

corner of the small mesoconid of a second lower milk molar from Salmendingen, which is commonly attributed to *Dryopithecus rhenanus* Pohlig.¹⁹ In the Shanidar tooth, in front of the tip of entoconid an accessory elevation, or tip, is developed on the mesial ridge of this cusp, a feature which occurs rarely in modern man. This feature occurring in Shanidar infant and rarely in modern man must be regarded as a specialization.

Some features of the deciduous dentition of Shanidar infant have been briefly outlined. While in some features the deciduous dentition of Shanidar infant approaches that of the Neanderthal man and in some comes closer to modern man, it also possesses characteristics which distinguish this fossil form from both the Neanderthal man and modern man. The milk teeth of this fossil infant display both primitive, or archaic, and specialized features. These primitive traits retained in the Shanidar form must have been present in the deciduous dentition of the common ancestors of genus *Homo* and lost during the course of evolution of Neanderthals and modern man.

The deciduous dentition of Shanidar infant does not only differ from those of the Neanderthals of Europe and modern man, but also from that of Skhül I, which belongs to the Mount Carmel population that bridges over the morphological gap between the Neanderthals of Europe and modern man.²⁰ In other words, Shanidar

¹⁹ See Hürzeler, J. 1951. Contribution à l'étude de la dentition de lait d'*Oreopithecus bambolii* Gervais. *Eclogae Geologicae Helveticae*, Vol. 44, No. 2, fig. 3.

²⁰ Regarding the Mount Carmel population of Palestine, Mayr (Mayr, E. 1950. Taxonomic categories in fossil hominids. Cold Spring Harbor Symposia on Quantitative Biology, Vol. XV, Cold Spring Harbor, L.I., New York, p. 112) states: "In Palestine the Mt. Carmel finds belong to a population that combines some features of Neanderthal with some of modern man. It is immaterial whether we interpret this as a hybrid population, as an intermediate population, or as a population ancestral to both. The fact remains that Mt. Carmel man makes the delimitation of modern man from Neanderthal exceedingly difficult, if not impossible, as pointed out by Dobzhansky (1944)". The evidence of Mount Carmel population thus shows that the Neanderthals and modern man belong to one species, viz., *Homo sapiens*, as has been correctly concluded by Dobzhansky and Mayr (See Dobzhansky, T. 1944. On species and races of living and fossil

infant belongs to a new form of Mousterian, or Upper Pleistocene, man that differs from the Neanderthal man of Europe, Skhül population and modern man. But still, this new Mousterian form of man, the Shanidar form or Shanidar man, also possesses some features from which it appears that it was closely related to the ancestors of modern man.

man. American Journal of Physical Anthropology, New Series, Vol. 2, pp. 251-265 and Mayr, 1950, p. 113).

Dobzhansky classifies the Neanderthal man as *Homo sapiens neanderthalensis*, that is he places all the Neanderthals in one subspecies (Dobzhansky, T. 1955. Evolution, Genetics and Man, New York, p. 331). However, it must be pointed out here that in the Neanderthal group of the species *Homo sapiens*, as has been ably shown by Howell, there is considerable variation, both horizontal and vertical (see Howell, F. C. 1951. The place of Neanderthal man in human evolution. American Journal of Physical Anthropology, Vol. 9, N. S., No. 4, pp. 379-415). Therefore, there are indications that there were more than one subspecies in this ancient group of *Homo sapiens*.

THE BITIK VASE

TAHSİN ÖZGÜÇ

Fragments of a large vessel, decorated with human figures in relief, were discovered on the mound of Bitik, 42 Kms. N.W. of Ankara¹ and brought to the Archaeological Museum at Ankara by its late director, Professor Remzi Oğuz Arık. Engaged at the time in research in the Ankara region, he realised the importance of this discovery and started excavations on the Bitik mound in the summer of 1942. The excavations showed that the mound had been occupied in the second millennium and that an important "Hittite" city had existed there in the centre of the fertile Murted plain².

Two months before his death he expressed the wish that I should publish this vessel and gave me photographs and coloured reproductions and I am glad that I can now at last do so.

a) *The discovery of the vase:*

The excavator was able to extract from the confused account of the peasant who had found the vessel that it came from the north side of the mound which was being destroyed in the process of brick making³. The vessel was not complete, having been broken and thrown away in antiquity. It was understood that no important pieces were left in situ, nor were any other vessels found with it brought to the museum. The place pointed out by the peasant as the spot where it had been found was manifestly wrong⁴, but it could be ascertained that in the cutting made there were three Hittite levels, the last of which ended with a great conflagration. Each of these levels produced abundant pottery and other objects.

The Bitik vase, now on exhibition in the great hall of the archaeological Museum at Ankara, consists of one large piece, made up

¹ Remzi Oğuz Arık, *Bitik Kazısı ve Hatay Tetkikleri Hakkında Kısa Rapor*, *Belleten* 30, p. 342, abbreviated: *Bitik Kazısı*.

² *Bitik Kazısı*, p. 350. Measurements of the mound; 240 × 250 m., height 18 m.

³ *Bitik Kazısı*, pp. 342, 351 and footnote 4.

⁴ *Bitik Kazısı*, p. 342, footnote 4.

from several fragments stuck together (Inventory No. 5671, a-f = Pls. I- III, IVa, Va-b, VIa, and Fig. 1-2) and three smaller fragments (Inventory No. 5671, g-i=Pls. IVb, VIb), which unfortunately did not fit.

b) *Fabric and shape of the vase:*

The vase is made of a gritty clay, adequately fired, though the core has remained grey. The interior of the vase is plain, pale red in colour, and showing strong wheelmarks. The extant fragments allow one to reconstruct its shape: a big ovoid jar with cylindrical neck and flaring everted rim, with four symmetrically placed vertical handles (Fig. 1, Pl. I). This shape is very popular in the so-called Colony period (Kültepe II-Ib)⁵ and the fragments of similar vessels with relief decoration from Alişar Hüyük belong to the same shape⁶.

Three broad horizontal zones bearing relief decoration are separated by narrower bands (5.7 and 3.7 cm. wide) between grooved and ribbed borders (1.8 cm. wide). These narrow bands bear a painted decoration of two interlacing zigzags forming lozenges in reddish brown paint on a cream coloured ground. The handles reach from the middle of this upper band to well below the lower and were applied before the painting was done. They are plain and interrupt the continuous painted design. To ensure greater adhesion, they are secured to the vessel by notched keying, i.e. both the reliefs and the place where they was attached to the vessel were notched and grooved when the clay was still wet and then pressed together.

All the figures in relief, to be described in detail below, were made of a different and finer clay than that of the vase, made separately and then stuck onto the vase.

A close examination of the third relief zone reveals no traces of a possible fourth, and it may therefore be assumed that the vessel never had more than three zones of figures.

c) *Description of the reliefs:*

The scene in the middle zone:

We may begin with the relief figures of the middle zone (Pls. I, III, IVa, Va,b), for as will be seen later, there is no doubt that

⁵ *Ausgrabungen in Kültepe, 1948*, p. 184 ff. and *Ausgrabungen in Kültepe 1949*, p. 174 ff.

⁶ *OIP* 29, p. 111.

they represent a procession of offering bearers in a religious scene, proceeding towards the most important scene on the vase, shown in the upper zone, to the correct interpretation of which they greatly contribute.

The relief figures cover the whole of the zone, which is 13.5 cm. in height. Two of the six human figures preserved are complete. Of the third, counting from left to right, only the lower part from the knees down survives. The head, part of the face, one hand and part of the foot is all that remains of the fourth figure and of the next two figures, separated from the last by one of the handles, little more than the heads and objects with curved ends carried on the shoulder, survive.

All six figures are shown proceeding towards the right. Faces, legs, hands and the vessels carried by them are red slipped, whereas their wigs, and plaits of hair covering the back of the neck are painted black. They wear a cream coloured sleeved garment reaching down to the knees with a slit in front. A curious triangular tailpiece extends to below the knee. This garment reaching from the neck to the top of the knees requires no belt. All figures are represented walking to the right with the left leg in front. The figures wear boots with upturned toes, painted brown on a cream slip. Knee-muscles are indicated by a notch and the calf muscles of the left leg by a groove. Two of the figures wear large flat metal earrings. The facial expression of all figures is the same; a large pointed nose, large almond-shaped eyes with rather prominent pupils and large mouths with thick lips, rather fat cheeks and a rather soft chin. None of the men is bearded and the way in which the hair is represented leaves only a low forehead visible.

The first figure carries on his back a jug with round mouth, long neck and eggshaped body suspended from a red strap (Pl. III, Fig. 1-2). His head, body and legs are shown in profile. His left arm is bent upward from the elbow and his hand is held clasped with the thumb pointing forward, the gesture of adoration. The second figure carries a deep two-handled vessel with large mouth in both hands in front of him (Pl. III, Fig. 2). The vessel is filled with food. His head and legs are shown in profile, body en face. The third figure probably also carried a vessel with food, whereas the surviving fragment of the fourth figure shows him holding his

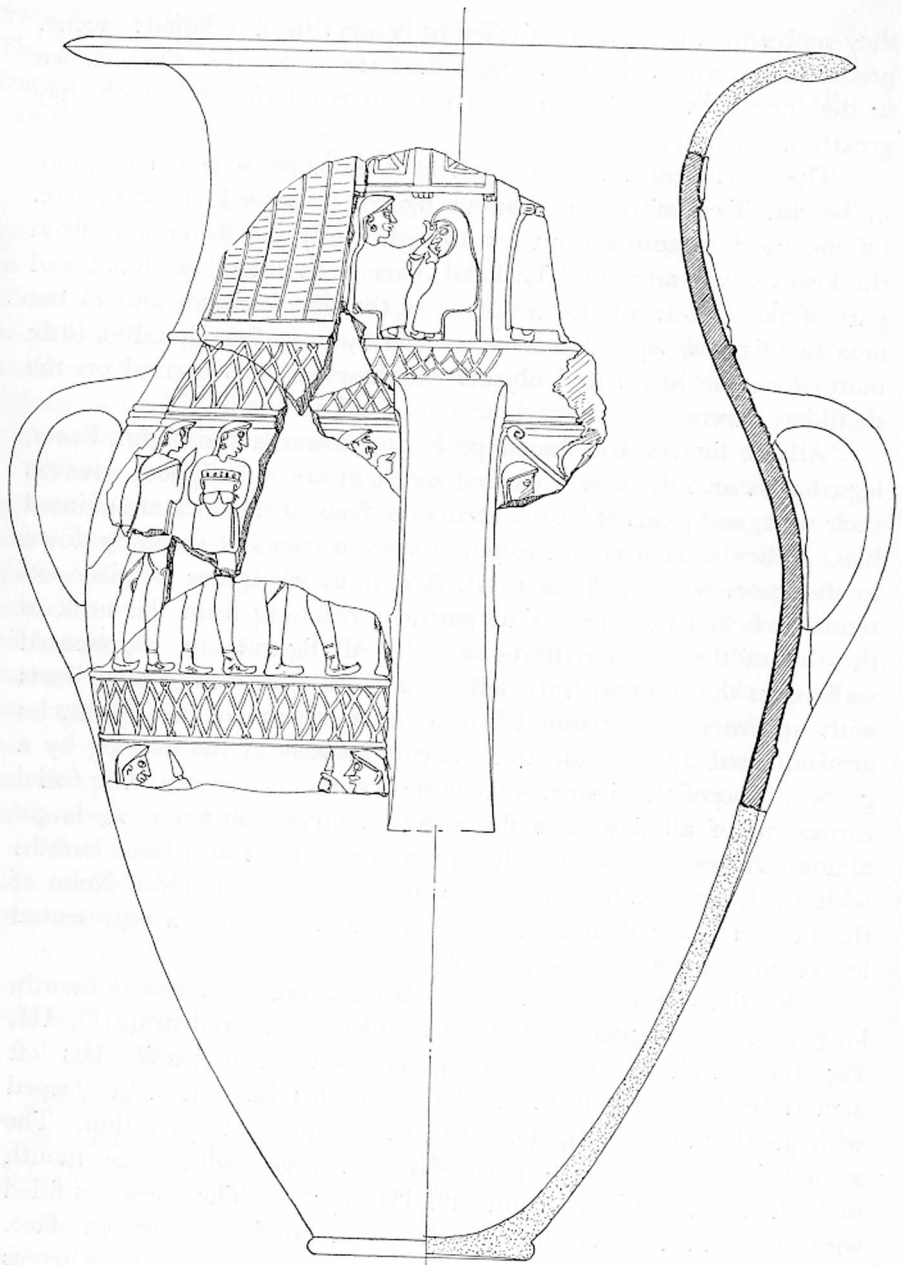


Fig. 1

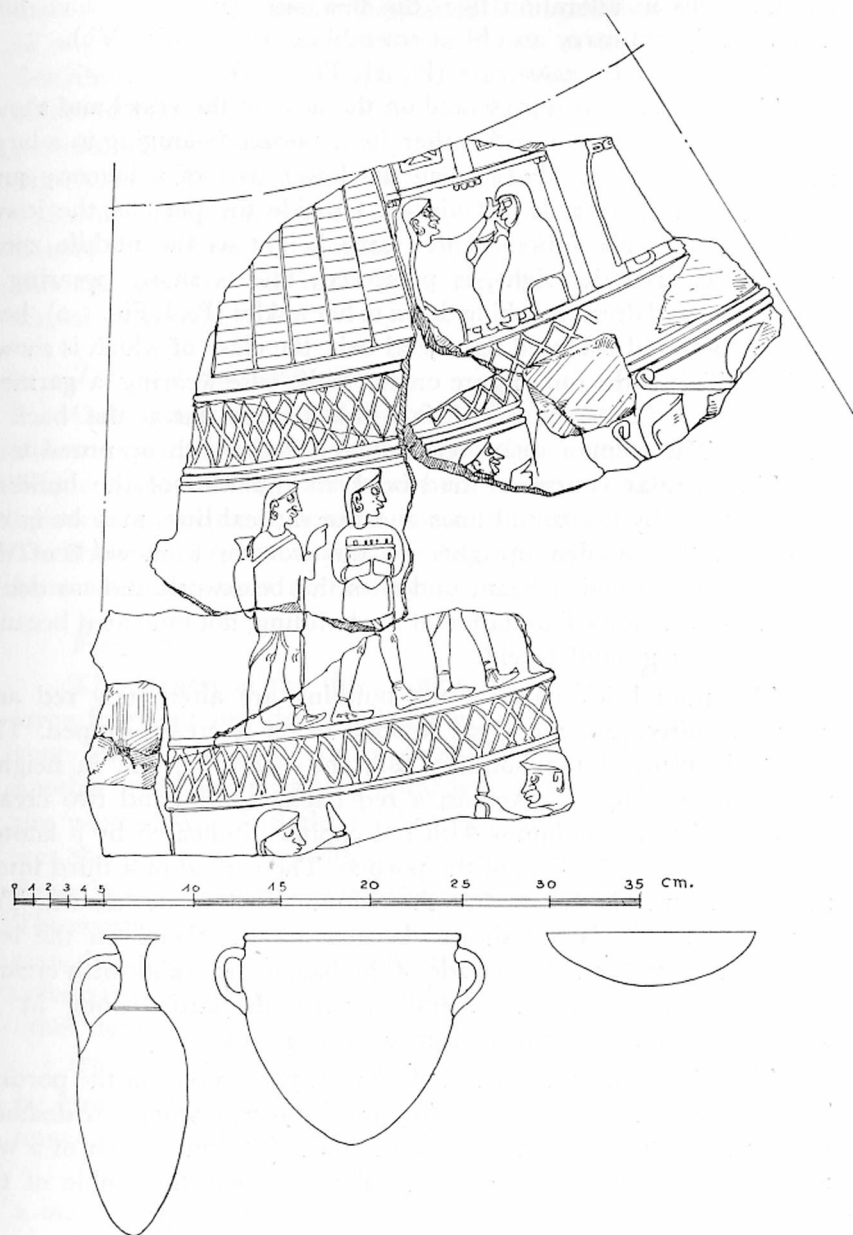


Fig. 2

left hand up in adoration like the first one (Pl. IVa). The fifth and sixth figures carry an object resembling a lituus (Pl. Vb).

The scene in the upper zone (Pl. II, Fig. 1-2):

The first scene is represented on the neck of the vessel and shows figures, seated opposite each other in a portico belonging to a large mud brick building. Above them the lower part of a balcony supported by the portico is just visible. Outside the portico, the lower half of a woman's figure, of the same height as the middle zone, walking towards the right, is preserved. She is shown wearing a cream coloured dress, reaching down to her ankles (Pl. I, Fig. 1-2), held in place by a red coloured flat metal belt, the clasp of which is shown in front. This is the only figure on the Bitik vase wearing a garment fastened by a belt. A thick red line indicates the slit at the back of the skirt. The woman wears red coloured boots with upturned toes.

The regular courses of mud brick in the wall of the building are indicated by horizontal lines and the vertical lines may be interpreted as the wooden uprights of the wooden framework of the walls. A thick wooden beam underlies the brickwork and no doubt was laid on the stone foundation of the building, not indicated because it was below ground level⁷.

The mud brick parts of the building are alternately red and cream coloured and the great wooden beam is cream slipped. The portico in front of the building (8.5 cm. wide, 8.9 cm. in height) frames the two figures. Against a red background stand two cream coloured pillars or columns with red capitals, indicated by a notch supporting the red rafters of the portico. The capital of a third intermediate column is shown, but the column itself is not shown. The back column also is not shown, because of the figure on the left. Above the portico the balustrade of the balcony is visible with cream-coloured vertical and horizontal beams with lattice work in X shape, coloured red against a cream background.

Two figures are shown seated on rather low stools in the portico. The figure on the left is taller (8.3 cm.) and represents a wideshouldered man, whereas the figure on the right (7.8 cm) is that of a woman. A long one-piece robe with sleeves covers the whole of the

⁷ *Ausgrabungen in Kültepe 1948*, p. 126 ff.; *Ausgrabungen in Kültepe 1949*, p. 126 ff.

man's body from the neck to the ankles. Robe and long hair falling down in a plait are black, face and hands red, as in the figures already described. The woman is wrapped up from head to foot in a cream coloured garment, leaving only the face and feet uncovered. Both persons were red boots with upturned toes, and the floor is of the same colour. The man extends his right arm and opens the woman's veil while offering her a bowl held in his left hand. The facial expression of the figures are similar to those of the other figures and the earrings worn by the male figure are decorated. Both persons are shown in profile.

The third and lowest zone :

Only a small piece remains of the third scene (Pl. I, VIa, Fig. 1-2), showing two male figures facing each other, separated by a 7 cm. wide blank space. They each hold a red coloured dagger or knife, point upwards, in their outstretched hands in front of their face (Pl. IVa). Their black hair is arranged in a sort of projecting brim over their brow and they wear no earrings.

Fragments :

The biggest of the three fragments which did not fit onto the large fragment just described, shows parts of the middle and lower zone and the dividing painted band (Pl. IVb). The upper part shows another male figure walking towards the right and is preserved from the waist down. A slight thickening behind him indicates that he was shown carrying something on his back. He is the seventh male figure in the procession of offering bearers shown in the middle scene. The second figure, belonging to the lower scene, shows a male musician, beating a disc-like instrument. He wears earrings and a cream coloured robe. His hair is black, face and hands are red as in all the other figures.

The second disconnected piece shows a painted band bordered by grooves and must belong to the first painted band dividing the upper and middle relief zones.

The third and last fragment (Pl. VIb) shows the upper part of a male figure, head in profile, upper part of body seen in front, and wearing an earring. A slight thickening at the right edge of the sherd suggests that this figure also had his hand lifted in prayer and

the backward curve of the right arm makes it clear that he was carrying something. Where this fragment belonged is not known but there are good reasons for assuming that it also was part of the procession scene.

The proportions of these reliefs are exaggerated. The legs, straight as a stick, are too long. The heads are in higher relief than the bodies and the legs. All are in the same style, implying that they were made by a single artist. All figures are clean shaven and the hair appears to have been arranged in plaits. Faces and legs are invariably shown in profile.

d) *Interpretation of the reliefs and their arrangement:*

The religious nature of the procession of offering bearers is underlined by the hands uplifted in the gesture of praying. This same feature is found in similar scenes in Hittite art. It is equally significant that two people in this procession carry an object with a curved end on their shoulders (Pl. Vb). Hittite gods carried the lituus with curved end on their shoulders with the curved end downwards, and S. Alp has pointed out that⁸ kings, on the other hand, carry them in a different way. In both cases they were made of clay and fitted onto the end of a stick, and it is therefore impossible to interpret them as maces. It is unfortunately not possible to say for certain whether these two people, who may have led the procession of offering bearers carrying gifts to the gods, were meant to represent gods or representatives of the king and queen. What is of more importance is to discover which god, or gods, the people in the procession were addressing in their prayers. There can be little doubt that these are the two figures seated under the balcony in the most important scene shown on the vase (Pl. II). From this interpretation it naturally follows that the building represented was a temple. The absence of a table or altar between the two seated deities almost certainly implies that the scene does not represent a cult feast or sacrifice⁹.

⁸ Sedat Alp, *Hittit metinlerinde GİŞ Kalması "Lituus" ve Hub.bi "Kube"*, *Belleten* 46, p. 309 ff. and K. Bittel-R. Naumann-H. Otto, *Yazılıkaya*, *WVDOG* 61, p. 120 ff. abbreviated; *Yazılıkaya*; Ekrem Akurgal, *Remarques stylistiques sur les reliefs de Malatya*, p. 50 ff.

⁹ *Yazılıkaya*, p. 95.

Ekrem Akurgal¹⁰ quite rightly believed that a sacred marriage (*hieros gamos*) is shown here. However, no contemporary parallels or any comparative material exists for such a scene, either on the stamp and cylinder seals of the Colony period or the following periods. Nevertheless, the scene shown might well be interpreted as a sacred marriage and in that case the procession of worshippers approaching the temple was coming to celebrate the marriage of the gods.

If so, it is remarkable that the gods wear none of their usual attributes, such as the hats and weapons, with which they are usually shown. The god's hair style and earrings are in no way different from that of his worshippers, and only the colour of his robe and boots is different. Although there are no other female figures on the part of the vessel preserved, this similarity of deity and worshipper in dress probably applied to the goddess as well. The one female figure outside the temple does not help the interpretation¹¹.

The bands of painted decoration serve a purpose; they separate the different scenes represented, each of which is an entity. Following the procession is a third scene of merrymaking. Of the three figures preserved, one plays castanets (Pl. IVb), whereas two other men execute a dance with daggers (Pl. IVa)¹², the equivalent of sword dances, which can still be seen all over Anatolia.

The different scenes of one religious ceremony; the sacred marriage, the procession of worshippers and the music and dance follow each other in logical order and in spite of the arrangement in separate zones all the scenes are combined on a single vessel in perfect harmony.

In his study of women's garments on Late Hittite (i.e. Iron Age) reliefs, Ekrem Akurgal has pointed out parallels for the dress worn by the goddess in the sacred marriage scene¹³. The god's long

¹⁰ Ekrem Akurgal maintains that this represents one of the earliest examples of the *Hieros Gamos* (*Spaethethitische Bildkunst, Ankara 1949, p. 115*).

¹¹ From the costumes on the vase alone, one cannot tell whether a man or a woman, a priest or priestess is represented (*Spaethethitische Bildkunst, p. 31*).

¹² I must admit that it was only through a remark of Professor H. G. Güterbock that I realised that a "dagger dance" or sword dance was shown here. To this day such sword dances can be seen in different parts of Anatolia.

¹³ *Spaethethitische Bildkunst, p. 32*.

garment, apparently made of thicker material, has long sleeves, no belt and a slit at the back. This type of garment is the same as that shown in Hittite art. On the other hand, the short costume, open at the side, without a belt and with long sleeves, differs from those shown on Hittite seals and reliefs by having a tailpiece of triangular shape¹⁴. This curious feature suggests that it was part of an undergarment, protruding from beneath the short costume, made of finer material. The latter comes to a straight edge above the knee and are shown slightly crinkled, as the result of walking, on the reliefs¹⁵. This type of dress has its parallels in the relief-decorated vessels found at Alişar¹⁶ and Karahöyük (Elbistan)¹⁷ but is no longer found on the Hittite reliefs¹⁸.

Both kings and gods are known to wear large flat earrings¹⁹. The chairs on which the god and goddess are sitting are massive, as those at Yazılıkaya²⁰, but they have no back nor feet. On a gold seal found at Kaniş karum Ib, a goddess is shown seated on a stool like those on the Bitik vase²¹. The belt of the standing figure on the vase is identical with that of a lead figurine from Kaniş karum Ib²². At Yazılıkaya, both kings and gods wear boots with upturned toes²³. The same is the case on the Bitik vase, but whereas those worn by god and goddess are red, those of the worshippers are painted brown

¹⁴ Tahsin and Nimet Özgüç, *Ausgrabungen in Karahöyük 1947*, p. 87 and K. Bittel, *Eine hethitische Reliefvase aus Kappadokien (Festschrift für Carl Weickert, Berlin, 1955 p. 32)*; abbreviated: *Heth. Reliefvase*.

¹⁵ *Yazılıkaya*, p. 108.

¹⁶ *OIP 29*, p. 115, fig. 155, d 2517. I have heard from Professor H. G. Güterbock that this cream coloured fragment showing a short triangular tailpiece is now in the Oriental Institute in Chicago.

¹⁷ *Ausgrabungen in Karahöyük 1947*, p. 87, pl. 47, 2.

¹⁸ It should be noted that on the Alaca Höyük reliefs there is a long triangular tail shown protruding from below a long dress. These represent the longer version in the Hittite Empire period of the shorter costumes on the Bitik vase (Bossert, *Altanatolien* 503, 506).

¹⁹ *Yazılıkaya*, p. 112 and 119-120.

²⁰ *Yazılıkaya*, p. 95; *Spaethethitische Bildkunst*, p. 89-90.

²¹ Inventory No. Kt.g/k 129, in the Ankara Archaeological Museum. This seal will be published by Dr. Nimet Özgüç in one of the forthcoming numbers of *Bulleten*.

²² *Ausgrabungen in Kültepe 1949*, p. 197 ff., pl. 40, 278; pl. 54, 506.

²³ *Yazılıkaya*, p. 120.

on cream. Unlike the boots shown on the reliefs²⁴, the leg of the boot is sometimes incised. One should compare the painted boots of the worshippers to painted vessels in that shape found in Kaniş karum II²⁵.

The men appear to wear wigs and the long plait of hair which covers the back of the neck disappears into the dress at the shoulder. Three ways of representing the hair on our reliefs must be mentioned: on some of the figures a rather high brow is prominent, due to a deep groove over the forehead. In one figure two grooves show the hair as rather heaped up over the brow, looking somewhat like the rim of a hat. Only the part of the wig which falls over the forehead has been accentuated with the help of grooves. This hair style should not be confused with the very flat hats worn in the period of the Hittite Empire.

K. Bittel has shown that the representation of the upper part of male figures en face is a characteristic of Hittite art²⁶. This same characteristic is found on the Bitik vase, on two figures.

Last of all, one must emphasize the very lifelike attitude of these small reliefs which give one the impression of belonging to a much more monumental art than that of the potter. The same naturalism is displayed in the Yazılıkaya reliefs²⁷.

e) *The arrangement of the relief scenes on the vessel :*

The central scene, that of the sacred marriage, is put in the most obvious place, on the tall cylindrical neck of the vessel (Fig. 1-2), where it would catch the eye. In the middle scene, the tall elongated figures cover the whole width of the relief band, and the fine rounding off of the relief makes them an organic part of the vessel. Nor do the handles interrupt the continuity of the procession and it is probably for this reason that they are arranged vertically. In this way the space for representation is not diminished and the four compartments between the handles could be used for different subjects. Moreover, the artist has chosen the best shape of the period to present his subject.

²⁴ *Yazılıkaya*, p. 111.

²⁵ *Ausgrabungen in Kültepe 1949*, p. 225, pl. 42, 338-339.

²⁶ *Yazılıkaya*, p. 148.

²⁷ *Yazılıkaya*, p. 149.

He has achieved movement in the long row of the offering bearers striding towards the right, and avoided monotony by making them carry different objects and varying their gestures. The decorative bands dividing the scenes add to the harmony between the vessel's shape and its reliefs.

The tall well proportioned figures²⁸ are graceful, and the lack of relief on the bodies, —no muscles are indicated— is compensated for by the almost exaggerated facial expression.

One feature deserves more notice: the sitting gods are smaller than the other figures, a point which struck Professor Hans Güstav Güterbock first. Some explanation is required. Perhaps the space under the balcony was not large enough for normal-size figures, or the sitting figures are statues of gods of less than natural size, in which case the ceremony was performed before statues illustrating the sacred marriage. Or was the scene meant to take place deep in the building, rather far away?. The first suggestion seems on the whole rather unlikely and the others are probably nearer to the truth. The lifelikeness of the composition and the introduction of the temple, indicating the place where the ceremony takes place, all emphasize the initiative and broad outlook of the artist who made the Bitik vase.

f) *Parallels for the reliefs:*

Parallels for the Bitik vase in the same superior technique can be found at Alişar Hüyük, Kara Hüyük (Elbistan) and Kabaklı. We may also mention here two fragments from Boğazköy and others from Selimli, although these show quite different peculiarities. Nothing can be said about the shape of these vases with reliefs, as only small fragments were found.

Alişar Hüyük:

Two different techniques are found in the Alişar specimens; in the first one, background and relief are both red slipped and plaits of hair and decoration of the dress is shown by stamped designs²⁹. For these no second colour was used.

In the second group, faces, hands and legs are red slipped, but the hair, castanets and clothing is cream coloured (slipped)³⁰. The

²⁸ *Ausgrabungen in Karahöyük 1947*, p. 87.

²⁹ *OIP 29*, fig. 153, 154, d. 2935 and pl. I, 3; d 2100, d 1622.

³⁰ *OIP 29*, fig. 155, d 1620, d 2648 and pl. I, 6, c 2623, d 2517, d 2999.

technique, decoration, subject and style link this group to the Bitik vase.

The Alişar figure, holding castanets, rather higher than at Bitik³¹, faces left, and, opposite him, the end of a musical instrument and the hand of the musician has been preserved. This shows that we may expect the same arrangement on the Bitik vase, where the second musician is unfortunately lost. The Alişar figure also shows the earrings, seen on the Bitik fragment³². Head and upper part of the body are shown in profile. A boot on a fragment is the same as that worn by the god in the sacred marriage scene³³. On another well preserved fragment the line of the calf muscle is shown³⁴.

In two fragments the upper part of the body³⁵, in another part of the hip is preserved, and the short dress³⁶ is the same as that shown on the Bitik vase. On one fragment the painted band, which separates the relief zones, has been preserved³⁷, thus providing another excellent parallel for the Bitik vessel. Another relief fragment shows the long dress with a wide skirt, painted in alternate bands of cream, reddish brown and black³⁸. Although this type is not found on the other vases decorated with relief, it exists on the cylinder seals of the Colony period. It was correctly pointed out by v. der Osten that all these fragments belonged to large vessels with a wide mouth and everted rim³⁹. On the first of the four fragments made in the first technique, on which figures are shown with the head in profile and the chest en face, the hair, the long plait and the modelling of the face resemble the Bitik figures⁴⁰. On two other fragments, the lower part of the kilt is tasselled and decorated with one diagonal zigzag pattern⁴¹, such as is not found on the Bitik

³¹ *OIP* 29, fig. 155, c 2623.

³² *OIP* 29, fig. 155, d 2648, c 2623.

³³ *OIP* 29, fig. 155, d 1620.

³⁴ *OIP* 29, fig. 155, d 2517.

³⁵ *OIP* 29, fig. 155, d 2648, c 2623.

³⁶ *OIP* 29, fig. 155, d 2517. Two short triangular tailpieces are shown.

³⁷ *OIP* 29, fig. 155, d 1620.

³⁸ *OIP* 29, fig. 155, d. 2999.

³⁹ *OIP* 29, p. 111.

⁴⁰ *OIP* 29, fig. 154, d 2935, pl. I, 3.

⁴¹ *OIP* 29, fig. 153 and 154, d 2100.

vase, but paralleled on a lead figurine from Kaniş karum Ib⁴². On still another fragment of the first group one sees the edge of the knot of the tassel, and the hand and arm of a musician, wearing three metal bracelets⁴³. The difference in technique of decoration and thickness of the sherds shows conclusively that they belong to different vessels.

Kara Hüyük (Elbistan):

The first of the two fragments of relief-decorated vessels, found at Kara Hüyük (Elbistan), shows a male figure, walking towards



Fig. 3

the right. His left hand is raised in prayer and in his right hand he

⁴² *Ausgrabungen in Kültepe 1949*, p. 197 ff.

⁴³ *OIP 29*, fig. 154, d 1622. I do not understand how v. der Osten could interpret this musical instruments as a *spear or lance(?)* p. 114.

is shown holding a beak-spouted libation jug⁴⁴ (Fig. 3). The triangular tailpiece of a thinner undergarment can be seen protruding below his cream coloured skirt. The slit or opening in the short dress is indicated by a deep groove, extending from the waist to the left knee and from the right shoulder to the left arm. Hands, legs and jug are red slipped as on the Bitik vase. The jug is clearly defined in high relief (Fig. 3). The fingers of both hands are shown by incision, the left hand is shown from the inside, the right from the outside⁴⁵. This fragment is made in exactly the same bichrome technique and style as the tall elongated male figure on the Bitik vase, 800 Kms. away to the N.W. This fragment must have belonged to a large vessel.

The second of the Kara Hüyük fragments shows a bull-man⁴⁶. The man's face, his false beard and the bull's tail are red, and the pointed horned cap and all the upper part of the body are cream slipped. The unusual subject of a bull-man on this type of vessel is of great interest. Apart from the body of the figure, the face also is shown in front. N. Özgüç has shown the relation of this type of bull-man with horned pointed cap to Mesopotamian examples. Technique and style, however, are "Hittite"⁴⁷. This fragment belongs to a second vessel with relief decoration from Kara Hüyük.

Kabaklı :

One of the most important examples of the Bitik type vessel was found at Kabaklı⁴⁸. This fragment shows three zones of decoration on a red slipped background. Faces, hands of the figures are also red or reddish coloured. In the first scene, a figure, drawn in profile, is shown following a bull, walking towards the right. The male figure has his left hand raised in prayer. This gesture as well as his dress of the short type with sleeves and the relief band below his feet link the Kabaklı fragment with the Bitik vase. A dark coloured band passes over the left shoulder and crosses the upper part

⁴⁴ *Ausgrabungen in Karahöyük 1947*, p. 87 ff.

⁴⁵ Contrary to the Bitik vase, carrying the jug on his back.

⁴⁶ *Ausgrabungen in Karahöyük 1947*, p. 88 pl. 47, 1. Human head and upper part of body and legs and tail of a bull.

⁴⁷ *Ausgrabungen in Karahöyük 1947*, p. 88 ff.

⁴⁸ H. Th. Bossert, *Jahrbuch für kleinasiatische Forschung 2, 1952/3*, p. 108, pl. 6; abbreviated: *JFK*.

of the man's body, resembling the rope from which the jug is suspended on the Bitik vase, and, like the figures there, he is wearing earrings. Their heads are cream coloured as in two Alishar fragments, and a plait of hair covers the back of the neck. The bull, the first animal to be found on a vase of this type, is cream coloured with red hoofs and a red tip of the tail. All four legs are shown and the thigh muscles of the back leg, the cloven hoofs and the wide chest are modelled in a masterly way. As K. Bittel pointed out⁴⁹, these characteristics forbid the interpretation of this animal as a horse, which might have been suggested by its height. The introduction of a bull into the cult scene on a vase of this type, is of great importance for the history of religion in Second Millennium Central Anatolia. The absence of another band over the man's head shows that this scene was the uppermost one on the vessel. The dividing band between the two relief zones shows a motif of hooks painted in dark colour on a cream slipped background. The appearance on this fragment of this motif, the distribution and chronology of which in Anatolia is well known, will be discussed below.

A second scene with human figures follows the painted band. Only two men's heads are preserved, both turned towards the right. The first figure is shown playing castanets⁵⁰, the second makes the usual prayer gesture with his hand closed and uplifted. His earrings are clearly shown. The piece of relief behind the musician may be the end of a knot, held in his hand, because there is no example of a hand raised so high in prayer.

Style, arrangement and subject matter are closely related to those of the Bitik vase. The Kabaklı fragment, the upper part of which shows the turn towards the everted rim, must have belonged to a vessel of the same special shape as the Bitik vase⁵¹. This special type is reserved for a certain religious scenes and bears no relation to the many other vessels decorated with simple reliefs of animals, human figures or geometric subjects. This distinction was clearly

⁴⁹ *Heth. Reliefvase*, p. 23.

⁵⁰ Here, in comparison with the others, the musical instruments seem further away.

⁵¹ *Heth. Reliefvase*, p. 31.

made as early as the second millennium and we need not therefore dwell on vessels of this nature found at Alaca Hüyük⁵² and Kültepe⁵³.

Boğazköy and Selimli :

Among the fragments with relief decoration, found at Boğazköy, one is particularly important⁵⁴. The excavator kindly informs me that this red polished fragment (inventory no. 156/l) was found in the first level, of square K 20, dating to the period of the Hittite Empire. In spite of its smallness it appears to have belonged to a large vessel, decorated with several figures. The head and neck of a woman, wearing a robe, which leaves the face uncovered can be seen between the legs of two figures. Only one colour is employed.

On a monochrome fragment, found in a niche at Yazılıkaya, five squat male figures are shown in a procession, carrying jugs in both hands⁵⁵. Faces and bodies are not shown in detail and bear therefore no relation to the figures on the Bitik vase, nor do they contribute anything to dating the latter vessel. There are no other scenes or painted zones, either above or below the procession, as at Bitik, Kabaklı or Alişar. The style of this fragment is unrelated to the class of vessels in question. By analogy with the Bitik vase, the excavator dated this fragment to the Hittite Old Kingdom period⁵⁶.

Quite rightly, K. Bittel separated the fragments from Selimli from the Bitik group⁵⁷. Although the stag hunt on the Selimli

⁵² H. Z. Koşay, *Alacahöyük Kazısı 1937—1939*, p. 128, pl. 69, 3.

⁵³ In the excavations of the karum of Kaniş there have been discovered in level Ib various large vessels with lids, which were decorated with various plastic figures of human beings and bulls (*Ausgrabungen in Kültepe 1949*, p. 175, fig. 237, 326). The fragment, decorated with a bull in relief, discovered by Hrozný, is black slipped and highly polished (*Syria 8*, p. II, pl. 4, 4 and *Heth. Reliefvase*, p. 24 (6c); H. Th. Bossert *Altanatolien*, 385). We believe that it belongs to a hydria and that it cannot be dated to a period earlier than Ib. In the Kayseri Museum is the large fragment first published by Bossert in *Altanatolien*, p. 42, no. 384 and *Heth. Reliefvase*, p. 24 (6a), representing two warriors in relief, but in my opinion this cannot possibly be earlier than the late Roman period.

⁵⁴ *Heth. Reliefvase*, p. 23 ff.

⁵⁵ *MDOG 88*, p. 31-32, fig. 14 (K. Bittel).

⁵⁶ *MDOG 88*, p. 32.

⁵⁷ *Heth. Reliefvase*, p. 24 and esp. p. 32. The writer was justified in grouping the fragments from Kabaklı, Alişar and Karahöyük under the heading "Bitik type"

sherd is not encountered among the scenes of this group, the rendering of the hunter's hair and the plait of hair falling down to his back, and some other features, such as the shoulders and upper part of the body shown en face, resemble the reliefs of the Bitik group. On the other hand, his short and thickset body and his dress are quite different. Moreover, the whole scene is placed within a frame, not arranged on a band, as in the other group.

I had no opportunity of seeing the original Selimli fragments, but from K. Bittel's description I understand that they are made in a technique also different from our group.

g) The date of the Bitik vase :

It has now become possible to assign a date to the Bitik vase with a high degree of accuracy. Before everything else, we must bear in mind the fragments from Alişar, which in technique, style and painting are nearest to the Bitik vase. The Alişar II culture, in our opinion does not continue after Kaniş Ia⁵⁸. A *terminus ante quem* for the Bitik vase and the Alişar fragments is thus reached⁵⁹. Although not quite so absolute as in the case of the Alişar fragments, the discovery of the two fragments at Kara Hüyük (Elbistan) also contributes to the dating of the Bitik group. A look at pp. 38 and 86 of the report on the excavations at Kara Hüyük show that K. Bittel's hesitation about their early date is not justified⁶⁰. These fragments were not found in a definite building level, which has given rise to K. Bittel's suspicions; but we have tried to show in our account that they were found *below* the last building level of the Hittite Empire period, in association with pottery all of which belong to the Old Hittite period.

The date of the Bitik vase and the other members of its group can now be confined within the period of the Assyrian colonies and the period of the Hittite Old Kingdom. To obtain a closer date within this considerable span of time, we must carefully examine the following points :

and to separate this group from the others. The fragments representing gods, processions etc. should be separated from purely secular subjects.

⁵⁸ Tahsin Özgüç, *Excavations at Kültepe 1954, Level II finds (Belleten 76, p. 456)*.

⁵⁹ *Heth. Reliefvase*, p. 32, note 23.

⁶⁰ *Heth. Reliefvase*, p. 29 ff.

1. *The shape of the vessel*: The large fragments of the Bitik vase leave no doubt about the restoration of the vessel, into a shape common in Kaniş karum II, Ib and Ia ⁶¹. As has been shown elsewhere ⁶², such vessels belong at Boğazköy to the Hittite Old Kingdom period ⁶³. This view of K. Bittel's has now been confirmed by the Kültepe excavations ⁶⁴. In our opinion, this type of vessel was no longer used, at least not in this form, in the Hittite Empire period, having by then disappeared. We have also found that this type shows a development at Kültepe, between levels II and Ia, with particular characteristics in each level ⁶⁵.

2. *The painted patterns on the vessel*: At Kültepe it is now possible to follow the development of the painted pottery from the Alişar III period to the end of the Colony period in properly defined building levels ⁶⁶. Boğazköy also has started to yield important evidence of this nature ⁶⁷. The Bitik vase with its two bands of painted decoration on a cream background shows the closest resemblance in ware and painting to the four-handled pots from Kaniş karum Ib⁶⁸ and Ia. It does not seem to be a coincidence that the closest link in shape between the Bitik vase and these from Kaniş falls in exactly this period. I therefore prefer to associate the Bitik vase with the Kaniş karum Ib and Ia, rather than with II. The hook pattern on the Kabaklı fragment is extremely characteristic of both the Colony and the Alişar III period ⁶⁹, but I do not believe that it was still used after 1650 B.C., during the Old Hittite period ⁷⁰.

⁶¹ *Ausgrabungen in Kültepe 1948*, p. 184 and *Ausgrabungen in Kültepe 1949*, p. 174 ff.

⁶² *Ausgrabungen in Kültepe 1948*, p. 185.

⁶³ K. Bittel, *Boğazköy, Kleinfunde WDOG* 60 p. 46 ff.

⁶⁴ I do not doubt that the vessel excavated at Alaca Höyük in the 3-3.20 M level is contemporary with the Boğazköy examples (H. Z. Koşay, *Alacahöyük Hafriyatı 1936*, p. 36, pl. 25, Al/A 204).

⁶⁵ *Ausgrabungen in Kültepe 1949*, p. 174 ff.

⁶⁶ *Ausgrabungen in Kültepe 1948*, p. 190 ff.; *Ausgrabungen in Kültepe 1949*, p. 182 ff.

⁶⁷ *MDOG* 87, p. 20 ff. (K. Bittel).

⁶⁸ *Ausgrabungen in Kültepe 1949*, p. 186, pl. 43, 342; 186, 469a-b.

⁶⁹ *Ausgrabungen in Kültepe 1949*, p. 188 ff.

⁷⁰ Although K. Bittel admits the great age of the vessels with relief decoration, he refrains for some reason, from dating them to a period older than that of the Hittite Old Kingdom, i.e. to the period between the Colony period i.e. karum Kaniş Ib and Labarnas (*Heth. Reliefvase*, p. 32).

3. The short costumes with triangular tailpiece shown on these reliefs, which display many important characteristics of the (subsequent) Hittite style, are different from those on the rock reliefs⁷¹. This difference is probably chronological, the older type of dress having disappeared by the time the rock reliefs were carved (i.e. during the Hittite Empire). Apart from the stool, the seat and rendering of the seated goddess in the sacred marriage scene is the same as that of a very typical "Hittite" gold seal, found in Karum Kanış Ib, which shows a seated goddess. Moreover, a moulded human face, the decoration of a vessel, found in the same place, but in the Ia level, is a representative of the same style as the reliefs of the Bitik group⁷². Actually it is quite natural that, as the Hittite style was gradually being formed during the Colony period, seals, lead figurines of gods, made in stone moulds and silver statuettes of gods all should be stylistically related to the relief-decorated vases of the same period⁷³.

In dating the relief fragments from Kara Hüyük the contrast between the tall figures on the Bitik vase, Alişar and the Kara Hüyük fragments and the squat reliefs of the Hittite Empire period was emphasized⁷⁴. This view, important for dating these vessels, was confirmed by K. Bittel, who put the Kabaklı relief into this group⁷⁵ with "tall style" figures, of which at that time only the Kara Hüyük and Alişar fragments were known, all belonging to the older period. However, this criterion was not believed to be a basis for dating all the vessels with relief decoration at the time K. Bittel wrote⁷⁶.

Since then, however, our theory that the tall figures belong to an earlier style than the squat ones, has been confirmed by the dating of the hunting relief on the Selimli sherd, which shows squat, short bodies. The latter appears to belong to a much later period than the Bitik group⁷⁷.

⁷¹ *Ausgrabungen in Karahöyük 1947*, p. 87 and *Heth. Reliefvase*, p. 32. Apart from the Alaca Höyük reliefs mentioned in footnote 18.

⁷² *Ausgrabungen in Kültepe 1949*, p. 202.

⁷³ *Ausgrabungen in Kültepe 1949*, p. 197, 200, 227, 236 ff. and Nimet Özgüç, *Vorbericht über die Siegel und Siegelabdrücke (Belleten 65, p. 124 ff.)*.

⁷⁴ *Ausgrabungen in Karahöyük 1947*, p. 87.

⁷⁵ *Heth. Reliefvase*, p. 32.

⁷⁶ *Heth. Reliefvase*, p. 31.

⁷⁷ *Heth. Reliefvase*, p. 33.

The Bitik type of relief-decorated vases must have appeared first in the later half of the Colony period, i.e. Karum Ib and Ia, and although it is very difficult to fix a precise lower date, I do not believe that this shape of vessel or its decoration can belong to a later period than approximately that of Labarnas.

The three pictures of pots on the Bitik vase and the one on the Kara Hüyük fragment do not contribute much to dating those pieces. It is, however, certain that these four shapes were all made at the time of the relief-decorated vases. The type of jug carried on the back is not found in the karum of Kaniş, but is very frequent at Alaca Höyük, both in the Old and Middle Hittite levels⁷⁸. The red slipped and highly polished jug (Pl. Vc), which I am publishing here with Dr. Hamit Z. Koşay's kind permission, is exactly the same as the one represented on the Bitik vase⁷⁹. This type of jug was on the other hand still used in the Hittite Empire period⁸⁰, but there is one easily distinguishable difference; the technique in which they were made. Although the type of two-handled bowl, shown on the Bitik vase, was very much used in the kitchens of the Colony period, vessels of the same type survive into the late Hittite period⁸¹. The deep handleless bowl is such a simple type as to be chronologically useless, and K. Bittel has shown that the beak-spouted libation jug, shown on the fragment from Kara Hüyük, was used both in the Hittite Old Kingdom and the Hittite Empire period⁸². Hence all four pots shown on these vessels were in use from the period of the Assyrian colonies to the period of the Hittite Empire, and their date

⁷⁸ *Bulleten* 41, p. 163 (T. Özgüç) and *Alacahöyük Kazısı 1937—39*, pl. 94-50.

⁷⁹ Inventory No. Al. K. 154. This jug was found in the "Old Hittite" level (Pl. Vc). Four building levels were found below the monumental buildings of the Hittite Empire period; two "Old" and two "Middle Hittite" levels. The "Old Hittite" phase at Alaca appears to have been longer there than at Kaniş. The earlier level of the "Middle Hittite" phase should still be counted as belonging to the "Old Hittite" period (*Alacahöyük Kazısı 1937—39*, p. 11). In the earlier of the two "Old Hittite" building levels, wheel-made "Hittite" painted and monochrome pottery was found as well as some Alişar III sherds (*Bulleten* 41, p. 163). This phase is contemporary with the Colony period. The later "Old Hittite" building level contained characteristic finds showing that it continued into the Kaniş Ib period.

⁸⁰ Nimet Özgüç, *Finds at Frakdin*, *Bulleten* 75, p. 296, fig. 1.

⁸¹ K. Bittel-H. G. Güterbock, *Boğazköy*, *AbhBerl.* 1935, nr. I, pl. 9, 6.

⁸² *Heth. Reliefvase*, p. 30. Relying on a label placed beside the Alaca jug

can only be ascertained from the technique in which they are made. To the Bitik vessel this criterion cannot be applied.

No fragments of vessels of the Bitik type were discovered at Hacilar⁸³, Karaoğlan⁸⁴, and Polatlı⁸⁵. At Bitik itself, but for the vessel in question, not a single piece of another was found, showing that the type was rare. There is no evidence for the use of wheel-made and painted Hittite vessels west of the Kızıl Irmak river and parallels for the reliefs and painted bands are found only within the Halys bend and in S. E. Cappadocia. It is for this reason that we believe the Bitik vase to have been imported from that region.

K. Bittel was the first to show that these relief vessels suggest the existence of painted friezes decorating the walls of important buildings⁸⁶. Afterwards H. Bossert took up the idea and suggested that they were copies of painted stucco reliefs on Hittite temples and palaces⁸⁷. The period to which vessels of the Bitik type belong was one of close relations between the Old Babylonian and "Hittite" cultures. The palaces of Mari and Alalakh were adorned with frescoes, and Aplanhanda's palace at Carchemish was no doubt decorated in the same way⁸⁸. It is therefore not impossible that the "Hittite" temples and palaces of that period bore a similar decoration under influence from the S. E. region, and it must be borne in mind that, although painted stucco fragments have not yet been found in Hittite towns, coloured wall plaster has⁸⁹. From this fact, however, it need not be interpreted that painted stucco friezes were unknown in Anatolia in those periods*.

(*Belleten* 29, pl. 10), at the exhibition of the Third Congress of the Türk Tarih Kurumu, we had assigned it to the "Old Hittite" level (*Ausgrabungen in Karahöyük* 1947, p. 87). After our report had appeared in print, K. Bittel has corrected this error in *Heth. Reliefvase*, p. 30.

⁸³ At the wish of the late excavator, the author is preparing the publication of the excavation at Hacilar.

⁸⁴ Remzi Oğuz Arık, *Karaoğlan Höyüğü*, *Belleten* 9, p. 27 ff. and the same authors, *Ein neuer hethitischer Fundort in Süden von Ankara*, *Arch. Anzeiger* 1939, p. 207 ff.

⁸⁵ Seton Lloyd and Nuri Gökçe, *Excavations at Polatlı, Anatolian Studies* 1, 1951, fig. 12.

⁸⁶ K. Bittel, *Kleinasiatische Studien*, p. 208.

⁸⁷ *JFK* II/1, p. 108.

⁸⁸ B. Landsberger, *Über den Wert Künftiger Ausgrabungen in der Türkei*, *Belleten* 10, p. 216.

⁸⁹ K. Bittel-R. Naumann, *Boğazkay*, *AbhBrl.* 1938, nr. 1, pl. 27, top.

* The first and second pictures in the text are kindly drawn by M. Akok.

SİDE NYMPHAEUM'UNDA BULUNAN İXİON KABARTMASI

ARİF MÜFİD MANSEL

Pamphylia bölgesinin en eski liman şehri olan Side, yalnız bu bölgenin değil, belki bütün Anadolu'nun en büyük ve en anıtsal nymphaeum'larından birine sahip bulunmaktadır ¹. Şehir surunun dışında ve şehrin, kitabelerde "büyük kapı" olarak gösterilen baş kapısının tam karşısında yer alan bu çeşme binası 1954/55 senelerinde tarafımızdan tamamiyle kazılarak meydana çıkarılmıştır ² (Lev. 8a). Kazı esnasında bulunan çok ve çeşitli mimarî parçaların gösterdiği gibi bu bina yarım daire şeklinde üç büyük höcreye sahip ve üç katlı bir sütun mimarisi ile süslü aşağı yukarı 50 m. uzunluğunda bir fasad duvarı ve bunun önünde yer alan 9 m. × 45 m. eb'adında bir havuzdan ibaret bulunmaktadır. Havuzun sağında ve solunda 9,60 m. uzunluğunda iç cephelerinde kavisli, dışta ise köşeli birer höcre ile mücehhez duvar çıkıntıları bulunmaktadır ki bunların sadece iki katlı bir sütun mimarisi taşıdıkları anlaşılıyor. Havuzun ön cephesi 15 adet mermer kurna ve bunların yanlarındaki payelerin şakulî yivleri içine geçen 16 adet kabartmalı mermer levhadan meydana gelen 1,10 m. yüksekliğinde bir korkuluk ile hudutlandırılmıştı ³ (Lev. 8b). Bir az daha geniş olan iki uçtaki kabartmalardan

¹ Graf K. Lanckoronski, *Städte Pamphylens und Pisidiens I* (Wien 1890), s. 139 v. dd. (bundan sonra Lanckoronski I olarak gösterilecektir). Pauly-Wissowa, *Realencyclopaedie der klassischen Altertumswissenschaft XVII*, 2, s. 1518 v. d. "Nymphaeum" maddesi (Reuther) (bundan sonra RE. olarak gösterilecektir).

² Nymphaeum kazısına dair şimdiye kadar neşrolunan kısa raporlar: Arif Müfid Mansel, *Belleten* 18, 1954 s. 400 v.d.; *Anadolu* 2, 1955, s.59 v.d.; *Anatolian Studies* 5, 1955, s. 22; *Türk Arkeoloji Dergisi* 6/1, 1956, s.7. M.J.Mellink, *American Journal of Archaeology* 59, 1955, s. 138. Bu bina Side kazılarında müteaddit defalar iştirak etmiş ve bizlere kıymetli yardımlarda bulunmuş olan Prof. P. Verzone tarafından "Antalya bölgesinde araştırmalar" serisinde başlı başına bir cilt halinde neşrolunacaktır.

³ Mimar Niemann tarafından çizilen plânda (Lanckoronski I, lev. XXX) kurnalar yanlış olarak yarım dairevi höcreler şeklinde gösterilmiş, fakat bunların sayısı 15, aralarındaki kabartmalı levhaların sayısı ise 16, yani doğru olarak verilmiştir. Arkeolog Petersen tarafından yazılmış olan metinde ise (Lanckoronski I, s. 140) doğru olarak kabartmaların arasında yer alan kurnalardan bahsedilmiş,

maada diğerleri ortalama olarak 1 m. genişliğindedir. Genişlikleri yine ortalama olarak 2 m. ye yaklaşmakta olan kurnalar karınlı ve kulplu, dış tarafları dilimli vazolar şeklinde olup sağda ve solda payelerle çerçevelenmiş bulunmaktadır. Bu kurnaların arka tarafları ön tarafa nazaran bir az daha alçaktır; binaenaleyh havuzdan taşan su bunların içine doluyor, halk ise suyu doğrudan doğruya havuzdan değil, fakat kurnalardan alıyordu. Kurnalardan da taşan suyun akıp gitmesi için korkuluk duvarının önünde mermer bir su oluğu bulunmaktadır (bk. Lev. 8b.).

Bu kabartmalardan 19. yüzyıl başlarında Beaufort bahsetmekte⁴, nymphacum'u kısaca anlattıktan ve yıkıntılar arasında görülen iki büyük heykeli zikrettikten sonra mitolojik tasvirler ihtiva eden kabartmalara temas etmekte, bunların birinde Proserpina'nın kaçırılışı, diğerinde Diana ile Endymion'un tasvir edildiğini beyan eylemektedir. Daha mufassal bir tarifi ise Lanckoronski heyetinden Petersen'e borçluyuz⁵. Bu arkeoloğa göre sağdan, yani güneyden başlamak suretiyle birinci levhada Amymone'yi takip eden Poseidon tasvir edilmiştir⁶. Bunun hemen yanında duran ikinci kabartmada Ares, Afrodite ve onun arkasında yüksek bir kaide üzerinde Eros görülmektedir⁷ (Lev. 9a). Sekizinci kabartmada "epibaterion" bayramı ile ilgili bir tasvir göze çarpıyor⁸ (Lev. 9b): ortada bir sunak, sağda Athena, geride direğinin üzerinde Side'nin sembolü nar bulunan bir gemi, solda üç giyimli kadın ve onların gerisinde yine giyimli bir erkek figürü. Onuncu (yahut 11 inci) kurnadan sonra gelen kabartmada Demeter yılanlı bir araba üzerinde sağdan sola

fakat bunların sayısı yanlış olarak 14, kabartmalarınki ise 15 olarak kabul edilmiştir.

⁴ F. Beaufort, *Karamania or a brief description of the South Coast of Asia Minor* (London 1817), s. 149 v.d.

⁵ Lanckoronski I, s.139 v.dd.

⁶ Lanckoronski I, s.141, res. 101.

⁷ Lanckoronski I, s. 141, res. 102.

⁸ Lanckoronski I, s.141/2, res. 103. Side'nin pek eski yerli ilâhlarından oldukları ve sonraları grekçe adlar aldıkları anlaşılan Athena ile Apollon'un deniz aşırı bir ülkeden Side'ye gelişlerini değil, fakat gemi direğindeki narın gösterdiği gibi, Sideli gemilerin sâlimen limana geri dönmeleri ile ilgili olduğu ortaya çıkan "epibaterion" bayramları için bk. L. Robert, *Hellenica* 5, 1948, s. 74 v. dd.; A. M. Mansel-É. Bosch - J. İnan, 1947 senesi *Side kazılarında dair önrapor* (Ankara 1951), s. 8 ve not 4.

doğru ilerlemekte ve elinde tuttuğu meş'aleyi arabanın önünde koşan bir figüre doğru uzatmaktadır⁹. Bugün bu kabartmalardan yalnız üç tanesi yerinde durmaktadır. Birinci kabartmanın yalnız alt kısmı mevcuttur; Afrodit-Ares ve Athena'yi muhtevi levhalar ise, (Lev. 9 a, b.) ten anlaşılacağı gibi, bir hayli zedelenmiş olarak bize kadar gelmiş bulunmaktadır.

1954 senesi kazısının ilk günlerinde korkuluk duvarının güney tarafında ve üçüncü kurnanın hemen önünde kabartmalı tarafı toprağa gelmek suretiyle kapaklanmış yeni bir levha bulundu (Lev. 7). Sol tarafı kırılmış olan bu levha 1 m. yükseklik ve 0,18 m. kalınlıkta olup âzami genişliği 0,75 m. yi bulmaktadır. Sağda 5-6 sm. genişliğinde, kurnanın yan yivi içine geçen sathı kabaca işlenmiş bir kenar kısmı görülmekte, ondan sonra yukarıda ve aşağıda kuvvetli silmelerle çerçevesiyle asıl kabartma sahası gelmektedir. Burada antik sanatta nadir olarak ele alınmış bir konu, İxion'un tekerleğe gerilmek suretiyle cezalandırılması tasvir edilmiştir. Bu tasvire esas teşkil eden ve çeşitli versiyonları bulunan efsanenin anahatlarını zikredelim¹⁰: Lapith'lerin kralı İxion kayınbabası Deioneus yahut Eioneus'u ateş dolu bir çukurun içine itmek suretiyle öldürüyor; bunun üzerine lânetleniyor ve hiç bir tanrı kendisini bu cinayetten temize çıkarmağa cesaret edemiyor. Yalnız Zeus İxion'a acıyor, onu affederek sofrasına alıyor ve ölümsüz yapıyor. Fakat nankör İxion bu sefer velinimetinin karısı Hera'ya göz dikiyor. Kendisini imtihana çekmek için Zeus yahut bizzat Hera bu tanrıça şeklinde bir bulut yaratıyor. Durumdan gafil olan İxion bu bulut ile birleşiyor ve bundan Kentauros'lar doğuyor. Bunun üzerine tanrıların babası bu nankör için korkunç bir ceza tertipliyor: Hephaistos ateşten bir tekerlek yapıyor, Hermes ise yılanlarla İxion'u bu tekerleğe bağlıyor. Kamçılarla döğülen tekerlek o andan itibaren "velinimete hörmet etmelidir" sesleri arasında semada dönüp gitmektedir. Ceza, efsanenin ilk versiyonlarına göre, gökte cereyan etmektedir. Sonraları, bilhassa Apollonios Rhodios'tan itibaren, yer altına intikal ediyor.

⁹ Lanckoronski I, s.142, res. 104.

¹⁰ Roscher's *Ausführliches Lexikon der griechischen und römischen Mythologie* (bundan sonra RML.) II, s. 767 v. dd. (Weizsacker) yahut Grimal, *Dictionnaire de la Mythologie grecque et romaine*, s. 240. Şu esere de bk. G. Méautis, *Mythes inconnus de la Grèce antique* (Paris 1949), s. 13 v. dd.

Side kabartmasında ortada 6 parmaklı yuvarlak bir tekerleğin üzerine, çarpmıha gerilen İsa gibi, İxion ellerinden ve ayaklarından belki madenî halkalarla bağlanmış bulunmaktadır. İxion şakulî durmayup ana mihverî, levhanın diyagonal mihverine paralel gelmek üzere, 45° sağa çevrilmiştir. İxion'un gür saçları vardır; fakat çehresi bir hayli aşınmış olduğundan sakal taşıyıp taşımadığı anlaşılmıyor. Sağda aşağıda bir erkek figürü yatar vaziyette tasvir edilmiştir: Sol elinde bir dal (belki bir hurma dalı) tutmakta, sol kolu ile bir kayalığın üzerinde ağzı aşağıya gelen ve içinden sular boşanan bir vazoya dayanmaktadır. Sağ eliyle belden aşağı kısımlarını örten ve arka tarafta rüzgârdan şişen yelken gibi bir daire vücade getiren mantosunun ucundan tutmaktadır. Figürün gür saçlı, fakat sakalsız olduğu söylenebilir. Baş yukarıya, yani tekerlek üstündeki İxion'a çevrilmiştir. Burada bir nehir tanrısının tasvir edilmiş olduğu şüphesizdir. Solda ayakta duran bir figürün çıplak kolu ve üzerinde bir kumaş parçası bulunan sol omuzu mahfuz kalmıştır. Bu figür elinde kumaştan yahut deriden olduğu anlaşılan hunî şeklinde bir nesne (belki bir tulum) tutmakta, buradan çıkan rüzgârı İxion'un üzerine sevketmekte, bu suretle tekerleğin hızla dönmesini sağlamaktadır. Esasen sahnede şiddeli bir rüzgâr estiği nehir tanrısının mantosunun yelken gibi şişmesinden de anlaşılmaktadır. Kompozisyon bakımından kabartmanın diyagonallere göre tertiplenmiş olduğu görülüyor: İxion'un mihverine nehir tanrısı ve soldaki figürün kolu paralel olarak gelmekte, bu meyilli hatlar ve bir kavis meydana getiren nehir tanrısının mantosu tekerleğin soldan sağa doğru döndüğü intubamı kuvvetlendirmektedir. Sahnenin yer yüzünde cereyan ettiği farz edilecek olursa soldaki figürün bir Aura, sağdaki nehir tanrısının Side Nymphauem'una su sağlayan Melas (Manavgat çayı) olduğu kabul olunabilir. Fakat sahne yer altına vazedilecek olursa sağdaki figürün Styx'ü sembolize ettiği, sağdaki figürün ise bir Erinys yahut diğer bir tanrıça olduğu hatıra gelebilir. Kabartmanın kırık durumu bu husus'a kesin bir hüküm verilmesini mümkün kılmamaktadır.

Yunan ve Roma devrine ait eserlerde (meselâ vazo tasvirleri, madenî aynalar, skarabe'ler ve taş kabartmalar) İxion mythos'u nadir olarak tasvir edilmiştir. Bu tasvirler bazı büyük ansiklopedilerde toplanmıştır¹¹. Son zamanlarda Erika Simon İxion'un

¹¹ RE. XV 2, s.1378 v.dd. (O. Waser); RML. II, s.771/2 (Weizsacker).

yılanlarla olan münasebetlerine dair yaptığı etraflı bir etüdde¹² bütün bu malzemeyi yeni baştan ele almış, ona yeni ilâveler yapmış, bu hususta zengin bir bibliyografya ve bazı önemli eserlerin iyi fotoğraflarını da vermiştir ki bu malzemeden bilhassa bizim için önemli şu sonuçları çıkarmak mümkündür:

Arkayik ve klâsik devirlerde ateşten ve bazan kanatlarla mücehhez tekerleğe yılanlarla bağlı olan İxion ekser hallerde gayet hareketli (dizkapağı koşusunda), bazan ise sakin bir durumda ayakta durduğu halde tasvir edilmektedir. Ana mihverî şaküidir. M.ö.4. yüzyılda ise İxion, çarınha gerilmiş İsa gibi, kompozisyonun ortasını ve üst kısmını işgal etmekte, yılanlarla tekerleğe bağlanmış bulunmaktadır. Fakat Capua'da bulunan bir amphora üzerinde¹³, Beazley tarafından "İxion ressamı" olarak gösterilen bir ressam tarafından yapılmış bir resimde (Lev. 10 b), el ve ayaklar yılanlar yerine kelepçelerle tekerleğe bağlanmakta, aynı zamanda tekerlek ve İxion 45° sağa meyletmiş bulunmaktadır ki bununla her halde tekerleğin döndüğü tebarüz ettirilmek istenmiştir. Bu husus belki ilk önce büyük tablolarla nazarı itibare alınmış ve oradan vazolara geçmiştir. Çünkü Pompeyi'de Vettius'lar evinin bir freskinde İxion 45° sağa dönmüş, fakat arkadan tasvir edilmiştir ki bu freskin 4. yüzyıla ait bir tablonun bir kopyası olduğu umumiyetle kabul olunmaktadır¹⁴. Aynı hususu Roma'da Vatikan'da bulunan "Protesilaos lâhdi"nin kısa tarafında da buluyoruz¹⁵ (Lev. 10 b). Devir, kompozisyon ve üslûp bakımından Side kabartmasına en fazla yaklaşan bu lâhit kabarmasında ortada sakallı olarak gösterilmiş olan İxion'un elleri ve ayakları tekerleğin kenar ve parmaklarına bazan alttan, bazan üstten geçirilmiş, bu suretle İxion ile tekerlek arasında bir örgü hu-

¹² Erika Simon, *Ixion und die Schlangen. Jahreshefte des Oesterreichischen Archäologischen Instituts* 42, 1955, s. 5 v.dd.

¹³ E. Simon, *adı geçen makale*, s. 17/8. Bu vazunun resimleri için: *Corpus Vasorum Antiquorum. Capua I*, lev. 18, 1, A.B.Cook, *Zeus. A Study in ancient Religion* (Cambridge 1940) Vol. III, part II, lev. 75.

¹⁴ E. Simon *adı geçen makale*, s. 18. Bu sahnenin Pompeyi'de ve daha umumî olarak İtalya evlerinin duvarlarında taşıdığı mâna için bk. K. Schefold, *Pompejanische Malerei. Sinn und Ideengeschichte* (Basel 1952), s. 88v. dd.; 142.

¹⁵ E. Simon, *adı geçen makale*, s. 22/23, res. 11. Aynı şekilde tekerleğe geçirilmiş, fakat mihverî şaküli olan İxion'a, Simon'un işaret ettiği gibi, Bulgaristan'da bir mezar anıtı kabartmasında rastlanmıştır: *Archäologischer Anzeiger* 1937, s. 73/4, res 1.

sule gelmiş bulunmaktadır. Sağda Tantalos neticesiz olarak suyu ağzına götürmeğe, solda ise Sisyphos yine boşuna bir kaya parçasını yuvarlamağa çalışmaktadır. Binaenaleyh buradaki sahnenin yer altında cereyan ettiği kesin olarak söylenebilir.

İxion'un cezalandırılması sahnelerinde hazır bulunan tanrılar ve mythik figürlere gelince, bazı hallerde bunları tam olarak teşhis ve tâbir eylemek mümkün olmamakla beraber, cezanın bazan taht üzerinde oturan Zeus yahut Hera'nın huzurunda infaz edildiği görülüyor. Bu kabil sahnelerde Hephaistos, Ares, Hermes, Athena, İris gibi tanrılardan başka Erinys, Nephele ve bunların yardımcıları ve Aura'lar yer almaktadır. Vatikan lâhdinde yer altında ceza görenler için tipik olan Tantalos ve Sisyphos gösterilmiştir. Güney Tunus'taki El Amruni mozolesinde ise¹⁶ bu son iki şahıstan başka Orpheus, Eurydike, Kerberos ve altta Styx nehri tabîî bir şekilde tasvir edilmiştir.

Bütün bu tasvirler ile Side kabartması arasında tam bir mutabakat yoktur. Vakiâ Side'de İxion'un üstte bulunması ve vücudunun 45° sağa çevrilmiş olması onu Vatikan lâhdine yaklaştırmaktadır. Fakat Vatikan kabartmasındaki tekerleğe örülme motifî Side'de yoktur. Burda, el ve ayakların tekerleğe temas ettiği noktalar kırılmış olmakla beraber, bunların, Capua vazosunda olduğu gibi, madenî halkalar yahut kelepçelerle tekerlek kenarına raptedildiği söylenebilir. Vakiâ El Amruni'de Styx natüralist bir şekilde tasvir edilmiştir amma nehir ilâhına Side'den başka bir yerde rastlanmamaktadır.

Şu halde Side kabartması hem sayıları pek fazla olmıyan İxion tasvirlerine bir yenisini katması, hem de orijinal hususiyetler ihtiva etmesi dolayısıyla dikkate değer bir eser olarak karşımıza çıkıyor. Kâinat nizamının bozucusunun uğradığı feci akibet bir nymphaeum havuzunun önüne hiç şüphesiz sadece dekoratif bir motif olarak vazedilmemiştir. Bunun ve diğer korkuluk levhalarının daha derin mânaları olduğu kesin olarak kabul olunabilir. Fakat zamanımıza kadar gelen insicamsız bir kaç parça bu mânaya nüfuz etmemizi mümkün kılmamaktadır. Belki Nymphaeum'un nihaî püblikasyo-

¹⁶ *Revue Archéologique* 26, 1895, s. 78, res.2. Burada İxion, diğer hiç bir tasvirde görülmeyen tarzda 90° sola çevrilmiştir.

nunda, binanın bütün kabartmaları gözden geçirildikten sonra, bu hususta bazı ipuçları elde etmek mümkün olacaktır.

Bu kabartmaların tarihine gelince şimdilik şunu söyleyebiliriz ki kazı esnasında bulunmuş, geçen sene heykeltraş, H. B. Çavuşgil tarafından kısmen terkip edilmiş ve G.E.Bean tarafından incelenmiş olan kitabe parçaları Nymphaeum'un, dolayısıyla kabartmalı levhaların Antoninus Pius devrine ait olduğuna işaret etmektedir.