

Yapı katı Eski Tunç Çağı'nın son safhasına aittir. Bu katta III. Alishar seramiği yoktur. Bu safhayı boya ile nakışlı bir çanak-çömlek nev'i karakterlendirir. V. d. Osten, Alishar'da bu seramik nev'ine "Intermediate" adını vermiştir⁵². Basit geometrik motiflerle süslü bu seramiğin yanında, Kültepe'de, Alishar'da olduğu gibi, M.Ö. III. Binin son çeyreğini (2250 - 2000) karakterlendiren tek renkli, astarlı, iyi perdahlı seramik nev'i de, bol miktarda, kullanılmıştır. Bu devirde, Kaniş'de Karum sahası meskûn değildi, Acemhöyük V. in Paraleli Kültepe höyüğündedir. Her iki merkezin çağdaş seramiği arasında büyük bir yakınlık vardır. Esasen, Acemhöyük tetkik ettiğimiz devirler boyunca, Anadolu'nun diğer bölgelerine nazaran, Kayseri ovasında gelişen medeniyetlerle daha sıkı bağlar kurmuş ve tek medeniyetin tekâmülüne yardım etmiştir. Eski Tunç Devrindeki bu medeniyet birliği gerçek tekâmülüne, ancak, Assur Ticaret Kolonileri Çağında erişebilmiştir.

⁵² Von der Osten, The Alishar Hüyük I (OIP XXVIII), s. 236 v.d.

EXCAVATIONS AT ACEMHÖYÜK

NİMET ÖZGÜÇ

In the first quarter of the second millenium B.C., Central Anatolia had reached a high level of culture and art, partly due to advanced ideas introduced by Mesopotamian merchants from Assur. The most important source for a proper understanding of this period is the site of Kültepe - Kanish, which has been the object of systematic excavations since 1948. In Kanish, people who wrote exclusively in Old Assyrian but who spoke a variety of languages, congregated for the purpose of commerce and in doing so established close cultural interrelations. We now can estimate to what extent Anatolia profited from this cultural interchange. The intermingling of foreign peoples and the concomitant rise in local prosperity resulted in: *a*) the birth of a native style in representational art which formed the nucleus of Hittite art as it developed later on¹; *b*) the development of so-called Hittite pottery, which in technique and shapes reached a level unparalleled afterwards²; and *c*) the formation of an architectural tradition for royal as well as private buildings³.

Kanish and the Karum of Kanish are one among the various kingdoms and karums known to have existed in Anatolia at the time. Kanish, however, was the most important city since it was the center of a widely ramified trade system and trade colonies. Another important center among the Anatolian principalities was Burushanda. It was ruled by a Great King, it had a Karum, and its name occurs in

¹ Nimet Özgüç, *The Anatolian Group of Cylinder Seal Impressions from Kültepe*, Ankara, 1965, p. 3.

² Tahsin Özgüç, *Kültepe - Kanish*, Ankara, 1959, p. 47; Kutlu Emre, *The Pottery of the Assyrian Colony Period according to the Building Levels of Kanish Karum (Anatolia VII, 1964)*, pp. 87.

³ *The palaces at Kanish*, Tahsin Özgüç: *The Art and Architecture of Ancient Kanish (Anatolia VIII, 1964)* pp. 46. *The palace at Beyce Sultan*: Seton Lloyd and James Mellaart, *Beycesultan II*, London, 1965, p. 3.

Akkadian and Hittite sources⁴. A. Goetze⁵, J. Lewy⁶, and E. Bilgiç⁷ have sought this city, which according to the Assyrians and later on the Hittites belonged to the "lower country", in the area south of the Salt Lake. Maps published by Garstang - Gurney⁸ and T. Özgüç⁹ locate Burushanda at the site of Acemhöyük. Objects from Acemhöyük in the Kayseri¹⁰ and Ankara¹¹ Archaeological Museums, as well as sherds collected on the site, proved that Acemhöyük had been inhabited on a large scale in the Assyrian Colony Period. These essential points : that we have to deal with the ruins of a large city, that there is ample evidence for the Assyrian Colony Period, and especially that we have a strong candidate for identification as Burushanda persuaded us to start excavations at Acemhöyük.

Acemhöyük is an old settlement enjoying all the natural advantages required for the development of a city. It lies 225 km. to the south of Ankara, 18 km. to the northwest of Aksaray (Ancient Gassura, Archaleia)¹² on the outskirts of Hasan Dağ. A village road connects it with the State Model Farm at Kocaş, 6 km. to the north. Northwest of Kültepe, northeast of Konya, very close to the southern tip of the Salt Lake, it lies in the middle of a wide and fertile plain watered by the Ulurmak (Melendiz river). It is near the main north-south road from Çukurova, and 10 km. north of the east-west road from Konya to Kayseri. This east-west road remained of great importance in all periods, but was especially prominent in the Selçuk period. The caravanserais along this road are vivid witnesses to this traffic¹³.

⁴ H. G. Güterbock, *Die historische und ihre literarische Gestaltung bei Babyloniern und Hethitern bis 1200* p. 86 (ZA, NF 8, 1934); A. Goetze, *Kleinasiens (Kulturgeschichte des alten Orients)*, München, 1957, pp. 65, 72, 75.

⁵ A. Goetze, *Kleinasiens*, p. 72.

⁶ J. Levy, *Halil Edhem Hatıra Kitabı*, Ankara, 1947, s. 14 - 15.

⁷ E. Bilgiç, *die Ortsnamen der "Kappadokischen" Urkunden im Rahmen der alten Sprachen Anatoliens*, (AfO 15), p. 21.

⁸ J. Garstang, O. Gurney, *The Geography of the Hittite Empire*, London, 1959, p. 64, Map 1.

⁹ Tahsin Özgüç, *An Assyrian Trading Outpost*, (Scientific American, February, 1963) pp. 89 - 99 map.

¹⁰ K. Bittel, *Archaischer Anzeiger* 1940, p. 579, fig. 13.

¹¹ B. Tezcan, *Belleten* XXII, 1958, pp. 517.

¹² Ramsay, *Historical Geography of Asia Minor*, pp. 281.

¹³ K. Erdmann, *Das Anatolische Karavansaray des 13. Jahrhunderts*, Berlin,

The sizes and spacing of various prehistoric mounds prove that the plain was the scene of dense habitation in ancient times¹⁴.

Acemhöyük is oval in plan, about 700 m. long measured E - W and 600 m. wide measured N-S. There is also a lower city, partly covered by the modern village. The lower city is at least as wide as the mound. The highest point of the mound, a citadel called Sarıkaya by the villagers, rises 20 m. above plain level. These dimensions prove that Acemhöyük is one of the largest mounds in Anatolia

The south side of the mound is partly covered by houses belonging to the village of Yeşilova. There is also a modern cemetery north of the center of the mound. Nevertheless, there are wide areas available for investigation on most of the mound. The center of the mound is flat. Along the outer edges one sees four places where the ground rises to various heights. The largest of these hillocks is in the south part of the mound. The villagers nicknamed this Sarıkaya (yellow rock) for the yellow color of burnt mubricks belonging to the ruins of a large building. Excavations in Sarıkaya proved that walls of burnt buildings of level III are preserved here to a considerable height.

The excavations of Acemhöyük began in 1962 under the auspices of the General Directorate of Antiquities and Museums in cooperation with the University of Ankara, and are continuing in annual campaigns. The staff consists of Mahmut Akok (architect), Dr. Kutlu Emre (archaeologist), Önder Bilgi (archaeologist), Selahattin Öztartan (photographer), Mehmet Ciez (restorer), Gürkan Toklu (archaeologist), and the author.

As part of the planning for the development of the modern village, a topographical map of the mound had been prepared. We use this map as the basis for our work. So far we have excavated in squares DB - HB / 27 - 30; NA - UA - 45 - 51; T - Z / 29 - 33; and TA - VA / 7 - 8; we have also made trial trenches in the eastern part of the lower city (Map. 1). The lower city was inhabited only in the Assyrian Colony Period, the mound at least as early as the third millennium B. C. Both the lower city and the mound were completely

1961, pp. 83, 90, 130, 81, 167; Tahsin Özgüç and Mahmut Akok, *Yıllık Araştırmalar Dergisi*, Ankara, 1956, p. 93.

¹⁴ B. Tezcan, *Bellekten XXII*, 1958, p. 571.

abandoned at the same time, viz. at the end of the Assyrian Colony Period. Later on the mound saw a slight reoccupation in the Hellenistic and Roman periods. Houses of this period represent a single building level to be found only on Sarıkaya and on the south-west part of the mound. The most brilliant period of Acemhöyük must have been the first half of the second millennium B. C.

After the victory of Sultan Selim the First at Çaldıran (1514), a Turkish village was founded by families brought from Azerbaijan; the village which now is in its 453 rd year has covered the south slopes of the mound and the lower city, Yeşilova.

In this first report we shall discuss the four building levels which represent the Assyrian Colony Period. Level I, the latest building level, is considerably disturbed because of its proximity to the surface. There are, however, a good number of stone pavements, remnants of ovens (Pl. II, 1) and broken pottery. In technique and shape the pottery of I continues the traditions of the earlier wares of level II.

Building remains of level II appear in all parts of the mound, which was evidently densely inhabited in this period. Level III had been destroyed by a disastrous conflagration. The houses of II were built right on top of the ruins, sometimes even reusing the foundations and walls, or in some cases the rooms, of the older buildings. Stone foundations were hardly ever used for the houses of level II, which in general were constructed in haste and in a careless manner. In many instances beams were laid horizontally to serve as foundations for mudbrick walls (Pl. II, 3). The walls themselves have no traces whatsoever of vertical beam supports. In Kanish, the houses of Karum level Ib and the contemporary buildings of the city mound had a great amount of stone; some of the smaller buildings were even constructed entirely of stone¹⁵. At Kültepe - Kanish we never found any traces of horizontal beams used as foundations; on the other hand, both mudbrick and stone walls have post-holes at regular intervals, the posts framed by well cut blocks. The latter technique is alien to Acemhöyük. The houses of level II at Acemhöyük were hurriedly built of mudbrick and wood after a great and catastrophic conflagration, without even a proper clearing of the old ruins. This way of building must have been due to the need to provide some kind of shelter for

¹⁵ T. Özgüç, Kültepe - Kanish, p. 5.

an impoverished population. The earlier people, those of level III, did use stone so far as needed for their houses and procured it from the neighborhood. Level II has small houses. The rooms are rectangular or square in plan, but the corners are not always true right angles. Some of the small freestanding houses are single-roomed (Pl. III, 1-2). Houses of more than two or three rooms have not yet been found in this level. The mudbrick walls are covered with plaster and whitewash. Individual mudbricks measure $40 \times 33/36 \times 8$ cm.

The pottery displays a variety of types. The most prominent shapes are beaked pitchers (Pl. VIII, 1), kantharoi, vases in the shape of grape-clusters, bath tubs, pitchers with round and trefoiled rims (Pl. VIII, 2), one-handed, lamp-shaped dishes with trefoil rim and strainer (Pl. VIII, 3), jars, teapots, two-or four-handled deep teapots, piriform pitchers with tubular spout set at right angle to the handle, and cups. Kantharoi, bath tubs, round-and trefoil-rimmed pitchers, side-spouted pitchers, as is well known, are shapes very characteristic of the Assyrian Colony Period, second phase. Many of these vessels can therefore be paralleled in level Ib of the Karum at Kanish and in level 10T at Alishar. According to this ceramic evidence, level II of Acemhöyük should belong to this period, viz. approximately to the time from Shamsi-Adad I to the Babylonian Shamsuiluna.

Fragments of the rim and body of a thick, large and wide-mouthed vessel were found scattered in secondary position on Sarıkaya, near a mudbrick-lined round storage unit of Acemhöyük level II and in buildings farther south. Only one fragment of this vessel, which is clearly of importance for the study of the art of the period, was found on a floor level of level II, but this gives the date of the vessel. The fragments have a cream slip on which geometric and representational motifs appear in dark brown paint. The scenes on the vessel are arranged in frames of uneven width. The vessel itself, to judge by its wide mouth and angular body fragments, must have been a large (fig. 1 Pl. IX, 1-4) bath tub. The preserved fragments prove that there were at least two hunting scenes illustrated on the vessel. All that is left of one of them is the head of a hunter, his spear point, and part of a fish opposite his face (Pl. IX, 1). This scene is separated from the rim by two bands filled with fine-lined triangular hatching. On another large fragment, a large rectangular frame is divided in three.

In the narrow upper register only one fish is preserved (Pl. X, 1). The second register is three times as high as the upper; it too has a hunting scene. The frieze moves from right to left. First we have a hunter in short costume, with a cap fastened on the cheek by a chin-strap. The hunter has readied his long spear with both hands for the thrust. Opposite his face we again see a (partially preserved) fish. Something resembling a dagger or a fox tail hangs down from the waist of the hunter in back. Next we see a small dog behind an animal of which only the hindlegs and a piece of tail are preserved. On a small fragment of the third register we see geometric ornament made of hatched triangles. On a second fragment, decorated with the same motifs, appears a column supporting the roof of a building (Pl. IX, 2 - 3). The transition between column and ceiling may be of help for the reconstruction of ceilings of preserved buildings. There are other non-joining fragments, one of which again has a triple division in geometric (butterfly) patterns, in the central one of which the front part of a large bird appears in front of a building (Pl. IX, 4), in the lower one a fragment of another fish frieze. There are still more fragments of the vessel with geometric decoration. All the fragments combined show that the bathtub was decorated on each of its four sides; the designs covered about three fourths of the vessel.

Bathtubs are typical of the late phase of the Assyrian Colony Period. Fragments of very simply decorated bathtubs had been found at Kanish, Boğazköy and Acemhöyük before¹⁶, but the present fragments are the first to give us information on the pictorial art of the period, without parallels so far in central Anatolia.

The differences in technique and shapes between pottery of levels II and Ib at the Karum of Kanish are not noticeable to the same extent at Acemhöyük. Unlike the situation at Kültepe, there is no trace whatsoever of a hiatus or interval between the building level destroyed by fire and level II at Acemhöyük; hence the pottery of level II in technique and shapes continues the traditions of level III.

In a pit dug by the modern villagers in the lower city, among the present-day houses, a pithos grave was found in a level which corresponds to level II of the mound. The tomb-gifts consisted of a bronze

¹⁶ B. Tezcan, *Bulleten XXII*, p. 525, fig. 18; Tahsin and Nimet Özgüç, *Kültepe Kazısı Raporu 1949*, Ankara, 1953, p. 52, Pl. XXXV, 247.

lugged axe (Pl. XXI, 2) and a one-handled, side-spouted pitcher of piriform body, with a wine-red polished slip. The axe is 20.3 cm. long and 6.9 cm. wide; on one side, between the lugged projections, it is decorated with zigzag motifs and intersecting angles. A plant motif is connected with the middle of the upper zigzag band. There are a number of examples which prove that lugged axes often carried designs on this part of the blade¹⁷. The blade of the axe curves in symmetrically beyond the lugs and then widens again towards the cutting edge. The oldest central Anatolian examples of lugged axes and stone moulds for them come from level Ib of the Karum at Kanish¹⁸ and from Alishar¹⁹. The Acemhöyük axe is one of the most developed examples of this early type of lugged axes.

Level III, which evidently represented the most prosperous period of Acemhöyük, was brought to an end by a severe conflagration. In this period the settlement extended over the entire mound and the lower city. In various trenches on the mound we discovered important buildings and small finds. In squares T-z/29-33 (Plan, 2) well preserved houses came to light with cellars, kitchens, and large platforms for hearths in the center of spacious rectangular rooms (Pl. IV, 1). These buildings have mudbrick walls on stone foundations. Wooden posts appear at wide intervals. The rectangular rooms are larger than those of the level II houses. Instead of single-roomed small houses, this period built spacious houses of several rooms. The maximum thickness of the walls is 60 cm. Most of the interior corners are not in right angles. Sample measurements of the rooms are 9 × 7 m., 6 × 6 m. Interior walls are plastered and white washed. The floors in the rooms are of tamped earth. In spite of the destruction, it is evident that the mound was densely built up in this period. Like in the Karum of Kanish there were groups of houses here separated from each other by narrow, irregular streets.

The kitchens in these houses were spacious. Most of them have rectangular platforms, about 20 cm. high above the floor (Pl. IV, 2), as working areas. On top of these stood kitchen ware, horn-shaped

¹⁷ Archiv Orientalni VII, 1935, pp. 406 - 414 (Stefan Przeworski).

¹⁸ T. Özgüç, Belleten XIX, 1955, p. 74; Kültepe 1949, p. 66.

¹⁹ OIP XIX, fig. 107 b 1449 (E. Schmidt).

clay hearths resembling similar ones from Alişar²⁰, and especially horseshoe-shaped hearths of the kind typical of Kanish Karum level II²¹. The rectangular platforms themselves are somewhat larger than the contemporary counterparts at Kültepe. Large pithoi are set along the edge on some of these platforms, buried in the platform to three quarters of their height.

The buildings of level III evidently show affinities in plans and in technique to Assyrian Colony period architecture known from Kültepe and Alishar. Central Anatolia in this period had developed an independent common building style of its own. The buildings belonging to this level do not show any signs of a general repair, remodelling or enlargement.

The most important building of level III is the one being excavated on the citadel called Sarıkaya, squares NA-UA/45-51 (Plans. 2, 3, 4). The clearance of this large building was begun in 1965 and 1966. Its western part had been partly destroyed by later level occupation and, especially, by villagers in need of stones or earth. The preserved parts, however, give a fair idea of the size of the building. A large part of it still remains unexcavated. The area excavated so far consists of more than ten well preserved rooms. The building undoubtedly was of a public, official nature. Its mudbrick walls stand in part to 3.80 m. height (Pl. V, 1-2; VI, 1). The rooms are of varying dimensions and of interesting construction. Densely spaced thick logs rest on a row of large, flat limestone base-slabs, often four meters wide (Pl. VI, 1-2, Plans. 2-3). Mudbrick walls, of 1.50-200 m. width, were set on these logs. The mudbricks are of large sizes, 40×31×40 and 33×33×11 cm. The wallplaster is 3 cm. thick; the interior of the rooms is white washed. The mudbrick walls have wide empty slots left by vertical wooden posts (Pl. VII, 1). The single row of foundation slabs projects under the logs and mudbricks as a stone paving for 1.00 - 1.50 m., both in the room and along the outside of the wall. These paved strips are plastered over and are incorporated in the house floors. Some of the house floors are completely paved with stones. With its thick walls, this building must have been higher than

²⁰ OIP XIX, fig. 61 (E. Schmidt). The Acemhöyük excavations proved that they were not altars, but hearths.

²¹ T. Özgüç, Kültepe - Kanish, p. 40, Pl. XX, 1 - 2.

its neighbors and may even have surpassed the height of the citadel wall. The building suffered a disastrous fire, as a result of which the mudbricks were baked and much of the building material vitrified due to the intense heat generated by the burning beams. Wherever walls are preserved high enough, horizontal slots with traces of charcoal show that horizontal beams lay at about 2 m. height.

Some of the rooms have no doors (Plan 4). They were filled with burnt, charred, broken and collapsed mudbrick, with remnants of beams, and some small finds. In some places one can see traces of the collapsed upper floor in the fallen debris. The technique of construction, the thickness of foundations and walls, and the general condition of the debris leaves no doubt that the building had two stories. The excavated rooms belong to the basement. Access to the doorless rooms would have been by trap-doors and ladders from above. Several of these rooms look like storerooms. Some had been emptied out before the fire, others burned with their inventory in situ. The storerooms are of various dimensions; interior measurements are e. g. 6.50 × 8 m., 5.50 × 6.00 m., 3.50 × 6.50 m.

The entrance to the building has not yet been identified. On the south side, in square PA/47, a large number of riveted bronze plaques and a hinge were found. These may be the revetments of the wooden doorleaves on one of the important doorways into the building. If this is correct, one of the entrances is on the south side.

In the larger one of two interconnected rooms in squares PA-RA/45-46, large sections of pithoi buried in the floor to their necks were preserved in situ. Along the west wall of the room, four-handled jars were found with their lids intact and sealed. The lids had been carefully fitted in the rims of the jars, leaving no cracks. The lids were first covered with plaster, then with mud. The latter was tamped in various places with impressions of one and the same seal. The way of closing these jars shows that the contents were not meant to be exposed to air.

Along the walls of the small room in square RA/45, four-handled jars had been arranged in rows of two and three (Pl. VII, 1-2). These were found opened anciently, and many bullae with cylinder or stamp-seal impressions lay nearby. Two bullae in the corner of this room had two impressions each of the same cylinder seal. The bullae are triangular in shape. Although the impressions

of the seal are not well preserved, it is clear that we have a scene of worship in front of a seated deity, but the poor condition of the impression does not allow any stylistic comparison. The upper edge of the bulla has one line of cuneiform writing, showing that the seal belonged to an Assyrian named Assur-bell-lamassim. This bulla is the first written document to have been found at Acemhöyük. The other bullae found in this room were well baked in the conflagration. They are of irregular, nearly oval shape. They have one or two impressions of the same stamp-seal. Some bullae have one impression each of two different stamps. Additional bullae were found in other rooms. Bullae with assorted impressions of the same seal allow us to study the designs of the seals in detail.

The stamps and cylinders found in level III in other trenches are few in number but important because of their variety in style and types. Two cylinders were found in squares DB-HB/27-30. One is of Old Babylonian style and has the well known decorative scheme of the fight between a hero and an animal (Pl. XIV, 1). Another cylinder has two scenes arranged tête bêche (Pl. XIV, 2). The first scene has a person worshipping a bull; the second, upside down, shows a long-robed seated deity and an elixir-vase in front, as tall as the god.

The stamp-seals are of stone and of bronze. The bronze seals have small handles and a rectangular stamp-face. The design consists of a cross with triangular filling motifs in the corners. A rectangular prismatic stone seal has two decorated faces. One is divided in four squares, its open spaces in the angles of the cross are filled with eight triangles; each of the four squares also has a raised square (Pl. XIV, 3a-b). The other face has one triangle along each of the short sides; the long sides have three wedge marks in a field marked off by curved lines.

The bullae found in the magazine rooms of the burned building have impressions of stamp-seals with various geometric and figural designs. Prominent among the figural designs are animals, scenes of worship (rare in the stamp-seals of this period) and deities. One stamp-seal impression on a bulla (Pl. XV, 1) shows a bearded god on a throne. He wears a conical hat with multiple horns and a pleated robe. In his hand he holds a long staff with ring. Facing him is a bearded god in a pleated costume and horned headdress; a long

dagger extends from his waist to the staff of the main god. Behind this god is a large beaked pitcher with a small object (a plant?) visible in its mouth; the pitcher stands towards the rim of the seal. In the field, between the heads of the gods, are two monkeys facing each other. The gods are set on a thick relief band, below which is a big fish. Although the seal has certain peculiarities of its own, it is stylistically reminiscent of the Anatolian group of seals of Kanish Karum level II in the rendering of headgear, beards, in the shape of costumes and feet, in the way the monkeys are sitting, and in the pose of their legs²².

A stamp-seal impressed on two bullae of grey clay is very interesting for its unprecedented subject-matter (Pl. XV, 2). The frame is a guilloche of three strands with dots in the centers of the loops. The design shows, on the right, a goddess seated on a throne. She wears a long robe but is without a hat. Her long hair descends to her shoulders. She holds a lotus flower in her right hand. In front of her is a tower whose pointed top touches the frame. On either side of the pointed tower is a bird, and attached to the left side of its shaft are two bull's heads, one above the other. On the lower bull, near the base of the tower, a front leg is also visible. The tower has a rectangular base, wider than its shaft. The latter is striated with parallel vertical lines. The combination of tower and bull recalls the motif of the conical projections crowned by birds on the backs of bulls seen on Cappadocian seals of the second level of Karum Kanish. It also reminds one of the conical objects with arrows and spears, seen only in the Anatolian group of seals, with parallel striations on the shafts, appearing with bulls carrying weather gods on their backs²³. It seems to us that the tower with bull protomes is closely connected with the bulls carrying cones on their backs. The Acemhöyük design is a variant of the same representation. On the seal quoted, a standing god in long robe and conical hat is offering a small beaked pitcher to the goddess with the flower and the bull of the weather god. Gods offering beaked pitchers to other gods is a motif often seen in the native seals of Karum Kanish II²⁴. Between the guilloche and the standing god is a scimitar.

²² N. Özgüç, *The Anatolian Group*, Pls. XIX, 56, XX, 60.

²³ N. Özgüç, *The Anatolian Group*, pp. 22 - 23.

²⁴ N. Özgüç, *The Anatolian Group*, Pls. XVI 49 b; XIX, 57, IX, 27; XXIV, 71.

A stamp impression on a bulla of pinkish clay (Pl. XXV, 2) shows an important motif of Karum Kanish Ib and the Anatolian group of Karum II seals: the worship of the goddess with antelopes by a small person²⁵. The goddess is seated on a solid throne with small back rest. Her hands support her breasts. The throne of the goddess rests on an antelope facing left, her feet on the one facing right. Both animals are rendered in kneeling poses. Face and breasts of the goddess are frontal, from the waist down she is shown in profile. Like the previous seal, this one is also enclosed by a guilloche, here of simpler form.

A bulla of brown clay has a seal impression (Pl. XV, 3) showing a god with his right foot resting on the back of a bull; also, a sphinx and a monkey. The god has a dagger in his left hand, in his right he holds the reins of the bull. A ribbon descends from his helmet and curls up in a circle at the nape of the neck. The monkey sits between the right leg of the god and the reins of the bull. Bull, monkey and weather god are motifs occurring together with the bull gods of Kanish²⁶. The style of the bull, with its schematic rendering of head and horns, resembles the way in which bulls' heads are rendered on seals of Kanish Karum II. The sphinx with its long neck, beard, skull-cap and curled up tail finds a parallel in a sphinx seen next to the hunting god on a seal from Kültepe²⁷.

Another bulla has one impression each of two different stamp-seals. One of the seals is important in that it reveals, among known motifs, a new hybrid being. (Pl. XVI, 1 a - b). The type of the nude hero grasping an upright lion by the neck and tail is a familiar motif. The important motif is the figure to the left of the nude hero. This has a human body and human legs but two heads, one human and one of lion shape. These heads are in profile. The human head looks towards the nude hero, the lion head faces outwards towards the frame of the seal. This mixed being has its arms spread out to the sides. The seal impression on the reverse of the same bulla has a bull-man as its principal motif. This bull-man adds a few new elements to the attributes known from the Assyrian Colony Period (Pl. XVI, 2).

²⁵ N. Özgüç, *The Anatolian Group*, pp. 27 - 28.

²⁶ N. Özgüç, *The Anatolian Group*, Pls. VIII, 24 a; XXIV, 71.

²⁷ N. Özgüç, *The Anatolian Group*, Pl. XXI, 63, p. 30.

In each of his raised hands he holds a standard ending in three prongs. Over his head is a large disc and crescent; on either side of the disc there are sun symbols, and on either side of the bull's head, stars. To the left of the right hand standard is a large standing bird, to the right a rabbit-like animal. The left hand standard has on the left another large bird, to the right an unidentifiable scene. The bull-man's arms, rendered in a wide curve, are of the same type as the arms of the god in Pl. XV, 1.

The stamp-seals of the Assyrian Colony Period have an abundance of animal designs. The first of three examples from Acemhöyük belonging to this group shows a fish, a lion and a deer set one above the other (Pl. XVI, 3). The deer turns its head towards the lion. The manner of rendering the lion and the deer differs from representations on seals belonging to Karum Kanish Ib and contemporary sites. On the seal from Acemhöyük, the various parts of animal bodies are delineated separately. This trait can be seen clearly in the mane of the lion, also in the neck and hindquarters of the deer. In the space between the hindlegs of the lion and the hindquarters of the deer appear an unidentified animal and a guilloche motif with two loops. The lion has swung his tail upward above the large fish.

On the second stamp seal impression we see two lions, a goat, and a bull (Pl. XVII, 1), all three seated. The impression is too worn to allow a stylistic analysis.

On bullae found in the small, doorless room we find impressions of the same stamp-seal. This is a seal with a most elegant representation of a heraldic arrangement popular in the Assyrian Colony Period, viz. two antelopes shown with crossed bodies (Pl. XVII, 2). The bodies are striated with lines that bring out the round curves of the animals. This type of rendering appears in the native seals of Central Anatolia in the 19th century²⁸. A monkey appears to the right and left of the heraldic group, curved with the edge of the frame. In the triangular field between the heads of the antelopes, a bird with its head turned to the right and, between its legs, an animal head appear. A crescent is set above the head of each antelope. All these figures are framed by a guilloche.

²⁸ N. Özgüç, *The Anatolian Group*, fig. 2.

A second bulla, of grey clay, also has a stamp seal impression with a heraldic group (Pl. XVII, 3). This is an example of a most dynamic, lively and carefully executed whorl of animal heads. Lion and eagle heads alternate, four in all. Each animal head has two horizontal spiral-loops at the back. The necks are modelled in quite high relief and striated in herringbone patterns. Both the lion and the eagle heads are set off from the necks by a relief line. In the center of the seal, where the animal necks come together, is a circular relief border. In the empty spaces between heads and necks, filling-motifs appear: a sun, a ram's head, fish designs. Both animals are striated in the same way. Eyes are round. The rendering of the animals is identical to that current on seals of the local group at Kültepe.

The third example of a heraldic representation consists of a double-headed eagle (Pl. XXVI, 4). The bird is set in a frame of a type popular in the late phase of the Assyrian Colony Period, consisting of multiple bands. It is formed of two rope-like strands, one guilloche, and one looped band. In the eagle, small as he is, one can clearly see the double head, the wings, talons, and tail.

There are three well preserved examples of geometric stamp-seals. One seal is shown in two impressions on greenish clay. It has a double frame of a triple spiral band and a triple looped band, set neatly one inside the other (Pl. XVIII, 1). The motif in the center of the seal cannot be made out.

On the impression of a second seal of this group one sees a well-known motif of the Assyrian Colony period, the "signe royal", set in a frame consisting of an outer guilloche, a loose spiral band, and a circle. Between the S-shaped elements and the branches of the cross there are individual dots, four in total (Pl. XVIII, 2).

On the third of the stamp-seal impressions we see in the middle a regular rosette surrounded by a dotted circle, two dotted semi-circles and a simple circle along the outside. (Pl. XVIII, 3).

The most interesting finds of level III came from the room in squares NA-OA/46 of the burnt building. Here we discovered ivory carvings, vases of rock crystal and obsidian, gold ornaments, fragments of fabric, and two gaming-boards. The room, which evidently was large, had been partly excavated and ruined by villagers some time before our excavations started. Due to this unfortunate event part of the inventory had been discovered and exported abroad.

The ivories, through the effects of a serious conflagration, had been calcified, their color having turned partly grey, partly pinkish. In the end some of the objects had lost their shape, and thin plaques had crinkled or curved.

A seated lion, of grey color, has a well-modelled body (Pl. XIX, 1 a, b, c). It is clear that in this figurine details had been suppressed. The body, carved in rather more rounded form, is joined to the legs by two curved lines. The tail is raised and lies against the body. The lower part of the forelegs is straight and vertical. The claws were broken. A square dowel hole in the top proves that the figurine once was part of a piece of furniture.

Another ivory, in the form of a human hand, is also grey from burning (Pl. XIX, 2). Fingers and nails of the fist are carefully rendered.

A fragment of a gaming board, warped as a result of the intense fire, has smaller and larger round holes in its surface.

In a small fragment we may recognize the hindquarters of a bull (Pl. XX, 1). A projection on the upper edge of this piece suggests that it may have belonged to some object resembling the bone box which was found in a tomb in the house of Laqipum at Kültepe²⁹.

Among a number of fragments which have turned a reddish-pink, one of the best preserved is a wing which must have been attached to the body of a bird (Pl. XX, 2; Fig. 2). A square dowel-hole in the wing was used for the attachment.

In addition, we found several good examples of strips decorated with guilloche and rosette motifs (Pl. XIX, 3; XX, 4). A small fragment has a carefully rendered design of a tree (Pl. XX, 3). This is rare among the motifs of this period.

A collection of ivories in the Metropolitan Museum has attracted considerable attention since its acquisition in 1933. Its provenance was unknown and there was understandably much doubt about its date. The ivories were described as Syrian, Phoenician, Anatolian, Hittite and, in general, used to be dated to the end of the second millennium B. C. or the beginning of the first³⁰. The excavations and new

²⁹ T. Özgüç, Kültepe Kazısı Raporu 1948, Pl. XLVII, 435.

³⁰ Bulletin of Metropolitan Museum of Art XXVIII, 1933, pp. 24; XXXI, 1936, pp. 221; XXXII, 1937, pp. 88-90 (Dimand); C. Decamps de Mertzzenfeld, Inventaire commenté de ivoires Phéniciens, Paris 1954 No. 1081-1111 Pl. 125-128;

finds at Acemhöyük have now thrown light on the origin and chronology of this collection. The Metropolitan Museum ivories were given to the museum at various occasions by Mr. and Mrs. George Pratt. Altogether the collection consists of more than 35 complete or fragmentary ivories and 18 bullae. These ivories also consist of pieces of furniture such as animal, sphinx and human figurines, animals in relief, carved and engraved plaques, and decorated plates. These too had been exposed to a heavy conflagration and as a result were calcified and discolored to a grey or pink-reddish hue. Their state of preservation is much better than that of the ivories found by us at Acemhöyük.

The poses and proportions of the sphinxes and lions are expressed in a strong style which does not get distracted by detail³¹. Special parallels to the lion from Acemhöyük can be seen in the way the ivories of this group separate the, here more strongly curved, upper part of the body from the legs with the aid of two curved lines; also the way the tail is set flat against the back of the animals. There is also the head of a medium sized female figurine, with an oval face, large fleshy nose, close-set eyes with the pupils large and hollowed out, thin joined eyebrows, a low forehead, and a thick neck³². In all these features the head has its closest parallel in the head of an ivory female figurine found in a tomb of level Ib at Kanish Karum³³.

Plaques of reclining quadrupeds (gazelles?) show the animals with heads turned back and attacked in the hind legs by the claws of a falcon (Pl. XXVIII, 2)³⁴. In style and manner these resemble a steatite perfume box in the shape of an animal (antelope?) found in level Ib at Kanish (XXVIII, 1).

A horned griffin, engraved on an ivory plaque³⁵, both in motif and in style finds its closest parallel on a cylinder seal impression from level Ib at Kültepe³⁶.

Vorderasiatische Archaeologie, Studien und Aufsätze, 1964, Berlin, p. 146 (Machteld Mellink); R. Barnett, A Catalogue of the Nimrud Ivories, London, 1956, p. 35; H. Frankfort, Art and Architecture of the Ancient Orient, 1955, p. 192.

³¹ Mertzfeld, Pls. CXXXV, 1092, 1078; CXXXVI, 1088; CXXXVII, 1091, 1096.

³² Mertzfeld, Pl. CXXXV, 1082.

³³ Tahsin Özgüç, Kültepe - Kanış, Pl. XXXIV, 2.

³⁴ Mertzfeld, Pls. CXXXV, 1094; CXXXVII, 1095.

³⁵ Mertzfeld, Pl. CXXXVII, 1103.

³⁶ Ib Seals, Pl. XX, C.

The Metropolitan Museum also has wings which were attached to the body of a hawk, made separately³⁷. In shape and even in color these are the same as the fragmentary wing found in the large burnt building at Acemhöyük. Fragments in New York with rosette and guilloche motifs³⁸ resemble newly found fragments so closely that we may interpret them as coming from the same object. These parallels allow us to reach a firm conclusion concerning the provenance of the New York collection.

All this is corroborated by the comparison of the bullae in New York and those found in Acemhöyük. The New York collection consisted of 18 bullae that were pressed with 8 different stamp-seals. In shape the New York bullae are identical to those found in the same room with the ivories at Acemhöyük, and seven of the New York bullae have seal impressions also represented at Acemhöyük (Plan 2; O - A 44). One stamp seal impression pressed on different bullae has a representation of a goddess on antelope-like animal (Pl. XXV, 1-2); on another, a spiral and twisted band with a sun in center (Pl. XXVI, 1-2); and, on a third, two gods seated face to face, animals and symbols (Pl. XXV, 3-4). On the fourth seal impression there is a double-headed eagle in the center of a frame consisting of a spiral and a twisted band (Pl. XXVI, 3-4). On the fifth stamp seal impression there is a whirl formed of six birds' heads (Pl. XXVI, 5-6). A sixth stamp seal impression shaped in the form of an ellipse is decorated by a row of animals and a herring-bone pattern (Pl. XXII, 1-2). In the center of the seventh and last stamp seal impression is carved a rosette framed by a twisted band, dots and a regular wavy line (Pl. XXVII, 3-4)³⁹.

³⁷ Mertzenfeld, Pl. CXXVIII, 1097. The unpublished wing of this eagle was restored and exhibited in the Museum.

³⁸ Mertzenfeld, Pls. CXXVII, 1110; CXXVIII, 1109.

³⁹ The parallel seal impressions are:

Acemhöyük	Metropolitan Museum of Art
Ac. c 16; Ac. c 17.	36. 70. 21; 36. 70. 33; 36. 70. 34
Ac. c 19; Ac. c 20; Ac. e 2	36. 70. 19; 36. 70. 23; 36. 70. 25; 36. 70. 28; 36. 70. 36
Ac. c 21	36. 70. 24
Ac. c 32	36. 70. 29; 36. 70. 30
Ac. c 36 a	36. 70. 16; 36. 70. 20; 36. 70. 20; 36. 70. 22; 36. 70. 26

It has moreover been established that the New York objects were purchased from a known Anatolian source⁴⁰. Aksaray is close to Acemhöyük. Most of the items illicitly dug up on the mound used to be sold in Aksaray. What has been proven is that the collection of ivories and bullae in the Metropolitan Museum came from Acemhöyük and was indeed dug up in the room in squares NA - OA / 46 in which we found ivories in 1965. The burnt building on the basis of the seals, the inscribed tablet, the pottery and stone vessels can be dated to the 19th-18th centuries B. C. This also establishes the date of the collection of ivories in New York.

In the same room we found one fragment each of gaming boards made of different material. The first was of ivory but had lost its shape as a result of the burning; the presence of four large and three small holes in its upper surface proves that it was a gaming board. The second fragment, made of blue tuff, is in good shape (Pl. XXI, 1; Fig 3). It is half of a carefully made gaming board. The holes in the upper surface are of three different sizes : two large ones, one of which is broken; three medium-sized ones; and 17 small ones. One large and one medium-sized hole have gold rings in situ. The places of the other holes can be reconstructed. In the outer row each series of four small holes was followed by a medium - sized, gold - ringed hole; in the inner row, five small ones were followed by a medium-sized hole. The shape of the gaming board curves slightly inward starting at the second gold-plated hole in the outer row. In the narrow part there are three small holes, making a total of 22. The fragment belongs to a gaming board of a type widespread in Western Asia, as far away as Elam. The game is one of 58 holes and originated in Egypt⁴¹, the Acemhöyük piece represents the upper surface of half a gaming

Ac. c 37 b

36. 70. 17; 36. 70. 20. 36. 70. 22; 36. 70. 27

Ac. e 81

36. 70. 32

I am grateful to the Metropolitan Museum for permission to publish the bullae and would like to express my thanks to Mr. Vaughn Crawford and to Mrs. Prudence O. Harper for their kind help.

⁴⁰ M. Mellink, in *Vorderasiatische Archäologie...* p. 156. My colleague Professor Machteld Mellink has kindly given me a print of a photograph provided by a dealer in Antakya, who had once seen the objects. This provided further proof.

⁴¹ C. J. Gadd, *An Egyptian Game in Assyria (Iraq I, 1934 pp. 45 - 50)*; R. S. Ellis, in *JNES XXV, 3, 1966, pp. 192.*

board⁴². It would have had a total of 47 holes and a maximum width of 8 cm. This leaves 11 holes for the lower part. The gaming board from Achemhöyük shows a close affinity to the Elamite gaming-board in the following details⁴³: the three large holes in the upper part are set in a triangle; the fifth hole in the outer row, and the sixth in the inner are of a different size and form a boundary; and the board begins to curve in from the tenth hole on. This seems to give us the right to restore the lower part of the Achemhöyük gaming board according to the Elamite type, as was done for the board at Yale. A board of soft limestone found at Boğazköy is different in type from the Achemhöyük one; but the stone gaming board found at Kültepe, although it has more than 59 holes, is of the same type⁴⁴.

In the room with the ivory objects we also discovered fragments of fabric. These are very important as samples of clothing of the Assyrian Colony period. Found scattered on the floor in small fragments, the textile resembled a white linen. On one side it has a decoration of dark and light blue faience beads sewn on with gold thread (Pl. XXII, 1-3). Due to the effects of the fire the fabric had been thoroughly vitrified, wrinkles and layers all caked together. We could still see that the dark and light blue faience beads originally made a geometric pattern. Some of the tiny beads in ring-shape had come off the garment and allowed us to measure the ornaments.

According to the Kültepe tablets, the Assyrians used to import into Anatolia textiles of a great variety of names. The qualifying attributes are e.g. good, fine, black, or also refer to the cities where the textiles were made⁴⁵. In addition, we know the prices of the textiles. These vary from half a shekel to two-thirds of a mina. The Achemhöyük fragments with the gold-sewn faience bead ornaments evidently must have belonged to an expensive fabric among the imported textile wares. We have evidence of Anatolian weaving

⁴² Investigations made by the Maden Tetkik Arama Enstitüsü have proved that blue tuff occurs in Anatolia.

⁴³ R. S. Ellis and Brigg Buchanan, in *JNES* XXV, 3, 1966, p. 198, fig. 5 and p. 199; *Memoires de la Delegation en Perse*, vol. VII, 1905, pp. 104 - 105.

⁴⁴ Kurt Bittel, *Boğazköy. Die Kleinfunde der Grabungen 1906 - 1902*, Leipzig, 1937, (WVDOG 60), pp. 22-23, Pl. 14/13; *Belleten* 73 (1955), p. 67, fig. 16.

⁴⁵ A. Goetze, *Kleinasien*, p. 77 n. 9.

from very early periods⁴⁶, but this kind of decoration on the garments appears here for the first time in the Assyrian Colony period.

On the west side of the room with the ivories, under a big mass of slag, we found side by side broken pieces of vases, a gold strip inlaid with lapis lazuli and limestone, and a small relief of a lion made of shell.

The gold band is a unique and fine example of *incrustation* in gold in central Anatolia (Pl. XXI, 3). In the upper surface, a chevron pattern is made of alternating inlays of contrasting colors, viz. dark blue lapis lazuli and white limestone. The lower surface is not worked but left rough. This band must have been attached to a necklace, a diadem, or to the rim of a box-shaped object.

We recovered a number of rock crystal vases in broken, crushed and shattered condition. There were at least five vases of this highly fragile, semi-precious stone which is so difficult to work. Two restorable vases had pointed bases and everted rims (Pl. XXIII, 1, Fig. 4-5). The larger one from the shoulder down to the base was carved with vertical tapering grooves, neatly shaped (Fig. 4). It must have stood on a base and has the section near the tip carefully profiled to fit the base. The small vase is polished and left with a plain polished surface. (Fig. 5). The vases have two holes each, on opposite sides, which must have served to fasten handles of precious metal.

Of an obsidian vase the upper part is preserved (Pl. XXIII, 3a-b; Fig. 6). The rim is slightly everted. The end of the handle which is joined to the rim is in the shape of animal head. The body of the vase is decorated with parallel, deep and slanting grooves, making a skillful torsional design. Level III also has clay vessels with fluted bodies and handles ending in animal heads. Pottery vessels with two handles of this type are known to be common in level II of the Karum at Kanish⁴⁷. This similarity is again very important for the date of the building level in question. The second obsidian vase is made of a less transparent kind of obsidian than the first. The preserved fragment belongs to the middle section of the body of a tapering vessel (Pl.

⁴⁶ For the Çatal-höyük textile, H. B. Burnham, *The Textiles and Twined Fabrics* (Anatolian Studies XV, 1965), p. 169.

⁴⁷ Anatolia VII, 1963 (Kutlu Emre), pl. XXVI, 1.

XXIII, 2). The vase had anciently been broken and repaired, as is evident from notches in the breaks and remnants of gold wire which had been used for the repair.

Until now we have referred to the building in question as a "large, burnt building". Having gone through the explanations of the inventory, we may now dwell on the meaning of the building itself. Three basic features indicate its character :

a) The size of the building, the thickness of its walls, and the number of rooms, show that it does not belong to the category of private residential units well known to us for this period from several other sites.

b) The building takes up the entire inner citadel. This is where we would expect an official building to be constructed.

c) The magazines and the small finds, although largely burnt, broken and plundered, are of palatial type.

All this confirms that the building at present being excavated was the palace of the ruler of Acemhöyük.

In the third level at Acemhöyük, and especially in the private houses of the northwest section, we found a variety of pottery vessels. By comparison with those of the later level II, the repertoire of shapes is richer in the older phase. Dr. Kutlu Emre has studied the pottery of Acemhöyük in all details. We will here simply give the main traits. In technique, the pottery of level III is very advanced. The thin, even slip is well polished. The color mostly shades from red to light brown. The majority of vases has a wine-red slip. Few vessels have painted decoration, but there are fragments of the class of Kanish Karum II vessels with wavy line ornaments. These are signs of contact between the two centers. In shapes there is a fundamental resemblance to the vessels from Kanish Karum II, but Kutlu Emre has succeeded in demonstrating local peculiarities for the pottery from Acemhöyük. As at Kültepe, the variety of shapes is impressive. This morphological richness is a common trait in central Anatolia of the first quarter of the second millennium B. C. A number of local characteristics can be detected in the following series from Acemhöyük: all kinds of beaked pitchers (Pl. XI, 1-3); various examples of two-handled cups (Pl. XII, 1-3); basket-handled teapots, both monochrome and with painted decoration (Pl. XIII, 1); pitchers with spouts opposite the handles (Pl. XI, 2); trefoil mouth pitchers; pitchers

with twin beaked spouts (Pl. XI, 1); fragments of drinking cups in animal shape; double-handled goblets with painted design and tubular spouts (Pl. XII, 2); tripod bowls (Pl. XIII, 3); and cups (Pl. XIII, 2). The vessels have flat or ringbases, but also occasionally small button-bases. The same types of bases are used in Kanish Karum level II.

Acemhöyük level III is contemporary and parallel with Karum Kanish level II. A series of finds confirms this equation, as we have pointed out above. Undoubtedly there were some important local differences between the two centers, but in no case do these detract from the basic contemporaneity of the two levels in question. As we tried to point out, the relevant building level in each of the two sites represents the most brilliant phase of the Assyrian Colony period. The palace of Acemhöyük, the most monumental building of its period to have been exposed in Anatolia, has certain local traits in its construction. More important, we have indications that this building was used over a long period of time, such as repairs and reinforcements. The small finds confirm this conclusion. The obsidian vases, and many of the pottery vessels and bullae have parallels among the finds from Kanish level II. In style they are identical, but a smaller number of vessel shapes, and a group of bullae betray a similarity to those from level Ib at Kanish. The latter finds prove that the palace of Acemhöyük, built in the floruit of the Assyrian Colony period, viz. Kanish Karum level II, was used for a somewhat more extended period, which lasted into that of level Ib at Kanish. The interval which has been established beyond doubt between Kanish Karum levels II and Ib, does basically not exist at Acemhöyük. Here the technique, shapes, and style of the small objects display a stronger continuity and a more gradual development than at Kültepe. However, we shall be better equipped to go into details on this after the entire palace has been cleared and, more properly, after the discovery of the archives.

Level IV of Acemhöyük until now has only been investigated in a limited area. We have incomplete plans of small mudbrick houses on stone foundations. Nevertheless it appears that this level is contemporary with Kanish Karum III - IV since it also contains a mixture of two kinds of pottery, the earliest examples of Hittite wheelmade pottery along with handmade, painted Alişar III ware.

In this level we found, next to the floor of an oven, a lead figurine representing a woman, a man, and a small girl (Pl. XXIV, 1). The male figure to the right is a deity wearing a horned and horizontally striped conical hat. He has a large nose and almond shaped eyes. His chin and mouth are rendered by four stacked sets of angular lines. He has two rings around his heavy-set neck and a belt around his waist. No detail is shown on his costume. He has bent his left arm to the level of his chest and his hand grasps the long braid of hair of the goddess. A small strut links his waist to the hip of the goddess, and a shorter one goes from his knee to the waist of the child. The goddess has long wavy hair rendered in a descending row of wide strips. She also has a huge nose, large almond-shaped eyes, and curved eye-brows. Her chin is large and triangular. Her arms are lightly curved at the waist, and attached with a right angle to the shoulders. The hands are shown supporting the breasts as is usual with nude goddesses. The body is separate from the shoulders but shows only the large round breasts. A round navel appears under the two parallel lines which render the belt. The hips are wide and round, the legs straight and joined, with a triangular pubic area. The part above the waist, and the huge head, are disproportionately long compared to the lower part of the body. The only parallel to this lead group is an old find from Kültepe⁴⁸, now in the Louvre. The two objects are so close that only a minute comparison proves them to have come from separate moulds. These two finds prove that in Central Anatolia the divine triad was represented in a consistent style and that it was worshipped over a wide area. This triad must have its roots in the alabaster idols which are contemporary with Acemhöyük level V, but so far have only been found at Kültepe.

Lead figurines and their stone moulds are found over a relatively wide area in Anatolia. Also, they evidently were made over a long period of time. We can distinguish four chronological groups among these originally Anatolian figurines and their moulds: 1. To the earliest group belongs the lead figurine from Troy II-V, along with stone moulds of various alleged provenances⁴⁹; 2. The second group consists

⁴⁸ H. Th. Bossert, *Altanatolien*, Berlin, 1942, fig. 363; D. Opitz, *Altorientalische Gussformen* (Festschrift von Oppenheim, Berlin, 1933, p. 194, Pl. VII, 9, AfO Beiheft I); *Syria* X, p. 2, fig. 1.

⁴⁹ D. Opitz, *Altorientalische Gussformen*, Pl. VI, 5, 6; J. V. Canby, *Early Bronze "trinket" Moulds*, (*Iraq* 27, 1965, pp. 42, 61)

of the figurines from Acemhöyük and Kültepe; 3. The third group is formed by the figurines found in Karum level II at Kanish and some form Boğazköy⁵⁰; 4. The fourth group consists of figurines found at Kanish in Karum level Ib and contemporary pieces from Alishar and Boğazköy⁵¹.

The earliest cultural period reached at Acemhöyük is level V. This too could only be investigated in a very restricted area. Level V belongs to the last phase of the Early Bronze Age. This level has no pottery of Alishar III type. The characteristic pottery of this level is a painted ware which at Alishar was dubbed "Intermediate ware" by Von der Osten⁵². This pottery, decorated with simple geometric motifs, was used along with an abundant quantity of the monochrome, slipped and polished ware which is also characteristic of the last quarter of the third millennium B. C. at Kültepe and Alishar. In this period, the area of the Karum at Kanish was not inhabited. The material which parallels Acemhöyük V comes from the mound at Kültepe. The two sites display a strong affinity in the pottery of contemporary periods. Basically, Acemhöyük in the periods we have investigated has closer ties to the cultures developed in the plain of Kayseri than to the other districts of Anatolia. It must have contributed to the development of the same culture represented in the Kayseri area. The outcome of this cultural unity in the Early Bronze Age and its true development was the Assyrian Colony period.

⁵⁰ T. Özgüç, Kültepe 1948, Pl. LXVII, 434.

⁵¹ T. Özgüç, Kültepe - Kanish, Pl. XXXIV 1, 3, 4; OIP XXIX, p. 192, fig. 203, the two upper rows; N. Özgüç, The Anatolian Group, Pl. XXXIII, 106; MDOG. 77, 1939, fig. 26.

⁵² Von der Osten, The Alishar Hüyük I (OIP XXVIII), p. 236.

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ali

Yeşilova (Acemhüyük)

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Kazı yerleri

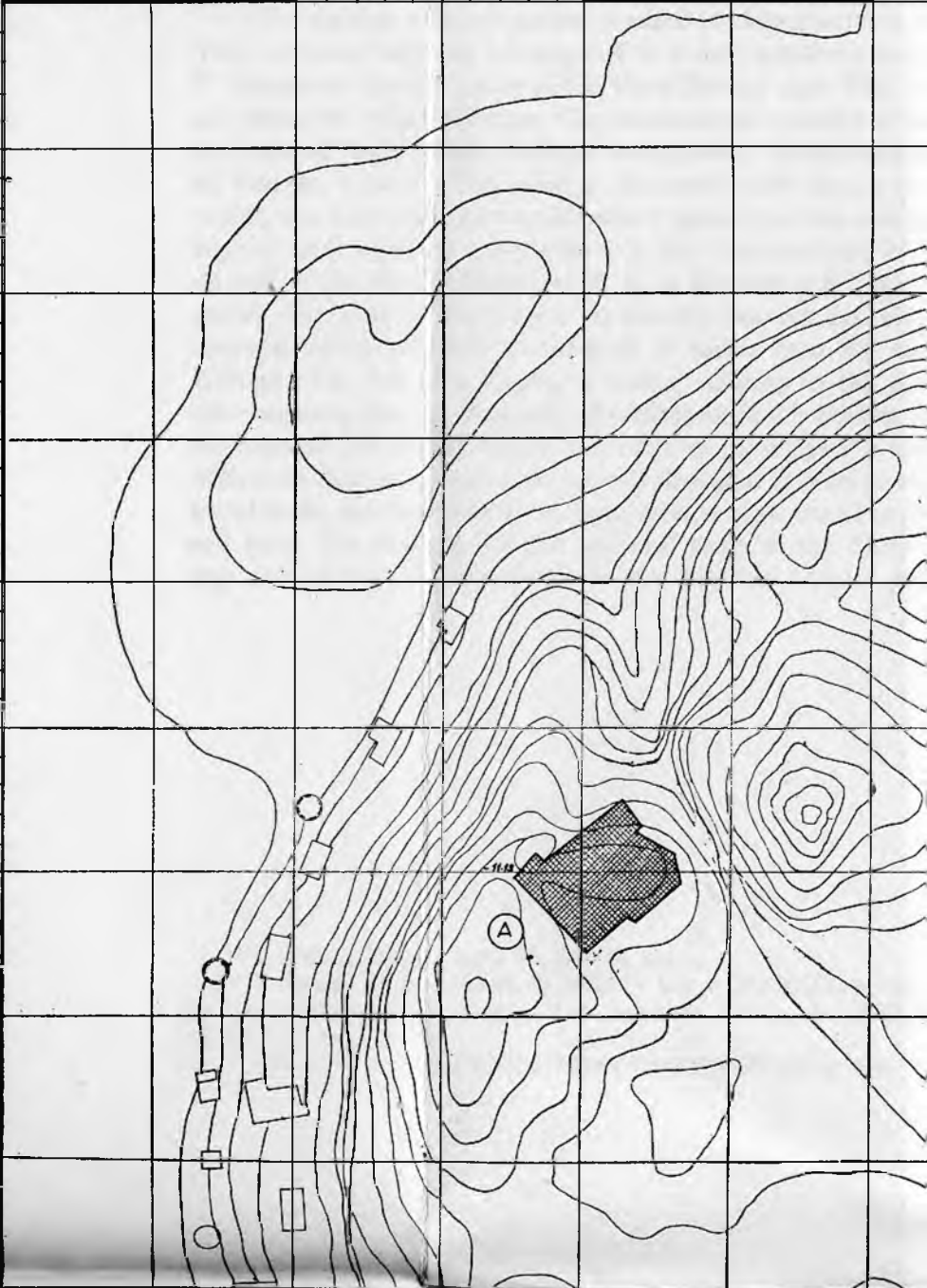


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