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Anatolian Studies, Vol. 6, Special Number in Honour and in Memory of Professor John Garstang.
(1956), pp. 53-56.

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NOTES ON SOME HITTITE MONUMENTS

By HANS G. GÜTERBOCK

AMONG THE WORKS of Professor John Garstang, *The Land of the Hittites* (1910), with its new version *The Hittite Empire* (1929), will remain a classic. What makes this book most valuable is the emphasis laid upon the setting of the Hittite monuments. It therefore seems appropriate to devote these pages, which are meant as a small token of gratitude to the master, to problems of this kind.

I. MT. SIPYLOS : A SPRING SANCTUARY

The colossal statue of a goddess on the north slope of Mt. Sipylus is, of course, well known.¹ One may ask why on the long and uniform north slope of the mountain this particular spot was chosen by the ancients for such an image. The answer became clear to me when I visited the place in 1952.² On the road which runs along the foot of the mountain, exactly below the monument, there is now a pleasant little "casino" with a garden and a concrete-lined pond. This pond is filled with clear, cold water by a strong spring which now enters it underneath the concrete wall on the south side, i.e. on the side nearest the slope (Pl. III). The modern features left aside, there remains the existence of a spring of great volume situated at the foot of the mountain exactly below the monument. The sketch map published in Perrot-Chipiez, *Histoire de l'art dans l'antiquité*, Vol. V, p. 59, Fig. 28 (reproduced here as Fig. 1), shows a lake where the concrete pond is now. In Vol. IV of the

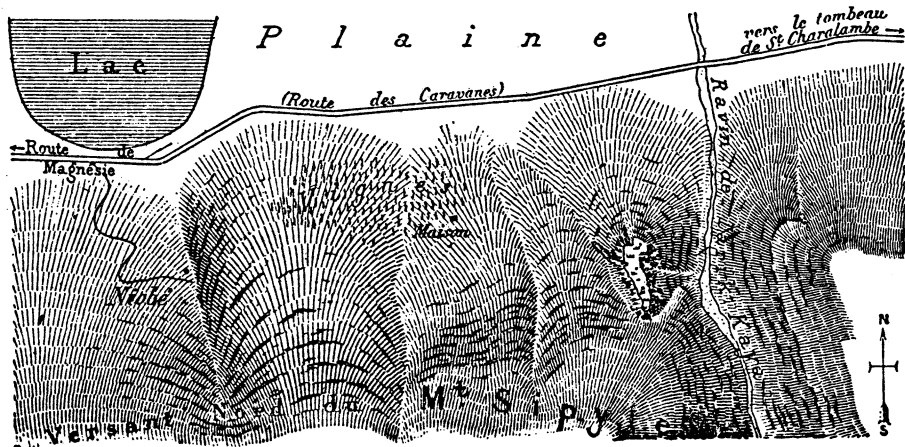


FIG. 1. Sketch plan of Mt. Sipylus (after Perrot-Chipiez).

same work, however, where the monument is described in detail (pp. 752-9), the lake is not mentioned; there is even a negative statement

¹ *The Hittite Empire*, pp. 174 ff. and Pl. XXXVI.

² Cf. my report in *The American Philosophical Society, Year Book 1953* (Philadelphia, 1954), p. 273.

(p. 756) : “ Enfin point de source ni de torrent dans le voisinage.” It thus seems that the spring was not noticed by earlier visitors ; probably it was always below the surface of the water.

In view of the existence of other Hittite spring sanctuaries there can be no doubt that this monument belongs into the same category. The presence of the spring was decisive for the choice of this particular spot ; the nearest rock surface suited for carving is that which was actually used for it, half-way up the steep slope.

The other well-known imperial Hittite spring sanctuary is, of course, Eflâton Pınar³ ; at İvriz⁴ there is one of the Late Hittite period.⁵ Another spring of this type, with one mutilated line of a Hittite hieroglyphic inscription, is near the village of Taçın, east of Bünyan, to the north-east of Kayseri, which was shown to me in 1954 by Mr. Halid Doral, Director of the Kayseri Museum. Since it was first seen by Bossert,⁶ we have to await his publication.

2. THE SPHINX GATE OF HÜYÜK, NEAR ALACA

When Theodore Makridi published the results of his excavation of 1907,⁷ he assumed that the two blocks with hunting scenes, discovered by him at the foot of the left-hand façade of the gate, originally stood on top of the row of reliefs representing an offering. Professor Garstang, who had visited Makridi's excavation, hesitated to accept this theory without clear proof.⁸ Owing to circumstances it took a long time before this problem could be taken up again.

Makridi planned to transport all reliefs to Istanbul ; to this end he had the thick building blocks chiselled down to the shape of thin slabs. But circumstances forced him to leave them behind. In the late 1920s the slabs were brought to Ankara, upon the initiative and with the help of the Anatolian Expedition of the Oriental Institute.⁹ For some years they were stored in the Temple of Augustus. In 1934, however, they were set into the retaining wall of the terrace which supports the statue of Atatürk in front of the Ethnographic Museum of Ankara. Here, the hunting scenes were actually put on top of the offering scenes, but since all joints were thickly filled with mortar it was impossible to inspect the edges in order to find clues for or against such an arrangement. The reliefs remained in the retaining wall until 1947, when they were finally

³ *Hitt. Emp.*, p. 152 and Pl. XXXII, a ; Güterbock, *Halil Edhem Hâtıra Kitabı (In Memoriam Halil Edhem)*, Vol. I (Ankara, 1947), pp. 59–62 ; Bittel, *Bibliotheca Orientalis*, X (1953), pp. 2–5.

⁴ *Hitt. Emp.*, pp. 164 ff. and Pl. XXXIV.

⁵ I have the feeling that R. D. Barnett went too far when he tried to explain all Hittite monuments as related to springs or streams (*Bibliotheca Orientalis*, X (1953), p. 81).

⁶ Mentioned by U. B. Alkim, *Belleten*, XX (1956), p. 79.

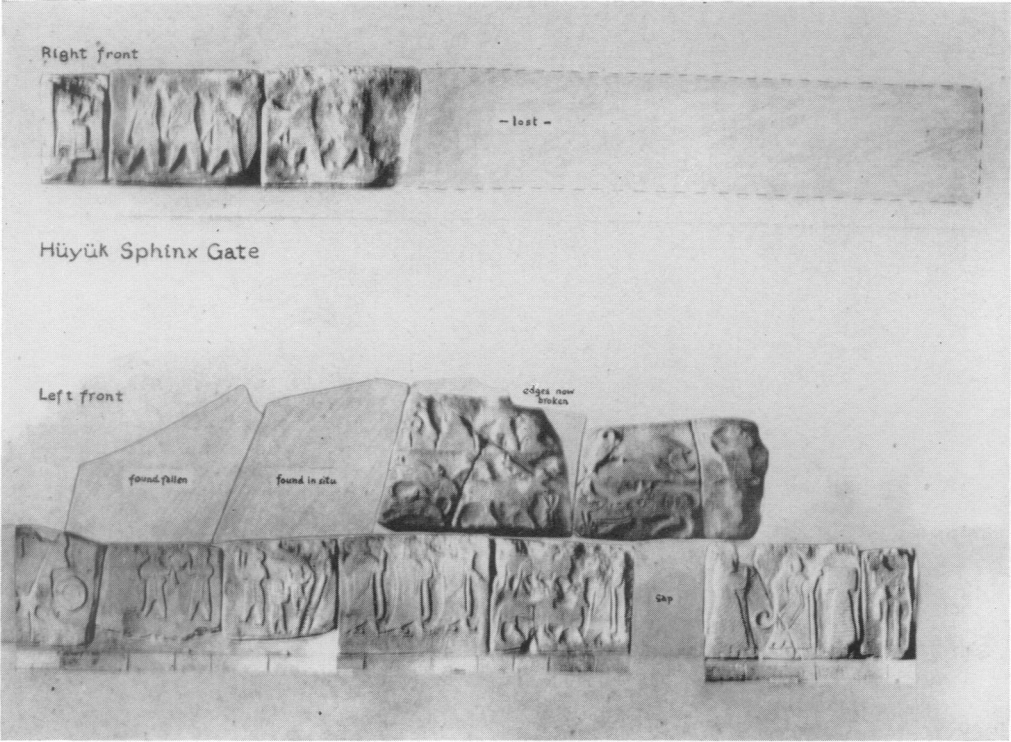
⁷ Th. Macridy-Bey, *La porte des sphinx à Euyuk (Mitt. d. Vorderas. Ges.*, 13 (1908), 3), pp. 11 and 18.

⁸ *Hitt. Emp.*, pp. 130 f.

⁹ *Oriental Institute Communications*, 2 (1927), pp. 35 f. and Fig. 34 ; *Or. Inst. Publications*, V (1929), p. 98 and Figs. 158–162.



North slope of Mt. Sipylos with monument (upper centre) and concrete pond.



(a) Façades of Sphinx Gate of Hüyük.



(b) Professor and Mrs. Garstang with Dr. Koşay at the gate of Sakçagözü in the Bedesten.

brought to the Bedesten Museum and set up in their present location.¹⁰ The mortar came off easily and without damage to the edges of the reliefs. A close inspection of the upper edges of blocks 4 and 5 of Makridi (i.e., *d* and *c* of Professor Garstang) and of the lower edge of the deer-hunt relief (Makridi 15, Garstang *y*) showed the situation rendered in the sketch Fig. 2: the dent in the upper edge fits exactly into that of

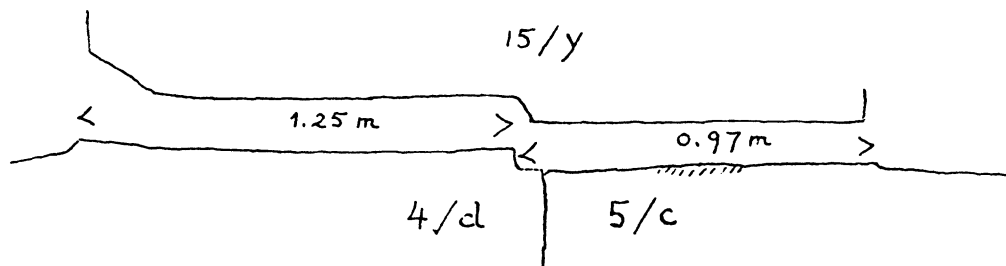


FIG. 2. Sketch of edges of upper and lower reliefs, Hüyük Sphinx Gate.

the lower, and in length the hunting relief corresponds exactly to the even stretches on the top of blocks 4 and 5. Concerning the block to the right (Makridi 14, Garstang *x*), the situation is less clear because of the gap between blocks 5 and 6 (*c* and *b*); it seems to me, however, that

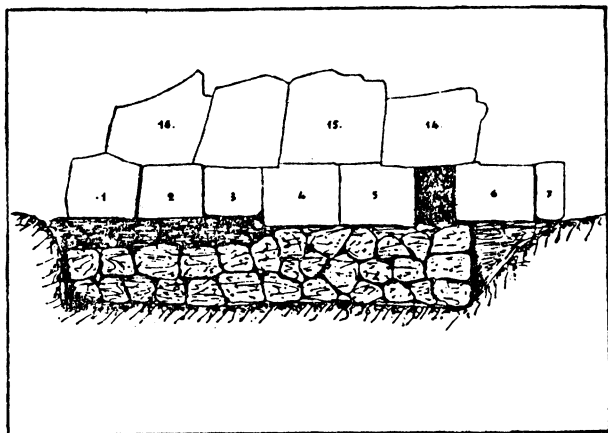


FIG. 3. Makridi's reconstruction of the left-hand façade, Hüyük Sphinx Gate.

the clear case of the left blocks is sufficient proof for the correctness of Makridi's reconstruction (his Fig. 15, reproduced here as Fig. 3).

Strange as the arrangement may seem (Pl. IVa),¹¹ the combination of hunting and offering scenes is in itself nothing extraordinary. I shall deal with this subject in another context. For the moment it may suffice to recall a seal impression from Boğazköy¹² (Fig. 4) which shows the same combination in the outer circle.

The two blocks which Makridi's sketch shows to the left of the hunting slabs are without sculpture. One (without number) was found

¹⁰ *Guide to the Hittite Museum in the Bedesten at Ankara* (Istanbul, 1946), pp. 55 ff.; cf. there Fig. 1 with Fig. 3 (reproduced from *Hitt. Emp.*, p. 127) and with our Pl. IVa.

¹¹ Mounting of photographs taken for me by the museum photographer in 1954 with the kind permission of Dr. Cahit Kınay, then Director of Antiquities.

¹² *Siegel aus Boğazköy*, II (*Archiv für Orientforschung*, Beiheft 7, Berlin, 1942), Nr. 220.

*in situ*¹³; the other (Makridi 16) had fallen to the ground but fitted the place exactly. That these two blocks are empty might be taken as

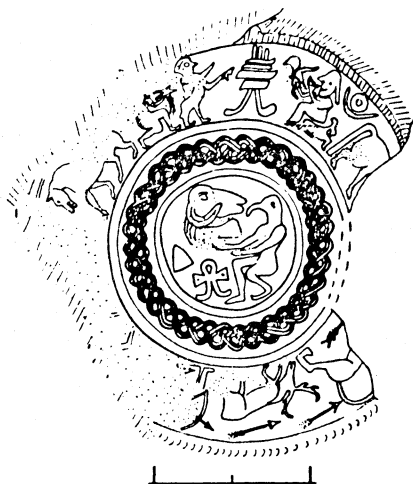


FIG. 4. Seal impression from Boğazköy.

evidence against putting the two hunting reliefs to their right. It should be noted, however, that the left half of the façade seems to have undergone changes. Not only do the three reliefs on the left side bear representations of a different kind (a circus scene according to Frankfort)¹⁴ and face in the opposite direction, they also are less high than their neighbours to the right, so that they had to be brought to a higher level by means of a rubble fill (Fig. 3 and Pl. IVa); finally, two of them are unfinished. If the three left blocks of the lower row were put there later than the right ones, the two blocks on top of them must be late, too, and this may account for their not bearing any relief. Maybe they were intended to be carved at a later date.¹⁵

The unfinished state of the two blocks at the left has been taken as evidence for dating the whole gate to the very end of the Hittite Empire. If the above observations are correct, this view needs revision. The right part of the façade, with the two hunting scenes above and the offering scene below (and with the same treatment of the muscles of the stags above and the bull below) may very well antedate the end of the Empire considerably.

I would like to close these lines by publishing a picture of a more personal kind (Pl. IVb). It was taken in the Bedesten museum while the latter was under construction, and shows Professor Garstang and the late Mrs. Garstang together with Dr. Hâmit Zübeyir Koşay, then Director of Antiquities, standing in the reconstructed gate of Sakçagözü. It was a great pleasure for me to set this monument up, and a still greater to be able to show it to the successful excavator.

¹³ *Hitt. Emp.*, Pl. XXIX, at left.

¹⁴ *The Art and Architecture of the Ancient Orient (The Pelican History of Art, Z 7, 1955)*, pp. 127 f.

¹⁵ Macridy-Bey, loc. cit., pp. 11 f.