

ANATOLIAN STUDIES

Journal of the British Institute of Archaeology at Ankara

VOL. XXXIII

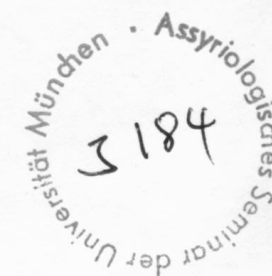
1983

Special Number

in honour of the seventy-fifth birthday of

DR. RICHARD BARNETT

23rd January, 1984



Published annually by
THE BRITISH INSTITUTE OF ARCHAEOLOGY AT ANKARA
c/o The British Academy, 20-21 Cornwall Terrace, NW1 4QP

THE SECOND INSCRIPTION ON MOUNT SIPYLUS

By HANS G. GÜTERBOCK and ROBERT L. ALEXANDER

The two authors of this brief note together made a tour of Hittite monuments in Turkey in the summer of 1978.¹ RLA arrived in İzmir from abroad a few days earlier than HGG, who was detained in İstanbul by other obligations. While waiting for him, RLA revisited the Karabel² and Mt. Sipylus and thus was the first of us to notice the inscription. Since it had not been mentioned in recent years and neither of us had seen it on previous visits to the site we believed that this was a discovery. In fact it is a rediscovery, as we learned from David Hawkins, who reminded us (in correspondence) of the fact that it is included in L. Messerschmidt, *CIH* 1-2 (*MVAG* 5, 1900, 4-5) as Pl. XXXVIII no. 3. Messerschmidt's source was an article by Eduard Gollob published in 1882.³

About three metres to the right of the recess containing the well-known seated goddess, a smaller, partly worked niche contains a large boss (Pl. IXa, arrow). Although the boss has suffered a major fracture, which perhaps led to its abandonment for relief sculpture,⁴ it has a plain surface on the side toward the goddess (Pl. IXb). The hieroglyphs are inscribed here, approximately on a level with the torso of the goddess (Pl. Xa,b, Fig. 1). The inscription is arranged in two columns; the right column, with four signs, measures 65 cm.,⁵ the left one consists of three (or four? see below) signs.

The physical condition of the surface explains why the inscription was forgotten for almost a hundred years. On a northerly face and shielded by an overhang, it does not receive the sun and the consequent contrast of light and shadow. Unlike the inscription near the goddess,⁶ read EXERCITUS-mu(wa) by

¹ RLA wrote the description of the site, HGG the comments on the inscription itself. RLA's trip was made possible, in part, by a research assignment of the University of Iowa. He reported on the niche and its interpretation at the meeting of the Midwest Art History Society in Columbus, Ohio, on March 20-22, 1980. HGG's air fare to Turkey was covered by a travel grant of the National Endowment for the Humanities, an agency of the United States Government, enabling him to collate Hittite tablets in Turkish museums for the Hittite Dictionary Project of the Oriental Institute of the University of Chicago. HGG published observations pertaining to other monuments visited on that tour in *Studia Mediterranea Piero Meriggi dicata* (1979) 235-45. He gave a report on the Sipylus inscription at the meeting of the American Oriental Society held in San Francisco on April 15-17, 1980.

² Here he found to his distress that the two monuments in the bottom of the valley had fallen victim to road construction (blocks B and C in Güterbock, *Ist. Mitt.* 17 (1967), 63-71; Meriggi, *Manuale di Eteo Geroglifico* II, 3a serie (1975), 261-3 and pl. I as nos. 3-5, Karabel II-IV).

³ Eduard Gollob, "Zur 'Niobestatue' am Sipylos bei Magnesia," *Wiener Studien: Zeitschrift für klassische Philologie* 4 (Wien 1882), 307-11, with a postscript by J. Krall, pp. 311-13; this periodical is in the library of the University of Chicago.

⁴ The shape of the boss and its position - the lower edge about a metre above a rock shelf - suggests that a frontal animal head rather than a figure or animal protome was intended. Next to the seated goddess and as an attribute identifying her, a leonine head seems probable. When completed, it would not have the degree of relief seen in the animals of the Lion Gate at Boğazköy. Rather, like the sphinxes of Alaca Höyük, the head would be emerging from a rock face.

⁵ The measurements shown in Gollob's drawing no. III (about 1.10 m.) cannot be correct.

⁶ *CIH* XXXVIII 2=4=5; Meriggi, *Manuale* II, 3a serie no. 1, p. 259 f. and pl. I.

Bossert,⁷ the signs are not raised in relief but rather incised to an original depth of two to three mm., and the partial filling of the lines by lime deposits has reduced their distinctiveness.⁸ The streaked but shiny lime-covered surface angles upward slightly so that it reflects the light of the day in an even glare that renders difficult both observation and photographic recording.

The reading of the inscription is made even more difficult by the cursive forms of the incised signs, a phenomenon observed also elsewhere.⁹ The left column is even less clear than the right; in some photographs it hardly shows at all. In addition, its first sign is broken on the left. What follows is therefore given with the greatest reserve.

The right column is written in a right-to-left direction, as the first and third signs "look" toward the right. One may identify the first three signs as¹⁰ 285 zu(wa), 439 wa, and 175 la. The fourth sign might be 423 ku or 254. Since a name *Zuwalla* is attested¹¹ and 254 is known as logogram of a title, we are inclined to accept this second interpretation rather than a reading **Zuwalaku*. The seal of Tabrammi from Ugarit¹² adduced by Laroche under no. 254 seems to indicate that the logogram stands for the Akkadian term *ša rēši*, a high official of the palace, probably a eunuch,¹³ but because of the presence of other titles on this seal this equation is not certain. According to the new evidence from Meskene-Emar the same hieroglyph stands for ^{LÚ}IL = *nāgīru* "herald".¹⁴

The left column is more difficult. Since the right column is oriented right to left one expects the left column to follow it in the same direction. But if the

⁷H. Th. Bossert, "Das hethitische Felsrelief bei Hanyeri (Gezbeli)," *Orientalia* n.s. 23 (1954), 129–47, on Sipylus pp. 144–7 and pls. xxvii–xxviii; cf. Güterbock *Studia . . . Meriggi* 238, 242.

⁸Owing to the long time required for its formation, the deposit would by itself be evidence of the antiquity of the inscription, even if it had not been seen a hundred years ago. This kind of lime incrustation is best known from Yazılıkaya, cf. B. Damm in K. Bittel et al., *Das hethitische Felsheiligtum Yazılıkaya* (1975) 26 f.

⁹E.g. in the inscription on the stele from the fountain head in Boğazköy, Güterbock, *Boğazköy IV* (1969), 49–52 and pl. 19; Meriggi, *Manuale II* 3a serie 295 and pl. IX, no. 49, Hattusa XII.

¹⁰Hieroglyphs are identified by the numbers in E. Laroche, *Les Hiéroglyphes hittites*, I: *L'écriture* (1960).

¹¹E. Laroche, *Les noms des Hittites* (1966), no. 1579: head of a household in a list, *KUB* 31 59 ii 12; *idem*, *Supplément*, in *Hethitica IV* (1981) 52 no. 1579a: Zuwalli, an official in charge of jewellery, *KBo* 18 161 obv. 9, 12.

¹²RS 17.231 in *Ugaritica III* (1956), 55, fig. 76 f.; Laroche, *ibid.* 149–52.

¹³On the tablet RS 17.231, *PRU IV* (1956) 238 the title was read by Nougayrol *amilša re-ši ekallimlim* "ša-rēši du Palais." In the inner ring of the seal the name Tabrammi appears twice on the left side in opposite directions. Facing left, i.e. running left to right, I read only Tabrammi with title 254; facing right, read right to left, Tabrammi with a title composed of 482-312-388 which occurs on the seal *SBo II* 223. This means that the sign 312 VIR should not be connected with 254. This is confirmed by the traces of 482-312-388 alone in the outer ring on the left. On the right side of the inner ring there is only one title, 326 SCRIBA over two oblique lines, a frequent combination (see no. 105 of the sign list in *SBo II*; comparison of the seals *Boğazköy V* (1975), nos. 9 and 15, suggests that SCRIBA with two and three such lines may be two different ranks of learned men; note that SCRIBA II on no. 9 is a prince). On the socle from Boğazköy (Meriggi, *Man. II* 3a serie no. 40, Hattusa II, p. 288 f., pl. VI, the title of Tabrammi is 254 (followed by an unclear sign); on the seal *SBo II* 92 (*KUB* 25 32) he has the titles 254 and SCRIBA. In the centre field of the Ras Shamra seal the two signs under the name may be MAGNUS-254(?); I would take those on the left as SCRIBA II like in the inner ring. Which of the three titles represented in the hieroglyphic text of the seal corresponds to that mentioned in the Akkadian text of the tablet?

¹⁴Laroche, *Akkadica* 22 (1981) 14; the full evidence still awaits publication.

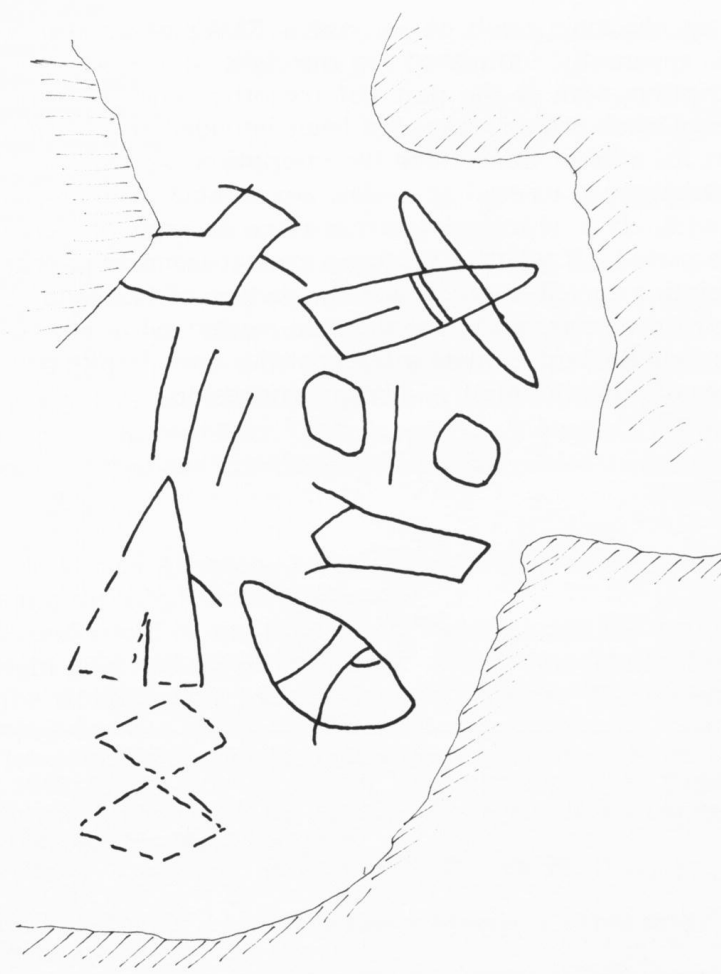


Fig. 1. Detail of the inscription

first and third signs really have the "thorn" they would be written in the opposite sense. The broken first sign looks as if it might be 90 *ti*: its direction would be in accordance with the position of the "thorn". Two antithetic columns are frequent on seals, so e.g. on the common seals of kings and queens,¹⁵ but they are always written from the centre out, whereas here they would be written from the outside toward the centre, if indeed the left column is facing left. If the two columns were written in the same direction (as one would expect), the "thorns" on the first and third sign would have to be considered written on the wrong side or to be discarded entirely. The inverted foot sign 93 PES₂ is not known with the "thorn" and none of its usages seems to fit here. Perhaps the broken first sign is not a foot sign at all, but in that case I cannot identify it. The second sign consists clearly of three vertical lines; that would be either 388 "three" or, less probably, 390 DOMINUS in its variant form lacking the bottom line. The third sign is not clear at all but, as mentioned, seems to have the "thorn". The fourth sign I saw only in the projection of a colour slide; we did not notice it on the rock. If it exists it resembles 424, which in its other occurrences is used for a personal name. The whole left column, thus, is not clear at all.

¹⁵They have been conveniently collected by Beran, *HGB (WVDOG 76, 1967)* pls. X–XI.

To sum up, the main result of our visit is RLA's observation that there is a second niche, apparently unfinished, to the right of the well-known one, and that the inscription, seen in the past but forgotten since, is written on a protruding piece of rock which may have been intended to be carved into some sculpture, perhaps a lion. Concerning the inscription, we confirmed its existence and somewhat improved its reading — alas, not as much as one would expect and as we would wish. It is of some interest as a new example of incised hieroglyphs of the Empire period. If we may venture a guess it seems to us that it is younger than the inscription carved in relief near the picture of the goddess. We do not know who Zuwala was; certainly not the man mentioned in a list of households.

We hope that Richard Barnett will accept this note despite its meagre results as a small token of our admiration and lasting friendship.

JEWELLERY, GOLD VOTIVE PLAQUES AND A SILVER BELT FROM ALTINTEPE

By TAHSIN ÖZGÜÇ

Our knowledge of Urartian jewellery in precious stones and metals has remained obscure in spite of references in Assyrian texts and examples portrayed in Urartian descriptive art. This can be attributed to two causes: (a) The jewellery from illicit excavations has not reached the museums; (b) Urartian tombs and cemeteries have not as yet been subjected to sufficiently methodical systems of research. In addition, jewellery of unknown provenance which has been bought by museums has not been published. However, that brought to light at the three Urartian centres of Karmir-Blur,¹ Altintepe,² and Patnos/Değirmen-tepe³ has to some degree increased our knowledge of Urartian personal ornamentation.

Jewellery

The jewellery from Altintepe is made of gold, silver and precious stones:

1. Gold and silver buttons (Pl. XIa-c):

In the second room of the third tomb,⁴ and outside the coffin of the man, were found eight gold and six silver buttons. Thirty-two gold buttons, sewn onto the dress of the woman, were found in her sarcophagus. Thirty-eight of the large

¹ B. B. Piotrovsky, *Karmir-Blur*, I (Akademii Nauk Armyanskoy, Erivan 1950) pp. 80–3; figs. 51–3; III, 1955, figs. 38–40, 41(16); B. B. Piotrovsky, *Urartu, The Kingdom of Van and its Art* (London 1967), pp. 53, 74, fig. 38; B. B. Piotrovsky, *Urartu* (Archaeologia Mundi, Genf 1969), p. 194, pls. 113–14, 118–19, 124.

² Tahsin Özgüç, "Excavations at Altintepe" (*Belleten* 98, 1961), pp. 273, 276, figs. 18–19.

³ Kemal Balkan, "Patnos'ta keşfedilen Urartu tapınağı ve Urartu sarayı" (*Atatürk Conferences* 1963, Ankara 1964), pp. 239–43.

Excavations conducted by K. Balkan and R. Temizer at Değirmen-tepe, near Patnos, revealed two architectural levels belonging to the Urartian period. Of these, the older building level (II) contained a palace which was abandoned following its destruction in a violent conflagration. A thick wall surrounded the palace (p. 240) and its plan, architectural characteristics and small finds proved to be unique among Urartian remains. As described by K. Balkan (p. 241), the palace consisted of a throne hall with a wide, flagstone-covered court, five rooms opening onto a corridor behind the throne hall and a storeroom furnished with large storage jars. The remains of 45 people who were unable to escape the fire were found within the palace area. Alongside a group of thirty-seven skeletons burnt together in either the sitting room or so-called harem apartment designated by K. Balkan, were found stamps, beads, rings, earrings, bracelets, belts and pins made of gold, silver and precious stones. Faience beads in lion, bird or scorpion form have not been found at Altintepe (p. 241).

Found in a jar in the first building level were gold lunate earrings with decoration in the form of granular triangles and beads and earrings in the shape of horse-heads, fish and pomegranates. (K. R. Maxwell-Hyslop, *Western Asiatic Jewellery c. 3,000–612 B.C.*, London 1971, p. 198, fig. 115, hereafter: *Western Asiatic Jewellery*). The gold animal-form beads are perforated. Due to the fact that no other jewellery of this type was found in Level I, K. Balkan suggests that this group was taken from the palace of Level II and hidden in a jar by people of Level I (p. 242). K. Balkan believes that the palace was built sometime during the reign of Menua (805–790 B.C.) or that of his son, Argišti (789–766 B.C.) and may have been destroyed in the course of Sargon's Eighth Campaign in 714 B.C. or by invasions from within the state of Urartu itself. It is highly probable that the first phase of the palace was burnt toward the end of the eighth century B.C., and the proposition that this was accomplished by Sargon in 714 B.C. is acceptable. The stylistic characteristics of pottery and metal objects now in the museums confirm this viewpoint.

⁴ Tahsin Özgüç, *Altintepe*, II, Tombs, Storehouse and Ivories (Ankara 1969), p. 68, and *Belleten* 98, pp. 273–4.