corner of the small mesoconid of a second lower milk molar from Salmendingen, which is commonly attributed to Dryopithecus rhenanus Pohlig. 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. In other words, Shanidar 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.

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21 Regarding the Mount Carmel population of Palestine, Mayr (Mayr, E. 1950. Taxonomic categories in fossil hominids. Cold Spring Harbor Symposium 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 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. 373-425). Therefore, there are indications that there were more than one subspecies in this ancient group of Homo sapiens.
THE BITIK VASE

TAHŞİN ÖZGUÇ

Fragments of a large vessel, decorated with human figures in relief, were discovered on the mound of Bitik, 42 km. N.W. of Ankara and brought to the Archaeological Museum at Ankara by its late director, Professor Remzi Öğuz 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 plain.

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 making. 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 wrong, 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

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2 Bitik Kazısı, p. 350. Measurements of the mound: 240 x 250 m, height 18 m.
3 Bitik Kazısı, pp. 342, 331 and 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, VIIb), 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-lb) and the fragments of similar vessels with relief decoration from Aliyar Hüyük belong to the same shape.

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 were 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

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 hands 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 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 flat 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 hands 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
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 level.

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 knothole 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 an 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 shoudered 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 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 feet 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 plait. 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 lītus with curved end on their shoulders with the curved end downwards, and S. Alp has pointed out that priests, 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 sacrifice.

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 interpretation.

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), 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 scene11. The god's long

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10 Ekrem Akurgal maintains that this represents one of the earliest examples of the Hieros Gamos (Spatheithische 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 (Spatheithische 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 Spatheithische 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 Hitite art. On the other hand, the short costume, open at the side, without a belt and with long sleeves, differs from those shown on Hitite seals and reliefs by having a tailpiece of triangular shape. 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 reliefs. This type of dress has its parallels in the relief-decorated vessels found at Alişar and Karahüyük (Elbistan) but is no longer found on the Hitite reliefs.

Both kings and gods are known to wear large flat earrings. The chairs on which the god and goddess are sitting are massive, as those at Yazılıkaya, 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 vase. The belt of the standing figure on the vase is identical with that of a lead figurine from Kaniş karum Ib. At Yazılıkaya, both kings and gods wear boots with upturned toes. 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.

15 Yazılıkaya, p. 168.
16 OIP 57, fig. 155, d 2517. I have heard from Professor H. G. Güterbock that this cream colored fragment showing a short triangular tailpiece is now in the Oriental Institute in Chicago.
17 Ausgrabungen in Karahüyük 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 Hitite Empire period of the shorter costumes on the Bitik vase (Bosse, Altemotik 509, 506).
19 Yazılıkaya, p. 112 and 119-120.
20 Yazılıkaya, p. 95; Assyrische Bildkunst, p. 89-90.
21 Inventory No. Kl. 179, in the Ankara Archaeological Museum. This seal will be published by Dr. Nimet Ö zgüç in one of the forthcoming numbers of Belleten.
22 Ausgrabungen in Kültepe 1949, p. 197 ff., pl. 40, 278; pl. 54, 506.
24 On cream. Unlike the boots shown on the reliefs, 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 II.

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 Hitite Empire.

K. Bittel has shown that the representation of the upper part of male figures en face is a characteristic of Hitite art. 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 reliefs.

c) 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.
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 figures 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 Gustav 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 lifeliness of the composition and the introduction of the temple, indicating the place were the ceremony takes place, all emphasize the initiative and broad outlook of the artist who made the Bitik vase.

1) Parallels for the reliefs:

Parallels for the Bitik vase in the same superior technique can be found at Alışar Hüyük, Kara Hüyük (Elbistan) and Kabaklı. We may also mention here two fragments from Bogazköy 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.

Alışar Hüyük:

Two different techniques are found in the Alışar 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 designs. 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). The

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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 2571.
35 OIP 29, fig. 155, d 2648, c 2623.
36 OIP 29, fig. 155, d 2571. Two short triangular tailpieces are shown.
37 OIP 29, fig. 155, d 2648, c 2623.
38 OIP 29, fig. 155, d 1620.
39 OIP 29, fig. 155, d 2999.
40 OIP 29, p. 111.
41 OIP 29, fig. 154, d 2935, pl. 1, 3.
42 OIP 29, fig. 153 and 154, d 2100.

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vase, but paralleled on a lead figurine from Kanis karum Ib. 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 bracelets. 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 the right. His left hand is raised in prayer and in his right hand he is shown holding a beak-spouted libation jug (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 outside. 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-man. 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". 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 Kabaklı. 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

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42 Ausgrabungen in Kültepe 1949, pp. 197 ff.
43 OIP 29, fig. 154, pl. 162. I do not understand how v. der Osten could interpret this musical instruments as a spear or lance (?). p. 114.
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. 81 pl. 47, t. Human head and upper part of body and legs and tail of a bull.
47 Ausgrabungen in Karahöyük 1947, p. 83 ff.
48 H. Th. Bossert, Jahrbuch für kleinasiatische Forschung 2, 1932/3, 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 Alışar 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 out, 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 castanets, 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 Kabakli 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 vase. This special type is reserved for a certain religious scene and bears no relation to the many other vessels decorated with simple reliefs of animals, human figures or geometric subjects. This distinction was clearly made as early as the second millennium and we need not therefore dwell on vessels of this nature found at Alaca Hüyük and Kültepe.

Boğazköy and Selimli:

Among the fragments with relief decoration, found at Boğazköy, one is particularly important. The excavator kindly informs me that this red polished fragment (inventory no. 156/1) 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 hands. 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, Kabakli or Alışar. 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 period.

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

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43 Hitt. Reliefos, p. 23.
44 Here, in comparison with the others, the musical instruments seem further away.
45 Hitt. Reliefos, p. 31.
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 relief of the Bitik group. On the other hand, his short and thickest 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 IA 5. A terminus ante quem for the Bitik vase and the Alişar fragments is thus reached 16. 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. 80 and 86 of the report on the excavations at Kara Hüyük show that K. Bittel’s hesitation about their early date is not justified 58. 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.

54 Tahsin Özgüç, Excavations at Kültepe 1934, Level II finds (Belleten 76, p. 456).
56 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 51. As has been shown elsewhere 52, such vessels belong at Boğazköy to the Hittite Old Kingdom period 53. This view of K. Bittel’s has now been confirmed by the Kültepe excavations 54. 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 55.

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 56. Boğazköy also has started to yield important evidence of this nature 57. The Bitik vase with its two bands of painted decoration on a cream background shows the closest resemblance in ware and painting to the two-handled pots from Kaniş karum Ib 58 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 Kabakli fragment is extremely characteristic of both the Colony and the Alişar period 59, but I do not believe that it was still used after 1650 B.C., during the Old Hittite period 60.

52 Ausgrabungen in Kültepe 1948, p. 185.
53 K. Bittel, Boğazköy, Kleinfunde WDOG 60, p. 46 ff.
54 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, Alaca Höyük Hafifatı 1936, p. 36, pl. 25, Al/A 204).
55 Ausgrabungen in Kültepe 1949, p. 174 ff.
57 MDOG 85, p. 20 ff. (K. Bittel).
58 Ausgrabungen in Kültepe 1948, p. 186, pl. 33, 342; 186, 459a-b.
59 Ausgrabungen in Kültepe 1949, p. 188 ff.
60 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 reliefs 74. 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 Kaniš Ib, which shows a seated goddess. Moreover, a moulded human face, the decoration of a vessel, found in the same place, but in the 1a level, is a representative of the same style as the reliefs of the Bitik group 75. 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 period 76.

In dating the relief fragments from Kara Hüyük the contrast between the tall figures on the Bitik vase, Alışar and the Kara Hüyük fragments and the squat reliefs of the Hittite Empire period was emphasized 77. This view, important for dating these vessels, was confirmed by K. Bittel, who put the Kabakh relief into this group 78 with “tall style” figures, of which at that time only the Kara Hüyük and Alışar 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 wrote 79.

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 group 77.

72 Ausgrabungen in Kültepe 1949, p. 292.
73 Ausgrabungen in Kültepe 1949, p. 157, 200, 227, 236 ff. and Nimet Özgüç, Vorbereitung über die Siegel und Siegelabdrücke (Belleten 55, p. 124 ff.).
74 Ausgrabungen in Karahöyük 1947, p. 87.
75 Hett. Reliefpaare, p. 32.
76 Hett. Reliefpaare, p. 31.
77 Hett. Reliefpaare, p. 33.

The Bitik type of relief-decorated vases must have appeared first in the later half of the Colony period, i.e. Karum 1b and 1a, 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 Kaniš, but is very frequent at Alaca Hüyük, both in the Old and Middle Hittite levels 79. The red slipped and highly polished jug (Pl. Vc), which I am publishing here with Dr. Hamit Z. Koşar's kind permission, is exactly the same as the one represented on the Bitik vase 80. This type of jug was on the other hand still used in the Hittite Empire period 81, 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 period 82. 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 period 83. 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 84.

78 Belleten 41, p. 163 (T. Özgüç) and Alacahöyük Kazısı 1937—39, pl. 94-30.
79 Inventory No. Al. K. 134. 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 than at Kaniš. 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 Alışar III sherds (Belleten 41, p. 169). This phase is contemporary with the Colony period. The later “Old Hittite” building level contained characteristic finds showing that it continued into the Kaniš Ib period.
80 Nimet Özgüç, Finds at Fradin, Belleten 75, p. 296, fig. 1.
82 Hett. Reliefpaare, 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 Haclar, Kararoğan, and Polatlı. 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 buildings. Afterwards H. Bossert took up the idea and suggested that they were copies of painted stucco reliefs on Hittite temples and palaces. 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 Alalah were adorned with friezes, and Aplahanda’s palace at Carchemish was no doubt decorated in the same way. It is therefore not impossible that the “Hittite” temples and palaces of that period bore a similar decorative 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 has. From this fact, however, it need not be interpreted that painted stucco friezes were unknown in Anatolia in those periods.

(Bulleten 25, pl. 10), at the exhibition of the Third Congress of the Turk Tarih Kurumun, 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. Reliefskizze, p. 30.

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


Seton Llyod and Nuri Gökçe, Excavations at Polatlı, Anatolian Studies 1, 1951, fig. 12.

K. Bittel, Kleinaziatische Studien, p. 208.

JFK II/1, p. 106.

88 B. Landsberger, Über den Wert Künfiger Ausgrabungen in der Türkei, Bulleten 10, p. 216.

89 K. Bittel-R. Naumann, Boğazkale, AhBl. 1938, nr. 1, pl. 27, top.

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

SIDÉ NYMPHÆUM’UNDA BULUNAN IXION KABARTMASI
ARIF MÜFİD MANSEL

Pamphylia bölgesinin en eski limanı şehri olan Side, yalnız bu bölgenin değil, belki bütün Anadolu’nun en büyük ve en antsal nymphaeum’larından birine sahip bulunmaktadır 1. Şehir surunun dışında ve şehrin, kitabelerde “büyük kapı” olarak gösterilen baş kapısının tam karşısında yer alan bu çeşme binasını 1954/55 sene- leriinde taraflayan tamamıyla kazılarak meydana çıkarmıştır 2 (Lev. 8a). Kazı esnasında bulunan çok ve çeşitli mimari parçaların gösterdiği gibi bu bina yarım dairesel şeklinde üç büyük hücreye sahiptir ve üç kati bir sütun mimarisi ile süslenmiştir yukarıda 50 m. uzunluğunda bir fasad duvarı ve bunun önunde yer alan 9 m. x 45 m. çapında bir havuzdan ibaret bulunmaktadır. Havuzun sağında ve solunda 9,50 m. uzunluğunda üç cepheinde Vavili, değşa işe koji birer hore ile mücevher duvar çıkıntıları bulunmaktadır bu binanın sadece iki katı bir sütun mimarisi taşıdıkları anlaşıyor. Havuz on cephesi 15 aded mermer kurna ve bunların yanındaki payelerin şakalli yivleri içinde geçen 16 aded kabartmalı mermer levhalar meydana gelen 1,10 m. yüksekliğinde bir koruluk ile hudutlandırılmış 3 (Lev. 8b). Bir az daha geniş olan iki çaplı kabartmalardan


3 Mimar Niemann tarafından çıkal planda (Lanckoronski I, lev. XXX) kabartmalı parçalar olmak üzere iki dairesel hücre altındaki gösterilmiştir fakat bunların sayısı 15, aralarındaki kabartmaların levhaların sayısı ise 16, yani doğru olarak verilmemiştir. Arkeolog Petersen tarafından yazılanın olma metinde ise (Lanckoronski I, s. 140) doğru olarak kabartmalardan aslında yer alan kuralardan bahsedilmemiş,
maada diğerleri oralama olarak 1 m. genişliğindedir. Genişlikleri yine oralama olarak 2 m. ve yaklaşık olarak kurnalar karnını ve kulplu, dış tarzları dilimli vazollar şeklinde olup sağda ve solda payelerle çevrilememiş bulunmaktadır. Bu kurnaların arka tarzları on tarafa nazaran bir az daha alçaktır; bina nekten havuzdan taşan su bunların içine doluyor, halk ise suyu doğrudan doğruga havuzdan değil, fakat kurnalardan ahşyor. Kurnalardan taşan suyun akıp gimesi için korkuluk duvarının önunde mermer bir su oluşup bulunmaktadır (bk. Lev. 8b.).

Bu kumbâr malardan 19. yüzild büyük şahrılardan Beaufort bahsetmekte 4, nymphaæum'u kısıs analittik ve yikıtılar arasında görülen iki büyük heykeli zikritettiken sonra mitolojik tasvirler ihtiva eden kubartmalara temas etmekle, bunların birinde Proserpina'nın kaçırdığı, diğerinde Diana ile Endymion'un tasvir edildiğini beyan eylemektedir. Daha mufassal bir tarifi ise Lanckoronski heyetinden Petersen'e borçluysuz 5. Bu arkeoloğa göre sağdan, yanı güneyden başlamak suretiyle birinci levhada Amymne'yi takip eden Poseidon tasvir edilmiştir 6. Bunun hemen yanında duran ikinci kurnama Ares, Afrodit ve onun arkasında yüksek bir kaide üzerinde Eros görülmektedir (Lev. 9a). Sekizinci kurnama'da "epibaterion" bayram ile ilgili bir tasvir göze çarpıyor 7 (Lev. 9b): ortada bir sunak, sağda Athena, geride direğin üzerinde Side'nin sembolü nar bulunan bir gemi, solda üç gümüş kahin ve onların gerisinde yine gümüş bir erkek figürü. Onuncu (yayh 11 ince) kurnama sonra gelen kurnama Demeter yılanlı bir arabası üzerinde sağdan sola fakat bunların sayısı yalnız olarak 14, kurnamaları ise 15 olarak kabul edilmiştir.

4 Beaufort, Korintha em a brief description of the south coast of Asia Minor (London 1817), s. 149 v.d.
5 Lanckoronski I, s. 139 v.d.
6 Lanckoronski I, s. 141, res. 101.
7 Lanckoronski I, s. 141, res. 102.

doğru ilerlemekte ve elinde tuttuğu meşâleyi arabannın önünde koşan bir figürü doğru uzatmaktadır 8. Bugün bu kurnalardan yalnız üç tanesi yerinde durmaktadır. Birincisi kabartmanın yalnız alt kısmını mevcuttur; Afrodit-Ares ve Athena'yı muhtevi levhalar ise, (Lev. 9a,b) ten anlaşlaçağı gibi, bir hayâl zedelenmiş olarak bize kadar gelmiş bulunmaktadır.

1954 senesi kazanının ilk günlerinde korkuluk duvarının güney tarafından ve üçüncü kurnannın hemen önünde kabartmaların tarihî topografi gelmek süretili kapaklarının yeni bir levha bulunuyor (Lev. 7). Sol tarafı kırılmış olan bu levha 1 m. yükseklik ve 0,18 m. kalınılt olup aynı genişliği 0,75 m. yi bulmaktadır. Sağda 5-6 sm. genişliğinde, kurnanın yan yazi içinde geçen satılı kabaca iânismen bir kenar karıştırılacak, ondan sonra yukarıda ve aşağıda kuvvetli silmelerde çevrilememiş asıl kabartma sacrificing geçmektedir.


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. (Weissacher) yahut Grimal, Dictionnaire de la Mythologie grecque et romaine, s. 240. Şu eser de bk. G. Meuvis, Mythes ianées de la Grèce antique (Paris 1949), s. 19 v. dd.

Yunan ve Roma devrinde ait eserlerde (mesele vazo tasvirleri, madeni aynalar, skarabağlar ve taş kabartmalar) Ixion mythos’un nadir olarak tasvir edilmiştir. Bu tasvirler bazı büyük anıskopediplerde toplanmış 11. Son zamanlarda Erika Simon Ixion’un

11 RE, XV 2, s.1378 v.d.d. (O. Waser); RML. II, s.771/2 (Weizsacker).
sule gelmiş bulunmaktadır. Sağda Tantalos neticesiz olarak suyu ağzına götürmeye, solda ise Sisyphos yine boşuna bir kaya parçasını yuvarlamağa çalışmaktadır. Binaenleyh buradaki sahnin yen yer altında ceryan ettiği kesin olarak söylenebilir.


Şu halde Side kabartması hem sahneler pek fazla olmayan Iphon tasvirlerine bir yenisini katmasi, hem de orijinal hususiyetler ihtiva ettiği ile dolaysiyle dikkate değer bir eser olarak karşımıza çıkmıştır. Kâname nizamının bozucusunun uğradığı feci aşıket bir nymphaeum havuzunun önüne hiç şüphesiz sadece dekoratif bir motif olarak vazeddinmemiştir. Bunun ve diğer korkuluk levhaların daha derin mânalar olduğu kesin olarak kabul olunabilir. Fakat zamannıza kadar gelen inceamısız bir kaç parça bu mânaya nüfuz etmemiz mümkün kilmaktadır. Belki Nymphaeum'un nihai públikasyo-