


---

NEW OBSERVATIONS ON KULULU
TAHSIN ÖZGÜÇ

The results of our excavation at Kululu in 1967 and details of the surface finds were published1 but the publication of the rest of the finds was left to a later date. Since then, we have been able to visit Kululu during the Kültepe excavations and have brought to the Museum various finds by villagers. This article deals with the more important specimens among the surface finds and with the earlier finds whose publication was delayed. We have been able to work in Kululu, a very important mountain–city of the Land of Tabal, for only one excavation season. We have already pointed out the insufficiency of such a period of investigation and insist on the need for a well-planned, long range excavation at Kululu.

The material at hand will be studied in four groups:

1. We intend to discuss an air photograph and topographical map which present a very good view of the position of the mountain–city (Kültepe). The photograph clearly shows Kültepe, the main citadel, the tumulus and the base rock which reaches south from there, the highest part of the plateau which is also its south end (1527 m) and the mountain city as a whole which descends steeply on all sides down to the deep valley (Plate 1). A very important distinction of the photograph is its perfect view of the road, wide enough for the traffic of horsemen and carts, which begins on the south-western end of the city (field no.8). The road was in constant use throughout the history of Kültepe. The actual form of Kültepe, as the case with all mountain cities, was determined by its mountain-top location.

The Roman (building levels 1 and 2) and the Hellenistic (building levels 3 and 4) buildings revealed in the 1967 excavation are published in the plan (Plan 1). As we noted before, in both periods the buildings were constructed with care and according to a regular layout². The walls always meet at right angles. Buildings of separate levels do not have appreciable differences in their

1 Taşhin Özgüç, Deniz Devrinde Küçüke ve Çivar Küçüke ve its vicinity in the Iron Age, Ankara 1971 (hereafter referred to as: Taşhin Özgüç).

2 Taşhin Özgüç, p. 97-98.
orientation. The walls were constructed with well dressed stones on the inside and outside faces, while the spaces in between were filled with rubble. Both the Roman and the Hellenistic buildings are observed to possess many rooms and spacious accommodations. The citadel was obviously densely settled in all levels. The occupants undoubtedly were rulers of Kaletepe and its vicinity. The Hellenistic buildings of the 3rd and 4th building levels have suffered a worse degree of damage.

The walls in the 4th building level are narrower in comparison with the walls of the 3rd building level. Whereas the wall thickness is 1 m. in the 1st building level, it is generally 70 cm. in the 2nd building level. Neat stone pavements appear in the last building level. The characteristic of the buildings is their plans which develop from a square. Although the limitation of the excavation period did not allow us to determine the presence of the megaron type, this is a possibility. The dense and careful style of building at Kululu verifies a Cappadocian fact, namely that the Hellenistic and Roman ages were represented with perfect buildings in the mountain-cities as well as in the plains. We know that such regular buildings with many rooms were built at Kultepe during the Hellenistic age. Apart from the pottery published by Frances J. Jones these buildings did not yield any statuettes, metal objects or coins. Apparently they were stripped of all valuables. The foundations of these strong buildings at the citadel have raised the remains of buildings constructed upon living rock by the princes of the Land of Tabal.

II- Fragments of statues and reliefs:

Kululu has extensive examples of statue, relief and inscription fragments, whose originals were, in my opinion, broken up during the Hellenistic and Roman ages and then reused in buildings. Some of these were found by villagers when they dug to get stones for building material, and some were simply scattered about. At present it is always possible to come across a fragment from a statue, an inscription, or a relief within the ruins, among stones piled in fields or along the edges of plowed land, and in the tilled fields themselves.

1- Leg of bull (Pl. II, 1): Basalt. From the villagers. The base is missing together with the left half of the hoof. The right part of a relief band, running from the hoof to the leg is preserved. Height 7.8 cm., width 6.4 cm. Possibly part of a bull-man relief as at Kargama, or, more probably, from one of the bulls on a statue pedestal. This small find indicates the presence of bull representations at Kululu, along with the statues of kings, gods, sphinxes and lions. Kayseri Archaeological Museum.

2- Lion's paw (Fig. 1): Basalt. From the villagers. Part of a pedestal with lions. Height 21.5 cm., width 16 cm. The widely spaced claws are badly worn. The claws are bent forward not in a sharp and angular fashion, but in a soft, rounded line. The damage prevents us from discussing the details. Kayseri Archaeological Museum.

3- Fragment of sphinx's mane (Pl. II, 2; Fig. 2): Basalt. From the villagers. Three rows of feathers from the breast are preserved. Height 9.5 cm., width 11 cm. The fragment confirms the presence of basalt sphinxes along with those made of limestone. Kayseri Archaeological Museum.

4- Fragment of lion's mane (Pl. II, 3): Basalt. From the villagers. The locks are separated with deep grooves. Length 5 cm., width 5.5 cm. Kayseri Archaeological Museum.

5- Two wing fragments from different reliefs (Pls. II, 4; III, 1). The larger fragment: height 25 cm., width 14.5 cm. Basalt. From the villagers. I publish these specimens to emphasize the abundance of winged creatures portrayed in reliefs and statues in Kululu. Kayseri Archaeological Museum.

6- Curls of hair from sphinx (Pl. III, 2): Basalt. Length 10 cm., width 6.7 cm. From the villagers. The waved, hanging hair sets it apart from the specimens we published in 1974. This type of hanging curls appear for the first time in Kululu; the style is closer to the hair style of King Tarhunaz I of Malatya or that of the figures on Assyrian reliefs.

7- Horned fragment (Pl. IV, 1; Fig. 3): Basalt. From the villagers. Length 10 cm., width 7 cm. An eye and part of the horns set above it are preserved. The smallness of the fragment prevents us from determining whether it belonged to a god or a bull.

---


6 Tahsin Özgüç, p. 167.

8. Relief of shoe with upturned toe (Pl. IV; 2; Fig. 4): Basalt. From the villagers. Length 11 cm., width 10 cm. The thick toe of the shoe bends backwards on the foot. Kayseri Archaeological Museum.

9. Fragment from statue head (Pl. V, 1): Basalt. Only part of the curling hair preserved. Length 14 cm., width 9 cm. From the villagers. The hair, though not so curly as the hair of the King of Malatya or Sakçağözü, is still the curliest style found in Kululu so far. As discussed below, in this late phase the artists of Kululu were always open to influences from Malatya—Gürün on one hand and from Sakçağözü—Maras—Elbistan on the other. This fragment of head may possibly belong to the statue we published in 1971 or to another one equally large, since we have got two different statue heads about the same size. It is an indication of the richness of Kululu with respect to statues. Kayseri Archaeological Museum.

10. The knee-cap of a figure in relief (Pl. V, 2): Basalt. Length, 26 cm., width 20 cm. From the villagers. Prominent knee, avoid in shape. The upper part of the knee-cap is adorned with flutings, an unusual feature. In this case, the figure probably wore a skirt, which indicates that the figure belonged to a separate relief of a god. Kayseri Archaeological Museum.

11. Head of lion (Pls. VI—IX): Limestone. Width 58 cm., length, 60 cm. From the tip of the nose to below the chin 33 cm; the open mouth from tip to lip 7 cm.; ear 16×13 cm.; length of tongue 13 cm; width of tongue 11 cm; length of upper jaw 35 cm.; depth of eye—socket 2.5 cm. Kayseri Archaeological Museum (Inventory No. 74/502). The son of Ahmet Temizer, owner of field no. 13 in our sketch, has dug several places at the end of the field where it descends sharply to the valley, for the purpose of removing stones for his house; he has dug about 50 cm. in some places and up to 1 m. in others, and has found the lion's head among the wall fragments he has torn apart. The back of the head below the mane is broken off. The right side of the face is preserved. The left side is broken at the point where the mouth ends. The right ear is too damaged to allow description. The stylised left ear reaches back and narrows down to its tip in the shape of a rather swollen heart. The eyes, made separately of a coloured material and fitted into the sockets, are lost. There are no eyebrows. Its muzzle is decorated with two symmetrical, five leaved palmettes, which reach to below the eyes and to the cheek. The nose is clearly represented by five superimposed wrinkles in the shape of slender leaved palmettes, three of which turn down slightly below the eyes but do not reach down too far. The cheek—bones are not prominent. The small mouth is slightly open and the tongue hangs out. The mouths of the Havuzköy, Sakçağözü, and Maras lions are big and so wide open that they reach back to the line of the mane. The large, massive canine—teeth do not rest upon each other: the upper canine teeth rest on the lower jaw, and, the lower canine teeth touch the upper jaw. This peculiarity sets the fragment wide apart from the Sakçağözü—Havuzköy lions; it is an archaic characteristic and could be compared to the teeth of the Zenciler lion sculptured in the early style of Late Hittite art. As the not too thick lips are damaged, the form of the teeth, except for those on the upper jaw, are indeterminate. The Malatya lion is similar to the Kululu lion in the shape of the mouth and of the canine teeth. The mouth of the Alaca höyük lion is less wide open than that of the Kululu lion. Judging from the dimensions, the Kululu lion's head is bigger than the heads of the Sakçağözü and even the Arslantepe lions and is about the size of the Havuzköy lion's head. This is helpful in guessing the size of the lion itself. The tips of the flame—shaped, interlocking triangles that form the mane are slightly curved. Only two rows of this large and stylised mane are preserved. In contrast to these, the smaller mane that hang down from the forehead and the cheeks are much less dense. The stylised and carefully worked manes of the lion are Assyrian influenced and are not placed one over the other. They are exactly similar to the fringes on the edge of the braided band in the garment of the Kululu statues.

The lion's forehead is triangular in shape, and slightly angular; the flesh is furrowed into a deep central groove reaching from nose level to the pointed top of the forehead. However, the forehead is slightly different from the stylized one of the Sakçağözü lion. The face of the lion is depicted in an expression of ferocity. While the hanging tongue, the shape of the mouth and the large, massive teeth continue the traditional Hittite characteristics,
the rest of the lion's features link it to the latest style of the Assyrian influenced Late Hittite art, and especially to the gate lions of Sakeğözü and to lions of the same group. The similarity dates the lion's head to the last quarter of the 8th century B.C.

As at Sakeğözü, the head must have belonged to one of the lions which stood on either side of the entrance to the city or to a palatial building. The decorative lions must have formed the corner stones on either side of the entrance; their heads and the front part of their bodies are sculptured in the round and stand out from the wall. The rest of the body and the hind-quarters are in relief. So far, no limestone statue fragment has been found in Kululu. The entrance is destroyed. The entrance to the citadel must be under the tumulus.

We have already discussed the style of the Kululu statues, which is that of the latest phase of the Late Hittite art, and their resemblance to Sakeğözü, Marash and Arslantepe statues and reliefs under Aramaean influence. The new finds confirm our opinion and provide new material for comparison. This is a natural result of the history of the period. Since the eastern frontier of the Land of Tabal were at the region of Tilgarimmu (modern Girum), the Assyrian kings have generally arrived at the Land of Tabal from this direction, i.e., over Miliid -Tilgarimmu. At the peak of its strength the Land of Tabal was ruled by princes who were the vassals of the Great King. However this was not always the case. The king of Tabal had to pay tribute to Tigmatispilzer III (745-728 B.C.).21 Sargon II (721-705) attached great importance to the Land of Tabal and married his sister to the King of Tabal at the beginning of his reign; however the relationship deteriorated when his brother-in-law formed alliances with the kings of Phrygia and Urartu against Sargon, who finally invaded and fortified the Land of Tabal in the ninth year of his reign and put it under the administrative jurisdiction of the Prince-dom of Gurgum (Marash). In my opinion, the most significant act of Sargon from the point of view of artistic consequences is his unification of the prince-domes of Kummuh + Miliid + Kammanu as the great province of Miliid. As a result of this the artistic influences in question increased in those regions. The Land of Tabal regained its independence during the reign of Sannacherib (704-681), His son Assarhaddon (680-669) was not able to reestablish the Assyrian dominance and could not even hold Miliid. But Tabal was weakened and finally capitulated in 640, giving in to the King of Miliid who had established friendly relations with Assyria during the reign of Assurbanipal (668-626).24

The pottery and metal objects that we have confirm the vivid existence of Kululu during the first half of the 7th century B.C. This allows us to compare the historical information given by the texts with the archaeological remains. However, the most important thing is to reveal the building levels of those ages.

Some characteristics observed on Kululu statues and reliefs should not be entirely considered as reflecting local peculiarities. In my opinion, a school of art based on local tradition must have developed in this region with Kululu as center. This school was always open to influences from neighbouring principalities and from Assur.

The city-wall that surrounds the actual mountain city, being gradually demolished at present as a ready source of material for construction, was built in the Hellenistic age and continued to be used by the Romans as well. The large stones of the city-wall were taken mainly from the buildings of previous ages, and especially from the city-wall and the royal buildings of the second half of the 8th century B.C. Our investigation of the destroyed sections showed that the Hellenistic wall followed the Late Hittite wall and was built upon it. Since all the terraces were settlements in the Late Hittite period, the wall that surrounded all of them must have been one of the monumental constructions of that age.

III- Inscriptions with Hittite hieroglyphs:

1- Fragment of inscription (Pl. X, 1): Basalt. Length 14 cm., width 10.5 cm. The hieroglyphs are inscribed in relief. Judging from the shape, the fragment could be from the inscription on the body of an animal (lion). From the villagers. Two signs, elu25 and m26 are well preserved. Kayseri Archaeological Museum.

21 Samal, note 212 and M. Kalay, P. 1011.
22 M. Kalay, P. 1012.
23 On the formation of schools of art based on local tradition in various centers, see W. Orthmann, Untersuchungen zur spättheth. Kunst, Bonn 1971, p. 16.
2- Fragment of inscription (Pl. X, 2): Basalt. Length 13 cm., width 7 cm. From the villagers. The hieroglyphs are inscribed in relief. Only the god sign is preserved. The inscription is from a cylindrical stela. Kayseri Archaeological Museum.

3- Fragment of inscription (Pl. XI, 1): Basalt. Length 12 cm., width 6.3 cm. Undoubtedly the orthostat fragment corresponding to Laroche, 334, p. 177, and to Laroche, 34, p. 24, which is the first orthostat inscription with reliefs found at Kululu. From the villagers. Kayseri Archaeological Museum.

4- Fragment of inscription (Pl. XI, 2): Basalt. Length 10.8 cm., width 7.8 cm. The signs are incised. From the villagers. Read from left to right. Three signs which are: Laroche 386, p. 206; Laroche 376,377, p. 199–200 and Laroche 57, p. 36. The top is flat as on fragment no. 3. This is the second orthostat inscription. We therefore learn that the grand entrances and buildings of Kululu were ornamented not only with statues but also with orthostats with inscriptions as well. Kayseri Archaeological Museum.

The four inscription fragments are not related to each other. Also, none are part of previously published fragments, an indication of the abundance of the hieroglyphic inscriptions in Kululu. In my opinion, the Tabal city which left the greatest amount of inscriptions to our day is Kululu.

5- Fragment of lead strip (Pls. XII–XIII; Fig. 5–6): This strip, described in Domir Dervinde Kültepe ve Giriş Kültepe and its Vicinity in the Iron Age, p. 112, is presented to specialists for proper study. The fragment is the widest specimen among the Kululu strips (length 7.8 cm., width 6.2 cm.). Since it was irregularly cut away at both edges to be used to make small shot, we do not know the beginning or the ending of the text. Shattered into two fragments; therefore a small part of the second line is missing. Partially cracked. The text below the third line on one face is worn to illegibility. The signs on lines 1 and 2 are well preserved. On the other face, the signs on the end of the second line and on the entire third line are completely worn off. Both sides of the text bear the names of six persons of identical names. As discussed before, the subject matter of the text is sheep given to persons. Ankara Archaeological Museum.

IV– Small finds:

This group is composed of bronze fibulae, stamp seals and pottery.

---

20 Laroche 360, P. 107.
21 Taşkin Özgüç, P. 112.

---

1– Of the three fibulae, two are from villagers. First fibula: Length 4.5 cm., height 2.5 cm. Of the type with arched or triangular bow. There are three flutings at the end of the arms. The pin is attached to the body in three curls/rings. The cross-section is circular. It seems to be bent at the center of the span (Pl. XIV, 1–2).

Second fibula: Length 2 cm., width 2.8 cm. Oval cross-section. Three flutings at the end of the arms (Pl. XIV, 5). Kayseri Archaeological Museum.

Third fibula, found in refuse mixed with Kululu IV remains (Pl. XIV, 3–4, Fig. 7) during the 1967 excavation. Width 3 cm., height 2.5 cm. It has a large globe /head at the bend; between it and each end of the bow there are two large globes and four discs. As D. Stroesch wrote, the major part of the triangular fibulae discovered in the Near Eastern countries belong to this comprehensive type. These fibulae, peculiar to the east, are probably contemporary with the finds discussed above on the basis of comparison with the examples from Alisar, Sultanhan Höyük and Boğazköy. Along with fibulae of the Land of Tabal, representing the eastern region, we find examples of the standard Phrygian type. This is a natural result of the interrelationships between two neighbouring countries.

2– Handle of cauldron. Bronze. Found in refuse mixed with painted pottery during the excavations of 1967. Length 44 cm., height 1.5 cm. One wing broken, the other preserves the nail hole. Round handle shape. Probably belonged to a cauldron of medium size (Pl. XV, 1; Fig. 8). Kayseri Archaeological Museum.

3– Stamp seals:

First seal: Marble. Height 1.2 cm., width 1.2 cm. From the villagers (Pl. XV, 2a–b–c). Slightly rounded top, pierced lengthwise. Oval seal surface depicting two sitting sphinxes facing each other across a tree in the middle. Feet rest on the roots of the tree. The hair hang down straight; the curls cover the nape of the neck. Large, pointed noses, full cheeks. The heads large in
In our book published in 1971 we had pointed out the abundance of uninscribed orthostat fragments with high reliefs at Kültepe. The new finds support our observations. In 1973, we discovered three fragments with reliefs among the surface stones of Kültepe.

1- Large fragment in relief belonging to the frontal part of a lion's body. Basalt. Length 36 cm., width 24 cm. Kayseri Archaeological Museum. The five bands that form the mane are tied together near their ends. These indicate that the stylized flame-shaped Assyrian mane type was even more exaggerated in some cities of the Land of Tabal (Pl. XVI).

2- Part of mane of a lion or sphinx. Basalt. Length 7.5 cm., width 6 cm. It is not clear whether it is part of the first fragment (Pl. XVIII, 1). Kayseri Archaeological Museum.

3- Fragment of statue head (Pl. XVII). Basalt. Length 13.7 cm., width 11.4 cm. Kayseri Archaeological Museum. The hair is shaped in wavy lines as in Kültepe. Kültepe is the second richest center of the Land of Tabal with respect to fragments of statues and orthostats in relief. The most significant point here is the closeness of Kültepe to Kültepe.

ADDENDUM

As the present article was about to be printed, the Kültepe expedition made an exploration trip to Kululu on July 1975 and brought to the Kayseri Museum various relief, statue and inscription fragments given by the villagers. The five piece collection is as follows:

1- A spiral-shaped lock of hair, which is the lowest one of the book-shaped curls flowing down to the shoulder of a statue head. Height: 17.5 cm., width: 10.5 cm. Judging from the size of the spiral locks (3×3 cm.) the statue head should be quite large (Pl. XVIII, 2). The hair style is an exact replica of one that we published in 1971. These increase the number of material which substantiate that the Kululu artists were continually open to influences from over Sakacöğü-Zencirli-Maraş-Asrlantep. However, indications proving that native artists were active in Kululu as well as the foreign ones are much more abundant than we supposed.

---

35 Tabis Öğüç, 40-43.
36 Tabis Öğüç, Fig. 148.
37 Tabis Öğüç, p. 49, 54, 56-57.
2- Small fragment of statue head: Basalt. Length: 6.5 cm, width 6.5 cm.
The slightly waved hair is represented with deep grooves\(^2\) (Pl. XIX, 1).

3- Lion’s paw: Basalt. Length: 25 cm, width 16 cm, height 18 cm.
Broken from the wrist (Pl. XX, 1-2; XXI, 1). Four fingers intact. The fifth finger
are represented with hands which are very thin in relation to the paw itself.
Deep grooves between fingers. The ends of the claws broken. The first finger
curves in the shape of a pronounced hook on the side surface; the hook in relief
also rests on a band.

In spite of the native characteristics of the details, the paw is made
according to the usual shape of paws observed on the portal lions of the Late Hittite
Period\(^3\). Detail differences are in fact discernible on the paws of Arslantepe-
Sacengözü-Kargamaş-Havuzköy lions as well. The paw of the Kululu lion is
of the same size as the paws of Arslantepe lions, which means that we are
publishing one of the largest portal lion’s paws from Central Anatolia.

4- Head of sphinx: Tuff. The head and the right side of the face is
badly damaged (Pl. XIX, 2). Height: 30 cm, width 35 cm. A row of hair
on the forehead. As with other Kululu sphinxes\(^4\) the hair on the
head is represented diagonally. The wide band in relief begins on the nape,
crosses the forehead horizontally and hangs down to the shoulders, parallel
to the second band which is set behind the ears. The locks of hair which
should be at the end of the two bands are broken off. Contrary to the other
sphinx, the eyeballs are not made of another material and consequently
there are no eye sockets. The beginning of the locks which come down from
under the band that encircles the nape are preserved. The head is smaller than
the sphinx head published in 1971.

3-Hieroglyphed fragment. Basalt. Width: 18.5 cm. Length 17 cm. It
is probable that the inscription was on the body of an animal (lion), as with
the lion of Maraş (Pl. XXI, 2). The signs are in high relief, a technique
widely used in Kululu. The text reads from right to left. The sign on the right
is unidentifiable. The middle sign is tu (Laroche, No: 89–§. 53). The third
sign is mü (Laroche, No: 107/3, § 68).

\(^2\) - Tahsin Özgüç, Fig. 146.
\(^3\) - E. Akurgal, p. 66.
\(^4\) - Tahsin Özgüç, Fig. 146; Pl. 41, 1 a-e.