

ları bükülmüş ve sol arka ayağı mührün kenarına doğru uzatılmış vaziyette tasvir edilmiştir.

Figürlerin işlenişinde yuvarlak hatlara önem verilen mührümüz, üslûbu ve kompozisyon şeması bakımından Hitit sanatına önemli katkıda bulunan bir grubun temsilcisidir. Kappadokya'dan getirildiği bildirilen Louvre Müzesi bullasının Acemhöyük'den ve saraydan çıkmış olması kuvvetle muhtemel, Assur Ticaret Kolonilerinin geç safhasına aidiyeti ise, sarayda bulunan baskılara göre, kesindir. Bu bulle, kurşun figürin grubu birincisi olmak üzere<sup>31</sup>, Louvre Müzesi'ndeki Acemhöyük'le ilgili ikinci eseri temsil eder.

## A STAMP SEAL FROM NIĞDE REGION AND FOUR SEAL IMPRESSIONS FOUND IN ACEMHÖYÜK

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A stamp seal recently acquired by the Kayseri Archaeological Museum\* and some of the stamp and cylinder seal impressions discovered during the excavations at Acemhöyük have given us an opportunity to study a significant group of Anatolian seals. These are of the type known as hammer-headed seals, classified by Hogarth according to the form of the handle, and cylinder-stamp seals. As Hogarth<sup>1</sup> writes, seals of this group are generally of hematite and marble, but we know now that examples made of metal or other materials are also common. In comparison with the round-topped conical seals<sup>2</sup>, characteristic of Anatolia in the 18th century B.C., the number of these seals is considerably fewer. However, this group is of great importance from the point of view of the richness in seal subject-matter. Some of these seals have only designs on their bases, while in a cylindrical or prismatic form with four or eight sides is engraved with figurative and geometric designs on the sides in addition to its base.

The seal purchased by the Kayseri Archaeological Museum from Mr. Mustafa Ebiçlioğlu, Head Administrator of the town Bacı in Niğde province, belongs to the group of hammer-headed seals with a circular base (Inv. No. 71/81, Hematite, Body: H. 2.7, Diam. 2.3 and Handle: L. 1.5, W. 1.3 cm.). The stalk between the hammer head and cylinder body is neatly faceted to eight sides. The seal is intact and in good condition except for slight damage to one of two holes on the hammer handle (Pl. I; Fig. 1).

The design of the seal consists of figures placed between two irregular concentric circles forming a frame for the central motif - a snake biting a bird (?) - which might represent a hieroglyphic sign.

The figures in the frame are arranged in three groups, each of which is separated from the other by a single vertical s-spiral or quadruple spirals:

\* I have to offer my thanks to Mehmet Eskioğlu, Director of the Kayseri Museum, who has kindly given me permission for the publication of the seal.

<sup>1</sup> D.G. Hogarth, *Hittite Seals*, Oxford 1920, pp. 21-22.

<sup>2</sup> *Ibid*, p. 21, Fig. 18.



Fig. 1

a) *A god receiving a bird-man.*

The god has his arms stretched forward and is seated on a throne with a high back. He wears a small cap of a slightly tapering type. His plain, long gown has two horizontal borders at the lower edge. In front of him is an animal head with tall flaring horns, which is depicted facing the god. The bird-man, who wears the same gown as seen on the god, has a large beak. A spiral curl projects from his head and touches a sign near the edge of the seal. The end of the spiral is a simple curve. He is depicted with his arms stretched toward the god.

b) *A god with a trident.*

This god is also seen seated on a throne similar to that of the first god. However, the back of his throne curves out slightly. He holds a trident in his right hand, and his left hand is raised. He wears a cap. A band projecting from the nape of his neck extends to and touches a triangle parallel to the edge of the seal. In front of him is an altar. The top of the left side of this altar projects upward. This god is separated from the first god by quadruple spirals and from the goddess by a single vertical spiral. Between the quadruple spirals and the edge of the seal and above the throne of the first god there is a sign with three projections.

c) *Vegetation goddess.*

This goddess is the most outstanding feature of the seal. From her stool, hips, tip of her foot, knee, right hand and shoulders spring tree branches, 7 in number. She wears a slightly conical crown, and her hair falls freely on her shoulders. Like the gods, she wears a long, plain gown with border bands.

The spiral between her and the bird-man touches her leg and a branch projects from it.

Among the hammer-headed seals, the example of the Kayseri Museum is significant not only because it is one of the best preserved, but also because it has designs and motifs of its own. The best parallel among the stratified examples is the one excavated at Alişar<sup>3</sup>. Even though it is thought that this type was sometimes reused, there are examples found in the layers of the Hittite Empire Period<sup>4</sup>.

The designs of this seal on the one hand show features characteristic of the 18th century B.C. and on the other hand features which can be thought to belong to a later date. Those features datable to the 18th century B.C., that is to say datable to the period of Level Ib at Kanish-Karum, are exemplified by the design of the spirals. These spirals are used abundantly as a frame, main design and symbol on the seals of Kültepe, Acemhöyük, Alişar, Boğazköy and in particular of Karahöyük near Konya<sup>5</sup>.

The throne with a high back is seen on the seal from Alişar<sup>6</sup>. It is also found on 3 stamp seals typical of the 18th century B.C., which are made of different materials but which have the same subject matter<sup>7</sup>.

The symbols in this seal are for the first time seen associated with the vegetation goddess. But, among the stamp seal impressions found in the burnt palace at Acemhöyük gods and goddesses are seen seated in the shade of trees whose trunks touch water<sup>8</sup>. Although these are known as gods and goddesses

<sup>3</sup> Von der Osten, *The Alishar Hüyük II*, OIP XXIX, Fig. 251, d975.

<sup>4</sup> U. Esin, *Tepecik Excavations, 1969* (Keban Project 1969 Activities, Ankara 1971), p. 112, Fig. 88, T69-863.

<sup>5</sup> N. Özgüç, *Seals and Seal Impressions of Level Ib from Karum Kanish*, Ankara 1968, Pl. III, 2; VI, 2A; VII, A, C; XXXV, d etc. (N. Özgüç).

N. Özgüç, *Excavations at Acemhöyük* (Anatolia X, 1966), Pl. XVIII.

T. Beran, *Die Hethitische Glyptik von Boğazköy*, Berlin 1967, Pl. 9.

OIP XXIX, Fig. 254, d2769; 255.

S. Alp, *Zylinder und Stempelsiegel aus Karahöyük bei Konya*, Ankara 1968, Fig. 47-49, 58-62, 76-82 etc. (S. Alp).

<sup>6</sup> OIP XXIX, Fig. 251, d975.

<sup>7</sup> Hogarth, Fig. 197 (Hematite, purchased probably in Cilicia).

L. Delaporte, *Catalogue de Cylindres Orientaux II*, Acquisition, Paris 1923, Pl. 101, 6 p. 202 (A. 1034) made of silver.

Von der Osten, *Ancient Oriental Seals in the Collection of Mr. Edward T. Newell*, Chicago 1934 (OIP XXII), p. 57, Pl. XXV, 380 made of bronze. It is difficult to say whether all these stamp seals, identical in shape and design, are authentic. Hogarth has expressed his doubt and accepted the Oxford example as authentic on the basis of its perfect execution, *Ibid*, p. 75; L. Delaporte and Von der Osten did not doubt about the authenticity of the examples they published.

<sup>8</sup> Ac. i 1230, 724, 381 etc.

of fertility, it is difficult to connect them with the goddess on the seal of the Kayseri Museum. It is only on cylinder seals from the Akkadian period<sup>9</sup> in Mesopotamia that we find parallels for this goddess and her symbols.

The feature we do not see in the 18th century B.C. is that of the gowns with thickened borders on the skirt depicted on the figures of the seal from the Kayseri Museum. These gowns should have been influenced by the fashion of skirts with thickened borders in the Old Syrian style, which we date to the period following level Ib of Kanish-Karum<sup>10</sup>, i.e., to the beginning of the Old Hittite Kingdom. Gowns of gods and goddess trimmed in this way are seen on the figures of the well-known hammer-headed Ashmolean seal<sup>11</sup>. In one of the scenes on the "e" sides of this seal, these details are prominent on the gown of the god who is depicted with a bird and rabbit in his right hand behind an altar; the left hand side of this altar projects upward similar to the altar on the Kayseri Museum seal. The bird-man depicted offering a drink in the "c" side is also similar to that on our seal in terms of his outline and costume. The guilloches rendered in four separate parts and the looped bands on the base of the Ashmolean seal continue the old tradition. The costumes of those worshipping in front of the seated goddesses on the other sides of the Ashmolean seal are the same as those seen on figures carrying offerings on the Bitik vase<sup>12</sup>. Moreover, if the form of the handle is also considered, the closest parallel for the Kayseri seal is that of the Ashmolean Museum.

It seems reasonable to date these two seals to the beginning of the Old Hittite Kingdom because of the gowns with thickened bands which are persisting features from the 18th century B.C.

The seals with figured borders found in the layers of the late phase of the Assyrian Trading Colonies period generally have central designs of symbols and decorative motifs which are common on the stamp seals of this period, such as various bands, signe royal, tiny dots, masks, human heads and animals. For a better understanding, we must begin with the most accurately dated examples. These are stamp and cylinder-stamp seal impressions recovered from the richest of the bullae rooms in the burnt palace at Acemhöyük

<sup>9</sup> R.M. Boehmer, *Die Entwicklung der Glyptik während der Akkad-Zeit*, Berlin 1965, p. 94, ff. Pl. XLV-XLVII particularly No. 552.

<sup>10</sup> N. Özgüç, p. 60.

<sup>11</sup> Hogarth, *Pl. VII*, 196, p. 73 ff.; E. Akurgal-M. Hirmer, *Die Kunst der Hethiter*, Pl. 52.

<sup>12</sup> T. Özgüç, *The Bitik Vase (Anatolia II, 1957)*, p. 57 ff. Fig. 1-2, Pl. I, III-V.

together with the seal impressions belonging to the Assyrian king Shamshi-Adad I.

From these impressions we have restored a seal as having 7 lobes. No fewer than 14 separate impressions of this seal were found in the same room (Inv. No. Ac. i 645-650; Fig. 2; Pl. II, 1). More impressions of this seal,



Fig. 2

however, also came to light in other rooms of the palace and in the south-west trench. Although we can think of this seal as faceted like the seal with 8 sides in the Berlin Museum<sup>13</sup>, we must rather consider it as having lobes only on its base because we only have its impressions on the bullae. The designs of the seal consist of a border with figures and bands and a signe-royal in the centre. The figures forming the outer border are repeated identically in two areas which are separated by two rosettes. These figures consist of a monkey and two pairs of lions and antelopes seated back to back. The heads of the antelopes and the lions are turned so that they face each other and the tails of the lions are intertwined. Between the heads of each pair of antelopes there is a star. The inner border consists of two concentric circles framing a guilloche motif.

A second example taken from stamp seal impressions with figured borders (Inv. No. Ac.i. 552,563; Fig. 3a-b; Pl. II, 3-4) belongs to a cylinder-stamp seal. This was established by the fact that the motifs of the cylinder seal impression are similar to those of the stamp seal on the same bulla.

<sup>13</sup> H. Prinz, *Zwei Chetitische Petschafte (E. Meyer, Reich und Kultur der Chetiter, Berlin 1914)*, p. 145 ff. Pl. IV.

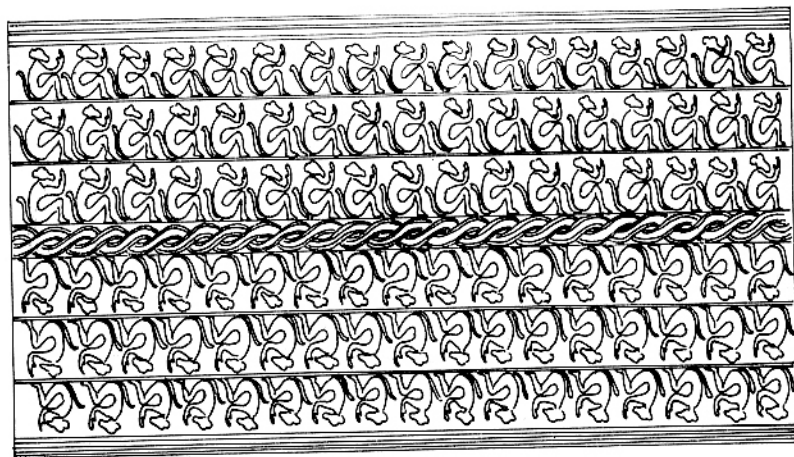


Fig. 3a



Fig. 3b

Within the outer frame of the stamp seal impression are depicted a row of seated monkeys. The central motif is a *signe royal* set in a frame composed of two concentric circles and a looped band. The designs of the cylinder seal impression consist of two rows of three seated monkeys in upper and lower sections divided by a *guilloche*.

Also relevant are two seals found at Alişar in layers contemporary with

the building in which the Achemhöyük seals were found. The outer frame<sup>14</sup> of one of these stamp seals, which has foils on its base, is composed of bird heads and wings set at the corners of a cage in the centre. On the base of the hammer-headed second seal, which is of diorite<sup>15</sup>, are a god with conical head-gear seated next to a vase with a drinking tube and a seated god with a triangle in his hand. These motifs are placed separately in two areas made by two intertwined cords within the frame. In the centre of the base is a rosette.

In the outer frames of the seals found at Karahöyük near Konya<sup>16</sup> there are only human and animal heads, animals and various bands, and in the centres are found human heads, masks and animals.

Compared with the seal impressions found at Achemhöyük, the motifs of the Alişar cylindrical-stamp seal<sup>17</sup> are simpler, but this object is an example showing the transition from cylinder seal to stamp seal. The side of an ivory seal with a stalk handle and circular base<sup>18</sup> recovered in level Ib of Kanish-Karum was used as a cylinder seal which shows another example of a transition to the stamp seal.

The Tyszkiewicz seal, which is in the Boston Museum of Fine Arts, represents the best known example of the cylinder-stamp seals<sup>19</sup>. The recent excavations in Anatolia throw light on the much argued subject-matter and date of this seal and the seals belonging to its style. H. Frankfort<sup>20</sup> in his chapter on Hittite seals offers a date of around 1400 B.C. for the Tyszkiewicz seal with its rich, much discussed subject matter. S. Alp<sup>21</sup> has compared the borders, vases and the figured frame on the cylinder and base parts of this seal with similar motifs seen on the seals found at Karahöyük and dates it consequently to the last phase of the Assyrian Trading Colonies period. J. V. Canby<sup>22</sup> adhering to this high dating puts forward that it belongs to the Old Hittite period

<sup>14</sup> OIP XXIX, Fig. 251, d2952.

<sup>15</sup> OIP XXIX, Fig. 251, d975.

<sup>16</sup> S. Alp, Fig. 29-30.

<sup>17</sup> OIP XXIX, Fig. 284, d 1822.

<sup>18</sup> N. Özgüç, Pl. XXXI, 1.

<sup>19</sup> The Art of Ancient Near East in Boston Museum of Fine Arts, Pl. 12. For bibliography on the discussion and dating of the seal see foot note: 12.

<sup>20</sup> H. Frankfort, *Cylinder Seals*, London 1939, p. 280.

<sup>21</sup> S. Alp, p. 271 ff.

<sup>22</sup> J. V. Canby, *Some Hittite Figurines in the Aegean* (Hesperia 38/2, 1969), p. 145 ff. Pl. 40, b-c.



and the 18th century B.C. The cylinder and stamp seal impressions and other finds from Acemhöyük and Kültepe support these two views. In the light of the Acemhöyük and Kültepe finds we can summarize the evidence showing it belonging to the 18th century B.C., as follows:

a) *Costumes of deities.*

On the Tyszkiewicz seal four gods wear pleated costumes, and the others have short skirts. As is known from Old Hittite seals and the Bitik vase, the pleated costume was not used in the Old Hittite period. Both costumes exist on seal impressions from Acemhöyük and from level Ib of Kanish-Karum at Kültepe<sup>23</sup>. The throne of the god, the double bands projecting from the necks and the curved weapons<sup>24</sup> suspended from the waist of three of the gods in the presence of the seated god are also features which belong to these layers. The helmet and costume of the figure lying on his back are repeated identically on one of the seal impressions from Acemhöyük<sup>25</sup>. The naked goddess<sup>26</sup> standing separately is also another significant parallel.

b) *Animals and theriomorphic vases.*

The designs of complete lion and bull and the two heads resembling drinking cups are easily comparable to those of realistically executed vases in the form of animals from level Ib at Kültepe<sup>27</sup>.

c) *Altars.*

The altar in the shape of a bowl with bull's leg and the altar like fruit-stands are features most commonly depicted on the impressions from Acemhöyük.

d) *Vases.*

On the Tyszkiewicz seal there are two beak-spouted pitchers. One of these is in the hand of the god with two faces, and the other is standing on the floor. Pitchers of identical forms, are abundantly depicted standing on the floor and hold in the hands of worshippers on the seals from Acemhöyük<sup>28</sup>.

<sup>23</sup> N. Özgüç, Pl. XXI, D and XXII, 1b; *Anatolia X*, Pl. XV, 1.

<sup>24</sup> N. Özgüç, Pl. XI, C; XIII, C; *Anatolia X*, Pl. XVII, 3 and XV, 1.

<sup>25</sup> *Anatolia X*, 1966, Pl. XV 3.

<sup>26</sup> N. Özgüç, Pl. XXXV, 2.

<sup>27</sup> T.-N. Özgüç, *Ausgrabungen in Kültepe 1949*, Ankara 1952, Pl. XL, 282-283; T. Özgüç, *Kültepe-Kanish*, Ankara 1959, Pl. XLV, 1-3.

<sup>28</sup> *Anatolia X*, 1966, Pl. XV, 2 other examples will be published in a book now in preparation.

e) *Spiraled and looped bands.*

As we noted above with regard to the Kayseri Museum seal, these bands are most frequently used motifs in the last phase of the Assyrian Trading Colonies period<sup>29</sup>.

The excavations at Acemhöyük have also made it possible to determine the original context of a bulla in the Louvre Museum<sup>30</sup>. On each of nine bullae (Inv.No.Ac.i 706-709; 711-716; 747; Fig. 4; pl. II, 2) unearthed in the richest of the bulla rooms of the burnt palace is an impression of the same seal. L.



Fig. 4

Delaporte described this seal with rich motifs in detail, but since the details of it are not seen clearly on the published photograph, we also should like to discuss this seal here. The impression which contains all the figures without an exception is in the Louvre Museum. Although on the impressions from Acemhöyük the figures are incomplete, details can be seen more clearly. Since each impression shows different parts of the seal, it has been possible to study each figure separately with the help of the nine impressions.

The figures are placed in the manner which first appears on the locally made seals from level II of Kanish-Karum, that is to say, the figures are formed to make four rows one on top of the another. Here, two heroes holding a sceptre

<sup>29</sup> See foot note: 5.

<sup>30</sup> L. Delaporte, p. 184, Pl. 123, 8 (A 842).

are placed on top of animals and hybrid creatures set in three rows. According to the Louvre Museum impression, the scepter terminates in a disc with a crescent. The two heroes, kneeling on one leg clad to the ankle, are facing each other. The raised legs of the heroes are bare, their feet are crossed. The heroes each with one hand hold the stem of the scepter, and support the circle of the scepter with their raised hand. The feet of the bare legs are set on the hind quarters of sphinxes. The clad legs of the heroes kneel on the backs of the sphinxes. The left foot of the hero on the right side presses on the neck of the sphinx, and the right foot of the hero on the left hand side touches the middle of the back of the sphinx. The spirals projecting from the necks of the sphinxes touch the feet of the heroes.

The female sphinxes, wearing caps, are crouched back to back with their faces towards the edge of the seal. The muscles of their front legs and hind quarters are strongly rendered, as seen in the animal designs on locally made seals found in the same building. The neck, body and hind quarter of the sphinxes are striated. The tips of their raised tails touch the feet of the heroes. On top of their heads stand birds which turn their head to the edge of the seal. On the right and left side of the seal there is a seated monkey with its back turned to the sphinxes. In the space between the sphinxes and crouched lions are placed two rabbits.

The lions are depicted facing each other and roaring with their tongues sticking out and their tails raised. Beneath each of the lions is depicted an animal with forelegs folded and with its left hind leg stretched to the edge of the seal (probably lifeless as Delaporte thought). The relation of these animals to the lions is not indicated.

Our seal with its figures executed carefully in well modelled forms is a representation of a group which contributes significantly to Hittite Art from the point of view of its style and composition. The bulla of the Louvre Museum, said to be from Cappadocia, most probably comes from the burnt palace at Acemhöyük and definitely belongs to the last phase of the Assyrian Trading Colonies period to judge by the seal impressions unearthed in the palace. This bulla is the second object at the Louvre Museum, to be connected with Acemhöyük, the first being that of the lead figurine group<sup>31</sup>.



<sup>31</sup> *Anatolia X*, 1966, Pl. XXXIV.





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## TEKNOLOJİK ÇAĞDA KLASİK ETÜDLERİN DURUMU

SUAT SİNANOĞLU

Klâsik eğitim sorununu bir tüm olarak ele almadıkça, Lâtincenin öğretimi sorununu bütün yanları ile müzakere etmenin mümkün olacağını sanmıyorum. Öbür yandan dünya konjonktürü üzerine yeterli bilgilere sahip olmadan, bugün karşımıza çıkan hali ile klâsik dillerin öğretimi sorununa yanaşmanın yararlı olacağına, hattâ mümkün olacağına inanmıyorum. Gerçekten, Romalılar zamanında Akdeniz ölçüsünde (yani *oikoumene*'yi kaplayacak şekilde), ya da, yeni çağda Avrupa ölçüsünde yankı uyandıracak bir kültür, ekonomi ya da siyaset sorunu, bugün bütün dünyayı etkilemekten geri kalmıyor.

Bu dünya ölçüsünde yankı uyandırma keyfiyetinin sebepleri yeterince bilinmektedir; onları burada sıralamanın gereği yoktur. Yalnız bir iki hususa değinmekle yetineceğim: teknik alanındaki büyük hamle, endüstrideki mucizevi gelişme ve bunların yanında, insanlara endüstrinin sağladığı kolaylıklardan yararlanma konusunda duyulan genel istek, karaları ve milletleri birbirine yaklaştırmış, bugüne kadar görülmedik bir ilişki ağı kurmuş ve sonuç olarak, millî geleneklerinin ve zihin yapılarının çeşitliliğine rağmen, bütün insan topluluklarının yaşayışını tek çeşitli olmaya yöneltmiştir. Özellikle atom enerjisinin elde edilmesi ve bu enerjiyi bir tahrip silâhı olarak kullanma tehdidi dünya milletlerini ortak bir kadere bağlamıştır.

Bugün dünya kamu oyu, insanlığın olağanüstü önemde sorunlarla karşı karşıya olduğunu kabul etmektedir. Dünya kamu oyu milletlerin birbirlerini daha iyi tanıma ve anlamaları yolunda yapılan çalışmaların takviye edilmesinin zorunlu olduğuna kanidir. Ne çare ki gerçekler düzeyinde ideolojik ve ekonomik çıkarlar ağır basmakta, bu yüzden de dünya düşman bloklara ayrılmış, amansız bir mücadeleyi sürdürmektedir. Her şeyden önce dünya liberal milletler camiası ile sosyalist ülkeler camiasına bölünmüştür. Bunu takiben gelişmiş ülkeler grubu ile "gelişmekte olan" diye anılan ülkeler grubu ikinci bir ayırma sebep olmaktadır. Fakat toplumların durum muhasebesi yapmalarına engel olan, bilim alanındaki görülmedik ilerlemedir. Bu ilerleme bütün geleneksel değerleri silip süpüreceğe benzemektedir. Bu öylesine bir ilerlemedir ki kybernetik uzmanlarımızın en akla hayale sığmaz tahminleri daha