

KERKENES SPECIAL STUDIES 1

SCULPTURE AND INSCRIPTIONS FROM  
THE MONUMENTAL ENTRANCE  
TO THE PALATIAL COMPLEX  
AT KERKENES DAĞ, TURKEY



Overlooking the Ancient City on the Kerkenes Dağ from the Northwest. The Palatial Complex is Located at the Center of the Horizon Just to the Right of the Kale

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SCULPTURE AND INSCRIPTIONS  
FROM THE MONUMENTAL  
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COMPLEX AT KERKENES DAĞ,  
TURKEY

*by*

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Fragment of a Griffin's Head (Cat. No. 3.6)

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## LIST OF ABBREVIATIONS

arc	architectural elements
ca.	<i>circa</i> , approximately
cat(s).	catalog(s)
cf.	<i>confer</i> , compare
cm	centimeter(s)
CT	Clearance Trench
e.g.	<i>exempli gratia</i> , for example
et al.	<i>et alii</i> , and others
etc.	<i>et cetera</i> , and so forth
fig(s).	figure(s)
GPS	Global Positioning System
ID	Identification Number(s)
ibid.	<i>ibidem</i> , in the same place
i.e.	<i>id est</i> , that is
K	Kerkenes number
METU	Middle East Technical University
mm	millimeter(s)
m	meter(s)
n(n).	footnote(s)
no(s).	number(s)
pers. comm.	personal communication
pl(s).	plate(s)
stn	stone
STT	Schmidt Test Trench
TR	Trench
TT	Test Trench
vol.	volume





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## PREFACE

This volume is concerned with fragments of sculpted and inscribed stone found in the Monumental Entrance to the Palatial Complex at Kerkenes Dağ, an Iron Age capital located on a low mountaintop in central Anatolia. The objective of this publication is to present these finds with an interpretation of the subjects represented, their forms, and a limited commentary. This presentation is intended to locate the Kerkenes sculptures within the wider debate about the chronology of Phrygian art, although this is not an issue which this book tackles itself. There are two sections: Geoffrey D. Summers' overview of the circumstances of the discovery and an interim discussion of the context of the pieces, followed by the catalog of the pieces from Kerkenes. Within the catalog, there are four main sections. Catherine M. Draycott provides a study of the sculpture, followed by Summers' presentation of the architectural elements and hypothetical reconstruction. In the final sections, Claude Brixhe and Draycott provide an overview and catalog of the Old Phrygian inscriptions.<sup>i</sup> A final report on the excavations at the Palatial Complex, now being prepared, will contain detailed documentation of the findspots of the fragments published here, many of which were recovered from Byzantine period robber pits. It is clear that most of the fragments in this volume came from two pieces, a sandstone statue of a draped figure and a paneled sandstone block with small-scale relief carving and inscriptions in Old Phrygian on raised borders. These two pieces may possibly, but by no means certainly, have been elements of a single monument. In any event, they embellished a monumental entrance that led to what was presumably an audience hall within an extensive palatial complex. They were seemingly smashed during the looting and sacking of the city that culminated in an enormous fire. It is argued that the destruction can be dated to the mid-sixth century B.C. and that the sculpture was of no great age at the time of the destruction.<sup>ii</sup>

The discovery of these pieces was unexpected. They, and indeed everything else at Kerkenes, appear to lack good parallels, although this is probably no more than a reflection of how little of anything datable to the first half of the sixth century B.C. is known from central Anatolia. The strongly Phrygian character of Kerkenes, including its architecture and pottery, has come as something of a surprise, although with hindsight it perhaps should not have, given the Phrygian nature of earlier discoveries made at both Boğazkale and Alaca Höyük, which would also seem to be of broadly similar date.<sup>iii</sup>

While it is possible that excavation of the remaining parts of the Monumental Entrance would yield a few small additional fragments from the fill of later disturbances, results of any such excavation are unlikely to be commensurate with the effort and expense required. Furthermore, excavation of the platforms would inevitably mean the loss of what shattered walling still remains. In any event, no excavations in the vicinity of this entrance are planned for the foreseeable future.

Geoffrey D. Summers  
2008

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<sup>i</sup> For the primary edition of the Old Phrygian Inscriptions, see Brixhe and Summers 2006.

<sup>ii</sup> No suitable timber for dendrochronological dating of the construction of the entrance has been recovered. Pottery at Kerkenes generally resembles Middle Phrygian material from Gordion, but it is not yet possible to date it more closely. There is no pottery of the type known as Alişar IV.

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<sup>iii</sup> For Iron Age chronology at Boğazkale, see Genz 2004 with references. For Phrygian inscriptions at Alaca Höyük and the nearby hilltop shrine at Kale Hisar, see Brixhe and Lejeune (1984: 227–43). Discussion of Phrygian elements east of the Kızılırmak River can be found in Berndt-Ersöz (2006).



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In July 2008 the statue, bolster slab, and the larger fragments of the inscribed block bearing small-scale relief sculpture were installed in a new permanent exhibition in the “Kerkenes Room” at the Yozgat Museum. We are extremely grateful to Acting Museum Director Hasan Şenyurt for initiating this display, to Museum staff Nurullah Keskin and Ümit Öztalas, and 2008 expedition Representative Mahmut Altuncan for their enthusiastic help. The display was designed and installed by Erik Lindhal of the Oriental Institute Museum at the University of Chicago, assisted by Astrid Letrange and Natalie Summers, while restoration of pieces for display was mostly the work of Noël Siver. This exhibit was made possible by the Yozgat Museum, the University of Chicago, Kay Torshen, and the Joukowsky Family Foundation.

#### *Illustration Sources*

All sources of comparanda illustrations are given in the list of figures and in captions. Thanks are due to the Gordion team (Kenneth Sams, Mary Voigt, and Gareth Darbyshire) for plates 76c and 77c–78a; to Winfried Orthmann for plates 75b and 81–82; to Dominik Bonatz for plates 75a, c–d and 83c–f; to Friedhelm Prayon for plates 76b, 77b, and 79c–80; to Sir John Boardman for plates 76a and 78b–d; and to the Deutsches Archäologisches Institut for plates 77a and 79a–b.



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# DISCOVERY OF SCULPTURE AND INSCRIPTIONS

*GEOFFREY D. SUMMERS*

The Iron Age capital at Kerkenes Dağ is the largest pre-Hellenistic city on the Anatolian Plateau. Between 2003 and 2005, excavations at the Monumental Entrance to what is thought to have been a palatial complex of very considerable proportions have unearthed fragments of sculpture and inscriptions in Old Phrygian. What follows is intended to provide a brief background to these discoveries, as well as to give an overview of their archaeological context and cultural setting. A separate volume devoted to the excavations will contain detailed reports on context, stratigraphy, architecture, and other finds.

## LOCATION OF KERKENES

### GEOGRAPHY

Kerkenes Dağ lies on the northern edge of the Cappadocian Plain close to the center of modern Turkey (pl. 1a). The mountain itself is a granitic batholith that reaches an altitude of circa 1,500 m above sea level. The high points, the Kale (castle) on the eastern side, the Kiremitlik (place with pottery) at the southwestern extremity, and the high southern ridge, are all open to strong winds from every direction. The lower, northern sector of the city, on the other hand, is somewhat more sheltered (pls. 1b–2).

Views of the surrounding countryside are expansive, particularly to the south and southeast where, in clear conditions, the perennially snow-capped peak of Erciyes Dağ looms large on the horizon. Kerkenes Dağ thus overshadows the east–west route which is to this day followed by the modern highway that runs from Europe via Ankara to Sivas, Erzurum, and Iran. The elevated site also overlooks several routes running north and south between the Mediterranean Sea and the Black Sea. While the centrality of this commanding position provides a partial explanation for the choice of this mountaintop location for the establishment of a new Iron Age capital, the natural hub of central Anatolia lies somewhat to the south, in the area of ancient Kanesh (modern Kültepe) and Roman Caesarea-Mazaka, which became the modern provincial capital of Kayseri. Thus Kerkenes controlled approximately the same northern zone, within the bend of the Kızılırmak River (the Red River or classical Halys River), as did the earlier Hittite capital of Hattuša (Boğazkale), which lies about fifty kilometers to the northeast as the crow flies.

In later periods this region, which forms a kind of interface between Pontus and Cappadocia, was of minor importance, with the main Hellenistic and Roman center being at the somewhat provincial site of Tavium.<sup>1</sup>

### CLIMATE AND HYDROLOGY

The region is characterized by long, harsh winters and short, hot summers, although the highly exposed position of Kerkenes Dağ often attracts clouds even in high summer and is very frequently exposed to bitter winds. In a bad year the site can lie under snow from late November to late April. Agriculture is rain fed with good grazing on the higher slopes for cattle and, in the past, horses.

One important factor in the choice of this particular location was doubtless the relative abundance of perennial water seeping from fissures in the granite. Part of an explanation for the exceptional size of the walled city, 2.5 kilometers square, may very well have been the desire to include sufficient water sources within the circuit (pls. 2, 84). On the east side of the Kale, for instance, the line of the wall appears not to follow the most defensible line of the Kale itself, but a course farther to the east, which protects the springs at the base of the Kale within the defenses.

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<sup>1</sup> For a recent overview of Tavium, see Strobel and Gerber 2000.

## MODERN ADMINISTRATION

Kerkenes falls in the District of Sorgun within the Province of Yozgat. The site is state land with grazing rights registered in the name of Şahmuratlı Köy, where the excavation house, the depot, and the Kerkenes Eco-Center are located. Research is carried out under the terms of permits issued annually by the General Directorate of Cultural Resources and Museums. Special finds have been deposited in the Yozgat Museum while study material is housed in the Kerkenes depot and laboratory.

## MODERN NAMES OF KERKENES

In Turkish, “Kerkenes” is a bird of prey, sometimes referring to an Egyptian vulture (*Neophron percnopterus*), but usually to the Lesser Kestrel (*Falco naumanni*). Modern maps show Kerkenes or Kerkenez Harableri, meaning “Kerkenes ruins.” However the word “kerkenes” can also have the meaning of “poor” in the sense of being barren. The Kale, or castle, on the acropolis is sometimes shown as Keykavus Kale.<sup>2</sup> This appellation does not appear to have any specific historical associations. Some maps label the northern tip of the city Burç, meaning tower. These names, and their earlier variants, were thoroughly examined by Bittel (1960–61). It is not thought that any of these names are of significance with respect to the ancient city.

## TRENCHES: TERMS AND NOTATION

In 1928, Erich Schmidt excavated fourteen test trenches inside the city and in the necropolis to the west.<sup>3</sup> The original numbers designated to the trenches have been retained, although they are now referred to as Schmidt Test Trenches 1–14.<sup>4</sup> When additional Test Trenches were dug in 1996, the numerical series was extended. By 2004, there were eleven new Test Trenches (15–25). In 1999 and 2000, the terms of the permit allowed for the clearance of stone rubble. Initial clearance at the eastern end of the Palatial Complex (pl. 3) was divided into discrete areas for the purpose of recording, these areas being termed Clearance Trenches. When, in 2000, an excavation permit was granted to Mr. Musa Özcan, the then Director of the Yozgat Museum, for a program of collaborative research, some of the Clearance Trenches were fully excavated without the nomenclature being changed. When an excavation permit was granted for a series of major campaigns beginning in 2002, a new sequence of Trenches was initiated (pl. 4). Since 2002, new Trenches (TRs) and Test Trenches (TTs) have been excavated. Test Trench and Trench numbers run sequentially according to the order in which they are begun.

## OVERVIEW OF THE IRON AGE CITY

### KERKENES AS A NEW FOUNDATION

The city was a new foundation. Whether or not Kerkenes Dağ is to be identified with the Hittite Mount Daha, and regardless of what Hittite cult installations may lie buried beneath or have been obliterated by Iron Age structures and terraces, it is safe to say there was no urban settlement at the site before the foundation of the Iron Age city.<sup>5</sup> No second-millennium B.C. pottery or objects have ever been found at Kerkenes. Ten years of extensive and intensive remote sensing, employing balloon photography, close contour differential GPS survey, and a variety of geophysical methods have shown that the major streets and many of the urban blocks were laid out only after the line of the city defenses and the position of each of the city gates had been decided upon (pls. 2, 84).<sup>6</sup> There are good reasons to think that much of the urban plan, together with the internal division of urban space, formed an integral part of the process of founding the city. Indeed it is hard to imagine that it could have been otherwise, even if many less desirable portions of urban space, such as steep slopes and marshy areas, were left open in the initial phase of establishment.

<sup>2</sup> For the Kale, see Summers 2001.

<sup>3</sup> Schmidt 1929, but Trenches 04 and 05 are incorrectly placed. On plate 84, they are in the right location.

<sup>4</sup> Some Schmidt Test Trenches were re-excavated in 1996; these are indicated on plate 84.

<sup>5</sup> For conflicting views on the Hittite geography, see Gurney 1995 and Gorny 2005. Both scholars are correct, for reasons clearly set out by Gurney, in placing Zippalanda in the general region of the Eğri Öz Su Basin rather than at Alaca Höyük.

<sup>6</sup> For an overview of the methods, see Branting and Summers 2002.

## URBAN MORPHOLOGY

The city was protected by a seven kilometer circuit of solid stone walls pierced by seven strong gates. There was a high and barren acropolis, the Kale, now crowned by the remains of a Byzantine castle, a palatial complex within a zone of public buildings on the high southern ridge, walled urban compounds that exhibit some of the characteristics of centralized planning, a sophisticated system of water collection and distribution, and a network of streets.<sup>7</sup> There is an extramural temple at Karabaş, about 650 m due north of the northernmost tip of the city.<sup>8</sup>

## SHORT LIFE OF THE CITY

The city, despite its size, strength, and grandeur, was only in existence for a short time. This clear conclusion can be demonstrated by the results of geophysical survey. Almost the entire urban space was surveyed with a flux-gate gradiometer, while the lower part of the city was surveyed by means of resistivity. The combination of these methods produced imagery of remarkable clarity. The high visibility of subsurface remains is in part due to the lack of remnants of older structures beneath those that were standing at the time of the destruction. It is true that the city was a continual building site; evidence for the gradual filling of space within one urban block, which led to increasingly crowded structures, is discernible in much of the central area. Yet, there seems always to have been sufficient space for the erection of new buildings without the need to resort to demolition of the old. Excavations in the lower part of the city have done nothing to alter this picture of a single building period with “horizontal stratification.”<sup>9</sup>

The one (known) exception to this picture is at the eastern end of what we have interpreted as being the Palatial Complex (pls. 3–5). Here, an early massive structure, including a pair of massive stone tower-like elements supported by a stone glacis of an obviously defensive nature (Structure A), was replaced by a monumental program of palatial building, part of which involved major modifications to and partial demolition of the primary scheme so as to insert a monumental entrance leading to what is thought to have been an audience hall. That there should have been radical alterations to public buildings on such an impressive scale within a small number of years need occasion no surprise when compared to Sardis, where it appears that all the phases of truly massive Lydian fortifications were squeezed into less than seventy years.<sup>10</sup> The site of Kerkenes may not have lasted longer. While an earlier estimate of less than forty years was based on the (incorrect) assumption that the defenses and much of the city was unfinished at the time of the destruction, extending the life of the city to as much as one hundred years might be equally mistaken. Although discussion of the length of time that elapsed between the foundation and the destruction of the city has no direct bearing on the absolute date of either event, it does have important implications with regard to the circumstances of the foundation and the identity of the founding power.

Furthermore, there was no addition to the original number of seven city gates, even though there was only one opening, the West Gate, in the 2.5 kilometer long western wall. Had the city been in existence for many generations, it could be expected that secondary gates would have been inserted in this long, western stretch of defense so as to provide less restricted access to the grazing land and perhaps to orchards and vineyards.<sup>11</sup>

Finally, neither the small amount of pottery nor the few artifacts that have been recovered thus far are inconsistent with a fairly brief occupation covering little more than the first half of the sixth century B.C.<sup>12</sup> In general, the forms and finishes of Iron Age pottery at Kerkenes closely resemble material from the long Middle Phrygian period at Gordion. The Kerkenes ceramics fall between the end of the Alişar IV painted tradition and the spread of (recognizable) Achaemenid shapes, placing it within the seventh and sixth centuries B.C. Tighter dating of central Anatolian Iron Age ceramics is not yet possible.<sup>13</sup>

<sup>7</sup> GIS Transportation models at Kerkenes were the subject of a doctoral thesis by Branting (2004).

<sup>8</sup> For Karabaş, see Summers et al. 1996: 226–33, with fig. 1, pls. 25, 39–40.

<sup>9</sup> For interim reports on the results of geophysical survey in the central area of the lower portion of the city, see Summers, Summers, and Branting 2004b; Summers and Summers 2006.

<sup>10</sup> For Sardis, see Cahill and Kroll 2005: 609.

<sup>11</sup> Steep perennial water courses and springs on the slopes opposite the western side of the city have tiers of bankside storage reservoirs that were contemporaneous with the Iron Age city. Perhaps designed

for stock-breeding, especially of horses, rather than agriculture, their presence demonstrates the use of agricultural resources by the city.

<sup>12</sup> There is no well-dated sequence of excavated “Middle” Iron Age pottery from central Anatolia currently available, although the exemplary work of Hermann Genz has provided an excellent framework based on the disjointed stratigraphic and ceramic evidence from Boğazkale (Genz 2004).

<sup>13</sup> Samples of pottery from Kerkenes are being examined by Peter Grave, Lisa Kealhofer, and Ben Marsh as part of their wide-ranging Anatolian Iron Age Ceramics Project (<http://aia.une.edu.au/>).

## DESTRUCTION BY FIRE

Whether the city was taken by force or had capitulated without offering resistance is unknown. No evidence of a fight has come to light, but only one city gate, the Cappadocia Gate, has been investigated so far. In any event, some time after its capture the city appears to have been systematically looted and its major buildings put to the torch.<sup>14</sup> Immediately after the burning but before rain had washed charcoal from the glacis face, the entire seven kilometer circuit of stone defenses was thrown down. Following this undeniably hostile act, the city was abandoned. The act of throwing down the defenses, thereby rendering them useless to any future claimant to the site, was in itself an undertaking requiring command of not inconsiderable manpower and organization. It is also a sure indication that the conquering power had not the intention to stay and rule, but to destroy and move away.

## IDENTIFICATION WITH PTERIA

It seems reasonable to suggest that the ancient name of this site, the largest-known pre-Hellenistic city in Anatolia, would occur somewhere in the ancient records. If this presumption has validity, there appears to be but one candidate, and that is the place that Herodotus calls Pteria.<sup>15</sup> This equation was first perceived by S. Przeworski (1929), the arguments more fully set out by Geoffrey D. Summers (1997), and textual evidence subjected to detailed scrutiny by Christopher Tuplin (2004). There is no cause to repeat or amplify those arguments here; suffice it to say that the strong arguments in favor of identifying Kerkenes with Pteria depend on the destruction being in some way connected with events surrounding the Battle of Pteria fought between the forces of Cyrus the Great of Persia and those of Kroisos, King of Lydia, around the middle of the sixth century B.C.<sup>16</sup> This would have taken place a few weeks before the capture of the Lydian capital Sardis, for which a date in the 540s seems highly probable.<sup>17</sup>

None of the discoveries made so far at Kerkenes are incompatible with a mid-sixth century B.C. date for the destruction and abandonment. It is anticipated that dendrochronology will eventually confirm dates in the first half of the sixth century or, just possibly, slightly earlier for the construction of buildings.<sup>18</sup>

## EXCAVATIONS AT THE PALATIAL COMPLEX: CONTEXT OF THE SCULPTURE AND INSCRIPTIONS OVERVIEW OF STRUCTURES AT THE EASTERN END OF THE PALATIAL COMPLEX

Excavations at the eastern end of what has been termed the Palatial Complex were brought to a successful conclusion in 2005 (pls. 4–6a). A minimum of three major structural phases, each of which entailed a substantial remodeling of this public end of the complex, have been identified. In order to provide an interim context for the sculpture and inscriptions, a brief overview is offered here.

The earliest phase identified is comprised of a high stone-faced glacis supporting a pair of tall tower-like buildings (Structure A) on either side of a broad recess. In both construction techniques and materials, as well as architectural concept, this early phase is echoed by the city defenses, particularly as revealed by excavation of what we have termed the Cappadocia Gate. It is probable that Structures C and D were both erected during this first phase.

In a major adaptation of this fortified monument, the glacis was cut through on both the northern and southern sides. At the north, a long east–west boundary wall to the Palatial Complex was built, while on the southern side the original stone-paved entrance was covered by the construction of the terraced Structure B. It was during this

<sup>14</sup> The geomagnetic imagery appears to show that major buildings were deliberately torched rather than destroyed by a fire sweeping across the city from one or more centers. The evidence suggests that buildings were cleared out before the fire since, so far, no signs of hurried flight have been found.

<sup>15</sup> It is true that the ancient name of Midas City, to take but one example, is unknown. On the other hand, if the dates of the foundation, and consequently of the destruction, are to be raised significantly it

might be expected that some mention of the city at Kerkenes would be recognizable in Neo-Assyrian records from the time of Midas.

<sup>16</sup> A volume of final reports will contain a detailed discussion of the historical and cultural setting of the city.

<sup>17</sup> Most recently discussed in Cahill and Kroll 2005: 605–08.

<sup>18</sup> See The Aegean Dendrochronology Project (<http://www.arts.cornell.edu/dendro/2002news/2002adp.html>). We are deeply indebted to Peter Kuniholm for his support and encouragement.

phase that the Audience Hall appears to have been built and the stone paving, with clearly visible alignments of edging stones or setting lines, was extended on an alignment (slightly south of west) leading directly toward the wide central doorway of the anteroom. The Audience Hall is a very large building that was covered by a pitched roof of thatch, or possibly wooden shingles, the rafters of which were supported by two rows of stout wooden columns resting on almost cylindrical sandstone bases that stood about 1 m tall and were perhaps almost 1 m in diameter.<sup>19</sup> The chronological relationship between this public hall and the Ashlar Building that lay on its northern side has not been determined stratigraphically, but materials and construction techniques would suggest that the Audience Hall was put up first.<sup>20</sup> That the Audience Hall and the stone paving that led up to its broad doorway pre-date the building of the Monumental Entrance in the next and final phase of construction is proven by the alignment of the setting lines in the pavement.<sup>21</sup>

The final phase, and the one that most concerns us here, was the construction of the Monumental Entrance (pl. 4). A pair of large raised platforms on either side of an open, 10 m wide, stone-paved passage were built of granite, sandstone, and limestone, with each tall course divided by large horizontal timbers. In preliminary reports and publications these platforms were termed “towers,” but it has become clear that they were unroofed platforms probably edged with large semi-ionic representations, which appear as though they may have been crenellations.<sup>22</sup> At the top of the inclined forward section of the paving there appears to have stood a great wooden facade containing wide double-leafed doors (pls. 6b–7a). It is possible that between the platforms there was some kind of raised walkway behind the upper part of the wooden facade. At the rear was a second timber facade of similar design and proportions to the first (pl. 7b). Between the two facades was, as reconstructed, a rectangular-paved area with a room on either side. Freestanding elements within this entrance include pairs of square sandstone column bases, one set in from the front and one at the back, with shallow circular recesses between 80 and 85 cm in diameter (pls. 7a, 8–10a). A pair of rectangular sandstone plinths, only the southern of which has survived later disturbance, were embedded in the paving immediately in front of the first wooden facade (pl. 7a). There is no evidence as to what originally stood on these plinths. At the rear, against the architrave in the facade and facing the Audience Hall, an aniconic granite stele stood in front of a square “libation hole.” The symmetry of the entire architectural scheme is such that an unexcavated second stele, standing against the architrave on the south side of the doorway, can be confidently restored on the plan (pl. 4).

Somewhere in the Monumental Entrance, perhaps on the southern platform from which they were thrown down, stood sculpted sandstone pieces, one of which was inscribed. These included a statue of a human figure (cat. no. 1), circa 1 m in height, which was apparently smashed before the fire and scattered across the granite paving, where some fragments were highly burnt while others escaped the effect of the tumultuous fire (pls. 6b, 10b–11a). The same fate befell an inscribed and sculpted monument bearing paleo-Phrygian inscriptions (cat. no. 3), a multifaceted or stepped slab with a recessed top (cat. no. 11), and a stone slab embellished with engaged bolsters (cat. no. 12). There is no clear indication as to where these pieces were placed within the entrance, but it is difficult to see how any could have stood directly on the inclined paving. Some or all might have been set up on one or both of the flanking platforms. The distribution of the few fragments found resting in the burnt debris on the paving make it unlikely that any of the sculpted pieces were associated with the columns or the stone plinths.<sup>23</sup>

## POST-DESTRUCTION DISTURBANCE

Long after the fire and the abandonment of the city, probably in the early Byzantine period if an almost mint condition Justinianic coin is any guide, there was very considerable robbing of the Monumental Entrance. A series of ragged, sometimes overlapping or interconnected, pits were dug (pl. 11b). The positions and extent of these disturbances reflect interference by treasure hunters rather than stone robbers. The discovery of an animal horn made of a thick gold sheet wrapped around a wood form,<sup>24</sup> as well as the three-quarters life-size hindquarters of

<sup>19</sup> These column bases were robbed, but sufficient fragments of one base were recovered in 2003 for the slightly concave profile and the approximate size to be reconstructed.

<sup>20</sup> For a preliminary report on the Ashlar Building, see Stronach and Summers 2003.

<sup>21</sup> Setting lines are rows of paving stones laid out in straight lines to demarcate the edge of an area of paving.

<sup>22</sup> For preliminary notice, see Summers, Summers, and Branting 2006.

<sup>23</sup> Detailed documentation will be presented in the final excavation report.

<sup>24</sup> <http://kerkenes.metu.edu.tr/kerk2/16imfiles/photos/2005dp/05dpnc1819.htm>.

two opposed ibex cut out from sheet bronze (Summers, Summers, and Stronach 2002: 11–12) that were affixed, perhaps, to a pediment, provide a hint of what splendors might have been taken.

Many of the fragments of the inscribed and sculpted monument, most of the statue, and other carved fragments were recovered from the fill of these robber pits. The extent of the robbing was not fully realized at first and even once the true nature of the disturbed fill of the entrance passage was understood it proved extremely difficult to trace accurately the edges of the later cuts. This difficulty arose because the looters had scabbled around underneath large blocks and also because they seem to have partially backfilled as they proceeded. The very loose nature of the pit fills and also of the burnt debris into which the pits were dug added to the difficulties, as did concerns for the safety for workmen and staff during excavation.

## SCULPTED AND INSCRIBED SANDSTONE AND RELATED FRAGMENTS

### SURVIVAL AND RECOVERY OF THE FRAGMENTS

The intensity of the fire was such that both granite and sandstone had sometimes vitrified, demonstrating that temperatures higher than eight hundred degrees, and perhaps exceeding one thousand degrees Celsius, were attained. Some carved fragments have been partially vitrified while other bits that appear to have come from the inscribed monument are so melted that their original shape is now unrecognizable. Yet more fragments were totally destroyed by the heat. The task of mending was made even more difficult by the alteration of surface texture and fire-induced color change, which resulted in red fragments joining black ones.

The sandstone that was selected by the sculptors has a natural tendency to fracture both along and across bedding planes. One result of this was that relief carving and inscribed, raised borders have sheared off the core block. The core block was not recovered, perhaps because it was shattered into unrecognizable pieces or it very possibly stood on the southern platform with the result that only a few sculpted and inscribed fragments sheared off and came down onto the pavement. Whatever the location, it is certain that the post-destruction robbing resulted in further damage and loss. As for the recovery of what survived, it can be claimed with confidence that no significant fragments were missed given the care and attention with which the debris were sorted through in the course of excavation, this being demonstrated by the small size of several recovered fragments.

## CATALOG

The catalog documents three kinds of finds from the Monumental Entrance to the Palatial Complex at Kerkenes Dağ: sculpture, associated architectural elements, and fragments of the Phrygian inscription. These are presented in three different sections. The first section is a catalog of the sculpture (cat. nos. 1–10), written by Catherine Draycott. The second section catalogs architectural elements, which may belong to a base associated with the sculpture (cat. nos. 11–12), written by Geoffrey Summers. The third section of the catalog presents the fragments of the Phrygian inscription (cat. nos. 13–20), which ran around the edges of a block decorated with relief carvings; this third section was compiled by Catherine Draycott after Claude Brixhe’s documentation. It should be noted that the relief sculptures from the block have been cataloged together as cat. no. 3, while the parts of the inscription from the same block have been cataloged separately as cat. nos. 13–20 in order to present the text as a discrete element. In some cases, fragments from this block carry both relief carving and sections of the inscription, in which case they have been assigned two catalog numbers, one for the sculpture and one for the inscription; these are considered separate elements, although of course it is not forgotten that they are both integral to the same monument. Such is the case with cat. nos. 3.3 and 15, as well as 3.1 and 18.

The three sections of the catalog all include an introduction, which explains the general nature of the finds and some details of their recording. Catalog entries in all three sections follow the same basic format: for each entry there is a foresection with inventory numbers, references to plates and a thumbnail illustration of the item in question, followed by a description with details of dimensions, findspot, condition, and materials, and concluding with a discussion. Beyond this, the sections differ in some respects, reflecting the nature of the finds and priorities of the different authors. Catherine Draycott’s sculpture section includes in-depth discussion of the items within the catalog entries as well as a final summary with commentary. Geoffrey Summers’ catalog of the architectural pieces is necessarily briefer and concludes with discussion of a potential reconstruction of the sculpted and inscribed monument. The inscription section includes concise catalog entries on each fragment, following the same catalog format, with transliteration and brief explanation of the words evidenced on the fragments in the discussion part of the entries. This final catalog section is followed by Claude Brixhe’s commentary on the inscriptions. This commentary is a summary of the previous extensive documentation published in *Kadmos* (Brixhe and Summers 2006). Finally, there is a summary of the text in Turkish, translated by G. Bike Yazıcıoğlu.

## SCULPTURE (CAT. NOS. 1–10)

CATHERINE M. DRAYCOTT

## INTRODUCTION

Sculpture found in the Monumental Entrance to the Palatial Complex comprises both large statuary in the round and small reliefs, most of the latter from a block which carried Phrygian inscriptions on frames along its edges. All were carved from sandstone of varying densities, the inscriptions and small reliefs from a fine-grained stone and the larger statues from denser, coarser-grained stone. None preserved any traces of paint. The statuary includes a standing, draped human figure holding a rod-like object (cat. no. 1) and a lion, represented by a large fragment of a head with a linear, chevron mane pattern (cat. no. 2). The reliefs adorning the inscribed block (cat. no. 3.1–44) include human- or griffin-headed genie figures, beasts such as lions, a winged sun-disk, and vegetal elements. Other miscellaneous fragments include reliefs (cat. nos. 4–8) related to, but not necessarily belonging to, the inscribed block; the bottom portion of a statue of a bird of prey, just under life-size (cat. no. 9); and part of what may have been a large scale relief in a denser, coarser sandstone (cat. no. 10).

All the sculptures were found smashed and scattered through the deep rubble fill in the same area of the Monumental Entrance, covered by Trenches 11, 14, 16, and 17 (pl. 3). Most of the reliefs and inscriptions were found in the southern part of Trench 11 and in Trench 16. A few individual fragments were found farther afield, in Trenches 14, higher up in the entrance, and Trench 17. The life-size human figure was confined to Trenches 16 and 17, next to the south tower. Fragments from both sets of sculpture were found throughout the fill of later robber pits, but a number were also found in the lowest layers just above the pavement, within the destruction layer, confirming that their destruction was contemporary with that of the entrance. Dating the sculptures based on style can only be provisional, but based on the basic relative chronologies of Neo-Hittite and Phrygian sculptures (both of which are contested areas), the sculptures can be placed in the seventh or sixth centuries B.C. They may possibly belong to the sixth century based on Geoffrey D. Summers' proposal that they belong to a period of renovation at the entrance shortly before it was destroyed ca. 547 B.C.

The original number of monuments represented and their display contexts within the entrance are difficult to discern due to the mixed scattering of the fragments. In general it is possible to say that the monuments were erected either between the two platforms, or perhaps even on top of the southern one. All or most of the elements could have belonged to one monument, either the relief-carved block or even the lion serving as a base for the human figure, and the bird of prey feet belonging with that statue. However, they could also represent discrete monuments, which would make at least four sculptures at the gate. Features that suggest potential relationships are further discussed in the catalog entries.

The sculptures from the Monumental Entrance of the Palatial Complex at Kerkenes represent a significant addition to the small corpus of sculpture from Iron Age central Anatolia. Contemporary with the earliest monumental Greek sculpture, the early Kybele figures from Phrygia, possibly the orthostats in Neo-Hittite style from near Ankara, and little ivory and silver figures from Ephesos and the Bayındır Tumuli in Elmalı, the Kerkenes group evidences a related visual culture but with totally unexpected elements.<sup>25</sup> The statue of the human figure with which this catalog starts is perhaps the most startling, representing as it does a type of figure little known in Phrygian art so far, but which relates to earlier imagery from southeastern Anatolia. The unique form of this and the other sculptures will play an important role in evaluating the ambitions and affinities of the occupants at Kerkenes, and also in the wider examination of overlaps, continuities, and borrowings between Near Eastern and Phrygian visual cultures.<sup>26</sup>

<sup>25</sup> Specific comparanda are referenced in detail in the catalog entries. For a general overview of some of the better-known contemporary sculptures, see Boardman 1991; idem 2000: 85–99; Gilmour 1978; Işık 2003; Karakasi 2004; Özgen and Özgen 1988; Prayon 1987.

<sup>26</sup> The relationship between Phrygian and Neo-Hittite art has often been commented on and has been extensively discussed in a series of papers by Lynn Roller (1999a, 2002, 2005, 2006). See also Işık 1986, 1987; Prayon 1987; Kelp 2004.



## INVENTORY NUMBERS AND NOTATION IN THE CATALOG

Two separate types of inventory numbers are given in the catalog: “Site Inventory Numbers” (those beginning with a “K”, e.g., K03.167) and “Identification Numbers,” which are those assigned to finds and fragments during the initial recording process, encoding information about the year, trench, unit, material, and find number. For example, Identification Number 04TR11U08stn01 means 2004, Trench 11, Unit 8, stone object 1. It should be noted that some joins between fragments were found very early in the stages of processing, in which case only one Identification Number was assigned to the joining fragments. Such joining fragments with one Identification Number in few cases were found in different Units of the same Trench. The units represented were preserved in records and indicated in the descriptions in the catalog entries. As a consequence, the descriptions in the catalog entries may record more comprising fragments and Trench Units than are represented by the listed Identification Numbers.

Site Inventory Numbers, or “K” numbers, are assigned to monuments rather than individual fragments. Hence, a monument with one Site Inventory Number, such as the sandstone inscribed block (K03.168) may comprise many fragments that have Identification Numbers assigned at an earlier stage of finds processing. Site Inventory Numbers record the year in which the number was assigned following the “K” (e.g. K04.182 = a number assigned in 2004). The number following the period is the inventory number. These inventory numbers are issued consecutively for all significant finds from Kerkenes during the present campaign; they are not reset to 1 at the beginning of each year.

The statue of a draped figure (cat. no. 1), the fragment of lion head (cat. no. 2), the inscribed block with relief carving (cat. no. 3), talons of a perched raptor (cat. no. 9), and the fully restored bolster slab (cat. no. 12) will each eventually receive Yozgat Museum registration numbers when they are entered into the Museum Defter (file of acquisitions).

## NOTE ON ORGANIZATION OF TEXT

The discussion section of the entry on the life-size human figure statue (cat. no. 1) has been sub-divided into various parts to ease reading. The concluding part of that entry additionally includes lists of Neo-Hittite and Phrygian statues which form the closest comparanda for the Kerkenes figure. The relief-carved and inscribed block (cat. no. 3) is cataloged as a single item, with an initial discussion of the whole object, including its reconstruction, followed by subentries on the individual fragments (cat. no. 3.1–44), which include details pertaining to the identification of the various relief elements and comparanda. That entry ends with a discussion of the comparanda for the whole sculpted block. The presentation of the sculpture is concluded with summary remarks on the significance of the sculpture for the visual culture of the Iron Age city on Kerkenes Dağ.

## STATUARY (CAT. NOS. 1–2)

## 1. STATUE OF DRAPED FIGURE

SITE INVENTORY NUMBER: K04.182

PLATES: 12–26, 66, 74, 83, 85–90

IDENTIFICATION NUMBER: —

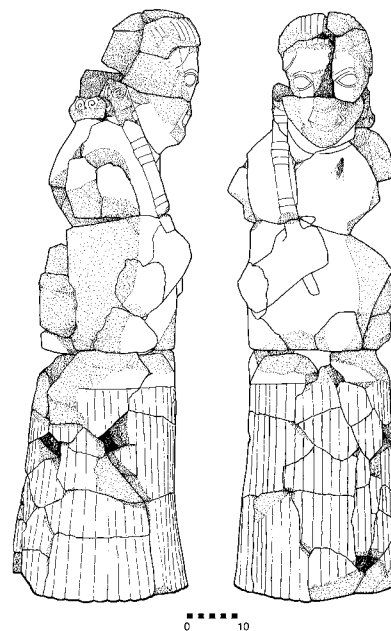
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05dpcs1016, 05dpcs1013, 05dpcs1019,  
05dpcs1021, 05dpcs1108, 05dpcs1113,  
05dpcs1307, 05dpcs1408, 06dpcj1033,  
06dpnk0101–07, 06dpnk0109, 06dpnk0111,  
06dpnk0116, 06dpnk0223

## DESCRIPTION

Statue preserved in over ninety cohesive fragments. Total height: 1.015 m; height of head (top to bottom of chin): 24.5 cm; width of face: 13.5 cm; height of torso: 58.0 cm; height of skirt: 41.0 cm; height of attribute shaft: 38.0 cm; approximate diameter of skirt at bottom: 30 cm.

Found during excavations in 2004 and 2005, just next to the south platform in the Monumental Entrance. The majority of the fragments were found in 2004, distributed through an early Byzantine robber's pit (dated by a *folles* of Justinian) in Trench 16.<sup>27</sup> Additional fragments, including the left side of the face, were found in 2005 in Trench 17, just below and to the east of Trench 16. The fragments here were found in the heavily burnt destruction layer just above the pavement, below blocks which had tumbled down from the south platform (pls. 4, 10b). The context indicates that the statue originally stood in the passage, near the north wall of the south platform if not on top of the platform. It was toppled during the destruction, with parts being later thrown up into robber pits.

Surviving fragments measure between 18 cm high (largest) and 5 cm high (smallest). Most of the fragments join, allowing for reconstruction of much of the figure. There are some fragments for which joins have not been found, but which certainly belong to the statue (pl. 26). The reassembled figure (pls. 14–18) is now on display in Yozgat Museum.<sup>28</sup> Major fragments from the sides of the torso, including the entire left arm and shoulder, the middle part of the bent right arm, the lower back, and the back of the right shoulder are missing. Smaller fragments are also missing from the brow, nose, right side, and back of the head and skirt. The upper end of the object the figure carries is broken. Of the facial features, both eyes, fronts of the cheeks, and the right corner of the mouth survive. Traces of the ears survive on both sides of the head. On the right side, part of a lobe survives (pls. 23a, 87). On the left, the outline of the upper part of the ear is preserved (pl. 24b). Traces of the hair are preserved in the back and on the top of the head, and small patches are preserved on the sides. The surfaces of the sides of the face, mouth, and chin as well as the figure's extant right hand are damaged. A gouge has been taken out of the upper left side of the chest (pl. 22a). Surfaces of other fragments are generally well preserved, with low levels of erosion. Some fragments, such as the left side of the face found in the destruction layer, are fragile due to the splitting of the stone resulting from fire damage. The red surfaces on other fragments found in upper levels may also have resulted from heat but could be the result of post-depositional staining. That it is not pigment is shown by the fact that it is found on broken as well as finished surfaces.



<sup>27</sup> Copper alloy *folles* of Justinian, A.D. 560/61 minted at Antioch, 3.4 cm in diameter (K04.170), now in Yozgat Museum.

<sup>28</sup> Until 2008 the statue was preserved in two main sections and only temporarily joined in 2006 when photographs were taken. When the drawings were made, in 2005, the two sections were not joined and the

join of skirt and torso were estimated, resulting in minor discrepancies between the drawings and the photographs. Measurements taken after installation of the statue in Yozgat Museum found its height to be 1.015 m, just slightly taller than the initial measurement of 99 cm, made when the statue was in two pieces.

The figure was carved from one block of coarse-grained, speckled gray sandstone. The forms were cut with a chisel, details shallow-carved, and the surfaces then polished so that no tool marks are evident on the surfaces. The figure evidently was attached to a further lower element, either an extension of the skirt or a pedestal; the bottom is evenly finished with a point chisel and a substantial vertical socket (5.0 × 7.0 cm and 13.5 cm deep) is cut into the bottom center (pls. 13, 20). The interior surfaces of the socket show choppy, short, flat chisel marks (pl. 20a). The size of the hole suggests that it was either made to receive a stone tenon from a lower element, or perhaps a wooden dowel (cf. Burnett Grossman 2003: 98). The use of wooden dowels and clamps is evidenced in remains of wood from clamp cuttings in building blocks from the Monumental Entrance. Another narrow, tapering channel (4.0 × 4.0 cm at the outside and 9.5 cm long) was cut diagonally down through the right rear side of the skirt to an upper corner of the larger dowel hole (pls. 13, 16–17). The most likely use of the channel is for pouring in an adhesive to secure the dowel join. One material used for this purpose in antiquity was lead oxide (Adam 1966: 80–82). Pools of molten lead were found in the fill near the statue and just under the channel are drips of a substance now yellow with corrosion, which could be lead. However, there are no traces of lead either within the channel or the dowel hole that would confirm the use of lead for fixing the statue. Other substances used as adhesives were wax, resin, and glues made from animal remains (Burnett Grossman 2003: 4–5). No plug which might have filled the exterior of the adhesive channel was found.

Since most of the drawing and photography of the statue was completed in 2006, eight small fragments were added. They are: one large fragment added to the back of the statue's right shoulder (included in pl. 89); one fragment to the right of the extant hand; one fragment a couple of inches below the wrist, at the lower edge of the torso section of the statue; and six fragments to the right side of the waist as you are looking at the statue (four to the lower edge of the torso section and two to the upper edge of the "skirt" section). None of the new joins changes the overall impression and interpretation of the piece.

The statue was taken to the Yozgat Museum in three sections, skirt, torso, and head and shoulders, which were assembled in the display case. To support the weight of the upper torso section, a steel armature was inserted through the skirt section, which is hollow due to the original dowel hole and missing pieces of the skirt section's core. All conservation and restoration measures are reversible.

## DISCUSSION

The statue represents a clothed figure — most likely a ruler or deity — holding a rod-like object. It is life-size; although 1 m high, this is due to a missing lower element. The size and proportions of the head and torso match those of an average human. The figure is shown standing motionless, facing forward. The modeling and forms are simple, with little plasticity and shallow details. The gender is not emphatically articulated, though the likelihood is that the figure is male, as discussed below.

The figure is shown beardless and with shoulder length hair which runs back over the head in a ribbed pattern and terminates along the back of the neck in a single row of spiral curls. The dress comprises a plain upper garment, the collar of which is visible at the neck (pl. 22a), and a skirt with vertical ribbing. There are traces of a cuff or bracelet around the extant right wrist of the figure (pl. 22b). The chest is flat with no attempt to articulate breasts. The right arm is shown bent, the hand pressed against the chest, grasping the lower part of the rod object, which is held up against the chest and runs up against the right side of the neck just behind the ear. The rod tapers toward the bottom and the upper part bends slightly over the shoulder and toward the head. It is shown decorated with three regularly spaced bands, each 4.0 cm in width, within which there are further bands 1.4 cm wide. The left arm is broken. Its potential positions are discussed below.

### *Body Form and Face Details*

In terms of face and body style, the figure is shown plump, with a round face, weak chin, short neck, and steeply sloping shoulders. This, together with a slight forward tilt of the upper body, lessens the appearance of stiffness that the frontal pose otherwise conveys. The volume of the torso is rendered simply, the structure of the limbs being well observed in general, but with little emphasis on the plasticity of muscles. The eyes are shallow carved and shown large, wide set, and wide open. The mouth is small, thin lipped, and turned up into a warm smile.

It is unfortunate that the nose is broken because its shape would help to indicate body type preferences. Whether it was more hooked, like the noses shown in Assyrian and Achaemenid reliefs, long and pointed, even beaky like the noses of some Hittite relief figures or Daedalic-style Greek figures, or a smaller, rounder nose, like those shown in Egyptian and sixth-century B.C. Ionian statues, would make a substantial difference to the appearance of the

figure. What does remain of the nose of the Kerkenes figure is a curving break line along the bottom of the nose and a very small part of an original surface just above that curving line, on the right side (pls. 19, 21a, 22a, 88). This small surface is very flat but has a tiny raised section on the right edge. The features may belong to the very corner of a nostril and a very shallow-carved inner surface of a nostril.

Unfortunately, contemporary Kybele statues, which provide good parallels in terms of other aspects of the face, tend to be of limited help in reconstructing the nose of the Kerkenes statue since most of their noses are completely broken. The best indications are found in the noses of the figures in a group of Kybele and two musicians from Boğazkale, now in Ankara (pl. 76a).<sup>29</sup> The bottom of the nose of the central Kybele figure appears to have been shown straight across rather than curved. The nose of the little aulist on the left side of the Kybele figure is preserved and this has a slight curve at the base of the nostrils. The whole nose is shown as straight and pointed, with a deep and wide root between the brows and shallow carved nostrils. The nose of the Kerkenes figure could have been shown with a similar shape, but with a more pronounced curve of the bottom of the nose and wider (though shallower carved) nostrils. Such shallow-carved nostrils are paralleled in much smaller figures such as a little ivory figure of a woman holding a Phrygian type bowl, found at Ephesos.<sup>30</sup> The nose of that figure is shown as smaller and less pointed than that of the Boğazkale aulist, though.

### *Hairstyle*

The hair was clearly shown falling back over the head in ribs, with eight snail-shell curls, all spiraling in a clockwise direction across the shoulders (pls. 16b, 25b, 89–90). At the brow, the terminal points of the ribs of hair are broken. They may also have ended in spiral curls, but if so, they were shown much smaller than those at the back of the head. Similar curls along the brow are found on figures depicted in Neo-Hittite and archaic Greek sculpture, although in the former case curls around the brow are usually shown as terminating ringlets rather than as straight ribs of hair. The ribs of hair running over the head of the Kerkenes figure are best paralleled in archaic Greek kouroi, where fringes most often end bluntly, rather than in curls.<sup>31</sup>

The outline of the ear on the left side of the head (pl. 24) indicates that the ears were exposed. On the left side of the head, as well, there are traces of a “chevron”-like pattern, where the ribs of hair sweeping back over the head met those falling down the back of the head at an angle (pl. 24b). There are also chiseled, sharp right-angled steps behind the ear (pl. 24b) that suggest a lack of care about fine resolution in this area. Generally, then, the hair appears to have been shown pulled back over the top of the head, perhaps in braids; the hair on the sides and on the back of the head comes together as a right-angled meeting point. A parallel for this kind of solution is seen in ribbing, this time on a skirt, on a Neo-Hittite grave stele showing a seated woman in Aleppo.<sup>32</sup>

The remains of shallow, curving edges with smoothed surfaces survive at each temple (pls. 19, 21, 25a). They probably represent areas of fine hair at the temples, shown clearly when hair is pulled back tightly off the face. Something similar can be seen on a head of a slightly smaller figure from Gordion (pl. 77c), although without the ribbed pattern of the hair. Again, a similar mark can be seen on a head on an earlier circular fragment from a Neo-Hittite relief in Ankara, though that mark could also be an extension of the eyebrow.<sup>33</sup> The other alternative is that the marks were parts of attributes that are now obscured. The only real parallel would be the curving horns often shown on representations of deities and sometimes on rulers in Near Eastern art, but even where these are shown in low relief, they are usually attached to a headdress, and there is no evidence of a headdress in the case of the Kerkenes figure. There is a minor possibility that the smoothed bits could belong to a headband of the kind seen on a hero attacking a lion on a gold plate said to be from Ziwiye, now in the Louvre, but this seems unlikely.<sup>34</sup>

### *Costume*

The figure was initially thought to be wearing a belt, but it is now clear that the upper garment is smooth to the edge of the ribbed skirt, with no traces of a belt. This is highly unusual, since most Iron Age statues of figures in long skirts or dresses are belted.

<sup>29</sup> For the Boğazkale group, see Bittel 1963; Prayon 1987: 202, cat. 7.

<sup>30</sup> Ephesos ivory figure, ca. 580 B.C., Istanbul Archaeological Museum, height 10.7 cm (Akurgal 2000: 70, 37a–b; Boardman 1980: 89, fig. 90).

<sup>31</sup> In general on Greek kouroi, see Richter 1960.

<sup>32</sup> Limestone stele in Aleppo Museum 6542, unknown provenance, 725–700 B.C., height 54 cm (Bonatz 2000: 18, C 15, pl. 10).

<sup>33</sup> Fragment of an inscribed stele with head of beardless male from Andaval, formerly in Niğde Museum, now in Ankara, Anatolian Civilizations Museum, ninth or eighth century B.C., basalt, diameter 36 cm (Aro 1998: 346, A84 and 410, B112, pls. 2, 70; Ankara Museum Guide 1998: 142, fig. 229; Orthmann 1971: 480, Andaval 1).

<sup>34</sup> For the gold plaque, Paris, Louvre, see Akurgal 1968: 168, pl. 47.

It is not clear whether the shirt had long sleeves. A cuff-like detail on the extant right wrist (pl. 22b) could represent jewelry and the shirt may then have been short-sleeved like those often seen in Neo-Hittite figures (pl. 75a–b). Since the upper arms of the figure are broken, however, this is not possible to ascertain.

Below, the skirt is columnar in form and in contrast with the plain shirt is decorated with vertical convex-molded ribs, the effect being the reverse of the fluting on a Doric column. Though the ribbing is carefully carved, there are notable irregularities in the overall shape, imparting an impression of inelegance. There is a pronounced flare at the back of the skirt, which is clearly intentional. It is slightly off center. This could be due to an attempt to depict the figure in a walking pose, similar to Greek *kouroi*. However, the usual habit would be to show one leg advanced as well and one might therefore expect a corresponding flare at the front of the Kerkenes figure's skirt. The flare of the skirt may then correspond with the long, trailing skirts seen worn by kings and goddesses in some Hittite reliefs, such as the goddesses in the Hittite Empire reliefs at Yazılıkaya (whose feet are shown protruding from below the front of the hems).

#### *Lower Section Attachment*

The implied length of the figure's skirt is not clear. As preserved, the height of the torso is out of proportion to the height of the leg section. The dowel hole in the bottom of the skirt shows that it was attached to another element. It could feasibly have been attached directly to a base (cf. Çineköy statue, p. 18, no. 4). One suggestion is that it was attached to a socle, which surmounted the relief-carved and inscribed block (cat. no. 3) and bolster slab (cat. no. 12). See pp. 65–66 and pl. 66.

Another possibility is that there was another part of the statue showing the lower part of the legs. This may have been in the form of a lower section of skirt with feet shown protruding below the hem (cf. pl. 78b–c). It was noted above that the flare at the back of the skirt could indicate an attempt to show a long trailing skirt, and a lower skirt section could continue and augment such an effect. Otherwise, the statue may have been attached to a base section with sculpted feet and a vertical, backing support slab behind the feet (cf. pl. 75), the dowel inserted into a hole in the top of the feet/ankles. This option is less likely, since the skirt as preserved would then represent almost the full length of the legs, still making them short in comparison to the torso. As well, although Neo-Hittite monumental statues are often shown with feet and ankles exposed on a low socle with a supporting backing element, these feet sections are always integral to the statue, not made separately and attached.

In general, piecing together parts of a statue made from separate blocks using socket and tenon or dowels is rare. In Neo-Hittite statuary, socket and tenon joins were used to join whole statues (with their feet and socles) to large, decorative bases, but in those cases, a stone tenon tends to be found on the bottom of the statue and the socket in the base.<sup>35</sup> No pouring holes for adhesives are attested. Piecing with adhesives is more often attested in attachments of protruding limbs such as arms of archaic Greek *korai*.<sup>36</sup> There is one example of a marble *kore* from the Athenian Acropolis being pieced at the knees.<sup>37</sup> Despite its rarity, this may also have been a solution adopted for the Kerkenes figure — a technique perhaps necessitated by a shortage of stone of suitable dimensions.

#### *Potential Position of the Left Arm and Hand* (see reconstruction, pl. 74)

The left arm was not symmetrical to the right arm since there are no traces of the hand on the chest of the figure. It was also not held straight down by the figure's side because in that case there would be traces of the hand on the side of the skirt. The surfaces of the fragments of the skirt on the left side are well preserved and there are no traces of a hand (pl. 15). This indicates that the arm was shown bent and that the forearm was kept on the left side of the body. The pose is generally familiar from statues of male figures in Neo-Hittite sculpture. It may either have been pressed against the side with the hand attached to the torso, as the hands of a monumental ruler statue from Zincirli (pls. 75a, 83e) appear to have been shown (they are now broken off), or the hand may have protruded forward, as is the case with the right hand of the monumental statue from Malatya (pl. 83f). There are some sculpture fragments for which joins have not been found, and these could feasibly belong to an extended left hand and wrist. The simple carving techniques of the statue make it less likely that the whole forearm extended out from the torso. This is the case in some sixth-century B.C. Greek *korai* statues, particularly those from Attica, but as noted already, their arms were frequently carved separately and attached with a metal dowel.<sup>38</sup>

<sup>35</sup> For example, the monumental statue of the storm god from Karatepe; see *Colossal Statues*, no. 5, below.

<sup>36</sup> Examples in Boardman 1991. See also for joining in general, Burnett Grossman (2003: 59).

<sup>37</sup> *Kore Acropolis Museum 682* (Adam 1966: 86–89, pls. 36–37; Payne and Young 1936: 27, pls. 40–41; Schrader, Langlotz, and Schuchhardt 1939: 86–89, pls. 53–56).

<sup>38</sup> See numerous examples of pieced arms in Boardman 1991.

The left hand may have been shown clenched into a fist with the thumb held forward — a position often seen in Hittite and Neo-Hittite reliefs — or it may have been shown holding something, as is the case with the monumental figure from Malatya (pl. 83f). That figure holds a cup-scepter. An alternative possibility for the Kerkenes figure is that it could have been shown holding a bird. The sandstone of the small bird statue (cat. no. 9) is of a texture similar to that of the human figure and the size would not preclude its being an attribute held by the statue. There are examples of earlier Hittite figures and contemporary Phrygian figures shown holding birds.<sup>39</sup> However, the small bird feet were found in Trench 14, some distance from the statue fragments (see cat. no. 9 for further discussion). Another possibility is that the figure was shown holding a libation bowl — an object which Matar is showing holding in some Phrygian reliefs (e.g., pl. 76c).

*Attribute Held in the Right Hand* (see reconstruction, pl. 74)

The most important feature for the identification of the subject is the rod-like attribute the figure is shown grasping in its right hand. The object is held close to the chest and extends up behind the figure's ear, pressed against the head. The uppermost part is broken.

At first glance the object resembles a long swath of hair bound by three rings. A single long lock of hair is sometimes shown extending from behind the ears of figures.<sup>40</sup> However, they are usually not as long and straight as the object shown in front of the chest on the Kerkenes figure. The more plausible explanation is that the object represents a staff or weapon. Given the length of the shaft (38 cm) and the manner in which it is held over the shoulder, the attribute is most likely a weapon such as an ax or mace. However, it is difficult to clarify what type of weapon it is from the remains. Any traces of a terminal ornament, if there was one, have been obliterated. The only hints about the shape of the upper part of the rod are given by traces of the surface of hair and the ear bordering it; behind the top of the rod shaft, there are some very small traces of the ribbed pattern of the hair and remnants of a terminal curl of the hair where it ends above the shoulder (pls. 12a, 23, 87, 90). Before the upper part of the rod shaft, there are remains of the figure's right ear. The underside of the lobe is preserved. Just above this, there are traces of a worked surface where the ear and the shaft of the rod meet (pls. 23a, 87). The surface shows that the front of the rod had a slightly convex curved surface at this point.

These traces indicate that the rod shaft extended up to at least the level of the middle of the ear. It is not clear whether an element projected from the side of the rod beyond this point. A more likely possibility is that a wider crowning element such as a mace-head was shown slightly higher up, attached to fragments of the head which are now missing (as reconstructed, pl. 74).<sup>41</sup>

In statuary, such weapons are unusual. Neo-Hittite statues of rulers and deities usually show the figures holding long staffs that reach the ground, rather than shorter instruments held over the shoulder. The closest parallels are found in three Neo-Hittite statues of less than life-size, which Dominik Bonatz has grouped as his type 3 (2000). Two of these are headless statues of males shown holding very similar handles, although in those cases over the left shoulders (pls. 75c–d, 83c). Neither has been fully published, and it is difficult to see any details of the tops of the instruments, which may be damaged. In one case, the handle is shown with a distinctive curve, similar to that of the Kerkenes statue's instrument. The other statue of Bonatz's type 3 (pl. 83d) does show the end of the instrument, but there it is a crook-like stick of a type sometimes seen in Hittite reliefs, which is not the same as the Kerkenes figure's attribute.

<sup>39</sup> Hittite steatite relief showing figure holding a bird and a curved "crook" from near Alaca Höyük, 1500–1300 B.C., height 6.3 cm, Ankara, Anatolian Civilizations Museum (Akurgal 1962: pl. 47, bottom; Ankara Museum Guide 1998: 137, fig. 221). Also a little gold "tutelary god" figurine from Alaca Höyük in the Çorum Museum is shown holding both bird and "crook."

Neo-Hittite examples:

- A relief of a tutelary deity holding a bird of prey from Kültepe, ninth century B.C., Kayseri Archaeological Museum inventory number 1, gray basalt, height 90 cm (Aro 1998: cat. B133, pl. 93; idem 2003a: pl. 14; Orthmann 1971: 518, pl. 38b).
- Another figure holding a bird shown before a seated female on a grave stele from Maraş, basalt original now lost, cast in Berlin, Vorderasiatische Museum, height 81 cm (Orthmann 1971: 525, B/9, pl. 45e).

• Attendant figure in an orthostat relief from the Monumental Entrance at Sakçegözü, now in Ankara, Anatolian Civilizations Museum inventory number 10118, 750–700 B.C., basalt, height 85 cm (Orthmann 1971: 531, Sakçegözü A/8, pl. 50b).

See other examples of Phrygian figures holding birds in Prayon 1987.

<sup>40</sup> For example, a stele showing a *lamassu* depicted in Black and Green 1992: 115, fig. 92. Compare also the two symmetrical locks of twisted hair on a little ivory man and lion group from Delphi (here pl. 78d); Delphi Museum, 700–650 B.C.(?), height 24 cm (Boardman 1980: 63 with more references).

<sup>41</sup> Note votive mace-heads and remains of staffs at a shrine of the Iron Age at Boğazkale (Beran 1963: 40–43, figs. 6–8).

A wider range of rod-like attributes are shown held by figures in Neo-Hittite reliefs (rather than statues), including maces and axes held over the shoulder like the Kerkenes figure's attribute. However, the weapons shown in these reliefs contain few parallels for the distinctive curve and the bands (surely ferrules strengthening the handle). In terms of the ferrules, there could be traces of similar banding on parts of mace handles shown held by the king and palace officials in orthostat reliefs from Carchemish, and in one case a mace handle certainly has a similar tapering form.<sup>42</sup> One of the gods shown in the orthostat reliefs from Malatya holds a mace which also has possible traces of ferrules, but again, surface damage makes it difficult to be certain.<sup>43</sup> There are certainly ferrules bracing the wooden handle of a medieval mace in the Antalya Museum collection.<sup>44</sup>

The curve of the handle is very likely the result of the sculptor needing to carve the element engaged to the body of the statue. Maces are usually shown with straight handles. It is true, however, that axes can sometimes be shown with deliberately curving handles. The handle of an ax held by one of the figures in the Malatya reliefs has a very slight curve, but the best example, though earlier, is the handle of the ax shown held by the god Šarruma carved on the so-called King's Gate at Boğazkale.<sup>45</sup>

Other implements with curved shafts and handles known from reliefs and statues are worth noting, although they differ from the instrument the Kerkenes figure is shown holding. A crook-like object has already been mentioned. The *kalmuš* or "lituus" — the long staff with a curling end often shown held by royals in Hittite reliefs — is curved but obviously quite different in form.<sup>46</sup> Other curved rod-like objects that are closer to the Kerkenes figure's instrument include a club-like weapon with a curving end, often shown held aloft, in smiting gesture in reliefs.<sup>47</sup> This object is also shown held against the shoulder by figures from Tell Halaf (e.g., pl. 75b).<sup>48</sup> In that case, however, the end of the object is clearly shown on the figure's shoulders, and there is no indication of banding on the handles of these instruments. A similar, but longer undulating staff is shown in some reliefs, such as those from Zincirli.<sup>49</sup> It is sometimes held over the shoulder, although again, I am not aware of any examples with banding.

### Gender

There are conflicting indications of the gender of the Kerkenes figure, but the weight of evidence falls on the side of it being a representation of a male. First, whatever the specific identity of the attribute the Kerkenes figure is shown carrying, it generally falls into the category of symbols of power, usually seen held by male rulers and gods. The hairstyle is also more common for figures of males. There are some exceptional depictions of goddesses with weapons and comparable hairstyles. For instance, the war goddess equated with Ishtar and another unidentified goddess in the orthostat reliefs from Malatya hold weapons — the latter an ax over her shoulder.<sup>50</sup> The Malatya figure is also shown with a ribbed hairstyle that is similar to that of the Kerkenes figure, and there is a case of a similar hairstyle shown in a representation of Ishtar as well (there the goddess shown with a high polos headdress).<sup>51</sup> These instances of similarities in sculptures of females are rare, however, and the Kerkenes figure

<sup>42</sup> See in particular the mace carried by an attendant shown in one of the reliefs from the Royal Buttress, Carchemish, now in Ankara, Anatolian Civilizations Museum inventory number 9663, eighth century B.C., basalt, height 1.05 m (Akurgal 1962: pl. 119; Ankara Museum Guide 1998: 149, fig. 238; Orthmann 1971: 509–10, Karkemis G/4, pl. 31d).

<sup>43</sup> Orthostat relief from the Lion Gate at Arslantepe, Malatya, showing King PUGNUS-mi-li offering libations to divinities, now in Ankara, Anatolian Civilizations Museum inventory number 12254, ninth century B.C.(?), basalt, height 46 cm (Akurgal 1962: pl. 104, top; Orthmann 1971: 520, Malatya A/6, pls. 40a, 75b).

<sup>44</sup> The mace was personally seen by the author in the Antalya Museum's display but is not included in the Museum's published catalog.

<sup>45</sup> Šarruma relief, from Boğazkale, now in Ankara, Anatolian Civilizations Museum, thirteenth century B.C., limestone, height 2 m (Akurgal 1962: pls. 64–65).

<sup>46</sup> On the "lituus," see Orthmann 1971: 290–94.

<sup>47</sup> For example, found in an orthostat relief from Arslantepe near Malatya, now in Ankara, Anatolian Civilizations Museum inventory number 55, ninth century B.C.(?), limestone, height 81 cm (Orthmann 1971: 521–22, Malatya A/11, pls. 41f, 75a). Other examples in the orthostat reliefs from Zincirli, now in Berlin, Vorderasiatische Museum

inventory number VA 2655, ninth century B.C., basalt, height 1.20 m (Orthmann 1971: 542, Zincirli B/25, pl. 60a). A number of examples are shown in reliefs from Tell Halaf (Oppenheim 1931; Orthmann 1971, Tell Halaf A3/1, pl. 11a, Tell Halaf Ba/5, pl. 12e).

<sup>48</sup> Figures from Tell Halaf, including the two male caryatid figures from the Hilani that were in Berlin were destroyed during World War II (Akurgal 1968: 90–91, fig. 46, pl. 23a; idem 2001: 242, fig. 50; Oppenheim 1931: 114–16, Bc4–5, pls. 130–35). Another statue of a male deity(?) from Tell Halaf, eighth century B.C.(?), Adana Archaeological Museum, basalt, height 1 m (Akurgal 1968: 92, pl. 24; Oppenheim 1931: C2, pl. 149).

<sup>49</sup> For example, two orthostats from Zincirli now in Istanbul Archaeological Museum inventory numbers 7778 and 7719, ninth century B.C., basalt, heights 1.15 m and 1.19 m respectively (Orthmann 1971: 539, Zincirli B/3–B/4, pl. 57c–d).

<sup>50</sup> For Hittite and Neo-Hittite reliefs showing Ishtar, see Orthmann 1971: 271–74. Figure shown at the far right of an orthostat relief from the Lion Gate at Malatya, now in Ankara, Anatolian Civilizations Museum inventory number 12253, ninth century B.C.(?), limestone, height 47 cm (Akurgal 1962: pl. 104 second from top; Orthmann 1971: 520, Malatya A/5a, pl. 40b).

<sup>51</sup> Til Barsip Ishtar stele, now in Paris, Louvre AO 11503, eighth century B.C., basalt, height 1.21 m (Amiet 1980: 399, fig. 552).

seems to fall more comfortably into a Neo-Hittite tradition of statues of males, especially since there has been no effort to show breasts at all.

On the other hand, some features are unusual for a male, having closer affinities with representations of females. The ribbed skirt is usually associated with females, both in Neo-Hittite and Phrygian art. The ribbed skirt is common in depictions of Kybele or her worshippers, though the skirts are usually shown with the hem drawn up and tucked into a belt, and the shirts can also be shown ribbed (pl. 76). One exception which is particularly comparable to the Kerkenes figure is a rude relief figure, either Kybele or a votary, from Mut-Claudiopolis in Cilicia, where the skirt has a very similar columnar shape and decoration (pl. 77a).<sup>52</sup> A similar ribbed skirt where the hem is not tucked into the waistband is shown on a figure usually taken as a female worshipper of Kybele, with bird and bowl attributes, in a relief on one side of a pillar from Mihaliççık in Phrygia.<sup>53</sup> A long, ribbed skirt is also shown worn by a seated woman on a Neo-Hittite relief from Zincirli.<sup>54</sup> There, her shirt is also shown plain and she wears no belt. The long ribbed skirt is peculiar to females in the earlier rock-cut reliefs of deities at Yazılıkaya and it is also shown in representations of the Neo-Hittite goddess Kubaba, such as that on a relief from Carchemish.<sup>55</sup> Male figures can be shown with long skirts and males shown in orthostat reliefs from Malatya, and grave reliefs from Maraş may be shown wearing ribbed skirts under plain cloaks, if it is not fringing along the bottom of their skirts.<sup>56</sup> There has been some discussion about the gender of little figures from Ephesos and Bayındır; the Bayındır examples are shown in similar skirts, although belted (pl. 79a).<sup>57</sup> However, as far as I am aware, there is no representation of a figure that is certainly male in a fully ribbed skirt like that shown on the Kerkenes statue. This does not necessarily mean that the Kerkenes figure represents a female, but that the costume is decidedly unusual for a male.

The second aspect of the statue that might raise questions about gender is the lack of beard. A great many of the deities and rulers shown in Near Eastern art are shown bearded and this is certainly the norm in statuary, as far as the available evidence shows. In some Hittite reliefs, however, there are depictions of deities and rulers without beards. Examples can be found in Hittite Empire period reliefs from Yazılıkaya, as well as later Neo-Hittite reliefs such as those from Malatya, Karatepe, and from the Royal Buttress at Carchemish.<sup>58</sup> The lack of beard may indicate that the Kerkenes figure is to be identified as a young man, or at least not an old man.

Whether the figure represents a mortal or a divinity remains uncertain. The lack of headdress might suggest the former since in Near Eastern art gods are very often shown wearing headdresses with horns. This is not always the case, however. For instance, the above-mentioned goddess in the reliefs from Malatya seems not to

<sup>52</sup> Relief from Mut-Claudiopolis, now in Adana Museum (formerly Erdemli Museum 1357), limestone, 65.3 cm (Fleischer 1984: 86, fig. 1).

<sup>53</sup> Relief carved block from Çalçıköy/Mihaliççık, now in Eskişehir Archaeological Museum A3.70, sixth or fifth century B.C.(?), tufa, height 98 cm, width 68 × 53 cm (Sivas and Sivas 2007, p. 288, where the find place is said to be Beykil Köy; Prayon 1987: 204, cat. 29, fig. 16 [only one side with rider showing and with variant dimensions of the block]). Thanks to S. Berndt-Ersöz for referring me to this relief.

<sup>54</sup> Stele associated with a tomb, from the east wall of Hilani 1 at Zincirli, now in Berlin, Vorderasiatische Museum inventory number VA 2995, basalt, eighth century B.C., height 1.52 m (Akurgal 1962: pl. 130; Bonatz 2000: 21, C 46, pl. 17; Orthmann 1971: 549, Zincirli K/2, pl. 66d). Compare the skirt worn by a woman on a Neo-Hittite grave relief from Maraş, now in Istanbul Archaeological Museum inventory number 7785, eighth or seventh century B.C., basalt, height 58 cm (Akurgal 1968: 123, pl. 28; Bonatz 2000: 22, C 60, pl. 21; Orthmann 1971: 527, Maras C/1, pl. 47d). Another ribbed skirt on a woman shown suckling an infant in an orthostat relief from the north portal at Karatepe, in situ, 700 B.C., basalt, height 1.23 m (Akurgal 1962: pl. 150; Orthmann 1971: 490, Karatepe A/6, pl. 15e).

<sup>55</sup> For Yazılıkaya reliefs, in situ, see Akurgal 1962: pls. 74–87, especially pls. 76–77, 79. Kubaba stele from Carchemish, now in London, British Museum WA 125007, eighth century B.C., basalt, height 1.67 m (Orthmann 1971: 512, Karkemis K/1, pl. 34e; Prayon 1987: 43, fig. 5a [drawing]).

<sup>56</sup> For example, the males shown in an orthostat relief from Malatya, now in Ankara, Anatolian Civilizations Museum inventory number 12254, ninth century B.C.(?), limestone, height 46 cm (Akurgal

1962: pl. 104, especially top; Orthmann 1971: 520, Malatya A/6, pl. 40a). Compare the “fringing” along the bottom of males’ long skirts shown in a number of grave reliefs from Maraş in Orthmann 1971: pls. 43–48.

<sup>57</sup> For figurines from Ephesos and Bayındır in general, see Işık 2003; Özgen and Özgen 1988: 38, 190, number 41, inventory number 11.21.87 (priest?); Özgen, Öztürk, and Mellink 1996: 26–27, especially figs. 32 and 34. Besides the silver figure illustrated here on plate 79a, there is another ivory figure from the Bayındır group, which is very similar to the Ephesos figure (illustrated here, pl. 78b–c), except that its dress is ribbed (Özgen, Öztürk, and Mellink 1996: 27, fig. 32).

<sup>58</sup> For example the underworld gods shown in Chambers A and B at Yazılıkaya (Akurgal 1962: pls. 86–87, top). Other examples:

- King PUGNUS-mi-li is shown unbearded in orthostat reliefs from Malatya, e.g., a relief from the Lion Gate, in Ankara, Anatolian Civilizations Museum inventory number 55, ninth century B.C.(?), limestone, height 81 cm (Akurgal 1962: pl. 105 top; Orthmann 1971: 521–22, Malatya A/11, pls. 41f, 75a).
- Both regent and prince are shown beardless in a relief from the Royal Buttress at Carchemish, now in Ankara, Anatolian Civilizations Museum inventory number 91 (the head in Paris, Louvre AO 10829), eighth century B.C., basalt, height 1.10 m (Akurgal 1962: pl. 121 [there showing the head of the king ruined]; Orthmann 1971: 510, Karkemis G/5, pls. 31e, 71e).
- The ruler Saruwani is shown beardless on a basalt relief from Andaval, now in Ankara, Anatolian Civilizations Museum (cast in Istanbul), eighth century B.C.(?), diameter 36 cm (Aro 1998: 411, B112, pl. 70; idem 2003a: 323–24, pl. 21; Orthmann 1971: 480, Andaval 1).



wear a headdress, and it is unclear whether the storm god from Karatepe wears a horned headdress (see no. 5 of *Comparative Colossal Statues*, below). In general, it is acknowledged that distinguishing rulers and deities can be very difficult (Aro 2003b). Another possibility, that the figure represents a more generic hero figure or ideal male — a thing of beauty dedicated to the gods, like Greek kouros statues — is made less likely by the lack of precedents for this kind of statue being set up in gateways in central and eastern Anatolia.

#### SUMMARY CONCLUSIONS

The evidence laid out above indicates the greatest probability is that the Kerkenes figure represents a new version of an old Near Eastern and Anatolian theme — the statue of powerful male figure, ruler, or deity — set up at an important entranceway within the city. The subject finds its closest parallels in statues of rulers and gods from Neo-Hittite and Assyrian cities, many of which were smashed during city sieges, or else deliberately buried before the siege in order to protect them (Aro 2003a: 322–24, 328–33; idem 2003b; Bonatz 2000; Collins 2005; Orthmann 1971: 287–97; Ussishkin 1989). In order to better situate the Kerkenes figure, a provisional list of such comparable statues that follow a common formula, but with variations in dress and facial features, is provided here.<sup>59</sup>

#### *Comparative Colossal Statues (about 3 m high)*

1. Monumental ruler statue from the Lion Gate at Arslantepe, Malatya, now in Ankara, Anatolian Civilizations Museum inventory number 12245, ninth century B.C.(?), limestone, height 3.18 m (Akurgal 1962: pls. 106–07; Bonatz 2000: 14, 27, A13, pl. 4; Orthmann 1971: 522, Malatya A/12, pl. 41d–e; Ussishkin 1989: 487). Here, plate 83f.

The figure is shown bearded, wearing an ankle-length robe with a mantle over the right shoulder, held by the left hand. The right hand holds a cup-scepter.

2. Monumental ruler statue on double lion base found next to Building J at Zincirli, now in Istanbul Archaeological Museum inventory number 7768, ninth century B.C.(?), basalt, height 2.5 m, 3.22 m with base (Akurgal 1962: pls. 126–27; Bonatz 2000: 14, A6, pl. 2; Orthmann 1971: 545, Zincirli E/1, pl. 62c–e). Here, plates 75a and 83e.

The figure is shown bearded, wearing a shin-length robe with belt and tassel, a sword slung through the belt, and holding a long staff reaching the feet in the right hand. Both hands are broken off but appear to have been carved engaged to the front of the torso.

3. Fragmentary monumental ruler statue on double lion base from near the “Royal Buttress,” Carchemish, base and fragments now in Ankara, Anatolian Civilizations Museum inventory number 125, lion head from the base in London, British Museum WA 122138, statue head in Paris, Louvre AO 10828, ninth century B.C.(?), basalt, height of head 42 cm (Aro 2003a: 328–29, pl. 22b; Bonatz 2000: 14, A7, pl. 2 left; Orthmann 1971: 509, Karkemis F/17, pl. 32a–b, d).

The preserved head in Paris shows that the figure is shown bearded and is stylistically very similar to the colossal Zincirli statue, above. (There is also another well-known monumental seated figure on a double lion base from Carchemish; the statue is now destroyed [Akurgal 1962: pl. 109].)

4. Head and shoulders of a monumental statue found near the south gate of the inner citadel of Carchemish. Now lost, base in Ankara, Anatolian Civilizations Museum inventory number 10960, early eighth century B.C., limestone, height 85 cm preserved (Bonatz 2000: 15, A 14, pl. 4).

The figure was shown bearded, wearing a turban. Compare the colossal Malatya figure, above.

5. Monumental statue of a storm god from Karatepe on double bull base, in situ, basalt, height 3.32 m (Çambel 1999: 20–23, pls. 32–51, frontispiece; Çambel and Özyar 2003: 114–15, pls. 218–20).

The head and face are largely reconstructed, showing a bearded man with hair of just above shoulder length. The figure is shown wearing a rudimentarily carved robe which ends above the ankles. His arms are shown bent against the side of the torso, with the fists grasping two objects which are both now broken: the object in the right hand originally extended below the hand and may have been a staff of some kind. The object in the left hand protruded above the hand and has some low relief linear decoration on both sides (a lightning shaft/thunderbolt?).

<sup>59</sup> This list is intended to provide a framework for further research. It is not complete; there are some unpublished statue parts in museums which belong here, particularly parts of smaller Neo-Hittite statues.

The poor preservation of the head means any headdress is now obscure. The reconstruction of the brow implies a decorative headdress of some kind, but there is no suggestion of the horned cap usual for gods (see next).

6. Monumental statue of a weather god from Gerçin, near Zincirli, now in Berlin, Vorderasiatische Museum inventory number VA 2882, eighth century B.C., basalt, height 2.85 m (Orthmann 1971: 484, Gerçin 1, pl. 7d).

The figure is shown bearded, wearing a horned cap and an ankle-length belted robe. The arms are bent and held against the sides of the figure, but the hands have broken off. The eyes were inlaid.

7. Fragment of a head attributed to a monumental ruler or deity statue from Kululu in Tabal, basalt, height 19 cm preserved (Aro 1998: 417, B 148, pl. 102; idem 2003a: 332, pl. 24; Orthmann 1971: 105–06, pl. 40.2; Özgüç 1971: 105–06).

The fragment shows the figure was bearded and that the style of the face is very similar to the statues from Zincirli and Carchemish.

8. Another colossal headless statue from Kululu (Aro 1998: 416, B 145, pls. 98–99; idem 2003a: 331, pl. 23; Özgüç 1971: 102–05).

The figure is shown wearing an ankle-length robe with a fringed mantle over one shoulder (different from the Malatya statue's mantle, however), and clasping hands together in front of the waist.

9. See also a figure shown standing but with hands on thighs as if seated, from 'Ain at-Tall, now in Aleppo Museum inventory number 3774, eighth century B.C., basalt, height 2.14 m (Bonatz 2000: 16, B 13, pl. 7).

The figure is shown bearded, wearing a knee-length robe with tasseled belt and sword.

#### *Comparative Smaller Statues (less than 2 m high)*

1. Headless statue of a male from Taftanaz, in Aleppo Museum, ninth century B.C., basalt, height 1.12 m (Bonatz 2000: 14, A 10, pl. 13). Here, plates 75c and 83c.

The figure is shown holding a rod similar to that of the Kerkenes figure, over its left shoulder (discussed above). The top of the rod is broken.

2. Headless statue of a male from Maraş, Maraş Museum 225, ninth century B.C., basalt, height 1.08 m (Bonatz 2000: 14, A 11, pl. 3). Here, plate 75d.

Like the Taftanaz figure, above, this headless figure is also shown holding a rod over its left shoulder.

3. Statue from Taftanaz, in Aleppo, Aleppo Museum inventory number 4976, ninth century B.C., basalt, height 1.57 m (Bonatz 2000: 14, A 9, pl. 3). Here, plate 83d.

The figure is shown bearded, with a plain knee-length robe and sandals, holding a crook-like instrument against his chest and a small bowl or cup in his right. A bracelet is shown on his right wrist.

4. Statue of a storm god from Çineköy, standing on an inscribed base carved as a chariot pulled by two bulls, now in Adana Museum, eighth century B.C.(?), limestone (the base is basalt), height of figure 1.90 m (Tekoğlu et al. 2000: 961–67).<sup>60</sup>

The figure is shown bearded, wearing a horned cap and a belted ankle-length robe. The robe is either ribbed from top to bottom, or a separate ribbed garment decorated with ribbing is shown covering the torso down to the thighs. He holds what appears to be one object in both hands, the identity of which is unclear in the publications so far. Holes indicate that a separately made object was attached at the hands as well. The eyes and eyebrows were both inlaid. The skirt appears to rest on the base with no feet shown.

5. Life-size statue of a ruler from 'Ain el Arab, now in Aleppo Museum inventory number 5914, ninth century B.C.(?), basalt, height 1.94 m (Bonatz 2000: 13, A 1, pl. 1; Orthmann 1971: 476, Ain el Arab 1, pl. 4b).

This figure is shown bearded, wearing a long robe with tasseled belt and sword and holding a long staff (compare the colossal statue from Zincirli, above).

<sup>60</sup> I thank Sanna Aro-Valjus for referring me to this figure.

6. Headless, under life-size statue from Maraş, now in Maraş Museum inventory number 2215, 825–800 B.C., basalt, height 1.40 m (Bonatz 2000: 13, A 3, pl. 1).  
Details are obscured by weathering. The head is lost. The figure is shown wearing a long robe and holding a barely discernible staff which reaches the feet.
7. Legs of an under life-size statue from the citadel of Maraş, now in Istanbul Archaeological Museum inventory number 7772, ninth century B.C., granite(?), height 89 cm preserved (Bonatz 2000: 13, A 2, pl. 1).  
The figure is shown wearing a long robe with tasseled belt and holding a long staff.
8. Head and torso of an almost life-size statue found near the Höyük at Malatya, now in Ankara, Anatolian Civilizations Museum, 925–875 B.C.(?), limestone (Bonatz 2000: 13–14, A 4, pl. 1).  
The figure is shown very chubby, bearded, wearing a long robe with tasseled belt and baldric, and holding a long staff.
9. Head and shoulders of a nearly life-size statue from Carchemish found in a deposit under the palace, near the steps, now in London, British Museum (no inventory number), 925–875 B.C., basalt, unfinished (Bonatz 2000: 14, A 5, pl. 1).  
Details are obscure due to weathering and lack of finish. Probably bearded.
10. Head and torso of an almost life-size statue of unknown provenance, now in Gaziantep Museum (no inventory number), ninth century B.C., basalt, height 61 cm preserved (Bonatz 2000: 14, A 12, pl. 3).  
The figure is very basic in form. He is shown bearded and the arms appear to be held straight down by the sides.
11. Head from a close to life-size statue from Maraş, now in Istanbul Archaeological Museum inventory number 9701, 925–875 B.C., basalt (Bonatz 2000: 15, A 15, pl. 4).  
The carving is very basic. The figure is shown bearded, wearing a cap or turban.

The posture of the Kerkenes figure is comparable to these figures in that they are shown with similarly hunched shoulders and usually with bent arms held next to the body. The facial features of a number of the figures are also similar in their bugged, rimmed eyes and small smile. All the figures where heads are preserved are shown bearded. The objects held by the figures include long staffs and cup-scepters (in one case). Other objects are often difficult to discern due to damage. Only in the cases of the first two of the smaller figures might the items be weapons that are carried over the shoulder. The costume of the Kerkenes figure also differs from the Neo-Hittite figures, which usually are shown wearing belted robes, sometimes with an additional tassel and a sword, and sometimes with an additional mantel slung over one shoulder, but never a plain shirt and ribbed skirt.

In terms of technique and style, the Kerkenes figure finds some closer parallels with a smaller set of contemporary sculptures from Phrygian territory, some of which were also erected at gates. The corpus of statues within this Phrygian group is less populous and less coherent than those comprising the Neo-Hittite group. Most depict females (Kybele or votaries). So far, there is only one head which may belong to a statue of a male, which is smaller than that of the Kerkenes figure:

1. Head of a male(?) figure from Gordion, from the fill under Floor 4 of the West Gate at the Citadel Mound, now in Ankara, Anatolian Civilizations Museum, 550 B.C.(?), limestone, height 21 cm preserved (Prayon 1987: 201, cat. 6, pl. 2c–e). Here, plate 77c.  
The hairstyle of the figure is closer to that of the little musicians in the Boğazkale Kybele group (below) and the figure could therefore represent a votary rather than an authority figure.
2. Under life-size group of Matar/Kybele and two small attendants playing aulos and kithara from Boğazkale, now in Ankara, Anatolian Civilizations Museum, sixth century B.C., limestone, height 1.34 m with base (Bittel 1963; Naumann 1983: 295, cat. 223, pl. 297.1; Prayon 1987: 202, cat. 7, pl. 3a–c). Here, plates 76a and 83a.  
The figure is shown in a long ribbed skirt with hem tucked into a belt and wearing a high polos. The torso is lacking and has been reconstructed.
3. Fragmentary limestone, under life-size figure from Çavdarlı Höyük/Afyonkarahisar, Afyon Museum E 1940/4443 (Prayon 1987: 201, cat. 4, no illustration).
4. Head and torso of an under life-size female figure with polos, from Cağköy near Ayaş, now lost, red andesite (Prayon 1987: 201, cat. 5, pl. 2a–b).

The figure is shown with a very tall, bulbous, decorated polos, with a bobbed hairstyle and a veil extending over the shoulders and back. She is shown with a thin, crepey shirt, plain skirt, and holding a bowl in one hand and a bird in the other. The face has been mostly obscured by damage.

5. Head of Kybele or votary from Salmanköy, near Boğazkale, now in Ankara, Anatolian Civilizations Museum, 550–500 B.C. (Prayon's date), sandstone, height 38.4 cm (Prayon 1987: 202, cat. 8, pl. 3d–e). Here, plate 77b.

The face is shown with a smile and shallow chin, similar to the Kerkenes figure, but with hair in a “bob” and wearing a tall polos decorated with rosettes. The eyes were inlaid.

6. Fragments of a group of three statues of females from Midas City in the Phrygian Highlands, all dated to the sixth century B.C. by Prayon:
  - a. Legs of a statue of a female, Afyon Museum inventory number 1857/72, tufa, height 1.13 m preserved (Prayon 1987: 201, cat. 1, pl. 1a–c).
  - b. Lower legs of a statue of a female with ribbed long skirt and meander hem, Istanbul Archaeological Museum, limestone, height 42 cm preserved (Prayon 1987: 201, cat. 2, pl. 1d–f).
  - c. Fragmentary statue, now lost (Prayon 1987: 201, cat. 3).

See also:

7. From the Pamphylian-Cilician area, a fragment of the torso of an almost life-size female figure found near Korakesion, Alanya Museum inventory number 91, 600–550 B.C., limestone, height 27.5 cm (Işık 1998).

The figure is shown holding a bird and a bowl and wearing a plain chiton with piping along the neck and seams on the arms.

8. A double lion limestone statue base found reused in a Hellenistic pavement at Gordion, Gordion Museum 88-143, sixth century B.C., later recut, height 22 cm, length 73 cm, width 47.5 cm. Here, plate 78a.

The base indicates a now missing statue from Gordion. The double lion format recalls the Neo-Hittite statue bases (cf. pl. 75a), but the lions on the Gordion base have been misleadingly recut in an apparently pre-Hellenistic secondary use; the faces were carved on the chests of lions which were originally shown crouching and more “Greek” in style. The base may have been used for a Matar statue rather than a missing statue of a male authority figure like the Kerkenes statue.

As well as the statues, there are a number of reliefs showing Kybele in similar format. Particularly similar is a relief showing a figure usually identified as Matar/Kybele from Gordion, which although flatter, shows similar large, rimmed, bug-eyes and a smiling mouth (pl. 76c).<sup>61</sup> That figure is shown wearing a tall polos headdress and a long, ribbed dress, belted at the waist and with the hem tucked into the belt. Another relief figure that may represent Kybele or a worshipper has been noted above, namely, the relief from Mut-Claudiopolis in Cilicia, which shows a veiled female figure with a similarly columnar, ribbed skirt (pl. 77a).

Kybele is generally considered the Phrygian descendant of the Neo-Hittite goddess Kubaba and her idols are considered to retain elements of Neo-Hittite sculptural tradition, modified through the influences of Ionian or “Aegean” realm sculptural styles of the sixth century B.C.<sup>62</sup> Many features of the Phrygian Kybele figures show clear similarities not only with the few Neo-Hittite representations of Kubaba, but also with the Neo-Hittite statues of male rulers and gods listed above: bugged, rimmed eyes; small mouths shown smiling; short necks; and arms bent and pressed against their sides. The subject matter and iconography is clearly different, however. The figures, mostly females, are most often shown wearing high polos headdresses, long gowns belted at the waists, and holding birds and bowls rather than staffs (pls. 76–77a).

Besides these publicly erected stone statues, the overall style of the Kerkenes figure also recalls small ivory figures such as those from Bayındır and Ephesos, long considered to be representative of an “archaic Anatolian” style (pls. 78b–79a).<sup>63</sup> In particular, a little ivory “hero” figure from Delphi (pl. 78d) shows similarities in style, although the costume of that figure is quite different.<sup>64</sup>

<sup>61</sup> The facial features are difficult to discern in photographs.

<sup>62</sup> On Kybele in particular, besides Prayon 1987, see also Berndt-Ersöz 2003, 2006; Diakonoff 1977; Işık 1986; Naumann 1983; Rein 1996; Roller 1994, 1999b. Further on the Ionian traits in Phrygian Kybele statues, see Boardman 1980: 93–95; 1994: 25–27.

<sup>63</sup> On Ephesos and Bayındır figurines, see footnotes 30 and 57.

<sup>64</sup> For Delphi ivory references, see footnote 40. Sanna Aro-Valjus kindly pointed out to me similarities in the resolution of the hairstyle of these two figures, especially the “chevron” patterns where the hair overlaps. See the photos in Amandry 1944–45.

These relationships provide some indication of chronology. An upper parameter is suggested by the figure's relationship to the Neo-Hittite ruler figures, traditionally dated to the ninth or eighth centuries B.C. A lower parameter is suggested by the Phrygian Kybele figures and the little figurines, which are traditionally dated to seventh (in the case of the Delphi ivory) and sixth centuries B.C. The hairstyle is also telling, for though the curls on the shoulders are seen in Near Eastern art (e.g., Urartian and Neo-Hittite), usually more than one row of curls are shown. The ribbed hairstyle is shown in few reliefs in Near Eastern art and is best paralleled in sixth century Greek kouroi. This need not indicate that the Kerkenes figure post-dates the Greek statues. However, it might indicate that the figure, like the Kybele figures with the tucked-up skirts resembling those of Ionian style korai, belongs to the same general art historical period — that is, the sixth century B.C.

In stylistic respects, the Kerkenes figure may be idiomatically “Anatolian,” even “Phrygian,” and like Kybele and her representations, it may be described as a descendant of a tradition that flourished at Neo-Hittite cities to the southeast about a quarter of a century earlier, and which appears to have been adopted closer to home, in the neighboring region of Tabal at that time if not slightly later (Aro 1998). If correctly identified as a male, the statue is one of the fullest representations of a male figure from Iron Age central Anatolia, beside the little Boğazkale musicians, and is the only representation, so far, of a male authority figure. The matter of whether the statue represents ruler or deity remains unresolved. Perhaps it represents the “Cappadocian” king mentioned by Xenophon as a contemporary of Kroisos (*Kyropaedia* 1.5.2). But it is also possible that the figure represents an elusive Phrygian god.<sup>65</sup> The unique statue is thus pivotal to discussions about social and artistic concepts attributable to the Phrygian speaking people of central Anatolia during the later seventh and sixth centuries B.C. and the place of Kerkenes within this.

#### BIBLIOGRAPHY

Summers, Summers, and Branting 2004a: 2; Summers and Summers 2004

## 2. FRAGMENT FROM HEAD OF LION STATUE

SITE INVENTORY NUMBER: K04.183 PLATES: 27, 91  
 IDENTIFICATION NUMBER: 04TR16U00stn01 PHOTOGRAPHS: 05dpmk0112, 05dpcs1124

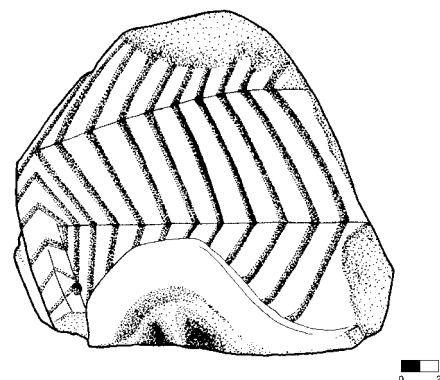
#### DESCRIPTION

One large wedge-shaped fragment from a head of a lion figure. Height: 19.0 cm; width: 24.5 cm; thickness: 17.0 cm; depth of ear: 2.5 cm maximum; depth of mane: 1.4 cm; width of ribs in mane pattern: 1.4 cm. Estimated height of lion head: 35–40 cm. Estimated height of lion if standing: 70 cm–1.0 m.

Found in July 2004, on the surface of Trench 16 at the Monumental Entrance, with the worked surface facing down. Lichens on the exposed surfaces indicate that the fragment had been on the surface for a long time. It could have been robbed out and reused in one of the small tumulus burials covered with similarly sized rocks in the vicinity.

The fragment consists of part of the front of the mane, a small part of what may be the forehead and the upper or lower half of one ear. The fragment has four main faces, one of which is worked. The pattern on the worked surface is well preserved, though with patches of weathering and discoloration. There are two smaller broken patches at the top and back of this face. The other broken faces were more heavily covered with lichens.

The fragment is carved from heavy and coarse-grained, grayish sandstone, similar to that used for the statue (cat. no. 1). The carving of the ribbing decorating the mane is also similar to that of the skirt on the statue. The ribs are convex with thick, incised lines dividing them. There is clear evidence of planning the mane pattern; incised guidelines mark out the fringe at the front of the mane and straight lines in the mane, which were then filled with



<sup>65</sup> See the possibility of a Phrygian male god “Ata” in Berndt-Ersöz 2004.

the zigzag ribbing of the chevron mane pattern. Just in front of the “ear,” on the guideline separating the fringe and mane body, are the remains of a shallow hole, which may be a small point drilled into the surface to guide the layout of the mane pattern. Such small holes are visible on a number of ancient marble statues, such as on the top of the head of a lion from Didyma now in Istanbul.<sup>66</sup>

## DISCUSSION

The fragment is attributable to the head of a life-size sculpture of a lion carved either in the round or in high relief. The attribution is based on the chevron patterning, which should represent a stylized mane of a lion. At one end of the fragment is a small recessed projection with a smoothed surface, which surely belongs to a face. An additional, perpendicular band of chevron patterning fringes the edge of the mane, separating it from the face. Along another edge is a half paisley-shaped relief form with internal contours, which is surely part of an ear.

The fragment could have belonged to a freestanding statue or to an architectural sculpture such as a protome or portal lion. Many portal lions were made with heads in the round and their bodies in relief on large blocks of a gateway (e.g., Akurgal 1968, 2001). A fragment with a relief form that could be a lion’s rump and tail (cat. no. 10) could belong with this fragment, and if so, suggests that the Monumental Entrance at Kerkenes was adorned with portal lions in Near Eastern/Neo-Hittite fashion. In view of some of the similarities between the statue (cat. no. 1) and Neo-Hittite figures, and between the small reliefs (cat. no. 3) and reliefs from Neo-Hittite sites such as Sakçegözü, portal lions are a possibility. Of the other architectural possibilities, protomes of lion heads have been found at Gordion, as well as an orthostat relief that shows the head of a lion turned frontally, in high relief.<sup>67</sup> Of the Gordion orthostat, the part showing the profile body has mostly broken off.

If the fragment belonged to a freestanding lion statue, it could have rested on the plinth to the left of the doors at the Monumental Entrance (pl. 4), performing a similar guardian role. Lion statues, often shown recumbent or seated, are represented in sixth-century B.C. finds from farther west, in Lydia and the Aegean (Gabelmann 1965; Hanfmann and Ramage 1978; Ratté 1989; Strocka 1977). Finally, a lion figure could also have been a support for the statue, like those supporting figures of deities at Tell Halaf, who are shown carrying club-like weapons in a manner similar to the Kerkenes figure.<sup>68</sup> Smaller versions of something similar are represented in Urartian furniture ornaments, where the feet of the figure overlap the flanks of the beasts on which they stand.<sup>69</sup> This kind of composition might explain the statue’s being made from multiple blocks of stone, its lower half perhaps being integral with the body of a lion. Bases decorated with lion sculptures were long used for Hittite and Neo-Hittite monumental statues of rulers and/or deities, though in those cases with lions carved on either side of the podia.<sup>70</sup>

Unusual in large-scale sculpture is the patterning of the mane and the form of the ears. Chevron patterns are known in painted representations of lion manes from nearby sites, such as the antithetic lions shown on a terra-cotta architectural plaque from Akalan, and the pattern is often used on animals — including a lion mane — on pottery of the middle Phrygian period from Gordion.<sup>71</sup> Something like a chevron pattern is also found on a representation of a lion on the gold plaque from Ziwiye.<sup>72</sup> The closest parallels in terms of large-scale sculpture are the much earlier monumental portal lions from Hazor, showing the linear patterning of the mane and fringe, and the later

<sup>66</sup> Head of a colossal lion from Didyma, in Istanbul Archaeological Museum inventory number 2186, 550–525 B.C., marble, height 45 cm (Gabelmann 1965: 89, 120, no. 116, pl. 24, 1–2; Tuchelt 1970: 97, cat. K 71, pl. 70 [the holes are just visible at the top of the head shown in the bottom plate]).

<sup>67</sup> Poros white limestone lion protomes found built into walls of a building of middle Phrygian period on the citadel of Gordion, now in the Gordion Museum, attributed to an Early Phrygian (pre-800 B.C.) building, height about 40 cm (Prayon 1987: 202, cats. 13–14, pls. 4e, 5a–b). Early Phrygian fragment of an orthostat in the same stone, with profile lion, head shown frontally in high relief, found in the foundations of the same middle Phrygian period wall on the Gordion citadel, now in Gordion Museum, height 61.5 cm (Prayon 1987: 49, 202, cat. 11, pl. 4a–c; Sams 1989; Kelp 2004). On the Early Phrygian building and the chronology of Gordion, see DeVries et al. 2003; Voigt 2005; Voigt and Hendrickson 2000: 48. I thank Mary Voigt and G. Kenneth Sams for their information on these architectural lion sculptures. The feeling is that they may have originally belonged to a gatehouse referred to as the Polychrome House.

<sup>68</sup> Three basalt “caryatid” figures reconstructed from fragments found near the Hilani entrance at Tell Halaf, two male figures in Berlin, one on a lion, one on a bull, both destroyed during World War II in Berlin and one female figure on a lion in Aleppo Museum, height 2.73–2.93 m (Oppenheim 1931: 114–17, Bc 4 and 6, pls. 130–35).

<sup>69</sup> For Urartian furniture ornaments from Toprakkale, bronze, seventh century B.C., one in Paris, Louvre, another in London, British Museum, see Akurgal 2001: 285–86, figs. 206–07, respectively.

<sup>70</sup> G. D. Summers is currently preparing an article on the Karakız Köy lion bases. For Neo-Hittite statues, see those listed on pp. 17–19, in particular, the statues from Carchemish, Zincirli, and Çineköy.

<sup>71</sup> For the Akalan terra-cotta plaque, Istanbul Archaeological Museum and Dresden Kunstsammlungen, late sixth century B.C.(?), see Prayon 1987: 220–21, cat. 189, pl. 36d. For the pot sherd from Gordion, see Prayon (1987: pl. 40a).

<sup>72</sup> For the Ziwiye plaque, 700–650 B.C., Paris, Louvre, see Akurgal 1968: 168, pl. 47.

relief lions shown on the side of the later Broken Lion Tomb (or Yılan Taş) near Afyon, in the Phrygian Highlands, showing a more limited herringbone pattern on the fringe.<sup>73</sup> Most statues of lions and portal figures of lions have manes with flame-like or spiral-curved locks.

As for the ears, the paisley shape is normal, but the contours which seem to represent the inner parts of the ear are not paralleled in Near Eastern lions, where usually it is the exterior fold of the ear which is shown. The ears of lions from Miletos have traces of interior contours more like those of the Kerkenes fragment, but the position of the ears differs, the tips hanging down passively, rather than being folded back in threatened feline mode. Other portal lions from Neo-Hittite sites have ears shown pricked up rather than flattened. The confusing form of the ear also compounds the problems of establishing the orientation of the fragment. Is it the lower or upper part of the ear which is shown? Is the fragment of the “face” shown part of the brow or cheek of the beast?

Two factors provide only rough chronological guidelines: firstly, large-scale feline imagery at city gates, sanctuaries, and tombs is particularly well represented in the period before and up to the sixth century B.C. There are a number of sixth-century lion figures from Lydia and in the same period, freestanding lions lined the paths at sanctuaries such as Didyma and Delos. In the Near East, portal lions tend to be earlier. The Kerkenes lion seems to fit into this very general pattern of the use of lion imagery.

A more useful aspect is the chevron patterning of the mane. The use of chevron patterning on animal figures is attested in pottery from Gordion dated to the seventh century B.C. and in general, geometric ornament is widespread at this time. It should be noted, however, that the terra-cotta plaques from Akalan and Pazarlı, which use chevron patterning in the manes of lions and bodies of other creatures, are thought by some to post-date 550 B.C. (Summers 2006a). If Kerkenes was destroyed about 547 B.C., then this provides a *terminus ante quem* for this fragment.

#### SUMMARY

Although much remains unknown about the Kerkenes lion, the fragment provides important evidence that large-scale feline imagery was employed at the site, bringing it in line with the visual programs of other major cities in the east and west. Potential similarities with the decoration of other cities, in particular the gate lions of Neo-Hittite sites, is tempered by the unusual decoration of the mane and formation of the ears. The impression supports that suggested also by the statue, that at Kerkenes artisans familiar with other materials and perhaps making smaller portable objects were asked to turn their hands to monumental stone sculpture, experimentation being permissible, and indeed, necessary.

#### BIBLIOGRAPHY

Summers, Summers, and Branting 2004a: 2, 7; Summers and Summers 2004

<sup>73</sup> For the Hazor lions, fourteenth–thirteenth century B.C., see Caubet 1995: 2678. For the Broken Lion Tomb, in situ, Köhnüş Valley Necropolis, near Afyon, 475–450 B.C., see Haspels 1971: 129–33, 136–38, figs. 141–56, 544; Prayon 1987: 91–94, 205–06, catalog 36,

pl. 13b–d; von Gall 1999. Note that Ramsay restored a similar chevron patterned fringe on the rampant lions on the earlier rock-cut Phrygian tomb of Arslan Taş, just next to Yılan Taş, but this is not apparent on the actual monument (Ramsay 1888: 368, fig. 10).

## SMALL RELIEFS (CAT. NOS. 3–8)

## 3. SMALL RELIEFS FROM A BLOCK

SITE INVENTORY NUMBER: K03.168

PLATES: 28–54a, 65–66, 94–95

IDENTIFICATION NUMBER: —

PHOTOGRAPHS: See *Concordance*

## DESCRIPTION

The block is extremely fragmentary (cat. no. 3.1–44), being represented by over fifty small fragments from the worked surfaces which it was possible to identify during excavation, including relief carved, inscribed, and plain surfaces. Subsequent joins mean that the fragments now number forty-four. Each fragment is here cataloged separately with dimensions included. The block cannot be reassembled, but at least two dimensions of the block can be estimated from the preserved fragments. Possible height of block, if two figures of 30 cm high each were shown under a winged disk: 60 cm. Width of face showing sun-disk, assuming the sun-disk was centrally positioned: 48–50 cm.

The fragments were found throughout the fill of the Monumental Entrance in Trenches 11, 14, 16, and 17 in 2003, 2004, and 2005. The majority (forty-three pieces) were found in 2003, in the southern part of Trench 11, between the two platforms. Of these, most came from an area of burnt collapse above the pavement, in which numerous architectural “bolsters” as well as iron strips, perhaps from doors, were found. The fragments in this unit were not all directly on the pavement, but scattered through the fill. Smaller numbers of fragments were found in higher levels.

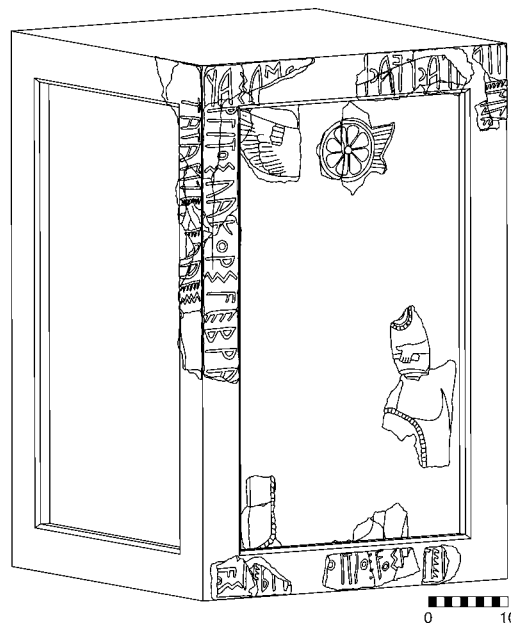
The relief-carved and inscribed fragments represent no more than one-third of the surfaces of the original block. Fragments range in size from 39 × 16 cm (upper left corner of a face with the wing of the winged disk attached, cat. no. 3.1) to 3.5 cm long (fragment with incised lines, cat. no. 3.38). Several fragments of the edges of the block with the inscription are preserved, with the upper left corner of one face (just noted) restored. Most of the inscriptions may belong to this face, while some of the relief fragments represent faces other than this principle inscribed one. The worked surfaces of the fragments are well preserved. The inscribed frames broke off the edges of the block, while the relief fragments broke off the surface of the face of the block. Many appear to have “sprung” off the surface and have the appearance of “cookie-cut” pieces. This suggests damage from the intense heat of the fire, which caused variations in surface tension; the relief-carved elements retained cohesion. Other breaks through relief elements could have been caused by violent impact when the monument toppled. Burning in the entrance was intense enough to vitrify stone, including some parts of the relief fragments. Other fragments could have been lost due to total vitrification.

The fragments are carved from a fine-grained reddish sandstone, different from the coarser-grained sandstone of the large figures. The relief is low, 2.5 cm deep at most. The carving is fine, with details rendered in a crisply linear fashion and some limited plastic modeling of body contours. From the sample collected, figures appear to have been rendered in profile.

## DISCUSSION

The numerous fragments of small reliefs and inscriptions belong to at least one decorated block, which may have had at least three worked faces. Claude Brixhe restores a long inscription recounting the names and deeds of certain people, running around the frame on one face, henceforth the “front” (cat. nos. 13–20, pp. 67–70 and Discussion on pp. 71–75; pls. 28, 65). Another shorter dedicatory inscription is carried on the frame on the left side of the block (pl. 72). The reliefs filled recessed panels within the frames.

Several factors suggest that the fragments belonged to a single pillar-like monument or part of a base. In the first place, the fragments of inscription suggest we are talking about one inscribed monument. Secondly, the relief





fragments collected represent a limited number of figures and ornaments, which could imply that they covered a relatively confined area. Thirdly and most importantly, a reconstruction of the reliefs on the front panel allows an estimation of the dimensions of that face, which accord with the dimensions of another separate element — a capital-like slab decorated on three of its edges with small bolsters (cat. no. 12).

Concerning the composition of the front panel and potential dimensions of the block, if all or at least the majority of the inscribed fragments do belong to the front face, they show that the upper left corner of this side contained a wing (cat. no. 3.1) and that the lower part showed two confronted figures, represented by the remains of two opposed feet (cat. no. 3.3). The wing is associated with a rosette disk (cat. no. 3.2) because the pattern on a small fragment joining the surface of the wing matches that emanating from the sides of the disk. Thus there was a winged disk in the upper part of the front face of the block.

Following from this, the question is whether this winged disk spanned the entire width of the top of the front panel, or whether it was confined to the left-hand corner only. Both options are shown in orthostat reliefs from Sakçegözü, where in one case symmetrically arranged genies are shown beneath a winged disk (pl. 81a) and in another relief, the winged disk is shown in the left corner of a hunting scene.<sup>74</sup> Often, winged disks appear above antithetically arranged figures and this is probable at Kerkenes, where the confronting figures represented by the feet (cat. no. 3.3) could have been positioned directly under the winged disk.

This in itself does not prove that a winged disk and heraldic figures group filled the whole of the front panel on the block. Other figures and groups could have been shown to the right, if the block were wide enough. What does suggest that the single heraldic winged disk and confronted figures composition is correct is the fact that this composition allows an estimated width of the front block (47–50 cm), which matches the width of the one fully preserved edge of the bolster slab (cat. no. 12; 48.5 cm, from corner to corner of the slab). The association of the bolster slab with the reliefs is suggested anyway by the facts that both are made of the same fine-grained sandstone and were found in the same area. The correspondence of dimensions strengthens this association. Cuttings in the top and bottom of the bolster slab indicate that it was positioned on top of one element and crowned by another. It is very probable that it was a “capital” for the relief-carved and inscribed block.

If the relief carved block was positioned under this bolster slab, then it would have been square in plan, the recessed panels of the other worked sides being equal in size to the front. A more or less symmetrical form is also suggested by the fact that other subjects represented by the relief fragments, such as lions, would require similar levels of space within panels. It is possible that lions are to be attributed to the sides of the block. Parts of the framing edge ascertain recessed panels on the front and sides, but it remains unclear if the back was decorated.

In summary, the whole block seems to have been a pillar-like base decorated with reliefs and inscriptions, surmounted by a capital with “bolsters,” and crowned with another element. What that element was remains unresolved. As mentioned in the discussion of Catalog No. 1, one suggestion is that the whole served as a base for the statue, the “missing” lower section slotting into the long cutting on the top surface of the bolster slab (see discussion of G. Summers on pp. 65–66 and pl. 66).

As sketched out above, a general sense of the program of the relief panels is possible: winged disk and heraldic genie-like figures on the front, probably with lions on the sides. Beyond this, reconstructing the full original images of each side is fraught with problems. Hence, the catalog entries are here grouped according to subject matter rather than by the panels to which they belonged. In fact, while leaving open problematic areas, this organization seems to link well with what is supposed of the original arrangements and illustrates the limited number of elements represented. Twenty-two, or half, of the fragments can be securely attributed to four main groups: the winged disk; “human” body parts; beasts, including griffins and lions; and vegetal ornament (possibly a sacred tree, or “tree of life”). The subjects of the other twenty-two fragments are difficult to identify, but they may belong to bodies (beast or human), vegetal ornament, or other background decorations. Two fragments with smooth, flat surfaces could belong to the background.

Some questions remaining about the subjects include whether all the human body parts belong to the two figures represented by the feet. The proportions of the parts do not exactly match, but would not preclude this. As well, do the human parts belong to “humans”? Or could the confronting feet belong to griffin-headed figures, such as those often shown in stone and ivory relief carvings from eastern Anatolian regions? There are two identical, pendant

<sup>74</sup> Lion hunt orthostat from the city gate at Sakçegözü with sun-disk on the left side, now in Berlin, Vorderasiatische Museum inventory number VA 971, 730–700 B.C., basalt, height 1.17 m (Akurgal 1968: pl. 23b; Orthmann 1971: 532, Sakçagözü, B/1, pl. 51c).

griffin heads and again, although larger in proportion to the feet, this larger size need not preclude their belonging. Problems identifying and assigning individual fragments are addressed in turn, below.

#### BIBLIOGRAPHY

Summers et al. 2003: 7–11; Summers and Summers 2003

### WINGED ROSETTE GROUP (CAT. NO. 3.1–2)

Two fragments belong to one winged disk, displayed in the upper part of the recessed, relief decorated panel on the front of the block.

#### 3.1. Wing

<i>Site Inventory Number:</i>	K03.168	<i>Plate:</i>	31
<i>Identification Numbers:</i>	03TR11U08stn29; 03TR11U08stn34; 04TR16U06stn02 (plus joining fragments of inscription: 03TR11U08stn02, 03TR11U08stn24, 04TR16U07stn01)	<i>Photograph:</i>	06dpnk0226
<i>Inscription Fragments:</i>	VI–VII		

#### *Description*

For inscription, see Cat. No. 18.

Three joining fragments showing a left wing, background, and a small fraction of the inscribed border above were found to join to the four fragments making up the upper left corner of the inscribed frame. Height of whole corner piece: 39.0 cm; width of whole: 16.0 cm. Height of wing: 5.8 cm; width of wing: 10.3 cm.

Tip of the wing (03TR11U08stn29) and fanning surface fragment (03TR11U08stn34) was found on 22 July and 26 July 2003, respectively, in the burnt debris fill above the pavement in Trench 11 (unit 8). The major part of the wing was found 22 July 2004 in yellow soil fill of Trench 16 (unit 6).

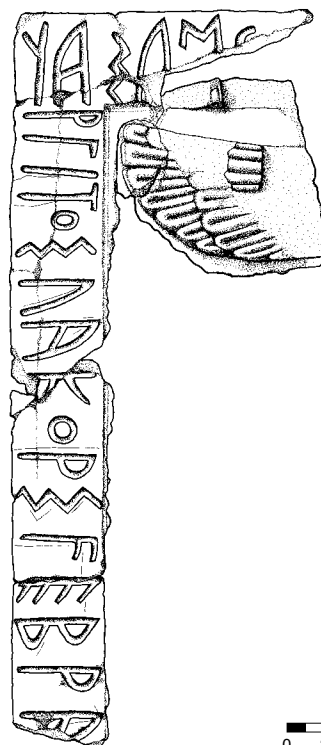
The background just below the wing has broken off and some of the frame above the wing is broken. The right end of the wing and most of the surface of the right end is broken. A small piece of this surface was found and joined.

#### *Discussion*

The fragment is the largest preserved part of the original block, representing its upper left corner. It comprises three arms of the inscribed frame which ran along the edges of the block and parts of two recessed panels, one on the left side and one on the front face. Part of a relief wing is preserved in the upper left corner of the front panel.

The fragment preserves the longest part of the inscription, which runs from right to left along the top edge of the frame and continues down along the front of the left edge. The placement of the wing in an upper corner suggests it belongs to a winged sun-disk rather than a beast, and its association with the rosette (cat. no. 3.2) is strengthened by the fact that the fan-like pattern on the small fragment joining the surface of the wing matches that on the fragmented wings extending from the sides of the rosette.

The wing itself is narrow, crisply carved, and is shown sweeping up toward the left tip in a bold fashion. Details are delicately carved, with at least two overlapping layers of feathers, each with central grooves. It is unclear how much of the relief has broken off between the wing and rosette. There may originally have been three rows of feathers overlapping horizontally.



0 2

### 3.2. Rosette Disk Fragment

*Site Inventory Number:* K03.168

*Plate:* 32

*Identification Numbers:* 03TR11U08stn22, 03TR11U08stn33

*Photograph:* 06dpnk0222

*Inscription Fragment:* —

#### *Description*

Five fragments join to form a fragmented winged rosette disk. Preserved are the rosette disk, parts of two wings extending to the sides, traces of tail feathers under the disk, and a chunk of the background panel surface above the disk. Height: 12.0 cm; width: 13.7 cm; diameter of disk: 8.0 cm; width of wing at point of attachment to rosette: 5.4 cm; estimated width of tail: 4.2 cm.

Individual fragments found on the 23, 26, 27, and 31 of July 2003 in the burnt debris above the pavement in Trench 11 (unit 8).

Most of the rosette is preserved, but only stumps of the wings and tail. The surface of the fragment is well preserved aside from damage along break lines.

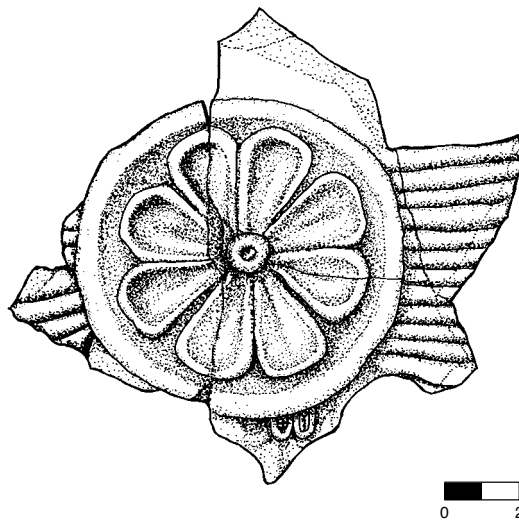
#### *Discussion*

The fragment shows a rosette disk with fragmented wings extending to the sides and traces of tail feathers below. It is associated with the wing attached to the large left-hand corner of the block's frame (cat. no. 3.1). Beside the fact that the fanned pattern on the wings of the disk match that on the surface of the wing, the style of the tail feathers under the disk also matches that of the feathers of the wing.

The rosette disk is composed of an eight-petaled rosette encircled by a simple molding. The petals have concave centers. In the middle is a convex "navel" with a central compass point. The tail had at least two overlapping rows of feathers.

Winged disks were frequently shown in Near Eastern and Anatolian art (as well as Egyptian art) from the Bronze Age on, usually above images of divine or authoritative figures.<sup>75</sup> The appearance of the symbol in the sculpture at Kerkenes links the visual culture of the city with this tradition.

There is no obvious model for the style of the Kerkenes winged disk. Rosettes decorating the interior of the disks are known from the orthostat reliefs of Sakçegözü, although the style of the wings there is quite different (pl. 81a). The form of the wings and tail are similar to those of the bronze bird creature attachments decorating some "Urartian" cauldrons and the shape of the tail has similarities to those of Achaemenid period winged disks.<sup>76</sup> The style of the rosettes is well paralleled on Neo-Hittite reliefs, especially from Sakçegözü, but they already appear in Old Kingdom reliefs such as in the ornament of the sphinxes' headdresses from Boğazkale, as well as the headdress of the later Matar figure from Salmanköy (pl. 77b).<sup>77</sup>



<sup>75</sup> For general reference, see Black and Green 1992: 185–86.

<sup>76</sup> For example, an "Urartian" bronze siren attachment found in the "Midas Tomb" (Tumulus MM) at Gordion, now in Ankara, Anatolian Civilizations Museum, seventh century B.C. (Prayon 1987: pl. 41a). A number of Achaemenid period winged disks are shown on seals illustrated in Boardman 2000: 157–68.

<sup>77</sup> For the Sakçegözü reliefs, see footnote 119. For the sphinx from the east side of the inner door of the Sphinx Gate at Boğazkale, now in Berlin, see Akurgal 1962: pl. 66; 2001: 147, fig. 67.

## HUMAN FIGURES (CAT. NO. 3.3–5)

Three fragments show extremities (feet and hands) of human or humanoid figures. At least two figures are certainly represented.

## 3.3. Two Confronting Feet on Inscribed Frame Groundline

<i>Site Inventory Number:</i>	K03.168	<i>Plates:</i>	28, 30, 33, 65–66, 68, 92
<i>Identification Numbers:</i>	03TR11U04stn04, 03TR11U08stn10, 03TR11U08stn18	<i>Photographs:</i>	05dpnk0101, 05dpnk0104
<i>Inscription Fragment:</i>	Catalog Number 15		

*Description*

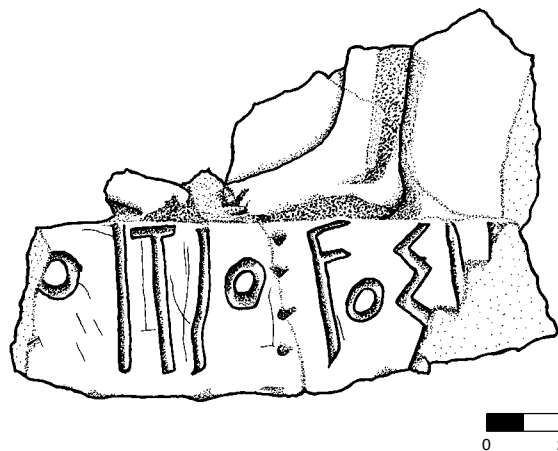
For inscription, see Catalog No. 15.

Three joining fragments forming part of an inscribed frame and relief showing parts of two feet. Length: 15.0 cm; height: 11 cm. Length of foot: 5.5 cm. Estimated height of figure: 25–30 cm.

Fragments found separately on 19, 20, and 22 July 2003 in lower, burnt parts of the rubble fill in the west part of Trench 11 (units 4 and 8).

Of the left foot, only the toe and the ball of the foot are preserved. On the right, the foot and the leg up to the mid-calf are preserved. The surface of the toe has broken off. The bottom surface of the frame is preserved on the left side.

The modeling of the feet is plastic, with some angularity. An incised outline is evident around the foot and ankle shown on the left.

*Discussion*

The fragment is attributed to the front of the block due to the inscription and preserves part of the lower edge of the block. The remains of the relief show two confronted feet, both in profile. The feet clearly belong to two separate figures, reconstructed as being shown in profile, facing each other, in striding pose (pls. 30, 65). This is at least the simplest explanation based on the evidence. It is true that the feet could belong to figures shown seated, but one might expect to find the feet shown on a footstool or some trace of a chair behind the foot shown on the right. That the figure was shown striding is suggested by the fact that no other foot appears in the space behind the foot on the right. Figures shown standing or advancing very slowly tend to be shown with one foot directly behind the other. If kneeling, one would also expect to find traces of the figure's knee. If the attribution of the fragment to the front of the block is correct, the two figures could have been shown in heraldic fashion, below the winged disk. It is not clear what other fragments should be associated with the figures and whether they were entirely human. It was suggested above that the griffin heads (cat. no. 3.6–7) could belong to these figures.

There are a range of possible encounters in which two confronted, striding figures might be shown: greeting, battle, and ritual among them. If the two figures were shown fighting, it is possible there could have been some reference to a historic event, even if it was not this which was depicted specifically. Such a theme may have complemented rather than illustrated deeds referred to in the inscription. The fact that the feet are shown very close together is paralleled in images of humans in combat and a striding pose would suit a vigorous activity. A parallel for two confronted, fighting figures is shown in the replication of the "Theseus and Minotaur" terra-cotta tile relief from Sardis, although there the position of the legs of the Minotaur has been subsequently altered by new discoveries.<sup>78</sup> Other pairs of combatants are found in Greek vase decorations.<sup>79</sup> If the two figures were positioned

<sup>78</sup> For the "Theseus and Minotaur" architectural terra-cotta from Sardis, see Hostetter 1994: 5–10, figs. 12, 16, 18–19, 21–22, 66 (in the context of a frieze with other themes).

<sup>79</sup> Examples on early Greek vases include a plate from Kamiros, Rhodes, showing the fight over Hektor's body, 850–750 B.C., London, British Museum 1860 4-4.1, width 38.5 cm (Boardman 1998: fig. 290).

directly under the winged disk, however, it is less likely they were shown fighting, for heraldic compositions of two human combatants under a winged disk would be unusual. Also, in Near Eastern art, heraldic combats usually comprise man and beast, usually a lion, but sometimes other monsters.

“Friendlier” meetings are sometimes shown between two humans, such as those between Assyrian officials in court reliefs.<sup>80</sup> Most often, however, it is demonic or genie figures, whether human headed or not, who are shown in heraldic pairs below a winged disk. Frequently, such figures are shown flanking a “sacred tree” and performing an associated task such as sprinkling the tree with water from a pinecone. Since there are relief fragments attributed to a “sacred tree” (cat. no. 3.24–30), it is possible that there may have been a sacred tree shown between the two figures represented by the feet here, the feet shown overlapping the base of the tree (cf. pl. 81a).<sup>81</sup> Another possibility is that there was no actual tree, but vegetation extending from the tail of the winged disk, which antithetic figures could have been shown grasping.<sup>82</sup> Otherwise, such heraldically arranged genie figures — often griffin-headed versions — can be shown as “caryatids,” supporting elements above them (pl. 81b). The fact that the feet are shown bare may be significant, since in Near Eastern art mortals are often depicted wearing shoes.

### 3.4. Fragment of Fist

<i>Site Inventory Number:</i>	K03.168	<i>Plates:</i>	29, 34a
<i>Identification Number:</i>	03TR11U05stn01	<i>Photograph:</i>	05dpnk0314
<i>Inscription Fragment:</i>	—		

#### *Description*

Small fist, which has popped off the background around its outline. Length: 2.6 cm; height: 2.8 cm. Estimated height of the figure if shown standing: about 30.0 cm.

Found 14 July 2003, in rubble fill in the east part of Trench 11 (unit 5).

The whole fist is preserved. The fragment is broken through the wrist. The edge of the little finger is damaged. The object the fist was shown holding is broken.



#### *Discussion*

The small fragment preserves a right fist, shown with palm side of the hand toward the viewer. The fist was originally shown grasping an object, a trace of which is preserved just above the thumb. The object is rope- or rod-like and is shown curving forward over the top of the fingers. The broken part of the little finger indicates that the object was shown extending below the fist as well.

Since the original orientation of the hand is unclear, the item held could be a handle, perhaps belonging to one of the buckets often shown held by “genie” figures in Near Eastern images.<sup>83</sup> Other possibilities include the rod and ring often shown held by gods, a drooping lotus flower, an animal tail (such as is shown in pl. 82), or the stem of a vine.<sup>84</sup> Less likely is a shield handle, such as that shown held by warriors in reliefs from Zincirli.<sup>85</sup> The

See also the “heroic” combatants on the side of a middle Corinthian kotyle attributed to the Samos Painter, 600–575 B.C., Boston Museum of Fine Art inventory number 95.14, height 9.5 cm (Boardman 1998: fig. 389).

<sup>80</sup> For example, the relief from Khorsabad showing Sargon II and a high official, about 710 B.C., London, British Museum WA 118822, height 2.90 m (Reade 1998: 42, fig. 41).

<sup>81</sup> The feet of two figures shown in remains of ivory plaques from the Northwest Palace at Nimrud must have at least partly overlapped the base of a vegetal element shown between them, London, British Museum WA 118108 and 118114 (Barnett 1975: 183, F 1, pl. 10; Mallowan 1978: 14, fig. 5).

<sup>82</sup> See the ivory examples in footnotes 81 and 83, and two other similar examples in London, British Museum WA 118115 and WA 118109+123854 (Barnett 1975: 183–84, F 2–3, pl. 11–12; Mallowan 1978: 15, fig. 6).

<sup>83</sup> For a famous example, see the ivory griffin from Altuntepe, 750–700 B.C., height 12.4 cm, Ankara, Anatolian Civilizations Museum (Ankara Museum Guide 1998: 199, fig. 327). See also the griffin genie in an orthostat relief from the palace entrance at Sakçegözü (here pl. 81a).

<sup>84</sup> For rod and ring, see Black and Green 1992: 156. Examples of the drooping lotus flower are shown: held by seated female on a stele from Zincirli, now in Berlin, Vorderasiatische Museum inventory number VA 2995, about 730 B.C., basalt, height 1.52 m (Akurgal 2001: 233, fig. 139; Orthmann 1971: 549, Zincirli K/2, pl. 66d); held by an Assyrian official on the Black Obelisk of Shalmaneser III, from Nimrud, about 825 B.C., London, British Museum (Reade 1998: 62, fig. 66).

<sup>85</sup> For example, an orthostat from the outer city gate at Zincirli, now in Berlin, Vorderasiatische Museum inventory number VA 2647, ninth–eighth century B.C., basalt, height 1.42 m (Frankfort 1954: pl. 160c; Orthmann 1971: 541, Zincirli B/13a, pl. 58f).

hand is slightly larger in proportion to the feet and the other hand (see cat. no. 3.5), but this need not preclude its belonging to one of the figures represented by those parts.

### 3.5. Fragment Showing Hand Holding Rod and Draped Leg(?)

*Site Inventory Number:* K03.168

*Plates:* 29, 34b, 93

*Identification Numbers:* 03TR11U01stn02, 03TR11U03stn02

*Photographs:* 05dpcs0838,  
06dpmk0221

*Inscription Fragment:* —

#### *Description*

Two joining fragments showing what may be part of a torso. Length: 20.0 cm; length of hand and arm: 4.0 cm. Thickness of hand, thumb to knuckles: 2.3 cm. Estimated height of figure: about 40.0 cm.

The fragment that may show legs (03TR11U03stn02) was found in rubble fill in the central part of Trench 11 (unit 03), on 19 July 2003. Fragment with hand (03TR11U01stn02) was found on 29 July 2003 in the rubbly top soil of Trench 11 (unit 1).

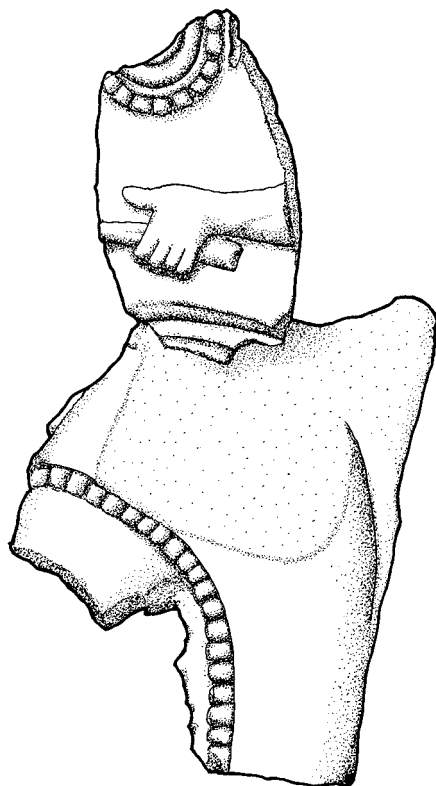
The two fragments join at a small point of the front broken surface of the “leg” fragment and the underneath of the fragment with the hand. On the left side of the fragment (as it is thought to be oriented), the break has occurred along the line of the relief, preserving the worked, curved edge of the forms. On the right edges, the break is clean through the relief. The “legs” have also been broken off. A large patch of the surface of the upper right part of this same fragment is broken. The end of the object the hand is shown holding is broken off, obscuring its identity.

#### *Discussion*

The fragment shows part of a human or humanoid figure holding a rod-like object in one clenched hand. The simplest interpretation of the fragment is that it shows part of a torso, the lower portion showing hip level, with one exposed thigh thrust forward and the other thigh behind, draped. This interpretation is based on similar poses and drapery often seen on figures in Near Eastern imagery. A good parallel is found on one of the reliefs already mentioned, from Sakçegözü, showing genie figures under a winged disk (pl. 81a).

There are several problems with this solution, or at least unusual features of the Kerkenes relief, however. Firstly, the upper joining “torso” fragment is difficult to understand. The position of the hand itself, with the thumb thrust out stiffly, is similar to the hands of some figures shown holding the buckets mentioned in the previous entry (cat. no. 3.4). Here, the hand is clearly not shown holding a bucket, however. It could have been shown holding a weapon or some vegetal attribute, but the position of the hand remains unusual.

The curving left edge of the fragment toward which the rod is pointed seems most easily understandable as the edge of a torso. However, if this is right, there are no parallels for a torso positioned in this manner. Often in the depictions of genie figures with which the “leg” section has been compared, the torso of the figure is also shown in profile and the outstretched arm of the figure crosses the front line of the torso at about the wrist point (cf. pl. 81a). Arms and hands shown pressed against the side of the torso are seen in cases where figures are holding staves or spears, as in spear bearers in reliefs from Carchemish, for instance. But in those cases, the position of the hand differs, because the instruments are shown being held vertically. Here, the hand would appear to be held against the side of the figure with the rod-like object held horizontally, the tip forward. And if the curving edge of the upper fragment belongs to the front edge of a torso, then it appears to be shown leaning forward slightly.



Again, there is no parallel for the arching detail at the bottom part of the “torso.” This detail would have run into the curving edge of the back of the “draped leg,” which would be unusual in a costume with a fringed skirt element. And the almost semi-circular molding at the top left edge of the “torso” fragment, resembling a necklace, is without parallels. It is difficult to know, even, if it is part of the figure or part of a neighboring element. One might assume that it represents a fringe along the edge of drapery, but if so, its location on the torso is strange. It is not well situated to represent part of a sleeve on the right arm. If part of a collar, then this indicates an unusual level of torsion in the torso, which would be shown not only leaning forward, but also twisted to three-quarter view. It should also be noted that the proportion of the thigh, if it is identified correctly as such, is massive in comparison to the hand, and that the gap between it and the fringe of the drapery behind it implies that the leg was shown thrust forward. This position of the leg is paralleled in a few reliefs of griffin- and lion-headed men from Phrygian territory, which are shown with one leg thrust forward and bent (pls. 76b, 79c). Otherwise, such a position of a thigh might indicate that the foot of the figure was shown atop another object.<sup>86</sup>

Despite the problems, the identification of a torso and thighs remains compelling. If correct, then the fragment could belong with the two feet described above (cat. no. 3.3), and hence with the heraldic genie-like figures on the front of the block (see reconstruction, pl. 65). The back, curving edge of the rear “leg” at hip level (the “rump”) is partly preserved and there are traces of a very slim, triangular, smoothed surface between this and the broken surface on the right of the fragment. This suggests that there was originally a slim gap between the thigh/rump of the figure and another relief element shown stretching down from the back of the figure — perhaps a wing shown slanting down diagonally.

In summary, the identification of this fragment as part of a genie figure on the front of the block is at once tempting and very problematic. A strongly twisting torso would be usual, the norm being profile depictions for such figures. However, based on current evidence it is difficult to come to another conclusion. The identification remains open.

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<sup>86</sup> Examples of figures with bent legs, one foot on objects or adversaries can be seen in seals in Amiet 1980: 435–42. The leg stretches out because the figure has one foot on the back of a lion and one foot on the head, in the reliefs on a pier base from Kef Kalesi (Adilcevaz),

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inscription dating to Rusa II (685–645 B.C.), Ankara, Anatolian Civilizations Museum (Akurgal 2001: 292, fig. 228; Ankara Museum Guide 1998: 207, fig. 344).

## BEASTS (CAT. NO. 3.6–15)

Ten fragments carry decorated features allowing recognition of at least three beasts: two griffins, each facing opposite directions, and at least one lion. The beasts are estimated to be in the same size range as the human figures.

## GRIFFINS (CAT. NO. 3.6–8)

## 3.6. Fragment of a Griffin's Head

*Site Inventory Number:* K03.168

*Plates:* 29, 35, 65–66, 94

*Identification Number:* 03TR11U08stn23

*Photograph:* 05dpnk0304

*Inscription Fragment:* —

*Description*

Three joining fragments showing a griffin head. Height: 16.0 cm; width: 9.0 cm. Height of head and neck only: 9.5 cm. Length of innermost part of the eye: 1.4 cm.

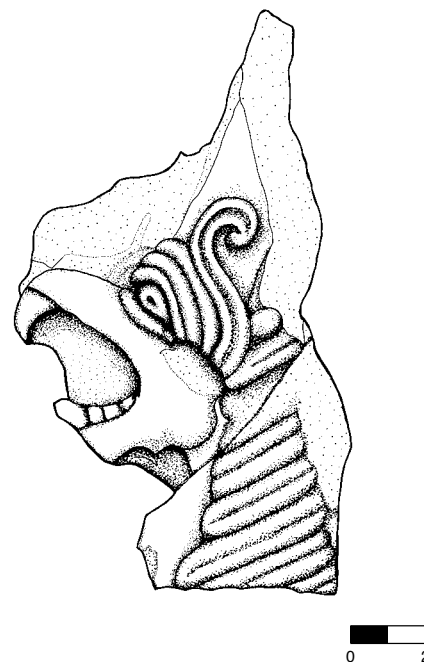
Found on 23 and 27 July 2003 in Trench 11. The fragment with the beak was found just below the wall of the north tower-like platform in a unit of wall stones and core running east–west (unit 6). The fragment with the eye was found close to the south section, just above the pavement (unit 8). The fragment with the mane was also found in unit 8, among rubble.

The fragment is broken through the neck of the griffin. A chunk of the neck has broken off below the jaw and the tip of the ear is damaged. The line along the back of the “mane” shows that another part, perhaps a ridge has broken off. Surfaces are otherwise well preserved. The burning has resulted in differing colors of the joining fragments. Parts of the background are preserved around the head.

*Discussion*

The fragments show the head of a griffin in profile, facing left. As usual, the griffin is shown with an upper beak and lower lion's jaw, the mouth open with a pointed tongue protruding. A plume curls up at the brow, behind which a long pointed ear is shown, the end of which is now damaged. The base of the ear is shown in the form of a small knob. Parts of a total of seven feathers carved with central grooves, like those of the winged disk, are shown along the neck in a “mane.” Along the back of the neck, one can see where the edge of the mane terminated in a very straight line. Beyond this, the break indicates that a molded ridge ran along the back of the neck. The missing fragment between jaw and the neck can be reconstructed to show the original line of the throat, which was thick.

Griffins and griffin-headed men were depicted often in the ninth through the seventh centuries B.C. — the “geometric” and “orientalizing” periods in Greek art historical terms (Boura, Petrides, and Tsakirakis 1983; De Moor 1997; Delplace 1980). Generally, griffin-headed men predominate in monumental Near Eastern sculpture, but it remains unclear whether the figures at Kerkenes had human or feline bodies. Examples of griffin-headed men can be seen in the orthostat reliefs from Carchemish, Sakçegözü (pl. 81), Zincirli, and Karatepe, as well as Daydalı, in Phrygian territory (pl. 79c) (the last two being ruder than the others).<sup>87</sup> They are also well represented in Assyrian and Urartian ivory furniture decorations, where, as in many of the monumental reliefs, they are shown as “caryatid” supporting figures.<sup>88</sup> A griffin with feline body is represented in the large orthostats found near Ankara (pl. 80a)



<sup>87</sup> Numerous examples in Orthmann 1971. Useful collection of drawings in Akurgal 2001: 299, figs. 131–35. Daydalı relief, height 0.64 m, Afyon Museum 7222 (Prayon 1987, cat. 28, pl. 10).

<sup>88</sup> For drawings of both, see Akurgal 2001: 291, figs. 225–26.



and the version of the creature with feline body is also shown in architectural terra-cottas and pottery from farther west in Anatolia and in Greece from the eighth through sixth centuries B.C.<sup>89</sup>

The Kerkenes griffin head shares a number of features typical of the griffin heads noted above, but in some ways it is also uncanonical. The plume above the head, for instance, is common to all the Neo-Hittite and Urartian griffin men and is also found on the Ankara griffin. In all those cases, however, the line of this plume runs down along the neck, where it terminates in another curl. This is not the case with the Kerkenes griffin head, where the line of the plume unusually terminates at the corner of the eye (see cat. no. 3.7). The mane of the Kerkenes griffin head is similar to that shown on most of the Neo-Hittite orthostats and Urartian ivory inlays, although in the Kerkenes example it is shown longer, covering more of the neck.

The ears of the Kerkenes griffin head differ as well. Those of the stone and ivory reliefs mentioned above tend to be shorter and can be more naturalistic. The ears of the Kerkenes griffins are stylized, with simple long points and knob-like bases. In terms of the monumental reliefs, the ear shape is closest to one of the griffin-headed men shown in reliefs from Carchemish (pl. 81b). However, the Kerkenes griffin ears more closely resemble the ears of griffins in metalwork, such as on protomes from seventh-century B.C. cauldrons found at Olympia and the depiction of a metal crown with griffin protomes in the paintings from the sunken room at Gordion, dated to the late sixth or early fifth century B.C.<sup>90</sup> The long ear is also paralleled in the griffin on a sixth or fifth century B.C. architectural terra-cotta from Düver.<sup>91</sup> In both of those cases, however, the griffins are shown with long curling plumes extending onto the necks, like the Near Eastern examples, and on the top of their heads, instead of a plume, a prominent knob is shown. The combinations of curled plume on the top of the head and the long ear indicate a familiarity with both older relief models, with the version of the griffin as shown in the metal protomes, and with the later images from farther west.

### 3.7. Fragment with Plume and Eye of Griffin

<i>Site Inventory Number:</i>	K03.168	<i>Plates:</i>	29, 36a
<i>Identification Numbers:</i>	03TR11U04stn05, 03TR11U08stn35	<i>Photograph:</i>	06dpnk0204
<i>Inscription Fragment:</i>	—		

#### *Description*

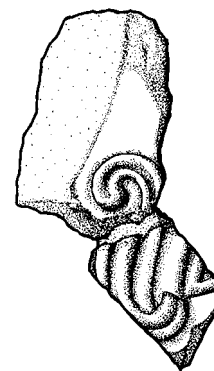
Two fragments joining to form the plume and edge of a griffin's eye. Length: 10.0 cm; width: 3.8 cm. Whole fragment: 2.5 cm thick.

The lower part with the corner of the eye on it (03TR11U04stn05) was found on 19 July 2003 in rubble fill in the west part of Trench 11 (unit 4). The upper part with the curl (03TR11U08stn35) was found on 4 August 2003 in the burnt rubble debris above the pavement of Trench 11 (unit 8), near the south section. The join between the two was found in 2005.

The fragments are broken through the relief decoration. To the left of the plume, the tip of one of the ears is preserved. Incised tool marks can be seen around the plume curl next to the corner of the eye.

#### *Discussion*

The two joining fragments show a small part of a griffin, identical to Catalog No. 3.6, but facing right. The fragment shows clearly how the curled plume terminates near the eye, which, as noted above, is an unusual feature in representations of griffins.



<sup>89</sup> For a griffin on an architectural terra-cotta from Düver, see Akurgal 1968: 220, pl. 68; Prayon 1987: 220, cat. 188, pl. 36c.

<sup>90</sup> For bronze protomes in the form of griffin heads, Olympia Museum, see Akurgal 1968: 186, pl. 57; Boardman 1980: 67, fig. 45; Lullies and

Hirmer 1957: pls. 4–5. For Gordion paintings, see Boardman 1980: 95, fig. 105; Mellink 1980.

<sup>91</sup> See footnote 89.

## 3.8. Paw of a Griffin or Lion

*Site Inventory Number:* K03.168

*Plates:* 29, 36b

*Identification Numbers:* 03TR11U08stn06, 04TR11U22stn01

*Photograph:* 05dpnk0310

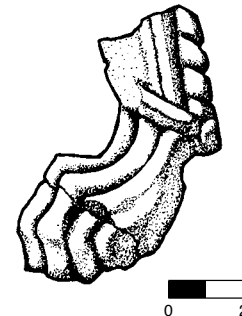
*Inscription Fragment:* —

*Description*

Two joining fragments forming a feline paw. Height: 6.1 cm; width: 4.2 cm.

The upper part of the limb with the dentils (03TR11U08stn06) was found on 20 July 2003 in the burnt debris above the pavement in Trench 11 (unit 8), about 2 or 3 m from the south section of the trench. The foot part (04TR11U22stn01) was found on 4 July 2004 in the same context (unit 22), farther to the north of Trench 11.

The relief has broken off around its edge, giving it a “cookie cut” appearance. Breaks occur through the foot and the fragment is broken off through the leg. There is some damage to the surface of the front of the leg.

*Discussion*

The fragment shows the leg and paw of a beast. The paw is shown with four linear moldings indicating the toes and sinews of the feet, extending up to ankle height. Above this level the leg is shown covered by a sheath decorated with a curving edge along the front of the leg, a linear pattern in the center, and fringed with dentils along the right edge.

The sheath over the leg gives the appearance of feathers and the impression of a bird’s leg, but the foot is clearly a paw. Bird’s talons are usually shown in profile with one claw extending backwards from the foot, like the reptilian talons of dragons.<sup>92</sup> This does not affect the possibility of the paw belonging to a griffin, since with few exceptions, they were usually shown with feline bodies (including feline feet).<sup>93</sup> The paw could also belong to the lion figure described below (cat. no. 3.9–15), however.

The linear pattern of the paw is more plastic, but still similar to the more graphic linear rendition of paws on relief felines in a number of Neo-Hittite sculptures.<sup>94</sup> The dentils could represent fur, which are also shown on the backs of the forelegs of lions from Sakçegözü and Zincirli, there with characteristic flame-like locks, however.<sup>95</sup> A very similar dentil pattern is shown on the back edges of the front legs of the griffin and at least one of the lions in in the Ankara orthostat reliefs (pl. 80). Whether the leg of a griffin or lion, it is one of the front legs of a feline beast.

## LIONS (CAT. NO. 3.9–15)

Seven fragments can be attributed to at least one lion figure and possibly two. They may have been shown on the side panels of the block. Two of the fragments clearly depict parts of a head — perhaps the same head. The other five fragments belong to parts of the body and are recognizable because of the characteristic nodule patterning of the mane. In imagining possibilities for the original relief, it should be remembered that the lion(s) could have been winged.

<sup>92</sup> Examples of bird’s feet depicted in profile: Karatepe relief, about 700 B.C., birds of prey in upper register (Akurgal 2001: 252, fig. 168); monumental portal figure of a birdman with scorpion tail from Tell Halaf (Frankfort 1954: pl. 158a). Sphinx with bird’s feet on lapis lazuli Babylonian seal, ninth–seventh centuries B.C., Paris, Louvre (Amiet 1980: 441, fig. 806).

<sup>93</sup> There are depictions of sphinxes and griffins with reptilian dragon talons; for example, see cylinder seals of around the eighth century B.C., Paris, Louvre, lapis lazuli and carnelian (Amiet 1980: fig. 806 and 810, respectively). Another exception is a griffin with back feet in bird talon form shown in a bronze ornament from Nimrud (Curtis 1996: 172, fig. 5).

<sup>94</sup> See, for example, the lion from the Lion Gate at Malatya, now in Ankara, Anatolian Civilizations Museum inventory number 1802, eighth century B.C.(?), limestone, height 1.24 m (Orthmann 1971: 519–20, Malatya A/2, pl. 39b–c). Compare the more linear feet of a sphinx relief from the Herald’s Wall at Carchemish, now in Ankara, Anatolian Civilizations Museum inventory number 95, ninth century B.C.(?), basalt, height 1.13 m (Orthmann 1971: 504, Karkemis E/8, pl. 27b). For both, see also Ankara Museum Guide 1998: 147, figs. 234 and 153, fig. 243, respectively.

<sup>95</sup> For drawings of the Sakçegözü and Zincirli lions showing the fur along the backs of the front legs, see Akurgal 2001: 228, figs. 127–28.

## 3.9. Fragment Showing an Eye, Ear, and Muzzle of a Feline

*Site Inventory Number:* K03.168*Plates:* 29, 37a*Identification Numbers:* 03TR11U08stn08, 03TR11U08stn30*Photograph:* 06dpnk0205*Inscription Fragment:* —*Description*

Two joining fragments showing part of a feline head. Length: 9.5 cm; width: 3.5 cm maximum. Length of innermost part of the eye: 1.8 cm. Estimated height of lion head: 10 cm. Estimated height of animal, if on all fours: about 30 cm.

Found on 20 July 2003 and 23 July 2003 in the burnt collapse above the pavement in Trench 11 (unit 8). The fragment with the eye and ear (03TR11U08stn08) was the first to be found and was found about 2 or 3 m from the south section.

The relief has broken off along the line of the relief around the mouth, muzzle, brow, and top of the ear, and through the relief from behind the ear to under the eye.

*Discussion*

The fragment belongs to the front and upper parts of the head of a feline facing left. The muzzle is shown with typical “palmette”-like pattering and a herringbone pattern along the top of the nose, representing the wrinkling caused by snarling. The upper lip of the feline’s open mouth is preserved below the muzzle. The eye is rendered in a linear fashion, similar to the eye of the griffin. The brow is slightly concave and rises to a pronounced crest just before the ear. The ear is shown laid flat against the head. It is modeled as an upside down snail shell form and the upper edge is shown flat and level with the top of the head. No traces of the mane are visible on the brow or in front of the ear, but there are some remnants of a scalloped edge where the mane has broken off just behind the ear. This edge would fit with the nodule patterning of the mane fragments (below).

The modeling of the ear is quite different from that seen in the large-scale lion head fragment (cat. no. 2). The closest parallel may be the ears of large-scale portal lions from Göllü Dağ.<sup>96</sup> There, though schematic, the snail-shell-like shape is still more naturalistic than that shown in the relief from Kerkenes. As with most other relief lion sculptures from Assyrian and Neo-Hittite sites, the rim of an inner layer of the ear is clearly shown under the outer flap. This is not articulated so clearly in the modeling of the Kerkenes fragment. Also similar are the snail-shell-like forms of the lions’ ears in the Ankara orthostat reliefs (e.g., pl. 80b).<sup>97</sup> As is typical in representations of “Assyrian-style” lions, the ears of the Ankara lions are shown positioned on the sides of the head, so that mane is shown above the ears. On the Kerkenes fragment, the break above the ear indicates that the top of the ear met the background of the relief, so the ears would have been shown on the top of the creature’s head. Parallels for this position are rare but can be found in the reliefs from Carchemish.<sup>98</sup>

The scheme of the snarling lion in general is particularly associated with Assyrian art but is widely represented in Neo-Hittite sculpture. The herringbone pattern across the nose is paralleled in reliefs of such snarling lions, though in the Kerkenes fragment, the lines comprising the pattern are shorter and the whole row longer than usual.

<sup>96</sup> Portal lions from Göllü Dağ, now in Kayseri Archaeological Museum, late eighth or early seventh century B.C.(?), limestone, height 1.47 m (Akurgal 1962: pl. 136; Aro 1998: 411, cat. B116, pls. 74–77; idem 2003a: 309–10, pl. 8a [cf. pl. 8b]); also Summers 2006a.

<sup>97</sup> Other orthostat with lion reliefs found near Ankara, now in Ankara Anatolian Civilizations Museum, seventh or sixth century B.C.(?), red andesite, height 90 cm and 93.5 cm (Prayon 1987: 203, cat. no. 16, fig. 7a, pl. 6a).

<sup>98</sup> There are many examples in Orthmann 1971: pls. 26–27.

## 3.10. Fragment Showing the Lower Jaw of Feline

*Site Inventory Number:* K03.168

*Plates:* 29, 37b

*Identification Number:* 03TR11U08stn27

*Photograph:* 05dpnk0306

*Inscription Fragment:* —

*Description*

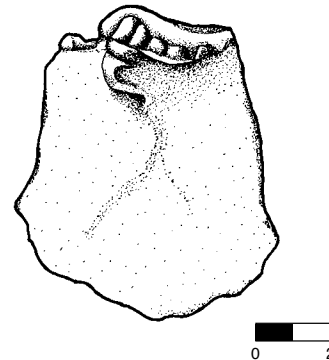
Fragment showing lower jaw of feline and part of background. Height: 7.9 cm; width: 7.0 cm. Length of jaw: 3.5 cm.

Found on 29 July 2003 in burnt collapse above the pavement in Trench 11 (unit 8).

The fragment is broken along the line of the relief along the top of the tongue and through the relief on the other edges. Much of the surface is damaged, except for the top which shows the mouth of the beast.

*Discussion*

The lower jaw of a feline facing left is represented, with the chin, lower lip, a row of six teeth, and a long tongue lolling over the teeth. The upper surface of the tongue is clearly carved and is about 1.5 cm wide. The fragment could belong with the feline head (cat. no. 3.9). The open feline mouth with long tongue lying over the teeth and protruding from the end of the mouth is a familiar feature in Neo-Hittite and Phrygian sculpture.



## 3.11. Fragment of Lion Shoulder and Mane

*Site Inventory Number:* K03.168

*Plates:* 29, 38a

*Identification Number:* 03TR11U04stn01

*Photograph:* 05dpnk0305

*Inscription Fragment:* —

*Description*

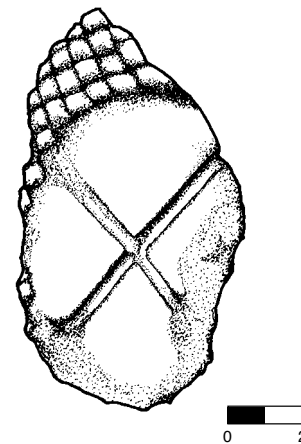
Fragment with part of lion shoulder in relief. Length: 10.7 cm. Length of incised lines on shoulder: 6.7 cm each. Estimated height of lion, if shown standing on all fours: about 30 cm.

Found 13 July 2003 in rubble fill in the west part of Trench 11 (unit 4).

The fragment is mostly broken along the line of the edge of the shoulder, with some nodules forming the mane attached on one side. The fragment is vitrified along parts of the edge and has warped slightly.

*Discussion*

The fragment shows the shoulder of a lion, recognizable by the cross on the smoothed oval area and the nodule pattern around it. Similar crosses are shown on a number of Neo-Hittite reliefs of lions, such as the portal lions from Sakçegözü and Zincirli.<sup>99</sup> They are also visible on the shoulder of lions in the Ankara orthostat reliefs (pl. 80b) and on the shoulders of smaller lion figures, such as a wooden lion from Tumulus P at Gordion, a lion shown on an ivory box from Nimrud, and the lion held by the little ivory “hero” figure from Delphi (pl. 78d).<sup>100</sup> The cross may represent the whorl of fur said to be characteristic of the Asiatic



<sup>99</sup> Lion with cross on shoulder shown on portal lions from either side of the palace entrance at Sakçegözü, now in Ankara, Anatolian Civilizations Museum 10114 and 1803, eighth or seventh century B.C.(?), basalt, heights 1.03 and 1.01 m (Orthmann 1971: 530–31, Sakçegözü A/3 and A/11, pls. 49b, 50d). Example from Zincirli, now in Berlin, Vorderasiatische Museum, eighth century B.C.(?), basalt,

height 1.63 m to the shoulder (Orthmann 1971: 544, Zincirli C/5, pl. 61e).

<sup>100</sup> Gordion wooden lion, from Tumulus P, about 800 B.C., height 7.5 cm (Ankara Museum Guide 1998: 165, fig. 261). Nimrud ivory box fragment (Frankfort 1954: pl. 167c; Orthmann 1971: pl. 68e, Nimrud S/2).

lion, sometimes represented as a whorl in images of lions, but is probably meant to indicate the heavy muscling of the shoulder.<sup>101</sup>

The nodule patterned mane is paralleled in a number of small-scale representations of lions, including ivories and bronzes.<sup>102</sup> This type of patterning is widely used in Neo-Hittite reliefs and ivory carvings in general.

Based on comparisons with the lions from Sakçegözü and Zincirli, the end of the fragment with the nodules should be oriented upwards and represent the edge of the lion's neck. The size indicates that it could have belonged to the lion represented by the two fragments of the head described above (cat. no. 3.9–10).

### 3.12. Fragment of Lion Shoulder(?)

*Site Inventory Number:* K03.168

*Plates:* 29, 38b

*Identification Number:* 03TR11U08stn17

*Photograph:* 06dpnk0206

*Inscription Fragment:* —

#### *Description*

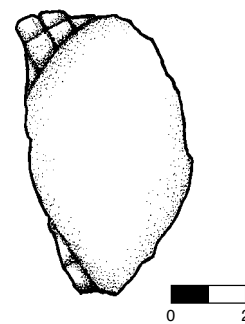
Fragment possibly showing a lion's shoulder. Length: 7.6 cm.

Found 22 July 2003 in the burnt debris above the pavement in Trench 11 (unit 8).

The fragment has broken off along the curving edge of the relief on one side of the smoothed oval part (the left side, as illustrated). Otherwise the breaks are through the relief. The piece is blackened, but the surface is well preserved.

#### *Discussion*

One edge of the smoothed oval part preserves the original curving edge of the relief element. Nodule-patterned sections are preserved at each end of this edge. Though without the incised cross, the similar nodules suggest that the fragment may also have belonged to the shoulder of a lion — perhaps a second lion, on another side of the block.



### 3.13. Fragment of Lion Neck with Mane

*Site Inventory Number:* K03.168

*Plates:* 29, 39a

*Identification Number:* 03TR11U08stn03

*Photograph:* 05dpnk0307

*Inscription Fragment:* —

#### *Description*

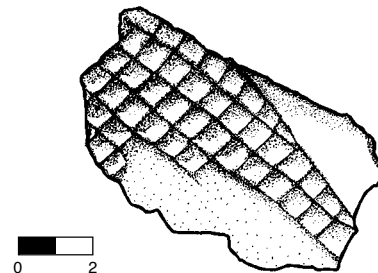
Fragment of lion's neck. Length: 8.2 cm.

Found 20 July 2003 about 2 or 3 m from the south section of Trench 11, in the burnt debris above the pavement (unit 8).

The breaks are mostly jagged ones through the relief, rather than along the edge of the relief. The nodule pattern has broken off the surface at one edge.

#### *Discussion*

Most of the fragment is patterned with the same nodules described above, suggesting it too belonged to a lion mane. A curving edge of the nodule-patterned area is preserved, defined by an incised line, beyond which a smoothed section of relief projects. The nodule-patterned section has a distinct convex curve, and this element of plasticity suggests a body contour. The orientation of the fragment is unclear, but based on this curvature and on the curving edge of the nodule-patterned section, it could have belonged to the neck of a lion.



<sup>101</sup> The whorl on the shoulders of Asiatic lions is discussed briefly in Collon 2005: 33–35.

<sup>102</sup> Ivory figure of a lion from Altuntepe, 750–700 B.C., height 10 cm, Ankara, Anatolian Civilizations Museum (Ankara Museum Guide 1998: 198, fig. 326). Bronze protome from Olympia, late eighth century B.C., height 25 cm, Olympia Museum (Akurgal 1968: pl. 17).

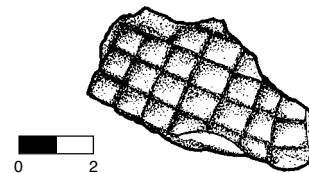
## 3.14. Fragment of Lion Mane with Shoulder Edge(?)

*Site Inventory Number:* K03.168*Plates:* 29, 39b*Identification Number:* 04TR16U13stn01*Photograph:* 05dpcs0834*Inscription Fragment:* —*Description*

Fragment with nodule pattern. Length: 6.1 cm.

Found 2 July 2004 in the destruction layer in Trench 16 (unit 13).

Breaks are through the relief. The surface is well preserved, though blackened.

*Discussion*

The fragment shows the same checkered nodule pattern seen on other fragments attributed to lion mane. Two edges of the fragment, one of the long edges and the shortest broken edge, preserve small curved, incised lines with smoothed relief areas beyond. The fragment thus obviously belonged to a narrow section of mane (or else the animal body in general) between two other body parts. Besides a lion, the fragment could have belonged to the small statue of the bird of prey discussed below (cat. no. 10). A similar nodule pattern is used on the chest of a bird of prey said to be from Anatolia.<sup>103</sup>

## 3.15. Fragment of Lion Mane

*Site Inventory Number:* K03.168*Plates:* 29, 40a*Identification Number:* 03TR11U04stn07*Photograph:* 06dpnk0210*Inscription Fragment:* —*Description*

Small fragment with nodules and smoothed section. Length: 3 cm.

Found 19 July 2003 in the rubble fill in the west part of Trench 11 (unit 4).

The fragment is broken through the relief on all sides. The surface is well preserved.

*Discussion*

The fragment shows a small part of the straight edge of a nodule-patterned section and part of the smoothed section beyond. The nodule patterning suggests that it belonged to the mane of a lion.

<sup>103</sup> Bird of prey statue, said to be from Anatolia, red andesite, eighth–seventh century B.C., height 38.5 cm, Lipchitz Collection (Prayon 1987: 210, cat. 75, pl. 18f).

## POSSIBLE FRAGMENTS FROM A LION (CAT. NO. 3.16–18)

Three further fragments may belong to the front parts of lions.

## 3.16. Fragment Fringed with Dentils Resembling Lion Mane

*Site Inventory Number:* K03.168

*Plates:* 29, 40b

*Identification Number:* 03TR11U03stn06

*Photograph:* 05dpnk0206

*Inscription Fragment:* —

*Description*

Rectangular fragment possibly of edge of lion body part. Length: 5.0 cm; width: 2.8 cm.

Found 14 July 2003 in rubble fill in the center of Trench 11 (unit 3).

The fragment is broken through the relief on three sides and along the incised line bordering the dentils or nodules on one edge. The surface is damaged on one end of the smoothed face of the fragment. Two dentils or nodules are fully preserved. A third has broken off.

*Discussion*

The largest part of the fragment is a smooth section with a convex curved surface. This smooth area is bordered by dentils. Although slightly more elongated than the nodules securely identified as lion mane parts, two factors suggest that this fragment may also belong to that group. First, the dentils have the same slightly squared form, unlike other dentil fringes described below (e.g., cat. no. 3.19). Secondly, the broken edge of the nodules shows traces which suggest that there was another attached row of similar nodules beyond.

## 3.17. Fragment Fringed with Dentils Resembling Lion Mane

*Site Inventory Number:* K03.168

*Plates:* 29, 40c

*Identification Number:* 04TR16U13stn02

*Photograph:* 05dpnk0214

*Inscription Fragment:* —

*Description*

Fragment possibly showing part of a lion's body. Length: 3.6 cm; width: 3.5 cm.

Found 2 July 2004 in the destruction layer above the pavement in Trench 16 (unit 13).

The fragment is broken along the edge of the nodules and through the relief on all other edges. Two nodules are preserved and there are traces of another.

*Discussion*

The fragment shows a smoothed section with three facets, bordered by a row of dentils or nodules. The shape of the dentils corresponds to that seen in the fragments securely attributed to the mane of a lion. Another row of nodules may have been shown beyond that preserved.

## 3.18. Fragment with Feathered Shapes

*Site Inventory Number:* K03.168

*Plates:* 29, 41a

*Identification Number:* 03TR11U04stn08

*Photograph:* 06dpnk0219

*Inscription Fragment:* —

*Description*

Small fragment from decorative embellishment. Length: 3.9 cm

Found 19 July 2003 in rubble fill in the western part of Trench 11 (unit 4).

The fragment has broken off from the background along the outlines of the relief and is broken through the relief at one end. Parts of the surface of the main plume-like features have broken off at this end. A small part of the background or another layer of the “plume” shown in lower relief is preserved along the outer curving edge.

*Discussion*

Shown are two overlapping claw-like shapes with ends hooked in the opposite direction. Two other small flame-like appendages are shown in a row behind the hooked end of the outermost overlapping “claw” in a manner resembling a crest. The remains attached to the outer edge of this “claw”-like element could originally have extended to a flame-like tip.

The element represents a decorative flourish and though it resembles in some ways a “claw” and a “plume-like crest,” the closest parallel is the feathered “beard” shown on the large portal lions from Göllü Dağ.<sup>104</sup> The fragment is the right size to have belonged to such a feathered beard of the small relief lion, although no join can be made.

## FRAGMENTS OF HUMAN OR BEAST BODY PARTS (CAT. NO. 3.19–23)

Five fragments show curving contours which suggest they belong to parts of either human or animal figures. Joining pieces would be necessary to more securely identify the pieces.

## 3.19. Dentil-fringed Drapery and Part of a Foot(?)

*Site Inventory Number:* K03.168

*Plates:* 29–30, 41b, 65–66, 95

*Identification Number:* 03TR11U08stn13

*Photograph:* 05dpnk0316

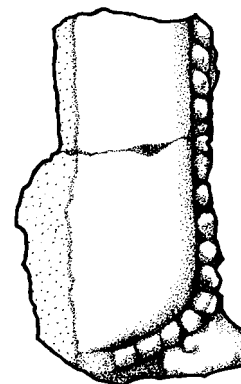
*Inscription Fragment:* —

*Description*

Two joining fragments possibly from a human figure. Length: 9.5 cm; maximum width: 6.0 cm. Length of part of foot shown: 2.6 cm. Estimated length of potential foot: 4 cm.

Found 22 July 2003 in burnt debris above the pavement in Trench 11 (unit 8).

The joining parts clearly show the different colors produced by the fire: one is blackened, the other red. The fragment is partly broken along the edge of the relief element. This is clearest along one of the long edges showing the dentil fringe. One of the short ends of the fragment is broken through the relief. The other long side appears to have broken along a line in the relief, rather than along the edge of the relief element. The depth of the break shows that it snapped off the side of another relief element of about equal depth, not off the surface of the background field.

*Discussion*

The fragment shows a length of what could be drapery, smoothed, with a convex curve and fringed with dentils. At one corner of the fragment, a plastic element protrudes, which resembles the heel and instep of a foot. Traces of an incised line along the underside of this

<sup>104</sup> On Göllü Dağ lions, see footnote 96.



foot show that there was no further extension of this element. This could, therefore, represent the sole of the foot. A part of this element did extend further left (as shown), however, and has broken off. If it is a foot, this would be the toes.

The shape and dentil fringing of the part tentatively identified as “drapery” are paralleled in the depictions of costumes with fringed split skirts, which are often shown covering the back legs of figures stepping forward (cf. the fringed element also identified as drapery in cat. no. 3.5). One is tempted to see the lower part of a split, fringed skirt draping the rear leg of a figure opposing that of Catalog No. 3.5 (see G. Summers’ discussion on p. 65 and pl. 65).

Problems with this identification are first, that the size of the heel and instep suggest a foot smaller than the others from the relief group (cat. no. 3.3). Second, it is unusual for the fringed split skirt described above to extend to the floor behind the foot. Usually, they are shown terminating above the ankle. On the other hand, it is possible for the feet to differ in size and for the drapery to extend to the ground.<sup>105</sup> Another problem is the thick break along the edge of the fragment, opposite the dentil fringe. This suggests the element was shown immediately next to (and touching) another thick part of relief or the frame of the panel. While this would not preclude its belonging to a human figure, the rear edge of the draped thigh identified in Catalog No. 3.5 does not show any indication that the lower part would have been joined to another thick relief element in the same way. This suggests that the fragment does not belong to a figure which is symmetrical to that other postulated figure.

### 3.20. Limb-like Fragment

*Site Inventory Number:* K03.168

*Plates:* 29, 42a

*Identification Number:* 03TR11U04stn12

*Photograph:* 06dpnk0220

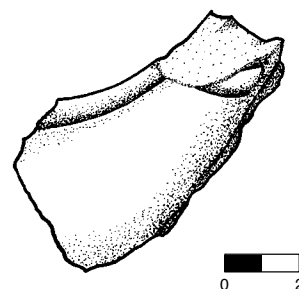
*Inscription Fragments:* —

#### *Description*

Fragment perhaps belonging to part of a body. Length: 8.0 cm; width: 2.2–4.7 cm.

Found 19 July 2003 in rubble fill in the west part of Trench 11 (unit 4).

The fragment is broken along the line of the relief on two sides and through the relief at both ends. Part of the surface at one of the ends is broken, but otherwise the surface is well preserved, with a small patch of white encrustation.



#### *Discussion*

The fragment shows a curving and tapering form, the surface of which is smoothed and curved. A simple molding runs along one side and more detailing distinguishes one end of the fragment. The general form resembles a thigh or part of an arm. The quality of the detailing resembles the linear decorations sometimes shown on limbs of beasts such as lions in Neo-Hittite reliefs, for instance, at Carchemish, as well as in the Ankara orthostat reliefs (pl. 80b).

<sup>105</sup> For the length of drapery, compare a relief from the Great Staircase at Carchemish of which only the lower part is now preserved in Ankara, Anatolian Civilizations Museum inventory numbers 57 and

147, eighth century B.C., basalt, height unknown (Orthmann 1971: 499, Karkemis Ba/6, pl. 22c).

## 3.21. Limb-like Fragment with Dentilated, Cuff-like Band

*Site Inventory Number:* K03.168

*Plates:* 29, 42b

*Identification Number:* 03TR11U03stn03

*Photograph:* 05dpmk0313

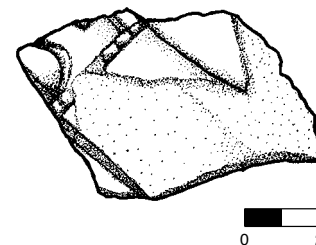
*Inscription Fragment:* —

*Description*

Fragment perhaps belonging to the body of a human or beast. Length: 7 cm; width: 6 cm.

Found 19 July 2003 in rubble fill in the central part of Trench 11 (unit 3).

The fragment preserves the edges of a form and parts of the background. The ends of the relief are broken, as is part of the surface.

*Discussion*

The fragment shows a wrist-like form. A smooth arm-like section with sharply finished edges and a slight curve through its length terminates in a border of dentils. The preserved part of the surface of the arm shows that it was lightly beveled. Beyond the dentilated cuff are the remains of another element, the edges of which follow the line of the arm section. This area is detailed with incised lines: on one side is a right-angled mark and on the other side is a crescent mark.

The identification of the element depicted remains problematic. The shape would make sense as a wrist, like those of the griffin demons shown as supporting caryatids in a number of media (see cat. no. 3.6), but the hand would be far larger than the other hands represented among the relief fragments (cat. no. 3.4–5). The incised lines do not match markings seen on the hands of the caryatid griffins either, so it may not have been a hand that was shown. The dentilated cuff at least does suggest that it is a junction between two parts.

## 3.22. Elbow-like Fragment with Engaged Thumb-like Part

*Site Inventory Number:* K03.168

*Plates:* 29, 43

*Identification Numbers:* 03TR11U08stn09, 03TR11U08stn12

*Photograph:* 05dpcs0820

*Inscription Fragment:* —

*Description*

Two fragments possibly showing part of an animal body. Length: 10.5 cm maximum.

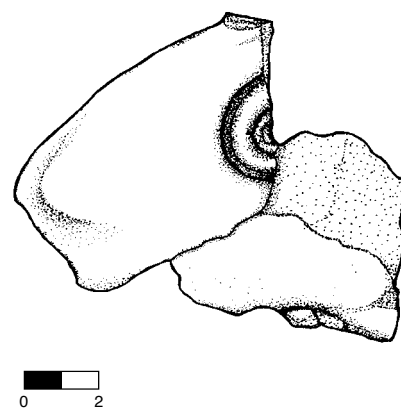
Both joining parts were found on 20 July 2003 in the burnt debris above the pavement in Trench 11 (unit 8), about 2 or 3 m from the south section.

The fragment is broken along the edge of the relief in two places. Otherwise, it is broken through the relief and part of the surface of the fragment with the thumb-like detail is broken.

*Discussion*

The joining fragments show an elbow-like contour with an incised curved line, only a small part of which now remains. Along one edge (the bottom, as illustrated) is the end of another element which is engaged to the elbow, and which resembles a thumb in shape. It tapers toward the end, where it terminates in a nodule. On the other side of the fragment (the top, as illustrated) is a broken stump, showing that the relief element flared out from this point.

The contour suggests that the element shown was part of an animal body and the incised curve finds parallels in the decoration of animal body parts in reliefs from Carchemish and Ankara (see cat. no. 3.20). The size of the fragment would be suited to part of the lion or griffins bodies (if the latter did not have human bodies). However, the shape of the contour and the thumb-like element are difficult to parallel.



### 3.23. Elbow-like Fragment

*Site Inventory Number:* K03.168  
*Identification Number:* 04TR16U13stn05  
*Inscription Fragment:* —

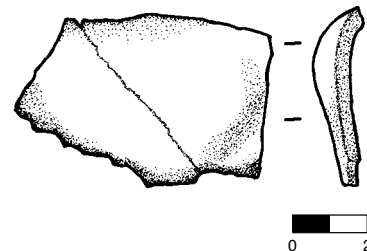
*Plates:* 29, 44a  
*Photograph:* 05dpnk0311

#### *Description*

Two fragments possibly showing part of an animal body. Length: 6.5 cm; width: 4.5 cm.

Found 3 August 2004 in the destruction layer in Trench 16 (unit 13).

The two pieces were found together. The fragment popped off the surface of the block and is broken partly along the edge of the relief on one side and through the relief on the other sides. The back of the fragment is concave in shape. The surface shows damage along the edges and the edges are also discolored from burning.



#### *Discussion*

The fragment shows a contour resembling that shown on Catalog No. 3.21 but is smaller and its orientation unknown. As well, there are no clear remains of an incised curved line on this fragment. At both of the shorter ends of the fragment, the edges which have been broken through show that a shallow relief arm extended from the end opposite the elbow and that another expanse was shown beyond the elbow. One can surmise from this that the fragment broke off from the edge of a relief body and shows the contours of a body part (muscles?) occurring close to the edge of the body.

## VEGETAL ORNAMENT (SACRED TREE?) (CAT. NO. 3.24–30)

Seven fragments of relief are attributable to vegetal ornament. Most (six) of the fragments belong to undulating branches of varying thicknesses fringed along both edges with small dentils. The largest fragment shows part of a node where two of these branches meet. Another shows a terminal bud. These two fragments suggest that all belong to a “sacred tree” or a “tree of life,” as it is sometimes called, which may have had thicker branches at the bottom and thinner ones toward the top. The fragments show that all the branches tapered toward the tips.

### 3.24. Fragment with Vegetal Node and Extending Dentilated Tendrils

*Site Inventory Number:* K03.168  
*Identification Numbers:* 03TR11U08stn31, 04TR16U04stn01  
*Inscription Fragment:* —

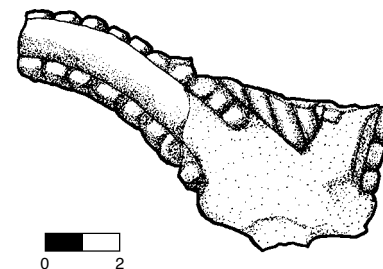
*Plates:* 29, 44b  
*Photograph:* 05dpnk0113

#### *Description*

Two joining fragments showing part of a vegetal element. Length: 10 cm maximum. Width of tendril: 1.8–2.3 cm. Width of node: 4.5 cm.

The fragment of tendril (03TR11U08stn31) was found 29 July 2003 in the burnt debris above the pavement in Trench 11 (unit 8). The fragment carrying the node relief (04TR16U04stn01) was found 19 July 2004 in fill in Trench 16 (unit 4).

The piece has popped off the surface of the block along the edges of the tendrils and was broken through the relief in places. The surface of the node where the tendrils meet the stem is broken.



#### *Discussion*

The fragment shows two stumps of the branches of a plant meeting. The branches, which are fringed with dentils along both edges, curve up and away from the center. Cupped between the two meeting branches are a cluster of

incised lines that recall the bottom point of a palmette. They surely represent leaves at a node along a plant stem. The meeting of two identical branches indicates a symmetrically composed plant and is paralleled in a number of representations of sacred trees.

### 3.25. Terminal Bud Fragment

*Site Inventory Number:* K03.168 *Plates:* 29, 45a  
*Identification Number:* 04TR16U06stn01 *Photograph:* 05dpcs0722  
*Inscription Fragment:* —

#### *Description*

Fragment from the terminal end of a plant. Height: 3.7 cm; width: 3.1 cm.

Found 24 July 2004 in fill in Trench 16 (unit 6).

The fragment has broken off the surface of the block around the edges of the bud and broken through the stem just below the bud.



#### *Discussion*

Shown is a terminal part of a plant, with two volute leaves cupping a cluster of tiny nodules representing a cone or a flower bud. Although no join has been found, the fragment may have terminated one of the dentilated tendrils or it may have terminated the central stem.



### 3.26. Dentilated Tendril

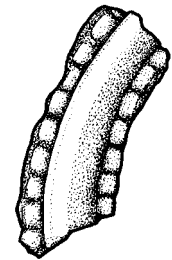
*Site Inventory Number:* K03.168 *Plates:* 29, 45b  
*Identification Number:* 03TR11U08stn15 *Photograph:* 06dpmk0231  
*Inscription Fragment:* —

#### *Description*

Part of a plant branch. Length: 6.8 cm; width: 2.0–2.6 cm.

Found 22 July 2003 in the burnt debris above the pavement in Trench 11 (unit 8).

The fragment broke off the surface of the block along the edges of the tendril and both ends of the tendril have broken off.



#### *Discussion*

Represented is a curving section of a branch with nine dentils along the outside edge and seven along the inside. This fragment of branch is thicker than those stemming from the node described above (cat. no. 3.24). It could, therefore, have belonged to a lower set of branches on a sacred tree.



## 3.27. Dentilated Tendril

*Site Inventory Number:* K03.168  
*Identification Number:* 03TR11U08stn01  
*Inscription Fragment:* —

*Plates:* 29, 46a  
*Photograph:* 06dpnk0232

*Description*

Part of a plant branch. Length: 4.3 cm; width: 1.6–2.2 cm.

Found 20 July 2003 about 2 or 3 m from the south section of Trench 11, in the burnt debris above the pavement (unit 8).

The fragment has broken off the surface of the block along the edges of the relief and both ends of the branch have been broken off.

*Discussion*

The piece shows a curving part of a plant branch fringed with seven dentils on both sides. The branch is thinner than that emanating from the node (cat. no. 3.24) and could have belonged to a higher set of branches or farther out toward the tip of a branch.

## 3.28. Dentilated Tendril

*Site Inventory Number:* K03.168  
*Identification Number:* 04TR14U03stn01  
*Inscription Fragment:* —

*Plates:* 29, 46b  
*Photograph:* 05dpnk0301

*Description*

Small part of a plant branch. Length: 2.9 cm; width: 1.9 cm.

Found 24 July 2004 in a robber's pit in the northwest corner of the Monumental Entrance in Trench 14 (unit 3).

The fragment has broken off the background along the edges of the branch and the ends of the branch have broken off.

*Discussion*

Shown is a small piece of a curved tendril fringed with dentils, identical to those described above, but smaller. Three dentils are preserved on each side.

## 3.29. Dentilated Tendril

*Site Inventory Number:* K03.168  
*Identification Number:* 03TR11U04stn14  
*Inscription Fragment:* —

*Plates:* 29, 46c  
*Photograph:* 05dpcs0721

*Description*

Small part of a plant branch. Length: 1.8 cm; width: 0.9–1.4 cm.

Found 20 July 2003 in rubble fill in the west part of Trench 11 (unit 4).

The fragment has broken off the background along the edges of the element and the ends of the branch have broken off.

*Discussion*

Shown is a small piece of tendril fringed with dentils, like those described above. This fragment is thinner and more sharply tapered than the others, suggesting it came from near the tip of a branch. Five dentils are preserved along the outer curving edge and three along the inner edge.

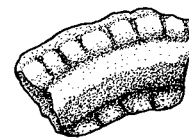
## 3.30. Dentilated Tendril

*Site Inventory Number:* K03.168*Plates:* 29, 47a*Identification Number:* 05TR17U11stn01*Photograph:* 05dpcs0712*Inscription Fragment:* —*Description*

Small part of a plant branch. Length: 4.7 cm; width: 2.5 cm.

Found 18 June 2005 in a pit in the northwest part of Trench 17 (unit 11).

The fragment has broken off the background along the edge of the relief and both ends of the branch have been broken off.

*Discussion*

The fragment represents another part of a curving plant branch decorated along the edges with small dentils. This fragment is as thick as Catalog No. 3.25 and could also have belonged to a lower layer of branches. Eight dentils are preserved on the outer, curving edge and four along the inner edge.

Parallels for sacred trees with undulating branches and similarly styled terminal buds can be seen in terra-cotta architectural plaques from Pazarlı and Gordion, where they are flanked by rampant ibexes.<sup>106</sup> Dentil-fringed branches are more difficult to find parallels for. Similarly fringed undulating tendrils are used for tails of mythological beasts in sculptures from Tell Halaf, showing that the basic scheme of representation was used elsewhere.<sup>107</sup> A sacred tree with dentils fringing the branches, though only along one side, can be seen in the center of a fragmented ivory comb from Gordion.<sup>108</sup> The tree there is shown flanked by a griffin and a sphinx. Such trees are often shown flanked by beasts and this may have been the case in the Kerkenes relief, but it is also possible for men and man-like demons to be shown flanking vegetal elements of different forms. There are also examples in ivory of vegetal ornament being used as fill in the background, behind figures as well as vegetation extending down from the tail of a winged disk.<sup>109</sup>

## PARTS OF ANIMALS OR VEGETATION (CAT. NO. 3.31–36)

Six fragments are from organic elements, but it is not clear whether they are animal or vegetable. The fragments are divided into two groups: those resembling palmettes or wings, and those fringed with dentils.

## PALMETTE-LIKE FRAGMENTS (CAT. NO. 3.31–34)

Four fragments show forms that recall palmettes. The forms find parallels with depictions of wings of mythological creatures, vegetal ornament, or feline muzzles, and the Kerkenes fragments may have been used in depictions of more than one of these sorts of elements.

<sup>106</sup> A relief-molded architectural terra-cotta from the acropolis of Gordion showing two ibex flanking a sacred tree, in Gordion Museum, sixth century B.C.(?) (Åkerström 1966: 148–49, pls. 84.4, 85.3; Akurgal 1943; Prayon 1987: 221, cat. 195, pl. 37d; Sams and Temizsoy 2000: 38, fig. 71 [with alternative earlier dating]). Similar depiction on a painted architectural terra-cotta from Pazarlı, now in Ankara, Anatolian Civilizations Museum, sixth century B.C.(?), height 44 cm (Åkerström 1966: 165–66, pl. 88.1–4; Akurgal 1943; Koşay 1941: pl. 31; Ankara Museum Guide 1998: 184, fig. 305). Also on Anatolian architectural terra-cottas, see Summerer in press; Summers 2006a.

<sup>107</sup> For example, the portal figure of a birdman with scorpion tail referenced in footnote 92.

<sup>108</sup> Fragmented ivory comb from the citadel of Gordion, in Ankara, Anatolian Civilizations Museum, eighth–seventh century B.C.(?) (Prayon 1987: 219, cat. 177, pl. 33e–f).

<sup>109</sup> For vegetal ornament in the background, behind a ram-headed sphinx, see an ivory plaque from Nimrud in Baghdad Museum (Mallowan 1978: 42, fig. 41). For vegetation extending from the tail of a winged disk, see the Nimrud ivories referred to in footnote 82.

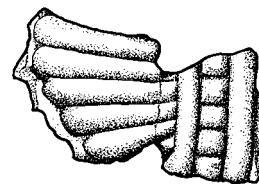
## 3.31. Palmette-like Fragment Emanating from Plain and Dentilated Bands

*Site Inventory Number:* K03.168*Plates:* 29, 47b*Identification Numbers:* 03TR11U08stn07, 03TR11U08stn05*Photograph:* 05dpcs0808*Inscription Fragment:* —*Description*

Two fragments from a junction of two parts on an animal or plant body. Height: 3.8 cm; width: 7.0 cm.

Both fragments were found 20 July 2003 2 or 3 m from the south section of Trench 11 in the burnt debris above the pavement (unit 8).

The palmette-like fragment is partly broken along the line of the relief and had snapped off one side of the banded fragment. That fragment is broken through the relief decoration. Part of the leaves of the palmette have broken off. Parts of the background are preserved along the edge of these leaves.

*Discussion*

The fragments join to show a wing or palmette-like element stemming perpendicularly from a series of banded moldings. At least six, and perhaps seven, leaves or feathers were shown. There are three bands that alternate between plain bands and a row of dentils or nodules. The banded part curves over slightly at one end (the bottom, as illustrated), as if running onto a shoulder.

The orientation of the fragment is unclear. Similar bands border the wings of genies and birds shown on the Urartian relief-carved column base from Kef Kalesi.<sup>110</sup> The wing or palmette-like part also recalls wing parts, such as those on the griffin-headed demons in orthostat reliefs from Carchemish.<sup>111</sup> It is possible that the palmette-like ornaments among the Kerkenes relief fragments also come from the wings of beasts. However, the shape of the wing would differ from those shown on the Kef Kalesi base and it is difficult to find any parallels for a wing border that is so perpendicular to the feathers. Also, if they are feathers, they lack the finely made central grooves of the wing of the winged disk (cat. no. 3.1).

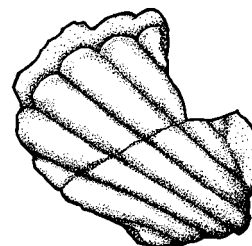
## 3.32. Palmette-like Fragment

*Site Inventory Number:* K03.168*Plates:* 29, 48a*Identification Number:* 03TR11U08stn04*Photograph:* 06dpnk0202*Inscription Fragment:* —*Description*

Two joining fragments forming part of a wing? Length: 7.5 cm; width: 5.8 cm.

Found 20 July 2003 about 2 or 3 m from the south section of Trench 11 in the burnt debris above the pavement (unit 8).

The fragment is broken in half along a diagonal line. It has broken off the surface of the block mostly along the outline of the relief. A small part has broken off along one side. Parts of the background are preserved along the edges. There is a small patch of surface damage on one edge, where the leaf or feather elements taper in, which could originally have carried a bordering element.



<sup>110</sup> For the Kef Kalesi base, see footnote 86.

<sup>111</sup> For example, an orthostat from the Herald's Wall at Carchemish showing winged griffin men, now in Ankara, Anatolian Civilizations

Museum inventory number 96, ninth or eighth century B.C., basalt, height 1.17 m (pl. 81d; Orthmann 1971: 504, Karkemis E/5, pl. 26d). Here pl. 81b.

*Discussion*

The fragment shows a palmette-like element with seven leaves or feathers (only a small part of the seventh is preserved). The form of the leaves/feathers is similar to those on the fragment described above (cat. no. 3.30), but the whole is slightly larger and has a different shape. The surface has a slight convex curve. The edge of the fragment curves rather than flaring to a point and the leaves/feathers do not emanate straight out from an edging element. If there was any bordering element like that of Catalog No. 3.31, it may originally have run across a corner of the fragment, diagonally to the leaves/feathers.

## 3.33. Palmette-like Fragment

*Site Inventory Number:* K03.168

*Plates:* 29, 48b

*Identification Number:* 03TR11U04stn11

*Photograph:* 06dpnk0209

*Inscription Fragment:* —

*Description*

Fragment showing the edge of a wing? Length: 4.3 cm; width: 4.6 cm.

Found 19 July 2003 in rubble fill in the west part of Trench 11 (unit 4).

The fragment preserves the outline of the relief on one edge, but it is mostly broken through the relief.

*Discussion*

Shown is part of the outer edge of a palmette or wing element, preserving five leaves or feathers. Part of the background is attached to the outer edge of the element.



## 3.34. Palmette-like Fragment

*Site Inventory Number:* K03.168

*Plates:* 29, 49a

*Identification Number:* 03TR11U09stn01

*Photograph:* 06dpnk0203

*Inscription Fragment:* —

*Description*

Fragment of a wing or muzzle? Length: 3.5 cm; width: 3.2 cm.

Found 6 August 2003 in a robber's pit in the northwest part of Trench 11, 2 m from the west section and 3 m from the north section (unit 9).

The fragment is broken along the outline of the relief on three sides and through the relief where the leaves taper in. Parts of the background fringe the outer edges of the leaves.

*Discussion*

The fragment shows a small palmette-like element with four leaves. The whole piece has a slight convex curve. The quality differs from the other palmette-like elements already described. It is possible that this fragment belonged to a different part of the relief. Besides wings, elements that resemble palmettes often formed the muzzles of felines (cf. the muzzle of cat. no. 3.9). If this fragment did belong to the muzzle of a beast, however, it would have been shown considerably larger than the lion represented by Catalog No. 3.9.



## FRAGMENTS WITH DENTIL FRINGES (CAT. NO. 3.35–36)

Two fragments show arms with smoothed surfaces, which are fringed with dentils.

## 3.35. Curving Fragment with Dentil Fringe

*Site Inventory Number:* K03.168

*Plates:* 29, 49b

*Identification Number:* 03TR11U03stn04

*Photograph:* 06dpnk0216

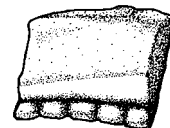
*Inscription Fragment:* —

*Description*

Edge of drapery or an animal? Length: 3.9 cm; width: 3.2 cm.

Found 19 July 2003 in rubble fill in the center of Trench 11 (unit 3).

The fragment is broken along the outline of the relief on the side with the dentils. The other breaks are through the relief. The surface of the main body is also broken.

*Discussion*

The piece of relief shows the edge of a plain, smoothed surface articulated with low facets, bordered with five dentils. The edge curves slightly. The dentils are similar to those shown fringing drapery (cf. cat. no. 3.5), the feline paw (cat. no. 3.8), and the branches attributed to a sacred tree (cat. no. 3.24–30). The relief is lower than that of the plant branches, however, suggesting that the fragment either belongs to drapery or to the edge of an animal's leg.

## 3.36. Fragment with Dentil Fringe

*Site Inventory Number:* K03.168

*Plates:* 29, 50a

*Identification Number:* 04TR16U13stn04

*Photograph:* 05dpnk0209

*Inscription Fragment:* —

*Description*

Possibly from the edge of an animal? Length: 4.2 cm; width: 2.5 cm.

Found 2 August 2004 in the destruction layer above the pavement in Trench 16 (unit 13).

As the fragment above, this one is broken along the outline of the relief on the edge with the dentils, and the other breaks are through the relief. The surface of the main body is also broken.

*Discussion*

Represented is a plain, smoothed section with a straight edge fringed with five dentils. The surface of the main section is now damaged, but a small preserved part shows that it had a slight convex curve. The dentils are different from those shown on Catalog No. 3.35. Rather than being rendered as though seen from the side, they are shown almost as if seen from above, more like the nodules seen on the lion shoulder and mane (cat. no. 3.12–17) and those between the two plain ribs engaged to the palmette-like form (cat. no. 3.31).

## OTHER SMALL RELIEF FRAGMENTS (CAT. NO. 3.37–44)

Ten fragments are classified as coming from other elements shown on the same or a related block. Of these ten, eight are from relief elements and two may have been part of the background. The fragments of relief elements grouped here are of various shapes and sizes, from small decorative details to plainer, smoother surfaces.

## 3.37. Slice Fragment with Ribbed Pattern

*Site Inventory Number:* K03.168

*Plates:* 29, 50b

*Identification Number:* 03TR11U08stn19

*Photograph:* 06dpnk0217

*Inscription Fragment:* —

*Description*

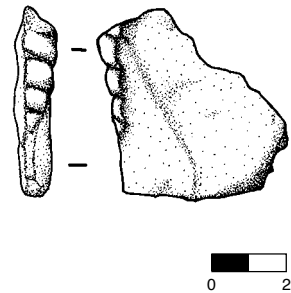
Thin slice from body of an animal? Length: 5 cm; width: 1 cm.

Found 22 July 2003 in the burnt debris above the pavement in Trench 11 (unit 8).

The fragment has broken off in the thin slice, preserving only a fraction of the decorated face.

*Discussion*

Shown are the remains of three ribs, which curve slightly. Other ribs may have flanked those preserved. The ribbing resembles that of the palmette-like fragments and the smaller palmette-like pattern on the muzzle of the lion (cat. no. 3.9).



## 3.38. Small Fragment with Curved Face and Incised Face

*Site Inventory Number:* K03.168

*Plates:* 29, 51a

*Identification Number:* 03TR11U04stn06

*Photograph:* 06dpnk0218

*Inscription Fragment:* —

*Description*

Fragment from the edge of an animal body? Length: 3.5 cm; width: 1.9 cm.

Found 19 July 2003 in rubble fill in the western part of Trench 11 (unit 4).

The fragment is broken along the outline of the relief at the edge of the smoothed face and through the decorated face. The surface of the smooth face is roughened, partly from weathering but partly also because it was not highly polished originally.

*Discussion*

The fragment is from the edge of a relief element, the smoothed face probably being an edge and the incised face being the front face. This indicates that the relief was relatively high.

Within the group of relief fragments found at Kerkenes, the closest parallels are found in the incised carving of the griffin and lion eyes. The fragment may have belonged to the edge of a body of a beast.

## 3.39. Fragment with Traces of Dentils(?)

*Site Inventory Number:* K03.168  
*Identification Number:* 04TR16U13stn03  
*Inscription Fragment:* —

*Plates:* 29, 51b  
*Photograph:* 06dpnk0213

*Description*

Possibly part of an animal or human body. Length: 3.5 cm; width: 2.4 cm.  
 Found 2 August 2004 in Trench 16 (unit 13).  
 The fragment is broken through the relief on all sides.

*Discussion*

A small plain fragment with a slightly faceted surface and two tiny wedge-shaped incisions at one edge. These incisions represent the initial parts of incised lines between details that have been broken off. Facets are found on fragments associated with the lion figure (cat. no. 3.17), so this one too could belong to the body of a beast.

## 3.40. Convex Edge (Edge of Torso?)

*Site Inventory Number:* K03.168  
*Identification Number:* 03TR11U08stn36  
*Inscription Fragment:* —

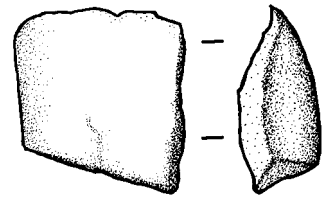
*Plates:* 29, 52a  
*Photograph:* 05dpcs0837

*Description*

Large fragment from the edge of a torso? Width: 4 cm; thickness of fragment: 1.8 cm.

Found August 2003 in the burnt debris above the pavement in Trench 11 (unit 8).

The fragment is broken along the outline of the relief on one edge and may preserve some of the original outline on another (the top, as illustrated). All other edges are broken through the relief element.

*Discussion*

The relief face is smoothed and curves up from one edge toward the broken edges. The form can be compared with the edge of the part resembling a torso in Catalog No. 3.5. It certainly comes from the edge of some relief element, but what this was remains unclear.

## 3.41. Fragment with Faceted Surface

*Site Inventory Number:* K03.168  
*Identification Number:* 03TR11U08stn20  
*Inscription Fragment:* —

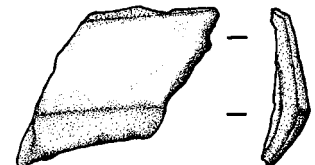
*Plates:* 29, 52b  
*Photograph:* 06dpnk0214

*Description*

Part of an animal body? Length: 5.8 cm; width: 4 cm. Width of middle faceted plane: 1.8 cm.

Found 22 July 2003 in the burnt debris above the pavement in Trench 11 (unit 8).

The fragment has broken off the background and all the edges are broken through the relief, preserving none of the outlines.

*Discussion*

The relief face is smoothed with shallow faceting into three parallel planes. The original width of the middle plane is preserved. Faceted planes are found on a fragment

associated with the lion's body (cat. no. 3.17) and it is possible that this fragment also belonged to an animal body. At any rate, the fragment indicates a distinctive angularity employed to model some elements within the Kerkenes reliefs.

### 3.42. Small Faceted Fragment

*Site Inventory Number:* K03.168

*Plates:* 29, 53a

*Identification Number:* 04TR16U06stn04

*Photograph:* 05dpnk0210

*Inscription Fragment:* —

#### *Description*

Fragment from the edge of a relief element? Length: 3.7 cm; width: 2 cm.

Found 22 July 2004 in the destruction layer above the pavement in Trench 16 (unit 6).

The fragment preserves two faceted planes of the worked surface. The outer preserved plane may have broken off very close to the outline of the relief.



#### *Discussion*

Shown are two smoothed faceted planes. Not enough is represented to identify whether the fragment broke off from a depiction of an organic body, such as a beast, or an inorganic element such as a border.

### 3.43. Fragment with Smoothed Surface

*Site Inventory Number:* K03.168

*Plates:* 29, 53b

*Identification Number:* 03TR11U00stn01

*Photograph:* 05dpnk0115

*Inscription Fragment:* —

#### *Description*

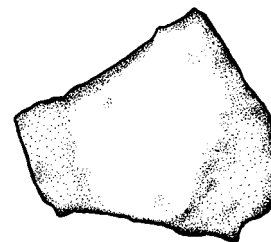
Part of the background? Width: 6.6 cm.

Found August 2003 near the surface of Trench 11.

Broken through the relief face on all edges.

#### *Discussion*

The fragment preserves part of a flat, smooth face and could represent part of the background of the relief.



### 3.44. Fragment with Smoothed Surface

*Site Inventory Number:* K03.168

*Plates:* 29, 54a

*Identification Number:* 04TR16U01stn01

*Photograph:* 06dpnk0211

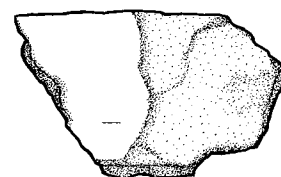
*Inscription Fragment:* —

#### *Description*

Part of the background? Width 7.2 cm.

Found 19 July 2004 in the topsoil of Trench 16 (unit 1).

Broken through the worked face on all edges.



#### *Discussion*

As above, the fragment preserves part of a very smooth, flat face, and may have come from the background of the relief.

## DISCUSSION: RELIEF-DECORATED BLOCKS

The closest parallels for relief-carved blocks are decorated column bases, such as fragmentary reliefs attributed to column pedestals from Ephesos and another large pier base from Kef Kalesi in Urartu.<sup>112</sup> Both depict images related to cult, though in quite different ways. Other parallels are two relief-carved pillar blocks from Phrygian sites: one from Mihaliççık, now in the Eskişehir Museum, and another from Daydalı, in the Afyon Museum (pl. 79c).<sup>113</sup> The first has two decorated sides and shows a rider on one side and a (female?) votary on another. A third face is worked, but left smooth, while the back is rough. The second has three decorated sides, all of which show griffin-headed demons. It is closer in size to the proposed dimensions of the Kerkenes block, though taller and narrower. Technically and stylistically, the reliefs on both have more in common with the Kerkenes statue (cat. no. 1) than with the small Kerkenes reliefs. This is particularly evident in the ribbed drapery shown on figures on both pillars. The functions of those pillars are not yet understood.<sup>114</sup>

In terms of iconography, the Kerkenes relief-carved block is closest to the pillar from Daydalı and the Kef Kalesi pier base, which both depict symmetrically arranged genie figures. The pier base from Kef Kalesi also carries an inscription (in cuneiform) on the top edge of a framing element bordering the block. Unlike that Urartian block, however, the Kerkenes block does not seem to have functioned as a column base. It would have been too small for a massive column; the diameter would have had to be under 0.50 m. In addition, if the bolster capital does belong, the long, narrow cutting on its top is not suited to securing a column. The Phrygian pillars are both worked on three sides and even if freestanding, they had principal viewing sides. These and the Kerkenes block may have functioned as bases for other elements or formed parts of monumental pillar steles.

It is notable in the entries on the individual fragments that many parallels are to be found among the monumental orthostat reliefs that adorned passages and facades of the Luwian and Aramaean “Neo-Hittite” cities farther east. Winged disks, griffins, griffin demons, confronting figures, lions, and sacred trees are frequently represented in these larger reliefs, although there they are often a complement to the main programs of festive processions. It is not only the subjects, however, but stylistic details in the Kerkenes reliefs that are remarkably similar to those employed in various Neo-Hittite reliefs. Again, there are no direct parallels, various individual details being akin to those shown on reliefs from a variety of sites. Crosses on lion shoulders are seen on portal lions from both Zincirli and Sakçegözü. The lion ear (cat. no. 3.9, p. 35) is closest to that shown on the portal lion from Göllü Dağ, as is the small plume-like fragment (cat. no. 3.18, p. 40), which could be part of the fringe of a lion’s mane. The nodule pattern used for the lion mane at Kerkenes is also used on the backs of the front legs of the Göllü Dağ lions and is used for the fill of other elements at Karatepe. The rosette decorating the center of the winged disk (cat. no. 3.2, p. 27) recalls one of the orthostat reliefs from Sakçegözü. The graphic, linear rendering of body parts such as eyes is similar to that used in a number of reliefs, but the quality of some of the incised lines is particularly similar to that seen in reliefs from Maraş.<sup>115</sup> These reliefs also show dentilated fringes on drapery that strongly recall those in the reliefs from Kerkenes.<sup>116</sup>

Parallels are not restricted to Neo-Hittite public reliefs. Similar motifs are known from monumental sculpture from farther west, such as the Ankara orthostats and the Daydalı pillar reliefs, both of which have long been considered to represent the adoption of Neo-Hittite visual traditions in early Phrygian art. Other details like the undulating branches and the terminal bud are best paralleled in non-stone items from Phrygia, such as architectural terra-cottas from Gordion and Pazarlı. And importantly, the themes and various decorative details were widely used in smaller portable arts, such as bronzes and ivories. The linear style, the nodule lion mane fill, the winged disk, and the mythological creatures are all found in ivories from Nimrud, Urartu, and Gordion.<sup>117</sup> Many of the ivory plaques from Urartu and Nimrud were used in the decoration of furniture parts and indicate a standard repertoire of images associated with the decoration of supports, from which the decorations for the block at Kerkenes, possibly a supporting base, may have been drawn.

<sup>112</sup> Ephesos fragments from column pedestals, for example, the “Sleeping Head,” 550–500 B.C., marble, height 19 cm, London, British Museum B 89 (Muss 1994: 35–36; Picón 1988: 222, pl. 48; Pryce 1928: 47–49, B 89, pl. 4; and now Jenkins 2006). For the Kef Kalesi base, see footnote 86.

<sup>113</sup> On the Mihaliççık pillar, see footnote 53; for the Daydalı pillar, see footnote 87.

<sup>114</sup> Friedhelm Prayon (pers. comm. 2005) indicates that there is no evidence to confirm their use as bases.

<sup>115</sup> Many examples in Bonatz 2000. See in particular the grave stele of Tarhunpiya, from Maraş, now in Paris, Louvre AO 19222, seventh century B.C., basalt, height 75 cm (Akurgal 1968: 128, pl. 29; idem 2001: 264, fig. 180; Bonatz 2000: 22, C 65, pl. 22; Orthmann 1971: 528, Maras D/4, pl. 48d).

<sup>116</sup> Compare the stele noted above and several other examples in Bonatz 2000.

<sup>117</sup> For Nimrud ivories, especially those considered to be of Syrian style, see Barnett 1975; Mallowan 1978. For the Gordion ivory comb, see footnote 108.

This last point is important because the reliefs at Kerkenes may be described as belonging to a class of “orientalizing” art, when motifs familiar from rich eastern cities were applied in new display concepts within flourishing cities farther west. At Kerkenes, images drawn from the repertoire of the “east” have been applied to an unusual public monument.<sup>118</sup> The product is very likely a pedestal, and though it may have relatives within Phrygia, it stands apart from the decorated blocks known so far in the delicacy of the carving and in the details of form. The monument is significant not only in these respects, but also in its combination of “oriental” motifs together with the Phrygian inscriptions.

Unusual application does not necessarily mean that the Kerkenes reliefs long post-date the Neo-Hittite monumental reliefs and the little Urartian and Assyrian ivory carvings they recall. Establishing precise dating parameters is difficult, however. The comparisons with these monuments, in particular with the details of fringing, incised lines, and the styling of the griffin mane, point to an upper range somewhere in the eighth century B.C. The proposed destruction date of the Monumental Entrance, about 547 B.C., provides some indication of a lower parameter. The ears of the griffin head, it was noted, recall those of seventh-century B.C. “oriental” and “orientalizing” ornament. In general, the subjects and style of the reliefs may fit comfortably in the seventh or earlier sixth century B.C.

## OTHER SMALL RELIEFS

Among the fragments of sculpture from Kerkenes is a group of five small relief fragments (cat. nos. 4–8) related to those described above, but which could have decorated a separate structure. However, they are made of the same fine-grained sandstone characteristic of the inscribed and relief-carved block (cat. no. 3).

### 4. ROSETTE

SITE INVENTORY NUMBER:	—	PLATES:	29, 54b
IDENTIFICATION NUMBER:	05TR14U51stn01	PHOTOGRAPH:	06dpnk0215

#### DESCRIPTION

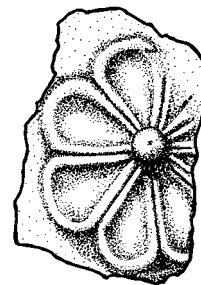
Fragmentary relief of rosette. Width: 6.9 cm maximum. Diameter of rosette: 6 cm. Thickness of whole fragment: 1 cm.

Found in 2005 in the fill in a pit cutting the wall of the north tower-like platform, in the northeast corner of Trench 14 (unit 51).

Broken through one side of the rosette. The fragment preserves part of the background around the rosette. Parts of the surface of the petals have broken off.

#### DISCUSSION

The rosette is the same size and style as that decorating the center of the winged disk, though here there are no traces of any wings or bordering molding. It was probably floating background decoration like the very similar rosettes on orthostat reliefs from Sakçegözü.<sup>119</sup> Similar filling ornament is often employed in backgrounds on orientalizing Corinthian pottery. Another possibility is that such rosettes decorated a border of a structure associated with the relief-carved block (cat. no. 3).



<sup>118</sup> This is not to imply that the terms “eastern” and “oriental” had meaning for the users; they are merely used here as short-hand terms. On the problems the term “orientalizing,” see Riva and Vella 2006.

<sup>119</sup> Two related orthostat reliefs from the city gate of Sakçegözü showing lion hunts with rosettes in the background, in Berlin,

Vorderasiatische Museum inventory number VA 971, and Ankara, Anatolian Civilizations Museum inventory number 1804, eighth century B.C.(?), basalt, height 1.17 m (Orthmann 1971: 532, Sakçegözü B/1 and B/2, pl. 51c and d respectively).

## 5. SINGLE ROSETTE PETAL

SITE INVENTORY NUMBER: — PLATES: 29, 55a  
 IDENTIFICATION NUMBER: 05TR17U11stn02 PHOTOGRAPH: 05dpcs0710  
 DESCRIPTION

Petal from rosette decoration. Length: 2.6 cm; width: 1.9 cm. Thickness of fragment: 1.1 cm.  
 Found 18 June 2005 in the fill of a pit in the northwest part of Trench 17 (unit 11).  
 The fragment is broken along the outlines of the petal.



## DISCUSSION

The petal is of the same size and style as those of the relief rosettes from Kerkenes and surely belonged to another rosette. It too may have decorated the background of a relief field, another part of the relief-decorated block or a related structure.



## 6. FRAGMENTS OF CURVED MOLDING

SITE INVENTORY NUMBER: — PLATES: 29, 55b  
 IDENTIFICATION NUMBERS: 03TR11U05stn03, 04TR16U14stn01 PHOTOGRAPH: 06dpnk0208  
 DESCRIPTION

Two joining fragments of a curving molding. Length: 7.9 cm; width: 1.5 cm.  
 Thickness of fragment: 1.1 cm.

One part (03TR11U05stn03) was found 14 July 2003 in rubble fill in the east part of Trench 11 (unit 5), and the other (04TR16U14stn01) was found 3 August 2004 in the fill in the northeast corner of Trench 16 (unit 14).

The two joining fragments are roughly equal in size. The whole broke off the background along the outline of the relief and both ends have broken off. Small parts of the background are attached to the edges and a small part of the surface is broken at one end.



## DISCUSSION

The piece is from a curving pipe molding. It is not clear whether the original element was a circle, but if so, it would have been about 8.4 cm in diameter.

## 7. FRAGMENT WITH CURVED MOLDING ON BACKGROUND

SITE INVENTORY NUMBER: — PLATES: 29, 56a  
 IDENTIFICATION NUMBER: 03TR11U04stn13 PHOTOGRAPH: 06dpnk0207  
 DESCRIPTION

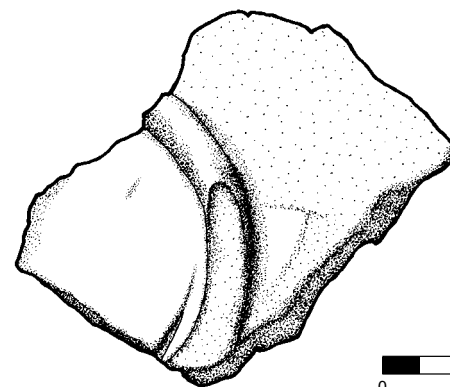
Large fragment of plain surface with curving relief molding. Length: 7.4 cm; width: 10 cm.

Found 19 July 2003 in rubble fill in the western part of Trench 11 (unit 4).

The fragment is broken from the surface of a block. Two-thirds of the surface of the relief molding is broken. There are traces of what may be a deliberately incised line near the most broken end of the molding.

## DISCUSSION

Shown is an expanse of the surface of a block and part of a curved molding. Like the molding described above (cat. no. 6), this too is a simple, curving pipe molding, but the quality of the molding differs. The surface of the molding is not as finely rounded as Catalog No. 6 and the



molding is also narrower. If it was part of a circle, however, it would have been of roughly the same diameter as that to which the other curving molding could have belonged.

### 8. FRAGMENT FROM MOLDING(?)

SITE INVENTORY NUMBER: — PLATES: 29, 56b  
 IDENTIFICATION NUMBER: 04TR16U08stn02 PHOTOGRAPH: 05dpmk0207

#### DESCRIPTION

Part of a molding? Length: 4.7 cm; width: 1.7 cm.

Found in 2004 in Trench 16 (unit 8).

The fragment has broken off the surface along the outline of the molding and both ends are broken off.



#### DISCUSSION

The piece certainly belongs to part of a relief feature and may have broken off from a molding. The stone is similar to that used for the other reliefs. The surface is rough and the quality of the carving in general suggests that the element was not a focus of attention.

## MISCELLANEOUS SCULPTURE (CAT. NOS. 9–10)

Two other fragments of sculpture found in the same area perhaps both belong to sculptures of animals. One (cat. no. 9) is the lower part of a small sculpture of a bird of prey. The other (cat. no. 10) is a peculiar, rough relief that could show a lion tail.

### 9. FRAGMENT FROM STATUE OF BIRD OF PREY

SITE INVENTORY NUMBER: K08.228 PLATES: 29, 57, 96  
 IDENTIFICATION NUMBER: 04TR14U15stn01 PHOTOGRAPHS: 05dpcs0926,  
 05dpcs0928, 05dpcs0931,  
 05dpcs0934

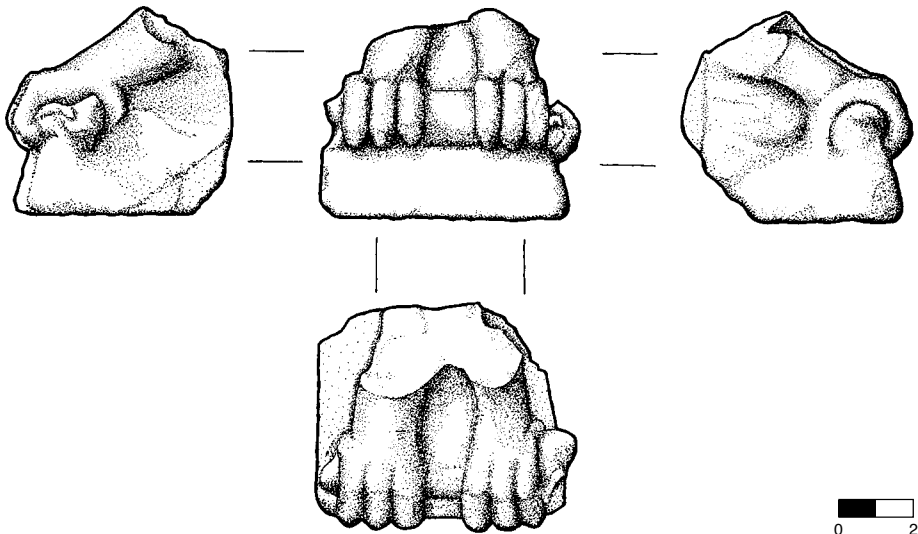
#### DESCRIPTION

Lower part of a statue of a bird. Height: 5.5 cm; length: 5.5 cm; width: 5.8–6.1 cm. Width of bird foot: 1.9 cm. Height of legs extant: 3.8 cm. Estimated height of bird: 25 cm.

Found 29 July 2004 in mud-brick and rubble collapse before the walls at the top of the entrance passage, just to the west of a large mass of vitrified stone in Trench 14 (unit 15).

The fragment has broken off at about the midpoint of the legs of the bird. The back of the fragment is also broken, indicating that it represents only the front of the lower part of the sculpture.

The object that the bird is shown holding is damaged on the right side. A small flake which broke off has been rejoined, but there is still a part missing from the far right of the object. A flake which broke off the front of the talon on the far right has also been rejoined, but there are broken edges along the edge of the flake leaving gaps between its edges and the surface of the talon. The surface of the other side of the feet is abraded, obscuring the details of the object the bird holds on that side.





Carved from a speckled sandstone. The texture of the sandstone is grainer than that used for the small reliefs and the bolster-decorated capital (cat. no. 12) and is closer to that of the life-size human figure (cat. no. 1). The underneath of the base on which the bird feet are shown is worked but left rough.

#### DISCUSSION

The fragment shows the lower extremities of a raptor such as a hawk or falcon, with a rod-like object grasped in its talons. The object protrudes farther out on the right than the left and the remains show that the right end curled up from below the talons to just behind the foot (pls. 57e, 96). The left side of the object is slightly damaged from weathering, but it is clear that it did not protrude far and was not highly articulated. Careful articulation of the object in general seems not to have been a priority and it is possible that the left side was truncated. The object could be a bone — an appropriate attribute for a raptor.

The feet are shown mounted on a small pedestal, the back of which is broken. The fragment could have broken off from a freestanding statue, but the figure could also have been engaged to another element. The roughly worked bottom of the base shows that if the latter were the case, then the front of the figure and its base protruded beyond the rest of the support.

Parallels for the Kerkenes raptor talons are found in a number of fragmentary, small stone statues of birds of prey from Gordion and Boğazkale.<sup>120</sup> Those raptor figures have been found in cult contexts and are interpreted as freestanding votive offerings to Matar. Many are larger than the Kerkenes figure. A fragmentary small alabaster statuette of a raptor from Gordion shows traces of a similar bone grasped in the bird's talons.<sup>121</sup> Because of this, it has been interpreted as a vulture, specifically the Lammergeier or “Bearded Vulture” (*Gypaetus barbatus*), which are the only species known to drop bones from a height in order to break them and access the marrow.<sup>122</sup> The Lammergeier, which resembles an eagle more than a vulture, is also known for its habit of washing itself in iron oxide rich pools, which stains its normally white breast feathers red.<sup>123</sup>

A possibility suggested already is that the bird was associated with the statue (cat. no. 1), perhaps being held in the figure's left hand. Materially, there are relationships between the two. The bird is carved from sandstone of the same texture and color, and its size is suitable, even if it is somewhat smaller than life-size. One can compare the relatively small sizes of the raptors held by Kybele in reliefs from Phrygia (pl. 76c).<sup>124</sup>

In terms of findspot, however, the relationship between bird figure and statue is weak. The bird feet were found in Trench 14, north of the statue fragments, farther up the passageway (pl. 3). The only other sculptural elements found in this trench were the wingless rosette (cat. no. 4) and a small part of a vegetal branch (cat. no. 3.28). It is possible that the fragment was moved during robbing, but the stratigraphy does not provide any clear indications of this. On the other hand, fragments of the vegetal tendrils were found spread from Trenches 14 to Trench 17, indicating the potential for wide scattering.

In terms of iconography, there are parallels for figures holding birds and staves in older Hittite and Neo-Hittite art.<sup>125</sup> Contemporary reliefs depicting either Kybele herself or her female votaries often show the figures holding birds of prey in one hand, but canonically, the figures are shown holding a shallow bowl in the other hand, not a staff or weapon.<sup>126</sup> The small pedestal shown under the talons of the bird would not preclude the bird being held by the figure, but it seems more likely that the figure was a separate freestanding statue like the other Phrygian region bird figures.

<sup>120</sup> For statues of birds of prey, see Mellink 1963–64; Prayon 1987: cats. 72–76.

<sup>121</sup> Alabaster statuette of a bird, headless, perched atop a bone from Gordion, S 60, height ca. 5 cm (thanks to the late Professor K. DeVries of the University of Pennsylvania for the information on this statuette). For another alabaster statuette of raptor from Gordion, see Sams and Temizsoy 2000: 54, fig. 115.

<sup>122</sup> Thanks to Doctor V. Ioannidou of METU for contributing the information on the “Bearded Vulture.”

<sup>123</sup> Thanks to Kerem Boyla for further information on the Lammergeier Vulture and other raptors in the area around Kerkenes.

<sup>124</sup> For the relief found in the Sangarios River near Gordion, see Prayon 1987: 203, cat. 15.

<sup>125</sup> See footnote 39.

<sup>126</sup> For raptors as an attribute of Kybele, with references, see Roller 1988.

## 10. POSSIBLE RELIEF OF LION TAIL(?)

SITE INVENTORY NUMBER: — PLATES: 58, 97  
 IDENTIFICATION NUMBER: 05TR17U15stn01 PHOTOGRAPH: 05dpcs1222

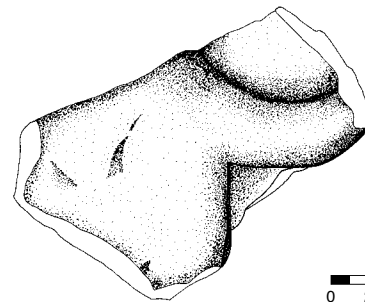
## DESCRIPTION

Fragment of rough relief carving. Height: 16.3 cm; width: 19.5 cm. Thickness of whole fragment: 3 cm. Depth of relief: 1.2–1.4 cm.

Found 26 June 2005 above the paving stones of Trench 17 (unit 15).

The fragment is broken through the relief and parts of the background field. The surface is roughly worked and appears unfinished. There are gouge marks on the surface and some weathering damage on the background surface in one corner.

Made from a coarse-grained sandstone that is very heavy and dense. The stone is close to that from which the lion head fragment is made (cat. no. 2) but seems denser and grayer.



## DISCUSSION

The fragment shows a flat relief element with a curved edge, from which a curving appendage projects. The edges and surfaces of the relief element are rudely carved. Bevels have been left along some edges. The upper edge of the curving appendage (as illustrated) is carved with a shallower slope and there is some weathering damage along the line of the edge. The other edge of the curving appendage is cut much more sharply.

The modeling, while crude, is plastic enough to suggest that the fragment belonged to a relief sculpture rather than geometric architectural decoration. One possibility is that the fragment depicts the tail of a feline, shown curling up from the rump in a manner very like the felines shown in the orthostat reliefs from around Ankara (pl. 80b). If so, the size of the fragment would allow a feline of about the same size as that suggested by the lion head fragment (cat. no. 2), and the two could both belong to a portal lion like those from Neo-Hittite sites such as Göllü Dağ, Malatya, Sakçegözü, and Zincirli, where the heads are shown in the round and the bodies in relief. In those cases, however, the relief of the lion bodies is higher. As well, the quality of the carving of this tail is far poorer than that of the more securely identified lion head fragment (cat. no. 2).

## SUMMARY AND COMMENTS

The sculpture from Kerkenes adds a great deal to a developing history of Phrygia during a period after the fall of Midas' Phrygian kingdom and during which, according to Herodotus, the Mermnad Lydians on the one hand and the Medes on the other controlled most of Anatolia. At this time, the city on Kerkenes Dağ may have been the new capital of an independent "Pterian" kingdom (see pp. 2–4 and Summers 2008). The architecture of the city, its extent, and its massive walls indicate the prominence of this little-known kingdom. The cache of monument remains from the Monumental Entrance not only enhances the impression of the city's grandiosity, but also crucially shows the forms such aggrandizement took. Scholars of Phrygian art will also be concerned about the impact of the new Kerkenes material on the chronological sequence of Phrygian/central Anatolian art, for which there are few items with any external dating evidence. If the destruction of the city on Kerkenes is rightly estimated at about 550 B.C., this is a significant terminus ante quem in Phrygian art. The presentation of the materials here is intended to enable further discussions of these issues. Here, a brief summing up of observations made in the catalog entries and some general comments are offered.<sup>127</sup>

Broadly, the Kerkenes sculpture fits into a visual culture of Iron Age central Anatolia in which iconographic elements familiar from the kingdoms and empires of the Near East, especially the Neo-Hittite kingdoms, were adapted by their western neighbors. Direct borrowing is most clearly evidenced in monumental art such as the Ankara orthostats, one of which is almost identical to an orthostat from Sakçegözü. Despite lingering questions

<sup>127</sup> See already Summers 2006b. I thank here the observations of Kerkenes material for the chronology of Phrygian art show that there is much to explore in this respect.

about the findspots, chronology, and original display contexts of the Ankara orthostats, they provide evidence that in Phrygian territory, concepts of public visual programs could be very close to those seen in Neo-Hittite cities.<sup>128</sup>

At the other end of the spectrum are hybrid monuments, in which the choices of subjects recall those found in the Near East, but in which the forms and applications are altered. One example of this is the Gordion orthostats, which show a kind of monument traditional in the east, adorned with a traditional theme, but rendered in unusual style.<sup>129</sup> Another example is the Daydalı pillar (pl. 79c), which is decorated with standard “oriental” subjects (griffin demons), but in a distinctively crude manner; this form of monument is not well attested in the east.

The Kerkenes sculpture falls into this hybrid class and illustrates a variety of concepts and resolutions not so far attested at other Phrygian sites. On the one hand, the life-size statuary includes subjects which find counterparts in the iconography of the Near East, but which are rendered quite differently. The lion mane may belong to a monumental freestanding statue, to a support, or to a portal figure, all of which are represented in the sculpture from Neo-Hittite sites. The decoration of the mane, however, is specifically unusual and is closer to solutions seen in smaller two-dimensional images in the minor arts, especially decorations from central Anatolia.

The statue of the draped figure likewise recalls a subject well known from the public monuments of the Near East: the royal or divine authority figure, with a symbol of power (pls. 75, 83). But in a number of respects, such as material, size, technique, and style, the Kerkenes statue belongs to a vernacular Anatolian or even specifically Phrygian group, most of which comprise Kybele figures (pls. 76–77b, 83). Stylistically, the relationships are most evident in the sloping shoulders and general shape of the torso, the facial features, and the ribbed skirt. There are also similarities with the small ivory figures from Bayındır and especially the little hero from Delphi — often considered to epitomize an Anatolian figure style (pls. 78b–79a).

Other aspects of the figure are more exceptional. The symbol of power, whether a mace or a staff, held against the shoulder, is more often shown in reliefs than in statuary in the round. So far, similar attributes are known only in two other cases of fragmentary under life-size Neo-Hittite statues (pl. 75c–d). Most statues of kings and/or gods from Assyrian and Neo-Hittite sites show them holding long staffs that reach from the fist down to the ground, rather than weapons over the shoulder. The distinctive ferrules banding the object are difficult to parallel, as are the hairstyle and, even more so, the costume of the figure. The hairstyle is close to that widely seen in images from Urartu and in Neo-Hittite art, but it also differs in the resolution of the hair on the top of the head, which is ribbed, more like Greek kouroi. Parallels for the lack of belt and the ribbed skirt are few and far between and mostly limited to representations of females. The statue thus illustrates some of the difficulties of identifying gender. A number of features have led to the conclusion here that the figure is male, either ruler or perhaps deity, dressed in unusual costume, although the more remote possibility of a unique version of a goddess, perhaps a war goddess, cannot be totally excluded.

The relief-carved block illustrates a different kind of hybrid monument, more akin to those associated with the seventh-century B.C. orientalizing phenomenon, when eastern-derived motifs were applied as decoration on western forms and materials. The motifs are familiar and competently rendered. Formally, many of the details are very close to those shown in Neo-Hittite sculptures and especially ivory carvings from Urartu and Nimrud. The size and application of the reliefs is unusual, however. Freestanding or engaged relief-carved blocks or pillars are so far few in number, and the numerous fragments from Kerkenes provide another clue that relief-carved pillars could have been a feature within a Phrygian repertoire of monuments. The Kerkenes fragments also constitute the first evidence of a monument of this general type with such delicate, fine carving and not only an inscription, but also a particularly expansive one.

As a group, the Kerkenes sculpted monuments are also unusual. The combination of statue and reliefs is of course attested at Hittite sites, though on a much grander scale, usually with orthostats and portal figures (cf. Ussishkin 1989). It is difficult to know whether the various fragments from Kerkenes all belonged to a coherent program or whether they represent quite disparate elements, perhaps set up by different individuals or groups. At any rate, while there are some relationships with Neo-Hittite monuments, the sculptural decoration at the Monumental Entrance at Kerkenes appears to have been far smaller in scale, implying more limited expenditure and/or fewer resources.

<sup>128</sup> On the original display context of the Ankara orthostats, see Buluç 1988. Besides these orthostats from near Ankara, there are examples of bas relief orthostats from Xanthos in Lycia (des Courtils 1995,

2007). These orthostats are not so clearly Neo-Hittite in style but do indicate continuing tastes for relief orthostats.

<sup>129</sup> On Gordion orthostats, see footnote 67.

Within the context of Phrygian archaeology, however, the monuments at Kerkenes look more ambitious. Collections of monuments found around citadel gates in Phrygian regions have so far included some freestanding statues and steles (Boğazkale), reliefs and sometimes monumental orthostats (Gordion, earlier), but there is no example of a package of items such as that at Kerkenes. No figure of male authority (ruler or deity) has yet been found elsewhere in Phrygia. The quality of the carving at Kerkenes can be unusually beautiful, as in the reliefs. And the chunk attributed to the head of a massive lion sculpture hints that there was more sculpture at Kerkenes, which is yet lacking. It should be noted that if the statue and the relief-carved block were placed on top of a gate platform structure (rather than in the passage), this would also appear to differentiate practice at Kerkenes from both its predecessors and contemporaries — at least as far as is currently known.

A number of features indicate experimentation that artisans perhaps used working in other media or making smaller items turned their hands to monumental stone work. Indications of this are patterns such as the mane of the large lion statue fragment, the undulating branches attributed to a sacred tree, and the overall form of the statue, all of which have good parallels in the decoration of minor arts such as pottery and ivories. Other clumsier features indicate possible unfamiliarity with either rendering in large stone and/or with the iconography, especially for freestanding statuary. Such aspects include the curious bending of the mace and the inelegant resolution of the statue's skirt.

All these aspects of the Kerkenes sculptures contribute toward a sense of the cultural and political identity of the city at the time of the Monumental Entrance building projects, provisionally dated to the late seventh and/or first half of the sixth century B.C. The present consensus is that the Neo-Hittite-like phase of Phrygian art was an early phenomenon, after which it was increasingly Hellenized. The Kerkenes material indicates that there are other stories to tell. Although architectural elements at Kerkenes recall those found in the Phrygian Highlands, and the style and technique of the sculpture can be called Phrygian, the "ruler" figure (cat. no. 1) especially shows a relationship with earlier eastern iconography at a much later date than has been accounted for so far.

Whether this is actually a continuation or enlargement of a little-known eastern Phrygian tradition is not clear. New finds from various sites in Anatolia will hopefully contribute evidence of contemporary monuments, which will enrich the corpus of comparanda against which forms and practice at Kerkenes can be better understood.<sup>130</sup> But the huge, walled city of Kerkenes itself seems to be something of a sudden manifestation in the region, and this together with signs of experimentation and adaptation in the sculptures suggests that the leaders of this massive foundation might have been trying to create a fresh image of their ruling seat, in part related to that of earlier eastern kingdoms. It is significant that this seems to have been happening at the point when Neo-Hittite cities were being abandoned and Lydia was expanding.

This is not to undermine the otherwise Phrygian character of Kerkenes. In order to appreciate the striking nature of the sculptures, they need to be understood against the background of the city. As noted above, some of the architectural features are nothing like anything from the Near East, but are designs paralleled on a smaller scale far to the west, in the Phrygian Highlands (see also p. 64). The origins of the founders of Kerkenes remain obscure. In terms of the character of their settlement, however, these finds and further discoveries at Kerkenes will continue to reveal aspects of their identity, and on a larger scale, will contribute to a rethinking of Phrygians and Phrygian culture in Iron Age Anatolia.

<sup>130</sup> Other sculptures that may be contemporary include human figures from Meydancikkale and orthostats from Xanthos (des Courtils 1995, 2007; Laroche-Traunecker 1993). For Lydian lions with Neo-Hittite

traits, see Roosevelt (in preparation). Finds from Phrygian period Daskyleion and Şarhöyük/Dorylaion will certainly contribute much to the understanding of Phrygia and Phrygians.

# ARCHITECTURAL ELEMENTS (CAT. NOS. 11–12)

*GEOFFREY D. SUMMERS*

## INTRODUCTION

Two architectural elements that were perhaps associated with both the inscribed and sculpted block and the statue were recovered from the same context, that is, the Monumental Entrance to the Palatial Complex. The first piece is a stepped slab or base (cat. no. 11). The second is a slab embellished with engaged bolsters and incised bolster ends (cat. no. 12), which resembles a kind of capital.<sup>131</sup>

Both of these pieces were clearly parts of one or more freestanding monuments set up at the Monumental Entrance, perhaps between or on the platforms flanking the inclined stone pavement. Each piece was carved from soft sandstone that was carefully selected for the particular element. It can be suggested that, like other aspects of the architecture at Kerkenes, we have here a translation of a woodworking tradition into stone. The probable, but unproven, association of these two slabs with the sculpted pieces is perhaps made more likely by the absence of other sculpted fragments unless, as is possible, wooden statuary was set alongside the stone pieces.

Both elements were smashed and scattered before the fire, which has resulted in dramatic changes in color as well as in differential surface texture of the sandstone. Neither piece is complete and the fragments were found to have been redistributed as a result of later disturbance. Conservation has not proceeded beyond what was necessary to make graphic reconstructions. Publication of these elements is made here because of their relationship with the sculpted and inscribed monuments.

## RECOVERY AND NOTATION

In general, it can be said that fragments of both blocks were in the burnt debris on and above the stone pavement while other fragments were redistributed by later looters. Although the greater part of the bolster slab has been recovered, much of the stepped slab has been lost. Given the distinctive light color and speckled appearance of this particular stone, which facilitated recognition of featureless fragments from the core, it is probable that robbers were responsible for this loss. It is not thought that significant pieces went unrecognized during excavation.

Fragments with diagnostic features recognized at the time of excavation were, as with the sculpture fragments, given identification numbers. Some of these were classified according to material, thus stone (stn), while others were classified as architectural elements (arc). Each of the two separate elements has a Kerkenes site inventory number. Joining fragments with recognizable features found in subsequent seasons were also given their own identification numbers, although featureless fragments were added without being given identification numbers.

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<sup>131</sup> Mentioned in discussion of the relief-carved block (cat. no. 3).

## 11. STEPPED SLAB OR BASE

SITE INVENTORY NUMBER:	K03.169	PLATES:	59–61, 66
IDENTIFICATION NUMBERS:	03TR11U04arc01, 04TR11U01arc01	PHOTOGRAPHS:	06dpcj0306, 06dpcj0316

## DESCRIPTION

Very fragmentary stepped or faceted slab. Thickness of slab: 20.5 cm; height of steps: top riser 1.5 cm, middle riser 3 cm, lowest riser 3.5 cm; width of margin around the recess: 7.0 cm; width of first step from top: 3.5 cm; width of second step from top: 3.0 cm; width of lowest step (not illustrated in full): 3.5 cm; the side below the bottom step (not illustrated although several fragments are extant) 12.5 cm; depth of cut recess on top: 0.9 cm.

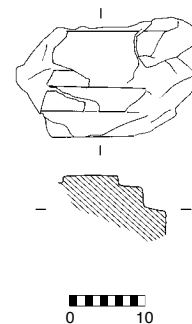
Most of the diagnostic fragments of this large slab were recovered from Trench 11 in 2003. Many other fragments were retrieved by means of sorting through all the sandstone from trenches in the Monumental Entrance during the 2004 and 2005 seasons. Such fragments were not given individual identification numbers.

The element is cut from a highly distinctive, light-colored coarse sandstone, which appears speckled. The distinctive nature of the stone enabled recognition of belonging fragments. Almost half the slab/base has been recovered. Three larger fragments have been assembled from joining fragments, while other fragments of the core (with no worked surfaces) have been retained. Finding adjoining pieces and conservation is ongoing, but it now seems improbable that further significant joins will be made.

The flat border or margin around the top and the treads of the steps are smoothed with few visible traces of tool marks, the risers less well finished. The surface of the large recess on the top bears shallow tool marks, confirming that it was not intended to be visible. The side below the bottom step (i.e., the lowest riser) and the underside bear coarse tool marks made with an adze or chisel. Some surfaces have a reddish tinge which, like parts of the statue surface, seems to be the result of post-destruction staining.

## DISCUSSION

The fragments are provisionally attributed to a stepped slab. Coarse working of the underside of the element indicates that it was a base, rather than an inverted, stepped cornice, or capital element. It is assumed that the base was square and that the recessed top was of the same dimensions as the sculpted and inscribed block which might have sat snugly in it. That the block would not have sat on the margins, so that the recess would represent anathyrosis, is indicated by two observations: first, by the sharp delineation of the edges as well as the level and relatively smooth finish of the recessed area; and, secondly, other parallels for recesses in bases at Kerkenes, including the column bases in the Monumental Entrance, those from the lower part of the city, and also the recess which received the Matar idol stele found at the Cappadocia Gate.<sup>132</sup> (Indeed, it is significant that there is not evidence of anathyrosis at Kerkenes.) In this case the top would have measured about ca. 50 × 50 cm and the overall plan would have been close to 80 × 80 cm.



<sup>132</sup> For column bases, see Summers, Summers, and Branting 2004b: 29–31, figs. 21–25; for Matar idol, see Summers 2006c.

## 12. BOLSTER SLAB

SITE INVENTORY NUMBER: K03.167

PLATES: 62–64, 66

IDENTIFICATION NUMBERS: 03TR11U01stn01, 03TR11U04stn03,  
03TR11U04stn10, 03TR11U08arc01,  
03TR11U08arc04, 03TR11U08stn14,  
03TR11U08stn16, 03TR11U08stn21  
05TR17U07arc01PHOTOGRAPHS: 06dpnk0203,  
06dpnk0227,  
06dpnk0228

## DESCRIPTION

Fragmentary sandstone slab or capital. Length of fully preserved side: 48.5 cm; width if cuttings are centrally placed: circa 46–48 cm; height/thickness of slab: 10.0 cm; diameter of bolster faces: circa 7.0 cm; length of bolsters: 13.0 cm; top cutting length: 22.5 cm; width 9.8 cm; depth: 3.2 cm; bottom cutting length: 7.0 cm; width: 7.0 cm; depth: 5.8 cm at the center.

Most pieces were recovered from Trench 11 in 2003, with additional fragments being found in Trenches 16 and 17 during the 2004 and 2005 seasons (no identification numbers assigned to fragments found in 2004). Many of the fragments were in later robber pits, while some were found in the destruction layer above the pavement.

The element comprises many fragments, many joining, and some for which joins have not yet been found. All eight of the bolsters are at least partially extant, while sufficient pieces from the four sides have been recovered to be certain of the symmetrical arrangement. One edge of the slab is fully preserved. Not all the fragments of this slab are illustrated here. Full restoration of the Bolster Slab prior to its installation in the Yozgat Museum display in July 2008 entailed attachment of one complete bolster (not illustrated).

The stone is a hard, fine sandstone of good quality. Its original color appears to have been pale brown, but burning has altered this to shades of brown, red, or black with the result that joining pieces can be dramatically different colors. The discrepancy in colors due to burning shows that the element was broken and fragments dispersed before the fire.

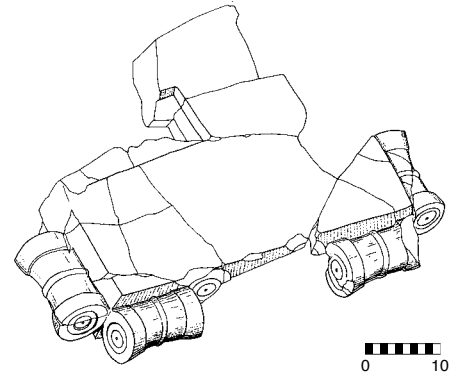
## DISCUSSION

Several fragments of bolsters and parts of a slab belong to one element, comprising a thick slab decorated with the bolsters along all four edges. One edge of the slab is fully preserved and there are several fragmentary bolsters and relief bolster faces identical to those attached to the slab, and which would have joined other sides. There are cuttings on the top and bottom.

Careful examination suggests that the side with the long recess is the top. The area in front of this recess, which was presumably the front, is very well smoothed, whereas the more rearward portion is not smoothed and very shallow marks left by a single pointed tool are visible in raking light. A further argument that this side was indeed the top is that the recess has a small, perpendicular extension at the corner of the cutting adjacent to the edge of the slab. It would seem that this purposefully cut extension was to facilitate the positioning and tight fitting of whatever was set into the recess. This interpretation is based on the observation of a very similar extension of the recess cut into the step which housed the semi-iconic stele at the Cappadocia Gate (Summers 2006c). If this extension was used to facilitate the use of some bonding agent, no trace now remains. The lip of this cutting is rounded and smoothed while the sides and bottom have prominent marks from a single pointed tool.

The extant surface of the underside is nowhere smoothed, shallow tool marks being visible. Set in from one edge (not the back) is a very faintly incised line that was presumably used to mark out the slab. Between this line and the edge, the tool marks are neater and less prominent. There is a square cutting in this side. The bottom of this cutting is not flat. It has marks left by a pointed tool. The stone between the two cuttings is only 2.4 cm thick at center, explaining why the slab broke in the way it did once it was thrown over.

It is notable that the engaged bolsters are not precisely uniform in size, nor exactly regular, demonstrating that while a compass was used to mark out the concentric circles, the actual carving was done by eye without the use of a template or gauge.



A number of similar engaged bolsters and bolster ends have been recovered from excavations at the Monumental Entrance. Of these there appear to be several large examples that broke off from what could be stone capitals to freestanding wooden columns that stood on the stone bases at the front and back of the entrance (see pls. 4–5, 9b). Other examples, slightly smaller than those seemingly from capitals, perhaps adorned the walling of the towers. None of these larger architectural examples have raised central ribs, like those adorning the bolster capital.

There are good parallels for the bolsters on rock-cut monuments in the Phrygian Highlands.<sup>133</sup> The most similar are on the Bahşayış Monument, which might date to the second half of the sixth century.<sup>134</sup> Other sixth-century and later parallels can be found elsewhere in Phrygia and Lydia.<sup>135</sup> Similar bolsters are not, however, known from Gordion (G. Kenneth Sams, pers. comm.), nor are there close parallels from east of the Kızılırmak (the Red River).<sup>136</sup> Further, there is no parallel for this arrangement of bolsters on a slab, nor for such an element in a free-standing monument, but during conservation work in 2008 it was found that architectural elements recovered from the Monumental Entrance are arranged in a not dissimilar way with three-quarter projecting bolsters alternating with the concentric circles of bolster ends.

#### BIBLIOGRAPHY

Summers et al. 2003: 9, fig. g; Summers and Summers 2003: 23; Summers 2006b: 175–76, 199, fig. 12b

<sup>133</sup> See Summers 2006b for a short discussion.

<sup>134</sup> The Bahşayış Monument has often been discussed; see Berndt-Ersöz 2003: no. 28; Sivas 1999: 70–79, Lev. 30–41 with references to earlier literature. See now Summers 2006b; Berndt-Ersöz 2006.

<sup>135</sup> These parallels have been discussed in Roosevelt 2006.

<sup>136</sup> One small terra-cotta element from the later site of Pazarlı, most recently referred to by Roosevelt (2006), is an exception.



## TENTATIVE COMMENTS ON THE ORIGINAL COMPOSITION OF THE SCULPTED AND INSCRIBED MONUMENT (CAT. NOS. 1–12)

### COMPOSITION OF THE RELIEF SCULPTURE

A considerable number of sandstone fragments of small-scale relief sculpture were recovered from the Monumental Entrance to the Palatial Complex at Kerkenes. This discovery was unexpected and the sculpture, which is of high and refined artistic quality, has no precise parallels. Most of the relief fragments seem to have sheared off from panels on the front and two sides of a single block. It is not known if there was a similar panel on the back of the block, but the total number of sculpted fragments do not necessitate a fourth panel which, if such existed, could have been plain.

It seems certain, as set out in the next chapter, that paleo-Phrygian inscriptions were restricted to the front and one side of the block. The possible arrangement offered here assumes that the fragments recovered are representative of the entire sculptural scheme with no major elements totally unrepresented. There are no fragments of human heads, either faces or head coverings. Thus the pair of griffin heads have no obvious body parts other than the human on which they might have been positioned. Similarly, there are fragments of one or two lion heads (cat. no. 3.9–10) and body fragments (cat. no. 3.11–17), one of which bears an incised cross on the shoulder certainly indicating a lion. It is thus possible to suggest that there was a striding lion on each side and a pair of griffin-headed genies grasping vegetation beneath a winged disk on the front. Other reconstructions are of course possible, but the proposal offered here accounts for most if not all the fragments in hand and does not require the assumption that the greater part of the original is lost. The fact that a considerable proportion, surely in excess of half, of the inscription on the frames has been recovered can be used as an argument in favor of the idea that all the relief program is represented by the pieces retrieved.

Plate 65 presents a tentative reconstruction of the inscriptions and sculptural elements on the front of the inscribed block. The reconstructed width of the panel is based on two pieces of evidence: firstly, the winged sun-disk at the top (cat. no. 3.1–2) and the opposed feet at the base (cat. no. 3.3); and secondly, by the size of the bolster slab (cat. no. 12) that was very possibly placed on top. It is not impossible that the panel was slightly wider, in which case there would have been one more layer of feathers in the wings on either side of the disk. The upper portion of the figures is not easily reconstructed. The curve of the upper fringed feature (cat. no. 3.5) is hard to interpret because it seems to be too far forward to be a neckline or a collar; it is also at an angle not easily compatible with it being the sleeve of a raised arm (see discussion in catalog entry for cat. no. 3.5, pp. 30–31). It is very tempting to place the griffin heads (cat. no. 3.6–7) on top of the torsos, in which case a pair of griffin-headed genies would have been depicted, possibly grasping vines. A slightly wider arrangement of the entire panel might allow more space for the depiction of wings on the griffin-headed genies, if such they were. No wing-like elements have been recognized. The height is estimated (see p. 24). Also related are fragments of what appear to be palmettes and other vegetal elements. One possibility is a sacred tree or a vine between the standing figures.

### TENTATIVE RESTORATION OF A SINGLE MONUMENT

(Plate 66)

It seems not unreasonable to assume that all the sculpted and inscribed sandstone pieces originally belonged to the same freestanding monument. While other arrangements and solutions are possible, alternative reconstructions necessarily involve the postulation of elements that have been entirely lost, have not been recognized, or were composed of other materials such as wood and looted metals. The base, perhaps a plinth or podium of some kind, of this postulated monument has not been identified, nor is its precise position known. However, from the distribution of the fragments it seems reasonably certain that it stood somewhere in the court of the Monumental Entrance, or possibly on the southern platform. It should be stressed that the reconstruction offered here is tentative and, indeed, not devoid of problems. A missing section of the statue with feet and dowel cuttings that match those in the extant skirt and the cuttings in the bolster slab below has to be postulated. The size and proportions of the stepped slab have been reconstructed according to its assumed function as a base to the inscribed and sculpted block. On the other hand, the statue could have stood on something forward (south) of the first wooden facade.

It may nevertheless be suggested that the sculpted and inscribed block (cat. no. 3) stood on the stepped slab (cat. no. 11). In this case, the slab itself would have been square and the block would have been seated in the shallowly recessed top. This stepped block may itself have stood on some raised element, or indeed on the South Tower or

tower-like terrace platform, which would have set the center of the inscribed and sculpted block at or above eye level when viewed from the platform, and considerably higher if it were possible to see it from the inclined pavement. Support for this suggestion is found in the pose of the statue (cat. no. 1), which appears to be shown leaning slightly forward, as if looking down on its audience.

It also seems very possible that the capital of the sculpted and inscribed block was the square slab with engaged bolsters on all four corners (cat. no. 12). A square recess in what is thought to be the underside of the bolster slab was probably intended to house a square wooden dowel that affixed it firmly to the sculpted and inscribed block beneath. Similarly, an offset cutting in what is taken to be the upper side of the bolster capital may have housed the missing base section of the statue (cat. no. 1). That there might yet have been another element between the bolster slab and the statue is indicated by the square dowel hole in the base of the statue and the offset rectangular cutting in the top of the slab. Such an element, perhaps with representations of the figure's feet, would have improved the proportionality of the statue. Given that the greater part of the statue, including most if not all the fragments from the lower portion, was recovered from the fill of holes dug by looters, the loss of such an element is not an unreasonable assumption. Nevertheless, no fragments of any such block have been recognized.

If all these elements did indeed derive from a single freestanding monument, a supposition that is in no way proven, the total height would have been about 2 m, over half of which would have been the statue. If there was another base or podium that placed the relief-carved block at eye level, as suggested above, that would make a combined height of perhaps no less than 3.5 m. Alternatively, if the stepped block stood directly on top of the South Tower or tower-like terrace platform from where it might have been pitched into the passage, the inscription would have been barely legible from the paved passage or the paved court in front of the Monumental Entrance.

## INSCRIPTION FRAGMENTS (CAT. NOS. 13–20)

CATHERINE M. DRAYCOTT AFTER CLAUDE BRIXHE

Various fragments of the moldings from the edges of the sandstone block (K03.168) carry the remains of two Phrygian inscriptions: a long one, which seems to have run around all four borders of the front of the block, and another shorter inscription on the edge of the left side (see pls. 28, 30, and 65–66). Eighteen fragments of these inscriptions were found during excavations. Subsequent joins have reduced this number to eight.

The catalog entries here preface Claude Brixhe's commentary and are aimed to record the physical characteristics of the fragments, and the contents and main issues at stake in reading the inscription, in a concise and accessible manner. Each entry follows the standard format of the other catalog entries. The discussion portion gives simply a transliteration and brief explanation of the words judged to be visible on the fragment. Arrows (←|→) indicate the orientation of the writing. As noted in the introduction of the catalog (p. 7), for more extensive philological treatment of the inscription the reader is referred to Brixhe and Summers 2006.

Each cataloged fragment has one or two "inscription fragment numbers" in roman numerals. These inscription fragment numbers were assigned by Brixhe in his initial study of the fragments in 2005 and are used in Brixhe and Summers 2006. Some of the fragments were joined after Brixhe's examination and initial categorization of the fragments, so that combining of these numbers was necessary. Inscription fragment number IX is not represented: it was removed from the corpus after being identified as a mason's mark rather than an inscription fragment from the sandstone block.

### 13. INSCRIPTION FRAGMENT I

SITE INVENTORY NUMBER: K03.168

PLATES: 28, 30, 65–66, 67a

IDENTIFICATION NUMBER: 03TR11U03stn01

PHOTOGRAPH: 05dpnk0105

#### DESCRIPTION

Two joining fragments attributed to the bottom left corner of the front face of the block. Length: 11.0 cm; 4.5 × 5.0 cm in section.

Fragments found on 15 and 31 July 2003 in the rubble fill in Trench 11 (units 3 and 8).

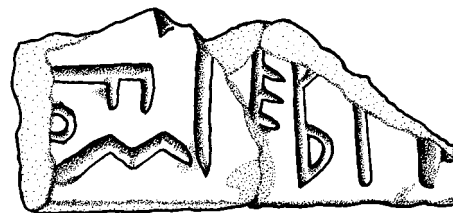
Preserves the end and beginning of words running vertically down the left side of the block edge and left to right along the bottom.

#### DISCUSSION

---]vq̄sli---

→ iēb̄..[--- (better perhaps → yeḫ̄..[---)

It is not clear whether there are two words divided at the corner, "...vos" and "ieb...", or the word "...vosi..." extends around the corner, meeting the beginning of another word "eb..." without any word separation.



### 14. INSCRIPTION FRAGMENT II

SITE INVENTORY NUMBER: K03.168

PLATES: 28, 65–66, 67b

IDENTIFICATION NUMBER: 03TR11U04stn02

PHOTOGRAPH: 05dpnk0108

#### DESCRIPTION

Fragment of an inscription. Length: 5.5 cm; height: ca. 3 cm.

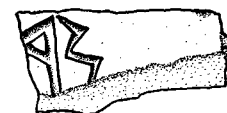
Found on 15 July 2003 in rubble fill in the western part of Trench 11 (unit 4).

Preserves the beginning of a word, running from right to left.

#### DISCUSSION

← s̄r[---

The word would appear to be the beginning of an announcement: "sr..."



It is unclear where this fragment belonged on the block. The upper part is smoothed, implying the top edge, but at circa 2.3 cm in height, the lettering is smaller than that on the other fragments certainly belonging to the top (ca. 4.5 cm).

### 15. INSCRIPTION FRAGMENT III

SITE INVENTORY NUMBER: K03.168  
 IDENTIFICATION NUMBERS: 03TR11U04stn04, 03TR11U08stn10, 03TR11U08stn18  
 PLATES: 28, 30, 33, 65–66, 68, 92  
 PHOTOGRAPHS: 05dpnk0101, 05dpnk0104

#### DESCRIPTION

See also Catalog No. 3.3.

Three joining fragments belonging to the middle of the front face of the block. Height: 11 cm; length: 15 cm.

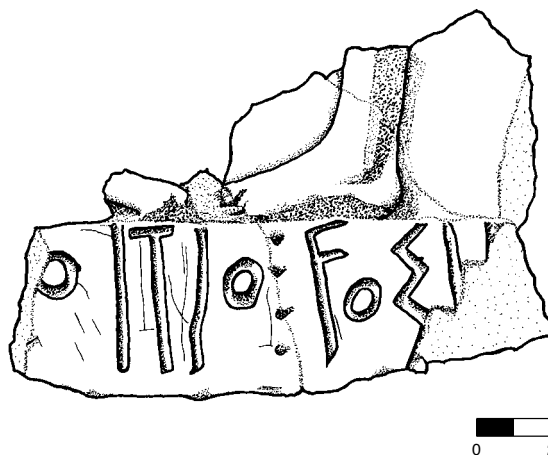
Fragments found separately on 19, 20, and 22 July 2003 in lower, burnt parts of the rubble fill in the west part of Trench 11 (units 4 and 8).

Preserves the end and beginning parts of two words running left to right.

#### DISCUSSION

→ ---]oítio ÷ vosik(?)[---

Under the two confronted feet are the end of one word: "...oitio" and the beginning of another: "vos...," apparently separated by a vertical line of incised dots.



### 16. INSCRIPTION FRAGMENTS IV AND X

SITE INVENTORY NUMBER: K03.168  
 IDENTIFICATION NUMBERS: 03TR11U04stn09, 03TR11U08stn25  
 PLATES: 28, 65–66, 69  
 PHOTOGRAPHS: 06dpnk0224, 06dpnk0225

#### DESCRIPTION

Three joining fragments attributed to the upper right-hand corner of the front face of the block. Height: 10 cm; width: 8 cm.

Fragments found separately on 19 and 31 July 2003 in the rubble fill of Trench 11 (units 4 and 8). Two of the fragments joined immediately.

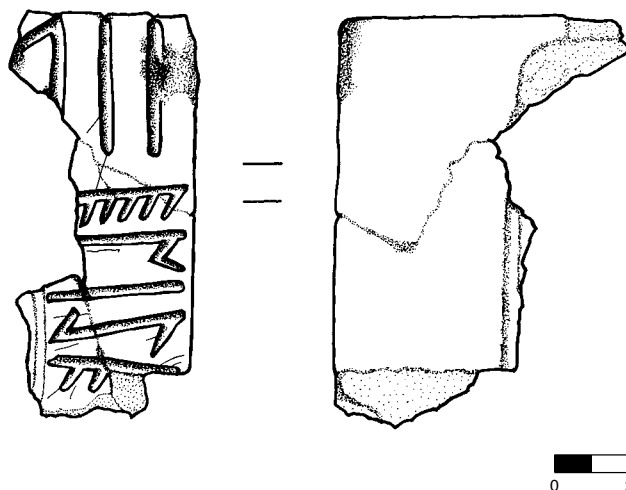
Preserves the edge of a recessed panel on the left and parts of two words on the frame.

#### DISCUSSION

→ eniye[---

The lettering along the right edge runs vertically, top to bottom (i.e., left to right). It is thought that the lettering on the top runs from right to left, meaning that two separate parts of the inscription are shown, both being the starting points of two announcements.

Alternatively, there is a possibility that the lettering of the top line runs from left to right and joins the writing on the side. If so, the separation of words is unclear: "...yii eniye..." or "...yi ieniye..." being possibilities.



## 17. INSCRIPTION FRAGMENT V

SITE INVENTORY NUMBER: K03.168

PLATES: 28, 65–66, 70, 98

IDENTIFICATION NUMBERS: 03TR11U03stn05, 04TR16U08stn01

PHOTOGRAPH: 05dpnk0106

## DESCRIPTION

Three joining fragments attributed to the central part of the top front edge of the block.

Fragments found separately, two in the rubble fill of Trench 11 (unit 3) on 19 July 2003, and another in Trench 16 (unit 8) on 28 July 2004.

The fragments preserve parts of three words running right to left, with lunate sigma separators.



## DISCUSSION

← [---].pa C uva C.[---]

Two faces of the fragment are worked: the one with the inscription and another with point chisel marks. The tool marks are similar to those on the upper surface of the largest fragment (cat. no. 18), indicating that this fragment also belongs to the top edge of the front of the block. Below the lettering are traces of the edge of the recessed panel that contained the relief sculpture.

Parts of two words and one whole word are shown. The lunate sigma marks are unusual and are thought to be emphatic word separators. One of the words, between the two lunate sigma marks, is “Uva.”



## 18. INSCRIPTION FRAGMENTS VI AND VII

SITE INVENTORY NUMBER: K03.168

PLATES: 28, 65–66, 71–72

IDENTIFICATION NUMBERS: 03TR11U08stn02, 03TR11U08stn24,  
04TR16U07stn01PHOTOGRAPHS: 05dpnk0102,  
06dpnk0226

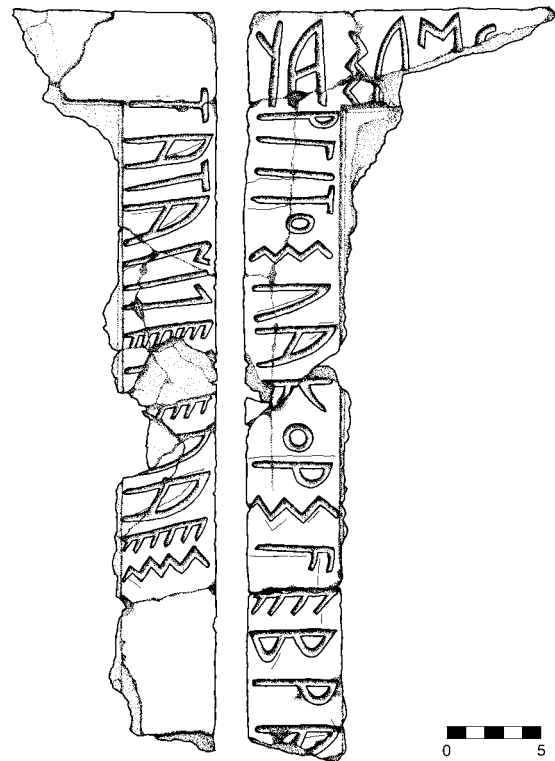
## DESCRIPTION

See also Catalog No. 3.1.

Five joining fragments certainly belonging to the upper left corner of the front face of the block. Height: 40 cm; width: 16 cm.

Fragments found separately in 2003 and 2004, from the rubble fill of Trench 11 (unit 8, 2003 season) and Trench 16 (units 6 and 7, 2004 season).

Preserved is a long section of the inscription on the front face, the lettering running from right to left along the top, turning the corner and continuing vertically down (i.e., from left to right), down the side of the left edge (Inscription Fragments VI and VIIa). On the left side of the block is another short inscription running vertically down that edge (left to right; Inscription Fragment VIIb).



## DISCUSSION

Inscription Fragments VI and VIIa1: ← Ç *maşau*

Inscription Fragment VIIa2: → *rgitosdakorsvebra*[---]

With segmentation: ---] C *maşa urgitos dakor svebra*[---]

Inscription Fragment VIIb: → *tata niye* [---] *ędaes*

The fragment bears two inscriptions: a long part of that on the front of the block (Inscription Fragments VI and VIIa), and the shorter dedicatory inscription on the left side of the block (Inscription Fragment VIIb). See discussion on pp. 73–74.



## 19. INSCRIPTION FRAGMENT VIII

SITE INVENTORY NUMBER: K03.168 PLATES: 28, 65–66, 73a  
 IDENTIFICATION NUMBER: 03TR11U08stn28 PHOTOGRAPH: 05dpnk0107

## DESCRIPTION

Fragment possibly to be attributed to the lower edge of the front face of the block. 5.2 × 5.9 cm. Thickness: 1.8 cm.

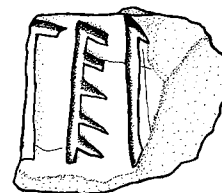
The fragment recovered on 26 July 2003 from the rubble collapse in Trench 11 (unit 8).

Preserved are three letters of an inscription. The underneath of the fragment, as shown, is roughly worked, suggesting its position on the front face of the block.

## DISCUSSION

→ ---]le.[---

The lettering runs from left to right. The first letter is interpreted by Brixhe as an “l” rather than a “g.” The last letter could be an “l,” “m,” or “n,” so: “...lel...,” “...lem...,” or “...len...”



## 20. INSCRIPTION FRAGMENT XI

SITE INVENTORY NUMBER: K03.168 PLATES: 28, 73b  
 IDENTIFICATION NUMBER: 03TR11U08stn32 PHOTOGRAPH: 05dpnk0110

## DESCRIPTION

Fragment with a small incision, attributed to an inscription, but no assigned place on block. 1.5 × 2.5 cm.

Found 22 July 2003 in the rubble collapse in Trench 11 (unit 8).

There seem to be two worked faces, one with the incision, the other plain. The plain face is very shallow and could be the edge of a recessed panel.

## DISCUSSION

[no transliteration]

If the smoothed top face, as shown, forms the edge of a recessed panel, then the incision could be the top of a letter. Otherwise, it could be the bottom of a letter.



# THE PHRYGIAN INSCRIPTIONS

CLAUDE BRIXHE

(translated from the French by Catherine M. Draycott)

## INTRODUCTION

It was in Istanbul in 2003 that I became aware of the discovery of important inscriptions at Kerkenes. Several days later, at Gordion, Keith DeVries, a dear and missed friend, advised Geoffrey and Françoise Summers of my excursion in Turkey, and that same evening they warmly welcomed me to the site. Apart from the inscribed fragments, they placed at my disposal all the documentation that their team had generated: photos (due essentially to Catherine M. Draycott and Murat Akar) and drawings (by B. Süer and Carrie Van Horn).

A second trip to the site in 2005 allowed me to complete my study. This culminated in the publication, which was as exhaustive as possible, presented with G. Summers (Brixhe and Summers 2006), to which I refer in the following pages for the detail of some of the proposals. I content myself here to place the accent on the principle fragments and to clarify the essential contributions of the monument.

## THE INSCRIPTION AND PHRYGIAN IDENTITY OF THE SITE

The inscription is, as established below, a dedication. The possibly religious nature of the monument, together with the graffiti from the site, is a sign of a properly Phrygian foundation (Brixhe and Summers 2006: 133–34). The Phrygian population that lived there was not isolated. We are, in fact, in one of the paleo-Phrygian epigraphic regions, which, following Herodotus (*Histories* 1.76), Lejeune and I have designated Pteria in our corpus (Brixhe and Lejeune 1984: 227). Kerkenes is fifty kilometers southeast of Boğazkale, where there are graffiti on vases. Alişar Höyük, where a graffito attests a Phrygian presence, is twenty kilometers southeast of Kerkenes (Brixhe and Summers 2006: 134).

## CHRONOLOGY

Only the graffiti from Gordion, abundant and benefiting from stratigraphic contexts, are reasonably datable; they extend from the end of the ninth century or the beginning of the eighth century B.C. to the epoch of Alexander the Great (Brixhe 2004b). The great rock-cut monuments of the Phrygian Highlands seem, for the most part, to belong to the seventh and sixth centuries B.C. The lettering of the inscriptions from Kerkenes does not show any noticeable difference with those of the Highlands inscriptions. They are chronologically compatible with the dates proposed by G. Summers for the duration of occupation at the site, dating perhaps to the very end of the seventh century through the first half of the sixth.

The importance of the site manifestly designates Kerkenes as a capital. Was it the capital of a Phrygian kingdom emerging after the Lydian seizure of Gordion? Future archaeological research will perhaps allow more precise limits. In any case, one recalls that Tyana, 225 kilometers to the south as the bird flies, was not Phrygian territory despite its paleo-Phrygian steles (Brixhe and Lejeune 1984, vol. 1: cat. nos. T-01–03), at least in terms of the population; it was in fact the heartland of Luwian-speaking country.

## ARRANGEMENT OF THE INSCRIPTIONS

The inscriptions are spread over a dozen fragments, some of which have been joined. A careful examination of each in 2005 allowed me, with the help of G. Vottéro, to estimate their place on the block monument.

The writing is carried on the molding that surrounds the rectangular recessed panels (pls. 28, 30). We have been able to identify at least two inscriptions. One constitutes the front face of the monument, that is to say, the

principle face (pls. 28, 65). The segment with the left foot and the right foot that surmounts Inscription Fragment III (cat. no. 15) indicates this face was ornamented with two confronted figures in relief. The majority of the inscribed material belongs to this face.

The second panel identified corresponds to the adjacent, left lateral face of the block: it apparently only carries Inscription Fragment VIIIb (cat. no. 18).

According to what has been found, only the front face had all four sides inscribed. In this way we have the remains of four lines running along the molding and perpendicular one to the other: two horizontal, at top and bottom; and two vertical, on the right and left.

Passing from one line to another, the writing can change orientation and from sinistroverse, for example, become dextroverse, depending on the view that the stonecutter wanted to offer to the reader and on his position in relation to the place on the stone which he was engraving. An example of this can be found on Inscription Fragments VI and VIIa (cat. no. 18), which occupy the northwest angle of the front face:

1. horizontally ← *ṃasau*
2. vertically → *rgitos*

The two sections belong to the same phrase, 2 following 1 and, as the segmentation of the words shows, one passes from one molding to the other without regard for syllables.

On the other hand, at the northeast corner, where Inscription Fragments IV and X (cat. no. 16) should probably be placed, the two lines are back to back: the horizontal is oriented to the left and the vertical to the right. We have without doubt a boundary between statements.

In this way, the inscribed material includes at least three statements, one on the lateral left face and two others on the front face.

## SCRIPT ANOMALIES

The engraving is competently executed. The one or more stonecutters seem to have sketched the letters with a sharp tool, without always having followed these guidelines. Beyond this, the inscription is remarkable for two anomalies.

### ANOMALY ONE

Paleo-Phrygian most often uses *scriptio continua*. But, occasionally, the words or the phrases are separated by gaps or by punctuation consisting of two, three, or four superposed dots (Brixhe and Lejeune 1984: 279; Brixhe 2004a: 10–11, 31).

In the Kerkenes inscriptions, the four small dots in a vertical line observable in the center of Inscription Fragment III (cat. no. 15) seem to correspond to a punctuation mark of this type. However, Inscription Fragments V, VI, and VIIa (cat. nos. 17–18) show another form of separator; it has the appearance of a lunate sigma (C), the orientation of which is variable.

Because of the banality of the mark, it is not surprising that, totally independently, one finds it in Greek epigraphy of diverse epochs: in the sixth and fifth centuries B.C. in Laconia and at Mycenae and in the Roman period at Athens.<sup>137</sup> For the imperial era at Athens, Threatte emphasizes that “several different types of punctuation may sometimes appear in the same text, often with overlapping function” (Threatte 1980: 85). This does not seem to be the case at Kerkenes: the four little marks of Inscription Fragment III (cat. no. 15) seem to separate two lexemes, perhaps to highlight one of them. The “sigmas lunaires,” however, apparently have the function of signaling the names of persons; they appear before an anthroponym in Inscription Fragments VI and VIIa1 (C *ṃasa*; cat. no. 18), and before and after another anthroponym in Inscription Fragment V (C *uva* C; cat. no. 17).

<sup>137</sup> For Laconia, see Guarducci 1967: 393; for Roman Athens, see Guarducci 1967: 395; Threatte 1980: 86–87.



## ANOMALY TWO

Possibly in Inscription Fragment I (cat. no. 13) and certainly in Inscription Fragments IV and Xb (cat. no. 16) and VI and VIIb (cat. no. 18), the sign for *y* (*i/î*) (optional usage) appears for the first time in Pteria. On the place of this symbol in the history of the Greco-Phrygian alphabet and the interest of its appearance in this region, I refer the reader to Brixhe 2004b: 282–84.

TRANSLATION OF INSCRIPTION ON THE LEFT SIDE OF  
THE BLOCK: DEDICATION

(Inscription Fragment VIIb, Catalog No. 18)

Among the inscriptions that our monument carries, a single phrase on Inscription Fragment VIIb (cat. no. 18) is open to a start at translation; it is simple and it is unique in being complete:

→ *tata niye*[---] *eḏaes*

*Eḏaes* is the third-person singular of an indicative preterit. It is a verb well attested in Phrygian dedications (Brixhe and Lejeune 1984: index); it is etymologically identical to the Greek ἔθηκε or to the Latin *fecit*.

With *tata*, its subject, we have the name of the person to whose generosity or to whose initiative the erection of the monument is due. It is a *Lallname*. The type is universal, but the predilection that Anatolians had for them at all times is recognized. *Tata* is attested from the Hittite epoch to the Greco-Roman period, both for men and women. Here it is reasonably the name of a man. In Phrygian, the nominative masculine of this noun type can end in *-as* or *-a*.<sup>138</sup>

*Niye*[---] could have lost only one letter. The sequence *tata niye*[---] unmistakably evokes the epithet of Kybele *ataniyen* (before interpunctuation) in an inscription on the celebrated facade dedicated to Areyastis (Brixhe and Lejeune 1984, vol. 1: cat. no. W-01c). The confrontation of the two texts seems to bring us to a double observation:

- At Kerkenes, we could read *tata niyeḏ*: the traces that remain after the *e* are quite favorable to this reading;
- In inscription W-01c (Brixhe and Lejeune 1984, vol. 1), there is a chance that *ataniyen* is not a unique word, but a phrase, segmented as *ata niyeḏ*. *Ata* is another *Lallname*, frequently attested in Anatolia from the second millennium B.C. to the first millennium A.D.

However, what does *niyeḏ*, apparently an accusative, mean? The word for a monument, the object *eḏaes*? An attribute of the word for the monument, hence implicit (Brixhe and Summers 2006: 128)?

To the eyes of those who were led by the arrangement of the inscriptions on the stone, this statement would not have constituted the main part of the message; it was placed on a secondary face, the left side.

## INSCRIPTION ON THE TOP AND LEFT SIDES OF THE FRONT FACE

(Inscription Fragments VI and VIIa, Catalog No. 18)

The inscription just discussed, which was felt to be a secondary one, had at least the advantage of being complete and allowing us to recognize the probable initiator of the erection of the monument. The adjacent moldings on the principle face, with Inscription Fragments VI and VIIa (cat. no. 18), give us the name of another individual, whose role we are incapable of deducing:

Inscription Fragments VI and VIIa1 (horizontal molding, right to left): ← Ç *maṣṣaḷ*

Inscription Fragment VIIa2 (vertical molding, top to bottom): → *rgitosdakorsvebrq*[---].

The sign Ç signals, we have seen, the presence of the name of a person.

A segmentation could be imposed: *maṣṣa ḷrgitos dakor svebrq*[---].

<sup>138</sup> On the origin of this fluctuation, see most recently Brixhe 2004a: 51, *s.n. kuliya*; idem 2006: 42.

## “MASA URGITOS”

*Masa* is an anthroponym well attested in Asia Minor from the Hittite period to the Greco-Roman period. It apparently derives from a toponym. In the geography of the second millennium, *masa* corresponds roughly to Mysia and the western part of Bithynia (cf. Brixhe and Summers 2006: 125). The name is without doubt here in the nominative. (For its ending, compare *tata*.)

While *tata* is designated only by his name, that of *masa* seems to be accompanied by a patronym, *urgitos*, doubtless a sign of the importance of the person in the message. Of *urgitos*, probably the genitive of an *urgis* unknown till now, only the flexion is clear. The dental extension in the declension of a stem with *-i-* has already been attested by *artimitos* (Brixhe 2004a: cat. no. B-05, line 3) and *manitos* (Brixhe 2004a: 55, 78, cat. no. B-07, line 1). This innovation dates back to the Greco-Thraco-Phrygian koine period (Brixhe 2006: 40).

The etymology is uncertain. Brixhe and Summers (2006: 125) outline the problematics of the question, without proposing a solution. A similarity with the Phrygian ethnic Υργαλεις risks being an illusion.<sup>139</sup> Different from *tata* and *masa*, *urgitos* has a chance of belonging to the properly Phrygian onomastic stock of Midas' compatriots.

## DAKOR

*Dakor* could be the verb. The form immediately calls to mind the root of *edaes* (\**dheH<sub>1</sub>*) and, more precisely, the Neo-Phrygian αδδακετορ, third-person singular medio-passive (tense? mode?), which, in the protase of imprecations, alternates with the active (δ)δακετ (Brixhe 1979: 179–80). Might we have here a first-person singular, with revelation of a desinential couple *or/-tor*, comparable to the Latin *-or/-tur* (< \**tor*) (Brixhe 2004a: 53–54, 80–81)?

## SVEBRÅ[---]

If we were to see an undeniable ending *-rs*, we could, for example, explain it as a syncope. Unfortunately, however, we have no occurrence of this in Phrygian. This is why I have proposed the segmentation *dakor svebrå[---]*, which is not itself without problems; the avatar of \**sw-* is in fact usually just written as *w-* (transliteration *v-*) in Phrygian. Compare the *venavtun* of inscription W-01b (Brixhe and Lejeune 1984, vol. 1) (= formally Greek ἑαυτόν, with *ε-* < \**swe-*); here *sv-* may be an archaizing articulation or graphic for *v-*? The hypothesis would permit identification of the word with paleo-Phrygian *vebras* (Brixhe 2004a: cat. no. B-05, l.4) and with the neo-Phrygian ουεβρα/ουβρα, without, unfortunately, furnishing an etymology and a meaning (Brixhe 2004a: 56; Brixhe and Summers 2006: 126). Grammatically, would *svebrå[---]* be the object of *dakor*?

In this way, according to Inscription Fragments VI and VIIa, the document could make *masa* speak in the first person: “I, Masa, son of Urgis, I ....” If so, the tense and/or the mode would remain uncertain.

## PART OF INSCRIPTION ALONG THE BOTTOM OF THE FRONT FACE: ACTIVE FIRST-PERSON SINGULAR VERB?

(Inscription Fragment III, Catalog No. 15)

I ask myself if Inscription Fragment III (cat. no. 15) does not also contain a verb in the first-person singular:

→ [---]ϱitio ∶ vosik(?)[---]

Whatever the articulation covered by *i*, the sequence *-tio* recalls to us the optional nature of the use of the letter *y*: if the *iota* corresponds to [y], we could have the written form *-tyo*; compare *kuryaneyon* (Brixhe and Lejeune 1984, vol. 1: cat. no. W-01c). If [i], *-tiyo* would be possible; compare *tiyes* (Brixhe and Lejeune 1984, vol. 1: M-04).

If, at the connection of two of the joining fragments, what I give here as an interpunctuation, were in reality a *sigma*, it would naturally be necessary to suppose a boundary of lexemes after *-tioş*, which would obviously represent a nominal or adjectival ending. But this reading is not the most probable (Brixhe and Summers 2006: 117–18).

<sup>139</sup> West of Eumeneia; see Zgusta 1984: § 1409/1.

Reasonably, therefore, it is necessary to allow for an ending *-tio* before interpunctuation. With what is known of Phrygian, it seems to me a priori difficult to situate this ending in a nominal or adjectival paradigm: would we have, as with *dakor*, a first-person singular of a mangled verb, active this time?

### INSCRIPTION, RIGHT PART OF TOP EDGE: “UWA”

(Inscription Fragment V, Catalog No. 17)

At the end of this synthesis, we have seen the appearance of two “actors”: on the lateral left side, *tata*, the author of the dedication (Inscription Fragment VIIb); on the principle face, *masa*, son of *urgis* (Inscription Fragments VI and VIIa), about whom the fragmentation of the inscription obscures from us the role which he could have played.

There is yet a third person intervening, whose role, for the same reasons, is also totally mysterious. It is probably on the same molding as *masa*, but coming before him in the statement. Inscription Fragment V (cat. no. 17) reads, from right to left:

← [---].pa C uva C.[---]

Two lunate sigma interpunctuation marks (C) surround *uva*, seemingly the name of a man in the nominative (on the ending, compare *tata*). The mutilation of the text prevents knowing if the name was followed by a patronym.

This anthroponym belongs to the most simple category of *Lallnamen*: *consonant + a*, here *w+a*, possibly pronounced [*uwa*] (Laroche 1966: 240 [type I]). As with *tata*, we find it in Anatolia of all epochs since the second millennium B.C. (Brixhe and Summers 2006: 123).

### FINAL COMMENTS

Four names are given in total, including a patronymic. Tata dedicated the monument. The names Masa, son of Urgis, and Uwa both appear on the front face. Tata, Masa, and Uwa appear to be Anatolian names while Urgis (named as the father of Masa) may be a properly Phrygian name.

These inscribed fragments are of exceptional interest. However, because of the extreme mutilation of the text, this interest is more historical than linguistic, and it is less due to what one can perceive of the contents of the message, than to the language utilized and to the possible religious nature of the monument.



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# TÜRKÇE ÖZET

TRANSLATED BY G. BİKE YAZICIOĞLU

## KERKENES DAĞ — HEYKELTRAŞLIK ESERLERİ VE YAZITLAR

### SARAY YAPI GRUBU'NUN ANITSAL GİRİŞ'İNDEKİ HEYKELTRAŞLIK ESERLERİ VE FRİGCE YAZITLARIN BULUNTU DURUMLARI VE ARKEOLOJİK BAĞLAMLARI

*Geoffrey D. Summers*

Bugün Türkiye Cumhuriyeti sınırları içinde yer alan Kerkenes Dağ yerleşmesi, Demir Çağı'na tarihlenen bir başkent ve aynı zamanda Anadolu platosunun, Hellenistik Çağ öncesi yerleşmeleri arasında, bilinen en büyük kentidir. Kitabın ilk bölümünde, bu ciltte tanıtılan yazıtların ve heykeltraşlık eserlerinin ele geçtiği Saray Yapı Grubu'nda yürütülen kazı çalışmalarından bahsedilmektedir. Bu bölümün ilk kısmında bölgenin iklim koşulları, su kaynakları, günümüzdeki yönetim birimleri ve yerleşmenin bugünkü isimlerine dair bilgi verildikten sonra, kazı alanları ve buluntular için kullanılmış olan kayıt sistemi ile birlikte arkeolojik çalışmaların bir özeti sunulmaktadır.

İkinci kısımda, Kerkenes Dağ'daki Demir Çağı kentinin genel bir değerlendirilmesi yapılmaktadır. Burada hava fotoğrafları, Global Konumlandırma Sistemleri (GPS) ve jeofizik yüzey taramaları gibi uzaktan belgeleme yöntemlerinden elde edilen kanıtlara dayanarak, kentin sıfırdan kurulduğu iddia edilmektedir. Önceden planlanarak inşaa edilmiş olan bu kentin genel planını kenti çevreleyen yedi kapılı sur duvarı belirlemiştir. Kentin başlıca yapısal öğeleri arasında, Yukarı Kent (*Kale*), Saray Yapı Grubu'nun da dahil olduğu idari alan, cadde ve sokakların oluşturduğu iletişim ağı, merkezi su dağıtım sistemleri ve yerleşme dışında yer alan tapınak sayılabilir. Bu kısımda ayrıca, kentin oldukça kısa bir süre iskân edildiği ileri sürülmekte, kentte iskânın yangına ve surların yıkımına sebebiyet veren bir saldırı nedeniyle sona erdiği iddia edilmekte ve bu görüşün dayandığı kanıtlar tartışılmaktadır.

Bölümün son kısmı, yazıtların ve heykeltraşlık eserlerinin ele geçtiği arkeolojik bağlamların tanıtımına ayrılmıştır. Saray Yapı Grubu'nun doğuya doğru uzanan ucunda kazıların yürütülmüş olduğu geniş alandaki üç ana evre kısaca şu şekilde açıklanabilir: (1) taş kaplı meyil (*glacis*) ve ilişkili yapıların inşaa edildiği ilk evre, (2) teraslı B Yapısı, Kabul Salonu (*Audience Hall*) ve Kesme Taş Yapı'nın (*Ashlar Building*) inşaaıyla birlikte yapıların işlevinin değiştiği ikinci yapı evresi ve son olarak da (3) Anıtsal Giriş'in inşaa edildiği son evre. Yazıtlı parçalar ve bezemeli mimari öğeler bu son evreye ait olan ve henüz bir benzeri daha bulunmamış bu Anıtsal Giriş civarındaki yangından arta kalan moloz arasında ele geçmiştir.

## KATALOG

### HEYKELTRAŞLIK ESERLERİ

*Catherine M. Draycott*

Bu bölümde Saray Yapı Grubu'nun Anıtsal Giriş'i çevresinde bulunan heykeltraşlık eserlerinin ayrıntılı bir kataloğu sunulmaktadır. Bu eserlerin tümü Anıtsal Giriş'in iki yanında yer alan kuleler arasında ve girişin üst kesimine yakın bir alanda, kente son veren saldırı nedeniyle ileri derecede tahrip olmuş ve parçalanmış halde ele geçmiştir. Bölümün giriş kısmında bu buluntuların genel özellikleri tanıtılmaktadır. Parçalanmış olarak ele geçen bu buluntular ait oldukları yapısal öğelere göre üç ana grupta incelenebilir: (katalog numarası 1) bire bir ölçekte bir insan figürünün betimlendiği heykel, (katalog numarası 2) bir arslan başına ait parçalar ve (katalog numarası 3) kabartma olarak işlenmiş bir kompozisyonun kapladığı taş bloğa ait parçalar. Bu taş bloğun yüzeyine işlenmiş olan kabartma sahnenin aynı zamanda dördüncü bölümde tanıtılan parçaların ait olduğu yazıt ile çevrelenmiş olduğu da anlaşılmıştır. Tanıtılan diğer heykeltraşlık eserleri arasında bu bloğa ait olabilecek bazı kabartmalı parçaların yanı sıra, daha büyük boyutlu ve büyük olasılıkla bir arslan başı betimine ait olan diğer bir kabartmalı parça (katalog numarası 10) ile bir yırtıcı kuş heykeli (katalog numarası 9) de yer almaktadır. Bu eserlerin tümü çeşitli tür

ve yoğunluktaki kumtaşı bloklardan üretilmiştir. Kerkenes Dağ'daki bu eserler en erken evre Grek heykelleri, bazı Frig Matar/Kybele figürleri ve kabartmaları ile Delfi, Efes ve Bayındır'da ele geçmiş olan küçük boyutlu fildişi betimlerle aralarındaki benzerliklere dayanarak kabaca M.Ö. yedinci veya erken altıncı yüzyıla tarihlenebilir.

Yayınlanan katalogda her bir parça tarif edilmekte, ayrıntıları tanıtılmakta, ait olmuş olabilecekleri betimler ve sahneler tartışılmakta ve betimlere dair önerilen tümlenmeler sunulmaktadır. Aşağıda bu parçalara dair varılan sonuçların özeti sunulmuştur:

### *Katalog Numarası 1. Uzun etekli heykel (K04.182):*

Asa biçimli bir nesne tutan ve ayakta durur halde betimlenmiş bu insan figürü parçalanmış olarak ele geçmiştir. Figürün saçları, alnın ve başın üzerinde düz kalın hatlar halinde başlayıp omuzların üzerinde bukeler halinde sonlanan saç tutamları şeklinde stilize edilmiştir. Betimlenen kişi, düz kısa bir tunik ve uzun pilili bir eteklik giymektedir. Figürün göğüsleri belirgin değildir ve cinsiyetini belirleyecek herhangi başka bir detay da bulunmamaktadır. Bu nedenle cinsiyeti kesin olarak anlaşılamamış olan figürün kimliğine dair en önemli öge sağ elinde tutmakta olduğu asa biçimli nesnedir. Bu nesnenin sapının biçimi ve uzunluğunun yanısıra, sapın etrafında yer alan ve büyük olasılıkla ahşap bir sapı sağlamlaştırmak için kullanılan kelepçeleri betimleyen bantlar, bu nesnenin bir topuz veya balta olduğunu düşündürmüştür. Bu tip nesnelere Geç Hitit kabartmalarında sıklıkla eril tanrıların veya yöneticilerin elinde görülmekte ve benzerleri yine Geç Hitit dönemine tarihlenen bazı heykellerden de bilinmektedir (bakınız: karşılaştırmalar listesi). Kerkenes Dağ heykeli ile bu betimler arasındaki paralellikler, bahsi geçen örneklerin başsız olarak ele geçmiş olması nedeniyle kısıtlı olmakla birlikte, bu benzerlik Kerkenes Dağ'daki heykelin büyük ihtimalle bir erkek betimi olduğunu düşündürür. Aynı zamanda, heykelin saç stili bu döneme ait erkek betimlerinde yaygın olmakla birlikte kadın betimlerinde nadiren görülmektedir.

Bu özellikler, heykelin erk sahibi bir erkeği (ya bir yöneticiyi ya da bir tanrıyı) betimlediğini göstermektedir. Erken evre Geç Hitit kentlerinde de benzeri bir şekilde yukarı şehir girişlerine ve önemli geçişlere tanrı veya yöneticilerin heykellerinin yerleştirildiği bilinmektedir. Diğer taraftan, Kerkenes'teki heykelde dikkate değer stil farklılıkları olduğu göze çarpar. Öncelikle, Kerkenes heykeli, Geç Hitit kentlerinden bilinen anıtsal heykellerden çok daha küçük boyuttadır; ancak yukarıda da belirtildiği gibi Geç Hitit kentlerinde küçük boyutlu heykellere de rastlanmıştır. Aynı zamanda Kerkenes heykelinin kıyafeti, taşıdığı semboller ve heykelin sakalsız oluşu da Geç Hitit örneklerinden farklıdır. Anıtsal boyutlu Geç Hitit heykelleri genellikle silahtan ziyade bir asa tutarken betimlenmişlerdir; ancak yine birtakım küçük boyutlu heykelciğin silahlarıyla betimlendiği de görülür. Geç Hitit heykellerinin çoğu sakallı olmakla birlikte, Kerkenes heykeline daha yakın benzerlik gösteren örnekler Geç Hitit kabartmalarındaki sakalsız tanrı ve kral figürlerinde rastlanır. Son olarak, Kerkenes heykelinin giysisi Geç Hitit dönemi erkek betimlerinden oldukça farklı olmakla birlikte, benzeri kıyafetler çağdaş ve daha geç dönem Kybele/Matar heykellerinden ve diğer kadın betimlerinden bilinir. Bu örneklerden, özellikle pilili etekliğin bu dönemde kadınlar için tipik bir kıyafet olduğu anlaşılmaktadır. Diğer taraftan Kerkenes heykelinin üzerindeki düz kısa tunik ve pilili uzun etekliğin çağdaş örneklerde oldukça nadiren birarada görüldüğü ve heykelin kemersiz oluşunun bu dönem için sıradışı olduğu da belirtilmelidir.

Sonuç olarak, stil açısından incelendiğinde Kerkenes heykelinin Frig veya Anadolu üslubuna uygun olduğu görülür. Ancak işlediği konu açısından değerlendirildiğinde, bir yönetici veya tanrı olduğu anlaşılan erk sahibi bir bireyin betimlendiği bu heykel, benzerleri Geç Hitit örneklerinden bilinmesine rağmen, Orta Anadolu için henüz başkaca bir örneğiyle karşılaşılmamış özel bir buluntudur. Bu durumda, Kerkenes'teki yöneticilerin birçok açıdan Geç Hitit gelenekleriyle ilintili bir erk imgesi ortaya koydukları, ancak bu imgeyi hayata geçirmek için çağdaş Orta Anadolu/Frig öğelerini kullanan yerel zanaatkarlardan yararlandıkları ileri sürülebilir.

### *Katalog Numarası 2. Bir arslan heykelinin başına ait parçalar (K04.183):*

Bir arslan heykelinin başına ait kama biçimli bir parça ele geçmiştir. Parçanın üzerinde yer alan ve kesin olarak bir arslan yelesine ait olan şevron deseni sayesinde bu parçanın bir arslan başından koptuğu anlaşılmıştır. Çizimde görülebileceği gibi, parçanın sol tarafında, yine şevron deseni ile kaplı bir bant bulunmaktadır. Bu hattın ötesinde, arslanın yüzüne denk geldiği düşünülen küçük, yüzeyi düzeltilmiş, çıkıntılı bir parça yer almaktadır. Parçanın alt yüzünde bulunan, kulağa ait olması gereken helezoni desenli alan da yine çizimde açıkça görülebilir. İç taraftaki hatları farklı olmakla birlikte, bu desenin benzerleri çağdaş arslan betimlerinin kulaklarında da görülmektedir. Bu

parçanın yelesinde görülen şevron desenine Gordion Orta Frig Dönemi seramikleri ve Pazarlı'daki pişmiş toprak levhalar gibi örneklerdeki boya bezemeli hayvan betimlerinde de rastlanmaktadır. Buna dayanarak, parçanın kabaca M.Ö. yedinci veya altıncı yüzyıla tarihlendiği ileri sürülebilir. Yalnızca küçük bir parçası ele geçmiş olsa dahi Kerkenes'te bulunan bu bire-bir ölçekli arslan heykelinin anıtsal nitelikli olduğu açıktır. Dolayısıyla, bu heykelin Kerkenes yöneticilerinin hayata geçirdikleri anıtsal erk imgesinin diğer bir cephesini sunduğu söylenebilir. Yukarıda bahsettiğimiz heykel gibi bu arslan figüründe de yine Geç Hitit kentlerinin anıtsal kapılarından bilinen bir konunun Orta Anadolu üslubu ile işlenmiş olduğu görülmektedir.

### *Katalog Numarası 3. Kabartma bezemeli ve yazıtlı plakaya ait parçalar (K03.168):*

Bu bölümde, ince kumtaşından yapılmış bir bloğun yüzeylerindeki paneller içinde yer alan kabartma betimlere ait kırk beş parça tanıtılmaktadır. Panellerin kenarlarında yer alan dışa çıkıntılı çerçevede ise Frigce iki ayrı yazıt yer alır (bakınız: Yazıtlar). Kazıda küçük parçalar halinde ele geçen bu kabartmalı parçaların ateşin etkisiyle bloğun ön yüzünden koptuğu anlaşılmaktadır. Bloğa ait diğer parçaları belirleyip birleştirmek ise mümkün olmamıştır.

Bulunan parçalar sayesinde bloğun en az üç yüzeyinde girintili panellerin yer aldığı anlaşılmıştır. Dördüncü yüzeyin işlenmemiş olarak bırakılmış olmasının bloğun bir duvara yaslanarak kullanılmış olduğunun göstergesi olduğu düşünülmüş, ancak bu varsayımı kanıtlamak mümkün olmamıştır. Kabartmalardaki betimler ele geçen parçalardan kısmen belirlenebilmiş ve ön paneldeki kompozisyon da kısmen tümlenebilmiştir. Bloğun ön yüzeyindeki kompozisyonun üst kesiminde kanatlı bir rozetin yer aldığı görülür (katalog numaraları 3.1–3.2). Bloğun ön yüzüne ait çerçevedeki yazıtın bir diğer parçasında ise karşılıklı duran iki ayak görülmektedir. Bu durumda, ön yüzde betimlenen sahne kanatlı bir diskin altında karşılıklı ayakta duran iki figür biçiminde tümlenebilir. Bu tip kompozisyonlar Yakın Doğu sanatında sıklıkla karşımıza çıkar. Ele geçmiş olan iki grifon başının da (katalog numaraları 3.6–3.7) bu figürlere ait olduğu varsayılacak olursa, bu iki figürün birer cin olduğu söylenebilir. Üzerlerinde kenarları süslü uzun etekliklere ait desenler bulunan iki parça daha ele geçmiş (katalog numaraları 3.5 ve 3.19) ve bu parçaların da birer insan ya da cin betimine ait olduğu düşünülmüştür. Bu buluntuların da aynı sahnenin birer parçası olma olasılığı mevcuttur, ancak bu parçaların kompozisyon içinde nereye oturacağını belirlemek güçtür ve üzerlerindeki motifleri tümlenmek de mümkün olmamıştır.

Bu sahnelerin yanısıra, diğer buluntularda karşılaşılan betimler arasında ilk olarak arslanlardan bahsedilmelidir: bir grifon veya arslan ayağı (katalog numarası 3.8), arslan başı parçaları (katalog numaraları 3.9–3.10), arslanlara ait gövde ve yeke parçaları (katalog numaraları 3.11–3.18). Bu parçalar büyük ihtimalle iki ayrı arslan motifine aittir ve bu figürler bloğun iki yanını süslemiş olabilir. Ayrıca, birtakım bitki motiflerine rastlanmıştır: bloğun ön veya yan yüzeylerinde yer almış olabilecek büyük olasılıkla bir kutsal ağaç betimi olan bir bitki (katalog numaraları 3.24–3.30) ve bitki desenlerinin parçaları olabileceği gibi hayvan betimlerinin üzerlerindeki bezemelere de ait olabilecek palmet desenlerinin görüldüğü birtakım parçalar (katalog numaraları 3.31–3.34). Yorumlanması daha güç olan diğer parçaların bazılarının hayvan gövdelerine, diğerlerininse anlaşılması mümkün olmayan başkaca motiflere ait olduğu düşünülmektedir.

Bloğun genel ölçülerini belirlemek için kanatlı diskin genişliği baz alınabilir. Bu diskin genişliği aynı zamanda, bu bloğu taçlandırdığı hemen hemen kesinlikle söylenebilecek aynı taştan imal edilmiş yastıklı tablanın (katalog numarası 12) genişliği ile aynıdır. Bu tablanın üst yüzeyinin düz kesilmiş olması, bu bloğun tümünün bir diğer mimari eleman için bir kaide olarak kullanılmış olduğunu düşündürmektedir. Bloğun yukarıda bahsedilen heykelin kaidesi olarak kullanılmış olması muhtemeldir.

Bu kabartma bezemeli ve yazıtlı bloğa benzer buluntular oldukça kısıtlıdır. İşlevsel benzerlik açısından yalnızca Frig kültür alanı içinde bulunmuş olan ancak işlevi anlaşılamamış sütun kaideleri ve az sayıdaki dikme biçimli bloktan bahsedilebilir. Eserdeki kabartmalar, hatlarının oldukça belirgin oluşu açısından Yeni Assur ve Urartu yerleşmelerinden bilinen fildişi eserleri andırmaktadır. İşlenen konular açısından bakıldığında da betimlerdeki repertuar yine Kerkenes Dağ'ın doğusundaki kentlerin geleneklerinin uyarlandığını düşündürmektedir. Ancak yukarıda bahsedilen heykellerin aksine, bu eserde betimleri Anadolu üslubuna uyarlama çabası pek de belirgin değildir. Genel olarak değerlendirildiğinde bu anıtın, kaidelerdeki bezeme geleneğine uygun düşmekte, ancak dekoratif unsurları açısından oldukça sıradışı olduğu görülmektedir.

## ÇEŞİTLİ HEYKELTRAŞLIK ESERLERİ

Burada tanıtılan diğer heykeltıraşlık eserleri çoğunlukla yukarıda bahsedilen bezemeli bloğa (katalog numarası 3) veya benzeri bezemeli bloklara ait olabilecek çeşitli küçük kabartmalı parçalardan oluşmaktadır. Ayrıca kaidemsi bir parçaya birleşik olarak bulunmuş olan bir kuş heykeline ait ayaklar ve daha büyük ölçekli bir kabartmaya ait parçalar da bu bölümde tanıtılmaktadır.

### *Katalog Numarası 4. Rozet:*

Yukarıda bahsedilen kanatlı diskin (katalog numarası 3.2) ortasında yer alan rozetle aynı boyutlara ve şekle sahip bir rozet daha bulunmuştur. Bu parça, Anıtsal Giriş'in yukarı kesiminde 14 numarlı açmanın kuzey ucunda ele geçmiştir.

### *Katalog Numarası 5. Tek bir rozet yaprağı:*

Diğerleriyle (katalog numaraları 3.2 ve 4) aynı büyüklük ve biçimde tek bir rozet yaprağı.

### *Katalog Numarası 6. Kıvrımlı bir kabartma parça:*

Tümlenebilen iki parça. Büyük olasılıkla geometrik bir bezemeye ait olan bu buluntularda betimlenen desen anlaşılammıştır.

### *Katalog Numarası 7. Geri planında kıvrımlı bir kabartmanın yer aldığı parça:*

Bu kabartmadaki oyma tekniği, yukarıdaki kabartmadan (6) farklıdır. Diğer taraftan eğer bu iki parçanın da birer daireye ait olduğu düşünülecek olursa, ikisinin de aynı çapa sahip olduğu göze çarpar.

### *Katalog Numarası 8. Kabartmalı bir parça:*

Oyma tekniği görece kaba olan, büyük olasılıkla daha büyük bütün bir desene ait parça.

### *Katalog Numarası 9. Bir yırtıcı kuş heykeli:*

Kaide benzeri bir yüzey üzerine tünemiş olan yırtıcı bir kuşun pençelerine ait küçük bir parça ele geçmiştir. Parçanın sol tarafında, kuşun yakaladığı bir nesneyi pençeleriyle tutuyor olduğu açıkça görülmektedir. Bu nesnenin Gordion'dan bilinen kuş heykelindeki gibi bir kemik olduğu varsayılabilir. Kaide benzeri yüzeyin arka kısmı, bu kuş heykelinin tümünün bir diğer parçaya bağlı olduğunu düşündürecek şekilde kırılmıştır. Tahrip olmadan önceki şekliyle, bu kuşun yukarıda tarif edilen heykelin eline tünemiş olarak ayakta durduğu varsayılabilir. Geç Hitit kabartmalarındaki birtakım karakterlerin ve Frigya'dan bilinen bazı kabartmalarda Matar'ın yırtıcı bir kuş tutarak betimlendiği görülmektedir; ancak şayet buradaki varsayım doğruysa üç boyutlu bir heykel için bu durum oldukça sıradışıdır. Diğer taraftan bu kuş, Gordion'daki bazı küçük boyutlu yırtıcı kuş heykellerinden de bilindiği gibi tek başına duran bir adak heykelciği de olabilir.

### *Katalog Numarası 10. Bir arslan kuyruğu kabartması(?):*

Bu parça, yukarıda tanıtılan arslan başının (katalog numarası 2) da üretildiği benekli kumtaşının daha ağır ve yoğunluğu daha fazla olan bir türevinden imal edilmiştir. Bu motif, bir hayvan kuyruğunun gövdeye birleştiği kırsımdan kopmuş bir parçayı andırmaktadır. Parçanın ölçeği arslan başınıkiyle hemen hemen aynıdır ve bu nedenle bu parça, başı üç boyutlu, gövdesi ise kabartma olarak betimlenmiş bir kapı arslanına ait olabilir. Bu tip çok sayıda kapı arslanı, çeşitli Geç Hitit kentlerinden bilinmektedir.

## ÖZET VE YORUMLAR

Bu kısımda heykeltraşlık eserlerinin genel bir değerlendirmesi sunulmakta ve bu buluntuların Kerkenes Dağ yerleşmesinin niteliği ve kentin kimliğinin anlaşılması açısından taşıdığı önemden bahsedilmektedir. Kerkenes'te bulunan heykelde, bugüne dek Frigya'dan bilinmemekle birlikte Geç Hitit kentlerinden ve daha yakındaki Tabal ülkesinden tanınan konuların işlenmiş olması oldukça çarpıcıdır. Kerkenes anıtlarındaki betimler, yerleşmenin doğusundaki coğrafyada yer alan hanedanlıkların idari merkezlerinden bilinen güç ve prestij ifade eden anıtsal formların, Orta Anadolu/Frig üslubu ile yorumlanarak kullanıldığını göstermektedir. Bu eserlerde kullanılan teknikler ve stil, Kerkenes Dağ'daki masif duvarlarla çevrili sifirdan kurulmuş bu kentin kurucularının ve yöneticilerinin bu coğrafyaya yabancı olan bir idari güç ifadesini ortaya koymak adına deneyselliğe ve yenilikçiliğe başvurduklarının göstergesi olarak değerlendirilebilir. Diğer Frig yerleşmelerinden elde edilen yeni bulgularla birlikte Kerkenes Dağ'daki bu buluntular kentte sürdürülecek olan çalışmaların, Frig medeniyetinin niteliğine ve Anadolu'daki komşuları ile olan sınırlarına dair bilgilerimizi önemli ölçüde arttıracığını ve Anadolu'nun Demir Çağı'na dair yorumları değiştirecek derecede önemli sonuçlar ortaya koyacağını göstermektedir.

## İLİŞKİLİ MİMARİ ELEMANLAR

*Geoffrey D. Summers*

Burada biri basamaklı, diğeri ise gövdeye birleşik yastıklar ile bezenmiş tabla biçimli iki kumtaşı mimari eleman tanıtılmaktadır. Bölümde yer alan kataloğun ardından, kabartmalı ve yazıtlı bloğun önerilen rekonstrüksiyonu sunulmakta ve son olarak da tüm anıtın ne şekilde tümlenebileceğine dair öneriler getirilmektedir.

## YAZITLAR

*Catherine M. Draycott ve Claude Brixhe*

Bu bölümde, kabartma bezemeli bloğun (katalog numarası 3) kenarlarındaki yazıtlar tanıtılmaktadır. Bulunan yazıtlı parçaların çoğunun bloğun ön yüzüne ait olduğu anlaşılmış, ancak bloğun sol kenarında da bir adak metninin var olduğu belirlenebilmiştir. Bu yazıtlarda kullanılan alfabede, bölgesel farklılıklardan kaynaklandığı düşünülen birtakım sıradışı özellikler gözlenmiştir. Sol kenardaki adak metni, bu anıtın Tata tarafından dikildiğini belirtmektedir. Ön yüzeydeki yazıtın niteliği ve içeriği ise anlaşılamamış, ancak iki şahıs ismi saptanabilmiştir: “Masa Urgitos” (Urgos'un oğlu) ve “Uva.”





# PLATES



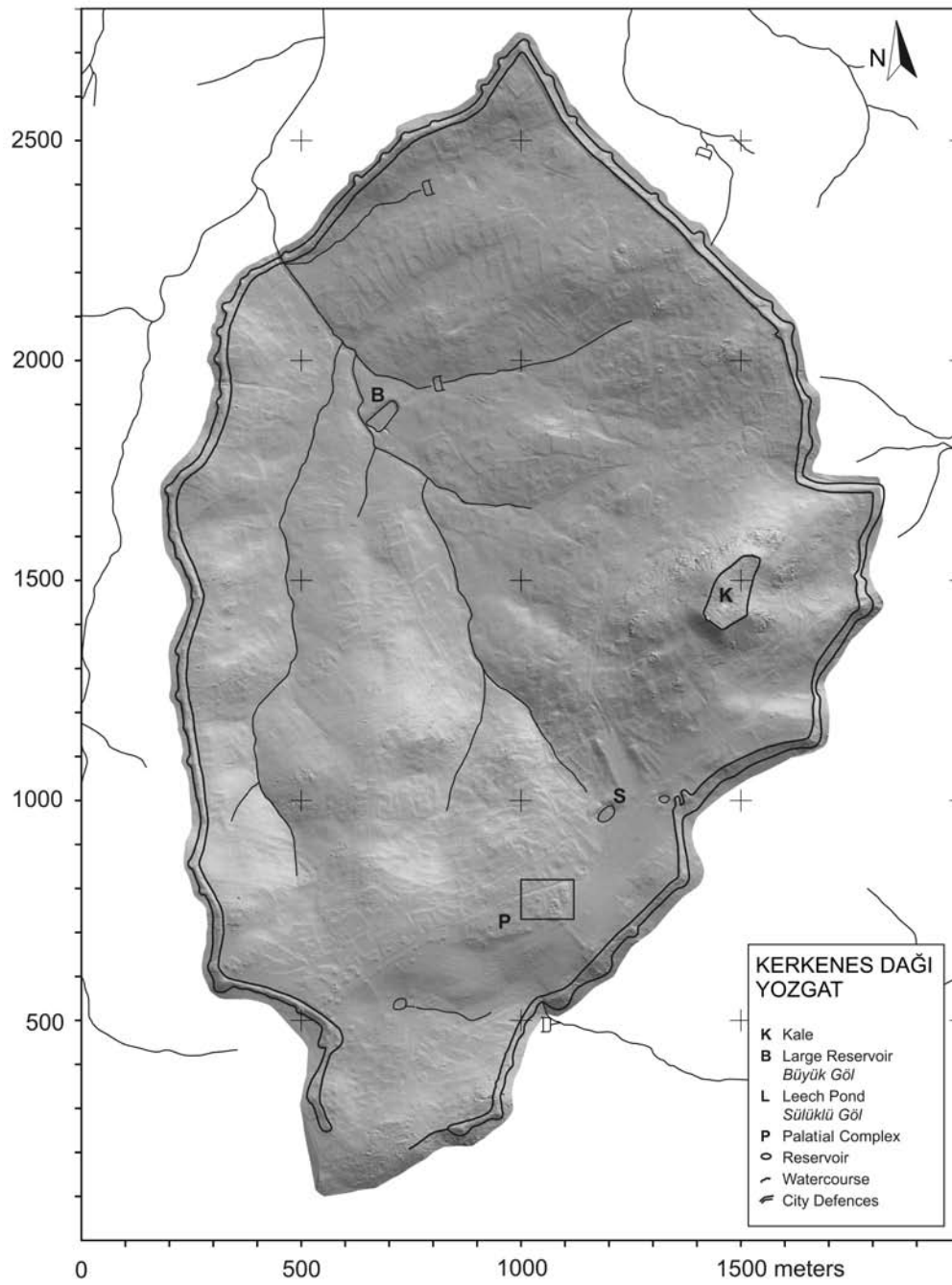


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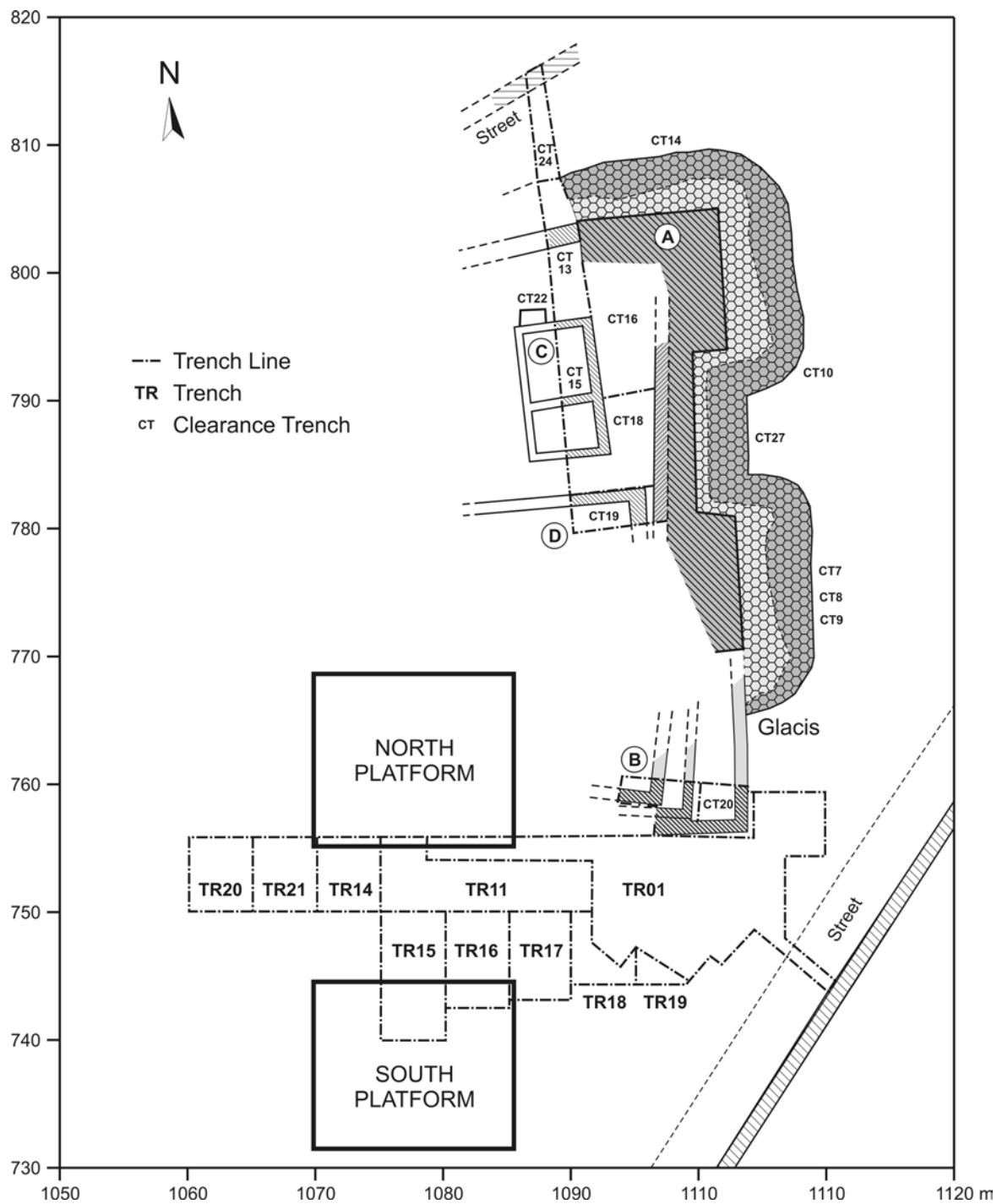


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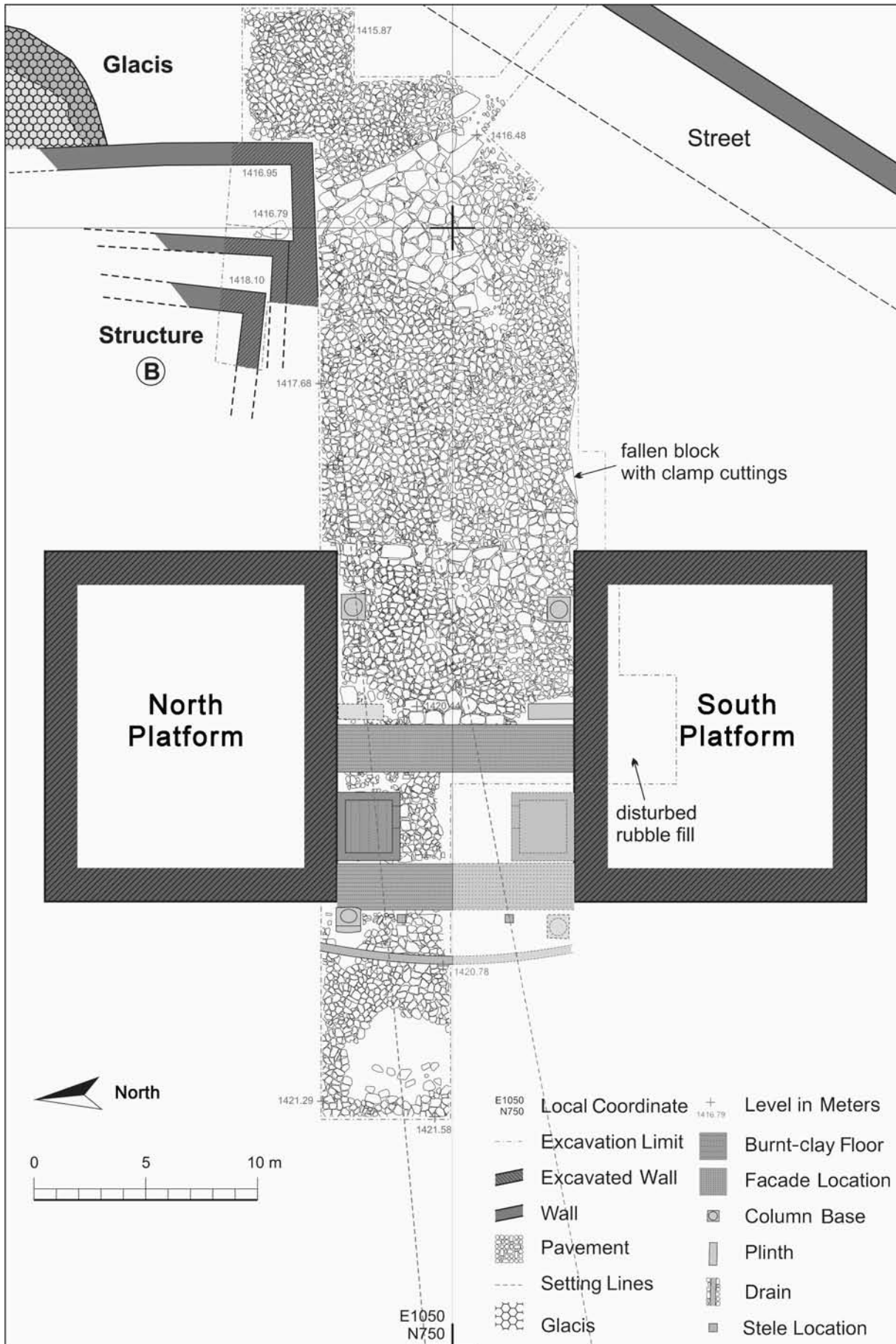
(a) Map of Anatolia and Adjacent Regions Showing Sites Mentioned in the Text (prepared by Guzin Eren);  
 (b) Entire Iron Age City on Kerkenes Dağ, Seen from Manned Hot-air Balloon (93slhb0233)



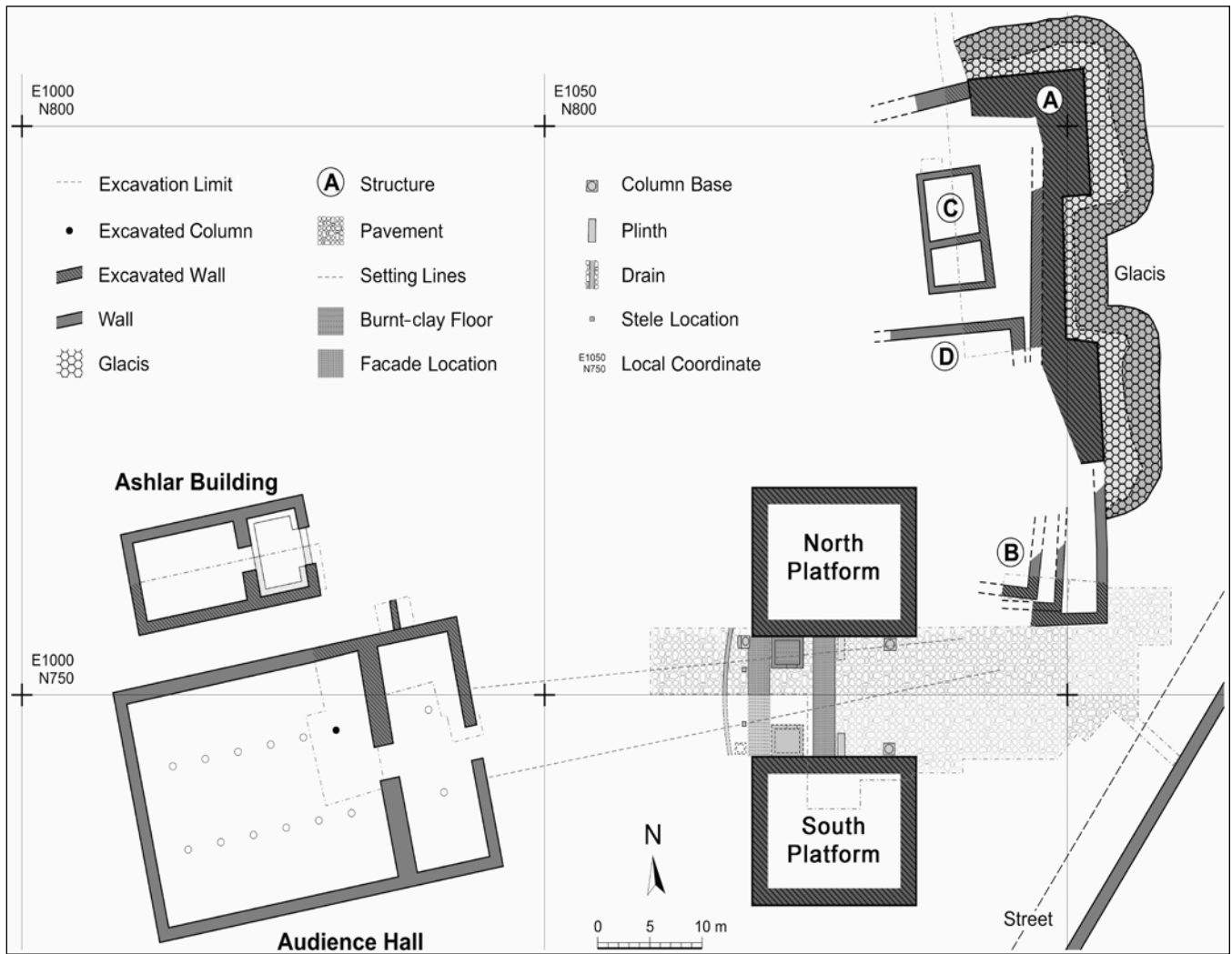
Triangulated Irregular Network (TIN) Simulation of the City Made in ArcView 3D Analyst from 1,400,000 GPS Readings.  
Rectangle at Lower Right (P) Shows the Area Depicted on Plate 5



Plan of Monumental Entrance to Palatial Complex, Showing Locations of Trenches



Plan of Monumental Entrance to Palatial Complex



Plan of Eastern End of Palatial Complex. (P) on Plate 2

Plate 6



a



b

- (a) Trench 11 from East in Early Stages of Excavation in 2003, with Part of Trench 1 in Foreground (03dpjv4704);  
(b) Mass of Burnt and Fused Superstructure Fallen into Doorway through Wooden Facade,  
Figure Crouches on Burnt Earth Floor of Room on Far Side of Facade (04dpjv2355)





a



b

(a) Front Portion of Entrance, Looking East at End of 2005 Season; in Foreground Is Rubble Base of Foundation Trench for Timber Facade, Five Large Pavers Mark Position of Wide, Double Doorway with Sandstone Plinth on Right (05dpnc0958);  
 (b) Rear of Entrance, Looking South, with Rubble-filled Foundation Slot and Later Pits, Not Fully Emptied; in Foreground, Disturbed Column Base. Fallen Aniconic Stele in Center, Drain at Right, and Burnt Earthen Floor of Room in Central Section at Left (05dpnc0917)

Plate 8



a



b

(a) Trench 11 and Part of Trench 1 at End of 2003 Season Showing Corner of North Tower-like Platform (03dpjv7035);  
(b) Looking Westward through Monumental Entrance at End of 2005 Season (05dpnc1006)



a



b

(a) South Tower-like Platform with Figure by Corner (05dpnc0862); (b) Sandstone Column Base by Front of South Tower-like Platform (05dpnc0516)

Plate 10



a



b

(a) Rear of Entrance, Looking South, Drain Just behind Figures with Disturbed Column Base at Left (05dpnc0155);  
(b) Stone Fallen from South Tower-like Platform (05dpca0214)

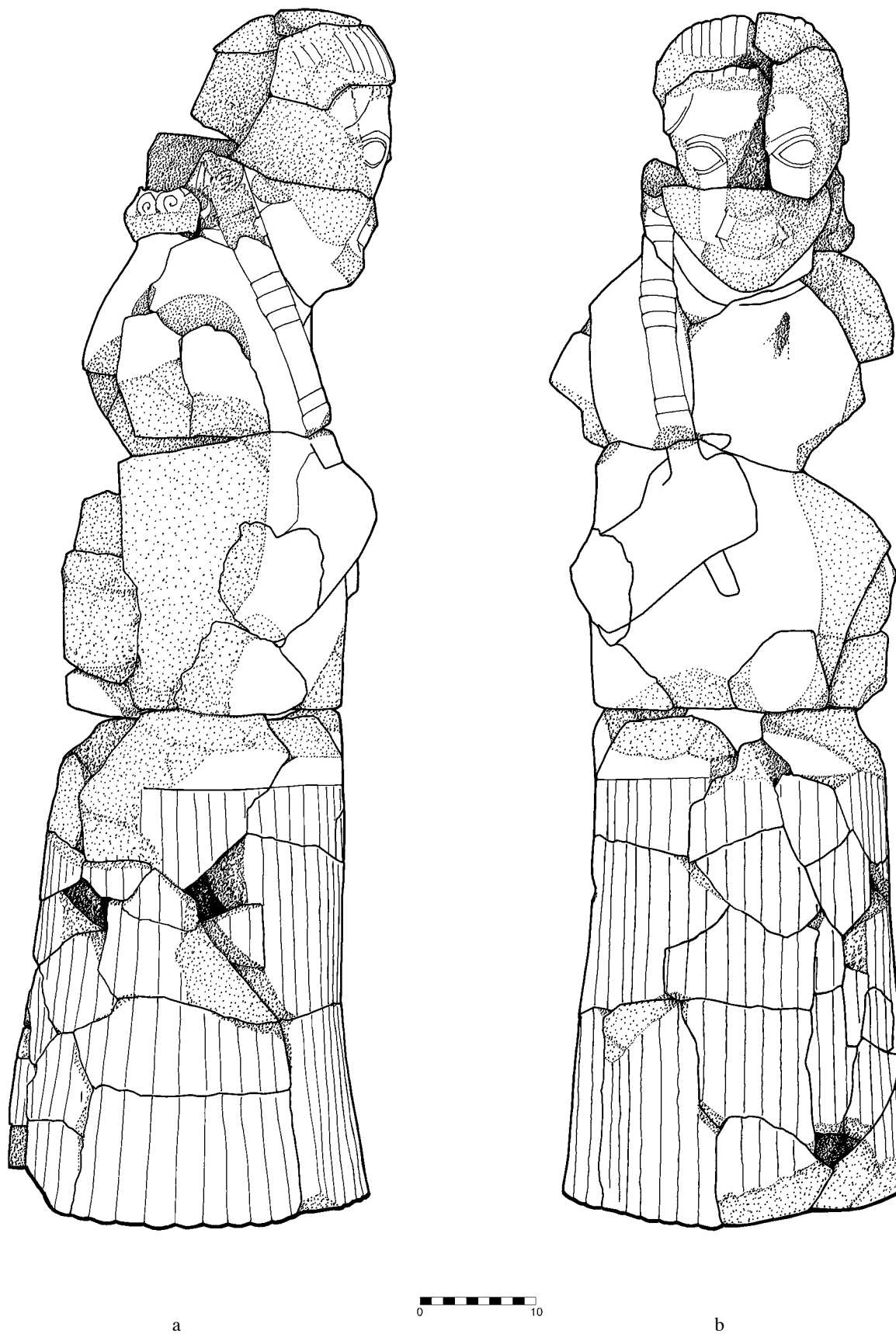


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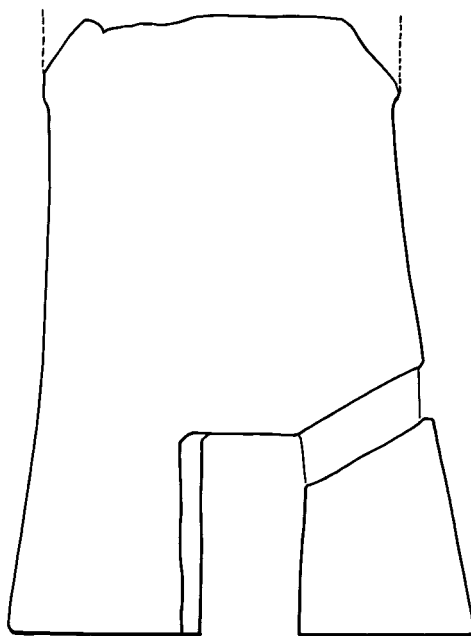


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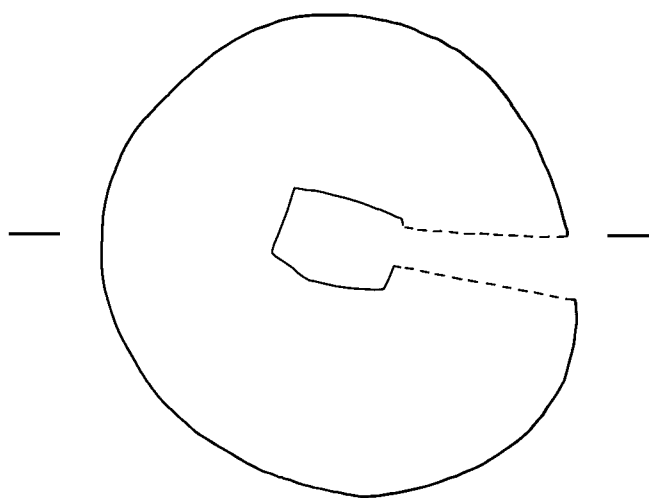
(a) Ornamented Architectural Blocks Fallen from Corner of South Tower-like Platform (05dphp1122); (b) Front Portion of Entrance at End of 2004 Season, Showing Collapse onto Pavement at Right, Section through Pitted Filling in Middle Ground, and Partially Excavated Foundation for Wooden Facade in Foreground (04dpjv2307)



Catalog No. 1. Statue of Draped Figure (K04.182): (a) Right Side; (b) Front. Drawings by Catherine M. Draycott



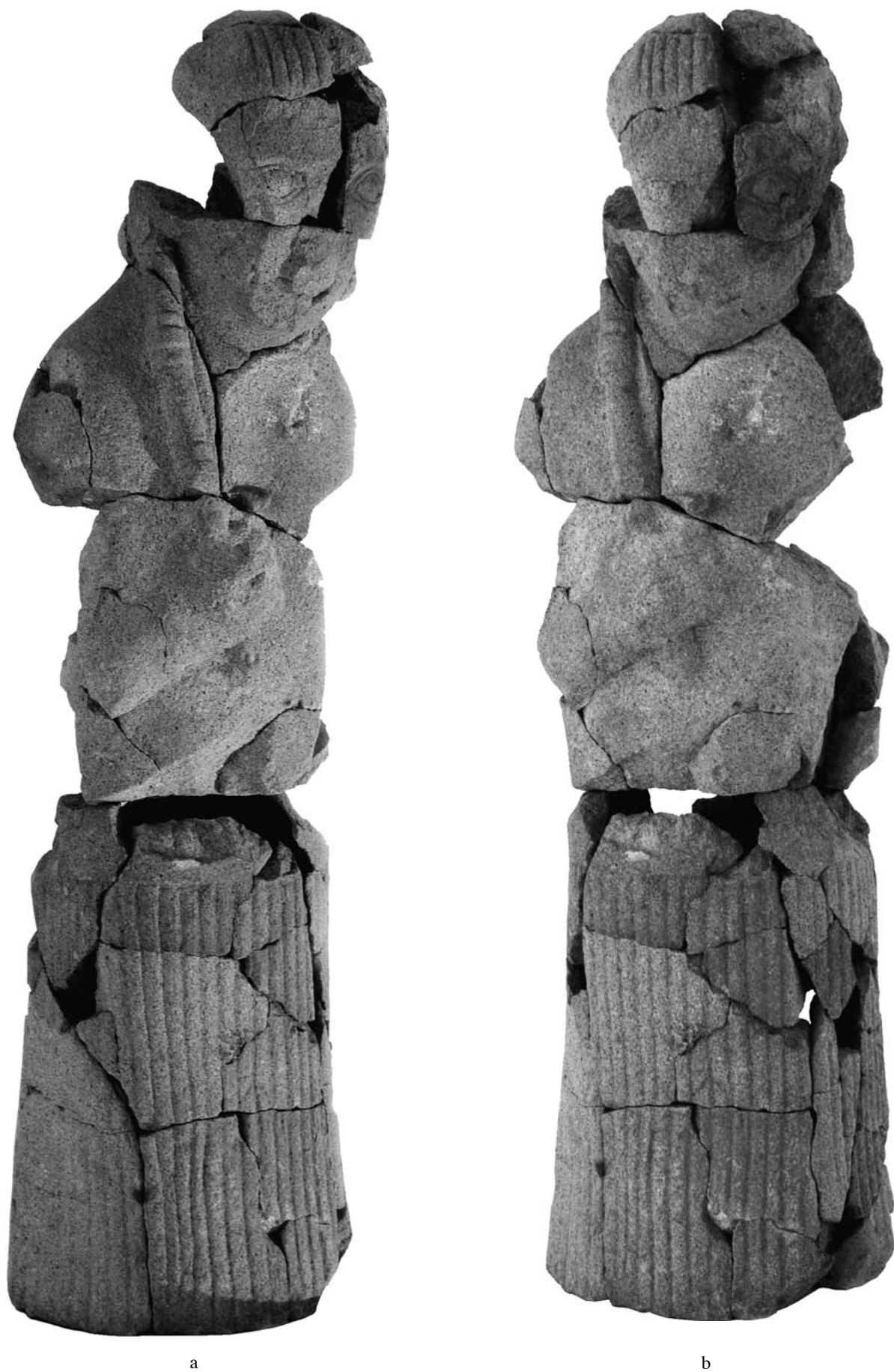
a



b



Catalog No. 1. Statue of Draped Figure (K04.182): (a) Skirt, Vertical Cross Section; (b) Skirt, Horizontal Cross Section.  
Drawings by Catherine M. Draycott



Catalog No. 1. Statue of Draped Figure (K04.182): (a) Front Right Angle; (b) Front.  
Photographs by Murat Akar ([a] 06dpnk0101; [b] 06dpnk0102)





Catalog No. 1. Statue of Draped Figure (K04.182): (a) Front Left Angle; (b) Left Side.  
Photographs by Murat Akar ([a] 06dpnk0103; [b] 06dpnk0104)



a



b

Catalog No. 1. Statue of Draped Figure (K04.182): (a) Left Rear Angle; (b) Back.  
Photographs by Murat Akar ([a] 06dpnk0105; [b] 06dpnk0106)



Catalog No. 1. Statue of Draped Figure (K04.182): (a) Right Rear Angle; (b) Right.  
Photographs by Murat Akar ([a] 06dpnk0107; [b] 06dpnk0109)



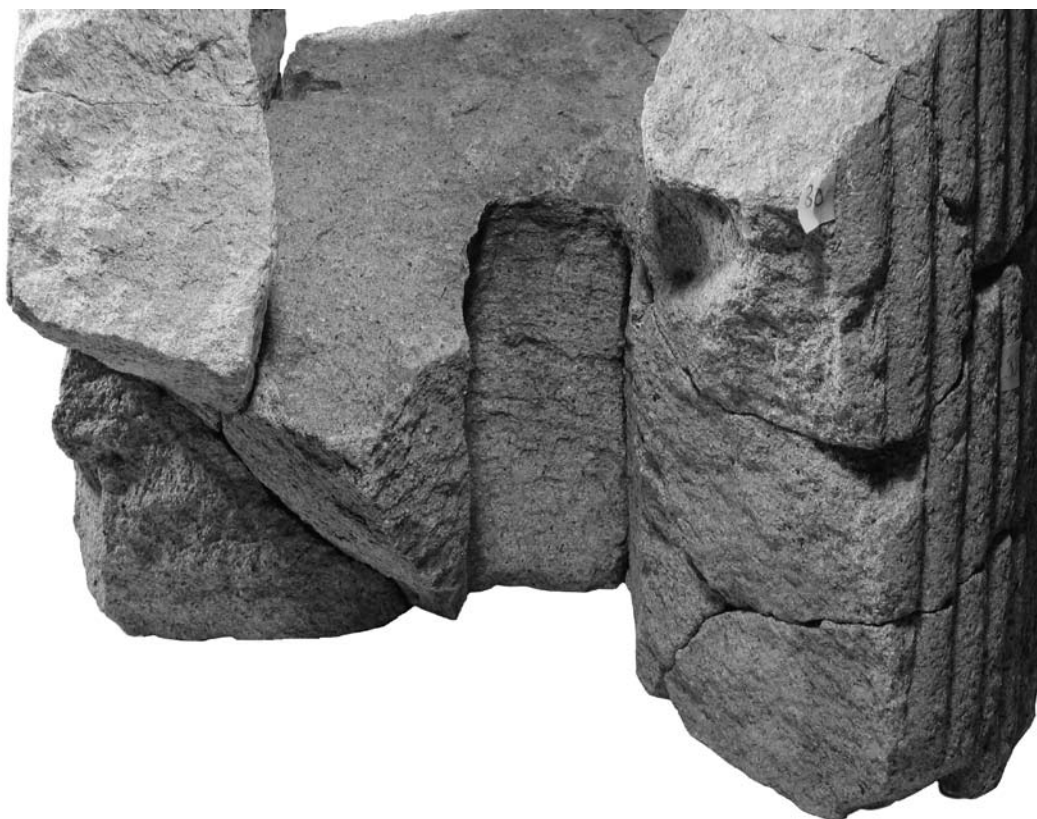
Catalog No. 1. Statue of Draped Figure (K04.182): Looking Up to Statue as It May Have Been Viewed.  
Photograph by Murat Akar (06dpnk0111)



Catalog No. 1. Statue of Draped Figure (K04.182): Face. Photograph by Murat Akar (06dpnk0116)



a



b

Catalog No. 1. Statue of Draped Figure (K04.182): (a) Skirt, Dowel Hole, and Channel, Showing Choppy, Short, Flat Chisel Marks; (b) Skirt, Dowel Hole, and Channel. Photographs by Catherine M. Draycott ([a] 05dpcs0548; [b] 05dpcs0543)



a



b

Catalog No. 1. Statue of Draped Figure (K04.182): (a) Face, Right Angle; (b) Hair at Temple, Upper Right Side of Head.  
Photographs by Catherine M. Draycott ([a] 05dpcs1004; [b] 05dpcs1016)



a



b

Catalog No. 1. Statue of Draped Figure (K04.182): (a) Shaft with Ferrules and Lower Part of Face; (b) Right Hand Grasping Shaft and Cuff or Bracelet around Wrist. Photographs by Catherine M. Draycott ([a] 05dpcs1011; [b] 05dpcs1008)





a



b

Catalog No. 1. Statue of Draped Figure (K04.182): (a) Part of Ear Lobe, Upper Right Side; (b) Detail, with Curls of Hair at Back of Head. Photographs by Catherine M. Draycott ([a] 05dpcs1013; [b] 05dpcs1408)



a



b

Catalog No. 1. Statue of Draped Figure (K04.182): (a) Left Side of Head; (b) Outline of Upper Part of Ear, Left Side of Head. Photographs by Catherine M. Draycott ([a] 05dpcs1113; [b] 05dpcs1108)



a



b

Catalog No. 1. Statue of Draped Figure (K04.182): (a) Hair at Left Temple; (b) Curls of Hair at Back of Head.  
Photographs by Catherine M. Draycott ([a] 05dpcs1019; [b] 05dpcs1021)



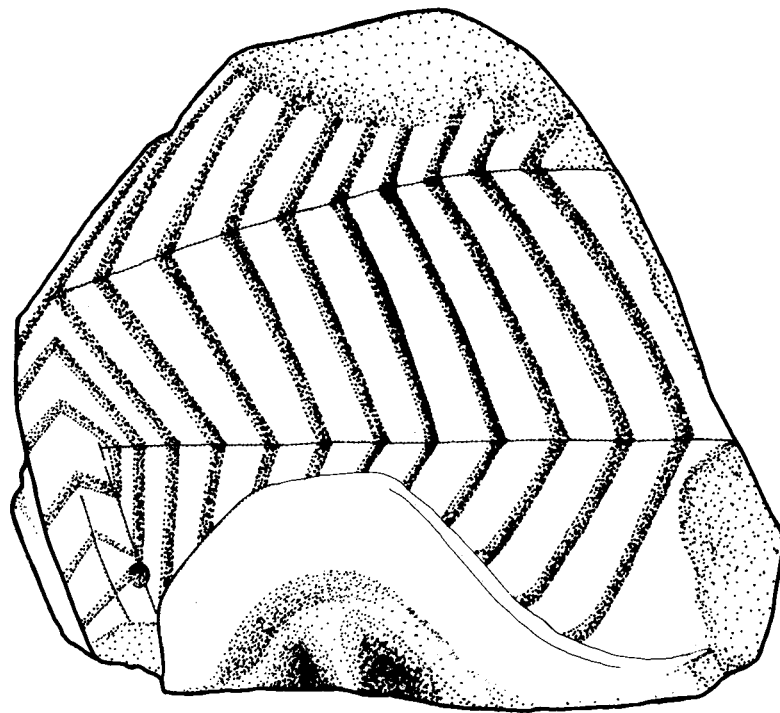
Catalog No. 1. Statue of Draped Figure (K04.182): Non-joining Fragment of Torso.  
Photograph by Murat Akar (06dpnk0223)



a



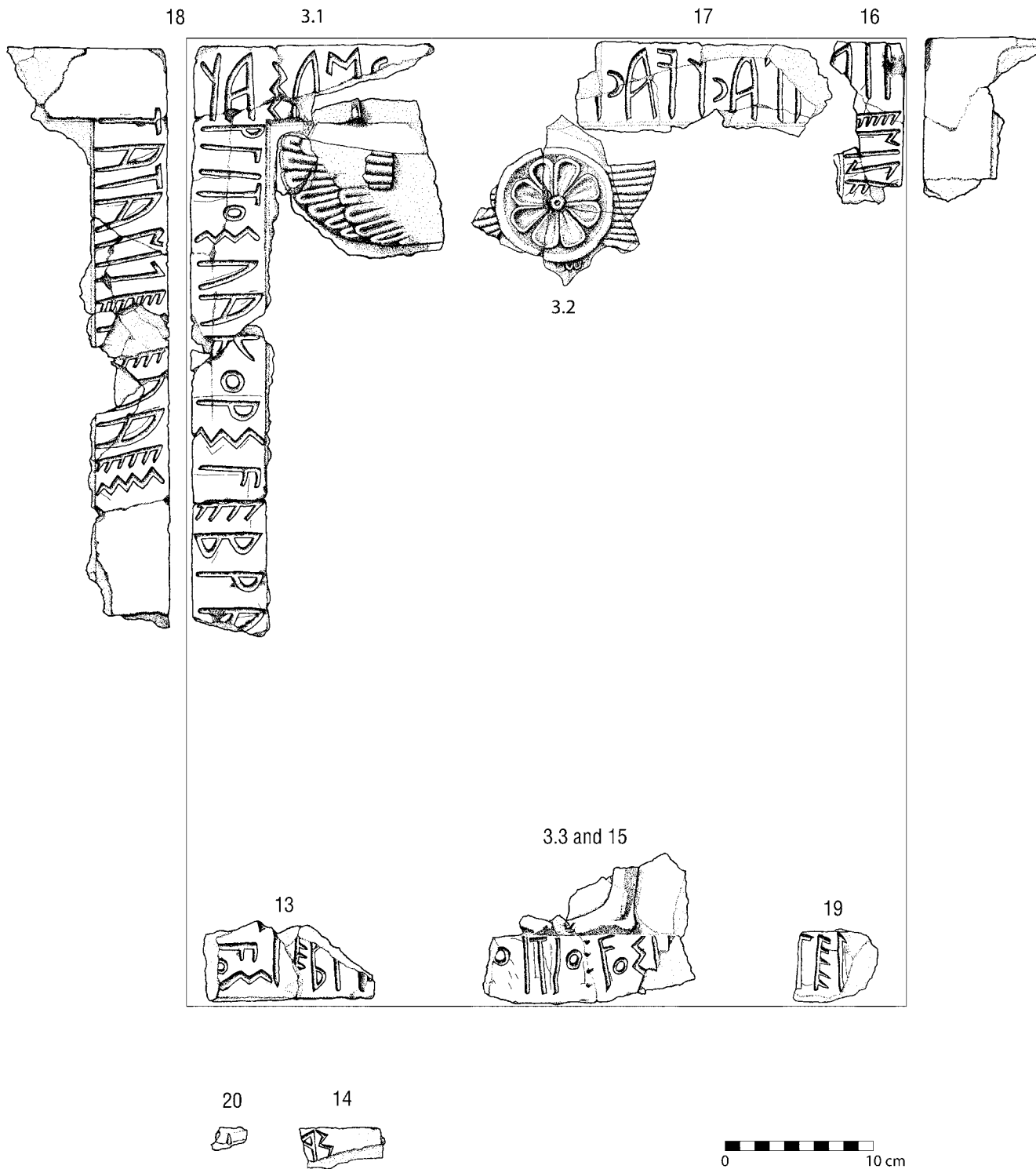
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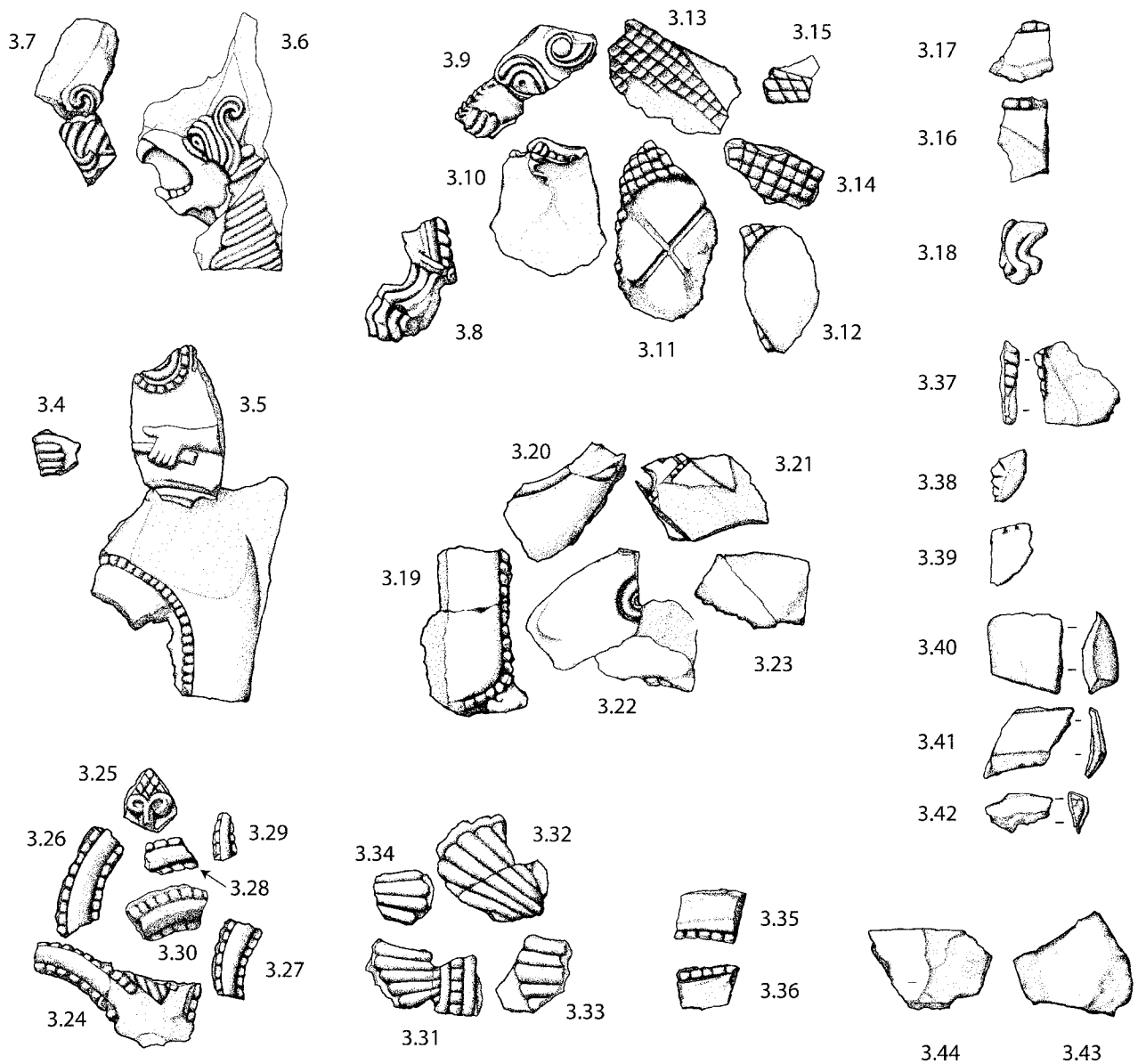
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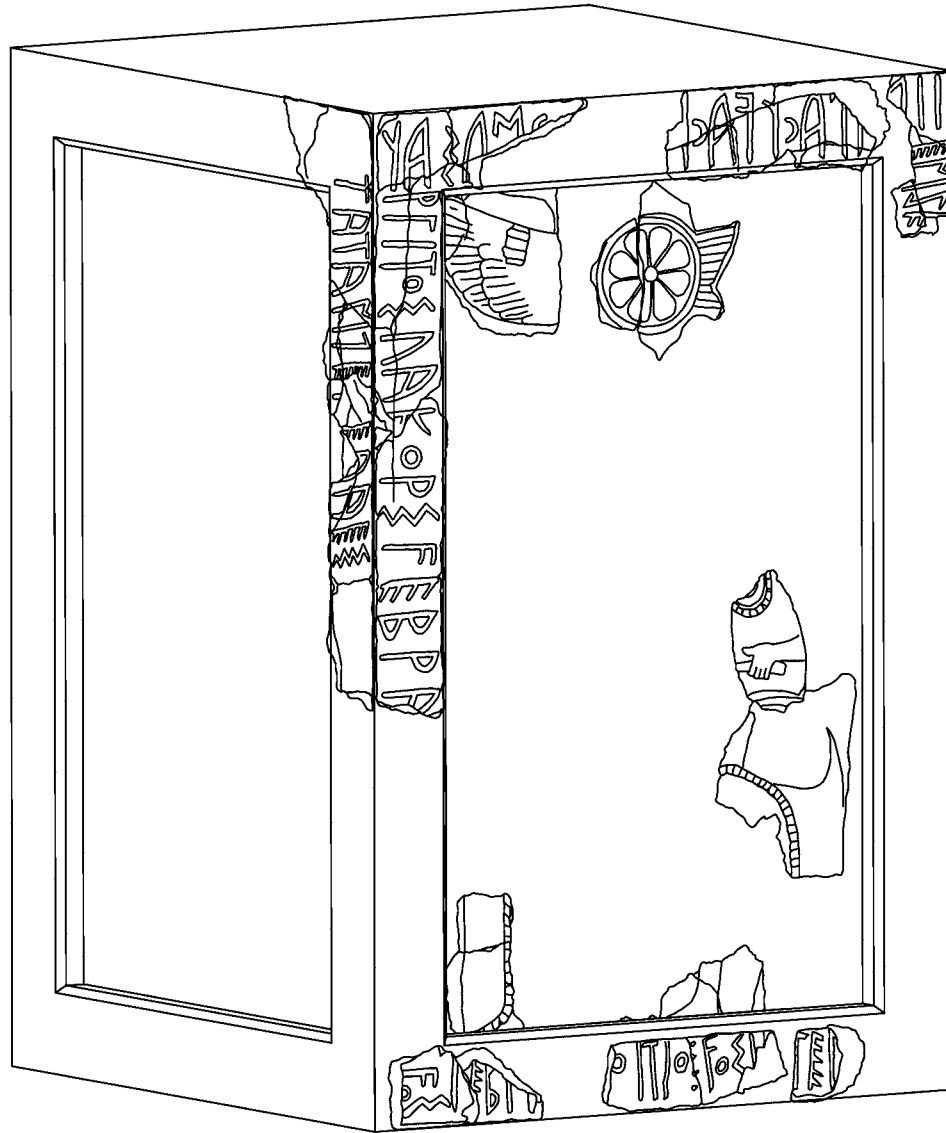
Catalog No. 2. Fragment from Head of Lion Statue (K04.183): (a) Side; (b) Front; (c) Side (04TR16U00stn01).  
Photographs by Murat Akar ([a] 05dpmk0112; [b] 05dpcs1124). Drawing by Catherine M. Draycott



Catalog No. 3. Small Relief and Inscription (K03.168): Fragments Attributed to Front Face of Relief-carved and Inscribed Block, Shown in Approximate Original Locations. Bottom Left: Fragments that Have Not Been Placed.  
Drawings by Carrie Van Horn

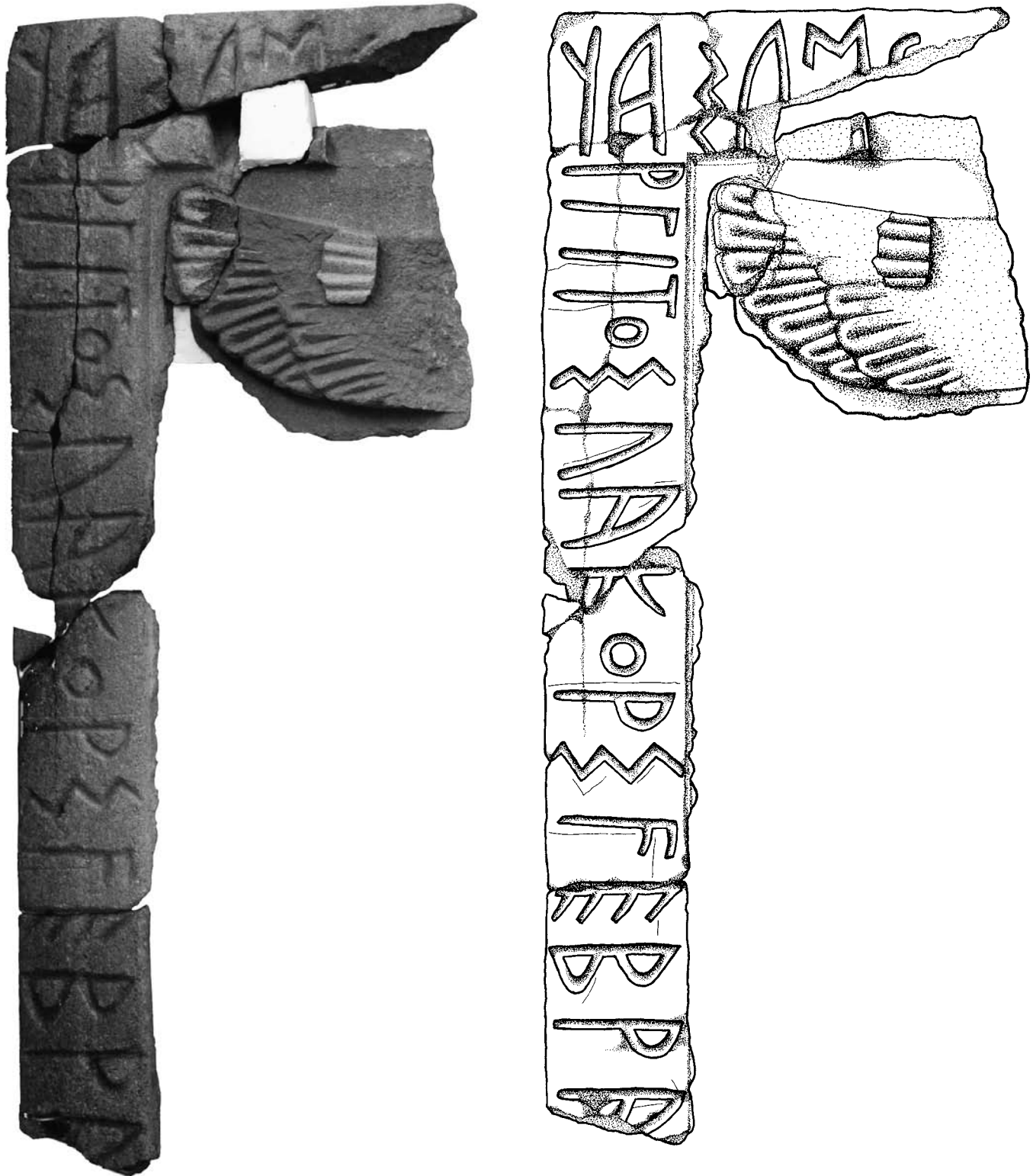


Catalog Nos. 3-9: Fragments Attributed to Sandstone Block (cat. no. 3), Plus Related Small Reliefs (cat. nos. 4-8), and Feet of Raptor Carved in Round (cat. no. 9). Drawings by Carrie Van Horn

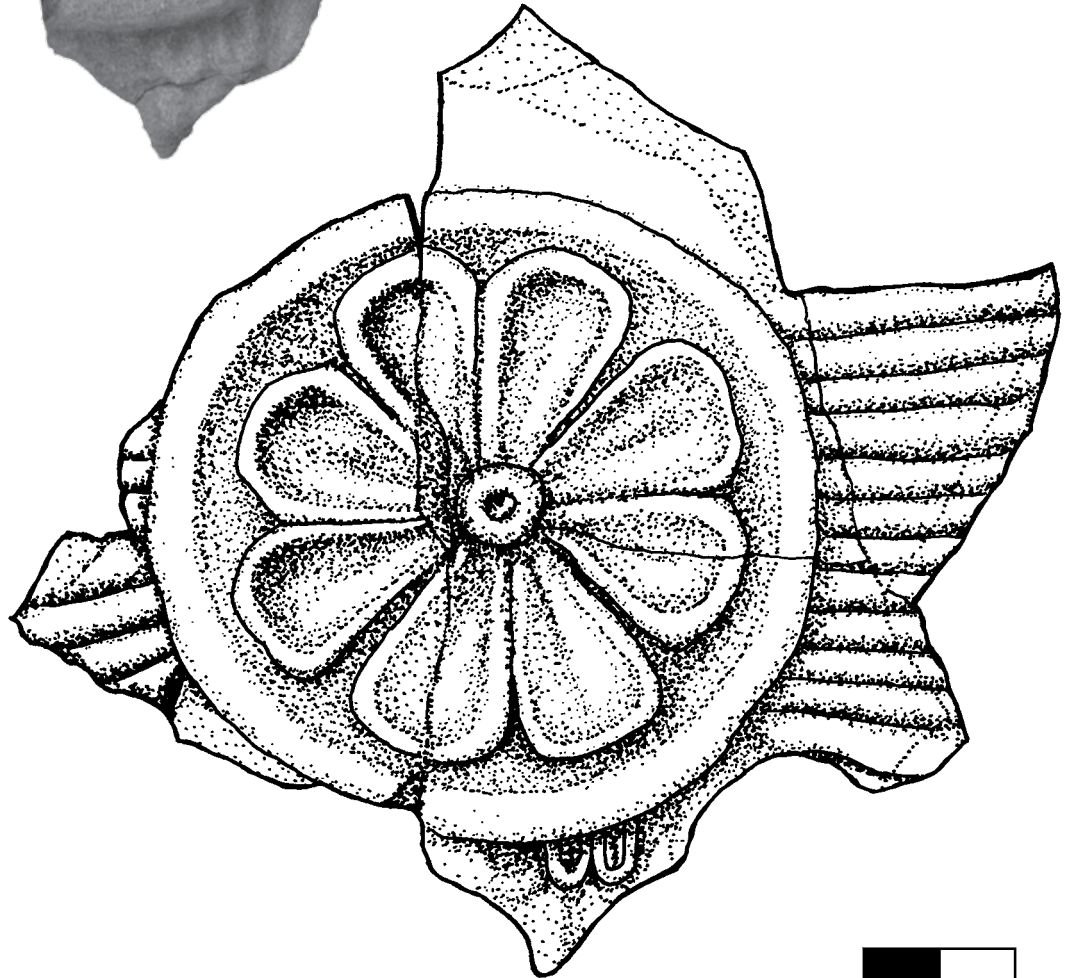
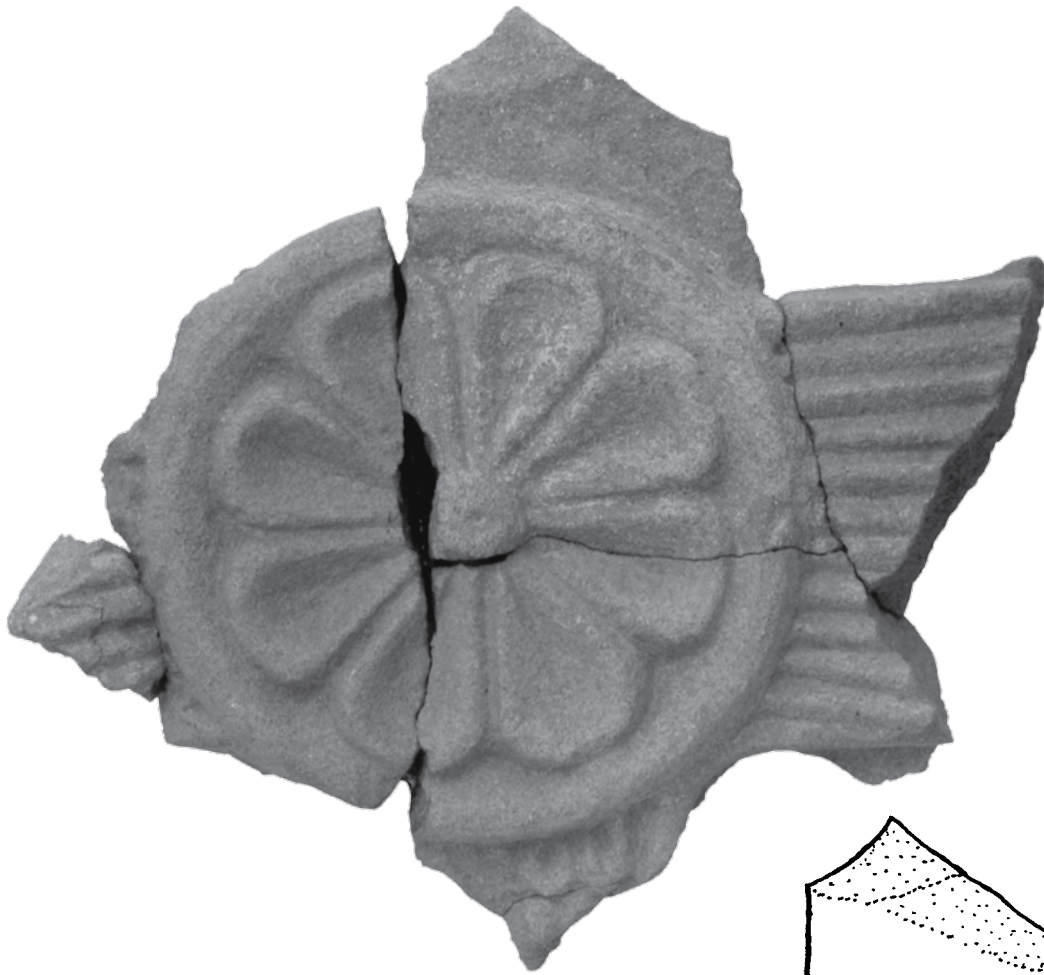


Catalog No. 3. Small Relief (K03.168): Reconstruction of Angle View of Relief-carved and Inscribed Block.  
Reconstruction by Ahmet Çinici

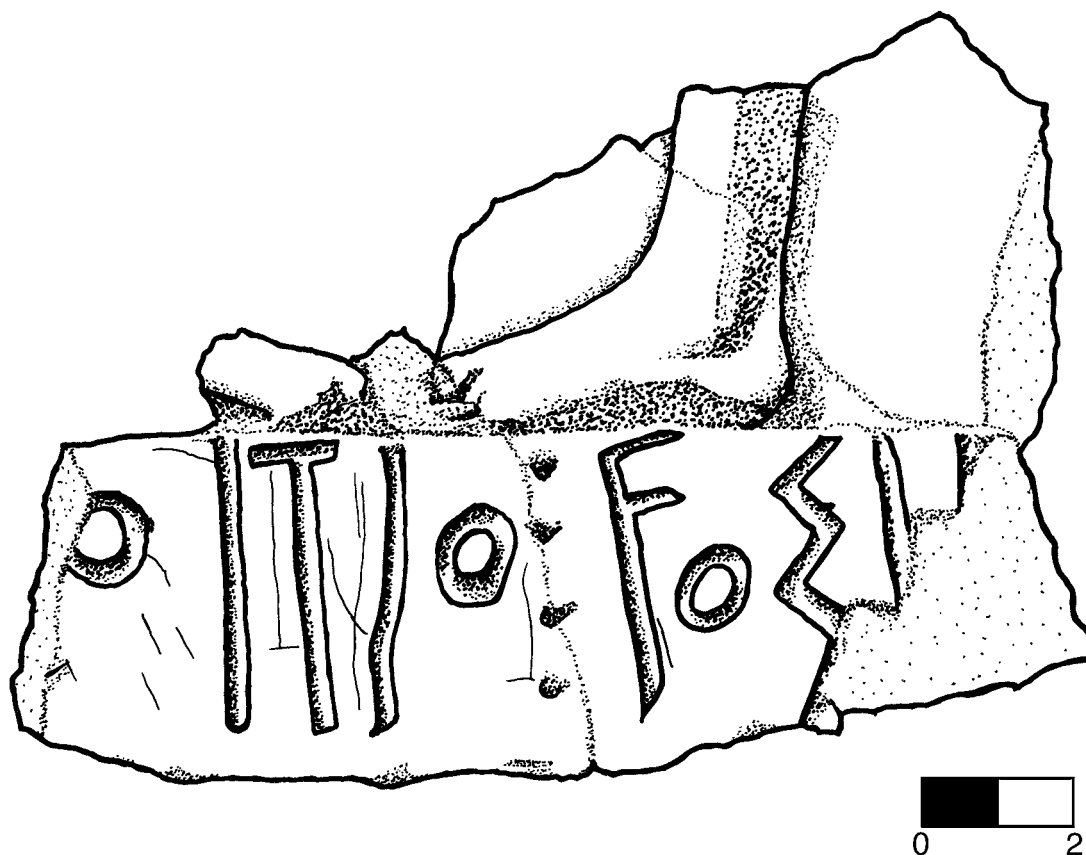




Catalog No. 3.1. Small Relief (K03.168): Fragments with Winged Rosette (03TR11U08stn29, 03TR11U08stn34, 04TR16U06stn02) and Joining Inscription Fragments Catalog No. 18 (03TR11U08stn02, 03TR11U08stn24, 04TR16U07stn01). Photograph by Murat Akar (06dpnk0226). Drawing by Carrie Van Horn



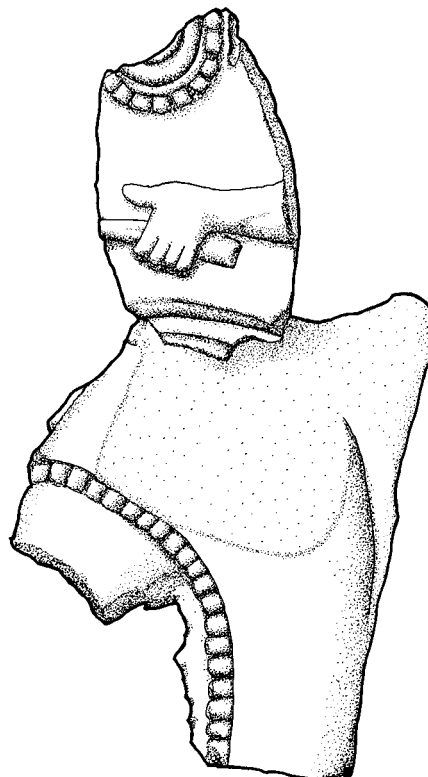
Catalog No. 3.2. Small Relief (K03.168): Rosette Disk Fragments (03TR11U08stn22, 03TR11U08stn33).  
Photograph by Murat Akar (06dpnk0222). Drawing by Carrie Van Horn



Catalog No. 3.3. Small Relief (K03.168): Two Confronting Human Feet on Inscribed Frame Groundline and  
Inscription Fragment Catalog No. 15 (03TR11U04stn04, 03TR11U08stn10, 03TR11U08stn18).  
Photograph by Murat Akar (05dpmk0101). Drawing by Carrie Van Horn

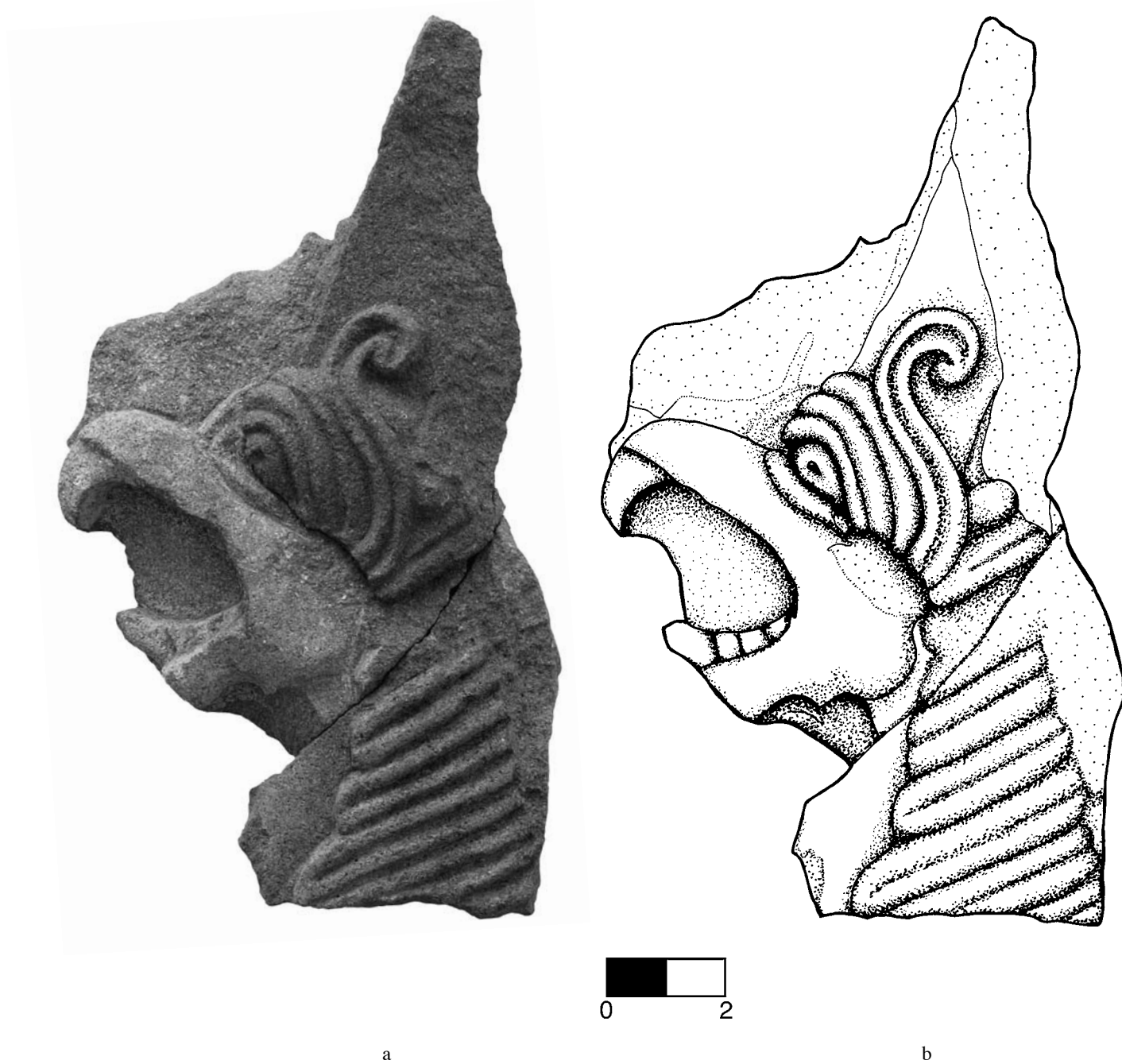


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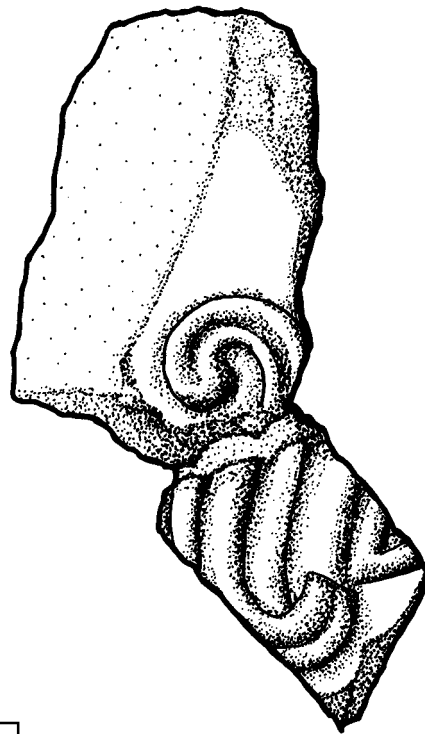


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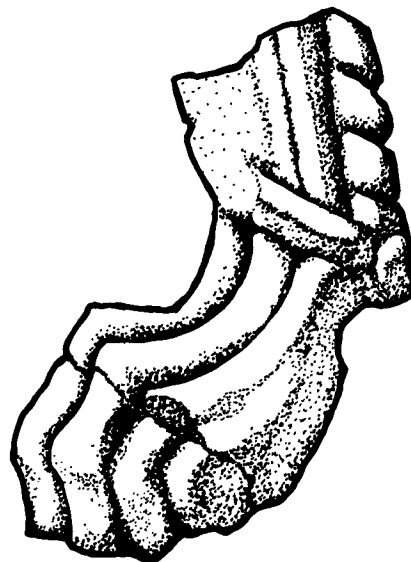
(a) Catalog No. 3.4. Small Relief (K03.168): Fragment of Fist (03TR11U05stn01);  
(b) Catalog No. 3.5. Small Relief (K03.168): Fragments Showing Hand Holding Rod and Possibly Part of Torso and Upper Legs with Fringed Drapery (03TR11U01stn02, 03TR11U03stn02). Photographs by Murat Akar ([a] 05dnpk0314; [b] 06dnpk0221). Drawings by Carrie Van Horn



Catalog No. 3.6. Small Relief (K03.168): Fragment of Griffin's Head (03TR11U08stn23).  
Photograph by Murat Akar (05dpnk0304). Drawing by Carrie Van Horn

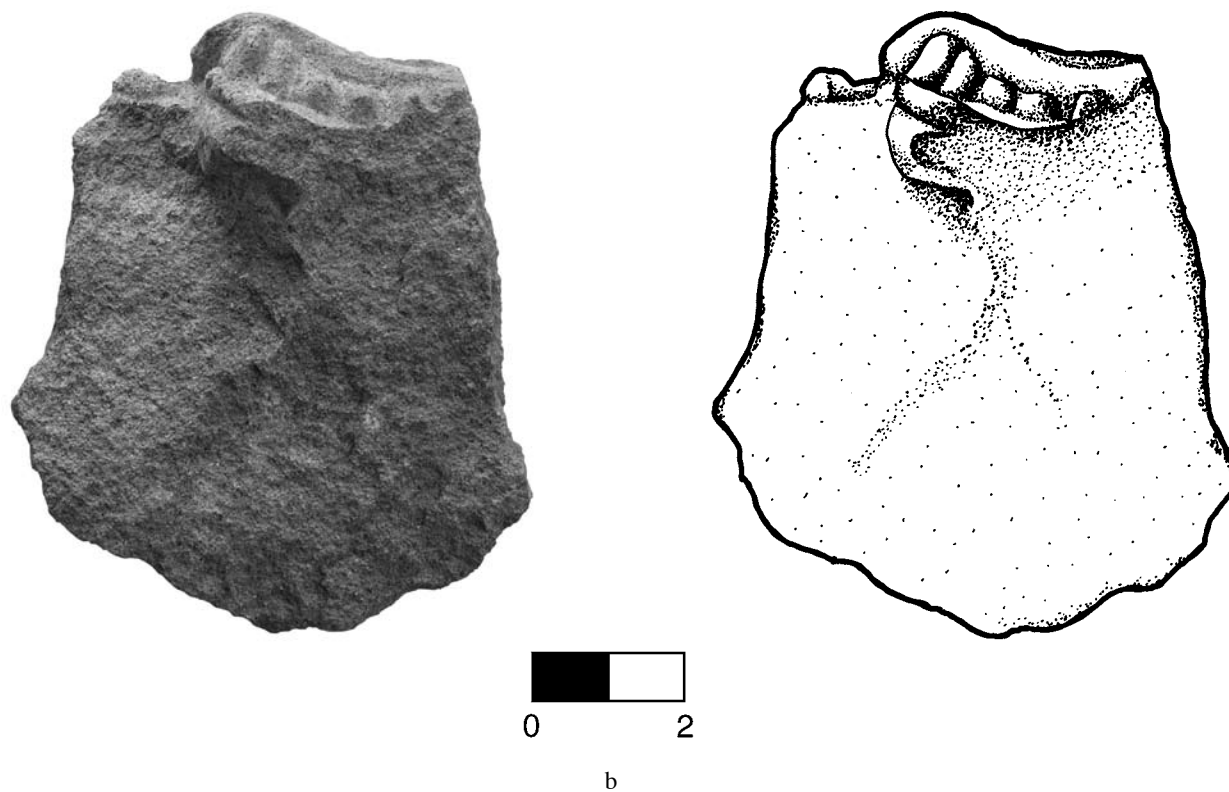
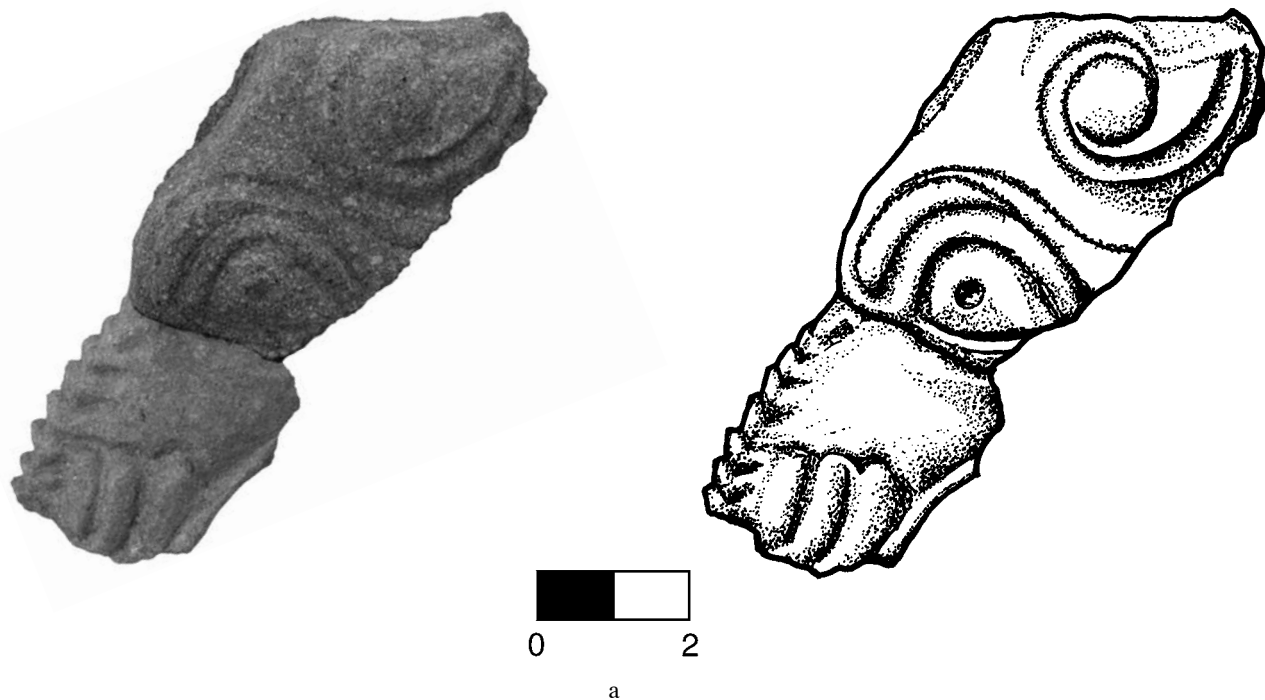


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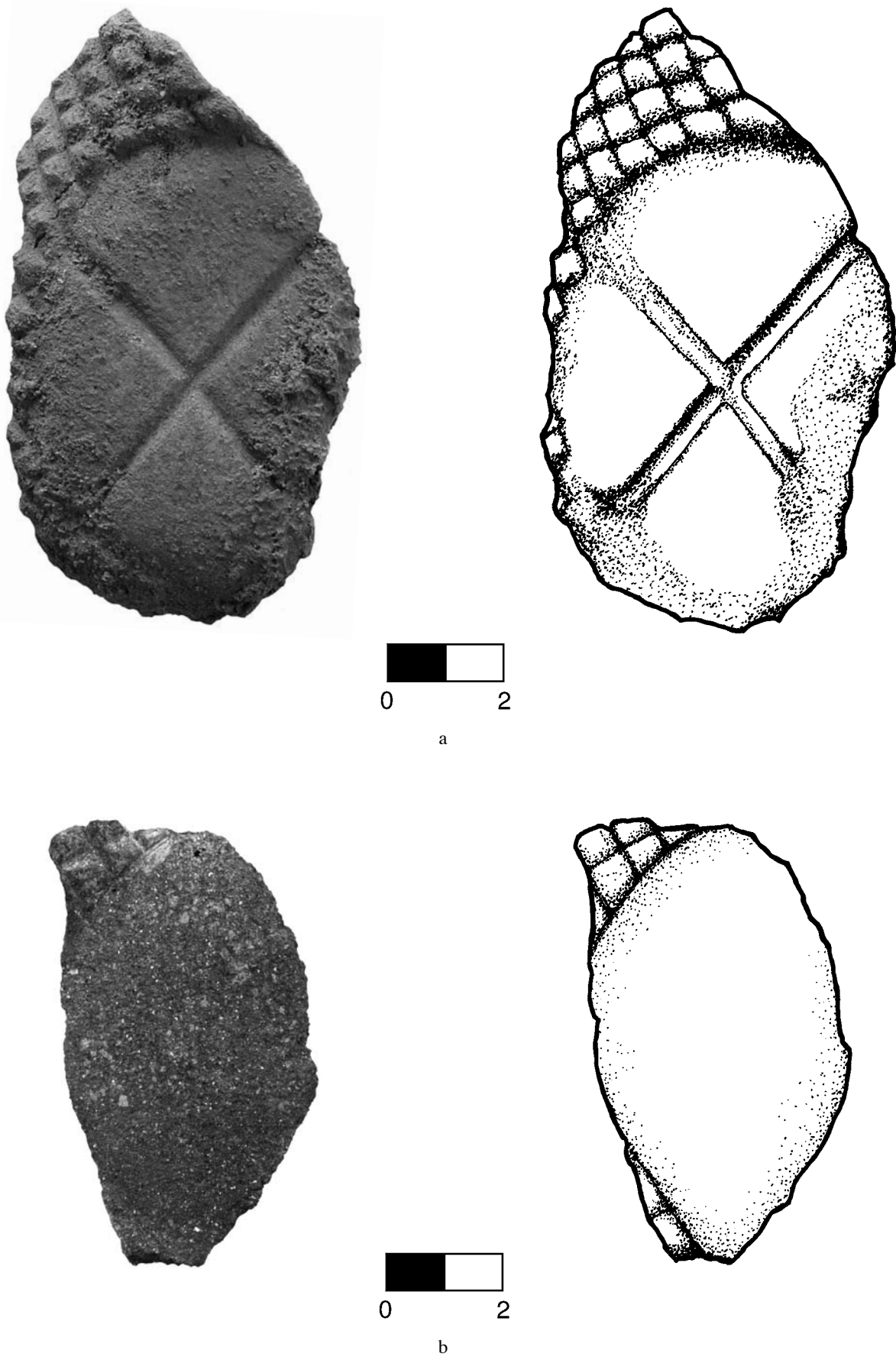


b

(a) Catalog No. 3.7. Small Relief (K03.168): Two Joining Fragments with Plume and Eye of Griffin (03TR11U04stn05, 03TR11U08stn35); (b) Catalog No. 3.8. Small Relief (K03.168): Two Joining Fragments of Paw of Griffin or Lion (03TR11U08stn06, 04TR11U22stn01). Photographs by Murat Akar ([a] 06dpnk0204; [b] 05dpnk0310). Drawings by Carrie Van Horn



(a) Catalog No. 3.9. Small Relief (K03.168): Fragments Showing an Eye, Ear, and Muzzle of a Feline (03TR11U08stn08, 03TR11U08stn30); (b) Catalog No. 3.10. Small Relief (K03.168): Fragment Showing Lower Jaw of Lion (03TR11U08stn27). Photographs by Murat Akar ([a] 06dpnk0205; [b] 05dpnk0306). Drawings by Carrie Van Horn

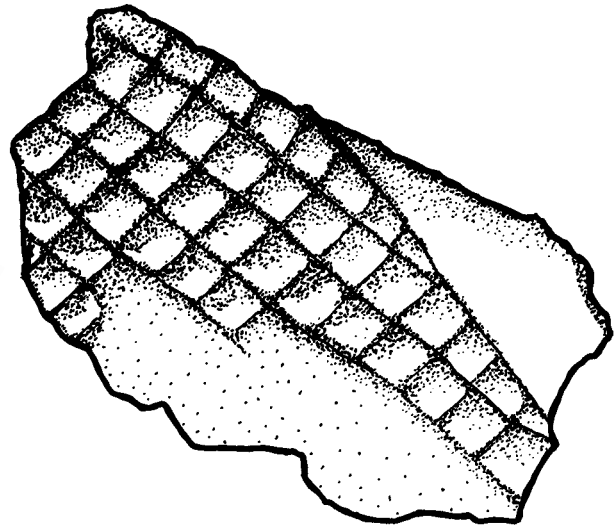
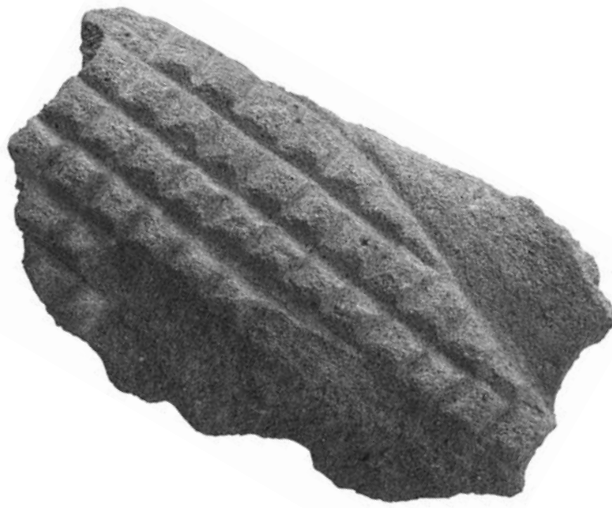


(a) Catalog No. 3.11. Small Relief (K03.168): Fragment of Lion Shoulder and Mane (03TR11U04stn01);

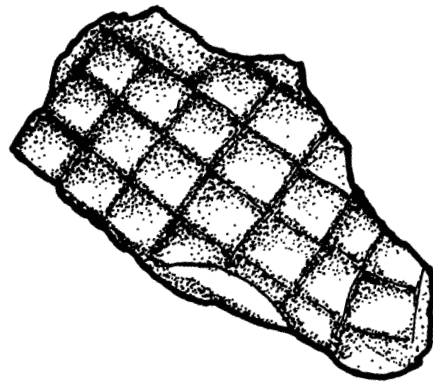
(b) Catalog No. 3.12. Small Relief (K03.168): Fragment of Lion Shoulder(?) (03TR11U08stn17).

Photographs by Murat Akar ([a] 05dpnk0305; [b] 06dpnk0206). Drawings by Carrie Van Horn





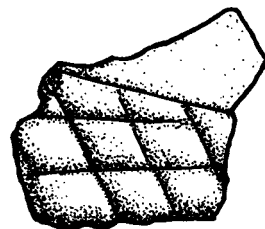
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b

(a) Catalog No. 3.13. Small Relief (K03.168): Fragment of Lion Neck with Mane (03TR11U08stn03);  
(b) Catalog No. 3.14. Small Relief (K03.168): Fragment of Lion Mane with Shoulder Edge(?) (04TR16U13stn01).  
Photographs by Murat Akar ([a] 05dpnk0307) and Catherine M. Draycott ([b] 05dpcs0834).  
Drawings by Carrie Van Horn

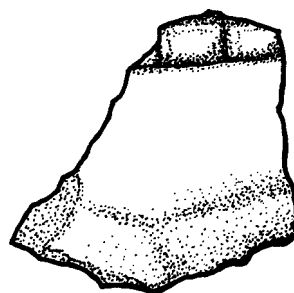
## Plate 40



a

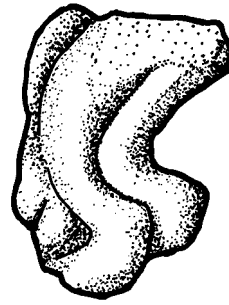


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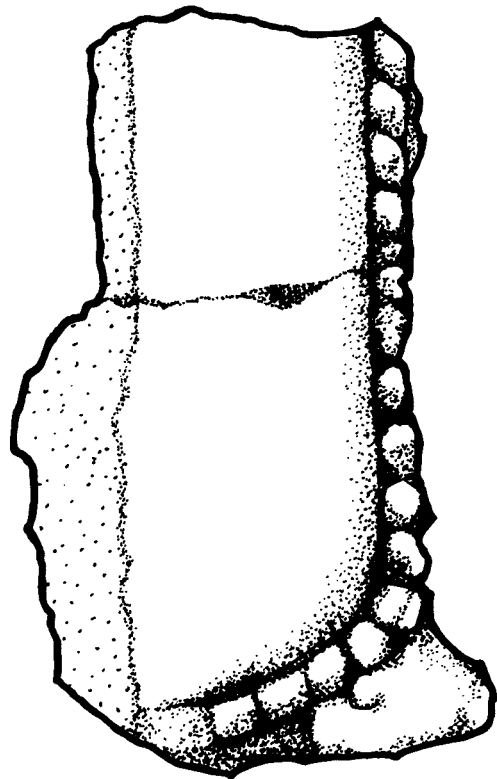


c

- (a) Catalog No. 3.15. Small Relief (K03.168): Fragment of Lion Mane (03TR11U04stn07);  
 (b) Catalog No. 3.16. Small Relief (K03.168): Fragment Fringed with Dentils Resembling Lion Mane (03TR11U03stn06);  
 (c) Catalog No. 3.17. Small Relief (K03.168): Fragment Fringed with Dentils Resembling Lion Mane (04TR16U13stn02).  
 Photographs by Murat Akar ([a] 06dpnk0210; [b] 05dpnk0206; [c] 05dpnk0214). Drawings by Carrie Van Horn

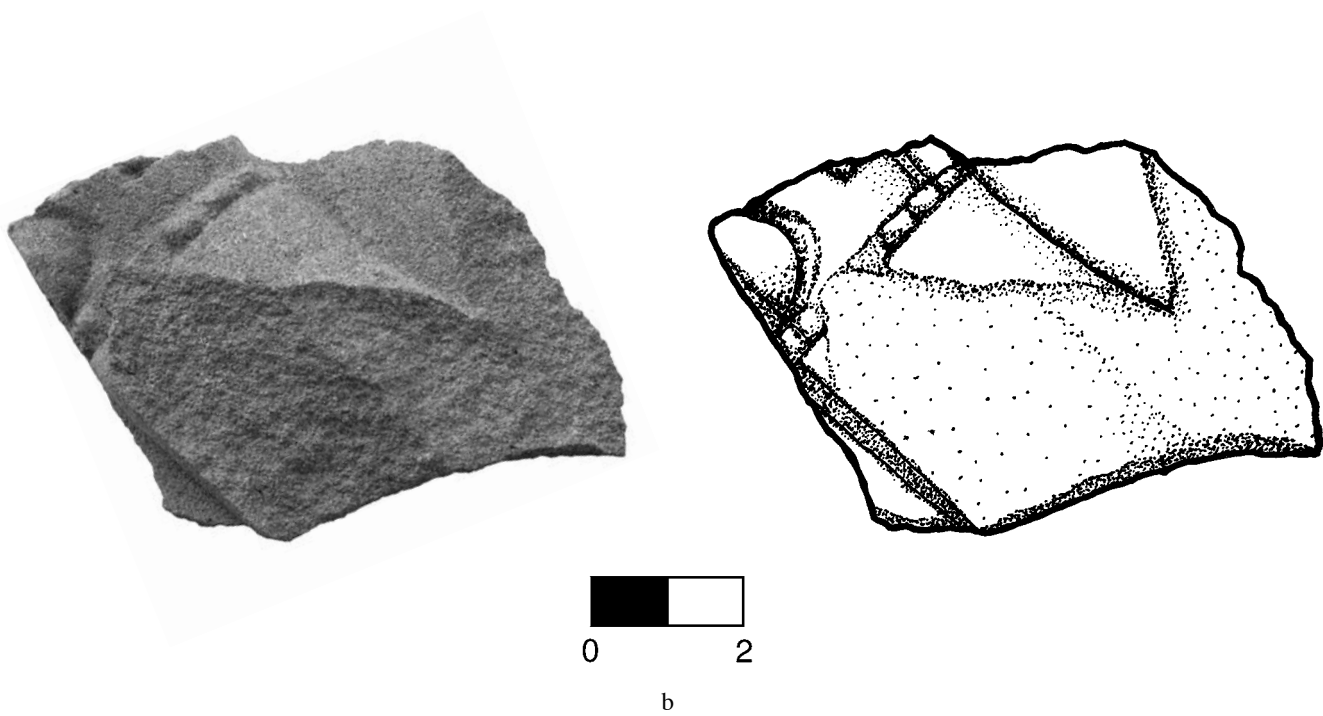
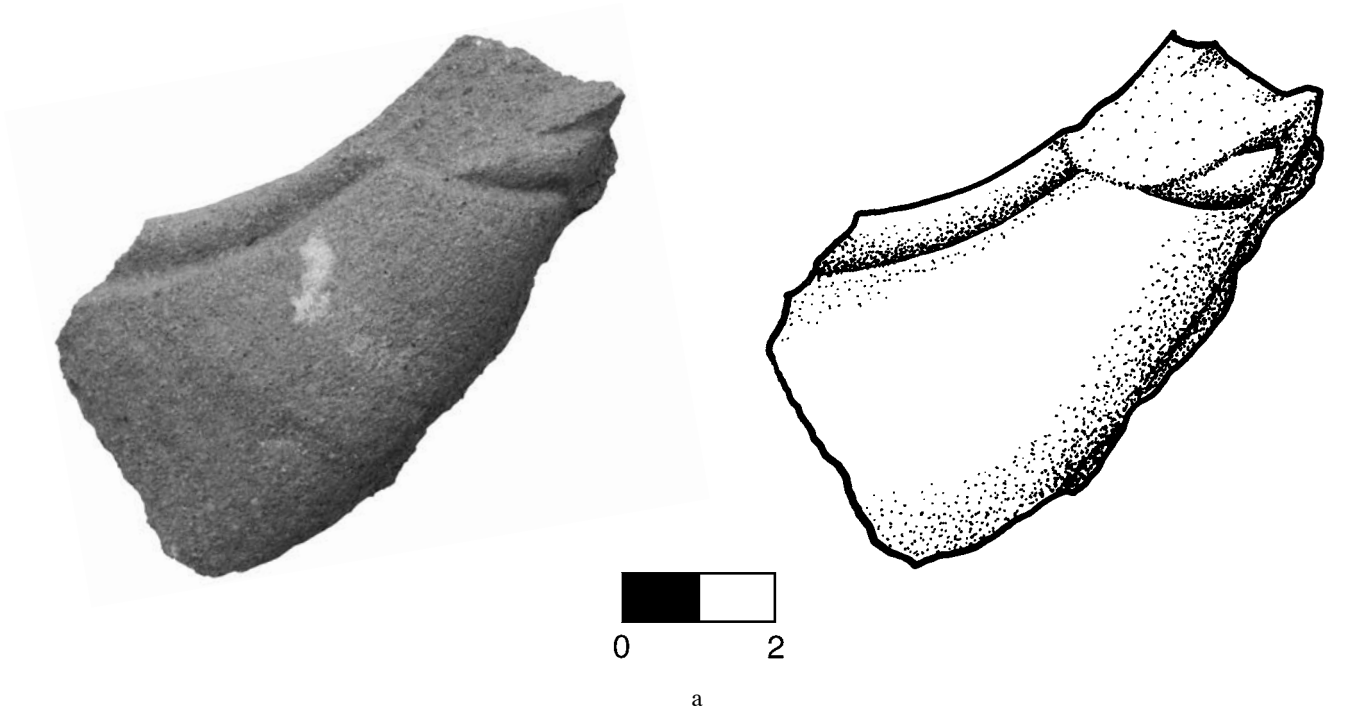


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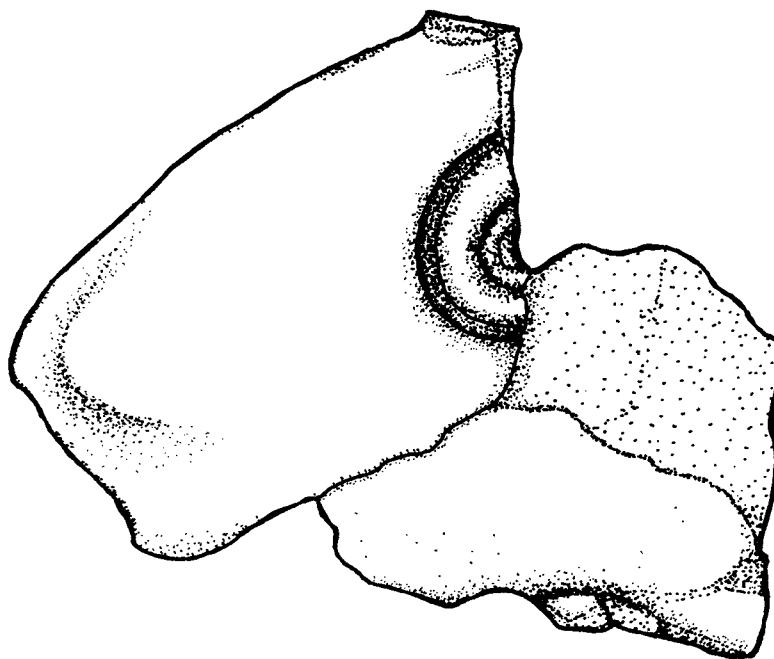


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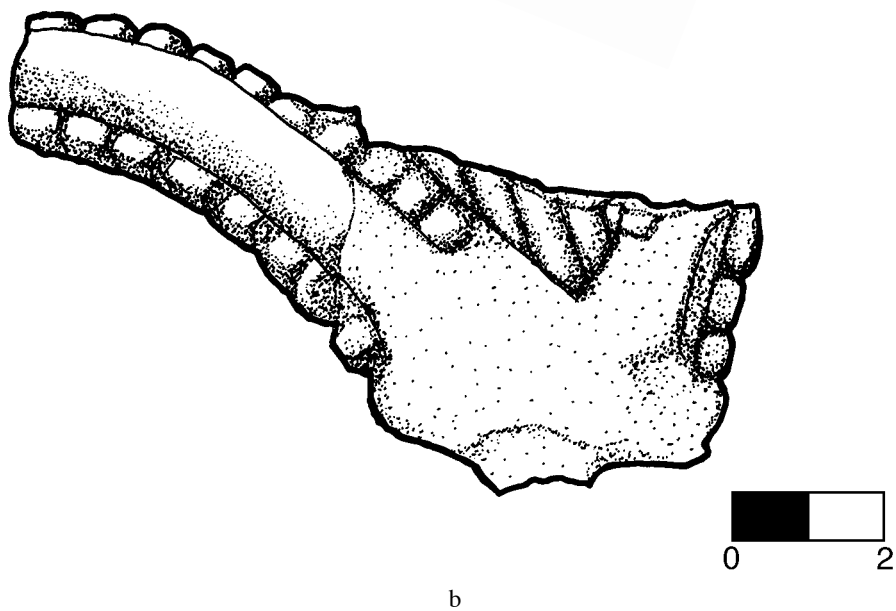
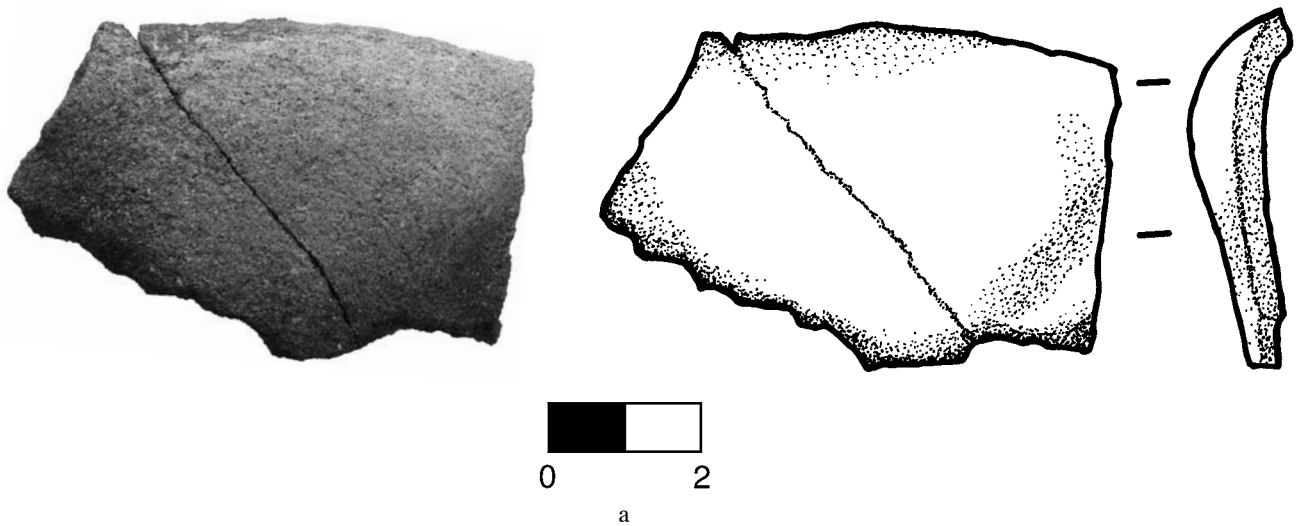
(a) Catalog No. 3.18. Small Relief (K03.168): Fragment with Feathered Shapes (03TR11U04stn08);  
(b) Catalog No. 3.19. Small Relief (K03.168): Fragment of Dentil-fringed Drapery and Part of Foot(?) (03TR11U08stn13).  
Photographs by Murat Akar ([a] 06dpnk0219; [b] 05dpnk0316). Drawings by Carrie Van Horn



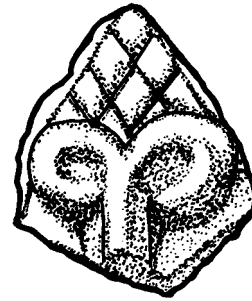
(a) Catalog No. 3.20. Small Relief (K03.168): Limb-like Fragment (03TR11U04stn12);  
(b) Catalog No. 3.21. Small Relief (K03.168): Limb-like Fragment with Dentilated, Cuff-like Band (03TR11U03stn03).  
Photographs by Murat Akar ([a] 06dpnk0220; [b] 05dpnk0313). Drawings by Carrie Van Horn



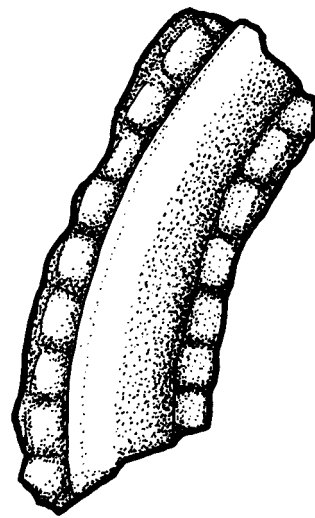
Catalog No. 3.22. Small Relief (K03.168): Elbow-like Fragments with Engaged Thumb-like Part (03TR11U08stn09, 03TR11U08stn12). Photograph by Catherine M. Draycott (05dpcs0820). Drawing by Carrie Van Horn



(a) Catalog No. 3.23. Small Relief (K03.168): Elbow-like Fragment (04TR16U13stn05);  
 (b) Catalog No. 3.24. Small Relief (K03.168): Fragments with Vegetal Node and Extending Dentilated Tendrils  
 (03TR11U08stn31, 04TR16U04stn01). Photographs by Murat Akar ([a] 05dpnk0311; [b] 05dpnk0113).  
 Drawings by Carrie Van Horn

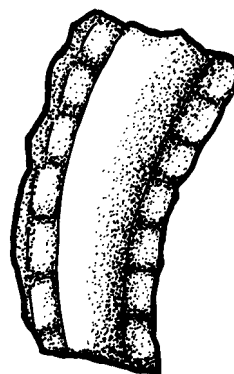


a



b

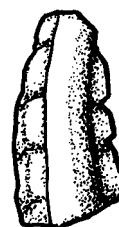
(a) Catalog No. 3.25. Small Relief (K03.168): Terminal Bud of Vegetal Element (04TR16U06stn01);  
(b) Catalog No. 3.26. Small Relief (K03.168): Fragment of Dentilated Tendril (03TR11U08stn15).  
Photographs by Catherine M. Draycott ([a] 05dpcs0722) and Murat Akar ([b] 06dpnk0231).  
Drawings by Carrie Van Horn



a



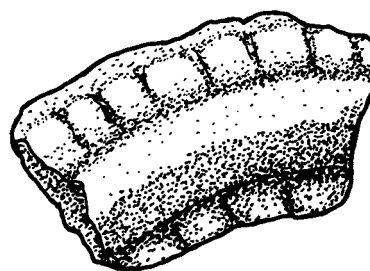
b



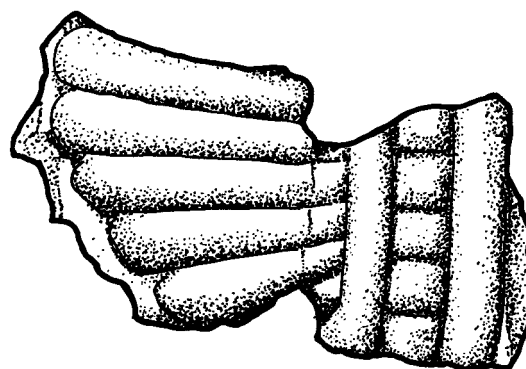
c

(a) Catalog No. 3.27. Small Relief (K03.168): Fragment of Dentilated Tendril (03TR11U08stn01);  
(b) Catalog No. 3.28. Small Relief (K03.168): Fragment of Dentilated Tendril (04TR14U03stn01);  
(c) Catalog No. 3.29. Small Relief (K03.168): Fragment of Dentilated Tendril (03TR11U04stn14).  
Photographs by Murat Akar ([a] 06dpnk0232; [b] 05dpnk0301) and Catherine M. Draycott ([c] 05dpcs0721).  
Drawings by Carrie Van Horn



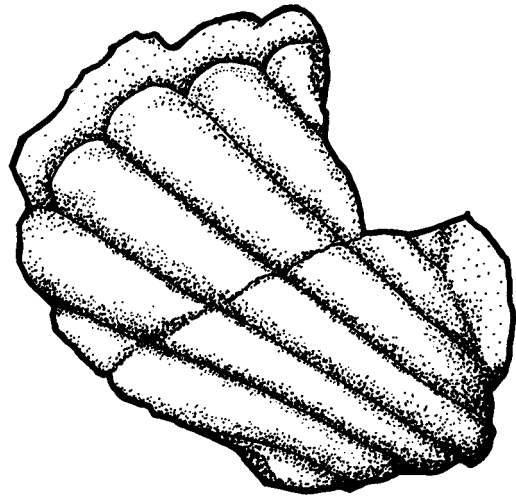


a



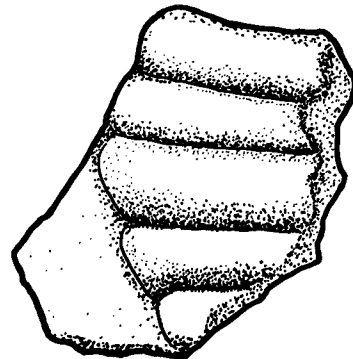
b

(a) Catalog No. 3.30. Small Relief (K03.168): Fragment of Dentilated Tendril (05TR17U11stn01);  
 (b) Catalog No. 3.31. Small Relief (K03.168): Palmette-like Fragment Emanating from Fragment of Plain and Dentilated Bands (03TR11U08stn07, 03TR11U08stn05). Photographs by Catherine M. Draycott ([a] 05dpcs0712; [b] 05dpcs0808).  
 Drawings by Carrie Van Horn



0 2

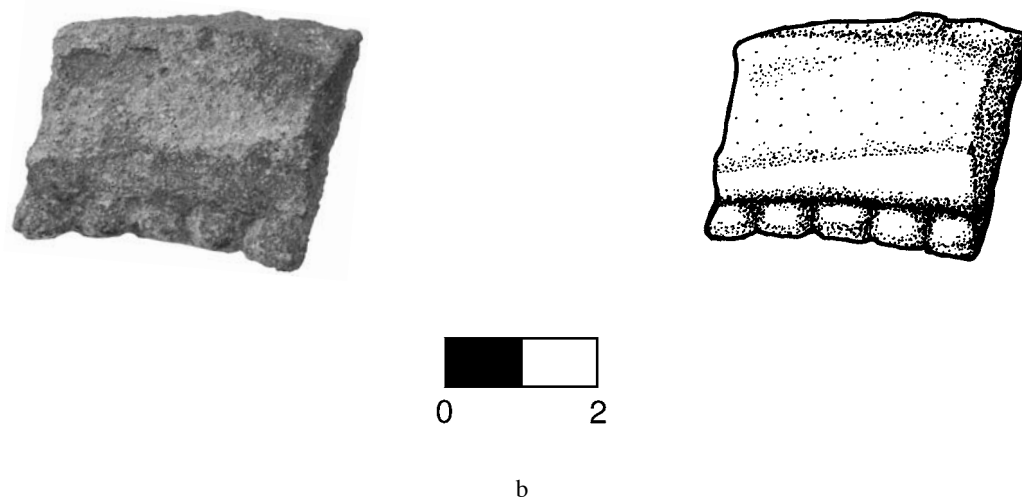
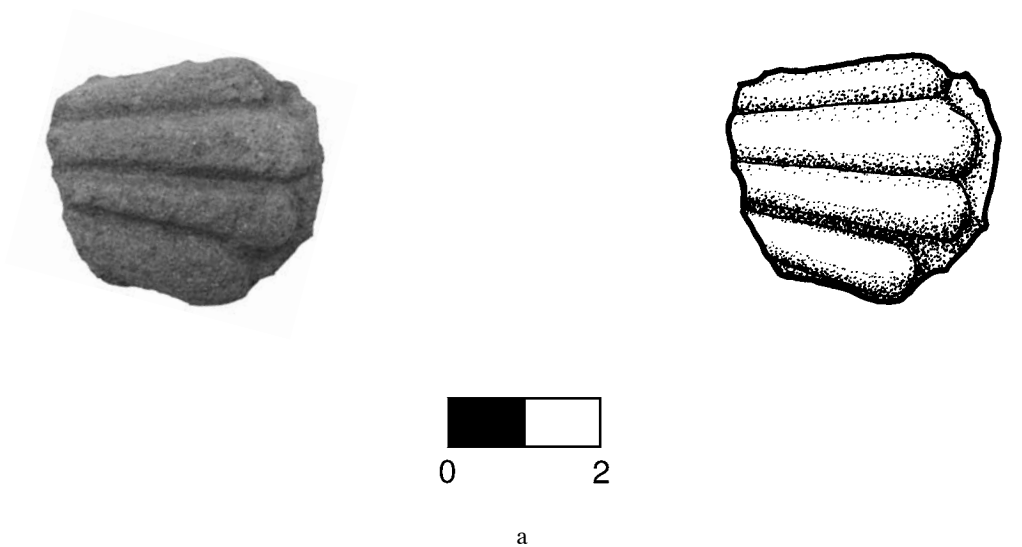
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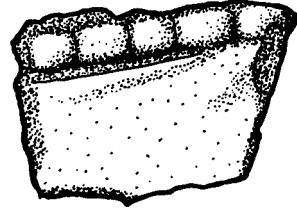
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b

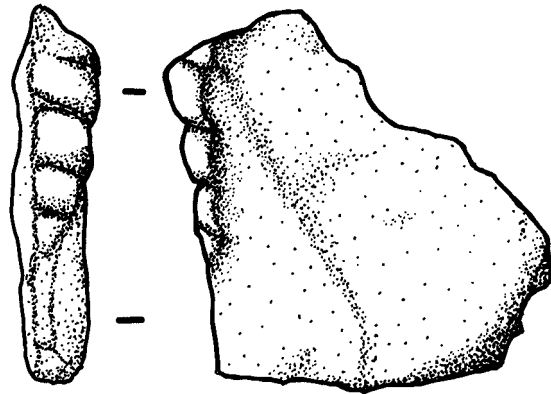
(a) Catalog No. 3.32. Small Relief (K03.168): Palmette-like Fragment (03TR11U08stn04);  
(b) Catalog No. 3.32. Small Relief (K03.168): Palmette-like Fragment (03TR11U04stn11).  
Photographs by Murat Akar ([a] 06dpnk0202; [b] 06dpnk0209). Drawings by Carrie Van Horn



(a) Catalog No. 3.34. Small Relief (K03.168): Palmette-like Fragment (03TR11U09stn01);  
(b) Catalog No. 3.35. Small Relief (K03.168): Curving Fragment with Dentilated Fringe (03TR11U03stn04).  
Photographs by Murat Akar ([a] 06dpnk0203; [b] 06dpnk0216). Drawings by Carrie Van Horn

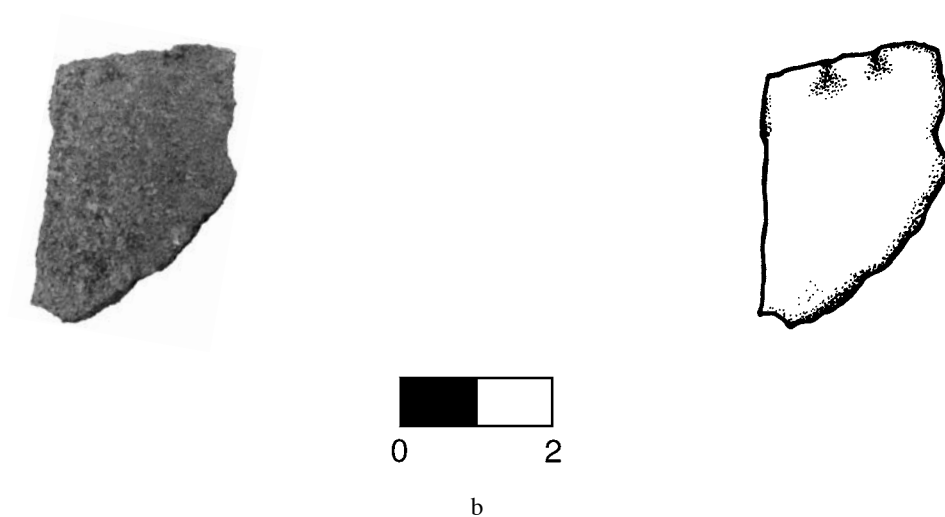


a

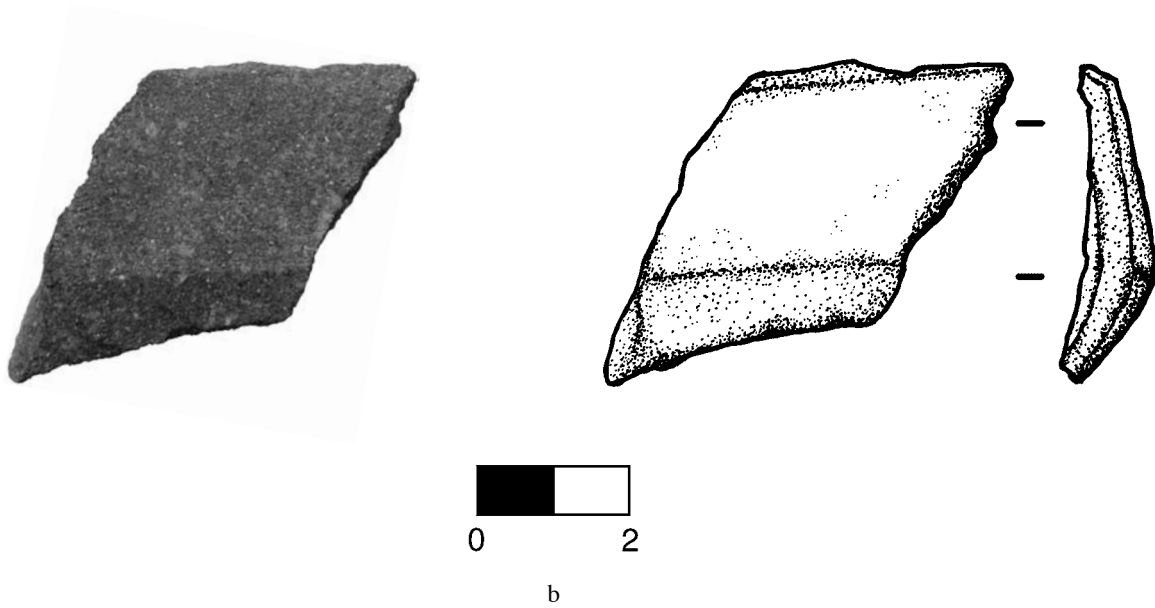
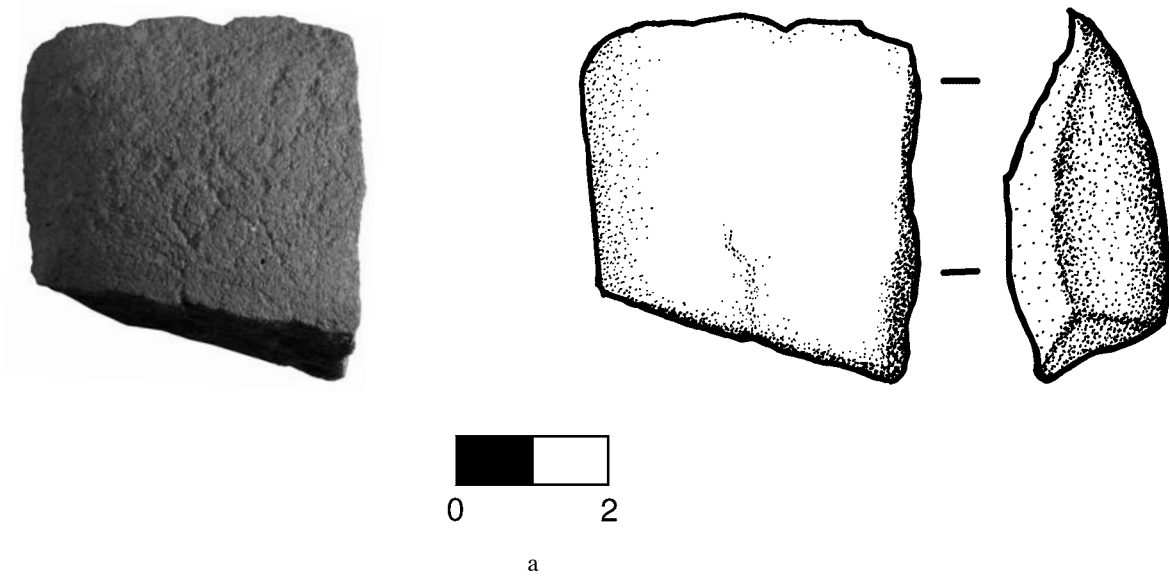


b

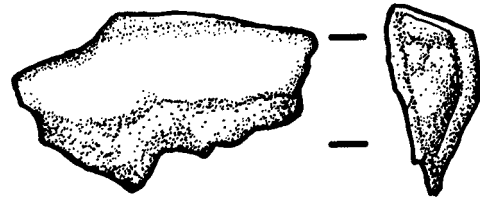
(a) Catalog No. 3.36. Small Relief (K03.168): Fragment with Dentilated Fringe (04TR16U13stn04);  
(b) Catalog No. 3.37. Small Relief (K03.168): Slice Fragment with Ribbed Pattern (03TR11U08stn19).  
Photographs by Murat Akar ([a] 05dpnk0209; [b] 06dpnk0217). Drawings by Carrie Van Horn



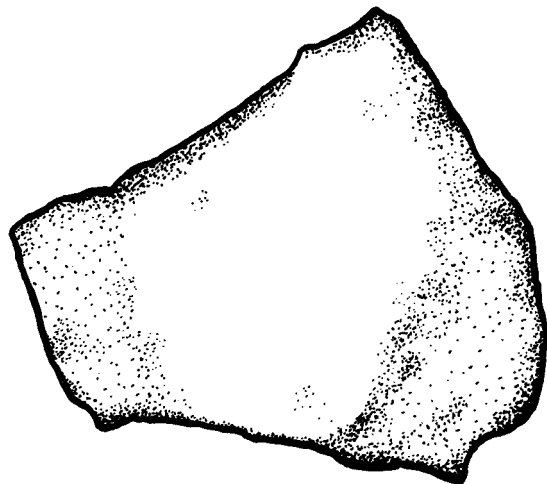
(a) Catalog No. 3.38. Small Relief (K03.168): Small Fragment with Curved and Incised Face (03TR11U04stn06);  
(b) Catalog No. 3.39. Small Relief (K03.168): Fragment with Traces of Dentils(?) (04TR16U13stn03).  
Photographs by Murat Akar ([a] 06dpmk0218; [b] 06dpmk0213). Drawings by Carrie Van Horn



(a) Catalog No. 3.40. Small Relief (K03.168): Convex Edge Fragment, Edge of Torso(?) (03TR11U08stn36);  
(b) Catalog No. 3.41. Small Relief (K03.168): Fragment with Faceted Surface (03TR11U08stn20).  
Photographs by Catherine M. Draycott ([a] 05dpcs0837) and Murat Akar ([b] 06dpnk0214).  
Drawings by Carrie Van Horn

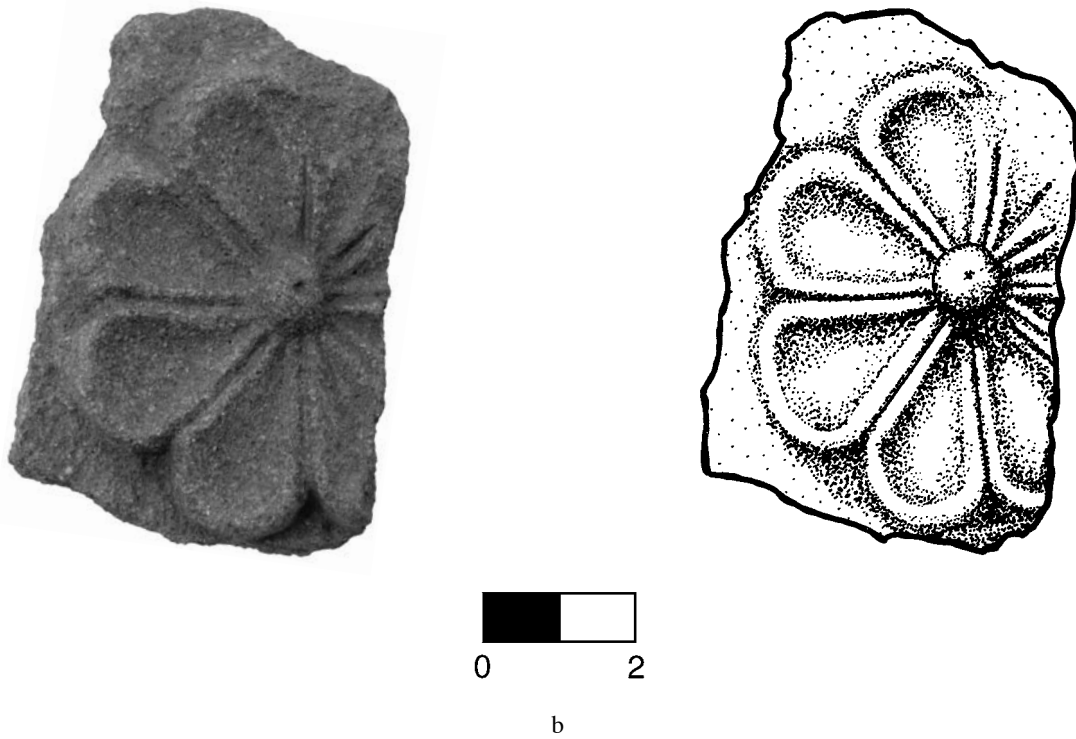
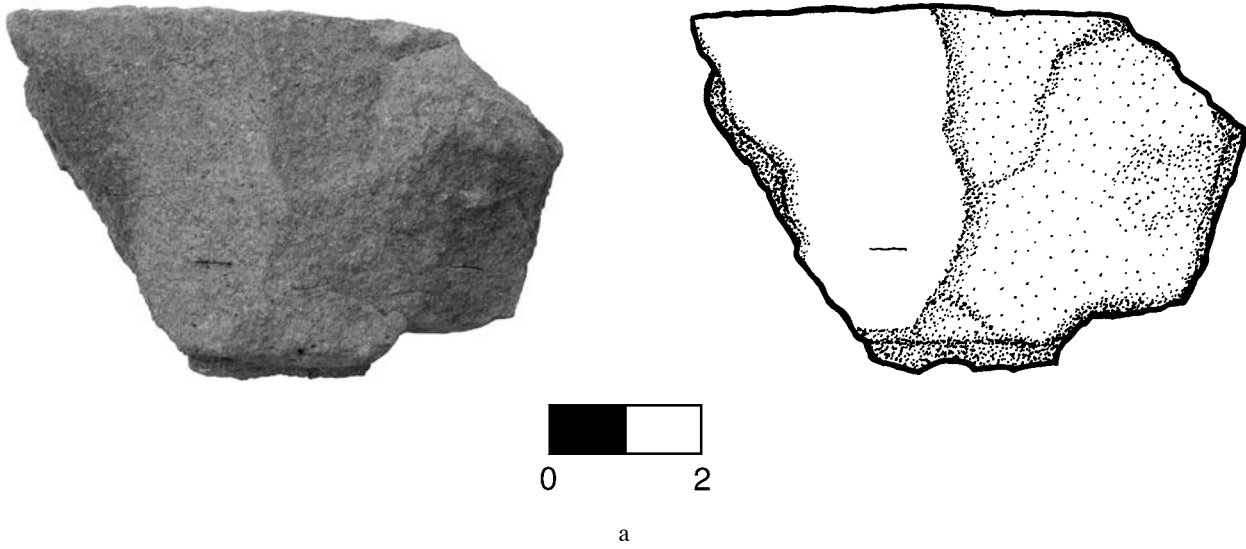


a



b

(a) Catalog No. 3.42. Small Relief (K03.168): Small Faceted Fragment (04TR16U06stn04);  
(b) Catalog No. 3.43. Small Relief (K03.168): Fragment with Smoothed Surface (03TR11U00stn01).  
Photographs by Murat Akar ([a] 05dpnk0210; [b] 05dpnk0115). Drawings by Carrie Van Horn



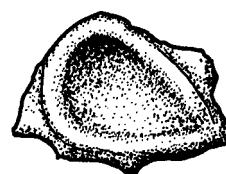
(a) Catalog No. 3.44. Small Relief (K03.168): Fragment with Smoothed Surface (04TR16U01stn01);

(b) Catalog No. 4. Rosette (05TR14U51stn01).

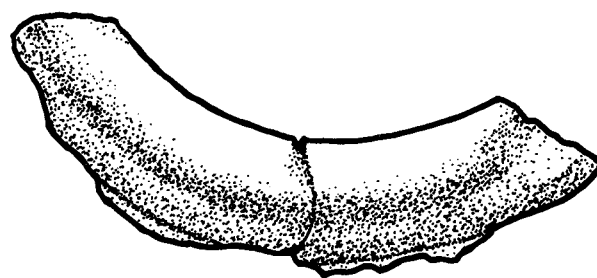
Photographs by Murat Akar ([a] 06dpnk0211; [b] 06dpnk0215).

Drawings by Carrie Van Horn



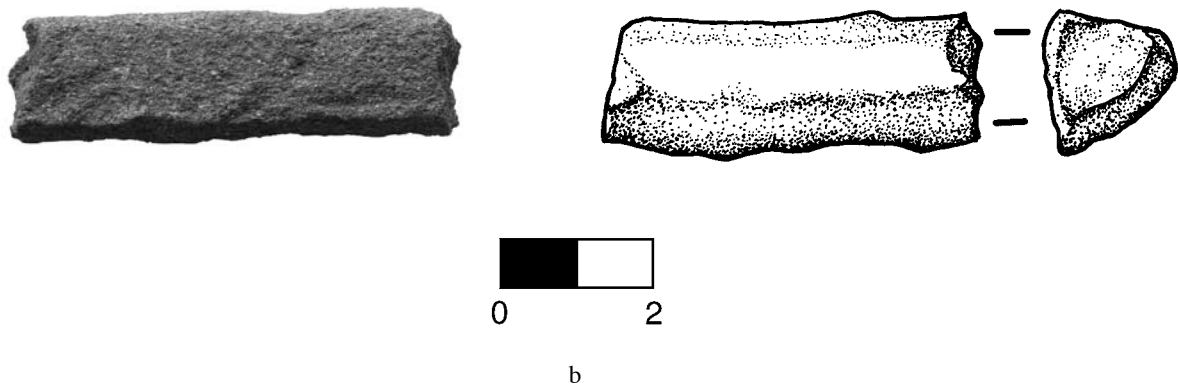
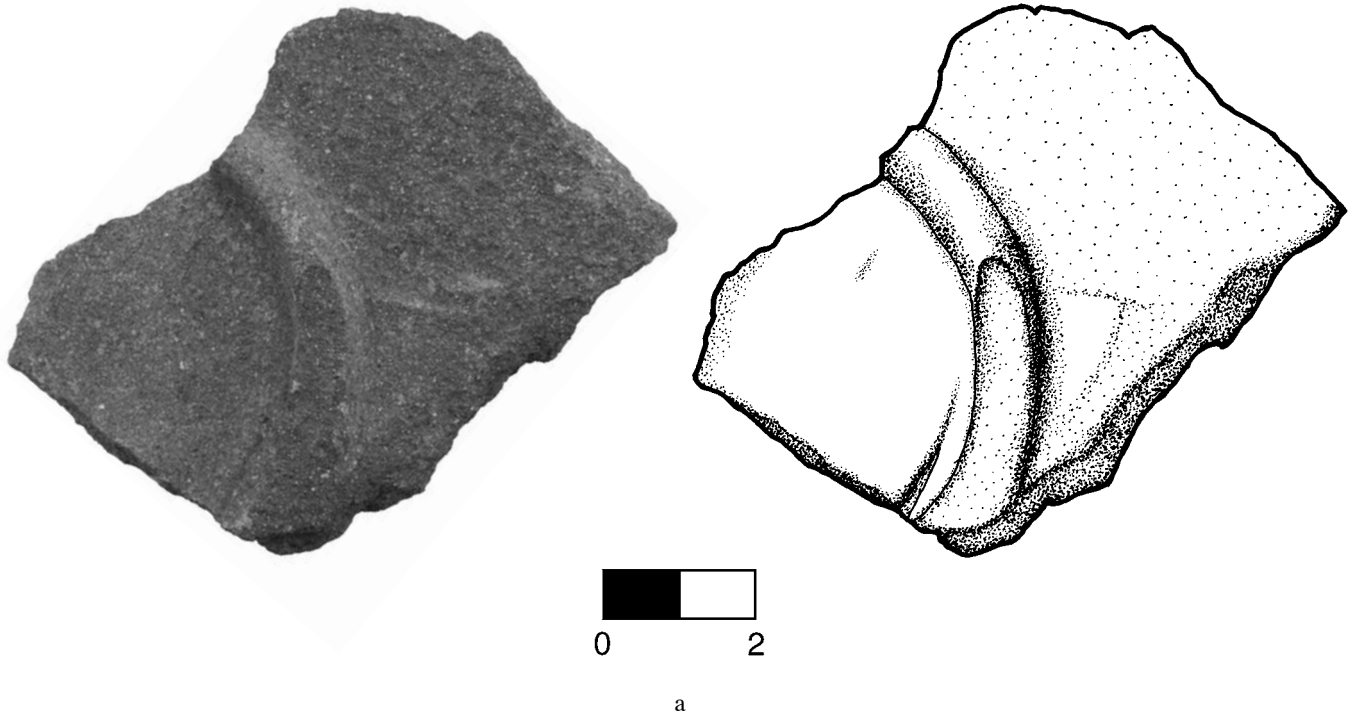


a



b

(a) Catalog No. 5. Single Rosette Petal (05TR17U11stn02);  
(b) Catalog No. 6. Fragments of Curved Molding (03TR11U05stn03, 04TR16U14stn01).  
Photographs by Catherine M. Draycott ([a] 05dpcs0710) and Murat Akar ([b] 06dpnk0208).  
Drawings by Carrie Van Horn



(a) Catalog No. 7. Fragment with Curved Molding on Background (03TR11U04stn13);  
(b) Catalog No. 8. Fragment from Molding(?) (04TR16U08stn02).  
Photographs by Murat Akar ([a] 06dpnk0207; [b] 05dpnk0207). Drawings by Carrie Van Horn



a



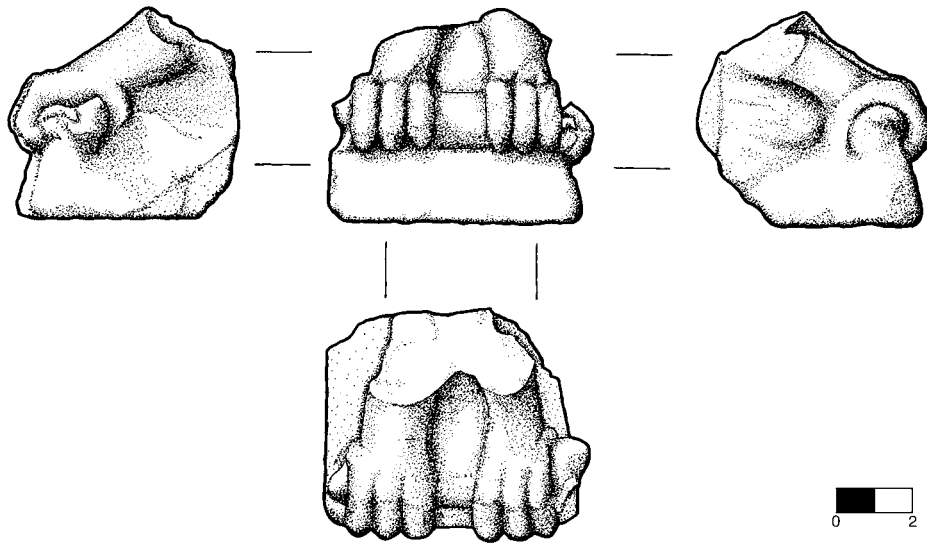
b



c

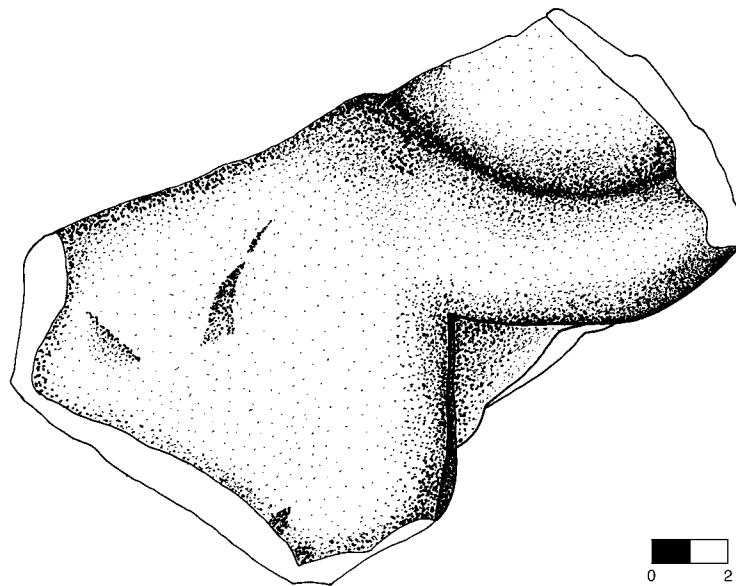


d



e

Catalog No. 9. Fragment from Statue of Bird of Prey (K08.228; 04TR14U15stn01): (a) Front Left Angle; (b) Front View; (c) Side View; (d) Front View; (e) Talons of Raptor Holding Bone. Photographs by Catherine M. Draycott ([a] 05dpcs0934; [b] 05dpcs0931; [c] 05dpcs0928; [d] 05dpcs0926). Drawing by Carrie Van Horn



Catalog No. 10. Possible Relief of Lion Tail(?) (05TR17U15stn01).  
Photograph by Catherine M. Draycott (05dpcs1222). Drawing by Elizabeth Tiffin Thompson



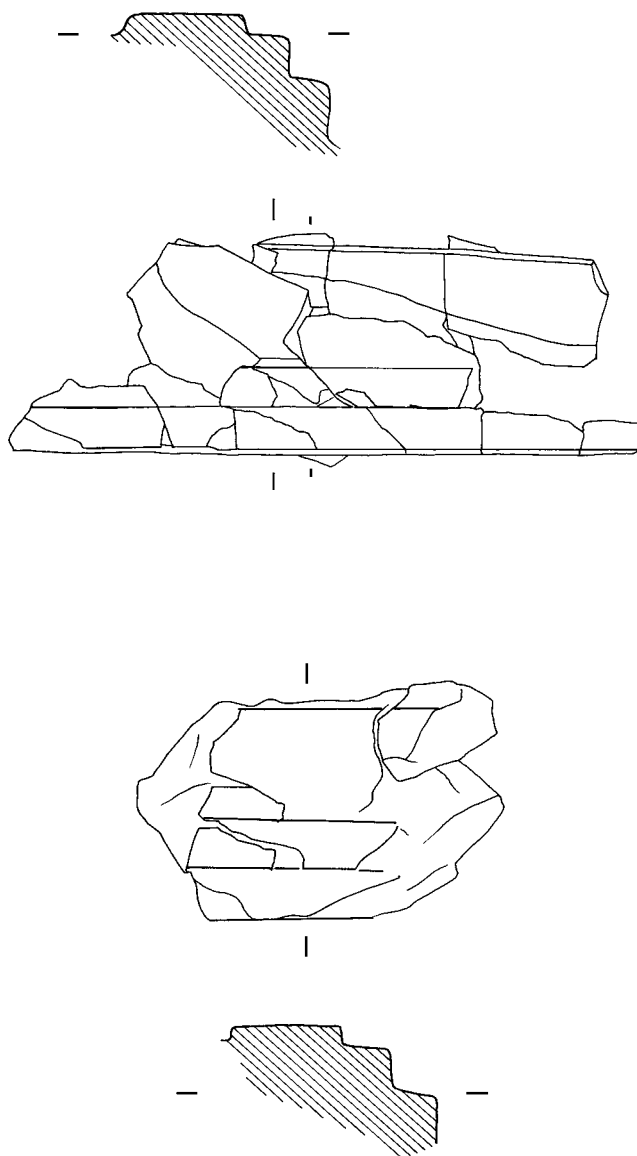
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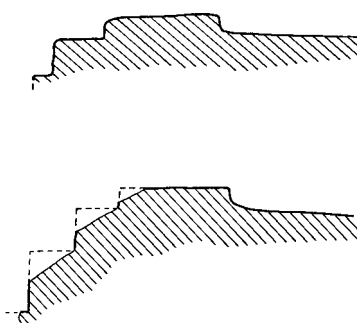
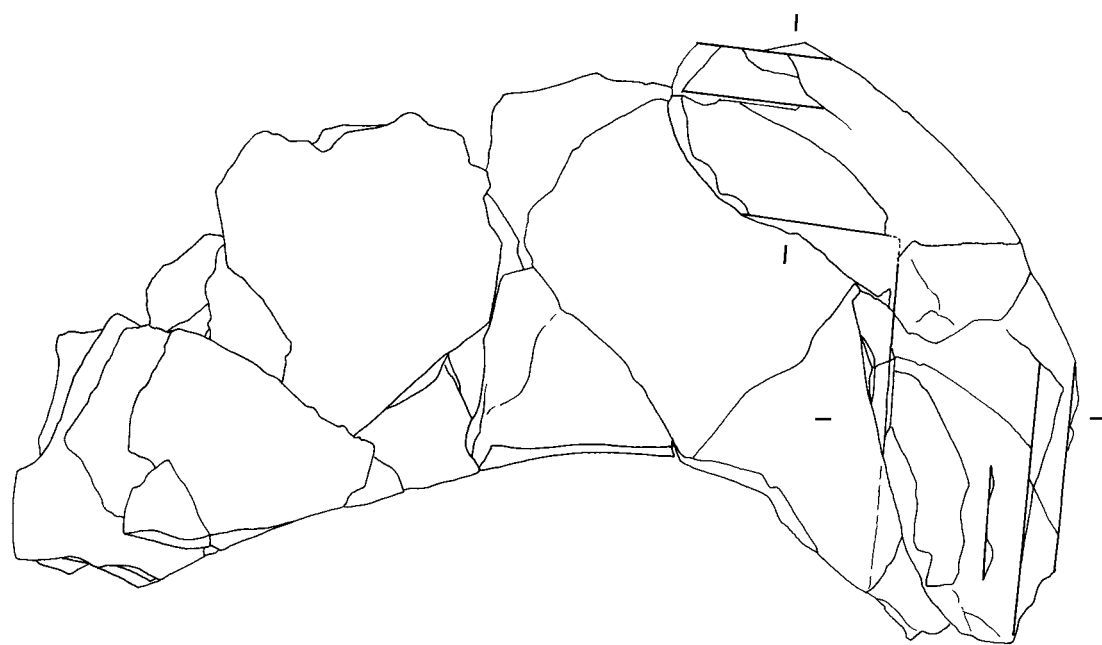
b

Catalog No. 11. Stepped Slab or Base (K03.169): (a) Portion of Stepped Slab; (b) Stepped Slab Showing Corner of Recessed Top with Outer Corner Missing (03TR11U04arc01, 04TR11U01arc01).

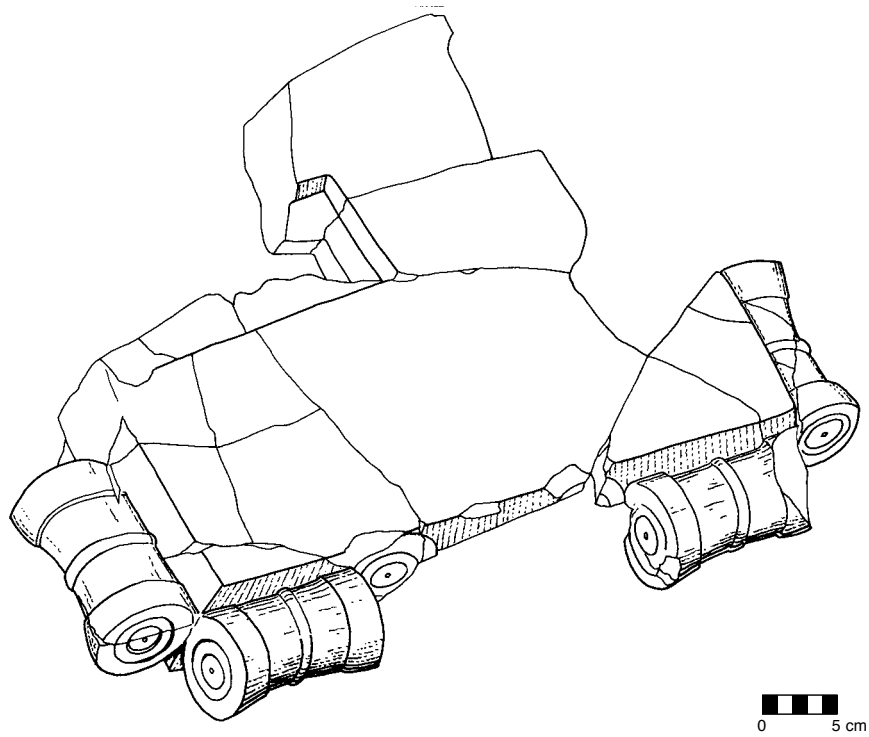
Photographs by Joseph W. Lehner ([a] 06dpcj0316; [b] 06dpcj0306)



Catalog No. 11. Stepped Slab or Base (K03.169): Drawings of Fragments Belonging to Stepped Slab or Base (03TR11U04arc01, 04TR11U01arc01). Drawings by Ben Claasz Coockson

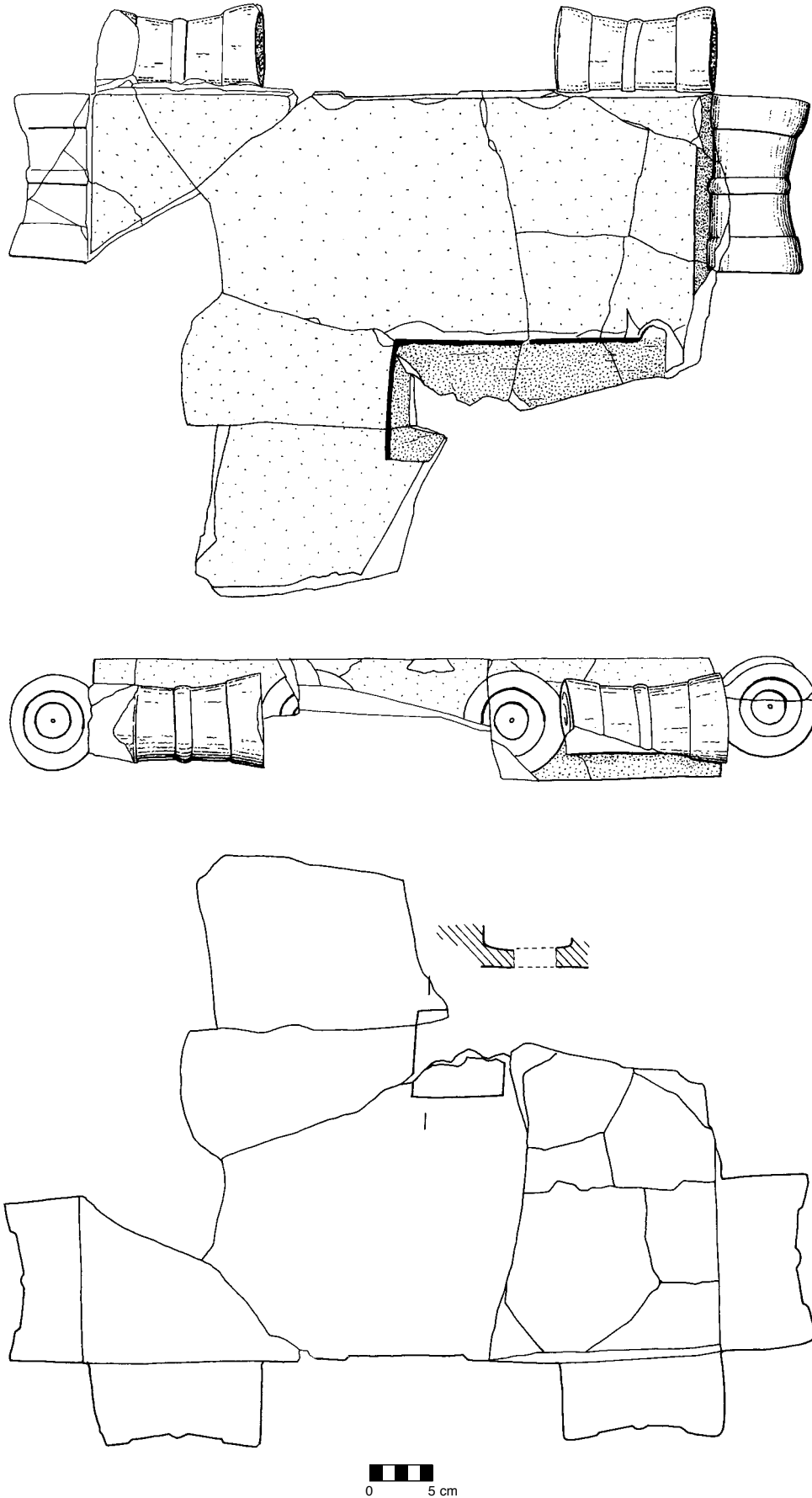


Catalog No. 11. Stepped Slab or Base (K03.169): Drawings of Fragments Belonging to Stepped Slab or Base (03TR11U04arc01, 04TR11U01arc01). Drawings by Ben Claasz Coockson



Catalog No. 12. Bolster Slab (K03.167): Angle View (03TR11U01stn01, 03TR11U04stn03, 03TR11U04stn10, 03TR11U08arc01, 03TR11U08arc04, 03TR11U08stn14, 03TR11U08stn16, 03TR11U08stn21, 05TR17U07arc01).  
Photograph by Murat Akar (06dpnk0203). Drawing by Ben Claasz Coockson





Catalog No. 12. Bolster Slab (K03.167): Top, Side, and Bottom (03TR11U01stn01, 03TR11U04stn03, 03TR11U04stn10, 03TR11U08arc01, 03TR11U08arc04, 03TR11U08stn14, 03TR11U08stn16, 03TR11U08stn21, 05TR17U07arc01). Drawings by Ben Claasz Cockson

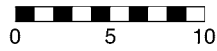
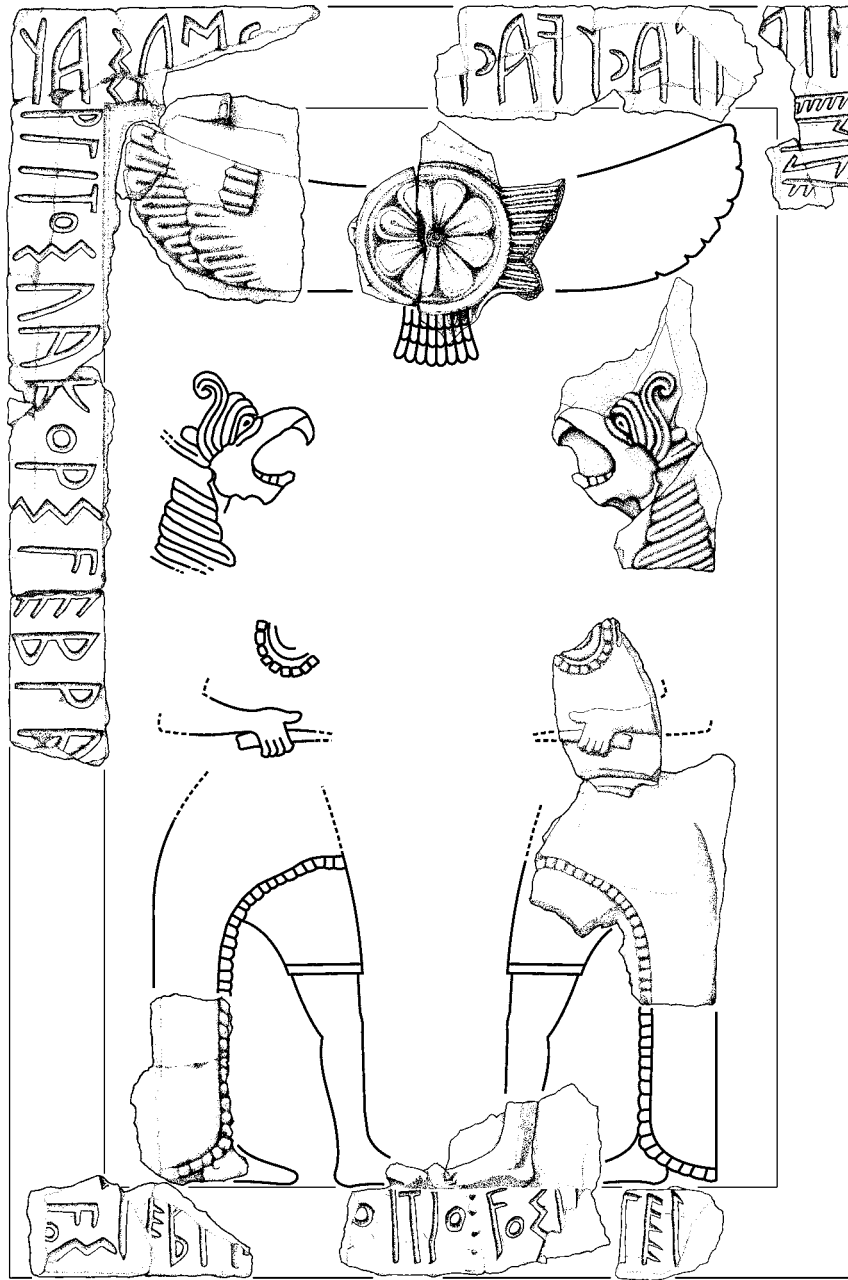


a

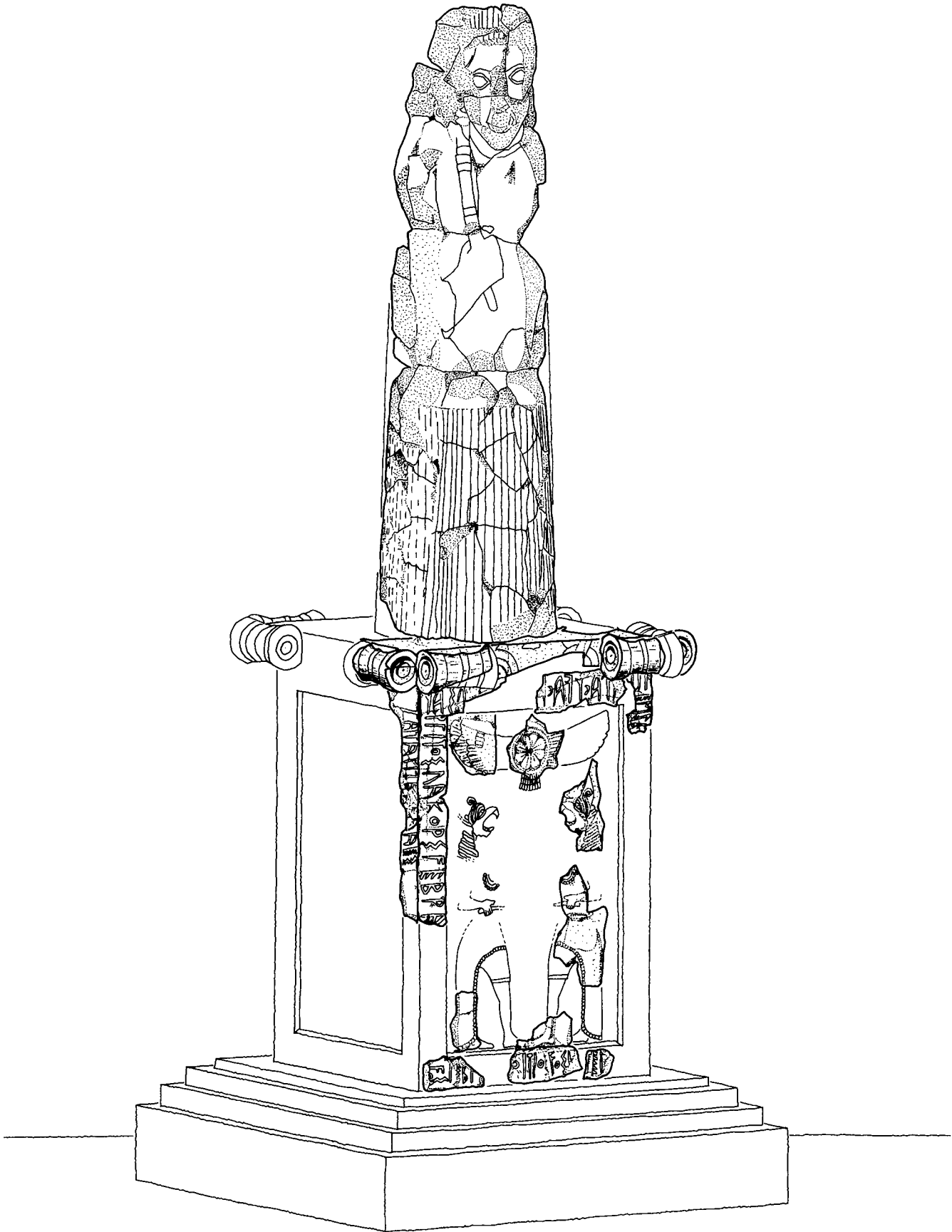


b

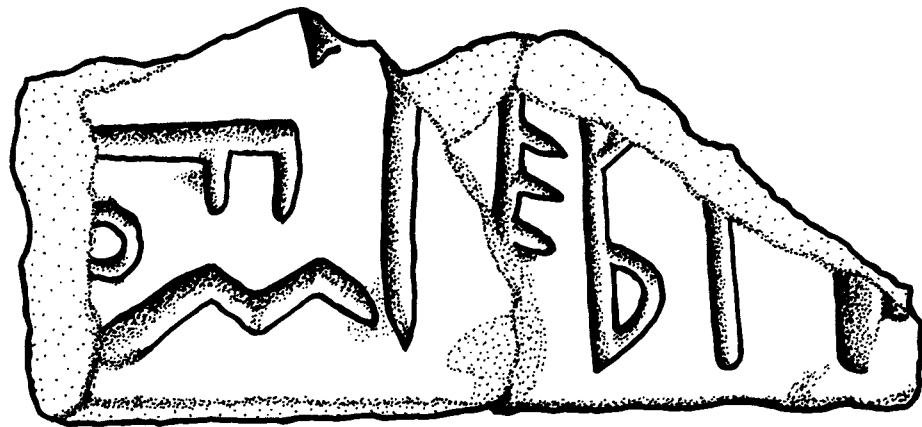
Catalog No. 12. Bolster Slab (K03.167): (a) Top; (b) Bottom (03TR11U01stn01, 03TR11U04stn03, 03TR11U04stn10, 03TR11U08arc01, 03TR11U08arc04, 03TR11U08stn14, 03TR11U08stn16, 03TR11U08stn21, 05TR17U07arc01).  
Photographs by Murat Akar ([a] 06dpnk0228; [b] 06dpnk0227)



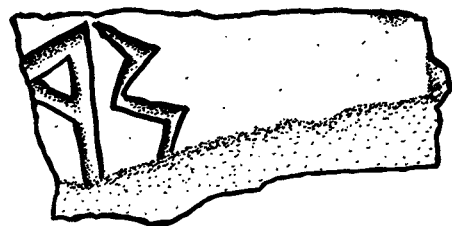
Catalog No. 3. Small Relief (K03.168): Possible Assemblage of Relief Elements on Front Face of Block.  
Reconstruction by Geoffrey D. Summers



Catalog Nos. 1, 3, 11, and 12. Possible Assemblage of Elements into One Monument. Reconstruction Drawn by Ahmet Çinici from a Digital Compilation by Ben Claasz Coockson



a



b

- (a) Catalog No. 13. Inscription (K03.168): Inscription Fragment I, Attributed to Bottom Left Corner, Front of Block (03TR11U03stn01);  
 (b) Catalog No. 14. Inscription (K03.168): Inscription Fragment II, Unplaced Fragment (03TR11U04stn02).  
 Photographs by Murat Akar ([a] 05dpmk0105; [b] 05dpmk0108). Drawings by Carrie Van Horn



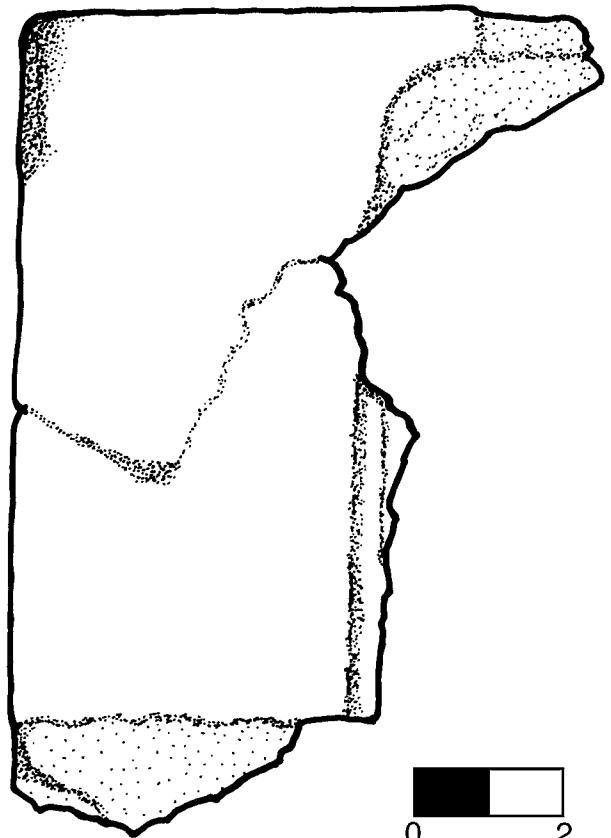
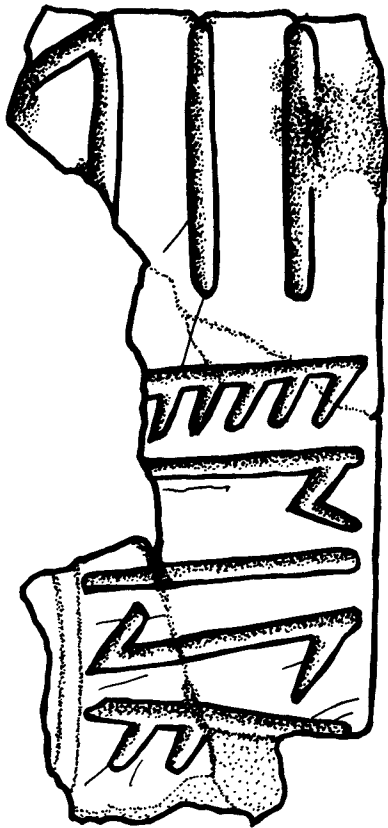
Catalog No. 15. Inscription (K03.168): Inscription Fragment III, Bottom Center, Front of Block (03TR11U04stn04, 03TR11U08stn10, 03TR11U08stn18). Photograph by Murat Akar (05dpnk0101). Drawing by Carrie Van Horn



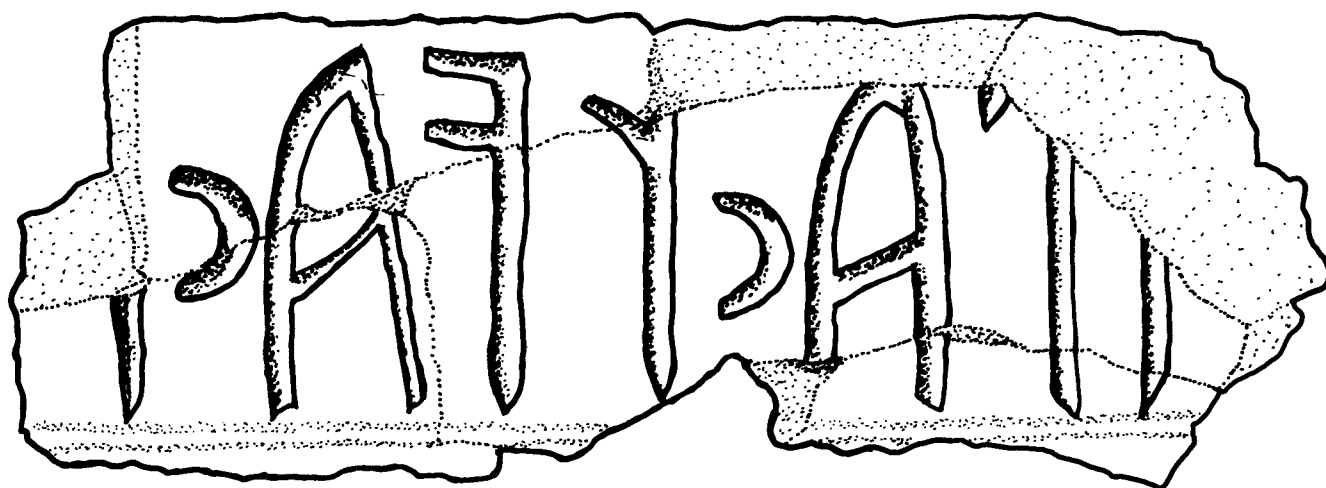
a



b



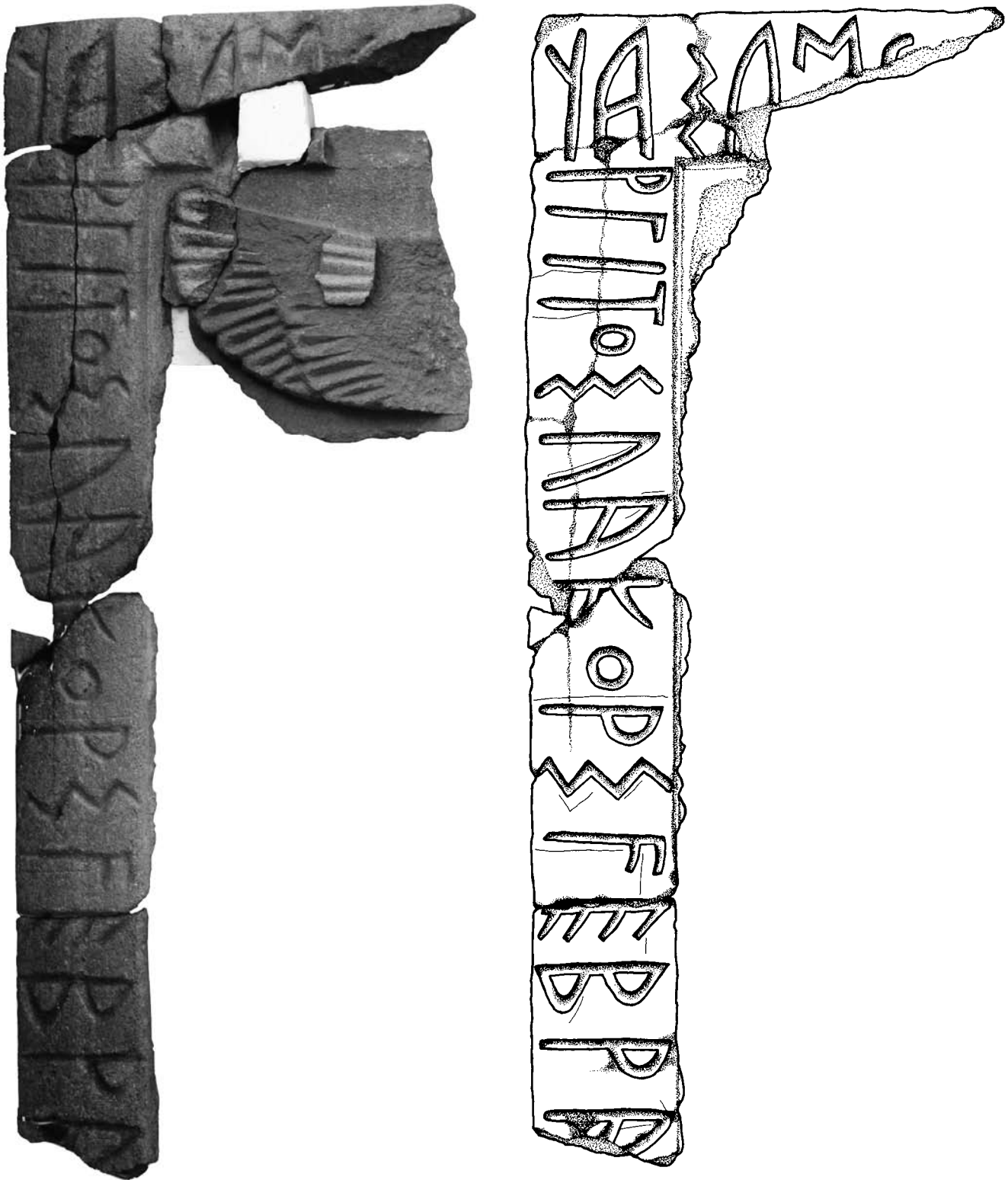
Catalog No. 16. Inscription (K03.168): Inscription Fragments IV and X, Possibly from Top Right Corner of Block(?) (03TR11U04stn09, 03TR11U08stn25). Photographs by Murat Akar ([a] 06dpnk0224; [b] 06dpnk0225). Drawing by Carrie Van Horn



Catalog No. 17. Inscription (K03.168): Inscription Fragment V, Attributed to Top Center, Front Face of Block (03TR11U03stn05, 04TR16U08stn01).

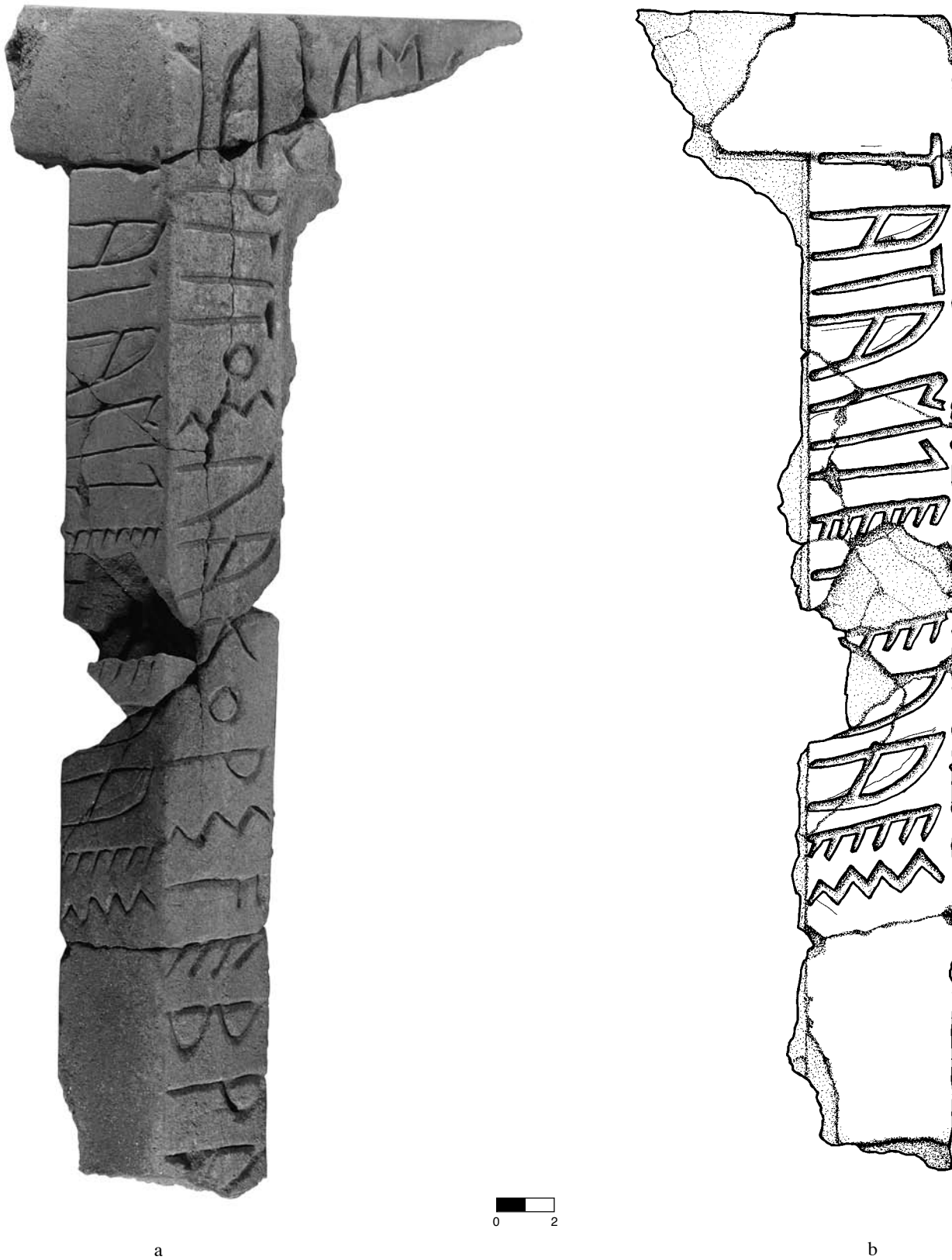
Photograph by Murat Akar (05dpnk0106). Drawing by Carrie Van Horn



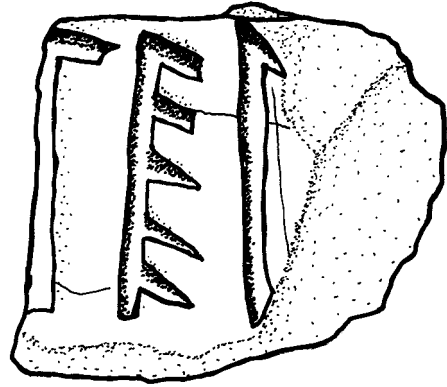


Catalog No. 18. Inscription (K03.168): Inscription Fragments VI and VIIa1-2 in Top Left Corner, Front of Block (03TR11U08stn02, 03TR11U08stn24, 04TR16U07stn01).

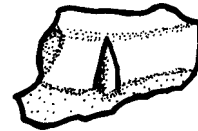
Photograph by Murat Akar (06dpnk0226). Drawing by Carrie Van Horn



Catalog No. 18. Inscription (K03.168): Inscription Fragment VIIIb, Left Edge of Block with Dedication Inscription and Part of Inscription on Front Face (03TR11U08stn02, 03TR11U08stn24, 04TR16U07stn01).  
Photograph by Murat Akar (05dpnk0102). Drawing by Carrie Van Horn

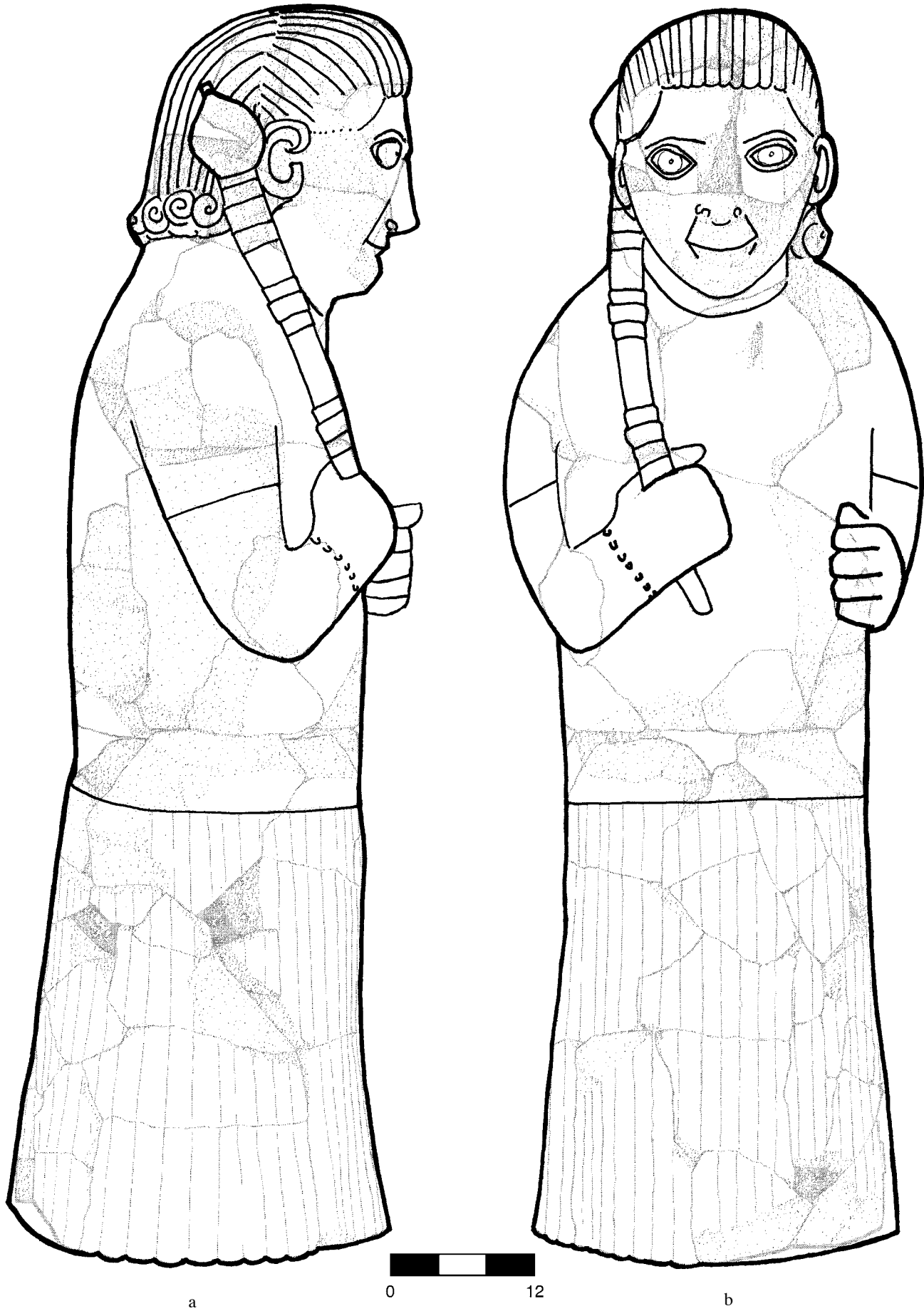


a



b

(a) Catalog No. 19. Inscription (K03.168): Inscription Fragment VIII, Perhaps Belonging to Bottom Center, Front Face of Block(?) (03TR11U08stn28); (b) Catalog No. 20. Inscription (K03.168): Inscription Fragment XI, Small Unplaced Fragment (03TR11U08stn32). Photographs by Murat Akar ([a] 05dpnk0107; [b] 05dpnk0110). Drawings by Carrie Van Horn



Catalog No. 1. Statue of Draped Figure (K04.182): (a) Reconstruction of Right of Statue; (b) Reconstruction of Front of Statue. Drawings by Catherine M. Draycott



a



b



c



d

(a) Ruler Statue from Palace Building J at Zincirli, Istanbul Archaeological Museum 7768, Basalt, Ninth Century B.C., 3.22 m High with Base (Bonatz 2000: A6, pl. 2); (b) Statue of Male Figure Holding Club-like Instrument, from Tel Halaf (Orthmann 1971: Tell Halaf Bc/4, pl. 13a); (c) Statue from Taftanaz, Now in Aleppo Museum, Basalt, Ninth Century B.C.(?), 1.12 m (Bonatz 2000: A10, pl. 13); (d) Statue in Maraş Museum 225, Basalt, Ninth Century B.C.(?), 1.57 m (Bonatz 2000: A11, pl. 3)

## Plate 76



a



b



c

- (a) Matar and Youths Group from Boğazkale, Now in Ankara, Anatolian Civilizations Museum, Sixth Century B.C., Limestone, 1.34 m (Boardman 1994: fig. 2.5); (b) Limestone Matar Relief from Etlik, Near Ankara, Now in Ankara, Anatolian Civilizations Museum, Seventh Century B.C., Height 1.15 m (Prayon 1987: 27, pl. 9b); (c) Andesite Matar Relief from Bed of Sakarya River, South of Citadel Mound of Gordion. Previously Ankara, Anatolian Civilizations Museum, 5459 S 59, now Gordion Museum, Sixth Century B.C.(?), height 90 cm (Gordion photo 55-64134, with thanks to the Gordion Archive, Pennsylvania University)



a



b



c

(a) Stele Showing Kybele or Votary from Mut (Claudiopolis), Cilicia, Now in Adana Museum (formerly Erdemli Museum 1357), Limestone, 65.3 cm (Fleischer 1984: 86, fig. 1); (b) Sandstone Head from Matar Statue, Found at Salmanköy, Now in Ankara, Anatolian Civilizations Museum, 38.4 cm (Prayon 1987: 8, pl. 3d); (c) Limestone Head of Male Figure from Gordion, Found in Fill under Floor 4 of West Gate at Citadel Mound. Ankara, Anatolian Civilizations Museum, height 21 cm (Gordion photo G 5406, with thanks to the Gordion Archive, Pennsylvania University)



a



b



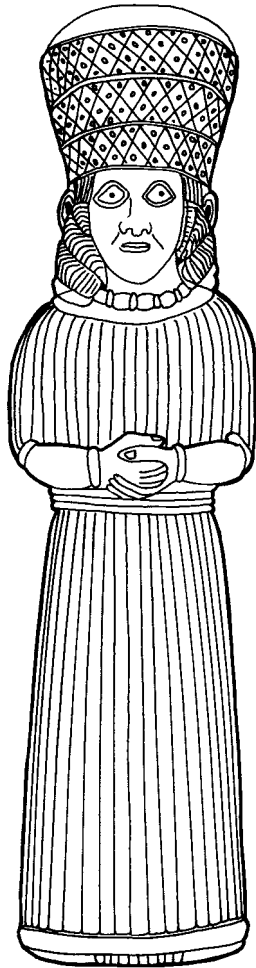
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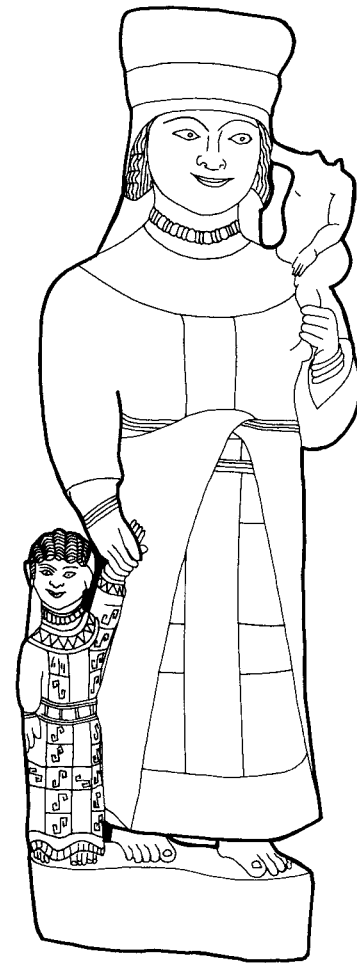
d

(a) Limestone Double Lion Base from Gordion, Sixth Century B.C.(?), Height 22.0 cm, Gordion Museum 88–143 (photo courtesy of Mary Voigt); (b–c) Right Side and Front of Ivory Handle Figure of “Priest” from Ephesos, Istanbul Archaeological Museum, 10.7 cm (Boardman 2000: fig. 3.9a–b, used with permission of author); (d) Ivory Figure Found at Delphi, now in Delphi Museum, Seventh Century B.C.(?), 24.0 cm (Boardman 1991: fig. 52, used with permission of author)

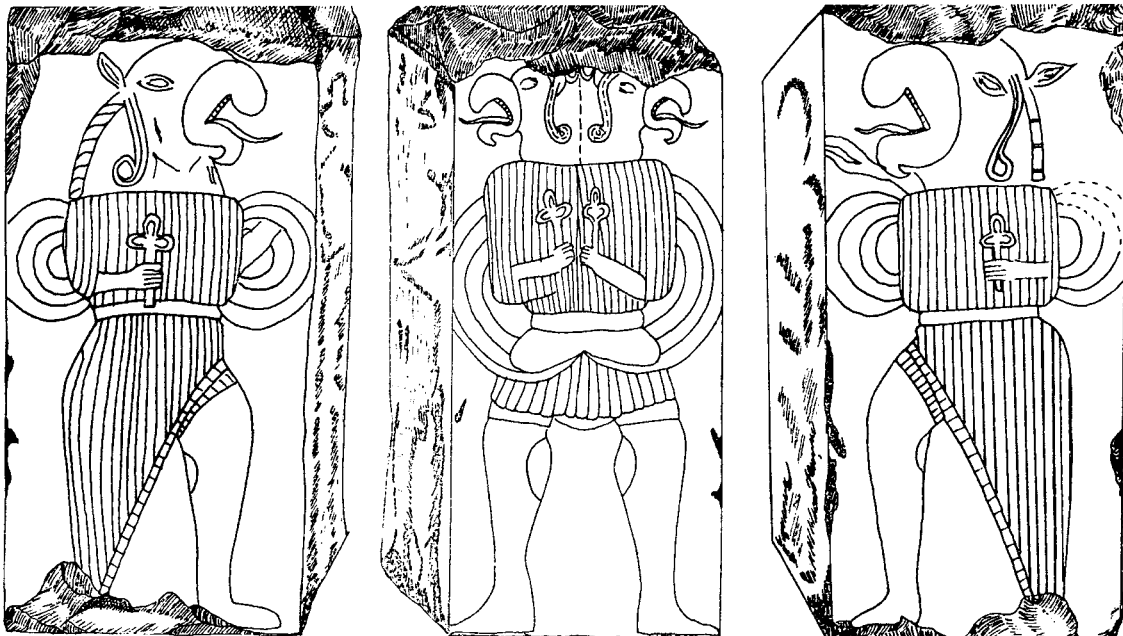




a



b



c

(a) Drawing of Silver "Priest" Figure from Tomb D at Bayındır, Antalya Museum 11.21.87, 12.4 cm (after Akurgal 1992: 69, fig. 3); (b) Drawing of Ivory Mother and Children Group from Tomb D at Bayındır, Antalya Museum, 17.0 cm (after Akurgal 1992: 69, fig. 1); (c) Drawings of Three Sculpted Sides of Pillar from Daydali, Now in Afyon Museum 7222, Eighth Century B.C.(?), Basalt, 64.0 cm (Prayon 1987: 28, pl. 10, bottom)



a



b

(a) One of Several Orthostat Reliefs Found in the Vicinity of Ankara, This One Showing a Griffin, Ankara, Anatolian Civilizations Museum, Eighth–Sixth Century B.C.(?), Andesite, 1.30 m (Prayon 1987: 22, pl. 7b); (b) One of Two Ankara Orthostat Reliefs Showing Lions, Ankara, Anatolian Civilizations Museum, Eighth–Sixth Century B.C.(?), Andesite, 93.5 cm (Prayon 1987: 17, pl. 6b)



a



b

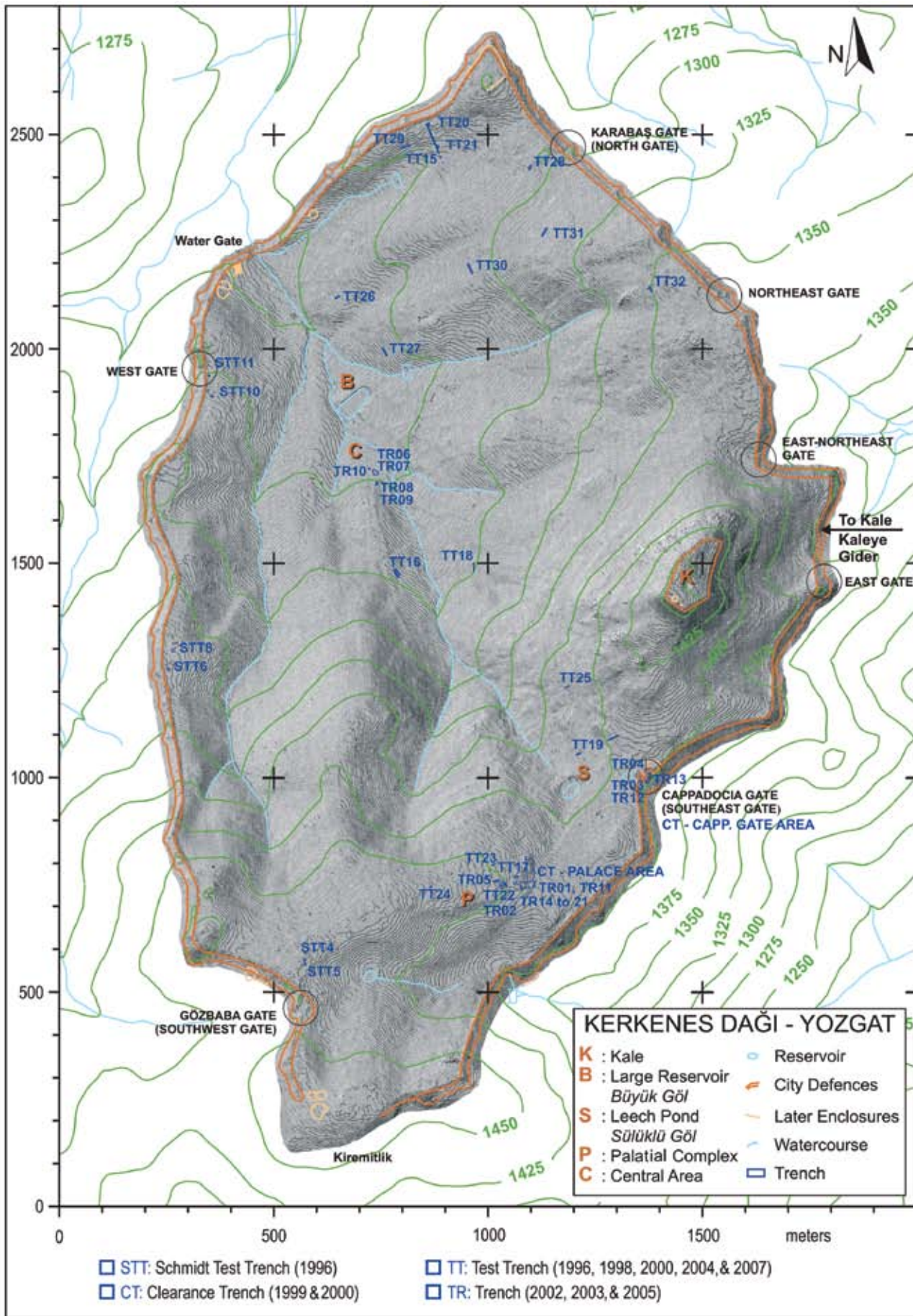
(a) Orthostat Reliefs from Sakçegözü, Showing Griffin-headed Figure and Two Symmetrically Arranged Human-headed Genies, Ankara, Anatolian Civilizations Museum 1807 and 1810, 730–700 B.C.(?), Basalt, 83–88 cm (Orthmann 1971: Sakçegözü A9–A10, pl. 50c); (b) Orthostat Reliefs from Carchemish, Showing Symmetrically Arranged Griffin-headed Genies, Ankara, Anatolian Civilizations Museum 96, Eighth Century B.C.(?), Basalt, 1.17 m (Orthmann 1971: Karkemis E/5, pl. 26d)



Orthostat Relief from Carchemish, Showing Symmetrically Arranged Lion Hunt, Ankara, Anatolian Civilizations Museum 9666 (and London, British Museum WA 117909), Basalt, 1.11 m (Orthmann 1971: Karkemis E/3, pl. 26b)



Comparison of Phrygian and Neo-Hittite Statues: (a) Boğazkale Kybele Group (1.34 m with base; Boardman 1994: 25, fig. 2.5); (b) Kerkenes Figure, Catalog No. 1 (1 m; photograph by Murat Akar, 06dpmk0102); (c) Headless Figure from Taftanaz (1.12 m; Bonatz 2000: A10, pl. 3); (d) Bearded Figure from Taftanaz (1.57 m; Bonatz 2000: A9, pl. 3); (e) Monumental Ruler Figure from Zincirli (2.5 m; Bonatz 2000: A6, pl. 2); (f) Monumental Ruler Figure from Malatya (3.18 m; Bonatz 2000: A13, pl. 4)



Site Plan of Kerkenes Dağ, Showing Major Features



Catalog No. 1. Statue of Draped Figure (K04.182): Front. Photograph by Murat Akar (06dpnk0102)



Catalog No. 1. Statue of Draped Figure (K04.182): Right Angle View. Photograph by Murat Akar (06dpnk0101)





Catalog No. 1. Statue of Draped Figure (K04.182): Right Side of Head, Showing Part of Ear Lobe and Broken End of Instrument Carried by Figure. Photograph by Catherine M. Draycott (05dpcs1013)



Catalog No. 1. Statue of Draped Figure (K04.182): Close-up of Face.  
Photograph by Catherine M. Draycott (05dpcs1307)



Catalog No. 1. Statue of Draped Figure (K04.182): Back of Torso and Head, with Some New Fragments Added.  
Photograph by Joseph W. Lehner (06dpcj1033)



Catalog No. 1. Statue of Draped Figure (K04.182): Right Side of Head, Showing Ribbed Hair and Area where Curl Has Broken Off. Photograph by Catherine M. Draycott (05dpcs1408)



Catalog No. 2. Fragment from Head of Lion Statue (K04.183; 04TR16U00stn01).  
Photograph by Murat Akar (05dpnk0112)



Catalog No. 3.3. Small Relief (K03.168): Joining Fragments with Inscription Fragment III (cat. no. 15) and Two Confronted Feet (03TR11U04stn04, 03TR11U08stn10, 03TR11U08stn18). Photograph by Murat Akar (05dpnk0104)



Catalog No. 3.5. Small Relief (K03.168): Joining Fragments Showing Hand Holding Rod and Draped Leg(?) (03TR11U01stn02, 03TR11U03stn02). Photograph by Catherine M. Draycott (05dpcs0838)



Catalog No. 3.6. Small Relief (K03.168): Fragment of Griffin's Head (03TR11U08stn23).  
Photograph by Murat Akar (05dpnk0304)





Catalog No. 3.19. Small Relief (K03.168): Dentil-fringed Drapery and Part of Foot(?) (03TR11U08stn13).  
Photograph by Murat Akar (05dpnk0316)



Catalog No. 9. Fragment from Statue of Bird of Prey (K08.228; 04TR14U15stn01): Fragment Showing Talons.  
Photograph by Catherine M. Draycott (05dpcs0934)



Catalog No. 10. Possible Relief of Lion Tail(?) (05TR17U15stn01).  
Photograph by Catherine M. Draycott (05dpcs1222)



Catalog No. 17. Inscription (K03.168): Inscription Fragment V (03TR11U03stn05, 04TR16U08stn01).  
Photograph by Murat Akar (05dpnk0106)