

YESEM EK STONE QUARRY AND SCULPTURAL WORKSHOP

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ABSTRACT

YESEMEK STONE QUARRY AND SCULPTURAL WORKSHOP

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The significance of Yesemek Stone Quarry and Sculptural Workshop in Gaziantep İslahiye province is rooted in its basalt quarry and stone sculptures found at the site. Yesemek was first discovered by Felix Von Luschan in 1890 while he was excavating Zincirli (Sam'al). Between 1958 and 1961, the site was excavated by a team under the leadership of Prof. Dr. Bahadır Alkım. The excavations at the site yielded approximately three hundred finished or unfinished lion, sphinx and mountain god sculptures. While the exact function of these sculptures are still not known, the thesis will explore the function of these sculptures by examining the architectural structures where the sculptures could have been used as architectural decoration. Another issue that will be discussed in the thesis is the date of Yesemek workshop and sculptures. To that end, Yesemek sculptures will be stylistically compared to Late Bronze and Iron Age sculptures.

Key Words: Yesemek Stone quarry and Sculptural workshop, Late Bronze Age, Iron Age, Zincirli (Sam'al), Sıkızlar

ÖZ

YESEMİK TAŞ OCAĐI VE HEYKEL ATÖLYESİ

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Gaziantep ilinin, İslahiye ilçesinde bulunan Yesemek Taşocađı ve Heykel Atölyesi önemini taşocagından (bazalt) ve taşocađı yakınlarında bulunan heykellerden almaktadır. Alan ilk kez 1890 da, Zincirli kazılarını yöneten Felix Von Luschan tarafından keşfedilmiş, 1958 -1961 tarihleri arasında ise ilk kazılar Prof. Dr Bahadır Alkım başkanlığında bir ekip tarafından yürütölmüştür. Kazılar esnasında Heykel Atölyesi'nden yaklaşık üçyüz bitmiş veya taslak halinde, aslan, sfenks ve dađ tanrısı heykelleri bulunmuştur. Bulunan heykellerin hangi amaçtan yapıldığı halen bilinmese de, tez Yesemek heykellerinin kullanılabileceđi olası mimari yapıları inceler. Yesemek hakkında bir başka tartışma ise atölyenin ve heykellerin tarihlendirilmesidir. Tez tarihlendirilme konusu hakkında Geç Tunç Çađı ve Demir Çađının geçmişine bakarken, bahsi geçen dönemlere ait heykelleri Yesemek heykelleri ile karşılaştırarak stil araştırması yaparak, alana tarihsel açıdan yön vermeye çalışır.

Anahtar Kelimeler: Yesemek Taş Ocađı ve Heykel Atölyesi, Geç Tunç Çađı, Demir Çađı, Zincirli (Sam'al), Sıkızlar

To my family
(Tülay & Taner & Eda & Rabiş)

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In order to create a distribution map of Yesemek sculptures, in 2006 with the permission of Culture and Tourism Ministry a trip was done with Ben Claasz Cooekson to Yesemek village.

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CHAPTER: I
HISTORY OF RESEARCH
&
THE OBJECTIVES OF THE THESIS

History of Research:

The Yesemek stone quarry and sculpture workshop is located about 20 km southeast of İslahiye - Gaziantep region. The site is located in the Karasu Rift, which has been seismically active from ancient times onwards (Rojay, B; Heimann, A & Toprak, V. 2001: 198 - 199).¹ The tectonic movements at the region caused the appearance of volcanic rocks (*igneous rocks*), which cover an area of 94 km squared from Kırıkhan, Reyhanlı to the Fevzipaşa district (Schwan, W., 1971: 291., Ketin, İ., 1977: 302)².

The main area that was chosen as a workshop and quarry at Yesemek is situated on the western slope of the Karatepe Hill, which is a volcanic basalt formation (**Figure: 1**). According to the excavators of the site, one of the main reasons for choosing this spot is the presence of fine-grained basalt(Alkım, B., 1974: 10). The site covers a 300 x 400 meters area on the hill. Over 300 unfinished dark grey basalt sculptures were found at the site (Duru, R., 2004: 10).

Yesemek was discovered by Felix Von Luschan in 1890 while he was conducting an archaeological excavation in Zincirli, Sam'al. In his first excavation

¹ Many the earthquakes happened at Antakya region during–historical times and even modern times. The creation of the Karasu Rift is directly associated with the Dead Sea Transform Fault Zone (DST) or the Eastern Anatolian Fault Zone (EAFZ), or both.

² The basalt formations at the site are dated to the Quaternary period The Quaternary is a subdivision of geological time (the Quaternary Period) which covers the last two million years up to the present day. The exact time of the period still a matter of debate but nevertheless it is estimated a time between 1.8 million years and 2.6 million years before present. The Quaternary is divided into two epochs; the Pleistocene, from two million years to ten thousand years ago and the Holocene, ten thousand years ago to the present day, an interglacial period.

report of Zincirli “Ausgrabungen in Sendschirli” he mentioned Yesemek, but no further research was done at the site.

In 1955, a team under the directorship of U. Bahadır Alkım began scientific explorations of Yesemek. Studies at the site and surveys in the vicinity took place between 1957 and 1961 (Alkım, B., 1974: 12 - 13). During this time, the studies were mainly focused on the western side of the hill where over 250 individual sculptures were found in different sculpturing stages at the quarry itself and around the vicinity.

These sculptures were divided into several groups by Alkım, according to their subject matters. Among these groups, the highest number of sculptures is seen in the lion type which is followed by sphinx and lastly by mountain god sculptures.

In 1961, a brief excavation was carried out at a höyük that is named as “Yesemek Höyük”, to the west of the Yesemek village (**Figure: 2**). Based on the results of the excavation, it was then thought that this site might had been the settlement for the workers of Yesemek. Three levels of occupation were identified during the excavations (Duru, R., 2004: 14 - 17). The surface finds included pottery dated to the Islamic, Byzantine and Roman periods. Below the surface, the first occupation level was represented by poorly preserved foundations of houses with a number of grinding stones dated to the first quarter of the 1st millennium B.C. based on the pottery finds. According to the excavators, this first architectural layer was associated with the workers of the quarry and the workshop. The second architectural layer was found under a thin burnt layer below the first architectural layer. The team dated this second layer between the Late and Middle Bronze Ages and divided it into sub phases.

The second excavation campaign was conducted by İlhan Temizsoy between 1989 and 1991. The primary objective of the campaigns was to find new sculpted blocks, and to re-erect the ones that were found in the previous years by Bahadır Alkım in order to arrange the site as an open-air museum for the exhibition of the sculptures.

During the campaign in 1991, a torso was found by chance on the eastern slope of the site. Following this, İlhan Temizsoy's team began to investigate that portion of the site more thoroughly. During the survey of the vicinity, he also identified a site surrounded by walls, which was named "Ağalarobası" (Temizsoy, İ., 1992: 92 - 93). He believed an excavation in the future at this site might be informative about the Yesemek stone quarry and sculpture workshop.

Objectives Methods and Theoretical Perspectives of This Thesis:

Since Bahadır Alkım's publication in 1974, no detailed study has been done about the Yesemek quarry and sculpture workshop, except for the last publication of Refik Duru in 2004. In both of these publications, it is suggested that the Yesemek stone quarry and sculpture workshop was active for five hundred years from the end of the 13th century through the 8th century (Alkım, B., 1975: 140). It is also claimed that Kingdom of Sam'al was the conductor of the works that were carried out at the site (Duru, R., 2004: 44). The publications considering the Yesemek, mostly describe the sculptures. No evidence has been found to date the site and to understand the function of the sculptures found there, these two concepts are crucial to understand the site itself.

If the quarry were indeed active for five hundred years, then the sculptures would have reflected different iconographic traits, since the control of the region of North Syria passed from one culture to another during this time span. The presence of a single iconography that is observed on Yesemek examples, however, rather indicated a shorter time span for the usage of the quarry. The second problem is that, on the basis of the excavations at Sam'al it is doubtful if the site was powerful enough to operate such extensive work at Yesemek. The sculptures that were found from the Zincirli however, mainly do show Aramaean iconographic features. Although some sculptures were found which might be dated earlier period, it is hard to suggest a date for those ones, since they were mainly found from a pit.

One of the primary objectives of this thesis is to benefit from elevated and significantly modified knowledge of Late Bronze Age and Early Iron Age to re-examine the dating of the Yesemek site. One of the handicaps of such an

examination of the dating issue, however, is that no material was found during the excavations at Yesemek to yield an absolute date of the site. Thus, a comparative study of the iconography of the sculptures found at the site in relation to others from the time period dated to Hittite and Neo- Hittite periods will be used. Among these sites however, most of the attention will be given to Zincirli (Sam'al), another ancient quarry at Syria namely Sıkızlar and the temple at Aleppo specifically the sphinx sculpture from the Temple of Storm God.

According to Bahadır Alkım, Yesemek functioned as an open-air workshop that produced sculptures for the cities in the vicinity. He also referred to the lion and sphinx sculptures from Zincirli, which look similar to the ones from Yesemek, as proof of his theory of transportation. Then the question is where these sculptures from Yesemek intended to be used. This thesis is primarily focusing on the Iron Age, since we see an increase in the usage of architectural sculptures during this period. Based on the examination of Iron Age architectural sculptures and their measurements a tentative reconstruction could be done for the sculptures from Yesemek.

With these examinations the thesis at the end will give some suggestions about the date, by comparing iconographic features of the sculptures from other sites, and the function of sculptures by studying the palace and temple architecture of the Iron Age.

To do such study, during the fall of 2006 with the help of Ben Claasz Cookson from Bilkent University, Archaeology Department, the site was visited in order to gain a better understanding of the place to and check the Duru's published distribution map of the sculptures with more technological equipment. All the coordinates and the measurements of the sculptures were taken and downloaded to a mapping program to create an updated distribution map of the site. The main aims of such a study are, first to reconstitute a distribution map of the sculptures so that the clustering model of the sculptures could be evaluated. Taking the measurements of the sculptures also made it possible to have an idea for the cumulative frequency of the measurements of the sculptures, which at the end will help to propose

suggestions for the function of these sculptures³. The examination of the coordinates will be used to create a plan of the sculptures which will give some idea for the site usage, and the measurement of the blocks will help to understand the usage of the sculptures that were left roughly at the site.

Such an examination however, is not free of significant challenges. One of the problems is related to the distribution map of the sculptures. During the excavations at the site, the excavated sculptures were erected, so that their original location was changed a little. In addition, after the excavations conducted by İlhan Temizsoy, the area was organized as an open-air museum; the sculptures were moved from their original positions and placed on terraces in front of the old excavation house (Temizsoy, İ., 1992: 88). In 2005, through the sponsorship of a petroleum company (*OPET*) some new rearrangements were done at the site in order to attract more tourists to the area. As a result, the sculptures were moved for the second time. Although they look visually very attractive for the visitors today, the current positions of the sculptures provide little information for scientific studies of the site compared to the original locations would have.

To address these questions, the thesis starts with the description of Yesemek quarry and sculpture workshop area with the description of the sculptures from the site and their distribution within the area. The second chapter is a study of Iron Age cities, with the purpose of proposing a function for the Yesemek sculptures. With this information, a theoretical building will be created and the possible locations of the sculptures will be discussed on the basis of the theoretical building type in the third chapter. The objective of the fourth chapter is to suggest a date for the Yesemek sculptures based on the historical and stylistic evidences from Zincirli and Sıkızlar.

³ It will be discussed in the preceding chapters.

CHAPTER II
THE DESCRIPTION OF YESEMEK SCULPTURES AND THEIR
DISTRIBUTION

2.1. The Site:

The village of Yesemek is located in the İslahiye valley, bordered by the Amanos Mountains on the west and by the city of Kilis on the east. Nowadays, the fields on the valley are watered from the Tahtaköprü dam, which was built in 1970's on the Karasu River.

Most of the sculptures at Yesemek, are located on the western part of the Karatepe hill which is a basalt formation. Towards the East of the hill, the number of the sculptures decreases and the number of the basalt outcrops increases (**Map: 1**). Excavations on the site so far yield around 250 sculptures. It is suggested that the quarry and sculpture area covers an area of 300 x 400 meters on the hill (Duru, R., 2004: 10). İ. Temizsoy fenced approximately 1040 meters of this area to protect the site from any danger by. From the recent study that has done at the site in 2006 determined that there are more sculptures outside of this protected area. Furthermore, the sculptures found from the recent illegal excavations once again proves that the actual number of sculptures are more than 300 (**Figure: 3**). Some of the sculptures from the site were reused for the reconstruction of the houses and the separation walls of the gardens of the Yesemek village (**Figure: 4**). All this recent information's reflect the fact that there used to be more sculptures during the ancient times at the site.

2.2. The Quarry Area:

The area between Maraş, Antakya to İskenderun is seismically an active region laying on the two most important fault zones of the region namely, the Dead Sea Transform Fault Zone (DST) and the Eastern Anatolian Fault Zone (EAFZ). The Karasu Rift however is created by another fault zone in the region namely; the Karasu Fault Zone (**MAP: 2**).

The movements of these faults have caused the appearance of volcanic rocks (igneous rocks) (Schwan, W., 1971: 291). The igneous rocks are formed because of the gradual cooling (crystallization) of melted magma inside Earth's crust (Ketin, İ., 1977: 233).

The basalt outcrops, which are seen in the region especially between Kırıkhan, Reyhanlı and Fevzipaşa areas, are created due to the tectonic movements of those faults in the region as well.

These igneous rocks are classified according to their texture since the texture (grain size) will give information about the cooling history of the rocks. The rocks that have cooled gradually leave large crystals, whereas if the cooling action has taken place quickly then the rock will be fine grained (Foster, J. R., 1969: 44). The gases and water in magma also cause the formation of veins (Foster, J. R., 1969: 50). If the magma cooled suddenly then there will be cracks on the rock, which makes it unusable. Due to these reasons, the quality of the basalts in the region shows differences since the quality is associated with the cooling action of the magma.

The basalt outcrops at Yesemek are fine-grained. The quality of the basalt at the site was most probably one of the main reasons to choose specifically this area to quarry the blocks for sculptures. During the surveys in the region by B. Alkım, besides the area at Yesemek two more basalt sites were discovered close to the ancient site of Zincirli known as "Leçe" and "Bağlama" (Alkım, B., 1974: 11). However, the quality of the stones at these basalt sites was not good enough to produce any blocks. Like ancient times, these days the villagers of Yesemek still prefer to use the basalt from Yesemek due to the superior quality of the stones. They say that the stone from Bağlama has very big grains that prohibit the stone to break in the desired shape. Although the basalt from Yesemek is very difficult to work with, because of the parallel lined veins of the basalt, the stone can be broken into blocks.

In the publications considering the site of Yesemek generally refer to it as "stone quarry and sculpture workshop". This reference might lead visitors to expect

to see a huge basalt hill, quarried through to get the block in intended shapes like seen in Egypt or the quarries dated to the Classical Period or even modern times.

The quarry site is located on the top of Karatepe, which is formed of gigantic, irregular shaped natural basalt mass (**Figure: 5**). The blocks presently seem to naturally tumble and down. The mass of basalt at the top extends outside of the protected area. Based on the shapes of the blocks and their different angels of fall it could be suggested that these blocks once used to be a part of a single basalt formation to the North of the so called quarry area. The deformation of the blocks from the single outcrop is most probably a natural occurrence. This idea can be supported easily with the geological formation of the region. The site, as mentioned earlier, is located on the Karasu Fault Zone, thus has been seismically active from a long period. With the earthquakes, erosions and many other natural forces, the top part of the huge outcrop might have cracked and fallen on to the surface (**Figure: 6**).

In modern times, it is not easy to quarry and transform rough blocks from the outcrop; for this reason the modern waste products especially seen on the Southeast side of the quarry area where lot's of small quantities of basalts can be found. The sizes of the blocks at the area decrease going from Northwest towards Southeast (**Figure: 7**). Perhaps because of this, no sculptures have been found at this side of the quarry area. Towards the foot of the hill, the presence of these outcrops decrease and the number of the sculptures increase in inverse proportion. From the study at the top of the hill, no traces has identified for ancient quarrying marks on the blocks.

2.3. The Sculptures:

Around 300 individual sculptures have been found in different sculpturing stages at the workshop area and around the vicinity through excavations carried out at Yesemek. (Duru, R., 2004: 14). B. Alkım divided these sculptures into eleven groups according to their subject matter and their dimensions. Among these groups, the "Lion" sculptures constitute the highest number (ca 100 sculptures of lion), which is followed by the "Sphinx" (ca 40 of this type have been found) and "Mountain God" sculptures (39 of this type have

been found) (Alkim, B., 1974: 42). Other sculptures are: a relief of a “War Scene”, a relief of a “Composite Creature” that is believed to be a bear, a cylindrical object, that is considered to be for a human statue, orthostats, column bases, blocks that are thought to be prepared for sculptures, unidentified reliefs and a piece of a column with decoration.

2.3. A) Stages of Completion:

According to B. Alkim there are three carving stages for all the sculptures that have been found so far at the site (Duru, R., 2004: 19). The carving stage is determined based on the appearance of the sculptures. In the first stage, the quarried block was roughly carved based on the intended shape of the sculpture. In the second stage, the details of the sculpture were carved, while during the last stage the block was polished and readied to transport to its final location.

2.3. B.) Types:

2.3. B.1.) Lion Sculptures:

With over 100 examples at the site, the “Lion Sculptures” are the most common type that is seen at Yesemek. B. Alkim categorized the lion sculptures into four groups;

1. Type 1: Gate Lions in standing position.
2. Type 2: Protome Lions in standing position.
3. Type 3: Lions in seated position.
4. Type 4: Protome Lions with thick manes.

Type 1, Gate Lions in standing position:

B. Alkim calls the first type of lions is termed as “Gate Lions in Standing Position”. In this paper however, they will be referred as “portal lion sculptures” since the placement of these sculptures is not clear. (**Figures: 8, 9, 10**). In excavations only 6 of them were found.

The Type 1 sculptures from Yesemek were carved out from a long trapezium block of basalt. In this type, the contours of the body are depicted in

low relief while the area left for the eventual carving of the face is represented by high relief.

On the face an empty square area is left for additions of the mouth, teeth and lastly for the whiskers. The only feature of the face depicted at the quarry is the eyes, carved in low relief in the shape of an almond. The rectangular area at the back of the head is left most probably for the ears. For the paws, square areas are left for the detailed carvings⁴.

The projected depth of the front part of animal was indicated that these portal lions intended to be used on the entrance of some kind of a building.

Type 2, Protome Lions in standing position:

The second type of lion is also depicted frontally in standing position (**Figures: 11, 12**). B. Alkım named this type as “Protome Lions in Standing Position”. Although the publications regarding Yesemek mention a total of 26 sculptures; from the study in 2006 we found a total of 43 pieces of this type sculpture at the site (Duru, R., 2004: 22).

In this type, the outer line of the mane separates the area of the ears from the face. Similar to other lion sculptures, a rectangular area is left for latter additions to the face hollows are carved in almond shape for the eyes and a rectangular projected area is left on the lower part of the sculpture for the eventual depiction of the claws.

Even from the third stage of these sculptures, it is not clear if these sculptures were intended to carve as standing position or seated position.

Type 3, Lions in seated position

The third type of lion sculpture is depicted in seated position (**Figures: 13, 14**). The total number of sculptures belonging to this type is more than the other types. The two excavations found, 58 examples of this type (Duru, R. 2004: 23). Our study of the site identified 105 seated lion sculptures.

⁴ For the general measurements of the each type of sculpture look at chart

Once again rectangular shaped blocks were preferred. The majority of the space on the block is reserved to depict the face of the animal, and very small space is left to carve the paws. For this reason, it is not clear whether the artist was intending to depict the lion seated or lying.

The pose of the lions may give some clue for this, when they rest in lying position, they turn their paws inwards. If the artist intended to depict this position, then he would not need a large space for depicting the paws.

Type 4, Protome Lions with thick manes:

The last category of lion sculptures is the “Protome Lions with Thick Manes” (**Figure: 15**). The total number of these sculptures is 13. Stylistically, examples of this category resemble Type 3. The only difference is the depiction of the semicircular manes surrounding the head. According to B. Alkim, this circular shape is used to depict the manes frontally. Marie Henriette Gates has more recently suggested that these sculptures might be depicting mountain gods with raised arms (Personal Conversation).

2.3. B.2.) Sphinx Sculptures:

The second group of sculptures that were found from Yesemek is the “Sphinx” sculptures. According to Refik Duru (2004: 23), a total of 40 sphinxes were found through excavations. Our studies at the site however, identified only 23 of them.

The sphinxes are grouped in three categories by B. Alkim: “Gently shaped, or Gentle Profile Style Protome Sphinxes” (**Figure: 16**), “Sharp Profile Style Protome Sphinxes” (**Figure: 17**) and “Protome Sphinxes with Engraved Spiral Shaped Ringlets” (**Figure: 18**), in other words the ones with the Hathor type of headdress.

There is however, a problem with this classification of the sphinx sculptures. For the lion or mountain god sculptures, the classifications are mostly based on the shape of the stone or the figures represented on the block. In the case of sphinxes however, the picture is very different. It is essential to keep in mind that these sculptures were not finished, and then how it is possible

to create the so called “Protome Sphinxes with Engraved Spiral Shaped Ringlets”, when all sphinx sculptures have incisions near the face, following the line of the headdress.

In this paper for the sphinx sculptures, B. Alkım’s categorization will not be used; instead the sphinxes will be discussed as one type, and the differences will be considered variations.

For the sphinx sculptures, like the lion examples, rectangular stones are chosen. Again based on their sculpturing stages, the details of the sculptures are different; nevertheless the main elements of the sculpture can be traced even in the first sculpturing stage.

The main elements of all the sphinxes were carved in high relief while the details were depicted in low relief.

Starting from the head, the sphinx sculptures have complicated headdress. Two ribbons of the headdress are depicted over the forehead with a knob just in the middle of the head. Although the type of decoration that was attempted to be carved on this projected area is not known, one example from the site has an Egyptian Uraeus decoration. Two incised lines are depicted on each side of the headdress, which, most probably, when finished would have been the ringlets.

The outline of the face is carved in high relief. The eyes are carved out in almond shape. The nose is usually depicted smoothly, flat, and large, resembling a triangle. In some examples however, it is depicted very roughly, which might be due to the work of different artisans. The mouth is not depicted clearly, but the outline of it can be traced in most of the examples. An area on the lower part of the block was left for the later addition of the claws.

2.3. B.3.) Mountain Gods:

The third category of sculptures found in Yesemek is the so-called “Mountain God” relief. From the studies at the site, a total of 34 Mountain God reliefs were found (Duru, R., 2004: 28). From the survey we did at the site however, 23 of them are identified.

The Mountain God reliefs are grouped into three, depending on the total number of sun discs on the block (Alkım, B., 1974: 42-51). Type 1 has no sun disc, neither between the gods nor on the whole block (**Figure: 19**). The depiction of three or four sun discs on the surface of the block is seen on Type 2. In this type either all three of them are placed between the gods or in the case of four sun discs; two between the gods and one on each side of the block (**Figures: 20, 21**). There is only one exception for the Type 2. In this example in total nineteen disks are on the block, eleven between the gods and four on each side are depicted (**Figure: 22**). Most of the Mountain God reliefs fall into category of Type 1 or Type 2. At the site, only one example of Type 3 was found (**Figure: 23**): It shows three Mountain Gods with total of four sun discs (Alkım, B., 1974: 42-51).

In all of the reliefs, the Mountain Gods are depicted frontally on horizontally placed rectangular blocks. The faces of the gods are rectangular in outline with the addition of a big semicircular ear at each side of the head. For the later depiction of the beard, a rectangular area is left on the face. Shoulders are depicted very close to the ears and the arms are bent from the elbow on the chest. This is the typical way Mountain Gods have been depicted at the site. One example, however, shows a somewhat different pose for the hands. In this case, the hands were depicted on the chest but not clasped; rather the right and left index fingers depicted as if they were overlapping.

The bodies of the gods are carved very roughly. There are no details for the garment, which was left most probably for later additions.

One interesting aspect about these reliefs is that, the heads of the gods are placed close to the top edge of the block. According to U. B. Alkım, the reason for this was that a second block would have been placed immediately on top of these Mountain God reliefs in order to create a monumental composition not dissimilar to the Eflatunpınar monument.

2.3. B.4.) Exceptional Pieces:

Some other examples of sculptures have been found at the quarry and workshop area in addition to lion, sphinx, and mountain god. The total number of these sculptures however is, few compared to the others. These include a “War Scene”, a “Composite Creature,” an “Unidentified Relief”, a “Cylindrical Object” and lastly a number of plain blocks.

Some architectural pieces from and around the village of Yesemek have been found which include, two “Column Bases” and a piece of a decorated column. These finds show that fact that the site was used over a long time span.

2.3. B.4.-a.) Chariot Scene (War Scene) Relief:

The single “War Scene” relief was discovered on the Northwestern part of the workshop (Duru, R., 2004: 31) (**Figure: 24**). The scene on the relief was most probably carved on two long rectangular blocks of basalt; unfortunately, the top part of the block on the right was broken and never found.

On the first block, a wheel of a chariot is preserved, probably with six or eight spokes. Instead of the wheel, the rear legs of the horse and part of naked dead enemy was depicted.

Most of the parts of the scene however, are preserved on the second block. The front part of the horse with its head, body, and the right front leg are shown on this second block. The dead body of the enemy is mostly preserved on this block. It is carved between legs of the horse. Just in front of the horse, three animals are depicted. According to B. Alkim, these animals are a lion cub, a baby deer, and a bird that might be a falcon or an eagle (Duru, R., 2004: 84).

2.3. B.4.-b.) Composite Creature:

The “Composite Creature” sculpture is carved out of a rectangular basalt block (**Figure: 25**). The figure is roughly depicted in high relief. The head and the body are shown frontally while the legs are depicted from the profile.

The face of the animal is depicted in circle with two semicircles at each side of the head which are most probably the ears. As observed on the lion and

sphinx sculptures, the eyes of the animal are depicted in almond shape. The features of the rest of the face were however, damaged at some point in time. According to B. Alkim, the sculpture is portraying a man wearing a mask in the shape of a bear. The idea of a “lion” mask is also an acceptable theory since there is evidence of wearing lion masks during some rituals or festivals of the Hittite Period. In that case, it is possible that the sculpture from Yesemek might look similar to the figure of the Guardian Lions at the entrance to Chamber B at Yazılıkaya (**Figure: 26**).

The hands of the figure clasped on the chest like seen on the “Mountain God” reliefs. The creature is depicted wearing a drapery extended through the knees.

2.3. B.4.-c.) Unidentified Relief:

A rectangular block was found on the west part of the workshop (**Figure: 27**) (Duru, R., 2004: 85). The sculpture depicts most probably a human figure which might be wearing a mask like the “Composite Creature” sculpture. The area of the face however is damaged, so it is hard to make a suggestion about the figure. The body of the figure is depicted in low relief as if wearing a long tunic. The hands are shown on the chest. This sculpture is surely the pair of the composite creature that was discussed earlier.

2.3. B.4.-d.) Cylindrical Object:

The object was found on the top on the eastern side of the workshop. It has an unusual form. Only the middle part of the sculpture is thinner than the rest of the block (**Figure: 28**). According to B. Alkim, it had been quarried in order to make a three- dimensional Human Statue (Duru, R., 2004: 85).

2.3. B.5.) Sculptures Found From the Vicinity of Yesemek:

2.3. B.5.-a.) Piece of a Column:

The real shape of the block is not clear since it was broken from both edges. According to B. Alkim, it might be a piece of a column (Duru, R., 2004: 86). This piece was found at the so called “Yesemek Höyük”. There is a scene

on the piece, showing a “Tree of Life” in the middle of either two human or two animals (**Figure: 29**). The details however are not very clear.

2.3. B.5.-b.)Column Bases:

In total three column bases have been found in the vicinity of the “Yesemek Höyük” and around the village of Yesemek (**Figure: 30**). One of these column bases however was most probably not carved from the basalt found at Yesemek; the stone is of low quality with big pores.

2.3. B.5.-c.) Human Torso:

A sculpted human torso was found about 800 meters East of the workshop area during the surveys of İ. Temizsoy around the vicinity of the workshop area (**Figure: 31**). It can be seen from the survived piece that, the arms of the figure are bent from the elbows and joint on the chest in the same pose of the mountain god reliefs. A fragmentary piece of a Hittite Hieroglyphic inscription is preserved around the waist. According to A. Dinçol, “God” and “the King’s son Prince....”is written on the sculpture.

2.3. B.5.-d.) Stamp Seal:

From the surveys of İ. Temizsoy, a stamp seal was found near the workshop area. The Hittite hieroglyphic writing on the stamp was deciphered by A. Dinçol as “Tarhu(nta)-muwa”. Nothing more than this could be identified on the stamp (**Figure: 32**). The seal is most probably dated to Late Bronze Age.

2.4. Distribution Map: (Map 3)

The distribution map of the sculptures from Yesemek was published by Refik Duru by using the sketch plans of the excavations that were done by U. B. Alkim and İ. Temizsoy. In 2006 when Ben Claasz Coockson from Bilkent University and I visited the site, we were able to collect the coordinates of the sculptures by GPS which enables us to create an updated distribution map of the sculptures⁵ (**Maps: 3, 4**).

⁵ We spend three days at the site by the permission of Culture of Ministry

This exercise allows us the opportunity to see if there is some type of clustering of the sculptures.

The new updated distribution map does show differences from Duru's map. The main reason for this is the difference in the total number of sculptures that we found from and the vicinity of the site as opposed to the previously published figures.

At the site we found six gate lion sculptures four of which were found at the Northwest part of the hill, while the others were found to the East of the hill. Those found on the Northwest were left in their third stage of carving. It is clear that these sculptures were prepared to be placed to the right side of a structure (**Map: 5**).

Thirty nine protome lion sculptures were found from the survey at the site. Majority of them were found on the Northwest of the hill with seated lions. The density of the protome lion sculptures decrease to the East and South of the hill (**Map: 6**).

In total 114 seated lions were found. Again like other lion type sculptures, majority of them were found on the Northwest of the hill, while the number of this type of sculptures diminished through the East and South of the hill (**Map: 7**).

Five lion sculptures with thick manes were found; four of them on the Northwest of the hill while the others Southwest part of the hill. (**Map: 8**).

The distribution of sphinx sculptures does also show similarities with the lion sculptures. Among the thirty nine sphinx sculptures, nearly all of them were found Northwest part of the hill (**Map: 9**).

In total twenty mountain god sculptures were found, and majority of them belonged to the type known as "mountain god sculptures without sun disc". (Eleven of them belonged to this group) Contrary to other sculptures, this type was mostly found on the Southwest part of the hill (**Map: 10**).

Discussion of Distribution Maps:

The survey of the site indicates that, the measurements of the different types of sculptures are more or less the same (**Chart: 1**). Armed with the knowledge of the cumulative frequency of the measurements of each type of sculpture, suggestions can be easily made regarding what type of sculpture was intended to be depicted on the roughly worked blocks. Consequently, based on the measurements of the blocks it can be argued that, some of these roughly worked blocks might have been quarried with the objective to depict seated or protome lion and sphinx sculptures. On the other hand, there is another possibility that these blocks were only intended to be used as plain orthostats.

The measurements that were taken during the survey at the site have shown that for each type of the sculpture, a standard type of block was used. In addition to this based on the each type of sculptures the cumulative frequency of the blocks is gained to propose some suggestions for the function of Yesemek sculptures.

The finds from the recent survey of the site has shown that there are some discrepancies considering the distribution of the sculptures on the map published by Refik Duru versus the one that we created after a brief survey of the site. One of the main reasons for these discrepancies might that the sketch plans of the sculptures were done during the excavations at the site as compared to GPS equipment used in our survey to mark the original coordinated of the sculptures. The latter clearly creates a more reliable map as compared to the sketch maps done by B. Alkım and İ. Temzisoy. The second problem is that, some of the total numbers of sculpture types that were previously reported are different than what we found from at the site.

	LENGHT	HEIGHT	WIDTH
1	0,32 m	0,12 m	0,82 m
2	1,52 m	0,60 m	0,70 m
3	0,27 m	1,13 m	0,90 m
4	0,65 m	1,25 m	0,45 m
5	0,35 m	1,23 m	0,84 m
6	0,65 m	1,17 m	0,70 m
7	0,60 m	1,67 m	1,00 m
8	0,70 m	1,60 m	0,97 m
9	0,85 m	1,20 m	0,87 m
10	0,42 m	1,72 m	1,20 m
11	0,75 m	1,78 m	0,57 m
12	0,53 m	1,23 m	0,96 m
13	0,55 m	1,48 m	1,35 m
14	0,45 m	1,18 m	0,78 m
15	0,50 m	1,70 m	0,87 m
16	0,98 m	1,73 m	0,35 m
17	0,94 m	1,24 m	0,38 m
18	0,54 m	1,16 m	0,92 m
19	0,65 m	1,19 m	0,63 m
20	1,52 m	1,52 m	0,42 m
21	0,60 m	1,28 m	0,71 m
22	0,40 m	1,14 m	0,75 m
23	0,98 m	1,43 m	0,33 m
24	1,20 m	1,00 m	0,44 m
25	0,65 m	1,30 m	1,03 m
26	0,87 m	1,30 m	0,20 m
27	0,79 m	1,00 m	1,50 m
28	0,95 m	1,10 m	0,60 m
29	0,92 m	1,23 m	0,45 m
30	0,97 m	1,39 m	0,50 m
31	0,93 m	1,25 m	0,68 m
32	0,87 m	1,30 m	0,39 m
33	0,62 m	0,82 m	0,35 m
34	0,93 m	1,18 m	0,40 m
35	1,20 m	0,87 m	0,40 m
36	0,70 m	1,65 m	0,82 m
37	1,40 m	1,34 m	0,87 m
38	0,86 m	0,90 m	0,43 m
39	0,45 m	1,18 m	0,48 m
40	0,90 m	1,27 m	0,40 m
41	0,60 m	1,70 m	1,02 m
42	0,70 m	2,01 m	0,98 m
43	0,95 m	0,87 m	0,40 m
44	0,58 m	1,23 m	
45	0,45 m	0,45 m	0,47 m
46	0,75 m	1,22 m	0,88 m
47	1,50 m	1,90 m	0,63 m
48	1,23 m	0,58 m	0,75 m
49	0,25 m	1,20 m	0,45 m
50	0,78 m	1,23 m	0,59 m
51	0,87 m	1,14 m	0,37 m
52	0,68 m	1,44 m	0,95 m
53	0,40 m	1,68 m	0,90 m
54	0,56 m	1,22 m	0,33 m
55	0,55 m	1,27 m	0,40 m
AVRG	0,76 m	1,25 m	0,61 m

BLOCK

	LENGHT	HEIGHT	WIDTH
1	0,62 m	1,18 m	0,83 m
2	0,77 m	0,09 m	1,05 m
3		0,95 m	
4	0,6 m3	1,15 m	0,0 m9
5	0,08 m	1,15 m	0,85 m
6	0,65 m	1,27 m	0,97 m
7	1,02 m	1,05 m	1,05 m
8	0,08 m	1,01 m	1,1 m
9	0,92 m	1,13 m	1,02 m
10	0,65 m	1,45 m	0,09 m
11	0,88 m	0,95 m	0,95 m
12	0,09 m	1,25 m	0,65 m
13	0,09 m	0,45 m	0,87 m
14	0,75 m	1,05 m	0,08 m
15	0,78 m	1 m	0,76 m
16	0,82 m	1,03 m	0,82 m
17	0,75 m	0,73 m	0,09 m
18	0,76 m	1,25 m	0,83 m
19	0,92 m	1 m	1 m
20	0,92 m	0,98 m	0,95 m
21	0,75 m	1,14 m	0,74 m
22	0,17 m	1,17 m	0,85 m
23	0,52 m	1,07 m	0,45 m
24	0,82 m	1,25 m	0,92 m
25	0,42 m	1,22 m	0,57 m
26	0,73 m	1,14 m	0,87 m
27	0,38 m	1,38 m	1,02 m
28	0,09 m	1,33 m	0,55 m
29	0,88 m	1,05 m	0,56 m
30	0,08 m	1,24 m	0,88 m
31	0,85 m	1,01 m	0,93 m
32	0,88 m	1,25 m	1,05 m
34	0,93 m	1,18 m	0,95 m
35	0,06 m	1,25 m	1,05 m
36	0,06 m	1,33 m	0,25 m
37	0,92 m	0,85 m	1 m
38	0,08 m	1,01 m	92 m
39	0,06 m	1,28 m	0,95 m
40	0,5 m	1,02 m	0,07 m
41	0,07 m	1,16 m	0,85 m
42	0,75 m	1,02 m	0,94 m
43	0,05 m	1,25 m	0,85 m
44	0,66 m	1,01 m	0,08 m
45	0,87 m	1,02 m	1 m
46	0,45 m	1,55 m	0,07 m
47	0,68 m	1,44 m	0,95 m
48	0,85 m	1,02 m	0,92 m
49	0,78 m	1,22 m	0,98 m
50	0,78 m	1,03 m	0,82 m
51	0,85 m	1,25 m	0,65 m
52	0,82 m	1,33 m	0,93 m
53	0,38 m	1,22 m	0,08 m
AVRG	0,58 m	1,11 m	2,58 m

SEATED LION

THE MEASURMENTS OF THE SCULPTURES FROM YESEMEK

PROTOME LION		LENGHT	HEIGHT	WIDTH
	1	1,05 m	1,50 m	0,18 m
	2	0,75 m	1,50 m	0,88 m
	3	0,97 m	0,94 m	0,95 m
	4	0,65 m	1,68 m	0,95 m
	5	0,40 m	1,09 m	0,95 m
	6	0,42 m	1,62 m	0,98 m
	7	0,75 m	1,40 m	0,45 m
	8	0,78 m	1,40 m	1,07 m
	9	0,67 m	1,20 m	0,90 m
	10	1,12m m	1,87 m	1,02 m
	11	0,51 m	0,82 m	1,72 m
	12	0,89 m	1,55 m	0,94 m
	13	0,94 m	1,54 m	0,81 m
	14	0,80 m	1,57 m	1,04 m
	15	0,30 m	1,65 m	0,72 m
	16	0,43 m	1,70 m	0,85 m
	17	0,67 m	1,38 m	1,16 m
	18	0,67 m	0,85 m	0,95 m
	19	0,75 m	1,80 m	1,05 m
	20	0,75 m	1,40 m	0,43 m
	21	0,88 m	1,75 m	0,90 m
	22	0,60 m	1,73 m	0,80 m
	23	0,65 m	1,60 m	0,84 m
AVRG	0,70 m	1,46 m	0,89 m	

SPHINX		LENGHT	HEIGHT	WIDTH
	1	0,08 m	1,53 m	0,08 m
	2	0,08 m	1,43 m	1,02 m
	3	0,33 m	1,59 m	0,93 m
	4	0,58 m	1,08 m	0,82 m
	5	0,53 m	1,85 m	0,83 m
	6	0,75 m	1,05 m	0,09 m
	7	0,09 m	1,57 m	0,99 m
	8	0,73 m	1,52 m	0,09 m
	9	0,83 m	1,55 m	1 m
	10	0,82 m	1,56 m	0,09 m
	11	0,55 m	1,58 m	1,04m
	12	0,75 m	1,07 m	0,06 m
	13	0,85 m	1,66 m	1 m
	14	0,63 m	0,85 m	0,88 m
AVRG	0,54 m	1,42 m	0,64 m	

MOUNTAIN GOD		LENGHT	HEIGHT	WIDTH
	1	1,18 m	0,09 m	1,04 m
	2	1,84 m	0,62 m	1,03 m
	3	0,09 m	0,06 m	1,03 m
	4	1,59 m	0,87 m	1,02 m
	5	0,47 m	0,93 m	2,24 m
	6	0,38 m	0,89 m	1,02 m
	7	1,05 m	1,01 m	1,03 m
	8	0,45 m	0,91 m	1,02 m
	9	0,48 m	0,75 m	1,25 m
	10	0,04 m	0,88 m	1,02 m
	11	0,54 m	0,75 m	1,07 m
	12	0,45 m	0,86 m	1,01 m
AVRG	0,71 m	0,72 m	1,15 m	

TYPE	LENGTH	HEIGHT	WIDTH
Protome Lion	0,07 m	1,46 m	0,89 m
Seated Lion	0,58 m	1,11 m	2,58 m
Sphinx	0,54 m	1,42 m	0,64 m
Mountain God	0,71 m	0,72 m	1,15 m
Block	0,76 m	1,25 m	0,61 m

CHAPTER: III
URBAN IDEOLOGY and THE IMAGE OF CITADELS
DURING THE LATE BRONZE AND IRON AGES

The main goal of studying the concept of urban ideology and the image of the citadels of the settlements dated both to the Late Bronze and Iron Ages, is first to propose a possible date for Yesemek quarry and second to suggest possible function of the sculptures that were found at Yesemek. To that end it is essential to discuss the historical development during these periods together with the building activities.

Information about the historical background of the period, which covers the Late Bronze Age to early Iron Age of Southeast Anatolia and North Syria, is of utmost important in order to understand the changes that affected the cultural character of the area which had great impact on both the architectural and sculptural programs. Consequently, first comprehensive information about the historical background about the region from the Late Bronze Age to Iron Age will be presented.

3.1. History and Geography of the Area:

For Hittites, the desire to control North Syria is dated back to the Old Hittite Kingdom period. During the reign of Hattusili I, (1650 - 1620 B.C.) the campaigns through North Syria started due to the threat of the growing power of the Kingdom of Aleppo (Bryce, T., 1999: 56). The goal of gaining the control of the North Syria however, was most probably achieved under the reign of his grandson Mursili I (1620 - 1590 B.C.). The Hittite control over the region slowly diminished after the assassination of Mursili I. (Roaf. M., 1999: 132)

The erosion of Hittite control over the region provided an opportunity for the Egyptians to fill the vacuum there. For the first time, under the reign of Tuthmosis I, (1504 - 1492 B.C.) Egypt reached as far as the Euphrates. Egyptian campaigns continued through to the reign of Tuthmosis III (1479 - 1425 B.C.) (Robins, G.,

2001: 9)⁶. Under his rule, the Egyptian troops entered the lands of the Mitanni, and confronted the North Syrian principalities under the leadership of Carchemish (Bryce, T., 1999: 128). As a result of this war, the way to the North was opened to the Egyptians, especially after capturing the city of Megiddo.

The reign of Tuthmosis III was contemporary with Paratarna, the king of Mitanni (15th century B.C.). During Tuthmosis III's reign, the Kingdom of Aleppo was captured, and the king of Aleppo Id-rimi made a treaty with Paratarna in order to claim his throne and royal seat at Atchana (Gurney, O. R., 1990: 216-217). With this treaty, the Mitanni territory expanded through the kingdom of Kizzuwatna. In addition to this achievement, the Kingdom of Mitanni under the reign of Saustatar, led a military campaign to the region of Assyria after they established a diplomatic relation with the Egyptians and secured that front. As a result of his campaigns Saustatar captured and sacked the capital city of Assur. The wars between the Egypt and the Mitanni continued through the reign of Amenophis II (1427 - 1401 B.C.). After this Egypt and Mitanni became allies through forming relations via marriages.

Meanwhile, Hittite king Tudhaliya III (1360 - 1344 B.C.), made an alliance with the kingdoms of Kizzuwadna and Aleppo in order to ensure the safety of his campaigns towards the Syria (Roaf, M., 1999: 133). This alliance with the kingdom of Aleppo, however, caused trouble among the kingdom of Mitanni that since it meant the treaty between Aleppo and Mitanni was invalidated and that Hittites would be their enemy.

During the reign of Suppiluliuma I (1344 - 1322 B.C.) Hittites gained a chance to establish their dominance in North Syria based on the power vacuum created by the political problems within the territories of the Mitanni Kingdom (Drews, R., 1993: 169). Suppiluliuma made two campaigns to North Syria and conquered the local kingdoms that were subjected to Mitanni including the city of Carchemish. All these campaigns put an end to the power of Mitanni in North Syria (Roaf, M., 1999: 137).

⁶All the dates for the reign of the Egyptian pharaohs are taken from this book.

During the “New Kingdom” period, starting with the reign of Suppiluliuma I, Hittites were practicing an extreme form of polytheism (Bryce , T., 2004: 135). With the political and military expansions of the Hittite world, many new deities were added to the local ones. The Hurrian influence on Hittite culture was mainly seen during the reign of Hattusili III. His wife Puduhepa, who was of Hurrian origin, made some modifications to the religious practices and traditions in her capacity as chief priestess. One of the main outcomes of these religious reforms was to unify the civilizations both culturally and politically. For example, the Storm God of Hatti corresponded to Hurrian god Teshup, while the chief deity of Hatti, Arinna was equated with Hurrian Hapat. All these indicated a progress of Hurrianization of Hittite culture. These reforms also continued through to the reign of Tudhaliya IV (Bryce, T., 2004: 180-181).

Tudhaliya IV (1237 - 1228 B.C.) was succeeded by one of his sons after his death, Arnuwanda III (1209 - 1207 B.C.). Arnuwanda III ruled the Hittite Empire for only four years without any known achievements. Around 1207 B.C. the throne passed to his brother Suppiluliuma II (1207 B.C.). When he came to power, he received an empire that already had serious problems, both internal and external. All of these problems continued through the end of the 13th century B.C., weakening the Empire till its collapse. Traditionally, the final collapse of the Hittite Kingdom was associated with the massive movement of the people known as “Sea Peoples”. This movement that was dated to early years of the 12th century caused declines throughout the Near East, Aegean, Cyprus and the Levant (Drews, R., 1993: 29).

3.2. Theories for the decline of the Great Powers of the End of the Bronze Age:

Who were the so called “Sea Peoples”? According to early theories based on the Egyptian sources the so called “Sea Peoples” were the barbarian invaders from the sea whose homeland was to the north of Anatolia. These invaders were responsible for the destruction of most of the cities in the vicinity.

The sea attacks were not new phenomena for the early 12th century. During the 14th century there were references in the Egyptian sources to the attacks on the

coastal cities of Egypt by the “Lukka”. Lukka also attacked the cities of Alasiya (Bryce, T., 1999: 367). During the reign of Ramses III, there were references to “Sherden” pirates who attacked the cities of Egypt as well. Interestingly we see these two names in the Karnak inscriptions among the names of the “Sea Peoples”. The presence of the names of Lukka and Danuna in the lists of Merneptah and Ramesses III gave some information about the origin of the “Sea Peoples”. At least these two groups and the Ekwesh (Akaiwasha), who were identified in Hittite texts with the Ahhiyawans, had originated from Anatolia.

Was it really the movement of these groups searching for a new land that caused the collapse of the Late Bronze Age Kingdoms? According to Bryce, they could not be, but rather were themselves the victims. In other words they were refugees. Such a decline could only have been brought on by planned military operations; however, these groups were disorganized. Nevertheless they played an important role for the period and it is clear from both archaeological records and written documents that there was a total break in occupation of some sites.⁷

There are alternative theories about the causes of the decline of great powers of the period, to the attack of Sea Peoples. One of these theories is the destruction of the cities by earthquakes (Drews, R., 1993: 33-35). According to C. F. A. Schaeffer (the excavator of Ugarit) cities in Anatolia and Syria, namely Tell Atchana, Hattusha, Alişar and Alaca Höyük were victims of such disasters. This theory, however, is no longer accepted for there is little or no archaeological evidence to support it (Bryce, T., 1999: 374). Documents dated to the reign of Ramses III indicate that the same aggressors, who attacked Egypt in 1179 B.C., had already destroyed cities from Hatti through to Syria (Drews, R., 1993: 38).

Another theory is the migration of mass groups from the Eastern Mediterranean due to the long lasting drought. According to Rhys Carpenter, around 1200 B.C. the drought affected the Eastern Mediterranean world as a result of a

⁷This idea of the clear break in occupation layers will be discussed later in this chapter on the basis of the recent excavations both in Anatolia and Syria.

change in the climate, which lead many people to abandon their homes (Bryce, T., 1999: 235)⁸. These hungry groups plundered the storage areas in search of grain. We know from the Hittite texts that during the last kings of the Hittite Empire, food shortage was a problem most probably due to the disruption of the grain supply routes. This might have caused crises in the Empire however, not a total destruction.

The last theory for the demise of great powers of the time is related to the introduction of iron working technology (Bryce, T., 1999: 235). This theory claims that as a result of the introduction of iron, the art of war, in terms of both the weaponry and the tactics, was changed. In fact, both the types of the weapons and the tactics that had been used during this time were the same as the early years of the 12th century. In other words the change was simply metallurgical, and not militaristic (Drews, R., 1993: 73). According to G. Child, the iron working was developed in Asia Minor during the 13th century B.C. Archaeological records on the other hand has shown that iron was not a very common metal during the 13th century. In conclusion, introduction of iron was not the reason for the destruction of the L.B.A. cities.

The reason of the collapse of the great cities of L.B.A. might be the combination of these three factors. At least from Egyptian sources we know for example that there was a shortage of food supply in Hittite Empire, which might have caused an economic crisis. This economic crisis might have weakened the Empire. From archaeological evidence it is gathered that the city of Hattusha was abandoned before the sack of the city. The reason behind this might be associated with the invasion of the “Sea Peoples”.

⁸This theory mainly based on the interpretations of Egyptian inscriptions dated to the reign of Merneptah and Ramses III. The first one comes from the eastern wall of the temple at Karnak which was commemorates the victory of Merneptah (1208 B.C.) against the Libyan invaders and their allies. The inscription mentions that the invaders also brought their wives and children with them as if they were intended to settle down. The second inscription comes from Medinet Habu from the reign of Ramses III. In his eight year (1179 B.C.) he fought against the invaders from Levant. From this inscription we learned that the invaders sacked Hatti.

3.3. Continuity versus Discontinuity:

With the recent excavations in Anatolia and Syria, our limited knowledge of the Early Iron Age has considerably changed. The perception of the transition period from Late Bronze to Iron Age used to be one of complete destruction both politically and culturally. These days, however, on the basis of new information, there is an attempt to stress the idea of continuity rather than discontinuity for the cultural material.

In Anatolia from the excavations at Hattusha, Alaca Höyük and Alişar ashy, destruction levels were found. In Cyprus, three major sites were destroyed during this time. These are Enkomi, Kition and Sinda. These sites were also resettled shortly after the destruction. The small sites in Cyprus on the other hand, were not destroyed but simply abandoned during those days. The excavations on the western coast of Cyprus found, a thick layer of ash, indicating a violent destruction especially at Palaekostro (Drews, R., 1993: 73).

According to H. Otten (Drews, R., 1993: 73) the destruction of Hattusha opened the road for the destruction of the cities in Cyprus and Syria. The large city of Ugarit in West Syria was destroyed by a fire most probably between 1196 - 1179 B.C. Hundred tablets were found from the oven at the site. One of these tablets mentions that the city was threatened by the “enemies from the sea” and “the enemy boats”. Even though they received warnings from Cyprus about this threat, the city was not ready for such an attack, for her troops and chariots were in the Hittite country and her ships were in the land of Lycia. The letter from the last king of Ugarit, Ammurapi, to king of Alasiya (Cyprus) gives us more information about the situation that they were faced with. In this text the king of Ugarit appeals for assistance from the King of Alasiya against the ships that came close to the city. He also appeals to the king of Carchemish but what he gets is simply encouragement and advice. Recent archeological finds indicate that violent fights had taken place in the city. Among the destruction debris, collapsed walls, and ash, a number of arrow heads were found. The city was never re-occupied after the destruction.

Another coastal settlement close to Ugarit, Ras Ibn Hani was also ransacked but was occupied again after the destruction. On the way to Orontes River, Tell Atchana, Hamath, Qatna and Kadesh all shared the same destiny with the other destroyed cities. The city of Carchemish on the other hand most probably was spared the destruction since no destruction level was found associated with this period.

For Syria the Iron Age is considered to have started around the middle of the 12th century B.C. because of two different factors: The first one, as mentioned before, is the political crisis which caused the decline of the most of kingdoms in Levant and Anatolia. The second factor that differentiates Syria from other areas is the continuity in occupation patterns and material culture dating after the destruction period. In this region most of the large and small towns recovered and regained their control over the territory with a new political and social system (Mazzoni, S., 2000 b: 32). We do not know, however, how long it took for the kingdoms to recover their power, since we do not have any documents to provide information about the period, except for the dynastic succession in Carchemish. It is known, that the territory was already restored by the local powers during the time the Assyrian king Tiglath-Pileser I (1114 – 1076 B.C.) who led a campaign to the region. According to S. Mazzoni both Syria and Anatolia needed around 50 years to recover their power⁹.

The continuity of the occupations can be seen at Hama and Carchemish, while the same situation is attested also the sites on the coast (Akkermans, M. M. G. P., Schwatz, M. G., 2003: 361). From the excavations at Tell Afis for example, the occupation level from late 2nd to 1st millennium do indicate the continuity in the occupation of a village like community (Mazzoni, S., 1995: 181). The real urban planning and specialization in architecture however appears during the 9th century B.C.

⁹ She argues this on the basis of the inscription of Hartapus at Kızıldağ dated to 12th century B. C. and the “Lion Gate” in Malatya.

3.4. Evidence for Continuity:

3.4.1.) Tarhuntassa:

The kingdom of Tarhuntassa was found during the reign of Muwatalli, who moved the capital from Hattusa to Tarhuntassa. The capital was changed back to Hattusa however, during the reign of Urhi- Tesub (Hawkins, J. D., 2002: 146). Kurunta was placed on the throne of Tarhuntassa by Hattusili III.

In 1986 a bronze tablet was found at Boğazköy, which was a treaty between the Hittite king Tudhaliya IV and the king of Tarhuntassa, Kurunta. With this treaty equal position was given to the kingdom of Tarhuntassa as the kingdom of Charcemish (Hawkins J. D., 2002: 147). An inscription dated to the reign of Suppiluliumas II, from Südburg Boğazköy, indicated the change in the relationships between the Hittites and the kingdom of Tarhuntassa. The inscription deals with the campaigns of Suppiluliumas II against both the lands of Lukka and Tarhuntassa. The hieroglyphic inscription that is most probably dated to the period after the fall of the Hittite Empire inform about the continuity of the kingdom of Tarhuntassa. The inscriptions of Karadağ- Kızıldağ were found south of Konya, which proves the continuity of the kingdom after the collapse of the great powers (Hawkins, J. D., 1992: 269).¹⁰ Both inscriptions yield the name of “Khartapu(s)” who called himself as “Sun, Great King son of Mursili”. These titles were also used by Kurunta, on a rock relief from Hatip southwest of Konya (Hawkins, J. D., 2002:144)¹¹. The reason for the use of these titles by “Khartapu(s)” might have been to try to connect him with the kingdom of Tarhuntassa. The name of Mursili in his inscription might be Urhi Tesup, so in other words, he was trying to show the fact that he was descendant of the kings of Hatti.

¹⁰ The dates of both inscriptions are still a big problem. One of the reasons behind this problem is the titles that Khartapu(s) have taken. It used to be believed that these titles could not be taken before the fall of the Hittite Empire; however Kurunta was used these titles. So Khartapu(s) reign might contemporary with the fall of the Empire.

¹¹ This relief of Kurunta was most probably used as a mark for his frontier.

3.4.2.) Carchemish:

The site was first established under Piyassillis (Sarri- Kusu) son of Suppiluliumas I, in 1340 B.C., in order to control the vassal states from Carchemish. The succession at the site continued unbroken from father to son at least for five generations (Hawkins, J. D., 2002: 148)¹².

The discovery of an impression of Carchemish royal seal of Kuzi- Tesub, who entitled himself as the king of the land of Carchemish and showed himself as the son of Talmi-Tesub, give us some information about the events took place after the collapse of Hattusa (Hawkins, J. D., 1988: 99). This impression may well be an evidence for the continuity of the Hittite royal lineage.

Another interesting aspect of the lineage of the Carchemish Kingdom is the fact that the two kings of Melid (Malatya) to be the grandsons of Kuzi- Tesub and referred to him as “Great King, Hero of Carchemish” (Özyar, A., 1991: 112; Hawkins, J. D., 1988: 101-108)¹³. The expression of “Great King” had to be used

¹² The archives that have been found from Ugarit gives us the names of the three kings of after Piyassili, his son Sahurunuwa, grandson Ini- Tesub and great grandson Talmi Tesub. The fifth generation kings name was found from seal impressions in 1986 from Lidar Höyük excavations. His name was Kuzi- Tesub who was the son of Talmi- Tesub.

¹³ The king of Malatya Pugnus mi-li, was in the line of the last known king of Carchemish Kuzi Teshup, so there is a continuity of Hittite Dynastic line at Malatya. The inscription of İSPEKÇÜR dated to the reign of Arnuwantis II king of Melid and the inscriptions of GÜRÜN and KÖTÜKALE dated to the reign of Runtiyas. From the inscriptions, we learn the name of their grandfather who was the “Great King ,Hero of Carchemish”, Kuzi Teshup. In other words we have evidence showing once again the continuity of Hittite line after the collapse of the Empire. Hawkins however by suggesting 25- 30 years of ruling for each of the kings comes out with a new chronology. He dates both Suppiluliuma II and Kuzi Tehup between 1325 and 1200 B.C., as a result, the date of the inscription of Runtiyas is dated not later than the second half of 12th century and the inscription of Arnuwantis II is dated not later than the mid 11th century B.C. on the basis of these information’s, the sculptures from Lion Gate which bear the name of Pugnus –mi-li, who could be either Pugnus –mi-li I or the second nevertheless in both cases, the gate will be dated to early or late 12th century B.C.

only for the ruling class from Hattusa. Based on this information, the site could be recognized as the continuation of the Hittite Empire during the “Dark Ages” (1200 - 1000 B.C.) (Hawkins, J. D., 2000: 73-75, Hawkins, J. D., 1988: 101). Even in Assyrian records, king Tiglath-Pileser I talks about Ini- Tesub as the “king of the land of Hatti”. In this inscription two things are important: First, considering the fact that during the 12th century the capital of the Hittite Empire Hattusa was abandoned, by the “land of Hatti” he would have been talking about Carchemish. Second the name of the king recalls one of the famous kings of the Hittite Empire. In this light, the line of the Hittite kings may have survived at Carchemish after the collapse of the Empire. In addition, although Ramses III in 1190 B.C. records the name of the city among the city names that had been swept away by the “Sea Peoples”, there is no evidence either archaeologically or epigraphically to support that the city was really destroyed.

A second important question for discussion is that of the date of the end of the Late Bronze Age. Although the Hittite Empire had collapsed during the early 12th century, this does not mean that the cultural traits of the Hittite people had also come to an end during the same time. In other words, the changes based on global events dated to the end of the Late Bronze Age should not be seen as the end of the more local trends. In that sense it might be reasonable to suggest that the true end of the Late Bronze Age might be dated to the 10th century B.C. when we started to see the Aramaean political and cultural dominance.

3.5. First Millennium B.C.:

During the 1st millennium, because of the destruction of the Late Bronze Age cities and the power vacuum, a different geographic and political landscape emerges in Southeast Anatolia and North Syria. The 1st millennium in South Anatolia and North Syria is named “Late Hittite”, “Neo Hittite” or “Syro-Hittite” to indicate either the culture or the period. In this time span the geography was divided among small kingdoms and city-states. There were 12 principle states during this time and these were Carchemish , Melid (Malatya), Gurgum (Maraş), Kummuh (Commagene), Unki (Tell Tayinat) , Que, Sam'al (Zincirli), Hamath (modern

Hama), Bit- Agusi (Tell Rifa-at), Bit- Adini (Til Barsip), Arpad and lastly Damascus (**Map: 16**).

3.5.1.The political picture of Southeast Anatolia and North

Syria:

Generally speaking, the beginning of the first millennium B.C. in North Syria was marked by a combination of Hittite and Aramaean cultural elements. After the fall of the Hittite Empire, the name “Land of Hatti” was used for the surviving Hittite cities in North Syria (Winter, I., 1973: 86). From the Assyrian inscriptions it is learned that the states of Tell Halaf, Bit Adini, Sam'al and Damascus were considered to be Aramaean states while Malatya and Carchemish were considered to be part of the “Great Hatti” (Winter, I., 1973:93).

From the middle of the 12th century B.C. onwards Aramaeans were on the scene in the history of the region. The Assyrian king Shalmaneser I (1272 - 1243 B.C.) first encountered the Aramaeans near Carchemish. During the end of the 12th century B.C. the Aramaeans started spreading through North Syria (Winter, I., 1973: 84, 85). During this time they were not, however, very organized due to the campaigns of Tiglath Pilaser I (1113 - 1073 B.C.) and moved to the south of the Orontes Valley and up to the Karasu Valley. Between the time of the death of Tiglath Pilaser I and the first king of the Neo- Assyrian period, Adad Nirari II (911 - 804 B.C.) there were no great powers left in the region, which allowed the Aramaeans to take the control (Winter, I., 1973: 87).

Until the late 10th century B.C., the Aramaeans were the only power in North Syria and Mesopotamia. During this time, however, Assyrians started to regain their power especially under the reign of Adad Nirari II (911 - 804 B.C.) (Winter, I., 1973: 93). The main goal of Adad Nirari II, who campaigned as far as to the East bank of Euphrates, was to open the trade routes with the Mediterranean. These campaigns continued until the reign of Sargon II (722- 705 B.C.) (Winter, I., 1973: 93,100).

The region of North Syria was always a very attractive place for the great powers. It can be considered a bridge that connects the Eastern cultures with the Western cultures. Consequently, observing a mixed culture in the region is not surprising. The region was controlled by at least five civilizations, namely by Hittites, Egyptians, Hurrians, Aramaeans and Assyrians.

As mentioned earlier the site of Yesemek being located in the region of North Syria, would have been affected from the political changes within this time span. In other words, one would expect to find traces of all these cultures. The only tool to trace the impacts of these cultures at Yesemek however is the sculptures themselves. The stylistic analyses in combination with the historical background will help to identify a time, and the possible identity of the conductor of the works at Yesemek.

In political terms, the transition period from Late Bronze Age to Iron Age can be described in terms of progressive decline of the highly centralized settlements of Bronze Age. So that during the beginning of the Iron Age, the palace-based economies of Late Bronze Age were replaced by a mixture of tribal and provincial kingdoms including the small states (Akkermans, P. M. M. G, Schwartz, G. M., 2003: 368). These geographically distinct states were governed from a single capital city, which was bounded to the strong cities (Hawkins, J. D., 1982: 373).

3.5.2. The geography of Iron Age states (Map: 16) :

The center of the so- called land of Hatti was placed at Carchemish,. To the south of it Aramaean state of Bit- Adini with its capital Til Barsip controlled the area between the lower Euphrates through to the river mouth of Habur. West of Bit- Adini laid another Aramaean state of Bit- Agusi with the capital of Arpad. The southern neighbor of Bit –Agusi was the state of Hamath with the capital of Hama. The center of the land of Aram was Damascus (Hawkins, J.D., 1982: 75, Kuhrt, A., 1997: 411).

On the lower Orontes, North of Hamath and west of Bit Agusi, the kingdom of Unqi (which is also known as Pa(t)ti) laid, covering the area from Amuq Plain and lower Orontes. Unqi was the iron Age successor of the Late Bronze Age

kingdom of Mukish/ Tell Atchana. Tell Tayinat (Kubulua(?)) was the Unqi capital (Kuhrt, A., 1997: 412). The Aramaean kingdom of Sam'al was located to the north of Unqi. To the north kingdom of Sam'al laid the Hittite kingdom of Gurgum with its capital at Marqasi (Maraş). Another Hittite kingdom was Kummukh, which was located to the east of Gurgum and North of Carchemish. The kingdom of Melid with its capital at modern Malatya Arslantepe was located to the North of Kummuh (Hawkins, J. D, 1982: 75, 76, Kuhrt, A., 1997: 411, 413).

The West of all these kingdoms was known as Tabal in the ancient time, which was divided into a number of principalities. Later all these principalities united under Bit- Burutash (or Burutish) with its capital most probably at Kululu. In the modern province of Niğde, the kingdom of Tuwana (during the classical times known as Tyana) was located. Meanwhile the area of Cilicia was divided into two kingdoms known as the kingdom of Que (classical Plain Cilicia- Campestris) and the mountain people of Khilakku (classical Rough Cilicia- Aspera)(Hawkins, J. D., 1982: 76, Kuhrt, A., 1997: 413).

It is hard however, to draw a sharp line for the characteristics of the Hittite and Aramaean states, this is why for Akkermans and Schwartz "*it is safest to conclude that these states were multiethnic.*" (Akkermans, P. M. M. G, Schwartz, G. M., 2003: 367). On the other hand, Hawkins used a tripartite division to describe the characteristics of the Iron Age states (Mazzoni, S., 1994: 328).

- States of largely Hittite character (Carchemish).
- States of Aramaean character (Guzana/ Tell Halaf).
- States of mixed population (Zincirli).

In the beginnings of the Iron Age, with the exception of some older settlements such as Carchemish, the size of the settlements diminished compared to the Bronze Age settlements (Akkermans, P. M. M. G, Schwartz, G. M., 2003: 368, Mazzoni, S., 1994: 326). The size of the settlements varies between 20 to 50

hectares (Akkermans, P. M. M .G, Schwartz, G. M., 2003: 368, Mazzoni, S., 1994: 326).¹⁴

Based on the building activities within the citadels, the first documents for the urbanization process are dated to the 11th to 10th centuries B.C. In this time span, the establishment of the politically new foundation or re-foundation of the capitals and fortresses is seen (Mazzoni, S., 1995: 181). Within the course of the 9th century B. C., most of the Iron Age cities of Southeast Anatolia and North Syria achieved their city plans.

The epigraphic finds concerning the urbanization activities of Iron Age give information mainly about the proclamation of the new political foundation of a city or the growth of the city (Mazzoni, S., 1994: 319). So far based on the archaeological excavations at the Iron Age sites of Syria and southeast of Anatolia, there is no evidence for the foundation of a city on a virgin soil. The term “new foundation” is used for the political foundation of the cities built over pre-exist settlements. The bilingual inscription from Karatepe is one of the best-known inscriptions about the foundation of a new city (Alkim, U. B., 1950: 14). The inscription of Panamuwa I of Zincirli and the inscription of Katuwas from Carchemish on the other hand are good examples for the growth of the cities. The inscriptions inform the celebration of their prosperity, which was indicated especially by their rebuilding activity at the capital (Darga, M., 1992: 279, Ussishkin, D., 1969: 121-122, Frankfort, H., 1995: 287).

The evidence of the urbanization process can be divided in-to categories based on the archaeological evidences (Mazzoni, S., 1994: 321).

In the first category the proclamation of cities foundation is known from the texts found at the site itself such as the cases of Sam'al / Zincirli and Azitawataya /Karatepe¹⁵

¹⁴ Carchemish: 94 hectares, Tell Halaf: 51 hectares, Til Barsip: 47 hectares, Zincirli: 37 hectares, Tell Ta'yinat: 35 hectares.

The second category includes the formation of new foundations, which are identified by archeological evidences. Tell Halaf, and Tell Ta'yinat are good examples to illustrate this second category. From the excavations at the site of Guzana / Tell Halaf the phases from 9th to 8th century B. C. were identified. For Tell Ta'yinat it is known that the city underwent five building periods in the course of 9th to 6th century B.C.

For the third category, the city of Carchemish is a good example, which shows re-foundation of pre-existed center (Mazzoni, S., 1994: 323). In other words, the case of Carchemish shows a new planning of the walls surrounding the city.¹⁶

One of the general characteristics of the Iron Age cities is that because of both political and economic reasons, they change the place of the settlements from their location dated to Late Bronze Age. Mazzoni categorized this change into three (Mazzoni, S., 1995: 181, Mazzoni, S., 1994: 324).

- Short Distance Transfer Model.
- Short Distance Foundation.
- Long Distance Transfer.

The transformation of Late Bronze Age center of Domuztepe to Karatepe, Tell Atchana to Tell Ta'yinat, and Tilmen to Zincirli are the examples for the short distance transfer model. One of the main reasons behind this transformation is the abandonment or decline of the old center. (Tell Atchana, Tilmen) (Mazzoni, S., 1994: 324). The transformation of the center from Domuztepe to Karatepe however also has another reason, which is to protect the trade road (Winter, I., 1979: 135).¹⁷

The short distance foundation model includes the foundation of an area only for the defensive reasons. The foundation of the fortress at Sakçagözü is one of the examples to illustrate this model. The foundation history of the site is not clear. The

¹⁵ Namely from the inscriptions of the king Katuwas of Zincirli and the king Azitawadda of Karatepe.

¹⁶ Zincirli is also perfectly fits in to this category too.

¹⁷ Because of the decline in the interest of the east trade road and increase in the interest of the northern road which passed from the western bank of Ceyhan, the city transformed to Karatepe.

inscription of Bar Rakub from Zincirli however, informs that during the reign of Tiglath Pileser III (745 - 727 B.C.) because of their loyalty to Assyria, the territory of Tarhulara of Gurgum, which is exactly the location of Sakçagözü, was given to the king of Zincirli Panamu II (Winter, I., 1973: 211). This is why the foundation of Sakçagözü is associated with Zincirli and this constitutes an example for the short distance foundation.

The long distance transfer is used for the dynastic change from Luwian to Aramaean.

3.6. The characteristic features of an Iron Age city:

The growths of the settlements are in general associated with the responded the needs of the population (Naumann, R., 1998: 236). The fortification walls of the cities follow the line of this growth. The decision for the shape of the city plan is in general a result of the adaptation of the geographical conditions, which is affected by external and internal environmental and economic circumstances and cultural conditions. In general like some of the early settlements, the Iron Age cities also used the rigid geometric plans of the cities (Mazzoni, S., 1994: 330).

For the Iron Age settlements of Southeast Anatolia and North Syria, circular, square, and rectangular plans are used. According to Mazzoni, “*the circular plan emphasizes the unity of the city and its function as a central place.*” (Mazzoni, S., 1994: 330, Roaf, M. 1999: 119, Naumann, R., 1998:236- 237, Akkermans, P. M. M. G, Schwartz, G. M., 2003: 368).¹⁸ Based on the chronological information, the use of the circular shaped plan for the cities is mainly associated with the development of cities dated before 8th century B.C.

Another type of city plan is the rectangular shaped plans. This type of city plans indicates the fact that the city is divided into areas to fulfill the different

¹⁸ The use of circular shaped plans was a known type in earlier Syrian tradition. The most important example was the case of Mari, which is located on the west bank of Euphrates. In Anatolia however, the use of circular planned town is only seen at Kültepe, so in other words the circular planned city was not used in central Anatolia

functions (Mazzoni, S., 1994: 330, Naumann, R., 1998: 303).¹⁹ The appearance of rectangular shaped plans for the cities during the Iron Age is associated with the Assyrian influence (Akkermans, P. M. M. G, Schwartz, G. M., 2003: 384, Mazzoni, S., 1994: 330). Mazzoni associated the use of the rectangular plan for the cities with the new founded cities (Mazzoni, S., 1994: 330).

The settlements of the period were arranged inside the heavily fortified system, which was entered from multiple gates. The monumental buildings were placed mainly inside of the citadel while the lower mound was reserved for the domestic architecture (Akkermans, P. M. M. G, Schwartz, G. M., 2003: 368). Since most of the consideration was given to the citadels during the excavations. Of the settlements of the Iron Age period, very little is known for the domestic architecture.

From the excavations of the citadels, it is gathered that mainly *bit hilani* type architecture was used to build palaces and temples. Koldeway describes this type of architecture as a portico flanked by two rooms on either side. Frankfort gives a more detailed description of *bit hilani* type architecture, as a palace, which one enters by steps leading through a portico, decorated with single or three columns. Stairs to the upper story of the building are set to the one side of the portico. From the portico, one enters to the courtyard, which had a hearth in the middle. The rooms are usually placed around this court (Naumann, R., 1998: 418, Frankfort, H., 1952: 226, Akkermans, P. M. M. G, Schwartz, G. M., 2003:369, Woolley, C. L.,1959: 89-96).²⁰

¹⁹ The use of rectangular shape plan is usually seen in Mesopotamia, and one of the earliest examples is dated back to the Middle Assyrian Kingdom the city of Tukulti- Ninurta I, Kar Tukulti Ninurta.

²⁰ The earliest examples of this type of architecture come from Late Bronze Age cities of Megiddo, and Tell Atchana. The eastern temple found from Megiddo in the Jezzeel Valley, consists of a single chamber. The both sides of the columned entrance were flanked with rooms. The palace complex of Niqmepa, found from Tell Atchana also has the same type of plan. This building might be seen as re-modeling of the older palace of Yarim-Lim of Alalakh. The entrance of the building was through three basalt steps leading to a portico with two columns. The big

The temple structures dated to Iron Age were rarely attested (Akkermans, P. M. M. G, Schwartz, G. M., 2003: 370). From the examples, mainly coming from, Tell Ta'yinat, Ain Dara and Aleppo citadel it is understood that “*in antis*” type architecture was preferred primarily (Monson, J., 2000: 20, 35). This type of architecture has a rectangular plan divided into three rooms. The building is entered from a portico mainly decorated with two columns, and then from here one enters to the main room, which leads to innermost shrine.

One of the most important aspects of these building activities of Iron Age settlements is the extensive sculptural decorations (Güterbock, H. G., 1975: 64, Özyar, A., 2003: 109, 111, 113)²¹. The revival of the urbanization process brings together the extensive decoration programs for the gates and façades of the public buildings with sculptures and reliefs (Mazzoni, S., 1995: 181, 182). The decoration

rectangular room behind the courtyard had a hearth in the middle of the room. Several other rooms have been built around this main room. The palace was divided in to three functional areas, official area, living quarter, and administrative quarter. The main plan of the king Niqmepa's palace later was doubled by the additional rooms to the north and east.

²¹ The use of architectural sculpture during the Bronze Age is less compare to the usage of these decorations during the Iron Age. From the Hittite cities, the information about the architectural sculpture are mainly come from Alaca Höyük and Boğazköy in which case both of these decorations dated almost to the same period, 14th century B.C. In Hattusha, three of the main gates namely, King's Gate, Lion Gate, and Sphinx Gate, were decorated by sculptures carved on large stone blocks. These sculptures in terms of their structural uses are part of the Gate construction. During the 2nd Millennium B.C, the Gate buildings were in general decorated by lion sculptures used to discourage the enemy from any attempt, or decorated by sphinxes as divine guardians of the cities. The same type of a decoration on either site of the gate is also attest at Alaca Höyük, known as Sphinx Gate. The difference of Alaca Höyük from Hattusha however, the presence of continuous line of relief sculptures on either side of the Gateway in superimposed rows. Like Yazılıkaya, the reliefs from Alaca Höyük show continuous lines of depictions showing a religious scene including the cultic festival with musicians and acrobats, hunting, and dedication scenes. The procession scene from Yazılıkaya also depicts the Hittite pantheon in a continuous line. The more important thing is that, the depiction of the last twelve gods on the left indicated that the scene taken from at a certain movement of the meeting of the pantheon.

of the gates and public buildings become almost a trend to give a propagandistic message. The process of decorating the city with architectural sculpture reached a high point during the 10th century B.C. With the monumental building activities “... *the idea of raising stone orthostats as a wall cladding technique became remarkably widespread.*” (Mazzoni, S., 2000-b: 37).

These architectural sculptures were mainly used in front of the gates or temples and palaces. Instead of freestanding lion or sphinx sculptures, orthostats showing both religious and political scenes were used also in the decoration program of the cities. The total ratio of the sculptures or reliefs for each structure increase both for the newly found cities and for the re- found ones (Özyar, A., 2003: 108).

3.7. Case Studies:

3.7. A. Cities:

3.7. A.1. Zincirli (Figure: 33):

The first excavations at the site conducted under the German Oriental Society between 1888 and 1902. The excavations were mainly focused on the upper mound of the original Bronze Age settlement, which later became the Iron Age citadel.

In 2006 excavations were re-started at the site and were conducted under the supervision of the Oriental Institute of Chicago. The excavations at the site were mainly focused on to the lower town, upper mound, and outer city walls (Scholen, D., 2009: 357). In addition to excavations a map of lower town was created through a geomagnetic study. The excavations were intended to find more information about the settlement chronology of the site, socioeconomic pattern of the lower settlement and the cultural influences of Iron Age Zincirli.

From the excavations at the citadel several palaces and dozens of sculpted pieces like sphinxes and lions statues were recovered. These sculptures once decorated the entrances of important buildings such as palaces or temples at the site. In addition to these sculptures, some royal inscriptions written either in Phoenician, Aramic or Akkadian cuneiform were found. One of the most famous of these inscriptions was the stele of Esarhaddon’s Akkadian cuneiform, which celebrates the

conquest of Egypt dated to the 7th century B.C. (**Figure: 34**) (Schloen, J. D.; Fink, A. S., 2009 b: 357).

The early history of the site is still not known clearly. The study of the pottery collection at the site however, do show that the site was first settled during the Early Bronze Age and continued to be occupied through to the Middle Bronze Age. The ceramic evidences for Late Bronze Age and Early Iron Age are very little, which indicates that the site was either occupied as a small village or abandoned. It is known that, the site was under the control of the kingdom of Danuni, before the capture of the city by Aramaeans around the 10th century B.C. (Ussishkin, D., 1969: 121-122, Winter, I., 1973: 154, Landsberger, B., 1948: 35). The re-occupation of the site was attributed to a man called Gabbar as mentioned in the late 9th century B.C. inscriptions. During this time span the site was expended and the original Bronze Age settlement of Zincirli turned into a royal citadel with its wall

The new excavators of the site are arguing the belief if, the local residence of Zincirli were really of Aramaeans or not. Although it is known from the Assyrian annals that, through Syria, Aramic speaking people established their small kingdoms, in case of Zincirli, these people could be the descendents of Middle Bronze Age Amorite (West Semitic) culture. (Schloen, J. D.; Fink, A. S., 2009 b: 357). The only reason to suggest that the local rulers of Zincirli were the Aramaeans, is the linguistic classification of Samalian as a branch of Aramic. According to the new excavators, Gabbar; the founder of Iron Age Zincirli, might be a local resident of Amorite culture. To support this idea, they use the Old Assyrian text dated to Middle Bronze Age before the Hittite Empire, which indicates that the area was settled by Semitic-speaking people. Tilmen Höyük is used as a key site for this idea since the site was very close to Zincirli and lots of Amorite character of artefacts and architecture were found there.

On the other hand, the appearance of non Semitic names of the kings shows that the area of Zincirli was under the strong political and cultural influence of Luwian speaking people. Carchemish , east of Zincirli, became capital of the Luwian speaking dynasty. The Luwian inscriptions found around the vicinity of

Zincirli region indicates that, at some point the site was part of the Luwian-speaking dynasty of Carchemish until a Semitic speaking dynasty took control of the region dated to 10th century B.C. Nevertheless these new comers adapted the previous Luwian style for their iconography and culture which is supported by the new found stele of Kuttamuwas.

The inscribed mortuary stele of Kuttamuwas, the servant of Panamuwa was found in 2008 in its original archaeological context (**Figure: 35**) (Struble, E. J.; Herrmann V. R., 2009: 15). On the basis of the stylistic examination of the stele and the inscription on it, the stele was dated to the reign of Panumuwa II father of Barrakib who reigned during the 8th century B.C. (Struble, E. J., Herrmann V. R., 2009: 16-21). The importance of the stele comes from the inscription that refers to both Semitic and Luwian gods, for example, the Goddess Kubaba (Pardee, D., 2008: 54). The Goddess Kubaba was one of the central members of the Luwian pantheon.

The first layout of Zincirli, with its circular inner and outer defensive wall following a Hittite tradition, was dated to the 12th century B.C. according to the German excavators (Mazzoni, S., 1994: 322). The double walled circular fortification system of the city is approximately 720 meters in diameter.

The circular shaped wall around the settlement has three Gates; on the South, West and Northeast (Naumann, R., 1998: 241). Among these gates, the Southern gate was excavated intensively by the German archaeologists, and a number of sculpted basalt orthostats were found.

The upper mound of the city was also surrounded by its own wall, which has two, inner and outer, gates. Among these gates, the inner gate was known as “Das Thor der Quermauer” and most probably dated slightly earlier than the outer gate based on the stylistic grounds of the reliefs decorated the gate way (**Figures: 35, 36**) (Mazzoni, S., 1997: 319- 321)²² .

²² The reliefs do show sphinxes, griffins, on single blocks, while the scenes of deer and lion hunt with archers are depicted as a continuous narrative scene.

The date of the gate is still problematic. According to some scholars, the citadel gate started to be built by the father of Kilamuwa, Hayya dated before the 840 B.C. (Winter, I., 1973: 193). During the excavations of the German team, close to this gate, three sphinx and six pair of lion sculptures found from a pit (**Figures: 38, 39**)(Mazzoni, S., 1987: 269, 321., Ussishkin, D., 1970: 125-126). The problem here is concerning the proportional and stylistic differences of the lion sculptures. Among these six pairs at least one pair do show differences from the others with its more unfinished form. This pair, on the other hand does show close similarities with the sculptures found in Yesemek and Sıkızlar quarries. From the recent excavations, one more this type of lion sculptures has been found close to the gate from the recent excavations at the site.

The second gate of the citadel is known as outer gate (**Figure: 40**). The themes of the relief decorations of the gate in general do not show similarities with the inner gate. The reliefs generally show griffin, lion men, winged lions, gods, banquet scene, and musicians.

The plan of the citadel changed through time with newly built palaces or additions, which were also adorned with basalt sculptures. For the palace decorations, architectural lions were used as corner stones, while columns supported their porticos, placed on top of the sphinx bases. The sculptures decorating the palaces in terms of style however, show difference from the citadel gates (Winter, I., 1973: 193)

The real architectural development at the citadel was dated to the reign of Kilamuwa at the beginning of 9th century B.C. The oldest building dated to the reign of Kilamuwa, is his palace “J” at the Northwester corner of the citadel wall (Frankfort, H., 1995: 287). The stele of Kilamuwa was found at this building in which he declared himself as the new founder of the city (Ussishkin, D., 1969: 121, 122).

The architectural features of the citadel show *bit hilani* type architecture for both the palaces and temples during this period. The Palace J of Kilamuwa (first half of the 9th century B. C.) was one of four same type buildings. From the gate Q one

enters a large court just in front of the stairs that led up to the columned portico of the palace. The back area of the portico has several rectangular rooms (Frankfort, H., 1995: 287). The main room of the building at the back of the portico had a hearth in the middle. The back of the main room was surrounded by rectangular rooms, which include bathrooms, toilets, larders, cellars, and most probably bedrooms (Frankfort, H., 1952: 226).

Most of the building activities at the citadel were conducted under the reign of the King Barrakub. An inscribed orthostat of the king was found in his palace in which he states that he was the first king to build a palace at Zincirli after the reign of Kilamuwa (Winter, I., 1973: 196, Darga, M., 281)²³. During the reign of Barrakub, the palace of Kilamuwa (Building J) was enlarged to the west by adding another *bit hilani* type building (building K) (Frankfort, H., 1995: 287). The building of Kilamuwa at that time started to be used as the living area (Naumann, R., 1998:

²³ This inscription however not found in situ from the building (Winter, I., 1973: 196).

Part I: "...destroyed/the terrible thing...from/in his father's house, and he killed his father Bir-Sur, and he killed his father's 70 brothers. But my father mounted a chariot and ... and he filled the prisons with the rest of them, and he made ruined towns more common than inhabited towns, ...and if(?) you bring the sword into my house, and kill one of my sons, then I will release the sword in the land of Sam'al."Part II: "Then he/they pierced(?).. the curse(?) of Panamuwa son of QRL...my father Panamu[wa], son of Birsur, (they) fled from the land. And sheep and cattle and wheat and barley [were scarce]; and a half-mina stood at (only) a shekel, and a STRB(-weight?) of onions(?) at a sheke, and 2/3 of a mina of oil(?) at a shekel."Panamuwa's inscription:6-8; "Then my father Pana[muwa, so]n of Bi[rsur], brought [a present] to the king of Assyria, who made him king over the father's house and killed the stone of destruction from his father's house and ... from the treasure of the houses of the land of Sam'al from... Then he broke open the prisons and released the prisoners of Sam'al." 8-11; "Then my father arose and released the women from the [neck stocks?]....the house of the women who had been killed, and he buried them in(?)...[Then he took] his father's house and made it better than before. And wheat, barley, sheep, and cattle were abundant in his days. And all [] ate from...the price was cheap. And in the days of my father Panamuwa, he appointed masters of villages and masters of chariots. And my father Panamuwa was counted among mighty kings...And my father was rich in silver, yes, and rich in gold."

424, 425). The portico of the building, which was reached by stairs, had three columns resting on three bases, which have stylized palmate and leaf motifs looked similar to the base found at Tell Ta'yinat (**Figure: 41**) (Winter, I., 1973: 203).

Instead of this, three other *bit hilani* type architecture was found from the site and these are Hilani II on the east, Hilani III on the west, and Hilani IV (Frankfort, H., 1995: 289). From the excavations of Hilani III and Hilani IV, column bases in the shape of sphinx were found (**Figure: 42**) (Winter, I., 1973: 208, 209). Stylistically these sphinx column bases do show differences from the examples dated to the reign of Kilamuwa, and most probably dated to the reign of Barrakub's. Their detailed carvings, like the other sculptures dated to the reign of Barrakub, show influences of Assyrian art. It would not be a surprise to see Assyrian influence since the name of the king of Zincirli Panamuwa II was mentioned in the tribute list of Tiglath Pileser III as a loyal state to Assyria in 738 B.C.(Winter, I., 1973: 211).

3.7. A.2. Carchemish: (Figure: 42)

The site of Carchemish, is located on the West bank of Euphrates about 60 km southeast of the province of Gaziantep. The site was excavated by the British Museum, between 1911 and 1914, specifically by D. G. Hogarth, C.L. Woolley, R.C. Thompson and T. E. Lawrence. The excavations mainly concentrated on the citadel and the greater part of the excavated area is dated to the 1st millennium B. C. (**Figure: 42**).

The site was first established under Piyassillis (Sarri- Kusu) son of Suppiluliumas I, in 1340 B. C., in order to control the vassal states of Carchemish. The succession at the site continued unbroken from father to son at least for five generations (Hawkins, J. D., 2004: 148).

For the Neo Hittite period, the site shows best the development of the urbanization process, which includes the re-planning of both the public and ceremonial units and gates with the decoration programs, adorned with highly extensive sculptural decoration (Mazzoni, S., 2000: 38). During this period, the citadel was transformed like a large complex by the addition of new buildings to the previous ones. From the reign of Suhi II to the reign of Katuwas the architectural

units of the citadel were enriched with reliefs and sculptures. It can be said that all the buildings of the citadel were used as a canvas to depict their visual propaganda with ritual and military scenes. This situation continues in the course of the 8th century B. C., through to the reign of Pisiris.

The site consists of three fortified parts that are the citadel, the inner town, and lastly the outer town, in total covering an area of 94 to 100 ha (Özyar, A., 1991: 6, Mazzoni, S., 1994: 326). The layout of the city with its enclosure adapted to the continuous growth of the settlement pattern (Mazzoni, S., 1994: 329). The fortified inner town had been built in a semicircular shape, while the outer town has almost a rectangular plan. The outer town fortification has three gates, on North, South, and West. The inner town, like the outer one also has three gates on the South, West, and East, which is known as the “Water Gate”.

The earliest structure from the site, which has been found so far for the transition period from Late Bronze Age to Iron Age at the site, is the Water Gate (**Figures: 44, 45**). This gate had been built on the East side of the inner town fortification system. Some of the relief orthostats from the gate were found *in situ* and these mainly were found from inner and outer buttress of the gate and eastern gate chamber (Özyar, A., 1991: 19). The fact that the width and the length of some of the reliefs found from the gate, were not matching the space available for them indicated that the gate was re-built. The *in situ* reliefs of winged lion and bull man found at the Southern side of the outer gate chamber might be used as proof that some reliefs were used in their secondary place (Özyar, A., 1991: 19-21).²⁴ The plain limestone blocks of the second gate chamber of the gate seem to be placed in their original position thus dating the earliest phase of the gate. The libation scene orthostat at the gate might be helpful to suggest a date for the gate by recalling the libations scenes from Malatya. Both Güterbock and Winter suggested it is highly

²⁴ The thickness of bull man and winged lion reliefs is different.

possible that the structure dated slightly later than the works at Malatya (Winter, I., 1973:167)²⁵.

Close to the gate, two colossal lion sculptures were found with inscriptions. Based on the inscriptions, one of them was identified as being the lion sculpture of Suhi II while the other one bears the name of Asatuwatimas. According to Woolley and Güterbock these lion sculptures were most probably used as the doorjambs of the Great Staircase (Güterbock, H. G., 1954: 104). Woolley adds that based on the inscriptions that the gate, which started to be built during the reign of Asatuwatimas when his lion was erected, was completed by Suhi II by erecting the second lion (Ussishkin, D., 1967: 88). Ussishkin on the other hand suggests that based on the differences of their style and the guilloche decoration on the Suhi's lion, only the Suhi lion might have come from the vicinity of Great Staircase (Ussishkin, D., 1967: 88, 89, Ussishkin, D., 1976: 111., Güterbock., H. G., 1954: 102, 106)²⁶.

The second important structure at the site is the so-called Herald's Wall located between the Water Gate and the King's Gate (**Figures: 46, 47**). From the excavations, a total of 13 limestones and basalt reliefs were found belonging to this wall (Özyar, A., 1991: 36). The date of the buildings is not known, however a relief fragment found somewhere around the Herald's Wall bear the name of Katuwas (**Figure: 48**) (Woolley, C. L., Barnett, D. R., 1952: 187)²⁷. The presence of the guilloche decoration on the fragment relates it to the works at the Great Staircase. According to Winter, the Herald's Wall might be dated earlier than the King's Gate;

²⁵ Özyar (1991:19, 21) however suggests that the building is dated to the 2nd millennium B.C.

²⁶ Although the lions dated to different periods, according to Woolley they were used together to decorate the gate way lead by the Great Staircase, which means the gate, was reconstructed mosy probably after the reign of Suhi II. According to Ussishkin, however, since the lion of Suhis shows Assyrian influence, therefore he suggest that the lions should be assign to later period when there is strong Assyrian influence at the site. So that he suggest Suhi III , a king whose name is not mentioned dated to second half of 9th century B.C. Hawkins on the other hand by deciphering the inscription dated it to the reign of Suhi II.

²⁷ In the same publication however, it is also mentioned that the fragments of the inscription came at the foot of the Great Staircase.

sometime before the reign of Katuwas to the reign of Asatuwatimas. She also, adds that the works of the Heralds Wall and the Long Wall might be contemporary too because of their stylistic similarities (Winter, I., 1973: 172, 173, Özyar, A., 1991: 103). Woolley suggested this idea long before Winter: According to him the Water Gate, Herald's Wall, and King's Gate all dated around the same time and were older than the monuments of Katuwas. He argued that, some of the reliefs from these three structures were re-used by Katuwas (Güterbock., H. G., 1954: 106). The inscription of Katuwas might support this suggestion; in addition to this the subject matters of the sculptures found at both Herald's Wall and King's Gate show similarities like heraldic compositions and hunting friezes (Özyar, A., 1991: 52, 63).

The King's Gate is located to the West of Herald's Wall, which leads to the courtyard of a monumental building, which according to Woolley would have been the palace (**Figures: 44, 49**) (Woolley, C. L., Barnett, D. R., 1952:192). To the Southwest of the Herald's Wall and the walls on the both side of the King's Gate are named the Processional Entry and the buttress to the north side of the gate is named as Royal Buttress. An inscribed basalt block found at the gate mentions the name of Katuwas. The inscription tells that the building had been built and decorated by his predecessor (Özyar, A., 1991: 54). Although when the gate was built is not known exactly, at least it is known that a restoration project was done during the reign of Katuwas based on the inscription. Still it is not clear if the gate had been adorned by orthostats before the reign of Katuwas or Katuwas was the first to set up orthostats at the gate (Özyar, A., 1991: 64). A total of eleven orthostats were found for the sculptural decoration of the gate. Mainly hunting scenes and animal depictions such as the lion and sphinx were preferred. Only the slab B 26c is different from the other by showing two soldiers.

The so-called Processional Entry is placed on the East side of the King's Gate, which leads to a stepped entrance of an unexcavated building. (**Figures: 44, 50**). Both sides of the stepped entrance of the building are decorated with orthostats depicting a procession. The rectangular projected area to the north of the entry is the so-called Royal Buttress. A total of twenty-three orthostats are decorating the walls

including the Royal Buttress. From the North, the scene starts with the armed soldiers depicted repeatedly on alternating limestone and basalt slabs (Özyar, A., 1991: 68). The scene of the procession of soldiers is interrupted by the orthostats of the Royal Buttress. The interesting thing about the orthostats of the Royal Buttress is the presence of inscriptions. After the depiction of seven officials on four slabs, the presentation of Kamanis (the heir of the throne) by Yariris (temporary regent) is depicted (Hawkins, J. D., 1979: 157, 162). After two additional slabs are depicting royal children in two registers and a male figure carrying a baby and holding a goat, the orthostats of the processional entry continues on the south. On four slabs a total of fifteen priestesses are depicted. These are followed by the depiction of men carrying sacrificed animals. At the head of the procession a female deity is depicted, who is holding a mirror and a pomegranate. This figure is associated with Kubaba because of her attributes (Özyar, A., 1991:73, 74).

The other two important areas, which bear sculptural decoration at Carchemish, are The Long Wall of Sculptures and Great Staircase to the Northeast of the King's Gate.

The Long Wall, which forms the eastern wall of the Temple of Storm God, is 35 m long covered by twelve limestone orthostats (Özyar, A., 1991: 76, Woolley, C. L., Barnett, D. R., 1952: 164, 167). The slabs found on the wall depict god, and goddesses, war chariots, warriors, a scene showing a seated queen, who is identified as Watis based on the inscription on the relief and finally an inscribed orthostat (**Figure: 44**). Based on the inscriptions found on the wall, Hawkins associates the sculptures and wall with the reign of Suhis II (Güterbock, H. G., 1954: 108).

The so-called Great Staircase is located on the east of the temple adjoin to the Long Wall of Sculpture (Özyar, A., 1991: 95, 96). On the southeast of the citadel the limestone stairs lead up to the gate structure of the citadel. A road connects the area between the Great Staircase and the Water Gate. As mentioned earlier, Woolley, Ussishkin and Güterbock suggested that the inscribed lion sculptures found from somewhere around the Water Gate could be restored as gate lions placed on either site of the gate leading through Great Staircase. Some fragments of an

inscription doorjamb were found somewhere from the staircase area (Woolley, C. L., Barnett, D. R., 1952: 160, 161).²⁸ Based on the inscription Hawkins identified the author's name as Katuwas however, the inscription does not refer to any work associated with the staircase (Özyar, A., 1991: 99). The decorations of the gate include, winged bird- headed genii, holding buckets behind a male figure. The backs of these figures are inscribed. From an inscribed relief it is understood that the 8th century king of Carchemish, Pisisir was associated the work of Great Staircase (Özyar, A., 1991:97, 100, Winter, I., 1973: 181).

In conclusion, Carchemish is one of the best places to show the development of architectural sculptures from the 2nd millennium to 1st millennium B.C. The format of the reused slabs of Water Gate, which might be dated to the same time with the libation slabs from Malatya, was. The scenes on the slabs depict single figures and the theme is mostly chosen from mythology.

The 1st millennium reliefs, on the other hand were carved on less thick slabs and their sizes vary from large to small as seen in the Long Wall of Sculptures and the Royal Buttress. The scenes changed to heraldic compositions. The themes of the slabs were mostly taken from religious ceremonies such as the procession of the gods and goddesses, and military processions showing foot soldiers and chariots. For the latest sculptural programs at the site, historical inscriptions began to be used with pictorial scenes. In general, what is seen is that for the decoration programs at the site, mostly gateways and entrances of buildings were the most favored areas for the reliefs and sculptures (Özyar, A., 1991: 102, 106).

3.7. A.3. Tell Halaf: (Figure: 51).

The site is located near the village of R'as al 'Ayn in the fertile Khabur area in North Syria. Max von Oppenheim discovered the site in 1899 and the excavations started between 1911 and 1913. He founded the Tell Halaf Museum in Berlin in order to house the materials he found at the site. The museum was destroyed during

²⁸According to the worker, it was found close to the inner buttress close to the east side of the stairs.

World War II, so that many of the artifacts at the museum were damaged or destroyed (Özyar, A., 1991: 166, 167).

Before the Aramaean settlement at Guzana, there was no other important settlement found within the site except for the prehistoric settlement (Frankfort, H., 1995: 225). The site was known in the Assyrian records as Guzana, the capital of the region of Bit Bahiani (Canby, V. J., 1985: 333). The most important finds from the site dated to the reign of the King Kapara during the first half of the 9th century B.C. (Frankfort, H., 1995: 225., Canby, V. J., 1985: 333). The city was burned down during the reign of Adad Nirari III in 808 B.C. (Frankfort, H., 1995: 290).

The site Guzana/ Tell Halaf shows a rectangular shaped planning for the city. The fortification wall closes the city on the West, East and South while the Northern part of the city is bounded by the river (Özyar, A., 1991: 168). The citadel area, which is placed on the North, was enlarged three times; the last one dated to the reign of Kapara (Özyar, A., 1991: 169, Frankfort, H., 1995: 225). The citadel and lower town covers an area of 55 hectares (Kühne, H., 1994: 60).

One enters the citadel through the gate known as the “Scorpion Gate”, which was located to the Southern side of the citadel fortification. To the Northwest of this building, one of the most impressive buildings of the citadel in *bit hilani* type architecture was found. The excavators first named this building “Temple- Palace” since they did not find exact evidence for the functional division of the building and it was thought the building both served both religious and administrative purposes (**Figures: 52, 53**) (Naumann, R., 1998: 423, Özyar, A., 1991: 169). From the excavations of the main room however, they found stone “rails” which may give some clue about the function of the building. The function of the rails was understood by the discovery of “...*movable hearth of iron with four bronze wheels, a veritable fire-wagon which could be moved at all over the stone paved floor.*” (Frankfort, H., 1995: 226, Naumann, R., 1998: 423). This find suggests that the building was used as a palace. In addition to this, the inscriptions that were found on the architrave prove that the building was the palace of Kapara (Frankfort, H., 1995: 289) (first half of the 9th century B. C.).

Another palace to the Northeast of the “Temple- Palace” was found, used most probably as the residential and administrative quarter (Özyar, A., 1991: 169).

Among these two palaces, the “Temple- Palace” building attracts most attention because of its high decoration. The South and North sides of the building and both sides of the entrance of the building were decorated with reliefs. Alternating basalt and limestone blocks were used for the decorated orthostats, like seen at Carchemish, (Frankfort, H., 1995: 288). Two types of orthostats were found from the building; the small ones were placed on the Southern façade while the large ones were used for the façade of the building (Frankfort, H., 1995: 295). From this area, a total of 237 reliefs were found, including the missing ones, of which 173 of the slabs were decorated (Özyar, A., 1991: 177).

From the “Scorpion Gate”, one enters the forecourt of the palace, which was located to the Northwest of it, led by the stairs (Özyar, A., 1991: 169). This passage of the gate was guarded by Scorpion bodied sculptures. One of the most impressive decorations of the palace was located at the portico of the palace; Three sculpted figures, two male on each side and one female figure in the middle placed on top of animal shaped column bases, lion on each side and a bull in the middle placed to carry the architrave of the portico decorated this area (Frankfort, H., 1995: 288 , Özyar, A., 1991: 169).

3.7. A.4. Tell Ta'yinat:

The ancient site of Tell Ta'yinat is located in the Amuq Valley close to the Orontes River. The primary information's about the history and the geography of the region during the Iron Age mainly comes from the Assyrian military annals (Harrison, T.P., 2009: 116). The annals of Assurnasirpal II dated to 9th century B.C., gives information about several kingdoms in North Syria. Among these kingdoms he marched to Kunulua, the royal city of Lubarna, in order to get tribute. According to some researchers, Kunula must be Tell Ta'yinat since the site was located to the Southern edge of the plain and the name of the ruler of the city Lubarna was a Hittite royal name. The name of the area reappeared during the reign of Shalmanaser III when he attacked the kingdom of Sam'al in order to defeat a coalition which

includes “Sapalulme the Patinean” who was apparently the successor of Lubarna (Harrison, T. P., 2009: 117). The kingdom was recorded as Patina until 9th century B.C., after this time the kingdom was referred as the “Kingdom of Unqi” as shown on the fifth line of Balawat Gates, where people from Unqi were depicted bearing tributes to Shalmanaser. With the 8th century B.C., the Aramaean influence started to be seen at the site. According to Harrison, the change in the name of the area from Patina to Unqi may be the result of this Aramaean influence at the site. Until the reign of Tiglath pilaser III we do not get any information about the site from the Assyrian sources. We have learned that in 738 B.C., Tiglath Pilaser III suppressed a rebellion at the site and deported many of the citizens along with their king Tutammu. After this time the area was under control of the Assyrians until the collapse of Neo Assyrian Empire.

The excavations at the site were first conducted between 1935 and 1938 by the Syrian- Hittite Expedition of the Chicago Oriental Institute. These excavations mainly focused on the West Central part of the upper mound where some architectural units that were dated to the Iron Age (Ussishkin, D., 1989: 488, Haines, R. C., 1971: 37). A team from the University of Toronto began new excavations at the site in 2004 under the direction of Timothy Harrison.

These excavations uncovered nothing so far about the fortification of the settlement. The contour map, which is created based on the surveys at the site, however, suggests that the settlement might be covered by a rectangular enclosure.

From the excavations at the site it is understood that the site was first settled during the 3rd. millennium B.C., then the site was abandoned until to the 1st millennium B.C. (Harrison, T. P., 2009: 122). The site has undergone five architectural different periods.

During the 1st Building Period, two buildings were arranged around an open courtyard. Among these two buildings “Building XIII has bit hilani type ground plan. These two buildings were levelled during the 2nd Building Period and the famous palace in bit hilani type was built on top of them (Haines, R. C., 1971: 44). Just next to it, in antis type temple was built known as “Building II”. All of these

buildings were grouped around a courtyard (Courtyard VIII). After passing this courtyard one enters Building I from a column porch. To the West of this area, stairs most probably lead to the second floor of the building. Behind the porch, the main room is located. Five subsidiary rooms were located at the back of the main room (Haines, R. C., 1971: 44). The buildings were renovated during the 3rd Building Period. The column bases that were found from the excavation of Building I remind the column base found from the palace of Bar –rakub at Zincirli with their floral decoration (**Figure: 55**). Based on this finding it is suggested that the building was dated to 8th century B.C. (Winter, I., 1973: 232)²⁹.

The entrance to the rectangular structure of “Building II” was through two columned porches, in which the columns were sitting on the double lion bases. Behind the porch was the main room, separated from the shrine are by two wing walls (Haines, R. C., 1971: 53). During the 4th Building Period the temple was abandoned. The date of the building is of question. Based on the stylistic studies, Orthmann suggests that the lion bases from Ta’yinat have nothing to do with the Late Hittite tradition but they look more like Assyrian type lions (**Figure: 56**). Consequently, he suggests that the building and its decorated bases date back to late 8th century B.C. after the reign of Tiglath Pileasar III (Winter, I., 1973: 236). In other words these column bases may have been added to the building during the renovations of the building dated to the 3rd Building level.

During the 3rd Building Period, most of the buildings at the West Central area were renovated. The only new building dated to this period was the Building IX , an Assyrian provincial palace.

²⁹ According to Naumann however, the building was dated to 9th century B.C. based on the similarities with the plan of the palace of Bar-rakub from Zincirli. For him there is a high possibility that the “Building K” in other words the palace of Bar-rakub might be repaired by him and add his inscription. So the building complex of J and K from Zincirli might be dated to the reign of Kilamuwa to 9th century. Since the palace at Ta’yinat look similar to these buildings it might be also dated to the 9th century B.C. Winter on the other hand deals with the problem more sceptical and suggests a date between the late 9th to early 8th century B.C.

The excavations have yielded a number of Luwian, Aramaean and Akkadian inscriptions. One of the Luwian inscriptions was found on the head of a colossal seated figure and mentions the name of Halparuntiya. This name could be associated with the king of Unqi, Qalparunda who is mentioned by the Assyrian king Shalmaneser III dated to 9th century B.C. (Hawkins, J. D., 2009: 167). The inscription also mentions a place named Wadasatini, which could be Luwian name for the Amuq plain (Harrison, T. P., 2009:178-179). The other Luwian inscription fragments comes from a four sided block inscribed on all sides. According to Hawkins, the use of mixture of signs indicates that the inscription could not have been dated earlier than the 8th century B.C. (**Figures: 57, 58**).

Another important inscription fragment comes from the vicinity of Building I which is most probably dated to the 3rd Building Period at the site. It is a cuneiform inscription carved on a copper disk. From the inscription it is understood that, this disk is a dedication “for the life of Tiglath –Piaser” (Harrison, T. P., 2009: 128).

3.7. A.5. Tell Ahmar (Figure: 59):

The ancient site of Tell Ahmar (Til Barsip) which is located on the eastern bank of Euphrates River, was the capital of the city-state of Bid Adini. The site was excavated between 1929 and 1931 by a French team under the direction of François Thureau- Dangin. In 1988 the rescue excavations started under the direction of Guy Bunnens.

Although the site had been occupied long before the Iron Age, the city became prosperous under the Assyrian occupation. The site was captured by the Assyrian king Shalmaneser III in 856 B.C., and re-named as Kar- Shalmaneser. After this event, the site became one of the Assyrian imperial control centers. The city covers an area of around 50 hectares (Akkermans, P. M. M. G, Schwartz, G. M., 2003: 382, Kühne, H., 1994: 60).

The Euphrates River on the South and a semicircular wall surrounding the city on the North protected the site (Sevin, V., 1991: 40). The city is entered through three gates; one to the East, the second to the West and the last one is located to the

North (Naumann, R., 1998: 342). From them however, only the gate on the North, which was decorated by lion sculptures, was excavated (Sevin, V., 1991: 40).

The most important structure of the city at the citadel is the Governor Palace, which yield polychrome wall paintings. The building was rebuilt or renewed in the course of its history from the reign of Shalmaneser in the 9th century B.C. to the reign of Ashurbanipal in the 7th century B.C. (Sevin, V., 1991: 62). The plan of the building brings to mind the North-West Palace of Ahurnasirpal II at Nimrud with the planning of the several rooms of the building grouped around a square or rectangular court, each placed at the right angle to each other. Much of the building has by now eroded away, because of the erosion caused by the Euphrates River.

The importance of the building however is not associated with its plan but its wall paintings. The rooms XXIV, XLVI, XXII and XXVII are covered by frescoes.

3.7.B. Fortress:

3.7.B.1. Karatepe (Figure: 60):

The fortress of Karatepe, was located to the West of Ceyhan (the ancient Pyramus) River on the opposite side of the Late Bronze Age site of Domuztepe. The excavations at the site were conducted under the directorship of H. Th. Bossert between 1947 and 1951. The importance of the site comes from the number of reliefs and sculptures that were found during the excavations at the site. One of the most important find from the site was the bilingual inscription of Azitawadda, which gives information about the inhabitants of the site as Danunians (Ussishkin, D., 1969: 121, Alkim, B. 1948: 534).

The fortification wall of the site has almost a circular shape with two gates; one on the Southwest and the other one were placed on the Northeast (Alkim, U. B. 1948: 535, Bossert, H., Alkim, B., Çambel, H., Ongunsu, N., 1950: 8). The shape of the fortification wall recalls the outer wall of Zincirli, and the wall of Sakçagözü. One of the differences as compared to the fortification wall of Zincirli however, is the presence of single row of wall surrounding the settlement (Ongunsu, N., Süzen, İ., 1950: 8). The fortified settlement was dated to the end of 8th century based on the

bilingual inscription that was found at the site (Bossert, H., Alkım, B., Çambel, H., Ongunsu, N., 1950: 21)³⁰.

The long sculptural program of Karatepe was exhibit on the two gate towers of the fortification wall with 50 reliefs per gate (Özyar, A., 2003: 107, 108) (**Figures: 61, 62**). A pair of lion sculptures on the South Gate and a pair of sphinx sculpture on the North Gate mark the gateways of the fortress (Winter, I., 1979: 116). The depiction on one of the blocks at Karatepe sometimes stretches over another block, which is the case for the procession depictions. In some cases however, the scene is reserved only on a single block; such as the reliefs on the North Gate. For the inscriptions, either a specific block is reserved or it is carved on the surface of a relief (Özyar, A., 2003:109, 110). In general, the decorations on each of the slabs show religious and political scenes.

Based on the stylistical studies of the reliefs from the site, H. Çambel identified two distinctive styles (Winter, I., 1973: 241, Winter, I., 1979: 116). The first group characterized by good proportions while the second group characterized by its crude depictions and non-realistic proportions. Nevertheless, she concludes that both of these two styles were carved contemporarily (Winter, I., 1979: 117). According to her based on the replacement of the damaged blocks with the same scene and the number of unfinished blocks, the orthostats of the gates were first set in place and then carved (Winter, I., 1979: 128).

3.7. C. Enclosure:

3.7. C.1 Sakçagözü:

The site is located in the Sakçagözü plain close to İslahiye province. Professor John Garstang excavated the site between 1907 and 1911. The excavations yielded, a nearly square wall surrounding the “enclosure”, with a palace architecture on one corner of the square wall (**Figure 63**) (Ussishkin, D., 1966: 16).

³⁰ More information both for the suggested alternative dates and detailed information for the iconography of the sculptures will be given in the chapter V, considering the date of the Yesemek sculptures.

The entrance to this enclosure is from one gate on the Southwestern side of the wall. The façade of this entrance had been decorated with scenes showing the “Royal Hunt”. Although not published, it is claimed that the either side of this gate was decorated by lion sculptures too (Ussishkin, D., 1966: 16).

From this gate on the southwest of the enclosure, one enters to the portico area, which leads to the square planned building, the palace, on the Northeast of the enclosure wall. The plan of the building is different from the *bit- hilani* type palace plan that is traced at the other settlements within the vicinity. It looks more like to the *in antis* type plan with additional rooms to the east side.

Except of the hunting scenes, all the other reliefs that were found at the site are made of basalt and come from the portico of the palace. According to Garstang, all those reliefs are dating to the same period between the reign of Ashurnasirpal II (884 - 859 B.C.) and Tiglath Pilaser III (745 - 727 B.C.) (Winter, I., 1979: 204). On the other hand based on the stylistic studies Ussishkin and Orthmann suggested that the decorations of the gate of the enclosure and the ones found from the portico area two different groups of reliefs dating to different time span (Winter, I., 1979: 204, 205, Ussishkin, D., 1966: 18). Among them, the gate reliefs are dated to the first half of 8th century B.C, and the portico reliefs are dated to the second half of the 8th century. (Ussishkin, D., 1966: 18).³¹ The sphinx decorated column base found at the palace area also supports the dating of the palace and its decorations to the second half of the 8th century B.C. by showing similarity with the base found from the palace of Bar- rakub.

3.7. D. Temple:

The best examples of the temple architecture and its architectural decoration, the best examples dating to the Iron Age comes from Ain Dara and the citadel of Aleppo.

³¹ After the excavations of Taylor at the site, it become clear that the palace architecture as being not bounded with the enclosure is a later addition and based on this the reliefs decorating the portico should also be dated to a later period.

3.7. D.1 Ain Dara (Figures: 64, 65, 66):

The ancient settlement of Ain Dara is located 40 km Northwest of Aleppo overlooking to the Afrin Valley in North Syria. The site first attracted attention in 1955 after the discovery of a monumental basalt lion (Monson, J., 2000: 20). The monumental temple dedicated to Istar- Sawuska is the most significant discovery from the site. The importance of the building comes from its similarity to Solomon's Temple at Jerusalem (Monson, J., 2000: 21). The temple was decorated with an impressive sculptural program. The excavation director Abu Assaf, identified three building phases based on the sculptural program of the temple (Assaf, A. A., 1985: 15, 17). The earliest temple had a rectangular plan, was raised on a limestone platform and had a double column entrance following by an ante-cella (*pronaos*) that ended at a main room (*cella or naos*). At the far back of the main room, the elevated podium indicates the place for the holy of the holies, which is the sacred area of the building. According to the excavator, this first phase was dated to the Late Bronze Age (**Figure: 36**) (Monson, J., 2000: 20, 23).³²

In the second phase of the building, orthostats were carved on alternating basalt and limestone blocks and decorated architectural units, such as the staircase decorated with the guilloche pattern, integrated to the temple's decoration program. The processional hall covering all three sides of the building, lions and sphinx orthostats and protomes decorating all around the façade of the building were introduced during the temple's last stage.

The entrance to the building is through four steps of which only three survive decorated with guilloche pattern. The double column entrance (*distyle portico*) is decorated with colossal lion and sphinx sculptures as if guarding the passage to the ante-cella. The two famous gigantic human footprints were carved on the floor of the entrance. The doorjambs of the entrance of the main room are decorated by lion

³² The Phase 1 is dated between 1300 to 1000 B.C., while the second phase is dated between 1000 to 900 B.C. and the last phase of the building is dated between 900 and 740 B.C.E. The dating of the last two phases was determined by the stylistic comparison of the sculptures.

sculptures in profile. The back wall of the main room of the building is decorated with the mountain god orthostats

The majority of the sculptures of the temple are placed on the wall of the hall in which more than 80 panels of orthostats, 30 stelae and again lion and sphinx sculptures decorate this area.

3.7. D.2. Aleppo (Figures: 67, 68, 69):

The excavations at the citadel of Aleppo started in 1996 in order to learn more about the 2nd century B.C. occupation of the site and to discover the main temple dedicated to the Storm god of Aleppo (Ancient Halab) which is mentioned in the texts dated to as early as 2500 B.C. (**Figure: 38**) (Fortin, M., 1999: 68). It is known from the tablet from Ebla that dedications were arranged to take place at the temple twice a year by the ruling house of Ebla (Hawkins, J. D., 2009: 169).

From the excavations it is understood that, the temple first built during the Early Bronze age and continued to be occupied as temple of Storm God with some renovations through centuries (Akkermans, M. M. G. P., Schwatz, M. G., 2003: 372).

Mari texts indicate that a huge seated sculpture of the god was placed at the temple, when the site was the centre of Yamhad Empire, (Kohlmeyer, K., 2009: 192). During that time the temple had almost a square plan, a centre chamber with two adjacent rooms. The renovations took place during the Late Bronze Age (Fortin, M., 1999: 68). The original Middle Bronze Age altar was moved to the Eastern wall to not be seen from the entrance and the plain orthostats of Middle Bronze Age were replaced with the carved ones. The use of false windows, composite creatures, mountain god figures all indicated that Hittite traditions were followed at the temple. Most of the decorated reliefs and guarding sculptures from the temple are dated to the Hittite period except for the relief of King Taita, which was an 11th century B.C. addition.

One of the most important find from the excavations was the inscribed sculpture of King Taita, the ruler of Patasatini (Wadasatini) (Hawkins, J. D.,

2009: 169). The name also appeared on a fragmentary inscription from Tell Ta'yinat. For this reason according to Hawkins, Patasatini might be the Luwian name for Amuq and the capital of Taita might be Tell Ta'yinat.³³ So, the city of Taita must be dated to the 1st Architectural Period at Tell Ta'yinat (Harrison, T. P., 2009: 179). The term Wadasatini according to Hawkins, (2009: 169, 171) might be the Luwian name for the land Palistin. In which case this might show that during the early Iron Age, there was a large and powerful kingdom controlling the area from Unqi, Arpad and Hamath.

It may be concluded that, with the re-appearance of the urbanization process after the collapse of the great powers of Late Bronze Age in North Syria and Southeast Anatolia more architectural and decorative activities took place within the cities. Considering the huge number of politically newly established small kingdoms within the region, these activities were used as a propagandistic message. To defend the cities against the enemies, the most settlements arranged heavily fortified interior systems with multiple gates. After a long time of abandonment, (Tell Halaf/ Karatepe/ Sakçagözü) many of the older cities used circular city planning to emphasize the function of the city as a central place. Those which used rectangular type of planning mostly dated after the Assyrian penetration of the area, almost dated to the 8th century B.C.

The excavations of these Iron Age sites mainly focused on the citadel areas. Based on the excavations of Iron Age settlements within the region, it is understood that for the palace architecture *bit- hilani* type architecture was used while for the temple architecture *in antis* type plan was favored.

The approach of decorating the gates and buildings of the cities with sculptures and reliefs is used more often compares to the Late Bronze Age cities. Freestanding lion or sphinx sculptures were preferred to decorate the entrances of

³³ The name of the king also appears from a pair of Hieroglyphic Luwian stelae from Meharde and Seizar which are almost 25 km Northwest of Hama. In both of these stelea Taita referred as "Hero of the land Wadasatini".

the buildings or the gates of the citadel enclosures, while reliefs were preferred to decorate the outside of the palaces and temples. Religious and political scenes were the main themes preferred during the Iron Age.

CHAPTER IV

SUGGESTIONS FOR THE FUNCTION OF YESEMEK SCULPTURES

The idea of decorating important structures such as gates, temples and palaces was first seen during the Bronze Age. During the 2nd millennium B.C., the gate buildings were in general decorated by lion and sphinx type sculptures as divine guardians of the cities in order to discourage the enemy from any attempt. Among the Hittite cities, the information about the architectural sculpture mainly comes from Alaca Höyük and Boğazköy. In both cases the decorations are dated almost to the same period, 14th century B.C. In Hattusha, three of the main gates namely, King's Gate, Lion Gate, and Sphinx Gate, were decorated by sculptures carved on large stone blocks. These sculptures are part of the gate construction in terms of their structural uses. The same type of a decoration on either side of the gate is also seen at Alaca Höyük, and is known as Sphinx Gate (**Figure: 70**). The difference of Alaca Höyük compared to Hattusha however, is the presence of a continuous line of relief sculptures on either side of the Gateway in superimposed rows. Like Yazılıkaya, the reliefs from Alaca Höyük have continuous lines of depictions showing a religious scene including the cultic festival with musicians and acrobats, hunting, and dedication scenes.¹ The procession scene from Yazılıkaya also depicts the Hittite pantheon in a continuous line. The most important thing about Yazılıkaya reliefs is that, the scene is most probably taken from at a certain movement of the meeting of the pantheon (**Figure: 71, 72**).

As mentioned in the previous chapter within the course of the 1st millennium B.C., the sculptures were an essential part the Iron Age cities. Instead of freestanding sculptures, continues reliefs were used for either gates or specific buildings such as palaces and temples. Even these sculptures were used as a propagandistic message showing religious and political scenes.

Based on the examples dated to Late Bronze and Iron Ages, which were discussed in previous chapter, this thesis will offer possible functional objectives for Yesemek sculptures.

One of the major problems with this effort is that the, majority of the sculptures from Yesemek are freestanding sculptures; thus, these sculptures cannot be placed as orthostat reliefs as seen mostly during the Iron Age.

The six “Gate Lion” type sculptures from Yesemek; were clearly intended to be placed either side of a gate. From the observations made at the site, two of these type sculptures appeared to have been prepared to be placed to the right side of a door or gateway. We know from Zincirli, one pair of Yesemek Gate lion sculpture was found close to inner gate from a pit. Most probably this pair was transported from Yesemek in order to be placed either side of the inner gateway. Interestingly these sculptures were also left unfinished at the site like the Yesemek examples. This means two things; first, it is clear that these sculptures were never placed in their final location since their final carvings were not completed. Second, the presences of the unfinished sculptures indicate some sort of an economic or political problem.

Although there are some clues regarding the function of the Gate Lions, we do not have sufficient evidence pointing to the use of the rest of the sculptures. If we assume that all the sphinx and lion type sculptures were used as guardians of gateways and doorways of temples or palaces then there must be a huge settlement at Zincirli or around the vicinity of Yesemek.

According to Alkim (1960: 5) the sculptures from Yesemek were transported to various sites such as Zincirli, Sakçagözü³⁴, Tell Atchana³⁵ and Tell Tayinat³⁶.

³⁴ The lion sculpture from Sakçagözü shows Assyrian and Aramaean influence.

³⁵ Two pair of lion sculptures was found from the entrance of the Temple I at Tell Atchana. On the basis of their context, they are dated to the 13th century B.C. (Woolley, C.L., 1959:132). They are depicted in crouching position. The sculptures are carved very roughly with sharp angles and the appearance of the block look very square.

Based on an iconographic study and an evident difference in the dates of sculptures found at these sites, this thesis suggests that none of these sites, except for Zincirli, could have obtained their sculptures from Yesemek.

The Hittite religion is composed of a mixture of Babylonian, Hurrian, and Luwian religious concepts (Ünal, A., 2003: 74). Especially as the government became more centralized during the Imperial period, they equated the local deities within the Empire and created a state pantheon. This is the reason why the Hittite Empire was also called “the land of the thousand gods”.

In Hittite pantheon, mountains, rivers, springs, winds and clouds, without specific names, come at the end of the list of gods (Gurney, O. R., 1976: 5)³⁷. In ancient Near Eastern literature, the mountains were believed to be the foundations of the world. The oceans and mountains formed the joint between the heaven and underworld (Hooke, S. H., 1963: 24)³⁸. Mountains in general were used as a mythological sanctuary for the gods and this is why some of the religious rituals took place on the slope of mountains or hills. The Sumerian epic of Gilgamesh for example, tells the story of the hero who searches for immortality by crossing the

The mouth of the animal is depicted half open. All the details of the face including the almond shape eyes, eye brows and the whiskers are all depicted in low relief. In addition to this the mane and the fur of the animal is depicted in low relief with simple lines. Stylistically the sculptures do not look realistic.

³⁶ The column base found from the temple is carved in three dimensions and consists of two lion bodies (Aro, S., 2003 :306). The temple from the site has at least two phases; the later phase belonging to the Assyrian occupation dated to 8th century B.C. (Akkermans, M.M.G. P., Schwatz, M. G., 2003: 370)and the double lion basalt base sculpture is belonging to this phase (Hawkins, J. D., 2000: 364, 365). The animals are depicted crouching position. The details on the sculpture are done with the incision technique.

³⁷ Hittites, however, did name two sets of mountains and rivers: Hulla and Zaliyanu, and Tigris and Euphrates, respectively.

³⁸ The Sumerian myth of the origin of universe, mentions that heaven and earth were originally one mountain the base of the mountain was the earth and the summit was heaven

seven mountains to find the giant Huwawa (Rosenberg, D., 2000: 277., Hooke, S. H., 1963: 24).

The temples were the homes of the gods on earth. In Hittite religion however, some gods did not have temples; instead they had undecorated stelae known as “huwasi” a stone that was erected to identify the cult place of the god (**Figure: 73**) (Erbil, Y., 2005: 154, Darga, M., 1969: 497). During the festivals, these stones had to be carried with the statues of the gods (Gurney, O. R., 1976: 27). Typically, huwasi stones were placed in nature, close to rivers, mountain slopes, forests, which were places where Hittites usually practiced their religious rituals. During the cult festivals the statues of the gods and their huwasi stones were brought close to the river or to the spring for the purification with water ceremony. Rivers were seen as gates to the underworld. Hittites believed that all evil things came from the underworld and they could only return to the underworld through the rivers (Erbil, Y., 2005: 153). The Boğazköy cult inventories mentioned the cult of spring that took place in the city of Taurisa. The ritual started with the sacrifice of animals to the seven sacred springs (Karaoğuz, G., 2002: 57).

In addition to these ceremonies, sometimes monuments were built for the water cult. Perhaps one of the most famous of these monuments is Eflatunpınar near Beyşehir (**Figure: 74**). The monument is composed of 15 separate stones. In the main scene a god and a goddess are depicted under two sun discs, surrounded by lion and bull men. A sacred pool was also found during recent excavations. In addition, five mountain god figures were found just under the main scene in standing position. The function of the Eflatunpınar monument was most probably similar to a temple; the difference was that the monument was built in open air to be used as a cult area (Karaoğuz, G., 2002: 58). Another example is at Yalburt, Konya (**Figure: 75**). A pool was found from the excavations, which has inscriptions on its three sides. Geographically the monument was built on a rocky area that looks over the plain, and again is close to a spring. The monument is dated to the reign of Tudhaliya IV on the basis of the inscriptions.

The rock monument of Kurunta from Hatip is another example of water cult monuments (**Figure: 76**). The inscription on the monument indicates that the figure depicted on the rock was the king of Tarhuntassa, Kurunta. Once again the availability of the water sources at the site was most probably one of the main reasons for its location.

Geographically, Yesemek is also a suitable place for such a monument. The sculptures from the site were placed on the slope of the hill from where one can see the Islahiye plain and Amanos Mountain behind the plain. Also, one band of Karasu River, known as Yesemek stream, flows just in front of Karatepe hill. Given these geographical features and the huge number of the unfinished sculptures, it is hard not to hypothesize that it was a religious place, although no evidence has been found so far to support this theory. During the ancient times Yesemek was located on the borders of the Mitanni kingdom. After the control of Mitanni passed to the Hittites, in order to establish stability among the cosmopolite Empire, Hittites made reforms to equate many of the local deities of the conquered cultures with their own pantheon. By building a cult area in the junction of these sites, Hittites might have sought a chance both to show their presence at the region and to give the message of being united under a single structure.

The presence of mountain god reliefs might be used to support this theory (Alexander, L. R., 1968: 79, 80, Haroutunian, H., 2002: 51). As mentioned earlier, the heads of the mountain gods are depicted so close to the top of the block that B. Alkim suggested there could be a second block intended to be used immediately on top of these reliefs. Those reliefs can be used like the ones seen in the Eflatunpinar Monument. The pool area at Eflatunpinar covers 30 X 35 meters with the 7 meters length of the monument in the middle of the Northwest part of the pool's wall (Erbil, Y., 2005: 146).

With the sculptures from Yesemek, one might also create such a monument on the Yesemek stream. The measurements of Eflatunpinar might be used as a guide for this theoretical monument. For a 30 X 35 meters wide monument, 168 individual sculptures might be used to decorate each walls of the monument. For each long

side, 38 plain orthostads alternating with 7 mountain god reliefs on every 5 meters might be used. On top of these plain and mountain god orthostads, again alternating seated and protome type lions might be used. For such a decoration 12 protome and 33 seated type lion sculptures might be used.

For the main theme in the middle of the short wall, a statue base can be used like Eflatunpınar. 10 mountain god reliefs could serve as a statue base. The Mountain gods are usually depicted together with the Storm God in Hittite art. In Syrian iconography however, during the third and early second millennium the Mountain God is associated with the Sun God.³⁹ For this reason to suggest a huge statue of Teshup or Ishtar on top of these mountain gods would not be wrong assumption.

The second option to place the sculptures from Yesemek, is to build a specific building like a palace or a temple.

One of the clues for the use of such a high numbers of sculptures for architectural decoration comes from Ain Dara. The temple of Istar- Sawuska is one of the best examples to illustrate how a temple might be decorated with huge number of sculptures. The building was built in antis type plan. The repertoire of the temple is limited to the lion and sphinx sculptures both inside and outside of the building. Reliefs and stelae were used for the halls surrounding the three sides of the temple. In total 82 reliefs were found around the sides of the terrace of the temple (Monson, J., 2003: 30). The relief decorations of the temple consist of two levels. For the lower part of the wall, alternating lion and sphinx reliefs were preferred as architectural decoration while for the upper level, protome lions were used. The upper parts of the protome lions, however, were destroyed and only the claws of the lions are preserved.

³⁹. In addition to these, instead of been depicted in association with these gods; they are also depicted alone in praying or adoration positions. They are always depicted bearded, which might be originated in Mesopotamia and then adapted by the Hittites.

The temple is measuring, 32 x 49 meters, in other words, it covers a wall surface of 150 meters, and if we add both the inside, and outside wall surface of the temple then it will be 300 meters long.

Based on the architectural decoration of the temple at Ain Dara, another suggestion for the function of the Yesemek sculptures is that they might have been intended to decorate a temple like the one at Ain Dara or Aleppo. The reason specifically resembling the sculptures in to a temple decoration is due to the same type of a repertoire that is observed in both Ain Dara and Yesemek. In addition the presence of “Mountain God” reliefs indicates that if the sculptures were really intended to be used as architectural decoration then the building has to be sacred.

Before dealing with the placement of sculptures, it is essential to propose the measurements of the temple area, and the total lengths of each type of sculptures. Since there is no clue for the measurements of this theoretical temple plan, the cumulative length of the sculptures and the measurements of the temple at Ain Dara will be used. In order to find the cumulative measurements of the different type of sculptures, all the measurements of the sculptures are summed up and divided by the total number of the sculptures (**Chart: 1**). At the end this calculation will provide a general information as to the length of the area that each type of sculptures would decorate in meters (**Chart: 2**).

TYPE	LENGTH	HEIGHT	WIDTH
Protome Lion	0, 76 m	1, 55 m	0, 87 m
Seated Lion	0.78 m	1, 12 m	1, 17 m
Sphinx	0, 75 m	1.60 m	1, 01 m
Mountain God	0, 75 m	0, 84 m	1, 29 m
Thick Mane	0, 62 m	1, 09 m	0, 96 m

Chart 1: The Cumulative Frequency of the five types of sculptures

Type	Total Number of Sculptures	Cumulative Frequency of the Length	Total Length in meter
Seated Lion	We have found 106 sculptures.	0,78 m	a) 82,68 m
Protome Lion	We have found 44 sculptures.	0,76 m	a) 33,44 m
Sphinx	We have found 24 sculptures.	0,76 m	a) 18,24 m
Mountain God	We have found 24 sculptures.	0,75 ms	a) 18,00 m
Thick Mane	We have found 4 sculptures.	0.62 m	a) 3,00 m

Chart: 2. The total Length of the each type of the sculptures.

Considering the length of Yesemek sculptures and the measurements of the temple at Ain Dara the theoretical temple, should not be bigger than Ain Dara. Consequently the theoretical temple might cover an area of 35 X 45 meters, in other words 160 meters square of an area⁴⁰.

In our theoretical temple, the entrance of the building will be guarded by two gate lion sculptures. On both sides of the gate, there will be 23 protome and sphinx sculptures on top of 23 plain orthostads and mountain gods. These protome and sphinx sculptures will alternate with each other. In total 46 plain, decorated and free standing sculptures will decorate the façade of the temple. When one enters to the “antechamber”, 11 seated lions, almost 9 meters at length, will welcome the visitor

⁴⁰ The measurements of the division of the building are also proposed on both the total measurements of the sculptures in length and the measurements of Ain Dara.

in a calm expression. The back wall of the main wall will be decorated with the rest of the mountain god reliefs with sun disc.

The limited information about the archeological sites within the İslahiye region makes it difficult to propose the function of the Yesemek sculptures. It is not very clear if these Yesemek sculptures were really transported to the sites within the region. So far, the only information regarding the transportation comes from Zincirli: The three-sphinx sculpture and a pair of lion sculpture were found from a pit close to the inner gate of the citadel. These findings are however, also in reaching an understanding of the reason behind the production of great number of sculptures at Yesemek. Nevertheless, Hittite art indicates that, these sculptures can be used for a sacred building. This sacred building might be a monument as seen at Eflatunpınar. The second option can be a temple like as the one at Ain Dara and Aleppo.

CHAPTER V

THE POSSIBLE DATE OF YESEMEK

One of the major problems of Yesemek and quarry is the dating of the site and the length of time it was in use. So far no specific time can be given to the site. According to B. Alkım (1975: 140) the site began to function sometime in the 13th century B.C., and continued to be used till to the Assyrian invasions in to the Southeast Anatolia in the 8th century B.C. There is however, no archaeological evidence was found so far to support the idea of five hundred years of activeness. Despite of these handicaps, the excavations and historical knowledge of the Bronze and Iron Age will help to put Yesemek in historical picture.

As we saw in the previous chapters, with the family connections, the presence of Hittite Empire continued especially to the earlier parts of the Iron Age. From the written sources we know that the city of Carchemish inhabited continuously after the conquest of the city from Mitanni power by Suppiluliumas II (Gilibert, A., 2010: 10). The hegemony of the Hittite culture in North Syria however, passed to Aramaeans during the end of the 10th century B.C.

In order to suggest a date for Yesemek; the ancient sites of, Zincirli, Malatya, Ain Dara and lastly Aleppo will be informative by showing similar examples to the sculptures from Yesemek as discussed in the previous chapters.

The use of lion and sphinx sculptures as guarding figures in Hittite art can be traced back to 14th century B.C. (Frankford, H., 1995: 215, 233).

The lion sculptures from so called Lion Gate at Boğazköy are one of the earliest examples in Hittite art, which is followed by the examples from Alaca Höyük. In these examples one can traced the Hittite way of depiction. Usually the eyes are carved in almond shape; the eyebrows are depicted curving upwards and follow the contour of eyes. Mostly the tongue had shown lolling out from the open mouth as if the animal is roaring.

As mentioned before, in order to date Yesemek ancient city of Sam'al (Zincirli) plays an important role. The new excavations at Zincirli, although reveals new information's about the site, still the early date of Zincirli is controversial. As said, the pottery studies indicate that the site was not very active during Late Bronze Age and Early Iron Age, compare to Middle Bronze Age. Nevertheless the iconographic study of the sculptures from the site will be useful to put Yesemek into a time frame. To do this, the sculptural finds that were found in a pit close to "Das Tor der Quermauer" will be helpful. During the excavations, three sphinx and six pairs of lion sculptures were found.

Most interesting thing about the lion sculptures is; they show the artistic changes which was most probably influenced by the cultural change within the city. Among these sculptures, four of them show close similarities to those found from Yesemek. Two of them carved in standing position while the other two carved in sitting. In general they all have similar facial features. They are all depicted unrealistically in a calm expression. The mouth is depicted open with tongue lolling out like the earlier examples from Boğazköy. All elements of the body are carved in high relief. The almond shaped eyes enhanced by a contoured eyebrow above, are shown in low relief. The nose is triangular in shape, while the whiskers are represented by straight lines. The ears on the either side of the head are carved semicircular. The head of the animal is surrounded by the mane without any indication of fur.

The second type of lion sculpture from Zincirli show the decrease of Hittite artistic influence. In this type the lion sculpture is started to carve more realistic compare to the examples described previously. The mouth is depicted full open as if it is really roaring. The whiskers follow the contour of the mouth. The differences from the previous ones is that the lolling tongue is not shown here. The muscles on the cheeks moved by the roaring action are depicted below the almond shape eyes. The ears lie backwards which is also coherent with the aggressive expression. In order to indicate the fur over the head, below the chin and stomach of the animal, a leaf shape pattern depicted by incised lines.

The last type from Zincirli found from the South of Hilani III and can be clearly date to the reign of king Barrakub (Darga, M. 1992: 279)⁴¹ the son of Panamuva II based on the Aramaean inscription on top of the sculpture. In this example all the details of a lion are depicted even the rib cage on the body and the bony crest at the top of the skull is shown.

In Anatolia the concept of sphinx first appears on the cylinder seal impressions at Kültepe dated to the earlier phase of Assyrian Merchant Colony Period (after 2000 B.C.) (Canby, V. J., 1975: 234). The use of sphinx figure as a monumental sculpture again dates to Empire period.

The sphinx example from Alaca Höyük is carved out from monolithic block, depicted sitting on its haunches. The almond shaped eyes had pupils most probably once inlaid. A thick ribbon is the starting point of the Hathor type headdress. On the top of the ribbon, boss does emphasize the headdress. Two locks of spiral curls are depicted hanging over the shoulders. From the temples two straight strands on the outer side of the face over the chest which might be according to Canby (1975: 239) the local type of pigtail. Another example again dated to the same period with Alaca, is come from Yerkapu at Boğazköy. Two sphinxes were found in poor conditions. These sphinxes, except for the variations on headdresses, show similar features with the Alaca examples. Most of the sculptures dated to Empire period do show similar features, this means at some point that, there was a standard code was used for the art of the Hittite Empire Period.

This code can be also seen from the sphinx examples at Zincirli, in those especially dated to the earlier phase of the site, contemporary with the lion sculptures that were found from the pit. They are most probably dated before the final arrangement of the inner gate of the citadel (Mazzoni, S., 1984: 269).

⁴¹ It is known that the King Panamuva II killed in a war during 733 B.C.

With the Aramaean control of the site, again the rustic appearance started to change to realistic.

A sphinx sculpture that was found around the vicinity of Zincirli, now displayed at Gaziantep Museum is most probably an example for the finished product of the ones from Yesemek. That sculpture at Gaziantep Museum however, could not be produced at Yesemek sculpture workshop, since the average height of the sphinx sculptures from Yesemek is not more than 1.42 m, whereas the sculpture at Gaziantep is almost 2.00 m. Except from that one at Gaziantep Museum, some other⁴² sphinx sculptures were found with lion sculptures from the inner gate of Zincirli. Those ones clearly the products of Yesemek quarry.

All these examples from Zincirli by showing Hittite traditional way of depiction (with almond shape eyes, locks of spiral curls are depicted hanging over the shoulders) looks similar to the examples that were dated to Empire period. However, main problem for these examples is that , they were also left unfinished and they were not placed.

Surprisingly a very similar sphinx sculptural example to those found at Yesemek and Zincirli, came from the temple at Aleppo.

As mentioned before, in 1996 the complete North wall of the Temple of Storm God at Aleppo was found. The inner entrance of the temple was decorated with orthostads and sphinx, lion portal sculptures. It is known from the excavations that the original Middle Bronze Age building was renovated during the Empire period with the additions of decorated orthostads and sculptures. This sphinx most probably added to building during this time span.

In addition to this sphinx sculpture, a protome type lion sculpture found in its secondary context in the temple. The sculpture looks similar to those from

⁴² In here I don't want to give specific number, since by a change when I visited the Louvre Museum I found a sphinx sculpture which is said to be came from Zincirli. Although I send mail to Louvre in order to learn when the Museum got this sculpture no one respond to my mail.

Yesemek. According to R. Duru, the lion from Aleppo might come from Yesemek or the quarry area of Sıkızlar in North Syria (Duru, R., 2011: 148).

As a result of these information's, it will be not wrong to assume that the sphinx and protome lion sculptures from Aleppo and those ones found from Zincirli (from the outer citadel) dated to the same time span.

The use of mountain god in art indicates a long iconographic tradition for the depiction of these gods. Generally the gesture of these gods reminds the "votive statues" from Tell Asmar which are dated to the 3rd millennium B.C. The hands of these statues were shown clap on the chest which is an attitude of a prayer. To understand the Hittite way of depiction of these gods, perhaps the first place to look is Yazlıkaya, Chamber A.

The walls of the chamber are decorated with the depiction of the procession of the gods and goddesses. The scene is started with the depiction of Sky God of Hattusha on two mountain gods. Just in front of him the Storm God Teshup is again depicted on top of anthropomorphic mountain gods. These mountain gods are named Nanni and Hazzi. In this scene they are depicted from the profile, shown bending forward so that the God Teshub could stand on their haunches. They are wearing high pointed tiara started from the temples which is adorned with single horn. At the back of the head single curl is depicted through to haunch which might be a pigtail. The arms which are bent from the elbow depicted on the chest.

The robes of the gods are decorated by scale decoration. On both sides of the robe, triangular pieces like thrones are depicted. These triangular pieces are sometimes depicted pointed and sometimes wavy; projecting out most probably to stress the attributes of the mountain god or simply to portray the outline of a mountain from the profile.

In addition to main panel, six of mountain gods are depicted among the male gods (No: 13 - 17). They are all depicted in the same way as seen for the main panel of the chamber. The only difference can be seen for the depiction of the hands, in which both fists are shown raised.

Another important relief from Yazılıkaya Chamber A is the relief of the king Tudhaliya IV. In this scene the king depicted stepping on two mountain gods. In that sense he is shown as deified. With the appearance of the mountains below the foot of the king, he clearly has sacred attribution.

Close to Beyşehir district, the so called Eflatunpınar Monument was found dated to the Hittite Empire period. With the recent observations the height of the monument reaches to seven meters with a small pool just in front of the monument. The main scene of the monument is placed under a pair of winged sun disk. A god on the left and a goddess on right were depicted seated while the bull and lion men figures surround each side of the main figure. Their hands are depicted raised up to carry the block above them.

From the excavations in 1996 more sculptures were found which the parts of the monument were. From these excavations five mountain god sculptures were found. They have tipped hats, hands are depicted on the chest and they have a scale decorated robe. Close to Beyşehir two other monuments were found, and among the Fasıllar Monument is believed to be used as part of the Eflatunpınar Monument. (Mellaart, J., 1962: 113) This Fasıllar Monument shows a god stepping on the head of a mountain god flanked with two lions. Both of these monuments are dated to the second half of 13th century B.C., probably to the reign of Tudhaliya IV (Bachmann, M., Özenir, S., 2004: 121-122).

With these examples we have a clear picture of the Empire periods artistic trends for the depiction of the mountain gods.

The mountain god theme is also appeared at the temple of Ain Dara from the back wall of the main hall. They are considered to be decorated the walls of the temple dated to 12th or 11th century building. In all reliefs mountain gods depicted in the same manner. They are shown frontally between two bull men, and the hands are shown raised up as if they are carrying something above them. The mountain gods are shown wearing a tipped miter with six horns on top of it. The faces are depicted bulgy with a big nose in the middle and the eyes are depicted in almond shape. They are all shown bearded. A wrap is

covering the upper part of the body leaving the arms open, while the robe of the gods are decorated by the scale decoration.

In this chapter, I mentioned specifically the sculpture types of lion, sphinx and mountain gods, since the examples from Yesemek are among these type of sculptures. Except from these examples however, another quarry area which also yield similar sculptures that were found from Yesemek, will be informative.

Sıkızlar workshop and quarry area was first discovered in 1966 by G. Tchalenko then surveyed by the Italian Archaeological expedition team in Syria who were working at Tell Mardikh - Ebla. (**Figure: 77**) (Mazzoni, S., 1984: 268). Like Yesemek, no ceramic fragments or tools for carving were found from the site which implies the fact that the area was chosen just to quarry and work on the basalt blocks. From the surveys three sphinx head, one lion figure and two plain but worked blocks were found (**Figures: 78, 79**). These sculptures from Sıkızlar have the same appearance with the ones from Yesemek, and this is why Mazzoni suggests a travelling workshop within the region producing sculptures according to the needs of the buyer (Mazzoni, S., 1984: 269).

Sphinx sculptures can be used as a chronological tool with their hair dresses. The appearance of two locks of spiral curls are depicted hanging over the shoulders and the knob in the middle which is most probably a Syria-Anatolian type of a variation of the frontal uraeus which has not a symbolic meaning in Syria-Anatolian art. (Mazzoni, S., 1984: 237) So the sphinx sculptures of Zincirli and Ain Dara are clearly dated to the earlier phases of 1st millennium B.C. Yet the appearance of mountain god reliefs at Ain Dara and Yesemek suggests the fact that these two sites might be dated even earlier than the 1st millennium B.C. the use of mountain god as a decorative figure disappeared with the 1st millennium B.C. from the repertoire of the art. (Mazzoni, S., 1984: 237)

On the basis of these information's Mazzoni (1984: 241) puts these two sculptures to the 11th even to the 12th century B.C. The reason for this that we

do not see any Aramaean or Assyrian artistic influences on these sculptures even they do show the continuity of the Late Bronze Age Hittite artistic traditions.

Although the stylistic investigations conclude as 12th or 11th century B.C.; the historical development of the region does show something else for the area. As mentioned over 250 different type of sculpture was found from Yesemek, so there must be a strong political power within the region. The problem however is that since so far we do not know such a settlement. The sculptures that were found from Zincirli even cannot solve this problem since they did not finished and put to their last location.

Every step in such type of works can be seen as the indicator of the socio-economic implication of the civilization since such works need a central authority (Heizer, R., 1966: 827). In Assyria and Egypt, the stones were quarried, shaped, transported and erected by the order of the Emperor. (In Egypt by the order of Pharaoh) Most often, the works done from the quarried stones has a religious or memorial purpose. In Egypt for example, the colossal statues of Amenhotep III and Ramses II (18th and 19th Dynasties) personifies themselves with the sun god. In the case of Assyria for example, the human headed colossal bull statues which were placed at the gates of the palace at Nimrud (ancient Kalhu) as supernatural protectors of the palace, do have the face of Ashurnasirpal II (883 - 859 B.C.).

In such an organization another important thing to consider is the question of labor. In general the types of labor might include the artisans or master craftsmen that might be associated to a ruler or a temple, other types are including deported populations or the prisoners of was used as slaves (Snell, C. D., 1997: 66-77).

In the case of using artisans or master craftsmen it is essential to remind that these were directly under the control of king and they might demanded from all over the Empire in where he was employed by the ruler or from the outside of the Empire.

During the Late Bronze Age sending of specialized workers was among the diplomatic relations between the “great” kings and between “great” and “small”

kings (Alexander, L, R., 1986: 18).⁴³ This sort of mechanism may be seen as a ceremonial exchange between the kings. From the achieves it is also understood that, an artisan was so valuable that he could travel only by the permission of the king (Sasson, J. M., 1968: 49). Even if the artisan was captured during a struggle time of the kingdom, then they could do an agreement for the recovery of the artisan. (Sasson, J. M., 1968: 49).⁴⁴ Once the artisan was sent on to mission, he was replaced by an equally statue artisan.

Deportation used as a punishment for the populations of a state who were rebelled against the conqueror of the city (Oded, B., 1979: 41). The use of deportations was a practice from the time of Hammurabi onwards. It was also a common practice among the Hittites, Egyptians and Assyrians.

The transportation of the large number of people from the conquered region in to the Hittite lands was adopted and used from the reign of Tudhaliya I onwards (Bryce , T., 1999: 236). The main reason for the transportation was to minimize the threat for the Hittite activities in the region. During the reign of Muwatalli, for example, the transported people were resettled to the buffer zones close to the land of Kaska. Like slaves, some of these transported people were used in the kings' service while the others assigned to the temple services (Bryce , T., 2004: 51.)

Then who was the authority behind the works at Yesemek and Sıkızlar quarries?

According to Bahadır Alkım, the Kingdom of Sam'al was the conductor of the works at Yesemek (Duru, R., 2004: 44). From the information of the historical background however, it is known that around 920 B.C, the site started to be controlled by the Aramaeans. Aramaean cultural influence on the site was seen especially seen during the 9th century. The Aramaean types of sculptures seen at

⁴³It is known from the cuneiform texts that Hattusili III asked to the Kassite king in Babylon to sent him "image makers" for his new "family house" and promise him to send the artist after the completion of his work.

⁴⁴ A treaty between Hittie and Hapalla is a good example for this. "*Fugitives who are free men shall not be extradited, but fugitives who are farmers, weavers, carpenters, leather-workers or craftsmen of any kind shall be extradited.*"

Zincirli however, are not seen at Yesemek. For this reason it is essential to look for another site that is dated to an earlier period than 10th century B.C., as the conductor of the work at Yesemek. Even if we accept the suggestion of Zincirli as the conductor, then according to Mazzoni, there must have been other cities that supported the work at Yesemek in addition to Zincirli since the site could not afford it alone.⁴⁵

In addition to this, there must be a huge number of people working at Yesemek. By using information from both Egypt and Assyria, a rough estimate of the total number of the people who worked at the site can be reached.

First, considering both the weight of the sculptures (varying from 500 kilograms to 15 tons) (Duru, R., 2004: 14) and the distance that they need to be transported, it is clear they surely were not carried over shoulders. If they were transported by using the sledges and by watering the road (if there was a road), in order to carry one sculpture that weighted 15 tons there had to be at least 15 people. On the other hand, if it is true that one person's pulling force was 2.96 tons, as claimed on a drawing in the tomb of Djehutihotep, then 15 tons could have been carried by 5 or 6 people. If the pulling force of a man was not equally divided among the workers, however, (some might pull the block from the front, some will push the block and some will hold the ropes to ensure the position of the sculpture on the sledges) then just by simple calculation ($172 \times 15 / 58$) we can conclude that 44 men were needed to pull a 15-ton (Duru, R., 2004: 14) sculpture at Yesemek. Of course the number would increase if a sledge were not used.

If we accept that the lion sculptures in "Type 1" category weigh around 15 tons, then to carry 6 of them that have been found so far, at least 90 people were needed (assuming each person could carry 1 ton). If we accepted the representation on the tomb of Djehutihotep that was referred to earlier, it would have taken 264. Although it is very difficult to estimate the number of people

⁴⁵ Personal conversation with Prof. Mazzoni.

required for transportation due to lack of exact data on the weight of the sculptures, it is clear that a huge number of people worked at Yesemek, including the people that were responsible for quarrying or for sculpturing.

On the basis of these information's it is possible to create a theory that the works at the site being controlled by another power dated to an earlier period.

After the reign of Tudhaliya IV struggles started landing Hittite land. Although Suppiluliuma II tried to restore the power, he could not prevent the Empire's final collapse. With all these troubles within the Empire, to open a quarry in a strategically important area could not be achieved at that time. According to Mazzoni, the recovery of cities after the political crises in the region have taken at least 50 years since the local players were powerful when Tiglath- Pileser I (1114 - 1076) led a campaign to the area (Mazzoni, S., 2000: 32). This recovery was not a sudden process, and during this time, local powers could not have provided the level of economic and political might that was required by the magnitude of operation at Yesemek.

An alternative explanation might be that Yesemek was dated even earlier than the 12th century B.C., to a time before Tudhaliya IV, when there was more or less political unity among the Empire.

We cannot say absolute date of Yesemek or Sıkızlar quarry areas. Nevertheless it is clear that the sculptures from these quarry areas clearly show Hittite tradition and this indicates the fact that, these sculptures from the sites dated to a period before the Aramaean invasion to the region which means before the 10th century B.C. The stylistic evidences indicate that to put these quarries to 12th century B.C., to the beginnings of the Early Iron Late Bronze Age.

CHAPTER:IV CONCLUSION

This study of Yesemek quarry and sculpture workshop is concentrated mainly on the function and the date of the site, since our knowledge of Late Bronze Age through Early Iron Age has been significantly modified through recent findings.

This thesis offers a new chronological and cultural setting for the Yesemek quarry and sculpture workshop with the objective to contribute to our understanding of aspects of Southeastern Turkey and North Syria in the crucial transitional period between the Late Bronze Age and the Iron Age.

Only tool for suggesting a date for the work at the site is a study of the different type of sculptures from the sites which are mentioned by B. Alkim.⁴⁶ It is suggested by the excavator of the site that some of the lion and sphinx sculptures of Yesemek were transported to Zincirli, Sakçagözü, Tell Atchana and Tell Tayinat (Alkim, B., 1975: 120). The comparative study of these sculptures and the ones from Yesemek however does not support this theory: Except for the lion sculpture from Tell Atchana, most of the examples from these sites are reflecting mainly the Aramean and Assyrian iconographic features. In other words, most of the sculptures are dated from the 10th century through to the 8th century B.C.

In terms of iconographic features, the unfinished sculptures from Yesemek are different from those examples by showing similarities with Hittite art. The dating of the quarry and workshop area to the second millennium B.C. is also supported by the mountain god reliefs that were found at the site. Although the mountain god relief from Aleppo is dated to the first millennium on the basis of the other reliefs from the site, so far it is accepted that the iconography of the mountain god figures are belonging to Bronze Age cultures.

The suggestion of a date earlier than 10th century B.C., which is put forth on the basis of the iconographic study, is also supported by the finds from the quarry site of

⁴⁶ The majority of finds from the site include lion, sphinx, and mountain god reliefs.

Sıkızlar in North Syria. The absence of the finds including pottery and tools from both quarry sites indicates that both sites were used only as quarries and sculpture workshops rather than residential areas. The finds from the Sıkızlar site include three sphinx sculptures and one lion sculpture in standing position. All four examples show close similarities with the examples from Yesemek. Stefania Mazzoni explains this similarity as being the products of a single mobile sculpturing school in North Syria (Mazzoni, S.,1987: 260). This situation also supports the suggestion that these two quarries are dated almost to the same period (Mazzoni, S., 1984:340). The presence of unfinished sculptures at Yesemek and Sıkızlar also indicates that the works at the sites were interrupted for some reason. According to Mazzoni (Mazzoni, S., 1984: 341) the reason might be the campaigns of Tiglath- Pilaser I (1113 - 1073 B.C.). Lastly, the works at both quarries must have been short lived, since it is observed that there is just a single style for the depictions of the sculptures. Dating the Yesemek site solely based on our limited knowledge of the Sıkızlar quarry and workshop area would, however, be inadequate.

In order to suggest a date for these quarries and sculpture areas, according to Mazzoni, one might have to look at the decorations at the temple complex of Ain Dara, which might be more or less dated to the same period. The date of this complex, however, is still a matter of a question. According to some the complex is dated to the Hittite period, while others claim it is dated to “Late Hittite” period shortly after the collapse of the Hittite Empire around 1200 B.C. (Assaf, A. A.,1990: 39 ,41 ; Zimansky, P., Stone, E. C.,1999: 1,7).

Even though, both Sıkızlar and the temple complex at Ain Dara are not very informative in determining the exact date of Yesemek, both point to that Yesemek sculptures can not be dated later than the 12th century B.C.

The archaeological research at Zincirli did not add much to our knowledge of the early history of the site before the Aramean settlement. The presence of the huge number of Aramean-type sculptures at the site suggests that the site might have grown economically during the 10th century after Arameans took the city in 920 B.C. (Winter, I., 1973: 154).

Three pairs of lion sculptures in standing position found from a pit at the “E Gate” in Zincirli. It is known that the gate was already existed during the reign of Kilamuva, and it was decorated with lion sculptures during the end of 9th century B.C. (840 B.C.) (Frankfort, H., 1995: 287). Among the sculptures only one pair is stylistically looking earlier than the others, which is now displayed in front of the İstanbul Museum. Other than this pair, two protome lion sculptures in standing position are not very helpful to give a date for these early examples (Duru, R., 2004: 46, footnote:29)

Three sphinx sculptures found in Zincirli show similarities with the ones found at Yesemek. The context of these sculptures is however, not known. Other sphinx examples from the site like the lions sculptures show Aramean artistic conventions.

We do not have enough information on the early periods of Zincirli to support the idea of Zincirli being the conductor of the works at Yesemek. In order to control work at Yesemek, the conductor had to have a powerful economy. To exhibit this point, (assuming that the theory of transportation of Yesemek sculptures to other sites of the day is correct, for demonstration purposes) consider that in order to carry the heaviest (15 tons) sculptures from the site any where from a minimum of 44 people to 264 people must have worked. This means each of these unskilled workers, as well as the skilled workers who produced the sculptures had to be paid, even the work at the site might be seasonal.

The thesis offers another response for the question of the conductor of the Yesemek quarry and workshop based on the iconographic similarities between Yesemek sculptures and to those dated to the Hittite Empire period. Although there are also some differences between these two sets of sculptures, these could be seen simply as a variation in art, due to the closeness of the site to North Syria. In other words, the location of Yesemek in the heartland of the Hurrian culture might be the reason for the differences in the art. After the conquest of the Hurrian sites in North Syria by Suppiluliuma I, both Hurrian social and cultural elements penetrated to the Hittite world, and this influence is seen especially during the reign of Hattusili III, with his Hurrian wife Pudu-Hepa.

As mentioned earlier, type of work carried out at Yesemek required a highly organized authority that strong both economically and politically. After the reign of Tudhaliya IV, the struggle within the Hittite land started, and it continued through the collapse of the Empire during the reign of Suppiluliuma II. The thesis offers the suggestion that the Yesemek stone quarry and sculptural workshop was operated under the Hittite control, and was dated to the reign of Suppiluliuma II.

The function of the sculptures from Yesemek is another matter. It is theorized that the sculptures were transported to various other sites. Among the hypothesized transport sites, however, only Zincirli has sculptures similar to Yesemek examples, and the context of these sculptures is a matter of dispute. The presence of these sculptures in Zincirli cannot, however, be used as proof for the transportation idea. There are basalt outcrop sites from Fevzipaşa through Kırıkhan, which are closer to proposed transportation sites from Yesemek, than Yesemek itself. So far no detailed research has been done either on the quality of these basalt outcrops, or on the possibility of more quarry sites in the region. In addition, available information on the distance of these proposed transportation sites to Yesemek, as well as on possible transportation techniques, the suggestion of transportation of the Yesemek sculptures sounds controversial. The stylistically similar features of both Yesemek and Zincirli examples might indicate a regional fashion for the sculptures rather than being the products of same workshop area.

This study also offers a new perspective to the function of the Yesemek sculptures:

In the Hittite religion, as was true for most of the ancient Near Eastern civilizations, nature was viewed as sacred. The mountains were used as open-air temples for the gods, while rivers were used for purification to reach the gods.

Yesemek, having both of these natural components of the religion might be a cult place, which was built by the Hittite Empire to show their presence at the region and to establish unity among the people. The sculptures at the site might have been intended to be used to build a monumental open-air sanctuary to the gods of Hattians and Hurrians. The presence of mountain god reliefs at Yesemek, which were most

probably intended to be used as the lower part of a monument like seen at Eflatunpınar, supports this theory. The second option is to build a temple as seen at Ain Dara and Aleppo.

Future researches at the Islahiye region will help to reconstruct the history of the sites within the area, and hopefully will yield precise answers to the questions, to which this thesis offers possible answers.

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Figure: 1

A view from the hillside of Karatepe through to the valley.

(Photo by: Ben C. Coochson)



Figure: 2

A view of “Yesemek Höyük”

(Photo by: Murat Akar)



Figure: 3

General view of Yesemek with Karatepe at the back.

(Photo by: Murat Akar)



Figure: 4

Reused sculptures on the walls of houses at yesemek village

(Photo by: Ben C. Cockson)



Figure: 5

The quarry area at the top of the Karatepe Hill

(Photo by: Ben C. Cockson)



Figure: 6

The fallen angels of the basalt blocks on the Karatepe Hill

(Photo by: Ben C. Cockson)



Figure: 7

The quarry area on the Southeast of the Karatepe Hill

(Photo by: Ben C. Cockson)



Figure: 8

Gate Lion

(Photo by: Murat Akar)



Figure : 9

Gate Lion

(Photo by: Murat Akar)



Figure: 10

A detail of the face of the Gate Lion

(Photo by: Murat Akar)



Figure: 11

Protome Lion

(Photo by: Ben C. Cockson)



Figure: 12

Another Protome Lion

(Photo by: Ben C. Cockson)



Figure: 13

Seated Lion

(Photo by: Ben C. Cockson)



Figure: 14

Seated Lion

(Photo by: Ben C. Cockson)



Figure: 15

Protome Lion with thick mane

(Photo by: Ben C. Cockson)

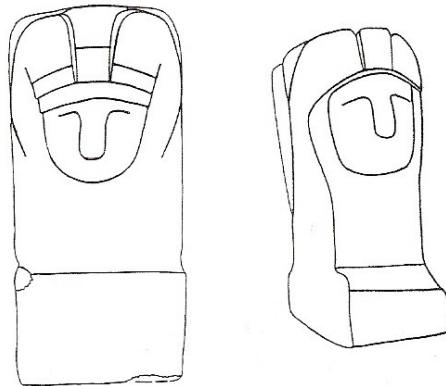


Figure: 16

The sphinx from Yesemek. According to Alkam this example is belonging to the “Type 1” so called Gently shaped sphinx sculptures.

(Duru. R., 2004: Fig. 7 on p. 25)

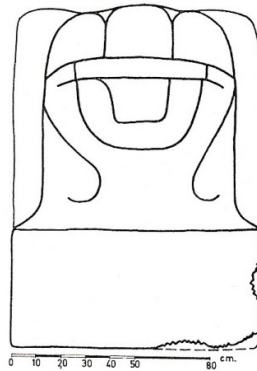


Figure: 17

The sphinx is from Yesemek. According to Alkim this example is belonging to the “Type 2” so called Sharp Profile Style sphinx sculptures.

(Duru. R., 2004: Fig.8 on p. 26)

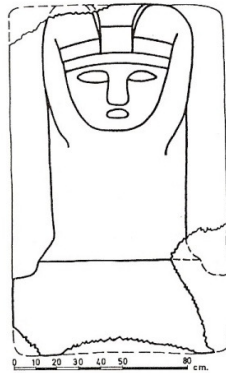


Figure: 18

The sphinx from Yesemek. According to Alkim this examples are belonging to the “Type 3” so called Protome Sphinx with engraved spiral shaped ringlets

(Duru. R., 2004: Fig. 9 on p. 27)

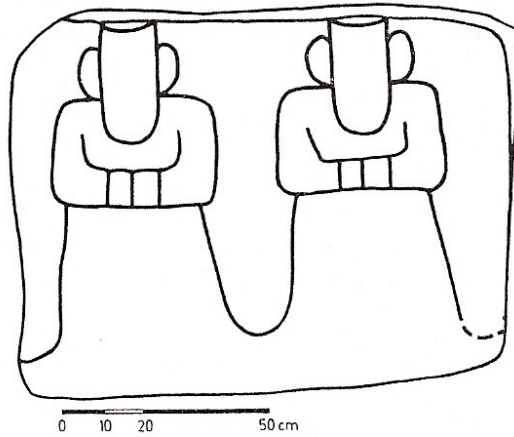


Figure: 19

Mountain Gods Type 1.

(Duru. R., 2004: Fig. 11 on p. 28)

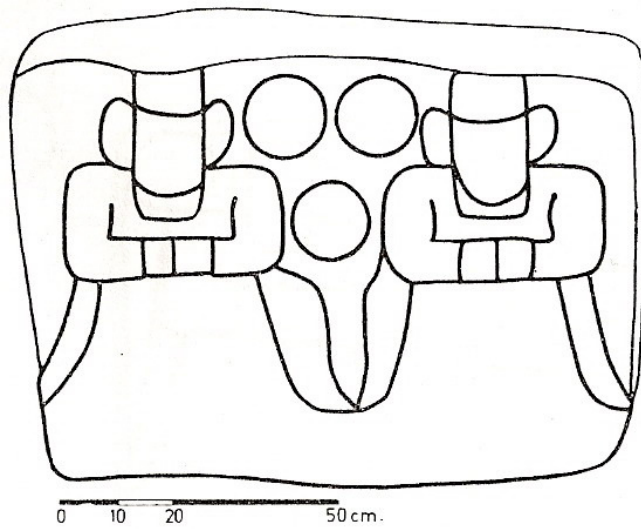


Figure: 20

Mountain Gods Type 2.

(Duru. R., 2004: Fig. 12 on p. 29)

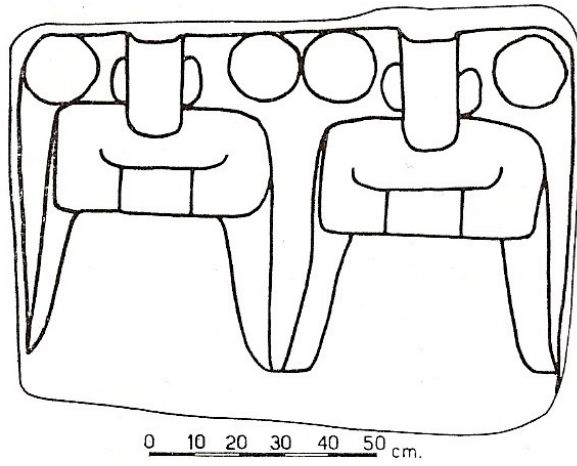


Figure: 21

Mountain Gods Type 2

(Duru. R., 2004: Fig.12 on p. 29)

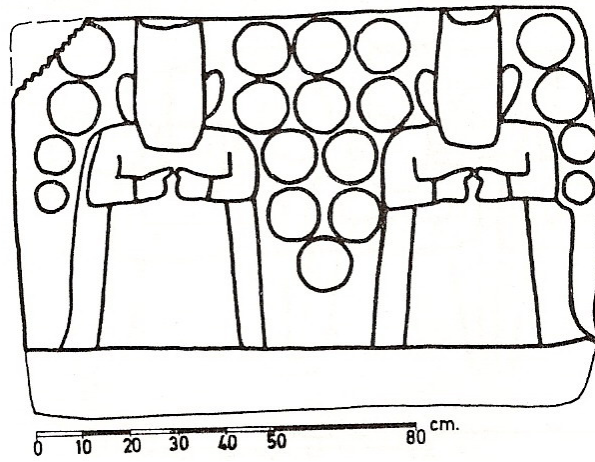


Figure: 22

Mountain Gods with nineteen disks

(Duru. R., 2004:Fig. 12 on p. 29)

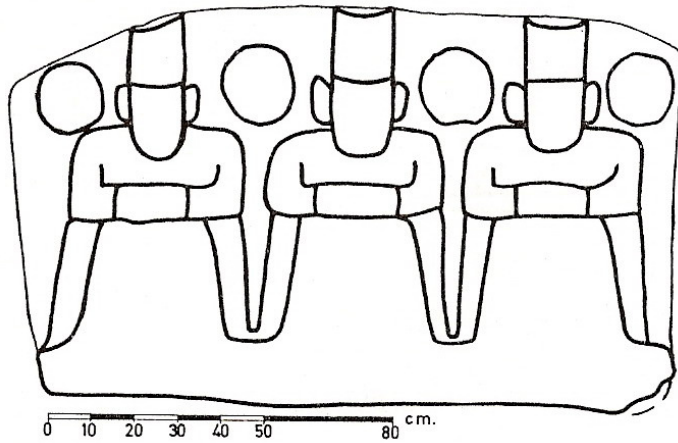


Figure: 23

Mountain Gods Type 3

(Duru. R., 2004:Fig. 13 on p. 30)



Figure :24

Chariot Scene

(Photo by: Ben C. Coockson)



Figure: 25

Composite Creature

(Photo by: Ben C. Cooxson)

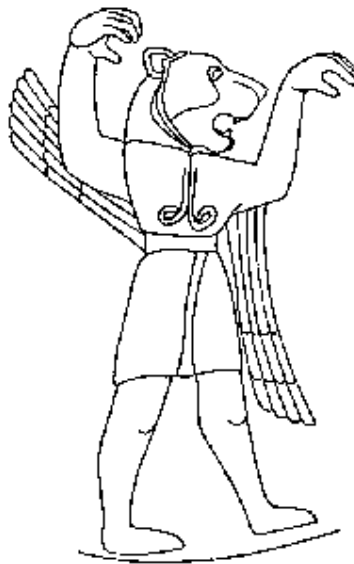


Figure: 26

Guardian Lion/ Yazılıkaya Chamber B

(Frankford, H., 1995: Fig. 263 on p. 228)



Figure: 27

Unidentified Relief

(Duru. R., 2004: Palate 42:2 on p.152)



Figure: 28

Cylindrical Object

(Duru. R., 2004: Plate 43:1 on p.153)



Figure: 29

Piece of a Column (?)

(Duru. R., 2004: Palte43:2 on p.153)



Figure: 30

Column Base

(Photo by: Ben C. Cockson)



Figure: 31

Human Torso

(Duru. R., 2004: Palte 46:1 on p. 156)



Figure : 32

Stamp Seal

(Duru. R., 2004: Plate 47:1 on p. 157)

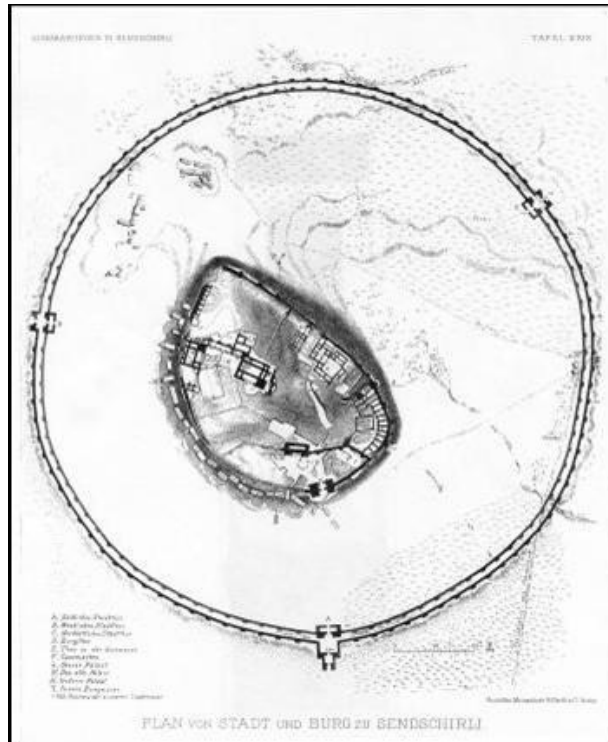


Figure: 33

The city plan of Zincirli

http://ochre.lib.uchicago.edu/zincirli/index_files/Page266.htm



Figure: 34

The stele of Esarhaddon

http://ochre.lib.uchicago.edu/zincirli/index_files/Page266.htm



Figure: 35

The mortuary stele of Katumuwa

(http://ochre.lib.uchicago.edu/zincirli/index_files/Page473.htm#Kuttamuwa_stele_discussion)

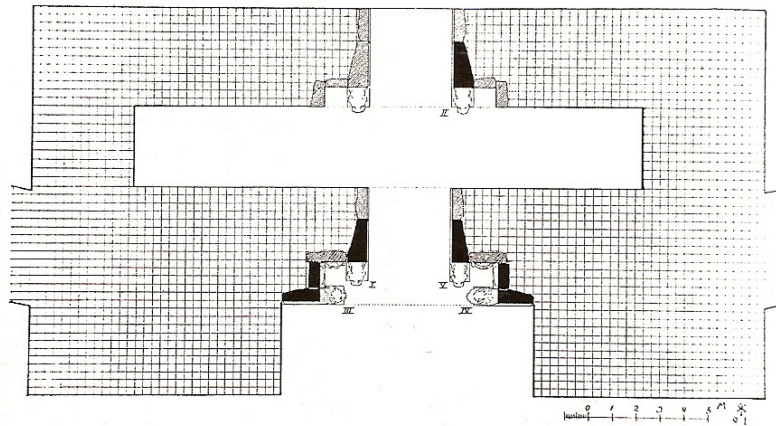


Figure: 36

The Southern Gate of the citadel at Zincirli.

(Duru, R., 2004: Plate 51:2 on p. 161)



Figure: 37

The reliefs from the Southern Gate of the citadel at Zincirli

(Mazzoni, S., 1997: Fig. 1 on p. 319)



Figure: 38

The lion sculptures found close to the Southern Gate at Zincirli.

(Wartke, R. B, 2005: Fig. 34a on p. 32)



Figure: 39

The lion sculpture from the excavation area at Zincirli

(http://ochre.lib.uchicago.edu/zincirli/index_files/Page473.htm#Kuttamuwa_stele_discussion)

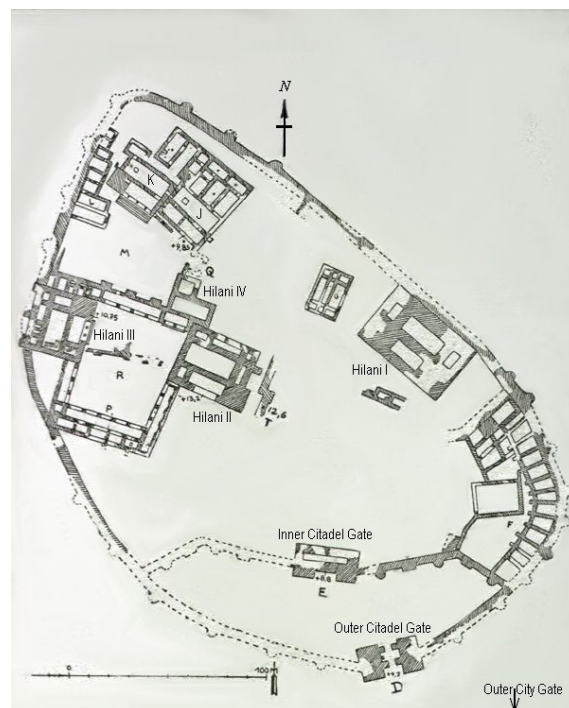


Figure: 40

The plan of the citadel of Zincirli

(Frankford, H., 1995: Fig. 334 on p. 286)



Figure: 41

The three column bases from building K.

(Wartke, R. B., 2005: Fig. 40 on p. 38)



Figure: 42

Column Bases in shape of Sphinx found from Hilani III and Hilani IV

(Wartke, R. B., 2005: Fig. 30 on p.30)

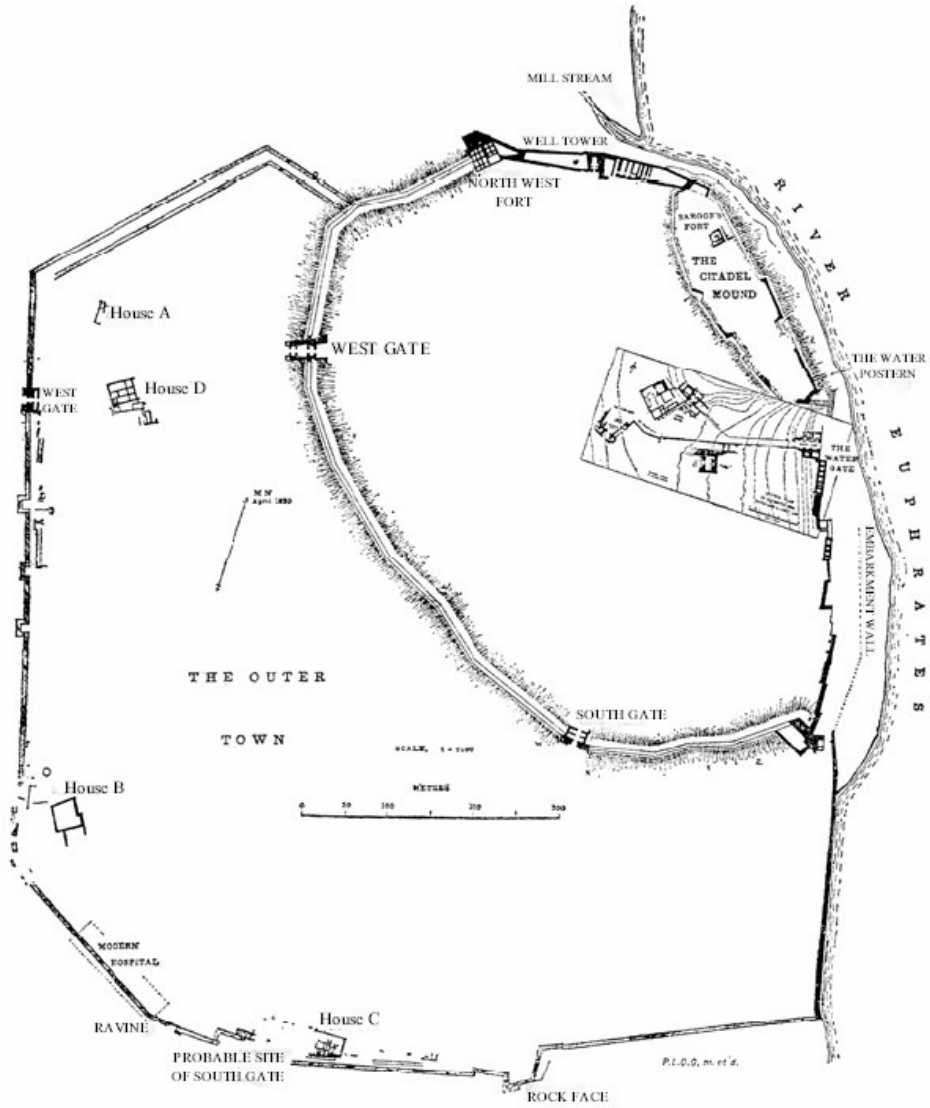


Figure: 43

The plan of Carchemish.

<http://www.hittitemonuments.com/karkamis/kargamis00.jpg>

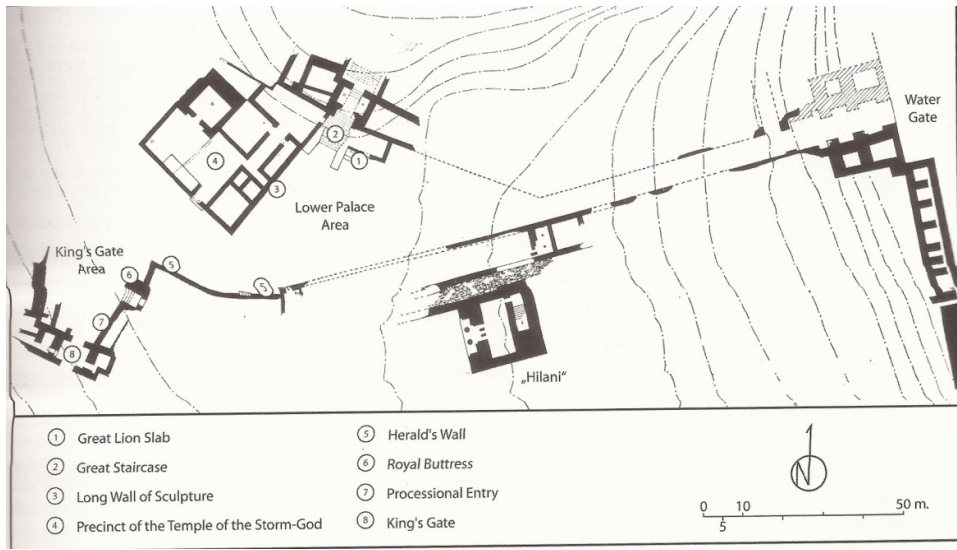


Figure: 44

The plan of the citadel mound
 (Gilibert, A., 2011: Fig. 4 on p. 21)



Figure: 45

Picture from the excavation of the Water Gate.

<http://www.arthistory.upenn.edu/spr03/422/April10/294.JPG>

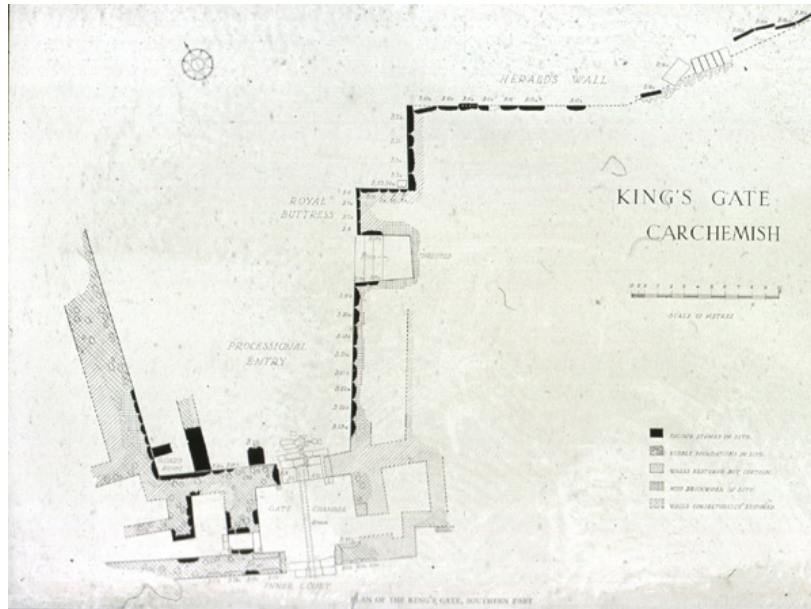


Figure: 46

The Plan of Carchemish from Herald's Wall to Processional Entry.

(Woolley, C.L., Barnett, D.R., 1952: Plate 41a on p. 162)



Figure:47

Picture from the excavations of Herald's Wall.

(Woolley, C.L., Barnett, D.R., 1952: Plate 42a on p. 163)



Figure: 48

The inscription of Katuwas.

(Darga, M., 1969: Fig 253 on p.245)

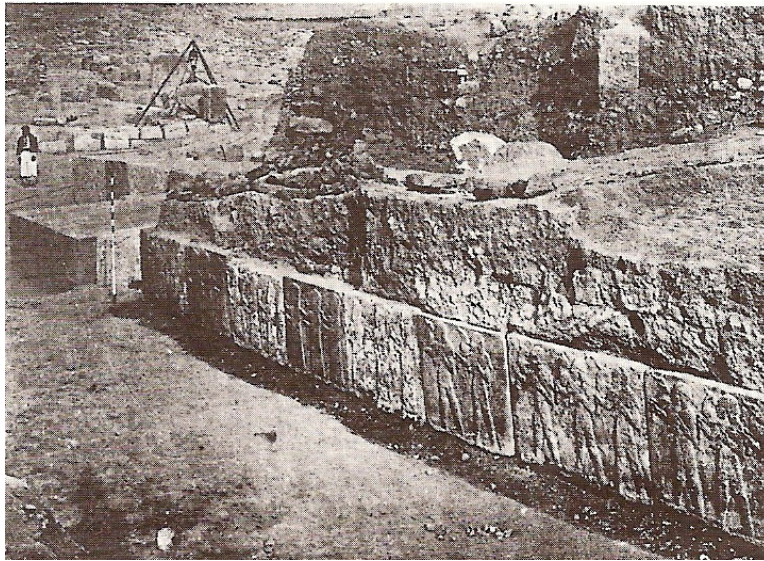


Figure: 49

Picture of the King's Gate.

(Woolley, C.L., Barnett, D.R., 1952: Plate B.9 on p. 219)



Figure: 50

The Processional Entry.

(Woolley, C.L., Barnett, D.R., 1952: Plate 47a on p. 169)

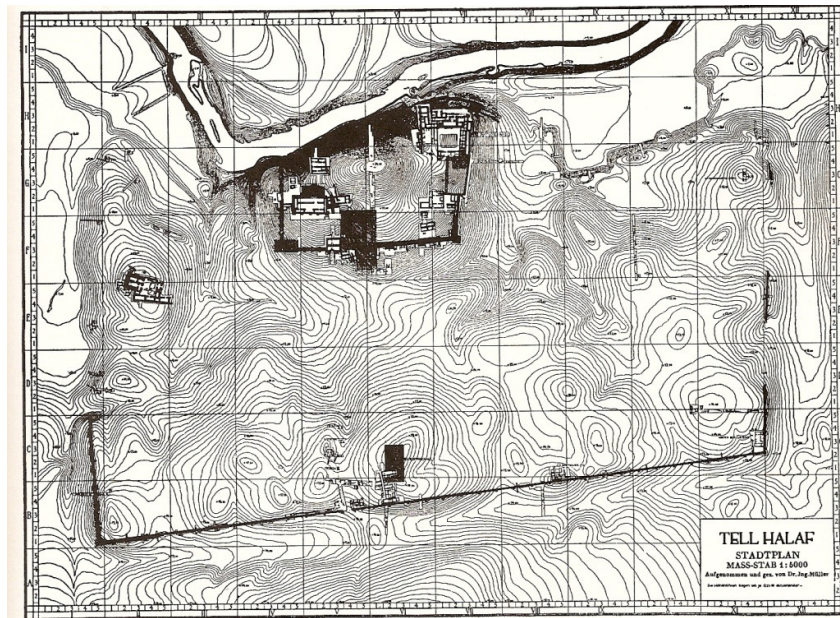


Figure: 51

The Plan of Tell Halaf.

(Naumann, R., 1998: Fig. 300 on p. 242)

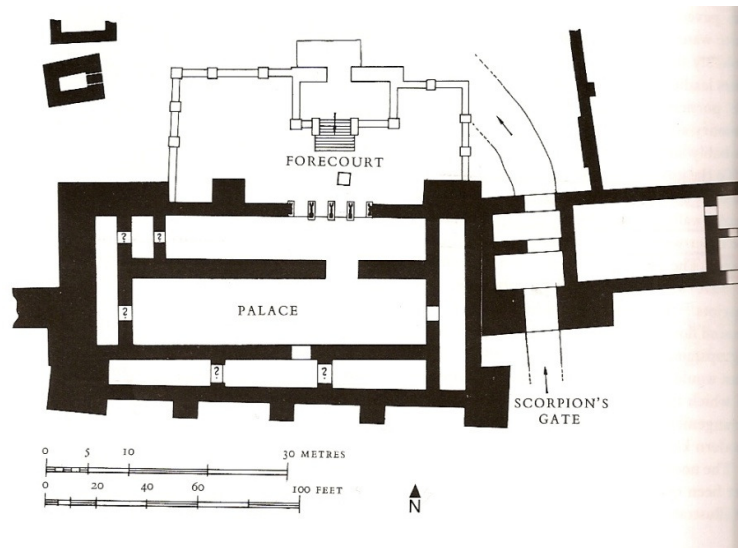


Figure: 52

The Plan of "Temple-Palace".

(Frankfort, H., 1995: Fig. 337 on p. 228)

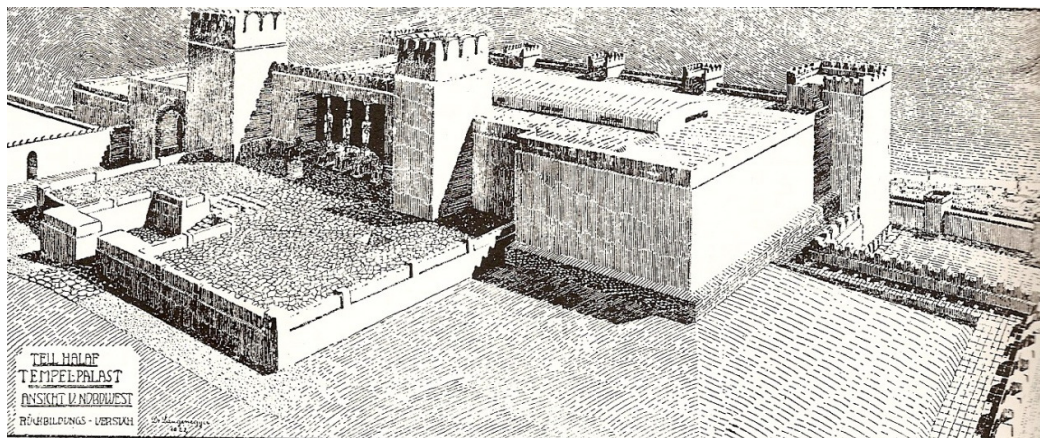


Figure: 53

The "Temple-Palace" at Tell Halaf.

(Naumann, R., 1998: Fig. 547 on p. 422)

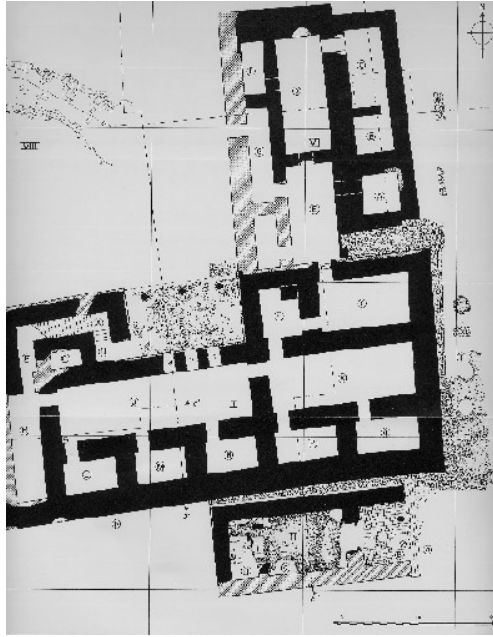


Figure: 54

The plan of the palace and the temple at Tell Ta'yinat

(Naumann, R., 1998: 287)



Figure: 55

The column base found from the palace at Tell Ta'yinat.

(Frankfort, H., 1995: Fig. 336 on p. 287)



*Portique d'entrée du temple . Base de colonne.
Photo : Handout / NPCNSPICS*

Figure: 56

The column base in the shape of lion.

<http://www.archeolog-home.com/pages/content/tell-tayinat-turquie-un-temple-du-viiiie-siecle-av-jc.html>



Figure:57

Tell Ta'yinat Inscription 1

(Hawkins. J.D., 2000: 167)

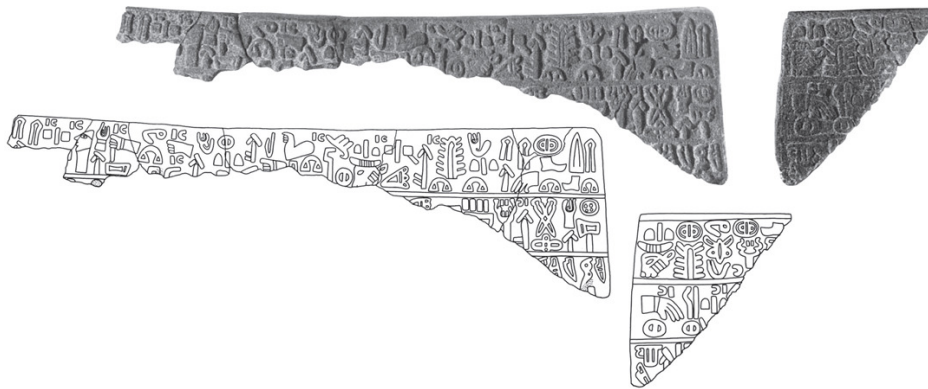


Figure:58

Tell Ta'yinat Inscription 2

(Hawkins. J.D., 2000: 168)

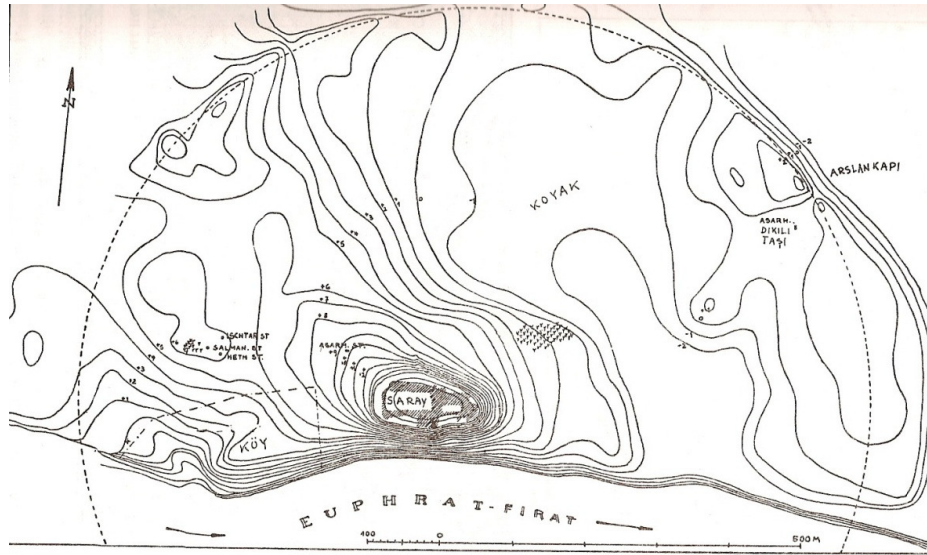


Figure: 59

The city plan of Tell Ahmar.

(Naumann, R., 1998: Fig. 299 on p. 241)

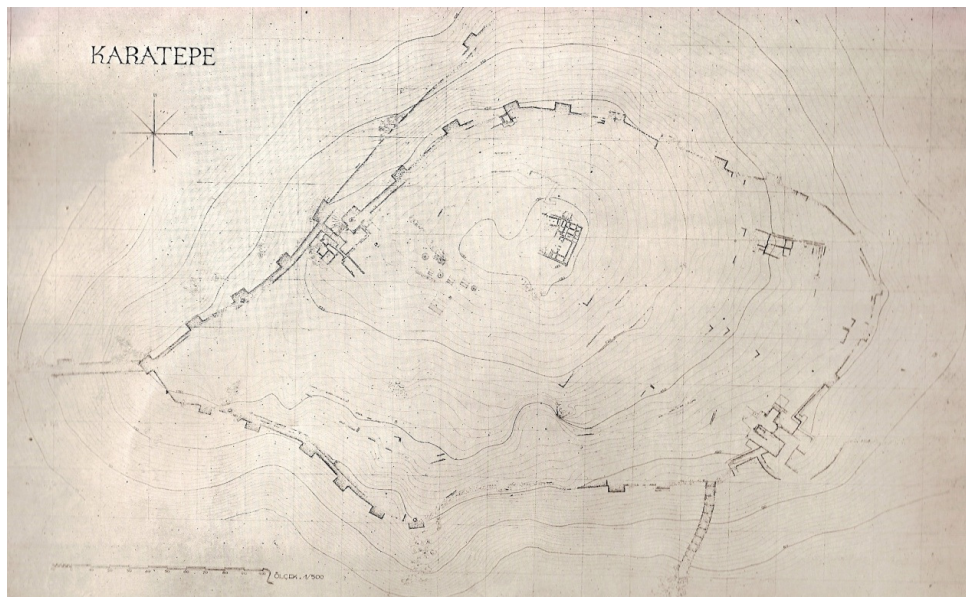


Figure: 60

The city plan of Karatepe.

(Bossert, H., Alkım, B., Çambel, H., Ongunsu, N., 1950: Fig. 176 on p. XXXV)



Figure: 61

The reliefs and the inscription from Karatepe

(Bossert, H., Alkim, B., Çambel, H., Ongunsu, N., 1950: Fig. 70 on p. XIV)



Figure: 62

Reliefs from the site

(Bossert, H., Alkim, B., Çambel, H., Ongunsu, N., 1950: Fig. 71 on p. XIV)

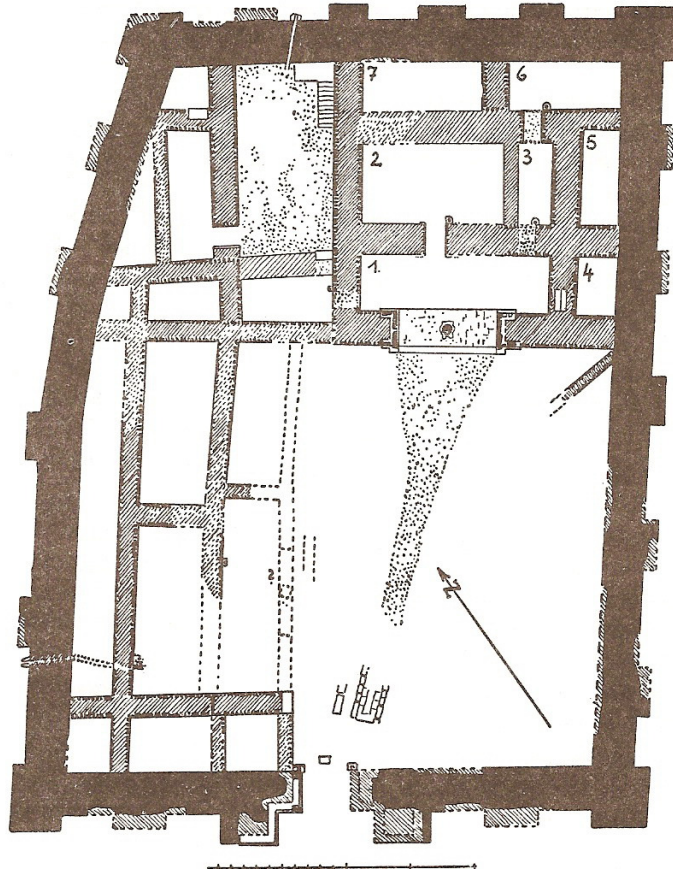


Figure: 63

The plan of the palace at Sakçagözü.

(Naumann, R., 1998: Fig. 332 on p. 270)



Figure:64

The picture of Ain Dara.

<http://www.flickr.com/photos/thearmaturapress/3430542985/>

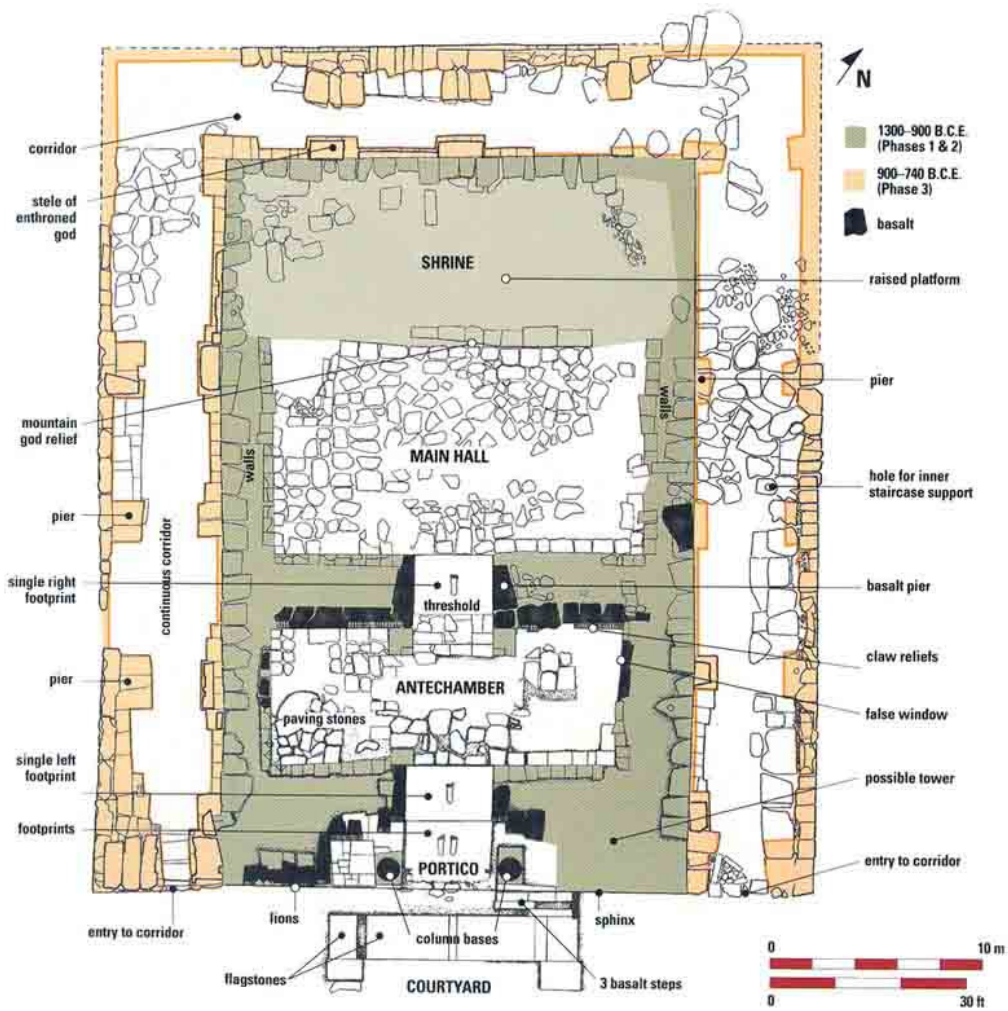


Figure:65

The plan of the temple at Ain Dara.

<http://amateurscriptorians.blogspot.com/2009/06/language-of-symbolism-continued.html>



Figure: 66

A view of the temple

<http://members.bib-arch.org/publication.asp?PubID=BSBA&Volume=26&Issue=3&ArticleID=1>



Figure: 67

The Mountain God reliefs from Aleppo



Figure: 68

A view of temple at Aleppo

(Kohlmeyer, K., 2009: 191)



Figure: 69

A view from the temple at Aleppo

(Kohlmeyer, K., 2009: 196)



Figure: 70

Sphinx Gate at Alaca Höyük

<http://www.flickr.com/photos/9578930@N08/page54/>

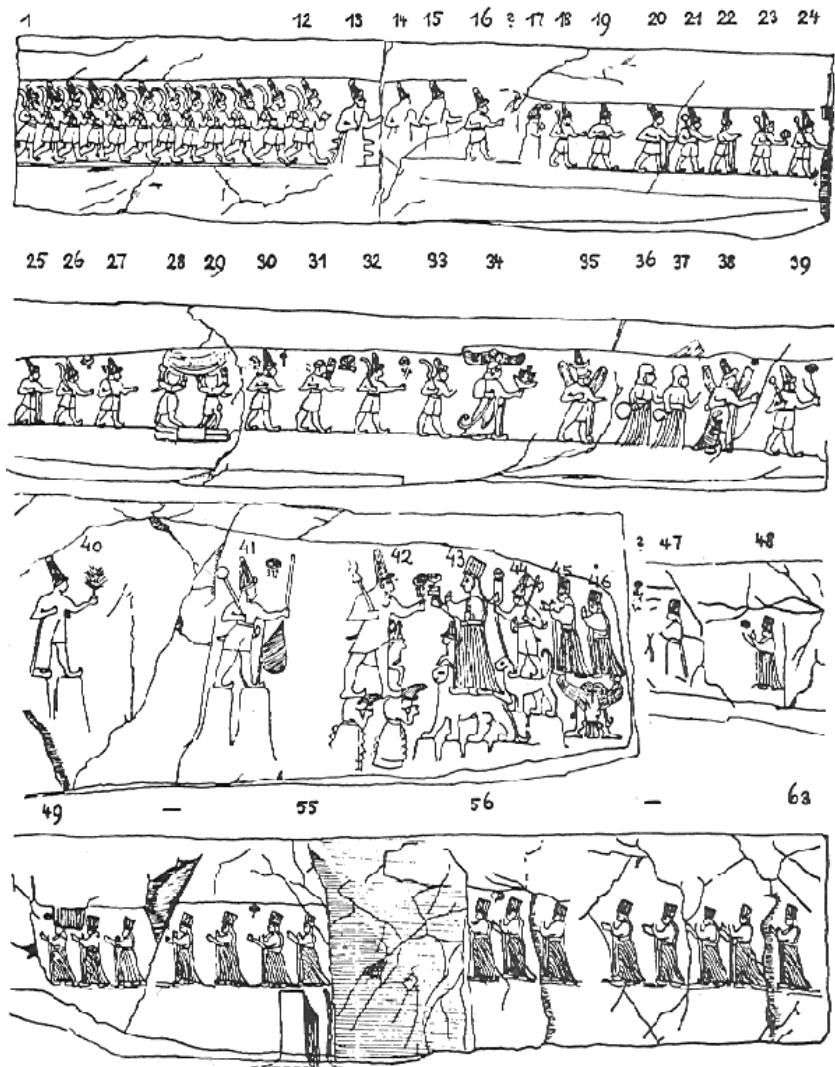


Figure: 71

Main Scene. of Yazılıkaya

(Akurgal, E., 1995: Fig. 414 on p. 451)



Figure: 72

Main scene from Yazılıkaya

(Akurgal, E., 1995: Fig. 420 on p. 454)



Figure: 73

A picture of a “huwasi stone”

(Darga, M., 1969)



Figure: 74

Eflatun pınar Monument near Beyşehir

<http://www.google.com.tr/imgres?q=eflatun%C4%B1nar&num>



Figure: 75

Yalburt near Konya

<http://www.hittitemonuments.com/yalburt/yalburt01.jpg>

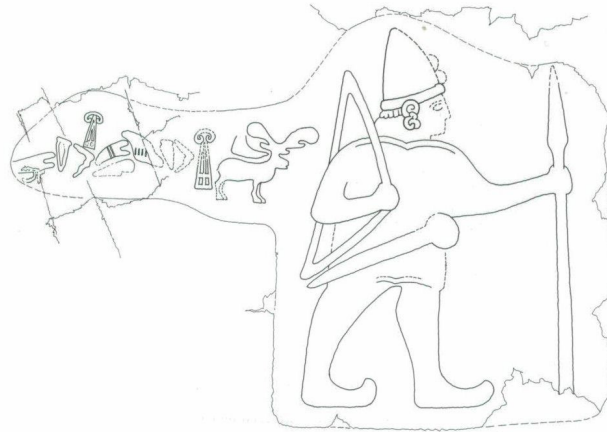


Figure: 76

The rock monument of Kurunta at Hatip

<http://www.hittitemonuments.com/hatip/hatip05.jpg>

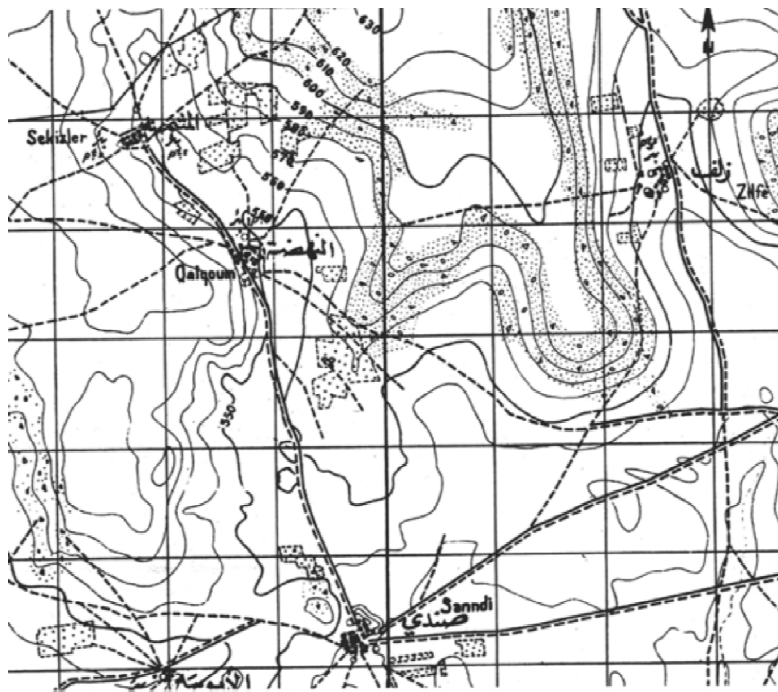
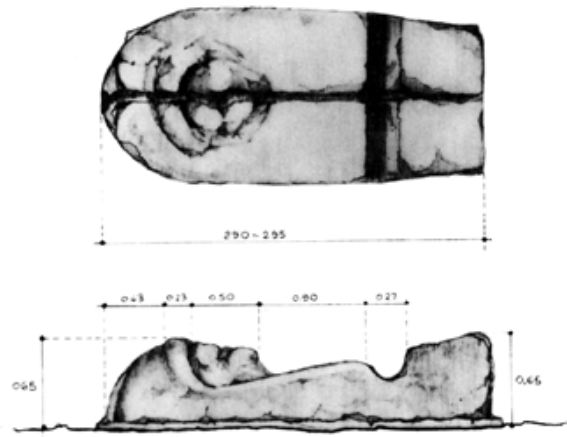


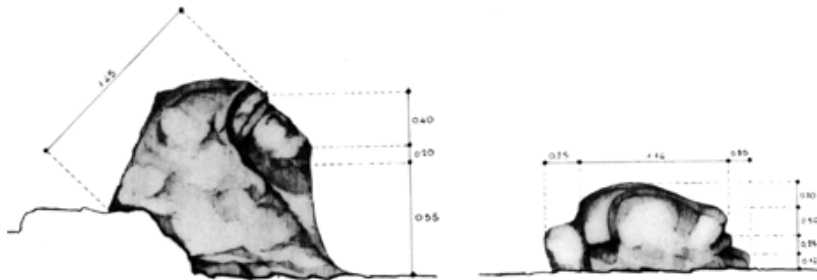
Figure:77

The map of the Sıkızlar quarry area

(Mazzoni.S., 1984: Plate I)



1-2 - Sıkızlar 1



3 - Sıkızlar 2

4 - Sıkızlar 3

Figure: 78

The sphinx sculpture from Sıkızlar

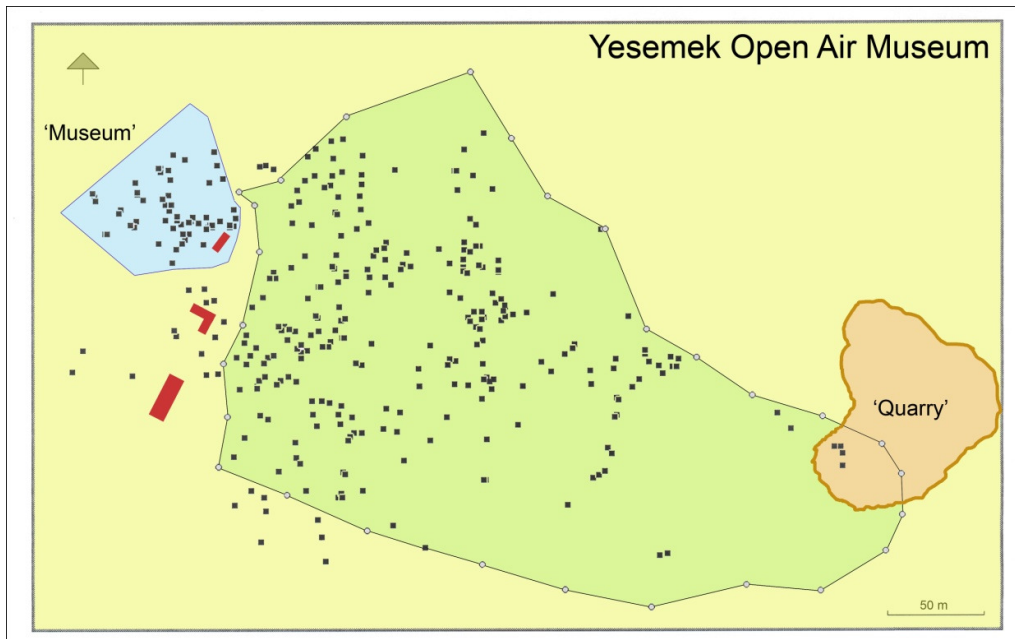
(Mazzoni.S., 1984: Plate III)



Figure: 79

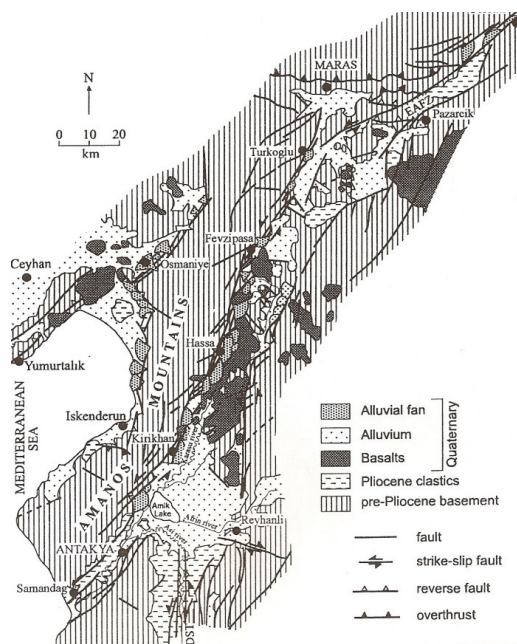
Sphinx sculpture from Sıkızlar

(Duru, R., 2011: Fig:6 on p. 153)



Map: 1

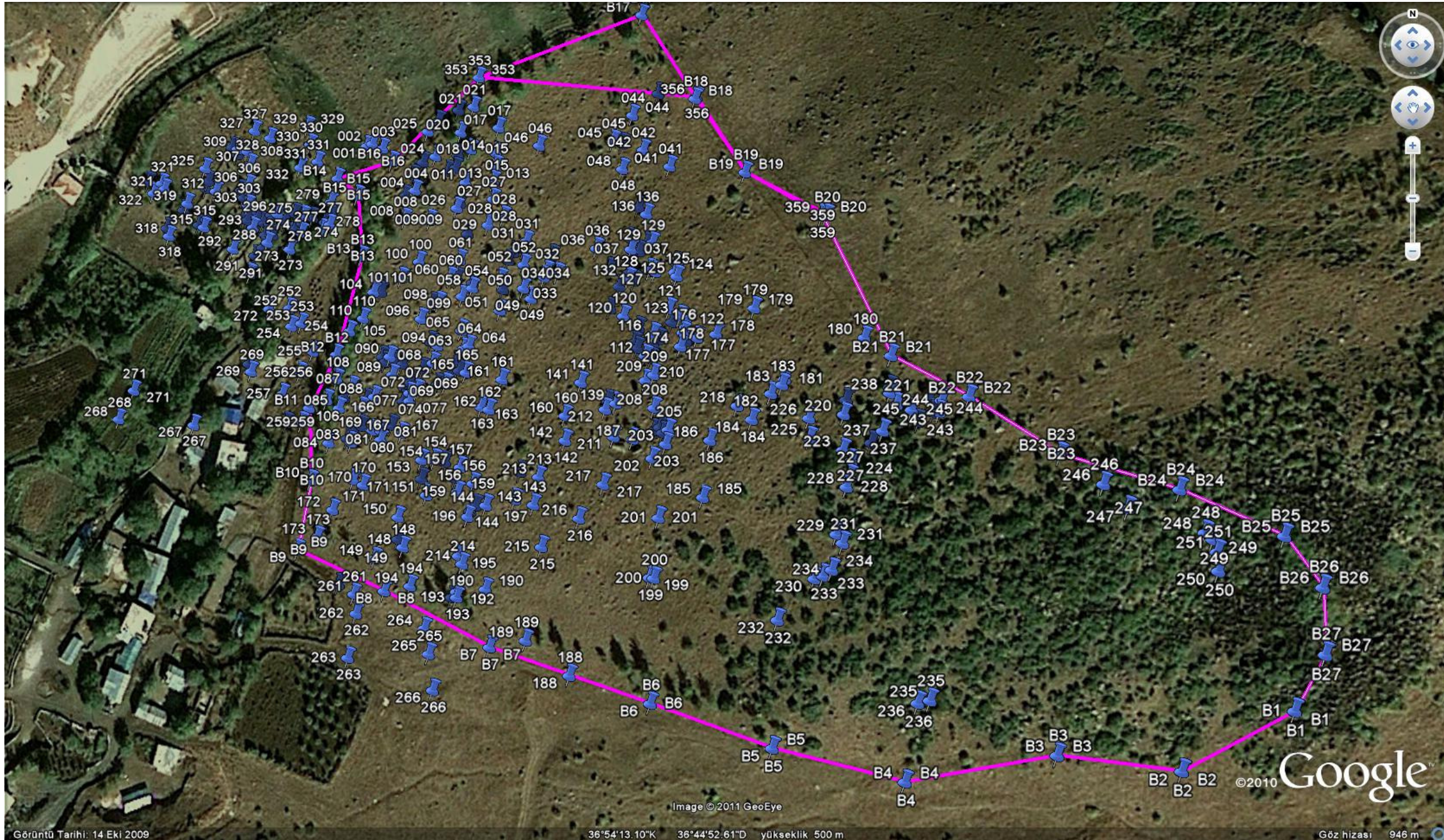
The general map of the sculptures from Yesemek



Map: 2

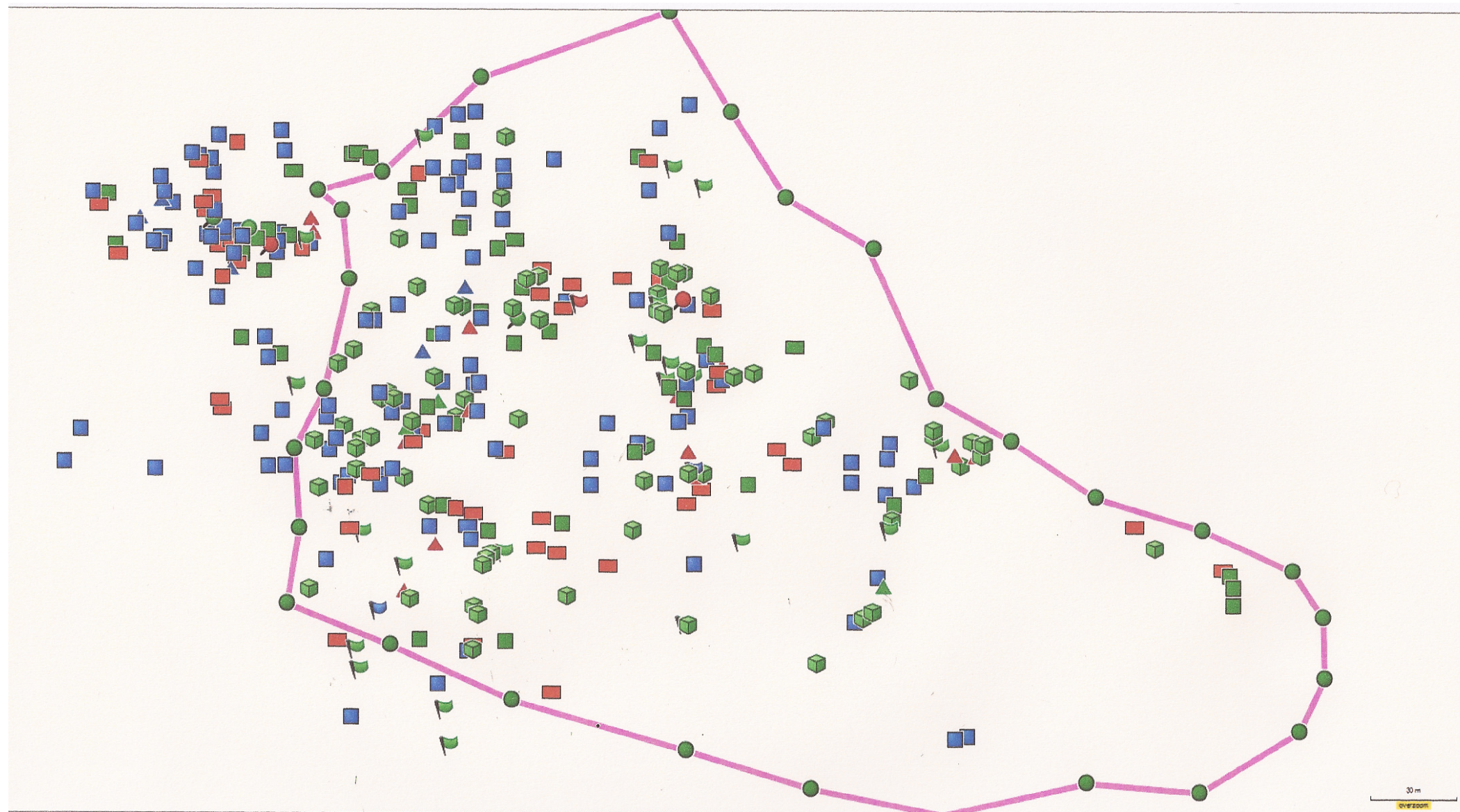
Regional geological map of Karasu Rift and its vicinity.













(Rojay, B; Heimann, A; Toprak, V. 2001)



MAP: 3

DISTRIBUTION OF SCULPTURES ON GOOGLE MAP

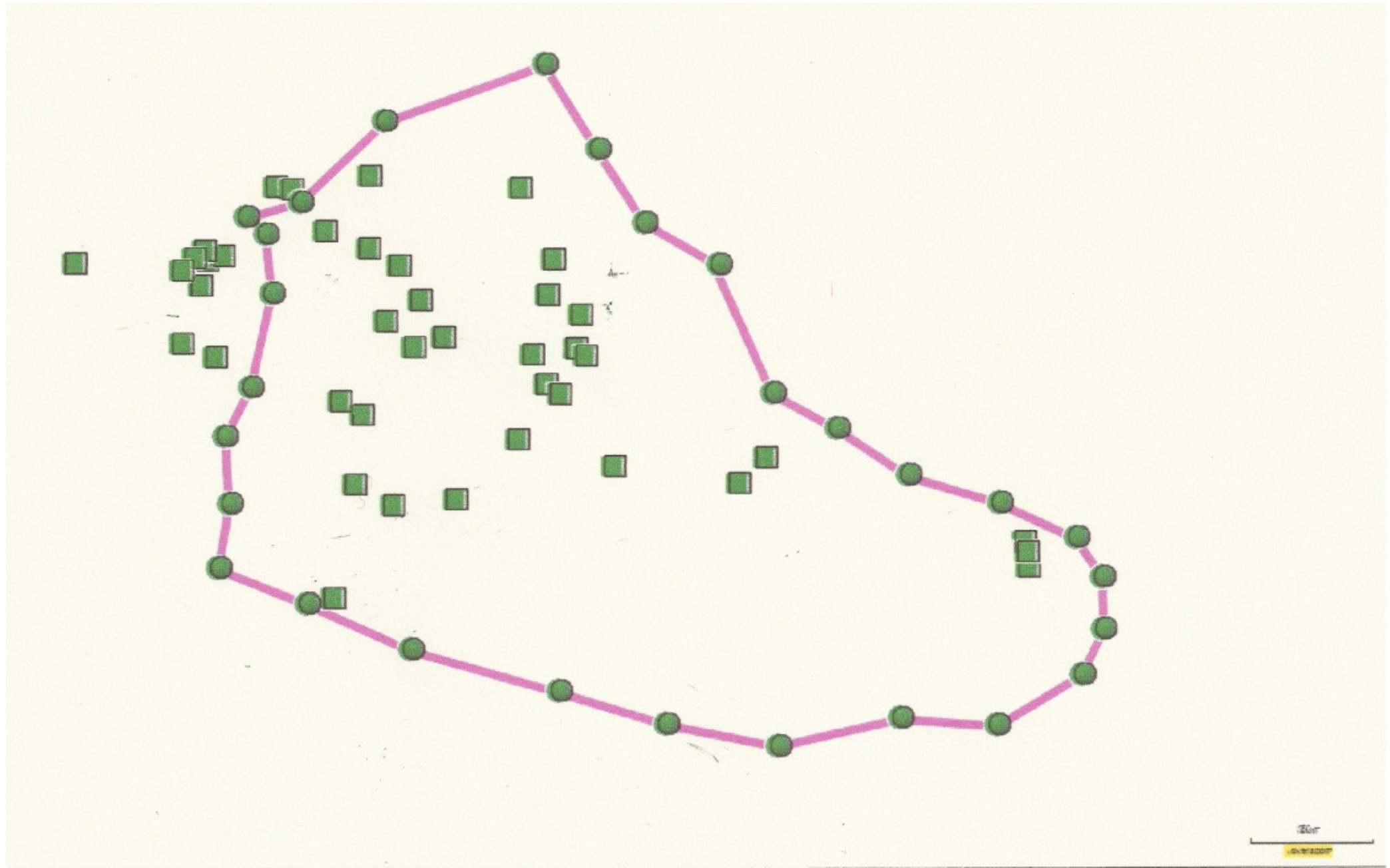


	GATE LIONS
	PROTOME LIONS
	SEATED LIONS
	PROTOME LIONS WITH THICK MANES
	SPHINX
	MOUNTAIN GODS (NO SUN DISC)
	MOUNTAIN GODS (WITH SUN DISC)
	MOUNTAIN GOD
	BLOCKS
	FALLEN ONES
	COLUMN BASES
	HUMAN FIGURE

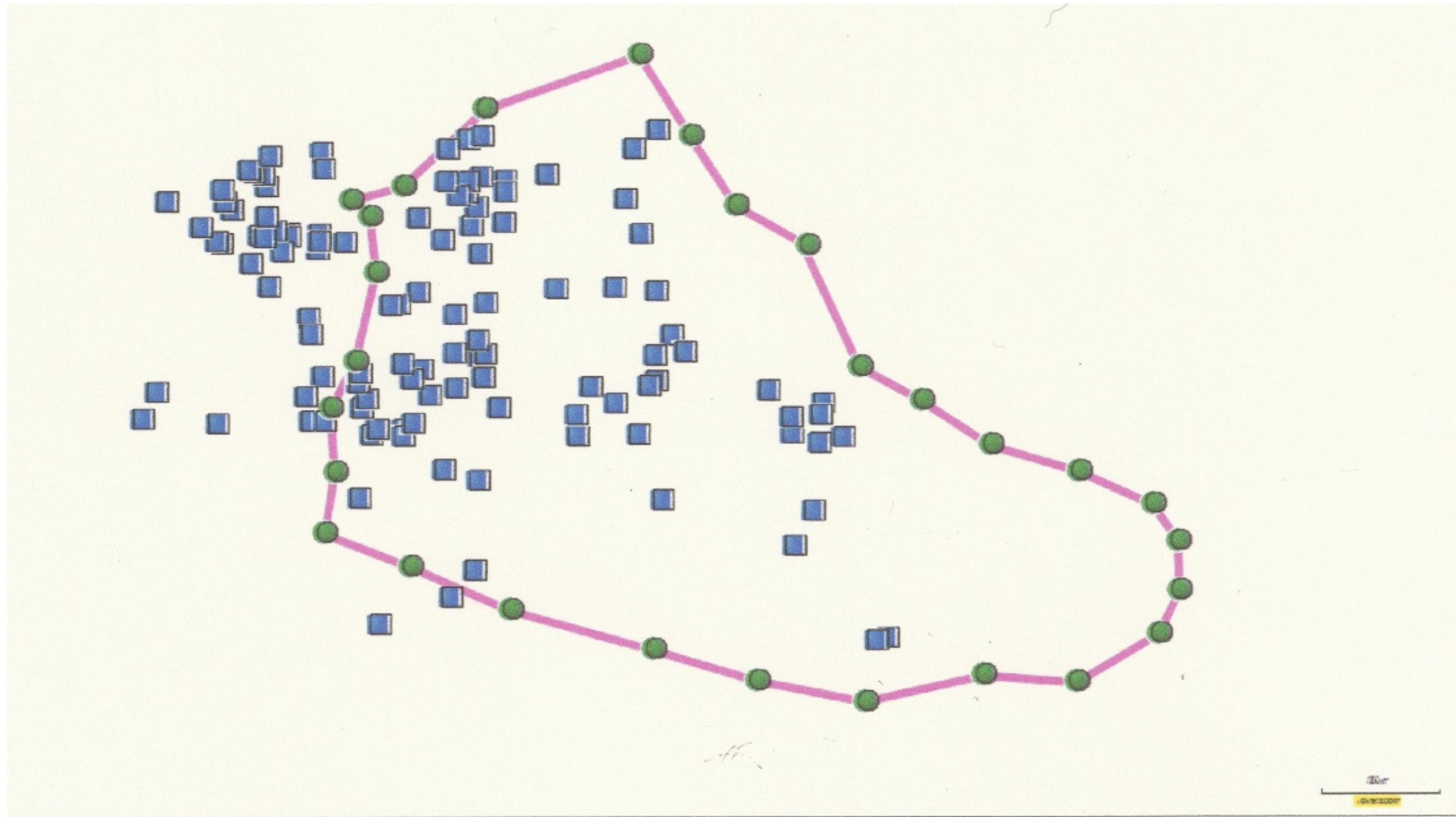
MAP: 4
DISTRIBUTION MAP OF ALL SCULPTURES



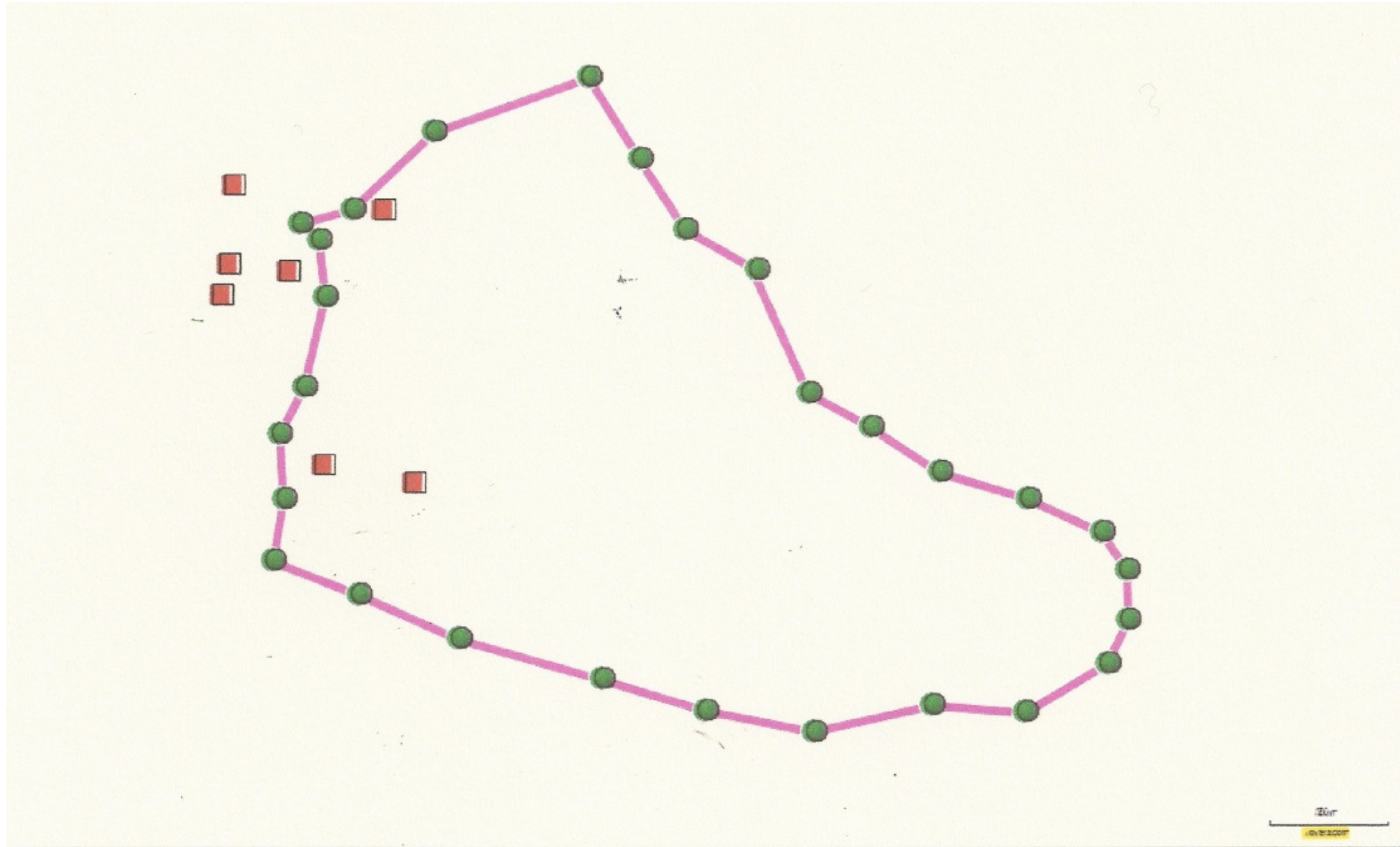
MAP: 5
DISTRIBUTION MAP OF GATE LIONS



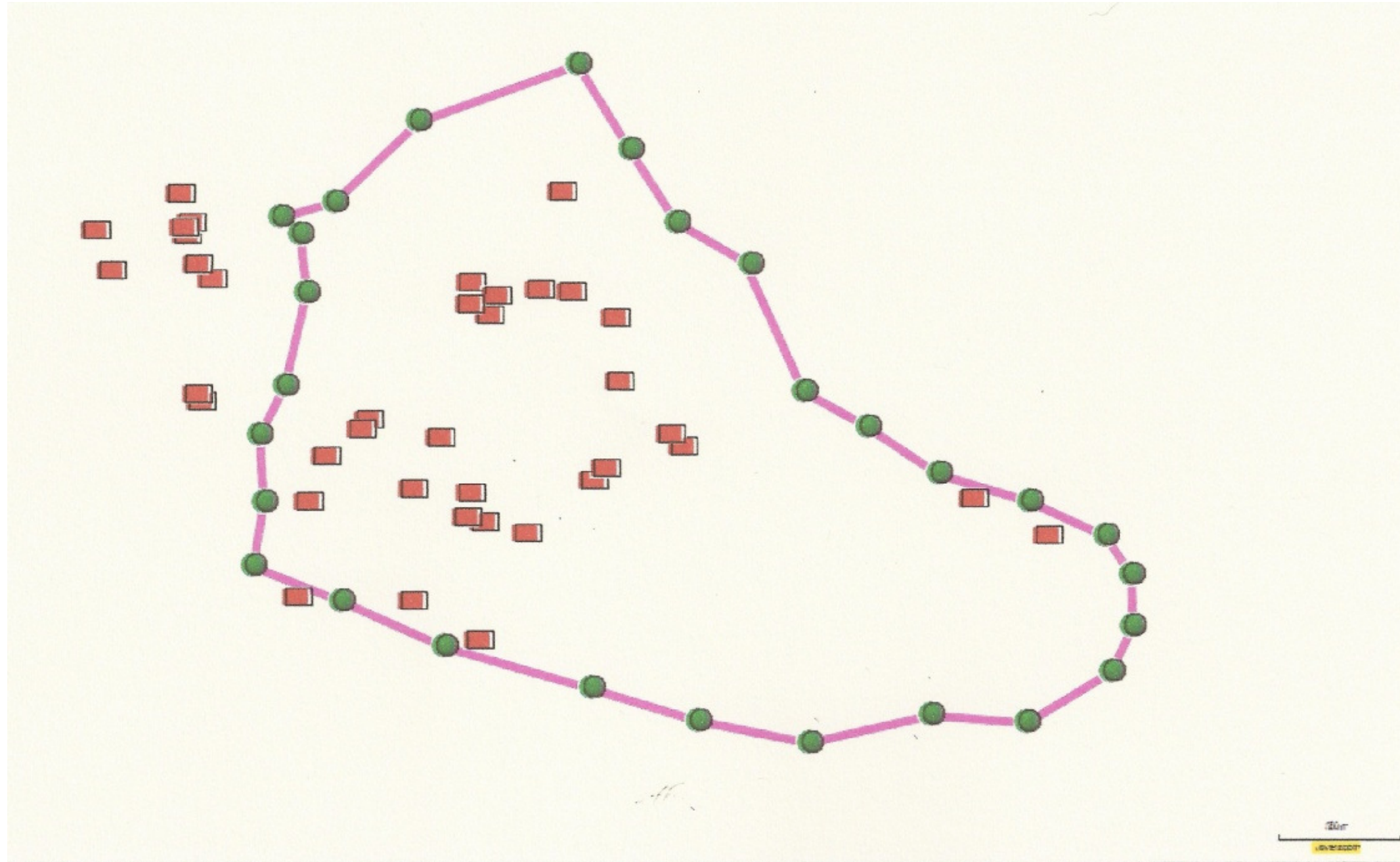
MAP: 6
DISTRIBUTION MAP OF PROTOME LIONS



MAP: 7
DISTRIBUTION MAP OF SEATED LIONS

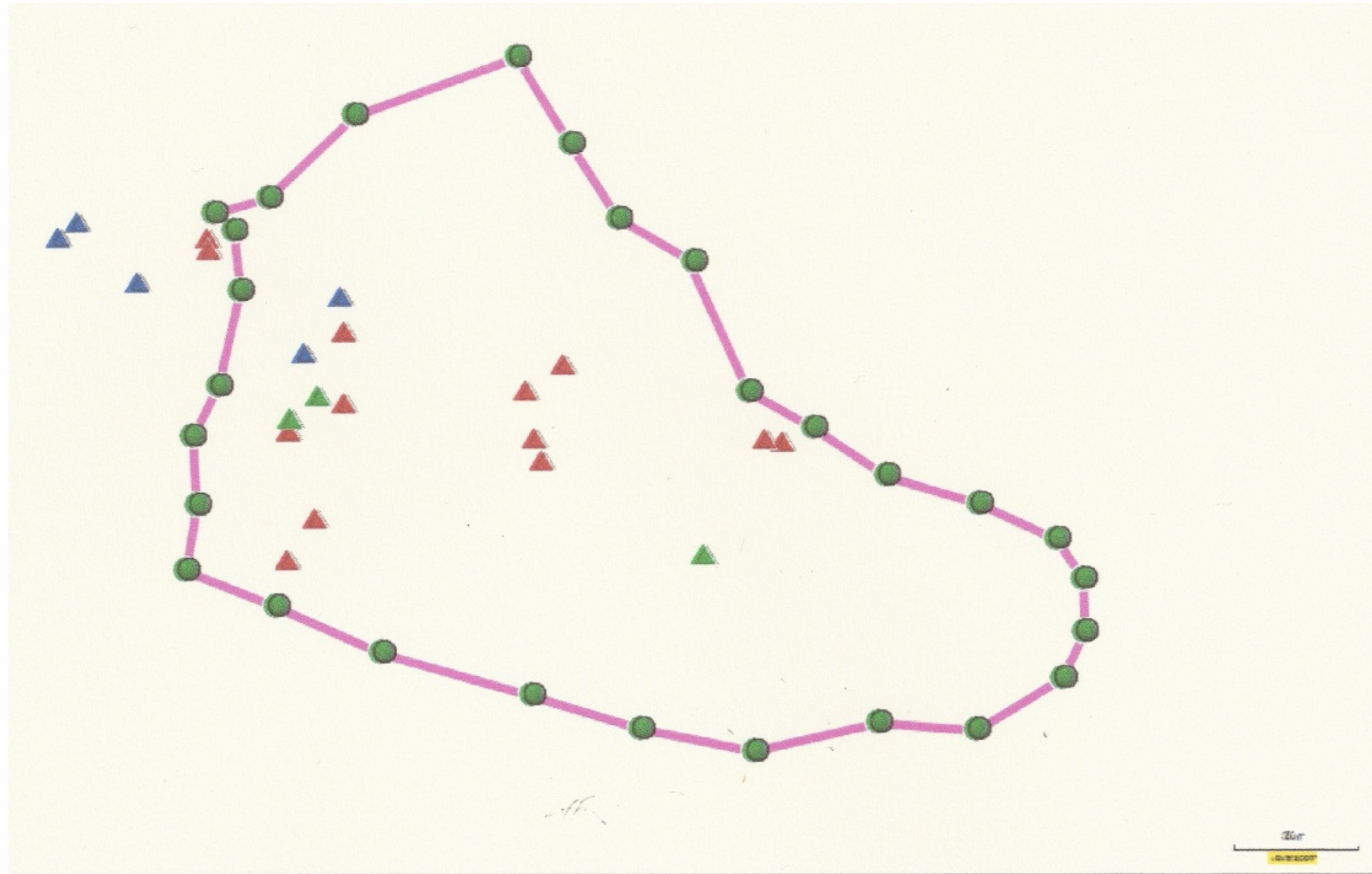


MAP: 8
DISTRIBUTION MAP OF PROTOME LIONS
WITH THICK MANE

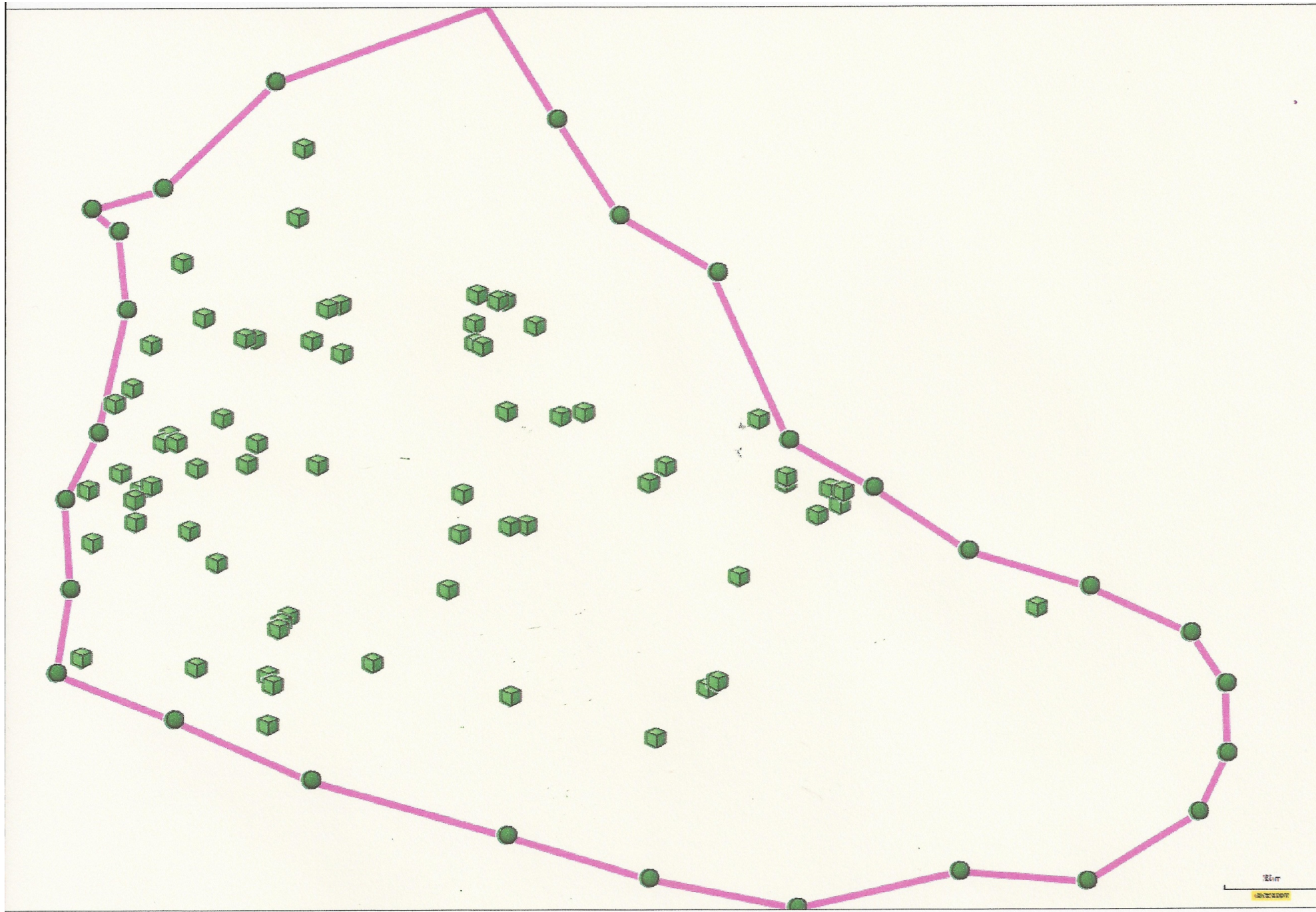


MAP: 9

DISTRIBUTION MAP OF SPHINX SCULPTURES

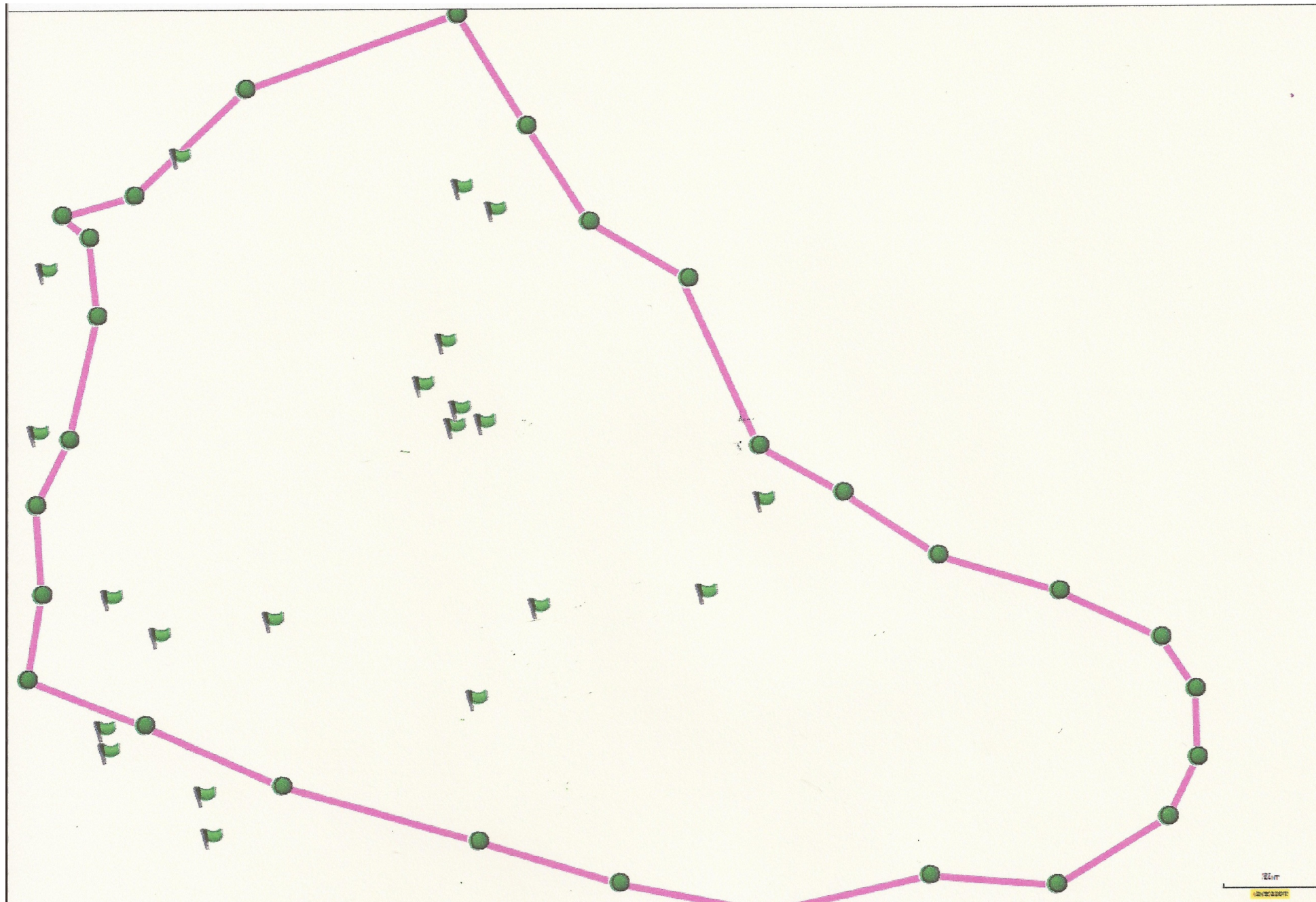


MAP: 10
DISTRIBUTION MAP OF MOUNTAIN GODS

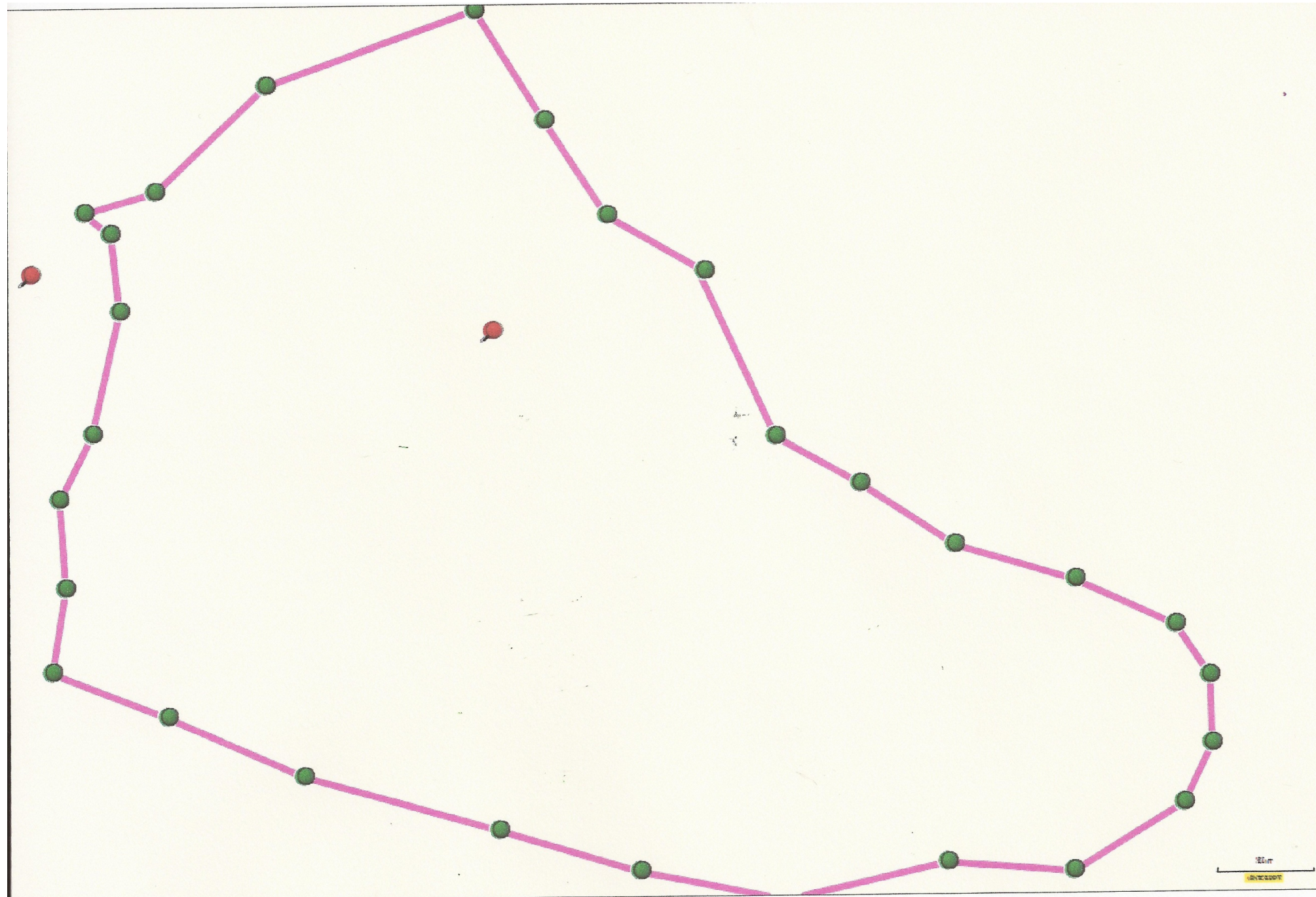


MAP: 11

DISTRIBUTION MAP OF BLOKCS

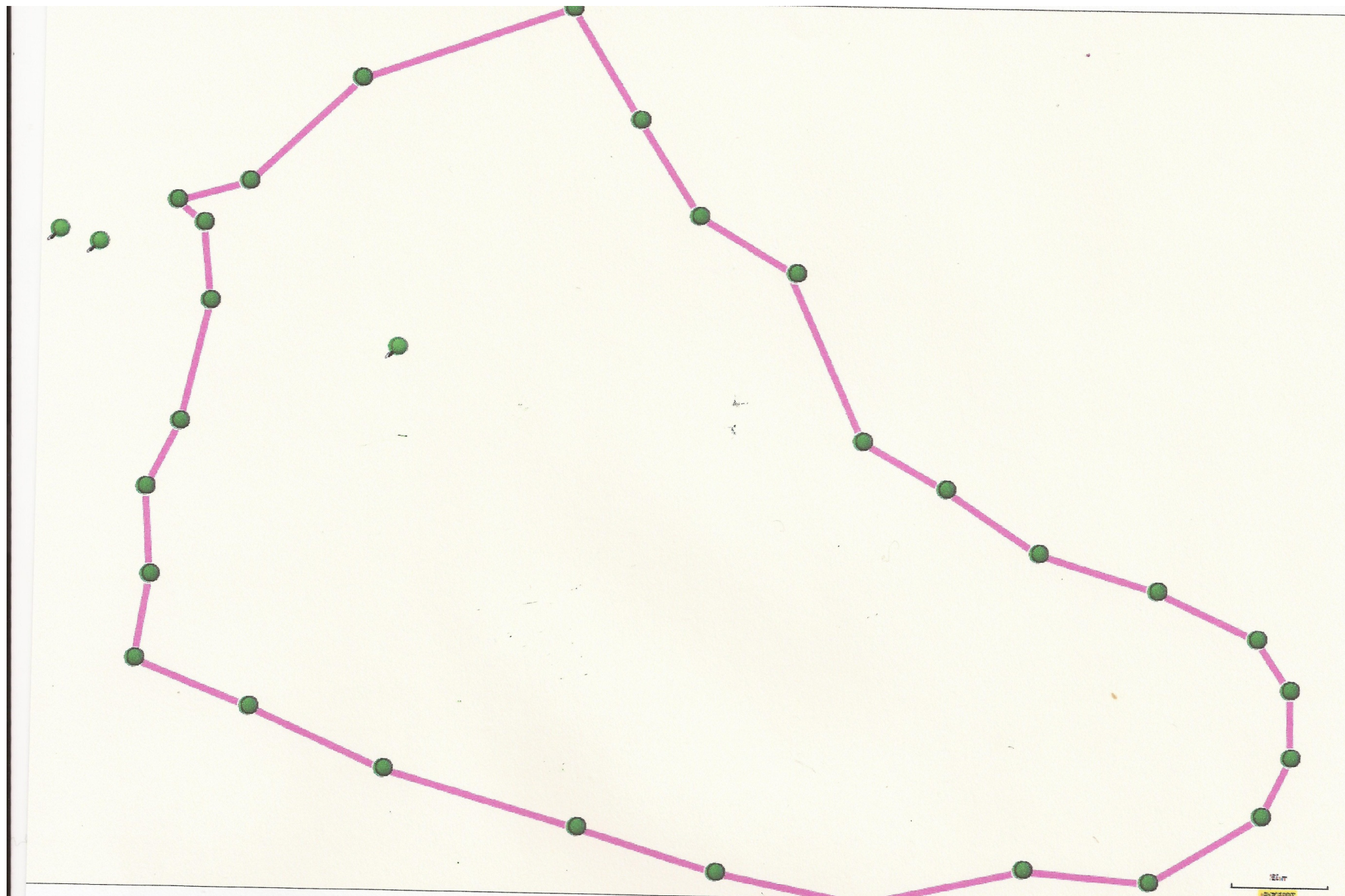


MAP: 12
DISTRIBUTION MAP OF
FALLEN ONES



MAP:13

DISTRIBUTION MAP OF COLUMN BASES



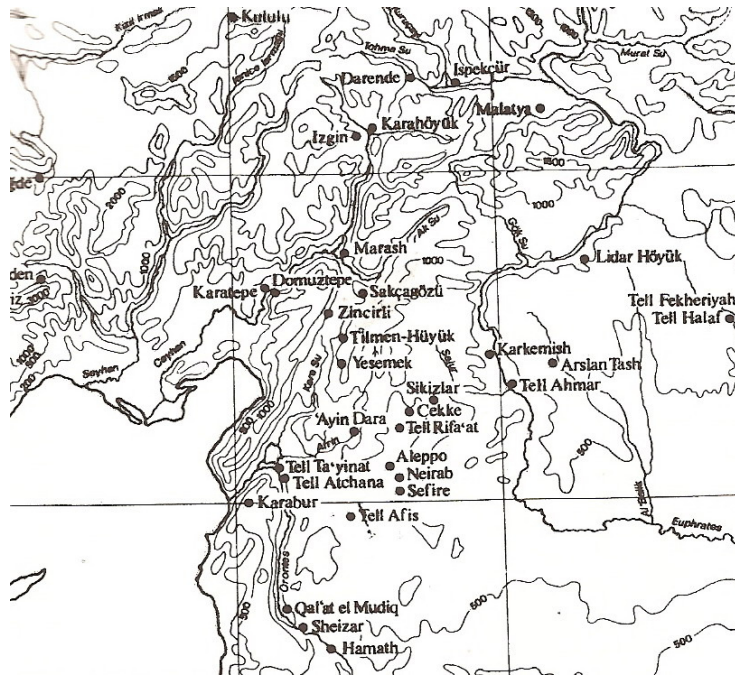
MAP: 14

DISTRIBUTION MAP OF HUMAN FIGURES



MAP: 15

DISTRIBUTION MAP OF WAR SCENE



Map: 16

The Map of North Syria and Southeast Anatolia during the Iron Age

(Mazzoni, S., 1997: Fig. 1 on p. 309)

COORDINATES OF THE SCULPTURES

COORDINATES OF GATE LIONS

No:	GPS POINTS	COORDINATES	DATES
1	2	N36 54.276 E36 44.784	23.10.2006 21:07
2	5	N36 54.270 E36 44.795	28.10.2006 10:55
3	28	N36 54.260 E36 44.820	28.10.2006 11:05
4	97	N36 54.243 E36 44.802	28.10.2006 11:11
5	179	N36 54.240 E36 44.884	28.10.2006 12:34
6	331	N36 54.273 E36 44.769	23.10.2006 20:52

COORDINATES OF PROTOME LIONS

	GPS POINTS	COORDINATES	DATES
1	1	N36 54.276 E36 44.783	23.10.2006 21:07
2	3	N36 54.275 E36 44.787	23.10.2006 21:07
3	4	N36 54.266 E36 44.796	28.10.2006 10:56
4	20	N36 54.278 E36 44.808	28.10.2006 10:59
5	26	N36 54.262 E36 44.807	28.10.2006 11:04
6	29	N36 54.259 E36 44.816	28.10.2006 11:05
7	30	N36 54.251 E36 44.821	28.10.2006 11:18
8	39	N36 54.252 E36 44.855	28.10.2006 12:26
9	45	N36 54.276 E36 44.848	28.10.2006 12:21
10	49	N36 54.243 E36 44.828	28.10.2006 11:21
11	51	N36 54.241 E36 44.820	28.10.2006 11:22
12	57	N36 54.247 E36 44.812	28.10.2006 11:13
13	69	N36 54.226 E36 44.806	28.10.2006 11:30
14	93	N36 54.229 E36 44.800	28.10.2006 11:29
15	118	N36 54.233 E36 44.855	28.10.2006 12:35
16	120	N36 54.239 E36 44.851	28.10.2006 12:29
17	121	N36 54.241 E36 44.863	28.10.2006 12:29
18	123	N36 54.239 E36 44.865	28.10.2006 12:33
19	124	N36 54.248 E36 44.864	28.10.2006 12:28
20	136	N36 54.260 E36 44.857	28.10.2006 12:23
21	138	N36 54.231 E36 44.858	28.10.2006 12:33
22	154	N36 54.211 E36 44.804	28.10.2006 11:39
23	156	N36 54.206 E36 44.814	28.10.2006 11:47

24	186	N36 54.215 E36 44.873	28.10.2006 12:39
25	194	N36 54.186 E36 44.798	28.10.2006 11:50
26	212	N36 54.221 E36 44.847	28.10.2006 12:36
27	213	N36 54.208 E36 44.831	28.10.2006 11:52
28	224	N36 54.211 E36 44.906	28.10.2006 12:44
29	237	N36 54.217 E36 44.913	28.10.2006 12:44
30	249	N36 54.198 E36 44.982	28.10.2006 12:47
31	250	N36 54.193 E36 44.983	28.10.2006 12:47
32	251	N36 54.196 E36 44.983	28.10.2006 12:47
33	253	N36 54.239 E36 44.766	23.10.2006 21:14
34	272	N36 54.242 E36 44.758	23.10.2006 21:13
35	273	N36 54.254 E36 44.763	23.10.2006 21:33
36	276	N36 54.260 E36 44.764	28.10.2006 11:57
37	282	N36 54.261 E36 44.768	23.10.2006 21:30
38	285	N36 54.262 E36 44.764	23.10.2006 21:30
39	286	N36 54.260 E36 44.761	23.10.2006 21:31
40	287	N36 54.258 E36 44.758	23.10.2006 21:33
41	317	N36 54.259 E36 44.729	28.10.2006 20:51

COORDINATES OF SEATED LIONS

	GPS POINTS	COORDINATES	DATES
1	6	N36 54.265 E36 44.793	28.10.2006 10:53
2	7	N36 54.283 E36 44.807	28.10.2006 10:58
3	9	N36 54.260 E36 44.800	28.10.2006 10:53
4	10	N36 54.263 E36 44.808	28.10.2006 11:04
5	11	N36 54.268 E36 44.809	28.10.2006 11:01
6	12	N36 54.271 E36 44.807	28.10.2006 11:00
7	14	N36 54.274 E36 44.817	28.10.2006 11:02
8	15	N36 54.271 E36 44.817	28.10.2006 11:02
9	18	N36 54.275 E36 44.810	28.10.2006 10:59
10	19	N36 54.274 E36 44.807	28.10.2006 11:00
11	21	N36 54.284 E36 44.811	28.10.2006 10:58
12	22	N36 54.281 E36 44.802	28.10.2006 10:58
13	23	N36 54.270 E36 44.805	28.10.2006 11:00
14	24	N36 54.274 E36 44.801	28.10.2006 10:57
15	27	N36 54.264 E36 44.817	28.10.2006 11:03
16	32	N36 54.249 E36 44.831	28.10.2006 11:20
17	38	N36 54.249 E36 44.848	28.10.2006 12:26

18	43	N36 54.285 E36 44.859	28.10.2006 12:07
19	44	N36 54.281 E36 44.853	28.10.2006 12:07
20	46	N36 54.275 E36 44.829	28.10.2006 11:05
21	48	N36 54.270 E36 44.850	28.10.2006 12:22
22	58	N36 54.246 E36 44.812	28.10.2006 11:16
23	62	N36 54.257 E36 44.810	28.10.2006 11:06
24	63	N36 54.233 E36 44.810	28.10.2006 11:23
25	64	N36 54.234 E36 44.812	28.10.2006 11:23
26	65	N36 54.237 E36 44.810	28.10.2006 11:22
27	70	N36 54.226 E36 44.804	28.10.2006 11:30
28	71	N36 54.230 E36 44.794	28.10.2006 11:26
29	74	N36 54.224 E36 44.796	28.10.2006 11:31
30	78	N36 54.215 E36 44.780	23.10.2006 21:56
31	79	N36 54.216 E36 44.782	23.10.2006 21:56
32	80	N36 54.217 E36 44.789	28.10.2006 11:35
33	81	N36 54.215 E36 44.789	28.10.2006 12:50
34	85	N36 54.221 E36 44.778	23.10.2006 21:53
35	89	N36 54.228 E36 44.792	28.10.2006 11:28
36	94	N36 54.234 E36 44.803	28.10.2006 11:24
37	98	N36 54.243 E36 44.803	28.10.2006 11:11
38	101	N36 54.248 E36 44.793	23.10.2006 21:21
39	103	N36 54.245 E36 44.788	23.10.2006 21:17
40	104	N36 54.245 E36 44.786	23.10.2006 21:17
41	107	N36 54.223 E36 44.779	23.10.2006 21:53
42	108	N36 54.227 E36 44.777	23.10.2006 21:52
43	109	N36 54.229 E36 44.777	23.10.2006 21:52
44	111	N36 54.232 E36 44.789	28.10.2006 11:24
45	113	N36 54.238 E36 44.863	28.10.2006 12:31
46	115	N36 54.234 E36 44.859	28.10.2006 12:31
47	127	N36 54.248 E36 44.859	28.10.2006 12:27
48	137	N36 54.262 E36 44.855	28.10.2006 12:23
49	140	N36 54.222 E36 44.848	28.10.2006 12:36
50	141	N36 54.226 E36 44.841	28.10.2006 11:52
51	142	N36 54.215 E36 44.837	28.10.2006 11:52
52	152	N36 54.207 E36 44.800	28.10.2006 11:45
53	159	N36 54.204 E36 44.810	28.10.2006 11:47
54	160	N36 54.220 E36 44.837	28.10.2006 11:52
55	163	N36 54.221 E36 44.815	28.10.2006 11:51
56	165	N36 54.228 E36 44.811	28.10.2006 11:28
57	168	N36 54.218 E36 44.792	28.10.2006 11:33

58	172	N36 54.201 E36 44.777	23.10.2006 21:46
59	175	N36 54.234 E36 44.867	28.10.2006 12:34
60	183	N36 54.225 E36 44.890	28.10.2006 12:39
61	187	N36 54.215 E36 44.854	28.10.2006 12:37
62	191	N36 54.184 E36 44.809	28.10.2006 11:50
63	201	N36 54.200 E36 44.860	28.10.2006 12:40
64	209	N36 54.228 E36 44.859	28.10.2006 12:35
65	210	N36 54.226 E36 44.857	28.10.2006 12:35
66	219	N36 54.222 E36 44.905	28.10.2006 12:41
67	220	N36 54.220 E36 44.904	28.10.2006 12:42
68	222	N36 54.214 E36 44.911	28.10.2006 12:44
69	223	N36 54.213 E36 44.904	28.10.2006 12:44
70	225	N36 54.215 E36 44.896	28.10.2006 12:42
71	226	N36 54.219 E36 44.896	28.10.2006 12:41
72	229	N36 54.198 E36 44.902	28.10.2006 12:45
73	230	N36 54.189 E36 44.897	28.10.2006 12:45
74	235	N36 54.168 E36 44.923	28.10.2006 13:26
75	236	N36 54.168 E36 44.920	28.10.2006 13:26
76	252	N36 54.242 E36 44.763	23.10.2006 21:14
77	254	N36 54.238 E36 44.764	23.10.2006 21:14
78	256	N36 54.229 E36 44.767	23.10.2006 21:49
79	257	N36 54.224 E36 44.762	23.10.2006 21:49
80	258	N36 54.218 E36 44.764	23.10.2006 21:49
81	259	N36 54.218 E36 44.768	23.10.2006 21:49
82	263	N36 54.171 E36 44.783	23.10.2006 21:43
83	264	N36 54.178 E36 44.802	23.10.2006 21:44
84	267	N36 54.218 E36 44.738	23.10.2006 20:28
85	268	N36 54.219 E36 44.717	23.10.2006 20:28
86	271	N36 54.225 E36 44.721	23.10.2006 20:29
87	274	N36 54.258 E36 44.766	28.10.2006 11:57
88	275	N36 54.261 E36 44.766	28.10.2006 11:57
89	277	N36 54.259 E36 44.773	23.10.2006 21:27
90	283	N36 54.260 E36 44.766	28.10.2006 11:57
91	291	N36 54.249 E36 44.752	23.10.2006 21:18
92	292	N36 54.255 E36 44.747	23.10.2006 21:18
93	295	N36 54.262 E36 44.757	23.10.2006 21:40
94	297	N36 54.261 E36 44.758	23.10.2006 21:40
95	298	N36 54.261 E36 44.754	23.10.2006 21:39
96	299	N36 54.258 E36 44.756	23.10.2006 21:36
97	300	N36 54.262 E36 44.754	23.10.2006 21:37

98	301	N36 54.261 E36 44.750	28.10.2006 11:56
99	302	N36 54.261 E36 44.751	23.10.2006 21:36
100	305	N36 54.266 E36 44.751	23.10.2006 21:24
101	307	N36 54.273 E36 44.751	23.10.2006 21:05
102	308	N36 54.275 E36 44.751	23.10.2006 21:05
103	309	N36 54.276 E36 44.748	28.10.2006 11:56
104	312	N36 54.267 E36 44.742	23.10.2006 21:09
105	315	N36 54.259 E36 44.739	23.10.2006 20:48
106	316	N36 54.260 E36 44.738	23.10.2006 20:48
107	320	N36 54.263 E36 44.733	23.10.2006 20:47
108	323	N36 54.269 E36 44.724	23.10.2006 21:03
109	324	N36 54.269 E36 44.740	23.10.2006 21:10
110	325	N36 54.272 E36 44.739	23.10.2006 21:09
111	326	N36 54.276 E36 44.746	23.10.2006 21:01
112	327	N36 54.280 E36 44.752	23.10.2006 20:50
113	329	N36 54.280 E36 44.767	23.10.2006 20:52
114	330	N36 54.277 E36 44.767	23.10.2006 20:52

COORDINATES OF PROTOME LIONS WITH THICK MANE

	GPS POINTS	COORDINATES	DATES
1	16	N36 54.272 E36 44.798	28.10.2006 10:54
2	83	N36 54.214 E36 44.781	23.10.2006 21:56
3	155	N36 54.210 E36 44.806	28.10.2006 11:40
4	278	N36 54.259 E36 44.771	11.11.2006 20:34
5	294	N36 54.260 E36 44.755	11.11.2006 20:33

COORDINATES OF SPHINX SCULPTURES

	GPS POINTS	COORDINATES	DATES
1	31	N36 54.255 E36 44.826	23.10.2006 20:58
2	33	N36 54.248 E36 44.831	23.10.2006 20:56
3	35	N36 54.252 E36 44.833	23.10.2006 20:57
4	36	N36 54.253 E36 44.844	28.10.2006 12:23
5	37	N36 54.253 E36 44.853	28.10.2006 12:26
6	47	N36 54.275 E36 44.850	28.10.2006 12:21
7	52	N36 54.250 E36 44.825	23.10.2006 20:56
8	72	N36 54.225 E36 44.798	28.10.2006 11:30
9	77	N36 54.223 E36 44.797	23.10.2006 20:55
10	125	N36 54.247 E36 44.864	28.10.2006 12:28
11	143	N36 54.202 E36 44.829	23.10.2006 20:54
12	157	N36 54.209 E36 44.810	28.10.2006 11:45
13	162	N36 54.221 E36 44.817	23.10.2006 20:53
14	169	N36 54.217 E36 44.787	28.10.2006 12:50
15	171	N36 54.207 E36 44.782	28.10.2006 11:36
16	174	N36 54.233 E36 44.866	28.10.2006 12:35
17	176	N36 54.236 E36 44.866	28.10.2006 12:33
18	184	N36 54.219 E36 44.883	28.10.2006 12:39
19	189	N36 54.176 E36 44.828	28.10.2006 11:53
20	192	N36 54.185 E36 44.810	28.10.2006 11:50
21	197	N36 54.203 E36 44.825	23.10.2006 20:54
22	198	N36 54.209 E36 44.826	23.10.2006 20:54
23	202	N36 54.211 E36 44.859	28.10.2006 12:38
24	203	N36 54.214 E36 44.862	28.10.2006 12:38
25	216	N36 54.200 E36 44.841	28.10.2006 11:53
26	218	N36 54.221 E36 44.879	28.10.2006 12:39
27	246	N36 54.207 E36 44.961	28.10.2006 12:46
28	248	N36 54.199 E36 44.981	28.10.2006 12:47
29	260	N36 54.186 E36 44.779	23.10.2006 21:43
30	269	N36 54.229 E36 44.753	23.10.2006 20:42
31	270	N36 54.230 E36 44.753	23.10.2006 20:42
32	288	N36 54.256 E36 44.756	23.10.2006 21:32
33	293	N36 54.259 E36 44.752	23.10.2006 21:36

34	304	N36 54.265 E36 44.749	23.10.2006 21:24
35	306	N36 54.268 E36 44.751	23.10.2006 21:22
36	310	N36 54.275 E36 44.748	23.10.2006 20:45
37	311	N36 54.267 E36 44.749	23.10.2006 20:44
38	318	N36 54.258 E36 44.730	23.10.2006 20:43
39	322	N36 54.267 E36 44.725	23.10.2006 20:43

COORDINATES OF MOUNTAIN GODS

	GPS POINTS	COORDINATES	DATES
1	68	N36 54.230 E36 44.802	28.10.2006 11:26
2	73	N36 54.223 E36 44.795	28.10.2006 11:32
3	75	N36 54.225 E36 44.795	28.10.2006 11:31
4	96	N36 54.239 E36 44.799	28.10.2006 11:22
5	99	N36 54.244 E36 44.809	28.10.2006 11:16
6	112	N36 54.231 E36 44.857	28.10.2006 12:32
7	122	N36 54.237 E36 44.867	28.10.2006 12:33
8	147	N36 54.195 E36 44.795	23.10.2006 21:47
9	151	N36 54.204 E36 44.802	28.10.2006 11:46
10	164	N36 54.229 E36 44.809	28.10.2006 11:27
11	204	N36 54.216 E36 44.861	28.10.2006 12:38
12	208	N36 54.221 E36 44.859	28.10.2006 12:36
13	231	N36 54.196 E36 44.904	28.10.2006 12:45
14	242	N36 54.220 E36 44.925	28.10.2006 12:43
15	245	N36 54.221 E36 44.920	28.10.2006 12:43
16	279	N36 54.264 E36 44.773	23.10.2006 21:27
17	280	N36 54.262 E36 44.774	28.10.2006 23:30
18	289	N36 54.255 E36 44.755	23.10.2006 21:33
19	313	N36 54.268 E36 44.739	23.10.2006 21:10
20	319	N36 54.264 E36 44.734	23.10.2006 21:04

COORDINATES OF BLOCKS

	GPS POINTS	COORDINATES	DATES
1	8	N36 54.260 E36 44.793	28.10.2006 10:51
2	13	N36 54.268 E36 44.817	28.10.2006 11:03
3	17	N36 54.279 E36 44.818	28.10.2006 10:59
4	40	N36 54.255 E36 44.853	28.10.2006 12:25
5	50	N36 54.245 E36 44.825	28.10.2006 11:21
6	54	N36 54.247 E36 44.819	28.10.2006 11:19
7	55	N36 54.253 E36 44.825	28.10.2006 11:17
8	56	N36 54.253 E36 44.823	28.10.2006 11:18
9	59	N36 54.248 E36 44.808	28.10.2006 11:07
10	60	N36 54.248 E36 44.806	28.10.2006 11:07
11	66	N36 54.230 E36 44.808	28.10.2006 11:26
12	67	N36 54.227 E36 44.806	28.10.2006 11:29
13	76	N36 54.226 E36 44.796	28.10.2006 11:31
14	82	N36 54.217 E36 44.784	23.10.2006 21:56
15	84	N36 54.214 E36 44.775	23.10.2006 21:55
16	86	N36 54.223 E36 44.785	28.10.2006 11:32
17	87	N36 54.226 E36 44.781	23.10.2006 21:53
18	88	N36 54.223 E36 44.787	28.10.2006 11:32
19	90	N36 54.232 E36 44.791	28.10.2006 11:25
20	91	N36 54.231 E36 44.790	28.10.2006 11:28
21	92	N36 54.231 E36 44.792	28.10.2006 11:25
22	95	N36 54.235 E36 44.802	28.10.2006 11:24
23	100	N36 54.251 E36 44.798	23.10.2006 21:21
24	102	N36 54.247 E36 44.787	23.10.2006 21:17
25	105	N36 54.237 E36 44.780	23.10.2006 21:15
26	106	N36 54.223 E36 44.774	23.10.2006 21:52
27	110	N36 54.240 E36 44.783	23.10.2006 21:16
28	116	N36 54.236 E36 44.859	28.10.2006 12:31
29	126	N36 54.250 E36 44.864	28.10.2006 12:27
30	129	N36 54.254 E36 44.858	28.10.2006 12:25
31	130	N36 54.250 E36 44.852	28.10.2006 12:26
32	132	N36 54.247 E36 44.852	28.10.2006 12:28
33	133	N36 54.246 E36 44.854	28.10.2006 12:29

34	135	N36 54.254 E36 44.857	28.10.2006 12:25
35	139	N36 54.222 E36 44.850	28.10.2006 12:36
36	145	N36 54.202 E36 44.815	28.10.2006 11:48
37	146	N36 54.201 E36 44.813	28.10.2006 11:48
38	148	N36 54.193 E36 44.796	23.10.2006 21:47
39	153	N36 54.211 E36 44.800	28.10.2006 11:37
40	161	N36 54.227 E36 44.821	28.10.2006 11:28
41	166	N36 54.221 E36 44.784	28.10.2006 11:33
42	167	N36 54.216 E36 44.795	28.10.2006 11:36
43	173	N36 54.195 E36 44.773	23.10.2006 21:46
44	177	N36 54.235 E36 44.870	28.10.2006 12:34
45	178	N36 54.235 E36 44.874	28.10.2006 12:34
46	180	N36 54.234 E36 44.909	28.10.2006 12:38
47	181	N36 54.227 E36 44.891	28.10.2006 12:38
48	182	N36 54.224 E36 44.887	28.10.2006 12:39
49	193	N36 54.184 E36 44.810	28.10.2006 11:50
50	195	N36 54.192 E36 44.811	28.10.2006 11:50
51	196	N36 54.200 E36 44.813	28.10.2006 11:49
52	200	N36 54.189 E36 44.859	28.10.2006 12:41
53	205	N36 54.217 E36 44.863	28.10.2006 12:37
54	207	N36 54.217 E36 44.859	28.10.2006 12:37
55	211	N36 54.215 E36 44.849	28.10.2006 12:37
56	214	N36 54.190 E36 44.812	28.10.2006 11:51
57	215	N36 54.194 E36 44.832	28.10.2006 11:52
58	217	N36 54.206 E36 44.847	28.10.2006 11:53
59	227	N36 54.208 E36 44.905	28.10.2006 12:44
60	232	N36 54.182 E36 44.889	28.10.2006 12:46
61	233	N36 54.190 E36 44.899	28.10.2006 12:45
62	234	N36 54.191 E36 44.901	28.10.2006 12:45
63	238	N36 54.224 E36 44.915	28.10.2006 12:41
64	239	N36 54.225 E36 44.915	28.10.2006 12:41
65	240	N36 54.218 E36 44.921	28.10.2006 12:43
66	241	N36 54.223 E36 44.924	28.10.2006 12:42
67	243	N36 54.220 E36 44.926	28.10.2006 12:43
68	244	N36 54.222 E36 44.926	28.10.2006 12:42
69	247	N36 54.203 E36 44.965	28.10.2006 12:47

COORDINATES OF FALLEN ONES

	GPS POINTS	COORDINATES	DATES
1	25	N36 54.279 E36 44.799	28.10.2006 10:56
2	41	N36 54.270 E36 44.862	28.10.2006 12:22
3	42	N36 54.273 E36 44.856	28.10.2006 12:21
4	114	N36 54.235 E36 44.860	28.10.2006 12:32
5	117	N36 54.234 E36 44.854	28.10.2006 12:32
6	119	N36 54.237 E36 44.855	28.10.2006 12:30
7	131	N36 54.248 E36 44.852	28.10.2006 12:27
8	134	N36 54.241 E36 44.848	28.10.2006 12:29
9	144	N36 54.202 E36 44.817	28.10.2006 11:48
10	150	N36 54.199 E36 44.795	23.10.2006 21:47
11	170	N36 54.206 E36 44.785	28.10.2006 11:37
12	185	N36 54.204 E36 44.871	28.10.2006 12:40
13	199	N36 54.189 E36 44.858	28.10.2006 12:40
14	221	N36 54.222 E36 44.916	28.10.2006 12:43
15	228	N36 54.206 E36 44.905	28.10.2006 12:44
16	255	N36 54.233 E36 44.770	23.10.2006 21:15
17	261	N36 54.184 E36 44.784	23.10.2006 21:43
18	262	N36 54.180 E36 44.784	23.10.2006 21:43
19	265	N36 54.173 E36 44.804	23.10.2006 21:44
20	266	N36 54.166 E36 44.805	23.10.2006 21:44
21	281	N36 54.260 E36 44.772	23.10.2006 21:28

COORDINATES OF COLUMN BASES

	GPS POINTS	COORDINATES	DATES
1	128	N36 54.249 E36 44.858	28.10.2006 12:27
2	284	N36 54.259 E36 44.764	23.10.2006 21:59

COORDINATES OF HUMAN FIGURE

	GPS POINTS	COORDINATES	DATES
1	53	N36 54.245 E36 44.820	28.10.2006 11:21
2	296	N36 54.262 E36 44.759	23.10.2006 21:31
3	303	N36 54.264 E36 44.751	23.10.2006 21:25

TEZ FOTOKOPİSİ İZİN FORMU

ENSTİTÜ

- Fen Bilimleri Enstitüsü
- Sosyal Bilimler Enstitüsü
- Uygulamalı Matematik Enstitüsü
- Enformatik Enstitüsü
- Deniz Bilimleri Enstitüsü

YAZARIN

Soyadı : TUĞCU
Adı : AYŞE
Bölümü : YERLEŞİM ARKEOLOJİSİ

TEZİN ADI (İngilizce) : YESEMİK STONE QUARRY AND SCULPTURAL WORKSHOP

TEZİN TÜRÜ : Yüksek Lisans Doktora

1. Tezimin tamamından kaynak gösterilmek şartıyla fotokopi alınabilir.
2. Tezimin içindekiler sayfası, özet, indeks sayfalarından ve/veya bir bölümünden kaynak gösterilmek şartıyla fotokopi alınabilir.
3. Tezimden bir bir (1) yıl süreyle fotokopi alınmaz.

TEZİN KÜTÜPHANEYE TESLİM TARİHİ: