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## Five drums at Carchemish

*Schlüsselwörter:* Syro-Anatolien, Syro-Hethitisch, Späthethitisch, Ahnenkult, Innerstädtische Begräbnisse – *Keywords:* Syro-Anatolia, Syro-Hittite, Neo-Hittite, Ancestor Cult, Intramural Burials – *Anahtar sözcükler:* Suriye-Anadolu, Suriye-Hitit, Geç Hitit, Atalar kültü, Kent içi gömü

The ancient city of Carchemish, situated strategically on the west bank of the upper Euphrates (*fig. 1*), is a key-site for the understanding of the Iron Age in the Syro-Anatolian region. Although Carchemish is known to have been an important city from the third millennium B.C.E. until Roman times, only Iron-Age levels have been investigated so far. In particular, excavations revealed at the foot of the main mound a large ceremonial open place dating to this period (*fig. 2*). This striking topographical feature was lined by walls of sculptured orthostats. The present paper deals with one of them, the so-called »Herald's Wall«. It is argued here that a stone installation at its middle may be the covering of a hitherto unrecognised grave. If this should be the case, it would confer on the wall and the whole ceremonial centre an unsuspected layer of meaning and be an important factor for the understanding of the cult of ancestors in Iron-Age Syro-Anatolia. Direct verification is impossible for the time being, since the main mound of Carchemish is an off-limits Turkish military zone. In order to demonstrate the advanced hypothesis plausible and convincing, however, an analysis of the Herald's Wall and of the circumstances of its excavation is given (§1). There follows a discussion of the re-use of sculptured slabs and of its consequences for a correct interpretation of the feature in question (§2). Then, a cist grave at the related site of Zincirli is set forth as a comparison (§3). Finally, the evidence for intramural burials and the ancestor cult in Carchemish is called upon (§4).

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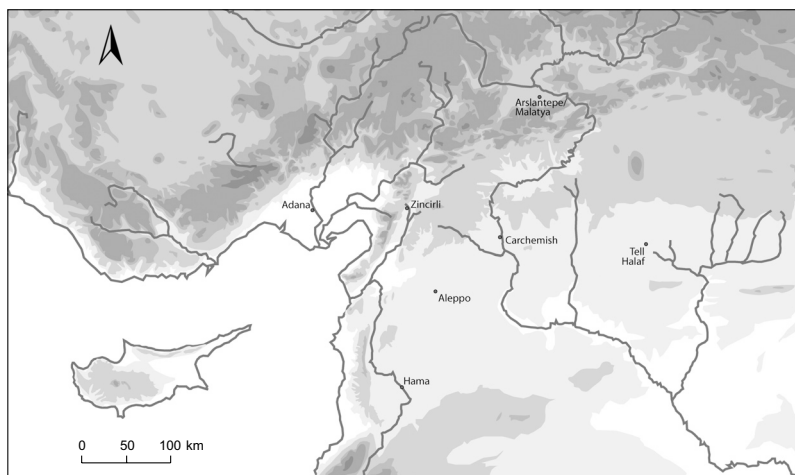


Abb. 1 The Syro-Anatolian region with selected Iron Age sites

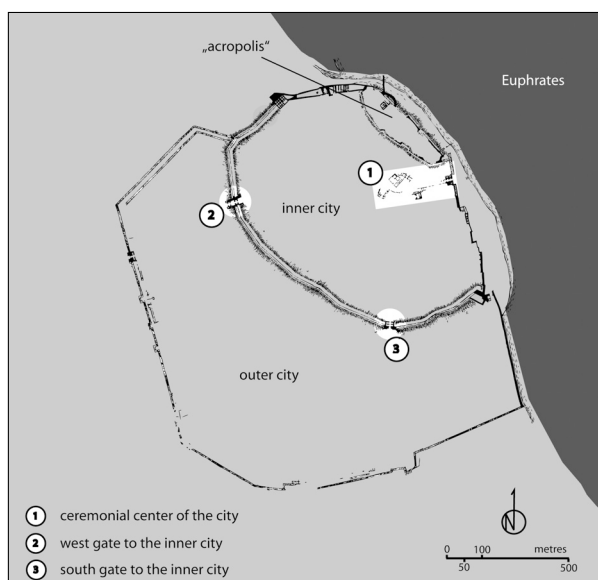


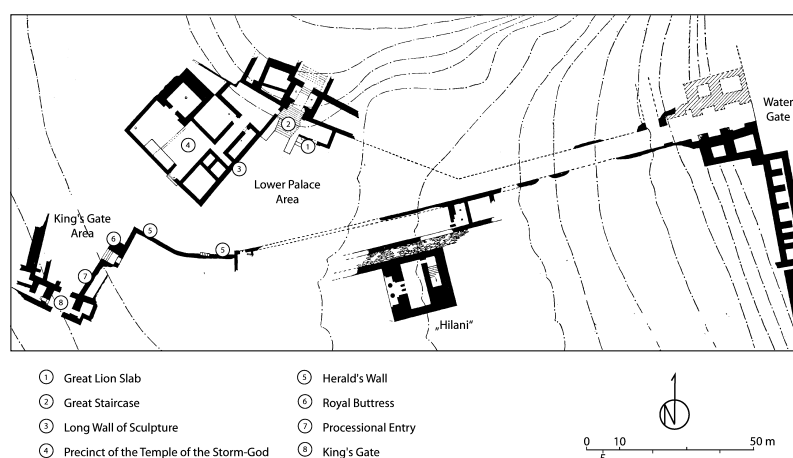
Abb. 2 The site of Carchemish with selected topographical features

## 1. THE HERALD'S WALL

In 1913, during the British Museum excavations led by C. L. Woolley and T. E. Lawrence, workmen stumbled upon the rests of a wall lined with sculptured stone slabs. The excavators nicknamed it the »Herald's Wall«, because most of the reliefs were in subject and composition reminiscent of coats of arms<sup>1</sup>. The wall held a prominent position within the perimeter of the open-space ceremo-

<sup>1</sup> »Each slab is a self-contained unit and has no apparent connection with those on either side of it. The subjects are presumably mythological, either illustrating some passage in a religious legend or symbolizing some religious conception; their treatment is conventional and the composition is generally based on that highly sophisticated balance which is characteristic of heraldry« (Woolley 1952, 190).

Abb. 3 The Iron Age ceremonial centre of Carchemish



nial centre of the city, marking off its southern boundary, partly facing a monumental staircase known as the »Great Staircase« and building a visual connection to a further gateway complex lined with reliefs, the »King's Gate« (fig. 3). Thus, the Herald's Wall was an integral and substantive part of an impressive architectural and figurative programme. This, as it is now known, was first conceived in the early tenth century B.C.E. by the kings of the »house of Suhi«<sup>2</sup> and then modelled and remodelled over the following progenies of rulers<sup>3</sup>. Almost nothing can be said of the greater architectural complex to which the Herald's Wall belonged. Woolley had in mind to »clear« the surroundings of the Herald's Wall in order to understand the shape and nature of the buildings behind, but first of all he was obliged to follow the orthostats<sup>4</sup> and his plans were later disrupted by World War I<sup>5</sup>. The wall itself was found by chance while banking up a light railway designed to facilitate the removal of the massive Roman spoils. It turned out to be rather badly preserved, with no surviving elevation, slabs fragmentary and misaligned, and various gaps<sup>6</sup>. The Herald's Wall (fig. 4) follows a peculiar course bent at a gentle obtuse angle. Originally, it was lined with limestone and basalt sculptured orthostats. The excavators recovered thirteen of them still *in situ*, but it is apparent that at least a further three or four are missing, probably displaced during Roman foundation works. A gap in the middle of the eastern half of the wall, however, seems to be something different. At this point the line of reliefs is interrupted by a row of five adjacent basalt cylinders, lying at ground level and jutting out ca. 80 cm from the wall line (fig. 5)<sup>7</sup>. This strange massive installation was interpreted by Woolley, who described the cylinders as

<sup>2</sup> Mazzoni 1995, 182; *ead.* 2000, 1048.

<sup>3</sup> Hawkins 1972, 106; Mazzoni 1997, 322–323, 325–327.

<sup>4</sup> As is often the case, the archaeological works in Carchemish were constantly in need of funds; in order to secure them, the excavators had to focus on the spectacular finds: cf. Wilson 1989, 111, 145.

<sup>5</sup> Woolley 1952, Preface.

<sup>6</sup> On the whole area, the concrete foundations of a Roman forum intruded greatly into the more ancient remains (Woolley 1952, 177). In order to burst them, the workmen employed explosives (Wilson 1989, 145). But even broken up into blocks, the Roman foundations were difficult to move away: hence the light railway. As a result of these activities, one is inclined to believe Woolley when he writes that the situation around this area in 1914 was an »awful mess« (C. L. Woolley to D. G. Hogarth 25.5.1914. BM/WAA).

<sup>7</sup> Woolley 1952, 187.

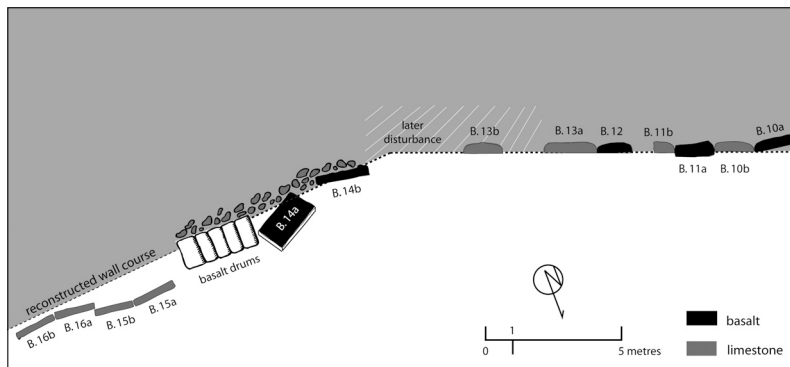


Abb. 4 The Herald's Wall



Abb. 5 The five basalt drums

»bolster-shaped«, as the substructure for a lost giant slab, of which some fragments were recovered scattered in the surroundings<sup>8</sup>. But in this area many fragments out of context were found and the architectonic evidence is too fragile to put them back in place with any certainty. A close look at the surviving records shows that the findspot of the fragments which Woolley had in mind, actually belonging to a large basalt stele, is dubious, and was probably not located in the surroundings of the Herald's Wall<sup>9</sup>. The only alternative interpretation so far has been offered by Özyar, who in a brief mention<sup>10</sup> dismisses the five basalt drums as a piece of foundation to the wall. The hypothesis advanced in this paper is that the cylinders could have been something different, or

<sup>8</sup> *ibid.*

<sup>9</sup> Woolley's report to the British Museum for May 1912 says the fragments were found in front of the Great Lion Slab; further pieces were found on the surface near the »Hilani« (quoted in Hawkins 2000, 112; s. also Özyar 1991, 52).

<sup>10</sup> Özyar 1991, 36.

rather something more, namely, the covering of a grave. Admittedly, it would seem suspiciously uncommon to frame a grave with a line of carved orthostats. On the other hand, however, the Herald's Wall is itself a rather unusual wall. Its bent course makes it difficult to believe that it was a building façade. Woolley, who already noted it, formed the opinion that the Herald's Wall was an *enceinte* wall for a large royal palatial complex<sup>11</sup>. More recently, Özyar notes that the Herald's Wall seems to be a make-shift structure, an architectural solution arranged *ad hoc* to connect the Royal Buttress with the wall which goes all the way down to the »Water Gate«<sup>12</sup>. The Herald's Wall, as we shall see, was added to already existing monumental constructions, perhaps taking advantage of an empty space<sup>13</sup>.

## 2. RE-USED SLABS

The carved orthostats lining the wall (*table 1*) do not form a coherent group in any sense – Mallowan describes them as »a disjointed set of carved slabs illustrating unconnected scenes«<sup>14</sup>. They have different heights and lengths, although none of them exerted a static function<sup>15</sup>. Five were basalt slabs, while the remaining eight were limestone. From the point of view of iconography and composition, the reliefs are clearly more tied to Late Bronze-Age traditions than the secular narrative reliefs of the Royal Buttress and the Processional Entry. On these grounds Mazzoni dates them in the early tenth century B. C. E.<sup>16</sup>; Özyar even advances the hypothesis that some of them might date to the mid-second millennium B. C. E.<sup>17</sup>. An attempt to consider the reliefs of the Herald's Wall as a thematically coherent cycle, however, leads nowhere, as they seem to group eclectically and without apparent underlying scheme; Özyar identifies »three rough categories, possibly all dating from different times«<sup>18</sup>. The results of a stylistic analysis also conform to this general pattern: Orthmann, who is inclined to stress the similarities rather than the differences among the reliefs, does put them all into the single stylistic group »Karkemish II«, but differentiates among the sub-groups IIa and IIb<sup>19</sup>. The cross-comparison of these variables (dimension, technology, material, iconography, and style), moreover, is equally inconclusive and does not suggest any meaningful cluster. Evidently, the carved slabs had been re-used to decorate the Herald's Wall, and their original context or, more likely, contexts had been elsewhere<sup>20</sup>. In fact, this would conform to the general situation at the site, since at Carchemish almost every excavated structure bears signs

<sup>11</sup> The identification of the complex with a »royal palace« was, even then, provisional; as T. E. Lawrence wrote to Hogarth in 1913, »we already have four palaces« running« (letter quoted in Wilson 1989, 121).

<sup>12</sup> Özyar 1991, 40.

<sup>13</sup> *ibid.*

<sup>14</sup> Mallowan 1972, 72; cf. also Hawkins 1980, 437.

<sup>15</sup> Özyar 1991, 41.

<sup>16</sup> Mazzoni 1977.

<sup>17</sup> Özyar 1991, 52.

<sup>18</sup> *ibid.*

<sup>19</sup> Orthmann 1971, 31–33.

<sup>20</sup> As already noted by Woolley 1952, 185. Further evidence supporting this thesis is that along the Herald's Wall there could not be found any trace of final sculpting work, whereas elsewhere »little chips of stone and powdered basalt« were found (Woolley 1952, 193). This, consistent with the existence of unfinished carvings in situ, shows that the usual sequence of work started with roughing out the stones in the workshop and finishing them on site – except, of course, when recycling older artefacts.

Plate (Woolley 1952)	iconography	composition	Iconogr. group (after Özyar 1991)	Stylistic group (after Orth- mann 1971)	material	H × L (m) (after Özyar 1991)
B. 16b	man riding a camel	moving to the right	B	IIb	limestone	1.25 × 1.53
B. 16a	winged scorpion-man and god attacking winged bull	heraldic	A	IIb	limestone	1.32 × 1.45
B. 15b	two heroes executing a third one	heraldic	A	IIa	limestone	1.30 × 1.44
B. 15a	two sphinxes attacking a winged horse	heraldic	A	IIb	limestone	1.30 × 1.56
B. 14b	two bull-men flanked by two lion-men	heraldic	C	IIa	basalt	1.29 × 2.06
B. 14a	goddess with the body of a composite animal	stridding to the left	C	IIa	basalt	1.33 × 1.12
B. 13b	two bulls fighting around a tree	heraldic	A	IIa	limestone	1.26 × 1.86
B. 13a	lion attacking a bull with a deer on his back	heraldic	D	IIa	limestone	1.20 × 1.44
B. 12	two winged griffin-men in »atlas position«	heraldic	C	IIb	basalt	1.22 × 1.35
B. 11b	men (?) fighting a lion	?	D	IIb	limestone	1.13 × 1.05 (fragment)
B. 11a	god and hero killing a lion	heraldic	A	IIb	basalt	1.28 × 1.46
B. 10b	lion attacking a caged chariot	moving to the right	B	IIb	limestone	1.28 × 1.65
B. 10a	hero »master of animals«	heraldic	D	IIa	basalt	1.26 × 1.77

Table 1 Overview of the orthostats at the Herald's Wall

of re-use<sup>21</sup>. Nonetheless, one wonders whether in setting up re-used slabs the only criterion that mattered was their size. Özyar maintains as much, and interprets the Herald's Wall as a visually eclectic make-shift structure, the result of a »repair operation«<sup>22</sup>. Woolley interpreted the wall as being divided into two sections, east and west of the five drums. He saw a meaningful pattern in the alternation of black basalt slabs and white limestone slabs for the section of the wall west of the five drums<sup>23</sup>. He was so convinced about it in his reconstruction that he arbitrarily relocated the slab B. 14a some metres to the east in order to maintain the alternate black and white dado<sup>24</sup>. Certainly, black and white slabs were employed meaningfully at the Herald's Wall to create a chromatic rhythm. This is a well-known decorative device in Iron Age monumental representations, and, interestingly enough, it seems to be applied in particular with re-used orthostats, as in the case of the so-called »small orthostats« at Tell Halaf. As Woolley believed, the Herald's Wall can be divided into two sections, but perhaps in a slightly different way from that which he suggested. In this case the wall is seen as having an eastern section, and then, bent at a gentle angle, a western section. The western section is decorated with a black and white dado of carved orthostats and serves as a decorative and architectural link to the »Royal Buttress«. The eastern section of the Herald's Wall faces the »Great Staircase« and the major monuments around it. In fact, only this section is visible from the viewpoint of the »Great Staircase«, since the »Storm God Temple« blocks the view of the western part of the wall. All in all, the eastern section has an independent existence and revolves around the five basalt drums in its middle. East of the drums, the orthostats are all black basalt; west of them, they are all white limestone – a dichotomic effect enhancing the central position of the five drums. Seen in this light, the Herald's Wall appears a well-planned piece of architecture, an addition to the existing monuments, revolving around a massive installation at its middle, and designed to captivate the beholder with the charm of ancient reliefs, since contemporaries would certainly have savoured their antiquarian value.

### 3. THE FIVE BASALT DRUMS AT CARCHEMISH AND THE CIST GRAVE AT ZINCIRLI: COMPARABLE INSTALLATIONS?

We have observed that the five basalt drums play an important role within the symbolic architecture of the Herald's Wall. Yet, what could they be? An installation composed of adjacent stone »bolsters« is a rare occurrence even in a period and a region, such as Syro-Anatolia in the Iron Age, where the use of dressed stone was widespread. In fact, the only other comparable structure is to be found at Zincirli (*fig. 1*), the ancient Sam'al, about 130 km to the West of Carchemish. The German team excavating the mound at the turn of the last century found a row of six elongated stones (a seventh missing), virtually adjacent and perpendicular with their long axes to the perimeter wall of the so-called »Hilani I«, a massive building dominating the citadel in its early phases (*fig. 6*). The German archaeologists raised the bolsters, and found a stone-lined cist grave beneath, albeit robbed in antiquity (*fig. 7*). There are important analogies between the stone row at Zincirli and that at Carchemish. Form and dimensions are different, yet comparable: at Carchemish the stones have a roundish section, while the section of those at Zincirli is somewhat trapezoidal; at

<sup>21</sup> Özyar 1998.

<sup>22</sup> Özyar 1991, 40.

<sup>23</sup> Woolley 1952, 189.

<sup>24</sup> *ibid.*

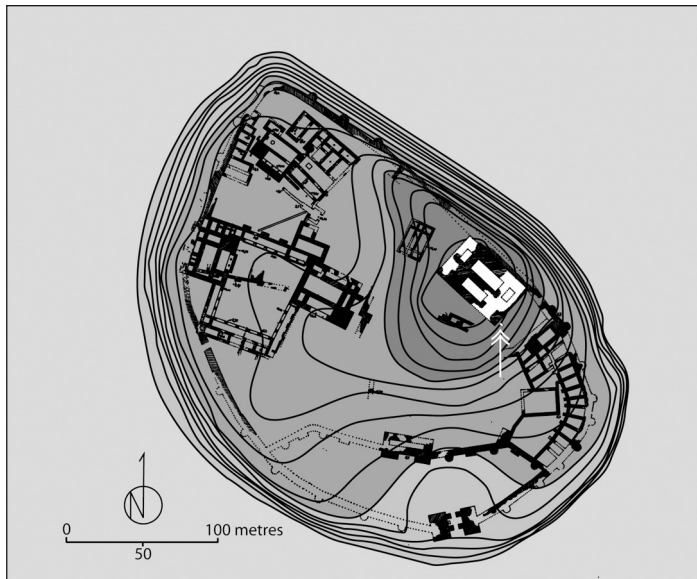


Abb. 6 The citadel of Zincirli, with the »Hilani I« marked in white; the arrow indicates the position of the cist grave



Abb. 7 The stone-lined cist grave at Zincirli

Carchemish the installation measures ca.  $2.85 \times 1.20$  m, while at Zincirli is  $2.36 \times 1.39$  m. Both are open-air installations, placed directly above the walking surface. Both are built along the perimeter wall of a prominent building, and both were in some degree exposed to public view within the context of a ceremonial centre.

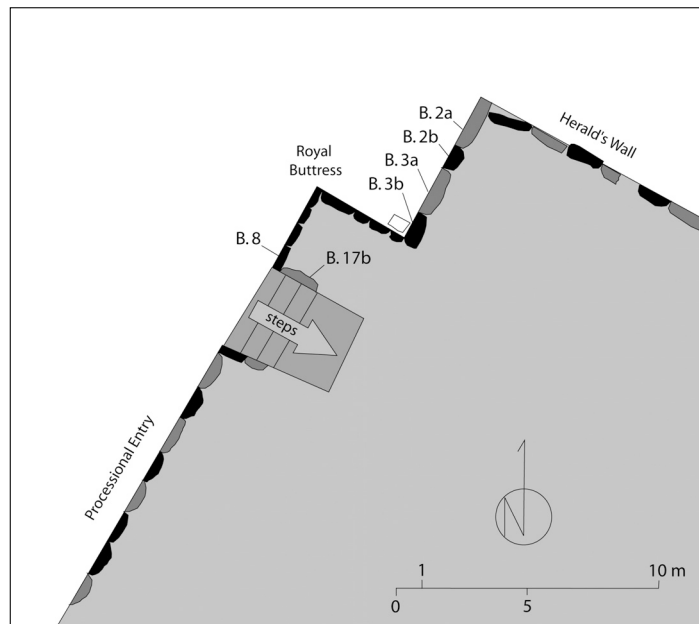
The context of both installations indicates a date in the Iron Age. In both cases it is still difficult to be more precise. Near the cist grave at Zincirli a funerary stele carved in a style dating to the late eighth century B.C.E. was found<sup>25</sup>, and it is likely that the stele originally belonged to the grave<sup>26</sup>. The dating of the Herald's Wall, and with it of the five basalt drums, is equally unsure.

<sup>25</sup> Orthmann 1971, 65. 202; Bonatz 2000, 21, C46.

<sup>26</sup> Luschan – Humann – Koldewey 1898, 140; Luschan – Jacoby 1911, 325; Bonatz 2000, 156.



Abb. 8 Close-up view of the Royal Buttress, with numbered slabs mentioned in the text



Its orthostats can be said on stylistic grounds to be earlier than those decorating the surrounding structures, thus probably dating to the late eleventh – early tenth century B. C. E.<sup>27</sup> As we saw, however, the Herald's Wall seems to have been a later addition to the ceremonial square and the carved slabs cannot be used to date it, since they were certainly re-used from somewhere else. The Herald's Wall, then, must be either contemporaneous or else postdate the north-eastern wall of the Royal Buttress, upon which it leans. The carved slabs B. 2a to B. 3b (cf. *fig. 8*), depicting a military parade and decorating this part of the Royal Buttress, date generally to the period of the »house of Suhi« (tenth – early ninth centuries B. C. E.)<sup>28</sup> and in particular, according to analysis of the antiquarian details of related reliefs, to the early ninth century B. C. E.<sup>29</sup> Yet the Royal Buttress was heavily remodelled<sup>30</sup> at the time of the regent Yariris (end of ninth – beginning of eighth centuries B. C. E.)<sup>31</sup>, with the addition of the abutting feature after which Woolley named it. This rebuilding activity included the re-use of older relief blocks, either directly inserted into the frieze (*fig. 8*: slab B. 17b) or, after trimming them down, carved afresh with new reliefs, such as in the case of basalt slab B. 8 (cf. *fig. 8*). Significantly, the latter was originally decorated with the image of a striding lion, whose extant remains allowed Orthmann to group it together stylistically with the reliefs of the Herald's Wall<sup>32</sup>. That is to say that those who remodelled the Royal Buttress at the turn of the ninth century had access to reliefs dating to the late eleventh

<sup>27</sup> *infra*; Orthmann 1971, 30–37; Mazzoni 1977, 12–21.

<sup>28</sup> Hawkins 2000, 78.

<sup>29</sup> Mazzoni 1977, 32f.

<sup>30</sup> For the analysis and reconstruction of Royal Buttress, Processional Entry, and King's Gate, see now M. Pucci, *The King's Gate Complex at Karkamiš: Analysis of Space*, in: *Festschrift Kühne*, forthcoming.

<sup>31</sup> Hawkins 2000, 76 n. 51; 78f.; 124.

<sup>32</sup> Orthmann 1971, 32f.; Woolley 1952, 194.

– early tenth century B.C.E. and that they could dispose of them as they saw opportune. This opens up the possibility that the Herald's Wall, wholly consisting of re-used slabs, was built at around the same time.

#### 4. INTRAMURAL BURIALS AND THE CULT OF ANCESTORS AT CARCHEMISH

The analogies in kind and the relative compatibility of date are the main basis for my suggestion that the two »bolster structures« at Carchemish and Zincirli might be for the same context. Circumstantial evidence, too, does not contradict it. Sporadic intramural graves are known to have existed in Iron-Age Syro-Anatolia, even to be a characteristic phenomenon of the period<sup>33</sup>. If extramural cemeteries were the norm in Iron-Age Carchemish<sup>34</sup>, the »Golden Tomb« excavated by Woolley in the »North-Western Fort« shows that certain individuals could be buried with pomp within the inner city<sup>35</sup>. Furthermore, the ceremonial centre of Carchemish is studded with monuments and installations connected with the cult of ancestors<sup>36</sup>, which included the erection,

<sup>33</sup> Bonatz 2000, 156.

<sup>34</sup> Woolley 1914, 94–98.

<sup>35</sup> In the inner city of Carchemish, Woolley excavated two Iron-Age intramural burials (Woolley 1939, 12). The first, in the »West Gate«, is a relatively simple inhumation of a child, which probably took place when the gate was already in a ruinous condition (Woolley 1921, 80). The second, an important cremation burial found in the »North-Western Fort«, is nicknamed the »Golden Tomb« after the numerous gold artifacts found in it, some of them ancient heirlooms of exceptional value (Woolley 1952, 250–258).

<sup>36</sup> In the inner court of the »Storm God Temple« there was found a funerary stele in remembrance of a »Great King« Ura-Tarhunza, probably to be dated to the eleventh–tenth centuries B.C.E. (Woolley 1952, 167. 170; Hawkins 2000, 80); not far from it was found another inscribed funerary stele of the tower-like kind typical of the eighth century B.C.E. (Woolley 1952, *ibid.*; Hawkins 2000, 186f.); another similar stele was found in a recess of the South Gate to the inner town (Woolley 1921, 93), and a further stele of this kind was found out of context on the »acropolis« (Woolley 1952, 266; Hawkins 2000, 182). The iconography of BONUS-tis, the wife of Suhi, represented on a throne among of a procession of gods on the Long Wall of Sculpture, also suggests that she was dead (Hawkins 1972, 95; *id.* 2000, 92; Van Loon 1990, 10). Buried in a pit ca. 18 m from the foot of the Great Staircase were found stone fragments of seated figures, such as we know were in use for the cult of ancestors: a headless limestone statuette of a man (Bonatz 2000, 15, B 7), the figure of an enthroned woman, whose feet were found near the Herald's Wall, and the remains of a throne carved in basalt (Woolley 1952, 174). At the Royal Buttress stood the statue of a dead ruler, carved in a style almost identical to that of a statue found ritually buried in the citadel of Zincirli (Bonatz 2000, 25–26. 154). At Carchemish the statue had been first defaced and then smashed into pieces in front of its base, which bore »cup-marks« for offerings (Woolley 1952, 192 pl. B. 54; Ussishkin 1975, 99f.). A further statue of a seated figure was found deliberately smashed in front of its base aside the King's Gate (Woolley 1921, pl. B. 25; Woolley 1952, 199). According to Hawkins, it is probably the statue of a deified ancestor (Van Loon 1990, 11; Hawkins 2000, 101); A double bull-basis for a statue with a round »cup-mark« for offerings on its top was also found *in situ* beside the Great Staircase, in the space right behind the »Lion Slab« (Woolley 1952, 159 pl. B. 34). In the same context was found a much defaced fragment of a male head in the round (Woolley 1952, 174 pl. B. 67 b), so here too probably stood the image of a deceased ruler (Bonatz 2000, 25). Similarly, at the South Gate were found the basis and fragments of a colossal limestone statue of a seated dead ruler, likely to be dated mid-eighth century B.C.E. (Hawkins 2000, 167–169). The statue was deliberately defaced and smashed up; feet, arms and head were buried beneath the walking horizon, while the body was never found (Woolley 1921, 92 pl. B 27 fig. A; pl. A 13 a–c). At the South Gate was also found an offering-table; a number of similar artefacts come from within the city, but more were located at the Iron-Age cemetery of Yunus immediately north of the outer walls of Carchemish (Woolley 1921, 94; Woolley 1939, 14). The offering-table at the South Gate and a small limestone stele carved with the figure of a seated man from the West Gate (Woolley 1921, 80f.) parallel closely the finds of the extramural cemetery of Yunus (Woolley 1939, 14) and hint once more at the staging of rituals connected with the funerary cult along »marked passages« and

adoration, ritual burial and, following violent social changes, the ritual smashing of stelae and statues<sup>37</sup>.

#### CONCLUSION

Woolley interpreted the installation of five basalt drums at the Herald's Wall as the plinth for a giant slab, of which he believed he had found some fragments. The attribution of these fragments to the Herald's Wall, however, is dubious. Furthermore, the interpretation given by Woolley is not substantiated by any comparative evidence, neither at Carchemish nor elsewhere. The same can be said for the only alternative interpretation published so far, which sees the drums as a foundation structure. On the other hand, the hypothesis that the installation could be the covering of a cist grave has an excellent parallel at Zincirli, a site not too distant and whose material culture, particularly as concerns the monuments, has major affinities with that of Carchemish<sup>38</sup>. In fact, the architectural and figurative elements at Zincirli, as has been convincingly demonstrated<sup>39</sup>, parallel in nature and function those at Carchemish, just on a somewhat lesser level of sophistication<sup>40</sup>.

In the Syro-Anatolian region in general and at Carchemish in particular, the *mise en scène* of the royal ancestor cult in monumental public spaces as a social practice played an important role in the re-structuring and establishment of the political power at the beginning of the Iron Age<sup>41</sup>. The construction of a »topography of remembrance«<sup>42</sup> within the city-centres helped define a collective identity<sup>43</sup>, to secure social consensus and to legitimate a re-shaped normative past<sup>44</sup>. The hypothesis advanced conforms to this socio-political framework. Definitive verification, however, must await future excavation at the site, namely by the raising of the five drums.

*Abstract:* This paper discusses five basalt cylinders found lying along the so-called »Herald's Wall« at Carchemish. It is suggested that this feature, hitherto largely neglected by scholars, was the covering of a grave. The proposed interpretation is based upon (a) the analysis of the extant remains of the »Herald's Wall«; (b) comparative evidence from the site of Zincirli; and (c) circumstantial evidence from Carchemish, such as intramural burials and further traces of ancestral worship. The proposed interpretation has important implications for the understanding of Iron-Age Carchemish, in particular as concerns the staging of ancestor cult in ceremonial open spaces within the city walls.

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in ceremonial open spaces within the inner city. Finally, the statue of a seated man was found headless, defaced and ritually buried along the outer wall of the »Hilani« In the immediate surroundings was found an offering-table, which was probably connected to the statue (Woolley 1952, 181 f.). This led Voos to advance the hypothesis that the »Hilani« might have been a building devoted to the cult of ancestors (Voos 1986, 35, quoted in Bonatz 2000, 154).

<sup>37</sup> Ussishkin 1970, 128.

<sup>38</sup> Winter 1983, 180–183.

<sup>39</sup> Mazzoni 1997, 324.

<sup>40</sup> Hawkins 1972, 106; Winter 1983, 180–183.

<sup>41</sup> I elaborate on this topic in »The cult of ancestors in Iron-Age Carchemish«, working paper to be presented at the symposium »Kult und Heiligtum im Wandel der Zeit«, Častá-Papiernička (Slovakia), November 16<sup>th</sup>–19<sup>th</sup>, 2007. The proceedings will be published in *Anodos* 6/7.

<sup>42</sup> Jonker 1995.

<sup>43</sup> Bonatz 2000, 159–165.

<sup>44</sup> For the concept of »normative past«, cf. Rüsen 2002.

## FÜNF QUADERSTEINE AUS KARKEMISCH

*Eine unbekannte eisenzeitliche Bestattung an der Herald's Wall?*

*Zusammenfassung:* Im Mittelpunkt dieses Artikels stehen fünf Basalt-Zylinder, die an der sogenannten »Herald's Wall« in Karkemisch liegend aufgefunden wurden. Hier wird die These aufgestellt, dass es sich bei diesem von der Forschung bisher weitgehend unbeachteten Befund um die Abdeckung eines Grabes handelt. Die vorgeschlagene Interpretation basiert auf (a) der Analyse der noch vorhandenen Überreste an der »Herald's Wall«; (b) einem vergleichbaren Befund in Zincirli; und (c) ergänzenden Indizien aus Karkemisch, darunter innerstädtische Begräbnisse und andere Spuren der Ahnenverehrung. Die vorgeschlagene Interpretation führt zu wichtigen Schlussfolgerungen, die zum Verständnis des eisenzeitlichen Karkemisch beitragen und insbesondere die Inszenierung des Ahnenkultes auf Freiflächen mit zeremoniellem Charakter innerhalb der Stadtmauern betreffen.

## KARGAMIŞ'TAN BEŞ KESME TAŞ BLOK

*Herald's Wall'da şimdiye dek bilinmeyen Demir Çağ'a ait bir gömü?*

*Özet:* Kargamış'ta »Herald's Wall« denilen yerde bulunan beş adet silindirik bazalt taşı, bu malenin odak noktasını oluşturur. Bu yazıda, araştırmalarda şimdiye kadar göz ardı edilen bu buluntunun mezar örtüsü olduğu tezi ortaya atılmaktadır. Bu yorum ise, (a) Herald's Wall'da günümüze ulaşmış kalıntıların incelenmesi; (b) Zincirli'de benzer bir kalıntı; ve (c) kent içi gömü ve atalara tapınma gibi Kargamış'tan elde edilen ek ipuçlarına dayanmaktadır. Önerilen yorum, Demir Çağı Kargamış'ını anlamaya yönelik ve özellikle ata kültürünün kent surları içinde, açık alanlarda törensel bir karakterde düzenlenmesiyle ilgili önemli sonuçlar doğurmaktadır.

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