

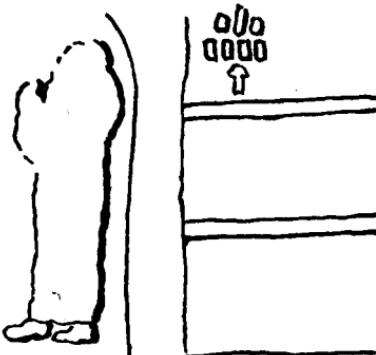
NEW "HITTITE" BAS-RELIEFS.

IN the important work by MM. Humann and Puchstein, just published, a new bas-relief with six lines of the Altaic Hieroglyphs is represented (Plate XLIX), which, though unfortunately so worn as to be for the most part illegible, still furnishes us with several new ideas. This figure, discovered in 1882, comes from Marash (Figs. 4 and 5), and represents a long-robed personage facing to the left. The hair is arranged in a curled-up plait or pigtail. The beard is long; the garment is fringed; the shoes, as usual, curled at the toes. A round skull cap seems to be represented. Marash lies at the foot of the Taurus, 70 miles north-east of the head of the Gulf of Alexandretta, and several Altaic sculptures have been found here previously.

The inscription differs from others, inasmuch as the whole of the lines appear to read from left to right, not alternately, as at Hamath. On the Marash lion the text also reads in the first line from the left (as does Hamath Stone, No. IV), and we may, perhaps, suppose the new text to be later than those of Hamath and Jerablus, especially as the writing seems to be more phonetic in its character.



The commencement of the text as shown in the accompanying sketch is also, I believe, the same as that on the lion given below, on the shoulder of which is a figure which may be regarded as a fuller form of the common emblem of "speech." These four emblems

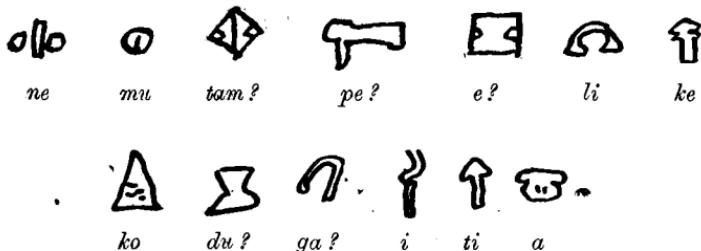


should, I believe, be read EN-NE-ME-KE, signifying "speech" or "invocation." The termination in *mek* is known in other cases on the

Hittite texts, as, for instance, on the Hamath Stones Nos. I, II, III, where we may read the group ZI-KU-KU-ME-KE-LI, which, as an Akkadian expression, I suppose to mean *Zi Kukumekli*, or "spirit protecting."¹ The termination in *mek* is very distinctive of Turanian speech. In Turkish it forms the participle, the infinitive, and the

abstract. It also occurs in the ancient inscriptions of Malamir in such words as *tarmak*, "the totality" (Sayce, "Malamir," p. 74), with the same abstract signification.

The new text, like the Marash lion, is written in a very confused manner, and the sketch given is quite illegible for the most part. With the exception of the head and arms the figure is covered as well as the field of the block. This arrangement is the same which occurs on the Assyrian figures in the British Museum. The common Hittite signs given below occur frequently:—



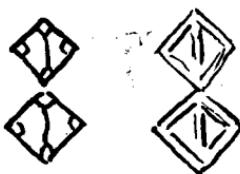
The position of *li* as a termination appears to be the same throughout as in the texts already known. As far as can be judged from the decayed state of the text, there do not seem to be any new symbols unknown before.

On the same plate (Figs. 1, 2, 3) is another "Hittite" monument from Samsat (the ancient Samosata on the Euphrates), which lies far to the

¹ The word *Kuku*, "to help," "protect," "defend," as an Akkadian word is well known, and seems to survive in the Cantonese *chiu-koo*, "to help." It appears also in the Susian *kuku*, "favour," and in the Medic verb *kkuta*, "to help," or "protect," or "favour"; and at Malamir *kukuna*, "of favour." It may be connected with the old Turkish word *kuch* or *koch*, for "power," and in Hungarian it again appears in *kegy*, "favour." Although I pointed out in the *Quarterly Statement* the connection between Akkadian and Chinese before Mr. Ball commenced his interesting papers on the subject, it seems to me that the Tartar, Turkish, and Mongol languages are far safer for comparison than even the most archaic of Chinese dialects, because the phonetic decay in the latter has (as is well known) been so great that comparisons are apt to be misleading.

north-east of Carchemish and south of the Taurus. This is also much decayed, but consisted of nine lines. The deer's head (TAR) and the other signs are the same apparently as in previous texts, and the rare sign MI for "country" may, perhaps, occur in the last line.

MM. Humann and Puchstein have also given copies of two texts (the lion text and the text with two seated figures) from Marash, which were already known, but of which new copies cannot fail to be useful. The latter especially was not well copied before, but the extreme irregularity



of the writing renders it unusually difficult to follow. It clearly reads from the right, and seems to be almost entirely phonetic. The new texts seem, perhaps, to confirm what was before doubtful, namely, a reduplication of the sign which (comparing with the oldest Cuneiform) I have supposed to represent the sun with the value *ut* or *tam*.

In fact I think it is established beyond doubt that this sign has the latter value in the word *Tam-zi* (*Tammuz*) found on a seal at Carchemish.

This is also shown in the new copy of the lion text as occurring in the first line, followed by *Ka-ne-ke Tarku*. It is possible, however, that these emblems have not been quite correctly copied, and that they represent a late form of the emblem *an*, in which case the reduplication may be read ANAN, meaning either "Gods" or "King."¹

The general impression obtained from these texts is that they are later and (as is natural) less ideographic than those of Carchemish and Hamath, representing a northern extension of Hittite civilisation.

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¹ By the light of these new copies we obtain the following commencement for the lion text,

NE	AN	AN	ZU?	NE	AN	KA	TAR	DU
EN	ME	U	DU	KA	RE	NE	KU	KE
KE	GAL?	KE	THE	U	TAR	AN	KE	KU
A	LI		...				LI	

This seems to be a dedication or invocation, for the second word is well known as the name of a god—at Ibreez for instance. The commencement is thus very like that of some of the texts on the old statues of the Akkadians at Tell lo; and roughly speaking it seems to run, "Invocations for Anu.... the living god.... the royal prince Tarku (or prince of gods Tarku....). It is known that Tarku was the name of a deity in Asia Minor as well as a word for prince.