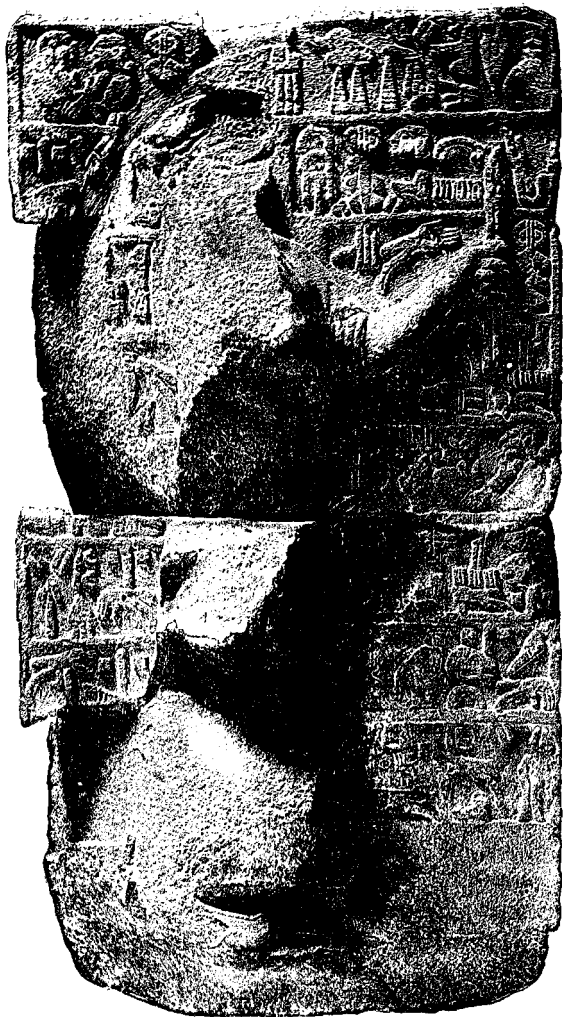


CHAPTER IV

THE HITTITE EMPIRE

WE have seen that the Egyptian monuments bear witness to an extension of Hittite power into the distant regions of Asia Minor. When the kings of Kadesh contended with the great Pharaoh of the Oppression they were able to summon to their aid allies from the Troad, as well as from Lydia and the shores of the Cilician sea. A century later Egypt was again invaded by a confederacy, consisting partly of the Hittite rulers of Carchemish and Aleppo, partly of Libyans and Teukrians, and other populations of Asia Minor. If any trust can be placed in the identifications proposed by Egyptian scholars for the countries from whence the vassals and allies of the Hittites came it is clear that memorials of Hittite power and conquest ought to be found in Asia Minor.

And they were found as soon as it was recognized that the curious monuments of Asia Minor, of which the warriors of Karabel and the sculptures of Ibreez are examples, were actually inspired by Hittite art. As soon as it was known that the art these monuments represented, and the peculiar form of writing which accompanied them, had their earliest home in the Syrian cities of the Hittite tribes, a new light broke over the prehistoric past of Asia Minor. These Hittite



MONUMENT OF A HITTITE KING FOUND AT CARCHEMISH.

monuments can be traced in two continuous lines from Northern Syria and Kappadokia to the western extremity of the peninsula. They follow the two highways which once led out of Asia to Sardes and the shores of the Ægean. In the south they form as it were a series of stations at Ibreez and Bulgar Maden in Lykaonia, at Fassiler and Tyriaion between Ikonion and the Lake of Beyshehr, and finally in the Pass of Karabel. Northwards the line runs through the Taurus by Merash, and carries us first to the defile of Ghurun, and then to the great Kappadokian ruins of Boghaz Keui and Eyuk, from whence we pass by Ghiaur-kalessi and the burial-place of the old Phrygian kings, until we again reach the Lydian capital and the Pass of Karabel.

Westward of the Halys and Kappadokia they are marked by certain peculiarities. They are found either in the vicinity of silver mines, like those of Lykaonia, or else on the line of the ancient roads, which finally converged in Lydia. None have been discovered in the central plateau of Asia Minor, in the mountains of Lykia in the south, or the wide-reaching coast-lands of the north. They mark the sites of small colonies, or else the lines of road that connected them. Moreover, with the exception of the image of the goddess who sits on her throne in Mount Sipylus, the western monuments represent the figures of warriors who are in the act of marching forward. This is the case at Karabel; it is also the case at Ghiaur-kalessi, where the rock on which the two Hittite warriors are carved lies close below the remains of a prehistoric fortress.

Such facts admit of only one explanation. The Hittite monuments of Western Asia Minor must be memorials of military conquest and supremacy. In the warriors whose figures stood on either side of the Pass of Karabel, the sculptor must have seen the visible symbols of Hittite power. They showed that the Hittite had won and kept the pass by force of arms. They are emblems of conquest, not creations of native art.

But it was inevitable that conquest should bring with it a civilizing influence. The Hittites could not carry with them the art and culture they had acquired in the East without influencing the barbarous populations over whom they claimed to rule. The vassal chieftains of Lydia and the Troad could not lead their forces into Syria, or assist in the invasion of Egypt, without learning something of that ancient civilization with which they had come in contact. The Hittites, in fact, must be regarded as the first teachers of the rude populations of the West. They brought to them a culture the first elements of which had been inspired by Babylonia; they brought also a system of writing out of which, in all probability, the natives of Asia Minor afterwards developed a writing of their own.

It is possible, therefore, that some of the Hittite monuments of Asia Minor are the work, not of the Hittites themselves, but of the native populations whom they had civilized and instructed. It may be that this is the case at Ibreez, where the faces of the god and his worshipper have Jewish features very unlike those found on monuments of purely Hittite

origin. But apart from such instances, where the monument is due to Hittite influence rather than to Hittite artists, it is certain that most of the Hittite memorials of Asia Minor are the productions of the Hittites themselves. This is proved by the hieroglyphs which are attached to them, as well as by the uniform type of feature and dress which prevails from Carchemish to the Ægean. It is impossible to explain such a uniformity, and still more the extraordinary resemblance between the characters engraved at Karabel, or on Mount Sipylos, and those which meet us in the inscriptions of Hamath and Carchemish, except on the supposition that the monuments were executed by men who belonged to the same race and spoke the same language. Wherever Hittite inscriptions occur, we find in them the same combinations of hieroglyphs as well as the use of the same characters to denote grammatical suffixes.

We may, then, rest satisfied with the conclusion that the existence of a Hittite empire extending into Asia Minor is certified, not only by the records of ancient Egypt, but also by Hittite monuments which still exist. In the days of Ramses II, when the children of Israel were groaning under the tasks allotted to them, the enemies of their oppressors were already exercising a power and a domination which rivalled that of Egypt. The Egyptian monarch soon learned to his cost that the Hittite prince was as 'great' a king as himself, and could summon to his aid the inhabitants of the unknown north. Pharaoh's claim to sovereignty was disputed by adversaries as powerful as the ruler

of Egypt, if indeed not more powerful, and there was always a refuge among them for those who were oppressed by the Egyptian king.

When, however, we speak of a Hittite empire we must understand clearly what that means. It was not an empire like that of Rome, where the subject provinces were consolidated together under a central authority, obeying the same laws and the same supreme head. It was not an empire like that of the Persians, or of the Assyrian successors of Tiglath-pileser III, which represented the organized union of numerous states and nations under a single ruler. Such a conception of empire was due to Tiglath-pileser III, and his successor Sargon; it was a new idea in the world, and had never been realized before. The first Assyrian empire, like the foreign empire of Egypt, was of an altogether different character. It depended on the military enterprise and strength of individual monarchs. As long as the Assyrian or Egyptian king could lead his armies into distant territories, and compel their inhabitants to pay him tribute and homage, his empire extended over them. But hardly had he returned home laden with spoil than we find the subject populations throwing off their allegiance and asserting their independence, while the death of the conqueror brought with it almost invariably the general uprising of the tribes and cities his arms had subdued. Before the days of Tiglath-pileser, in fact, empire in Western Asia meant the power of a prince to force a foreign people to submit to his rule. The conquered provinces had

to be subdued again and again; but as long as this could be done, as long as the native struggles for freedom could be crushed by a campaign, so long did the empire exist.

It was an empire of this sort that the Hittites established in Asia Minor. How long it lasted we cannot say. But so long as the distant races of the West answered the summons to war of the Hittite princes, it remained a reality. The fact that the tribes of the Troad and Lykia are found fighting under the command of the Hittite kings of Kadesh, proves that they acknowledged the supremacy of their Hittite lords, and followed them to battle like the vassals of some feudal chief. If Hittite armies had not marched to the shores of the *Ægean*, and Hittite princes been able from time to time to exact homage from the nations of the far west, Egypt would not have had to contend against the populations of Asia Minor in its wars with the Hittites, and the figures of Hittite warriors would not have been sculptured on the rocks of Karabel. There was a time when the Hittite name was feared as far as the western extremity of Asia Minor, and when Hittite satraps had their seat in the future capital of Lydia.

Traditions of this period lingered on into classical days. The older dynasty of Lydian kings traced its descent from Bel and Ninos, the Babylonian or Assyrian gods, whose names had been carried by the Hittites into the remote west. The Lydian hero Kayster, who gave his name to the Kaystrian plain, was fabled to have wandered into Syria, and there,

after wooing Semiramis, to have been the father of Derketo, the goddess of Carchemish. A Lydian was even said to have drowned Derketo in the sacred lake of Ashkelon; and Eusebius declares that Sardes, the Lydian capital, was captured for the first time in B.C. 1078, by a horde of invaders from the north-western regions of Asia.

But it is in the famous legend of the Amazons that we must look for the chief evidence preserved to us by classical antiquity of the influence once exercised by the Hittites in Asia Minor. The Amazons were imagined to be a nation of female warriors, whose primitive home lay in Kappadokia, on the banks of the Thermodon, not far from the ruins of Boghaz Keui. From hence they had issued forth to conquer the people of Asia Minor and to found an empire which reached to the Ægean Sea. The building of many of the most famous cities on the Ægean coast was ascribed to them,—Myrina and Kyme, Smyrna and Ephesos, where the worship of the great Asiatic goddess was carried on with barbaric ceremonies into the later age of civilized Greece.

Now these Amazons are nothing more than the priestesses of the Asiatic goddess, whose cult spread from Carchemish along with the advance of the Hittite armies. She was served by a multitude of armed priestesses and eunuch priests; under her name of Ma, for instance, no less than six thousand of them waited on her at Komana in Kappadokia. Certain cities, in fact, like Komana and Ephesos, were dedicated to her service, and a large part of the popula-

tion accordingly became the armed ministers of the mighty goddess. Generally these were women, as at Ephesos in early days, where they obeyed a high-priestess, who called herself 'the queen-bee.' When Ephesos passed into Greek hands, the goddess worshipped there was identified with the Greek Artemis, and a high-priest took the place of the high-priestess. But the priestess of Artemis still continued to be called 'a bee,' reminding us that Deborah or 'Bee' was the name of one of the greatest of the prophetesses of ancient Israel; and the goddess herself continued to be depicted under the same form as that which had belonged to her in Hittite days. On her head was the so-called mural crown, the Hittite origin of which has now been placed beyond doubt by the sculptures of Boghaz Keui, while her chariot was drawn by lions. It was from the Hittites, too, that Artemis received her sacred animal, the goat.

The 'spear-armed host' of the Amazons, which came from Kappadokia, which conquered Asia Minor, and was so closely connected with the worship of the Ephesian Artemis, can be no other than the priestesses of the Hittite goddess, who danced in her honour armed with the shield and bow. In ancient art the Amazons are represented as clad in the Hittite tunic and brandishing the same double-headed axe that is held in the hands of some of the Hittite deities on the rocks of Boghaz Keui, while the 'spear' lent to them by the Greek poet brings to our recollection the spear held by the warriors of Karabel. We cannot explain the myth of the Amazons except on the supposition

that they represented the armed priestesses of the Hittite goddess, and that a tradition of the Hittite empire in Asia Minor has entwined itself around the story of their arrival in the West. The cities they are said to have founded must have been the seats of Hittite rule.

The Hittites were intruders in Syria as well as in Western Asia Minor. Everything points to the conclusion that they had descended from the ranges of the Taurus. Their costume was that of the inhabitants of a cold and mountainous region, not of the warm valleys of the south. In place of the trailing robes of the Syrians, the national costume was a tunic which did not quite reach to the knees. It was only after their settlement in the Syrian cities that they adopted the dress of the country; the sculptured rocks of Asia Minor represent them with the same short tunic as that which distinguished the Dorians of Greece or the ancient inhabitants of Ararat. But the most characteristic portion of the Hittite garb were the shoes with upturned ends. Wherever the figure of a Hittite is portrayed, there we find this peculiar form of boot. It reappears among the hieroglyphs of the inscriptions, and the Egyptian artists who adorned the walls of the Ramesseum at Thebes have placed it on the feet of the Hittite defenders of Kadesh. The boot is really a snow-shoe, admirably adapted for walking over snow, but ill-suited for the inhabitants of a level or cultivated country. The fact that it was still used by the Hittites of Kadesh in the warm fertile valley of the Orontes proves better than any other

argument that they must have come from the snow-clad mountains of the north. It is like the shoe of similar shape which the Turks have carried with them in their migrations from the north and introduced amongst the natives of Syria and Egypt. It indicates with unerring certainty the northern origin of the Turkish conqueror. He stands in the same relation to the modern population of Syria that the Hittites stood to the Aramæans of Kadesh three thousand years ago.

Equally significant is the long fingerless glove which is one of the most frequent of Hittite hieroglyphs. The thumb alone is detached from the rest of the bag in which the fingers were enclosed. Such a glove is an eloquent witness to the wintry cold of the regions from which its wearers came, and a similar glove is still used during the winter months by the peasants of modern Kappadokia.

We may find another evidence of the northern descent of the Hittite tribes in the hieroglyph which is used in the sense of 'country.' It represents two, or sometimes three, pointed mountains, whose forms, as was remarked some years ago, resemble those of the mountains about Kaisariyeh, the Kappadokian capital.

If we leave Kadesh and proceed northwards, the local names bear more and more the peculiar stamp of a Hittite origin. We leave Semitic names like Kadesh, 'the sanctuary,' behind us, and at length find ourselves in a district where the geographical names no longer admit of a Semitic etymology. It is just

this district, moreover, in which Hittite inscriptions first become plentiful. The first met with to the south are the stones of Hamath and the lost inscription of Aleppo; but from Carchemish northwards we now know that numbers of them still exist. The territory covered by them is a square, the base of which is formed by a line running from Carchemish through Antioch into Lykaonia, while the remains at Boghaz Keui and Eyuk constitute its northern limit. We must regard this region as having been the *primaeval* home and starting-point of the Hittite race. They will have been a population which clustered round the two flanks of the Taurus range, extending far into Kappadokia on the north, and towards Armenia on the east.

They preserved their independence on the banks of the Halys in Kappadokia for nearly two hundred years after the fall of Carchemish. It was not long before the overthrow of Lydia by Cyrus that Kroesos, the Lydian king, destroyed the cities of Pteria, where the ruins of Boghaz Keui and Eyuk now stand, and enslaved their inhabitants, thus avenging upon them the conquest of his own country by their ancestors so many centuries before. Herodotos calls them 'Syrians,' a name which is qualified as 'White Syrians' by the Greek geographer Strabo. It was in this way that the Greek writer wished to distinguish them from the dark-coloured Syrians of Aramæan or Jewish birth, with whom he was otherwise acquainted; and it reminds us that, whereas the Egyptian artists painted the Hittites with yellow



THE DOUBLE-HEADED EAGLE OF EYUK.

skins, they painted the Syrians with red. It is an interesting fact that the memory of their relationship to the population on the Syrian side of the Taurus should have been preserved so long among these Hittites of Kappadokia.

Boghaz Keui and Eyuk are situated in the district known as Pteria to the Greeks. At Eyuk there are remains of a vast palace, which stood on an artificial platform of earth, like the palaces of Assyria and Babylon. The walls of the palace, formed of huge blocks of cut stone, can still be traced in many places. It was approached by an avenue of sculptured slabs, on which lions were represented, some of them in the act of devouring a ram. The head and attitude of one that is preserved remind us of the avenue of ram-headed sphinxes which led to the temple of Karnak at Thebes. The entrance of the palace was flanked on either side by two enormous monoliths of granite, on the external faces of which were carved in relief the images of a sphinx. But though the artist had clearly gone to Egypt for his model, it is also clear that he had modified the forms he imitated in accordance with national ideas. The head-dress, like the feet, of the sphinxes is non-Egyptian, the necklace passes under the chin instead of falling across the breast, and the sphinx itself is erect, not recumbent, as in Egypt. On the right hand the same block of stone which bears the figure of the sphinx bears also, on the inner side, the figure of a double-headed eagle, with an animal which Professor Perrot believes to be a hare in either

talon, and a man standing upon its twofold head. The same double-headed eagle, supporting the figure of a man or a god, is met with at Boghaz Keui, and must be regarded as one of the peculiarities of Hittite symbolism and art. The symbol, whose prototype goes back to primitive Babylonia, was adopted in later days by the Turkoman princes, who had perhaps first seen it on the Hittite monuments of Kappadokia; and the Crusaders brought it to Europe with them in the fourteenth century. Here it became the emblem of the German emperors, who have passed it on to the modern kingdoms of Russia and Austria. It is not the only heirloom of Hittite art which has descended to us of to-day.

The lintel of the palace gate at Eyuk was of solid stone, and, if Professor Perrot is right, the huge stone lintel, adorned with a lion's head, still lies in fragments on the ground. The entrance was flanked with walls on which bas-reliefs were carved, as in the palaces which were built by the kings of Assyria. They formed, in fact, a dado, the rest of the wall above them being probably of brick covered with stucco and painted with bright colours. Many of the sculptured blocks still lie scattered on the ground. Here we have the picture of a priest before an altar, there of a sacred bull mounted on a pedestal. Hard by is the likeness of two men, one of whom carries a lyre, the other a goat; while on another stone a man is represented with little regard to perspective in the act of climbing a ladder. Another relief introduces to us three rams and a goat whose horn

is grasped by a shepherd ; elsewhere again we see a goddess seated in a chair of peculiar construction, with her feet upon a stool and objects like flowers in her hand. A similar piece of sculpture has been found at Merash, on the southern side of the Taurus, within the limits of the ancient Komagênê, even such details as the form of the chair and stool being alike in the two cases. The two reliefs might have been executed by the same hand.

The sphinxes which guarded the entrance of the palace of Eyuk and the avenue which led up to them bear unmistakable testimony to the influence of Egyptian art upon its builders. They take us back to a period when the Hittites of Kappadokia were in contact with the people of the Nile, and thus confirm the evidence of the Egyptian records. There must have been a time when the population of distant Kappadokia held intercourse with that of Egypt, and this time, as we learn from the Egyptian monuments, was the age of Ramses II. It is perhaps not going too far to assume that the palace of Eyuk was erected in the thirteenth century before our era, and is a relic of the period when the sway of the Hittite princes of Kadesh or Carchemish extended as far north as the neighbourhood of the Halys. It is indeed possible that the palace was originally the summer residence of the kings whose homes were in the south. The plateau on which Eyuk and Boghaz Keui stand is more than 2,000 feet above the level of the sea, and the winters there are intensely cold. From December onwards the ground is piled high with snow. It is

well known that the descendants of races which have originally come from a cold climate endure the heats of a southern summer with impatience ; and the same causes which make the English rulers of India to-day retire during the summer to the mountain heights, may have made the Hittite lords of Syria build their summer palace in the Kappadokian highlands.

The sculptures of Boghaz Keui perhaps belong to a later date than those of Eyuk. Boghaz Keui is five hours to the south-west of Eyuk, and marks the site of a once populous town. A stream that runs past it separates the ruins of the city from a remarkable series of sculptures carved on the rocks of the mountains which overlooked the city. The city was surrounded by a massive wall of masonry, and within it were two citadels solidly built on the summits of two shafts of rock. The wall was without towers, but at its foot ran a moat cut partly through the rock, partly through the earth, the earth being coated with a smooth and slippery covering of masonry. The most important building in the city was the palace, a plan of which has been made by modern travellers. Like the palace of Eyuk, it was erected on an artificial mound or terrace of earth, and its ornamentation seems to have been similar to that of Eyuk. But little is left of it save the foundations of the walls and the overturned throne of stone which once stood in the central court supported on the bodies of two lions. Lions' heads were also carved on the columns which formed the door-posts of the city-gate.

The interest of Boghaz Keui centres in the sculp-



SCULPTURES AT BOGHAZ KEUI.

tures which have been carved with so much care on the rocky walls of the mountains. Here advantage has been taken of two narrow recesses, the sides and floors of which have been artificially shaped and levelled. The first and largest recess may be described as of rectangular shape. Along either side of it, as along the dado of a room, run two long lines of figures in relief, which eventually meet at the end opposite the entrance. On the left-hand side we see a line of men, almost all clad alike in the short tunic, peaked tiara, and boots with upturned ends that characterize Hittite art. At times, however, they are interrupted by other figures in the long Syrian robe, who may perhaps be intended for women. Among them are two dwarf-like creatures upholding the crescent disk of the moon, and after a while the procession becomes that of a number of deities, each with his name written in Hittite hieroglyphs at his side. After turning the corner of the recess, the procession consists of three gods, two of whom stand on mountain-peaks, while the foremost (with a goat beside him) is supported on the heads of two adoring priests. Facing him is the foremost figure of the other procession, which starts from the eastern side of the recess, and finally meets the first on its northern wall. This figure is that of the great Asiatic goddess, who wears on her head the mural crown and stands upon a panther, while beside her, as beside the god she is greeting, is the portraiture of a goat. Behind her a youthful god, with the double-headed battle-axe in his hand, stands upon a panther, and behind him

again are two goddesses with mural crowns, whose feet rest upon the heads and wings of a double-headed eagle. This eagle, whose form is but a reproduction of that sculptured at Eyuk, closes the series of designs represented on the northern wall. The eastern wall is occupied with a long line, first of goddesses and then of priestesses. Where the line breaks off at last we come upon a solitary piece of sculpture. This is the image of a eunuch-priest, who stands on a mountain and holds in one hand a curved augural wand, in the other a strange symbol representing a priest with embroidered robes, who stands upon a shoe with up-turned ends, and supports a winged solar disk, the two extremities of which rest upon baseless columns.

The entrance to the second recess is guarded on either side by two winged monsters, with human bodies and the heads of dogs. It leads into an artificially excavated passage of rectangular shape, on the rocky walls of which detached groups of figures and emblems are engraved. On the western wall is a row of twelve priests or soldiers, each of whom bears a scythe upon his shoulder; facing them on the eastern wall are two reliefs of strange character. One of them depicts the youthful god, whose name perhaps was Attys, embracing with his left arm the eunuch-priest, above whose head is engraved the strange symbol that has been already described. The other represents a god's head crowned with the peaked tiara, and supported on a double-headed lion, which again stands on the hinder feet of two other lions, whose heads rest on a column or stem. All these



SCULPTURES AT BOGHAZ KEUL.

sculptures were once covered with stucco, and thus preserved from the action of the weather.

It is evident that in these two mountain recesses we have a sanctuary, the forms and symbols of whose deities were sculptured on its walls of living rock. It was a sanctuary too holy to be confined within the walls of the city, and the supreme deities to whom it was dedicated were a god and a goddess, served by a multitude of male and female priests. In fact, as Prof. Perrot remarks, Boghaz Keui must have been a sacred city like Komana, whose citizens were consecrated to the chief divinities adored by the Hittites, and were governed by a high-priest. It was as much a 'Kadesh' or 'Hierapolis,' as much a 'holy city,' as Carchemish itself.

It is not its sculptures only which prove to us that it was a city of the Hittites. The figures of the deities have attached to them, as at Eyuk, the same hieroglyphs as those which meet us in the inscriptions of Hamath and Aleppo, of Carchemish and Merash, and within its walls, southward of the ruins of its palace, Prof. Perrot discovered a long text of nine or ten lines cut out of the rock, and though worn and disfigured by time and weather, still showing the forms of many Hittite characters. Dr. Belck has succeeded in copying the first four lines, which contain the same forms as those which are found on the Hittite monuments of Syria.

Tedious as all these details may seem to be, it has been necessary to give them, since they tell us what was the appearance and construction of a Hittite city,

a Hittite palace, and the interior of a Hittite temple. The discoveries recently made in the Hittite districts south of the Taurus, show us that here too the palaces and temples were like those of Eyuk and Boghaz Keui. Here too we find the same dados sculptured with the same figures dressed in the same costume; here too we meet with the same lions, and the same winged deities standing on the backs of animals. A photograph of a piece of sculpture on a block of basalt at Carchemish, taken by Dr. Gwyther, might have been taken at Boghaz Keui. The art, the forms, and the symbolism are all the same.

At Zinjerli, north of the Gulf of Antioch, a Hittite city and palace have been revealed to us by the excavations of Dr. von Luschan. It is true that the remains belong to an age when the old Hittite town had passed into the hands of Aramæan Semites. But the bulk of the population must still have continued to be Hittite, and the art continued to be so too. Even the inscriptions, though in the letters of the so-called Phœnician alphabet, are carved in relief, like the Hittite texts of an earlier time. The sculptured slabs which lined the walls of the palace can now be studied in the Museum of Berlin; the figures and costumes, like the mythology they illustrate, are all Hittite, and resemble in both style and subject those of Kappadokia. There are the same composite animals, the same deities, the same mother-goddess seated on her chair and raising the cup to her lips, while the priest sits or stands before the table on which the divine repast is served. The Semitic

dynasty which ruled in Samalla or Ya(u)di—for so the land was called of which Zinjerli was the capital—could not long have succeeded one of Hittite descent, and the Hittite names that still lingered in the royal family preserved a memory of the fact.

The high-road from Boghaz Keui to Merash must have passed through the defile of Gurun, where Sir Charles Wilson discovered Hittite inscriptions carved upon the cliff. But there may have been a second road which led through Kaisariyeh, the modern capital of Kappadokia, southward to Bor or Tyana, where Prof. Ramsay found a Hittite text, and from thence to the silver mines of the Bulgar Dagh. The bas-reliefs of Ibreez are not far distant from the famous Cilician gates which led the traveller from the great central plateau of Asia Minor to Tarsus and the sea.

It would seem that the silver mines of the Bulgar Dagh were first worked by Hittite miners. Silver had a special attraction for the Hittite race. The material on which the Hittite version of the treaty between the Hittite king of Kadesh and the Egyptian Pharaoh was written was a tablet of that metal. That such tablets were in frequent use, results from the fact that all the older Hittite inscriptions known to us are not incised, but cut in relief upon the stone. It is therefore obvious that the Hittites must have first inscribed their hieroglyphs upon metal, rather than upon wood or stone or clay; it is only in the case of metal that it is less laborious to hammer or cast in relief than to cut the metal with a graving tool,

and nothing can prove more clearly how long accustomed the Hittite scribes must have been to doing so, than their imitation of this work in relief when they came to write upon stone. It is possible that most of the silver of which they made use came from the Bulgar Dagh. The Hittite inscription found near the old mines of these mountains, proves that they had once occupied the locality. It is even possible that their settlement for a time in Lydia was also connected with their passion for 'the bright metal.' At all events the Gumush Dagh, or 'Silver Mountains,' lie to the south of the Pass of Karabel, and traces of old workings can still be detected in them. At how early a date the mines may have been worked can be judged from the fact that Dr. Gladstone's analysis of the gold discovered among the monumental remains of the Sixth Egyptian Dynasty, proved it to have come from Asia Minor. Here only is it mixed with tin in the proportion required by the analysis. More than three thousand years before our era, therefore, there must have been trade between Egypt and Asia Minor, where the mining industry may already have been carried on.

However this may be, the Hittite monuments of Asia Minor confirm in a striking way the evidence of the Egyptian inscriptions. They show us that the Hittites worked for silver in the mountains which looked down upon the Cilician plain, from whence the influence of their art and writing extended into the plain itself. They further show that the central point of Hittite power was a square on either side of

the Taurus range, which included Carchemish and Komagênê in the south, the district eastwards of the Halys on the north, and the country of which Malatiyeh was the capital in the east. The Hittite tribes, in fact, were mountaineers from the plateau of Kappadokia who had spread themselves out in all directions. A time came when, under the leadership of powerful princes, they marched along the two high-roads of Asia Minor and established their supremacy over the coast-tribes of the far west. The age to which this military empire belongs is indicated by the Egyptian character of the so-called image of Niobê on the cliff of Sipylos, as well as by the sphinxes which guarded the entrance to the palace of Eyük. It goes back to the days when the rulers of Kadesh could summon to their aid the vassal-chieftains of the Ægean coast. The monuments the Hittites have left behind them in Asia Minor thus bear the same testimony as the records of Egypt. The people to whom Uriah, and it may be Bathsheba, belonged, not only had contended on equal terms with one of the greatest of Egyptian kings; they had carried their arms through the whole length of Asia Minor, they had set up satraps in the cities of Lydia, and had brought the civilization of the East to the barbarous tribes of the distant West.