

Kay Kohlmeyer

The Temple of the Weather God of Aleppo

with a contribution by Arie Kai-Browne

2020
MÜNSTER
RHEMA

Gedruckt mit Unterstützung der Gerda Henkel Stiftung, Düsseldorf

Qal‘at Ḥalab – Occasional Papers 1 appears on the occasion of the
re-opening of the Aleppo National Museum

Bibliographische Information Der Deutschen Bibliothek

Die Deutsche Bibliothek verzeichnet diese Publikation
in der Deutschen Nationalbibliographie; detaillierte
bibliographische Daten sind im Internet über
<http://dnb.dnb.de> abrufbar.

Gedruckt auf umweltfreundlichem, chlorfrei gebleichtem
und alterungsbeständigem Papier  ISO 9706

1. Auflage 2020
© Rhema-Verlag
Timothy Doherty, Münster
Eisenbahnstraße 11, 48143 Münster, Germany
Tel.: 0251/44088, Fax: 0251/44089
www.rhema-verlag.de

Alle Rechte vorbehalten. Dieses Werk sowie einzelne Teile desselben sind
urheberrechtlich geschützt. Jede Verwertung in anderen als den gesetzlich
zulässigen Fällen ist ohne vorherige Zustimmung des Verlages nicht zulässig.

Satz: Christian Huppert, Werne
Lithographie: Rhema
Druck und Bindung: Hubert & Co., Göttingen
Printed in Germany
ISBN 978-3-86887-048-0

Contents

Preface	7
1. History of research	9
2. Historical overview	11
3. Stratigraphy and building type	13
4. Early Bronze Age	15
Architecture (fig. 10)	15
Cult inventory and small finds	18
5. Middle Bronze Age and Late Bronze Age I	19
Architecture	19
Architectural decoration	23
Cult inventory and small finds	23
6. Late Bronze Age II	25
Architecture (fig. 26)	25
Architectural decoration	27
Cult inventory and small finds	34
7. Early Iron Age	35
Architecture (fig. 56)	35
Architectural decoration	39
Cult inventory and small finds	47
8. Quarries and re-use of sculptures	49
9. Spatial references	51
10. 3D-documentation of architecture and architectural decorations (Arie Kai-Browne)	55
Bibliography	58
Notes	62
Image credits	62

Preface

This summary report of the excavations in the temple of the Weather God on the Citadel of Aleppo is based on a lecture at the Accademia nazionale dei licei in Rome, which was held at the invitation by Paolo Matthiae during the symposium *L'archeologia del sacro e l'archeologia del culto* in October 2013. It was published in the *Atti dei convegni lincei* 304, and is expanded here in text and illustrations to give an overview of the results of the excavations until 2010. Some descriptions of sculptures are taken from *The temple of the Storm-God of Aleppo* in: W. Orthmann et al. eds. *Archéologie et Histoire de la Syrie* (2013).

The excavations were funded by the Gerda Henkel Foundation (Düsseldorf), the German Research Society (DFG, Bonn) and the World Monuments Fund/Kaplan Funds (New York). They were directed by Wahid Khayyata and Youssef Kanjou (National Museum Aleppo), Hussein Zeineddin (Museum Soueida), and me for the German side of the Joint Syrian-German mission. It was the initiative of Wahid Khayyata to start the research on the citadel. Julia Gonnella was responsible for the Islamic periods and acted as deputy director of the German side. First of all, I am deeply indebted to all of them for their enthusiasm without which the excavations would not have been possible, as well as to our field director Muhammad Miftah. The accurate exposure and interpretation of the archaeological records are essentially due to his exceptional skills and experience.

I am immensely thankful to the Syrian Directorate General of Antiquities and Museums for all its support throughout all the years and would very much like to especially highlight the unfailing assistance by all the

Directors General: Prof. Dr. Sultan Muhesen, Prof. Dr. Bassam Jamous, Prof. Dr. Tamam Faqoush, and Prof. Mamoun Abdelkarim. The current Director General, Dr. Mahmoud Hamud, as well as Dr. Houmam Saad and Dr. Dima Achkar have been of enormous help with the recent emergency measures in the temple and for the continuation of our work – so many thanks also to them.

The excavation area was intended to be covered with a shelter. An initial funding for the on-site museum came from the World Monuments Fund/Kaplan Funds (New York). This project was executed in collaboration with the Aga Khan Trust for Culture (Geneva). Post-excavation studies were financed through means of my university, HTW Berlin, the Institute for Applied Research (IFAF), and the Excellence Cluster TOPOI. Our sincere thanks are due to all these institutions for the financial resources they have provided and that have allowed us to perform our investigations. Last not least I would also like to express my deepest thanks to the entire excavation team.

The print of this publication was sponsored by the Gerda Henkel Foundation, which at the time took the risk of first funding the excavations in Aleppo, relying on the author's vision. This made long-term financing of the investigations possible. It is now also funding protective measures of the temple and a project to support the Antiquities Service – providing information on archaeological sites in Aleppo and its surroundings. I would like to extend particular warm thanks to this exceptional foundation, for financial and constant moral support.

For the citizens of Aleppo, the citadel embodies the city's power and wealth, greatness and beauty, and unites the inhabitants in shared pride of a splendid past. It is to them that this book is dedicated.



Fig. 1: Aleppo, medieval city area with citadel, from southwest, French Mandate period

1. History of research

In 1996, a Syrian-German team started excavations of the Weather God's temple in Aleppo, which lies at a depth of 7 to 8 m below the surface of the citadel mound (fig. 1). The deity, venerated as Hadda, Addu, Teššub, Tarḫunta and Hadad, played a huge supra-regional role in the ancient Near East (Schwemer 2001, 108–111, 211–237, 489–502, 620–621; 2008). This is reflected in the dimensions of the building and its exceptional relief decoration, originating from different periods.

In the early Thirties, the inspector of the local Antiquities G. Ploix De Rotrou had already discovered a wall of the temple. During his restoration of the medieval citadel, he unearthed a re-used relief orthostat depicting two winged genii and the moon and sun (fig. 2), whereupon he decided a deep sounding close by, which ended without spectacular finds. This backfilled section was the starting point of the new excavation¹.

In the course of the present investigation, the *cella* and a part of the unfortunately very much ruined temple entrance could be uncovered (Kohlmeyer 2000; 2009; Gonnella – Khayyata – Kohlmeyer 2005, 73–113; Kohlmeyer 2012; Kohlmeyer 2013a; Kohlmeyer

2013b; Kohlmeyer 2016). The exterior of the temple could not be exposed due to the limited excavation area, which is bordered to the west by a Zangid mosque, to the south by an Ayyubid palace, and to the east by a modern theatre (fig. 3). To the north, the overlying cultural layers are rising substantially, so that the exterior will probably remain hidden forever. Only in a limited sounding to the north, the Middle Bronze Age



Fig. 2: Relief with winged genies, discovered by Ploix de Rotrou



Fig. 3: Excavation area, from the north

outer edge was observed, however steps in the western and southern relief slopes give some indication of the former outer walls' location.

As a result of the political situation, it was no longer possible to build the planned protective structure and carry out the last excavation and study campaign. In 2010, all sculptures and relevant architectural struc-

tures were protected with sandbags and a zinc sheet roof (fig. 4). The roof endured for four years until a grenade exploded in the area, causing the rear wall of one of the medieval cellars to collapse, after which the covers and some of the sculptures were exposed to the weather (fig. 5). In the beginning of 2019 it was possible to renew the protective sandbags.



Fig. 4: Excavation area, from the west: construction of shelter 2010



Fig. 5: Excavation area, from the west: situation in autumn 2018

4. Early Bronze Age

Architecture (fig. 10)

Wherever soundings were possible, remains of a predecessor were found under the structures of the Middle Bronze Age. They corresponded to the later outline with minor deviations in the orientation (fig. 11). For example, in the northern interior of the *cella* three to five layers of coarse limestone slabs were unearthed below

the Middle Bronze Age orthostats (fig. 12). The bottom row is placed directly on the natural limestone bedrock of the citadel hill. The oldest Early Bronze Age floor, a thick lime layer is somewhat higher.

In the southeast, the course of the wall can be reconstructed only from sparse remains of the wall foundation. The edge of the wall was secured with wooden beams. Here a deposit was found, well dated and directly connected to the earliest building (see below). The limit is visible even in the laser scan image of the remains (cf. fig. 93).



Fig. 10: Early Bronze Age temple: in blue wall edges, in red edges of the Middle Bronze Age temple



Fig. 11: Early Bronze Age wall, used as foundation for Middle and Late Bronze Age orthostats



Fig. 12 : Early Bronze Age wall, used as foundation for Middle Bronze Age orthostats



Fig. 32: Bent cult axis during Hittite period



Fig. 33: Early Iron Age cult axis

corresponds to the Hittite access system for the divine image. The entrance to the Aleppo temple could not be changed without major interventions applied to the building. Therefore the cult centre had to move. Windows played an important role in the Hittite temple cult, and they could be opened or closed with shutters. In the Hittite capital such windows were found *in situ* close to the floors (Naumann 1955, 166–167), but the windows in

Aleppo could only be installed as illusionary reproductions above the floor (Neve 2001, 290–294, figs 3–4).

Both before and after the Hittite period the cult niche was placed directly opposite the entrance. This sequence corresponds to that in Alalah where the original axial access changed to a bent-axis system during the Hittite level III¹⁸. The cult axis was revised later as part of a “nationalist revival” (Woolley 1955, 78).



Fig. 34: Pedestal wall no. 12: mountain god

Architectural decoration

The three Hittite relief blocks of the pedestal wall were apparently intended to be smoothed and re-hewn to create new depictions during the last renovation in the early Iron Age. They stand on the burned Middle Bronze Age temple floor and represent a mountain god (Pedestal wall no. 12, fig. 34) and two hybrid monsters with a torso in the shape of winged lion. One has a human head with horned head-dress (Pedestal wall no. 17, fig. 35), while the other has a bird's head and a small snake's head on its breast (Pedestal wall no. 18, fig. 36). On the relief of the sphinx, the rear part of another hybrid creature is still preserved. The rest of the figure must have been on the adjoining block.

The three sculptures share substantial stylistic properties: the outlines of the figures are shaped as a flat relief, and only a few details are emphasised by carvings, such as the eyes, mouths or jaws. Glyptic parallels from Emar (Beyer 2001, pls. A, E, F) indicate that these figures belong to a regional, north Syrian variant of Hittite art, with some Hurrian-Mittanian influences.



Fig. 74: Pedestal wall nos. 17–19: winged lion with human head and horned headdress, winged lion with bird's head, demon with winged lion body and lion's head, with bucket and whisk



Fig. 75: Pedestal wall nos. 20–23: god without attributes, bull-man, god with crook and torch, bull-man

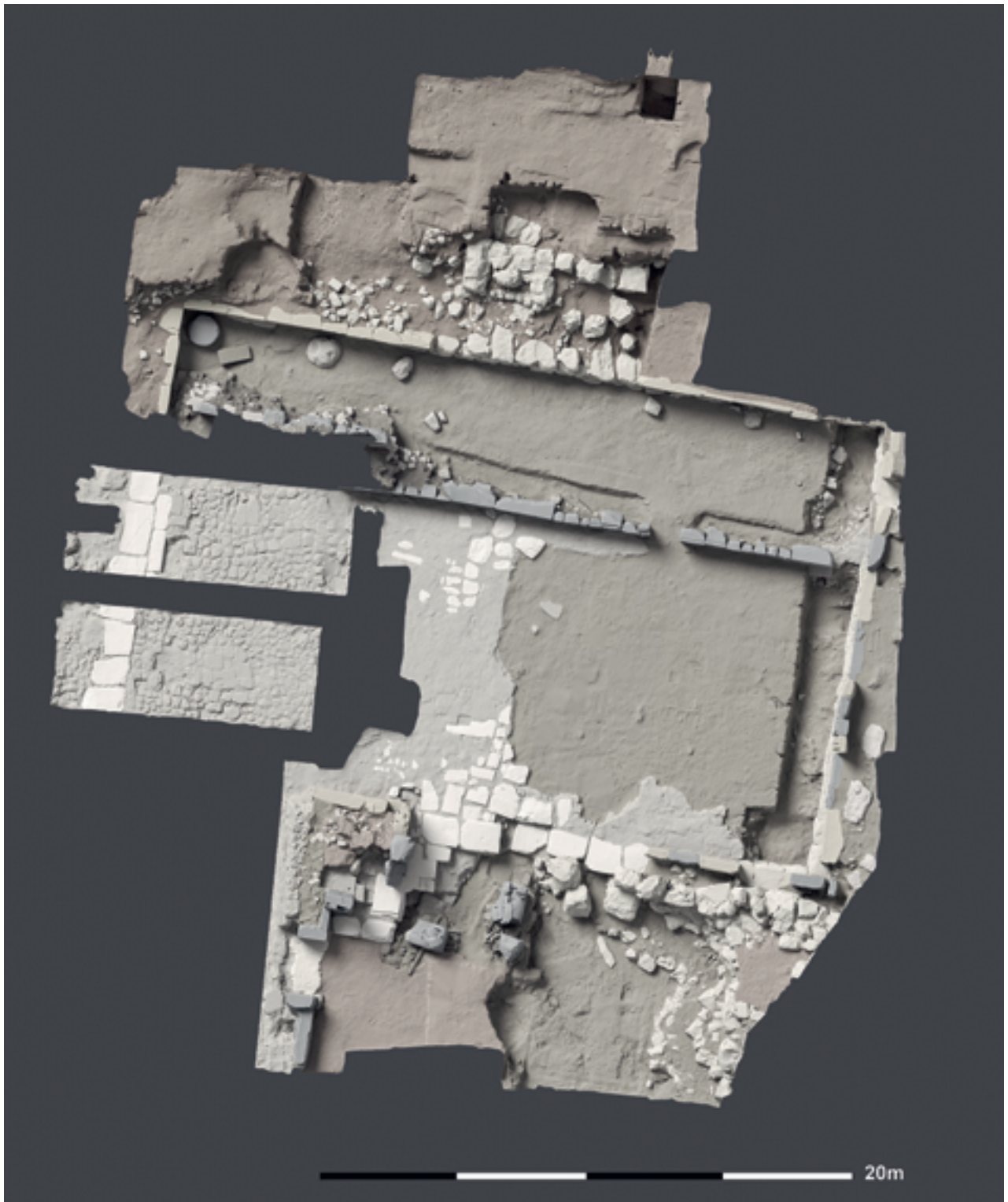


Fig. 93: Coloured 3D-model of the excavation, created from the terrestrial laser scanning



Plate 19: southern cella wall no. 3, 4: "false windows with lattice"

يستند هذا التقرير المختصر عن التنقيبات الأثرية في معبد قلعة حلب على محاضرة تم تقديمها في الأكاديمية الوطنية في روما، التي كانت بدعوة من البرفيسور بابلو ماتيه ضمن ندوة بعنوان "الأثار المقدسة وآثار العبادة" وفي تشرين الأول 2013 نشر البحث في *Atti dei convegni lincei* رقم 304. وسنقدم في هذا الكتاب: فكرة شاملة عن نتائج الحفريات الأثرية حتى عام 2010، كما سنغطي تفصيلاً أكبر من حيث النص والصور. فبعض اوصاف المنحوتات اخذت أيضاً من مقالة بعنوان: معبد إله العاصفة في قلعة حلب المنشورة في كتاب: آثار وتاريخ سورية W. Orthmann et al. eds., *Archéologie et Histoire de la Syrie* (2013). وموّلت الحفريات الأثرية: مؤسسة غيردا هينكل (دوسلدورف) وجمعية البحوث الألمانية DFG (بون) وصندوق الأوابد العالمية /مؤسسة قبلان (نيويورك). كما أشرف على التنقيبات الأثرية: وحيد خياطة ويوسف كنجو (متحف حلب الوطني)، وحسين زين الدين (متحف السويداء) وكاي كولماير (جامعة برلين للعلوم التطبيقية) كمدير للجانب الألماني في البعثة السورية الألمانية المشتركة. كما ان جوليا غونيلا كانت مسؤولة عن الفترات الإسلامية وعملت نائبة للمدير الجانب الألماني.

بادئ ذي بدء، أنا مدين بالشكر لهم جميعاً وبشدة. إذ لولا حماسهم لم تكن الحفريات ممكنة، بالإضافة الى مدير الحفريات الميداني: السيد محمد المفتاح الذي يعود الفضل له في الكشف والتفسير الدقيق للمكتشفات الأثرية في الموقع نظراً لخبرته ومهاراته الاستثنائية التي كان يتمتع بها.

كما أنني ممتن جداً للمديرية العامة للآثار والمتاحف السورية، لدعمها الكبير خلال السنوات الماضية، وأود هنا ان أسلط الضوء خاصة على المساعدة اللامحدودة والمبدولة من جميع السادة المدراء العامون للآثار والمتاحف السابقون: الدكتور سلطان محسن، الدكتور بسام جاموس، الدكتور

تمام فاكوش، والدكتور مأمون عبد الكريم. كما نشكر الدكتور محمود حمود المدير العام للآثار والمتاحف حالياً، والدكتور همام سعد والدكتورة دينا أشقر، الذين يقدمون دعماً كبيراً لتنفيذ إجراءات الطوارئ المطلوبة في المعبد ولمواصلة عملنا - فكل الشكر الجزيل لهم أيضاً.

لقد كان من المقرر تغطية منطقة التنقيبات الأثرية وإنشاء متحف موقع، وبالفعل تم الحصول على التمويل الأولي لهذا العمل من صندوق الأوابد العالمية /مؤسسة قبلان (نيويورك). وقد نُفذ هذا المشروع الاخير بالتعاون مع صندوق الأغا خان للثقافة (جنيف). كما مُولت الدراسات الأثرية التي جرت بعد الانتهاء من اعمال الحفريات من خلال جامعة برلين التقنية (HTW) و معهد الابحاث التطبيقية (IFAF) و مجموعة التميز TOPOI. لذا كان لزاماً علينا أن نعرب عن خالص شكرنا لجميع هذه المؤسسات لما بذلته من موارد مالية، سمحت لنا بإجراء ابحاثنا.

وأخيراً، أودُّ أن أعرب عن خالص شكري وتقديري لجميع عناصر فريق العمل في الحفريات.

ولابد لي من الإشارة إلى مَنْ مَوَّل طباعة هذا الكتاب المتمثلة بمؤسسة (غيردا هينكل دوسلدورف) التي غامرت في تمويل اولى الحفريات في الموقع، معتمدة فقط على الرؤية الأولية للدكتور كاي كولماير، الأمر الذي سمح بالحصول على تمويل طويل الأمد لدعم ابحاثنا في الموقع. كما تمول المؤسسة حالياً إجراءات الحماية في المعبد ومشروع دعم مديرية اثار ومتاحف حلب والذي يهدف إلى تقديم معلومات مهمة عن المواقع الأثرية في حلب والمنطقة المحيطة بها. لذلك نود أن نعبر عن شكرنا العميق لهذه المؤسسة الاستثنائية، لما توقّره من دعم مالي ومعنوي مستمرين.

تمثل القلعة، بالنسبة لأهالي حلب، قوة المدينة وثروتها وعظمتها وجمالها، كماتوحد السكان في فخرٍ بماضي عريق مشترك. إننا نهدي هذا الكتاب لهم جميعاً.

المحتويات

٧	تقديم
٨	1. تاريخ البحث
٩	2. لمحة تاريخية
١٢	3. الطبقات الأثرية ونوع المبنى
١٥	4. عصر البرونز القديم
١٥	العمارة
١٥	الأثاث الطقسي والمكتشفات الصغيرة
١٦	5. عصر البرونز الوسيط وعصر البرونز الحديث الأول
١٦	العمارة
١٦	الزخرفة المعمارية
١٧	الأثاث الطقسي والمكتشفات الصغيرة
١٨	6. عصر البرونز الحديث الثاني
١٨	العمارة
١٨	الزخرفة المعمارية
٢٠	الأثاث الطقسي والمكتشفات الصغيرة
٢١	7. عصر الحديد الباكر
٢١	العمارة
٢١	الزخرفة المعمارية
٢٥	الأثاث الطقسي والمكتشفات الصغيرة
٢٦	8. المقالع الحجرية وإعادة استخدام المنحوتات
٢٧	9. المراجع المكانية
٢٩	10. توثيق ثلاثي الأبعاد للعمارة والزخارف المعمارية (آري كاي براون)
٣١	المراجع
٣٣	المصادر

معبد إله الطقس في حلب

كاي كولماير

بمساهمة من اري كاي-بروني

تعريب: يوسف كنجو ومصطفى النجار