

Adilcevasz mühürünün en yakın örnekleri Al- Mina'da bulunan mühür ile¹⁹, Halep'ten satın alınan bir başka mühür²⁰ gösterilebilir. Bu örnekler Nimrud'da bulunmuş bir mühür de ilâve edilebilir²¹. Özellikle Nimrud ve Halep örneklerindeki boynuzlu yılan, Adilcevasz mühürü üzerindeki boynuzlu yılanın çok yakın paralelleri olarak karşımıza çıkar. Buna ilâve olarak Halep örneğindeki avcı, gerilmiş yayı ile form olarak Adilcevasz örneğinin sanki bir kopyasıdır. Boynuzlu yılanın her iki örnekte de kaçır durumda olması, bu iki mühürün yakınlığını daha da sağlamlaştırmaktadır. Halep örneğinde avcının kolunu yukarı kaldırmış olması, iki mühür arasındaki detay farkı olarak görülürse de, bu defa figür bu pozunu ile Karmir- Blur örneğine yaklaşmaktadır.

Görüldüğü gibi Adilcevasz mühürünün yakın paralelleri daha çok Kuzey Suriye ve Kuzey Mezopotamya'da ele geçen örneklerdir. Bu örnekler dayanarak, mühürümüzün şimdilik bu bölgelerden ithâl edilmiş olabileceği ihtimalini söyleyebiliriz. Ayrıca Urartu'da bulunmuş örnekleri andıran bir mühürün Al-Mina²², bir başka mühürün de Nimrud'da²³ bulunmuş olması, Urartuların bu merkezlerle olan karşılıklı alışverişlerini ve ilişkilerini ortaya koyması açısından da önemli belgeler sayılmalıdır.

A CYLINDER- SEAL FROM ADİLCEVAZ

CENGİZ IŞIK

Until 1974, 12 seals were found at Adilcevasz. One of them was excavated in the palace at Kef- Kalesi; the others were brought to light from the ordinary people graves at Durakpur, a quarter of Adilcevasz. In the following we want to investigate a single item found here, as it exhibits some particular features¹.

Fig. 1: Durakpur quarter of Adilcevasz. Cemetery F, Chamber-tomb number 1. Catalogue number of excavations: 71/57 and catalogue number of the Ankara Anatolian Civilizations Museum: 148. 59. 74. Frit. Cylinder. h: 2.1 cm. d: 0.8 cm. On the right side a hunter holding a bow in his right hand. In front of him a horned escaping snake, whose body is shaped like the letter 'S' illustrated. This scene is framed by a thin line both at the top and bottom.

Our seal² was discovered together with many other Urartian objects in the same Urartian chamber-tomb. But it doesn't show any Urartian character, as to its subject and the technique of figures on the seal³. Also another fragment of a seal made of the same material and in a similar technique was found at Karmir- Blur, another Urartian city⁴.

1 I have to express my thanks to Emin Bilgiç and Baki Ögün who gave me the rights to publish this Seal.

2 Ögün 1978, s.678, foot note 44.

3 Işık 1981, s.19-21.

4 Piotrovskii 1955, Fig. 44 Nr. 11. Although Piotrovskii points out that the cylinders found at Karmir- Blur should have been imported (Piotrovskii 1950, s.77), van Loon writes that these were carved at the Local ateliers (van Loon 1966, s. 142-143). But we think that the nine examples in Piotrovskii 1950, Fig. 50, are certainly not Urartian. Since especially according to the technique these seals are thoroughly alien to Urartian Art. Moreover among the 300 seals that I studied for my Ph.D. thesis, no piece similar to these is seen. Nevertheless close

19 Buchanan 1966, pl. 41/ 624.

20 a.g.e., pl. 41/ 625. krş. Ögün 1978, s. 678 dn. 44

21 Parker 1955, pl. XV 2 ND 2153.

22 Woolley 1938, pl. XV MNN 68.

23 Parker 1955, pl. XVIII 3 ND 3208.

Although we have only a drawing of the fragment of the seal, it is clear that a similar subject is depicted here, except a few differences in details⁵.

On the seals found in Mesopotamia⁶, Northern Syrian cities⁷, even in Perachora⁸, we observe that the similar scene was carved as a favorite subject. All these seals may be considered close parallels to the examples from Adilcevaz and Karmir - Blur as to cylinder form and as to the stone used.

When the seals are compared, it is obvious that they are carved in two different styles. Many examples of the first style were found in Assyrian cities⁹. Some examples found in Northern Syrian cities¹⁰ and one seal excavated at Karmir - Blur¹¹ are parallels to Assyrian examples as to the style. On account of this we can establish the style of all these seals as "Assyrian". Indeed, not only these, but also another group of Assyrian seals were carved in the same style¹². On the seals of the first group, while the hunter figure is generally made in linear techni-

parallels of some of these nine examples can be seen among the examples of Assyrian glyptique (Piotrovskii 1950, Fig. 50 e, cf. Moortgat 1940, Taf. 76/643-644, Porada 1948, pl. LXXXIX 619, Buchanan 1966, pl. 39/580; Piotrovskii 1950, Fig. 50 g, cf. Moortgat 1940, Taf. 83/699-700, 706, Porada 1948, pl. LXXXIX 620, Buchanan 1966, pl. 41/618; Piotrovskii 1950, Fig. 50 f, cf. Moortgat 1940, Taf. 84/710, Porada 1948, pl. XCII 633, Buchanan 1966, pl. 41/619, 622, Hrouda 1962, Taf. 25/32; Piotrovskii 1950, Fig. 50 c, cf. Porada 1948, pl. CXVI 765-766; the close examples of Piotrovskii 1950, fig.50 a are given in the text)

5 On the example from Karmir- Blur found in Room Nr. 36 (Piotrovskii 1955, s. 58), the hunter with a bow in his left hand; contrary on the example from Adilcevaz, is carved on the left side and the horned- snake on the right side.

6 Moortgat 1940, Taf. 82/689-690, 691 (= Weber 1920, 349; Frankfort 1939, pl. XX-XIV g) 692-693, 694 (= Weber 1920, 539); Parker 1955, pl. XVI 1 ND 1007, 2 ND 2153, 3 ND 1009; Parker 1962, pl. XVI 4 ND 6029, 5 ND 6023; Legrain 1925, pl. XXXIII 644-646; Legrain 1951, pl. 36/613; Delaporte 1923, pl. 86/15-17, 19; Boehmer 1975, 273 e, 274 1.

7 Hrouda 1962, Taf. 25/25-26 (= Moortgat 1940, Taf. 82/694), 27; Buchanan 1966, pl. 41/624 (= Woolley 1938, MN 191), 625 (= Hogart 1920, 227), 626 (= Hogart 1920, 228); Woolley 1938, pl. XV MN 360.

8 Dunbabin 1926, s. 510, Nr. D 678.

9 Moortgat 1940, Taf. 82/689-694; Parker 1955, pl. XV 1 ND 10, 3 ND 1009; Parker 1962, pl. XVI 4 ND 6029; Loud-Altman 1938, pl 57/83-84, 58/93.

10 Hrouda 1962, Taf.25/25-27; Woolley 1938, pl. XV MN 360; Nagel 1963, Taf. LXVII 39.

11 Piotrovskii 1950, Fig. 50 a.

12 Moortgat 1940, Taf. 76-84/637-713; Porada 1948, pl. LXXXVIII-CI, 610-689.

que; the snake, with horns and with its wide 'S' shaped body is carved and coarse notches are added.

Also in both figures, the details are finely made and generally a bush or a plant is placed between the two figures. On these seals the hunter is mostly pictured on the left side shooting with his stretched bow at the attacking horned snake.

The figures on the other group of seals, showing the same scene the Urartian examples included, were coarsely carved¹³. Except for a few differences in details, these seals are also a unit as a composition. The hunter is generally pictured on the right side. The stretching of his bow is not very dear contrary to the first group. The horned snake is shown generally in the escaping position this time. It is showing a vertical 'S' profile and the lack of a dividing motif between the figures forms a definite difference between these two groups. However, the seal found in Al- Mina¹⁴ and the one found in Karmir- Blur¹⁵- if the drawing is correct- are resembling the first group examples made in Assyrian style, with the composition depicting horned snake attacking the hunter.

All the seals of the first group dated to the 9. th.-8. th. centuries are products of the Assyrian glyptique¹⁶. The seals of the second group, however, especially the ones found at Al-Mina and Nimrud, which are close parallels to our seal, are dated to the end of the 8. th. and to the beginning of the 7. th. centuries B.C.¹⁷. Our seal was brought to light in a chambertomb, which can not be earlier than the last quarter of the 8. th. century B.C. according to the two fibulae found in it¹⁸. We do not have enough evidence to establish the origin of the seal of Adilcevaz, which does not look like a product of Urartian glyptique. At present the origin of the seals forming the second- group, of which our seal belongs, is uncertain.

13 Parker 1955, pl. XV 2 ND 2153; Parker 1962, pl. XVI 5 ND 6023; Legrain 1925, pl. XXXIII 644-646; Buchanan 1966, pl. 41/624-526; Delaporte 1920, pl. XXXIV 510.

14 Buchanan 1966, pl. 41/624.

15 Piotrovskii 1955, Fig. 44 Nr. 11.

16 Moortgat 1940, s.72; Parker 1955, s.103-104; Hrouda 1962, s.31.

17 Buchanan 1966, s.113; Parker 1955, s.103.

18 Ögün 1979, p. 178, 186; Ögün 1978 p. 678 and foot note 44.

The closest parallels to the seal of Adilcevaz are the seals found in Al-Mina¹⁹ and the seal bought at Aleppo²⁰. We may also add a seal found in Nimrud to these examples²¹. Especially, horned snakes depicted on the seals of Nimrud and Aleppo are closest parallels to the horned snake on our seal. In addition to these, the pose of the hunter with his stretched bow, on the Aleppo seal, looks like an imitation of the pose of the hunter seen on the seal of Adilcevaz. The escaping position of the horned snake is accentuating the resemblance of these two seals. However, the raised hand of the hunter on the seal of Aleppo is different in details. In this respect the hunter figure resembles the one on the seal of Karmir-Blur.

As it is seen, the closest parallels of the seals of Adilcevaz are found mainly in Northern Syria and Northern Mesopotamia. According to these examples we may say that our seal was probably imported from these areas. Also the two cylinders, one from Al-Mina²² the other from Nimrud²³ with the similarities to the cylinders found in Urartu strengthen this possibility and show the cultural relations between Urartians and these cultures.

BİBLİYOGRAFYA VE KISALTMALAR LIST OF ABBREVIATIONS

- Boehmer** 1975; M.R. Boehmer, "Glyptik von der alt- bis zur spät-babylonischen Zeit" *PKG Band 14 s. 336 v.a.*
- Buchanan** 1966; B. Buchanan, *Catalogue of Ancient Near Eastern Seals in the Ashmolean Museum*. Oxford 1966.
- Delaporte** 1920; L. Delaporte, *Catalogue des cylindres Musée du Louvre*. Paris 1920.
- Delaporte** 1923; L. Delaporte, *Catalogue des cylindres Musée du Louvre*. Paris 1923.
- Dunbabin** 1926; T.J. Dunbabin, *Perachora II, Pottery, Ivories, Scarabs and other objects*. Oxford 1926.

19 Buchanan 1966, pl. 41/624.

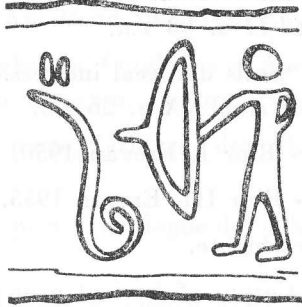
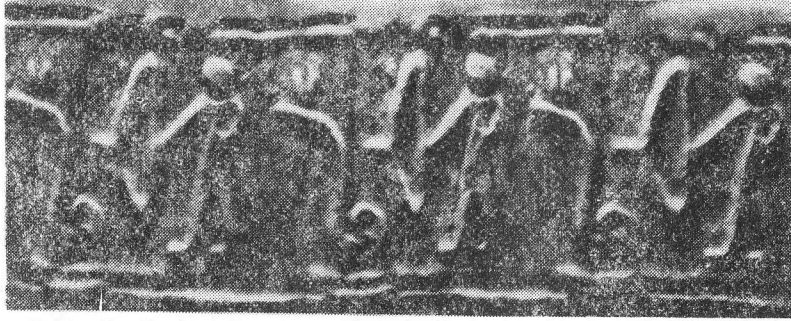
20 *ibid.* pl. 41/625. of, Ögün 1978 foot note 44

21 Parker 1955, pl. XV 2 ND 2153.

22 Woolley 1938, pl. XV MNN 68.

23 Parker 1955, pl. XVIII 3 ND 3208.

- Frankfort** 1939; H. Frankfort, *Cylinder Seals*. London 1939.
- Hogart** 1920; D.G. Hogart, *Hittite Seals with particular Reference to the Ashmolean collection*. Oxford 1920.
- Hrouda** 1962; B. Hrouda, *Tell Halaf IV*. Berlin 1962.
- Işık** 1981; C. Işık, *Urartu Mühürleri*. Ankara 1981 (Basılmamış doktora tezi).
- Legrain** 1925; L. Legrain, *The culture of the Babylonians*. Oxford 1925.
- Legrain** 1951; L. Legrain, *Ur excavations, vol. X, Seal cylinders*. Oxford 1951.
- Loud-Altman** 1938; G. Loud- C.B. Altman, *Korsabad II, OIP XL* 1938.
- Moortgat** 1940; A. Moortgat, *Vorderasiatische Rollsiegel*. Berlin 1940.
- Nagel** 1963; W. Nagel, *Altorientalischen Kunsthandwerk*. Berlin 1963.
- Ögün** 1978; B. Ögün, "Die urartäischen Bestattungsbräuche" *Studien zur Religion und Kultur Kleinasiens. Festschrift für Friedrich Karl Dörner zum 65. Geburtstag am 28. Februar 1976 s. 633 v.a.*
- Ögün** 1979; B. Ögün, "Urartäische Fibeln" *Actes des VII. Internationalen Kongresses für Iranische Kunst und Archäologie. München 7.-10. September 1976 AMI Ergänzungsband 6 Berlin 1979, s. 178 v.a.*
- Parker** 1955; B. Parker, "Excavations at Nimrud 1949-53 seals and seal impressions" *Iraq XVII s. 93 v.a.*
- Parker** 1962; B. Parker, "Seals and seal impressions from the Nimrud excavations 1955-58" *Iraq XX s. 26 v.a.*
- Piotrovskii** 1950; Karmir- Blur I. Erevan 1950.
- Piotrovskii** 1955; Karmir- Blur III. Erevan 1955.
- PKG**: Propyläen Kunstgeschichte.
- Porada** 1948; E. Porada, *Corpus of Ancient near eastern seals in north American collections*. New York 1948.
- van Loon** 1966; M.N. van Loon, *Urartian Art*. İstanbul 1966.
- Weber** 1920; O. Weber, *Altorientalische Siegelbilder*. Leipzig 1920.
- Woolley** 1938; C.L. Woolley, "Excavations at Almina" *JHS LVIII* 1938 s. 133 v.a.



İSTANBUL ARKEOLOJİ MÜZESİNDEKİ ÜÇ GNATHİA VAZOSU*

ALPAY PASİNLİ

Bu yazımızda İstanbul Arkeoloji Müzesi'nde sergilenmekte olan üç Gnathia vazosunu tanıtmayı amaçladık. Bu eserler müzedeki zengin çanak-çömlek koleksiyonu içinde, zarif formları ve üzerlerindeki göz alıcı bezemeleri ile ilgi çekmektedirler. Öte yandan bu vazolar, Gnathia Keramiği'nin en güzel ve başarılı örneklerinden olmaları nedeniyle de ayrı bir önem ve değer taşımaktadırlar.

Müzedeki eserlerin tanıtımına geçmeden önce, “Gnathia Keramikleri” hakkında genel ve özlü bir bilgi verilmesini uygun gördük.

Gnathia vazoları, kırmızı figürlü Güney İtalya Keramiği'nin¹ bir devamıdır². Attik paralelleri ise Batı Yamacı Keramikleri “West Slope Ware”dir³.

* Yazımıza konu olan bu üç Gnathia vazosu, 19. yy. İın sonlarında İstanbul Arkeoloji Müzesi'ne girmiştir. Bu kadar uzun zamandan beri müzede bulunmalarına karşın bu eserlerin yayınlanmamış olduklarına pek ihtimal vermiyorduk. Eserlerle ilgilenmeye başlayınca, o zamanlar Klasik Eserler Bölümü şefi olan merhum Dr. Nezih Fıratlı kendisinin de şimdiye kadar bu vazoların yayınına rastlamadığını ve yayınlanmalarının yerinde olacağını belirterek bizi bu konuda cesaretlendirdi. Eserlerin yayınlanmasına karar verdikten sonra uzunca bir süre yapmış olduğumuz yayın taramasında bu eserlerin yayınına rastlamadık.

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1 Güney İtalya keramikleri hakkında bkz.: A.D. Trendall, *Frühitaliotische Vasen*, Leipzig 1938; *I vasi antichi, dipinti del Vaticano, Vasi Italioti ed etruschi a figure rosse*, Vatikan 1953, 1955; Güney İtalya Kırmızı Figürlü vazolarının gelişimi A.D. Trendall tarafından özet halinde: *Handbook to the Nicholson Museum*, Sydney 1948, s. 315-336; *Atti del VII Congresso Internazionale di Archeologia Classica*, Rome 1961, II, s.117-141; G.M.A.Richter, *A Handbook of Greek Art*, London 1965, s.347-353.

2 R.M.Cook, *Greek Painted Pottery*, London 1960, s.206; E.Haspels, *Eski Yunan Boyalı Keramiği*, (çev.: A.Akarca), İstanbul 1946, s.240.

3 Richter, *ay.es.*; A.D. Trendall, *South Italian Vases, Fifth and Forth centuries B.C.*, s.348; Cook, *ay.es.*, s.206.