

A New Part of Horse Trapping Belonging to Urartian King Minua from Adana Archaeology Museum and on *Urišhi-Urišhusi-Ururda* Words in Urartian¹



Kenan IŞIK – Rifat KUVANÇ²

Keywords: Urartian, Minua, bronze, horse trappings, collar, urišhi-urišhusi-ururda.

In the first part of this article, a horse's collar with cuneiform inscription from the Adana Museum is discussed. First, use of collars by Urartians is described in the light of examples known from excavated sites and museums and depictions in Urartian figurative art. Bronze horse's collars consisting of two metal plates connected by a hinge mechanism used on the necks of horses comprised an important part of Urartian horse harness. These parts, which were decorated with mythological figures or were plain and undecorated, often feature cuneiform inscriptions, as we see on various Urartian bronze artifacts. The cuneiform inscriptions on the bronze collar discussed in this article indicate that this piece belongs to the reign of Urartian king Minua. The second part of the article discusses the cuneiform inscription in Urartian language on the collar. New considerations on the words urišhi-urišhusi-ururda are shared in light of the cuneiform inscribed objects that are encountered as a quite common tradition in the Kingdom of Urartu. The discussion and evaluation conclude that the expressions urišhi-urišhusi-ururda encountered in Urartian inscriptions are associated with bronze, and mean bronze, bronze house/workshop and bronze manufacturers in Urartian.

Anahtar Kelimeler: Urartu, Minua, bronz, at koşum takımları, yakalık, urišhi-urišhusi-ururda.

Makalenin ilk bölümünde, Adana Müzesi'nden çivi yazıtlı bir at yakalığı değerlendirilmiştir. Öncelikli olarak Urartular'da yakalık kullanımı; kazı alanları ve müzelerden bilinen örnekler ile Urartu betimleme sanatındaki tasvirler ışığında anlatılmıştır. Bir menteşe düzeniği ile birleştirilen iki metal plakadan oluşan ve atların boyun kısmında kullanılmış olan bronz yakalıklar Urartu at koşum takımlarının önemli parçalarından birini oluşturmaktadır. Çoğu zaman mitolojik tasvirler yanında sade ve bezemesiz örneklerini de bildiğimiz bu parçaların üzerinde, birçok farklı Urartu bronz eseri üzerinde de gördüğümüz üzere, çivi yazıtları yer almaktadır.

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² Kenan IŞIK, Independent Researcher, T2-2, No: 5, Sosyal Meskenler TOKİ, İpekyolu, VAN;

E-mail: ke_nan123@hotmail.com, Orcid No:0000-0002-4883-3090

Rıfat KUVANÇ, Iğdır Üniversitesi, Fen-Edebiyat Fakültesi, Arkeoloji Bölümü, Şehit Bülent Yurtseven Kampüsü, Merkez, IĞDIR; E-mail: rifatkuvanc@yahoo.com, Orcid No:0000-0003-0198-8754

Introduction

Among Urartian bronze artifacts, horse harness parts constitute a very large group (Özgen 1983; 1984; Merhav 1991; Seidl 1991; 2004: 103 ff.; Gökce – Işık 2014). Mostly discovered in unauthorized and illegal excavations, these historical artifacts are displayed as part of collections of bronze artifacts in museums in Turkey, Iran, Armenian—countries, today located in the historical region of the Urartian Kingdom (9th-7th centuries BC); as well as in museums in Europe, the US, and Japan. The artifacts at stake are mostly plain and without ornaments. However, one could also see pieces bearing rich figures of the Urartian art and cuneiform inscriptions (Belli 1976-1977; 1983; 1991; 1992; 1999). Bronze horse harnesses that survived from the Urartians to the present time could consist of many pieces with different functions (Gökce-Işık 2014: 9 v.d/ Fig. 3). The different surviving pieces that constitute horse harnesses are headbands, blinkers, discs, bits, bells, breast plates, and collars. The artifact bearing cuneiform inscription that our article takes as subject matter, is the collar that has a plate form, and displayed at Adana museum, which stands out among other museums in Turkey with its rich Urartu collection¹.

Bronze Collar in Adana Archaeology Museum

The bronze collar is broken and has 5 pieces (Fig. 1). The collar is 84 cm. in length and 6,4 cm. in width and designed to consist of two-pieces. The part bound to neck of the horse has been formed with a quartet hinge mechanism which is interlaced. This bipartite mechanism interlacing in the inner side had probably been fixed with a nail placed vertically, based on the similar examples we encounter among Urartian collars (Seidl 1991: fig. 12; no: 45, 55). This part of the collar is broken and the fixing nail is also missing. This area, also creating a flexibility, has been arranged as an undecorated square panel on which there were mutually two holes (Fig. 2a-b). The collar that does not bear any representational ornaments was drilled with many holes on upper and lower sides that are related to leather or fabric lining use; similar to hole drilling practices that one could see, especially, in bronze belts (Kellner 1991: 143). Five grooves have been rifled onto the surface of the collar between these holes by repoussé technique (Fig. 3). There are binary raised dots pattern in decoration area between these grooves. These decorations extending towards the ends of the collars have been bordered by an area placed vertically of which inner part was decorated with raised dots on both ends (Fig. 4a-b). There are repetitive two-lines cuneiform inscriptions in the end points of both parts of the collar combining in the front following this area.

¹ We thank kindly to Directorate of Adana Archaeology Museum for giving required permission in publication of this artifact and Archaeologist Tülay Unlü for her contributions and support during this study.



Fig. 1: Broken bronze collar with five pieces.



Fig. 2a:

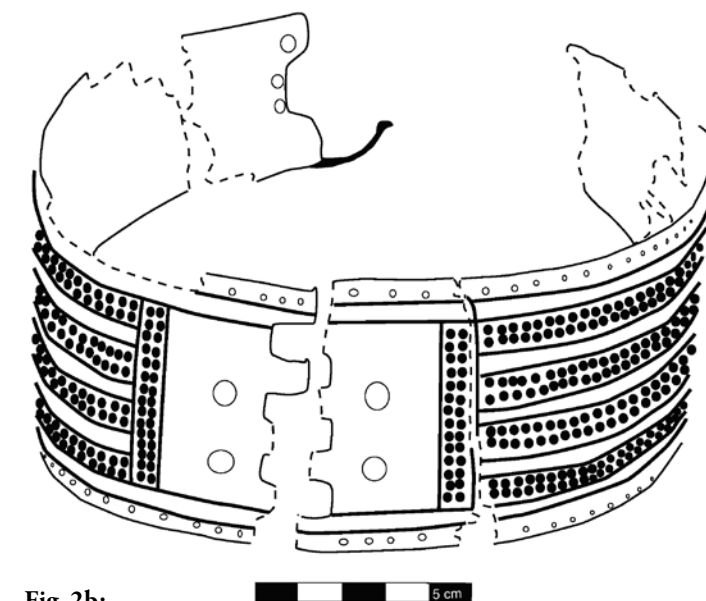


Fig. 2b:

Fig. 2-a/b: Appearance of back part of the collar and its drawing.

Inscription On the Left Piece:

^mmi-nu-a-i
ú-r^ri^ˊ-iš-ḫi

Inscription On the Right Piece:

^mmi-nu-a-i
ú-ri-iš-ḫi

minua=i (with Gen. -i), thus minuai urišhi expression can be translated as “bronze of minua”.

The plate-shaped collars composed of two pieces constitute an important group of artifacts among Urartian horse trappings. Earliest examples of the collars used on the neck of the horses are the examples bearing name of the Urartian king Išpuini (830-820 BC) (Belli 1992: 50 ff./Abb.4-6; Seidl 1991: 80/Fig.12; 2004: 114 / Taf. 34/a; 21 / B27-30). These examples are generally decorated with horizontal grooves (Seidl 1991, Seidl 2004: 118/Abb. 91/). We see on some of these that the horizontal grooves are decorated with embossed snake-heads (Seidl 1991: 80/Fig. 12; nos. 45). The other pieces are decorated with mythological creatures (Seidl 1991: nos. 55), and helmeted divine archers mounted on lions and bulls (Seidl 1991: nos. 47). Seidl states that plate-formed bronze collars were used mostly for decoration (Seidl 2004: 114). The fact that there are royal inscriptions on these pieces correlated with the use of tassel and bells also shows that these were part of a standard horse trappings. We can also see how similar collars with horizontal grooves and embossments were used by the Urartians in depictions on an Urartian horse pectoral (Fig. 5a-b), on which there were decorations that were quite rich and had a high workmanship (Born – Seidl 1995: 55-72 / Abb. 52; Seidl 2004: Abb. 85).

Inscribed Bronze Objects in Urartu

It is possible to see bronze objects produced in Urartu which was almost a bronze-processing kingdom in Near East between 9th-7th centuries BC in all geography which the kingdom extended (Seidl 1988; Bernbeck 2003-2004). The fact that the bronze that is seen in a wide variety of functions and forms such as horse trappings, chariot and furniture accessories, votive objects, jewellery, weapon, weight unit, building material had such a widespread use in the Urartians is surprising. The reason for preferring bronze in this case was that the tin-copper metals were easy to obtain and suitable for processing. Hence, we understand that an important part of the bronze artifacts of Urartians was produced in conjunction with the royal inscriptions on some of them stating which king they belonged to. In these short inscriptions, only king names have been mentioned as person. The fact that no other person names were found except this shows that bronze object production was an important royal activity. Hence, it is known by both Urartian (CTU I: A 3-11 Ro-Vo, 7-12) and Assyrian (Thureau-Dangin 1912; Mayer 1983: 68-112) inscriptions that Urartian kings offered many bronze votive objects in company with various rituals to Haldi Temple in Ardini city (in Assyrian Muşasir) which they regarded as divine approval of their power.

Inscribed bronze object production starting from the period of Urartian king Išpuini (830-820 BC) has been maintained by successor kings. These inscriptions can appear mostly as short texts and sometimes a little longer texts. Especially, inscriptions on bronze votive objects dedicated to god Haldi were arranged as longer texts in comparison with pieces such as horse trappings, furniture and chariot accessory. In these texts, details such as god to whom votive object was dedicated, the king's name who dedicated the object and the name of the object were stated. Shield (*aše*), helmet (*kubuše*), quiver (*gurbī*), sword (*šuri*) dedicated to god Haldi are this kind of pieces. There are short inscriptions as coding consisted of a few words on bronze pieces produced generally for functional purpose. Short inscriptions on this type of bronze objects on which “*urišhi*” and É (building) determinative with “*urišhusi*” expressions were mentioned together with a king name create the majority among inscribed bronzes.

urišhi

What *urišhi* expression on Urartian bronze artifacts means has become an important matter of debate in Urartian studies. *Urišhi*, as a word has been seen in two cuneiform texts till today (CTU II: 232). In both instances, Salvini had translated the expression of *urišhi* as “weapon”². One of these cuneiform texts at stake is the Kelişin stele. *Urišhi* word in Urartian text on bilingual Kelişin stele in Urartian-Assyrian language dated co-regency of king Išpuini and his son Minua (820-810 BC) corresponds to *tilli*³ word (CTU I: A 3-11,8) in the text of the same inscription in Assyrian language. *tillu* (*tilli*) mentioned here means “(military) equipment, weaponry” and *bit tilli* means “Armory, storehouse for weapons” (CAD 2006: 411). Similarly, there is an expression as *tilli šá^m išpuini* “weapon belonging to Išpuini” also in short inscriptions in Assyrian language on two helmets⁴ belonging to Urartian king Išpuini in Van Museum. Beside this, the expression ^{URU}*Utiruḫi=ei tilli* (with Gen. suffix) mentioned on five inscribed rings, again belonging to Išpuini, and found during the excavations of Upper Anzaf Fortress, has been translated as “arsenal of the city Uiteruḫi” (CTU IV: B 2-7 A-B-C-D-E). Finally, there is an expression as É *TIL-LI* “House of Arms” on a bronze vessel in Van Museum (CTU IV: B 18-10, Inv. 4.1.78). Actually, when looked at these examples, the possibility that *urišhi=tilli/beli*, ^É*urišhusi=É TIL-LI* expressions could have been used in response to each other in the texts in Urartian and Assyrian language immediately comes to mind. From this point of view, also some comments that *urišhi/urišhusi* words could be related to weapons such as “weapon/house of weapon/

² See CTU I:142,145 for Salvini's translations of “weapon”.

³ In the translation, Salvini has preferred use of “beli” that is a traditional reading.

⁴ CTU IV: B 2-5, Inv. 16.62.77; CTU IV: B 2-6, Inv. 9.252.78.

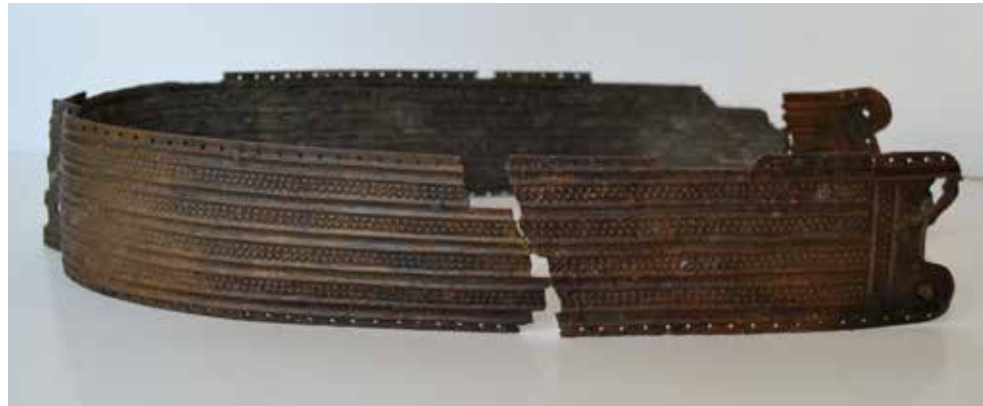


Fig. 3: Holes have been drilled along the sides of the collar and it has been adorned with dotted decoration from up to down.



Fig. 4a

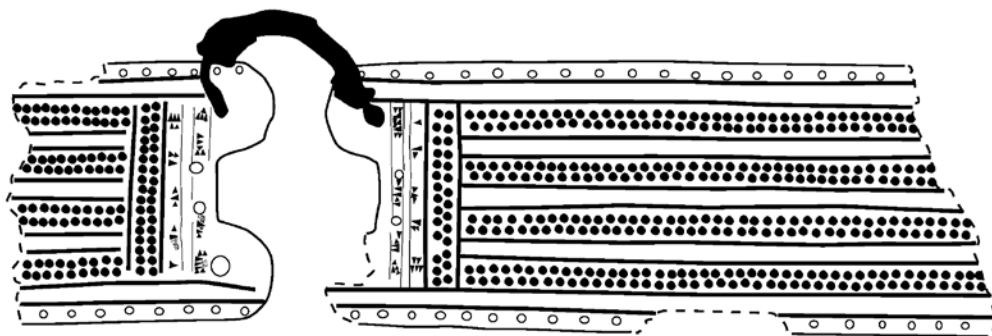


Fig. 4b

Fig. 4-a/b: Appearance of front side on which cuneiform inscription is inscribed and its drawing below.

arsenal/military equipment” have been made⁵. At this point, Salvini has proposed that a bronze vessel could not be weapon although there is \acute{E} *TIL-LI* expression mentioned on it, from this \acute{E} *TIL-LI* meant “a generic one: a stock, a deposit for precious objects” and thus \acute{E} urišh_usi= \acute{E} *TIL-LI* expressions were equivalent (Belli – Salvini 2010: 45). Roaf who asked the same question for inscribed vessel of Karmir-Blur (Teišebai URU) has stated that the inscribed vessels could belong to an arsenal even they were not military equipments (Roaf 2012, 355). These comments bring some problems together with them. Hence, *til-li* expression on Urartian bronze pieces is peculiar to the period of Išpuini and seen as an practice of early period of the kingdom. The vessel with \acute{E} *TIL-LI* expression on which there is no king name in Van Museum can be added to this. *til-li* - \acute{E} *TIL-LI* was most probably a temporary description used for bronze artifacts from royal workshop in the period of Išpuini when Urartian language was adapted to cuneiform writing. Hence, the available data shows that these descriptions were not written on bronze artifacts by the kings after Išpuini and instead of this, urišhi /urišh_usi were mostly preferred.

Another related expression with urišhi is Sumerogram NÍG.GA⁶. Especially, starting from the idea that NÍG.GA mentioned on metal bowls found in Karmir-Blur was an alternative description of urišhi, Salvini has commented “property” for urišhi (Salvini 1980: 185-186). However, it can be said that a Sumerogram NÍG.GA was replaced especially by tanaši word mentioned on objects belonged to Argišti’s son of Rusa (II?), one of the last kings of Urartu. Hence, by refuting his thesis, he has translated as “property (?)” for “tanaši” expression on Toprakkale bronze candelabrum (CTU IV: B 12-18), gold object belonging to queen Qaqli found in Ayanis Fortress (CTU IV: B 12 A-1) and finally a bronze vessel also found in Ayanis Fortress (Salvini 2012: 108; CTU IV: 63-64; CTU IV: B 12-17). As seen, the fact that tanaši word was used in meaning of “property/object” for objects of which functions and metals were different is plausible. But the same cannot be said for urišhi. Hence, all objects found on which urišhi/urišh_usi expressions were mentioned are produced from bronze. This situation indicates that urišhi/urišh_usi words were a description related to bronze. uri=šh(i) here derives root of uri- word. The ur- in Urartian language “see ?, find ?” (Salvini – Wegner 2014: 115) and uri- in Hurrian language “foot” is known⁷. However, considering also function of urišhi that forms our basic foundation, the fact that uri- has derived from Sumerogram URUDU “bronze” (CTU IV: 292/132) as root is significant. Here, a new word (UR(Í)=šh_i) has been derived by adding

⁵ König “weapon, arsenal” (König 1955-57: 71, nt. 8); Melikišvili “weapon” (Melikišvili 1971: 26, 32, 88); Diakonoff for urišhi “goods”, for urišh_usi “arsenal, storehouse” (Diakonoff 1971: 72, fn.72); Seidl “military equipment” (Seidl 2004: 46); Wilhelm “weapon, piece of equipment” (Wilhelm 2008: 111-112); Roaf “arsenal, a stock of weapons, a building or part of a building in which weapons were stored” (Roaf 2012: 355).

⁶ For NÍG.GA, see “beings/” goods, property/ “trésor” treasure (Labat – Malbran-Labat 1988: 245); “Eigentum” property (Borger 2004: 445).

⁷ Wegner 2007: 291; Also see. Richter 2012: 497.

-šh(i) suffix in Urartian language to uri-. Hence, it is known that -šh(i) (in Hurrian -še) is presumably a suffix complex containing the abstract suffix added to names (Wilhelm 2008: 111; Salvini – Wegner 2014: 21). Thus, urišhi word must have been used for identifying all object produced from bronze as an appellative noun. As seen in the example of Akkadogram *kubšu* = kubuše (helmet)⁸, there are borrowed expressions in Urartian language. However, it can be said that urišhi word is a state of obtaining a form in Urartian language from a Sumerogram by help of suffixes more than being a borrowed word such as kubuše.

(É) urišhushi

Another form of urišhi is urišhushi which is sometimes used with É (building) Sumerogram and sometimes alone. urišh(i)=usi, here -usi appendix is a suffix which makes words substantive and adjective. As in examples of erili(n)=usi (kingship), daš=usi (candlebrum), aših=usi (banquet hall), ird=usi (garrison). Salvini suggests that this suffix adds abstract meaning to the words (Khanzaq – Biscione – Nobari – Salvini 2001: 36). However, it is seen that -usi suffix also ascribes a tangible, namely spatial meaning to the name as in examples of aših=usi and ird=usi. In addition to these words, urišhushi expression appearing that it was derived from urišhi (bronze) word indicates to a place in some cases as understood from É Sumerogram in front of it.

Salvini has suggested that urišhushi meant “treasure” (Salvini 1980: 185-186; CTU IV: 9-10). Beside this, Seidl indicates that room no 12 following room no 11 with pithoi in which ring was found could be urišhushi on the basis of a bronze door ring on which urišhushi was written found in Karmir-Blur (Seidl 2004: 46). Considering that valuable metal objects found in space no 12 which has pithoi full of grains, Seidl has concluded that this place was Éurišhushi “treasure house, armory” building and it belonged to Karmir-Blur (Seidl 2004: 46 in Ger. Schatzhaus oder Zeughaus; CTU IV: 61-62). Despite this, bronze-gold vessels, some of which were inscribed belonging to different Urartian kings such as Minua, Arğišti I, Sarduri II, Rusa I found in a wine pithoi in room no 12 (Piotrovsky 1969: 153), indicates an extraordinary practice made randomly, maybe hurriedly than gathering metal objects belonging to a king in a place. The inscription on Karmir-Blur door ring which forms basis to Seidl has been translated by Salvini as “(Object) of Rusa, son of Arğišti, [from the treasury room] of the city of Teišeba” (CTU IV: B 12-15, 61).

^mru-sa-a-i ^mar-giš-te-ḫi-ni-i ^Éri-[iš-ḫu-si-ni ^D]te-i-še-ba-i-ni URU

Whereas, this brief inscription in the form of coding has to be translated as “uri[šhushi] si of Rusa son of Arğišti. (for) Teišeba city”. Because there is no genitive suffix -i which

⁸ An Akkadogram *kubšu* “headdress, cap” (CAD 1971: 485) is mentioned as kubuše (helmet) in Urartian language (Wilhelm 2008: 122).

we could relate with urišhushi in Teišebani URU expression in the inscription. The brief inscriptions with urišhushi expression mentioned together with only a king’s name near this inscription have to be translated as “x (king’s) urišhushi” than Salvini’s translations as “(Object) of the treasury room of (king) x”⁹. However there is no urišhi expression (according to Salvini ‘object’) mentioned in these brief inscriptions. Only ‘king’s urišhushi’ can be seen. The door ring in Karmir-Blur can also be evaluated as a building material sent by Rusa who especially founded that city. Namely, it is a matter of use of bronze door ring produced in bronze workshop of the king on a door in a city founded by the king. Similar practice can also be said for two inscribed bronze door rings found in the entrance of aisle no 10 opening to storerooms during the excavations of Upper Anzaf. In the inscriptions on the rings here, urišhushi of Sarduri (II), son of Arğišti expression can be read (Belli – Dinçol – Dinçol 2005: 218-219; CTU IV: B 9-30, B 9-31). Sarduri II used inscribed bronze rings on which his name was on the door of the aisle opening to storerooms in Upper Anzaf Fortress founded by his grandfather Minua.

Urišhushi mentioned only on bronze pieces must have meant a royal “bronze house/workshop” in which that piece was produced and also probably stored rather than a separate architectural unit (treasure house/room) in a fortress as claimed. In this meaning, the existence of a treasure consisted of bronze belonging to the king can be mentioned, as Salvini stated for urišhushi. Thus, the idea that there is a urišhushi construction here on the basis of example of Karmir-Blur door ring suggested by Seidl comes to nothing, at least by both function of room no 12 for the purpose of storing grain/wine and expressions in the inscriptions. Moreover, there is no mention about building of a urišhushi construction although names of all architectural units built in a Urartian fortress are mentioned among Urartian building inscriptions. This is also valid for workshops belonged to other professions such as ceramic, leather, wood, etc. This situation can be explained by the idea that these workshops or production centers should be out of the fortresses (Tarhan 2009: 698; Çavuşoğlu – Gökce – Işık 2014: 37-38).

The objects which were produced under the control of kingdom and most of which were produced in bronze workshops in the capital also constituted royal property. Cu-neiforms and metal marks have been added to objects produced. The metal marks such as tower, plant, lion head seen on Urartian bronze pieces can also be evaluated as a label belonged to these mentioned royal workshops. As Roaf stated, these signs indicate the inventory of a particular institution (Roaf 2012: 370). This institution must be workshops making production connected to the king and these signs also must be marks emphasizing that they belonged to royal inventory. As it is understood by brief inscriptions on bronzes, each Urartian king had a urišhushi, namely bronze workshop belonged to his own.

⁹ CTU IV: B 5-5 A-B-C; B 7; B 8-1; B 8-2; B 8-20; B 9-19; B 9-20; B 9-20a; B 9-30,31; B 10-2; B 10-3A-B-C; B 12-18.

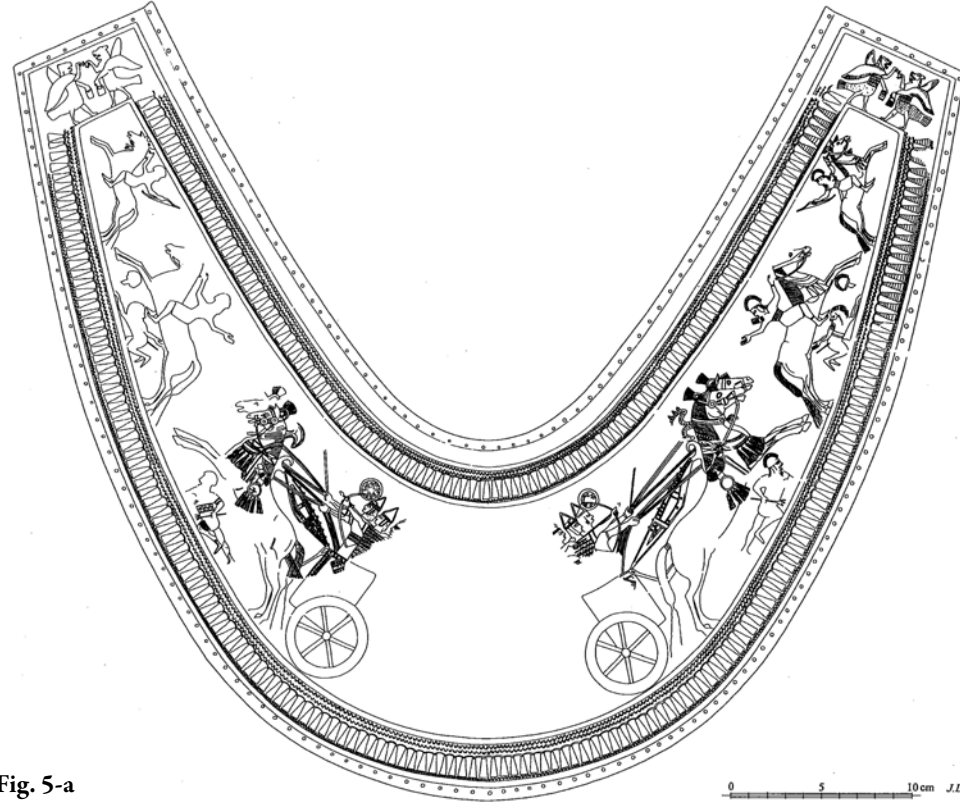


Fig. 5-a

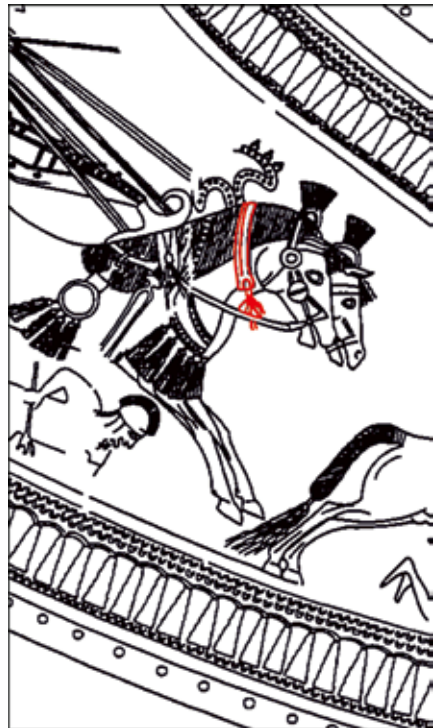


Fig. 5-a/b: Urartian pectoral and collar use in the description here (Seidl 2004: Abb.85).

Fig. 5-b

(LÚ) ururdani

Metal objects produced also constitute belongings inventory of royalty¹⁰ in a sense. On the chronicle inscription of Analıkız niche belonged to Sarduri II, Sarduri has explained almost an inventory list of property of the kingdom. In this list, Sarduri gives number and amount of chariot, cavalry, infantry, horse, mule, weapon, cattle, sheep, grain, wine, bronze and slaves (ururda man) that he had by counting each of them after he stated that he was enthroned after his father (CTU I: A 9-3 VII). An expression in 11th line is quite remarkable in the inscription.

11. 7 LIM 79 MA.NA-e URUDU^{MES} 3 ME 36 İR^{MES} LÚ ururdani. (CTU I: A 9-3 VII, 11).
“7079 mine¹¹ bronze, 336 (being) slave ururdani men”

We understand by LÚ determinative before of 336 ururdani word in slave status mentioned here that this is a profession name. Hence, Diakonoff has stated that ururdani were “agriculturists” consisted of war captives and being subjected to compulsory settlement as etimologically on the basis of claiming that urul- (uruluni) (CTU I: A 14-1, 45) verb in Gövelek Stela meant “to work, to till the ground” (Diakonoff 1991: 20). However, Salvini has translated urul- (uruluni) verb as “dig, excavate” (Salvini 2002: 133). Clearly, Urartian Kingdom was a class society and the class strata of this society can be explained by Marxist window which Diakonoff concerns well. However, in the above-mentioned study of Diakonoff, the fact that he indicated contradictive expressions such as şurili and ururdani mentioned in Urartian inscriptions as social classes of Urartu are hypotheses which do not rely on a solid argument. Yakar has claimed that the ururdani was a “peasant class” in Urartu by taking these weak hypotheses further (Yakar 2011: 126-127). Whereas ururda men which we encounter their name in Analıkız chronicle inscription as yet coming after totally 7079 mine (approx. 7079 x 700 gr= 4955 kg.) bronze expression should have been a profession name related to bronze as it is understood by the line in the inscription. Ururdani is also a word derived from probably again URUDU Sumerogram as in urişhi and urişhisi expressions. uru- composing LÚ ur=ur=dani form stated with profession determinative LÚ is first letters of UR=UDU Sumerogram as root. In the Urartian language, there are profession names similar to ur=ur=dani form. These are LÚ.GIŞ gâr-ru-ur-da-a(ni) (CTU IV: CT Tk-1 Vo, 9) and LÚ pu-ru-nu-ur-da-ni (CTU I: A 8-14, 11). The meanings of both expressions are unknown. Here, it is clear that -ur=dani are suffixes completing

¹⁰ For comments on urişhi /urişhisi means inventory in which a metal belonging is recorded, see Friedrich 1954-1956: 368; Diakonoff 1971: 91.

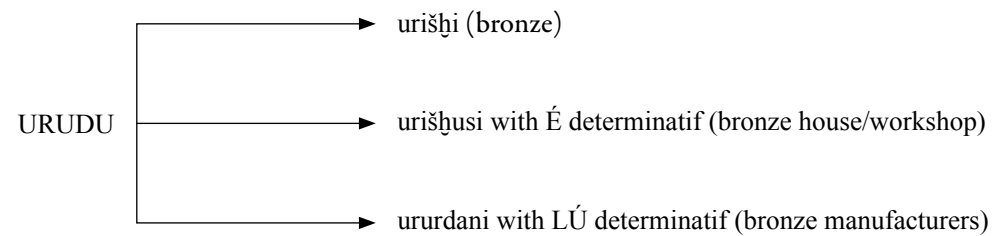
¹¹ It has been understood that in the expression 50 MA.NA on a bronze bullion which was 35 kg in weight and found in Upper Anzaf Fortress, it matured as 1 MA.NA= 700 gr (CTU IV: B 18-8, 69). For MA.NA, also see etwa. 1 mine=480 g. (Schramm 2010: 98; Borger 2004: 362).

especially profession names. Also, in here =dani should be a noun-formation suffix in Urartian language as –danni,- denni (-da/e+enni) which we see in the end of profession names in Hurrian language¹². Thus, considering both structure of ururdani word and its mention in Analıkız inscription, it is possible to say that this expression was used for identifying “bronze craftsmen” in Urartian language.

Conclusion

When the results of the obtained data considered, it can be said easily that bronze object production in Urartu was royal-based. Hence, archaeological and written data show that the bronze object production was a royal sign for the Urartian kings. Again, inscribed votive belongings prove that the bronze was a cultic element for Urartu.

Particularly in Işpuini period when the Urartian Kingdom began to take shape, specifications such as *til-lu/til-li* “weapon”, *É TIL-LI* “arsenal, house of arms” in Assyrian language in the inscriptions on bronze objects should be temporal nomenclatures belonged to only early period for description of the bronze objects. Despite the pieces which have these expressions, the bronze objects which have brief inscriptions with urişhi and (with É) urişhushi expressions constitute essential big group in Urartu. It is understood here that urişhi and (with É) urişhushi expressions often mentioned on the bronze objects are words in Urartian language derived from a Sumerogram URUDU. Also the expression (with LÚ) ururdani in Urartian language mentioned only in Analıkız inscription for now related to again same Sumerogram can be added to these. Transforming of the concepts related to bronze and bronze belongings production which are so important for the Urartian Kingdom to Urartian language is quite understandable. Thus, it can said that meanings of urişhi ‘bronze’, urişhushi ‘bronze workshop’ and last ururdani “bronze manufacturers” are proved especially by philological findings.



¹² For profession names created with d/tannu, denni noun-formation suffixes (Wilhelm 2008: 89), For examples see. abul=dann “gatekeeper” (Wilhelm 2008: 89), Also see. abultannu “stadttor, torwächter (Richter 2012: 40); šellin=dann “administrator” (Wilhelm 2008: 89); šellintannu/šellitannu “ein Bevollmächtigter” (Richter 2012: 376); urultannu “a profession” (Richter 2012: 501).

Clearly, these new opinions shed light on different suggestions and discussions for urişhi and urişhushi such as weapon, arsenal, property, treasure. Meanwhile, what tanaşi word on the objects with different functions and metals belonged to especially one of the last kings of Urartu, Rusa (II?), son of Arğişti mean has become clear. It is understood that particularly “property” comment suggested insistently by Salvini for urişhi corresponds to tanaşi expression in Urartian language. It can be said that again NÍG. GA Sumerogram on some Urartian metal pieces corresponds to tanaşi expression in Urartian language on metal artifacts.

It can be observed that expressions in Urartian language were preferred in the periods towards the end of the kingdom instead of expressions such as Sumerogram and Akkado-gram used in early periods when Urartian language was adapted to cuneiform writing. Hence, a progression such as *til-li* = urişhi, *É TIL-LI* = *É*urişhushi, NÍG. GA = tanaşi can be deduced from here.

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