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Anadolu Arařtırmaları Dergisi kimi kesintiler olmakla birlikte 1955 yılından bu yana İstanbul Üniversitesi Edebiyat Fakóltesi tarafından yayınlanmaktadır. Amacı; 1915 yılından beri Eskiçağ derslerinin verildiđi İstanbul Üniversitesi'nde Eskiçağ Dönemi kültürleri üzerine çalışan bilim insanlarının Anadolu ve yakın çevresinde oluşan uygarlıklara ait taşınır ve taşınmaz kültür varlıkları ve bölgelerarası kültürel ilişkiler üzerinde yaptıkları yorumların bilim dünyasının değerlendirmesine aktarılmasıydı. Kronolojik olarak da Eski Önasya kültürlerini inceleyen disiplinlerin dikkate aldığı milattan önceki yüzyıllardan Klasik Eskiçağ kültürlerinin ilgi alanına giren dönemleri ve Geç Antik Çağ'ın ve dolayısıyla Eskiçağ'ın bitimi olarak tanımlanan MS 6. yüzyılın sonuna kadar uzanan süreci kapsamaktadır. Dergi'de bu kriterleri taşıyan arkeoloji, filoloji, epigrafi ve nümizmatik alanlarındaki çalışmalarla bu dönemlerin tarihi coğrafyasını konu alan yazılara da yer verilmektedir.

Anadolu Arařtırmaları Dergisi bazı sayılarını "Armağan Kitabı" niteliğinde yayınlamıştır. 1965 yılında yayınlanan 2. sayısı 1961 yılında hayatını kaybeden ve Dergi'nin kurucusu olan Eski Önasya Dilleri ve Kültürleri alanında çalışan dilbilimci, tarihçi Helmut Theodor Bossert'e ithaf edilmiştir. Yine 1996 yılında yayımlanan XVI. sayısı Prof. Dr. Afif Erzen'e sunulan yazılardan oluşmaktadır.

Dergi'nin 1976 ile 2006 yılları arasında yayınlanan sayılarında başta Hitit ve Urartu dönemleri olmak üzere Anadolu yerel halklarına ait kültür varlıkları ile Anadolu'da başta İstanbul Üniversitesi Edebiyat Fakóltesi ve diğer üniversitelerin öğretim üyeleri tarafından yapılan kazı ve arařtırmaların buluntularının değerlendirilerek bilim dünyasına tanıtıldığı görülmektedir.

Bossert'ten sonra Dergi'nin yayın kurulunu oluřturan ve yayına hazırlayan Edebiyat Fakóltesi'nin tüm öğretim üyelerine değerli hizmetleri ve verdikleri büyük emek için burada bir kez daha teşekkür ederken Anadolu Eskiçağ Tarihi arařtırmalarının farklı disiplinlerde gelişerek ilerlemesinde

büyük katkısı bulunan ve artık maalesef aramızda olmayan değerli Eskiçağ arařtırmacıları, yol gösterici bilim insanları Prof. Dr. Uluę Bahadır Alkım'ı, Prof. Dr. Afif Erzen'i, Prof. Dr. Mustafa Kalaç'ı, Prof. Dr. Oktay Akřit'i ve otuz yıla yakın bir süre Dergi'nin redaksiyon çalıřmalarını üstlenen değerli bilim insanı, Önyasya dilleri uzmanı, dilbilimci, tarihçi ve her yönden çok kıymetli bir önder olan Prof. Dr. Ali M. Dinçol'u bir kez daha rahmetle anarken değerli hatıraları önünde saygıyla eğiliyoruz. Halen hayatta olan ve yayın kuruluna önceki yıllarda büyük katkılarda bulunmuş olan tüm öğretim üyelerimize de saęlıkla uzun bir ömür dilerken değerli katkıları ve emekleri için tekrar çok teřekkür ediyoruz.

Dergi'nin bu yıldan başlayarak yayınlanacak olan yeni sayılarına Anadolu ve çevre kültürlerinin Eskiçağ dönemleriyle ilgilenen tüm yerli ve yabancı meslektaşlarımızı değerli çalıřmalarının sonuçlarını ve yorumlarını içeren makaleleriyle bu sayıda belirtilen yayın ilkeleri çizgisinde katkıda bulunmaya saygılarımızla davet ediyoruz.

Anadolu Arařtırmaları Dergisi Yayın Kurulu

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THE ROCK-CUT TOMB OF DOĞUBAYAZIT

Erkan KONYAR*

Keywords: Urartu, Doğubayazıt, Rock-Cut Tomb, Façade Relief, Iconography

The Rock-Cut Tomb of Doğubayazıt is a unique example in the Eastern Anatolian and Urartian geography with its plan, features and façade reliefs. It comprises of a main hall at the entrance, and two rooms that can be accessed by ascending from it. There are niches on the west and north walls of the tomb chamber. What makes the Doğubayazıt Tomb unique is its façade relief. It is possible to date the reliefs from its stylistic features. The compositions on some medallions and bronze plates in museums, either from Urartian centres like Toprakkale, Karmir-Blur, and Giyimli or obtained through purchase, are significant in terms of comparison. The goat next to the woman on these finds is a very characteristic composition and can be compared to the depiction on the tomb relief. Another detail that draws attention is the conical helmet worn by the king or the lord. Depictions of warriors, kings and gods with this helmet are frequently seen on Urartian bronze artefacts. The iconographic features of the relief, the stone masonry of the burial chamber, and features such as niches suggest a date within the Urartian period.

Anahtar Kelimeler: Urartu, Doğubayazıt, Kaya Mezarı, Cephe Rölyefi, İkonografi

Doğubayazıt Kaya Mezarı plan özellikleri ve cephe kabartmasıyla, Doğu Anadolu ve Urartu coğrafyası için ünik bir örnektir. Kaya Mezarı'nda girişten sonra bir ana salon, bu salondan inilen alt katta ise iki oda halinde bir düzenleme vardır. Mezar odasının batı ve kuzey duvarlarında nişler bulunur. Doğubayazıt mezarını farklı kılan cephe kabartmasıdır. Tasvir özelliklerinden yola çıkarak bir tarihlendirmeye gitmek daha olası görünmektedir. Toprakkale, Karmir-Blur, Giyimli gibi Urartu merkezlerinden ve satın alma yolu ile müzelere gelen bazı madalyon ve tunç levhalar üzerinde yer alan kompozisyonlar önemli referanslardandır. Bu örneklerde kadın figürü yanında yer alan keçi tasviri oldukça karakteristiktir ve kabartmadaki tasvir anlayışıyla karşılaştırılabilir. Kabartmada diğer dikkat çeken ayrıntı kral veya beyin taşıdığı miğferdir. Konik biçimli miğfer giyen asker, kral ve tanrı betimleri Urartu tunç eserler üzerinde sıklıkla yer alır. Gerek cephe kabartmasının ikonografik özellikleri, gerekse mezar odasındaki kaya işçiliği ve niş gibi düzenlemeler mezarın Urartu dönemine tarihlenmesi gerektiğini işaret eder.

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INTRODUCTION

A few studies on rock-cut tomb tradition that began with the Urartian era suggest new views on tomb chronologies. New data and assessments on their location choice, typology and interior design are also present. In that regard, it is especially beneficial to reassess the Rock-cut Tomb of Doğubayazıt, which has a great importance in the area, thanks to the relief on its façade.

The façade relief and the stone masonry around the burial chamber were reassessed with the burial chamber itself. It was not possible to chart a new plan for the burial chamber due to its natural state and human destruction. Especially the lower levels, which can be reached via a passage dug under the main chamber is filled with rubble. Hence, D. Huff's publications (Huff 1968; 1990) were used as a reference point, particularly for the plans of the tomb's interior and descriptions, as he had the chance to work and survey the area at that time and they were reachable. His data was revised with new findings¹.

URARTIAN ROCK-CUT TOMBS

The most important group of Urartian rock-cut tombs, from which we can get information on their plans and other structural features are the royal rock-cut tombs of Tuspha/Van Citadel (Konyar 2011). Those examples also set the standards of Urartian royal rock-cut tombs. However, only one of them can be dated, thanks to the inscriptions found on its façade, thought to be belonging to Argishti I. For other examples, the chronological suggestions can be assessed based on their locations, plans and interior designs.

¹ The plans in the paper are revised versions of Huff's 1968 publication. Some drawings of the rock cut tomb and its surroundings were completed with the help of the ground photographs and sketches in the Research Center for History and Archeology of Van Region -Afif Erzen Archive and some others are the revised versions of old drawings. We thank Ağrı Provincial Directorate of Culture and Tourism for their kind permission to use some photos in their archives.

Urartian rock-cut tombs are usually located within the walled citadel and can only be reached from there (Köroğlu 2007; 2008). The burial chamber can be accessed through a rectangular gateway from a platform carved or an existing flat area on the bedrock, which in turn can be reached via stairs. A plan with multiple rooms are their most characteristic feature. Plans usually include a great hall and smaller burial rooms adjacent to it. The tombs outside the Urartian heartland are commonly smaller, and consist of multiple rooms of similar sizes connected via doors (Fig.1).

Another characteristic feature of Urartian tombs are the niches on the walls of the main halls or the adjoining rooms (Sevin 2012: 24; Genç 2015). They are thought to be used for placing grave goods or cremation urns. Dead beds, platforms, gutters that are not so deeply carved on the ground and cornices on the flat or semicircular moldings at the junctures between the ceiling and the sidewalls are other features of tomb interior layouts. The semicircular moldings on the cornices are thought to represent the wooden girders that hold the ceiling in flat roofed structures (Çevik 2000: 113). Bottle-shaped pits that are defined as waste holes were dug on the floors of tombs like those in Van-Argiştı, Kayalıdere, Atabindi, Palu I and Kaleköy (Çevik 2000: 46). It has been suggested that these holes are bone storages, where remains of old burials are stored.

THE ROCK-CUT TOMB OF DOĞUBAYAZIT

The Rock-cut Tomb of Doğubayazıt is located at the southeastern most tip of the rocky area known as Eski Beyazıt, which itself is located to the northeast of Ishak Paşa Palace. The earliest information we have on the tomb is about its location and the wall relief on the façade (Fig.2). A brief description of the relief and its drawing was published in 1842 for the first time in Texier's work, who apparently visited the structure in 1834 (Texier 1842: 132, Pl.34). The drawing, being a bit far from reality, has a Median-Persian style. W. Belck, in his publication of 1899, redefined the relief and issued his drawing (Belck 1899: 241-243). Belck's drawing is more realistic. Another earlier source on the tomb is that of Lehmann-Haupt's, however it is understood that he did not visit it in person. He

used Belck's descriptions; his drawing, which was probably copied from a photograph, lacks details (Lehmann-Haupt 1931: 753-756). After these earlier studies, although it is mentioned in other works on Urartian studies, most extensive study was done and issued, as stated before, by D. Huff in 1968. These studies date the tomb to the Urartian period.

PLAN FEATURES

In the Rock-cut Tomb of Doğubayazıt, there is a main hall, and accessible from there are two sections in the level underneath (Huff 1968; 1990) (Fig.3). The rectangular door opening is 5 m from above ground level, with a height of 1.20 m, width of 0.9 m and depth of 1.4 meters. It seems at a later date, the opening was narrowed down with two rows of stone. The entrance narrows after approximately 0.9 m. On the upper part of the base of the door, there is a pit with a depth of 0.7 m. Whether this application, which we think is in relation with the tomb's entrance system, has a counterpart on the door base on the same axis cannot be determined due to the filling in the area.

The rectangular burial chamber is in the north-south direction with the dimensions of 4.28 m x 2.37 m. On the northern and western walls of the burial chamber, there are niches of 0.3 m deep, 0.89 m wide and 0.6 m high. The burial chamber itself has a height of 1.9 m.

In front of the short northern wall, there is a rectangular opening that has moldings on its sides and has dimensions of 1.55 m x 1 m, from which one can reach rooms in the lower level. This area is inaccessible at present therefore D. Huff's plans can be taken into account. There are two sections here: At the northern side, there is a U-shaped area, designed like a corridor, where the base is 1.4 m and the top part is 0.9 m. At the southern end of the corridor, a circular room with the diameter of 2.0 m can be reached via a door opening on the eastern wall.

Apparently, the tomb was planned at a time when tombs had multiple rooms. Due to technical difficulties, however, it had to be

divided into two levels (Huff 1968; 1990; Koroğlu 2008: 33), since the deep and wide cracks on the long eastern wall must have prevented the possibility of digging new rooms here. Hence, a new section was added under the great hall, within a more suitable rock. It can be suggested that, as seen in some other Urartian tombs, the lower levels might have been used as dumpsites used for multi-burials.

FAÇADE RELIEF

On both sides of the small-sized entrance of the tomb, there is a relief where a total of three figures were engraved (Fig.4,5): On the left, there is a person with open arms; on top, a mountain goat; and on the right, a human figure with a staff in its hand, whose lines are more visible and in better shape than the rest.

The western façade of the bedrock, where the entrance to the burial chamber is located, was corrected to encircle this composition. The staff in the left hand of the figure on the right of the entrance goes down to the feet level. With his right hand, he salutes someone. On his head, he wears a spiked helmet with a molding made of three sections one on top of the other. On Urartian helmets, the tips of these extensions, which are engraved in as relief strips, sometimes end with an animal head. Bronze examples of such helmets were discovered in the Urartian heartland (Fig.6). Soldier figures in particular were also depicted with these helmets on Urartian bronze artefacts. What is different here is the ring-shaped detail on the molding on the helmets. Some of the figures on the Urartian bronze artefacts are seen to have this type of headgear. Their hair comes down to their shoulders. They probably wear earrings. They are almond eyed, with flat noses and beardless. The molding at their feet suggest that they wore sandal-type footwear. The dress they wear goes down to the ankles. Three moldings can be seen starting from right under the chin that probably show the folds on the dresses. There are two strips that go down to the hemline; the one on the right is divided into horizontal segments.

On the top left corner of the entrance, there is a mountain goat relief, with long and gnarled horns that are curved to the back. Its

hooves are large and apparent, the tail is short and involuted, and the ears are upright.

On the left of the entrance, behind the goat, there is a human figure with arms opened towards the goat. The arms are bent at the elbows and elongated. Fingers are visible. The face is beardless, the mouth is apparent and the nose is curved. The figure wears a dress that goes down to the ankles. Like the other figure, there are vertical lines on the dress that go all the way down. The feet are on an almost rectangular 10 cm tall pedestal. On the feet, there are traces probably showing the shoe lines.

ROCK ARCHITECTURE AROUND THE BURIAL CHAMBER

On the north west of the Rock-cut Tomb, a possibly contemporary construction made by carving the bedrock can be observed. Unfortunately, apart from the location and masonry technique, there is no archaeological data that can present the existence of a connection between the two (Fig.3,7).

The buttresses or the walls that divide the architectural units that are side by side and the eastern wall were probably created by carving the rock (Fig.8). The three niche-shaped hollows on top of the southernmost room are other remarkable findings. Although these hollows might be related to the top cover of the room, it might also have served another purpose. Three other niches at the north of the same area can be observed, although more indistinctly. West of these openings carved on the bedrock, lie the wall foundations, also carved on the bedrock. They show that the west of the room is placed on top a terrace. These wall foundations can also be seen, though obscure, on the northern side of the area.

There wall foundations carved on the bedrock can be observed immediately to the south of the burial chamber, on the steep western slope of the cliff, where the Medieval walls lie. They are interpreted as early period wall foundations (Fig.9).

EVALUATION

The Rock-cut Tomb of Doğubayazıt is a unique example² in Eastern Anatolian and Urartian geography with its plan, features and façade reliefs. The original state of the findings is unknown. The niches in the main chamber and the two-level arrangement allows us to make some comparisons.

Lower level burial chambers that can be reached from main hall or chambers via dug openings or passages exist in Urartian tombs, with some differences. This practice is evident in tombs like Van Arğışti Tomb (Konyar and Avcı 2014: 213-214), Varto-Kayalidere Tomb (Burney 1966: 101-108), Palu I (Sevin 1994: 62) and Kale Hodar A in northern Iran (Kleiss 1974: 94-97). The Yoğunhasan II (Karapınar) tomb, which has been confirmed in recent years, has direct parallels with the two-level plan idea (Ceylan 2016: 22). Again, next to the tombs of Van Arğışti and Neft Kuyu (Sevin 2012), in many tombs located at the periphery of Urartu, like Varto-Kayalidere (Burney 1966: 101-108) Palu III (Sevin 1994: 65), Tutak-Atabindi (Başgelen 1987), Sarıkamış-Yoğunhasan I (Ceylan 2016: 20), Kemah-Taşbulak (Ceylan 2016: 18) Tatvan (Özfırat 1999: 6) and Sangar in northeastern Iran (Kleiss 1968: 8), niches are present, although their sizes may differ.

The examples of stone masonry at the north of the tomb has Urartian features. Sections created by carving the bedrock and the rock steps west of it carry the characteristics of Urartian stone masonry.

What makes the Doğubayazıt Tomb unique is its façade relief. At this point, it is more probable to date the carving using its depiction features. The figure at the far left, which stands on top of a pedestal with its arms opened upwards in a praying position, is often depicted often in Urartian bronze artefacts.

² There is also a relief in the niche located at the top of the entrance of Muş-Malazgirt Yeniköy Tomb as well. However, the relief is heavily eroded and it is difficult to define its features. The burial chamber has only one room. There is one niche on two walls and a terrace on three directions (Biber ve Çavuşoğlu 2013: 311).

Compositions on some medallions and bronze plates that came to the museums from either Urartian centers like Toprakkale (Fig.10) (Kellner 1991: Fig.2), Karmir-Blur (Fig.11) (Huff 1968: Abb.3; Piotrovsky 1970: 85, 86), and Giyimli (Fig.12,13) (Kellner 1980: Abb.2; Merhav 1991: Fig.17) or via purchasing are important references. The goat depiction next to the woman figure is very characteristic and can be compared to the depiction in the relief. In the aforementioned scenes, the woman and the goat are interacting with the person or god in front of them. It is rather interpreted as an offering scene. Here, the relation between the woman and the goat is unclear. Is the goat a sacrifice, or a sacred animal belonging to the woman? These are arguable and will continue to be so. However, judging from the emphasis put on the woman, it could be said that the figure on the Tomb of Doğubayazıt represents a woman as well. Although the head is broken, it seems that the figure has neither a helmet nor any other headgear, and the hair falls on the shoulders. In some depictions of Urartian women, figures wear a headscarf that fall to the waist or the ankles. There is no such garment in this depiction.

On the medallions and bronze plates, the figures are depicted in a way they are in communication. On the tomb relief, however, the figure on the right seems to be far from the action due to its position and location. On the other hand, the positions of the figure on the left and the goat show that they might have a connection. According to Salvini, there is no reference to goat sacrifice in Urartian documents (Salvini 2006: 115). The nature of the goat depiction here is therefore unclear. It should have another symbolic meaning other than a sacrificial animal.

The other detail that catches the attention is the conical helmet worn by the king or lord (Fig.6). It has raised stripes stretching across the front and ornaments that usually end with an animal head. At the Rock-cut Tomb of Doğubayazıt, the same motif is seen on the king's helmet. As we mentioned before, warrior, king and god depictions wearing this helmet are frequently seen on Urartian bronze artefacts. Similar helmets were found in the excavations at Anzaf, Çavuştepe, Karmir-Blur and Ayanis (Biber 2011:240).

The iconographic features of the relief, the stone masonry of the burial chamber, and the features such as niches suggest dating the tomb to the Urartian period. However, its place in the Urartian chronology is a matter of debate. It has been suggested that, judging from similar helmets used by kings, it could be dated to the reigns of Argishti I or Sarduri II (Huff 1968:71). On the other hand, M. Salvini claims that it might belong to the reigns of Aramu or Lutipri, predecessors of Sarduri I, from the beginning of the 9th century BC, (Salvini 2006: 176).

As a result, it is difficult to place the Rock-cut Tomb of Doğubayazıt in the Urartian timeline with the available data. The style critic and dating based on the features of the relief cannot go beyond guesswork. Lack of information about the original state of findings of these types of rock-cut tombs in the Urartian periphery makes it quite difficult to assess an accurate timing.

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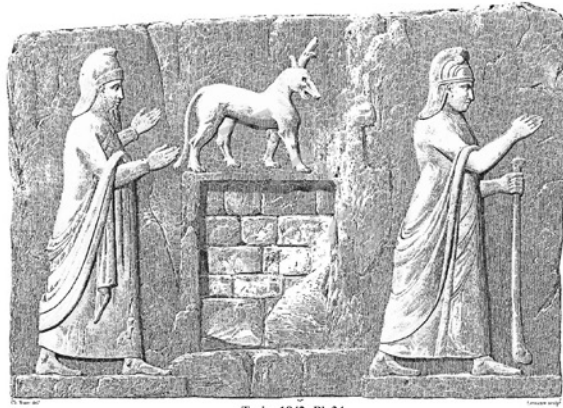
Van Kalesi: Urartu Kral Mezarları ve Altuntepe Halk Mezarlığı, İstanbul.

Texier, C. 1842

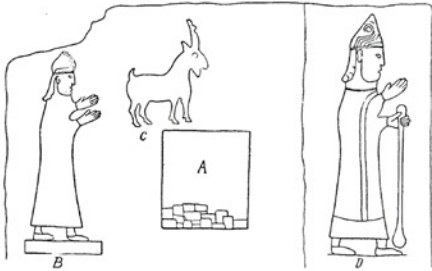
Description de l’Arménie la Perse et la Mésopotamie, Paris.



Fig.1- Locations of some of rock-cut tombs in the vicinity of Doğubayazit Tomb.



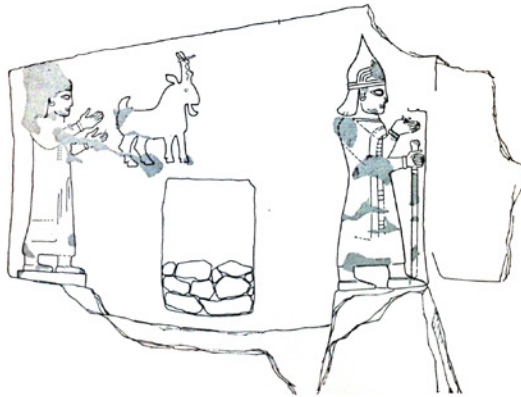
Texier 1842: PL. 34



Belck 1899:241



Lehmann-Haupt 1931:755



Huff 1968: Abb.2

Fig.2- Earlier drawings of façade reliefs of Doğubayazıt Tomb.

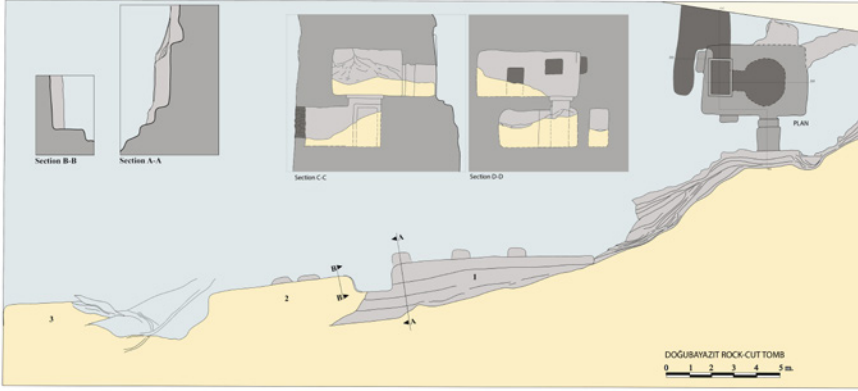


Fig.3- Plan and sections of Doğubayazıt Tomb and related rock architecture.



Fig.4- Façade reliefs of Doğubayazıt Tomb (Archive of Ağrı Provincial Directorate of Culture and Tourism)



Fig.5- Drawing of façade reliefs of Doğubayazıt Tomb.



Fig.6- Left: Detail of the helmet worn by the king. Right: A conical helmet found in the Ayanis Excavation (Archive of Ayanis).



Fig.7- Doğubayazıt Tomb and the rock architecture (Archive of VANTAM-Afif Erzen)



Fig.8- Rock architecture to north of the Tomb (Archive of VANTAM-Afif Erzen)



Fig.9- Rock-cut steps for the foundations of the walls, south of the burial chamber (Archive of Ağrı Provincial Directorate of Culture and Tourism)



Fig.10- Silver pectoral with female worshipper leading a goat before the enthroned god, Toprakkale (Kellner 1991: Fig.2).



Fig.11-Bronze medallions with female worshipper leading a goat before goddess, Karmir-Blur, after (Piotrovsky 1970: 85, 86).



Fig.12- Bronze votive plaque with a female worshipper leading goat before god, Giyimli (Merhav 1991: Fig.17).



Fig.13- Bronz medallion with a female worshipper leading goat before god, Giyimli (Kellner 1980: Abb.2).