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## ANADOLU ARAŐTIRMALARI 20, 2017

### Yeniden Bařlarken

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 diđer 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 geliřerek ilerlemesinde

büyük katkısı bulunan ve artık maalesef aramızda olmayan değerli Eskiçağ arařtırmacıları, yol gösterici bilim insanları Prof. Dr. Uluđ Bahadır Alkım'ı, Prof. Dr. Afif Erzen'i, Prof. Dr. Mustafa Kalaç'ı, Prof. Dr. Oktay Akřıt'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 sađlıkla 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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## RETHINKING: ON THE URARTIAN IVORY ARTEFACTS

Esra ALP\*

**Keywords:** Urartu, Urartian Art, Ivory Artefacts, Trade, Local Production

*Ivory carving, which is thought to enter Anatolia as a result of highly advanced commercial and cultural relations of the 1<sup>st</sup> Millennia BC, spread to a wider area and every region created their own school once it became a tradable product. The ivory artefacts found in Urartian settlements such as Altıntepe, Toprakkale and Kamir Blur suggest that Urartu was not indifferent to 'Ivory Artefact Carving', which is also known to exist in the 1<sup>st</sup> Millennia BC in Syria, Iran, Assyria, Phoenicia, Phrygia, and some of the Neo-Hittite Kingdoms. Technical competence seen in these artefacts brings up the question of whether they came to the Urartian lands via commercial activities such as import and export between these small states or it was Urartu's own development of turning this art into local production.*

**Anahtar Kelimeler:** Urartu, Urartu Sanatı, Fildiři Eserler, Ticaret, Yerel Üretim

*MÖ. II. binyılın geliřkin ticari ve kültürel iliřkileri sonucu Anadolu'ya girdiđi düşünölen fildiři oymacılıđı giderek daha geniř alanda yayılım göstermiř ve ticareti yapılabilir bir mal grubu statüsü kazandıktan sonra her bölge kendi ekolünü yaratmıřtır. MÖ. I. binyılda Suriye, İnan, Asur, Fenike, Frig, Geç Hitit Krallıkları'ndan bazılarında var olduđunu bildiđimiz 'Fildiři Eser Oymacılıđı', Altıntepe, Toprakkale ve Kamir Blur gibi Urartu yerleřimlerinden de ele geçerek Urartu'nun da söz konusu malzemeye veya sanat koluna ilgisiz kalmadıđını gösterir nitelikte olmuřtur. Söz konusu eserlerde görölen teknik yeterlilik bu fildiři eserlerin bahsi geçen küçük devletler arasında yapılan ithalat ve ihracat gibi ticari hareketler karřılıđında mı Urartu Cođrafyası'na tařındıđı yoksa, Urartu'nun kendi içinde bu sanatı geliřtirerek eserlerini yerel üretime mi dönüřtürdüđü sorularını akla getirmektedir.*

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## INTRODUCTION

Ivory carving, which is mentioned for the first time in the Mesopotamian texts of the 3<sup>rd</sup> Millennium BC (Barnett 1982: 39), entered Anatolia during the 2<sup>nd</sup> Millennium BC, thanks to advanced commercial and cultural relations. Ivory, coming from Egypt or India was introduced in Anatolia markets by Egyptians and Syrians. When this product became a tradable product class, every region established its own ivory carving school (Sağlamtimur 2009: 485). Hence, in Anatolia many artefacts made of ivory were uncovered in the Assyrian Trade Colonies Period layers of Kültepe (Özgüç 1959: 54 Lev. XXXIV,12) and Achemhöyük (Özgüç 1966: 15) and Hittite Imperial Period layer of Boğazköy (Bittel 1957: 25, Lev. 23-25). These ivory artefacts mostly have Syrian influence (Simpson 2013: 259) and this craftsmanship, mostly known from Central Anatolia, spread to a larger area during the 1<sup>st</sup> Millennium BC.

It is thought that in the 1<sup>st</sup> Millennium BC, ‘Ivory Artefact Carving’, as it was in Syria, Iran, Assyria, Phoenicia, Phrygia and some of the Neo-Hittite Kingdoms, was a strong tradition in the Kingdom of Urartu and continued to be for a long time. However, as the area of these findings spread very wide, despite the common visual language of these artefacts, they do not have an unified style. Undoubtedly, apart from reflecting the effects of the regional iconographic language to their artistic understanding, the efforts of these small states on creating their own style had a great role in this. Generally in art circles, specifically these style differences in the ivory carvings started debates about the origins of these artefacts that continues to this day.

In 8<sup>th</sup> Century BC, Urartu was a major power that was in a military conflict with western Iran, in continuous conflict with Assyria and in political contact with the Neo-Hittite Kingdoms.

That being the case, the technical competence in the ivory artefacts uncovered in settlements located in the regions like Altintepe, Toprakkale and Karmir Blur and the existence of high quality ivory



artefacts in Musasir collected by Sargon II<sup>1</sup> (Luckenbill 1968: 94-98), brings up the question whether these ivory artefacts were brought to Urartu via commercial activities such as import or export, or Urartians developed this art and started their own local production.

### IVORY ARTEFACTS IN URARTIAN SETTLEMENTS

Ivory artefacts recovered in Urartian settlements such as Altintepe<sup>2</sup>, Toprakkale<sup>3</sup> and Karmir Blur<sup>4</sup> show that the Urartians were not seem to be indifferent to the said material or the art field. It is remarkable that these artefacts show some common traits in their iconographic language and also have similar functions, meaning that they were furniture components. Typologically, these artefacts can be grouped under three main titles such as sculpted artefacts, plates and artefacts thought to be belonging to various objects.

#### I. SCULPTED ARTEFACTS

##### a. Lion protoms (Pl.: 1/1-5):

In this group, there is a seated lion, a couchant lion on a tripod and pieces belonging to lion claws and front legs.

The seated lion in the aforementioned group is a lion statue sitting on his four legs (Pl.:1/1). The body profile is straight, while the head is turned aside. There is a scary expression on its face. Sides of its lips are grooved, the tongue is not visible in the mouth and the teeth are engraved in detail. Wrinkles under the nose resemble a palmette. The forehead has a triangular shape. The mane line

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<sup>1</sup> Recounting the sack of Musasir, King Sargon II of Assyria tells that from the city and the Temple of Haldi, he had taken an ivory staff, an ivory sofa, ivory tables, ivory vegetable baskets, ivory wedges and 139 ivory sticks as booty. The said artefacts are the gifts presented to the Temple of Haldi in Musasir, which includes Urartian objects as well. At that time, the temple should have been an important religious center.

<sup>2</sup> The ivory artefacts of Altintepe were discovered in the temple gallery and noble burials. Furniture parts make up most of them.

<sup>3</sup> Most of the ivory findings recovered in the Temple of Haldi at Toprakkale, Van are pieces that are furniture components.

<sup>4</sup> The number of ivory artefacts found in Karmir Blur, which was built by Rusa II and has a castle with imposing high walls, are not as much as the ones recovered in Altintepe or Toprakkale.

dividing the head from the neck and the mane that covers most of the torso has diamond form. The manes on its chest form a pointed tip, going between the adjacent legs. There are remnants of gold plating. The square-shaped hole on its pedestal probably shows that it was a decorative part of another object.

The said artefact resembles the gate lions in Sakçagözü (Bossert: 1942: nr. 882). However, there are important details that differs this artefact from Sakçagözü and Assyrian lions: in the said time period, there are no other lion statues from the Near East that is seated on both four legs with a swift look on the side. The statue's mouth is full and there is no tongue. Moreover, two bulges hanging over the cheek, resembling palmette leaf and the lion being in a triangular plan are the most important features of this statue differentiating it from other lion sculptures (Özgüç 1969: 44). The fact that this statue is unique makes one think that it is the product of Urartian taste.

The second lion was found on one of the longer legs of a low, bronze tripod (Pl.: 1/2). This was the first time an example of this type of tripod where the said lion stands on, encountered in Urartu. This lion is one of the largest specimen when its size is considered for this time period. The face has a scary expression like the previous specimen, however in this case the tongue is inside the mouth. The lips form a thin strip. The wrinkles under the nose resemble a four leafed palmette leaf. The nose is shown with mingling U-shaped wrinkles whose ends open outwards, ending at the eyes. The pupils are shaped which probably hold valuable materials, that are lost now. The nose is flat and facing rearward. The triangular forehead resembles the one on the first example, though the wrinkles are less clear. The two ends of the eyebrows ending on top of the nose are strongly prominent. The mane line between the head and the neck arranged in inverted triangles and resembles the Saçkagözü Lion.

On the lion's back, there are rectangular plates. These are similar to the bronze lion statues found in Patnos (Boysal 1961: 204) and Kayalidere (Burney 1966: 75-77).

Next to the artefacts in one-piece in the lion statues group mentioned above, there are pieces from lion claws, head and front leg (Pl.:1/3-5). Although these pieces show similarities with the said artefacts, especially the holes on the claw piece suggest that they were mounted on other artefacts and used in that manner.

**b. Human Faced Winged Lion Figurine (Pl.: 1/1-6):**

This figurine that is pretty small in size (Piotrovsky 1967: 58, fig. 39), is a lion depiction on a column, which was made in shape of a palmette with three leaves whose volutes open outwards. The lion has wings and the face is depicted as a human instead of that of an animal. The feathers on the wings were embroidered very finely.

**c. Standing Figures (Pl.: 1/7-9):**

The first artefact is a male figure (Barnett 1950: Pl. XIV, no.1-3). Especially the lower part of this figure has a slim build and long proportions (Pl.: 1/7). The front of the figure is heavily damaged. On the back head of the head, he wore a hairband (that has a zigzag pattern) that covers his wavy hair. The hairs on his shoulders have tress in three layers. The figure wears a plain tunic decorated with precious stones. The lower section of the tunic has curled fringes. According to Van Loon, tunic's style and the girdle on him that is depicted as coming from the shoulder and making a cross is Assyrian in style (Van Loon 1966: 131). The fringes at the end of the garment are embroidered in detail. However, as only the outlines of the fringes at the back are shown, it can be thought that this statue was intended to face from the front.

The second example (Barnett 1950: Pl. XIII, no. 1-2) is a heavily damaged figure with a long dress, probably that of a woman (Pl.: 1/8). Apart from its lower part that has a band covered in precious stones and covered with short fringes, it is engraved crudely. Maybe, the top part was covered with a different garment made of a different material. Together with these figures, plates made of lead that had some pieces of cloth and hair with glass and ivory attached on it were found (Barnett 1950: Pl. XIII, no. 3). The plates with cloth and hair pieces might have belonged to this female figure.

The third one is a naked female figure (Pl.:1/9). Barnett named this figure as a maid. However, he also stated that this could be an Ishtar type goddess or a young girl figure who devoted herself to the goddess (Barnett 1950: pl. XIV, no:1-3). There are similar examples in the Near East (Van Loon 1966: 131). According to E. Riefstahl, the tall naked girl with a circlet on her head has Syrian influence (Riefstahl 1943: 12). On the head of the female figure, there is a low cylindrical headgear. According to Van Loon, this is maybe a headpiece that would ease her to carry things on top of her head (Van Loon 1966: 132). Around this headgear, there is a braid decorated with seven rosettes. The back her coiffure continues down to her shoulders in thick tresses, while on the front, her forelock is visible. The eyebrows, the eyelids and the pupils are deeply embroidered and the blue dye stains are still visible. The face was depicted round, however, the mouth and the nose are heavily damaged. On her neck a necklace made of big beads in double row is present. Her chest, like the face, is heavily damaged, but her hands can be seen joined on her chest. The abdomen is depicted very clearly with a bulge. In the Near East, this depiction style is especially seen in Syria and Phrygia (Van Loon 1966: 133; Barnett 1957: pl. LXIII, no. S147, S150b; pl. LXXIII, no. S209; no. S231, 234).

Other examples of this group are pieces of female head and body parts (Barnet 1950: XII, no.: 4-5, 9-10, 16) (Pl.:1/10-13). Facial and hair details are depicted finely (Pl.:1/10). On the torso of the figure, there is a long sleeved dress covered with precious stones. There is a bracelet on the elbow level of this figure. Also, there is a hole on the elbow, which can suggest the existence of an attachment.

According to Van Loon, standing ivory figures show local production, although they are closely related to Urartian art (Van Loon 1966: 133). The hair portrayal of these standing figures and the depictions on a cauldron found in Toprakkale (Barnett 1957: pl. XIV-XV) were made the same way. The sameness of the elements depicted despite the different materials used might suggest that it could be local production.

A similar element seen in Urartian art, is a circlet with a rosette worn by a bronze winged lion figure with the body of a human. The circlet worn by the standing female figure and the one on the said bronze artefact are similar. A similar detail shows itself in clothing made with marquetry in Urartian art. For example, the girdle piece coming from the shoulders of the standing figures and the girdle piece on the human bodied lion figure are the same (Barnett 1957: pl. VIII-IX). Another example that might be related to the said figure is goddess figure wearing a golden medallion found in Darabey (Barnett 1957: fig. 48). These similarities of ivory carving, which technically has connections with other elements of Urartian art, brings us one step closer to the idea that these artefacts are to results of local production.

**d. A fist, part of a sculpture thought to be a cult statue (Pl. 1/11):**

This artefact which was unearthed in Toprakkale, is in good condition from the wrist (Barnett 1950: Pl. XV, no. 3). The fingers are finely carved. On the side, there is a hole, which makes one think that another piece was attached to it.

**e. Two Joined Hands and A Left Arm of a Statue (Pl. 1/12-13):**

This object, which is two joined hands up to the elbows (Pl.1/12) was probably part of a furniture (Özgüç 1969: 53-54; Pl. XLIX, 3-4; Pl. LI, 1-2; fig. 53-55). Its interior engraving is flat, while the exterior side is round. The elbow is made in a semicircular shape in order to place the arm upwards. The hands are made fists, while the wrists are not more than a mere circular band. The right thumb is engraved thoroughly and is pressing on the left thumb. The left hand under the right hand was roughly shown and the artefact was recovered intact.

The other artefact is a piece thought to be the left arm of a statue from shoulder to wrist (Pl. 1/13). There are two diagonal levels on the shoulder, while the fist was represented as one round side. Under the artefact, there are two holes 0.7 mm in diameter; one of them is in the middle of the arm, while the other is at the closer point to the arm's side. Hence the torso is thought to be attached to this left arm.

## II. PLATES:

### a. Eagle Headed Winged Genies (Pl. 2/1-6):

Four of the artefacts found in Altintepe and Toprakkale are intact, while one of them is broken up the waist, and the rest are in pieces (Özgüç 1969: 38-42; Lev.: XXXIII, 1-2; XLIX, 1; Fig.: 36-38; Pl.: B, 3-4). Although there are some differences in their details, the winged genie figure in Toprakkale is almost identical with the ones in Altintepe (Pl. 2/1-2, 4-5) (Barnett 1957: 229, Pl. 131, W 13-14). The mouths are opened and the upper part is in the shape of an eagle beak and is pointy. The jaw is that of a lion (Özgüç 1969: 40; Pl. XXXII, 1-2; B, 3; fig. 36). The tongue curl inside the mouth, going upwards and hanging outside. The pupils are little black holes. The back of the neck is shown like a horse mane, with curved lines and a thin zigzag band. On their heads and neck, there are long tresses two for each, ending in spirals<sup>5</sup> (Özgüç 1969: 14). The sides of the plain dress and the fringes are ornate and gilded with gold. As the long dress exposes one of the legs, the tunic with fringes that goes down to the knees is visible (Özgüç 1969: 40; Pl. XXXIII, 1-2; B, 4; fig. 37). This type of ornament on the dress's side and the dress is in the shape of a tunic exposing one of the legs can be seen in some ivory artefact figures found in Nimrud (Hermann 2012: Fig. 23.05 a/c).

There are two wings at the backs of bird headed men. While the lower wing goes downwards, the upper wing curving toward the man's head. In the hands of every bird headed men coming from Altintepe, there is one bucket.

The first examples of the aforementioned bird headed genie figures seen in the ivory artefacts come from Syria (Kantor 1958: 60). This might be the region that had an effect on Urartu, as these figures we come across in some phases of Assyrian and Neo-Hittite Art<sup>6</sup> (Van Loon 1966: 135).

<sup>5</sup> Although not exactly like them, these spiral tresses can be seen in the stamp seals dating from the Assyrian Trade Colonies Period found in Achemhöyük.

<sup>6</sup> The winged genie figure found on a relief in Sakçagözü located in southern Urartu are the closest examples to the ones in Altintepe and Toprakkale winged genies, especially with their beaks, lion jaws, tresses, open mouths, horse mane, the fruit in their hands and the bucket.

**b. Plates With Palmette, Tree of Life, Stylized Plant Motifs (Pl. 2/7-12):**

The four plates with palmette found in Altıntepe can be examined in two groups in terms of their features. The first group have four leaves (Pl. 2/7-8), while the second group (Pl. 2/9-10) has three leaves and has a pedestal like high stand. Also, on the pedestals of the plates of the second group have decorations of four horizontally placed stripes. In both groups of palmette plates, the triangular area on the top of the narrow and long body is decorated with diamond shapes (Özgüç 1969: 53; Pl. XLVIII, 4, fig. 49).

According to T. Özgüç, the exact copies of palmette plates in the second group were found in Gordion. When the discovery of bronze Urartian cauldrons are taken into consideration, it can be suggested that these palmette plates were sent to Gordion either from Altıntepe or its environs or these two settlements acquired them from a common source. (Özgüç 1969: 49).

Another artefact is a plate where four exact copies of the holy tree of life are depicted (Pl. 2/12). On these trees of life, at the end of their branches, pomegranate and lotus flowers are depicted. The top part is round, while the lower part has a structure of four indentations. These pieces are thought to decorate furniture or a box in a symmetrical order. It is remarkable that the depiction of holy tree of life, a figure frequently seen in Urartian art, exist on an ivory artefact.

Plate with Stylized Plant Motif is slightly concave (Pl. 2/12) and one side and its top is broken. The top of the short stem narrows upwards, sides of the symmetrical bulges are zigzagged. On its left, there is a motif curling upwards. However on the right side there isn't a symmetrical motif.

**c. Winged Solar Disk and Plates Pieces With Volute (Pl. 2/13-18):**

In this group, there are pieces from three different solar disks from Altıntepe (Özgüç 1969: 50, 51, 52; Pl. XLVII, 1-3; fig. 46-47).

In the first one, the stem was found intact. On the stem, there is a two leafed volute coming curling down from top to bottom (Pl. 2/13).

The empty space between the volute and the wing was filled with V-shaped ornaments. The volute's lower part was decorated with seed like motifs. The wing section is divided in three big parts, on the upper part there is a horizontal molding.

A similar example of this is the artefact from Sakçagöz (Bossert 1942: 885). In this artefact, the feathers on the wing part of the solar disk are especially similar.

The second example (Pl. 2/14) is almost the same as the first, only smaller in size and thinner.

The third example (Pl. 2/15) should be part of a winged disk where fruits grow from it. Although the sequence of dots around the disk seems like a different style, it is not very different from the other two examples. The said plate pieces with volute can be part of furniture parts.

In the first of the plates with volute (Pl. 2/16), the part with volute on the right corner of the frame surrounding the plate is broken. The plate's pedestal is made wider than their side. The interior of the depicted volute is filled with fruit motifs. On the left and right sides of the volute, there are holes of 3-4 mm in diameter were drilled to attach an object.

In addition to the first example, two plates with bigger volute were found (Pl. 2/17-18), both of them are part of the volute on the left part of an object whose frame is undecorated. These plates do not combine with each other. The pedestals of these plates are also wider than their sides. The fruit motifs filling the space on the plate's right were also depicted in the inner contour of the volutes. There is a hole that is 3 mm in diameter on the lower right side of the volute present to attach an object.



**d. Plate Piece Where Circular Rings Are Depicted (Pl. 2/19-21):**

One of the artefacts is a circular flat piece which has central holes, the second one is two ring pieces and the third is a long, flat piece of a plate (Özgüç 1969: 55-56; Pl.LI. 2, 1-4 LII, 5-8). One side of the plate is covered with circles whose centers were shown. These artefacts were probably used as they were attached to other objects.

**e. Human Faces (Pl. 2/22-25):**

Of these artefacts, 2 very finely created examples of marquetry of human faces were found in Altıntepe (Pl. 2/22-23). The most remarkable feature of these artefacts is the way the eyes were depicted. In this style, the eyes are long, oval; the pupils are inlaid, the tear duct is depicted very clearly. The distinct eyebrows connect above and middle of the nose bridge. These were made a hole in order to prepare for the inlay. The eyes are almond shaped and as they are without equal, it can be defined as 'Altıntepe Style' (Özgüç 1969: 48: Pl.: XLV, 1-2; B, 1-2). Although Altıntepe faces have a different style, technically and in terms of understanding, they show similarities with god and king compositions in Balavat (Barnett 1957: Pl. CXXVII).

Two other artefacts in this group are found in Karmir Blur; only the eyes of one of them have almond eyes and hence show similarities with the examples of Altıntepe (Pl. 2/22). On the other face piece, the facial lines have a square like shape, and the chin is pointy (Pl. 2/23).

This example is probably a piece that can be attached to a little wooden or metal statue and therefore differs from other examples.

**f. Deer Relief (Pl. 2/26):**

In this relief, the deer was depicted standing in front of the 'holy tree', his head turned backwards. The deer was engraved realistically and carefully (Özgüç 1969: 48: Pl. XLIV, 1). The 14 holes on its body and neck were probably filled with gold and precious stones. The pupils at the center of its eyes were holes depicted in an egg shape. The symmetrical branches coming out of the holy tree connect to

each other with the leaves depicted at the branch ends joining each other, forming a rectangular plate. At the bottom of the tree, on its upper part and at its top, there are decorations of chevrons depicted between symmetrical branches.

It can be said that the carved deer relief in Nimrud is a parallel to this finely engraved artefact (Mallowan 1966: 518-519).

**g. Fort Models (Pl. 2/27-28):**

In the first example found in Altintepe, is an architectural plate, where an arched gate is depicted and its top part is notched (Pl. 2/28). Every notch on the upper part has two steps and they have bulges on their top. There is a strip under the notches, and the arch is made of two parallel lines. Only the left side of the plate survived (Özgüç 1969: 52; Pl. XLVII, 4; fig. 48; Piotrovsky 1967: 58-59, fig. 40).

The closest example to the said artefact is a wooden fort model found in a grave in Altintepe. The similarities of these two artefacts, although made using different materials such as ivory and wood, strengthen the idea that they were made within Urartu (Özgüç 1969: 52).

The other fort model was found in Karmir Blur (Lev. 2/27); a full fort was depicted in the model, even the windows were engraved.

The closest example to the fort model from Karmir Blur is the bronze example found in Toprakkale (Piotrovsky 1967: 59, fig. 41). This model is also seen in forts made of basalt in Karmir Blur. With an example made of ivory showing similarities to its own architectural structure and existence of these depictions with different materials strengthen the idea of this artefact was made in Karmir Blur or another Urartian center.

**III. ARTEFACTS THOUGHT TO BE BELONGING TO VARIOUS OBJECTS (PL. 3/1-8):**

**a. Little Hand shaped Box Cover (Pl. 3/1):**

This artefact, which was uncovered in Altintepe, the hand was made in a longitudinal position, where the fingers are closed. The

details on nails and joints are very distinct. The palm is flat and there are holes which are 3 mm long on the wrist and the palm (Özgül 1969: 55-56; Pl. LI. 2, 1-4 LII, 5-8).

**b. Cylindrical Vessels (Pl. 3/2-3):**

The bottom of these vessels has two layers. At their mouths, there are holes that were probably used to attach a cover. There are colorful decorations on it. These were probably used to store cosmetic products. They have decorations with simple shapes such as dots, circles and triangles (Piotrovsky 1967: 60, Fig. 43).

**c. Combs (Pl. 3/4-5):**

The first of these artefacts was found in Karmir Blur. On both ends of the comb piece, there are teeth so that it could be used with both sides. Just under the teeth, there is a line of dot like decorations. At the middle of the comb, rosettes that have five petals were engraved (Pl. 3/4). The other artefact was discovered in Altintepe (Pl. 3/5). The artefact is a piece of a plate, which is decorated with 4 circles whose centers were shown. In this artefact, under the plate, lines resembling a comb can be seen (Piotrovsky 1967: 59, fig. 42).

**d. Cap, Plug or Game Pieces (Pl. 3/6-8):**

These artefacts were found in Altintepe. The first one is cylindrical with a thin neck and a triangular head. The second one is round and has a convex shaped head. At its bottom, it has a bulge expanding to its tip, which functions like a nail. Its head has notches on sides. The body of the third one is a half cylinder, while its top has a convex shape. The back side is flat and there is a bulge on its top. There is a concave canal through the bottom part. It is possible that these artefacts functioned as a cap or a plug or could have been game pieces.

## CONCLUSION

Although there have been discussions about the uncertainty of the origins of ivory artefacts unearthed up until today in the aforementioned Urartian settlements, their origins has not been clearly identified. Undoubtedly, the presence of only a handful of

artefacts and the lack of evidence on the existence of the workshops where they were supposed to be made, does not help for clarification of the issue.

However, there are many reasons for us to think that these artefacts made in local Urartian workshops. For example, apart from cities like Altintepe and Toprakkale, discovery of ivory artefacts in a northern Urartian settlement such as Karmir Blur is notable. Moreover, the technical and style similarities of ivory artefacts found in Altintepe and Toprakkale, give rise to the thought that they come from the same center. The Urartian style palmette leaf shaped pedestal in Toprakkale, the 'ivory tower' model that has similar architectural features with structures in Karmir Blur where it was found and the existence of the same depiction on a bronze artefact found in Toprakkale and on a wooden artefact found in Altintepe strengthen the possibility that they might have passed on their own tastes onto the locally manufactured products. In addition, the rectangular plates on the back of the hefty lion lying on one of the legs of the tripod found in Altintepe are only seen in Urartian lions. The palmette leaves hanging from the tripod leg the lion is resting on are also in Urartian style. Syrian and Achaemenid leaves have different style. Therefore, the tripod can be said to be fully Urartian local 'production'. The idea of the lions on them imported from Northern Syria in pieces and mounting them on the tripod seems reasonable for today's technical capabilities, but it is not a very feasible when the period's conditions are taken into consideration. Also, the raw ivory found in Altintepe is another evidence showing that the raw material might have been brought from outside.

In these artefacts, Neo-Hittite and Assyrian influences are openly evident (Özgüç 1969: 38). However, it is possible to say that seeing the effects on ivory carving is not very surprising, as Neo-Hittite and Assyrian influences are already strong in Urartian art. In 8<sup>th</sup> Century BC, Urartu was a powerful state on its own that was in military conflict with Western Iran and Assyria and had political relations with Sakçagözü. Hence, it would not be wrong to say that due to both its geographical and political position, Urartu came under these influences and applied them to its art it is locally created.

Another view on the said ivory artefacts stating that they belong to the Urartians is supported by Helmuth Kyrieleis, for the winged disks found in Toprakkale have similarities with artefacts found in Nimrud (Kyrieleis 1965: 202). The winged disks of Altintepe, which were studied in the following years also, have similarities with the ones from Toprakkale, supporting Kyrieleis's idea.

In addition to this, the latest studies of this origin question present some other ideas. For example, G. Hermann, with his style assessment between the ivory artefacts found in Nimrud in present day Iraq and the ones found in Altintepe and Toprakkale, draws attention to some points on whether they are of Urartian origin or not (Hermann 2012: 339). According to this study, a highly advanced art of woodcarving both in Phrygia and its neighbor Urartu existed; and when wooden artefacts coming from Tomb Altintepe III and artefacts from Gordion examined, it could be said that it is possible to carve ivory artefacts with the same tools in the same workshops the make wooden objects<sup>7</sup>. Hence, the presence of materials needed for local production or the said workshops are the places that could be used for this production is very plausible.

A great percentage of the said ivory artefacts found in Urartian settlements were furniture materials or pieces of other types of objects used at houses. The furniture materials or pieces of other types of objects used at houses have a conservative meaning; reflecting social traditions. This idea continues to this day, hence it could be thought that local production is more reasonable for such objects. It should be noted, though, that there could have been many workshops in the same center, instead of just one center.

It is known that the origin of ivory carving is Syria. Syria's possession of the source of ivory definitely had an important role.

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<sup>7</sup> Hermann in addition to his idea and as an additional information to wood carving; in the list of objects taken by Sargon II from the Temple of Haldi in Musasir he draws attention to furniture materials made of boxwood lumber, ebony tree and ivory and by taking into consideration that Assurnasirpal II taken gilded ivory artefacts from Bit Zamani and gilded ivory thrones, chairs and beds from Bit Adini, he brings the idea that traditions wood and ivory carving developed parallel to each other.

Syria not only exported this raw material, but thought the neighboring regions this art as well. The presence of ivory artefacts in Altintepe, Toprakkale and Karmir Blur shows that Urartu was affected from this as well. It is known that thousands of war prisoners brought from the Land of the Hittites to Urartu were forced to work in the canal constructions; it is also known that among the war prisoners, there were various craftsmen and some of them knew wood and bone carving (Van Loon 1966: 131-132; Wartke 1993: 169, Taf. 88, Sağlamtimur 2009: 487). Urartu's demand for this commodity that was widespread in Near East at the time is evident in the list of captured objects from the Temple of Musasir<sup>8</sup> (Luckenbill 1968: 94-98). If the fact that the Urartians learned Hittite Hieroglyphs is taken into consideration, it would be easier to see the greatness of the influence coming from Northern Syria. In this regard, under Syrian influence, Urartu established workshops where Syrian craftsmen worked. With the population transfer, in time it became unavoidable for the local craftsmen to learn this art and apply it in their geography. Therefore, it is possible that in the workshops we assumed to exist, these craftsmen created artefacts of both Northern Syrian and local Urartian style. Ivory carving is an art which can be applied with simple materials and technique to produce wooden and bone artefacts. Hence, the aforementioned craftsmen both should have adapted their knowledge on wooden and bone artefact production to that of ivory artefacts and used the same workshop and used the same tools to produce artefacts of both materials.

However, it should be emphasized that these workshops didn't turn into a school of art, but remained small enough only to meet the local need. It should be kept in mind that ivory was a valuable raw material and the trading conditions in a large area should have been more suitable. When the existence of artefacts in Altintepe and Toprakkale and the location of these two settlements are considered, it is more possible that these workshops were established in western cities of Urartu.

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<sup>8</sup> Luckenbill 1968: 94-98; recounting the sack of Musasir, King Sargon II of Assyria tells that from the city and the Temple of Haldi, he had taken an ivory staff, an ivory sofa, ivory tables, ivory vegetable baskets, ivory wedges and 139 ivory sticks as booty. The said artefacts are the gifts presented to the Temple of Haldi in Musasir, which includes Urartian objects as well. At that time, the temple should have been an important religious center.

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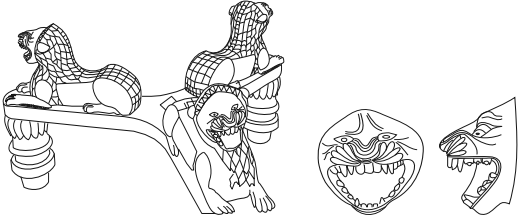
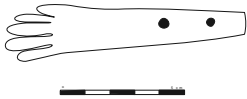

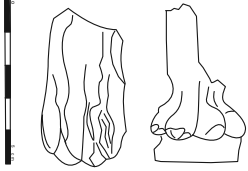

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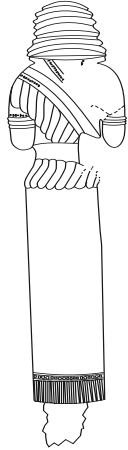
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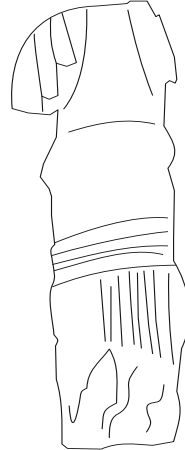


<b>PL. 1: Sculpted Artefacts</b>		
<b>a. Lion Protoms</b>		
		
<p><b>Pl. 1/1: Altuntepe-Özgüç 1969: 42; Fig. 39-40</b></p>	<p><b>Pl. 1/2: Altuntepe-Özgüç 1969: 45; Fig. 43</b></p>	
		
<p><b>Pl. 1/3: Altuntepe-Özgüç 1969: 46; Fig. XLII/2</b></p>	<p><b>Pl. 1/4: Toprakkale-Barnet 1950: XII, no.: 1-2</b></p>	<p><b>Pl. 1/5: Toprakkale-Barnet 1950: XII, no.: 7, 12</b></p>
<b>b. Human Faced Winged Lion Figurine</b>		
		
<p><b>Pl. 1/6: Karmir Blur-Piotrovsky 1967: 58, Fig. 39</b></p>		

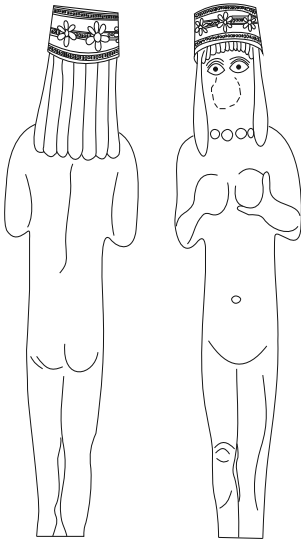
## c. Standing Figures and Pieces of Sculpture:



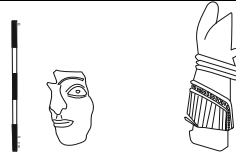
Pl. 1/7: Toprakkale-Barnett 1950: Pl. XIV, no. 2



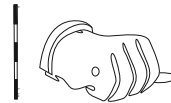
Pl. 1/8: Toprakkale-Barnett 1950: Pl. XIII, no. 1-2



Pl. 1/9: Toprakkale-Barnett 1950: Pl. XIV, no. 1-3.



Pl. 1/10: Toprakkale- Barnett 1950: XII, no.: 4-5, 9-10, 16



Pl. 1/11: Toprakkale-Barnett 1950: Pl. XV, no. 3



Pl. 1/12: Altıntepe-Özgüç 1969: 54; Fig.: 53-54



Pl. 1/13: Altıntepe-Özgüç 1969: 55; Fig.: 55

PL. 2: Plates:

a. Eagle Headed Winged Genies



Pl. 2/1: Altıntepe-Özgüç 1969: 39; Fig. 36



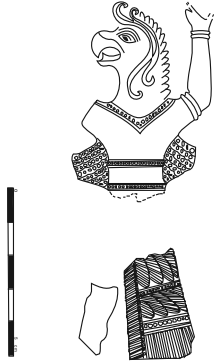
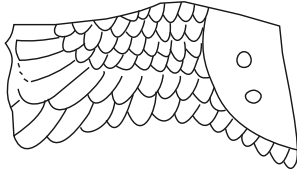
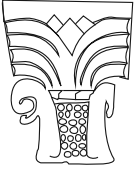
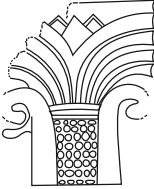
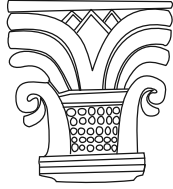


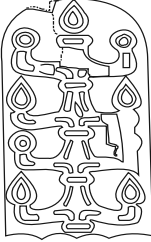
Pl. 2/2: Altıntepe-Özgüç 1969: 39; fig. 37



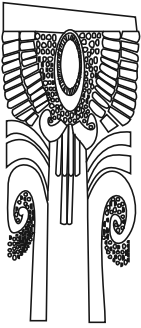
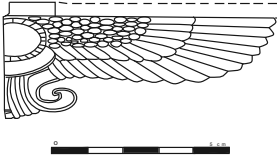
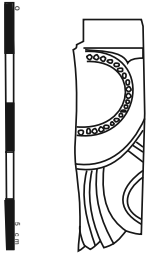

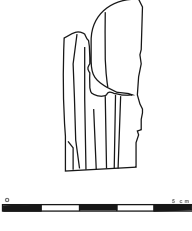
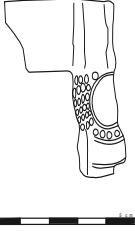
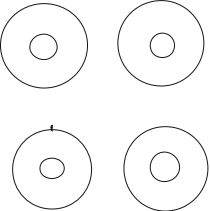
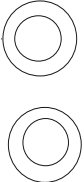

Pl. 2/3: Altıntepe-Özgüç 1969: 40; fig. 38



Pl. 2/4: Toprakkale-Barnet 1950: XV, no.: 1

 <p>Pl. 2/5: Toprakkale-Barnet 1950: XV, no: 2</p>	 <p>Pl. 2/6: Toprakkale-Barnet 1950: XII, no: 13-15</p>	
<p><b>b. Plates With Palmette, Tree of Life, Stylized Plant Motifs</b></p>		
 <p>Pl. 2/7: Altıntepe-Özgüç 1969: 49; fig. XLVI/1</p>	 <p>Pl. 2/8: Altıntepe-Özgüç 1969: 49; fig. XLVI/3</p>	 <p>Pl. 2/9: Özgüç 1969: 50; fig. XLVI/4</p>
 <p>Pl. 2/10: Altıntepe-Özgüç 1969: 50; fig. XLVI/2</p>	 <p>Pl. 2/11: Altıntepe-Özgüç 1969: 53; fig.: 49</p>	 <p>Pl. 2/12: Altıntepe-Özgüç 1969: 56; fig.: 57</p>

**c. Winged Solar Disk and Plates Pieces With Volute**

 <p>Pl. 2/13: Altuntepe-Özgüç 1969: 50; fig. 46</p>	 <p>Pl. 2/14: Altuntepe-Özgüç 1969: 51; fig. 47</p>	 <p>Pl. 2/15: Altuntepe-Özgüç 1969: 51; Lev.: XLVII, 3</p>
 <p>Pl. 2/16: Altuntepe-Özgüç 1969: 52; pl.: XLVIII, 1</p>	 <p>Pl. 2/17: Altuntepe-Özgüç 1969: 53; pl.: XLVIII, 2</p>	 <p>Pl. 2/18: Altuntepe-Özgüç 1969: 53; pl.: XLVIII, 3</p>
<p><b>d. Plate Piece Where Circular Rings Are Depicted</b></p>		
 <p>Pl. 2/19: Altuntepe-Özgüç 1969: 55; pl.LI. 2, 1-4</p>	 <p>Pl. 2/20: Altuntepe-Özgüç 1969: 55; pl.: LI. 2, 5-8</p>	 <p>Pl. 2/21: Altuntepe-Özgüç 1969: 55; pl.: LI. 2, 5-8</p>

## e. Human Faces



Pl. 2/22: Altıntepe-Özgüç 1969: 48; fig. XLV/1



Pl. 2/23: Altıntepe-Özgüç 1969: 48; fig. XLV/2



Pl. 2/24: Karmir Blur-Piotrovsky 1967: 58, Fig. 39

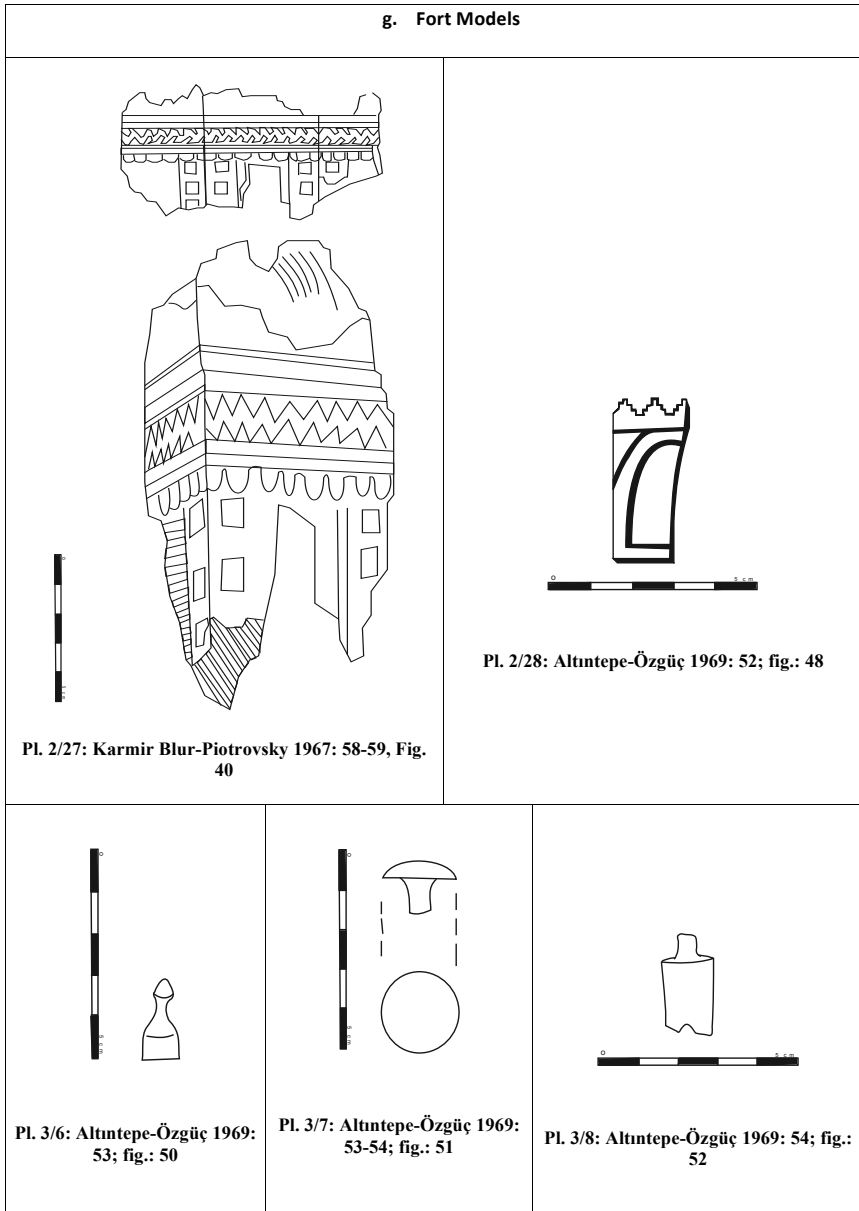


Pl. 2/25: Karmir Blur-Piotrovsky 1967: 58, Fig. 39

## f. Deer Relief



Pl. 2/26: Altıntepe-Özgüç 1969: 48; fig. XLII/2



\* All the artefacts were drawn by the author using images from relevant publications.