

TARİH	KÜLTEPE		ACEMHÖYÜK
	Kaniş	Karum	
2050	10	IV	VI-V
2000	9	III	VI-V
1975	8	II	IVIII
1700	6	Ia	III
Hattuşili			

After the 10th year of Assyrian king Šamši-Adad I, the period of Pithana, Anitta begins and will continue until the time of the next Babylonian king, Šamsu-iluna.

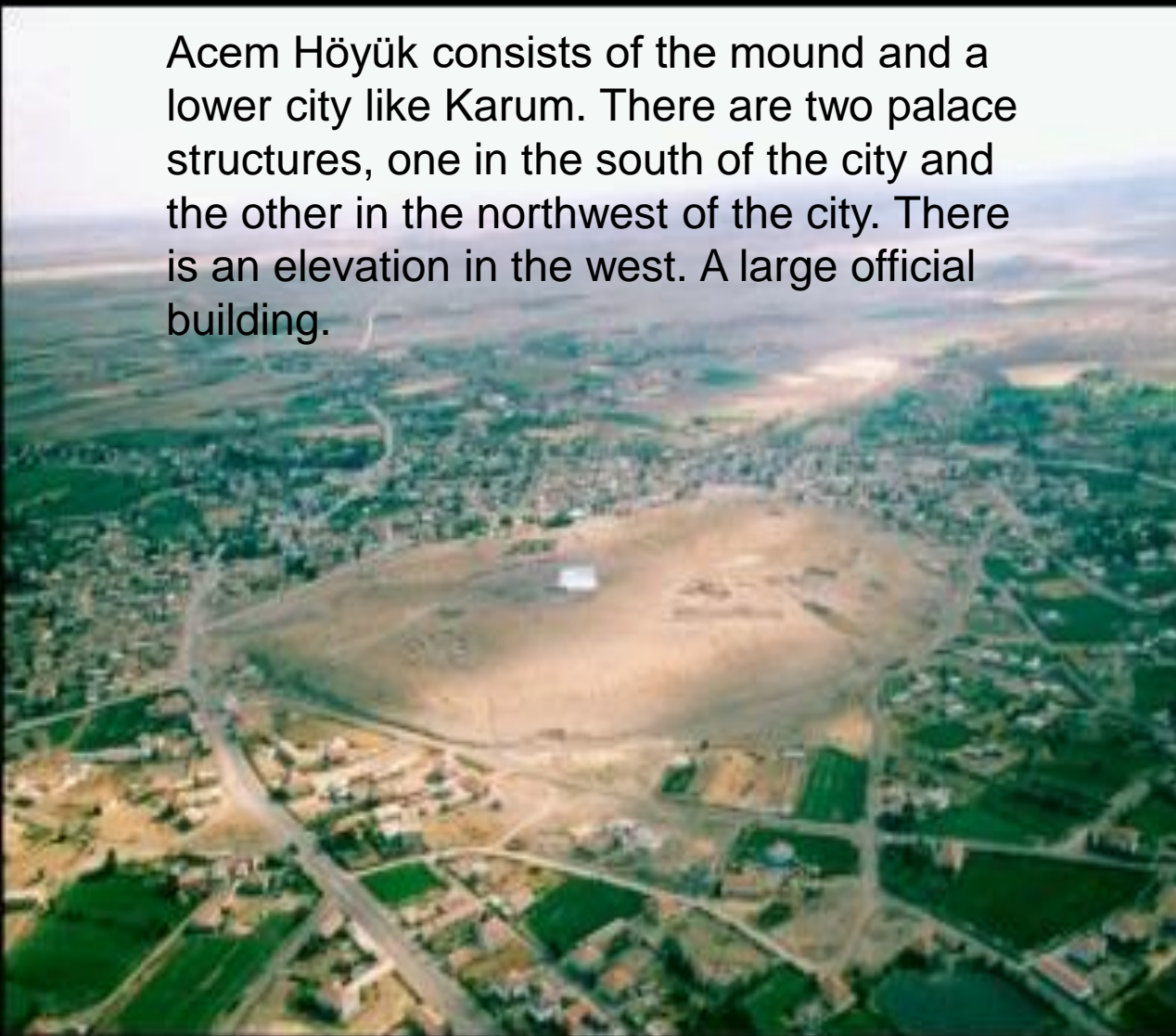
Hammurabi ascends to the Babylonian throne in the 10th year while Šamši-Adad I was in power. Hammurabi first strengthens himself, but towards the end of Šamši-Adad I's rule, he strengthens his own dominance and expands his country. That's why trading activities start with Assyria and continue with Babylon.

Anitta has a text found in Boğazköy, which was written in Hittite at least 200-300 years later. According to Hittitologists, this text must be the oldest Hittite written document. We understand our first information about Anitta, Pithana, Peruwa from the written documents of the Colonial Age found in Alışar. The great king Pithana must be the king of the city of Kuššara. Alongside Pithana, his son Anitta uses the title "ladder elder" (=heir apparent), but Pithana declares himself "rubaim rubium". There are many documents that Anitta stamped and dictated by him.



- It is also mentioned that Anitta was king in the city of Kanish. A dagger with Akkadian inscription "E Gal rubaum Anitta=King Anitta's palace" was found in a building in Kanish. In the text found in Bogazköy, Anitta tells about the military campaigns she made in Anatolia and talks about 3 cities; "When I was the king of the city of Kuššara, I made expeditions to expand my lands. I attacked Kanish in a night raid, caught the city asleep and subdued it. My father made such an attack in the time of Pithana (It is believed that the city was burned in the attack in the time of Pithana). I have never done any harm to the Kanish people, I have treated them like parents. I built temples for the city to develop and beautify."
- The second information is about Prushattum: "When I raided the Prushattum, the king of Prushattum was very scared, he showed me an iron throne and mace head to show his loyalty. I did not harm him either, I made him sit on my right side". The third information is about Hattuša: "I attacked Hattuša, I destroyed the city, no one can and should not live there anymore. Whoever inhabits the city after me, may the wrath of the gods be upon them." But immediately after Anitta, the city was resettled and Hattuša would be declared the capital after Peruwa's time.

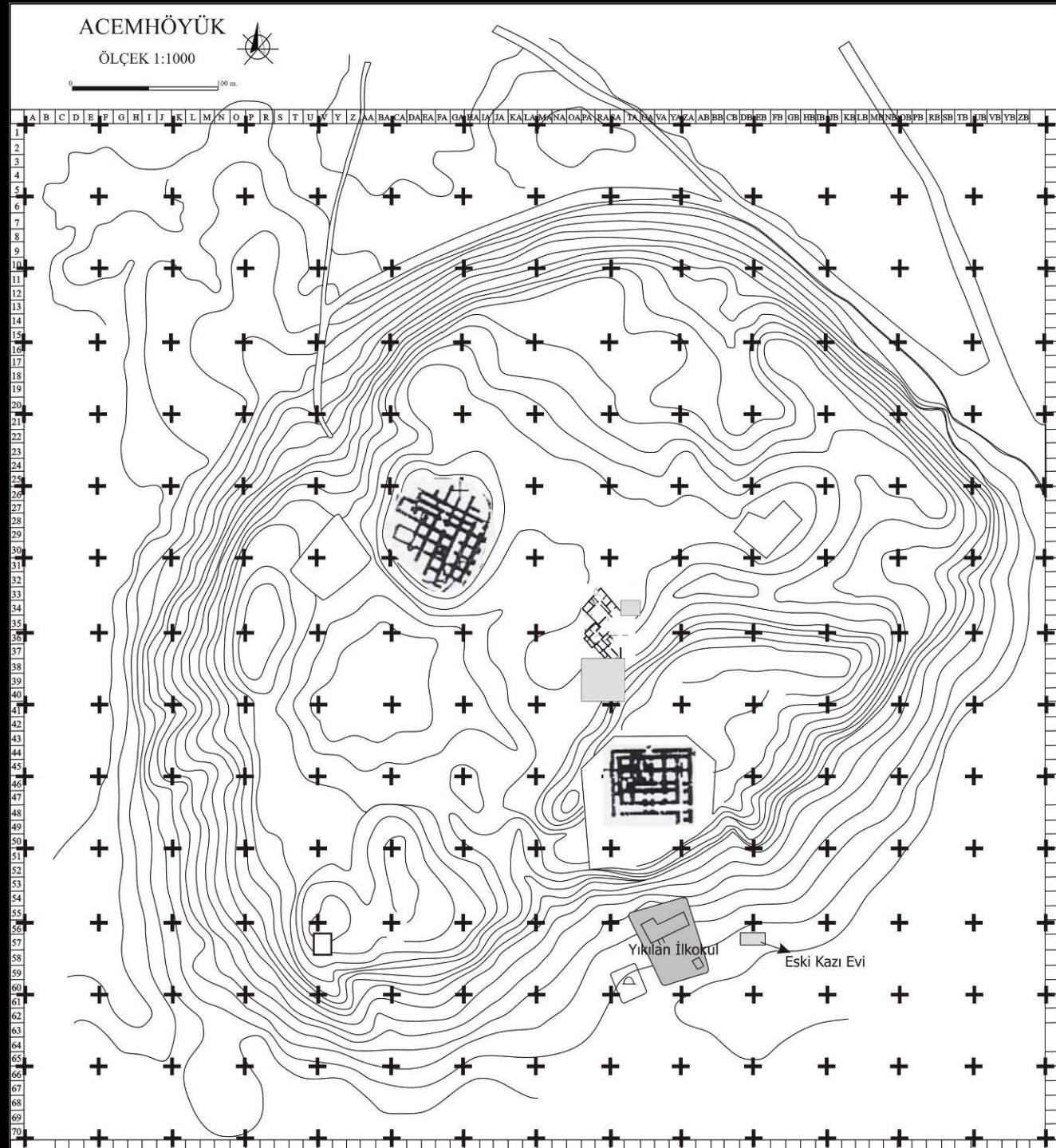
Acem Höyük consists of the mound and a lower city like Karum. There are two palace structures, one in the south of the city and the other in the northwest of the city. There is an elevation in the west. A large official building.



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It consists of the mound and (Karum) a lower city.

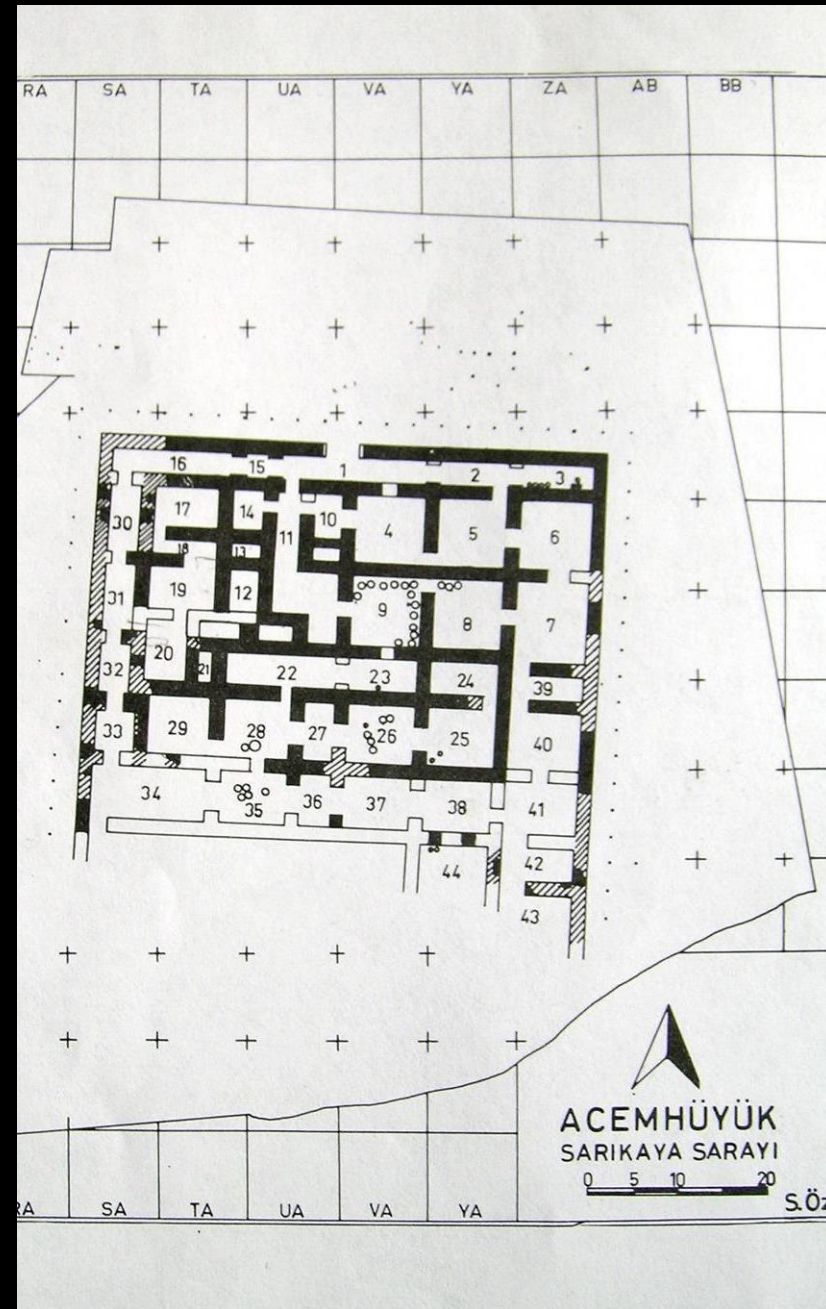
There is a very short time between the northwest palace and the south palace. They were used and destroyed at the same time. Both palaces were used, but the first building to be built is the Hatipler Palace in the north. However, when the Sarıkaya Palace in the south was built, the Hatipler Palace was used as a warehouse.



It was built at 60x60 meters in a different plan than the ones in Kanish. The southern part is destroyed. The number of rooms is not known and it is estimated that there are about fifty rooms. Like the part of the city of Kanish that is entered from the main wall, the building is entered through a corridor, where there are storage rooms. There are stairs in the middle courtyard. There are big and small rooms like in Kanish. One of the large spaces is reserved for warehouse operation. There are pithoi in all of them, varying in length from 1.5 to 2.30 meters. Apart from that, small vases with lids are stored. Some have bullas attached to items from different kings of Syria and Anatolia.

There are prints belonging to Shamshiadad, Yamhad Kingdom and Alalah. It shows that this structure was connected with the kings of Syria and Mesopotamia in the colonial era.

It is understood that the Sarikaya palace is larger, that is, with more rooms, and that the rooms are more of a warehouse character. The courtyard is entered through a middle corridor. The walls up to five meters have been preserved and there are ready traces of the lower floor and we see that the floor continues. There are horizontal and wooden uprights. It is also used in the corners. Wood is placed on stone foundations.



- An 80-centimeter wall is being built right in the middle. Every 90 centimeters, modules in the form of wood were made between kerpiç. Thus, it has risen. All wood and kerpiç (mud bricks) were plastered and a thick layer was formed. Horizontal timbers are placed on the vertical slopes on the thresholds and the threshold being so wide is due to the thickness of the wall. We know that the ceiling was also covered with wood and then built with wicker.

- 60X 60 M. DIMENSIONS

- If the destroyed rooms in the two rows in the south are calculated, the number of rooms on the lower floor with 53 rooms and on the upper floor is unknown. 44 rooms were unearthed.

- The area size has grown up to 5467 square meters with its porched courtyard.

- Although the building has a stone foundation, it also uses kerpiç.

- Some of the doors of the rooms were found charred during the great fire.

- The biggest gate was built in the north. This is the main entrance to the palace.

- There are 2 staircases in the courtyard and small rooms on the west side.
 - A 4-wheeled carriage made of bronze was found in Room 2. The chariot is the size of a wheelbarrow and was probably used in religious ceremonies.
- The condition of the horses in the seal impressions of the Anatolian group found on the second floor of the Kaniş Karum resembles the carriages.
- Small ivory artifacts were found in room 4.
 - Room 6 is a bulla warehouse.
 - From the 8th room, one goes to the 9th room, which is the food storage room.
 - Round copper ingots were found in rooms 11 and 14.
 - Seal impressions and bullae belonging to the same person were found in rooms 25 and 27.
 - Fragments of a bath tub were found in room 33 in the western part.
 - In rooms 19 and 20, the luxury furniture groups of the palace (obsidian and rock crystal), vases, gold appliqués inlaid with ivory and lapis lazuli game boards and ivory items. The Pratt treasure, preserved in the Metropolitan Museum, was also found here.



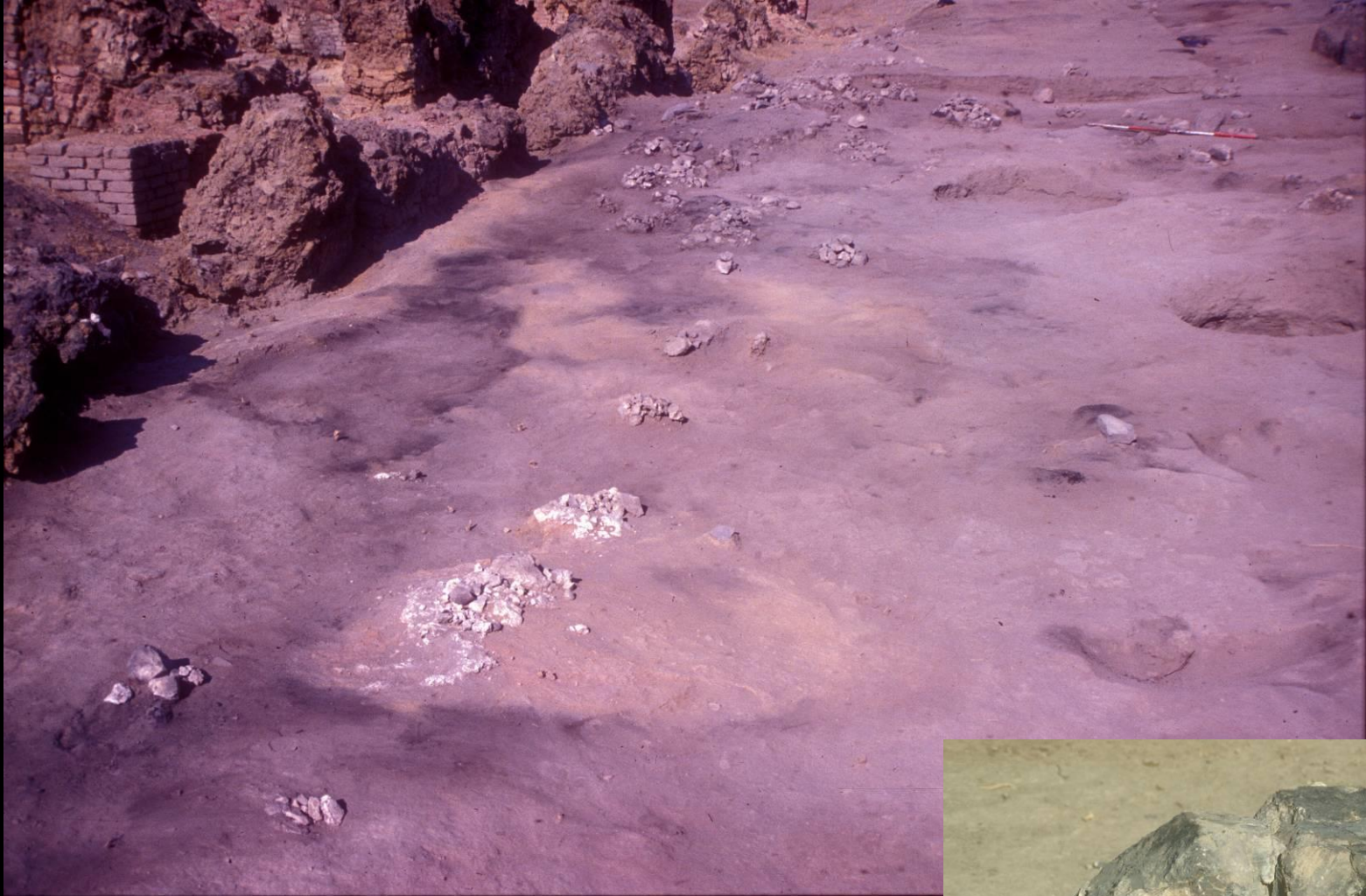








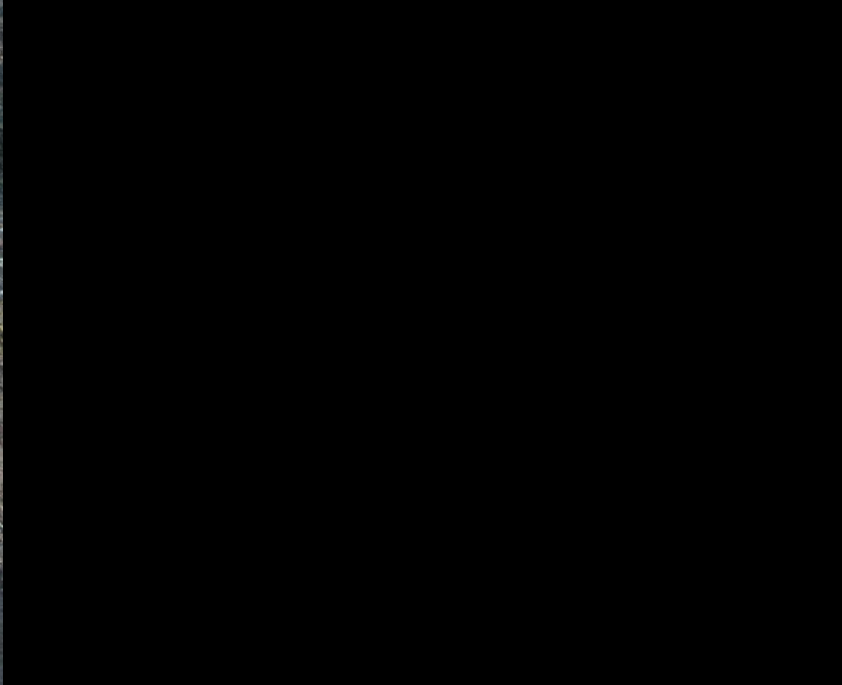
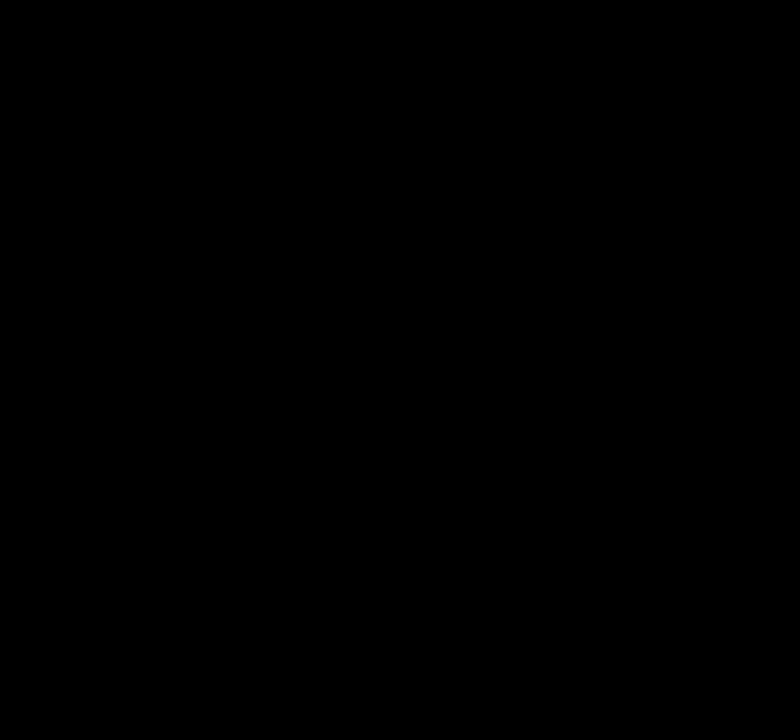














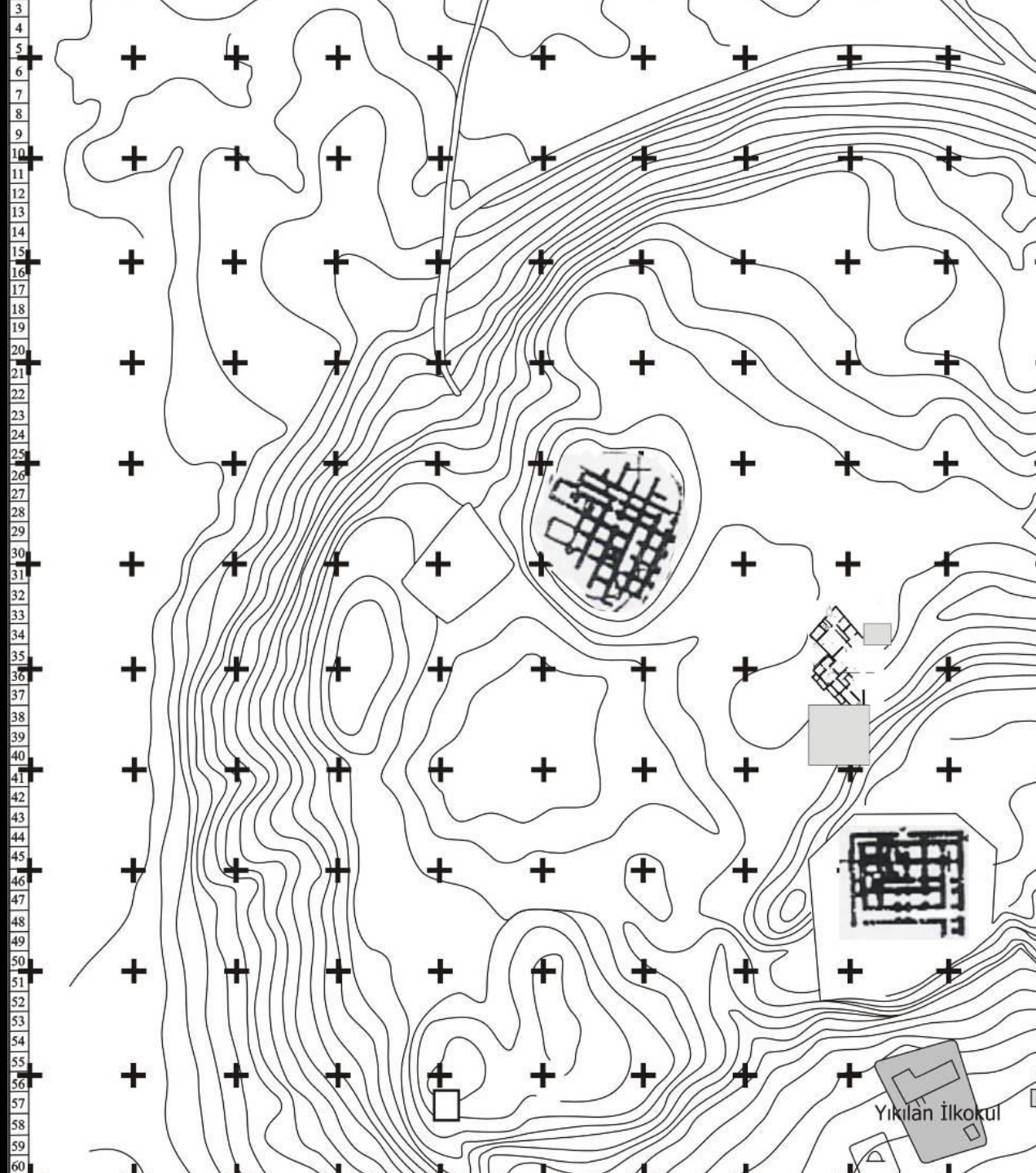


Hatıplı Palace

It is located in the Hatıplı Mevkii to the north of the mound. 76 rooms were unearthed. It is quite similar to Sarıkaya Palace.

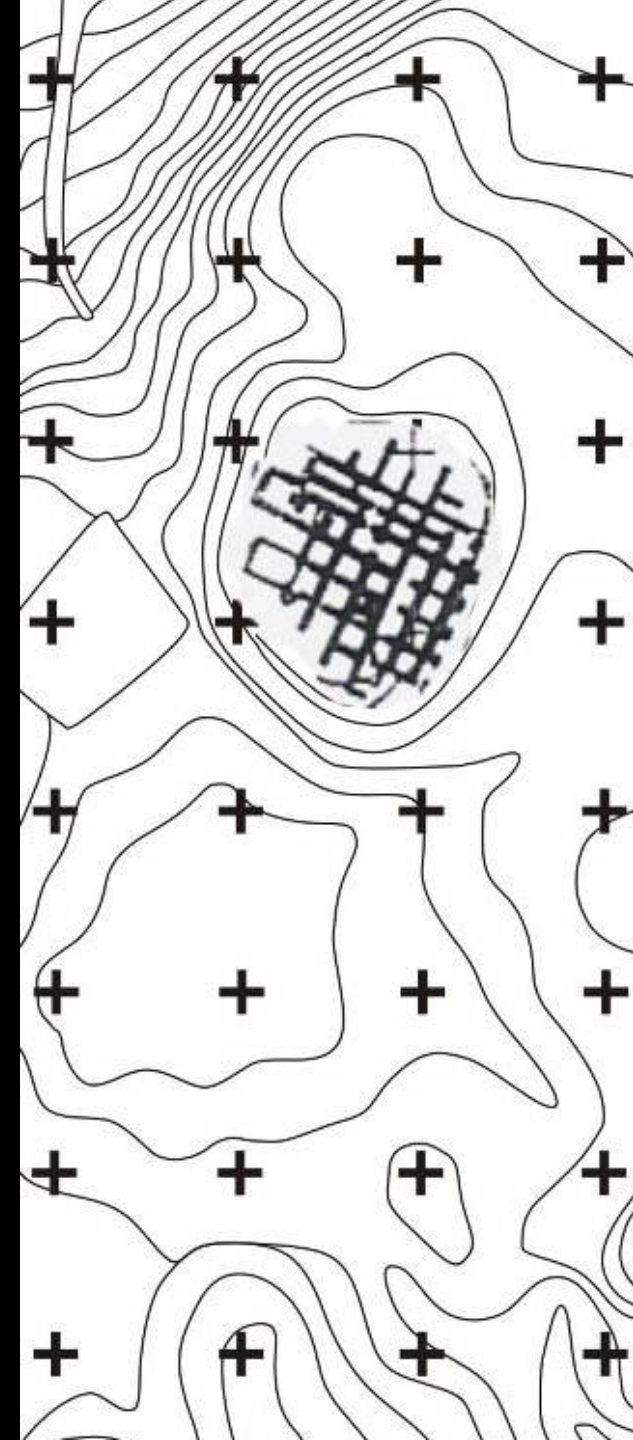
There are 12 bakeries around the Hatıplı Palace and kitchens around it.

The other palace structure has recently been largely destroyed. In the eastern and southern parts, only the traces of the foundations can be seen.

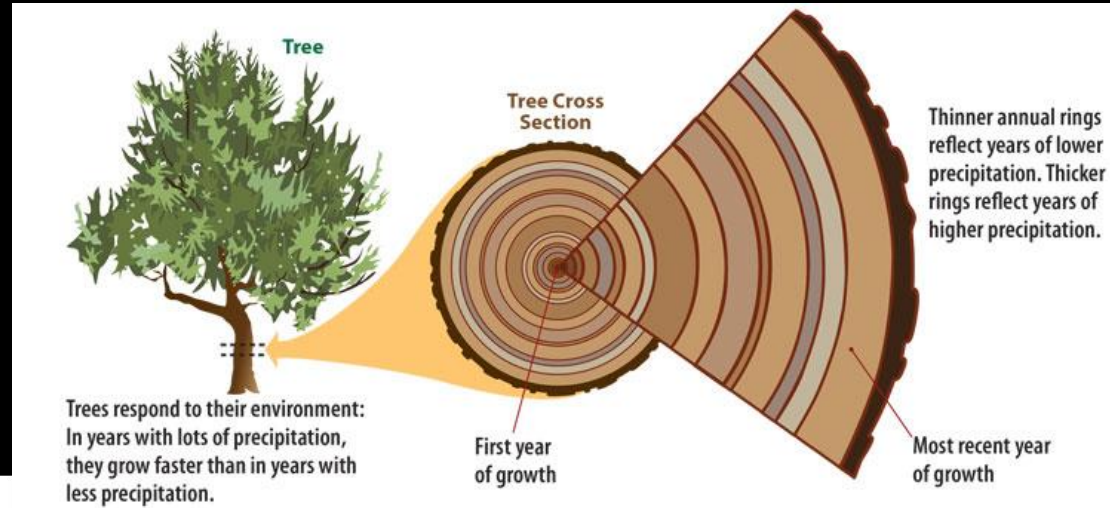


Traces of erections were found in the Hatipler palace and the area was used as a warehouse.

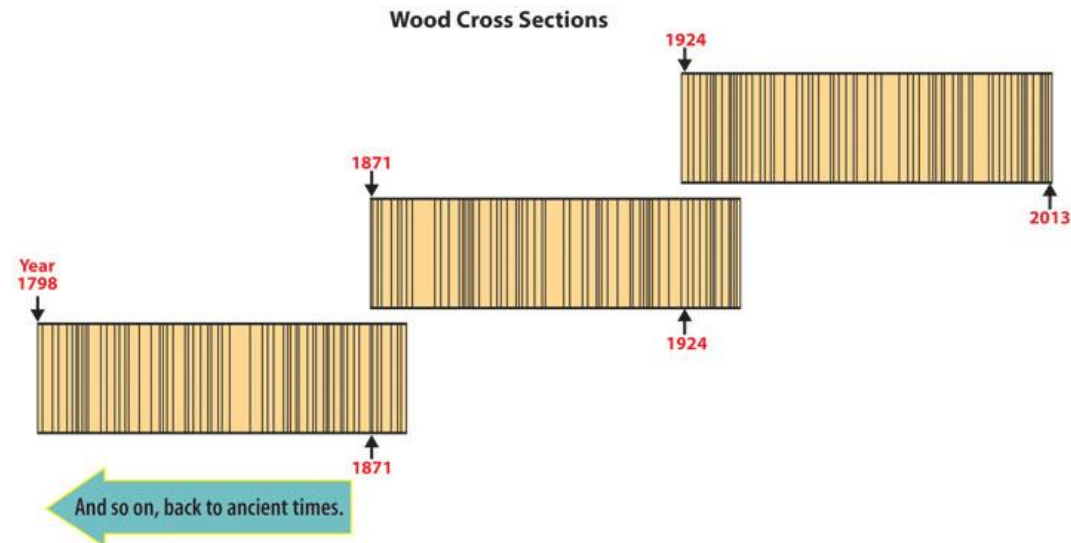
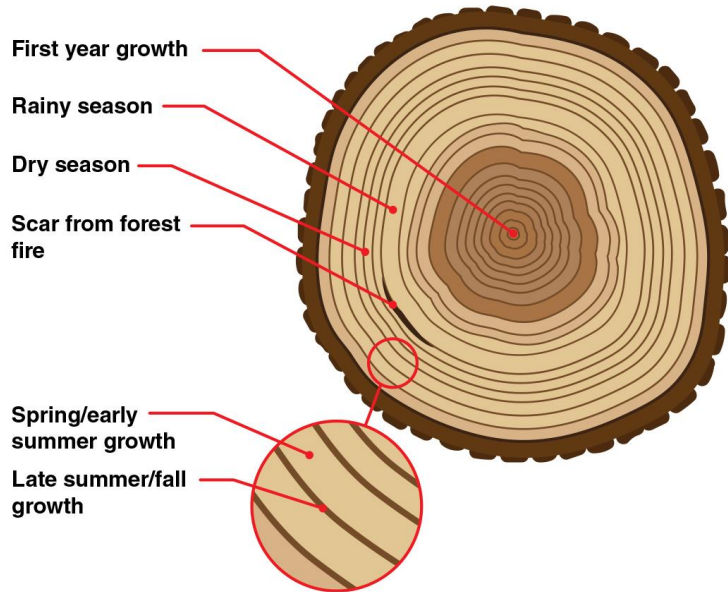
As a result of Peter Cuniholm's research in both palaces, the trees in the Hatipler Palace were cut 152 years before the ones in the Sarıkaya Palace. According to this, those in Kültepe palace were slaughtered 7 years ago and those in Konya Karahöyük 13 years ago. According to the characteristic features, plans and finds of the buildings, there must be a harmony between these palaces.



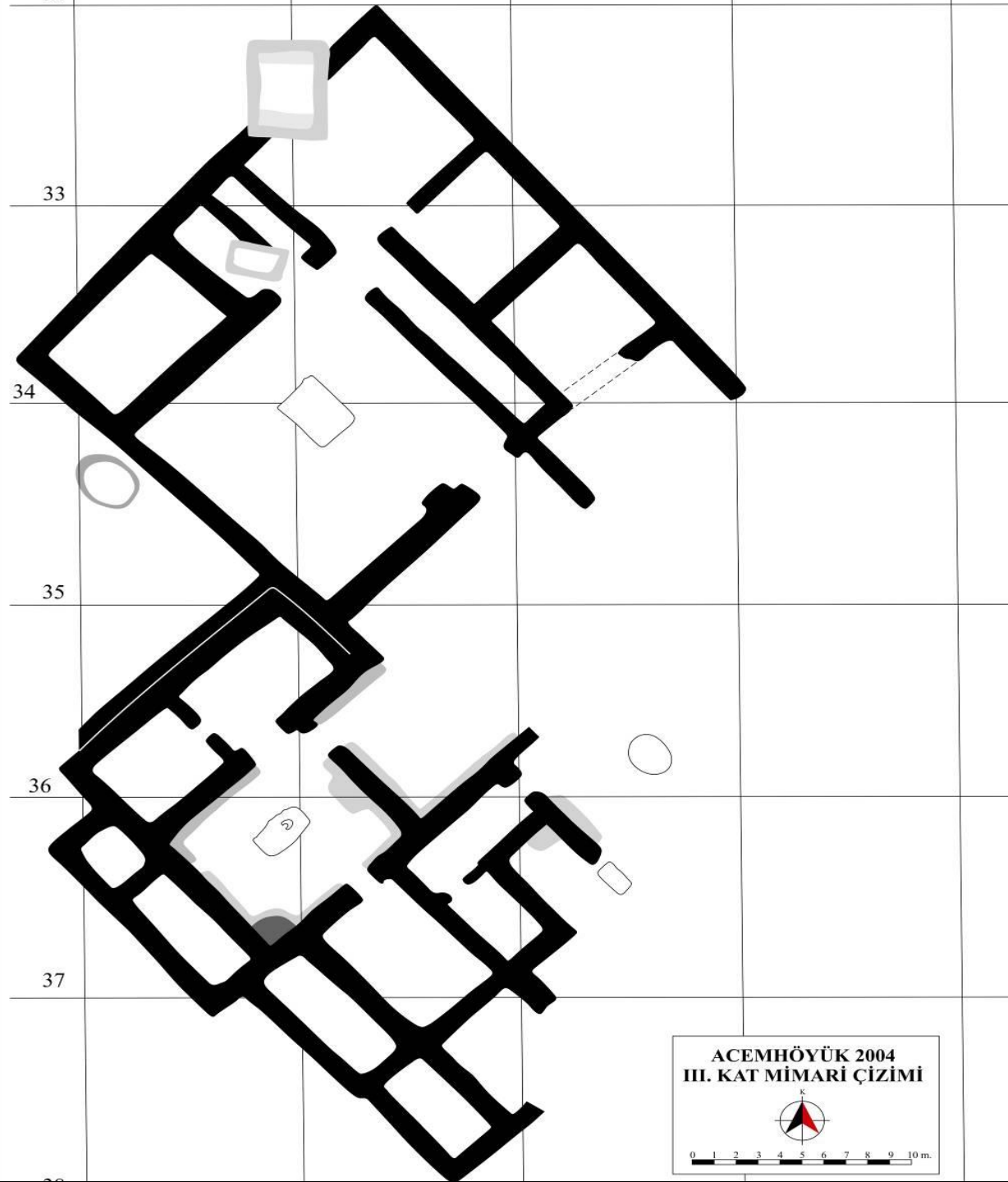
Dendrochronology (or tree-ring dating) is the scientific method of dating tree rings (also called growth rings) to the exact year they were formed. As well as dating them, this can give data for dendroclimatology, the study of climate and atmospheric conditions during different periods in history from wood.



Scientists build tree-ring chronologies by starting with living trees and then finding progressively older specimens—including archaeological wood—whose outer rings overlap with the inner rings of more-recent specimens.



Service building (Bit-Karim ?) located between Sarıkaya and Hatipler palaces. The building was destroyed by fire. However, since it was evacuated before the fire, almost no finds were found.





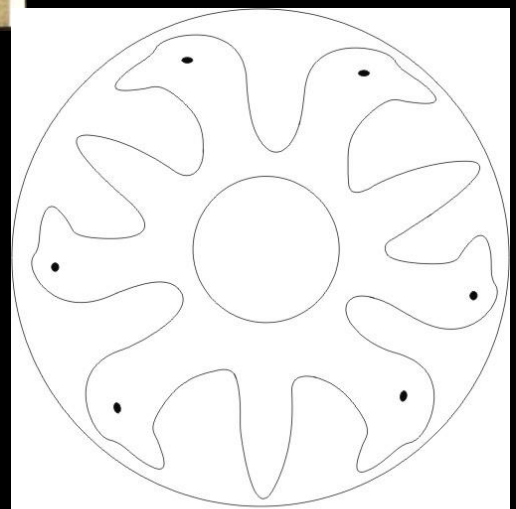






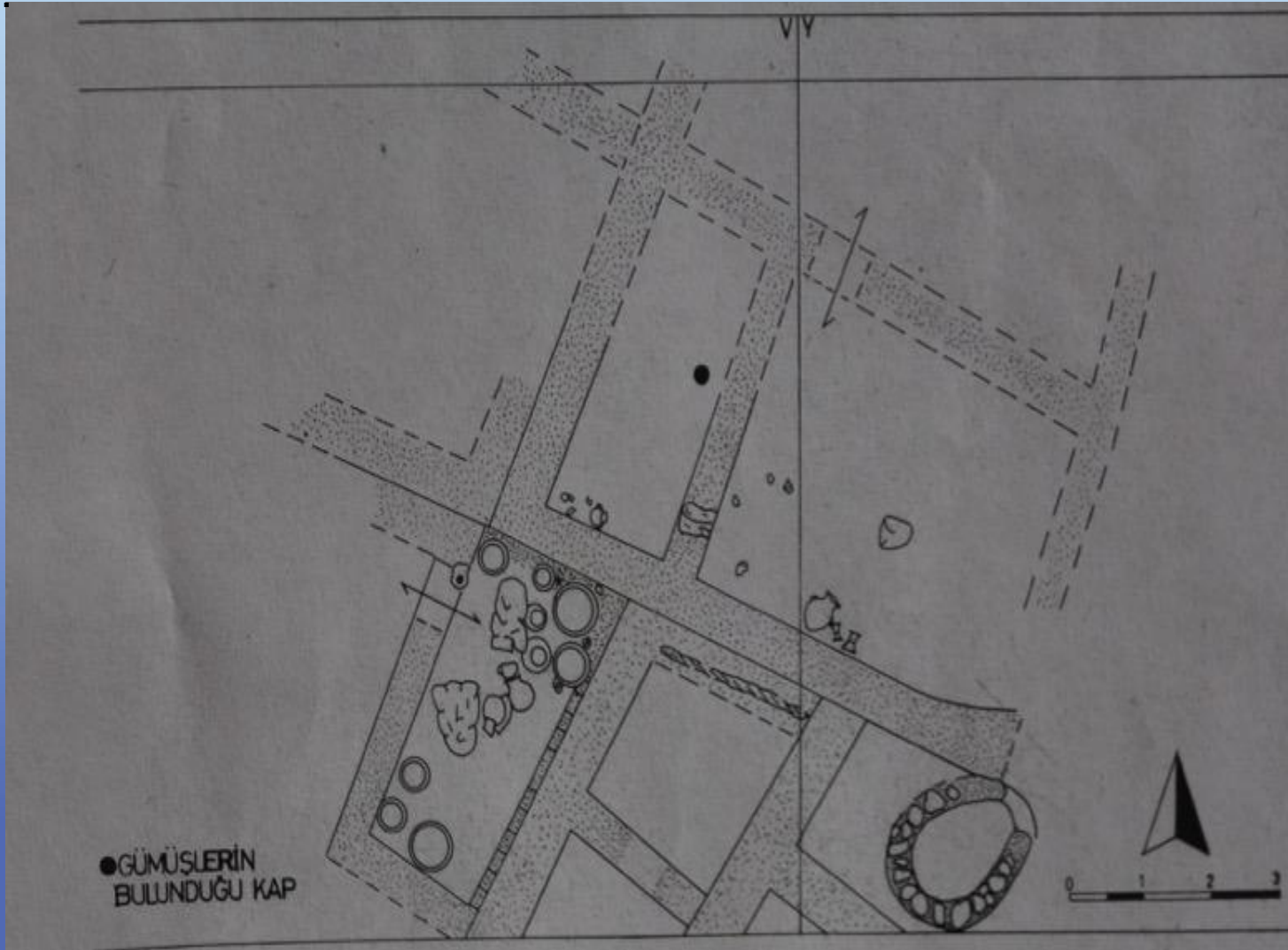






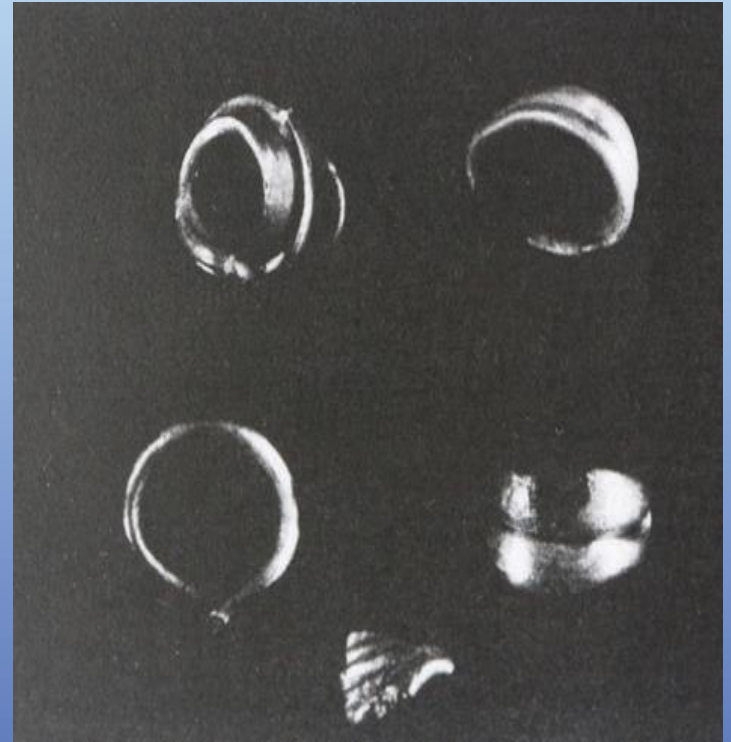
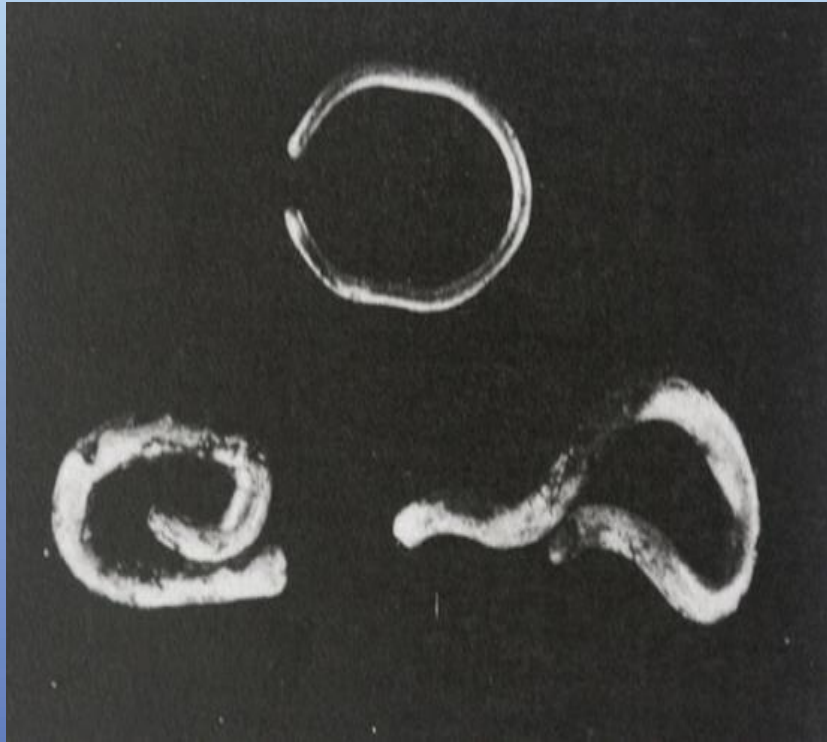
0 2 4 cm.

In the northwest trench to the west of the Hatipler Palace, there are private houses belonging to the Assyrian Trade Colonial Age. Although a large number of ceramics were found in these structures, important finds were found in the trefoil jug found under the floor of a small room. This group of artifacts is called the Acemhöyük Silver Treasure.



All silver artifacts in the jug were fused together and cracked the vase. This jug was used as a kind of safe. The artifacts also include pins, hair rings, and earring pieces. In addition, different forms, sizes and weights were also found in ingots.





Among the luxury items of Sarikaya Palace, there are pieces of furniture such as beds, thrones, game boards, appliques and boxes made of elephant and hippopotamus tusks. These items were decorated with statuettes, reliefs or drawn motifs. In its construction, raw materials such as limestone, marble, basalt obsidian were used.



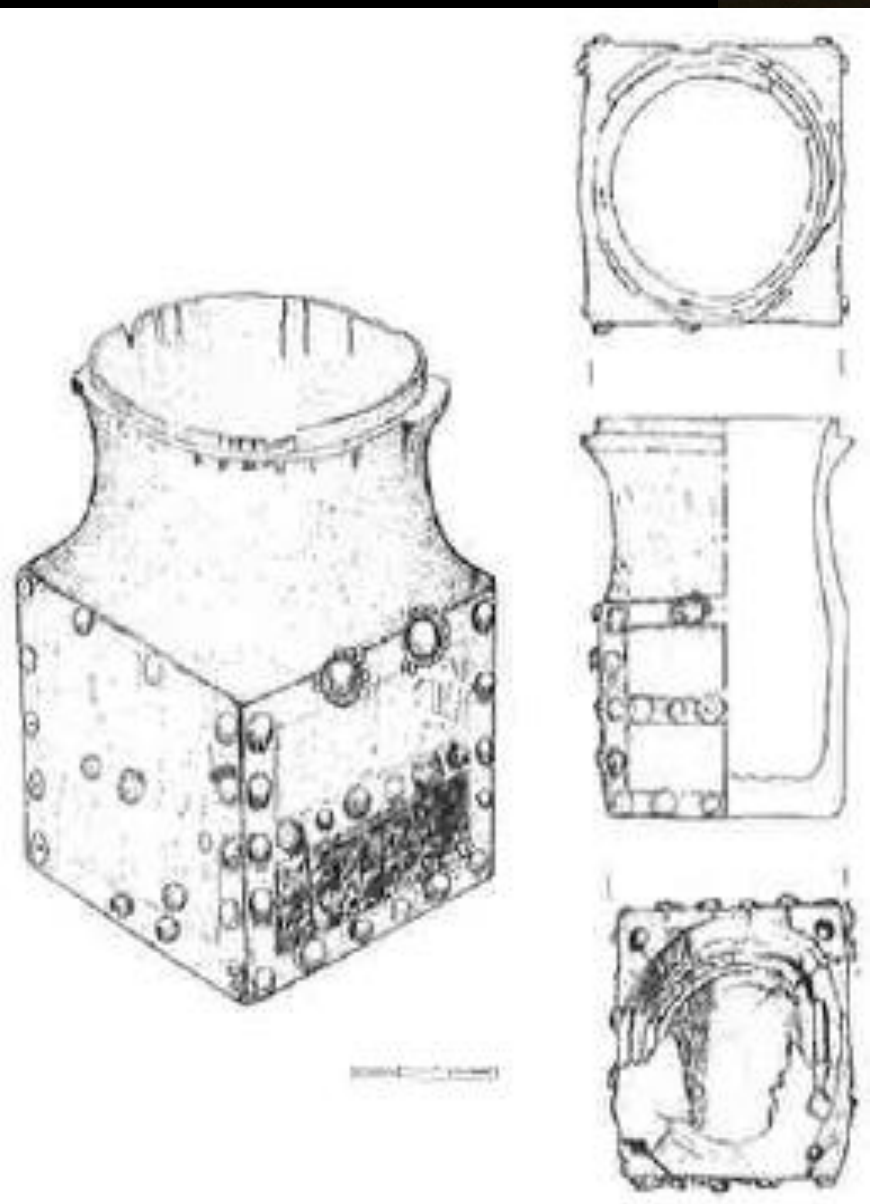
Most of these vessels were found in rooms 17, 19 and 20 of Sarıkaya Palace. 29 stone vessels were found in Acemhöyük.

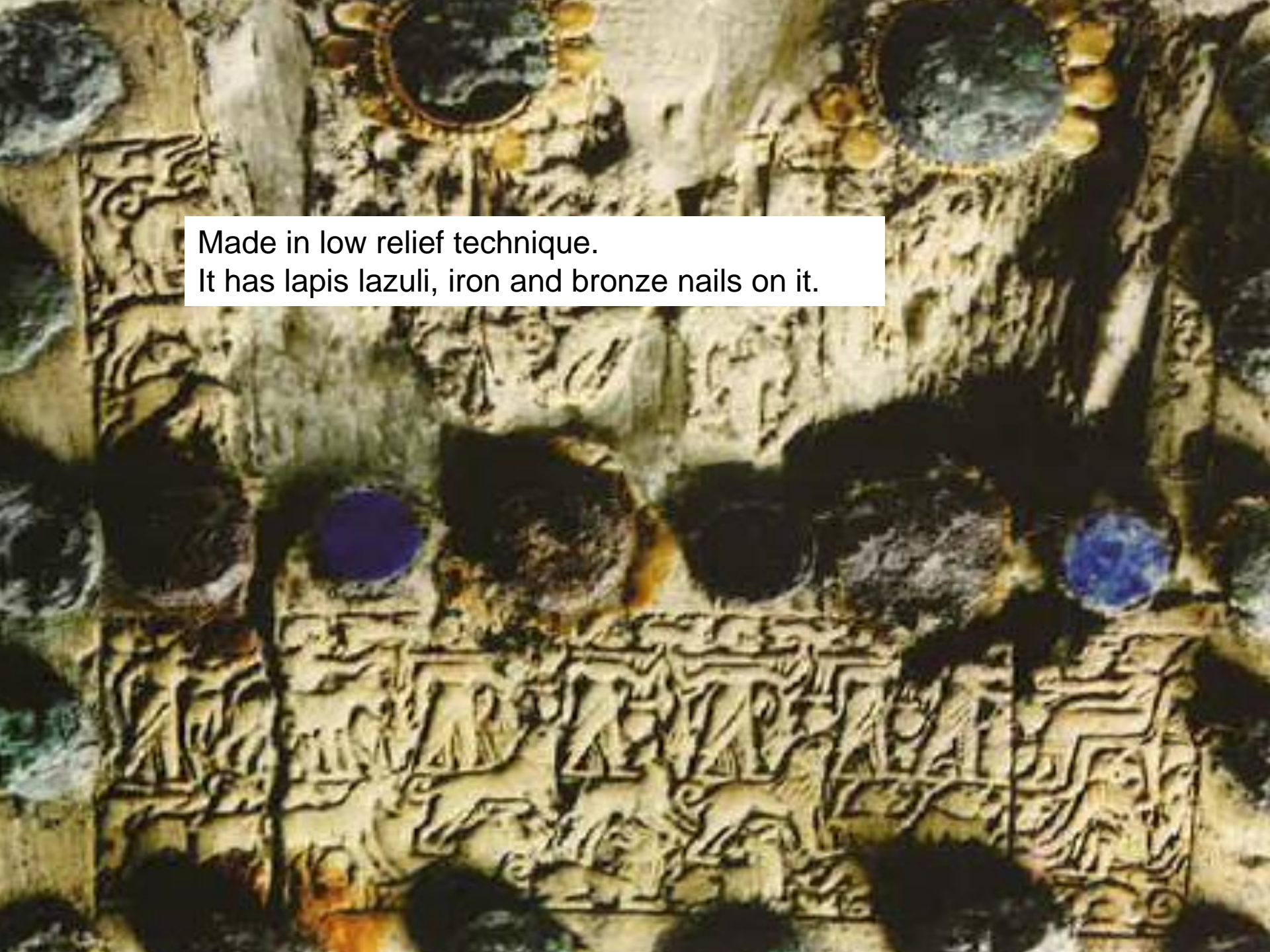




Another interesting find is the ivory box found in Building Level III in Achemhöyük in 1976. The work is a box consisting of 4 surfaces with lapis, iron, gold and silver nails.







Made in low relief technique.
It has lapis lazuli, iron and bronze nails on it.



In the depiction on the box, those advancing to the seated male figurine are carrying gifts. They bring fish, pots and animals on poles. Their Hair looks like Syrian models. they have slits in the front of their clothes. There are monkeys under the throne. The upper band is shown as supports. After the monkey, there are lions, antelopes, lions and goats. On the other side there is a hunting scene and rows of animals.

- N. Özgüç, *Acemhöyük - Burushaddum I - Silindir Mühürler ve Mühür Baskili Bullalar - Cylinder Seals and Bullae With Cylinder Seal Impressions*, Ankara 2015
- N. Özgüç, “Acemhöyük Kazıları”, *Anadolu (Anatolia)*, 10, 1966, 1-28
- R. D. Barnett, *Ancient Ivories in the Middle East and Adjacent Countries*, Israel, 1982
- J. Aruz - K. Benzel - J. M. Evans, *Beyond Babylon Art, Trade and Diplomacy in the Second Millennium B.C.* , New York, 2008
- N. Özgüç, *Acemhöyük - Burushaddum I - Silindir Mühürler ve Mühür Baskili Bullalar - Cylinder Seals and Bullae With Cylinder Seal Impressions*, Ankara 2015
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Metropolita museum New York

falcon plate relief, sharp looking legs
missing.

Falcon Plate
Ivory (Hippo)

A: 11.2

G: 5.8

Left Plate

Ivory (Hippo)

A: 3.8

G: 6.4

Right Plate

Ivory (Hippo)

A: 4.8

G: 7.4

The falcon has no feet, but its claws are
preserved on antelopes.



Another wing was found in Achemhöyük. It is thought that there were two falcons. The paws do not match.

Missing pieces of the Pratt collection were found among the ivory artifacts excavated. The right wing of the hawk in the Metropolitan is missing. Thus, it is understood that the ivory works in this Pratt collection are of Achemhöyük origin.





Furniture part.
There is a hole in
the head and
bottom, it can also
be used on
furniture edges.
They have gold
plates on their
heads.





sphinx figurine

Ivory (Hippopotamus)

H: 12.5 cm

W: 9.9cm

B.C. 18th century

Sphinx in sitting position. (The head of the sphinxes is in the shape of a lion.) Sphinxes appear for the first time in Anatolia during this period. Sphinxes are known on seals from Syria. When we come to the Hittite period, other elements will be added. For example, both the sphinx and the wing on the sphinx door in Boğazköy are located.

Painted red. Sharp-eyed eyes with high cheekbones, stuffing with another substance.





Furniture leg, with 3
grooves in steps under
the claws.

Ivory (Hippopotamus)

H: 14.2 cm

W: 5.9cm

Furniture Leg

Ivory (Hippopotamus)

H: 13.9 cm

W: 7.6cm



AMILLA

The Quest for Excellence

Studies Presented to Guenter Kopcke in
Celebration of His 75th Birthday

edited by
Robert B. Koehl



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CHAPTER

16



An Early Anatolian Ivory Chair: The Pratt Ivories in The Metropolitan Museum of Art

Elizabeth Simpson

Between 1932 and 1937, the Metropolitan Museum of Art received four donations from Mr. and Mrs. George D. Pratt, consisting of ivory furniture attachments accompanied by numerous

clay seal impressions (bullae), fragments of pottery vessels, and ivory figurines and large plates (Fig. 16.1).^{*} Unfortunately, the ivories were not scientifically excavated, making it difficult to

Figure 16.1. Ivory furniture attachments, terracotta fragments, and sealings donated to The Metropolitan Museum of Art in 1936 by Mrs. George D. Pratt, in memory of George D. Pratt. Photo © The Metropolitan Museum of Art.





Figure 16.3. Earth and burned bricks in the area of the palace where the ivory wing **AH1** was excavated in 1965. Photo E. Simpson.



P1 P2 P3 P4

Figure 16.6. The four ivory sphinxes (P1-P4) donated by Mr. and Mrs. George D. Pratt to The Metropolitan Museum of Art in 1932 and 1936. Photo E. Simpson.



P1 P2 P3 P4

Figure 16.8. The Pratt ivory sphinxes P1-P4, side view (facing left), showing the variation in color and size that resulted from the effects of the conflagration on the different areas in which they fell. Photo E. Simpson.



P1 P2 P3 P4

Figure 16.7. The ivory sphinxes (P1-P4) shown from the back. Photo E. Simpson.

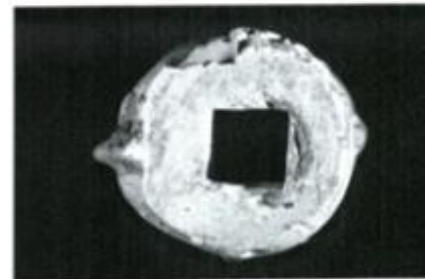


Figure 16.9. Top and bottom views of the pink sphinx P1, facing left, showing a mortise in the top and a flat base. Scale 1:1. Photo Ekran Resmi.

Ekran Resmi

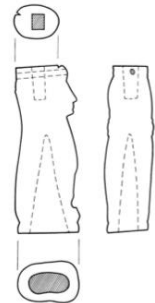


Figure 16.11. Drawn by Ekran Resmi P2. Scale 1:2. Drawings E. Simpson.

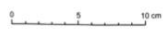
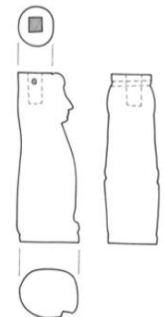


Figure 16.12. Drawings of the gray sphinx P3. Scale 1:2. Drawings E. Simpson.

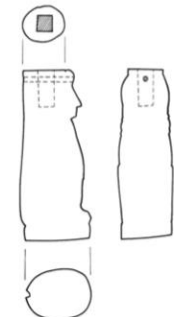


Figure 16.13. Drawings of the light red sphinx P4. Scale 1:2. Drawings E. Simpson.

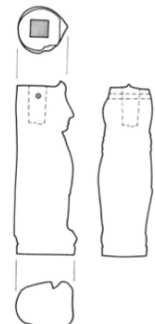


Figure 16.10. Drawn by Ekran Resmi showing the side, front, and rear views (top) and the joinery, top and base (bottom). Scale



Figure 16.14. Pratt ivory sphinxes in a "reconstructed positioning" based on the curls of the wigs. Aruz, Benzel, and Evans, eds., 2008, fig. 30. Photo J.-F. de Lapérouse, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art; © The Metropolitan Museum of Art.



Figure 16.15. Dark red sphinx P2, exhibiting traces of gilding and damaged areas that do not show evidence of the red color. Aruz, Benzel, and Evans, eds., 2008, no. 46a. Photo © The Metropolitan Museum of Art.



Figure 16.16. Dark red sphinx P2, side view. Aruz, Benzel, and Evans, eds., 2008, no. 46a (detail). Photo © The Metropolitan Museum of Art.



Figure 16.17. Pink sphinx P1, detail of the left eye, showing inlay and gilding. Aruz, Benzel, and Evans, eds., 2008, fig. 29. Photo J.-F. de Lapérouse, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art; © The Metropolitan Museum of Art.



Figure 16.17. Pink sphinx P1, detail of the left eye, showing inlay and gilding. Aruz, Benzel, and Evans, eds., 2008, fig. 29. Photo J.-F. de Lapérouse, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art; © The Metropolitan Museum of Art.



Figure 16.14. Pratt ivory sphinxes in a "reconstructed positioning" based on the curls of the wigs. Aruz, Benzel, and Evans, eds., 2008, fig. 30. Photo J.-F. de Lapérouse, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art; © The Metropolitan Museum of Art.



Figure 16.15. Dark red sphinx **P2**, exhibiting traces of gilding and damaged areas that do not show evidence of the red color. Aruz, Benzel, and Evans, eds., 2008, no. 46a. Photo © The Metropolitan Museum of Art.



Figure 16.16. Dark red sphinx **P2**, side view. Aruz, Benzel, and Evans, eds., 2008, no. 46a (detail). Photo © The Metropolitan Museum of Art.

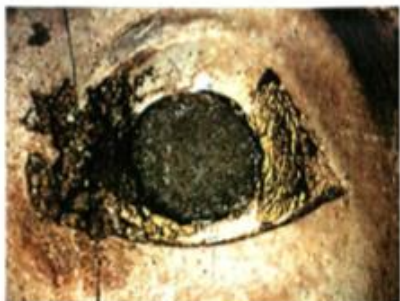


Figure 16.17. Pink sphinx **P1**, detail of the left eye, showing inlay and gilding. Aruz, Benzel, and Evans, eds., 2008, fig. 29. Photo J.-F. de Lapérouse, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art; © The Metropolitan Museum of Art.



Figure 16.18. Pink lion leg **P5** (left) and gray lion leg **P6** (right) from the Pratt collection. Aruz, Benzel, and Evans, eds., 2008, nos. 47a and 47b. Photos © The Metropolitan Museum of Art.



Figure 16.19. Red lion's leg fragment **P7** from the Pratt collection, two views. Photos E. Simpson.

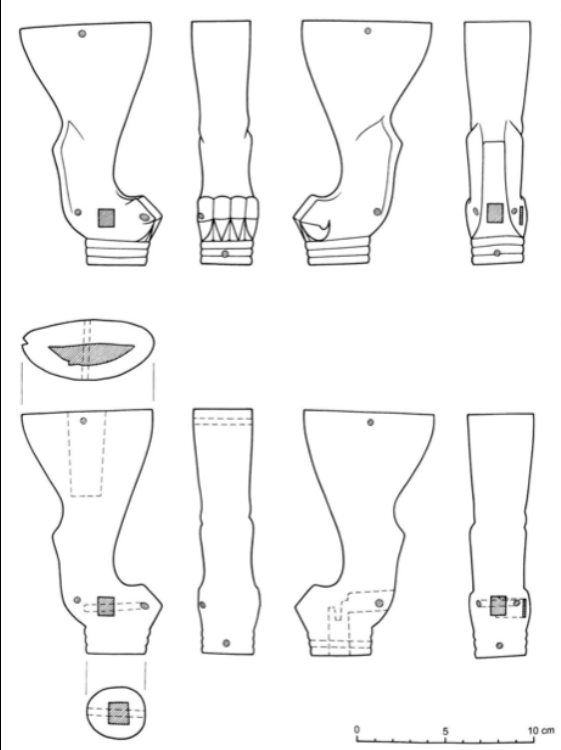


Figure 16.20. Drawings of the pink lion's leg P5, showing the front, rear, and side views (top) and the joinery, top and base (bottom). Scale: 1:2. Drawings E. Simpson.

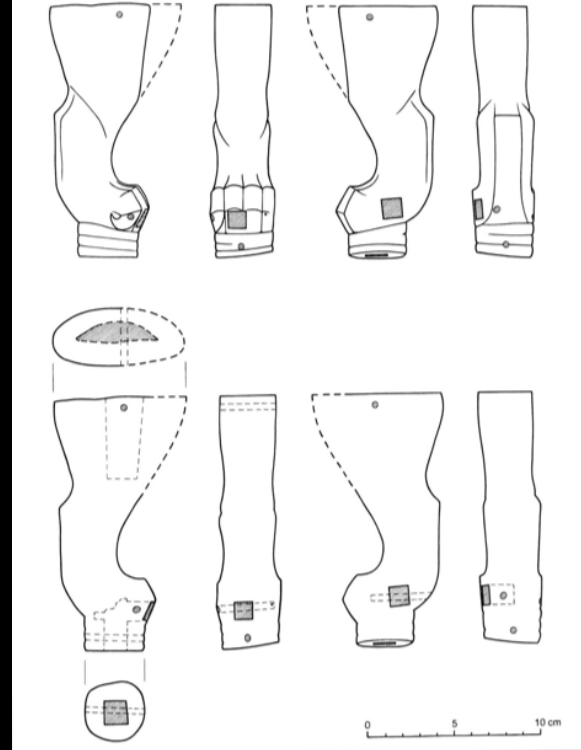


Figure 16.21. Drawings of the gray lion's leg P6. The solid outline represents the shape as first restored by the Metropolitan Museum. The dashed line shows the probable original extent. Scale 1:2. Drawings E. Simpson.

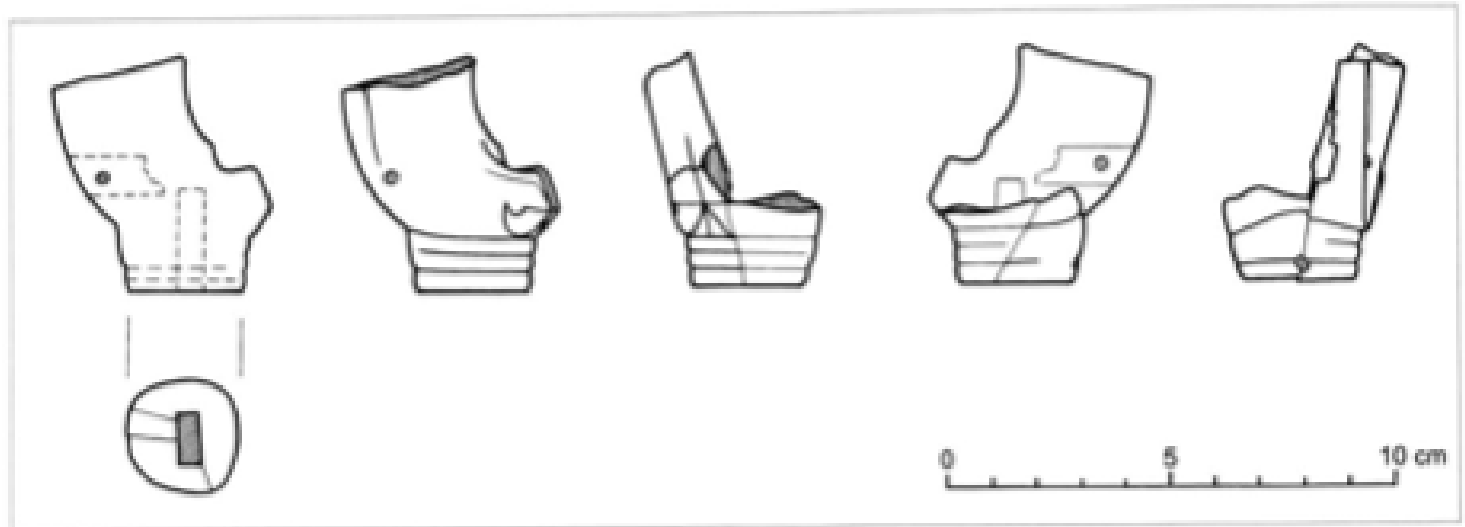


Figure 16.22. Drawings of the red lion's leg fragment P7, which is now deformed and shrunken. Scale 1:2. Drawings E. Simpson.

Reconstruction drawing of the right rear leg of the ivory chair.

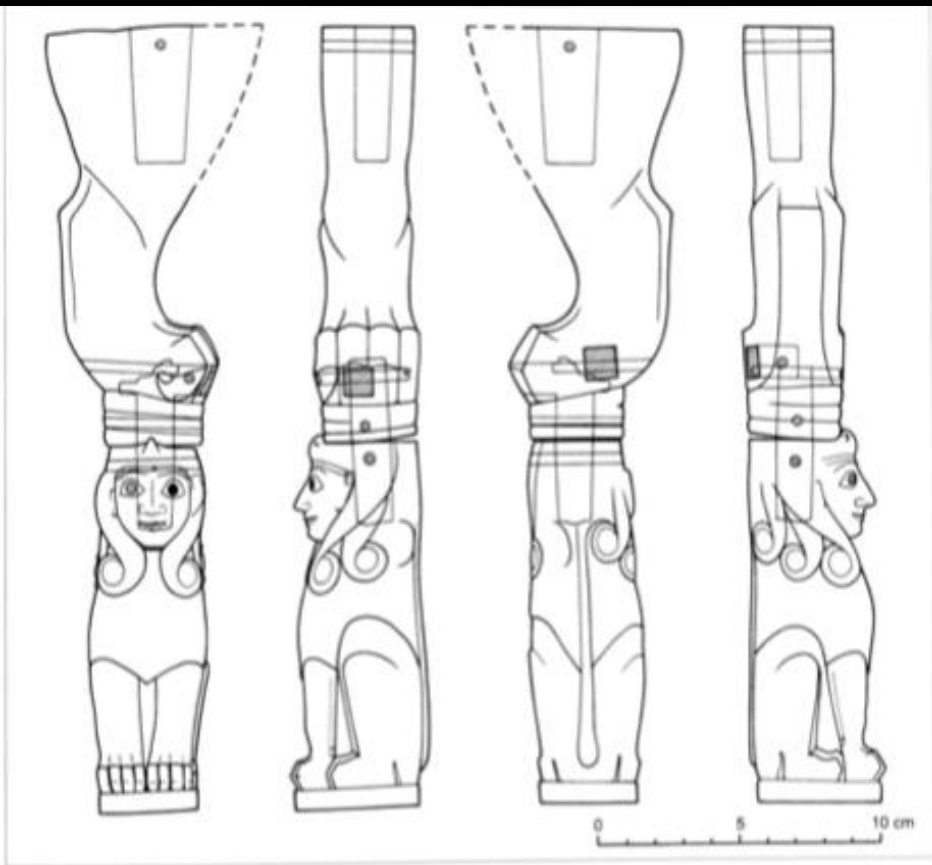


Figure 16.24. Reconstruction drawing of the right rear leg of the ivory chair (at viewer's left), composed of the pink sphinx P1 and gray lion's leg P6, with joinery indicated. The gray leg is heavily restored; the two elements must once have aligned perfectly. Scale 1:2. Drawings E. Simpson.

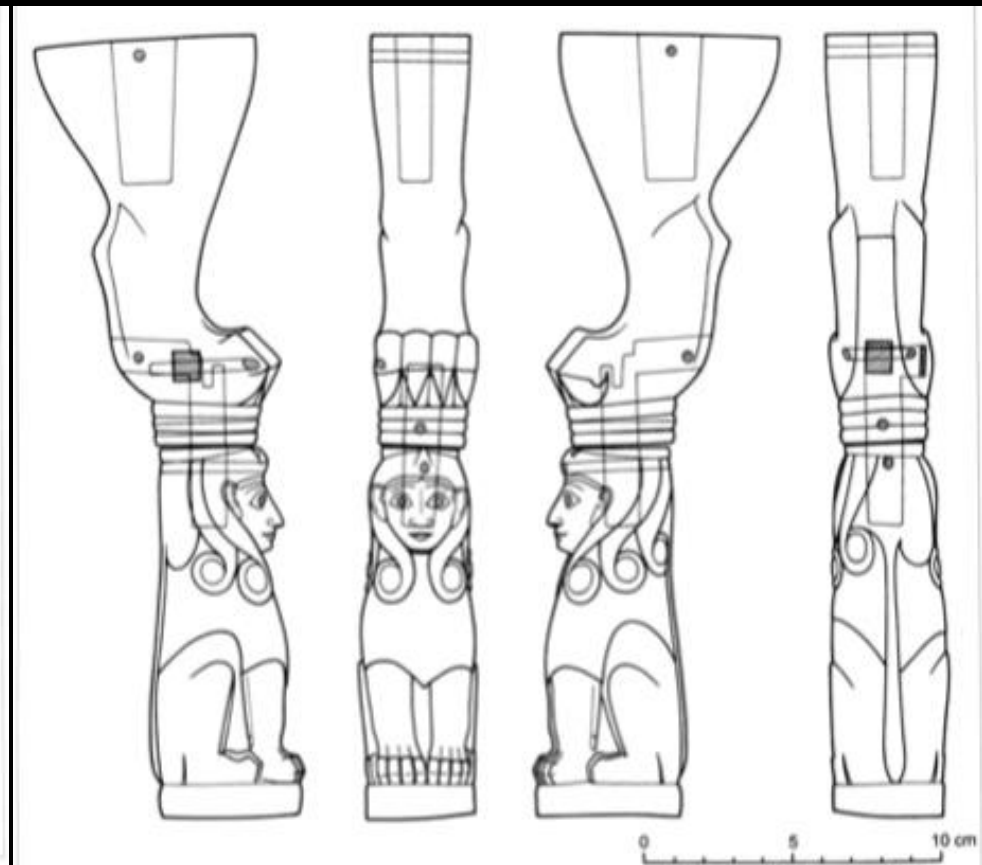


Figure 16.23. Reconstruction drawing of the left front leg of the ivory chair (at viewer's right), composed of the light red sphinx P4 and pink lion's leg P5, with joinery indicated. The two elements, now somewhat shrunken and deformed, must once have aligned perfectly. Scale 1:2. Drawings E. Simpson.

this falcon and antelope plate is also connected with the chair.





Figure 16.25. Falcon and two gazelles **P8-P11** from the Pratt collection. The falcon's left wing (at the viewer's right) is partially restored, and the right wing (at the viewer's left) is a total reconstruction. Aruz, Benzel, and Evans, eds., 2008, no. 49. Photos © The Metropolitan Museum of Art.

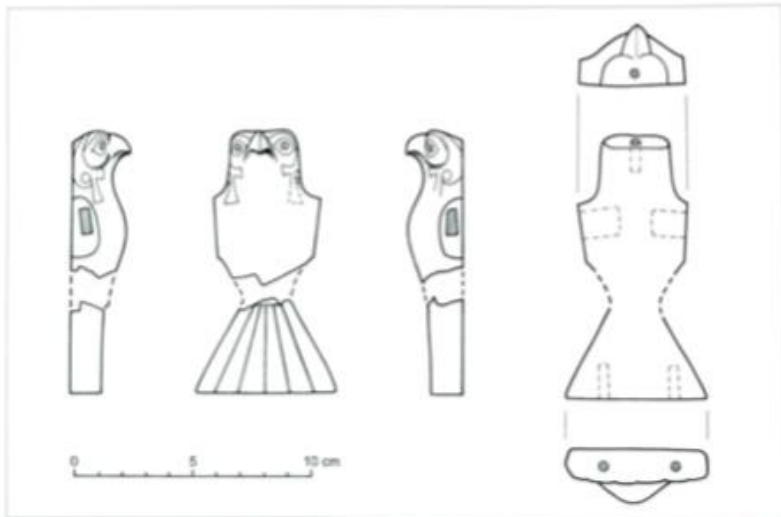


Figure 16.26. Drawings of the falcon body **P8**, showing the front and side views and the top view, back view with joinery, and base. Scale 1:2. Drawings E. Simpson.



Figure 16.27. Falcon body **P8** and left wing **P9**, showing the plaster restorations by the Metropolitan Museum. Photo © The Metropolitan Museum of Art.



Figure 16.28. Falcon's left wing **P9** shown with the fragments assembled and joined but before complete restoration (left), and X-ray view of restored wing (right). X-ray photo The Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art. Photos © The Metropolitan Museum of Art.

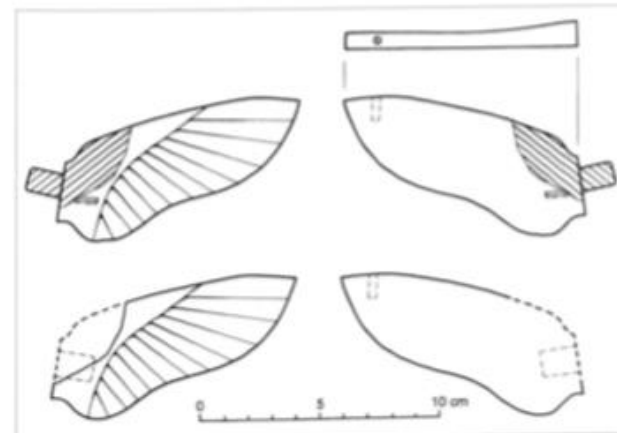


Figure 16.29. Drawings of the falcon's left wing **P9**, showing the front, top, and back views of the wing in present state (above) and without the restored tenon (below). The wide hatching in the upper drawings represents restoration by the museum; the drawings below show the mortise, reconstructed in dashed lines, as it would have appeared originally. Scale 1:2. Drawings E. Simpson.



Figure 16.30. Wing fragment **AH1** in its preserved state (left), and X-ray showing the mortise (right). Ankara, The Museum of Anatolian Civilizations 69.5.66. Photo E. Simpson; X-ray photo courtesy Nimet Özgüç and the Museum of Anatolian Civilizations, Ankara.



Figure 16.31. Inner edge of **AH1**, showing the mortise. Photo E. Simpson.

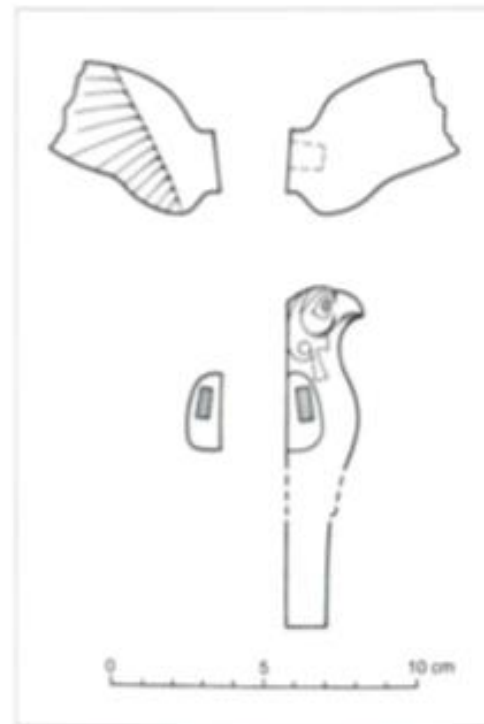
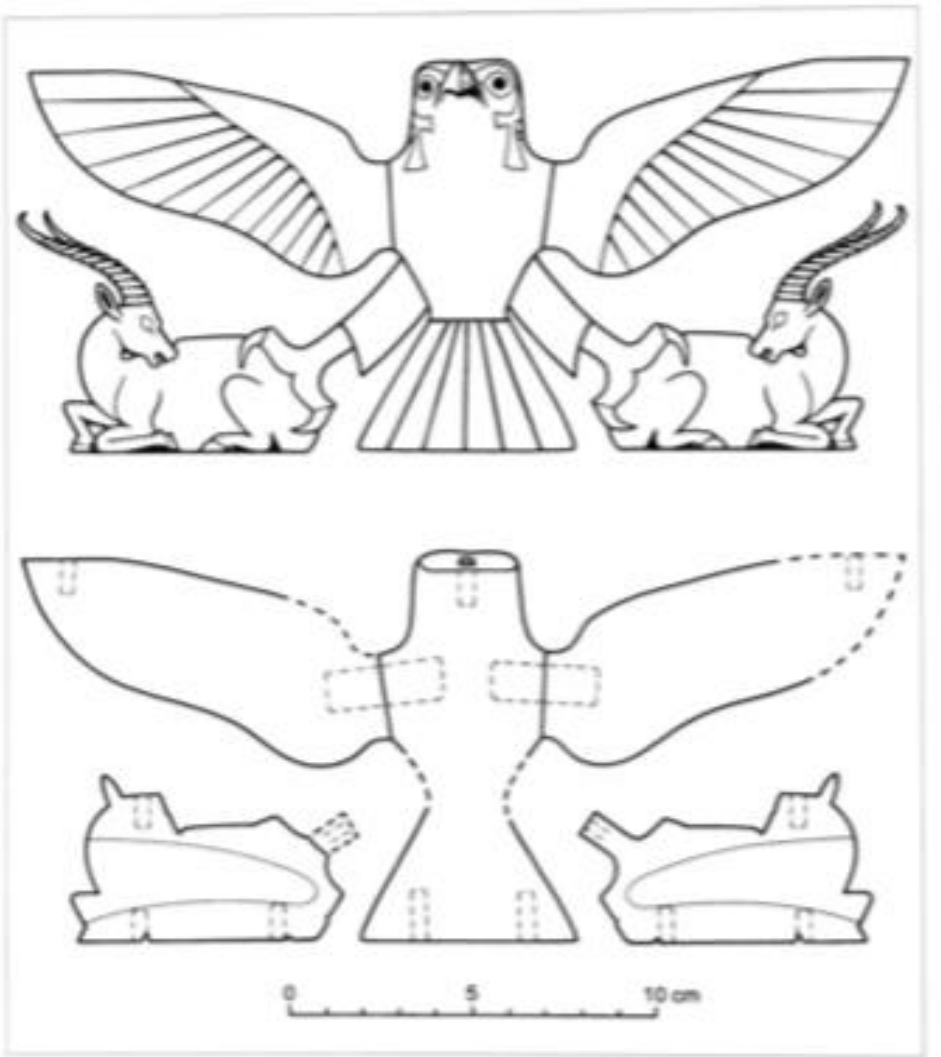
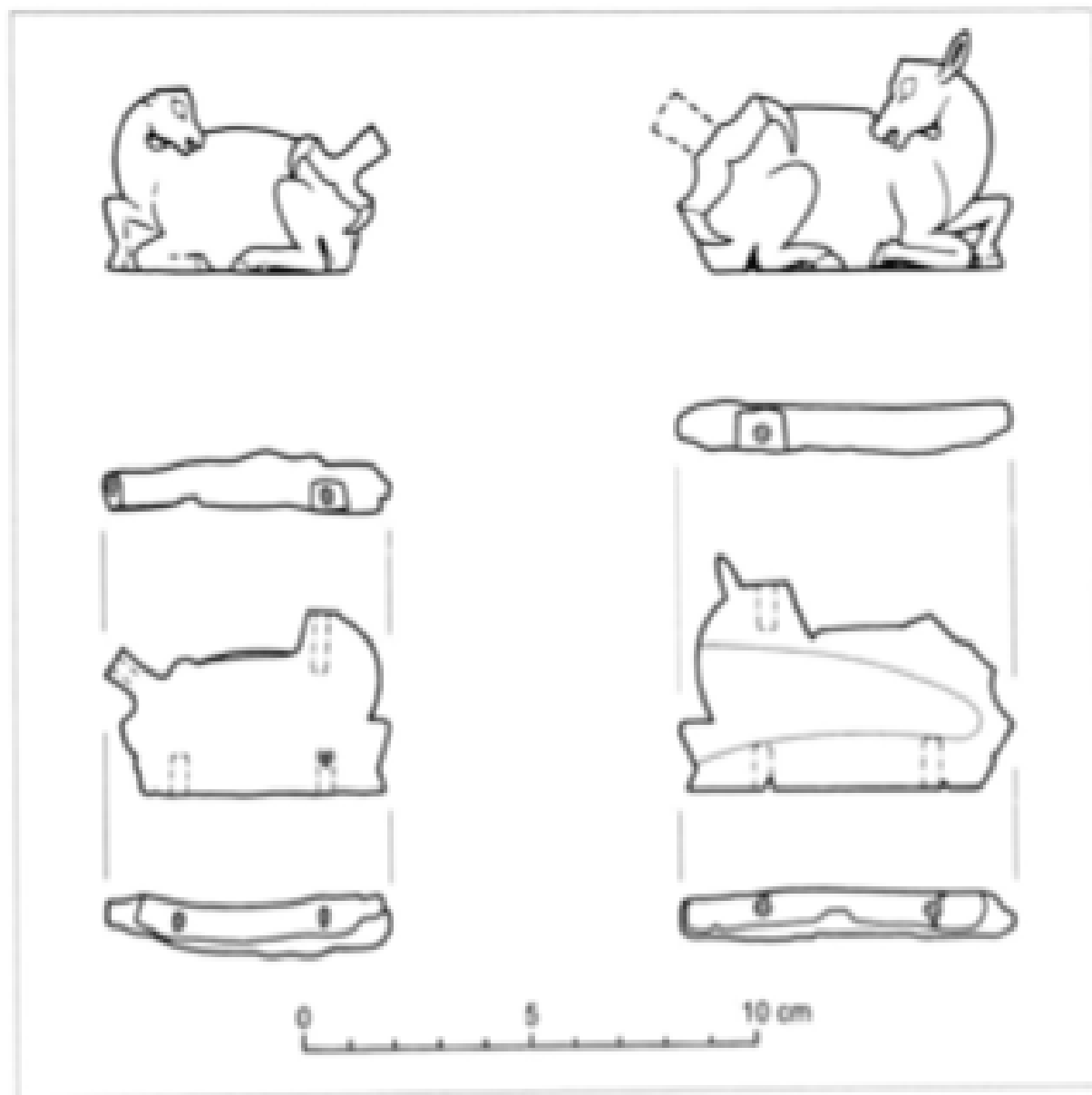


Figure 16.32. Drawings of wing **AH1**, now deformed and shrunken, showing the front and back view with mortise (top). Shown below is the inner edge of the wing, enlarged slightly to compensate for shrinkage, next to the side view of the falcon body **PB** to which it was once attached. Scale 1:2. Drawings E. Simpson.



Drawings of falcon and gazelle composition as it may once have appeared. The falcon is flanked to the gazelles that are once held in its claws. The legs of the falcon and horns of the gazelles are reconstructed.

Figure 16.33. Drawings of the two gazelles that were caught in the falcon's claws, with the pink gazelle **P10** at the right and the red gazelle **P11**, now deformed and shrunken, at the left. The front views are shown above, and the top, back, and bottom views are shown below, with the joinery indicated. Scale 1:2. Drawings E. Simpson.



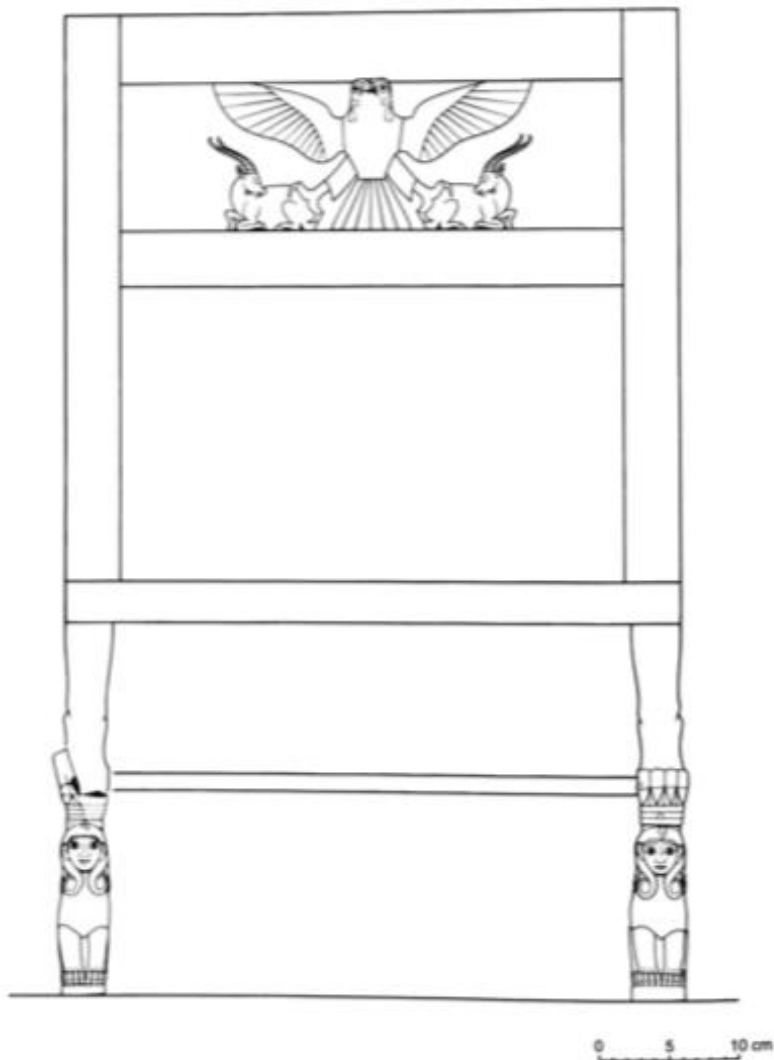


Figure 16.35. Front view of the ivory chair reconstructed. The right front leg (P2 and P7), left front leg (P4 and P5), and leg stretcher are indicated, and the falcon and gazelle plaques are shown at the top of the chair back. The most damaged pieces have been enlarged slightly to compensate for deformation and shrinkage. Scale 1:4. Drawing E. Simpson.

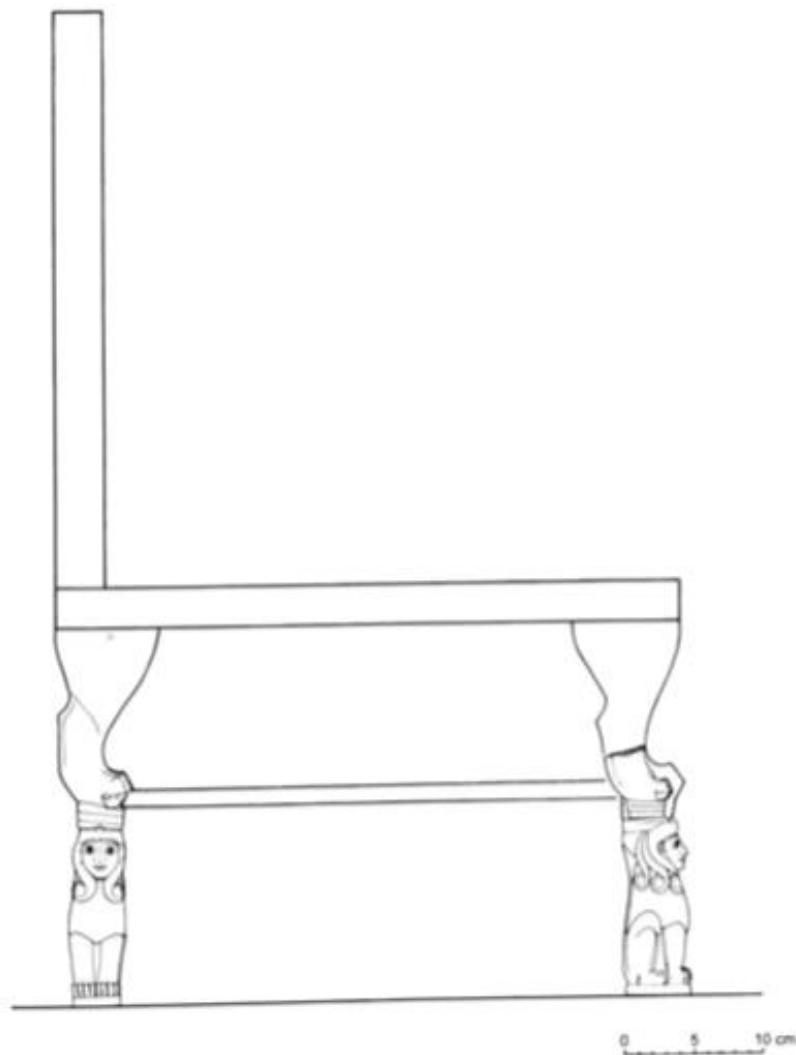


Figure 16.36. Right side of the ivory chair reconstructed, showing the disposition of the components of the composite legs. Both elements of the front leg face forward (P2 and P7); the leg fragment is shown along with its reconstruction, and the sphinx is enlarged slightly to compensate for its present condition. At the rear, the lion's leg P6 faces forward, and the sphinx P1 is turned to the side. Scale 1:4. Drawing E. Simpson.



Sphinx plate, facing right, protruding nose, lips smiling, large eyes, Big ears, big face – showing the features of Hittite art.

Broken bottom, hair in tresses -- three on her head and three on her neck.

The hair is behind the ear.

Grayed by fire.

Sphinx Plate
ivory (hippopotamus)

H: 7.3 cm

W: 5.7cm

B.C. 18th century



Demon holding herbs in hand, with gold plates on it. It dress has a gold plated front slit. It has a slight smile. The eyes are big. Its hair is different Egyptian effect

Demon plate
Ivory (Hippopotamus)

H: 11.1 cm

W: 5.1cm

Demon plate
Ivory (Hippopotamus)

H: 9.9 cm

W: 4.8cm





P12



P13



P15



P17

Figure 16.37 Four ivory plaques from the Pratt collection (P12, P13, P15, and P17), exhibiting color variation, deformation and shrinkage, inlay for the eyes, and evidence of gilding. Aruz, Benzel, and Evans, eds., 2008, nos. 46b (P15), 48a (P12), and 48b (P13). Photos © The Metropolitan Museum of Art (top and bottom left); photo E. Simpson (bottom right).

Below the waist bull, above the waist
human. Hair in hator style, big nose-ear,
hands clasped on a belt.
The bull demon also loved by the Hittites.
Bull man
Ivory (Hippopotamus)
H: 5.5 cm
W: 2.5cm





The kneeling statue is shown naked from the waist up. Long skirt at the bottom and in a kneeling position. known in Syria. It may have been shown in obedience or worship. The belt on the waist is gold plated.

similar example on the right found at Alacahoyuk
Kneeling Statue
Ivory (Hippopotamus)
H: 3.9 cm
W: 1.7cm
Similar to Alacahoyuk – Ancient Hittite





Ivory plate with incised decoration.
A monkey is shown holding a vase.

Monkey Holding Vase, Plate
Ivory (Hippopotamus)

H: 2.2cm

W: 0.9cm



The plate made with the relief technique may be used as a furniture component. Sitting monkey depicted
Monkey Plate
H: 2.2cm

plate depicting a griffon.
H: 2.3 cm



Lion plate, made in relief technique, tail adjacent to body, manes shown in flames, standing upright on feet, eyes inlaid, mouth open, canine teeth shown but not wild.

Lion Plate

H: 6.3 cm





There are many bulla and seal impressions found in the palace. The bullas found in the palaces are very diverse in terms of paste and form.

According to the prints on it, there are those of Babylonian, Assyrian and Syrian origin. As in Kültepe, Alişar and Karahöyük, the cylindrical seal prints are:

ancient Babylon

Ancient Assyrian

ancient Syria

including Ancient Anatolia,

It is analyzed in 4 different styles.



5





Ac. 88 - 10



Ac. 88 - 6, 7



Ac. 88 - 4, 7



Ac. 88 - 11



Ac. 88 - 12





a



b

I