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2000	9	III	VI-V
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Hattuşili			



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“Kaniş’e baskın yapınca Prushattum kralı çok korktu, bana bağlılığını göstermek için demirden taht ve asa gösterdi. Ben de ona kötülük yapmadım, onu sağ tarafıma oturttum”

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	Kaniş	Karum	
2050	10	IV	VI-V
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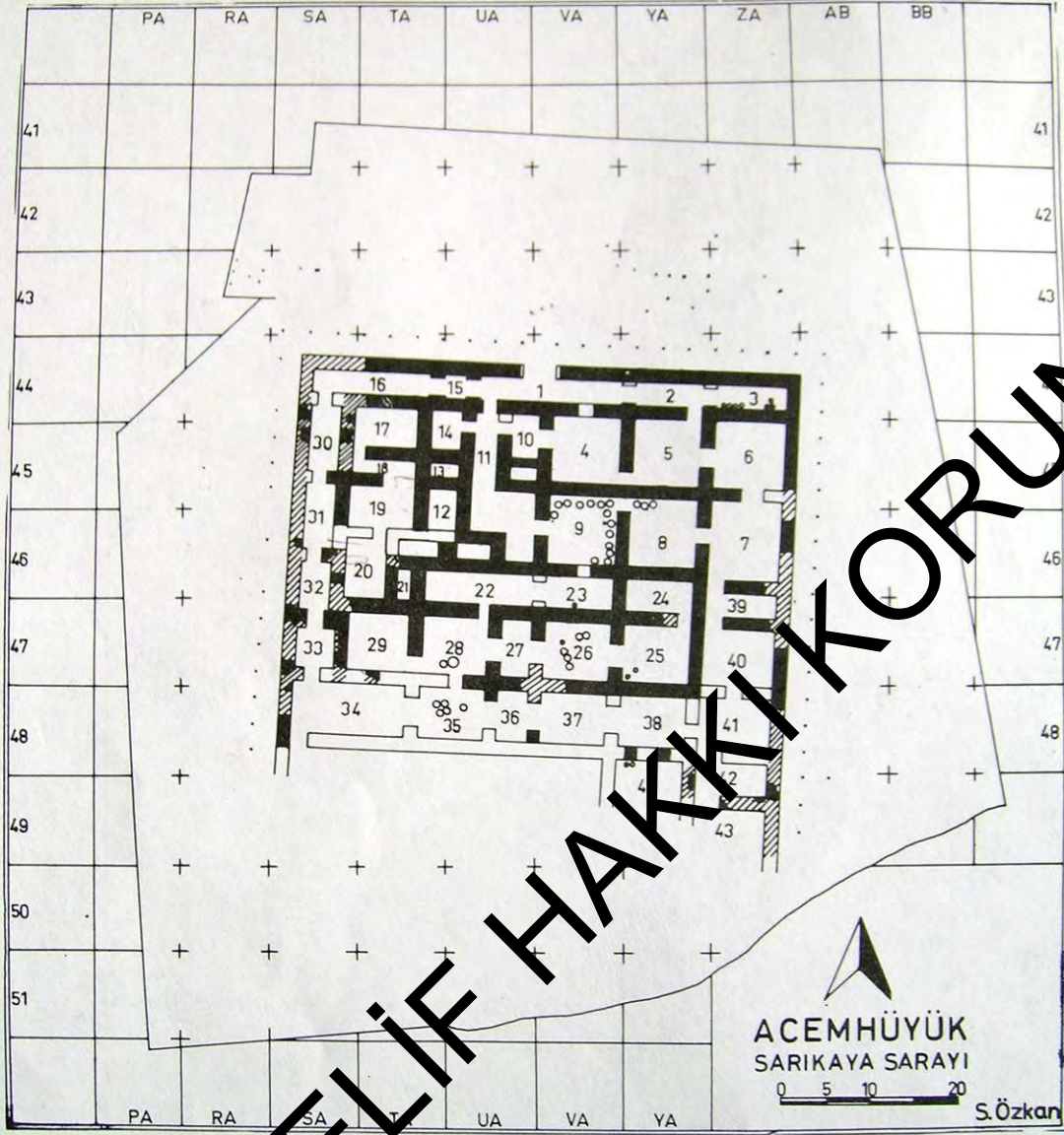
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Telif Hakkı Arun Aneset

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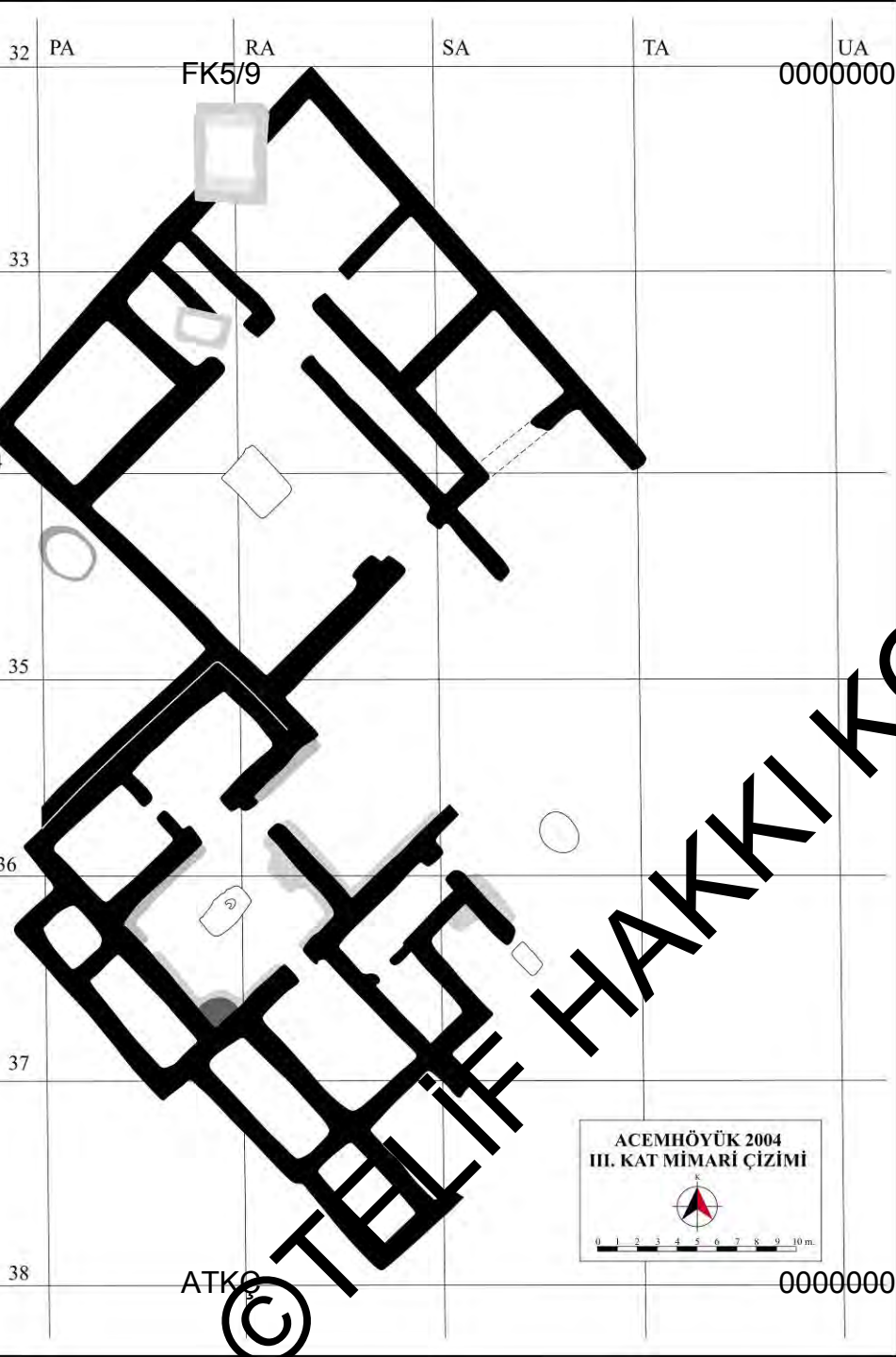
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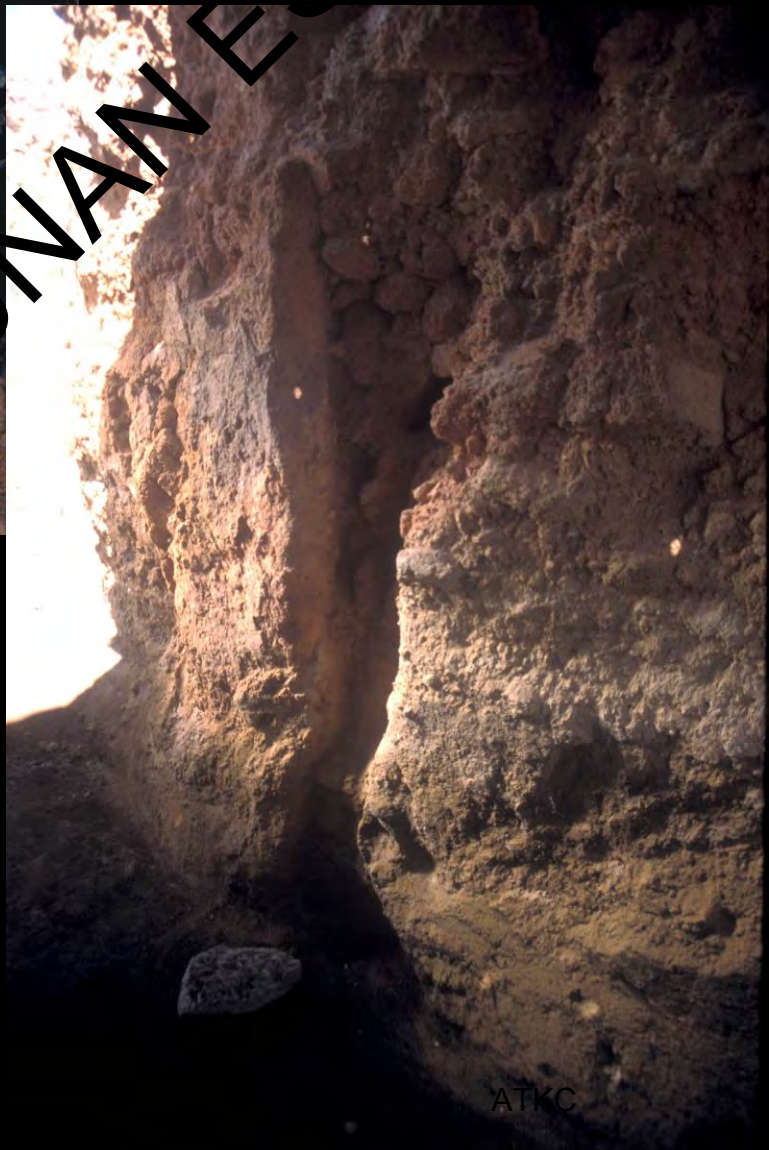
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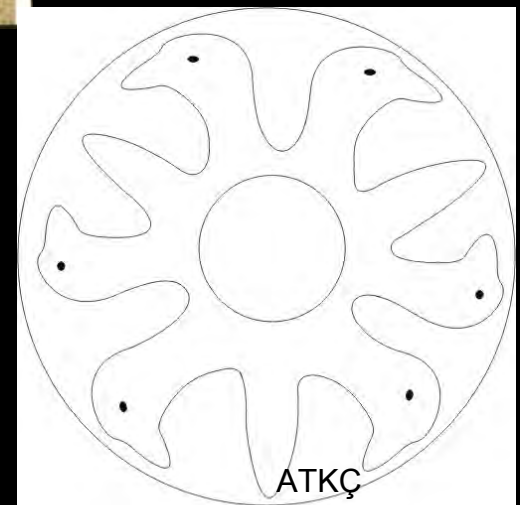
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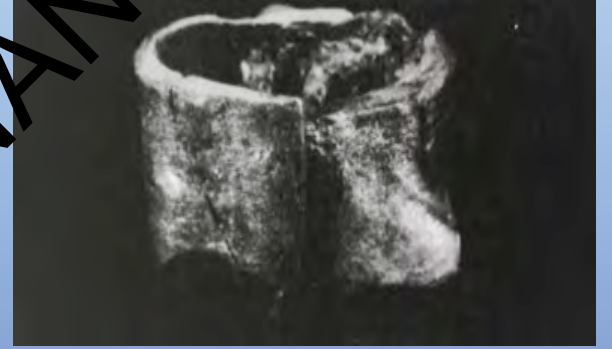
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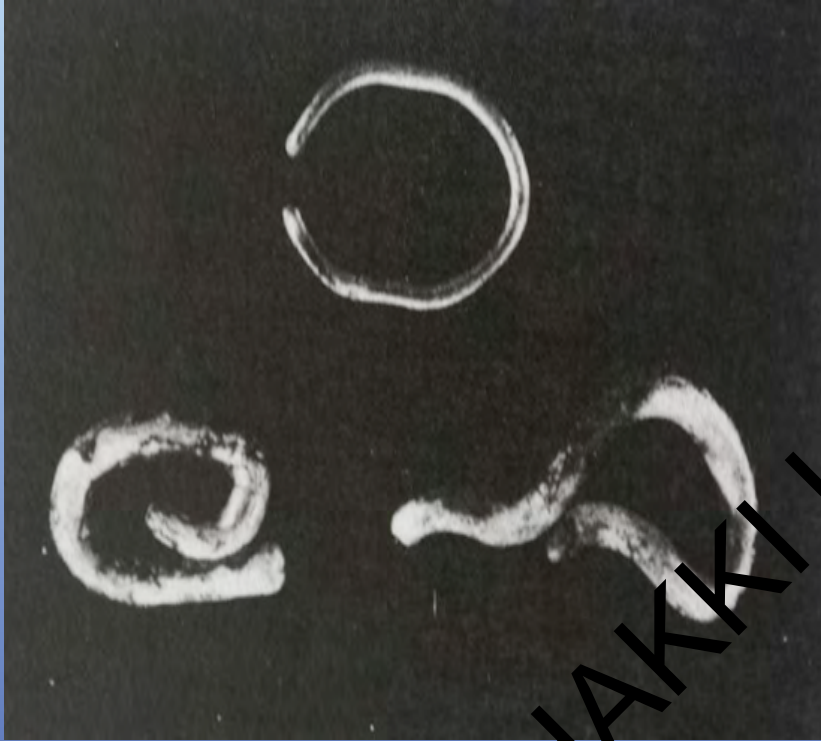
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N. Özgüç, “Acemhöyük Kazıları”, *Anadolu (Anatolia)*, 10, 1966, 1-28

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

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J. Aruz - K. Benzel - J. M. Evans, *Beyond Babylon Art, Trade and Diplomacy in the Second Millennium B.C.*, New York, 2008



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Studies Presented to Guenter Kopcke in
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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



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Figure 16.1. Ivory furniture attachments, terracotta fragments, and sealings donated to The Metropolitan Museum of Art in 1931 by Mrs. George D. Pratt, in memory of George D. Pratt. Photo © The Metropolitan Museum of Art.

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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.

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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, front view. Photo E. Simpson.

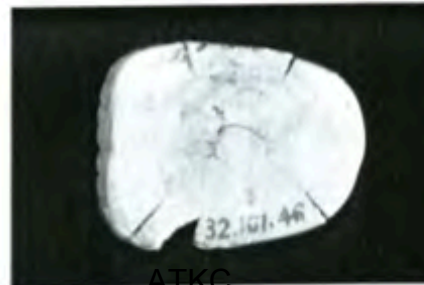
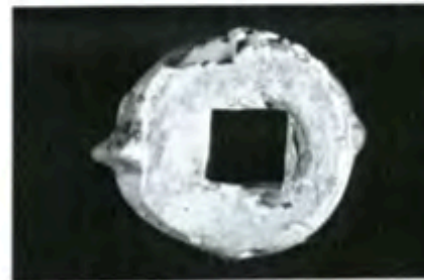


Figure 16.9. Top and bottom views of the pink sphinx P1, facing left, showing a mortise in the top and a flat base.

Photo Ekran Resmi

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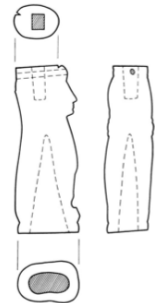


Figure 16.11. Drawings of the gray sphinx P2. Scale 1:2. Drawings E. Simpson.

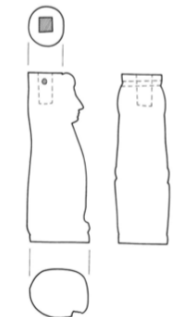


Figure 16.12. Drawings of the gray sphinx P3. Scale 1:2. Drawings E. Simpson.



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

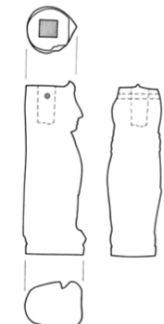


Figure 16.10. Drawings of the light red sphinx P4. Scale 1:2. Drawings E. Simpson. Showing the side, front, and rear views (top) and the joinery, top and base (bottom). Scale 1:2. Drawings E. Simpson.

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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.

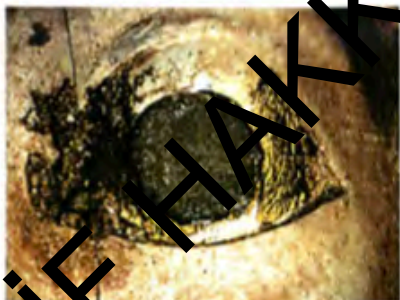


Figure 16.17. Pink sphinx P1, detail of the left eye, showing inlay and gilding. Aruz, Benzel, and Evans, eds., 2008, fig. 29. Photo J.-F. de Lapérouse, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art; © The Metropolitan Museum of Art.

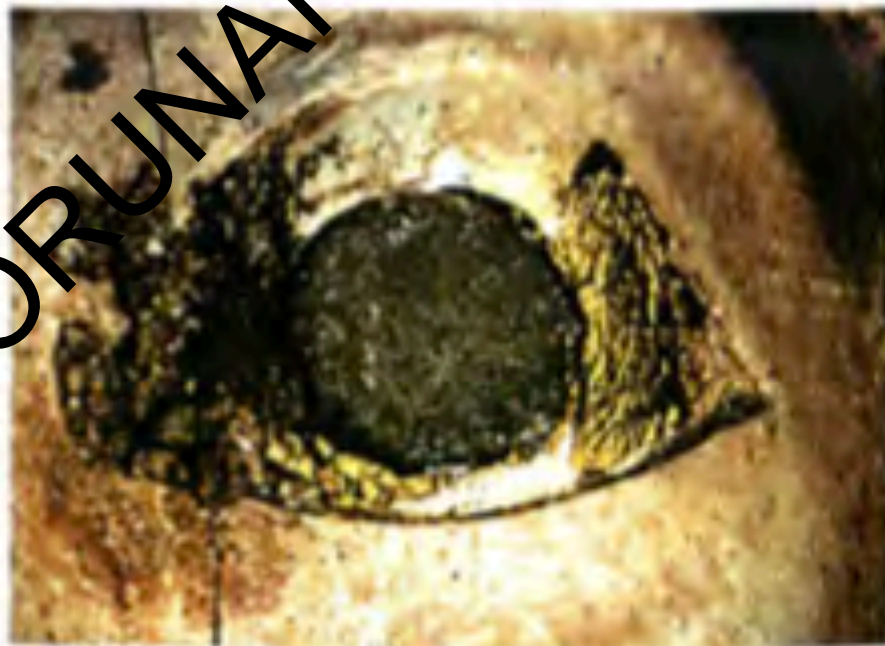


Figure 16.17. Pink sphinx P1, detail of the left eye, showing inlay and gilding. Aruz, Benzel, and Evans, eds., 2008, fig. 29. Photo J.-F. de Lapérouse, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art; © The Metropolitan Museum of Art.



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 Laperouse, 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.

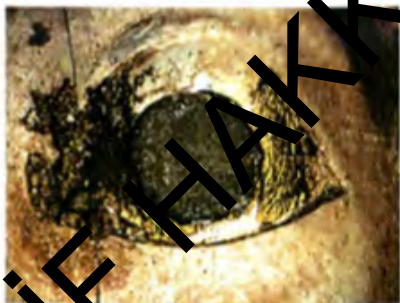


Figure 16.17. Sphinx P1, detail of the left eye, showing inlay and gilding. Aruz, Benzel, and Evans, eds., 2008, fig. 29. Photo J.-F. de Laperouse, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art; © The Metropolitan Museum of Art.

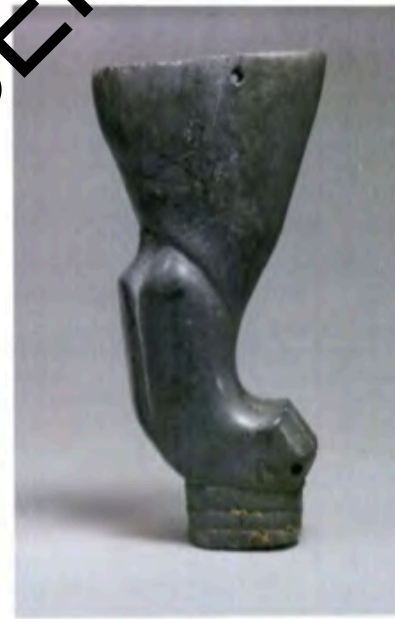


Figure 16.18. Pink lion leg P5 (left) and gray lion leg P6 (right) from the Pratt collection. Aruz, Benzel, and Evans, eds., 2008, nos. 47a and 47b. Photos © The Metropolitan Museum of Art.



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

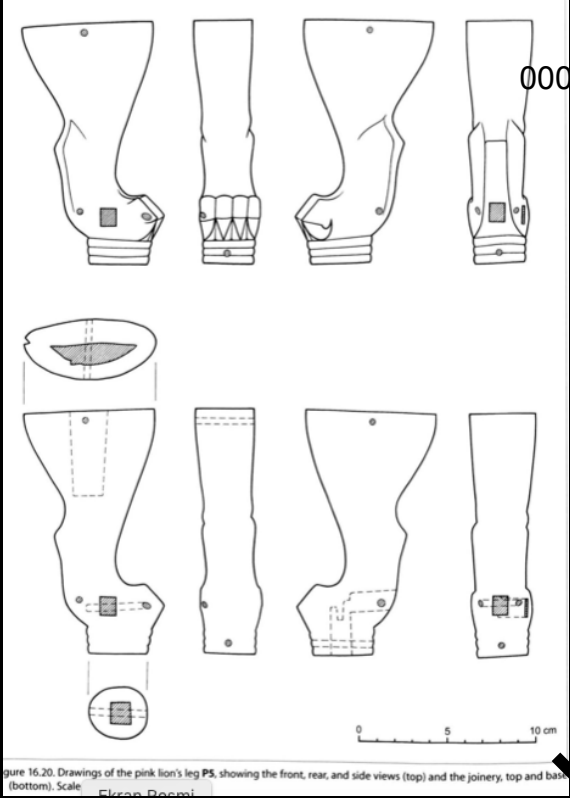


Figure 16.20. Drawings of the pink lion's leg P5, showing the front, rear, and side views (top) and the joinery, top and base views (bottom). Scale: 1:2. Drawings E. Simpson.

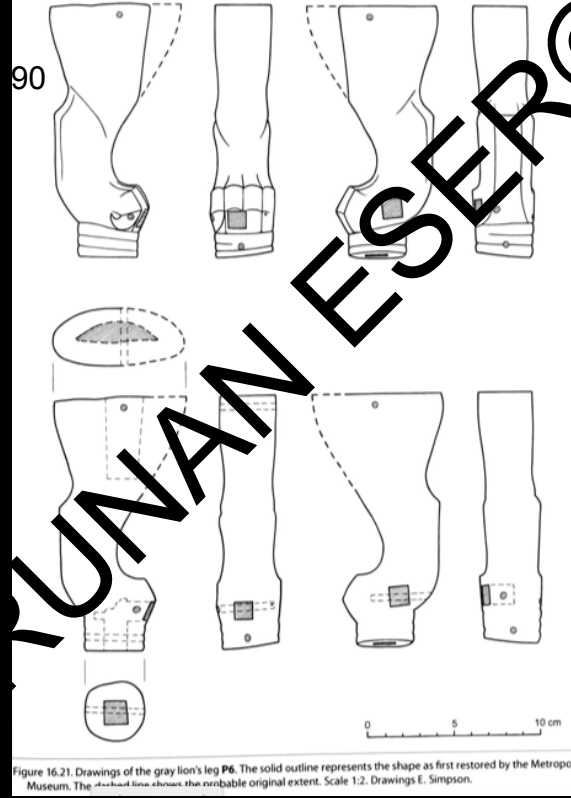


Figure 16.21. Drawings of the gray lion's leg P6. The solid outline represents the shape as first restored by the Metropolitan Museum. The dashed line shows the probable original extent. Scale 1:2. Drawings E. Simpson.

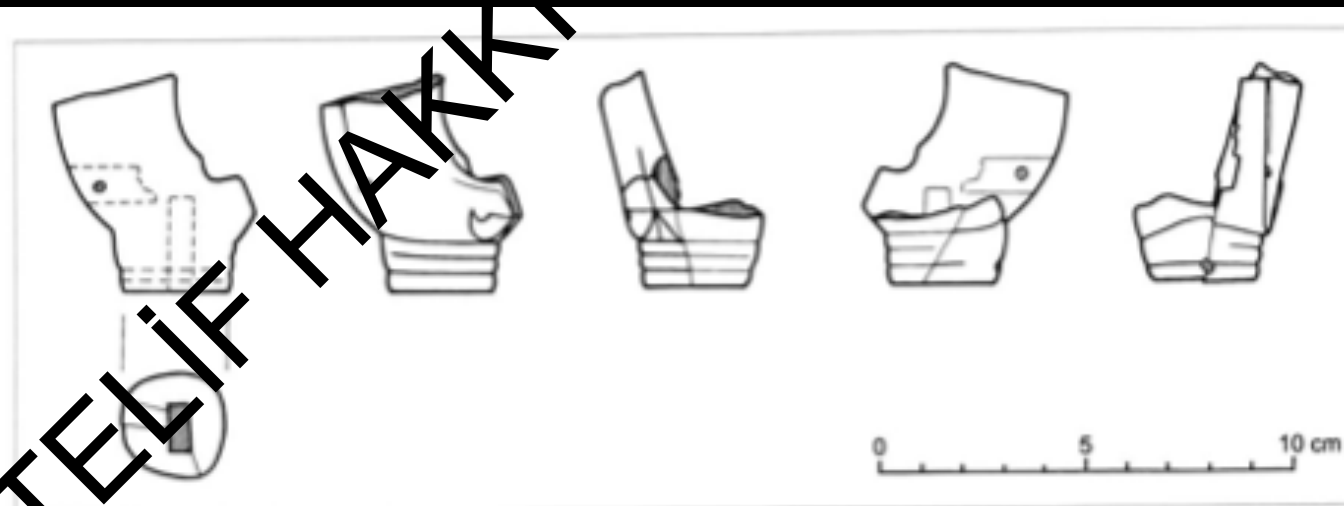


Figure 16.22. Drawings of the red lion's leg fragment P7, which is now deformed and shrunken. Scale 1:2. Drawings E. Simpson.

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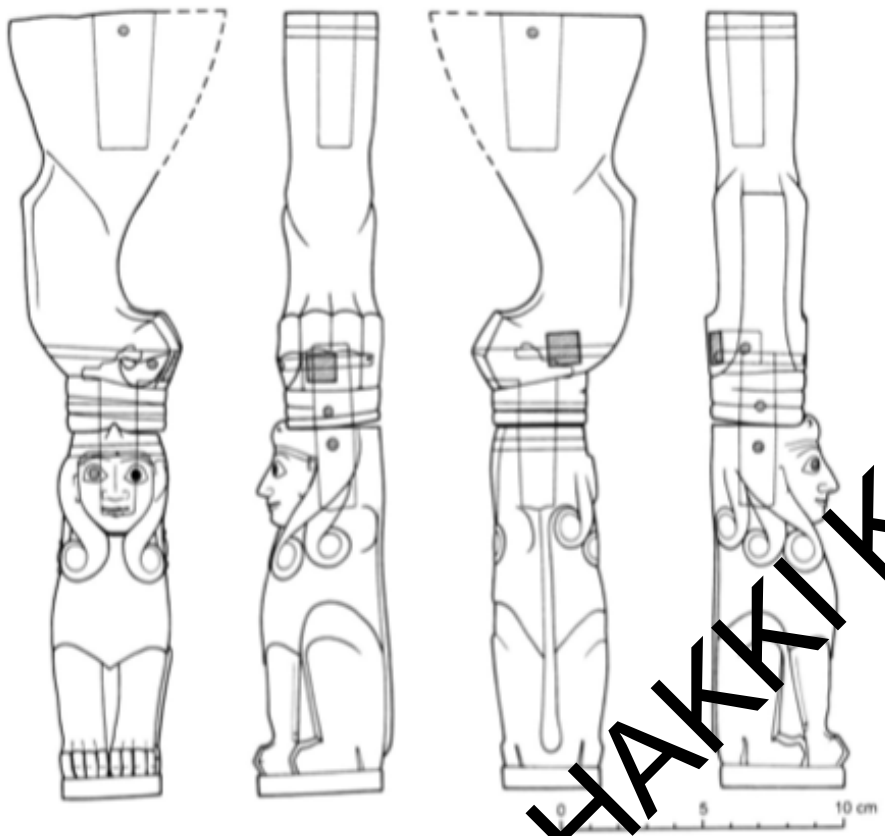


Figure 16.24. Reconstruction drawing of the right rear leg of the ivory chair (at viewer's left), composed of the pink sphinx P1 and gray lion's leg P6, with joinery indicated. The gray leg is slightly shorter; the two elements must once have aligned perfectly. Scale 1:2. Drawings E. Simpson.

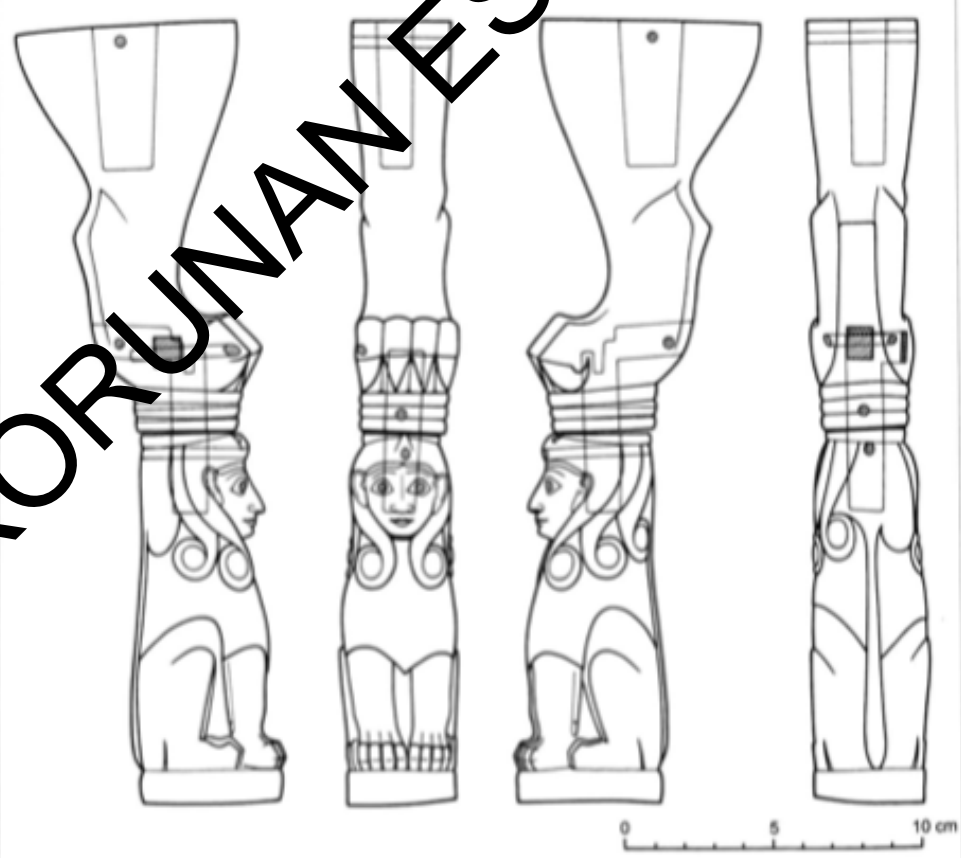


Figure 16.23. Reconstruction drawing of the left front leg of the ivory chair (at viewer's right), composed of the light red sphinx P4 and pink lion's leg P5, with joinery indicated. The two elements, now somewhat shrunken and deformed, must once have aligned perfectly. Scale 1:2. Drawings E. Simpson.

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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. Anuz, 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, top, and back 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.

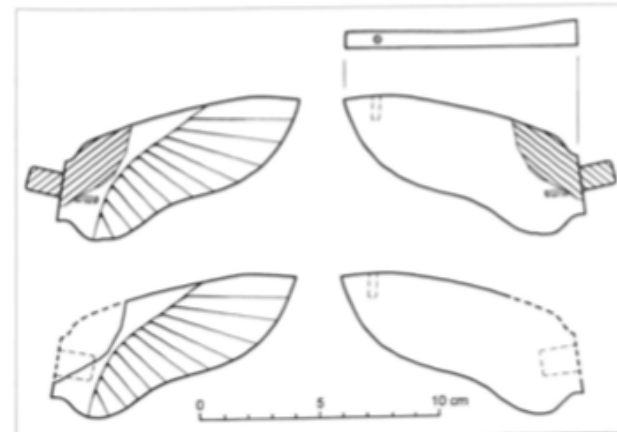


Figure 16.29. Drawings of the falcon's left wing **P9**, showing the front, top, and back views of the wing in present state (above) and without the restored tenon (below). The wide hatching in the upper drawings represents restoration by the museum; the drawings below show the mortise, reconstructed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



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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.

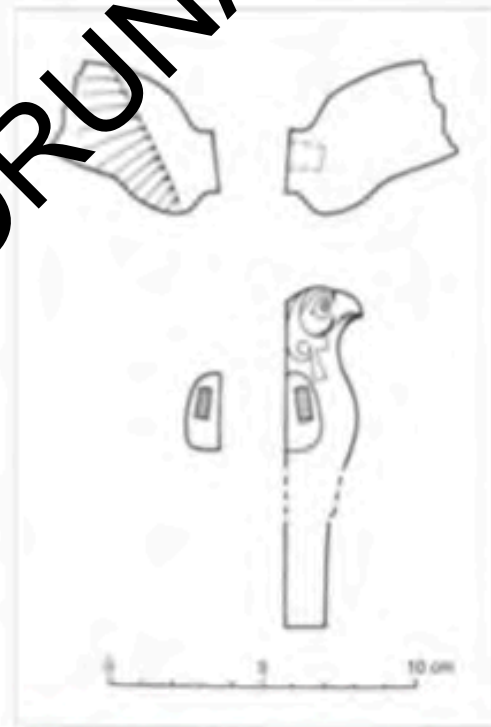
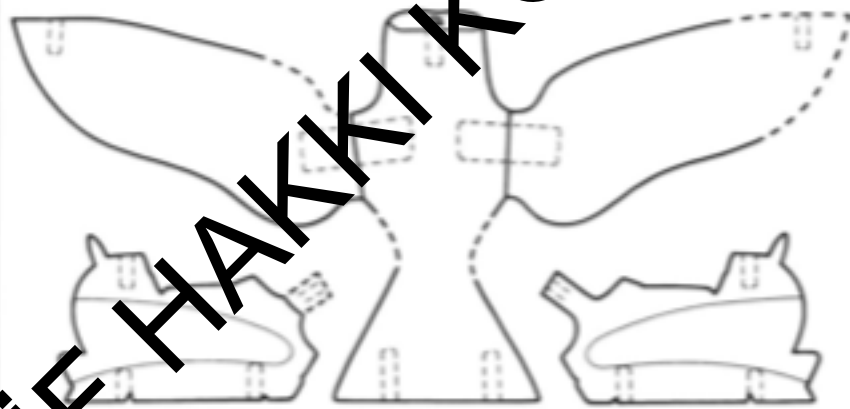


Figure 16.32. Drawings of wing **AH1**, now deformed and shrunken, showing the front and back view with mortise (top). Shown below is the inner edge of the wing, enlarged slightly to compensate for shrinkage, next to the side view of the falcon body **PB** to which it was once attached. Scale 1:2. Drawings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

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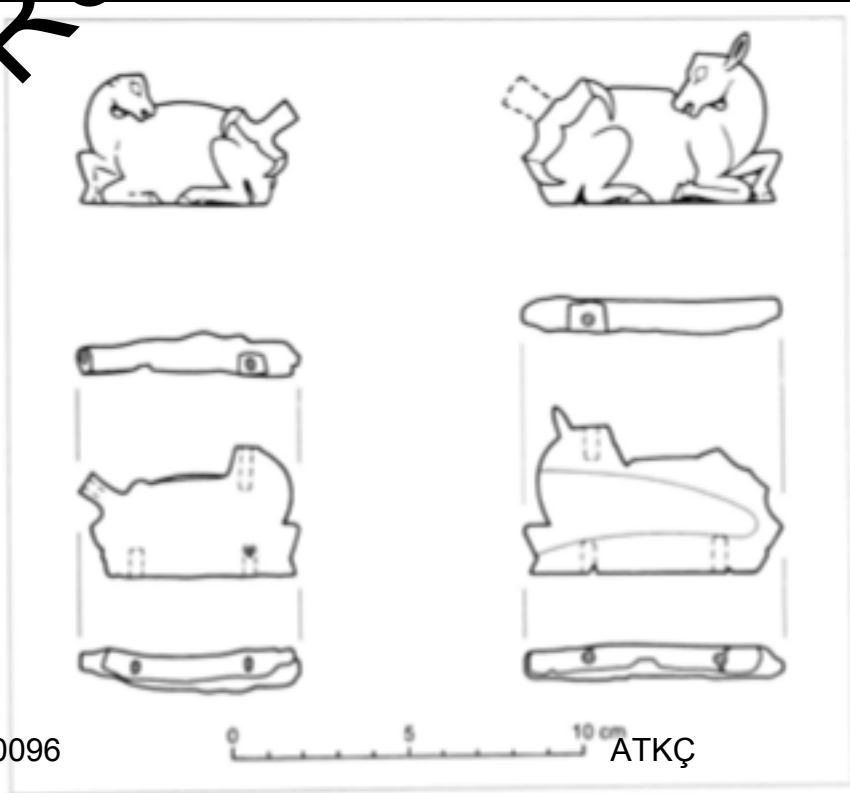


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Figure 16.34. Drawings of the falcon and gazelle composition as it may once have appeared. The falcon (P8, P9, AH1) is flanked by the two gazelles (P10, P11) that it once held in its claws. The front views are shown above, with the wing and gazelle at the falcon's right (viewer's left) enlarged slightly to compensate for their present damaged condition; the legs of the falcon and horns of the gazelles are reconstructed. The back views of the extant pieces are shown below, with the joinery indicated. Scale 1:2. Drawings E. Simpson.

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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.



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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 sphinx 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.

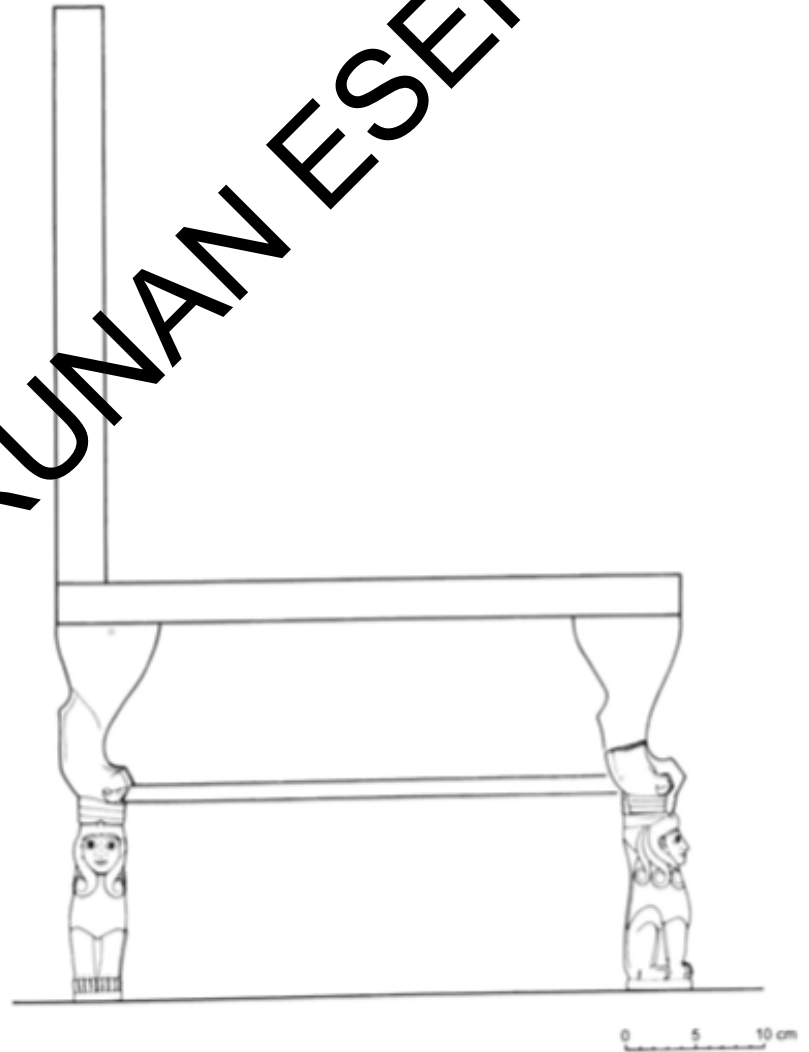


Figure 16.36. Right side of the ivory chair reconstructed, showing the disposition of the components of the composite legs. Both elements of the front leg face forward (P2 and P7); the leg fragment is shown along with its reconstruction, and the sphinx is enlarged slightly to compensate for its present 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.

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P12



P13



P15



P17

Figure 16.37. Four ivory plaques from the (P17), exhibiting color variation, deformation and shrinkage, inlay for the eyes, and evidence of gilding. Anuz, 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).

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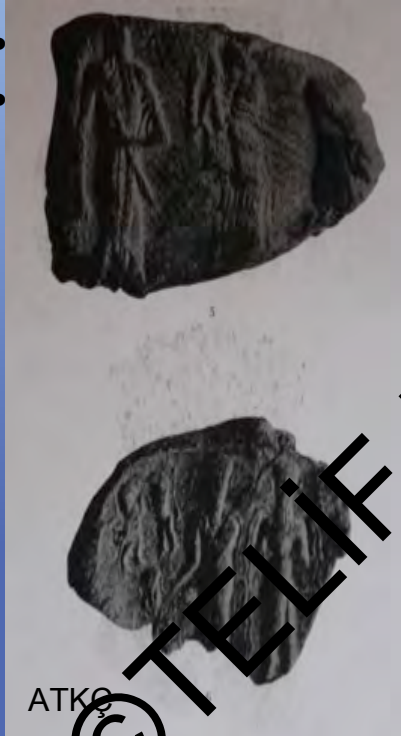
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