

ORIENTAL BRONZES IN PRIVATE COLLECTIONS IN VENICE

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Continuing in our undertaking of making known to scholars objects of ancient Oriental craftsmanship dispersed in private collections in Italy and abroad (S. SALVATORI, 1975, 1976 a) we publish here a number of bronzes of varied provenance. We thank the proprietors for having kindly consented to our studying and publishing the objects in question.

A - Fragment of bronze helmet.

H. 12 cm.; w. 18 cm. Private collection (Fig. 1).

Acquisition: antiquarian market in Tehran. Provenance given as Luristan. Fragment of the frontal part of a conical helmet with part of the border preserved. The border decoration consists of a series of embossed horizontal anular lines delimiting a strip 2.3 cm. high which is taken up by six figures of dignitaries armed with long swords proceeding to the left.

In the upper part, in the middle of the scene (of which we have only the right half) stands a tree of life surmounted by a winged sun-disc. To the left of the tree of life there are still traces of the figure of a king. To the right of the tree there is again the figure of a king with right hand raised (this is the well-known scene of the «worship of the tree»). The king is followed by two officials armed with swords. To the right and above them there is preserved, though only partially, the customary «snake» decoration, i.e. three embossed *cords* which rise up parallel to each other then curve down inwards. Of the three *cords* only one is fully intact, namely the inner one, which terminates in an animal protome, perhaps a horse. The neck of the animal is adorned with a series of vertical lines, of which the first is formed of short horizontal strokes, the second, third and fourth by columns of dots; after these come two pairs of lines, the second pair bordered by a saw-tooth pattern. On the outer cord there is a discontinued narrow band worked in relief on the upper side only. The snakes are outlined

with a row of dots made by a very finely pointed tool. The ornamentation is worked exclusively by chasing. The fragment in question, like other similar works such as the splendid helmet in the Ligabue collection (S. SALVATORI, 1975), has no traces of engraving.

The scene shown on this fragment is quite similar to the one on the intact helmet. Scenes of the worship of the tree are shown also on some Urartian helmets from Karmir-blur which can be dated, thanks to the inscriptions on them, to the reigns of Argisti I (780-756 B.C. *circa*) and Sarduri II (764-735 or 755-735 B.C. *circa*) (B. PROTOVSKY, 1966, pl. XXXVI; G. AZARPAY, 1968, pls. 10, 16). This leads us to think that the motif must have been widely represented on Assyrian helmets, and there are two substantial lines of reasoning for so thinking. First is that the motif, as is known, was a frequently recurring and extremely familiar theme in the neo-Assyrian iconographic repertoire. There is abundant evidence of this both in glyptics and in the other arts (H. DANTHINE, 1937). Secondly, the Urartian conical helmet is without doubt borrowed from the Assyrian world, and not only is the form of the helmet taken over but also the repertoire of decoration, though with a stylistic rendering characteristic of a different cultural milieu (G. AZARPAY, 1968, pp. 27-29).

Unfortunately archaeological documentation for helmets is still quite inadequate, or practically non-existent in the specifically Assyrian field. It is true that the typological evolution of Assyrian helmets can easily be followed in the representations on the bas-reliefs from the 9th century onwards (T. A. MADHLOOM, 1970, pp. 37 ff.), but we know nothing or next to nothing about the chased or engraved decoration on these helmets. It is possible that the repertoire of decoration may not have been greatly varied or complex, but limited to very few stereotyped motifs.

This at least seems to be indicated by the few specimens of Assyrian decorated helmets which make up the scant surviving evidence. The list is

very brief indeed: 1) The iron helmet with bronze niello from Nineveh, possibly from the Rassam excavations, showing two standing figures framed in a floral arch: one of them performs libation before a figure of greater size, probably a king (R. D. BARNETT, 1953, pp. 101-2, pls. XXXI-XXXII) (B.M. 22469). 2) The fragment published here, which shows the scene of worship of the tree. 3) The aforementioned helmet with the same scene in the Ligabue collection. 4) A fragment of bronze helmet, now in a private collection in Tehran, recently published by Calmayer, with the representation of an Assyrian king followed by an armed dignitary (P. CALMAYER, 1975, p. 316, fig. 2). The fragment is fairly small but there seems to be no doubt about the fact that it too, in its pristine state, featured the same scene as the other two specimens mentioned. Thus the tree of life is shown three times in a total of four examples.

To return to our fragment, an attempt to date it obviously cannot benefit from the valuable information given by the form of the helmet. Indeed, we cannot rely upon the typological series given us by the Assyrian reliefs (T.H. MADHLOOM, 1970, pp. 37-44).

The stylistic analysis of the decoration is the only way left to take. If we dwell upon the stylistic aspects and upon certain iconographic details, we reach the conclusion that the fragment in question should be placed in the same time span as the intact specimen in the Ligabue collection, for which we have proposed a date at the end of the 9th or the beginning of the 8th century B.C. (S. SALVATORI, 1975, p. 264).

Typologically the winged sun above the tree of life resembles in our opinion the examples known from the stele of Assurnasipal II (D. J. WISEMAN, 1952, pls. II-III) and from the black obelisk of Salmanassar III (A. M. LAYARD, 1849, I, pl. 53).

The tree of life can be effectively compared with the examples shown on the reliefs of Assurnasipal at Nimrud and on the seals of the 9th-8th centuries (H. DANTHINE, 1937, nos. 420, 421, 426, 428). Of further interest as a comparison is the tree of life on a rhyton in the Foroughi collection. This item has been considered by Calmayer as « durch Dekor und Bilder rein assyrisch » and can be dated to the 9th century thanks to the very strong resemblance between the gazelles represented on

it and those on the reliefs of Assurnasipal II (P. CALMAYER, 1969, pp. 80-81, fig. 82).

Little information can be got from the garments except that they, too, point to the 9th century if compared with representations on moulds and ivory plaques found at Nimrud and dated by Mallowan to that century (M. E. L. MALLOWAN - L. G. DAVIES, 1970, figs. 24, 209-212).

Among the iconographic details which tend to confirm this dating we may also include the arrangement of the hair which is drawn back in a distinct oblique line, and the rich ornamentation on the swords of all the dignitaries shown. Lastly, the mace held by the sovereign whose figure is only partly preserved to the left of the tree is also of a type in use in the 9th century (T. A. MADHLOOM, 1970, pl. XXXI 15, 16, 17).

B - Bronze fibula-seal.

H. 5.1 cm.; private collection; provenance unknown (Fig. 2).

Bronze fibula with two arms joined by an oval base which also acts as a stamp-seal. The terminal point of the right arm is an eagle whose beak served as a catch for the movable pin or tongue whose opposite end fitted into a hole at the top of the other arm. The eagle stands on the head of the demon Puzuzu who in turn stands on a contoured bead placed on the head of a caprid. The left arm is formed by a seated woman above the head of a caprid with a contoured bead in between. The seated woman holds in her arms an infant which seems to suck at her breast. She is dressed in a cloak which hangs down from her head. The figurations are richly decorated with engraving and on the whole the object is worked with very great accuracy in the details and is of admirable quality. The oval base, which also acts as a stamp, bears the representation of a running ibex.

This fibula is closely connected with a well-known group of objects of Iranian provenance, now in the Foroughi collection in Tehran, and published by Calmayer (R. GHIRSHMAN, 1964, pl. XXV 13, 14, 15; P. CALMAYER, 1974, pls. 11, 14), outstanding for the quality of the workmanship and their exceptionally fine state of preservation. Typologically this fibula belongs to

the family of triangular fibulas and is apparently most closely related to the type with an accentuated top (D. STRONACH, 1959, Type IV), datable to the 7th century. All the same, it would be quite plausible to speak of a new subtype, to which we could give the name «Puzuzu Fibula». The artistic milieu of which this item is a product is most likely that of western Iran, i.e. geographically speaking, the Kermanshah area, but in this whole category of objects, as Calmayer points out, an Assyrian mark is strongly felt (P. CALMAYER, 1974, p. 115).

C - Fragment of belt in bronze sheet.

H. 7.6 cm.; w. 13 cm. Private collection. Acquisition: Sotheby's 1975. Provenance: northwest Iran (Fig. 3).

On the fragment there are preserved two friezes separated by two horizontal embossed lines. The upper edge still has, though not throughout its length, a border marked by a close row of holes for fastening it. The lower edge appears cut and probably the belt had at least two more friezes. The part preserved shows the same scene in both friezes: a procession of armed men alternatively in chariots or on horseback.

The style of the representations as a whole and some details, such as the horses' harness and the covered chariots, make it possible to date this fragment to about the mid 8th century B.C. A direct comparison can in fact be made of its stylistic affinity to the analogous figuration on the helmet and quiver of Sarduri II (G. AZARPAY, 1968, pl. 21; H. M. VAN LOON, 1966, pls. XXVII, XXIX).

Singular points of affinity can also be found with some fragments of the belt from Giyimli, now in the Van museum and the Adana museum, which have recently been published (O. A. TASYÜREK, 1975, pls. 35-37).

D - Fragment of belt in bronze sheet.

H. 6 cm.; w. 4.6 cm. Private collection. Provenance: Urartu (Fig. 4).

In all probability this is a fragment of the right-hand end of a belt of the type recently published

as coming from Giyimli (Hirkanis) (O. A. TASYÜREK, 1975, pls. 30, 31, 66, 67).

The surface is divided by embossed lines and dots into two superimposed metopal fields, each of which contains the figure of a horseman armed with sword and spear. The right-hand end of the fragment is bent back and the two surfaces are connected by a bronze rod.

This fragment, too, can be dated to the mid 8th century on account of the close relationship which it bears, stylistically, to similar works dated to the reign of Sarduri II.

E - Fragment of belt in bronze sheet.

H. 11 cm.; w. 13 cm. Private collection. Acquisition: Tehran (Fig. 5).

This fragment is the left-hand end of a belt in bronze sheet whose edges are marked a row of regularly-placed rivet-holes. The field is defined all round by an embossed line and shows two series of five animals, from left lions and bulls, placed in vertical columns. In front of the bulls is a column of three trees of life, interspersed by two rosettes.

The tree of life shown on this fragment is the product of a stylization of the type of three with palmette top, such as appears on a bronze strip from Toprak-kale (R. D. BARNETT, 1972, fig. 16) and on a bronze belt from Karmir Blur (M. N. VAN LOON, 1966, fig. 14).

Now, however, a more immediate comparison can be drawn with the material from Giyimli, more precisely with a belt in the Adana museum (O. A. TASYÜREK, 1975, pls. 2, 3, 5; fig. 1). Not only for the trees of life can an effective parallel be drawn with the belt from Giyimli just mentioned, but also for the animals: the bulls and the lions on the two bronzes are very much alike in style. Both of these can be related, also for reasons of style, to the well-known belt from Gushchi (R. W. HAMILTON, 1965, pls. 1-2). However, for the purpose of placing this fragment chronologically, these stylistic relationships are not much help, in so far as the vague resemblance between this group and works dated to the reign of Rusa III (i.e. at the end of the 7th century B.C.) does not seem conclusive. In this connection we call to mind that Azarpay dates the Gushchi belt later,

although only slightly, than the Altın Tepe belt, which is datable to the end of the 8th or the beginning of the 7th century (G. AZARPAY, 1968, p. 50). Hamilton on the other hand places it at the end of the 7th century, and we have already had occasion to state our agreement with this date (R. W. HAMILTON, 1965, p. 50; S. SALVATORI, 1976 b).

However, taking on its own this group of three items, we may perhaps suggest a date around about the mid 7th century. Our grounds for this suggestion are the close relationship which to our mind exists between the representation of the griffins on the Giyimli belt (O. A. TASYÜREK, 1975, pls. 5-6) and those on the *akinak* from Kelermes (B. B. PIOTROVSKY, 1966, pls. LII-LIII), which appears to be datable to the first half of the 7th century (S. SALVATORI, 1976 b).

F - Fragment of a plaque of bronze sheet.

H. 9 cm.; w. 12.8 cm. Private collection (Fig. 6).

The actual function of this splendid fragment is unknown to us, except that it must have been applied, probably to a strip of leather or some similar material, as can be supposed from the rivet-holes along the longer sides. Two of these rivets are still in position. They are reel-shaped.

The plaque appears to be intact but for the left-hand end where, however, the part missing seems to be of little account.

The figurative decoration occupies two metope-shaped spaces of different size framed by a pattern of embossed studs between two embossed lines. The larger metope is taken up by the figure of a horseman, whereas the smaller one has a series of three winged bull-lions, placed in a column.

These last hybrid figures can be convincingly compared with a belt fragment now in the Adana museum (inv. no. 1124) (O. A. TASYÜREK, 1975, fig. 17) and datable to the second half of the 7th century B.C. The same style in the rendering of the wings of these animals can be found on other belt fragments also in the Adana museum (belt: inv. no. 1562; belt fragment: inv. no. 1562; belt: inv. no. 5.29.1973; belt: inv. no. 1.4.1973) (O. A. TASYÜREK, 1975, figs. 2, 21, 5, 6).

Less conventional is the fine figure of a horse-

man shown in the act of shooting an arrow. At the horseman's back the upper part of a quiver for carrying the bow, an object which was well known in the Assyrian world from the time of Assurnasipal II (T. A. MADHLOOM, 1970, pp. 50-51). We must mention here, by the way, that a quiver of this type, i.e. for a bow, is also worn by the horseman represented on a fragment of a «belt buckle» in the Adana museum (inv. no. 1466 (O. A. TASYÜREK, fig. 7). It is not a wing, as Tasyurek erroneously thinks; nor does the conjecture that this horseman is a god hold good, there being no other attributes of a deity besides these supposed wings. Stylistically the representation of the horseman on our fragment can also be compared in some ways with the material from Giyimli in the Adana museum, particularly with a fragment of a belt (inv. no. 1346) which is datable to the second half of the 7th century (O. A. TASYÜREK, fig. 19, pl. 55).

G

A class of objects which constitutes a novelty in Urartian archaeological literature is that of the «votive» plaques. A fair number of these objects were recently offered for sale in England, and we have the photographs of them in the sale catalogue (SOTHEBY'S, 8th December 1975). A great many of these plaques seem to have been found in the rich hoard at Giyimli, and those which are now kept in the Adana museum are to be published shortly (O. A. TASYÜREK, 1975, note 25). A fragment of plaque which is without doubt of this type was discovered in the excavations conducted by Prof. Erzen at Giyimli (A. ERZEN, 1974, fig. 33).

The quality of these plaques varies greatly, whereas the representations on them are extremely monotonous, restricted as they are to a limited range of figures. But this is not surprising if we accept the hypothesis that they were votive plaques.

The chronology of material that does not come from excavation poses a problem which is hard to solve. In our opinion this group, on the whole, could be dated to the second half of the 7th century. But we shall return to this problem later on.

1 - *Rectangular votive plaque.*

H. 10.7 cm.; w. 7.1 cm. (Fig. 7).

The plaque bears the representation of a deity, judging at least from the horned tiara, who holds a rectangular-shaped banner. It is the figure of a war-god, since it wears a bow-quiver. From behind the figure, low down, there are two long, U-shaped protrusions which it does not seem possible to interpret as wings. We are rather inclined to think they must be quivers, although we cannot conceal a certain embarrassment caused by the over-large size of these parts. But this could be a matter of no importance, if we observe the same objects on other plaques where their general proportions are much smaller. It is of interest to turn our attention to the top of the bow-quiver which appears at the figure's back. It is made up of a pomegranate, which refers us directly to Assyrian prototypes. In fact, it should be borne in mind that in the Sargon period and also subsequently a protrusion topped by something very much like a pomegranate was to appear on one side of quivers (T. A. MADHLOOM, 1970, p. 51, pl. XXV 2, 9, 11). For the dating of the plaque see below. The field around the divine figure, doubtless an Ishtar, is decorated with a typical north-Iranian motif, viz, a series of embossed circles with an outline of engraved dots. The other plaques described here below all have the same decoration.

2 - *Rectangular bronze plaque.*

H. 6 cm.; w. 6.5 cm. (Fig. 8).

Advancing deity with a sapling in the right hand and a bag(?) in the left. The figure wears a flat, horned tiara and, an interesting detail, a high, stiff collar around the neck. Two bow-quivers are hanging at the back.

3 - *Rectangular bronze plaque.*

H. 12 cm.; w. 9.9 cm. (Fig. 9).

Deity(?) with flat, cylindrical tiara lacking the attribute of horns. In the left hand is held a twig, while the right is raised in salute. Here, too, there are two bow-quivers worn on the shoulders. Behind the advancing figure of the deity a ram can be seen.

4 - *Rectangular bronze plaque, fragmentary.*

H. 16.5 cm.; w. 9.5 cm. (Fig. 10).

Deity wearing a cylindrical tiara with sloping upper part. Noteworthy is the close resemblance of this tiara with the one on the fragment published by Erzen, not only in shape but also in the decorative pattern. The figure carries a quadrangular banner with two concave sides, and is likewise equipped with quivers.

5 - *Rectangular bronze plaque. Lower part fragmentary.*

H. 11.8 cm.; w. 10.5 cm. (Fig. 11).

Deity wearing a tall cylindrical tiara with a sloping top part. The figure wears two bow-quivers and carries in the left hand a bow and an arrow, while the right hand is raised in salute. To the left wrist is tied a cord whose other end is fastened round the neck of an ibex standing in front of the deity and facing in the same direction. Unfortunately a large part of the figure of the ibex has been lost on account of the break in the lower part of the plaque.

6 - *Rectangular bronze plaque.*

H. 9.4 cm.; w. 10.5 cm. (Fig. 12).

The plaque bears the representation of two deities(?) both wearing a cylindrical tiara with a sloping upper part. The two figures are facing each other and each carries a banner; the left-hand figure a trapezoidal one and the right-hand figure a rectangular one. Both figures are equipped with double quivers.

7 - *Quadrangular bronze plaque.*

H. 10.5 cm.; w. 9/10.5 cm. (Fig. 13).

The plaque bears the representation of a deity sitting on a high-backed chair which stands on the back of a crouching lion. The deity is wearing a cylindrical horned tiara with a sloping upper part terminating in a trilobate knob. The right hand is raised in salute while the left holds what to us looks like a cloth bag.

The throne shown here is quite similar to the one on the famous gold medallion from Toprak-kale (M. N. VAN LOON, 1966, pl. XXXII). However, this type of throne is fairly widely known in the neo-Assyrian world.

An idea of the chronology could perhaps be got from an iconographic examination of the lion, which in our opinion shows a certain likeness to the lions on the shield of Rusa III from Toprak-kale (M. N. VAN LOON, 1966, pl. XXVI) (B. M. 22482) (G. AZARPAY, 1968, pl. 58:B). The treatment of the hair underneath the belly is reminiscent of the lions on the bronze cup from Toprak-kale (R. D. BARNETT, 1954, fig. 4) and of the lion on a quiver, also from Toprak-kale (R. D. BARNETT, 1972, fig. 6), both of which can be dated to the end of the 7th century (S. SALVATORI, 1976 b).

From these considerations a date in the second half of the 7th century seems possible for this votive plaque too, at least by way of supposition.

8 - *Quadrangular bronze plaque.*

H. 6.7 cm.; w. 6.5 cm. (Fig. 14).

Two persons are seen facing each other, both wearing a long robe girded at the hips by a belt with a zigzag pattern. The one on the right holds a banner in one hand, while the other is raised in salute or in homage. The other person holds a bucket in one hand and a sprinkling cone in the other.

9 - *Rectangular bronze plaque.*

H. 11.5 cm.; w. 10 cm. (Fig. 15).

Three persons walk in procession with their right hands raised in salute or in homage. The first, who has a pointed cap, carries a bucket in the left hand. The other two wear cylindrical headgear and in the lowered left hand they, too, possibly carry a vessel.

10 - *Subrectangular bronze plaque.*

H. 11.5 cm.; w. 10 cm. (Fig. 16).

The top of the plaque is cut so as to resemble the crenellated part of an enclosure wall. Right underneath there are four faces rendered schematically worked in repoussé and chasing from the reverse side. Underneath them is a running animal, this time chased on the right side.

These last three plaques are considerably removed from the rest of the group, both in their style which is completely different as well as in their figurative content. Their date is also highly uncertain, since there is for the moment no possibility of relating them to similar material coming from established archaeological contexts. For the time being the only possible comparison is with the material from Sotheby's 1975 sale, a comparison which does not, however, provide factors enabling us to establish a chronology.

The other plaques, too, (nos. 1-6) show a certain variability in style which is probably due not so much to chronological reasons as to a differing degree of ability in the craftsmen. There is no doubt that the publication of the material from Giyimli will also cast a light on the possible chronological distinctions within this group of materials, and perhaps also on the possible geographic distinctions in their production. The same must be said of the whole production in bronze from Urartu, probably the meeting-point for heterogeneous factors, which for the moment we shall call north Iranian or Caucasian, as well as for well-known and obvious borrowings which Urartian art took from Assyrian art.

To return to our plaques, we should like to add a few words regarding their chronological determination, though necessarily in broad and vague terms.

The tiara of the figure in plaque no. 2 is quite similar to the one worn by the sphinx of the Toprak-kale throne (G. AZARPAY, 1968, fig. 53) and by the sphinx of the candelabrum of Rusa II, also from Toprak-kale (G. AZARPAY, 1968, pl. 49:A). Yet another comparison which is perhaps more pertinent on account of the pattern of a triple row of rosettes is with the tiara of the god Teisheiba on the rock relief of Adilcevaz (C. R. BURNEY, G. R. J. LAWSON, 1958, fig. 2, pl. XXXIIIa). The robes and the tiaras terminating in a triangle worn by the figures on the other plaques are fairly similar to those of the divine archers on a belt, now in the Adana museum, from an Urartian graveyard located near the village of Dedali, 20 km. from Patnos (O. A. TASYÜREK, fig. 1, pls. 1-8, note 15). From a series of iconographic comparisons, the belt is datable to the middle of the 7th century B.C.

These brief considerations enable us to foresee a possibility of dating this production to about the middle of the 7th century, with a certain emphasis in the second half of the century.

Although fully aware of the fact that only a complete publication of the inedited material from Giyimli, now kept in various museums in Turkey, will permit an organic treatment of the production of this type of object conventionally called a votive plaque, we shall nevertheless attempt a brief preliminary examination of the known specimens. Our study is based entirely on the group from Sotheby's 1975 sale and the examples published here.

The first step was to establish a typology, on the grounds of a subjective criterion of formal similarity, of two features which recur constantly: tiaras and banners (figs 17-18). Secondly, the objects in question were grouped according to the coincidence of both features, tiara and standard, whose typology was previously established.

It will be noted that a certain number of plaques on which the banner, for example, does not appear have not been included in the groups which, we repeat, are set up according to a criterion based on characteristic, or presumably characteristic features.

If we mark these groups with a conventional letter (in this case a letter of the Greek alphabet), their relationship can be shown graphically as follows:

TIARAS STANDARDS	1	2	3	4	5
A			S. 55 S. 57		
B		S. 48 S. 59 S. 86			
C				S. 74	
D	S. 51 S. 70a S. 72 S. 80 S. 81 S. 82		S. 75 S. 76 S. 77 G. 4 G. 6	S. 68	
E	S. 58 G. 1				

The relationship which links these groups is of a linear type which, we point out, does not necessarily indicate chronological succession. On the contrary, we do not think it is a matter of diachronic succession at all, at least in the specific case of these four groups. A fifth group, ϵ , can be placed at a certain distance from this series of four groups. Here perhaps the time factor plays a part, but it must be borne in mind that other factors too can give a reason for stylistic difference, for example, geographic ones.

Going back to our groups α , β , γ , δ and to their linear relationship, we must say that this can be solved, at least conjecturally, in terms of diversification within one and the same workshop, or in terms of obvious diversification between workshops which are active at the same time and in need, for market or other reasons, of a particular characterization in a field of vast and widespread production which, for internal reasons (the function of the plaques as dedicatory objects for the same deity or for a specific ceremony), has a certain figurative homogeneity.

Analysis of the Groups (Sotheby's items are numbered as S. accompanied by the catalogue number. The specimens from this article are numbered as before as G. 1, G. 2 etc.).

Group ϵ : nos. S. 48, S. 59, S. 86.

Not only do these three plaques show the same type of tiara (type 2) and the same type of banner (type B), but their relationship is very close in all their iconographic details: the table of offerings (S. 48, S. 86), the quivers (S. 48, S. 59), the garments (S. 48, S. 59, S. 86), the rendering of the shoulders (S. 48, S. 86). Perhaps it is not a matter of the same hand, but they certainly the product of craftsmen of the same workshop, craftsmen who worked in very close contact with one another.

Group δ : nos. S. 55, S. 57.

The two plaques which make up this group are doubtless by the same hand — a fairly inexperienced hand, with little technological skill and extremely repetitive in the formal solutions. The

identity of the models for execution of the figures in the two plaques can be seen in the general lines of the composition and in details such as the rendering of the hair, the rosette on the shoulder, the rendering of the somatic features (nose, forehead, hands, etc.).

Group γ: nos. S. 75, S. 76, S. 77, G. 4, G. 6.

This group, like the foregoing one, has in common the type of tiara; nonetheless, generally speaking, it features a greater emphasis in the decorative aspect, as well as a surer hand in the design. The items which make up this group are not homogeneous from the standpoint of design, that is to say, they are all products of different hands.

This group could also be made to include G. 5, at least on account of the tiara type, but it is distinct from the other plaques in the quality of its execution, which is quite outstanding for the finesse of its lines and the harmony of the figure. The tiara is however, or so it seems, a cross between type 1 and type 3 (characteristic type of the group in question).

Group β: nos. S. 51, S. 70a, S. 72, S. 80, S. 81, S. 82.

This is an extremely homogeneous group, from the standpoint of the design, too. Without doubt we are dealing with the production of a single workshop, even if we do not think we can recognize only one hand. This fact could suggest the presence of a well-organized workshop with a good number of skilled craftsmen.

In addition to the tiara and the banner, the group has other features which relate the single pieces. Apart from the garments, it should be emphasized as well that the quivers all have the same kind of terminal tassel.

By the way, we must point out that S. 80 should be distinguished from the others in so far as the only features which allow its inclusion in this group

are the type of tiara and the type of banner. Moreover, this item is considerably different from the others in the group.

In Group β there are also some factors which can be considered indicative for locating chronologically. Fairly precise indications are given us by nos. S. 72, S. 81, S. 82. On these three plaques, as well as human and divine figures, there are also represented animals. In fact, the ribs of the animals on plaques S. 72 and S. 81 correspond closely to those of the animals on gold fragments of the Ziwiye treasure. The bird of prey on plaque S. 72 is also reminiscent of the Ziwiye material. The rendering of the animals' shoulders on all three of the aforementioned plaques brings us once again to the Ziwiye milieu and to other contemporaneous works.

In consideration of these factors we think we can legitimately propose, at least as a supposition, a date around the middle of the 7th century B.C. for the whole group, bearing in mind that, although the dating of the gold objects from the Ziwiye treasure is still uncertain, a date in the first half of the 7th century is generally thought to be plausible (S. SALVATORI, 1976 b).

Group α: nos. S. 58, G. 1.

These two specimens are closely linked with the foregoing group, notwithstanding the fact that the type of banner, being so complex from a decorative point of view, isolates them and gives them a specific characterization.

On the other hand, it is clear that this difference between them and Group β is not of a chronological nature. This can be shown, amongst other things, by the animal represented in S. 58, which has the same iconographic particulars noted in the case of the animals on the plaques S. 72, S. 81, S. 82 in the foregoing group.

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fig. 1



fig. 2



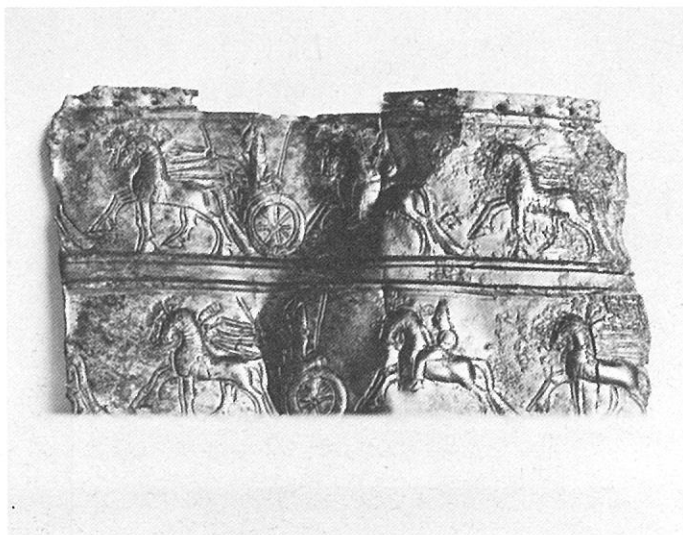


fig. 3



fig. 4



fig. 5



fig. 6



fig. 7



fig. 8



fig. 9

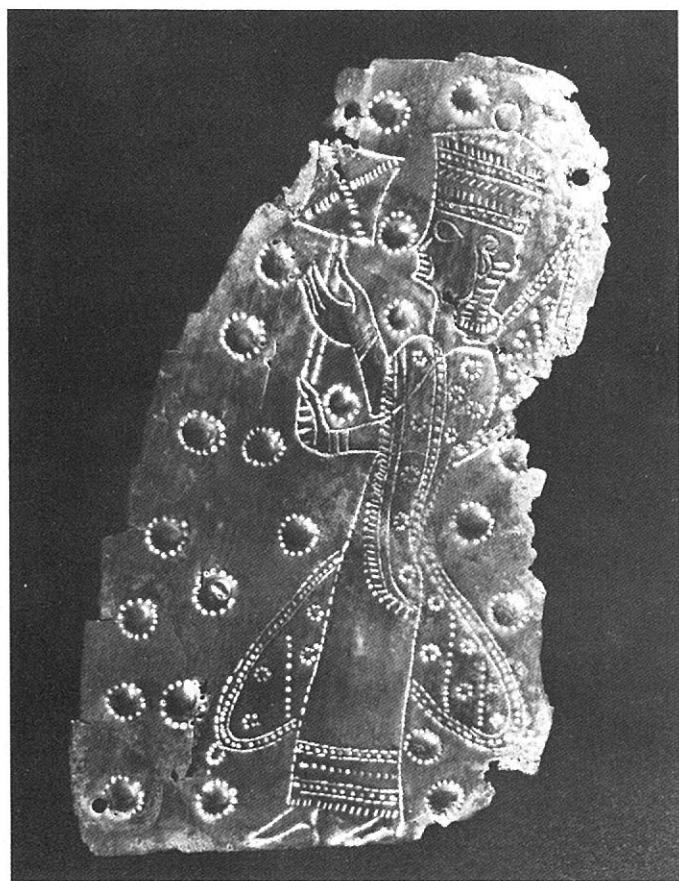


fig. 10



fig. 11



fig. 12



fig. 13



fig. 14

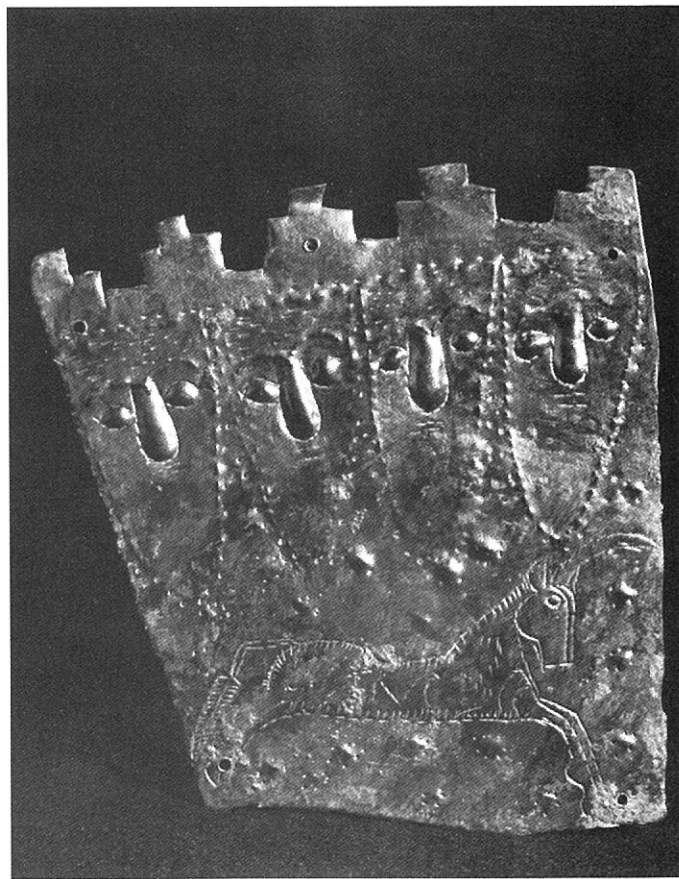


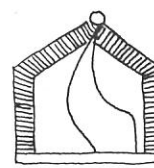
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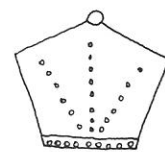
fig. 15



1



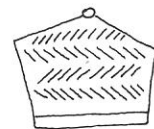
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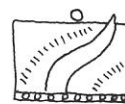
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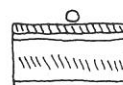
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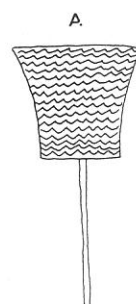


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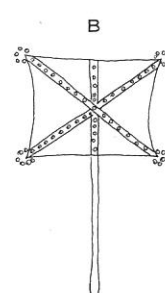


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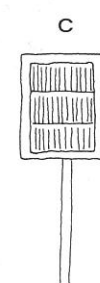
fig. 17



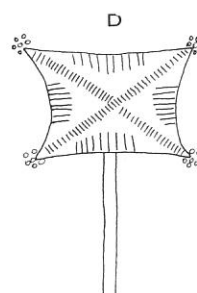
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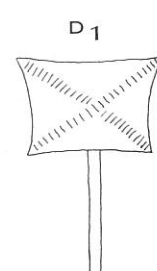
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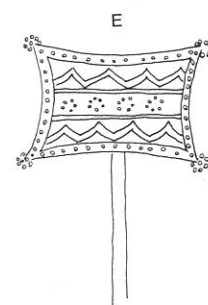
C



D



D1



E

fig. 18