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LATE IRON AGE RHYTONS KEPT IN VAN AND İSTANBUL ESKİ ŞARK ESERLERİ MUSEUMS¹

Van ve İstanbul Eski Şark Eserleri Müzelerinde Korunan
Geç Demir Çağı Ritonları

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Abstract

Rhytons which are ceremonial drinking vessels contain liquid filling and discharging holes. They are the libation vessels used in cult ceremonies. The rhytons, which contain holy drinks offered to gods, have special forms, and are special productions made of terra-cotta, imitate metallic containers in terms of form and technique. They include large cups, glasses, tankards (double-handled cups), trefoil jugs, askos, rhyton, amphora-rhyton, goblet, teapots, metallic bowls, and omphalos bowls.

There are Late Iron Age (LIA) rhytons at the museums located in the Eastern Anatolia Region that have been found in the archeological excavations and the surface surveys conducted in this region besides acquisition through purchase. Those rhytons which have arrived at Istanbul Eski Şark Eserleri Museum and Van Museum through purchasing are examined in this study. Among these rhytons, 4 rhytons not included in the archeological literature before are noteworthy. "Teapot-shaped/drainier, mountain goat protome", "horse-shaped (hypomorphic)", "jug-shaped, animal protome", and "swollen body vessel-shaped, animal protome" rhytons show great parallelism with Iranian- and Transcaucasian-origin ones in terms of typology and product glass.

Keywords: Eastern Anatolia, Late Iron Age, Achaemenid, Triangle Ware, Rhyton, Libation.

Öz

Sıvı doldurma ve boşaltma delikleri bulunan, törensel içki kabı anlamına gelen ritonlar, kült törenlerinde kullanılan libasyon kaplarıdır. Pişmiş topraktan özel formlarda ve özel üretimler olan, Tanrılara sunulan kutsal içecekleri barındıran ritonlar biçim ve teknik olarak madeni kapların

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taklidir. Bunlar iri fincan, bardak, tankart (çift kulplu bardak), yonca ağızlı testiler, askos, riton, anfora-riton, kadeh, çaydanlık, metalden kâse ve omphaloslu taslardan oluşurlar.

Doğu Anadolu'da yapılan arkeolojik kazılardan, yüzey araştırmalarından ve satın alma yoluyla bölge müzelerine gelen Geç Demir Çağı (GDC) ritonları bulunmaktadır. Satın alma yoluyla İstanbul Eski Şark Eserleri Müzesi ve Van Müzesi'ne gelen ritonların incelemesi yapılmıştır. Bunlardan daha önce arkeoloji literatüründe geçmeyen 4 riton dikkat çekmektedir. "At biçimli (hippomorphik)", "kuş biçimli", "testi biçimli, hayvan protomlu" ve "şişkin gövdeli kap biçimli, hayvan protomlu" ritonlar tipolojik ve mal grubu özelliklerinden hareketle daha çok İran ve Transkafkasya orijinliler ile büyük bir paralellik içerisinde oldukları görülmektedir.

Anahtar Kelimeler: Doğu Anadolu, Geç Demir Çağı, Akamenid, Üçgen Bezeli Seramik/Triangle Ware, Riton, Libasyon.

1. INTRODUCTION

Those rhytons which have arrived at Istanbul Eski Şark Eserleri Museum and Van Museum through purchasing and are dated to the Achaemenid period are examined in this study. The study makes an attempt to reveal the interactions of these vessels with neighboring cultures and their intended uses based on their functions, typology, and product group features.

A different style of pottery type, which is the result of a new tradition and culture of a different style, emerged when Urartu flourishing in the Eastern Anatolia territory was demolished. These vessels existing in the area settled by the Achaemenid people are characterized by cream lining and paint decorations. In this study, LIA is considered to refer to the period including the dates of demolition of Urartu and Achaemenid Kingdom (645/625-330 BC). It is divided into two phases: the first phase defined as Post-Urartu and Med (645/625-550 BC) and the second phase including the Persian-Achaemenid ruling (550-330 BC).²

The Persian king Kyros II used satrapy (provincial governments),

² YİĞİTPAŞA, D. 2010a: **Arkeolojik Veriler Işığında Doğu Anadolu Geç Demir Çağı (MÖ 6.-4. Y.Y.) Çanak Çömleği**, Yayınlanmamış Doktora Tezi, Van.

YİĞİTPAŞA, D. 2012: "Investigations on Late Iron Age Pottery Traditions in Van Lake Area and Surrounding Regions", ARAMAZD-Armenian Journal of Near Eastern Studies (AJNES) C.VII, S.2, 84-103.

YİĞİTPAŞA, D. 2013: "Doğu Anadolu Geç Demir Çağı Seramikleri Üzerinde Görülen Figürlü ve Bitkisel Bezemeler", Uluslararası Sosyal Araştırmalar Dergisi/The Journal of International Social Research -Prof. Dr. Hamza Gündoğdu Özel Sayısı- 6, 25, 612-628.

YİĞİTPAŞA, D. 2015: "Doğu Anadolu Bölgesi Geç Demir Çağı Ritonları", Arkeoloji Dergisi (ADerg) XX, 87-109.

which was firstly used by the Assyrians, for ruling wide territories. It is learned from Herodotus and ancient scripts that they created “viceroyalties” in Anatolia as of 547 BC. The king used to provide security of the region and collect taxes from the countries under its domination through the satraps he sent to provincial centers. Besides the taxes established, there were also payments made for feeding the king’s army and providing the army with soldiers as well as bovine and ovine breeding payments. It is understood from both written sources and the scene offered by the Armenian delegation to the king observed on the Eastern Reliefs of Persepolis Apadanas that there were famous horse breeders in the Eastern Anatolia Armenia Satrapy, and taxes were collected by use of the horses raised by them (Fig. 1-2). The same delegation³ also offers an amphora-rhyton probably made of metal that includes a handle that is adjacent to body and mouth edge made through carving and a twin drainer that has opposing wings and a gryphon-like protrusion (Fig. 2). It is evident that metallic samples of ceramic amphora-rhytons are imitated.⁴ The delegation on the relief gives information about horses and amphora-rhytons as well as the people and culture of the Armenia Satrapy. These ceremonial drinking vessels are shaped with animal figures symbolizing productivity, fertility, and reproduction or are adorned with such animals. There are small noses and discharging holes ensuring the outflow of liquid on them.⁵

2. RHYTON AND ITS USAGE

Based on their believes, human beings have displayed some intertwined religious behaviors including praying, sacrifice, libation, and so on through various cult ceremonies to receive help from supernatural powers, communicate with them, show them that they are loved and respected, and glorify them by highlighting that they are superior to everything. Libation, which derives from the Latin verb *libare*, means the offering of a liquid such as wine, water, and blood to gods by pouring them over a ground as part of sacrifice ceremony during feasts or religious rituals.⁶ These offerings have different aims such as getting fertile by being honored with the love of god or providing the spirit of the deceased with peace.

³ AMANDRY, P. 1959: “**Toreutique Achéménide**”, AntK 2, 51.

⁴ SEIPEL, W. 2001: **7000 Jahre persische Kunst. Meisterwerke aus dem Iranischen Nationalmuseum in Teheran**, Kat. No. 115; YİĞİTPAŞA, D. 2010a: Lev. 113/2.

⁵ AMANDRY, P. 1959: Taf. 24; PFROMMER, M. 1990: “**Ein Achämenisches Amphorenrhyton mit Ägyptischem Dekor**”, Archäologische Mitteilungen aus Iran XXIII, 191.

⁶ KABAAĞAÇ, S.- ALOVA, E. 1995: **Latince/Türkçe Sözlük**, İstanbul, 343.

Libation ceremonies, which can be conducted inside or outside graves, can also be carried out for spelling or for fertility cult, deceased cult, and protective cult purposes during feast ceremonies and in outdoor worshipping areas.⁷ The earliest samples found in Anatolia (e.g. finds obtained from Alacahöyük King Tombs) indicate that libation was performed in the pre-Hittite period through pouring into a vessel.⁸ Ceremonial libation scenes are observed also in Ancient Mesopotamia.⁹ Assyrian King Asurbanipal (668-627) speaks as follows upon opening the tombs of Rulers of Elam and taking them to Assyria: “*I inflict a punishment of not being comfortable on their spirits. I deprive them of water offering and funeral ceremony offerings*”.¹⁰ That shows the importance of libation for people’s worlds of beliefs.¹¹

In a Fraktin relief, Hittite King Hattusili III (1275-1250) and his wife Puduhepa are described conducting a libation in the presence of gods. In a Late Hittite Aslantepe relief, King Sulumeli is described performing libation with a vessel on the ground before the Sky God.¹² In a deer-shaped silver rhyton dated to the 14th century BC,¹³ a person is described standing before a god. In an Aslantepe relief, King Sulumeli is described performing libation directly on the ground before the Sky God¹⁴. That implies that libation is performed with a vessel on the ground, or directly on the ground, or with rock pots. The types of offerings poured during libation ceremonies vary by location and intended purposes. For example, offering material poured during fertility cult and deceased cult ceremonies must be “*water*”, which is evident from statements such as “*...His spirit is to drink fresh water...*”¹⁵ put on a Babylonian epitaph and “*...May your name be blessed there and may your deceased spirit drink pure water...*”¹⁶ on an Assyrian tomb. It is evident from “*...Thanks to the greatness of God Haldi, Rusa, the son of Argishti,*

⁷ YİĞİTPAŞA, D. 2010b: 189.

⁸ SEVİNÇ, F. 2007: **Hititlerde Ölülere ve Yeraltı Tanrılarına Sunulan Kurbanlar**, Yayınlanmamış Doktora Tezi, Ankara, 33.

⁹ COLLON, D. 2005: **First Impressions Cylinder Seals in the Ancient Near East**, London, Fig. 725 v.d.

¹⁰ BAYLISS, M. 1973: “**The Cult Of Dead Kin İn Assyria And Babylonia**”, Iraq XXXV, No: 2, 117.

¹¹ YİĞİTPAŞA, D. 2015: 89-112.

¹² AKURGAL, E. 1995: **Hatti ve Hitit Uygarlıkları**, İzmir, Lev 87 a.

¹³ AKURGAL, E. 1995: Lev 64 b.

¹⁴ AKURGAL, E. 1995: Lev 88 a.

¹⁵ BAYLISS, M. 1973: 117.

¹⁶ DELITSCH, F. 1903: MDOG 11, 15 vd.

*made this drinking sacrifice cult place...*¹⁷ observed on Adilcevaz/Kef Castle inscriptions dated to the Urartian Period and “...3 sheep were killed during wine offering to Haldi’s doors and steles ...” seen on Van/Meherkapı inscriptions¹⁸ that drinks were poured sometimes. It is clear from Hittite King Mursili II (1339-1306)’s statement “...Gods, my lords, please accept the sacrifice bread and sacrifice drink I offer to you against epidemic...”¹⁹ that the blood of the sacrificed animal is poured sometimes. It is also obvious that the channel in Analıkız Outdoor Worshipping Area located in Tushpa was for sacrifice blood libation.²⁰

The animal-shaped vessels made of terra-cotta and metal found in Anatolia have a long history. The oldest samples are found at Höyücek Tapınak period and Kuruçay layer 11, Hacılar layer VI dated to the Neolithic and Early Chalcolithic period. It is known that religious feasts and ceremonies in which kings, queens, their relatives, and top administrators participated were important in ancient civilizations; animal-shaped (zoomorphic) vessels were used for cult purposes as well as for drinking; and those vessels made of precious metals such as gold and silver were offered as a gift.²¹

Rhytons which have liquid filling and discharging holes are ceremonial drinking vessels.²² There are also rhytons that do not have liquid discharging holes. There are human-shaped, amphora-shaped, drawing, or animal-shaped rhytons, too.²³ A considerable amount of rhytons are the

¹⁷ BİLGİÇ, E.-ÖĞÜN, B. 1965: “Second Season of Excavation at Kef Kalesi of Adilcevaz”, *Anatolia* 9, 11-20, Lev. XXIV.

¹⁸ BELLİ, O. 1998: *Anzaf Kaleleri ve Urartu Tanrıları*, İstanbul, 31; ÇEVİK, N. 1999: “Hayat Ağacı’nın Urartu kült törenlerindeki yeri ve kullanım biçimi”, *Anadolu Araştırmaları* XV, 344.

¹⁹ ALP, S. 2001: *Hitit Çağında Anadolu/Çiviyazılı ve Hiyeroglif Yazılı Kaynaklar*, Ankara, 130.

²⁰ GÖNÜLTAŞ, B. 2003: *Anadolu’da Kaya Çanakları*, Yayınlanmamış Yüksek Lisans Tezi, Erzurum, 22 vd.

²¹ UMURTAĞ, G. 1996: “Anadolu’nun Batı Bölgelerinde ve Trakya’da Tunç Çağları Öncesi Yerleşmelerde Bulunmuş Olan Ayrışık Kaplar”, *Anadolu Araştırmaları* 10, 480; İLHAN, S. 1999: *Anadolu’da Seramik Rhytonlar*, Yayınlanmamış Yüksek Lisans Tezi, Eskişehir, 4, 14; DİLER, A. 2004: “Erzurum Arkeoloji Müzesi’nden Bir Pişmiş Toprak Boğa ‘Bibru’”, Taner Korkut-Havva İşkan-Gül Işın), *Anadolu’da Doğu-60. Yaşında Fahri Işık’a Armağan*, 285-286; ÖZGÜÇ, T. 2005: *Kültepe, Kaniş/Neşa*, İstanbul, 167-194; TÜRKTEKİ, S.-HÜR MÜZLÜ, B. 2007: *Eski Çağ’da İçki ve Sunu Kapları*, İstanbul, 13.

²² ÖKSE, T. 1999: *Önasya Arkeolojisi Seramik Terimleri*, İstanbul, 68.

²³ See: YİĞİTPAŞA, D. 2010a: Lev. 103: 4; 113: 2; 114: 1-2; Res. 44; 45a-b; 46a-b;

imitations of metallic vessels in terms of form and technique.²⁴ Vessels containing the holy drinks offered to gods have always been produced in special forms. They include large cups, glasses, tankards (double-handled cups), trefoil jugs, askos, rhyton, goblet, metallic bowls, and omphalos bowls. They must have been ceremonial and used for ceremonial purposes. They were made realistically as their likes in the contemporary settlements.

It is thought that nose vessels²⁵ and teapots²⁶ may have been used for libation purposes, too. In the Central Anatolia, basket-handle teapots were used by Assyrian Colonies as of the Early Bronze Age. They were also used from the Old Hittite Period to the end of the Age of Empire. The most frequently used vessels were teapots and pitchers at layer II of Kanis Karumu (1945-1835 BC) and at layer Ib (1800-1730) following it in the Assyrian Trade Colonies Period. Their forms changed a lot especially at layers Ia and Ib, and they acquired a metallic appearance. Basket teapots with filtered noses were used at all four layers (Ia-b-IV). Among them, the most frequently used ones were jugs containing caps by their nature and jugs having holes. Nose ends at layers Ib and II were bull head- or cow head-shaped as a rule.²⁷ There were teapots in the Old Hittite Kingdom Period and New/Great Hittite Kingdom²⁸ Period, too. Teapots with a long drainer are the characteristic form of the Northwest Iran Iron Age I. Firstly found at Hasanlu IIIB²⁹, the basket-handle teapots³⁰ were also obtained in Zindan-ı Süleyman,³¹ Susa,³² Bastam,³³ Ziwiye³⁴, and Çavuştepe Uçkale³⁵. There were

47a-b; 49a-b; 54a-c; 71; 172a-b; 173; 174a-b; 175a-c; 176a-b; 177a-b; 2015, 89-112.

²⁴ See for metallic samples: MOOREY, P. R. S. 1974: **Ancient Persian Bronzes, in the Adam Collection**, University of Oxford, Ashmolean Museum, Res. 129-132, 181, 182, 184; KNAUSS, F. 2006: “**Ancient Persia and The Caucasus**”, *Iranica Antiqua* XLI, 79-118, Res. 1.

²⁵ EMRE, K. 1969: “**Altuntepe’de Urartu Seramiği**”, *Belleten* CXXXI, 279-289; YİĞİTPAŞA, D. 2010a: Lev. 22: 2; 25: 5; 49: 17; 57: 1; Res. 108.

²⁶ YİĞİTPAŞA, D. 2010a: Lev. 7: 1; 80: 2; 114: 3; Res. 178.

²⁷ ÖZGÜÇ, T. 2005: 115-118, 151, Res. 116-118, 122-131, 160, 162; See. ÖZGÜÇ, T. 1998: **İnandiktepe, Eski Hitit Çağında Önemli Bir Kült Merkezi**, Ankara.

²⁸ DARGA, M. 1992: **Hitit Sanatı**, İstanbul, 46, 212, Res. 225.

²⁹ DYSON, R. H. Jr. 1965: “**Problems of Protohistoric Iran as seen from Hasanlu**”, *Journal of Near Eastern Studies* XXIV, 193-217, Res. 7; YOUNG, T.C. 1965: “**A Comparative Ceramic Chronology for Western Iran, 1500-500 B.C.**”, *Iran* XXX, 53-85, Res. 2/1, 4, 5, 7.

³⁰ YİĞİTPAŞA, D. 2010a: Lev. 114: 3; Res. 178.

³¹ SCHNYDER, R. 1975: “**Keramik und Glasfunde vom Takht-ı Suleiman 1959-1968**”, *Arch. Anz.* 90, 181-183, Res. 76; HAERINCK, E. 1978: “**Painted pottery of the ArdabilStyle in Azerbaidjan (Iran)**”, *Iranica Antiqua* XIII, 75-91, Res. 7/2-

also handle³⁶ and non-handle³⁷ teapots. In addition, an *in-situ* vessel (VK13292) with a single vertical handle which has a mountain goat figure on its drainer was found in Van Castle Mound.³⁸ It is thought to have been made after the demolition of Urartu even if Urartian pottery tradition dominates it. It may have been made in the Post Urartu/Med period or even in the Early Achaemenid period.³⁹

Two of the rhytons under examination are animal-shaped, while the other two are protome. They are “horse-shaped (hypomorphic)”, “teapot-shaped/drainner, mountain goat protome”, “jug-shaped, animal protome”, and “swollen body vessel-shaped, animal protome” rhytons. They are different from those at Istanbul Eski Şark Eserleri Museum with “jug-shaped, animal protome” rhytons with goat head-shaped protrusion. All of these rhytons were polished, and the roughness on their surfaces was removed. Sand was added to fine screened dough of LIA rhytons. Additives were refined and kneaded well. Lining and gloss polish of different tones of cream are seen in all rhytons. There are ornamental and plain samples. Monochromatic and polychromatic paint decorations were applied to those with paint decorations. A quality and smooth structure is observed on the linings of well-fired vessels as a result of lining and polishing. Dullness is dominant in moderately fired ones.

The first sample contains a mountain goat figure with broken horns on the drainer of the mountain goat protome rhyton (Fig. 4-5). There is a small protrusion on the handle of the mountain goat. The second sample includes a harness made on a horse rhyton whose manes are like sawteeth through incised lines (Fig. 6a-b; 7a-b). Its ears, manes, and tail are semi-plastic. Another sample includes a mountain goat with a completely plastic

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³² DYSON, R. H. Jr. 1965: 204 v.d.

³³ KROLL, S. 1979: “**Meder in Bastam IX**”, W. Kleiss et al. (yay.) Bastam I: Ausgrabungen in den Urartaischen Anlagen 1972-1975, Teheraner Forschungen IV, Berlin, 231, Res. 2: 8.

³⁴ DYSON, R. H. Jr. 1965: 206, Res. 7.

³⁵ ERZEN, A. 1978: **Çavuştepe, I: MÖ. 7 - 6. Yüzyıl Urartu Mimarlık Anıtları ve Ortaçağ Nekropolü**, Ankara, Res. 31, Lev. XL/a.

³⁶ YİĞİTPAŞA, D. 2010a: Lev. 7: 1; 80: 2.

³⁷ YİĞİTPAŞA, D. 2010a: Lev. 25: 5; 49: 17.

³⁸ KONYAR, E.- AVCI, C.-GENÇ, B.-AKGÜN, R.G.-TAN, A. 2013: “**Eski Van Şehri, Kalesi ve Höyüğü Kazıları 2012 Yılı Çalışmaları**”, Kazı Sonuçları Toplantısı 35/2, 358-370.

³⁹ YİĞİTPAŞA, D. 2015: 89-112.

horn applied to the bottom of a jug with a protruding mount edge (Fig. 8a-b; Fig.9a-b). Its ears, eyes, beard, and legs are folded in plastics. The last sample includes a long animal-shaped body and a mountain goat with broken horns. The base of this sample contains three protrusions (Fig. 10; Fig. 11a-b). The rhytons, which are libation vessels used in cult ceremonies, are animal-shaped or protome. There are liquid filling holes on the backs and heads of animal, and there are liquid discharging holes on the mouths, chests, or forelegs of animals.

The animal-shaped and protome rhytons of LIA which have vessel-shaped parts on their horns or backs are common in Western Iran in particular. The bull-shaped rhyton found in Rudbar, Iran dated to Iron II Age (EIA), the horse-shaped (hypomorphic) rhyton found in Susa dated to Iron III (MIA), and the horse-shaped (hypomorphic) rhyton found in Maku can be regarded as the early examples of LIA rhytons in that they bear vessels or funnels on their backs and have paint decorations.⁴⁰ Among early examples not having paint decorations are the animal-shaped vessel from the Qeitarieh Graveyard,⁴¹ the ox-shaped rhyton from the Marlik Graveyard, and the deer-shaped rhyton from Gilan dated to the Iron II Age and the ram-shaped rhyton from the Khurvin Graveyard, the mountain goat-shaped rhyton from the Kalar Dasht, and the ram protome horn rhyton from Ziwiye dated to the Iron III Age.⁴² The gryphon protome golden rhyton found in Ziwiye dated to the Iron III Age⁴³ is an early metallic example. Among examples of LIA rhytons are a golden wing lion from Ekbatana,⁴⁴ the silver horn rhyton from Georgia/Mtisdziri on which the face of a fantastic animal with long leaf-like ears and with legs folded below the belly is depicted on the chest of another fantastic creature that has long beards, a human head, a forehead and a nose standing frontward, a wide relief eye, and a gazelle leg, body, ear, and horn,⁴⁵ the

⁴⁰ SEIPEL, W. 2001: 163, 168, Kat. No. 94; 116, 121, Kat. No. 42; 175, 177, Kat. No. 101.

⁴¹ HELWING, B.-FEHMİ, H. 2005: "İran'da Demir Çağı", ArkeoAtlas IV, 139.

⁴² SEIPEL, W. 2001: 156-157, Kat. No. 83; 163, 169, Kat. No. 95; 91, Kat. No. 14; 163, 167, Kat. No. 93; 179, Kat. No. 105

⁴³ SEIPEL, W. 2001: 184-185, Kat. No. 109.

⁴⁴ KOCH, H. 1992: **Es kündigt Dareios der König...: Vom Leben im persischen Grossreich, Philipp von Zabern**, Mainz am Rhein, 190, Res. 140; SEIPEL, W. 2001: 200-201, Kat. No. 113.

⁴⁵ GAGOSHIDZE, I. 2003: **Achaemenid and Achaemenidizing silver vessels found in Georgia**, ([Powerpoint](#)) Paper delivered at the University of Aarhus 26 September 2003. Seminar in the occasion of the 60th birthday of Niels Hannestad (3 August) and Lise Hannestad (15 October). professors of Classical Archaeology.

silver three ram protome horn rhyton from Kalmakareh-Höhle, Lorestan⁴⁶, and a bronze horse protome rhyton from a special collection⁴⁷. The only metallic rhyton example from the Eastern Anatolia is the silver goat horn gryphon found in Erzincan and currently exhibited at London British Museum⁴⁸.

3. TYPOLOGY

3.A. POST-URARTU PERIOD:

The present study contains just one rhyton from Eastern Anatolia LIA Post-Urartu phase (645/625-550 BC). An *in-situ* vessel with a single vertical handle which has a mountain goat figure on its drainer was found in Van Castle Mound.⁴⁹ It is thought to have been made after the demolition of Urartu even if Urartian pottery tradition dominates it. It may have been made in the Post Urartu/Med period or even in the Early Achaemenid period. The horns of the mountain goat are broken. There is a small protrusion on the handle (**Fig. 4-5; Cat. 1**).⁵⁰

3.B. PERSIAN/ACHAEMENID PERIOD:

There a wide variety of rhytons among the Eastern Anatolia LIA Persian/ Achaemenid Period (550-330 BC) pottery under examination in the present study. Rhyton typology has been established based on the profile and body structures of these vessels. 2 main types have been determined based on main typological characteristics. Considering the distinctive morphological characteristics of the main types, some sub-groups have been formed within these main types.

3.B.1. Animal-Shaped Rhytons:

These rhytons which are like a whole animal have a small glass that allows filling the liquid more easily on their backs or heads. There is also a hole allowing pouring the liquid on the mouth, nose, or front chest.⁵¹

⁴⁶ GAGOSHIDZE, I. 2003: 200-204, Kat. No. 116.

⁴⁷ MAHBOUBIAN, H. 1997: **Art of Ancient Iran. Copper and Bronze**, London, 256-257, Kat. No. 333.

⁴⁸ CURTIS, J. 1994: **Ancient Persia**, Teheran, Res. 59.

⁴⁹ KONYAR, E.- AVCI, C.-GENÇ, B.-AKGÜN, R.G.-TAN, A. 2013.

⁵⁰ YİĞİTPAŞA, D. 2015: 93-94, Res. 4.

⁵¹ This type also contains pigeon, eagle, deer, and mountain goat rhytons. See for similar animal-shaped rhytons: STRONACH, D. 1974: “**Achaemenid Village I at Susa and the Persian Migration to Fars**”, Iraq XXVI, Lev. 53: 1-4; OVERLAET, B. 2005: “**The Chronology of the Iron Age in the Pusht-ı Kuh, Luristan**”, Iranica Antiqua XL, Lev. 12/5; KHATCHADOURIAN, L. 2008: **Social Logics under Empire: The Armenian ‘Highland Satrapy’ and Achaemenid Rule, ca. 600-300 B.C.**, Ph.D. Dissertation, University of Michigan, Ann Arbor, 5.19; YİĞİTPAŞA,

The ears, manes, and tail of the horse are semi-plastic. The manes are sawteeth-shaped. Eyes are contoured through incised lines. Harnesses go out of mouth and reach ears and neck through incised round rings. The mouth is slightly open. Feet are like a protrusion rounded four times. The filling hole on the back is cylindrical and has a protruding mouth edge. The discharging hole is on the chest (**Fig. 6a-b/7a-b; Cat. 2**).⁵²

3.B.2. Protome Rhytons

3.B.2.1. Jug-Shaped, Animal Protome Rhyton:

This type contains a jug with a protruding mouth edge, a long neck, a round body, and an oval bottom as well as a mountain goat with a completely plastic horn applied to the bottom of the jug. There is a discharging hole between the two feet of the goat at the bottom that allows liquid to go out.⁵³

There is a mountain goat with a completely plastic horn applied to the bottom of the jug with a protruding mouth edge. Its ears, eyes, beard, and folded legs are in plastics. Eyes are combined through round appliques, and pupils are highlighted with a cream dye. The jug has a round body and an oval bottom. There are 7 cream fine varnish bands parallel to one another on the body. They are applied onto the horns and the neck of the mountain goat, too. The rearward curved horns of the goat are combined with the jug, and its feet are combined with the body. There is a discharging hole between the two feet of the goat. There are triangle motifs in a small area between the 5th and the 6th bands on the body (**Fig. 8a-b/9a-b; Cat. 3**).⁵⁴

3.B.2.2. Swollen Body Vessel-Shaped, Animal Protome Rhytons:

The swollen body vessel-shaped vessel has a simple mouth, a mouth-to-body upright strip handle, and three protruding feet. It has a liquid filling hole combining with the handle at the top. The draining section

D. 2009: “**Erzurum Müzesi’nden Bir Grup Boya Bezemeli Geç Demir Çağ Seramiği**”, Atatürk Üniversitesi, Güzel Sanatlar Enstitüsü Dergisi XXII, Lev. 4: 2; 5: 1; YİĞİTPAŞA, D. 2010a: Lev. 82: 3; 87: 2; 92: 1; 96; 108: 1-2; 112: 2; Res. 55a-b; 56a-b; 57a-b; 177; 178a-b; 179a-c; 2015, 89-112.

⁵² YİĞİTPAŞA, D. 2015: 95, Res. 10.

⁵³ See for similar samples: RZAEV, N. I. 1976: **Iskusst vo Kavkazskoj Alba 4 v.do n.e.-7.v.n.e.**, Baku, Res.16, s.27 (M.Ö. 4-3. yy); SACKLER, A. M. 1992: **Ancient Iranian Ceramics: from the Arthur M. Sackler Collections**, (Ed. T.S. Kawami), Newyork, Kat.No. 145; HAERINCK, E. 1980: “**Twinspouted vessels and their distribution in the Near East from the Achaemenian to the Sasanian period**”, Iran XVIII, Fig.4.

⁵⁴ YİĞİTPAŞA, D. 2015: 96, Res. 15.

includes a mountain goat head (protome) with a broken horn.⁵⁵

The mouth edge is round and slightly broken. It has an upright single strip handle. Its body is long and animal-shaped. Its horns are broken. There are three protrusions at the base. There is a liquid filling hole at the point of combination of the strip handle. There is a small discharging hole on the mouth of the mountain goat (**Fig. 10/11a-b; Cat. 4**).⁵⁶

4. CONCLUSION

Rhytons are the examples of religious ceremony vessels peculiar to this period. Rhytons are luxury goods like jugs and quality vessels. While some are complete, some others are demolished. Rhytons are just a small part of the entire LIA pottery repertoire.⁵⁷ These ceremonial drinking vessels are shaped with animal figures symbolizing productivity, fertility, and reproduction and have small noses and discharging holes ensuring the outflow of liquid. Discharging is through filling holes in those vessels which do not contain any discharging hole such as situla rhytons. According to E. Haerinck, it is probable that one or two people (depending on the number of drainers) drank the drink/liquid flowing through single or double drainers

⁵⁵ See for different sort of protome samples: GHIRSHMAN, R. 1964: **The Arts of Ancient Iran**, New York, Res. 395; EMRE, K. 1969; DİLER, A. 1986: “Gökçeşeyh Buluntuları Işığında Protomlu Boynuz Rhytonların Kökeni ve Gelişimi”, Belleten CCII, Res. 6; STERN, E. 1982: **Material Culture of the Land of the Bible in the Persian Period, 538-332 B.C.**, Warminster, 228; CURTIS, J. 1994: Res. 59; DÖNMEZ, Ş. 2005: “Haluk Perk Müzesi’nden Boya Bezekli Pişmiş Toprak İki Rhyton”, Tuliya I, 102, Res. 1-6; YİĞİTPAŞA, D. 2010a: Lev. 87/1; 93: 1; 98: 2; 103: 4; 113: 1; 118: 1; Res. 49a-b; 54a-c; 176a-b; 177a-b.

⁵⁶ YİĞİTPAŞA, D. 2015: 97, Res. 18.

⁵⁷ The following data were obtained about rhytons through an examination of 947 ceramics included in our doctoral thesis dealing with Eastern Anatolia LIA pottery: Rhytons make up 2% of the entire pottery repertoire (Graph 2). Light brown, brown, and fawn colors are used as dough colors. The dough of vessels of this form mostly includes fine sand and medium sand additives. While those containing fine sand have a rate of 85%, those containing medium sand have a rate of 15% (Graph 63). No coarse sand is used. In terms of firing degrees, well-fired rhytons have a rate of 42%; moderately fired rhytons have a rate of 47%; and poorly fired rhytons have a rate of 11% (Graph 64). Light brown, dark grey, brown, and cream are used as lining colors. All rhytons are polished. All of them are shaped in hand wheel. Of the rhytons, 72% are monochromatic; 21% are polychromatic; and 7% have incised decorations (Graph 65). Those having paint decorations have a rate of 62%, while those not having paint decorations make up 38% (Graph 66). Mouth diameters vary between 6.5 and 12.5 cm. See: YİĞİTPAŞA, D. 2010a.

during rituals, or such drink/liquid used to be transferred to other bowls.⁵⁸ However, from a different perspective, pouring the liquid/blood on the ground may generally be the most direct way of communicating with gods. Thus, libations must have been addressed to a god or a sculpture or a symbol representing it in the first place. These offerings have different purposes such as being fertile by gaining the love of the god or making the deceased feel at peace. In essence, the libations conducted in Anatolia and Mesopotamia aimed to put an end to the thirstiness of gods through holy liquid.⁵⁹ Accordingly, to the contrary of what E. Haerinck argues, libation was conducted with a vessel on the ground, or directly on the ground, or with rock pots. The types of offerings (water, wine, blood) poured during libation ceremonies vary by location and intended purposes.

These complete rhytons must be grave finds made to imitate metallic samples. Based on form typology and ornamental motifs, their technique of production is included in “Non-Classic/Western Triangle Ornamented Ceramics”.

These samples compared with similar samples should be dated to 5th to 4th centuries.

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⁵⁸ HAERINCK, E. 1980: 43.

⁵⁹ TEMÜR, A. 2014: “**Amasya Yassıkaya Açık Hava Tapınım Alanı Üzerine Gözlemler**”, Uluslararası Sosyal Araştırmalar Dergisi/The Journal of International Social Research 7/35, 432-440.

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CATALOG*

1- Van Castle Mound, Teapot-Shaped /Drainer, Mountain Goat Protome Rhyton, Van Castle Mound No: A-M26-VK13292: mouth diameter: 7.5 cm; height: 11.5 cm; buff (5 YR 6/6) clayed; light red (2.5 YR 5/6) slipped; fine grit-tempered; well-baked; polished; wheel-turned/hand made.

*If sands are smaller than 1 mm., ‘fine sand supplement’ is used; if they are 2 mm., ‘medium grit-tempered’ is used; and if they are larger than 2 mm., ‘coarse sand supplement’ is used. As for the colour of the origin; ‘badly-baked’ for completely black or livid, ‘middle-baked’ for black and ‘well-baked’ for clay colour without any colour change on edge are entitled.

The catalogue of Munsell Soil Color Charts (GretagMacbeth 2000) is used for colours

2- Van Museum, Horse-Shaped Rhyton, Sequestration, Inventory No: 9.3.80: mouth diameter: 5.5 cm; height: 20.5 cm; buff (5 YR 6/6) clayed; light cream (5 YR 8/2) slipped; lining peeled off from place to place; fine grit-tempered; well-baked; polished; wheel-turned/hand made.

3- Istanbul Eski Şark Eserleri Museum, Rhyton Jug, Purchase (Van Çaldıran Village), Inventory No: 92.496: mouth diameter: 8 cm; height: 27.7 cm; camel (5 YR 5/6) dough; lining with the same color as dough; fine grit-tempered; poorly-baked; grey variegation from place to place due to firing; furring; polished; wheel-turned/hand made; cream paint (7.5 YR 8/4).

4- Van Museum, Mountain Goat Rhyton, Sequestration, Inventory No: 9.4.80, mouth diameter: 5 cm; height: 13.5 cm; light brown (5 YR 5/6) dough; lining with the same color as dough; fine grit-tempered; well-fired; polished; wheel-turned/hand made.

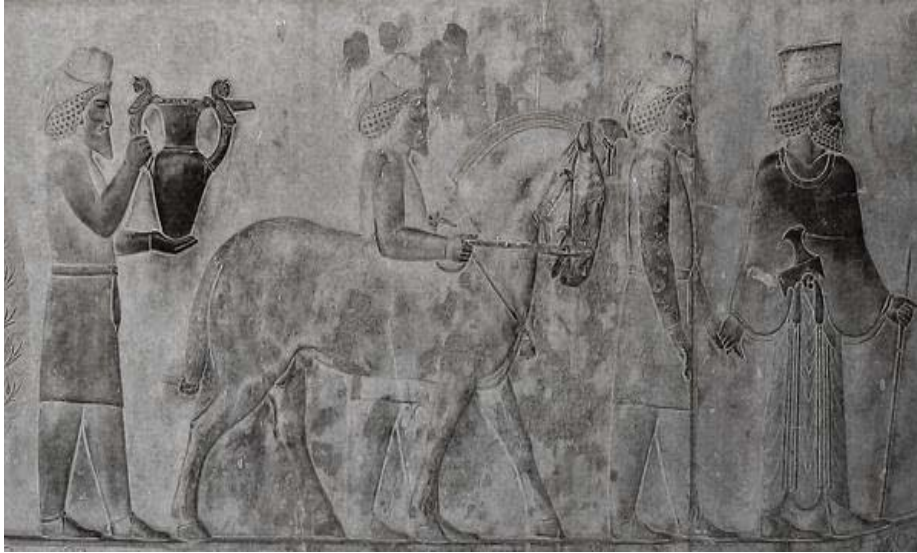


Fig. 1: Armenian Delegation on the Eastern Reliefs of Persepolis Apadanas (Website:http://www.livius.org/a/iran/persepolis/apadana-eaststairs/03_armenians.JPG)



Fig. 2: Armenian Delegation and Metallic



Fig 3: (Website:http://gokbenutkun.files.wordpress.com/2011/01/img_0714.jpg) Amphora-Rhyton (Walser 1966: Pl. 10, 38).



Fig. 4- Van Castle Mound (A-M26-VK13292).

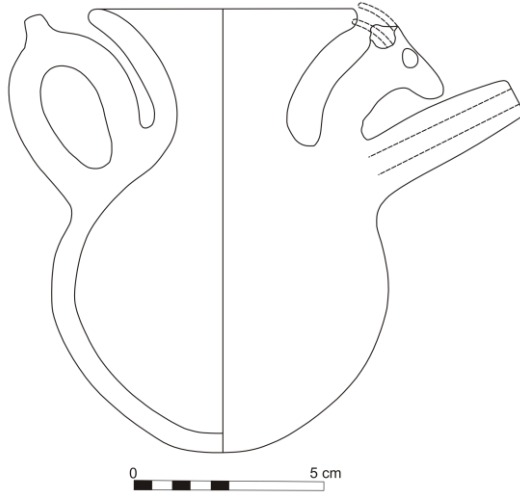


Fig. 5: Teapot-Shaped /Drainer, Mountain Goat Protome Rhyton.

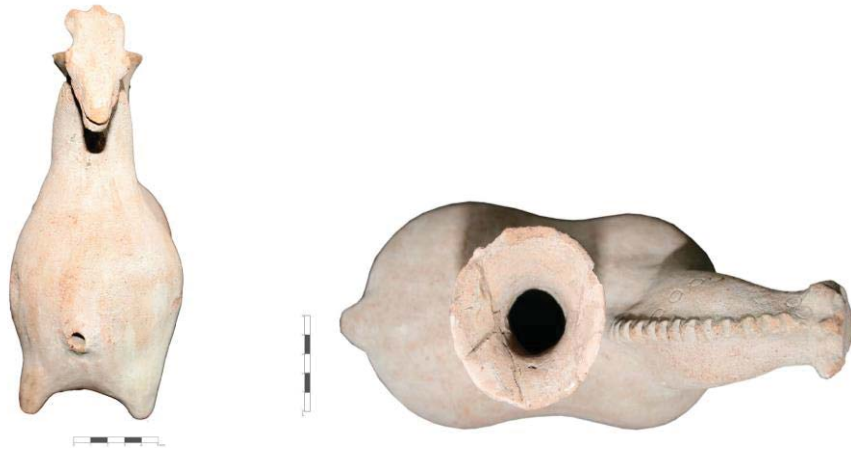


Fig. 6a-b: Horse-Shaped Rhyton, Van Museum, Inventory No: 9.3.80

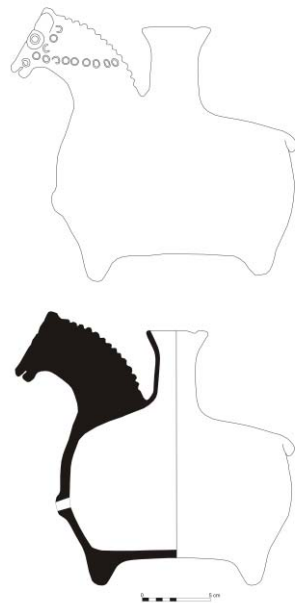


Fig. 7a-b: Horse-Shaped Rhyton, Van Museum, Inventory No: 9.3.80



Fig. 8a-b: Istanbul Eski Şark Eserleri Museum, Rhyton Jug, Inventory No: 92.496/

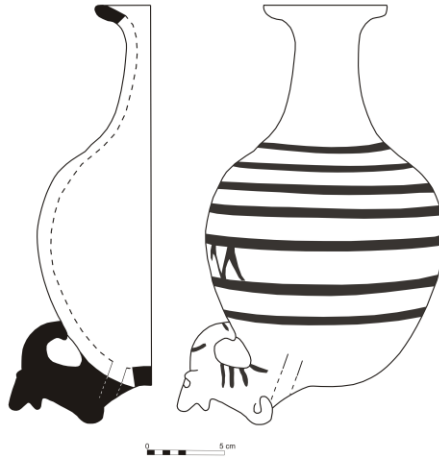


Fig. 9a-b: Istanbul Eski Şark Eserleri Museum, Rhyton Jug, Inventory No: 92.496/



Fig. 10: Van Museum, Swollen Body Vessel-Shaped, Mountain Goat Protome Rhyton, Stock No: 9.4.80

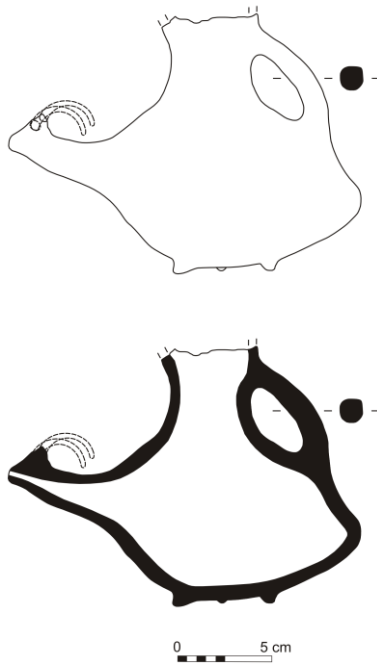


Fig. 11a-b: Van Museum, Swollen Vessel-Shaped, Mountain Goat Protome Rhyton, Inventory No: 9.4.80