

Was Haldi the Triumph Fire God of the Urartians?

Maryam Dara

Iranian Cultural Heritage,
Handicrafts and Tourism Organization

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Abstract: Fire held a special place and enjoyed respect and holiness among ancient people. We can trace the holiness of fire among various ancient nations, but this is less-studied in the case of Urartians. Usually there was a deity with the function of “Fire Deity” among ancient people, but this is not the case for Urartians. This is strange, as Urartians lived in a cold environment and therefore one can safely assume that fire must have had significant importance for them. There is no explicit reference regarding the importance of fire or a specific Fire Deity in Urartian royal inscriptions, but it is possible to trace the function of the Fire Deity in Urartian texts with respect to the most important Urartian god Haldi. This paper is an attempt to study some pieces of evidence, such as a depiction of Haldi on a shield from the archaeological site of Anzaf and fireplaces at the site of Ayanis to show that a fire was lit for Haldi and this could be called the “Triumph Fire”. Also Haldi, himself, may have been the Fire Deity and had the characteristics of the Triumph Fire such as ever-burning, relation with Triumph God, burning in temples and maybe even in demanding sacrifice and offerings.

Keywords: Fire Deity, Haldi, Triumph Deity, Urartians.

Introduction

Fire enjoyed a special ideological place and much respect in antiquity. It is possible to trace the sanctity of fire among many ancient societies, but this is less-studied among Urartians. Usually, there is a deity with the function of protecting the fire or other related functions in many ancient societies, but it seems that among the Urartians there was no specific Fire Deity. This seems strange, as Urartians lived in a cold environment in eastern Anatolia and north-western Iran, up to southern Caucases and fire must have been of utter-most significance in their daily life. Although in royal inscriptions there is no direct reference to the importance of fire, but the evidence for a Fire Deity being worshiped can still be observed in what is remained from Urartians. It is the purpose of this paper to assess various lines of evidence, including the Anzaf shield and the Ayanis fireplaces, to include the special fire for Haldi which can be considered “Triumph Fire”. It will also be argued that it is possible to describe Haldi as a Fire God.

Triumph Fire

Fire was highly revered by Indo-European people who almost all had special fire gods. In Indo-European ideology, Holy Fire was supposed to be burnt eternally and it was the purpose of Fire Temples being built and respected to protect this eternal fire. Agni, Āzar and Bahrām¹ are of some of the most famous Indo-European Fire Gods (Oushidari 1992).

Fire was sacred and sometimes it was also considered

the reason or symbol for victory. The Triumph Fire is considered to be the holy fire related or interpreted with the concept of victory and had to be burnt in temples and never to be extinguished. “Killing” this fire was among sins with most severe punishments. Bahrām Fire was such a phenomenon.² It is not the goal of this paper to study Bahrām or to compare this Indo-Iranian deity with the Urartian deity Haldi. Bahrām fire is just a counterpart to

2. “VƏrƏΘraYan”, was the adjective for Bahrām, the Victory Deity, and also for fire. This underlines the importance of this fire and demonstrates the reason it should be burnt eternally. To extinguish fire was therefore considered to be an unforgivable sin. “VƏrƏΘraYan ātar” or Triumph Fire was probably the ancestor of “ādūr-ī warahrān” or Bahrām Fire. This process caused the association between Bahrām Fire and Bahrām as the Victory Deity. Some scholars suggest that Bahrām Fire is a recent belief and has no direct connection to Bahrām the deity. Connecting Bahrām Fire to Bahrām the deity seems to be a misunderstanding. This became a part of Zoroastrian beliefs in the Islamic era (Jamzadeh 1989). The similarity of both the fire and the deity in the word Bahrām made this misunderstanding more plausible. Also, according to Pourdavoud (1998, II: 115), Bahrām is an adjective for Āzar and Bahrām Fire is not related to Bahrām the deity. Additionally, Bahrām has its meaning, the victory and it was a common ritual to sacrifice or offer gifts to this fire (Tafazzoli 2000: 86). But, even if Bahrām is considered an adjective for fire, this would not make a big difference, because the concept of victory can be observed. This demonstrates that Zoroastrians still believed fire to be a “presenter-of-victory”.

Maryam Dara
Research Center for Linguistics, Texts and Inscriptions
ICHHTO,
Tehran, IRAN
Email: maryam_dara@yahoo.com

1. The word “Bahrām” or “vƏrƏΘraYan” has been interpreted as “against resistance” (Boyce 1997: 82) or “triumph” or “triumphant” (Bahar 2002: 78).

clarify the concept of Triumph Fire which was eternally lit in a fire temple and was connected to a victory deity and seems to have required offerings in order to bestow triumph.

Haldi as the Pivot of Urartian Religion

War and triumph were two significant aspects of Urartian culture. Haldi, as the most respected deity in Urartian pantheon is a symbol of such beliefs and Urartians worshiped Haldi as War Deity. Urartian beliefs can concurrently be studied in Assyrian and Urartian inscriptions, reliefs and objects. Only a few deities are mentioned in Urartian texts and even those mentioned are not substantially described or even properly introduced. The function of the entire Urartian pantheon is therefore still ambiguous. Also Urartian myths, prayers and spells are still vague and not clear. Some engravings on ritual objects can occasionally be helpful in shedding some light on Urartian beliefs. But sometimes no clues are to be found on reliefs or inscriptions.

Urartian cuneiform inscriptions normally begin with phrases praising the deities, but these praises generally refer to Haldi, the most prominent deity in Urartian pantheon, and only occasionally refer to other two major deities, Teišeba and Šiuini (Piotrovskii 2004: 303, 310). In Urartian pantheon no deity approaches Haldi's status. Either his name or those of Teišeba and Šiuini, with Haldi in the first position, are mentioned in inscriptions. Menua was the only Urartian king to assign and dedicate inscriptions to deities other than Haldi. None of his successors made such an offering to other gods till the demise of the Urartian kingdom. Thus, all other Urartian inscriptions were offered to Haldi as a rule. There is, however, an exception from Rusa's reign, dedicating an inscription to Teišeba (Grekyan 2006: 152). There is a temple built for Iubša as well (Belli 1999: 31).

We should bear in mind that in earlier inscriptions Haldi was not the most important Urartian god. Haldi achieved his elevated status later, as a result of political affairs (Eph'al 1999: 116-121; Fales 2003: 133). Haldi was supposedly not a native god of Urartians and the population of newly conquered territories were forced to worship Haldi (Grekian 2006: 150). As a matter of fact, it was Išpuini who elevated Haldi to the most praised position in Urartian pantheon as he was gaining power and expanding the Urartian empire (Salvini 2010: 29).

Who is Haldi?

Haldi (alternatively spelled Khaldi, Halidi, ⁴Haldi) is one of the most important Urartian deities who eventually became the supreme deity in the Urartian pantheon. The etymology of Haldi's name is uncertain, but some scholars speculate

that Haldi is derived from Hal ("sky") root in certain Transcaucasian languages; therefore Haldi means "who comes from sky" (Piotrovskii 2004: 309).

Haldi appears in the figure of a man, with or without beard (Piotrovskii 2002: 36), with a crown (Salvini 1989: 85), usually standing on a lion. He was the War Deity and whenever Urartian kings were about to go to the war, Haldi was invoked to protect them from harm and to bring them victory, for his primary function was to bestow military victory. Military rituals took place in Haldi temples in order to plead to the deity for victory and success in battle. Many swords, spears, shields and arrows are found in Haldi temples called "Shields House" (Piotrovskii 2004: 309). Such temples shall be discussed later in this paper. One can assume that these shields were used ritually. There is an inscription on a shield of Argišti I (ca. 781-772 BCE) discovered at Karmir-Blur that mentions him offering this shield to Haldi in Erebuni. This shield was probably hung on a Haldi temple wall and was later brought to Karmir-Blur (Azarpay 1968: 21-22).

Haldi is best known as the Victory Deity in battles. Haldi and his arms are considered as conquerors in Kasimoğlu inscription (Salvini 2005: 259). However, some scholars believe that Hutuini, deity of Fortune and Destiny, is also the deity of Power of Victory (Konakçi and Baştürk 2009: 172) and "the God of Combat" (Belli 1999: 47).

Haldi strikes the enemy with "šuri" (Konakçi and Baştürk 2009: 169). Earlier, šuri was translated as Haldi's sword and chariot, but later a dagger of about one meter long with an inscription on its handle was discovered and made the meaning clear (Sagona and Zimansky 2009: 347). It does not seem necessary to further discuss Haldi's other weapons here, because his arms are not directly related to the fire.

Haldi was known as a Deity of Fertility and the Warrior and the God of war and other similar functions. Haldi possibly reigned in the Netherworld as well (Grekyan 2006: 157), he was therefore related to sacrifice, wine-making and vineyard planning (Hmayakyan 1990: 33, 35; Piotrovskii 2004: 75-76; Petrosyan 2006: 228). Some even have called him the archer-warrior (Tiratsyan 2008: 82).

Victorious Haldi bestowed kingship to Urartian rulers and protected them from harm and enemy (Piotrovskii 2004: 125); Argišti II (713-? BCE) declared Haldi as his aid in battle (Raisnia 2000, I: 174). Many inscriptions are offered to Haldi and royal Urartian victory reports were presented to Haldi (Piotrovskii 2002: 303).

Haldi ordered Urartian kings to build vineyard, artificial lakes and water canals (Piotrovskii 2002: 75-76; Harutyunyan 2008: 73). Urartian kings prayed to Haldi to protect them and bestow the power (Piotrovskii 2004: 128, 345; Andre-Salvini and Salvini 2002: 22) and called themselves "his (Haldi's) worshiper" (Grekyan 2006: 152-153) and "servants" (Zimansky 1985: 52).

Table.1 Chronological Table of Urartian Kings (after Salvini 2008: 23)

Name	Date BC
Aramu	—
Sarduri (Son of Lutibri)	—
Išpuini (Son of Sarduri)	ca. 830-820
Mutual reign of Išpuini and Minua	ca. 820-810
Minua (Son of Išpuini)	ca. 810-785 / 780
Argišti I (Son of Minua)	785/780-756
Sarduri II (Son of Argišti)	756- ca. 730
Rusa I (Son of Sarduri)	ca. 730-713
Argišti II (Son of Rusa)	713-?
Rusa II (Son of Argišti)	-
Erimena	-
Rusa III (Son of Erimena)	-
Sarduri (Son of Rusa)	-
Sarduri III (Son of Sarduri)	-

The cult center of Haldi was in southern part of Urartu (Grekyan 2006: 172-173), and as Urartians were expanding their kingdom they conquered Upper Zab Valley and Urmia lake basin. Išpuini (ca. 830-820 BCE) and Menua (ca. 810-785/780 BCE) changed people's beliefs and established Ardini or Muşaşir as the new religious center and thereafter, Haldi occupied the prime place in Urartian pantheon (Petrosyan 2006: 233). One can come to the conclusion that Haldi's worship began in this place. Haldi was presumably praised and worshiped all over northwest of present day Iran; his major temple was at Muşaşir, beyond Urartian borders though. According to Lemaire (1998: 116), Haldi was worshiped in southeast and southwest of Lake Urmia. Therefore, Haldi was also praised beyond the borders of the Urartian kingdom (Petrosyan 2006: 233). Urartian kings forced conquered people to accept Haldi as their chief or major god, a major difference between Urartians and other Near Eastern politics (Tyratsyan 2008: 81). Some scholars argue that Haldi did not have an Urartian origin (Salvini 1989: 89); some even argue that Haldi's cult began

to spread from the upper reaches of the Greater Zab river and therefore, his earlier manifestation should be traced elsewhere (Grekyan 2006: 150, 167).

Almost all Urartian kings, including, Argishti I, Sardouri II, Rusa I, Argishti II, and Rusa II- did mention Haldi in their inscriptions (Salvini 2008). Many objects are discovered with Haldi's image; e.g, bronze belts, silver plaques with scenes depicting sacrifice (Piotrovskii 2002: 84-86), and large pillar blocks from the fortification of Rusa (Piotrovskii 2002: 77-78). Additionally, Haldi's false doors are special gates or niches carved in rocks in Haldi's name. These niches had cultic and religious functions and kings refer to sacrifices to deities on the inscriptions of these doors. These monuments usually were called as Haldinili ("belonging to Haldi"). Zimansky (1985: 72) demonstrates that Haldi owned more doors than other deities. The best example is Mher Door or Meher Kapisi in Van. Its inscription with a long list of Urartian deities and their sacrifices, in order of supremacy, made this gate a magnificent monument. This is the first evidence for gods, their cults, and their sacrifices in eastern Anatolia. According to this inscription, there is no other deity in Urartian pantheon who could compete with Haldi regarding the quantity of sacrifices. The number of these sacrifices increase with Haldi's other aspects, as worshipers had to provide sacrifices to some other factors related to Haldi including his weapon(s), divinity, greatness, youthfulness, troops, chariot, gates, energy, power in the battle and even the gods of his *susi* temple³ (Belli 2003-2004: 110, Grekyan 2006: 184, Salvini 2008, A 3-1: 125-129).

Rituals and religious cults were important in ancient capital cities. In this regard, structures, temples and inscriptions dedicated to Haldi are best lines of evidence underlining his significance. According to Zimansky (1985: 72), Urartian kings were obliged to build temples and other ritual structures for Haldi.

Susi temples in Toprakkale, Altintepe and Arinberd are identified as Urartian temples as well (Piotrovskii 2002: 63, 67). *Susi* is a religious building mostly dedicated to Haldi. Of course there were exceptions as Arinberd *susi* was dedicated to Irša and Čavuştepe *susi* to Irmuşini (Zimanski 1985: 72, 120).

Rusa built a *susi* for Haldi. The first line of the first part of Ayanis *susi* inscription bears a phrase to this effect (Salvini 2001: 252). It is possible that *susi* had large gates just like Meher Kapisi and was not built in a tower shape (Sagona and Zimansky 2009: 343, 347). The plans of Haldi temples were mostly square, e.g., temples at Bastam (Kleiss 1978: 400), Upper Anzaf, Aznavurtepe, Kayalidere and Čavuştepe. This square-shaped plan seems to have inspired later Achaemenid structures of Ka'beye Zardosht at Naqsh-e Rostam (Roaf 1998: 63).

3. *Susi* is an Akkadian word meanings "tower" (Sagona and Zimansky 2009: 343, 347).

Ḫaldi and Triumph Fire

The focus of this paper is the link between triumph and fire with Ḫaldi. There are two pieces of evidences in this regard: a bronze shield from Anzaf and temple fireplaces from Ayanis.

Fragments of a bronze shield were found in Ḫaldi's temple in Upper Anzaf fortification in 1995 (Belli 1999: 7) with figures of twelve deities, each with a special weapon, symbol, and sometimes an animal (Belli 2003-2004: 111). The shield belongs to the period of Išpuini and Menua's co-regency (Belli 1999: 35).

Meher Kapisi inscription is the main source of detailed information about the religion of the Urartian kings and the shield found in Anzaf is the first instance that Urartian deities have been found exhibiting divine attributes and local characteristics corresponding to those described in the Meher Kapisi inscription (Belli 1999: 7). Deities on Meher Kapisi inscription are mentioned in hierarchical order with the times of sacrifice and the kinds and numbers of animals that should be sacrificed for each god (Belli 1999: 29). According to Belli, this is the first time this sequence of gods is depicted (Belli 1999: 36).

On this shield, Urartian gods, except for Ḫaldi, are depicted standing on different creatures, each carrying weapons. These gods seem to attack the Assyrian army from left to right and Assyrians' defeat is symbolically depicted. Indeed, Assyrians are trapped between Urartian gods and soldiers but the name of the exact battle is still unknown (Belli 1999: 35-36).

Ḫaldi, first in the line, is not depicted on an animal but is almost as tall as all the other gods. Belli suggests that Ḫaldi is surrounded in fire, as his most important divine attribute, and even flames continue below his knees. In fact, fire emits from his body the same way that sun emits light. Being very bright and being the source of light are also among Ḫaldi's attributes in Meher Kapisi inscription. Therefore, Belli explains Ḫaldi as the source of light and fire simultaneously. He argues that this special figure is to show and emphasize Ḫaldi's outstanding supremacy vis-à-vis other Urartian deities (Belli 1999: 37-39). Petrosyan, also, relates this figure to fire and argues that Ḫaldi is Fire Deity with regard to the flames the deity is illustrated in (Petrosyan 2006: 183, 227). Tiratsyan (2008: 82) too believes that the image engulfed in flames on this shield holding a bow in one hand and a spear in the other. However, some scholars believe that in this scene Ḫaldi is holding his *šuri*, a kind of weapon kept in temples (Grekyan 2009: 111; Sagona and Zimansky 2009: 342). The crucial point is that most of the scholars who commented on the figures on the shield agree that the figure engulfed in flames is none other than Ḫaldi.⁴ But Salvini (2008: 125) argues that Ḫaldi

might be the God of Light. The word *da-ši-i-e* in Meher Kapisi (A 3-1, 15) is light (of Ḫaldi) and one had to bring sacrifice to it. Also *da-šu-si* is translated as candleabrum in Urartian. Therefore *da-šu-si* can be *daši* (light) plus *usi* (Salvini 2010:31).

There is another scene on this shield, showing Assyrian soldiers and the lethal lance of Ḫaldi can be seen thrown at the Assyrians. The most important feature of this lance is the rays it emits, exactly like the one Ḫaldi carries in front of the line of Urartian gods on the other scene on the shield. The rays appear as fire. According to Belli, this emphasizes the sacredness and lethal power of the divine weapon that defeats the enemy army by spreading death and destruction among them as Ḫaldi himself throws it (Belli 1999: 70).

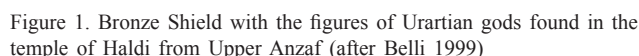
It can be claimed that there is no other deity as Fire God or with fire function in Urartian beliefs. Šiuini, as Sun deity, is present on the aforementioned shield, but it is unlikely that sun was supposed to be shown twice in the figure of two deities or with two different appearances, one surrounded with the sun beams and one with winged disc. Additionally, the artist or the craftsman must have depicted Teišeba on the lion instead of Ḫaldi for a specific reason. Also, Ḫaldi surrounded with flames cannot be coincidence and must follow a belief or a cult.

The scene of twelve deities on the bronze shield from Anzaf is unique for its design and most of its aspects are uncommon, at least as far as the most prominent Urartian deity is considered.

Ayanis temple fireplace can be considered another piece of evidence. Hundreds of weapons including swords and shields, bows and arrows, mostly inscribed, were stored or hanged on the walls of Ayanis Ḫaldi temple cella or courtyard as offerings to Ḫaldi. We do not know much about "arrow and shield cult" in Ayanis and Muşasir temples, but it seems that the Urartians decorated entrance gates with arrows and shields (Piotrovskii 2004: 309). Such shields are also depicted as pendants on walls in the scene illustrating Muşasir on the relief from the palace of Sargon II at Khorsabad. Six gold shields with images of dogs and twelve silver shields with images of dragons, lions and bulls hung over temple walls. These are also mentioned in the texts now in the Louvre (Piotrovskii 1969: 309). These weapons may have been used ritually and were possibly offered to Ḫaldi at the end of the ceremony or as a token to assure triumph in an upcoming war (Çilingiroğlu 2004: 228-257). Additionally, *kumemuše*, harmless weapons, were offered to Ḫaldi temples. Ayanis temple shield is decorated with an Urartian famous lion-head pattern. Rusa, son of Argišti, dedicated such votive offerings to Ḫaldi

4. On this shield, one can also see Teišeba, the Weather God, holding a lightning rod, standing on a lion, as well as Šiuini, the Sun God, with a

winged disc standing on a bull. Other deities such as Hutuini, Turani, Ua, Nalaini, Šebitu, Arsimela, Anapša, Dieduani and Šelardi are in the line (Sagona and Zimansky 2009: 342). Apart from Ḫaldi, Teišeba and Šiuini, none of the gods are portrayed elsewhere. This shield could therefore be considered as a crucial piece of evidence (Belli 2003-2004: 114).



There was another fireplace – against the aforementioned fireplace – with firewood and cooked barley and wheat remains inside and beside it which can be considered an evidence for the fertility cult in the temple. Cilingiroğlu

This author suspects that one can come to the conclusion that Urartians stressed on deities' role, especially that of



Figure 2. Ayanis fireplaces (Çilingiroğlu 2007: 268-269)

Ḫaldi, in their triumph and victory in wars and this was the most important factor of their life, for Ḫaldi's name is repeated in Urartian inscriptions and his power and blessing is required constantly.

As mentioned earlier, Urartian kings believed that they defeated their enemies with Ḫaldi's assistance: "... through the greatness of Ḫaldi I surrounded the country ..." says Sarduri II in his annals (§22-23) about his military campaign in Lake Sevan region (Salvini 2002: 49). He adds about his victories: "for the sake (?) of Ḫaldi these accomplishments in one year I made." (§ 42-44) (Salvini 2002: 50). Also according to Sarduri, thanks to Ḫaldi he did things in one year (Salvini 2002: 53). An inscription in The Sevan area by Rusa I refers to his conquest of enemy country through Ḫaldi's power (Salvini 2002: 55). With Ḫaldi's help, his Lord, Rusa conquered regions and whoever destroys this inscription may the Sun God annihilate him and his descendents. The same subject is referred in another inscription by Rusa in the southern shore of Lake Sevan (Salvini 2002: 57). Also, Ḫaldi advanced with his weapon against the enemy and conquered the country and they kneeled in front of Sarduri on a stela inscription of Rusa (Piotrovskii 2004: 126). Sarduri II claims to owe his victory and conquering about 21 fortresses and about 45 cities in his narration on Saqindil inscription in northwest of Iran (Raisnia 2000: 171-172).

These examples are chosen from hundreds of the same inscriptions of a similar subject matter from Urartian kings. Inscriptions on how an Urartian king expresses his faith and discusses his victories as a favor of Ḫaldi can be found from all Urartian era. Petrosyan calls Ḫaldi the giver of victory who bestows victory through fire (Petrosyan 2006: 227). Although the nature of these ritual practices and their exact sequence are not clear, some suggestions can be made from the location of the finds and remnants and features in the temples.

Conclusion

Fire was considered to have had a divine nature among many ancient cultures; evidence for sanctity of fire can be seen in many different forms in different parts of the World. Triumph Fire, possibly, had its own holiness too, as victory in battles was considered to be of vital significance in antiquity. In some regions, including Iran, Triumph Fire was related to Triumph God, but such a function is not defined for Urartian gods. This seems strange, for Urartians lived in a cold environment and fire should therefore have been important in their life. Additionally, Urartians were a warlike nation and fought many battles with their neighbors; they, possibly, had Triumph Fire to ask for victory in these battles.

Ḫaldi's most important function is war and victory and it seems that this deity acquired other gods' functions

through time. Apart from victory, Ḫaldi had the function of fertility and fire. These functions mostly belonged to different deities in antiquity.

Although the shield from Anzaf and the fireplaces at Ayanis temple are the only pieces of evidence found regarding Ḫaldi's relation with fire and there is no inscription explicitly naming Ḫaldi as the Urartian Fire God, the author guesses that Ḫaldi was worshiped as such. A fire was lit in favor of Ḫaldi and in the meantime, he was requested to bestow victory. Putting these hypotheses together one can guess that he was Triumph Fire God as well. Also, it can be guessed that Ḫaldi's fire was in fact the Triumph Fire, as Ḫaldi controlled and possessed victory and fire simultaneously.

Possibly fire was honored and respected in temples of Ḫaldi as he owned the largest number of temples in Urartian territory. Temples of Ḫaldi may have been used for many functions such as praying for victory, fertility and power.

As we discussed above, Ḫaldi's fire is related to fertility by some scholars, but this author would argue that this fire can be connected to victory as its symbol. Based on Ayanis inscriptions, extinguishing this fire is prohibited and the fire should be kept safe in Ḫaldi's honor. This fire should therefore be lit eternally. Additionally, the fire was kept in Ḫaldi temples along with a large number of different arms. Urartian kings were supposed to furnish offerings to Ḫaldi temple and this is demonstrated by the remnants found inside and outside the Ayanis fireplaces. Therefore, the fire was celebrated eternally in Ḫaldi's temple of victory in battles. It is possible that Ḫaldi's fire had all the characteristics of Triumph Fire, including eternal burning, connection with Victory God, to be kept safe in temples, and votive offering presented to it.

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چکیده ی مقالات به زبان فارسی

اهمیت داده‌های پارینه‌سنگی ایران در بازگشایی نکات کلیدی در تطور انسان

جان. د. اسپت

دانشگاه میشیگان

تاریخ دریافت: ۱۳۹۲/۱۱/۲

تاریخ پذیرش: ۱۳۹۲/۱۲/۴

خلاصه: ایران به حق برای شواهد باستان شناختی فوق العاده خود در دوره های مفرغ، آهن و ادوار فرهنگی سپسین شهره است، شواهدی که ایران را به یکی از مراکز اصلی آغاز تمدن ها در جهان تبدیل نموده است. با این حال و در مقام مقایسه، مدارک بسیار کمتری در مورد پارینه سنگی ایران که تقریباً دو میلیون سال قدمت داشته و بیش از ۹۹٫۵ درصد از باستان شناسی کشور را شامل می شود در دست است. این نوشتار کوشش دارد تا کشفیات جدید در دیرین انسان شناسی، باستان شناسی و ژنتیک را که فهم ما در درک تاریخ انسان در اوراسیا را دگرگون ساخته اند، پررنگ سازد. تعجب آور نیست که در این میان بسیاری از این موارد کماکان در حال تغییرند و بسیاری از نکات و پرسش های مطروحه نیز بی پاسخ مانده اند. هدف از این مقاله نشان دادن توان بی بدیل و اهمیت داده نشده مدارک پارینه سنگی ایران در کمک به فهم بهتر این مرحله پویا و جذاب از زندگی بشر است.

واژگان کلیدی: ایران، خاورمیانه، پارینه‌سنگی، انسان راست قامت، ثاندرتال، پیدایش انسان مدرن

گسترش خلاقیت انسانی: مواد شناختی در مدارک باستان شناسی پارینه‌سنگی جدید

کامیار عبدی

دانشگاه تربیت مدرس

تاریخ دریافت: ۱۳۹۲/۱۱/۲۸

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خلاصه: انتقال از پارینه‌سنگی میانی به جدید (۴۰۰۰۰ سال پیش از حال) و در پی آن دوران پارینه‌سنگی جدید شاهد جهشی عمده در خلاقیت انسانی است. در این

دوران در مقایسه با ادوار پیشین شاهد حضور به مراتب بیشتر اشیای هنری، جعبه ابزارهای پیچیده‌تر شده و شواهد افزایش در ظرفیت انسانی برای مناسک و باورها هستیم. در ارتباط با پیشرفت اشاره شده، شاید مهمترین تحول در تاریخ زیستی نوع بشر، گسترش گونه‌ی جدیدی از انسان به نام انسان هوشمند هوشمند که با نام انسان با رفتار مدرن نیز شناخته می شود است. در این مقاله تلاش شده تا با استفاده از یافته‌های باستان‌شناختی به جای مانده و همچنین یافته‌هایی که به صورت غیرمستقیم به این گسترش مربوط هستند همچون مناسک و آداب تدفین، بیانات هنری، تفکر نمادین، و در نهایت زبان ساختارمند به بحث پیرامون توانایی‌های شناختی برای رشد و توسعه در انسان هوشمند هوشمند پرداخته و در نتیجه خواهیم دید این نوآوری‌ها و پیامدهای آنها چه نقشی در انسان بودن داشته‌اند.

واژگان کلیدی: انسان هوشمند هوشمند، انسان با رفتار مدرن، انتقال از پارینه‌سنگی میانی به جدید، شناخت انسانی، خلاقیت انسانی

آسیای مرکزی به مثابه یک ناحیه هسته‌ای: ایران به عنوان یک منشاء برای اوریناسی اروپا

مارسل اوت

دانشگاه لیژ

تاریخ دریافت: ۱۳۹۲/۰۹/۱۹

تاریخ پذیرش: ۱۳۹۲/۱۰/۲۹

خلاصه: به تازگی تعداد قابل توجهی از محوطه‌های باستانی دارای مجموعه‌های اوریناسی در آسیای مرکزی و همچنین ایران کشف شده‌اند. پراکنش چنین محوطه‌هایی در عرض جغرافیایی یکسان در اروپا و شمال دریای سیاه، موید حرکت آشکار جوامع به سوی غرب از آسیا به اروپاست که با خود فناوری جدید را در حوالی ۴۰ هزار سال پیش به همراه بردند. از آنجایی که پس از این مهاجرت، هیچ گسستی در

تشابه و تفاوت اندازه‌گیری گردید. نتایج استفاده از این روش حاکی از اینند که تفاوت‌های باارزی در ناحیه‌ی میانی صورت در نئاندرتال‌ها و انسان‌های پارینه‌سنگی جدید مشاهده می‌شود. نتایج همچنین نشان داده‌اند که نئاندرتال‌های اروپایی حداقل از جنبه ریخت‌شناسی ناحیه‌ی میانی صورت، جامعه‌ای منحصربه‌فرد بوده‌اند. **واژگان کلیدی:** آنالیز سه بعدی ژئومتریک مورفومتریک، نئاندرتال، ناحیه‌ی میانی صورت، اروپا، انسان ریخت‌های پلیستوسن جدید

مدارک پیش از تاریخ اروپا مشاهده نمی‌شود، می‌توان تمامی این جوامع را نخستین هند و اروپاییانی نامید که از شمال هند تا غربی‌ترین مناطق اروپا پراکنده شدند. **واژگان کلیدی:** نخستین اروپاییان، اوریناسی آغازین، آسیای مرکزی، نخستین مهاجرت‌ها، هند و اروپاییان

منشاء انسان مدرن: جلوآمدگی ناحیه‌ی میانی صورت، راهبرد سه بعدی

حامد وحدتی نسب*

دانشگاه تربیت مدرس

جعفری آ. کلارک

دانشگاه ایالتی آریزونا

کاوش در سازه‌های شماره‌ی ۱ و ۲۰ در شهر سوخته

سید منصور سیدسجادی*

پژوهشکده باستان شناسی

حسین مرادی

دانشگاه تهران

*نویسنده مسئول

تاریخ دریافت: ۱۳۹۳/۰۲/۱۳

تاریخ پذیرش: ۱۳۹۳/۰۳/۲۴

خلاصه: در این مقاله نتایج مقدماتی کاوش در سازه‌های شماره‌ی ۱ و ۲۰ ارائه می‌گردد. سازه‌ی شماره‌ی ۱، بزرگ و شامل ده‌ها اتاق/فضا است و مشتمل بر ۶ مرحله (مراحل A-F) متناسب به دوره‌های II و III شهرسوخته است. مرحله‌ی A قدیمی‌ترین بوده و بیشتر ساختارهای این مرحله شامل اتاق‌های ذخیره‌سازی همراه با مهرها، اثر مهر و دیگر اشیای اداری است. مرحله‌ی B به خوبی ثبت نگردیده، هرچند تغییراتی در خصوص کاربری در آن مشاهده می‌شود. مرحله‌ی C تا حدودی مشابه مرحله‌ی قبلی است. در مرحله‌ی D سازه به ساختاری بزرگ مبدل گشته که شاید متأثر از رشد پیچیدگی بیشتر در سیستم بوده باشد. ورودی‌های اصلی در قسمت جنوبی قرار داشته، فضاهای زیستی در مرکز و فضاهای ذخیره‌سازی در لبه‌های شرقی و غربی قرار گرفته‌اند. حدود ۵۰ فضا در مرحله‌ی E مورد کاوش قرار گرفتند، ولی بخش اصلی این ساختار مشتمل بر ۱۰ اتاق است. مرحله‌ی F آخرین مرحله‌ی استقرار پیش از ترک محوطه بوده است. سازه‌ی

*نویسنده مسئول

تاریخ دریافت: ۱۳۹۳/۰۲/۰۶

تاریخ پذیرش: ۱۳۹۳/۰۳/۱۱

خلاصه: نئاندرتال‌ها در ناحیه‌ی میانی صورت خود خصایص ریخت‌شناسی ویژه‌ای دارند که آنان را با تمامی غیر نئاندرتال‌های هم‌عصرشان و همچنین تمامی انسان ریخت‌ها متمایز ساخته است. در انسان نئاندرتال استخوان‌های نواحی گونه‌ای و فک بالا در مقایسه با انسان‌های مدرن کشیده‌تر شده که در نتیجه ناحیه‌ی میانی صورت به گونه‌ای جلوآمده که در هیچیک از انسان‌های مدرن دیده نمی‌شود. این ویژگی به نام جلوآمدگی ناحیه‌ی میانی صورت شناخته می‌شود (MFP). کاسته شدن از میزان جلوآمدگی ناحیه‌ی میانی صورت یکی از نکات کلیدی در تمایز بین نئاندرتال‌ها و انسان‌های مدرن است، تا جایی که برخی آن را یکی از مهمترین بروزات ریختی "مدرن شدن" نامیده‌اند. در این پژوهش میزان تشابه در ناحیه‌ی میانی صورت انسان ریخت‌های پلیستوسن جدید اروپا شامل نئاندرتال‌ها و انسان‌های پارینه‌سنگی جدید سنجیده شده است. برای سنجش درجه‌ی تشابه در ناحیه‌ی میانی صورت، روشی نوین بنام آنالیز سه بعدی ژئومتریک مورفومتریک (GM3DA) برای این پژوهش تدوین گردید. نرم افزار رایانه‌ای، داده‌های خام ریخت‌شناسی را تبدیل به منحنی‌هایی نمود که قابلیت استفاده‌ی آماری داشته و از این طریق میزان

وجود می‌توان تاحدودی کاربرد الاهی آتش را در متون اورارتویی در رابطه با مهمترین خدای اورارتو، خالدی ردیابی نمود. این نوشتار در پی آن است تا با استفاده از شواهدی همچون نمایش خالدی بر روی یک سپر از محوطه‌ی باستانی انزاف و آتشدان‌های محوطه آیانیس، نشان دهد که آتش برای خالدی برپای گردیده بوده و می‌توان از آن بعنوان "آتش پیروز" یاد نمود. همچنین خالدی خود می‌توانسته به عنوان الاهی آتش در نظر گرفته شود جایی که ویژگی‌های آتش پیروز را دارا بوده: همواره سوختن، ارتباط با خدای پیروزی، سوختن در معابد و حتی شاید هم نیاز به قربانی و نذورات.

واژگان کلیدی: الاهی آتش، خالدی، خدای پیروزی، اورارتوییان

شماره‌ی ۲۰ در شمال غرب سازه‌ی شماره‌ی ۱ واقع شده است. کاوش به مدت ۲۵ روز به طول انجامید و به اتمام نرسید. سازه‌ی شماره‌ی ۲۰ دارای ۱۲ فضا به صورت شمالی جنوبی است که از خشت ساخته شده‌اند. اتاق‌ها با زاویه مستقیم نسبت به هم قرار داشته و دیوارها تقریباً ۷۰ تا ۸۰ سانتی متر ضخامت دارند. ورودی‌های اصلی این سازه عموماً با دو لایه از اندود سفید و قرمز پوشیده شده‌اند. دو اجاق بزرگ پر از مقادیر زیاد خاکستر و زغال از فضاهای ۴ و ۵ به دست آمدند. قسمت خارجی اجاق‌ها با اندود رُسی پوشیده شده است. بر اساس مواد اندک فرهنگی به دست آمده که بیشتر قطعات سفال هستند، این سازه مربوط به دوره IV است.

واژگان کلیدی: شهرسوخته، اجاق، سازه‌های شماره ۱ و ۲۰، تخصص گرای

آخرین زن فرمانروا در ایرانشهر: ملکه آذرمدخت

تورج دریایی

دانشگاه کالیفرنیا، ایرواین

تاریخ دریافت: ۱۳۹۳/۰۱/۲۳

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خلاصه: ملکه آذرمدخت، آخرین ملکه از سلسله ساسانیان بوده که در خلال صدی هفتم میلادی بر ایرانشهر حکمرانی می‌کرده است. در این نوشتار برآنیم تا با مرور زندگی و تصمیماتی که از جانب وی اخذ شد خاطره‌ی پدرش خسرو دوم (خسرو پرویز) را احیا نماییم. یکی از اعمال آذرمدخت ضرب سکه با تصویر پدرش و نام خود بوده است. در این نوشتار در مورد این حرکت وی فرضیه‌ای جدید ارائه گردیده است. این مقاله نتیجه می‌گیرد که در پس ترور آذرمدخت، نجیب زادگان اشکانی همچون اسپهبد فرخ هرمزد و پسرش رستم فرخزادان قرار داشته‌اند.

واژگان کلیدی: امپراتوری ساسانی، سکه شناسی ساسانی، ملکه آذرمدخت، خسرو پرویز، اسپهبد فرخ هرمزد، رستم فرخزادان، فرمانروای زن ایران

آیا خالدی خدای آتش پیروز در نزد اورارتوییان بوده است؟

مریم دارا

سازمان میراث فرهنگی، صنایع دستی و گردشگری ایران

تاریخ دریافت: ۱۳۹۳/۰۲/۲۰

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خلاصه: آتش جایگاهی مشخص در نزد اقوام باستانی داشته و نزد آنان از احترام و قداست برخوردار بوده است. جایگاه تقدیس شده‌ی آتش در نزد اقوام مختلف باستانی تا حدود زیادی مشخص گردیده، با این وجود این مهم کمتر در نزد اورارتوییان شناخته شده است. عموماً در نزد اقوام باستانی الاهی‌ای به نام خدای آتش وجود داشته که در مورد اورارتوییان چنین نبوده است. این مسئله از این نظر غیرمعمول می‌نماید که قاعدتاً آتش می‌بایست در محیط سردی که اورارتوییان در آن زندگی می‌نمودند از اهمیت ویژه‌ای برخوردار بوده باشد. هیچ ردی از اهمیت آتش و یا الاهی‌ای در این مورد در متون سلطنتی اورارتو دیده نمی‌شود، با این