

The Fist of the Storm God and the ‘Rundbau = ^Étarnu-structure’

Savaş Özkan Savaş

Ankara

Abstract

“The Fist of the Storm God” and “Rundbau = ^Étarnu-structure”: The Hittite texts in cuneiform frequently mention objects called GÉŠPU: “Fist”. This vessel in the form of a fist is also “The Fist of the Storm God”. This vessel, which appears in a frieze whose subject is a cult scene, is also “the fist of the storm god”. The most outstanding features of this frieze in which every act of a Hittite festival ceremony is depicted are the figures at the end of the cortege; one is a masonry structure (= ^Étarnu- [=Rundbau]) and the other is a divine being (= ^{GIŠ}TÚG: boxwood-grove) who stands in front of the masonry structure. Here a king (Tudhaliya IV) pouring out a libation in front of an offering table (^{GIŠ}BANŠUR AD.KID [= zippulašna-bread and arimpa-]) behind which stands the figure of a god (= Storm God: ^DU) holding a bull’s reins are seen. Following the king is a row of cult personnel. Just above and to the left of the king’s head are hieroglyphs reading “Tudhaliya, Great King” (= Tudhaliya IV). On the ground immediately behind the king is a small figure of a bird (= aramni-) with its wings upraised, standing on a small mound or on an indefinite form. “The vessel in the form of a fist” (= GÉŠPU) on the pedestal is seen just behind the spot where the cupbearer kneels.

I have presented some studies on a Hittite silver vessel in the form of a fist¹ (Fig. 1,a) previously², but here, we will examine the vessel itself and the images on it, together with their interpretations and explanations in an outline form (Fig. 1,b).

A. Description of the Vessel and the Data in Written Documents

The fist as an ideogram (GÉŠPU in Sumerian) has the meaning = “Fist, arm, power, struggle, fighting (as well as other descriptions and concepts related to these)” in cuneiform documents³. In Anatolian hieroglyphics PUGNUS occurs in several variants in both the form

¹ H.G. Güterbock - T. Kendall, “A Hittite Silver Vessel in the Form of a Fist”, *To the Ages of Homer. A Tribute to Emily Townsend Vermeule*. (University of Texas Press.), J.B. Carter - S.P. Morris edd., Austin 1995, pp. 45-60; H.G. Güterbock, “Reflections on the Musical Instruments *arkammi*, *galgalturi* and *ḫuḫupal* in Hittite”. *Studio historiae ardens, Ancient Near Eastern Studies presented to Philo H.J. Houwink ten Cate on the Occasion of his 65th Birthday*. (PIHANS 74), Th.P.J. van den Hout - J. de Roos edd. Leiden 1995, pp. 57-72; V. Haas, *Geschichte der hethitischen Religion*, (Handbuch der Orientalistik 15). Leiden 1994, pp. 526-527; H. Klengel, *Geschichte des hethitischen Reiches*. (Handbuch der Orientalistik 34). Leiden 1999, p. 127 and Abb. 24.

² S.Ö. Savaş, “Yumruk Biçimli Gümüş Hitit Kabı ile Fraktin Kaya Anıtı Üzerinde Görülen Bazı Kült Nesnelerinin İdentifikasyonu”. *4. Internationalen Kongresses für Hethitologie*. (StBoT 45). Wiesbaden 2001, pp. 610-622; S.Ö. Savaş, “Hititler’de ‘Fırtına Tanrısı’ ile ‘Boğa Kültü’ Üzerine Bazı Gözlemler ve Yorumlar”, *ArAn* 5 (2002), pp. 97-170.

³ J. Friedrich, *Hethitisches Wörterbuch, Kurzgefasste kritische Sammlung der Deutungen hethitischer Wörter, 1.-4. Lieferung*. [Reprint with Ergänzungshefte (J. Friedrich 1957; J. Friedrich 1961; J. Friedrich 1966). Heidelberg 1991]. Heidelberg 1952-1954, p. 273; H. Kronasser, *Etymologie der hethitischen Sprache, 1/1 Zur Schreibung und Lautung des Hethitischen; 1/2 Wortbildung des Hethitischen*. Wiesbaden 1966, pp. 308, 426, 428, 429, 548; J. Tischler, *Hethitisches Handwörterbuch, Mit dem Wortschatz der Nachbarsprachen*. (IBS 102). Innsbruck 2001, p. 225: “Faust (?); Stärke, Gewalt; Gewalttat; Fessel; Ringkampf; Unterarm?; ^{GIŠ}GÉŠPU (Nachbildung eines

and meaning of “FIST” (L.39-40 = M.45) (Fig. 3)⁴. In relation with this, GÉŠPU in texts is used to describe and represent either the fist of the god or the god himself together or separately. The fist of god is defined as a cult object with great sacred importance. In the translation given below of the text of the cult inventory of the city of Tarammeka it is stated to weigh 20 shekels (= 160 gr.). A text of the cult inventory: “*City of Tarammeka: God ZABABA (God of War): the god's image is a silver fist, weighing 20 shekels. 2 large shields, 1 spear, 3 daggers, 1 spearhead, 1 bronze mace, 1 axe: thus, the equipment of the God ZABABA is complete.*” As recorded in written documents, these weapons and objects can be taken as the symbols which represent the god itself. The afore mentioned axe can be matched with the “Şarkışla ceremonial axe”, and the Storm/War God can be equated with “The Vessel in the Form of a Fist”. The form of a fist is seen as an attribute of both the Storm God on a cylinder seal from Cyprus (dated to the second half of the second millenium B.C.)⁵, and of a god described as a fighter whose hands are in the form of a fist on the golden Hasanlu vessel (dated to ± 1000 B.C.)⁶.

B. “Fist” in Passages from Cuneiform Hittite Documents

KUB XXXVIII 1 obv.I 1-9 = Text of Cult Inventory of Tarammeka City⁷: [= SILVER FIST]

Unterarms?, *Nachbildung einer Faust?*); LÚ.GÉŠPU ‘Athlet’; GÉŠPU-ah- (heth. tarḥ-) ‘zwingen, bezwingen’, Ptz. GÉŠPU-ahḫant- (tarahḫant-), Verbalsubst. GÉŠPU-ahḫuwar (tarahḫuwar), ‘Gewalt’; Th.P.J. van den Hout, *Der Ulmitesub-Vertrag. Eine prosopographische Untersuchung.* (StBoT 38). Wiesbaden 1995, pp. 46-47, 284-285: GÉŠPU-za [Abl. Sg.]: (GÉŠPU: “Gewalt”); GÉŠPU-ah-zi [Prs.Sg. 3]: (GÉŠPU-ahḫ-: “Gewalt üben”); GÉŠPU-ah-ḫu-[aš] [Gen.Sg.]: (GÉŠPU-ahḫuwar: “Gewalt(übung)”); H.A. Hoffner, “An English-Hittite Glossary”, *RHA* 25/80, 1967, p. 97 n. 170; W. von Soden, *Akkadisches Handwörterbuch, Band I-3.* (AHw) Wiesbaden 1972ff., p. 1412: (ge-^{es-pú}) GÉŠPU=Ú-MA-ŠU; CDA, 421: “grappling-hook (for wrestlers); strength” Bab., NA [GÉŠPU]; wakil nāši u. “overseer of the wrestlers”; ša(h)u. [LÚ.GÉŠPU] “wrestler” in cult, figurine, in mag.; transf. j/NB “strength” of person; > umaštu; Haas, *Religion*, pp. 323, 521, 526-527, 812 and n. 214; H.G. Güterbock, “Hethitische Götterbilder und Kultobjekte”, *Beiträge zur Altertumskunde Kleinasien, Festschrift für Kurt Bittel*, R.M. Boehmer - H. Hauptmann edd. Mainz 1983, p. 213ff.

⁴ E. Laroche, *Les hiéroglyphes hittites, 1. L'écriture.* (Éditions Centre National de la Recherche Scientifique). Paris 1960, p. 39ff., No. 39-40; J.D. Hawkins, *The Hieroglyphic Inscription of the Sacred Pool Complex at Hattusa (SÜDBURG), With an Archaeological Introduction by P. Neve.* (StBoT Beiheft 3). Wiesbaden 1995, pp. 100, 118ff.

⁵ E. Porada, “On the Complexity of Style and Iconography in Some Groups of Cylinder Seals from Cyprus”, *Acts of the International Archaeological Symposium, The Mycenaeans in the Eastern Mediterranean, Nicosia 27th March- 2nd April 1972.* Nicosia 1973, pp. 259-273, Plate 32.2; Haas, *Religion*, pp. 323, 521 n. 247, 526-527, Abb. 52.

⁶ Haas, *Religion*, p. 527ff., Abb. 101.

⁷ KUB XXXVIII 1 (VAT 6688+Bo 2496+Bo3978+Bo 4519) obv. I 1-9: C.- G. von Brandenstein, *Hethitische Götter nach Bildbeschreibungen in Keilschrifttexten.* (MVAeG 46/2). Leipzig 1943, p. 10ff.; L. Rost, “Zu den hethitischen Bildbeschreibungen, 1. Teil”, *MIO* 8 (1961), p. 178ff.; H.G. Güterbock, “Eti Tanrı Tasvirleri ile Tanrı Adları, Hethitische Götterdarstellungen und Götternamen”, *Belleten* 7/26 (1943), p. 272ff.; Güterbock, “Book review: C.-G. von Brandenstein, *Hethitische Götter nach Bildbeschreibungen in Keilschrifttexten.* (MVAeG 46/2). Leipzig 1943”, *Or* 15 (1946), p. 482ff.;

x+1 ^{URU} Ta-ra-am-me-qa ^D U KARASŠ ^D MARDU[K] (= ^D AMAR.UTU-a[n ²])	1 Tarammeka City: Storm God of the military camp and the god Marduk[’s]
2 ^D INGIR ^{LIM} -tar 2 wa-ak-šur KÛ.BABBAR KILÁ.BI 2 MA.NA KÛ.BABBAR	2 Divinity/Image of the deity/figurine of deity: 2 silver <i>wakšur</i> -vessel (/measure), its weight (is) 2 mina silver.
3 É.DINGIR ^{LIM} GIBIL-ša-ma-aš DÛ-u-en ^{LÜ} SANGA ti-y[a-u-en]	3 We built them a new temple (and) appointed a priest.
4 ^{URU} Ta-ra-am-<me>-qa ^D ZA-BA ₄ -BA ₄ DINGIR ^{LIM} -tar	4 Tarammeka City: (for the God of War) ZABABA’s description/divinity
5 1 GÉŠPU KÛ.BABBAR KILÁ.BI 20 GÍN.GÍN 2 ^{URUDU} A-RI-IT-TUM GAL	5 1 silver (GÉŠPU ⁸) fist , its weight, 20 shekels (=160gr.), 2 large copper shield
6 1 ^{URUDU} I-MI-IT-TUM 3 ^{URUDU} GÍR 1 ^{URUDU} GÍŠŠUKUR	6 1 copper (IMITTU) spear? Comforting waist, 3 copper daggers, 1 copper (tipped) wooden spear,
7 1 GÍŠTUKUL ZABAR 1 ^{URUDU} HA-AZ-ZI- IN-NU	7 1 bronze mace, 1 copper axe
8 Ú-NU-UT ŠA ^D ZA-BA ₄ -BA ₄ ta-ru-up-ta	8 God ZABABA’s equipment is collected.
9 É.DINGIR ^{LIM} GIBIL-ši ^{LÜ} SANGA DÛ-u- en	9 We appointed him/provided him with a new temple (and) a priest.

KUB X 89 obv.II 1-11⁹: [=SILVER VESSEL: God Karmahili in the form of a fist: king and queen drink from it; squatting cupbearer comes.]

x+1 LUGAL MUNUS.LUGAL TUŠ-aš 3 x[1 King and queen sitting 3 x[(times)
2 ^D Kar-ma-a-ḫi-li IŠ-T[U BI-IB-RI]	2-3 fro[m the vessel/rhyton] (in the form of a) fist they
3 GÉŠPU a-ku-wa-an-zi [GÍŠ ^D INANNA.GAL]	drink for the God Karmahili/drink God Karmahili itself. [(They play) large lyre(s).
4 ^{LÜ} MEŠ ḫal-li-ya-ri-e-eš S[IR ^{RU}]	4 ḫalliyari-priests/men si[ng] songs/hymns].
5 ^{LÜ} ALAM.ZU ₉ me-ma-i ^{LÜ} pa[l-wa- tal-la-aš]	5 Narrator speaks. Pa[lwatalla-man]
6 pal-wa-a-iz-zi ^{LÜ} ki-i-t[a-aš ḫal-za-	6 claps/beats time. Kit[a-priest/man says/calls / recites.]

Güterbock, *Fs Bittel*, p. 203ff.; M. Popko, *Kultobjekte in der hethitischen Religion (nach keilschriftlichen Quellen)*. Dissertationes Universitatis Varsoviensis, Wydawnictwa Uniwersytetu Warszawskiego). Warszawa 1978, p. 91ff. (CTH 501) KUB XXXVIII 1 obv. I 4ff.; Rost, *MIO* 8 (1961), p. 178ff.; Güterbock - Kendall, *Tribute Vermeule*, p. 45ff.

⁸ KBo XXI 34 obv. II 45; 9: ŠA ^DU-ma-kán GÉŠPU GUŠKIN “*Klammerhaken des Wettergottes*

(aus Gold)” (cf. *ibid.* line 31): see J. Siegelová, “Gewinnung und Verarbeitung von Eisen im Hethitischen Reich im 2. Jahrtausend v.u. Z.”, *Annals Náprstek Museum* 12 (1984), p. 120 “Klammerhaken”. Friedrich, *HW*, p. 273; C. Rüster - E. Neu, *Hethitisches Zeichenlexikon. Inventar und Interpretation der Keilschriftzeichen aus den Boğazköy-Texten*. (StBoT Beiheft 2). Wiesbaden 1989, p. 309 No. 68: GÉŠPU: “Gewalt, Ringkampf, Unterarm², Faust²” GÉŠPU KÛ.BABBAR: KBo X 2 obv. I 12; XXXII 129 obv. 14; XXXVIII 1 obv. I 5.

⁹ Haas, *Religion*, p. 521 n. 247, Abb. 52, 101; J. Klinger, *Untersuchungen zur Rekonstruktion des hattischen Kultschicht*. (StBoT 37). Wiesbaden 1996, p. 508ff.; D. Yoshida, *Untersuchungen zu den Sonnengottheiten bei den Hethitern, Schwurgötterliste, helfende Gottheit, Feste*. (THeth 22). Heidelberg 1996, p. 109ff.

<p><i>a-i]</i> 7 ^{LÜ}SAGI.A 1 NINDA.GUR₄.RA <i>a-</i> <i>[aš-ga-az ú-da-i]</i> 8 LUGAL-<i>i pa-a-i</i> LUGAL-<i>uš pá-</i> <i>š[i-ya]</i> 9 ^{LÜ}SAGI.A-<i>kán</i> LUGAL-<i>[i</i> NINDA.GUR₄.RA <i>e-ip-zi]</i> 10 <i>na-an-kán pa-ra-a pé-e-[da-i]</i> 11 <i>pár-aš-na-wa-aš-kán</i> ^{LÜ}SAG[I.A <i>ú-iz-zi]</i></p>	<p>7 Cupbearer [brings] 1 thick bread [from outside/from the do]or. 8 He gives (it) to the king. King divide[s] (it). 9 Cupbearer [takes] the thick bread [from] the king/holds it to the king. 10 He tak[es] it away. 11 The kneeling cupbear[er comes].</p>
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KBö XXI 34 + IBöT I 7 obv.II 31-32, 41-51; rev.III 42-43¹⁰: [=GOLDEN FIST]

<p>31 <i>nam-ma A-NA GÉŠPU</i> ^DU ŠUKUR GUŠKIN ^DŠar-ru-um-ma-aš KÁ-aš pí-ra-an 32 <i>ta-ga-a-an ti-an-zi</i> 41 <i>nam-ma</i> ^{LÜ}SANGA Ì.DÜG.GA A-NA ^DIM : : : 42 DINGIR^{MES}-<i>aš me-na-aḥ-ḥa-an-da 2-ŠU pa-ap-</i> <i>pár-aš-zi EGIR-ŠU-ma LUGAL-uš</i> 43 A-NA ^DIM : : : DINGIR^{MES}-<i>aš me-na-aḥ-ḥa-an-</i> <i>da Ì.DÜG.GA</i> 44 3-ŠU <i>pa-ap-pár-aš-zi nu</i> ^{GIŠ}ir-ḥu-u-i <i>ki-it-ta-ri-pát</i> : : : 45 <i>a-pa-a-aš-pát ki-i[t]-ta-ri ŠA</i> ^DU-ma-kán GÉŠPU GUŠKIN 46 A-NA ^Eki-ip-pí <i>an-da pé-e-da-an-zi nu PA-NI ku-</i> <i>ra-ak-ki ku-it</i> 47 1 ^{GI}kur-ta-al <i>ki-it-ta-ri nu-uš-ša-an 1 PA ZÍZ iš-</i> <i>ḥu-wa-an-za</i> 48 <i>še-ra-aš-ša-an 1</i> ^{NINDA}<i>na-aḥ-ḥi-ti-iš UP-NI ki-it-</i> <i>ta-ri</i> 49 <i>nu-uš-ša-an GÉŠPU GUŠKIN</i> ^DIM <i>še-er a-še-ša-</i> <i>an-zi</i> 50 A-NA ^DŠar-ru-ma-ya-kán ŠUKUR GUŠKIN : : : 51 A-NA ^Eki-ip-pí <i>an-da pé-e-da-an-zi ...</i> III 42 <i>nu-uš-ša-an</i> ^{MUL}UD.ZAL.LE GUŠKIN A-NA GÉŠPU ^D[IM(?) 43 <i>an-da ḥa-m[a-k]án-zi ...</i></p>	<p>31-32 Then, the fist of Storm the God (its vessel) and puts God Šarruma's golden spear in front of the door; 41-44 Then, Priest pours/spills scented oil before the Storm God and 42 (ancestor-)gods 2 times; later king 43 pours scented oil before the Storm God and 44 3 times and places (a) basket; 45-47 he, puts golden fist (its vessel) of Storm God, they take <i>to kippa</i> (to/in the tent); and presents/pours (reddish) wheat measured 1 PA into the basket placed in front of the <i>kurakki</i> (column); 48 puts 1 <i>naḥḥiti</i>- bread on it measuring¹¹one fist 49 and on it they put/place the golden fist (its vessel) of Storm God 50-51 They take the God Šarruma's golden spear <i>to kippa</i> (to/in the tent) ... III 42-43 later, they tie (a) golden (morning-)star (<i>Morgenstern</i>) to the [Storm(?)] God's fist (vessel) ...</p>
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¹⁰ R. Lebrun, "Textes religieux hittites de la fin de l'empire", *Hethitica* 2 (1977), pp. 120, 121, 123, 129, 131, 139-140; H.M. Kümmel, *Ersatzrituale für den hethitischen König*. (StBoT 3). Wiesbaden 1967, p. 73.

¹¹ Tischler, *HHw*, p. 296 (*UP-NU: Faustmaß*).

KBo X 2 obv.I 12-14¹²: [=SILVER FIST]

12 1 GU ₄ KÙ.BABBAR GĒŠPU KÙ.BABBAR I-NA É ^D IM pí-eh- <i>hu-un</i>	12-14 I gave 1 silver bull (and) silver fist (shaped vessel) to the temple of the Storm God, and the others <Gods> to the temple of the God Mezulla.
13 a-aš-še-er-ma-kán ku-i-e-eš <DINGIR ^{MEŠ} > na-aš I-NA É ^D Me-ez-zu-zu-ul-la	
14 pí-eh- <i>hu-un</i>	

KBo XXIII 27 + XXXV 183 obv.I 22ff.¹³: [=WOODEN FIST]

22 [..... GÜB-l]a-az-za ZAG-az ŠA GİŠ ^{ERIN} GİŠ ^{GĒŠ} [PU]	22 [they construct(?) ..]. [From [left] and right sides a fist made of cedar wood ,
23 [.... pa-aḥ- <i>hu-na-al-l</i>]a-az-zi-ya-kán ŠA GİŠ ^{ERIN}	23 [a braz]ier(?) made of cedar wood
24 [.....n]a-at-kán ḥa-ad-da-an-te-eš	24 [they hang(?)...] They are perforated.
25 [...ZAG-az A-N]A GİŠ ^{GĒŠ} PU GİŠ ^{e-ri-ip-pí-da}	25-26 [... at the right side] eripi- , [..., tamarisk] and olive trees (or woods) are inlaid into the (perforations of) the fist .
26 [.... ^{GİŠ} pa-i-ni ^G]ŠE ₂₀ -ER-DUM-ya an-da wa-al-a[ḥ- <i>h</i>]a-an	
27 [.....GÜB-l]a-az A-NA GİŠ ^{GĒŠ} PU GİŠ ^{e-ri-pí-it}	27 [... at the left side] (too) eripi- ,
28 [.....a]n-[d]a wa-al-aḥ- <i>ha-an</i>	28 [... and ... trees] are inlaid (into) the fist .

KUB V 7 rev. 23-25¹⁴: [=IRON FIST]

23 ... ŠA DINGIR ^{LIM} -wa ^{KUS} MÁ.URU.URU ₅ e-eš-ta	23 ... it was a gift (donation) to the quiver of the divinity.
24 nu-wa-kán 20 GAG.Ú.TAG.GA an-da e-eš-ta nu-wa-ra-aš ḥar-kán-za 2 GĒŠPU ^{HA} AN.BAR ŠA ^{KUS} kur-ša-aš-wa	24 and in it, there were 20 arrows. They are deteriorated. Both ^{KUS} kurša-'s 2 iron fists (and its GĒŠPU)
25 ḥar-kán-te-eš	25 are deteriorated.

¹² F. Imparati, "L'autobiografia di Hattusili I", *SCO* 13 (1964), pp. 4-5, 12; F. Imparati - C. Saporetti, "L'autobiografia di Hattusili I", *SCO* 14 (1965), p. 44ff.; Ph.H.J. Houwink ten Cate, "The History of Warfare according to Hittite Sources: The Annals of Hattusilis I", *Anatolica* 11 (1984), p. 47ff.; H.M. Kümmel, "Hethitische historisch-chronologische Texte", *TUAT* 1/5 (1985), p. 460.

¹³ A. Ünal, *Hittite and Hurrian Cuneiform Tablets from Ortaköy (Çorum), Central Turkey, With Two Excursuses on the "Man of the Storm God" and a Full Edition of KBo 23.27*. (Simurg) İstanbul 1998, p. 83ff. and n. 5, 88, 94; M.-C. Trémouille, "Quelques observations sur KBo 23.27 + et ses relations avec CTH 776", *Eothen* 10, 1999, pp. 193-211; J.L. Miller, *Studies in the Origins, Development and Interpretation of the Kizzuwatna Rituals*. (StBoT 46). Wiesbaden 2004, p. 113.

¹⁴ Siegelová, *ANM* 12 (1984), p. 119ff. and n. 1 [: "Der Orakeltext KUB V 7 ist nH Ursprungs. Nach der Bemerkung ibd. Rs. 15 "als man die Götter aus Tarḫuntašša brachte", kann eine Datierung nach der Rückkehr des Hofes nach Ḥattuša, d. h. nach Muwatalli, um 1280 v. u. Z., erwägt werden."].

KBo XI 28 obv.II 6-9¹⁵: [=IRON FIST]

6 LUGAL MUNUS.LUGAL TUŠ-aš ^D Ni-na-at-ta-an	6-9 King (and) queen by sitting drink (for) the Goddess Ninatta (and) [K]ulitta (themselves), (for) the mace (itself), (for) the war equipment (itself), (for) the mace of power/strength/victory (itself), (and) (for) the iron fist of power (itself), (=those of Goddesses Šauška) ...
7 [^D K]u-li-it-ta-an ^{GIS} TUKUL Ú-NU-TUM MÈ	
8 [^{GI}]ŠTUKUL NIR.GÁL GÉŠPU AN.BAR NIR.GÁL	
9 a-ku-wa-an-zi ...	

KUB LVII 95 rev.IV 7-9¹⁶: [=SILVER FIST]

7 nu-uš-ši ŠA ^D Zu-lu-um-ma	7-8 And he leans and presents the god Zulumma's
8 [GÉ]ŠPU KÙ.BABBAR pa-ra-a e-ip-zi	silver [f]ist (vessel),
9 [LUGAL-u]š QA-TAM da-a-i	9 [king] puts (his) hand.

KUB XXXII 129 obv. 14: [=SILVER FIST]

14 na-at-kán ^{GIS} il-zi-ya-aš ti-an-zi GÉŠPU KÙ.BABBAR RI-ID-D[U	14 And they put/place it to the scales, inla[id] ¹⁷ silver fist
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KBo XLVI 62 obv.II 8 (=KBo XXXVIII 4)¹⁸: [=TWO FISTS]

3 [... 1 SILA ₄ 1 MU]ŠEN.GAL ŠA ^D U	3 (They offer) [... 1 lamb (and) 1 big b]ird
4 [...]x [x x]-aš-ša 1 SILA ₄ 1 MUŠEN.GAL	(goose?/duck?) to the Storm God's
5 [ŠA ^D]M(?) A-NA ^{UZU} ZAG.LU/(UDU) 1	4 [...] and [...]s; 1 lamb, 1 big bird (goose?/duck?)
SILA ₄ 1 MUŠEN.GAL	5 to [the Storm God's] shoulder; 1 lamb, 1 big bird
6 [A-NA ^{UZ}]GABA ^D U UBUR ^{HLA} -aš-ša	(goose?/duck?)
1 AMAR 1 MUŠEN.GAL	6 [to the c]hest of the Storm God and the nipples; 1 calf, 1
7 [ŠA ^D]U 2 iš-ḫu-u-na-u-wa-aš {erasure}	big bird (goose?/duck?)
8 [A-NA] 2 GÉŠPU ^{HLA} -ya 1 AMAR 1	7 to the Storm [God's] 2 išḫunau- (=to the upper side of
MUŠEN.GAL	the arm) {erasure}
	8 and [to] 2 fists ; 1 calf, 1 big bird (goose?/duck?)

¹⁵ Popko, *Kultobjekte*, p. 105; R. Lebrun, *Samuha, foyer religieux de l'empire hittite*. (Publications de l'institut orientaliste de Louvain 11). Louvain la-Neuve 1976, pp. 152, 158; E. Badali, *Strumenti Musicali, Musici e Musica nella Celebrazione delle Feste Ittite*. (THeth 14/1). Heidelberg 1991, p. 195.

¹⁶ H. Otten, "Zur Kontinuität eines altanatolischen Kultes", *ZA* 53 (1959), p. 177ff. n. 15; H. Otten, "Erwägungen zur Kontinuität altanatolischer Kulte", *1. Uluslararası Hititoloji Kongresi Bildirileri*, Ankara 1992, p. 34ff.; Popko, *Kultobjekte*, p. 106 and n. 35; Th.P.J. van den Hout, "Book review: A. Archi, *KUB 57*, Berlin 1987", *BiOr* 47 (1990), p. 429.

¹⁷ RI-ID-D[U: REDŪ: "treiben" Friedrich, *HW*, p. 312.

¹⁸ V. Haas, *Die hurritischen Ritualtermini in hethitischem Kontext*. (ChS 1/9). Roma 1998, pp. 193, 195; Haas, *Religion*, p. 149 n. 246, 625 n. 44, 667 n. 212, Dupl. IBoT III 106 (= Bo 2144). H.G. Güterbock, "A New Look at one Ahhiyawa Text", *Hittite and Other Anatolian and Near Eastern, Studies in Honour of Sedat Alp*. H. Otten et al. edd. Ankara 1992, pp. 235-243.

9 [Š]A ^D U ŠU ^{MES} -ŠU Û A-NA ŠU.SI ^{BI} A	9 to the Storm God's hands
10 [h]u-u-ma-an-da-aš	10 and all his fingers.
11 1 AMAR 1 MUŠEN.GAL ŠA ^D U PU-UQ-QA-TI	11 1 calf, 1 big bird (goose?/duck?) to the Storm God's buttocks
12 A-NA I-ŠA-RI-ŠU-ya 1 SILA ₄ ŠA ^D U	12 and his penis; 1 lamb to the Storm God's
13 gi-nu-wa-aš wa-al-lu-uš-ša 1 SILA ₄	13 knees and calves, 1 lamb, 1 big bird (goose?/duck?)
1 MUŠEN.GAL	
14 ŠA ^D IM A-NA 2 GİR ^{MES} -ŠU 1 SILA ₄	14 to the Storm God's feet; 1 lamb to the [Storm] God's
ŠA ^D [U/IM]	
15 A-NA ^{GIŠ} ŠUKUR Û A-NA Û-NU-TE ^{MES} -ŠU	15 spear and utensils.

C. Definition of the Descriptions:

1. Storm God.

According to the formal pantheon of the Hittite State, this god named the “Storm God of Ḫatti/Storm God of Ḫatti Land”¹⁹ and sometimes the “storm god of the sky” is shown as the highest god in the Anitta text:

“The country belongs to the storm god together with its earth, sky and the people.”²⁰

2. Mace of the Storm God: Symbols of the Storm God, his weapons “MACE” and “MOUNTAINS”²¹.

In texts, it has been stated that “^{GIŠ}TUKUL ‘mace’ is the weapon of Storm God”. Sometimes mountain gods were described as maces on which were considered to be male. On the other hand *ḫuwaši*-stones were sanctified as mountain and fountain; one states that maces and monuments are put in place of these ones²². It is understood that the mace accompanies the mountains which accompanies the Storm God (alone as a cult object) and also with the descriptions of mountain gods²³.

A Mountain god is seen holding the mace in his hand on one occasion²⁴, whereas several times the Storm God himself holds the mace in his hand (as we see on the chief god relief of Yazılıkaya and here on the vessel).

In addition to this, it is in the hands of a sitting god (alone as a cult object) and also with the descriptions of mountain gods (together and related)²⁵.

¹⁹ “DEUS.TONITRUS HATTI”: SÜDBURG, 1.2, Hawkins, *Hieroglyphic Inscription*, pp. 22-33, 33.

²⁰ IBoT I 30, see Savaş, *ArAn* 5 (2002), p. 102.

²¹ Savaş, *ArAn* 5 (2002), p. 115ff.

²² KBo II 1 rev. III 13ff. (21-27-35): Güterbock, *Belleten* 7/26 (1943), p. 280 and n. 22; C.W. Carter, *Hittite Cult Inventories*. (Diss., University of Chicago). Chicago 1962, p. 51ff.

²³ V. Haas, *Hethitische Berggötter und hurritische Steindämonen, Riten, Kulte und Mythen, Eine Einführung in die altkleinasiatischen religiösen Vorstellungen*. Mainz 1982, pp. 21, 52, 120, 183; J. Börker-Klähn, “Mons Argaius und Papan ‘Die Berger’”, *Anatolia and the Ancient Near East Studies in Honor of Tahsin Özgüç*, K. Emre, et al., edd. Ankara 1989, p. 237ff.; H. Gonnert, “Les Montagnes d’Asie Mineure d’après Les Textes Hittites”, *RHA* 26/83 (1968), p. 95 ff.; A. Dinçol, “Zu den hurritischen Bergnamen”, *JCS* 24 (1971), p. 29ff.; A. Dinçol, “Über die Hydronomie und Oronomie Anatoliens zur Zeit der Hethiter”, *Berytus* 23 (1974), p. 29ff.

²⁴ Bo 2318 obv. II 11.

In the structure of the Yalburt sacred pool is found a composition showing Tudhaliya IV holding a mace in his hand. Texts mention the mace with other gods, too: for example ZABABA holds it in his hand. In one text of oblation, a vow to provide a silver or golden covering for Ištar's maces is given.

In the orthostats of the Aleppo/Ḫalab temple, both the mace and the axe (together with the spear and the sword) are seen as the weapons of the Storm God of Ḫalab, while again in the winged warrior Ištar's hand there is a mace (a bit longer than other maces) leaning against his shoulder²⁶.

The name of the Storm God is given very clearly as "GOD, MACE" (with our suggestion of a reading like the Anatolian hieroglyphic inscription on the orthostat in relief of Ḫalab's Storm God harnessed with a bull (driver [= like the Boğazköy clay bulla²⁷, the relief on the Hittite silver vessel in the form of a fist, and the İmamkulu rock relief])²⁸. This shows us that the name and weapon of the Storm God are identical to the "MACE".

3. The Sacred Animal of the Storm God "BULL"²⁹.

4. The Altar and the Objects On it³⁰: [= ^{GIŠ}arimpa- and zippulašna-bread].

Here, we propose that ^{GIŠ}arimpa- (Hittite) may be an object (hanging near the bread on the table, on the left) used or kept in life and death with the same sanctity; the bread may be *zippulašna*-bread. The left hand rising upwards of one of the officers following the king is clenched in the form of a fist, while his other hand carries the round bread (= *zippulašna*-bread) held upwards. It is related that this officer who asked to give bread to the king brings it back and leaves the bread during the ritual. This *zippulašna*-bread on the table, or carried in order to be put on it, can be seen during the continuation of this act.

5. Hieroglyphic Inscription and King: [=Tudhaliya IV].

We read the name "GREAT KING TUDHALIYA" in Anatolian hieroglyphics and MAGNUS.REX MONS.TU written on the same level of the king's head where he gives clothes, with earring and when he carries in his left hand the ornamented sceptre/lituus (LITUUS: ^{GIŠ}kalmuš-)³¹, he is described as pouring a libation towards the bottom of altar before the Storm God.

²⁵ KUB XXX 2 obv. II 4-5.

²⁶ K. Kohlmeyer, *Der Tempel des Wettergottes von Aleppo*. Münster 2000, Taf. 1d, 14, 18.

²⁷ P. Neve, "Ḫattuša - Stadt der Götter und Tempel Neue Ausgrabungen in der Hauptstadt der Hethiter", *Antike Welt: Zeitschrift für Archäologie und Kulturgeschichte* 23/Sondernummer (1992), Abb. Titeltbild.

²⁸ Kohlmeyer, *Wettergottes von Aleppo*, Taf. 16-17.

²⁹ Savaş, *ArAn* 5 (2002), p. 119ff. n. 120.

³⁰ Savaş, 4. *Internationalen Kongresses*, p. 610ff.

³¹ S.Ö. Savaş, "Tahtlar ve Asalar: "Hitit tanrılarının ve krallarının gücü" - I.", *Anatolia Antica, Studi in Memoria di Fiorella Imparati*. (Eothen 11), S. de Martino - F. Pecchioli Daddi edd. Firenze 2002, p. 717ff.

6. “BIRD” (figurine) standing on the Ground³²: [= aramni-].

7. Plants hanging, blooming and in bud: [= ^{GIŠ}TÚG: Boxwood and AN.TAḪ.ŠUM^{SAR}: AN.TAḪ.ŠUM Plant].

In order to identify the structure on the silver Hittite vessel in the form of a fist, we shall try to study and explain some parts of the text concerning the *tarnu*-structure, boxwood grove or forest and the *huwaši*-stone:

According to the AN.TAḪ.ŠUM Festival, the Storm God’s *huwaši*-stone (stele) is erected in the *tarnu*-structure near the boxwood grove,

(KUB XX 42 obv.I 10-12 =) XX 63 + XI 18 obv.I 8-14 (CTH 611)³³

8 ^D U ^{URU} Ḫat-ti I-NA ^{GIŠ} ^{HI.A} ^{GIŠ} TÚG	8-10 The Storm God of Ḫatti, in spring, because
9 ^É tar-nu-i ma-ni-in-ku-wa-an	AN.TAḪ.ŠUM Festival is celebrated in the boxwood
10 EZEN ₄ AN.TAḪ.ŠUM ^{SAR} ḫa-me-<eš- >ḫi DÜ-zi	grove near ^É tarnu-.
11 ^{NA} ḫu-u-wa-a-ši ŠA ^D U ^{URU} Ḫat-ti	11-13 <i>huwaši</i> -stone of Storm God of Ḫatti [(stands
12 [^É tar-nu-i A-NA ^{GIŠ} ^{HI.A}]) ^{GIŠ} TÚ[G	erected in ^É tarnu- near the boxwood gro)]ve.
13 [m(a-ni-in-ku-wa-an ar-ta-r)]i	
14 I-N(A ^É ^D Zi-pár-wa-a)	14 to (the temple of the god Ziparwa).

The King celebrates the Storm God of Ḫatti in the boxwood grove because of the AN.TAḪ.ŠUM Festival,

(KUB XX 42 obv.I 10-12 =) XX 63 + XI 18 rev.VI 1-5 (CTH 611)³⁴

1 DUB I ^{KAM} QA-TI	1-5 First tablet (is) complete. When (ever) the king celebrates
2 ŠA EZEN ₄ AN.TAḪ.ŠUM ^{SAR}	the Storm God of Ḫatti in the boxwood grove it is due to the
3 ma-a-an LUGAL-uš	AN.TAḪ.ŠUM Festival.
4 ^D U ^{URU} Ḫa-at-ti	
5 ŠA ^{GIŠ} ^{HI.A} ^{GIŠ} TÚG i-ya-zi	

The King celebrates “in the garden of secrecy” and “the garden of the god and mountain Aškašepa” due to the AN.TAḪ.ŠUM Festival [25th and 31st],

³² Savaş, 4. *Internationalen Kongresses*, p. 610ff.; S.Ö. Savaş, “Kizzuwatnalı Büyük Hitit Kraliçesi Puduḫepa’nın Evlilik Anıtı ile Ölüm Anıtı”, *La Cilicie, espaces et pouvoirs locaux (2^e millénaire av. J.-C. - 4^e siècle ap. J.-C.)*, (Actes de la table ronde internationale d’Istanbul, 2-5 novembre 1999) (*Varia Anatolica* 13, Paris: Institut Français d’Etudes Anatoliennes d’Istanbul), E. Jean et al., edd. İstanbul 2001, p. 99ff.

³³ CTH 611 (AN.TAḪ.ŠUM Festival 14-15th days) 1. A. KUB XX 63 + KUB XI 18 B. KUB XX 42 2. KUB XI 22 + 81/t (HAH); M. Darga, “Hitit Bayram-Rituali Metinlerinde Geçen “^Étarnu” Hakkında Bir Araştırma”, *Tarih Enstitüsü Dergisi* 3 (1973), p. 322ff. [= CTH 495/1.A]; J. Tischler, *Hethitisches Etymologisches Glossar*. Innsbruck 1977ff., (T), p. 200 ([m]a-an-ni-in-ku-wa-an); Haas, *Religion*, p. 796ff.

³⁴ CTH 611 (AN.TAḪ.ŠUM Festival 14-15th days) 1. A. KUB XX 63 + KUB XI 18 B. KUB XX 42 2. KUB XI 22 + 81/t (HAH); Darga, *TED* 3 (1973), p. 323ff. [= CTH 495/1.B]; Haas, *Religion*, p. 796ff.

VS NF XII 1 rev. 5-7 and 15-18³⁵

<p>5 [lu-uk-]kat-ti-ma A-NA^DLAMMA^{URU}Ta-a-u-ri-iš-ša^D [...]</p> <p>6 A-NA^DÉ.A-ya I-NA^{GIŠ}KIRI₆ har-wa-ši-ya-aš EZ[EN₄ AN.TAḪ.ŠUM^{SAR} ŠA[?]]</p> <p>7^DIS^{URU}STAR^{URU}Ha-at-ta-ri-na i-ya-zi UD.25[?][.KAM]</p> <p>.....</p> <p>15 [lu-uk-kat-ti-ma-za] LUGAL-uš^DKar-ma-ḫi-li^{HUR.SAG}Ta-ba-la^{HUR.SAG}x [... EZEN₄]</p> <p>16 [AN.TAḪ.]ŠUM^{SAR} i-ya-zi UD.30.KAM</p> <p>17 [lu-u]k-[k]at-ti-ma-za LUGAL-uš A-NA^{GIŠ}KIRI₆ Aš-ka-ši-pa EZEN₄ AN.TAḪ.ŠUM^{SAR} i-ya[-zi]</p> <p>18 [Š]À[?]-ta ši-ya-an-na UD.31.KAM</p>	<p>5-7 (25th day:) [The ne]xt day, (the king, in Ḫattuša) (in the temple) in the “Garden of Secrets/Secret Garden”³⁶ of the Tutelary Deity of the city of Taurišša ... to^DÉ.A, IS^{URU}STAR of Ḫattarina City’s [AN.TAḪ.ŠUM Fest]ival.</p> <p>15-16 (30th day:) [The next day], the king celebrates the god Karmahili’s, the Mountain Tabala’s (and) the Mountain x’s [AN.TAḪ.]ŠUM Festival.</p> <p>17-18 (31st day:) [The ne]xt day, king celebrate[s] the AN.TAḪ.ŠUM Festival in the “garden of the god (mountain/god) Aškašepa”³⁷.</p>
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9 AN.TAḪ.ŠUM Plants and the *ḫuwaši*-stone (stele) of the boxwood grove,

KUB XX 63 + XI 18 obv.II 23-24 (CTH 611)³⁸

<p>23 9 AN.TAḪ.ŠUM^{SAR}[.....]x ŠA[?]</p> <p>GIŠ^{HUR.A}GIŠ[?]TÚG</p> <p>24^{NA}ḫu-wa-a-ši [.....]x</p>	<p>23 9 AN.TAḪ.ŠUM Plants [.....] boxwood grove’s</p> <p>24 <i>ḫuwaši</i>-stone (stele) [.....]x</p>
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The Storm God’s *ḫuwaši*-stone (stele) of Sacrifice standing in the *tarnu*-structure in the boxwood grove,

KUB XI 22 obv.I 1-5 (CTH 611)³⁹

<p>1 A-NA GIŠ^{HUR.A}GIŠ[?]TÚG ku-it</p> <p>2 ŠA^DU^{URU}Ha-at-ti^{NA}ḫu-u-wa-ši</p>	<p>1-5 [W]hen (ever) the king celebrates the AN.TAḪ.ŠUM Festival in [s]pring, the Storm God</p>
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³⁵ CTH 604 (AN.TAḪ.ŠUM Festival 25th and 31st) Ph.H.J. Houwink ten Cate, “A New Look at the Outline Tablets of the AN.TAḪ.ŠUM^{SAR} Festival: The Text-copy VS NF 12.1.”, *Hittite Studies in Honor of Harry A. Hoffner Jr. on the Occasion of His 65th Birthday*, G.M. Beckman, et al. edd. Winona Lake 2003, p. 208ff.; Haas, *Religion*, p. 809ff.

³⁶ Houwink ten Cate, *Studies Hoffner*, p. 213ff.

³⁷ Houwink ten Cate, *Studies Hoffner*, p. 215ff.

³⁸ CTH 611 (AN.TAḪ.ŠUM Festival 14-15th days) 1. A. KUB XX 63 + KUB X 18 B. KUB XX 42 2. KUB XI 22 + 81/t (HAH); Darga, *TED* 3 (1973), p. 327 [= CTH 495/1.A]; Haas, *Religion*, p. 796ff..

³⁹ CTH 611 (AN.TAḪ.ŠUM Festival 14-15th days) 1. A. KUB XX 63 + KUB XI 18 B. KUB XX 42 2. KUB XI 22 + 81/t (HAH); Darga, *TED* 3 (1973), p. 323ff. [=CTH 495/2].

3 I-NA ^E tar-nu-ú-i ar-ta-ri 4 [k]u-wa-pí-ma-za LUGAL-uš EZEN ₄ AN.TAḪ.ŠUM ^{SAR} 5 [h]a-me-eš-ḫi i-ya-zi	of Ḫatti's <i>ḫuwaši-stone</i> (stele) of sacrifice stands in the ^E tarnu- in the box[wood gr]ove.
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8. *Kneeling cupbearer*: [= par(a)šnauwaš ^{LÚ}SAGI.A (/ = ^{LÚ}SÌLA.ŠU.DUḪ.A)].

In a broken section, a two handled vessels which a kneeling cupbearer holds are seen. In texts, this act is a gesture showing respect performed by a kneeling down cupbearer to bring a sacred offer-drink that precedes the king's libation. On the sixth day of the AN.TAḪ.ŠUM festival a kneeling cupbearer is seen.

9. *"The vessel in the form of a fist" on the pedestal*: [= GÉŠPU].

We think that it may be a vessel put on a silver, gold, or bronze *walla*-⁴⁰ (Hittite) which is translated as "pad", "pedestal". That the vessel is "in the form of a fist", draws our attention. We can say that our proposal is that this may be a "vessel in the form of a fist" held on a pad. In addition to this, we can also evaluate ŠU.NAG.NAG vessel mentioned in cuneiform documents. We is of interest here is that the text mentioning(s) a gold or silver wine vessel whose name is made up of the ideograms ŠU "hand" and NAG "drink", which are repeatedly mentioned together (In the AN.TAḪ.ŠUM Festival the king drinks fifteen gods separately with this vessel by sitting)⁴¹.

10. *Officer who carries zippulašna-bread in a clenched fist*.

11. *Three musicians are playing lyres = INANNA-instruments and castanet: galgalturi*⁴².

12. *Sceptre bearer*: [= LÚ ^{GIŠ}GIDRU "sceptre-man"; UGULA LÚ^{MEŠ} ^{GIŠ}GIDRU "manager of sceptre-men"; GAL LÚ^{MEŠ} ^{GIŠ}GIDRU "chief of sceptre-men"].

The fifth person is holding the long and ornamented sceptre's top with his hands. This can be considered the one who guides the ceremonial procession. However, in Hittite cuneiform documents, we can find information showing that like throne-bearers, sceptre-bearers carry these objects symbolizing royalty in ceremonies⁴³:

⁴⁰ KBo IV 1 rev. 1-4 (// KUB II 2 obv. II 1-4), rev. 17-22 (// KUB II 2 obv. II 20-26); KUB II 2 obv. I 57-60 (// KBo IV 1 obv. 47-50 // KUB IX 33 obv. 25-27).

⁴¹ Y. Coşkun, *Boğazköy Metinlerinde Geçen Bazı Seçme Kap İsimleri*. (AÜDTCFY 285). Ankara 1979, p. 63ff. KBo IV 13 VI 21-27.

⁴² S. de Martino, "Il lessico musicale ittita II: GIŠ ^dINANNA = cetra", *OA* 26 (1987), p. 171ff.; S. de Martino, "Musik. A. III. Bei den Hethitern", *RlA* 8 (1997), p. 484ff.; Güterbock, *Studies Houwink ten Cate*, p. 57ff.; B. Dinçol, *Eski Önyasya ve Mısır'da Müzik*. (Eskiçağ Bilimleri Enstitüsü Yayınları 11). İstanbul 1999, p. 49ff.; Badalı, *Strumenti Musicali*, p. 56ff.; A. Ünal, *Hititler-Etiler ve Anadolu Uygarlıkları (The Hittites and Anatolian Civilizations)*. (Etibank) İstanbul 1999, p. 229ff.; S. Alp, *Hititlerde Şarkı, Müzik ve Dans, Hitit Çağında Anadolu'da Üzüm ve Şarap*. (Kavaklıdere Kültür Yayınları). Ankara 1999, p. 2ff.

⁴³ See Savaş, *Studi Imparati*, p. 717ff.

"In the course of the drinking ceremony for the god ZABABA (when the festival convoy is arranged); when the royal couple passes, priests are raise the statue of the Kampiwuit divinity. It is carried in front of it then next to the god of the Putpar(?) A bath attendant/barber reaching carries "the sceptre of divinity"⁴⁴.

The "Sceptre"s of several gods (^{GIŠ}GIDRU) are mentioned⁴⁵ (for example: The sceptres of the Storm God of the City of Kunkuniya and (god) *Iyaya* of the city of Lapana). Since the sceptres of gods were also considered to be holy, an oblation was offered for the sceptres of gods, as well as for gods and holy places in temples. In the ceremonies of the eighteenth day of the AN.TAḪ.ŠUM Festival, the [king] divides the bread and puts it in the middle of the fireplace, *harzazu(ta)*-bread-meal is prepared, and one portion is put on the throne to the window for "the sceptre of divinity in the name of Storm God. At the end of a ritual in the following ceremonies, the king leaves there with the chief of the palace guards proceeding him with the sceptre with a curved point.

A "Sceptre-man" is also seen to carry the ^{GIŠ}zāhur-ti-. In the AN.TAḪ.ŠUM Festival, a "^{GIŠ}zāhur-ti-(s) lord (seigneur/ruler)" is mentioned together with a "sceptre-man"⁴⁶. In another text⁴⁷: With the expression of "The [Man] of the Storm God holds the sceptre", the sceptre's belonging to the Storm God is stressed again. Also, we can say that the bearer here can be one of officers called LÚ ^{GIŠ}GIDRU "sceptre-man"; UGULA LÚ^{MEŠ} ^{GIŠ}GIDRU "head/manager of sceptre-men"; GAL LÚ^{MEŠ} ^{GIŠ}GIDRU "chief/great of sceptre-men".

13. The figure ornamented with leaves: [= ^{GIŠ}TÚG: Boxwood grove].
Mountain God? Tutelary Deity of the Forest? Boxwood Grove?:

At the back of the parade, there is a figure (god?) which is a unique example, similar to Hittite mountain gods. The orthostat of Ain Dara is also a good, similar example (Fig. 11). The figure ornamented with leaves (god?) wears a short sleeved, elbow-length coat. In addition to a heraldic rose on the sleeve, it is seen that he wears a bracelet and his hands are tied with pieces of cloth. His head-dress has a horned edge, with wavy leaves. The "Tutelary Deity"⁴⁸ of the Forest⁴⁹ (KUB LII 100: 2) is found in the detailed list of gods in the festival fragment. Particularly in the reign of Tudḫaliya IV⁵⁰, various activities were done in holy

⁴⁴ Haas, *Religion*, p. 732.

⁴⁵ See Savaş, *Studi Imparati*, p. 719ff., 722ff.

⁴⁶ LÚ ^{GIŠ}GIDRU A-NA LÚ^{MEŠ} U-BA-RUM EN ^{GIŠ}za-hur-ti-aš: KBo IV 9 rev. V 48.

⁴⁷ KBo XVI 78 rev. IV 7, M. Popko, *Zippalanda. Ein Kultzentrum im hethitischen Kleinasien*. (THeth 21). Heidelberg 1994, pp. 144-145.

⁴⁸ G. McMahon, *The Hittite State Cult of the Tutelary Deities*. (OIP Assyriological Studies 25). Chicago 1991, p. 46.

⁴⁹ Tischler, *HEG* (T), p. 354 *tieššar*; Tischler, *HHw*, p. 260; N. Oettinger, "Hethitisch *warhuizna*- "Wald, Heiliger Hain" und *tiyessar* "Baumpflanzung" (Mit einer Bemerkungen zu Dt. Wald, Engl. Wold)", *Silva Anatolica. Anatolian Studies Presented to Maciej Popko on the Occasion of His 65th Birthday*, P. Taracha ed. Warsaw 2002, pp. 253-260; V. Haas, *Der Kult von Nerik, Ein Beitrag zur hethitischen Religionsgeschichte*. (Studia Pohl: Dissertat. Scient. Rebus Orient. Ant. 4). Roma 1970, p. 85 and n. 2; Haas, *Berggötter*, pp. 55, 90, 105; Haas, *Religion*, pp. 33, 435, 461, 508, 526, 591, 598, 610, 790 n. 112.

⁵⁰ "(1-3) To all the mountains (and) lands of the land of Ḫatti in which His Majesty Tudḫaliya regularly campaigns/travels, (4-6) to all the mountains of the land of Ḫatti which His Majesty

forests⁵¹. The Priest of the Tutelary God of the Forest (^{LÚ}SANGA ^DLAMMA ^{GIŠ}TIR) is seen in a special local ceremony Karahna, in the cult inventory text⁵² of the Tutelary God of the Forest Karahna. At the same time, there must have been a local Storm God of the Forest⁵³; on the thirty-second day of the AN.TAḪ.ŠUM Festival⁵⁴, ^DU ^{GIŠ}TIR is a god who accepts the offerings of drink and bread. In cult inventory texts, ^DLAMMA ^{GIŠ}TIR can be seen to have a special god cap. In this text, there is also a priest of the Tutelary God of the Forest.

Indications that a counterpart of the Mesopotamia *akitu*-Festival was held in Ḫattuša and its gathering place at Yazılıkaya are seen (cf. Fig. 10). Some ideas about Yazılıkaya's being an *akitu*-house and a ceremony parade's having used the main temple road which takes place in the city walls to reach this house are talked about. The occurrence of another ceremony noting the presence of an *akitu*-Festival in Ḫattuša is known. In this ceremony: it is stated that "a god sitting in a wheeled chariot with red, white, white and blue pennants is brought to 'the *tarnu*-structure in the forest' by using the Tawiniya gate of the city and in this house, a sanctity is made for him according to a certain religious ceremony".

Tudḫaliya, the Great King, hunts, (7-8) to(?) all the mountains of the upper land which His Majesty hunts, (9) [to the Mala river,] the Mamranta river, ...": KUB II 1 (§35) rev. VI 1-9; "[... all] the mountains [all] [the rivers, all] [the ... gods of] the land of Ḫatti, for one offering table. [...] for the names of all the tutelary deities ...": KUB XL 107+IBOT II 18 (§1-2) obv. I 1-2; McMahon, *Tutelary Deities*, pp. 114-117.

⁵¹ Bo 3298+KUB XXV 32+KUB XXVII 70+1628/u (§18) obv. II 25-27: "They carry the Sungod do[wn] to the grove. They place him [back] on ste[la]."; (§30) rev. III 29-31: "... They take up the god and they take up the flesh. They carry them to the house of the cook. They place the flesh (on) the altar. (For) the Stormgod of the Army, in one day, in the grove of the city Akaliya."; (§33) rev. III 45-46: "... and place them back on the stele for the Sungoddess of the Earth. In one day in the grove of the city Agaliya.": McMahon, *Tutelary Deities*, pp. 66-67, pp. 70-71 and n. 67, 72-73; cf. A. Dinçol - M. Darga, "Die Feste von Karahna", *Anatolica* 3 (1969-1970), p. 118. KUB XV 31 rev. III (7) [*na-a(t)-kán A-NA ^{GIŠ}TI*]R ^{URU}Ta-ú-ri-ša an-da (8) [*pí-ya-an-zi nu-kán*] A-NA 9 PÚ^{HA} 3 MUŠEN ...: "... [and] it brings Tawriša to the forest (of the settlement) [; and there] at the nine springs of three birds ..."; ^{GIŠ}TIR *ga-ú-ri*-["Forest passageway/corridor": KUB XXXI 113 5, V. Haas - G. Wilhelm, *Hurritische und Luwische Riten aus Kizzuwatna*. (AOATS 3). Neukirchen-Vluyn 1974, pp. 162-163, 178; Haas, *Nerik*, pp. 130-131. KBo XI 10 rev. III 33 = B. KUB XXXIX 39 rev. III 20: [*I-NA UD.2^K*]AM *I-NA ŠÀ ^{GIŠ}TIR NA⁴huwaši ti-it-ta-nu-zi* "[At the second Ta]g one puts a stele (^{NA}*huwaši*) in the middle of the forest." M. Popko, *Das Hethitische Ritual CTH 447*. Warszawa 2003, pp. 28, 37.

⁵² M. Darga, *Karahna Şehri Kült-Envanteri* (KUB XXXVIII 12), (İÜEFY 1825). İstanbul 1973, p. 8ff.: KUB XXXVIII 12 obv. I 21: EZEN ^{GIŠ}TIR = "Festival of the Forest/Grove" Rost, *MIO* 8 (1961), p. 173, KUB XXVII 15 IV 23 (CTH 698); KUB XXXVIII 12 obv. II 2: ^{LÚ}SANGA ^DLAMMA ^{GIŠ}TIR = "Priest of the Tutelary Deity of the Forest/Grove", McMahon, *Tutelary Deities*, p. 46.

⁵³ ^DU ^{GIŠ}TIR: "Storm God of the Forest/Grove", Bo 595 rev. IV 4, Rost, *MIO* 8 (1961), p. 196; ^DLAMMA ^{GIŠ}TIR: "The Tutelary Deity of the Forest/Grove", McMahon, *Tutelary Deities*, p. 46.

⁵⁴ H.G. Güterbock, "An Outline of the Hittite AN.TAḪ.ŠUM Festival", *JNES* 19 (1960), pp. 80-89; Ph.H.J. Houwink ten Cate, "Brief Comments on the Hittite Cult Calendar: The Outline of the AN.TAḪ.ŠUM Festival", *Kaniššuwat, A Tribute to Hans G. Güterbock on his seventy-fifth Birthday, May 27, 1983*. (OIP Assyriological Studies 23). H.A. Hoffner - G.M. Beckman edd. Chicago 1986, pp. 95-110.

According to a part of the text in which the AN.TAḪ.ŠUM Festival is explained, it is understood that the king stops first at the upper *huwaši*-stone while going to Ḫattuša from Taḫurpa, then at the second *huwaši*-stone, and then follows the “great road” to Ḫattuša⁵⁵. The possibility of these *huwaši*-stones being either Büyükkaya or Yazılıkaya should be considered. (The section of the text about) the god’s being taken to the forest outside the Tawiniya gate, the god’s coming before the ^É*tarnu*-structure and being placed inside and, the “altar’s being ornamented with green branches” = KUB X 91 obv.II 11-18 (CTH 669):

“(11) Then, God goes (is taken by wagon⁵⁶), (12) they take god to the forest outside the Tawiniya (city) gate. (19th day) (13) When god arrives at the front of the ^É*tarnu*-, to the forest, (14) the oracle puts *huḫiti*- and water and turns with the god around the ^É*tarnu*(za)-. (15) the god goes in (is taken in) ^É*tarnu*- and a *tapri*-man places him; (16) he ornaments the altar with green leaves and two loaves of troops-bread/p(l)ain-bread on it (17-18) and ... -x places and oracle [......] the wine (with) silver *KUKUBU*-vessel and puts 3 loaves of thin/flat bread and [...]

14. Wall structure: [= ^É*tarnu*- structure].

‘The depiction of what appears to be a small wall structure and those on it’ immediately behind the Storm God is not clearly understood (For sequence and order of the turning act, cf. Fig. 1.b). 10 rows of what appear to be bricks can be counted in the depiction of this structure. This sacred structure is only connected with the god as a ‘cult element’ (cf. Fig. 9, 10⁵⁷). It can be understood from the documents that the relief depicts a celebration which takes place in spring. Here, a ceremonial procession under the leadership of the king goes out of the city and pauses on a mountain covered with trees or goes towards the forest/grove to the temple of the Storm God outside city. Cult inventories and texts concerning Hittite religion often mention seasonal festivals and *huwaši*-stones along with the *tarnu*-structure. It is obvious that the artist who designed and made the silver Hittite vessel in the form of a fist had to crowd together individual activities which did not occur together in one figure (As in the tightened expression in summaries of the AN.TAḪ.ŠUM festival ceremonies⁵⁸).

^É*tarnu*- = *tarnu*-structure:

Since this ideogram ^É means “wall/temenos”, not “house”, we can determine that ^É*tarnu*- refers to a “temenos/surrounding wall” and “a restricted place with a temenos/surrounding wall”.

⁵⁵ KUB X 18 I 13ff.; X 17 I 1ff.

⁵⁶ Darga, *TED* 3 (1973) p. 328ff. [cf.: KUB VII 25 obv. I 6, 8; rev. 5; KUB XXX 41 I. Rd. 2-3; 700/t 10, 11].

⁵⁷ The İSPEKÇÜR stele [J.D. Hawkins, *Corpus of Hieroglyphic Luwian Inscriptions*. (SIELC 8/1). Berlin 2000 Pl. 143-4]; The Hittite Ivory (plague) from Megiddo [G. Loud, *The Megiddo Ivories*. (OIP 52). Chicago 1939, pl. 11 no. 44c]. G. Loud, “The Hittites at Megiddo?”, *Mélanges Syriens offerts à M.R. Dussaud*. (BAH 30). Paris 1939 pp. 557-558; R.L. Alexander, “Šaušga and the Hittite Ivory from Megiddo”, *JNES* 50 (1991), pp. 161-182.

⁵⁸ Haas, *Religion*, pp. 772-826. AN.TAḪ.ŠUM Festival: VS NF XII 1 (cf. *nuntarriyašha*-Festival; IBoT IV; Houwink ten Cate, *Studies Hoffner*, pp. 206ff.; M. Nakamura, *Das hethitische nuntarriyašha-Fest*, (PIHANS 94). Leiden 2002, p. 17ff.).

^Étarnu-, seen in the *Bēl-madgalti* Instruction, is understood as the "temenos/surrounding walls of the woods, vegetables gardens and vineyards". In the rituals of the AN.TAḪ.ŠUM Festival, ^Étarnu- means "temenos/surrounding wall of a holy grove" and also found in the enclosed sacred area in this grove are the *ḫuwaši*-stone of the Storm God and his open-air house.

The main information obtained from the sections of the texts concerning the ^Étarnu-structure can be summarized as follows:

- * Sacrifice of (a) golden ^Étarnu- as a 'vow';
- * The god being taken to the forest outside the Tawiniya gate, the god's coming in front of the ^Étarnu-structure, his being placed inside and "the altar's being ornamented with green leaves".
- * The stele placed in the forest (*ḫuwaši*-stone);
- * The Sun God being taken to the lower part of the forest and placed behind the stele;
- * The king and queen's bathing in the ^Étarnu-structure and then the king's entering Ḫattuša by a chariot;
- * The obligations offered by the king (outside the city) in the ^Étarnu-structure in the boxwood grove for the *ḫuwaši*-stone of the Storm God;
- * Day for sacrifices, flesh, the king's going to the boxwood grove, preparing the racehorses for the road together with the preparations made for the Storm God *piḫašašši*- and the Sun Goddess of Arinna;
- * The king's coming from the ^Étarnu-structure, then getting in the chariot and arriving at the great door/gate of *pūḫlaš*;
- * The king's coming from the *ḫuwaši*-stone by chariot, getting in another phaeton/chariot in the great road, entering into *ḫalentuwa*-; arrival at the ^Étarnu-structure, invitation to a meal, near Ḫattuša then the king's bathing and the ceremonial of his wearing ceremony clothes and golden earrings;
- * The king's coming from the *ḫuwaši*-stone by chariot, arrival at the ^Étarnu-structure, then bathing and the ceremony of his putting on ceremonial clothes and golden earrings, his getting in a phaeton/chariot, coming up to Ḫattuša; getting off the phaeton/chariot when he arrives at the *ḫuwaši*-stone of the Sun God;
- * The king's coming to Ḫattuša and bathing in the ^Étarnu-structure;
- * The king's taking ceremonial clothes and golden earrings and then his coming from the bath (= É.DU₁₀.ÚS.SA), ceremonial meal ceremony and then the king's coming to the ^Étarnu-structure and the king's going up to Ḫattuša, by phaeton/chariot [(the passage in which ^Étarnu-structure and bathroom = É.DU₁₀.ÚS.SA are mentioned)];
- * Become old, the wall parget (plaster) of the king's houses, stables, warehouses (and) the ^Étarnu-structure's are scraped and covered once again with a new parget and their renovation for a second time; in addition to this, the necessity of the ^Étarnu-s threshing fields, barns, temples, forests, vineyards and vegetable gardens being built well, the bathhouses and houses of the cupbearers' and the canals of the city gate buildings' being in good conditions, and their cleaning always being controlled and regulated when they become dirty due to water.

Texts describing (KUB X 91 obv. II 11-18⁵⁹) the AN.TAḪ.ŠUM Festival relate that the celebrations were conducted in spring in the ^Etarnu-structure in/near a boxwood grove. One of the principal elements of this ceremony was the celebrations' being conducted specifically in the ^Etarnu-structure in the forest.

If the second and third columns of KUB X 91 identify the same festival, then the spring (= PÚ), mentioned in III 5-7, being identified as the place where offerings take place, indicates that the ceremony mentioned in the second column was conducted around Yazılıkaya (in a *tarnu*-structure near Yazılıkaya), as it is known that there was a spring (today dried up) near Yazılıkaya. Other texts⁶⁰ state that the *huwaši*-stone was found in a *tarnu*-structure⁶¹. In the *tarnu*-structure is found the *huwaši*-stone of the Storm God of Hatti⁶², and here religious ceremonies which the king also attended were conducted for a great numbers of gods⁶³. As stated in the calendar of the AN.TAḪ.ŠUM Festival, the ceremonial procession from a point of the city to *tarnu*-structure constitutes an important part of this Festival⁶⁴.

*The "Round-structure" in the gate entrance and poterne at Büyükkale in Boğazköy*⁶⁵.

This round-structure looks like a cult structure which is made up of a podium, ramp and a stele pedestal arranged only for ritual service, most likely for oblations, or other sacred functions. It has a great entrance with an open-aided temenos wall for the king (Fig. 4-8). It is significant that in the middle of this round-structure is there an inscription-stele with hieroglyphic signs reading "GREAT KING" (MAGNUS.REX) (Fig. 4-5). We suggest that this structure is also a *tarnu*-structure.

D. Dating of the Vessel.

The Anatolian hieroglyphic and Luwian writing of "GREAT KING, TUDHALIYA" in the frieze are the most helpful points for dating. The general opinion of researchers is that he

⁵⁹ CTH 669.5. H.G. Güterbock, "An Outline of the Hittite AN.TAḪ.ŠUM Festival", *JNES* 19 (1960) pp. 80-89; Houwink ten Cate, *Studies Hoffner*, pp. 95-110. CTH 495 [(CTH 604-622) = CTH 611] KUB XX 63+XI 18 and XX 42.

⁶⁰ CTH 495.

⁶¹ See KUB XI 22 obv. I 2ff.

⁶² (KUB XI 18 +) KUB XX 63 obv. I 1ff., 9, 11ff.; KUB XX 42 obv. I 10ff.; KUB XI 22 obv. I 2ff. (Badalı, *Strumenti Musicali*, p. 45ff.; Yoshida, *Sonnengottheiten*, p. 138ff.)

⁶³ KUB XI 18 obv. II 7, 24; rev. III 19; KUB XX 42 obv. II 3; KUB XI 22 obv. II 6, 12, 19, 24, 30. See Darga 1969, pp. 502-504.

⁶⁴ Column II lines 27-31.

⁶⁵ K. Bittel, "Vorläufiger Bericht über die Ausgrabungen in Boğazköy im Jahre 1954", *MDOG* 88 (1955), p. 4ff. Abb. 3 (: *Büyükkale, Südwestbastion und Rundbau*), Abb. 4 (: *Büyükkale, Beginn der Freilegung des Rundbaus. Kalksteinquader auf der Plattform*); K. Bittel, "Untersuchungen auf Büyükkale", *MDOG* 89 (1957), p. 26ff., Plan = "bb-ff/16-20", Abb. 28 (: *Büyükkale cc-ff/18. Poterne*); P. Neve, *Büyükkale, die Bauwerke, Grabungen 1954-1966*, (Boğazköy-Hattuša 12). Berlin 1982, p. 81 Abb. 32a.b., p. 54ff. Taf. 71a, 8a-b, 9a-b, 80a-c, 1a-b, 2a-b; 155 (: *Rundbau a. Mauerstein, b. Deckstein*), p. 156 Abb. 82a-b (: *Rundbau a. Altbau, b. Neubau*), Beilage 49: ff-16-18, Beilage 51: ff-16-18, Beilage 58.

may be Tudḫaliya II/III(?)⁶⁶. In particular, the writing of "Great King" is in a single form; i.e. it is in the form of a "name-title" without an *aedicula* complex, thus it is equated with Tudḫaliya II/III(?). A "SURROUNDING WALL" delineating the temple in which the stele of Tudḫaliya (: BOĞAZKÖY 19) was found and in some other structures such as the sacred areas of some temples in the central temple quarter, have been brought to light⁶⁷. On a stele from one of these structures a warrior is carved in relief with his short skirt, spear and horned cap on his head (Fig. 2,a)⁶⁸. However the writing of "GREAT KING, TUDHALIYA" on this stone block (pedestal) (: BOĞAZKÖY 19), as on the vessel in the form of a fist is in the shape of "title-name". Again, Suppiluliuma's II stele is also name-titled "GREAT KING, SUPPILULIUMA" (Fig. 2,b)⁶⁹. When we examine the writings and their places here, it can be seen clearly that the need for moderate usage of surface was taken into consideration. Construction activities in the course of Tudḫaliya's IV cult reform are known from texts. It is also seen that this activity was performed as a part of an intensive strategy by Tudḫaliya IV to reach all parts of the country. Tudḫaliya IV, described as rising on the mountains at Yazılıkaya, is depicted with particular emphasis on mountains again on the vessel in the form of a fist, and these characteristics were clearly recorded in cuneiform texts:

(KUB II 1 rev.VI 1-9⁷⁰.)

"Of the land Ḫatti all mountains, all the lands which My Sun (His Majesty) Tudḫaliya habitually travels (laḫḫiyaiškizzi); all the mountains of the land Ḫatti which My Sun (His Majesty) Tudḫaliya Great King habitually shoots (ṣiyatalliškizzi), all the mountains of the Upper Land which My Sun (His Majesty) habitually shoots, [the river Mala], the Mamranta river [...];"

(KBo XI 40 rev.VI 2-27⁷¹.)

⁶⁶ Klengel, *Geschichte*, p. 127ff. and Abb. 24; P. Neve, "Boğazköy-Ḫattuša, Ergebnisse der Ausgrabungen in der Oberstadt, (Note additionnelle von H. Gonnet)", *Anatolica* 14 (1987), pp. 41-71; Neve, *Antike Welt* 23 (1992), p. 34ff. Abb. 90-93, 96-105; P. Neve, *Die Oberstadt von Hattusa, Die Bauwerke II, Die Bastion des Sphinxtores und die Tempelviertel am Königs- und Löwentor*, (Boğazköy-Ḫattuša 17). Berlin 2001, p. 31ff., Abb. 17, 22, 121ff., Taf. 56, Beil. 6, 7a-b; H. Gonnet (P. Neve), "(Boğazköy-Ḫattuša, Ergebnisse der Ausgrabungen in der Oberstadt,) Note additionnelle von H. Gonnet", *Anatolica* 14 (1987), pp. 69-71.

⁶⁷ Neve, *Anatolica* 14 (1987), pp. 41-71; Neve, *Antike Welt* 23 (1992), p. 34ff. Abb. 90-93, 96-105; Neve, *Oberstadt von Ḫattuša*, p. 31ff., Abb. 17, 22, 121ff., Taf. 56, Beil. 6, 7a-b; Gonnet, *Anatolica* 14 (1987), pp. 69-71; J. Seeher, *Hattusha Guide*, (Deutsches Archäologisches Institut Boğazköy-Expedition). İstanbul 1999, p. 74; M. Darga, *Hittit Sanatı*. (Akbank Kültür ve Sanat Kitapları 56). İstanbul 1992, p. 192ff., and Fig. 196ff.; Th.P.J. van den Hout, "Tudḫaliya IV. und die Ikonographie hethitischer Großkönige des 13. Jhs.", *BiOr* 52 (1995), p. 549ff.

⁶⁸ Neve, *Anatolica* 14 (1987), pp. 41-71; Neve, *Oberstadt von Ḫattuša*, p. 31ff., 36ff., Abb. 26-29, 121, Taf. 59-63; Gonnet, *Anatolica* 14 (1987), pp. 69-71; Seeher, *Hattusha Guide*, p. 74; Darga, *Hittit Sanatı*, p. 192ff., and Fig. 196ff.; van den Hout, *BiOr* 52 (1995), p. 549ff.

⁶⁹ Darga, *Hittit Sanatı* p. 192ff. and Fig. 196ff.; van den Hout, *BiOr* 52 (1995), p. 549ff.

⁷⁰ KBo XI 40 VI 1-8 are parallel to KUB II 1 VI. McMahon, *Tutelary Deities*, pp. 114-117, 130-131, n. 156: "Restored on the basis of the parallel KBo XI 40 VI 7'f., which indicates that this last part of the festival was devoted to the deified mountains and rivers of the king's domain. This includes the upper land, the Hurrian lands, Arzawa, Maša, the Lukka (Luqqa) lands, the Kaškeans lands, and the land of Ḫatti"; J.D. Hawkins, "Tudḫaliya the Hunter," *Proceedings of a Symposium held in honour of J.de Roos, 12-13 December 2003, Leiden*. Th.P.J. van den Hout ed. Leiden 2006, p. 53ff.

“[... (offer)ings) (to) all the mountains which [My Sun (His Majesty)] habitually shoots, (offerings) (to) all the mountains of the Upper Land which My Sun (His Majesty) habitually shoots, (offerings) to the rivers Mala, Mammaranda, Gurmaliya.” (Here after patterned:) “(offerings) (to) all the mountains, all the rivers of the land ... which My Sun (His Majesty) habitually shoots”, including the lands Hurri, Arzawa, Maša, Lukka (Luqqa), Gašga, ending “(offerings) to all the mountains (and) rivers [of the land H] atti.”;

(KUB XL 107+IBoT II 18 obv.I 1-2⁷²);

“[... all] the mountains [al]l [the rivers, al]l t[he ... gods o]f the land of Hatti, for one offering table.”

Performed on behalf of all the tutelary deities, the AN.TAḪ.ŠUM festival takes its name from AN.TAḪ.ŠUM^{SAR}, that is the crocus or fennel plant. The Festival was celebrated in spring and lasted for 38 days. These celebrations were begun in the reign of Šuppiluliuma I for certain (circa 1355-1320 B.C.), (however, many of) the texts providing information about the festival are dated to Tudḫaliya IV⁷³.

E. Content and Comments

We have tried to examine some information in written sources which can assist in our understanding and identifying the acts on the vessel in the form of a fist by comparing them with some sections of texts that mention:

- *tarnu*-structure
- *huwaši* -stone
- *akitu*-house and *akitu*-festival
- AN.TAḪ.ŠUM festival⁷⁴

Thus, in the light of the data above, we can say in conclusion those explanations and establishments for some elements in the depictions on the Hittite Silver Vessel in the form of a Fist:

The contents of the texts whose translations we gave above seem close to the acts depicted on the Silver Vessel in the form of a Fist: “(11-18) Then the god goes (is taken by a chariot), they take the god to the forest outside the Tawiniya(city) gate. (19th day) When the god arrives at the front of the ^E*tarnu*-, in the the forest, the oracle *puts* water and *huḫiti* and turns (around) ^E*tarnu*- with the god. The god goes into (is taken to) the ^E*tarnu*- and the *tapri*-man places him. He ornaments the altar with green leaves and puts two loaves of troops-

⁷¹ KBo XI 40 VI 1-8 are parallel to KUB II 1 VI, McMahon, *Tutelary Deities*, pp. 114-117, 130-131; Hawkins, *Symposium de Roos*, p. 53ff.

⁷² McMahon, *Tutelary Deities*, p. 116ff.

⁷³ Güterbock, *JNES* 19 (1960), p. 80ff.; Houwink ten Cate, *Kaniššuwār, Tribute Güterbock*, p. 95ff. and pp. 109-110; Haas, *Religion*, p. 772ff.; B.J. Collins, *Symposium de Roos*, p. 39ff.; van den Hout, *Symposium de Roos*, p. 79ff.; Pecchioli Daddi, *Symposium de Roos*, p. 117ff.; Archi, *Symposium de Roos*, p. 149ff.

⁷⁴ Güterbock, *JNES* 19 (1960), p. 80ff.; Houwink ten Cate, *Kaniššuwār, Tribute Güterbock*, p. 95ff. and pp. 109-110; Haas, *Religion*, p. 772ff.

bread/p(l)ain-bread on it. And he places ... -x (...x places?) and oracle ... the wine (with silver vessel (*KUKUBU*) puts 3 thin pieces of and ... -x-x and ...”

* Hittite cuneiform texts often mention objects known as “fist”: *GÉŠPU*.

*This vessel in the form of a fist which there contains a relief frieze whose subject is a cult scene is also “The Fist of Storm God”.

*The most crucial points in this relief on which a Hittite festival ceremony is depicted in a crowded manner are the figures at the end of the ceremonial procession, the wall structure (= *tarnu*-) and the divine being standing in front of it (= ^{GIŠ}*TÚG*: boxwood grove).

*A king (Tudhaliya IV) gives libations (= the wine with silver *KUKUBU*-vessel) in front of the altar (= ^{GIŠ}*BANŠUR AD.KID* [*zippulašna*-bread and *arimpa*-]), behind the altar there appears a god figure (Storm God: ^D*U*) holding the bridles of a bull.

* On the left side, immediately above the king’s head, the hieroglyphs “TUDHALIYA, GREAT KING” “= Tudhaliya (IV)”, [like the script on the stele (: *BOĞAZKÖY* 19) inside the temenos/surrounding wall of Boğazköy Temple 5” “= Tudhaliya (IV)”) are found.

*There is a series of cult staff following the king (kneeling cupbearer, 3 musicians, sceptre-bearer: who follow the King (cupbearer on his knees, 3 musicians, sceptre-bearer [= *LÚ* ^{GIŠ}*GIDRU* “sceptre-man”; *UGULA LÚ* ^{MEŠ} ^{GIŠ}*GIDRU* “head/manager of sceptre-men”; *GAL LÚ* ^{MEŠ} ^{GIŠ}*GIDRU* “chief/greatest of sceptre-men”]).

*There is a small figure of a bird (= *aramni*-) standing on an indefinite object, or on a small mound with its wings’ (upraised) opened, on the ground immediately behind the king.

* A “Vessel in the form of a fist” (= *GÉŠPU*) on the pedal on ground, immediately behind the kneeling cupbearer is seen.

*Amongst the figures, there are boxwood trees and a *AN.TAḪ.ŠUM* plant depicted as if hanging down. We believe that these two different plants seen on the Megiddo ivory plaque are the same as those on the vessel in the form of a fist. It can be understood that in the contents of the depictions on both of these objects, some similar elements are illustrated by being symbolized with their characteristics (see. Fig. 1,a; 10).

*The depiction which is in the position of a god with leaves on him “also represents the boxwood grove”.

*We consider that the depiction of wall structure is a ^Ē*tarnu*-structure which consists of a *ḫuwaši*-stone, and that it represents this. However, we suggest that the “*Rundbau* = round-structure” in Büyükkale is also a *tarnu*-structure.



Fig. 1,a: A Hittite Silver Vessel in the Form of a Fist

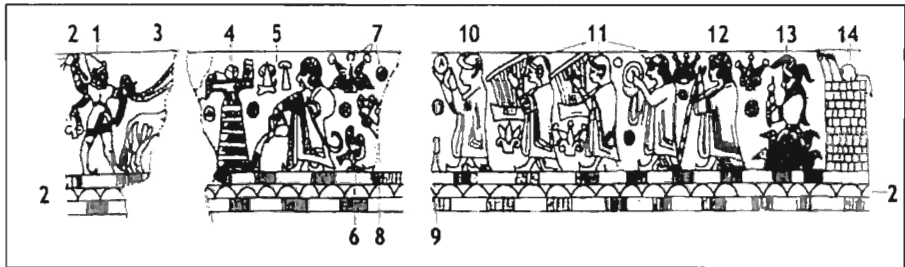


Fig. 1, b: possible order and sequence of the turning scene on the wrist of the Hittite vessel in the form of a fist

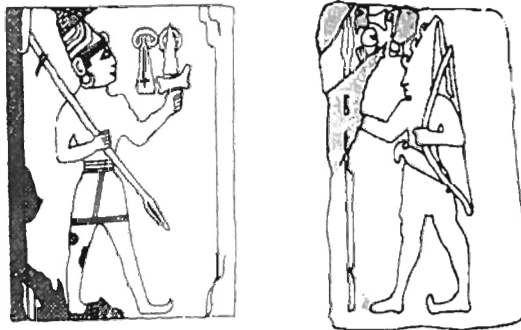







Fig. 2: "GREAT KING, (IV.)TUDHALYA" Stela (BOGAZKÖY 19) and GREAT KING, (II.)SUPPILULIUMA" Stela (SÜDBURG/GÜNEYKALE room 2)

39  1. « PORT. » 2. id.


Poing fermé.

Variante :    

1. — Id. « fort ».

1. *poing-damiflamus* « fort, robuste, puissant ».

Karstape 95' et suiv. : *port. ad + r-n-d-sd-pa-n-d poing-id-mu-sd-d*
altra-mu-hd « et j'ai bâti de solides forteresses » = *phén. w-ba 'ak*
lamy' 'st.
 — 129 = 129' et suiv. : 276 *ho-to, di-ho-ho-n-d port. ad + r-n-d-sd*


40 

Carrière dérivée du « poing ».




Alterne avec le n° 43.




Karstape 111 : 60-60-60, = 111' : *sd-sd-to*, « ils servaient » = *phén. 'ad 'la*.
 — B : *sd-sd-to*, même sens; cf. aussi Sultan Ha, socle A 1 : *sd-sd-to*.
 Autres mots : Assur a 1 10 = b 1 7 = d 1 10 : *sd-sd-sd*; f 1 30 : *sd-sd-sd*; Hmarik 1,3 *sd-sd-to*; Sarras C : *sd-sd-to*.


Continuons de ce sd et de pt (n° 60) chez Hmarik, 1253 (1953) 111 et suiv. :
 valeurs indéterminées chez GdS, 124 111 (1942) 32 et suiv. — Identique au
 « poing » et à la « main qui prend » d'après Karstape, et d'après les variantes
 de *carrière*, *prince* ; ainsi Bonnet, *Oriens* 2 (1949) 78, fig. 1; Syrah, Hmarik
 IV (1950) 32; Friedrich, *ArchOr* 21 (1953) 137; deuten inexactement chez
 Meriggi, *Atk.* 29 (1951) 79, 85.

41  1. « PRENDRE. » 2. id.


Main qui prend.

Variante : (1)  (2)  (3) 

(4)  (5)  (6) *Topede* : 

43 

Main qui pose ?

45  « ENFANT : FILS ; FRÈRE »

Bra (main ouverte ou poing fermé) + « crampon » (n° 386).






Variante :     

Fig. 3: In Anatolian hieroglyphics PUGNUS occurs in several versions in both the form and meaning of "FIST" (L.39-40 = M.45) (E. Laroche, *Les hiéroglyphes hittites* (1960)).

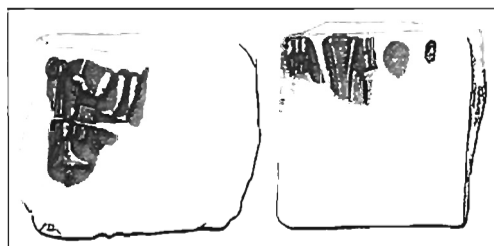
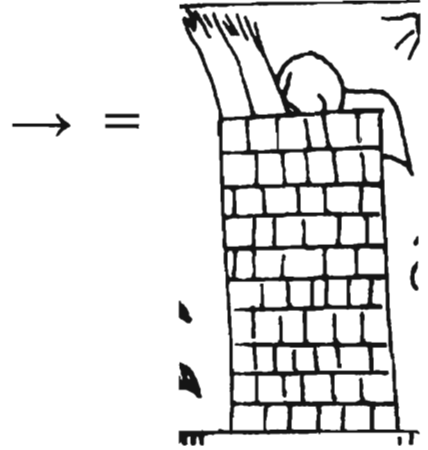
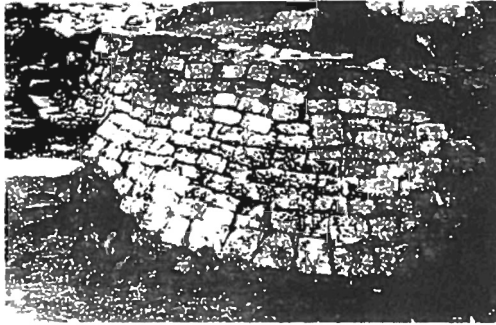


Fig. 4, 5: "Rundbau=Round-structure" (*tarnu*-structure) at the entrance of the gate at Büyükkale in Bogazköy, inscription-stele (*huvashi*-stone) with hieroglyphic sign: "GREAT KING" (MAGNUS.REX) (BOGAZKÖY 7) [and platform/podium]



Masonry structure from a Hittite silver vessel in the form of a fist

Fig. 6 a-c: Btiyökkale “*Rundbau*=Round-structure” and Massonry structure from a Hittite silver vessel in the form of a fist.

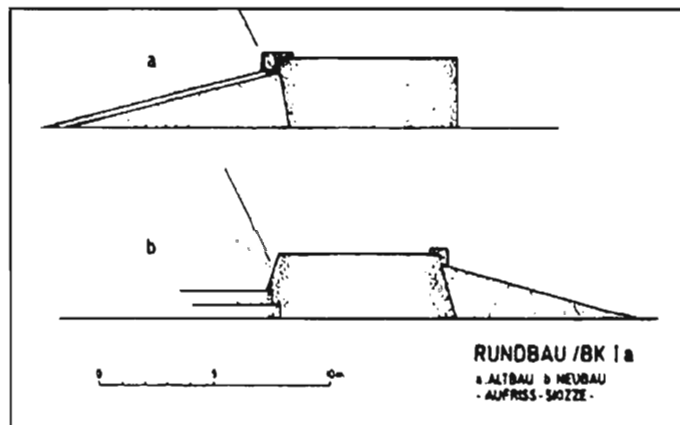


Fig. 7: Btiyökkale, “*Rundbau*=Round-structure”.

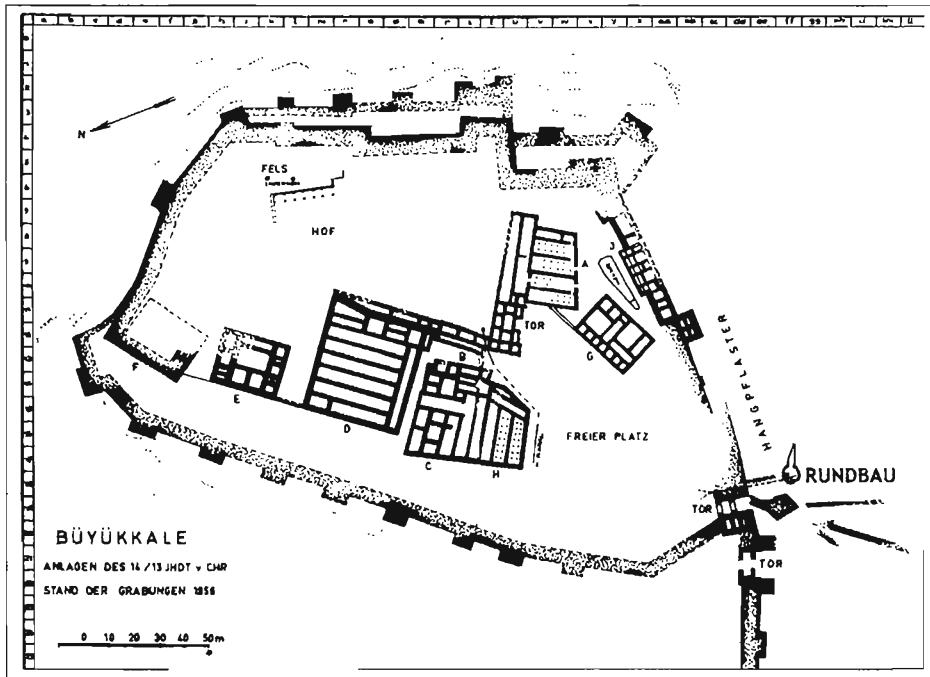


Fig. 8: Büyükkale: gate, poterne and "Rundbau=Round-structure".

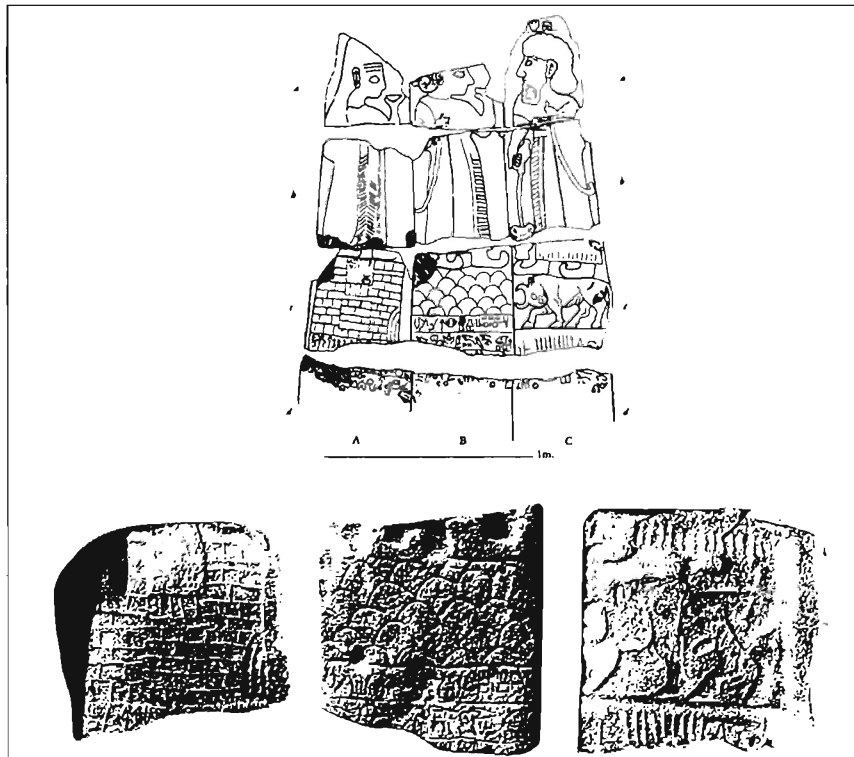


Fig. 9: Ispekcür: a stele in Anatolian hieroglyphs depicting a walled structure, mountains and a figure mounting a bull



Fig. 10: Ivory plaque from Megiddo showing bulls on mountains like walled structures, gods whose skirts represent mountains, and rosette-shaped plants among bull-men and other figures.



Fig. 11: A carved block from Ain Dara with a god whose skirt is decorated with mountains and leaves standing between two compound creatures