Abstract

“The Fist of the Storm God” and “Rundbau = tarnu-structure”: The Hittite texts in cuneiform frequently mention objects called GESPU: “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 (=tarnu-[=Rundbau]) and the other is a divine being (= gSTÜG: 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 (gBANȘUR 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 cuit 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” (= GESPU) 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 (GESPU 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


and meaning of “FIST” (L.39-40 = M.45) (Fig. 3). In relation with this, GESPU 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 “Ṣarkışla 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.), 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.).

**B. “Fist” in Passages from Cuneiform Hittite Documents**

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


KUB X 89 obv.II 1-11°: [=SILVER VESSEL: God Karmahili in the form of a fist: king and queen drink from it; squatting cupbearer comes.]


1 King and queen sitting 3 x[ (times)]
2-3 fro[m the vessel/rython] (in the form of a) fist they drink for the God Karmahili/drink God Karmahili itself. [(They play) large lyre(s).]
4 ḫaliyari-priests/men sing songs/hymns].
5 Narrator speaks. Pa[lwatalla-man]
6 claps/beats time. Kita[priest/man says/calls / recites.]

<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>LUGAL-i pa-a-i LUGAL-uš pár-š [i-ya]</td>
</tr>
<tr>
<td>9</td>
<td>LUGAL-i [brings] 1 thick bread [from outside/from the door].</td>
</tr>
<tr>
<td>8</td>
<td>He gives (it) to the king. King divides (it).</td>
</tr>
<tr>
<td>9</td>
<td>Cupbearer [takes] the thick bread [from] the king/holds it to the king.</td>
</tr>
<tr>
<td>10</td>
<td>He takes it away.</td>
</tr>
<tr>
<td>11</td>
<td>The kneeling cupbearer comes.</td>
</tr>
</tbody>
</table>

KBo XXI 34 + IBoT I 7 obv.II 31-32, 41-51; rev.III 42-43: [=GOLDEN FIST]

<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>31</td>
<td>Then, the fist of Storm the God (its vessel) and puts God Šarruma's golden spear in front of the door; …</td>
</tr>
<tr>
<td>41-44</td>
<td>Then, priest pours/spills scented oil before the Storm God and (ancestor-)gods 2 times; later king pours scented oil before the Storm God and 43 pours scented oil before the Storm God and 44 3 times and places (a) basket;</td>
</tr>
<tr>
<td>45-47</td>
<td>He, puts golden fist (its vessel) of Storm God, they take to kippa (to/in the tent); and presents/pours (reddish) wheat measured 1 PA into the basket placed in front of the kurakki (column);</td>
</tr>
<tr>
<td>48</td>
<td>Puts 1 nahhiti- bread on it measuring 11 one fist</td>
</tr>
<tr>
<td>49</td>
<td>And on it they put/place the golden fist (its vessel) of Storm God</td>
</tr>
<tr>
<td>50-51</td>
<td>They take the God Šarruma's golden spear to kippa (to/in the tent) …</td>
</tr>
</tbody>
</table>

---

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 12-14**

<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>12-14</td>
<td>I gave 1 silver bull and 1 silver fist (shaped vessel) to the temple of the Storm God, and the others to the temple of the God Medzulla.</td>
</tr>
</tbody>
</table>

---

**KBo XXIII 27 + XXXV 183 obv. I 22ff.**

<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>[they construct(?)]... [From [left] and right sides a fist made of cedar wood], [23 [a brazier(?)] made of cedar wood]</td>
</tr>
<tr>
<td>24</td>
<td>[they hang(?)...] They are perforated.</td>
</tr>
<tr>
<td>25-26</td>
<td>[... at the right side] eripi-,... [... tamarisk and olive trees (or woods) are inlaid into the perforations of the fist].</td>
</tr>
<tr>
<td>27</td>
<td>[... at the left side] (too) eripi-,...</td>
</tr>
</tbody>
</table>

---

**KUB V 7 rev. 23-25**

<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>it was a gift (donation) to the quiver of the divinity.</td>
</tr>
<tr>
<td>24</td>
<td>and in it, there were 20 arrows. They are deteriorated. Both kurša-'s 2 iron fists (and its GESPUP) are deteriorated.</td>
</tr>
</tbody>
</table>

---


KBo XI 28 obv.II 6-9\textsuperscript{15}: [=IRON FIST]

6 LUGAL MUNUS.LUGAL TUŠ-aš 6-9 King (and) queen by sitting drink (for) the Goddess
6 Ni-na-at-ta-an Ninatta (and) [K]ulitta (themselves), (for) the mace
7 [\(\text{DK}\)]u-li-it-ta-an itself), (for) the war equipment (itself), (for) the mace
8 ti-STUKUL power/strength/victory (itself), (and) (for) the iron fist
Ú-NIJ. of itself), (=those of Goddesses Šauška) ...
TUM MÈ
8 ti-STUKUL GESPU
DNi-na-at-ta-an V-NU
8-9 NIR.GÀL AN.BAR NIR.GÀL
TUM MÈ
7-9 a-ku-wa-an-zi ...

KUB LVII 95 rev.IV 7-9\textsuperscript{16}: [=SILVER FIST]

7 nu-uš-ši ŠA Džu-lu-ūm-ma 7-8 And he leans and presents the god Zulumma’s
8 [GESPU KÜ.BABBAR pa-ra-a e-ip-zi silver fist
pa-ra-a e-ip-zi] [جالب (vessel),

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

14 na-at-kàn GESPU RI-ID-D[U 14 And they put/place it to the scales, inlaid silver
KÜ.BABBAR GESPU fist
15 SILA 4 1 MUŠEN.GAL
14 SILA 4 1 MUŠEN.GAL
3 (They offer) [ ... 1 lamb (and) 1 big bird (goose?/duck?)] to the Storm God’s
4 ... ] and [ ... ]; 1 lamb, 1 big bird (goose?/duck?)
5 to the Storm God’s shoulder; 1 lamb, 1 big bird (goose?/duck?)
4 to the Storm God’s shoulder; 1 lamb, 1 big bird (goose?/duck?)
6 to the Storm God’s shoulder; 1 calf, 1 big bird (goose?/duck?)
8 and [to] 2 fists; 1 calf, 1 big bird (goose?/duck?)
7 to the Storm God’s 2 fists; 1 calf, 1 big bird (goose?/duck?)

KBo XLVI 62 obv.II 8 (=KBo XXXVIII 4)\textsuperscript{18}: [=TWO FISTS]

3 [..... 1 SILA 1 MUŠEN.GAL ŠA D[j]
4 [.....]x [x] -aš-ŠA 1 SILA 1 MUŠEN.GAL
5 [ŠA D[j]M(?)] A-NA UZ[G]AŠ.LU(U/DU) 1 SILA 1 MUŠEN.GAL
6 [A-NA UZ\[^{\text{x}}\]] [\(\text{GABA}\)] Ú UBAR /aš-ša 1 AMAR 1 MUŠEN.GAL
6 to the upper side of the arm) {erasure}
7 to the Storm God’s 2 išhunau- (=to the upper side of the arm) {erasure}
8 and [to] 2 fists; 1 calf, 1 big bird (goose?/duck?)


\textsuperscript{17} RI-ID-D[U: REDÜ: “treiben” Friedrich, HW, p. 312.

C. Definition of the Descriptions:

1. Storm God.

According to the formal pantheon of the Hittite State, this god named the “Storm God of Hatti/Storm God of Hatti Land” 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.”

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

In texts, it has been stated that “GIŞ-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 ones. 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 gods.

A Mountain god is seen holding the mace in his hand on one occasion, 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).
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 Istar’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 Istar’s hand there is a mace (a bit longer than other maces) leaning against his shoulder. 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 bulla], the relief on the Hittite silver vessel in the form of a fist, and the İmakulu rock relief) 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”.

4. The Altar and the Objects On it: [Gis]arima- and zippulašna-bread].

Here, we propose that Gis arima- (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: Gis 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.
28 Kohlmeyer, Wettergottes von Aleppo, Taf. 16-17.
29 Savaş, ArAn 5 (2002), p. 119ff. n. 120.
30 Savaş, 4. Internationalen Kongresses, p. 610ff.
6. "BIRD" (figurine) standing on the Ground\textsuperscript{32}: [= aramni-].

7. Plants hanging, blooming and in bud: [= \textsuperscript{GIS}TUG: Boxwood and AN.TAH.ŠUM\textsuperscript{SAR}: AN.TAH.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 \textit{huwaši}-stone:

According to the AN.TAH.ŠUM Festival, the Storm God’s \textit{huwaši}-stone (stele) is erected in the tarnu-structure near the boxwood grove,

(KUB XX 42 obv.1 10-12 =) XX 63 + XI 18 obv.1 8-14 (CTH 611)\textsuperscript{33}

\begin{verbatim}
8 DU URU Hati-ti I-NA GIS\textsuperscript{BLA} GIS TUG
9 t\textsuperscript{E}tar-nu-i ma-ni-in-ku-wa-an
10 EZEN\textsubscript{4} AN.TAH.ŠUM\textsuperscript{SAR} ba-me-<ce-s>
>\text{hi} DÜ-zi
11 NA \textsuperscript{GIS}nu-wa-a-ši ŠA DU URU Hati-ti
12 [([\text{tar-nu-i A-NA GIS\textsuperscript{BLA}}])] GIS TUG
13 m\{a-ni-in-ku-wa-an ar-ta-r\}i
14 \ldots \ldots I-N(A E \textsuperscript{D}Zi-\textsuperscript{P}ár-wa-r\text{a})
\end{verbatim}

8-10 The Storm God of Hatti, in spring, because AN.TAH.ŠUM Festival is celebrated in the boxwood grove near \textit{tarnu}.

11-13 \textit{huwaši}-stone of Storm God of Hatti [(stands erected in \textit{tarnu}- near the boxwood grove)]

14 \ldots \ldots to (the temple of the god Ziparwa).

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

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

\begin{verbatim}
1 DUB 1\textsuperscript{KAM} QA-TI
2 ŠA EZEN\textsubscript{4} AN.TAH.ŠUM\textsuperscript{SAR}
3 ma-a-an LUGAL-uš
4 DU URU Ha-at-ti
5 ŠA GIS\textsuperscript{BLA} GIS TUG i-ya-zi
\end{verbatim}

1-5 First tablet (is) complete. When (ever) the king celebrates the Storm God of Hatti in the boxwood grove it is due to the AN.TAH.ŠUM Festival.

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

\textsuperscript{32} Savaş, 4. Internationalen Kongresses, p. 610ff.; S.Ö. Savaş, “Kızılluatma\textsubscript{lı} Büyük Hitit Krallığı\textsubscript{spoken} Puđahepa’nın Evliği Anıtı ile Ölüm Anıtı”, \textit{La Cilicie, espaces et pouvoirs locaux (2\textsuperscript{e} millénaire av. J.-C. - 4\textsuperscript{e} siècle ap. J.-C.)}, (Actes de la table ronde internationale d’Istanbul, 2-5 novembre 1999) (\textit{Varia Anatolica 13}, Paris: Institut Français d’Etudes Anatoliennes d’Istanbul), E. Jean et al., edd. İstanbul 2001, p. 99ff.


\textsuperscript{34} CTH 611 (AN.TAH.ŠUM Festival 14-15\textsuperscript{th} days) 1. A. KUB XX 63 + KUB XI 18 B. KUB XX 42 2. KUB XI 22 + 81/t (HAH); Darga, \textit{TED} 3 (1973), p. 323ff. [= CTH 495/1.B]; Haas, \textit{Religion}, p. 796ff.
VS NF XII 1 rev. 5-7 and 15-18

5 [šu-uk-]kat-ti-ma A-NA bLAMMA URU Ta-a-

u-ri-iš-ša [D...
6 A-NA DÉA Ya I-NA GIS KIRIš ḫar-wa-ši-ya-

aš EZ[EN₄ AN.TAḤ.ŠUMSAR ŠA]̀
7 DISTAR URU ḫa-at-ta-ri-na i-ya-zi
UD.25'[.KAM]

15 [šu-uk-ka-ti-ma-za] LUGAL-uš DKAra-

ma-hi-li HUR.SAQ Ta-ba-la HUR.SAQ_x [... EZEN₄]
16 [AN.TAḤ.ŠUMSAR] i-ya-zi
UD.30.KAM

GIS KIRIš Aš-ka-ši-pa EZEN₄
AN.TAḤ.ŠUMSAR i-ya[-zi]
18 [Š]₄-₅-ta ši-ya-an-na
UD.31.KAM

5-7 (25th day:) [The next 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 DÉA, IŠTAR of Ḫattarin City’s [AN.TAḤ.ŠUM Festival].

15-16 (30th day:) [The next day], the king celebrates the god Karmahili’s, the Mountain Tabala’s (and) the Mountain x’s [AN.TAḤ.ŠUM Festival.
17-18 (31st day:) [The next day], king celebrate[s] the AN.TAḤ.ŠUM Festival in the “garden of the god (mountain/god) Aškašepa”37.

9 AN.TAḤ.ŠUM Plants and the ḫuwaši-stone (stele) of the boxwood grove,
KUB XX 63 + XI 18 obv.II 23-24 (CTH 611)38

23 9 AN.TAḤ.ŠUMSAR[......]x ŠA

GIS bLAMSA GIS TŪG
24 NA ḫu-wa-a-ši [..........]x

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

1 A-NA GIS bLAMSA GIS TŪG ku-it
2 ŠA DU URU ḫa-at-ta-NA ḫu-wa-a-ši
1-5 [W]hen (ever) the king celebrates the AN.TAḤ.ŠUM Festival in [s]pring, the Storm God

36 Houwink ten Cate, Studies Hoffner, p. 213ff.
37 Houwink ten Cate, Studies Hoffner, p. 215ff.
38 CTH 611 (AN.TAḤ.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.TAḤ.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 4952/2].
8. Kneeling cupbearer: [= par(a)šnauwaš LÜ.SAGI.A (/ = LÜ.SILA.SU.DUH.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.TAH.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.TAH.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: galgaltun42.


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).
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".

The "Sceptre"s of several gods (GlsGIDRU) are mentioned 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.TAH.SUM Festival, the [king] divides the bread and puts it in the middle of the fireplace, barzazu(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 Glszahurti-. In the AN.TAH.SUM Festival, a "Glszahurti- ('s) lord (seigneur/ruler)" is mentioned together with a "sceptre-man". In another text: 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 GlsGIDRU "sceptre-man"; UGULA LÚMES GlsGIDRU "head/manager of sceptre-men"; GAL LÚMES GlsGIDRU "chief/great of sceptre-men".

13. The figure ornamented with leaves: [= GlsTÚG: 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" of the Forest (KUB LII 100: 2) is found in the detailed list of gods in the festival fragment. Particularly in the reign of Tudhaliya IV, various activities were done in holy

---

44 Haas, Religion, p. 732.
45 See Savaş, Studi Imparati, p. 719ff., 722ff.
49 Tischler, HEG (T), p. 354 tieššar; Tischler, HHw, p. 260; N. Oettinger, "Hethitisch warhuiżna-
50 '(1-3) To all the mountains (and) lands of the land of Ḫatti in which His Majesty Tudhaliya regularly campaigns/travels, (4-6) to all the mountains of the land of Ḫatti which His Majesty
The Fist of the Storm God and the ‘Rundbau = tarna-structure’”

forests. The Priest of the Tutelary God of the Forest (SANGA LAMMA GIS TIR) is seen in a special local ceremony Karaljna, in the cult inventory text of the Tutelary God of the Forest Karahna. At the same time, there must have been a local Storm God of the Forest; on the thirty-second day of the AN.TAH SUM Festival, DU GIS TIR is a god who accepts the offerings of drink and bread. In cult inventory texts, LAMMA GIS 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 Mesopotamian akitu-Festival was held in Hattuša 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 Hattuša 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 tarna-structure in the forest” using the Tawiniya gate of the city and in this house, a sanctity is made for him by using the Tawiniya gate of the city and in this house, a sanctity is made for him according to a certain religious ceremony”.

Tudhaliya, the Great King, hunts, (7-8) to(? all the mountains of the upper land which His Majesty hunts, (9) [to the Malo river, the Mamranta river, ...]: KUB II I (§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.


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 ḡuwaši-stone while going to Ḫattuša from Taḫurpa, then at the second ḡuwaši-stone, and then follows the “great road” to Ḫattuša. The possibility of these ḡuwaši-stones being either Büyükkayaya or Yazılıkayaya 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 štarnu-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 wagon), (12) they take god to the forest outside the Tawiniya (city) gate. (19th day) (13)When god arrives at the front of the štarnu-, to the forest, (14) the oracle puts ḡuḥiti- and water and turns with the god around the štarnu(za)-. (15) the god goes in (is taken in) štarnu- and a tapri-man places him; (16) he ornaments the altar with green leaves and two loaves of troops-bread/p(lain-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: [ = štarnu- 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, 10). 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 ḡuwaši-stones along with the štarnu-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 ceremonies).

štarnu- = štarnu-structure:

Since this ideogram št means “wall/temenos”, not “house”, we can determine that štarnu- 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 l. Rd. 2-3; 700/t 10, 11].
58 Haas, Religion, pp. 772-826. AN.TAḪ.ŠUM Festival: VS NF XII 1 (cf. nuntarriyaša-Festival; IBoT IV; Houwink ten Cate, Studies Hoffner, pp. 206ff.; M. Nakamura, Das hethitische nuntarriyaša-Fest, (PIHANS 94). Leiden 2002, p. 17ff.).
The Fist of the Storm God and the ‘Rundbau = ḫarna-structure’

Emunu-, seen in the Bēl-madgalātī Instruction, is understood as the “temenos/surrounding walls of the woods, vegetables gardens and vineyards”. In the rituals of the AN.TAIJ.SUM Festival, ḫarna- means “temenos/surrounding wall of a holy grove” and also found in the enclosed sacred area in this grove are the ḫuwašī-stone of the Storm God and his open-air house.

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

* Sacrifice of (a) golden ḫarna- as a ‘vow’;
* The god being taken to the forest outside the Tawiniya gate, the god’s coming in front of the ḫarna-structure, his being placed inside and “the altar’s being ornamented with green leaves”.
* The stele placed in the forest (ḫuwašī-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 ḫarna-structure and then the king’s entering Ḥattuša by a chariot;
* The obligations offered by the king (outside the city) in the ḫarna-structure in the boxwood grove for the ḫuwašī-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 pihašašši- and the Sun Goddess of Arinna;
* The king’s coming from the ḫarna-structure, then getting in the chariot and arriving at the great door/gate of puḫlaš;
* The king’s coming from the ḫuwašī-stone by chariot, getting in another phaeton/chariot in the great road, entering into ḫalentuwa-; arrival at the ḫarna-structure, invitation to a meal, near Ḥattuša then the king’s bathing and the ceremonial of his wearing ceremony clothes and golden earrings;
* The king’s coming from the ḫuwašī-stone by chariot, arrival at the ḫarna-structure, then bathing and the ceremony of his putting on ceremonial clothes and golden earrings, his getting in a phaeton/chariot, coming up to Ḥattuša; getting off the phaeton/chariot when he arrives at the ḫuwašī-stone of the Sun God;
* The king’s coming to Ḥattuša and bathing in the ḫarna-structure;
* The king’s taking ceremonial clothes and golden earrings and then his coming from the bath (= Ḫ.DU₁₀.Ū.S.A), ceremonial meal ceremony and then the king’s coming to the ḫarna-structure and the king’s going up to Ḥattuša, by phaeton/chariot [(the passage in which ḫarna-structure and bathroom = Ḫ.DU₁₀.Ū.S.A are mentioned)];
* Become old, the wall parget (plaster) of the king’s houses, stables, warehouses (and) the ḫarna-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 ḫarna-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.TAH.ŠUM Festival relate that the celebrations were conducted in spring in the "tarnu-structure in/near a boxwood grove. One of the principal elements of this ceremony was the celebrations' being conducted specifically in the "tarnu-structure in the forest.

If the second and third columns of KUB X 91 identify the same festival, then the spring (= PU), 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 Yazilikaya (in a "tarnu-structure near Yazilikaya), as it is known that there was a spring (today dried up) near Yazilikaya. Other texts60 state that the "huwaši-stone was found in a "tarnu-structure.61 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.TAH.ŠUM Festival, the ceremonial procession from a point of the city to "tarnu-structure constitutes an important part of this Festival.

The "Round-structure" in the gate entrance and poterne at Büyükkale in Boğazköy65.

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-aired 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

60 CTH 495.
61 See KUB XI 22 obv. I 2ff.
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.
may be Tudḫaliya II/III(?)\textsuperscript{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 \textit{aedicula} complex, thus it is equated with Tudḫaliya II/III(?)\textsuperscript{66}. 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 light\textsuperscript{67}. 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)\textsuperscript{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)\textsuperscript{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 1-9)\textsuperscript{70}:

\textit{Of the land Ḫatti all mountains, all the lands which My Sun (His Majesty) Tudḫaliya habitually travels (lahhīyaiškizzi); all the mountains of the land Ḫatti which My Sun (His Majesty) Tudḫaliya Great King habitually shoots (šiyatalliškizzi), 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 2-27)\textsuperscript{71}:


\textsuperscript{69} Darga, \textit{Ḫitīt Sanatı} p. 192ff. and Fig. 196ff.; van den Hout, BiOr 52 (1995), p. 549ff.

\textsuperscript{70} KBo XI 40 VI 1-8 are parallel to KUB II 1 VI. McMahon, \textit{Tutelary Deities}, pp. 114-117, 130-131, n. 156: “Restored on the basis of the parallel KBo XI 40 VI 7f., 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,” \textit{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 Ḫurri, Arzawa, Maša, Lukka (Luqqa), Gašqa, ending “(offerings) to all the mountains (and) rivers [of the land Ḫatti], for one offering table.”

Performed on behalf of all the tutelary deities, the AN.TAJ.ŠUM festival takes its name from AN.TAJ.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 IV^73.

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
- Ḫuwaši-stone
- akitu-house and akitu-festival
- AN.TAJ.ŠUM festival^74

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 Ḫtarnu- in the forest, the oracle puts water and Ḫušši and turns (around) Ḫtarnu- with the god. The god goes into (is taken to) the Ḫtarnu- and the tapriminator places him. He ornaments the altar with green leaves and puts two loaves of troops-
bread/plain-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”: GESPU.
* 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 (=GIS TUG: boxwood grove).

* A king (Tudhaliya IV) gives libations (= the wine with silver KUKUBU-vessel) in front of the altar (=GIS BANSUR AD.KID [zippulašna-bread and arimpa-]), behind the altar there appears a god figure (Storm God: DU) 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 (: BOGAZKOY 19) inside the temenos/surrounding wall of Bogazkoy 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 [=LU GIS GIDRU “sceptre-man”; UGULA LU MES GIS GIDRU “head/manager of sceptre-men”; GAL LU MES GIS 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” (=GESPU) on the pedestal on ground, immediately behind the kneeling cupbearer is seen.

* Amongst the figures, there are boxwood trees and a AN.TAH.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 *tarnu-structure* which consists of a ĥuwaši-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” Stele (BOGAZKÖY 19) and GREAT KING, (II.)SUPPILULUMA” Stele (SÜDBURG/GÜNEYKALE room 2)
"The Fist of the Storm God and the 'Rundbau = *tarnu-structure*’"

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-stèle (*hiwati-stone*) with hieroglyphic sign: "GREAT KING" (*MAGNUS. REX*) (BOGAZKÖY 7) [and platform/podium]
Fig. 6 a-c: Büyükkale "Rundbau=Round-structure" and Masonry structure from a Hittite silver vessel in the form of a fist.

Fig. 7: Büyükkale, "Rundbau=Round-structure".
Fig. 8: Büyükkale: gate, poterne and "Rundbau=Round-structure".

Fig. 9: Ispekçür: 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.