

New scenes on the second relief vase from Hüseyindede and their interpretation in the light of the Hittite representative art

Tayfun Yıldırım

Ankara

As a result of the archeological studies carried out in Çorum province in 1997 by Dr. T. Sipahi and myself, a new Hittite settlement and cult objects were discovered¹. The site has been known as Hüseyindede Hill located in 30 km northwest of Çorum / Sungurlu district, in the vicinity of Yörüklü town. Hüseyindede Hill lies at a distance of 45 km from Boğazköy to the southwest, and 60 km from İnandıktepe to the west. During the excavations that have been in progress at Hüseyindede Hill since 1998, the fragments from a total of four different relief vases were discovered - two in the store room of a cult building and two under the ruins nearby the building. Due to extensive destruction of the settlement only two of these vases could be fully restored. The small vase with a solitary frieze has introduced many novelties to the Hittite representative art in terms of both its shape and theme² (fig. 1/5, fig. 6/8). Another vase of Bitik-İnandıktepe group, three fragments of which have been recently found³, has a description of a male figure in the scene of its first frieze. Displayed in front of the man are two-handled cooking pots which are well-known from the Assyrian Trade Colonies and Hittite periods. The male figure preparing the food in the kitchen pots while kneeling down and holding a ladle is not new to Hittite iconography. The figure which is undoubtedly considered a cook, has been defined as ^{LÜ}MUHALDIM⁴ in the Hittite Texts. The fragment of Hüseyindede relief vase, similar to the vase from İnandıktepe⁵, displays the starting figure of the first scene. If the whole vase could have been found, we could have a second art piece parallel in theme to İnandıktepe vase. Fragments of another vase, which was found during 2002 season at Hüseyindede, show descriptions of a deity, a lion and several other figures⁶. These pieces belong to another vase of Bitik-İnandıktepe group which unfortunately could not be restored fully.

¹ T. Yıldırım / T. Sipahi, "1997 Yılı Çorum Bölgesi Yüzey Araştırmaları", *XVI Araştırma Sonuçları Toplantısı 1.Cilt*, (25-29 Mayıs 1998-Tarsus). Ankara 1999, pp. 433-437; T. Yıldırım, "Yörüklü / Hüseyindede: Eine neue hethitische Siedlung im Südwesten von Çorum", *İstanbul Mitteilungen L* (2000), pp. 41-60.

² T. Sipahi, "Eine althethitische Reliefvase von Hüseyindede Tepesi", *İstanbul Mitteilungen L* (2000), pp. 61-81.

³ T. Yıldırım / T. Sipahi, "2001 Yılı Yörüklü / Hüseyindede Tepesi Kazısı", *24.Kazı Sonuçları Toplantısı 2.cilt*, (27-31 Mayıs 2002). Ankara 2003, pp. 261-262. Çorum Museum inv. no: 3-1-2001.

⁴ F. Pecchioli-Daddi, *Mestieri professionali e dignità nell' Anatolia Ittita*. Roma 1982, pp. 64-71.

⁵ T. Özgüç, *İnandıktepe. An Important Cult Center In The Old Hittite Period*. Ankara 1988, fig. 64 / 1.

⁶ T. Sipahi, "2002 Yılı Hüseyindede Tepesi Kazısı", *25.Kazı Sonuçları Toplantısı 2.cilt*, (26-31 Mayıs 2003). Ankara 2004, pp. 179-181, fig. 5.

Another relief vase⁷ (fig. 1/1) discovered at Hüseyindede Hill and presented at the previous Hittitological congress is parallel to the vase from İnandıktepe in terms of its technique and form. The second vase which could be restored fully is 86 cm in height and 50 cm in width. This size must have been the standard size for the relief vases of this group used in local temples. İnandıktepe vase⁸ (fig. 1/2) has also the same height and width as well. If the fragments discovered at centers such as Bitik (fig. 1/3), Alişar, Eskiypar and Boğazköy (fig. 1/4) could have been completed, they would have been similar to the relief vases with this size and shape. The body shape of the vase is in the best possible shape for the description of cult scenes and as was previously stated by T. Özgüç⁹, the origin of such vases should be searched among the vases of the Late Colony period (fig. 1/6). However, covering of the whole body with relieves of four different friezes is a characteristic of the Old Hittite Period. Another standard characteristic of the Old Hittite Period relief vases of this group is the arrangement around the rim. There are bull heads and a basin connected to the canals on the rim of the vase. Thus, this type of vessels has been emphasized to be libation vessel at the same time. This arrangement on the rim of cult vessels is indisputably not an innovation of Old Hittite Period. The early examples of this norm or first prototypes are seen in the cult vessel of Kültepe¹⁰ and Alişar¹¹ from the late phase of the Assyrian Trade Colonies Period. The design in which fluid pours into the trough on the vase and flows through the canals as far as the bull heads where it discharges into the cup reveals the association of the cup with the bull cult along with its function of libation. The four bulls on the rim of the vase have short horns, and their ears are not featured. The general physiognomy of the bulls resemble to that of the examples¹² from İnandıktepe. Nevertheless, the bulls of Hüseyindede examples have details such as tears, the strips extending from the eye to the nose, and wrinkles on the nose. The presentation of tears of the bulls in thin strips on the relief vases has been encountered for the first time. The physiognomic characteristics of Hüseyindede bull heads are repeated in the metal bulls¹³ of Alaca Höyük belonging to the period following the Early Hittite period. Water flowing from the mouth of the bull attached on the trough on the rim is an old custom in Anatolian art. In the II. level archives of the Early Colony Period of Kültepe – Kaniş, trough-shaped rhytons with bull-head spouts were discovered¹⁴.

⁷ T. Yıldırım, "Hüseyindede Tepesinde Bulunan Yeni Bir Kült Vazosu", *V.Uluslararası Hititoloji Kongresi Bildirileri, Çorum 02-08 Eylül 2002*. Ankara 2005, pp. 761-774, fig. 1-4.

⁸ The İnandıktepe vase is 82 cm in height and 51 cm in width. Özgüç, *İnandıktepe*, p. 84.

⁹ Ibid, p. 125.

¹⁰ T. Özgüç, *Kültepe, Kaniş / Neša. The Earliest International Trade Center and the Oldest Capital City of the Hittites*. İstanbul 2005, p. 229, fig. 235-236.

¹¹ E.F. Schmidt, *The Alishar Hüyük, Seasons of 1928 and 1929*. Part I. OIP 19. Chicago, Illinois 1932, p. 138, fig. 172 / b 1354.

¹² Özgüç, *İnandıktepe*, Pl. H / 3-4.

¹³ K. Emre, "A Group of Hittite Statuettes from Alaca Höyük", *Istanbuler Mitteilungen* 43 (1993), p. 241, Taf. 24 / 1-8. Alaca Höyük Bronze bull statuettes are dated to the end of the XIV century B.C.

¹⁴ Özgüç, *Kültepe, Kaniş / Neša*, p. 213, fig. 217.

In most of the vases of the Early Hittite Period from İnandıktepe¹⁵ (fig. 1/2), Boğazköy¹⁶ (fig. 1/11-12), Eskiypar¹⁷ (fig. 1/8,9), Maşathöyük¹⁸ (fig. 1/10) and Alaca Höyük¹⁹ (fig. 1/7), fluid was flown through the mouth of the bulls attached on the canals around the rim or the trough. This custom prolongs in the stone works of Hittite Empire age. By the trough-shaped granite block found in Dokuz village near Kırşehir²⁰, the fluid content was poured outside through the holes in the mouth of the bulls on one edge. The fountains of Derbent²¹ and Arifegazili²² found in the vicinity of Boğazköy are the products of the same idea. Finally, the bulls on the trachyte block²³ found in the sacred pool of Eflatun Pınar probably have the same function. These works reveal the relation of the sacred animals of the Storm God with the water cult.

The theme on the lowest frieze of Hüseyindede vase (fig. 3/1) is different from that on Bitik-İnandıktepe vases of the same group. İnandıktepe (fig. 3/2), Bitik (fig. 3/3) and Boğazköy (fig. 3/4) vases depict the preparations for the ritual. On Hüseyindede vase, however, the bulls of the local Storm God are presented among the handles of the vase in four different scenes. Here we encounter the most energetic and powerful humped bulls of the Early Hittite relief art which are ready to attack (fig. 2/1). In the Early Hittite relief art, the bulls are often depicted as being taken to sacrifice or kneeling down. For example, the bull is sacrificed in the depiction of the İnandıktepe vase²⁴ (fig. 2/3), while in the fragments of the Kabaklı²⁵ (fig. 2/4) and the Bitik vase²⁶ (fig. 2/7) it is taken to be sacrificed with an accompanying person. In my opinion, on the small vase of Hüseyindede²⁷ (fig. 2/2), the bull is being taken to be sacrificed too, for the Storm

¹⁵ Özgüç, *İnandıktepe*, Pl. H / 4.

¹⁶ R.M. Boehmer, *Die Reliefkeramik von Boğazköy, Grabungskampagnen 1906-1912. 1931-1939. 1952-1978*. Boğazköy-Hattuša XIII. Berlin 1983, p. 48 ff. Abb. 39-44.

¹⁷ T. Özgüç, *Maşat Höyük II, Boğazköy'ün Kuzeydoğusunda Bir Hitit Merkezi*. Ankara 1982, p. 146, Pl.87 / 2, fig. 164 a-b ; Özgüç, *İnandıktepe*, Pl. 73 / 1.

¹⁸ Özgüç, *Maşat Höyük II*, Pl.87 / 1a,b.

¹⁹ H.Z. Koşay, *Türk Tarih Kurumu Tarafından Yapılan Alaca Höyük Kazısı, 1937- 1939 daki Çalışmalara ve Keşiflere Ait İlk Rapor*. Ankara 1951, Pl. LXX / fig. 1 a, b.

²⁰ H.G. Güterbock, "Das Stierbecken von Dokuz", *Istanbuler Mitteilungen* 19/20 (1970), pp. 93-95, taf.13/1-2.

²¹ P. Neve, "Ein hethitisches Stierrelief aus Derbent bei Boğazköy", *Documentum Asiae Minoris Antiquae*. Festschrift für H. Otten, zum 75 Geburtstag, Wiesbaden 1988, pp. 263-272, Abb. 2-4.

²² A fountain brought from Sungurlu-Arifegazili is currently on display in Çorum Museum.

²³ S. Özenir, "Eflatunpınar, Kutsal Anıt-Havuz (1996-2000)", *Anadolu Medeniyetleri Müzesi 2000 Yılı Konferansları*, sayı: X (2001), pp. 35-66, fig. 22-24, ill. 9. M. Bachmann / S. Özenir, "Das Quellheiligtum

Eflatun Pınar", *Archäologischer Anzeiger* 2004/1, pp. 85-122, Abb. 3, 24, 25.

²⁴ Özgüç, *İnandıktepe*, fig. 64 / no: 20.

²⁵ *ibid*, Pl. 68 / 2.

²⁶ *ibid*, Pl. 69 / 4.

²⁷ Sipahi, *İst Mitt L* (2000), Abb. 9 a.

God. The relief pieces found in Alişar²⁸ (fig. 2/6,8) and Eskiypar²⁹ (fig. 2/5) depict the bulls in kneeling position. Eskiypar examples show that the kneeling bulls on the relief vases were placed antithetically, as well. Rarely represented in the Old Hittite glyptic art³⁰ (fig. 2/14), humped Hüseyindede bulls as raging and ready to attack, with the genital organs highly emphasized have been encountered for the first time on the relief vases of that period. The bulls depicted between the handles on the first frieze of the Hüseyindede vase can be traced back to the examples on the Kültepe vases³¹ (fig. 1/6, 2/10) and on the Eskiypar vase³² (fig. 2/11) dating to a slightly older period. However, in none of these examples the bulls have such energetic and powerful appearance. In addition, the bull heads of Kültepe and Eskiypar has been designed in protom shape. The idea of rendering the bodies of Hüseyindede bulls in profile and the horns full frontally is an old tradition. This style is often seen on the seal impressions³³ belonging especially to the local style of Kültepe (fig. 2/12, 13). Hüseyindede bulls on the first frieze, with many of their characteristics, are new depictions filling the gap between the Assyrian Trade Colonies Period and Hittite Empire.

Another characteristic of the first frieze of Hüseyindede vase is formed by the idea of its supporting the scenes in the upper friezes. On the seal impressions of Early Hittite Period, bull depictions are arranged antithetically in the lowest scene³⁴ (fig. 2/15). As was emphasized earlier, the styles of these bulls are similar to the Hüseyindede examples. The antithetic composition scheme composed of bulls can later be seen in some works during the Hittite Imperial period. The bulls on the bronze plate found in Alaca Höyük³⁵ (fig. 2/16) are arranged in a manner to support the scenes presented above. An ivory plate³⁶ (fig. 2/17) discovered in Megiddo palace, out of Anatolia, is one of the best examples of this arrangement. The arrangement of the humped bulls on Megiddo plate reminds us that of Hüseyindede example. Undeniably, the most important distinction of Megiddo and Alaca Höyük examples is the use of imperial age iconographic elements in the scenes above the bulls. Based on the scheme in the

²⁸ H.H. von der Osten, *The Alishar Hüyük. Seasons of 1930 and 1932*. Part III. OIP 30. Chicago, Illinois 1937, p. 73, fig. 80, no. 1; R.L. Gorny, *Alişar Höyük in the Second Millennium B.C.* Chicago, Illinois 1990, Pl. 54 / 420.

²⁹ Özgüç, *İnandiktepe*, Pl. 75 / 1-2.

³⁰ R.M. Boehmer / H.G. Güterbock, *Glyptik aus dem Stadtgebiet von Boğazköy, Grabungskampagnen 1931-1939, 1952-1978*. Boğazköy-Hattuša XIV. Berlin 1987, Taf. XV / 147 d, c.

³¹ Özgüç, *Kültepe, Kaniş / Neša*, fig. 187-188, vases from level Ib.

³² Özgüç, *Maşat Höyük II*, fig. 1 64 a, b.

³³ N. Özgüç, "Seal Impressions on Kültepe Documents Notarized by Native Rulers" *Collectanea Orientalia*, CPOA 3, 1996, pp. 267-273, fig. 9; N. Özgüç, "Gods and Goddesses with Identical Attributes During the Period of Old Assyrian Trade Colonies", *Florilegium Anatolicum – Mélanges Offerts à Emmanuel Laroche*. Paris 1979, p. 277-288, fig. 1 / Kt. s/k1.

³⁴ Boehmer / Güterbock, *Glyptik aus dem Stadtgebiet*, Taf. XV / 147 d, c.

³⁵ Koşay, *Alaca Höyük Kazısı, 1937- 1939*, Pl. LXVII / fig. 4.

³⁶ G. Loud, *The Megiddo Ivories*. OIP 52. Chicago 1939, pp. 10-11, 14, Pl. 11, no. 44.

new composition of Hüseyindede vase, the contention by K. Bittel³⁷ that “*relief vases are the beginning of a development ending in the artwork and monuments of 13th century B.C.*” has been once again confirmed here.

The second frieze of Hüseyindede vase is separated into four different scenes owing to the handles (fig. 4/1). The scenes in succession display the animals taken for sacrifice for gods and worship accompanied by music. Animals including roe, deer, and ram are taken in accompaniment of a person. In the first scene, there is a male figure carrying an animal, probably a roe type of animal, tied by a rope and holding a bottle-shaped cup in one hand. The short garment of the male figure ending with a triangle-shaped tail, familiar to us from Hittite art, has novel characteristics. The front part of the garment with long sleeves is designed in a manner to overlap each other and the lower part of the left front side is rounded. This type of short garments has been encountered for the first time on the relief vases. The bottle-shaped container held by the male is another first on the relief vases. An exact parallel of this flask was found in the Early Hittite layer of Eskiypar³⁸.

In the second scene on the second frieze of the vase, a male figure is seen taking a deer tied by a rope. Fallow deer depictions have been encountered either on the hunting scenes³⁹ (fig. 4/7) or along with the tutelary god⁴⁰ (fig. 4/4, 5) on the relief vases. However, a scene depicting a deer accompanied a person and taken to a place while tied by a rope is a novelty for the art of that period. All along we have known that the deer was tied next to a hunter to attract game in the depictions of Alaca Höyük⁴¹ (fig. 4/8) and Kastamonu⁴² (fig. 4/9); nevertheless, the deer on Hüseyindede vase, as was stated in the cuneiform texts⁴³, was taken as an offer. It is not the hunter who takes the deer but the cult official. Perhaps, as in a text describing the spring festival⁴⁴, the deer will be sacrificed. The style of the deer is very similar to that of the deer belonging to god on Eskiypar vase⁴⁵ (fig. 4/5).

³⁷ K. Bittel, *Beitrag zur Kenntnis Hethitischer Bildkunst*, Sitzungsberichte der Heidelberger Akademie der Wissenschaften, philosophisch-historische Klasse. Abh. 4. Heidelberg 1976, p. 8.

³⁸ This still unpublished artefact is displayed at the Museum of Anatolian Civilizations.

³⁹ Boehmer, *Die Reliefkeramik von Boğazköy*, Abb. 48 a, d. (Selimli).

⁴⁰ Özgüç, *İnandıktepe*, Pl. 76 / 1, (Eskiypar); S. Omura, “A Preliminary Report on the Eleventh Excavation at Kaman-Kalehöyük (1996)”, *Anatolian Archaeological Studies Vol VI. Kaman Kalehöyük 6* (1997), pp. 1-66. fig. 19, 6. (Kaman-Kalehöyük).

⁴¹ M. Darga, *Hittit Sanatı*. İstanbul. 1992, fig. 154.

⁴² K. Emre / A. Çınaroğlu “A Group of Metal Hittite Vessels from Kınık-Kastamonu”, *Aspects of Art and Iconography: Anatolia and its Neighbors. Studies in Honor of N. Özgüç*. Edit by M.J. Mellink et al. Ankara 1993, pp. 675-713, fig. 23.

⁴³ H. Ertem, *Boğazköy Metinlerine göre Hittitler Devri Anadolu'sunun Faunası*. Ankara 1965, p. 132 ; V. Haas, *Geschichte der hethitischen Religion*. Leiden - New York - Köln 1994, p. 646.

⁴⁴ S. Erkut, “Hittitlerde AN.TAH.ŠUM^{SAR} Bitkisi ve Bayramı Üzerine Bir İnceleme”, *III. Uluslararası Hittitoloji Kongresi Bildirileri*. Çorum 16-22 Eylül 1996. Ankara 1998, p. 193, KUB XXV 18 II 1 f.

⁴⁵ Özgüç, *İnandıktepe*, Pl. 76 / 1.

In the third scene of the second frieze of the vase, the male figure taking the ram along is a novelty for relief vases too. This scene reminds us of Alaca Höyük orthostats⁴⁶ (fig. 4/6). As we know from the Hittite texts, the ram is often referred to among the animals sacrificed⁴⁷ and is one of the animals offered to Storm God along a bull. The person leading the procession scene has been shown in the same frieze and at the same order as that of the person⁴⁸ on İnandıktepe vase. These figures with diadems on their heads and having the same type of clothes on are thought to be high ranking people (a god of a lesser rank or a chief priest). These figures depicted in praying gesture are accompanying the people of lesser rank (king, prince, or priest) behind them, to the deity. The person in praying gesture leading the procession on the second frieze of Bitik vase⁴⁹ (fig. 4/3) has been also shown in the same order as the person in the examples of Hüseyindede and İnandıktepe. In the last scene on the second frieze of Hüseyindede vase, an offering is being presented before the seated god. This scene, except for some small differences, is the repetition of the first scene⁵⁰ on the second frieze of İnandıktepe vase. The god in Hüseyindede example, unlike the god on İnandıktepe vase, is sitting on a chair with a back support. This type of seats is seen on the Old Hittite glyptic art⁵¹ (fig. 4/10), but constitutes a novelty for relief vases. Similarly, the shawl hanging from the sleeve of the long clothes of the god has been encountered for the first time on the relief vases. This characteristic belonging to long clothes will be repeated in the clothes of Alaca Höyük orthostats⁵² (fig. 4/6) and Schimmel Rhyton⁵³ (fig. 4/11). It is a striking feature that on the second friezes of both İnandıktepe and Hüseyindede vases the lyre players are represented just after the person in praying gesture. In that case, the broken figure of the same part in Bitik vase can be defined as a lyre playing musician, as was previously suggested⁵⁴ by M. Darga. In that scene of Bitik vase as well, libation must have been performed in the presence of the deity. In my opinion, the transportation of sacrifice animal depicted on a piece⁵⁵ of Bitik vase (fig.2/7), which was found later, must belong to another scene depicted on the second frieze of the same vase. Thus, it is obvious that on the second friezes from the bottom up of Hüseyindede, Bitik, and probably Kabaklı⁵⁶ and

⁴⁶ Darga, *Hitit Sanatı*, fig. 152.

⁴⁷ Haas, *Religion*, pp. 646-647.

⁴⁸ Özgüç, *İnandıktepe*, fig. 64 / 24.

⁴⁹ T. Özgüç, "The Bitik Vase" *Anadolu / Anatolia II* (1957), pp. 57-78, fig. 2, Pl. Va: the person in praying gesture on the second frieze, near the vertical handle.

⁵⁰ Özgüç, *İnandıktepe*, fig. 64 / 31-35.

⁵¹ Boehmer / Güterbock, *Glyptik aus dem Stadtgebiet*, Abb. 24 b: The Aydın seal, 24 c 1: The Berlin seal, Taf. XV/148 f, k: The Boğazköy seal.

⁵² Darga, *Hitit Sanatı*, fig. 150, 152.

⁵³ O.W. Muscarella, *Ancient Art. Norbert Schimmel Collection*. Mainz 1974, no. 123, garment of the seated deity.

⁵⁴ Darga, *Hitit Sanatı*, p. 56.

⁵⁵ Özgüç, *İnandıktepe*, Pl. 69 / 4.

⁵⁶ *ibid*, Pl. 68 / 2.

Boğazköy⁵⁷ vases, the scenes of taking the sacrifice animals along, offering accompanied by music, and worshipping have been depicted. The sacrifice in honor of Storm God has only been seen on İnandiktepe vase so far. In the light of these, it can be stated that on the second friezes of this type of vases, cult rituals following a certain order have been realized. The reliefs in the order of ritual on the second friezes of the vases and in the west tower of the Sphinx Gate in Alacahöyük share the same theme.

The rituals represented on the vases are not different on the third frieze either. This frieze (fig. 5/1), as it was on İnandık (fig. 5/2) and Bitik vases (fig. 5/6), has been decorated with similar figures and central themes comprising the widest and flashy band. On Hüseyindede vase, a symbolic temple represents the house of the deity made of mud brick. The temple reminds us of İnandiktepe and Bitik examples. The mud brick walls of the temple have been shown in different colored rows similar to those of Bitik and Boğazköy (fig. 5/5) examples. The temples with flat roofs display some differences in architectural characteristics despite having been presented on the same plan as those on the relief vases. The altar like elements on Hüseyindede roof has been a first among the relief vases. In Hittite texts, various rituals are known to be performed on the altars on the roof; however, the objects in altar form on Hüseyindede temple can be evaluated as architectural decorations or banisters. The new study⁵⁸ of my colleague, Y. Arıkan, on Hittite roof in the light of cuneiform texts has increased our knowledge on the subject. In fact, there is an altar, as is on İnandiktepe vase, right next to the temple. The design of the altar is different from İnandiktepe examples, but parallel to those on Alaca Höyük orthostats⁵⁹. The order of the procession on the left of the temple resembles that on İnandiktepe vase. Here, the priest, priestess, and people carrying various cult objects accompanied by saz and cymbal have been illustrated. In this procession, a saz player has replaced the lyre player on the İnandiktepe vase. The figure following the sword carriers has also been altered on Hüseyindede vase. This figure on İnandiktepe vase was composed of a man carrying a tray/table⁶⁰. On Hüseyindede vase, this spot belongs to a woman and the cult object in her hand is a little different. To us, this object represents a portable metal brazier or hearth. The flame on the brazier has been defined by dye. Portable brazier and brazier/hearth rituals used and performed in various cult rituals have been mentioned in Hittite texts⁶¹. The presence of terra cotta portable braziers from the Second Millennium B.C. in Central Anatolia has been proved by Kültepe excavations⁶². However, no metal samples have yet been encountered.

⁵⁷ Boehmer, *Die Reliefkeramik von Boğazköy*, Taf. XIX / 65.

⁵⁸ Y. Arıkan, "Hitit Çivi Yazılı Belgelerinde *šuhha*- '(düz) Dam, Çatı' ve onun Dinsel ve Sosyal Hayattaki Yeri", *Archivum Anatolicum, Anadolu Arşivleri VI / 1* (2003), pp. 11-57.

⁵⁹ Darga, *Hitit Sanatı*, fig. 138.

⁶⁰ Özgüç, *İnandiktepe*, fig. 64 / 47.

⁶¹ Haas, *Religion*, pp. 270-272 ; M. Popko, *Kultobjekte in der hethitischen Religion*. Warsaw 1978, p. 50.

⁶² Özgüç, *Kültepe, Kaniš / Neša*, p. 98, fig. 50. Premovable hearth from level II.

The most interesting scene on the third frieze of Hüseyindede vase is the scene of bed. The intact figures that have been shown on the bed aid us in better identification of the figures⁶³ on İnandiktepe vase. Considering their garments, both figures on the bed are females (fig. 5/3). One of them is helping the other woman on the opposite, likely to be the queen or the goddess, to adorn herself or her make up with the material in her hand. In that case, we should reinterpret the figures identified as a man and a woman on the bed on İnandiktepe vase. On Hüseyindede scene, there is not any male figure unveiling the female. Then, what is tried to be conveyed in these scenes? If it is a sacred marriage, is the queen or the goddess being adorned? If so, the male figure (fig. 5/4) next to the bed on Hüseyindede vase should be considered representing the groom (king?) or the god. Which god or goddess? Unfortunately due to lack of attributes in the figures, it is difficult to identify them. Another hypothesis may be stated as to whether the women in black dress on the bed and the woman carried on the back of a wagon on the above frieze is a sculpture belonging to a god/goddess. As has been known, Hittite texts report that the sculptures of god/goddess protected in the temples were decorated, fed, or carried in the vehicles. M. Popko⁶⁴, based on İnandiktepe example, considers the bed here as a “cult throne” symbolizing Hatti goddess Halmasuit. Unlike the İnandiktepe example (fig. 6/7), on Hüseyindede vase, an erotic scene has not been demonstrated. V. Haas deems⁶⁵ the couple in the sacred marriage scene on İnandiktepe vase to represent either Hupaşıya and Inara or Telepinu and Hatepinu. Some researchers tend to consider this couple as the king and the queen. In the light of these arguments, can we attribute the woman on the bed and the man next to the bed as depicted on Hüseyindede vase to the above mentioned couple of gods /goddesses or the king / queen? This is open to debate.

In the uppermost scene of the vase (fig. 6/1), the ox-cart (^{GI}ŠMAR.GÍD.DA⁶⁶) is not different from the examples that have been used in Anatolia in recent history. According to our present knowledge, two different types of vehicles, chariots and last wagons, were illustrated on the relief vases (fig. 6/2-5). K. Bittel mentions that on some of these wagons the Storm God was carried, as have been seen on examples of Late Hittite relief (fig. 6/6) and glyptic art⁶⁷. In the back of the cage of Hüseyindede cart, a priestess and a goddess are carried. There must be sacred objects in the cage of the cart related to the cult of Storm God, which are unknown to us. These objects have been hidden under a cover. The object in the hand of the man with decorated clothing pulling the pole of the cart is highly difficult to identify. In the light of the evaluation of this cart, which has been seen as a first on relief vases, it is now possible to reconstruct the

⁶³ Özgüç, *İnandiktepe*, fig. 64 / 36-37.

⁶⁴ M. Popko, *Religions of Asia Minor*. Warsaw 1995, p. 71

⁶⁵ Haas, *Religion*, p. 524 .

⁶⁶ C. Rüster / E. Neu, *Hethitisches Zeichenlexikon*. Wiesbaden 1989, p. 183, 336, ‘Lastwagen’.

⁶⁷ K. Bittel, “Fragment einer Hethitischen Reliefvase von Boğazköy”, *Archäologie und Altes Testament. Festschrift für Kurt Galling*. Hg. A. Kurske und E. Kutsch. Tübingen 1970, pp. 19-25., Abb.1, Taf. I.

fragments found in Alişar⁶⁸ (fig. 6/3-4). In my opinion, Boğazköy wagon⁶⁹ (fig. 6/2) might have been used for carrying cult objects like in the Hüseyindede and Alişar vases. The following scene on Hüseyindede vase contains new figures of female dancers⁷⁰, a novelty on relief vases.

In conclusion, Hüseyindede cult vase contributes novelties to Old Hittite Representative Art with narrative presentation of the spring festivals organized in honor of the local Storm God in Hatti country where agriculture and husbandry depended on fertility and reproduction.

List of figures

Fig. 1/1, Hüseyindede vase, drawing by T. Yıldırım.

1/2, Özgüç, *İnandıktepe*, fig. 65.

1/3, Özgüç, *The Bitik Vase*, p. 60, fig. I

1/4, Boehmer, *Die Reliefkeramik von Boğazköy*, Taf. V / 10a, b.

1/5, Hüseyindede, drawing by T. Sipahi.

1/6, Özgüç, *Kultepe, Kaniş / Neša*, fig. 187.

1/7, Koşay, *Alaca Höyük Kazısı, 1937- 1939*, Pl. LXX / fig. 1 a, b.

1/8, Özgüç, *Maşat Höyük II*, Pl. 87 / fig. 164 a, b.

1/9, Özgüç, *İnandıktepe*, Pl. 73 / 1.

1/10, Özgüç, *Maşat Höyük II*, Pl. 87 / 1a ,b.

1/11,12 Boehmer, *Die Reliefkeramik von Boğazköy*, Abb. 39a, 40a.

Fig. 2/1, Hüseyindede bull, drawing by T. Yıldırım

2/2, Hüseyindede, drawing by T. Sipahi.

2/3, Özgüç, *İnandıktepe*, fig. 64 / 18.

2/4, Boehmer, *Die Reliefkeramik von Boğazköy*, Abb. 15, Kabaklı.

2/5, Özgüç, *İnandıktepe*, p. 171, fig. 58, 59.

2/6, Gorny, *Alişar Höyük*, Pl. 54 / 420.

2/7, Özgüç, *İnandıktepe*, Pl. 69 / 4.

2/8, Boehmer, *Die Reliefkeramik von Boğazköy*, Abb. 38. Alişar

2/9, Boehmer, *Die Reliefkeramik von Boğazköy*, Taf. XIX / 69.

2/10, Özgüç, *Kultepe, Kaniş / Neša*, fig. 188.

⁶⁸ H.H. von der Osten, *The Alishar Hüyük, Seasons of 1930-32. Part II*, OIP 29. Chicago, Illinois 1937, p. 114, fig. 155, d2997a.

⁶⁹ Bittel, *Hethitischen Reliefvase*, Taf. I.

⁷⁰ T. Yıldırım, "Hüseyindede Kabartmalı Vazosunda Betimlenen Dans eden bir Hititli", *Dil ve Tarih-Coğrafya Fakültesi Dergisi* 41/1-2(2001), pp. 1-7.

- 2/11, Özgüç, *Maşat Höyük II*, Pl. 87 / fig. 164 b.
 2/12, Özgüç, N., *Collectanea Orientalia* 1996, fig. 9
 2/13, Özgüç, N., *Florilegium Anatolicum*, fig. 1 / Kt. s/k1.
 2/14, Boehmer / Güterbock, *Glyptik aus dem Stadtgebiet*, Abb. 38.
 2/15, Boehmer / Güterbock, *Glyptik aus dem Stadtgebiet*, Taf. XV / 147 d.
 2/16, Koşay, *Alaca Höyük Kazısı, 1937-1939*, Pl. LXVII / fig. 4.
 2/17, Loud, *The Megiddo Ivories*. Pl. 11, no. 44.

Fig. 3/1, The first frieze of the Hüseyindede vase, drawing by T. Yıldırım.

- 3/2, Özgüç, *İnandıktepe*, fig. 64.
 3/3, Özgüç, *The Bitik Vase*, p. 60, fig. I.
 3/4, Boehmer, *Die Reliefkeramik von Boğazköy*, Taf. V / 10a, b.

Fig. 4/1, The second frieze of the Hüseyindede vase, drawing by T. Yıldırım.

- 4/2, Özgüç, *İnandıktepe*, fig. 64.
 4/3, Özgüç, *The Bitik Vase*, p. 60, fig. I.
 4/4, Omura, *Kaman Kalehöyük 6*, fig. 19, 6.
 4/5, Özgüç, *İnandıktepe*, p. 171, fig. 57.
 4/6,8, Mellink, M.J. *Anatolia XIV/1970*, fig. 2.
 4/7, Boehmer, *Die Reliefkeramik von Boğazköy*, Abb. 48a.
 4/9, Emre/Çınaroğlu, *Studies in Honor of N. Özgüç*, fig. 23.
 4/10, Boehmer / Güterbock, *Glyptik aus dem Stadtgebiet*, Taf. XV / 148k.
 4/11, Muscarella, *Ancient Art*. No. 123.

Fig. 5/1, The third frieze of the Hüseyindede vase, drawing by T. Yıldırım.

- 5/2, Özgüç, *İnandıktepe*, fig. 64.
 5/3,4, Hüseyindede, drawing by T. Yıldırım.
 5/5, Boehmer, *Die Reliefkeramik von Boğazköy*, Taf. XI / 35.
 5/6, Özgüç, *The Bitik Vase*, p. 60, fig. I.

Fig. 6/1, The fourth frieze of the Hüseyindede vase, drawing by T. Yıldırım.

- 6/2, Boehmer, *Die Reliefkeramik von Boğazköy*, Taf. XV / 47.
 6/3,4, Gorny, *Alishar Höyük*, Pl. 53 / 403-417, Pl. 56 / 398.
 6/5, Boehmer, *Die Reliefkeramik von Boğazköy*, Taf. XV / 49.
 6/6, Boehmer, *Die Reliefkeramik von Boğazköy*, Abb. 27a.
 6/7, Özgüç, *İnandıktepe*, fig. 64.
 6/8, Hüseyindede, drawing by T. Sipahi.

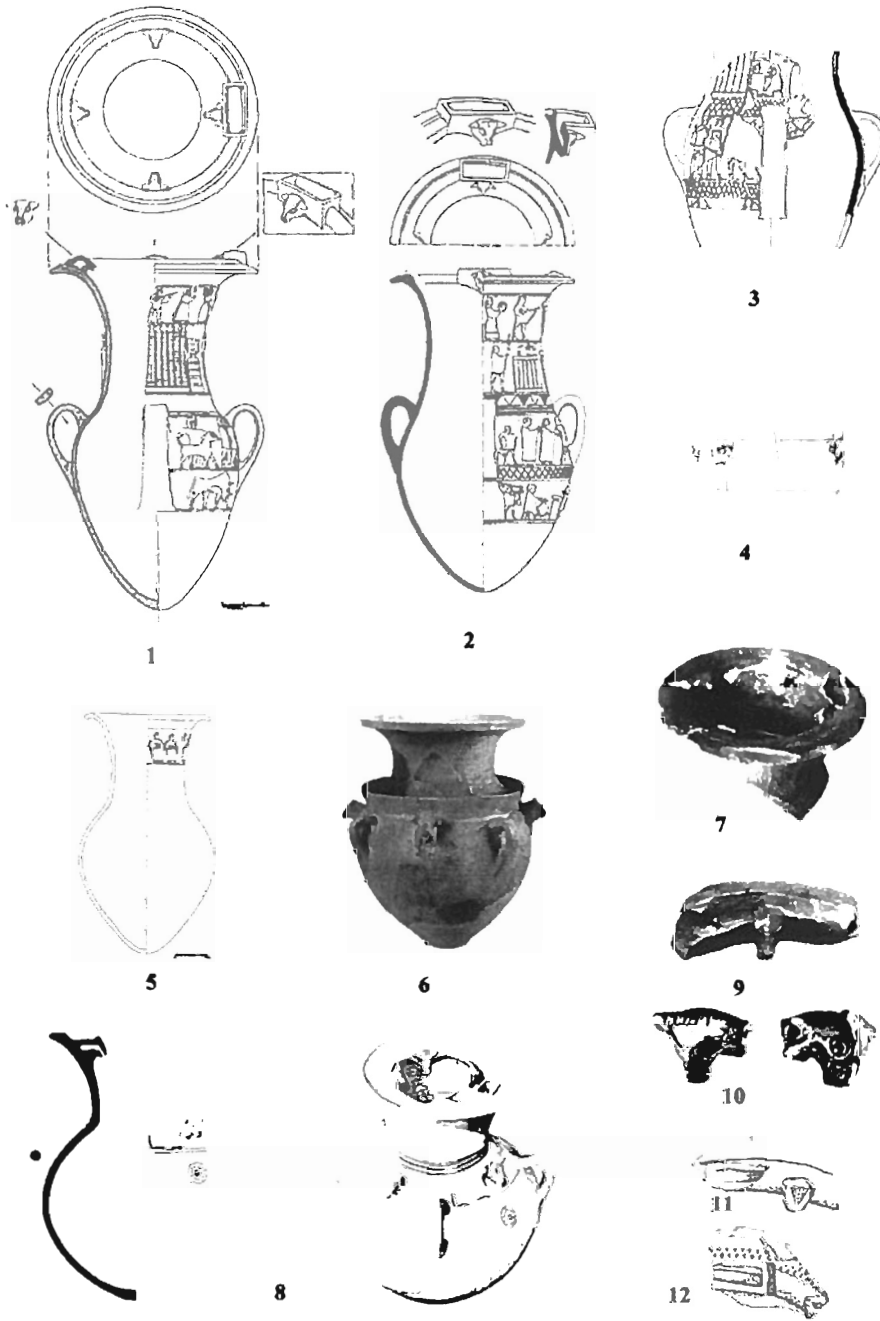


Fig.1

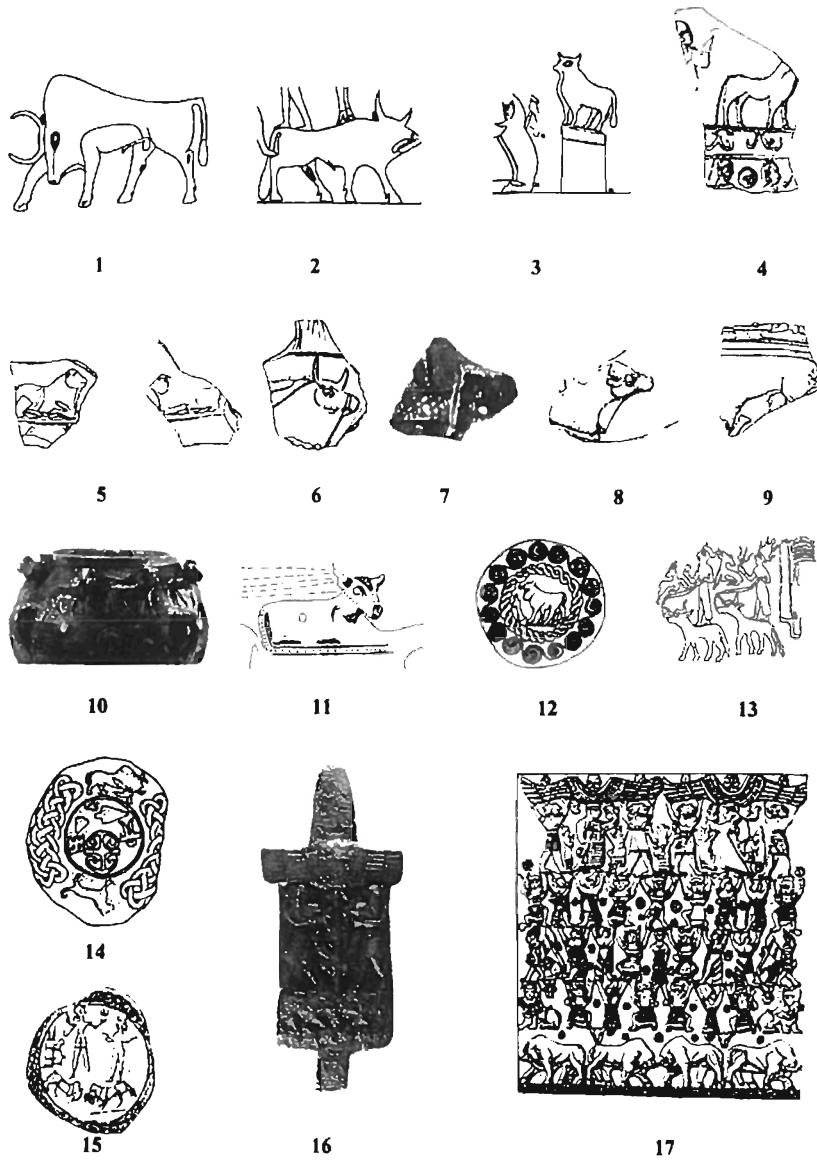


Fig.2

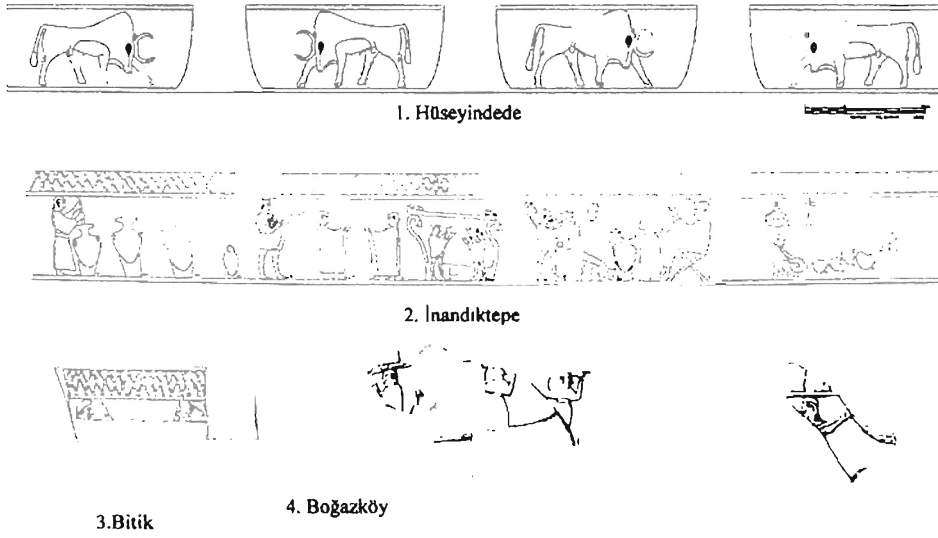


Fig. 3

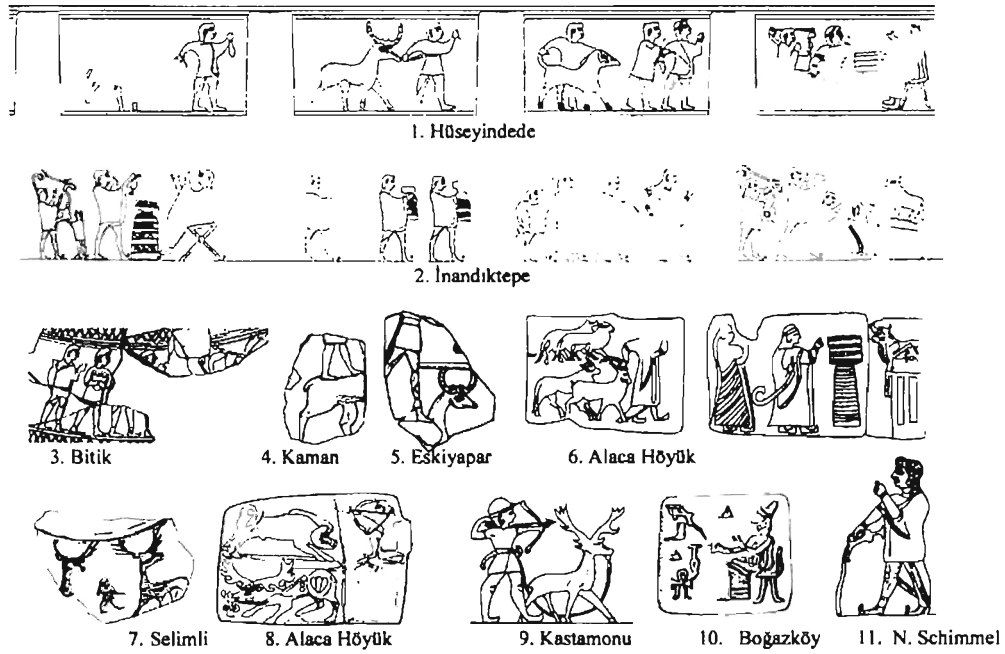


Fig. 4

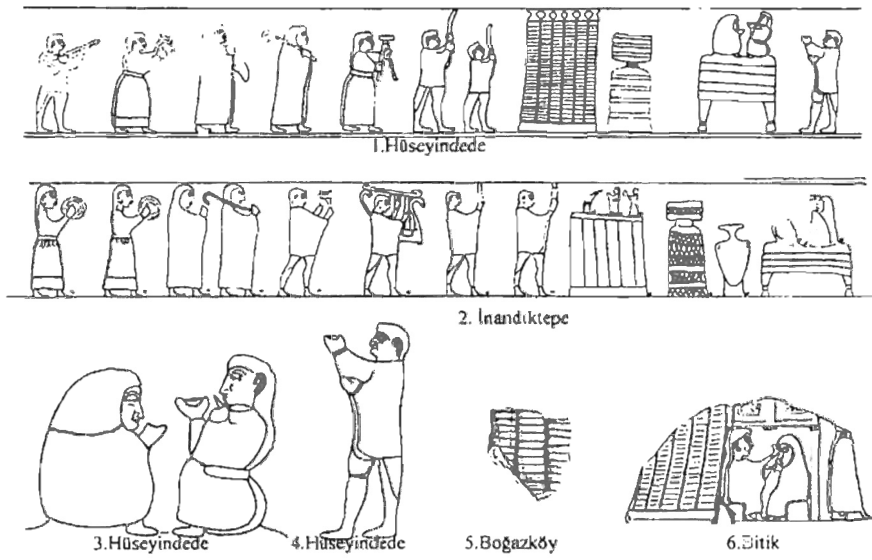


Fig. 5

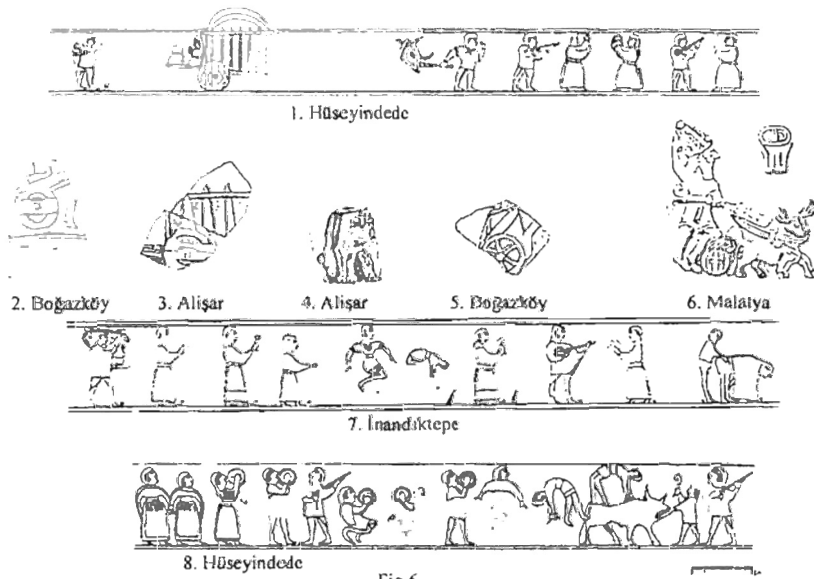


Fig. 6