

NOMENCLATURE OF HITTITE POTTERY*

Yaşar COŞKUN

In Boğazköy texts over hundred names for potteries are seen. Some of these were stated by 'DUG' determinant. Most of the names for these pots are either nonexistent or if referred to, they are described as 'a pot name' which is a note not defining much in the available dictionaries. However, some of the pots discovered among archaeological findings are named according to ancient Greek pot terminology. The aim of our studies is to establish a philological basis, which will enable the mentioning of the pots the way same way the people use them, that is as they are stated in the texts. It is true that some philologists dwelled on these pots one by one and although they tried to state their nature, they could not reach a satisfactory result from every angle, as the subject was not taken as a whole. Significant steps have been taken in the interpretations of archeological findings according to philological sources. We consider it useful to refer briefly to the studies of scholars who reached very bright results through the reconciliation of philology, archaeology or by comparative application.

The establishment of the equivalent of certain terms in the text compiled by Prof. Ehelolf, and which was published posthumously by Prof. Sommer, and named as 'The course of the sun with Lunar Symbol' constitutes a beginning for these studies. Later on, Von Brandenstein and Prof. Güterbock independently worked on temple inventories related with deity pictures, and tried to find out the corresponding names of Gods seen in memorial structures of the god names referred in texts. Likewise, my tutor Prof. Alp also determined that the hieroglyph in the form of crescent seen at Yazılıkaya corresponded to 'sky'. Moreover, the corresponding words for the curved scepter depicted in the hand of a Hittite king in memorials, and also the earring and anklet seen in memorials have been found. Furthermore my tutor Prof. Alp added a new element to the results obtained after examining the archaeological findings to which philological

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and archaeological information shed light on Hittite statuette unearthed at "Zara". The well known French Hittitologist Prof. Laroche considered the gods at Yazılıkaya as a whole and comparing them with the deity lists existing in texts, he able to put forward some new pronounciations. Prof. Liane Rost worked on new materials which Von Brandenstein and Güterböck were not able to make use of, and proposed valuable new observations. Prof. Nimet Özgüç benefited by texts on Hittite deity pictures in order to identify certain diety types found on Kültepe seals. The French Hittitologist Danmanville also proceeded the studies furthermore with his work on 'Ishtar's iconography.' There are many other fruitfull researches, not mentioned here. Briefly, it is possible to obtain many other fine results going through this road which has been opened and improved.

Among the material remnants of Hittite Civilization which were unearthed, the small findings, and potteries mostly made of baked mud take the most important place with their variety and quantity. Parallel to the archaeological findings, there are a great number of pottery names in cuneiform writing discovered at Boğazköy. As their quantity and the document references are very many, their definitions require tiring and meticulous study of long years. In order to obtain good results in these researches, one has to make certain classifications among pottery names linguistically or with regard to their use. For instance, while there are pots which have a significant place among those used in cults and in feasts where the king and the queen play the head role, there are also pots which are used to meet the daily requirements. Meanwhile it has to be stated that, the variety of pots discovered at the excavations are not sufficient when compared to the great variety of pot names in the texts. The real reason for this is that, the same pot is sometimes stated in Sumerian, other times in Akkadian, and still other times in Hittite language.

As the pottery names referred to in texts lack definitions of the shapes of the pots, we have to reach a conclusion onl by combining various and casual information. (i.e. features of usage, the substances put in them, of what substance the pot was made, shortly clues which are useful to evaluate even the slightest details.) When one starts to define a pot and is unable to find a corresponding word in current Turkish, it is necessary to state for what purpose it was used, and name it after this purpose. For cases this procedure is not possible, we pronounce the word as it is in the texts. Furthermore, the number of pots whose names have been unknown so far or remained in doubt or for which more than one names have been suggested and pot names in Hittite or in languages other than Hittite are to an extnt that can not be underestimated.

The name of the pot taken up for philological study is subjected to following phases: its spelling, its noun cases whether it is singular or plu-

ral, its agreement with other words in the sentence it occurs, the type of document it is referred to and finally its origin of language, ie. whether it is Sumerian or Akkadian; if so, its Hittite corresponding word or phonetic suffixes taking place at the end of the word. If the word is a compound one, its roots and suffixes are searched separately. Furthermore, the identity of the pot user and how or in what way the pot are used. While trying to determine the purpose of usage, the philological material expressing the size of the pot is also evaluated.

The order of deities arising from Hittite Pantheon dominated all religious beliefs of Hittites. As it was thought that the wraths of gods would be upon people by committing the smallest sin, the ways of worshipping gods and sacrifice ceremonies were planned in detail and depended on a system. These ceremonies were mostly conducted by the 'Great King'. The 'festival rituals' showing the programs of these ceremonies were discovered in hundreds of copies at Boğazköy archives. Among these texts ceremonies related to the sacrifices offered to gods and sacred places occupy a large place. Meat, milk, vegetable, bread and liquor are presented to gods in the second millennium as gods were conceived as anthropomorphic. Liquor presenting ceremonies have a significant place among sacrifice ceremonies. According to the texts, along with libation, religious chanting were sung and music was played. And in some memorials, a very special place was devoted to libation.

In order to distinguish the pots used for libation from the pots used for offering drinks, certain criteria is observed. Two verbs catch the greatest attention in the texts: "šipant- and eku-". Both verbs have the most important part in all procedures performed in the cult. The verb "šipant-" generally means presenting sacrifice and it especially means offering liquor. This verb occurs with pots with which libation is performed directly. The sacred liquid is poured from those pots in the presence of gods. The other verb "eku-" means to drink or make one drink and by drinking god it performs the duty of joining with god. *GAL* and *BIBRU* pots whose some corresponding archaeological samples we will see and study together, are among the most important pots used in cult and these pots are referred to in the texts related to the verbs "eku-" generally an "šipant-" especially. In other words, these two pots were used to present drink and drink was drunk out of them as well. We do not come across with this feature in any other pot. An analysis of other sacred pot names related with these two verbs was made by us, at the VIIth Congress of Turkish History, where we submitted a communique. Pots referred to with the verb "šipant-" are generally pots of libation and according to the existing texts majority of them are not referred to with the verb "eku-". So, these pots were probably, pots of big size. They must have been pots not suitable to be used for drinking. For instance, "išpantuzzi-, kattakurant-" which are first class libation pots each never occur with the verb "eku-".

The pots used with the verb "eku-", as it can be seen in many of the samples, must have been pots of small size like "GAL" which means glass. For this reason we suppose that the verb "eku-" means drinking god, rather than making god drink.

The word "GAL" which means glass is a sumerogram and that its corresponding word in Hittite is "tešummi- or tišummi-" is proved by Prof. Otten. Its Akkadian corresponding word is seen in the texts in the form of "𒍪KAZU or 𒍪GAZZI". Other than pots made of baked mud¹ we come across with pots made of gold, silver, bronze and copper. Moreover, the texts state that there were pots made of soil mixed with clay, sand, asphalt, stone, alabaster, granite (?) and from a shining material. Wine, beer, KAŠ.GEŠTIN (both together or their concentrated forms), *walhi-* and *marnuwant-* drinks, water, holy water, salty water, malt, crushed malt, *tawal-* drink, water, holy water, salty water, malt, crushed malt, *tawal-* drink, honey, cream, vegetable oil, wax, butter or tail fat, sheep fat, blood, raisin, fresh vine wine, urine, nice smelling oil, perfume, cheese etc. was put in the pot. In sacrifice scenes which takes a large place of Hittite festival rituals GAL glass takes the first place among the pots served to the king or king-queen couple, princes and prince. In a text related with God *Lilwani* by queen Puduhepa we learn that among the holy articles she dedicated to the God "III GAL GUŠKIN TURTM three golden glasses were included. In a cult inventory text, it is stated that a series of gods and goddesses hold silver GAL glasses belonging to themselves in their right hand: ZAG-za ŠU-za GAL KUBAB-BAR ḫarzi (KUB 38, 1 I 12-2 III 14).

In two rituals belonging to Ancient Hittite Era the couple of king and queen are making the Gods of Storm and Daylight (𒀫ISKUR and 𒀫UMI) drink out of varnished or concentrated GAL glasses, while "the Goddess of Sun, 𒀫Inar, 𒀫Mezzulla, 𒀫Wasizzil" was made to drink out of normal GAL glass in a sitting position. It has also been encountered in some texts that the pot GAL glass was performing the function of mug (KBo 15, 37 V 17 etc.). Furthermore, according to "Kikkuli-texts" out of this pot they gave horses salty water or malt. As it can be understood, this pot along with its features of holiness, meets the daily requirements. In a text, a reference reading "I GAL ZABAR LU-U RA-BI LU-U ŠE-EH-RI " is seen which means a GAL pot (glass) made of bronze whether small or large. When the GAL pot is compared with the cult inventories in which GAL is referred to that which is held in the right hands of all gods and goddess-

1 Franz Fischer, Die Hethitische Keramik von Boğazköy, WVDOG 75, Berlin 1963, s.63 ff., Tafel 7.

es², with "Kumarbi-Myth", the places of text taking place in "the Song of Ullikummi", and when it is compared with the existing reliefs of god pictures and with glyptic³ works, it is understood that GAL is a glass of a size that can be held in the grasp of a hand mostly its mouth wide and the bottom narrow or broad, however, according to other texts of the same figure it is understood as a larger pot. In the cuneiform texts of Boğazköy drink is rarely served out of this pot. At the most, the king or the couple of king and queen drink the holy drink out of this pot, thus, the event of union with god is expected to happen. As a result we can say that GAL, is not a pot of a certain size, it is in a pot category of same form but varied sizes. If we are to reconcile it with the current figures of pot names, we have to give it a variety of names such as, cup, mug, glass and bucket.

The Akkadian word *BIBRU* was defined long ago by Prof. Ehelolf as "sacrifice pot having the shape of an animal". Prof. Dr. N. Özgüç did a research on pots in animal shapes which were discovered most abundantly at Kültepe. While along with the word *BIBRU* in texts we are not likely to encounter expressions which define the pot to belong to the animal meant to represent, without the presence of the word *BIBRU* only the name of the animal happens to be mentioned, but the difficulty in question is that from the general context of the text, or from the series of pots with which it is mentioned, we have the hard work of establishing it to be a pot of animal shape. Now let us enumerate which animal-shaped pots are mentioned in our texts: lion, the neck of a lion, cattle, wild bull, bull, calf, the neck of a cattle, calf neck, bull's head, sheep's head, ram, wild sheep, chamois, horse, pig, boar, dog, bird, eagle and deer⁴.

Besides these, *šaša-*, *auwauwa-*, *apupi-*, *zinzapu-* (probably a holy bird) and *saiu-* are the names of animals which occur with *BIBRU* of these Akkadian words, corresponding to Hittite words we can mention "*ḫalwani-*" to be one of the candidates for these entities. In our texts, these pot have been expressed to be made from various metals or stone other than baked mud. These are respectively: gold, silver, wood, wood plated with silver, wooden parts plated with silver and gold, asphalt, white stone (*ḫarkiš NA₄*), stone, lapislazuli, a stone for decoration (*NA₄.NUNUZ*), a variety of gold (*kurupšini-*), red (*SA₅*), meteor iron (*AN₄.BAR GE₆*), *šuppištuwara-* and bronze. The following substances

2 T. Özgüç, İnandıktepe, Ankara 1988, Lev.42-2, 50-1.

3 N. Özgüç, Seals of Old Assyrian Colony Period and Some Observations on the seal Impressions Ancient Anatolia, Wisconsin (1986) Fig. 4.

4 K. Bittel, Die Kleinfunde der Grabungen 1906-1912 I., WVDOG 60, Leipzig (1937) s.15 Lev.10; Koşay, Alacahöyük 1937-39 (lev. 72, 73); Koşay-Akok, Alacahöyük kazısı (lev. 38, 39); O.W. Muscarella, Ancient Art, The Norbert Schimmel Collection, Mainz (1974), No.123, 124).

are put in BIBRU's: wine, sweet wine, beer, KAŞ.GEŞTIN mixture, nice smelling oil, perfume, thick sacrifice bread and leavend bread.

We see the BIBRU's among the most important items of the temples. They are used when the special feasts of gods are commemorated. Because the gods whose statues are worshipped, own a holy animal, there is the need for pots in animal shapes. As it was stated by Prof. Güterbock, whichever god is to be drunk, it can be thought that there is an obligation to use the *BIBRU* which has the shape of the animal, belonging to that god. In our texts, out of *BIBRU*, a series of gods are drunk either by king or the couple of king and queen and they are mentioned among the articles of the cult in the temples of those gods. In one text, "The couple of king and queen" is drinking the god 𐎠LAMMA (god of protection) in a sitting position from a *BIBRU* pot in the shape of a deer, again in sitting position 𐎠ZA.BA₄.BA₄ (the god of war) and the god Wahisi drink out of *BIBRU* having the shape of a golden lion. In another text, again in a sitting position the god GAL.ZU is drunk out of lion *BIBRU*. In a "papratar-" (dirtiness or with cult connotation getting of dirtiness, purging) text two *BIBRU* pots are emptied into a stream and its content, the perfume, is poured out drop by drop. That filling up of the *BIBRU*, corresponds to serving drinks was proved by Prof. Götze in his work named "Kleinasiën". In a text (KUB 33, 109 I 3) about 'aruni *BIBRU* ŠUŠI' there is a strange explanation stating that "60 *BIBRU*'s were thrown in to the sea".

We have mentioned before that filling up *BIBRU* meant doing libation. At the same time, with this pot either the god himself or the animal was represented. That is the reason why to fill up the pot meant offering drink to god. The pots of animal shapes we have observed are empty. On the upper part of their bodies there is an altitude to pour out drink and either in the mouth or nose (muzzle) of the animal there are holes through which drink is poured. With these shapes, these pots as it is shown by the texts are used only to drink the god in the cult.

Now let us look at a pot name in Hittite Language:

"kattakurant-" which we describe as a tool of arm shape is a compound word. When we separate its basic elements "katta-" means down bottom, base and "kuer-" means to cut, sever, divide. The last part, "-ant-" or "-nt-" is a derivative form. Thus when all these elements are brought together are brought together one by one the meaning cut from the base, bottom is discovered. The number of references to this in our texts is about 20. Singular accusative, D.-L. Abl cases with Pl accusative forms exist. The argument that the Akkadian form of the word is *KUKUBU* was disproved when the same names occurred side by side in a text. It is understood that other than baked mud it is made of gold and silver and from a substance described as "SA," 'red' as well. Wine or "tawal-" drink is

put in it. This pot is used by the king in one place, in other places it is found that he uses it for "QATAM dai-" putting the hand inside⁵. My tutor Prof. Alp, in an article of his, he published in the Belleten, proved that it corresponds to arm-shaped tool (whose pictures now we see).

Features of the shape of this pot are as follows: It is possible for it to stand vertically. When it stands in a vertical position the lower part of the pot is on its cut side. The expressions mentioned related with the pot in our texts have been described in detail in the article of my tutor Prof. Alp. Another publication on this subject was written by my colleague Prof. Ertem as a report-article titled "Korucutepe Kazısı, 1973". Here the archeological features of the pot have been attempted to put forth by comparing it with specimens discovered from other excavations.

The last sample of nomenclature of Hittite pottery on which we are dwelling today, "blush box, cosmetics box" are the words corresponding to the Hittite name "ḫupurni-". In our texts a perfume called "İ. DUG. GA" and İ. GIŠ" vegetable oil are placed in them. The word passed to the Hittite language from Hurrian and is the name of a pot such as "aḫrušḫi-; ḫuprušḫi-, zizzuḫi-" which makes a group of pots. It occurs in two text places and one is with DUG determinant.

The expressions II DUGḫupurni SA₃.BA İŠTEN ŠA I₃.DUG₃.GA İŠTEN-m a SA I₃.GIŠ, 'of the two 'ḫupurni' pots one is filled with perfume, the other with vegetable oil are seen. In another, together with a group of pots, the substances put in to them are enumerated. Of the four of these pots are "pulluriya- KUKUBU, ḫutnikki- ḪAB.ḪAB" and the contents are 'honey and wine', while the last two are "purpuri-" and "ḫupurni-" and their contents are vegetable oil and perfume. "ḫupurni" in Hurrian language, which we know from the colonial era, with its roots "ḫawur-, ḫuwur-, ḫubur-, ḫabur-," with its meaning soil, earth, the "-ni" derivation particle forms this pot name. There must be an absolute link between the word referred to in Mesopotamian sources; a small pot "*HUBURNU*" in which perfume is put and the oil candle "*HUBUNNU*" and the word "DUGḫupurni-" which is referred to in our texts and one should conceive of a small sized perfume pot⁶ which when needed could be used as a candle. I would like to thank my colleagues Prof. Dr. Kutlu Emre and Assoc. Prof. Dr. Aliye Özten from the department of Archaeology for Prehistoria and Asia Minor who had generously helped me in preparing this talk of mine.

5 F. Fischer, HKB Taf. 122; Koşay, Alacahöyük Kazısı 1963-67 (Lev. 38); H. Ertem, Korucutepe I s. 16, Lev. 31; Sedat Alp, Libasyon Kapları "Gaga Ağızlı Desti" and "Kol Biçimli Alet" and their correspondences in Hittite texts, Belleten Vol 31 No. 124, s.525 etc. Lev. 7-8.

6 T. Özgüç, Kültepe-Kaniş (1959) s.55, Lev.35; T. Özgüç, Kültepe-Kaniş II Lev. 118.