

MUSIC IN HÜSEYİNDEDE/YÖRÜKLÜ: SOME NEW MUSICAL SCENES ON THE SECOND HITTITE RELIEF VASE

*Tayfun YILDIRIM**

Sherds of the relief vase belonging to the Early Hittite Period were discovered in 1977 in Hüseyinde Hill which is located 30 km northwest of Çorum / Sungurlu and 2.5 km Southwest of the town of Yörüklü¹. Other pottery designs characteristic to this period belonging to two different types of vases were also found in the area including the same building. Bull leaping with accompanying of music and dance scenes is depicted on this small single frieze relief vase² of which restoration has been completed. The second relief vase, which is under the same group of Bitik-İnandıktepe vases, is still undergoing restoration. Once restoration is completed, the second Hüseyinde vase will be the second example of these kind of features to be found since the İnandıktepe vase. The Hüseyinde vase contains four descriptive friezes, depicting a cult ceremony scene. These friezes contain features seen for the first time in representational art as well as previously seen subjects on the İnandık, Bitik, Alışar, Boğazköy and Eskiypar relief vases. Some of the scenes depicted in the Hüseyinde vase are related to music and dance, which are integral characteristics of the religious ceremonies. Musicians³, who are an important group of the palace and temple figures, are also represented with new examples on the Hüseyinde vase. Three of these examples are very well preserved. The three musicians depicted with early Anatolian instruments (Fig. 1-3) are two men and one woman.

The first musician, depicted on the second frieze between the handles of the relief vase, is "the man playing lyre" (Fig.1). Only the upper part of the

* Doç. Dr. T. Yıldırım. A.Ü.D.T.C. Fakültesi, Arkeoloji Bölümü. Sıhhiye/Ankara.

1 Yıldırım, T./ Sipahi, T., 1999, p. 435 ff.,

2 Sipahi, T., 2000, fig. 4.

3 de Martino, S., 1995, p. 2664; de Martino, S., 1997, p. 483.

musician is well preserved; his height is 6.6 cm and width is 3 cm. The head of the male musician is shown in profile while his body is shown from a frontal perspective. He has a large pointed nose, small mouth, a well-defined cheek-bone, a big almond-shaped eye and a large ear. His hair goes down to the neck behind the ears. The physiognomy of the figure shows an old man. The mouth, cheek and neck structure is different from the other young Hittite male figures. The colour of the hair is black, the hand and face are reddish brown and the garment is cream. The man wears a long-armed, wide and short garment that goes down from the neck to the hips. Under these type of garments,⁴ which we know from the relief vases under Bitik-İnandiktepe group, there is a triangular appendage which goes down from the hips to the calf. There is no slash in front of the garment.

The musician with no finger details shown plays lyre, one of the chordophone instruments. There is no plectrum in his hand. The player plays a middle-size lyre while he is upright and walking. The lyre, that is 5.8 cm in height and 6.1 cm wide, is very well preserved. The sound box of the asymmetric and wooden lyre is rectangular. It is brown slipped except for the upper horizontal arm. The black-coloured upper horizontal arm of the lyre is straight and decorated with duck's head figures at each end. The upper ends of the two curved side arms are decorated with lion's head figures. Although the strings are not shown, there may be six or eight strings. The player plays the lyre vertically with one hand (right hand).

The lyre is one of the oldest instruments of the Near-East⁵. Lyres, which are depicted particularly on seals in Mesopotamian art from the beginning of the Early Dynastic Period, are known from original examples from the royal graves of Ur⁶. It is known that Lyres emerged in Anatolia from the beginning of 2000 B.C.⁷. Although lyre depictions have not been seen on the native-style seals in Kültepe, they have been found on Syrian-Colony style seal impressions⁸. Examples seen on a cylinder seal impression⁹ and on stone moulds¹⁰ discovered

4 Özgüç, T., 1988, p.17,a.1 type garment., fig. 64, no: 10-12, 15, 23, 62

5 see Stauder, W., 1957; Stauder, W., 1961; Collon, D., 1980/1983a, p. 576 ff. ; Rashid, S.A., 1984, p. 60 ff.; Özgüç, T., 1988, p. 29 ff.; Kilmer, A. D., 1995, p. 2601 ff. ; Dinçol, B., 1999, p. 20 ff. for Early Near East lyres and lyre descriptions; see Anderson, R.D., 1995, p. 2561 ff. For Egyptian examples.

6 Collon, D., 1980/1983a, p. 577 ff.

7 Özgüç, T., 1988, p. 30 ff.

8 Özgüç, N., 1953, p. 121, Pl. 35.; see Teissier, B., 1994, p. 58, no: 480, 537, 538 for other lyre depictives on the seals belonging to Late Assyrian Trading Colonies Period.

9 Özgüç, N., 1979, p. 282, Lev. I/II.

10 Özgüç, N., 1976, p. 552. Lev. VI-VII

in Acemhöyük and the lyres on Tarsus/Gözlükule¹¹ seals from the same period are the oldest lyre depictions known. The symmetric lyres in these depictions are played while upright or seated.

The existence of lyres continued into the Hittite Period. Large and medium sized lyres¹² depicted on the İnandıktepe vase belonging to the Early Hittite Period are in exact parallel with the lyre on the Hüseyindede vase. Following İnandıktepe, the lyres in asymmetric group and arms decorated with animal heads are seen for the second time on a relief vase. Very developed examples of lyres with distinctive styles that were decorated with animal heads, a depiction which has Sumerian roots, were seen in Anatolia in this period. T. Özgüç describes these types of lyres as a combination of North Syrian and Sumerian lyres and points out that "Anatolian lyres were shaped as they were, due to the fact that native craftsmen were open to the influence from the Early Babylonian world from the southeast through Northern Syria¹³." Although the lyres on each vase are of the same type, the physiognomy of the musicians and the way they play the lyres are different. İnandıktepe lyres are always shown as being played by males with two hands. In the Hüseyindede example, on the other hand, the lyre is played by one hand by an "old male musician", which is found for the first time in Hittite art.

Another example of the lyre depictions on the relief vases are found in Boğazköy¹⁴. On a broken sherd, a male figure, only hands and head are preserved, is playing the lyre with two hands. Boğazköy lyre, according to the level that it was found, belongs to a period later than the İnandıktepe and Hüseyindede lyres. In 2000 B.C. representational art, the latest example of the musicians playing lyre is seen on the frieze on a fist-shaped silver rhyton¹⁵ from the Tudhalia III period. Here, two musicians are playing medium-sized non-ornamental lyres. The scene where the instrument is played with one hand reminds us of the Hüseyindede example. The lyres are the integral instruments of musical entertainment in 1000 B.C. art¹⁶.

11 Porada, E., 1956, p. 204, fig. J.

12 Özgüç, T., 1988, fig. 64/10, 11, 23, 35, 46, 62.

13 Ibid., p. 30.

14 Boehmer, R. M., 1983, pg. 27 cont. "Unterstadt Ib". Nr. 24. Pl. X/24.

15 Guterbock, H.G./ Kendall, T., 1995, p. 45 ff., fig. 3.7.

16 Collon, D., 1980-1983a, p. 577 ff. on the reliefs of Maraş, Karatepe and Zincirli.; see Anlağan, T., 1988, p. 56, illustration 2, pl. 3 for Urartian examples.

Hittite cuneiform texts present important information regarding cult music and terminology¹⁷. Although it is not exactly known which words identify which musical instruments that are mentioned in the texts, it is thought that the Sumerian word GIŠ D INANNA, which is known as the instrument of goddess İřtar/İnanna, and the Hittite zinar/zinir represent the lyre¹⁸. T. Özgüç states that the lion is an attribute of İřtar and thinks that the İnanlıktepe lyres decorated with lion heads fit exactly the definition of GIŠ D INANNA .GAL or TUR¹⁹. According to this, the Hüseyindede lyre represents a smaller size example called GIŠ D INANNA.TUR. S.Alp states that the musician who plays this instrument might be represented in the texts by LÚNAR or Hittite kinirtalla²⁰. Hittite cuneiform texts also document that silver-plated lyres were used during cult ceremonies²¹.

Another musician depicted on the Hüseyindede vase is "the man playing lute" (Fig. 2). The lutanist, depicted in the procession of the 4th and final frieze on the vase is shown moving towards right. His height is 9.1 cm and width is 4.2 cm. He has been well preserved except for his left hand and some parts of the lute²². The head and feet of the musician are shown in profile while his chest and the lute he is holding is shown from a frontal perspective. His garment is the same type of garment as the musician playing lyre. The man playing the lute has a large pointed nose, small mouth, a well-defined cheek-bone, a big almond-shaped eye and a large ear. His hair is black and his face, the lute, hand and feet are red and his garment is coated cream. The physiognomy of the figure shows a young man. The lutanist holds the lute with the left hand and plays it with the right at chest level. Strings of the lute are not shown. The lute has a small, rounded body sound box.

The earliest representation of lutes in Anatolia was in the Early Hittite Period. They were used for temple music, cult ceremonies and daily entertainments as a popular instrument. The first known examples of early Anatolian lutes are depicted on the relief and painted vases. Lutanists 23

17 Kümmel, H. M., 1973, p. 169 ff.; Roszkowska, H., 1987 p. 23 ff.; de Martino, S., 1997, p. 483-488.

18 Neu, E., 1983, p. 240 ; Popko, M., 1978, p. 83-84 ; Rosezkowska, H., 1987, p. 24; de Martino, S., 1997, p. 484; Alp, S., 1999, p.2 ff.; Dinçol, B., 1999, p. 24; Ünal, A., 1999, p. 229. There are two types of GIŠ D INANNA. The big GIŠ D INANNA.GAL, the Hittite hunzinar; small one GIŠ D INANNA.TUR, the Hittite ippizinar.

19 Özgüç, T., 1988 p. 31.

20 Alp, S., 1999, p.2, 8.

21 Popko, M., 1978, p. 83; de Martino, S., 1997, p. 485.

22 The left hand of the player and the lute have been completed according to the examples found in İnanlıktepe.

23 Özgüç, T., 1988, fig. 64/15, 55.

depicted on the first and fourth friezes of the İnandıktepe relief vase are similar in their general appearance to the one on the Hüseyindede example. However, some distinctive differences are seen between the İnandıktepe and the Hüseyindede lutanists. For example, the İnandıktepe lutanist is different to the Hüseyindede lutanist in his hairstyle, an earring in his ear, a slash in the front of his garment and in the boots that he is wearing. Depictions of musicians playing the lute on relief vases, which are well preserved, are also seen on the other single friezed vase, which was found in Hüseyindede²⁴. The musicians playing lute are also documented on the fragments of relief vases from Alişar²⁵, Boğazköy²⁶ and Eskiypar²⁷. In some of these examples there are tassels at the end of the lute.

Another lutanist dated from the Hattuşili I period and found at the Samsat excavation was depicted on a painted vase fragment²⁸. N. Özgüç believes that the lutanist on the vase represents a travelling poet. The musicians playing lute on the glyptic art have also been found on vases of the Early Hittite Period. A dancer depicted on a cylinder seal impression, which was found in Boğazköy, accompanies a musician who plays lute²⁹. Boğazköy lutanist belongs to a slightly later period than the examples on the relief vases.

Early Anatolian lutes were also depicted on Alaca Höyük orthostats³⁰ dating from the Hittite Imperial Period. The lute of Alacahöyük is different from the Early Hittite lutes in regards to body shape. The lutes³¹, which continue to exist in the Neo Hittite and the Urartian Period, were the indispensable instruments of daily entertainments as well as in religious ceremonies.

Apart from Anatolia, the earliest examples of lutes are seen on Akkadian Period seals³². An Akkadian seal in the "British Museum" shows a lutanist called Ur-ur, the only musician whose name is known. Lutes were used more extensively in 2,000 B.C. in the Near East and Egypt. The lute, which was mostly played by male musicians, was played by both male and female musicians in Egypt³³.

24 see Sipahi, T., 2000, fig. 4/No: 5, 14.

25 von der Osten, H. H., 1937, fig. 154, d1622, 155, c2623.

26 Boehmer, R. M., 1983, Taf.V/10b, VI/10e.

27 Özgüç, T., 1988, p. 51, Lev. 74/1

28 Özgüç, N., 1992, p. 419 ff., Lev. I/1.

29 Boehmer, R. M./Guterbock, H. G., 1987, p. 104, Taf. XXXVII/301a,b.; R. M.Boehmer states that figures sitting on a stool depicted on two silver seals dated from the Early Hittite Period play the lute. See Boehmer, R. M., 1988, p. 51 ff. Fig. 1, 2.

30 Bittel, K., 1976, Abb. 219.

31 For Neo Hittite lutes see Collon, D., 1980/1983, p. 516 (Kargamış and Zencirli); for Urartian example see Anlağan, T., 1998, p. 57, Pl. 5,6.

32 Collon, D./Kilmer, A. D., 1980, Pls. 1-4.; Collon, D., 1980/1983, p. 515.

33 Kilmer, A.D., 1980/1983, p. 514.

It has been thought that the Sumerian GIŠ TIBULA (ŠÀ.A.TAR) in the Hittite cuneiform texts represents the lute³⁴. According to texts, dancing and singing were accompanied with this instrument.

Together with the male musicians depicted on the Hüseyindede vase, there are also a female dancer and musicians. One of them (Fig. 3) is depicted as playing the cymbals. The female player, who is in the final frieze, is shown moving towards the left and in profile. The player with 8.8 cm height and 4.7 cm wide is very well preserved. The figure has a large pointed nose, small mouth and a well-defined cheek-bone. Her large eyes are almond-shaped and the part where her forehead and hair meet are well relieved. Her black hair is depicted as a stripe going down from neck to belt and from there to the skirt. She does not have an earring in her large ear. Her long black garment³⁵ goes from the neck to the ankles. Belt of the garment and shoes are coated with a cream colour. Her hands and face are dark red.

The female musician plays cymbals that are curved inside, the sides are large and have a smooth surface. Cymbals coated with cream colour are attached to the belt with a string or a strap. The player must have passed her hands through a strap, which is attached to the cymbals. The position of the hand is in a suitable place to play the cymbals with strings or straps that are attached in the middle of the cymbals. Here, the depiction of the far disc is higher than the closer one, possibly showing the moment when the cymbals hit each other. The Hüseyindede vase is the first time that this style has been seen in Early Hittite art. The custom of showing the discs on one another is depicted on the silver fist-shaped rhyton later dated from the Tudhalia III Period³⁶. Although it is known in Hittite representational art that the two cymbals are tied together³⁷, for the Hüseyindede vase this feature cannot be clearly defined. The black-robed female musician must be both playing the cymbals and singing like the female player³⁸ on the top frieze of the İnandıktepe vase.

The earliest metal examples of these type of musical instruments in Anatolia were found in graves of the Early Bronze Age³⁹. The cymbals dating

34 de Martino, S., 1997, p. 485; Alp, S., 1999, p. 11; Dinçol, B., 1999, p. 31.

35 These type of garments are also seen on female musicians on the İnandıktepe vases. See Özgüç, T., 1988, p. 18, b2 type garment, Fig. 64/54, 61.

36 Guterbock, H.G./Kendall, T., 1995, fig. 3.7. Here, the discs of the musician moving towards the left behind the musician playing lyre were depicted with the same style.

37 Ibid., p. 51, fig. 3.7.

38 Özgüç, T., 1988, p. 57, fig. 64/no:54.

39 Arık, R. O., 1937, Lev. CCLXXVII/Al. 1816 ; Koşay, H. Z., 1951, Lev. CXXVI ; Özgüç, T./Akok, M., 1958, p. 14, Lev. VII/3-5 in the middle on these smaller diametered examples there was a handle.

from the Assyrian Trading Colonies Period are known from the II and Ib levels of Kültepe⁴⁰. Kültepe cymbals without handles and which have holes in the middle are similar to the cymbal on the Hüseyindede vase, although their diameters were slightly smaller. Metal cymbals continue to exist in the Hittite Imperial⁴¹ and the Phrygian period⁴².

In Early Hittite representational art, the cymbal and the players playing the cymbals depicted in a procession are only found on relief vases. This instrument was played mostly by female players, rarely by males. The cymbals depicted on the early Hittite relief vases, are known from the examples of İnandıktepe⁴³, Bitik⁴⁴, Alişar⁴⁵, Kabaklı⁴⁶, Boğazköy⁴⁷ and lastly of Hüseyindede⁴⁸. Cymbals, which are found more often than the other musical instruments in representational art, are depicted in the hands of a male musician on a Boston rhyton that belongs to a later period⁴⁹.

Many scholars accept that *galgalturi*-, mentioned in Hittite cuneiform texts, most probably describes the cymbals⁵⁰. According to the texts, there are iron examples of *galgalturi* as well as *galgalturi* made of copper and bronze. In some texts, *galgalturi* occurs in pairs or sets⁵¹. We also believe that the cymbals depicted as a pair on the Hüseyindede vase match the description of the metal *galgalturis* in the texts.

The musicians and the musical instruments represented on the Hüseyindede vase, after the İnandıktepe example, are important cult depictions which confirms the information from the Hittite cuneiform texts. The lyre, the lute and the cymbal playing and singing males and females are the integral elements of cult ceremonies as the new vase also shows. These figures playing the popular instruments of the period are professional musicians. Hittite musicians

40 Özgüç, T., 1986, p. 69, Lev. 128/1-4.

41 Ö. Bilgi, informs that a metal cymbal in the Samsun Museum belongs to the Hittite Imperial Period. See. Dinçol, B., 1999, p. 50.

42 K. Bittel, 1968, p. 78-82.

43 Özgüç, T., 1988, p. 28. Fig. 64/50, 51, 54, 56, 60, 61.

44 Özgüç, T., 1957, Pl. Ivb.

45 Von der Osten, H. H. 1937, Fig. 155, c2623.

46 Bossert, H., Th., 1953, p. 108, Lev. VI.

47 Boehmer, R.M., 1983, p. 29, Nr. 25, Taf. IX/25.

48 Sipahi, T., 2000, fig. 4 / No: 3, 4, 6, 7 and 8.

49 see note 36 above.

50 Gurney, O., 1977, p. 35.; Neu, E., 1983, p. 89; da martino S., 1995, p. 2662; Guterbock, H. G., 1995, p. 57 ff.; Alp, S., 1999, p. 10; Dinçol, B., 1998, p. 2.

51 In one of the texts it has been mentioned that there were 5 sets of *galgalturi* of which 3 pairs are made of iron and 2 of copper. See Guterbock, H.G., 1995, p. 59.

form an important profession, which was needed in the temples, offerings, cult meals and festivals.

Huseyinde vase, among the relief vases representing the first period of the Early Hittite Period art, is not only a new discovery but also gives us a new insight into music which had an important place in the Hittite cult.

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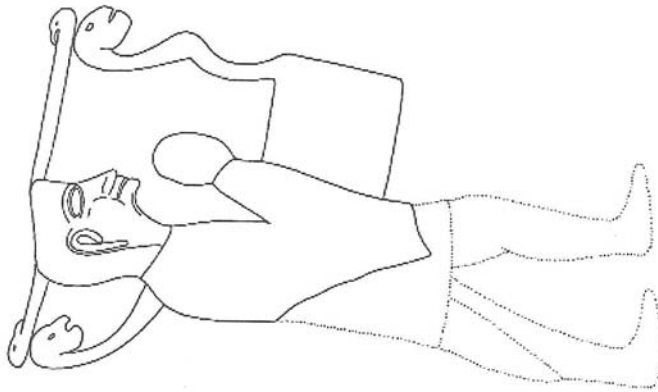
Fig. 1



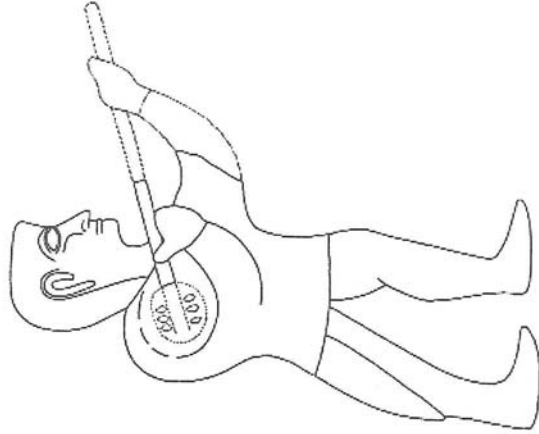
Fig 2



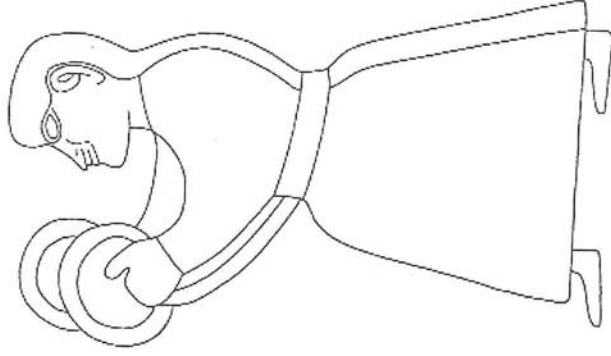
Fig 3



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