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# Nudity and Music in Anatolian Mythological Seduction Scenes and Iconographic Imagery

This essay focuses on the role of Anatolian music in erotic and sexual contexts — especially of its function in mythological seduction scenes. In these scenes, music is employed as a means of enhancing erotic seduction. A number of cultic, sexual iconographic representations associated with musical instruments and performers of music will also be discussed.

## Historical Background

Most of the data on the music culture of the Anatolian civilizations comes from the Old Hittite and Hittite Imperial periods, dating from 1750 to 1200 BCE, though some data comes from the Neo-Hittite period, namely 1200 to 800 BCE.[1] The textual sources relate mainly to religious state festivals, ceremonies and rituals. It is likely that Hittite music culture reflected the musical traditions of the native Anatolian cultures — the Hattians[2] — as well as the influences of other migrating ethnic groups, such as the Hurrians[3] or the Luwians,[4] who settled in Anatolia. Hittite music culture also shows the musical influence of and fusion with the neighboring major civilizations: Mesopotamia, Egypt and the Aegean (Schuol 2004: 260).

Our knowledge of Anatolian music, musical instruments, musicians, singers and performers is based on extensive archaeological evidence, textual and visual, as well as on recovered pieces of musical artifacts. Much of the data has been collected from the corpus of religious texts and cultic iconographic representations. Nevertheless, we can assume that music, song and dance played a significant role not only in religious practices, but also in many aspects of daily life (de Martino 1995: 2661).

It is difficult to identify the musical instruments mentioned in the texts because we lack documentation of their technical character (ibid.). One of the challenges in the study of Hittite music culture has been to match terms appearing in the text with the musical instruments portrayed in iconographic form and imagery.

**1** On the Hittites, see Gurney 1990.

**2** On the influence of pre-Hittite Anatolian traditions on the Hittites, see: Haas 1994; McMahon 1991.

**3** On the Hurrians, see Wilhelm 1989.

**4** On the Luwians, see Melchert 1993.

## Hittite Music in Religious Festivals and Rituals

The extensive descriptions of music in religious texts show that music and song had an essential function in Hittite ceremonies and rituals (de Martino 1988: 5; 1997: 483). Special emphasis is put on the role of music in religious state festivals, such as the *hišuwa* festival,[5] the AN.TAH.SUM$^{sar}$ festival,[6] the KI.LAM festival,[7] as well as in other celebrations that were usually celebrated for several days. In the various festivals, the Hittite king and queen, with other members of the royal family and high officials, played a significant and active role (Alp 2000: 1). The king's responsibility for performing prescribed religious rituals was, perhaps, the most important duty of kingship (McMahon 1995: 1990). The king and queen, as well as other members of the royal family, participated in the various rituals conducted during the celebrations, such as libation, offerings and drinking in honor of the deities. They are frequently described in connection with the musical performances that took place during the ceremonies (de Martino 1995: 2664). The king, who held the position of the high priest, or a different high official granted the musicians and performers authorization to enter the temple and play music (Alp 2000: 59–60).

Performers playing musical instruments accompanied each of the different stages of the ceremony (Gurney 1977: 31–33; Schuol 2004: 204). Furthermore, the queen herself, accompanied by musicians, danced before the statues of the deities (Haas 1994: 686; Alp 2000: 61). In addition, textual evidence frequently mentions musical instruments as part of cult inventories (KBo 13, 235).

Song and music accompanied cult practices, prayers (KUB 11, 25; CTH 716[8]), sacrificial, funerary and ancestors cult rites (KUB 30, 25) and libation and drinking rituals (KBo 20, 61 + 185). Song and music are also mentioned accompanying warriors during military campaigns (KUB 31, 4 + KBo 3, 41 + 40), as well as in weddings and erotic cultic ceremonies (CTH 345; CTH 348). Music is mentioned in magic rite texts and is employed as a dramatic medium in invocations and offering rituals for communicating with deities and drawing them to participate in cultic activities (KBo 5, 1).

According to Schuol (2004: 205), oracular inquiries are also associated with music (KBo 25, 31).

**5** On the *hišuwa* festival, see Haas 1994: 848–875.

**6** On the AN.TAH.SUM$^{sar}$ festival, see Güterbock 1960; Haas 1994: 772–826; Houwink ten Cate 2003.

**7** On the KI.LAM festival, see Singer 1983, 1984.

**8** Collins 1997a.

It is notable that during the various state celebrations and festivals, music was used not only for religious purposes, but was also played for entertainment and accompanied dancing, performing acrobats, sports and war games (KBo 15, 52 + KUB 34, 116; KBo 23, 55) (de Martino 1995: 2663–2669; McMahon 1995: 1993; Schuol 2004: 203–209).

Vocal and instrumental musicians attested to in the texts are of two categories: The first includes professional singers and musicians, the $^{LÚ}$NAR-*zammaru*, the $^{LÚ}$*hallijari*, or the $^{LÚ}$*išhamatalla* and the female singer $^{MUNUS}$SÌR. The second includes temple and palace personnel, such as the $^{LÚ}$SANGA and $^{LÚ.MEŠ}$GALA priests, although having other cultic functions, they participated in religious ceremonies also when no special "technical" talent was required (de Martino 1997: 483–484). The musicians, both men and women, performed alone or with a group, such as the fourteen women singers from Kartapaha (KBo 2, 31). The singers described in the texts are usually classified according to the language in which they specialized: a singer of Hattic, a singer of Luwian, Hurrian, Akkadian and so on (de Martino 1995: 2664).

## Musical Instruments and Performers

The assemblage of Anatolian musical instruments is categorized in groups consisting of stringed instruments (chordophones), such as harps and lyres; wind instruments (aerophones), such as flutes, pipes and horns and percussion instruments (membranophones and ideophones), such as drums, tambourines, cymbals and sistrums (de Martino 1997: 484–487; Schuol 2004: 53–77).

Musical instruments, musicians and performers are portrayed in Anatolian art, on cultic artifacts such as the Inandık Vase (Özgüç 1988: 84–104) and libation vessels, such as the silver fist-shaped drinking vessel (Güterbock and Kendall 1995: 46–50; Alp 2000: 28–29), and on pottery, such as the lute player from Samsat (Özgüç 1992: 419–423) or the upper part of a lute from Alişar (Boehmer 1983: 22). Portrayals are also seen in glyptic art, such as the cylinder seal from Konya-Karahöyük, on which the goddess Ištar is shown playing the harp before the god Ea, the god of wisdom and magic (Alp 2000: 4). Musical Instruments, musicians and performers are also depicted on monumental orthostats and wall reliefs from Alaça Hüyük, Zincirli and Karatepe (Akurgal 1962: Pls. 12, 19, 93; Alp 2000: 32–36).[9]

**9** On Anatolian art, see Akurgal 1962.

**Fig. 1:** The Inandık Vase.

Although the Hittite texts do not provide any data on the musical scales, musical notation system, harmonic system or rhythms used, one may assume that these resembled the musical systems of the Hittites' neighboring cultures. There is strong evidence pointing to the exportability, diffusion and transmission of Mesopotamian musical instruments and technique across the cultures of the ancient Near East and beyond them (Franklin 2007).

A detailed description of the various musical instruments in the mythological seduction scenes and in the iconographic imagery follows.

## The Role of Music in Hittite Mythological Seduction Scenes

The significant role played by music is clearly shown in seduction scenes described in the Anatolian myths the "Song of Hedammu" (CTH 348) and the "Song of Ullikummi" (CTH 345) discussed in this essay. These two mythological narratives were known as songs and their titles were written using the Sumerogram SÌR and Hittite ishamai/ishamija 'to sing a song' or, simply, 'song' (Friedrich 1952: 85, 292; de Martino 1997: 484; Alp 2000: 2).

In both myths the goddess Ištar/Šauška plays the part of the seductress (Siegelová 1971: 83). The stereotyped representation of a deceitful temptress — mortal or divine — characterized by utilizing beguilement and trickery as a strategy, is a well-known literary theme in the literature of ancient Near Eastern cultures. Despite the variations among different narratives, they all present an image of a manipulative seductress, and although a number of narratives of male personae with similar characteristics do exist, the common representation of the deceitful character is generally that of the female. The literary model presented is of a cunning seductress who employs an array of "feminine weapons" to neutralize her male enemies' suspicions by feasting, drinking, music and song, with the motif of erotic sexual exchange also frequently present. Among knwon examples of this model are biblical Yael and Sisera (Judges 4; 5) and Delilah and Samson (Judges 16), as well as the apocryphal narrative of Judith and Holofernes (Judith). We find similar examples also in the Ugaritic literature: in the epic of Aqhat–Pugatu and Yatpan (Parker 1997), and in the Ba'al Cycle — the encounter between the goddess Anat and the sea monster Yamm (Haas 1994: 357).

The corpus of Anatolian mythological texts includes several narratives of goddesses who achieve their objectives through trickery, deception and seduction. Ištar/Šauška is depicted in the myths mentioned above, Inara in "Illuyanka" (CTH 321) (Beckman 1982), and Ašertu in "Elkunirša and Ašertu" (CTH 342) (Hoffner 1998: 90–92), where the portrayed images are of beautiful, divine females who deploy trickery and erotic allure to achieve their goals.[10]

**10** Pecchioli Daddi and Polvani find Inara and Ašertu to be female temptresses: "Both goddesses resort to their feminine charms in order to entice the male enemies" (1990: 42). Hoffner also maintains that there is a sexual motive in the description of the goddess Inara preparing herself

The cult of the Hurrian goddess Šauška/ga was introduced into Anatolia by the Hurrians. The main constellation of Hurrian deities comprised the triad of the storm-god Teššub, his consort, the goddess Hebat, and his sister Šauška (Popko 1995: 97). The Hurrians identified Šauška with her counterpart, the Mesopotamian goddess of love and war, Inanna/Ištar. Šauška was syncretized with the goddess Ištar of Nineveh and with other local Hittite female deities that had similar attributes, thus becoming a prominent Hittite goddess. Like her Mesopotamian counterpart, Ištar/Šauška is described as beautiful and erotic and is renowned for cruelty to her lovers. She was also characterized as a fierce and merciless warrior and often depicted in a state of gender role change, as a female with male characteristics and behavior.

The high status of Ištar/Šauška in the hierarchy of the Hittite pantheon is evident from more than 25 local female deities named Ištar or Šauška and from the numerous cult centers erected in her honor. Some of her known cult centers were at Šamuha, Hattarina and Tameninga (Wegner 1981: 36–37). Her prominence is emphasized in a rock-cut relief carved in the rock sanctuary of Yazilikaya (near Hattuša/Boğazköy) showing a procession of the Hittite gods. Ištar/Šauška appears not only in the procession line of female deities (no. 56), but is also the only goddess in the procession line of male deities (no. 38), accompanied by her attendants, the goddesses Ninatta and Kulitta (Wegner 1981: 36; Wilhelm 1989: 51–52; Haas 1994: 354).

The two mythical narratives the "Song of Hedammu" and the "Song of Ullikummi" are often considered a part of the important group of Hittite-Hurrian myths named the "Kumarbi Cycle" (CTH 344) (Hoffner 1998: 41–65).[11] The cycle features the god Kumarbi, the "father of the gods" and representative of the older generation, and his competition and struggle for supremacy with the representative of the younger generation of gods, the storm-god Teššub.

The "Song of Hedammu" recounts how Kumarbi marries the daughter of the sea-god and sires Hedammu, a dragon-like monster that lives in the sea. The "Song of Ullikummi" describes how Kumarbi mates with a great rock[12] (conceived as a female in this myth) and how Ullikummi, the stone monster, results from this union. The monsters were to be Kumarbi's secret weapons against his son and usurper Teššub (Puhvel 1987: 25).

After several confrontations in which Teššub is unsuccessful in overcoming Kumarbi and his offspring, Teššub turns to his sister, the goddess Ištar/Šauška,

[*z unutta*t- 'adorned herself' (line 5)] for the banquet with Illuyanka. "The serpent is attracted to the feast not just by the lavish food but by the sexual charms of Inara" (Hoffner 2007: 123, 133).

**11** See Hoffner 1998: 50–55; Güterbock 1997a; Pecchioli Daddi and Polvani 1990: 115–162.

**12** On the theme of the "great rock," see Singer 2002: 128–132.

queen of Nineveh, who agrees to help him defeat his enemies. The goddess employs song, dance, music and her feminine charms to trap the monsters.

The goddess Šauška goes to the bathhouse, where she washes and prepares herself for the encounter with the monster. She anoints herself with perfumed oils and adorns herself with seashell beads, enhancing her already-seductive qualities. She turns to her attendants, the goddesses Ninatta and Kulitta, instructs them to accompany her with music and then goes down to the sea to entice Hedammu (Hoffner 1998: 51):

> [Šauška] began to say [to Ninatta and] Kulitta: Take [an *arkammi* instrument], take a *galgalturi*-instrument. At the sea on the right play the *arkammi*, on the left play the *galgalturi* (Hoffner 1998: 54).

Šauška asks her attendants to take the *arkammi* instrument — the drum, and the *galgalturi* instrument — the cymbals. When they reach the sea she asks them to play the drum on her right side and the cymbals on her left. When Hedammu, the sea monster, hears the sounds of the musical instruments, he raises his head from the deep water and sees the goddess presenting her naked body before him. Šauška lures Hedammu out of the sea onto the dry land where it will be easier to defeat him and where she has set the scene for another seduction scheme, including aphrodisiacs, such as scented leaves, love potions and beer. The goddess succeeds in luring Hedammu out of the water using her nudity, music, song and dance. The monster is lulled into a false sense of comfort and security,[13] and has sex with the goddess.

The rest of the text is fragmented. However, as Teššub eventually achieves supremacy and kingship, it might be assumed that Šauška killed Hedammu.

In the parallel seduction scene from the "Song of Ullikummi":

> The goddess Šauška dresses and ornaments herself for the encounter with the monster Ullikummi. She goes to the sea and uses scented cedar to attract Ullikummi. She took(?)] the BALAG.DI and *galgalturi*-instruments in her hand...She struck the BALAG.DI and the *galgalturi*, and she took up a song, and heaven and earth echoed it back (Hoffner 1998: 60–61).

She continues singing for a long time, but gets no response from Ullikummi until the god Tašmišu comes along and tells her that the monster is deaf and blind.

**13** In the similar Ugaritic myth mentioned above, the goddess Anat helps her brother, the storm god Ba'al, and lures his enemy, the sea monster Yamm, out of the sea. In a version of this myth found in Egypt, it is the goddess Astarte who lures Yamm out of the sea and entraps him (Popko 1995: 127). However, no music is mentioned in these texts.

Frustrated, the goddess throws away the musical instruments and leaves. After further confrontations, Teššub finally defeats Kumarbi and his offspring.

The literary conventions describing the female seductress who uses various means of temptation to entice and to stimulate the senses, subsequently entrapping her victims, is demonstrated in these seduction scenes. The authors of the "Song of Ullikummi" and the "Song of Hedammu" provide a detailed description of the goddess's preparations. She bathes, anoints her body with perfume, adorns herself with shell beads and presents the monsters with her naked body. After that, music takes over. First, the goddess plays the drum and the cymbals and uses the sounds of the musical instruments to entice the monsters to emerge from the sea and face her. Then, the playing of the music contributes to the enchanting atmosphere the goddess wishes to create.

In addition to the role of music described in myths, we know that song, music and musical instruments played an important part in non-religious sexual encounters as described in Sumerian love songs.[14]

## Musical Instruments Described in the Seduction Scenes

The musical instruments described in the mythological seduction scene are the drum (*arkammi*), the cymbals (*galgalturi*) and the tambourine ($^{GIŠ}$BALAG.DI), all classified as percussion instruments (membranophones, ideophones). These musical instruments together with the *huhupal*, a kind of drum,[15] likely a tambourine, are part of the Hittite percussion assemblage, and are the most attested percussion instruments known to be played in religious ceremonies and rituals.

The *arkammi*, the *huhupal* and the *galgalturi* often appear together as a triad in Hittite texts. One such example appears in an offerings list for the ritual "Establishing a New Temple for the Goddess of the Night" (KUB 30.64/CTH 282): "...one set of bronze cymbals(?), one set of tambourines(?) either of boxwood or ivory, one drum" (Collins 1997b: 173).

The *arkammi*, *huhupal* and *galgalturi* are often used in accompaniment with the BALAG or the $^{GIŠ}$BALAG.DI tambourine in the texts (Güterbock 1995: 57–60).

The *arkammi* was initially thought to be a string instrument, a harp, much the same as the BALAG.DI (Puhvel 1984: 146–147). Currently, most scholars agree

**14** On love lyrics and songs from the ancient Near East, see Westenholz 1995; Sefati 1998.

**15** Polvani suggests understanding the *huhupal* as cymbals. She points out that both verbs, *walh-* and *hazzik-* refer to a light striking or rubbing of the cymbals (1988a: 171–174).

that the *arkammi* was a drum (de Martino 1988: 6; 1995: 2662; Polvani 1988b; Güterbock 1995: 58; Schuol 2004: 112–119). Hittite drums came in different shapes and sizes and were made entirely or partially of wood — as demonstrated by the determinative GIŠ 'wood' — and other materials, such as animal hides and metal. Women playing the drum are depicted on seal impressions from the ancient Near East (Collon 1988: 151–153). According to Kilmer, women usually, but not exclusively, played the smaller drums. She maintains that because of the frequency of metal and wood percussion instruments in cult activities and rituals it can be assumed that Hittite music was strongly rhythmic (Kilmer 2006).

The *arkammi* appears mostly together with another musical instrument, the *galgalturi*, which probably refers to a cymbal, as suggested by Kümmel (1973: 174–176), Gurney (1977: 34), Polvani (1988a) and Güterbock (1995: 58). Unlike *arkammi* and huhupal, the word "*galgalturi*" has no classifier GIŠ 'wood' and was often written with the determinative URUDU 'copper'; it is described as being made of ZABAR 'bronze' (Siegelová 1971: 38–39; Güterbock 1995: 59; Puhvel 1997: 26) and appears in some texts as "a pair" of *galgalturi*. The occurrences of the *arkammi* and the *galgalturi* in ritual descriptions of the Old Hittite period may point to their Hattic origin (Puhvel 1984: 146–147).

Two pairs of objects resembling cymbals and depicted on various cultic artifacts were found in Kanish-Kültepe[16] (the center of the Assyrian merchant colonies in Anatolia at the beginning of the second millennium BCE) (Güterbock 1995: 61–62; Alp 2000: 10).

Another important percussion instrument played by the goddess Ištar is the BALAG.DI. Although the Sumerogram BALAG originally represented a harp, it is now generally agreed that this meaning changed over the course of time and was used for a kind of drum (Gurney 1977: 35; Güterbock 1995: 58, 8f.; Gurney 1977: 34–35). Polvani and other scholars propose that *arkammi* was the Hittite reading of the logograms GIŠ. BALAG.DI (1988b). It was probably a frame drum or a tambourine, as it is usually accompanied by the Hittite verb *walh* 'to beat/to strike' (Friedrich 1952: 242). Güterbock suggests that it was rather a small musical instrument, as the text of the "Song of Ullikummi" describes the goddess holding both instruments in her hands in order to accompany her singing by the seashore:

> Ištar/Šauška beats the BALAG.DI and the *galgalturi*. Later when she gets angry she throws both instruments away. Since she alone has to handle two instruments, each of them must be small (Güterbock 1995: 58–60).

**16** See Yakar 2000: 22–26, 253–256; Veenhof 1995.

De Martino, on the other hand, assumes that it could still be a string instrument, and that the use of the Hittite term *hazzik* 'plucking/picking', might refer to striking the sound-box for percussion effect, as is still done today by classical guitar players (1995: 2662; 1997: 486).

Alp suggests another interpretation for the BALAG.DI, and says that *huhupal* might possibly be the Hittite word for BALAG.DI, as *huhupal* is not mentioned in any of the above mentioned seduction scenes (2000: 11).

Goddesses in the literature of the ancient Near East — Sumerian, Akkadian, Babylonian, Egyptian, Anatolian and Canaanite — are often described playing the drum in religious texts and iconography. As we have seen, the Anatolian mythological seduction scenes portray the goddess of love and war, Ištar/Šauška singing and playing the drum. As early as the third millennium BCE, the Sumerian goddess Inanna was described as the creator of the BALAG, frame drum, along with other musical instruments (Collon 1988: 151–153).

## Music and Sexual Imagery on Hittite Cultic Vases

It is evident from Hittite iconography and artifacts of musical instruments, musicians and performers that music frequently accompanied cultic sex, fertility and marriage ceremonies (Collon 1993: 491).[17] Some famous examples of music being played in such events can be seen on the Inandık Vase, the Bitik Vase (Özgüç 1957) and the Hüseindede Vase (Yildirim 2002; Schuol 2004: 58–59).

The vase from Inandıktepe (near Ankara), dating to circa 1600 BCE, is decorated with four registers of painted relief, the general subject of which seems to be a celebration or a feast. The bottom-most register depicts preparation of food and drink for a feast and several musicians are shown carrying musical instruments. The register above it portrays cult libation scenes honoring a deity. The libation takes place before a statue of a sacred bull (the symbol of the storm-god), a well-known fertility symbol, and is accompanied by a group of performing musicians. The third register represents some cult scenes also accompanied by musicians, in which offerings, seemingly bull horns, are brought before an altar. Behind the alter, two figures — one probably a veiled woman — are shown kneeling on a large stroll or bed. The uppermost register shows scenes of a feast with music and dancing or athletic activities, including bull jumping.[18] The ceremony reaches

**17** Mesopotamian textual and iconographic sources also show that "music and song were part of the festivities at weddings…and in sexually explicit scenes that included (most commonly) lutanists and framedrum players." (Kilmer 1997: 467).

**18** On bull jumping, see Güterbock 2003.

its climax in an explicit erotic scene of a man and a woman engaged in *coitus a tergo* and attended by musicians and acrobats (Pinnock 1995: 2522). There are numerous interpretations to that scene; some scholars conceive it as a graphic illustration of the Hieros Gamos (sacred marriage) ritual.[19] This ritual was probably practiced in Mesopotamia in several periods. By marrying the goddess in the sacred marriage ritual, the king was established as the legitimate ruler. "The Mesopotamian love lyrics extolling the king and Inanna are embedded in "sacred marriage" texts such as the Iddin-Dagan Hymn which describes the mythical union of the king and goddess as a festive occasion during the New Year's holiday to renew the harmony of the world, to determine the fates of the king, the people, and the land for the coming year" (Westenholz 1995: 2474).

Scholars assume that the sacred marriage ritual (actual or symbolic) was practiced also in other ancient Near Eastern civilizations, as part of the kingship ideology. Since no textual evidence attests to an Anatolian tradition of the sacred marriage ritual, Popko (1995: 80) and others suggest that there might be other interpretations for the imagery on the vase. Alp proposes that the celebration depicted might be associated with the procreation festival "EZEN$_4$ *haššumas*" (CTH 633) and with initiation rites (Alp 2000: 19–20). In this "festival of procreating," eating and feasting ceremonies accompanied by music are predominant throughout the text. On the fourth day of the celebration, the prince goes into the *arzana* house (explained as an inn), where twelve prostitutes (written using the Sumerograms $^{SAL.MEŠ}$KAR.KID), initiate him into adulthood (Güterbock 1997b: 111–113). The ceremonies portrayed on the vase may thus be the imagery presentation of procreation and initiation rites.

A parallel scene is depicted on a vase (albeit fragmentary) from Bitik near Ankara. The lowest preserved register of the vase shows two men attacking each other, or wrestling, in what may have been a sporting event taking place during the feast; in the middle register men carrying food and drink are represented; the uppermost register depicts a tall figure standing on the roof of a building with a portico. A scene very likely representing the sacred marriage ritual takes place inside a room. In this scene, a man wearing a robe offers a drink to a seated woman as he unveils her. This part of the Anatolian wedding ceremony probably culminated in the removal of the veil[20] (van Loon 1985: 11).

Alp suggests that the fragmentary scene on the second frieze of the Inandık Vase portraying a figure of a man seated on the sacred bed, lifting the veil of a

**19** On the sacred marriage ritual, see Kramer 1969; Jacobsen 1976: 36–47; Regner and Cooper 1972–1975: 251–252; Frymer-Kenski 1992: 50–57; Westenholz 2000.

**20** Depictions of woman being unveiled can also be seen on cylinder seals dated to circa 1800–1750 BCE from Kanish-Kültepe and Konya-Karahöyük (Alp 2000: 57–58).

woman facing him, can be completed according to the scene on the Bitik Vase. These artistic models of the "unveiling of the bride" are the first iconographic evidence of an ancient marriage custom that is still part of Jewish and Christian wedding ceremonies today.[21]

## Musical Instruments Portrayed on the Inandık Vase

The ceremonies and feasts portrayed on the Inandık Vase are accompanied by different instruments played by musicians; among them are several types of lyres. Stringed instruments (chordophones), especially lyres, were most prominent cultic instruments of the Hittites (as was the case in Mesopotamia), and were treated as sacred cult objects (Kilmer 2006: 669).

The musical instrument most commonly referred to in Hittite texts is "the instrument of the goddess Inanna," (GIŠ. $^{D}$INANNA), often occurs with the determinative GIŠ, implying that it was at least partly made of wood. This instrument was almost always used in song accompaniment. Most scholars are fairly certain that it was a stringed instrument, mainly because of the context in which the term appears. It is widely agreed that it was a lyre (Kilmer 1983; de Martino 1995: 2661–2662; Puhvel 1997: 26; Alp 2000: 8; Schuol 2004: 102–106).

The Hittite word for "lyre," *zinar*, derives from Hattic (Franklin 2007: 33) and has two forms: the *ippizinar* was a small, portable lyre and the *hunzinar* was a larger, free-standing lyre, carried and played by two musicians (as can be seen on the vase) (Gurney 1977: 34). Some of the lyres were symmetrically shaped and others were asymmetrical, and the number of strings on the various instruments varied. The lyres were sometimes decorated with precious stones and small metal animal figures (de Martino 1995: 2661–2662). According to Alp, the depiction of the six different lyres on the vase "indicates the existence of at least six different themes" (2000: 13).

Another stringed instrument depicted on the Inandık Vase is the $^{GIŠ}$TIBULA (ŠÀ.A.TAR), which was probably a lute. It is usually described in the texts as a small instrument with a circular body and elongated neck (de Martino 1995: 2662). A different type of lute is represented on one of the Alaça Hüyük orthostats and has a violin-shaped body and a shorter neck (Alp 2000: 11). The $^{GIŠ}$TIBULA accompanied song and dance, including funerary ritual dances (KUB 30, 23; KUB 30, 25) (Schuol 2004: 206).

**21** On the veiling and unveiling of the bride in Anatolia, see Tsevat 1975.

## Conclusion

Our knowledge of the Anatolian music culture relates mainly to ancient state ceremonies and cultic rituals. The role of music in erotic and sexual contexts is a lesser-researched aspect of the music culture of Anatolian civilizations. It is, nevertheless, an aspect that has significant sociological implications. The mythological seduction tales coupled with the iconographic art (containing sexual and erotic imagery) presented in this essay are linked directly to music and to its performers, human or divine. Illuminating this rarely studied cultural element provides new insight into some of the social functions associated with sex and marriage in the life of the Anatolians.

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