



## Some Sports and Dance Origins in Anatolia and Current Commentary on Dance Figures

*Anadolu'da Bazı Sporlar ve Dans Kökenleri ile Dans Figürleri Üzerine Güncel Yorumlar*

### ABSTRACT

In this study, it is aimed to make up-to-date comments on some sports and the origins of dance and dance figures in Anatolia. A literature review was made. In the Hittite civilization in Anatolia, hunting, archery shooting, and hunting, boxing, wrestling, gymnastics, and circus shows, running, war games, coach-bull fights, as well as dance activities were performed a lot. It has been understood that dance activities were performed to please the gods and entertain people, especially in the Hittite period reliefs Alacahöyük, Kartepe and Çatalhöyük, and in the vases found (such as Bitik, İnandık and Hüseyinde) and Hittite texts. It has been determined that there are some movements in today's gymnastics (bridge building, flipping, somersaulting, and jumping from the crate) and bull dance or jumping over the bull, especially in the İnandiktepe and Hüseyinde vases, in addition to dance movements accompanied by music. Again, according to many authors, the scene in the İnandiktepe vase, which is defined as the sex scene, is considered from the point of view of sports science and when it is associated with the jumping over the bull scene in the Hüseyinde Vase, it is gymnastics show scene. More accurate interpretations can be made by considering these historical documents, vases, and vessels in Anatolia as a whole.

**Keywords:** Anatolia, Hittite, Sports, Dance, Vase

### ÖZET

Bu çalışmada Anadolu'da bazı sporlar ve dansın kökenleri ile dans figürleri üzerine güncel yorumlar yapılması amaçlanmıştır. Literatür taraması yapılmıştır. Anadolu'da Hitit uygarlığında avcılık, ok atışı ve avlanma, boks, güreş, jimnastik ve sirk gösterileri, koşular, savaş oyunları, koç boğa dövüşleri yanında dans faaliyetleri çokça yapılmıştır. Özellikle Hitit dönemi kabartmalar Alacahöyük, Kartepe ve Çatalhöyük) ve bulunan vazolarda (Bitik, İnandık ve Hüseyinde gibi) ve Hitit metinlerinde dans faaliyetlerinin Tanrıları memnun etmek ve insanları eğlendirmek için yapıldığı anlaşılmıştır. Özellikle İnandiktepe ve Hüseyinde vazolarında müzik eşliğinde dans hareketleri yanında günümüz jimnastiğindeki bazı hareketler (Köprü kurma, Havada dönme, geri takla atma ve Kasadan atlama) ve boğa dansı veya boğa üzerinden atlama hareketlerinin yer aldığı tespit edilmiştir. Yine İnandiktepe vazosundaki birçok yazara göre seks sahnesi olarak belirtilen sahnenin spor biliminin açısından bakıldığında ve Hüseyinde Vazosundaki boğa üzerinden atlama sahnesi ile ilişkilendirildiğinde bunun bir jimnastik gösteri sahnesi olduğunun kabul edilmesi düşünülmektedir. Anadolu'da bulunan bu tarihi belgelerin, vazolar ve kapların bir bütün olarak ele alınması ile daha doğru yorumlar yapılabilir.

**Anahtar Kelimeler:** Anadolu, Hitit, Spor, Dans, Vazo

### INTRODUCTION

During the festivals, songs and hymns were sung for the gods, and dances and performances were held in company with music (Masalcı Şahin, 2018: 24). The most detailed works of the ancient Hittite relief art are the relief vases. The most important feature of these works is that they are comprehensive principal works of Hittite depiction art. This tradition, which continued into the Middle Hittite period, left its place in the rock monuments of the Hittite orthostats (the embossed stone block on the lower parts of the walls, on which certain subjects are depicted) (Ünal, 1993, pp. 11-31). The most important duty of the Hittite kings is to fulfil their responsibilities to the gods completely. In order not to anger the gods and to ensure that the Hittite people do not punish themselves, they always tried to please them. Therefore, they prayed, held ceremonies, sang, and danced. In the embossed vases, there are few visual data related to dance (Say, 2018, pp. 86 – 87). İnara, the daughter of the Storm God, had an important place in the Hittite pantheon and became the protector of the city of Hattusa and the city's goddess. In festival rituals, dancers wore animal masks (Özgüç, 2003: 2).

Musicians, acrobats, and dancers are often depicted on the relief vases found in Anatolia. The most important of these vases are the embossed vases found in Hüseyinde (the mound in the Yörüklü town of the Sungurlu district of Çorum), İnandiktepe, Bitik ceramic vases, and Boğazköy and Alishar (Sönmez, 2008: 38). It is thought that the subjects on the vases found in settlements such as Bitik (Ankara), İnandık (Çankırı), Alishar (Yozgat), Eskişehir, Hattusa (Boğazköy) and Hüseyinde (Çorum) were applied in line with the directive of the religious authority. While the "Holy Marriage" scene is the subject of the Bitik and İnandık relief vases, there is a scene defined as

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jumping over the bull on the single frieze on the Hüseyindede small relief vase (<https://hititerra.com/seramik-tarihcesi/>).

It is impossible to fully visualize all the details of a cult ceremony on the limited surface of Anatolian vases. For this reason, the ceremonies' most important scenes and activities were arranged on the surfaces of the vases. These were made within the scope of cult food, music, dance, acrobatics, bull worship, bull sacrifice and holy marriage. There are also unidentified scenes in the relief vase fragments in Anatolia. It is stated that an unknown cult ceremony is depicted on the relief pieces found in the Old Hittite Age layer of Alacahöyük and is considered unique to this environment (<https://acikders.ankara.edu>). It is thought that the documents found, and the texts read are not interpreted by sports scientists, which may cause misunderstandings or incomplete understanding. For this reason, it would be beneficial for people in the field of sports sciences to approach these historical documents from a sporting perspective. For these and similar reasons, it is aimed to make up-to-date comments on some sports in Anatolia, the origins of dance and dance Pictures.

## DEVELOPMENT

The old Hittite relief vases emphasised subjects such as music and dance, harvest celebration, holy marriage, and spring celebration (Yıldırım, 2005, pp. 769).

**Hunting:** The Anunuvva (Hittite) men are with the hunters, slam their spears together and sing. The jugglers come and dance and jump. The war game between the tales and the Hittites with metal and reed spears should also be mentioned here. As it is known, spears sound like a frog or a crow, especially when the sickles are rubbed together. According to another text, a kind of tempo was kept by striking the swords against each other (Ünal, 1993, pp. 11-31).

**Archery and Hunting:** The age of the Alaca Höyük reliefs is controversial, but according to Schachner (2019), they may belong to the late 15th or 16th centuries BC. The reliefs found in the upper row of the western tower depict a deer hunt by a hunter with arrows hunting three males and a baby deer. On the south side of the eastern sphinx is a relief of the Sun Goddess of the City of Arinna, the wife of the Storm God. Sitting on a backless throne, the Goddess holds a mirror in her left hand and a small goblet in her right hand at her mouth. After the worship scene, instrumentalists and acrobats are seen again. On the reliefs in the upper row, a lion hunt is depicted. After this scene comes to the relief of an angry bull hunt. In the following scenes, depictions of a deer hunt, a lion attacking a calf, and a hunter preparing to shoot an arrow at a wild boar are seen (Çilingir, 2011).

**Boxing:** On a relief from the Old Babylonian Period, there is also a boxing scene accompanied by music. This constitutes the oldest example of sporting activities. There is also competition as part of a cultic operation. A type of drum thought to belong to the Old Babylonian Period was found on the terracotta piece, which is exhibited in the museum in England and unearthed in Larsa. On the left side of the piece of land, two men are depicted holding their hands in fists towards their opponent's head and standing in a self-defence position. This piece of land shows that music may have accompanied boxing matches. A standing man beats a large cup-shaped drum on the ground with his hands. The musical instrument rests on a support. The boxing scene, accompanied by drums on the relief, constitutes the first known visual example of this sport in history (Dinçol, 2016, pp. 13-28; Ünal, 2016; Sönmez, 2008, p. 75).

**Black Wrestling and Boxing Matches:** Wrestling, boxing, stone throwing, and weight (stone) lifting performances are described in a text group. Text King IV. It is a document in which an inventory of cult items from the Tuthaliya period is made. It mentions the materials to be used in the spring and autumn festivals. For sports performances to begin, a natural event such as thunder is expected to occur. The statue of the celebrated god is moved to the sacred stone (huwaši-), and sacrifices are offered to him. Dinner is eaten, and the actual shows start after that. The god statue is returned to his temple in the evening (Ünal, 2020).

**Wrestling:** There are also examples of sports activities in Anatolia in the past, accompanied by music. For example, two wrestlers who have just started wrestling are depicted in the sacrificial scene on a votive plate belonging to the Mesilim Age (2600-2500 BC). These are accompanied by a Picture likely to be a referee, a harpist (a kind of instrument) and a singer (Dinçol, 2016, pp. 13-28).

**Gymnastics and Circus performances:** Along with dancing, acrobatics and acrobats were also found in the documents (Sayın, 2018, p. 131). The first example of the circus game emerged when a Hittite builder climbed to the ceiling with a rope. This ritual is It is dated to the 13th century. "May the building you build stay forever! It was his principle. In this text, the Hittite builders and architects are seen as fearless circus acrobats who, for the first time, climb to the ceiling with a rope and complete some necessary and "practical" works there, again with the same sportive agility, and descend to the ground (Ünal, 2016, pp. 231 – 232).

**Running:** Running ceremonies are celebrated in the spring and are generally perceived as "Crocus Feast" (AN.TAH.SUM). The feast lasted precisely 38 days and included various folkloric traditions. The ceremonies are of Hatti, that is, completely native Anatolian origin. The spectacle is told in two separate ways in the preserved text. Notably, a higher reward was given to the champion in the Old Hittite copy. The reward consists of wagada-bread and half a kilo of silver. It is stated that the moral value of the award is high. Because the successful runner would receive his award from the king, who watched the ceremony himself. In the Late Hittite copy, it is stated that when two racers become champions, only "military clothes, uniforms" are given to them as a reward. There is a change in the rewards. For example, giving military clothes as a reward may show the importance the Hittites gave to the military structure (Ünal,2020).

**War Games:** One of the most famous sports performances among the Hittites was included in the text of a cult inventory where it was a war game. In the text, they divide a group of young men into two teams and call one side the "Hittites" and the other the "Men from Tables". While bronze weapons were given to the Hittites, reed spears were ignited to the people of Maša. A pretend war is fought. It is claimed that it is predetermined who will win the war. Of course, the Hittites win the war. They would take a captive from the losing side and sacrifice him to God (Ünal,2020). Perhaps the idea of human sacrifice to God was born from here.

**Ram and Bull Fight:** In the texts and descriptions, ram and bullfighting were rare immediately after wrestling (an activity in which two pairs of rams and bulls were fought). Fighting animals were also divided into teams. Only the king and the soldiers watched the games. The audience applauded their fans and animals with enthusiasm. The hunting scene in one of the Karatepe Late Hittite reliefs gives information about the bullfight. Here, a hunter with a bow on his shoulder stands on the back of one of the two bulls battling against each other, and on the back of the other, a deer looking at the hunter with gazelle eyes, with an arrow stuck in his neck (Ünal,2020).

**Dance and Acrobatics:** In ancient times, it is stated that the origin of the verb to play and dance is to get angry, angry and stomp like animals. The verbs "to dance", "to turn", "to walk forward", "to chase, to drive", and Akkadian "Saru" were also used in the past. Again, many terminologies, such as "lapat- and muizza", - related to dance with unknown meanings (Ünal, 2004, pp. 98-118). In the funeral ceremony of the Sumerian king Ur-Nammu, it is described in written documents that the flute and two other instruments were played in the country for ten days. In and around temples, strict, sophisticated, and complex music performed by professional musicians was practised, accompanied by prayers, songs, recitations (loudly and beautifully recited a poem or a literary text in front of an ensemble) and dances. The depiction of enstrüman players with crooked legs in the reliefs of many earthen enstrüman players from the Old Babylonian Period reveals that these people were dancing simultaneously (Dinçol, 2016, pp. 13-28). Depictions of men and women dancing by playing the tambourine were found on terracotta swells from the Old Babylonian Period. There are depictions of naked women playing the tambourine on terracotta reliefs dating to the same period and the New Babylonian Period (Yamaner,2018).

**Dance among the Hittites:** Among the professional people of the Hittites, even the queen is shown dancing. It is mentioned in the belly dance that there are folklore groups from various cities. It is known that there are local groups performing practices such as dance and acrobatics from Hittite texts. Officers performing acrobatic movements should have been depicted here. The main purpose of the Hittite cult ceremonies was to entertain and engage the gods, thus protecting them from their wrath (Ünal, 1993, pp. 11-31). Himmuwa, Lumanhila, Lalupiya and Tawiniya were among the cities that sent teams to the ceremonies and entertainments in the capital Hattusa. According to another text, Lahsana and Hupisna dances are mentioned. A certain group of musicians maintained the song tradition of the ancient city of Kane's (Kültepe), although this city had long since disappeared. In Hittite cuneiform documents, songs and hymns sung in Hatti, Luwian, Pala, and Hurri languages and examples of dances performed in these ceremonies are presented. In these documents, the Katra woman performs different tasks in rituals, either alone or collectively. Singing, playing a musical instrument, and dancing, which they do to please and amuse the gods, are only a part of the cultic duties of Katra women. "(CTH 612) KBo IV 9" d., which refers to the sixteenth day of the Hittites' feast "AN.TAH.ŠUMŠAR". In the text numbered (obverse), "LÚ.MEŠZI-IT-TI" means "partner, shareholder", and "Zitti" means men dance and play an instrument. Zitti men play TIBULA (String instruments) after dancing next to the king in this ceremony. Katra women, who also find their place in the victim lists, are seen together with LUNAR (musician or singer) in the text "CTH 787: KUB 47 65 II 13-15" written in Hurrian language. According to this text, another duty performed by Katra women is to sing and dance the song zinzapuššiya: (zi)nzapuššiya (song) katra women (sing) and (they) dance. The singer sings" (Murat,2013, pp.116-134). Anatolia has been familiar with music and dance since the Neolithic Age (8500 BC). In general, music and dance offered sacrifices to the gods, drank in their honour, entertained them, and announced the beginning or end of an event. In many texts, music and dance are intertwined. For example, in the text of "KUB 10.89 I 20-37", a dance takes place in that ceremony and entertainment scene on the royal couple having a drink in honour of Zababa, the God of War: "The king and queen



are seated and a captain god Zababa in the shape of a lion standing on all fours (Zamama= in Mesopotamia. They drink in honour of the god of war. .... A great musical instrument is played, the acrobat (singing) is singing, and the slapstick claps his hands. (By the way) the drum and the bell (a two- or four-piece cymbal, a tempo-keeping tool in Turkish music) are played continuously. The dancers play and give the acrobat a glass, which is thought to be full of wine. He (the acrobat) approaches (the king and the queen) by kneeling. ..." (Ünal, 1993, pp. 11-31).

**Dance for the Gods:** Texts about music are often about religion. Music and dance were used to worship the gods, offer sacrifices, and announce the beginning or end of an event. For example, the king's arrival or the entrance to a building was announced with music (Ünal, 2003, pp. 136 – 137). In the text "CTH 476: KBo 5 1 III 48-54", the Kummani priest Papanikri of Kizzuwatna origin performs the task of summoning the gods using the musical instrument "drum, def". Sakiye (the person who will dance), the head of the Lallupians (city people living in Anatolia but whose exact location is not known), cries out: wa(iy)ati hapanusa. Saki starts to dance. When she dances, the cook starts (dancing) too. It returns to its place. The other lallupian holds his mantle on his back. They return to their places together. He holds the saki (def) (?) (In his hand), but does not steal it" (Yamaner, 2018). People dressed in precious clothes danced to the music to entertain the Temple Gods (Brandau & Shickert, 2015). In the ceremonies in the temples, when the ceremonial attendant came out to the courtyard and shouted 'Music, Music', the instrumentalists began to play. At the same time, the nuns and priests with beautiful voices sang songs and hymns in chorus. Dancers danced. The king and queen would enter the courtyard (the main temple) by passing through the 5-post porch on the side of the Bathing House facing the temple courtyard, and everyone in the courtyard would enter the temple and take their places with the sign they gave by bowing down (Akurgal, 1988; Çiğ, 2008). Again, when the king and queen attended a ceremony, many musicians, singers, dancers and courtiers would greet them in the courtyard. At that time, a pitcher was brought, the king and queen's hands were washed, and towels were given to dry their hands. Meanwhile, the instrument was played. Priests and nuns sang or chanted in chorus. They danced with dancers. Some dancers would raise their hands to the sky and constantly turn (like the Mevlevi spinners today). Then, with the command of the king and queen, everyone in the ceremony area would go to the temple and take their places. The king and queen bowed their heads as they entered the temple. It was seen as a show of respect. In the continuation of the ceremonies, funny games, competitions and war games were played. They were fed the food offered to the gods and entertained with songs, dances, and entertainment (Sönmez, 2008, pp. 34).

**Movements during the dance:** Turning, raising the hands, bowing, head movements, other gestures, and facial expressions, looking at the person in the protocol (the king), and clapping hands are among the most common movements during the dance. There was also the clasping of the fingers and raising of the hands up and over to create an exciting dance Picture.

**Clothes, masks, and nudity of the dancers:** According to the Hittite texts, some of the participants in the ceremonies wore embroidered clothes. It is also said in the texts that acrobats in religious ceremonies wear colourful clothes (Sipahi, 2014, pp. 35-44). The dancers' clothes were like those of folk dances (folkloric) today. They were wearing coloured or decorated shirts. The queen would throw something like a scarf around her shoulders. While dancing, they would sometimes throw tulle over her shoulder. The important thing here was to maintain the body's mobility while dancing. They sometimes danced naked (like today's belly dancers). Some dancers wore animal masks on their heads and danced to the music by making animal sounds. Nude dancing women were also found on the reliefs. It is a general practice for the participants in Hittite ceremonies to wear various animal masks. In the "harpy" ritual, a group wears goatskin, and howls like wolves. In some texts related to the culture of the Hatti god Teteshapi, possibly at purullili(ya) festivals, dancers wear bear or leopard masks in ceremonial hunting dances (İlmiye Çiğ, 2005, pp. 200).

**Participants in the dance:** Dancers were as crucial as musicians in the lives of the Hittites. The dancers came together, worked professionally, and sided with wealthy families to present stunning performances at the ceremonies. Dance performances were made in a discipline. Again, non-dancers could dance if they wished (Sayın, 2018, p. 131). Dancers and jesters also participated in the ceremonies (İlmiye Çiğ, 2005, p. 200). In religious ceremonies, he could dance with the queen if he wanted before God. Perhaps this dance performed in religious ceremonies was one of the methods used to reach God and communicate with him (Sayın, 2018, p. 131).

**Group dances in the Hittites:** BC. From the 8000s onwards, "group dances" became more common (Bachmann, 2011, p. 95). Holding each other's hands and forming a circle, group dancing was also common in the past. However, when the team of women dancing in a circle approached the king, they would immediately open the ring or fan, turn to the right and the left, and immediately turn their faces to the king so as not to turn their backs towards the king, so as not to be a shame. Apart from this, it is stated explicitly in the text that they should not make noise during the dance. It is stated that the audience shouted, "Come on, Curl" (Ünal, 2020).

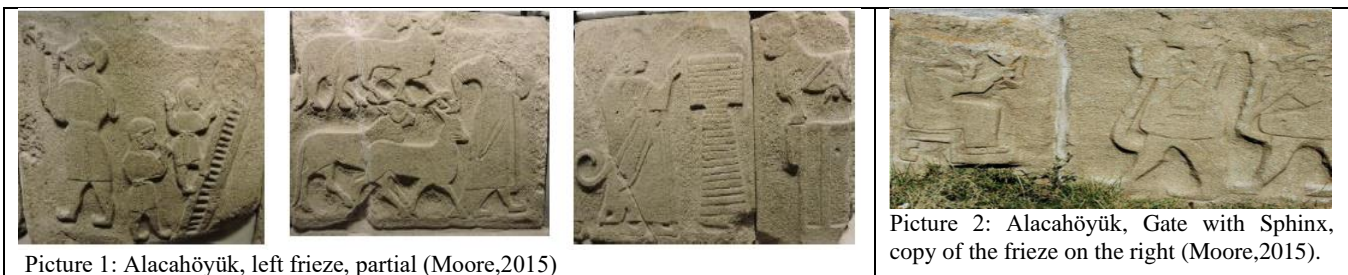
**Hunting Dance:** Among the dance types are those related to hunting. For example, a man wearing a leopard mask would come, and behind him would walk a hunter carrying God's bow. They would walk before God. Saki would give them drinks; they would drink and return empty glasses. After that, they would dance and come back. The origin of this hunting dance certainly goes back to the Neolithic culture of Çatalhöyük. In recent years, new documents have been found regarding the dance and acrobatic performances performed on the bull, symbolising abundance and fertility in hunting and power, rain, and fertility (Ünal, 2004, pp. 98-118).

**Head Chef Dance:** Elsewhere, the "Chief Chef Dance" is seen, performed by constantly turning around itself like the Mevlevi skiers of the Lallupians: Sakiye, the head of the Lallupians, shouts 'wariyati hapanuša!'. Thereupon, the Saki starts dancing and dances with the chef's style (it always revolves around itself). Looking at the enthusiastic situation here, the Luwian wariyati hapanuša exclaims, "Come on! Curl!" it should have meant something like Meanwhile, another Lallupian would come after him and grab him by the collar. They would both start to spin together. The Saki is holding a dumbbell. However, it does not play it. Saki will then drink from the same pot. The audience would enthusiastically repeat the Luwian chorus sung by the dancers (Ünal, 2020).

**Dance in Hittite written sources:** Music and dance are frequently mentioned in Hittite written sources. Music and dance play an important role in festivals, cult ceremonies, celebrations, sacrificial ceremonies, competitions, and cult processions. In Hittite texts, GIŠTIBULA is generally accepted as the equivalent of the instrument (De Martino, 1995, p. 2662; 1997:484; Alp, 1999, p. 11; Dinçol, 1999, pp. 31-32). In Hittite religious texts, this instrument is accompanied by singing, dancing and cult practices in ceremonies. We encounter a similar image in Hittite texts; After the female dancers are lined up in a row in front of the king, they dance by moving one step to the left and one step to the right with their backs to the king (De Martino, 1995, p. 2666). In Hittite texts, the dance performed by kneeling is defined as extraordinary (De Martino, 1995:2665). Also, in the texts, a musician is known as LÚLUL-šiya- who dances on his knees (De Martino, 1995, p. 2667).

### Reliefs and vases depicting dance scenes in Anatolia:

**1- Alacahöyük reliefs:** There is a group of three acrobats in the rituals depicted as active on Alacahöyük reliefs. Moreover, as one of the acrobats climbs on a ladder to the roof of what may be a temple to perform, the other prepares to follow. A third person amuses the gods and humans by holding a dagger below until they reach the roof. This acrobatic method was reflected in the texts of the Hittite Goddess of Nature, Teteshapi. In the orthostat friezes of the Sphinx Gate of Alaca Höyük, the left side of the gate progresses from left to right, from musicians/acrobats to a votive procession with animals and an intimate drinking scene where the king presents an offering in the form of a bull statue in front of a god (Picture 1). This progression, in abbreviated form, represents the progression from the upper frieze to the presentation scene in the third frieze of both full IHG vases. The right side of the door shows a shorter, less elaborate procession leading to a seated goddess (Picture 2). This face seems to correspond to the intimate scene in the second frieze of the vases. The division of the Sphinx Gate between the left and right sides, showing the worship of a male deity and a female deity, is like the division of the vases between the intimate scenes of the second and third friezes (Moore, 2015).



Picture 1: Alacahöyük, left frieze, partial (Moore, 2015)

Picture 2: Alacahöyük, Gate with Sphinx, copy of the frieze on the right (Moore, 2015).

The royal connection helps to define the nature of the cult participants depicted on the vases. Each Picture exists and is defined through its relationship with the king. For this reason, the upper frieze does not consist of an 'ordinary person' scene, as Özgüç claims (1988: 103). Instead, musicians and acrobats are all royal family members or temple staff (Haas, 1994). Small rural settlements such as Hüseyinede or İnandiktepe are unlikely to have talented acrobats in unique costumes or musicians who can play the harp for two. As for the male cult participants, the distinctive short white tunic with protruding triangle underwear, not seen in other Hittite arts, emphasizes the group's solidarity and distinguishes them from the rest. In addition to the royal family, later Festival texts almost always list cult participants as senior royal officials: Commander of the Palace Guard, Head Page, Steward, Kitchen Master, etc. As Haas points out, this is the same closed world as seen in title deeds (CTH 222) and Telepinu Edict (CTH 19) (1994:679) (Moore, 2015).

**2-Kartep relief:** On one of the Carchemish orthostats (found in the Museum of Anatolian Civilizations), an orchestra and a dancing Picture are depicted, one of which plays an instrument, one plays a double flute, and the other plays soundbars (Tunçer, 2005, p.81).

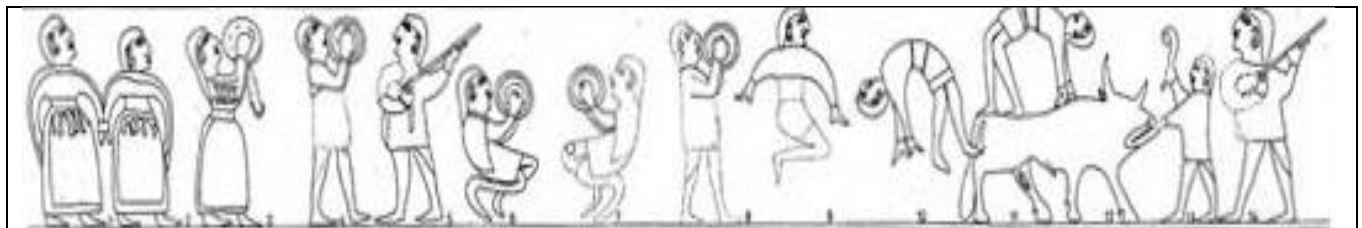
**3- Çatalhöyük reliefs:** In Çatalhöyük Level V, there is a rather large bull depiction on a wall (Hodder, 2014). A crowd of people dressed in leopard skin can dance around the bull, with both arms open, with the bow they usually lift. The wall paintings of Çatalhöyük houses are significant in Anatolian iconography; Ceremonial dance moves are performed around sacred animals such as bulls and deer. The best support for music and dance in the Hittites came from the Hittite vases with reliefs dating to the early Hittite period (Sipahi, 2019, pp. 71-97).

### Some vases with dancing Pictures:

**1-Boğazköy vases:** A car is mentioned during a religious ceremony. Silver panther, silver wolf, gold lion, silver and lapislazuli reed pigs, silver bear, etc. All the animals and the sacrificial owners, consisting of the king, parade before the king. Acrobats dance to the accompaniment of clapping their hands. The horns and yokes of the oxen harnessed to the chariot were plated with silver. It also has crescent-shaped silver ornaments. The belly dancer, one of whom is naked, is standing behind the car (Ünal, 1993, pp. 11-31).

**2-Hüseyindedede vase:** An old Hittite vase with relief and painting in Yörüklü/Hüseyinde near Çorum (located in Yörüklü, Sungurlu district of Çankırı) has been identified as the Hüseyindedede vase. Scenes depicting dancing men and women on the relief vases on Hüseyindedede Hill were seen (Yıldırım, 2001: 2). The one of the Hüseyindedede vases with a single frieze has a theme like the scenes of jumping over the bull that we know from the Aegean and Near East. The scene here depicts the main scene of a religious ceremony that takes its roots from the past and is accompanied by music. On the left side of the frieze, two different types of drummers are depicted the dancing women holding hands and the male instrument player. On the right part of the frieze, an acrobat holding a bull and performing acrobatics on the bull, and musicians playing enstrüman and drumsticks are depicted in front of them (Sipahi, 2005, p. 662).

**Hüseyindedede B vase:** Hüseyindedede B vase has a white slip and a funnel rim without a handle. It bears a single bicolour relief frieze. This frieze shares the same iconography and themes as the upper relief bands of IHG vases: it depicts music, dance, and gymnastics (Picture 3). The vase depicts 13 human Pictures of both sexes, usually evenly spaced and in profile. Similarly, there are 11 (İnandiktepe A) and nine (Hüseyindedede A) male and female Pictures in two large vases. Both this and IHG vases depict male lute players wearing triangular underwear and short white robes. All three-show female bellringers in profile, wearing long tunics with belts at the waist. Likewise, the acrobats in this vase and the İnandiktepe vase A wear short, tight tunics and leap quite similarly. At the level of representation, the shared style in the depictions of Pictures, costumes, and musical instruments argues that this vase should be classified with IHG vases. In this vase, a cult dance is performed with the hands up. In this single frieze staged on the Hüseyindedede Vase, a cult ceremony involving musicians and dancers and the scene of a backward jump from the back of a bull is described (Picture 3). The first two Pictures on the frieze are dancers holding hands (Sipahi, 2001, p. 108). Here, the woman plays by raising her hands and licking her fingers to the accompaniment of music (Reyhan et al., 2015, p. 104). In the middle, two Pictures are seen kneeling opposite each other and ringing the bell. They are estimated to continue to move by crouching on their knees and getting up (Sipahi, 2019, p. 82). In another scene of this vase, long-sleeved belly dancers dancing by raising their hands carry many rattles or bells hanging from their belts (Ünal, 2004, pp. 98-118). Salto's made on the back of a bull are depicted on the Hüseyindedede vase. The jump shows of the acrobat on the back of the bull is given with two moving scenes. In the first scene, the acrobat is depicted with his hands and feet on the bull's back with his back down (the bridge position established by gymnasts and wrestlers today on the back of the bull), while the second is depicted as he falls from the back of the bull by throwing a Salto (Ünal, 2004, pp. 98-118).



Picture 3: Relief of Hüseyindedede vase (Sayın, 2018, pp. 133). There are depictions of people dancing and somersaulting and jumping over the bull.

The person throwing the flip may also be depicted in a reverse roller or backflip position. The Picture flipping backwards is jumping where the air-jumping Picture next to it stands with its arms open. It seems that it can be said

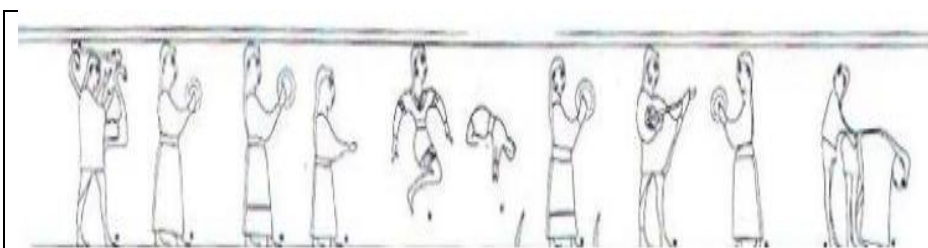


to spin around itself in the air. Again, the jumping acrobat's tight-fitting (attached like tights today) clothing is ornamented (in Hittite texts, it is mentioned that acrobats wore fancy dresses). Considering the dress and movement of the person jumping into the air, he is probably a modern-day floor gymnast. Again, when the people in the upper frieze are examined, their gaze gives a strong sense of movement. In the İnandiktepe vase, two men are playing the oud, and a woman is playing the bell. There are also two female dancers in Hüseyindede's vase. Behind the musicians and dancers, a wagon approaches, led by a man in fancy dress, pulled by two oxen. He wears the short-sided long-sleeved tunic and protruding triangle underwear that most relief vases men wear. She also sports armbands, cuffs, and a neck scarf. This dress resembles the person who led the procession on the third frieze of İnandiktepe A vase. He holds a small cream-coloured object, perhaps a bottle, in his left hand. It differs from the example of İnandiktepe A, which shows 11 Pictures dealing with music, dance, food preparation and feasting at the bottom of the frieze (Moore, 2015).

**3-Inandik Vase:** The vase was found in İnandiktepe (Hittite settlement) between Ankara and Çankırı road. There are six friezes on the vase, 4 of which are embossed and 2 of which are geometrically patterned. There are two acrobats on the İnandik vase. According to the depictions on the İnandik vase, many people carry instruments. In the text of a holiday description, "the rites (halliyari-), acrobats, supplicant and librarian stand up with the lyr, walk and take their places (to make music with instruments)" (Ünal, 1993, pp. 11-31).

The scenes of the holy marriage ceremony are depicted on the friezes of the İnandik vase. Cult scenes are in four rows on top of each other.

\* Two women are playing with each other. A man playing the instrument, behind them an acrobat, a dancer, a woman playing, and a woman playing the lyre and a man playing the lyre standing behind them (Sönmez, 2008, pp. 38). There are 11 Pictures in total, six women and five men (Picture 4). Judging from the Pictures in the middle on the upper frieze of the İnandiktepe vase, there is a somersault of two acrobats or acrobats accompanied by musicians of both sexes. On the frieze, which is in the first row from the top, there is a Picture in the one-and-a-half position and behind him is a person preparing to jump. This scene is given as a sex scene in most sources. From an athlete's point of view, this scene is considered a sex scene, resembling a leapfrog game, or jumping over the safe in instrumental gymnastics. The jumping movement over the bull and the bridge movements on the bull in the Hüseyindede vase supports the view that this scene is a sports gymnastics scene. So, jumping over an obstacle was an everyday activity at that time. In other words, it is a movement with a high aesthetic appearance and high risk to entertain people. Again, in this frieze, the same movement from left to right in the finished vase is seen. Seven of the Pictures are facing right, and one is facing left. As for the remaining three, one of the gymnasts is looking up forward, the male partner is looking backwards (left) and up, and the female partner is looking down. Like the finished vase, the heads are visible in profile, and all male and female Pictures share the same hairstyle. Long black hair is swept behind the ears and reaches down to the nape. The dress also repeats the two styles seen in the Bitik vase: a short white tunic with triangular underwear and long sleeves worn by men and a long white robe with a belt at the waist, mostly worn by women. In addition, the two acrobats wear another dress, which may be a tight, short tunic with long sleeves and no protruding underwear (Picture 5). Stripes (embroidered?) are seen on the hem, collar, and sleeves of the left-hand acrobat's clothing (Moore, 2015).



Picture 4: İnandiktepe Vase upper frieze drawing (Özgüç, 1988)



Picture 5: İnandiktepe A vase, upper frieze, acrobats (Moore, 2015).

\*In the second frieze of the vase, a temple model, a large altar, a cult vase and a god and goddess are seen on the bed (Picture 6.). In this scene, a procession is seen advancing towards the god and goddess sitting on the heavenly bed. Two women were playing the lyre, and a man was playing the lyre. In the temple depiction in front of the procession, a woman plays the instrument, and a man plays the instrument. It is thought that there is a dancing Picture in the middle (Sönmez, 2008: 39).



Picture 6: The second frieze from the top of the İnanlık Vase (Sönmez, 2008, pp. 39).



Picture 7: İnanlıktepe A vase, lower frieze, harp for two (Özgüç, 1988).

\*In the lower frieze of the İnanlıktepe vase, an altar and two gods sitting on either side of a jar are reminiscent of two goddesses sitting on the throne with a pot and an altar on the second frieze. Alternatively, a priestess (this scene is difficult to understand) is depicted dealing with a statue of a goddess. It shows two dancers facing each other on the lower frieze of the İnanlıktepe vase. Fourth frieze: The largely restored dance scene of the lower frieze is directly below the acrobats on the upper frieze as if contrasting the imposing strides of the two long-robed men through the hall to the festive open-air jumps and somersaults of the men in short tunics. The two men are accompanied by a two-person harp, an almost unimaginable palace instrument, in the rustic country house setting of İnanlıktepe (Picture 7). (Moore,2015).

**Similarity between the İnanlık vase and Hüseyindede vases:** There are two very different focal points on the upper part of the İnanlıktepe vase, two jumping acrobats and a gangbang act (gymnastic scene and movement in our opinion). The lower frieze of the Hüseyindede vase depicts two pairs of bulls facing each other simply and boldly. In contrast, the İnanlıktepe vase intensely depicts scenes of dancing, food preparation and banquets. The İnanlık vase and Hüseyindede vase scenes are related to each other. The final friezes of the three vases can be listed as follows: 1. Hüseyindede A, 2. Hüseyindede B and 3. İnanlık vase.

\*Hüseyindede A vase is the leading woman's dance and musical entertainment,

\* In the Hüseyindede B vase, the man is standing on the bull for the Storm God or the bull dance of the man,

\*The ceremony ends with the sacred union of men and women accompanied by dance music after the dowry is carried to the holy house or the most sacred room of the temple with the İnanlık vase (<https://acikders.ankara.edu>).

**4-Fixed Vase:** The vase's surface is divided into three registers or friezes, divided by two painted stripes above and below the middle register. The stripes show a diagonal striped design painted in red and black on a cream surface. The images on the friezes mainly consist of human Pictures, a building, and a bull. In total, the surviving fragments show 15 human Pictures. As for the lower vault, the heads of the two men holding the daggers are preserved, as Özgüç puts it, just below the first two victims (Picture 8). Based on his stance, he looks more like he is dancing than fighting. This conclusion is supported by the bellringer, which may accompany the bell-ringing dancers in Trailer B (Picture 9). The finished frieze looks like dancers. On the lower register of the finished vase, two opposing Pictures (opposite pairs of male dancers) appear to be dancing. As such, they reflect two opposite dancers on the lower frieze of the İnanlıktepe vase. In the lower register of the finished vase, two opposing Pictures seem to be dancing (Moore, 2015).



Picture 8: Finished Vase (Özgüç, 1988)



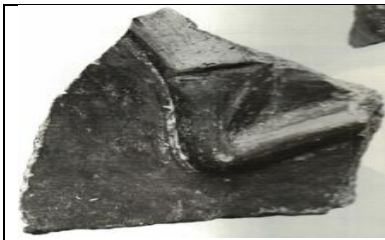
Picture 9: Finished vase, fragment B (Özgüç, 1988)



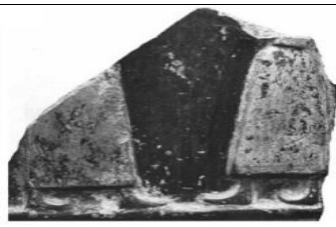
Picture 10: Boğazköy/Hattusa, IHG sherd, feet in opposite directions (Boehmer, 1983).

**5-Boğazköy/Hattusa – eagle's claw fragment:** The second pottery depicts a crossed leg and is 4.0 cm high and 4.6 cm wide (Picture 10). Boehmer (1983) argues that he represents dancers. This seems to be a well-founded conclusion, given the dance scenes on the lower and upper friezes of IHG vases (Moore, 2015).





Picture 11: Eskiypar vase B, piece A, acrobat (Özgüç, 1988)



Picture 12: Eskiypar vase B, piece B, opposite Pictures (Özgüç, 1988).



Picture 13: Eskiypar vase fragment (Sipahi,2019)

**6-Eskiypar pottery B:** Stool as the image of Goddess Halma suit: The bent leg of the acrobat in fragment A (Picture 11), the jumping acrobat on the upper frieze of the İnandiktepe vase shows the same image. Similarly, the two opposing Pictures in long robes in the pottery of Eskiypar B (Picture 12) recall the restored scene from the lower frieze of the İnandiktepe vase. However, notice that the dress is different: In Eskiypar scene B, two dancers wear a long gown with a belt at the waist, while in the İnandiktepe stage, the dancers wear a long gown with an open front (Moore,2015). Mutual male dancer couples are also seen in Eskiypar pieces. The Eskiypar B pottery belongs to a vase with human Pictures like the İnandiktepe A vase. The potsherds show parallelism with the scenes on the lower and upper plates of the İnandiktepe A vase. They depict fragments of ten Pictures, three in long robes with an open front and three in long robes with a belt. One other Picture wears a short robe with protruding triangle underwear, and other wears a short acrobat tunic. It is impossible to say what the two Pictures wear (Moore,2015).

**Clothes in Eskiypar and İnandik vases:** In Eskiypar B, two dancers wear a long gown with a belt at the waist, while in the İnandiktepe stage, the dancers wear a long gown with an open front.

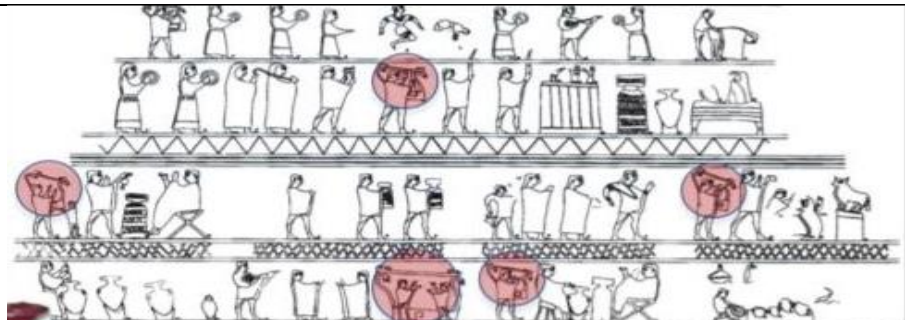
**Ceremonies in Hittite vases:** Ceremonies are seen in three ways.

**1-Just Dancers:** The heads of female Pictures 1 and 2 are depicted in profile; their bodies are depicted from the front. Holding hands, they are performing a traditional “halay-like” dance in Anatolia today, which is not foreign to us (Yıldırım, 2013, p. 236). In Hüseyindede, women dance the “halay” in vase B (Sipahi,2019). As seen in Picture 14, her free hands are stuck to the side of her skirts. They are likely singing while dancing.

**2- Those who dance by playing a musical instrument:** Pictures 6 and 7 dance by playing a musical instrument. They ring their bells, kneeling to each other. They probably continue their movements by crouching on their knees and standing up (Picture 15).

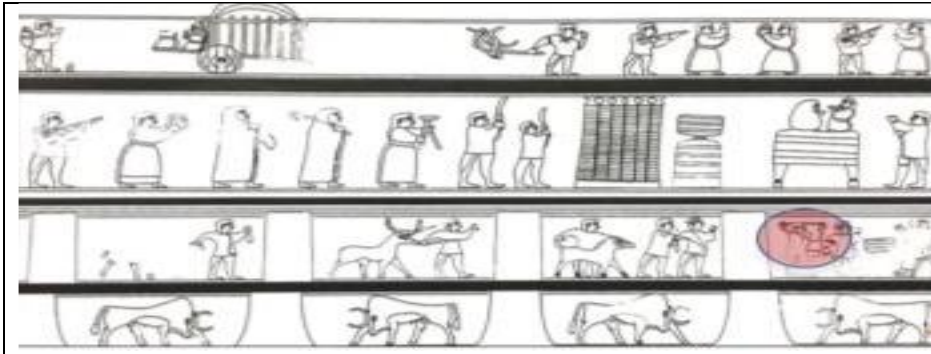


Picture 14: Hüseyindede B, Hüseyindede Hill, (circa 1650 BC). Çorum Archeology Museum (Ünal, 2016)

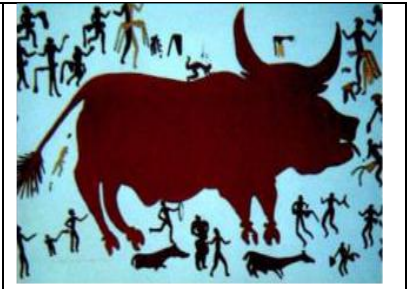


Picture 15: İnandik vase (Sipahi,2019)

**3- Dance/acrobatics (bull dancers):** Consists of Pictures 9, 10 and 11. Picture 9 jumps where it is. This movement is recognized from other Old Hittite relief vases. There is a jumping Picture in the İnandik vase and a piece from Boğazköy. Picture 10 rolls backwards by pressing the knee of the bull's hind leg. Picture 11 is facing up while putting hands and feet on the bull's back in an inverted position. Pictures 9, 10 and 11 must have represented a single person. However, the three separate movements are not interconnected. It must have represented a solo movement performed by the dancer accompanied by music during the ceremony (Picture 16). At this time, the music must be stopped with a command (Alp, 1999, p. 53).



Picture 16: Hüseyindedede vase (Sipahi,2019).



Picture 17: Bull dance at Çatalhöyük (Sipahi,2019).

**Dance with left movements:** The jumping Pictures in the İnanlık vase and Boğazköy piece exhibit an acrobatic show or dance movement. In the texts, there are acrobatic and dance moves such as "turning", "running", "standing on your head or hands", and "walking forward" (Alp, 1999, p. 53) (De Martino, 1995, p. 2665). In addition, the unique dancers and dances of the cities and regions are also mentioned (Alp, 1999, p. 53). The scene of standing on the bull, examined here within the scope of dance and music, is not an acrobatic movement performed alone. In addition, the unique dancers and dances of the cities and regions are also mentioned (Alp, 1999, p. 53). The scene of standing on the bull, examined here within the scope of dance and music, is not an acrobatic movement performed alone. It appears as a new Hittite dance style in which interconnected solo movements associated with the bull are performed with other dancers accompanied by music.

**Hittite Bull Dance or Standing on a Bull:** Unlike the sportive practice on a moving bull, where the skills of the Aegean world are displayed, the movement of Picture 11 in Hüseyindedede is performed on a controlled bull accompanied by dance and rhythm. The Bull Jumping Scene" is seen as a demonstration of skill and is depicted as a mere momentary act. It symbolically demonstrates the approach of asserting oneself to oppose the bull and its power. It is discussed that the root of this tradition goes down to Çatalhöyük in Anatolia. A Picture standing on a bull is depicted on the wall painting of a sacred building in Çatalhöyük (Mellaart, 1966), and there are many human Pictures around the bull in the scene. Only the Picture at the level of the back is the closest and makes a different movement from all of them. Whether on his back or in perspective, this move is an acrobatic dance move associated with the bull (Picture 17).

## CONCLUSION

In the Hittite civilization in Anatolia, hunting, archery, shooting and hunting, boxing, wrestling, gymnastics, and circus performances, running, war games, coach-bull fights, and dance activities were performed a lot. It has been understood that dance activities were performed to please the gods and entertain people, especially in the Hittite period reliefs Alacahöyük, Kartepe and Çatalhöyük, and in the vases found (such as Bitik, İnanlık and Hüzeyindedede) and Hittite texts. It has been determined that there are some movements in today's gymnastics (bridge building, flipping, somersaulting, and jumping from the crate) and bull dance or jumping over the bull, especially in the İnanlıktepe and Hüseyindedede vases, in addition to dance movements accompanied by music. Again, according to many authors, the scene in the İnanlıktepe vase, defined as the sex scene, is considered from the point of view of sports science. When it is associated with the jumping over the bull scene in the Hüseyindedede Vase, it is considered gymnastics show scene.

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