

# Reallexikon der Assyriologie und Vorderasiatischen Archäologie

Begründet von  
E. Ebeling und B. Meissner

fortgeführt von  
E. Weidner, W. von Soden und D. O. Edzard

herausgegeben von M. P. Streck

unter Mitwirkung von  
G. Frantz-Szabó · M. Krebernik · D. Morandi Bonacossi  
J. N. Postgate · U. Seidl · M. Stol · G. Wilhelm

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tive "brick" format, having squared edges. The international letters found at Amarna naturally show a wide variety of shapes, and some can be surprisingly large (Bezold/Budge 1892).

§ 4.4. *Literary and lexical texts* written by trained scribes for their own or official libraries have a great variety of forms at all periods, including multi-column t. and large OB prisms (cf. Prisma\* § 3.2). They often have colophons (Kolophon\*) defining the text and the source from which the t. has been copied. School exercises (Schule\* § 6), best attested in the OB and LB periods, used different types of t. (including "buns", prisms and cylinders) for different types of exercise (Veldhuis 1997; Gesche 2000).

André-Leicknam B./Ziegler C. (ed.) 1982: Naissance de l'écriture: cunéiformes et hiéroglyphes. – Bezold C./Budge E. A. T. W. 1892: The Tell el-Amarna tablets in the British Museum. – Charpin D. 2010: Outline for a diplomatics of Mesopotamian documents, in: id., Writing, law and kingship in Old Babylonian Mesopotamia, 25–42. – Englund R. K. 1998: Texts from the Late Uruk period: tablet formats, *Annäherungen* 1, 56–64. – Faivre X. 1995: Le recyclage des tablettes cunéiformes, RA 89, 57–66. – Gesche P. D. 2000: Schulunterricht in Babylonien im ersten Jahrtausend v. Chr. (= AOAT 275). – Jursa M. 2005: Neo-Babylonian legal and administrative documents: typology, contents and archives (= GMTR 1) 4–6. – Kraus F. R. 1985: Altbabylonische Briefe mit Siegelabrollungen, Fs. M. Birot 137–145. – Krebernik M. 1998: Die Texte aus Fāra und Tell Abū Šalābīh: Tafelformate, Textgestaltung; Zeichenorientierung und Schriftrichtung; Zeichenanordnung, *Annäherungen* 1, 273f. – Ludwig M.-C. 2009: Literarische Texte aus Ur: Kollationen und Kommentare zu UET 6/1–2 (= UAVA 9). – Nissen H. J./Damerow P./Englund R. K. 1993: Archaic bookkeeping: early writing and techniques of economic administration in the Ancient Near East, esp. 119f. (on the direction of writing). – Pettinato G. 1981: The archives of Ebla: an empire inscribed in clay, esp. 39f. (on tablet formats). – Postgate J. N. 1986: Middle Assyrian tablets: the instruments of bureaucracy, *AoF* 13, 10–39. – Radner K. 1995: The relation between format and content of Neo-Assyrian texts, in: R. Mattila (ed.), Nineveh 612 BC: the glory and fall of the Assyrian empire, 63–78. – Sallaberger W. 1999: Ur III-Urkunden, *Annäherungen* 3, 200–237, esp. 200 and 211–231 (on Ur III tablets). – Sassmannshausen L. 2001: Beiträge zur Verwaltung und Gesellschaft Babyloniens in der Kassitenzeit (= BagF 21). – Streck M. P. 2009: Rev. of CAD T and T, ZA 99, 135–140. –

Taylor J. 2011: Tablets as artefacts, scribes as artisans, in: Radner/E. Robson (ed.), The Oxford handbook of cuneiform culture, 3–31. – Veldhuis N. 1997: Educational tools: the typology of lexical exercise tablets, in: id., Elementary education at Nippur, 28–39. – Wilcke C. 1982: Exkurs B: Quasi-Hüllentafeln, Fs. F. R. Kraus 450–483.

*Photographs of typical tablets can be found in the following publications:* André-Leicknam/Ziegler 1982 (all periods); Nissen et al. 1993 (Uruk IV to ED); BE 3/1 (Ur III); BRM 3 (Ur III bullae); BE 4/1 and 4/2 (OB); BIN 4 and CCT 1 (OAss.); BE 14, 15 and 17/1 (Kass.); SAA passim (NA); BE 8–10 and BRM 1 and 2 (NB to Seleucid); Bezold/Budge 1892 (Amarna).

C. B. F. Walker

**Tontafel, Tontafelhülle** (clay tablet, envelope). B. Bei den Hethitern.

§ 1. Name. – § 2. Format. – § 3. Inscription. – § 4. Firing. – § 5. Envelope.

Discussed here are only those t. created by scribes in the service of the royal Hitt. administration and recovered primarily from the archives of the capital Ḫattuša. That is, the carriers of diplomatic correspondence from abroad (from Egypt, e.g., CTH 155–166; from Assyria, s. tab. 1 in Mora/Giorgieri 2004, 6f.) and of Mesopot. scholarly materials imported by Bab. or Ass. master scribes teaching and/or working at the Hitt. court (as were many of the pieces published in KUB 37) are not included; s. T.\* A.

§ 1. Name. Along with the medium itself, the Hittites borrowed their designation for the clay t. from Syro-Mesopotamia: Hitt. *tuppi*- from Akk. *tuppum*. Ideographically, the t. could also be designated by the Sumerogram DUB or the Akkado-gram TUPPU.

§ 2. Format. Hitt. t., which were generally rectangular and inscribed in "portrait" format, could range in size from a few centimeters in each dimension to 35–40 × 25 cm, and measure up to 6 cm in thickness at their broadest point. The standard t., like those in other cuneiform archives, was flat on the obverse but showed a slight curvature on the reverse.

Special formats include oval or irregular, often casually formed, t. for ephemeral memoranda and labels (Bittel/Güterbock 1933, 38–40; Güterbock 1991–1992, 132f.;

Klinger 2010, 155) and model livers (*Lebermodelle\**) inscribed with observations and their interpretations for use in divinatory instruction (CTH 547). Particularly important royal grants (“*Landschenkungsurkunden\**” CTH 221–223) and edicts (recovered primarily at Ugarit in Syria, e.g., CTH 47, 107) have a characteristic pillow shape with a raised surface in the middle of the obverse to accommodate the impression of a royal (or vice-regal, in the case of the king of Karkamiš) stamp seal (for an example, s. Ugaritica 3, 6 fig. 3).

§ 3. Inscription. The script is generally 2.5–3 mm in height, although significant variation may occur, even on a single t. Space between lines measures 0.5–1 mm, and Hitt. scribes have helpfully left space between words or graphic units, in both Hitt.- and Akk.-language texts. Textual units are separated by horizontal strokes, and major divisions between texts included on compilation t. (for a list s. Mascheroni 1988, 133f.) are set off by double lines.

A number of t. were pre-lined (s. Heinhöhl-Krahmer 2007, 319–321 for a list of such pieces published through 1935 and add in particular KBo. 9, 106+ [CTH 404.1.III] and KBo. 44, 98++ [CTH 475.2.A]), while KBo. 37, 1 was laid out completely before inscription, including its paragraph spaces.

T. could have one, two, or three columns per side, running left to right on the obverse but right to left on the reverse, so that column i would be directly opposite to column vi. Choice of format was to a certain extent dictated by textual genre – for instance, letters are overwhelmingly one-columned, while festivals tend to have six columns (for examples, s. H. Otten, StBoT 13 [1971] 51 n. 2) – but many religious compositions are represented by exemplars with varying numbers of columns. As a general rule, one-columned t. are less frequently found in the later years of the archives (Otten, StBoT 11 [1969] 7, but cf. J. L. Miller, StBoT 46 [2004] 387 with n. 610). Exceptionally, KUB 21, 37 (CTH 85) has been inscribed solely on the obverse, perhaps for purposes of display (Meriggi 1962, 67).

The number of lines per column is naturally dependent upon the size of the t.; a sample of texts from the late empire shows a range of 45 through 80 lines per column (Carruba 1973, 43 n. 11). Except for the special case of letters, beginning a text on the upper edge is a feature of older texts (ChS 1/3/1, 13). Columns of text were separated by double, or more rarely by single lines. In general, t. from the OHitt. period have narrower intercolumnia than those of the empire period (E. Neu, StBoT 25 [1980] xix).

The bottom and the right edges of the obverse as well as the top, bottom, left, and right edges of the reverse are usually set off by a ruling. Text from the furthest right column of the obverse, and less frequently of the reverse, may run over onto the right edge. When present, colophons (Karasu 2001) conclude the final inscribed column of a t., or are written on the left edge. Uniquely, the colophon of the Madduwatta\* text (CTH 147) appears on the lower edge.

Bilingual texts might present the versions in the two languages side by side in adjacent columns (e.g., CTH 6) or give them in succession in the same column (e.g., CTH 725). In a few cases, the versions appear on separate t. altogether (e.g., CTH 4, 19).

§ 4. Firing. The greater portion of the t. from Boğazköy had been baked before their discovery, but given the conflagrations that accompanied the destruction of the archival buildings, it is uncertain whether the Hittites themselves routinely fired their records (Seeher 2003, 12), and if not, what criteria governed the selection of those to be so preserved. In any event, the presence on a few t. (e.g., KBo. 4, 14; KBo. 6, 4; KUB 27, 67) of small holes intended to prevent explosion in the kiln demonstrates that at least some were intentionally fired (van den Hout 2011, 52).

§ 5. Envelope. Although the use of clay envelopes was common in the earlier OA period, no examples are known from the Hitt. archives (s. T.\* A. § 3). S. Alp (HBM 284 n. 427) adduced an ostensible example

from Maşat Hüyük (HKM 86a), but this has now been shown to be rather an example of the reuse of a t. by covering it with a secondary layer of clay (van den Hout/Karasu 2010).

Bittel K./Güterbock H. G. 1933: Vorläufiger Bericht über die dritte Grabung in Boğazköy, MDOG 72, 38–40. – Carruba O. 1973: Die Annalen Tuthaliyas und Arnuwandas, Fs. H. Otten, 37–46. – Forrer E. 1922: BoTU 1, 9–11. – Güterbock H. G. 1991–1992: Bemerkungen über die im Gebäude A auf Büyükkale gefundenen Tontafeln, AfO 38–39, 132–137. – Heinholt-Krahmer S. 2007: Anmerkungen zur Ah-ḫiyawa-Urkunde KUB 31.29 (Bo 5316/AU XVIII), Fs. B. Dinçol und A. Dinçol 315–326. – van den Hout Th. 2011: The written legacy of the Hittites, in: H. Genz/D. P. Mielke (ed.), Insights into Hittite history and archaeology, 47–84. – van den Hout Th./Karasu C. 2010: A note on Hittite envelopes and HKM 86, Fs. I. Singer 372–377. – Karasu C. 2001: Observations on the similarities and differences between the Hittite and the Babylonian-Assyrian colophons, Gs. E. Neu, 248–254. – Klinger J. 2010: Der Kult der Ištar von Šamuḫa in mittelhethitischer Zeit, Gs. E. Neu, 153–167. – Mascheroni L. M. 1988: A proposito delle cosiddette *Sammeltafel* etec, Fs. G. Pugliese Carratelli 131–145. – Meriggi P. 1962: Über einige hethitische Fragmente historischen Inhalts, WZKM 58, 66–110. – Mora C./Giorgieri M. 2004: Le lettere tra i re ittiti e i re assiri ritrovate a Ḫattuša (= HANEM 7). – Seeher J. 2003: The cuneiform tablet archives and libraries of Ḫattuša, in: A. Savaş (ed.), Ancient libraries in Anatolia, 7–17. – Waal W. J. I. 2006: Duurzamer dan Brons: de tabletcollecties van Ḫattuša, Phoenix 52, 31–43; ead. 2010: The source as object: studies in Hittite diplomatics (Diss. Leiden).

G. Beckman

**Tonverschluss s. Siegelpraxis.**

**Tonzylinder s. Zylinder.**

**Toprakkale s. Rusaḫinili Qilbanikai.**

**Töpzāwa.** Nach der Ortschaft T. im irakischen Kurdistan, nördl. von Sidekan, wird eine der drei urart.-ass. Bilinguen-Stelen Rusas\* I. (CTU A 10-5) benannt, die bis Ende der 80er Jahre des vorigen Jahrhunderts noch *in situ* 1,5 km südl. von T.

stand. Heute ist sie im Museum von Erbil ausgestellt. Auf Grund dieses Schriftdenkmals, das seit Ende des 19. Jhs. bekannt ist, hat man die Lage der darauf erwähnten Tempelstadt Muşaşir\* (urart. Ardini) zu identifizieren versucht.

Hchl 24 Nr. 122 mit früherer Lit. – Belck W. 1904: Die Kelischin-Stele und ihre chaldisch-assyrischen Keilinschriften (= Anatole. Zeitschrift für Orientforschung 1): Karte. – Lehmann-Haupt C. F. 1931: AEJ 2/2, Namen- u. Sachverz. S. 103\*, Verweise sub Topzawā.

M. Salvini

**Tor s. Grab; Haus; Palast; Stadttor; Tempel; Tür und Tor; Unterwelt.**

### Toreutik.

s. a. Metallgefäße\*.

§ 1. Terminologie und Techniken. – § 2. Kupfer und Bronze. – § 3. Gold/Elektron und Silber. – § 4. Blei und Eisen.

§ 1. Terminologie und Techniken. Das griech. Wort T. (*τορευτική τέχνη*) bezeichnet die Herstellung und Bearbeitung von dünnen Metallblechen durch Hämmern/Treibarbeit und Ziselieren. Zusätzlich zum Meißel, der mit Hilfe eines kleinen Hammers benutzt wurde und eine tiefe Furche bewirkte, erfolgten Metallgravierungen auch durch den Gebrauch der Punze, die eine nur leichte Furche durch den einfachen Druck der Hand verursacht.

Die Fusion und die Kaltbearbeitung von Gegenständen und Statuen aus Kupfer/Bronze und anderen Metallen bezeichnet man nicht als T. Aus diesem Grunde wird hier nur die Metallrundplastik (Rundplastik\*) untersucht, die durch das Hämmern von Metallfolien entstand, die dann auf einem Kern aus Bitumen oder Holz angebracht wurden.

Im Alten Orient schließen Werke der T. Gegenstände ein, die in kaltem Zustand geformt und verziert wurden (besonders aus Folien aus Kupfer/Bronze, Gold/Elektron und Silber, sowie in viel geringerer Anzahl aus Blei und Eisen). Zumindest ab der Urukzeit sind verschiedene toreutische Techniken belegt, vor allem das Hämmern in kaltem Zustand, um Metallfolien herzustellen.