

SYMBOLISM OF NUMBERS AND COLORS IN HITTITE AND ANCIENT GEORGIAN  
WORLD

რიცხვთა და ფერთა სიმბოლოება ხეთურ და ძველ ქართულ სამყაროში

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**Abstract:** In the ancient East very often we find the symbolism of numbers and colors, naturally neither Hittite nor ancient Georgian world is an exception, where especially, in rituals and prayers numbers and colors are often featured.

It is interesting in Georgian prayers, for example, the distribution of numbers a kind of regularity: In prayers for human health the sacral number three predominates, in agricultural prayers – nine, while in the prayers of the infectious diseases - seven. Three and four were considered as important numbers. Three is a symbol of fullness and perfection. Related to three: the universe distribution into three dimensions (The sky, the intermediate and the underworld); Also, birth-life-death; Person (Body-soul-heart); Three dimensions of the time (Past-present-future); Three dimensions of the space (length- width-height); Three dimensions of substance (Solid-liquid-gaseous) and etc. Four is a symbol of integrity, stability, immobility, the cross. Related to four: four elements of the universe, four sides of the universe, four disaster, four seasons of the year, four types of directional wind, etc. The sum of Three and four creates new sacral value seven. It is called a magic number. It expresses the idea of the unity of world. Nine and twelve had an important load. As in Hittite as Georgian mythology we see for example: nine skies, nine mountains, nine seas. Twelve reflects the cosmic order. At the time of sacrifice the Hittites were paying a lot of attention to cattle or small cattle (bulls, sheep, etc.), as well as the number of specially baked breads. There was also ancient Georgian tradition, there should have been a certain number of victims.

In the ancient East, including the Hittites and the ancient Georgian faith, the symbolism of colors also had the greatest load in the performances, where dominant were basically three colors: white, red and black. The color white was a symbol of sky, of light, goodness, life, happiness, freedom, of heaven. Black on the contrary - night, darkness, death, hell, respectively expressed betrayal, grief, mourning, misfortune, evil, in every way bad. Red color - the earthly world; On the one hand, life and revival and on the other hand, the color of illness. These colors took very important place in prayers and in magical acts as in Hittite as well in Georgian rituals and magical acts. In addition to these colors over time the other colors also took on a religious, healing, magical character. Of great importance was the color of the sacrificial animal, as well as the colors of clothing, inventory, and other necessary items during the ritual. In Hittite black color of sacrificial animal is related to the underworld and deities of the underworld, while white is related to the sky and deities of the sky. It is similar in Georgian mythology and rituals. Blue is less mentioned in rituals and prayers than other colors, but still mentioned. The color blue also appears in ancient Georgian prayers, for example, in ancient times, in case of migraine in Georgia, a prayer written on blue paper was wrapped around the patient's head. The Hittites also used blue wool in case of headaches. In Hittite rituals and prayers, we seldom turn green and yellow. The green color in Georgian prayers turns into yellow, thus ending the disease and life, withering is expressed. The above colors are found in various combinations in prayers and rituals. Generally, up to five colors are used in combinations. Namely combinations: white and black - purity and impurity, red and black - life and death, black and yellow - magic, etc.

The symbolism of numbers and colors had a great importance as in Hittite as in ancient Georgian beliefs, rituals, prayers. In a number of cases, there are similar beliefs between these two worlds, similar meanings, symbolic load, what must be the result of historical, political and cultural ties.

**Keywords:** Hittites, ancient East, ancient Georgian world, symbolism, color, number.

ნინო ჩარეკიშვილი

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**აბსტრაქტი:** ძველ აღმოსავლეთში ძალიან ხშირად ვხვდებით რიცხვთა და ფერთა სიმბოლიკას, ბუნებრივია არც ხეთური და არც ძველი ქართული სამყაროა გამონაკლისი, სადაც განსაკუთრებით, რიტუალებსა და შელოცვებში ხშირად ფიგურირებს რიცხვები და ფერები.

საინტერესოა ქართულ შელოცვებში მაგალითად, რიცხვების განაწილების ერთგვარი კანონზომიერება: ადამიანის ჯანმრთელობისადმი განკუთვნილ შელოცვებში ჭარბობს საკრალური რიცხვი სამი, სამეურნეო სახის შელოცვებში - ცხრა, ხოლო ბატონების შელოცვებში - შვიდი. მნიშვნელოვან სიდიდეებად იყო მიჩნეული სამი და ოთხი. სამი სისავსის, სრულყოფილების სიმბოლოა. სამთანაა დაკავშირებული: სამყაროს განაწილება სამ განზომილებად (ზესკნელი-შუასკნელი-ქვესკნელი); ასევე დაბადება-სიცოცხლე-სიკვდილი; ადამიანი (სხეული-სული-გული); დროის სამი განზომილება (წარსული-აწმყო-მომავალი); სივრცის სამი განზომილება (სიგრძე-სიგანე-სიმაღლე); ნივთიერების სამი მდგომარეობა (მყარი-თხევადი-აირადი) და ა.შ. ოთხი მთლიანობის, სტაბილურობის, უძრაობის, ჯვრის სიმბოლოა. ოთხთანაა დაკავშირებული: სამყაროს ოთხი ელემენტი, სამყაროს ოთხი მხარე, ოთხი სტიქია, წელიწადის ოთხი დრო, ოთხი მიმართულების ქარი და ა.შ. სამი და ოთხი ჯამში ახალ საკრალურ სიდიდეს, შვიდს ქმნის. მას მაგიურ რიცხვს უწოდებენ. იგი ყოველთვის გამოხატავს ერთიანი სამყაროს იდეას. მნიშვნელოვანი დატვირთვა ჰქონდა ცხრას და თორმეტს. როგორც ხეთურ, ისევე როგორც ქართულ მითოლოგიაში მაგალითად გვხვდება ცხრა ზეცა, ცხრა მთა, ცხრა ზღვა. თორმეტი ასახავს კოსმიურ წესრიგს. ხეთები მსხვერპლშეწირვის დროს დიდ ყურადღებას აქცევდნენ მსხვილფეხა თუ წვრილფეხა საქონლის (ხარი, ცხვარი და სხვ.), ასევე სპეციალურად გამომცხვარი პურების რაოდენობას. ასევე იყო ძველ ქართულ ტრადიციაშიც მსხვერპლშესაწირი კონკრეტული რაოდენობის უნდა ყოფილიყო.

ძველ აღმოსავლეთში, მათ შორის ხეთებთან და ძველ ქართულ რწმენა-წარმოდგენებშიც ფერთა სიმბოლიკას უდიდესი დატვირთვა ჰქონდა, სადაც დომინანტი იყო ძირითადად სამი ფერი: თეთრი, წითელი და შავი. თეთრი ფერი იყო სიმბოლო ზეცის, სინათლისა, კეთილისმყოფობისა, სიცოცხლისა, ბედნიერებისა, თავისუფლებისა, სამოთხისა. შავი პირიქით – ღამის, სიბნელის, სიკვდილის, ჯოჯოხეთის, შესაბამისად გამოხატავდა ღალატს, მწუხარებას, გლოვას, უბედურებას, ბოროტებას, ყოველგვარ ცუდს. წითელი ფერი - მიწიერი სამყარო; ერთი მხრივ, სიცოცხლისა და აღორძინების, ხოლო, მეორე მხრივ,

ავადმყოფობის ფერიცაა. ამ ფერებმა განსაკუთრებული ადგილი დაიკავა შელოცვებსა და მაგიურ ქმედებებში. როგორც ხეთურ, ასევე ძველ ქართულ რიტუალებსა და მაგიურ შელოცვებში. დროთა განმავლობაში ამ ფერების გარდა დანარჩენმა ფერებმაც მიიღო რელიგიური, სამკურნალო, მაგიური ხასიათი. დიდი მნიშვნელობა ჰქონდა სამსხვერპლო ცხოველის ფერს, რიტუალის დროს ტანსაცმლის, ინვენტარის და სხვა საჭირო ნივთების ფერებსაც. ხეთებთან შავი ფერის მსხვერპლი დაკავშირებულია ქვესკნელთან და ქვესკნელის ღვთაებებთან, თეთრი კი ზესკნელთან და ზესკნელის ზღვთაებებთან. ანალოგიურადაა ქართულ მითოლოგიასა და რიტუალებშიც. ლურჯი ფერი რიტუალებსა და შელოცვებში სხვა ფერებთან შედარებით ნაკლებად, მაგრამ მაინცაა ნახსენები. ლურჯი ფერი ძველ ქართულ შელოცვებშიც ფიგურირებს, მაგალითად, ძველად, საქართველოში შაკიკით დაავადების შემთხვევაში ლურჯ ქაღალდზე დაწერილ შელოცვას შემოახვევდნენ ავადმყოფს თავზე. ხეთებიც თავის ტკივილის შემთხვევაში იყენებდნენ ლურჯ მატყლს. ხეთურ რიტუალებში და შელოცვებში იშვიათად ვხვდებით მწვანე და ყვითელ ფერს. მწვანე ფერი ქართულ შელოცვებში გადადის ყვითელ ფერში, ამით დაავადების და სიცოცხლის მიღება, ჭკნობაა გადმოცემული. ზემოთ მოყვანილი ფერები, შელოცვებსა და რიტუალებში სხვადასხვა კომბინაციაში გვხვდება. საერთოდ კომბინაციებში ხუთამდე ფერია გამოყენებული. კერძოდ კომბინაციები: თეთრი და შავი - სიწმინდე და უწმინდურობა, წითელი და შავი - სიცოცხლე და სიკვდილი, შავი და ყვითელი - მოჯადოება და ა.შ.

რიცხვთა და ფერთა სიმბოლიკას ძალიან დიდი მნიშვნელობა ჰქონდა როგორც ხეთურ ასევე უძველეს ქართულ რწმენა-წარმოდგენებში, რიტუალებში, შელოცვებში. მთელ რიგ შემთხვევებში კი თვალში საცემია ამ ორ სამყაროს შორის არსებული მსგავსი წარმოდგენები, ანალოგიური მნიშვნელობები, სიმბოლური დატვირთვა, რომელიც ისტორიული, პოლიტიკური, კულტურული კავშირების შედეგი უნდა იყოს.

**საძიებო სიტყვები:** ხეთები, ძველი აღმოსავლეთი, უძველესი ქართული სამყარო, სიმბოლიკა, ფერი, რიცხვი.

### **Introduction:**

Since ancient times in the beliefs of various peoples, numbers and colors had a magical load, some numbers and colors had special importance and power. Very often in the ancient East we find the symbolism of numbers and colors, naturally neither Hittite nor ancient Georgian world is an exception, where especially, in rituals and prayers numbers (especially 3,4,7,9,12) and colors are often featured (Especially: black, white, red).

### **Methods:**

The presented research is based on the following research methods: description, historical-comparative method, content analysis, system analysis.

### **Results:**

Based on the study and analysis of the sources, similar views and representations in the symbolism of numbers and colors were revealed in both the Hittite and the ancient Georgian world. In some cases, the symbols have the same symbolic load (in Georgian life, some views are still preserved in the memory of the people). We think it should be the result of the close cultural, economic, political relations that existed at the same time between these two worlds.

**Discussion:****Symbolism of numbers**

In the ancient East we often see the symbolism of numbers, naturally the Hittite world is no exception, where we often see numbers especially in rituals and prayers. From that view Georgian beliefs are very interesting. For example: the distribution of numbers a kind of regularity in ancient Georgian prayers is very interesting: In prayers for human health the sacral number three predominates, in agricultural prayers – nine and in the prayers of the infectious diseases - seven. (khach'ap'uridze, 2004:345).

Since ancient times in beliefs of different people numbers had magical meaning, several numbers had special importance and power, for instance: 3, 4, 7, 9, 12. Numbers, first of all, contained the code necessary for understanding and describing the world, and thus they were given a sacral meaning. Three and four were considered as important numbers. Three is a symbol of fullness and perfection. Related to three: the universe distribution into three dimensions (The sky, the intermediate and the underworld); Also birth-life-death; Person (Body-soul-heart); Three dimensions of the time (Past-present-future); Three dimensions of the space (length-width-height); Three dimensions of substance (Solid-liquid-gaseous) and etc. We often find symbolic expressions of the three in different religions, as well as in the myths and folklore of different peoples. Four is a symbol of integrity, stability, immobility, the cross. Related to four: four elements of the universe, four sides of the universe, four elements, four seasons of the year, four types of directional wind, etc. It was based on the understanding of the three to create a dynamic model of the vertical structure of the universe in which the existence of the sky, the intermediate, and the underworld was assumed. The horizontal, static model of the universe is based on the four, in which it is presented to us as an orderly, integral whole with an indivisible structure.

The sum of Three and four creates new sacral value seven. It is called a magic number. It expresses the idea of the unity world and expresses constancy of the universal tree. This number was linked to the understanding and establishment of the religious pantheon and holidays of the following times (khidasheli, 2001:35). According to pre-Christian beliefs, there were seven (seven lights) of the astral deities: the sun, the moon, and the five stars (five planets: Jupiter, Venus, Mars, Mercury, Saturn). In the ancient Georgian astral pantheon, the names of the seven supreme deities were also called the days of the week. The Babylonian pantheon of deities also included seven supreme deities: Shamash (sun), Sin (moon), Marduk (Jupiter), Ishtar (Venus), Nergal (Mars), Nabu (Mercury), and Ninurta (Saturn) (gelashvili, 2014:49). The ancient Egyptians, Summerians, Babylonians associated the number seven with the events of nature, the cosmos, everyday life, and other important events. They considered it a sacred number (chkheidze, 2001:435). The seven is also sacred to the Hittites, for example, in the ritual "Purification of a House and incantation for the netherworld deities" - Drain the water from the spring seven times, removing seven pebbles from the spring (this action is repeated)<sup>1</sup> (Miller, 2008: 206-217); Ritual action in the myth of Telipinu: "The doorkeeper has opened the seven doors, has unlocked the seven bolts"<sup>2</sup> and so on (Goetze, 1969:126-128; Reyhan, 2009:85-106). In Sumerian mythology we often find the number seven as a symbol of magic and the holy deity. In the epic of Gilgamesh, Enkidu takes seven drinks at Ishtar's table, thus receiving the impetus, that transforms him. In Sumerian-Akkadian texts we find seven Abgals (Apkallu) (khach'ap'uridze, 2004: 346; k'ik'nadze, 1976: 182-184).

It also had the greatest load to nine, since nine times the sum of the three cycles includes the completed cycle, i.e. the constant of the nine worlds. It is interesting that as in Hittite, as in Georgian mythology we see nine skies, nine mountains, nine seas<sup>3</sup> (The emphasis is ours). The Hittite epic "Song of Emergence (Kingship in Heaven, Theogony)" describes how and in what order the gods changed each other during their reign in heaven, this change taking place every nine years<sup>4</sup> (Goetze, 1969:120-121). In

<sup>1</sup> CTH 446: C II. 57, 60, 61.

<sup>2</sup> CTH 324 Rs. IV 14.

<sup>3</sup> CTH 671.1.A: KUB 36.89

<sup>4</sup> CTH 344.A: KUB 33.120+119.

Georgian mythology, beliefs and in prayers the nine has a magical meaning. It is a symbol of the Sun, as a symbolic number of constant: rotation, renewal, eternity, and the symbol is the eye (omniscient), hence the expression "nine-eyed sun", or omniscient.

Twelve is also sacral (Multiply by three and four), describes a cosmic order, it is a symbol of infinite cycle. It is related to the twelve: zodiac signs, months of the year, hours of the day and night, etc. In Egyptian there were existed 12 gates. As it seems 12 had a magical meaning for Hittites, for instance: In the myth of Telipinu, Kamrušepa tells the gods: "Select ye twelve rams! I want to fix long days for Telepinus"<sup>5</sup> (Goetze, 1969:126-128; Reyhan, 2009:85-106). In the ancient Indo-European (Hittite-Anatolian) sacrificial ritual, the interior, the liver, had a special meaning. Hittite ritual texts mention 12 parts of the body,<sup>6</sup> Gamkrelidze and Ivanov in their monograph "Indo-European Language and Indo-Europeans" explain that the sacral meaning of the number 12 is related to the 12 main parts of the body (including the liver), which cut the sacrificial animal to cure human (Gamkrelidze, Ivanov, 1984; sukhishvili, 2010:254).

During sacrificing the Hittites were paying a lot of attention to cattle or small cattle (bulls, sheep, etc.), as well as the number of specially baked breads. In texts we often see numbers 1, 2, 3, 7, 9, 12, 18. There was also ancient Georgian tradition, there should have been a certain number of victims, for example: in Svaneti during Funeral ritual were used 3, 6, 9, 12 special baked bread (pirtskhelani, 2005:359). In Georgia, particularly in Imereti, there is still a tradition that special breads should be baked in the name of the persons who had passed away, on the days of their names, and their number should be odd (3, 9).

### Symbolism of colors

The color has always had special load, especially in ancient time. The color was a part of the real life and ritual-magical acts of society. The understanding of color has always been embedded the knowledge of man about the reality around him. At the same time, color always implied a certain meaning, moved in the mental field characteristic of culture, and would suffer as a means of full human sharing with the world (khidasheli, 2008: 8).

In the ancient East, including the Hittites and the ancient Georgian faith, the symbolism of colors also had the greatest load in the performances, where dominant were basically three colors: white, red and black. "From the very beginning, colors were a means of conveying beliefs and not an artistic event. It was a primitive human vision of the country and the events." - says V. Kotetishvili (k'ot'et'ishvili, 1955.). "Every color has great power when it is transferred to silk or metal" (nozadze, 1954). From the beginning two colors had highest importance: white and black. The color white was a symbol of - heaven, light, goodness, life, happiness, freedom, paradise. Black on the contrary, of - night, darkness, death, hell, it respectively expressed betrayal, grief, mourning, misfortune, evil, in every way bad. Over time, in addition to these colors, other colors also took on a religious, healing, magical character (ghonghadze, 2004:278). Such is especially the red color with which the earthly world is expressed. Red color - on the one hand, life and revival and on the other hand, the color of illness. The three-color symbolism is especially prevalent in relation to the universe and the underworld. Colors (especially these three colors) took an important place in prayers and in magical acts. In Hittite rituals and in magical prayers we see contrasted colors:

**White, light** – Hit.: *ašara-/ešara-* (?); *ḫarki-*; Akad.: *pešû*; Sum.: BABBAR/ KÛ/ KÛ.GA);

**Black** - Hit.: *dankui-*, *kappant-*, *ḫanzana-*; Akad.: *šalmu*; Sum.: GE<sub>6</sub>

**Red** – Hit.: *mit(t)a-*, *miti-*; Akad.: *sāmum*, *ḫuššum*; Sum.: SA<sub>5</sub>;

**Blue** – Hit.: *antara-*, *antarant-*; Akad.: *uqnû(m)*; Sum.: ZA.GÏN

**Green** – Hit.: *ḫaze(r)ti-*; Akad.: *ḫašertu*, *ḫašartu*;

**Yellow** – Hit.: *ḫahlawant-*; Akad.: *warqum*; Sum.: SIG<sub>7</sub> .SIG<sub>7</sub>.

<sup>5</sup> CTH 324 Rs. III 5.

<sup>6</sup> CTH 458.1.1:KBo 17.54, §18. 48-50; CTH 458.21.1: KBo 32.62, §5.18; CTH 458.21.3: KBo 51.54a, §1'.1; CTH 458.21.4:HT 44, §4'.13.

The symbolic expression of white with the Hittites was the sky, purity; Black - underworld, impurity; Red - Life, Health (Haas, 2003: 638-641). Therefore, we can say that the world of the Hittites was represented in three colors: The sky- white, where everything is sacred; Middle - red, where there is life; Underworld- in the form of black, where there is uncleanness, evil, disease. The same color symbolism is expressed in all three worlds in Mesopotamian mythology. Based on the Georgian ethnographic and folklore material, the worlds were also expressed with the symbols of specific colors: white (The sky/heaven), red (middle) black (underground).

The symbolism of colors related to worlds is often found in Georgian folk tales. For example, according to the Georgian fairy tale "Pashgund", the protagonist meets Devi in the basement, where two sheep were tied in one room - black and white. If he sat in white, he would go to the sky, if he sat in black, he would stay there (kartuli khalkhuri zghap'rebi, 1986:62). In one of the Georgian folk tales, Shav-Teimuraz fell into the underworld. The wife taught: there you will find three sheep: white, black, red; A white one will take you to the top, if a red one - here and there, if a black - it will take you to the second underworld. The hero was only able to catch the Black sheep and fell into the second underworld (kartuli khalkhuri zghap'rebi, 1938:94-95). According to the Georgian fairy tale Nabolara, the hero goes to the underworld. The wife exclaimed: When three goats - blue, red and black - pass, take the red one and it will bring you to the top. But Nabolara was only able to take the black and got to the under underworld (Gruzinskie narodnye skazki, 1988.32; shanshashvili, narimanishvili, 1989: 57).

In Georgia, in community of Arkhoti during the funeral ritual, exactly these colors were used. The shroud of the deceased has to be of three colors: one white - to wear inside, the other red (or variegated) wear on the outside of the white, and the third - blue "Maude" (baliauri, mak'alatia, 1940:10; shanshashvili, narimanishvili, 1989:58), (Sometimes the color blue was equated to the color black)

Georgian folklore and ethnographic materials reveal the face of an older woman, sometimes dressed in black, which speaks of her chthonicity (shanshashvili, 1998:24-25). Also in Hittite rituals, the performer of the ritual wears a black garment, which symbolizes a state of impurity (and impurity is associated with the underworld), while white clothing symbolizes restored purity. For example: at the beginning of "Ritual of Tunnawiya"<sup>7</sup> ritual master wears black clothes, which has to be removed later<sup>8</sup> (Haas, 2003:615-616). In another Hittite ritual<sup>9</sup> demonic *Hantasepa*-gods wear red clothes.

According to both Hittite and Georgian beliefs, people received all kinds of evil deeds from the evil forces that came from the dark, black earth, from the deities, so there existed rituals of purification and prayers on the deities of the underworld.

In the ancient Georgian prayers, "Uzhmuri"<sup>10</sup>, "Tvaltsema"<sup>11</sup>, "Avsulis dacema"<sup>12</sup>, "Kaji"<sup>13</sup>, a woman's chest pain, etc. are conveyed in black. Evil spirits and Kajis were black (ghonghadze, 2004:279). They were thought to be the cause of diseases for humans, which could be transmitted mainly from land and sometimes from water. Thus, evil enters the healthy body and conquers it. This is the time when a person needs help with a prayer. After wrestling with evil forces (sickness) and good (prayers, healing), a person's spiritual integrity and physical health are restored. Hittite prayers often feature colors in various diseases, and especially white and black<sup>14</sup> (Haas, 2003:645). Red and white are more common during mental disorders.<sup>15</sup> In the highlands of Georgia, the cause of the plague / black plague was thought to be a small human-like creature with arrows of three colors: white (white arrow remained, did not die), red (red arrow, relatively ill, but long-lived) and black (black arrow) died immediately). Wherever the arrow hit,

<sup>7</sup> CTH 409.

<sup>8</sup> CTH 409.IA: KUB 7.53+Vs. II 46-60.

<sup>9</sup> CTH 416.

<sup>10</sup> evil spirit. Which caused various diseases, such as dizziness, vomiting, nausea, fear.

<sup>11</sup> The evil eye.

<sup>12</sup> Evil spirit fall.

<sup>13</sup> Souls in Georgian mythology; Anthropomorphic creatures of unpleasant appearance.

<sup>14</sup> CTH 407.A: KBo 15.1. Vs. 127-29; CTH 409.IA: KUB 7.53+Vs. II 46-48.

<sup>15</sup> CTH 331.1: KUB 33.66 Vs. II 3'-15'.

there was an ulcer and illness began (ochiauri, 1977:103-104). Interestingly, we also find three color symbols here. The special load of these three colors is also due to their magical meaning. As they are known, “they were characterized by a suitable degree of magical power. “White had a weak magical power, red had a much stronger magic, and black had a highest degree of magic.” (mindadze, 1981). Hittite word *ḥapalki*- “iron” is also a name of a disease<sup>16</sup> (Haas, 2003:221, 645). Iron is a symbol of durability and calmness. It was used in rituals related to the health. Iron was used to ransom the disease.<sup>17</sup> In this regard, it is interesting that a black iron knife was used in Georgian prayers. Iron Negative Energy - The disease emanated from the human body, which was transmitted to the black handle. The color black usually absorbs everything and causes negative energy to accumulate in it. Coal was of the same purpose. The frightened and calculated were sprayed and poured with charcoal water after the prayer (ghonghadze, 2004:280). In Georgian prayers the red color is related to several diseases: stomachache, colic, erysipelas, “Happy” (a big pimple). In all cases the cure is done with black color, black color absorbs, leads to bad. Interestingly, the mental disorders expressed in red, white, and sometimes blue with the woodpeckers were neutralized by black. (Haas, 2003:646, 650).

As mentioned above, according to Hittite mythology and Georgian ethnographic material, knitting attributes are the symbols of chthonic fates writers and that thread, yarn, rope are related to fate, destiny, life. Therefore, wool, especially with the Hittites, had a great load and was often featured in magical rituals. Wool is a material that absorbs all kinds of negative, pathogenic substances. Wool and wool yarns make contact between the patient and his substitute or other magical items. In addition, colored wool is used to attract the desired deities during the ritual (Haas, 2003: 649-650). Therefore, especially white, red and black wool,<sup>18</sup> leather,<sup>19</sup> fur,<sup>20</sup> thread,<sup>21</sup> bandages (tie-string)<sup>22</sup> were often used in rituals with the Hittites. For example, black wool is found in a fragment of the text of the prayer, which describes the journey to the underworld of the soul, black wool must be associated with the sun goddess of the earth (Haas 1994: 648; Haas 2003:640). Also in ritual the worshiper picks up the red wool and wraps it, but due to the damage to the text it is not clear exactly what magical action he is applying.<sup>23</sup> It seems that red wool was used in Hittite prayers during some magical action.<sup>24</sup> Wrapping in red wool, fastening was a ritual act. For example, the Hittites used red cloths to attract the attention of a deity or pathogen (Haas, 2003:641). A piece of red wool, hemp, red thread was also used in Georgian prayers, for example: red thread was used during eye disease. After the prayer, a red thread was attached to the headband to protect the patient. Red played an important role in the healing ritual of the infectious diseases (mindadze, 1981:88-89; ghonghadze, 2004:281). At that time room was decorated in red, with red patterns to calm disease: *“During measles the room was decorated in red color, with red ribbons, patterns, The rooster was laid out on the bed, the unleavened dough was baked with bird-shaped breads and turned red, a „khoncha“<sup>25</sup> was made, on which baked red-colored shaped loaves were arranged and covered with red zones. The blessing of infectious diseases was happening to ninth day (if a child was a patient on the eighteenth day), definitely outside, in a field (rarely in the woods, at the edge of a forest), definitely away from home. If it was on the edge of a forest, near a tree, the bush was covered with red ribbons to spread the disease. Khoncha was placed on the field. The children were eating (if a patient was a child), grownups were eating (if a patient was a grownup), special*

<sup>16</sup> CTH 777.Tf10.2.A: KUB 29.8; CTH 778: KBo 8.154; CTH 412: KBo 24.52 4-5'.

<sup>17</sup> CTH 391.1.

<sup>18</sup> CTH 416 §43; KUB 12.34 Vs. 15 f.; CTH 402; CTH 414: KUB 29.1 Rs. IV 4-8; CTH 476: KBo 5.1 Vs. II 14-22; CTH 409: KUB 7.53+KUB 12.58 Rs. III 19-26; HT 1+Vs. II 20-22.

<sup>19</sup> CTH 324.8.A: KBo 32.7; CTH 324.8.B: KUB 54.85; CTH 725.B: KBo 19.162 Rs. 3.

<sup>20</sup> CTH 732.2.C: KUB 28.102 Rs. IV 6'; CTH 427.A: KBo 6.34 Rs. III 46-Rs. IV 3.

<sup>21</sup> CTH 429: KBo 10.37 Vs. I 44-47.

<sup>22</sup> CTH 412.1: KBo 12.106+ Vs. I 6.

<sup>23</sup> CTH 446. B II. 62

<sup>24</sup> CTH 404: KBo 22.109 Vs. I 5-6; CTH 472: , KBo 23.1 Vs. I 7-8; CTH 476: KBo 5.1 Rs. III 54-Rs. IV 8; CTH 479: KBo 24.45+KBo 38.196; CTH 481: KUB 29.4 Vs. I 63-66; CTH 483: KUB 15.34 Vs. II 26-28; CTH 729: KBo 27.193;

<sup>25</sup> Wooden anchor slightly bordered by edges, sometimes oval, sometimes with angled edges.

*songs and prayers were performed.* “ (Own record, Imereti, vill. Chkhari. Teller: Gulnazi Robakidze. 67 y.o.). The Hittites also performed magical rituals in a bare, open place - in the field, so as not to cause harm to others and uncleanness to pass on to anyone. The Hittites also used the ritual of inserting ribbons of different colors (red, white, black, yellow, blue) on trees, branches, bushes during times of pain, distress, and misfortune, so that all this could be transferred to the bushes on the branches.<sup>26</sup>

It is also interesting to note that the cultic pottery of the chthonic deity of the underworld deities with the Hittites must have been black<sup>27</sup> (Haas, 2003:745). The color of the victim - animal / bird - was also considered during the sacrifice. As a rule, black was sacrificed to the deities of the underworld, and white to the deities of the sky<sup>28</sup> (Haas, 1994:648). Therefore, in the Hittite rituals, the sacrificial animal had to be black and white.<sup>29</sup> For instance: in texts we often see a black sheep,<sup>30</sup> black aries,<sup>31</sup> black female sheep,<sup>32</sup> black Lamb,<sup>33</sup> black buck goat,<sup>34</sup> black goatling,<sup>35</sup> black bull,<sup>36</sup> black calf,<sup>37</sup> black pig,<sup>38</sup> black dog,<sup>39</sup> black puppy.<sup>40</sup> Black and white sheep (lambs) are also found in the sacrificial ritual associated with the hearth.<sup>41</sup> In Hittites, the black sacrifice is associated with the underworld and the underworld deities, while the white is associated with the sky and the sky deities (Haas, 2003:400). It is similar in Georgian rituals and mythology. For example: the black sheep leads the hero to the underworld and pulls out the white sheep (shanshashvili, narimanishvili, 1989:57-58). Also, during the construction of the foundation of the house, black birds were sacrificed (black buck, black han), because black (foundation) was associated with the land, naturally, black birds were preferred. (khazaradze, 2002:255). In the early Bronze Age settlements of Asia Minor we find magical compositions of red and black on the walls of the house (Haas, 1994: 259), which must be in connection with the patron deity of the house.

The color blue is less mentioned in rituals and prayers than other colors, but still mentioned<sup>42</sup> (Haas, 2003:642). The color blue, in the rituals and prayers of Hittites is found as a symbol of disease, a dangerous condition.<sup>43</sup> In the texts we find blue wool,<sup>44</sup> blue cloth,<sup>45</sup> blue cloth bandage,<sup>46</sup> blue thread<sup>47</sup> (Haas, 1994:292, 376; Haas, 2003). Blue and red wool was completed a magical ritual (harness) used to end the

<sup>26</sup> CTH 416 A.: KBo 17.1. Rs. IV 14-21; Rs. IV 26-33.

<sup>27</sup> CTH 645: KUB 27.67 Vs. II 1-4.

<sup>28</sup> CTH 609: KUB 34.69 Vs. I 17.

<sup>29</sup> CTH 404: KBo 39.8 Vs. I 15-16; CTH 408: IBoT 2.115+ Vs. I 5'; KUB 7.2 Vs. I 21; CTH 409: KUB 7.53+Vs. I 11-13.

<sup>30</sup> CTH 447.A: KBo 11.10 + Vs. II 17', Rs. III 31; CTH 409.I.A: KUB 7.53 + Vs. 156; CTH 404.1.I.A: KUB 34.84 + Vs. II 35,37; CTH 761.1: KUB 35.18 Vs. 19, 10; CTH 404.1.I.A: KBo 39.8 Vs. I 15-16; KBo 39.8 Vs. II 35-43.

<sup>31</sup> CTH 787: KBo 11. 7 Vs. 9'; CTH 648: KBo 23.55 Vs. I 16'; CTH 609: KUB 34.69 Vs. I 17'; CTH 409.I.A: KUB 7.53 Vs. I 11, KUB 7.53+KUB 12.58 Vs. I 11-13.

<sup>32</sup> CTH 409.I.A: KUB 7.53+KUB 12.58 Vs. I 11-13; CTH 645.6.B: KBo 17.40 Rs. IV 2'-6'.

<sup>33</sup> CTH 408.A.1: KUB 7.2 Vs. I 21; CTH 408.B.1: IBoT 2.115+ Vs. 15'; CTH 645.6.B: KBo 17.40 Rs. IV 2'-6'

<sup>34</sup> CTH 662: KUB 25.31 V s. 11;

<sup>35</sup> CTH 408.A.1: KUB 7.2 Vs. I 21; CTH 408.B.1: IBoT 2.115+ Vs. 15'.

<sup>36</sup> CTH 436.B: KBo 15.21 + Vs. I 13.

<sup>37</sup> CTH 645.6.B: KBo 17.40 Rs. IV 2'-6'.

<sup>38</sup> CTH 409.I.A: KUB 7.53+Vs. I 11-13.

<sup>39</sup> CTH 409.I.A: KUB 7.53 Vs. I 12; CTH 408.A.1: KUB 7.2 Vs. I 21; CTH 412.4.3: KBo 14.98 Vs. I 13.

<sup>40</sup> CTH 408: KUB 7.2 Vs. I 21; CTH 408.B.1: IBoT 2.115+ Vs. 15'.

<sup>41</sup> CTH 645: KBo 11.32, KUB 57.110.

<sup>42</sup> CTH 762.3: KUB 32.8+KUB 32.5; CTH 404.1.I.A: KBo 39.8 Vs. 127-32; CTH 402: KBo 12.126+ Vs. 131-64; CTH 762: KUB 32.8+KUB 32.5; CTH 471; CTH 775: KUB 27.38. Vs. I 18'-23'.

<sup>43</sup> CTH 402 Vs. I 45-47.

<sup>44</sup> CTH 390; CTH 475: KUB 7.20. Vs. 1-14; CTH 628.Tf02.B: KBo 23.28+Vs. I 25'-39'; CTH 476.A: KBo 5.1 Vs. II 14-22; CTH 393: VBoT 24 Vs. 11-5.

<sup>45</sup> CTH 423.A: KUB 7.60 Vs. II 6-10.

<sup>46</sup> CTH 449: KBo 17.94; CTH 471: KBo 5.2 Vs. 17-19, 42-51; CTH 476.

<sup>47</sup> CTH 416: KBo 17.1 Rs. IV 14-21; CTH 402: KUB 24.9 Vs. II 44'-47'.



conflict.<sup>48</sup> The deities' robes also feature blue and red, a blue belt,<sup>49</sup> a red hat, and blue and red robes. (Haas, 1994:504). In the ritual of (*h*)*isuwa*- the robe of the goddess Allani of the underworld is dark blue.<sup>50</sup> During the AN.TAḪ.ŠUM ritual, the king wore a blue robe.<sup>51</sup> The color blue is also featured in ancient Georgian prayers, for example, in ancient times, in case of migraine in Georgia, a prayer written on blue paper was wrapped around the patient's head (ghonghadze, 2004: 283). The Hittites also used blue wool in case of headaches.<sup>52</sup>

In Hittite rituals and prayers we rarely find green<sup>53</sup> and yellow:<sup>54</sup> green wool,<sup>55</sup> yellow wool<sup>56</sup> (Haas, 1994:895;). In ancient Georgian prayers we rarely find it also. The color green is the color of renovate, hope, restoration and immortality, which is well shown from ancient Georgian prayer “Nagrdzobi (Disjointed).” Yellow features in the prayer of “Yellowness.” (Yellow water, yellow tree, yellow bird, yellow nest, yellow egg, yellow chicks), which is a symbol of sadness. Medicine knowledge is well seen here. Jaundice - indicates several diseases of the liver and bile ducts. The prayerer uses magical methods to cure the sick. In the Hittite ritual of *Tunnawija*- the yellow and black colors correspond to the enchanted state, associated with impurity<sup>57</sup> (Haas, 2003:646, 649). In the Hittite ritual, green wool (along with black, red, white, and blue wool) is found in connection with the god of plague Jarri.<sup>58</sup> The green color in Georgian prayers turns into yellow, thus ending the disease and life, withering is expressed. Sometimes the stages of the disease were expressed in other colors - pomegranate, fire, silver, for example, in the prayers "Happy" (ghonghadze, 2004: 282-283).

The above colors are found in various combinations in prayers and rituals, namely combinations: white and black - purity and impurity, red and black - life and death, black and yellow - magic, red and white - sexual and cathartic load, etc. (Haas, 2003:642-643, 646). Generally, up to five colors are used in combinations, the meaning of which is difficult to talk about. They do not always have a symbolic load, sometimes they even have a decorative function. Basically, these combinations are found in relation to wool and clothe (Haas, 2003: 642). Five colors (white, black, red, blue, yellow) are used in the Ritual of Allī of Arzawa<sup>59</sup> to transfer enchantment or illness from a person to specific figures.

As we see symbolism of numbers and colors had a great importance as in Hittite as in ancient Georgian beliefs, rituals, prayers. In a number of cases, there are similar beliefs between these two worlds, similar meanings, symbolic load, what must be the result of historical, political and cultural ties.

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<sup>48</sup> CTH 404.1: KBo 39.8 Vs. I 27-43, Vs. II 5-14.

<sup>49</sup> CTH 470.2263: KUB 38.36 Vs. 4'-10'.

<sup>50</sup> CTH 628: KBo 15.48.

<sup>51</sup> CTH 678.19: KBo 23.89 12'.

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<sup>53</sup> CTH 407.A: KBo 15.1, Vs. 127-29.

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<sup>57</sup> CTH 409: KUB 7.53+Vs. II 30-34; CTH 402.A: KUB 24.9 Vs. II 4'-7'.

<sup>58</sup> CTH 425: KUB 7.54 Vs. II 7-15.

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