

## The Hittite "Ritual of the Ox" (CTH 760.I.2-3)<sup>1</sup>

Gary BECKMAN

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In a recent book<sup>2</sup> M. Hutter has edited those sections of the Hittite-Luwian "Rituel de la 'Vieille'" which are explicitly attributed to the ritual practitioner Tunnawiya (CTH 760.I.1). This composition, whose textual components also include pieces originally assigned by E. Laroche to CTH 448, is entitled "When the Old Woman takes the King and the Queen from the Earth". It bears striking similarities, however, with the tablets and fragments grouped under CTH 760.I.2-3, which carry the divergent designation "When the Old Woman, the King, and the Queen perform the 'Ritual of the Ox'". While recognizing the close relationship between these texts, Hutter utilizes the parallel material chiefly for supplemental purposes and treats only a few sections in any detail<sup>3</sup>.

Because the major tablets of this complex have been of great interest to Hittitologists since their publication in hand copy by H. Ehelolf in 1923 as KUB 9.4 (CTH 760.I.2.A) and 34 (CTH 760.I.1.A), it is appropriate that all of this material receive a full modern treatment<sup>4</sup>. Therefore I present here an edition of CTH 760.I.2-3 as a supplement to Hutter's efforts.

There can be little doubt that Hutter's ritual and the text studied here are closely related. Their second tablets (KUB 9.34 and 4, respectively) are virtually identical, and a number of common errors in these two

<sup>1</sup> Abbreviations employed here are those listed in H. G. Güterbock and H. A. Hoffner, eds., *The Hittite Dictionary of the Oriental Institute of the University of Chicago* (Chicago 1983-). For certain lexicographical problems I was able to consult the files of the Hittite Dictionary Project, access to which was generously granted by Professors Güterbock and Hoffner.

<sup>2</sup> *Behexung, Entsühnung und Heilung: Das Ritual der Tunnawiya für ein Königspaar aus mittelhethitischer Zeit (KBo XXI 1 – KUB IX 34 – KBo XXI 6)* (OBO 82; Freiburg Schweiz/Göttingen 1988), hereafter cited as *Behexung*. See my forthcoming review of this volume in *Bibliotheca Orientalis*.

<sup>3</sup> In reviewing KUB 9, F. Sommer remarked "Manches zu schaffen machen wird rein philologisch Vergleich und Rekonstruktion der Stücke Nr. 4 und 34" (*OLZ* 1924, 335).

<sup>4</sup> Hutter studies mainly passages from KUB 9.4. His comments are easily accessible through the index to passages, *Behexung* 167f. See F. Starke, *StBoT* 30, 136f., for a refutation of Laroche's view (given more fully *DLL* 147ff.) that the material included under CTH 760.II is basically a Luwian version of CTH 760.I.

pieces demonstrate a shared textual heritage<sup>5</sup>. Comparison of the remainder of the texts is impossible due to differential preservation<sup>6</sup>, but I believe that we are dealing with a single composition of Tunnawiya presented under two different titles. The former designation gives the purpose of the ritual, while the latter names one of its primary material prerequisites.

This ritual of Kizzuwatnaean background<sup>7</sup> is intended to lift from the royal couple the threat of death<sup>8</sup> brought about by slander<sup>9</sup> or by impious behaviour<sup>10</sup>. It was originally written in the Middle Hittite period, but most of our manuscripts date to the Empire<sup>11</sup>. The text has become rather corrupt in the years between its composition and the inscription of the bulk of the preserved tablets and fragments. Therefore many emendations have been required to restore sense. In the treatment which follows I have not repeated Hutter's argumentation and have cited his work for the most part only when it was necessary to disagree.

Tablet Two  
(CTH 760.I.2)

A = KUB 55.20 + KUB 9.4 + Bo 7125 + Bo 8057

B = KBo 27.81 (= A i 1-5)

A i *ki-nu-na-an an-ni-iš-ki-mi ku-u-un* [UD.]KAM-an

2. 12 <sup>UZU</sup>UR.ḪI.A-ya an-da ḫa-an-da-a-mi

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<sup>a</sup> B:2' omits

<sup>5</sup> Compare *ḫa-pu-ša-ši* in KUB 9.34 ii 31 to *ḫa-a-pu-ú-ša-aš-ši* in KUB 9.4 i 14; and <sup>LÜ.MES</sup>*ša-ri-ku-]wa-i-in* in KUB 9.34 iv 17 to <sup>LÜ.MES</sup>*ša-r[i-k]u-wa-in* in KUB 9.4 iv 15'. Note also the incorrect presence of *IŠTU* in KUB 9.34 iii 41 and KUB 9.4 iii 7.

<sup>6</sup> Only Tablets One, Two, and Four of Hutter's text are preserved to any extent, while our ritual is restricted largely to Tablets Two and Five.

<sup>7</sup> As set forth by Hutter, *Behexung* 127-33.

<sup>8</sup> See my comments on the expression *taknaz da-*, "take from the earth", in my review of *Behexung*.

<sup>9</sup> Written Sumerographically as *EME* (= Hittite *lala-*), lit. "tongue" — see *CHD* 3, 23f. Hutter, *Behexung* 113f., believes we have reference here to a particular harem intrigue, but this remains uncertain.

<sup>10</sup> See Tablet Five of the "Ritual of the Ox" A iv 1-4.

<sup>11</sup> Hutter, *Behexung* 99-102 establishes these dates for CTH 760.I.1. Only KBo 21.6 is MS. As for CTH 760.I.2, manuscript A is definitely a thirteenth-century tablet (note the late form of *LI* in iii 11, 21, 28, etc.), while the small B seems to be NS. CTH 760.I.3 A, B, and C belong to the Empire period, B in particular to the thirteenth century (see *LI* in i 7'). Manuscript D is probably earlier (early fourteenth-century? — note *AḪ* in i 2 and 3).

- §1 SAG.DU-*aš-kán* SAG.DU-*i* *ḥa-an-da-an-za tar-aš<sup>b</sup>-ma-kán*  
 4. *tar-aš-ša-ni ḥa-an-da-an-za* URU*iš-tq-ma-na-aš-kán*  
 UZU*iš-ta-ma-aš-ni ḥa-an-da-an-[za]* UZUZAG.LU-*kán*  
 6. *A-NA* UZUZAG.LU *ḥa-an-da-[an-za]*
- 
- §2 [UZU*iš-ḥu-n[a-u-wa-ar-ma-kán* UZU*iš-]*ḥu<sup>1</sup>-*na-ú-(i)* KI.MIN  
 8. [UZU*k[a-lu-lu-pa-aš-kán* UZU*ka-lu-lu-pí* KI.MIN  
 [ša-an-ku-wa-ya-aš-kán]n *ša-an-ku-wa-ya-aš* KI.[MIN]  
 10. [UZU*t[a-a-p[u-w]a-aš-ša-kán* *ta-a-pu-u-wa-aš-(š*i*)* KI.MIN  
 [UZU*ú]r-kán* *A-NA* UZU*úr* *ḥa-an-da-an*  
 12. [*ḥu-u-up-p[a-ra-at-ti-ya-ti-iš-kán* *ḥu-u-up-pa-(ra-)at-ti-ya-ti*  
*ḥa-an-da-an ta-aš-ku-uš-kán ta-aš-ku-i* KI.MIN
- 
14. [*ḥa-]**a-pu-ú-ša-kán ḥa-a-pu-ú-]*ša-aš-*]*š*i* *ḥa-an-da-an*  
 §3 [GIR-*i]*š-kán GIR-*i* KI.MIN *ḥar-ga-na-ú-kán ḥar-ga-na-ú-i*  
 16. [KI.MIN *ḥ]*a-aš-*ta-i-kán ḥa-aš-ta-i ḥa-an-da-an*  
 UZU*sa-kán* *A-NA* UZU*sa* *ḥa-an-da-an e-eš-ḥar-kán*  
 18. *e-eš-ḥa-n[i] ḥa-an-da-an*
- 
- §4 *A-NA* 12 UZU*úr.ḥi.a-ya-aš-ši-kán ḥa-an-da-nu-un*  
 20. *ki-nu-na ka-a-]*ša ŠA UD[U.ŠI]R-*aš ḥa-ap-pí-iš-na-an-[t]e-eš*  
*ke-e-el ŠA* DU[MU.NA]M.LÚ.ULÙ.LU *ḥa-ap-pí-iš-na-aš*  
 22. *i-na-an ú-e-w[a-a]g-ga-an-zi*
- 
- §5 SAG.DU-*iš-kán* s[AG.D]U-*aš GIG-an kar-ap-zi*  
 24. *tar-aš-na-aš tar-aš-na-aš GIG-an kar-ap-zi*  
 ḤA-AS-SÍ-SÚ ḤA-AS-SÍ-IS-SÍ-*ya-aš GIG-an* KI.MIN  
 26. *iš-ḥu-na-u-wa-an-za iš-ḥu-u-na-u-wa-aš GIG-an* KI.MIN
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- §6 *ša-an-ku-wa-ya-aš ḥa-an-ku-wa-(ya-)aš GIG-an kar-ap-zi*  
 28. *ta-a-pu-u-wa-aš-ša-an-za t[a-]a-pu-u-wa-aš-ša-aš GIG-an*  
 KI.MIN  
*ta-aš-ku-uš ta-aš-ku-wa-[aš GI]G-an kar-ap-zi*  
 30. *ḥu-up-pár-ra-at-ti-ya-t[i-iš] ḥu-up-pár-ra-at-ti-ya-ti-(aš)*  
*GIG-an kar-ap-zi [ḥa-a-p]u-ša-an-za*  
 32. *ḥa-a-pu-ú-ša-aš GIG-[an kar-]ap-zi*  
*ḥar-ga-na-u-wa-an-za ḥar-ga-n[a-u-wa-aš] GIG-an [kar-ap-zi]*  
 34. GIR-*iš* GIR-*aš* GIG-*an [kar-ap-zi]*
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<sup>b</sup> B:3': *t]ar-ša-aš-ma-kán*

- §7 *ka-lu-lu-u-pa-an-za ka-lu-lu-p[ti-ya-aš GIG-an kar-ap-zi]*  
 36. *ša-an-ku-wa-ya-an-za ša-an-ku-w[a-ya-aš GIG-an kar-ap-zi]*  
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- §8 <sup>UZU</sup>SA <sup>UZU</sup>SA-aš GIG-an kar-[ap-zi]  
 38. *ha-aš-ti-an-za ha-aš-ti-ya-aš [GIG-an kar-ap-zi]*  
*e-eš-ha-na-an-za e-[eš-h]a-na-a[š GIG-an kar-ap-zi]*  
 40. 12 <sup>UZU</sup>UR.ĪI.A-a[z?]  
*[ku-]wa-ya-am-x [*  
 42. *] x x [*  
*] x [*  
 -----
44. [EG]IR<sup>n</sup>-ŠÚ<sup>n</sup> x [  
 §9 *šu<sup>n</sup>-u[p<sup>n</sup>-*  
 46. *x x [*
- ii *la-aḫ-ḫi-ša-aš-ta ki-ša-ru na-aš-ši-kán an-da*  
 2. *ta-me-ek-ta-ru <sup>GIS</sup>in-ta-lu-uz-zi-ma-aš*  
 §10' *ki-ša-ru na-aš-ši-iš-ša-an an-da*  
 4. *tu-u-ri-iš-ḫa-ru<sup>c</sup> ták-na-aš <sup>a</sup>UTU-uš ka-a-ša-at-ta*  
*e-eš-ḫar-ú-i-il KUŠ-an ka-a-ša-at-ta*  
 6. *šu-up-pi-iš <sup>UDU</sup>i-ya-an-za i-da-lu-un<sup>l</sup> UD-an<sup>l d</sup>*  
*ma-ni-in-ku-wa-an-ta-an MU-an DINGIR.MEŠ-aš kar-pi-in*  
 8. *pá-an-ga-u-wa-aš EME-an na-an-za-an-kán ták-na-aš <sup>a</sup>UTU-uš*  
*an-da e-ep*  
 -----
10. [nu] an-ni-iš-ki-iz-zi ku-in an-tu-uḫ-ša-an  
 §11' [na-aš-ká]n<sup>n</sup> ta-pu-ša ne-ya-ri  
 12. [na-aš o o ] ta-a-ra-a-u-wa-ar še-er ḫu-u-i-nu-zi (erasure)  
*[nu-uš-ši-ká]n <sup>SAL</sup>ŠU.GI UDU-un še-er e-ep-zi*  
 14. [nu ki-iš-ša-a]n te-ez-zi  
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- §12' *ša-ra-a-]an ḫu-it-ti-[y]a-nu-un nu-uš-ši-kán*  
 16. <sup>UZU</sup> o ] e-ep-ta {kat-t[a-a]n-ma} kat-ta-ma-an  
*ḫu-[it-t]i-ya-nu-un nu-uš-ši-kán (... ) kat-ta IŠ-BAT*  
 -----
18. GÜB-lq-[a]z-za-an-ta ḫu-u-i-nu-nu-un  
 §13' *nu-uš-ši-kán GÜB-la-tar da-a-aš ZAG-na-ma-an-da*  
 20. *ḫu-u-i-nu-nu-un nu-ut-ták-kán i-da-a-lu*  
*ḫa-tu-ga-tar da-a-aš*  
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<sup>c</sup> Text: -ri<sup>d</sup> Text: i-da-lu-uš UD-az

22. *nu-za nam-ma ki-i hu-u-uk-ma-i e-ep-zi*  
 §14' *nu hu-u-uk-ki-iš-ki-u-wa-a[n] da-a-i*
24. *nu 12 UZUÚR.ĪI.A QA-TAM-MA ir-ḥa-iz-zi*  
*ú-iz-[z]i-ma-za pa-ra-a tar-ru-u še-eš-zi*
26. *na-[at-š]i-kán [iš-]ki-ša-aš še-er e-ep-zi*  
*ḥ[u-uk-ki-i]š-ki-iz-zi-ma QA-TAM-MA-pát*
- 
28. *12 UZUÚR.ĪI.A-ya-{an} QA-TAM-MA-pát*  
 §15' *ir-ḥa-iz-zi na-aš-za ú-iz-zi EGIR-pa pár-aš-za*
30. *še-eš-zi nu-uš-ši-iš-ša-an UDU UZUGAB-i*  
*[š]e-er e-ep-zi nu ŠU.GI ki-iš-ša-an*
32. *[t]e-ez-zi A.ŠÀ te-ri-ip-pi<sup>ĪI.A</sup>-wa*  
*[3-]ya-aḥ-ḥa-an-zi 4-ya-aḥ-ḥa-an-zi*
34. *[ku-]un-na-wa DUMU.NAM.LÚ.ULÙ.LU-an<sup>c</sup>*  
*[3-y]a-aḥ-ḥa-aḥ-}hu-wa-ni 4-ya-aḥ-ḥa-aḥ-}hu-wa-ni*
36. *[hu-u]k-ki-iš-ki-iz-zi-ma-an QA-TAM-MA-pát*  
*[nu 12 UZUÚR.ĪI.A QA-TAM-MA-pát ir-ḥa-iz-zi*
- 
38. *[nam-ma-]ši UDU pa-ra-a ap-pa-an-zi*  
 §16' *[nu-uš-ši-i]š-ša-an KAXU-i an-da*
40. *[2-ŠU al-]a-pa-aḥ-ḥi ŠU.GI-ma ki-iš-ša-an*  
*[me-ma-i a-aḥ-]ra wa-aḥ-ra-an al-la-pa-aḥ*
42. *[DINGIR.MEŠ-aš kar-pi-in pa-an-g]a-u-wa-(aš) EME-an*  
*[3-ŠU 4-ŠU al-la-pa-aḥ]*
- 
44. *[EGIR-an-ma iš-ša-na-aš ŠAĪ.T]UR*  
 §17' *[TI-an-da-an-na ŠAĪ.TUR] ú-dq-qn-zi*
- iii *[é-]ri-an ta-pa-ra-am-[ma]*
4. *[a-ú-me-en o ] x-ak-ki-ya-an pi-[*  
 §20' *a-ú-me-en e-ni-ra-an [a-ú-me-en]*
6. *la-a-ap-[i]i-ip-pa-a[n-za-an a-ú-me-en]*  
*{IŠ-TU} [12 UZUÚR.ĪI.A a-ú-me-en]*
8. *nu-wa-an-n[a<sup>?</sup>-aš-kán an-da me-li-te-iš-ta<sup>?</sup>]*
- 
- §21' *an-da-a[n-kán a-uš-ta DINGIR.MEŠ-aš]*
10. *nu-uš-ma-aš-šq-qn [pi-ra-an kar-ši-kar-ši-ya-za]*  
*iš-ki-it i-da-la-[u-wa-aš DINGIR.MEŠ-aš]*
12. *an-da-ma-an-kán a-ú-[e-er i-da-a-lu-u-e-eš]*  
*ši-i-ú-wa-an-ni-e-eš nu [*

°Text: -aš

14. *i-ya-u-e-ni e-ni-ra-[za-wa-ra-aš kar-ši]  
la-ap-li-pa-az-za-aš [kar-ši]*
16. *IŠ-TU 12 UZUÚR.[ḪI.A-]aš kar-še*  
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- §22' *pa-a-an-du-wa-ra-an an-da ap-pa-an-[du]*
18. *URU-an-na-an EN-na i-ya-an-du  
DAM-ŠU-ma-an LÚMU-SĀ-ŠU} i-ya-an-[du]*
20. *DUMU.MEŠ-ma-an at-ta-an i-ya-an-du  
DINGIR.MEŠ-na-aš-ma-an ŠA MU.ḪI.A GÍD.DA*
22. *İR-an i-ya-an-du*  
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- §23' *na-an an-ni-iš-ki-iz-zi ku-in<sup>f</sup> SALŠU.G[1]*
24. *[na-an-]kán ŠUM-an ḫal-za-i pa-id-du-wa-kán  
é-[r]i-mi ša-li-ka-ru nu-wa-ra-aš-ši-k[án]*
26. *ḫa-a[p-pa-a-r]u ŠAḪ.TUR ŠA <sup>a</sup>Pa-an-nu-[un-ta]  
ku-i-ḫ-[eš-ša-a]n ú-te-er ZI-aš im-[pa-an]*
28. *NÍ.TE-[aš] ta-aš-ši-yḫ-tar nu-uš-ma-aš-[ša-an-kán]  
pí-iḫ-[ḫi] ŠAḪ.TUR ŠA <sup>a</sup>Pa-an-nu-un-[ta]*
30. *ši-ig-ga-ši-ig-ga-az ka<sup>?</sup>-x ḫu<sup>?</sup> [  
nu-uš-ma-ša-aš-kán an-da*
32. *mi-li-[ta-}te-eš-du*  
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- §24' *ú-el-lu-un mu-ú-ta-iz-zi*
34. *na-aš-ta ar-ta-ar-ti-in ne-ya-ri  
ḪUR.SAG-an mu-ú-ta-iz-zi*
36. *na-aš-ta wa-a-tar ne-ya-ri še-er ar-ḫa-at-kán  
mu-ú-da-id-du 12 UZUÚR.ḪI.A-ŠU*
38. *ma-ya-an-ti-ya gi-nu-uš-ši*  
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- §25' *SAG.DU-aš ḫu-u-ul-ta-ra-am-ma-an*
40. *mu-ú-da-id-du tar-aš-na-aš ta-aš-ku-pí-ma-an  
ZI-aš im-pa-an NÍ.TE-aš-[ta-aš]*
42. *ta-aš-ši-ya-u-wa-ar ḫa-aš-ti-ya-aš (erasure)  
ma-a-lu-li-ya-aš ú-id-ri-iš-ša KI.MIN*
44. *MU.ḪI.A-aš ITU-aš wa-al-ḫi-iš-šar KI.MIN  
mar-ki-iš-ta-u-wa-aš ḫi-in-kán šar-ki-u-wa-li-i-e-eš*
46. *na-ak-ki-u-e-eš KI.MIN iš-ḫar-nu-wa-an-da-⟨an⟩  
<sup>a</sup>U.GUR KI.MIN UZU me-i-(lu-)li-ya-aš pa-aḫ-ḫur*
48. *ša-a-tar mu<sup>n</sup>-da-a-iz-zi*  
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<sup>f</sup>Text: -iš

- iv *má<sup>2</sup>-n<sup>2</sup>-[in-ku-wa-an-da-an MU-an mu-ú-da-id-du]*
- 2'. DINGIR.MEŠ-aš kar-[pí-in pa-an-ga-u-wa-aš EME-an KI.MIN]
- §27' ŠA DUMU.É.GAL [E]ME-a[n KI.MIN ŠA SALŠUHUR.LAL EME-an KI.MIN]
- 4'. ŠA LÚ ME-ŠE-DI EME-an [KI.MIN ŠA LÚGUDÚ EME-an KI.MIN]  
ŠA LÚSANGA EME-an <KI.MIN> ŠA SIALAMA.DINGIR<sup>LIM</sup> EME-an  
KI.MIN]
- 6'. ŠA ERÍN.MEŠ EME-an mu-ú-da-i[d-d]u
- 
- §28' [ŠA] KARAS EME-an KI.MIN Š[A] DI-NIM EME-an KI.MIN
- 8'. [li-]in-ki-ya-aš EME-an KI.MIN LÚ.MEŠ<sup>a</sup>ú-i-ši-ya-la-aš  
EME-an [KI.MIN] pā-[an-]ga-u-wa-aš ḥa-aš-ša-an-ná-aš EME-an  
KI.MIN
- 10'. LÚ.MEŠ<sup>lu</sup>-[la-ḥi-]ya'-aš<sup>b</sup> LÚ.MEŠ<sup>h</sup>]a-pí-ri-aš EME-an KI.MIN  
ag-ga-[an-t]a-aš T[1-an-ta-aš] EME-an KI.MIN
- 12'. ŠA IR.[GÉM]E EM[E-an mu-ú-]da-id-du
- 
- §29' a-da-an-[da-]aš a-ku-[wa-an-da-aš] EME-an KI.MIN
- 14'. ta-an-ga-[ra-a]n-da-aš E[ME-an mu-]ú-da-id-du  
LÚ.MEŠ<sup>ša</sup>-r[i-k]u-wa-aš<sup>h</sup> E[ME-an KI.MIN]
- 16'. ḥu-u-ma-an-dā-aš al-wa-an-[zé-na-aš] EME-an mu-da-id-du
- 
- §30' nu an-ni-i[š-k]i-iz-zi [ku-in an-t]u-uḥ-ša-an
- 18'. na-an ŠUM-[a]n te-ez-[zi ku-iš-m]a-an-kán  
A-NA <sup>4</sup>U.[GU]R ŠA-[GA-RI ZAB]AR da-a-iš
- 20'. ki-nu-na-a[n-kán]n d[a-aḥ-ḥi A-NA <sup>4</sup>U.GU]R ŠA-GA-RI ZABAR {AZ?}  
na-an-kán [t]e-eḥ-ḥi [<sup>4</sup>Pa-an-nu-u]n-ta ŠAḤ.TUR
- 
- 22'. ku-iš-ma-a[n-kán] ku-iš [o o o o da-a-iš<sup>g</sup>] G<sup>IS</sup>BANŠUR-i
- §31' ki-nu-na-an-[kán] gal-n[a<sup>2</sup>- o o o o o o G<sup>IS</sup>B]ANŠUR-az da-aḥ-ḥi
- 24'. na-an-kán [t]e-eḥ-ḥi [i o o o o o o o o o o -]ta-a-pí-i[n<sup>2</sup>  
ku-iš-ma-(an-)kán] i-da-[a-lu-wa-aḥ-ta<sup>2</sup>
- 26'. na-ak-ki-[u-]wa<sup>n</sup>-aš [  
ki-nu-na-a[n-kán]n i-[da-a-l]a'-u-w[a-aḥ-mi<sup>n</sup> o o o ] x x
- 28'. na-ak-ku-[uš-ši-a]š<sup>g</sup> KAXU [ o o ]-aš pa-r[a-a
- 
- §32' nu-uš-ma-aš-ša-an-[kán pí-iḥ-ḥi] x x [o o o o ŠA <sup>4</sup>Pa-a]n-nu-un-ta
- 30'. ŠAḤ.TUR ši-ig-ga-š[i-ig-ga-az o o o o o o o ] x-yá<sup>2</sup>-az  
[nu-u]š-ma-ša-aš-kán an-d[a mi-li-te-eš-du]
- 

<sup>a</sup> Text: -e-eš

<sup>b</sup> Text: -in

32'. DUB.2.KAM *ma-a-an* <sup>SALŠU</sup>.[GI LUGA]L' SAL.LUGAL  
colophon  
GUD-aš *a-ni-u-ur q-ni-[ya-an-zi Ú-UL QA-TI]*

Tablet Five  
(CTH 760.I.3)

A = HT 6 + KBo 9.125  
B = KUB 35.149 (= A i 16'-23')  
C = KBo 24.2 (= A iv 6-18)  
D = KBo 24.3 + 2000/u (= A iv 8-18)

A i            ]-ra-a[<sup>i'</sup>  
2'.            ] EME-[an

- [ o o o o ] x *ḫu-u-e-nu-[nu-un?*  
4'. [ o o *tar-aš-n*]a-aš *da-aš-[ku-pi-ma-an zı-aš im-pa-an*  
*NÍ.TE-aš*  
*[ta-aš-ši-ya-u-]wa-ar KI.MIN [ . . . mar-ki-iš-da-u-wa-aš*  
6'. [*ḫi-in-kán*] KI.MIN *šar-ki-w[a-li-i-e-eš na-ak-ki-u-e-eš* KI.MIN  
*iš-ḫar-nu-wa-an-da-an*  
<sup>dU.GUR K</sup> KI.MIN *mi-i-lu-[i-ya-aš pa-aḫ-ḫur ša-a-tar* KI.MIN *pa-*  
*ap-ra-tar*  
8'. [KI.MIN *li-in-g*]<sup>i'</sup>-in KI.MIN *al-[wa-an-za-tar ḫu-ul-la-an-za-tar*  
KI.MIN]  
-----  
[ o o o ] x-u-wa *ḫa-an-da i-d[aw-a-lu ḫa-du-ga-tar* KI.MIN *i-da-a-*  
*lu-uš*  
10'. [Ú.MEŠ]-uš KI.MIN *i-da-a-lu-u[š MUŠEN.ḪI.A-uš* KI.MIN]  
*[ma-ni-i]n-ku-wa-an-da-an* MU.ḪI.A-*an* [KI.MIN DINGIR.MEŠ-aš *kar-*  
*pi-in* KI.MIN]  
12'. [*pa-an-]ga-u-wa-aš* EME-an [KI.MIN/*li-ip-du*]  
-----  
[DUMU].É.GAL-aš EME-an KI.MIN *ŠA* <sup>SALŠUHUR.L</sup>[AL EME-an KI.MIN  
*ŠA LÚ ME-ŠE-DI]*  
14'. EME-an KI.MIN *ŠA* [ o' o' ] <sup>LÚ</sup>GUDÚ EME-[an KI.MIN *ŠA* <sup>LÚ</sup>SANGA  
EME-an KI.MIN]

<sup>i</sup> Collation by A. Goetze in a copy of HT in my possession.

<sup>j</sup> Collation by Goetze — see previous note.



- ŠA AMA<sup>1</sup>.DINGIR<sup>LIM</sup> EME-an KI.MIN ERÍN.MEŠ [KARÁŠ-aš EME-an  
KI.MIN]
- 16'. ŠA DI-NIM tu-li-ya-aš EME-an KI.MIN [LÚ.MEŠa-ú-i-ši-ya-aš  
EME-an KI.MIN]  
[pa-a]n-ga-u-wa-aš ħa-aš<sup>k</sup>-ša-an-na-aš<sup>1</sup> EME'-an KI.MIN [LÚ.MEŠlu-  
la-ħi-ya-aš KI.MIN]
- 18'. LÚ.MEŠħa-a<sup>m</sup>-pi-ri-ya-aš EME-an KI.MIN [GID]IM-aš ħu-iš-w[a-an-  
da-aš EME-an KI.MIN]
- 
- ŠA İR GÉME EME-an KI.MIN a-d[(a-an-d)]a-aš a-ku-wa-an-da-aš  
EME-a[n KI.MIN]
- 20'. LÚ.MEŠša-a-ri-(ku-)wa-aš<sup>n</sup> EME-an KI.MIN [(ħu-u-m)]a-an-da-aš al-  
wa-an-zé-na-aš E[M(E-an li-ip-d)u]
- 
- ka-a-aš-ma UR<sup>1</sup>.TUR ma-aħ-ħa-an IGI.Ī[(Ī.A-wa an-da)] da-me-in-  
kán-za<sup>o</sup> na-a-ú-i ne-pi-iš a-u[(š-zi)]
- 22'. na-a-ú-i-ma<sup>p</sup> ta-ga-an-zi-pa-a[n]<sup>q</sup> a-uš-zi na-a-ú-i-ma-za an-  
na-aš  
ti-i-ta-an<sup>r</sup> ħu-u-da-a<sup>s</sup>-a[k] a-uš-zi
- 
- 24'. [n]u an-ni-eš-ki-iz-zi ku-i[n an-t]u-uħ-ša-an na-an-kán  
ŠUM-ŠU te-ez-zi  
[k]u-u-un-na-wa an-tu-uħ-š[a-a]n i-da-a-lu-uš UD-az ma-ni-in-  
ku-wa-a-an-za MU.ĪI.A-za
- 26'. [DIN]GIR.MEŠ-aš kar-pi-iš pa-a[n-ga-]u-wa-aš EME-aš le-e ku-wa-  
pi-ik-ki a-uš-zi  
[A-N]A 12 UZU<sup>u</sup>ĪR.ĪI.A [ma-y]a-an-da-an gi-nu-uš-ši-in
- 
- A ii x [
- 2'. GIŠ<sup>?</sup> [
- nu<sup>?</sup> [
- A iv [n]a<sup>2</sup>-qš-ma<sup>1</sup> IGI.ĪI.A-i[t k]u-īt-kī a-uš-ta na-qš-ma šU-īt ku-it-ki  
e-ep-t[a]

<sup>k</sup> Text: -an-

<sup>1</sup> B i 2': MĀŠ-a[n<sup>2</sup>-

<sup>m</sup> B i 3' omits

<sup>n</sup> Text: -in

<sup>o</sup> B i 8': da[m-

<sup>p</sup> B i 9': na-wi<sub>s</sub>-ma

<sup>q</sup> B i 9': k[Ī]

<sup>r</sup> B i 10': UZU<sup>u</sup> Īi-da-an

<sup>s</sup> B i 10' omits

2. *nā-[aš-ma-aš-]ša-an [in-n]a-ra-u-wa-an-te-et GİR-it ku-it-ki  
ti-ya-at*  
*nā-[aš-ma o ] x é L[Ú? o -a]z é LÚ.TÚG-az ku-it-ki ú-da-aš ḫal-  
ki-iš*
4. *ta-m[e-]tār-wa-an-za n[a'-a]t-ša-an zi-ik da-a-i*  
-----  
*nu-uš-ši SALŠU.GI iš-[ši-i š]a-ra-a e-ep-zi na-at 2-ŠU al-la-ap-  
[pa-aḫ-ḫi]*
6. *SALŠU.GI-ma ki-iš-ša-[an me-m]a-i a-aḫ-ra-an wa-aḫ-ra-an al-  
la-p[a-aḫ]*  
*[DINGIR.MEŠ-]na-aš kār-pi-in [a]l-la-pa-aḫ pa-an-ga-u-aš EME-an  
ṣ?-[ŠU 4-ŠU KI.MIN?]*  
-----
- D i *[EGIR-a]n-da-ma-az šu-ma-an-za-an da-a-i na-[(at-ši)]-ká[(n)]*
2. *[(še-er)] ar-ḫa wa-aḫ-nu-zi ḫu-uk-ki-iš-ki-iz-z[i]<sup>1</sup> kī-i[(š-ša-an)]*  
*a-ru-na-aš a-aḫ-ri-ya-at-ta a-ru-ni-ma-kán an-da*
4. *šu-ma-an-za-an da-aš-ku-pa-a-it a-ru-na-az-kán šu-ma-an-za  
ḫu-it-ti-ya-mi*  
----- <sup>u</sup>
6. *ḫa-an-da-ni-ma-az<sup>v</sup>-kán mi-i-da-ni-ma-az SÍG mi-ti-in<sup>w</sup>*  
*ḫu-it-ti-ya-mi nam-ma-at IŠ-TU GÍR<sup>x</sup> ku-wa-ar-aš-kī-iz-zi*
8. *mē-mi-iš-ki-iz-zi-ma ki-iš-ša-an*  
-----
- [(i-d)]a-a-lu-un ḫar-pa-na-al-la-aš<sup>y</sup> EME-an kur-aš-ki-mi*
10. *DUMU.É.GAL-aš EME-an KI.MIN ŠA SALSUḪUR.LAL EME-an KI.MIN  
ŠA L[Ú (M)]E-ŠE-DI EME-an KI.MIN ŠA LÚGUDÚ EME-an KI.MIN*
12. *ŠA LÚSANGA SAL<sup>z</sup>AM[(A.DINGI)]R<sup>LIM</sup> ERÍN.MEŠ-aš KARAŠ ŠĀ DI-NIM  
tu-li-ya-aš EM[E-a]n KI.MIN ḫu-u-ma-an-da-aš*
14. *al-wa-an-zé-na-aš EME-an kur-aš-ki-mi*  
-----
- na-an-kán GİR.MEŠ-ŠU šu-ma-ḫn-zā-nā-ḫz ar-ša-a-mi<sup>aa</sup>*
16. *KAXUD.ḪI.A-ma-an-kán x [ . . . a]r-ša-a<sup>bb</sup>-mi*  
-----

<sup>1</sup> C i 4' adds -ma<sup>u</sup> C omits paragraph stroke<sup>v</sup> A iv 12: -za-<sup>w</sup> C i 7': -m]a-za mi-ti-it<sup>x</sup> A iv 13 inserts ar-ḫa<sup>y</sup> A iv 14: ḫar-pa-na-al-li-[-<sup>z</sup> C i 11' omits determinative<sup>aa</sup> From here A iv 19ff. diverges, perhaps paralleled by C i 16'ff. — see below.<sup>bb</sup> C i 15' omits

D iii trace of the initial signs of three lines

D colophon

iv

2'. DUB.5.KAM *ma-a-an* LUGAL SAL.LUGAL SALŠU.GI GUD-aš *a-ni-*  
*u-u[r]*  
*a-ni-ya-an-zi Ú-UL QA-TI*

A iv [EGi]R-*pa-aš ti-ya-zi na-aš-kán* x [  
 20. ] x KAXUD'.ĤI'.A' *ar-ša-an-*[

-----  
 [nu a]n-ni-eš-ki-iz-zi ku-[in an-tu-uĥ-ša-an  
 22. -r]u ĥar-pa-na-a<sup>∞</sup>-li-  
 ] x KAXUD'.ĤI'.A-*ma-a*[n<sup>dd</sup>-  
 24. ]-ki-iz-zi [  
 ] e-ep-z[i  
 26. ] x [

C i

16'. ] .MES-ŠU *ar-ša-an-*[  
 ] KAXUD'.ĤI'.A-ŠU A-N[A  
 18'. -n]a-an na-an[(-)  
 ] x x x [

The placement of B iv is unclear:

]-za [  
 2. ] x [ o ] x-pu-u-wa-aš [

#### Uncertain

Due to the mention of an ox in lines 2' and 4', the fragment HT 55 + 910/v<sup>∞</sup> probably belongs to this text<sup>ff</sup>;

*lu-u[k-* ] x *li-y[a-*  
 2'. *tar-na-an-zi* GUD-uš šu-  
*te-ez-zi ka-a-ša-w[a(-)*

-----

<sup>∞</sup> Text: -ša-

<sup>dd</sup> Collation Goetze — see note i.

<sup>∞</sup> See Otten and Rüster, ZA 72 (1982) 148.

<sup>ff</sup> KBo 7.55, KBo 9.112, VBoT 11, HFAC 23 and 36 have not been included because these fragments might just as well belong to the text studied by Hutter as to that edited here.

4'. *pa-a-an-kán an-ni GUD-i an-x[*  
 6 <sup>LÚ</sup>ERÍN.MEŠ<sup>TI</sup>M *hur-ta-al-li-[*

6'. NU.GÁL *e-ni-ra-az ki-i [*  
*la-ap-li-pa-az ki-i [*

8'. IŠ-TU 12 <sup>UZU</sup>ÚR.ĪLA-za [  
 [ ]

-----  
 10'. [S]AG.DU-za-aš-ta *hu-u-i-[nu-nu-un?*  
*[h]u-ul-da-[ra-am-ma-an?*

### Tablet Two

(§1) Now I am treating him today: The twelve body parts I arrange together. Head is arranged against head. Throat<sup>1</sup> is arranged against throat. Ear is arrang[ed] against ear. Shoulder is arrang[ed] against shoulder.

(§2) Sin[ew] against [s]inew likewise. Fi[n]ger against finger likewise. [Nail] against nails like[wise]. Rib against rib likewise. [Gen]itals are arranged against genitals. [Pel]vis<sup>2</sup> is arranged against pelvis<sup>2</sup>. *t.* against *t.* likewise.

(§3) [Pe]nis<sup>3</sup> is arranged against penis<sup>3</sup>. [Foot] against foot likewise. Sole<sup>4</sup> against sole<sup>4</sup> [likewise]. Bone is arranged against bone. [Tendon] is arranged against tendon. Blood is arranged against blood.

(§4) For his twelve body parts I have arranged. Right now the body parts of the ram are claiming the sickness of the body parts of this mortal.

(§5) The head will lift the sickness of the head. The throat will lift the sickness of the throat. The ear the sickness of the ear likewise. The sinew the sickness of the sinew likewise.

(§6) The (finger)nail will lift the sickness of the (finger)nail. The rib the sickness of the rib likewise. The *t.* will lift the sickness of the *t.* The pelvis<sup>2</sup> will lift the sickness of the pelvis<sup>2</sup>. The [pe]nis<sup>3</sup> will [l]ift the sickness of the penis<sup>3</sup>. The sole<sup>4</sup> [will lift] the sickness of the so[le<sup>4</sup>]. The foot [will lift] the sickness of the foot.

(§7) The toes [will lift the sickness] of the to[es]. The (toe)nail [will lift the sickness] of the (toe)na[il].

(§8) The tendon will li[ft] the sickness of the tendon. The bone [will lift the sickness] of the bone. The blood [will lift the sickness] of the blood. From<sup>5</sup> the twelve body parts [...

(The remainder of this column — approximately 20 lines — is either too fragmentary for translation or lost entirely. The text resumes in the midst of a speech by the practitioner:)

(§10') "... Let it (the substitute) become an *l*-implement, and let it be fastened to him! Let it become a shovel, and let it ... to him! Sun-goddess of the Earth, here is your blood-red hide. Here is your pure sheep. The evil day, the short year, the anger of the gods, the slander of the community — o Sun-goddess of the Earth — grasp it for yourself!"

(§11') [Then] the person whom she is treating turns to the side [and] raises aloft [...] a *t*-vessel. The Old Woman holds the sheep over [him and] speaks [thus]:

(§12') "I drew it (the sheep) up[ward], and it seized his [...] I drew it down, and it seized his (...) downward.

(§13') "I ran it on your left, and it took your! (text: his) leftness. I ran it on your right, and it took your evil fright."

(§14') Then again she takes up this incantation and begins to recite. She goes through the twelve body parts in the same way. He comes and lays himself spread<sup>2</sup> out forwards, and she holds [it (the sheep)] over his [b]ack. She continues to re[c]ite in exactly the same way.

(§15') And she goes through the twelve body parts in exactly the same way. Then he comes and lays himself out backwards, and she holds the sheep over his breast. The Old Woman speaks thus: "One [tri]ples and quadruples a plowed field. [Th]is mortal we are [tri]pling and quadrupling." She continues to [re]cite in exactly the same way, [and] she goes through [the twelve] body parts in just that manner.

(§16') [Furthermore] one holds out the sheep to him, and he [sp]its [twice] into [its] mouth. The Old Woman [speaks] thus: "Spit out [*ah*]ra *wahran!* [Spit out three times, four times, the anger of the gods] and the slander of the [com]munity!"

(§17') [Afterwards] one brings a [pig]let of dough [and a live piglet]. (Approximately 15 lines have been lost here, but their content may be confidently restored from the parallel as presented by Hutter, *Behexung* 38f. I have also taken over the division into paragraphs found there: *One waves the live piglet repeatedly at a distance, but she holds up to him the piglet of dough. The Old Woman repeats thus:*

(§18') "*Great God, you have driven from (the city) Lanta, and you have loosed (your team). In front, in the middle, are running the tongues of illness, those which frightened him and those which agitated him.*" She mentions by name the one for whom she is reciting.

(§19') "*We're going to look for him, the walking knee, the seeing face. The Sun-god(dess) became angry and sent the Ilaliyant-deities: 'Where are you taking him, the walking knee, the seeing face?'*)

(§20') "(The deities replied:) '[We saw] him . . . in the [hou]se. . . we saw. The eye-brow [we saw]. The eye-la[shes we saw]. The twelve body pa]rts [we saw]. And he [became pleasant to us].'

(§21') "[She looked] at him, [the Mother-goddess], and [before] them, the ev[il deities], she anointed him [with fat]. They look[ed] at him, [the evil] deities (saying:) 'And [. . .] we will treat. [Cut them] from the eye-brow! [Cut] them from the eye-lashes! Cut them from the twelve body part[s]!' "

(22') "Let them go tak[e] charge of him and make him lord of (his) cities! Let them mak[e] him husband of his wife! Let them make him father (of his) children! Let them make him the servant of the gods for many years!"

(§23') Then the Old Woman calls him out by name, the one whom she is treating: "Let him go infiltrate my house, and let it, the piglet of Panu[nta], be jo[in]ed to him! Those who brought the bur[den] of the soul and the oppression of the body — to them I will giv[e] it, the piglet of Panun[ta], from the swamp? . . . And let it be pleasant for them!"

(§24') "It roots the meadow and it turns up the *a*-plant. It roots the mountain and it turns up water. Let it root them (the evils) out (on) his twelve body parts and on (his) vigorous knee joint!"

(§25') "Let it remove the *h*-sickness of the head! Likewise the cry of the throat, the burden of the soul, the oppression of the body, and the *w*-sickness of bone and skin? Likewise the wounds of years and months! Likewise sudden death and the *s. n.*! Likewise the blood-stained Death-god! It shall remove the burning of skin? and anger."

(§26') (This short paragraph of about three lines has been lost, but we may again restore it from the parallel text — see *Behexung* 40f.: "Likewise impurity and oath! Likewise sorcery and strife! Likewise . . .! Likewise evil fear! Likewise evil dreams and evil(-portending) birds!")

(§27') "[Let it remove the] sh[ort years!] Likewise the an[ger] of the gods and the slander of the community! Likewise] the slander of the palace servant! [Likewise the slander of the palace woman! Likewise] the slander of the royal bodyguard! [Likewise the slander of the 'anointed' priest!] Likewise the slander of the priest! [Likewise the slander] of [the 'mother-of-god'-priestess!] Let it remove the slander of the troops!"

(§28') "Likewise the slander [of] the army camp! Likewise the slander of the law court! Likewise the slander of the oath! [Likewise] the slander of the *a*-men! Likewise the slander of the entire royal family! Likewise the slander of the mountaineers and the mercenaries! Likewise the slander of the dead and the li[ving]! Let it [re]move the sland[er] of the servants!"

(§29') "Likewise the slander of the eater and drin[ker]! Let it

[re]move the sl[ander] of the one with an empty stomach! [Likewise the slander] of the š.-squad! Let it remove the slander of every sor[cerer]!”

(§30') Then she mention[s] by name the [per]son [whom] she is treating (adding:) “[Whoever] set him (as a victim) for the Death-god of the bronze Š., now I am ta[king] him [away from the Death-go]d of the bronze Š... And I am setting it, the piglet of [Panu]nta (as a substitute).

(§31') “Whoever [set] him [...] on the table (as an offering?), now I am taking him from the table by means of? the *galna*[...], and I am setting it (the piglet) [...] Whoever mis[treated?] (him) [...], now I am mis[treat]ing? him. The mouth of the ritual substit[ute?]...

(§32') “To them [I will give] it, ... the piglet [of Pa]nunnta, from the swa[mp?], from [... And let it be pleasant] for them!”

(colophon) Second tablet: When the Old Woman, [the King], and the Queen per[form] the Ritual of the Ox. [Unfinished.]

#### Tablet Five

(The translation of the first portion of this tablet is very similar to that of §§25'-29' of Tablet Two and has not been repeated. There are only a few variations in the order of the persons and groups whose slander is to be disposed of, and the verb expressing this disposal — usually represented by KL.MIN, “ditto” — is *lipdu*, “let him lick (off)!” (A i 20', rest. from B i 7') rather than *mudaiddu* as in the earlier tablet. The subject of this imperative is the puppy mentioned immediately following in A iv 21':)

“As this (newborn) puppy's eyes are clamped shut, and he has not yet seen the sky, and he has not yet seen the earth, and he has not yet immediately seen (even) his mother's teat —”

Then she mentions by name the [per]son whom she is treating, (continuing:) “Let the evil day, the short years, the anger of the gods, and the slander of the community (likewise) never see this person — on the twelve body parts or in regard to the [vi]gorous knee joint!”

(The slight remains of col. ii allow no translation, and col. iii has been lost entirely. The text resumes at the beginning of A iv:)

“Or (if) he has looked at something with (his) eyes, or he has taken hold of something with (his) hand, o[r] he has trod upon something with [h]eavy foot, o[r] he has brought something from the [...] house (or) the house of the fuller — you, o luxuriant grain, set it (the offense, elsewhere?)!”

Then the Old Woman holds (it — the grain?) up to his mou[th], and he spit[s] them out twice. The Old Woman [sp]eaks thu[s]: "Spi[t] out *aḫran waḫran!* Spit out the anger of the [god]s, [spit out] three [times, four times], the slander of the community!"

[After]wards she takes for herself a rope, and she waves it over him. She recites thus: "The sea . . . . In the sea the rope cried out. I draw the rope from the sea.

"I draw the red wool from . . ." Then she cuts it off with a knife, and she speaks thus:

"I am cutting off the evil slander of the conspirator(s). Likewise the slander of the palace servant; likewise the slander of the palace woman; likewise the slander of the royal bodyguard; likewise the slander of the 'anointed' priest; likewise the slander of the priest, of the 'mother-of-god'-priestess, of the troops, (of) the army camp, of the law court. I am cutting off the slander of every sorcerer.

"I immobilize<sup>7</sup> his feet with the rope. I immobilize<sup>7</sup> his teeth [with . . .]."

(The remainder of the text is too fragmentary for translation, but the colophon of D reads:)

Fifth tablet: When the King, the Queen, and the Old Woman perform the Ritual of the Ox. Unfinished.

### Commentary

#### Tablet Two

A i 1ff. For the join here of Bo 2139 = KUB 55.20, see H. Otten and C. Rüster, *ZA* 71 (1981) 130. The ritual manipulation of the body parts in the first column has been treated by S. Alp, *Anatolia* 2 (1957) 36-41, and Laroche, *BSL* 57 (1962) 27-29.

i 3. *tar-aš-ma-kán* (dupl. *tar-ša-aš-ma-kán*): H. A. Hoffner, *Fs Finkelstein* 110f., has demonstrated that *tarašna-*, "throat", must be kept separate from *tarna-*, "skull"<sup>12</sup>. Although the parallel KUB 9.34 i 22' shows *tar-na-aš-ša-an*<sup>13</sup> (resumed in ii 23 by *tar-na-aš-ma-kán*), the resump-

<sup>12</sup> See also M. Poetto, *Scritti in onore di Giuliano Bonfante* II (Brescia 1976) 717-21.

<sup>13</sup> Since the sentence-particle *-šan* would interrupt the list of ills here, emend perhaps to *tar-na-aš-ša-aš*, i.e., *tarnaš=šaš*, with a genitive enclitic possessive pronoun retained from an earlier version of the text. Cf. *ní.te-aš-[ta-aš]* in A iii 41.



tion within our text by the writings *tar-aš-na-aš* (i 24 — gen. and nom.) and *tar-aš-ša-ni* (i 4 — dat./loc.), proves that we are dealing with the former word here. If the present line is not corrupt (read *tar-aš-(na-aš-)ma-kán* in A and *tar-(aš-)na'-aš* in B?), then perhaps we have the hitherto-unattested \**tars*<sup>14</sup>, “mucus”, posited by Hoffner. This is unlikely, however, because in all other instances in this text group the pairings of body parts involve identical items.

i 7. My restoration is based on comparison with i 26 of the present text, where the body part mentioned here is resumed. I have substituted the neuter nom./acc. form in this nominal sentence for the ergative employed with a transitive verb in the latter passage. On *išhunawar*, “sinew; bowstring”, see J. Puhvel, *BiOr* 38 (1981) 351, and *HED* 403f. (with previous literature). In short, all forms there cited save *išhunaš* can be explained as belonging to an *r*-stem *išhunawar*:

nom./acc. sg. *išhunawar* (KBo 10.37 ii 32)  
ergative *išhunawanza* (present text i 25);

to an oblique stem formed on the verbal substantive (see *HE* I<sup>2</sup> §185a) rather than the heteroclitic pattern:

gen. sg. or pl. *išhunauwaš* (571/u: 8)  
dat./loc. pl. *išhunauwaš* (125/r ii 7)<sup>15</sup>;

or to a secondary *au*-stem<sup>16</sup> based on a reinterpretation of these oblique forms:

neuter  
nom./acc. sg. *išhunau* (KUB 7.58 i 11)  
dat./loc. sg. *iš-ḫu-na-u-i* (KUB 25.37 ii 8)  
*[iš-]ḫu'-na-ú-(i)* (present context)

i 10, 14. On the emendations see C. Watkins, *Fs Neumann* 456.

i 36. Since the nail has already appeared in this list (i 27) we probably have to do here — after “foot” in i 34 — with toenails. Note the unusual *-ant*-extension *kalulupanza* in i 35, which Puhvel, *IF* 81 (1976) 26, interprets as a collective: “set of toes”.

<sup>14</sup> The writing *tar-aš* for [tars] would correspond to *kar-aš* for [kars] — see *Behexung* 60 n. 23 and B. Rosenkranz, *Or* 33 (1964) 243f.

<sup>15</sup> Puhvel quotes this form as a genitive, but the paraphrase of the context given by Otten, *MDOG* 93 (1962) 76, suggests that it rather indicates an indirect object. Bo 2351 iv 5, placed by Puhvel with this form, is now published as KUB 55.60, but shows the unclear *iš-ḫu-u-na-u-wa(-)mi-ya-x*. Is the copy in order?

<sup>16</sup> For the morphology, cf. *ḫarnau-*, “birth-stool”. For neuter forms of this word, see Beckman, *StBoT* 29, 102.

ii 4. On the hapax verb *turišha-*, see E. Neu, *StBoT* 5, 180.

ii 16. *katt[a]nma kattaman* is probably corrupt — cf. Laroche, *DLL* 150 — and the parallel text is not well enough preserved to help. It seems that we have *katta(n)* twice, once followed by the adversative conjunction and then by an accusative enclitic pronoun. Comparison with *š[arā]=an* in ii 15 suggests that the second is the intended form.

ii 18-21. The text is obviously not in order here. Beside the indecisive reference to the patient in both the second<sup>17</sup> and third persons, the use of *hūinu-* in place of *hūittiya-* found in the preceding paragraph and in iii 5' of the parallel KUB 9.34 is probably an error.

ii 19. On "leftness" as an undesirable quality, cf. Beckman, *JNES* 45 (1986) 25.

ii 25. *tarrū* and the interpretation of this and the following lines are discussed by J. Weitenberg, *U-Stämme* 141f., with reference to the voluminous previous literature.

iii 1ff. Hutter, *Behexung* 84, presents the join of Bo 8057 to the beginning of column iii. From his numbering of the lines it seems as if the join piece preserves the head of the column, but he unfortunately gives the text beginning only with line 3.

**restored paragraphs.** As pointed out by Hutter, *Behexung* 110, the text moves here from the human to the divine level in its magic. A mythological reference, rather than the more usual manipulation of *materia magica* by the practitioner, constitutes the vehicle for the analogical unburdening of the patient<sup>18</sup>. In the present instance, the first section features the obscure "Great God"<sup>19</sup>. *laiš*, "you loosed", addressed to him(?) in KUB 9.34 iii 29', involves a play on two usages of this verb (see *CHD* 3, 2f.): "to unhitch (animals)" — note *ūneš*, "you drove", immediately preceding — and "to remove (an undesirable condition)". That is, the evils threatening the patient, like the draught animals of the deity's vehicle<sup>20</sup>, now run free.

<sup>17</sup> Note the unusual writing of the second person singular sentence enclitic pronoun as *-da* in ii 19.

<sup>18</sup> Perhaps the clearest examples of this function of mythology in the Hittite corpus are found in the "Anatolian myths", particularly those featuring the goddess Kamrušepa, on whom see most recently G. Kellerman, *Hethitica* 8 (1987) 215 n. 1.

<sup>19</sup> This term is probably an epithet rather than the actual name of a deity. Perhaps, with A. Ünal, *RLA* 6, 487, we should understand the usual "Lord of Lanta", the god Kunniyawanni. But cf. H. M. Kümmel, *StBoT* 3, 87f. for further information on this expression.

<sup>20</sup> Hittite gods customarily travelled in chariots — see, for example, the relief at Imamkulu, pictured by K. Bittel, *Hethiter* Abb. 203, and cf. the battle of the gods in the Ullikummi myth (KUB 33.106 i 3'ff. — see Güterbock, *JCS* 6 [1952] 18f.).

The second mythologem involves the Sun-goddess of the Earth, ruler of the Underworld<sup>21</sup>, and the *Ilaliyant*-deities, who are possibly also chthonic figures. These latter begin by seeking the patient, here strikingly referred to by the synecdoches “the walking knee” and “the seeing face”, but apparently have their attention turned to the proffered substitute.

iii 8. For the restoration see *CHD* 3, 252. From the probable use of the same verb here as in iii 32, it may be that the reference is already to the substitute piglet introduced in § 23’.

iii 9ff. It is uncertain whether the Mother-goddess anoints the patient or his substitute. The com.pl.acc. enclitic pronoun *-aš* in iii 14-16 probably refers to some evil influences, although we would rather expect the neuter *-at*. For the unusual imperative *karši* see my forthcoming review of *Behexung*.

iii 19. *MU-SA-ŠU*: The scribe has pleonastically added the favored shape of the Akkadographic possessive pronoun to a form already containing this element, i.e. *mūssa*.

iii 33-38. These lines are treated at *CHD* 3, 335. Since both here and on p. 117, *CHD* indicates that the unpublished duplicate Bo 3436 does not have *IŠTU* before <sup>UZU</sup>UR, the Sumerogram is best taken as a dative, parallel with *mayanti=ya ginušši*<sup>22</sup> immediately following.

iii 39-43. The sense of these lines was first sketched by Goetze, *JAOS* 69 (1949) 181.

iii 44. For the translation of *walheššar* as a result, rather than an action, cf. *RA-ešni* and *RA-ni* in extispicy texts — see Laroche, *RA* 64 (1970) 136 (“blessure”).

iv 2’ff. The join of Bo 7125 is given by Otten and Rüster, *ZA* 68 (1978) 157f. H. Th. Bossert, *Asia* 102, makes restorations of iv 1’-16’ on the basis of the duplicates and parallels. See also Laroche apud J. Bottéro, *CRRAI* 4, 77, and Goetze, *ibid.* 79f. Since the order of the elements varies slightly among the several attestations of this list — all within *CTH* 760 — my restorations are not entirely certain.

My translation of *pangauwaš* EME as “slander of the community” — here defined by the groups whose tongues are mentioned immediately following — is justified in *JAOS* 102 (1982) 436-37.

iv 8’. Data on <sup>LÚ</sup>*aušiyala-* are now collected in *HW*<sup>2</sup> 634.

<sup>21</sup> As this goddess appears earlier in § 10’, it is most natural to assume that she is again present here, despite the absence of *taknaš*, but this is uncertain since the *Ilaliyant*-deities elsewhere associate also with the heavenly Sun-god — see *Behexung* 125f. It is apparently these minor divinities who are referred to as the “evil deities” in iii 11-13.

<sup>22</sup> No enclitic possessive pronoun is present here — see H. Eichner, *Heth. u. Idg.* 41-61, especially 48ff.

iv 15'. The form <sup>LÚ.MEŠ</sup>ša-ri-ku-wa-in, formally acc. sg. despite the plural determinative and genitive function, is certainly erroneous, and its presence also in iv 47 of the parallel and i 20' of Tablet Five (HT 6) is sure evidence of the close interdependence of these texts. It is clear from the contexts listed by Daddi, *Mestieri* 462-64, that the word is a collective, appearing in either the singular<sup>23</sup> or plural number, or in the stem form. While its specific meaning is uncertain, it surely designates a *group* of relatively low-ranking persons performing either military tasks or civilian work<sup>24</sup>. Hence my rendering with *squad*.

iv 18'-21'. The presence of the enclitic accusative pronoun *-an* in iv 18' and 20' (as well as in the parallel KUB 9.34 iv 20') precludes Hutter's interpretation (*Behexung* 43) of ŠAGARI as the object of *dāiš* and (largely restored) *dahhi* in this context. The heterographic phrase must rather be interpreted as in construct with <sup>U.GUR</sup> — thus: "the Death-god<sup>25</sup> of the bronze Š.". As for the Akkadogram ŠAKARU/ŠAKRŪ (*AHw* 1139a — "ein Greifer oder Zange"; 1141b — "ein Kupferggst."), Hutter's postulated meaning "Streitaxt" (*Behexung* 87f.<sup>26</sup>) is questionable.

Although it is indeed frequently found in association with cutting implements such as knives/daggers and axes, the ŠAKARU/ŠAKRŪ often appears in pairs (e.g., 2 TAPAL <sup>URUDU</sup>ŠA-A-GA-RU, KUB 7.29:9) or sets (e.g., 1-NUTIM ŠA-GA-RU ZABAR, KUB 29.4 i 41; 1-NUTIM ŠA-GA-A-RH<sup>LA</sup>, KUB 32.123 ii 8') — hence *AHw*'s definition<sup>27</sup>. It is difficult to imagine why battleaxes should routinely be acquired in outfits. Since the Boğazköy contexts<sup>28</sup> — almost all lists — provide little information, we can say only that ŠAKARU/ŠAKRŪ indicates a metal (copper or bronze) object.

iv 21'ff. Although nothing is said of the fate of the piglet in the preserved text, it was almost certainly killed, carrying away with it in death

<sup>23</sup> *šarikuwan* is definitely com.acc.sg. For the variance in number compare both *tuz-zi-* and ERIN.MEŠ — see *HW*<sup>1</sup> 232 and A. Kempinski and S. Košak, *WO* 5 (1970) 207f.

<sup>24</sup> The basic discussion is by Götze, *AM* 230-32. See now S. Rosi, *SMEA* 24 (1984) 126-29; and R. Beal, "The Organization of the Hittite Military" (diss. Chicago 1986) 117-32.

<sup>25</sup> Although the identity of the particular deity standing behind this heterogram in this as in other texts from the Hittite capital remains uncertain — see Otten, *Luv.* 37-40 and V. Haas, *KN* 73f. — there can be little doubt that his sphere of activity was war and death. From the standpoint of our context it is significant that W. G. Lambert, *BiOr* 30 (1973) 356 has interpreted "U.GUR" as the Akkadian imperative *uqur*, "destroy!", suggesting that it is perhaps an injunction to, and later an epithet of, the sword of Erra.

<sup>26</sup> Add to the attestations collected there KUB 34.48 rt. col. 10' with dupl. KUB 49.86 rt. col. 10'; and KUB 42.39:4. Among Hutter's references read KUB 32 (not 33). 123 ii 8.

<sup>27</sup> Košak, *THeth* 10, 292, renders: "pincers, tongs".

<sup>28</sup> The two Mesopotamian references given in *AHw* 1139a are of little help.

the baneful influences afflicting the royal couple. In this connection it is interesting to recall the ritual burial of a pig foetus discovered in *Fels-spalte* D of Yazılıkaya<sup>29</sup>. The adjacent *Kammer* B, probably intended for funerary purposes, houses a relief of the Death-god in the form of a sword or dagger (figure No. 82 — see Bittel, *Hethiter* Abb. 254). Surely the association of a substitute piglet with the Death-god in our text partakes of the same constellation of ideas as that exhibited in the rock sanctuary.

iv 22'-28'. The uncertain restorations here are based partially on the preceding paragraph.

iv 28'. The restoration is very uncertain. Nowhere in the material collected by N. van Brock, *RHA* 65 (1959) 126-30, does the word *nak-kušši-*, "ritual substitute", appear in an oblique case.

iv 33'. For the restoration see Tablet Five D iv 3'. Cf. A. Kammenhuber, *Or* 54 (1985) 85.

#### Tablet Five

A i 3'. Cf. Tablet Two ii 18.

i 4'-7'. For the restorations here cf. Tablet Two iii 40ff.

i 7'-12'. Cf. KUB 9.34 iv 3'-8', parallel to the lost §26' of Tablet Two. The restoration at the beginning of line 7' is unclear, but the second word is probably the adverb *ḥanda*, "in reality?"<sup>30</sup>. A reading *ḥa-an-da-a-i[š]*, 2.sg.prt. of *ḥandai-*<sup>31</sup>, is ruled out both by Goetze's collation and by the fact that only a verb in the 3.sg.prs. or 2.sg.imp. would be in place here.

i 13'-20'. Cf. Tablet Two iv 3'-16' and parallel.

i 27'. For the restoration [*ma-y*]a-an-da-an see Eichner, *Heth. u. Idg.* 51 n. 18.

iv 1-4. This paragraph, which partially parallels KUB 9.34 ii 15-17, constitutes the final portion of an incantation seemingly accompanied by the manipulation of grain. The alternatives presented are presumably various offences which the patient might have committed leading to misfortune. Details, however, remain unclear.

<sup>29</sup> See H. Hauptmann in Bittel (ed.), *Yaz<sup>2</sup>* 64-70. Here are also quoted several passages in which piglets are slaughtered as ritual substitutes.

<sup>30</sup> See O. Szymerényi, *Gs Kronasser* 232f. Götze, *AM* 222 already cites *ḥanda* in this passage as an adverb.

<sup>31</sup> A writing of this verb with plene *i* would be unusual — note only *ḥa-an-da-i-it-ta-ri* in KBo 13.58 ii 24' (MH/NS).

iv 5-7. These lines are similar to KUB 9.34 ii 20'-23' and Tablet Two ii 39-43. The referent of the enclitic object pronoun *-at* in iv 5 is uncertain. Since *ḫalkiš* is common gender, the pronoun is probably com.pl. here, referring either to *ḫalkiuš*, or more likely proleptically to the evils immediately following. The restoration at the end of line 7 is uncertain.

D i 1. On *šumanza(n)*, "rope", as a neuter, see D. Hawkins et al., *HHL* 33 n. 121.

i 3. The verb *aḫriya-*, not yet listed in *HW<sup>2</sup>* 246, is found only here.

i 6. See *CHD* 3, 305, where the otherwise unattested deverbal nouns *ḫandanima-* and *midanima-* are discussed.

i 9. The join of 2000/u to KBo 24.3 is presented by Otten and Rüster, *ZA* 72 (1982) 147. For <sup>LÜ</sup>*ḫarpanalli-* as "conspirator", see Kümmel, *StBoT* 3, 78. Text D seems to present an *a*-stem variant of the usual *i*-stem found in Text A.

i 15. For a second verb *arš-*, in addition to the familiar lexeme meaning "to flow", see Beckman, *StBoT* 29, 62. *CHD* 3, 305 tentatively renders it "immobilize" in this passage.

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