

*Marbeh Hokmah*



Victor Avigdor Hurowitz

# *Marbeh Hokmah*

Studies in the Bible and the Ancient Near East  
in Loving Memory of

Victor Avigdor Hurowitz

*edited by*

S. YONA, E. L. GREENSTEIN, M. I. GRUBER,  
P. MACHINIST, and S. M. PAUL

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## Bathing the Goddess (CTH 714)

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GARY BECKMAN

When I first made his acquaintance during our year together at the Center for Advanced Jewish Studies at the University of Pennsylvania in 1997–98, my friend Victor Hurowitz had already long been interested in the treatment of the divine image in the cultures of the ancient Near East.<sup>1</sup> It is with profound sadness that I contribute to his memorial volume this study of a Hittite ritual of Hurrian background in which the deity *IŠTAR* (here the Hurrian *Šauška*) of Nineveh is given a bath.

This composition was first studied by Maurice Vieyra<sup>2</sup> and later discussed in some detail by Ilse Wegner,<sup>3</sup> but neither scholar made use of the extensive duplicates, many of which had indeed not yet been published.<sup>4</sup> It represents a composition from the era immediately preceding the rise of the Hittite Empire under Šuppiluliuma I, a period the textual production of which is referred to by Hittitologists as Middle Hittite. Indeed, the text cannot predate this time, since the introduction of the cult of *Šauška* into Hittite lands—from Kizzuwatna (later Cilicia) via the southeastern town of *Šamuḫa*—seems to have taken place only under Tudḫaliya I, great-grandfather of Šuppiluliuma.<sup>5</sup>

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1. Abbreviations employed here are those listed in *The Hittite Dictionary of the Oriental Institute of the University of Chicago* (CHD). Raised <sup>er</sup> indicates erasures made by the ancient scribes.

See Hurowitz's "What Goes in Is What Comes out: Materials for Creating Cult Statues," in *Text, Artifact, and Image: Revealing Ancient Israelite Religion*, ed. Gary Beckman and Theodore J. Lewis (Providence, RI: Brown Judaic Studies, 2006), 3–23. This volume, although delayed, grew out of the conference that concluded that year's work at the Center for Advanced Jewish Studies.

2. M. Vieyra, "Ištar de Ninive," *RA* 51 (1957): 83–102, 130–38.

3. I. Wegner, *Gestalt und Kult der Ištar-Šawuška in Kleinasien*, AOAT 36 (Kevelaer: Butzon & Bercker; Neukirchen-Vluyn: Neukirchener Verlag, 1981), 126–31.

4. The Konkordanz der hethitischen Keilschrifttafeln of S. Košak and collaborators (<http://www.hethport.uni-wuerzburg.de/hetkonk/>) also lists for this text group KBo 40.92, 46.247, and 52.207–8, but none of these may be placed with any certainty in this composition.

5. Located at the modern Turkish site of Kayalıpınar on the upper reaches of the Kızıl Irmak? See S. de Martino, "Šamuḫa," *RIA* 12.1–2; Jörg Klinger, "Der Kult der Ištar von Šamuḫa in mittelhethitischer Zeit," in *Investigationes Anatolicae: Gedenkschrift für Erich Neu*, ed. J. Klinger, E. Rieken, and C. Rüster (Wiesbaden: Harrassowitz, 2010), 153–67.

The main manuscript of Text 1 (A) preserves slightly less than half of the original contents of the tablet, but since we find ourselves in the middle of the third day of activities, the composition must have had at least one preceding tablet, as yet unidentified.<sup>6</sup> Duplicates 1.B–G each present 10–20 lines of text and may belong to as few as two duplicate exemplars.<sup>7</sup> In date, most, if not all, fragments of Text 1 represent Middle Hittite manuscripts,<sup>8</sup> but its ductus indicates that Text 1.A was inscribed in the early empire period (NH).<sup>9</sup>

Text 2 is an abridged version of part of the ceremony covered in Text 1, with more-concise formulation of the activities and the frequent insertion of paragraph strokes. Text 3 (New Hittite script) is a shelf label that *may* refer to this composition, among others.<sup>10</sup> The place of Text 4 (New Hittite script) within the group is uncertain,<sup>11</sup> but there is no doubt that it is concerned with the same deity.

### The Texts

- 1A. KUB 27.16 (ChS 1/3–1, no. 35)
- B. KBo 34.238 (ChS 1/3–1, no. 36)
- C. KBo 43.215
- D. KBo 57.210
- E. KBo 40.34 + KBo 40.263 + KBo 35.245
- F. KBo 43:212
- G. KBo 34.240 (ChS 1/3–1, no. 36)
- 2. KUB 10.27 (ChS 1/3–1, no. 37)
- 3. KUB 30.76
- 4. KBo 54.223 + KUB 47.66 (ChS 1/3–1, no. 42)

6. Although up to ca. 30 lines have been lost at the beginning of 1.A i, it is unlikely that two days of activities could have been covered in this space alone.

7. This judgment is based on the fact that 1.B and 1.D overlap in their coverage, as do 1.G and 1.F. Texts 1.C and 1.E duplicate only parts of 1.A. Any possible direct joins would have to be “sandwiches” between 1.C and 1.E and other fragments. Of course, only inspection of the original fragments will allow certain conclusions about this question.

8. 1.C and 1.D are too small for evaluation.

9. The CHD (P 254, sub *pē ḫark-*) describes the manuscript as “MH/MS” (Middle Hittite in contemporary script), while the Konkordanz (sub CTH 714) lists it as “jh” (New Hittite). Examination of the photo shows neither characteristic Middle Hittite sign shapes nor any very late forms. It should therefore be assigned to the early decades of the empire period.

10. Among the preserved Hittite ritual material, at least CTH 715 and 716 are also directed to Šauška of Nineveh. On the cult of this goddess in general, see Vieyra, “Ištar de Ninive”; Wegner, *Gestalt und Kult*; Beckman, “Ištar of Nineveh Reconsidered,” *JCS* 50 (1998): 1–10; and M.-C. Trémouille, “Šauška,” *RIA* 12.99–103.

11. Note that the offerant here is not the queen, as throughout Texts 1 and 2, but the EN.SÍSKUR, “ritual patron” (Text 4 i 3).

## Text 1

(about one-third of column lost)

- 1.A i** 1'. [nu ke]-e-ez k[e-e-ez-zi-ya . . .]  
**§1'** 2'. [nu <sup>L</sup>] <sup>U</sup>AZU <sup>GIS</sup>B[ANŠUR AD.KID<sup>3</sup> da-a-i<sup>3</sup>]  
 3'. [na]m-ma pí-ra-an [. . .]  
 4'. [n]u A-NA ŠA-PAL [. . .]  
 5'. še-er-ra-aš-ša-an 1 NINDA.ÉRIN.ME[Š da-a-i]  
 6'. nu-uš-ša-an še-er DINGIR-LUM [da-a-i]
- 
- §2'** 7'. [nu] A-NA DINGIR-LIM-ma pí-ra-an ka[t-ta a-a-bi<sup>3</sup>]  
 8'. i-ya-an nam-ma-at ga-li-ša[-an-zi<sup>3</sup> ○ ○ ○ ○ ○ ○ ○ ○]
- 
- §3'** 9'. [n]am-ma <sup>GIS</sup>IN-BI<sup>HLA</sup> kar<sup>1</sup>-ap-pí-ya-an[-zi]  
 10'. nu ma-a-an ha-me-eš-ha-an-za na-at mi-ya-an[-ta<sup>3</sup> ar-ha<sup>3</sup>]  
 11'. [ka]r-ša-an-da ma-a-an gi-im-ma-an-za-ma  
 12'. na-aš-šu zé-e-na-an-za na-at IŠ-TU <sup>GIS</sup>[IN-BI<sup>HLA</sup>]  
 13'. hu-e-el-pí-it GEŠTIN-it <sup>GIS</sup>HAŠHUR-it mi-ya[-nu-an-zi]  
 14'. na-at A-NA DINGIR-LIM ke-e-ez ke-e-ez-zi-ya  
 15'. [iš-ki-š]a-az-zi-ya EGIR-an ti-an-zi  
 16'. kat-ta-an-ma-aš-ma-aš ú-e-el-ku ki-it-ta-r[i]  
 17'. na-at-kán an-da a-pí-ya pa-aš-kán ú-e-el-ku-<sup>r</sup>i<sup>3</sup>[-ma-kán<sup>3</sup>]  
 18'. an-da IM-pát pád-da-an
- 
- §4'**  
**1.A i** 19'. [m]a-aḥ-ha-an-ma MUNUS.LUGAL PA-NI DINGIR-LIM  
 a-ri na-aš  
 1.E 1'. [ ]-<sup>r</sup>ma<sup>1</sup> [ ]  
**1.A i** 20'. hi-in-ga-zi nu <sup>GIS</sup>BANŠUR ku-it <sup>LÚ</sup>.MEŠ<sup>3</sup>[. . .]  
 1.E 2'. / [ -g]a<sup>1</sup>-zi n[u<sup>1</sup> ]  
**1.A i** 21'. pé-e ḥar-kán-zi na-at PA-NI DINGIR-LIM ti-an-zi  
 1.E 3'. / [pé]-<sup>r</sup>e ḥar<sup>1</sup>-kán-zi n[a- ]  
**1.A i** 22'. nu <sup>LÚ</sup>AZU DINGIR-LAM da-a-i nu wa-a-tar ku-it  
 1.E 4'f. / [ <sup>L</sup>] <sup>U</sup>AZU DINGIR-LAM da-a-i nu w[a<sup>1</sup>- ] / [Š]A 7 wa-at-ru  
**1.A i** 23'. IŠ-TU <sup>r</sup>7<sup>1</sup> <sup>DUG</sup>KU-KU-UB ḥar-kán-zi nu MUNUS.LUGAL  
 DINGIR[(-LAM)]  
 1.E 5'f. IŠ-TU <sup>r</sup>7<sup>1</sup> <sup>DUG</sup>KU-KU[- ] / [nu] MUNUS.LUGAL  
 DINGIR-LAM  
**1.A i** 24'. a-pé-e-ez ú-e-te-na-az a-ar-ri kat-ta-an[(-ma-aš-ši)]  
 1.E 6'f. a-pé-e-ez-za ú-i-te[- ] / [ ]-ar-ri kat-ta-an-ma-aš-ši



## §8'

2. *nu-za* MUNUS.LUGAL *a-da-an-na* ú[-*e-ek-zi nu*  
NINDA *a-a-an*?]  
3. NINDA.KU<sub>7</sub>.ĪI.A-ya *ku-i-ú-uš* < . . . ><sup>UZU</sup>NÍG.[GIG<sup>UZU</sup>ŠÀ]  
4. TU<sub>7</sub>.ĪI.A-ya *ku-e zi-ik-kán*[-*zi*]  
5. *na-aš-ta ku-e-ez-zi-ya t[e-pu d]a-aš-kán-zi*  
6. *nu-uš-ša-an A-NA PA-NI DINGIR-<sup>r</sup>LIM*<sup>r</sup>  
EGIR-*pa zi-ik*[-*kán-zi*]

## §9'

7. *nu* MUNUS.LUGAL *a-ku-wa-an-na ú-e-ek-zi*  
8. *nu* <sup>d</sup>IŠTAR<sup>URU</sup> *Ni-nu-wa* <sup>d</sup>*Ni-i-na-at-ta* <sup>d</sup>*Ku-li-i*[*t-ta*]  
9. 2-ŠU *e-ku-zi* 2 NINDA.SIG-y[*a*] *pár-ši-ya na-aš-ša-an*  
10. EGIR-*pa* <sup>GIS</sup>BANŠUR *da-a-i na*[*m-m*]*a* <sup>d</sup>IŠTAR<sup>URU</sup> *Ni-nu-wa*  
11. <sup>d</sup>*Ni-i-na-at-ta* <sup>d</sup>*Ku-li-it-ta* DINGIR.MEŠ-na  
12. *hé-e'*-<*ya*>-*ru-un-na aš-tu-uh-ġi-na e-ku-zi* 1 NINDA.SIG  
*pár-š*[*i-ya*]  
13. *na-at-ša-an* <sup>LÚ</sup>AZU *PA-NI DINGIR-LIM EGIR-*pa da-a-i t**[*ġa-li-ya*?]

## §10'

14. *nu* MUNUS.LUGAL <sup>d</sup>IŠTAR<sup>URU</sup> *Ni-nu-wa I-NA UD.3.KAM*  
*ki-iš-ša-an*  
15. *mu-ke-eš-ki-iz-zi ma-aġ-ġa-an-ma I-NA UD.3.KAM*  
KASKAL[-*ši*]  
1.A iii 16. EGIR-*pa ú-iz-zi na-aš-ta ma-aġ-ġa-an I-NA É*.[DINGIR-LIM]  
1.C ii 1'. [ *-t*] *a m*[*a-* ]  
17. *am-ba-aš-ši-iš kar-ap-ta-ri*  
1.C ii 2'. [ *-r*] *i*

## §11'

- 1.A iii 18. *na-aš-ta* 1 <sup>GU4</sup>ÁB.NIGA 2 UDU.NÍTA.MEŠ  
*an-da u-un-ni-ya-a*[(*n-z*)*i*]  
1.C ii 3'. [ *-un-ni-an-z*] *i*  
1.A iii 19. *nu-kán* 1 UDU 1 <sup>GU4</sup>A-NA <sup>d</sup>IŠTAR *ke-el-di-ya*  
*zu-z*[*u-ma-ki-ya*]  
1.C ii 4'. [ *-e*] *l-di-ya* <sup>r</sup>*zu*<sup>r</sup>-*zu*[- ]  
1.A iii 20. *ši-pa-an-ti* 1 UDU-*ma-kán* <sup>d</sup>*Ni-i-na-at-ta* <sup>d</sup>*Ku-li*[(*-i*)*t-ta*]  
1.C ii 5'. [ *-a*] *t*<sup>r</sup>-*ta*<sup>r</sup> <sup>d</sup>[*K*] *u-li-i*[*t-* ]  
1.A iii 21. *ši-pa-an-ti nu ŠA* <sup>GU4</sup> Û ŠA 2 UDU.ĪI.A-ya  
1.C ii 6'. [ *-y*] *a*

- 1.A iii 22. <sup>UZU</sup>NÍG.GIG <sup>UZU</sup>ŠÀ IZI-it za-nu-wa-an-z[i]  
 1.C ii 6'. <sup>rUZU</sup>NÍG'.G[IG ]

## §12'

- 1.A iii 23. ŠA GU<sub>4</sub>-ma <sup>UZU</sup>ku-du-úr SAG.DU <sup>UZU</sup>GAB-y[a ŠA  
 2 UDU.ĪI.A-ya]  
 1.C iii 1. [ -d]u-úr SAG.DU [ ]  
 1.A iii 24. <sup>UZU</sup>GAB.ĪI.A 2 <sup>UZU</sup>ku-du-úr-ra <sup>UZU</sup>TI.ĪI.A [(an-da)]  
 1.C iii 2f. [ G]AB.ĪI.A 2 <sup>UZU</sup>ku-d[u- ] an-da  
 1.A iii 25. ki-na-an na-at IŠ-TU <sup>DUG</sup>ÚTUL za-nu-wa-an-zi  
 1.C iii 5. [ <sup>DUG</sup>ÚTUL za-nu- -an-z[i]  
 1.A iii 26. [nam-m]a ú-da-an-zi  
 1.C iii 6. [ ]

## §13'

- 1.C iii 7. [ ] x ki-<sup>r</sup>iš<sup>3</sup>[-ša-an ]  
 (gap of one-half column)

- 1.A iv 1'. [nu ma-aḥ]-ḥa-an x [. . .]  
 §14'  
 2'. MA-KAL-TI-uš x [. . . na-aš A-NA DINGIR-LIM pa-ra-a]  
 3'. ú-da-an-z[i]

## §15'

- 4'. ÚTUL'.ĪI.A-ya ḥu-u-ma-an-da ku-i[t-ta pa-ra-a o ]-gur<sup>2</sup>  
 5'. ku-it-ta pa-ra-a NINDA.LÀL x [ ° ° ° ku-it-t]a pa-ra-a  
 1.A iv 6'. <sup>GIŠ</sup>IN-BI<sup>ĪI.A</sup>-ya ḥu-u-ma-an ḥa-a-da-an ḥu-e-el-pí  
 1.D:1'f. [ <sup>ḥ</sup>]LA <sup>ḥu</sup>[- ] ḥu-el<sup>1</sup>[-pí]  
 1.A iv 7'. ku-it-ta pa-ra-a na-at ú-da-an-zi na-at PA-NI DINGIR-LIM  
 1.D:2'. [ ]  
 1.A iv 8'. ti-an-zi nu EGIR-an-da 1 NINDA.SIG A-NA aḥ-ru-uš-ḥi  
 1.B<sup>12</sup>:3'. [ ] / nu EGIR-an-d[a ]  
 1.D:3'. [ -r]u-uš-ḥi  
 1.A iv 9'. pár-ši-ya na-at-ša-an <sup>LÚ</sup>AZU ḥu-up-ru-uš-ḥi da-a-i  
 1.B:3'. [ ] / na-at-ša-an <sup>LÚ</sup>[  
 1.D:3'f. pár-š[i- ḥ]u-up-ru-uš-ḥ[i ]<sup>13</sup>

12. The first two lines of B cannot be placed:

1'. <<ke-e-da>>[-ni ]  
 2'. ḥa-az-zi-t[a ]

13. No paragraph stroke in B and D.

## §16'

- 1.A iv 10'.** EGIR-ŠÚ<sup>14</sup>-ma 1 NINDA.SIG A-NA <sup>d</sup>Šar-ri-na-ša pá<sup>r</sup>-ši-ya  
na-at  
1.B:5'. [ ] / 1 NINDA.SIG <sup>d</sup>Šar-ri-n[a- ]  
1.D:5'. [ ]-ši-ya  
na-at
- 1.A iv 11'.** A-NA DINGIR-LIM pí-ra-an kat-ta da-a-i nu-za  
MUNUS.LUGAL QA-TI-ŠU  
1.B:6'. [ ] / da-a-i nu-za  
MUNUS.LUGAL [ ]  
1.D:6'. [ .LUG]AL QA-TI-ŠU
- 1.A iv 12'.** šu-up-pí-ya-aḫ-ḫi <sup>LÚ</sup>AZU-ya-az QA-TI-ŠU šu-up-pí-ya-aḫ-ḫi  
1.B:6'. [ ]  
1.D:6'. [ ]
- 1.A iv 13'.** 1 NINDA.SIG <sup>d</sup>ša-a-ú-ri a-bu-ú-bi pá<sup>r</sup>-ši-ya  
1.B:7'. / 1 NINDA.SIG A-NA <sup>d</sup>Š[a- ]  
1.D:7'. [ ] <sup>r</sup>a<sup>1</sup>-bu-ú-bi p[á<sup>r</sup>- ]
- 1.A iv 14'.** na-at A-NA DINGIR-LIM ZAG-az da-a-i nu-za  
MUNUS.LUGAL QA-TI-ŠU  
1.B:8'. [ ] ZAG-az <sup>er</sup>da[- ]  
1.D:7'. [ -a]z d[a- ]
- 1.A iv 15'.** šu-up-pí-ya-aḫ-ḫi <sup>LÚ</sup>AZU-ya-az QA-TI-ŠU šu-up-pí-ya-aḫ-ḫi  
1.B:9'. [ ] / <sup>LÚ</sup>AZU-ya-az šu-u[p- ]  
1.D:9'. šu-up[- ]<sup>14</sup>

## §17'

- 1.A iv 16'.** 1 <sup>DUG</sup>GAL GEŠTIN-it šu-un-na-i na-an PA-NI DINGIR-LIM  
1.B:10'. [ ] / šu-un-<sup>r</sup>na<sup>1</sup>-i na-a[n ]
- 1.A iv 17'.** da-a-i DINGIR.MEŠ-ma <sup>LÚ.MEŠ</sup>NAR ka-lu-ti-ya-an-zi  
1.B:11'. [ ] / DINGIR.MEŠ [ ]

## §18'

- 1.A iv 18'.** nu MUNUS.LUGAL a-da-an-na ú-e-ek-zi nu<sup>NINDA</sup> a-a-an  
**19'.** ku-e pá<sup>r</sup>-ši-ya-an-na-i TU<sub>7</sub>.ḪI.A-ya ku-e  
**20'.** zi-ik-kán-zi na-aš-ta ku-e-ez-zi-ya te-pu  
**21'.** da-aš-kán-zi nu-uš-ša-an <sup>LÚ</sup>AZU PA-NI DINGIR-LIM  
**22'.** EGIR-pa zi-ik-ki-iz-zi nu a-ku-wa-an-na pí-ya-an-zi

14. No paragraph stroke in B and D.

## §19'

- 1.A iv 23'.** *nu IŠ-TU NINDA.SIG.MEŠ ku-i<sup>1</sup>-uš<sup>15</sup> DINGIR.MEŠ  
ka-lu-ti-iš-kán-zi*  
1.G<sup>16</sup> rev. 1'. [ ]  
*ka-lu-ti-iz<sup>1</sup>-zi*
- 1.A iv 24'.** *a-ku-wa-an-na a-pu-u-uš-pát DINGIR.MEŠ ir-ḥa-a-an-zi*  
1.G rev. 1'. *a-ku- -an-na-ya a-pu-u-uš-p[át ]*
- 1.A iv 25'.** *nu ma-a-an A-NA MUNUS.LUGAL ZI-an-za nu*  
DINGIR.MEŠ *an-da*  
1.G rev. 2'. ← *omits* → [ ]
- 1.A iv 26'.** *[(ḥar)]-pí-iš-ki-iz-zi nu-uš DINGIR.MEŠ ḥar-pa-an-du-uš*  
1.G rev. 2'. *ḥar-pí-iš-ki-iz-zi nu-uš an-da ḥar-pa-an-du-u[š]*
- 1.A iv 27'.** *[ak]-ku-uš-ki-iz-zi*  
1.G rev. 2'. [ ]<sup>17</sup>

## §20'

- 1.A iv 28'.** *[ma-a-a]n-ši a-aš-šu-ma nu ḥa-an-ti ḥa-an-ti DINGIR-LAM*  
1.G rev. 3'. [ ] *-m]a nu-uš ḥa-an-ti ḥa-an-ti DINGIR-LUM*
- 1.A iv 29'.** *[(ak-ku-u)]š-ki-iz-zi <sup>d</sup>Šar-ri-na<sup>1</sup>-ša <sup>d</sup>Ša-ú-ri*  
1.G rev. 3'. *ak-ku-uš-ki[- ]*
- 1.A iv 30'.** *[(a-bu-ú-b)]i-ya Ú-UL e-ku-zi*  
1.F:1'f. *'a-bu-ú-bi-ya<sup>1</sup> / [ ]*  
1.G rev. 4'. [ ] *-ú<sup>1</sup>-bi-ya Ú-UL e-ku-zi*

## §21'

- 1.A iv 31'.** *[GIM-a]n-ma DINGIR.MEŠ a-ku-wa-an-na ir-ḥ[a-(a-iz-zi)]*  
1.F:3'. [ ] *-iz-zi /*  
1.G rev. 5'. [ ] *-a-iz-zi*
- 1.A iv 32'.** *[(ta a-a)]p-pa-i nu MUNUS.LUGAL <sup>GIŠ</sup>BANŠUR [(kur-ak-zi)]*  
1.F:4'. [ ] *kur-ak-zi /*  
1.G rev. 5'. *ta a-ap-pa-i MUNUS.LUGAL-ša <sup>GIŠ</sup>BANŠUR ŠA [ ]*
- 1.A iv 33'.** *[<sup>LÚ.M</sup>ES<sup>NAR</sup>-ma 1 DUG KAŠ pí-y[a-an-zi<sup>9</sup> . . . (GE<sub>6</sub>-an)]*  
1.F:5'. [ ] *-an*  
1.G rev. 5'f. [ ] */ [ ] GE<sub>6</sub>-an*

15. Cf. 2 v 6.

16. At the top of G rev. are four lines running over from the lost obverse that cannot be placed:

1'. [ *aḥ-ru-u]š<sup>2</sup>-ḥi ḥu-u-up-ru-uš-ḥi-ya pá-r-ši-y[a ]*  
2'. [ *n]a<sup>2</sup>-aš pí-ra-an 'kat-ta<sup>1</sup> da-a<sup>-i</sup>' [ ]*  
3'. [ ] x *pá-r-ši-ya* [ ] x [ ]  
4'. [ ] x x [ ]

17. No paragraph stroke in G.



- 1.A iv 34'.** [(*la-ak-nu*)]-*an-zi* ŠĪR-RU-ya [(*ma-aḥ-ḥ*)*a-an-ma* ]  
 1.F:5'f. *la-ak-nu-an-zi* / [ ]  
 1.G rev. 6'. *la-ak-nu-an-zi* ŠĪR-RU-ya *ma<sup>et</sup>-aḥ-ḥ*[*a-an* ]
- 1.A iv 35'.** [*na-aš-*]*ta I-NA* UD.4.KAM [(DINGIR-LUM *ša-ra-a*)]  
 1.F:6'f. [ -*t*]*a I-NA* UD.4.KAM / [ ]  
 1.G rev. 7'. [ ] DINGIR-LUM *ša-ra-a*
- 1.A iv 36'.** [(*t*)]*a-an-zi pé-di*[(*ma-aš-ša-a*)*n . . . (-kán ar-ḥa* Ī.DÙG.GA)]  
 1.F:7'f. [ -*a*]*n-zi pé-e-ti-ma-aš-ša-*[ ]  
 1.G rev. 7'f. *da-an-zi pé-e-di-ma-aš-ša-a*[*n /* ] x-*kán ar-ḥa* Ī.DÙG.GA
- 1.A iv 37'.** [(*pé-e*)]*š-ši'-an-zi*  
 1.F:9'. [ ]-*zi*  
 1.G rev. 8'. *pé-eš-ši-ya-an-zi*

## §22'

- 1.F:10'.** [ ]-*t(a)*]-*ri nu-za ḥu-u-ma-an*  
 1.G rev. 9'. [ ]-*t*]*a-ri nu-za ḥu-u-ma-an*
- 1.F:11'.** [(<sup>LU</sup>AZU *da-a-i*) *k*]*u-it IŠ-TU* <sup>r7</sup> <sup>DUG</sup>*KU-KU-UB*  
 1.G rev. 9'f. <sup>LU</sup>AZU *da-a-i* / [ ]*KU-KU-UB*
- 1.F:12'.** [(*wa-a-tar I-NA* UD.3.KAM *píd-da-an-zi nu* DING)]*IR-LUM*  
*ku-it ar-aš-kán-zi*  
 1.G rev. 10'. *wa-a-tar I-NA* UD.3.KAM *píd-da-an-zi nu* DINGIR-LUM  
*ku'-i*[*t* ]
- 1.F:13'.** [ ] (*lu-u*)]*k-kat-ta*[(*-m*)]*a*  
 1.G rev. 11'. [ ] *lu-uk-kat-ta-ma*
- 1.F:14'.** [(*ka-ru-ú-wa-ri-wa-ar* *ša-ra-a*) ]-*zi*  
 1.G rev. 11'. *ka-ru-ú-wa-ri-wa-ar* *ša-ra-a* [ ]
- 1.F:15'.** [ ] (*a*)]*n-da up-pí-iš-kán-zi*  
 1.G rev. 12'. [ ] x *an-da up-pí-iš-kán-zi*
- 1.F:16'.** [(*nu* DINGIR-LUM *I-NA* U)D.4.KAM *ar-ra-an'-z*]*i*  
 1.G rev. 12'f. *nu* DINGIR-LUM *I-NA* U[D.4.KAM ]
- 1.F:17'.** [ . . . (*wa-a-tar QA-TAM-MA-pát iš-ša-an*)]-*z*[(*i*)]  
 1.G rev. 13'. *wa-a-tar QA-TAM-MA-pát iš-ša-an-zi*
- 1.F:18'.** [ ]-*(z)i*  
 1.G rev. 14'. [ ]-*z*[*i* ]

## Text 2

- 2 i** 1. [ ]
- §1 2. [ ]

## §2

3. [ . . . *d*]*a-a-i*  
 4. [ . . . ] *da-a-i*

5. [nu-za MUNUS.LUGAL še-ḥe-el]-li-ya-aš  
6. [we-e-te-ni-it a-a]r-ri
- 

## §3

7. [nu LÚḪAL ◊ ◊ ◊ ◊ ◊ ū<sup>2</sup>]-iz-zi  
8. [nu-uš-ša-an A-NA] GĪŠBANŠUR  
9. [DINGIR-LUM] še-er da-a-i
- 

## §4

10. n[u MUNUS.LUGAL]-ma pí-ra-an kat-ta  
11. [GĪŠIN-BI<sup>H1.A</sup>] GĪŠGEŠTIN ḪÁD.DU.A  
12. [GĪŠZ]É-ER-TUM ku-it-ta te[-pu]  
13. [la]-ḥu-u-wa-a-i
- 

## §5

14. nam-ma-kán ŠA GĪŠIN-B[<sup>H1.A</sup>]  
15. GĪŠal-ki-iš-ta-a-nu-uš  
16. ku-it-ta pa-ra-a te[-pu da-a-i]  
17. na-at LÚḪAL A-NA DINGI[R-LIM]  
18. iš-ki-ša-aš EGIR-an [da-a-i]
- 

## §6

19. ma-a-an ḥa-me-eš[-ḥa-an-ti]  
20. nu GĪŠal-k[i-i]š[-ta-a-nu-uš]  
21. mi-ya-a[n-du-uš kar-aš-zi]
- 

## §7

22. ma-a-an z[é-e-ni-m]a  
23. na-aš-ma [gi-im]-ma-an-ti  
24. nu GĪŠal-ki-⟨iš-⟩ta-a-nu-uš  
25. ḥu-el-pí-it IŠ-TU (GĪŠ)IN-BI  
26. mi-ya-nu-zi ku-it-ta pa-ra-a  
27. da-a-i
- 

## §8

28. nu ši-ḥe-el-li-ya-aš ku-it wa-a-tar  
29. na-at IŠ-TU DUGKU-KU-BI  
30. ú-da-an-zi an-da-ma-kán  
31. šu-u-wa-ru tar-na-a-i  
32. nam-ma DUGKU-KU-UB I[Š-T]U GADA  
33. an-da ka-a-r[i-ya-a]n-zi
-

§9

34. *traces**(large gap)*2 iii  
§10'1. 1 NINDA.SIG<sup>d</sup>Ta-a-a[r-ru]2. <sup>d</sup>Ta-a-ki-du KI.M[IN]

§11'

3. [1] NINDA.SIG<sup>DÉ.A</sup> <sup>d</sup>DAM.[KI.NA]

4. KI.MIN

§12'

5. 1 NINDA.SIG<sup>d</sup>A-ya<sup>d</sup>UTU-g[i]

§13'

6. 1 NINDA.SIG DINGIR.MEŠ-na

7. at-ta-ni-wi<sub>1</sub>-na8. <sup>d</sup>IŠ<sup>š</sup>TAR-wi<sub>1</sub>-na9. aš-ḥu-ši-ik-ku-un-ni-ni-wi<sub>1</sub>[-na]

§14'

10. 1 NINDA.SIG<sup>d</sup>Iš-ḥa-a-ra

§15'

11. 1 NINDA.SIG<sup>d</sup>Al-la-a-ni

§16'

12. 1 NINDA.SIG<sup>d</sup>Um-bu<sup>d</sup>N[IN.GAL]

§17'

13. 1 NINDA.SIG<sup>d</sup>Ur-š<sup>u</sup>-u-i

§18'

14. *traces**(large gap)*

§19'

2 iv

1'. [ ]

## §20'

- 2'. A-NA 1 NINDA.SIG-*m*[*a-aš-ša-an*]  
 3'. NINDA EM-ŠÚ *ku-it[-ta]*  
 4'. *pa-ra-a pí-ra-an*  
 5'. *te-pu pár-ši-ya-an-n[a-i]*  
 6'. *na-at-ša-an* <sup>d</sup>*hu-up[-ru-uš-ḫi]*  
 7'. *da-a-i*
- 

## §21'

- 8'. EGIR-*pa-ma* 1 NINDA.SIG  
 9'. <sup>d</sup>*Šar-ri-na-aš-ta*  
 10'. *pár-ši-ya*
- 

## §22'

- 11'. *na-at* <sup>LÚ</sup>AZU PA-NI [DINGIR-LIM]  
 12'. *da-ga-a-an d[a-a-i]*
- 

## §23'

- 13'. *nu-za* MUNUS.LUGAL [ŠU.MEŠ-ŠU]  
 14'. *šu-up-pí-y[a-aḫ-ḫi]*
- 

## §24'

- 15'. EGIR-*pa-ma* 2' [NINDA.SIG]  
 16'. <sup>d</sup>*Ša-ú-ri* [*a-bu-ú-bi pár-ši-ya*]  
 17'. *na-at* <sup>LÚ</sup>AZ[U]  
 18'. A-NA PA-NI DINGIR-LI[M]  
 19'. ZAG-*az da-a-i*
- 

## §25'

- 20'. *nu-za* MUNUS.LUGAL ŠU.[MEŠ-ŠU *šu-up-pí-ya-aḫ-ḫi*]
- 

## 2 v

## §26'

1. *nu-ká*[*n ku-e-ez-zi-ya te-pu*]  
 2. *da-aš-ki[-iz-zi]*  
 3. *ta-aš-ša-an A-[NA PA-NI DINGIR-LIM]*  
 4. EGIR-*pa zi-ik-ki-i[iz-zi]*
- 

## §27'

5. *nu a-ku-wa-an-na ú-e[-ek-zi]*  
 6. *nu* DINGIR.MEŠ *ku-i-uš* 10 NINDA.SI[G.MEŠ]

7. *ka-lu-ti-e-ez-zi*
8. *a-ku-wa-an-n[a]-ya a-pu-u-uš DINGIR.ME[Š]*
9. *ir-ḥa-a-iz-zi*

## §28'

10. *nu ma-a-an A-NA MUNUS.LUGAL a-aš-šu*
11. *nu DINGIR.MEŠ [ḥa-a]n-ti ḥa-an-di-pát*
12. *ak-k[u-uš-ki-i]z-zi*

## §29'

13. *traces*

2 vi **1. DUB.1.KAM<sup>1</sup> ma-a-an MUNUS.LUGAL**  
colophon

2. *A-NA <sup>d</sup>IŠ<sup>T</sup>AR <sup>URU</sup>Ne-i-nu-wa*
3. *KASKAL-ši EZEN.ITU i-ya-zi*
4. *QA-TI*

## Text 3

- 3 **1. TUP-PA<sup>H.A</sup> EZEN.ḪI.A**  
2. *ŠA <sup>d</sup>GAŠAN <sup>URU</sup>Ni-i-nu-wa*

## Text 4

4 i<sup>18</sup>

- §1 **1.** [ ◦ ◦ ◦ ] x-pa x [ . . . ] <sup>r</sup>az<sup>21</sup> [ . . . ]  
**2.** [ ◦ ◦ ◦ ] A-NA <sup>d</sup>IŠ<sup>T</sup>AR [da]-<sup>r</sup>a<sup>21</sup>-i nu <sup>r</sup>ku-it<sup>1</sup>[-ma-an]  
**3.** [EN.SIS]KUR zi-in-z[a-pu]-uš-ši-ya wa-aḥ-nu-u[z-zi]  
**4.** [<sup>L</sup>U]NAR(.MEŠ)-ma k[i-i] ŠIR ŠIR<sup>RU</sup>

## §2

5. [ ◦ ◦ -n ] a<sup>2</sup>-wa-a-ḥi za<sup>1</sup>-<sup>r</sup>az<sup>1</sup>-za-al-li-ma a-li
6. [a]-li-<sup>r</sup>i'-mi<sup>1</sup>-e za<sup>1</sup>-al-la <sup>d</sup>Ni-na-at-t[a]
7. <sup>r</sup>d<sup>1</sup>Ku-<sup>r</sup>li<sup>1</sup>-it<sup>r</sup>-ta<sup>1</sup> [(z)]a-az-za-al-li-ma a-l[i]
8. [(a-l)]i-i-mi-e <sup>r</sup>za-a<sup>1</sup>-al-la

## §3

9. [(i)]-<sup>r</sup>e<sup>1</sup>(-)*pa-a-ru-u-wa<sub>a</sub> a-<sup>r</sup>al<sup>1</sup>[(l)]a-<sup>r</sup>i<sup>1</sup> [za-az-za-al-li-ma]*
10. [a-l]i a-li-i-mi-e [(za-al-l)a<sup>d</sup>. . . ?]
11. [(za-a)]z-za-al-li-ma <sup>r</sup>a<sup>1</sup>[-li a-li-i-mi-e za-a-al-la]

18. Readings from copy improved from photo. Restorations drawn from parallel, KUB 47.67 (ChS 1/3-1, no. 43).

## §4

12. [(<sup>m</sup>Ma-a)]-du-u-ya<sup>19 m</sup>[(Pa-lu-u)-ya za-az-za-al-li-ma a-li]  
 13. [(a-li)]-<sup>r</sup>i<sup>1</sup>-mi-<sup>r</sup>e<sup>1</sup> z[(a-a-a)l-la]  
 14. [ú-(šu-ú)]-d[(a-a-ḫi) za-az-za-al-li-ma a-li]  
 15. [a(-li-i-mi-e) za-a<sup>2</sup>-al-la]

## Translation

## Text 1

- §1' (A i 1'–6') [Then], on either side [. . . Then] the seer [places(?) a table of wicker(?)]. Furthermore, in front [. . .] and beneath [. . . (s)he sets] one ration loaf thereupon and [places] the goddess upon it.  
 §2' (A i 7'–8') [Then] down in front of the goddess [an offering pit(?) is prepared, and furthermore [they] cover it up(?).  
 §3' (A i 9'–18') Furthermore, they pick (branches of) fruit. If it is spring, they are cut while bearing fruit; if it is winter or fall, [they] freshen them with fresh fruit—grapes and apples. They place them on either side of the goddess and behind her back. Turf is placed beneath them, and they are stuck into it. Clay is mixed (lit., “dug”) into the turf.  
 §4' (A i 19'–29') When the queen arrives in the presence of the goddess, she bows. They set before the goddess the table that [the . . . -men(?)] hold ready. Then the seer takes the goddess, and the queen bathes the goddess with the water<sup>20</sup> they have in the seven jugs. They hold a tub beneath her (the goddess), and they bathe the goddess in the tub. But when they<sup>21</sup> finish bathing the goddess, then she anoints her with [fine] oil<sup>22</sup> and places her<sup>23</sup> on the wicker table.  
 §5' (A i 30'–37') They set before the goddess the water that is in the tub, using the very tub in which they bathe the goddess. The queen [sets(?) before the goddess] whatever seven pebbles of [. . .] lie on the ration loaves (and) [whatever . . .] lie in the seven jugs in the spring.  
 §6' (A i 38'–42') Then the seer [gives cedar(?) to the queen], and she [takes responsibility] for the ritual. [They burn one bird] for the burnt-offering, [one bird for . . . , one bird] for *duwarni*, [one bird for . . . , and one] bird for *širtiḫi*.

(gap<sup>24</sup>)

- §7' (A iii 1) The musicians [worship] the gods [jointly].

19. KUB 47.67:6': -e.

20. E:5' adds: of seven springs.

21. E:10': she.

22. E:10'f.: Then the queen anoints her with [fine oil].

23. E:11' adds: back.

24. See comment on Text 2 below.

- §8' (A iii 2–6) Then the queen [asks for] food offerings, and they take a little of [the warm loaf(?)] and the sweet loaves that < . . . >, and the liver, [heart], and the soups that they put in place, and set them before the goddess.
- §9' (A iii 7–13) Then the queen asks for drink offerings. She toasts twice Šauška of Nineveh, Ninatta, and Kulitta, breaks two unleavened breads, and sets them back on the table. Again, she toasts Šauška of Nineveh, Ninatta, and Kulitta, and all the female deities. She breaks one unleavened bread, and the seer places it back before the goddess. Then [he kneels(?)].
- §10' (A iii 14–17) Then the queen evokes Šauška on the third day—whether she is returning and on the road on the third day, or whether the burnt-offering is concluded in the temple—as follows:
- §11' (A iii 18–22) They drive in one fattened cow and two rams, and she sacrifices one sheep and the one bovine to Šauška for well-being and *zuzumaki*. She sacrifices one sheep to Ninatta and Kulitta. Then they roast the liver and heart of the bovine and the two sheep.
- §12' (A iii 23–26) The leg, head, and brisket of the bovine [and] the briskets, two legs, and ribs [of the two sheep] are minced and they cook them in a pot. [Afterward] they bring (them) in.
- §13' (C iii 7) [. . .] as follows [. . .]

(gap)

- §14' (A iv 1'–3') [And] when [they . . .] the bowls, they bring [them out before the goddess].
- §15' (A iv 4'–9') They bring in all the soups—a bit of each, [. . .]—a bit of each, baklava [and . . .]—a bit of each, and all the fruit—a bit of each, dried (or) fresh, and place them before the goddess. She breaks one unleavened bread at the censer and the seer sets it in the crucible.
- §16' (A iv 10'–15') Afterward, he breaks one unleavened bread for the Divine Kings and sets it down before the goddess. Then the queen purifies her hands and the seer purifies his hands. He breaks one unleavened bread for the Weapon of the Deluge and sets it to the right of the goddess. Then the queen purifies her hands and the seer purifies his hands.
- §17' (A iv 16'–17') He fills one beaker with wine and sets it before the goddess, and they worship the gods jointly.
- §18' (A iv 18'–22') Then the queen asks for food offerings, and they take a little of each of the warm loaves that she breaks and the soups that they put in place, and the seer sets (them) back before the goddess. Then they distribute the food.

- §19' (A iv 23'–27') Then she finishes toasting those deities whom they worship<sup>25</sup> jointly with the unleavened breads. And if it seems appropriate to the queen, then she aggregates the gods and toasts them in their aggregation.
- §20' (A iv 28'–30') But [if] she prefers, she toasts (each) deity individually. However, she does not toast the Divine Kings or the Weapon of the Deluge.
- §21' (A iv 31'–37') But [when] they finish toasting the gods, then (the ceremony) is over, and the queen retains the table.<sup>26</sup> The musicians [provide(?)] one vessel of beer, knock over a black [. . .], and play. [But] when [. . . , then] on the fourth day they take up the goddess. But on the spot [. . .] they dump out the fine oil.
- §22' (F:10'–18') [. . .] The seer takes everything (left over from the rite) for himself. Because they bring water in seven jugs on the third day and bathe the goddess, [. . .] early the next day, [they . . .] up [and] send in [. . .] Then on the [fourth] day [they bathe(?)] the goddess. They treat the water in exactly the same way [. . .]

*(text breaks off)*

*Text 2*

- §1 (i 1–2) [. . .]
- §2 (i 3–6) [. . .] takes(?) [. . .] places(?). [Then the queen bathes herself with the water] of purification.
- §3 (i 7–9) [Then the seer] comes(?) [and] places [the goddess] on the table.
- §4 (i 10–13) Then [the queen] pours out [fruit], raisins, and olives—a little of each—in front (of it).
- §5 (i 14–18) Furthermore, [she takes] branches of the fruit trees—a little of each—and the seer [places] them back behind the goddess.
- §6 (i 19–21) If it is spring, then [she cuts the branches] when they are bearing fruit;
- §7 (i 22–27) but if [it is fall] or winter, then she freshens the branches with fresh fruit and takes a bit of each.
- §8 (i 28–33) Then they bring in the water that is for purification, and he drops the *šuwaru* therein. Further, they cover up the jug with a linen cloth.
- §9 (i 34) [. . .]

25. G rev. 1': (s)he worships.

26. G rev. 5': table of [. . .].



(gap)

- §10' (iii 1–2) Likewise (she offers?) one unleavened bread to Tarru and Takidu.  
 §11' (iii 3–4) Likewise [one] unleavened bread to Ea and Damkina.  
 §12' (iii 5) One unleavened bread to Aya and Šimegi.  
 §13' (iii 6–9) One unleavened bread to the paternal deities of Šauška and of the ritual patron.  
 §14' (iii 10) One unleavened bread to Išhara.  
 §15' (iii 11) One unleavened bread to Allani.  
 §16' (iii 12) One unleavened bread to Umbu [and Nikkal].  
 §17' (iii 13) One unleavened bread to Uršui.  
 §18' (iii 14) [. . .]

(gap)

- §19' (iv 1') [. . .]  
 §20' (iv 2'–7') She crumbles a little bit of sourdough bread before each unleavened bread and places them in the crucible.  
 §21' (iv 8'–10') Afterwards, she breaks one unleavened bread for the Divine Kings.  
 §22' (iv 11'–12') And the seer places it on the ground before [the goddess].  
 §23' (iv 13'–14') Then the queen purifies [her hands].  
 §24' (iv 15'–19') Afterwards, [she breaks] two [unleavened breads] for the Weapon [of the Deluge], and the seer places them to the right before the goddess.  
 §25' (iv 20') Then the queen [purifies] her hands.  
 §26' (v 1–4) Then she takes [a little of each] and places them back [before the goddess].  
 §27' (v 5–9) Then she asks for drink offerings and finishes toasting those deities whom she worships jointly with the ten unleavened breads.  
 §28' (v 10–12) And if the queen prefers, she toasts the deities individually.  
 §29' (v 13) [. . .]  
 colophon (vi 1–4) One tablet. When the queen performs the monthly festival for Šauška of Nineveh on the road. Complete.

*Text 3*

(shelf label)

Festival tablets of Šauška of Nineveh.

*Text 4*

- §1 (1–4) [. . .] sets(?) by Šauška. And while the ritual patron waves the dove-shaped vessel, [the musician(s)] play this song:  
 §2–4 (5–15) (as yet unintelligible Hurrian song)

## Commentary

**1.A i 2':** For restoration, cf. 1.A i 29'.

**1.A i 6':** The cult image here is small and light enough to be lifted by a single individual and supported by a wicker table. For descriptions of such portable deities, see C. G. von Brandenstein, *Hethitische Götter nach Bildbeschreibungen in Keilschrifttexte* (Leipzig: Hinrichs, 1943); H. G. Güterbock, "Hethitische Götterbilder und Kultobjekte," in *Beiträge zur Altertumskunde Kleinasien: Festschrift für Kurt Bittel*, ed. R. Boehmer and H. Hauptmann (Mainz: von Zabern, 1983), 203–17; and Joost Hazenbos, *The Organization of the Anatolian Local Cults during the Thirteenth Century B.C.* (Leiden: Brill/Styx, 2003).

**1.A i 7'f.:** For the use of *iya-*, "to make," with *ayabi-*, cf. KBo 7.62:4: . . . *a-a-bi DÛ-zi*. The verb *kališ-*, to be distinguished from *kalleš-*, "to call, summon," is obscure. Aside from several fragmentary and thus unhelpful attestations (KUB 32.108 obv. 3'; KUB 45.39 ii' 10; and KBo 22.122 iv 14'), I know of only two additional occurrences of the word:<sup>27</sup>

1. KBo 31.25 i 10' (catalog entry, CTH 280):

- 9'. *ma-a-an LUGAL-uš É-TAM ú-e-t[e-ez-z]i<sup>i</sup> L<sup>U</sup>S[ANGA-ma']*  
 10'. [GI]M-an 'É-TAM' *ka-li-šša<sup>7</sup>-an-zi TI<sub>8</sub><sup>MUŠEN-</sup>ya-kán*[. . .]  
 11'. *ma-aḫ-ḫa-an ḫar-pa-li e-ša-ri*

When the King builds a structure, [and] when [the priest] *k.-s*<sup>28</sup> the structure, and when an eagle [. . .] alights on the grain pile.

2. IBoT 2.80 vi 4 (ritual of the state cult, CTH 645):

1. *na-aš-ta ták-na-aš<sup>4</sup> UTU-aš*  
 2. *ḫa-at-ti-eš-šar<sup>4</sup> ḫal-ki-ya-aš-ša*  
 3. *ḫa-at-ti-eš-šar še-er*  
 4. *ka-li-iš-ša-an-zi*

Then (s)he *k.-s* up the pits of the Sun-goddess of the Earth and of the Grain Deity.

There are not many things one can do to a preexisting hole in the ground, other than place something in it, fill it with something, or cover it. The absence of any object or material in the passage IBoT 2.80 vi 1–4 suggests the final alternative, which I have tentatively adopted for my translation. In KBo 31.25 i 10', perhaps the priest provides a temporary screen against the elements for

27. Thanks are due to Richard Beal, who checked the files of the *Chicago Hittite Dictionary* for me concerning this lexeme, and to Theo van den Hout, who allowed me to make use of this resource.

28. The rendering of Paola Dardano (*Die hethitischen Tontafelkataloge aus Hattuša [CTH 276–282]* [Wiesbaden: Harrassowitz, 2006], 234), "anrufen," which of course rests on an interpretation of the form as from *kalleš-*, does not make good sense here.

the building in the course of construction, a process interrupted by the ominous appearance of an eagle.

**1.A i 9’:** For emendation, see CHD L–N 45. The translation “pluck, pick (fruit)” is suggested by Alwin Kloekhorst, *Etymological Dictionary of the Hittite Inherited Lexicon* (Leiden: Brill, 2008), 453.

**1.A i 16’–18’:** The sod here is intended simply as a matrix in which the sprigs of fruit can stand upright.

**1.A i 19’ff.:** §4’ has been transliterated and translated in Volkert Haas, *Materia magica et medica hethitica* (Berlin: de Gruyter, 2003), 153–54, 194.

**1.A i 22’:** In the phrase appearing only in the duplicate 1.E:5’, *wa-at-ru* is a pseudo-ideogram. For the syncopated stem in place of the more usual *wattaru-*, cf. KUB 8.41 ii 3: *wa-at-ru-aš* (gen.); and see Joseph J. S. Weitenberg, “Die hethitischen U-Stämme” (Ph.D. dissertation, University of Amsterdam, 1984), §§479–82. The participation of the <sup>LU</sup>AZU, lit., “seer,” does not imply any divinatory aspect to the rite, for the practitioner designated by this term performs many other functions in the Kizzuwatnaen cult; see Daliah Bawanypeck, *Die Rituale der Auguren* (Heidelberg: Carl Winter, 2005).

**1.A i 28’:** One of the few significant orthographic variants among the duplicates is between the pre-NH spelling [*i*]š-*ki-ez-zi* in 1.E:11’ and *iš-ki-ya-zi* in our somewhat later main manuscript.

**1.A i 30’–36’:** Edited, without duplicate, by Anna Maria Polvani, *La terminologia dei minerali nei testi ittiti* (Florence: Elite, 1988), 77–78. The reconstruction here is not quite certain due to the poor condition of the duplicate 1.E:13’–19’. 7 <sup>NA</sup>*paššilaš* is an example of the use of a singular noun with a numeral (see H. A. Hoffner and H. C. Melchert, *Grammar of the Hittite Language*, 2 vols. Languages of the Ancient Near East 1 [Winona Lake, IN: Eisenbrauns, 2008], §9.21). For the addition of seven stones to purificatory water, see Haas, *Materia magica et medica*, 193–95.

**1.A i 38’–40’:** Restored by Haas, ChS 1/9, 162–63.

**1.A i 41’–42’:** These particular Hurrian offering terms, here in the essive case, are infrequently attested and consequently poorly understood. Laroche, GLH 275, glosses *duwarni* as “lieu cultuel(?),” while Volkert Haas and Gernot Wilhelm (*Hurritische und luwische Riten aus Kizzuwatna* AOAT 3 [Kevelaer: Butzon & Bercker; Neukirchen-Vluyn: Neukirchener Verlag, 1974], 96–97) list *šerdehi* among the “Heilsbegriffe.”

**1.A iii 9’:** For DN *eku-*, lit., “to drink a god,” as indicating an act like modern toasting, see Petra M. Goedegebuure, “Hittian Origins of Hittite Religious Concepts: The Syntax of ‘To Drink (to) a Deity’ (Again) and Other Phrases,” *JANER* 8 (2008): 67–73.

**1.A iii 12’:** For Hurrian *heyari*, “tout,” see Laroche, GLH 101. He includes the unemended form from this line, *hé-pa-ru-un-na*, as a “graphie aberrante.”

**1.A iii 19’:** For additional attestations of *zuzumaki*, see Laroche, GLH 310.

**1.A iv 23’:** For emendation, cf. Text 2 v 6.

**1.A iv 26’:** On *harp-*, see now H. C. Melchert, “Hittite *harp(p)-* and Derivatives,” in *Investigationes Anatolicae: Gedenkschrift für Erich Neu*, ed. J. Klingler, E. Rieken, and C. Rüster (Wiesbaden: Harrassowitz, 2010), 179–88.

**Text 2:** §§3–9 here are parallel to §§1’–4’ of Text 1, while §§20’–28’ correspond to §§15’–20’ of Text 1.<sup>29</sup> The two texts match so closely that we may confidently assume that the content of Text 2 iii, with its successive offerings of unleavened bread to deities of the Hurroid pantheon, approximates that of the lost column ii of Text 1.

**2 i 31:** For *šuwaru-*, an implement for sprinkling a liquid—perhaps a bit of foliage—see Oğuz Soysal, “Zum Nomen *šuwaru-*,” in *Novalis Indogermanica: Festschrift für Günter Neumann zum 80. Geburtstag*, ed. M. Fritz and S. Zeilfelder (Graz: Leykam, 2002), 465–74.

**2 iv 16’:** On *Šauri abūbi*, the divinized power of the primeval flood, see Wegner, *Gestalt und Kult*, 85–86.

**2 vi 3:** KASKAL-*ši* here cannot mean “zum ersten Mal,” as rendered by Wegner, *ibid.*, 127. Such a meaning would require the insertion of *⟨ha-an-te-*ez-zī*⟩* (see CHD P 76), and this is made unlikely by the absence of the adjective in 1.A iii 15. From that passage it is clear that KASKAL-*ši* stands in contrast to the deity’s temple and must therefore mean “on the road, en route.”

**4 i 5:** Volkert Haas (*Hethitische Literatur* [Berlin: de Gruyter, 2006], 286), restores the beginning of this line from context as [Savos]ka, but the join piece KBo 33.151, to which he did not have access, shows that this is incorrect.

**4 i 5ff.:** Our knowledge of Hurrian is not yet sufficient to allow translation of this song. However, an analysis of its structure may be useful. Each of the three paragraphs contains two occurrences of the identical—if incomprehensible—sequence *zazzallima ali alimie zalla*.<sup>30</sup> Preceding this construction, we find the following forms:

- §2 (a) [ ° ° -n]a<sup>2</sup>-wa-a-*hi*  
 (b) <sup>4</sup>Ni-na-at-t[a] <sup>r</sup>a<sup>7</sup>Ku-<sup>r</sup>li<sup>7</sup>-it<sup>r</sup>-ta<sup>7</sup>
- §3 (a) [(i)]-<sup>r</sup>e<sup>1</sup>(-)*pa-a-ru-u-wa<sub>a</sub>*a-<sup>r</sup>al<sup>7</sup>[(*-l*)]a-<sup>r</sup>i<sup>7</sup>  
 (b) [ . . . ]
- §4 (a) [(<sup>m</sup>Ma-a)]-du-u-ya<sup>m</sup>[(Pa-lu-u)-ya]  
 (b) [*ú*-(*šu-ú*)]-d[(a-a-*hi*)]

Where intelligible, these terms designate personages, perhaps evoking them: Šauška’s attendant goddesses (2b); “The . . . Lady” (3a), possibly referring to Šauška herself; and two otherwise unknown human males<sup>31</sup> (4a). I suggest that

29. Text 2 §26’ diverges somewhat from Text 1 §§17’–18’.

30. This also seems to be the *Leitmotif* of col. i of KBo 2.3++ (ChS 1/3–1 no. 41).

31. Cf. only Pallu, NH no. 918, as well as the Nuzi anthroponyms Paluše (NPN 111) and Matu (NPN 97).

the remaining elements likewise indicate recipients of ritual attention, 2a and 4b, through unclear epithets.<sup>32</sup>

## Discussion

As far as they are preserved, the ritual proceedings in Text 1 consist of the bathing of the image of Šauška followed by several sets of offerings:

- [0. Drawing of water?<sup>33</sup>]
- I. Bath and burnt offerings to Šauška (§§1'–6')
- [II. Offerings to individual deities?—see comment on Text 2 above]
- IIIa. Food offerings (§8')
- IIIb. Toasting (§9')
- IIIc. Burnt offerings to Šauška (§§10'–12')
- (gap)
- IVa. Food offerings (§§14'–16')
- IVb. Toasting (§17')
- Va. Food offerings (§18')
- Vb. Toasting (§§19'–20')
- VI. Cleanup (§§21'–22')

The act of bathing itself is straightforward: Upon arrival at the ritual site where the divine image has already been prepared, the queen first bows to show her respect. Then, with the assistance of the augur, she washes the goddess in a tub, being careful to catch the special water employed. Next, the image is anointed and set upon a wicker stand; the waste water, its pebbles, and the water jugs are placed before the statuette, and several birds are incinerated in its presence. Unfortunately, a gap in the text obscures the ultimate disposal of the ritual materials.

In Text 1 §22', we find a brief mention of the fourth day's activities, where "They treat the water in exactly the same way." Since it seems that the water is employed here solely for the deity's bath, we may conclude that Šauška will then be given another cleansing. Perhaps the goddess is bathed at the beginning of each day of the festival. At any rate, this procedure appears to be a simple hygienic measure—washing before meals, analogous to proper human etiquette—and not a special process to activate the image as a home for the essence of the goddess.<sup>34</sup>

32. Nominal derivatives in *-(h)he*? See Ilse Wegner, *Hurritisch: Eine Einführung*, 2nd ed. (Wiesbaden: Harrassowitz, 2007), 54.

33. On the fetching of well/spring water as a preparatory step in Kizzuwatnaen ritual, see Haas, *Materia magica et medica*, 143–44.

34. Compare the elaborate ceremony performed to inaugurate the new image of a deity in KUB 29.4++ and dupls. (CTH 481), which I have translated in full in "Temple Building among the Hittites," in *From the Foundations to the Crenelations: Essays on Temple Building in the Ancient Near East and Hebrew Bible*, ed. M. J. Boda and J. Novotny (Münster: Ugarit-Verlag, 2010) 71–89.