

LÚ zipurijātalla-Official in Hittite Cuneiform Sources

YASEMİN ARIKAN*

Özet

Bu çalışmada, Hititçe çivi yazılı kaynaklarda geçen *zipurijātalla-* rahibinin görev ve işlevlerinin ne olduğu incelenmeye çalışılmıştır. Bunun sonucunda, diğer görevlerinin yanısıra, özellikle Anadolu kökenli "inşa ritüelleri"nde "ritüel icracısı" olarak görev aldıkları anlaşılmış, aynı görevi üstlenen LÚ *akuttara-* ile Hitit tarihinin akışı içerisinde, birbirlerinin yerini almış olabilecekleri sonucuna varılmıştır.

Yine, LÚ *zipurijātalla-* ile LÚ *zipurijātalla-*'nin farklı görevliler olması gerektiği konusu üzerinde durulmuştur.

Among Hittite cuneiforms, there are inscriptions called "construction rituals" produced due to the construction of new "houses" i.e. a temple or a palace like royal constructions. These rituals can be classified into two groups as the "construction rituals" of ancient Anatolian origin and those with Mesopotamia origin. The "construction rituals" with Mesopotamian origin have Hurrian effect and Hurrian cult terms. On the other hand, the "construction rituals" of ancient Anatolian origin contain Hattic passages, the names of gods and official cults. The topic of this study encompasses LÚ *zipurijātalla-* participating especially in the "construction rituals" of Hattian origin with the title of priest.

1. Comments on the Term

The term LÚ *zipurijātalla-* is a nomina actoris composed of Zilipuri and *-talla-* suffixes.² Another variant of the term is LÚ *zipuratalla-*.³ The close association of the word LÚ *zipurijātalla-* with Hattian origin god Zilipuri⁴ has been known ever since the early years of the science of Hittitology. E. Laroche⁵ lays the meaning of "prêtre de Zilipuri" on LÚ *zipurijātalla-*. S. Alp⁶ points out that although a suffix of possession in origin, *-al(l)a-* is secondarily used as an item in forming the names of occupations, and this is among its real uses. He further states that the words ending with *-(a)talla-* and *-(a)talli-* should be evaluated as a means to produce *-al(l)a-* and *-al(l)i-*, and that LÚ *zipurijātalla-* means "the priest of ^DZilipuri"; in fact, "belonging to Zilipuri".⁷ J. Friedrich⁸ calls LÚ *zipurijātalla-* as "Priester des (Gottes) Zilipuri". A. Kammenhuber,⁹ however, reports its meaning as "Priester des (prohatt.) Gottes Zilipuri" and claims the word LÚ *zipurijātalla-* to be another variant, which is produced as a result of its long-known vocal change in Protohittite language. Similarly, the same authority¹⁰ repeats the meaning of "Priester des (hatt.) Gottes Zilipuri" for LÚ *zipurijātalla-*. N. van Brock¹¹ calls both LÚ *zipurijātalla-* and LÚ *zipurratalla-* as "prêtre du dieu Zilipuri", while P. Reichert¹² uses the words *zipurijātalla-* and *zipurratalla-* comparatively in his dictionary. H. Kronasser¹³ lists *zipurijātalla-* under the suffix of *-talla-* and describes it as "ein Priester des Gottes Zilipuri". H.

A. Hoffner¹⁴ translates it as "priest of ^DZilipuri". In later years, A. Kammenhuber¹⁵ has repeated the meaning of "Priester des hatt. Gottes Zilipuri" for *zipurijātalla-* (*zipurratalla-*). H.-S. Schuster¹⁶ has associated LÚ *zipurijātalla-* and LÚ *zipurratalla-* with god of Zilipuri/Zalipura. On the other hand, F. Pecchioli Daddi¹⁷ interprets the word as "sacerdote di Zilipuri" under the root of *zi/alipur(ii)atalla-* and does not mention LÚ *zipurijātalla-* in her work; however, evaluates this official under the entry of *zi/alipur(ii)atalla-*.¹⁹ In the work of J. Tischler,²⁰ LÚ *zipurijātalla-* (*zipuratalla-*, *zipurratalla-*) has been interpreted as "ein Funktionär, Priester des Gottes Zilipuri". The 110th page of the book admits in doubt that LÚ *zipurijātalla-* means "Funktionär, der mit dem *zippuri(ia)*-Gebäck beschäftigt ist".²¹ I. Singer²² translates LÚ *zi(li)purijātalla-* as "priest of ^DZilipuri", on the 182nd page of the same work, LÚ *zipurijātalla-* has been referred to as LÚ *zi(li)purijātalla-*. M. Darga²³ claims that in Anatolian-Hittite construction rituals, the name of the priest, LÚ *zipurijātalla(s)* (LÚ *zipuratalla-*), who was the performer of sacrifice ceremony, was derived from the proper name of the god Zilipuri/a- and he was laden with this sacrifice offering cult all by himself and spoke in Hattic during the religious ceremony. D. Yoshida²⁴ analyses the word LÚ *zi/alipur(ii)atalla-* as Zilipuri+Suffix *-talla-* and translates it as "der Priester des Gottes Zilipuri", while J. Jie, on the 11th page of A Complete Retrograde Glossary of the Hittite Language (1994) refers to the words LÚ *zipurijātalla-*, LÚ *zipurijātalla-*, LÚ *zipurratalla-* and LÚ *zipuratalla-* individually. J. Klinger²⁵ asserts that LÚ *zipurijātalla-* cannot be distinguished from the name 'god Zilipuri'. However, E. Rieken²⁶ refers to LÚ.MEŠ *zipurijātallaš* as "Priester der Gottheit Zilipuri". J. Tischler²⁷ repeats the same meanings for LÚ *zipurijātalla/i-* (*zipuratalla-*, *zipurratalla-*) and LÚ *zipurijātalla-*.²⁸ In his previous work²⁹. After describing LÚ *zipurijātalla-* as "ein Priester des hattischen Gottes Zilipuri", M. Nakamura³⁰ analyses the word as "hatt. GN Zilipuri (+ *(ia)+talla-* (Nomen actoris))" and uses the word with a meaning of "Kultfunktionär" on the 372nd page. Furthermore, the author concludes that LÚ *zipurijātalla-* and

LÚ *zipurijātalla-* probably do not lack certain symbols; on the contrary, they are two different Hattic forms from the beginning.³¹

In a Hattic-Hittite bilingual text, LÚ *d[u-]ú-ē-el* in Hattic has been referred to as LÚ *zipurijātallaš*³² in Hittite language:

KBo V 11 (+)³³ obv.I
 12 LÚ *ša-ah-ta-ri-i-il* LÚ GALA
 13 LÚ *d[u-]ú-ē-el*³⁴ LÚ *zi-li-pu-ri-ia-tal-la-aš*
 14 LÚ *ha-āg-ga-zu-ē-el* LÚ *a¹-ku-ut¹-tar-ra[-aš]*
 15 LÚ *da-a-gul-ru-na-ā²-il* LÚ ^{GIS}ZA.LAM.GAR [

As aforementioned, there is a consensus as to the reference of LÚ *zipurijātalla-* to "the priest of god Zilipuri". Nevertheless, the term "LÚ SANGA ^DZilipuri", i.e. "the priest of god Zilipuri", is encountered in Hittite cuneiforms.³⁵ The name of god Zilip/uu,ri-³⁶ is often listed among the names of gods in the cult texts, but it is not seen in the lists of gods of oath in the treaties or instructions.³⁷ This god is mentioned in cuneiforms with *-i-*, *-a-* or *-u-* ending as in Zilipura/i/u, Zalipura, Zalipuru.³⁸ The words borrowed into Hittite and Hattic language are known to have vocal changes of *e/a*, *i/a*.³⁹ In the light of this, the term of 'Zilipuri' is also mentioned as 'Zalipura' in cuneiforms. Thus, in Hittite language the terms of LÚ *zipurijātalla-* and LÚ *zalipuratalla-*⁴⁰ have been derived and used in association with the name of this particular god and with noun suffix *-talla-*. Not considering the term of LÚ *zipurijātalla-* as a form of LÚ *zipurijātalla-*, also because of the presence of the terms LÚ *zippurija*-⁴¹ and NINDA *zippurija*-⁴² in cuneiform tablets, different from the term LÚ *zipurijātalla-* taking it as a term belonging to Hattic origin, which was produced with the addition of the suffix *-talla-*, is reasonably suggestive of its being the name of a different official.

On the obv.III 26 line of the text KBo X 31⁴³ which contains the list of cult provisions for KI.LAM festival, LÚ.MEŠ *zi-pu-ri-at-ta-le-eš* and on rev. I 28th line of KBo XVI 68 (+) 79 (+) KUB XXXIV 86,⁴⁴ UGULA LÚ.MEŠ *zi-pu-ri-ia-tal-la-aš* "the supervisor of the *zipurijātalla*-men" have been mentioned. Similarly, on obv.II 4th line of KUB XLVII 83⁴⁵ fragment, which is probably about the same festival, the term of '[LÚ.MEŠ] *zi-pu-ri-ia-t[a-al-]*' is encountered. Furthermore, in the doctoral dissertation of H. Berman,⁴⁶ on the 3rd line of the text with number Bo 69/14,] *zi-pu-ri-ia-tal-li* [is mentioned once again. Therefore, the citation of this official in various texts but with the same form from the same root is supportive of the above-mentioned idea.

II) The Duty and Functions of LÚ *zipurijātalla-* a. LÚ *zipurijātalla-* in construction rituals

Based on the construction ritual described in the Hittite lines of the Hattic-Hittite bilingual text, it is clearly deduced that when a new palace was constructed, *zipurijātalla*-man was the person who realized the mythical⁴⁷ ceremony performed while the 'wooden door bolt' (^{GIS}*hataluaš* ^{GIS}*ru*) used to assure the security of the palace gate was installed.

KUB II 2+⁴⁸ (w. dupl. KBo XIX 162 obv. 1-3) obv.II
 37 *ma-a-an I-NA É.GAL^{LIM} GIBIL^{GIS} ha-at-tal-ua-aš* ^{GIS}*ru*
 38 *ti-it-ta-nu-ua-an-zi* LÚ *zi-li-pu-ri-ia-tal-la-aš*
 39 *a-pi-ia-ak-ku a-ni-ia-zi ta ke-e* INIM^{MEŠ49} *me-ma-i*

"*zipurijātalla*-man performs the (ritual) right there when the wooden door bolt is installed into the new palace and says these words."

In the following paragraph, there are the Hattic words of *zipurijātalla*-man during the performance of the ritual.

The gods with Hattian origin such as Zilipuri and Šulinkatte⁵⁰ participate in this ritual. On the 17-18th lines of the third column, god Zilipura is cited along with king epithet and referred to as the god standing at the door and building the throne. In the next paragraph, god Zilipura is taking the clothes, covers, and shoes and placing them on the throne. In the rest of the third column between the lines of 48 and 56,⁵¹ god Šulinkatte described as king epithet again takes (his) tools and raises them and then places them inside on the wood of the door bolt. Thereby, the goodness is expected to enter, while the badness is not welcome because god is Šulinkatte and the king is inside. Following this, at the beginning of column IV on lines 1-6 and below where the transliteration and translation of the lines are provided, various materials taken from the temple by the performer of the ceremony, *zipurijātalla*-man, have been listed.

KUB II 2+⁵² (w. dupl. KBo XIX 162 rev. 6'-10') rev.IV
 7 XXX ^{GIS}GAG^{HIA} AN.BAR I GÍN TA.ÀM XXX ^{GIS}GAG^{HIA}
 URUDU I GÍN TA.ÀM
 8 I NÍG.GUL⁵³ I⁵⁴ GÍN KI.LÁ.BI I GÍR URUDU V GÍN
 KI.LÁ.BI
 9 I[V⁷]⁵⁵ TU-PU-Ú URUDU I GÍN TA.ÀM XX
 NINDA.GUR₄.RA^{HIA} I ^{DUG}*hu-up-pár mar-nu-an*
 10 I ^{DUG}*hu-u²-up-pár*⁵⁶ KAŠ.GEŠTIN Ú-NU-UT ^{DUG}BÁHAR¹⁵⁷
 Ú-NU-UT [AD.KID^{HIA}]
 11 *ki-i-ma*⁵⁸ LÚ *zi-li-pu-ri-ia-tal-la-aš*⁵⁹ [*da-a-i*]

"Thirty stakes of iron, each weighing one shekel; thirty stakes of copper, each weighing one shekel, one hammer², its weight, one shekel; a dagger of copper, its weight, five shekels, four² TUPÚ of copper, each weighing one shekel; twenty thick bread, one *huppar*-vessel of *marnuān*-beer, one *huppar*-vessel of KAŠ.GEŠTIN drink, pottery implements (and) implements [of wicker]. These things the *zipurijātalla*-man [takes]."

On the colophon of the same text, the explanation of the purpose of the ritual, the assignment of *zipurijātalla*-man in this ritual and his speaking Hattic is repeated once again:

KUB II 2+⁶⁰ (w. dupl. KBo XIX 162 rev. 11'-13')
 KBo VII 43 x+1-4') rev.IV
 12 DUB I^{KAM} QA-TI m[(-)]a-an A-NA É[GAL^{LIM} GIBIL]

- 13 *ha-at-tal-ya-aš* GIŠ-r[(u t)]i-it-t[(a-i)]⁶¹
 14 *nu* ^{LÚ}zi-li-p[u-r]i-ja-tal-la-aš [(ki-i)] ud[(-d)]a-[(a-)]ar
 15 *ha-at-ti-li me-ma-i*

“The first tablet complete. When a wooden door bolt is installed into the [new] pal[ace] *zilip[ur]i[atalla]*-man says these words in Hattic.”

At the end of the text sacred Hattian characters such as the Stormgod⁶² and his spouse, the Sungoddess of Arinna,⁶³ have been mentioned above all among the gods to whom sacrifices are offered.

Similarly, in a mythical⁶⁴ construction ritual organized bilingually in Hattic-Hittite at the time of a house construction, the duty of *zilipuri[atalla]*-man is taken over by ^{LÚ}*akuttara*-⁶⁵ this time. This ritual realized in laying the construction is performed by *akuttara*-man:

KBo XXXVII 1⁶⁶ obv.

- 1 *ma-a-an-za* LUGAL-uš ^{É.HI.A}GIBIL^{TIM} *ku-ya-pi-ik-ki*
 []⁶⁷ *ú-é-te-ez-zi ma-a-na-aš-ta ša-a-ma-a-nu-uš*
 2 *šu-uh-ja-an-zi nu* ^{LÚ}a-ku-ut-tar-aš a-ni-é[-ez-zi] ^{ta}⁶⁸ *ke-e*
ud-da-a-ar me-ma-i

“When the king builds new houses at some place; when the stones of foundation are laid, “drinker” perf[orms] a (ritual) and says these words.”

After these lines, ^{LÚ}*akuttara*- says Hattic words on the left column. On the right column, however, the Hittite version corresponding to these words have been presented. The rest of the text lists the materials taken by *akuttara*-man from the palace to perform the ritual.⁶⁹

rev.

- 22' []^{LÚ}a-ku-ut-tar-aš []š-TU É.GAL^{LIM} *ki-i da-a-i i*
^{šIG}ki-iš-ri-iš ^{šIG}BABBAR []šIG *ki-iš-ri-iš GE₆*
 23' []^{šIG}pit-tu-la-aš ZA[G]N I ^{šIG}pit-tu-la-aš SA₅ ŠU-ŠI
^{X²} ^{šIG}GAG^{HI.A} URUDU I GÍN.GÍN TA.À[M]
 24' [] X *ya-al-le-eš UR[UD]U II GÍN.GÍN TA.ÀM I GU₄*
 URUDU V GÍN.GÍN KI.LÁ.BI *nu GU₄-un []*
 25' []š-t]a-na-na-aš kat-t[a-a]n [d]a-a-i XII ^{šIG}NÍG.GUL
 URUDU II GÍN.GÍN TA.ÀM I ^{šIG}IG URUDU []
 26' [x G]N.GÍN KI.LÁ.BI []x URUDU V GÍN.GÍN
 KI.LÁ.BI []

“ ‘drinker’ takes these things from the palace: one white *kišri*-,⁷⁰ one [black] *kišri*-, [one] bl[ue] strap,⁷¹ one red strap; seventy² stakes of copper, each weighing one shekel [...]. [...] ten *ualla*- of copper, each weighing two shekels, one ox of copper, its weight, five shekels and puts the ox [...] under the altar. Twelve hammers² of copper, each weighing two shekels; one door of copper [...] its weight [...] shekel, a copper [...] its weight, five shekels [...].”

On the colophon of the text, that the performer of the ritual is ^{LÚ}*akuttara*- has been re-emphasized:

rev. 30'] A-ŪA-AT^{LÚ} a-[k]u-ut-tar-aš QA-TI

“[...] the words of the “drinker”; finished.”

b. ^{LÚ}*zilipuri[atalla]*- in religious texts

zilipuri[atalla]-men have duties in various festivals of Hittites. *nuntarrijašha*-⁷² “the Festival of Haste” is celebrated in the fall at the time of military campaign homecoming around Hattuša and lasts about forty days. In a ceremony belonging to the fourth day of this festivity, *zilipuri[atalla]*-man standing on the left, gives the pebbles he has been holding in his left hand to the palace attendant and the palace attendant gives them to the king with his left hand. The king, after shaking them in his left hand, pours the stones into the river. This incident has been depicted in the text as follows:

- KUB XLIV 8+KUB LVIII 22+⁷³ (w. dupl. KUB II 7 obv.Ix+1-12') obv.I
 16' ^{LÚ}zi-li-pu-ri-ja-tal-la-aš-ma
 17' GÜB-la-az [(a)]r-ta-ri
 18' ta GÜ[(B-li-i)]t ki-iš-ša-ri-it
 19' [N]^A₄[(pa-aš)]-ši-lu-uš har-zi
 20' [n(a-aš)] A-NA DUMU.É.GAL GÜB-li-it ki-iš-ri-it⁷⁴ pa-a-i
 21' DUMU.É.GAL-ma-aš GÜB-la-az ki-iš-ši-ra-az⁷⁵
 22' LUGAL-i pa-a-i na-aš-za-kán LUGAL-uš
 23' GÜB-la-az ŠU-za⁷⁶ še-er ar-ja ya-aḫ-nu-zi⁷⁷
 24' ta-aš-kán ID-i an-da iš-ḫu-u-ya-a-i⁷⁸

“*zilipuri[atalla]*-man stands on the left and he holds pebbles with his left hand. He gives them with his left hand to the palace attendant. The palace attendant gives them to the king with his left hand. The king turns them forward and up with his left hand and pours them into the river.”

As much as gathered from the text, *zilipuri[atalla]*-man, serves in the presence of the king along with the “palace attendant”. ^{LÚ}*zilipuri[atalla]*- is also among the officials participating in KI.LAM⁷⁹ festival, one of the greatest festivals of Hittite celebrated in the fall. In KBo XXV 176 rev. 4' ff., which has a broken beginning, on this festival, presents the hierarchic order of the cult personnel of Arinna city within themselves. The anointed priest is at a lower level than the priest (=šankunni-) because while šankunni- is wearing a first quality garment, the anointed priest is wearing a second quality garment. In the paragraph that follows, the internal hierarchic order of Zippalanda city cult personnel has been stated. Here as well, *tazzelli*-⁸⁰ priest and *hamina*-⁸¹ man are at lower levels than the priest similarly because šankunni- has on a first quality garment, while *tazzelli*-priest and *hamina*-man is wearing a second quality garment.⁸² In the next paragraph, *zilipuri[atalla]*-men are given four thick fabrics.

KBo XXV 176 (w. dupl. KUB X 13 III 14'-15')⁸³ rev.
 13' IV ^{TUG}BÁR ^{LÚ.MEŠ}zi-li-pu-u-ri-ja-tal-li⁸⁴ pi-an-z[(i)]

“give four sackcloths⁸⁵ to *zilipuri[atalla]*-men.”

According to this text, *zilipuri[atalla]*-men are referred to along with the attendants such as the priest, anointed priest, *tazzelli*-priest, *hamina*-man, cupbearer, and singer, who are the cult personnel of Arinna and Zippalanda cities.

In a text about the Winter Festival, *zilipuri[atalla]*-men sing in the courtyard⁸⁶ in accompaniment of *ḫuḫupal*-musical instrument:

KUB XI 35⁸⁷ (// KUB XLVI 1 rev.III 6'-8') rev.V
 10' ^{LÚ.MEŠ}zi-li-pu-ri-ja-tal-li-uš⁸⁸
 11' ^{GIŠ}ḫu-u-ḫu-pa-li-it⁸⁹ Š]R^{RU}

“*zilipuri[atalla]*-men sing in accompaniment of *ḫuḫupal*-⁹⁰ musical instrument.”

Likewise, in a ritual fragment, *zilipuri[atalla]*-men are probably singing along with *ḫuḫupal*-musical instrument:⁹¹

KUB LV 4

12' e-k]u-zi ^{LÚ.MEŠ}zi-]i-pu-ri-ja-tal-le-eš
 13' ... Š]R^R]U ...

“[...] drink]s. *zilipuri[atalla]*-men [...] sing]g. ...”

In a text on a festival ritual, *zilipuri[atalla]*-men are now playing *ḫuḫupal*-musical instrument. At that moment, “*zintuḫi*-women” are singing:

KBo XXIII 92 obv.II

8' [] ^{GIŠ}DINANNA^{HI.A} ar-ša-aš kat-ta
 9' [a-ra-an-ta] ^{LÚ.MEŠ}zi-li-pu-ri-ja-tal-le-eš
 10' []^{GIŠ}ḫu-ḫu-pa-a]l-li ya-al-ḫa-an-zi
 11' []^{MUNUS.MEŠ}zi-in-]tu-u-ḫi-i-eš Š]R^{RU}

“[...]Ištar musical instruments [stand] below *arša*-.⁹² *zilipuri[atalla]*-men play [*ḫuḫupa*]l-musical instrument by striking. [*zin*]tuḫi-⁹³ [women] sing.”

The fragment concerning *zilipuri[atalla]*-men playing the musical instrument by percussion it is as follows:

KBo XLV 157⁹⁴

5']x-aš ar-ta GIŠ^DINANNA^{HI.A}[(?)
 6' ^{LÚ}MEŠzi-li-pu-ri-ja-tal-li-iš x[
 7']ya-al-ḫa-an-ni-iš-kán-zi x[

“... stand [...]. *zilipuri[atalla]*-men [...] play Inanna music instrument[s(?) ...] by beating [...]”

On lines 3' and 4' (?) of the broken text, *iy[ant²]-⁹⁵ women* (^{MUNUS.MEŠ}zi-]u[a-an-te-eš(?)]) are talked about.

In a poorly protected festival fragment, IBoT III 42,⁹⁶ *zilipuri[atalla]*-man has been referred to along with *taḫan[ziia]*-⁹⁷ men and *ḫuḫupal*-music instrument within the same context.

On line 10' of the fragment number 176/u,⁹⁸ *zilipuri[atalla]*-man ^{LÚ}GI.GÍD⁹⁹ has been mentioned together with the “flute player”; on line 6', men of the temple (^{LÚ.MEŠ}É.DINGIR^{LIM}) and the clapping women (^{MUNUS}pal-ya-tal-la-aš) have been referred to.

In another festival ritual, however, *zilipuri[atalla]*-man, “the palace attendant”, “the chief of the palace attendants”, and the king have been mentioned together. The palace attendant holding the “clay lump” is running ahead of *zilipuri[atalla]*-man, and then taking this lump to the presence of the king. The chief of the palace attendants, on the other hand, is holding the cloak of *zilipuri[atalla]*-man and taking him to the king. Then, he bows before the king. This has been described in the text as follows:

KUB LVIII 34 rev.IV

4']x ^{GAD}gaz-za-ar-nu-ul-la
 5']^Éḫi-i-li har-kán-zi
 6' [IM-aš-]ša pur-pu-ra-an ku-iš DUMU.É.GAL
 7' har-zi na-aš ^{LÚ}zi-li-pu-ri-ja-tal-li
 8' pi-ra-an ḫu-ya-a-i na-aš-ta IM-aš
 9' pur-pu-ra-an PA-NI LUGAL an-da
 10' pé-e-da-i GAL DUMU.É.GAL-ma
 11' ^{LÚ}zi-li-pu-ri-ja-tal-la-an
 12' ^{TUG}ši-ik-nu-un e-ep-zi
 13' na-aš-ta a-pu-u-un-na an-da
 14' A-NA PA-NI LUGAL pé-e-ḫu-te-ez-zi
 15' na-aš LUGAL-i UŠ-KE-EN

“[...] ... and *gazzarnul*-cloth [...] hold it in the courtyard. Whichever palace attendant holds the [clay] lump, he runs before of *zilipuri[atalla]*-man. Then, he takes the clay lump¹⁰⁰ before the king. The chief of the palace attendants holds the cloak of *zilipuri[atalla]*-man. Then, takes him to the presence of the king. And he bows the king.”

In the rest of the text, “clay lump” is taken by either “palace attendant” or “the deaf man” (^{LÚ}Ú.HÜB), and he presses it on something that belongs to the king. Since the text is broken, the thing described could not be identified, but it is hold by *zilipuri[atalla]*-man.¹⁰¹

rev.IV

16' nu IM-aš pur-pu-ra-an na-aš-šu DUMU.É.GAL
 17' na-aš-ma ^{LÚ}Ú.HÜB da-a-i na-an-kán LUGAL-i
 18' []-t]e-eš-ši an-da ta-ma-aš-zi
 19' []^{LÚ}zi-]i-pu-ri-ja-tal-la-aš-ma-an
 20' []-]x-na-ú har-zi

“and either the palace attendant or the deaf man¹⁰² takes the clay lump presses it on the king's [...]. [...] *zilipuri[atalla]*-man holds [...]”

zilipuratalla-man is sometimes next to the "palace attendant" and the "deaf man".

He appears again in another fragment in a similar context together with the deaf man and cites Hattic words.¹⁰³

In the rest of the text *zilipuratalla*-man is referred to in association with the words on the clay.

A similar text, KUB LVIII 52 rev.III line 14', *zilipuratalla*-men are mentioned along with "the man of Stormgod" (LÚ^DU) and courtyard (⁶hila-) has been brought up. In the next paragraph of the same text, *zilipuratalla*-men is associated with a cup.¹⁰⁴

In another festival ritual in KBo XXIV 93, *zilipuriyatalla*-man performs his duty with "the man of Stormgod" (LÚ^DU) and *akuttara*-man. The text is as follows:

KBo XXIV 93 (w. dupl. HT 40 obv. 2'-14') rev.III
24 [G]M-an-ma-at-kán ka-ri-pa-u-ya-an-zi¹⁰⁵
aš-ša-nu-ya-an[-zi]
25 [nam²]-ma-at LÚ^DU LÚ^DU a-ku-ut-tar-ra-aš¹⁰⁶
LÚ^DU za-li-pu-[ra-tal-la-aš]
26 [LÚ/MUNUS.MEŠ]U.GI^{URU} ha-at-ti-ja da-a-an a-ni-ja-a[n-zi]
27 [] x x x [t(a)]^{GIŠ} hu-im-pa-az¹⁰⁷ hur-nu-ya-a[n-zi]
28 [(x)] ar-ri-ra-an-zi¹⁰⁸ [
29 [LÚ] a-ku-ut-tar-ra-aš¹⁰⁹
LÚ za-li-pu[-ra-tal-la-aš]¹¹⁰
30 [] x da-a-an a-ni-ja-an[-z(i)]
31 [-]x-zi a-pé-ia
32

"But when they prepare to eat, [th]en, they are perfor[med] by the man of Stormgod, "drinker", *zalipuratalla*-man, the elders/the old women of the city of Hatti for the second time. [...] ... sprink[le] (with water) the floorboards². [...] ... scrape [...] "drinker", *zalipuratalla*-man [...] ... perform for the second time. [...] ... and they t[oo] ..."

On a festival fragment involving recitation in Hattic language, *zilipuriyatalla*-men come and hit themselves six times. One hits his hand, and the other hits his foot. Then, the supervisor² of *zilipuriyatalla*-men recites in Hattic:

KUB I 14¹¹¹ (/KUB XXVIII 96 11'-18'; /KBo XXVII 55
rt. col. 4'-9') obv.II
8' EGIR-ŠU-ma¹¹² LÚ.MEŠ² zi-li-pu-ri-ja-tal-la-aš
9' ú-ya-an-zi nu-za VI-ŠU
10' ya-al-ha-an-zi I-aš-za-kán
11' [Š]U-SÚ ha-at-ta I-aš-ma-za-kán¹¹³
12' [G]R-ŠU ha-at-ta¹¹⁴
13' [UGULA(?)¹¹⁵ LÚ.MEŠ² zi-li-pu-ri-ja-tal-la-aš
14' [h]a-at-ti-li ki-iš-ša-an ma-al-di

"Afterwards *zilipuriyatalla*-men come and hit themselves six times. One hits his hand; the other, however, hits his foot. The [supervisor(?) of

zilipuriyatalla-men recites in [H]attic as follows."

In a parallel text with recitation in Hattic where god Zilipuri is mentioned (KUB XXVIII 95), the supervisor of *zilipuriyatalla*-men recites in Hattic language:

KUB XXVIII 95 obv.² II
1 har-kán-zi UGULA LÚ.MEŠ² zi-li-pu-ri-ja-tal-la-aš
2 ma-al-ti ha-at-te-li [

"hold. The supervisor of zil[ipuriyatalla]-men recites in Hattic. [...]"

On a festival fragment with recitation in Hattic, *zilipuriyatalla*-men has been referred to:

KBo XXVII 39 (w. dupl. KUB XXVIII 101 III x+1-2')
rt. col.
17' EGIR-an-da-ma-za-kán LÚ^DU zi-li-pu-ri-ja-tal-la-
18' I-aš GİR-ŠU¹¹⁶ ha-at-ta-at-ma-za-kán [

"But afterwards zil[ipuriyatalla]-man [...] one hits his foot [...]"

On another ritual fragment, scapegoats are taken to the field. *zilipuriyatalla*-man and carpenter (LÚ^DNAGAR) sacrifice things that we could not identify due to broken text:

KBo XXIV 16
9'] na-aš LÍL-ri pé-e-da-an-zi
10' na-ak-k]u-uš-ši-uš-ša [L]ÍL-ri pé-en-na-an-z[i]
11'] a-še-ša-an-zi
12'] x ya-al-ah-hu-u-ya-ar DÜ-zi
13' LÚ^DU zi-li-p]u-u-ra-at-tal-la-aš LÚ^DNAGAR¹-ia
14'] nu-uš-ši SISKUR a-pu-u-μš DÜ-an[-zi]

"[...] take them to the field. [...] and they drive the [scape]goats to the [fi]eld. [...] place them. [...] ... perform hitting. [...] *zilipuratalla*-man and the carpenter [...] and sacrific[ice] them for him."

On a festival fragment with broken context, *zilipuriyatalla*-man has been talked about within the same context of *ašusatalla*-man:

KUB XLIV 57
2'] x-za hu-u-ma-a-an-za a-pp-p[a
3' -k]án ne-i-ja LÚ^DU a-šy-ša-tal-l[a-
4'] x da-a-i IV LÚ.MEŠ² zi-li-pu-ri-ja-tal-l[a-aš
5'] x GİR-za-kán ŠU-an I-aš ha-at-ti
6' LÚ^DU AL]AM.ZU₉-za ŠAH.TUR ha-a-ši
7' p]ár¹-aš-du-un lu-u[k-k]án-zi
8' LÚ^DU ALAM].ZU₉-kán A-NA DAM-ŠU ša-ra-a ša-x[

"[...] ... all of them aga[in ...] turns ... *ašusatalla*[a]-man [...] puts/takes ... Four *zilipuratala*[la]-men [...] hit his foot and hand once. [...] brings out [the re]citerator piglet. [...]"

they set the [sh]oot on fire. [...] rec[ita]tor to his wife up ... [...]"

In KUB XLVIII 7, which is a festival fragment with recitation in Hattic, LÚ.MEŠ²zi- has been mentioned. However, whether this should be read as LÚ.MEŠ²zin¹¹⁷hureš, LÚ.MEŠ²zilipuriyatalleš or LÚ.MEŠ²zilipuriyatalleš is not definite.

c. LÚ^Dzilipuriyatalla- in religious and administrative texts

In the text of KUB XLIII 29 involving the offerings for local cults, the chief of *zilipuriyatalla*-men, *heštā-man*, *hapija*-men and *zintu]hi*-women are cited together:

KUB XLIII 29 obv.II
5 LÚ^DU hi-iš-ta-a GAL LÚ.MEŠ² zi-li-pu-u-ri-ja-tal-[la²-aš²]
6] x-aš hu-u-ma-an-[d]a-a-aš-ša LÚ.MEŠ² ha-a-pi-ia-aš
7 MUNUS.MEŠ² zi-in-t]u-hi-e-eš an-na-nu-ma-an-zi

"[...] *heštā*-man, the chief of *zilipuriyatalla*[la]-men,¹¹⁸ [...] ... and all of the *hapija*-men [...] in order to train [*zintu]hi*-women."

On rev.III line 5' of the same text, *zilipuriyatalla*-men are referred to as LÚ.MEŠ²zi-li-pu-u-ri-ja-tal-[e-eš]-x-a-an-zi.

Similarly, in the text of KBo VIII 124, *zilipuriyatalla*-men, "the dog-man" (LÚ^DUR.GI₇), *uauya*-woman, *hapi(ia)*-men and *zinhuri*-men have been cited within the same context:

KBo VIII 124 + rev.
3'] x^{HIA} XX UDU^{HIA} LÚ.MEŠ² x []
4'] x-ip-pár I GU₄ X UDU^{HIA} MUNUS^{MEŠ} x []
5' LÚ^DU UR.GI₇ ar-ha-aš I GU₄¹ V UDU [LÚ^DU^{MEŠ} []
6'] VIII UDU^{HIA} LÚ.MEŠ² zi-li-pu-ri-ja-tal-
7'] x XV UDU^{HIA} MUNUS² ú-ya-ú-ya VII UDU^{HIA} LÚ^DU []
8' LÚ.MEŠ² ha-a-pé-e-eš V UDU^{HIA} LÚ.MEŠ² zi-in-h]u-

In another text on the offerings for local cults, *zilipuriyatalla*-men are mentioned along with *zinhuri*-men.

KBo XI 48 obv.
6'] x LÚ.MEŠ² zi-in-hu[-ri-
7'] x-ŠU hu-u-ja-an-z[i
8'] x tar-ku-an-zi []
9' LÚ.MEŠ² zi-li-p]u-ri-at-tal-la-aš-za []
10'] x ma-al-di []

"[...] ... *zinhu[ri]*-men [...] run ... times. [...] dance ... [...] *zilipuritalla*-[men] [...] recites ... [...]"

On line 5' of the reverse of the same text, however, the wives of *zilipuriyatalla*-men are cited:

rev.
4']-mu A-NA LÚ^DU SA[NGA]²
5'] DAM^{MEŠ} LÚ.MEŠ² zi-li-pu-u-ri-ja-tal-la-aš
6' MUNUS.MEŠ² zi-in-(??)tu-u-e-eš ú-ya-an-zi []

"[...] ... to the pri[est ...] the wives of *zilipuriyatalla*-men [...] *zintu]hi*-(??) [women] come [...]"

In the text of KUB XLVI 29 on a fragment of cult inventory, *zilipuriyatalla*-men are on duty:

KUB XLVI 29 obv.
2' EG]R(?) -ŠÚ XL(?) NINDA LA-AB-KU []
3'] II UP-NU-ia
4'] P-NU-ia ZÌ.DA IV BÀN BAPPUR []
5'] x LÚ.MEŠ² zi-li-pu-ri-ia-tal- []
6'] (erased) pé-eš-kán-zi

"[A]fterwards(?) *zilipuriyatalla*-men [...] (erased) give [...] forty(?) moist²/soft² breads [...] and two handsfull of [...] [han]dsfull of flour, four BÀN beer-bread [...]"

d. LÚ^Dzilipuriyatalla- on the tablet catalog

On the tablet catalog of KUB XXX 43 or in other words, shelf control record, it is evident that the second tablet on *zalipuratalla*-man is not in upright position:

KUB XXX 43¹¹⁹ rev.III
4' DUB II^{KAM} LÚ^DU za-li-pu-ur-ra-tal-la-aš ša-ra-a-ma-at
5' Ú-UL ar-ta-ri

"The second tablet on *zalipuratalla*-man is not standing upright."

III) Conclusion

LÚ^D*zilipuriyatalla*- with a word meaning of "the priest of god Zilipuri" is an official in Hattian cult. However, LÚ^D*zilipuriyatalla*- who serves in Hattian cult should be evaluated as a distinct official. LÚ^D*zilipuriyatalla*- takes part in the "construction rituals" of Hattian origin as ritual performer. LÚ^D*akuttara*- just like LÚ^D*zilipuriyatalla*- has been referred to as a ritual performer. Thus, these two officials must have replaced each other's position throughout time.

Furthermore, *zilipuriyatalla*-men also serve in the winter festival celebrations as was stated in the festivities of *nuntarrijašha*- and KILAM regularly celebrated by Hittites. Since the festivities mentioned are of Hattian origin, their being the officials of Hattian cult is evident once more. *zilipuriyatalla*-men probably have a prestigious position because they are present in the festivities attended by the king. Their titles of GAL LÚ.MEŠ²*zilipuriyatallaš* and UGULA LÚ.MEŠ²*zilipuriyatallaš* also show that they have a hierarchic order among themselves. *zilipuriyatalla*-men, in addition to performing the ritual themselves, have other duties as listed: giving the pebbles to the palace attendant; bowing before the king; receiving the sackcloth; singing in accompaniment of *huhupal*-music instrument; playing *huhupal*-music instrument; reciting in Hattic.

zilipuriyatalla-men work with various officials and groups of people such as the king, the chief of the palace attendants, palace attendants, the priest, anointed priest, *tazzelli*-priest,

hamina-man, cupbearer, singer, *tahan*[ziia-]men, flute player (LUGI.GID), the men of the temple (LUMES É.DINGIR^{LIM}), the deaf man (LÜÜ.ĤÜB), the man of Stormgod (LÜ^DU), "drinker" (LÜ^{akuttara}-), the elders of Hatti, *hešta*-man, *hapija*-men, *zintuhi*-women, the dog-man (LÜUR.GI7), *uauya*-woman,

zinhuri-men, the carpenter (LÜNAGAR), *ašuatalla*-men, the clapping woman (MUNUS *paluatalla*-), *iy[ant²*-women or appears in their presence. Furthermore, the wives of *zilipuriyatalla*-men have also been mentioned. The "new palace" and courtyard (Éhila-) are among the places they work.

Footnotes

- * Prof. Dr. Yasemin Arkan, Ankara Üniversitesi, Dil ve Tarih-Coğrafya Fakültesi, Hititoloji Anabilim Dalı, 06100, Sıhhiye, Ankara. Y.Arikan.Soyсал@humanity.ankara.edu.tr
- The Turkish version of this article appeared in Archivum Anatolicum VI/2, 2003, 1-26. I extend my gratitude to Prof. Dr. Ahmet Ünal for his kind interest and support.
- 1 Actually the suffix of *-talla*- does not exist in Hittite language. The suffix *-dalla*- is rarely written with *tt* (eg. LÜ^{kušanattalla}-, LÜ^{tarnattalla}-). The suffix of *-dalla*- has developed throughout history and stems from the misuse of *°d-al(l)a-*, which is based on the derivations of a borrowed noun formed by ending of *-alli-* and *-d*. In middle and new Hittite, the use of *-dalla*- suffix was widely used. See Oettinger 1986, 43-7, has stated that in *-at(t)alla-* suffix used in Hittite for nomina agentis formation, *-att-* and the suffix of possession *-alla-* is compiled, and the suffix of *-alla-* was developed due to the influence of the roots of *-alli-* borrowed from Luwian. It has been further explained in the same study that during the process of borrowing, the root had become *-alla-* due to *-ala-* in Hittite and was used as *-(a)talla-* rather than *-att-alla-* in the historical development of Hittite language. As a result of misspelling, some words ending with *-alli-* (in Hittite, *-alla-*) had evolved. However, the real word in these was that ending with dental sounds (e.g. *irhuit-alla/i* → in Luwian and *irhuit-alla* → *irhuit-talla*- in Hittite).

The author also emphasizes that the analysis of *-att-* + *-alla-* presented on the 119th page of her work is still valid and caution should be applied when considering the unproven existence of the roots of *att-* as driven from *-att-alla-*; thus, no abstract word as ***zilipuriatt-* underlying LUMES *zi-li-puriattalleš* with a meaning of "the priest of god Zilipuri", but an association with a more complex suffix exists.

 - 2 See Friedrich 1960, 39, §46b; Kronasser 1966, 177.
 - 3 KUB XI 35 rev.V 10' LUMES *zi-li-pu-ri-ja-tal-li-uš* // KUB XLVI 1 rev.III 6' LUMES *zi-li-pu-ra-tal-li[-]*; KUB LVIII 34 rev.IV 7' LUMES *zi-li-pu-ra-tal-li*, 11' LUMES *zi-li-pu-ra-tal-la-an*; KBo XXXVII 29 rev.IV 7' LUMES *zi-li-pu-ra-tal-la-aš*; KBo XXIII 92 obv.II 9' LUMES *zi-li-pu-ra-tal-le-eš* etc.
 - 4 For ^DZilipuri see Laroche 1947a 39 and van Gessel 1998, 581-3.
 - 5 Laroche 1947b, 74.
 - 6 Alp 1949, 264-5 fn.98 and fn.99.
 - 7 Alp 1949, 267-8 fn.110.
 - 8 Friedrich 1952, 261.
 - 9 Kammenhuber 1959, 74.
 - 10 Kammenhuber 1962, 3.
 - 11 Van Brock 1962, 84.
 - 12 Reichert 1963, 67.
 - 13 Kronasser 1966, 177.
 - 14 Hoffner 1967, 68.
 - 15 Kammenhuber 1969, 435.
 - 16 Schuster 1974, 109 and fn.237.
 - 17 Pecchioli Daddi 1982, 269-72.
 - 18 See Hoffner 1974, 192; Tischler 1982, 110; 2001, 209; Nakamura 2002, 161.
 - 19 Pecchioli Daddi 1982, 269, 271.
 - 20 Tischler, 1982, 109.
 - 21 Also see Hoffner 1974, 192 KBo X 31 III 26 on this topic where LUMES *zipuriyatalleš* men are claimed possibly to be makers/custodians of NINDA *zipuriija*-, since their title is built up from *zipuriija*- through the addition of the formative for nomina actoris, *-talla-*: compare MUGIS *irhuitalla*- "female basket-carrier" (G^{IS} *irhui*- "basket").
 - 22 Singer 1984, 181.
 - 23 Darga 1985, 44; also see 1979, 154 with fn.36.
 - 24 Yoshida 1991, 58.
 - 25 Klinger 1996, 203 and fn.301.
 - 26 Rieken 1999, 119.
 - 27 Tischler 2001, 208.
 - 28 Tischler 2001, 209.

- 29 Tischler, 1982, 109-10.
- 30 Nakamura 2002, 161.
- 31 Nakamura 2002, 161 and fn.43.
- 32 Hrozný 1920, 26, 28; Friedrich 1932, 6; Sommer 1947, 93; Kammenhuber 1959, 72, 74; Girbal 2002, 278.
- 33 For translation see Klinger 1996, 202.
- 34 Soysal states that ***LÜ^{zilipurel}* can be expected to be read in 2004, 405.
- 35 KBo XVI 73 2'; KBo XXIII 92 rev.III 11'; KUB XXVIII 98 rev.IV 11' 12'; KUB LIII 18 rev.III 5.
- 36 For the change of p/y- in Hattic language see Kammenhuber 1969, 442-3, 448.
- 37 On this topic see Yoshida 1991, 56.
- 38 For Hattic, Hittite, Luwian forms of the word see Yoshida 1991, 56-8; van Gessel 1998, 581-3.
- 39 Kammenhuber 1961, 170-1; 1969, 225, 534; Schuster 1974, 109 with fn.237; Yoshida 1991, 56 and fn.13; see recently Soysal 2004, 172-4.
- 40 KUB XXX 43 rev.III 4' LUMES *za-li-pu-ur-ra-tal-la-aš*; KBo XXIV 93 rev.III 25' LUMES *za-li-pu-[-]*, 29' LUMES *za-li-pu-[-]*.
- 41 Laroche 1947a, 29; Friedrich 1952, 262; Kammenhuber 1959, 74-5; Reichert 1963, 66, 130; Kronasser 1966, 140, 169; Hoffner 1967, 68; Tischler 1982, 110; Jie 1994, 9; Tischler 2001, 209.
- 42 Hoffner 1967, 27; 1974, 192; Tischler 1982, 110; Jie 1994, 9; Tischler 2001, 209.
- 43 Singer 1984, 103.
- 44 Singer 1984, 114.
- 45 Hoffner 1981, 648; Soysal 2000, 184-5.
- 46 Berman 1972, 160.
- 47 See Klinger 1996, 272 "Here only the recitation of mythical content told by *zilipuriyatalla*-priest has been cited."; cf. Darga 1985, 43 "has presented the cult ritual of magic to be performed 'when a new palace is built and a wooden bolt is placed on its monumentary gate'; 1979, 154 with fn.37.
- 48 See Laroche 1947b, 73; Schuster 1974, 65; Klinger 1996, 272; also see Archi 1975, 367-8; Haas 1976, 206.
- 49 Duplicate text KBo XIX 162 obv. 3 *ud-da-a-ar*.
- 50 See Laroche 1947a, 31; van Gessel 1998, 411.
- 51 For translit. and translation see Schuster 1974, 75; Darga 1979, 155; also see Haas 1994, 724.
- 52 See Schuster 1974, 76-7; also see Archi 1975, 368; Haas 1976, 206.
- 53 Duplicate text KBo XIX 162 rev. 7' [NIG.]GUL URUDU.
- 54 KBo XIX 162 rev. 7' IV.
- 55 For spelling see Schuster 1974, 76.
- 56 KBo XIX 162 rev. 9' [LUGIS] *hu-up-pár*.
- 57 KBo XIX 162 rev. 9' BĀHAR.
- 58 KBo XIX 162 rev. 10' *ki-i-iz*.
- 59 KBo XIX 162 rev. 10' LUMES *zi-li-pu-u-ri-ja-tal-la-aš*.
- 60 See Laroche 1947b, 74; Schuster 1974, 76-7; Klinger 1996, 273; also see Haas 1976, 207; Mascheroni 1988, 137; Tischler 1994, 383.
- 61 Laroche 1947b, 74: *ti-it-ta-nu-ua-an-zi*; Schuster 1974, 76: *t[i]-it-t[ā]-nu-ua-an-zi*; Mascheroni 1988, 137: *t[i]-it-t[ā]-nu-ua-an-zi*.
- 62 Arkan 1998, 47-8.
- 63 Arkan, 1998, 46-7.
- 64 In Klinger 1996, page 272, it has been stated that KBo XXXVII 1 does not really contain a construction ritual, but a presentation related to mythical issues, as was clearly shown in the text. H.-S. Schuster, however, claims that the purpose of this ritual was to secure the continuation of construction and some actions (partially magic) were performed as a part of this ritual while the construction was laid (1974, 60). Klinger 1996, 272 fn.46' contends that this may be valid under some conditions.
- 65 The word of LUMES *akuttara*- is a nomina actoris which can be analysed as the verb *aku-ttara*- (Kronasser 1966, 175) i.e. *aku-/eku*- "drink" and *-ttara*-, which can be further divided into *-tar* and *-a* i.e. *-tar-a* (Rieken 1999, 264 and fn.1253). *-tar* is then connected to suffix of **-ter-/*-tor-* (Friedrich and Kammenhuber 1975, 54a). In various works, LUMES *akuttara*- means as

follows: Sommer and Falkenstein, 1938, 122 LUMES A ŠA KUB[Š.LAL]=*akuttaruš* "Tränker"; Friedrich 1952, 18 LUMES *akuttara*- (LUMES *ekuttara*-) "Tränker"; Kammenhuber 1959, 72-3 LUMES *ekuttara*- "Tränker"; van Brock 1962, 125 *ekuttara*- (*akuttara*-) "échanson"; Kammenhuber 1962, 3 LUMES *akuttara*- "Tränker"; Kronasser 1966, 187 *ekuttara*- "Tränker" or "Wasserholer"; 1966, 235, "Trinker (?); Tränker (?); Wasserholer (?); Hoffner 1967, 66 *ekuttara*- "cupbearer"; Friedrich and Kammenhuber 1975, 54a LUMES *akuttara*- "Tränker"; Tischler 1977, 12 LUMES *akuttara*- "Tränker (?); 1977, 105 LUMES *akuttara*- (LUMES *akuttara*-) "Tränker" (or "Wasserholer" ?; ein Hofbeamter); Pecchioli Daddi 1982, 144-5 LUMES *akuttara*-; Tischler 1982, 1 LUMES *akuttara*- "Art Priester, (Tränker)"; Neu 1983, 12 LUMES *akuttara*- "Tränker" (Kultfunktionär); Puhvel 1984, 266 *akuttara*- "drinker, toaster"; Güterbock and van den Hout 1991, 58 "steward"; Klinger 1996, 761 LUMES *akuttara*- "Tränker"; Rieken 1999, 285, 413 *akuttara*- "Tränker"; and Tischler 2001, 13 LUMES *akuttara*- "Trinker". On obv.I 14th line of KBo V 11(+), a bilingual text in Hattic-Hittite LUMES *ḫa-ga-zu-e-el* in Hattic means LUMES *ku-ut¹-tar-ra[-aš]* in Hittite language (see Sommer 1922, 60; Alp 1949, 266 fn.101 *ḫaggazuel* "içirici"; Kammenhuber 1959, 72-3; Friedrich and Kammenhuber 1991, 15b; Girbal 2002, 261). A study on LUMES *akuttara*-official is currently being prepared by us.

- 66 See Kammenhuber 1962, 2-3; Klinger 1996, 271, 638-9.
- 67 Cf. Kammenhuber 1962, 2: [an-da].
- 68 Cf. Kammenhuber 1962, 2: *a-ni-e[-iz-zi na]-aš-ta*.
- 69 See Klinger 1996, 648-9.
- 70 For (G^{IS}) *kišri*- see Kronasser 1966, 225 "etwas aus Wolle"; Tischler 1980, 591-2 "etwas aus Wolle"; Klinger 1996, 777 "ein. Wollgegenstand"; Tischler 2001, 80 "etwas aus Wolle, 'Handschuh'".
- 71 For (G^{IS}) *pittula*- see Güterbock and Hoffner 1997, 365a-6a "loop"; Košak 1982, 233 "noose, strap"; Tischler 2001, 134 "Zwirnspule, Schnur".
- 72 For the festival of *nuntarrijašha*- see Nakamura 2002 along with the bibliography.
- 73 See Popko 1986, 220; Nakamura 2002, 148-50. Text organization is from Popko and Nakamura.
- 74 Duplicate text KUB II 7 obv.I 6' ŠU-it.
- 75 KUB II 7 obv.I 8' *ki-iš-ša-ra-az*.
- 76 KUB II 7 obv.I 10' *ki-iš-ša-ra-az*.
- 77 KUB II 7 obv.I 11' *ua-aḫ-nu-uz-zi*.
- 78 KUB II 7 obv.I 8' *iš-ḫu-u-ua-i*.
- 79 Singer 1983, 1984.
- 80 For LUMES *tazzelli*- see Arkan 2005, 49-82, along with the bibliography.
- 81 For LUMES *hamina*- see Friedrich 1952, 50 "Kämmerer"; Goetze 1947, on page 84 fn.16 the word has corresponded to LUMES *ŠA.TAM* ideogram. See Güterbock 1975, 130 indicating that LUMES *ŠA.TAM* is most likely read as LUMES *hamina*- in Hittite language; along with the bibliography, also see Pecchioli Daddi, 1982, 111-3.
- 82 See Güterbock 1975, 130; for translit. of the text see Singer 1984, 93; for translit. and translation of the lines 8'-12', see Arkan 2005, 54.
- 83 For translit. see Singer 1984, 94.
- 84 Duplicate text KUB X 13 obv.III 14' A-NA LUMES *zi-li-pu-u-ri-ja-tal-la-aš*.
- 85 For TUGBĀR see Güterbock 1973, 71.
- 86 According to KUB XLVI 1 rev.III 7.
- 87 See Otten 1971, 42.
- 88 Parallel text KUB XLVI 1 rev.III 6' LUMES *zi-li-pu-ra-tal-li[-(uš)]* 7' Éhi-i-li.
- 89 KUB XLVI 1 rev.III 8' G^{IS} *ḫu-ḫu-pa-li-it*.
- 90 For G^{IS} *ḫuhupal*- see Alp 1940, 70 with fn.2; Friedrich 1952, 71; Alp 1957, 7; Kronasser 1966, 121, 324; Werner 1967, 36; Güterbock 1971, 4; Kümmel 1973, 172-4; Gurney 1977, 35 with fn.6; Tischler 1978, 263; Tischler 1982, 22; Puhvel 1984, 146; Badalı 1986, 43; Roszkowska 1987, 25-8; Polvani 1988, 171-9; de Martino 1988, 6-16; Güterbock 1995, 57-71; Dinçol 1998, 1-5; Dinçol 1999, 38-41, 44, 50; Alp 1999, 11.

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- Alp, S. 1957. "Zu den Körperteilnamen im Hethitischen." *Anadolu/Anatolia* 2: 1-47.

- 91 See Popko 1988, 89-90.
- 92 For *arša*- see Friedrich and Kammenhuber 1979, 343a "ein Gegenstand"; Singer 1984, 128 (=G^{IS} *arša-a*-?) "interior door(?)"; Ünal, 1999, 93 (G^{IS} *arša-a*-/G^{IS} *ašara-a*-) "inner door?".
- 93 For MUNUS *zintuhi*- along with the bibliography see Arkan 2002, 11-43.
- 94 See Neu 1968, 52.
- 95 For MUNUS *iyant*- see Pecchioli Daddi 1982, 391.
- 96 IBoT III 42 obv.
- 3' LUMES SANGA D¹
- 4' LUMES *ta-ḫa-an-x*
- 5' *ḫa-zi-kán-z[i]*
- 6' LUMES *zi-li-p[ri-ja-tal-*
- 7' *me-na-aḫ-ḫa-an[-da*
- 8' G^{IS} *ḫu-ḫu-p[ri-a-aš*
- 97 For LUMES *tahan*[ziia- see Tischler 1991, 13.
- 98 I would like to thank H. Otten and Chr. Rüster for allowing the use of some lines of the unpublished text and Ms. Rukiye Akdoğan for her kind help and interest during our visit to the Museum of Anatolian Civilizations in Ankara. Also see Neu 1968, 52.
- 99 For LUMES *GI.GID* see Otten 1971, 42 "Flötenbläser"; Kümmel 1973, 172 with fn.13; Pecchioli Daddi 1982, 303; Singer 1984, 195 "flute player"; Roszkowska 1987, 28, 30 "piper"; Yoshida 1996, 330 and fn.35, 36 "Flötenspieler"; Dinçol 1999, 44.
- 100 For IM-aš *purpura*- see Otten 1971, 25; for *purpura*- see Güterbock and Hoffner, 389b-90b.
- 101 See Soysal 2001, 658-9.
- 102 For LUMES *ĤÜB* along with bibliography see Soysal 2001, 652-69.
- 103 KBo XXXVII 29 rev.IV
- 4' [nu]-uš-ša-an ku-it-ma-a[n
- 5' *na-aš-ma* LUMES *ĤÜB* IM-an-an[-
- 6' *ap-pé-eš-ki-iz-zi* [
- 7' LUMES *zi-li-pu-ra-tal-la-aš-ma* [IM-aš]
- 8' *ud-da-a-ar ḫa-at-te-li* [ki-iš-ša-an]
- 9' *me-mi-iš-ki-iz-zi* ...
- 104 KUB LVIII 52 rev.III
- 14'] LUMES *zi-li-pu-ra-tal-li<<lu>>-uš*
- 15'] *tar-an* LUMES *ĤÜB* Éhi-i-li
- 16'] *ú-ya-te-ez-zi*
- 17' LUMES *zi-li-pu-ra-tal-la-aš*
- 18'] GAL *da-a-a-i nu-uš-ša-an*
- 105 Duplicate text HT 40 obv. 2' *ka¹-ri-pa-u-ua-a[n*.
- 106 HT 40 obv. 3' LUMES *a-ku-ut-tar-aš*.
- 107 HT 40 obv. 5' G^{IS} *ḫu-im-pa-za*.
- 108 HT 40 obv. 6' *a-ar-ra-an[-zi]*.
- 109 HT 40 obv. 7'] *a-ku-ut-tar-aš*.
- 110 HT 40 obv. 7' LUMES *zi-li-pu-ri-ja-tal[-la-aš]*. For completion also see Sommer 1922, 60 fn.1.
- 111 See Neu 1968, 52.
- 112 Parallel text KBo XXVII 55 rt. col. 4' EGIR-ŠU-ma.
- 113 Parallel text KUB XXVIII 96 14' 1-aš-ma-az-kán.
- 114 There is no paragraph line in parallel text, KBo XXVII 55 rt. col. 7'.
- 115 The reason for the definition of UGULA is the third person singular use of the verb on line 14. Also see //KUBXXVIII 95 obv. II 1; //KBo XXVII 55 rt. col. 8'.
- 116 Or GIR-an².
- 117 Along with the bibliography see Kühne 1980, 98.
- 118 See Pecchioli Daddi 1982, 523.
- 119 For translit. and translation see Laroche 1971, 177; also see Otten 1955, 74; Dinçol 1982, 97; Karasu 1997, 233.

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