

BIBLIOTHÈQUE DES CAHIERS DE L'INSTITUT  
DE LINGUISTIQUE DE LOUVAIN — 126

# Hethitica XVI

Studia Anatolica in memoriam  
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PEETERS  
LOUVAIN-LA-NEUVE  
2010

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## “THE PERFORMER TEASES AND/OR MOCKS THE BULL”\*

Franca PECCHIOLI DADDI  
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For the study on the festive ceremonies and the cult of the old Hittite period, two volumes by Eric Neu have been, and still are, fundamental even today: *Althethitische Ritualtexte in Umschrift (StBoT 25)*, Wiesbaden 1980, and *Glossar zu den althethitischen Ritualtexten (StBoT 26)*, Wiesbaden, 1983. In publishing this work, the great German Hittitologist gave researchers a philologically irreprehensible edition of what was then a complete corpus of old Hittite ritual texts, together with a study of their tradition and a definition of their lexicon. Some years later, documentation pertaining to the oldest period of Hittite religious patrimony was enriched by the sensational find by T. Özgüç<sup>1</sup>, at Inandik, of a large, old-Hittite, ritual relief vase that was practically intact<sup>2</sup>. This discovery meant that, for the first time, a comparison between coeval epigraphic and iconographic materials could be done.

Research would be further enhanced after the excavations carried out in 1998 by T. Yildirim and T. Sipahi at Hüseyindede, near Yörüklü in the district of Sungurlu<sup>3</sup>, where another two ritual relief vases were found practically intact inside an old Hittite templar building. T. Sipahi<sup>4</sup> has already published his work on the small vase, which has only a frieze on the upper part; the second larger one, which has four friezes covering the entire surface, was presented by him at the 5th International Congress of Hittitology in Çorum in September 2005<sup>5</sup>.

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\* This paper is an English version of the article I sent to Jean Catsanicos seven years ago (01/10/2002). Meanwhile, a lot of articles have been published on the same topic; so I am adding some updates in square brackets. My choice to publish an English version aims to avoid any misunderstanding or lack of comprehension when work is written up in Italian. Unfortunately, there is a scarce knowledge not only of Italian, but also of the rules of Anatolian philology (see, for example, BO LXV 3-4, 2008).

<sup>1</sup> T. Özgüç, *Inandiktepe – An Important Cult Center in the Old Hittite Period* (TTKY, V, 43), Ankara, 1988.

<sup>2</sup> For findings of various fragments of old Hittite relief vases, cf., recently, T. Sipahi, *IstMitt* 50 (2000), 63-65 and nn. 1-6, with previous bibliography.

<sup>3</sup> T. Yildirim, *IstMitt* 50 (2000), 43-62. See also A.M. Greaves-B. Helwing, *AJA* 105 (2001), 496.

<sup>4</sup> T. Sipahi, *IstMitt* 50 (2000), 63-85; idem, *Anatolica* 27 (2001), 107-125.

<sup>5</sup> [See now T.Yildirim, *Anadolu Medeniyetleri Müzesi 2005 Yıllığı*, Ankara, 2006, 339-370; idem, *SMEA* 50 (2008), 837-850].

The scenes depicted on these three unbroken vases, like those on other fragmentary vases (Bitik and Eskiyapar in particular)<sup>6</sup>, illustrate moments that are common to various Hittite festive ceremonies, which are amply documented by written sources from every period (offering, libations, dances, music, games, and processions). But, there are also specific rites for which textual descriptions are either missing or have not been selected satisfactorily. I refer, in particular, to the ceremony of the hierogamy found on the vase from Inandik and on the largest fragment from Bitik, as well as to the bull-leaping scene on the vase from Hüseyindede.

All the known (intact or fragmentary) relief vases belong to the old Hittite period and come from sites located at the core of the state. Therefore the ceremonies depicted have to reflect culture uses, documented by the texts of old tradition and of Hattic-Hittite culture in which festive ceremonies are recorded in honour of the deities of central-north Anatolia – especially the festivals celebrated by the NIN.DINGIR priestess and the KILAM festival, as links between them have been noted many a time<sup>7</sup>.

In particular, the iconographic documentation on the rites of the hierogamy and the bull-leaping might provide useful elements to understand some unusual ritual actions in the old Hittite festival celebrated by the NIN.DINGIR priestess for the “Great Goddess” Tetešhapi<sup>8</sup>.

## I. The hierogamy

As previously mentioned, the third and fourth frieze on the Inandik vase<sup>9</sup> and the largest fragment of the Bitik vase<sup>10</sup> prove that the hierogamy was celebrated during the old Hittite festivals, but up to now<sup>11</sup>, it was thought that only the Illuyanka myth provided proof of it happening in Anatolia<sup>12</sup>.

Instead, in my opinion, the following elements specific to the Tetešhapi cult could be interpreted as referring to the inclusion of the hierogamy in the festival of this deity.

<sup>6</sup> [Cf., recently, T.Yildirim, *SMEA* (cit.), 845-850, fig. 1-6].

<sup>7</sup> Cf. F. Pecchioli Daddi, *Eothen* 1 (1988), 193-194. See also below. [See now F. Pecchioli Daddi, *Fs Singer* (forthcoming)].

<sup>8</sup> For this festival, see F. Pecchioli Daddi, *Hethitica* 8 (1987), 361-380; *Eothen* (cit.), 193-206; *OA* 27 (1987), 37-57; do-ra-qe pe-re. *Studi in memoria di Adriana Quattordio Moreschini*, Pisa-Rome, 1998, 305-310; *Studi e Testi* II, *Eothen* 10 (1999), 161-162; V. Haas, *Geschichte der hethitischen Religion*, Leiden-New York-Köln, 1994, 729-736.

For the name of the goddess, see, in particular, F. Pecchioli Daddi, *Fs S.Alp* (1992), 97-108.

<sup>9</sup> See T. Özgüç, *op. cit.*, 89-92, 102-106 (with previous bibliography on the sacred marriage too).

<sup>10</sup> *Ibidem*.

<sup>11</sup> But see, recently, C. Melchert, *StBoT* 45 (2001), 404-409.

<sup>12</sup> Cf. V. Haas, *op. cit.*, 184-185.

1. In the only preserved colophon of this festival<sup>13</sup>, KBo 22.196 Rev. 14'-18'<sup>14</sup>, where the NIN.DINGIR priestess and the king are mentioned as the main officiants, there is probably the verb *š]e-iš-ki-iz-z[i* (Rev. 18')<sup>15</sup> meaning "he/she sleeps" or "he/she lies (in a sexual sense)".
2. In the tablets of this festival, the *arzana* building is frequently mentioned, where, according to H.Hoffner<sup>16</sup>, the initiation ceremony of the crown prince took place: see for example <sup>É</sup>*arzana* in KUB 32.83 + KBo 21.103 + KBo 25.155 Rev. 26'; HFAC 60 1. 4'; KUB 25.51 IV 2'; *arzanaš pir/parna/É* in KBo 19.163 1 18', IV 42'; KBo 21.90 Rev. 50'; KBo 21.100 Rev. 4'; KBo 20.96 + KBo 25.157 + KBo 20.84 1.Col. 26'; KBo 21.91 1. 6'[: VBoT 32 I 17'];. Bo 6594 Obv. I 6', 7'); KUB 25.51 IV 8'; KUB 48.17 1. 3'.
3. The celebrations in honour of Tetešhapi are closely connected to the Illuyanka myth. In both versions of this myth, performed during the *purulli* festival in Nerik, a marriage involving humans and divinities is told: in the first version, the marriage of the goddess Inara and the man Hupašiya, and in the second, the marriage of the Storm god and the daughter of a poor man. Obviously, these marriages have the function of developing the mythical story, but they may also symbolise the bond that men and deities establish each year in order to defeat any risk of famine, represented by the greedy dragon. Such connection is stressed by the role the female protagonists of the mythical marriages play in the Tetešhapi festival, where "the daughter of a poor man<sup>17</sup>" – who is mentioned only in the tablets of this myth and in some passages of this festival – performs with the NIN.DINGIR priestess, and the goddess Inara is the protagonist of a specific ceremony, the one about "letting a message"<sup>18</sup>. Furthermore, we must add that Tetešhapi, "the Great Goddess", and Inara are probably a hypostasis of the same deity<sup>19</sup>.
4. Unlike other religious ceremonies, either of old Hittite tradition (KILAM) or from the Imperial period (*nuntarriyašhaš*), where both the queen and the NIN.DINGIR priestess are present, the role of the queen in the Tetešhapi festival is marginal. This could possibly be due to the fact that sometimes the Hittite queen, who was not always the king's wife, was unable to take

<sup>13</sup> Ph.H.J. Houwink ten Cate, *FsOtten*<sup>2</sup> (1988), 189, n. 45, believed this tablet could belong to *nuntarriyašhaš* festival; but M. Nakamura, *Das hethitische nuntarriyašha-Fest*, Leiden, 2002, doesn't agree with this hypothesis. [See now Konkordanz].

<sup>14</sup> Cf. F. Pecchioli Daddi, *Hethitica* (cit), 362 and 369-370, n. 9; Ph.H.J. Houwink ten Cate, *loc.cit.*

<sup>15</sup> Ph.H.J. Houwink ten Cate, *loc.cit.*: [*ir-ḫ]*-*iš-ki-iz-zi[-i]*. [D. Groddek, *DBH* 24 (2008), 193, reads in the same way; but P. Dardano, *StBoT* 47 (2006), 267, prefers [*x-iš-ki-iz-z[i]*].

<sup>16</sup> *FsGüterbock* (1974), 113 ff.

<sup>17</sup> See F. Pecchioli Daddi, *op. cit.*, 368 and 378, n. 87.

<sup>18</sup> See F. Pecchioli Daddi, *Eothen* (cit.), 194-197 [See now F. Pecchioli Daddi, *Fs. Singer*].

<sup>19</sup> Cf., recently, V. Haas, *op. cit.*, 436-438.

part in the hierogamy rite. Instead, it was the NIN.DINGIR priestess who was assigned the role of representing the goddess (according to KBo 21.90 Rev. 51'-54' = KUB 32.83+ Rev. 27'-31', NIN.DINGIR identifies herself with Tetešhapi<sup>20</sup>) and therefore meant that a legitimate celebration of a ritual marriage took place, without running the risk of any grievous wrong-doing.

5. Lastly, it should be remembered that Tetešhapi festival was a New Year festival, as seen from its connection with the *purulli*<sup>21</sup>, and that the hierogamy rite was indeed specific to festivals of this type.

## II. The bull-leaping.

Concerning the scene of the bull-leaping on the frieze of the small vase from Hüseyindede, for which there is no text to give a clear account, scholars have tried to find, and indeed put forward, some comparisons, albeit not very convincing ones. T. Sipahi<sup>22</sup> found one reference in the Lallupiya ritual (KUB 35.132 III 1 w)a-at-ku-zi nu A-NA GU<sub>4</sub>.MA[H]<sup>23</sup>, however it belongs to the cultural Luwian world that has little to do with the context in which the depiction of the bull-leaping would belong. Instead, S. Ö. Savaş<sup>24</sup> suggested a comparison with the festival text KUB 20.87 11-18 (= CTH 670)<sup>25</sup>, which is now joined to KUB 12.8 and catalogued under CTH 739<sup>26</sup>; this text is somewhat closer to the depiction from a cultural and temporal point of view<sup>27</sup>, but the passage quoted in the text does not appear cogent.

However, if we take into account that iconographic depictions are not executed exactly like the cult sequence in every detail, but rather, the salient moments are portrayed giving the greatest emotional impact, then the tablets of the Tetešhapi festival might even provide an appropriate case in pointed<sup>28</sup>.

<sup>20</sup> See F. Pecchioli Daddi, *op. cit.*, 366-367. Cf. also, in a different place and period, the role of the NIN.DINGIR as representative of Ĥebat in Emar: D.E. Fleming, *Bibliotheca Mesopotamica* 25 (1992), 51 -6 1 (*passim*).

<sup>21</sup> Cf. F. Pecchioli Daddi, *Hethitica (cit.)*, 368-369; *Eothen (cit.)*, 197; *OA (cit.)*, 55-57; V. Haas, *op. cit.*, 729-736.

<sup>22</sup> *IstMitt* 50 (2000), 83.

<sup>23</sup> KUB 25.37 + KUB 35.131 + 132 + KUB 51.9 (= CTH 771): see F. Starke, *StBoT* 30 (1985), 342-351, for transcription, and H.G. Güterbock, *Fs Houwink ten Cate* (1995) 63-71, for analysis and discussion. [Cf. also H.G. Güterbock, *Fs Hoffner* (2003), 128-129].

<sup>24</sup> *Archivum Anatolicum* 5 (2002), 154-155.

<sup>25</sup> For a transcription and translation of this text, see S. Alp, *Beiträge zur Erforschung des hethitischen Tempels*, Ankara, 1983, 334-335.

<sup>26</sup> See online catalogue edited by Collins. [See now Konkordanz].

<sup>27</sup> Cf. CHD, N, 392, where KUB 12.8 is defined OH/NS. [Konkordanz: sjh.].

<sup>28</sup> [In this perspective controversy on the exact meaning of this scene has no sense: cf. Soysal, *NABU* 2003 no 4, 105-107; 2004 no I, 1 9; no 3, 64-65; and Taracha, *NABU* 2004 no 2, 541.



9'                   LÚSAGI<sup>44</sup> NIN.DINGIR-i iṣ<sup>45</sup>-pa-an-du-wa-an-zi pa-a-i LÚSANGA DTe-li-pí-n[u  
 10'   [ki-i(t-ta nu)]<sup>46</sup> ta-a-pí-ša-na-an<sup>47</sup> ŠA<sup>48</sup> KÛ.BABBAR ḫar-zi ta NIN.DINGIR-i [  
 11'   [pa-ra-a (e-i)]p<sup>49</sup>-zi NIN.DINGIR-ša-an<sup>50</sup> QA-TAM da-a-i ta-kán<sup>51</sup> GU<sub>4</sub>.MAḪ GIŠlu-[ut-ti-  
     ya-az<sup>52 53</sup>

## Notes.

Obv. x+1 ff.: given the fragmentary condition of the text, it is not clear where NIN.DINGIR is, after her arrival in front of the Telipinu temple, while she is waiting for the offering of bread to be taken into the temple of the Storm-god, which she would later enter accompanied by the Telipinu priest (B Obv. 12'-13' = A Obv. 8'-9'). If she was in the Telipinu temple, <sup>GIŠ</sup>*luttai*-<sup>54</sup> in Obv. 3', 6', 7' would refer to a window in this building<sup>55</sup>, but if NIN.DINGIR remained in the *ḫuluganni*, it might be a small window in the carriage (in the upper frieze of the second vase from Hüseyindede, the carriage where the priestess sits is seen covered). T. Yildirim, *SMEA* 50 (2008), 844-845, defines this vehicle as an ox-cart (<sup>GIŠ</sup>MAR.GÍD.DA); "in the back of the cage... a priestess and a goddess are carried. There must be sacred objects in the cage... hidden under a covered". However, this scene (and the following one too) seems to find a very close reference in the tablet of the Teteṣḫapi festival KUB 20.17+11.32 III-V: according to this text, NIN.DINGIR and the goddess are carried in the <sup>GIŠ</sup>*ḫuluganni* and enter a curtain <sup>GIŠ</sup>ZA.LAM.GAR. For Hittite vehicles in the cult, see A. Hagenbuchner-Dresel, *Gs Forrer* (2004), 361-372.

Obv. 4': for these musical instruments ("drum / small drum" and "clappers / crotals"), see A. M. Polvani, *OA* 27 (1988), 211-219; H. G. Güterbock, *op. cit.*, 57-72; S. de Marino, *RIA* VIII, 7/8 (1997), 485-486. [M. Schuol, *Hethitische Kultmusik*, Rahden/West., 2004, 112-120, 124-128].

Obv. 8': the expression *ḫurlan* GU<sub>4</sub>.MAḪ DINGIR *ši-ú-na-aš* "the hurrian<sup>56</sup> bull of the deity" defines a particular type of bull (either a specific breed or an animal

<sup>44</sup> Completion according to A Obv. 5' (see above).

<sup>45</sup> A obv. 5': .ši- (see above).

<sup>46</sup> Completion according to A Obv. 6'.

<sup>47</sup> A Obv. 6': *ta-pi-še-na-an*.

<sup>48</sup> Missing in A.

<sup>49</sup> Completion according to A Obv. 7'.

<sup>50</sup> In A obv. 7': *ta-aš-ša-an*.

<sup>51</sup> A obv. 7': *tá-kán*.

<sup>52</sup> A obv. 7': <sup>GIŠ</sup>AB-az[.

<sup>53</sup> In A the paragraph line is omitted.

<sup>54</sup> cf. CHD, L, 88-89; J. Tischler, *HEG* 5-6 (1990), 79-80; J. Puhvel, *HED* 5 (2001), 124-127.

<sup>55</sup> In my opinion, *šarazziya* <sup>GIŠ</sup>*luttiya* in B Obv. 7 = A Obv. 4'-5' marks the upper part of the window, which is open so as to look outside, and not a window high up on the wall or on the floor above, as J. Puhvel, *op. cit.*, 127 seems to make out.

<sup>56</sup> For the term *ḫurla-*, cf. J. Tischler, *HEG*, Lf. 2 (1978), 304; E. Neu, *StBoT* 26 (1983), 72. [D. Groddek, *IJDL* – Supp. 1, München, 2007, 39, considers it a form of the term *ḫurli-*, "Bezeichnung eines Körperteiles"; cf. also P. Taracha, *op. cit.*, 14 n. 49. In my opinion, in the context of popular games in an old-Hittite festival, the definition "hurrian" used for the bull is not surprising: probably, the Hurrian bull represented the traditional enemies of Ḫatti and the acrobat's performance was aimed to exorcise fear to demonstrate that a clever Hittite man could make fun of them].

symbolising the “Hurrian” enemy). Apart from this text and the very similar middle Hittite fragment KBo 31.194 Ro 4<sup>57</sup>, “the Hurrian bull” is mentioned only in one old Hittite ritual celebrated by NIN.DINGIR<sup>58</sup>, which, due to the join, kindly pointed out to me by D. Groddek<sup>59</sup>, could well belong to the KILAM- festival<sup>60</sup>: KBo 38.12 + KBo 20.26 + KBo 25.34 + KBo 25.145 + KBo 25.35 Vo III 12’ x[ G]U<sub>4</sub>.MAḪ *hur-la-aš* SAG.D[U], “the head of the Hurian bull”<sup>61</sup>. Unfortunately, the part of the tablet in question is fragmentary, but the presence in the same paragraph of NIN.DINGIR-*aš* LÚ<sup>GIŠ</sup>PA<sup>62</sup> 7 (III 13’) and LÚ<sup>LU</sup>GUDU<sub>12</sub><sup>URU</sup>*Da-a-ú[-ni-ya* (III 15’) and in the preceding paragraph of a naked (III 10’ *n[e-ku-ma[-]* [performer (?)]<sup>63</sup> refers to the same culture context of Tetešḫapi festival.

*ḫaḫaršezi*: in J. Friedrich-A. Kammenhuber, *HW2* III/11 (1991), 10, the verb *ḫaḫaršiya-* is recorded as a hapax of unknown meaning<sup>64</sup>. Instead, N. Oettinger, *Stambildung* (1979), 187-188, correctly considers, in my opinion, *ḫaḫaršie<sup>-mi</sup>* an onomatopoeic verb, which means, as well *ḫaḫars<sup>-mi</sup>*, “höhnisch lachen”<sup>65</sup>. Since this text shows the verb in a transitive form, I think the expression could be translated “the performer teases / mocks the Hurrian bull”.

The scene recorded in KBo 19.138 (and duplicates: see *stemma codicum* in fn. above) probably has to be reconstructed in the following way:

The NIN.DINGIR priestess arrives in the *ḫuluganni* coach at the Teli-pinu temple and, while she sits near the window (either in the temple or in the coach), ritual loaves of bread are taken into the temple of the Storm-god accompanied by the rhythmic sound of chorals and tambourines. Then, NIN.DINGIR stands up and from the upper part of the window attends to an unusual action, that seems to take place in the space outside the templar building: “the performer is teasing and/or mocking the Hurrian bull of the deity” (1. 8’). Before she gets out of the coach (or: Before she comes out of the Telipinu temple), she [libates (??)] to the bull from the window with the liquid in the silver cup *tapišana* handed her by the cupbearer from the

<sup>57</sup> [See now P. Taracha, *Archeologia* 53 (2002), 14-15].

<sup>58</sup> KBo 20.26 + KBo 25.34 (= CTH 649 II a) 1.2.A): see E. Neu, *StBoT* 25, Nr. 34, 89-92.

<sup>59</sup> KBo 38.12 + KUB 39.64 + KBo 25.145 + KBo 25.72 + KBo 25.35 + KBo 20.26 + KBo 25.34 (+) KBo 20.27 (+) KBo 25.20 (+) KBo 21.68 + KBo 25.154. [See now the edition by D. Groddek, *op. cit.*].

<sup>60</sup> See the colophon of this tablet preserved by KBo 38.12 Vo IV 15’-16’.

15’ ]*ma-a-an* LUGAL-*uš*  
I6’ KIL.LA]M-*ni* 3-ŠU *e-ša*.

<sup>61</sup> The signs G]U<sub>4</sub> and MAḪ, preserved in KBo 38.12 III 12’, are clear. [But D. Groddek, *op. cit.*, 20, reads: x[ ]x x(n. 31: Vielleicht TE)<sup>ME[Š]</sup> ] *hur-la-aš* SAG.D[U ].

<sup>62</sup> [Groddek, *loc. cit.*: LÚ<sup>GIŠ</sup>B[ANŠUR ].

<sup>63</sup> [Groddek, *loc. cit.*: LÚ<sup>LU</sup>NAR-y[a] ].

<sup>64</sup> This form is absent in J. Puhvel, *EHG* 3 (1991).

<sup>65</sup> Probably, the first is imperfection in aspect and the second perfecting: cf. H. A. Hoffner – C. Melchert, *Gs Imparati* (2002), 377 ff.; H. A. Hoffner, *Fs Watkins* (1998), 275 ff.; C. Melchert, *Acts of the III International Congress of Hittitology*, Ankara, 1998, 413 ff.

Telipinu priest who, evidently, was waiting in front of his temple to receive her.

The ceremony then proceeds into the temple of the Storm God (A Obv. 8' ff. = B Obv. 12' ff.): NIN.DINGIR stands up and enters the temple with the Telipinu priest, who purities her with the *tuhh̄ueššar* contained in the *paraš-tuh̄ha*-vessel<sup>66</sup>. Inside, the priestess, with the aid of the the Telepinu priest and the *tahiyala*-man<sup>67</sup>, carries out the rite of offering the bread and of ligating to the sacred places. Then, the sacrificial animals are introduced (A Obv. 20': two sheep and a bull). The scene then moves to the inner room where NIN.DINGIR sits (A Obv. 23'-24').

The middle-Hittite text KBo 21.90, from l. 30', is a duplicate of A Rev. and hence allows us to recoup part of the celebrations, which fall in a lacuna between Obverse and Reverse of text A.

According to this tablet, when the offering rite is finished and the tables are stacked, the scene moves to the courtyard. Here, in front of the statue of the deity, the NIN.DINGIR priestess, after putting on sacred vestments in the inner room, performs a dance with the "daughter of a poor man" accompanied by Hattian rhythmic refrains sung by the *hapeš*-men and *zintuheš*-women. They are joined by some assistants who dance in a crouched position (*ganinanteš*: l. 23')<sup>68</sup>, while NIN.DINGIR continues to dance in front of the deity, and the women take part in a grand choral song. After the songs and dances, NIN.DINGIR leaves her divine vestments in the inner room, comes out and drinks Tetešh̄api and fulfils the sacrificial round on the coach and enters the *arzana* building. The ceremony ends with a message from the goddess which is delivered by the priestess, who identifies with the goddess inside her.

Therefore, in this long celebration, all the people portrayed in the frieze of the small vase of Hüseyindede are present, even though mentioned at different times: women who dance (figs. 1-2)<sup>69</sup>, sing and play (fig. 3); musicians who sing and play various instruments (figs. 4-5, 8, 14); musicians who dance in a crouching position (figs. 6-7); and a performer who performs with the bull (figs. 9-12).

<sup>66</sup> Cf. F. Pecchioli Daddi, *do-ra-qe pe-re* (*cit.*), 310; CHD, P, 191.

<sup>67</sup> For the role of this person in the NIN.DINGIR rituals, cf. F. Pecchioli Daddi, *Eothen* (*cit.*), 194 ff.

<sup>68</sup> This type of dance is performed many times in the rituals of the NIN.DINGIR: see F. Pecchioli Daddi, *do-ra-qe pe-re* (*cit.*), 307.

<sup>69</sup> For numbers and descriptions of the persons, I follow T. Sipahi, *Anatolica* 27, 108; *IstMitt* 50, 67 ff.

If the suggested comparison is correct, the two dancing women holding hands could be identified with NIN.DINGIR and the "daughter of a poor man".

Hence, it seems plausible to explain the phrase “the performer teases and/or mocks the Hurrian bull of the deity” with a description similar to what takes place in the frieze.

[The publication by T. Yildirim of the second vase from Hüseyindede (see above) confirms that the two vases are complementary and refer to one and the same festival: depicted on the larger vase are several religious ceremonies of the holy liturgy, whereas only one scene of this festival is seen on the smaller vase: namely, a game which must have been quite impressive for all those present].