

die Maliya, sondern deren Hypostase (Rs. III 11', 12', 24', 29') in Gestalt der Dyade Maliyanni⁶⁶.

Daß die beiden Rituale dem Südosten Anatoliens verbunden sind, wird neben der Tatsache des besonders um Kayseri, Tarsus und dem oberen Euphrat gepflegten Weinanbaus⁶⁷ durch den in dem mh. Ritual angerufenen Wettergott *ḪUR-ta* (Vs. 10), dem luwischen Gott *Tarḫunta*, deutlich.

Als Gott des Weines begegnet *Tarḫunta* weiterhin im 1. Jt. v. Chr. nicht nur auf dem bekannten Relief des Königs Warpalawa bei Ivriz⁶⁸, im Pantheon von Tabāl⁶⁹, sondern auch in der hieroglyphen-luwischen Steleninschrift von Sultanhan, die von der Stiftung einer Statue des „*Tarḫunta des Weingartens*“ berichtet:

Satz 2 / *à-wa-li za-n(a)* DEUS TONITRUS-*hu-za-n(a)* / *tu-wa-ra/i-sà-si-i-n(a)* / *ta-nu-wa-ha* „ich habe den *Tarḫunta* des Weingartens errichtet“, Satz 8 VINUM-*wa/i-ia-ni-sa-pa-wa-à* / *za-i-ra/i* / *sa-na-wa/i-ia-ta-à* „und die Rebe soll gedeihen“, Satz 18 / *wa/i-ia-ni-sà-ha-à-wa-à* / REL-*sà* / MAGNUS-*ra/i-ia-i-ra/i* / *ma-sa-ti-tà-ia-i-ra/i-ha* „und dort wächst der Weinstock und entfaltet sich“, Satz 24 / *à-wa/i* / DEUS TONITRUS-*hu-za-sa* / *za-à* / *tu-wa-ra/i-sà-zà* / *ma-sa-ha-ni-i-ti* „*Tarḫunta* aber wird diesen Weingarten gedeihen lassen“, Satz 25 / *à-wa* / *wa/i-ja-ni-i-sa* / PUGNUS-*i-ra/i-ti-i* „und die Weinreben werden sich erheben!“⁷⁰

sie in KUB XXXV 135 Rs. 14' ff. mit der Inara und dem Fluß *Šahirian* zusammengefaßt.

⁶⁶ Vgl. V. Haas, WZKM 73, 1981, 19f.

⁶⁷ Zum Weinanbau in Kizzuwatna siehe z. B. KUB XL 2, bearbeitet von A. Goetze, Kizzuwatna, 60ff. Die auf den Weinanbau bezogene Steleninschrift von Sultanhan (Anm. 68) stammt nordöstlich von Kayseri; die beiden Warpalawa-Reliefs, die *Tarḫunta* als Gott des Weines zeigen, befinden sich bei Ivriz (in der Nähe von Niğde). Zum Weinanbau um Alalah siehe M. Dietrich-O. Loretz, Die Weingärten des Gebietes von Alalah im 15. Jahrhundert, UF 1, 1969, 37-64; Weinanbau am oberen Euphrat bezeugen die Texte aus Emar, Recherches au Pays d'Aštata, Emar VI/3, D. Arnaud, Textes sumériens et accadiens, Paris 1986, z. B. Nr. 1, Nr. 3, Nr. 11.

⁶⁸ E. Akurgal, Die Kunst der Hethiter, München 1961, Abb. 140 und XXIV; K. Bittel, Die Hethiter, München 1976, Abb. 327 und 328.

⁶⁹ H. Th. Bossert, JKF 2, 1952/53, 177ff. und MIO 2, 1954, 87; P. Taracha, AoF 14, 1987, 269 Anm. 45 mit weiterer Literatur.

⁷⁰ P. Meriggi, Manuale di eteo geroglifico, Parte II: Testi - 1ª Serie. I Testi neo-etei piû o meno completi. Incunabula Graeca Vol. XIV 1967, 117ff.; mit verbesserten Lesungen nach J. D. Hawkins et al., Hittite Hieroglyphs and Luwian: New evidence for the connection, Göttingen 1974, 50. Zu Zeile 24 siehe auch N. Oettinger, Stammbildung, 471 (vgl. hierzu KBo XXII 116 Vs. 19').

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The Song of Silver¹; A Member of the Kumarbi Cycle of "Songs"

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Although the first fragment of the Song of Silver was published by Ehelolf in 1926,² and two more pieces by Otten in 1943,³ the first attempt to translate any of the material was by Güterbock in 1946.⁴ Four years later Otten made known further fragments of the work⁵ which were eventually published in 1955 as KUB 36.18 and 36.19. In 1956 E. Laroche's *Catalogue des textes hittites* contained an entry number 245 entitled "Mythe de KUBABBAR". This entry grouped all known pieces of the text published up to that time (including KUB 36). This text corpus formed the basis for Laroche's transliteration of the composition in 1968,⁶ which cited the earlier studies by Güterbock and Otten. In 1974 Otten and Rüster published KBo 22.82 (our 3 B), and in 1978 Güterbock published KBo 26.146 (our 3 C), which Berman and Otten recognized as belonging to the Silver myth and KBo 26.107 which has not been previously recognized. A significant addition to the text corpus was HFAC 12 (our 1), published in 1985 by Beckman and Hoffner,⁷ which preserves the beginning of the composition.

¹ CTH 344, commonly called "Kingship in Heaven", is identified in its colophon as "The Song (SIR₃) [of Kumarbi]" (Myth. 161, iv 29; RLA 6: 327). CTH 345 is identified in its colophons as SIR₃, ^d*Ullikummi* "The Song of Ullikummi" (Güterbock, JCS 5: 160, 6: 16, discussion JCS 5: 141). No colophon of the Silver myth is preserved, but the use of *išhamihhi* "I sing" in the opening lines makes it clear that it too was a SIR₃. We wish to reflect this important fact in the title, and would request that Hittitologists in the future refer to it as "The Song of Silver". Were it not for the fact that usage has "canonized" the title "Kingship in Heaven", we would prefer that it too be referred to in accordance with its colophon as "The Song of [Kumarbi]". The abbreviations in this article follow the conventions adopted by the Hittite Dictionary of the Oriental Institute of the University of Chicago.

² Keilschrifturkunden aus Boghazköi, Heft XVII, Nr. 4.

³ Keilschrifturkunden aus Boghazköi, Heft XXXIII, Nrs. 91 u. 115.

⁴ Kumarbi 22f., 75f.

⁵ Mythen vom Gotte Kumarbi, Neue Fragmente (1950) 27ff.

⁶ "Mythologie d'origine étrangère", RHA XXVI/82 (1968) 63-68 (= Myth. 177-182).

⁷ "Hittite Fragments in American Collections", JCS 37: 1-60.

In the preface to his *Textes mythologiques hittites en transcription* (= Myth.) Laroche promised: "La traduction annotée de cette littérature, fondée sur les textes réunis dans le présent Corpus, doit paraître dans la collection des 'Littératures anciennes du Proche-Orient', Éditions du Cerf, Paris."⁸ Unfortunately, ill health has prevented Laroche from publishing his translation. With the appearance of HFAC 12 it seems to us opportune to present a new transliteration of the entire composition with full translation and interpretation.⁹

1. The Beginning of the Myth. HFAC 12 i

- 1 [^dU-ni-za ^dUT]U.AN ^dX[^dISTAR] URU Ne-n[u-wa ¹⁰ DINGIR.MEŠ-aš-ša hu-u-ma-an-da-aš
iš-tar-na] (50)
- 2 [a-pu-u-un?] Ú-UL ku-iš-ki i-ia-zi ma-a-a[l? ¹¹ -še-et Ú-UL ku-iš-ki] (2)
- 3 [ša-ak-ki ut]-tar-še-et-ta-aš-ta ud-da-a-n[a-aš-ma-aš ¹² . . .] ¹³
- 4 [ha-at-t]a-tar-še-et-aš-ta ¹⁴ ha-at-(ta-)an-na-aš[-ma-aš . . .]
- 5 [ooo] za-aḫ-ha-iš-ši-iš mi-iš-ri-w[a-tar-še-et ¹⁵ . . .]
- 6 [ha-an-]da-an-na-aš-ša-aš-ši-kán ¹⁶ ha-an-d[a-tar-še-me-et Ú-UL GAL-li(?)] (21)
- 7 [i]š-ha-mi-iḫ-ḫi-ia-an KÙ.BABBAR-an ša-ni-iz-z[i-in? ¹⁷]
- 8 nu-mu ha-ad-da-an-te-eš LÚ.MEŠ-uš wa-an[-nu-mi-aš DUMU?-aš . . me-mi-ir] ¹⁸

8 Page 3.

9 I should also like to acknowledge at this point the extremely valuable advice regarding the interpretation of the Silver myth which I have received from Prof. Güterbock in private conversations over the past few months.

10 The trace could also be read as URU Ne-r[i-ik . . .].

11 The trace could be p[a, š[a, a[l or ú, among other possibilities. Since the word *ma-a-a* occurs in the myths of the Kumarbi cycle (cf. CHD s.v.), we believe it should be read here.

12 [ha-an-]da-an-na-aš-ša-aš-ši-kán in line 6 leads us to assume that an enclitic possessive pronoun was attached to all of these datives. It could have been sg. or pl. We have arbitrarily chosen the pl. *-šmaš* for lines 3 and 4 and assumed that the author reversed the sequence (and negated it?) in line 6. But this is just a guess.

13 A predicate adjective, possibly *šalli-* "greater", would have followed the dat. noun in lines 3, 4 and probably 6.

14 Note the writing *-et-aš*, indicating a morphological boundary.

15 Or: *mi-iš-ri-w[a-an-za*.

16 The other possibilities for the first word - [ha-ad-], [ma-ia-], and [ša-kán-] - are less satisfactory.

17 Or: *ša-ni-iz-z[i-it* SIR₁-it/ANIM.MEŠ-it], or possibly: *ša-ni-iz-z[i-it lam-ni-it]* (cf. Ullik. 1A iii 14).

18 Or perhaps: *Ú-UL me-mi-ir*].

- 9 [N]U.GÁL-at e-eš-ta ka-ru-ú KÙ.BABBAR-i [ku-iš/it . . . ¹⁹ e-eš-ta na-aš/at me-er-ta] ²⁰
- 10 [oo-i]š-ta-aš-ša-an-na Ú-UL še-ek-k[án-zi ²¹ . . .]
- 11 [UR.SAG-li-u]š-ma? LÚ.MEŠ-uš za-ah-hi-i ²² pí-d-da-a?[-ir? ²³ . . .]
- 12 [oooo]X NU.GÁL e-eš-ta nu ḫal-ki-i[š? . . .]
- 13 [ooooooo]X X ki-i[š(-) . . .]

Translation of 1

(1) [Among the Stormgod, the Su]ngod of Heaven, ^dX[. . . , Ishtar?] of Ni[neveh?, . . . , all the gods,] (2) no one worships (?) [him]. [His] mā[l [no one (3) knows.] ²⁴ (And yet) his word [is . . . -er] than [their(?)] words, (4) his wisdom [is . . . -er] than [their(?)] wisdom, (5) [. . .], his battle [and his] perf[ection(?) are ²⁵ . . .], (6) [their(?)] ḫandātār's [are not(?) greater (?)] for him than his ḫandātār's. ²⁶

(7) I sing of him, Silver the Fin[e . . .] ²⁷ (8) Wise men ²⁸ [told(?) me ²⁹ [the . . . of] the orp[han(?)]. (9) It ³⁰ did not exist. Long ago Silver's [. . .] ³¹

19 Possibly: *at-ta-aš*.

20 Restoring freely according to what seems to be the required sense.

21 Either *šekkanzi* followed by nothing more on the line or *še-ek-k[án-za . . .]* or *še-ek-k[án-ta-an . . .]* followed by a verb in the break.

22 A syllabic writing of the d.-l. which is unique in published texts. Note, however, the logographic writing *mē-i* in KUB 50.108 14', which represents the same phonetic shape.

23 Or: *pí-d-da-a?[-an-zi]*.

24 Compare Ullik. 2 B i 35-38.

25 Or: "his battle (is) perf[ect]".

26 The translation as a plural assumes that [han]dannaš-šaš is a dat.-loc. plural and that the subject ḫandatar would also be a plural. If this ḫandātār is the same word as (*parā*) ḫandandatar "divine power/justice", the plural might indicate "displays of power/justice", instances when power/justice was displayed.

27 Or: "I sing of Silver [with] a fin[e song] (or: [with] fi[n]e words)", or perhaps: "(From this point on) I sing of Silver [by] (his) fin[e name]" (cf. Hoffner, JNES 27 [1968] 198 ff.). For the construction of *lamnit* see CHD III 34 a (d 2' b'). Additional occurrences of *lamnit* not in the CHD are: KUB 15.34 iii 9' and KUB 53.4 rev. 21'. On *šanezzi-* cf. Ehelolf, OLZ 1933, 4f., Lohmann, IF 51: 325f., Friedrich HW 181f., Beckman, StBoT 29: 79. While the translation "sweet" does not satisfy all uses of this adjective, "fine, distinctive, one of a kind" or "first-class" comes much closer, and perhaps indicates a derivation from *šana/i-* "one".

28 "Wise men" are also mentioned in KBo 26.88 i 5' (a fragment of the Kumarbi cycle).

29 Or perhaps: "The wise men [did not tell] me." The word "me" refers to the narrator, who has said "I will sing" in the preceding line.

30 The subject is neuter, probably singular, but possibly plural.

had disappeared(?). (10) And his [...] *išta*-³² they³³ do not know.³⁴ (11) [Hero]ic(?) men ra[n]³⁵ to battle. (12) [...] did not exist. And grain [...].

Comments on Fragment 1

The structure of this opening section of the Song of Silver is similar to that of the Song of Ullikummi, namely, that the statement "I shall sing of Kumarbi/Silver" is preceded by a few lines of preface.³⁶ In Ullikummi as in Silver that first section is badly preserved. In Ullikummi one can determine, however, that it is Kumarbi who is being talked about, because "he takes wisdom into his mind", which occurs there³⁷ also occurs again two lines later as "Kumarbi takes wisdom into his mind".³⁸ Since undoubtedly the same pattern exists in the Song of Silver, we can assume that the subject of the series of comparisons is Silver himself.

As for the mention of specific deities in line 1, it first occurred to us that this might be an invocation similar to what begins "Kingship in Heaven"

31 Possibly the grammatically neuter word referred to in *NU.GÁL=at ēšta*. Otherwise, possibly Silver's father is alluded to. On the relatives of Silver and his status as an orphan see below under 4 B ii 9ff. and 3A5-6.

32 Or: "And they do not know [...] *ištaša*". If *-šan* is "his" (accus. sg. common), we have evidence for the use in this composition of the older *a*-vocalization of the accus. sg. of the possessive pronoun (*-man*, *-tan*, *-šan*, *-šman*). The later form has the *i*-vocalization (*-min*, *-tin*, *-šin*, *-šmin*). If *at-ta-aš* be restored in line 9, the "his" could refer to Silver, Silver's father, or the grammatically neuter word referred to in *NU.GÁL=at ēšta* at the beginning of the same line. In line 10 a restoration of [*hu-ur-na-pi-i*]*š-ta*- would require too much space and is unsuitable in meaning. This word (on which see already Hoffner, EHG (1967) 35 fn. 45) is written: *hu-wa-ar-na-pi-iš-ta-aš* KBo 20.73 + 17.54 iv 4, [*hu*?]-*u*-[*u*]*r-na-pi-iš-ta-an* KUB 36.49 i 5', *hur-na-pi-iš-ta-aš* KUB 29.1 ii 19. It seems to denote an illness, but [*al-ki-i*]*š-ta*- is possible, even if a little cramped. The available space is too much for a single sign and too little for two broad signs. If so, *alkišta(na)*- "branch" (cf. HW² s.v.) might have the sense of "family relationships, genealogy". According to 2 B ii 9ff. all of this was known by Silver's mother, but she had kept it secret from everyone, including the boy himself.

33 Either the impersonal "they" or referring to the "wise men" who provided the narrator with some of his information.

34 Or, if *ú-ur še-ek-k[án-ta-an ...]*, "(which is) unknow[n ...]".

35 Or: "run".

36 I am grateful to Professor Güterbock for calling this fact to my attention. (?)

37 JCS 5: 146f. A i 2-3.

38 One might even speculate that in both the Song of Ullikummi and the Song of Silver the subject of the preceding lines had not been made explicit, so that the *išham-iḫhi* line identified this unknown subject for the first time ("it is Kumarbi/Silver that I am singing about").

(CTH 344): a list of deities followed by *ištamaškanu* "let them listen". But two objections seemed to rule this idea out. First, our line "1" is really the first line of the tablet. A listing of gods which would fit on one line would be small indeed. Secondly, the Song of Ullikummi does not begin with such an invocation. Why should the Song of Silver? Indeed "Kingship in Heaven" may need it because it was the first part of the larger Kumarbi cycle, of which the Song of Ullikummi was a later part. If the Song of Silver was also a part of this larger cycle, it too could dispense with the invocation, assuming that the audience had heard/read it at the beginning of Kingship in Heaven.

Line 3-6 show the syntactic pattern employed in Hittite to express what we would call the comparison of adjectives.³⁹ This construction consists of a subject in the nominative, the object compared in the dat.-loc., the predicate adjective, and the sentence particle (either *-(a)šta* or *-kan*). What remains of lines 3-6 conforms to this type of utterance, except that the predicate adjective is never in the preserved part of the line. One assumes that the possessive pronoun "his" on the subject noun refers to Silver for the reasons given above. Because out of all the named gods and goddesses Silver alone is not worshipped, it is to them that he is compared in lines 3-6.

Line 7 tells us that this composition is a song, even though its colophon is not preserved. Years ago Güterbock discussed the significance of the word "song" as a description of the "Song of Ullikummi" and other myths.⁴⁰ He concluded that the Ullikummi text in its present form showed "some degree of metrical and even strophical structure." But he suspected that only the Hurrian original was written in "real verse". In this way he sought to explain the fact that Ullikummi "is not written in very good verse". Are we to excuse the Silver composition's lack of meter or strophical structure on the same terms? It too has the Hurrian pantheon at its center. It too could be a translated piece. In any event some distinction must exist between the introductory word *išhamiḫhi* "I will sing (of Silver)" here and *memahḫi* "I will speak (of Ishtar's *parā handantātar*)" in the Apology of Hattusili III.⁴¹ In both cases a deity or "mythological" character is the object of the singing/speaking.

Although the text uses the first person verb *išhamiḫhi* "I will sing" and the pronoun *-mu* "me" (line 8), it nowhere discloses the identity of the speaker.

39 See Friedrich, HE I² p. 127.

40 JCS 5 (1951) 7-10.

41 On this latter see now E. von Schuler, in FsNeumann (Innsbruck 1982) 389ff.

2 i. The Birth of Silver?

A = KUB 33.115; B = KUB 36.18; B' = KUB 36.18a; C = KBo 22.80; D = KBo 26.107

2 A (KUB 33.115) i

- 1' [.....]x
 2' [.....]x-du pa-a-ir
-
- 3' [.....]p]a²-ah-hur
 1' [.....]A NA₄ URU Hu-pé-eš-na
 5' [.....]M ku²-iš²-ša²
 6' [.....]IGI.ĪI.A-wa-še-da (or: -et)
 7' [.....]x-na-at SUM-ir
 8' [.....]ITU.1.KAM ITU.2.KAM ITU.3.KAM I]TU.4.KAM pa-a-ir ITU.5².KAM
 9' [ITU.6.KAM ITU.7.KAM ITU.8.KAM ITU.9.KAM pa-a-ir ITU.10.KAM ti-ia-a]z-zi
-
- 10' [.....]i]a-an² (or: -at²)-ni
 11' [nu-uš-šī-kán iš-ha-ah-ru pa-ra-a PA₅.ĪI.A-uš ma-a-an⁴² a]r²-ša-an-zi
 12' [.....]x nu-uš-kán []
 (rest of col. I is broken away)

Translation of 2Ai

- (1) ... (2) ... went.
 (3) ... fire (4) ... of alabaster⁴³ (5) ... (6) ... his eyes (7) ... they gave it (8) ... [the first, second, third and] fourth months passed; the fifth(?), (9) [sixth, seventh, eighth and ninth months passed; and the tenth month arri]ves.
 (10) ... (11) [His/her tears fl]ow [like streams]. (12) ...

Comments on Fragment 2Ai

From the period of the months it is clear that a pregnancy, most likely human or divine,⁴⁴ is being described, but the identity of the one who is

42 Restoration entirely conjectural, based on this familiar *topos* from the Kumarbi myths.

43 For this translation of "stone of Hupešna" see Laroche, OLZ 1967, 33 and RGTC 6, 119.

44 Compare Hittite laws 17 and 18, KUB 33.119 + 120 + iv 13-16, KUB 33.118 i or

born is unclear from the preserved parts. Perhaps this is the description of the birth of Silver. The person who weeps after the birth is probably his mortal mother. She probably weeps because she has been abandoned by the child's father, whom later we learn to be Kumarbi.

3. Silver and the Orphan Boy

A. KUB 17.4; B. KBo 22.82; C. KBo 26.146.

3 A (KUB 17.4)

- 1' [o -]x-x-ia-an-n[i² x-i]t² da²-aš²-k[i²-
-
- 2' [nu] wa-an-nu-um-mi-ia-an DUMU-an KÙ.BABBAR-an-za GIŠP[A-it GUL-ah-ta]
 3' nu wa-an-nu-mi-ia-aš DUMU-aš KÙ.BABBAR-i me-na-ah-ha-a[n-da]
 4' ĪUL-lu ut-tar te-et KÙ.BABBAR-YA ku-wa-at-w[a-na-aš GUL-ah-ĥi-iš-ki-šī]⁴⁵
 5' nu-wa-na-aš-kán ku-wa-at ku-wa-aš-ki-šī zi-iq-q[a-wa-za]
 6' an-ze-el i-wa-ar wa⁴⁶ -nu-um-mi-ia-aš DUMU-aš [ma-a-an KÙ.BABBAR-an-za-ma INIM.ĪI.A-ar IŠ-ME]⁴⁷
 7' [n]a-aš ú-i-iš-ki-u-wa-an da-a-iš nu-kán ú-i-i[(š-ki-u-wa-an-za)]
 8' KÙ.BABBAR-an-za an-da pá-r-na-aš-ša pa-it KÙ.BABBAR-an-za IN[IM.ĪI.A-ar EGIR-p(a an-ni-iš-šī)]
 9' me-mi-iš-ki-u-wa-an da-a-iš pí-ra-an a-aš-ki-za⁴⁸ DUMU[(MEŠ ku-e-da-aš)]
 10' kat-ta-an⁴⁹ ĥa-az-^r zi-ik¹ -ki-nu-un nu-mu te¹-ri-iš-k[án-zi]⁵⁰

iv 9-11, 27-28, KUB 36.60 + 24.8 iii 2'-4', KUB 24.8 iii 11'-12'. But caution is wise, for cows too have a ten-month gestation period, which is accurately reflected in the Hittite story in KUB 24.7 iii 18-19. Cf. Hoffner in FsLachemán (1981), 189-194.

45 HGG, restored after lines 5 and 13 f.

46 B 4 adds -an-.

47 B 5: [iš-ta-ma-aš-t]a.

48 Note that *piran aški* forms a single compound word, inasmuch as the particle -za, which always attaches to the first word of the clause, attaches here not to *piran* but to *aški*.

49 B 8: GAM[-an].

50 B 9: [za-am²-m]u²-re-eš-kán-zi. Perhaps read A as *la²-ri-iš-k[án-zi]*, on which see below.

- 11' [(nu)] DUMU-an ^{GIŠ}PA-it GUL-ah-*hu-un* a-pa-a-*aš-ma-mu* EGI[R-pa
HUL-lu (*ut-tar te-et*)]
 12' [nu-m]u wa-nu-um-mi-ia(-*aš*) DUMU-*aš ku-e*⁵¹ *ut-tar te-e*[t]
 13' [na-a]t AMA-YA *iš-ta-ma-aš ku-wa-at*[-*wa-na-aš kat-ta-an*]
 14' [GUL-ah-*hi-i*]*š-ki-ši nu-wa-n*[a-*aš-kán ku-wa-at ku-wa-aš-ki-ši*]
 15' [zi-iq-qa-wa-za an-z]e-[*el i-wa-ar wa-nu-um-mi-ia-aš* DUMU-*aš*]

Translation of 3

- (1) In/with power(?) ...
 (2) Silver [struck] an orphan boy [with] a stick/club. (3) The orphan boy against Silver (4) spoke an evil word: "My Silver, why [are you hitting us]? (5) Why are you striking us? You are (6) an orphan like us.⁵² [Now when Silver heard the words,] (7) he began to weep. Weeping, (8) Silver went into his house. Silver began to [re]peat the wo[rds] to his mother: (9) The boys I struck down in front of the gate (10) are defying me.
 (11) I struck a boy with a stick, and he spoke an [evil] word back to me. (12) Hear, O my mother, the word(s) which the boy said to me! (13) Why are you [hitt]ing (14) [us? Why are you striking] u[s? (15) You are an orphan like us.]

Comments on 3

The verb *teriškanzi* in A10 occurs here for the first time. Contextually its meaning depends on the interpretation of the nature of the words of the boys. They called Silver a *wannummiyaš* DUMU, which heretofore has been understood as "orphan". The words caused Silver pain and/or embarrassment, for he goes home to his mother weeping and characterizes what he heard as "an [evil] word".⁵³ But, even though the boy's speech is called *idalu*, there are other factors to be considered. It would have been counterproductive for him to revile his attacker. His goal is to make Silver desist. He addresses Silver as "My Silver", which seems friendly. He ap-

51 C: *ku-it*.

52 The use of the plural "us" indicates that this was not the first orphan boy which Silver had struck. Silver knew himself to be fatherless, but at this point he neither knew who his father was nor whether his father had died or had abandoned his mother and himself. After his mother informed him that his father was Kumarbi (text 2Bii), he sets out to find that god.

53 The restoration [HUL-lu] in line 11 is based on line 4, where it is preserved.

peals to the fact that Silver is like himself and his friends as a reason for Silver not to go on hitting him, which also seems like an attempt to conciliate, rather than insult or infuriate, the attacker. Silver's weeping may have been from the pain of having his fatherless state mentioned thus publicly,⁵⁴ rather than from the words being intended as a stinging insult. He flees the scene both to seek out privacy and to inquire from his mother the reasons why he is fatherless. Thus, from the context *teriškanzi* might be translated as "they are offending" or "defying". Formally, *teriškanzi* resembles *te-* and *tar-* "to speak, say". And indeed the action described is of a verbal nature. If this verb cannot be understood as a phonetic variant of *te-/tar-* (different ablaut grade?), one could read the *te* sign as *la* and consider this another example of the rare verb *lariya-* (cf. CHD), whose meaning is unclear.⁵⁵

It is possible that *wannummiyaš* SAL and *wannummiyaš* DUMU denote women and children who are without husbands and fathers either because he has died or because he has abandoned them. If the abandoning happened before the child was born, he could be considered a bastard. From KBo 14.12 (DS fr. 28) iv 19–20, where the Egyptians refer to the widowed queen as *wannummiyaš*, it is clear that her husbandless state can result from his death. "Widow" is thus an appropriate translation sometimes. But in the other occurrences of the word, both applying to women and children, the essential point is that they lack an adult male protector and are therefore often victimized. The Sungod as protector of the helpless elements in society fulfils the role of the vanished father. In KUB 36.75 + Bo 4696 (ZA 62: 231 f.) i 13'–14' he is both *attaš annaš* ("father and mother") to the *kuri*[*mmaš w*]*annumias-a*, which shows that there were children who were left without either parent, either by death or abandonment.

54 The text says this happened "in front, at the gate" (*piran aški*, line 9).

55 If we add this passage to the occurrences of *lariya-*, the CHD provisional observation that *lariya-* is used in a construction parallel with *naḥ-* "to fear" can be helpful. If *lariya-* is a kind of antonym to *naḥ-* in KBo 21.90: 51–52, we might translate there: "Be afraid for me of the panther and the wolf, (but) defy(?) the water!" The orphan boy being beaten by Silver does not respond in fear, as the Sun and Moon did, but unintimidated he questions the beating and reminds Silver of his similar status. This could be described as defiance.

2ii. Silver's Quest for Kumarbi:

Transliteration of 2 B ii

2 B (KUB 36.18) ii

- 1' [.....-i]š²-ki-u-wa-a[n².....]
 2' [.....-]×-ti-iš-š[i(-).....]
 3' [.....-]i EGIR-pa ×-×[⁵⁶.....]
 4' [nu-uš-ši-kán AMA-šU⁵⁷ a]r²-ha² 58 GIŠPA-an ME[-aš.....]
 5' [.....EG]IR-pa-aš-ši⁵⁹ -za-kán ne-ia-a[t²]
 6' [nu DUMU-iš-ši KÙ.BABBAR-an-ti] EGIR-pa me-mi-iš-ki-u-wa-an da-[i]š[...]
 7' [○○○○○○DUMU-iš-ši]i² KÙ.BABBAR-an-ti le-e-mu-kán ku-e-š[i]
 8' [pu-nu-uš-ki-ši-ma ku-in U]RU-an ú-ga-an-ta te- m[i]
 9' [A-BU-KA^d Ku-mar-bi-iš⁶⁰ U]RU-aš URU Úr-ki-ša-aš at-ta-aš-š[i-iš]
 10' [.....n]a-aš URU Úr-ki-ša e-eš-z[i...]
 11' [.....nu-kán KUR]-e-aš da-pí-da-aš DI-eš-[šar]
 12' [(×××) ... z]i⁶¹ šEŠ-aš-ma-at-ta^d U-a[š...]
 13' [(na-aš-ša-an ne-pí-š)i⁶² LUGAL-u]š na-aš KUR-e-an-ti LU[GAL-uš]
 14' [nu-ut-ta (NIN-KA^d GAŠAN-iš⁶³ n)]a-aš URU Ne-nu-wa⁶⁴ SAL.LUGA[L-aš]

56 Either ú-w[a²- or ú-U[L.

57 If our estimate of the position of the left edge is correct, the number of signs of average width missing in the break increase from 6 in line 4 to 8 in line 10 and then remains relatively constant through line 22.

58 For the direct object to intervene between *ar-ḥa* and its verb *da-* is extremely rare, but not without precedent. Cf. *ar-ḥa kar-pí-in me-aš* KUB 49.24 obv. 13 (oracle), and ANA SAL.MEŠ-ma-kán *ar-ḥa an-ni-ia-tar a-ši-ia-tar mu-u-uš-ni-en da-a* KBo 2.9 i 31-32.

59 Text: -aš-šū, or perhaps -at(!). One expects -aš-ši "she to him", cf. KUB 33.120 i 27-28. MGK 27: -pa-at-za-kán. According to an old HGG coll. EGIR-pa-aš (over erased -at)-za-kán. Otten claims (MGK 29 n.2) on the basis of this reading (with -at) that the subject is neuter and cites KUB 33.115 (our 2A) iii 16' to prove that KÙ.BABBAR(-ant-) was neuter in this composition.

60 Probably ^dKumarbiš, because of the following statement that he dwells in Urkiš. MGK 29 restores Kumarbi here but without "your father".61 A ii 1': ḥa-an-ni-eš-šar ×-×-×[. MGK 28 reads: DI-eš-š[(ar ḥu-u-i)- and understands by ḥu-u-i[- a form of *ḥuitar* "Lebewesen(?)". Laroche in Myth. understands this as the verb *ḥuinuškizzi*. Since the space is too large for simple [(ḥu-u-i)-nu-uš-ki-iz-z]i, one could try (so HGG) either [(ḥu-u-i)-nu-uš-ki-u-wa-an ti-ia-z]i or [(ḥu-u-i)-nu-uz-z]i aš-ša-nu-uz-z]i.

62 Rest. from A ii 2'.

63 Rest. from A ii 3'. As more space is needed, perhaps B had the wider sign U + DAR for *ištar*.

- 15' [DINGIR-LIM-ni-kán le-e ku-e-d]a-ni-ik-ki na-aḥ-ti⁶⁵ DINGIR[-LIM-ni-kán]
 16' [1-e-da-ni-pát zi-ik na-a-ḥi]⁶⁶ nu LÚ.MEŠ KÚR-aš KUR-e ḥu-u-i-d[a²-ar-ra⁶⁷ ...]
 17' [kat-ta ḥar-nam-ni-iš-ki-i]z-zi ša-ra-az-zi kat-t[e-er-...]⁶⁸
 18' [... ḥu-i-nu-uš-ki-iz-z]i kat-te-er-ra-ma še²-e²[⁶⁹ er⁶⁹ ḥu-i-nu-uš-ki-iz-zi]⁷⁰
 19' [ma-a-an KÙ.BABBAR-an-za-ma an-na-aš u]t-ta-a-ar⁷¹ iš-ME¹⁷² na[-a(š URU Ú)r-ki-ša]⁷³
 20' [an-da (i-ia-an-ni-iš)⁷⁴ (URU Ú)]r-ki-ša-aš a-ar-aš⁷⁵
 21' [(na-aš-t)a⁷⁶ ^dKu-mar-pí-in A-BA-šU] I-NA É-šU an-da [(Ú-UL)]
 22' [(ú-e-me-ia-at KUR-e-aš-kán)]⁷⁷ wa-ḥa-an-na pa-a-an[-za⁷⁸ e-eš-ta]

A ii

- 12' [ú-]e-ḥe-eš-ki-iz-zi⁷⁹ ḤUR.SAG.MEŠ še²-e[²-er]

(Text breaks off in all exemplars.)

64 C ii 1 na-aš URUN[e-; A ii 3 na-aš URU.

65 So also C ii 2; A ii 4: na-a-ḥi.

66 C ii 2: DINGIR-L[IM-ni-kán 1-e-da-ni na-a-ḥi]; A ii 4: 1-e-da-ni-kán DINGIR[-LIM-ni na-a-ḥi]. Our additional -pát zi-ik is to fill out available space in line 16. Laroche's restoration ^d[(Ku)- from A ii 8 belongs later in A but omitted in B, cf. footnote 70.

67 A ii 5: KUR-e LÚ.KÚR-uš-ša ḥu-i-t[a-ar; C ii 3: KUR-e LÚ.KÚR.MEŠ-uš-š[a].

68 A ii 6: ša-ra-a-az-zi kat-ti-ir-r[i²; C ii 4: ša-ra-a-az-zi ka[t-.

69 Otten (MGK) and Laroche (Myth.) read: l[e-e. See our note below on the translation of this line. And for another possible example of plene še-e-er see below in A ii 12.

70 C ii 5: kat-te-er-ra-ma ša-r[a²-a ḥuinuškizzi²]; A ii 6-7: [katterra-ma] ša-ra-a ḥu-i-nu-uš-ki-iz-z[i]. The two clauses [le-e ku-e-da-ni-ik-ki] / na-a-ḥi nu-kán 1-e-da-ni ^dK[u-mar-pí na-a-ḥi] in A ii 7-8, which seem to repeat A ii 3-4 with the substitution of ^dKumarpi for DINGIR-LIM-ni, appear to be absent in B. Whether we should speak of an omission in B or an addition in A is impossible to determine. MGK follows a different alignment of the duplicate and consequently restores differently in this line.

71 C ii 6: AMA-na-aš ud-da-a-ar.

72 A ii 9: iš-ta-ma-aš-ta.

73 MGK and Myth. read: URU-a[z instead of URU Ú[r-ki-ša].

74 Rest. from C ii 7.

75 A ii 10: ar-aš.

76 MGK and Myth. place this word at the end of line 20.

77 Rest. from A ii 11.

78 Traces confirmed by C ii 9.

79 If there was nothing more in the break at the end of A ii 11, the *weḥeškizzi* of A ii 12 would be instead of B ii 22's *waḥanna pān[za ēša]*.

Translation of 2 ii

(First three lines too fragmentary to translate.) (4) [His mother(?)] took away from [him] the staff. [...] (5) ... His mother]⁸⁰ turned around (6) [and] began to reply [to Silver, her son];⁸¹ (7) [she ...-ed] to her(?) [...], to Silver:⁸² Do not strike me! (8) The [ci]ty [you inquire about] I will tell/describe it⁸³ to you. (9) [Your father(?) is Kumarbi,] the father of the city Urkiš. (10) [He ...s], and he dwells in Urkiš.⁸⁴ (11) [...] the law-suits of all the [lan]ds (12) he [personally resolv]es(?). Your brother (is) the Stormgod.⁸⁵ (13) He is king in heaven. And he is king in the land.⁸⁶ (14) Your sister is *īštar*, and she is queen in Nineveh. (15) You must [not] fear [an]y [deity]; (16) only one deity [must you fear].⁸⁷ (17) [He stirs up(?)] (16) the enemy land(s), and the wild anim[als]. (17) From top to bottom (18) [he *huinu*-s]. From bottom to t[op he *huinu*-s.]⁸⁸ (19) [Sil-

80 From B ii 19 below (as restored from C ii 6) we learn that the extended speech which follows is that of Silver's mother. She is therefore the subject of "turned around and began to reply".

81 Otten (MGK 29) thought the addressee was Tašmišu.

82 Laroche's restoration of line 7 implies an interpretation of *KÙ.BABBAR-an-ti* as vocative. We are less confident of restoring the line and of the vocative interpretation. By its form *KÙ.BABBAR-an-ti* could also be a d.-l. in final position, and it was so taken by Otten in MGK 28. Cf. H. Eichner, Untersuchungen zur hethitischen Deklination. Diss. Phil. (Teildruck) Erlangen-Nürnberg 1975, 20.

83 *-an* is com. gender sg. accus. resuming [u]ru-*an*. From what follows it is clear that what the mother tells Silver is his family, using the city of Urkiš as a point of departure.

84 The subject is probably the well known deity from Urkiš, Kumarbi. If this myth reflects the genealogy of the Kumarbi Cycle, the real father of the Stormgod was Anu. But since Anu's seed was implanted in Kumarbi, there is a sense in which his father was Kumarbi. Since in this text Silver (unlike Teššup) has a real mother, we must assume that Silver was the son of Kumarbi by his mortal wife and that Silver was the step-brother (with a common father) of Teššup and Šauška.

85 I.e., Teššup; the *a*-stem form here could be for *Teššupaš* or the Hittite *a*-stem counterpart name for the Stormgod. Note in line 14 that *īštar*'s name in this text is not Šauška, but her Hittite name which ends in *-i*.

86 One expects *takni* or *daḫanzipi* ("in the earth") here instead of *utneanti*.

87 Although at this point Silver's mother doesn't name the deity, she later (but only in A [KUB 33.115] ii 8; this clause probably absent from B ii 18) identifies him as Kumarbi of Urkiš. The variant in C ii 2 excludes reading ^dKumarbi here. *DINGIR-L[IM-ni]* and ^dU[-*ni*] are possible restorations, but to read the Stormgod here would conflict with A ii 8 and the logic of the continuing story with its search for Kumarbi.

88 On the meaning of this, Otten (MGK 29 n.1) thought of the Akkadian Šamaš prayer KUB 29.58 i 33 f. *dēn elāti ana šaplāti dēn šaplāti ana elāti tubbal*. (G. Meier,

ver] listened to his mother's words. (20) He set out (19) for Urkiš. (20) He arrived in Urkiš, (21) but he did not (22) find (21) [Kumarbi] in his house. (22) He (Kumarbi) had gone to roam the land(s). (A ii 12) He wanders about u[p](?) in the mountains. (Text of col. ii breaks off.)

2 A (KUB 33.115) iii

2' [○○○]×-*da* ×[.....]
3' [LÚSUKKAL-ŠU] ^dU-*ni me-mi-iš-k*[*i-u-wa-an da-iš*]
4' KAXIM-*an-na-wa-at-ta* ^U-U[L?.....^U-UL]
5' *ša-ak-ti na-ak-ki-i da*[.....]
6' LUGAL-*u-ez-zi-it-ta-at na-aš*[*ki-nu-na*?.....]
7' *hu-u-ma-an-te-eš* DINGIR.MEŠ-*mu-uš a*[*n-da*?.....]
8' GIŠ^{LAM}.GAL-*aš* GIŠ^{pa}-*tal-hi-it na*[-*an-na-a-i*?]

9' ^dU-*aš A-NA* LÚSUKKAL-ŠU *me-mi-i*[*š*]-*k*[*i-u-wa-an da-iš*]
10' *e-hu-wa pa-a-i-u-e-ni a-du-mi-n*[*i*.....]
11' ^U-UL *tar-aḫ-ta an-ze-el a*[*t*?-*ta-aš*?⁸⁹.....]
12' *nu-wa-ra-an-za-an ki-nu-na* KÙ.BABB[AR-*an-za tar-aḫ-zi*?]
13' ŠU-*az*⁹⁰ -*at-kán ap-pa-an-t*[*a-at*.....]⁹¹
14' *i-ia-an(-ni)-ir 1-an-ki-at šar*[-*ri-e-er na-ai* URU.....]
15' URU-*ri e-ri-ir na-at-ká*[*n*.....]
16' *na-ak-ki-ma-aš-ša-an* KÙ[.BABBAR?-*an-za*⁹²....GIŠ^{ši}-*ia-at-tal*?]⁹³

ZA NF 11: 201), which he rendered: "Die Rechtssache der oberen Regionen (bringst du) nach unten, die Rechtssache der unteren Regionen bringst du nach oben". Our reconstruction of 2 B ii 17-18, which supposes contrasting direction, fits the parallel Akkadian prayer even better than Otten's. A ii 7-8 adds "[Do not] fear [anyone! Fear] only Ku[marbi!]" echoing B ii 15-16 = A ii 3-4, but identifying the one god to be feared as Kumarbi.

89 Actually the trace in KUB is more like *u*[*m*- or *t*[*up*- than *a*[*t*-. If one really reads "our father", who is the referent? Kumarbi? Anu? In the Kumarbi cycle either could be so called (cf. Güterbock, RLA 6: 328 a).

90 Either *az* over *ma* or vice versa; there are not enough wedges to read both, as Laroche does.

91 Cf. Ullik. 2 B i 15-16, 22-23, 3 A ii 29-30.

92 As Laroche notes, the shape of *kù* here is the older one, while in iii 12 and iv 2 one finds the later form.

93 For restoration compare 2 A iv 11.

- 17' *ma-a-an e-eš-zi na-aḥ[-ḥa-an-zi-ia-an']*]
 18' *wa-al-li-wa-al-li-e[š']*]⁹⁴

- 19' ^dIM-aš-kán ^d[.....IGI-an-da x DANNA a-uš-ta]⁹⁵
 20' *a-uš-ta-an nu-za[(-)]*]
 21' (traces)

Translation of 2 iii

(2) ... (3) [His vizier⁹⁶ began] to speak to the Stormgod: (4) [It will not [happen(?)] for you to thunder. [To ...] (5) do you [not] know? On(?) the *nakki* [Silver(?)] (6) became king, and [now] he [drives(?)] (7) all the deities (8) with a goad(?)⁹⁷ of pistachio wood.

(9) The Stormgod [began to] speak (back?) to his vizier: (10) "Come, let us go and eat [...] (11) Our fa[ther] did not prevail.⁹⁸ (12) [Will] now Silver [defeat] him?"⁹⁹ (13) They took each other by the hand, [the two brothers, and to ...] (14) they set out. In one stage they ma[de the trip].¹⁰⁰ (15) At the city (14) [of ...] (15) they arrived. They [...]ed.] (16) On the *nakki* Silver (17) is sitting like a [*šiyattal*(?)]¹⁰¹ [They/he] fear[ed(?)] him, the [...], (18) viole[nt d. ...]

(19) The Stormgod [saw d. ... coming at x DANNA's]¹⁰². He saw her and [...]. (The text of col. III breaks off here.)

⁹⁴ *walliwalli-* is often used of *IŠTAR* (Ullik. 2 B i 20-21; KUB 27.1 i 3, 17, 29, iv 8, 16, 21, 31; 103/r [Lebrun, Samuha 189]: 5, 9). *aušta=an* in line 20 makes it clear that only one deity is seen approaching.

⁹⁵ Or: ^d[...-i IGI.HI.A-in te-eš-ki-iz-zi].

⁹⁶ If what follows in lines 9-12 is a reply, the speaker here would be the Stormgod's vizier.

⁹⁷ This is not the normal meaning of *patalḥa-* "fetter(?), sole(?)", but seems required by the context here.

⁹⁸ Or (if *a[ttan]*): [...] did not defeat our fat[her].

⁹⁹ It is unclear from this context if Teššup and Tašmišu wish their father (Kumarbi) to be defeated. And if they do, do they now hope that Silver can accomplish what others have been unable to do, namely to defeat Kumarbi?

¹⁰⁰ Lit. "cr[ossed]". For these *topoi* compare Ullik. 2 B i 16f., 22f., 3 A ii 29.

¹⁰¹ *-šan* and *ēšzi* seem to belong in the same sentence. If so, Silver would be the subject, and *nakki* must be the expected loc. for the object sat upon. *nakki-* could, of course, be an attributive adjective with its noun following in the lacuna. But such an interruption of the sequence attributive adj. + noun by several other words would be rare. MGK 29 n.2 takes *nakki* as nom.-acc. neut. sg. adjective modifying KÙ.BABBAR. For the *šiyattal* see 2 A iv 10'-11'.

¹⁰² Or: The Stormgod [sets his eyes upon d. ...].

Transliteration of 2 D (KBo 26.107)

- 1' ^dKu-mar-b[i-]]
 2' *ḥi-in-k[at-t]a-x[(-)]*]
 3' *na-[.....(-)]š[a(-)]*]
 4' *x x x x -an[(-)]*]
 5' INIM.HI.A-x-i[a²(-)]]
 6' GIŠ^{LAM}.GAL¹-aš[(-)]]
 7' GIŠ^{pa-tal-ḥa-a}[z(-)]]
 8' *na-an I-NA* [.....]
 9' ^dU-ni n[a-]]
 10' [*me*]-mi-iš-k[i-u-wa-an da-a-iš]]

Comments on Fragment 2 D

*This piece obviously belongs to the Song of Silver because of the mention of Kumarbi (1'), the Stormgod (9'), and the *patalḥa-* of pistachio (6'-7'). Other than that we learn nothing significant from it. We have placed it here, because it is in 2 A iii 8' that the GIŠ^{LAM}.GAL¹-aš^{GIŠ} *patalḥa-* first occurs in the preserved parts of the story. It is possible, if uncertain, that this object occurs again in 2 A iv 2'-5' and 4 A 3'.

Transliteration of 2 B (KUB 36.18) iii¹⁰³

- 19 [.....] x [..... LÚ.MEŠ] ŠU.GI x [...]]
 20 [...] x [.....] x x x -ma
 21 [o o -ḥ] i-iš-ki-u[-wa-an] x x x x x
 22 GIŠ^{ru-wa-za} ku[-it kar-š] u²-u-e-ni zi¹²-iq-qa x x x
 23 [š] a-ra-a a-pád-da x x-iš-ki-it-ta x x-ri-ša
 24 [šā-B] r¹ GIŠ.MÚ.SAR G[UD²-u] n ku-in [z] i²-ik x.MEŠ x x
 25 [zi-i] q-qa-wa-kán AN.x¹⁰⁴ pa-iš-k[i²] x-ta¹⁰⁵
 26 [o o] kar-ti-ia-aš e-eš-ta x[.....] x
 27 [o o] x ku-e-el Ú.SAL-it [o o-] a²-i
 28 [o o] x Ú.SAL-aš EN-an x[.....]

¹⁰³ In KUB 36.18 Otten counted the first preserved line as "19" instead of using prime numbers. We follow him here for convenience of reference to the cuneiform copy.

¹⁰⁴ Could the second sign be a garbled *KAL*?

¹⁰⁵ HGG suggests *pa-iš-k[i-i]t-ta* despite the spacing.

- 29 [○○○]× *na-at-ša-an* [.....]
 30 [○○○○] LÚ.MEŠ ŠU.G[1.....]

Translation Continued of 2 iii

(19) [...] the old [men(?) ...] (20) ... (21) began to [...] (22) The tree which we will [cu]t(?) for ourselves, you ... (23) will ... it up too. What ox you [...] in the midst of the vegetable garden, (25) you, O ... [will ...]. (26) [...] was of the heart. (27) [...] by means of whose meadow (28) [...] the owner (accus.) of the meadow [...] and they [...] the old men [...].

Transliteration of 2 A (KUB 33.115) iv

- 2' [.....] KÙ.BABBAR-*an-za* *ha-at*[-*ta-an-za*]
 3' [G¹_{LAM.GAL}-*az* ... G¹_{pa²¹}-*tal*(-*ha*)-*an i-ia-at*
 4' [*nu* DINGIR.MEŠ-*uš hu-u-ma-an-ti*]-*iš*
 5'*na*(?)-*a*] *n-na-a-i*¹⁰⁶
-
- 6' [.....LÚ]SUKKAL-*šū ša-ra-a*
 7' [..... *har-n*] *am-ni-iš-kán-zi*
 8' [.....] (blank)
 9' [.....-]×-*te-eš*
 10' [.....G¹_{ši-i}]-*a-at-tal*
 11' [*ma-a-an e-eš-zi*¹⁰⁷*ú-e-h*] *e²-[e]š-ki-iz-zi*
 12' and 13' (traces)
 14' [.....-]×-*ti*
 15'-16' (no traces)
 17' [.....*da²-a²-iš*

Transliteration of 2 B' (KUB 36.18 a)

- 1's]AG.DU-*i*[.....]
 2' [.....*ku-i*] *š-ki ki-nu-un-tar-r*[*a²-al*]
 3' [.....URU¹]*r-ki-ša-an URU-an* ×[.....]

106 Cf. 2 A iii 8'.

107 Cf. 2 A iii 16'-17'.

- 4' [.....]× *pa-i-u-e-ni ku-iš-w*[*a*]
 5' [.....URU¹]*Ur-ki-š*] *a-an URU-ri-an* ×-×[.....]
 6' [.....]×××[.....]

Translation of 2 A iv

(2') [...] Wi[se(?)] Silver (3) [from a ... pistachio(?) tree] made a G¹_š*patal(h)a-*. (4' and 5') [And with it(?)] he [dr]ives(?) [al]l [the gods]. (6') [...] up his vizier (7') [...] they stir up. (8'-9' broken) (10'-11') [like] a blade [he stands ...] he roams. (Rest too badly broken to translate.)

4. Silver threatens the Sun and Moon

A. KUB 36.19 (left column; i? [Ottén: iv?]); B. KUB 33.91 = A 10 ff. A 7 ff. treated in Ottén, MGK 29 f.

4 A

- 1' [.....-] *ep-t*[*a²*
 2' [.....*iš-pu*] *r i-it kat-ta-a*[*n dankuwai takni*]¹⁰⁸
 3' [.....*n*] *a-an-kán* G¹_{pa-t}[*al-hi-it*]
 4' [.....*d*] *a-a-iš*
-
- 5' [.....]×-*še-et*¹⁰⁹ *iš-tap-ta*
 6' [.....]×-*ti-it ha-an-ni-iš*[-]]
 7' [.....] *nu* DINGIR.MEŠ-*iš hu-u-ma-an-te*[-*eš*]
 8' [.....] *ú-wa-an-zi na-ak-ki-ia-tar-z*[*a*]
 9' [*iš-BAT š*(U².MEŠ-*it* KÙ.BAB)BAR-*an-za e-ep-t*] *a²* G¹_{ma-ri-in} KÙ.BABBAR-*an-za*
 10' [*n(a-aš-ta ne¹-pi¹-š)a-az*¹¹⁰ ^dUTU-*un*] ^dSIN¹-*an-na* GAM *hu-it-ti-ia-at*
 11' [^dUTU-*uš* ^dSIN¹-*aš¹-ša¹ kat-t*] *a-an ka*]-*ni-ni-e-er na-at* KÙ.BABBAR-*i*
 12' [*hi(-in-kán-ta-ti* ^dUTU-*uš*¹)] ^dSIN-*aš-ša* KÙ.BABBAR-*i me-mi-iš-ki-u-wa-an* [(*da-a-ir*)]¹¹¹

108 Restoration from KUB 36.2 d iii 34 (CTH 343).

109 Perhaps restore: [...] *iš-tap-pu-ul-l*] *i-še-et*. Cf. KBo 17.3 iv 32 f. (StBoT 25: 11).

110 Rest. from 4 B 3'.

111 No paragraph line here in B.

- 13' [KÙ.BABBAR-wa BE-LÍ-NI l]e-e-wa-an-na-aš-kán ku-e-šī ú-e-ša-wa
 14' [ne-pí-ša-aš ták-na-aš-š]a' la-lu-uk-ki-mi-iš¹¹² zi-ik-wa¹¹³ ku-e [KUR.KUR.ĪJA]¹¹⁴
 15' [ma-ni-ia-aḥ-ḥi-iš-ki-š]i ú-e-ša-u-wa-az¹¹⁵ GÍŠ zu-up-pa-ri¹¹⁶
 16' [X-X¹¹⁷ -na¹-aš² ma-a-an k]u-e-šī nu ú-wa-šī KUR-e
 17' [(GE₆.GE₆-an-ta NÍ.)TE-it¹¹⁸ m]a-ni-ia-aḥ-ḥi-iš-ki-š[i

B (KUB 33.91)

- 11' [nu-uš-šī-ká]n zI-an-za an-da a-aš-š[i-ia-ú-ni-it šunnaanza ēšta(?)]
 12' [...].MEŠ-uš[(-aš)]-wa ge'-en-z[u' da-a-aš(?) ...]
 13' (traces)

Translation of 4

(1-4) [... sen]t: "Go down [to the Dark Netherworld and ...] him [with (?)] a pata[lḥa- ...] began to [...].

(5) [...] he closed up his [...]. (6) [...] with [...] judg[ed ...] (7) [...] And all the gods (nom.) (8) [...] they come/see(?). (9) Si[lver seized] (8) power(?) (9) with (his) [han]ds(?). Silver [seiz]ed the spear. (10) He dragged the Sun and the Moon down from heaven. (11) The Sun and the Moon did reverence. They (12) bowed (11) to Silver. (12) The Sun and the Moon began to speak to Silver:

(13) "[O Silver, our lord!] Do not strike/kill us! We are (14) the luminaries [of heaven] and [earth]. (Of) what (15) [land]s you [govern(?)] we are the torches.¹¹⁹ (16) [If you strike/kill [us(?)]], you will proceed to (17) govern the dark lands pe[rsonally].¹²⁰ (B 11) [His(?)] soul within [him was filled with] lo[ve]. (B 12) [He had] pit[y] on [...].s.

112 B 8: [ZALA]G.[G]A (coll.)-aš-mi-iš, cf. Myth. 182 n.9; cf. CHD sub *lalukkima*-.
 113 B 8: zi-ga-wa.
 114 In order to allow space for the probable restoration at the beginning of line 15 we have assumed that the scribe wrote KUR.KUR.ĪJA in the (now broken away) intercolumnium, as he did da-a-ir in line 12. Or possibly there is room for KUR.KUR.ĪJA at the beginning of line 15. Otten's (MGK 30) "du töt[est(?)]" obviously implies a restoration ku-e[-šī].
 115 B 9: [ú-e]-ša-wa.
 116 B 9: -ru.
 117 B 9 has d[a²- at this point. Possibly restore line 16: [(d)a-ú-en ma-a-an-na-aš-kán k]u-e-šī.
 118 Myth. 181: [(...-ta im)-ma ...]; MGK 29: [(...-ta im)- ...].
 119 Or (with different restoration): "we took the torches."
 120 I.it. "with body". Laroche restores im[-ma] instead.

Comments on Fragment 4

What is meant by the words of the Sun and the Moon to Silver? Are they just exaggerated warnings that without the luminaries Silver would have to govern everything alone and in the dark, or do the words betray developments in the plot which were narrated earlier in a portion no longer known to us? Is Silver at this point in the story so powerful that without the Sun and Moon he can govern the "dark lands" (i.e., the earth)? The mere fact that he can threaten to strike/kill the Sun and the Moon in itself shows he has considerable power. But how much does he have?

5. A conversation between Silver and Ishtar (Bo 5019)¹²¹.

- 1' [.....]×[...]
 2' [.....]ma^dIS^{TAR}
 3' [.....]× LÚ-ni-li
 4' [.....]×:ku-wa-i[a-...]
 5' [.....]× (erasure)
 6' [.....]K]Ù.BABBAR-i INIM-an[...]
 7' [.....]× X-za e-ku¹²² um-×[¹²³
 8' [.....]me-mi-iš-ki-u-wa-a]n da-a-iš ku-i[t
 9' [.....]ú-uq-qa-wa a-ú'[-
 10' [.....]-w]a-mu pé-ḥu-te-eš-ki[-
 11' [.....]ud-da-]a-ar KÙ.BABBAR-i-an-za [¹²⁴
 12' [.....]^dIS^{TAR}-iš KÙ.BABBAR-i me[-¹²⁵
 13' [.....]¹²⁶ ú-uq-qa-wa ×[
 14' [.....] (blank)

- 15' [.....]kat'-ta ḥi-×[

121 E. Neu called my attention to this unpublished fragment mentioning Silver. H. Klengel kindly supplied me with a photo and the permission to use the piece here. The fragment is preserved only on one side. The amount of space to the left of the break is unknown. The Berlin photo does not show the right edge, so that I am unable to judge if there are traces there.
 122 Perhaps: [... e-ez-z]a[-a]z-za, "eat! drink!" or: [... zi-i]g[-g]a-za "you eat!".
 123 The trace is neither -m[a nor -m[e].
 124 Either at the end of this line or the beginning of the next restore *ISME*.
 125 Perhaps me[-na-aḥ-ḥa-an-da].
 126 Perhaps a badly drawn -li.

Comments on fragment 5

A translation of such a fragmentary piece is unnecessary. In line 3' someone does something "in the manner of a man". Line 4' contains the only word supplied with a marker wedge (Glossenkeil) in the Song of Silver. In 6' ff. someone addresses Silver and perhaps orders him to drink something. In 8' someone (perhaps Silver) replies. In line 10' the verb is an iterative of *pehute-*. In line 11', if we have correctly associated the signs according to the spacing on the tablet, we find the unique writing of the nominative case of Silver's name: KÙ.BABBAR-*i-an-za*.

Dating of the Composition

all: NS, MH-NH

All of the fragments of the myth are New Hittite copies, and as such show unmistakable characteristics of New Hittite script and language. It is possible, however, to posit an origin for this myth prior to the classical New Hittite period of Muršili II and his successors on the basis of remnants of pre-NH language embedded in the myth. The following forms suggest a pre-NH origin for the myth:

Fairly widespread use of the enclitic possessive pronouns. *-šet* 1 obv. 3; 4, 2 Ai 6', 4 A 5', *-šiš* 1 obv. 5, 2 Bii 9', *-šaš* 1 obv. 6, *-šša* (allat.) 2 Ai 5', 3 A 8, *-šan* (acc. sg. com.) 1 obv. 10, *-šši* (sg. d.-l.) 2 Aiv 8', 2 Bii 6, 3 B 6 or 7, *-tit* "your" 4 A 6.

Correct use of the independent pronoun *ug* as nom. "I" (not "me"): 2 Bii 8'.

Sporadic examples of nominal sentences with first person subjects without either *-za* or the dat. pronoun corresponding to the subject:¹²⁷ 4 A 13. If a verb is not to be restored in the lacuna, and the passage does contain a nominal sentence, cf. also 4 B 9 and in the dupl. with *-z(a)* cf. 4 A 15. Also uncertain because restored: 3 A 5.

The use of the verb *te-* alongside of *mema-* may also be an archaic feature: *temi* 2 Bii 8', *tet* 3 Aiv 4, 11, 12.

But it must be stressed that in their present New Script copies these texts are thoroughly New Hittite. Indeed, many linguistic features point to the later NH language. It is not suggested that these texts show more than slight traces of the earlier language, but it is suggested that even those traces tell us something about probable origins of the tale.

¹²⁷ Cf. H.A. Hoffner, JNES 28 (1969) 225-30, JAOS 93.4 (1973) 520-26; not considered in THeth 9: 150-243 with other linguistic dating criteria.

Dramatis Personae

The characters of this tale are the deities of the Hurrian pantheon as they are depicted in Hittite versions of the stories. The Stormgod corresponds to Teššup (2 Bii 12'), though he is called by his Hittite name.¹²⁸ Kumarbi (2 Bii 9'-10', 21', 2 Aiii 3', 9', 19'), *İŠTAR* of Nineveh (1 i 1, 2 B 14), and Teššup's vizier. (2 Aiii 3) are present. ^dUTU-*uš* and ^dSIN appear in 2 A 11-12, but are not fully formed characters, being seen more as talking heavenly bodies, "luminaries" (4 A 14) and "torches" (4 A 15). The mother of Silver is unnamed in the preserved parts of the myth.

The character Silver is unique in the literature of the ancient Near East. Although there is a Sumerian dialogue between the two (personified) metals Copper and Silver, this falls far short of providing a real parallel to this Hurro-Hittite myth.

Hittite literature indeed knows of personifications of inanimate objects the goddess *Ḫalmaššuit* (the divine throne dais), divine mountains such as *ḪUR.SAG Pišaiša*, the divine *kunkunuzzi* Stone ^dUllikummi, etc. In this sense Silver fits into a familiar pattern.

It is noteworthy that Silver's name is not written with the divine determinative, although we learn that his brother is Teššup, his sister is *İŠTAR* of Nineveh, and his father is Kumarbi.

The phonetic shape of Silver's name is not known. Nor is the Hittite word for the metal "silver" known, although I once suggested that it was an *i*-stem neuter, possibly *ḫarki* "the white (metal)".¹²⁹ The Hurrian word appears to have been *uḫuni*.¹³⁰ For Hurrian *Uḫune* as a name see KUB 27.38 iv 19.¹³¹ In the Silver myth(s) the inflected forms with complementation suggest that the main character's name had a stem in *-ant-*: nom. KÙ.BABBAR-(*i*)*anza*, acc. KÙ.BABBAR-*an*, dat. KÙ.BABBAR-*i*. The only certain vocative form is KÙ.BABBAR-*ya* (3 A 4'), the complementation of which we have interpreted as Akkadian *-ya* "my", because a Hittite vocative in *-ya* is not known to us. For *-ya* "my" in the (probably formally nominative)

¹²⁸ No complementation of ^dU or ^dIM requires the reading Teššupa in these fragments, whereas the form ^dU-*ni* (2 A iii 3') excludes it.

¹²⁹ RHA XXV/80 (1967) 80 f. n. 154.

¹³⁰ Goetze, RHA 35: 105 n. 11; GLH 289. Cf. now E. Neu, Das Hurritische: Eine altorientalische Sprache in neuem Licht. Akademie der Wissenschaften und der Literatur (Mainz). Abhandlungen der Geistes- und Sozialwissenschaftlichen Klasse. Jahrgang 1988, Nr. 3, p. 16 note 39, and pp. 43 and 45. Neu adduces the alternate spelling *iḫuni*.

¹³¹ GLH 289.

direct address form AMA-YA “O my mother” see 3A13. KÙ.BABBAR-YA, on the other hand, is a true vocative, since it forms its own clause. The “my Silver” translation admittedly causes the difficulty that nowhere else in Hittite texts do we find “my” followed by a true personal name (“my Hat-tušili”), as opposed to a common noun (“my lord”, “my mother”). Since in the Song of Silver, as in the Kumarbi Cycle, the original Hurrian names of most of the main characters¹³² have been changed to their Hittite counterparts,¹³³ it is unlikely that Silver would have the Hurrian name *Ušhu-neanza in this Hittite version. His name could have been *Harkiyanza or some other unknown option. But cautious scholars will not take any of these options very seriously until better evidence is available.

Although we do not know her name, Silver’s mother plays an important role in the myth. Since his father Kumarbi apparently disappeared before Silver was old enough to know him (1i9–10), the boy was raised by his mother and considered himself an orphan. We are not told if the mother was a deity or a mortal. Nor are we told if Silver’s brother Teššup and sister *ISHTAR* of Nineveh are merely half-brother and half-sister, sharing a common father, or if they are full siblings, sharing both parents. If the former is the case, it would explain how Silver had to be told after he had grown up that these two deities were in fact his siblings. If the mother was a mortal, it might explain why Silver’s name is not written with the divine determinative. Classical mythology is full of examples of mortals sired by gods from mortal women. And we know of at least one good example of this in one version of the Hattian-Hittite myth of Illuyanka, where the Stormgod sires a son by the “daughter of a poor man”.¹³⁴ Silver might have been such an offspring of god and woman.

Ordering the Fragments

The order of the fragments is based only upon what seems to us to be the most sensible sequence of events. There is no objective criterion to help.

¹³² The name Kumarbi is an exception.

¹³³ Cf. ^dUTU-uš (4 A 11, 12) instead of ^dŠimike, ^dsîn-aš (4 A 11, 12) instead of ^dKušuh, ^dGAŠAN-iš (2 A ii 3') instead of ^dŠauška.

¹³⁴ Myth edited by Beckman, JAMES 14 (1982) 15 and 19 (transliteration and translation of the relevant lines A iii 4'–8'), some comments on p. 24 f., but see Hoffner in Goedicke & Roberts, *Unity and Diversity* (Baltimore, 1975) 136–38 with notes on p. 143, especially note 9 with literature.

It is certain that fragment 1 preserves the beginning of the myth, because line 7 contains the statement: “I shall sing of Silver”. The six lines which precede seem to describe Silver, but delaying the explicit mention of his name until line 7.¹³⁵ Among the deities compared to him in these lines is Ishtar of Nineveh.¹³⁶ Other myths besides the parts of the Kumarbi cycle have “introductions”.¹³⁷

In fragment 2 the first column seems to record the birth of Silver and the weeping of his mother abandoned by the child’s father. Fragment 3i seems to precede fragment 4, since it is in 3 that Silver, reminded by the fatherless boy that he too is fatherless, relates the incident to his mother and probably in what follows (which is broken away) asks his mother for information about his paternity, leading to 2Bii 4–18, where, after threatening his mother with a stick, he learns from her the identities of his father, brother and sister. Later, in 2Bii 19 ff., he goes to the city of Urkiš to search for Kumarbi.

Fragment 4 is more difficult to place. We have judged that it belongs to the period after Silver discovered his parentage, and thus felt entitled as the son of Kumarbi to seize power and threaten the great gods of heaven. In it he terrorizes the Sun(god) and Moon(god).

Integration into the Kumarbi Cycle

How does one fit the Song of Silver into the plot of the Kumarbi Cycle? It seems that “Kingship in Heaven” is the first member of the cycle. For this reason it alone has an invocation of the gods and does not focus on any character with a statement “I sing of . . .”. It tells of the primeval times and the descent of the kingship to Kumarbi, who will in one way or another provide the focus of the rest of the cycle of myths. In “Kingship in Heaven” there is set up a pattern of opposition between two camps of deities. In the one camp will eventually be found Alalu, Kumarbi, Mukiš-anu, Ullikummi, the Sea, Impaluri, the Guššeš, the Irširraš, Ubelluri, and

¹³⁵ See above under “Comments on Fragment 1”.

¹³⁶ The traces might also be read URU Ne-*r*[i-ik(-) . . .], but Nerik deities do not figure elsewhere in this story, whereas *ISHTAR* of Nenuwa does.

¹³⁷ KUB 24.8 i 1'–6' constitutes the end of a section praising the Sungod, which directly introduces the beginning of the Tale of Appu. Cf. the edition in StBoT 14: 4 ff. The uncomplimentary “hymn” to Ishtar of KUB 24.7, cols. i and ii, precedes on the same tablet the Tale of the Cow and the Fisherman (cols. iii and iv). But in this case the transition point, if it existed, is in the lacuna. So we cannot exclude the likely possibility that the two compositions were unrelated “bedfellows” on a Sammeltafel.

UB frags
ed?