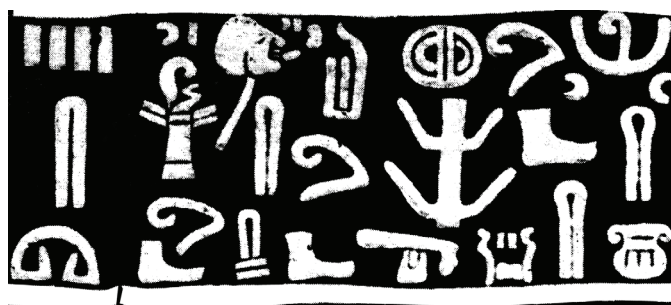


ipamati kistamati pari tumatimis
LUWIAN AND HITTITE STUDIES
PRESENTED TO J. DAVID HAWKINS
ON THE OCCASION OF HIS 70TH BIRTHDAY

ITAMAR SINGER

Editor



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John David Hawkins

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("OCCIDENS") *i-pa-ma-ti-i* (DEUS.ORIENS) *ki-sá-ta-ma-ti-i* PRAE-ia AUDIRE+MI-*ma-ti-mi-i-sa*
"Far famed to West and East" (KARKAMIŠ A 6, 1; Yariri)

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PREFACE

John David Hawkins was born on September 11th 1940 in Exmouth, Devon, as the eldest of the three children of John Alexander Sneyd Hawkins and Audrey Joan Spencer. His parents had met and married in India, where John Hawkins served as an officer in the Royal Artillery, and came back to England shortly before David's birth. In 1948, John Hawkins, who had studied at Cambridge, bought a farm in Devon where David was brought up. It was an old and distinguished family which had a multiplicity of interests both cultural and practical. David's friends were impressed by the casual and tolerant atmosphere which prevailed at home. In the Hawkins household there was no snobbishness or insularity; all sorts of people mingled and the vagaries of the British upper classes were looked at with affectionate irony. These qualities have been perpetuated by David, as anyone who has known him even briefly can readily confirm. Cats were a great source of amusement in the family and David expanded on his father's eccentric way of talking to them. Probably David's first linguistic achievement was the composition of the *Official Cat Phonology*, which is still put to use when stray cats occasionally visit his village house. There was no television in the Hawkins home, so reading aloud in the evenings in front of a roaring fire was the norm, preferably Dickens, Tolkien and Agatha Christie. The latter was a not-too-distant neighbour and David used to visit her and her husband Sir Max Mallowan, the renowned Mesopotamian archaeologist, from time to time. Could these visits have sparked his first interest in the ancient Near East?

David was educated at a local private school, Upcott House, and at the age of 13 he went to Bradfield College, Berkshire, a renowned school with a good tradition of Greek and Latin teaching. He excelled in his studies and took an active part in the school plays, especially Greek drama, for which Bradfield was famous. One of his teachers was the classicist David Raeburn, who authored a number of translations of the classics and books on the performance of classical plays. David has remained in touch with him ever since.

From 1958 David studied, on a state scholarship, Classics and Philosophy (*Literae Humaniores* or 'Greats') at University College, Oxford. He was lucky in his tutors: A.E. (Freddie) Wells for classical languages and literature, George Cawkwell for ancient history and P.F. Strawson and G. Paul for philosophy. His natural inclination was clearly for the linguistic and textual subjects and he finished that part of the course (Honour Moderations) with a First. He received his BA in 1962 and his MA in 1965.

From 1962 he worked for a postgraduate diploma in Western Asiatic Archaeology at the Institute of Archaeology in London. He studied archaeology with Seton Lloyd, history with Peggy Drower, Ancient Hebrew with Raphael Loewe and Akkadian with Harry Saggs and Donald Wiseman. He obtained his diploma with distinction in 1964 and won the Gordon Child Prize. By this time he had already switched his interests from Classics to the Ancient Near East, apparently under the strong impression left on him by the Gilgamesh Epic.

In 1964 he became a Research Fellow in Akkadian at the School of Oriental and African Studies, University of London, and then remained in the Near and Middle East Department where he taught until his retirement in 2005. In 1993 he was appointed to a personal chair in Ancient Anatolian Languages. He also contributed courses in archaeology to the Institute of Archaeology where he became an Honorary Visiting Professor.

In 1993 David was elected a Fellow of the British Academy, and in 1998 a Foreign Member of the American Philosophical Society. Most recently (2009) his old Oxford college, University College, made him an Honorary Fellow. He served as the honorary secretary of the British School of Archaeology in Iraq from 1976 to 1986 and edited its journal *Iraq* from 1970 to 1995. Concomitantly he sat on the council and on the executive committees of the British School of Archaeology at Ankara.

In the 1960s David started to go regularly from London to Oxford to study Hittite with Oliver R. Gurney and there got involved in a seminar on the so-called Hieroglyphic Hittite inscriptions led by Leonard Palmer and attended, among others, by Anna Morpurgo Davies and Jill Hart; this is the subject on which he eventually focused and which he revolutionized. His friendship and scientific cooperation with Morpurgo Davies continues to play an important role in his life. In the country cottage at Minster Lovell near Oxford, which he shares with his life partner, Geoff Ryman, a well known writer, she and countless other friends and colleagues are always welcome for a good chat on professional matters and a hearty drink and meal. David's culinary capacities are only surpassed by his scholarship, and as a devoted gardener he proudly makes use of his self-grown freshly picked vegetables in his perfect cuisine, which puts pay to the myth that there is no independent British cooking.

From 1965 onwards David traveled regularly to Turkey, Syria and Iraq in order to inspect Hieroglyphic monuments in museums and open-air sites. He immediately realized how inaccurate and incomplete the available drawings and publications were and consequently initiated an ambitious project of copying and obtaining good photographs of the entire corpus of inscriptions. This Sisyphean enterprise was crowned by the publication in 2000 of the three parts of his monumental *Corpus of Hieroglyphic Luwian Inscriptions, Vol. I, The Iron Age Inscriptions*, exactly a hundred years after the pioneering enterprise of L. Messerschmidt's *Corpus Inscriptionum Hettitarum*. He also played an instrumental role in the definitive publication of the Hieroglyphic text of the Karatepe bilingual by Halet Çambel as *Volume II* of the Corpus. A third volume in preparation will include *Addenda* to the Iron Age material, the Empire period inscriptions, and a general Signary, Glossary and Grammar of Hieroglyphic Luwian.

David's enormous black briefcase containing the full documentation for the Corpus travelled with him everywhere and miraculously has never been lost or damaged even in dire situations (see H. Gonnet's contribution to this volume). His idiosyncratic handwriting and neat hand copies can be traced back to two of his greatest talents, drawing and close scrutiny: 1. From his early days he developed an interest in political cartoons and for a while even contemplated turning this skill into a profession. 2. His talent for drawing is enhanced by a remarkable ability to notice even the minutest details and changes in other peoples' appearance or outfit. Many a detail in an inscription or on a seal that went unnoticed by others has immediately been detected and recorded by David. His spectacular decipherment of the Karabel inscription, a western Anatolian monument which was previously visited by countless travellers and specialists, may serve as a notable example. He never gets tired of inspecting a worn down inscription in different lighting conditions, not even the hopeless Nişantaş rock in Boğazköy which he is about to publish shortly.

In tandem with his strenuous efforts to produce an accurate documentation of the Hieroglyphic materials, David is one of the greatest contributors to Anatolian philology, history and culture. Suffice it to mention here, as notable examples, the new interpretation of four wrongly deciphered signs in the early 1970s (in collaboration with Anna Morpurgo Davies and Günter Neumann) which brought about the elucidation of the language and the (re)unification of Cuneiform Luwian and Hieroglyphic Hittite (now Hieroglyphic Luwian); the discovery in 1975 of the signs for the negatives which had been confused with the relatives and which suddenly made sense of countless texts; the demonstration in the 1980s of

the continuity of the royal house of Bronze Age Carchemish in the Iron Age genealogy at Malatya; the decipherment of the inscription at the sacred pool complex at Boğazköy in 1995 and its Underworld connections; the refinement of western Anatolian geography in 1998 through the identification of the figure depicted at Karabel as a king of Mira. Recently he has been working on the spectacular discovery of the Aleppo citadel inscriptions and their far-reaching historical implications. As anyone who has collaborated with David will readily confirm, he is a most generous colleague always ready to offer his expertise and cooperate in publication projects, e.g., his recent involvement in the publication of the enormous glyptic corpus from Nişantepe in Boğazköy.

As a token of our long friendship, I hope that this Festschrift presented to David by his students and friends, will serve as an appropriate tribute to this incomparable individual and scholar. A parallel Festschrift with non-Anatolian articles appears in the journal *Iraq* 2010, edited by Dominique Collon and Andrew George. I wish to express my gratitude to several persons who have provided assistance in the preparation of this volume: Sanna Aro, Natalia Bolatti-Guzzo, Donald Easton, Shirley Gassner, Graciela Gestoso-Singer, Sivan Kedar, Anna Morpurgo Davies, Denzil Verey and Mark Weeden.

The Institute of Archaeology of Tel Aviv University is congratulated for exceptionally accepting this volume in its Monograph Series. This book was published with the support of the Israel Science Foundation.

ABBREVIATIONS

ABoT	<i>Ankara Arkeoloji Müzesinde Bulunan Boğazköy Tabletleri</i> . Istanbul 1948
AHw	W. von Soden, <i>Akkadisches Handwörterbuch</i> . Wiesbaden 1958-1981
Bo	Unpublished Boğazköy text (inventory number)
CAD	<i>Chicago Assyrian Dictionary</i> . Chicago Oriental Institute 1956 ff.
CHD	<i>Chicago Hittite Dictionary</i> . Chicago Oriental Institute 1980 ff.
CHLI 1	J.D. Hawkins, <i>Corpus of Hieroglyphic Luwian Inscriptions Vol. 1: Inscriptions of the Iron Age</i> . Berlin/New York 2000
CL, CLuw.	Cuneiform Luwian
CLL	H.C. Melchert, <i>Cuneiform Luvian Lexicon</i> . Chapel Hill 1993
CTH	E. Laroche, <i>Catalogue des Textes Hittites</i> . Paris 1971
HED	J. Puhvel, <i>Hittite Etymological Dictionary</i> . Berlin/New York/Amsterdam 1984 ff.
HEG	J. Tischler, <i>Hethitisches Etymologisches Glossar</i> . Innsbruck 1977 ff.
Hit.	Hittite
HKM	S. Alp, <i>Hethitische Keilschrifttafeln aus Maşat-Höyük</i> . Ankara 1991
HL, HLuw	Hieroglyphic Luwian
Hur.	Hurrian
HW	J. Friedrich, J. <i>Hethitisches Wörterbuch</i> . Heidelberg 1952-1966
HW2	J. Friedrich and A. Kammenhuber, <i>Hethitisches Wörterbuch</i> , 2nd ed. Heidelberg 1975 ff.
HZL	C. Rüster and E. Neu, <i>Hethitisches Zeichenlexikon</i> . Wiesbaden 1989
IBoT	<i>Istanbul Arkeoloji Müzelerinde Bulunan Boğazköy Tabletleri</i> . Istanbul/Ankara
IE	Indo-European
KBo	<i>Keilschrifttexte aus Boghazköi</i> . Berlin
KUB	<i>Keilschrifturkunden aus Boghazköi</i> . Berlin
Lyc.	Lycian
RIA	<i>Reallexikon der Assyriologie und vorderasiatischen Archäologie</i> . Berlin
RS	Ras Shamra/Ugarit texts (inventory number)
SBo I-II	H.G. Güterbock, <i>Siegel aus Boğazköy I-II</i> , Berlin 1940, 1942
VBoT	A. Götze, <i>Verstreute Boghazköi-Texte</i> . Marburg 1930

PUBLICATIONS BY J. DAVID HAWKINS

Compiled by Sanna Aro and Natalia Bolatti-Guzzo

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UN NUOVO FRAMMENTO IN LUVIO GEROGLIFICO DA ANCOZ (ANCOZ 12)

Massimo Poetto

Milano

Editio princeps of a fragment in Hieroglyphic Luwian in the Museum of Adiyaman. The document, named ANCOZ 12, joins the eleven formerly found near the village of Ancoz in the Commagene. It mentions the previously unattested town name *Lapuwa/ina/i* and a certain *M(a)uwatama*, 'Lord of the River (Land)'.

Nell'agosto 1995, e successivamente nel luglio 2000, al Museo di Adiyaman ho avuto la possibilità – per cortese autorizzazione della Direzione Generale delle Antichità e dei Musei Turchi nella persona del Dr. Alpay Pasinli oltreché del Direttore del Museo stesso, Dr. Fehmi Erarslan – di collazionare e fotografare il documento (nr. d'inventario 487; acquisito il 12 settembre 1980) qui edito (Figs. 1 and 2), che ho il privilegio di offrire al collega e amico David Hawkins per il suo settantesimo genetliaco.

La classificazione come **ANCOZ 12** prosegue la numerazione delle iscrizioni della serie fornita da tale località (per il precedente reperto vd. Poetto 2004).

Descrizione: porzione di blocco squadrato in basalto.

Sul *recto* (Fig. 1) affiorano i resti in rilievo d'un personaggio (verosimilmente il monarca, titolare del monumento) stante, destrorso, con lunga veste, sopra un carro (nitida la ruota); al mezzo della figura spicca un foro rettangolare prodotto nel corso d'un reimpiego della pietra.

La faccia mancina adiacente (Fig. 2) contiene l'epigrafe, costituita da tre righe – parimenti in rilievo – mutile nella parte superiore e sinistra, ma complessivamente ben leggibili; nondimeno, i danneggiamenti lungo tali margini rendono alcuni segni di difficile identificazione.

Grafia: corsiva bustrofedica (1^a riga conservata sinistrorsa).

Peculiarità: uso del solo *pá* = 328c*¹, come per es. in MALPINAR, ADIYAMAN 1, SAMSAT framm. 1 (Hawkins 2000: tavv. 167-168, 169-170, 181).

Dimensioni: altezza cm. 50; larghezza cm. 25; spessore cm. 24.

Datazione: IX-VIII secolo a. C., sulla scia dell'attribuzione a testi affini della medesima area (Hawkins 2000:330-360 / tavv. 165-188, gruppo VI - Commagene²).

-
1. Così trascivo adesso siffatta variante (con una "protuberanza verticale") di *pa* = 328/a/b in sostituzione di "*pà*" (Poetto 1982:277 n. 8), giacché il presunto "*pá*" = 128, quando sillabografico, va ora definitivamente letto *mar* (e 128+"coda" = *mar*^{+r}): cf. Hawkins 2006:27 ad § 21 ("*mara* / *mara*^{+ra/i}").
 2. Di ANCOZ 5 (*ibid.*:349-350 / tavv. 187-188) apparirà tuttavia la mia riedizione (Poetto: in stampa).



Fig. 1.



Fig. 2.



0 10 cm

Trascrizione

- r. 1' § 1' ... |]¹x¹-x-n ¹a/i¹-zi-a/i-[s]-¹ta¹-a/i
 § 2' [^{K2}] na/i-¹pá¹-wa/i [x]-¹x¹-a/i
 r. 2' § 3' ... | ...]-¹n¹ ¹za¹ á-ti/a_x-ma-za za-ia-ha <mar^{+r}-ta> ¹K²? ar+ha 268
 § 4' na/i-pá-wa/i-tà LUGAL-ti zi-ti | PAR 79b*-à¹
 r. 3' § 5' na/i-pá-wa/i la-pu-wa/i-na/i^{URU} ÍD.EN-ia x-tà-ma-ia ¹ta¹-[x]-wa/i-pá-¹x¹ [...]

Traduzione

- § 1' '...] ... onor(er)à,
 § 2' oppure ... (er)à,
 § 3' ...], questo nome e queste <parole> martell(er)à via,
 § 4' oppure qui davanti al re s'inginocchi(er)à,
 § 5' oppure a X-, Signore del Fiume della città di L., ...'

Commento

§ 1'. ¹x¹-x-n: acc. sg. com., oggetto del vb. ¹a/i¹-zi-a/i-[s]-¹ta¹-a/i, pres. 3ª sg. (al pari di [x]-¹x¹-a/i del § 2'), in cui l'integrazione mediana -[s]- è garantita dalle molteplici attestazioni della base (cf. Meriggi 1962:16; s'aggiunga – a ulteriore convalida – il pret. 1ª sg. a/i-zi-a/i-s-ta-ha di KULULU 4 r. 3 D § 12 [Hawkins 2000:445]; per a/i-zi-a/i-s-ta+r quale abl. sg. in KARKAMIŠ 6 r. 5 §§ 15/17 vd. Hawkins 2000:125).

§ 3'. ...]-¹n¹ (in basso, accanto a ma) ¹za¹ (affiancato a ti/a_x): così – con -¹n¹ terminazione di lessema all'acc. sg. e il dimostrativo nt. ¹za¹ (riferito ad á-ti/a_x-ma-za) in simmetria con l'omologo (pl.) seguente –, di preferenza a ...]-¹za¹-¹n¹ (che produrrebbe un atipicamente autonomo á-ti/a_x-ma-za: '...[x, il nome e queste <parole> erade(rà)').

za-ia-ha: sintatticamente -ha '-que' apposto al dimostrativo nt. pl. denuncia che subito appresso manca una voce, conclusiva della catena (cf. Meriggi 1966:100 § 75): del tutto plausibilmente mar^{+r}-ta³ 'parole', come testimoniato per enunciati analoghi e.g. da ANCOZ 2 r. 1, á]-ta/i_x-[ma]-za ¹za¹-ia-ha ¹mar^{+r}-ta

3. Sulla lettura del grafema iniziale vd. sopra, n. 1.

(Meriggi 1975:69 nr. 125 fr. “2” / tav. X; Hawkins 2000:348 / tav. 173); completi di *ar+ha* 268 si considerino inoltre KARKAMIŠ 25b r. 1 § 2 ¹*na/i*-*pa-wa/i-ta* ^κ*za-ia* ^κ*mar^{rr}-ta* ^κ*ar+ha* ^κ 268-*ia* (Meriggi 1975:161 nr. 222 fr. “3”; Hawkins 2000:157) e i passi consimili di ANKARA B r. 2 § 6 (Meriggi 1975:203 fr. “12”; Hawkins 2000:560), CEKKE vo. r. 11 § 23 (Meriggi 1967:111 fr. 31; Hawkins 2000:146), ecc.

L’elemento sovrastante il preverbio *ar+ha*, più che la proibitiva *na/i* (Meriggi 1962:86) di dimensioni ridotte⁴, rappresenterà il “divisore di parole” non integro e di forma non angolata.

268: verbo, in rappresentazione puramente ideografica; la funzione di pres. 3^a sg. è congruente con le desinenze dei §§ 1’-2’.

Ad ogni buon conto, il nesso tra questo periodo e le altre proposizioni (specialmente la successiva) non appare – soprattutto a causa della lacunosità testuale – pienamente perspicuo e consequenziale.

§ 4’. *na/i-pá-wa/i-tà*: -*tà* è *Ortspartikel* (onde vd. Meriggi 1966:85-97 §§ 33-65, 98-99 §§ 71-73; Oshiro 1995:62-69 / 1996:21-25).

PAR 79b*-à’: 79b* – pres. 3^a sg. a sua volta in configurazione ideografico-adesinenziale (con -à [qui riempitivo] invertito) –: una “gamba piegata in posizione obliqua” a effigiare con assoluta iconicità l’“atto della genuflessione”, come invero – in virtù del contesto – era già ricavabile per la “gamba inclinata” di YALBURT, principio dei bloc. 6 / 15, a cui avevo attribuito (Poetto 1993:42-43 § 13.1, 70-71 § 22) la classificazione come 79a* (tra 79, la “gamba intera verticale” e 80, la “gamba orizzontale”) ovvero ~ 215, componente, quest’ultimo – pure senza il consueto *W-* (398) anteposto (KÖRKÜN vo. r. 2 § 5: Meriggi 1975:98 fr. 6; Hawkins 2000:172) – del toponimo (/ segmento onomastico [anche sprovvisto della consueta complementazione -*pa-*, e.g. in MALATYA 4: Meriggi 1975:53 nr. 108; Hawkins 2000:321]) Aleppo, che io traslittero (con Meriggi 1975, ai passi testé citati) *HAL*, supponendo con Hawkins che “the ‘kneeling leg’ [“*HALPA*”] may have a *rebus*-value *hal* by association with Hitt. *haliya*- ‘kneel” (1995:76 comm. a YALBURT bloc. 6 § 1 e già 1992:70 *sub* (a); cf. in più 2000:174a comm. a KÖRKÜN § 5 / 393a comm. a BABYLON 1 § 2, e 2005:434a / 253 comm. ai nrr. 108-110). Peraltro, il verbo potrebbe concretamente sussistere in geroglifico se risulta valida la mia proposta (Poetto 1981:51 n. 100) d’intendere ^{κ1}*pita-haliya-* in KARKAMIŠ 11b+c r. 2 § 4 / r. 5 § 31 come ‘atterrare, abbattere, umiliare’ e sim. (letteralmente ‘inginocchiare / piegare / prostrare a terra’), con l’associazione del secondo membro appunto all’et. *haliya*-⁵.

Da notare, infine, nel frammento di ANCOZ in esame, che “l’azione della genuflessione” viene resa ancor più completa e realistica dalla netta sezione di “coscia verticale” sopra la “gamba inclinata”: un dettaglio che giustifica la contraddistinzione dell’immagine mediante la nuova numerazione 79b* / 215[.3*].

PAR: è privo di complemento fonetico – vs. *PAR-a/i* preverbio o *PAR-n* ‘ante’ (Meriggi 1962:92-93 [in parte da aggiornare]). Tuttavia, in considerazione del dat. LUGAL-*ti* che precede, e confidando che il verbo appresso esprima giusto *hal(iya)-*, si direbbe più appropriato optare per **paran* (= luv. cuneif. *parran*), con omissione grafica della nasale preconsonantica – come in *PAR-pa-wa/i-m[u]* ‘davanti a me’ di İVRİZ framm. 1 r. 2 (così, combinando Meriggi 1975:8 nr. 26 / tav. I [“Ivriz II”] + Hawkins 2000:530 / tav. 304), e nell’anomalo *PAR-ti* di CEKKE vo. r. 4 § 12 (sia che questo sottenda **paranti*, sia [meno probabilmente] **pari(ya)nti*: cf. Hawkins 2000:148b comm.) –, il cui impiego quale posposizione ritorna per es. in *zá-ti₄-a/i-à* ^κDINGIR-*ná/i* P[AR]-*n* ‘davanti a questo dio’ di KARKAMIŠ 29f framm. 1 r. 1

4. Come peraltro si riscontra ad es. nello stesso glifo della disgiuntiva *na/i-pa-wa/i-tà* a r. 2 ancora di ANCOZ 2.

5. cf., inoltre, di nuovo Hawkins 2000:174a comm. a KÖRKÜN § 5; più agnosticamente a p. 105a comm. a KARKAMIŠ 11b+c § 4.

(Meriggi 1975:178 nr. 244; Hawkins 2000:218b); cf. altresí IZGIN 2 D r(r). (17-)18 § 8 (Meriggi 1975:42 fr. 35; Hawkins 2000:316), CEKKE vo. r. 3 § 10 (Hawkins 2000:145), ecc. (e *massananza* / DINGIR^{MEŠ}-*anza parran* ‘davanti agli dèi’ piú volte in luvio cuneiforme [Meriggi 1980:347 § 297]).

§ 5'. *la-pu-wa/i-na/i*^{URU}: etnico (-*wa/i-na/i-*) al dat. sg., concordante coi susseguenti due termini.

La foggia di *pu* è inconsueta.

ÍD.EN-: titolo che – abbinato a omologhi derivati (con suffissazione -*za-*) da poleonimi – trova rispondenza in *śu-ki-ta/ti-za*^{URU} (...) ÍD.EN(-*ia-*) di BOYBEYPINARI 1 I B-C § 2 / 2 III B r. 1 § 5, MALPINAR r. 1 § 1 unitamente a *SAR-ti-[za⁷]*^{URU} ÍD.EN-*ia-* r. 5 § 19 (cf. Hawkins 2000:336 / 338a, 341-342 / 344).

x-tà-ma: idionimo del ‘Signore del Fiume’⁶. *x-* si profila come costituito da due coppie di trattini in colonna; in tale evenienza, una delle configurazioni del numerale ‘4’ (= 37I[.2]). Questo in luvio cuneiforme è notoriamente *ma-a-u-wa-*, a cui sembra allinearsi ora la forma gerogl. *III -wa/i-(zi, nom.-acc. pl. com.)* di ARSLANTAŞ r. 4 § 6 (Hawkins 2000:247, con discussione a p. 248a / tavv. 103-104). ‘4’ seguito come qui da *tà* ritorna in KARKAMIŞ 11c r. 5 § 29, [I]III-*tà* (acc. sg. com. con desinenza graficamente inespressa) – caratterizzato (r. 4) dalla connotazione femminil(izzant)e MUNUS.¹²⁹ –, che risulta plausibile leggere foneticamente *M(A)UWA-* in forza del corrispettivo ¹²⁹*mu-wa/i-a/i-tà-n* – contraddistinto per contro dall’agg. *ZITI-ti-ia-ti-a/i-n* – (acc. sg. com.) ‘(potenza /) seme / prole maschile’ della frase che precede (vd. Mittelberger 1962:28a; Meriggi 1967:67 comm. alle frr. 10-11; Hawkins 2000:104 e 107 comm.).

In tal caso, la decodificazione del NP in questione sarà analogamente *M(A)UWA-tama*, ulteriore derivato in -*ma-* (a fianco di -*la/i-*) di *muwa-ta-*, accanto a *mú-wa/i-ta₄* (acc. sg. com. con -*n* trascurata) ‘conquista’ (o sim.) di TOPADA r. 6 § 29 (cf. Meriggi 1962:85; Starke 1990:173; Hawkins 2000:459a comm.).

Da rilevare, infine, il posizionamento verticale del pittogramma *ma* all’interno dei componenti l’antroponimo, come ad es. entro *á-ti/a_x-ma-za* di BOYBEYPINARI 2 IV B r. 3 § 19 (vd. Hawkins 2000: tav. 165).

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6. *i.e.* il corso d’acqua locale (odierno Ancoz Deresi)?

7. Con *I29* equipollente a(l summenzionato, n. 1) *I28* (Poetto 1993:37).

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