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The Hittite-Luwian Ritual of Zarpiya from Kizzuwatna Revisited**Abstract**

The article is devoted to the partly bilingual Hittite-Luwian Ritual of a practitioner (lit.: ‘physician’) from Kizzuwatna, dating back to 14th – 13th c. BC. Apart from suggesting numerous emendations to the interpretation of the text, the authors specially focused on the Luwian parts, so far not paid due attention to by the researchers. It was found out that the Luwian text contains evidence which allows us to interpret it as a ‘scapegoat-like’ ritual, giving new insights into Hittite-Luwian cultural background.

Key words: Hittite-Luwian rituals, ritual of Zarpiya from Kizzuwatna, scapegoat rituals

Many cuneiform Luwian ritual texts from the Boghazköy archives show a close connection with the land of Kizzuwatna which was at the crossroads of different religious traditions – Luwian, Hittite, Hurrian (and more broadly – Eastern Anatolian), Mesopotamian. These Luwian texts, most often incorporated into Hittite language context, reflected a continuous influx of Luwian population and cultural traditions to Hattuša¹. One of the best known specimens of this genre is the ritual of Zarpiya, “practitioner² from Kizzuwatna”. Although this text is often discussed or mentioned in the studies of Hittite-Luwian religion, it still leaves unsolved numerous questions of interpretation in both Hittite and Luwian parts which may have important implications for our understanding of cultural processes in ancient contact zones.

There are several fragments³ of the text of Zarpiya ritual, the main of which are:

¹ According to Melchert, there are three types of “Luvian” ritual texts attested in Hattuša: Kizzuwatna rituals with Hurrian elements, rituals with Kizzuwatna Luwian incantations but no Hurrian, and rituals attributed to Arzwan practitioners. All of them date from what is traditionally labeled as “Middle Hittite” (Melchert 2013: 172. See also Miller 2005: 537-540).

² LU A.ZU, lit. ‘physician and seer’.

³ Starke 1985: 46, as well as Bawanypeck 2013: 166 and Melchert 2013: 169 with some earlier dating. The more recent publication of this ritual by Görke (2014/ 2015) differs in the transliteration of some syllabic signs and sumerograms, which does not change the interpretation of the text. The author refrains from using the fragments published in Hittite Texts 1920 (e.g., §§ 9-10 below). Actually, for unknown reasons the extremely important Luwian part is all missing.

- A. HT 1 I-II 16 = CTH 757, A. (end of 14th c. BC)
 B. KUB IX 31 I-II 42 = CTH 757, B. (13th c. BC)
 C. KUB XXXV 9 = CTH 757, C. (beginning of 14th c. BC)
 D. KUB XXXV 10 = CTH 757 D. (beginning of 14th c. BC)
 E. Bo 4809 (ZA 68, 1978, 276, Nr. 68) (13th c. BC)

For the purposes of clearer understanding the transliteration below and the translation of the text are divided into paragraphs.

TRANSLITERATION AND TRANSLATION

(KUB IX.31)

- § 1
 1. [UM-MA^mZa-ar-p]i-ya^{LÚ}A.ZU^{URU}Ki-iz-zu-wa-a[t-na]
 2. [ma-a-an MU.KAM-za] ḫar-ra-a-an-za KUR-e-kán an-da ak-ki-iš-ki-it-ta-[ri]
 3. [ḫé-en-k]án ku-e-da-ni URU-ri EGIR-an ḫar-ra-a-an
 4. [nu EN] É^{tim} ki-iš-ša-an i-ya-zi

- 1 [Thus says Zarp]iya, physician/practitioner of Kizzuwatna,
 2 [when the year] is ruinous (*and*) in the land there is continual dying,
 3 in which(*ever*) city (*there is*) again disaster,
 4 [the master of] the house will do the following:

- § 2
 5. []⁴ ki-e-lu-un ga-an-ga-ḫa-ḫi nu-uš-ši ḫu-up-pa-li ZABAR
 6. [ka-ri-u]l-li-iš-ši-it ŠA KUŠ UR.MAḤ wa-ar-ḫu-wa-ya-aš
 7. [G^{IS}ĜIR.GUB]-ŠU-ma^{NA4}ku-un-ku-nu-uz-zi-ya-aš ḫa-az-zi-ul-še-it-ta
 8. [ŠA^{NA4}ZA.GÌ]N ši-ša-i da-aš-šu ḫar-tág-ga-aš ši-ša-i
 9. [ga-an-]ki-ma ša-a-ša-aš [?]

- 5 [At first] I hang up (a) *kelu*; in its netting (*there is*) bronze;
 6 its hood (*is*) of rough lion hide,
 7 while its footstool (*is*) of basalt, and its *hazziul*
 8 is of blue stone (lapis). The paw (*is*) strong, (*it is*) the paw of a bear.
 9 But he hangs [*sth missing*] of a wild goat.

- § 3
 10. a-li-e-eš-ša ŠA SÍG GE₆ SÍG SA₅^{URU}ḫar-nu-wa-ši-la-aš SÍG [SIG₇.SIG₇]
 11. nu^{UZU}SÀ UR.ZÍR⁵ me-na-aḫ-ḫa-an-da ša-kal-ta-an⁶ na-aš [] 3-uš

⁴ The word *hanteizzi* ‘first, initially’ is usually restored by scholars in the gap, yet there is definitely not enough space in the tablet for this restoration as the text is broken and no sign can be seen. But in case of ideographic writing (= IGI-zi) the idea might seem plausible. Another restoration is proposed by Haas who, following Collins, suggests: “[nu ŠA EN.SISK]UR ki-e-lu-un ga-an-ga-ah-ḫi” (= “[Und] den kelu-Gegenstand [des Ritualher]m hänge ich auf” (2003: 466, 777. See also Görke 2014/2015). However, as in the text the master of the house is always referred to as EN É^{tim} or BE-EL É^{tim} but never as EN.SÍSKUR, this restoration is more questionable.

⁵ Görke 2014/2015: “UZU SA UR.GI”.

12. *ki-e-iz-za* 1-an I-NA ^{GIŠ}GAG ŠENNUR⁷ 1-an *ki-e-iz-za-ma* I-[NA ^{GIŠ}GAG
^{GIŠ}]MA.NU⁸
13. *ga-an-ki*

10 And the *ali*-s are of black wool, red wool of the town of *Harnuwasila*,
[yellow]

wool.

11 Before the sinew of a dog (*is*) the harm. He [*text broken*] 3 (?)...

12 On this side he hangs one⁹ on a peg of (apricot ?) wood, and one on that side
o[n a peg] of cornel wood

13 he hangs.

§ 4

14. *pí-ra-an-na ha-an-te-iz-zi-ya-az* I-[NA KÁ] ^{GIŠ}GAG ŠENNUR IGI-i-e-iz¹⁰
15. *wa-al-aḥ-zi na-aš-ta ŠA ZÍD.DA ŠE* [*ku-uk-k*]u-la-an za-nu-wa-an-ta-an
16. *ha-ri-ya-an-te-ya-aš ŠA* [ZÍD.DA ŠE *ku-uk-k*]u-la-an 1 ^{DUG}KU-KU-UP
GEŠTIN
17. *ga-an-ki ki-e-iz-ma* [I-NA KÁ ^{GIŠ}GAG ^{GIŠ}]MA.NU¹¹ *wa-al-aḥ-zi*
18. *na-aš-ta ŠA ZÍD.DA ŠE* [*ku-uk-ku-la-an z*]a-nu-wa-an-ta-an
19. *ha-ri-ya-an-ti-ya-aš Š[A ZÍD.DA ŠE ku]-uk-ku-la-an Û* 1 ^{DUG}KU-KU-UB
GEŠTIN
20. *ga-an-ki*

14 First of all, the peg made of (apricot?) wood into the gate from the front side

15 he hits. A cooked *kuggula* of barley flour,

16 a *kuggula* of *hariyanti* barley flour, and one jug of wine

17 he hangs. But from this side he hits [the peg] made of cornel wood into the
gate,

18 and so a cooked *kuggula* of barley flour,

19 a *kuggula* of *hariyanti* barley flour, and one jug of wine

20 he hangs.

§ 5

21. ^{GIŠ}GAG^{HLA}-ma kat-ta *har-ga* ^{GIŠ}*ha-aḥ-ḥal pa-aš-kán*
22. *kat-ta-na ták-na-az* [^{GIŠ}a-ša-r]a-aš kat-ta-an *ha-an-te-iz-zi-ya-az*
23. *ki-e-<lu>-un ki-[e-iz-zi-ya w]a-as-ši hu-wa-al-la-ri ŠUM-ŠU*
24. *ha-ri-ya-az-zi nam-ma ki-e-la-mu-uš ku-e-da-ni*
25. I-NA KÁ EGIR ^{GIŠ}IG^E *hi-i-la-aš ga-an-ki pí-ra-an*
26. *kat-ta-ma ki-e-la-u-wa-aš* 1 ^{GIŠ}BANŠUR AD.KID *da-a-i*

⁶ Haas reads the word as '(nu ^{UZU}ŠÀ UR.ZÍR *me-na-aḥ-ḥa-an-da*) ša-kal-ša-an' (2003: 736). Yet the reading *šakaltan* is more acceptable in this case because in the autography of the text the sign in question contains two vertical wedges, which is typical of the sign *ta*. See below, commentary to line 11.

⁷ Other variants: ^{GIŠ}ŠENNUR *dam-maš-ḥu-i-el*, ^{GIŠ}*dammašhuil* (see Haas 2003: 310-311).

⁸ The gap is restored from line 17, see Haas 2003: 736.

⁹ Of these 3 *ali*- (threads) of wool, see commentary.

¹⁰ Görke 2014/2015: *ši-i-e-ez* (unclear).

¹¹ At this point the text both in the HT and the KUB IX.31 is missing again, but the restoration is obvious (Haas 2003: 736).

27. *se-ra-aš-ša-an a-te-eš-ša-na-aš ZABAR 1^{NINDA} a-a-an*
 28. *1^{NINDA} KUR₄.RA GA.KIN.AG da-a-i še-ra-aš-ša-an a-te-eš-ša-an ZABAR*
 29. *GÍR ZABAR^{GIŠ} PAN hu-it-ti-ya-an 1^{GI} GAG.Ú.TAG.GA da-a-i*

21 But underneath the pegs a white bush is planted/set.
 22 Then, from the ground, under an *ašara*-stall, firstly,
 23 (*he buries*) the *kelu*, and from this side a healing ointment named *huwallari*
 24 he buries. And then *kelu-s*
 25 on the leaf of the backgate of the yard he hangs. And in front of it¹²
 26 one wicker table of the *kelu-s* he sets.
 27 Then on it an ax made of bronze, one hot bread,
 28 one cheese bread he puts. Thereon a bronze ax,
 29 a bronze dagger, a strung bow, and one arrow he places.

§ 6

30. *pi-ra-an kat-ta-ma A-NA^{GIŠ} BANŠUR AD.KID 1^{DUG} hu-u-up-pár GEŠTIN*
 31. *^{GIŠ} pu-u-ri-ya-az da-a-i Û^{DUG} KA.DÙ NAG^{GIŠ} pu-u-ri-ya-az da-a-i*
 32. *nu A-NA^{DUG} KA.DÙ NAG iš-tar-na 1^{GI} A.DA.GUR tar-na-i*
 33. *nu 1 MÁŠ.GAL u-un-ni-ya-an-zi na-an-kán EN É^{tim}*
 34. *PA-NI^{GIŠ} BANŠUR IŠ-TU GEŠTIN A-NA^d AMAR.UD ši-pa-an-ti¹³*
 35. *nu a-ti-iš-ša ZABAR pa-ra-a e-ep-zi nu ki-iš-ša-an me-ma-i*

30-31 On the wicker table he puts down one *huppar*-vessel of wine from
 the *puri*-stand, and he puts a pitcher of KA.DÙ beer from the *puri*-stand.
 32 Into the pitcher of KA.DÙ beer he inserts a drinking straw.
 33 They bring in one billy-goat. And the master of the estate
 34 before the table consecrates it (*the billy-goat*) with wine to god Šantaš.
 35 Then he holds out the bronze ax and says as follows:

§ 7

36. *e-ḫu^d AMAR.UD kat-ti-ma-at-ta^d In-na-ra-u-wa-an-ta-aš*
 37. *u-wa-<an>-du e-eš-ḫa-nu-wa-an-ta ku-i-eš ú-e-eš-ša-an-ta*
 38. *LÚ^{MEŠ} lu-u-la-ḫi-ya-aš-ša-an hu-up-ru-uš ku-i-e-eš iš-ḫi-ya-an-ti-iš*
 39. *IŠ-TU GÍR-ya-aš-ša-an ku-i-e-eš iš-ḫu-uz-zi-ya-<an>-te-eš*
 40. *^{GIŠ} PAN^{HIA} -aš-ša-an ku-e-eš hu-u-it-ti-ya-an-ta¹⁴*
 41. *^{GIŠ} GAG.Ú.TAG.GA^{HIA} -ya har-kán-zi nu ú-wa-at-ten nu e-ez-za-at-tén*
 42. *nu li-ku-wa-an-ni ma-a-an me-mi-ya-u-wa-an-zi zi-ni-iz-zi*
 43. *nu-uš-ša-an pa-aš-kán ZABAR¹⁵ A-NA^{GIŠ} BANŠUR AD.KID da-a-i*
 44. *nu MÁŠ.GAL ḫa-at-ta-an-ta¹⁶*

¹² Hitt. *piran katta* (dai-) “davor niederlagen, vorlegen”.

¹³ In this case the verb *šipant-* means “to consecrate (by pouring a libation on/over)”, according to the CHD 2005: 389. See, e.g., in KUB IX.22 iii 16-19, where after the words “(she) consecrates (two young sheep) with wine” the priest leads them (the sheep) away (*para penmai*). According to Collins (2001, 79-81, especially n. 14), *šipant-* could mean “present (the animal) before the god” (for approval, before the ritual slaughter).

¹⁴ Melchert 2013: 164 (transitive mediopassive *ḫuittiyanta* “they draw”).

¹⁵ Görke 2014/2015: unclear.

36 “Come Šantaš! And let the *Innarawanteš*-deities
 37 come with you, (*those*) who are wearing bloodied (*clothes*),
 38 who have bound on (*themselves*) the sashes of the mountain dwellers,
 39 who are girt with a sword,
 40 who have drawn bows
 41 and are holding arrows. Come and eat!
 42 We are taking the oath¹⁷”. When he finishes speaking,
 43 he places the (*previously*) set bronze (*ax*) on the table
 44 and they cut the billy-goat.

§ 8

45. *nu e-eš-ḥar da-a-i* ^{GI}A.DA.GUR *ku-iš* A-NA ^{DUG}KA.DÙ
 46. *tar-na-an-za na-an e-eš-ha-an-ta iš-ki-ya-iz-zi*
 47. *nu* ^{UZU}NÍN.GIG ^{UZU}ŠÀ *ḥu-u-i-šu ú-da-an-zi*
 48. *na-at* EN ^{É^{tim}}A-NA DINGIR^{lim} *pa-ra-a e-ep-zi*
 49. *nam-ma-kán wa-a-ki ḥi-im-ma-an i-ya-an-zi*
 50. A-NA ^{GI}A.DA.GUR-*ya-aš-ša-an pu-u-ri-in da-a-i*
 51. *nu pa-a-ši nu ki-iš-ša-an me-ma-i*

45 He takes the blood and the drinking tube that was left in the pitcher of KA.DÙ
 beer,
 46 he anoints that with the blood.
 47 Then they bring the raw liver and the heart.
 48 The master of the estate holds that in front of the god.
 49 Then he bites. They (*the helping assistants*) imitate (*him*).¹⁸
 50 He puts (his) lips on the drinking straw,
 51 and he swallows, and he says as follows.

(Continuing from the HT col. I1. 43)

§ 9

43. *ka-a-ša* ^dAMAR.UD ^d*In-na-ra-u-wa-an-te-eš-ša li-en-ga-u-en*
 44. *na-aš-ta IŠ-TU* ^{UZU}NÍN.GIG *ḥu-u-i-šu-wa-az wa-a-ku-e-en*
 45. *1-za-ma-kan* ^{GI}A.DA.GUR-*az e-ku-e-en nu-mu-uš-ša-an nam-ma*
 46. ^dAMAR.UD ^d*In-na-ra-u-wa-an-te-eš-ša KÁ-YA li-e*
 47. *ti-ya-at-te-ni nu* ^{UZU}NÍN.GIG ^{UZU}ŠÀ *IŠ-TU IZI za-nu-wa-an-zi*
 48. MÁŠ.GAL-*kán hu-u-ma-an-ta-an pit-tal-wa-an mar-kán-zi*

43 “Here, Šantaš and *Innarawant*deities, we have taken the oath.¹⁹
 44 We have bitten into the raw liver,
 45 from a single drinking straw we have drunk.
 46 And so again, Šantaš and *Innarawanteš*-deities, into my gate do not

¹⁶ Melchert 2013: 164 (transitive mediopassive *ḥattanta* “they prick”). Collins (2003: 163): “they slit (the throat) of the billy-goat”. Yet the translation ‘cut’ seems more adequate as a few lines later (l. 47) “they bring the leaver and the heart (of the goat)” (see below our translation l. 44).

¹⁷ In the sense of ‘binding the gods’ (Šantaš and *Innarawant*-deities) with this incantation.

¹⁸ In the text it is not said that the assistants also bite from the liver and (later) drink, so it might be assumed that they only pretend to be doing that.

¹⁹ In the sense “they have bound the gods”.

- 47 step”. And they (*the staff*) cook the liver and the heart on the fire
48 and they butcher the entire (*ritually*) purified goat.

§ 10

49. *nu-uš-ša-an ma-aḥ-ḥa-an* ^{UZU}Ī *a-ri nu* ^{UZU}NÍN.GIG ^{UZU}ŠÀ
50. *UZU-ya ḥu-u-ma-an A-NA DINGIR*^{lim} *pa-ra-a ú-da-an-zi*
51. *kat-ti-iš-ma-aš-ši 2-ŠU* 9 ^{NINDA}KUR₄.RA ŠA ZÍD.DA ZÍZ ½ *UP-NI ú-da-an-zi*
52. *nu* 9 ^{NINDA}KUR₄.RA *par-ši-ya še-ir-aš-ša-an* ^{UZU}NÍN.GIG ^{UZU}ŠÀ
53. *zi-ik-kán-zi na-at-ša-an A-NA* ^{GIŠ}BANŠUR EGIR-*pa da-a-i*

49-50 Then, when the fat arrives, they bring out the liver, the heart, and the whole flesh to the god.

- 51 With that they bring two times nine thick breads (*made*) from one-half handful of wheat flour.
52 And he breaks the nine breads. Over (*that*) the liver and heart they place
53 and he puts that back on the table, and says as follows:

§ 11

54. *nu ki-iš-ša-an me-ma-i še-ir kat-ta ne-pi-ša-aš* ^dUTU-uš
55. *az-zi-ki É-aš at-ta-aš DINGIR*^{MEŠ} *az-zi-kan-du*
56. *LI-IM DINGIR*^{MEŠ} *a-zi-ik-kan-du*
57. *nu-za ki-e-da-ni li-en-ga-i ku-ut-ru-e-ni-eš e-eš-ten*

- 54 “O Sun God of Heaven above (*and*) below,
55 eat! Let the paternal gods of the house eat!
56 Let the thousand gods eat!
57 And be witnesses to this oath!”

§ 12

58. *nu EGIR-an-da GEŠTIN 9-ŠU ši-pa-an-ti PA-NI* ^{GIŠ}BANŠUR
59. ^d*In-na-ra-u-wa-an-da-aš nu-uš-ša-an* ^{UZU}ZAG.UDU ^{UZU}GAB-ya
60. *da-a-i 9-ŠU* ^{NINDA}KUR₄.RA *pa-ar-ši*

- 58 Next he libates the wine nine times before the table
59 of the *Innarawant*-deities. The shoulder and the breast
60 he takes. He breaks the bread nine times (= *into nine pieces*).

(Continuing from KUB IX.31 col. II)

§ 13

8. *na-at-ša-an* ^{GIŠ}*la-aḥ-ḥu-ri šu-uḥ-ḥa-i nu me-na-aḥ-ḥa-an-da*
9. *GEŠTIN la-aḥ-ḥu-u-wa-i nu 8 DUMU*^{MEŠ} .NITA *ú-wa-da-an-zi*
10. *MUNUS-ni-iš-ša-an ku-i-e-eš na-a-ú-i pa-a-an-zi*
11. *nu A-NA 1 DUMU.NITA KUŠ MÁŠ.GAL wa-aš-ši-ya-an-zi pí-ra-a a-pa-a-aš*
12. *i-ya-at-ta nu UR.BAR.RA-i-li ḥal-zi-iš-ša-i*
13. *nu* ^{GIŠ}B[ANŠUR *an-d*]a *wa-aḥ-nu-an-zi nu* ^{UZU}ZAG.UDU ^{UZU}GAB-ya
14. *ar-ḥa a-d[a-an]-zi*

8-9 He scatters that on the pot stand and pours wine in front (*of that*). And they bring

(*in*) 8 boys

10 who have not gone to a woman (*yet*).

11 On one boy they put the goatskin and that one forward

12 walks and howls in the manner of a wolf.

13-14 They surround the table and eat up the shoulder and breast.

§ 14

15. *a-da-an-na-ma* [*a-ku-wa-an-na-ya*] *a-aš-šu nu QA-TAM-MA*

16. *ú-da-i nu* ^{UZU}N[^{IN}.GIG ^{UZU}ŠÀ-ya ar]-*ḥa a-da-an-zi*

17. *a-ku-wa-an-zi-ya* (text cut)

18. *nu* ^{DUG}KA.DÙ-ya *a-ku-w[a-an-zi]*

19. *nu-za BE-EL* ²⁰É^{tim} ^{GIS}šu-ru-uḥ-ḥa-aš ^{GIS}PA-an²¹

20. *na-aš-kán A-NA KÁ an-da ti-ya-zi nu lu-ú-i-li*

21. *ki-iš-ša-an ḥu-uk-ki-iš-ki-iz-zi*

15 Both eating [and drinking] is good, and he brings (*them*)

16 in the same way, and they eat up the li[ver and the heart].

17 And they drink [*text broken*].

18 And they drink (*from*) the pitcher of KA.DÙ beer.

19 The master of the house (takes or holds?)²² a staff from *suruhha*-wood.

20 And he steps into the gate, and in Luwian

21 conjures as follows.

§ 15

22. ^dŠa-an-ta-aš LUGAL-uš ^dAn-na-ru-um-mi-en-zi

23. *aš-ḥa-nu-wa-an-ta ku-in-zi wa-aš-ša-an-ta-ri*

24. ^dLu-ú-la-ḥi-in-za-aš-tar ḥu-u-up-pa-ra-za ku-in-zi ḥi-iš-ḥi-ya-an-ti

25. *pa-a-tar a-ap-pa za-aš-ta-an-za aš-tu-um-ma-an-ta-an-za-ta*

26. *at-tu-wa-la-ḥi-ti ni-iš da-a-at-tu-wa-ar a-az-za-as-ta-an*

27. *UDU-in-zi GUD-in-zi DUMU.NAM.LÚ.ULÙ*^{LU}-in za-ga-ni-in²³

28. *du-ú-i-ni-in ni-iš az-tu-ú-wa-ri*

29. ^{NINDA}KUR₄.RA *pár-ši-ya na-aš-ta lu-ú-i-li an-da ki-iš-ša-an me-ma-i*

22 “Oh Lord Šantaš and Annaruminzi-deities,

23 who are wearing bloodied (*clothes*),

24 who have girded (themselves) with the sashes of divine (?)²⁴

mountain dwellers

25 But again into these gates

²⁰ Until this point the master of the house was designated by the ‘classic’ (Late Hittite) Sumerogram EN, while in the last case we find the Middle Hittite Akkadogram *BE-EL*. This variation is probably due to the hand of a different editor of this part of the text who preferred an earlier denotation (see Miller 2004: 46, 268 and 61, n. 90, and also Beckman 1983: 113).

²¹ Görke 2014/2015: ^{GIS}GIDRU.

²² The verb is missing.

²³ Differently in Starke 1985: 53, n. 32: DUMU.NAM.LÚ.ULÙ^{LU}-in-za-ga-ni-in.

²⁴ In the Hittite parallel (l. 38) these mountain dwellers are preceded with ^{LU}MEŠ (= people), while here in the Luwian part they are marked with the Sumerian determinative DINGIR (= god).

- 26 for evil do not come; do eat
 27 the sheep and the oxen. The human (*being*) *zaganin*
 28 *duinin* do not eat”.
 29 He breaks the thick bread. And then he says in Luwian as follows:

§ 16

30. u-ra-az ^dUTU-az ta-ti-in-zi DINGIR^{MEŠ}-in-zi
 31. ^dE.A-aš-ha pá-r-na-an-za-ta ku-wa-at-ti an-da hu-u-i-na-i-ma-an
 32. la-la-an-ti pa-a u-<un>-za-aš a-da-ri-ta-an
 33. ^dE.A-aš-wa ḥu-u-pal-zi-ya-ti-ya-za ḥar-ša-an-za²⁵
 34. a-pa-an ša-a-at-ta

- 30 “The great Sun-god, the paternal gods,
 31 and the god Eaš (*will*) take the banished (*evil*) from
 32 the house. Now you (*all the gods*) feed yourselves!
 33 And the god Eaš (*into*) *h. h.*
 34 released this one”.

§ 17

35. nu SÍSKUR.SÍSKUR Ú-NU-TE^{MEŠ} ša-ra-a da-an-zi GIŠ^{IG}-an-na
 36. ha-at-ki na-at IŠ-TU Ì.DÜG.GA iš-ki-ya-iz-zi
 37. nu me-ma-i
 38. i-da-lu-kán pa-ra-a iš-tap-du a-aš-su-wa-kán an-da kur-ak-du

- 35-36 And they take the instruments of the ritual, and he shuts the leaf (*of the gate*).
 He anoints it (= the leaf) with oil.
 37 And he says:
 38 “Let it shut out the evil and keep in the good”.

§ 18

39. 1 IM.GÍD.DA QA-TI A-WA-AT^m Za-ar-pi-ya^{LÚ} A.ZU
 40. ^{KUR.URU} Ki-iz-zu-wa-at-na ma-a-an MU.KAM-za ḥar-ra-an-za
 41. KUR-e an-da ak-ki-iš-ki-it-ta-ri
 42. nu SÍSKUR.SÍSKUR ki-i-lu-uš ki-iš-ša-an ši-pa-an-ti

- 39 One tablet (is) finished. The word of Zarpiya, practitioner
 40 from Kizzuwatna. When the year is ruinous
 41 and in the land there is continuous dying,
 42 then the *kelu*-ritual he offers in this way.

* * *

The Hittite-Luwian ritual under consideration offers a detailed description of how a practitioner in the middle of the 2nd mill. BC and even earlier tries to handle a severe problem that broke out in the kingdom of Hatti, namely, the plague. Plagues are known to have occasionally affected the Hittite land.²⁶ They are already attested

²⁵ Dat.-Loc. plur.

²⁶ Bawanypeck 2005: 15.

during the Old Assyrian period (first centuries of the II mill. BC), and are often mentioned in Late Bronze Age Syrian documents.²⁷ They were, as a rule, attributed to divine vengeance, punishment for the criminal acts (either real or assumed) of the present or previous ruler. One of the characteristic features of this type of rituals is that they seek to achieve a particular result by a procedure or activity which in itself has no *direct* practical value. A physician or a practitioner had to be skilled both in practical medical procedures and in the appropriate spells and incantations in order to provide various kinds of treatment.²⁸ For Zarpiya ritual some of these as well as other relevant details are discussed below.

Commentaries

§ 1

2 [ma-a-an MU.KAM-za] har-ra-a-an-za ‘[when the year] is ruinous’.
Puhvel 1991: 135-136: ‘the year[ly crop] is ruined’, yet there is absolutely no indication in the text of any kind of crop. The only word which could clarify the meaning of *harranza* is *henkan* ‘death, doom, deadly disease, fate, plague’. See the following commentary.

3 [he-en-k]an ‘disaster’
According to J. Puhvel (1991: 300), *henkan* (Akkadian *mūtānu*) is the Old Hittite word for ‘death’, later joined by the verbal noun *akkatar* (= ‘death’) and specialized as ‘plague’. Here in the text it should probably be understood as “plague” for it is also connected with the verb *anda akkiskittari* which means ‘continual dying’ in Hittite cities, apparently caused by plague. So the ritual of Zarpiya should be considered as a specialized religious ceremony for protecting people from this kind of killing disaster. This conclusion may also be supported by the fact that Zarpiya ritual was written on the ‘Sammeltafel’ HT 1 and KUB IX.31, along with two other rituals (namely, Uhamuwa’s and Ašhella’s), based on the common topic of ‘plague’. The common theme allowed combining these three compositions within one tablet. It may be added that the god Šantaš to whom this ritual is addressed is also connected with plague (Taracha 2009: 113).

§ 2

5 ki-e-lu-un ga-an-ga-ah-hi ‘the *kelu* I hang’

gangahhi

As has already been stated (e.g., Miller 2004), in the majority of the rituals of ^{LÚ}AZU and in many those of the ‘Old Woman’ (^{MUNUS}ŠU.GI) the practitioners use the third person singular form, describing actions of the main agent (sometimes the subject may shift from the third person singular to the first person singular and even to the second person singular as a stylistic feature influenced by Mesopotamian ritual literature, s. for example Torri 2007: 671-680). Accordingly, here in Zarpiya ritual we may observe this shift from the first to the third person singular. The use of the first person occurs at the very beginning of the listing of the ritual paraphernalia. This is a common editorial feature seen in other rituals, e.g. in the Iriya ritual: “Thus Iriya, the

²⁷ Singer 2002: 47.

²⁸ Bryce 2002: 199-200.

augur: when I treat a city for an evidence of blood, broken oath, gossip, I act in the following way. They prepare the tools ...” (CTH 400, KUB 30.35 + KUB 39.104).

Does this mean that this is a duty which Zarpiya must take care of before the ritual and the rest should be carried out by the master of the house/estate without any need or even the presence of the practitioner himself? Or should this alternation of the third and first person be attributed to a scribe who occasionally did not have the perception of the need to employ the right person of the verb form in order to provide a clear picture of the participants in the ritual to the modern reader, i.e. after almost 3400 years? Or there could be some other explanations of this situation, e.g. a dictation from the mouth of the ‘author’, suggesting that it was used by the Hittite scribes as a formal mechanism in their ascription of the compositions to a particular person. This seems to be a usual phenomenon in Hittite (and other Near Eastern) rituals beginning with *UM-MA* ‘thus speaks’ (Miller 2004: 493-496), as suggested by Giulia Torri (Torri 2003: 222; 2007: 672). See also the numerous later manuscripts of the so-called “ritual of Palliya” which indicate that the principle retained its relevance into the 13th century (Beckman 2013: 140; Ferrandi 2015: 193-194).

kelu-

Puhvel 1997: 143: “(something multiple) object of ritual suspended in a gateway”. In general, however, the meaning of ritual objects such as *kelu-* in this text should be viewed with caution mainly because ritual texts frequently refrain from explaining their significance and thus the full meaning of any ritual object will remain tentative (Cranz 2017: 31-32). The meaning and the shape of the *kelu-* is unclear. In Zarpiya ritual some *kelu-* are hung on the gate, one of them is buried and a special stand for *kelu-* is also mentioned. This might indicate a significant role of *kelu-* in this kind of rituals.

6 KUS UR.MAH ‘lion hide’

There is an interesting parallel of using the lion hide in another ritual (KBo 21.12): *UM-MA EN SISKUR KUS UR.MAH-wa pa-ap-par-aš-ki->iz<-mi KUS AM-wa Ū x[]x pa-ap-par-aš-ki-mi pa-a-i-ša-an-mu DUMU.LU.U₁₉.LÚ KUS-an pa-ap-par-šu-u-wa-an-zi UZ₆-ša-mu pa-an-kur pe-ez-za-u-wa-an-zi pa-iš ki-nu-na EN.SISKUR[R KUS?] pa-ap-pa-ar-šu-u-wa-an-zi pa-an-kur-ma-aš pe-e-ez-za-u-wa-an-zi da-a[t-ta]* “Thus speaks the master of the ritual: I continue to sprinkle the lion’s pelt and [] I continue to sprinkle. And he gave the *pankur* (‘whole’) of a she-goat to me to *pezza-*. Now the ritual practitioner begins to sprinkle, and he begins to *pezza-* the whole (*pankur*)”.

7 *ha-az-zi-ul*

Meaning not clear, see CHD, 2005: 302.

8 *ši-ša-i* ‘paw’

CHD, 2005: 449, ^(UZU) *šiššai-*, *šiešai-* (a body part characteristic of certain animals; tail or paw?). See also Haas 2003: 208.

9 [ga-an-]ki-ma ‘but he hangs’

This is a crucial moment in the text when the verb *to hang* for the first time is used in 3rd sing. This may present the changing of the roles, and the authorized person starts

the procedure of the ritual. This idea is also supported by the enclitic *-ma* (but), shifting the emphasis from the person who made all the preparations at the beginning of the ritual to the main performer of whole procedure.

ša-a-ša-aš ‘wild goat’

CHD, 2005: 301-302: ‘*šaša-*, *šašša-*’ (a wild member of the goat family). Haas 2003: 449: “... bei dem es sich wohl um die Bezoarziege, einer Stammform der Hausziege, oder um eine Gazelle handelt”.

§ 3

10 *a-li-e-eš-ša* (ali-s)

In the ritual of Ašhella (HT 1, col. III, l. 9) the word that appears in the same context is *šuel* ‘thread’, which may probably mean that here the *ali-* could be something similar to thread. In Puhvel 1984: 34 the word is translated as ‘some kind of wool or wool product in Hurroid rituals’.

SÍG ‘wool’

The details of the complex system of colour symbolism in Hittite magic have not been entirely explained so far, but each hue probably referred to a particular type of suffering (Beckman 1993: 34. See also Bawanypeck 2005: 11-13, where there are interesting remarks on the coloured threads and their symbolism in several Hittite rituals).

11 UR.ZÍR ‘dog’

Dogs (and pigs) figure prominently in Hittite rituals, especially in those involving chthonic deities (Moyer 1983: 32).

šakaltan- ‘the harm’

According to Melchert (2013: 166), *šakaltan-* is one of the two Luvianisms in the Hittite part of the Zarpiya ritual. We can connect it as a participle with the Luwian verbal noun *šakaldamman* ‘harm, destruction (or similar)’.

§ 4

15 [*ku-uk-k*]u-la-an

Puhvel 1997: 233: ‘*kuk(k)ul(l)a-*’ (a measure of quantity of semi-solids). See also Erkut (2006: 109): ‘rollar loaf’.

16 *ha-ri-ya-an-te-ya-aš*

hariyanti-: deriving from the verb *hariya-*, ‘to bury’.

§ 5

21 *pa-aš-kan* ‘planted’/‘set’

Puhvel 2011: 190. See also Haas 2003: 296.

23 *hu-wa-al-la-ri*

Exact meaning unknown (Hutter 2007: 402; Haas 2003: 111 f.), denotes some kind of (ritual) ointment.

§ 6

31 ^{GIŠ}*puriya* ‘puri-stand’

A stand (wooden or wicker) existing in sets (CHD 1997: 386-387), where pitchers are placed.

33 *u-un-ni-ya-an-zi* ‘they bring’

At this point some assistants join the main performer(s) of the ritual.

It is interesting to note that in the rituals performed by ^{MUNUS}ŠU.GI everything was done by no one other than the ‘Old Woman’ (plus maximum one female assistant).

34 ^{GIŠ}BANŠUR ‘table’

This must be another table, not the previously mentioned one made for the *kelu* objects (*‘ki-e-la-u-wa-aš* 1 ^{GIŠ}BANŠUR AD.KID’). This other table must be bigger and more solid because it will be used for the preparation of the sacrifice of the billy-goat and the ceremonial meals. It might have been some kind of an altar dedicated to the god Šantaš to whom the sacrifice of the animal and the incantations will be addressed in due course.

^dAMAR.UD ‘god Šantaš’

The identification of this god (Marduk) with Šantaš is evident. The weapons described in Zarpiya ritual are similar to “those of the god of Tarsus’ coins and the animal corresponds to the lion-goat of Sandas” (Mastrocinque 2007: 202; see also Salvatori 1975: 402-409; Taracha 2009, 113-114), but they are also found among the equipment of the *Innarawanteš*-deities (Hutter 2007: 402). On the etymology of the name Šantaš (‘being angry’), see Melchert 2003: 228.

§ 7

37 *e-eš-ha-nu-wa-an-ta* ‘bloodied (clothes)’

This scene reminds of the case of the Moon-god who also appears dressed in bloody garments, girded with bloody skin (belts) in the Birth Ritual of Pittei, see Bachvarova 2013: 136, l. 2-3 (with the translation of the text on p. 139) and 141-142.

42 *li-ku-wa-an-ni* ‘we (will) take the oath’

Puhvel (2001: 85-86) translates the verb *likuwani* as ‘let us adjure’ (which is far from ‘taking an oath’), but the form is definitely 1 pl.pres./ fut. As regards ‘taking the oath’, it may refer to a special kind of impact on the dangerous gods, ‘binding’ them with the help of the ritual meal and incantations, which was supposed to prevent them doing more harm. On the role of oral incantations in ancient Near Eastern magic and religion s. the discussion in Beckman 1999: 524-533; Cranz 2017: 23-25, with references to earlier bibliography.

44 *ha-at-ta-an-ta* ‘they cut’

Puhvel (2011: 251: “they stick the he-goat”. In similar cases where cultic meals also take place, Collins translates the verb as “slit the throat” (Collins 2001: 80). Yet neither of these is appropriate for our line (l. 44), as in l. 47 the assistants bring the raw liver and the heart of this animal, which supports our translation.

§ 8

45 *e-eš-har* ‘blood’

In Hittite rituals the blood of victims meant for the deities of the underworld was often directed or poured into a specially prepared pit (Beckman 2011: 100).

A close parallel to the meaning and function of blood is found, e.g., in *Leviticus* 17:11: “For the life of the flesh is in the blood; and I have given it to you for making atonement for your lives on the altar; for, as life, it is the blood that makes atonement.” (*Leviticus* 17:11). Hittite compositions of various genres contain passages revealing that Hittites recognized blood as the carrier of life and strength (Beckman 2011: 95-96).

49 *hi-im-ma-an i-ya-an-zi* ‘they (the assistants) imitate’

Puhvel 2011: 314: “make a replica”, which seems to be the direct meaning of the phrase. Collins (2003: 163) argues that in this line of the ritual the participants imitate the master of the house in biting from the liver and the heart. However, the meaning of the scene might be ‘they pretend to bite’ which does not entail any less plausible interpretations.

§ 9

43 *li-en-ga-u-en* ‘we have taken the oath’

For Hitt. *lingauen* see above, our commentary to l. 42.

45 (*ešhar*) *e-ku-e-en* (the blood) we have drunk’

The association of blood with “vigor” and “strength” is evident in the metaphorical expression “drink the blood” (*ešhar eku-*), meaning “weaken (transitive)” (Beckman 2011: 96). Yet in this case it will be connected with the concept of “binding (*leng-*) (the aggressive forces)”.

46-47 *KÁ-YA li-e ti-ya-at-te-ni* ‘do not step into my gate again’

This is the first time we have seen a clear indication to the master of the house as the main performer of the ritual.

48 *mar-kan-zi* ‘they butcher /cut up’

If previously (§ 7, l. 44) the assistants ‘cut’ (*hattanta*) the sacrificial animal partly (taking out the liver and the heart), in this line they ‘butcher’ the entire animal to prepare it for the ritual meal.

§ 10

49-50 *UZU-ya hu-u-ma-an* (the whole flesh)

the whole flesh

These are typical divine portions in a Hittite sacrifice which may be supplemented by various cooked food, sweets and beverages (see more in Beckman 2011: 98-99, with bibliographical references).

A-NA DINGIR^{lim} ‘to the god’

It seems that a covenant with the god Šantaš and with the violent gods *Innarauwanteš* was made (Peled 2010: 74). The purpose of this covenant seems simply to keep these undesirable gods at bay. As we have already seen, after the billy-goat has been

sacrificed, its blood is smeared on a drinking straw from which the performer drinks and then offers parts of the goat to the gods while biting into the raw liver and the heart. Then the rest of the goat is cooked and all the participants can eat.

53 ...*zi-ik-kan-zi na-at-ša-an A-NA* ^{GIŠ}BANŠUR EGIR-*pa da-a-I* ‘...they place, and he puts that back on the table’

This changing of the main roles in the ritual from ‘they’ to ‘he’ has already been mentioned above. While ‘they’ are the assistants, ‘he’ might be either the master of the house or the practitioner. In another ritual (KUB 10.63, col. I, l. 22-25) it is said that the practitioner is in charge and follows almost the same procedure:

nu-kan ^{LÚ}AZU
A-NA ^{UZU}NIG.GIG ^{UZU}ŠÀ *hu-u-i-šu nu te-pu ku-er-zi*
e-eš-har-ra te-pu da-a-i na-at-kan ^d*a-a-pi*
kat-ta-an-da da-a-i

“Then the practitioner cuts off a little of the raw liver and heart and takes a little of the blood and sets it down in the pit” (*transl.*: Beckman 2011, 100).

§ 11

55 (É-*aš*) *at-ta-aš* DINGIR^{MEŠ} ‘paternal gods (of the house)’

Puhvel 1984: 225: “gods of the father(s) of the house” (Miller 2004: 141)

56 LI-IM DINGIR^{MEŠ} *a-zi-ik-kan-du* ‘let the thousand gods eat!’

These are in all probability the “*suppa*” (ritually purified) pieces of the meat prepared for the appropriate meal which must be offered to the gods in the ritual. The portions were evidently forbidden to human access (for more details on the subject see Mouton 2004: 310-312).

§ 13

9 8 DUMUMEŠ (8 boys)

Though some scholars think that the number of the boys should be 9 but not 8, in the text the number is clearly 8. There is not enough evidence for changing the number due to a ‘hypothetical mistake’ of the scribe. See also Haas 2003: 508.

12 UR.BAR.RA-*i-li* ‘in the manner of a wolf’

Haas 2003: 508. For the dual perception of the ‘wolf’ (‘cruel, aggressive’ and ‘united in a pack’) and its symbolism in ancient Anatolian and Indo-European cultural traditions, see Gamkrelidze, Ivanov: 1995: 407 f.

14 *an-d]a wa-ah-nu-an-zi* ‘they surround’

‘They’ may be both the 8 boys and all of the participants.

§ 14

15-16 [*a-ku-wa-an-na-ya*] [‘and drinking’]

This restoration is highly plausible, see Schwartz 1938: 340.

nu QA-TAM-MA ú-da-i ‘and he brings (the following)’

It means the liver and the heart (the words partly restored in l.16).

§ 15

22

Here starts the Luwian part (until l. 35) pronounced in all likelihood by the master of the house.

Annaruminzi-deities

The Luwian name of Hittite *Innarauwanteš*-deities. For an etymology of the Hittite and Luwian words, see Puhvel 1984: 368-373.

24 ^dLu-ú-la-hi-in-za-aš-tar hu-u-up-pa-ra-za ku-in-zi hi-iš-hi-ya-an-ti ‘who have girded (themselves) with the sashes of the mountain dwellers’ (gods)’

This is an exact repetition of the lines 37-38, though in Luwian. Bachvarova translates the “^dLu-ú-la-hi-in-za-aš” as ‘the hill-gods’ (2013: 141, n. 43). Luw. ^dLu-ú-la-hi-in-za-aš is parallel to Hitt. LÚ^{MEŠ} *lu-u-la-hi-ya-aš* with the determinative ‘people’.

25-26 a-ap-pa za-aš-ta-an-za aš-tu-um-ma-an-ta-an-za-ta at-tu-wa-la-hi-ti ni-iš da-a-at-tu-wa-ar ‘do not come again into these gates for evil’

This could match a previous sentence in Hittite from HT col. I, lines 45-47: “*nu-mu-uš-ša-an nam-ma* ^dAMAR.UD ^d*In-na-ra-u-wa-an-te-eš-ša KÁ-YA li-e ti-ya-at-te-ni*”, however, the dative of purpose (‘for evil’) is absent in the Hittite version.

28 du-ú-i-ni-in ni-iš az-tu-ú-wa-ri ‘*duinin* do not eat’

The meaning of the words *zaganin* and *duinin* is not clear, but they seem to be epithets of the “human (being)”. For *duinin* cf. the theonym ^D*Du-ú-i-ni-iš* (Melchert 1993, 240).

§ 16

30 ta-ti-in-zi DINGIR^{MEŠ}-in-zi ‘paternal gods’

This matches the Hittite parallel met previously in line 55: “(É-*aš*) *at-ta-aš* DINGIR^{MEŠ}”. Hutter (2003: 252) assumes that there might be a slight Hurrian influence in the ritual, as one might compare ‘the gods the fathers’ to the ‘olden gods’ well known in Hurrian culture.

Hurrian terminology attested in Kizzuwatnean texts and practices shows clear traces of being transmitted by speakers of Luwian origins (for more details see Schul 1994a: 73-124; 1994b: 247-304). See also Hutter 2007: 404: “Eine erste Beobachtung, die kaum als neue Erkenntnis zu bewerten ist, zeigt, dass das Ritual des Zarpiya Elemente aufweist, die es mit Ritualen der hurritisch-nordsyrischen Tradition teilt”.

31 ^dE.A-*aš* ‘the god Eaš’

On the kinship between god Eaš and Šantaš, see Rutherford 2017: 82-83.

34 a-pa-an ‘him, this one’

This is the key point in the text of Zarpiya ritual. The word *apan* is definitely not EGIR (= *appan*) because it is written with one *p*, so the only solution is to understand it naturally as the personal (demonstrative?) pronoun of 3rd sing. in accus. The

question is: who is ‘he/ this one’? In § 13, 1.11 (KUB IX.31, col. II, 1. 11) for the first time in this text we find the word *apaš* referring to the young boy wearing the goat skin (DUMU.NITA KUŠ MÁŠ.GAL *waššianza*). Joining these details, one may suppose that there must be a close connection between the two episodes. Presumably, the same boy wearing the goat skin (and calling out ‘in the manner of a wolf’) should be implied here in the word *apan*, which means that at the end of the ritual the wise god Eaš released/ banished (?) (Luw. *šatta*) the boy as a substitute of the real goat carrying away (metaphorically) the evil. This interpretation leads to the assumption that we may deal here with a scapegoat ritual in which the ‘banished evil’ mentioned previously in the text has been transferred through incantations to the boy wearing the goatskin and who now personifies the scapegoat (for scapegoat rituals, see more information in Miller 2004: 464-469; Bremmer 2008: 169-214, 310-317, with references to earlier bibliography). This conclusion seems to be significant for the general scope of Zarpiya ritual and thus conflicts with the views expressed so far by scholars about its character. See Collins (2003: 162), Mouton (2014: 571) and especially Hutter (2007: 505): “Als erstes wird deutlich, dass es sich bei diesem Ritual keineswegs um ein ‘Sündenbock’-Ritual handelt. Obwohl es auf einer Sammeltafel mit den Ritualen des Ashella und des Uhhamuwa überliefert ist, die das Sündenbockmotiv zur Entfernung der Unreinheit / Seuche verwenden, kennt das Zarpiya-Ritual dieses Motiv nicht”.

By releasing the boy-scapegoat to his will one may assume that the evil has gone away from this house/estate, which now can be free from any bad influence of the gods (*Šantaš* and the *Innarauwanteš*-deities) causing the disastrous plague in the Hittite city. Though we still do not know the exact meaning of the two Luwian words *hupalziyatiya(n)za haršanza*, we may assume that the verb “release” (*šatta*) is in accord with their dative/ locative, giving the general direction of moving away. This redeeming motion from the house towards the open includes taking away the banished evil, which in its turn once more makes it clear that the whole procedure did not include an oath, but a kind of “exorcistic” incantations and ritual actions aiming to remove the plague from Hittite cities.

§ 17

42 *nu SISKUR.SISKUR ki-i-lu-uš ki-iš-ša-an ši-pa-an-ti* ‘and the *kelu*-ritual he offers in this way’

the *kelu*-ritual

After all this ceremonial process we may reconstruct a full outline of the main stages of Zarpiya rite: (a) preparations and sacrifice of the animal, (b) incantations to the gods, (c) releasing the evil: scapegoat-like ritual, (d) ritual meals with the gods, (e) closing and withdrawal.

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