

SEDAT ALP'A ARMAĞAN
FESTSCHRIFT FÜR SEDAT ALP

HITTITE AND OTHER ANATOLIAN
AND NEAR EASTERN
STUDIES IN HONOUR OF SEDAT ALP

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Parts of Trees in Hittite According to a Medical Incantation Text (KUB 43.62)*

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The means of the expression in a language can best be evaluated by the adequate and sufficient words and terms in its vocabulary for special fields and minute details. Hittite, as the language of a warlike and agricultural people, seems at first glance to be a barren language, destitute of many literary expressions and terms of affection. Therefore, it might be inappropriate to expect in this language elaborate literary sayings or an outstanding, fully developed terminology in special fields¹. There are many reasons for these shortcomings; first of all we have to consider, to what extent the written records of a dead language can reflect the linguistic reality, which was once prevailing.

There are, however, exceptional situations where Hittite, due to its rich vocabulary, deserves our admiration: Agricultural, military, religious, magical, and pastoral terms are, for instance, fully developed. There are fields which reveal an affluent vocabulary, thus defying any effort to identify their exact equivalencies in modern languages, such as names for bread, the names of the festivals, birds, etc. The main reason for this lexical and semiological difficulty is that these words scarcely appear in a context which enables us to accurately identify them.

As it is well known contextual evidence is an important tool in deciphering the meaning of the specialized vocabulary in dead languages in addition to the etymological method. The first is a more secure method in Hittite than the often vague etymological speculation.

Hittite has hundreds of names of trees, plants, legumes, vegetables and herbs². However, because of the nature of the cuneiform texts it is mostly impossible to identify them with the flora known today in modern Turkey. We have also to consider that on account of environmental destructions and ecological changes since antiquity many species did not survive³. It is in some cases very difficult to see whether a particular term denotes a tree as such, its fruit, or a piece of furniture or implement made of its wood.

* A short Turkish version of this paper has been read in Ankara at the 11th Turkish Historical Congress, September 1990.

¹ I have expressed this view repeatedly in different places, A. Ünal, *Belleten* 163 (1977) 448; *Belleten* 175 (1980) 475; *Or* 52 (1983) 166; *SMEA* 24 (1984) 73.

² A detailed study of trees and plants can be found in H. Ertem, *Flora* (1974), (1987)²; H.A. Hoffner, *Alimenta Heth.* (1974) 113-121, cf. also the list in J. Tischler, *HDW* (1982) 121-123.

³ For details s. A. Ünal, *Or* 54 (1985) 423-425 with note 14.

Notwithstanding its genus, all trees share certain features in that they are all made up of the roots, trunk, branches or boughs and foliage or leaves. From this point of view we may start now to review our study on the parts of trees and see to what extent Hittite is really capable of distinguishing special parts from each other.

We may start our review with what is known up until now in this field: The logogram GIŠ with its Hittite reading taru- is the only designation for tree or wood, and this is well known since the beginnings of the Hittitology. All the names of the trees are preceded by this logogram. alkišta(n)- (akkadian ARTU) “branch”, ħurpa- “leaf”⁴ and ħurpāsta(n)- “leaf, needle”⁵ or “bark, crust”, ^{GIŠ}lahurnuzzi- “foliage, leafy branches, greenery (of trees or shrubs)”⁶, “Wipfel”⁷, šurki- “root”⁸, maħla- “branch of a grapevine”, šeša- (= akkadian INBI, sumerian GURUN) “fruit”, gapanu- “lower part of the trunk, root” (s. below), paršdu- “shoot”⁹.

For an exact identification of the parts of the trees or for reexamination of the proposed meanings I will use contextual evidence, presenting the context of the fragmentary portion of a conjuration in a medical ritual which includes an epic passage, KUB 43.62, CTH 457. The text describes in one passage how some animals take up their abodes as their permanent accommodations in different parts of the trees:

KUB 43.62:

i (1) [UM-MA ^f... ma-a-an a-]n-tu-uh-ša-[a]n (2) [na-aš-ma SAL-an? iš-tar-ak-zi ... na-a]n-na (3) [kiš-an ŠI-PAT? ...-]×-da-ru-uš-ša-ma (4) [...] da-a-i (5) [nu-uš-ši a-ku-wa-an-]na? pa-a-i // (6) [..... an-tu]uh-ša-an (7) [nu-uš-ši-]eš-ša-an // (8) [....-]× (9) [.....]× ku-it (10) [.....]× broken ii (1) n[a-a]n-z[a-a]n-ma pa-a[-i] na-an-za k[u]-it pi-×-×[-.. or ne-×[....] (2) na-at-ši-eš-ša-an ×[-.]ki (possibly t[u-ik-]ki?) ta-me-eš-ki-iz-zi [...] (3) ma-aħ-ħa-an-ma-aš-ši-kán al-pa-aš te-pu pa-iz-i [...] (4) tu-ig-ga-an-za ma-az-za-zi na-at-ši-eš-ša-an [...] // (5) ħu-uk-ki-eš-ki-iz-zi-ma-an kiš-an pa-aħ-ħur ša-a-i[t] (6) ŠA ^DUTU DUMU-ŠU na-at ú!-it GE6-an-ti pa-it n[a-at] (7) GE6-an-ti ú-li-eš-ta-at MUŠ-aš i-wa-ar (8) ta-ru-up-ta-at ku-un-ku-li-ya-ti-ya-aš i[-wa-ar ta-ru-up-ta-at] // (9) par-ta-it-ta-at [[ŠA]] NIM.LÁL wa-at-ku-ta-a[t] (10) ŠA ^AMUSEN i-wa-ar A-NA ^AMUSEN-ma ħa-l[u-kán pi-e-da-aš] (11) KASKAL-ši i-ku-ni-im-ma-aš NU.GÁL // (12) [.]×-×-×-mi-iš-r[i...] iii (1) LÚ[....] (2) na-an ×-×-×-×-li-zi [...] (3) ^{GIŠ}ka-pa-nu-ma-za-kán MUŠ-aš ħar-zi (4) iš-tar-na pi-di-ma-at-za-kán NIM.LÁL ħar-zi // (5) ^{GIŠ}la-aħ-ħur-nu-uz-zi-aš-ša-an še-ir ^AMUSEN ti-ya-at (6) kat-ta-ma-an-za-an ^{GIŠ}ga-pa-nu-uš-ši MUŠ-aš (7) ne-ya-at iš-tar-na pi-di-ma-kán NIM.LÁL ne-y[a-at] // (8) nu-uš-ša-an ^DGul-za-an-zi-pa-aš ŠA ^DU T[UG]še-ik-nu-un? (9) ħu-it-ti-ya-an-na-i nu-uš-ši EGIR-an-da (10) IM-an pad-da-an-zi da-an-ku-iš ta-ga[-an-zi-pa-aš] (11) [ħé-eš-ta-a]t na-aš-ta ša-ra-a tar-na!-iš[-ta] (12) [na-at] ^DGul-za-an-zi-pa-an GUL-ta-at DUMU.NAM.LÚ[.ULÛ^{LU} a-uš-ta?] space iv (1) [....]-×-a (2) [.....] (3) [.....-]×-im (4/5) [.....] (6) [.....-]×-an (7) [.....-]wa-an (8) [.....]-× (9) [....] (10) [.....]-an

⁴ S. V. Haas, AoF 5 (1977) 269.

⁵ HW² s. v. ^{GIŠ}eya-.

⁶ CHD 3/1 (1980) 15ff.

⁷ E. Neu, StBoT 26 (1983) 107.

⁸ E. Neu, StBoT 26 (1983) 177.

⁹ S. in general J. Tischler, HDW (1982) 121ff.

At the beginning of this badly damaged text we expect the usual incipit of the medical rituals, such as: “The doctor NN speaks as follows: if somebody gets sick (possibly “swoon” is meant here), then (s)he will treat him in the following way” or “its incantation is as follows”¹⁰. The doctor then gives the sick person drugs or aphrodisiacs to drink and applies some medication to his body; as soon as the faint disappears (the text calls it “his cloud goes a bit”) and the body of the patient recuperates¹¹, the doctor starts to tell his client a breathtaking tale in form of a conjuration; the tale is very similar to the myths of sulky and vanishing deities¹². This conjuration acts certainly, as a *belle chant*, a part of the psychological therapy, to relieve the faint person from his shock and constrain. It is possible that the story ends with triumph of the Fire, the hero of the story; thus the doctor is possibly trying here at the same time to make an analogy between the recovery of his patient, i. e. his victory over his swooning, and the victory of the Fire over his antagonist Gulzanzipa.

Because of the fragmentary nature of the text we can not, unfortunately, give a coherent translation. Therefore, it might be appropriate to present a synopsis of the context of the text and to translate only the better preserved portions. The protagonist of the story is the deified or personified Fire who, in accordance with a motif which is well known from elsewhere, becomes sulky and vanishes. In Ancient Anatolia the vanishing deity myth¹³ was one of the best literary achievements of the native inhabitants of the country, the Hattians. Its origins certainly go as far back as the Stone Ages. The story tellers composed several versions of this story for different gods. It is remarkable that some mortals have adapted the story for themselves, such as the queens Ašmunikal and Ḫarapšili. Stranger still to observe that there is one version created for the scribe Pirwa (KUB 33.32); this is only comprehensible if we assume that this group of texts was a part of magical rituals which could be adapted and enacted by wealthy persons¹⁴.

Although the disappearance of mighty Fire does not paralyze nature as it does in other disappearing god stories such as that of the moody Telipinu, Storm God and others (CTH nos 323ff.), we can imagine the calamity its disappearance would have caused among mortals; Fire has been the best companion and tool of mankind since the Stone Ages. In a region like Ḫattuša with its cold climate fire provided the heat necessary for household heating and cooking; besides this we may identify the divine Fire with the life giving radiance of the sun, thus including the light or brightness among its properties. Its opposite in our story is the Darkness, or the dark underworld, into which Fire disappears. The devouring and destroying flames of the vicious fire god Agni would not make any sense in this story. In fact Fire is presented in the story as the son of the Sun God or Goddess¹⁵. Fire has

¹⁰ Cf. typical examples in KUB 8.36, C. Burde, *StBoT* 19 (1974) 38ff.; KBo 21.20, *op. cit.* p. 42f. and many magical rituals CTH 395ff.

¹¹ mat-/maz- s. below.

¹² CTH nos 323ff.

¹³ G. C. Moore, *The Disappearing Deity Motif in Hittite Texts: A Study in Religious History* BA (1975) was not available to me. A more detailed study is undertaken by Ali Naci Asan in his Würzburg Ph. D. 1988: *Der Mythos vom erzürnten Gott. Ein philologischer Beitrag zum religionshistorischen Verständnis des Telipinu-Mythos und verwandter Texte*. I like to thank the author for his kindness to make me his book available. Asan maintains correctly that the myth of vanishing deity is only a part of magical rituals which had to be performed to search and find these sulky deities and to restore the paralyzed nature again.

¹⁴ See note 12 above.

¹⁵ *obv.* ii 6; this assumption is true if only there are no missing signs or words at the end of *obv.* ii 5.

two aspects, the helping on the one hand and destroying on the other hand, and the Anatolian Fire God can be compared in this respect with the appearance of the Sumerian Fire God GIBIL (akkadian Girra)¹⁶. The other protagonists of the story are the son of the sun god or sun goddess, the storm god, a human being, and the demonic god Gulzanzipa.

From KUB 43.62 ii 5ff. on we give coherent translation:

“(Once) the Fire (god) be[came] sullen. (It is) the son of the sun god (who) happened to go into the darkness and concealed himself in the darkness. (There) he curled like a snake, [(yes) he is huddled li]ke a kunkuliyati-animal. (The bee) pruned itself (par-tai-) (getting itself ready for the voyage); it darted away. (Dashy) like an eagle [it brought] to the eagle (the bad) tidings. On its way it does not (feel) how cold (it is)”.

The text breaks here again. It is evident that in this broken portion the search and rescue efforts of the bee, the eagle, and the snake have been described. The search for the vanished deity is thus undertaken by these three animals, and, in fact, this is a new motif within the scope of this genre. Each of these three animals may have fulfilled a different function in locating and bringing home the lost Fire: the bee in the valleys, the eagle in the lofty skies and finally the snake under ground. There is in fact no clear division of roles, both bee and eagle appear elsewhere in charge of searching the “high mountains, deep valleys, and blue waves”¹⁷. Indeed it is the snake who might have located the hiding place of Fire under the dark earth. The storm god is present, and he obviously oversees the rescue action. An evil demon by the name of Gulzanzipa tries to prevent the storm god from this endeavor. The three successful companions have taken their habitual abodes in a nearby tree, and they are watching the dramatic spectacle. The text is better preserved at this point and runs as follows (III 1ff.):

“But the lower part of the trunk (of the tree) is taken by the snake; its middle part is taken by the bee. At its top (lahurnuzzi-) the eagle stood; around the lower part of its trunk the snake twisted; the bee swarmed around its middle part. The god Gulzanzipa drags relentlessly at [the coat] of the storm god. They dig the clay (and make a hole) behind him. (It is on this spot that) the dark ea[rth crack]ed and released it (the Fire to the surface). (Thus) [it] could defeat Gulzanzipa. Mankind [has witnessed this event]”.

This may have been the happy end of this “lost and found” myth. The broken rev. iv may then have contained the final conjurations of the doctor and his/her benedictions in form of a simile that the sick person too may be victorious in the same way as Fire God triumphed over his enemy, the evil demon Gulzanzipa.

I would like to give here a brief comment on the words gapanu- and lahurnuzzi as parts of the tree and some other crucial words occurring in the above story:

gapanu-: It is evident from our text that gapanu- refers to the part of the tree between the trunk and the roots¹⁸.

¹⁶ D.O. Edzard, in Haussig (ed.), *WdM* (1965) 68f.

¹⁷ Cf. KUB 17.10 i 24-27; KUB 33.10 ii 1-3 etc.

¹⁸ C. Burde, *StBoT* 19 (1974) 22, relates gapanu to Akkadian GAPAN “brush”; H. Eichner, in Neu-Meid (eds), *HuI* (1979) 45 note 9 “Fuß des Baumes”; J. J. S. Weitenberg, *U-Stämme* (1984) 256ff. (Unterteil eines Baumes oder einer Pflanze).

laḥurnuzzi-: There are numerous studies on ^{GIŠ}laḥurnuzzi- and its meaning has already been known to us for some time¹⁹. What I want to suggest in the following is simply to narrow its primary meaning to “treetop”.

Taking treetop as the basic meaning of laḥurnuzzi- we can understand some portions of the texts better: One of these passages is in Ḥedammu myth, which has either been left untranslated or interpreted differently²⁰.

(2) [^{MUŠ}H]é-dam-mu-uš INIM^{MEŠ}-ar A-NA ^{DIŠ}IŠTAR me-m[i-iš-ki-u-wa-an da-a-iš] (3) ku-iš-za SAL-na-aš zi-ik ^{DIŠ}IŠTAR-iš A-NA ^{MUŠ}Ḥe-da[m-mu EGIR-pa] (4) me-mi-iš-ki-u-wa-an da-a-iš am-mu-uk-za ^{SAL}KI.SIKIL ḥar-š[a-la-an-za] (5) nu-mu sa-ra-a-u-wa-ar GIM-an ḤUR.SAG^{MEŠ}-uš la-aḥ-ḥur-nu-z[i]

“Ḥedammu [started] to sp[reak] the words to IŠTAR: ‘What kind of woman are you?’ IŠTAR started to [re]spond to Ḥeda[mmu]: ‘I am a quarrelsome (ḥaršalanza-) girl; outrage (šarawar) [whirls? above around my head] like the top of the trees [batter] the mountains”.

ḥaršalanza is rendered in the vocabulary text Izi Boghazköy as equivalent to three different akkadian words, ib-zu, šab-zu, and ša-pa-a-šu and thus means “raging, quarreling”²¹. It is not clear whether šarawar is identical with šawar/šatar “anger”. It is evident that in the statement of IŠtar there is a metaphorical comparison between the human hairs and foliage at the treetops which we have to imagine swinging or rocking when blown by the storm. IŠTAR, who tries to describe a shuddering gesture of herself, is swashbuckling here to frighten Ḥedammu that her hair would stand on end should she become infuriated. This metaphoric usage speaks for the primary meaning of ^{GIŠ}laḥurnuzzi- as “treetop”.

One more passage which confirms the meaning “treetop” deserves here to be cited²²: (10) la-ba-ar-na-aš šu-ur-ki-iš-š[e-eš] (11) te-e-ga-aš-še-it ú-e-mi-ya-a[n-zi la-ba-ar-na-aš-ša] (12) la-aḥ-ḥu-ur-nu-uz-zi-ya-an-t[e-eš-še-eš ne-pi-iš-še-it ú-e-mi-ya-an-zi] “The roots of Labarna touch his earth, [his] treetop[s touch his heaven]”. Similarly KUB 28.8 rev. r. col. 2ff.

In another text there is the mention of 6 wreaths made of the foliage (laḥurnuzzi) of the alanza(n)-tree²³. Because only the leaves of bay trees can be used in producing wreaths Ertem²⁴ has proposed correctly the meaning “defne” “bay leaf, laurel” for this tree. Its occurrence together with the fig tree (^{GIŠ}PÈŠ/^{GIŠ}MA) in unpubl. 574/s line 4²⁵, both tropical plants growing together in southern slopes of the Taurus mountains, supports this assumption. It is pity that this reasonable assumption of Ertem could not be included in HW² (probably because of its cut-off date of 1973²⁶), where it is rendered as (Baum und dessen Holz). Puhvel’s skepticism towards Ertem’s identification because of a lack of “etymological

¹⁹ S. in details G. Szabó, Fs Salonen (1975) 333-341 and CHD 3/1 (1980) s.v.

²⁰ KUB 33.86 + KUB 8.66 rev iii 2-5, J. Siegelová, StBoT 14 (1971) 56f.; CHD 3/1 16.

²¹ KBo 1.42 ii 110-113, iii 150-152, H. G. Güterbock, MSL 13 (1971) 136, 137.

²² KBo 17.22 iii 10-12; E. Neu, StBoT 25 (1980) 208; idem, HS 102 (1989) 7.

²³ 6 KILILU-ya ^{GIŠ}alanzanaš laḥurnuzziyaš iyanta, KUB 32. 123+KBo 29.206 ii 12-13, cf. Ertem, Flora² (1987) 78; translit. in F. Starke, StBoT 30 (1985) 307.

²⁴ Ertem, op. cit. 77, 79.

²⁵ H. Otten, ZA 66 (1976) 96.

²⁶ Cf. J. Puhvel, JAOS 97 (1977) 598.

considerations”²⁷ is certainly not in order, since not all Anatolian plant names need to have an indo-european cognate or etymology! It is remarkable that none of the reviewers of HW² with the exception of Puhvel²⁸ considers the meaning “laurel” either²⁹.

In the course of some ritual practices in the open countryside the seizure of the sun by the treetops, i. e. the sun’s disappearance behind the treetops is used euphemistically as an expression for sunset, as the appropriate time for breaking off ritual duties and returning back home³⁰. Treetop is also a place around which the bird watchers turn during their oracular observations (^{GIS} *lahḫurnuzzi wahnumen*, KUB 18.15 obv. 15).

Other words to be commented on in KUB 43.62 are:

alpa- (ii 3) is not known to me in a similar context, cf. however, KUB 57.105 iii 8-9. Is it related to alpan-, a malady?

mat-/maz- (ii 4) denotes the physical resistance of human body (tuekka-) against disease. As I assumed many years ago it represents the indo-european root of *med- “to measure, to estimate; sage adviser, medicine man”³¹.

šai- (ii 5): The passage could be restored according to KUB 9.34 i 27, iv 4; IBoT 3.102+ 4³², as ša-a-t[ar] as well, but in this case we have to assume the anger (šatar, identical with šawar) as the “sun god’s son”.

Who is the son of the sun god or sun goddess (ii 6)? Only the storm god of Nerik and Zippalanda is known as the son of the divine couple Tešub and the sun goddess of Arinna. We do not have here any clue which enables us to identify him by name. For his identification with the rays of Sun s. above p. 495.

ulai-/uleš- (ii 7): This word has been taken into HW p. 233 as “sich vereinigen(?), sich vermischen(?)”; Friedrich later assigned the meaning “schlüpfen”³³; S. R. Bin-Nun³⁴ translates šara ulai- as “to conspire”. I. Hoffmann³⁵ translates the same phrase as “sich hinbegeben” (sehr unsicher). N. Oettinger³⁶, on the basis of etymological considerations reconstructs u- “here” and the root *leih- the basic meaning as “sich verstecken”. J. Tischler’s rendering “(weg)schlüpfen, sich verstecken”³⁷ is based obviously on Friedrich and Oettinger. Th. P. J. van der Hout³⁸ goes one step further and compares ulai- with the luwian u(wa)lant- “dead” which makes very good sense if we can understand the hiding of Fire in

²⁷ HED I (1984) 30.

²⁸ JAOS 97 p. 598.

²⁹ H. A. Hoffner, BiOr 35 (1978) 245; H. Otten, ZA 66 (1976) 96.

³⁰ KUB 25.23 i 23f., C. W. Carter, Hittite Cult-Inventories Ph. D. Chicago (1962), 155; further references in Carter, JAOS 94 (1974) 138f. and CHD 3/1 (1980) 16; a similar context can be restored in KUB 58. 24 I 9f., cf. I. Hoffmann, Or. 58 (1989) 558.

³¹ A. Ünal, Belleten 175 (1980) 476 and my forthcoming paper on Magic and Medicine in Munich (1989).

³² M. Hutter, Behexung, Entsühnung und Heilung (1988) 27ff.

³³ JAOS 88 (1968) 38f.

³⁴ TH 5 (1975) 91.

³⁵ TH 10 (1984) 19, 181.

³⁶ Stammbildung (1979) 364.

³⁷ HDW (1982) 95.

³⁸ BiOr 41 (1984) 434f.

the darkness symbolically as its perishing and disappearance in the netherworld. Note that the dark earth opens up and releases Fire (iii 9f.). This could mean the symbolic revival of Fire from its temporary stay in the netherworld among the dead.

kunkuliyati- (ii 8) *‘απαχ λεγομενον*. It certainly denotes an animal living in underground cavities, possibly a reptile, such as a snake or a hedgehog?

partai- (ii 9) “to disentangle, to unravel, to unknit” usually said of wool is here applied to the bee and can be understood as the cleansing and pruning from wax and pollen its wings, body, and legs to get ready for the impending journey to look for the lost Fire.

ḫalukan peda- (iii 10) is restored according to KUB 36.49 iv 3; KUB 7.57+ ii 3; KUB 23.77 rev. 95f.; we could restore uda- as well.

^DGulzanzipa (iii 8, 12) is, as far as I know, an hapax. He impersonates a malicious demon; as an evil-doer obviously trying to obstruct the storm god from rescuing Fire from the dark earth. We can analyze this divine name as Gulzan + šepa, cf. ^DGulzanniga, i. e. Gulzan + nega³⁹. Thus the etymological combination with gulzi/gulš- would make him “genius of GUL”, i. e. “cruelty, beating, striking”. In fact there may be seen a pun in the expression ^DGulzanzipan GUL-tat (iii 12) “It overpowered the vicious deity of cruel power”.

šara tarna- (iii 11): Although the signs are corrupt, the restoration of the corrupt signs as 3. sg. pret. of tarna- is beyond doubt; šara tarna- appears as here with -ašta or -kán in the meaning of “to liberate, to set free, to release” in the deposition KUB 34.45 obv. 9: The passage says that an old woman (^{SALŠU.GI}) is obviously taken under arrest; she is locked somewhere behind the doors. Now somebody should go and set her free: “Let him lift up the door bolt and rescue her!”

A rapid check of the text corpus as far as I put them in my computer files results in adding following textual evidence pertaining to Fire and fire god: In the fragmentary instruction text KUB 12.21 with its dupl. KBo 20.31 obv. 17ff.⁴⁰ ^DPaḫḫur⁴¹ appears preceded by a divine determinative together with other supreme deities such as storm God, sun god/goddess, grain god, ^DMiyata etc. (broken), whom the king has to exalt (šallanu-). Although there is the mention of the darkness at the beginning of the text (GE₆-anti ii 2,3), the fragment reveals no similarity with KUB 43.62. It is noteworthy that Fire has a high rank among other deities.

KUB 57.105 with its dupl. KBo 7.73 and Bo 5876⁴² could belong to a similar group of medical rituals. This text deals with the treatment of “12” parts of the body which is well known from elsewhere. Obv. ii 9ff. recounts an epic. A deity goes to the sky and seizes the storm god. The doctor recites some conjurations after burning the wings of an eagle. There follows the removal of maladies from the afflicted parts of the body. In iii 2, 6, 8 there is the mention of alpa- as in our text which the doctor tries to remove by different means. The deities Ḫapantaliya (iii 3), Kamrušepa (iii 10, 15 etc.), Ḫallara (iii 13),

³⁹ E. Laroche, *Recherches* (1947) 71; compare also ^{GISḪUR} gulzatar, H. A. Hoffner, *Or* 49 (1980) 285; H. Klengel, *OLZ* 77 (1982) 254.

⁴⁰ Not a ritual as categorized by Laroche under CTH 438, H. A. Hoffner, *Fs Sachs* (1988) 196 notes 36f.

⁴¹ Written in dupl. KBo 20.31 obv. 17 ^DPa-aḫ-ḫu-ur.

⁴² V. Haas, *OLZ* 83 p. 289.

Šulinkatte (iii 35) are also mentioned. In the fragmentary mythical portion of iii 37 Fire appears. Rev. iv reports exactly from the same bronze kettles with lead lid underneath the dark earth (same as KUB 17.10 iv 15ff.).

KUB 52.96 mentions a mausoleum of the Fire God (É.NA₄ 𐎠𐎢𐎽).

So far I am able to identify there is only one text in the Hittite corpus which is a medical ritual with similar conjurations (ŠIPTUM ḫuek-) as part of the treatment, and it is KBo 22. 107, CTH 470.

Although it does not join with KUB 43.62 it contains the medical treatment of the body of a person by two women doctors. The text is unfortunately too fragmentary to translate. Fire (probably not deified here), the river, the terrifying storm god, and a mountain appear in it:

KBo 22.107 1/19 (upper edge): [UM-MA 𐎠𐎢𐎽-]ha-an-zu-u 𐎠𐎢𐎽[-....] (2) [ma-a-a]n an-tu-uh-ši tu-e-ig[-ga iš-tar-ak-zi] (3) [kiš-an ?] ŠI-PAT pa-aḫ-ḫu-e-na-aš 𐎠𐎢𐎽[-....] // (4) [..]𐎠𐎢𐎽 URU-aš pa-aḫ-ḫur ÍD-i pa-i[-....] (5) [...] ŠE e-u-wa-an an-da-an [....] (6) [..-]𐎠𐎢𐎽-an iš-ta[-....] // (7) [..]𐎠𐎢𐎽 ḫa-du-ga-an 𐎠𐎢𐎽𐎠𐎢𐎽𐎠𐎢𐎽-an e-i[p-zi? ..] (8) [na-a]n ḫu-la-li-it ḫUR.SAG [....] (9) [..-š]a-a-ap-tap-pa-aš GIŠ-ru 𐎠𐎢𐎽-UL [...] (10) [..-t]a-ḫa-un ar-ḫa ḫa-𐎠𐎢𐎽[-....] // (11) pa-aḫ-ḫur ḫu-ik-mi al-pa-an-na [...] (12) kat-ta-an ku-wa-at i-ya-at-ta [....] (13) ti-it-ti-ya-an-na pa-aḫ-ḫur ḫu[-....] (14) ḫu-e-ik-mi da-aš-šu-wa-an-za [....] // (15) a-ru-na-ša-pa ku-un-nu-uš wa-ar[-....] (16) [p]i-ra-an NA₄^{HI.A}-uš du-wa-a[r-na-....] (17) [tu-e-ig-ga-az šu-ú-wa-an-𐎠𐎢𐎽[-....] // (18) [..-𐎠𐎢𐎽 i-it 𐎠𐎢𐎽[-....] (19) [....-]𐎠𐎢𐎽-𐎠𐎢𐎽[-....] broken.