

THE HITTITE NUNTARRIJASHAS-FESTIVAL (CTH 626)

Although the nuntarrijashas-festival is one of the most elaborate and extensive Hittite religious celebrations, its purpose still remains unclear. The first problem lies with the title itself. The word nuntarrijashas itself is faintly clear; it is a -sha-formation (Čop 1971, 62-81) from the adverb nuntaraš "quickly, swiftly"; a derivation from a verb meaning "to hurry, to hasten" (Güterbock 1970, 178) is also possible, although a verb \*nuntarrija- is not yet known from Hittite texts. The title should thus be rendered as "Festival of Speed" which bears little or no relation to the activities described during this festival. It was earlier thought that the title related to the speed with which the king travelled from one place to another (Goetze 1957, 165) but the same would apply e.g. for the AN.TAH.ŠUM-festival performed in spring (Cornelius 1970, 171 ff.). Another possibility could be cultic racing, but again, for this activity the verb pittai- "to race, to run" is used (Otten 1951, 228 and n. 38), while here the functionaries are "rushing forwards" for which the verb piran huwai- is employed (KUB XXV 12 VI 5). The matter is further complicated with the statement referring to the fifth day of the festival which alone is stressed as being the nuntarrijashas-festival. Perhaps this activity is the essential part which lent its name to the whole festival. Here the "depositing" of recently harvested grain, honey and wine is "released" for common use (Hoffner 1974, 49).

In spite of these difficulties, and apart from some performances during the festival itself, we have one clue concerning its purpose. It is expressly stated in the text (KUB IX 16 I 1-2 with duplicates) as well as in the colophone (e.g. KUB XXV 13 VI 7-8) that the festival was performed when the king returned from his military campaign in autumn. The fact of an autumn return is also specifically mentioned (KUB IX 16 IV 13) and in one instance the title EZEN nuntarrijashas actually alternates with EZEN zenandas "the Autumn Festival" (Güterbock 1970, 177 and n.3). There is no doubt that EZEN nuntarrijashas (in various spellings, e.g. nu-un-tar-ri-ja-aš-ha-aš KUB IX 16 vs 2, etc.; nu-un-tar-ja-aš-ha-aš KUB II 9 VI 4, etc.; nu-un-tar-aš-ha (-aš) KBo XI 43 I 7) is the great counterpart of the AN.TAH.ŠUM-festival performed in spring. In view of new research (Archi 1973b, 7-27) it seems that there were purely seasonal spring and autumn festivals on the one hand, while the AN.TAH.ŠUM and nuntarrijashas festivals on the other hand were connected with sowing and harvesting (Güterbock 1964, 68 f.; Garelli 1969, 323).

Various activities involve the king, the queen and the prince (Imparati 1975, 93) so one can speak of a truly "royal ritual" (Gurney 1972, 153). Because the separate involvement of the prince has been elucidated by Güterbock (1961, 90) and that of the queen by Gurney (1958, 109f., 120f.) we shall touch on some of the king's duties.

The outline of the festival is given in the texts CTH 626.1: "When the king returns from a campaign, he arranges the nuntarrijashas-festival. On the first day (he calls) the great congregation<sup>1</sup> in Katapa. In the morning (the statue of the god) Zitharija goes to the temple [...]. The prince returns with him; his ritual consists of the ceremonial bath in the palace. Day two. - Next morning the king (brings offerings) to the Mighty Weather-god and he turns back. Zitharija is brought to Hakmara while he goes forth to Tatasuna. Day three. - Next morning the king go(es) to Taurpa and when the king arrives to Hisurla, they pile up mounds on the river bank (Siegelová 1971, 76). The king enters Taurpa and (holds) the great congregation in the halentuwa house (Haas-Wäfler 1973-74, 1-31). Day four. - Next morning the king proceeds to Arinna and performs the nuntarrijashas-festival. For the nuntarrijashas-festival he takes thick bread (Hoffner 1974, 200f.) (baked from) seppit (Hoffner 1974, 1 n. 2,3), dannas (Hoffner 1974, 185) and fresh honey; he also libates new wine (Goetze 1970, 82). The queen, however, returns to Taurpa and worships the Sun-goddess and Mezzulla. She chooses new (produce) and releases the new (produce) for eating. Day five. - Next morning the king goes to (Tatisga) and in Tatisga he (takes) a ceremonial bath. He meets ..."<sup>2</sup>

For the next five days the information is rather fragmentary. The gap is partly filled with KBo XIV 76 (+ KBo XXII 128) I 3-14 which gives some clue to days eight to ten. Nerik is mentioned on the eighth day and an elaborate programme on the ninth day including the temple personnel such as bodyguards, intendants and courtiers. The ritual is performed for the Weathergod of Zi-planda and Zi-parwa or his temple. Likewise we hear of Ziparwa's temple and Zitharija on the tenth day when some activities take place in the temple of the Shield (Ottén 1959, 335f., 358 with n. 6). Noteworthy is the Hattic/Palaic spelling of Ziparwa (sign wa<sub>a</sub>) matching the spelling of nin<sup>dat</sup>aparwa<sub>a</sub>su- which seems to be connected with this particular deity (Hoffner 1974, 185f.). Text KUB X 48 II (+ IBoT II 8 III) takes up the tale for the eleventh day. The scene is the city of Hurrana (Goetze 1957b, 95; Güterbock 1961, 92) where the high priestess is dancing in the stable. After this we have a full text for the next five days: "She makes a circle. Food and drink from three Great Houses (Güterbock 1970, 180; id. 1974, 304 n. 4), the Great House of Nenassa, the House of T(uwanuwa) and the Great House of Hupisna, are provided (Forrer 1926, 20). (Day twelve). - Next morning the king proceeds to Katapa where he offers a bull to the Weather-god of Nerik; he breaks a dannas (made from) seppit and (calls) the great congregation. Day fourteen (Haas 1970, 53 and n. 1). - Next morning the king enters Taurpa (where he calls) the great congregation. Day fifteen. - Next morning the king enters (var.: comes to) Tippuwa and Hattusa. They pile up the mounds of the priests of the Weather-god (Laroche 1951, 62; Siegelová 1971, 76) in front of the river in Nirhanta. In Hattusa, the great congregation of the halentuwa house (takes place) and all Hattusa is seated. In the house of the intend(ant) (Güterbock 1974, 307 n. 8; Archi 1973a, 217 n. 53) they perform before the gods of the intendant the festival of the Nerik Road. (This is the) sixteenth day, (called that) of the Nerik Road (Güterbock 1961, 91 n. 38; Haas 1970, 54 and n. 1)".<sup>3</sup>

After a further gap days 19, 20 and 21 are mentioned in a rather fragmentary context (Otten 1971, 20); one can only state that activities are spread throughout the buildings of the cooks, the intendants and the storehouses. The scene of the twentieth day is Tawinija. The rest of the itinerary is missing but the festival could well have gone on for several more days as KUB 48 IV indicates, with four paragraphs beginning with "The following morning".

Among various activities during the festival perhaps the most intriguing is the ritual on the river bank, unfortunately in a damaged context: "He enters (Hi?) sarla.<sup>4</sup> The king approaches the river".<sup>5</sup> In the following lines the courtiers burn something (incense?) on the right and left side of the king. After this they perform a ritual resembling some kind of game: "(The king) holds the pebbles with his left hand and gives them with his left hand to the courtier. The courtier returns them from his left hand to the king who waves them from his left hand and throws them into the river. Then the king goes on his way. When he leaves Hisarlu, the mayor mounts the rock from the right hand side".<sup>6</sup> (Neu 1968, 10). Perhaps the rendering "a plinth of a huwasi stone" (Friedrich 1950, 252 and n. 4) instead of "rock" would fit this situation better. The passage also shows the combined religious and political duties of a mayor (cf. Otten 1964).

The highlight of the whole festival is undoubtedly the nuntarrijashas proper, celebrated by the king in Arinna and simultaneously by the queen in Tahirpa. It is this part which permits a glance into the pomp and pageantry involved. Again, much of the narrative is damaged (KBo XI 48 I 8-31 + KUB XXV 19 I). First, near the back wall of the temple a rite of purification is performed by the priest of the Weather-god. They open the halentuwa house and lift the curtain. The king takes his dagger and silver ear-rings and puts on his (black?, cf. KUB XI 35 I 8) shoes. "(The lancers) are holding golden spears and they lower it<sup>7</sup> to the ground; they drive it into Hattusa and the coach, inlaid with gold, enters Hattusa. The royal bodyguards do not hold golden spears. When they bring it to Hattusa, they take spears of white wood. Meanwhile the king goes from Tahirpa to Arinna on his chariot while the queen returns to Tahirpa and performs her ritual in Tahirpa. When the king approaches Arinna, he comes to the "bathroom"; he enters the "bathroom" and washes his hands".<sup>8</sup> (Haas 1970, 258f.).

Although the itinerary, albeit damaged at this point, does not suggest a return, it seems that the next day the royal couple are back in Hattusa. We learn this from the colophone of KUB XI 34 VI 46-54: "3rd tablet: When the king returns from Arinna to the nuntarrijashas festival in Hattusa and how in one day he makes a tour of the temple of the Weather-god, (i. e.) the halentuwa buildings and all the chambers. Complete. Copied from the original".<sup>9</sup> (Otten 1970, 20; Houwink ten Cate-Josephson 1967, 134; Haas-Wäfler 1973-74, 3). In the preceding lines a description of the great congregation<sup>10</sup> is given, including a banquet: "The courtier takes the crook<sup>11</sup> and the spear from the (thron)e. The great congregation is (concluded). Halentuwa house (is closed). The king and the queen go from the halentuwa house into the temple of the Weather-god. Two courtiers and one bodyguard hurry in front of them".<sup>12</sup> (cf. Alp 1947, 167; Goetze 1948, 231).

The tablets describing the nuntarrijashas festival have come to us in two versions, one dating from the rule of Mursili II and the other from Tudhalija IV. Mursili's version (dUTUšī mMur-si-DINGIRlim KUB IX 16 rs 5) comes from what seems to be a cult-inventory (Carter 1962, 9); in the Tudhalija version his full genealogy is given each time (KBo XI 43 I 1-6; IBoT III 39, 1-5; KUB XXV 19 VI 21ff.), although the respective passages are badly damaged and only traces can be seen.

The gods worshipped during the festival are mainly Hattic: Hasmaiu, Inar, Kam-piwuit, Karmahili, Taurit, Tuhasail, Tutitti, Wurunkatte, Zitharija, Zizzassu, Zuliya, besides the imperial trinity of the Sun-goddess of Arinna, the Weather-god and Mezzulla. There is also direct reference to the use of Hattic language during the celebration, "the people of Anunuwa are chanting in Hattic" (KUB XI 34 IV 11f.; KBo X 18 IV 7f.; KBo XXII 220,4). The function of the priest of the Weather-god (LÚ dU, KUB XI 30 III 21. IV 10; KUB X 48 II 18; KBo XI 43 I 10) is considered to be typically Hattic (Laroche 1954, 122). It is therefore surprising that no older version is preserved.

Although the number of "Festrituale" in Hittite written sources grossly outweighs all other kinds of texts put together, very little is still known beyond their bare description. In dealing with only few select features more questions are raised than can be answered. Of the nuntarrijashas-festival one can only say that its central theme is, as indicated in colophones, an autumn thanksgiving celebration; the deities worshipped by the king and queen are usually interpreted as patrons and protectors of the land. But the answer obviously cannot be so simple. A colophone<sup>13</sup>, parallel to KUB XI 34 VI (see n. 9), links the king's circumambulation of the temples to the Gulsas' (Ottens-Siegelová 1970, 32ff.; Darga 1969, 9f.) determination of destiny, and suggests that the re-enacting of yearly festivals, in spite of their stereotyped and repetitive descriptions, contained deeper sacral dimensions (Eliade 1957, 52f.), hitherto unrecognised.

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#### Notes

- 1) It is not yet known whether this body exercised any political functions, therefore the term "congregation" seems to be more appropriate than "assembly" (Macqueen 1975, 126) which holds more legislative overtones.

- 2) A = KUB IX 16 I 1ff.; B = KBo III 25; C = KUB X 48 I; D = 34/t.

ma-a-an LUGAL-uš la-ah-ha-az ú-iz-zi

EZEN nu-un-tar-ri-ja-aš-ha-aš i-ja [-zi]

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uru a) Ka b) -ta-pí i-na UD. 1. KAM šal-li a-še-eš-š[ar]

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lu-uk-kat-ti-ma <sup>d</sup>Zi-it-ha-ri-ja-aš i-na É [

5 pa-iz-zi nu-uš-ši DUMU. LUGAL EGIR-an pa-iz-zi

nu EZEN-šu i-na É. GAL<sup>lim</sup>-ma <sup>c</sup>) šu-up-p[a

wa-ar-pu-wa-ar UD. 2. KAM

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lu-uk-kat-ti-ma-za LUGAL-uš <sup>du</sup> NIR. GÁL

EGIR-an-da-aš-kán ne-ja-at-ta-at [(<sup>d</sup>Zi-it-ha-ri-)ja]

10 uru<sup>Ha</sup>-ak-ma-ra pa-iz-zi pa-r[a <sup>c</sup>) -a-m)a-aš]

uru<sup>Ta</sup>-ta-šu-na pa-iz-zi UD. 3. KAM

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lu-uk-kat-ti-ma LUGAL-uš uru<sup>Ta</sup>-hur-pa a[n-da pa-iz-zi]

nu GIM<sup>d</sup>) -an (LUGAL-uš) uru<sup>Hi</sup>-šu<sup>e</sup>) -ur-la a-ri nu<sup>c</sup>) [LÚmeš har-(pu-uš)]

ÍD-i-ša-an pí-ra-an har-pa-an-z[i <sup>c</sup>) (nu LUGAL-uš)]

15 uru<sup>Ta</sup>-hur-pí<sup>f</sup>) an-da-an pa-iz-zi <sup>c</sup>) [(nu <sup>é</sup>ha-li-en-tu-wa-aš)]

šal-li a-še-eš-šar UD. 4. KAM

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lu-uk-kat-ti-ma LUGAL-uš uru<sup>A</sup>-r [(i-in-na pa-iz-zi)]  
 nu-za EZEN nu-un-tar-ri-ja-aš-ha-aš [(i-ja-zi nu-kán a-na)]  
 EZEN nu-un-tar-ri-ja-aš-ha-aš š [(e-ip-pí-it-ta-aš NINDA. KUR<sub>4</sub>.)RA]  
 20 ninda<sup>da</sup>-an-na-aš š LÁL GIBIL-ja d[(a-a-i GEŠTIN GIBIL-ja ši-ip-pa-an-ti)]  
 SAL. LUGAL-ma uru<sup>Ta</sup>-hur-pa EGIR [(pa e-ip-zi nu-za dUTU u)ru A-ri-in-na]  
 dMi<sup>h</sup>)-iz-zu-ul-la-an-na [(i-ja-zi)]  
 nu<sup>i</sup>) GIBIL d[(a-a-i š) nu GIBIL a-da-an-na tar-na-at-ta-ri UD.5. KAM]

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lu-uk-kat-taj) -ma LUGAL-uš ur<sup>[uTa-ti-iš-ga pa-iz-zi]</sup>  
 25 uru<sup>Ta</sup>-ti-iš-ga wa-a[r-pu-wa-ar  
 ú-e-mi-ja-az-zi

a) D3: [K]UR?; b) D3: Ka-a-; c) beginning of line in B; d) B9: [ma-]ah-ha-an; e) B9: uru<sup>Hi</sup>-šu-u-ur-la; f) B11: Ta-hur-pa; g) beginning of line in C; h) C6: Me-; i) C6: nu-kán; j) C8: -ti-

3) A = KUB X 48 II; B = IBoT II 8 III.

nu-za ir-hi-iš-ki-iz-zi a-da<sup>1</sup>-an-na-ma-aš-ši a-ku-w[a-an-na-ja]  
 3 É<sup>meš</sup>. GAL ša É. GAL uru<sup>Ni</sup>-na-aš-ša É uru<sup>Tu</sup>-wa-nu-wa  
 É. GAL uru<sup>Hu</sup>-pí-iš-na-ja ar-ta-ri UD.12. KAM

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lu-uk-kat-ti-ma LUGAL-uš uru<sup>Zi</sup>-ip-la-an-ta  
 10 pa-iz-zi nu EZEN-šu UD.13. KAM

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lu-uk-kat-ti-ma LUGAL-uš uru<sup>Ka</sup>-ta-pí pa-iz-zi  
 nu-kán LUGAL-uš a-na d<sup>U</sup> uru<sup>Ne</sup>-ri-ik I GUD. MAH  
 ši-pa-an-ti ninda<sup>da</sup>-an-na-aš še-ip-pí-it-ta-aš par-ši [-ja]  
 šal-li a-še-eš-šar UD.14. KAM

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15 lu-uk-kat-ti-ma LUGAL-uš uru<sup>Ta</sup>-hur-pí an-da-an  
 pa-iz-zi šal-li a-še-eš-šar UD.15. KAM<sup>a)</sup>

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lu-uk-kat-ti-ma LUGAL-uš uru<sup>Ti</sup>-ip-pu-wa uru<sup>Ha</sup>-at-tu [-ša]  
 an-da-an pa<sup>b)</sup> -iz-zi nu-kán ša LÚ<sup>meš</sup> d<sup>U</sup> har-pu-uš  
 i-na uru<sup>Nir</sup>-ha-an-ta pa-ni ÍD har-pa-a-an-zi  
 20 nu uru<sup>Ha</sup>-at-tu-ši É<sup>ha</sup>-li-en-tu-wa-aš šal-li a[-še-eš-šar]  
 uru<sup>Ha</sup>-at-tu-ša-aš e-ša-ri i-na É<sup>lú</sup> a-bu[(-bi-ti-j)a]

a-na DINGIR<sup>meš</sup> a-bu-bi-ti EZEN ša KASKAL uru<sup>Ne-ri-ik</sup>  
i-ja-an-zi UD.16. KAM ša KASKAL uru<sup>Ne-ri-ik</sup>

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a) B5: UD.4. KAM<sup>!</sup>; b) B7 ú-.

4) If correctly restored, the town appears in four different spellings:  
[Hi-]i-šar-la KUB XXV 13 I 4; Hi-šar-lu KUB II 7 I 14; Hi-šu-ur-la  
IX 16 vs 13; Hi-šu-u-ur-la KBo III 25, 9.

5) KUB XX 13 I 4f.:  
[uru<sup>Hi?</sup>-]i-šar-la an-da-an pa-iz-zi  
LUGAL-uš pa-ni ÍD a-ri

6) KUB II 7 I  
[ ] GÜB-li-it ki- iš-ša-ri-it  
[ na<sup>4</sup> ] pa-aš-ši-lu-uš har-z[i]  
5 [ na ] -aš a-na DUMU É. GAL  
GÜB-li-it ŠU-it pa-a-i

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DUMU É. GAL-ma-aš GÜB-la-az  
ki-iš-ša-ra-az LUGAL-i pa-a-i  
na-aš-za-kán LUGAL-uš GÜB-la-az

10 ki-iš-ša-ra-az še-ir ar-ha  
wa-ah-nu-uz-zi  
ta-aš-kán ÍD-i an-da iš-hu-u-wa-i  
ta LUGAL-uš i-ja-at-ta

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ma-ah-ha-an-ma-kán uru<sup>Hi-šar-lu-wa-az</sup>

15 ar-ha a-ri  
ta-aš-ta lu<sup>ha-za-an-nu</sup>  
[ZA]G-az pa-aš-šu-i še-ir ar-ta-ri

7) The object is not known but the ornate coach suggests the transport of a  
statue or symbol (e.g. Zitharija or the Shield).

8) KUB XI 43 I  
x<sup>meš</sup> x gišŠUKUR GUŠKIN har-kán-zi  
na-an a-na tak-na-aš-ša LU<sup>meš</sup> ŠUKUR pí-an-zi  
20 ta-an an-da-[an] uru<sup>Ha-at-tu-ši pí-e-da-an-zi</sup>

giš<sup>hu-lu-ga-an-ni-iš-ša</sup> GUŠKIN GAR. RA an-da-an

uru<sup>Ha-at-tu-ši</sup> pa-iz-zi

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lú. meš<sup>me-še-di</sup> giš<sup>SUKUR GUŠKIN</sup> ú-ul har-kán-zi

25 ta-za lú. meš<sup>me-še-di</sup> giš<sup>SUKUR GIS<sup>si</sup> BABBAR<sup>tim</sup></sup> da-an-zi

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ta LUGAL-uš<sup>uru</sup> Ta-hur-pa-za<sup>uru</sup> A-ri-in-na an-da-an

giš<sup>GIGIR-it</sup> pa-iz-zi SAL. LUGAL-ma<sup>uru</sup> Ta-hur-pa

EGIR-pa e-ip-zi nu-kán EZEN<sup>uru</sup> Ta-hur-pí da-a-i

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[ma-a] an LUGAL-uš<sup>uru</sup> A-ri-in-na ma-ni-in-ku-wa-ah-hi

30 [giš<sup>g</sup>] a-zi-id-du-ri a-ri LUGAL-uš-kan giš<sup>g</sup> ga-zi-id-du-ri

[an-da] pa-iz-zi ta-za ŠU<sup>meš-šu</sup> a-ar-ri

9) KUB XI 34 VI

DUB. 3. KAM ma-a-an LUGA [L-uš]

uru<sup>A-ri-in-na-az</sup>

i-na EZEN nu-un-tar<sup>1</sup>-ri [-ja-aš-ha-aš]

uru<sup>Ha-at-tu-ši</sup> ú-iz-zi

50 nu i-na UD. 1. KAM ma-ah-ha-an [LUGAL-uš]

i-na É<sup>dIM</sup> é<sup>1</sup> ha-li-en-[tu]-u-aš

É. DINGIR<sup>meš</sup>-ja hu-u-ma-an-da-aš

ú-eh-zi ga-ti

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a-na giš<sup>HUR-kán</sup> ha-an-da-a-an

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10) Two fragments describing the feast (KBo X 19 V 3; IBoT II 101 V 5) also mention the elders and the amphictyons among other participants (Klengel 1965, 233); Neu 1970, 76ff.).

11) The usual interpretation of this royal attribute is "lituus" but cf. also the suggestion by M. Riemschneider (1954, 1-3).

12) KUB XI 34 VI

35 na-aš-ta DUMU É. [GAL giš<sup>DAG-a</sup>] z giš<sup>kal-mu-uš</sup>

giš<sup>ŠUKUR-ja</sup> ar-ha [da]-a-i

nu DUMU É. GAL giš<sup>kal-mu-</sup> [uš L] UGAL-uš pa-a-i

nu šal-li a-še-eš-šar [a-ap-pa-a-i]  
é<sup>h</sup>ha-li-in-tu-u-aš [ha-at-ka-a-an]

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40 LUGAL SAL. LUGAL <sup>é</sup>ha-li-in-tu-[-u-az ]  
i-na É <sup>d</sup>IM pa-a-an-zi  
2 DUMU<sup>meš</sup> É. GAL 1 <sup>lú</sup>me-še-di LU [GAL]  
SAL. LUGAL-ja pí-ra-an hu-i [-ja-an-te-eš]

13) KUB XXV 12 VI

DUB. 5. KAM ma-a-an LUGAL-uš

10 la-ah-ha-az zé-e-ni

uru<sup>A</sup>ri-in-na-az

a-na EZEN nu-un-tar-ri-ja-aš-ha-aš

uru<sup>H</sup>a-at-tu-ši ú-iz-zi

i-na É <sup>d</sup>U ma-ah-ha-an

15 <sup>d</sup>MAH<sup>hi</sup>. a ku-ra-an-zi

É<sup>meš</sup> DINGIR<sup>meš</sup> hu-ma-an-da

ú-eh-zi

#### Povzetek

#### HETITSKI "FESTIVAL HITROSTI" (CTH 626)

"Festival hitrosti", ki je trajal skoraj mesec dni, so slavili v jeseni, ko se je kralj vrnil s pohodov. V njem je vsa kraljevska družina, skupaj ali posamič, v različnih krajih vodila obrede in zborovanja. Izvor teh slovesnosti je protohatski, zapisi pa izvirajo iz časa Muršilija II. in Tudhalije IV. - Dobro štiri petine celotne hetitske pismenosti zavzemajo verski teksti, ki se delijo v rituale (enkratni obredi) in festivale (slovesnosti, ki trajajo po več dni ali tednov). Kljub enolični strukturi teh tekstov je moč ugotoviti na primeru "festivala hitrosti", da je šlo zlasti pri kraljevskih festivalih za kompleksno dejavnost (sam "festival hitrosti" je omejen zgolj na 5. dan), kjer sta verska in državna sfera neločljivo povezani.