

## Interwoven Mysteries: Decoding the Enigmatic Connection Between the Tack of the Horse God Pirwa and Weaving Equipment

### Abstract

This article seeks to deepen the understanding of the Hittite god Pirwa by analyzing descriptions of his statues in two oracle texts (KBo 44.209+ and Çorum 6-1-96) and a cult inventory (KUB 38.4). Contrary to previous interpretations, it is proposed that the term  $\text{𐎠dupau-x[}$  in KUB 38.4 obv. I 4 is a noun denoting a striking weapon, not a Luwian genitive adjective associated with  $EL-TÛ-ḪU$  ‘whip’. Thus, Pirwa is depicted as a horseman holding a striking weapon in his right hand and a whip in his left. The study also examines the term  $ašuša-$ , suggesting it could refer to either the god’s earrings or elements of the horse tack or rider’s equipment. Additionally, the mention of a mountain in Çorum 6-1-96 obv. 5’ is interpreted not as a specific mountain mentioned by name but as a mountain-shaped element of the divine statue. The article further explores the hapax  $karzana-$  in Çorum 6-1-96, linking it to the noun  $karza(n)-$ , which is associated with weaving activities in festival texts. Both terms are traced to the Indo-European root  $*(s)ker-$  meaning ‘to cut/scratch’, proposing that while  $karza(n)-$  likely denotes a weaving stick or shuttle,  $karzana-$  might signify a stick-shaped device or weapon of Pirwa, possibly a sword.

### 1. Introduction

One of the defining features of the Hittite religion is the vast number of gods, each with their places of worship and associated ceremonies. Rather than replacing their long-established gods, the Hittites integrated the deities of conquered territories into their existing pantheon. They also transferred deities to new temples without abandoning the worship in the old ones. It is easy to imagine that pleasing the gods required much effort, such as making offerings, observing their festivals, and maintaining their temples. This involved educating the people responsible for the cult, overseeing their work, and ensuring their well-being. The Hittite court had a well-organized approach to managing these tasks, as is evident from various written sources such as records of festival procedures, administrative texts, and prayers. A vital role in the organization and monitoring of the cult played cult inventories and records of oracle inquiries. The descriptions of divine statues found in these texts helped identify and rectify any defects that could be traced back to natural signs of decay, neglect, or misconduct by cult personnel. This way, the Hittites tried to ensure that the statues and associated cult objects were in an appropriate condition and in accordance with the divine will. Furthermore,

oracle inquiries were used to determine whether the gods were angry due to neglect and misconduct regarding their veneration and how they could be appeased.

## 2. The God Pirwa

The origins and ‘ethnic-linguistic’ affiliations of Pirwa remain difficult to determine. A major reason is that most textual sources providing information about Pirwa were not written down before the Hittite Empire period. Although many reflect older religious ideas and practices or are copies of older texts, a clear differentiation of individual linguistic and cultural traditions, as well as a reconstruction of developments over time, are only possible to a limited extent, as different cultures were in contact with and influenced each other in Anatolia already in pre-Hittite times through to the end of the Hittite kingdom.

Old Assyrian documents from Kaneš, as well as later Hittite texts, indicate that Kaneš (Hittite Neša, modern Kültepe) was a major center of Pirwa’s cult. Although the Old Assyrian documents are not very yielding concerning the religious ideas and practices of the local population, there is at least some important information in this regard. Thus, the Old Assyrian text kt 87/k 320, 21 (layer II) attests to a priest (*kumrum*) of the god Peruwa (Hittite Pirwa/Perwa) named *Ḫa-pu-a-lá*.<sup>1</sup> The high status of the Pirwa cult in Kaneš is also reflected in the fact that Per(u)wa was the most common theophoric name of the local population of Kaneš, born by numerous high-ranking officials and royal family members.<sup>2</sup>

The personal name Pirwa is also attested in Hittite sources from the Old Hittite Period, whereas the deity Pirwa is only mentioned in texts written during the Empire period when it gained a major role in the Hittite state cult. However, as already stated above, many of these written sources are copies of older texts or reflect religious ideas and practices from earlier times. An important source among them is a myth that, according to Melchert 2021, probably goes back to a version in a foreign language (possibly Hattian) and was translated into Hittite during the Old Hittite period. The deity’s close relationship with the cult of Kaneš/Neša and Ḫattian religious traditions is also displayed in the monthly festival (CTH 591), where Pirwa of Šippa is mentioned among various Ḫattian deities for whom the singer of Kaneš sings in the Ḫattian language (cf. KUB 2.13 rev. VI 9–10).<sup>3</sup> In another text belonging to the monthly

---

<sup>1</sup> See Kryszat 2006: 115.

<sup>2</sup> See van den Hout 2003; Pecchioli-Daddi 2003; Taracha 2009: 27–31 with further literature.

<sup>3</sup> Edited by Klinger 1996: 544–589. For further literature, see Košak, hethiter.net/: hethkonk (2.plus).

festival (KUB 56.45), Pirwa, along with the gods of Kaneš (DINGIR<sup>MEŠ</sup> URU *kaniš*) and various deities that are also closely associated with him, receives a billy goat as an offering.<sup>4</sup>

However, the fact that Pirwa is addressed in a ritual for the growth of a vineyard by a singer in the Luwian language (KUB 35.2 8-11) and various other attestations indicate that he was also embedded in the religious traditions of population groups with Luwian as the predominant language.<sup>5</sup>

The origin of the name Pirwa is also a subject of debate. Some scholars suggested a relation to Hittite *peru-*, gen. *perunaš-* ‘stone, rock’ and Sanskrit *parwata* ‘mountain’.<sup>6</sup> According to Oettinger 2020: 175, however, a relation with Hittite *parḫ-* ‘to hunt, to rush’ and ai. *bhari* ‘to stamp along’ (especially of horses) < idg. \*b<sup>h</sup>érh<sub>2</sub>u<sub>o</sub>- or \*b<sup>h</sup>érh<sub>2</sub>u<sub>o</sub>- ‘to rush’ is more likely. Pirwa would thus originally be a ‘herder’, i.e., a god who herded (wild) horses and drove them to hunters or shepherds at their request. In addition to etymological reasons, Oettinger argued that Pirwa is never characterized as a mountain god.<sup>7</sup> This, however, is contradicted by the reference to a mountain in Çorum 6-1-96 obv. 5’. Nevertheless, this does not invalidate Oettinger’s etymology. Rather, it can be easily reconciled with Pirwa’s epithet *parḫant-* ‘chasing, rushing’ (KUB 35.145 rev. 13’). Regardless of which etymology is correct, they have in common that they interpret the name Pirwa as Old Anatolian (presumably Hittite) or even a name of an earlier Indo-European origin.<sup>8</sup>

Aside from the monthly festival, Pirwa also played a significant role in various other religious festivals and was part of the panthea of several cities.<sup>9</sup> Some of them, namely Ḫapušna, Ḫartimika, Ḫazušara, and Pal[...], are located close to Kaneš and are already known from Old Assyrian sources. Furthermore, Pirwa was invoked in various incantation rituals and mentioned in several myths. The most prominent sanctuary dedicated to him was the <sup>NA4</sup>*ḫekur* Pirwa, which was presumably located in the mountains and was a vast center of agriculture, sheep, goat, horse rearing, and horse training. Pirwa’s epithet, *parḫant-* ‘chasing’, descriptions of his statues, and his association with warrior gods, namely <sup>DU</sup>.GUR, <sup>D</sup>AMAR.DU, and <sup>D</sup>*Zababa*, reveal his warlike nature.<sup>10</sup>

---

<sup>4</sup> Edited by Klinger 1996: 608–613. See also Groddek et al. 2002: 54–55 with further literature.

<sup>5</sup> KUB 35.2 8–11. See already Otten 1953: 68.

<sup>6</sup> See Haas 1994: 412 with further literature.

<sup>7</sup> For both arguments, see Oettinger 2020: 175.

<sup>8</sup> Thus Oettinger 2020: 178.

<sup>9</sup> For a list see van Gessel 1998: 356–359.

<sup>10</sup> For further information and references, see van den Hout 2003; Pecchioli Daddi 2003; Taracha 2009: 27–31.

Pirwa is also invoked as an oath deity in state treaties. In contrast to different claims, the attestations are interestingly restricted, as far as we can say based on the sources available to us, to treaties of Muršili II.<sup>11</sup> Thus, Pirwa is mentioned as one of the oath deities in the state treaty between Muršili II and Niqmepa of Ugarit (CTH 66), where he is listed after the god Bunene, and in the state treaty between Muršili II and Manapa-Tarḫunta of the Riverland Šeḫa (CTH 69). Furthermore, Pirwa is one of the invoked deities in a version of Muršili's II plague prayers (CTH 379).<sup>12</sup> According to some scholars, it might also have been mentioned in a broken passage in the list of oath deities in the state treaty of Šuppiluliuma I with Tette from Nuḫašše (CTH 53).<sup>13</sup> However, since Pirwa is not mentioned in any other state treaty of Šuppiluliuma I, a restoration of Bunene is more probable.

### 3. Descriptions of Pirwa's statues

Information about the appearance of Pirwa's cult statues and the appertaining cult objects can be found in the cult inventory (KUB 38.4, CTH 527.49) and the two oracle reports (KBo 44.209, CTH 565; Çorum 6–1–96, CTH 565) that are the focus of this article. In the following, they will first be presented in transliteration and translation. Subsequently, the descriptions of Pirwa's statue in the three texts will be compared and displayed in a synopsis, followed by comments on their contents and individual words and phrases. First, the cult inventory will be discussed. In contrast to the synopsis, uncertain restorations of whole words or phrases are not provided in the transliteration and translation but are only indicated in the footnotes. Similarly, terms with unclear meaning will not be translated.

#### 3.1. KUB 38.4 (CTH 527.49)<sup>14</sup>

KUB 38.4 is a small fragment of the upper left edge of the tablet's obverse. The beginnings of lines 3–5 are fully preserved; at the left edge of the other lines, one to approximately seven signs are missing. The extant part of the reverse is, according to Cammarosano 2018: 329, blank with a *Randleiste* at the bottom.<sup>15</sup>

---

<sup>11</sup> Differently, Pecchioli Daddi 2003: 574, according to whom “from the reign of Šuppiluliuma I, Pirwa joins the canonical list of deities invoked as witnesses to the state treaties”.

<sup>12</sup> See Rieken *et al.* 2015.

<sup>13</sup> Thus, del Monte 1986: 152–153; Beckman 1996: 58; Christiansen 2012: 233 with note 848.

<sup>14</sup> Ed. von Brandenstein 1943: 22; Cammarosano 2018: 329–31. Translations and discussions Rost 1961: 185; Starke 1990: 551–52; Busse n.d.

<sup>15</sup> According to Jakob-Rost, the editor of KUB 38, however, the reverse is not preserved.

Transliteration, translation, and commentary: von Brandenstein 1943: 22; Cammarosano 2018: 329–31. Translations and discussions: Rost 1961: 185; Starke 1990: 551–552; Busse n.d.

obv. I 1 'D' <i>pí-ir-wa-aš</i> <sup>URU</sup> <i>ši-i</i> [ <i>p-pa-aš</i> <sup>16</sup>	obv. I 1 Pirwa of Ši[ppa ...]
obv. I 2 A-NA ANŠE.KUR.RA KÛ.BABBAR GAR.R[A <sup>17</sup>	obv. I 2 on a horse plate[d] with silver [...],
obv. I 3 KUS <sup>5</sup> KIR <sub>4</sub> .TAB.ANŠE KÛ.*BABBAR* IŠ <sup>18</sup>	
obv. I 4 ZAG- <i>za</i> ŠU- <i>za</i> <i>du-pa-ú-x</i> (-) <sup>19</sup>	obv. I 3 <i>bri</i> [ <i>dled</i> ] with a bridle of silver.
obv. I 5 EL-TÛ- <i>HU</i> KÛ.BABBAR <i>har</i> <sup>7</sup> - <i>zi</i> [	obv. I 4 In the right hand <i>dupau-x</i> [...]
obv. I 6 [ ] <sup>20</sup> <i>a</i> <sup>7</sup> - <i>šu-ša-aš</i> AN.BAR GE <sub>6</sub> (erasure) <i>h</i> [ <i>ar-</i>	obv. I 5 he holds a whip of silver [...]
<i>zi</i>	obv. I 6 [he] ha[s]/ho[lds ...] <i>ašuša</i> of black iron.
obv. I 7 [ KÛ].SI <sub>22</sub> - <i>kán iš-hu-zi-ia</i> -[ <i>an-za</i> ( <sup>2</sup> )	
obv. I 8 [ <i>BI-I</i> ]B-RU ANŠE.KUR.RA KÛ.SI <sub>22</sub> x[	obv. I 7 [He/it is] gird[ed] with [... of go]ld
	obv. I 8 [... <i>BI</i> ]BRU vessel (shaped like) a horse of gold
obv. I 9 [ ]x KÛ.SI <sub>22</sub> DAB- <i>ši</i> NA <sub>4</sub> GAR.RA [	[...]
obv. I 10 [ ]x- <i>ma-a-u-wa-an-za</i> x[	obv. I 9 [...] ... of gold, a stone plated DAB- <i>ši</i> vessel [...]
obv. I 11 [ I]GI- <i>zi</i> GUB- <i>an-te-eš</i> [	obv. I 10 [...] ... [...]
(text breaks off)	obv. I 11 standing in [f]ront [...]

As we can see from the transliteration and translation, the extant portion of the text merely describes the divine statue and its accompanying items. Fortunately, the damaged sections can be partially restored with the help of the two oracle reports. Thus, at the end of obv. I 1, presumably ALAM LÚ KÛ.BABBAR GAR.RA as in the parallel passage KBo 44.209+ rev. IV 8' or

<sup>16</sup> Presumably ALAM LÚ KÛ.BABBAR GAR.RA like in the parallel passage KBo 44.209+ rev. IV 8' or ALAM LÚ and a name of a different precious metal is to be restored.

<sup>17</sup> Likely, GUB GAM-ŠÚ<sup>GIS</sup> GİR ZABAR as in the parallel passage KBo 44.209+ rev. IV 9' or something similar is to be restored.

<sup>18</sup> In analogy to KUB 38.1 7–8 probably *iš*[*meriyanza* (nom. sg.) or *iš*[*merianti* (dat.-loc. sg.) 'bridled' is to be restored. For discussion see HW<sup>2</sup> IV, 200–201 s.v. *išmeriyant-*; Cammarosano 2018: 330.

<sup>19</sup> According to Starke 1990: 551–552; Cammarosano 2018: 330–331, Busse n.d., the last sign might be a broken NA. This reading is possible, but uncertain. Thus, on the photo only one horizontal wedge is clearly visible after the last readable sign Ū. Whether the traces that can be seen above the horizontal and slightly to its left are part of the sign remains unclear. As for the restoration GÛB-*za-ma* ŠU-*za* "in the left hand" at the end of obv. I 4 see section 4.2.2.

<sup>20</sup> Probably the number sign 2 as in Çorum 6–1–96 obv. 2' is to be restored.

ALAM LÚ followed by a name of a different precious metal is to be restored. Other phrases and words, such as <sup>KUŠ</sup>KIR<sub>4</sub>.TAB.ANŠE, *du-pa-u-x*(-), and *ašušā-* will be discussed in subsequent sections.

### 3.2 KBo 44.209+ (CTH 565)

KBo 44.209+ is a fragment of a two-columned tablet with the upper part of the obverse, the lower part of the reverse, and the inscribed lower edge preserved. KBo 44.219 consists of a further part of the left side of the obv. and rev., as well as the left edge of the tablet. The position of the fragment remains uncertain.

Transliteration: Roszkowska-Mutschler 2007: 192–96; 209–11; Join: Y. Sakuma (3.8.2003). An edition with transliteration, transcription, and commentary is in preparation and will be published in the framework of the project ‘The Hittite Corpus of Divinatory Texts: Digital Edition and Cultural Historical Analysis (HDivT)’. The text has been formerly subsumed under CTH 578: combined oracles II: extispicy and KIN. Yet, due to its contents, it seems more reasonable to subsume it under CTH 565 ‘Oracles concerning the cult of Pirwa’.

In contrast to KUB 38.4, KBo 44.209+ addresses various representations of the god Pirwa from different cities. The oracle investigations aim to uncover any disregard for the proper worship of the deity and establish the appropriate offerings to be made. Rev. IV 8’–15’ contains an inquiry on Pirwa from Zipariwa. Notably, this passage begins with a detailed description of the statue and its accompanying implements, setting it apart from the other inquiries in the same text.

rev. IV 8’ [Dp]i-ir-wa-aš <sup>URU</sup> zi-pa-ri-wa ALAM LÚ KÛ.BABBAR GAR.RA	rev. IV 8’ [P]irwa of the city Zipariwa: A statue of a man plated with silver
rev. IV 9’ [A-NA] ANŠE.KUR.RA ZABAR ṚGUB <sup>17</sup> GAM-ŠÛ <sup>17</sup> ? GİŠGİR ZA(BAR) <sup>KUŠ</sup> KIR <sub>4</sub> .TAB.ANŠE ṚKÛ.BABBAR <sup>17</sup>	rev. IV 9’a standing [on] a horse of bronze. Below it a base of bronze.
rev. IV 10’ [x x] <sup>21</sup> ḥar-zi 1 GİŠBUGIN-ia-aš-ši ŠA ṚGİŠ <sup>17</sup> -šī pé-an	rev. IV 9’b–10’ He/it has/holds reins / a bridle of silver [...], one wooden trough is before him/it.
rev. IV 11’ [ma]-Ṛa <sup>17</sup> -an A-NA Ṛpi-ir-wa <sup>URU</sup> zi-pa-ri-wa ki-i-pát Ū-NU-TUM	rev. IV 11’ [I]f these are the only utensils for Pirwa of Zipariwa,

<sup>21</sup> Since there is only space for two or three signs maybe the preverb *pe-e* is to be restored. For the meaning and attestations of *pē ḥark-* ‘to have or hold (in one’s possession), to keep’ see CHD P: 253–256. Another possible restoration would be a term designating a further material of which the bridle/reins are made.

rev. IV 12' [*nam-ma*?]-*aš-ši* *Ú-NU-TUM UL ku-<sup>r</sup> it<sup>1</sup>-ki nu*  
SU<sup>MES</sup> NU.SIG<sub>5</sub>-*du* 𒀭𒀭𒀭

rev. IV 12' (and) not any [further] utensils for him,  
let the exta be unfavorable. 𒀭𒀭𒀭

(oracle procedure and outcome not recorded)

rev. IV 13' [*IŠ-TU*<sup>MUNUSŠ</sup>]*U.GI ER-TUM QA-TAM-MA-pát nu*  
<sup>r</sup>KIN<sup>1</sup> NU.SIG<sub>5</sub>-*du*

rev. IV 13' [Through the O]ld [Woman] the very  
same question. Let the KIN oracle be unfavorable.

rev. IV 14' [*DINGIR*<sup>MES</sup> GUB]-*er šal-li wa-aš-túl* <sup>r</sup>IZI<sup>1</sup>-*ia*  
ME-*er*

rev. IV 14' [The GODS ar]ose (and) took the GREAT SIN  
and FIRE. rev. IV 15' They are given to [th]em.

rev. IV 15' [*S*]UM-*šu-<sup>r</sup> ma-aš<sup>1</sup>* NU<sup>1</sup>.SIG<sub>5</sub>

Unfavorable.

The question of whether the present utensils are the only ones, as well as the requested unfavorable outcome of both the examination of the exta (SU oracle) and the movements of certain symbols in the so-called KIN oracle, indicates that there should be more utensils related to the statue which, however, is not the case.<sup>22</sup> From this, it becomes evident that the oracle inquiry aims to uncover any cultic negligence or misconduct in the past. Among the furnishing of the divine statue, the wooden trough is noteworthy since cult objects like divine statues and accompanying items are usually made of precious metal. The same is true for the *karzana-* GIŠ ('a *karzana-* of wood') mentioned in Çorum 6-1-96 obv. 6' which will be discussed later in detail. This divergence from the usual might be due to the Pirwa's preference for wood. This is at least suggested by the text KBo 14.21+ obv. I 15', according to which the deity receives wood as a penitential offering in addition to offerings of bread and beer.<sup>23</sup>

### 3.3 Çorum 6-1-96 (CTH 565)

Çorum 6-1-96 is a fragment of a single-columned tablet with the upper left of the obverse and reverse preserved. The beginnings of lines 12-18 of the reverse are completely preserved, whereas of the beginnings of the other lines of the reverse, one to six or seven signs are broken off. The number of missing signs at the beginnings of the lines of the obverse is more difficult to determine based on the photo. According to Ünal 2019: 697, who had the chance to see the original tablet, the beginnings of lines 4-6 are completely preserved, whereas, from the other lines, one to about seven signs are missing. The right side of the lines is missing on both sides of the tablet. Judging from the thickest point on the left edge, less than half of the tablet is preserved. Since the tablet shows on both sides traces of fresh breaks that might have

<sup>22</sup> For an overview of these oracle techniques see Beal 2002: 59-64; 76-80).

<sup>23</sup> See also Imparati 1990, 181, 187, according to whom Pirwa might regularly receive offerings of wood.



been caused by a pickaxe, it probably was not a surface find, but unearthed during a regular or illicit excavation.

Given the variance between the interpretation of the text in the present study and the *editio princeps* by Ünal 2019, a complete transliteration and translation of the text will be provided:

obv. 1' [ ] <i>ne-<sup>r</sup>pí<sup>1</sup>-</i> [	obv. 1' [ ... ] <i>sk[y ... ]</i>
obv. 2' [ ] <i>x-kán 2 a-šu-š[a-aš</i>	obv. 2' [...] two <i>ašuš[a ... ]</i>
obv. 3' <i>x-[i]n<sup>?</sup>(-)<i>ta-pí-iš ŠA [</i></i>	obv. 3' ... of [...],
obv. 4' * <i>GÜB-za-ma* ŠU-za KÜŠ<sup>E</sup>[L-TÜ-HU</i>	obv. 4' and in the left hand a wh[ip ...]
obv. 5' <i>GUL-<i>ha-at<sup>?</sup> HUR.SAG wa-[<sup>24</sup></i></i>	obv. 5' It is damaged. <i>A(n image of) a mountain [...]</i>
obv. 6' <sup>r</sup> 1 <sup>?</sup> <i>kar-za-na-aš GIŠ<sup>25</sup> pu-[nu-uš-šu-en<sup>(?)26</sup></i>	obv. 6' [we] <i>invest[igated]</i> the (matter of the) [ <i>one</i> ]
obv. 7' [ <i>nu</i> ]- <i>mu 1 GÍR.LÍL SI×SÁ-[at</i>	<i>karzana<sup>-30</sup></i> of wood,
obv. 8' [ ] <i>KÜ.SI<sub>22</sub> GAR.RA 1 G[Ú</i>	obv. 7' [and] for me one field knife [was] determined.
obv. 9' [A-N]A <sup>D</sup> <i>pí-ir-wa [ 𐎧𐎢𐎠</i>	obv. 8' [...] plated with gold, one <i>corse[let ...]</i>
obv. 10' [ <sup>D</sup> ] <i>pí-ir-wa-aš 1 Z[I.KIN<sup>?</sup></i>	obv. 9' [for] Pirwa [...]
obv. 11' [ B]AR <sup>?</sup> <i>KÜ.SI<sub>22</sub> ki-i[t-</i>	obv. 10' Pirwa: One <i>stat[ue ... ]</i>
obv. 12' [ -i]a <i>KÜ.BABBAR GAR.RA p[u-nu-uš-šu-</i>	obv. 11' [ ... ]... of gold [is/was] plac[ed ... ]
<i>en<sup>(?)27</sup></i>	obv. 12' [And we] <i>in[vestigated ...]</i> plated with silver ...
obv. 13' [ <i>p]al-za-<i>ha-aš KÜ.BABBAR G[AR.RA<sup>(?)</sup></i></i>	[...]
obv. 14' [ <sup>Ú<sup>?</sup>]-<i>UL-kán an-da k[i-</i></sup>	obv. 13' a base pla[t]ed with silver [ ... ]
obv. 15' [ -p]a-aš <i>KÜ.BABBAR 2 ZA.HUM KÜ.[<sup>28</sup></i>	obv. 14' [is/was] not pl[aced] inside.
obv. 16' [ <i>hu-u]l-pa-an-zi-na-aš KÜ.BABBAR</i>	obv. 15' [...]... of silver, two jugs of <i>sil[ver<sup>31</sup> ...]</i> ,
(erasure) <i>x-[</i>	obv. 16' [... barre]ttes of silver, ...[...]
obv. 17' [ š]A ZABAR 1-EN <i>hi-i[n-ku-wa-ar<sup>(?)29</sup></i>	obv. 17' [... o]f bronze, one <i>pre[sent ...]</i>
obv. 18' [... -d]a <i>ku-it KÜ.BABBAR KÜ.SI<sub>22</sub> [</i>	obv. 18' [...]... the silver (and) gold that [...]

<sup>24</sup> Presumably, the term *wattatar* ‘(image of a) mountain’ is to be restored. Differently, Ünal 2019: 697: *HUR.SAG wa-[a-ši-ta-aš<sup>(?)</sup>].* See the discussion in section 4.2.4.

<sup>25</sup> The usage of a Sumerogram as a genitive attribute without a phonetic complement or the preceding Akkadogram *ŠA* is unusual. There are, however, also other attestations. See, e.g., KBo 71.153 obv. I 8 a *GIŠ<sup>BANŠUR</sup> GIŠ* ‘a table of wood’.

<sup>26</sup> Or, as per Ünal 2019: 697; 699, *pu-[nu-uš-šu-un* ‘with regard to one’s weaver’s utensil [I have initiated an investiga]tion.’ It is, however, important to note that both restorations remain unsure. Thus, also a restoration of the noun *puriyalli-*, *puriyalla-* ‘muzzle’ seems in the present context plausible (cf. CHD P, 388 s.v. (♣)*puriyalli*, *puriyalla-*).

<sup>27</sup> Cf. also Ünal 2019: 698–699: *p[u-nu-uš-ša-an-zi]* ‘[they will investigate]’. Alternatively, a noun like *pu[riyalli]* ‘muzzle’ would fit the present context.

<sup>28</sup> Either *KÜ.BABBAR* ‘silver’ (thus Ünal 2019: 698) or *KÜ.SI<sub>22</sub>* is to be restored.

<sup>29</sup> Differently, Ünal 2019: 698–699: *hi-i[n-kán-zí(?) ...]* ‘[is assigned]’.

<sup>30</sup> For the meaning of this term, see further below.

<sup>31</sup> Or, go[ld].



obv. 19' [ki-i ku]-it<sup>D</sup> pí-ir-wa GIR<sub>4</sub>(?) -x-[ 𐎧𐎢𐎠𐎠  
obv. 20' [ ]-x-x-[  
ca. middle of the tablet, then obv. breaks off  
rev. 1' [ A-N[A<sup>D</sup> pí-ir-wa EZEN<sub>4</sub> [  
rev. 2' [ IŠ-T]UÊ-ŠU pé-eš-ke-ez-zi [ 𐎧𐎢𐎠𐎠  
rev. 3' [ki-i] ku-it zi-aš ki-ša-at [  
rev. 4' [ ] a-ri-ia-u-en pa-a-an-zi-kán [ 𐎧𐎢𐎠𐎠  
rev. 5' ma-a-an A-NA<sup>D</sup> pí-ir-wa EZEN<sub>4</sub> D[Û(-)  
rev. 6' ma-a-an A-NA DINGIR-LIM KL.MIN NU.SIG<sub>5</sub>-[  
rev. 7' SI×SĀ-at zi-aš SIG<sub>5</sub> 𐎧𐎢𐎠𐎠  
  
rev. 8' [nu a]-ri-ia-u-en pa-a-an-zi-kán p[u- 𐎧𐎢𐎠𐎠  
rev. 9' [ -r]a-a [ -i]a-ia-za-wa DINGIR-LAM a-p[i<sup>?</sup>-ia  
rev. 10' [ku-e-da-n]i-ik-ki Ê<sup>M</sup>[EŠ  
rev. 11' [x](-)a-at-t[a<sup>(?)</sup>(-)-x-x na]-at a-ri-[ia-u-en  
rev. 12' 1-NU-TUM<sup>GIS</sup>MAR TUKUL<sup>?</sup> IŠ-TU nu<sup>(?)</sup>-x-[  
rev. 13' ḥu-kán-zi<sup>(?)</sup> ka-an-ku-wa-aš A[Ḫ  
rev. 14' ka-an-ku-wa DINGIR-LUM A-NA G[İR  
rev. 15' nu-wa INA Ê DINGIR-LIM EZEN<sub>4</sub> DÛ-a[n-  
rev. 16' pa-ra-a UL tar-na-an-zi NUS[IG<sub>5</sub>  
rev. 17' LÚ MÁŠ.GAL ša-ra-a IŠ-BAT k[i-  
rev. 18' ar-ḥa M[E]-aš nu-wa ú-uk-ka<sub>4</sub> [ 𐎧𐎢𐎠𐎠  
text breaks off

obv. 19' [Concerning the fact th]at Pirwa [...] *fired*  
*pottery*, [...]  
obv. 20' [...] ...  
rev. 1' [... f]or Pirwa a/the festival [...]  
rev. 2' he delivers regularly [ ... fr]om his house  
rev. 3' [concerning the fact] that an oracle outcome  
was obtained, [...] rev. 4' [...] we inquired by oracle.  
They will proceed to [...] rev. 5' If for Pirwa  
celebr[ating] the festival [...] rev. 6' or for (another)  
deity likewise, [let (the oracle) be] unfavorable. rev.  
7' It was determined: the oracle outcome was  
favorable. 𐎧𐎢𐎠𐎠  
rev. 8' We [in]quired by oracle further. They will  
proceed to ask [...] rev. 9' [...] ... the deity the[re ...]  
rev. 10' [ ... for] any[one] the house[s ...]  
rev. 11' [...]... [and we] inquir[ed] by oracle.  
rev. 12' 1 spade, an *implement/weapon*, from/of ... [...]  
rev. 13' they (will) slaughter, the *weight* [...]  
rev. 14' the *weight* (for) the deity for the k[nife ...]  
rev. 15' "(We intend to) celebr[ate] the festival in the  
temple [ ... ] rev. 16' Will they not allow? [Let (the  
oracle) be unfa[vorable]. rev. 17' A goatherd raised (it)  
... [...] rev. 18' He took (it) away. "I [ ...]."

### 3.4 Çorum 6–1–96 – A report about cultic neglect and the celebration of festivals for Pirwa?

Due to its fragmentary state of preservation and several unclear terms, the content of the text remains partially unclear. Yet, the terminology suggests that the obverse reports an inquiry that was performed in order to find out whether Pirwa's statue and the accompanying equipment are complete and in good order. The enclitic pronoun of the first person singular in obv. 7' might be surprising in the present context. Yet, there are also other oracle reports with a similar self-referencing (see, e.g., KUB 18.58+ rev. III 6'; rev. 9'; rev. 12' passim; KUB 22.61 obv. I 18'; KUB 50.87 rev. 7'). Whether the report deals also with cultic neglect, as Ünal

2019: 696, assumes, is difficult to say. One indication for this might be seen in obv. 7' according to which the speaker possibly was determined by oracle to give a field knife as an amendment or penalty. The reverse of the text apparently deals with a festival to be celebrated for Pirwa and other deities. The inquiry presumably seeks to determine whether the oracle deities approve of this celebration. Since the experts, according to line 6, are seeking a negative outcome of the oracle, they are presumably trying to establish whether there might be any obstacles to the festival. The direct speech that begins in rev. 18 suggests an interview with a member of the temple personnel. However, due to the text's fragmentary nature, it is unclear whether this interview pertains to neglect of religious duties or is simply a report on the goatherd's past actions.

#### 4. Exploring the Appearance of Pirwa's Statue and Associated Paraphernalia

This section will present the parallel passages containing descriptions of Pirwa's statue in a synopsis. In contrast to the transliterations and translations further above, broken passages will be restored, as much as possible, based on the two other texts. Any alleged restorations of whole words or phrases will be highlighted in italics and presented in grey. Subsequently, the terms <sup>KUŠ</sup>KIR<sub>4</sub>.TAB.ANŠE, *dupau-x*[, *ašuš-* and *karzana-*, which may be restored in Çorum 6-1-96 obv. 1'-6', will be discussed.

##### 4.1 Synopsis

###### cult inventory KUB 38.4

obv. I 1 'D' *pí-ir-wa-aš* <sup>URU</sup>š*i-i*[*p-pa-aš* ALAM LÚ KÛ.BABBAR GAR.RA]

obv. I 2 A-NA ANŠE.KUR.RA KÛ.BABBAR GAR.R[A GUB GAM-ŠÛ<sup>GIŠ</sup>GÏR ZABAR]

obv. I 3 <sup>KUŠ</sup>KIR<sub>4</sub>.TAB.ANŠE KÛ.\*BABBAR\* *iš[-hu-zi-ia-an-za<sup>(?)</sup>*

obv. I 4 ZAG-za ŠU-za *du-pa-ú-x*[(-) GÛB-za-ma ŠU-za]

obv. I 5 EL-TÛ-ĦU KÛ.BABBAR *har<sup>1</sup>-zi* [

obv. I 6 [2?] 'a<sup>1</sup>-šu-ša-aš AN.BAR GE<sub>6</sub> (erasure) *h[ar-zi*

obv. I 7 [ KÛ].SI<sub>22</sub>-kán *iš-hu-zi-ia-[an-za<sup>(?)</sup> (vacat<sup>2</sup>)*

###### oracle text KBo 44.209+

###### rev. IV 8'-10'

rev. IV 8' [Dp] *i-ir-wa-aš* <sup>URU</sup>zi-pa-ri-wa ALAM LÚ KÛ.BABBAR GAR.RA

rev. IV 9' [A-NA] ANŠE.KUR.RA ZABAR 'GUB<sup>1</sup>' GAM-ŠÛ<sup>1</sup>? <sup>GIŠ</sup>GÏR ZA<BAR> <sup>KUŠ</sup>KIR<sub>4</sub>.TAB.ANŠE 'KÛ.BABBAR<sup>1</sup>

rev. IV 10' [ ] *har-zi* 1 <sup>GIŠ</sup>BUGIN-ia-aš-ši ŠA 'GIŠ<sup>1</sup>-š*í pé-an*

###### Çorum 6-1-96 obv. 1'-6'

obv. 1' [ ] *ne-<sup>r</sup>pí<sup>1</sup>-[*  
obv. 2' [*na-a*]<sup>š(?)</sup>-kán 2 a-šu-š[*a-aš*

obv. 3' *x-[i]n<sup>2</sup>(-)*ta-pí-iš ŠA [ZAG-za ŠU-za *du-pa-ú-x-...*]

obv. 4' \*GÛB-za-ma\* ŠU-za <sup>KUŠ</sup>E[L-TÛ-ĦU KÛ.BABBAR *har-zi*

obv. 5' GUL-*ha-at*? ĦUR.SAG wa- [...]

obv. 6' '1<sup>1</sup>? *kar-za-na-aš* <sup>GIŠ</sup>pu-[*nu-uš-šu-en*<sup>(?)</sup>]

obv. I 8 [1<sup>?</sup> BI-I]B-RU ANŠE.KUR.RA  
 KÛ.SI<sub>22</sub> X[  
 obv. I 9 [ X X X]X KÛ.SI<sub>22</sub> DAB-ši  
 NA<sub>4</sub> GAR.RA [  
 obv. I 10 [X X X X X]X-ma-a-u-  
 wa-an-za X[  
 obv. I 11 [ I]GI-zi GUB-an-  
 te-eš [  
 (text breaks off)

obv. I 11 Pirwa of the city Ši[ppa.  
*A (statue of a) man plated  
 with silver*  
 obv. I 2 [*standing*] on a horse  
 plate[d] with silver [*Below it  
 a base of bronze*].  
 obv. I 3 [*It is*] bri[dled] with a  
 bridle of silver [...].  
 obv. I 4 In the right hand [*he  
 holds a*] dupau-[..., *in the left  
 hand*] obv. I 5 he holds a whip  
 of silver [...]  
 obv. I 6 [He] ho[lds/ha[s *two*]  
 ašuša of black iron ...[...].  
 obv. I 7 [He/it is] gird[ed] with  
 [... of go]ld [...]  
 obv. I 8 [One BI]BRU vessel of  
 gold (shaped like) a horse  
 obv. I 9 [...] ... of gold, a stone  
 plated DAB-ši vessel [...]  
 obv. I 10 [ ... ] ... ... [...]  
 obv. I 11 standing in [f]ront [...]  
 (text breaks off)

rev. IV 8' [P]irwa of the city  
 Zipariwa: A statue of a man  
 plated with silver  
 rev. IV 9'a standing [on] a horse  
 of bronze. Below it a base of  
 bronze.  
 rev. IV 9'b-10' He/it holds/has a  
 bridle/reins of silver, one  
 wooden trough is before  
 him/it.

obv. 1' [...] sk[y ...]  
 obv. 2' [*and h*]e/it [has] two  
 ašuš[*a of black iron ...*]  
 obv. 3' ... of [... *In the right  
 hand he holds a dupau-x ...*],  
 obv. 4' and in the left hand  
 [he holds] a wh[ip of silver].  
 obv. 5' It is damaged. A(n  
 image of a) mountain [...],  
 obv. 6' [we] in[*vestigated* the  
 (matter of the)] *one  
 karzana-* of wood.

#### 4.2 A discussion of some Hittite words in connection with the horse-god Pirwa

The three texts offer valuable insights into the Hittite cult and oracle practices. However, the meanings of certain terms used in the texts are not easily discernible. Analyzing and comparing the parallel passages in the texts will explore and critically evaluate a range of possible interpretations.

#### 4.2.1 Halter, bridle or reins?

Many scholars translate <sup>KUŠ</sup>KIR<sub>4</sub>.TAB.ANŠE in KUB 38.4 obv. I 3 and KBo 44.209+ rev. IV 9'–10' as 'reins'.<sup>32</sup> However, Kammenhuber 1961: 358 *passim* has proposed translating the word in the horse training texts as '(Stall)halfter', i.e., a halter worn by the horse during its stay in the stable. This meaning is apt for the texts that describe bringing the horses into the stable, removing the <sup>KUŠ</sup>KIR<sub>4</sub>.TAB.ANŠE (<sup>KUŠ</sup>KIR<sub>4</sub>.TAB.ANŠE *arḫa danzi*) as soon as the horses become unsteady, and taking it out (*nu=šmaš* <sup>KUŠ</sup>KIR<sub>4</sub>.TAB.ANŠE *parā danzi*). Furthermore, the text reports that the trainers remove the blankets (*nu=šmaš* <sup>TÜG</sup><sup>HI.A</sup> *arḫa danzi*) and proceed to put on the chains (<sup>URUDU</sup>*ŠE-RI-IN-NA-TI anda dāi / anda tiyanzi*), which is the device used to attach the horse to a wagon or chariot.<sup>33</sup> The meaning 'halter' for <sup>KUŠ</sup>KIR<sub>4</sub>.TAB.ANŠE is also in line with the logogram, indicating that it is, at least in its original meaning, a utensil that comes in pairs and is put around the nose of a donkey. However, its use with horses shows that its meaning became broader over time.<sup>34</sup> Thus, it can denote the harness of a donkey, horse, oxen, or a part of it, similar to the Akkadian term *appatu*, which is equated with it in one lexical list.<sup>35</sup> It is also important to note that <sup>KUŠ</sup>KIR<sub>4</sub>.TAB.ANŠE was predominantly used in Hittite texts and texts from El Amarna, while in Mesopotamian written sources, it is only found in lexical lists.<sup>36</sup> Here, the term is mentioned along with other words such as *ašātu* 'reins',<sup>37</sup> *šerratu*, *serretu* 'nose rope, lead rope, nose-ring, halter',<sup>38</sup> and *šinnatu*, *šinnetu* 'halter, nose-ring'.<sup>39</sup> As the evidence shows, there is some overlap in the meaning of these terms, making it difficult to determine their precise meaning in a given context. This is also the case with <sup>KUŠ</sup>KIR<sub>4</sub>.TAB.ANŠE in the descriptions of Pirwa's statue. Since in KBo 44.209+ rev. IV 9'–10' <sup>KUŠ</sup>KIR<sub>4</sub>.TAB.ANŠE is the object of [*pé-e*(?)] *ḫar-zi*, the human figure and not the horse, is likely the subject of the clause, so the term is best translated as 'reins.' Accordingly, the same might be true for KUB 38.4 I 3'. Yet, if *išmeriyanza* 'bridled' is to be restored at the end of the line, <sup>KUŠ</sup>KIR<sub>4</sub>.TAB.ANŠE refers to the horse and should be translated as 'bridle'.

<sup>32</sup> See, e.g., von Brandenstein 1943: 22; Otten 1953: 65; Pecchioli Daddi 2003: 575, Cammarosano 2018: 330.

<sup>33</sup> KUB 1.1+ rev. III 7–9. See also Kammenhuber 1961: 61 *passim* 'Trense, Gespannhalter'. Yet, the determinative URUDU points to a bronze implement rather than a halter or bridle, which is usually made of leather.

<sup>34</sup> For attestations, see Salonen 1955: 114.

<sup>35</sup> For attestations of *appatu* see CAD A2: 181–182, s. v. *appatu* I. For the meaning of <sup>KUŠ</sup>KIR<sub>4</sub>.TAB.ANŠE in the Hittite written sources and their likely Hittite equivalent <sup>KUŠ</sup>/SIG *išmeri-* see HW2 vol. 4: I, 195–200, s.v. <sup>KUŠ</sup>/SIG *išmeri-*.

<sup>36</sup> See Salonen 1955: 120–122; CAD A2: 181–182, s. v. *appatu* I.

<sup>37</sup> See CAD A 2: 425 s.v. *ašātu*.

<sup>38</sup> See CAD Š, 134–136 s.v. *šerratu* A.

<sup>39</sup> See CAD Š, 201 s.v. *šinnatu* B.

#### 4.2.2 Which objects does the human figure hold in his right and left hand?

Before the oracle report Çorum 6-1-96 was discovered, Starke 1990: 551–552 argued that the broken sign following  $\leftarrow du-pa-ú-$  in KUB 38.4 obv. I 4 might be NA. Based on this, he proposed that  $\leftarrow du-pá-ú-n[a-$  might be the first part of an otherwise unattested Luwian genitive adjective  $\leftarrow dupaun[ašša/i$  that is derived from *dupai-* ‘to strike, beat, stab’ or similar. According to his interpretation, which was followed by Cammarosano 2018: 330–331, the word in question serves as an attribute to *EL-TÛ-HU* ‘whip’. The phrase would then have to be translated by ‘beating whip’, which the man standing on the horse holds in his right hand. However, according to Çorum 6-1-96, the human figure holds the whip in his left hand. Since it is unlikely that he holds the whip in various cities in different hands,  $\leftarrow dupau-x[$  (or,  $\leftarrow dupaun[a-$ , if the broken sign is indeed NA) probably does not modify *EL-TÛ-HU* in KUB 38.4 obv. I 4, but, as a noun, denotes another implement.<sup>40</sup> Its derivation from the Luwian word *dupai-* suggests that it designates a striking weapon such as a lance, spear, or mace (for an example, see, e.g., the depiction on an Assyrian relief showing Ashurbanipals royal hunt; fig. 1). Furthermore, from both a linguistic and technical perspective, using the phrase ‘beating whip’ would be redundant as a whip is inherently a tool used for beating. Regarding warfare technology, it makes more sense for a person to hold a whip in one hand for leading and punishing a horse and a striking weapon in the other for attacking an enemy. Therefore, it is highly probable that *GÛB-za-ma šU-za* belongs in the broken portion of KUB 38.4 obv. I 4 rather than in obv. I 5.

#### 4.2.3 Did Pirwa wear earrings?

The meaning of the term *ašuša-* remains a topic of debate among scholars. While some have suggested translating it as ‘ring’ or ‘earring’,<sup>41</sup> others have expressed doubts.<sup>42</sup> For example, Starke 1990: 552 with note 2044 has argued that the meaning ‘earrings’ in KUB 38.4 obv. I 6 and Bo 3826 rev. III 9’ is unlikely since the god holds the object in his hand. However, this argument is not compelling, as KUB 38.4 obv. I 6 does not explicitly state that the god holds the [two] *ašuša-* in his hand. As far as Bo 3826 rev. III 9’ is concerned, the sign following the number sign 2 looks rather like a huge horizontal wedge. Therefore, the reading 2 *a-šu-ša* is only possible through an emendation.<sup>43</sup> Furthermore, the assumption that *ašuša-* can denote an earring is supported by a passage in the ritual text KBo 10.45 (CTH 446.B), where it refers

---

<sup>40</sup> Thus also Busse n.d..

<sup>41</sup> See Otten 1961: 150; Güterbock 1983: 208; HED Vol. 1: A: 220–220 s.v. *asusa-*; Burgin 2022: 318; Trameri 2022: 58.

<sup>42</sup> See, e.g., HW<sup>2</sup> Vol. A: 537–538 s.v. *ašuša-<sup>2</sup>*; Starke 1990: 552 with note 2044; Cammarosano 2018: 331.

<sup>43</sup> See also Burgin 2022: 507–508.

to an object attached to the left ear of the goddess Ištar/Šaušga.<sup>44</sup> This interpretation is also consistent with depictions of the goddess wearing earrings.<sup>45</sup> Moreover, as the iconography and textual sources show, earrings were commonly worn by both female and male deities. Hence, the term mentioned in KUB 38.4 obv. I 6 and Çorum 6–1–96 obv. 2' might indeed refer to earrings.

Further support for this interpretation may be seen in the fact that according to KUB 38.4 obv. I 6 the [two?] *ašuša-* are made of AN.BAR GE<sub>6</sub>, 'black iron', which is likely meteorite iron. Interestingly, this material is also mentioned in KUB 42.11 obv. I 4 with the Akkadogram for 'ring, earring' (*IN-ŠA-AB-TUM*). However, it is worth noting that 'black iron' was used for crafting various objects, such as tools, weapons, and vessels.<sup>46</sup> Therefore the attestation of AN.BAR GE<sub>6</sub> in conjunction with the Akkadogram for 'ring, earring' (*IN-ŠA-AB-TUM*) in KUB 42.11 obv. I 4 cannot be considered conclusive evidence for the interpretation of *ašuša-* as earrings.<sup>47</sup>

Thus, in connection with the horse god Pirwa, *ašuša-* might rather refer to a part of the horse's harness, such as the bit rings used to attach the reins or the rings that are part of the headstall. Alternatively, it could also refer to rings that are part of the horseman's equipment. This assumption is supported by the fact that in KUB 38.4 the [two?] *ašuša* are mentioned immediately after a reference to the objects held by the deity and a description of what he is girded with. Additionally, in KBo 18.172 rev. I 1'–9', one, two, or several *ašuša-* are mentioned alongside archery accessories like arrows, bows, and quivers, and possibly even arrowheads (if *šittara/i-* com. and *šit(t)ar-* neut. means arrowhead instead of sun-disk as some scholars suggest).<sup>48</sup>

In connection to a gate and alongside the term *tarzu-*, *ašuša-* probably denotes a locking device or a part of a lock.<sup>49</sup> This wide range of meanings can be compared with the Akkadian word *šerretu*, which denotes a variety of objects, such as a halter, bridle, nose-rope, lead-rope, nose ring worn by women as jewelry or a door-pivot. Another comparable term is the

---

<sup>44</sup> See obv. II 26: *išdamani=šši=ya=(š)an ašušēš šuraššuraš I-[NA G]ÜB ašiškanzi* "and on her left ear *ašušēš* (in the shape of) *šuraššura-* birds are attached." The form *ašušēš* seems to be used as an acc. pl. here. See also HED Vol. 1: A, 221: "and at her ear they install rings with s.-birds on the left"; for the form see GrHL: 69.

Differently, Trameri 2022: 59: "To her [le]ft ear, *šuraššura*-birds are attached (on) earrings."

<sup>45</sup> For an overview see Herbordt 2009: 103–106).

<sup>46</sup> For the interpretation as meteorite iron and a list of attestations see Košak 1983: 132–133.

<sup>47</sup> For attestations of *inšabtu(m)* in Akkadian see CAD A 144–145 s.v. *anšabtu* (*inšabtu*, *iššabtu*).

<sup>48</sup> For a discussion see CHD Š, 460–461 s.v. *šittara-/šittari-*, *šit(t)ar-*.

<sup>49</sup> For references see HW<sup>2</sup> Vol. 1 A: 537–538 s.v. *ašuša-*<sup>2</sup>; HED Vol. 1: A: 220–222 s.v. *asusa-* (c.) 'ring'. For the meaning of *tarzu* see Christiansen 2006: 95–99.



Akkadian word *ḥuppu*, a loan from Sumerian 𒄩𒍪/𒄩𒍪𒍪, 𒄩𒍪.BI / 𒄩𒍪.BÍ / 𒄩𒍪.BÍ, which denotes various kinds of rings, including earrings.<sup>50</sup> It is also noteworthy that the logogram is exclusively attested with this meaning in Hittite texts.

In the depiction of the horse god Pirwa, the meaning of the term *ašuša-* remains, therefore, ambiguous. Thus, it might refer to earrings worn by the deity, rings that form a part of the horse's harness, or rings that pertain to the horseman's equipment.

#### 4.2.4 The mountain and the sky

One difference between Çorum 6-1-96 and the other two texts is that the description of Pirwa's statue in Çorum 6-1-96 refers to a sky (insofar as the reading *ne-<sup>r</sup>pi<sup>l</sup>-[ša-aš* in obv. 1' is correct), and to a mountain (obv. 5'). According to Ünal 2019: 697–700 with note a, obv. 1' probably refers to the Sun-god of the sky. Accordingly, he suggests to restore [...] *ne-<sup>r</sup>pi<sup>l</sup>-[ša-aš* <sup>D</sup>UTU-aš ...] and to translate “[What concerns that the Sun God(?) of Heav]en [is determined by oracle as angry in his temple]”. However, since the text otherwise concerns Pirwa and not the Sun-god of Heaven, this restoration seems unlikely. Rather, obv. 1' probably refers to a sky or heaven *en miniature*, which, as a kind of baldachin, was placed above the divine statue. A similar attestation can be found in the oracle text KUB 5.7 rev. 23–24.<sup>51</sup> However, it is worth noting that baldachins are rarely mentioned in descriptions of divine statues.

Concerning the reference to the mountain in obv. 5', Ünal 2019: 697, 700, suggests to restore 𒄩𒍪.SAG *wa-[a-ši-it-ta-aš*, as this is almost the only mountain name beginning with the sign WA. However, a mention of a mountain by name in a description of a divine statue would be unusual. Therefore, it seems more likely that 𒄩𒍪.SAG is to be interpreted as a determinative followed by the word *wattattar* neut. ‘image of a mountain’. A parallel can be found in a description of a statue of the Storm-god in the cult inventory KUB 38.32 obv. 2, rev. 20', according to which the god stands on two (images of) mountains made of iron.<sup>52</sup> Yet, in contrast to the possible attestation Çorum 6–1–96 obv. 5', the term is not preceded by a determinative. Alternatively, the Luwian term for mountain *watt(i)-*, which can also be preceded by a determinative, or a word of the same root might be restored.<sup>53</sup>

<sup>50</sup> See CAD 𒄩: 239 s.v. *ḥuppu* D.

<sup>51</sup> See Tognon 2004: 75 with note 85. See also CHD L–N, 463 s.v. *nepiš* g; Cammarosano 2018: 58.

<sup>52</sup> See Rieken 2022: 347

<sup>53</sup> For a discussion of the etymology and meaning of the terms see Rieken 2022.



#### 4.2.5 The Connection between a Weaver’s Tool and an Implement of a Horse God: Unraveling the Meaning of *karza(n)-* and *karzana-*

Obv. 6’ of Çorum 6–1–96 refers to an object called *karzana-* followed by the Sumerogram *GIŠ* which is probably to be interpreted as an unmarked genitive attribute.<sup>54</sup> It is preceded by a vertical wedge, which is partly broken off. If at the beginning of obv. I 2’–7’ one or two signs are missing, as indicated by Ünal 2019: 697, who had the chance to see the original tablet, the vertical is likely to be interpreted as the number sign 1 and not as the end of a larger sign. If so, the following form *karzanaš* is to be interpreted as a nom. sg. of an *a*-stem noun in the gen. com. As such, it is likely related to the noun *karza(n)-* attested in several festival texts. In these texts, an acc. pl. *kar-za* (IBoT 11.25+ IBoT 2.96 rev. V 7; KUB 11.20 rev. III 14), a dat.-loc. pl. *kar-za-na-aš* (IBoT 11.25+ IBoT 2.96 rev. V 12’) and an abl. *kar-za-na-az* (IBoT 2.94 12’) are attested.

Further attestation of *karza(n)-* is probably found in KBo 42.101 2’, where the word is preceded by the determinative *GIŠ*. Unfortunately, the context is fragmentary, and the word form is unclear. In the photo, the last sign before the break looks like *AŠ*, which would result in a form <sup>GIŠ</sup>*kar-za-aš*. However, on the 3D model, the remains of two oblique wedges are visible, so it is more likely that the last sign is *NA*. Therefore, probably *kar-za-n[a-aš]* is to be restored. If so, the word would only be attested in the plural.

Various analyses have been proposed regarding the prehistory of *karza(n)-*. Most of them share the assumption that the word is a common plural of a neuter stem *karza(n)-* derived from Indo-European *\*kert-* ‘to twist, braid, plait, spin’. Based on the contexts, the etymology led the scholars to believe that *karza(n)-* refers to a tool weavers use, such as a spool or bobbin.<sup>55</sup> By contrast, Melchert 1999: 121–32 argued that it might rather signify a basket of wool; a hypothesis that he later abandoned in favor of the meaning ‘swift, niddy-noddy’ (Melchert 2012: 177 with note 9). Another alternative interpretation has been offered by Rößle 1998: 111–113, according to whom the word might have been derived from *\*kars-* ‘scratch, groom, comb’ and denote a weaving comb.

However, it is unlikely that either of these meanings applies to *karzana-* in the description of Pirwa’s statue in Çorum 6-1-96, considering that most of the objects mentioned there relate

<sup>54</sup> A parallel is, e.g., to be found in KBo 71.153 obv. I 8 a <sup>GIŠ</sup>BANŠUR *GIŠ* ‘a table of wood’.

<sup>55</sup> See, e.g., Eichner 1973: 98 note 78; Eichner 1974: 98; Rieken 1999: 390–392; EDHIL: 459–460.

to a horse's equipment and its rider. Therefore *karza(n)-* in the festival texts and *karzana-* in Çorum 6–1–96 may refer to distinct objects sharing the same name due to their similar function or appearance. Since the meanings that have been suggested for *karza(n)-* in the festival texts are also doubtful, a re-analysis of the respective passages seems to be in order.

#### 4.2.5.1 The attestations of *karza(n)-* in festival texts revisited

The first attestation can be found in KUB 11.20 obv. I 5–21 = KUB 11.25 + IBoT 2.96 rev. III 2–14 (CTH 669, OH/NS):

obv. I 5' GAL DUMU <sup>ME.EŠ</sup> .É.GAL <sup>SÍG</sup> <i>ku-un-za-an</i>	The chief of the palace officials takes <i>kunza-</i>
obv. I 6' <i>da-a-i ta GIŠ-i ḥa-ma-an-ki</i>	<i>yarn</i> <sup>56</sup> and ties it on a (piece of) wood.
obv. I 7' <i>ta GAL LÚ<sup>ME.EŠ</sup> GIŠ<sup>BANŠUR</sup></i>	The chief of the table-men hangs it from a/the
obv. I 8' <sup>GIŠ</sup> <i>BANŠUR-az ga-an-ki</i>	table.
obv. I 9' GAL DUMU <sup>ME.EŠ</sup> UŠ.BAR SÍG BABBAR SÍG SA <sub>5</sub>	The chief of the weavers <i>weaves</i> white wool and
obv. I 10' <i>an-da im-mi-ia-zi</i>	red wool. And he gives the belt to the chief of the
obv. I 11' <i>ta iš-ḥu-uz-zi-in</i>	palace officials and he puts it on his loins. <sup>58</sup>
obv. I 12' A-NA GAL DUMU <sup>ME.EŠ</sup> .É.GAL <i>pa-a-i</i>	
obv. I 13' <i>na-an-za-kán an-ta-ki-iš-šī</i> <sup>57</sup>	
obv. I 14' <i>da-a-i</i>	
obv. I 15' GAL LÚ <sup>ME.EŠ</sup> UŠ.BAR- <i>aš-ta pa-ra-a</i>	One escorts the chief of the weavers out. <sup>59</sup> [The
obv. I 16' <sup>r</sup> <i>pé<sup>1</sup>-e-ḥu-te-ez-zi</i>	per]former cries “aha!” [(The chie)]fs of the
obv. I 17' [( <sup>LÚ</sup> AL)]AM.ZU, <i>a-ḥa-a ḥal-za-a-i</i>	palace officials [escort] the [chief] of the
obv. I 18' [(GAL) <sup>M</sup> ] <sup>E.EŠ</sup> .DUMU <sup>ME.EŠ</sup> .É.GAL- <i>kán</i>	shepherd[s] in. He takes the <i>karza(n)-</i> [and]
obv. I 19' [GAL <sup>LÚ</sup> . <sup>ME.EŠ</sup> ] <i>SIPA an-da</i>	carries it out.
obv. I 20' [ <i>ú-wa-te-e</i> ]z-zi <i>kar-za da-a-i</i>	
obv. I 21' [( <i>ta-aš-ta</i> )] <i>pé-e-da-a-i</i>	

This passage poses a challenge in interpreting the term *karza(n)-*, given that the object is merely mentioned at the end without explicitly indicating its role in the preceding operations.

<sup>56</sup> For the meaning of the word see further below. The determinative for wool shows that it is an object made of wool. The assumption that the word derives from Hurrian seems unlikely since it is attested in festival texts that go back to the Old Hittite period. Also the hypothesis that it derived from a color term is uncertain (for both cf., e.g., HEG 4: 637–638 with further literature).

<sup>57</sup> Dupl. *an-ta-ki-it-ti*.

<sup>58</sup> For the meaning of *antaka-* see Melchert 2001: 407–408.

<sup>59</sup> Thus also Melchert 2001: 404. In general, it is also possible that the chief of the weavers is the subject of the clause. Since according to the following passage palace official takes the cloth (i.e. likely the belt) and carries it out it is more likely that the chief of the weavers is the object of the clause.

However, the procedure undertaken by the chief of the weaver, which culminates in the fabrication of a belt, suggests that the *karza(n)-* holds a central function in producing the fabric. Moreover, the text reveals that the chief of the weavers combines white and red wool through a process referred to as *anda immiya-*. This verb generally encompasses a wide range of meanings, including plaiting, braiding, and knitting. Nonetheless, given that the production of the belt is attributed in this particular context to a weaver, it most likely refers to the weaving process. It follows that *karza(n)-* most probably denotes an essential tool in the weaving process. The central role of the *karza(n)-* in the belt fabrication is also supported by the following paragraph attested in the duplicate text KUB 11.25+ obv. III 15'–16' according to which also the garment is carried out (obv. III 15' DUMU.É.GAL GADA-*an da-a-<sup>r</sup>i' obv. III 16' ta-aš-ta pé-<sup>r</sup>e-da-i' “the palace officials take the garment and carry it out”).*

Given that *karza(n)-* is most likely a collective plural in the accusative rather than a distributive plural (see Melchert 1999: 123 note 5; Melchert 2012: 177), it is probably a tool consisting of two or more (identically designed) parts. This does not contradict the meaning ‘spool, bobbin, or niddy-noddy’. However, given the two other passages in festival texts still to be discussed, the term is more likely to designate a weaving shuttle for passing the weft thread through the warp thread. A further argument favoring this hypothesis is that the object plays a key role in the weaving process. This is also highlighted by the term <sup>GADA</sup>*kazzarnul-* which probably denotes a garment resulting from the process carried out by the *karza(n)*.<sup>60</sup> Due to the lack of archaeological and iconographic evidence, the shuttles’ design and the looms employed by the Hittites remain unclear. Yet, instead of using boat shuttles with a rod in the middle to hold the bobbin filled with yarn, they likely used simple stick shuttles made of a narrow piece of wood with two notches at either end used to wind up the yarn. Similar stick shuttles are known from other ancient cultures and are still used today, especially in frame loom weaving. For a replica of such a weaving stick created in an experimental archaeological project, see Fig. 1.<sup>61</sup> The type of loom used by the Hittites and, in particular, in the festival ceremonies remains uncertain. However, the findings of loom weights indicate that the warp-weighted loom was one type of loom used among the Hittites.<sup>62</sup>

---

<sup>60</sup> For a discussion of the two terms, see Rößle 1998. His suggestion that the term *karza(n)-* denotes the ‘weaving comb’ is, however, unlikely since according to the textual evidence threads of wool are wound around the object.

<sup>61</sup> For a reconstruction of weaving tools and techniques in Ancient Greece see Palmer 2021.

<sup>62</sup> See, e.g. Vigo and Bellucci 2014: 208.



Fig. 1 Replica of the most important weaving tools used in Ancient Greece. Photo: Richard J. Palmer, published in Palmer 2021



Fig. 2: Two modern stick shuttles (Photo: Heddles. [https://commons.wikimedia.org/wiki/File:Stick\\_shuttles.jpg](https://commons.wikimedia.org/wiki/File:Stick_shuttles.jpg), retrieval date September, 9, 2023)

If the suggested interpretation of the passage is correct, the sequence of events can be reconstructed as follows: First, the chief of the palace officials winds the warp thread around the horizontal beam of the weaving loom, referred to by the logogram  $\text{GIS}$ . Then, the chief of the table-men hangs the warp thread from the/a table ( $\text{GIS}^{\text{BANŠUR}}$ ). Depending on the kind of loom, the latter might designate the weaving loom itself or the stand on which it is placed. Afterwards, the chief of the weavers creates a belt by weaving white and red wool and gives it to the chief of the palace officials, who puts it on his loins and then is escorted out. After the performer cries “aha”, the shuttle and the garment are carried out.

A second passage important for determining the meaning of *karza(n)-* is found in IBoT 2.96 rev. V 5'–20':

rev. V 5'	<i>nu PA-NI MUNUS.LUGAL 2 DUMU.É.GAL</i>	In front of the queen two palace officials are
	[ <i>kat-ta<sup>2</sup></i> ]	squatting [ <i>down</i> ]. They hold a <i>karza(n)-</i>
rev. V 6'	<i>pár-aš-na-an ḥar-kán-zi</i>	(from) below. <sup>63</sup>
rev. V 7'	<i>ta kar-za kat-ta-an ḥar-kán-zi</i>	
rev. V 8'	GAL LÚ.MEŠ UŠ.BAR SÍG BABBAR <i>ta-ru-up-</i>	The chief of the weavers gives twisted white
	<i>pa-an-d[a-an]</i>	wool to the chief of the palace officials. The
rev. V 9'	A-NA GAL DUMU <sup>MEŠ</sup> .É.GAL <i>pa-a-i</i>	chief of the palace officials twists (it) once.
rev. V 10'	GAL DUMU <sup>MEŠ</sup> .É.GAL 1-ŠU <i>ta-ru-up-zi</i>	Then the chief of the palace officials gives it
rev. V 11'	<i>ta-an</i> GAL DUMU <sup>MEŠ</sup> .É.GAL LUGAL- <i>i pa-</i>	to the king.
	<i>a-i</i>	The king (twists it) twice and winds (it)
rev. V 12'	LUGAL- <i>uš 2-an-ki-ta ta kar-za-na-aš</i>	around the <i>karza(n)-</i> .
rev. V 13'	<i>na-a-i</i>	
rev. V 14'	LÚ ALAN.ZU <sub>9</sub> <i>a<sup>r</sup> ḥa-a<sup>r</sup> ḥal-za-a-i</i>	The performer shouts 'ahā',
rev. V 15'	[L]Ú <i>pal-u-wa-tal-la-aš pal-u-wa-iz-zi</i>	the clapper claps.
rev. V 16'	[ ] <i>ar-ki-iš-kán-zi</i>	[ <i>the king and queen</i> ] are having sex. <sup>64</sup> The
rev. V 17'	[ ] <i>x-na-an wa-al-ḥa-an-ni-eš-kán-zi</i>	[...] play a [...; the performer] shouts 'ahā';
rev. V 18'	[LÚ ALAN.ZU <sub>9</sub> ] <i>a<sup>r</sup> ḥa-a ḥal-za-a-i</i>	[the clapper] claps. [...]
rev. V 19'	[LÚ <i>pal-u-wa-tal-la-aš p</i> ] <i>al-u-wa-iz-zi</i>	
rev. V 20'	[ ] <i>x</i>	

In contrast to KUB 11.20 obv. I 5–21 (= KUB 11.25 + IBoT 2.96 rev. III 2–14), the *karza(n)-* is mentioned in this text passage twice. The description of two palace officials holding it from below while squatting in front of the queen suggests that it is a portable object that can be held by two people. A weaving shuttle would fit the characterization well, as it is one of the (re)movable implements used in weaving that is neither very small nor very large. The verb *tarupp-* 'gather, twist' mentioned three times in connection with wool might either refer to the act of twisting strands together to produce threads or winding the wool into a ball to

<sup>63</sup> Or, "at the same time they hold a *karza(n)-*".

<sup>64</sup> The meaning 'they are having sex' for *ararkiškānzi* remains unsure. For a discussion see Melchert 2001 and the comment further below.

prevent it from tangling. After this action was carried out several times the king winds it around the shuttle.

The hypothesis that *karza(n)-* designates a shuttle stick also fits well with Melchert's suggestion that the verb form *ararkiškāzi* belongs to a stem *ark-* that in its intransitive use means 'to copulate' (see Melchert 2001: 406). The manipulations with wool mentioned in the preceding passage would then symbolize the ritual intercourse of the king and queen, which is subsequently performed. Yet, in contrast to Melchert's assumption that *karza(n)-* is to be identified with the queen as the female, who takes a passive role, the interpretation of *karza(n)-* as a designation of the shuttle stick leads to the opposite. It would then be a metaphor for the penis of the king that takes the active part in the sexual union.

The last passage in which the term *karza(n)-* appears in a fairly well -reserved context is IBoT 2.94 VI 4'–15':

<p>VI 4' [GAL D]UB.SAR<sup>MEŠ</sup>.GIŠ-<i>kán</i> UGULA LÚ.MEŠ<sup>SIMUG.A-ia</sup></p> <p>VI 5' [<i>m</i>]a-al-ke-eš-šar an-da pé-e-da-an-zi</p> <p>VI 6' GUNNI-an-kán pé-ra-an da-an-zi</p> <p>VI 7' nu GAL LÚ.MEŠ<sup>SIMUG.A A-NA GAL DUB.SAR.GIŠ</sup></p> <p>VI 8' pí-iš-ke-ez-zi GAL LÚ.MEŠ<sup>DUB.SAR.GIŠ-ma</sup></p> <p>VI 9' A-NA UGULA LÚ.MEŠ<sup>BANŠUR pé-eš-ke-ez-zi</sup></p> <p>VI 10' ta GIŠ<sup>BANŠUR-az ga-an-ki-iš-ke-ez-zi</sup></p> <p>VI 11' LUGAL MUNUS.LUGAL SÍG BABBAR SÍG SA<sub>5</sub></p> <p>VI 12' kar-za-na-az da-aš-kán-zi</p> <p>VI 13' ta ta-ru-up-pa-an-zi</p> <p>VI 14' tu-uš pí-tu-lu-uš</p> <p>VI 15' e-[eš]-ša-an-zi</p>	<p>[The chief of the] wooden tablet scribes and the chief of the smiths bring in <i>skeins</i> (of wool). And they pass in front of the hearth (<i>lit.</i> they take the hearth in front).<sup>65</sup></p> <p>The chief of the smiths gives (them) to the wooden tablet scribes and the chief of the wooden tablet scribes gives (them) to the chief of the table-men. And he hangs (them) from the table.</p> <p>VI 11'–15' The king and the queen take white wool (and) red wool with/from the <i>karza(n)</i>, twist it and make interlaces.</p>
---	---

This text also pertains to various operations carried out with wool and its products. However, the descriptions provided are very condensed, often leaving the object of the clause unspecified. Furthermore, several unclear words and phrases make determining the course of

---

<sup>65</sup> See also Melchert 1999: 122.



action and the objects involved difficult. One term that has been interpreted differently amongst researchers is *malkeššar* in rev. VI 5', which, to my knowledge, is only attested here.<sup>66</sup> However, since it is a noun derived from *malk-*, *malkiya-*, suffixed with *-eššar*, its meaning can be established fairly accurately. Thus, in the lexical text Izi Bogh. A 272, the verbal noun *malkiyawar* is equaled with Akkadian *patālu* (*pa-da-lu!* (text: NU), sim. Izi Bogh. A 276 (see CHD P: 131, whose meaning is 'to twine, plait, twist').<sup>67</sup>

This is also consistent with the Hittite attestations. In CHD L-N: 131–132 s.v. *malk-*, *malkiya-*, the term is translated as 'to spin'. However, its meaning is likely broader, as indicated by its Akkadian equivalent and the attestation KUB 17.27 obv. II 28–29. Thus, it can also refer to the production of strings or ropes or the wrapping and winding of these fabrics around an object or themselves.<sup>68</sup> Based on the subsequent lines of IBoT 2.94 VI 4'–15', *malkeššar* could be translated as 'skeins (of wool)' or 'spun wool'. As in KUB 11.20 obv. I 7'–8', the wool is then hung from a/the table. As hypothesized earlier, the table (<sup>GIŠ</sup>BANŠUR) might either designate the weaving loom or the stand on which it is placed. The action carried out by the king and queen is open to different interpretations. One challenge is that the ablative in New Hittite has taken on the function of the instrumental, so it remains unclear whether the king and queen take the white and red wool from or with the shuttle stick. However, since the preceding action presumably involves the fixation of the warp thread on the loom, it is more likely that the king and queen take the white and red wool with the shuttle stick. Otherwise, it would be strange that it is only mentioned here. The action referred to by the verb *tarupp-* 'twist' might be the winding of the yarn around the stick. Alternatively, it could designate the picking, i.e., the process of inserting a single weft thread through the shed, which is the opening created by the raised and lowered warp. The last step, i.e., the creation of *pittuluš* 'interlaces, interlocks, loops, nooses, straps' might then refer to the process of weft interlacing or weft interlocking, i.e., securing the weft yarn by interlocking it with the previous weft yarn or by wrapping it around the edge warp thread to prevent the weft from unraveling and thus creating a cohesive and integrated textile structure.

<sup>66</sup> The attestation IBoT 4.131+ obv. r. col. 13', mentioned in CHD L-N, 132 s.v. *malkeššar* is to be read *ma-al-te-eš-šar*.

<sup>67</sup> For Akkadian *patālu* see CAD P: 270–271 s.v. *patālu* and AHW II: 847 s.v. *patālu(m)*.

<sup>68</sup> *nu uš7-na-aš UN-aš kue uddār memiešket taruppiyat kue malkiyat kue* "Whatever spells the sorcerer spoke, whatever he twisted (and) whatever he twined". Cf. also the the following magical rites of unravelling a string or rope (ŠU.SAR/*išhima*. For an edition of text see Haas 2007.



#### 4.2.5.2 The meaning of *karzana-* in the description of Pirwa's statue

While it is likely that *karza(n)-* in the context of weaving refers to a weaving or shuttle stick, it remains unclear how this term might be connected with *karzana-* attested in the description of the horse god Pirwa in Çorum 6–1–96. As mentioned earlier, the latter might designate an object that looks similar or has a similar function. Given the etymology of the word and the attestations of *karza(n)-* in the festival texts, it probably designates an object used for cutting, dividing, separating, or resulting from these actions. It might thus designate a rod, staff, or stick (or a similar object cut off from a tree or larger piece of wood, cf. lit. *kártis* ‘pole, rod’, russ. *karyto* ‘trough’), or an implement used for cutting, splitting or scratching like an axe (cf. lett. *cirvis*) or sword (cf. *kertte* ‘sword’ in Tocharian B).<sup>69</sup> In general, one might expect an accessory of a divine statue to be made rather of precious metal than wood. Yet, since Pirwa seems to have a particular liking for wood (see further above), it is not surprising that the *karzana-* similar to the trough mentioned in KBo 44.209+ rev. IV 10’ is made of this material. Considering the similar shape of a sword and a weaving stick, a sword seems to be a good candidate. Further support for this hypothesis might be seen in the fact that weaving sticks were also used as weaving swords or beaters.

#### Summary

The study aims to enhance our understanding of the Hittite god Pirwa by conducting analyses of descriptions of Pirwa's statues in two oracle texts (KBo 44.209+ and Çorum 6-1-96) and a cult inventory (KUB 38.4). Against the claims of previous studies, it has been argued that the partially broken term  $\text{^}dupau-x[$  in KUB 38.4 obv. I 4 is a noun denoting a striking weapon rather than a Luwian genitive adjective that, as an attribute, accompanies *EL-TÛ-HU* ‘whip’. Accordingly, Pirwa would have been represented by a statue of a horseman standing on a horse and holding a striking weapon in his right hand and a silver whip in his left.

Furthermore, the term *ašuša-*, present in both KUB 38.4 and Çorum 6-1-96, has been examined. It has been pointed out that its meaning in the context of Pirwa's iconography remains unclear. Thus, it might denote the god's earrings, but also rings of the horse tack or the rider's equipment. Regarding the mountain mentioned in Çorum 6–1–96 obv. 5’, it was argued that the text presumably does not refer to a specific mountain called by name but an image of a mountain as an element of the divine statue.

---

<sup>69</sup> For more examples, see Pokorny 1959: 941–942.

Another issue explored in the article is the hapax *karzana-* mentioned in Çorum 6–1–96. Through a thorough analysis, it has been linked to the noun *karza(n)-* neut., which appears in festival texts related to weaving activities. Both stems have been traced back to the Indo-European root *\*(s)ker-* meaning ‘to cut/scratch’. It was suggested that *karza(n)-* in textile contexts likely denotes a weaving stick or shuttle. On the other hand, the term *karzana-* which is listed among Pirwa’s paraphernalia, may denote some form of rod, staff, or cutting implement – a distinct but related word derived from the same root. Considering the etymology and the resemblance in shape to a weaving stick and a shuttle, the term might, similar to *kertte* in Tocharian B, denote a sword. Further support for this might be seen in the fact that weaving sticks were also used as weaving swords or beaters. The material specification “of wood” does not argue against this, as it could only refer to the handle. Moreover, the manufacture of wood might be due to Pirwa’s fondness for this material, which is also evident from KBo 14.21+ obv. I 15’, according to which Pirwa receives wood as a penitential offering in addition to offerings of bread and beer, and the mention of a wooden trough in the description of Pirwa’s statue in KBo 44.209+ rev. IV 10’.

### **Bibliography:**

Beal, R.

2002 Hittite Oracles. Pp. 57–81 in *Magic and Divination in the Ancient World*, ed. L. Ciruolo and J. Seidel. Ancient Magic and Divination II. Leiden – Boston – Köln: Brill.

Brandenstein, von, C. G.

1943 *Hethitische Götter nach Bildbeschreibungen in Keilschrifttexten*, Mitteilungen der Vorderasiatisch-Aegyptischen Gesellschaft 46/2 Heft 8. Leipzig: Hinrichs Verlag.

Burgin, J. M.

2022 *Studies in Hittite Economic Administration. Volume 2: Text Editions and Philological Commentary*. StBoT 71. Wiesbaden: Harrassowitz Verlag.

Busse, A.

n.D. “\**dupauwar-* / *dupaun*[?] ‘(An Object?) Pertaining to Striking (?)’” in *The Digital Philological-Etymological Dictionary of the Minor Anatolian Corpus Languages (eDiAna)*. Accessed December 1, 2023. <https://www.ediana.gwi.uni-muenchen.de/dictionary.php?lemma=346>.

Cammarosano, M.

2018 *Hittite Local Cults*. Writings from the Ancient World. Atlanta: SBL Press.

Christiansen, B.

2006 *Die Ritualtradition der Ambazzi. Eine philologische Bearbeitung und entstehungsgeschichtliche Analyse der Ritualtexte CTH 391, CTH 429 und CTH 463*. StBoT 48. Wiesbaden: Harrassowitz.

- Eichner, H.  
 1973 Die Etymologie von Heth. *mehur*,” *MSS* 29: 53–107.  
 1974 *Untersuchungen zur hethitischen Deklination*. Erlangen (unpublished dissertation).
- Gessel, B. H. L., van  
 1998 *The Onomasticon of the Hittite Pantheon*, HbOr I/33, part 1, Leiden: Brill.
- Groddek, D., A. Hagenbuchner-Dresel, and I. Hoffmann  
 2002 *Hethitische Texte in Transkription VS NF 12*. DBH 6. Dresden: Verlag der TU Dresden.
- Güterbock, H. G.  
 1983 Hethitische Götterbilder und Kultobjekte. Pp. 203–217 in *Beiträge zur Altertumskunde Kleinasiens. Festschrift für Kurt Bittel*, ed. R. M. Boehmer and H. Hauptmann. Mainz: Philipp von Zabern.
- Haas, V.  
 1994 *Geschichte der hethitischen Religion*. HdO I/15, Leiden – New York: Brill.  
 2007 Notizen zu den Ritualen der Frau Allaituraḫi aus Mukiš. *AoF* 34: 9–36.
- Herbordt, S.  
 2009 Šauška. Archäologisch. *RLA* 12: 103–106.
- Hout, Th. P. J. van den  
 2003 Pirwa, Perwa. *RLA* 10: 575–76.
- Imparati, F.  
 1990 Obligations et manquements culturels envers la divinité Pirwa. *Or* 59: 166–187.
- Kammenhuber, A.  
 1961 *Hippologia Hethitica*. Wiesbaden: Harrassowitz.
- Klinger, J.  
 1996 *Untersuchungen zur Rekonstruktion der hattischen Kultschicht*. StBoT 37. Wiesbaden: Harrassowitz.
- Košak, S.  
 1983 “The Gospel of Iron”, Pp. 125–135 in *Kaniššuwār. A Tribute to Hans G. Güterbock*, ed. H. A. Hoffner Jr. and G. M. Beckman. Assyriological Studies 23. Chicago, Illinois: The Oriental Institute of the University of Chicago.
- Kryszat, G.  
 2006 Herrscher, Herrschaft und Kulttradition in Anatolien nach den Quellen aus den altassyrischen Handelskolonien – Teil 2: Götter, Priester und Feste Altanatoliens. *AoF* 33: 102–124.
- Melchert, H. C.  
 1999 Hittite *karzan*- ‘Basket of Wool. Pp. 121–132 in *Studi e Testi II*, ed. S. de Martino and F. Imparati, Eothen 10. Florence: LoGisma).  
 2001 A Hittite Fertility Rite? Pp. 404–409 in *Akten des IV. Internationalen Kongresses für Hethitologie: Würzburg, 4. – 8. Oktober 1999*, ed. G. Wilhelm. StBoT 45. Wiesbaden: Harrassowitz).  
 2012 Hittite ‘Heteroclitic’ s-Stems. Pp. 175–184 in *Multi Nominis Grammaticus. Studies in Classical and Indo-European Linguistics in Honor of Alan J. Nussbaum on the Occasion of His Sixty-Fifth Birthday*, ed. A. I. Cooper, J. Rau, and M. Weiss. Ann Arbor – New

- York: Beach Stave Press).
- 2021 A Myth of Pirwa. *News from the Lands of the Hittites. Scientific Journal for Anatolian Research* 5–6: 17–31.
- Monte, G. F., del  
 1986 *Il trattato fra Muršili II di Ḫattuša e Niqmepa' di Ugarit*. *Orientalis Antiqui Collectio* 18. Roma.
- Oettinger, N.  
 2002 *Die Stammbildung des hethitischen Verbuns. Nachdruck mit einer kurzen Revision der hethitischen Stammklassen*. *Dresdner Beiträge zur Hethitologie* 7. Dresden: Verlag der TU Dresden.  
 2020 Die Bedeutung von Ved. Bhar<sup>i</sup> und der Vergleich mit heth. parh- und <sup>D</sup>Perwa-. *HS* 133: 167–181.
- Otten, H.  
 1953 Pirva – Der Gott auf dem Pferde. *JKF* 2: 62–73.  
 1961 Eine Beschwörung der Unterirdischen aus Boğazköy. *ZA* 54: 114–157.
- Palmer, R. J.  
 2021 Ancient Greek Weaving, Experimental Archeology on Greek Textiles and Household GDP. *EXARC Journal* 2021/4 (<https://exarc.net/issue-2021-4/at/ancient-greek-weaving-experimental-archeology>).
- Pecchioli Daddi, F.  
 2003 Pirva. *Anatolische Gottheit*. *RLA* 10: 573–575.
- Pokorny, J.  
 1959 *Indogermanisches Etymologisches Wörterbuch*. Wien: Francke.
- Rieken, E.  
 1999 *Untersuchungen zur nominalen Stammbildung des Hethitischen*. *StBoT* 44. Wiesbaden: Harrassowitz.
- Rieken, E.  
 2022 Der luwische Berg und seine indogermanischen Verwandten. *Acta Linguistica Petropolitana* 18.1: 344–356.
- Rieken et al.  
 2015 CTH 379 – Pestgebet Muršilis II. an die Götterversammlung. URL: [hethiter.net/](http://hethiter.net/): CTH 379 (TX 2015-08-29, TRde 2015-03-18), retrieval date March, 24, 2024.
- Rößle, S.  
 1998 Hethitisch *karza* ‘Gerät des Webers’ und *kazzarnul* ‘eine bestimmte Tuchart’. *MSS* 58: 111–28.
- Rost, L.  
 1961 Zu den hethitischen Bildbeschreibungen. Teil 1. *Mitteilungen des Instituts für Orientforschung der deutschen Akademie der Wissenschaften zu Berlin* 8: 161–217.
- Roszkowska-Mutschler, H.

2007. *Hethitische Texte in Transkription: KBo 44. DBH 22*. Wiesbaden: Harrassowitz.

Salonen, A.

1955 *Hippologica accadica: eine lexikalische und kulturgeschichtliche Untersuchung über die Zug-, Trag-, und Reittiere, ihre Anschirrung, Aufzäumung, Besattelung, Bepanzerung und Pflege, sowie über die Gespanne und Karawanen, die Besatzung und Mannschaften der Wagen, über die Reiterei, das Pflegepersonal usw. bei den alten Mesopotamiern samt einem Verzeichnis der hippologischen Termini und Redewendungen*. Suomalaisen Tiedeakatemia toimituksia. Helsinki: Suomalaisen Kirjallisuuden Kirjapaino Oy.

Starke, F.

1990 *Untersuchung zur Stammbildung des keilschrift-luwischen Nomens*. StBoT 31. Wiesbaden: Harrassowitz

Taracha, P.

2009 *Religions of Second Millennium Anatolia*. DBH 27. Wiesbaden: Harrassowitz.

Tognon, G.

2004 Il testo oracolare ittita KUB V 7. *KASKAL* 1: 59–81.

Trameri, A.

2022. *Purifying a House from Blood*. Columbus, GA: Lockwood Press.

Ünal, A.

2019 New Insights into the Nature and Iconography of the Hittite Horse Deity Pirwa. Pp. 690–702 in “*And I Knew Twelve Languages*”. *A Tribute to Massimilio Poetto on the Occasion of His 70<sup>th</sup> Birthday*, ed. N. Guzzo and P. Taracha, Warsaw: Agade Bis.

Vigo, M., Bellucci B.

2014 Elements for a Comparative Study of Textile Production and Use in Hittite Anatolia and Neighbouring Areas. *Prehistoric, Ancient Near Eastern and Aegean Textiles and Dress*. An Interdisciplinary Anthology, ed. M. L. Nosch, C. Michel and M. Harlow, Ancient Textile Series Vol. 18. Oxford: Oxbow Books.