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The Song of Release is a Hurrian literary narrative, which deals with the fall of the city of Ebla and was presumably composed in Syria in the years following that dramatic event. This composition is preserved in bilingual tablets that are written in Hurrian and Hittite, and were found in Temples 15 and 16 in the Hittite capital Ḫattiša. The Hittite translation dates to the late 15th or early 14th century BCE. This essay discusses the sequence of the tablets and presents in translation both versions, the original Hurrian text and the Hittite one.

1. Introduction

The tablets that preserve the Song of Release (SİR para tarnumaš)1 were found in 1983–1985 during the excavations of Temple 15 and 16 in the Upper City in Ḫattiša. Cuneiform copies of these tablets appeared in volume 32 of the series Keilschrifttexte aus Boğazköy, and we are indebted to E. Neu (1996) for the editio princeps of the Song, including a transliteration, a translation, and a rich commentary.

The Song of Release is documented in bilingual tablets, which contain the Hurrian composition as well as a Hittite translation. The linguistic evidence suggests that the Hurrian text dates back to either the late 17th or early 16th century BCE.2 Although poetic language frequently preserves archaic linguistic expressions and a composition may appear to be older than it actually is,3 the content of the Song, which refers to the destruction of Ebla and also mentions the city of Igingallîš, fits well the time when the Hittite kings Ḫattišili I and Muršili I led several military expeditions against the western Syrian polities.4 On the other hand, the palaeographic features that are shared by all the tablets found in the two aforementioned temples, as well as the language of the Hittite version, show that the Hittite translation and the bilingual edition of the Song were written down in the late 15th or early 14th century BCE.5

1 The logographic expression “Song” (SİR) designates a poetic composition (Haas 2006: 130–131; Bachvarova 2011; von Dassow 2013: 146). The Hurrian word for “release” is kirenzi (Richter 2012: 211).
3 Archi 2007: 189.
4 See Wilhelm 2001: 82; Matthiae 2006; 2018: 233; von Dassow 2013: 129.
Because the Hittite court’s interest in Hurrian literary and ritual traditions emerged during the reign of Tuthaliya I, presumably as a consequence of the annexation of Kizzuwatna,\(^6\) one might assume that the Song was known at Ḫattuša either at the time of this king,\(^7\) or during the reign of his two successors. Besides, although some of the temples in the Upper City might have been built as early as the 16\(^{th}\) century BCE, Temples 15 and 16 seem to date to the early 14\(^{th}\) century, a date corroborated by the written documents that were found inside their walls.\(^8\) Hence, we argue that there is a chronological connection between the new cults that were introduced in the two aforementioned temples and the interest for the tablets of the Song, which might have been the work of a small community of priests and scribes active in those temples.

The Song of Release was almost certainly composed in Hurrian and then translated into Hittite.\(^9\) Alternatively, M. Bachvarova suggested that the Song reflects an oral tradition and that a single bilingual poet could have produced both the Hurrian and the Hittite versions.\(^10\) Although it is indeed possible that the archetype of the Song was orally transmitted, it is far less likely that it was originally composed in separate Hurrian and Hittite versions. If the Song was composed at the time of the destruction of Ebla, a Hittite bard would have sung about this event only in his own language, since during the Old Hittite kingdom Hurrian had not yet diffused throughout northern and central Anatolia.\(^11\) Furthermore, a Hittite poet would have more explicitly celebrated the role played by the Hittite king. If, on the other hand, the Song was composed in western Syria or in Kizzuwatna, the bard would have sung it in Hurrian and perhaps in Luvian,\(^12\) but not in Hittite.

The tablets of the bilingual edition of the Song are the product of several scribes and, hence, they belong to different series.\(^13\) Unfortunately, no series has been preserved in its entirety; while some tablets, such as KBo 32.19 and 15, are documented in many duplicates, other parts of the song seem to have been of little interest.\(^14\) A similar pattern of the selective interest in Hurrian compositions is also documented in the case of the Song of Kumarbi and the \textit{itkalzi} ritual.\(^15\)

\(^{6\) de Martino 2017a.\(^\)
\(^{7\) It is indeed possible that scribes or bards were transferred to Ḫattuša from Kizzuwatna and western Syria at that time.\(^\)
\(^{8\) Seeher 2006: 203–204; Schachner 2011: 90.\(^\)
\(^{9\) Wilhelm 1992b: 122; von Dassow 2013; 2018.\(^\)
\(^{10\) Bachvarova 2011: 304; 2014; 2016: 46–52. Haas and Wegner (1993: 57; 1997: 438) assumed that the Song was originally composed in Akkadian, but there is little evidence for this.\(^\)
\(^{11\) de Martino 2017a.\(^\)
\(^{12\) Very few Luvian expressions occur in the Song, see Neu 1999: 299.\(^\)
\(^{13\) Neu 1996: 5; Archi 2007: 189.\(^\)
\(^{14\) de Martino 2012.\(^\)
\(^{15\) Haas 2006: 130. The \textit{itkalzi} ritual is documented in several different series, none of which is complete (de Martino 2017b).\(^\)}
Furthermore, all the survived tablets of the Song were not carefully preserved in the second half of the 13th century BCE, but actually discarded in the two buildings, which were no more in use as temples at that time; in fact, there seems to have been little interest in this composition at Hattuša in the last decades of the life of this city, and we know only a single fragment of the Song that might date from the 13th century BCE (ABoT 2, 247).

J. Lorenz and E. Rieken argued that many mythological texts of foreign origin were copied and translated into Hittite with an educational purpose; mastering these literary works might have been part of the training of cultivated scribes. Several clues support the assumption that the bilingual tablets of the Song were exercises written by scribes.

First of all, the preserved texts do not vary significantly from one another, and such standardization would not be expected if they were the product of poets and bards. Furthermore, the majority of the tablets attest only the two parts of the Song that were surely the most interesting and appealing episodes, namely the dialogue between Teššob and Megi, and Sazalla’s oration. In certain cases, the scribe limited himself to writing a few select paragraphs; tablet KBo 32.16, for example, contains only two excerpts. Moreover, the scribe of this tablet stopped writing without completing the tablet, as if “the bell [had] rung to announce the end of the examination period”, as E. von Dassow wrote.

Lastly, the Hittite translation is always very literal, whereas other Hittite translations of Hurrian myths are free interpretations of the original compositions, as M. Giorgieri argued in the case of the Ullikummi narrative. In addition, the translation is often overly explicit, as if the scribe were trying to demonstrate his own ability to understand the Hurrian sentences and render them literally in Hittite. Nevertheless, although we assume that the Song was used to educate students in the Hurrian language and culture, we cannot exclude that this composition was also studied for the moral values which it communicated.

Aside the tablets which preserve the narrative of the Song, a “Feast of Release” is mentioned in KBo 31:169 obv. i 4’, and perhaps also in KBo 26.168 ii 1’, although

16 See Schachner 2011: 181, who assumed that the temples of the Upper City lost their cult function, when Muwatalli II moved to Taḫuntašša.
17 It is worth noting that a Hurrian fragment that might belong to the Song was found at Ugarit (RS 19.148), suggesting that the composition was known in western Syria in the 13th century BCE (Giorgieri 2013: 177–178).
19 Lorenz and Rieken 2010.
20 von Dassow 2013: 135, 142.
22 See von Dassow 2013: 148. An exhaustive study of the linguistic relation between the Hurrian version of the Song and the Hittite one is still lacking. In the meantime, see Wilhelm 1997; de Martino 1999; Rizza 2008; Melchert 2015.
23 Bachvarova 2016: 49, n. 123.
this passage is fragmentary; furthermore, the expression “Song of Release” can be
restored in a fragmentary passage of tablet KBo 57.180, 4’. 24

As was already said, E. Neu has published a complete edition of the Song; 25 he
assumed that the Parables, which are a series of short stories with didactic content
documented in KBo 32.12 and 14, were part of the Song. Tablet KBo 32.12 bears the
colophon, although it is fragmentary and only the expression “second tablet” is
fully preserved. Neu read the following sign as PA, 26 and hence assumed that the
colophon referred to the second tablet of the Song of Release (DUB 2KAM p[a-ra-a
tar-nu-ma-a]). Notwithstanding, the sign in question is fragmentary and could
also be read as ŠA. Thus KBo 32.12 might indeed belong to a different narrative, as
G. Wilhelm argued. 27 In addition, there is no logical connection between the First
Tablet, the Parables preserved in KBo 32.12, and the following episode concerning
Ebla and its destruction. Nevertheless, we cannot exclude that a scribe collected
various compositions, some of them pertaining to the Song and others excerpted
from the collection of Parables and organized them as a series under the title
“Song of Release”.

We owe to G. Wilhelm and E. von Dassow the more convincing studies on the
sequence of the tablets of the Song, 28 and here I follow their reconstruction, which
differs from the one proposed by E. Neu. 29

2. The First Tablet

The first tablet of the Song, according to its colophon, is KBo 32 11, and it contains
the Proemium. This tablet is badly damaged and only portions of the first and
fourth column survive. These columns preserve only the Hurrian narrative, and
we assume that the Hittite version of the Proemium was written in the lost second
and third column.

M. Dijkstra argued that other fragments join tablet KBo 32.11, namely KBo
32.63 and 209, which might find a place in the first column; 30 KBo 32.37, which
could fit in the second column; and KBo 32.67, to be placed in the fourth column. 31
According to Dijkstra, KBo 32.11 and KBo 32.63 would form a direct join, but in
my opinion the two tablets seem to have been written by different hands, and
hence presumably belong to different series of the Song.

Hittite version as reconstructed by Neu.
27 Wilhelm 2001: 84.
29 Neu 1996. Haas (2006: 177–192) placed the tablets in an order that differs from the one
assumed by Neu, and also from Wilhelm’s reconstruction of the Song.
30 Dijkstra 2013.
31 Dijkstra’s assumption was shared by Bachvarova 2016: 115.
KBo 32.209 preserves fourteen very fragmentary lines written in Hurrian, and Teššob is mentioned twice, in l. 6' and in l. 10'. The name of the Hurrian Sun-god Šimige occurs in l. 8' in this tablet, and this is the first of the two occurrences of this deity in the Song. The other passage that mentions Šimige is preserved in KBo 32.208 obv. i 3', 13' (Neu 1996: 497), where the name of Ḫebat also occurs (l. 9). The few words documented in KBo 32.209 provide little evidence that it is indeed part of a tablet of the Proemium, although this cannot be excluded. Lastly, as we will see later on, KBo 32.37 bears a narrative that presumably belongs to the second tablet, as G. Wilhelm argued.

Furthermore, E. Neu assumed that fragment KBo 32.32 preserves a small portion of the first tablet, although it bears only the first syllables of seven lines written in Hittite. The logogram LUGAL “king” can be read in l. 2', and the personal name Pizigarra occurs in l. 3'; the following two lines preserve the verbal form ḫarnikta “he destroyed”.

Thus, given the present state of our knowledge, only KBo 32.11 can be attributed to the Proemium with certainty, although other fragments, such as KBo 32.32, 67 and 209, might refer to events and personages that are mentioned in the opening of the Song.

KBo 32.32.11- obv. i (in Hurrian):

1. I will sing Teššob, the great lord of Kumme
2. (and) I will magnify Allani, the maiden
3. (and) the door-bolt of the earth,
4. together with them I will tell (about)
5. Iššara, the maiden, word...

33 This divine name occurs in the form Šimigai, which is documented in other Hurrian texts found at Ḫattuša (Richter 2012: 379), both with and without the determinative for divine names.
34 See Steitler 2017, 412.
35 Wilhelm 2001: 86.
37 See n. 58.
38 See Campbell (2015: 80–83) on the jussive verb forms occurring in this passage, namely, šir=ad=il=le (l. 1); talm=ašt=i=le (l. 2); kad=il=(i)=le (l. 4).
39 The restoration of the independent personal pronoun iš[aš] by Neu (1996: 30, 38), though contested by Haas and Wegner (1997: 440), can now be accepted, since a subject in the ergative case is documented in other sentences in which a transitive jussive verb occurs, see Campbell 2015: 76–77.
40 Only three signs are preserved here: ta-a-an[. As mentioned above, Dijkstra (2013: 127) argued that the tablet KBo 31.11 joins the fragment KBo 32.63 at this point, but the shapes of the signs do not confirm this join. We do not know many Hurrian words starting with tan-,
6. unattainable (?) wisdom, deity [ ]§

7. I will tell (about) Pizigarra, (the one) who [in] E[bla]

8. was elevated (?) Pizigarra . . . [43]

9. to/from Nuḫašše (and) Ebla[44]

The following lines are unfortunately fragmentary and obscure. In l. 10 Pizigarra is said to be from Nineveh. The gods are mentioned in l. 13 (eni=nu=aż=ta “to the gods”), and the name of Teššob also occurs in l. 17 (U-ob=u=da); the suffix of the directive case is added to both of these terms. The transitive verb form ḫuž=î=a “he/she binds” occurs twice in ll. 11–12, but we are unable to say who or what was bound. E. Neu (1996: 43–44) argued that this portion of the text might refer to Pizigarra’s imprisonment, citing a passage documented in the aforementioned text KBo 32.10 iii 2’-3’; in fact, the name of Pizigarra occurs here (l. 2’) and the expression INA É.E[|N.N.U.N “in the prison” can be restored in the gap in l. 3’.45

The fourth column in KBo 32.11 is fragmentary, and little is comprehensible. The Storm-god Teššob is mentioned in l. 3’ and the place name Kumme occurs in the following line, and – as is well known – the city of Kumme was the residence of Teššob. The first-person independent personal pronoun ište occurs in l. 6’, presumably in the contest of a direct speech. The verb form ḫaž=î=kki (l. 7’) can be translated as “he/she does not hear”. Lastly, the fragmentary word pinduw[ a- (l. 9’)

apart from the verb tan- “to make” and the noun tangi “action”, “fact” (Richter 2012: 436–437).

41 We argue that the word amudubadi might be analysed as am(m)=ud=ū=bade < amm- “to reach” (Richter 2012: 23–24), and hence it could mean “unreachable”, “unattainable” (de Martino and Giorgieri 2008: 81; see also Dijkstra 2013: 128). The suffix u/o=bade occurs in negative adjectives (Wegner 2007: 137), but the exact meaning of the morpheme –ud- (Wegner 2007: 89) cannot be determined; see Giorgieri (1998: 80) for its possible connotation. E. Neu (1996: 30, 39) drew an unlikely connection between the expression amudubadi and the word am(m) umo “message” and proposed the following translation: “an Weisheit berühmten Göttin”.

42 The word agiduri might be interpreted as ag=idi=(a)=ori and thus could be an intransitive verb or a passive participle (Wegner 2007: 113). The verb ag- has several meanings, such as “to lead”, or “to draw up”, or else “to raise”. See Neu (1996: 30, 42): “der … hinbringen wird”, Wilhelm (2001: 85): “den man .. hinaufgerbracht hat?” and Dijkstra (2013: 128): “the leader旅游业”.

43 Neu (1996: 30) read the word partially preserved at the end of l. 8 as pa-hlé- and connected it with the Hurrian verb pah- “to destroy” (Richter 2012: 286–287). Neu (1996: 42) also assumed that the place names Ebla and Nuḫašše were the direct objects of this verb. Neu’s assumption was shared by Hoffner Jr. (1998: 67), Dijkstra (2013: 128), and Bachvarova (2016: 113). As a matter of fact, the sign partially in the gap can only be read as l, and it is not by chance that Wilhelm (2001: 85) gave no translation for this word (see also de Martino 2014: 128). The fragmentary expression pai[?] might be connected with the Hurrian verb pa-, which means “to build” (Richter 2012: 285).

44 P. Matthiae (2018: 224) argued that Nuḫašše refers here to the western part of Syria, between Aleppo and Hama, as documented in later sources.

might be analysed as *pend=\textit{uva}*\textsuperscript{46} and connected with the verb *pend-* “to release”.\textsuperscript{47} Thus, this passage might actually refer to the main topic of the Song.

The following lines (12’–23’) document a conversation between Teššob and Išḫara: “(l. 12’) Teššob says the (following) words to Išḫara”.\textsuperscript{48} A conversation between the two aforementioned gods is also preserved in the small fragment KBo 32.67, but we are unable to say if it indeed is part of the First Tablet.\textsuperscript{49}

The following lines are fragmentary and difficult to interpret.\textsuperscript{50} Išḫara is addressed presumably by Teššob in l. 14’\textsuperscript{51} and the latter deity promises to give to the goddess what she asked for.\textsuperscript{52} The following paragraph contains Išḫara’s answer to Teššob and Ebla is mentioned twice (ll. 17’ and 20’). The last two lines preserve the colophon:

22’. The first tablet: Song [of] Release of F\textsuperscript{53} §

23’.

The Proemium demonstrates that not only Teššob but also Išḫara was in some way involved in the planned destruction of Ebla, but due to the fragmentary state of this tablet and our inability to understand the syntactic construction in ll. 12’–21’, we are unable to define the role that Išḫara actually played. Teššob promises

\textsuperscript{46} See Campbell 2015, 180–181 for the suffix -\textit{o/uva}.

\textsuperscript{47} Richter 2012: 311.

\textsuperscript{48} Neu (1996: 46–47) assumed that Išḫara was the subject of the verb *kad=i=a* “he/she says” and translated the whole sentence thus: “Zu Teššub spricht Išḫara die Worte” (see also Bachvarova 2016: 116). But Haas and Wegner (1991: 385–386; 1997: 447) correctly argued that Teššob, who is mentioned at the beginning of the sentence, is the subject of the verb “to say”.

\textsuperscript{49} KBo 32.67 (Neu 1996: 527) preserves only a very few lines in Hurrian, mentions Išḫara (l. 4’) and Teššob (l.10’). Furthermore, the expression “Teššob […] said the wor[ds …” occurs here (ll. 10’–12’). Dialogues between deities also occur in the Iliad and in another Greek narratives, as Matthiae pointed out (2018: 241–242).

\textsuperscript{50} Neu (1996: 47) argued that the expression *šar=i=b* (l. 13’) might be an imperative form, but *šar=i=b* could also be either the anti-passive verb form “he/she wishes”, or else a noun *šari=\textit{o} “your wish” (the noun *šari* is also documented in KBo 32. 31 + 208 obv i 10). In the latter case, the verb “to be” might be unexpressed, and the sentence could be translated “(It is) your wish”. The verb *šar=i=o* (l. 13’) is a transitive form “you wish”, and the second-person singular ergative suffix *=\textit{o} is added to the class marker *=i=*, although this sentence lacks the expected object of the transitive verb. The enclitic particle *=\textit{m(m)a* might have a connective function here. See the free translation proposed by Wilhelm (2001: 86) and shared by Haas (2006: 179): “Er’ Wünscht(e), was[?]* du wünscht. Ischchara wünschte, [was]* er’ wünsch[\textit{l}]”). See also Dijkstra (2013: 137): “Request what you want now, O Išḫara, request what you want”.

\textsuperscript{51} We argue that Išḫara is addressed here by Teššob, and thus the name of the goddess should be understood as a vocative.

\textsuperscript{52} One can recognize the modal ending *=\textit{eva} in the expression *ar=il=eva* “I would give”, see Campbell 2015: 266.

\textsuperscript{53} Haas (2006: 179) restored the name of Teššob in the gap: “Gesang (von) der Freilassung de[s Tessop]”.\textsuperscript{54}
to give Išhara what she wishes and asks for, but did the goddess indeed desire the destruction of Ebla? G. Wilhelm assumed that Išhara was the protective deity of Igingalliš and was looking for revenge, since Ebla had deported and enslaved the inhabitants of the former city. Hence, she asked for the destruction of Ebla. Instead, P. Matthiae and A. Archi argued that Išhara, who was venerated at Ebla, wished to protect her beloved city and thus tried to prevent Teššob from carrying out his plan.

3. The Second Tablet

G. Wilhelm convincingly argued that the narrative originally written in the second tablet may be partially preserved in the fragments KBo 32.10 and 37.

KBo 32.10 bears the upper part of the second column on its obverse, and the last lines of the third column on the reverse; hence, it documents only the Hittite text and besides very few words are preserved. The colophon is written after the last line and extends across the width of the tablet, like the colophon in KBo 32.13, but unfortunately the number of the tablet in the series is not preserved.

The place name Lullu(wa) occurs in the first line on the obverse. This toponym, which is documented in other Hittite texts, might generically refer to a distant and unknown region. The Sun-god is mentioned in l. 5, and he is said to be the “shepherd of all”, who comes from the sky, or does something from the sky. Finally, the Storm-god “Great King” occurs here (l. 7).

KBo 32.37 preserves only part of the right column, and it documents the Hittite text. The Hurrian version was presumably written in the left column, which is lost. KBo 32.37 deals with an episode in which the Storm-god, asleep in his palace, is awakened early in the morning and an important message is delivered to him. Since this tablet is fragmentary, we are unable to say what the content of the message was, although it may have been related to the release that the god intended to ask for, since the expression pāra tarnumalš “release” occurs here (see l. 8’). Next, Teššob addresses his brother Šuwaliat and orders him to go to Ebla.

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54 Wilhelm 2001: 85.
55 So also de Martino 2012: 211; Bachvarova 2016: 116.
57 Differently see von Dassow 2018: 674, n. 76.
58 Wilhelm 2001: 83–84. Instead Dijkstra (2013) argued that KBo 32.37 is part of the First Tablet, as noted above.
59 Waal 2015: 278.
KBo 32.37 right column (in Hittite):

4’. ] ... in the night [  
5’. e]arly in the morning [  
6’. he/she/they g[a]ve a [plea]sant\textsuperscript{63} message [  
7’. the Storm-G]od ar[ose] from (his) be[d §  

8’. ] he crossed quickly [  
9’. ] . and the Storm-god [ the relea[se (obj.)\textsuperscript{64}  
10’. ] leave! And the Storm-god [  
11’. [began] to speak [to Šuwal]iyat: §  

12’. [“] . fair-minded Šuwaliyat\textsuperscript{65} [  
13’. turn [your ear] (to me), quickly  
14’. go to [Ebla]\textsuperscript{66}, the city of the throne! And Išḫara/of Išḫara [  
15’. go! Go and these wor[ds  
16’. stress in front of ]  
17’. I from here (and) you in fro[nt of  
18’. [ I’ll] bring you [  
19’. [ ] he/she says\textsuperscript{67} [to] you [  

The narrative preserved on the reverse of KBo 32.10 may have followed the text documented in KBo 32.37 after a gap of unknown length.  

As mentioned above, KBo 32.10 is one of the three texts that mention Pizigarra, but unfortunately this personal name occurs in a fragmentary context also here.  

KBo 32.10 introduces Purra, who is one of the protagonists of the Song. Purra was presumably deported to Ebla when the army of that city conquered Igingalliš. Purra was at the service of Megi, king of Ebla, but the Song states that Purra had served three kings at Igingallisiš and then six kings in Ebla before becoming Megi’s servant. G. Wilhelm argued that Purra was presented as a supernatural being

\textsuperscript{63} The damaged word might be the adjective \textit{šanezzi}-, as Neu (1996: 506) proposed.  

\textsuperscript{64} Haas and Wegner (1991: 386) argued that KBo 32.37 could be part of the same narrative that is more extensively preserved on KBo 32.13. As we will see later on, the latter tablet narrates how the Storm-god went into the netherworld, and Haas and Wegner assumed that the Storm-god was imprisoned there by Allani but was then released, and therefore he asked that Ebla’s slaves be freed. Haas and Wegner interpreted the expression D\textsuperscript{IM}-\textit{aš pāra tarmuma}[§, which can be read in l. 9’, as “the release of Teššob”. However, the inflectional ending –\textit{aš on the divine name D\textsuperscript{IM} could indicate the nominative case as well as the genitive, as Neu (1996: 506–507) argued; therefore, the aforementioned sentence might actually refer to the release that Teššob asks for.  

\textsuperscript{65} The name of the god Šuwaliat is followed by the appellative \textit{handanza}, see Schwemer 2011: 256.  

\textsuperscript{66} See Neu 1996: 507; Wilhelm 2001: 86.  

\textsuperscript{67} See Neu 1996: 508.
whose life had been extremely long.\textsuperscript{68} If this was the case, Purra would have been depicted in a heroic light, and this might explain why Teššob insistently requires his release. Instead, M. Bachvarova assumed that Purra maintained the funerary cult of the deceased kings,\textsuperscript{69} who are mentioned in KBo 32.20 (= the Third Tablet), but the mention of Purra in that text refers to Purra’s service during the reigns of all the listed kings.\textsuperscript{70}

KBo 32.10 rev. iii (in Hittite):

2’. Piz[i]garra  
3’. in the pri[son  
4’. of Purra [  
5’. bound to a stone;  
6’–7’. the Storm-god, Lord (?)\textsuperscript{71} of Kumme, keeps\textsuperscript{72} the disgrace\textsuperscript{73} of Purra tied to the \textit{kunkunuzi}-stone.\textsuperscript{§}

[The ... tablet ....... not] finished

The word \textit{kunkunuzi} refers to a rock, either basalt, diorite, or granite. This word is etymologically connected to the Hittite verb \textit{kuen}- “to strike” or “to kill”; in fact, as J. Puhvel argued, “the thunder-stroke could in folk belief ‘impregnate’ igneous rocks, and hence a verb ‘to strike’ might have derivatives denoting the stricken rock as well as the storm-god’s striking weapon”.\textsuperscript{74}

The \textit{kunkunuzi}-rock plays a significant role in Hurrian mythological narratives.\textsuperscript{75} It is mentioned twice in the Song of Kumarbi: when Kumarbi wanted to bite and swallow his son Teššob, the god Ea gave him a piece of \textit{kunkunuzi}-rock to eat instead.\textsuperscript{76} In another passage, Teššob fights the stone monster Ullikummi,

\textsuperscript{68} Wilhelm 2012: 163.  
\textsuperscript{69} Bachvarova 2005; 2018: 149–156.  
\textsuperscript{70} Wilhelm 2012: 163 n. 19.  
\textsuperscript{71} Neu (1996: 457) read the name of the goddess Ištar in the badly damaged sign after the divine determinative, but neither Ištar nor Šaušga plays a part in the narrative of the Song elsewhere. Wilhelm (2001: 86) assumed that the logogram EN might better fit the content, though the shape of the sign does not correspond to that of the sign EN (see also Haas 2002: 236).  
\textsuperscript{72} The Storm-god is the subject of the verbal phrase \textit{išiyan ḫarzi}; see Wilhelm (2001: 86). For a different interpretation of this passage, see Neu (1996: 457, 461).  
\textsuperscript{73} The Hittite word \textit{ḫenkan}- means “death”, or “doom”, or else “plague”, see Kloekhorst 2008: 339.  
\textsuperscript{74} Puhvel 1997: 253.  
\textsuperscript{75} Haas 2002; Bachvarova 2016: 117–118.  
\textsuperscript{76} Hoffner 1998: 44.
whose body was made of *kunkunu*zi-rock. Lastly, in the tale of Kešši, a boulder of *kunkunu*zi falls from the sky in an ominous dream.

E. Neu assumed that the passage documented in KBo 32.10 referred to a magic action performed with the *kunkunu*zi-rock. Instead, I wonder whether it is a metaphorical expression indicating that Purra’s destiny was in the hands of the Storm-god, who could either give him life and freedom or let him die. The image of Purra chained to a rock might refer to his lack of freedom, and at the same time the *kunkunu*zi might be the symbolic representation of Teššob as a baetyl, or stone stele. If so, the Storm-god would be portrayed here as the architect of Purra’s destiny.

4. The Third Tablet

As already mentioned, KBo 32.20 might document part of the narrative originally written in the Third Tablet, but it bears only the Hurrian version, because the second and third columns are not preserved. We argue that KBo 32.20 was part of the Third Tablet, because ll. 15’ff in the fourth column duplicate the first lines in the first column of KBo 32.19, which belongs to a different series of tablets of the Song. Since G. Wilhelm demonstrated that KBo 32.19 documents the Fourth Tablet of the Song, the narrative preserved in the first column in KBo 32.20 must belong to the Third Tablet.

The first column in KBo 32.20 is fragmentary; the Hittite version is not preserved and the Hurrian text is difficult to comprehend. We can only assume that it contained a historical retrospective and referred to the kings of Ebla who ruled before Megi.

KBo 32.20 obv. i (in Hurrian):

2’. …. as kings… 3’. … Arib-Ebla

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77 Ibidem: 57.
78 Neu 1996: 461.
79 See Bachvarova 2016: 121.
82 Ibidem: 290.
83 We are unable to know the meaning of the two words *uža už[u]*, see Richter 2012: 502. These two words occur also in l. 14’.
84 The expression *pass=q=va pass=a* is a *figura etymologica* (Haas and Wegner 2007: 353); the verb *pass=q=va* is a passive optative form (Campbell 2015: 155) and the essive suffix occurs in the word *pass=a*, but the meaning of the root *pass-* is unknown (Richter 2012: 304 s.v. *pazz-*).
85 On this name see Wilhelm 1997: 290 n. 57: “Ebla hat gegeben”.
4'. [they] ele[vated] Paib-Ebla as king on the throne; §

5'. Paib-Ebla for eighteen (?) years [§

6'. King Paib-Ebla on the throne, r[u]ler[§

7'. Purra, steward (?) .... [§

8'. the nabi of Purra with a .... [§

9'-10'. with a gift (?) Teššob, lord of Kumme, unt[i]ed[§

86 The verb form ag=-id=o belongs to the Old Hurrian verbal system (Wegner 2007: 129).
87 See Wilhelm 1997: 290, n. 57: “Ebla hat geschaffen”.
88 The expression šira might be the essive form of a noun šir- serving as part of a nominal sentence (Fischer 2018: 108–109). I wonder whether this word could be related to the term še/-ir “splendid” (Richter 2012: 393).
89 The word kirmani may mean “eighteen” as well as “eighty”, see Richter 2012: 213.
90 The word šarri “(deified) king” and the term everni “ruler”, “king” occur in the same sentence; since the line is fragmentary and the verb presumably was expressed in the gap, we are unable to determine the grammatical relation between these two words, which seem to refer to Paib-Ebla (Fischer 2018: 210).
91 For this meaning of the term nuwari see Dijkstra 2008: 210 n. 24. The syntactic structure of the sentence is obscure; the personal name Purra is followed by the personal pronoun –mna, and the enclitic conjunction –m(a) is attached to the word nuwari, see Neu 1996: 444–445.
92 We are unable to determine the meaning of this word; it occurs three times in the paragraph and presumably refers to something related to the royal condition of Paib-Ebla. The Hurrian verb na- / nau- means “to graze” (Richter 2012: 258). I wonder if the word nab/wi might be related to this verb, and refer to the “crook” as a symbol of the royal power.
93 See Richter 2012: 449 s.v. tašši.
94 See Wegner 2007: 73.
95 See Fischer 2018: 198.
96 Ibidem: 238–239.
97 The same words that occur in l. 2’ are repeated here.
98 See Wilhelm 1997: 290, for this restoration.
99 von Dassow 2013.

We are indebted to E. von Dassow for a brilliant analysis of the fourth column of KBo 32.20, she argued that the Hurrian narrative documented in ll. 2’–13’ in

for/after eighteen (?) years the shining nabi endowed Paib-Ebla, the rule[r

13’ Ešeb-abu made him as .... [ §

14’ [ ... as kings .... [ §

15’ [ ... ] Paib-Ebla .... [ §

16’ they elevated [Ešeb-ab]u as king on the throne [ ] §

17’ for [ ... years .... Ešeb-ab[u

18’. [Kin]g Ešeb-abu [as] king [

19’. [ ... .... [ §
the fourth column may correspond to the Hittite text that survives in the third column of KBo 32.16\(^{100}\). This tablet, as mentioned above, contains two excerpts from two different tablets,\(^{101}\) and the obverse duplicates the Fifth Tablet.\(^{102}\)

Both the Hurrian and the Hittite versions of this portion of the Song are fragmentary, and we are unable to offer a comprehensive translation of them here. Notwithstanding, we believe that the passage preserved in KBo 32.16 iii 4‘–11‘ contains direct speech that was presumably pronounced by Teššob\(^{103}\) and introduced his request for the release of Purra.

Furthermore, we share von Dassow’s assumption that this speech contains a series of rhetorical questions that seem to refer to different kinds of workers,\(^{104}\) and that the speaker asks whether there will be neither salary nor a release for them, presumably expecting an affirmative answer.

The “salary” (kuššan) of a singer (LÚ NAR) is mentioned in KBo 32.16 iii 4‘, and von Dassow argued that the Hurrian word ḫalmi which occurs in KBo 32.20 iv 9‘ (with the suffix of the genitive here) might also mean “singer”;\(^{105}\) thus, the sentence in ll. 4‘–5‘ might be translated: “for the salary of a singer there will not be […?].” The next sentence (iii 5‘–7‘) refers to the release of millers\(^{106}\), and the last sentence (KBo 32.16 iii 8‘–9‘; KBo 32.20 iv 12‘–13‘) mentions the salary of those workers who draw water from the river. The Hurrian passage also adds that the god Teššob knows and sees (KBo 32.20 iv 12‘), and the whole passage presumably aimed at stressing how hard these people toiled.\(^{107}\)

As E. von Dassow argued,\(^{108}\) KBo 32.20 iv 3‘ might contain the first part of the Storm-god’s speech and hence duplicate the beginning of text KBo 32.19 i/ii; on the other hand, KBo 32.16 presumably duplicates KBo 32.19 iii/iv and belongs to Megi’s repetition of this same speech when he reports it to the members of the assembly.

5. The Fourth Tablet

The best witness to this portion of the Song is KBo 32.19; other, more fragmentary tablets that duplicate this text are KBo 32.21 i 1‘–3‘= 19 i 1–4; KBo 32.20 iv

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100 See also KBo 32.60 iii 3‘–5‘, which duplicates KBo 32.16 iii 5‘–7‘.
101 von Dassow 2013: 144.
102 Wilhelm 2001: 88–89.
103 KBo 32.57 r.col. 1‘–5‘ duplicates KBo 32.16 iii 8‘–11‘.
104 von Dassow 2013: 140.
105 Ibidem.
106 See von Dassow 2013: 142, for the analysis of the Hurrian verb ḫižartu (KBo 32.20 iv 10‘) and for the equivalent Hittite word, which is partially damaged.
107 Thus, the god would be speaking of himself in the third person here.
108 von Dassow 2013: 142.
109 Ibidem: 139–146.
1’–21’ = 19 i 1–10; KBo 32.34 left col. 4’–7’ = 19 i 1–3; KBo 32.22 ii 1’–8’ = 19 ii 1–8;
KBo 32.24 + 216 = 19 ii 14–32; KBo 32.27 right col. 1’–5’ = either 19 ii 21–25, or iii 46’–51’;
KBo 32.29 right col. 1’–11’ = 19 ii 20–31; KBo 32.30 iii 1’–6’ = 19 iii 45’–50’;
KBo 32.16 iii 15’–17’ = 19 iii 26’–29’.

On the obverse of tablet KBo 32.19 both the first and the second column are preserved, but the latter part of the text is severely damaged; besides, there is a gap between l. 39 and l. 46 in the first column. Only the lower part of the reverse is preserved. The colophon is also fragmentary and, unfortunately, the series number of the tablet is not preserved.

KBo 32 19, Teššob speaks to Megi:

obv. i (in Hurrian) ii (in Hittite)

1. Release the Igingalisnian 1. [Rele]ase the Igingalisnian sons [in
good will],
2. sons wholeheartedly, 2. and release him, [especial]ly [Purra],
3. release Purra, the war prisoner, 3. the one to be giv[en] back,
4. who gave to eat to nine kings, § 4. who [give]s[i]to eat [to nine kin]gs, §
5. in Igingališ, at the throne, 5. in Igin[gališ], in [the city of the throne],
6. he gave to eat to three kings; 6. he regularly gave [to eat] to three

110 The passage preserved in KBo 32.34 left col. 1’–3’ duplicates KBo 32.20 iv 9’–12’.
111 Lines iii 9’–12’, which are preserved in KBo 32.216, match the few words that occur in KBo 32.35 right col. 1’–4’, as Neu (1996: 503) argued, but this passage cannot be compared to any other part of the Song.
112 Concerning KBo 32.214, see ultra.
114 See Wilhelm 1997: 283; Campbell 2015: 53.
115 See Richter (2012: 54) for the word assiri “war prisoner”. The Hittite passage diverges here (ii 3) and uses the expression EGIR-pa piyantan “the one to be given back” (Neu 1996: 397–400).
116 See n. 140.
117 See n. 115.
118 See Fischer 2018: 163.
119 Neu (1996: 403) argued that the Hurrian word šer(r)i might mean “throne”, because the Hittite version contains the expression GusU.A-aš URI-ri “at the city of the throne”. The word šer(r)i here occurs with the suffix ne = šer(i)-(n)>re, but no Hurrian equivalent to URU-ri can be found in the Hurrian passage. Wilhelm (1997: 287; 2012: 162) did not translate it. von Dassow (2013: 152) thought that this term might be “a measure-word preceding numbers”, but see Fischer’s comment on the latter proposal (2018: 163–164 and n. 866). As Fischer observed, the word šer(r)i occurs in the vicinity of kešḫi “throne” in other Hurrian texts and hence it could indeed refer to something related to a throne.
120 The Hittite version adds the word “city” here and in the following lines.
121 For the restoration GusU.A-aš “of the throne” cf. iii 30’, 32’.
7. in Ebla, at the throne,
8. he gave to eat to six kings,
9. but now, he offers his service
10. to you, Megi, the tenth (king). §
11. If you will do a releasing
12. for Ebla at the ….  
13. (and) you will do a releasing,
14. with the strength of a god I will exalt
15. your weapons. §
16. Your weapons will overthrow the enemy,
17. your countryside will splendidly thrive.

7. and in Ebla, [in the city of the throne, to six kings
8. he [regularly] ga[ve] to eat,
9. but now before [y]ou […………, [Meg],
10. he [gets] u[p]. §
11. If [you do] a relea[sing]
12. in Ebla, [in the city of the throne],
13. and if you [do] a re[leasing],
14. your weapons like [……]
15. I [will] exalt. §
16. Your [weapons] alone will
17. [strike] the enemi[es],

122 Although Neu (1996: 379) assumed that Teššob was the subject in this sentence, it is clear from the context that the whole passage refers to Purra (Wilhelm 1997: 288–289; 2012: 162).
123 We are unable to define the exact meaning of the word šerže, which occurs also in l. 21; nevertheless, I reject the usual assumption that this term is an alternative writing of šeri “throne” (Richter 2012: 395). von Dassow (2013: 153) argued that it might mean “destiny”, but although this meaning fits the context it is not supported by any further evidence.
124 Neu (1996: 410) interpreted the Hurrian word ma-a-na as a conjunction derived from the verb mann- + the suffix of the essive case. The Hittite version here bears the conjunction mān “if”, which is also employed when the scribe translates the Hurrian conjunction āi “if” (see KBo 32.19 i–ii 11). On the other hand, in the similar passage KBo 32.19 i–ii 21–22, the same Hurrian term māna is translated into Hittite as nu namma. von Dassow (2013: 153 and fn. 54) analysed this word as a verb form man(n)i=a “it is”, although the stative verb mann- should bear the marker -el/i; see also Fischer (2018: 156–157). According to Hazenbos (2007: 361), man=a might be the 3s. independent personal pronoun man(n)i, but the pronoun “he/she/it” does not fit in the context of either of the aforementioned passages (see Fischer 2018: 157, n. 831). Wilhelm (1991: 162) argued that the essive form of the pronoun man(n)i could have been used as an adverb in idiomatic expressions of assertion and emphasis (such as māna šueni). In my opinion the Hurrian term mān=a should be compared to the word mān=k=a that is documented in KBo 32.13 i 17; it seems to have a negative meaning, according to the corresponding Hittite passage.
125 See above fn. 124.
126 The word enarğa(-), which bears the suffix of the essive case, presumably means “göttliche Kraft”, see Richter 2012: 87–88; Fischer 2018: 73.
127 See Fischer 2018: 79 n. 359 for the meaning of the verb ḫod-.
128 The word ḫel(i)a might be an adverbial expression; the Hittite version uses here the term walliyanni, which means “for, in fame”. I wonder whether the Hittite scribe did not understand the adverbial function of the Hurrian essive case. See also ḫel=a=va in KBo 32.14 i 42.
129 The Hurrian future nān=ed=i is translated into Hittite by means of a phraseological construction, see van den Hout 2003.
18. (blank line)  
19. (blank line) §

18. [your] countryside [will]  
19. [grow] to your] glor[y]. §

20. (Instead), if you do no releasing  
21. for Ebla at the …  
22. on the seventh day  
23. I will come upon you. §

20. Instead, if [you] d[o] no  
21. releasing in [Eb]la, in the city of the throne,  
22. and the seventh day (comes), I  
23. will come u[p]o]n you. §

24. I will destroy the city of Ebla  
25. I will make it like an unsettled (land)  
26. (blank line) §

24. I will destroy the city of Ebla  
24. and (as) if it were neve[r settle]d,  
26. in that w[ay] I will [make] it. §

27. I will break the (walls of) the lower town like a bowl  
28. I will trample the (walls of) the upper town like a rubbish heap,  
29. in the market place  
30. I will disintegrate the foundations like a bowl.  
31. (blank line) §

27. the walls [of the lower] city of Ebla  
28. I will break like a bowl,  
29. and the walls of the upper (town)  
30. like a rubbish heap  
31. I will trample. §

32. In the market place  
33. I will disintegrate the foundations like a bowl.  
34. (blank line) §

32. In the middle of the market place  
33. [the foundations of] Ebla  
34. [I will] d[isintegrate] like a [bo]wl. §

35. I will take my ………,  
36. the brazier of the upper town (down) into the lower town,  
37. (blank line) §

35. With me I will [tak]e it/him/her  
36. and the braziers of the [walls of] the upper town

130 The similar passage KBo 32.19 iii 44' fully supports the restoration mai. Also the Hurrian potential verb form \( \text{er} = \overline{\text{e}} = \text{eva} \) is translated as a Hittite phraseological construction, and this means that “the modal forms with \( \text{eva} \) share some aspects of futurity”, as Campbell (2015: 169) argued.

131 See Fischer 2018: 109 for a possible morphemic analysis of the expression \( \text{ši-in-ti-šu-ú-wa-at} \).

132 See Soysal 2010 for the meaning of the Hittite word \( \text{teššummi-} \) (akk. \( \text{kāsu} \)) “drinking bowl, or cup”.

133 The description of the city walls of Ebla corresponds to the urban plan that is documented for the city at the time when the Hittite army defeated and destroyed it (Matthiae 2008: 233).

134 The Hurrian version repeats here the same sentence that occurs in ll. 29–30, because the Hittite translation is much longer and requires more space on the tablet (Neu 1996: 425).

135 We are unable to determine the meaning of the word \( \text{urrugi} \), which Neu (1996: 427) translated as “Reichtum”, see Richter 2012: 500. On this passage see also Haas and Wegner 1995.
37. (blank line) §
37. I will move down into [the walls of the] lower (town), §

38. the brazier\textsuperscript{136} of the lower town into the river,
38. the [br]azier [of the] w[alls] of the lower (town)

39. [the brazier of the upper town] I will throw into the lower town
39. down into the river [ ]

……….. text breaks off …………………..

40. the brazier of the [wal]ls of the upper (town)
41. I will throw down into the river
42. the [wal]ls [of the lower (town)?]. §

The following lines on the second column are fragmentary and preserve only some words. The last line (ii 52) bears the Hittite word [\textit{me}]\textit{misil} a “he said”, which presumably concluded Teššob’s speech.

The third and fourth column, though fragmentary, preserve part of the speech that Megi delivers to the elders\textsuperscript{137} in the assembly, when he reports to them the Storm-god’s request. The beginning of Megi’s discourse is presumably preserved in the tablet KBo 32.16 iii 1’–18’, and the ruler of Ebla repeats here what Teššob told him, as is documented in KBo 32.20 iv 3’ff.\textsuperscript{138} Thus, the poor condition of some workers, such as the singers, the millers, and those who draw water from the river, is mentioned by Megi, repeating what the god had previously said (see the third column).

Since the Hurrian text in the fourth column of KBo 32.19 is very badly damaged and only some signs survive, we present here only the Hittite version.

KBo 32.19 rev. iii (in Hittite),\textsuperscript{139} Megi reports to the assembly the requests advanced by Teššob:

24’. [………..] he/she [oppressively] acts
25’. [………..] Teššob kno[ws],
26’. release the Igingalisnian [sons] in go[od will], §

27’. [and] release [him, especially] Purra,
28’. [the one to be given ba]ck, who to nine kings
29’. regularly gave\textsuperscript{140} [to eat], §

\textsuperscript{136} See Wilhelm 2001: 88 and n. 37a.
\textsuperscript{137} See the mention of the elders in ll. iii 1–2, where the name of Megi might be restored at the beginning of l. 1 (Neu 1996: 390).
\textsuperscript{138} We owe to von Dassow (2013) the reconstruction of this part of the narrative.
\textsuperscript{139} The previous lines are very badly damaged.
\textsuperscript{140} The passage in KBo 32.19 ii 4 reads [\textit{piškizz}']i “he gives”.
30’. in [Igingališ],\textsuperscript{141} in the city of the throne,
31’ he regularly gave to eat [to three kings].
32’. and [in Ebla], in the city of the throne, to six kings
33’. he regularly gave [to eat], but now
34’. […………]\textsuperscript{142} before you, Megi,
35’. he gets up. §

36’. If you do a releasing
37’. in Ebla, in the city of the throne, and if
38’. you do a releasing,
39’. your weapons like […………].\textsuperscript{143}
40’. I will exalt. §

41’ Your weapons
42’. will strike the [ene]mies,
43’. your countryside will
44’. grow to your glory. §

45’. Instead, if you do no
46’. releasing in Ebla, in the city of the throne,
47’. and the seventh day (comes),
48’. I will come upon you, §

49’. I will destroy the city of Ebla,
50’. and (as) if it were
51’. an unsettled city,\textsuperscript{144} I will make that way. §

(lower edge) [The … tablet. Song of the Rele]ase [not fini]shed.

Text KBo 32.214 i 1’–2’ duplicates KBo 32.19 iv 49’–51’; on the other hand, the passage documented in lines 8’–11’ in KBo 32.214, which duplicate KBo 32.107 (l. col. 1’–3’), offer the Hurrian version of the Hittite text documented in KBo 32.16 ii 1–5.\textsuperscript{145} Hence, KBo 32.214 and 107 are the link between the fourth tablet (KBo 32.19) and the fifth one (KBo 32.16 and 15).

\textsuperscript{141} The particle –\textit{wa}, which is suffixed to the place names Igingališ and Ebla (l. 32’), and also appears in l. 36’, 41’, 45’ and 49’, marks direct speech and demonstrates that Megi here reports what he heard from the Storm-god.

\textsuperscript{142} E. Neu (1996: 392) restored \textit{IM-aš} in the gap, but this restoration does not fit the context, see also n. 77.

\textsuperscript{143} Neu (1996: 411) restores the word in the gap as \textit{[DINGIR]}\textsuperscript{145}-\textit{ta-aš}, and this restoration corresponds to the Hurrian version’s “like a god”.

\textsuperscript{144} The word “city” is added here, although it does not occur in the speech of Teššob, see i 25–26.

\textsuperscript{145} von Dassow 2013: 135–138.
Instead, KBo 32.214 (i 3’–6’) adds a portion of Megi’s speech that is not preserved in KBo 32.19 and was presumably written on the following tablet of the series.

KBo 32.214 obv. i (in Hurrian).\(^{146}\)

3’. I will break the (walls of) the lower town like a bowl,
4’. I will trample the (walls of) the upper town like a rubbish heap
5’. In the market place
6’. I will disintegrate the foundations like a bowl.
7’. (blank line)

As E. von Dassow argued,\(^{147}\) Megi’s speech to the assembly, which is preserved in KBo 32.214, omits the last part of the discourse addressed by the Storm-god to Megi, as is documented in KBo 32.19 i/ii 35–42. von Dassow explains the omission as due to haplography; if this is true, then the scribe who wrote the tablet KBo 32.214 was copying from KBo 32.19, or from a duplicate of that text. Notwithstanding, we cannot exclude the possibility that Megi did not report all the sentences pronounced by the god to the assembly verbatim.

6. The Fifth Tablet

The Fifth Tablet is documented by KBo 32.16 and 15. KBo 32.16 preserves the upper right portion of the tablet, and the second column documents the beginning of the discourse spoken by Sazalla (ii 1–5).\(^{148}\) It bears the Hittite version and only a very few words of the Hurrian recension; the latter text is partially preserved also in KBo 32.214 i 8’–11’ and 107 left col. 1’–3’.\(^{149}\) Instead, KBo 32.15 preserves the lower part of the tablet on the obverse and its upper portion on the reverse; it contains the Hurrian version as well as the Hittite one.\(^{150}\) The colophon, which is written on the left edge, identifies this tablet as the fifth one in the series. Lines 16–31 in KBo 32.16 duplicate KBo 32.15 ii 3’–17’, and hence the former tablet overlaps the latter one.

Tablets KBo 32.214 and 16 introduce Sazalla, who is the orator charged with the difficult task of rebutting Teššob’s request.\(^{151}\)

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\(^{146}\) See von Dassow 2013: 136–137.
\(^{147}\) Ibidem: 139.
\(^{148}\) See also KBo 32.59 r. col. 1’–4’ = KBo 32.16 ii 1–5.
\(^{149}\) von Dassow 2013: 135–139.
\(^{150}\) See also KBo 32.56 l. col. 1’–2’ = KBo 32.15 i 1’–2’; KBo 32.79 l. col. 1’–3’ = KBo 32.15 l 4’–6’; KBo 32.52 r. col. = KBo 32.15 ii 13’–15’.
\(^{151}\) Sazalla is also mentioned in the fragment KBo 32.42 (l. col. 8’). This text preserves only some Hurrian words, and thus we are unable to say which portion of the Song it belongs to.
KBo 32. 214 obv. i\(^{152}\) (in Hurrian)  

\(8'.\) There is not [a single]\(^{153}\) one who speaks against him.

\(9'.\) [ ] . . . among the elders there is [no]

\(10'.\) one who speaks against him,

\(11'.\) who ma[kes] an argument (against him).\(^{154}\) §

KBo 32.16 obv. ii (in Hittite)  

1. [There (is) no one] who speaks against him,

2. […] among the elders there (is) no one

3. who speaks against him,

4. […] who makes an argument against him,

5. nobody speaks (in this way).\(^{155}\) §

KBo 32.16 obv. i (in Hurrian)  

6. [If] in the [city] (there is) an orator\(^{156}\)

7. [………………] orator

8. [………………] there is no one

9. [………………] §

10. [………………] §

11. [………………]

12. [………………] . . . .

13. [………………]

14. [………………]

15. [………………]

16. [………………]

17. [………………]

18. [………………]

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113. [………………]

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117. [………………]

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122. [………………]

123. [………………]

124. [………………]

125. [………………]

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127. [………………]

128. [………………]

129. [………………]

130. [………………]

131. [………………]

132. [………………]

133. [………………]

134. [………………]

135. [………………]

136. [………………]

137. [………………]

138. [………………]

139. [………………]

140. [………………]

141. [………………]

142. [………………]

143. [………………]

144. [………………]

145. [………………]

146. [………………]

147. [………………]

148. [………………]

149. [………………]

150. [………………]

151. [………………]

152. [………………]

153. [………………]

154. [………………]

155. [………………]

156. [………………]

157. [………………]

158. [………………]

159. [………………]

160. [………………]

See also the duplicate KBo 32.107.

So von Dassow 2013: 138.

So Neu 1996: 275; von Dassow 2013: 138; differently, see Wilhelm 2001: 89.

See Matthiae 2018: 226.

See also the duplicate text KBo 32.54.

KBo 32.16 ii 14 partially preserves a line that is not documented in KBo 32.15, just before the text of the former tablet overlaps the text documented in the latter one. Only the first three lines do.
The Hurrian Song of Release and the Fall of Ebla

2'. [………] .. of Teššob …………………
3'. and he [sa]j[i]d:

4'. [ ] (is) now Teššob oppressed (by debts) and
5'. does he [re]quest (his) release? (If) Teššob should owe (?) silver,
6'. we would give a silver shekel (to him), §

7'. half a gold shekel, a shekel
8'. of silver we would give. (If) Teššob is hungry,
9'. we would fill one measure of barley (for him), §

10'. a half measure of wheat we would fill (for him)
11'. a measure of barley. (If) Teššob is naked, we would cover (him)
12'. with an alāli-garment, the god!
13'. (blank line) §

143

signs at the beginning of the line survive (ku-ši-kán = “the one who”), and two signs at the end. 161 So in KBo 32.16 ii 16.
162 The Hurrian word ḫenzadu is morphologically unclear; it may be connected to the expression ḫenzi=(i)=da, which occurs in l. 18’ (see Fischer 2018: 49, n. 198).
164 The sentence in italics, which does not occur in KBo 32.15 ii 6, is preserved in the duplicate text KBo 32.16 ii 20. We assume that the scribe who was the author of KBo 32 15 omitted this sentence because he had already filled the available space on the surface of the tablet, including the right edge, where he wrote the word DUN-ni.
165 See Neu 1999: 300 for the restoration of the gap at the beginning of l. 8’.
166 The Hittite translation adds here the expression “to the god”.
168 Three signs, namely AN, UŠ, and UN, occur in the Hittite text here and also in l. 17’. It is worth noting that these signs occur, though in fragmentary form, also in the duplicate tablets KBo 32.16 ii 27 (U[N] and KBo 32.52, 1’ (U)Š UN). I share Wilhelm’s assumption (1997: 280) that the Hurrian version has only the word etsu (”god”) in the absolutive case, and that no other word was written after it in the right part of the line, which is not preserved (see also the editors of the Chicago Hittite Dictionary (CHD), P, 1: 62). Neu (1996: 290, 314–316), however, proposed to restore the Hurrian words ma-a-an-ni taštu-wa-a-ni in the gap. Neu (Ibidem) read the three signs AN, UŠ, and UN as DINGIR-uš UN (= šiuš antuššaš)
14’. (If) Teššob is …... (and) ……. [14’. If the Storm-god (is) ……, we will each
15’. we would give (him) fine oil. [15’. give him fine oil, one kupi-], and a
16’. we would release … [……, the god!], 16’. we will pour for him, and from dire
need (?)
17’. (blank line) § 17’. we will release him, the god (is like) a human, §
18’ we would rescue him, Teššob, from 18’. and we will rescue him, the Storm-
god, concerning the debt owner [171
19’ his persecuting oppressor (?)], 172 (but) we will do 19’. who is oppressing him, 173 but

“the god (is) a human being”, and this is the most convincing interpretation, although the
oldest Hittite attestation of the logogram UN for antuḫša- dates from the time of Muršili
II (Weeden 2011: 634) and the tablets of the Song are older. A different interpretation was
proposed by the editors of the CHD (loc. cit.), who read the three aforementioned signs as ḪUŠ-un, although the sign UŠ is not documented as a logographic writing for the name of the Storm-god. von Dassow (2013: 153) proposed to read these signs as DINGIR-UN, but the accusative of the Hittite word šiu- is šiun and not *šiunun. If one follows Neu’s assumption, the scribe(s) who wrote the Hittite version of this text would have added this sentence (“the god (is) a human being”) with the aim of explaining the unusual condition of the god, and the scribes who wrote the duplicate texts KBo 32.16 and 52 considered this sentence worth adding also in the latter manuscripts. Lastly, Rizza (2008: 70–71) and Bachvarova (2016: 136–137) observed that the trope of a god who behaves like a human being also occurs in the Atrahasis narrative.

169 We are unable to determine the meaning of the two Hurrian verb forms, respectively, taps=a=b and sip=a, which might be quite synonymous. For the verb taps- see Wilhelm 1992a, who proposed the translation “ausgiessen”, or “überschreiten”. The Hittite passage is also difficult to interpret; in fact, the two Hurrian verbs are represented by the single Hittite word ḫurtanza. Neu (1996: 291; 1998) interpreted ḫurtanza as “wund”, while the editors of the CHD (P 1, 1994: 62) assumed that the form might be a misspelling of ḫarga- “is ruined”.

170 See above fn. 169.

171 Since we are unable to determine the exact meaning of the Hurrian words henzadu (i 4’) and hinzida (i 18’; see for both terms Richter 2012: 151–152), we cannot state whether they refer generically to an “oppressor”, or specifically a “debt owner”, as the Hittite version suggests; cf. respectively the words šiššiya(nt)- “debt” (ii 4’) and šiššiyala- “debt owner” (ii 18’). Nevertheless, we cannot exclude the assumption that the Hittite version intended to over-explicate the Hurrian passage, as is also the case in other portions of the narrative.

172 The analysis and translation of the words hinzi(-i)-da and ḫam(a)zi=i=a=š(š)e=dan is controversial. I follow here the interpretation proposed by Wilhelm (2013: 190, n. 36) and Fischer (2018: 48–52). See Fischer 2018 for a comprehensive discussion of the different translations offered by E. Neu and by I. Wegner.

173 I follow the translation of the Hittite passage that was proposed by the editors of the CHD (S, 3, 2013: 452–453).
The Hurrian Song of Release and the Fall of Ebla

20'. no releasing. Oh Megi, your heart
21'. will not rejoice! §
22'. On the one hand your (heart) will not rejoice, and on the other hand
23'. (the heart) of Purra will not rejoice, but the Igingalisnian
24'. sons we will not release wholeheartedly. 175
25'. (blank line) §
26'. If we should release those ones, who
27'. will take care of our meals? They (are) cupbearers, waiters,
28'. cooks (and) dishwashers. 179
29'. (blank line) §

KBo 32.15
rev. iv (in Hurrian) iii (in Hittite)

1. Concerning (the work) of the

1. Concerning the fact that they spin

---

174 The Hurrian negative verbal form $an=\text{aš}=\text{i}=\text{kki}$ is translated into Hittite as an affirmative sentence. Indeed, we have the impression that the whole paragraph was not fully understood by the Hittite translator(s) (see Wilhelm 2013: 190, n. 36). Bachvarova (2016: 141) translated the Hittite sentence as a rhetorical question: “Does your mind rejoice inside you, Meki?”.

175 This sentence is omitted in the corresponding Hittite paragraph.

176 The Hittite version adds here the expression $\text{appa }\text{piyanti}$, which occurs after the personal name Purra in KBo 32.19 ii 2–3 (see Neu 1996: 332).

177 See fn. 174.


180 The Hittite version here misunderstands the Hurrian text, as Neu (1996: 338) argued; in fact the Hittite expression $\text{par}=\text{ya}=\text{aš}=\text{naš }\text{piškanzi}$, which corresponds to the Hurrian word $\text{kura}=\text{ḫ}=\text{i}=$ $\text{a}$ “they (are) waiters”, is clearly wrong; rather, we would expect to find here $\text{par}=\text{ya}=\text{aš }\text{piškwani}$ “they give to us” (see Campbell 2015: 49). Wilhelm (1997: 283–284, n. 36) explained the use of the wrong Hittite expression as a case of “Subjekt-Objekt-Verwechslung”, whereby the scribe would have replicated a Hurrian syntactic structure in the Hittite language. This mistake supports the assumption that the scribe was a Hurro-Hittite bilingual speaker.
spinner, (it is for us) like the hair (and) the hide of your ox,

2. (but) if you (indeed) wish a releasing, may your male servant be released,

3. (and) may your female servant be released!

4. (blank line) §

5. Throw your son back on the street, and may your wife

6. be sent back to her father’s house, instead

7. … near us (?) in Ebla, at the … , oh Megi! §

8. Megi, after having heard (these) words, (these) words,

9. cries tears; Megi, like a

10. And when Megi heard (these) words,

11. he began to weep, Megi weeps (?)

181 See Wilhelm 1997: 283, 284 n. 37: pil=āg=i=š(š)e=li=ģ(e)=a.

182 See Rieken (1999: 478–479) for the meaning of the Hittite word šušil.

183 See Wilhelm 1997: 283–284; Richter 2012: 300, 351. This simile presumably aims to stress the importance of the work done by slaves in the economy and also in the daily life of Ebla.

184 The Hurrian expression kir=u is a medio-passive imperative verb form, see Wilhelm 1992b: 139; Campbell 2015: 55–56.

185 kir=u=n(תָּ) ułmi=vi, but the scribe wrote ki-i-ru-ul-mi-ib. As Campbell (2015: 55) argued, this unusual form is an example of “sandhi writing”, as it happens when the scribe writes from dictation.

186 Literally “for you”.

187 Differently from Neu’s restoration p[a-ra-a tarn-na] (1996: 295), we might restore the broken passage as p[a-ra-a tar-na-at-ta-ru], in which case we would have a medio-passive verb form in the Hittite text as well as in the corresponding Hurrian passage (see Wilhelm 1992b: 139; 1997: 285, n. 41; Campbell 2015: 55–56).

188 The Hurrian word a-ru-li-i-b might be a mistake for ar=ol=i=m’i, see now Fischer 2018: 118–120.

189 We are unable to determine the meaning of the verb anz- see Wegner 2007: 165–166; the free translation “bleibe du” proposed by Neu (1996: 294) does not make sense in the other passages where this same verb occurs (de Martino and Giorgieri 2008: 90), for example in Mittani Letter iv 50, see Wegner 2007: 165–166.

190 See Fischer 2018: 230, n. 1212.

191 For the word šerže, see n. 123.

192 The writing ha-ši-im-na might be a scribal mistake for haž=i=mai, see Fischer 2018: 209.

193 I share Giorgieri’s assumption (2010: 147, n. 15) that the expression tivušhi=na might be a mistake for tivušhi=na “the words”. Fischer (2018: 209), however, argued that the ending -ne could be the ablative-instrumental case ending -ne and translated the whole passage thus: “Zum Befehl hörend, …”.

194 The meaning of the word uḫni (in the sg. here) is only conjectural (see Richter 2012: 482).
The Hurrian Song of Release and the Fall of Ebla

suppliant, 195
10. prostrates himself in front of Teššob
   at the (god’s) feet.
11. (blank line) §
12. Kneeling, Megi says the (following)
   words to Teššob:
13. “I listen (to you) 196
14. Teššob, great lord of Kumme, §
15. I would do it (= the release), (instead)
   your city
16. will do no release.
17. Sazalla, Fazanigar’s son,
18. will do no release. Megi himself (?) 198
19. purified, [on ?] Ebla [ §
20. [ ] . [ §

.... text breaks off............

10. and in front of the Storm-god, at the
   (god’s) feet,
11. he prostrates himself. §
12. Kneeling, Megi says the (following)
   words to the Storm-god:
13. “Hear me, Storm-god,
14. Great King of Kumme, §
15. I would send the ……, 197
16. but my city will not give him/her/it.
17. Sazalla, Fazanigar’s son,
18. will do no relea[se]. Megi
19. purified his [ ] 199 from the sins,
20. he threw (the responsibility of) the
   sins [on] E[bla], on the city. 200 §
21. [ ] since Great King of
   Kumme
22. [ ] Great King of Kumme
23. [ ] . and in front of a
   stone 201
24. [ ]

.......text breaks off............. §

The meaning of the Hittite word pariššan is unknown (Neu 1996: 361). The Hurrian version
does not contain any word that might correspond to this Hittite term.
So Wilhelm 1997: 286.
I am unable to propose a restoration that would fit the context here.
For a different interpretation of these lines, see Neu 1996: 297. Neu’s restoration of ll. iii 19–20
does not match the context of the whole passage; a more convincing interpretation was offered
by Haas and Wegner (1995: 189), who wrote that Megi “warf die Sünden auf die Stadt Ebla”. Hence, we argue that the break at the beginning of l. 20 might be restored as URU E-eb[-la-wa-š] a-an URU-ri. Hoffner (1998: 76) assumed that this passage explains that Megi remitted all the
debts owed to him as ruler of Ebla, but this assumption is not supported by any evidence.
This fragmentary passage might refer to the kunkanuzi stone mentioned in the Second Tablet.
KBo 32.15 left edge:
Fifth Tablet of the Release, no[t finished]

7. The Sixth Tablet (?)

As already noted, text KBo 32.13, which contains the narrative of Teššob’s descent into the netherworld, might mark the end of the Song, as G. Wilhelm argued. Yet we are unable to determine whether the tale preserved in KBo 32.13 directly followed the Fifth Tablet, or whether another tablet that has not been preserved stood between the Fifth Tablet and KBo 32.13. This hypothetical tablet might have reported the destruction of Ebla, or perhaps disputes between the gods who accepted the Storm-god’s decision to annihilate Ebla and those who wanted to save the city.

The tablet KBo 32.13 preserves thirty-four lines on the obverse, but the reverse is badly damaged and we are unable to say what it contained.

KBo 32.13

<table>
<thead>
<tr>
<th>obv. i (in Hurrian)</th>
<th>ii (in Hittite)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Teššob went to Allani (and) entered</td>
<td>1. When the Storm-god came and entered</td>
</tr>
<tr>
<td>2. (her) palace. A throne as a seat was prepared (for him),</td>
<td>2. entered the palace of the Sun-goddess of the Earth,</td>
</tr>
<tr>
<td>3. when King Teššob came from outside,</td>
<td>3. his throne [was prepared] for him,</td>
</tr>
<tr>
<td>4. Teššob sat up with his back straight</td>
<td>4. when the Storm-god, king, from</td>
</tr>
</tbody>
</table>

203 The fragments KBo 32.67 and 209, which mention, respectively, Teššob and Iššara, and Šimige, might belong to a narrative that involved these gods.
204 Matthiae (2008: 230) assumed that Iššara and Allani conspired against Teššob to save Ebla from destruction.
205 The small fragments KBo 32.105, 72, 82 and 65, which join KBo 32.13, do not add much text.
207 I share Fischer’s assumption (2018: 136–137) that the divine name Allani=wa (+ suffix of the dative) is grammatically connected with the verb from farižanna
208 On the word nam=p=ana (še)=a “seat” (with the suffix of the essive case), see Giorgieri 2000: 204. See Wegner 2007: 205, for a different interpretation of this word.
209 On the verb from kil=an=ab see Wegner 2007: 205.
210 This is the Hittite “translation” of the name of the Hurrian goddess Allani, see Steitler 2017: 412.
211 See Fischer 2018: 198.
212 This a free translation of the Hurrian passage, where three verb forms occur, namely, ag=a=b, kil=an=ab and nam=p=ana (See Fischer 2108: 228). The verbs ag- and kil=an- refer to the straight position that the god keeps, when sitting (nam=wa) on his throne.

---

Stefano de Martino
on a throne of (the surface of) a field,  
5. (and) on a stool of (the surface of)     outside  
an * aviğari*\(^{213}\)  
6. he raised his feet.  
6. the Storm-god sat high on a throne as  
big as a field of (the surface of) an  
IKU\(^{214}\)  
7. (blank line)  
7. on a stool of (the surface of) seven  
tawalla\(^{215}\)  
8. (blank line) §  
8. he raised his feet. §  

9. Teššob together with …….\(^{216}\) went\(^{217}\)  
10. down to the dark earth.  
11. Allani girded herself up\(^{218}\) (and)  
danced in front of Teššob,  
12 she made a fine feast,  
13. Allani, the door-bolt of the earth.  
14. (blank line) §  
14. the Sun-goddess of the Earth, the  
door-bolt of the earth. §  

15. She slaughtered ten thousand oxen  
in front of great Teššob,  
16. she slaughtered ten thousand oxen,  
17. she butchered thirty thousand  
fatty-tailed sheep,  
18. kids, lambs, (and) billy goats  
19. she butchered, too many to be  
counted.\(^{220}\)  

---

\(^{213}\) An * aviğari* corresponds to about 1800 meters, see Neu 1996: 242.  
\(^{214}\) An IKU corresponds to about 3600 square meters.  
\(^{216}\) The expression * sattahamora* has the suffix of the comitative case, but we are unable to  
determine what it means. The Hittite version differs from the Hurrian text and states that the  
Storm-god was accompanied by his brother Šuwaliaz. Haas (2006: 181–182) argued that the  
aforementioned Hurrian word might mean “substitute”; hence, Teššob, who feared being kept  
in the netherworld as a prisoner, would have brought with him a substitute. The latter person,  
remaining in the palace of Allani, would have allowed the Storm-god to regain his freedom.  
\(^{217}\) We interpret the word * šurru* as a verb form (*šurr=*, as Neu argued (1996: 245–246); instead,  
Wegner (2007: 208) assumed that this word was an adverb, see also Fischer 2018: 208–209.  
\(^{218}\) See Wilhelm (1992c: 663) for the interpretation of the verb from * hintz=atl=ož=i*.  
\(^{219}\) The Hurrian verb * pid=uff* literally means “to turn”, as does the Hittite verb * welʉ*, which occurs  
in the Hittite version (ii 12).  
\(^{220}\) The Hurrian expression * širi-manga* is grammatically obscure, see Richter 2012: 394.
20. (blank line) §
21. The bakers prepared (the meal),
    the cupbearers came in,
22. the cooks took up the breast meat, (and)
23. they brought them in bowl(s). At
    meal time
24. King Teššob sat down to eat,
25. (Allani) seated the Primeval Deities
26. on Teššob’s right.
27. (blank line) §
28. Allani, the amorous (deity), in
    front of Teššob
29. stepped as a cupbearer, the fingers
    (of her hand are) long,
30. her four fingers (are placed) under
    the rython

........ text breaks off ...........

20. she slaughtered. §
21. The bakers made (the meal) ready
    and the cupbearers
22. came in, the cooks
23. took up the breast meat and with
    bowls (and) mortars (?)
24. they brought them. And the meal
    time
25. arrived, the Storm-god, king, sat
down to eat,
26. (Allani) seated the Primeval Deities
27. on the Storm-god’s right. §
28. The Sun-goddess of the Earth
29. stepped before the Storm-god as a
    cupbearer,
30. the fingers of her hand (are) long,
31. and (her) four fingers
32. below the rython lie,
33. and [in the rython [with] which she
34. [gives] to drink, a deliciousness lies
    inside (it)

........ text breaks off ...........

The reverse of tablet KBo 32.13 is badly damaged and only a very few words are preserved at the end of the third column. The Storm-god and the Sun-god (DUTU-uš) are mentioned. The colophon is unfortunately fragmentary, and the sequence number of the tablet is lost; nevertheless, it states that KBo 32.13 is not the last tablet of the series. The colophon also mentions a singer (LUNAR), which supports the assumption that at least this tablet might derive from a singer’s recitation, as E. von Dassow argued.

221 See Fischer 2018: 102–103.
223 On the verb form naḫḫ=ō=žo see Fischer 2018: 310.
224 The expression tād=ī=a=šše might be interpreted as either “amorous”, or “the one whom he (=Teššob) loves”, see Fischer 2018: 72–73 with previous literature. This word is not translated in the Hittite version.
225 On the Hurrian word huruppu see Wilhelm 1999: 415, n. 2.
226 von Dassow 2013: 147.
All the researchers who dealt with the Song of Release tried to explain how the narrative preserved in tablet KBo 32.13 fits into the plot. E. Neu argued that the feast organized by Allani celebrated the reconciliation between the heavenly gods and the primeval deities. V. Haas and I. Wegner assumed that KBo 32.13 related the mythological aition, which explained Teššob’s request for the release of Purra; in their view, the god was a prisoner of Allani, and after experiencing the sad destiny of a captive he wanted to free Purra and the other slaves captured by Ebla. This theory, however, would only be plausible if tablet KBo 32.13 were at the beginning rather than the end of the narrative.

M. Bachvarova argued that the banquet in the underworld sets the stage for the destruction of Ebla, which was a decision taken by all the gods invited to the feast. This researcher cites parallels from other mythological texts in which important decisions were indeed discussed among the gods while they feasted. E. von Dassow added that the conversation between Allani and Teššob surely dealt with Ebla’s fate.

Another interpretation of tablet KBo 32.13 was offered by G. Wilhelm, who explained Teššob’s sojourn in the underworld as a choice made by the wrathful god: since the elders of Ebla refused the god’s request to free Purra, Teššob left the country. The disappearance of a wrathful god is documented in other mythological compositions, such as the various accounts of the disappearance of the god Telipinu. The desolation of the Syrian urban landscape after decades of war between the Hittites and the Syrian polities might actually have given the impression that the gods had abandoned the land.

Lastly, P. Matthiae asserted that Allani, who was trying to prevent Ebla from being destroyed, invited Teššob to the feast and seduced him in order to keep him in the underworld. If this was the case, the narrative might have been continued on other tablets that presumably would have described how the god succeeded in escaping from the underworld and eventually smashed Ebla.

This part of the story is not documented in any of the texts found in Temples 15 and 16, and the Seventh (?) Tablet cannot be surely recognized in any of the preserved fragments. Nevertheless – as stated above – we know that KBo 32.13 is not the last tablet of the series, and thus we hope that other tablets of the Song might be discovered at Ḫattuşa or in other Hittite cities.

229 See also Haas 2006: 180–181.
231 von Dassow 2018: 677.
232 Wilhelm 2013.
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