

Translation of "A Brief Introduction to Hieroglyphic Luwian"
by Rudolf Werner (in collaboration with Barbara Luscher)

Forward

This "Brief Introduction to Hieroglyphic Luwian" is not to be thought of as a handbook for Hittitologists and such, as one might expect. It therefore by no means replaces the *Manual* of MERIGGI and other aids. It is instead only designed as a helping hand for those who --possibly in self-study-- on occasion desires to have a somewhat correct idea for the so-called Hittite hieroglyphs as a supplement to other studies. The thinking is therefore for ancient orient studies in the broader sense, on the old testament, on ancient history, on ancient languages, on archaeology, on Indo-European studies etc.

With all the brevity and limits of this work, the appearance of certainty cannot to be avoided, thus the reader must be attentive to some uncertainty in our present knowledge of these matters; a look in the specialized literature is enough indeed to see that many questions still need answers. One and a half decades ago one such outstanding expert as HAWKINS noted that in the hieroglyphic Luwian inscription of Egrek "Subject, verb and object are alike obscure." (An.St. XXV pg 134 [1975])

The researchers H. EICHNER (Vienna), J.D. HAWKINS (London), M. KALAC (Istanbul) and E. NEU (Bochum) had the kindness to share their insights with several parts of the manuscript *in statu nascendi*. Their critical and supportive remarks are why this "Brief Introduction" went further --as is customary today-- than originally planned. On the one hand an advised extension of the root concepts in the intended "Handbook" and well-polished(?), and on the other hand also the information that J.D. HAWKINS produced with an a large corpus-project, gave plenty new to consider in this publication anyway.

Mrs. lic. phil. Barbara LUSCHER has not only wrote the copy for the General Section and the Grammar Summary, but also above all made sure that the whole disposition and the individual formulations really could satisfy the needs of the beginners and non-experts. However, the author alone is responsible for any inadequacies in the present work.

While the manuscript was already finished in 1989, after the completion of the work the time consuming assembly of the proofs for the Sample Texts unfortunately delayed unfortunately the final printing. In order to hang it together as well, that the reader is expected two different typewriter-fonts.

The best success that this humble "Brief Introduction" can be standing therein, supplying new interest to this speciality in the science of the ancient orient.

Bassel and Frauenfeld
End 1990 Rudolf WERNER

GENERAL SECTION

INTRODUCTION

Hieroglyphic Luwian (also known as Bild-Luwian) as understood correctly today is the language that in the older specialist literature was traditionally known as Hieroglyphic Hittite (see MERIGGI “Eteo geroglifico”). The script itself was furthermore the one named Hittite hieroglyphs. Research in recent years has however shown that with these Hittite hieroglyphs was written a language that is mainly a close relation to the Cuneiform Luwian, a language that is known from the cuneiform documents of the former capital of the Hittites *Hattuša* (today Bogazköy, that is Bogazkale) and that was used in the second half of the second millennium B.C. in a broad part of southeastern Asia Minor. However there is no doubt that this hieroglyphic script was used by these people, that we historically understood as Hittite and their language, also Hittite, which is known from the tablet-archive from Bogazköy and which is therefore described in contrast to the “Hieroglyphic Hittite” as cuneiform Hittite. It remains that the Hittites called their own language Nesian (*našili, nešsumnili*) after the city of *Neša*, evidently one of the oldest sites in the third millennium B.C. Hittite area. Hattian or Proto-Hattian (*hattili*) on the other hand, is a name that refers to the old land name of *Hatti*, is applied to the language of the non-Indo-European populace of central Anatolia who met the immigrant Hittites and are known to us as well through sparse and scarcely comprehensible cuneiform documents from Bogazköy.

Naturally the Hieroglyphic Luwian Language is not grammatically standardized, and least of all does it seem to have any fixed orthographic rules. However throughout almost all the better understood texts we are obviously dealing with one and the same language. An exceptional case from Altintepe has a monumental text from Urartian Pithoi written with Hittite hieroglyphs, see *HHL* pp 11012, section 2.1.1.

Hieroglyphic Luwian inscriptions were known since the first half of the nineteenth century. The Balser Kaufmann Johann Ludwig BURCKHARDT (1784-1817), called Sheik Ibrahim, first brought to the attention of the learned world the stones with strange inscriptions in *Hama(th)* on the Orontes in Syria. The assignment of these documents to those known from the old testament as Hittites happened through the two Englishmen William WRIGHT and Archibald Henry SAYCE (1845-1933), of which the latter even obtained the dubious reputation to be the “inventor of the Hittites”. After all we owe SAYCE very first insights into the construction and character of the Hieroglyphic Luwian monuments.

The countless attempts to solve the secrets of these Hittite hieroglyphs are reported in detail by Johannes FRIEDRICH (see Bibliography). Up to 1930 the existing literature has today only science-historical interest with the exception of the inscription collection of L. MESSERSCHMIDT (*CIH*). First the knowledge and for the development of the (Cuneiform) Hittite texts from the tablet archive of Bogazköy had to come before anyone could seriously attack the hieroglyphic Luwian monuments. Nebel Emil FORRER (1894-1986) and Friedrich HROZNY (1879-1953), two of the translators of the

(Cuneiform) Hittite had done a great service, followed now by Helmuth BOSSERT (1899-1961), Ignace J. GELB and Piero MERIGGI (1899-1982), who made decided contributions to the research, which at the end of the second world war was given a further new impulse. Already before this Hans Gustav GUTERBOCK had made new discoveries using seals from Bogazköy; in 1946 BOSSERT found the Phoenician-hieroglyphic Luwian bilingual in *Karatepe*, a fortress structure on the edge of the Cilician plain, which supported the provisional working results from his student and associate Franz STEINHERR (1902-1974). In 1952 switch to the French Hittitologist Emmanuel LAROCHE, who achieved remarkable results in the decipherment by means of the hieroglyphic inscription to the gods' representations in the rock-sanctuary of *Yazılıkaya* near Bogazköy and newer Seals in former *Ugarit* (today *Ras Shamra*) on the Syrian Mediterranean

Thus comes the time when the considerable increase in knowledge on the Hittite hieroglyphs and their language is summed up and depicted, for in 1960 the standard works of LAROCHE and MERIGGI appear, these are studies no Hittitologist can do without and this "Brief Introduction" is based on them. These are of course not exclusively the state of (present) knowledge, made distinct in the meantime are the contributions of Hermann MITTELBERGER and above all J. David HAWKINS since 1973. The work of HAWKINS covers newer knowledge that is used in a matter of course in this "Brief Introduction". An important colleague of Hawkins is Mrs Anna MORPURGO-DAVIES, in Turkey for over two decades Mustafa KALAÇ has worked (with them?) on the development of the Hittite hieroglyphs, and in Italy the lead is kept Massimo POETTO, the heir of MERIGGI.

INTRODUCTORY BIBLIOGRAPHY

The following "Bibliographie raisonnée" is restricted in the sense of a "Brief Introduction" to the fundamental works. Most of the cited works offer the interested further literature-sections.

The fundamental works for any intensive work with the Hittite hieroglyphs are those of the French E. LAROCHE and the Italian P. MERIGGI (see the abbreviation list).

HH offers a detailed sign-list with the numbering and the ideogram-value or phonetic transcription retained in the following "Brief Introduction" where possible. Also important is the origin-list(?) of the *Monuments* (*HH* pp XXI-XXXV), hence the list of the existing texts for found or stored types, which has been published once more in a modified and supplemented form as *Liste des documents hieroglyphiques* in *RHA* tome XXVII pp110-131 (1969)

MERIGGI's *Glossar* is a "dictionary" and already in two editions; because a further attempt of a lexical record of Hieroglyphic Luwian was planned to appear in 1934 as an appendix to a work of the *Längsten Bauinschriften in heth. Hieroglyphen* in the *MVAeG* XXXIX 1.

The *Manuale* of MERIGGI forms a comprehensive introduction to the script and the language of Hittite Hieroglyphs and a completely essential text.

A history of the investigations of Hieroglyphic Luwian Inscriptions can be found in: Johannes FRIEDRICH, *Entzifferungsgeschichte der hethitischen Hieroglyphenschrift*. Stuttgart 1939 = Sonderheft 3 of Zeitschrift *Die Welt also Geschichte*.

Supplements to this decipherment history can be found in this little Publication: Johannes FRIEDRICH, *Entzifferung verschollener Schriften und Sprachen* Berlin, Göttingen und Heidelberg, 1954 = *Verständliche Wissenschaft*, Vol 51.

A general introduction to the world of pre-Greek Asia Minor can be found in: Albrecht GOETZE, *Kleinasien*, München 1957 (2nd Ed.) Appearing in the framework of the *Handbuch der Altertumswissenschaft*, founded by Iwan von MUELLER.

On the languages of pre-Greek Asia Minor and on their relationships connecting them (to the) orient(?), the volume *Altkleionasiatische Sprachen*. Leiden and Köln 1969 appears in the *Handbuch der Orientalistik* published by B. SPULER. The chapter concerning Hieroglyphic Luwian stems from that of KAMMENHUBER in München tätigen Hethitologin Annelies.

One that takes in some respects modern take on the “comparative linguistics” on the old Anatolian branch of Indo-European: Piero MERIGGI, *Schizzo grammaticale dell'Anatolia* in *Atti della Accademia nazionale dei Lincei, Memorie*. Classe di Scienze morali, storiche e filologiche, Serie ottava, vol XXIV pp 241-411 (= fasciolo 3). Rom 1980.

The appearance of a new approach for interpretation and development of the Hieroglyphic Luwian language we owe to the Englishman J. David HAWKING. From the fundamental work of both studies: *HH* (see Abbreviation List) and J.D> HAWKINS *The Negatives in Hieroglyphic Luwian* in *An.St.* XXV pp 119-156 (1975).

In *An.St.* there can be found in the meantime still other works of HAWKINS. Results from this research make regular appearances as *Indogermanische Chronik* in the journal *Die Sprache* (Wien and Wiesbaden), the passage *Anatolisch* (founded by Heiner EICHER) also provides articles on Hieroglyphic Luwian.

The important publications on the Hieroglyphic Luwian Inscriptions are *Carchemish I-III*, *CIH*, *HHM*, *RS* and *SBo*. Other inscriptions are rather scattered and often in remote journal publications; see the compilation by LAROCHE in *HH* and *RHA* tome XXVII. One painstaking substitute exists in the reproduction in MERIGGI's *Manuale*.

Marked illustration of those archaeological monuments with Hieroglyphic Luwian scripts are found in the two volumes:

Ekram AKURGAL. *Die Kunst der Hethiter* (recorded for Max HIRMER). München 1961. and
Kurt BITELL. *Die Hethiter*. München 1976 (-*Universum der Kunst* Band 24)

For the Cuneiform Hittite in general reference the Handbook of Johannes FRIEDRICH!

THE INSCRIBED MONUMENTS

Inscriptions with Hittite hieroglyphs are primarily found on stone, either on cut blocks (orthostats, stela) or on natural rocks, so that one must study the carving on monuments like orthostats and stelae. Often there is a simple inscription text, but just as frequently besides the short or long text they make a graphical representation, forming a relief. Also stone vessels(?) can be inscribed with Hittite Hieroglyphs.

In addition there are Hittite Hieroglyphs carved on Stamp-seals –much more rarely on cylinder-seals, like those found in *Assur* (Mesopotamis) and *Kululu* (Asia Minor). The seals from Assur were made on letters, and those from Kululu on inventory-list records. Clay objects, the writing medium par excellence for the cuneiform texts, were not inscribed with hieroglyphs. one tablet found in *Ninive* (Mesopotamia) and today kept in London (British Museum) is as it were the exception which proves the rule. Besides it there are also a few hieroglyphic scribbles on ceramic sherds, graffiti as it were, or from everyday-made-objects.

In the Hittite area wooden writing books(?) –whose existence is even in doubt—were supposed to be predominately inscribed with hieroglyphs, but thus far no archaeological evidence supports this theory.

The earliest inscriptions we have are from the great empire period of the Hittites (ca 1450-1200 BD) and the epoch of the north Syrian small empire or principality, which goes to 700 BC as a result of the conquest of North Syria and Cilicia by the Assyrians coming to an end. The centuries between 1200 and 1000 BC provide no inscribed monuments; many anyhow evade a precise dating.

The core-region of the Hieroglyphic Luwian inscribed monuments in Asia Minor, above all the southeastern part, and Northern Syria. A key center is the ruined hill (Arabian *Tell*, Turkish *Hüyük*) of *Cerablus* on the Euphrates on the modern border between Syria and Turkey, the former *Carcemesh*.

The isolated finds from Mesopotamia (Assur, Niniveh), Persia or Greece are undoubtedly imported pieces. Hieroglyphic seals are found above all in Bogazköy (Hattuša) and in Ras Shamra (Ugarit), and in small quantities at *Tarsus* in Cilicia.

THE SCRIPT

Even the first viewers of inscribed monuments mentioned above (BURCKHARDT, WRIGHT) noted the graphic character of plenty of the signs including people's heads,

animal's heads, hands, feet. Hence they adopted current term for the Ancient Egyptian writing system, "Hieroglyphs", and already gave them the name "Hittite hieroglyphs" to distinguish them from "Ancient Egyptian hieroglyphs."

In long inscriptions one can also note that orientation of the signs changes from line to line: first the heads or the finger of the hands or the foot-tips face to the left, in the next line to the right, in the following the left again, and so on. This switch in direction from line to line is also found in old greek inscriptions, this script pattern is called *bustrophedon* ("as the cattle pulls the plow")

At the beginning of many hieroglyphic Luwian inscription frequently the first sign is found to be that of a person –often executed especially carefully—and the last line of the inscription is sometimes not entirely filled up, is supporting evidence for the script pattern. Thereby showing it is, that the mentioned heads and so on each face the line's beginning as in ancient Egyptian script.

In most script-lines two or more signs stand atop one another. These must then be read in order from top to bottom. Occasionally, however, the scribe advised the stonemason to put them out of place (or the stonemason did not follow him), and so script-lines are written out of the correct sequence or the vertical grouping sign order appears crooked. These often amount to interpretation difficulties for the today's readers.

In the carefully executed inscriptions are the above-mentioned images and the inscription lines generally stand out from the stone in relief. With less extravagant techniques, however, the signs could be simply carved, therefore appearing as hollows in the surface of the script carrier. Thereby simple, cursive sign forms were also developed, see for example *HH 100* or *HH 104*.

As with the cuneiform script, the Hittite hieroglyphs can be divided into three types of written signs, namely phonetic signs, ideographic or notional signs and determinatives or interpretive signs (reading aids). Also counted among the determinatives are the –albeit often missing and commonly not use consistently—word dividers

The phonetic signs mostly stand for syllables there and commonly either a single vowel (*a, i, u*) or an open syllable, standing for a single consonant with attached following vowel, e.g. *ka, pi, tu*. The reverse combination vowel+consonant is very rare, e.g. *ar* (*HH 133/134*) or *us* (*HH 421*). For a closed syllable (consonant+vowel+consonant) there are as well only a few examples like *par* (*HH 13*) or *tal* (*HH 367*). On the use of certain syllable signs for word-final consonants, see below.

The ideograms or notional signs can stand alone or can be combined with written phonetic complements, mostly as inflectional endings. For many hieroglyphic Luwian words one does not know their phonetic sound, or their "pronunciation" at all. On account of the indisputable mutual influences between the Hittite scribes' cuneiform script and the Hittite hieroglyphs, earlier scholars like BOSSERT and MERIGGI transcribed the current ideograms as sumerograms as in cuneiform philology (with capital

letters), therefore *HH 17* = LUGAL “King”, *HH 225* = URU “city”, *HH 228* = KUR “Land” or *HH 360* = DINGIR “God”. However, as there is no direct historical connection between the original Sumerian sign and the Hittite hieroglyphs and there are numerous places where there is no common Sumerogram equivalent corresponding to hieroglyphic script, there have been attempts to transcribe hieroglyphic ideograms into modern language, so above all LAROCHE in *HH*, HAWKINS and their colleagues recently used “international” latin and this appears to have been accepted universally. This is followed also in this “Brief Introduction” the ideograms above as “Latinograms” are therefore *HH 17* = REX, *HH 225* = URBS, *HH 228* = REGIO, and *HH 360* = DEUS.

The determinatives or interpretative signs are understood not to be part of the spoken word, but instead are reading aids. Very often ideograms also serve as determinatives, so that the DEUS-sign marks the god names or the URBS-sign marks the names of places. Determinatives appear before their related word, but also can follow it, as with the aforementioned URBS-sign. in the transcription the determinative is in superscript, and instead of writing DEUS we will use –as in the Hittite cuneiform—a superscript d (=DUES or Sumerian DINGIR).

Certain sign or sign-combination recommend a rebus-like reading. This includes certain god names like *SAR(RU)MA* (*HH 80/81*) or *TESUB* (*HH 318*) and king names like *HATTUSILI* (*HH 197*) or *MURSILI* (*HH 227*), the city name *HALPA* (=Aleppo), the personal pronoun *AMU* “I” (*HH 1/2*) at the start many inscriptions, certain ligatures written of postpositions, that is the preverbs like *ANDA* (*HH 49*) or *ARHA* (actually ligature of *HH 216* and *HH 215*) and finally “pictograms” like *HH 429* = *DANA*. Signs of this type are here transcribed with cursive capitals. (Printing difficulties in some publications however produced a break from this Hittite cuneiform philology conventional(?) transcription practice.) [MMH transcribed here as italic capitals]

As in the cuneiform script, the hieroglyphs can also be manipulated in the writing of names. So the Hurrian name of the great king pronounced Muwatalli is on the seal *SBo I 39-41* as *SARRI-TESUB^{pa}* (“Tešup is king”), in which the sign *HH 270* = *HH 70* SUPER “above” must be read with the Luwian sound *šarri* – Hittites called this *šer*, see H. NOWICKI in *Hethitica* V pp 111-118 (1983).

Therefore when the writing system is presented in its characteristic united mass, some questions often still remain. Particularly with the determination of the phonetic words from the syllable signs one can only approach, but by no means achieve absolute accuracy, how they were spoken. It appears no true polyphony occurs like that in the cuneiform script, where on the same sign that used as *pí*, must be read sometimes as *kaš* or in another case a reading between *ši* and *lim* must be determined. As for signs that in one situation act as a phonetic signs and in another case as ideograms; occasionally there are such ideograms that are still through all kinds of thick lines or Crochet(?) or knots(?) as such marks [connections between the two are obscure], e.g. *HH 100* = *ta* that is ASINUS “donkey”. It remains very often that the phonetic value of a script sign was obtained by the principle of acrophony from a former ideogram. So the sign *HH 160* = VINUM “Wine” has the common sound value *wi*, because the word for wine has the

initial sound *wi-* (written *wí-ia-ni-*); the sound value *pi* of the sign *HH 66* is reduced from a originally ideogram-meaning “give” (*piia-*).

Somewhat secure readings are derived from the phonetic writings of the names of personalities that are known already from the cuneiform literature, e.g. *Pu-tu-hé-pa* (a Hittite queen). For the vowels there comes inevitably only the vowels *a, i, u* and at most *e*; *o* is therefore absent as in the cuneiform. From comparisons with the Hittite comes to also that with the stops they did not distinguish between the unvoiced Tenuis and the voiced Media; the transcription is therefore limited to the Tenuis, thus *pu* (and not *bu*), *ti* (and not *di*) etc.

With many signs the rules are still uncertain with respect to the vowels. Quite distinct on sight are the *u*-containing syllable signs, so *pu, tu, ku* etc. Many signs, that in the first studies was read with the vowel *a*, have in the meantime proven to be *i*-containing, e.g. *HH 90 (ti)*, *HH 174 (si)*, with LAROCHE still *sá*) or *HH 411 (ni)*. With certain signs it appears indeed that both readings with *a* as well as with *i* are possible; so the sign *HH 439 = wa* can in certain cases also be read as *wí*. (The accent has nothing to do with the pronunciation, it serves only to distinguish it from the transcription *wi* of the sign *HH 160*.) In a similar manner it appears that the sign *HH 172*, besides indicating the sound *ti* also still indicates the sound *ta*, and at least in older times the sign *HH 391 = mi* clearly also still has the value *ma*. Wholly securely the sign *HH 383*, the so-called “thorn”, the small oblique stroke that can be attached below another phonetic sign, one must allow both the sounds *ra* and *ri* and first still even here consonant value *r*. Also another sign can –above all in the word-final position-- indicate a single consonant, thus *HH 35 (n)*, *HH 104 (š)*, *HH 415 (s)* and *HH 433 (š)*. In the middle of words also many signs were obviously “thought of” as naked consonants; one must therefore, as in other comparable writing systems (early greek Linear B, cuneiform), reckon on occasional “mute vowels”. So based on comparative languages grounds, the word for “Hand” ^{MANUS}*i-sà-tari-* is interpreted as **istri-* =cuneiform Luwian *iššari-* and Lycian *izre-* (with loss of final gutturals, as suggested by the comparable Hittite *keššara-*). The present “Brief Introduction” follows MERIGGI and therefore, in contradiction to the strict systematics of a syllabic writing system, transcribes the signs *HH 415* and *HH 433* occasionally in word-middle positions as single consonant signs. Therefore the hieroglyphs may approach a alphabetic writing system, and it is not impossible that in the first millennium B.C. the northwest semitic letter scripts that were in also in use in north Syria and even in Cilicia (Aramaic in *Zincirli* and, Phoenician in *Karatepe!*) had a certain influence on the hieroglyphic Luwian scribal tradition. So appears the sign *HH 450* not only represented the vowel *à* but also an aleph-proper.

It is clear, that with such a writing system no actual consonantal group, as conceived in the middle or even at the start of a word, can be written. So the intermediate sound *n* for a consonant is not written. If in comparative languages mostly a nasal affects the preceding vowels, not being shown; see the accusative ^{FEMINA}*na-ti-n ta-ti-(n)ha* (latin *matrem patremque*) in the *Karatepe* inscription, sentence III.

Earlier a problem of the linguistics with the script was the so-called Rhotazism. In later times, such in the eighth century B.C., it had been under certain circumstances an intervowel dental, which in these positions was obviously changed to *r*. It was (and were?) then conflicted with the so-called “thorn” that also still gave the sound value *ta*, *ti* and *t*. However in one and the same inscription word forms can occur with and without Rhotazisms. It is possible that at this time language levels commonly associated with Rhotazisms had shifted; the writing with the conventional dental sign are then understood as historical spellings.

A note in connection with the Rhotazism appears incidentally with the sign combination *HH* 209 + “Thorn” (*HH* 383), which earlier produced the sound value *ri* and then expected *i+r* (*i+ra*, *i+ri*) see *HHL* pp 29-30, section 4.2.1.3.

Many signs are still untranslated. Here belong the rather coom sign *HH* 378 = LITTUS. Also unclear is the function of the sign *HH* 128 = AVIS “bird” in the frequently found names of the goddess Kupapa. One prefers to think of a originally rebus-like reading *PAPA*, that is however contradicted by the rare use of the sign as syllable *zi*₄ (transcription from *HHL*).

THE LANGUAGE

Hieroglyphic Luwian is an Indo-European language and belongs to the so-called Anatolian branch of the Indoeuropean language family. This language shows a couple of easily recognized Anatolian characteristics: clause-connecting particles and enclitics, each attached to the first word of the clause, the two-genus system with nouns (*genus commune* and *neuter* instead of masculine, feminine and neuter) and only two verb tenses, namely present and preterite.

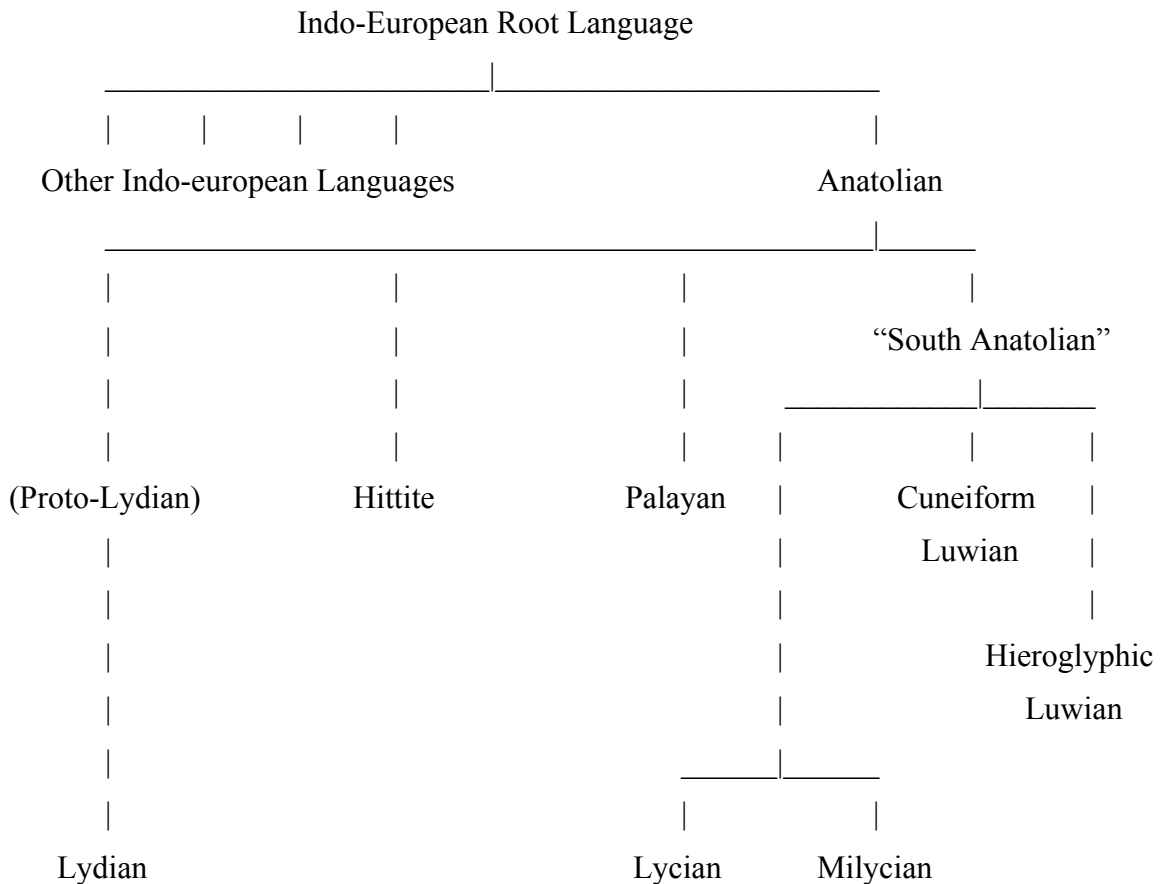
The most important representative of this Indo-European Anatolian branch is naturally the (cuneiform) Hittite of the Bogazköy texts. The most closely related one to the hieroglyphic Luwian has proven to be the cuneiform Luwian, which is known from Hittite-transcribed ritual texts, where certain words concerning rituals are prefaced by *lu-ú-i-li* “in Luwian” in general followed by language with the luwian word sounds. Our Cuneiform-Luwian knowledge is therefore based on quite one-sided material.

As typical “Luwian” the hieroglyphic Luwian is identified by its preference for the *i*-stem with nouns, plural constructions of *-(n)zi* with nouns as well, the stem *za-* for demonstrative pronouns, the construction of the perfective passive particle from *-mi-* and several word stems like *tati-* “Father” (in contrast to Hittite *atta-*).

A less easy question to answer is whether and how to distinguish hieroglyphic Luwian from Cuneiform Luwian. Apparently the Cuneiform Luwian had given up the nominal inflection for the genitive (and replaced it with membership adjectives, so “the father-ish house” instead of “the father’s house”), while in the nominal inflection of Hieroglyphic Luwian these forms do occur, that are explained as informally genitive. However one has to take into consideration that our knowledge of Hieroglyphic Luwian grammar comes

mainly from the inscriptions of the 9th and 8th centuries B.C. Inscriptions of the second millennium B.C. are predominantly written with ideograms. At least at the beginning of the inscription Aleppo 1 shows the two signs *HH 376* and *HH 209* from a Luwian environment, regardless of whether one now reads the first word as *zi-i* or as *za-ia* –the distinguishing of the signs *HH 210* and *HH 377* was first developed in the first millennium B.C.—this word belongs to the demonstrative pronoun stem *za-*. Also “Luwian-ish” is naturally the previously mentioned hieroglyphic writing of the name *SARRI-TESUB^{pa}* (=Muwatalli).

The exploration of the languages of Asia Minor in the course of the last decades has moreover shown that also Lycian, that is known from inscriptions of the fifth and fourth centuries B.C. as well as from coin-inscriptions which were written in a modified Greek alphabet, is very closely related to Cuneiform Luwian and to Hieroglyphic Luwian and thus also belongs to the Anatolian branch of Indo-European. The relationships among the Anatolian language group is represented with the following tree diagram:



A detailed study on *Die Gliederung des Anatolian Sprachgebietes* provided by Norbert OETTINGER in *KZ XCII* pp 74-92 (1978), indicates that the Palayan lies closer to “South Anatolian” (which he calls “Ur-Luwian”) and furthermore assigns all of the languages in the above tree –even Lydian!-- with the exception of the (Cuneiform) Hittite to a “Ur-west-anatolian” group.

Milycian, also known as Lycian B, is apparently some ancient dialect of Lycian, that is only recorded in a few inscriptions. Whether and how Carian and the scarcely documented languages Pisidian and Sidetian still connect here, at the present moment has not been decided for certain. However, it has been decided that the Phrygian language which well before 1200 BC reached here from the Balkans is not part of the (old) Anatolian language group.

For Lydian and Lycian see the appropriate chapters of Alfred HEUBECK and Günter NEUMANN in the Handbook *Alt kleinasiatische Sprachen* (see Introductory Bibliography). A new impulse happened to the study of the Lycian language came at the end of August 1973 when a sensational find was made of an Aramaic-Greek-Lycian trilingual of the fourth century B.C. in Letoon which was the former Lycian capital of Xanthos.

Possible Hieroglyphic Luwian-Sidetian word matches are noted by Heiner EICHNER in the *Münchener Studien zur Sprachwissenschaft* Heft 45, pp 5-21 (1985).

SUMMARY GRAMMAR

I. PHONOLOGY

After the above section explaining the script and the transcription of the phonetic signs, it is practically barely possible to speak of a Hieroglyphic Luwian “Phonology”.

1.1 With the vowels we can reasonably securely distinguish the sounds *a*, *i* and *u*. The sign HH 209 (*i*) can also approach the sound value *e*, e.g. in the name *I-ni-TESUB^{pa}* from Ras-Shamra seals, which is derived from *Eni-Tešub₂*. Also the personal name *I-si-ka+r-ti-s-pa-s* or *Ia-hi-la-ti-s-pa-s* (Carchemesh) probably includes to the element *-tešsub-*, so that we generally must accept that the vowel *e* quite often hides behind the traditional *i*-transcription.

1.2 Comparatively frequently can so-called Plene-writings be found, that is an open syllable sign is followed by the appropriate vowel sign. With this it however does not express a long vowel, for we have side by side writings like *á-mu/á-mu-u* “I” or the enclitic *-mu/-mu-u* “me, my”, furthermore *tá-ti-s / tá-ti-i-s* “Father”, *sa-ni-ti/sa-ni-i-ti* “he removes” and finally *ta₆-nu-há/ta₆-nu-há-a* “I was set up” or *a-‘s-ta/á-s-ta-à* “he was”. Plene-writing appears particularly frequently at word endings.

1.3 In some case *-u-* interchanges with *-uwa-*; so one finds besides the plain quote *ta₆-nú-há(-á)* also writings like *ta-nú-wa-há* or in Karatepe besides ^{SOLIUM}*i-sà-nu-wa-há* there is ^{SOLIUM}*i-sà-nú-ha* “I make sit, I was seated”. By contrast in texts of the great empire the name of the king Mutili was written as only *Mu-tà-li.*, in which the *mu* however is still formed from a Quasi-ligature of the signs HH 105 and 291. Or were anyway *MUWA* the original reading of the sign HH 107 (for which also the imperial hieroglyphic writing for personal name with *-MUWA* appears as an archaizing speaking),

and is the phonetic value *mu* has been derived through arcophony? see above page 13 on the sign *HH 66 = pi*.

1.4 A change between *-i-* and *-iia-* (*-iya-*) corresponding to the exchange of *-u-* and *-uwa-* can generally not be found in the speech. Nevertheless the diphthong *ai* appears as the ending for certain verb forms of the 3. singular present, e.g. *i-zi-i-s-ta-I* “he admires” or *pi-ia-I* “he gives”, forms also, that recall the 3. singular present of the Hittite *hi*-conjugation (*däi* “he takes” or “he puts”, *päi* “he gives”, *memai* “he speaks” etc.)

1.5 In contrast to cuneiform it appears impossible to reconstruct double consonants with the hieroglyphic script.

1.6 The exact phonetic value of the signs *HH 376 = zi* and *HH 377 = za* is hardly agreed upon. In many cases, e.g. with the demonstrative pronoun *za-* or with the plural ending *-(n)zi*, it follows from the corresponding the Cuneiform Luwian. In other cases one might at first prefer a value like **-ssi-* or **-ssa-*, as with the verb-stem *izi-* “to make”, which is thought of like the Hittite *ešša-* “to create, to work”.

1.7 The sign *HH 450* does not appear in all cases to represent the vowel *à*, instead as the final sound it either represents an aleph-proper or simply marks the word-ending, see *HHL* page 24, section 3.4. On the other hand the initial sounds *à-* and *á-* (*HH 19*) can be left out in certain words (LAROCHE: “alternant avec zero”), so in the sentence introducer *awa* (whereby the short form *wa* appears only with some enclitics attached) or in the possessive pronoun *iami-/ mi-* “my” or in the demonstrative pronoun *apa-/pa-* “this here”. Also in the place name Adana of the Karatepe inscriptions there appears such a “fugitive: initial *a*: then the phonic setting wrote only *d n n (y m)*.”

1.8 Already BOSSERT attempted to distinguish between Tenuis (voiced?) and Mediae (unvoiced?) with stop sounds; however he failed to reach an evident solution. The rather numerous phonetic signs for syllables with initial dentals (*ta, tá, tà* etc) however leave such a possibility open; that eventually through a comparison with the better documented(?) Lycian someone may one day uncover a solution.

II. SENTENCE INTRODUCTORY PARTICLES AND ENCLITICS

2.1 A characteristic of Indo-Anatolian languages is the rather obligatory use of sentence connecting conjunctions as well as sentence introducing particles and enclitics, which are attached to the first word of the sentence.

2.2 For the connection to a whole sentence, one uses the conjunction *awa* or in “abbreviated” form *wa*. It joins equal order sentences, however it is not found at the beginning of a text.

2.2.1 *awa* frequently stands alone, but forms also appear with enclitic pronouns like *awa-(a)s* “(and) he”, *awa-(a)n* “(and) him” or *awa-tu* “(and) to him”.

2.2.2 *wa* appears to occur only with attached enclitics e.g. *wa-mu* “(and) me” or *wa-tu* “(and) to him”

2.3 The common sentence connecting enclitic particles are *-ha* and *-pa*. They appear on the first spot after the first word of the new sentence and exclude each other. In sentences, those beginning with *awa* or *wa* never have *-ha* or *-pa*.

2.3.1 *-ha* means “and” and links not only sentences, but also certain sentence parts like the Latin *-que*

2.3.2 *-pa* has the meaning of the Latin *autem* or the greek δε.

2.4 In the next position, i.e. directly after *-ha* or *-pa*, provided one of these particles occurs, appears the enclitic *-wa*, that in successive texts at later times appears throughout every text, provided it is not introduced with *awa* or *wa*. A formal connection with the identical particle of quoted speech is very likely, but the Hieroglyphic Luwian *-wa* does not have the same function, although one can make the cast that the texts in a sense records the “speech” of their authors.

2.5 In the next position stands the enclitic personal pronouns, see also below page 31, section 4.1.2

2.5.1 Frequently and easy to recognize is *-mu* “me”, possibly also “I” (nominative) =*-(*a*)*mu* and *-tu* “him” (dative).

2.5.2 Besides these there still exists the Quasi-reflexive forms *-mi* for the 1. singular and *-ti* for the 3, singular. The functions of these enclitics is only rarely reflexive in the true sense, frequently they act as subject reinforcements. See the beginning of numerous inscriptions: *AMU-mi* or *AMU-wa-mi* “I <am>”.

2.5.3 For the 3. singular dives it still the enclitic pronominal forms *-as* “he” and *-an* “him” (Acc.)

2.5.4 More difficult to recognize are the cases of combinations of several enclitic pronouns. MERIGGI and before him HROZNY analyzed writings like *wa-ma-s* as **wa-m(u)-as* “and he.... to me” or *wa-ma-n* as **wa-m(u)-an* “and him to me”

2.6 In the last position in an enclitic chain *-ta* can appear, which naturally is identified with the Cuneiform Luwian *-tta* and corresponds roughly to the Hittite *-kán* (locative(?) particle with verbs of movement) or *-šan*. Compare the Hieroglyphic Luwian *wa-mu-ta* with the Hittite *nu-mu-kán* or Hieroglyphic Luwian *wa-tu-ta* with *nu-šši-kan*.

2.7 Occasionally the enclitics *-ta* could be hiding an enclitic pronoun *-ata* “it, they, them” (Nom/Acc sing neuter and nom/Acc plural for neuter and genus commune!) e.d. in *-pa-wa-ma-ta* =**pa-wa-m(u)-ata* “(but) to me they” see Karatepe Inscription, Sentence XXIII: *á-mu-pa-wà-ma-tà* ⁽¹⁾Á+LITUUS-*za-ti-wa-tà*-‘s ^{PES}*pa-tà*-⁽ⁿ⁾*za* INFRA-

na-n PONERE-ha “Ich aber, Azatiwata, legte sie mir unter die Füsse” (HAWKINS: “and I Azatiwatas put them under my feet”)

2.8 Common particle chains are therefore *-ha-wa-ta* or *-pa-wa-ta* or with enclitic personal pronoun *-pa-wa-mu-ta*.

III. MORPHOLOGY OF NOUNS AND ADJECTIVES

3.1 The declination of nouns and adjectives appears to have, as expected, many similarities with those of Hittite and above all Cuneiform Luwian.

3.1.1 Hieroglyphic Luwian distinguishes between two genera, namely the genus commune (=masculine and feminine) and the genus neuter,

3.1.2 It has two number classes, namely singular and plural.

3.1.3 It possesses –however only clearly in the singular—five cases: Nominative, accusative, genitive, dative-locative and ablative-instrumental. In plural it appears that except for the nominative and the accusative, the remaining cases had the same sound, still the dative has a peculiar form. A certain genitive in the plural is not proven, see the expression ^dTONITRUS-*hu(n)-tat DUES-natiha* “through TARHUNT and the (other) gods”

3.2 For the final sound the nominal stem one can distinguish between consonantal stems and vowel stems. For the latter there are an *a*-stem, *i*-stem (in the Hieroglyphic Luwian exceptionally common) and the *u*-stem (rather rare).

3.3 For the construction of the Nouns and Adjective the assembly or composition plays a wholly subordinate role. More important is the word formation through derivation with the help of suffixes.

3.3.1 It is possible, but far from certain that composites (“assembled words”) are hidden behind assembled Ideograms, e.g. DEUS.DOMUS “god’s house” = “temple” or FLUMEN.REGIO “region of river”= “valley”. A certain composite appears entirely in the writing REGIO-*ni*-DOMINUS “sovereign”

3.3.2 The important word-building suffixes are *-asi/-isi-* (membership adjective), *-wani-* (Ethnicity), *-za-* (also chiefly ethnicity), *-li-* (e.g. ANNUS-*li-* “yearly”) and *-mi-* (perfective passive participle)

3.3.2.1 A common word construction with suffixes uses the membership adjectives *-asi-* and *-isi-*, which can be used with appellatives and proper names.e.g. ^d*Karhuhasi-* “belonging to the deity Karhuha” or REGIO-*nisi* “belonging to the land” or the possessive pronoun *apasi-* “his” from *apa-* “this here”, that is simply “he, she, it”

3.3.2.2 Ethnicities, derived from city names, are often constructed with the suffix *-wani-*. e.g. *Imatuwani-* “of Hamath”, *Halpawani-* “of Aleppo” or *Haranawani-* “of Harran”.

3.3.2.3 Ethnicities can also be constructed with the suffix *-za-*, e.g. *Karkamisiza-* “of Carcemesh” or *Adanawaza-* “of Adana”. The hieroglyphic Luwian city name was read namely *Adanawa-* so the ethnicon *Adanawani-* occurs as well, created as a haplology for **Adanawa-wani-*.

3.3.2.3.1 A *-za-* stem lies also for in the word for “son” *nimuwiza-*, provided that the complete word-form is depicted (so it is transcribed ^{INFANS}*nimuwiza-* and not INFANS-*nimuwiza-!*). Could another word be hidden behind the writing INFANS-*niza-* “son” or is the a kind of family-language short form for *nimuwiza-* transcribed as ^{INFANS}*niza*?

3.4 In view of the yet limited number of Heiroglyphic Luwian inscriptions and the continuing uncertainties in the reading of large sections of texts it is impossible to present complete declination paradigms. The several inflected formers are here covered through reasonably evident examples.

3.4.1 Declination of the *a-* stem

nom. sing, comm..	-as:	^{INFANS} <i>nimuwizas</i> , ^d <i>Karhuhas</i> ^l <i>Arpas</i> , ^{<l>} <i>Azatiwatas</i> , ^l <i>Katuwas</i> , ^l <i>Warpalawas</i> , <i>Nikimas</i> ^{REGIO}
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Occasionally the nom. sing. comm.. also replaces this with the bare stemform without the final *-s*, e.g. ^{<l>}*Urhilina*.

acc. sing. comm.	-an:	<i>alan</i> “the (geweihten?) stone” <i>Adanawan</i> ^{URBS}
gen. sing.	-as:	^{<l>} <i>Partas</i> , ^{<l>} <i>Urhilinas</i>
dat. sing. but also only	-aia: -a:	^d <i>Karhuhaia</i> , <i>Adanawaia</i> ^{URBS} <i>Karakamisiza</i> ^{URBS} “the of Carcemesh”
abl. sing.	-ati:	^d <i>Karhuhati</i>
nom./acc. sing neutr.	-aza:	^{CASTRUM} <i>harnisaza</i> “fortification, fortress”
nom./acc. plur comm..	-a(n)zi:	^{HUHA} <i>huha(n)zi</i> “Grandfathers” “225” <i>karuna(n)zi</i> “storehouses”
nom./acc. plur. neutr.	-a:	^{CASTRUM} <i>harnisa</i> “fortresses” <i>katina</i> “dish” (so-called plural tantum?) ^{DUES.DOMUS} - <i>ta</i> “temples” (also plural tantum?)

dat. sing.	- <i>uwi</i> :	<i>asuwi</i> “horse”
abl. plur.(?)	- <i>uwati</i> :	SCALPRUM- <i>suwati</i> “of sculptures, of pillars”

3.4.4. Consonantal Declination

Consonantal nominal stems in Heiroglyphic Luwian are often very difficult to find since many case endings are homonyms with the *a*- or *i*-stems. As an example of the declination use the cod name *Tarhu(n)t*-:

nom.	<i>Tahu(n)zas</i>
acc.	<i>Tarhu(n)zan</i> (one would expect * <i>Tarhu(n)tan</i>)
gen.	<i>Tarhu(n)tas</i> and <i>Tarhu(n)tis</i> (from the <i>i</i> -stem?)
dat.	<i>Tarhu(n)ti</i>
abl.	<i>Tarhu(n)tati</i>

A gen. sing. for a consonantal stem appears also for ^d*Marutikas* “of Marduk”.

A nom./acc. plur. neutr. appears to exist in forms like *parni* “houses” or *surni* “horns”.

3.4.5 Irregular Forms

3.4.5.1 It appears also diphthong nominal stems occur, e.g. ¹*Tuwarsais* and perhaps FLUMEN.REGIO-*tais* “valley”

3.4.5.2. The difficult to interpret nom./acc. sing. neutr. *tarusa* “image” clearly has corresponding forms in the Cuneiform Luwian, see *HHL* pag 33.

3.4.5.3 Uncertainty exists with the noun “(noble?)man”. The nom. sing. form is often DOMINUS-*nanis*; however besides this one also find the nom. sing. DOMINUS-*ias*, above all in the construction REGIO.DOMINUS-*ias* “sovereign”

3.4.5.4 (Bibliographical Supplement)

For the forms of the dat. sing. of *-an* (above section 3.4.2) see Hermann MITTELBERGER in *Die Sprache* IX, pp 90-91 (1963) and above all Anna MORPURGO-DAVIES in *An.St.* XXX pp 123-137 (1980).

IV. PRONOUNS

Also with the pronouns this description is intentionally limited to the terms that have passably certain recognized forms.

4.1 Personal Pronouns

see *Manuale* I pp 45-53 and *HHL* pp 36-37, section 4.3.2

4.1.1 Independent forms

amu “I”, rarely also “me” (dative)

(*a*)*pas* “he, she”, see demonstrative pronoun.

4.1.2 Enclitic forms

-mu “I, me, for me”, *-tu* “for him”

-as “he, she” (nom. sing, comm.)

-an “him, her” (acc. sig. comm.)

-ata “it, they ” (nom./acc. sing. neutr. and plur. comm./neutr.)

For the so-called reflexive pronouns *-mi* (1. sing) and *-ti* (3. sing). see above pp 23-24, section 2.5 through 2.7.

4.2 Possesive Pronouns

4.2.1 (*a*)*mi-* “my” is declined as the *i*-stem, but shows the following inflected forms:

abl. sing. *amiiati*

dat. plur. *amii(n)za*

nom./acc. sing. neutr. *amaza*

nom./acc. plur. neutr. *ama*

4.2.2 (*a*)*pasi-* “his” is declined as *i*-stem.

4.2.3 Only a few complete forms are known for *tuwi-* “your (singular)”, *a(n)zi-* “our” and *u(n)zi-* “your (pl)”

4.3 Demonstrative pronouns

4.3.1. *za-* “this, following”

nom. sing. comm. *zas*

acc. sing. comm..	<i>zan</i>
gen. sing.	<i>zasi</i>
dat. sing.	<i>zati</i>
nom./acc. sing. neutr.	<i>za</i>
nom./acc. plur. comm..	<i>za(n)zi</i>
dat. plur.	<i>zatiia(n)zi</i>
nom./acc. plur. neutr.	<i>zaia</i>

4.3.2 *apa-* “that here, [besagter?], it”, often also without the initial *a-*, as only *pa-*

nom. sing. comm..	<i>apas</i>
acc. sing. comm..	* <i>apan</i>
gen. sing.	<i>apas</i> and <i>apasi</i>
dat. sing.	<i>apati</i>
nom./acc. sing. neutr.	<i>apa</i>
nom./acc. plur. comm..	<i>apa(n)zi</i>
dat. plur.	<i>apata(n)za</i>
nom./acc. plur. neutr.	<i>apaia</i>

(a)pas *(a)pas* = Latin *alius* *alius* “the one the other”

4.4 Relative pronouns

These are written with the Ideogram *HH 329*

nom. sing. comm..	“rel.”- <i>is</i>
acc. sing. comm..	“rel.”- <i>in</i>
dat. sing.	“rel.”- <i>ati</i>
nom./acc. sing, neutr.	“rel.”- <i>aza</i>

nom./acc. plur. comm.. “rel”-i(n)zi

nom./acc. plur. neutr. “rel”-ia

As general appears for “rel”-is *ima* “rel.”-is “ who also always”, “what also always”, see cuneiform Hittite *kuiš imma kuiš*

4.5 Indefinite pronoun

“rel”-isha “someone”, that in combination with a negative “no-one”

V. VERBS

5.1 In the entire rather unbalanced corpus of Hieorglyphic Luwian texts provides only a few verbal forms with certainty. Apparently it has features similar to Hittite, it does not have a dual , only two tenses and two moods (Indicative and imperative). Secure forms in the medio-passive are absent; however it appears as hints from the existence of two conjugation classes, comparable to the coexistence of the *mi*- and *hi*- conjugations in Hittite.

5.1.1 Hieroglyphic Luwian uses two tenses, namely the present, which can also function as the future, and the preterite.

5.1.2 Besides the Indicative, there exists an imperative, at lest for certain persons.

5.1.3 In Hieorglyphic Luwian a *n* is not written in front of a consonant, so the 3. plural present *-(a)nti and the 3. plural preterite *-(a)nta most often cannot be distinguished from the corresponding singular forms -ti and -ta.

5.2 Summary of the somewhat well established inflectional endings:

Present Singular	1.	-wi:	<i>iziwi</i> “I make”, <i>tanuwawi</i> “I cause to set up”
	2.	-si:	VIA- <i>wanisi</i> “you send”
	3.	-ti:	<i>asti</i> “he is”, <i>saniti</i> “ he removes”
Plural	2.	-tani:	<i>astani</i> “you are”, MAGNUS+ <i>ra-nu-wa-ta-ni-I</i> “you were made great”
	3.	*-(a)nti?	
Preterite Singular	1.	-ha:	<i>hwizaka</i> “I carved”, <i>iziha</i> “I made”, <i>makisha</i> “I destroyed”, <i>taha</i> “I called”, <i>tanuha</i> “I caused to set up”

	3.	-ta:	<i>asta</i> “he was”, <i>izita</i> “he made”, <i>tuta</i> “he put off”
Plural	3.	-(a)nta:	<i>iziia(n)ta</i> , “they made”
Imperative Singular	2.	no ending	^{VIA} <i>harwani</i> “send!”
	3.	-tu:	<i>usnuwatu</i> “he shall raise”
Plural	3.	*-(a)ntu	<i>iziia(n)tu</i> “they shall make”

5.2.1 For possible additional personal endings see Anna MORPURGO-DAVIES in *KZ XCIV* pp 86-108 (1980)

5.3 A 3. singular Present form -(a)i is found in cases like *pi-ia-I* “he gives” or *i-zi-s-ta-I* “he worships”, see above pg 22, section 1.4

5.4 A perfective passive participle is formed with the ending -mi-, e.g. *tanuwami-* “erected” or *á+LITUUS-za-mi-i-s* “beloved”

5.5 Within the varieties treated here none are close to improving the meaning of verbal stems in the group with the stem-suffix -nu(wa)- here, as a rule it acts as a causative *tanu(wa)-* “cause to set up” or ^{SOLIUM}*isanu(wa)-* “cause to put, insert”.

VI. ADVERBS, POSTPOSITIONS, PREVERBS AND CONJUNCTIONS

6.1 Things that can be approximately called adverbs:

^{BONUS}*sanawa* “good”, Latin *bene* from the adjective *sanawa-*,
zati “here, with this occasion” (homonymous to the dative singular of the demonstrative pronoun)
zin.... zin “on one hand.... on the other hand”

6.2 Examples of Postpositions:

SUPER-a with accusative “over” in *DEUS.DOMUS-tà* *SUPER-à* “over the temple”
(*DEUS.DOMUS-tà* is really a nom./acc. plural neuter; but it probably acts as a so-called Tantum plural).

**anda* with the dative “in”, e.g. ^{TERRA}*tasahwiri a(n)ta* “in the land”

VERSUS-ian with the dative “in the direction of, towards” e.g. ^{OCCIDENS}*i-pa-mi*

VERSUS-ia-n “to the west”

6.3 Preverbs are the frequent **anda* “in” and *arha* “away”, where the original meaning occasionally is not very transparent. e.g. *arha* “178”-*nu-* “let grow”

Further Examples:

SUPER+*r-ta* “over”, e.g. SUPER+*r-ta izi-* “for the act, for cause”
INFRA-*na* “with, under”, but INFRA-*ni izi-* “cause to approach, cause to meet”

6.4 Dependant clause introductory (subordinate) conjunctions include:

kuman “when, while, as long as”
“rel.”-*I* “When”(?)
“rel.”-*pa-wa* “while, of which” or similar
“rel.”-*za* “although” (?)

VII. REMARKS ON SYNTAX

7.1. Congruence

7.1.1 Attributes appear in general to correspond with their governing noun; just as the predicate follows (corresponds with?) the subject. Exact statements are scarcely allowed with the current research. Thus the verbal forms of the 3. person singular and plural cannot be distinguished, see above page 34, section 5.1.3

7.1.2 Whether actual incongruence occurs like with Hittite probably cannot be determined for now. Thus the interpretation given above page 27 section 3.4.1 of the form *katina* “dish(es)” as a nom./acc. plural neuter, the word appears from both the stone bowls from Babylon after the demonstrative *zaia*. However the plural form is somewhat disturbing, as one would actually expect an acc. sing. ^{SCALPRU}*ka-ti-n* in the accusative singular commune to a stem *kati-* corresponding to the “normal” use of the sign *HH 35* in the word-final position.

Another possible example of “Incongruence” could explain the use of the enclitic personal pronoun *-ata* (above page 31, Section 4.1.2) that in the plural apparently serves as the nominative and accusative for both the genus neuter as also for the genus commune.

7.2 Use of Cases

7.2.1 The dative-locative serves also for time definition, e.g. *amiia(n)za-ha-wa*
^{DIES}*hali(n)za* “and in my day”

7.2.2 As in Hittite, so too Hieroglyphic Luwian uses the partitive accusative-apposition (σχημα καθολον και κατα μεροσ, Arabic *Badal*): for the verb with two accusative objects, the first expresses a whole and the second expresses the part of this whole concerned in the action: *á-mu-pa-wa-n za-ti* ^{MANUS}*i-sà-tari-n* CAPERE-*há* “I however have taken him here(?) the hand” = “I have taken him by the hand”

7.3 Commands and Prohibitions

7.3.1 Commands and wishes are expressed through the imperative forms, e.g. *usnuwatu* “he shall raise, he shall bless!”

7.3.2 For negative commands and wishes, that is, for prohibitions use the indicative present in constructions with the prohibitive negation *ni* or *nis*, e.g. *ni* “rel.”-*isha samiti* “nobody shall remove!”

7.4 Main clauses

7.4.1 For the word order an effective rule of thumb is that the subject frequently stands at the beginning of the sentence and the predicate (verb) typically is at the end.

7.4.2 Special elevated terms can also appear at the start of a clause, e.g. *za(n)wa alan*¹ *Astiwassu tuta* “These (consecrated) stones Astiwassu set up.

7.4.3 In the Karatepe inscriptions one finds many deviations from these rules, e.g. sentences which begin with a verb form. One must attribute this to an influence of Phoenician (or peculiar stylistic intentions?)

7.4.4 The linking of main clauses appears through the introductory (*a*)*wa* or through the enclitics *-ha(wa)* and *-pa(wa)*; see above page 23, section 2.2 and 2.3

7.4.5 Frequently used in Hieroglyphic Luwain is the so-called nominal sentence; see the popular introductory forms AMU(-*wa*)-*mi* NN. “I <am> NN.” or ¹*Huhasa(ru)mas*^d *Marutikas putitis* “Huhasarma <is> the servant of Marduk” or *zapwa*¹ *Iariris*^{STELE} *tarusa* “This <is> the portrait of Iariri”

7.5 Subordinate clauses

Hieroglyphic Luwain has relative clauses and conjunctive clauses

7.5.1 In the relative clauses the relative pronoun very often appears in the heart of the sentence at the beginning, very often even directly in front of the verb.

7.5.2 The placement of the dependent-clause introductory conjunction follows similar rules as those of the relative pronouns.

7.5.3 Above all in dependent clauses appears a so-called disjunctive conjunction *nipa(-wa)* “or”, which despite the possible analysis as *ni-pa(-)* cannot include the prohibitive negation *ni*. Normally then the negation *ni(s)* does not occur attached to the particle *-pa*.

SAMPLE TEXTS

SEALS OF THE 2ND MILLENIUM B.C. FROM BOGAZKÖY AND RAS SHAMRA

1.) *SBO I 1: Seal of the great king Suppiluliuma I*

The hieroglyphic field shows above the winged sun disk (*HH 190*) that corresponds with the Cuneiform title ^dUTU^{šl} “my sun” = “my majesty”. Symmetrically arranged on the left and right are a pair of the sign combination MAGNUSS+REX (*HH 18*) “Great king” = Cuneiform Sumerogram LUGAL GAL. The combination of *HH 190* with the antithetically arranged signs *HH 18* below is found repeatedly on many seals and stone inscriptions as the so-called King’s cartouche or Aedicula. The three signs written in the middle had for a long time been interpreted in terms of the Cuneiform ideographic writing ^mKÙ.TÚL-*ma*; today one interprets the whole sign combination as a single “pictogram” for *SUPPILULIUMA*.

2.1 *SBo I 3 and 4: Seal of the Great King Suppiluliuma II.*

In later times the king’s cartouche was extended to include the antithetically arranged ligature *HH 277* = *LABARNA* (another king’s title, originally perhaps a proper name, like Latin *Ceaser*); the seals *SBo I 3* and *4* stem from the great king Suppiluliuma II.

3.) *RS 14.202: Seal of the great king Mursili II*

In the middle field within the king’s cartouche there is the sign combination *HH 277* = *MURSILI*. The translation of the Cuneiform legend of the two outer circles is: “Seal of Mursili, the king of the Hatti-Lands, the favorite of the mighty weather god, the son of Suppiluliuma, the great king, the king of the Hatti-Lands, the hero.”

4.) *SBo I 24: Seal of the Great King Mursili II and the Great Queen Tanuhepa*

The cartouche’s symmetry is disturbed: the title MAGNUS+REX on one side corresponds to the sign combination *HH 18* = MAGNA+REGINA “great queen”. Next to the sign combination *HH 227* = *MURSILI* lies in phonetic syllabic script from top to bottom *Tà-nu-hé[-pa]*.

5.) *SBo I 37: Seal of the Great King Mursili II and the Princess (?) Gassulawiya.*

Arranged in principle like the above seal *SBo I 24*; but the title for the woman’s is destroyed. Besides *MURSILI* is clearly read the name *Kà-su-la-wi*

6.) *SBo I 104: Seal of the Princess Gassulawiya*

As on the seal *SBo I 104* the name *Kà-su-la-wi* appear, here flanked by the sign combination *HH 45* = REX+INFANS “Prince(cess)”

7.) *SBo I 43: Seal of Great King Urhitesub and the Great Queen Tanuhepa*

The cartouche obviously has the same structure as the above seal *SBo I 24*; to be read as: MAGNUS+REX MAGNUS-*hi-TESUB*^{ps} MAGNUS+REGINA *Tà-nu-hé-pa*. The sign *HH 363* = MAGNUS must be read in the king’s name phonetically as *ur(a)*.

8.) RS 17.229, 17.238 and 18.03:

Seals of the Great King Hattusili III and the Great Queen Puduhepa

Titles and name arrangement as seem above with seal *SBo I 24*. The King's Name is the sign combination *HH 197* = ligature of *HH 196 (ha)* and *HH 278 (li)* = *HATTUSILI*. The Queen's name is written phonetically *Pu-tu-hé-pa*.

9.) *SBo I 38: Seal of the Great King Muwatalli*

In the center of the seal surface stands the graphic representation of a god with a horned crown, whose right arm is located protectively around the neck of the king. He is represented in priestly garb with a long robe and with the *lituus* or crooked staff at his right.

Above the outstretched left hand of the god's image is his name *MAGNUS TONITRUS CAELUM* "great weather god of the sky". Behind the king there is the titular *MAGNUS+REX* and the phonetic writing of the name *M+u(wa²)-tà-li*. Under the outstretched left arm of the god there is a king's kartouche with the name *RONITRUS-MAGNUS REX*, this time however it must be read from bottom to top: *MAGNUS+REX* = Hurrian *sarri* and *TONITRUS* = Hurrian *Tesub*, thus *Sarritesub*.

10.) *SBO I 39: Another seal of the Great King Muwatalli*

Arranged in general much like the previous seal *SBo I 38*. In the king's cartouche this time however is the name *SUPER+TESUB^{pa}*. Sign signs *HH 270 = HH 70 SUPER* "above" must here be read as the Luwian word *sari*, thus again *Sarritesub*. So this is read as the family name of the rulers, and *Muwatalli* is the (additional adopted?) throne name. See above page 13 with Literature references (H. NOWICKI)

11.) *RS 17.159: Seal of the Great King Tuthaliya IV*

The very original composition on this large seal representation shows five different elements.

a.) Under the winged sun disk, in the frame between the antithetical titles *MAGNUS+REX* and *LABARNA*, is the nominal hieroglyph combination *HH 207 + HH 88 = TUTHALIA*

b.) Under this king's cartouche, flanked by *MAGNUS+REX*, on top of each other are the signs *HH 418* and *HH 80*, which are to be read as *HISMI-SARRUMA* the original family name of *Tuthaliya*.

c.) On the right side there is an embracing scene. The king is represented as a warrior with sword, lance and horned cap. With the inscription of the represented god^d *TONITRUS FORTIS* = "the mighty weather god"

d.) On the left side is a goddess in a long robe with the inscription over the outstretched left hand ^dSOL; this is believed to be certainly the “Sun-goddess of Arinna” known from the cuneiform texts. The SOL sign is repeated also under her hand.

e) Under the graphics again is the hieroglyphic name *TUTHALIA*, flanked with LABARNA and MAGNUS+REX as well as antithetically placed signs *HH 369* which (on right?) are comparable with the old Egyptian life symbol (ankh).

12.) SBo II 15: Seal of the Prince Tilisarruma

The name of the seal owner is pronounced (read from top to bottom) *Ti-li-SARRUMA*. Left and right is the title FILIUS REGIS

13.) SBo II 79: Seal of the “Mayor” Sausgamuwa

The name is to be read *Sà-us-ka-mu(wa?)*. Left and right is the title URBS+DOMINUS “Mayor”. The asterisk is to be understood only as a ornament.

14.) RS 17.228: Seal of the Prince Sausgamuwa

Comparable with the Seal *SBo II 15*. Name: *Sà-us-ka-mu(wa?)*. Title: FILIUS REGIS

15.) SBo II 80 and 81: Seals of Mizramuwa

In the center is the name *Mi-zi+ra-m+u(wa?)*, where instead of *HH 105* (“bull’s head”) there is an entire bull figure. The seal owner used the title MAGNUS PASTOR (*HH 438*), see cuneiform Sumerogram GAL NA.KAD “great shepard” and the job title SCRIBA-*la* “scribe”. The cuneiform is not intelligible.

16.) RS 17.59: cylinder Seal of Initesub of Carcemesh

Between the representations of two armed gods is the hieroglyphic inscription *I-ni-TESUB^{pa} REX kar-ka-mi-sà*, and at left is the cuneiform legend “seal of the king of the land of Carcemesh.” Initesub ruled during the time of the great king Tuthaliya IV.

17.) RS 17.403: Seal of Takisurruma

The name *Tá-ki-SARRUMA* is flanked by the titles FILIUS REGIS “prince” and MAGNUS SCRIBA “great scribe”.

18.) RS 13.02: seal of the priest Kiliya

In the middle is the name *Ki-li-i(a)*, on the right is the sign *HH 372* = SACERDOS “priest” and left is an unintelligible sign. The name Kiliya (or Giliya), also known from cuneiform sources, is of Hurrian origin.

THREE INSCRIPTIONS FROM THE IMPERIAL PERIOD

19.) *Dirkeli: Rock inscription of the Great King Muwatalli*
HHM 48, see Manuale II/3, Nr. 148 (page 324)

Behind the relief representation of a king in priestly garb (see above *SBo I 38*) is the following inscription *M+u(wa²)-tá-li MAGNUS+REXX HEROS MURSILI* [MAGNUS+]REX HEROS <FILIUS> “Muwatalli, great king, hero, <son of> Mursili, the great king, hero.”

Note: <FILIUS> is clearly intentionally left out, see the Greek. Πρικλης ο Ξανυιππου

20.) *Karakuyu: Stone plate with inscription of the Great King Tuthaliya IV.*
HHM 34, see Manuale II/3 Nr.95 (page 315)

In the top line there is a king's cartouche like the one on the seal *RS 17.159* with the hieroglyphic name *TUTHALIYA* and the additional antithetical fixed honorary title HEROS. On the left is the hieroglyphic name of *HATTUSILI*, to be understood as “son of Hattusili” (see the rock inscription of Sirkeli). the lower line is for the time being not intelligible.

21. *Aleppo: Inscription of the King Talmisarruma*
(Today incorporated in the wall of the el-Qiqan Mosque)
CIH III A = HHM 2, see Manuale II/3, Nr. 306 (page 330)

the first ;ome I read from right to left:

za²-ia² ^dHé-pa-SARRUMA DEI.DOMUS Tal-mi-SARRUMA REX HALPA^{p.URBS}
TELEPINU (second line) MAGNUS SACERDOS FILIUS AEDIFICARE wa-wa+r-i²-
tá-li Ki-li-TESUB^{ps} SCRIBA I-tú^{??}-wa^{URBS}

Only the first part of the text is comprehensible: “This temple for Hepat <and> Sarruma, Talmisarruma, the king of Aleppo, (son) of Telepinu the high priest, had it built.....”

The end includes some reference to the scribe Kiltesub. Talmisarruma, son of Telepinu, was a grandson of the Hittite great king Suppiluliuma I and his uncle Mursili II appointed him as king of Aleppo. The inscription is consequently dated to around 1300 B.C.

The text is almost entirely written with Ideograms, it therefore cannot be said which language is actually recorded. At least the introductory *za²-ia²* suggests a Luwian context. Peculiar is the (apparent) composite ^d*Hepasarruma*: Had the Scribe simply left out a second DEUS-determinative for *Sarruma*?

INSCRIPTIONS FROM THE FIRST MILLENIUM B.C.

22.) *Nigde: Inscription on a stone base*

CIH LIII, see *Manuale* II/1. Nr. 1.

The carved inscription is read from right to left. Signs placed on top of each other are read from top to bottom.

za⁽ⁿ⁾*wa* SCALPRUM-*su-n* <1> *Sa-ru-wa-ni- 's i-zi-i-tà á-pa-s tari- 's* “This sculpture, Saruwani had made it. It <is his> monument.”

Note: *izita* is naturally in the sense of “had manufactured”; Saruwani was not a stonemason, instead as we know from a fragmentary inscription from Andaval (CIH XXXI C = *HMM* 3, see *Manuale* II/2, Nr 32) he was a “gentleman” and a *tarwani* (“judge, governor”, not easy to make a royal title) from Nahitiya <1> *Sa-]ru-[w]a-ni-s* IUDEX-*wa-ni-s Na-hi-ti-ia-wa-ni- 's*^{URBS} DOMINUS-*ia-s* “.....Saruwani, *tarwani*, gentleman of Nahitiya....”

23.) *Stone bowl from Babylon, today in Berlin (“coupe 2”)*
Manuale II/1, Nr 2.

Short, not at all completely preserved inscription:

za-ia-wa-à^{SCALPRUM}*ka-ti-na* <1> CERVUS-*ti-ia-s HALPA*^{pa}-*ni*^dTONITRUS-*hu-*⁽ⁿ⁾*ti*.....{
Jta “This stone bowl(s?), CERVUS-tiya for the Weather God of Aleppo had”

The personal name written as CERVUS-*ti-ia* is probably to be read as **Ru(n)tiia*. Behind *HALPA*^{pa}-*ni* is hidden **Halpawani* (here dative singular) ‘to the Aleppo-ian (Weathergod).’ *katina* is certainly neutral plural, a plural tantum?

24.) *Stone bowl from Babylon, today in London (“coupe 1”)*
CIH *il* 3-4, see *Manuale* II/1, nr 1. bzw 12.

Here is only the first sentence of a longer inscription is presented because of its similarity with the previous ample text, which also appears on a stone bowl:

za-ia-wa^{SCALPRUM}*ka-ti-ma* <1> *Mi-ta*₅-*à-s* CAELUM+LITUUS-*n*^dToNITRUS-*ti-I i-zi-i-tà*
“This stone bowl(s) , Mida for the heavenly Weather God had them made”.

CAELUM+LITTUS-*n* is to be read **tipasasan*: dative singular of the adjective *tipasasi*- “Heavenly”, derived from *tipas-* (neuter) “Heaven”. For the dative form see page 28 (declination of the *i*-stem).

23.) *Erkilet (2): Consecration Inscription of Astiwasu*
HMM 21, see *Manuale* II/1 Nr. 3.

Two lines of carved signs on a stone block, today in the Museum of Kayseri. The first line is read from left to right. The word order is consistent.

za-^[n]wa á-la-n ¹Ás-ti-wa-su-s tu-ta za-⁽ⁿ⁾pa-wa-ta ni “rel-i-`s-há sa-ni-i-ti “This (consecrated) stone , Astiwasu had it set up. This no-one shall remove.”

For the particle chain –pa-wa-ta see above page 24, sections 2.5 and 2.8, and for the prohibitive ni “rel”-isha saniti see page 38, section 7.3.2. tuta “has set up” is comparable to ἀνεθήκε(v) in common greek consecration inscriptions.

26.) *Erkilet (I): Inscription of Huhasar(ru)ma*
HMM 20, see Manuale II/1. Nr 4.

A two-lined carved inscription on a stone block, today in the Museum of Kayseri. The first line is read from left to right, the end of the second line is added at the very outside left edge of the stone Like the previous text Erkilet (2), here the word order also consistent

¹HUHA^{há}-SARU(RU)MA^{ma}-s ^dMa-ru-ti-ka-s pu-ti-ti-s à-wa za wa-ni-za á-mu hwi-za-há-à za-papwapta ni “rel”-i-s-há sa-ni-i

“Huhasar(ru)ma (is) the Marduk-worshipper (?). This stela I had carved. No-one shall remove it.

The term *waniza* “stela” or “orthostat” for the stone block is a rather short reach. In the verbal form *kwi-za-há-à* “I had carved: the “rel”-sign (HH 329) is required as the phonetic (semantic?) sign.

27.) *Qal-at-el MudTq: Inscription of the King Urhilina*
Manuale II/1, Nr 6 (Apamea).

This two-lined inscription from an arched stela from ancient Apamea on the Orontes is today in the Museum of Aleppo. The first line is read from right to left:

AMU-mi ^{<1>}U-ri-hi-li-na ^{<1>}Pári-tá-s ^{INFANS}ni-mu-wí-za-s I-ma-tú-wa-ni ^{REGIO}REX à-wa za-n URBS+mini-i-n AMU AEDIFICARE-mi-há za-pa-wa ^{STELE}wa-ni-za ^dPa-há-la-ti-ia ta₆-ná-há.

“I (am) Urhilina, the son of Parita, King of Hamth. This city I had built. This stela however I for Ba’alat had set up.”

The inscription consists of three sentences; the second begins with à-wa and the third with za-pa-wa. *Urhilina* and *Imatuwani* are endingless normative forms, see above page 27 and 28.

The consecration to the semetic god Ba’alat is a reference for the start of the semetization of the southern “Hieroglyphic Luwian” people. A king Urhilina from Hamath is recorded in or around 850 BC in a tribute to the Assyrian King Salmanassar III.

28.) *Restan: Inscription of the King Urhilina*
HHM 47, see *Manuale* II/1. Nr 5

The Heiroglyphic Luwian inscription from Restan , today in the Louvre of Paris, is identical expect for orthographic variations to the Urhilina Inscription from Qal-at-el-MudTq. A copy of the transcription is therefore sufficient for the interpretation:

AMU-mi <1> *U-ri-hi-li-na* <1> *Pári-tá-s* {INFANS} *[ni-]mu-wí-za-s I-ma-tú-wa-ni* REGIO REX à-
wa za-n URBS+mini-i-n AMU AEDIFICARE-mi-há za-p[a-w]a STELE *wa-ni-za* d *Pa-há-*
la-ti-ia ta₆-ná-há.

29.) *Hines: Inscription Fragment*
HHM 25, see *Manuale* II/2, Nr 320.

In the Iraqi Hines, in the vicinity of the rock relieds of Bavian, was found a two-line inscription fragment that appears to have a similar formula as the inscriptions from Qal’at-el MudTq and Restan, thus it also probably comes from the king Urhilina of Hamath. The stone apparently was carried off in antiquity (by the Assyrians?) and later used for construction.

Transcription of the preserved part:

...} {INFANS} *ni-mu-wí-za-s I-ma-tú-wa-ni* REGIO REX à-wa za[-....

30.) *Hamath (3): Inscription of the King Urtami*
CIH IV B, see *Manuale* II/1 Nr 8

An orthostat with a two-lined inscription. There is some slight damage, but it is easily reconstructed. The first line begins on the right.

[A] *MU-mi* <1> *MAGNUS+r-tà-mi-s* <1> *U+r-h[i]-li-na-s INFANS-ni-za-s I-ma-tú-wa-*
ni REGIO REX à-w[a] á-m[*u* AEDI]FICARE+*mi-há za-à* CASTRUM *há-ni-sà-za Mu-s-ni-pa-*
wa-ni-`s REGIO FLUMEN.REGIO-`s “rel”-za *i-zi-i-tà*

“I (am) Urtami, the son of Urhilina, King of Hamath. I had this fortress built, which the valley-people of Musnipa executed.

The inscription consists of two main clauses and a relative clause. The second sentence begins with à-wa and the relative clause with *Musnipawanis*, whereas the relative pronoun stands right before the verb, see above page 38, section 7.5.1. *MAGNUS+r-tà-mi-s* is certainly to be read *Urtamis*, see cuneiform Luwian *ura-* “Great”. *Imatuwani* REGIO is as in texts 27,28,29 an endless nominative. FLUMEN.REGIO is naturally believed to be the population of the “river area”

Urhilina, the father of Urtami, is certainly identified with the author of the Inscriptions of Qal-at-el-MudTq and Restan (Sample texts 27 and 28).

#1.) *Hamath (2): Inscription of the King Urtami*
CIH IV A, see Manuale II/1. Nr. 8

Orthostat with three-line inscription: the slight damage is again easy to reconstruct:

AMU-mi <I> *MAGNUS+r-tà-mi-s* <I> *U+r-h[i]-li-na-s* *INFANS-ni-za-s* *I-ma-tú-wa-ni*^{REGIO}
REX à-wa á-mu AEDIFICARE+m[i]-há za-à ^{CASTRUM} *há-ni-sà-za La²-ka-wa-ni-`s-há-*
wa^{REGIO} *FLUMEN.REGIO-tà-`s* “rel”-za *i-zi-i-tà ANDA-há-wa Ni-ki-ma-s*^{REGIO}

“I (am) Urtami, som of Urhilina, King of Hamath. I had this fortress buile, which the valley-people of Laka(?) executed, and (were) the inhabitants of Nikima <took part>.”

The sentence structure is in general the same as in the previous sample text, on the end however a short nominal sentence is attached. The relative clause is this time is not just connected through the relative pronoun to the preceding main clause, but also with the particle series *-há-wa*, literally read as “and which”.

32.) *Hamath (1) Inscription of the King Urtami*
CIH III B. see Manuale II/1. Nr 6.

Partly destroyed orthostat with three-lined inscription with the same formula as the sample texts 30 and 31, after that the end of the firsst line and the beginning of the second line can be reconstructed. The first line starts as the right.

AMU-mi <I> *MAGNUS+r-tà-mi-s* <I> *U+r-hi-li-na-s* *INFANS-ni-za-s* [*I-ma-tú-wa-ni*^{REGIO}
REX à-wa á-mu AEDIFICARE+mi-há z]a-à ^{CASTRUM} *há-ni-sà-za Hu+r-pa-tà-wa-ni-*
s^{REGIO} *FLUMEN.REGIO-tà-i-`s* “rel”-za *i-zi-i-tà ANDA-há-wa HALPA^{pa}-wa-ni-⁽ⁿ⁾zi*^{URBS}

“I (am) Urtami, Son of Urhilina, [King of Hamath. I had t]his fortress [built], which the valley people of Huurpata executed and the people of Aleppo <took part>”

Surprisingly is the nominative singular *FLUMEN.REGIO-tà-i-s* instead of the *FLUMEN.REGION-tà-s* in the previous sample text. Phonetically it corresponds to the hieroglyphic Luwian *hapat(a)i- c.*

33.) *Carcemesh: Inscription of the Family relief of Iariri*
Carchemish I A 7 a-j, see Manuale II/1. Nr 9.

An inscribed depiction of the *tarwani* Iariri of Carcemesh, today unfortunately much ruined, that is presently in the archaeological museum of Ankara. It is relief depiction and inscription distributed over three orthostats; see *Carcemesh I*, plate B 8 b. On the first orthostat Iariri appears accompanied by his oldest son Kamani; on the next is the same son again, taking part with the game with not an actual family member, but an anonymous servant, and the third is a woman (the wife of Iariri, which is , the most

accepted explanation, or perhaps simply a wet nurse?) who holds a young child in her arm. The inscription (A 7 j) refers to this child instead of the woman.

The reliefs of the inscription date to the middle of the eighth century B.C. (BITTEL: from 760 B.C.)

On the first orthostat contains the two inscriptions A 7 a and A 7 b. A 7 a is distributed across both sides of the head of the “crown prince” Kamani; A 7 b appears to the right of head of the family father Iariri. Both inscriptions begin at the upper left, the first line in both is read rightwards.

a.) *za-s-wa-à*¹*Ka-ma-ni-i- 's za-*⁽ⁿ⁾*zi-pa-wa-tú* POST-*i-*⁽ⁿ⁾*zi* INFANS-*la-*⁽ⁿ⁾*zi-i á-mu-pa-wa-n za-ti*^{MANUS}*i-sà-tari-n* CAPERE-*há wa-n* DEUS.DOMUS-*tà* SUPER-*à* PES₂-*wa-tara-s-hà-á* INFANS*ni-s-wa- 's* “rel.”-*za á-s-ta.*

“This <is> Kamanis. And those following him <are> siblings. And I have taken him here <by> the hand, and I had him appointed up to the temple, although(?) he was <still> a child.”

For the “doubled” accusative *-(w)an*^{MANUS}*isatarin* CAPERE-*há* see above page 27, page 37, section 7.2.2.

b.) *za-pa-wa-à*¹*I-à+ri-i+ri-s*^{STELE}*ta-ru-sá*

“And this <is> the portrait of Iariri”

On the second orthostat are the inscriptions A 7c through A 7 i, where the fields d and e each contain at the start the end of a short sentence and the beginning of a new sentence. The field i contains two figure labels, both starting in the middle: one is read to the left, the other read to the right.

c-d.) *za-[s-]wa*¹*Ma-li-i-TONITRUS-pa- 's*

“This <is> Malitesupa”

d-e.) *za-s-pa-wa-à*¹*Á-s-ti-TORNIUS-hu-*⁽ⁿ⁾*za-s*

“And this <is> Astitarhunza”

e-f.) *za-s-pa-wa*¹*Tar-ní-ti-s-pa- 's*

“This <is> Tarnitispá.”

g-h.) *za-s-*^{II}*wa-à*¹*si-ka-à+ra-s*

“This <is> Sikara.”

i.) (left) *za-s-wa*¹*HALPA*^{pa}-*wa+ra-s*
(right) *za-s-wa*¹*Ia-hi-la-ti-s-pa-s*

“This <is> Halpawara./ This <is> Iahilatispa”

In inscription A 7 g appears the third and fourth irregular sign change. Or had the stonemason actually meant to carve *à-wa za-s*?

The meaning of the inscription A 7 j on the third orthostat of the family carving is controversial. Is the woman, who leads a domestic animal with a rope, actually the wife of Iariri, like many interpret, or is it not more likely a wet nurse or nanny? For who is referred to in the inscription? The title *tarwani* actually applies to neither a woman nor to an infant. Is instead IUDEX-*nis*, like MERIGGI suggests, to be understood as the genitive singular? Both word forms of *-mis* could be taken as perfective passive participles, the meaning of the verbal stem is unknown. FRONS-*hiti* is derived from an ablative form. The following “translation” should therefore be taken as provisional at best!

j.) *za-s-pa-wa-à*¹*Tú-wa+r-sà-i-* ‘s IUDEX-*ní-i-s* “³⁵⁷” *za+r-za-mi-s* FRONS-*hi-ti á-sa*₅-*za-mi-i-s* CAPUT-*ti-s*

“And this <is> Tuwarsai, (to?) the designated *tarwani*, that for the predecessor was accepted(?) person.”

34.) *Carcemesh*: Start of another inscription of the *tarwani* Iariri.
Carcemesh II A 15 b**, see *Manuale* II/1 Nr. 11.

*AMU-wa-mi-i*¹*I-ar-i+ri-* ‘s^dTONITRUS-*ta-ti-i*^d*Ku-AVIS-pa-pap-ti*^d*Ká+r-hu-há-ti-i*^d*SOL-tá-ti-i-há á-LITUUS-za-mi-s* CAPUT-*ti-* ‘s

“I <am> Iariri, *tarwani*, who for (the gods) Tarhunt, Kupapa, Karhuha and the Sun(god) is a favored person”

The four god names are all in the ablative singular. With^dSOL can scarcely be interpreted as the imperial period “sun-goddess of Arinna”, but instead a male sun god, comparable to the Babylonian Shamash.

It is said that Iariri had left out any genealogy in his inscriptions. He must then be an upstart, who could have overthrown his predecessor’s family. In turn he gave his son Kamani the lordship to protect (??? MMH).

35.) *Carcemesh*: Start of an Inscription of the *tarwani* Katuwa
Carcemesh I A II b, see *Manuale* II/1 Nr 22.

*AMU[-w]a-mi*¹*Ka-tú-wa-s* IUDEX-*ni-i-s* DEUS-*ni-ti-i á-LITUUS-za-mi-i-s* *Ká+r-ka-mi-si-za-s*^{URBS} REGIO-*ni-DOMINUS-s* INFANS-*ni-za-s*¹*Á-s-tú-wa-ti-ma-za-si* REGIO-*ni-DOMINUS-i-s* NEPOS-*si-i-s*

“I <am> Katuwa, *tarwani*, who the godhead (or, the gods) favor, sovereign of Carchemesh, the son of Suhi, the Sovereign, the grandson of Astuwatimaza, the sovereign.”

As an example of a genealogy: Astuwatimaza, the grandfather of Katuwa, ruled at the same time as the Assyrian king Adad-Niari II (ca 910-890 B.C.)

36.) *Karatepe: Beginning of the Heiroglyphic Luwian part of the Bilingual Manuale* II/1. Nr 24. see also J.D. HAEKINS and A. MORPURDO-DAVIES in *An.St.* XXVIII pp 103-119 (1978)

Combined and standardized text following the “upper” and “lower” texts. The heiroglyphic Luwian text of the bilingual is recorded twice, once on the portal structure of the so-called upper excavation and again in a better preserved state on the portal structure of the lower excavation.

The sentence numbering follows the provisional edition of BOSSERT.

I. [AMU-wa-m]i <D> Á[+LITUUS]-za-ti-i-wa-tà- ‘s ^dSOL-mi- ‘s CAPUT-ti-i- ‘s
^dTONITRUS-hu-⁽ⁿ⁾ta-s mí-tí-s

II. <D> Á-wa-ri-ku-s-wa “rel”-i-n MAGNUS+ra-nú-wa-ta Á-DANA-wa-ní-i- ‘s ^{URBS} REX-ti- ‘s

III. wa-,u-u ^dTONITRUS-hu-⁽ⁿ⁾za-s Á-DANA-wa-ia ^{URBS FEMINA}na-ti-n tà-ti-⁽ⁿ⁾há i-zi-i-tá

IV. ARHA-há-wa “178”-nu-há Á-DANA-wa-n ^{URBS}

V. ^{MANUS}la-tar-há-há-wa Á-DANA-wà-za ^{URBS} TERRA¹-wà+ra-za
zi-n ^{OCCIDENS}i-pa-mi VERSUS-ia-n
zi-⁽ⁿ⁾pa-wà ^{ORIENS}ki-sà-ta-mi-I VERSUS-ia-n

VI. á-mi-ia-⁽ⁿ⁾za-ha-wa ^{DIES}há-lí^(?)-⁽ⁿ⁾za Á-DANA-wà-ia ^{URBS} OMNIS^{mi}-ma¹ ^{BONUS}sa-na-wa-ia ^{CORNU}su-ra-s za-hà-sa-s-hà à- ‘s-ta

VII. ^{MANUS}su-wà-há-wà Pa-ha+r-wa-ní-⁽ⁿ⁾zi ^{URBS} “255”ka-ru-na-⁽ⁿ⁾zi

VIII. ^{EQUUS}á-sù-⁽ⁿ⁾pa-wa-ta ^{EQUUS}à-sù=wi SUPER+r-ta i-zi-i-há

IX. EXERCITUS-lá-za-pa-wa-ta EXERCITUS-lá-ni SUPER+r-ta i-zi-i-ha

X. ^{SCUTUM}há+r-lí-⁽ⁿ⁾pa-wa-ta ^{SCUTUM}há+r-li SUPER+r-ta i-zi-i-ha
OMNIS^{mi}-ma¹-za¹ ^dTONITRUS-hu-⁽ⁿ⁾zi DEUS na+r-i-há

XI. “rel”-pa-wà “255”ma^x+ri-ia-ní-⁽ⁿ⁾zi ARHA ma-ki-s-ha

XII. ^{MALUS}há-ní-ia-ta-pa-wa-ta-à “reI”-ia ^{TERRA}ta-sà-hwi+ri((-ta)) à-⁽ⁿ⁾ta á-s-ta-à

XIII. wà-ta ^{TERRA}ta-sà-hwi<+ri>-I ARHA []-ha-ha

XIV. á-ma-za₄-ha-wà-ta DOMINUS-ní-za DOMUS-na-za ^{BONUS}sa-na-wà u-s-nu-ha

XV. á-mi-ha-wa DOMINUS-ní-^li ^{NEPOS}há-su- ‘ OMNIS^{mi}-ma ^{BONUS}sa-na-wa-ia INFRA-na i-zì-i-ha

XVI. á-pa-sá-⁽ⁿ⁾ha-wà-ta tá-ti-i ^{THRONUS}i-sà-tar-ti₄-i ^{SOLIUM}i-sa-nú-wá-ha-à

I. [I <am>] Azatiwata, the person favored by the sun god, the servant of Tarhunt,

II. the one who Awariku, the king of Adana made great,

III. Tarhunt made me Mother and Father for Adana.

IV. I caused Adana to prosper.

V. I extended the territory of Adana, on one hand to the west, on the other hand to the east.

VI. And in my days he gave Adana all good, full and welfare.

VII. And I filled the storehouses of Pahar

VIII. I submitted horse to horse;

IX I submitted army to army;

X. I submitted shield to shield, all through Tarhunt and the gods,

XI. which I destroyed the pride(?).

XII. But the evil, which was in the Land,

XIII. I removed it <from> the land.

XIV And that to my people belonging to the house I raised in goodness,

XV. and the to my people belonging to the descendents I did everything good.

XVI and I caused them to sit on their paternal throne.

(On Sentence I) Azatiwata mentions neither an ancestor nor a title, he serves only as a trusted official of the family and the rule of Awariku, the king of Adana. –^dSOL-*mis* is scarcely the genitive singular “of the Sun-god”, but instead a nominative singular of an adjective or done a passive perfective participle “arose by the S., chosen by the S., blessed by the S.” or similar.

(On Sentence II) Awariku was already 45 years ago by Albrecht ALT equated with tking Urikki of Quë mentioned in the Assyrian texts. Quë is the Assyrian name for Cilicia. Urikki appeared in the tribute list of Tiglath-pileasar III for the year 738 and 732 B.C, but also still in a text of Sagon II (721-705) appearing around the time 710-109 B.C. The Karatepe Bilingual therefore dates from (at the earliest?) of the end of the eighth century B.C.

(On sentence VII) The city Pahar is otherwise unknown.

(On sentence X) DEUS-*nari(-ha)* is ablative plural with rhotazisms. For the reading *r+i* see above page 15.

(On sentence XI) The reading ^{“255”} *ma_x-ri-ia-ní-⁽ⁿ⁾zi* see H.Craig MELCHERT in *An.St.* XXXVIII,pp 36-38 (1988).

(On sentences XIV-XV) DOMINUS-*ni-* is an adjective: *amaza* DOMINUS-*niza* DOMUS-*naza* is accusative singular neuter; *ami* DOMINUS-*ni hasu’* is dative singular. *há-su-’* or *há-su-à* remains a difficult to interpret form, *sanawa* must be an Adverb.

(On sentence XVI) *tati* is an adjective as well. *apasa(n) tati isatarti* is dative-locative singular; the enclitic *-ta* corresponds either to DOMUS-*naza* or (probably) to *hasu’*.