HITTITE PRAYERS TO THE SUN-GOD
FOR APPEASING AN ANGRY PERSONAL GOD
A CRITICAL EDITION OF *CTH* 372–74

by Daniel Schwemer

The Hittite prayers *CTH* 372–74, conveniently labelled 'Prayer of a Mortal', 'Prayer of Kantuzili' and 'Prayer of a King' in Singer's recent translation of Hittite prayers (2002a: 30–40), have long been recognised as a group of prayers which share not only a common basic structure, but also many parallel passages without being mere duplicate manuscripts. All three prayers begin with an extensive hymn to the male Sun-god who is asked to intercede with the supplicant's angry personal god. This is followed by a plea that in the main addresses the angry god directly — thus spelling out the message the Sun-god is asked to transmit. The two addressees of the prayer can occasionally be confused: *CTH* 374 once gives "Sun-god" where the parallel texts have the expected "my god" (l. 71″ // *CTH* 373: 46′ // *CTH* 372: 160).

The hymn to the Sun-god is clearly influenced by Babylonian Šamaš hymns; probably whole chunks of text were taken over from a Hittite translation of an Akkadian Šamaš hymn, rephrased and combined with motifs and phraseology of the Hittite tradition. Also the plea to the personal god is heavily influenced by Akkadian prayer language; a few passages are more or less literal translations from Babylonian prayers for appeasing an angry god (Lambert 1974, Güterbock 1974, 1978: 132–33, Wilhelm 1994, Görke 2000: 101–17). However, many individual passages and, more importantly, the composition as a whole have no parallels in the Babylonian tradition and must be attributed to the Hittite scribes who developed the literary genre of Hittite prayers making free use of adaptable Babylonian texts and traditions.

The text group *CTH* 372–74 is of special importance for our understanding of the development of the genre of Hittite prayers as a whole. Two versions, *CTH* 373 and 374, date to the Early Empire period and are preserved in contemporary Middle Script sources. It seems that at this time the prayer to the Sun-god for appeasing an angry god was a well-established type of text, though it is impossible to give a precise date for the archetype on which both texts ultimately depend. The prayer probably became part of the advanced scribal curriculum (see the introductory remarks on *CTH* 372 and on *CTH* 374 ms. D) and was used as a model text by the scribes who composed Mursili's hymns and prayers to the Sun-goddess of Arinna (*CTH* 376, see Güterbock 1980, Singer 2002a no. 8 and 16). The exact relationship between the three prayers and its implications for the function of the individual texts and their sources as well as for the composition techniques used in the production of Hittite prayers generally deserve further study, but must be investigated within the framework of a general study of phenomena of inter-textuality in Hittite prayers. The scope of the present contribution is merely to provide a critical synoptic edition of the sources of *CTH* 372–74 which have so far been identi-fied.[1] Like all previous studies on this group of texts the present edition relies heavily on H.-G. Güterbock's groundbreaking contributions to *CTH* 372–74 and 376 (1958,

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[1] Note the following conventions used in the synopis: → = line continues in this ms., / = line breaks in this ms., | = ruling in this manuscript. Abbreviations follow the conventions of the *Chicago Hittite Dictionary*.

1974, 1978a, 1978b, 1980, and, last but not least, numerous contributions to *CHD*). The last comprehensive edition of the texts (Lebrun 1980: 92–131) is still an important starting point, but was not without its flaws even at the time of publication (cf. e.g. Marazzi 1983) and is now outdated by the identification of new fragments and a better understanding of the distribution of the individual manuscripts to the texts. S. Görke edited all three texts in her unpublished MA thesis written under the supervision of V. Haas at the Freie Unversität, Berlin; the thesis became available to me only after the present study had been basically completed, but was used with much profit during revision. Needless to say our edition greatly benefited from I. Singer's recent translation of all Hittite prayers including *CTH* 372–74 (2002a), and more often than not the translations offered here follow Singer's lead.

THE PRAYER OF KANTUZILI (*CTH* 373)

The prayer of Kantuzili is preserved on a single column tablet written in a Middle Hittite ductus (*KUB* 30.10). A small fragment, also written in the older Hittite ductus (*KBo* 25.111), is a duplicate to parts of the obverse, but may deviate occasionally from our main manuscript (see l. 16′). The name of Kantuzili is not preserved on the small fragment, and it may have been assigned to a different person or no specific supplicant at all. Palaeographically the small fragment could predate the Kantuzili manuscript, but too few signs are extant to allow a confident dating. The language of the text has been characterised as 'Old Hittite' by *CHD* (cf. Güterbock 1978a: 129, 138–9) and bears all the hallmarks of older Hittite texts (genitive plural in *-an*, consistent distinction between nominative and accusative with nouns and pronouns, consistent use of suffixed possessive pronouns as markers of unemphatic possession, pleonastic genitive construction, loss of word-final *r*, middle voice forms without final *-ri* and *-i* etc.). The use of *-ma* and non-geminating *-a*, however, suggests a post-Old Hittite, i.e. Middle Hittite, date also for the text itself (cf., e.g., *watar=ma=z* in l. 16′ and *innaraḫḫat=ma* in l. 18′, for *-ma* and *-a* in Old Hittite see Melchert 1984: 30 with fn. 9, Rieken 2000: 412–13, Melchert 2007), as do the usage of enclitic *-mu* in possessive function (l. 54′, cf. Garrett 1990: 172), the complete absence of the conjunctions *ta-* and *šu-* and, finally, the co-occurrence of *-ašta* and *-šan* with the ablative and the locative respectively (ll. 15′, 47′, cf. *CHD* Š 155a).

Since all known Hittite prayers were composed for members of the royal family, Kantuzili, to whom the present prayer is ascribed, was certainly a Hittite prince (or king). It is usually assumed that the Kantuzili of the prayer is identical with Kantuzili 'the Priest', probably a brother of Tutḫaliya II and son of Arnuwanda and Asmunikkal (for this Kantuzili see Görke 2000: 81–90, Singer 2002b, Dincol 2001: 94–6, Freu 2002: 65–74, all with further references; for his and his brothers' attribution to the generation after Arnuwanda cf. now also the reference to his brother Par[iyawatra] in *KBo* 53.10 [*CTH* 375]). Indeed certain passages of the text can be read in light of the Middle Hittite instruction for temple servants (especially ll. 13′–17′, though these lines follow a Babylonian model) and may have been adopted and composed with a priest as client in mind (or by the priest himself, as Singer 2002b: 310 suggests). It cannot be excluded, however, that the prayer was composed for an earlier Kantuzili, namely the father of Tutḫaliya I who is known from a seal impression of Tuthaliya and is possibly also attested in the offering lists for members of the royal family (see Otten 2000, Fuscagni 2002, Singer 2002b: 308–9). Be that as it may, we can safely conclude that the Kantuzili prayer is a composition of the Early Empire ('Middle Hittite') period preserved on a contemporary manuscript (*KUB* 30.10). It is not excluded that an even earlier prayer served as a model for the present text and the fragment *KBo* 25.111 *could* represent an Old Script manuscript of such a text. But in view of the general development of the genre (cf. Singer 2002b), such an assumption would have to be based on much firmer evidence and it seems advisable for the time being to regard *KBo* 25.111 too as a Middle Script manuscript.

Only the central part of the Kantuzili prayer is preserved in the extant sources. At the beginning almost all of the introductory hymn to the Sun-god is lost, at the end a substantial part of the plea to the angry personal god. The introductory hymn is fully preserved in *CTH* 372, and can be almost completely restored in *CTH* 374. It is very likely that the prayer of Kantuzili began with the very same hymn.

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Manuscripts:

Previous editions: Grobe 1953 (*non vidi*), Lebrun 1980: 111–20, Görke 2000: 39–57, García Trabazo 2002: 276–87

Previous translations: Goetze 1950: 400–401, Kühne 1975: 188–91, Singer 2002a: 31–33

Transliteration:

1′	A obv. 1′	*n*[*u*] x [
2′	A obv. 2′	*ku-i*[*š-še-e*]*š-ša-an* DINGIR-⌈*uš*⌉ *ḫa*-⌈*tu-ug-ga-a*?⌉ x-x-⌈*a*?⌉ *ša-a-*⌈*it*⌉
		n[*u-za-kán ša-a-ku-wa-aš-še-et ta-pu-uš-za*]
3′	A obv. 3′	*da-m*[*a-a*]*t-ta na-iš nu* A-NA [1]*KÁN.-LI i-ia-u-wa* Ú-UL *pa-*⌈*a-i nu-uš*⌉*-*
		ša-an DINGIR-*u*[*š a-pa-a-aš ma-a-an ne-pí-ši*]
4′	A obv. 4′	*ma-a-na-*[*aš t*]*ák-ni-i zi-ga* [d]UTU-*uš kat-ti-ši pa-i-ši nu i-it a-pé-da-*
		ni A-NA DINGIR-*IA te-*⌈*e-et*⌉ [*nu-uš-ši*]
5′	A obv. 5′	*ŠA* [1]*K*[*Á*]*N-TU-ZI-LI ut-ta-a-ar-še-et a-ap-pa tar-ku-mi-ia-i*
	A	————————————————————————————————————
6′	A obv. 6′	*am-me-e*[*l*] DINGIR-*IA ku-it-mu-za* AMA-*IA ḫa-a-aš-ta nu-mu am-me-*
		el DINGIR-*IA ša-al-la-nu-uš nu-mu-uš-ša-*[*an la-ma-an-mi-it*]
7′	A obv. 7′	*iš-ḫi-eš-ša-mi-it-ta zi-ik-pát* DINGIR-*IA nu-mu-kán a-aš-ša-u-aš an-*
		tu-uḫ-ša-aš an-da zi-ik-pát [DINGIR-*IA*]
8′	A obv. 8′	*ḫar-ap-ta in-na-ra-a-u-wa-an-ti-ma-mu pé-e-di i-ia-u-wa zi-ik-pát*
		DINGIR-*IA ma-ni-ia-aḫ-ta* [*nu-mu-za*]
9′	A obv. 9′	*am-me-el* DINGIR-*IA* [1]*kán-tu-zi-li-in tu-ug-ga-aš-ta-aš*
	A ctd.	*iš-ta-an-za-na-aš-ta-aš* ÌR-*KA ḫal-za-it-*[*ta*]
	B: 1′	] ⌈ÌR⌉-[*KA*
10′	A obv. 10′	*nu-za* DUMU-*an-na-az ku-it ŠA* DINGIR-*IA du-ud-du-mar*
	A ctd.	*na-at-*⌈*ta*⌉ *ša-a-ak-ḫi na-at* ⌈Ú⌉-[*UL*] ⌈*ga-né-eš*⌉*-m*[*i*]
	B: 2′	*na*]*-at-*[*ta*
	A	————————————————————————————————————
11′	A obv. 11′	*ku-*⌈*it*⌉*-ta im-ma* *mi-eš-ḫa-ti nu-za-*⌈*ta*⌉ *ŠA* DINGIR-*IA du-ud-du-mar*
	B: 3′	*mi-eš*]*-ḫa-t*[*i*
	A ctd.	*ḫa-at-ta-ta ḫu-u-ma-an-ta ša-ki-n*[*u*]*-un*
	B ctd.	]	
12′	A obv. 12′	*nu* A-*NA* DINGIR-*IA* Ú-*UL ku-uš-ša-an-ka* *li-in-ku-un*
	B: 4′	[*li-i*]*n-ku-u*[*n*
	A ctd.	*li-in-ga-in-na-aš-ta* Ú-*UL ku-uš-ša-an-ka šar-ra-aḫ-ḫa-at*
13′	A obv. 13′	*ši-ú-ni-mi-ma-mu ku-it šu-up-pí a-da-an-na na-at-ta a-ra*
	B: 5′	*n*]*a-at-t*[*a*
	A ctd.	*na-at* Ú-*UL ku-uš-ša-an-ka e-du-un*
14′	A obv. 14′	*nu-za tu-ek-kam-ma-an na-at-ta* *pa-ap-ra-aḫ-ḫu-un*
	B: 6′	*pa-ap-ra*]*-aḫ-ḫu-u*[*n*
	A	————————————————————————————————————

15′	A obv. 15′	GUD-ʿunʾ-aš-ta ḫa-a-li-az a-ap-pa Ú-UL ku-uš-ša-an-ka kar-šu-un
	A ctd.	UDU-un-aš-ta a-ša-ú-na-az EGIR-pa KI.MIN
	B: 7′	na-at-t]a ku-u[š-ša-an-ka
16′	A obv. 16′	NINDA-an-za ú-e-mi-ia-nu-un na-an-za A-ḪI-TI-IA
	A ctd.	na-at-ta ku-wa-pí-ik-ki e-du-un wa-a-tar-ma-az
	B: 8′	wa-a-tar-m]a-az {NINDA}? →
17′	A obv. 17′	ú-e-mi-ia<-nu-un> na-at A-ḪI-TI-IA Ú-UL ku-wa-pí-ik-ki e-ku-un
	B: 8′	ʿúʾ-[e-mi-ia-nu-un]	
	A ctd.	ki-nu-na-ma-an ma-a-an la-az-zi-aḫ-ḫa-at
	B: 9′	[lazziyaḫḫ-a]t →
18′	A obv. 18′	nu tu-el ši-ú-na-aš ud-da-an-ta na-at-ta SIG₅-aḫ-ḫa-at
	B: 9′	nu tu-el [
	A ctd.	ma-a-am-ma-an in-na-ra-aḫ-ḫa-at-ma nu tu-e-el
	B: 10′	] tu-el →
19′	A obv. 19′	ši-ú-na-aš ud-da-an-ta Ú-UL in-na-ra-aḫ-ḫa-at
	B: 10′	ši-ú-[na-aš
	A	————————————————————————
20′	A obv. 20′	ḫu-iš-wa-tar-ma-pa an-da ḫi-in-ga-ni ḫa-mi-in-kán
	B: 11′	ḫa]-ʿmi-in-kánʾ
	A ctd.	ḫi-in-ga-na-ma-pa an-da ḫu-iš-wa-an-ni-ia ḫa-mi-in-kán
	B ctd.	ḫi-i[n-ga-na-ma-pa
	(B breaks)	
21′	A obv. 21′	da-an-du-ki-iš-na-ša DUMU-aš uk-tu-u-ri na-at-ta ḫu-ʿiš-waʾ-an-za ḫu-iš-wa-an-na-aš UD^hi.a-ŠU kap-pu-u-an-te-eš
22′	A obv. 22′	ma-a-am-ma-an da-an-du-ki-iš-na-ša DUMU-aš uk-tu-u-ri ʿḫu-uʾ-[i]š-wa-an-za e-eš-ta ma-na-aš-ta ma-a-an
23′	A obv. 23′	[a]n-tu-wa-aḫ-ḫa-aš i-da-a-lu-wa i-na-an ar-ta ma-na-at-ši na-at-ta kat-ta-wa-tar
	A	————————————————————————
24′	A obv. 24′	[ki-nu-n]a-mu-za am-me-el DINGIR-IA ŠÀ-ŠU ZI-ŠU ḫu-u-ma-an-te-ʿetʾ kar-di-it ki-i-nu-ud-du nu-mu wa-aš-du-ul-mi-it
25′	A obv. 25′	[te-e-ed]-du ne-za-an ga-né-eš-mi na-aš-šu-mu DINGIR-IA za-aš-ḫé-ia me-e-ma-ú nu-mu-za DINGIR-IA ŠÀ-ŠU ki-nu-ud-du
26′	A obv. 26′	[nu-mu wa-aš-d]u-ul-mi-it te-e-ed-du ne-za-an ga-né-eš-mi na-aš-ma-mu ^munusENSI me-e-ma-ú
27′	A obv. 27′	[na-aš-ma-mu Š]A ^dUTU ^lúAZU IŠ-TU ^uzuNÍG.GIG me-e-ma-ú nu-mu-za DINGIR-IA ḫu-u-ma-an-te-et kar-di-it
28′	A obv. 28′	[ŠÀ-ŠU ZI-ŠU] ʿki-i-nu-ud-duʾ nu-mu wa-aš-du-ul-mi-it te-ed-du ne-za-an ga-né-eš-mi
	A	————————————————————————
29′	A obv. 29′	[nu-mu na-aḫ-ša-ra-at-ta-an ta-a]š-nu-mar-ra a-ap-pa zi-ik-pát am-me-el DINGIR-IA pi-iš-ki
	A	- -
	A	- -
30′	A rev. 1	[^dUTU-uš ḫu-u-ma-an-ta-an ^lúSIPA-ŠU-N]U zi-ik nu-ut-ta ḫu-u-ma-an-ti-ia ḫa-lu-ka-aš-ti-ʿišʾ

31′ A rev. 2   [*ša-ne-ez-zi-iš nu-mu-uš-ša-an ku-iš* DINGIR-*I*]*A š*[*a*]-*a-it nu-mu-uš-ša-an ar-ḫa pa*ꜛ(*iz*)-*aš-ku-ut-ta a-ap-pa-ia-mu-za*

32′ A rev. 3   [*a-pa-a-aš-pát kap-pu-id-du nu-mu ḫ*]*u-iš-nu-ud-du nu-*ᵎ*mu*ᵎ *ku-iš* DINGIR-*IA i-na-an pa-i*[*š*] *nu-mu ge-en-zu*

33′ A rev. 4   [*nam-ma da-ad-du ú-ga*(?) *i-n*]*a-ni pé-ra-an ta-ri-aḫ-ḫu-un ma-li-ik-*ᵎ*ku*ᵎ-*un nu-za nam-ma* Ú-UL ᵎ*tar*ᵎ-*aḫ-mi*

34′ A rev. 5   [*nu-mu*(?) x x x (x) *i-da*(?)]-ᵎ*lu*ᵎ *ma-a-aḫ-ḫa-an a-ri-ir-ri-iš-ta nu-*ᵎ*mu*ᵎ x [x] x ᵎ*ki*ᵎ? *na-it-ta*

A   ————————————————————————————

35′ A rev. 6   [*nu* ŠA DINGIR-*IA ša-a-u-wa-a*]*r*(?) ᵎ*kat*ᵎ-*ta nam-ma e-ša-ru na-at a-ap-*[*pa ka*]*r-di-iš-ši ma-du*

36′ A rev. 7   [x x (x)] ᵎ*i-na-na*ᵎ-*az* [*a*]-ᵎ*wa-an ar*ᵎ-*ḫ*[*a*] *nam-ma ti-it-nu-ut* [ᵈUTU-*u*]*š šu-wa-a-ru ma-ia-an-za*

37′ A rev. 8   [DUMU ᵈEN:Z]U Ù ᵈNIN.GA[L x x] x [(x)-Š]*U*?-NU *zi-ik ka-a-š*[*a-ma-at-t*]*a*? ᵎ*kán-tu-zi-li-iš* ÌR-KA

38′ A rev. 9   [*ki-nu*(?)-*u*]*n*? *ḫal-zi-iḫ-ḫu-un nu-*ᵎ*mu ḫu*ᵎ-ᵎ*nu-ut nu-ud*ᵎ-[*du*]-ᵎ*za*ᵎ-*ta k*[*a*?-*a-ša*(?)] *me-e-mi-iš-ki-mi*

A   ————————————————————————————

39′ A rev. 10   ᵈUTU-*i iš-ḫa-a-mi ka-a-ša-az* ᵎ*kán.-iš* DINGIR-*IA* ᵎ*da*?-*aš*?-*ša*?-*nu*ᵎ-ᵎ*ki-mi*ᵎ [*nu-mu* DINGIR]-*IA iš-ta-ma-aš-du*

40′ A rev. 11   ᵎ*ú-uk*ᵎ-*za ni-ku* ᵎ*kán.-iš* A-NA DINGIR-*IA ku-it i-ia-nu-un nu ku-it* [*wa-aš-ta-aḫ-ḫu-u*]*n ši-i-ú-ni-mi*

41′ A rev. 12   *zi-ik-mu i-ia-aš zi-ik-mu ša-am-na-a-eš ki-nu-na-at-ta* ᵎ*k*[*án.-iš ku-i*]*t i-ia-nu-un* ˡᵘDAM.GÀR-*ša*

42′ A rev. 13   LÚ-*aš* ᵈUTU-*i* ᵍⁱˢ*e-el-zi ḫar-zi nu* ᵍⁱˢ*e-el-zi mar-ša-nu-uz-zi* [*ú-ga* A-NA] DINGIR-*IA ku-it i-ia-nu-un*

A   ————————————————————————————

43′ A rev. 14   *nu-mu* É-*IA i-na-ni pé-ra-an pít-tu-li-ia-aš* É-*er ki-ša-at nu-mu pít-tu-li-ia-i pé-ra-an*

44′ A rev. 15   *iš-ta-an-za-aš-mi-iš ta-ma-at-ta pé-e-di za-ap-pí-iš-ki-iz-zi nu* MU-*ti mi-e-ni-ia-aš ar-ma-la-aš*

45′ A rev. 16   *ma-aḫ-ḫa-an nu-za ú-uk-ka* QA-TAM-MA *ki-iš-ḫat ki-nu-na-mu-uš-ša-an i-na-an pít-tu-ul-li-ia-aš-ša*

46′ A rev. 17   *ma-ak-ke-e-eš-ta na-at ši-i-ú-ni-mi tu-uk me-e-mi-iš-ki-mi*

A   ————————————————————————————

47′ A rev. 18   *iš-pa-an-ti-mu-uš-ša-an ša-aš-ti-mi ša-a-ne-ez-zi-iš te-eš-ḫa-aš* ᵎ*na*ᵎ-*at-ta e-ep-*[*z*]*i*

48′ A rev. 19   *nu-mu-uš-ša-an še-e-er aš-šu-ul na-at-ta iš-du-wa-ri ki-nu-na-ma-pa* [DINGIR-*I*]*A in-na-ra-w*[*a-u*]-*a-ar*

49′ A rev. 20   Ù ᵈKAL *an-da tu-u-ri-ia ma-a-an-mu-kán an-na-az-ma kar-ta-az* [*ki*]-*i i-na-an gul-aš-ta*

50′ A rev. 21   *ú-ga-at-za a-ap-pa* ᵐᵘⁿᵘˢENSI-*ta na-at-ta ku-uš-ša-an-ka pu-nu-uš-šu-un*

A   ————————————————————————————

51′ A rev. 22   *ki-nu-na ši-ú-ni-mi pé-ra-an tu-wa-ad-du ḫal-zi-iš-ša-aḫ-ḫi nu-mu* DINGIR-*IA iš-ta-ma-aš* [*nu*]-*mu* LUGAL-*an*

52′ A rev. 23   *a-aš-ki* DINGIR-*IA* Ú-UL *aš-ša-nu-wa-an-da-an an-du-uḫ-ša-an le-e iš-ša-at-ti nu-mu da-a*[*n-du-k*]*i-iš-na-aš* DUMU-*li*

53′ A rev. 24   *pé-ra-an ša-a-a*[*k-l*]*i-ma-an le-e* ᵎGÙB-*la-aḫ-ḫi-iš*ᵎ-*ki-ši a-aš-šu ku-i-uš iš-ša-aḫ-*[*ḫu-un nu-m*]*u ḫu-iš-nu-uz-zi*

54′	A rev. 25	⌜Ú⌝-UL ku-iš-k[i n]u-⌜mu⌝ DINGIR-⌜IA⌝ [at-ta(?)-a]š? ⌜i?-wa?-ar? zi?-ik?⌝ x x ⌜eš⌝ an-na-aš-mi-ša-mu [NU G]ÁL
55′	A rev. 26	[zi-i]k-⌜pát-mu⌝-z[a an-na-aš i-wa-ar zi-ik(?)
56′	A rev. 27	[ ] x
	(A breaks)	

Translation:

1′–5′   […   ]. Whiche[ver] god has become terribly … angry [with hi]m, has turned [aside his eyes] els[ew]here and does not give to Kantuzili ability to act, [whether that] god [is in heaven] or whether [he is] in the netherworld, you, o Sun-god, will go to him. Go, speak to that deity of mine [and] convey [to him] Kantuzili's words:

6′–10′   ′O my god, since my mother gave birth to me, you, my god, have raised me. Only you, my god, are [my name] and my bond. Only you, [my god] have joined me up with good people, and only you, my god, taught me doing (well) in a strong place. My god, you have called [me], Kantuzili, servant of your body (and) your soul. My god's mercy that is (with me) since childhood I would not know? And I would n[ot] acknowledge it?

11′–14′   And ever since growing up, I have exemplified all my god's mercy (and) wisdom. I never swore by my god (falsely) nor did I ever break an oath. I have never eaten what is holy to my god (and hence) not permitted for me to eat. I have not defiled my own body.

15′–19′   Never did I appropriate an ox from the pen, never did I appropriate a sheep from the fold. I found myself bread, but I never ate it by myself; I found myself water, but I never drank it by myself. If I had recovered now, would I not have recovered at your, the god's command? And if I had regained strength, would I not have regained strength at your, the god's command?

20′–23′   Life is bound up with death for me, and death is bound up with life for me. A mortal does not live forever, the days of his life are counted. If a mortal were to live forever, (even) if also the bad illness of man were to remain, it would not be a grievance for him.

24′–28′   [Now] may my god open his innermost soul to me with all his heart, and may he [tell] me my sins so that I (can) acknowledge them. May my god either speak to me in a dream — and may my god open his heart and tell [me] my [s]ins so that I (can) acknowledge them — or let a dream interpretess speak to me [or] let a diviner [o]f the Sun-god speak [to me] (by reading) from a liver (in extispicy), and may my god open to me with all his heart [his innermost soul], and may he tell me my sins so that I (can) acknowledge them.

29′–34′   You, my god, give [respect and str]ength back [to me]!' [O Sun-god], you are [the sheperd o]f [all]. Your message [is sweet] for you and everybody. [Let my god who] has become angry [with me] and has rejected me, [let the very same (god) have regard] for me again [and] let him make [me] recover! Let my god who gave me illness [again take] pity on me. [*But I*], I have become tired (and) weary from [illn]ess and (so) I cannot overcome (it) any longer. *As soon as you* scraped off [… *evi*]l [*from me*], *you turned* […   ] *to* m[e].

35′–38′   May [*my god's anger*] again subside, may it *recede* in his [he]art, [*and*] remove […   ] again from (*causing*) illness. [O Sun-go]d, you are the most

vigorous [son of Sî]n and Nikka[l, *the*]*ir* […]. I, Kantuzili, your servant, have [*no*]*w* invoked you, so let me recover! Herewith I am speaking to y[ou]:

39′–42′ O Sun-god, my lord, I, Kantuzili, keep … my god; so let my [god] listen [to me]: 'I, Kantuzili, have not done something to my god, have I, or [sinn]ed in some way, have I? My god, you made me, you created me. But now, [wha]t have I, K[antuzili], done to you? The merchant man holds the scales towards the Sun-god and falsifies the scales (nevertheless). [But I], what have I done [to] my god?

43′–46′ From illness my house has become a house of anguish, and from anguish my soul is seeping away from me to another place. Like someone ill for years is, so I too have become. And now illness and anguish have become too much for me, and I keep telling it to you, my god.

47′–50′ At night sweet sleep does not seize me in my bed, and so no favour(able divine message) is revealed to me (in a dream). But now, [m]y [god], harness together (divine) Strength and the Strong Deity (attaching them) to me! But whether you, [m]y [god], ordained [th]is illness for me from (my) mother's womb, I have never *even* investigated by means of a dream interpretess.

51′–56′ Now I keep crying for mercy before my god. Hear me, my god! My god, do not make me an unfavoured person at the king's gate. Do not turn unfavourable my customary rights before a mortal. Those to whom I did good, none of them saves [m]e. To me, my god, *you are like a* [*fathe*]*r* … . I [ha]ve [no] mother, only [yo]u, [*my god, you are*] to me [*like a mother* …

Notes:

2′: Cf. generally l. 31′ and its parallels. García Trabazo (following Grobe) reads *ša-a-*⸢*ku-wa-aš*⸣-[*ši-it* …], but this reading can neither be reconciled with the traces preserved nor does it provide enough text to fill the break at the end of the line. For the beginning of the line note that asyndeton (here *kuiš=še=ššan*) is typically found with relative clauses in Old Hittite (Hoffner 2007: 391–93). The reading *ḫatugga* is confirmed by the parallel passage in *CTH* 372: 76 (*FHG* 1 obv. 2′): DINGIR^meš-*uš ḫa-*⸢*du*⸣-*ki* x […]. Not enough is left of the word between *ḫatugga* and *šāit* to allow any confident restoration. The last sign seems to be A or ZA, and the preceding sign ends in a vertical, but can hardly be RA (therefore *parā* [for possible **parā šā-* cf. *CHD* P 139] or *šarā* excluded). Traces of a lower horizontal are preserved here and in *FHG* 1 at the beginning of the first sign.

2′–4′: For the restoration cf. *CTH* 372: 76–82. DINGIR-*u*[*š* seems more likely than DINGIR-*I*[*A* at the end of l. 3′, though the latter reading is not excluded. The phrase *katti=šši paiši* does not imply a command, but simply describes the fact that the Sun-god will visit any god — whether in heaven or in the netherworld — on his daily journey (thus already Kühne 1975: 189 fn. 42); the motif is certainly owed to the Mesopotamian models followed in the hymnic parts of the text-group *CTH* 372–74.

6′–7′: The restoration of *laman=mit* follows *CTH* 372: 85. The exact meaning of *išḫiyeššar* "binding", "bond" (cf. García Trabazo 2002: 277: "amarra") within the present context is not entirely clear, but Singer's translation "reputation" (2002a: 32) is far removed from the literal meaning and too much influenced by the preceding "my name". Though there is no direct parallel to this phrase in Babylonian prayers, one

should note that Akkadian *riksu* "bond" is used in a transferred sense as an epithet of gods and kings who are praised as those who keep the world, the land or the people in order (see *CAD* R 348–49 for attestations). The same meaning is probably intended here and also in the Old Hittite Labarna ritual *KBo* 21.22 rev. 44′–45′: ᵈIŠKUR-*ni-aš* AMA-*ŠU*, [*la-ba*]-*ar-ni-ma-aš iš-ḫi-eš-ša-aš-ši-it* "For the storm-god she (the storm-god's mother) is his mother, but for the [Lab]arna she is his bond." (cf. Kellerman 1978: 200–202). The pair "name" and "bond" therefore refers both to the speaker's existence and reputation as such (*laman*) and more explicitly to the god's role as the guarantor of his existence (*išḫiyeššar*).

8′: For the interpretation of *innarawanti pēdi*, see the commentary on *CTH* 372: 88.

9′: Lebrun 1980: 112 and García Trabazo 2002: 278 read *ḫalzait*, but both the space left in the break and the paradigm (cf. Old Hittite *paitta* "you gave") require a reading *ḫalzait*[*ta*].

10′: Lebrun 1980: 112 read *na-at-kán ša-a-ak-ḫi na-at ka-ni-iš-mi*. Despite the fact that Ehelolf's copy (confirmed by collation) clearly indicates *na-at-ta* instead of alleged *na-at-kán* and a reading *natta* is implied already in Goetze's translation (1950: 400b, cf. also Güterbock 1978a: 133) Lebrun's reading has been followed by Singer 2002a: 32, duly noting that the parallel passage in *CTH* 372: 92–94 has a negated rhetorical question instead of the positive wording of the Kantuzili prayer (cf. ibid. 45 fn. 9). García Trabazo 2002: 278 reads correctly *na-at-⌜ta⌝*, but gives an allegedly fully preserved *ka-ni-iš-mi* as immediately following *na-at* (translating "La clemencia de mi dios, que desde la infancia no conzco, la [reconoceré]"). There are traces of the beginning of a lower horizontal wedge after *na-at* that could well represent the beginning of an Ú, and the traces after the break clearly read ⌜*ga-né-eš*⌝-*m*[*i*], which suggests that the expected *kanešmi* did not immediately follow *n=at*. For syllabic *na-at-ta* and Akkadographic *Ú-UL* within the same line cf. l. 13′. Note that there, as here, the Akkadogram is preceded by *na-at*.

11′: Beckman 1986: 28 translates "Ever since I was born" (cf. *CHD* L–N 115a 3. for this meaning of *mai-*). But the following describes the exemplary behaviour of an adult; this follows logically upon the description of the deity's care since the speaker's birth in the preceding paragraph. The exact meaning of *kuit imma* within the present context is difficult to define: *CHD* L–N 115a proposes "even when", Singer (following Sommer 1939: 679) translates "and the more …, the more", García Trabazo has "siempre que". *imma* often has a generalising meaning; *kuitt=a* is parallel to *kuit* in the beginning of the preceding paragraph (l. 6′: "since my mother gave birth to me") and therefore most likely means "since" here too.

12′: Note the reference to both types of oaths in ancient Near Eastern law: The speaker claims to have never falsely sworn an assertory oath and never to have broken a promissory oath.

15′–7′: These lines have a close parallel in the Akkadian prayers for appeasing a personal god, see Güterbock 1974: 325. Following Güterbock 1974: 325 fn. 10 we translate Akkadographic *A-ḪI-TI-IA* as "by myself"; note that the Akkadian parallel has *ina ramānīšu* within the same context (Lambert 1974: 278 ll. 85–86). For a Hittite priest these lines had a very concrete meaning as the regulations in the first preserved paragraphs of the instruction for the temple servants show.

15′: García Trabazo and Lebrun read GUD.APIN.LÁ-*ta* and UDU-*un* NI.TA (against Ehelolf's copy). Both readings are ruled out by collation; the *aš* in UDU-*un-aš-ta*, as

indicated by Ehelolf, seems to be written over an erased sign, thus suggesting a reading NI at first sight.

20′: For the function of *-apa* in these two sentences, see Rieken 2004: 251. Following Rieken we parse *ḫuišwatar=m(u)=apa* and *hingan=a=m(u)=apa*. This is not an abstract philosophical statement, but an expression of the speaker's closeness to death.

22′–3′: For *kattawatar* see Puhvel, *HED* 4, 138–40. We follow Puhvel in interpreting *man=at=ši natta kattawatar* not, as by most translators, as a rhetorical question. The speaker's life is close to death because of his illness. If he was immortal, the last consequence of severe illness would be avoided even if humans were still afflicted by illness. In that sense illness would not be a grievance anymore for immortal men.

29′–30′: Note that the rulings at the end of the obverse and the beginning of the reverse are the 'Randleiste' typical for Hittite manuscripts, even though they are not deeper impressed than the other rulings on the tablet; they do not mark the beginning of a new paragraph.

29′–34′: For the restorations, cf. *CTH* 372: 128–40. Note that in l. 33′, as indicated in Ehelolf's copy, traces of a broken sign are preserved before *ni*; the proposed restorations DINGIR-*LIM-ni* (García Trabazo) and *ši-u-ni* (Lebrun) can be safely excluded. The traces suggest *n]a* and the restoration *inani peran*, for which cf. already *CHD* L–N 130a, is virtually certain. L. 34′ is still without any parallel that would allow a confident restoration.

35′: For *katta eš-* "to subside, to die down", said of fire, cf. *CHD* P 15; here the subject of *katta ešaru* can hardly be anything but the god's anger. Since the word in question is taken up by *n=at*, a restoration of a neuter noun like *šāwar* seems likely.

37′: Lebrun (followed by García Trabazo and Singer) restores ᵈNIN.GA[L *za-ma-kur-te-et ŠA* ⁿᵃ⁴ZA.GÌN] x *nu zi-ik ka-a-ša* following the lead of *CTH* 372: 11–12. There is, however, only room for three or four, perhaps even five signs in the break. Moreover, *zik* cannot be part of the following sentence whose subject is *Kantuziliš*, but must be the last word of the sentence beginning with ᵈUTU-*uš*. Consequently, NU cannot be interpreted as the Hittite conjunction *nu*. The broken sign before NU looks very much like ŠU. Before sentence-final *zik* we expect a second epithet of the Sun-god so that a reading [x x] x [(x)-*š]U-NU* is almost inescapable. A logogram has to be restored, and [*NA-R]A-[AM-š]U-NU* "their favourite" seems not to be excluded. For the translation of *kāša* here and elsewhere see Hoffner 1968a: 532–33.

38′: This restoration of the line, proposed already by Grobe and accepted by García Trabazo, is borne out by collation. Grobe proposed restoring *du-ud-du* at the beginning of the line. The text, however, uses *tu-wa-ad-du* (l. 51′) which is excluded here in view of the space available in the break. If the word to be restored was *du(wa)ddu*, we would also expect *peran=tet* rather than simple *-ta* in *nu=ddu=za=(š)ta*.

39′: Lebrun reads DINGIR-*IA* x x *pu-nu-uš-š[u-un*; García Trabazo, following Grobe, restores DINGIR-*IA* [*da-aš-ša-nu*]-*uš-ki-*[*e-mi*. The broken sign after *-nu-uš-˹ki˺-* is probably *mi* (cf. already Güterbock 1974: 326), and the preceding traces admit a reading ˹*da-aš-ša*˺-*nu-uš-*˹*ki-mi*˺, but this remains uncertain.

40′: The tablet has *ni-ku*, not Ì.GIŠ (so García Trabazo and Lebrun, following Ehelolf's copy, but cf. already *CHD* L–N 432a). The lowest horizontal of the KU is a bit squashed, but clearly visible.

42′: Lebrun and García Trabazo restore *i-da-a-lu* after *maršanuzzi*, but there is only space in the break for two signs before *A-NA*] DINGIR-*IA*; for the restoration *ú-ga* cf. already Güterbock 1974: 326.

44′: For the translation of MU-*ti mieniyaš*, see Rieken 2001: 75.

48′–9′: Parse *kinun=a=m(u)=apa*, cf. already Rieken 2004: 253 fn. 23. The line may be influenced by the Akkadian stock phrase *šēd dumqi lamassi dumqi lirrakis ittīya*, even though ᵈALAD (*šēdu*) was equated with *tarpi-* in the Hittite lexical tradition (Erimḫuš, see Otten 1968: 27–32, cf. Hoffner 1968b, Tischler, *HEG* III/9, 214–17). For the readings of ᵈKAL in Hittite texts, see Hawkins 2005: 290–91 and Hawkins forthcoming; the Hittite Stag-god ᵈKAL — Hittite Innara, Luwian Annari, Hittite-Luwian Kurunti(ya) — was associated with Mesopotamian ᵈLÀMA = *lamassu*, the protective deity, in the same lexical entry.

49′–50′: Lebrun understands this sentence as a rhetorical question, while García Trabazo and Singer (following Goetze) interpret it as a simple declaration (cf. also *CHD* L–N 147a, P 380a, Mouton 2007: 120). Lebrun translates *āppa* with "ensuite" (for temporal *āppa* in OH texts cf. *HW*² I 153a); all other translators choose not to render the adverb explicitly. Indeed neither "afterwards" nor "again" seem to make much sense within the present context. It is therefore assumed here too that *āppa* implies repetition of the basic verbal action (investigate < consult repeatedly) as *āppan arḫa* in *n=ašta* EGIR-*an arḫa punuški* "investigate meticulously" (*BĒL MADGALTI* instruction, see *CHD* P 380a). Lebrun (followed by Mouton 2007: 120) interprets *-ta* in ᵐᵘⁿᵘˢENSI-*ta* as the suffixed possessive pronoun ("à ta devineresse", Mouton without further comment: "à ton ENSI"); but syntactically it is very unlikely that ENSI is an allative. One expects an ablative (cf. *n=at tuliyaza punušten*, NS, see *CHD* P 380b), possibly an instrumental or an accusative (cf. *BĒLIYA=ya=an ŠA* KUR-*TI AWÂTE*ᵐᵉˢ *punušdu* "may my lord consult him about the affairs of the land", NH letter, see *CHD* P 379a). *CHD* parses ᵐᵘⁿᵘˢENSI-*t=a* analysing the underlying form as instrumental ("by means of a dream interpretess"), but not commenting on the interpretation of enclitic *-a-*. Given its position within the sentence *=a* can hardly be interpreted as *-a-* "but"; it would rather have to represent *-a-*/*-ya-* "and", "also". It is difficult to see how the phrase "also by means of a dream interpretess" would fit into the present context, but one should note that *CTH* 374: 77″ has *ŠA* ⟨ᵐᵘⁿᵘˢ⟩ENSI-*ia* within the very same phrase, and possibly *-ya-* adds the connotation of "even". Two other explanations of *-ta* are possible, though less plausible: *-ta* could be interpreted as an Akkadographic phonetic complement (ᵐᵘⁿᵘˢENSI-*TA*) reflecting Akkadian *šāʾiltu*; the underlying Hittite word would have to be an accusative then and *punušš-* constructed with a double accusative ("I have never consulted the dream interpretess about it"). Alternatively, one could assume that the stem of the (unknown) underlying Hittite word for "dream interpretess", "seeress" ended in a liquid or nasal; *-ta* then would represent an OH instrumental in *-t(a)* (as in *kiššarta, wedanda, išḫamanda* or *ištamanta* etc., cf. Melchert 1994: 112). The overall sense of the passage seems to be that the speaker trusts so much in the goodwill of his god that he excludes the possibility that the present illness represents his preordained fate.

53′: The reading *ša-a-a*[*r-lu-u*]*m-ma-an* (Lebrun, García Trabazo) cannot be reconciled with the traces preserved on the tablet (for the restoration *šākli(n)=man* cf. *CTH* 372: 170–71, see now also *CHD* Š 46a).

54′: As so often, enough is preserved between DINGIR-*IA* and *annaš=miš=a=mu* to rule out all the obvious restorations suggested by the parallel passages *CTH* 372: 174–

76 and *CTH* 374: 80″–85″. Probably only a new duplicate or parallel text will clarify matters eventually.

    55′: For the proposed restoration see *CTH* 374: 84″–85″, but cf. also *CTH* 372: 176.

THE PRAYER OF A KING (*CTH* 374)

Like the prayer of Kantuzili, the 'Prayer of a King' is stylised in the first person, but the speaker is only referred to as "king" and not identified by name. Whether this is an archaic feature or characterises the prayer as a model text rather than a composition designed to be performed for a specific Hittite king is difficult to decide. There is, however, circumstantial evidence that is in favour of the former interpretation: The text mentions the land of Arzawa — within fragmentary context, but probably with reference to concrete historical events (ll. 107″ff.) — and none of the manuscripts exhibits the typical characteristics of a student's tablet.

The text is preserved in a number fragments which probably belonged originally to only four sources. A single column Middle Script manuscript (ms. A) was found at Büyükkale, building A, as was a two-column tablet dating to the same period (ms. B) that only survived in two small fragments. Another two-column Middle Script source was found at Temple I (ms. C), as was a later copy in the same format (ms. D); a PAP-mark in the intercolumnium of ms. D may indicate that this late source comes from a school context. All sources, but especially mss. B–D, are characterised by the frequent use of paragraph rulings, often to mark off single sentences only. Like the prayer of Kantuzili, the 'Prayer of a King' was probably composed in the 'Middle Hittite' period, possibly using older models. While the prayer of Kantuzili and the present text are certainly roughly contemporary, it remains unclear which text predates the other and whether one of the compositions is dependent directly on the other. If, as Singer 2002a: 33 suggests, the reference to Arzawa is to be connected with the western campaigns of Tutḫaliya I, and if the Kantuzili prayer is rightly attributed by most scholars to Kantuzili, 'the Priest', rather than Kantuzili, father of king Tutḫaliya (very likely Tutḫaliya I), the present text would predate the prayer of Kantuzili by two generations. The prayer of Kantuzili, then, would be the earliest preserved Hittite prayer that refers to the supplicant by name.

Though represented by four sources, the 'Prayer of a King' is still the least well preserved specimen of the prayers to the Sun-god for appeasing the personal god. But for the first ten lines the opening hymn to the Sun-god, almost completely lost in the extant sources of the Kantuzili prayer, is fragmentarily preserved and can largely be restored after the later 'Prayer of a Mortal'. Most of the following plea to the personal god and the Sun-god is either well preserved or can be restored more or less confidently based on the two parallel texts. The last section of the text, found partly in ms. A and partly in ms. C, is very broken and in part completely lost. It seems to have contained a section referring to concrete political events unique to this text, but the last paragraphs are apparently very similar to the last (and unfortunately equally fragmentary) section of the 'Prayer of a Mortal'.

14

Manuscripts:

A₁	*KUB* 30.11 +	860/c + 864/c + 1266/c +	Bk. A
	KUB 31.135 +	260/f +	
	KBo 34.22 (+)	726/c (+)	
A₂	*KUB* 31.130	127/b	

All fragments were collated.

B₁	*KUB* 31.134 (+)	78/c (+)[?]	Bk. A
B₂	*KUB* 31.129	406/d	

All fragments were collated.

C₁	*KUB* 36.75+	Bo 10200 +	T. I
	unpubl.	Bo 4696 +	
	unpubl.	Bo 9659 +	
	unpubl.	1226/u (+)	
C₂	unpubl.	549/u	

Photographs of C₁ were collated; C₂ was collated.

D₁	*KBo* 53.8	1698/u + 221/w (+)	T. I
D₂	*KBo* 22.75, 53.8	Bo 69/187	T. I

All fragments were collated.

Previous editions: Grobe 1953 (ms. C₁, *non vidi*), Güterbock 1958: 237–43 (ll. 1′–50′), Marazzi – Nowicki 1978 (various excerpts), Lebrun 1980: 121–31, Güterbock 1980: 42–49 (ll. 1′–42′), Görke 2000: 58–75, 186–94

Previous translations: Singer 2002a: 33–36

Transliteration:

0′   […   *nu-ut-ta ka-a-ša*]

1′ B₂ obv. I 1′   [LUGAL-*uš a-ru-wa-n*]*u-un* nu-[*ut-ta me-mi-iš-ki-mi*]

    B₂   ————————————————————————————————————

2′ B₂ obv. I 2′   [*ne-pí-ša-aš t*]*ák-na-a-aš-ša* [*ḫu-u-la-le-eš-ni*]

3′ B₂ obv. I 3′   [*zi-ik-pát*] ᵈUTU-*uš la-lu-*[*ki-ma-aš*]

    B₂   ————————————————————————————————————

4′ A₂ obv. 1′   [   ] ⌜DUMU ᵈNIN.GAL⌝ →

    B₂ obv. I 4′   [ᵈUTU]-⌜*e šar-ku*⌝ LUGAL-*u-*⌜*e*⌝ [   ]

5′ A₂ obv. 1′–2′   [*iš-ḫ*]*i-*⌜*ú-ul*⌝ *š*[*a-ak-l*]*a-i*[*n*] / [*zi-ik-pát*] →

    B₂ obv. I 5′   [*iš-ḫi-ú*]-⌜*ul*⌝ *ša-ak-l*[*i-in*   *zi-ik-pát*]

6′ A₂ obv. 2′   [*ḫa-an-t*]*e-eš-ki-ši na-aš-ta* KUR-⌜*ia*⌝ →

    B₂ obv. I 6′   [ᵈUTU-*u*]*š ḫa-an-te-eš-ki-*[*ši*   ]

7′ A₂ obv. 2′–3′   *iš-tar-na* / [*zi-ik-pát aš-ša-nu*]-*wa-an-za* →

    B₂ obv. I 7′   [*iš-tar-n*]*a zi-ik-pá*[*t*   ]

8′ A₂ obv. 3′   ᵈUTU-*uš* <*ḫa-an-da-an-za*>(?) DINGIR-*uš zi-ik*

    B₂ obv. I 8′   [   ] *uninscribed* [

    A₂B₂   ————————————————————————————————————

(undecipherable traces in B₂ obv. I 9′; B₂ obv. breaks)

9′	A₂ obv. 4′	[*da-a-aš-šu iš-ḫi-iš-ša tu*]*-uk-pát* ᵈUTU-*i pí-ia-an ḫa-an-da-an-za*
10′	A₂ obv. 5′	[*iš-ḫa-aš zi-ik* KUR]-ᵣ*e-aš*ᵔ *ḫu-u-ma-an-da-aš at-ta-aš an-na-aš zi-ik*
	A₂	————————————————————————————————
11′	A₂ obv. 6′	[ᵈEN.LÍL-*aš at-ta-aš-te-eš* KUR]-ᵣ*e*ᵔ 4 *ḫal-ḫal-tu-u-mar tu-uk-pát ki-iš-ša-*ᵣ*ri-it*ᵔ*-ti*
12′	A₂ obv. 7′	[*ti-ia-an ḫar-zi ḫa-an-ne-eš-n*]*a-aš iš-ḫa-a-aš zi-ik nu ḫa-*ᵣ*an-ne*ᵔ*-*[*eš-na-aš*]
13′	A₂ obv. 8′	[*pé-e-di da-ri-ia-aš-ḫa-aš-ti-i*]*š* NU GÁL *ka-ru-*ᵣ*ú*ᵔ*-*[*i-li-ia-aš-ša-kán*]
	(A₂ obv. breaks)	
14′	C₁ obv. I 1′–2′	[DINGIRᵐᵉˢ-*na-aš*] ᵣ*iš-tar*ᵔ*-na* / [ᵈUTU-*uš šar-ku-u*]*š*
	C₁	————————————————————————————————
15′	C₁ obv. I 3′	[DINGIRᵐᵉˢ-*aš-ša-an* SÍSKU]R ᵈUTU-*uš*
16′	C₁ obv. I 4′	[*zi-ik-ki-ši ka-ru-ú-i-l*]*i-ia-ša-aš-ša-an*
17′	B₁ obv. I 1′	[ḪA.LA-*š*]*U-N*[*U*]
	C₁ obv. I 5′	[DINGIRᵐᵉˢ-*na-aš* ḪA.LA-*š*]*U-*ᵣ*NU zi-ik*ᵔ*-pát zi-ik-ki-ši*
	B₁C₁	————————————————————————————————
18′	A₁ obv. 1′	[*a-a*]*p-pa* ᵣ*tu-uk*ᵔ*-*[*pát*] →
	B₁ obv. I 2′	[ᵍⁱˢI]G ᵣ*a-ap-pa*ᵔ [ ]
	C₁ obv. I 6′	[*ne-pí-ša-aš*] ᵍⁱˢIG *a-ap-pa tu-uk-pát* ᵈUTU-*i*
19′	A₁ obv. 1′–2′	[ ] / [*z*]*i-ik-pát* →
	B₁ obv. I 3′	[*ḫa-aš-kán-zi*] ᵣ*na-aš*ᵔ*-ta ne-pí-ša-aš* [ ]
	C₁ obv. I 7′	[*ḫa-aš-kán-z*]*i na-aš-ta ne-pí-ša-aš* KÁ-*uš zi-ik-pát*
20′	A₁ obv. 2′	*aš-ša-nu-*ᵣ*wa-an-za*ᵔ [ ]
	B₁ obv. I 4′	[ ] ᵈUTU-*uš šar-ra-aš-ki-i*[*t-ta*]
	C₁ obv. I 8′	[*aš-ša-n*]*u-an-za* ᵈUTU-*uš šar-ra-aš-ki-it-ta*
	A₁B₁C₁D₁	————————————————————————————————
21′	A₁ obv. 3′	[*nu ne-pí*]*-ša-aš ták-na-a-aš-ša* DINGIRᵐᵉˢ-*eš tu-*ᵣ*uk*ᵔ*-*[*pát*] →
	B₁ obv. I 5′	[*ne-pí-ša-a*]*š ták-na-a-aš-ša* DINGIRᵐᵉˢ-*eš t*[*u-uk-pát*]
	C₁ obv. I 9′	[*ne*]*-pí-ša-aš ták-na-a-aš-ša* DINGIRᵐᵉˢ-*eš tu-uk-pát*
	D₁ obv. I 1′	[*tu-u*]*k-pát*
22′	A₁ obv. 3′	[ ]
	B₁ obv. I 6′	[ᵈUTU-*i k*]*at-ta-an ka-ne-na-an-t*[*e-eš*]
	C₁ obv. I 10′	[ᵈU]TU-*i kat-ta-an ka-ne-na-an-te-eš*
	D₁ obv. I 2′	[ ] (PAP mark in the intercolumnium)
	B₁C₁[D₁]	————————————————————————————————
23′	A₁ obv. 4′	[*ku-it-t*]*a* ᵈUTU-*uš me-mi-iš-ki-ši* DINGIRᵐᵉˢ-*ša* →
	B₁ obv. I 7′	[ᵈUT]U-*uš me-mi-iš-ki-ši* DINGIRᵐᵉˢ-[*ša*]
	C₁ obv. I 11′	[*ku-i*]*t-ta* ᵈUTU-*uš me-mi-iš-ki-ši* DINGIRᵐᵉˢ-*ša*
	D₁ obv. I 3′	[ ] →
24′	A₁ obv. 4′–5′	*a-ap-pa t*[*u-uk*] / [*a-ru*]-ᵣ*e*ᵔ*-eš-kán-zi* →
	B₁ obv. I 8′	[ ] ᵈUTU-*i a-ru-e-eš-kán-zi*
	C₁ obv. I 12′	ᵣ*a*ᵔ*-ap-pa tu-uk* ᵣᵈUTU-*i*ᵔ *a-ru-ú-iš-kán-zi*
	D obv. I 3′	[*a-a*]*p-pa* / [
	(D obv. I breaks)	
	B₁C₁	————————————————————————————————

25′ A₁ obv. 5′ ᵈUTU-*uš* *ku-ri-im-ma-aš* *wa-an-nu-mi-i*[*a-aš-ša*] →
B₁ obv. I 9′ [*ku-ri-im-ma-a*]*š* *wa-an-nu-mi-i*[*a-aš-ša*]
C₁ obv. I 13′ ⌜ᵈ⌝UTU-*uš* *ku-ri-i*[*m-ma-aš* *w*]*a-an-nu-mi-aš-ša* *at-ta-aš*

26′ A₁ obv. 5′ [ ]
B₁ obv. I 10′ [ ] *zi-i*[*k*]
C₁ obv. I 14′ ⌜*an*⌝-*na-aš* *zi-ik*

A₁B₁C₁ ——

27′ A₁ obv. 6′ [*nu* ᵈU]TU *ku-ri-im-ma-aš* *dam-me-eš-ḫa-an-ta-aš-ša* →
B₁ obv. I 11′ [*ku-ri-im-p*]*a-aš* *dam-mi-i*[*š-ḫa-an-ta-aš-ša*]
C₁ obv. I 15′ [*nu*] ᵈUTU-*uš* *ku-ri-i*[*m-ma-aš* *d*]*am-mi-iš-ḫa-an-ta-aš-ša*

28′ A₁ obv. 6′–7′ *an-t*[*u-uḫ-ša-aš*] / [*zi-i*]*k* ᵈUTU-*uš* →
B₁ obv. I 12′ [*kat-ta-wa-a*]-⌜*tar*⌝ *zi-ik-p*[*át*]
C₁ obv. I 16′ [*a*]*n-tu-uḫ-ša-aš* *k*[*at-ta-wa-a-tar* *z*]*i-ik-pát* ᵈUTU-*uš*
(B₁ obv. I breaks)

29′ A₁ obv. 7′ *šar-ni-in-ki-iš-ki-ši* →
C₁ obv. I 17′ [*šar*]-⌜*ni-ik-ki*⌝-*i*[*š-ki*]-*ši*

C₁ ——

30′ A₁ obv. 7′ *ma-a-na-aš-t*[*a* *ka-ru-ú-wa-ri-wa-ar*]
C₁ obv. I 18′ [*ka-ru-ú-wa-r*]*i*-⌜*wa-ar*⌝
(C₁ obv. I breaks)

31′ A₁ obv. 8′ [x (x)] x ᵈUTU-*uš* *ne-e-pí-ša-az* *ša-ra-a* *u-up*-[*zi* *nu-uš-ša-an*]

32′ A₁ obv. 9′ [*ša-ra-a*]*z-zi-ia-aš* ⌜KUR⌝-*ia-aš* *kat-te-ra-aš-ša* KUR.KUR-*aš* [*tu-el-pát*]

33′ A₁ obv. 10′ ⌜ᵈUTU⌝-*wa-aš* *la-lu-*⌜*uk*⌝-*ki-ma-aš* *ti-ia*-[*ri*]

A₁ ——

34′ A₁ obv. 11′ *nu* erasure ŠA UR.GI₇ ⌜ŠA⌝ ŠAḪ *ḫa-an-ne-eš-šar* *zi-ik* [*ḫa-a*]*n-na-at-ta*

A₁ ——

35′ A₁ obv. 12′ *šu-up-pa-la-an-na* *ḫa-an-ne-eš-ša* *iš-ši-it* *ku-i*-[*e-e*]*š* Ú-UL *me-mi-iš-kán-z*[*i*]

36′ A₁ obv. 13′ *a-pa-at-ta* *ḫa*-⌜*an*⌝-*na-at-ta-ri* *i-da-a-la-u-wa-aš-ša* [*ḫ*]*u-wa-ap-pa-aš*

37′ A₁ obv. 14′ *an-tu-uḫ-ša*-[*aš* *ḫa-a*]*n-ne-eš-ša* *zi-ik-pát* ᵈUTU-[*u*]*š* *ḫa-an-na-at-ta*
C₂ obv. II 2′ (unclear traces in obv. II 1′)] *ḫa-an-na-a*[*t-ta*]

A₁C₂ ——

38′ A₁ obv. 15′ *an-tu-uḫ-ša-a*[*n-na-a*]*z* *ku-in* DINGIRᵐᵉˢ *ša-a-an-zi*
C₂ obv. II 3′–4′ [ ] *ku-in* DINGIRᵐᵉˢ-*e*[*š*] /

A₁ ctd. *na-an-ša-an* *ar-ḫa*
C₂ ctd. [ ] →

39′ A₁ obv. 16′ *pa-aš-ku-wa-an-z*[*i* *na-an*] *a-ap-pa*
C₂ obv. II 4′–5′ *pa-aš-ku-wa-an-z*[*i*] /

A₁ ctd. *zi-ik-pát* ᵈUTU-[*u*]*š* *ge-en-zu-wa-ši*
C₂ ctd. [ ] ᵈUTU-*uš* [ ]

A₁C₂ ——

40′ A₁ obv. 17′ *am-mu-ga* LU[GAL-*un* *l*]*u-lu-wa-i-ši*
C₂ obv. II 6′–7′ [ ] ᵈUTU-*uš* [ ] /

A₁ ctd.   *nu* ^dUTU-*i* [UZ]U[?] NINDA-*an*

C₂ ctd.   [   ] →

41′   A₁ obv. 18′   [KAŠ   *ši*]-⌜*ip*⌝-[*pa-an-za-ki-mi*]

      C₂ obv. II 7′   [KA]Š   *š*[*i-ip-pa-an-za-ki-mi*

      (C₂ obv. II breaks)

      A₁ ctd.   [*n*]*u-mu-za ḫa-an-da-a-a*[*n-ta-an* ÌR-*K*]*A* LUGAL-*un*

42′   A₁ obv. 19′   [^dUTU-*uš ki-šar-ta e-ep-š*]*i*[!]

      A₁   ——————————————————————————————————————

43′   A₁ obv. 20′   [*nu mi-e-ú-uš ku-i-uš* ^dUTU-*u*]*š tu-u-r*[*i*[?]-*ia-an ḫar-ši* …

      (A₁ obv. breaks)

break containing text parallel to CTH 372: 53–59

44″   C₁ obv. II 1′   [   ] unclear traces [   ]

45″   C₁ obv. II 2′   [*i-ia-at-ta-ri* ZA]G-*a*[*z-t*]*e-et*   *na-aḫ-ša-ra-*[*at-t*]*e-eš*

      D₂ obv. II 1′   [*ku-u*]*n-*⌜*na*⌝-*a*[*z-te-et*   ]

46″   C₁ obv. II 3′   [*ḫu-ia-an-t*]*e-eš* GÙB-*la-az-ma-at-ta*   *ú-ri-t*[*e-m*]*e-eš*

      D₂ obv. II 2′–3′   [*ḫu-ia-an-t*]*e-eš* GÙB-*l*[*a-az-ma-at-ta*] / ⌜*ú*⌝-*ri-te-me-eš* →

47″   C₁ obv. II 4′   [*ḫu-i*]*a-an-te-eš*

      D₂ obv. II 3′   *ḫu-i*[*a-an-te-eš*]

      C₁D₂   ——————————————————————————————————————

48″   C₁ obv. II 5′   ⌜^d⌝*BU-NE-NE* SUKKAL-*KA*   *ku-un-na-az-te-et*

      D₁D₂ obv. II 4′   ⌜^d⌝*BU-NE-NE* SUKKAL-*K*[*A ku*]-*un-n*[*a-az-te-et*]

49″   A₁ rev. 1′   [^d]⌜*mi-ša*⌝-*r*[*u-ša*   ]

      C₁ obv. II 6′   *i-ia-at-ta*   ^d*mi-ša-ru-ša*   SUKKAL-*KA*

      D₁D₂ obv. II 5′   ⌜*i*⌝-*ia-at-ta*   ^d*m*[*i-ša-ru*]-*ša*   ⌜SUKKAL⌝-*K*[*A*]

50″   A₁ rev. 1′   [   ]

      C₁ obv. II 7′   GÙB-*la-az-te-et*   *i-ia-at-ta*

      D₁D₂ obv. II 6′   [GÙ]B-*la-az-te-et* [*i-i*]*a-at-ta*

      A₁C₁D₁D₂   ——————————————————————————————————————

51″   A₁ rev. 2′   [*k*]*a-a-ša*   LUGAL-*uš*   *a-ru-w*[*a-nu-un*] →

      C₁ obv. II 8′   *nu-ut-ta*   *ka-a-ša*   LUGAL-*uš*   ⌜*a-ru-wa-nu*⌝-*u*[*n*]

      D₁D₂ obv. II 7′   [*nu-u*]*t-ta*   *ka-a-š*[*a*   ] ⌜*a*⌝-*ru-wa-nu-un* erasure →

52″   A₁ rev. 2′   [   ] →

      C₁ obv. II 9′   *nu-ut-ta*   *me-mi-iš-ki-mi*

      D₁D₂ obv. II 7′–8′   [*nu-ut-t*]*a*[?] [   ]

      C₁D₁   ——————————————————————————————————————

53″   A₁ rev. 2′–3′   [   ] / [   ] *ki-i i-na-an*   *pa-iš* →

      C₁ obv. II 10′   *ku-iš-mu*   DINGIR-*LUM ki-i i-na-an-na pa-iš*

      D₁ obv. II 9′   ⌜*ku*⌝-*iš-mu* [*i-n*]*a-an*   *pa-iš* →

54″   A₁ rev. 3′–4′   *nu-u*[*š-ša-an*   ] / [*ne*]-⌜*e*⌝-*pí-ši* →

      C₁ obv. II 11′   *nu-uš-ša-an*   DINGIR-*LUM a-pa-a-aš   ma-a-an   ne*-⌜*e*⌝-[*pí-ši*]

      D₁ obv. II 9′–10′   *nu-uš-ša-*[*an*]/ —   *a-pa-a-aš   ma*-⌜*a*⌝-[*an ne*]-⌜*e*⌝-*pí-ši* →

55″ A₁ rev. 4′   *ma-a-na-aš ták-ni-i* *z[i-ga*   *pa-i]-š[i*
       C₁ obv. II 12′ *ma-a-na-aš ták-ni-i* *zi-ga* ᵈUTU-*uš* *kat-ti-iš-ši* [   ]
       D₁ obv. II 10′–1′ *ma-a-na-aš ták-ni-i* / *zi-ga* ᵈUTU-[*uš*] *kat-ti-iš-ši* *pa-i-ši*

A₁C₁D₁ ——

56″ A₁ rev. 5′   [*i-i]t* A-*NA* DINGIR-*LIM* *a-pé-e-da-ni* m[*e⸢-e-mi*] →
       C₁ obv. II 13′ *nu* *i-it* A-*NA* DINGIR-*LIM* *a-pé-e-da-ni me-e-m*[*i*]
       D₁ obv. II 12′ *nu* *i-it* A-*N*[A DINGIR]-*LIM* *a-pé-e-da-ni me-mi* →

57″ A₁ rev. 5′–6′ [*ni-i]k-ku* DINGIR-*I*[A   ] / [*ku-i*]*t i-ia-nu-un* →
       C₁ obv. II 14′ *ú-uk-za*   *ne-ku*   DINGIR-*IA* *tu-uk*   *ku-it* *i-i*[*a-nu-u*]*n*
       D₁ obv. II 12′–3′ ⸢*ú-uk*⸣-[*za*] / *ne-ku*   DINGIR-*IA* [*tu*]-*uk ku-it i-ia-nu-un*

58″ A₁ rev. 6′   *nu ku-it wa-aš-t*[*a-a-aḫ-ḫu-un*] →
       C₁ obv. II 15′ *nu ku-it wa-aš-ta-a-aḫ-ḫu-un*
       D₁ obv. II 14′ *nu ku-it w*[*a-aš-t*]*a-aḫ*ˢⁱᶜ-*ḫu-un*

C₁D₁ ——

59″ A₁ rev. 6′–7′ [DINGIR-*I*]A ⸢*ša*⸣-*am-na-a-eš-*⸢*mu*⸣ / [*z*]*i-ik ta-an-du-ki-iš-na-*[*aš*] →
       C₁ obv. II 16′ DINGIR-*IA ša-am-na-a-eš-mu*   *zi-ik*   *da-an-du-*[*ki-iš-n*]*a-a*[*š*]
       D₁ obv. II 15′ DINGIR-*IA ša-am-*[*na-a-eš-m*]*u*   *zi-ik*   *da-an-du-k*[*i-iš-na-aš*]

60″ A₁ rev. 7′–8′ [   ] *i-ia-aš* *ú-ga* A-*NA* DINGIR-*IA* /   [*ku*]-⸢*it*⸣ˢⁱᶜ →
       C₁ obv. II 17′ *zi-ik* *i-ia-aš* *ú-ga-at-ta*   *ki-nu-un*   *ku-it*
       D₁ obv. II 16′–7′ *zi-ik* *i-i*[*a-aš* *ú-g*]*a-at-ta*   *ki-nu-un* / *ku-it* →

61″ A₁ rev. 8′   *i-ia-n*[*u-un*]
       C₁ obv. II 18′ *i-ia-nu-un*
       D₁ obv. II 17′ *i-ia-n*[*u*]-*un*

A₁C₁D₁ ——

62″ A₁ rev. 9′   [ˡᵘ́DA]M.[GÀR] LÚ-*iš* ᵈUTU-*i* *kat-ta-a*[*n*   ] →
       C₁ obv. II 19′ ˡᵘ́DAM.GÀR   LÚ-⸢*iš*⸣ ᵈUTU-*i*   *kat-ta-an*   GIŠ.ÉRIN
       D₁ obv. II 18′ [ˡᵘ́D]AM.GÀR LÚ-*i*[*š*   *ka*]*t-ta-an* GIŠ.ÉRIN →

63″ A₁ rev. 9′–10′ [   ] GIŠ.ÉRIN *mar-ša-nu-zi* /   [*ú-g*]*a* →
       C₁ obv. II 20′ *ḫar-zi* ⸢*nu*⸣ GIŠ.ÉRIN   *mar-ša-*⸢*nu*⸣-*uz-zi ú-ga*(-[*at-ta*])
       D₁ obv. II 18′–9′ *ḫ*[*ar-zi*] / [*nu* GIŠ.ÉRI]Nˢⁱᶜ *mar*ˢⁱᶜ-*ša-nu-u*[*z-zi ú-g*]*a*-⸢*ta*⸣ →

64″ A₁ rev. 10′   A-*NA*   DINGIR-*IA*   *ku-it*   *i-ia-nu-u*[*n*] →
       C₁ obv. II 21′ ⸢A-*NA*⸣ DINGIR-*IA*   *ku-it* *i-*[*i*]*a-nu-un*
       D₁ obv. II 19′-20′ A-*NA*   DINGIR-*I*[A] / : *ku-i*[*t i-ia-nu-u*]*n*

C₁D₁ ——
    (end of D obv. II, rev. III & IV lost)

65″ C₁ obv. II 22′ *nu* É-*IA* ⸢*iš-ḫa*⸣⁽?⁾(*za*)-*aḫ*�ⁿᵉ... ⁽?⁾-⸢*ru*⸣⁽?⁾-[*w*]*a*⁽?⁾-*aš* É-*er*ᵗ(text: -*IA*)
       A₁ caret

66″ C₁ obv. II 23′ ⸢*ki-i-ša*⸣-[*a*]*t*
       A₁ caret

C₁ ——

67″ A₁ rev. 10′-1′ [*nu pít-t*]*u-li-iš-ki-mi* / ⸢ZIˢⁱᶜ-*IA*ˢⁱᶜ-*ma*⸣→
       C₁ obv. II 24′ [*nu pít-tu-li-iš*]-⸢*ki*⸣-*mi* ZI-*IA*-*m*[*u*⁽?⁾]

68″	A₁ rev. 11′	*ta-ma-at-ta pé-e-di* z[*a-ap-pí-iš-ki-iz*]-*zi*
	C₁ obv. II 25′	[*za-a*]*p-pí-iš-ki-i*[*z-zi*]
	(C₁ obv. II breaks)	
	A₁	————————————————————————
69″	A₁ rev. 12′	*nu* MU-*ti me-e-ni-aš ar-ma-la-aš ma-aḫ-ḫa-an* n[*u-za ú-ug-g*]*a a-pa-a-aš*
70″	A₁ rev. 13′	*ki-iš-ḫa-at nu-mu-uš-ša-an i-na-an ma-ak-*˹*ke-eš-ta*˺ *na-at tu-*˹*uk*˺
71″	A₁ rev. 14′	ᵈUTU-*i me-mi-iš-ki-mi*
	A₁	————————————————————————
72″	A₁ rev. 15′	[*na*]*m-ma-mu-uš-ša-an iš-pa-an-ti ša-aš-ti-mi ša-ni-iz-zi-iš t*[*e-eš-ḫa-aš*]
73″	A₁ rev. 16′	[*na-at*]-˹*ta*˺ *e-ep-zi nam-ma-mu-uš-ša-an lam-ni-mi še-e-er a-aš-šu*
74″	A₁ rev. 17′	[*Ú-U*]L *iš-du-wa-ri*
	A₁	————————————————————————
75″	A₁ rev. 18′	[*nu-mu*] ˹ᵈ˺KAL ᵈ˹*a-an*˺-*na-ri-iš-ša nam-ma Ú-UL ka-ru-ú-i-li-*[*ia-at-ta*]
76″	A₁ rev. 19′	[*ma-a-an-mu-kán*] DINGIR-*IA an-na-az kar-ta-az a-aš-šu Ú-UL gu*[*l-aš-ta*]
77″	A₁ rev. 20′	[*ú-ga-at-za a-a*]*p-pa* ŠA ˂ᵐᵘⁿᵘˢ˃ENSI-*ia Ú-UL ku-uš-ša-an-g*[*aˢⁱᶜ pu-nu-uš-šu-un*]
	A₁	————————————————————————
78″	A₁ rev. 21′	[*ki-nu-un* PA-NI DINGIR-*IA* ᵈ]*u-ud-du ḫal-zi-iš-ša-aḫ-ḫi nu-mu* DINGIR-LIM-IA *iš-ta-ma-aš*
79″	A₁ rev. 22′	[*Ú-UL aš-ša-nu-wa-an-da-aš*(?)] LÚ-*iš ki-iš-ḫa-ti ḫa-an-ni-iš-ša-na-ša-mu pé-di* d[*i*? x x (x x)]
	A₁	————————————————————————
80″	A₁ rev. 23′	[*i*]*š-ša-aḫ-ḫu-un* →
	C₁ rev. III 1′	˹*a*˺?-[*aš-šu ku-i-uš*(?) *iš-ša-aḫ-ḫu-u*]*n*?
81″	A₁ rev. 23′	*na-at-mu* EGIR-*pa i-d*[*a-a-lu*]
	C₁ rev. III 2′	*n*[*a-at-mu*] ˹*i-da*˺-*a-l*[*u k*]*u-it*
82″	A₁ rev. 24′	[*z*]*i-ga-mu-za* →
	C₁ rev. III 3′	*šar-*[*ni-in-ki-iš*(?)-*ká*]*n*?-*zi* *zi-ga-*˹*mu*˺-*za*
83″	A₁ rev. 24′	DINGIR-*IA* *at-ta-aš* [ ]
	C₁ rev. III 4′	DINGIR-I[A *at-ta-a*]*š i-wa-ar zi-ik*
	A₁C₁	————————————————————————
	(A₁ rev. breaks)	
84″	C₁ rev. III 5′	*an-na-aš-*[*mi-ša-m*]*u* NU GÁL *zi-ik-pát-*˹*mu*˺-[*za*]
85″	C₁ rev. III 6′	DINGIR-*IA a*[*n-na-aš*] ˹*i*˺-*wa-ar zi-ik* ˹*ki-nu*?˺-[*un*?]
86″	C₁ rev. III 7′	*pít-tu-li-*[*ia-ia-a*]*š pé-ra-an* UDʰⁱ·ⁱᵃ-*uš* GE₆ʰⁱ·[ᵃ-*uš*]
87″	C₁ rev. III 8′	*la-ak-nu-u*[*š-ki*]-*mi*
	C₁	————————————————————————
88″	C₁ rev. III 9′	˹*nu-mu*˺ DINGIR-*IA ḫu-*˹*iš*˺-*nu-ut nu-mu wa-aš-du-la-aš*
89″	C₁ rev. III 10′	˹*kat-ta*˺-*an ar-*˹*ḫa*˺ *iš-ḫi-ia-an-da-an* LÚ-*an ma-a-a*[*n*]
90″	C₁ rev. III 11′	*ar-ḫa la-a nu-mu* ˹SIG₅˺-*u-wa-an-ti pé-e-di* QA-T[UM]
91″	C₁ rev. III 12′	*e-ep nu-ma-aš-ta a-ru-ša-az ša-ra-a*
92″	C₁ rev. III 13′	*ḫu-it-ti*
	A₂ rev. 1′	traces

	A₂C₁	————————————————————————————————————
93″	A₂ rev. 2′	[ma]-˹a˺-aḫ-ḫa-an →
	C₁ rev. III 14′	du-ud-du-wa-ra-an-za-kán LÚ-aš ma-a-aḫ-ḫa-an
94″	A₂ rev. 2′	pít-ti-i[a-u-wa-ar]
	C₁ rev. III 15′	pít-te-ia-u-wa-ar pé-eš-ši-ia-nu-un
95″	A₂ rev. 3′	[ ] →
	C₁ rev. III 16′	nu-uš-ša-an nam-ma da-an-ku-wa-i
96″	A₂ rev. 3′	ta-ga-an-zi-pí ka-˹ru-ú-i-li˺-[ia-at-ta]
	C₁ rev. III 17′	ta-ka-an-zi-pí ka-ru-ú-i-˹li-ia-at-ta˺
97″	A₂ rev. 4′	[ú-e-ḫa-aḫ]-ḫa
	C₁ rev. III 18′	Ú-UL ú-e-ḫa-aḫ-ḫa
	A₂C₁	————————————————————————————————————
98″	A₂ rev. 5′	[ar-aš]-mi →
	C₁ rev. III 19′	nu wa-a-tar ma-a-aḫ-ḫa-an ˹ku˺-wa-a-pí ar-aš-mi
99″	A₂ rev. 5′	nu pé-e-da-mi-it Ú-UL ša-aq-qa-aḫ-ḫi
	C₁ rev. III 20′	nu pé-e-da-mi-it Ú-UL ša-aq-qa-aḫ-ḫi
100″	A₂ rev. 6′	[ku-it-m]a-an˼ →
	C₁ rev. III 21′	nu ᵍⁱˢMÁ ma-a-aḫ-ḫa-an ku-it-ma-an
101″	A₂ rev. 6′	ḫa-ta-an-ti-ia a-ar-ḫi →
	C₁ rev. III 22′	ḫa-ta-an-ti-ia a-˹ar˺-ḫi erasure
102″	A₂ rev. 6′	nu Ú-UL ša-a-aq-qa-a[ḫ-ḫi]
	C₁ rev. III 23′	[ ]˹I˺-DI
	A₂C₁	————————————————————————————————————
103″	A₂ rev. 7′	[ ] →
	C₁ rev. III 24′	[ ] ma-a-aḫ-ḫa-an
104″	A₂ rev. 7′	[ḫal]-za-iš-ki-mi nu-mu DINGIR-IA QA-TI-IA e-ep →
	C₁ rev. III 25′	[ki-ša]r-˹ta˺ e-˹ep˺
	(C₁ rev. III breaks)	
105″	A₂ rev. 7′–8′	nu-um-ma-aš-ta / [x x x x x x x x x p]é-ra-an lu-lu-wa-u-an-zi kap-pu-u-i nu-mu
106″	A₂ rev. 9′	[ ] x ˹ša-ra˺-a me-mi-iš-ki-mi
	A₂	————————————————————————————————————
107″	A₂ rev. 10′	[ ] x ˹KUR ᵘʳᵘ˺AR-ZA-WA te-ep-nu-uš-ki-u-wa-an
108″	A₂ rev. 11′	[ ] ˹me-na˺-aḫ-ḫa-an-da a-x-[x]
109″	A₂ rev. 12′	[ ] x x x-ú-l[i]
	(A₂ rev. breaks)	

break of uncertain length

	C₁	————————————————————————————————————
110‴	C₁ rev. IV 1′	[x x x x x x x (x x)] x-mi-it IGIʰⁱ·ᵃ-˹it˺
111‴	C₁ rev. IV 2′	[an-da a-ú nu-mu-kán LUGAL-un(?)] IGIʰⁱ·ᵃ-it an-da

112‴	C₁ rev. IV 3′	[*a-ú*(?)	] ⌜*a*⌝-*pa-aš ḫu-iš-ú-iz-zi*
113‴	C₁ rev. IV 4′	[	] x-⌜*ti*⌝ *nu an-tu-u-wa-aḫ-ḫa-aš*
114‴	C₁ rev. IV 5′	[	]-*ta*
	C₁	_____	
115‴	C₁ rev. IV 6′	[x x x x x x (x x x)-*i*]*t ku-it-ki*	
116‴	C₁ rev. IV 7′	[	] x 7-ŠU *wa-aš-túl*
117‴	C₁ rev. IV 8′	[	*kat-t*]*a-an ar-ḫa*
118‴	C₁ rev. IV 9′	[	]
	C₁	_____	
119‴	C₁ rev. IV 10′	[	] x *tar-ḫu-id-du*
120‴	C₁ rev. IV 11′	[	*wa-aš*(?)-*t*]*úl*? *kat-ta-an ar-ḫa*
121‴	C₁ rev. IV 12′	[*ti-it-ta-nu-*(?)]-*du*	
	C₁	_____	
122‴	C₁ rev. IV 13′	[	] *ma-a-aḫ-ḫa-an*
123‴	C₁ rev. IV 14′	[*nu-mu* ZI-KA *am-mu-uk* IGI-*an*(?)-*d*]*a*	
124‴	C₁ rev. IV 15′	[*at-ta-aš-ma-aš an*(?)-*n*]*a-aš-ma-aš*	
125‴	C₁ rev. IV 16′	[ZI^{ḫi.a} *ki*(?)-*š*]*a*-[*a*]*n-da*	
	C₁	_____	
		_____	

(uninscribed space, C₁ rev. IV breaks before colophon)

B₂ rev. IV 1′	[	] x x [
B₂ rev. IV 2′	[	*me-n*]*a-aḫ-ḫa-an-d*[*a*

(uninscribed space, then break; B₂ rev. IV 2′ is probably the last line of that manuscript's colophon)

Translation:

0′–1′   [… I, the king], have [prostrated myself to you and [I am speaking to you]:

2′–3′   [In the circumference of heaven and e]arth, [you alone], o Sun-god, are the (source of) li[ght]!

4′–8′   O [Sun-god], eminent king, son of Nikkal, [you alone, o Sun-g]od, establish [cu]stom (and) law, and in the land you alone are [widely wor]shiped, you are the <just>? god, o Sun-god!

9′–10′   [Strong lordship] is given to [y]ou alone, o Sun-god, [you are] the just [lord], you are father (and) mother to all the [land]s!

11′–14′   [Your father Enlil has put] the four corners of the land into your hand! You are the lord [of judge]ment, and [in the place] of judge[ment] there is no [tiring of you]. Also among the prime[val gods, you, o Sun-god, are emine]nt.

15′–17′   [You], o Sun-god, [set the offerin]gs [for the gods], you alone set [the prime]val [gods t]heir [shares].

18′–20′   For you alone, o Sun-god, [they ope]n the door [of heaven] again, you alone, o widely worshiped Sun-god, pass through the gate of heaven!

21′–22′   The gods of [he]aven and earth are bowed down before you alone, o Sun-god!

23′–24′   [What]ever you, o Sun-god, are saying, the gods keep prostrating themselves to you, o Sun-god, again.

25′–26′   O Sun-god, you are father (and) mother of the orphan and of the bereaved.

27′–29′   [And] you al[on]e, o Sun-god, make compensation for the gr[ievanc]es of the orphaned and oppressed [p]erson, o Sun-god!

30′–33′	When [at daybr]eak … the sun(-god) ris[es] through the sky, [only your], the Sun-god's, light appea[rs] in the [up]per lands and the lower lands.
34′	You [ju]dge the case of dog (and) pig,
35′–37′	and (so) the case of animals who do not speak with their mouth, even that you judge; and you alone, o Sun-god, judge the ca[se] against (lit.: of) the evil and wicked person.
38′–39′	You alone, o Sun-god, take pity again on the perso[n] at whom the gods are angry and whom they reject.
40′–42′	You, o Sun-god, [shall s]ustain me, the ki[ng], that [I may keep] off[ering *mea*]*t*, bread (and) [bee]r to (you,) the Sun-god. You shall t[ake] me, [yo]ur ju[st servant], the king, [by the hand, o Sun-god]!
43′	[For the Four that you, o Sun-go]d, [have] harn[essed, …

break (cf. CTH 372: 53–59)

44″–47″	… you traverse], the Fe[a]rs are [runn]ing on your [ri]ght, while the Terrors are running to your left.
48″–50″	Bunene, your vizier, is walking on your right, Mīšaru, your vizier, is walking on your left.
51″–52″	I, the king, have prostrated myself to you and I am (now) speaking to you:
53″–55″	Whichever god has given me this illness, whether that god is in heaven or whether he is in the netherworld, you, o Sun-god, will go to him.
56″–58″	Go, spea[k] to that god (conveying my message): 'I have not done something to you, my god, have I, or sinned in some way, have I?
59″–61″	My god, you created me, you made me as a morta[l] – but I, what have I done (now) to you, (my god)?
62″–64″	The merchant man holds the scales towards the Sun-god and falsifies the scales (nevertheless). But I, what have I done (to you,) my god?
65″–66″	And my house has become a' house of *tears*.
67″–68″	I am [an]xious, (and) my soul is seeping away (*from m[e]*) to another place.
69″–71″	Like someone ill for years is, [I] have become that one. And the illness has become too much for me, and I keep telling it to you, o my god (!) (text: Sun-god).
72″–74″	Moreover, at night sweet sl[eep] does [no]t seize me in my bed, and therefore then [n]o favour(able divine message) is revealed for my name.
75″–77″	The Strong Deity and divine Strength are not any longer for me what they use[d to be. Whether] you, my god, did not or[dain] a favour(able lot) [for me] from (my) mother's womb, [I have] neve[r] *even* [investigated] (by means of a consultation) of a dream interpretess.
78″–79″	[Now] I keep crying [for m]ercy [before my god]. Hear me, my god! I have become an [*unfavoured*] man, and in the place of judgement […] for me.
80″–83″	[*Those to whom*] I did g[*ood*] *are* g[*iv*]*ng* it back to me *somehow (or other)* as evi[l]. But you, my god, you are like a father to me!
84″–87″	I have no mother, only you, my god, you are like a m[other] to me. *N[ow]* I go sleepless (all) days (and) nights from angu[ish].
88″–92″	My god, keep me alive and release me like a man bound in sins! Take me by the hand in a favourable place and drag me up from the *abyss*!
93″–97″	Like a crippled man I have given up running and no longer do I move about on the dark earth as I was used to.

98″–102″   And where I flow like water, I do not know my location. Like a boat I do [not] know when I will arrive at the quay.

103″–106″   Like a […] I keep [c]alling. Take me by the hand, my god, and remember to sustain me before […]! And […] me. I am speaking *up* […].

107″–11″   [… began] to reduce (or: humiliate) ([… of]) the land of Arzawa […] against … […] t[re]at[y …] … […] … […

break of uncertain length

110‴–14‴   [… *look upon*] my […] with (your) eyes, [*look*] upon [*me, the king,*] with (your) eyes! […] that one survives. […] and a man […].

115‴–18‴   […] anything […] seven times the sin(s) […] away […].

119‴–21‴   May […] prevail […]. May […] *re[move si]n(s)* […].

122‴–25‴   Just as [… , *my father's (and)*] my [*moth*]*er's* [*souls will bec*]*ome* [*your soul with regar*]*d* [*to me*].'

Colophon: […] *when* […

Notes:

0′–1′: For the restorations, cf. *CTH* 372: 12–13 and here ll. 51″–52″.

2′–3′: For the restorations, cf. *CTH* 372: 14–15.

4′–8′: For the restorations, cf. *CTH* 372: 15–19; the emendation in l. 8′ is based on comparison with *CTH* 372: 3.

9′–10′: For the restorations, cf. *CTH* 372: 19–21.

11′–4′: For the restorations, cf. *CTH* 372: 22–26.

15′–7′: For the restorations, cf. *CTH* 372: 26–28.

18′–20′: For the restorations, cf. *CTH* 372: 29–31.

30′–3′: For the restorations cf. *CTH* 372: 39–42. Apparently , the word at the beginning of l. 31′ has no counterpart in the parallel text. The preserved traces could be read *a*]*r*, but there is not enough space for a restoration *ka-ru-ú-wa-ri-wa-ar*, and it seems unlikely, if not entirely excluded, that the word was split between the two lines (i.e. [*ka-ru-ú-wa-ri-*]/[*wa-a*]*r*).

34′: Collation confirms Ehelolf's original copy of the signs in the beginning of the line (*KUB* 30.11 obv. 3′) over Otten's later rendering (*KBo* 34.22 obv. 11′).

40′–2′: For the restorations, cf. *CTH* 372: 49–51 with a slightly different wording.

43′–44″: Note that apparently by a typographic oversight the broken passage is given as if preserved by Singer 2002a: 34. Following *CTH* 372: 53–59 Singer restores (!) in these lines "a human" in the third person as the praying subject. Given that the whole prayer is stylized in the first person and the speaker refers to himself as "king" in ll. 41′ and 51″ (cf. also the restorations in ll. 1′ and 113‴) this remains rather doubtful.

44″–7′: For the restorations, cf. *CTH* 372: 59–61.

59″–60″: Cf. *CTH* 373: 40′–21′; *dandukisnas* is a free-standing genitive: "(person) of mortality" (cf. the note on *CTH* 372: 49).

64″: The mark preceding *ku-it* in ms. D marks the line as indented (cf. V. Souček, *RlA* 3, 440 on this usage of the 'Glossenkeil'); the sign looks rather like a small 'GAM' than a single *Winkelhaken* as indicated in the copy.

65″–66″: The passage is only preserved in unpubl. Bo 9659 + *KUB* 36.75+ (C₁). The traces preserved before É-*er*ʼ(text: -*IA*) are neither in favour of a reading ⌈*i-na-na-aš*⌉ (pace Görke 2000) nor do they allow for the expected *pittuliyaš* (cf. the 'house of anguish' motif as attested in *CTH* 372: 154–55 and *CTH* 373: 43′). The reading proposed here remains tentative, not least because it contains an emendation; a future join or another duplicate may well eventually disprove it.

67″: -*ma* in ms. A may be a mistake for expected -*mu*; the traces preserved in ms. C suggest that this tablet had ZI-*IA-mu* rather than ZI-*IA-ma*.

75″: Only a few signs are missing at the end of the line, and the space available in the break at the beginning of the following line suggests that a new sentence begins with that line. The form to be restored is probably the petrified allative *karuiliyatta* "in the former condition" (cf. here l. 96′ and, for an overview of the attestations, see Rieken 1999: 111–12), though one could also restore *karuiliyeš* "(they are not) the former ones". In any case the whole phrase represents a nominal sentence expressing that the attitude of the two deities to the speaker has fundamentally changed.

76″–77″: For this motif, see the note on *CTH* 373: 49′–50′, cf. also *CTH* 372: 166–68.

78″–79″: For the restorations, cf. *CTH* 372: 170–71 and *CTH* 373: 51′–52′.

80″–83″: The overlap between mss. A and C in this passage went unnoticed in previous editions and translations. Even taking into account both manuscripts the preserved text is far from complete, and the present attempt at restoring the full wording remains tentative, though the passage almost certainly contained the same motif as *CTH* 373: 53′ (cf. also *CTH* 372: 173–74). At the end of line 81″ one is tempted to restore *idālawit* instead of *idālu kuit*, but the preserved traces do not admit such a reading. We propose to interpret *kuit* here as used in the same way as adverbial *kuitki*.

86″: For the restoration of *kinun* cf. *CTH* 372: 177.

88″–92″: Cf. *CTH* 372: 179–81.

103″–104″: Cf. *CTH* 372: 187–89?

110‴–12‴: Cf. *CTH* 372: 209–10.

115‴–18‴: Probably this passage was similar to equally fragmentary *CTH* 372: 214–16.

119‴: Cf. equally fragmentary *CTH* 372: 217–19.

122‴–25‴: The traces preserved can be compared with the final paragraph of *CTH* 372 (ll. 222–26). The tentative restoration given above is based on the assumption that the ends of both prayers had basically the same text.

THE PRAYER OF A MORTAL (*CTH* 372)

The so-called 'Prayer of a Mortal' is the latest adaptation of the hymn to the Sun-god and prayer to the personal god. The main manuscript *KUB* 31.127+ (A), restored from many fragments (see the sketch in Marazzi – Nowicki 1978: 260–62 to which *KBo* 38.165 has to be added in rev. III), is dated by its usage of late LI to the 13th century; the frequent usage of older sign variants indicates that the tablet was written using (an) older manuscript(s). The fragments B–G may be slightly older, but not enough is pre-served to allow a confident palaeographic dating. Fragments F and G certainly come from different manuscripts. B and D could perhaps be fragments of the same tablet. Note that *KBo* 53.7, a mythological fragment (*CTH* 370) was assigned to *CTH* 372 by an oversight (*KBo* 53, Inhaltsübersicht, p. IV). Several manuscripts that were booked with *CTH* 372 in the past have been reassigned to *CTH* 376, Mursili's hymns to the Sun-goddess of Arinna, which use the same opening hymn to the Sun-god (see Güter-bock 1980 and, for the text, Singer 2002a: 49–54, 73, 113–14).

Tablet A was not written for a specific named member of the royal family as almost all other preserved Hittite prayers; instead the supplicant is referred to as a "mortal" (DUMU.LÚ.U$_{19}$.LU, DUMU NAM.(LÚ.)U$_{19}$.LU, DUMU NAM.LÚ.U$_{19}$.LU-*UT-TI*, LÚ NAM.U$_{19}$.LU, LÚ NAM.U$_{19}$.LU-*UT-TI*, cf. the note on l. 49). It is unknown whether mss. B–G represent fragments of copies written for specific members of the royal family or not. The reference to a "mortal" rather than the king or another member of the royal family was interpreted by Lebrun 1980: 419 as an indication of "une phase de réelle démocrati-sation" of Hittite prayer, while Singer 2002a: 6–7 stresses that the corpus of Hittite prayers "is restricted to kings, or, in rare cases, to other members of the royal family", arguing that the reference to the speaker as a mortal in *CTH* 372 serves "to emphasize the suppliant's mortality and fragility".

While the latter is certainly a possible explanation and would be in line with the sentiment expressed by *CTH* 373: 20′–23′, it is worth noting that *KUB* 31.127+ could hardly be used for an actual recitation of the prayer. The tablet is characterised by numerous erasures,[2] secondary insertions, overwritten passages and not a few corruptions which indicate that the scribe struggled with the older original(s) he was working from. Therefore the manuscript represents either, as already suggested by Güterbock 1978a: 130, a first draft of a new prayer based on traditional models or, perhaps more likely, a scribal exercise and presents us with what an advanced student produced confronted with the task of composing a new text based on a number of archaic originals. Whether the work of an expert or an advanced student, the numerous secondary insertions seem to indicate that the scribe worked from more than one original and was actually composing a new text rather than just copying an established text; but it can neither be excluded nor proven that a second person, possibly an instructor checking the text, put in some of the insertions and overwritten passages. Whatever the precise origin of the tablet was, we should take into account the possibility that the usage of "mortal" (or "human") as designation of the speaker only reflects the fact that the text, as it stands, was never intended to be actually performed. In this case DUMU.LÚ.U$_{19}$.LU would only have been used as a placeholder (very much like NENNI in Akkadian prayers) and would have been replaced by an actual name had the text been adapted for an actual recitation.

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[2]   Too many to indicate all of them in the transliteration where usually only major erased passages or erasures within corrupt or unintelligible passages are noted explicitly.

Manuscripts:

A	*KUB* 31.127 +	804/b + 821/b + 824/b +	Bk. A
		825/b + 1269/c + 1646/c +	
		2122/c + 2129/c +	
	KUB 31.131 +	1553/c +	
	KUB 31.132 +	2026/c +	
	KUB 36.79 +	798/b + 839/b +	
	KUB 36.79a +	1796/c +	
	KBo 38.165 +	1165/c +	
	ABoT 44 +	AnAr 6978 + 6979 +	
		6982 + 6983 + 9158 +	
	ABoT 44a +	AnAr 6981 +	
	ABoT 44b +	AnAr 9158 +	
	FHG 1	MAH 16861	

With the exception of *FHG* 1, all fragments were collated.

B	*KUB* 31.128	2357/c	Bk. A
	Collated.		
D	*KUB* 31.133	900/c	Bk. A
	Collated.		
F	*KBo* 14.74	131/q	Bk. A
	Collated.		
G	*KUB* 43.67	Bo 8476	—
	Collated.		

Previous editions: Grobe 1953 (*non vidi*), Güterbock 1958: 237–43 (ll. 1–68), Marazzi – Nowicki 1978 (various excerpts), Lebrun 1980: 93–111, Güterbock 1980: 42–49 (ll. 1–51), Görke 2000: 8–34

Previous translations: Güterbock 1978a: 130–34 (ll. 1–68), Christmann-Franck 1989: 42–47, Ünal 1991: 796–99, Wilhelm 1994: 62–63 (ll. 1–68), Singer 2002a: 36–40

Transliteration:

1 A obv. I 1 ᵈUTU-*e   iš-ḫa-mi   ḫa-an-da-an-za   ḫa-an-né-eš-na-aš*
   B obv. I 1 [ᵈUTU]-ᵉ *iš-ḫa-a-mi   ḫa-an-da-a-an-za   ḫ[a-an-né-eš-na-aš]* →

2 A obv. I 2 *iš-ḫa-aš   ne-pí-ša-aš   da-a-ga-zi-pa-aš-ša* LUGAL-*u-e*[3]
   B obv. I 1–2 [   ] / [*ne-p*]*í-ša-aš   ták-na-aš-ša*   LUGAL-*u-e* →

3 A obv. I 3 KUR-*e   zi-ik du-ud-du-uš-ki-ši   tar-ḫu-u-i-la-tar*
   B obv. I 2–3 *ut-n*[*e-e*   ] / *ir-ḫu-ú-ša-kán* →

4 A obv. I 4 *zi-ik-pát pé-eš-ki-ši zi-ik-pát ḫa-an-da-an-za*
   B obv. I 3–4 *zi-ik-pát zi-i*[*k-ki-ši*   ]

5 A obv. I 5 [DIN]GIR-ᵘˢᵗsic *ge-en-zu-ú da-aš-ki-ši   zi-ik-pát*
   B obv. I 4 DINGIR-*uš   ḫu-iš-nu-uš-ki-ši   zi-ik-*[*pát*]

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3 Followed by erased *ut-ne-e zi-* (cf. the following line).

6	A obv. I 6	*mu-ga-a-u-wa-ar zi-ik-pát e-eš-ša-at-ti*
	B obv. I 4–5	[ ] / *iš-ta-ma-aš-ki-ši* →
7	A obv. I 7	*zi-ik-pát ge-en-zu-wa-la-aš* ^dUTU-*uš*
	B obv. I 5	*zi-ik-pát g*[*e-en-zu-wa-la-aš*]
8	A obv. I 8	⸢*nu*⸣ *ge-en-zu zi-ik-pát da-aš-ki-ši ḫa-an-da-an-za-kán*
	B obv. I 6–7	— *ge-en-zu zi-ik-pát da-aš-k*[*i-ši*] / ǀ [*ḫ*]*a-an-da-a-an-za-kán* →
9	A obv. I 9	⸢*an-tu*⸣-*uḫ-ša-aš tu-uk-pát a-aš-šu-uš na-an zi-ik-*⸢*pát*⸣
	B obv. I 7–8	*an-tu-*⸢*wa-aḫ-ḫa*⸣-[*aš*] / [*n*]*a-an zi-ik-pát* →
10	A obv. I 10	*šar-*[*l*]*i-iš-ki-ši* ^dUTU-*uš šu-wa-ru ma-ia-an-za*
	B obv. I 8–9	[ ] / [*ma*]-*ia-an-za* →
11	A obv. I 11	DUMU ^dN[I]N.GAL *za-ma-kur-te-et* ŠA ^{na₄}ZA.GÌN-*aš*
	B obv. I 9	DUMU ⸢^d⸣[NIN.GAL]
12	A obv. I 12	*ka-a-*[*š*]*a-at-ta* DUMU.LÚ.U₁₉.LU-*aš* ÌR-*KA*
	B obv. I 10	[*ka*]-*a-ša-a*[*t-ta*] →
13	A obv. I 13	*a-ru-wa-a-*[*i*]*t nu-ut-ta me-mi-iš-ki-iz-zi*
	B obv. I 11	[ ] / [*nu-u*]*t-t*[*a*
	(B breaks)	
	A	——
14	A obv. I 14	*ne-pí-š*[*a-aš t*]*ák-na-aš-ša ḫu-u-la-le-eš-ni zi-ik-pát*
15	A obv. I 15	^dUTU-*uš* [*la*]-⸢*a*⸣-*lu-ki-ma-aš* ^dUTU-*e šar-ku-i* LUGAL-*u-e*
16	A obv. I 16	DUMU ^dNIN.GAL ⸢*ut*⸣-*ni-ia-an-da-aš ša-ak-la-in*
17	A obv. I 17	*iš-ḫi-ú-ul zi-ik-pát ḫa-an-te-*[*i*]*š-ki-ši* ^dUTU-*i*
18	A obv. I 18	*šar-ku* LUGAL-*u-e* DINGIR^{meš}-*na-aš-kán iš-<tar->na zi-ik-pát*
19	A obv. I 19	*aš*⸢!*-nu*⸣-*an-za da-a-aš-šu* ⸢*iš*⸣-*ḫ*[*i-i*]*š-ša tu-uk-pát pí-ia-a*[*n*]
	D obv. I 1′	] x [
20	A obv. I 20	*ḫa-an-da-a-an-za ma-ni-ia-*[*aḫ*]-*ḫa-ia-aš iš-ḫa-a-aš zi-*⸢*ik*⸣
	D obv. I 2′	*ma-n*]*i-i*[*a-aḫ-ḫa-ia-aš*
21	A obv. I 21	*da-an-ku-wa-ia-aš* KUR-*e-*[*aš*] *at-ta-aš an-na-aš zi-*⸢*ik*⸣
	D obv. I 3′	*a*]*n-na-a*[*š*
	AD	——
22	A obv. I 22	^dUTU-*i* GAL-*li* LUGAL-*u-*⸢*e*⸣ ^dEN.LÍL-*aš at-ta-aš-t*[*e-e*]*š* KUR-*e*
	D obv. I 4′	[^dEN.L]ÍL-*aš at-*[*ta-aš-te-eš*]
23	A obv. I 23	4 *ḫal-ḫal-du-ma-ri tu-uk-*[*pá*]*t ki-iš-ri-it-ti* ⸢*ti-ia-an*⸣ *ḫar-zi*
	D obv. I 5′	[*k*]*i-iš-š*[*a-ri-it-ti*]
24	A obv. I 24	*ḫa-an-né-eš-na-aš iš-ḫa-a-aš zi-ik nu ḫa-an-*[*n*]*é-eš-na-aš pé-e-di*
	D obv. I 6′	[ ] *zi-ik n*[*u*] →
25	A obv. I 25	*da-ri-ia-aš-ḫa-aš-ti-iš* NU GÁL *ka-*⸢*ru-ú*⸣-*i-li-ia-aš-ša-kán*
	D obv. I 6′–7′	[ ] / ǀ [ ]
26	A obv. I 26	DINGIR^{meš}-*na-aš iš-*⸢*tar-na*⸣ ^d⸢[?]⸣UTU-*uš* [*š*]*ar-ku-uš*
	D obv. I 7′–8′	[DINGIR^{meš}-*n*]*a-aš iš-tar-na* ⸢^d⸣[UTU-*uš*] /
	A ctd.	DINGIR^{meš}-*aš-ša-an* SÍSKUR
	D ctd.	[ ] →
27	A obv. I 27	[*z*]*i-ik-pát z*[*i-ik-ki-š*]*i* ⸢*ka*⸣-*ru-ú-i-li-ia-aš-ša-an*
	D obv. I 8′	[*z*]*i-ik-ki-ši ka-r*[*u-ú-i-li-ia-aš-ša-an*]

28	A obv. I 28	[DINGIR^me]^š-*na-aš* ḪA.LA-[*ŠU-NU z*]*i-ik-pát zi-ik-ki-ši*
	D obv. I 9′	[*zi-i*]*k-ki-ši* →
29	A obv. I 29	[*ne-p*]*í-*⌜*ša-aš* ^giš IG⌝ *a-ap-pa tu-uk-pát* ^dUTU-*i ḫa-aš-kán-zi*
	D obv. I 9′–10′	*ne-pí-š*[*a-aš*] /[*ḫa-aš-ká*]*n-zi* →
30	A obv. I 30	⌜*nu*⌝-[*ká*]*n* [*n*]*e-pí-ša-aš* KÁ-*aš*⁴ *zi-ik-pát*
	D obv. I 10′–1′	*nu-kán ne-pí-š*[*a-aš*] /
	A ctd.	*aš-ša-nu-wa*^sic-[*a*]*n-za* ^dUTU-*uš*^!
	D ctd.	[ ]
31	A obv. I 31	*šar-re-eš-ki-ši*
	D obv. I 11′	*šar-ra-aš-ki-it-ta*
	AD	———————————————————————————————————————
32	A obv. I 32	*nu ne-pí-ša-aš* DINGIR^meš-*eš tu-uk-pát* —
	D obv. I 12′	[ ] ⌜^d⌝UTU-*i*
	A ctd.	*kat-ta-an ka-ni-na-an-te-eš*
	D ctd.	*kat-ta-an ka-ne-na-an-t*[*e-eš*]
33	A obv. I 33	*ták-na-aš-ša* DINGIR^meš-*eš* ⌜*tu*⌝-*uk-pát* —
	D obv. I 13′	[^dUTU]-⌜*i*⌝
	A ctd.	*kat-ta-*⌜*an*⌝ *ka-ni-na-an-te-eš ku-it-*⌜*ta*⌝
	D ctd.	KIMIN *ku-i-ta* →
34	A obv. I 34	^dUTU-*uš me-mi-iš-*[*k*]*i-ši* DINGIR^meš-*ša a-*[*a*]*p-pa tu-*⌜*uk*⌝-*pát*^!
	D obv. I 13′–4′	^dUTU-*uš me-mi-iš-ki-*⌜*ši*⌝ / [ ]
	A ctd.	*a-ru-ú-e-eš-kán-*⌜*zi*⌝
	D ctd.	[*a-ru-ú-e-eš-ká*]*n-zi* →
35	A obv. I 35	^dUTU-*uš dam-me-iš-*⌜*ḫa*⌝-*an-da-aš*
	D obv. I 14′–5′	^dUTU-*uš dam-mi-iš-ḫa-an-da-aš* /
	A obv. I 35	*ku-ri-*⌜*im*⌝-*ma-aš-š*[*a a*]*n-tu-uḫ-ḫa-aš*
	D obv. I 14′–5′	[ ] →
36	A obv. I 36	*at-ta-aš an-na-aš zi-ik ku-ri-im-*[*m*]*a-aš*
	D obv. I 15′–6′	[*a*]*t-ta-aš an-na-aš zi-ik* / [ ]
	A ctd.	*dam-m*[*i-i*]*š-*⌜*ḫa-an-da-aš*⌝
	D ctd.	[*dam-mi-iš-ḫa-an-da-aš-š*]*a* →
37	A obv. I 37	*an-tu-uḫ-ša-aš kat-ta-wa-a-tar zi-ik-*[*pá*]*t* ^dUTU-*uš*
	D obv. I 16′–7′	*an-tu-uḫ-ša-aš* / [ ] →
38	A obv. I 38	*šar-ni-in-ki-iš-ki-ši*
	D obv. I 17′	[*šar*]-*ni-in-ki-iš-ki-ši*
	AD	———————————————————————————————————————
39	A obv. I 39	*ma-a-na-aš-ta ka-ru-ú-wa-ar-wa-ar* ^dUTU-*uš ne-pí-*⌜*ša-az*⌝
	D obv. I 18′	[*ne-p*]*í-iš-za* ^dUTU-*uš*
40	A obv. I 40	*ša-ra-a u-up-zi nu-uš-ša-an ša-ra-a-a*[*z-z*]*i-ia-*⌜*aš*⌝ *u*[*t-n*]*é-e-aš*
	D obv. I 19′	[*ša-ra*]-⌜*a*⌝-*az-zi-ia-aš* KUR-*e*^hi.a
41	A obv. I 41	*kat-te-ra-aš-ša ut-ne-ia-aš ḫu-u-ma-an-da-aš* [*t*]*u-el-pát*
	D obv. I 20′	[ ] *tu-el-pát*

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4   Über Rasur geschrieben.

42 A obv. I 42   ᵈUTU-*wa-aš* <*la-a-lu-ki-ma-aš*> *ti-ia-ri nu* UR.GI₇-*aš*   ŠAḪ-*aš-ša*

D obv. I 21′–2′   [UR.G]I₇-*aš*   ŠAḪ-*aš-ša* /

A ctd.   ḫa-[*a*]*n-né-eš-ša*[*r*]

D ctd.   [   ] →

43 A obv. I 43   ḫa-an-na-at-ta-ri šu-up-pa-la-an-na   ḫa-an-né-eš-šar iš-š[*i-i*]*t*

D obv. I 22′–3′   [*šu-up-pa-la*]*-an-na* / [   ] →

44 A obv. I 44   *ku-i-e-eš* Ú-UL *me-mi-iš-kán-zi*   *a-pa-a-at-ta ḫa-an-*[*n*]*a-at-ta-ri*

D obv. I 23′–4′   [*m*]*e-mi-iš-kán-*ᶜ*zi*ᶜ / [   ] →

45 A obv. I 45   *i-da-la-u-wa-aš-ša*   ḫu-u-wa-ap-pa-aš-ša an-tu-uḫ-ša-ᶜaš¹

D obv. I 24′–5′   [*i-da-la-u-w*]*a-aš-š*[*a*] / [   ]

A ctd.   ḫa-an-né-eš-šar

D ctd.   [ḫa-an]-ᶜné¹-[*eš-šar*]

(D breaks)

46 A obv. I 46   *zi-ik-pát ḫa-na-at-ta-ri an-tu-uḫ-š*[*a-a*]*n-na-az ku-in*

47 A obv. I 47   DINGIRᵐᵉˢ *ša-an-zi na-aš-ša-an ar-ḫa pa-aš-ku-wa-an-z*[*i*]

48 A obv. I 48   *na-an a-ap-pa zi-ik kap-pu-u-wa-ši na-an ge-en-*ᶜ*zu-wa*¹*-*[*ši*]

49 A obv. I 49   *ku-u-un-na* LÚ NAM.U₁₉.LU-*aš* ÌR-*KA* ᵈUTU-*uš lu-lu-wa-a-i*

50 A obv. I 50   *nu* ᵈUTU-*i* NINDA-*an* KAŠ *ši-ip-pa-za-ki-u-wa-an ti-ia-az-zi*

51 A obv. I 51   *na-an ḫa-an-ta-*ᶜ*an*¹*-ta-an* ÌR-*KA* ᵈUTU-*uš ki-šar-ta e-ep*

A   _____

52 A obv. I 52   *nu mi-e-ú-uš ku-i-uš* ᵈUTU-*uš tu-u-ri-ia-an ḫar-ši*

53 A obv. I 53   *nu-uš-ma-aš ka-a-ša* DUMU NAM.LÚ.U₁₉.LU-*aš ḫal-ki-in šu-uḫ-ḫa-aš*

54 A obv. I 54   *nu mi-e-wa-aš-ti-iš ka-ri-ip-pa-an-du nu ku-it-ma-an*

55 A obv. I 55   *mi-e-ia-wa-aš-te-eš ḫal-ki-in ka-ri-ip-*ᶜ*pa*¹*-an-zi zi-ga*

56 A obv. I 56   ᵈUTU-*uš ḫu-e-eš nu-ut-ta ka-a-ša* LÚ NAM.U₁₉.LU ÌR-*K*[*A*]

57 A obv. I 57   *ut-tar me-ma-i nu ud-da-a-ar-ti-it iš-ta-*ᶜ*ma-aš*¹*-*[*zi*]

58 A obv. I 58   ᵈUTU-*i šar-ku* LUGAL-*u-e* 4 *ḫal-ḫal-tu-u-ma-ri uk-tu-*ᶜ*ri*¹

59 A obv. I 59   *iš-tar-na ar-ḫa i-ia-at-ta-ri* ZAG-*az-te-et*

60 A obv. I 60   *na-aḫ-ša-ra-at-te-eš ḫu-i-ia-*ᶜ*an*¹*-te-eš* GÙB-*la-az-ma-*ᶜ*at-ta*¹

61 A obv. I 61   *ú-e-<ri->te-ma-aš ḫu-i-ia-*[*a*]*n-te-eš*

A   _____

62 A obv. I 62   ᵈ*tu-u-re-eš-ga-l*[*a-*x x ḫ]*a*ᵎ*-*ᶜ*az*¹ᵎ [(x) *a*]*r-ḫa a-ša-an-te-eš*

63 A obv. I 63   *ne-pí-ša-az* x [x x] xᵐᵉˢ [x]-ŠU *pí-i-e-*ᶜ*er*¹

64 A obv. I 64   *ne-pí-ši-iš-ša-an* ᶜᵈUTU-*i*¹ [*ku*]*-u-un* DINGIR-*LUM* ᵈ*du-*[*u-re-eš-ga-l*]*a-*ᶜ*an*¹

65 A obv. I 65   *i-e-er nu* ᵈ*bu-ne-ne-ša-a*[*t-t*]*a* ˡᵘSUKKAL-*K*[*A*]

66 A obv. I 66   ZAG-*az-ti-it i-ia-at-ta* ᶜᵈ¹[*mi-ša-r*]*u-uš-ša-at-t*[*a*]

67 A obv. I 67   ˡᵘSUKKAL-*KA* GÙB-*la-az-te-et* ᶜ*i*¹*-ia-at-t*[*a*]

68 A obv. I 68   *nu-kán* ᵈUTU-*uš ne-pí-i*[*š iš-tar-na*] *ar-ḫa pa-*[*i-ši*]

A   -

69 A obv. II 1   ᶜ*nu ša-ra-a-az-zi*¹ *ne-pí-*ᶜ*ša*¹*-aš* DINGIRᵐᵉˢ-*aš* x [

70 A obv. II 2   *kat-ta-an-da da-an-ku-i ták-ni-i ka-r*[*u-ú-i-li-ia-aš*]

71 A obv. II 3   DINGIRᵐᵉˢ-*aš píd-da-a-ši kat-ti-ir-ra-ma da-a*[*n-ku-wa-ia-aš*]

72 A obv. II 4   *ták-na-aš ka-ru-ú-i-li-*ᶜ*ia-aš* DINGIRᵐᵉˢ-*aš*¹ x [

73 A obv. II 5   *ta-ga-za ša-ra-a* x [

74 A obv. II 6   *nu-ut-ta ka-a-aš* L[Ú NAM.U₁₉.LU

75 A obv. II 7   ᶜ*na-an* ᵈUTU-*uš*¹ [

76 A obv. II 8   DINGIRᵐᵉˢ-*uš ḫa-*ᶜ*du-ki*¹ x [x x *ša-a-i*]*t*(?)

77	A obv. II 9	*nu-za-kán* DINGIR-*LUM a-pa-a-aš ša-ku-wa-ši-it ta-pu-u*[*š-za*]
78	A obv. II 10	*ta-me-e-da na-a-i-eš nu* DUMU NAM.LÚ.U$_{19}$.LU
79	A obv. II 11	*i-ia-u-wa-ar* Ú-UL *pa-a-i nu-uš-ša-an* DINGIR-*LIM-iš*
80	A obv. II 12	*a-pa-a-aš ma-a-an ne-pí-ši ma-a-na-aš ták-ni-i*
81	A obv. II 13	*zi-ig-ga-aš-ši* ^{d}UTU-*uš kat-te-eš-ši pa-a-i-ši*
82	A obv. II 14	*nu i-it a-p*[*é-e-d*]*a-ni* DINGIR-*LIM-ni te-et nu-uš-ši*
83	A obv. II 15	{*nu*} ŠA LÚ NAM.⌈U$_{19}$.LU⌉-[*UT-T*]*I ud-da-a-ar* EGIR-*pa tar-kum-ma-*[*i*]
A	_____	
84	A obv. II 16	[*a*]*m-me-el* DINGIR-*LIM ku-it-mu-za* AMA-*IA ḫa-aš-ta nu-mu am-me-el* [DINGIR-*LIM*]
85	A obv. II 17	[*šal*]-*la-nu-uš-ki-ši nu-mu-uš-ša-an la-ma-an-mi-it iš-ḫi-i*[*š-ša-mi-it-ta*]
86	A obv. II 18	[*a*]*n-tu-u-wa-aḫ-ḫa-aš an-da zi-ik-pát* DINGIR-*IA* ⌈*uš-ki*⌉-*it-t*[*a nu-mu*]
87	A obv. II 19	*a*[*š-š*]*a-wa*$^{!?}$*-aš an-da zi-ik-pát* DINGIR-*LUM-ma ḫar-ap-*[*ta*]
88	A obv. II 20	⌈*in*⌉-*na-ra-wa-an-ti-mu-kán ḫa-ḫar-ra-an-ni iš-ta*[*r-na*]
89	A obv. II 21	⌈*i*⌉-*ia-wa-ar zi-ik-pát* DINGIR-*IA ma-ni-ia-a*[*ḫ-ta*]
90	A obv. II 22	*nu-mu-za am-me-el* DINGIR-*IA* DUMU NAM.U$_{19}$.LU *tu-ug-*[*ga-aš-ta-aš*]
91	A obv. II 23	*iš-ta-an-za-na-aš-ta-aš* ÌR-*KA* ⌈*ḫal-za*⌉-[*it-ta*]
92	A obv. II 24	*nu-za* [DU]MU-*an-na-za ku-it* ŠA DINGIR-*IA d*[*u-ud-du-mar*]
93	A obv. II 25	Ú-UL *ša-ag-ga-aḫ-ḫi na-a*[*t* Ú-UL]
94	A obv. II 26	*ka-ni-iš-mi ku-it im-ma* [*mi-eš-ḫa-ti*]
95	A obv. II 27	*nu-za-kán* [ŠA] DINGIR-*IA ḫa-a*[*t-ta-tar* (*du-ud-du-mar*)]
96	A obv. II 28	*ḫu-u-ma-*[*an-t*]*a š*[*a-ki-nu-un*]
A	_____	
97	A obv. II 29	*nu* A-NA [DINGIR-*IA* Ú-UL *ku-uš-ša-an-ka li-in-ku-un*]
98	A obv. II 30	*li-*⌈*in*⌉-[*ga-in-na-aš-ta* Ú-UL *ku-uš-ša-an-ka šar-ra-aḫ-ḫa-at*]
99	A obv. II 31	*ši-ú-ni-*[*mi-ma-mu ku-it šu-up-pí a-da-an-na*]
100	A obv. II 32	Ú-UL *a-*[*ra na-at* Ú-UL *ku-uš-ša-an-ka e-du-un*]
101	A obv. II 33	*nu-za* GIŠ.[NÁ-*IA*(??) Ú-UL *pa-ap-ra-aḫ-ḫu-un*]
102	A obv. II 34	GUD-*un-aš-*[*ta ḫa-a-li-az a-ap-pa* Ú-UL *ku-uš-ša-an-k*]*a*
103	A obv. II 35	*kar-šu-*[*un* UDU-*un-aš-ta a-ša-ú-na-az*]
104	A obv. II 36	*a-*⌈*ap-pa*⌉ [Ú-UL *ku-uš-ša-an-ka kar-šu-un*]
105	A obv. II 37	NINDA-*a*[*n ú-e-mi-ia-nu-un na-an-za* A-ḪI-TI-*IA*]
106	A obv. II 38	Ú-U[*L ku-wa-pí-ik-ki e-du-un wa-a-tar-ma-az ú-e-mi-ia-nu-un*]
107	A obv. II 39	*n*[*a-at* A-ḪI-TI-*IA* Ú-UL *ku-wa-pí-ik-ki e-ku-un*]
A	_____	
108	A obv. II 40	*ki-n*[*u-n*]*a-ma-an* [*ma-a-an* SIG$_5$-*aḫ-ḫa-at nu tu-el* ŠA DINGIR-*LIM*]
109	A obv. II 41	*ḫa-a*[*n-t*]*a* (read: *ud-da-an-ta!*) Ú-U[*L* SIG$_5$-*aḫ-ḫa-at ma-a-am-ma-an in-na-ra-aḫ-ḫa-at-ma*]
110	A obv. II 42	*nu* ⌈*tu*⌉-*el* ŠA DINGIR-*LIM u*[*d-da-an-ta* Ú-UL *in-na-ra-aḫ-ḫa-at*]
111	A obv. II 43	TI-*tar-ma-pa* {*ḫa*} *an-d*[*a ḫi-in-ga-ni*]
112	A obv. II 44	*ḫa-an-d*[*a-a*]*n* (read: *ḫa-mi-in-kán!*) *ḫi-in-g*[*a-na-ma-pa an-da* TI-*an-ni-ia ḫa-mi-in-kán*]
113	A obv. II 45	*an-*⌈*tu*⌉-*uḫ-ša-an* TI-*ta*[*r* Ú-UL *uk-tu-u-ri*
114	A obv. II 46	*te-pu pé-e-da-an ka*[*t-ta*
115	A obv. II 47	TI-*an-na-aš* UD$^{ḫi.a}$-*ŠU* [*kap-pu-u-an-te-eš*]
116	A obv. II 48	*ku-i-*⌈*it*⌉-*ma-an* DUMU NAM.⌈U$_{19}$⌉.[LU *uk-tu-u-ri* TI-*an-za e-eš-ta*]

117	A obv. II 49	*ma-na-aš-ta ma-a-an* [*an-tu-wa-aḫ-ḫa-aš i-da-a-lu-wa i-na-an*]
118	A obv. II 50	*ar-⌜ta⌝-ri-ia ma-a-na-*[*at-ši na-at-ta kat-ta-wa-tar*]
	A	————————————————————————————————————
119	A obv. II 51	*ki-nu-na-*[*m*]*u-⌜za⌝ am-me-el* [DINGIR-*LIM* ŠÀ-*ŠU* ZI-*ŠU ḫu-u-ma-an-te-et kar-di-it ki-i-nu-ud-du*]
120	A obv. II 52	*nu-mu wa-*[*aš*]*-⌜du⌝-ul-me-e*[*t te-e-ed-du ne-za-an ga-né-eš-mi*]
121	A obv. II 53	*nu-mu* DINGIR-*IA za-aš-ḫ*[*i-ia me-e-ma-ú nu-mu-za* DINGIR-*IA* ŠÀ-*ŠU ki-nu-ud-du*]
122	A obv. II 54	*nu-mu wa-aš-du-<ul->mi-it* [*te-e-ed-du ne-za-an ga-né-eš-mi*]
123	A obv. II 55	*na-at-mu* ᵐᵘⁿᵘˢEN[SI⌜ⁱⁱ⌝(*dam-me-*[*li*) *me-e-ma-ú na-at-mu ŠA* ᵈUTU ˡúAZU]
124	A obv. II 56	*IŠ-TU* ᵘᶻᵘNÍG.G[IG *me-e-ma-ú nu-mu-za* DINGIR-*IA*]
125	A obv. II 57	*ḫu-u-ma-an-t*[*e-et kar-di-it* ŠÀ-*ŠU* ZI-*ŠU ki-i-nu-ud-du*]
126	A obv. II 58	*nu-mu wa-aš-túl-m*[*i-it te-ed-du*]
127	A obv. II 59	*ne-⌜ez-za⌝-*[*an ga-né-eš-mi*]
	A	————————————————————————————————————
128	A obv. II 60	*nu-mu na-⌜aḫ⌝-ša-r*[*a-a-ta*]*-an ta-⌜aš⌝-n*[*u-mar-ra*]
129	A obv. II 61	EGIR-*pa* ⌜DINGIR⌝-*IA pa-⌜a⌝-*[*i*] ᵈUTU-*uš ḫu-u-m*[*a-an-da-aš*]
130	A obv. II 62	⌜ˡúSIPA⌝-*ŠU-NU zi-⌜ik⌝ nu-ut-ta ḫu-u-ma-an-t*[*i-ia*]
131	A obv. II 63	[*ḫa-l*]*u-ga-aš-ti-iš ša-ni-iz-zi-iš*
132	A obv. II 64	[*nu-mu-u*]*š-ša-an ku-⌜iš⌝* DINGIR-*IA ša-i-it*
133	A obv. II 65	[*nu-mu-uš-ša-an a*]*r-ḫa pí-iš-ši-ia-it*
134	A obv. II 66	[*a-ap-pa-i*]*a-mu-za a-⌜pa⌝-a-aš-pát kap-pu-id-d*[*u*]
135	A obv. II 67	[*nu-mu ḫu-i*]*š-⌜nu-ud-du⌝ nu-mu ku-iš* DINGIR-*I*[*A*]
		] *x-aš-nu-ut*
136	A obv. II 68	[*i-na-an pa-iš nu*]*-mu ge-en-zu nam-ma* [*da-ad-du*]
	A	- -
	A	[- -]
137	A rev. III 1	[*ú-ga*(?) *i-na-ni pé-ra-an ta-ri-aḫ-ḫu-un*]
138	A rev. III 2	[*ma-li-ik-ku-un nu-za nam-ma*] ⌜*Ú-UL tar*⌝-[*aḫ-mi*]
139	A rev. III 3	[*nu-mu*(?) x x x x x *ma-aḫ-ḫ*]*a-an* ⌜*ar*⌝?-[*ri-ir-ri-iš-ta*]
140	A rev. III 4	[*nu-mu* x x] ⌜*zi*⌝ [x] x-*ta* k[*i*?
141	A rev. III 5	[*kat-ta nam-m*]*a e-ša-ru* x [
142	A rev. III 6	[x x x] x-*uš ma-⌜a-ša⌝?-an*⌝ [
143	A rev. III 7	[*ar-ḫa ti-i*]*t-nu-ut* ᵈ[UTU-*uš*
144	A rev. III 8	[x x x x x ᵈ]*a-pí-an-za* x [
	A	————————————————————————————————————
145	A rev. III 9	[x x x x-*a*]*t*?-⌜*ta*⌝ [
146	A rev. III 10	[ ]
147	A rev. III 11	[ ]
	A	————————————————————————————————————
148	A rev. III 12	[*ki-nu-na*(?)*-a*]*t*?-*ta* DUMU NA[M.LÚ.U₁₉.LU
149	A rev. III 13	[x x x] ⌜ᵈ⌝UTU-*uš iš-*[*ta-ma-aš*(?)
150	A rev. III 14	[DUMU NAM.LÚ.U₁₉].LU-*UT-TI A-N*[*A* DINGIR-*IA* ˡúDAM.GÀR-*ša*]
150a	A rev. III 14a	[ ] : *ku-it i-ia-*[*nu-un*][5]
151	A rev. III 15	[LÚ-*iš* ᵈUT]U-*i* GAM-*an* ᵍⁱˢ[*e-el-zi ḫar-zi*]
152	A rev. III 16	[*nu* ᵍⁱˢ*e-e*]*l-zi mar-ša-*[*nu-uz-zi*]
153	A rev. III 17	[*ú-ga*(?) *Ú*]-⌜*UL*⌝ *ku-it* [*i-ia-nu-un*]

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5   Line secondarily inserted between the lines in smaller script, probably because the scribe forgot a part of the previous sentence (restored accordingly).

	A	——
		^{lu-x} [
154	A rev. III 18	[É-*ma*(?)-*m*]*u i-na-*{*na-*}*ni* ⌜*pé*⌝*-r*[*a-an pít-tu-li-ia-aš* É-*er*]
155	A rev. III 19	⌜*ki-i*⌝<-*ša-at*> {⌜*tar*⌝-*aḫ-mi* (over erasure)} erasure [*nu-mu pít-tu-li-ia-i pé-ra-an*]
156	A rev. III 20	ZI-⌜*IA*⌝ [*d*]*a-me-e-da-*[*ni pé-e-di za-ap-pí-iš-ki-iz-zi*]
157	A rev. III 21	*nu* UD.KAM-*ti* [*me*]-⌜*e*⌝-*ḫu-ni-*[*i*]*a-a*[*š ar-ma-la-aš ma-aḫ-ḫa-an*]
158	A rev. III 22	*nu-za*⁶ *ú-uk a-*⌜*pa-a*⌝-[*aš*] ⌜*ki*⌝-*iš-ḫa-ḫa-*⌜*at*⌝ [*ki-nu-na-mu-uš-ša-an*]
		x *me-e-ni-*⌜*ia*⌝-[*aš*
159	A rev. III 23	*i-na-an pít-*⌜*tu-li*⌝-[*i*]*a-aš*<-*ša*> *ma-ak-ke-*⌜*e*⌝-[*eš-ta*]
160	A rev. III 24	*na-at ši-ú-ni-m*[*i*] *tu-uk me-mi-iš-*[*ki-mi*]
	A	——
161	A rev. III 25	*iš-pa-an-te-mu-uš-ša-an ša-aš-te-mi ša-n*[*e-ez-zi-iš*]
162	A rev. III 26	*te-eš-ḫa-aš* Ú-UL *e-ep-zi lam-ma-an-ma-m*[*u-uš-ša-an*]
163	A rev. III 27	⌜*še*⌝-*er aš-šu-ul-li* ⌜Ú-UL *iš-du-wa*⌝-*ri* (over erased *iš-du-wa-ri*)
164	A rev. III 28	*in-na-ra-wa-tar-ma-mu* (erased ^dKAL) *ud-da-a-ar* ⌜^d⌝[KAL]
165	A rev. III 29	(erased Ú-UL *i-*) Ú-UL *i-ia-zi*
166	A rev. III 30	*ma-a-an-mu-kán an-na-az kar-ta-az* DINGIR-*IA* erasure *k*[*i-i i-na-an*]
167	A rev. III 31	*gul-aš-ta ú-ga-za a-ap-pa* ^{munus}ENSI-*ta* Ú-UL ⌜*ku-uš-ša-an-ka*⌝
168	A rev. III 32	*pu-nu-uš-šu-un* ⌜*ki*⌝-*nu-un* DINGIR-*LIM-ni pé-ra-an du-ud-du*
169	A rev. III 33	*ḫal-zi-iš-ša-aḫ-*[*ḫ*]*i nu-mu* DINGIR-*IA iš-ta-ma-aš*⁷
170	A rev. III 34	<*nu-mu*> LUGAL-⌜*wa-aš*⌝ *a-aš-ki*⌝ erasure Ú-UL *aš-ša-nu-wa-an-da-an*
171	A rev. III 35	*an-tu-uḫ-ša-an* ⌜*i*⌝-*ia-aš nu-mu* DUMU NAM.LÚ.U₁₉.LU-*UT-TI*
172	A rev. III 36	*pé-ra-an ša-ak-la-i-e-ma-an* GÙB-*la-aḫ-ta*
173	A rev. III 37	*nu-za ku-e-da-ni-*⌜*ia*⌝ *a-aš-šu-uš* (over erasures) erasure *a-pa-a-aš-š*[*a*]
174	A rev. III 38	*a-aš-šu* ŠUM-*an* ⌜Ú⌝-UL {*ku-iš-ki*} (erased) *da-a-i*
175	A rev. III 39	*zi-ik-ma*ʾ-*mu*ʾ-*za*ʾ(text: -*mu*-^{*ma-za*}) DINGIR-[*IA a*]*t-ta-aš an-na-aš* ⌜*ku*⌝-[*i-e-eš*]
176	A rev. III 40	DINGIR-*IA-mu* NU GÁ[L *zi-i*]*k-pát-mu-za* DINGIR-*I*[*A an-na-aš*]
177	A rev. III 41	*i-wa-ar ḫa-*⌜*aš*⌝-*t*[*a ki-n*]*u-*⌜*un*⌝ *pí*[*t-tu-li-ia-aš pé-ra-an*]
178	A rev. III 42	UD^{!ḫi.a}-*uš* GE₆^{ḫi.⌜a⌝}-[*uš la-ak-nu-uš-ki-mi*]
179	A rev. III 43	*nu-mu ḫu-iš-nu-ut* ⌜*nu-mu*⌝ [*wa-aš-du-la-aš kat-ta-an ar-ḫa iš-ḫi-ia-an-da-an* LÚ-*an*]
179a	A rev. III 43a	GIM-*an* <*ar-ḫa*> ⌜*la-a-i*⌝ *nu-mu* DINGIR-*IA* [SIG₅-*u-wa-an-ti*]
180	A rev. III 44	*pé-e-di* (erased) *ki-ša-ar-da*ʾ(id) {*a*} (erased) [*e-ep*]
181	A rev. III 45	*nu-mu-kán* x *na*[?] an (inserted: a (erased) kal *tar* x [...]) *ar-ḫa* [
	A	——
182	A rev. III 46	DINGIR-*I*[*A zi-ik*(?)] ⌜*nu*⌝-*mu-uš-ša-an* [
182a	A rev. III 46a	⌜*ki*⌝-*n*[*u-*x x x] x *an-da-an-ma*[?] [
183	A rev. III 47	a x [x x x x] x Ú-UL *ú-iz-*[*zi nu wa-a-tar ma-aḫ-ḫa-an*]
184	A rev. III 48	⌜*ku-wa-pí*⌝⁸ *a-ar-nu-mi nu pé-e-te-m*[*i-it*]
185	A rev. III 49	Ú-UL *ša-aq-qa-aḫ-ḫi* ⌜*nu*⌝^{! giš!}MÁ⌝ {x x} [*ma-aḫ-ḫa-an*]
186	A rev. III 50	ÍD-*az ar-ḫa* ⌜*ku-it-ma-an*⌝⁹ *ḫa-*{*a*[*n-*}*ta-an-ti-ia a-ar-ḫi*]
187	A rev. III 51	x x x x x x¹⁰ erased passage [*i-na-an*]

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6 Written over erased *nu*.
7 *iš-ta-ma-aš* was erased by the scribe.
8 To the left of this line the scribe added in smaller script: *nu pa-ra-a*.
9 Erased.
10 Partly erased and overwritten passage; perhaps the expected *nu* Ú-UL I-DE-E or similar was intended.

188	A rev. III 52	*pít-tu-li-ia-an-na* x [x] x *ma-aḫ-ḫ*[*a-an*
189	A rev. III 53	x x x x ^lu 11 *nu-mu* DINGIR-*I*[*A* SIG₅ *pé-d*]*i* ŠU-[*ta e-ep*(?)]
190	A rev. III 54	*nu-mu* x x x x x¹² [x x] x [
191	A rev. III 55	*nu-mu-za* DINGIR-*IA aš-šu-li nam-ma kap-pu-u-*[*i*]
	A	_____
192	A rev. III 56	*tu-uk*¹³ DINGIR-*IA*¹⁴ *wa-al-la-aḫ-ḫi nu-ud-du-za-kán ša-*[
193	A rev. III 57	*am-me-el-mu-za ḫa-an-te-eš a-ri-iš-*⌈*ša*⌉ *te-*⌈*e*⌉⌈*?*⌉-[
194	A rev. III 58	*nu-mu-za ḫa-zi-ki-u-wa-an da-i-e-er wa-aš-d*[*u-ul am-me-el*(??)]
195	A rev. III 59	*kar-pí-iš-ša tu-el* ŠA DINGIR-*IA* [(…)]
196	A rev. III 60	*nu-mu-za ma-a-an zi-ik* DINGIR-*IA me-na-aḫ-ḫa-an-d*[*a*]
197	A rev. III 61	*i-da-a-lu-uš ú-ga-za ku-iš nam-ma* UN-*aš* [(…)]
198	A rev. III 62	*ú*⌐*?*⌐-x-x¹⁵ *ki-nu-na* DINGIR-*IA i-da-la-u-wa-an-za i-na-*[*an-na*⌐*?*⌐
	A	- -
	A	- -
199	A rev. IV 1	*nu-mu a-aš-ša-u-e pé-di ti-it-*[*ta-nu-ut*
199a	A rev. IV 1a	*ma-a-ni* x x (x) [(insertion probably refers to following line)
	A	_____
200	A rev. IV 2	*i-na-ni-mu-za a-ra-a-an-t*[*i*
201	A rev. IV 3	*ú-e-na-al ki-iš-ḫu-u-*[*ut*
202	A rev. IV 4	*ar-nu-ut a-ar-ša-ti-m*[*a*] x x
203	A rev. IV 5	*nu-uš-ma-aš-ta ar-ḫa ḫa-*[x x x] x *ar-nu-ut*
204	A rev. IV 6	*nu* erasure *ša-a*[*n* x x (x)] x *la-a-*x (erased)
		i-na{*-na*}*-ni* x*-ni-pát* (partly over erasure)
205	A rev. IV 7	*an-da-an ḫal-lu-wa-i* ⌈*ú-i-el*⌉*-ú-i-li le-e*
	A	_____
206	A rev. IV 8	*nu-mu* DINGIR-*IA da-al-liš-š*[*a-a*]*n-ti* UN-*ši* UD⌐*!*⌐.KAM^ḫi.a erasure
207	A rev. IV 9	*i-da*{*-da*}*-la-e-eš* (partly erased) GE₆-*uš* ḪUL⌐*!*⌐-*e-eš* (over erasure) *ma-ni-in-ku-wa-an*
208	A rev. IV 10	*le-e tar-na-at-ti*
	A	_____
209	A rev. IV 11	*nu-mu ḫa-*⌈*ra-a*⌉*-*[*tar ar-ḫ*]*a*⌐*!?*⌐ *la-a-i* (over erasure) *nu-mu-kán* DINGIR-*IA*
210	A rev. IV 12	DUMU NAM.LÚ.U₁₉.LU IGI[^ḫi.a*-it a*]*n-da a-ú*
211	A rev. IV 13	*nu-*⌈*kán*⌉ x x [x x x x (x)] erasure *nu-mu ag-ga-ta-an*
212	A rev. IV 14	⌈*ḫal*⌐*?*⌐*-e*⌐*?*⌐*-a*⌉*-an-z*[*i* x x x x x] x x ^d UTU-*uš* : ^lú DAM.GÀR
213	A rev. IV 15	⌈LÚ-*an*⌉ *d*[*a-*x x x x x x *t*]*a* [
214	A rev. IV 16	x x x [x x x] x *wa-aš-du-li i*[*n-*
215	A rev. IV 17	⌈*ku-it*⌉ x [x x x (x) *n*]*a-at-mu* 2-ŠU 3-ŠU : *za-*x-x [
216	A rev. IV 18	*wa-aš-túl-m*[*u*⌐*?*⌐ *ḫa-ra-a-tar*(?)]*-me-et ar-ḫa la-a-i*
	A	_____
217	A rev. IV 19	*nu-za* x [x x x x x x (x)] *tar-aḫ-du*
	G rev. IV 1′	traces
218	A rev. IV 20	mu x [x x x (x)] x ⌈*kat-ta-an ar-ḫa*⌉
	G rev. IV 1′	[ ]

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11   Partly erased and overwritten.
12   Partly erased and overwritten.
13   *tu-uk* is preceded by a PAP-mark written on the column-ruling.
14   Written over the line.
15   Partly over erasure.

219	A rev. IV 21	*ti-i[t-ta-nu-du*(?) *nu-u]t-ta ki-i mu-[ki-i]š-na⸢ʾ⸣-aš*
	G rev. IV 2′	[ ] *nu-ut-ta k[i-i*] →
220	A rev. IV 22	*ud-d[a-a-ar]* ⸢DINGIR⸣-*IA e-ku-na-az*⸢ʾ⸣(aš) ⸢*ú-e*⸣-*te-na-az*
	G rev. IV 2′	[ ]
221	A rev. IV 23	*ma-*⸢*aḫ-ḫa-an* ŠÀ⸣-<*ti*->*it wa-ar-ša-nu-ud-*⸢*du*⸣
	F rev. IV 1′	[*wa-ar-š]a-*⸢*nu-wa-an-du*⸣[16]
	G rev. IV 3′	[ ] ⸢ŠÀ⸣-*KA wa-ar-š[a-nu-ud-du]*
	AG	——————————————————————————————————
222	A rev. IV 24	⸢*nu-za*⸣ *ka-ru-ú ma-aḫ-ḫa-an an-na-za* ŠÀ-*za*
	F rev. IV 2′–3′	[ ] *an-na-az kar-ta-a[z]* /
	G rev. IV 4′	[*ka-r]u-ú ma-aḫ-ḫa-an a[n-na-za*
	A ctd.	*ḫa-aš-ša-an-za e-šu-un*
	F ctd.	[*e-šu-u]n* →
	G ctd.	[ ] →
223	A rev. IV 25	[*nu-m]u-kán* DINGIR-*IA a-ap-pa a-pu-u-un* ZI-*an*
	F rev. IV 3′–4′	*nu-ma-aš-ta* DINGIR-*IA* / [ ]
	G rev. IV 4′–5′	[ ] / [Z]I-*an*
	A ctd.	*an-da ta-a-i*
	F ctd.	[ ] *da-a-i* |
	G ctd.	*an-da da-*⸢*a*⸣-[*i*] →
224	A rev. IV 26	[*nu-m]u tu-el* ŠA DINGIR-*IA* ZI-*KA am-mu-uk* IGI-*an-da*
	F rev. IV 5′–6′	[Z]I-*KA am-mu-uk* / {*l*} [ ]
	G rev. IV 5′	[ ]
225	A rev. IV 27	[*a]t-ta-aš-ma-aš an-na-aš ḫa-aš-ša-an-na-aš* ⸢*a-aš*⸣[17]-*šu*
	F rev. IV 6′	[*a]n-na-aš-ma-aš ḫa-aš-ša-an-*⸢*na*⸣(da)-*aš*⸣-*ma-aš*
	G rev. IV 6′	[*at-ta-aš-ma-a]š*? *an-na-aš-ma-aš* [ ] →
	(F breaks)	
226	A rev. IV 28	[Z]I^hi.a *ki-ša-an*⸢ʾ⸣-*ta-ru*
	G rev. IV 6′	[ ]
	AG	—————————————————————————————————— ——————————————————————————————————

Translation:

1–13	Sun-god, my lord, just lord of judgement, lord of heaven and earth! You rule the lands mercifully, you alone give victory![18] You alone are the just god, you alone take pity,[19] you alone act upon[20] invocation(s)! You alone are merciful, o Sun-god, and you take pity! The just man is dear to you, and you let him prevail! Most vigorous son of N[i]kkal, your beard is of lapis-lazuli!

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16 Traces of the beginning of three lines are preserved in F rev. III (x-[, *nu* [, x-[); they cannot yet be assigned to specific lines of the composition.

17 Over what could be erased -*ma-aš*.

18 B: "you alone establish the boundaries".

19 B: "[You alone are the just] god, you keep alive".

20 B: "listen to".

A mortal, your servant, has prostrated himself to you and is (now) speaking to you:

14–21   In the circumference of heav[en] and [e]arth, you alone, o Sun-god, are the (source of) light,

o Sun-god, eminent king, son of Nikkal, you alone establish the custom (and) law of the land,

o Sun-god, eminent king, among the gods you alone are widely worshiped, strong lordship is given to you alone,

you are the just dispenser of rule,

you are father (and) mother to the 'dark' lands!

22–31   O Sun-god, great king, your father Enlil has put the four corners of the land into your hand!

You are the lord of judgement, and in the place of judgement there is no tiring of you.

Also among the primeval gods, you, o Sun-god, are eminent.

You alone set the offerings for the gods, you alone set the primeval gods their shares.

For you alone they open the door of heaven again,

you alone, o widely worshiped Sun-god, pass through the gate of heaven!

32–38   The gods of heaven are bowed down before you alone, (o Sun-god),

and the gods of the earth are bowed down before you alone, (o Sun-god).

Whatever you, o Sun-god, are saying, the gods keep prostrating themselves to you alone again.

O Sun-god, you are father (and) mother of the oppressed [and] orphaned [p]erson,

you al[on]e, o Sun-god, make compensation for the grievances of the orphaned and oppressed person!

39–51   When at daybreak the sun(-god) rises through the sky, only your, the Sun-god's, <light> appears in all the upper and lower lands.

You judge the case of dog and pig, and (so) the case of animals who do not speak with their mouth even that you judge;

and you alone judge the case against (lit.: of) the evil and wicked person.

You have regard again for the person at whom the gods are angry and whom they reject, and you take pity on him.

Sustain also this mortal, your servant, o Sun-god,

that he may proceed to offer bread (and) beer to (you,) the Sun-god.

Take him, your just servant, by the hand, o Sun-god!

52–61   For the Four that you, o Sun-god, have harnessed,

the mortal has heaped up grain,

so let your Four feed!

And while your Four feed on the grain, — you, o Sun-god, live! — a mortal, yo[ur] servant, is going to speak a word to you and will listen to your words.

O Sun-god, eminent king, you traverse the four eternal corners,

the Fears are running on your right, while the Terrors are running to your left.

62–68   They […] … the Harnessing-god. From heaven they gave the [*rein*]*s* [*of*] *his* […]. In heaven they made for the Sun-god [th]is god, the Ha[rnessin]g-god. Bunene, your vizier, is walking on your right, [Mīšar]u, your vizier, is walking on your left. You, o Sun-god, pa[ss th]rough heave[n].

69–83   Above, you […] to the gods of heaven, below, in the dark earth, you make an allotment to the pri[meval] gods. The primeval gods of the da[rk] earth […]. *Below* up […]. And this m[ortal …] to you. Him, o Sun-god, [… ! Whichever] god (!) [has become] terribly [… angr]y [with him], that god has turned asi[de] his eyes elsewhere and does not give the mortal ability to act. Whether that god is in heaven or whether he is in the netherworld, you, o Sun-god, will go to him. Go, speak to t[ha]t deity and convey to him the mortal's words:

84–96   'O [m]y god, since my mother gave birth to me, you, my [god], have been [rai]sing me. Only you, my god, have looked after me with regard to my name [and my] bo[nd] among the [pe]ople. Only you, o god, have join[ed me] up with g[o]od (people). Only you, my god, tau[ght] me doing (well) in a strong … . My god, you have called me, a mortal, servant of [your] bo[dy] (and) your soul. My god's m[ercy] that is (with me) since [chi]ldhood I would not know? And I would [not] acknowledge i[t]? And ever since [growing up], I ha[ve exemplified] all my god's wisd[om (and mercy)].

97–107   [I never swore] by [my god (falsely) nor did I ever break an] oa[th. I have never eaten what is holy to my] god [(and hence)] not per[mitted for me to eat. I have not defiled my] own *b*[*ed*(??). Never did I] appropriate an ox [from the pen, never did I] ap[propriate a sheep from the fold. I found myself] bread, [but I] ne[ver ate it by myself; I found myself water], bu[t I never drank it by myself].

108–18   [If I had recovered] now, [would I] no[t have recovered at your, the god's] command'? [And if I had regained strength, would I not have regained strength] at your, the god's c[ommand]? Life is bound' up [with death] for me, [and] dea[th is bound up with life for me]. Men's life [does not last forever], the Little Place be[low …]. The days of his life [are counted]. If' a mortal [were to live forever], (even) if [also the bad illness of man] were to remain, it would [not be a grievance for him].

119–27   Now [may] my [god open his innermost soul to me with all his heart, and may he tell] me my sins [so that I (can) acknowledge them. May] my god [speak] to me in a drea[m and may my god open his heart] and [tell] me my sins [so that I (can) acknowledge them]. Let a seer[ess(!) tell] me them and let a diviner of the Sun-god tell me them] (by reading) from a liver (in extispicy), [and may my god open to me] with all [his heart his innermost soul, and may he tell] me [my] sins so that [I (can) acknowledge] them.

128–35   You, my god, give res[pe]ct and stren[gth] back to me!' O Sun-god, you are the sheperd of a[ll]. Your [mes]sage is sweet for you [and] everybody. Let my god who has become angry [with me] and has rejected [me], let the very same (god) have regard for me [again and] let him [make me] recover! Let my god who [gave me illness] again [take] pity on me.

136–44   [*But I*, I have become tired (and) weary from illness and (so) I] cannot overco[me (it) any longer. *As so*]*on as you* scra[ped off …] … […]. May [… agai]n subside, […] … [… rem]ove! O Sun-god, […], [… e]veryone […].

145–47   *too fragmentary for translation*.

148–53   [*Now*] to you a mor[tal …], o Sun-god, li[*sten* …]. '[*I, a* mor]*tal*, what have I do[ne] t[o my god? The merchant man holds] the

s[cales] towards [the Su]n-god [and] falsif[ies the sc]ales (nevertheless). [*But I*, I have n]ot [done] anything!

154–60 [*But*] fr[om] illness [m]y [house] <has be>come [a house of anguish], (erased passage) [and from anguish] my soul [is seeping away from me] to another [place]. Like someone ill for years is (!), I have become that one. [And now] illness <and> anguish [have become] too much [for me], and [I ke]ep telling it to you, my god.

161–81 At night sw[eet] sleep does not seize me in my bed, therefore my name does not manifest itself favourably (in a dream). [*The Strong*] *Deity does not do strong things for me*. Whether you, my god, ordained [this illness] for me from (my) mother's womb, I have never *even* investigated by means of a dream interpretess. Now I keep crying for mercy before (my) god. Hear me, my god! You have made me an unfavoured person at the king's gate. You have turned unfavourable my customary rights before a mortal. Whoever I am dear to does not acquire a good reputation either. But you, [my] god, are for me the [f]ather (and) mother wh[om] I, my god, do not hav[e. Yo]u alone, m[y] god, have born me like [a mother]. [N]ow [I go sleepless] (all) days (and) nights [from] an[guish]. Keep me alive and release me like [a man bound in sins]! My god, [take] me by the hand in a [favourable] place and … […] me away […].

182–91 M[y] god [*are you*]. And me […   ]. No[w   …   ], *but* inside […   ] … […   ] does not com[e. And] where I move [like water], I do not know m[y] location. [Like] a boat *I do not know* when [I will arrive] from the river [at the] qu[ay]. [… illness] and anguish like a … […   ]. M[y] god, [*take*] me [*by*] *the hand in* [*a favourable place*] and […   ] me […   ]! My, god, consid[er] me again favourably!

192–99 You, my god, I shall praise, and to you […   ]. My *ḫanti-* and *ari- were* […] for me; they started afflicting me. Si[n *is mine*], and wrath *is* yours, my god's. If you, my god, are hostile against me, I, who *am after all* a [(…)] man, *will* … . But now, my god, [*may*] evil [*and*] illness […   ]. Se[t] me in a favourable place [(…)]!

200–205 In the *presen*[*t*] illness … […   ] for me ([…]) becom[e] a support! Bring […   ]! But you … […   ] … . And […] them away! Bring […   ]! And … (erased passage) … […] *release!* Let it not be *in* … *illness*, in fight belonging to the meadow!

206–208 My god, do not let bad days and bad nights come near me, a *humble* man!

209–16 Remove my offen[se] and, my god, look upon me, a mortal, with (your) eyes! And … […   ]. And *they* […   ] for me dying. […   ] Sun-god … a man […   ] … […] in sin … […]. What […   ], that [*you have*] … from me two times, three times. Remove (*my*) sin (*and*) my [*offense*] from me!

217–21 May […] prevail […   ] … […   ] may […] *re*[*move!*] And may these wor[ds] of supp[li]cation, my god, soothe your (angry) heart as with cool water!

222–26 Just as in the past (when) I was born from (my) mother's womb (you put my soul into me), put that soul back into me, my god! And may my father's, my mother's (and) my family's [s]ouls become your, my god's, soul in regard to me!'

Notes:

5: Güterbock 1958: 239 read *an-da* at the beginning of the line and was followed in this by almost all later editors and translators. B obv. I 4, however, has clear DINGIR-*uš*, and the lower half of the alleged *da* in A obv. I 5 is broken. The adverb *anda* is unexpected before *genzu da-* and has been tacitly omitted in all translations. Later, Güterbock gave preference to a reading DINGIR-*uš* in both manuscripts (1980: 43, followed by Wilhelm 1994: 62), and this is certainly preferable.

21: *dankuwayaš utnēaš* is an interpretative calque on Akkadian *ṣalmāt qaqqadi* "the dark-headed (people)", "mankind". The parallel hymn assigned to Mursili has KUR-*e-aš ḫu-u-ma-an-da-aš* "to all the lands" instead (see Güterbock 1980: 45).

29: "They" may refer to the primeval gods of the netherworld. They open the gate of heaven, which is at the same time the gate out of the netherworld, only for the Sun-god who passes through the netherworld and comes up again (*āppa*) through the gate of heaven in the morning.

38: The trace of a broken sign between *šar-ni-in-ki-iš-ki-* and *-ši* indicated by the copy *AboT* 44 obv. I 38 is not present on the tablet.

49: The logogram LÚ.NAM.U$_{19}$.LU occurs rarely in Hittite texts, but surely stands for the same Hittite word as DUMU.NAM.(LÚ.)U$_{19}$.LU (frequently used also in the present text) which can also be written DUMU.LÚ.U$_{19}$.LU (cf. also LÚ NAM.U$_{19}$.LU-*UT-TI* – here in l. 83 – indicating underlying Akkadian *MĀR AMĪLŪTI* or *ŠA AMĪLŪTI*). We expect an accusative agreement **kūnn=a* LÚ.NAM.U$_{19}$.LU-*an*; cf. e.g. *ku-u-un* DUMU.LÚ.U$_{19}$.LU-*an* in *KUB* 35.145 rev. III 5′ // *KUB* 17.15 rev. III 12′–13′ (see Starke 1985: 231). However, the only other comparable attestation known to me where our logogram containing the NAM-element is followed by a phonetic complement and an accusative agreement is expected, cautions against rashly emending the text. Cf. *KUB* 9.4+ obv. II 34–5: [*ku*]-*un-na-wa* DUMU.NAM.LÚ.U$_{19}$.LU-*aš* [3]-*ia-aḫ-ḫa-an-zi* "[Th]is mortal we are [trip]ling". Beckman 1990: 38 emends the text to DUMU.NAM.LÚ.U$_{19}$.LU-*an*$^!$, but given the comparable form in our text an emendation seems unlikely. Probably the underlying Hittite form was a genitive; since Hittite word order underlies logographically written genitive compounds (cf. DUMU.LÚ.U$_{19}$.LU-*li* in *KBo* 12.128: 7, see Melchert 1983: 145, fn. 31), it seems most plausible to assume that the logograms here stand for a Hittite free-standing genitive, probably *dandukisnas* (cf. *CTH* 374: 59″).

54–6: *zig=a* ^{d}UTU-*uš ḫuēš* is understood as a greeting formula by most translators: Lebrun: "à toi … salut", Wilhelm: "sei du … willkommen", Singer and Puhvel, *HED* 3, 333: "hail to you", Güterbock (and following him *CHD* L–N 308b) gives a literal translation (cf. however Ünal: "frohlocke"). For a similar greeting cf. Upelluri addressing Ea with the words TI-*an-za-wa e-eš* in the Song of Ullikummi (*KUB* 33.106 rev. III 7′, 27′, see Güterbock 1952: 24–26) and A.GILIM addressing Kumarbi similarly in the Song of Kingship in Heaven (*KUB* 33.120 obv. II 5, cf. already Güterbock 1946: 34). The situation evoked by the context is that of a greeting scene too: The Sun-god arrives on his chariot, his horses (cf. Wilhelm 1994: 65–66) are provided for, and only then, while the animals are feeding, the supplicant addresses the god himself as described in the following lines. For an appropriate understanding of the sentence it is important to note that *zig=a* ^{d}UTU-*uš ḫuēš* is not the main clause on which the *kuitman*-clause depends. The conjunction *-a* marks the phrase clearly as an insertion (for this function of *-a, -ma* cf. *CHD* L–N 96, Rieken 2000: 415), while the main clause, as to be expected, is introduced by *nu*: While the horses feed, god and human have their conversation.

55: The signs *-te-eš* in *mi-e-ia-wa-aš-te-eš* are clear on the tablet.

65: The traces preserved can hardly be anything but ᵈ*bu-ne-ne-ša-a*[*t-t*]*a* (so already Lebrun); the conjunction *nu* must be a mistake of the scribe who misunderstood ᵈ*bu-ne-ne-ša-at-ta* (*Bunenes=a=tta*) in his original and added the 'missing' conjunction without changing the position of enclitic *-tta*, which should be in Wackernagel's position (**nu=tta Bunenes*).

69–71: Cf. *CHD* P 358a s.v. *piddai-* C; note that the traces preserved at the end of l. 69 (clearly the beginning of a *Winkelhaken*) do not agree with a restoration p[*íd-da-a-ši*].

73: *ta-ga-za* probably represents *tagan=za*.

75–6: For the restorations cf. *CTH* 373: 2′–3′. DINGIR^meš-*uš* is probably a mistake by a scribe who misinterpreted the old nom. sg. DINGIR-*uš* (*šiuš*) (cf. *CTH* 373: 2′) as an nom.-acc. pl. (*šiunuš*) of the secondary thematic stems *šiuna-*, *šiuni-*.

82–3: In view of the parallel in *CTH* 373: 4′–5′ it seems more likely that the scribe mistakenly repeated *nu* than that an additional verbal form is to be restored at the end of l. 82.

85–86: The scribe composing the present prayer heavily revised the older version as preserved in *CTH* 373: 6′–7′. Apparently the phrase "you are my name and my bond" was not meaningful to him anymore.

88: This version replaces older *innarawanti pēdi* (*CTH* 373: 8′) with *innarawanti ḫaḫarranni*. The meaning of *ḫaḫarratar is unknown; whether the word is identical with *ḫaḫratar* "threshing floor" (?) and related to *ḫaḫḫar-*, *ḫaḫ(ḫa)riya-* "rake" remains uncertain.

101: We expect *tuekkamman* "my body" after *nu=za* (cf. *CTH* 373: 14′). The text may be just corrupt, though the exact nature of the corruption cannot be determined. There are not too many words beginning in *iz-* nor are there many logograms beginning in GIŠ or words determined by GIŠ that would fit the context. The defiling of the body probably refers to prohibited sexual activities, and maybe the present scribe replaced the literal "my body" by a metaphorical "my bed". Since parallels for the phrase GIŠ.NÁ *papraḫḫ-* are so far not attested, the restoration remains very uncertain.

109–10: The scribe re-interpreted or misread *uddanta* of the original as *ḫanta* "according to". The trace in rev. III 42 though suggests u[*d-da-an-ta* rather than ḫ[*a-an-ta*.

114: For *tepu pēdan* as euphemism for netherworld and/or grave see *CHD* P 339–40.

116: The scribe misinterpreted or misread *māmman* of the orginial as temporal *kuitman* (cf. *CTH* 373: 22′).

157: Corrupt *šiwatti mēḫuniyaš* is a misinterpretation of *witti mieniyaš* in the original (cf. *CTH* 373: 44′, see already *CHD* L–N 229a); note that the scribe (or his teacher) wrote *me-e-ni-*⌈*ia*⌉*-*[*aš*] between ll. 157 and 158, probably intended to be a correction of the corrupt phrase here.

164–65: Apparently corrupt; cf. *CTH* 373: 48′–49′.

177–80: For the restorations cf. *CTH* 374: 85″–91″.

181: Apparently corrupt. A reading *i-na-an* is excluded by the traces visible before *na*? (or x ud?); the insertion remains unclear, possibly ᵈKAL-*tar* … was intended.

184: Note that *ārnumi* in our text is a (probably corrupt) re-interpretation of *āršmi* "I flow" as preserved in *CTH* 374: 98″.

185–87: Cf. *CTH* 374: 100″–102″.

187–89: Cf. *CTH* 374: 103″–104″?

189: For the restoration cf. ll. 179a–80.

191: Or *kap-pu-u-*[*id-du*].

193: The phrase *ḫa-an-te-eš a-ri-iš-ša* remains unclear, but probably represents two nominatives connected by *-a*: *ḫanteš arišš=a* (cf. also the 3ʳᵈ pl. verbal form in the following line whose subject can hardly be anything but *ḫanteš arišš=a*). The apparent *i*-stem *ḫanti-* is probably derived from *ḫant-* "front" with its numerous derivations. *ari-* seems to be an *i*-stem too and has been connected with *ariya-* "to investigate by oracle" (cf. Lebrun 1980: 106). Even though the word is not preceded by a Glossenkeil, one should not exclude from the start that *ariš* is a nominative of Luwian *ara/i-* "time". *am-me-el-mu-za* is interpreted as *am-me-el* MU-*za* by Lebrun and Singer, but while possible, this is far from certain.

200: For a possible interpretation of inserted *ma-a-ni* x x (x) as *mani-* "pus" see *CHD* L–N 163a.

205: As it stands, it is difficult to grasp the syntax and meaning of this possibly corrupt sentence; also the semantic connotation of *welwila-* "belonging to the meadow" within the present context remains unclear.

207: Following a proposal by Laroche *dališšant-* is translated as "égaré" by Lebrun (cf. 1980: 109) and "bewildered" by Singer. The participial form is, however, clearly derived from *talleš-* "to become favourable, favourably disposed", "to become pleasant" (see Tischler, *HEG* III/8, 58). Said of a man in relation to his personal god the actual connotation may be "to become pleasant (to a deity), i.e. "to become devout", "to become loyal".

210: Lebrun 1980: 100 restores *a-aš-šu* after IGI^{ḫi.a}-*it*, but this is unwarranted; if the god's "eyes" were qualified as "favourable", the expected phrase would be *aššawit šakuit* (cf. *CHD* Š 75a).

211: *ag-ga-ta-an* is either a corrupt common gender accusative of *aggatar* n. "death" or the regular accusative of an otherwise unattested *aggatt-* c. "dying, death" (< *akk-* + *-att-*).

215: Singer 2002a: 39 translates "He called it for me twice, thrice", apparently reading *ḫal-za-iš* at the end of the line. While *za* is clearly there, *iš* is rather doubtful, if not entirely excluded, and *ḫal* certainly impossible. GAM here and in rev. IV 14 is used as a marker for introducing a secondary insertion in subscript. Note that 'GAM', not booked as one of the attested forms of the Glossenkeil by *HZL* 248, may be used for marking an indented line in *CTH* 374: 64″ (ms. D obv. II 20′, see commentary there).

217–19: Cf. the equally fragmentary lines *CTH* 374: 121‴–23‴.

221: An instrumental ŠÀ-*it* (*kardit*) is difficult to explain within the present context. Since the duplicate has the expected accusative with possessive pronoun (ŠÀ-*KA* = *kertit*), it is very likely that ŠÀ-*it* is corrupt for ŠÀ-*ti-it*.

225: The translation is based on a composit text *attašmaš annašmaš ḫaššanašmaš* that is actually not preserved like this in any of the extant sources which all seem to contain more or less serious corruptions.

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