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” (line 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 a Sumero-Akkadian Šamaš hymn, rephrased and combined with motifs and phraseology of the Hittite tradition; the closest parallel known so far is a Sumerian hymn addressed to Utu that shares many lines and motifs with the Hittite prayers edited here (H 150 //, ed. Cavigneaux 2009: 7–13). 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 intertextuality 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-

1 I would like to thank Christopher Metcalf for drawing my attention to this text; see his forthcoming article in WdO.
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, 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 Universität, 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.

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Note the following conventions used in the synopsis: → = line continues in this ms., / = line breaks in this ms., l = ruling in this manuscript. Abbreviations follow the conventions of the Chicago Hittite Dictionary.
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 line 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, 138–39) 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 line 16' and innarastaat=ma in line 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 (line 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 (lines 15’, 47’, cf. CHD § 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 Tuthaliya 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 lines 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 Tuthaliya 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.
Manuscripts:

A  KUB 30.10  425/c + 558/c + 560/c  Bk. A
B  KBo 25.111  8/w  Bk. D

Both fragments were collated.


Transliteration:

1'  A obv. 1'  n[u ] X [ ]
2'  A obv. 2'  ku-[šš-e-e]šša-an DINGIR-šaššušš  ha-šu-ug-ga-a'[ ha-ša-a it ]
          n[u-za-kăn ša-ka-wa-šš-šš-šš-ta-pu]\n3'  A obv. 3'  da-[m-a-a]t-na i-aš nu A-NA KAN-.LI i-ia-u-wa  U-UL pa-ša-i nu-ušš-
          ša-an DINGIR-ušša-pa-a-šš ma-a-an ne-pi ši]
4'  A obv. 4'  ma-a-na-[ššt]â-k-ni-i zi-ga DUTU-ušš kâl-tišša pi-a šš nu i-it a-pé-da-
          ni A-NA DINGIR-šašš te-šš-te-šš [nu-ušš-šš]
5'  A obv. 5'  ššAškÂN-TU-ZI-LI ut-ta-a-ar-šš-šš et a-ap-pa tar-kų-mi-ia-i

6'  A obv. 6'  am-me-e[šš] DINGIR-šašš ku-it-mu-za AMA-kA ša-šš-ta nu-mu am-me-
          el DINGIR-šašš ša-šš-ta nu-mu-ušš ša-a-an-mi it]
7'  A obv. 7'  iššhi-ešša-mi-it-ta zi-šš-pâšš DINGIR-šš nu-mu-kán a-šš-u-šš aš-
          an-tu-ušš ašš an-da zi-šš-pâšš [DINGIR-šš]
8'  A obv. 8'  ššhar-ap-ta in-na-ra-a-šš na-an-ta-mu-pê-e-dí i-ia-u-wa zi-šš-pâšš
          DINGIR-šš ma-ni-šš ašš-ta [nu-mu-za]
9'  A obv. 9'  am-me-ešš DINGIR-šš KAN-tu-zí-li-in tu-ug-ga-šš-ta-tašš

A ctd.  išš-ta-an-zâ-na-ašš-ta-šš  IR-ššAšš šašš-šš-ta
B: 1'  [ ] (IR-ššAšš šašš-šš-ta)

10'  A obv. 10'  nu-šš DUMU-an-na-ášš ku-it ššA DINGIR-šš du-šš-du-ššmar

A ctd.  na-at-tašš šâš-šš-šš na-at ŠUL ga-šš-ešš-mišš
B: 2'  [ na-šš-ta  ]

          mi-ešš]-šš-ta
B ctd.  ššhu-at-ta-ta ššu-šš ma-an-ta šša-kí-n[u]-un
B ctd.  [ ]

12'  A obv. 12'  nu A-NA DINGIR-šš ŠUL ku-šš-šš-šš-an-ka lì-in-ku-un
          [ ] li-i n ku-u[n]
A ctd.  lie-i-ga-in-na-ašš-ta ŠUL ku-šš-šš-šš-an-ka šâr-ra ašš-šš-šš-at

13'  A obv. 13'  šši-ú-šš-mi-šš ma-mu ku-it šu-šš-pí a-da-an na-at-ta a-ra
          n[a-at-ta]
A ctd.  na-at ŠUL ku-šš-šš-šš-an-ka e-du-un

14'  A obv. 14'  nu-šš tu-ešš-ta-km-šš ma-an na-at-ta pa-ap-ra ašš-šš-šš-un
          pa-ap-ra]-ašš-šš-šš-un
A

15' A obv. 15' GUD-[un]3-aš-ta ḫa-ali-az a-ap-pa Ū-UL ku-uš-ša-an-ka kar-šu-un
A ctd.
B: 7' UDU-un-aš-ta a-ša-ú-na-az EGIR-pa KI.MIN
na-at-[a] ku-uš[ša-an-ka]

16' A obv. 16' NINDA-an-za ú-e-mi-ia-nu-um 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}3 →

17' A obv. 17' ú-e-mi-ia<nu-un> na-at A-ḪI-TI-IA Ū-UL ku-wa-pí-ik-ki e-ku-un
A obv. 16' [f'u]-[e-mi-ia-nu-un]
B: 9' ki-nu-na-ma-an ma-a-an ła-az-zi-ḫa-ḫa-at
A ctd. [lazziyāḫa]-a] →
B: 10' nu tu-el ši-ú-na-aš ud-da-an-ta na-at-ta SIG.-aḫ-ḫa-at
A obv. 15' nu tu-el {
B: 11' ma-a-am-ma-an in-na-ra-ḫa-at-ma ma tu-e-el}
A obv. 16' tu-el →

18' A obv. 18' ši-ú-na-aš ud-da-an-ta Ū-UL in-na-ra-ḫa-at
B: 10' ši-ú-[na-aš]

B: 10' ši-ú-[na-aš]

20' A obv. 20' ḫu-issa-wa-tar-ma-pa an-da ḫi-in-ga-ni ḫa-mi-in-kān
A ctd. ḫa]-mi-in-kān3
B: 11' ḫi-in-ga-na-ma-pa an-da ḫu-issa-wa-an-ni-ia ḫa-mi-in-kān
A ctd. ḫi-[n-ga-na-ma-pa]
B ctd. (B breaks)

21' A obv. 21' da-an-du-ki-ḫa-na-ša DUMU-aš uk-tu-u-ri na-at-ta ḫu-[iš]-wa1-an-za
B: 12' ḫu-issa-wa-an-ni-aš UD3-šš-aš SANG-kap-pu-u-an-te-eš

22' A obv. 22' ma-a-am-ma-an da-an-đi-ki-ḫa-na-ša DUMU-aš uk-tu-u-ri ḫu-[iš]-wa-
B: 12' an-za e-eš-ta ma-na-aš-ta ma-a-an

23' A obv. 23' [a]n-tu-wa-ḫa-ḫa-aš i-da-a-lu-wa i-na-an ar-ta ma-na-at-ši na-at-
A ta kat-ta-tar.

24' A obv. 24' [ki-nu-ni]a-mu-za am-me-el DINGIR-IA ŠA-ŠU ZI-ŠU ḫu-ua-ma-an-te-
B: 13' [e]-r1 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-z-a-an ga-né-eš-mi na-aš-šu-mu DINGIR-IA za-aš-ḫe-
A -ta me-e-ma-ú nu-mu-za DINGIR-IA ŠA-ŠU ki-nu-ud-du

26' A obv. 26' [nu-mu wa-aš-du]-ul-mi-it te-e-ed-du ne-z-a-an ga-né-eš-mi na-aš-
B: 13' ma-mu zmEINSI me-e-ma-ú

27' A obv. 27' [na-aš-ma-mu ŠA]4 UTU lu-áz ŠU za ANG.GIG me-e-ma-ú nu-mu-za
A DINGIR-IA ḫu-ua-ma-an-te-et kar-di-it

28' A obv. 28' ŠA-ŠU ZI-ŠU]4 ki-i-nu-ud-du1 nu-mu wa-aš-du-ul-mi-it te-e-ed-du ne-
A za-an ga-né-eš-mi

29' A obv. 29' [nu-mu na-aš-ša-ra-at-ta-an ta-a]š-nu-mar-ra a-ap-pa zi-ik-pát
A am-me-el DINGIR-IA pí-ış-ki
A
A
A
A

----------------------------------------
30' A rev. 1 [\textsuperscript{4}UTU-uš ṭu-u-ma-an-ta-an \textsuperscript{16}SIPA-ŠU-N]U zi-ik nu-ut-ta ṭu-u-ma-an-
ti-ia ḫa-lu-ka-āš-ti-\textsuperscript{i}š\textsuperscript{3}.
31' A rev. 2 [ša-ne-ez-zi-iš nu-mu-ūš-ša-an ku-āš DINGIR-\textcircled{I}A \textsuperscript{9}[a]-a-it nu-mu-ūš-
ša-an ar-ḫa pa'(iz)-aš-ku-ut-ta a-ap-pa-ia-mu-za
32' A rev. 3 \textsuperscript{[a-pa-a-āš-pāt kap-pu-id-du nu-mu  hük]u-iš-nu-ud-du nu-mu\textsuperscript{3} ku-iš
DINGIR-IA i-na-an pa-[I}s nu-mu ge-en-zi
33' A rev. 4 [nam-ma da-ad-du ú-ga(?) i-n[a-ni pé-ra-an ta-ri-āh-ḫu-un ma-li-
ik-\textsuperscript{1}ku'n] un-nu-zu nam-ma \textsuperscript{1}UL\textsuperscript{3} aхи-n
34' A rev. 5 [nu-mu(?) x x (x) i-da(?)\textsuperscript{1}lu\textsuperscript{1} ma-a-āh-ḫa-an a-ri-ir-iš-ta nu-
\textsuperscript{1}mu\textsuperscript{1} x [x] \textsuperscript{1}k[a'] na-it-ta
A
35' A rev. 6 [nu ṭA DINGIR-IA ša-a-u-wa-a-r]r(?) \textsuperscript{1}kar-\textsuperscript{1}ta nam-ma e-ša-ru na-at a-
ap-[p\textsuperscript{1}a ka]\textcircled{I}r-di-įš-ši ma-du
36' A rev. 7 [x x (x)] \textsuperscript{5}i-na-na\textsuperscript{1}-az [a]-\textsuperscript{1}wa-an ar\textsuperscript{1}-ḫ[a] nam-ma ti-it-\textsuperscript{1}nu-ut [\textsuperscript{4}UTU-
uš Šu-wa-a-ru na-ia-an-za
37' A rev. 8 [\textsuperscript{1}DUMU \textsuperscript{7}EN]ZU \textsuperscript{U} \textsuperscript{4}NINGA[L X X] X [[X]-\textsuperscript{6}NU z[i-ik ka-a-s[a-ma-
at-\textcircled{I}a] \textsuperscript{1}kán-tu-zì-lì-ši IR-KA
38' A rev. 9 [ki-nu(?)-u\textsuperscript{2}n] ąi-zi-įš-ḫu-un nu-\textsuperscript{1}mu ṭu₃-įš-\textsuperscript{1}nu-ut nu-ud\textsuperscript{2}lu-
\textsuperscript{7}za\textsuperscript{1}ta [k[a'-a-ša(?)]) me-e-mi-iš-ki-mi
A
39' A rev. 10 \textsuperscript{1}UTU-i iš-ḫa-a-mi ka-a-ša-az \textsuperscript{1}kán.-iš DINGIR-IA \textsuperscript{1}da-aš-ša-nu\textsuperscript{3} uš-
\textsuperscript{1}ki-mi \textsuperscript{3} [nu-mu DINGIR-IA] iš-ta-ma-aš-du
40' A rev. 11 \textsuperscript{1}u-uk\textsuperscript{3}-za ni-ku \textsuperscript{1}kán.-iš A ṭA DINGIR-IA ku-it i-ia-nu-un nu ku-it [wa-
aš-ta-ah-ḫu\textsuperscript{1}n Ši-i-\ui-mi-mi
41' A rev. 12 zi-ik-mu i-ia-aš zi-ik-mu ša-an-ma-na-a-eš ki-nu-na-at-ta \textsuperscript{1}k[án.-iš ku-
i]\textsuperscript{1}l i-ia-nu-un \textsuperscript{16}DAM.GAR-ša
42' A rev. 13 LŪ-aš \textsuperscript{8}UTU-i \textsuperscript{1}bi e-e-li ḫar-zi nu \textsuperscript{6}e-e-li mar-ša-nu-uz-zi [ū-ga A-
NA] DINGIR-IA ku-it i-ia-nu-un
A
43' A rev. 14 nu-mu ĮA I i-na-ni pé-ra-an pîr-tu-li-i-a-āš Ė-er ki-ša-at nu-mu pî-
tu-li-ia-i pé-ra-an
mi-e-ni-ia-aš ar-ma-la-āš
45' A rev. 16 ma-ah-ḫa-an nu-za ū-uk-ka QA-TAM-MA ki-iš-ḫa-at ki-nu-na-mu-uš-
ša-an i-na-an pîr-tu-ul-li-ia-āš-ša
46' A rev. 17 ma-ak-ke-e-e-es-ťa na-at ši-i-ū-ni-mi tu-uk me-e-mi-iš-ki-mi
A
47' A rev. 18 iš-pa-an-ti-mu-uš-ša-an ša-a-ne-er-iš-že-ša-āš
\textsuperscript{1}na\textsuperscript{1}-at-ta e-e-p-[z]\textsuperscript{2}
48' A rev. 19 nu-mu-uš-ša-an \textsuperscript{2}se-e-er aš-šu-ul na-at-ta iš-du-wa-ri ki-nu-na ma-
pa [DINGIR-IA] in-na-ra-w[a-u]-a-ar
49' A rev. 20 \textsuperscript{U} \textsuperscript{1}KAL an-da tu-ų-rı-ia ma-a-an-mu-kán an-na-az ma kar-ta-az
[k]\textsuperscript{4}-i i-na-an gul-āš-ta
50' A rev. 21 ú-ga-at-za a-ap-pa \textsuperscript{16}ENSI-ta na-at-ta ku-uš-ša-an-ka pu-nu-uš-
šu-un
A
51' A rev. 22 ki-nu-na ši-i-ū-ni-mi pé-ra-an tu-wa-ad-du ḫal-zi-iš-ša-āh-ḫi nu-mu DINGIR-IA iš-ta-ma-aš [nu]-mu LUGAL-an
Translation:

1’–5’ [ … ]. The god that has become terribly … angry [with him], has turned [aside his eyes] elsewhere 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] 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 not 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 evils befalling man, illness, 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 interpreter speak to me [or] let a diviner [of 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 strength back [to me]]’ [O Sun-god], you are [the shepherd of] [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 [illness and (so) I cannot overcome (it) any
longer. As soon as you scraped off [... evil] [from me], you turned [ [... ] to me.

35'–38' May [my god’s anger] again subside, may it recede in his [heart, [and] remove [ [... ] again from (causing) illness. [O Sun-go]d, you are the most vigorous [son of Sîn] and Nikka[l, the]ir [... ]. I, Kantuzili, your servant, have [now] invoked you, so let me recover! I am speaking to you:

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 [sinned] in some way, have I? My god, you made me, you created me. But now, [what] 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, [my] god, harness together (divine) Strength and the Strong Deity (attaching them) to me! But whether you ordained [this] 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 kings’ gate. Do not retract my customary rights before a mortal. Those to whom I did good, none of them saves [me]. To me, my god, you are like a [father]r … . I [have] [no] mother, only [you], [my god, you are] to me [like a mother …

Notes:

2': Cf. generally line 31' and its parallels. García Trabazo (following Grobe) reads ša-a-rewa-ašš-[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 hatugga is confirmed by the parallel passage in CTH 372: 76 (FHG 1 obv. 2'): DINGIR-ux ša-te-du1-ki x [...]. Not enough is left of the word between hatugga and šāttu 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 ša- 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-uxš seems more likely than DINGIR-IA at the end of line 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 iššiyēššar “binding”, “bond” (cf. García Trabazo 2002: 277 “amarra” and Melchert 1988: 220 “mandate”) 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 rikṣu “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′: ʾiškur-ni-aš MAŠ-ŠU, [la-ba]-ar-ni-ma-aš iš-ḫi-eš-ša-aš-ši-ū “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 (iššiyeššar).

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-kān ša-a-ak-ḫi na-at ka-ni-iš-mi. Despite the fact that Eheloff’s copy (confirmed by collation) clearly indicates na-at-ta instead of alleged na-at-kān 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-ta3, 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 [reconocere]”). There are traces of the beginning of a lower horizontal wedge after na-at that could well represent the beginning of an ū, and the traces after the break clearly read [ga-né-eš³-m[i], which suggests that the expected kanešmi did not immediately follow n=at. For syllabic na-at-ta and Akkadographic Ū-UL within the same line cf. line 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 mait-). 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; kuit=a is parallel to kuit in the beginning of the preceding paragraph (line 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′–17′: These lines have a close parallel in the Sumerian and 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 first millennium Akkadian parallel has ina ramāntšu within the same context (Lambert 1974: 278 lines 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 aḵ in UDU-un-aḵ-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 hūšwatār=m(u)=apa and hingga=a=m(u)=apa. This is not an abstract philosophical statement, but an expression of the speaker′s closeness to death. For this and the following lines, cf. the Sumerian Utu-hymn H 150 // lines 46–59 (see Cavigneaux 2009: 9–11 and Metcalf 2011).

22′–23′: For kattawatar see Puhvel, HED 4, 138–40. We follow Puhvel in interpreting man=at=sī 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. For the interpretation of idaluwa as a neuter plural, see van den Hout 2001: 425.

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 line 33′, as indicated in Ehelolf′s copy, traces of a broken sign are preserved before ni; the proposed restorations DINGIR-ŁIM-ni (García Trabazo) and šī-u-ni (Lebrun) can be safely excluded. The traces suggest n[j]a and the restoration inani peran, for which cf. already CHD L–N 130a, is virtually certain. Line 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 4 ŠA [za-ma-kur-te-et ŠA –š[a-zA GIN] x nu zi-ik ka-u-ša following the lead of CTH 372: 11–12. There is, however, only room for three or four, perhaps 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 4 UTU-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-S] 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 (line 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-ta x x pu-nu-uš-š[u-un; García Trabazo, following Grobe, restores DINGIR-ta [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 1 da-aš-ša1-nu-uš-1 ki-m1, but this remains uncertain.
40’: The tablet has ni-ku, not l.GIŠ (so García Trabazo and Lebrun, following Ehelolī’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’–49’: 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 lamassī dumqi lirrakis ittīya, even though “ALAD (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 || in Hittite texts, see Hawkins 2005: 290–91 and Hawkins forthcoming; the Hittite Stag-god ḍākāl — Hittite Innara, Luwian Annari, Hittite-Luwian Kurunti(ya) — was associated with Mesopotamian ḍāLĀMA = 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 ḍāppa with “ensuite” (for temporal ḍāppa in OH texts cf. HW 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 ḍāppa implies repetition of the basic verbal action (investigate < consult repeatedly) as ḍāppan arḫa in n=ašṭa EGIS-AN ARḫA PUNUŠKI “investigate meticulously” (BEL MADGALTI instruction, see CHD P 380a). Lebrun (followed by Mouton 2007: 120) interprets -ta in mınūn-ENSI-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. BELIYA=ya=an ŠA KUR-TI AWĀTEʾEN punušdu “may my lord consult him about the affairs of the land”, NH letter, see CHD P 379a). CHD parses mınūn-ENSI-t=a as the underlying form as instrumental (“by means of a dream interpreter”); 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 interpreter” would fit into the present context, but one should note that CTH 374: 77” has ŠA cının-ENSI-ta 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 (cının-ENSI-TA) reflecting Akkadian ša’ilu; the underlying Hittite word would have to be an accusative then and punušš- constructed with a double accusative (“I have never consulted the dream interpreter about it”). Alternatively, one could assume that the stem of the (unknown) underlying Hittite word for “dream interpreter”, “seeress” ended in a liquid or nasal; -ta then would represent an OH instrumental in -t(a) (as in kiššarta, wedanda, išhaṃanda 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[ra-lu-u]m-ma-an (Lebrun, García Trabazo) cannot be reconciled with the traces preserved on the tablet (for the restoration šaklit(n)=man cf. CTH 372: 170–71, see now also CHD S 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 (lines 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’.
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 +  
KBo 52.13 (+)  1226/u (+)  
C₂  KBo 51.15  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 translations:  Singer 2002a: 33–36

Transliteration:

0'  [ … nu-ut-ta ka-a-ša]  
1'  B₂ obv. 11'  [LUGAL-uš a-ru-wa-n]u-un nu-[ut-ta me-mi-iš-ki-mi]  
B₂  
2'  B₂ obv. 12'  [ne-pi-ša-aš ša] [ḫu-u-la-le-eš-ni]  
3'  B₂ obv. 13'  [zi-ik-pāt] ḪUṭ-uš la-lu-[ki-ma-aš]  
B₂  
4'  A₂ obv. 1'  [ ḪUṬ-UṬ] Ḫa-an-te-eš-ki-[ši]  
B₂ obv. 14'  [ ḪUṬ] e šar-ku³ LUGAL-u-r-e³  
5'  A₂ obv. 1'–2'  [iš-ḫi]-i-ú-ul³ ś[a-a]-l[a]-l[n] / [zi-ik-pāt]  
B₂ obv. 15'  [iš-ḫi-ú]-i-ul³ ša-ak-[i-in] zi-ik-pāt  
6'  A₂ obv. 2'  [ Ḫa-an-t]e-eš-ki-[ši] na-aš-ta KUR-tīa³  
B₂ obv. 16'  [ ḪUṭ-UṬ] š Ḫa-an-te-eš-ki-[ši]  
7'  A₂ obv. 2'–3'  iš-tar-na / [zi-ik-pāt aš-ša-nu]-wa-an-za  
B₂ obv. 17'  [iš-tar-n]a zi-ik-pā[t  
8'  A₂ obv. 3'  ḪUṭ-uš <Ḫa-an-da-an-za>(?) DINGIR-uš zi-ik  
B₂ obv. 18'  [ uninscribed]  

(undecipherable traces in B₂ obv. 19'; B₂ obv. breaks)
9' A₂ obv. 4' [da-a-aš-šu iš-ḫi-iš-ša tu]-uk-páṭ ḍUTU-i pī-ia-an ḥa-an-da-an-za
10' A₂ obv. 5' [iš-ḫa-aš zi-iK] ḍUTU-u-ma-an-da-aš at-ta-aš an-na-aš zi-iK
11' A₂ obv. 6' [ṭEN.LI]-aš at-ta-aš-te-eš KUR]. ḍUTU-u-mar tu-uk-páṭ kI-
12' A₂ obv. 7' [ti-ia-an ḫar-zi ḫa-an-ne-eš-n]a-ša iš-ḫa-aš-zi-ik nu ḫa-šan-ne-eš-
13' A₂ obv. 8' [pe-e-di da-ri-ia-aš-ša-ša-š-ti-i]š NU GĀL ka-ru-āt][i-li-ia-aš-ša-

(A₂ obv. breaks)

14' C₁ obv. 1'–2' [DINGIRmeš-na-aš] ḫiš-tar]-na / [ḏUTU-uš šar-ku-u]š
15' C₁ obv. 13' [DINGIRmeš-aš-ša-an SISKU][ḏUTU-uš
16' C₁ obv. 1'–2'[ži-ik-ki-ši ka-ru-ū-i-i-]-l]a-ša-aš-ša-an
17' B₁ obv. 1' [ ] ḪA.LA-[š]-U[N]
C₁ obv. 15' [DINGIRmeš-na-aš] ḪA.LA-[š]-U[N] zi-ik-páṭ zi-ik-ki-ši
B₁, C₁

18' A₁ obv. 1' [ ] [a-āp-p]-a ṭu-uk]-[páṭ ] →
B₁ obv. 12' [ ] [gī]-[a]-a-[p]-a]-[páṭ ] [ ]
C₁ obv. 16' [ne-piša-aš] [gī]-[a]-a-[p]-a ṭu-uk-páṭ ḍUTU-i

19' A₁ obv. 1'–2' [ ] [ži]-iK-páṭ →
B₁ obv. 13' [ ] [ži]-aš-kán-zi] [na-aš]-[t]-ta ne-pī-ša-aš [ ]
C₁ obv. 17' [ ] [ži]-aš-kán-zi] [na-aš]-[t]-ta ne-pī-ša-aš KĀ-uš zi-ik-páṭ

20' A₁ obv. 2' aš-ša-nu-[t]-wa-an-zâ [ ]
B₁ obv. 14' [ ] ḍUTU-uš šar-ra-āš-ki-ši-[t]-ta
C₁ obv. 18' [aš-ša-n]u-an-zu ḍUTU-uš šar-ra-āš-ki-ši-[t]-ta
A₂, B₁, C₁, D₁

21' A₁ obv. 3' [nu]-ne-pī]-aš aš-ša-tāk-na-aš-ša DINGIRmeš-eš tu-]-ṭu]-[páṭ ] →
B₁ obv. 15' [ne-pī]-[a]-š][aš-ša-tāk-na-aš-ša DINGIRmeš-eš tu-]-[ṭu]-[páṭ ]
C₁ obv. 19' [ne]-pī]-[a]-š][aš-ša-tāk-na-aš-ša DINGIRmeš-eš tu-]-[ṭu]-[páṭ ]
D₁ obv. 11' [ ] tu-]-[ṭu]-[páṭ ]

22' A₁ obv. 3' [ ]
B₁ obv. 16' [ū]-UTU-i k]a-ta-an ka-ne-na-an-[e]-eš]
C₁ obv. 110' [ū]-UTU-i k]a-ta-an ka-ne-na-an-[e]-eš]
D₁ obv. 12' [ ] (PAP mark in the intercolumnium)
B₁, C₁ [D₁]

23' A₁ obv. 4' [ku-it-t]-a [ū]-[UTU-uš me]-mi-şi-ki-ši DINGIRmeš-ša →
B₁ obv. 17' [ū]-[UTU-uš me]-mi-şi-ki-ši DINGIRmeš-[ša]
C₁ obv. 111' [ku-it]-t]-a [ū]-[UTU-uš me]-mi-şi-ki-ši DINGIRmeš-[ša]
D₁ obv. 13' [ ] →

24' A₁ obv. 4'–5' a-āp-pa ṭu-]-[ṭu]-[e]-eš-ká]-[n]-zi →
B₁ obv. 18' [ ] [a]-a-[p]-a] [ ]
C₁ obv. 112' [a]-a-[p]-a] ṭu-]-[ṭu]-[ṭu]-[a]-a-[p]-a] [ ]
D₁ obv. 13' [ ] (D₁ obv. 1 breaks)
B₁, C₁
25' A, obv. 5'  
\[ \text{′} \text{UTU-ūš} \text{ ku-ri-im-ma-aš wa-an-nu-mi-[i]-aš-ša } \rightarrow \]
B, obv. 1 9'  
\[ \text{′} \text{UTU-ūš ku-ri-im-ma-aš wa-an-nu-mi-[i]-aš-ša } \]
C, obv. 1 13'  
\[ \text{′} \text{UTU-ūš ku-ri-im-ma-aš wa-an-nu-mi-[i]-aš-ša } \]

26' A, obv. 5'  
\[ \text{′} \text{zi-[i]} \]
B, obv. 1 10'  
\[ \text{′} \text{zi-[i]} \]
C, obv. 1 14'  
\[ \text{′} \text{an}-\text{na-āaš zi-ik} \]

\[ A, B, C \]

27' A, obv. 6'  
\[ \text{′} \text{nu} \text{UTU ku-ri-im-ma-aš dam-me-eš-ḫa-an-ta-āš-ša } \rightarrow \]
B, obv. 1 11'  
\[ \text{′} \text{ku-ri-im-p} \text{a-āš dam-mi-[i]-ḫa-an-ta-āš-ša} \]
C, obv. 1 15'  
\[ \text{′} \text{nu} \text{UTU-ūš ku-ri-im-ma-aš dam-mi-[i]-ḫa-an-ta-āš-ša} \]

28' A, obv. 6'–7'  
\[ \text{′} \text{an-[l]u-uḫ-ša-āš } \rightarrow \]
B, obv. 1 12'  
\[ \text{′} \text{kat-ta-wa-[a]-šar} \text{zi-[i]} \text{UTU-ūš} \]
C, obv. 1 16'  
\[ \text{′} \text{a-[n]u-uḫ-ša-āš k[ar]-ta-wa-[a]-tar zi-[i]-ik-pāt UTU-ūš} \]

\( B, \text{obv. I breaks} \)

29' A, obv. 7'  
\[ \text{′} \text{šar-ni-in-ki-ši-ši } \rightarrow \]
C, obv. 1 17'  
\[ \text{′} \text{šar} \text{ni-ik-ki-[i]-ši-ši} \]

\[ C \]

30' A, obv. 7'  
\[ \text{′} \text{ma-ā-na-āaš-[t]a ka-ru-u-ā-ta-wa-ar} \]
C, obv. 1 18'  
\[ \text{′} \text{ka-ru-u-ā-ta-wa-ar} \text{I-ša-wa-ar} \]

\( C, \text{obv. I breaks} \)

31' A, obv. 8'  
\[ \text{′} \text{X X X} \text{ UTU-ūš ne-e-pī-[i]-ša-az ša-ra-a u-up-[i] }\text{ nu-[i]-uš-ša-an} \]

32' A, obv. 9'  
\[ \text{′} \text{ša-ra-a-[i]-iš-ša-[i]} \text{KUR-[i]-aš kat-[i]-aš-ša KUR.KUR-aš [tu-el-pāt]} \]

33' A, obv. 10'  
\[ \text{′} \text{ru-[u]-ša-[a]-ša tī-[i]-lu-[u]-ša ki-[i]-ma-aš tī-[i]-rel} \]

34' A, obv. 11'  
\[ \text{′} \text{nu} \text{ ur. ur. I UR.IG \text{ ša} \\ \text{ša} \text{ ḫa-an-ne-eš-šar zī-ik [ḫa-a]n-na-at-ta} } \]

35' A, obv. 12'  
\[ \text{′} \text{šu-[u]-pa-la-an-na ḫa-an-ne-eš-ša iš-šī-it ku-[i]-e-[e]-š ū-ul me-mi-iš-kān-[i]} \]

36' A, obv. 13'  
\[ \text{′} \text{a-[a]-at-ta ḫa-[i]-a-[n]-na-at-ta-[a]-ri i-da-a-la-u-wa-aš-sa [h]u-wa-ap-pa-aš} \]

37' A, obv. 14'  
\[ \text{′} \text{an-[u]-uḫ-[ša-[a]-ša ḫa-[a]-n-ne-eš-ša zī-ik-pāt UTU-[u]-š ḫa-an-na-at-ta} \]
C, obv. 1 2'  
\[ \text{′} \text{a-[n]-a-[n]-a-[t]-ta} \]

\( \text{unclear traces in obv. II} \)

38' A, obv. 15'  
\[ \text{′} \text{an-[u]-uḫ-[ša-[a]-na-[a]-a] ku-in DINGIR \text{ša-[a]-a-[n]-a-zi} } \]
C, obv. 1 3'–4'  
\[ \text{′} \text{ku-in DINGIR-e[š]} \text{I} \text{a-[n]-a-[a]-a-zi} \]

\( A, C \)

39' A, obv. 16'  
\[ \text{′} \text{pa-[a]-ku-wa-an-[z]i na-[a]-a-[a]-a-[a]-a-zi} \text{a-ap-pa} \]
C, obv. 1 4'–5'  
\[ \text{′} \text{pa-[a]-ku-wa-an-[z]} \text{a-ap-pa} \]

\( A, C \)

40' A, obv. 17'  
\[ \text{′} \text{am-mu-[a]} \text{LU[GAL-un]} \text{I]u-[i]-lu-wa-[i]-ši} \]
C, obv. 1 6'–7'  
\[ \text{′} \text{IUTU-[u]-š} \text{I} \text{I]u-[i]-lu-wa-[i]-ši} \]
A₁, ctd. nu₂ UTU-₁ [UZ]U₃ NINDA-an
C₂ ctd. [ ] →

41' A₁, obv. 18' [KAŠ ši]²-ip₁-[pa-an-ža-ki-mi]
C₁, obv. II 7' [KAŠ ši-i-pa-an-za-ki-mi
(C₂, obv. II breaks)
A₁, ctd. [n]u-[u]-ma-[ša-an-da-a-[n]-ta-an [Ir-K]A LUGAL-un

42' A₁, obv. 19' [³⁴UTU-uš ki-šar-ta e-ep-š]'
A₁, ctd. break containing text parallel to CTH 372: 53–59

43' A₁, obv. 20' [nu mi-e-ú-uš ku-i-uš [³⁴UTU-uš]₁ šu-u-r[i² ia-an ūar-ši ... (A₁, obv. breaks)

44'' C₂, obv. II 1' [ ] unclear traces [ ]
45'' C₁, obv. II 2' [i-ia-at-ta-ri ZA]G-a(z-t)[e-et n-a-ša-ra-[at-t][e-eš
D₂, obv. II 1' [ k[u]-u]₁ na₁[a(z-te-et] →
46'' C₁, obv. II 3' [h[u]-ia-an-r[le]-eš GUB-la-az-ma-at-ta u-r[r[i][e]-m[e-eš
D₂, obv. II 2°–3' [h[u]-ia-an-r[le]-eš GUB-[a]-az-ma-at-ta/ [³-r[i]-te-me-eš
47'' C₁, obv. II 4' [h[u]-i]₁[a-an-te-eš
D₂, obv. II 3' [h[u]-i]₁[a-an-te-eš]
C₂, D₂ →
48'' C₁, obv. II 5' [³⁴]BU-NE-NE SUKKAL-KA k[u]-un-na-az-te-et
D₂, D₂, obv. II 4' [³⁴]BU-NE-NE SUKKAL-KA [k[u]-un[a]-az-te-et]
49' A₁, rev. I' [ ] [³⁴]mi-[ša]₁-r[u]-ša
C₁, obv. II 6' i-ia-at-ta [³⁴]mi-[ša]-ru-[ša] SUKKAL-KA
D₂, obv. II 5' [³⁴]i-ia-at-ta [³⁴]mi-[ša]-ru-[ša] [³⁴]SUKKAL₁-K[A]
50' A₁, rev. I' [ ]
C₁, obv. II 7' GUB-la-az-te-et i-ia-at-ta
D₂, D₂, obv. II 6' [GUB]-la-az-te-et [i-i]a-at-ta
A₁, C₁, D₂ →
51' A₁, rev. 2' [ ] k[a]-a-[ša] LUGAL-uš a-ru-[a]-nu-un
C₁, obv. II 8' nu-ut-[u] ka-[a]-ša LUGAL-uš [³⁴]a-ru-wa-nu₁-[u][n]
D₂, D₂, obv. II 7' [nu-[u]-t[a] ka-[a]-ša ] [³⁴]a₁-ru-wa-nu-[u] erasure
52'' A₁, rev. 2' [ ] →
C₁, obv. II 9' [nu-ut-[u] me-mi-[š]-ki-mi
D₂, D₂, obv. II 7°–8° [nu-ut]-t[a] [ ]
C₁, D₂ →
53' A₁, rev. 2°–3' [ ] [ ] ki-i [i]-a-an pa-iš
C₁, obv. II 10' ku-[š]-mu DINGIR-LUM ki-i [i]-a-an-na pa-iš
D₂, obv. II 9' [³⁴]ku₁-[š]-mu [ ] i-n[a]-a-an pa-iš
54'' A₁, rev. 3°–4' [³⁴]nu-[š]-ša-an / [ ] [³⁴]ne]₁-[p]-ši
C₁, obv. II 11' [³⁴]nu-[š]-ša-an DINGIR-LUM a-pa-a-[ša] ma-[a] an ne₁-[p]-ši
D₂, obv. II 9°–10' nu-[š]-ša-[a] / — a-pa-a-[ša] ma-[a]₁-[a]-an ne₁-[p]-ši
→
55° A, rev. 4'  ma-a-na-aš ták-ni-i  zi[i-ga]  pa-i]-š[i]
C, obv. II 12'  ma-a-na-aš ták-ni-i  zi-ga  ₄UTU-uš  kat-ti-iš-ši  [ ]
D, obv. II 10'-1'  ma-a-na-aš ták-ni-i  zi-ga  ₄UTU-[uš]  kat-ti-iš-ši  pa-i-ši
A, C, D, I

56° A, rev. 5'  [i-i]t  A-NA  DINGIR-LIM  a-pé-e-da-ni  m[e'-e-mi]  →
C, obv. II 13'  nu  i-it  A-NA  DINGIR-LIM  a-pé-e-da-ni  me-e-m[i]
D, obv. II 12'  nu  i-it  A-N[A  DINGIR]-LIM  a-pé-e-da-ni  me-mi  →

57° A, rev. 5'-6'  [ni-i]k-ku  DINGIR-[A]  [ku-i]t  i-ia-nu-un  →
C, obv. II 14'  ú-uk-za  ne-ku  DINGIR-TA  tu-uk  ku-it  i-i[a-nu-u]n
D, obv. II 12'-3'  [u]-uk₃-[za]  /  ne-ku  DINGIR-TA  [tu]-uk  ku-it  i-ia-nu-un

58° A, rev. 6'  nu  ku-it  wa-aš-[l[a-a]-a]-ḥu-[u]-un  →
C, obv. II 15'  nu  ku-it  wa-aš-ta-a-a]-ḥu-un
D, obv. II 14'  nu  ku-it  w[a-aš-t]a-a]-a]-u-[u]-un
C, D, I

C, obv. II 16'  DINGIR-TA  ša₃-am-na-a-eš₃-mu  zi-iš  da-an-du-[ki-iš-n]a-a-[š]
D, obv. II 15'  DINGIR-TA  ša₃-am-[na-a-eš₃-m]u  zi-iš  da-an-du-[ki-iš-na-aš]

60° A, rev. 7'-8'  [i-i]a-aš  ú-ga  A-NA  DINGIR-TA  /  [ku]-i-itbic  →
C, obv. II 17'  zi-iš  i-i-aš  ú-ga-at-ta  ki-nu-un  ku-it
D, obv. II 16'-7'  zi-iš  i-[i-aš]  ú-g[a]-at-ta  ki-nu-un  /  ku-it  →

61° A, rev. 8'  i-i-a-[n]u-[un]
C, obv. II 18'  i-i-aa-nu
D, obv. II 17'  i-i-[a]-n[u]-un
A, C, D, I

62° A, rev. 9'  [ŠI[DAM]-GAR]  LÚ-iš  ₄UTU-i  kat-ta-[n]  →
C, obv. II 19'  ŠI[DAM]-GAR  LÚ-iš₃  ₄UTU-i  kat-ta-an  GIŠÉRIN
D, obv. II 18'  ŠI[DAM]-GAR  LÚ-iš  kat-ta-an  GIŠÉRIN  →

63° A, rev. 9'-10'  [ ]  GIŠÉRIN  mar-ša-na-zi  /  [u-g]a  →
C, obv. II 20'  ḫarr-zi  i-[nu]  GIŠÉRIN  mar-ša₃-[nu]₁-uz-zi  ú-g[as-[at-ta]]
D, obv. II 18'-9'  ḫ[a-zi]  /  [nu]  GIŠÉRIN₃  mar₃[š]-ṣa₃-u[z]-zi  ú-g[a]-₃[t₃]-a₃ →

64° A, rev. 10'  A-NA  DINGIR-TA  ku-it  i-i-a-[n]-u-[n]  →
C, obv. II 21'  A-NA₃  DINGIR-TA  ku-it  i-[i]-a-[n]-u-[n]
D, obv. II 19'-20'  A-NA  DINGIR-[A]  / :  ku-[i]t  i-i-a-[n]-u-[n]
C, D, I

(end of D obv. II; rev. III & IV lost)

65° C, obv. II 22'  nu  É-IA  'iš-[ha]₃'(za)-aḥ₃-ru₃₁-[w]₃-aš-E-er'(text: -IA)
A, caret

66° C, obv. II 23'  'ki-i-[ša]₃-[a]t
A, caret

67° A, rev. 10'-1'  [nu]₃-pü-tu-li-iš-ṣi-mi  /  'ZI₃[DINGIR]-a₃  →
C, obv. II 24'  [nu]₃-pü-tu-li-iš₃-['ki]-m₃  ZI-IA₃-[u]
68" A₁ rev. 11' ta-ma-at-ta pé-e-di z[a-ap-pí-iš-ki-iz]-zi
C₁ rev. II 25' [za-a]p-pí-iš-ki-[z-zj]
(C₁ rev. II breaks)

69" A₁ rev. 12' nu MU-ti me-e-ni-âš ar-ma-la-âš ma-âh-â-an n[ U-za ú-ug-g[a a-pa-a-âš

70" A₁ rev. 13' ki-iš-âhâ-at nu-mu-uš-â-an i-na-an ma-ak-eš-ta na-at tu-tu-k

71" A₁ rev. 14' "UTU-i me-mi-iš-ki-mi


73" A₁ rev. 16' [na-at]-t[a] e-ep-zi nam-ma-mu-uš-â-an lam-ni-mi še-e-er a-aš-šu

74" A₁ rev. 17' [U-UL]Iš-di-du-a-rî


78" A₁ rev. 21' [ki-nu-un PA-NI DINGIR-IA d[lu-ud-du ḫal-zi-ša-ah-ḫi nu-mu
DINGIR-LIM-IA iš-ta-ma-âš

79" A₁ rev. 22' [U-UL aš-ša-nu-wa-an-da-âš(?)] ḫU-iš ki-iš-ḫa-ti ḫa-an-ni-iš-ša-na-ša-mu pé-di d[j巧妙 x (x x)]

80" A₁ rev. 23' [iš-ša-ah-ḫu-un →
C₁ rev. III 1' [a]-[aš-šu ku-i-ush(?) iš-ša-ah-ḫu-un]n^3

81" A₁ rev. 23' na-at-mu EGIR-pa i-d[a-a-lu]
C₁ rev. III 2' n[a-at-mu] i-da^3-a-l[u k]u-it

82" A₁ rev. 24' [zi-ga-mu-za →
C₁ rev. III 3' šar-[ni-in-ki-iš(?)-kâ][n]^3-zi [zi-ga^{-3}mu^3-za

83" A₁ rev. 24' DINGIR-IA at-ta-aš [iwa-ar zi-ik
C₁ rev. III 4' DINGIR-IA at-ta-aš [iwa-ar zi-ik

A₁, C₁ (A₁ rev. breaks)

84" C₁ rev. III 5' an-na-aš-[mi-ša-m]u NU GÂL z[ik-pât-Âmu^3-[za

85" C₁ rev. III 6' DINGIR-IA a[n-na-aš] t[i]-wa-ar zi-ik k[i-nu^{-3}]-[un]

86" C₁ rev. III 7' pît-tu-li-[ia-ia-a]š pé-ra-an UD^h-ia-ûš GE^h-ia^{-3}-ûš

87" C₁ rev. III 8' la-ak-nu-u[š-kî]-mi

A₁, C₁

88" C₁ rev. III 9' nu-mu^3 DINGIR-IA ḫu^{-3}-nu-ut nu-mu wa-aš-du-la-âš

89" C₁ rev. III 10' kat-ta^3-an ar-[t]âa iš-ḫi-an-da-an LÛ-an ma-a-â[n

90" C₁ rev. III 11' ar-ḫa la-a nu-mu SIG^3-ia-wa-an-ti pé-e-di QA-T[UN]

91" C₁ rev. III 12' e-ep nu-ma-aš-ta a-r[a]-uš-za-ra-[a

92" C₁ rev. III 13' ḫu-it-ti
A₂ rev. 1' traces
\[
\begin{align*}
A_C C
\end{align*}
\]

93'' \quad A_2 \text{ rev. 2'} \quad [ \quad ma\text{-}1\text{a}^3\text{-}a\text{-}h\text{-}h\text{-}a\text{-}a\text{-}n \rightarrow \\
C_1 \text{ rev. III 14'} \quad du\text{-}ud\text{-}du\text{-}wa\text{-}ra\text{-}an\text{-}za\text{-}k\text{-}án \i\text{L}\text{U}^\text{a}^\text{-}a\text{š} \text{ ma}^\text{-}a\text{-}a\text{š} \text{ h\text{-}a\text{-}a\text{-}n}
\]

94'' \quad A_2 \text{ rev. 2'} \quad \text{pit}\text{-}ti\text{-}i\text{[a}^\text{-}u\text{-}wa\text{-}ar} \quad ] \quad p\text{it}\text{-}te\text{-}ia\text{-}u\text{-}wa\text{-}ar \text{ pé\text{-}e\text{-}š\text{-}ši\text{-}ia\text{-}nu\text{-}un}

95'' \quad A_2 \text{ rev. 3'} \quad [ \quad ] \rightarrow \\
C_1 \text{ rev. III 16'} \quad nu\text{-}u\text{š}\text{ša\text{-}an nam}\text{ma da\text{-}an\text{-}ku\text{-}wa\text{-}i}

96'' \quad A_2 \text{ rev. 3'} \quad \text{ta\text{-}ga\text{-}an\text{-}zi\text{-}pí \text{ ka}^\text{-}1\text{ru}^\text{-}ú\text{-}i\text{-}li^3\text{-}[\text{ia}\text{-}at\text{-}ta]} \quad \text{ta\text{-}ka\text{-}an\text{-}zi\text{-}pí \text{ ka}\text{-}ru\text{-}ú\text{\text{-}i^1\text{-}li\text{-}ia\text{-}at\text{-}ta^3}

97'' \quad A_2 \text{ rev. 4'} \quad [ \quad ú\text{-}e\text{-}h\text{-}a\text{a\text{-}h}^\text{-}]\text{ha} \\
C_1 \text{ rev. III 18'} \quad Ú\text{-}UL \text{ ú\text{-}e\text{-}h\text{-}a\text{-}a\text{h}\text{-}a

\]

\[
\begin{align*}
A_C C
\end{align*}
\]

98'' \quad A_2 \text{ rev. 5'} \quad [ \quad \text{ar\text{-}aš\text{-}]}\text{mi} \rightarrow \\
C_1 \text{ rev. III 19'} \quad \text{nu wa\text{-}a\text{-}tar ma\text{-}a\text{-}a\text{š} \text{ h\text{-}a\text{-}a\text{-}n} \text{ ku}^\text{1\text{\text{-}wa\text{-}a\text{-}pí} \text{ ar\text{-}aš\text{-}mi}

99'' \quad A_2 \text{ rev. 5'} \quad \text{nu pé\text{-}e\text{-}da\text{-}mi\text{-}it Ú\text{-}UL \text{ ša\text{-}aq\text{-}qa\text{-}a\text{h}^\text{h}^\text{i}} \\
C_1 \text{ rev. III 20'} \quad \text{nu pé\text{-}e\text{-}da\text{-}mi\text{-}it Ú\text{-}UL \text{ ša\text{-}aq\text{-}qa\text{-}a\text{h}^\text{h}^\text{i}}

100'' \quad A_2 \text{ rev. 6'} \quad [ \quad \text{ku\text{-}it\text{-}m}\text{a}\text{-}an^3 \rightarrow \\
C_1 \text{ rev. III 21'} \quad \text{nu giš\text{M}A ma\text{-}a\text{-}a\text{š} \text{ h\text{-}a\text{-}a\text{-}an} \text{ ku\text{-}it\text{-}ma\text{-}an}

101'' \quad A_2 \text{ rev. 6'} \quad \text{ḫa\text{-}ta\text{-}an\text{-}ti\text{-}ia a\text{-}a\text{-}r\text{-}h}^\text{i} \\
C_1 \text{ rev. III 22'} \quad \text{ḫa\text{-}ta\text{-}an\text{-}ti\text{-}ia a\text{-}1\text{ar}^3\text{-}hi erasure}

102'' \quad A_2 \text{ rev. 6'} \quad \text{nu Ú\text{-}UL \text{ ša\text{-}a\text{-}aq\text{-}qa\text{-}a\text{h}^3\text{-}h}^\text{ji}} \\
C_1 \text{ rev. III 23'} \quad [ \quad ]^{1\text{-}DI}

\]

\[
\begin{align*}
A_C C
\end{align*}
\]

103'' \quad A_2 \text{ rev. 7'} \quad [ \quad ] \rightarrow \\
C_1 \text{ rev. III 24'} \quad [ \quad ] \text{ ma\text{-}a\text{-}a\text{š} \text{ h\text{-}a\text{-}a\text{-}n}

104'' \quad A_2 \text{ rev. 7'} \quad \text{[hâl]}\text{-}za\text{-}iš\text{-}ki\text{-}mi \text{ nu\text{-}mu DINGIR\text{-}I\text{A} QA\text{-}TI\text{-}I\text{A} e\text{-}e\text{-}p} \rightarrow \\
C_1 \text{ rev. III 25'} \quad \text{[ki\text{-}ša]}\text{r}^1\text{\text{-}ta}^3 \text{ e}^1\text{\text{-}ep}^1

(C_1 \text{ rev. III breaks})

105'' \quad A_2 \text{ rev. 7'–8'} \quad \text{nu\text{-}um\text{-}ma\text{-}a\text{š\text{-}ta} / [x x x x x x x x x p]}\text{é\text{-}ra\text{-}an lu\text{-}lu\text{-}wa\text{-}u\text{-}an\text{-}zi kappu\text{-}u\text{-i} \text{ nu\text{-}mu}

106'' \quad A_2 \text{ rev. 9'} \quad [ \quad ] \text{ x Ša\text{-}ra}^3\text{-}a \text{ me\text{-}mi\text{-}iš\text{-}ki\text{-}mi}

107'' \quad A_2 \text{ rev. 10'} \quad [ \quad ] \text{ x KUR}^1\text{\text{-}TA\text{-}R\text{-}A}

108'' \quad A_2 \text{ rev. 11'} \quad [ \quad ] \text{ me\text{-}na}^3\text{-}a\text{-}h\text{-}a\text{-}an\text{-}da a\text{-}x\text{[x]}

109'' \quad A_2 \text{ rev. 12'} \quad [ \quad ] \text{ x x -}

\text{ú\text{-}I\text{-}[i]}

(A_2 \text{ rev. breaks})

\text{break of uncertain length}

\]

\[
\begin{align*}
C_1
\end{align*}
\]

110''' \quad C_1 \text{ rev. IV 1'} \quad [x x x x x x (x x)] \text{ x\text{-}mi\text{-}it} \text{ IGlit\text{-}a\text{-}2\text{-}IT^1}

111''' \quad C_1 \text{ rev. IV 2'} \quad \text{an\text{-}da a\text{-}ú nu\text{-}mu\text{-}kán LUGAL\text{-}un(?)} \text{ IGlit\text{-}a\text{-}it an\text{-}da}
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 earth, [you alone], O Sun-god, are the (source of) light!

4°–8° O [Sun-god], eminent king, son of Nikkal, [you alone, O Sun-god], establish [law (and) custom, and in the land you alone are [widely worshiped], you are the <just> god, O Sun-god!

9°–10° [The strong bond is given to [you] alone, O Sun-god, [you are] the just [lord], you are father (and) mother to all the [lands]!

11°–14° [Your father Enlil has put] the four corners of the land into your hand! You are the lord of judgment, and [in the place of judgment] you never [tire]. Also among the primeval gods, you, O Sun-god, are eminently so.

15°–17° [You], O Sun-god, [set the offerings] [for the gods], you alone set [the primeval gods] [heir] [shares].

18°–20° For you alone, O Sun-god, [they open] the door [of heaven] again, you alone, O widely worshiped Sun-god, pass through the gate of heaven!

21°–22° The gods of heaven and earth are bowed down before you alone, O Sun-god!

23°–24° [Whatever 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 alone, O Sun-god, make compensation for the grievances of the orphaned and oppressed [person], O Sun-god!

30°–33° When [at daybreak] the sun(-god) rises through the sky, [only your], the Sun-god’s, light appears in the upper lands and the 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, O Sun-god, judge the ca[se] against (lit.: of) the evil (and) wicked person.

You alone, O Sun-god, take pity again on the perso[n] at whom the gods are angry and whom they reject.

You, O Sun-god, shall sustain me, the king, that I may keep[ing] mead, bread (and) beer to (you,) the Sun-god. You shall take me, your just servant, the king, by the hand, O Sun-god!

[For the Four that you, O Sun-god, have harnessed, ... you traverse], the Fears are running on your right, while the Terrors are running to your left.

Bunene, your vizier, is walking on your right, Mīšaru, your vizier, is walking on your left.

I, the king, have prostrated myself to you and I am (now) speaking to you:

The god that 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.

Go, speak to that god (conveying my message): ‘I have not done some thing to you, my god, have I, or sinned in some way, have I?’

My god, you created me, you made me as a mortal—but I, what have I done (to you,) my god?

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?

And my house has become a house of tears.

I am anxious, while my soul is seeping away (from me) to another place.

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).

Moreover, at night sweet sleep does not seize me in my bed, and therefore then favourable divine message is revealed for my name.

The Strong Deity and divine Strength are no longer [for me] what they used 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] [investigated] (by means of a consultation) of a dream interpretess.

Now I keep crying [for mercy before my god]. Hear me, my god! I have become an unfavoured man, and in the place of judgement [ ... ] for me.

[Those to whom] I did good are giving it back to me somehow (or other) as evi[l]. But you, my god, you are like a father to me!

I have no mother, only you, my god, you are like a mother to me. Now I go sleepless (all) days (and) nights from anguish.

My god, let me recover 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!

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.

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 [calling]. Take me by the hand, my god, and remember to sustain me before [ ... ]! And [ ... ] me. I am speaking upwards [ ... ].

107”–11” [ ... ] began] to reduce (or: humiliate) ([ ... of]) the land of Arzawa [ ... ] against ... [ ... ] t[relat]y ... ] [ ... ] ... [ ... ]

break of uncertain length

110”–14” [ ... look upon] my [ ...] with (your) eyes, [look] upon [me, the king.] with (your) eyes! [ ... ] he recovers. [ ... ] 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 [mother’s] souls will become [your soul with regar]d [to me].

Colophon: [ ... ] when [ ... ]

Notes:

0’–1’: For the restorations, cf. CTH 372: 12–13 and here lines 51”–52”.


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

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


30’–33’: For the restorations, cf. CTH 372: 39–42. Apparently, the word at the beginning of line 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-rū-û-wa-ri-[wa-aru], and it seems unlikely, if not entirely excluded, that the word was split between the two lines (i.e., [ka-rū-û-wa-ri-]/[wa-aru]).

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’–42’: 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 lines 41’ and 51” (cf. also the restorations in lines 1’ and 113”) this remains rather doubtful.

44”–7”: For the restorations, cf. CTH 372: 59–61.

59”–60”: Cf. CTH 373: 40’–21’; dandukišnaš 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, *RIA* 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 *ē-er* (text: -IA) are neither in favour of a reading *i-na-na-aš³* (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 line 96′ and, for an overview of the attestations, see Rieken 1999: 111–12), though one could also restore karuiliyāš “(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 idālāwiti 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 kuiti.

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


98′′–102′′: This motif is paralleled in the Sumerian and Akkadian prayers for appeasing an angry deity.

103′′–104′′: Cf. *CTH* 372: 187–89?


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


122′′–25′′: The traces preserved can be compared with the final paragraph of *CTH* 372 (lines 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 use of late 11 to the 13th century; the frequent use of older sign variants indicates that the tablet was written using (an) older manuscript(s). Fragments B–G may be slightly older, but not enough is preserved 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 374 (supra) and CTH 376. Mursili’s hymns to the Sun-goddess of Arinna, which use the same opening hymn to the Sun-god (see Güterbock 1980 and, for the text, Singer 2002a: 49–54, 73, 113–14). The hymnic opening of the text shares a number of motifs with the the Sumerian Utu-hymn H 150 // (ed. Cavigneaux 2009: 7–13; see Metcalf 2011).

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.U₁₉.LU, DUMU NAM.(LÚ.)U₁₉.LU, DUMU NAM.LÚ.U₁₉.LU-ÚTI, LÚ NAM.U₁₉.LU, LÚ NAM.U₁₉.LU-ÚTI, cf. the note on line 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 démocratisation” 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 supplicant’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, 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, one should not exclude the possibility that the use of “mortal” (or “human”) as a 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.U₁₉.LU would only have been used as a placeholder (very much like NENNI in

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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.
Akkadian prayers) and would have been replaced by an actual name had the text been adapted for an actual recitation.

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 +
         ABoT 44a +                                  6982 + 6983 + 9158 +
         ABoT 44b +                                  AnAr 9158 +
         FHG 1                                   MAH 16861

All fragments were collated. The collation and new copy of MAH 16861 are based on an excellent photo provided by the Musée d’Art et d’Histoire, Geneva.

B  KUB 31.128  2357/e  Bk. A  Collated.


F  KBo 14.74  131/q  Bk. A  Collated.

G  KUB 43.67  Bo 8476  —
     Collated.


Transliteration:

1  A obv. 1 1  UTU-e  iš-ḫa-mi ḫa-an-da-an-za ḫa-an-né-eš-na-aš
     B obv. 11  [₁][₂][₃]UTU-e  iš-ḫa-a-mi ḫa-an-da-a-an-zA  [h[a-an-né-eš-na-aš] →
2  A obv. 1 2  iš-ḫa-aš  ne-pí-ša-aš  da-a-ga-zi-pa-aš-ša  LUGAL-u-e⁴
     B obv. 11–2  [ ] / [ne-p]i-ša-aš  ták-na-aš-ša  LUGAL-u-e →
3  A obv. 1 3  KUR-e  zi-ik du-ud-du-uš-ki-ši  tar-ḫu-u-i-la-tar
     B obv. 12–3  ut-[n-e-e  ] / ir-ḫu-ú-ša-kán →
4  A obv. 1 4  zi-ik-pāt pé-eš-ki-ši  zi-ik-pāt ḫa-an-da-an-za

⁴ Followed by erased ut-ne-e zi- (cf. the following line).
26

B obv. I 13–4  zi-ik-páṭ zi-[k-ki-ši]  
5  A obv. I 15  [DINGIR-]tušc ge-en-zu-ú da-aš-ki-ši  zi-ik-páṭ
B obv. I 14  DINGIR-uš  ḫu-iš-nu-šu-ki-ši  zi-ik-[páṭ]
6  A obv. I 16  mu-ga-a-ur wa-ar zi-ik-páṭ  e-eš-ša-at-ti
B obv. I 14–5  [  / iš-ta-ma-aš-ki-ši →
7  A obv. I 17  zi-ik-páṭ ge-en-zu-wa-la-aš 4UTU-uš
B obv. I 15  zi-ik-páṭ g[e-en-zu-wa-la-aš  
8  A obv. I 18  n7  ge-en-zu zi-ik-páṭ da-aš-ki-ši  ḫa-an-da-an-za-kán
9  A obv. I 19  an-tu^-uḫ-ša-āš tu-uk-páṭ a-aš-šu-uš na-an  zi-ik\(^7\)-páṭ
B obv. I 17–8  an-tu^-wa-ah-ḫa^7-[aš  / [n]a-an  zi-ik-páṭ →
10  A obv. I 10  šar-[l]i-iš-ki-ši 4UTU-uš šu-wa-ru ma-ia-an-za
B obv. I 18–9  [  / [ma]-ia-an-za →
11  A obv. I 11  DUMU ḫ[N][l]N.GAL za-ma-kur-te-et ŠA \(\text{wa}^\text{ZA}G\IN\text{-aš}
B obv. I 19  DUMU  \(\text{w}^\text{[NIN.GAL}
B obv. I 10  [ka]-a-ša-at-ta  →
13  A obv. I 13  a-ru-wa-[a]-l[t]  nu-ut-ta me-mi-š-ki-iž-zi
B obv. I 11  [  / [nu-]u-t[a  (B breaks)

A

14  A obv. I 14  ne-pi-š[a-aš t]ák-na-aš-ša ḫu-u-la-le-ēš-ni  zi-ik-páṭ
16  A obv. I 16  DUMU \(\text{w}[\text{NIN.GAL}
17  A obv. I 17  iš-ḫu-ú-ul zi-ik-páṭ ḫa-an-te-[i]š-ki-ši 4UTU-i
18  A obv. I 18  šar-ku LUGAL-u-e DINGIR-\(\text{wa}^-\text{na-aš-kán iš-}<\text{tar}>\)na zi-ik-páṭ
19  A obv. I 19  aš-nu-an-za da-aš-ššu 1[iš]-b[i][i]-ša tu-uk-páṭ pí-ia-a[n]
D obv. I 11’  ] x [  
20  A obv. I 20  ḫa-an-da-an-za ma-ni-ia-[aḥ]-ḫa-ia-aš iš-ḫa-a-āš zi-i̇k\(^1\)
D obv. I 12’  ma-n[i-ia-ah-ḫa-ia-aš
21  A obv. I 21  da-an-ku-wa-ia-aš KUR-e-[aš] at-ta-aš an-na-aš zi-i̇k\(^1\)
D obv. I 3’  a[n-a-a]š

AD

22  A obv. I 22  4UTU-i GAL-li LUGAL-u-\(\text{w}^-\text{e}\)\(^1\) 4N.[L]-aš at-ta-aš-[t[e-e][š KUR-e
D obv. I 14’  [  \(\text{w}[\text{EN.]}\text{IL}-aš at-[t[a-aš-te-eš]  
23  A obv. I 23  4 ḫal-ḫal-du-ma-ri tu-uk-[páṭ  ki-iš-ri-it-ti 4i̇-ia-an\(^1\) ḫar-zi
D obv. I 15’  [  k[i]-iš-[a-ri-it-ti  
D obv. I 16’  [  zi-ik-n[u  →
D obv. I 16’–7’  [  / [  
26  A obv. I 26  DINGIR^\text{mei}^{-}\text{na-aš} iš-i̇tar-na 4TU-uš ša-ra-ku-uš
D obv. I 17’–8’  [DINGIR\(^\text{mei}^{-}\)-na-aš iš-tar-na \(\text{w}[^{4}\text{UTU-uš}])  /
Über Rasur geschrieben.

A obv. I 30
\[n\]e-pí-ša-aš KÁ-aš\(^5\) zi-ik-pát
D obv. I 10'-11' nu-kán ne-pí-š[a-aš]
A ctd. aš-ša-nu-wa\(\text{ sic}\) [a]n-za \(\text{ 8}^{\text{UTU}-uš}\)
D ctd. [ ]

A obv. I 31 šar-re-eš-ki-ši
D obv. I 11' šar-ra-aš-ki-it-ta

AD

A obv. I 32 nu ne-pí-ša-aš DINGIR\(^{\text{ meli}}\)-eš tu-uk-pát
D obv. I 12' [ ] \(\text{ 8}^{\text{UTU}-i}\)
A ctd. kat-ta-an ka-ni-na-an-te-eš
D ctd. kat-ta-an ka-ne-na-an-[te-eš]

A obv. I 33 ták-na-ša DINGIR\(^{\text{ meli}}\)-eš [tu\(^3\)-uk-pát
D obv. I 13' [ ] \(\text{ 8}^{\text{UTU}-\text{ ti}}\)
A ctd. kat-ta\(^-\text{ an}\) ka-ni-na-an-te-eš ku-it\(^1\)ta\(^1\)
D ctd. KIMIN ku-it-ta →

A obv. I 34 \(\text{ 8}^{\text{UTU}-uš}\) me-mi-iš-[\(\text{ ki}\)]-š[\(\text{ 8}\)uš]
D obv. I 13'-4' \(\text{ 8}^{\text{UTU}-uš}\) me-mi-iš-ki\(^{-\text{ ti}}\)š[\(\text{ 8}\)uš]/ [ ]
A ctd. a-ru-ú-e-eš-kán\(^{-\text{ ti}}\)š[\(\text{ 8}\)uš]
D ctd. [a-ru-ú-e-eš-kán\(^{-\text{ ti}}\)š[\(\text{ 8}\)uš]

A obv. I 35 \(\text{ 8}^{\text{UTU}-uš}\) dam-me-iš-[\(\text{ ha}\)]-an-da-aš
D obv. I 14'-5' \(\text{ 8}^{\text{UTU}-uš}\) dam-mi-iš-[\(\text{ ha}\)-an-da-aš /
A obv. I 35 ku-ri\(^{-\text{ ti}}\) im\(^3\)-ma-aš-š[a a]n-tu-uḫ-ša-aš
D obv. I 14'-5' [ ] →

A obv. I 36 at-ta-aš an-na-aš zi-ik ku-ri-im-[\(\text{ m}\)]-a-aš
D obv. I 15'-6' [a-š]-ta-aš an-na-aš zi-ik [ ]
A ctd. dam-m[i]-iš-[\(\text{ ha}\)-an-da-aš\(^3\)
D ctd. [dam-mi-iš-[\(\text{ ha}\)-an-da-aš\(^3\)]a →

A obv. I 37 an-tu-uḫ-ša-aš kat-ta-wa-a-tar zi-ik-[\(\text{ pāt}\)] \(\text{ 8}^{\text{UTU}-uš}\)
D obv. I 16'-7' an-tu-uḫ-ša-aš / [ ] →

A obv. I 38 šar-ni-in-ki-iš-ki-ši
D obv. I 17' [šar]-ni-in-ki-iš-ki-ši

AD

A obv. I 39 ma-na-aš-ta ka-ru-ú-wa-ar-wa-ar \(\text{ 8}^{\text{UTU}-uš}\) ne-pí-[\(\text{ 8}\)a-aš\(^3\]

\(^5\) Über Rasur geschrieben.
DINGIR\textsuperscript{mel},aš pī-dā-da-aš kāt-īr-ra-ma da-a[n-ku-wa-ia-aš]

tāk-na-aš ka-ru-ū-i-li\textsuperscript{aš} DINGIR\textsuperscript{mel},aš\textsuperscript{3} x [ ]
ta-ga-za ša-ra-a x [ ]

nu-ut-ta ka-a-ša L[U]NAM.LU₂₁₁₉.LU

\textsuperscript{5}nu-an \textsuperscript{4}UTU-uš\textsuperscript{3} [ ]

DINGIR\textsuperscript{mel},uš ha\textsuperscript{5} du-ki\textsuperscript{3} x [ x x ša-a-i](?)

nu-za-kān DINGIR-LIM a-pa-a-aš ša-ku-wa-ši-it ta-pu-u[š-za]

ta-me-e-da na-a-i-eš nu DUMU NAM.LU₂₁₁₉.LU

i-ia-u-wa-ar Ú-UL pa-a-i nu-uš-ša-an DINGIR-LIM-iš

a-pa-a-aš ma-a-an ne-pī-ši ma-a-na-aš tāk-ni-i

zi-ig-ga-aš-ši \textsuperscript{4}UTU-uš kat-te-eš-ši pa-a-i-ši

nu i-it a-p[ë]-\textsuperscript{1}d[a]-ni DINGIR-LIM-ni te-et nu-uš-ši

\{nu\} ša L[U]NAM₂₁₁₉.LU \textsuperscript{1}[UT-T]\textsuperscript{1} ud-da-a-ar EGR-pa tar-kum-ma-[i]

\textsuperscript{1}a

[a]m-me-el DINGIR-LIM ku-it-mu-za AMA-I.A ha-aš-ta nu-mu am-me-el [DINGIR-LIM]

[ša]-la-nu-uš-ki-ši nu-mu-uš-ša-an la-ma-am-mi-it iš-hi-i[š-ša-mi-it-ta]

[a]n-tu-ua-ah-ha-aš an-da zi-ik-pāt DINGIR-I.A \textsuperscript{1}uš\textsuperscript{2}-ki\textsuperscript{3}-it-[a]\textsuperscript{1} nu-mu

[a]-š[-ša-wa(me)-aš an-da zi-ik-pāt DINGIR-LUM-I.A ha-ar-[a]

\textsuperscript{1}in\textsuperscript{1}-na-ra-wa-an-ti-mu-kān ha-حار-ra-an-ni iš-tar-n[a]

\textsuperscript{1}i̯-ia-wa-ar zi-ik-pāt DINGIR-I.A ma-ni-i-a[ḥ-ta]

nu-mu-za am-me-el DINGIR-I.A DUMU NAM₂₁₁₉.LU tu\textsuperscript{1}ug\textsuperscript{1}-[ga-aš-ta-aš]

iš-ta-an-za-na-aš-ta-aš [IR-KA \textsuperscript{1}hal-zā\textsuperscript{1}-[i]-t[a]


Ú-UL ša-ag-ga-ah-ḥi na-d[a]t Ú-UL

ka-ni-iš-mi ku-it im-ma [mi-eš-ḥa-ti]

nu-za-kān [ŠA DINGIR-I.A ha-[i]-ta-tar (du-ud-du-mar)]

ḥu-u-ma-[an-t]a š[a]-ki-nu-un

\textsuperscript{2}nu A-NA [DINGIR-I.A Ú]-[L ku-uš-ša-an-ka li-in-ku-un]

li-[in\textsuperscript{1}]-[ga-in-na-aš-ta Ú-UL ku-uš-ša-an-ka šar-ra-ah-ḥa-at]

ši-[i]-ni-[mi-ma-mu ku-it šu-up-pi a-da-an-na]

Ú-UL a-[ra na-a]t Ú-UL ku-uš-ša-an-ka e-du-un

nu-za GIS [NA-I.A(??)] Ú-UL pa-ap-ra-ah-ḥu-un

GUD-un-aš-[ta ha-a-li-az a-ap-pa Ú-UL ku-uš-ša-an-k]a

kar-šu-[un UDU-an-aš-ta a-ša-ū-na-az]

a-[ap-pa\textsuperscript{1}]-[Ú-UL ku-uš-ša-an-ka kar-šu-un]

NINDA-[a]n ū-e-mi-[ia-nu-un na-an-za A-HI-TI-I.A]

Ú-UL ku-wa-pi-ik-ki e-du-un wa-ar-ma-az ū-e-mi-ia-nu-un]

\textsuperscript{1}n[a]-at A-HI-TI-I.A Ú-UL ku-wa-pi-[ki-ki e-ku-un]

\textsuperscript{1}ki[n[u]-n]a-ma-an [ma-a-an SIG₃,aš-ḥa-at n]u tu-el ŠA DINGIR-LIM

\textsuperscript{1}ha-a-[n-t]a (read: ud-da-an-ta) Ú-UL SIG₃,aš-ḥa-at ma-a-am-ma-

\textsuperscript{1}n in-na-ra-ah-ḥa-at-[ma]

nu \textsuperscript{4}tu\textsuperscript{1}-el ŠA DINGIR-LIM u[đ-da-an-ta Ú-UL in-na-ra-ah-ḥa-at]

150

A rev. III 14a [1 : ku-š i-a-[nu-um] $$^{6}$$

151

A rev. III 15 [LU-š $$^{6}$$UT]-u-i GAM-an $$^{6}$$[e-e]-zi ḫar-zī]

152

A rev. III 16 [nu $$^{6}$$e-e][l-zi mar-ša-[nu-uz-zī]

153

A rev. III 17 [u]-ga(?)[u]-l $$^{1}$$V[u]-ku-[i]-nu-[u-um]

A

154

A rev. III 18 [É-ma(?)-][m]u i-na-{na-}ni $$^{1}$$pē'-r[a-an pî-tu-li-ia-ia-š É-er]

155

A rev. III 19 'ki-i$$^{1}$$<ša-er> {tar$$^{3}$$-ah-mi (over erasure)} erasure [nu-mu pî-tu-li-ia-i pê-ra-an]

156


157

A rev. III 21 nu UD.KAM-ti [me]$$^{1}$$e$$^{1}$$-ḫu-ni-[i][a]-a[š ar-ma-la-aš ma-ah-ša-an]

158

A rev. III 22 [nu-za$$^{2}$$ ú-uk a]-pa-a$$^{1}$$-[aš] 'ki-îš-ša-ša-ša-[aš] [ki-nu-na-mu-us-ša-ša-an]

159

A rev. III 23 i-na-an pî-tu-li-[i]-aš-[ša-er]> ma-ak-ke$$^{1}$$-[e]-[es-ta]

160

A rev. III 24 na-at ši-ù-ni-[m] tu-uk me-mi-îš-[ki-mi]

A

161

A rev. III 25 iš-pa-an-te-mu-us-ša-an ša-aš-te-mi ša-n[e-e]-zi-îš]

162

A rev. III 26 te-eš-ša-us ÛL e-e-zî lam-[m]a-an-ma-[m]u-us-ša-an]

163

A rev. III 27 [še$$^{3}$$-er aš-ša-ul-li ÛL û-us-du-wa$$^{3}$$-[ri (over erased iš-du-wa-ri)

164

A rev. III 28 in-na-ra-wa-ta-ma-mu (erased "KAL") ud-da-a-ar$$^{d}$$ [KAL]

165

A rev. III 29 (erased ÛL-u-) ÛL-[i]-a-[zî]

166

A rev. III 30 ma-a-an-mu-kân an-na-az kar-ta-az DINIR-IA erasure k[i]-i [i-na-an]

167

A rev. III 31 gul-aš-sha ÛL-[a]-pa-pa$$^{m}$$-men-ën]-ta ÛL-[ku]-uš-ša-an-ka$$^{3}$

168

A rev. III 32 pu-nu-uš-šu-[un] 'ki$$^{1}$$-nu-un DINIR-LIM-ni pê-ra-an du-ud-du

169

A rev. III 33 [šal-zi-iš-ša-a]-[gi] [nu-nu DINGIR-IA is-ta-ma-a$$^{8}$$

170

A rev. III 34 [nu-mu] LUGAL-$$^{1}$$wa-aš-a-aš-ki$$^{3}$$ erasure ÛL-$$^{1}$$aš-ša-nu-wa-an-da-an

A

171

A rev. III 35 an-tu-ul-ša-an 'fî-ia-aš mu-nu DUMU NAM.LÚ.U₁₉.LU-UT-TI

172

A rev. III 36 pê-ra-an ša-ak-la-t-e-ma-an GUB-la-ah-ta

173

A rev. III 37 nu-zâ ku-e-a-dâni-[la]$$^{1}$$-aš-šu-uš (over erasures) erasure a-pa-a-aš-š[a]

174

A rev. III 38 a-aš-šu-šm-an ÛL-[ku]-iš-ki (erased) da-a-i

175

A rev. III 39 [zi-ik-ma']-mu-za' (text: -mu-seven) DINGIR-[IA a]'-ta-aš an-na-aš 'ka$$^{3}$$' [iš-e-es(?)]

176

A rev. III 40 DINIR-IA-mu NU GA[L zî-i][k-pât-mu-za DINGIR-[A an-na-aš]

177

A rev. III 41 i-wa-ar ḫa-'aš$$^{3}$$-[a ka-n] u-[un$$^{1}$$ pî-tu-li-ia-aš pê-ra-an]

178

A rev. III 42 UD$$^{bh}$$-aš-ša GE$$^{bh}$$-[ša]'-[uš la-a]-nu-us-[ki]-mi

179

A rev. III 43 [nu-mu ḫu-iš-nu-uḥ 'nu-mu] [wa-aš-du-la-aš kat-ta-an ar-חא iš-ḥi-[

180

A rev. III 44 [a-an-an-an LÜ-an]

181

Arev. III 45 an-inserted: a (erased) kal tar x [...] ar-חא [A

182

A rev. III 46 DINIR-[IA zi-ik(?)] $$^{1}$$nu$$^{1}$$-mu-us-ša-an [A

183

A rev. III 46a 'ki$$^{1}$$-[n]-u-x x x] x-an-da-an-ma$$^{1}$$
183 A rev. III 47 a x [ x x x x] x ŠE-ul ú-iz-[zi nu wa-a-tar ma-ah-ha-an]
184 A rev. III 48 'ku-wa-pr9 a-ar-nu-mi nu pé-e-te-m[i-it]
185 A rev. III 49 ŠE-ul ša-ag-qa-ah-hi 1nu 4ši MA1 { x x } [ma-ah-ha-an]
186 A rev. III 50 ÌD-az ar-ha ŠE-ku-it-ma-an-an10 ha-{a[n-]ta-an-ti-ia a-ar-hi]
187 A rev. III 51 x x x x x11 erased passage [{ i-na-an]
188 A rev. III 52 piît-ți-a-an-na x [x] x ma-ah-h[a-an
189 A rev. III 53 x x x lu12 nu-mu DINGIR-t[a SIG₃ pé-d] ŠU-[{a e-ep(?)]
190 A rev. III 54 nu-mu x x x x x13 [x x] x [i
191 A rev. III 55 nu-mu-zə DINGIR-tA aš-su-li nam-ma kap-pu-u-[i]

A
192 A rev. III 56 tu-uk14 DINGIR-tA15 wa-al-la-ah-hi nu-ud-du-za-kān ša-[]
193 A rev. III 57 am-me-EL-mu-za ha-an-te-es a-ri-šiš 4ša1 te-tê11-[]
194 A rev. III 58 nu-mu-za ha-zi-ki-u-wa-an da-i-eer wa-aš-d[u-ul am-me-EL(?)]
195 A rev. III 59 kar-pi-ša šu-EL ŠE DINGIR-tA [(…]
196 A rev. III 60 nu-mu-za ma-a-an zi-ik DINGIR-tA me-na-ah-ha-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 u'-x16 ki-nu-nu DINGIR-tA i-da-la-u-wa-a-an-za i-na-{an-a'n-
A
199 A rev. IV 1 nu-mu a-aš-su-u-e pé-di ti-it-{tA-nu-ut
199a A rev. IV 1a ma-a-ni 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-ee-na-al ki-iš ŠE-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-ša ha-[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)
205 A rev. IV 7 i-na{-na-} ni-ni-pát (partly over erasure)
206 A rev. IV 8 an-da-an ŠE-lu-wa-i ŠE-i-e13'ú-i-e11'-ú-i-li le-e
A
207 A rev. IV 9 nu-mu DINGIR-tA da-al-liš-[ś[a-an]-n-ti UN-ši UD1.KAM1a erasure
208 A rev. IV 10 e-e tar-na-at-ti
A
209 A rev. IV 11 nu-mu ha'-ra-a-[15 tar ar-ha]a17 la-a-i (over erasure) nu-mu-kān DINGIR-
A
210 A rev. IV 12 DUMU NAM.LÜ.U19.LU IGII[1a-it a]n-da a-ú
211 A rev. IV 13 nu-1kán 1 x x { x x x (x) } erasure nu-mu ag-ga-ta-an
212 A rev. IV 14 'šal-e'-a'1-an-az[i { x x x x x} x x 4UTU-ŠE ši1.DAM.GAR
213 A rev. IV 15 'šal-e'-a'1-an-az[i { x x x x x} x x 4UTU-ŠE ši1.DAM.GAR
214 A rev. IV 16 x x x [x x x] x wa-aš-du-li il-[n-

9 To the left of this line the scribe added in smaller script: nu pa-ra-a.
10 Erased.
11 Partly erased and overwritten passage; perhaps the expected nu ŠE-ul I-DE-E or similar was intended.
12 Partly erased and overwritten.
13 Partly erased and overwritten.
14 tu-uk is preceded by a PAP-mark written on the column-ruling.
15 Written over the line.
16 Partly over erasure.
17 \( \text{ku-it} \times \{x \times x (x) \} a-at-mu 2-\overline{s}\nu 3-\overline{s}\nu : z\overline{x}-x-x \]

18 wa-aš-tūl-m\[u\] 3-\( \text{ha-ra-a-tar(?)\}-me-et ar-\text{ha} la-a-i \]

A

19 nu-za \[x \times x x x (x)\] tar-ah-du

G rev. IV 1'

traces

20 m\[u\] \times \{x \times x (x)\} 3-\( \text{kat-ta-an ar-\text{ha}} \)

G rev. IV 1'

21 ti-[t-ta-nu-du(?) nu-u]t\[a\] ki-i m\[u\]-\{ki-i\}š-na-aš

G rev. IV 2'

nu-ut\[a\] k\{i-i\} \rightarrow

22 ud-\{a-a-ar\} 3-\( \text{DINGIR} \)\{a\} e-\{ku-na-až\} (aš) 3-\( \text{e}1\)-te-na-až

G rev. IV 2'

23 \{ma-\}aš-\{ha\}-an Š\( \{\alpha\}\}<ti->it wa-ar-\{ša-nu-u\}d\{u\}117

F rev. IV 1'

wa-ar-š\{a\}-\{nu-wa-an-du\}

G rev. IV 3'

\{Š\( \{\alpha\}\)-KA wa-ar-š\{a\}-nu-u\}d\{u\}

AG

222 nu-za \{ka-ru-ú ma-aš-\{ha\}-an an-na-za Š\( \{\alpha\}\)-za

F rev. IV 2\'–3'

\{an-na-až kar-ta-a[z]\}

G rev. IV 4'

\{ka-r\}u-ú ma-aš-\{ha\}-an a[n-na-za

A ctd.

\{ha-aš-ša-an-za e-šu-un

F ctd.

\{e-šu-u\}n \rightarrow

G ctd.

\{\}

223 [nu-m]\{u\}-k\{án\} 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\}1-an

A ctd.

an-da ta-a-i

F ctd.

\{\} da-a-i

G ctd.

\{\}

224 [nu-m]\{u\} tu-el Š\( \{\alpha\}\) DINGIR-IA ZI-KA am-\{mu-uk\} IG\( \{\alpha\}\)-an-da

F rev. IV 5\'–6'

\{Z\}1-KA am-\{mu-uk\} / \{\} \{\}

G rev. IV 5'

\{

225 [a]\{t\}-ta-aš-ma-aš an-na-aš ha-aš-ša-an-na-aš t\{a-aš\}118-š\( \{\alpha\}\)

F rev. IV 6'

\{a\}-na-aš-ma-aš ha-aš-ša-an-\{na\}(da)-aš\{7\}-ma-aš

G rev. IV 6'

\{at-ta-aš-ma-aš\} Installation an-na-aš-ma-aš \{\}

\(F\ breaks\)

226 Z\( \{\alpha\}\) ki-ša-an'-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!19

\[\text{\footnotesize 17} \text{ Traces of the beginning of three lines are preserved in F rev. III (x-[, \ nu [ , x-]); they cannot yet be assigned to specific lines of the composition.}\]

\[\text{\footnotesize 18} \text{ Over what could be erased -ma-aš.}\]
You alone are the just god, you alone take pity,\textsuperscript{20}
you alone act upon\textsuperscript{21} 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!
A mortal, your servant, has prostrated himself to you and is (now) speaking to you:

\textbf{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,
the strong bond is given to you alone,
you are the just dispenser of rule,
you are father (and) mother to the ‘dark’ lands!

\textbf{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 you never tire.
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 keep reopening the door of heaven,
you alone, O widely worshiped Sun-god, pass through the gate of heaven!

\textbf{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 a[l]one, O Sun-god, make compensation for the grievances of the orphaned and oppressed person!

\textbf{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!

\textbf{52–61} For the Four that you, O Sun-god, have harnessed,
The mortal has heaped up grain,
so let your Four feed!

\textsuperscript{19} B: “you alone establish the boundaries”.
\textsuperscript{20} B: “[You alone are the just] god, you make recover”.
\textsuperscript{21} B: “listen to”.


And while your Four feed on the grain, — you, O Sun-god, live! — a mortal, your 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.

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[rness]ing-god. Bunene, your vizier, is walking on your right, [Mišar]u, your vizier, is walking on your left. You, O Sun-god, pa[ss th]rough heave[n].

Above, you [ ... ] to the gods of heaven, below, in the dark earth, you make an allotment to the pri[meval] gods. Below, the primeval gods of the da[rk] earth [ ... ]. From the earth up [ ... ]. And this m[ortal ... ] to you. Him, O Sun-god, [ ... !] The god (!) [that 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 [ha]t deity and convey to him the mortal’s words:

‘O [my] god, since my mother gave birth to me, you, my [god], have been [ra]ising me. Only you, my god, regarded my name [and my] bo[nd] among the [pe]ople. Only you, my god, 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 [ch]ildhood I would not know? And I would [not] acknowledge it[?]? And ever since [growing up], I ha[ve exemplified] all my god’s wisd[om (and mercy)].

[I] ne[ver 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 per[mitted for me to eat. I have not defiled my] own o[ath(?)]. 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, but[t I never drank it by myself].

[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 evils befalling man, illness], were to remain, it would [not be a grievance for him].

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.

You, my god, give res[pe]ct and stren[gth] back to me!’ O Sun-god, you are the shepherd of a[ll]. Your [mes]age 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 illness and (so) I cannot overco[me (it) any longer. As so]lon as you scra[ped off … ] … [ … ]. May [ … again]n subside, [ … … ] … [ … rem]ove! O Sun-god, [ … … ], [ … e]veryone [ … ].

too fragmentary for translation.


But I, I have not [done] anything!

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.

At night sw[ee]t 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 kings’ gate. You have retracted 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 borne me like [a mother]. [N]ow [I go sleepless] (all) days (and) nights [from] an[guish]. Let me recover and release me like [a man bound in sins]! My god, [take] me by the hand in a [favourable] place and … [ … ] me away [ … ].

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!

You, my god, I will 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 good place (…)!

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!

My god, do not let bad days (and) bad nights come near me, a humble man!

Remove offen[se] from me and, my god, look upon me, the 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 șalmāt qaqqadī “the dark-headed (people)”, “mankind”. The parallel hymn assigned to Mursili has KUR-e-aš ū-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 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 LŪ.NAM.U₁₉.LU occurs rarely in Hittite texts, but surely stands for the same Hittite word as DUMU.NAM.(LŪ.)U₁₉.LU (frequently used also in the present text) which can also be written DUMU.Lū.LU₁₉ (cf. also LŪ.NAM.U₁₉.LU-UT-TI – here in line 83 – indicating underlying Akkadian MĀR ĀMILŪTI or ŠA ĀMILŪTI). We expect an accusative agreement *kīnna LŪ.NAM.U₁₉.LU-an; cf. e.g. ku-u-un DUMU.Lū.LU₁₉.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: [ku]-un-na-wa DUMU.NAM.LŪ.U₁₉.LU-aš [3]-ia-ah-ḫa-an-zi “[Th]is mortal we are [trip]ling” (KUB 9.4+ obv. II 34–35). Beckman 1990: 38 emends the text to DUMU.NAM.LŪ.U₁₉.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.LŪ.U₁₉.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 dandukišnaš (cf. CTH 374: 59’).
54–56: zig=a 4UtU-uš ḥuēš is understood as a greeting formula by most translators: Lebrun: “a 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 4UtU-uš ḥuēš 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 man 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 4bu-ne-ne-ša-a[t-ta] (so already Lebrun); the conjunction nu must be a mistake of the scribe who misunderstood 4bu-ne-ne-ša-at-ta (Buñenes=a=tta) in his original and added the ‘missing’ conjunction without changing the position of enclitic -tta.

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

73: ta-ga-za probably represents taganza (for taknaz).

75–76: For the restorations cf. CTH 373: 2’–3’. DINGIRᵐᵉˡ-uš is probably a mistake by a scribe who misinterpreted the old nom. sg. DINGIR-uš (šiuš) (cf. CTH 373: 2’) as an acc. pl. (šimuš).

82–83: In view of the parallel in CTH 373: 4’–5’ it seems likely that the scribe mistakenly repeated nu.

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. But note that Melchert 1988: 220 regards the version of the passage in CTH 373 as corrupt and reads the verbal form in obv. II 18 ūne⁵-et-ta (for naṭṭa) rather than ūš-ki³-it-ta (so Lebrun, but dismissed by HW² I 578b). But collation of the photo supports Lebrun’s reading and rules out a reading ūne⁵- instead of ūš-ki³-. But formal and semantic problems remain: the expected 2nd sg. pret. form of uške- would be *uškeš rather than ušketta; the exact meaning of uške- “to watch, observe” remains unclear within the present context.

88: This version replaces older innarawanti pēdi (CTH 373: 8’) with innarawanti ḫaḥarrani. The meaning of *ḫaḥarratar is unknown; whether the word is identical with ḫaḥratar “threshing floor” (?) and related to ḫaḥar-, ḫah(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.Nā paphraḥḫ- 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”. Note, however, that the trace in rev. III 42 suggests uṭ-da-an-ta rather than ḫ[a-an-ta.

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

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

157: Corrupt šwatti meḫuniyaš 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-tia³-[aš] between lines 157 and 158; probably this was intended to be a correction of the corrupt phrase here.

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

175–76: Note that the last sign preserved in line 175 looks more like MA than KU; moreover, the syntactical position of -mu in DINFI ṲA-mu is problematic.

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 “KAL-ṭar … was intended.

184: Note that ārnuni in our text is a (probably corrupt) re-interpretation of āṛṣmi “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. lines 179a–80.

191: Or kap-pu-u-[id-duł].

193: The phrase ḫa-an-te-ēš a-ri-iš-ša remains unclear, but it probably represents two nominatives connected by -a: ḫanteš ariosš=aa (cf. also the 3rd pl. verbal form in the following line whose subject can hardly be anything but ḫanteš ariosš=aa). The apparent i-stem ḫant- 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) 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 Larroche, diššant- is translated as “égaré” by Lebrun (cf. 1980: 109) and “bewildered” by Singer. The participial form is, however, clearly derived from talles- “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 ḫG₃₂⁻š-it, but this is unwarranted; if the god’s “eyes” were qualified as “favourable”, the expected phrase would be aššavit šakuit (cf. CHD § 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 ḥal-za-iš at the end of the line. While za is clearly there, iš is rather doubtful, if not entirely excluded, and ḥal 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 attaš₃maš annaš₃maš ḫaššanaš₃maš 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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