

Dies Diem Docet

Sumerian Notes to *The Harps That Once...*

Thorkild Jacobsen

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The New House

Sources: A = UM 29-16-37 *PAPS* 107 (1963) pp. 493-495; photo on pp. 517-518. An original print was available to us.
 See also Wilcke, "Excurs: Ein kun-gar Lied," *AS XX* (1975) pp. 294-297.
 B = de Genouillac *Kich C 94* obv(?)
 The lines they contain are A: 1-47; B: 32-33, 37-38, 34-35 in that order.

Transliteration

ama-me-da nu-me-a sila-a-mi-eden-na i-è-m-mi-in-sar-re
 šul-e ama-me-da-nu-me-a sila-a MI-eden-na i-è-m-mi-in-sar-re
 ama-mu ^dGa-ša-an-gal-da-nu-me^(?) sila-a MI-eden-na i-è-m-mi-in-sar-re
^dGa-ša-an-gi-kù-ga-da-nu-me-a sila-a MI-eden-na i-è-m-mi-in-sar-re
 5 a-a-^dEN-ZU-da-nu-me-a sila-a MI-eden-na i-è-m-mi-in-sar-re
 šeš-mu-^dUtu-da-nu-me-a sila-a MI-eden-na i-è-m-m[i-in-sa]r-re
 lú-ki-sikil du₄-gin₇ na-an-mú-mú-un
^dInanna inim-gin₇ ga-àm-me-en-dè-en
^dInanna ^rdu₄-gin₇ na-an-mú-mú-un
 10 ^dNin-é-gal-la ad-gin₇ ga-àm-gi₄-dè-en
 a-a-^gu₁₀ a-a-zu-gin₇ in-ga-dím
^d^rInanna inim-gin₇ ga-àm-me-en-dè-en
 [ama-^gu₁₀] ama-zu-gin₇ [i]n-ga-dím
^d[Nin]-^ré-gal-la ad-[gin₇ ga-à]m-gi₄-dè-en
 15 ^d[^gešti]n-an-na ^rda^r ^rx^r-ru-nu-^rx^r-gin₇ in-ga-dím
^dInanna inim-gin₇ ga-àm-me-en-dè-en
^ga-e ^dUtu-gin₇ in-ga-dím-me-en
^dNin-é-gal-la ad-gin₇ ga-àm-gi₄-dè-en
^dEn-ki ^dEN-ZU-gin₇ in-ga-dím
 20 ^dInanna inim-gin₇ ga-àm-me-en-dè-en
^dDur_x(BU)-tur ^dNin-gal-gin₇ in-ga-dím
^dNin-é-gal-la ad-gin₇ ga-àm-gi₄-dè-en
 inim bí-in-eš-a inim-^hi-le-eš-àm
 du₄-mú-mú-^rda^r-a ^rhⁱ-le-šà-ga-na-ke₄
 25 ^{na4}šuba-ke₄ ^{na4}šuba-ke₄ ^{na4}šuba na-uru₄^{ru}
^dAma-ušumgal-an-na ^{na4}šuba-ke₄ ^{na4}šuba na-uru₄^{ru}
 [^{na4}šuba-ke₄^(?) ^{na4}šuba ^rdidli-bi^r [šⁱ-pa-ám dè]
 [^{na4}š[uba-ke₄] ^{na4}šuba-[gal-gal]bi g[aba-kù-me dè-a
 [ki-sikil ùr]-ra-lá-lá-a ùr-ra mu-na-àb-lá-[lá]
 30 ^dInanna bàd]-da-lá-lá-bàd-da mu-na-ab-lá-lá
 SAL [...^d]Ama-ušumgal-anna-ra inim mu-na-dè-e

- ^{na4}šuba-[uru₄]^{ru} ^{na4}šuba-uru₄^{ru} a-ba-a mu-[na]-uru₄^{ru}
^dAma-ušumgal-[an-na ^{na4}šuba-u]ru₄^{ru} a-ba-a mu-na-uru₄^{ru}
^{na4}šuba-[na] ^{[n]na4}šu[ba]-didi-bi ši-pa-àm-me dè-a
35 ^{na4}šuba-na ^{na4}šu[ba]-gal-gal-bi gaba-kù-me dè-a
^dAma-ušumgal-an-na ʾnuʾ - ʾu₈ʾ -gig-ra inim mu-ni-ib-gi₄-gi₄
nu-u₈-gig-ga-àm dam-ḡu₁₀ nu-u₈-gig-ga-àm e-ne-er mu-na-uru₄^{ru}
kù ^dInanna-ke₄ nu-bar-ra e-ne-er mu-na-uru₄^{ru}
^{na4}šuba-na-ke₄ ^{na4}šuba-na-ke₄ ^{na4}šuba na-uru₄^{ru}
40 ^dAma-ušumgal-an-na-ke₄ ^{na4}šuba-na-ke₄ ^{na4}šuba na-uru₄^{ru}
^{na4}šuba-uru₄^{ru} ^{na4}šuba-uru₄^[ru] a-ba-a mu-na-uru₄^{ru}
^dAma-ušumgal-an-na ^{na4}šuba-uru₄^{ru} a-ba-a mu-na-uru₄^{ru}
ma-ab-dù-da-a-mà ma-ab-dù-da-a-mà su₈ a-ni ^{na4}za-gìn-na
ʾmeʾ -a-am-an-né ma-ab-dù-da-a-mà su₈-a-ni ^{na4}za-gìn-na
45 šér-e su₈-a-ni ^{na4}za-gìn-na su₈-a-ni ^{na4}za-gìn-na
kun-ḡar ^dInanna-kam
gi-dub-ba-gi-ta sar-ra

A careful study of this text with transliteration, translation., and notes as well as structural analysis is given by Claus Wilcke *op.cit.* pp. 293-316. It differs much from our interpretation in *Harps*. An earlier treatment by Kramer, also different, was given in Kramer *op.cit.* pp. 493-495 with photo pp. 517-518.

Line 1. ama-me-da nu-me-a Sila-a-mi-edin-na i-è-m-mi-in-sur-re “Without leave of our mother he’s come charging after us into Aḡe-edinna-Street.”

Since Inanna speaks Emesal we transliterate Sila-a-mi-edin-na here, -ḡe₆-edinna in the Emegir passages quoted and in translations. It may be mentioned here that the signs mà, mi, mu, ám, èm are used in Emesal texts not only to render m corresponding to Emegir ḡ, but also quite freely for m corresponding to Emegir m as here in i-è-m-mi-in-sar-re corresponding to Emegir i-im-mi-in-sar-re, or in na-ám “fate” corresponding to Emegir nam in RA 33.104-5-6.

The rendering of the street name as Aḡe-edinna in *Harps* is not tenable and should be replaced by Ḡe-edinna. The term Sila-ḡe₆-edin-[na] of Izi D ii.4’, M xiii p.181 and kiri₆-ḡe₆-edin(a) Gudea Cyl. A xxviii. 23 Kiri₆-ḡe₆-edin-na *TCL* XV 20.67, PBS no. 76.vi 14 all have the epithet as ḡe₆-edin-na only. The sign -a preceding it here must thus belong with sila, either as a phonetic complement or, more likely, as rendering some feature of stress or tone. Comparable renderings are zi ^dHendur-saḡ-ḡá nimgir-sila-a-si-ga-ke₄ : ni-iš (var. ZI) ^dI-šum na-gir (var. nagir) su-qí šá-qu-um-mi lu ta-ma-tú (var. MIN), “Be you conjured by the life of Hendursaḡa sheriff of the silent street” CT XVI.15.v.21f. and ^dLUGAL dingir sila-a si-ga-ke₄....: šá ^dMIN ìl su-qí šá-qu-um-me CT XVI 49.302f.

The meaning and grammatical structure of the term are both puzzling. The contexts in which it occurs indicate a term applicable equally well to a city street, a garden or orchard and,

oddly, to a type of fire as in IV R 24 no.2.21f. é-Bur-šú-šú-a izi-ġe₆-edin-na mu-[e-til]: *bîtu* MIN *ina an-qul-lum ta[g^(?)-da-mar]* “you have put an end to the temple Bur-šú-šú-a with anqullu fire.” What such a term might be is not obvious.

As for grammatical structure it does not, apparently, constitute a genitival construction as shown by passages in which a final inessive -a is indicated yet no -ka occurs. Such passages are PBS V no.76.vi.12-15 ^dUtu-ra an-na-ab-b[é] lú má-ġu₁₀ ab-bal kiri₆-Ĝe₆-edin-na i-in-ku₄-k[u₄] “He (i.e. the king going through a ritual of crowning) has to say to Utu: ‘a man has my boat ferried over, I am going into the Ĝe-edina orchard.’” The following lines show he is to fell trees there. Very similar is Gilgamesh and Huwawa, *JCS* I (1947) p.12.56 kiri₆-Ĝe₆-edin-na ġîr-ni bí-[in-gub] “He (i.e. Gilgamesh) set foot in the Ge-edina orchard” (and felled trees there). Lastly there is *TCL* XV 20.67-68 kiri₆-Ĝe₆-edin-na gú-ġar-ra-na sa₆-ga-ama-na-ġu₁₀ še-ab-sîn-ba ħi-li-a si-a-ġu₁₀ ħi-is^{sar}-àm a ba-an-du₁₁ “in his (i.e. Šu-Suen’s) bending over into the Ĝe-edina garden did my darling of his mother, my grain filled voluptuously into its furrow, water the lettuce.” The passage refers to sexual congress *a posteriori* and uses “grain” as metaphor for the male member, “garden” for pubic hair, “furrow” and “lettuce” for vulva.

The verbal form i-è̄m-mi-in-sar-re we analyze as i-m̄-me(!)-n̄. sar.e.̄₃ “he(̄₃) has been chasing (imperf. sar.e) after us (me) into it (n̄)” assuming that a copyist’s lapse replaced i-è̄m-me- with the more familiar i-è̄m-mi-. This finds some support from the Akkadian gloss under the line which seems to have had signs after ú-ra-^{ra}anⁿⁱ. An original print of the photo *PAPS* 107 p.517, kindly placed at my disposal by Kramer, shows traces of wedges under the last part of MI. We would thus conjecture ú-ra-^{ra}anⁿⁱ-^{ra}aⁿⁱ <-ti> “he ushered us” rather than “he ushered me”.

The zero-case of -m̄- and -n̄- indicates the goal of cursive noncontact action.

The puzzling “plene” writing at the beginning of the form i-è̄m- corresponding to Emegir i-im- has been studied by Claus Wilcke in his painstaking article “Anmerkungen zum ‘Konjugations präfix’ /i/” in *ZA* 78 pp.1-49. Wilcke restricts his treatment to materials of Ur III and older date and to formal aspects only; questions of function and/or meaning are not considered.

Looking over Wilcke’s materials, though, it seems noteworthy that such “plene” writings are limited to cases of prefixes consisting of a single vowel (i-, a-) followed by a prefix or infix consisting of a single consonant (-m-, -n-, -b-). What is involved thus, is two minimal morphemes forming a single closed syllable as in the English plural forms of the vowels, a, e, i, o, u.

In English the syllable thus formed is split by a slight hiatus to keep the two morphemes of which it consists distinct and to differentiate it from similar syllables representing a single morpheme; “u’s” as distinct from the word “use”. In some cases, such as “aes” beside “a’s” distinction is achieved by vocalizing the consonantal phoneme.

Considering that hiatus, aleph, is expressed in Old Babylonian and older cuneiform orthography by just such “plene” writings as those here considered, it would seem not unlikely that a similar trend to distinctiveness existed in Sumerian and led to a similar use of hiatus there. See also to page 76 lines 260-264 on ÆM-, to be read a-am_x- and note the correspondence of a-

amx- for imperfective with ì-im- for perfective in the paradigm in AS XVI, p.80 note.

Line 7. Ningikuga is mentioned in Nanna's address to Ningal in TMHNF IV₂ no. 7.ii.88 as her mother: Ama-u-gù-zu ^dNin-gi-k[ù-ga]. A different, learned, interpretation of her name based on gi = *gimru* is given in KAR 109 obv.7 ^dNin-gi-kù-ga *be-let gim-ri mu-ub-bi-ib eršetim*^(im) "Ningikuga, mistress of the universe, purifier of the earth". In the Ningal section of An: *Anum* (R.L. Litke ms ed.) III 28 ^{d(m)}Nin-gi-kù-ga ^dNin-[...] the name of the deity with whom she is identified is unfortunately broken. Her husband was Enki according to An: *Anum* II 178 which identifies her with Damgalnunna who is listed in the preceding line 177. Also in the Old Babylonian list *TCL XV* no. 10.87 does her name appear directly after that of Damgalnunna. By "Please!" we render the element of wish in the profix na-, by "as it were" the equative suffix -gin₇ "like," "instead of." The latter seems to serve here, as does "like" in American teenage parlance, to let the speaker shy away from full commitment to what he is saying.

Line 8. inim-gin₇ ga-àm-me-en-dè-en "let us, as it were, talk it over." For the use of the root e in cohortative see ZA 78 (1988) p.178. The 1p.pl., -en-dè-en, is inclusive, referring to speaker and addressee, here Dumuzi and Inanna. A contrasting exclusive 1p.pl. without the initial -en- occurs in line 10, ad-gin₇ ga-àm-gi₄-dè-en "let us, as it were, wise you up" where the 1p.pl. refers to Dumuzi and his companions excluding the addressee, Inanna. For a comparable distinction between inclusive and exclusive by omission of an -en, inclusive -dè-en, exclusive -dè see AS XVI (1965) p.100.

Line 15. The reading Ningikuga of "Harps" is not tenable. It assumed that the members of Inanna's family listed in lines 1-6 would all be repeated here. However, at a second look, the remaining traces do not lend themselves to such a reading, and as correlate to Geshtinanna one expects a sister of Inanna. The name is thus best left unidentified.

Line 21. For *Duttur*, the Akkadian form of Emegir Sumerian ^dDur_x(BU)-du i.e. Durdu(r) see "Tammuz" p.336.14.

Line 23. For the use of the root e in perfective see ZA 78 (1985) pp.177-179.

Line 25. It was customary to place precious metals and gems as foundation deposits in buildings. See Ellis, *Foundation Deposits in Ancient Mesopotamia* (New Haven, 1968) pp.131-140. Apparently it was expected that the purity of these materials would by contagious magic imbue the structure erected on them.

The term translated "gem" is ^{na}šuba = *aban nisiqti*. More specifically ^{na}šuba denoted a varicolored stone, probably agate. As such it was closely associated with the office of nu-gig and a necklace made of shuba stone served as emblem of that office. The goddess Nininsina had envisaged and created it for that very purpose. (SRT 6.64-79 and dupl. 7.3-17).

If placed in the foundations of a house it would presumably imbue the house with nu-gig essence and so make it suitable for Inanna who was a nu-gig and is so called in the text (p.6 note

9) “intended founding (a house)” renders *na-uru₄*^m. For the prefix *na-* as denoting intention, decision to do, see *AS XVI* (1965) p.73 with note 4; for *uru₄* = *šuršudu* see *ŠL* 56.6.

The expression *šuba na-uru₄*^m occurs also in the account of Ninisina’s creation of the stone in SRT 6 ii.28-35 and dupl. 7.3-10 which reads *ud-ba unù-šuba nu-ḡál-la-àm* (29) *unú-šuba gú-a nu-ḡál-la-àm* (30) ^d*Nin-in-si-na-ke₄ inim-e bí-in*(var. *ib*)-*sì-ge* (31) *šuba na-uru₄*^m *numun-e-eš na-ḡá-ḡá* (32) *in-nin₉ nu*(var. +*u₈*)-*gig-gal-an-na-ke₄* (33) *unú-šuba inim-e bí-ib-sì-ge* (34) *še-er-zi è-dè zag kéš-dè-dè* (35) ^{si}*asilal^{la}* (var. om. ^{la}) *saḡ* (var. + *-ḡá*) *mu-ni-ḡál* “In those days, since the shuba stone ornament did not exist, since the shuba stone ornament of the neck did not exist, was Nininsina forming the concept of it; she intended to found (houses) on it, intended to put it down like seeds. The young lady the nugig of heaven was forming the concept of the shuba ornament, to send forth radiance, to be tied as a band, she amid jubilation caused it to be on the heads (of her followers).” For *inim-e sig₁₀* “to make something like (sig₁₀) unto (-e) a word “(inim),” that is, “to form a concept of it,” “ideate it” see “Tammuz” p. 388. A rendering “put into words” preferred by Wilcke in his *Das Lugalbadaepos* (Wiesbaden, 1969) pp. 133f. does not seem to fit passages like CT XXVI.26.16 and this one.

For the nugig see J. Renger “Untersuchungen zum Priestertum der altbabylonischen Zeit” *ZA* 58 (1968) pp. 185-187. The exact nature of that office is still not clear.

Line 33. Text B has *ù-ru-[d]am* “being about to found.”

Line 34. It is not clear to us whether one should transliterate *dè-me₃*, rather than *dè-a* and *ḡé-me₃*, rather than *ḡé-a* elsewhere. We are unable to explain the variant *NI-a* in text B.

Line 37. The reading *e-em-* of B may have originated from a broken original with *e-[n]e-[er]*.

Line 38. Our translation “the consecrated one” renders Sumerian *nu-bar* for which see Renger, *op.cit.* pp.185-187.

Line 43. An Akkadian gloss under the line renders *ma-ab-dù-da-a-mà* “my one who is to build for me” as *ba-a-ni-i* “my building one.”

Line 45. For *šér* : *etellu* in Emesal see *ŠL* 152.12.

The Sister's Message

- Sources: A = UM 29-16-8 *PAPS* 107 (1963) pp.509-510 Photo on pp.522-23. An original print was available to us courtesy of Kramer.
 B = NBC 10923, unpublished. Used by courtesy of W.W. Hallo.
 C = Ni 45552, *PAPS* 107, pp.509-510, copy on p.524.
 The lines they contain are A: 1-23, B: 1-23, C: 10-22.

An edition of the text based on Sources A and C was given in *JANES* vol. 5 (1973). When later Source B became available it showed that the fragmentary five first lines there given did not belong and that the following two were incorrectly restored. The article gives detailed grammatical analyses of the text, only a few of which are repeated here.

Transliteration

[di-da-mu-dè di-da]-mu-dè
 é-[⌈]e[⌋] [di-da-mu-dè é-e di-da]-mu-dè
 Ga-[ša-an-na-mu i-b]í mu-ši-in-bar
 5 š[eš ta ma-ra-an-dug₄ ta] m[a-ra-an-daḥ
 [še]š-[⌈]e[⌋] ki-ig-ám ḥi-li èm-ku₇-ku₇-dam
 kù Ga-ša-an-an-na-mu èm šu-ma-ra-an-ba
 ki-ga i-bí-mu ma-ra-mu-dè
 mu-lu ki-ig-ám-mu gaba im-ma-an-ri
 ḥi-li mu-e-ši-in-te aš mu-e-da-ḥúl
 10 šeš-e é-ni-a im-ma-ni-in-ku₄-re-en
 mu-ná-làl-ub₄-ba bi(2)-in-ná-e
 zé-ba kal-la-mu šà-ab-mu a-ba-ná
 didli-ta eme-ak didli-ta
 šeš-i-bí-sa₆-sa₆-mu še mu-un-ša₅
 15 LÚ-si-ga-gim mu-na-dè-di₆
 ki-ta tuku₄-e-da diri mu-na-ni-in-màr
 šeš-mu íb-ba-na šu-[⌈]du[⌋]-bu-dè
 zé-ba kal-la-mu ud mu-un-di-ni-ib-zal-e
 šu ba-ám-ḡu₁₀-u₈ nin₉-ḡu₁₀ šu ba-ám-ḡu₁₀-u₈
 20 ḡen nin₉-ki-áḡ-ḡu₁₀ é-gal-la ga-ḡen
 [igi]-ad-da-ḡu₁₀ dumu-tur ḥé-me-en
[⌈]ba[⌋] Ba-[⌈]ba[⌋] lú ḥa-ba-zu šu ba-[⌈]e[⌋]-ri-ši-bar-re
 bal-bal-e ^dInanna-kam

Lines 1-2. "As I was strolling, as I was strolling [as I was strolling] by the house, as I was strolling by the house: ¹[di-da-mu-dè di-da]¹-mu-dè é-[⌈]e[⌋] [di-da-mu-dè ¹é-[⌈]e[⌋]-di-da]¹.⁽¹⁾ Thus

B.

The house mentioned is that of Inanna. A more precise rendering of di-da-mu-dé i.e. di.ed.a.mu.de, taking account of the element -ed-, would be “as I was about to stroll by/past the house.”

Line 4. [Brother, what did she tell me] [and what] more did she speak of to me? š[eš ta ma-ra-an-dug₄ ta m]a-ra-an-daḥ. More literally, of course, “What did she add” which sounds stilted.

The form ma-ra-an-daḥ rather than ma-an-daḥ is noteworthy; it contains a 1p.sg. dative in -ra- not yet recognized by the standard grammars. Other occurrences are ḡar-ma-ra : šu-u[k-na]m “place here for me” *MSL* IV p.80.37, gub-ma-ra : i-zi-za-am “step hither to me” *ibid* p.111.13. ^dUtu è-ma-ra ^dUtu mu-GA[NA] “Utu, rise for me, Utu of (?) the vault of heaven” Zimmern *VS* II (1912) no. 70.1. This ershemma is also listed as ^dUtu è-ma-ra with its balaḡ [^dUtu] lugal-àm in IV R 53 [60] ii.26. Further occurrences are ... ud-ba-gil-le-è-m-mèn-na-mu ud-ba me-le-e-a ud e-ne-è-m An-na ma-i-ir-a-bi e-ne-è-m ^dMu-ul-líl-lá ma-ra-i-ir-a-bi “(That) day of mine on which I was ruined, woe to that day, the day that brought An’s verdict, that brought me Enlil’s verdict!” *CT* XV 24. 15’-17’ (For -bi after clause see *GSG* §278) and gašan É-an-na-mèn ér šè-[in-š]e₃-[še₈]: *be-let É-an-na a-na-ku a-bak-ki-š[ú]* : na-ám-bi-šè e-lum-e ta-àm ma-ma-al-la : *ana šat-ti amat kab-ti mi-na it-ta-áš-ka-na* : na-àm-tar-ra egir-ra ta-àm ma-ra-gi₄-a-šè : *aš-šum šim-ti ar-ki-ti mi-na im-ḥur-an-ni* “I, the mistress of Eanna, am weeping for it, for whatever the honorable one has contrived for me as its lot, whatever future lot confronts me.” The Akkadian differs: “I the mistress of Eanna am weeping for it, in return for this, what verdict of the honored one has been rendered for me? What confronts me as future lot?” *RA* 33.104.4-6.

The difference between simple ma- and ma-ra- is apparently one of specificity, ma- basically indicates an area, that of the speech situation, as goal. ma-ra- goes on to indicate a specific entity, “me,” in that area. Akkadian apparently did not differentiate but rendered both by ventive.

Line 5. “Brother, it was of love, allure, and utter blissful things” ¹[še]š-^re⁷ ki-ig¹-ám ḥi-li àm-ku₇-ku₇-dam. ⁽¹⁾ Thus B. For the Emesal form ki-ig-ám see *MSL* IV p.32 line 63 (read ki-en-ga-ám), and note, which quotes the Emesal forms ki-ig gal im-ma-ra-an-ám “she loved you greatly” *ZA* 49.120.34 and sandhi writings ki-ig-ga-ám-mu “my beloved” *SRT* 31.18 and below 1.8; cf. ki-ig-ga-á[m-mu] *Bellesten* 16 pl.66.3 as well as the Emegir lukur(SAL-ME) ki-ig-ni “his loving handmaidens” Gudea Cyl. B xi.3. The sandhi writings make it clear that the form of the direct object of ám/ág actually was kig, and the Gudea passage shows that it was not restricted to Emesal. It is thus possible that the standard orthography ki...ág stands for ki(g)...ág with the g as final consonant left unexpressed. The meaning of this ki(g) is not clear, though the Gudea passage would seem to indicate that it carried the essential meaning of the phrase ki(g)...ág “to love” with ág merely standing for “mete out.”

For “utter blissful things,” which renders níḡ-ku₇-ku₇-dam, a more sober “the sweetest, sweetest things” would have been closer.

Line 6. “accordingly” seeks to render the prefix šè- “correspondingly” (AS XVI 1965 p.73) of the verb šè-ma-ra-an-ba “she disclosed to me” which presents Inanna’s disclosure of her feelings as prompted by the girls’ talk about love in line 5.

Line 8. “errand” renders ki-ga which appears to be a contracted form of kin-gi₄-a. Compare perhaps the even further contracted ki-ig in STVC 73.21 ki-ig-du₁₁-ga “En-líl-lá “the errand ordered by Enlil.”

Line 9. “and fell in love with you” ħi-li mu-e-ši-in-te. The phrase occurs also in the Inanna myth RA XI (1914) p.144.7 ki-sikil “Inanna ħi-li-bi mu-un-ši-in-te-a-ra a-zu a-ri-àm-ši-ib : *ana ar-da-tum* “Iš-tar šá te-em-nu-ši id-ka i-din-ši “Give your hand (lit. ‘arm’) to the maiden Inanna with whom you have fallen in love” and line 9 ħi-li-bi mu-un-ši-in-te-a-ra : *te-em-nu-ši*. The present passage shows that the verb is te, not kar as generally assumed and also that the phrase refers to falling in love, not to sexual congress.

“And delighted in you” AŠ mu-e-da-ĥúl does not render AŠ. Tentatively one might consider “at once” “right away” from AŠ : *išten* “one.”

Line 11. “on a honey of a bed” mu-na₄ lâl-pú-ba. We analyze as mu.na.(ak) lal-pu(.ak).b(i).a “on (a) the bed’s (-ak...bi) honey of (-ak) the garden beds.

Line 13. “we chatting with one another, with one another” for didlita eme-ak didlita is somewhat free, more close would be “one by one wagging the tongue, one by one.” For didlita : *ahennā* “each one separately,” “one by one” see CAD A/1 p.182.

Line 15. “and there overcame her there like what overcomes one very weak” LÚ (C: mu-lu)-si-ga-dím mu-na-dè-di₆ (C: [mu-u]n-na-^ṛdè^ṛ-d[i₆]). For Emesal -din₅ see GSG §354, the verb we analyze as mu.na.de.di₄ “it came to her (-na-) with it (-de-),” that is, with the moaning.

Line 16. “and proneness to tremble from the ground up exceedingly much befell her” ki-ta tuku₄-e-da (B: tuš-^ṛe-da^ṛ-tuk₄) diri mu(C: + -un)-na-ni-in-màr. We analyze the verb as mu.na.ni.n0.mar.0₄: it (0₄) was established for her (-na-) there (-ni-) from it (n0). By 0₄ we symbolize the zero mark of passive and intransitive 3p. non-personal. The variant in B looks as if the scribe wrote tuš by mistake and then added the correct tuku₄.

Line 17. “smiting her hips (in agony)” íb-ba-na šu ^ṛdu^ṛ-bu-dè (B: šu-BU-dè). We consider ^ṛdu^ṛ-bu-dè a syllabic writing for dúb-bu-dè. B may have had a broken original and interpreted it as “clenching (BU = *elēpu*) the hands in her anger (íb-ba-na).”

Line 20. “Please” renders ġen. One expects an imperative ending in -a which would correspond to Akkadian *mugri*. Presumably the a was lost between the two identical consonants of ġen and nin.

Line 21. Here and in the following lines where Geshtinanna imitates a pompous father she speaks Emegir.

The Wiles of Women

- Sources: *HS 1486 TMHnF III no.25*, Collations by Wilcke, *Kollationen* ... (Berlin 1976) p.27. L n
- Editions: Kramer *PAPS 107* (1963) pp.499-501.
Y. Sefati *Lovesongs in Sumerian Literature* Ramat-Gan 1985 p.209 (Ph.D. Thesis Bar-Ilan Univ. Unpublished edition with translation into Hebrew).
Wilcke "Die akkadische Glossen in TMHNF3 Nr.25." (Commentary and translation).

Transliteration

- (*ištu am-ša-li i-na šum-šú-li-ia*)
ga-ša-an-mèn ša-ga-ba-ta ud-zal-la-mu-dè
Ga-ša-an-an-na-mèn ša-ga-ba-ta ud-zal-la-mu-dè
ud-zal-la-mu-dè e-ne-di-da-mu-dè
ud-zal mi-sá-a-šè èn-du du₁₁-ga-mu-dè
(*i-na-šum-šu-lim ù šum-^ˆši-im^ˆ*)
5 gaba mu-un-ri gaba mu-un-ri
(*^ˆim^ˆ -[hur]-^ˆan-ni^ˆ*)
ù-mu-un gu₅-li-An-na gaba mu-un-ri
ù-mu-un-e šu-dù-a šu im-ma-an-dù
(*^ˆiḥ^ˆ -šf-in-an-ni*)
^dUšumgal-an-na gú-mà-a gú-da ba-an-lá
(*ki-ša-di i-di-ir*)
me-a-am šu ba-mu-u₈ é-me-šè da-di₆
10 gu₅-li ^dMu-ul-líl-lá šu-ba-mu-u₈ é-me-šè da-di₆
ama-m[e] lul-la-šè ta mu-[n]a-da^(?)-ab-bé-en
(*mi-nam az-za-az-sí*)
ama-m[e] Ga-ša-an-gal-e lul-šè ta mu-na-da^(?)-bé-en
ḡá-e ga-ri-ib-zu-zu ḡá-e ga-ri-ib-zu-zu
(*lu-uq-bi-ki*)
[^d]Inanna lul-la-munus-e-ne ḡá-e ga-ri-ib-zu-zu
15 ma-la-mu sila-daḡal-la e-ne mu-di-ni-ib-di^(?)-di^(?)
(*i-na ri-bi-tim im-me-li-il*)
šem ^{šis}PA e-ne-di ḥúb mu-di-ni-in-GUB
(*i-na up-pi lu-pu-tim i-na me-lu-ul-tim i-ra-[ap]-pu-ud*)
i-lu-ni zé-ba-àm ad mu-ši-ib-ša₄

(*qu-bi-e*-𐎧𐎫𐎷𐎠𐎿 *ta-bu-tim i-na-as-sà-as*)
 𐎧𐎷𐎡𐎵-𐎧𐎷𐎡𐎵-*e zé-ba-àm* *ud mu-di-ni-ib-zal-e*
 (*it-ti-ša*⁽⁷⁾ *uš-te-bé-er-re*)
 ama-ugu-zu-úr lul-la-šè za-e gub-bu-na-da
 20 me-en-dè id₄-šè e-ne-sù-ud ga⁽⁷⁾-da-e
 (*i-na ri-ša-tim i nim-me-li-i[l]*)
 ki-ná-kù-dùg-nun-na múš ga-mu-r[a-du₈]
 (*m[u]-uš-ta-ti-ki lu-pa*⁽⁷⁾-*ti-ir*)
 ud-dùg-nam-ḫé-a ḫúl-la ḫu-mu-ù-di-ni-i[b-zal-e]
 (*li-ib-x-x*)
 sa-gíd-da-àm
 [me-e ki]-sikil-mèn sila-sír-ra 𐎠nu-*𐎠*-[mèn]
 (*ša sú-qé-tim*)
 25 [me-e g]ú-da u₄-da mu-e-da-a[b-lá]
 traces

(Lacuna of some 10 lines)

[
]
 []x[]
 35 [mu]- 𐎧guz-guz𐎧 Ḫ[IR]⁽⁷⁾ [m]u-un-ḡ[á-ḡá]
 [k]á-ama-me-da nam-mi-gub
 me-e ḫúl-la-ta ì-di-[di-d]è-en
 ká-Ga-ša-an-gal-la-da nam-mi-gub
 me-e ḫúl-la-da ì-di-di-dè-en
 40 ama-mu-ra mu-lu e-ne-èm ḫu-mu-na-ab-bé
 u₅-šú-úr-me a ki dè-sù-e
 (*li-sà-al-li-iḫ*)
 ama-mu Ga-ša-an-gal-ra mu-lu e-ne-èm ḫu-mu-na-ab-bé
 u₅-šú-úr-me a ki dè-sù-e
 ki-tuš⁽¹⁾-a-ni ir-bi zé-ba-àm
 45 e-ne-èm-mà-ni èm-ḫúl-ḫ[úl-l]a-àm
 (*ša ḫi-di-a-[t]im-ma*)
 ù-mu-un-mu úr-kù-ge ḫé-du₇
^dAma-ušumgal-an-na mussa-^dEN-ZU-na
 en-^dDumu-zi úr-kù-ge ḫé-du₇
^dAma-ušumgal-an-na mussa-^dEN-ZU-na
 50 ù-mu-un-mu ḫé-ma-al-la-zu zé-ba-àm
 eden-na ú-šim-zu ku₇-ku₇-dam
^dAma-ušumgal-an-na ḫé-ma-al-zu zé-ba-àm
 eden-na ú-šim-zu ku₇-ku₇-dam
 sa-ḡar-ra-àm tigi-^dInanna-kam

Line 1. “having ... whiled away the time”: ud zal-la-mu-dè. The phrase has an Akkadian gloss *i-na šum-šú-li-ia* “in my spending the day.” The infinitive *šumsulu* “to spend the day, pass the time,” Wilcke convincingly sees as derived from *mušlālu* “noon.”

Line 5. “he met me” gaba mu-un-ri with Akkadian gloss *im-ḥur-an-ni*. As shown by *ù-mu-un-gu₅-li An-na gaba mu-un-ri* in the next line, *ri* is intransitive and construes its subject in the zero case. The person met is construed as adessive (-e). See BE 6 no. 10.4-5 “Ḥa-am-mu-ra-bi lugal-e gaba i-ib-ri-eš” “They appealed to (lit. ‘confronted’) king Hammurabi”. Here the adessive 1p.sg. is expressed by *mu-* (see AS XVI pp.79 note 10; 80, and 94) in functional overlap, *gaba* “chest,” as unreached goal resumed by *-n0-* in the verb, construes with zero.

Line 7. “The lord took my hand in his” *ù-mu-un-e šu-ni^(?)-a šu im-ma-an-dù*. More precisely “took the hand in his hand.” Kramer and Wilcke both read the 6th sign as *-ni-* and I followed them. However, the copy gives *-dù-* rather than *-ni-* which suggests *šu-dù-a šu im-ma-an-dù* “he made a capture,” a general statement particularized in the following line “he put his arm around my shoulders.” We are now inclined to accept this reading. An Akkadian gloss read by Wilcke as *ṛiḥ^ṛ-šl-in-an-ni* “he held me in his arm” apparently viewed the “capture” in the light of the following line.

Line 9. “Listen (you) wild bull,” *me-a am* takes *me-a* as imperative of *me* : *qālu* “listen,” “pay attention.”

Line 11. “What stories could I tell my mother?” *ama-ḡ[u₁₀] lul-la-šè ta mu-na-ab-ta-bé-en*. Our reading follows Kramer and ignores the gloss. Wilcke, after collation, read the verb as *mu-na-ab-gub-bé-en* “Was würde ich mei[ner] Mutter als Ausrede vorsetzen.” The line has two Akkadian glosses *mi-nam* to *ta* and one to the verb read as *im-za...zi* by Kramer, as *i-za-as-sí* by Wilcke.

The verb as read by Kramer we would analyze as *mu.na.bta.b.e.e.en* “what could I make up out of it to a story for her?” The “it” referring to staying out late to dally.

Wilcke’s reading *mu-na-ab-gub-bé-en* faces the difficulties that neither *gub* nor *šuzuzzu* is attested as meaning “to present a statement” and that the Akkadian gloss as read, *i-za-as-sí*, is 3p.sg.I, intransitive, and must be emended to *uš-za-as-sí* to fit. One would also have expected *ušassim* with a dative rather than an accusative suffix.

However, with the evidence as it is, a firm decision one way or the other is difficult to reach.

Line 15. “was strolling with me” *e-ne mu-di-ni-ib-dab₅-dab₅*. A better reading *e-ne mu-di-ni-ib-dí-di* “played with me” was proposed by Sjöberg *op.cit.* His reading is confirmed by the Akkadian gloss *im-me-li-il* read by Wilcke.

Line 16. “To the playing of tambourine and recorder she danced with me” ùb ĞIŠ-PA e-ne-di ħúb mu-di-ni-in-gub with gloss *i-na x x x x -tim i-na me-lu-ul-tim i-ra[-q]u-ud*. For ĞIŠ-PA : [ši-in-na-tum] see *MSL* VI p.115.114. For the beginning of the gloss Wilcke proposed a reading *i-na up²-pi² lu²-pu²-tim* which does not seem to us to fit the remaining traces very well. Perhaps ùb ši-in-n[a]-tim might be considered. At the end of the gloss *i-ra[-q]u-ud* fits the traces better than Wilcke’s *i-ra[-ap]-pu²-ud* (entered in *AHw.* p.954 without questionmark under *rapādu(m)* II.) The verb denotes performing the ħuppu, a dance or stance expressive of mourning (see *CAD* H. p.239 ħuppū C).

The implication of this and the following line 17 was not fully grasped in *Harpis*; the girls are playing mourners, imitating the mourning rites. We would now read and translate the line as follows: ṛšem ĞIŠ-PA e-ne-di-da ħub mu-di-ni-in-gub (*i-na ħalħallati* (ŠEM) ši-in-n[a]-tim *i-na me-lu-ul-tim i-ra[-q]u-ud*) “to tabor and pipe in play she trod there a mournful measure with me.” The šem implement was a drum of tabor, tambourine type used as accompaniment to laments (eršemma). The ĞIŠ-PA “wooden stick” we take to be a pipe of recorder type.

Line 17. “our sad songs were sweet — she crooned to me” : i-lu-ni zé-ba-àm ad mu-ši-ib-sa₄ (*qú-be-e-ṛšā ṭa-bu-tim i-na-as-sà-as*). The line continues the description of the play at being mourners and a better rendering would be: “her keening was sweet, she wailed to me (she was wailing her sweet keens to me).”

Line 18. “the joyous ones were sweet — and time went by” ħúl-ħúl-e zé-ba-àm ud mu-di-ni-ib-zal-e (*it-ti-[i]a uš-te-bé-er-re*). Better: “she was sweet, ever ready to have fun, she was spending the day there with me.”

Line 21. “as for us let us be dallying in the moonlight” me-en-dè iti(UD-^dNANNA)-šè e-ne-sù-ud-bi-ṛda¹-e (*i-na ri-ša-tim i nim-me-li-i[l]*).

The translation follows the gloss which apparently takes e.ne...e as “to play” (*mēlulu*) and sud-bi as “joyfully” (sud : *riāšu* *AHw* p.979). How it arrived at its 1p.pl. cohortive is not clear. Other occurrences prefer to treat e-ne-sù-ud as a unit meaning “to copulate,” Antagal F 238 has e-ne-sù-da : (*rakābu*) ša ú-ma-mfi “to copulate of animals,” Izi D iv (*MSL* XIII p.184) 39 e-ne-sù-ud : *ri-it-ħu-u* “to inject (semen),” *TCL* XV 30 r. 14’ šul-e nitalam-ni e-ne-sù-ud mu-un-da-e “the knight copulated with his bride,” *SRT* 6.iii. 15=7.26 (^dUraš) An-da ki-ná-kù-ga šà-kúš-ù e-ne-sù-ud gal ba-e-dug₄ “Urash, consulting with An on the pure bed was grandly copulated with.” The phrase consists of a verb sud and its direct object e-ne. It is usually construed with a helping verb e/dug₄ “to do” (See Poebel *AS* XIV p.100) or ġál “to cause to be,” sometimes as direct object, sometimes as an adverbial phrase in -bi (*GSG* §174 and 394f). Examples are šeg₄ šeg₄-bar ú-numun-na mu-un-lu e-ne-sù-ud-bi mu-un-e “he (i.e. Enki) multiplied muflons and wild sheep in the grass seed(ed) areas, had them copulate (lit. act in copulating manner)” *EWO* 351, in-nin₄ nin-me-gal-gal-la-ke₄ sila-daġal[-la] Kul-ab^{ki}-ka e-ne-sù-ud-bi dug₄-dug₄ “(Dumuzi) copulating on the young lady, the mistress of great offices, in the wide streets of Kullab” *EWO* 363. This adverbial construction is apparently the one used in line 21. It is followed by da-e, a 3p.sg. passive of the verb e with optative profix da- “may (all)

manner of love making be done.”

Line 22. “Let me spread for you the pure sweet couch of a prince, let me loosen your combs for you” ki-ná-kù-dùg-nun-na múš ga-mu-r[a-du₈] (*mu-uš-ṭa-ti-ki lu-pa^(?)-ṭi-ir*). A better rendering of the first half of the line is “On a princely sweet pure couch.” The reading and translation of the latter half is due to Wilcke.

Line 24. “The [g]irl I am [is] n[ot] of the alleyways.” [me-e ki]-sikil-mèn sila-sír-ra n[u-mèn] (*ša-ṛsú-ṣé-tim*).

Line 25. “If [I] am to embrace you, [me-e g]ú-da mu-e-da-a[b-lá-en]. A better restoration based on line 8 above would be [gú-mà-a g]ú da u₄-da mu-e-da-a[b-lá-e-en] “If you are to be able to embrace me” literally “to stretch arm around neck on my neck.” For “around” we assume an adessive -e assimilated to, and contracted with, the preceding u of gú.

Rev. Line 3. The line reads [x x] x-x-x sù-u[d] ṛmuṛ-un-ḡá-[ḡá], perhaps ... will set up jubilation.”

Rev. Line 8. “O that someone would tell my mother” ama-mu-ra mu-lu e-ne-èṃ ḥu-mu-na-ab-bé. Kramer, presumably on the basis of his original transliteration of the text, read mu-lu here and in the parallel line 10 without question marks. Bernhard copied the second of these signs as slightly damaged in line 8 and as a clear lu with a tiny initial vertical in 10. Wilcke, collating the text read zu rather than lu in line 10 and so also in the damaged line 8. We prefer to stay with Kramer’s reading which seems to us to give the better text. Inanna is anxious that her home should look attractive and festive for the important guest she brings.

Rev. Line 11. “and she sprinkle cedar perfume on the floor.” u₅^(?) šu-ur-me-a ki dè-sud-e. Since Akkadian tends to render forms with de- by 3p.n. optative passive (*GSG* §666 and *AS XVI* p.73) a translation “and cedar perfume be sprinkled on the floor” might be better. It would have been a task for servants.

Rev. Line 14. “My lord, you are indeed worthy of the pure embrace” ù-mu-un-mu úr-kù-ge ḥé-du₇. Inanna is imagining what her mother will say. For úr “loins” we delicately used “embrace.” In ḥé-du₇ < ḥe.e.du we see the assertive ḥe- with perfective (*GSG* §639).

The name Dumuzi: Dumuzid meaning “The good young” and characterizing the god as the power to produce “normal” lambs and kids is discussed in detail in “The Name Dumuzi,” *JQR* LXXVI (1985).

The Bridal Sheets

Sources: A: CBS 10465 Myhrman PBS I/1 (1911) and Radau BE 30 (1913) no. 4.
B: CBS 8085 unpublished. A transliteration by J. Klein was used by Sefati in his edition.
C: N 4305 obv. i, Kramer *PAPS* 107 (1963) p. 521. From copy by Jane Heimerdinger

Editions: J. van Dijk, *La sagesse suméro-accadienne* (Leiden 1953) pp. 65ff. (Edition based upon text A only)
Y. Sefati, *Lovesongs in Sumerian Literature — Critical Edition of the Dumuzi Songs* unpubl; PhD. thesis Bar-Ilan University (Ramat-Gan, 1985) pp. 115-122. Edition with list of literature and Hebrew translation.

Transliteration

šeš-e nin₉-ra⁷ mi⁷ na-mu-e
^dUtu nin₉-ra⁷ mi⁷ na-mu-e
in-nin₉ gu-sar-ra hi-li ġùr-ru
^dInanna gu-sar-ra hi-li ġùr-ru
5 še ab-sín-na hi-li ma-aza di⁷ri⁷-ga
in-nin₉ gada-maḥ-⁷hé⁷ hi-li ba-te-a
^dInanna gada-maḥ-⁷hé⁷ hi-li ba-te-a
al ga-mu-ra-ab-ak ni⁷si⁷ ga-mu-ra-ab-sum
in-nin₉ gu-sar-ra ga-mu-ra-túm
10 ^dInanna gu-sar-ra ga-mu-ra-túm
šeš gu-sar-ra a-ma-ir-ra-ta⁷
a-ba-a ma-e-ri⁷ a-ba-a ma-e-[r]i⁷
gu-bi ma-a-ra a-[ba]-a ma-e-ri⁷
nin₉-ġu₁₀ ri-a-bi ga-mu-ra⁷-[túm]
15 ^dInanna ri-a-bi ga-m[u-ra-túm]
šeš ri-a-bi a-ma-i⁷-[ra-t]a⁷
a-ba-a ma-ab-nu-nu a-ba-a ma⁷-ab-nu-nu
gu-bi ma-a-ra a-ba-a [ma-ab-nu-n]u
nin₉-ġu₁₀ nu-a-bi ga-mu-ra-túm
20 ^dInanna nu-a-bi ga-mu-ra-túm
šeš nu-a-bi a-ma-i-ra-ta⁷
a-ba-a ma-ab-tab-bé a-ba-a ma-ab-tab-bé
gu-bi ma-a-ra a-ba-a ma-ab-tab-bé

25 nin₉-ġu₁₀ tab-ba-bi ga-mu-ra-túm
 ʰInanna tab-ba-bi ga-mu-ra-túm
 šeš tab-ba-bi a-ma-i-ra-ta
 a-ba-a ma-ab-zé-zé a-ba-a ma-ab-zé-zé
 gu-bi ma-a-ra a-ba-a ma-ab-zé-zé-en
 nin₉-ġu₁₀ zé-a-bi ga-mu-ra-túm
 30 ʰInanna zé-a-bi ga-mu-ra-túm
 šeš zé-a-bi a-ma-i-ra-ta
 a-ba-a ma-ab-tuku₅-tuku₅ a-ba-a ma-tuku₅-tuku₅
 gu-bi ma-a-ra a-ba-a ma-tuku₅-tuku₅
 nin₉-ġu₁₀ tuku₅-a-bi ga-mu-ra-túm
 35 ʰInanna tuku₅-a-bi ga-mu-ra-túm
 šeš tuku₅-a-bi a-ma-i-ra-ta
 a-ba-a ma-dàn-dàn a-ba-a ma-dàn-dàn
 gu-bi ma-a-ra a-ba-a ma-dàn-dàn
 nin₉-ġu₁₀ dān-na-bi ga-mu-ra-túm
 40 ʰInanna dān-na-bi ga-mu-ra-túm
 šeš dān-na-bia-m[a]-i-ra-ta
 a-ba-a mu-da-an-ná a-ba-a mu-da-an-ná
 za-ra h́e-da-an-ná h́e-da-an-ná
 za-ra nitalam-[z]u^(?) h́e-da-an-ná
 45 ʰAma-ušumgal-an-[na] h́e-da-an-ná
 gu₅-li ʰEn-líl-l[á] h́e-da-an-ná
 ša-zi-ta-è-a h́e-da-an-ná
 a bará-ga-ri-a h́e-da-an-ná
 i-ge-en mu-lu-ša-ab-mà-kam mu-lu-ša-ab-mà-kam
 50 mu-lu ša-ab-mu im-mi-in-du₁₁-ga-àm
 al-nu-ak-àm gur₇ dub-dub-ba-àm
 še ġá-nun-e sá-du₁₁-ga-àm
 mu-un-gàr še-ni gur₇ šár-ra-kam
 SIPA e-zé-ni síg-sù-sù-ga-àm
 55 bal-bal-e ʰInanna-kam

Line 1. “The brother had to tell his young sister.” Our translation was based upon an incorrect restoration of the damaged part of text A as nin₉- ʳtur-a-niʳ. The correct reading is given by Text B nin₉-ra mí, so that the line reads šeš-e nin₉-ra mí na-mu-e “The brother had to handle the sister with care.”

Lines 3-8. The translation in *Harps* assumed that lines 3-8 ended in -(à)m “is,” the m of which was not expressed in writing, and that line 9 constituted an independent sentence. These rather extreme assumptions hardly recommend themselves and a far better, more

natural rendering is (3) in-nin, gu-sar-ra ħi-li ġùr-ru (4) ^dInanna gu-sar-ra ħi-li ġùr-ru (5) še ab-sín-na ħi-li ma-az diri-ga (6) nin, gada-maḥ-e ħi-li ma-e-te-a (7) ^dInanna gada-maḥ-e ħi-li ma-e-te-a (8) al ga-mu-ra-ab-ak sar ga-mu-ra-ab-túm. “Sister, the green flax laden with allure, Inanna, the green flax laden with allure, surpassing grain in the furrow in allure and attractiveness, Inanna for that grand length of linen that has taken your fancy, let me grub it up for you, let me bring you the plants.” In line 3 gu-sar-ra “green flax” may be analyzed as gu sar.a “flax on plant (form).” For this use of -a see Falkenstein AnOr 29 105.2. For ħi-li te in lines 6 and 7 see above p. 00 to line 00. Since the text makes it clear that the flax is meant for the grand length of linen an unwritten -š must be assumed after ma-e-te-a in line 7. Text B contains the gloss *lu-ur-p[ī-iq]-ki* “let me dig” to al ga-mu-ra-ab-ak and a puzzling *lu-um-ḥu-x-[x]* to ga-mu-ra-ab-túm.

Line 12. “Who will ret for me?” a-ba-a ma-e-ri. For 1p.sg. reference of -e- see AS XVI (1965) p. 85 (A). For -ri “to ret” see ri : *riḥāṣu* “to drench.” The specific value here is suggested by the context. The form is 3p.sg. imperfective.

Line 27. “Who will dye for me?” me a-ba-a ma-ab-zé-zé. The translation “dye” in *Harps* was a guess from the context. The correct rendering “to lay a warp” became clear with Text B and its Emegir form *dun : dēpu* (see CAD D p.129 in lines 29 and 30).

Line 37. “Who will bleach for me?” a-ba-a ma-tan_x-tan_x. For tan_x(GA+TAG₄) “to bleach” see Alster, *Dumuzi’s Dream* (Copenhagen, 1972) pp. 107-108. Bleaching is an essential final process in the making of linen cloth. It consists of washing the ecru cloth and exposing it to the sun.

Line 42. “Who will lie down thereon with me?” a-ba-a mu-da-an-ná. Since a-ba-a here serves as the subject of an intransitive verb the final -a can not represent the agentive mark -e. Most likely this *plene* writing renders question-tone throughout. Text B has a slightly different text [a-ba]-a ḥé-da-[n]á “Who would I wish he would lie down with me?” B also adds an extra line: [gada-b]é ma-a-ra a-ba-a ḥ[é-da-ná] “Who would I wish he would lie down with me on that length of linen?”

Line 43-48. It might be more precise, but also a bit cumbersome, to translate ḥé-da-an-ná in these lines as “I wish will lie down with you on it.”

Line 53. “A farmer whose grain is in hundreds of piles” mu-un-gàr še-ni gur₇-šár-ra-kam. Text B has [mu-u]n-gàr še-maḥ[....] “a farmer [whose] vast grain (holdings) [is in hundreds of piles].”

“Let Him Come! Let Him Come!”

Sources: A = Ni 2429 SRT 5
 B = Ni 4305 rev. i-ii.3 PAPS 107 p. 521.
 C = CBS 8037 obv. ii.14-rev.1 unpublished. Used by Sefati
 D = CBS 15126 unpublished. Used by Sefati

Editions: A. Deimel, *Šumerisches Grammatik²* (Rome, 1939) pp. 256ff.
 Y. Sefati, *Lovesongs in Sumerian Literature — Critical Edition of the Dumuzi-Inanna Songs* upubl. Ph.D. thesis Bar-Ilan University (Ramat-Gan, 1985) pp. 146-177 with list of literature.

Transliteration:

nin₉-ġu₁₀ é-a a-na-àm mu-e-[ak]
 lú-tur é-a a-na-àm mu-e-[a]k
 a im-ma-tu₅ na-ma im-ma-su-ub
 a šen-dilim-kù-ga im-ma-tu₅
 5 na-ma bur-babbar-ra im-ma-su-ub
 u₅-zé-ba bur-ra im-ma-šeš₄
 pàla na-ám-ga-ša-an-an-na im-ma-mu₄
 ur₅-re é-a mi-ni-ni-ib-niġin-e-en
 šembi(ŠIM × IGIġunû)-zi i-bí-ma mu-ni-mar-mar
 10 gú-bar-mu mu-gub si bí-sá
 pú-mu im-da-lá a bí- 𒀭𒀭^(?)
 𒀭^{is}tukul mu-bala-in-na-sa₆-ga mu-zu
 saġ-mu ba-sùġ si bí-sá
 múš-mu ba-búr-búr mu-dub-dub
 15 gú-gú-bar-ra-ka mu-ni-in-šub
 ħar-kù-sig₁₇ šu-mà im-mi-dù
 za-didli gú-mà im-mi-si
 múrub-bi gú-sa-mà si bí-sá
 nin₉ ġi-šà-za-ta mu-DU-DU
 20 šà-za šà-ki-áġ mu-DU-DU
 𒀭Inanna-zu téš mu-ra-an-sum
 nin₉ mul-mul lâl-ama-ugu-za-me-en
 nin₉ lú-níġ-íá ma-ra-túm-a-ġu₁₀
 nin₉ lú-níġ-u ma-ra-túm-a-ġu₁₀
 25 alan-za šu ma-ra-ni-in-du₇-àm
 nin₉-mul-mul-sa₆-ga-bi na-ġen
 [še]š-mu é-gal-ta kur₄- 𒀭𒀭^(?)
 [nar]-e-ne lú ħu-mu-ni-[ku₄-re-dè]

- 30 [me]-e saḡ-ta mu-tin ga-mu-[na-d]é
 ʾur₅-re ša-ga-ni h́e-em-h́ul-[le]
 ur₅-re ša-ga-ni h́e-em-sa₆-ge
 h́e-di₆-di₆ h́e-di₆-di₆ ni-ni-ga-bi ga-na h́e-di₆-di₆
 nin₉-ḡu₁₀ é-a ga-mu-u₈-da-DU-[DU]
 u₈-gin₇ sila₄ h́e-em-du h́e-em-du
 35 uz-gin₇ máš h́e-em-du h́e-[em-du]
 u₈-gin₇ sila₄ sa₆-sa₆-ga [h́e]-a
 uz-gin₇ máš ḡun-ḡun-a h́e-a
 nin₉-ḡu₁₀ é-a ga-mu-u₈-da-DU-DU
 i-da-lam gaba-ne ba-gub-gub
 40 i-da-lam gal₄-la-me síg ba-an-mú
 úr-mu-tin-na-šè di-di-dè Ba-ba ga-ba-h́ul-h́ul-le-en-dè-en
 gu₄-ud-an-zé-en gu₄-ud-an-zé-en
^dBa-ba₆ gal₄-la-mà-ke₄-eš ga-ba-h́ul-h́ul-le-en-dè-en
 gu₄-ud-an-zé-en gu₄-ud-an-zé-en
 45 egir-bi in-na-sa₆ in-na-sa₆
 bal-bal-e-^dInanna-kam
 h́e-di₆-di₆ h́e-di₆-di₆
 ni-ni-ga-bi ga-na h́e-di₆-di₆
 ḡiš-gi₄-ḡál-bi-im

Line 9. “I put kohn on my eyes” šembi-zi i-bí-mà mu-ni-mar-mar. For šembi, not šemkaš, see Deimel ŠL I³ no.221. Text C writes šem-bi-zi.

Line 11. “I tied on my hipflask” PÚ-mu im-da-lá. PÚ means “well.” Here it appears to be a poetic^(?) term for a hipflask. It denotes a piece of equipment for a warrior parallel to “weapon,” it is to be tied on, and it is to be filled with water. It could hardly be other than the soldier’s hipflask or canteen.

Line 14. “The (tresses of) my crest had come loose” múš-ḡu₁₀ ba-búr-búr. For occurrences of múš see Falkenstein *SGL* I (Heidelberg, 1959) p. 96 and Sjöberg, *STH* (1969) pp. 55-56. The basic meaning of the term is “crest” see Radau *HiAV* (Leipzig, 1909) pl. 28 “Nanše and the Birds” no. 22 rev. iv.9 siba^{mušcn} ḡu-ḡun^{mušcn}-gin₇ síg-a múš saḡ-ḡá mi-ni-íb-ḡál “for the shepherd bird like the iridescent-neck bird she set on the head a crest out of down.” When used of humans it denotes a headdress or head band tied on and, as here, the tresses so contained. It serves as a distinctive headdress for the en, see Falkenstein *loc.cit.* When used of the mountains, as in kur-múš or kur-mùš it denotes “mountain crest,” see Wilcke, *Das Lugalbanda Epos* (Wiesbaden, 1969) pp. 200-202 for occurrences and note the variant kur-šuba(ZA-MÚŠ) “glittering part of the mountain” i.e. its snowcapped crest. Finally, it denotes the top of a ziqqurat or high temple terrace on which the upper temple itself (é) stood. See Sjöberg, *Sumerian Temple Hymns* (Locust Valley, 1969) pp. 55ff. for

occurrences and note Temple Hymn 31 where it is said to be “in the midst of heaven.”

Line 18. “straightened their counterbalance on the nape of my neck” múrub-bi gú-sa-mà si bí-sá. The word múrub = *pinku* “knob” is most naturally seen as referring to the knob-like counterweight on a woman’s back that held her breast ornaments in place.

Line 23. “My sister, worth any five to me” nin₉ lú-níḡ-íá ma-ra-túm-a-ḡu₁₀ literally “my sister who is worth to me (ma-ra-túm-a) any (níḡ) five (íá) persons (lú).”

Lines 34-36. These lines are each followed by an extra line nin₉-ḡu₁₀ é-a ga-mu-u₈-da DU-DU “Sister, let me escort you into the house” in C and D.

Dumuzi's Wedding

Sources:

Text Ni 2377=SLiTN no. 35. Collated.

Editions Kramer, *PAPS* 107 (1963) pp.497-499

Sefati, *Sumerian Lovesongs* pp.323-322 with list of literature.

Transliteration

- i a [...] x [...]
 b [kur⁽ⁿ⁾-gin₇]
 c [...]i-bi-ir-si-⁷zu⁷ [en-me-eš]
 d [kur⁽ⁿ⁾-gin₇-gul⁽ⁿ⁾-gul⁽ⁿ⁾]
 i.1' [in-nin₆] ⁷li⁷-bi-ir-si-zu en-me-eš
 2' [kur⁽ⁿ⁾ muše]n-gin₇ ⁷im-ma-dab₅-[dab₅]-⁷ba⁷
 3' [^dGašan]-é-gal-la li-bi-ir-si-zu en-me-eš
 4' [kur⁽ⁿ⁾] nunuz-dúb-dúb-gin₇-[dúb]
 5' [^dInanna] li-bi-ir-si-zu en-me-eš
 6' [^dAma-u]šum-[gal] di-di-ta-àm
 6'a (*iš-te-na-a-a-iš*)
 7' [mun-gàr mu]-⁷lu⁷ a-maḥ min-àm
 7a' (*ša-ni-a-i[š] [i²-na⁷] ⁷bu⁷-túq⁷-t[im⁷]*)
 8' [mušen]-dù-àm [ám-mu-uš-àm lim-mu-àm]
 8'a (*[⁷r]i-bu-um-⁷ma⁷*)
 9' [šu-k]u₆-dè mu-lu mu-gi-duru₅-ša-⁷ga-kam⁷
 9'a (*ša qí-ir-bi ša a-pi-im*)
 10' [gašan-mè]n su₈-ba-šè mu-lu da-an-gi₄-gi₄
 11' [l]-saḡ ga-saḡ mí dè-mà-[a]b-bé
 11'a (*[li-ka]-an-ni-a-am*)
 12' [mun-⁷gàr⁷ m[u]-lu-šè mu-l[u] <da-an-gi₄-gi₄>
 13' [là]l-⁷ḡeštin⁷-e mí dè- <mà-ab-bé>
 13'a ([x p]a UD)
 14' [mušen-dù] [mu-l]u sa-dù ná-a-šè
 14'a (*ša še-e-tum šu-nu-la-at-zum*)
 15' [gašan]-mèn mu-lu <da-an-gi₄-gi₄>
 16' [mušen⁷-s]a₆-ga mí dè- <mà-ab-bé>
 16'a (ÁB)
 17' [šu-ku₆]-dam é-⁷gi⁷-[sig⁷-g]a-a-ni-šè

- 17'a (a-na ʀ ki-ki ʀ-ši-[šʉ])
 18' [Ga-ša-an-an ʀ-na-mèn mu-lu <da-an-gi₄-gi₄>
 19' suḫur^{ku6}-kal-kal-l[a-ni] dè- <mà-ab-bé>
 20' li-bi-ir-si-ni ʀ múš ʀ-túm im-ḡen
 21' mušen-zà-ga mušen-dù mu-un-túm
 21'a (ub- ʀ lam ʀ)
 22' suḫur^{ku6}- ʀkal-kal-la^ʀ šu-ku₆ mu-un-túm
 23' nin-ḡ[u₁₀-ra x]-a ba-an-da-ab-dug₄
 23'a (iš-ta-ka-an)
 24' lú-sipa-dè ì ʀ šu ʀ-šè mu-un-lá
 24'a (it-[t]a^ʀ-na-ši)
 25' ^dDumu-zi-dè ga zag-šè mu-un-lá
 25'a (i-na [bu]- ʀ di ʀ-šʉ)
 26' ì ga-àra¹⁷-tur-ra zag-šè mu-un-lá
 26'a [...t]a^ʀ-bi^ʀ
 27' ga- ʀ šim ʀ-ḡiš-ra zag-šè mu-un-lá
 28' [š^{iš}]g é-e gù ba-an-dé
 29' [^dD]umu-zi-dè ʀ^{iš}ig-e ʀ šu mu- ʀun ʀ-ús
 30' [é] ḡál-lu nin-ḡu₁₀ é [ál-lu]
 31' [^dI]nanna^ʀ x - x[....]

(Lacuna of Unknown Length)

- ii 1' nu- ʀu₈ ʀ-gig-ge x[
 2' ama [ḠIŠ-P]I-túg-ni ḡir mu-un- ʀgub ʀ
 2'a (i-na še-mi-ša)
 3' [š^{iš}kun₄-da mu-un-gub-gub
 3'a ([as^ʀ]- ʀ kùp^ʀ-pá-t[i^ʀ]) (iz-za-az)
 4' [za-e nita]lam-ni gitlam_x(UŠ.DAM)-zu [e-ne]
 4'a (mu-ut-kī)
 5' i-gi₄-[in x] ʀza^ʀ-me^ʀ-en^ʀ e-ne-ra [na-nam]
 6' i-gi₄-in x e-ne za-ra [na-nam]
 7' i- ʀgi₄ ʀ-in šubur a-a-zu na-n[am]
 8' i-gi₄-in šubur ama-zu na-nam
 9' ama-ni ama-zu-gin₇ in¹-ga-a[n]-dè-èḡm
 9'a (ma-ši-a-at)
 10' ʀa ʀ-a-ni a-a-zu-gin₇ in-ga-dè-en
 11' é ḡál-lu nin-ḡu₁₀ é ḡál-lu
 12' ^dInanna du₁₁-ga-ama-na-šè
 13' a mu-un-tu₅ ì-du₁₀-ga mu-un-šeš₄
 14' pàla-maḡ bar-ra nam-mi-in-dul
 15' igi-zag mu-lu-ug-ga-ni šu ʀba-an ʀ-ti

- 16' ^{na4}za-gìn gú-a si bí-íb-sá-sá-e
 17' ^{na4}kišib šu-ni-a ba-ni-in-du₈
 17'a (i-na) (iš-ta-ka-an)
 18' in-nin₉-e ġir-ni mu-un-gub-gub
 18'a (iš-x-x-ma)
 19' ^dDumu-zi-dè ^{ēiā}ig im-ma-ni-in-ús
 19'a (ip-te-[e])
 20' é-e iti₆(UD-^dNanna)-gin₇ im-ma-na-ra-è
 20'a (ʾirʾ -ta-aš-[ši-šum])
 21' ʾigiʾ mu-un-ši-bar mu-un-na-ḥúl-la
 21'a (ihʾ-x-x)
 22' gú-da mu-ni-in-lá ʾneʾ-muʾ-naʾ-suʾ-su-bu ʾ

(Lacuna of unknown length)

- 1' x[...]
 2' ^dDumu-zi-dè x[....]
 3' en ^dDumu-zi i[m-ma-na-kur₄]
 3'a (x-x)
 4' lugal-ġu₁₀ ġá-e [é-ġu₁₀-šè al-du-un]
 5' lugal-ġu₁₀ nita[lam-ġu₁₀ mu-da-du]
 6' ġuruš-tur zi-dè- ʾešʾ ʾḥé-emʾ -[d]ú-ʾudʾ
 7' lugal-ġu₁₀ é- ʾa ku₄ʾ -ra-na-ni
 8' su₈-ba ^dDumu-zi-dè nitalam-a-ni-ir gù mu-na-dè-e
 9' nitalam-ġu₁₀ x x x x-ni
 10' ^dInanna x x x é-dingir-ġá
 11' é-dingir-ġá-šè mu-e-tùm-en
 12' igi-dingir-ġá-šè ì-ná-en
 13' zag-gu-la-dingir-ġá-ka ʾ^dInannaʾ mu-da-tuš-ù-dè-en
 13'a x x x x
 14' ʾur₅ʾ -gin₇ ḥu-mu-na-bé-a-ka
 15' [zag ^{ēiā}kun₄-ka im- ʾmaʾ -an-tuš
 15'a (ʾirʾ -[ta-ša]-ab)
 16' [saġlul-la-š]è ta[l₅] [i]-ʾak ʾ-ak
 16'a (ana sa-ar-ra-ti[m] [x] zu up ʾri laʾ)
 17' [dingir]-ra ġir im-ma-gu[b]-ʾgub ʾ
 17'a (it-ta-az-z[iz])
 18' [siskur-siskur a[-ra-zu mu-na-ab-bé
 18'a x x x
 19' [lugal-ġu₁₀]x [x x]- ʾġá-ġáʾ
 20'
 21'

(Lacuna of unknown length)

- iv. 1' [...] x [...]
2' [...] igi-za[...]
3' [^dAma-ušumgal-mu ^{šiš}šer[a_x(TAG×TÚG) nu-zu]
3'a x x x
4' [sipa-dè i]n-nin₉-ra gú um-[ma-ni-lá
5' [za-e na]m-^ṛgeme-šè^ṛ la-^ṛba^ṛ-e-dè-ri
6' [šen]-na-àm banšur-zu banšur šen-na-àm
6'a (x e-fb-bi)
7' ^ṛ ḡá-a^ṛ šen-e im-ma-ni-ib-gu_x(KA)-e-en
7'a (i-ik-kal x [x] x)
8' banšur-zu ^ṛbanšur-šen-na^ṛ banšur-šen-àm
8'a (x [...])
9' za-e ^ṛbanšur^ṛ [šen-e im-m]a-ni-ib-gu_x(KA)-e-en
9'a (^ṛat^ṛ -[ti][t]a-kal-l[i])
10' Ama-ḡ[u₁₀] lam-si-^ṛša^ṛ ba-ni-ib-gu_x(KA)-e-en
11' še[š ^dT]u-ur-tu-ra la-ba-ni-ib-gu_x(KA)
11'a (x-x-x)
12' nin₉-^ṛḡu₁₀ ^dGeštin-an-na la-ba-ni-ib-gu_x(KA)
13' za-e ^ṛú^ṛ -a-^ṛḡá^ṛ ba-ni-ib-gu_x(KA)-e
13'a (^ṛx-x-^ṛ-x)
14' nitalam-ḡu₁₀ túg na-ma-tuk₅-tuk₅-an
15' [^d ^ṛInanna^ṛ gu na-ma-nu-nu-un
16' [in-ni]n₉ ^ṛsiki^ṛ na-ma-ni-ib-dù-un
16'a ([la] ta-^ṛna^ṛ -[pa]-ši)
17' (^dInanna túg-dun-dun] ^ṛna-ma-dun^ṛ -dun-an
18' [...]nun²-na
18'a ([...]-šum)
19' x x[...]x-an
20' ^ṛní^ṛ [...]
21' níḡ-nam x[...]
22' ^dNin-é-gal-la x[...]
23' am ^dDumu-zi-^ṛdè^ṛ [x-(x)]x[...]
24' ^ṛmàs-e^ṛ še-er-zi-kù an-úr[...]
25' [mu-ut]-na-mu an-né še-er-zi-[kù....]
26' [sù-ud] ba-an-ám-mà-[me-en]
27' [...]

The loose fragment placed at the end of col. iii in Kramer's copy seems to us to belong rather at the beginning of col. i. It's lines are numbered 1, 3 and 4 here.

In view of the broken state of the text we give here a transliteration of the section from line

1 to 22. Readings based on collation are marked by an asterisk.

- [
[
[x x x x x N[E
[in-nin] li-bi-ir-si-⁷zu⁷ [en-me-eš]
5 [Kur] ⁷a⁷ *dím ĤI⁷-⁷dib-dib⁷ ki⁷-⁷sí⁷-[sí]
[^dNIN]-é-gal-la li-bi-ir-si-zu e[n-me-eš]
[Kur] nunuz-dúb-dúb-dím-[dúb]
[^dINANNA] li-bi-ir-si-zu en-me-eš
[^dAma-uš]um[gal] di-di-ta-àm
iš-te-na-a-iš
10 i-⁷im⁷-[ma mu-un]-⁷gàr⁷ a-maḥ-a-àm
ša-ni-a⁷-a[m⁷]
[3-kam mušen] -dù-àm *ša bu-⁷tu⁷-uq-t[im]*
[4-kam šu-k]u₆-dè mu-lu mu-gi-⁷a⁷ ⁷ša-ab-bi⁷
ša qí-ir-bi ša a-pi-im
[NIN-mè]n⁸ su₈-ba-šè mu-lu da-an-gi₄-gi₄
⁷x x x⁷
[ù]-SAĜ ga-SAĜ mí dè-mà-[a]b-bé
[li-ka]-an-ni-a-am
[mu-un]-⁷gàr⁷ mu-lu-šè mu-l[u da-an-gi₄-gi₄]
[pú-là]l-mutin-e mí d[è-mà-ab-bé]
[ši-ip]-pa-tam
[mušen-dù mu]-⁷lu⁷ sa-ni ná-a-šè
⁷ša⁷ ⁷še⁷-e-tum šu-nu-lat-zum
[NIN]-mèn mu-lu <da-an-gi₄-gi₄>
[nunuz gù]d [Ú-KI]-SĪ⁷-GA⁷ mí-dè <-mà-ab-bé>
[š]u-ku₆-dam mà-gi-dù-a-ni-šè
a-na ⁷ki-ki⁷ -ši-[šu]
ga-⁷ša-an⁷ -na-mèn mu-lu [da-an-gi₄-gi₄]
suḥur^{ku6} kal-kal-l[a-ni mí] dè-mà-ab-bé

Line 4. As shown by the term itself, “sheriff of the horn,” the original function of the libir-si, Emegir nimgir-si, was to make public announcements after blowing a horn to attract attention. In the case of a marriage he was publicizer of the banns, so to speak. How and when the term developed its specific meaning “bridaller, best man,” is not clear.

Line 5. “O you who catch [enemy countries] like [bir]ds” rested on a reading [kur muše]n-dím i[m]-⁷ma⁷-dab₅-[bé-na]. However, a collation shows ⁷a⁷ rather than [muše]n and KI rather than dab₅. A better reading is thus the one shown above: [Kur]-⁷a⁷-dím ĤI⁷ ⁷dib-dib⁷ ki-sì-sì “O you who pour out the enemy countries like water, level the ground with them.”

Line 11-12. “is the third” and “is the fourth of them.” It seems likely that the enumeration continues, so we have restored the relevant numbers. The available space is very scant, however, and it must be considered possible that the numeration ceased with line 10. For the reading šu-ku₆ rather than šu-ḫa see Finkel *JCS* 32 (1980) p.72.

Line 16. “May he treat me to [honey] and wine!” [pú là]l mutin mí dè-mà-ab-bé with gloss [si]-pa-tum. Honey and wine were products of the watered garden beds (pú = šippatu). A literal translation — provided our restoration is correct — would thus be “May he treat me to the garden beds; to honey and wine.”

Line 23. “taking the day off” was based on a reading of AŠ-ṚGAR-A-DU as Ṛmúš⁽¹⁷⁾-túm which can hardly be maintained. We have no alternative suggestion.

Line 26. “filled them in a [. . .] with Milady” nin-ḡu₁₀-ra x]-a ba-Ṛan-[na]-ab-dug₄ with gloss iš-ta-ka-an. For dug₄ = malû see ŠL 15.22. The x before -a should probably be restored as šu “into the hand.” The use of šakānu rather than malû in the gloss is difficult to explain.

Line 29. “butter and small cheeses he carried hund over his shoulder” ì KAŠ-ṚGAR-tur-ra zag-šè mu-un-lá. The translation “cheese” for KAŠ-ṚGAR is a guess based on the attribute “small” which indicates a solid.

Line 31. “The shepherd called out unto the house” [siba]-Ṛdè é-e gù ba-an-dé.

Line 32. “Dumuzi thrust a hand against the door (crying)” [Du]mu-zi-dè Ṛšig-e Ṛš mu-un-ús (coll.).

ii Line 3. “The mother, hearing her, went” ama [ḠIŠ-PI-]TÚG-ni ḡir mu-un-ṚDU-DU with gloss i-na Ṛše-mi-ša i-la-a[k] (coll.). The rendering is free, “the mother, as she heard, went” would be more exact.

ii Line 4. “and was standing by the (saying)” Ṛšikun₄-da mu-un-gub-b[é] with gloss [it]-ti ba-nu i-za-a[z]. Whether I-LU is to be read kun₄ “sill” or i-lu “lament” is not clear, so it was left untranslated in *Harps*. We now tend to favor kun₄ “and was standing by the doorsill.”

ii Line 5. “Verily, [you are] his [spo]use, he is your spouse” i-Ṛgi₄-[in za-e nitl]am-ni gitlam-zu [e-ne] with gloss mu-ut-ki. The translation assumes the i-Ṛgi₄-[in] is a variant (by vowel assimilation?) of i-ge-en “it is true, verily.” This may not be tenable. We now prefer to translate i-ḡi₄-in as “I will answer” and assume that an earlier question by Inanna about her new station is lost in the lacuna at the top of col.ii. This would have been what the mother heard in ii.3.

ii Line 9. “His mother you will respect as were she your mother” ama-ni ama-zu-dím in-ga-

ᵛanᵛ -de-èᵛm with gloss *ma-ṣi-a-at* (coll.). Literally “ His mother is like to your mother.”

ii Line 10. The form in-ga-dè-en shows the familiar n for m in word final due to lax rounding of the lips.

ii Line 15. “she also took her man-beast amulets: ù^ᵛ mu-lu-ug-ga-ni šu [ba-an]-ti. According to collation the first sign in the line looks more like pà than like ù.

ii Line 20. “and like a moonbeam she came forth to him out of his house” é-e id₄-gin, im-ma-na-ra-ta-è with gloss *it-ᵛtaᵛ -ṣ[i]* (coll.). One expects é-a rather than é-e to correspond to the infix -ra-. Presumably assimilation to the surrounding vowels may be seen.

iii Line 13. “and on the seat of honor of my (personal) god my bride, you will sit” zag-ᵛgu-la^ᵛ dingir-ḡá-ka ᵛInannaᵛ mu-da-tuš-ù-dè-en. The reading ᵛInannaᵛ is clearly indicated rather than gitlam assumed in *Harps*. The verbal form is somewhat ambivalent and could be rendered equally well as “you will be able to sit,” “you will sit with me,” or “we will be able to sit.”

iii Line 15. “she sat down beside the sill (saying)” [zag] ^{ḡiḡ}ᵛkun₄ᵛ ([I]-ᵛLUᵛ)-ka im-ᵛmaᵛ -an-tuš. Restoration of the beginning of the line is very uncertain. Instead of ^{ḡiḡ}ᵛkun₄ᵛ one could perhaps consider ᵛéᵛ-[si]g₄ “wall.”

iii Line 16. “[I need help!] I have always just obeyed [mother!]” [šu-a-ak ama-àm S]AḠ-k[éš mu-un]-ᵛakᵛ -ᵛakᵛ with gloss *a-na-ṣa-ar um-ᵛmuᵛ a x x x*. The restorations are very uncertain and other possibilities may well be preferable. The gloss could be read *a-na sà-ar-ᵛraᵛ -tim a x x x* and the Sumerian restored to fit.

Unfaithfulness

The translation given in *Harps* was based upon ASKT 17 and BL 194 only. Since then a great many additional sources have become available, see J. Black “Sumerian Balag Compositions,” *BiOr* 44 (1988) cols. 36,33,34,31,32, and 37-39 no.36; M.E. Cohen, *The Canonical Lamentations of Mesopotamia* (Potomac, 1988) II pp. 556-557 and 566-573; R. Borger, “Schlüssel zu M.E. Cohen CLAM,” *BiOr* 47 (1990) and the literature cited in these publications.

The new materials show that the tale as we have it was at one time included in the long public lament Uru-amirrabī and was reinterpreted, and to some extent worked over, to fit into a lament for the destroyed temples and cities. It locates Inanna’s cross-examination of the slave girl in Zabalam, which makes it likely that it was originally a local myth at home in that southern city; but already our earliest source, the late Old Babylonian VS II 29 has it adapted to a Babylonian setting in its listings of cities and temples. The Babylonian setting is also clear in the later version.

The additional text made available by the new materials comprise a section at the beginning and one at the end of the fragment presented in *Harps*. They are given here in translation. The older fragment, VS II 29, which represents a slightly different, briefer version is translated separately following them. The section at the beginning may be rendered:

Transliteration

(Lacuna of unknown length)

- 1' [kù 4Inanna-ke4 4Nin-šubur-ra gù mu-na-dé-e]
[ge-en-ge-na-mu]
[sukal-e-ne-è̄m-sa6-sa6-ga-mu
[su-uk-kal-lu] mu-da[m-mi-iq a-ma-ti-ia]
[ra-gaba e-n]e-è̄m ge-na-[mu]
[rak-bu]-rú] mu-kin a-m[a-ti-ia]
5' [zu mu-lu-dí]m-mu mu-lu-akkil-ke4
[mu-du]-rú ʾ šá ʾe-e-mi
[ki-sikil]-e gi4-in-e è̄m-gib bí-ak-a
[ar-da-tum] am-tum ik-ki-ba e-ta-kal
[gi4-i]n-e ama-na-ám-tag-ga ém-gib bí-ak-a
[am-t]um ama-na-ám-tag-ga ik-ki-ba e-te-pu-uš
[ama]-na-ám-tag-ga na-ám-tar-gig-ga-ke4
[a]ma-na-ám-tag-ga ši-ma-tu-šá mar-ša
na-ám-tar-gig-ga-ke4 i-bí-a-lù-lù
ši-ma-tu-šá mar-ša pa-nu-šá dim-tú dul-lu-ḥu

- 10' ^{ēi5}gu-za-kù-ga tuš-mar-àm
i-na ku-us-si-i el-li-tim ú-šib
mu-ná kù-ga ki-ná ba-ná
ina er-ši el-li-tim it-ta-til
mu ba-ab-du₁₁-ga in-ga-an-zu
i-ša-ri re-ḥa-a il-ta-mad
mu su-ub-du₁₁-ga in-ga-an-zu
na-šá-qam il-ta-mad
ga-nu ga-ni-su₈-en ga-ni-su₈-en
al-kam i ni-il-lik-šú i ni-il-lik-šu
- 15' me-en-dè urú-šè ga-ni-su₈-en
ni-nu ana ali-šú i-ni-il-lik-šú
uru-šè u₆-di-šè ga- < ni-su₈-en >
ana ali ana tab-ra-a-ti
uru-šè Kul-UNU^{ki}-šè ga- < ni-su₈-en >
še-eb UNU^{ki}-šè ga- < ni-su₈-en >
še-eb Zabalam^{ki}-šè ga- < ni-su₈-en >
- 20' Ḥur-saḡ-kalam-ma-šè ga- < ni-su₈-en >
é-tùr-kalam-ma-šè ga- < ni-su₈-en >
uru-šè urú-šè še-eb Tin-tir^{ki}-še
ana ali ana ali ana li-bit-tim Ba-bi-lu
e-ne-èṁ Gašan-an-na-ke₄ di-da-ra
ana a-wa-at 4Iš-tar iq-bu-ú
ki-sikil ama-na-ám-tag-ga saḥar ḥub-ba ba-dúr
ar-da-tum ŠU-ma ina e-pi-ri it-ta-pal-siḥ
- 25' i-bí mu-un-ši-in-bar i-bí úš-a-ke₄
ip-pa-li-is-si-ma nap-lu-us mu-tim-ma
gašan-e gù ba-an-dé-e gù na-ám-tag-ga-àm
be-el-tum is-si-ma šá-si-e ar-ni-im-ma
síg-saḡ-ki-na-ke₄ mu-ni-in-dib
ina pa-ni-at pir-ti-šá iṣ-bat-si
ki-sikil Ama-na-ám-tag-ga bàd-úr-ta ba-šub
ar-da-tum ŠU-ma ina li-it du-ri it-ta-di
[s]u₈-ba šibir-ra-a-na dè-mu-un-gi₄-gi₄
re-é-ú ina ši-bir-ri-šú li-duk-ši
- 30' [ga]la-e me-zé-a-na dè- < mu-un-gi₄-gi₄ >
ka-lú-ú ina me-še-e-šu
[b]áḥar ^{duk}šakir-ra-na dè- < mu-un-gi₄-gi₄ >
pa-ḥa-ru ina zar-ba-bi-šú
[kur-ḡa]r-ra me-ri ba-da-ra-na dè- < mu-un-gi₄-gi₄ >
[kur-ga]-ru-ú ina paṭ-ri u pa-tar-ri
[mu-na-du]g₄ ta-me-a-bi ù e-la-lu

- [mi-n]a* ʾiqʾ -bi-ši-im-ma ina dim-ti u lal-la-ra-a-ti
 [egi-re š]a-ba-a-ni še-ša₄ nu-uš-gul-e-en
 [šá ru-b]a-ti libba-šá da-ma-ma ul i-kal-la
 35 [ša-ab Gašan-an-n]a-ke₄ ta-me-a-bi <ù e-la-lu >
 [egi-re ša-ba]-a-ni še-ša₄ <nu-uš-gul-e-en >
 [ta-me-a-b]i nu-me-a-bi
 [ša ib-šá]-a ul ib-šá-a
 [u₄-dè i-bí] mu-un-na-ab-er-ra-šè
 [x x x p]a-nam ub-la-áš-ši
 [ḡe₆-e] ʾmu-un-na-abʾ -zal-la-a-šè
 [x x x] ʾuš-ta-bar-raʾ -ši
 40' [ša-ba-ni[....]
 [mu-uš-túg ʾmàʾ [....]
 ʾuzʾ [....]

(About 40 Lines Missing)

- ʾPIʾʾ[....]
 ŠÍʾ[....]
 80' BUʾ[....]
 ù[....]
 in-nin[....]
 hé-em-x[....]
 ʰInanna lú-s[a₆-....]
 85' hé-em-du-ʾinʾʾ [....]
 a ù-ʾumʾ -ma-a[n-tu₅[....]
 m[e]-ʾeʾ li-ir-mu-[uk]
 a ^{(uru)du}šen-liš kù-ga [um-ma-an-tu₅]
 na-ma bur babbar-babbar-ra-t[a um-ma-an-su-ub]
 ʾu₅ʾ -[z]é-eb-ba bur-ra [um-ma-an-šéš]
 90' túg-nam-nin-x na-ám-[ga-ša-an-an-na-ka]
 te-di-iq be-lu-tim [....]
 túg-men-na-ni[....]
 šu-ba-[at]
 i-bí-ni šem-bi-zi [....]
 i-ni-šá e-qt-a-[am]
 mudra babbar-ra-ni
 ʾḫatʾ -ti šáʾ na-me-er-tú[....]
 [šem-bi-zi-da-ni [....]
 [e]-qt-a-am-šá [....]
 95' [ki-]guʾa é-ʾaʾ [....]
 a-ʾšar maʾ -ka-le-e ša bi-[tim]

- [šu-siki]l-la zé-ém-ma
x-li šá qá-tim el-le-tim in-na-[ad-nu]
 [...] šu-è-ba
 [a-na bi]-tim
šá be-lum ki-nu ik-ru-b[u]
 [...] šu bí-in-è-ba
 [...] *be-el ki-na-a-tim ik-^ʀru^ʀ-[bu]*
 [...] šu bí-in-è-ba
 [...] *i-lum be-lum*
- 100' [...] amaš-a
 [...] *il]-li-ka en-ni-na ana su-pu-ri*
 [...] -^ʀur^ʀ du₁₁-ga-na-[...]
 [...] *ana ^ʀha^ʀ -an re-i-a-ki*
 [...] amaš-a
ana su-pu-ri el-[li]
 [...] du₁₁-ga[...]
 [...] -^ʀun-ti-la^ʀ [...]
 [...] *šá la T[I-LA]*
- 105' [...] ti-la [...]

(lacuna)

She raves ... she raves

That slave woman, that slave woman did the forbidden thing.

That slave woman, source of the sin, did the forbidden thing,

that source of the sin, that one of dire fate,

that one of dire fate, with face tear-blotched —

having sat down on the sacred throne

she then lay down in the sacred bed,

came to know the male member plied there,

learned too to kiss.¹

What he talked about with her, did not talk about with her,

she recounted to Inanna in Zabalam.

Her (i.e. Inanna's) cry² drew near unto heaven

and the sum total of her cries came to rest at heaven's

base.

covered it like a cloth, overlapped it like linen

[Alas] and woe for her sobbing! (All) because of the slave

woman,

[for Ina]nna's <sobbing!> (All) because of the slave woman,

[for] Usa]na's^(?) <sobbing!> (All) because of the slave

woman.

She said to [Ninshubur]
[O my courier] of lapis lazuli spangled sandals.

Here *Harp*s line 1 joins. Its restored preceding two lines should be emended to read as above.

Comments:

¹The text has še su-ub-[d]u₁₁-ge “kissing (on the mouth)” in contrast to the parallel line ASKT 19-20 mu su-ub-du₁₁-ge.

²The broken text has mu-x [...]x bi with gloss *ri-gim-šá*. Our translation follows the gloss.

The new section at the end joins 36 on p.26 and replaces it and the following 37-39. It may be rendered:

“toward what he had brought her (i.e. the slave woman) by
day
toward what time he had spent with her by night
what was the [...] of her (i.e. Inanna’s) heart?
What was in her mind?
and what did she also think of in her pure mind?
Alas! Woe (for) her heart! Woe (for) her liver!
Alas! Woe (for) her anger! Woe (for) her dark mood!
the queen — her nightly cries, her sobs and nightly cries
the queen — her heart exhausted by weeping,
exhausted by weeping and sobs
ex <hausted> on account of her husband
ex <hausted> on account of her chamber,
ex <hausted> on account of her stores,
ex <hausted> on account of her shepherd
ex <hausted> from harp laments and threnodic compositions,
her heart has been made into a wild bull,
Inanna’s heart has been made into a wild bull,
the like of what Inanna’s heart has been made into
who else can know?
The like of what Inanna’s heart has been made into,
just like that has it been made,

(A line here may mark the omission of a section of text)

What is she bringing amidst lament into the “desert house?”¹
Is the sacrosanct one, Inanna, bringing into the “desert
house”?

Is the queen, the personal goddess of An, bringing into the
 “desert house”?
 Is the queen, shaker of heaven, convulser of earth, bringing
 into the “desert house”?
 The lady (is bringing) the elegist guild for the “desert
 house”?
 for my Eanna which is fit for the elegist’s craft.
 What is she bringing amidst lament? She is bringing lyres,
 they sit with her among the lyres.
 She is bringing lionhelmeted² ones (gloss: “bathed ones”)
 they sit with her among the lionhelmeted ones (gloss: “bathed assinnu (personnel)”)

She is bringing the elegist guild,
 and (“those with) the split weapons” sit with her.
 She is bringing bows and arrows
 and (“those with) throwsticks and weapons” sit with her
 She is bringing scouts (gloss: “elite troops”) daggers and axes,³
 and “subduers of mountains” sit with her.
 She is bringing dervishes, daggers and axes.
 May the young lady, a pleasant and gracious person,
 come, young lady, to the fold!
 May Inanna, a pleasant and gracious person,
 come, Inanna, to the fold!
 When she has showered in water, when she rubbed herself⁴ with soap
 when she has showered in the water of the bright ewer,
 when she has rubbed herself with soap of the shiny (gloss: “pure”) stone jar,
 When she has annointed herself with sweet oil of the stone jar
 When she has dressed in the queenly robe, the robe of the queenship of heaven
 when she has dressed in her clean clothes,
 when she has put kohl on her eyes,
 when she has [dressed] in white linen
 when she has [...] her kohl on the eyes,
 to the diningroom of the house
 [to] where [food] is given out with clean [hands]
 [to the house] in which a good householder says the blessing
 [to the one where the man] of justice says the blessing
 [to the one where the personal god] of the householder says the blessing
 to the fold, may the young lady go.
 Wayfarer, say to my husband:
 ‘I am not going to the pure fold,’
 Say to Ama-ushumgal-anna
 Its the one who does not live there, its the one who does not live there
 my brother⁵ and husband who does not live there

the [shep]herd^(?) who does not live there,
 the lord of Arali who does not live there
 the [...] who does not live there
 [.....]⁶ who does not live there
 [may he go] ... to the fold
 I [am not going to] the pure fold.

Comments:

¹The Sumerian term denotes a temporary structure for camping in the desert, a tent or, as here, the simple reed huts of the shepherds' camp in spring which were dismantled and left when the grazing season was over. As such it served as a metaphor for a destroyed temple. The passage as a whole is best understood as a description of a military force that was reworked as a description of ritual lamenters when the tale was made part of a lament.

²saġ-ur-saġ is rendered *assinnu* in Akkadian. He belonged to the cultic personnel of Eanna and seems in later time to have developed into a homosexual. Originally, however, as the term itself and the martial ritual performances he put on testify, he was a warrior, part of Inanna's entourage as goddess of war. The term seems to consist of the partitive apposition ur-saġ "head of a lion" in identifying apposition with saġ "head" meaning "lionhead head." The reference — both for saġ-ur-saġ and simple ur-saġ "warrior" — to the custom of dressing up in lionskins to frighten the enemy and participate in the lion's ferociousness by contagious magic. See the warriors depicted on the great standard from Ur.

³*MSL* VII p.145 line 402 ^{urudu}šen-tab-zabar-ĥuš-a = *pat-ta-ru* (var. *pa-tar-ru-û*) shows that padara = *patarrû* is an axe (cf. line 100 ^{urudu}šen-tab-ba = *pa-al-tû* (var. *pa-áš-tum*) and is made of a special kind of bronze.

⁴The prefix sequence imma- is remarkably frequent with reflexive forms of verbs: tu₅, mu₄, sub, šéš, etc.

⁵"brother" serves here as a caritative only

⁶The line has a gloss : [] *it e-mi-ti*.

The section of the older version preserved on *VS* II 29 may be rendered:

Which one is fit to march into the desert, into the desert?

Sacrosanct one, Inanna, which one is fit to march
 into the desert?

August queen destroying mountains, which one is fit to march
 into the desert?

Mistress of Ĥursaġkamma, which one is fit to march
 into the desert?

Mistress of Eturkamma, which one is fit to march
 into the desert?

O lady, among the elegist guilds, [which one is fit to march
 into the desert?

Is it fit for (coping with) [li]ons, fit for great wild
 bulls
 If they (i.e. the desert bandits) sit in ambush with armed
 ones¹
 is it fit for (exercising) your martial prowess?
 If they sit in ambush with lion-helmeted ones,
 is it fit for (exercising) your martial prowess?
 If they sit in ambush with (ones with) head-cutting weapons,
 is it fit for (using) arrow and quiver?
 If they sit in ambush with mountain subduers
 is it fit for (using) dagger and axe?
 Young lady may you change into a pleasant person and
 gracious toward the fold!
 Inanna, may you change into a pleasant person and
 gracious toward the fold!
 She showered in water, rubbed the body^{(?)2}
 showered in the water of a bright (polished) ewer,
 rubbed herself with soap from a shiny stone jar
 annointed herself with sweet oil from a stone jar,
 [dressed] in her clean clothes.
 To the diningroom of the house!
 To where food is given out with clean hands!
 To the [house] where a good householder is saying the blessing³
 where the lord Enki is saying the blessing
 where [Da]mgalnunna is saying the blessing
 where . . . is saying the blessing
 where [P]anunanki is saying the blessing
 where [Mudug]asa is saying the blessing
 where [the personal god] of the householder is saying the blessing
 Wayfarer, say [to] Amaushum, he is not to go to the pure fold!
 Whether he doesn't live there, or does live there,
 what is it to the pure fold?
 [whether he does live] there or doesn't live there,
 what is it to the pure fold?
 [whether he doesn't live there] or does live there,
 what is it to the pure fold?
 "Am I not? Am I not?"

Comments:

¹The late version has here á-lá "lyre" which may be an emendation reflecting the tendency to read the text as concerned with lamentation. The overall martial aspect of the passage seems to us to call rather for something like [B^{is}tukul]-lá "bearer of arms."

²The text has zu (i.e. sú?) rather than the expected su.

³The orthography šu-e-ba appears to be a phonetic rendering of šu-è-ba, which is used by the younger version. It and the variant bí-in-è-ba are translated *ikrubu* “prayed” in ZA 29 p.199 r.26 and 27. Since the phrases containing it regularly occur in connection with meals (see CT XLII.ii 10ff, SGH 21.75ff VS II 8.ii.16ff.) the blessing invoked is presumably a blessing of the food, a “grace.” The form may be analyzed as consisting of a verb, è, “to stretch out” with its direct object, šu, “hand” and referring to the gesture of blessing, the outstretched arm. The following -ba may be analyzed as contracted from -b(i)-a “in its (capacity/character/aspect of).” The suffix -bi refers to the word é, “house” which precedes and limits attention to a specific aspect or feature of it that a good householder says the blessing there. For the use of -b(i)-a for such limiting to a special feature cf. SRT 11.25, Ur-Nammu placed an image of Anzu over the doors in Ekur and ħu-rí-in-ba lú-érin AŠ mu-un-dab, “in its capacity of eagle it seized a enemy” ELA 124-125; 197-198 guškin ù-dú-da-ba “gold in its native form” and kù-me-a saĥar-ba “purified silver in its dust form” etc.

The new material, unfortunately, does not help much to clarify the course of the story beyond the fact that it did not end with the death of the guilty slave girl but went on at length. The language of the texts describing Inanna’s state of mind after that event suggests that she may have contemplated avenging herself on Amaushumgalanna for his faithlessness, but nothing in the text that follows makes clear whether she did so, and if so, how.

Line 2. “dispatch rider.” The Sumerian term ragaba is an early loan from a proto Akkadian *rakkāba* “rider.” The thing that the ragaba “rode” was apparently a boat, not an animal, to judge from “The Curse of Akkade” line 163 ^ēmá ra-gaba íd-da nu-mu-un-dab-bé “the boat of the ragaba was no longer passing alone on the river.”

Line 3. “[knowledgeable of good j]udgement, mistress of the Akkil temple.” We restore [gal-zu mu-lu dí]m-mu : [mu-du]-ú šá tē-e-me. For akkil cf. Diri I 233 (CAD A/1 p.57) akkil = *bît* ^dNin-šubur.

Line 24. “the mistress cried out, it was a cry ablaze with punishment.” For the rendering of sù as “ablaze” cf. sù = *sa-ra-pu* CAD S p.102.

Line 31. “dagger and mace.” We now prefer “dagger and axe.” See above comment (3).

Line 32. [“she had told her] everything.” We restore [mu-na-dug₄] ta me-a-bi

Lines 36-39. “so that he showed her favor by day, so that he spent the night with her, [O, could but] her heart [have held back the groans!] [O, could but her] ears [...].” Change these lines to “toward what he had brought her by day, toward what time he had spent her by night, what was the [...] of her (i.e. Inanna’s) heart? What was in her mind?”

Lines 45-48. From “I am the young lady; to [that is my fame]” should be changed to “May the young lady, a pleasant and gracious person, come, Inanna, to the fold!”

Lines 54-57. “her turban cloth [she wound round her head put] kohl on her eyes [took] her bright scepter [in hand] her kohl [...]” Replace with “when she dressed in her clean clothes, when she had put kohl on her eyes, when she had [dressed] in white linen, when she has [...] kohl on the eyes.”

Lines 60’ff. “To the house to which a true lord has invited.” From and with this line we now read and restore as follows:

- 60’ [hè-è-m-du i]n-nin amaš-a-šè
 (*líl-li-ka en-ni-na ana su-pu-r[i]*)
 mu-lu-dí mu-ut-na-mu-úr du₁₁-ga-na-a[b]
 (*a-lik [...] ana ḥa-ṛwi-ri-ia qí-[bi]*)
 nu-di-di-in amaš-kù-ga < -aš >
 (*ul al-lak a-na su-pú-ri el-lí*)
^dAma-ušumgal-an-na-mu-úr du₁₁-ga-na-ab
 (*[ana MIN] qí-bi*)
 [n]u-um-ti-la-bi nu-um-ti-la-bi
 (*[šá] la aš-bu šá la aš-bu*)
- 65’ [šeš m]u-ut-na-mu nu [um]-ti-la-[bi]
 (*a-ḥi ḥa-wi-ri*)
 [umun-Du₆-su₈]-ba nu-[um-ti-l]a-bi
 umun A-ra-li n[u-um-ti-la-bi]
 [. . .]-a nu-um-t[i]-la-[bi]
 (*[...]e ni x[...]*)
 [*é ušbar x*] *nu-um-[t]i-la-[bi]*
 (*[...]bi]-it e-me-tt*)
- 70’ hè-è-m-du in-n]in amaš-a-šè
 [nu-dí-di-i]n amaš kù-ge

me-e nu-mèn me-e nu-mèn

- 60’ “May the young lady come to the fold!”
 (Akkadian: “May Ennina¹ come to the fold!”)
 “Wayfarer, say to my husband,
 ‘I am not going² to the pure fold!’
 Say to my Ama-ushumgal-anna
 its that he is not in residence, its that he is not
 in residence³”

- (Akkadian: “that he dwells not”)
- 65’ Say to my brother⁴ and husband: ‘Its that he is not
in residence’
its that the lord of Shepherd’s Hill is not in residence
its that the lord of Arali is not in residence
its that is not in residence
its that [in⁷] tha father in law’s house he is not
in residence.”
- 70’ “May the young lady come to the pure fold!”
“I am not going to the pure fold.”

Am I not, am I not⁵

Comments:

- ¹The translator took in-nin “young lady” for a proper name. For ^dEn-ni-na as the name of Inanna/Ištar see KAV 173.10 and 48 ii.5 ^dEn-ni-na: KI-MIN (= ^dIš-tar).
- ²The translator took nu-di-di-in to be a 1p. sg.
- ³The translator apparently had a text in which the crucial ta mu-ma-al amaš-kù-šè “what is it to the pure fold?” given in the older version had been lost. How he understood the meaning of the whole passage is not clear.
- ⁴“brother” is a simple caritative here.
- ⁵Here begins a new section containing Inanna’s self-praise and beginning: “Am I not? Am I not? Am I not the sacrosanct one, the queen of Heaven?”

Dumuzi's Dream

Sources: See the excellent edition of the text by B. Alster, *Dumuzi's Dream* (Copenhagen, 1972) pp.45-57. The sources referred to in the following are *BM* 113234 (Alster, RA 69 pp.98ff); B.D. Alster, *Dumuzi's Dream* pl. xviii-xix; G=*op.cit.* pl. vi-vii; V=*op.cit.* pl. viii; b=*ISSET* I 84/142 Ni 4232; o=UET VI, 19; r=TIM IX 2; w BE XXX, 3.

Transliteration

- šà-ga-ni išiš im-si edin-šè ba-ra-è
gūriš šà-ga-ni išiš im-si edin-šè ba-ra-è
^dDumu-zi šà-ga-ni išiš im-si edin-šè ba-ra-è
gītri gū-na mu-un-di-lá i-lu mu-un-du-du
- 5 i-lu ġar-ù i-lu ġar-ù edin i-lu ġar-ù
edin i-lu ġar-ù ambar gù ġar-ù
al-lub i₇-da < <gù> > i-lu ġar-ù
bí-za-za i₇-da gù ġar-ù ama-ġu₁₀ gù h́e-em-me
ama-ġu₁₀ ^dDur_x(BU)-tur-ġu₁₀ gù h́e-em-me
- 10 ama-ġu₁₀ níġ-ia-àm gù h́e-em-me
ama-ġu₁₀ níġ-u-àm gù h́e-em-me
u₄-da ug₅-ga-ġu₁₀ nu-un-zu
edin ama-ugu-ġu₁₀ inim mu-e-dè-zu-un
nin-bàn-da-ġu₁₀-gin₇ ír-ġu₁₀ h́e-še₈-še₈
- 15 ul-e ba-ná ul-e ba-ná siba ul-e ba-ná
siba ul-e ba-ná-gin₇ ma-mú-dè ba-ná
i-im-zi ma-mú-da i-im-bu- < lu > -uḫ ú-sá-ga-àm
igi-né šu bí-in-gur₁₀ níġ-me-ġar sù-ga-àm
túm-mu-un-zé-en túm-mu-un-zé-en nin₉-ġu₁₀ túm-mu-un-zé-en
- 20 ^dĠeštin-an-na-ġu₁₀ túm-mu-un-zé-en nin₉-ġu₁₀ túm-mu-un-zé-en
dub-sar-im-zu-ġu₁₀ túm-mu-un-zé-en nin₉-ġu₁₀ túm-mu-un-zé-en
nar én-du-zu-ġu₁₀ túm-mu-un-zé-en nin₉-ġu₁₀ túm-mu-un-zé-en
lú-bàn-da šà-inim-ma-zu-ġu₁₀ túm-mu-un-zé-en nin₉-ġu₁₀ túm-mu-un-zé-en
um-ma šà-ma-mú-da-zu-ġu₁₀ túm-mu-un-zé-en nin₉-ġu₁₀ túm-mu-un-zé-en
- 25 ma-mú ga-mu-un-na-búr
ma-mú-da nin₉-ġu₁₀ ma-mú-da šà ma-mú-da-ġá

- ^unumún ma-ra-zi-zi ^unumún ma-ra-mú-mú
 gi-dili-dùe saġ m[a-ra-an]-sìg-ge
 gidildili-dùe dili ma-ra-an-b[ad]-re₆
- 30 ^{ēi^s}tir-ra ġiš-an ní-bi ma-ra-an-z[i-zi]
 ne-mur kù-ga a mu-da-an-dé
^{duk}sakir₃-kù-ga TUN-bi ba-ra-an-bad-re₆
^{ēi^s}an-za-am-kù-ġu₁₀ ^{ēi^s}gag-ta lá-a ^{ēi^s}gag-ta ba-ra-an-s[i-ig]
^{ēi^s}ma-nu-ġu₁₀ ú-gu mu-da-an-dé
- 35 ^dNin-nínna ^{muš^{en}}-ta-e ga-udu-ka sila₄ šu ba-an-ib-ti
 súr-dù^{muš^{en}}-e gi-dub-ba-na-ka buru₅^{muš^{en}} šu ba-ni-ib-ti
 máš-ùz-da-ġu₁₀ su₆-za-ġìn-bi saġar-ra ma-ra-an-ġíd-e
 udu-ua_x(AMAS)-ġu₁₀ á-gur-gur-ra-bi ki ma-ra-ab-ġur-ġur-re
^{duk}sakir₃ ì-dúr-dúr ga nu-un-dé
- 40 an-za-am ì-dúr-dúr ^dDumu-zi nu-ti amaš líl-lá-àm al-dù
^dĠeštín-an-na-ke₄ ^dDumu-zi mu-un-na-ni-ib-ġi₄-ġi₄
 šeš-mu ma-mú-zu nu-sa₆-sa₆ nam-ma-an-búr-e
^dDumu-zi ma-mú-zu nu-sa₆-sa₆ nam-ma-an-búr-e
^unúmun ma-ra-an-zi-zi ^unúmun ma-ra-an-mú-mú
 45 sa-gaz KAS+LAGAB×U-ta ma-ra-an-zi-zi
 gi-dili-dù-e sa₁₂ ma-ra-an-sìg-ge
 ama-ugu-zu sa₁₂ ma-ra-an-sìg-ge
 gi-dildili-dù-e dili ma-ra-an-bad-re₆
 ma-e ù za-e dili ma-ra-an-bad-re₆
- 50 ^{ēi^s}tir-ra mu₉-an ní-bi ma-ra-an-zi-zi
 LÚ-ġul-màl-e i-zi-a im-mu-e-ni-dab-bé
 ne-mur-kù-zu a mu-da-an-dé
 amaš é-si-ga ba-e-dè-mà-mà
^{duk}sakir₃-kù-zu TÚN-bi ma-ra-an-bad-re₆
- 55 LÚ-ġul-màl-e šu-na ba-e-ni-in-ku₄-ku₄
 an-za-am-kù ^{ēc^s}gag-ta-lá-a ^{ēc^s}gag-ta ba-ra-an-si-ig
 du₁₀-ub-ama-ugu-za-ta ba-ra-šub-bu-dè
^{ēc^s}ma-nu-zu ú-gu mu-un-da-an-dé
 múl-[lál-tur]-e NÈ bi-ra-ra-àm
- 60 ^dNin-nínna ^{muš^{en}}-ta-e mà-udu-ka sila₄ šu ba-ni-ib-ti
 LÚ-ġul-màl-e te-[zu ma-ra]-an-sìg-ge
 súr-dù ^{muš^{en}}-e gi-dub-ba-an-ta buru₅ šu ba-ni-ib-ti
 mùl-lá-gal-e gi-dub-ba-an-ta àm-mu-e-re-e₁₁-e₁₁
 [^{duk}ša]kir₃ ì-[dúr]-dúr [ga nu-un-dé] an-za-am ì-dúr-dúr
^dDumu-zi nu-un-ti amaš líl-lá àm-dù

- 65 šu-zu šu-dù-[a ba-e-dab₅] á-[zu] á-lá-e ba-e-lá
máš-ùz-da-zu su₆-za-gìn-bi saħar-ra ma-ra-an-gíd-e
síg-mu mar-uru₅-gin₇ an-na ma-ra-nimin-e
udu-ua_x(AMASŠ)-zu á-gur-gur-ra-bi ki ma-ra-ab-ħur-ħur-re
su-si mi ĞIŠ-BÚR-ĞIŠ-TÚG-gin₇ te ma-ra-ab-ħur-ħur-re
- 70 inim-bi ka-ka-ne um-ma-da-ġá-[ġá]
nin₉ du₆-da e₁₁-bi nin₉ du₆-da e₁₁-[bi]
nin₉ du₆-da e₁₁-da-z[u-dè]
du₆-da lú-lu₇-gin₇ nam-e₁₁-da-[nam]
síg-zu bar-za ù-m[u-ni-du₈]
- 75 túg-zu ħas₄-za ù-m[u-ni-kéš]
nin₉ du₆-da e₁₁-bi
nin₉ du₆-da e₁₁-d[a-zu-dè]
du₆-da igi íl-la-[ab-ta]
àm-ma-am-gig libiš-g[ig] nam-lú-l[u₇]
- 80 ^{ēiā}ma-gur₈-i₇-da-[ke₄ àm-ma-an-gig libis-gig nam-lu-u₇
ġiš-šú-ka túg àm-m[i-in-dul]
ġiš-gu-ka gada àm-[mi-in]-búr-[búr]
ama ^dĜeštīn-an-na-ke₄ du₆-da ba-[an-e₁₁ igi-ba-ta-an-íl]
^dĜeštīn-an-na-ke₄ gú-kéš-da [mu-ni-in-pad]
- 85 ma-la-ga-ni An-sud-dù-dù-e ad[mu-na-ġar]
gú-kéš-da-gal-gal mu-un-p[à-dem múl-lá-ni] mu-uš-ši-r[e₇-š]
ʾadʾ-ġar-ra ma-la-mu mu-pà-[da-gin₇-nam]
gú-kéš-da mà-e mu-ni-in-p[à-dè]
šes-mu múl-lá-zu im-ši-re₇-[eš sa₁₂ ú-a šub-ù]
- 90 [^dDumu]-zi múl-lá-zu im-ši-re₇-eš sa₁₂ ú-a šub-ù]
nin₉-ġu₁₀saġ ú-a ga-an-šub ki-ġu₁₀ na-ab-p[à-dè]
saġ ú-di₄-di₄-lá ga-an-šub ki-ġu₁₀ na-ab-pà-dè
saġ ú-gal-gal-la ga-an-šub ki-ġu₁₀ na-ab-pà-dè
e A-ra-li-ka ga-an-šub ki-ġu₁₀ na-ab-pà-dè
- 95 ud ki-zu ab-pà-dè-en-na-a ur-zu ħu-mu-gu₇-e
ur-gi₆-ur-nam-sipa-da-zu
ur-gi₇-ur-nam-en-na-zu ur-zu ħu-mu-gu₇-e
[è̄m]-ʾzuʾ ʾnaʾ mu-un-di₅-ge-na-zu⁽⁷⁾ ku-li did (DIŠ)-zi di₅-ga <-ab>
[. . . ku-l]i du₁₀-sa

- 100 [edin damal-la] ʀaʀ -gin₇ í[b-kin]-kin-nam
 [ki-zu] ʀnamʀ -ba-a[n-pàd-NE íb]-kin-kin-a-ta
 [ki]-bi-a enem ɥu^(ʀ)-mu-ra-ab-zu- ʀúʀ
 ku-li-ḡu₁₀ saḡ ú-a ga-an-šub ki-ḡu₁₀ na-ab-pà-dè
 saḡ ú-di₄-di₄-lá ga-an-šub ki-ḡu₁₀ na-ab-pà-dè
- 105 saḡ ú-gal-gal-la ga-an-šub ki-ḡu₁₀ na-ab-pà-dè
 e A-ra-li ga-an-šub ki-ḡu₁₀ na-ab-pà-dè
 ud ki-zu ab-pá-dè-en-na-a ur-zu ɥu-mu-gu₇-e-en
 ur-gi₆-ur-nam-siba-da-zu
 ur-gi₇-ur-nam-en-na-zu ur-zu ɥu-mu-gu₇-en
- 110 lugal-ra lú mu- < ši > -re₇-eš-àm lú-ɥe-ɥe-a-me-eš
 ú nu-zu-me-eš a-nu-zu-me-eš
 zi-dub-dub-ba nu-gu₇-me-eš
 a-bal-bal-a nu-naḡ-naḡ-me-eš
 kadra níḡ-du₁₀-da šu nu-gíd-i-me-eš
- 115 úr-dam níḡ-du₁₀-ge-eš nu-si-ge-me-eš
 dumu níḡ-kul₇-ku₇-da ne nu-su-ub-ba-me-eš
 sum^{sar} níḡ-šeš-àm zú nu-gub-bu-me-eš .
 lugal-ra dumu Adab^{ki}-a min-am mu-un-ši-re₇^{ke}-eš
 lú-ku₆-nu-gu₇-me-eš lú-ga-ras^{sar} nu-gu₇-me-eš
- 120 kiši₁₆ a -šu-ru ub-ba ^{ēis}dala_x(IGI-DÙ) a ɥáb-ba
 šu-ni banšur-ra eme-ni é-gal-la
 lugal-ra dumu Akšak^{ki} min-àm mu-un-ši-re₇^{re}-eš
 ʀna₄ʀ -nim guda^{da} gú-ba lá-a
 lugal-ra dumu Unu^{ki}-ga min-am mu-un-ši-re₇^{re}-eš
- 125 ^{ēis}tukul saḡ-kud-a úr-ra lá-a
 lugal-ra dumu Uri^{ki}-ma min-àm mu-un-ši-re₇^{re}-eš
 túg-šen-na kar-ra ḡál-la
 lugal-ra dumu Nibru^{ki} min-àm mu-un-ši-re₇^{re}-eš
 lú-lú-ra ím-ma-ni-ib amaš é-tùr-šè < mu-un > -ši-re₇^{re}-eš
- 130 ^dḠeštin-an-na-ke₄ amaš é-tùr-šè mu-ni-in-dab₅-be-NE
 íd a-ba mu-un-na-ba-e-NE šu n[u-um]-ma-gíd-dè
 a-šà še-ba mu-un-n[a-ba]-e-NE šu [nu]-um-ma-g[íd-dè]
 gal₅-lá-tur-re gal₅-lá-gu-la-[ra gù mu-u]n-na-dé-e
 gal₅-lá-kù-zu gal₅-lá tí-la
- 135 gal₅-lá ga[l-b]i murub-bé tí-la
 kù-zu [la-ba-a]n-da-ɥa-lam-ma-gin₇

- ġiš-p[i]- ʿtúg ʿ ʿla ʿ -ba-an-da- ʿab ʿ -[gib-ba-gin₇]
 nin₉ ki-šeš àm-mu-un-pà-dè-a
 ud-ul-lá-ta a-ba-a igi mi-ni-in-du₈-a
- 140 ġá-nam--ma-an-zé-en ku-li-ni-ir ga-an-ši-re₇-en-dè-en
 e-ne-šè ku-li-ni-ir
 íd a-ba mu-un-na-ba-e-NE šu àm-ma-gíd-dè < <-en> >
 a-šà še-ba mu-un-na-ba-e-NE šu àm-ma-gíd-dè
 ku-li-ġu₁₀ saġ ú-a ħé-en-šub ki-ni ba-ra-zu
- 145 ^dDumu-zi-dè saġ ú-a mu-ni-in-kin-kin-NE nu-mu-un-pà-NE
 saġ ú-di₄-di₄-lá ħé-en-šub ki-ni ba-ra-zu
^dDumu-zi-dè saġ ú-di₄-di₄-lá mu-ni-in-kin-kin-NE nu-mu-un-pàd-[NE]
 saġ ú-gal-gal-la ħé-en-šub ki-ni ba-ra-zu
^dDumu-zi-dè saġ ú-gal-gal-la mu-ni-in-kin-kin-NE [nu-mu-un-pàd-[NE]
 saġ ú-gal-gal-la ħé-en-šub ki-ni ba-ra-zu
^dDumu-zi-dè saġ ú-gal-gal-la mu-ni-in-kin-kin-NE [nu-mu-un-p]àd-dn
- 150 e A-ra-li-ka ħe-en-šub ki-ni ba-ra-zu
^dDumu-zi-dè e A-ra-li-ka mu-ni-in-dab₅-bé-NE
^dDumu-zi-dè ir im-ma-an-pàd SIG₇-SIG₇ ì-ġá-ġá
 uru-a nin₉-ġu₁₀ mu-un-ti-le-en ku-li-ġu₁₀ mu-un-ug₅-ge-en
 dumu nin₉-e sila-a ħé-en-gub lú ne ħé-su-ub-bé
- 155 dumu ku-li sila-a ħé-en-gub lú ne-na-su-ub-bé
 lú ba-an-niġin-ne-eš a niġin ba-ni-in-du₈-u
 gu mu-un-na-sur-ru-NE sa mu-un-na-kéš-d[a-NE]
 gu zi-ip-pa-tum mu-un-na-sur-ru-[NE]
^{ġis}ma-nu mu-un-na-ħur-ru-NE
- 160 lú igi-na-ke₄ níġ mu-un-ra-ra
 lú-murgu-na-ke₄ diš kùš-gin₇ mu-un-búr-[re]
 šu-ni šu-dù-a ba-e-dab-bé
 á-ni á-lá-e ba-e-lá-e
 ġuruš-e ^dUtu-ra an-šè šu-ni ba-ni-in-zi
- 165 ^dUtu mí-u₄-ru₆-ġu₁₀-me-en ġá-e mí-ús-sá-z[u-me-en]
 É-an-na-šè ú-ġùr-ru-m[e-en]
 Unu^{ki}-šè níġ-mí-ús-sa-ak-a-me-en
 nundun-kù-ge ne su-ub-ba-[me-en]
 dùg-kù-ga dùg-^dInanna-ka e-ne-di du₁₁-g[a-me-en]
- 170 šu-ġu₁₀ šu maš-dà ù-mu-e-ni-[sig₁₀]
 ġìr-ġu₁₀ ġìr-maš-dà ù-mu-e-ni-[sig₁₀]

- [gal₅-lá]-gal₅-lá-gu₁₀ ga-ba-da-an-zé-er
Dúr-bi-dal-lá-a-šè zi-mu ga-ba-ši-túm
^dUtu ír-na šu ba-ši-in-ti
- 175 lú arḥuš-a-gin₇ arḥuš b[a-ni-in-ak]
šu-ni šu-maš-dà ù-me-ni-in-sig₁₀
ḡìr-ni ḡìr-maš-da ù-mu-ni-in-sig₁₀
gal₅-lá-gal₅-lá-e-ne ba-da-an-zé-er
Dúr-bi-dal-lá-a-šè zi-ni ba-ši-in-túm
- 180 gal₅-lá-ne-ne mu-ni-i[n-kin-kin-NE] nu-mu-[un-pàd-NE]
ḡá-nam-ma-an-zé-en Dur-bi-dal-[lá-a-šè] ga-an-ši-re₇^{re}-dè-en
^dDumu-zi Dúr-bi-dal-šè mu-ni-in-dab₅-bé-NE
lú ba-an-niḡin-na-eš a-niḡin ba-ni-in-du₈-uš
gu mu-un-na-sur-ru-NE sa mu-un-na-kéš-d[a-NE]
- 185 gu zi-ip-pa-tum mu-un-na-aur-ru-NE
^ēma-nu mu-un-na-ḥur-ru-NE
lú igi-na-ke₄ níḡ mu-un-ra-ra
lú m[urgu-n]a-ke₄ diš kùš-gin₇ mu-un-búr-re
šu-ni šu-dù-a ba-e-dab₅-bé
- 190 á-ni á-lá-a ba-elá-e
ḡuruš-e ^dUtu-ra an-šè šu-ni ba-ni-in-zi
^dUtu mí-u₄-ru₆-ḡu₁₀-me-en ḡá-e mí-ús-sá-zu-me-en
É-an-na-šè ú-ḡur-ru-me-en
Unu^{ki}-šè níḡ-mí-ús-sá-ak-a-me-en
- 195 nundum kù-ge ne su-ub-ba-me-en
dùg-kù-ge dùg ^dInanna-ke₄ e-ne-di-du₁₁-ga-me-en
šu-ḡu₁₀ šu-maš-dà ù-mu-e-ni-sig₁₀
ḡìr-ḡu₁₀ ḡìr-maš-dà ù-mu-e-ni-sig₁₀
é um-ma ^dBe-li-li-šè zi-ḡu₁₀ ga-ba-ši-in-túm
- 200 ^dUtu ír-na šu ba-ši-in-ti
šu-ni šu maš-dà ù-mu-ni-in-sig₁₀
ḡìr-ni ḡìr maš-dà ù-mu-ni-in-sig₁₀
[gal₅-lá-gal₅-da]-e-ne im-ma-da-a[n-zé-er]
é um-ma ^dBe-li-li-šè zi-ni ba-ši-in-túm
- 205 é um-ma ^dBe-li-li-šè ba-an-na-te
um-ma lú-nu-me-en dam-dingir-ra-me-en
a ub-ta-an-bal-bal a tukum-bi ga-naḡ
zì ub-ta-an-dub-dub zì tukum-bi ga-gu₇
a ub-ta-an-bal zì ub-ta-an-dub šà-bi-a ba-an-tuš
- 210 um-ma é-ta è-da-ni

- gal₅-lá-e-ne igi ba-ni-in-du₈-uš-àm
tukum-bi u₄-da um-ma ki ^dDumu-zi-ti-la nu-ub-zu
igi ní-te a-na-bar-bar-re
- 215 gù ní-te a-na-dé-dé-e
ġá-nam-ma-an-zé-en é um-ma ^dBe-li-li ga-an-ši-re₇-dè-en
^dDumu-zi-dè é um-ma ^dBe-li-li-šè mu-un-dab₅-bé-NE
lú ba-an-niġ[in-n]e-eš a niġin ba-ni-in-du₈-uš
gu mu-na-ab-sur-[ru-NE sa] mu-un-na-kés-da-[NE]
- 220 gu z[i-ip]-pa-t[um mu-un-na]-hur-[ru-NE]
[ⁱⁱma-nu] mu-na-an-hur-ru-NE
l[ú-igi-n]a-ke₄ níġ m[u-un-ra-ra]
l[ú-murgu-na-ke₄ diš kùš-gin₇ mu-un-bú]r-re
šu-[ni šu-dù-a ba-e]-dab₅-bé
- 225 á-[ni á-lá-a ba-e-lá-]e
ġuru[š-e] ^dUtu-ta an-šè šu-ni ba-ni-in-zi
^dUtu mí-u₄-r[u₆-ġu₁₀-m[e-e]n ġá-e mí-ús-sá-zu-me-en
É-an-na-š[è ú ġùr-r]u-me-en
Unu^{ki}-šè níġ-m[í-ús-s]á-ak-me-en
- 230 numdun-kù-ge ne [su-ub-b]a me-en
dùg-kù-ge dùg-^dInanna-[ke₄] e-ne-di du₁₁-ga-me-en
šu-ni šu-maš-dà [ù]-mu-ni-in-sig₁₀
ġìr-ni ġìr-maš-dà ù-mu-ni-in-sig₁₀
ama[š-k]ù amaš-nin₉-ġá-šè zi-ġu₁₀ ga-ba-ši-in-túm
- 235 ^dUtu ir-na su ba-si-ni-in-ti
šu-ni šu-maš-dà ù-mu-ni-in-sig₁₀
ġìr-ni gir-maš-dà ù-mu-ni-in-sig₁₀
amaš-kù amaš-nin₉-na-šè zi-ni ba-ši-in-túm
amaš-kù amaš-nin₉-na-šè ba-an-na-te
- 240 ^dĜeštin-an-na-ke₄ gù an < -ne ba > -e gù ki-šè ba-te
gù šu-niġín-bi an-úr-ra tug-gin₇ i-im-dul gada-gin₇ i-im-búr
igi mu-un-na-hur kiri₄ mu-un-na-hur
gestú ki-u₆-dì mu-un-na-hur
ki lu-da-nu-di ħaš₄-gal mu-un-[na-hur]
- 245 šeš a-mà gam a-niġīn mà-e ù-[...]
tukum-bi ^d[Ĝeš]tin-an-na-ke₄ k[i-^dDumu-zi] ti-la nu-u[b-zu]
igi ní-te a-na-bar-bar-[re.e]n
gù ní-t[e a]-na-dé-dé-e
ġá-nam-ma-an-zé-en amaš-tùr-šè[ga-ba]-ši-re₆

- 250 gal₅-[lá] diš amaš-tùr-šè ku₄-ra-ni
^{ēi}gag-ebir-ra izi b[a-ni]-in-ra
min-kam-ma amaš-tùr-šè ku₄-ra-ni
^{ēi}ma-nu izi ba-ni-[in]-ra
eš-kam-ma amaš-tùr-š[è ku₄-ra]-ni
- 255 ^{duk}šakír-kù-ga-a TÚN-b[i ba-ra-bad-re₆]
limmu-kam-ma amaš-tùr-šè k[u₄-ra-ni]
an-za-am ^{ēi}gag-ta-lá-a ^{ēi}gag-ta [ba-ra-si-ig]
iá-kam-ma amaš-tùr-šè ku₄-r[a-ni]
^{duk}šakír ì-dúr-dúr ga nu-un-d[é]
- 260 imin-kam-ma amaš-tùr-šè ku₄-ra-ni
[an]-za-am ì-dúr-dúr ^dDumu-zi nu-un-ti [ama]š líl-la al-dù
[^dDumu]-zi ug₅-ga ezen ġuruš-^re^r-[ne-ka]

Line 5. “Forthwith set up a wail” i-lu ġar-ù. Imperatives in -u are regularly translated as ventives, cf. ga-nu *al-kam VAS* II 39.iii.20’, *ASKT* 17, obv.22 DU-nu = *al-ka KAR* III obv.3, nígin-ù = *na-aš-ġi-ram-ma SBH* p.82.27-28, so perhaps “for me” would be preferable to “Forthwith.”

Line 7. “Set up the keg of beer and a wail” ĠÍR×GÁN*tenû* i-lu ġar-ù. For ĠÌR-GÁN*tenû* = *kirru* “a standardized container for beer” see *CAD* K pp.408f.

Lines 10-11. “He was worth any five” níġ-iá-àm, “He was worth any ten” níġ-u-àm. The text uses an abbreviated form of a stock declaration of love. Its full form is given in *SRT* 5 obv. 23-24 (Collated by Kramer *ZA* 52 [1957] p.79) as follows: nin₉ lú-níġ-iá ma-ra-túm-a-ġu₁₀ nin₉ lú-níġ-u ma-ra-túm-a-ġu₁₀ “My sister worth to me any five persons, my sister, worth to me any ten persons.” For occurrences of the phrase in its various forms see Alster *Dumuzi’s Dream* pp.86f.

Line 12. “If she knew not my having died” u₄-da ug₅-ge-ġu nu-un-zu. We assume the extra UD before ug₅ in ms. D is a dittography. G and BM 113234 omit it. The form ug₅.e(d) of ug₅-ge-ġu₁₀ appears to be an infinitive in zero of the intransitive verb ug₅ “to die.” For such intransitive infinitives cf. Gudea Cyl. A viii 23-24 šà ab-gin₇ zi-zi-zu ^{ēi}esi-gin₇ ġá-ġà-zu, BM 113234 has the more familiar form in -a, ug₅-ga-ġu₁₀.

Line 15. “he lay down to doze off” ul-e ba-ná. For ul-e cf. []-ul = *it-ku-pu šá ši-it-tim* “to draw near (said) of sleep” *M XVI* p.289 Nabnîtum o.73 and munus-zi-mèn i-lu ga-ná lú nam-mu-un-zi ul-e ^rpa^r-pa-al-la ga-ná ul-e ki-kù-mu ga-ná “I, an innocent woman, will lie down wailing, let no man rouse me, I will lie down in the shoots to doze off, I will lie down in my pure place to doze off.”

Line 23. “my wise one who knows the heart of matters” lú-bàn-da šà-inim-ma-zu-ġu₁₀. For bân-da = *ta-šim-tú* see *ŠL* 144.48m.

Line 32. “The owner’s marks of my pure churn” ^{du}šakir-kù-ḡá tòn-bi. For tòn = *šim-tum*, *ši-mit-tum* cf. *MSL* XVI 119-120 for *šimtum*, “owner’s mark,” AHW p.1238 *šimtu(m)* 4.

Lines 37-38. “to my horror” seeks to render the 1p.sg. dative of the verbal forms.

Line 40. “swept” al-gag cf. *MSL* IX p.130.322 DÛ(ga-ag) šu-šu-rum “to sweep.” An alternative is to read al-dù “(the fold) was made into (mere wind).”

Line 59. “on the brazier.” We follow Alster’s emendation of ni to izi but prefer to read izi as ne = *kinūnu* and to assume that a dictated ne (i.e. nē) was rendered as né (i.e. ně). For the difference in vowel length cf. Poebel AS 2 (1931) p.16 and Kramer AS 8 (1936) p.5.

Line 62. “from the reeds of the fence.” We accept Alster’s emendation of ḡá-udu-ta to *gi-dub-ba-an-ta*. BM 113235 has amaš-tùr-ta “from fold and pen,” which makes little sense in the context and is probably corrupt too.

Line 74. “When you have [let] your hair down your back.” sig¹-za bar-za ù-m[u-ni-du_g]. Cf. UET VI 388 r. col. b.11 and 389.8 for this phrase.

Line 75. “Have tucked your dress up to your thighs” túg-zu ḡaš₄ -za ù-m[u-ni-kéš].

Line 79. “heart break,” lipiš-ḡig^᠗ = *kīs libbi* “heartache” Cf. *CAD* K p.433 end of col.a.

Lines 81-82. We follow the text of *BM* 113234.

Line 84. “captives in neckstocks” We read gú-kéš-da, literally “neck tied ones”, rather than gú um-ma-da-[gíd].

Line 86. “Seeing that you es[pied] large (numbers of) captives in neckstocks his (recruiting) rangers are come for him” gú-kéš-da-gal-gal mu-un-p[à-dam gal₅-lá-ni] mu-uš-ši-[re₇-eš].

Line 98. “Whatever instructions you have to give, give to one of your comrades” [níḡ]-ḡa^᠗ -[n]a ḡmu^᠗ -un-di₅-ge-na-zu(¹⁷ text ba) ku-li-zu di₅-ga.

Line 100. “How can they search [the wide desert] [edin-daḡal-la] ḡa^᠗ -gim₇ [íb-ki]n-kin-nam.

Line 101. “May they fail to [discover where you are] and after they have searched” [ki-zu] ḡnam^᠗ -ba-ḡan^᠗ -[pà-dè-dè íb-]kin-kin-a-ta.

Line 102. “may he let you know there” [ki]-bi-a inim ḡ[u]-mu-ra-ab-dug₄!. Our reading ḡ[u]- is possible for V; ms b seems to have ḡù^᠗ - “When he has let you know there.” The complementary, imperfective, e.g. “you can come back” appears to have been lost early in the tradition.

Line 120. “a (stinking) camelthorn, urine of the corner, and a thorn bush in stinking waters” $ki\check{s}i_{16}$ a-šu-ru ub-ba^{ēi}dalá a-ḥab-ba. The leitmotif of the line seems to be “stench” $ki\check{s}i_{16}$ = $\check{G}I\check{S}-\check{U}-\check{G}\check{I}R$ is probably a word-play on $kisi$ “urine” occurring in dug^{ki-si} $U\check{S}\times A$ = *karpāt šinati* *MSL* VII p.94.334. A special kind of camelthorn (*ašagu*) called *dadānu* $\check{G}I\check{S}-\check{U}-\check{G}\check{I}R-\check{H}AB$ apparently had a bad smell; see *CAD* D p.17 *dadānu* B.

The reading a-šu-ru-ub-ba “urine of the corner” follows ms. e; it seems preferable to the variant a-šu-ru-ug-ga “urine of beasts.”

Line 123. “fly-shaped beads” $\lceil na_4 \rceil$ -num Cf. *MSL* X p.40.89 na_4 -num-za-gìn = *zu-bu*. The implication is that the two men from Akshak had robbed priests, not that they were priests themselves.

Line 127. The text is corrupt here. See *Harps* p.17 note 10.

Line 136. “according to what no wise one has forgotten” $kù$ -zu [la-ba-a]n-da-ku₆-lam-ma-gin₇.

Line 137. “according to what is not withheld from the perceptive one” $\lceil \check{G}I\check{S}-PI \rceil$ [TÚK-dal TÚG-da l]a-ba-an a-ba-an-gi₁₆-ba-gin₇

Line 152. “Dumuzi puckered the brows, burst into tears” “Dumu-zi-dè ír im-ma-an-pàd IGIgunû-IGIgunû ì-ḡá-ḡá. For the reading of IGIgunû when it denotes “eye-brow” *MSL* XVI p.47.403-404 offer igigunu and imma, perhaps the latter is the more likely one in this context.

Line 157. “were ... knotting nets for him” Note that the gal₅-lá is a retiarius, “net-fighter.” See *AHw*. 1008 *saḫāšu*, *CAD* S p.54.

Line 161. “was racing him” mu-un-búr-re Cf. *MSL* XVI p.502.194 (búr) = *ḥa-ma-tú*.

Line 166. “I am the one who carries firewood to Eanna” É-an-na-šè ú-gùr-ru-me-en. The term ú-gùr-ru denotes “firewood carrier,” which is an odd designation for a shepherd. It may be a pupil’s misunderstanding of the standard Emesal epithet for Dumuzi u₅-gùr-ru “butter carrier.” There is no evidence for a translation “food carrier” which is, of course, possible.

Line 173. “Durbidalla.” The name is written Dúr-^{ēi}bi_x(NAM)-dala or Dúr-^{ēi}bi-dal-la-a. It seems to mean “The Bidalla tree stump.” For dūr = *iš₆-du-um* “stump” see *MSL* XVI p.140 no. 19.7. The passage seems to have given the scribes trouble to judge by the many variants. For these see Alster, *Dumuzi’s Dream* p.118. We chose for simplicity the short version given in line 182 in ms r: Dúr-^{ēi}bi-dala-eš “to Durbidalla.” Other sources add an adverbial phrase in -eš(e). For such phrases see *GSG* §349. ms r has elsewhere dili-da dal-eš “alone, flyingly” which in ms. o became dal á-dal-eš “flying on flying wings.” The text of still other mss. remains obscure.

Line 214. “she should anxiously have been looking for him” *igi-ní-te a-na-bar-bar-re* literally “should (a-) have been baring (bar) an anxious eye for him.” *mss. w* and *BM 113234* have *igi-ní/ne-ta-a-na àm-bar-bar-re* “she should have been looking hither in her anxiety.”

Line 245. “Brother crouch down in my waters and when I have the stagnant water” *Šeš a-mà gam a-nimin mà-e ú-[...]*. This reading of the line is hardly correct. We should now prefer to read *urin(ŠEŠ)-a-mà gam-a nimin-ù mà-e x [...]* “Crouch down in my reed-door posts, turn toward me, I . . .”

The Wild Bull Who Has Lain Down

Sources: CT XV pl.18. Collated by S. Kramer *RA* 65 (1971) p.25.
 The litany 11. 4-14 parallels that of *BE* XXX no.5 rev. ii 5-13. Lines 23-24, 29-31, and 38-41 are paralleled in *CBS* 145 (unpublished copy by B. Alster.)
Edition M.E. Cohen, *Sumerian Hymnology: The Ershemma* (Cincinnati, 1981) no. 60.

Transliteration

	[am-mu-ra nu-un-tìl am-mu-ra	nu-un-tìl
	[am]-m[u-r]a nu- ʾun- ʾtìl am-mu-ra	nu-un-tìl
	[un]u mu-lu ʾun- ʾtìl am-mu-ra	nu-un-tìl
	[e-gi]-mèn mu-ut-na-mu	nu-un-tìl
5	[mu-l]u-ušum-mu	nu-un-tìl
	[mu-l]u ʰUšumgal-an-na	nu-un-tìl
	ʾun- ʾtìl -mu-un-e A-ra-li	nu-un-tìl
	ù-mu-un-e Bàd-tibira ^{ki}	nu-un-tìl
	su ₈ -ba EN ʰDumu-zi	nu-un-tìl
10	ù-mu-un-e Du ₆ - ʾsu ₈ -ba	nu-un-tìl
	mu-ut-na Ba-sa- an-na -ka	nu-un-tìl
	ù-mu-un-e É- ʾmúš- ʾe	nu-un-tìl
	še[š a]ma Mu-tin-na	nu-un-tìl
	ʾi- ʾlum-lum ka-na-am-ma	nu-un-tìl
15	ʾù-mu- ʾun ʾkiri _x (ĜÌR × GÁNA ^{tenû}) ka-na-ám-ma	nu-un-tìl
	am-e a-gin ₇ nú-dè-en ganam-sila ₄ -bi ù-bi a-gin ₇ bí-ku	
	am-e a-gin ₇ nu-dè-en ùz-maš-bi ù-bi a-gin ₇ bí-ku	
	me-e du ₆ - ʾtúl- ʾèn ga-àm-ma-tar	
	du ₆ -alim-ma èn-ga-àm-ma-tar	
20	ʾmuruš- ʾmu-lu-mu me-a	ga-àm-ma-ab-dug ₄
	[ú] nu-gu ₇ -a-mu	ga-àm-ma-ab-dug ₄
	[a] nu-na ₈ -a-mu	ga-àm-ma-ab-dug ₄
	[k]i-sikil sa ₆ -ga-mu	ga-àm-ma-ab-dug ₄
	[muruš] sa ₆ -ga-mu	ga-àm-ma-ab-dug ₄
25	[mu-l]u-zu alim-e	kur-áš ba-u ₅
	[muruš-z]u alim-e	kur-áš ba-u ₅
	Alim-kur-ra	i-bí gùn-nu-gùn-nu-e
	Alim-kur-ra	zú ʰu-tu-ul-ʰu-tu-ul-e
	Alim ù-mu-un-da ù-mu-un-da	
30	ʾú- ʾnu-gu ₇ -a-mu ù-mu-un-da	
	a nu-na ₈ -a-mu ù-mu-un-da	
	ki-sikil sa ₆ -ga-mu ù-mu-un-da	

muruš sa₆-ga-mu ù-mu-un-da
 muruš mu-lu-zu-ne mu-da-ab-ḥa-lam-ma
 35 ^dAb-ba₆-tur mu-lu-zu-ne mu-da-ab-ḥa-lam-ma
 i-bí-bar sa₆-ga-ni múš nam-ba-e-ga-ga
 ka-bar sa₆-ga-ni mud na-an-ni-bar-re
 ki èm-dag-ga-na ur ba-e-nú
 mu-lu-mà rig₇-ga-na uga ba-e-tuš
 40 gi-di-da im-e àm-me
 mu-lu-mà èn-du-ni mér-me-er-re am-me
 41 ír-šem-ma ^dDumu-zi-da

Line 1. [The slain wild bull lives no more!], [am mu-ra nu-un-tìl]. The first half of the line can be restored from the repetitive second half: am mu-ra nu-un-tìl and the late quoting of the incipit of the lament in IV R 53 iii.31 am-ḤAR-ra nu-un-tìl. The translation in *Harps* assumes that mu-ra in the OBa. source CT XV 8 is Emesal for ḡiš ra(.a) “slain.” Other readings are also possible, however. If one may assume that the single r of mu-ra is defective writing for double r one may read mur-ra with IV R 53 iii.31 and translate “The wild bull who has lain down.” For mur = *rabāšu* see *MSL* XIV p.420.267. That was the reading we chose in *Tammuz* p.102 and which we have kept as heading here. If, furthermore, one may assume that the double m in am-mu-ra stands for single m and the single r for double r one can read am-ur₅-ra and compare the name of Pabilsaḡ ^dLugal-am-ur₅’-ra listed in An : *Anum* V.127 and read IV R 53 iii.31 as am-ur₅-ra. As the meaning of the term “the captured wild bull” may be considered. For ur₅ = *pādu* “to hold captive” see *AHw* p.808. The form nu-un-tìl presumably represents a contracted nu.(a)n.til “he lives no more.”

Line 1’. That am was a term for shepherd is shown by 2N-T 357 obv. 5.5f. [ù-n]e-en-ku₄ am-e ú-ne-en-ku₄ am-e amar-na an-dug₄: [ú-še-]er-ri-ba re-é-u ú-še-er-ri-ba ana re-é-i DUMU-šá iq-bi “after she had made him go in to them, after she had made the ‘wild bull’ go in to them, she said to that “wild bull” her “calf”: “She made come in, she made the shepherd come in, to the shepherd, her son she said.” See also *VAT* 185 (copy by Geers) 1. 13 where am is translated as *re-é-um*. It is noteworthy that the Sumerian version keeps the bovine metaphors am and amar while the Akkadian translation uses the — presumably more prosaic — *re²u* and *māru*.

Line 2. The restoration [Dumuzi] at the beginning of the line is suggested by the Sumerian fondness for the particularizing stanza for which see *Tammuz* pp.334f.

Line 3. “[The herdsma]n, the master, the herdsman....”: [un]ù mu-lu ṽunùṽ ... The proposed [un]ù at the beginning of the line is free restoration and does not really provide a satisfactory line. A somewhat better suggestion might be [su₈-b]a mu-lu ṽunùṽ ... “[Shepher]d, herdsman, chief herdsman” restoring [su₈-b]a and taking mu-lu to represent *uullu* rather than *awtlum*.

Line 4. “Mine, [the queen’s] chosen husband...”: [e-gil]-mèn mu-ut-na-mu... The restoration

is based on the parallel line *BE XXX/1*, no.5.v.5 e-gi-mé-en ʾmu-ut-nʾa-mu [nu-t]i-i[l].

Line 5. “my one and only [one]...”: [mu-l]u-ušum-mu...

Line 6. “[the herdsman] Ushumgalanna...”: [mu-l]u ʾUšum.gal-an-na... A restoration [su_g-b]a “the shepherd” would of course also be possible.

Line 7. “The lord of Arali” ʾù-ʾmu-un-e A-ra-li. For the puzzling -e after umun see Sjöberg, *Der Mondgott Nanna-Suen...* (Stockholm, 1960) pp.18, 48 and 62 and M. Yoshikawa, “The Sumerian Genitival Constuction in Terms of ‘Status Constructus’” *Acta Sumerologica* 14 (1992) pp.403-406. Both notice the frequency with which it occurs after the regimen of a genitive. It occurs, however, also outside genitive constructions as in lugal-e ud-melam-bi ner-ġál : šar-ru u₄-mu šá me-lam-mu-šú e-tel-lum “King, storm the aura of which is one taking precedence.” Lugal-e bilingual version line 1, or Enlil and Ninlil line 68 nin-zu ʾNin-líl-le i-im-du : be-let-ka MIN il-la-ka “Your mistress Ninlil is coming.” H. Behrens *Enlil und Ninlil...* Studia Pohl series Major 8 (Rome, 1978) p.30.

Yoshikawa plausibly suggests that this -e is identical with the demonstrative suffix -e “this” and that it serves to lend emphasis. That such emphasis would be on the regens rather than on the rectum to which-e is affixed seems to us less likely.

As to what the specific nature of the emphasis lent by this -e may have been, one will look for a meaning that could naturally develop from the demonstrative one, “this”, “that”, and a clue here may be given by Enlil and Ninlil line 95 where [nin-zu ʾ]Nin-líl-le i-im-[du] of H varies with [nin-zu] ʾNin-líl-àm i-im-du “your mistress, none other than Ninlil, is coming” of L and [nin-zu ʾNi]n-lil ʾi-ʾ-[im-du] “Your mistress, Ninlil, is coming” of P.

The variant -àm suggests limiting force “none other/more/less than” like its Akkadian counterpart -ma, and the variant omitting -e suggests that the limiting it marks specifically may already be a potential shade of meaning of the simpler construction.

Taken together these considerations bring to mind the frequent development of determinatives into definite (i.e. limiting) articles, cf. Hebrew *ha-*, Arabic *al* (see Kurylowicz, *Archiv Orientalni* 18 (1950) p.325), German “der,” English “this, that,” and raise the question whether this -e does not similarly represent a move from demonstrative toward limiting, determining force similar to that of a definite article, “the.”

Line 14. “The one who makes the land look luxuriant” ʾi-ʾ-[b]é-lum-lum ka-na-àm-mà, literally “the one causing the surface to sprout luxuriously for/in the land.” Reference is to the greening of the desert in spring when the herds are let out to graze. We consider igi the direct object of the nomen agentis lum-lum “to make sprout abundantly” and the genitive kanam.ak as having datival or locative force after the nomen agentis. (cf. *GSG* §692).

Line 15. “the lord, anchor rope of the land”: ʾù-mu-ʾun kiri_x (ĜÌR[×GÁNAtenû(?)] ka-na-àm-mà. The rendering does not really satisfy. It restores the damaged fourth sign as kiri_x (ĜÌR×GÁNAtenû) and assumes that it stands for kíri(GÁNAtenû)

= *kirtu* “ship’s cable” (CAD K p.408 *kirtu* C) in a metaphor describing the god as a stabilizing influence. However, apart from the uncertainties of so reading the sign, such a rôle is hardly in character for an only seasonal power like Dumuzi.

The value *kiri* of the fourth sign is indicated by VS II 34.12 and 2N-T.345.5 which write this title syllabically as *ki-ri*, a word with many meanings none of which, however, strikes one as the right one here. The simplest solution is perhaps to read *kiri*₅(ĜĪR) = *gašru* “strong” and translate “the country’s strong one” although there again Dumuzi does not seem to fill the rôle too readily.

Line 16. “O you wild bull, how fast you sleep!”: *am-e a-gin₇ nú-dè-en*. If the suggestion made above to line 7 that the force of the demonstrative suffix *-e* could tend toward that of a definite article has merit one could render the line: “O how fast you, the shepherd, sleep!” as stressing the contrast to a vigilant live herdsman. A similar case of *-e* in context of address is *lugal-e ud me-lám-bi ner-ĝil* “You, the king, a storm the aura of which is one taking precedence.”

Line 18. “I will ask the hills and the valleys.” We read *me-e du₆ ʾtúlʾ èn ga-àm-ma-tar*. However, Sam Kramer’s collation RA 65 (1971) p.25 showed that the sign looking like ʾtúlʾ is actually *-da* which renders part of the word for “hill,” so “and the valleys” go out.

Line 20. “Where is the young man, my husband? ”: *ʾmurušʾ mu-lu-mu me-a*. A different, and perhaps preferable restoration of the traces of the first sign might be ʾalimʾ so that the line would have: “Bison, where is my husband?”

Line 29. “Bison! Having taken him up, away from me” : *alim ù-mu-un-da*. We consider the verbal form contracted from *u.mu.n.da.u₅*. For a similar contraction cf. IV R 11 obv. 41-42: *kur-šè ba-a : šá-da-a ir-kab* and 43-44: *kur-šè ba-an-da-a : šá-da-a ir-ta-kab*. The duplicate Reisner SBH no.33 obv.19 has *kur-šè ba[-an-da]-u₅ : šá-da-a ir-[ta-k]ab*⁽¹⁾. Text CBS 145 rev has the short form *ù-da* (for *ù <-un > -da-u₅*) in lines 29-31.

Line 38. “The jackals” : *ur*. The translation “jackals” was a guess about which of the many kinds of “dogs” recognized by the Sumerians was meant. The ubiquitous jackal seemed the most likely. It may well be better, though, to stay with the Sumerian lexical texts and render *ur* as “lion.”

Recognition

Sources: BE XXX/1 no.1 col.ii d'-23
BIN II no.26
SEM no.911'-5'

Transliteration

- gi ír-ra šà-mu gi ír-ra edin-na na-mu-un-ma-al
kur-gul-gul ga-ša-an-É-an-na-mèn
a[ma] ù-mu-un-na Ga-ša-an-sún-na-mèn
ʾè^ʾ-rib-an-na Mu-tin-an-na-mèn
5 šà-mu gi ír-ra edin-na na-mu-ma-al
ki-ḡuruš-a-ka na-mu-ma-al
[ki ^dD]umu-zi-da-ka na-mu-ma-a[l]
A-ra-li Du₆-su₈-ba-ka
šà-mu gi ír-ra edin-na na-mu-ma-a[l]
10 ki-ḡuruš-a šu-dù-a-ʾše^ʾ
ki-á-lá-a ^dDumu-zi-da-ʾšè^ʾ
ki-ganam-e sila₄ ba(!?)-an-zé-em-ma-š[è]
šà-mu gi ír-ra edin-na <na-mu-ma-al >
ki ùz-dè máš ba-an-zé-em-ma-šè
15 ki-ba ðim-me-er-bi mu-lu nu-mèn x
ḡuruš-e ama-ḡu₁₀ sá ḡu-mu-e ma-ni-in-ʾdu₁₁-ga-ka^ʾ
šà-mu gi ír-ra edin-na na-mu <-ma-al >
šu-ba-šub-ba-ni na-mu-un-gi₄
me-ri-ba-šub-ba-ni na-mu-un-gi₄
20 edin-e ʾba-te^ʾ [edin-e ba-te]
ama-gan edin-na ta i-ni-in-gul-[lu]
[ki ḡu]ruš-a edin-né ba-ti
[ki] [s]iba-da edin-né ba-ti
[ki] ʾGa^ʾ-[š]a-na-ʾan^ʾ-na-ʾka^ʾ mu-ut-n[a]-nšè
25 ama-gan-e edin-na ta <i-> ni-ʾin^ʾ-gul-ʾlu^ʾ
am ug₅-ga-na igi mu-un-d[a-bar]
igi-na igi mu-da-bar-bar-re
ama-gan-e edin-na t[a] <i->-ʾni-in^ʾ-g[ul-lu]
mu-ud ta al-dug₄ ʾ.....^ʾ
30 nin igi-kár-kár-né-eš ʾal^ʾ-ba-te
dumu-da me-ri mu-un-na-ʾa-gub^ʾ
ama-gan-e edin-na ta ʾi^ʾ-[ni-in-gul]
za-e-ʾmèn^ʾ mu-un-na-ab-bé

kúr- ʾmènʾ mu-un-na-[ab-bé]
ta i-ši-gu-ul-[lu]
é-a a-ba ama-na bar-ba tuš-a a[-ba]

Line 4. “ward of the God of Heaven” ʾéʾ-rib An-na. The akkadian loan erib “entrant” denotes a ward of the head of a household, specifically a girl who is to become, or who is, his daughter-in-law.

Line 15. “Treacherous are you, numen of that place” ki-ba dīm-me-er-bi mu-lu nu-me-en, literally “god of that place, you are not a (decent) man!”

Line 21. “what crushing blow awaits her in the desert: edi[n-na ta mu-ni-in-gul-lu] (BE XXX/1, no.1 restored from BIN II no.26). More literally, “in the desert, what is going to crush her there?” We take mu-ni-in-gul-lu to represent mu.ni.n.gul.e(d).

Line 28. “The lady drew near, for her to look closely”: nin igi-kár-kár-né-eš ʾalʾ-ba-te. More literally: “The lady to her examination drew near thither.” For the rank of al of direction to a goal and the prefixes of regional contact see *AS XVI* pp.78f. and add al-ba-te to note 9 there.

Vain Appeal

Source. CT XV pls. 20-21

Line 1. “[The bitter cry for him!] [e-en gig-ga-ni]. Restorations from the following lines 2 and 3 and cf. Scheil *RA* VIII (1911) p.162 e-en gig-ga-bi na-am-dam-a-na, dup. *VS* II no.2.i.1 en gig-ga-bi ne-ám-dam-a-n[i] quoted as e-en gig-ga-bi in the catalogue published by Kramer *Studia Orientalia* 46 (Helsinki, 1975) p.144 *incipit* 39.

We assume that e-en and the variant en represent a contracted form *enm of enem for which see *TCL* VI no. 51 line 9 KA^{ca}-zu translated *a-mat-ka*. Kramer *op.cit.* read e en and translated “Oh, the en.” Still another possibility worth considering would be to see the line as part of a particularizing stanza and restore lines 1-2 as [e-en gig-ga-bi] e-en [gig-ga-bi ^d]Dumuzi dab₅-ba e-en gig-ga-[bi] ^d“Ama”-ušumgal-an-na dab₅-ba e-en gig-ga-[bi]. “The most bitter word, the most bitter word, the most bitter word of captive Dumuzi, the most bitter word of captive Amašumgalanna.”

Line 10. “to set him down”: ġa[r]-r[a-da].

Line 11. “Like a reed he is swaying, is ru[shed ahead.” gi-gin₇ ì-sìg-ge saġ-šè im-mi-su[1-sul]. For sul-sul see *MSL* XVI p.507.33 su-ul-su-ul: DUN-DUN: *ur-ru-ġu* : ha-m[a-tu]: šá-ra-ġu.

Line 15. “His mother, weeping, is running to him”: ama-ni ír-re e-ne-er dūg mu-un-na-ka[r-kar]. Note kar = *lasāmu* ŠL 376.11, here construed with dūg “knee” similarly to dūg im_x(KAŠ₄[×I]M): *li-si-im bi-ir-ki-im*, Inninšagurru 139 ír-re we take to represent ír followed by nomen agentis e.

Line 17. “She halts, puts a hand to the heart” : i-dúr-ru_x(EN) šu šà-bé-~~e~~šim-lá. The signs i-KU-EN are difficult. “she halts” was largely a guess from the context. More likely is a reading i-dúr-ru_x(EN) “she sollows” (dúr = *napalsuġu*). For the unusual value ru_x of EN see *CT* XXXVI pls. 47-50 where the name of the goddess Aruru is written ^dA-EN-EN throughout the text; also the frequent urudu-A-EN-da which is to be read URUDU^{ca-nux-da}, “copper”, with gloss eruda, representing the as yet unassimilated older form of urudu.

Line 22. “a scout, a (Netherworld) ranger, coming to meet her”: igi-du₈ LÚ gal₅-lá gaba-ri bu-da. A literal rendering would be “coming (ed) sweeping against (her).” We take bu to represent bu : *našarbutu* “to sweep along” said typically of winds, demons, and spirits. See Behrens et al. (eds), *Dumu-e₂-dub-ba-a* (Philadelphia, 1985) p.272 note 26. As for the form bu.(e)d.a it is to be noted that with intransitive verbs, which have no passive, the nominal form

consisting of the stem -a can denote the performer as well as the performance. See *GSG* §711.

Line 24. “Your brother is going to turn into a weeper over this” : ne-éš šeš-zu LÚ ér-re ba-an-ku₄-ku₄. Presumably the “this” in question was the destruction of the fold.

Line 31. “they traveled toward him”: im-ši-sù-ge-eš. Presumably sù here stands for su₈.

Rev. line 1’. “[.....] they slew.” Restore perhaps as [šeš-mu siba-tur]-z[u ma-da]-ṛsígṛ-ṛgeṛ-eš “O my brother, they slew your shepherd boys for you!”

Rev. lines 8’-9’. “[My sister,] leaving in [my state of] beating the breast for my ewes, where would I go with you? [Gunura] leaving in my state of ... beating the breast for my goats, where would I go with you?” We should now prefer to restore and translate these lines differently, as [di-im-ma-ḡu₁₀-d]a gaba-ra è me-e-éš ga-ba-e-da-du (9) ṛnin₉-ḡu₁₀ṛ [di]-ṛimṛ-ṛmaṛ-ḡu₁₀-da [gaba-r]a è me-e-éš ga-ba-da-du: “Leaving in my feeble state, beating the breast, where would I go with you; Sister, leaving in my feeble state beating the breast, where would I go with you?”

Rev. line 11. “When you have sent [men] to my mother let them tell my mother” : L[Ú] ṛamaṛ-ḡ[u-r]a um-mi-gi₄-gi₄ ama-ḡu₁₀-ra ḡu-mu-ni-in-né-eš. The infix -ni- here, as often with *verba dicendi*, refers to the matter spoken about (cf. e.g. Gragg *Sumerian Dimensional Infixes* (Neukirchen-Vluyn, 1973) pp.79f. for gi₄; *NSGU* III 18.25 and parallel adessive constructions with bí- for dug₄ and cited in the indices) so “let them tell it” would be more precise. The dative is apparently not resumed in the verb.

Rev. line 12-13. “May she cry out my ‘He was worth any five!’” “May she cry out my ‘He was worth any 10!’” a[ma-ḡu₁₀] ṛníḡṛ 5-ḡu₁₀ ḡu ḡé-em-me [am]a-[ḡu₁₀] ṛníḡṛ-10-ḡá ḡu ḡé-em-me. As in other occurrences of this exclamation (See above to “Dumuzi’s Dream” line 11) it is better to take -ḡu₁₀ to refer to the mother. He would presumably quote her in Emegir. The genitive -mà needs a “head” so instead of [am]a-[ḡu₁₀] in line 13 one should probably restore ḡu. The lines would thus read a[ma-ḡu₁₀] níḡ-5-ḡu₁₀ ḡu ḡé-em-me ṛḡuṛ ṛníḡṛ-10-ḡá ḡu ḡé-em-me “May my mother cry out ‘My one (worth) any five,’ may she cry the cry for ‘my one (worth) any ten’.”

Rev. line 14. “May she bring [wo]ol to the de[sert], so she may bind up the mouth with the small wool threads!” ed[in-šè si]ki ḡé-em-túm šà-tur ka ḡé-em-lá. For šà wool see H. Waetzoldt, *Untersuchungen zur Neusumerischen Textilindustrie* (Rome, 1972) pp.126f.

Rev. line 15. “She will make you search for my corpse”: [za-e] ṛaddaṛ-ḡu₁₀ me-e-kin-kin. We consider the -e- of the verb the 2p.sg. adessive/causative infix; an alternative is to analyze the form as 2p.sg. perfective and translate “You will search.”

Rev. lines 16-19. For 𒄩UR “to claw,” “to scratch” see Alster *Dumuzi’s Dream* pp.120f. to lines 242-244.

Rev. line 17. “Where she can be seen”: ki 𒄩₆-da. We analyze ù-da as contracted from ù-d(i).a.a.

Rev. line 18. “May she where she goes with no man, claw her belly] with you” 𒄩₆ ki₁ lú-da nu-𒄩₆-[di-a] 𒄩áš-ta 𒄩[a-ma-d]a-𒄩UR. For 𒄩áš = *emšu* see *CAD* E p.153. For 𒄩₆ ki₁ lú-da nu-𒄩₆-[di-a] it may be better to read 𒄩₆ ki₁ lú-da nu-𒄩₆-[da] to parallel ki 𒄩₆-da of the preceding line and to translate “where she is not seen with men.” A more precise translation of 𒄩a-ma-da-𒄩UR is probably may she claw with you for me.”

Rev. line 19. “May she [pray(!)] with you to her tutelary god[ess] for me” [am]a-dingir-ra-ni 𒄩a-ma-da-[zur]-e.

Rev. line 20. “and may her name [rid] me, the lad, of the ranger!” 𒄩uruš-me-en gal₅-lá-ta mu-ni 𒄩a-ma-da-[du₈]-e. More literally: “and may her name free me, the lad, from the ranger.” We analyze 𒄩a-ma-da-[du₈]-e as 𒄩(e).a(m)ma.(b)da.𒄩₁-du₈.e.𒄩₃ “may it (𒄩₃) free me (𒄩₁) from (-da resuming -ta) it. The use of -ta “out of” after gal₅-la suggests that the Netherworld ranger was not considered a person. Probably he was seen as a wind or wind demon enveloping the spirit of the dead person as it carried it along to the Netherworld. See *Harps* p.53 note 1.

In the Desert by the Early Grass

Sources: *Old Babylonian Version*

H. Zimmern, *VS* II nos. 26,27, and 45
de Genouillac, *PRAK* II D 41, C 108, C 8 cited as Kich
Cros *NFT* p.206 (4328)

Later Version

IV R 27.1; *CLAM* p.815 (Sm 1718); *OECT* VI pl.xv (K5208);
TCL VI 54 (AO 6462); *BA* 5/v 501-712; 681 (k 6849);
K 4954 unpublished. Copy by Geers. *ASKT* p.118 no.16
(Sm 1366); K. Frank, *ZA* 40 91931) 81ff.; IV R 30.2
(K 4903), Sm 2148; *SBH* no.17; 2N.T 358 unpubl. frgmt.
from Nippur; *BA* 5/v, 674ff.; no xxx (K 3479); *BA* X 112
no. 30 (K 3311); *SBH* no.80.

Edition: M.E. Cohen, *The Canonical Laments of Ancient Mesopotamia* (Ann Arbor, 1988) II pp. 668-703.

Transliteration

IV R.27 + add

[edin-na ú-saḡ-ḡá-ke₄ dam-a-ni sig₇-sig₇
nu]-mu-un-na-an-[ḡá-ḡá]
[*mu-u*]s-sa it-ḫu-[sa ul u-kal-la]
[nin edin-na ú-saḡ-ḡá-ke₄ dam-[a-ni < >]
a muruš ur-sam_x(SAḠ) ^dUmun-a-zu
a muruš muruš-mu ^dDa-mu-mu
5 a muruš tu-mu Umun-mu-zi-da
a muruš ^dAlla(NAGAR) umun sa-[pàr]
a muruš li-bi-ir Umun-šudi
a muruš ^dIštaran i-bí-š[uba]
a muruš Mu-lu-sìr-ra-an-na-mu
10 a muruš ^dAma-ušumgal-an-na
a muruš šeš ama^dMu-tin-an-na
su₈-ba EN ^dDumu-zi mu-ut-na Gašan-an-na
re-é-um be-lim ^dDumu-zi ḫa-me-er ^dIš-tar
umun A-ra-li umun Du₆-su₈-ba
^ēšinig-ga mu₉-sar a nu-nam_x(NAḠ)-a-mu
bi-i-nu šá ina mu-sa-re-e me-e la iš-tu-ú

- 15 suḥur edin-na pa nu-sig₇-ga-mu
kim-mat-su ina še-e-re ar-ta la ib-nu-u
^{ē₁₃}a-am šita-na-ba nu-sù-ga-mu
il-daq-qu ša ina ra-ṭi-šú la i-ri-šu
^{ē₁₃}a-am úr-ra ba-ab-sír-ra-mu
ša iš-da-nu-uš in-na-às-ḫu
 gu mu₉-sar-ra a nu-nam_xan(NAĜ)-a-mu
qu-ú šá ina mu-sa-re-e me-e la is-tu-u
 [.] ṛḡu⁷-m[u] ba-an-[sír-ra-mu]

(lacuna)

- 20 [a muruš ur-sam_x(SAĜ) ^dUmun-a-zu
 [a muruš muruš-mu ^dDa-mu]
 [a muruš ṭu-mu ^dUmun-mu-zi-da]
 [a muruš Alla umun sa-pàr-ra]
 [a muruš li-bi-ir ^dUmun-šudi]
 25 [a muruš ^dIštaran i-bí šuba]
 [a muruš ^dMu-lu-sir-an-na-mu]
 [a muruš ^dAma-ušumgal-an-na]
 [a muruš šeš ama ^dMu-tin-an-na]

VS II 26.i

- [.] nu-du₁₁-ga-mu
 30 [muruš é-gal-na n]u-gaur-ra-a-mu
 [sam_x(SAĜ)-a-ni saḫar] nu-dul-dul-la-mu
 [é-a-na] nu-sumun-na-a-mu
 [mu-mèn-na-ni b]i-ir-bi-ra-mu
 [è_m-da₉ é-muru₅-šè nu]-da₉-a-mu
 35 [è_m-mu-lu-ús-sa nu-f]l-la-a-mu
 [dam-tur mu nu-ba-ab]-du₁₁-ga-a-mu
 [di₄-di₄-lá nu-mu-un-s]ig₇-ga-a-mu
 [dumu zé-ba-na nu-ub]-dim₄-mà-a-mu.
 [.] gúr-ra-a-mu
 40 [.]-a-mu
 [.]-ṛa⁷-mu
 [.]-ṛa⁷ mu
 [.]-ṛa⁷-mu
 [.]-ṛa⁷-mu
 45 [. a]-mu
 [. a-m]u

(Lacuna)

OECT VI.15

- ù [.]
šá MIN[.]
muruš ʾxʾ [.]
eṭ-lu[.]
kaskal-e[mu-ni-in-kin-kin-dè]
i-na [ḥar-ra-ni i-še-u-šu]
50 edin-na[mu-ni-in-kin-kin-dè]
i-bí[edin-na ba-an-bar-bar-re-dè i-bí mu-ni-in-du₈-eš
it-ʾtaʾ-[na-ap-la-su-ma i-mu-ru-šu]
gù mu[un-dé-eš mu-un-dab₅-bé-eš]
is-su[-u iṣ-ba-tu-šu]
tug-ḥb-la]-a-ni ba-an-du₈-eš]
ni-ib-is-[su ip-tu-ru. . . .]
muruš-a ʾúrʾ-[ra-ni mu-un-sù-sù-eš]
eṭ-lu šá-[-pu-]a-šu ur-ri-u.]
55 i-bí-[na] ʾtúgʾ (!?) [bí-in-si-eš lá-ni]
ka-mu-[ús-su.]
an-ús ʾùʾ nu-[ku.]
id-li-ip ʾxʾ [.]
a muruš šu-ne-ne [mu-ub-dab₅]
u₈-i ʾeṭʾ-lu ib-[ta-ra-ka qatatu^(?)-šu-nu iṣ-ba-ta-ka]
muruš ^dDa-mu-mu šu-ʾneʾ-[ne mu-ub-dab₅]
EN mi-par-ra nu-mu-[ni-til. . . .]
e-nu šá ina gi-par-ri [la aš-bu. . . .]
60 guda-bi ḥi-li-bi bí-[kar-ra]
pa-ši-šú- < šú > šá ku-[u]z-[bi-šú iṣ-ša-aḥ-ṭu-šu]
a muruš šu-ne-ne [mu-ub-dab₅]
u₈-i a-ḥu-lap [eṭ-lu ib-tar-ra-ka qatātu-šu-nu]
muruš ^dDa-mu-mu šu-ne-ne [mu-ub-dab₅]
šu-zu šu-ʾdúʾ-[a ba-e-dab₅]
qa-at-ka [ina iṣ qāti it-ta-aṣ-bat]
ʾáʾ-zu ʾáʾ-[lá-e ba-e-lá]
id-[ka ina ki-si-i it-ta-ak-mu-ú]

(Lacuna)

VS II.26 ii.

- Gam-gam-da edin [ku ar(ḤA-A)-ka]
65 e Tum-lá ka[skal ^ḥgigir-ra-ka]
é-sagi-zaba[r-tur-ra-ka]
sîr-da ù-mu-un-[ne-ne-ka]

- maš-gár guda-ge₁₈-n[e-ka]
 gada-lá-e é-ǵiš-bu-na-ka
 70 a-zu ku₆ nu-gu₇ mu-da-tuš
 a-zu mu-da-tuš
 a-zu ga-eš₆ nu-gu₇ mu-da-tuš
 a-zu mu-da-tuš
 ma mi-par₄-ra-ka nin₉-a-ni
 ma mi-par₄-ra-ka ša-da-ga-ba-^Γe^Γ
 Ama-ši-^Γlam^Γ-ma nin₉-guda u-ga-ke₄
 75 mu-tin kù A-zi-mu-a-ke₄
^dGu-nu-ra nin₉ ^dDa-mu-ke₄
^dnin₉-gal kù ḥa-ma-di-[ra] kù-ga-ke₄
 mi-par₄-ta-è-a a-zu-mu
 [mi]-par₄-ta-è-a aš mu-un-na-tar-re
 80 [nin₉ di-i]d ^dDa-mu-mu a-zu-mu
 [^dD]a-m[u-ra aš mu-un-na-tar-re]

(Lacuna)

OECT VI 15

- [. . . .] ḡal₅-lá ni-te-e[. . . .]
ina pu-luḥ-ti ma-li mar-^Γši-iš^Γ [. . . .]
 ama-gan-mèn a ud-bi ud-bi a mi-bi
an-nu-u umu^{mes}-šú an-nu-u m[u-šá-u-šú]
 ama-muruš-a-ke₄ a ud-bi ud-bi a mi-bi
 ud mu-lu-mu-ra mu-un-zal-l[a]
u₄-mu šá ana a-ḥi-ia uš-tab-ru-[u]
 muruš ^dDa-mu-mu mu-un-[zal-la]
 85 ud ku₆-lam-ma-dè-a mu-un-^Γlu₇-lu^Γ-dè-en
[. . .] lu-u u₄-um šá aḥ-ram ku-ru-^Γub^Γ
ai iz-za-kir
 mi-bi[. . . pa li]-bí-ḥb-è
mu-šú šu-ú lu [. . .] um-ma aia uš-te-pí
 múl-lá-mu-ne teš-nu-tuk [IGI]-mu-dè im-ši-du₉-du₉
gal-lu-u la-ba-ia-šú [a-na] pa-ni-ia i-ru-bu-ni
 muruš a u₄-dè mu-un-gul-gul BU mu-da-an-šub
eṭ-lam u₄-mu ḥa-ab[ta-an-ni] ^Γx^Γ bi-a-a-ma
 89 muruš ^dDa-mu-mu [a u₄-dè mu-un-gul-gul BU mu-da-an-šub]
 89a umbin bíl-[la-bi]
šu-p[u-ur]

(Lacuna)

K4954 896

- [ama]-⁷gan⁷ [ú a-gin₇ i-gu₇-en a-bi a-gin₇ i-nam_x(NAĜ)-en
[u]m-mu a-lit-⁷tu⁷ ki-í [. . . .]
90 ama ġuruš-a ú a-gin₇ i-gu₇ ⁷en⁷ a-⁷bi a⁷-[gin₇ i-nam(NAĜ)-en]
um-mu et-lim ki-i tuš-bi me ki-⁷i⁷ [taš-ti]
ú-bi i-bí-bi ħul-šè mu-un-ma-al ú-bi a-gin₇
a-ka-lu šu-u pa-nu-šú lim-niš i-ba-áš-šu-ú a-[ka-lu šu-a-tu ki-i]
a-bi i-bí-bi ħul-šè mu-un-ma-al a-bi a-g[in₇ i-nam_x(NAĜ)-en]
mu-ú šu-nu pa-nu-šú-nu lim-niš i-ba-áš-šu-ú me-e šu-[a-tu ki-i taš-ti]
ú ša-ka-ba-ta ba-ni-in-gu₇-a-ġu₁₀ ama-ġ[u₁₀na-ab-gu₇-e]
a-ka-la ša iš-tu am-ša-li a-ku-lu um-m[ⁱ ai i-ku-ul]

VA II 26 iii

- [a-ní-ġu₁₀ ba-ni-in-dé-a-ġu₁₀ ama]-⁷ġu₁₀ na-an⁷ -[dé-e
95 ama-ga-me-en ù an-na nu-me-en
ù ki-a nu-me-en
⁷ama⁷ -ga-me-en ù dam-mu nu-neù-en
ù ⁴dumu-mu nu-me-en
100 ama-gan ab amar-ra ġù nam-me
i-bí-zu ġar-ra-àm-ma
áb amar-ra ġù nu-gi₄-gi₄
i-bí-zu gar-ra-àm-ma
dumu-zu li-bi-ir-ra nu-mu-ra-ab-zé-mèn
⁷ù⁷ -mu-un-si!-ke₄ nu-mu-ra-ab-zé-mèn
[ù-mu-un-KA-ke₄ nu-mu-ra-ab-zé-mèn
105 [mu-lu-sì]r-ra u-[m]un (!?) li-bi-ir-re
[ma-da t]e mu-un-kin-a
[li-bi-ir-re u-m]u-un èš-a-ke₄
[ma-da te mu-u]n-kin-a
[Me-er-si ġú ⁷Buranun⁷ (ÍD-UD)-KIB-⁷NUN⁷ ^kli)-ka
[úr-mu in-bad dam-mu] ma-ra-an-ga
[zé-eb-mu in-bad dumu-mu] ma-ra-an-ga
110 [ká-li-bi-ir]-ra-ke ga-an-gub
[ká-li-bi-ir-ra-ka ħub-da]-mu ga-àm-gub
[a muruš-bi] gi-bi ga-àm-du
[è-m-sa₆-ga-mu gi]-bi ga-àm-du
[ama-gan-mèn gu₄-da su₈-ga]-mu bíl-lá-bi ga-am-du
115 [muruš ⁴Da-mu]-mu ud mi-ib-du₁₁-ga-ta
[u-l]i-i-a-ta àm-gi-gi
[muruš] ⁷ùd⁷ mi-ni-in-ri-a-ta
[ù-l]i-i-a-ta àm-gi-gi
[ù-li-i-a-ta àm-gi-g]i

(Lacuna)

RL VI 120

- áb ki amar-bi-[nú-a ì-kin-kin]
áb al-ma-ma [áb al-ma-ma]
lit-tum al-ta-na-as-s[:] lit-tum il-lak
ama Gašan Nibru^{ki} [ki-dumu-ni-àm-nú-a ì-kin-kin]
Nab dumu-saḡ An-na [ki dumu-ni-àm-nú-a ì-kin-kin]
nin Gašan-gú-en-na [ki dumu-ni-àm-nú-a ì-kin-kin]
125 Gašan-nimin_x-(NIGIN)-mar-kù-ga [ki-dumu-ni-am am-nu-a i-kin-kin]
Gašan-uru-sa₁₂-mà [ki-dumu-ni-àm-nú-a ì-kin-kin]
ama-gan Gašan-sún-na [ki-dumu-ni-àm-nú-a ì-kin-kin]
Gašan-ti(n)-lu-ba k[i-dumu-ni-àm-nú-a ì-kin-kin]
Gašan-ì-si-in^{ki}-na k[i-dumu-ni-àm-nú-a ì-kin-kin]
130 nin ama ^dNanše k[i-dumu-ni-nú-a ì-kin-kin]
ki dumu-ni (a-šar ma-ru-šá na-du-u)-àm-[nú-a]
Ur-sag-imin-na à[m-nu-a]
^dZu-úr-mu ^dZa-ri-mu [àm-nú-a]
^dMaš-tur ^dMaš-gu-la [àm-nú-a]
135 ^dBUR-an-e-sù-ga [àm-nú-a]
^dMes-an-du ugula ì-sur-ra [àm-nú-a ì-kin-kin]
^dMu-lu-làl dìm-me-er à[m-nú-a ì-kin-kin]
^dA-tu gašan-gal-e à[m-nú-a]
àb-e al-ma-ma
lit-tum i-sa-ap : i-lak
140 áb-gù-gù [al-ma-ma]
ar-ḫu šá-as-sa-i-tum ʾiʾ-[ša-ap]
ama-gan áb-gù-gù (*ar-ḫu šá-as-sa-i-tum*)
ama-gan-mèn ù li-bi-ir-ri-ma ma-[da te mu-un-kin]
um-ma a-lit-tum ana-ku gal-lu-ú-ma [. . .]
li-bi-ir-re u-mu-un-sè-k[e₄ ma-da te mu-un-kin-kin]
Me-er-si gú Buranun-na-ta
145 ur -mu in-bad [dam-mu ma-ra-an-ga]
[su]-ni ip-te-ma
145a [zé-eb-mu in-bad dumu-mu ma-ra-an-ga]
(Lacuna)

BM 98396

[áb amar-šè] áb amar-šè
áb [amar]-aš-tar-ra-šè
áb amar-bi ú-gu mu-da-an-dé
ama-gan-ra ém-sa₆-ga-ni ú-gu mu-da-an-dé

- 150 èm-ḥi-li-a a-e mu-da-an-dé
ama-gan-ra aš-tar-tar ki-kin-kin kur-úr-ra ba-te
- 151a aš-tar-tar-re ki-kin-kin-e kur-ra ba-te
u₈-sila-kud-da-gin₇ na-an-gul-e
ùz-máš-kud-da-gin₇ na-an-gul-e
kur-úr-ra ba-te kur-bàd-da
- 155 e-ne igi-ni-[a "numun àm-íl-e "š_u-mu-un àm-íl-e
ama-ḡuruš-a-ke₄ gi-šú-šú-a àm-íl-íl-e
ama-ù-mu-un-na gi-úr-gi-úr-ra ir im-ma-ab-zé-è_m-e
ma-a mu-lu-mu ma-ab-pà-dè-a
mu-lu-mu ki-ni ma-ab-pà-dè-a
- 160 mu-lu-bi èm-mul-an-na ga-am-ma-ab-zé-è_m
muruš èm-mul-an-na-zu èm-gù-tàl-te-te-a
è_m-mul-an-na ma-ra-ir-ra-zu
[me-e] ní ba⁷-te š_u-è-ta ba-SISKUR
ki-amar-ra-mu nu-zu
- 165 ki-gub-ba àm-zukum-e
dí_m-ma ní-mà-šè ki àm-ši-kin-kin
an-bir_x(NE) an-usan-e mu-da-an-ku₄ èm-gù-tàl-te-te-a
ma-a lul-gin₇ ma-e-re-dam ur₅ zi-da-àm zi-da-àm
ama-gan-mèn tir-sim^{-š_{iš}}erin-na-gin₇ ki mu-un-sí_g-ge
- 170 ama-gan áb amar-ra gù nam-me i-bí-zu mar-àm-ma
áb amar-ra gù nu-gi₄-gi₄-ra
ù-mu-un-si-ke₄ nu-mu-ra-ab-zé-è_m-e
ù-mu-un-KA-ke₄ nu-mu-ra-ab-zé-è_m-e
im-ma-al gú íd-da-ke₄ i-bí-zu ḡar-ra-àm-ma
- 175 am A-ra-li Gú-edin-na-ke₄ i-bí-zu ḡar-ra-àm-ma

(Lacuna)

VS II 26 iv.

- [al-di ga-da-an-du mur]uš-m[èn]
[ḥar-ra-a]n nu-g[i₄-gi₄]
a ʾmurušʾ muruš ʾDa-[mu-mu]
i-in-dí i-in-di gaba kur-[ra-šè]
180 ud-zal ud-zal kur mud-[šè]
a urī-a šub-ba u-mu-un-na-šè
a-tu₅-a silim-ma nu-zu-šè
kaskal àm-ma-an-du til-til-le-éš
sìr-da ù-mu-um-nin-šè
185 maš-gán^(?)-gudu-ge₁₈-ne- ʾšèʾ

-
- gi-za-gìn ġe₆-par₄-ta im-e ba-ra-si-ig
 e gi-za-gìn ge₆-par₄-ta im-e ba-ra <-si-ig >
 tu₁₅-ulu nu-me-en mír-mír-ra nu-me-en-na
 di₄-de₄-lá má-sù-sù nu-me-en-na
 190 gal-gal buru_x(EBUR)-sù-sù nu-me-en-na
 mèt-mèt ri-ħa-mun nu-me-en-na
 ki-ġuruš-a-ka na-mu-un-ma-al
 a-na-aš mu-un-di-la-ħé
 ki ^dDumu-zi-ka na-mu-un-ma-al
 a-na <-aš > mu-un-[di-la-ħe]
 in-ga-àm ma-a a bí-in-du₁₁-ga a-na <-aš > mu-un-di-la-ħé
 195 ṛx x xṛ -ga mu-e-re-da ma-da-šub-ba-da
 igi-ṛniṛ -ta ì-ta-kar-ra-na ma-da-šub-ba-da
 sam_x(SAĠ)-mà-a ṛšuṛ ba-ti-éš ^(?) ma-da <-šub-ba-da >
 i-ne-ne mu-ub-šub-dè ħúb-z[é]-
 a-na me-ṛeṛ ma-d[a <-šub-ba-dè >]
 nú-a muruš-a-dul[-la-mu-dè mu-e-en]
 200 zag-še-na ṛkas₄ṛ m[u-gi₄-en]
 á-la lirim ba-[tu-lu-un]
 šu-ġu₁₀ dè-dug₄ túg ba-[ab-dul-le-en]
 saġ-ġu₁₀ dè-dug₄ túg ba-ab-[dul-e-en]
 ú nu-me-a ga-ba-an-da-nama_x(KUM)
 205 a u-a el-la el-la ir ba-ra-ba-ra-[. . .]
 [a u-a ^dD]a-mu-mu el-la el-[la ir-ba-ra ba-ra . . .]
-

(Lacuna)

VS II 26 V

- ṛurúṛ ad-d[a-ġá-šè na-ga-e-di₅ ad-da]
 [š]à-l[á]-ṛsùṛ -ġ[u₁₀ en-ġu₁₀ ħa-a-tar-re]
 ṛurúṛ ama-mu-ud-d[a-ġá-šè na-ga-e-di₅ [ama
 šà-lá-sù-ġu₁₀ en-ġu₁₀ ħa-a-tar-re]
 210 ðim-me-er mu-ud-ṛdaṛ -[ġá-šè na-ga-di₅
 ðim-me-er šà-lá-su-ġu₁₀ en-ġu₁₀ ħa-a-tar-re
^dNin-sún-na mu-ud-ṛdaṛ -[ġu₁₀-šè na-ga-di₅
^dNin-sún-na-šà-lá-sù-ġu₁₀ en-ġu₁₀ ħa-a-[tar-re]
 mu-tin-mèn me-e na [ba-ra-mu-di₅-en]
 ġuruš-me-en [ġá-e na ba-ra-mu-di₅-en]

- Tum-lá u₄-d[a mu-e-da-ti]
 ġuruš-me-en [na ga-e-di₅]
 215 ġuruš-me-en èm na n[am-mu-di₅-ge-en]
 èm n[a ġá]-ra i-im-di₅-[ge-na-zu-(šè)]
 ġuruš-me-n ama-zu! nu-mu-r[a-du]
 ġù edin -na bí-ib-ra-ra-za
 ġuruš-me-en ama-zu nu-mu-ra-du
 ú-li-li in-di ú-li-li <in-di >
 ù-RI àm-zu an-gub i-a ú-li-li an-gub
 220 ġá-e mu-tin-me-en ġá-e ġuruš-me-en
 me-e ki-sikil-me-en me-e mu-un-sa-me-en
 di₄-di₄-lá si-la ki-nu-zu-me-en
 balam_x(BALAĠ) ad-ša gub me-e-da-za-al
 225 me-e balam_x(BALAĠ) èm-li-la li-la gub-ba-mu te-àm
 umuš èm-li-la šir-re mu-un-zu-me-en
 umuš-a-mu te-àm
 mu-tin-me-en ġá-e èm-ba-la-ga-ke₄
 ħub mu-un-sar-sar-re
 ud-šú DU-da ud mu-da-zal ħub mu-un-sar-sar-re
 ama-u-ġù-ġu₁₀ èm-lil-la dè-ma-ma-da
 230 èm-líl-la díb-ġu₁₀ èm-líl-líl-la
 umuš-ġar da-an-na-an-ġ[á-ġá]
 ġuruš šu-du-de ħu-mu-un-ga-àm-me-en
 šu- ʿbaʿ -àm-ġu₁₀ ħé-em-me
 ġal₅-lá lú mu-un-gul-gul-e₄-a-ġu₁₀
 šu-du ħu-mu-un-ši-ib-ta
 ġù edin-na ba-ni-in-[dé ġù mu-u]n-ra-ra
 235 šu al-šu-ub-š[u-ub . . .]
 túg íb-lá [al-du₈]
 ġuruš-ud šà nu-mu-un-[da]-da-da-[ag]
 [saġ]-ki nu-mu-un-da-d[a-da-ag]

(Lacuna)

VS II 27 i.

- [ama-zu gu-da-zu]- ʿeʿ -ne ʿmaʿ -a[š-ka-ba ta- ʿaʿ - [ke₄]
 [ama-zu] gu-da-zu ʿmaʿ -aš-ka-ba ta-a-ke
 ama-zu ugu₄ bi-gu-ub ġù im-me ama-zu
 ġù im-me
 240 ama-zu ka-ši-šur ġù im-me ana-zu
 ġù im-me
 ama-u-ġù-zu ugu₄ im-gu-ba-ni

- ù bá-ku-uš ḥa-ba-gu₇-e
 ama u-gù-zu ka-ši-šur-ra-ni
 ù-bá-ku-uš ḥa-ba-naḡ-naḡ
 ama-zu ú-te-ta [eš-ta ḥa-ma-da-gu-ub
 pe-eš-ši-da-šè gidim ḥé-me
 245 igi-téš KA × Ṛ^U pe-eš-ta lú ḥé-me
 máš pa-Ṛ^{er}in^Ṛ -na-a-ḡu₁₀ na-mu-gi-ri-da
 246a ^{si}[ere]_n × ([MUŠ × MUŠ]-a-na) [k]i ḥa-ba-gub-gub
 ama-zu kaš-àm ib-bé
 nin-zu gi-gi-ra ḥa-ra-ni um-ma-[ab]-te

VS II 26 vi.

[a dumu-zu am]a-gan a dumu-zu

- ù-e mu-un-Ṛ^ll^Ṛ -la-e] ù-e mu-un-Ṛ^ll^Ṛ -la^Ṛ -e
 ama-ḡu₁₀ mu-túg-ge₅ gú-[dein-k]a-ra
 ama gù-ḡu₁₀ edin-na mi-ni-[ib]-ra-ra
 255 gi₄-gi₄-nu-me-en nu-mu-[u]n-gi₄-gi₄-dè
 ú nu-me-en nu-ma-Ṛ^{un} -na-mú-mú-dè
 a nu-me-en nu-mu-un-na-zi-zi-dè
 ú nu-me-en edin-na Ṛ^è -e
 ú-bil nu-me-en edin-na mú-mú-e
 260 é-zal Ṛ^é -gub-Ṛ^{ke}₄ e₄ Ṛ^é-gub^Ṛ <-ba> mu-un-ba
 [. . . .] é-Ṛ^{zal} Ṛ^e₄ -Ṛ^{gub} -ka
 [al-la gudu]-tur-ra-ka
 [E-ne-gi uru gudu]-tur-ra-ka
 [ur-sa₁₂-mu-na-a-zu] àm-nú-a-ba
 265 A-ra-l[i edin Bàd-tibir^{ki}-r]a-ka
 mu-ut-[na ^dInanna-ka] Ṛ^{àm} -nú-a-ba
 Ṛ^{Mi} -[ir-si] zú- <si> -a-ka
 muruš Ṛ^dDa-mu^Ṛ -mu àm-nú-a-ba
 Ĝiš-bàn-da kur-a-še-er-ra-ka
 270 dumu Û-mu-un-mu-zi-da àm-nú-a-ba
^dIštaran i-bí-šuba àm-nú-a-ba
 Gam-gam-da edin Ku₆-a-ka
 [Al]-lá-gu-la-mu àm-nú-a-ba
 275 É-sagi_x(QA.ŠU.DU₆)-a zabar-tur-ra-ka
^d[Al^Ṛ -lá u-mu-un-sa-pàr àm-nú-a-ba
 Ṛ^e -sír-ra ki-maḡ ir-ra-ka
 [li-b]í-ir ù-mu-un šudi_x(KA × ŠU-dè) àm-nú-a-ba

[e-sir ga-la-]ma sag-gi-a-ka

VS II 27.ii

- Ni-mi-nu-ur gu-ud bá-an-da àm-nú-a-ba
280 šu-na-gi₄-a àm-mu-ru-um šu-a-mu
àm-gal Û-mu-un-ír-ra àm-nú-a-ra
gu₄-ud-da ù-mu-un-bi Ma-la-ga àm-nú-a-ba
(Lacuna)

Kich D.41

- An-ša-ne kur-nu-ku₄-bi
ù-mu-un I-bi-^dEN-ZU
[àm-nu⁷ -[a-ba]
285 [I⁷ -si-ì-na^{ki} [x⁷ gi₄[?] kés
ki⁽⁷⁾ e ra [a⁷ ⁽⁷⁾
ur-saḡ [Iš⁷ -bi-èr-ra a-am-nu-a-ba

VS II 26.vii

- [ki-maḥ⁷ ki ù-mu-un-[e-ne-ka]
ù-mu-un I-din-^dDa-gan àm-n[ú-a-ba]
kiri₆ ní-te-na ba-an-gub-b[a-a-ba]
290 [siba⁷ [Iš⁷ -me-^dDa-gan àn-nú-a-ba
kiri₆ ní-te-na ba-an-gub-ba-a-ba
siba Li-pi-it-es₄-tár àm-nú-a-ba
du₈ kišib-ba ki-kúš- [ù-na⁷ -a-ka
siba Ur-^dNin-urta àm-nú-a-ba
295 ki-nú-zé- [ba⁷ ki- [ùr⁷ ù-mu-un-na-ka
[sib]a Bur-^dEN-ZU àm-nú-a-ba
[. . .] [x-x⁷ kur a-še-er-ra-ka
[. . . Sa-am-s]u-di-ta-an àm-nú-a-ba
[. . .] ki šà-še₅⁽⁷⁾-da-a-ka
300 [. . .]- x -ši-ilu àm-nú-a-ba

Kich D. 41

- šu ki an-ám-ga-du₁₁-ga-za na-ám-ga-ra <-du₁₁-ga-za >
muruš edin <-e > na-ám-ga-du₁₁-ga-za
315 a muruš muruš ^dDa-mu-mu
a muruš tu-mu-mu-zi-da
a muruš ^dIštaran-i-bí-šuba
edin-e šu-ta bí-in-du₁₁-ga
ka-la-ka-la urì-a-zu <-um >
320 ama-uzù-ḡá ama ^dGil_x(BIL-GIŠ)-ga-mes-ka

ur₅-ma urì-ġu₁₀ ur₅-ma mu-mu-mu-na
 urì-mu-tin⁽⁷⁾-na-ġu₁₀ na-mu-mu urì na- ʾmuʾ -mu
 nin-gi-ġu₁₀ gi-dar-a-du-a šu-ni ni-ma-mu-mu
 ama-ġu₁₀-gin₇ šu-lá-lá-a kid-a ħa-ma-mu-mu
 325 ušbar^{bar}-ra-ġu₁₀-gin₇ e-re-ba ġeštug na-mu-na

VS II 27 iii

ú-ri-in ama-ġu₁₀-ra ga-mu-na-ir i-ti-in-bu ħa-ma-ab-gu-bé
 nin-bàn-da-ġu₁₀-ur-ra ga-mu-na-ir ka-aš-bi ħa-ma-šur-re
 ka-aš-bi mu-naġ mu-naġ-ġá ul-bi ħu-mu-ku-mu
 ama-ġu₁₀ nu-ri-ma nu-me-a ama-ġu₁₀ nu-ri-ma < nu-me-a >
 330 ġù-bar-ra-ġu₁₀ gurum-ma-na ama-ġu₁₀ nu-ri-ma < nu-me-a >
 šu-ġu₁₀ gi-ga ġìr-ġù₁₀ gi-ga ama-ġu₁₀ nu-ri-ma < nu-me-a >
 ʾġúʾ -ta-al-ta-la-ġu₁₀ gi-ga ama-ġu₁₀ nu-ri-ma < nu-me-a >

urú-ta ga-e-né-en ta muruš ʾtaʾ im-ša
 á-gur-ra amar-mu ⁴Mu-zi-da muruš ta im-ša
 335 ama-mu an-durun-na-šè ʾkiʾ -durun-a-šè šu-dù mu-š-i-in-di
 ʾamaʾ -e edin-na i-i i-ni-šikil ki da-g[a-la] i-ni- [si]kil
 [nam-gig i-r]i-in-ku-da-še nin-ġu₁₀ ʾge-naʾ
 [šú me-e i]- ʾeʾ -ri-du nin-gu₁₀ ge-na nin-ġu₁₀ ge-na
 340 ʾšúʾ -me- ʾeʾ ʾi-eʾ -ri-du-ga-ši nin-ġu₁₀ ge-na
 ki ga-àm-ma-uš mu-lu-ra nin mu-da-mé-mé-en

za mu-lú-zu ud-zal é-zu zal nin mu-da-ku₁₀-ku₁₀-en
 ama u-ġù-zu tuš-zu tuš ki-bi mu-ta-kúr-ru < -da > -ra
 345 ama u-ġù-zu im-me-na-ri mà im-me-en i-gu-bé
 ki-ġá urú-e ir(!?) mu-ub-gub ʾdúʾ -[da-a]-ġu₁₀ ba-gul
 du-da-a-ġu₁₀ ġal₅-lá-ħul-túm-e nu- ʾmuʾ -da-du-ru-né-eš
 a mu-pà-da ak urú ʾgi-kuʾ -ru-[ġá] nu-mu-un-d[a-du-ru-n]é-eš

a muruš en nu en n[u Ga-an-z]é-er ku₄-re
 350 nin-mu-dingir-ra-k]e]-n[e-ka]
 350a nu-mi-ga nu-utu-[-è-a]
 350b mu-ki-bi mu ma-r[a-da]-da
 350c šà-bi a-še-er nu-gu₄-le-da-da

mà-a ši-nu-ur-ama-mu
 in-dì guruš mu-lu-ne-n[e] na-ġen
 ġá-a ù-na ma-za ga-nu
 ga-a ši-nu ʿse_x (LÚ×GÁN*tenû*) ur ama-u-ġù-ġá-šè
 355 kun₄-ig-na-ka ba-šè ga-am-ši-ri-eš
 ġá-a ši-nu ʿse_x (LÚ×GÁN*tenû*) ur-ama-u-ġù-ġá-šè
 [edin-n]a gu-gu-ub edin-na gu-gu-ub ʿan⁷-edin-na
 a-zu gu-ub
 [a-zu ta-mu-me]-ʿen⁷ kaskal-la ta-zu mu-da-ma-a[l]
 [a-zu edin-na gu-gu-ub] ta-mu me-en
 360 [a-zu an-din-na gu-gu-ub kaskal-la ta-zu mu-da-ma-al

(Long Lacuna)

ù gaza a si-ba a s[i-ba]
 a muruš muruš ^dD[a-mu-mu]
 a muruš ʃu-mu ^dMu-zi-da
 dumu é-gal-na nu-mu-sù-ga-a-mu
 365 ra-gaba-ba ʿú⁷ (??)-ʿdul⁷-le PA gi₄-a-mu

nin-ġu₁₀ ama-ġu₁₀ ši-ga-mi-in-na
 ʿama ^dGestin⁷ ama-ġu₁₀ ši-ga-mi-in-na
 ír lú-tur-gin₇ ġá-e ba-še-še
 a-še-er lú-tur-gin₇ ba-ši-pá-de₆
 šeš i-bí lum-lum-ma i-bí lá-lá-mu
 nin-zu a-ba-àm mà-e nin-zu-me-en
 ama-zu a-ba-àm mà-e ama-zu-me-en
 ud za-ra kár-a mà-ra kár-a ge < za-ra kár-a ma-ra-kár-a >
 ud za-ra u₆ ge < za-ra u₆ ma-ra u₆ >
 (two unintelligible lines)
 ⁷ muruš ʃar-ra-an ^{is}ġig x mu[-. . . .]
 [^dIšta]ran i-bí šuba x x x tur-ra-ka
 380 [muruš-e] úr ki-sikil-la-ka a-la-ni ba-e-m[ar]
 [^dA]l-la u-mu-un-sa-pàr úr-ki-sikil-[la-ka] a-la- ni ba-e-[mar]
 [muruš]-e ki-kur-úr-ra- ʿka⁷ ír im-ma-ni-[in-pàd]
 [Li]-bi-ir ù-mu-un-sud^dè ki-kur-úr-ra-k[a] ír im-ma-ni-in-[pàd]
 [muruš]-e ki-kaskal-la-ka àm-da-til-til-le-e[š-àm]
 Mu-lu sír-an-na-mu ki-kas-kal-la-ka àm-[da-til-til-le-eš-àm [. . . .]

Line 1. “In the desert by the early grass, she [holds not back] the flood of tears for her

hus[band] edin-na ú-saḡ-ḡá-ke₄ [dam-a-ni sig₇-sig₇ nu]-mu-un-na-an-[ḡá-ḡá] : [... mu-u]s-sa it-ḡu-[sa ul u-kal-la]. It is very much a question, though, whether the available space allows for such a restoration and now the fragment Sm 1718 published by M. Cohen in *CLAM* II p.815 shows that dam-a-ni followed directly after ú-saḡ-ḡá-ke₄ (var. -kam) and that it, in turn, was followed directly by the verb dam-a-ni mu-u[m ...] with nothing intervening. The restoration must thus be changed to [edin-na ú-saḡ-ḡá-ke₄ dam-a-ni mu-un-na-a[n-te-eš]: *ina še-ri ina šam-mi reš-ti]-r̄ī mu-us-sa it-ḡu-[u-šum]. “In the desert at the early grass to her chosen husband they draw near.” The preserved it-ḡu[...] can hardly be interpreted other than a plural; a singular would have been it-ḡi[...]. The persons described were presumably Inanna’s retinue accompanying her on her coming to visit Dumuzi’s ravaged fold. For ú-saḡ-ḡá cf. *MSL* III p.194.296 [ú]-saḡ : ša-[m]u ri-iš-tu-u.*

Line 2. The distribution of the text compared to that of the parallel line 1 show that line 2 had some three signs more than line 1 at its beginning, so tentatively one might consider [^dInanna-ka edin-na ú-saḡ-ḡá-ke₄ dam-a-ni mu-un-na-te-eš. “In the desert at the early grass to Inanna’s chosen husband they drew near.”

Line 24. “my one who was [...]” [...] nu-du₁₁-ga-mu. Restore perhaps: [... ud] nu-du₁₁-ga-mu “[...] my one for whom no [day (of discharge)] is set.”

Line 30. “my [lad] who did not return to his barracks” [ḡuruš é-gal-a-na n]u-gur-ra-a-mu. Cf. VS II 27 v.5 dumu é-gal-na nu-mu-su_x(BU)-ga-a-ḡu₁₀ “My son who was not restored to his barracks.”

Line 31. “my one [whose head earth] does not cover” [saḡ-a-ni saḡar] nu-dul-dul-la. Cf. ASKT p.86 and 87 ii.11 saḡ-bi saḡar nu-dul-la: šá qaḡ-qad-su e-pe-ri la kat-mu.

Line 32. “My one who will never grow old [in his house]” [é-a-na] nu-sumun-na-a-mu. Implied in sumun is weakening and dying of old age.

Line 33. “my one [whose limbs] are scattered” [ḡiš-ge-en-ge-na-nib]i-ir-bi-ra-mu. Presumably by necrophagous wild animals. Cf. CT XVII. 31.37f. ḡiš-ge-en-na-bi ba-bir-bir-re-eš: *bi-na-ti-šú us-sap-pi-ḡu* said of a man attacked by evil demons. See also *op.cit.* 15.14.

Line 34. “my one who will never bring [betrothal gifts to a father-in-law’s house]”: [è̄m-da₉ é-muru₅-šè nu]-da₉-a-mu. cf. da-a: DÉ: *ba-b[a-lu šá bi-ib-li]* Mxiv p.382.160’. For niḡ-da₉-a: *biblu* see Greengus HUCA LXI (1990) pp.77-82.

Line 35. “my one who [will never] carry [a wedding gift there]” [è̄m-mu-lu-ús-sa nu-i]l-la-a-mu. Cf. *MSL* I p.98.41 niḡ-mí-ú[s]-sa-a-ni in-īl: *ter-ha-as[-sa x y]*

Line 36. “my one who [will never] make [love to a young wife]”: [dam-tur mu nu-ba-ab]-du₁₁-

ga-a-mu. Cf. VS x 123 ii.20 dam-tur ur-ra nu-ga (var ù...ku)-na “before he had deflowered (nu-ga < nu-g(i)a) a young wife in (his) groin” before he had had a young wife sleep in his groin.”

Line 37. “my one who will never beget [children]” : [di₄-di₄-lá nu-ub-]si₁₂-ga-a-mu.

Line 38. “my one who will never raise a child at his knee”: [dumu zé-ba-na nu-ub]-dim₄-mà-a-mu.

Line 39. “my one who is slain” : [...]-gúr-ra-a-mu.

Line 47' to 63' are from OECT VI pl. XV (=K 5208) and represent the late version.

Line 47'. “Woe! [.....]”: šá MIN [.....]. The MIN of the translation presumably refers to a name for Dumuzi in the destroyed part of the Sumerian line but the bearing of the construction with šá is not clear.

Line 48'. “lad, ...[.....]” : eṭ-lu [.....]

Line 49'. “on the road [they searched for him]” kaskal-e [mu-ni-in-kin-kin-dè]: ina [ḥar-ra-ni i-še- ṽu-šu]

Line 50'. “in the desert [they searched for him]” edin-na [mu-ni-in-kin-kin-dè].

Line 51'. “They scanned [the desert. They saw him]” “ i-bí edin-na ba-an-bar-bar-re-dè i-bí mu-ni-in-du₈-eš: it- ṽtaṽ -[na-ap-la-su-ma i-mu-ru-šu]

Line 52'. “they cried out, [they seized him]” : gù mu-[un-dé-eš mu-un-dab₅-bé-eš] : is-su-[u iṣ-ba-tu-šu].

Line 53'. “his girdle [they untied]” túg-ṽb-lá--[a-ni ba-an-du₈-eš]: ni-bi- ṽisṽ -[su ip-tu-ru].

Line 54'. “the lad’s thighs [they bared...] ḡuruš-a ṽúrṽ [-ra-ni mu-un-sù-sù-eš...]: eṭ-lu šá -[pu-la-šu ur-ri-u...].

Line 55'. “he was blind[folded] and, bound [as he was]” ṽiṽ -bí-[na] ṽtúgṽ⁽¹⁷⁾ bí-in-si-eš lá-ni] : ka-mu-[us-su.....]. Cf. RA IX (1912) p.112-113 Uthueḡal inscription iv. 26 igi-na túg b[í-in-si].

Line 56'. “he was driven along [allowed no sleep]” an-ús ù-nu-[ku]: id-li-ip x [...].

Line 57'. “Alas, lad! Their hands have ca[ught you]” a ġuruš šu-ne-ne [mu-ub-dab₅] : *u₈-i* 𒂗𒀭 *-lu qatātu(? ŠU over erasure?) [-šu-nu iš-ba-ta-ka].*

Line 58'. “lad my Damu, the[ir] hands [have caught you] ġuruš 𒃗Da-mu-mu šu- 𒂗ne- 𒂗ne mu-ub-dab₅].

Line 59'. “high-priest who no longer [will dwell] in the giparu” : EN mi-par-ra nu-mu-[ni-til ...]: *e-nu šá ina gi-pa-ri [lá aš-bu ...].*

Line 60'. “its anointed one [who was stripped] of its wigs” : guda-bi ħi-li-bi bí-[kar-ra]: *pa-ši-šú <-šú> šá ku-[u]z-bi-šú iš-ša-ah-ṭu-šu.*

Line 61'-62. See above to lines 57'-58'.

Line 63'. “your hands [have been clapped] in manacles: šu-zu šu- 𒂗dú- 𒂗[aba-e-dab₅]. The Akkadian uses singular: *x qa-at-ka [ina iš qati it-ta-aš-bat]* Cf. Alster, *Dumuzi's Dream* p.60-65 šu-zu šu-dù-[a ba-e-dab (gloss [i]š-ba-tu).

Line 64'. “your arms [pinioned in] sha[ckles] 𒂗á- 𒂗zu 𒂗á- 𒂗[lá-e ba-e-lá] *id-[ka ina ki-si-i it-ta-ak-mu-ú]* Cf. Alster, *Dumuzi's Dream* p.60.65 á-[zu] á-lá-e ba-e-lá (gloss *ú.ka-ma.ka*).

Line 65. “on the dike of Tummal [on the chariot] ro[ad] : e-tum-lá ka[skalⁱⁱgigir-ra-ka]. The second “on” of the translation should be in parentheses. The Sumerian construction is an apposition. The line is restored from VS II 26.vi.31 𒂗e- 𒂗tum-ma-al-la ħar-ra-an 𒂗gigir-ra-ka. The term tummal, here used as a proper name, means “repairs.” See tum-ma-al: *ku-še-ra-tu ŠL 207.24*. The plural *kušeratu* we take to be a purist form from *kašāru* “to repair”, distinct from *kušēru* “success,” “profit.” With it goes probably also [gi]-ku (text la)-ši-ir: *qa-an ku-širi] MSL VII p.53.323* which presumably refers to reed fascines for repairs of dikes and dams. Cf. *AHw* p.516 to the related *kušartu 2*.

Line 69! “in the dininghall by the linenclad ones: gada-lá-e giz-bu-na-ka. The line supports the reading giz-bu-un for KI-KAŠ-ĜAR: *takultu* in *JRAS* 1905.829.8 given in *AHw* 1309 as against the more generally accepted [š]u-bu-un. See Landsberger *MSL VIII/1* p.17 note to line 115f.

Line 73! “in a room in the *gipāru* since yesterday”: ma mi-par_x(KISAL)-ra-ka ša-da-ga-ba- 𒂗e- .

Line 74'. “was Amashilamma, the sister of the dead anointed one”: Ama-ši- 𒂗lam- 𒂗ma nin₉ gudu u-ga-ke₄.

Line 77'. “the holy older sister of the silvern, dried up grain”: 𒂗nin-gal-kù ħa-ma-di-[ra] kù-ga-ke₄. The translation assumes that the scribe mistook a dictated nin₉-gal for the name of the

goddess Ningal who does not, however, belong in the Damu circle.

Line 80'. “my (dear) only sister of Damu, my (dear) leach, [is enquiring about D]amu” [nin₅-di-i]d ⁴Da-mu-mu a-zu-mu [4D]a-m[u-ra aš mu-un-na-tar-re].

Line 82'. Here begins *OECT* VI pl.15 K 5208 obv. “the rangers, full of fear-someness hurtfully [...]: gal₅-lá ní-te-e [...]: *ina pu-luḫ-ti ma-li mar-ṛši-išṛ* [...].

Line 83'. “I am the mother who gave birth! Woe to that day, that day! Woe to that night!” ama-gan-mèn a ud-bi ud-bu a mi-bi: *an-nu-u umu^{-mes}-šú an-nu-u m[u-šú-u-šú]*. We are uncertain about the meaning of the Akkadian translation which seems to say: “This was his days! This was his nights!” and may reflect a different version.

Line 86'. “A day to be wiped out, that I would I could forget”: ud ku₆-lam-ma-dè-a mu-un-ṛlu₇-lu^ṛ-dè-en: [?] *lu-u u₄-um šá ah-ram qú-ru-ṛub^ṛ ai iz-za-kir* “Verily a behindhand day to which ‘Draw near’ should not have been said.” The Akkadian is obviously very free and may belong with a different version.

Line 89. “The lad — Woe! The day destroyed him, lost me a son!” ġuruš a u₄-dè mu-un-gul-gul BU mu-da-an-šub: *eṭ-lam u₄-mu ha-ab-ṛx^ṛ [...] ṛx^ṛ ṛbe^ṛ (?) MIN a ma [...]*. For BU: *ma-a-ru* see II R 47 iii.19, *CAD* M/1 p.209 lex.sect. We are unable to restore the Akkadian.

Line 89'b. A line was missed in the line-count so this first line of K4954 obv. should count as 89b.

Line 90'. “Mother of the lad, how could you eat the food...” ama-muruš-a ú a-dím ì-gu₅-en ... The Akkadian has *um-mu eṭ-lim ki-i tu-uš-bi* “Mother of the lad, how you sat down!” which does not make much sense. Apparently the translator read ì-gu₅(KU)-en as ì-tuš-en.

Line 95'. Here *VS* II 26 iii resumes “I am the mother who gave birth but neither of heaven are you nor are you of earth! ama-ga-me-en ù an-na nu-me-en ù ki-a mu-me-en. K4954 has [a]ma-gan for the older eliptic ama-ga. Its Akkadian has *ṛum^ṛ-mu a-lit-tu a-na-ku u-a-e[...]*.so apparently it took ù to be the exclamation: “Woe!” perhaps rightly so.

Line 96'. Here and in the following lines K4954 has a different text.

Line 102'. “The constable will not give you your son” dumu-zu li-bi-ir-ra nu-mu-ra-ab-zé-mèn. More literally “You will not cause the constable to give you your son.” We consider the verb an “understood” causative. The explicit form would have been nu.mu.ra.ni.b0.zem.e.en and would have construed with adessive -e, Cf. *AS* xvi (1965) p.93 note 16. However, it was optional for the speaker which, and how many infixes he would need for clarity. The construction with -e tended, with words denoting persons, to be replaced by -ra as it is in this

line. The two following lines preserve -e, ʾùʾ -mu-un-si-ke₄ and [ú-m]u-un-KA-ke₄.

Line 104'. “the lord chief herdsman(?)...” [ù-m]u-un-KA-ke₄. We assume that -KA- represents an ancient misreading of a damaged udul(ÁB+KU). See the note to the line in *Harps*.

Line 105'. “The man, cause of dirges, the lord constable, what sought he from me?” [mu-lu sù]r-ra u-[m]un^ʾ li-bi-ir-re [ma-da t]e mu-un-kin-a. Instead of u-[m]um one could consider also LÚ^ʾ. The late version *ASKT* 16 obv. 13f has mu-lu sùr-ra ù li-bi-[ir-re...:šá šir-ḫi gal-lu-ú ʾiʾ [a-ti...] “the man, (cause) of dirges and the cons[table...]. The Akkadian translates libir, Emegir nimgir “constable”, as *gallû* “(Netherworld) policeman”, probably because the term nimgir:*nāgiru* had become unfamiliar.

Line 106'. “The constable, lord of the manor, what sought he from me?” [li-bi-ir ù-m]u-un èš-a-ke₄ [ma-da te mu-u]n-kin-a. For the meaning “complex” “manor” of èš see *OIP* 98 p.66 note 72. The late version, represented by *ASKT* 16 and *TCL* VI 54, have li-bi-ir-re ù-mu-un-si-ga ma-da te [mu-un-kin-a]. For si-ga *TCL* VI 54 writes sù-g[a] thinking of sig₁₀: *naspantu*. The line makes little sense as it stands, most likely it derives from dittography of ʾùʾ -mu-un-si-ke₄: *iššakku*, of line 103.

Line 107'. “In Girsu on the bank of the Euphrates [Me-er-si gú ʾBuranunʾ ([ÍD-UD]-KIB-ʾNUNʾ^[k])-ka.

Line 108'. “He forced apart my things, robbed me of my husband” [úr-mu in-bad dam-mu] ma-ra-an-ga. Restored from *ASKT* 16 rev. 5 úr-mu in-bad dam[...]: *su-ni ip-te-ma mu-[ti...]*. For ga “to rob” see *MSL* XIII p.163 Izi v. 92-93 where it is translated by *ḫabālu* and *šalālu* both denoting taking away illegally by force.

Lines 109'-114'. The text of these lines can be restored from the late version as given in *Rm* 220 (Frank, *ZA* 40 p.86) as follows: (109')zé-eb-mu in-bad dumu-mu] ma-ra-an-ga (110') [ká li-bi-ir]-ra-ka ga-an-gub (iii') ká li-bi-ir-ra-ka ḫub-da]-mu ga-àm-gub (112')[a muruš-bi] gi-bi ga-àm-du (113') [è-m-sa₆-ga-mu gi]-bi ga-àm-du (114') [ama-gan-mèn gu₄-da su₃-ga-]mu bil-lá-bi ga-àm-du. We assume that du in lines 112' and 113' is phonetic for du₁₁ and that gu₄-da in line 114' stands for gu₄-dam “like an ox.”

Line 115'-119'. For these lines we have — perhaps unwisely — disregarded the late version and, taking as clue ud...du-ga: *adannu* and ú-li:*dīšu*, restored as follows:

- (115') [muruš^dDa-mu]-mu ud mi-ib-du₁₁-ga-ta
The lad, my Damu, after the day set
- (116') [ú-l]i-i-a-ta àm-gi-gi
will come back out of the spring grass
- (117') [muruš] ud mi-ni-in-ri-a-ta [ú-l]i-i-a-ta àm-gi-gi

“The lad, after the day set for him he will come
back out of the spring grass.” For *ri:adannu* see
ŠL 86.3. Here it serves as verb. For *ú-li-i-a* see ŠL 318.49.
(118’) [ᵀDa-mu-mu ud] mi-ni-ᵀibᵀ-si-ga-ta [ú-li-i-a-ta àm-gi-g]i
“*My Damu, after the days are full for him, he will come back out of the spring
grass.*”

The late version of these lines as represented by K 4954 restored from Rm 220 reads as follows
(free restorations are in parentheses, overlaps underlined).

[(me-l)e-e-a a mu-lu-mu um-mi-du₁₁]-ga-ta me-le-e-a ta àm-me[...]
[(i-ni)m-mu u-ú^ᵀ-i a-hi ina qa-b]é-e i-nim-mu mi-nam i(!?)-t(ur-ra)
[... (um)-mi^(ᵀ)-ir^(ᵀ)-ra-t]a me-le-e-a
[]ina ba-ba-li <...>
[(um-mi-i)n-si-ga-ta me-le-ᵀeᵀ-(a) <...>
[(ina) m]u-ul-le-e <...>
[] te(?) àm-gi₄-gi₄ me-l(e-e-a) <...>
[(mi-)na]m i-tur-ra <...>

“After I have said my ‘It is unjustifiable!’, Woe my provider!
(Akkadian ‘my brother’), what will he say to the ‘It is unjustifiable’
(Akkadian “what will he respond”)?
[After I have said my ‘It is unjustifiable!’] and brought [“my tears]
To the ‘it is unjustifiable [etc]
[After I have said my ‘It is unjustifiable!’] and brought [my tears]
To the ‘it is unjustifiable [etc.
After I have said my ‘It is unjustifiable!’] what will he respond.
To the ‘It is unjustifiable!’ etc.]

The Sumerian term *me-le-e-a* is translated into Akkadian by *inimmû* which in turn is listed
as a synonym of *la a-ma-tum* (Malku LV.94). The meaning of this latter is indicated by the
instructive examples gathered in *CAD A/2* p.42 b) as “unjustifiable,” “having no right” to
something. As *me-le-e-a* is used both here and elsewhere it is clearly an exclamation of both
grief and protest as e.g. in the “Lament over the Destruction of Ur” lines 284-306 where Ningal
laments and protest what has happened to servant girls, her city and her temple.

As will be seen the key term here is the *futurum exactum* construction with prefix *u-*, when
the mother has done certain things what will the response be? That construction is not to be
found in the older version, which has *ud....a-ta*. “after the day that.” Apparently the
construcion with *u-* in the late version originated in an earlier copyists misunderstanding of
dictation. That, however, needs carries with it a different concept of the passage as a whole and
makes it questionable how much one can here rely on the late version in reconstructing the older

one.

Line 120'. “The cow [seeks] the spot where its calf is [lying]” áb ki-amar-bi-[nú-a i-kin-kin]

Line 122ff. For the goddesses listed in this and the following lines see *Harps* p.60.

Line 132ff. For the dead deities listed in this and the following lines see *Harps* p.60. Most of them are only names to us.

Line 147. “[...] the cow to the calf.[...] to [the calf] asked about” [...]áb amar-šè x[...] aš-tar-ra-šè. With this line begins *BM 98396*, Kramer, *Eretz-Israel XVI* (1982) p.141-146 and pl. I. For x[...] read with Kramer áb followed by a gloss *ša a-na* and a restored [amar]. We are unable to make syntactical sense of the line.

Line 151. “To the mother who gave birth, enquiring, searching, the foothills were getting close”, ama-gan-ra aš-tar-tar ki-kin-kin kur-úr-ra ba-te. The clear dative ama-gan-ra prevented us from making “the mother who gave birth” subject of the verb ba-te “drew near” and to assume a variant kur-úr-ra besides kur-úr. Actually it is far more likely that ama-gan-ra is a dittography from Line 149 (Kramer’s line 4) so that one should read simple ama-gan and translate “The mother who gave birth, enquiring, searching, was getting close to the foothills.”

Line 151a. A line following line 151 was inadvertently left out.

It reads aš-tar-tar-re ki-kin-kin-e kur-úr-ra ba-te “intent on enquiring, intent on searching she was getting close to the foothills.” The derivational element -e(d) “about to” we render here by “intent on.”

Line 154'. “The foothills were getting close. The mountain rises were getting close” kur-úr-ra ba-te kur-bàd-da ba-te. See above to line 151 and translate “she was getting close to the foothills, she was getting close to the mountain rises.”

Line 156. “over the lad’s mother the canebrake was rising high”, ama guruš-a-ke₄ gi-šú-šú-a àm-fl-e. The form gi-šú-šú-a is the plural of gi-šú-a: *kupû* (ŠL. 85.435b) with only the root of the participle doubled (*GSG* §146). It is not clear, however, what šú stands for here, nor what distinguishes gi-šú-šú-a from gi-úr-gi-úr of the next line, which also is translated *kupû* in Akkadian.

With line 156 *BM 98396* is joined by *TCL VI 54 rev.* and *LKU no. 11.* These texts have an Akkadian gloss [*a-na*] *um-mi eṭ-[le]-e iḫ-ta-n[a-bu]* suggesting that they had a variant, àm-SUD-SUD, “grew profusely” for àm-fl-e.

Line 157. “and on reed hummock after reed hummock the mother of the lord was letting tears fall,” ama ú-mu-un-na gi-ùr(!)-gi-ùr-ra (*ina? re-bi-it a-pi-im*) ér im-ma-ab-zé-è-m-e (*i-ta-di*). The writing gi-ùr-gi-ùr for gi-úr-gi-úr is probably merely a slip of the scribe. As noted about to line

156 both *gi-úr-gi-úr* and *gi-šú-šú-a* are translated as *kupû* in Akkadian (*CAD K p.555*) and it is not clear how they differ in meaning. Our translation “reed hummock” is suggested by the reduplication which points to separate units of growth of reeds in the marsh. The Akkadian gloss gives a free rendering: “in the wide space of the canebrake.” For *rêbitu* “wide space” cf. Del. *HwB p.601 r-³-b III*. The otherwise unattested *ér ... sum/zem* is glossed *i-ta-di* “she kept letting (tears) fall.” More literal, perhaps, would be “she was spending tears” glossed *i-ta-di <-im>* *LKU no. 11* has a variant text [... *gi-ú*]r-gi-úr-ra àm-m[a-di-di] with gloss [*ku-pa-a a-n*]a *ku-pi-i i-dul-[li]* “from reed hummock to reed hummock she roved,” *TCL VI 54 rev.* probably also had this text.

Lines 158-180. “He who will show me my provider, who will show me where my provider is, to that man let me give things (numerous as) the stars of heaven.” (158) *ma-a (ia-ti) mu-lu-mu ma-ab-pà-dè-e-a* (159) *mu-lu-mu ki-ni ma-ab-pà-dè-e-a* (160) *mu-lu-bi (a-na a-wi-lim x x) èm-mul-an-na ga-àm-ma-ab-zé-èm (lu-di-su)*. For line 159 *TCL 54 rev.* has a different text *mu-lu al-di-ni ša a-wi-li ša al-li* *mu-un-[du₁₁-ga]* “who (mu-lu) will state his wish.” The Akkadian glossator was clearly at a loss, “the man’s wielder of the hoe” makes little sense in the context. For *ša al-li* see *CAD A/1 p.357*. In the expression *èm-mul-an-na* “things, stars of heaven,” stars of heaven is best understood as a metaphor for “numerous” or even “innumerable” as in the English expressions “as the stars in the Milky Way” or “as the grains of sand on the seashore. The mother is speaking of a collection of things she has brought from home to pay for information and perhaps as ransom.

Line 161. “O lad, the things (numerous as) the stars of heaven pertaining to you, things as of sounds of a hue and cry come nearer and nearer,” *mu-š èm-mul-an-na-zu èm-gù-tàl-te-te-a (ki-lu-um né-sí né-sí)*. We now think a better rendering is: “O lad, *your* things (numerous as) the stars of heaven — Sounds of a hue and cry are coming from farther and farther away!” The mother feels bitter that the son is to lose his possessions when her attention is drawn to the far off sounds of a posse pursuing a fugitive which she imagines she hears. For *tàl=ikkillu* see *ŠL 1.15*. A specific meaning of this term and its variant *killu* is the hue and cry of a posse pursuing a fugitive. It occurs in the Descent of Ištar *CT sv 47.31ff ik-kil a-hi-šá taš-me tam-haš^d Be-li-li šu-kut-ta[-šá-ma] NA₄-IGI×MIN-MEŠ^{te}-šá un-dal-la-a pa-an [šamé^e] a-ḫi e-du la-ta-ḫab-bil-an-[ni]* “She heard the hue and cry after her brother. Belili smote her ornaments so that he ‘eye-stones’ filled the face of the skies : Do not rob me of my only brother.” The reference is to the posse of Netherworld police pursuing Dumuzi which we know from the Sumerian Descent of Inanna. The Akkadian version as we have it is based on a badly damaged text which preserved only isolated fragments of the second half of the tale which deals with Dumuzi’s flight. The complete Akkadian version seems to have varied somewhat from the Sumerian one, it makes *um-ma Be-li-li* Dumuzi’s sister and has the incident of the “eye-stones” which is not in the Sumerian account.

The Akkadian gloss to *gù-tàl-te-te-a, ki-lu-um né-sí né-sí*, uses the variant form *killu* and shows that *te* here has its rare meaning *nesû* “to recede.” We take the form *né-sí* to be a 1p.sg permansive, the Sumerian *te-te-a* a reduplicated participle. A literal rendering of the Sumerian

would thus be “Some hue and cry gradually receding!”, she is identifying to herself what she thinks she hears, of the Akkadian: “a hue and cry is receding, is receding.”

Lines 162-163. “the things (numerous as) the stars of heaven pertaining to you that come to me keep frightening me and I with hand stretched out bless toward yonder.” (162) èm-mul-an-na ma-ra-ir-ra-zu (163) [me-e] ʾní ba-te ([ana-ku] ap-[ta-la-ah]-ma) šu-è-ta (a-ka-ra-ab-šu) ba-SISKUR. A better rendering is “your things (numerous as) the stars of heaven --- I become afraid and out of fear I pray (gloss adds “for him” “The mother’s thoughts revert to the bitterness of having to give away her son’s things when this train of thought is interrupted by sudden fear which makes her pray for him. Line 163 is borrowed, with a few adjustments from the lament *CT XV* pl.24-25 and duplicates, pl.25 line 13. There is describes the escape of Inanna from a victorious enemy ud-ba ní ba-te šu-è-ta n[a]-e “That day I became afraid and out of fear I decided to get out.” For šu-è=*pu-ul-lu-ʾhu-um* see *MSL XIII* p.114.3.

Lines 165-166. “I am wending my (167) search according to my own judgment” ki-gub-ba-mu àm-zukum-e (167) dim-ma ní-mà-šè ki àm-ši-kin-kin. These lines were borrowed with needed adjustment from *CT XV* pl.24-25 and dupl. pl.25 11-12 ki-gub-ba-bi àm-zukum-me (12) dím-ma ní-mà-šè ki àm-ši-kin-kin “I was to tread (the walks of) their (i.e. the enemy and his family) abode; according to my own its I looked for a place (i.e. of safety).” The goddess escapes the victorious enemy who would enslave her and takes to the rafters like a scared dove.

Lines 167-168. “noon has turned into evening for me, the things of hue and cry come nearer and nearer (168) while it will come to me as were it illusion, it is true! it is true!” an-bir_x(NE) an-usan-e mu-da-an-ku₄ èm-gù-tàl-te-te-a (168) ma-a (*ia-ši⁽¹⁷⁾ ša ki-ma sà-ar-tim⁽¹⁷⁾*) lul-dím ma-e-re-dam ur₅ zi-da-àm zi-da-àm. See above to line 161 and change these lines to “noon has turned into evening for me, the sound of a hue and cry coming from farther and farther away, (168) while it came to me as were it hallucination, that was real, was real!”

Lines 172-173. The younger version had difficulties with these lines, probably because the old term *ensi* had no meaning for them in this context, they therefore tended to reinterpret or even emend the text as it stood. The correct *ù-mu-un-si-ke₄* is preserved in *BM 98346* and *VS II 26.iii*. In *BA V 34 obv.* the addition of *-ga:ùmu-un-si-ga-ke₄* shows that *si* was taken to be a phonetic rendering of *sì(g)=sapānu* “to overwhelm” and short for the infinitive, *si-ga*, since a noun is clearly needed. Further steps were the addition of glossed *be-el na-ás-pan-ti* “lord of the lood.” This reading is given by *ASKT 16* and *TCL VI 54 rev.* As for line 173, it most likely originated in a misreading of line 174 in an early copy, possibly by a wrong restoration of a damaged *SI* and the area after it as *KA*, which got into the text as an additional line. To make sense of it the scribes — as correctly seen by Frank *ZA 40.88* — read *-KA-KE₄* as *gù-ge* and considered it a phonetic rendering of *gú-ge₁₆*, translating it as *bēlum dāiku* “the killing Lord.” This reading is given by *TCL VI 54*; *ASKT 16* has *gi-[...]* which probably, as suggested by Frank *op.cit* p. 94 is phonetic for *gi₄-[gi₄]* since it is glossed *be-lum da-i-[ku]*.

Line 177. “If it be required, you lad, let me walk with you the road of no return.” We restore VS II 26.iv.1 as [al-di ga-da-an-du mur]uš-m[èn] [ḥar-ra-a]n! nu-g[i₄-gi₄] guided by the younger version IV R. 30 no.2.11 al-di ga-da-an-du muruš-me-en ḥar-ra-an nu-gi₄-gi₄:*tu-kum-ma al-lak eṭ-lu ú-ru-uḥ la ta-ri.*

Line 180. “the day waning, the day waning, toward the mountains still bright,”ud-zal ud-zal kur mud-š[è]. A rendering “blood red” i.e. from the setting sun, would be closer than “still bright.”

Line 181. “to him who lies in blood and water, the sleeping lord” a-urì-a šub-ba ù-mu-un-na-šè. We consider na of ù-mu-un-na a phonetic rendering of ná.

Line 184. “to the traces of kings,” sîr-da ù-mu-un-nini-šè.

Line 185. “to the grange of the anointed ones” maš-gan⁽¹⁷⁾ gudu-ge₁₆-ne-šè.

Line 193. “my head (in readiness to leave) is covered with a (head)cloth” saḡ-mà-a túg ba-an⁽¹⁷⁾-dul ma-da <-šub-ba-da>. The repeated “will take refuge with me” was inadvertently omitted at the end of the line.

Line 194. “He will escape their capture and in his running he will take refuge with me” i-ne-ne mu-ub-šub-dè húl-[zé]-a-na me- ʿeʿ ma-[da<-šub-ba-da>]. For i = *kamû* see S^c II.140.

Line 197. “in his loins I shall restore the (power) to run” zag-še-na kaš₄ m[u-gi₄-in].

Line 198. “the grip(?) on his pinioned arms [I shall loosen]” á-la lirim (ŠU-KAL) ba-[tu-lu-un]. A preferable variant reading is perhaps á-la lirim ba-[gi₄-in] “into the pinioned arms I shall restore strength.” It would parallel line 197 more closely. á-la is presumably contracted from á-lá-a.

Line 202. “He may say: ‘My hands!’ and the hands I shall [...]” šu-mu dè-dug₄ túg ba-[ab-dul-le-en]. Change to “He may say: ‘My hands!’ and I shall [bandage them] with a piece of cloth.”

Line 205. “milk that is not milk let me drink with him.” ga-nu-me-a ga-ba-an-da-naḡ_x (KUM). For the value naḡ of KUM see *MSL* xiv p.55.607.

Line 206. “Alas! Woe! Be off! Be off! Go out and away! Never[...]”. a u-a el-la el-la ir-ba-ra ba-ra-[...]. The term el-la or e-el-la is an exclamation to urge persons or animals on: “Get going!” “Get a move on!” Here it urges the son on lest he be caught. Other occurrences are e-el-lu ma-al-lu “Get a move on, open up (the gate) for me!” *PBS* I/1 no.3.i.7 of iv.1 ù-a el-lu ù-a el-lu nin-mah ^dNanše a-ḡe₆-zi-ga-ta... im-ma (!?)- ʿxʿ [...]“ Look(?), get a move on! Look(?), get a move on does the great lady Nanshe ... from out the rising flood.” Scheil *RA*

xv (1918) p.128. A characteristic use of e-el-lu is as a command to oxen to move. Cf. e-el-lu šir gud-re₇-re₇ edin-na nu-du-dè “that e-el-lu, the cry of the oxdriver be not voiced in the desert” Lament for Ur and Sumer 43. In this use a translation “giddap” could perhaps be used. Note further e-el-lu qudma_x(GUD)^{ma} du-a ^{šis}šudun-a gú ġar-ni, “Giddap, lead ox, go! Put shoulder to the yoke!” *STVC* 75 rev.ii 6’-7’. For GUD-ma=qudma see *Litke An:Anum* V. 290 and note. The translation of e-el-lu as *lallarāta* “wailings” rests on *ASKT* 20 obv.2’ [el-lu é-ki-bal en-e lù-gar-ra-ba: *ina lal-la-ra-a-tim ana bīti mati nu-kūr-ti be-lum ina ha-ši-šú* where the Akkadian translation “when the lord rushes to the house in enemy country wailing” is not above doubt lù-ġar=*hāšū* “to hasten” occurs nowhere else, nor does “wailings” fit in easily with the well attested meanings of e-el-lu elsewhere, suggesting that the translator was simply translating *ad sensum*. Actually the whole passage deals in detail with how Meslamtaea frustrates all fieldwork in the rebel country, breaking plows and appearing as ravens picking us seed and young shoots. lù-ġar, accordingly, is more likely to mean “establish disturbance” consonant with the attested meaning *dalāhu* for lù. The shout e-el-lu “get going (with the plowing)” is thus sarcastic. The work will be brought to naught by Meslamtaea.

The lost verb after ba-ra-[...] at the end of the line could have been [dab₅-en] “never (let yourself) be caught” or similar.

Line 208. [“Let me instruct you about the town of my father who engendered me] and may my compassionate [father] [make enquiries about me” ʾurúʾ ad-d[a-mu-ud-da-ġá-šè na ga-e-di₅ ad-da [š]à-l[á]-ʾsùʾ-ġ[u₁₀ èn-ġu₁₀ ha-a-tar-re].

Line 209. [“Let me instruct you about] the town of my mother who conceived [me] [and may my compassionate mother make enquiries about me”]. urú ana-mu-ud-d[a-ġá-šè na ga-e-di₅ <ama šà-lá-sù-ġu₁₀ èn-ġu₁₀ ha-a-tar-re>]. Considerations of space suggest the part of the line after na ga-e-di₅ was not written out but was to be understood by the reader. Angle brackets should thus be added to the translation before “and may” and after “about me.” Thus also in lines 210

Line 212. “I am a girl, do not [instruct me!] I am a lad [do not instruct me!]:mu-tin-mèn me-e na [ba-ra-mu-di₅-en] ġuruš-me-en [ġá-e na ba-ra-mu-di₅-en].

Line 213. “Tummal [you could reach(?) today! May my mother [make] enquiries about me, [you] lad, [let me instruct you!]” Tum-lá u₄-d[a mu-e-da-ti] ama-ġu₁₀ èn-ġu₁₀ [ha-a-tar-re] ġuruš-[me-en na ga-e-di₅]. We assume that Tum-lá stands for Tum(a)l.a and that ti “to reach” here construes with a. For ti “to reach” see Falkenstein *An.Or* 28 p.30f. and p.100f with note.

Line 214. “You lad, do not [give me any] instructions, at no instructions [you] might give [me], would your mother, lad, [come to you!]”. ġuruš-me-en èm-na n[am-mu-di₅-ge-en] èm-n[a ġá]-ra i-im-di₅-[ge-nna-zu-(šè)] ġuruš-me-en ama-zu! nu-mu-r[a-du]. The “me” of the translation should have been underlined or in set italics. It is accented, setting the speaker apart from live persons.

Line 218. “A songstress was walking along...” ù-li-li in-di...” For ù-li-li = *za-am-me-er-tu* see ŠL 445.41a.

Line 219. “she knew how to wake up a sleeper, she stopped: amidst lament the songstress stopped” ù-RI àm-zu an-gub i-a ù-li-li [an-gub]. The translation is based on ù=*ši-it-tu* ŠL 445 RI = *e-rù ša šit-ti* ŠL 86.12. Whether ù-RI read as ù-di, could also serve as a variant orthography for ù-di=*šittum* seems to us questionable. The only seeming support for it, *CT* xviii. 32i.43 ù-RI=*šit¹-tum* seems equally compatible with a restoration ù-RI=*e¹-[ru]* “to waken.” As to the meaning of the statement, we assume it presents the songstress as a member of a temple choir when she was alive and expert in lament since laments traditionally were used to wake up the temple personnel (*dk bitim*) in the morning. See Langdon *AJSL* 42 p.126ff.

Line 222. “I am a little one in a street somewhere I do not know.” di₄-di₄-lá si-la ki nu-zu-me-en. The text, unless we emend to *me-en-dè-en*, appears to treat di₄-di₄-lá as a singular. A single child is also addressed in the following line 223.

Line 224. “Setting up the wailing harp I shall stay with you” balaḡ ad-ša gub me-e-da-za-al. We see ad-ša as a phonetic rendering of ad-ša₄. For *zal*=*šutabrû* see the dictionaries.

Line 225. “As for me, setting up a spirit harp in the wind what matters it?” me-e balaḡ-è^m-li-la li-la gub-ba-mu te-àm. The phonetic writing li-la stands for líl-lá. For líl “spirit,” “wind” see Behrens *et. al* eds. *Dumu-é-dub-ba-a* (Philadelphia, 1989) 271-276. The wind is the element in which the spirits operate as well as their substance.

Line 226. “I am one versed in understanding spirits, in dirges, what matters (now) my understanding?” umuš è^m-li-la šè^r-re mu-un-zu-me-en umuš-a-mu te-am. The form umuš-a is strange, it is tempting to see it as a misreading of an earlier *zu¹-a*.

Lines 229-230. “May the spirits go to the mother who bore me, (230) may the spirits bring her tidings about my one who holds (my) spirit captive” ama-u-gù-ḡu₁₀ è^m-líl-líl-la dè^m-ma-ma-da (230) è^m-líl-la dib-ḡu₁₀ è^m-líl-líl-la umuš-ḡar-da an-na-an-ḡ[á-ḡâ]. A closer rendering would be “(to) the mother who bore me, to whom the spirits should be going, the spirits will have to report any spirit holding me captive.”

Line 231. “... a lad to be ransomed ...” guruš šu-du-de we see as phonetic for šu-du₈-dè. For šu-du₈ “to open the hand” “to release” cf. *AfO* 14, 260, 56 (Commentary) *pa-ṭa-ri* (*// du₈-a*) *ša aq-ti* (cited from *AHw.* p.849).

Line 232. “and may my ranger, the one who was arresting me, lend her a hand in releasing,” gal₅-la lú mu-un-gul-gul-e₄-a-ḡu₁₀ šu-du ḡu-mu-un-ši-ib-ta. The translation of this line was based on *gul*=*kalû ša amēli* “to hold back (said) of a person” ŠL 429.6 and on *ta*=*a-za-rum* “to help” *VR.34* no.4 obv.1’. However, *gul*=*kalû ša amēli* denotes, as shown by its occurrence in

context, “to hold back tears/lament,” and not “to detain a person,” so the most common value of *gul*, *abātu* “to destroy,” is preferable here. As for *ta*=*azāru* “to help” both reading and translation are clearly influenced by the doubtful etymology from Hebrew ^c*azar* “to help.” One would expect *ezēru*. A better guide are the Sumerian equivalents of *az/šāru*. Beside *ta* there is *šu-bar-zi* “to lift a releasing hand” Nabnītu XVII (J) 109, Erimḫuš I 21 and Erimḫuš Bogh.A.21 (For *šu-bar* cf. *šu-bar*=*uššuru* “to release” ŠL 354.120) that is, to let a captive go free. Sumerian *šu-bar-zi* occurs also as equivalent of Akkadian *kāšu* which Malku V 86f. lists as a synonym of *az/šāru*. The passage in question, IV R.17.38f. reads: dingir-lú-u_x(ĜiŠGAL)-lu dumu-a-ni-šè šu-bar-zi-zi-dè du₉-e-eš ša-ra-da-gub: *il amēli aš-šu ma-ri-šu ka-a-šá aš-riš iz-za-az-ka* “The personal god of the man, for his part, steps respectfully up to you with him for the release of his son”, that is, from the demon of disease that has him in its grip. Somewhat similar is the rendering of *az/šāru* by *šu-ak-a* given in Nabnītu XVII (j) 168. It is found in context in CT XVI 15.v.43f. niḡ-šu-ak-ak-da nu-un-zu-meš:*i-ti-ra ga-ma-lu ul i-du-u* “they (i.e. demons) know not how to save, to spare.” With emphasis on the emotion leading to the action of releasing *az/šāru* is also listed in Malku V 87 as a synonym of *rēmu* “to have compassion on.”

In line 232, since the immediately preceding line 231 ends with the hope that his mother will order his release, it seems natural to assume that *ta* = *az/šāru* is used with that meaning here, so we would now translate “and may my ranger, the one who is destroying me, lift a releasing hand unto her.”

Line 233. “she is crying in the desert [letting the cry] resound.” *gù edin-na ba-ni-in-[dé gù mu-u]n-ra-ra*. More natural in the context would be “and she not have to [cry] in the desert [letting the cry] resound.” This would assume that *edin-na* stands for *edin(.a)na-* with a elided between two identical consonants and would suggest [*gù nu-mu-u*]n-ra-ra rather [*gù mu-u*]n-ra-ra.

Line 237. “[Your mother is approaching] [the gr]ange of the [anointed] ones [ama-zu gu-da-zu]-[e¹-ne ma¹-a[š-ka-ba ta a¹-[ke]. With this line begins VS II 27. The line is difficult and the translation of the signs at its end as “is approaching,” presupposing a badly corrupted text, is hardly correct. We would now prefer “What was your mother doing in the grange of the anointed ones of the Apsû?” The restorations are based on the almost identical following line 238’ [ama-zu] gu-da-zu-e-ne ma¹-aš-ka-ba te a-ke, and on [... ma-aš-ka]-ba gub-ta-ke₄ of Kich D41. For the reading the last sign as ke see the identically written ki of ki-sikil in col.ii.6’ and the variant ta-a-ke₄ in Kich C41; gud(u).a(b)zu(ak).ene(.ak) maš(n).b(i).a is a prepositive genitive, *ta* and its variant *te* represent the interrogative pronoun 3 non.p.sg., and *ak.e* a prefixless finite form of *ak*.

Line 239-240. “your mother has laid out a meal ...” *ama-zu ugu₄ bi-gub*. We assume that *ugu₄* stands for *ú-gu₇*=*mākalu* (ŠL 318.34). In line 240 *ka-ši-šur* represents *kaš i-šur*.

Line 241. “When your mother who bore you has served her meal which she has laid out may you eat of it!” *ama u-gù-zu ugu₄ im-gu-ba-ni ù-bá-ku-uš ha-bá-gu₇-e*. The translation of *kuš*

as “serve” is a guess from the context in this and the following line which demands an action by the mother intermediate between her preparing food and drink and the son eating and drinking it. Conceivably this kuš is the verb corresponding to kùš(Ú)=*naptānu* “meal” (Erimḫuš II 296 and 298).

Line 243’. Here VS II 26 vi joins VS II 27 i “And may your mother, after she has come near, step (up) with you from the bank!” ama-zu ú-te-ta pe-eš-ta ḥa-ma-da-gu-ub. The words “with you” should most likely be deleted, and the infix -da- of ḥa-ma-da-gu-ub interpreted as resuming the -ta “from” of pe-eš-ta. Such resumption of -ta by -da- in the verb is frequent; cf. šu kalam-ma-ta še ba-da-an-kud “from the nation’s hands grain was cut off” Curse of Akkade 116, ud-ba ud kalam-ta ba-da-gār “In those days the storm was called off from the country” Lament for Ur 210, gi-èn-bar pú-bi-ta ba-da-an-ša-ra *ap-pa-ru ina šuq-li-šu ub-bi-il* “it dried up the reedbed in its pool” SBH 41. 3-4 and many more examples in that text. For pe-eš in this and line 244’ VS II 26 vi has peš_x(KI.A).

Line 244. “(In her stepping) toward the bank of the river may you still be a ghost” pe-eš-ši-da-šè gidim₃ hé-me. The sign gidim₃ appears in highly abbreviated form. pe-eš-ši-da-šè represents, of course, peš_x(KI.A)-i₇-da-šè. The optative hé-me should perhaps be taken as expressing possibility, a frequent use, so that one should translate “you may still be a ghost.” It would fit better.

Line 245. “(In her stepping) from the bank may you, eyes healthy, cheeks healthy, be a man.” igi-téš KA × ʾÚ pe-eš-ta lú hé-me VS II 56 vi has i-bí for igi. The reading KA × ʾÚ and rendering it as *asukku* “cheek” does not apply here. As shown by Falkenstein An.Of. 28 p.32, the *usukku* it involves is the one that means tabu. It is thus preferable to read KA × NUN i.e. nundum “lips.”

Line 247’. “but may (my) roots stand firm [on the ground] d^{ēis}[ere]n_x ([MUŠ × MUŠ]-a-na) [k]i ḥa-ba-gub-gub. We follow here VS II 26 vi.6’. VS II 47 omits the line.

Line 248. “When your sister has come near to the chariot road” nin₉-zu gi-gi-ra ḥa-ra-ni um-ma- [...]te. VS II 26 vi has n[in₉-zu gi-gi-ra ḥa]-ra-an-na ab-ba-te. The line seems to have misunderstood the name of the locality called ḥar-ra-an^{ēis}gigirra “the chariot road.” It is possible, though, that “when your sister has come near to the chariots of the road” was intended.

Lines 249-250. “[she will cry⁽¹⁷⁾]: ‘O mother who gave birth, alas your son! (25) Alas your son! Alas your captive son!’” [x x a]na-gan a dumu-zu (25) a dumu-zu a dumu dab₅-ba(?) -zu.

Line 251. “Woe! I am become a ghost! Woe, I am become a ghost!” ù-e mu-un-ʾlil₇-[la-e] ù-e mu-un-ʾlil-la₇-e Kich D 41 omits -e after ù and does not repeat the phrase. We assume that lil here stands for the līl “wind,” “spirit,” “ghost.” For the development

mu.n.lil.e.e(n) > mu.n.lil.a.e(n) see GSG § 30. As its meaning, when used as a verb, as here, we assume a derivative “to become a wind/ghost.”

Line 252. “I am not one who can answer my mother listening in Guedinna” ama-mu mu-túg-ge₃ Gú-[edin-k]a-ra *Kich D 41* has tum-mu-šè-gù-dé-ra “to the one calling to the son.”

Lines 253-254. *Kich D 40* has gù rather than gú-ġu₁₀ “calling” rather than “calling to me,” in both lines.

Line 255. “she will not be answered” nu-mu-[u]n-gi₄-gi₄-dè. The first half of the line: gi₄-gi₄-nu-me-en “I am not one who can answer” was inadvertently omitted.

Line 255a. *Kich D 41* has an extra line šu-ġar-ġar nu-me-en šu nu-mu-un-ġar-ġar. “I am not one who can not respond as deserved.”

Lines 258-259. “I am not the grass sprouting in the desert. (259) I am not the new grass growing up in the desert!” ú nu-me-en edin-na ʿèʿ-e (25) ú-bīl nu-me-en edin-na mú-mú: “grass that is not I, growing all over the desert.”

Lines 260-264. “Since by flowing waters of holy-water-fonts, by water poured out from holy-water fonts (261) by flowing waters of holy-water fonts (262) [amidst the water conduits] of the young [anointed ones] (263) in [Enegi(r), the city of the young [anointed ones] (264) the war[rrior Ninazu] is laid to rest — (260) é-zal ʿéʿ-gub-ʿke₄ e₄ ʿéʿ-ʿgubʿ-<ba> mu-un-ba (261) [...] é-ʿzalʿ ʿe₄ʿ-ʿgúbʿ-ka (262) [al-la gudu]-tur-ra-ka (263) [E-ne-gi urú gudu] tur-ra-ka (264) [ur-saġ mu-na-a-zu] àm-nú-a-ba. Restorations are from *Kich D 41* for which see below. We analyze line 260 as “Since (-a-ba” in its that ... of line 264) by flowing waters of holy-water fonts (e-zal, written with é for e₄, egub.(a)k.e), waters (e₄) poured out (mu.n.bâ. mu.n.ba.a lit. “that were poured”) from in holy-water fonts (egub.a). For ba=šapâku see ŠL 5.11 cf. *AHw* 1168.5 The “by” in *Harps* line 261 should probably be deleted or placed in parentheses. Line 262. For al-la “water conduit” cf. *MSL* XIV p.41 line 241 a-la:ŠID×A and p.98.241.1 [a]-ʿlaʿ:ʿŠID×Aʿ: a-lu-ú-um, a variant of *alalu*. Line 263. The restoration gudu-tur-ra seems natural in view of line 262 but it is hardly correct. *Kich D 41* has here ġuruš-šèr-ra-ka “in the (city) of the tied up lad.” In the course of time this became ġuruš tur-ra-ka, a reading found in Macmillan *BA* V.30.23f; urú ġuruš-tur-ra-ke₄: a-al ba-tu-lim. So also in *SBH* 80 except that it writes *a-lu* for *a-al*. The two texts contain excerpts from edinna ú-saġ-ġá. Their reading, apparently, is also that of *VS* II 56 which should be thus restored. For šèr=*kasû* of *Kich D.41* cf. *ZA* 45.26 3f á-šu-ġir-bi in-šèr-šèr-re: meš-re-tu-šu uk-te-si and V R.i.73 lú-úh-ri-a ra-bi ba-an-šèr-re: ša ruḥû ú-kas-su-šú. The text of *Kich D 41* reads (260) e₄-zal-da e₄-gub-ke₄ sur kurun₃(?)-na mu-un-si (261) e₄-zal-da e₄-gub-ba-a-ka (262) al-la gudu-tur-ra-ra (263) E-ne-gi urú ġuruš šèr-ra-ka (264) ur-saġ mu-na-a-zu a-am-nu-a-ba. The second half of line 260 corresponds to the lost first half of line 261 in *VS* II.26. It is very difficult and we are not sure we understand it. The best we can suggest is “(Since at the flowing waters of the holy-water font

a grape-presser has filled it with blood-red must.” If so the line might refer figuratively to the blood shed by the slain warrior Ninazu. Of great interest is the writing a-am-nú-a-ba for ÀM-nu-a-ba. It shows that ÀM is too be read as a-am_x(AN)-a “plene” writing similar to the “plene” writing ì-im discussed above to p.1, line 1.

Lines 265-268. “Since in Arali, the desert of Bad-Tibira, [Inanna’s] husband is laid to rest —” A-ra-l[i edin Bad-tibir^{ki}-r]a-ka mu-ut-[na ^dInanna-ka] àm-nú-a-ba. The line is in VS II 26 only so the restorations are free.

Lines 267-268. “Since in Girsu in [‘the sheepshearing shed,’ the lad, my Damu is laid to rest—” Mi[-ir-si] zú- < si > .a-ka r¹muruš¹ r^dDa-mu¹-mu àm-nú-a-ba. *Kich D* 41 has Mi-ir-si-e gú-si-a-ka muruš^dDa-mu-mu <...>. “In Girsu, in the house (e for é) of assembly, the lad, my Dama, <is laid to rest —>” BA V p.674.11...]-e unkin e gù-si-a-ke₄ :pu-hur e-ti-im-me BA X p.112 no. 30.2 has [...gu₄-si-a-k]e₄ pu-ḥur [e-ti-im-me]. It is difficult to decide what the original text of the line was. We assume that KA-si, to be read zú-zi “sheepshearing” was it, and that in later time outside Girsu where that oddly named sanctuary was unknown, KA-si was read gù-si and thought to stand for gú-si “assembly” and even so emended. From the idea of a grave as a place of assembly that of an assembly of ghosts may have arisen. For the reading zú-si of KA-si see MSL VIII/1 p.37.

Lines 269-270. “Since in Gishbanda in ‘The mountain of laments’ the child Ningishzida is laid to rest.” Giš-bàn-da kur a-še-er-ra-ka dumu Û-mu-un-mu-zi-da àm-nú-a-ba *Kich D* 41 Giš-bàn-da kur-a-še-ra-ka <ṭu> -mu-mu-mu-zi-da a-am-nu-a-ba, BA V p.674.21-22 and SBH 80.4-5[...] kur a-še-er-ra-ke₄ [...] er-še-tim ta-ni-hi. “Mountain of laments” could refer to a temple platform or ziqqurat on which the laments for the god were performed.

Lines 271-272. “since on ‘the dike of Tummala’ the chariot road, Ishtaran of bright visage is laid to rest” E Tumm-ma-la har-ra-en ^{ēis}gigir-ra-ka ^dIštaran i-bí-šuba àm-nú-a-ba *Kich D* 41 omits these lines. BA V.674.13-14 [...]lá ḥar-ra-an ^{ēis}gigir-ra:[...] ur-ḥi šum-ru-ši ú-ru-uḥ nar-kab-tim BA X p.112. no.30.3-4 [...] tum-ma-^ral¹-lá har-ra-an [...] : [...] ur-ḥi šum-ru-ra:ú-ru-uḥ [...]. The translation šumruši “painful” may derive from a mishearing of gigir as gig ir, “pain and tears.” Šumrura “made bitter” perhaps from a misteading of a damage -ši as -ra.

Lines 273-274. “Since in Gamgamda, in Ku²ar’s desert, my [Al]lagula is laid to rest -” Gam-gam-da edin Ku₆-a-ka [A]l-lá-gu-la-mu àm-nú-a-ba. *Kich D* 41 omits these lines. BA V p.675,25-26 [...e]din A-ḤA^{ki}-ke₄: [...še]-er Ku-u₈-a-ra in BA X p.112 no.30 these lines are not preserved. SBH 80.8-9 [...d]a edin-na A-^rḤA¹ [^{ki}-k]e₄: ana še-e-ri K[u]-x-a-ra.

Lines 275-276. “Since in the cupbearers’ house, among the little bronze cups, Alla, lord of the net, is laid to rest” É-sagi(QA- <ŠU> -DU₈)-a zabar-tur-ra-ka [^d]r¹Al¹-lá ù-mu-un sa-pàr àm-nú-a-ba *Kich D* 41 é-sa-gi zabar-tur-ra-ka Al-la-mu-un-sa-pàra a-am-nú-a-ba. VS II 27 joins here. It has [é-sagi(QA-ŠU-DU₈)-^ra¹ zabar-tur-ra-ka ^dr¹Al¹-^rla¹-^rù¹-mu-un-sa-pàr àm-nú-a-ba. A

more literal rendering would be “In the cupbearers’ house, (depository) of little bronze cups.”

Line 277. “Since in the street, in ‘the tomb of tears’ the constable Lugal-shudi is laid to rest” e^{r} -sír-ra ki-maḥ ir-ra-ka [li-b]é-ir ù-mu-un-šudi_x(KA × ŠU-dè) àm-nú-a-ba. The sources for these lines differ greatly. *VS II 27* has e-sír ki-su ir-še₈-a-ba ki-sikil Ama-šilam àm-nu-a-ba E-si èš ú-ri-ni si-a-ba A-si-ma(!)-a àm-nu-a-ba Uru-še-eb e Bi-li-li-ke mu-ut-na Ga-ša-an-an-ka àm-nu-a-ba “Since in the street’s threshing floor (site) of weeping the maiden Ama-shilama is laid to rest, since in Esi’s temple complex full of her blood Azima³a is laid to rest. Since at the brick (-built) town, Bilili’s house, the husband of Inanna is laid to rest.” *Kich D 41* has èš-si-èš-ki-ùr-e-si-a-ba libir mu-un-šu-iti-iti <...> “(Since) in Esi’s temple complex filling the building plot, the constable Lugalšuititi is laid to rest. How these variant versions relate to each other is not easy to decide nor which one is the original one.

Lines 278-279. “since in the stepped street of blind end Niminur, the frisky bull, is laid to rest —” e-sír-ga-la-ma saḡ-gi-a-ka Ni-mi-nu-ur gu-ud bá-an-da àm-nu-a-ba. We follow *VS II 27* here. *VS II 26* has [e-sír-ga-la]-ma saḡ-gi-a-ka [Nimin-ur k]i-sikil-ba àm-nu-a-ba “since in a clan spot of the [step]ped [street] of no exit (lit. “turning back the head”) [Niminur] is laid to rest -.”

Lines 280-281. “since in Shunagia my roaring aurochs bracelet, the great aurochs Lugalirra is laid to rest —” Šu-na-gi-a àm-mu-ru-um šu-a-mu àm-gal Ù-mu-un-ú-ra àm-nu-a-ba. The text is that of *VS II 27*, *VS II 26 om.* As for the meaning “roaring aurochs” for àm-mu-ru-um note that Emesal orthography uses àm as a purely phonetic sign for any syllable am whether the m in question corresponds to Emegir m or ḡ, see above to p.3 line 1. As to the element -murum its only applicable attested value is “to roar,” “to bellow”(ramāmu *MSL XIV* p.420.273 cf. p.47.383a), so that is used here. Other possibilities, however, also deserve to be considered. As an epithet for one or another form of the dying god one finds, beside àm-mu-ru-um also am-mu-ra and am-mur-ra (Dumuzi. See above to p.47 line 1) and it is difficult not to wonder whether these are perhaps variants of one and the same title rather than two different ones “the slain wild bull” and “the roaring wild bull,” all the more so since murum:ramāmu *MSL XIV* p.420.273 is clearly a longer variant of mur=ramāmu (ibid 265). If we are dealing with a single epithet, however, a single meaning of it must be assumed and as such “The wild bull who has lain down” clearly recommends itself, particularly in this line where the term refers to a carving on a bracelet, for a recumbent bull is a favored motif in Sumerian decorative art. It presupposes, of course, that mur:rabāšu like mur:ramāmu had the longer variant murum.

Lines 282-283. “since in Kushab, the place of their leader, Malaka, king of warriors, is laid to rest —” Ku-ša-ab ki saḡ-bi-ru-da-a-ba gu₄-ud-da ù-mu-un-bi Ma-la-ga àm-nu-a-ba. The text is that of *VS II 27*, *VS II 26* has [...]ṛxṛ-e Mal-ka [...]ṛx xṛ àm-[nú]-a-ba. For saḡ-bi-ru-da cf. the loanword šagapuru with variant šagapiru “champion,” “warrior” (*CAD Š* p.65). See also *OIP XLIII* p.170 formula 42.

Line 284. “Since in Anshan, in its impenetrable highland, lord Ibbi-Suen is laid to rest —” An-ša-né kur nu ku₄-bi ù-mu-un I-bi-^dEN-ZU ṽam-nu^ṽ -[...]. The text of this and the following lines to 302 comes from *Kich D 41*. Instead of “lord” one could, of course, translate “king.” For the reading of EN-ZU, which is still moot, see “Tammuz” p.367-368.

Lines 285-286. “Since in Isin, in ... (?) — the warrior Ishbi-Erra is laid to rest” ṽṽ^ṽ -si-ì-na^{ki} ṽx^ṽ gi₄(?) kés ki (?) e ra- ṽa^ṽ (?) ur-saḡ ṽIš^ṽ -bi-èr-ra a-am-nu-a-ba. We do not understand the section of text between ṽṽ^ṽ -si-ì-na^{ki} and ur-saḡ and doubt that the signs are correctly read by us.

Lines 287-288. “Since in the tomb in the place of the kings lord Iddin-Dagan is laid to rest —” ki- ṽmah^ṽ ki ù-mu-un-[e-ne-ka] ù-mu-un I-din-^dDa-gan àm-n[ú-a-ba].

Lines 289-290. “Since in the orchard he himself planted the shepherd Ishme-Dagan is laid to rest—” kiri₆ ní-te-na ba-an-gub-b[a-a-ba] ṽsipa^ṽ ṽIš^ṽ -me-^dDa-gan àm-nú-a-ba.

Lines 293-294. “since at ‘the impresser of the seal,’ his place of deliberating, the shepherd Ur-Ninurta is laid to rest —” du₈ kišib-ba ki-kúš- ṽù-na^ṽ -a-ka sipa Ur-Nin-urta àm-nú-a-ba. We are not very happy with this reading and translation and would prefer gaba-zàg-ba ki-kúš- ṽù-na^ṽ -a-ka “amidst a selection of *irtu* (laments), in the place of his resting, etc.” Cf. *KAR 158 r.i.50* [x] GABA^{mes}ša ni-il qabri “x *irtu*(laments) for one lying in the grave,” for ki kúš-ù cf. Nabnitum XXIII 207 [ki]-kúš=MIN(=*qú-bu-rum*) Cf. *MSL XVI* p.217 which reads [x]-ŠÚR.

Line 313. “(part) of what you must have handed over to the earth, of what you must have handed over” šu ki na-ám-ga-du₁₁-ga-za na-ám-ga-ra- <du₁₁-ga-za>. The text from here on to line 325, where it joins *VS II. 27*, is that of *Kich D 41*. The best treatment of the elusive affix series namga- is that of A.J. Ferrara in his *Nanna-Suen’s Journey to Nippur* (Rome, 1973) pp. 97 and 130. He renders his lines 254-255 kar-za-gin kar-^dEn-líl-lá-šè ^dNanna ^dSuen-e ^šma^š na(var.nam)-ga-àm-mi-in-ús as “At the refulgent wharf, the wharf of Enlil, Nanna-Suen finally docked the boat” and comments on namga- on p.130 that its use is “to emphasize both the temporary nature of the ceremonial stops en route to Nippur, and the culmination of the ritual journey at Nanna-Suen’s intended destination.” Ferrara’s very fine observation may perhaps be generalized to say that namga- presents the action or state denoted by the verb in the context of the time or steps it took for it to eventuate: “finally,” “in due time,” “when time was right.” Examples are: [sipa Šul-gi] má na-mu-u₅ [sipa Šul]- ṽgi^ṽ me-nam-mun-na-šè [Ki-en]-gi^{ki}-Uriu₆ mu-e kar Kul-ab₄^{ki}-ba-ke₄ má na-ga-àm-mi-in-ús “The shepherd Shulgi decided to said in a boat, at Shulgi and the (prerequisites of the) princely office Shumer and Akkad marveled. Eventually he moored the boat at the quay of Kullab.” Shulgi X 1-4. On his return to Ur he moors at EN-DÍM-GIG^{ki} and proceeds from there, presumably overland, to Nanna in Etemennigur. The text reads EN-DÍM-GIG^{ki} uru-me-lám-ma dù-a má nam-ga-àm-mi-in-ús “In EN-DÍM-GIG^{ki} the city full of awesome splendour, he finally moored the boat.” Shulgi X 91-92. en-e níḡ-du₇-e pa nam(variant na-an)-ga-àm-mi-in-è en nam-tar-ra-na šu nu-bal-e-dè ^dEn-líl numun-kalam-ma ki-ta è-dè an ki-ta bad-re₆-dè saḡ na-an-ga-àm-ma-an-sum ki an-ta bad-re₆-dè saḡ na-an-ga-àm-ma-an-

sum.” When the time was ripe the lord made the proper (state of) things appear. The lord whose decisions cannot be changed, Enlil, so that the seed mankind might sprout out of the earth, hastened, when time was ripe, to remove heaven from earth, hastened, when time was ripe, to remove earth from heaven.” Creation of the Pickax 1-5, ud 5 ud 10 ba-zal-la-ba lugal- $\tilde{g}u_{10}$ i-si-iš Ki-en-gi-ra-ke₄ sá nam-ga-mu-ni-ib-dug₄ “After 5 days, 10 days, had dawned the tears of Shumer finally got to my master, did the tears of Shumer finally get to Ur-Nammu.” Descent of Ur-Nammu 144-146, ud-bi-a munus=ra arhuš-a sá nam-ga-mu-ni- $\bar{r}ib$ -dug₄ “In those days compassion finally got to the woman” Lugal-e 368. ud-še-er-zi men Uri^{ki}-ma ni \tilde{g} -du₁₀-ge ni \tilde{g} -du₁₀-ge al na-an-ga-àm-mi-in-dug₄ en-e nam-urú-na tar-ra-dè ^dEn-líl mu-un-kúš-ù. “The brilliant light, Ur’s crown (i.e. Nanna) finally sweetly, sweetly made request, the lord importuned Enlil to have a (good) state of being determined for his city.” Lastly there is the line with which we are here concerned šu ki na-ám-ga-du₁₁-ga-za na-àm-ga-ra- < du₁₁-ga-za > guruš edin na-ám-ga-du₁₁-ga-za...” “(part) of what you finally had to hand to the earth, that you had to hand over, lad, of what you finally had to hand to the desert.” The reference of “finally” would seem to be to Dumuzi/Damu’s various attempts to escape until he was finally captured.

Line 316. “Alas lad! Child Ningishzida” a $\tilde{g}uruš$ tu-mu mu-zi-da. The name of the god is normally Umunmuzida in Emesal. Here it looks as if the complimentary Umun “lord” has been omitted so that the name appears as simple Muzida.

Line 320. “O mother of my leech, and mother of Gilgamesh,” ama uzu₃- $\tilde{g}á$ ama ^dBIL- $\tilde{G}IŠ$ -games-ka. The sign uzu₃ normally denotes “goat.” We assume that it here is used purely phonetically for a variant with vowel assimilation of azu “leech.” Cf. ú-zu (var. a-zu) AZU=*ba-ru-u* MSL III p.143.200 and note. The speaker in this and the following lines is now the dead god, his leech is his sister Gunura, see above lines 70-80.

Line 321. “dig it up for me, dig up my blood for me, that which you are to chop up;” ur₅- $\tilde{g}á$ uri- $\tilde{g}u_{10}$ ur₅-ma m u-mu-mu-na. For ur₅ see CT X ii.21 93040 iii.35-36 [ur₅]=*har-ra-[rù]*, *hi-ir-ri* “to dig,” “ditch”; for uri, urin=*damu* see CAD D p.75. We take mu-mu-mu-na to stand mu_x(KA×SAR)-mu_x (KA×SAR)-un-a.

Line 322. “mine, a (mere) lad’s blood you will take upon yourself to chop up, the blood(-tubers) you will take upon yourself to chop up.” uri-mu-tin(?)⁻na- $\tilde{g}u_{10}$ na-mu-mu uri na- $\bar{r}mu$ -mu. The sign read tin(?) looks more like ut, the prefix na- is rendered as positive and suggesting decision to act: “take it upon oneself to.” We now prefer to read mu-ut-na- $\tilde{g}u_{10}$ “my spouse” (see mu-ud-na=*hi-ir-tum* 4 R 9 r. 25f and cf MSL IV p.17.73) and translate “may my spouse not chop up the blood, may she not chop up the blood.”

Line 323. “May my breweress not chop it up with her hand for me on split reeds,” nin-gi- $\tilde{g}u_{10}$ gi-dar-a-dar-a šu-ni ni-ma-mu-mu. The translation assumes a variant of dar of the same meaning ending in -a and that the form read ni-ma-mu-mu has developed from na-immamumu. There is no firm evidence to support these assumptions, so we would now prefer to read nin-gi- $\tilde{g}u_{10}$

gi-su₉-su₉ šu-ni ì-ma-mu-mu and translate “my brewster, the grieving maiden, her had is to cut it up.” The brewster, as shown by line 327, is Damu’s sister Gunura, the only one, apparently, he trusts with cutting up his clotted blood, i.e. the tubers that represent it. Cf. ŠL 85.20 gi=*ardatu* ibid 113a 5.su₈=*sapādu*.

Line 324. “may she like my mother, chop on a mat for what is brought” ama-ḡu-gim šu-lá-lá-a ha(?)-ma-mu-mu. Perhaps one should render -gin₇ as “instead of” rather than as “like” here.

Line 325. “As she would my father-in-law may the daughter-in-law be disposed to heed me!” ušbar^{bar}-ra-ḡu₁₀-gin₇ e-re-ba ḡeštug na-mu-na. Damu pleads that his wife, who is the daughter-in-law of his family, will obey him as she would her own father; Damu’s father-in-law; presumably by not objecting to having Damu’s sister cut the blood. e-re-ba is an early loanword from a proto Akkadian ^c*ariba* “entrant” designating the daughter-in-law as entering the family from outside. It denotes a relationship to all members of the family, especially to the head of it, her father-in-law. A shorter form is ereb, see ŠL 308.99. With this line VS II 27 resumes. It has [...ḡu₁₀-ge₁₈] e-ri-da [ḡiš]zal ma-mu-mu. “Instead of my ... a servant (of) intelligence is to cut it up for me” and an extra line 325a [ušb]ar^{bar}-a-ḡu₁₀-ge e-ri-da ḡeš-túg ma-mu-mu “instead of my mother-in-law an intelligent servant is to cut it up for me.”

Line 326. “Let me bring the blood(-tubers) to my mother and may she set up the itinbu for me.” ú-ri-ni ama-ḡu₁₀-ra ga-mu-na-ir i-ti-in-bu ha-ma-ab-gu-bé. From this line on the translation follows VS II 27, *Kich D* 41 has ^uurì ama-ḡu₁₀-ra ka-mu-na-ur epir-bi ha-ma-ku-ub “let me gather (ur for ur₄=*hamāmu*) the blood for my mother an may she set up the stand for it for me.” For epir denoting a vessel for beer or a stand for such a vessel see the dictionaries s.v. *kannu*. It parallels the puzzling i-ti-in-bu in VS II 27 and so suggests a similar meaning for it. The rendering with k of the phoneme traditionally transliterated as g in this line suggests that the scribe wrote from dictation. As is well known, Sumerian had no voiced:unvoiced contrast.

Line 328. “After I have drunk and drunk that beer may its cheer warm me.” ka-aš-bi mu-naḡ mu-naḡ-ḡá-ta ul-bi hu-mu-ku-mu *Kich D* 41 has: kaš-bi mu-na-áḡ mu-un-na-ḡá-ta ul-bi ḡu^u-^rkum^r. We assume that ḡu-mu-ku-mu represents ḡu.mu.kum.e

Line 329. “The which — O my mother — was not that of an enemy, the which — O my mother — was not that of an enemy.” ama-ḡu₁₀ nu-ri-ma nu-me-a ama-ḡu₁₀ nu-ri-ma <nu-me-a>. We analyze nu-ri-ma as nu.(e)rim-a(k) taking nu as nu=*awilum* ŠL. 75.3. *Kich D* 41 has ama-ḡu₁₀ nu-ri-ma nu-ri-ma nu-ri-ma nu-ri-ma ama nu-ru-ma and may understand nu.(e)rim.(k) as “of a non-enemy.”

Line 330. “my neck when he had cut it, the which, - O my mother — was not that of an enemy” gu₄-bar-ra-ḡu₁₀ gurun-ma-na ama-ḡu₁₀ nu-ri-ma <nu-me-a> gu₄ apparently here stands for gú. *Kich D* 41 has a different text: du₁₁-kù àm-ma-ni kur-ra-àm-ma-ni “he is wailing a

silver(-tone) plaint, he is wailing in the mountains.” We take du_{11} to represent $du_{12}=\text{šarāhu}$, ám to stand for $\text{ám}=\text{šarāhu}$ for which see below to line 332.

Line 331. “and my hands hurt, and my feet hurt, the which — O mother — were not those of an enemy.” $\text{šu-}\tilde{g}u_{10} \text{ gi-ga } \tilde{g}ir\text{-mu gi-ga ama-}\tilde{g}u_{10} \text{ nu-ri-ma nu-me-a}$ *Kich D 41* has a different text: $\text{šu zal-ga-am-ni mi-ri zal-ga-am-ni}$ “his bound and twisted hands, his bound and twisted feet.” Cf. $\text{zal}=\text{ka-mu-u}$ *MSL XIV.266.5*; $\text{gam}=\text{karāšu}$ *ŠL 362.4*.

Line 332. “and my back hurts, the which — O my mother — was not that of an enemy.” $\text{gu}_4\text{-ta-al-ta-la-}\tilde{g}u_{10} \text{ gi-ga ama-}\tilde{g}u_{10} \text{ nu-ri-ma } \langle \text{nu-me-a} \rangle$. We assume that $\text{gu}_4\text{-ta-al}$ of $\text{gu}_4\text{-ta-al-ta-la-}\tilde{g}u_{10}$ stands for $\text{gú-tal}=\text{kutallu}$. “back”. A more precise translation would have been “my broad back.” *Kich D 41* has a different text as in the preceding three lines and adds an extra line 332a. It may be of advantage to quote it here as part of the whole passage from line 329:

(329) $\text{ama-}\tilde{g}u_{10} \text{ nu-ri-ma nu-ri-ma nu-ri-ma ama nu-ri-ma}$

(330) $\text{du}_{11} \text{ kù } \text{ám-ma-né kur-ra } \text{ám-ma-ne}$

(331) $\text{šu-zal-ga-am-né mi-ri-zal-ga-am-né}$

(332) $\text{i-bí-ta-al-ta-la mu-gi ama}_x(\text{ÁM})\text{-né}$

(332a) $\text{sa}\tilde{g}^{(?)}\text{-ni } \text{úr-ra-né im-me-}\tilde{g}ar$

“O my mother — of a non-enemy, of a non-enemy, of a non-enemy, — Mother, of a non-enemy — At his wailing silver(-tone) plaints, at his wailing in the mountains; at his bound, twisted hands, at his bound, twisted feet, at his wailing about his precious eyes from the canebrake, she places his head in her lap.” In line 330 we assume du_{11} to represent $du_{12}:\text{šarāhu}$, and $\text{ama}_x(\text{ÁŠ})$ to stand for the same verb. Cf. *Lugal-e 387-389*, $\text{munus-e } \text{šir kù-ge-eš } \text{i-}\tilde{a}\tilde{g}\text{-}\tilde{g}á$ “(As) the queen was chanting plaints silver-toned” where the bilingual version translates $\tilde{a}\tilde{g}$ by šarāhu . In 332a *Kich D 41* has ka rather than $\text{sa}\tilde{g}$, presumably by dittography from line 330. We consider the translation of the passage tentative only.

Line 333. “Let me run around in the city (asking:) “What, what has been done unto the lad?” $\text{urú-ta ga-e-né-en ta muruš } \text{ta} \text{ im-ša}$. For urú-ta “in the city” see passages like a-a “Nanna ud-bi $\text{urú-zu-ta ki nam-ba-}\tilde{g}á\text{-}\tilde{g}á$ “Father Nanna, may that storm not settle in your city” *AS XII p.66.407*; $\text{A-nun-na-ke}_4\text{-ne sahar-ta im-mi-in-dúr-dúr-ru-dè}$ “The Anunnaku sat in the dust” *Enki and Ninḫursaḡ 220*; $\text{en-na é-ta til-la-aš:a-di ina bīti áš-bu}$ “As long as he is dwelling in the house” *MSL I. 64.iv.9* etc. where -ta indicates a relation “in,” “within” rather than “from.” The verbal stem written né-en we take to be $\text{nin}_x(\text{LAGAB} = \text{sahāru}$. See *MSL XIV p.209.30. 39-40* and *Del.Sum.Gl. p.204, ASS 3024 s.v. II nin: the form written im-ša we understand as i.m.š(i).a(k) , *Kich D 41* has $\text{urú-na ka-a-e-né } \text{im-ša muruš ta im-ša}$, apparently with ka-a-e-né for ga.e.né(n) .*

Line 334. “my calf of sturdy horns, Ningishzida! What has been done unto the lad” $\text{á-gur-ra amar-mu } \text{Mu-zi-da muruš(!?) ta im-ša}$ *Kich D 41* has extra lines here: (334) $\text{a } \tilde{g}uruš } \tilde{g}uruš$ “Damu-mu (334a) $\text{a-}\tilde{g}uruš } \text{tu-mu Mu-zi-da}$ (334b) $\text{a } \tilde{g}uruš$ “Ištaran i-bi šuba.

Line 335. “My mother is hailing toward the foundations of heaven, toward the foundations of earth.” ama-mu an-duruna-še ʾkiʾ -duruna-še šu-dù mu-ši-in-dì “hailing him” is free for “speaks”(dì for di:qabû) a salute (šu-dù for šudu_x(KA × ŠU): ikribu) toward him (-(n)ši-). *Kich D 41 om. line.*

Line 336. “Woe! Toward the foundations of heaven! Woe! toward the foundations of earth! She is hailing him!” ù an-duruna-še ù ki <-duruna> -še šu-dù mu-ši-in-dì *Kich D 41 om. line.*

Line 337. “The mother, keening in the desert, is purifying him there, is purifying him on the broad earth!” ʾamaʾ -e edin-na i-i i-ni-sikil ki-da-g[a-la] i-ni-[si]kil. There is damaged space before ki-da-g[a-la] so a restoration [an]-ki-da-g[a-la] “in heaven and on the broad earth” is possible and, in view of the inclusiveness of line 336, perhaps preferable. *Kich D 41* seems to have ama-mu an-edin-še [k]i(?) in TÚG šu un ba šu un ba ši na. We can do nothing with the text of *Kich D 41* and the translation of that of *VS II 27*, while it seems possible, does not really ring true.

Line 338. “Under [the dire fate] that has been determined for you be firm, O my sister!” [nam-gig i-r]i-in-ku-da-še nin-ḡu₁₀ ʾgi-naʾ. *Kich D 41* parts company with *VS II 27* from here on.

Line 339. “It has been filled for [into our hands]. Be firm, my sister! Be firm my sister!” [šu-me-e i]-ʾeʾ -(!?)ri-du nin-ḡu₁₀ ge-na. For restoration cf. next line.

Line 340. “Under that which has been filled into our hands for you, be firm, my sister!” šu-me-ʾeʾ ʾi-eʾ -ri-du-ga-š nin-ḡu ge-na.

Line 341. “Let me set out! A sister always goes to be with the provider!” ki ga-àm-ma-uš mulu-ra nin mu-da-mé-mé-en. More precisely “A sister, I always go ... etc.”

Line 342. “As for you, have you a provider still? Have you a house still? standing by in the high desert” [edin-ḡ]a gu-gu-ub edin-na gu-gu-ub ʾanʾ -edin-na a-zu gu-ub. The reduplication of the verbal stem may add an element of continuity which we find difficult to render in English. Perhaps “standing around” might do.

Line 358. “[leech, what concern of mine] are you? What has happened on the road of concern to you?” [a-zu ta-mu-me]-ʾenʾ kaskal-la ta-zu mu-da-ma-a[l]. The beginning of the line is restored from line 359.

Line 361. “Woe the slain one! Alas the shpherd! Alas the shepherd!” ù gaza a si-ba a s[i-ba]. *Kich D 41* which joins here has u-gù gaz-za ši ʾbiʾ e pap ḡá gi ʾnaʾ, which we cannot interpret.

Line 364. “My son who was not restored to his barracks,” dumu e-gal-na nu-mu-sù-ga-a-mu.

Line 365. “my one ...ed into the envoys by the chief herdsman” ra-gaba-ba 𐎠𐎺 (!?)-𐎠𐎡𐎠-le PA-gi₄-a-mu. The slightly damaged sign read as 𐎠𐎺⁽¹⁷⁾ actually looks more like 𐎠𐎺, the one read 𐎠𐎡𐎠 could be 𐎠𐎺𐎠 or similar. Tentatively and without much real confidence one might suggest ra-gaba-ba 𐎠𐎺𐎠-ku𐎠-le sàg gi₄-a-mu “my one chosen out of its (i.e. the barracks, é-gal) envoys by the (chief) oxdriver.” As noted above p.00 the ragaba envoy typically traveled by boat pulled by oxen along the canals. For ki-ku-lú=ri-id *alpe*^{mes} see *Antagal G 23* see *CAD I* p.49 s.v. *ikkaru*. The ragabas will have sorted administratively under the head of the oxdrivers. The use of sàg rather than saḡ in saḡ-gi₄=bîru in this partly phonetically written text may have been dictated by considerations of space.

Line 369. “sobs like a child I sob to you!” a-še-er lú-tur-gin₇ ḡa-e ba-ši-pá-de₆ literally “I am displaying (pàd) sobs to you.”

Line 370. “O my brother of luxuriant face, of lush face.” šeš i-bí-lum-lum-mu i-bí-lá-lá-mu. The writing lá-lá-mu represents normal lam-lam-mu. The epithets may refer to the brother’s growth of beard as a particular attractive feature.

Line 373. “The day that dawns for you, will also dawn for me.” ud za-ra-kár-a ma-ra-kár-a ge <za-ra ge-a ma-ra ge-a> For kár cf kár-kár=MIN (*na-ba-tu*) šá u₄-me *Antagal G 206*. We overlooked the ge at the end of the line, meant for the reader to complete. It clearly stands for ḡe₆ “night” so “The day that dawns for you will (also) dawn for me, the night that falls for you will (also) fall for me.”

Line 349. “Alas lad! Lad about to enter prison, the prison (of) Hades á muruš en-nu en-n[u Ga-an-zé-er ku₄-re. The addition of “(of)” in the translation is for the sake of smooth English. Sumerian has apposition, not genitive construction.

Line 350. “... (350a) of no sunset, of no sunrise, (350B) with men who are to be replaced, (350c) with such as cannot hold back tears in the heart,” nin-mu-dungir-ra-k[e]-n[e-ka] nu-mi-ga nu-utu-[è-a] mu ki-bi mu-ma-r[a-da]-da šà-bi a-še-er nu-gu₄-le-de-da, Why these four lines were treated as one in *Harps* is not clear to me now. The first one, left untranslated in *Harps* we would now tentatively render as “of the older sister of the gods” i.e. “of Ereshkigal, the queen of “Hades” (Ganzer) who is called the gods’ older sister ([a-ha-t]i-šū-nu ra-bi-ti) in the Amarna version of Nergal and Ereshkigal line 11 (cf. line 2). This presupposes that mu here has its rare value *rabû* (see e.g. *MSL XIII* p.201.7 and *MSL XIV* p.340.11) and also that the scribe misconstrued the genitive, which should have been nin-mu dingir-re-ne. As it stands it means “of the older sisters of gods” which makes little sense in the context. For nu-mi-ga “of no sunset” in line 350a see hur-saḡ ḡi₆-ga:ina šá-ad e-rib^{dšamšī} ibid. 98-99. For mu:etlu inline 350b see *MSL XIII* p.201.11 mu:et-[lu] (EME-SAL and *MSL XIV* p.340.14).

Line 351. “Come! You for your part shall lie down in my motherly lap!” mà-a ši-nu ur-ama-mu. We analyze as ur₂.ama(.ak).mu.

Line 352. “She goes, feels urged to go to the lad their provider in *dì ġuruš mu-lu-ne-n[e] na-ġen*. The *n* before the intransitive imperfective root *di/dì* “to walk” we consider an infix in zero case indicating an unreached goal, personal or impersonal. (See *AS* xvi p.96 cont. cf. note 17 and *ZA* 78 [1988] p.210 note 53).

Line 353. “Come! I, a captive shall for my part lie down in the lap of the mother who bore me!” *ġá-a ši-nu še_x(LÚ×GÁNAtenû)* is highly uncertain. We can suggest nothing better to take its place. For the unusual word order with a postpositional phrase following the verb see Falkenstein *AnOr* 29 p.6 note 3.

Line 355. “On the doorstep of his door let me wake them to open up!” *kun₄ ig-na-ka ba-šè gam-ši-ri-eš*. The usual term for opening a door is *ġál*; *ba(r)* is so far predominantly attested with *ka* and *šu* as direct objects. It may therefore better to read *i-lu ig-na ka-ba-šè*, “to opening the mouth in wails at his door let me wake them up.”

Line 357. “standing by in the [deser]t, standing by in the desert, O leech Sister, I worry about you” *za mu-lú-zu ud-zal é-zu-zal nin mu-da-ku₁₀-ku₀-en*. For *ud-zal* and *zal* corresponding to *šutabrû* “to remain,” “to continue in existence,” see *CAD* B p.279 s.v. *bitrû* esp. lex. section and section 2. For *ku₁₀-ku₁₀=ekēlu* “to be in a dark mood, gloomy” see the dictionaries.

Lines 343-344. “As for the mother who bore you, and your dwelling, through (the rule) that dwellings must be relocated your mother who bore you is waking up hungry, hunger make me get up.” *ama-u-gù-zu tuš-zu tuš ki-bi mu-ta-kúr-ru <-da> -ra ama-u-gù-zu im-me-na-ri mà im-me-en i-gu-bé*. For translating *immen* as “hungry” rather than “thirsty” here, see *Harps* footnote on p.82. We analyze: *tuš ki.bi.(ta) mu.(b)ta-kúr.ed.a.ra* with *kúr=enû* “to replace”, *ed>ud* by vowel assimilation, the relative *-a-* left unexpressed by the highly elliptic writing — or possibly it was elided in pronunciation, *-ra* “out of” we take to denote cause, reason, here. *im-me-na-ri* stands for *immen a-ri*. For *-ra* “out of” serving to denote “arising out of,” “by reason of” cf. *lú níġ-nu-un-zu-a-ra saġ-ba an-di-ġb-dug₄-a:šá ina la e-de-e i-ru-ru* “who unwittingly (lit. out of ignorance) insulted” *VR*. 50 i.33-34 *lú igi-n[u-un]-du₄-a-ra gaba an-da-ri : šá [ina l]ja a-ma-ri im-ġu-ru* “who, for not looking, ran into” *ibi*. 35-36, and *en-ne-èṃ Gašan-an-na-ke₄ di-da-ra : ana a-wa-at Iš-tar iq-bu-ú* (Come, let us go) at (i.e. ‘as outcome of’) the word spoken by Inanna *ASKT* no. 17 rev. 3f.

Line 346. “In my place the city has set up lament for me, my household(?) is destroyed,” *ki-ġá urú-e ir⁽ⁿ⁾ mu-ub-gub ṛdú⁷ -[dá-a]-ġu₁₀ ba-gul*. Probably the reference of *dú-dá: ilittu* is narrower than “household” and includes only “descendants,” sons whose duty it would be to weep for him. His death deprives him of such mourners and he will have only an official mourning ceremony performed by the city. As for the sign read *ir(?)* readings *sa* “net” and *ašgab* “leatherworker” are also possible, but do not seem to yield good sense in the context.

Line 347. “my household, the evildoer, the ranger, let them not dwell with me” *dú-dá-a-ġu₁₀*

gal₃-lá-hul-túm-e nu-^ṽmu^ṽ-da-du-ru-né-eš. Change “my household” to “my progeny.” By killing the young god the evil ranger prevented him from growing old, dwelling with sons, and daughters.

Line 348. “the ones who weep for me in my city and chapel(?) - he lets them not dwell with me!” a mu-pà-da ak urú gi-^ṽku^ṽ-ru-[gá] nu-mu-un-d[a-du-ru-n]é-eš. Better “ones doing weeping and mentioning (my) name in my city and chapel he is not letting dwell with me” For gi-^ṽku^ṽ-ru cf. the loanword *kikurrû* “chapel” for which see the dictionaries.

Line 373. “the day you see I shall also see.” ud za-ra u₆ ma-ra u₆ ge <za-ra u₆ ma-ra u₆>. As in line 372 the ge at the end indicates completion of the line by “the night <you see I shall (also) see>”. As shown by -ra u₆ construes here as intransitive, “to become visible.”

Line 379. “Ishtaran of bright visage on the chariot road (!) does” [^dIš]taran-i-bi-^ṽšuba^ṽ ^ṽhar-ra-an^ṽ ^ṽgigir^ṽ-ra-ka [x x]. From here on the text is that of VS II 45. Three earlier lines are too fragmentary to be used. For the restoration here see above lines 71-72 (VS II 26.r.ii 31-32).

Line 380. “The lad rests his pinioned arms in the maiden’s lap” [muruš-e] úr-ki-sikil-la-ka a-la-ni ba-a-m[ar].A-la-ni represents á-lá-a-ni. As shown by reliefs, e.g. Moortgat, *The Art of Ancient Mesopotamia* (London, 1969) pls.136 and 137, the arms of captives were tied behind their backs at the elbows or at the wrists. Presumably they were freed at night. They would have been very sore by then. For the 3 non-personal infix -e- “there” in ba-e-mar “he placed there” see AS xvi p.85(c).

Line 382. “The lad weeps at the place of the foothills.” [muruš]-e ki-kur-úr-ra-^ṽka^ṽ ír im-ma-ni-[in-pàd].

Line 384. “The lad at the place of the road where they finished with him [does...]” [mur]uš ki kaskal-la-ka àm-da-til-le-e[š-àm...(?)] Restored from next line. In neither does there seem room for the expected final verb.

Lovesong to Shu-Suen

Source: ISET/1 pl. 90 (Ni.2461) Belleten 16 pl.16.

Editions: S.N. Kramer, Belleten 16 p.360-363

Y. Sefati, *Love Songs in Sumerian Literature*. Ph.D thesis Bar-ilan Univ. Ramat Gan 1985) p.400-406.

Cf. also S.N. Kramer Bulletin, University Museum 17/2 p.15-16

(Translation of lines 1-20) and *The Sumerians* (Chicago, 1963) p.252 (translation The Sacred Marriage Rite (Indiana 1969) p.92-93.

Thorkild Jacobsen, *Tammuz* p. 171 (translation of lines 1-15).

Transliteration

mu-ti-in šà-mà ʾmuʾ-[lu ki-ig-ga-mu]
ḫi-li-zu èm-zé-ba-àm lâl
gi-ru šà-mâ mu-lu ki-ig-ga-ʾmuʾ
ḫi-li-zu èm-zé-ba-àm lâl-àm ku₇-ku₇-da
5 en-tukul en ʾníʾ-ma tu-mu-u₈-ši-di₆
mu-ti-in ga-ba-e-da-kar ʾkiʾ mu-nú-da-šè
en-tukul en-ní-ma tu-mu-u₈-ši-di₆
gi-ru ga-ba-e-da-kar ki mu-nú-da-šè
mu-ti-in èm-zé-zé-ba tu-mu-u₈-ak
10 zé-ba kal-la-mu lâl-e-da-ám-e-ga
ama-ki-nú-a lâl ub-du₁₁-ga-ba
ḫi-li èm-zé-ba-zu ga ba-ḫúl-ḫúl-le-en-dè-en
gi-ru èm-zé-zé-ba tu-mu-u₈-ak
zé-ba kal-la-mu lâl-e-da-ám-e-ga
15 mu-ti-in ma-ra ḫi-li me-e-te-a
ama-mu-ra du₁₁-ga-na-ab im-mu-ra-ab-zé-è-m-e
ad-da-mu-úr em-ba-ba mu-un-ba
ur₅-sa₆ ki-ur₅-sa₆-ge-bi mu-zu
mu-ti-in ud-te-en-šè é-me-a nú-a
20 šà-za ki šà-ḫúl-bi mu-zu
gi-ru ud-te-en-šè é-me-a nú-a
za-e ʾmaʾ-a-ra ki mu-e-a-ám-a-ta
gi-ru ma-a-ra ʾèmʾ-zé-ba-zu nu-uš mu-e-a-ak-e
ù-mu-un dimmir[AN]-mu ù-mu-un ʳLamma-mu
25 ʳŠu-ʳEN-ZU šà ʳMu-ul-líl-lá-ke₄ ba-zé-be-en-na-mu
ki-zé-ba-zu nu-uš-mu-e-a-ak-a
ki lâl-dím zé-ba-zu šu nu-uš-mu-e-tag-ge

zìd mu₉-ba-an-na-dím šu-du-ma-ni
 zìd mu₉-ba-an sum-ki-na-dím šu dar-dar-ma-ni
 bal-bal-e ^dInanna-kam

Line 1. “Man of my heart, my beloved one,” mu-ti-in šà-mà ʾmuʾ -l[u ki-ig-ga-àm-mu]. For mutin=*zikaru* “male” see ŠL 61.178. The stress on masculinity in the choice of term may well be deliberate. For ki-ig-ga-àm-mu see above to “The Sister’s Message” line 5.

Line 2. “O that to make your charms, which are sweetness, are honey, still more sweet,” ʾi-li-zu èm-zé-ba-àm làl-àm ku₇-ku₇-da. For ʾili “attraction”, “charm” see above to “The Sister’s Message” line 9. The -àm after èm-zé-ba and làl might perhaps better be seen as semantically limiting like its counterpart Akkadian *-ma*, so that one should render “to make your charms, very sweetness, very honey, still more sweet.”

Line 3. The translation “lad” for gi-ru is a guess from the context. The value gi-ru for ĜÌR of *MSL* IIIp. 29 presumably stands for ġiru, not giru, nor does its meaning giru “panther” fit very well.

Line 5. “You, my own lord and sergeant at arms would march against me” en-tukul en-ní-mà ʾtu-mu-u₈-ši-di₆. The translation “sergeant at arms” is free. Literally en-tukul appears to mean “lord weapon.” The weapon means is presumably a mace serving here as a phallic symbol. Note too that en denotes a productive manager, a producer of fertility. The prefix ʾtu- has developed from de- by vowel assimilation to the following mu-.

Line 9. “O man, that you would do all those sweet things to me,” mu-ti-in èm-zé-zé-ba ʾtu-mu-u₈-ak. The word “man” was lost in *Harps* and should be added. For the lp.sg. adessive infix -Ø.e->-Ø.u “unto me”, “on me” see *AS* xvi p.93f. (12).

Line 10. “my sweet dear one you bring that which will be honey sweet.” zé-ba kal-la-mu làl-e da-ám-e-ga. More precisely “my sweet and dear one, may that honey be brought unto me.” We analyze the verb as da.m.e.ga(.e). For ga=túm=KI.MIN (=ba!-ba!-lu) *ha-am-tu* see *MSL* IV p.27.5 for -e- “unto me” see *AS* xvi p.98f.(12) and above to line 9.

Line 11. “in the bedroom’s honeysweet corner” ama-ki-ná-a làl-ub₄-du₁₁-ga-ba. We assume that ub₄-du₁₁-ga:*tu-bu-aq-tum* ŠL 306.13 cf. *MSL* VIII p.212.8 and *AHW* pl.1365 s.v. *tubqu(m)*. The unusual writing may be due to a mix up with làl-pú for which see above, “The Sister’s Message” line 11.

Line 15. “Man who has become attracted to me,” mu-ti-in ma-ra hi-li mu-e-te-a. See above to “The Sister’s Message” line 9.

Lines 22-23. “When you fell in love with me could you but have done, lad, your sweet thing

to me” ma-a-ra ki mu-e-a-ám-a-ta ma-a-ra èm-zé-ba-zu nu-uš mu-e-a-ak-e. The form mu-e-a-ám-a-ta is probably to be understood as mu.e. am₂.a.ta with -e- as reinforcement of 2p.sg. (see ZA 78 p.108-203) and “plene” -a- as mark of hiatus between two vowels. Similarly in nu-uš-mu-e-a-ak-e in line 23. The dative ma-a-ra is left unresumed in the verb as sufficiently clear.

Line 26-29. “The place where, could you but do your sweet thing to me, (27) where, could you but - like honey - put in your sweetness! (28) O squeeze it in there for me! As (one would) flour into the measuring cup! (29) O pound and pound it in there for me! As (one would) flour into the old dry measuring cup!” ki zé-ba-zu nu-uš mu-e-a-ak-a (27) ki làl-gin₇ zé-ba-zu šu nu-uš-mu-e-tag-ge (28) zìd mu₉-ba-an-na-gin₇ šu-du-ma-ni (29) zìd mu₉-ba-an-sum-ki-na-gin₇ šu dar-dar-ma-ni. The verbal forms which move from the perfective of line 26, through the imperfective/durative of line 27 to the imperatives of lines 28-29 indicate that the girl speaking is projecting herself in imagination into the desired experience, a point that escaped us in *Harps*. We analyze now line 27 more precisely as ki làl.gin₇ zeb.a.zu(.e) šu.∅ nuš.mu.e.tag.e.∅₃, “the place - O were (nuš.) it (i.e. zeb.a.zu(.e)) touching hand (šu.O...tag.∅₃) on it (-e- cf. *AS* xvi p.85 (c)). The change to finite form here from the expected parallel clause is caused by the repeated mention of ki, “the place”, it sends the girl off into an outburst of longing. In line 28 we take zìd mu-be-an-na-gin₇ to represent zìd mu.ban.a(k).gin “like the flour of the measuring cup (*sūtu*)” The translation “into” for “of” in *Harps* is free and was chosen for the sake of clarity. šu.du we take to stand for šu-dù with the dù denoting “to slap in/on” as in im-dù-a, a structure made by slapping lumps of wet clay together. The rendering of line 29 in *Harps* misses the point. dar is “to hit, to split” not merely “to pound.” The image is that of an old dry-rotten wooden measuring cup split by the excess of flour pressed into it, and is, of course to be taken with a grain of salt. For sum-ki-na-gin₇ see the loanword *sumkīnu* *AHW* p.1057 with ideogram ĜIŠ-SUN “old wood.” *CAD* S p.378 has “wood shavings(?)”, *CAD* N p.355 s.v. *nutāpu* “old, dry wood” which seems better.

As You Let Day Slip By

Sources: PBS xii.52 col.i lines 3'-13', ii. 8'-11'.

Edition: Y. Sefati, *Lovesongs in Sumerian Literature*, p.301-305.

Transliteration

(Lacuna)

mu₁₀-ús-sá-m[e ud me-zal-la-dím]
mu₁₀-ús-sá-me m[i mi-sá-a-dím]
it₄ é-ba m[i-ni]-ku₄-ra⁷-[dím]
mul kili-ba mi-ni-ib-di₄-di₄-en
mu₁₀-ús-sá-me ud me-zal-la-dím
mu₁₀-ús-sá-me mi-mi-sá-a-dím
it₄ é-ba mi-ni-ku₄-di₄-lá-dím
ig-ta sam_x(SAĜ)-kul [šu]-diš-sikil [a]-ra-si-il la-en ra⁴-[ù mà-mu]
10 bàd nimin_x (NĪGIN)-bar al-màl bàd nimin_x-bar ù-dib
mu₁₀-ús-[sá]-me bàd ^(?)-nimin_x ù-kúš ^(?)-ù
šu úsan-kam dab₅-bi en-ta-me mu-un-mà
šu babbar-ra in-bar-re-eš é-me-eš-e mà-nu

Line 1. “O our son-in-law, as you let day slip by” mussa(MÍ-ÚS-SÁ)-m[e ud me-zal-la-gin₇]. The postposition -gin has here its frequent value “corresponding to” and marks the cause from which a following action flows as consequence. Here the unlocking of the gate in the morning, told in line 9. There restoration is based on the parallel line 5.

Line 2. “O our son-in-law as you let night fall” mussa (MÍ-ÚS-SÁ)-me m[i mi-sá-a-gin₇]. The restoration is based on the parallel line 6. Apparently the text distinguishes between me and mi so whereas the me- of me-zal-la-gin₇ in line 5 can be interpreted as the well known contraction of mu.e to mē. the mi- of mi-sá-a-gin₇ in line 6 must represent rather the adessive prefix mi- for which see *AS* xvi p.83. There is no reason to emend mi- to me- (thus Civil, *Iraq* xxiii (1961) p.167, note 2). It seems likely that mi- here represents a contraction with a following -e- assimilated to -i- but it is also possible that we have here a 2p.sg. perfective without -e- (See *ZA* 78 p.199-203). The sequence mi mi-sá-a-gin₇ rendered as “as you let night fall” seems to mean literally “as you let night arrive.”

Line 3. “You (now) let the moonlight turn in” id₄ é-ba m[i-ni]-ku₄-ra-gin₇ literally “as you let the moonlight enter its house” i.e. let it go home after finishing the night’s work.

Line 4. “the stars all wane!” mul-kili-ba mi-ni-ib-di₄-di₄-en literally “you were letting the stars in their totality want.”

Line 8. “the stars all wane” id₄-é-ba mi-ni-di₄-di₄-lá-gin₇. The beginning of the line id₄ é-ba is clearly dittography from line 7. The correct text, as shown by the parallel line 4, will have been mul kilib-ba. A difference between line 4 and line 8 is that in the former letting the stars wane is presented as the result of the delay mentioned in the preceding lines and so is told in a declarative sentence whereas in line 8 it is itself seen as part of the delay and resulting in the unlocking of the gate and so takes the form of a clause followed by -gin “as you were letting the stars in their totality wane.”

Line 9. “I (now) unfasten for you bolt and pure lock from the door! Run! Come quickly! ig-ta saġ-kul [š]u-diš-sikil [a]-ra-si-il-le-en ʾkaš₄ ʾ-[ùmà-nu]. Only part of ʾkaš₄ remains, but the remainder can be restored from the line preceding our excerpt. It has kaš₄[-ù m]à-nu. The words look like a refrain.

Line 10. “There is the (watch on its) round of the wall. When the patrol has passed” bàd-nimin_x(NĪGIN)-bar al-màl bàd-nimin_x-bar ù-dib. Here begins our second excerpt at *PBS XII.52 ii.8*. A more exact translation would be “The late round (of the watch) on the wall is there, will have passed by.” For bàd-niġin see *MSL XVI* p.121.217. bàd-niġin = *sah-hi-rat du-ri* and cf. *Malku VIII.31 sa-hi-ir du-ri = ma-šar mu-ši* “night watchman.” For bar see *MSL XIV* p.231 lines 194-197 bar = *ar-ka-tu, ah-ru-tu, ah-ra-tu, ah-ra-tu, uh-hu-ru*.

Line 11. “O our son-in-law, when the patrol has gone to rest” mí-ús-[sú]-me bàd(!)-nimin_x ù - kúš(!)-ù.

Line 12. “Seize the twilight by the hand, whatever such there (still) be,” šu-úsan-kam dab₅-bi en-ta-me mu-un-màl. The twilight is that of dawn, here seen as the last of the night. en-ta-me literally “up to” (en = *adi*) “as much as” (ta = *mala*) it be (me).”

line 13. “they have unleashed daylight! Come to our house quickly!” Šu babbar-re in-bar-re-eš é-me-eš-e mà-nu. Note -eš-e which represents the full form of -šè, -eše. Cf. Falkenstein *ZA* 47 (1941) p. 190 to CT xxxv1.28.8.

He Arrives

This is the direct continuation of “As You Let Day Slip By.” To the source there listed add UM 29-16-237 iv 3-11 (unpublished. Collated by us) corresponding to lines 19-26 here. For edition and literatures see *Sefuti* quoted above.

Transliteration

- suhur-e-ul-mu suhur-e-ul-mu
zé-ba mu-zi suhur-e-ul-mu
mu-nim-mar-dím gú-lum-lum mu⁽ⁿ⁾-e ul-m[u]
ĜIŠ-ZU-dím gú-lum-lum mu⁽ⁿ⁾-e ul-m[u]
5 mu-ti-in ṛsuhurṛ-za unkin-na ul-ṛdaṛ
zé-ba-mu gaba-me-a su-ub-be
gi-ru suhur-za unkin-na zebed⁽ⁿ⁾-da
šeš i- < bí > -sa₆-sa₆-mu gaba-me-a su-ub-bi
su₆-za-gìn-mu suhur-dim-mu
10 su₆ dab₅-za-gìn-dím gùn-a-mu
suhur-dim-dím-màr-màr-ra-mu
bulug-u-gù-mu-me-en guškin-mal-mu
NĪĜ-nagar-kù-zu dím-ma-mu
tibira-kù-zu kin-ak-a-mu
15 nitalam ki-ág-ġu₁₀ ka-ka [mu]-me-ri-ġu₁₀ pé-e
du₁₁-du₁₁-ni-gin₇ gal₄-la-[ni du₁₀-ga-àm]
ga[l₄-l]a-ni-gin₇ du₁₁-du₁₁-[ni du₁₀-ga-àm]
17a sig₇-gi x [. . .]
17b si bi [. . .]
17c ta [. . .]

(Lacuna)

- [. . .] MAŠ ṛxṛ -àm enem-du₁₁-du₁₁ zé-ba hé-me-en
bala ud-sa₆-mà-è
20 ad-sam_x (SAĜ) di-tam màl hé-me-en
zabar šu-dág-dág-màl hé-me-en
ki-ám-^dMu-ul-líl-la
šà dingir-za ḥa-ši-ši ši-ḥun-e
mé-a mà-nu mé-a mèn-ba
25 ^dUtu-da mà-nu ^dUtu-da mèn-ba
dimmir_x(AN)-zu kaskal ḥa-ra-ab-zalag-ge

duru-lá tùn-lá ḥa-ra-ab-sil₉-silim

Line 4. “O my one fair of shaggy neck - like the date fibers!” ĜIŠ-ZÚ-gin₇ gú-lum-lum-mu(?) -
r_e ul- r_{mu} (?). A later collation of the line showed that one should read rather Ĝiš^{is}šinig-gin₇
gú-lum-lum suhur-e ul-m[u] “O my one fair of shaggy neck - like a Tamarisk.”

line 5. “Man who for your locks are acclaimed in the assembly,” mu-ti-in r_{suhur} -za unkin-na
ul- r_{da}. For ul=*habāšu* see the dictionaries s.v. *habāšu*. For -ed- denoting “timeless present”
see *GSG* 686(b). Its specific nuance in this use may be stress on capacity for action as it
becomes needed. The participles, since they have no prefixes, can imply any shade of meaning
that a prefix would convey. Here a menaing corresponding to Akkadian I₂ which in a finite
form of the verb would be rendered by imma- or ba- seems indicated. For *hitbušu* “to acclaim”
see *CAD* H p.9 section 2.b.

Line 6. “my sweet one, who kisses our garment bosom (in greeting),” zé-ba-mu-gaba-me-a- su-
ub-bi. The construction is best seen as that of an anticipatry genitive. The gesture referred to
is also mentioned in the “Tavern Sketch” text (*SRT* no.31) line 6 šudu-za gaba su-ub-bi ma-dùg.
“the kiss on the garment bosom (lit. “chest”) of your greeting is sweet to me” which shows that
it was part of a conventional form of greeting, probably an embrace accompanying kiss on the
shoulder, the dress of which may have counted as part of the garment bosom. Cf. also *CT* xv
23 rev.9 gaba-ni-zu-ub-kù-ga al-gul-e. “The ritually pure ones (collective) kissing her garment-
bosom are destroyed.”

Line 7. The line has MI-da (collated) rather than ul-da at the end. We favor emendation to
ul(!?) -da, but a reaing dugud_x(!?) -da is perhaps a possibility.

Line 9. “O my lapis lazuli beard! O my roped locks!” su₆-za-gìn-mu suhur-dim-mu. The
construction can only be one of apposition both with su₆-za-gìn and suhur-dim. The lock’s of
Shu-Suen are thus identified as “ropes” (dim = *mar-ka-sum* *MSL* XIV p.500.108), apparently
as they fell in thick strands.

Line 12. “You are my turban pin, my gold I wear” bulug-u-gù-mu-me-en guškin-màl-mu.

Lines 13-14. “my trinket fashioned by a cunning craftsman, (14) my trinket worked on by a
cunning craftsman” NÍĜ-nagar-kú-zu-dím-ma (14) tibira-kù-zu-kin-ak-a-mu. In line 14 “my
trinket” should have been in parentheses. The use of NÍĜ in line 13 in *Emesal* context surprises,
but the scribes were not always consistent. The significance of the change from nagar
“carpenter” in line 13 to tibira “metalworker”, “engraver” in line 14 was missed in *Harpis*.
Shu-suen is addressed as a divine statue. The wooden cores of which were traditionally
fashioned out of tamarisk by a carpenter and were then overlaid with metal and engraved by a
metalworker. The translation “trinket” for NÍĜ si thus unsuitable, so is plain “thing”. Perhaps

“object” or a slightly free rendering as “work of art” might serve.

Line 15. “My beloved bride makes my fame appear in all mouths” nitalamki-áḡ-ḡu₁₀ ka-ka [mu]-me-r-ḡu₁₀pé-e. More exactly “my fierce (meri) fame (mu)”. For the full form of mer, meri, cf. me-ri-uzzu ŠL 347.5. For pe-e and pé as assimilated forms of pa-è see Falkenstein ZA 55(1963) p.43.

Lines 16-17. “As sweet as her words are her private parts, (17) and as sweet as her private parts are her words”, du₁₁-du₁₁-ni-gin₇ gal₄-la-[ni du₁₀-ga-àm]ga[l₄-l]a-ni-gin₇ du₁₁-du₁₁[-ni du₁₀-ga-àm]. For the restoration cf. “The First Child” below line 21 (=SRT 23.21) du₁₁-du₁₁ -a-ni-dím gal₄-la-ni zé-ba-ám. These lines are followed by three badly broken lines and a gap of unknown length before the text resumes.

Line 18. “Being a ... you are truly a sweet one to talk with.” Read probably [ka-zu k]a-bar-ṛaṛ-àm [enem]-du₁₁-du₁₁ zé-ba hé-me-en “[Your mouth] being an eloquent mouth, you are verily a sweet one to talk with.”

Line 20. “You are truly one establishing prime counsel and honest judgment!” ad-saḡ di-tam màl hé-me-en (collated). UM 29-16-237 seems to have a different text: EZEN saḡ-ki-zalag [...], the import of which is not clear to us.

Line 23. “may the heart of your personal god, should it become embittered, again relax.” šà dingir-za ha-ši-ši-hun-e. We assume ha-ši-ši-hun-e represents ha-šiš ši-hun-e. For ši- see AS xvi p.73. It has contrapuntive force: “again”, “as well.”

Line 23a-24. “Come by night, go by night (24) Come with the sun, go with the sun.” A line was omitted in *Harpis* by an oversight. It is given here as 23a. mé-a mà-nu me-a mèn-ba (24) ^dUtu-da mà-nu ^dUtu-da mèn-ba. According to the Larsa(?) version of the *alāku* paradigm (*MSL* IV p.88-89) the variant stem ḡa(n) is limited to use with imperative of forms with m prefix. It is written ḡá-n before vowel (um-, am-, amma-) and ḡá-a (i.e. ḡan with vocalized n?) before consonant (mu, me, ne). Whether it represents a phonetic variant of ḡen or a separate word is not altogether clear. It is odd that also outside the lexical and grammatical texts it is so far only attested in imperative with m-prefix. Beside the forms with -u and -um note ḡá-na-àm-ma “Come!” in Gilgamesh and Huwawa B, *JCS* 1 (1947) p.43 note 250 line 4 and ḡá-nam-ma in Mardu’s Wedding, *SEM* 58 ii.18. On the other hand it is listed in the lexical texts as ḡá or ma=*alāku* (see *CAD* A/1 s.v. *alāku*) and it is difficult to believe that they would have chosen an imperative as lemma.

As to the prefix, one may question whether it is -u or -u(m). Occurrences are ḡá-nu Inanna’s Descent 114, 115, *UET* VI.11.4, Enmerkar and the Lord of Aratta, 69 Lugalbanda II 135, 162, 210 ga-nu ga-nu. *VS* II.31.ii.20, ga-nu:*al-kam* *ASKT* 17.23f. ḡar-ù Dumuzi’s Dream 5-8, ḡál-lu *SLiTN* 35 i. 31, ii.11, *SBAH* 43 ii.18f. ma-al-ù : *pi-tu-u*, ma-al-lu *PBS* I/1 no.3 i.7, gur-ù:*na-as-hi-ram-ma* *SBH* no.82. 27-28, niḡin-ù *CT* xv.13.1, gi₄-ù:*na-ás-hi-ra* *IV R.22.296*, zi-bu-ù

zi-bu-ù VS II 9.1, CLAM p.835.1 over against de₆-um Enki and Ninhursaga 148-150 (cf. im-ma-na-an-de₆ ibid.165f.), gá-nu-um-zé-en 3 N-T.766, zi-bu-um IV R 53.i.14 var. zi-bu-ù-um ibid 15, zi-bu-um:*ti-ba-a* LKA 33 passim. In view of the translations as ventive, the parallel in Enki and Ninhusaga with narrative form with m, imma-, and the fact that younger texts write zi-bu-ù-um where the older one had zi-bu-ù, ti seems most natural, however, to see the difference as one of orthography only, and instance of the regular failure to write final consonants characteristic of older orthography. The prefix sequence involved is thus um, u followed by m \emptyset .

As for the meaning of the sequence one can safely ascribe the ventive meaning, motion toward a point directly in front of the speaker to -m. As for u, it belongs to a rank of prefixes i, a, u (rank 27) which parallels that of mi, ma-, mu- except for the fact that in the latter (rank 23) the case-relations involved are of the subject or agent with the area of speaker and addressee, in the former they are with the action of the verb as such. In the case of u the case-relation of u places the speaker and agent/addressee opposite each other in, and connected with, the action so as to express a reflexive aspect: the action demanded by the speaker is one directed toward himself. For a discussion of rank 27 see *AS* xvi p.75f. but note that the relation is one of the subject/agent in, on, involved in, and reflecting, the action, not the action in, on, etc. the subject/agent. (See also for mu- ibid. p.79-82). For the “reflective” force note é ġál-lu “open the house for me” Descent of Inanna 75 and 76 also SLiTN 35 i.31.ii.11; é ma-al-ù obv. passim ġá-nu “come to me” Descent of Inanna 114, 125, Enmerkar and the Lord of Aratta 69, Lugalbanda II 135, 210, ga-nu VS II 31.ii.20’, ga-nu *al-kam* ASKT 17.22-23 NI TUK^{ki} gur-ù : *kab-tum na-as-hi-ra-am-ma* “Honored one, turn toward me!” NI TUR^{ki} niġin-ù CT xv.13.1 šà-ab ġi₄-ù : *li-ib-bu na-ás-hi-ra* “heart turn to me!” IV R 21 no. 2.31 also SBH no 13.1 translated *lib-bu tu-ra-am*, šà-ab hun-ù : *lib-bu nu-uh* IV R. 21 no 2.33-34.

Line 26. “have hod carriers and (pick) axe carriers even it for you” *dusu-lá tùn-lá har-ra-ab-sil₇-silim*, literally “put in proper condition for you.”

My “Wool” Being Lettuce

- Sources: N. 3560 *PAPS* 107 p.521
N 4305 ii.10'-12' *ibid.*
Editions: Kramer, *ibid* p.508
Sefati, *Love Songs in Sumerian Literature* p.407-408.

Transliteration

- síg-mu ʰi-is^{sar}-am a i[m-mi-in-e]
ʰi-is gakkul^{sar}-àm a im[-mi-im-e]
dúb-dúb^{mušen} ub₄-bi ba-tag-tag-[ge]
emé-da-mu maḥ mu-un-m[a-a]l
5 síg-mu aia-lum im-mi-in-ak
múš-tur-tur-bi mu-un-dub-dub
ḥe-em-du-mu si im-sa-sa-e
ḥé-è-m-du síg-mu ʰi-is^{sar}-sa₆-sa₆-ga-àm
[š]eš-e ibi_x(IGI)-bar-lú-ti-la-na im-m[a]-rⁿⁱ-in-ku₄-re-en
10 ^dŠu-^dEN-ZU r^{sam}_x(SAĜ)-ús^r lú-sá-ga im-ma-ni-in-pà-d[è-en]
^dŠu-^dEN-ZU[-ra ʰi-li]-mu nu-t[il]-le dam
[^dŠu-^dEN-ZU mà-ra ʰi-li-ni mu-kur]-re-dam

(Lacuna)

- ù-mu-un-me ḥé-me-en r^ù-[mu-u]n-me ḥé-me-en
kù^{na4}za-gìn-na ù-mu-un-me ḥé-me-en
20 mu-un-gàr še-maḥ-tum₄-me ḥé-me-en
ibi_x(IGI)-mà gakkul-bi-im šà-mà ʰi-li-bi-im
ud nam-ti-la ḥé-en-na r^è Šu-^dEN-ZU mu ḥé-sud-re₆
bal-bal-e^d[Inanna-kam]

Line 1. “My ‘wool’ being lettuce he will water it” síg-mu ʰi-is^{sar}-àm a im-[mi-in-e].

Line 2. “it being box(-grown) lettuce he will water it” ʰi-is-gakkul^{sar}-àm a im-[mi-in-e]. The reading gakkul seems likely but is not certain. For the meaning wooden box” see *CAD* K s.v. *kakkullu* 2.

Line 3. “and touch the dubbub bird in its hole *dúb-dúb^{mušcn} ub₄-bi ba-tag-tag*. Rather more is known about the dubbub bird than note 2 to the line allows. *MSL VIII/2* p. 143 lines 298-299 identify it as Akkadian *ak-ka-nu* or *šá-ga-šu*. In a note to the line Lansberger refers to a mention of it in Civil, Nanshe and the Birds iii.14. In Hg B and D *ibid* pg.167 lines 256-257 and 176 lines 332-338 these terms are explained as *i-mir šame-e* and *su-ut-tin-nu* two terms for “bat.” There is a gloss under *dúb-dúb* which we cannot read.

Line 4. “my nurse has worked at me mightily,” *umme-da-mu mah mu-un-m[a-a]* literally “made into being on me mightily.”

Line 9. “I shall with arousing glances induce the brother to enter.” *šeš-e igi-bar-lú-ti-la-na im-ma- ʾniʾ -in-ku₄-re-en* literally “I shall induce the brother to enter (it) by (encouraging) his peeks that brings a man to life.”

Line 10. “I shall make Shu-suen — all ready — show himself a lusty man.” *Šu-^dEN-ZU ʾsaḡ-úsʾ lú-sa₆-ga im-ma-ni-in-pà-d[è-en]*. More literally “I shall show by it (-ni-) Shu-Suen, lifting the head, to be a lusty man.” The gesture of lifting the head (*saḡ-ús/zi/il*) often serves to express eagerness for sexual congress (e.g. *SRT* no l.v.32). For the verb and its construction cf. Gudea Cyl. A vii.20 *piriḡ-ka₄-e-pà-da* “(donkey) shown to be a lion at running.”

Line 11. “Shu-suen to whom my allure be without end!” *Šu-^dEN-ZU[-ra ḫi-li]-mu nu-t[il]-le-dam*.

Line 12. “[Shu-suen, whose allure to me will[never cha]nge!” *Šu-^dEN-ZU má-ra ḫi-li-ni nu-kúr]-re-dam*.

Line 18. As pointed out to us by Poebel years ago, a Sumerian genitive never indicates the relation of form and content but always a less close relationship such as “wrought with” “inlaid with.” Form and content is expressed by apposition. Thus *ku(g)-^{na}za-gèn-na* is silver “inlaid with” or “framing” lapis lazuli.

Line 21. “He being the apple of my eye, being the lure of my heart,” *ibi-mà gakkul-bì šà-mà ḫi-li-bi-im*. For *gakkul* see *CAD K* s.v. *kakkultu* “eye ball.”

Vigorously He Sprouted

Sources: TCL XV no. 20 lines 66-76.
 ISET II 87 Ni 9846 lines 4-10
 UET VI/1 no. 121 rev. 1-6
 TIM IX. 14

Editions: Kramer PAPS 107 p. 508-509
 Sefati, *Love Songs in Sumerian Literature* p. 186-187.

Transliteration

ba-lam ba-lam-lam ħi-is^{sar}-am a ba-an-dug₄
 kiri₆-ġe₆-edin-na gú-ġar-ġar-ra-na sa₆-ga ama-na-ġu₁₀
 še ab-sín-ba ħi-li-a SI-A-ġu₁₀ ħi-is^{sar}-àm a ba-an-dug₄
 5 ē^{is}ħašħur-àm saġ-ġá-gurun-íl-la-ġu₁₀ kiri₆-àm a ba-an-dug₄
 lú-làl-e lú-làl-e ġá-a mu-ku₇-ku₇-dè-en
 en-ġu₁₀ lù-làl-e dingir-ra sa₆-ga-ama-na-ġu₁₀
 šu-ni làl-e ġìr-ni làl-e ġá-a mu-un-ku₇-ku₇-dè-[en]
 à-šu-ġìr-ni làl ku₇-ku₇-dam ġá-a mu-un-ku₇-ku₇-[dè-en]
 li-dur^(?) šu-niġín tukun ku₇-ku₇-ġu₁₀ s[a₆-ga-ama-na-ġu₁₀]
 10 ħaš₄-sa₆-sa₆ ama-na e-ru-ġu₁₀ ħi-is^{sar}-àm [a ba-an-dug₄]
 l bal-bal-e Inanna[-kam]

Line 1. “Vigorously he sprouted, vigorously he sprouted and sprouted, watered it — it being lettuce” [ba]-lam ba-lam-lam¹ ħi-is^{sar}-àm a bí-in-dug²₄. (1) Thus *ISET* II 87, and probably *TIM* IX.14 TCL xv. 20 om. lam (2) Thus *TCL* xv.20, *TIM*. 14 a ba-an-[dè^(?)] “poured” water. The sign read dè^(?) ends in a single vertical, not in the expected two superimposed ones; however, an alternative reading è^(?) “flooded” is not much better.

Line 19. “O my one who of a sudden was doing sweet (things) to the whole (insides up) to the navel, my darling of his mother,” li-dur šu-niġín tukun ku₇-ku₇-mu s[a₆-ga ama-na-mu]. Literally “O my one sweetening suddenly the navel and all, my darling of his mother.”

Line 20. “my desert-honey loins, darling of his mother, you watered it — it being lettuce!” ħaš₄ sa₆-sa₆ ama-na e-ru-mu ħi-is^{sar}-àm [a ba-an-dug₄]. The translation “desert-honey” for e-ru was based on a reading ^{[e]-ru-u}EDIN MIN(i.e. *dašāpu*) šá diš-pi in Antagal A.90. However, the latest

edition of Antagal, *MSL XVII* p.184 leaves room for nothing in front of ru-u. To find a suitable alternant meaning for e-ru-mu is not easy; tentatively, in view of the garden image of watering lettuce, one might perhaps consider “my flooding (ru=*rāhiṣu*) irrigation ditch (e=*iku*)”

The First Child

This text has been dealt with in detail in “Two Bal-bal-e Dialogues” in J.H. Marks and R.M. Good, *Love and Death in the Ancient Near East, Essays in Honor of Marvin H. Pope* (Guildford, Conn. 1987) pp.57-63. I have nothing to add except a reference to Sefati’s editions of them in his *Love Songs in Sumerian Literature* (Ramat-Gan, 1988) p.390ff. and 125ff.

Transliteration:

kù-ga-àm in-dú-ud kù-ga-àm in-dú-ud
 nin-e kù-ga-àm in-dú-ud
 A-bi-si-im-ti kù-ga-àm-in-dú-ud
 nin-e kù-ga-àm in-dú-ud
 5 ġiš-ge-na túg nam-sa₆-ga-ġu₁₀
 ġiš-saġ-DU tùg- < dun > -dun na-ġá-[la]-ġu₁₀
 nin-ġu₁₀ Ku-ba-tum
 suġur-e-d[u₇i-b]é-gub-ba-mu ù-mu-un
^dŠi^dú-en-mu
 inim-ma-[si-ga-^dMu-ul]- ʾlil^ʾ -l[á]-mu
 tu-mu ^dŠul-gi-ra-mu
 bi-du₁₁-ga-ke₄-eš bi-du₁₁-ga-ke₄-eš
 ú-mu-un-e ém ma-an-ba
 10 me-e a-al-la-ri bi-du₁₁-ga-ke₄-eš ú-mu-un-e
 ém ma-an-ba
 buluġ-guškin na₄-kiši b-za-gin-na
 ú-mu-un-e ém-ma-an-ba
 ʒAR guškin ʒAR kù-babbar-ra
 ú-mu-un-e ém-ma-an-ba
 ú-mu-un ém-be-zu na- ʾám^ʾ -[hi-l]i sú-ga-an
 ibi_x(IGI)-zu ġa-ma-[ra-íl-en]
^dŠu-^dSú-en ém-ba-zu n[a-ám-ġi-li sù-ga-an]
 ibi_x(IGI)-zu ġa-ma-[ra-íl-en]
 15 [...] ʾù^ʾ -mu-un-X []
 [ù]-mu-u[n]
 [.....] x sa₆ m[à]
 [] mu taškarin-dim mu-[]
 urù-zu ku₅-da-dim šu ġè-nú
 ù-mu-un ^dŠu-^dSú.en
 ur- ʾnim^ʾ -dim mèr-zu-šè ġé-nú
 tu-mu ^dŠul-gi-ra-kam
 Ìl-um(?)-mi(?)-ia x-mu

20 sà-bi-tum-ma kaš-a-ni zé-ba-àm
 kaš-a-ni-dim sal-la-ni ze-ba-am
 du₁₁-du₁₁-a-ni-dim sal-la-ni ze-ba-am
 kaš-a-ni zé-ba-am
 kašbir-a-ni kaš-a-ni zé-ba-am
 Šu-Šú.en ba-sa₆-ge-na-ĝu₁₀
 ba-sa₆-ge-na-ĝu₁₀ ba-zil- ʾzilʾ -i-na-ĝu₁₀
 25 Šu-Šú.en ba-sa₆-ge-na-ĝu₁₀
 ki-aĝ-En-líl-lá Šu-Šú.en-ĝu₁₀
 lugal-ĝu₁₀ dinĝir kalam-ma-na
 bal-bal-e Ba-ba₆-kam

Tavern Sketch

This text has been dealt with in detail in “Two Bal-bal-e Dialogues” in J.H. Marks and R.M. Good, *Love and Death in the Ancient Near East, Essays in Honor of Marvin H. Pope* (Guildford, Conn. 1987) pp.57-63. I have nothing to add except a reference to Sefati’s editions of them in his *Love Songs in Sumerian Literature* (Ramat-Gan, 1988) p.390ff. and 125ff.

Transliteration:

lu-bi-ġu₁₀ [lu]-bi-ġu₁₀
 la-bi-ġu₁₀ la-b[i-ġu] ʾkaʾ - ʾlálʾ -ama-na-ġu₁₀
 ʾgúʾ -duru₅-ġu₁₀ lál-ab- ʾbaʾ -ġu₁₀ ka-lál-ama-na-ġu₁₀
 5 igi-za igi-du₈-ru-na-bi ma-dùg ġen-nin₉-di-áġa-ġu₁₀
 ka-za inim-di-di-bi ma-dùg ka-làl-ama-na-ġu₁₀
 šudu-za gaba- ʾsu-ubʾ -bi ma-dùg ġen-nin₉-ki-àġa-ġu₁₀
 nin-ġu₁₀ še-za kaš- ʾkaʾ -làl- ʾàmaʾ -na-ġu₁₀
 šim-za ʾgú-meʾ - ʾlamʾ -[b]i in-dùg ġen-nin₉-ki áġa-ġu₁₀
 10 é- ʾaʾ la-la-zu [ʾukun mu-gu₈-e] ka- ʾlálʾ -ama-na-ġu₁₀
 nin₉-ġu₁₀ la-la-zu [ʾtukun mu-gu₈-e ġen-nin]-ki-áġa-ġu₁₀
 é-zu é-ge-na-[àm saġ-si-sá ħé]-ak
 ka-[lál-ama-na-ġu₁₀]
 za-e dumu-lugal-la-[me-en ġen-nin₉-ki-áġa]-ġu₁₀
 mu-un- ʾtiʾ - ʾliʾ -na mu-un-ti-le-na
 na-àm-erim ma-ku₅-[dè]-en
 šeš urú-bar-ra mu-un-ti-le-nam]
 na-àm-erim ma-ku₅-[dè]-en
 15 lú-kúr-ra šu nu-mu-ni-in-du₁₁-ga
 na-àm-erim ma-ku₅-dè-en]
 lú-kúr-ra ka nu-[um-mi-in-t]e-ma-a
 na-àm-erim ma-ku₈-dè-en
 tùg-em-lám-sal-la ma- ʾraʾ -[ab-si-ge-na]-mu
 ki-ig-ga--ama-mu mu-lu [ħi-li-mu ba-te]- ʾaʾ
 [za-ra n]a-ám-erim-ma [tu-mu-ra-an-m]ar-mar
 šeš i(!?)-b[i-sa₆-sa₆-m]u
 20 šeš-mu na-am-erim-ma tu-mu-ra-an-mar-mar
 šeš i-bi-sa₆-sa₆-mu
 šu-zi-da-zu sal-la-má dè-em-mar
 gab-bu-zu sa₁₂(m)-mu-uš im-ši-ri
 šu-um-du-um-mu ka(?) -za ú-ba-e-ni-dab₅
 25 za-e ru₅-ta na-ám-erim ma-ku₈-dè-en

ur₈-ra-àm ušum-munus-e-ne-kam
 šeš i-bi-sa₆-sa₆-mu
 hi-li-zu zè-ba-àm
 kiri₆ ^šhašhur-a ul-gùr-ru-mu
 hi-li-zu zè-ba-àm
 30 Tu-mu-zi-ab.zu ni-te-na-ni
 hi-li-zu zè-ba-àm
 dim-kù-ga-mu dim-kù-ga-mu
 hi-li-zu zè-ba-àm
 dim mu₉-nu₄-gal n ^{ra}a₄-za-gin KEŠDA
 hi-li-zu zè-ba-àm
 bal-bal-e ^dInanna-kam