

Nos. 2–18

Bilingual (Sumerian-Akkadian) Hymns from the Seleucid-Arsacid Period

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Introduction

Aside from text No. 33, the tablets published in this volume were purchased by the Reverend William Hayes Ward on the London antiquities market in 1885 and were acquired by The Metropolitan Museum of Art in 1886.¹ It is clear from those texts with preserved colophons that the bilingual (Sumerian-Akkadian) tablets from the Seleucid-Arsacid period were written in the city of Babylon. They are part of a family library, a family tracing its origin back to ^dNanna-ù-tu² and from whose house several lamentation singers (Sum.: gala, Akk.: *kalû*) arose during the Seleucid-Arsacid period. This library of the lamentation singers was built up over several decades³ and consisted mainly of tablets with traditional songs and prayers in the Sumerian language that follow already ancient traditions. They were to be recited in the cult of the gods and were probably also used in various rituals in the second and first centuries B.C.

The *kalû* would sing or recite songs and prayers of certain types,⁴ written in a Sumerian dialect called the Emesal dialect.⁵ The largest group of songs written in the Emesal dialect were called balags,⁶ named after the stringed instrument that was used to accompany the songs.⁷ The theme of the balags is often a lament over the destruction of a temple brought about by a not very clearly defined enemy. Often, as in some of the tablets here, the grief of the deity over leaving the ruined temple is portrayed in long litanies. Other balag compositions have narratives based on a mythical event often unknown to us. The glorification or self-praise of a deity as the central theme is found in other balags as well. As opposed to the hymns and prayers of other types in the Emesal literature, the balags were so long that they were usually spread over several tablets, numbered by the scribes and each supplied with a “catch-line” referring to the following tablet. In the first millennium B.C. the balag songs were often accompanied by another song, which formed the conclusion to the balag composition and which was performed with the musical accompaniment of a drum-like instrument (Sum.: *šëm*, Akk.: *halḫallatu*). These hymns were called eršemma (ér-šëm-ma), “lamentation (to be accompanied by) the šem-instrument.”

Eršemmas are the second largest group of Emesal literature.⁸ They contain litanies and prayers for “soothing the heart” of a god and are often of considerable length. Eršemmas were not only used as the conclusion of a balag composition; they were also recited independently of balags, as autonomous songs performed by the *kalû* singer during the course of a ritual event.

A third type of Emesal prayers was called šuilla (literally: “raising the hands”).⁹ These prayers consist of long litanies of a hymnic character, often including a petition to calm the anger of the deity who was being addressed.¹⁰ They were often recited in public rituals connected with the processions of the gods.¹¹

The fourth large category of Emesal prayers was called eršahunga (literally: “lamentations to soothe the heart”).¹² Eršahungas are often arranged in the form of a litany. After the initial address to a deity, they contain a lamentation describing the personal suffering of the worshipper. Prayers for his welfare follow, as well as a prayer to other gods to enter a plea for this petitioner to the deity to whom the prayer is addressed.¹³ Texts of eršahungas, balags, and eršemmas existed as early as Old Babylonian times (see text No. 1). The clay tablets edited here belong to

the latest corpus of cuneiform literary inscriptions (second to first century B.C.) and prove that the tradition of Emesal literature lasted nearly two millennia.

Although “singers of lamentations” are already attested in texts from the end of the third millennium through the following Old Babylonian period,¹⁴ we know very little about the function of the *kalû* singer in ritual and cult during that time span. Generally, we do not know on which occasions the *kalû* performed the Emesal songs and prayers.¹⁵ Only descriptions of rituals from the first millennium B.C. provide extensive information. Balags, eršemmas, šuillas, and eršaḥungas were performed by the “singers of lamentations” in the framework of an exactly fixed, regular cult of the temples in the various cities. Cult calendars from Ashur,¹⁶ Uruk,¹⁷ and Sippar¹⁸ are known from Neo-Assyrian and Neo-Babylonian times with mention of the dates for the recitals of Emesal songs and prayers. Most likely the wrath of the gods was meant to be averted and their favor provoked through the recital of lamentations in connection within such worship.¹⁹ However, *kalû* singers also performed Emesal songs and prayers at the performance of building rituals.²⁰ When a part of a temple was torn down and then rebuilt, the *kalû* was required to address balags, eršemmas, and eršaḥungas to the gods. Clearly, the destruction of a temple by an enemy (a subject for many balags) would be analogous to the demolition of parts of a dilapidated temple and their rebuilding. The recitation of these lamentations was presumably a device to avert the wrath of the deity, who might be upset by the initial destruction before the rebuilding of the temple. In addition the *kalû* singer would also perform Emesal songs and prayers in other, mostly apotropaic rituals,²¹ for instance, when a new statue of a god was brought into the temple,²² in so-called war rituals to avert an attack by an enemy,²³ in rituals to protect the royal troops and horses against disease,²⁴ and in rituals that sought to avert a calamity that had been predicted by signs or omens but had not yet taken place.²⁵ Lamentation singers also performed Emesal songs in rituals intended specifically to pacify the wrath of the gods.²⁶ It is not entirely clear on which occasions the texts here were meant to be performed by the lamentation singers, but the colophons of the recorded Emesal songs and prayers clearly indicate that the texts were written down for performance, and not only for archival purposes. Many of these texts have a notation in the colophon that they were “copied for recitation” (*ana zamāri nashī*).²⁷

The study of the bilingual texts published here was initially undertaken by Dr. Konrad Volk. He had already identified and transliterated most of the texts and joined two fragments (MMA 86.11.349 and MMA 86.11.365; see below pp. 32–41). When Volk showed this writer his transliteration of the fragment MMA 86.11.298 (see below p. 102), it became clear that this tablet fragment should join the tablets VAT 268 and VAT 443, which had previously been published by G. Reisner in *SBH*, p. 125 no. 74.²⁸ It was thus very likely that more tablet fragments in The Metropolitan Museum of Art would join the fragments published by Reisner. The Berlin texts had been acquired by the Königliche Museen zu Berlin (the present Vorderasiatisches Museum was then part of the Königliche Museen zu Berlin), in the same year as the tablets in New York, namely 1886. Further study of the colophons of both groups of texts (where inter alia scribes and owners of the tablets are named) revealed that the Berlin texts and the New York texts originally belonged to one and the same ancient library. K. Volk and I. Spar graciously agreed that since the present writer had collated all the texts published in *SBH*,²⁹ he should take over the publication of the New York texts. It should be noted that Volk had done much preliminary work.

A suspicion was thus aroused that more joins could be made between Emesal texts in The Metropolitan Museum of Art and those in Berlin published by Reisner. The simplest way to deal with the matter was to bring the two groups of tablets together, so that suspected joins could be confirmed on the spot. So in summer 1990 the New York tablets, courtesy of The Metropolitan Museum of Art, were shipped on loan to the Vorderasiatisches Museum, Berlin. Thanks are due to the Metropolitan Museum, in particular to Dr. Prudence O. Harper, then Curator in Charge,

Department of Ancient Near Eastern Art, for this farsighted and generous decision, and to the Vorderasiatisches Museum, especially to Dr. Liane Jakob-Rost, then Director of the Museum, and to her colleagues Drs. Evelyn Klengel and Joachim Marzahn, for their most friendly cooperation. This was all the more appreciated because the loan took place when Berlin and Germany were still divided, and the tablets had to cross the border between West Berlin and East Berlin.

The following joins between New York and Berlin texts were confirmed from the originals:³⁰

MMA 86.11.286A + MMA 86.11.286B + MMA 86.11.259 + SBH 63 (VAT 210)

MMA 86.11.298 + SBH 74 (VAT 268) + SBH 74 (VAT 443)

MMA 86.11.346 + SBH 60 (VAT 370¹ + VAT 1745¹ + VAT 1749¹ + VAT 1811¹ + 4 fragments [!]) +
SBH 84 (VAT 1831)

MMA 86.11.347 + SBH 35 (VAT 418 + VAT 424 + VAT 1744 + 1 fragment)

MMA 86.11.348 + SBH 82 (VAT 231 + VAT 305 + VAT 1766 + VAT 1775 + VAT 2189 + 2 fragments)

MMA 86.11.360 + SBH 50 (VAT 415 (+)³¹ VAT 581)

Further joins are:

MMA 86.11.288 + MMA 86.11.557

MMA 86.11.360 + MMA 86.11.544 + MMA 86.11.546 + MMA 86.11.551.

To these we can also add K. Volk's join:

MMA 86.11.349 + MMA 86.11.365

Our knowledge of which tablets were available in the family archive of a *kalû* singer in the Seleucid-Arsacid period was considerably increased by the discovery that the New York and Berlin texts published by G. Reisner belonged to the same library. Substantial numbers from the original inventory of tablets are, however, still missing. They may possibly have arrived on the antiquities market the same year as the tablets acquired by The Metropolitan Museum of Art and the Berlin Museum and may have been bought by private collectors or other museums.

Except for a hymn to the god Marduk in the Sumerian main dialect with interlinear Akkadian translation (text No. 18), the rest of the bilingual texts presented in this section are all Emesal prayers. Three of the four types of Emesal prayers are represented in this corpus: balags, eršemma, and one šuilla.

Table of MMA Bilingual Emesal Prayers and Hymns

I. Balags:³²

- | | |
|------------|--|
| Text No. 2 | MMA 86.11.347
balag no. 1: ³³ abzu pe-el-lá-àm, to Enki (excerpt tablet: excerpts from the balag and the accompanying eršemma) |
| Text No. 3 | MMA 86.11.182
balag no. 4: ^d Útu-gin ₇ è-ta, to Enlil (xth <i>nishu</i>) ³⁴ |
| Text No. 4 | MMA 86.11.349 + 86.11.365
balag no. 28: nir-gál lú è-NE, to Ninurta (2nd <i>nishu</i>) |
| Text No. 5 | MMA 86.11.348
balag no. 37: im-ma-al-(la) gù dé-dé, to Innin (2nd tablet) |
| Text No. 6 | MMA 86.11.279
balag no. 37: im-ma-al-(la) gù dé-dé, to Innin (assignment not certain) |

- Text No. 7 MMA 86.11.286A + MMA 86.11.286B (+) MMA 86.11.529
balag no. 44: a-še-er gi₆-ta, to Innin/Ishtar (4th *nishu*)
- Text No. 8 MMA 86.11.346
balag: a abzu-mu (xth *nishu*)
- Text No. 9 MMA 86.11.289
balag: unidentified, to Nergal(?)
- Text No. 10 MMA 86.11.350
balag: unidentified, to Innin/Ishtar(?)
- Text No. 11 MMA 86.11.3/60 + MMA 86.11.517 + MMA 86.11.544 + MMA 86.11.546 + MMA 86.11.551
+ MMA 86.11.553 + MMA 86.11.555
balag: unidentified
- Text No. 12 MMA 86.11.300
balag: colophon fragment

II. Eršemmas:

- Text No. 13 MMA 86.11.351
eršemma no. 1:³⁵ dilmun^{ki} nigin-na, to Marduk
- Text No. 14 MMA 86.11.288 + MMA 86.11.557
collection of eršemmas (nos. 45, 59, 53)

III. Šuilla:

- Text No. 15 MMA 86.11.298
šuilla: nir-gál lú è-NE

IV. Fragments of Emesal prayers

- Text No. 16 MMA 86.11.285
unidentified
- Text No. 17 MMA 86.11.476
unidentified

V. Hymn to Marduk (Sumerian main dialect)

- Text No. 18 MMA 86.11.313

1. See CTMMA I, pp. xiii–xiv.
2. Cf. the genealogy of the family in Hunger, *Kolophone*, p. 19.
3. As yet, the oldest dated tablet from this library dates to the year 137 B.C. (*SBH* 5), and the latest to the year 86 B.C. (*SBH* 27 and *SBH* 55).
4. See the comprehensive presentation by J. A. Black, “Eme-sal Cult Songs and Prayers,” *AuOr* 9 (1991), pp. 23–36.
5. For the Emesal dialect see M. K. Schretter, *Emesal-Studien. Sprach- und Literaturgeschichtliche Untersuchungen zur sogenannten Frauensprache des Sumerischen*, Innsbrucker Beiträge zur Kulturwissenschaft, Sonderheft 69 (Innsbruck, 1990) with further bibliography.

6. For the balag songs compare the edition by Cohen, *CLAM* 1, 2; see also the selected bibliographies in the present volume on pp. 3–4, 16).
7. J. A. Black, “Eme-sal Cult Songs and Prayers,” *AuOr* 9 (1991), p. 28 with n. 39, has a different opinion.
8. For the eršemmas see Cohen, *Eršemma*, and further, Krecher, *Kultlyrik*, pp. 19–25 and pp. 29–30. Cf. also Maul, “Wenn der Held,” pp. 312–34.
9. Raising the hands was a gesture of prayer. In addition to the Sumerian šuilla prayers written in the Emesal dialect, there were also prayers written in the Akkadian language that were called šuilla. These prayers, however, are quite different in content, construction, and ritual function from their Sumerian counterparts. Cf. the study of the Akkadian šuilla prayer by W. R. Mayer, *Untersuchungen zur Formensprache der babylonischen “Gebetsbeschwörungen,”* Studia Pohl: Series Maior 5 (Rome, 1976).
10. For the Sumerian šuillas see J. S. Cooper, “A Sumerian Šu-il-la from Nimrud,” pp. 51–67; idem, “Warrior, Devastating Deluge, Destroyer of Hostile Lands: A Sumerian Šuilla to Marduk,” in E. Leichty et al., *Scientific Humanist*, pp. 83–93; and M. E. Cohen, “A Bilingual Šuilla to Ningēštinanna,” in H. Behrens et al., *DUMU-E₂-DUB-BA-A: Studies in Honor of Åke W. Sjöberg*, Occasional Publications of the Samuel Noah Kramer Fund 11 (Philadelphia, 1989), pp. 79–85.
11. S. M. Maul, “Marduk, Nabû und der assyrische Enlil. Die Geschichte eines sumerischen Šu’ilas,” in S. M. Maul, ed., *Festschrift für Rykle Borger zu seinen 65. Geburtstag am 24. Mai 1994: tikip santakki mala bašmu*, Cuneiform Monographs 10 (Groningen, 1998), pp. 179–83 and 188–91.
12. Cf. the edition of these texts by Maul, “*Herzberuhigungsklagen*,” and further S. M. Maul, “Zwei neue ‘Herzberuhigungsklagen,’” *RA* 85 (1991), pp. 67–74.
13. A full treatment is given in Maul, “*Herzberuhigungsklagen*,” pp. 17–24.
14. Compare J. A. Black, “Eme-sal Cult Songs and Prayers,” *AuOr* 9 (1991), p. 26; Cohen, *CLAM* 1, p. 13, and further D. Charpin, *Le clergé d’Ur au siècle d’Hammurabi* (Geneva, 1986), pp. 250, 405, and 410, as well as W. Sallaberger, *Der kultische Kalender der Ur III-Zeit* (Berlin, 1993), pp. 149–50.
15. See the collected passages given by J. A. Black, “Eme-sal Cult Songs and Prayers,” *AuOr* 9 (1991), p. 26, and further Cohen, *CLAM* 1, p. 13.
16. S. M. Maul, “Die Frühjahrsfeierlichkeiten,” pp. 389–420.
17. TCL 6, 48 (edition: Langdon, “Calendars of Liturgies and Prayers,” pp. 120–23).
18. S. M. Maul, “Gottesdienst im Sonnenheiligtum zu Sippar,” in Barbara Böck, Eva Cancik-Kirschbaum, and Thomas Richter, eds., *Munuscula Mesopotamica: Festschrift für Johannes Renger*, AOAT 267 (Munich 1999), pp. 285–316.
19. Cf. Cohen, *CLAM* 1, p. 14, and M. E. Cohen, *Balag-Compositions: Sumerian Lamentation Liturgies of the Second and First Millennium B.C.*, Sources from the Ancient Near East 1/2 (Malibu, 1974), p. 15.
20. O. R. Gurney and J. J. Finkelstein, *The Sultantepe Tablets 2*, Occasional Publications of the British Institute of Archaeology at Ankara 7 (London, 1957), no. 232 (edition: Maul, “*Herzberuhigungsklagen*,” pp. 46–52).
21. See the summary in Maul, “*Herzberuhigungsklagen*,” pp. 29–56.
22. See W. R. Mayer, “Seleukidische Rituale aus Warka mit Emesal-Gebeten,” *OrNS* 47 (1978), pp. 431–58.
23. See M. Elat, “Mesopotamische Kriegerstuale,” *BiOr* 39 (1982), pp. 5–25, and Maul, “*Herzberuhigungsklagen*,” pp. 30–31 and pp. 44–46.
24. See R. Caplice, “Namburbi Texts in the British Museum IV,” *OrNS* 39 (1970), pp. 118–24 and pls. III–IV.
25. E.g., *RAcc*, pp. 34–40.
26. See the survey in Maul, “*Herzberuhigungsklagen*,” p. 30.
27. See text No. 3:rev. 6’; text No. 4:L.E. 2, and text No. 5:rev. 17’.
28. G. Reisner already recognized that these two fragments are from the same tablet.
29. These collations will be published by S. M. Maul. Maul completed the present text in 1993.
30. *SBH* 35 + MMA 86.11.347; *SBH* 50 (VAT 581) + MMA 86.11.360 (+) *SBH* 50 (VAT 415); *SBH* 60 + *SBH* 84 + MMA 86.11.346; *SBH* 63 + MMA 86.11.286A + MMA 86.11.286B + MMA 86.11.529; *SBH* 74 (VAT 268) + *SBH* 74 (VAT 443, previously only an indirect join) + MMA 86.11.298; *SBH* 82 + MMA 86.11.348; *SBH* 84 + *SBH* 60 + MMA 86.11.346.
31. The fragments VAT 415 and VAT 581 (published as *SBH* 50) cannot be joined physically (too much of the tablet core is lost). However, as G. Reisner realized, they undoubtedly belong to the same tablet.

32. The balags here are organized in the “canonical” order from the first millennium B.C. (cf. Black, “Sumerian *Balag* Compositions,” pp. 31–79, and the Catalogue IV R² 53 (K 2529) + Langdon, *BL* 103 (K 3276) + K 16853 (unpublished; join: R. Borger).
33. Numbering of Black, “Sumerian *Balag* Compositions,” pp. 37–54.
34. The designation xth *nishu* indicates that the original number is not preserved.
35. Numbering of Cohen, *Eršemma*, p. 7.

Selected Bibliography

- J. Black, “A-še-er Gi₆-ta, a Balag of Inanna,” *Acta Sum.* 7 (1985), pp. 11–87
- idem, “Eme-sal Cult Songs and Prayers,” *AuOr* 9 (1991), pp. 23–36
- idem, “Sumerian *Balag* Compositions,” *BiOr* 44 (1987), pp. 31–80
- R. Borger, “Schlüssel zu M. E. Cohen, CLAM,” *BiOr* 47 (1990), pp. 5–39
- M. E. Cohen, *Balag-Compositions: Sumerian Lamentation Liturgies of the Second and First Millennium B.C.*, Sources from the Ancient Near East 1/2 (Malibu, 1974)
- idem, *The Canonical Lamentations of Ancient Mesopotamia*, 2 vols. (Potomac, Md., 1988)
- idem, *Sumerian Hymnology*, *The Eršemma*, Hebrew Union College Annual, Suppl. 2 (Cincinnati, 1981)
- J. Krecher, *Sumerische Kultlyrik* (Wiesbaden, 1966)
- S. H. Langdon, *Babylonian Liturgies* (Paris, 1913)
- idem, “Calendars of Liturgies and Prayers,” *AJSL* 42 (1925/26), pp. 110–27
- S. M. Maul, ‘*Herzberuhigungsklagen*,’ *Die sumerisch-akkadischen Eršahunga-Gebete* (Wiesbaden, 1989)
- idem, “‘Wenn der Held (zum Kampfe) auszieht . . . Ein Ninurta-Eršemma,” *OrNS* 60 (1991), pp. 312–34
- W. R. Mayer, *Untersuchungen zur Formensprache der babylonischen “Gebetsbeschwörungen.”* *Studia Pohl: Series Maior* 5 (Rome, 1976)
- G. A. Reisner, *Sumerisch-babylonische Hymnen nach Thontafeln griechischer Zeit*, *Mittheilungen aus den orientalischen Sammlungen* 10 (Berlin, 1896)
- H. C. Rawlinson, *The Cuneiform Inscriptions of Western Asia, Vol. IV: A Selection from the Miscellaneous Inscriptions of Assyria*, Prepared . . . by . . . Sir H. C. Rawlinson . . . , Second Edition (London, 1891)

No. 2

Balag: abzu pe-el-lá-àm, to Enki

Introduction

The small fragment MMA 86.11.347 joins the tablet *SBH* 35¹ tightly, as can be seen in the drawing on the next page. A piece approximately the same size as MMA 86.11.347 is missing from the top right corner. The small fragment VAT 1744 that preserves the top edge of the tablet, as well as another small fragment of the left edge, have been joined to the tablet published by Reisner in *SBH*, p. 65 (VAT 418 + VAT 424 + an unnumbered fragment). Both of these fragments were published in the addenda to *SBH*, p. 153.² More than half of the original tablet is still missing, in spite of the join of MMA 86.11.347 and *SBH* 35.

MMA 86.11.347+ was written in 134 B.C. by Marduk-zēr(a)-ibni, when he was still a *kalû* apprentice.³ The obverse of the tablet has excerpts from the balag to the god Enki: abzu pe-el-lá-àm,⁴ edited by M. E. Cohen in *CLAM* 1, pp. 47–64.⁵ Preserved on the reverse are the last lines of an eršemma, which was probably performed in connection with that balag.⁶

The present tablet occupies a special place among the balag tablets from the library of the Nanna-ù-tu family. Unlike most balag tablets from this library, MMA 86.11.347+ was not written “for recitation” (*ana zamāri*) of the Emesal composition; rather, the tablet served as a commentary. The Sumerian lines have interpretations in Akkadian, which are not so much precise translations as a theological interpretation of the ancient Sumerian text.⁷

1. The passages preserved on *SBH* 35 are underlined in the transliteration.

2. M. E. Cohen’s statement in *CLAM* 1, p. 47, “Since Reisner’s publication of the tablet, another fragment containing parts of the first thirteen lines of the lamentation has been joined,” is incorrect. The upper edge of the tablet is already there in *SBH*, p. 153, with the join of fragment VAT 1744.

3. MMA 86.11.347+ has two dates, as do many other tablets from the library of the Nanna-ù-tu family (the Arsacid year is followed by the corresponding Seleucid year), since Babylonia was ruled by the Parthians from the thirties of the second century B.C. (cf. Oelsner, “Randbemerkungen zur arsakidischen Geschichte,” p. 30).

4. MMA 86.11.347 + *SBH* 35 contains lines 1, 12(?), 13, 14, 15, 17–22, 28–30, 41, 63, 79–80 of the balag abzu pe-el-lá-àm according to M. Cohen’s line count in *CLAM* 1, pp. 47–57.

5. See also Black, “Sumerian *Balag* Compositions,” pp. 37–38 no. 1, and Borger, “Schlüssel zu M. E. Cohen, *CLAM*,” p. 18.

6. See Cohen, *CLAM* 1, pp. 47–48, and the commentary to rev. 11’.

7. See Notes to the present text and S. M. Maul, “Küchensumerisch oder hohe Kunst der Exegese? Überlegungen zur Bewertung akkadischer Interlinearübersetzungen von Emesal-Texten,” in B. Pongratz-Leisten, H. Kühne, and P. Xella, eds., *Ana šadī Labnāni lū allik: Beiträge zu altorientalischen und mittelmeerischen Kulturen, Festschrift für Wolfgang Röllig*, AOAT 247 (Neukirchen-Vluyn, 1997), pp. 253–67.

2.

MMA 86.11.347 + [SBH 35 + (VAT 418 +
VAT 424 + VAT 1744 + unnumbered fragment)]

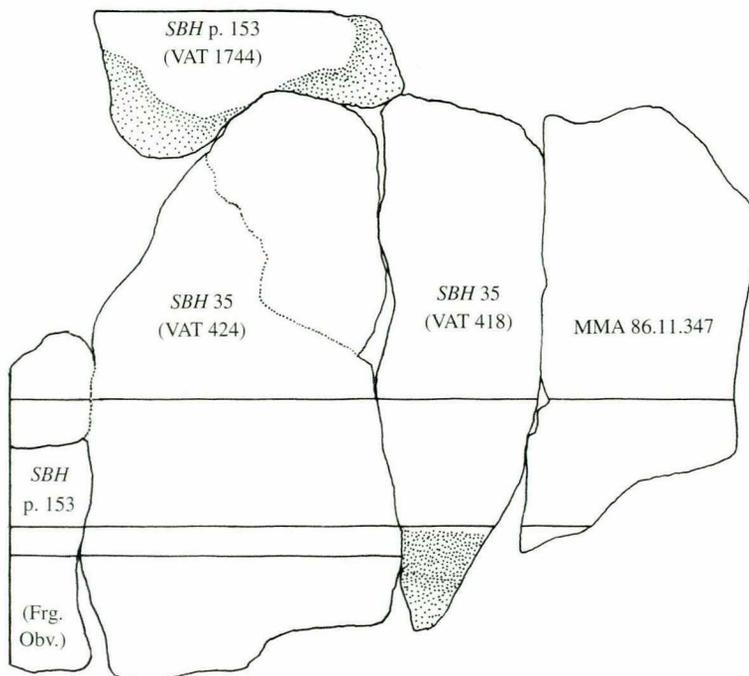
Plates 3, 4

H. 70 mm W. 37 mm Th. 27 mm

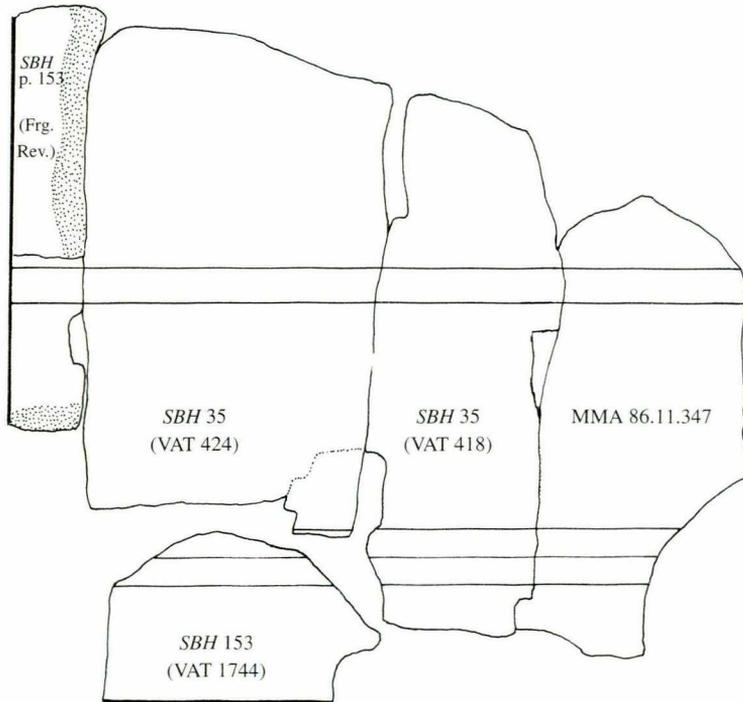
Balag: abzu pe-el-lá-àm, to Enki

S.E. 178 = 134 B.C., Babylon

Obverse



Reverse



Upper Edge

[ina a-mat^d+bēli(EN) u^dbēlī(GAŠAN)-iá liš-lim]

Obverse

1. [abzu pe-el-lá-àm]
 2. [.....]
 3. [Úru-zí-ib^{ki}]
 4. [é-engur-ra]
 5. [é-engur-ra]
 6. [mu-ùri-na]
 7. [kisal-maḫ-a abzu]
 8. [kisal-maḫ-a]
 9. [kisal-maḫ-a(?) abzu gal-gal-la(!)-mu]
 10. [bára kù]
 11. [x x a-še-er-ra-mu]
 12. [é ma-al-la]
 13. [(empty)]
 14. [abzu peš₁₀-peš₁₀-e
[(empty)]
 15. [é zi-da]
 16. [é^dAm-an-ki-ga]
 17. [é^dAm-an-ki-ga pe-el-lá-šè]
 18. [na-ám é pe-el-lá]
-
19. [MU^{mes} NU BÚR^{mes} šá abzu pe-el-lá-àm . . .] x [. . .] x [. . .]
- (rest of obverse of MMA 86.11.347 broken)

[ap-su-ú šá ri-šá-a-ti Eri-du₁₀ šá ta-na-da-a-ti]

[ib-ba-nu(!)-ú,]

[Eri-du₁₀ ša ina ašri x x (?) : (?)(?)ta-a-bi ib-ba-nu-ú : bu¹un¹-[nu-ú]

[bit apšī ša ša-qu-um-ma-ti]-[t]a : šu-qam-mi[u-mu] el-[lu]

[bit en-gur-ru šá qé-reb-šú]

[šá ú-ri-in-na-ku-šú ú-tal-li-lu] : ú-ri-in-nu ul¹lu¹-[lu]

[ki-sal-lu ši-i-ri ap-su-ú še-e]ḫ-ru-ti-ia : ba-an-dù-à[m]

[ki-sal-lu ši-i-ri apšī(ABZU)^é rab-bu-ti-t[a]

[nap-ḫa-<ar(?)> šum-du-lum apšū(ABZU)^ú rab-bu-ti-t[a]

[pa-rak el-lu šá ana ši-it-^dšamšī(UTU)^{šī}] ra-mu-ú

[šū(!)-bat] ta-ni-ḫi-ia

[ana é-kal-lum šá kád-re-e] e-ri-b[ī]

: ú-a ma-al-la-bi(?) . . .] bi-it be-lu[m]

[ap-su-ú kib-ri ana kib-ri mi-nam it-t]a-nu-ru mi-nam ú-ta-[r. .]

mi-nam in-ta-na-ḫar šá ap-su-ú kib-ru-šú mi-nam ut-ta-ab-b]a-tu :

mi-nam in-na-aq-q[á-ru]

[bītu(É) ki-i-ni ap-su-ú kib-ri ana kib-r]i mi-nam it-ta-nu-ru[u]

[bīt(É) ^dÉ-a] kib-ri ana kib-r[i]

[bīt(É) ^dÉ-a ana šá šul-pu-tá i nu]-ú-ri-ḫ-[šá]

[aš-šum bītī(É)-šú šul-pu-tú ālī(URU)-šú šal-la x]-im dim-ma-tum i-[. . .]

mu-un-ma-ma]

[te ma-gi₄-gi₄-gi₄]

[peš₁₀-peš₁₀-e te (empty)]

[peš₁₀-peš₁₀-e]

[an-ši-ul₄-dè-en-dè-en]

[úru ir-ra-na e-ne-šè

mu-un-ma-ma]

Reverse

[...]

- 1'. [an dè-èm-ḥun-gá] [šá-mu-ú li-ni-iḫ-ḥu-ka eṣetim(κI)ḫim li-š]ap-ši-ḫ-k[a]
 2'. [a umun-e] [ú-a be-lum šá-mu-ú]li-ni-iḫ(!) (tablet: HD)-ḥu-k[a]
 3'. [ur-sag ḏAsal-lú-ḫi] [ḡar-ra-du ḏMarduk(AMAR.UTU) šá-mu-ú]li-ni-iḫ(!) (tablet: HD)-ḥu-ka
 4'. [mu-ud-na ki-ág-zu ḏPap-nun-an-ki-ke₄] [ḫi-ir-tum na-ra-am-ta-ka ḏZar-pa-ni]-tum taš-lit liq-bi-ka
 5'. [sukkal-zi-ḏMu-zi-ib-ba-sa₄-a] [suk-kal ki-nu(!) ḏNa-bi-um] MIN MIN
 6'. [é-gi₄-a dumu-sag ḏUraš-a] [ka-lat mar-tum reš-ti-tum šá ḏUraš(!)] MIN MIN
 7'. [égi zi-da Gašan-KA-UR-a-ši-ga-ke₄] [ru-bat kit(!)-tum ḏTaš-me-tum] (erasure) MIN (erasure: MIN MIN) MIN
 8'. [égi gu-la gašan-mu ḏNa-na-a] [ru-bat ra-bi-tum be-el-tú ḏN]a-na-a MIN MI[N]
 9'. [úru-zu na-an-šub-bé-en dè-ra-ab-bé] [ā(URU)-ka la ta-nam-di liq-bu]-ka taš-lit liq-bu-ka
 10'. [me-na-šè Tin-tir^{ki} na-an-šub-bé-en dè-ra-ab-bé] [adi mati Ba-bi-lì la ta-nam]-di liq-bu-ka taš-lit 'liq-bu'-[ka]
 [a-ra-zu dè-ra-ab-bé]

- 11'. [MU^{meš} NU BÚR^{meš} šá é-a(?)-(a[?]: written over erasure) KU(?). x NE] ana KA-[. . .

- 12'. [ḫ^{im}DUB ḏDIM-TIN-si-E A šá ḏ+EN-A-M]U A 'Nan[na.ù.tu]

- 13'. [qat ḏŠÚ-NUMUN-DÙ A-šú ḫ^{im} ḡala-tur-ru ḏMarduk(ŠÚ.KA)M*] E^{ki} ḫ^{im}[X UD.X.KAM*]

- 14'. [MU I ME 14.KAM* šá šī-t MU I ME 78.KAM* A]r-[šá-ka-a LUGAL]

Translation

Upper Edge: Epigraph

[At the command of the Lord and My Lady may (what I am doing) be successful.]

Obverse

1. [The *apsû* has been defiled; Eridu has been pillaged!]
Akk.: [*Apsû* of joy, Eridu of praise!]
 2. [In this *apsû*, which has been built on a pure place,]
 3. [in this (city) of Eridu, which has been built on a good place,]
Akk.: [Eridu, which has been bui]lt : is built [on a . . . : good place,]
 4. [my still E²engurra,]
Akk.: [the house of the *apsû*, the one (giving) m]e [stillness] : is still,
 5. [my E²engurra of which the interior is holy,]
Akk.: [the house of the *engurru*, of which the interior is] holy,
 6. [my standard, which has been purified,]
Akk.: [(and) of which the standards have been purified] : the standards [are] purified,
 7. [in the main courtyard the *apsû*] has been built up(?): [(the main courtyard), my “little *apsû*,”]
Akk.: [the main courtyard, the *apsû* of] my youth,
 8. [the main courtyard, my “very big *apsû*,”]
Akk.: [the main courtyard, the *apsû* of m]y adults,
 9. [the main courtyard(?), my “very big *apsû*,” my perfect beauty,]
Akk.: [the entire extent of the *apsû* of m]y adults
 10. [my holy throne], set up [facing the direction of the sunrise,]
 11. [(. . .) my city(?) of sighing, . . .]
Akk.: [the seat of] my sighing [. . .],
 12. [my open house into which gifts were brought,]
Akk.: [to the palace into which gifts] were brought,
 13. [. . .]
Akk.: the house of the lord [. . .]
-
14. [Why does the *apsû* constantly turn against me at every shore?]
Akk.: [Why does the *apsû*] constantly turn (against me) [at every shore]? Why does it . . . [.](?)
[Why does it confront constantly? Why have the shores of the *apsû* been] destroyed? Why are they demoli[shed?]
 15. [Faithful house, why (does the *apsû* constantly turn against me) at every shore?]
Akk.: [Faithful house], why does [the *apsû*] constantly turn (against me) [at every sho]re?
 16. [House of Enki, (why does the *apsû* constantly turn against me) at every shore?]
Akk.: [House of Ea], (why does the *apsû* constantly turn against me) at every shore?
 17. [To the defiled house of Enki we are hurrying.]
Akk.: [The house of Ea, to the one which has been defiled, let us] hurry!

18. [Because of her desecrated house and of her pillaged city she goes to him.]
Akk.: [Because of her(!) defiled house and her(!) pillaged city] . . . the weeping . . .

19. [Uninterpreted(?) lines of the balag abzu pe-el-lá-àm . . .] . . . [. . .] . . . [. . .].
(rest of obverse broken)

Reverse

- 1'. [May the heavens quiet you! May the earth] appease you!
2'. [O lord, may the heavens] quiet you!
3'. [Warrior Asalluḫi/Marduk, may the heavens] quiet you!
4'. [May your beloved spouse, Papnunanki/Zarpān]itum, utter a prayer to you!
5'. [May the faithful vizier Muzibbasâ/Nabû] utter a prayer to you!
6'. [May the daughter-in-law, the first born of Uraš] utter a prayer to you!
7'. [May the faithful princess Gašan-KA-UR-a-sì-ga/Tašmētum] utter a prayer to you!
8'. [May the supreme princess, the (Sum.: my) lady, N]anâ utter a prayer to you!
9'. [“You should not reject your city!” may they say] to you! May they utter a prayer to you!
- 10'. [“For how long again? You should not re]ject [Tintir/Babylon!”] May they say to you! May they utter a prayer to you!
- 11'. [Uninterpreted(?) lines of (the eršemma) é-a(?) KU x NE], . . . [. . .]
- 12'. [Tablet of Ea-balāssu-iqbi, the son of Bēl-apla-id]din, the son of Nan[na-ù-tu (. . .)]
13'. [Hand of Marduk-zēr(a)-ibni, his son, the *kalû* apprentice of Mar]duk. Babylon, [the xth day of the] month [. . .]
14'. [Year 114 (of the Arsacid era), that is the year 178 of the Seleucid era, (when) A]r[sakes was king.]

Notes

Obverse

- 1–3: Ll. 1–3 are preserved in the fragment joining *SBH* 35 (VAT 1744) (see *SBH*, p. 153). It is not clear from the copy of the fragment (*SBH*, p. 153) that this piece preserves the upper edge of the tablet. What remains of the epigraph, which occurs on the upper edge of many tablets from the library of the Nanna-ù-tu family, was overlooked by Reisner and was not included in *SBH*, p. 153. The small litany following l. 1 in the duplicate, BM 54745 (see Cohen, *CLAM* 1, pp. 48–49, ll. 2–11) is missing in MMA 86.11.347+.
- 2: This line cannot be restored with certainty from the remaining traces. However, it is very likely that BM 54745:obv. 23–24 (Cohen, *CLAM* 1, p. 49, l. 12) completes the line: abzu ki sikil-la dù-a-ba = *apsû ša ina ašri elli innepšu*.
- 3: *zì-ib-ba* probably corresponds to one other Akkadian word (indicated by the double *winkelhaken* before *ta*) in addition to *tābu* in the Akkadian version of the line.

- 4–5: E³engurra, the name of Enki’s temple at Eridu, is translated rather than transcribed in the Akkadian version of ll. 4 and 5, contrary to usual scribal practice. L. 5 of the BM 54745 version of the balag (cf. Cohen, *CLAM* 1, p. 49) is missing.
- 6: The Emesal form mu-ùri-(na) corresponds to the main dialect giš-ùri-(na) (cf. MSL 4, p. 21, 149). The Akkadian loan-words *urinnu* and *urinnakku* as well as *urigallu* indicate that the element giš/mu was not an integral part of the Sumerian word. Usually ùri is preceded by the determinative gi.
- 7: The parallel construction of the next line shows that the reading bàn-da-mu (cf. gal-gal-la-mu, in l. 8) is preferable to the variant ba-an-dù-àm.
- 9: The restoration of the first half of the line is not entirely certain. It is possible that there was enough space for two or three signs before the very squeezed [. . . abzu gal-gal]-la-mu, in *SBH* 35:obv. 8. The restoration of the second half of the Sumerian line follows BM 54745:37 (cf. Cohen, *CLAM* 1, p. 49, l. 19).

11: This line does not have an exact parallel in the duplicate BM 54745. There, in ll. 41–42 (= Cohen, *CLAM* 1, pp. 49–50, l. 21), we have instead:

41. Tin-tir^{ki} úru a-še-er ma-al-l[a-mu]
 42. *Ba-bi-lì šá ana ta-ni-ḫi iš-šak-nu*

My Babylon, which was assigned to sighing

In *SBH* 35:obv. 11 there is room for only two signs before a-š[e-e]r-ra-mu. Possibly the second sign can be read ‘úru’¹ (uncertain). úru, then, should be rendered *šubtu* in the Akkadian version of the line.

- 12: The Akkadian version of the line erroneously assumes that é-ma-al-(la) is the Emesal form of é-gal-(la) [instead of é gál-(la)]. For the translation of é gál-(la) compare gál = *petû*, “to open” (see e.g., *SBH* 44:obv. 10–11, and Cohen, *CLAM* 1, p. 62, for this line [there: l. 22]).
- 13: This writer cannot explain the variants to l. 12 noted here. The connection between the Sumerian and Akkadian versions remains obscure. Was the scribe perhaps thinking of umun (ú instead of U(?)) and ma = *bītu*(?). The following five lines (= Cohen, *CLAM* 1, p. 50, ll. 23–27) are missing here. The entire first part of the balag consists of a single sentence that is incomplete in MMA 86.11.347+:1–13. The meaning of the sentence does not become clear until ll. 25–27 (according to the count in Cohen, *CLAM* 1, p. 50):

25. i-bí-bé ér-ra šà-bé ér-ra-àm
pa-nu-šu bi-ki-tu₄ lib-ba-šú bi-ki-tum-ma
26. i-bí-bé ér-ra mu-lu mu-un-ku₄-ku₄
pa-nu-šu ina bi-ki-tu₄ a-wi-la₁₁ ú-še-er-ri-bu
27. šà-bé a-še-er-ra mu-lu im-ta-è-a
lib-ba-šu ina ta-ni-ḫi a-wi-la₁₁ ú-še-eš-ša-a

25. At its front (i.e., at the front of the *apsû*) are tears; at its interior are tears;
 26. at its front one enters in tears;
 27. from its interior one exits in sighing.

14: The Akkadian version has no fewer than five different translations of the Sumerian line.

- 17–18: These lines, with few variants, develop into a short litany in the duplicate BM 54745 (cf. Cohen, *CLAM* 1, p. 51, ll. 39–41). The MMA version of the text skips the next twenty-one lines (cf. Cohen, *CLAM* 1, pp. 51–52, ll. 42–62). In this section Enki and his consort, Damgalnunna, leave the *apsû*, because it has become “soiled” by a not clearly defined enemy, as already intimated in the opening lines of the balag. Damgalnunna turns to Enlil in her grief (cf. Cohen, *CLAM* 1, pp. 51–52, ll. 46–67, and especially p. 52, l. 62) with the following complaint: me-na-šè [ur₅]-ra-bi, “How long (will) this humiliation (last)?”

- 18: The Sumerian version of the line has been restored from the duplicate BM 54745 (= Cohen, *CLAM* 1, p. 51, l. 46). Damgalnunna turns to Enlil (see the commentary to ll. 17–18), who is ultimately responsible for the desecration of the temples. The Akkadian translation is different in BM 54745 (no doubt to be read as: . . . *qul-tim da-ma-<ma(?)> ul ták-la!*).
- 19: Contrary to Cohen, *CLAM* 1, p. 47, “15(?)₁ MU^{meš} BÚR^{meš}” cannot be restored at the beginning of the line. In any case his translation “15 lines missing” is certainly incorrect. Collation of *SBH* 35 confirms the traces of signs given by Reisner in the addenda to *SBH*, p. 153. There is no number before the MU. The additional fragment in *SBH*, p. 153, was overlooked by Cohen in *CLAM* 1. In *SBH* 35:obv. 19 there are traces of a further sign before [B]ÚR^{meš}, which should probably be read N[U]. The expression MU^{meš} NU BÚR^{meš} is to this writer’s knowledge only attested in this text and is difficult to interpret. The common meaning of BÚR, *pašāru*, “to undo,” is certainly the meaning here. BÚR = *pašāru* is used not only literally but also figuratively as in “to solve problems and questions.” For example, in the Sumerian riddles published by M. Civil, the solution is called *ki-búr-bi* (M. Civil, “Sumerian Riddles: a Corpus,” *AuOr* 5 [1987], pp. 17–37). In a Neo-Assyrian letter from Nineveh (*ABL* 355 = S. Parpola, *Letters from Assyrian Scholars to the Kings Esarhaddon and Assurbanipal*, pt. 1, AOAT 5/1 [Neukirchen-Vluyn, 1970], 35:obv. 6–7); cf. also obv. 13–14 (*pišrāte ša šumē*), rev. 1 (*pišrātēšunu*); rev. 4 (*pišeršu*) the scribe says *ina muḫḫi pišri ša šume ša šarru bēli išpuranni*, “concerning the ‘undoing’ (i.e., the interpretation) of the (omen) line, about which the king, my Lord, wrote me.” (For the term *pišru*, “interpretation,” see also S. Parpola, *Letters from Assyrian Scholars to the Kings Esarhaddon and Assurbanipal*, pt. 2, AOAT 5/2 [Neukirchen-Vluyn, 1983], p. 40.) Very likely MMA 86.11.347+:obv. 19 should also be understood in this sense. The notation would then mean “uninterpreted lines from (the balag) abzu pe-el-lá-àm.” Unfortunately, it is not known what the second part of this line (and the corresponding line, rev. 11’) contained. The notation in rev. 19’ probably indicates that the scribe provided the Sumerian lines of a balag composition. After a dividing line in the joined fragment *SBH* 35 two further lines follow:

20. e-zé [m]u-tinim-me-ru-ka : a a x [.][á-gur á-gur-ra-zu]

21. máš mu-tinda-áš-šu-k[a : ú-ri-šu-ka šá ziq-ni zaq-nu][su₆-lá su₆-lá-zu]

These lines correspond to ll. 79–80 in the edition of the balag by Cohen in *CLAM* 1, pp. 53–54.

Reverse

SBH 35 supplies seven lines before the beginning of the reverse of MMA 86.11.347+.

- 10’: The restoration me-na-šè is taken from CT 51, 189 (BM 121072):rev. 1’. CT 51, 189 contains the concluding eršemma, umun-mu za-e, to the balag abzu pe-el-lá-àm. Cf. also the parallel *SBH* 45:rev. 17 (A. Falkenstein, *Literarische Keilschrifttexte aus Uruk* [Berlin, 1931], no. 10:rev. 12 = K 3480, rev. 13). As the parallels contain the conclusion of an eršemma, we should also classify MMA 86.11.347+:rev. as an eršemma.
- 11’: The sign after é is written over an erasure. The incipit of the accompanying eršemma prayer should be given in l. 11’. Besides the eršemma é-e(?) KU[. . . .] NE, the balag abzu pe-el-lá-àm could also be followed by the eršemmas umun-mu za-e (cf. CT 51, 189 and the duplicate *STT* 2, no. 155 and Sm 1259) and Dilmun^{ki} nigin-na (cf. IV R² 53+:cols. i–ii 2). See in this connection the Notes to texts Nos. 13 and 14 (MMA 86.11.351 and MMA 86.11.288:rev. 22).
- 13’: The reading ^dšÚ.KAM* is certain because of the space and the parallel *SBH* 28:rev. 22: ^{ld}Ea(IDIM)-balāṭ(TIN)-s[u-iqbi(E) mārū(A)-šú ^{lú}gala]-^ltur-ru¹ ^dMarduk(šÚ.KAM*) Bābili(E)^{ki}, etc.

No. 3

Balag: ^dUtu-gin₇ è-ta, to Enlil*Introduction*

This tablet, MMA 86.11.182, contains the beginning and the end of a *nishu* (section) from the balag composition ^dUtu-gin₇ è-ta, addressed to Enlil.¹ Most of this *nishu* is already known from the tablet IV R² 11 (K 4613) and its duplicate K 7083.² Another version of this part of the balag ^dUtu-gin₇ è-ta is also known from the library of the Nanna-ù-tu family, namely *SBH* 33. MMA 86.11.182 and the Berlin tablet *SBH* 33, however, do not belong to the same tablet, as is evident from comparing the composition of the clay and the ductus of the two pieces. Unfortunately, the number of the *nishu* of the text with incipit dam-gàr-ra ba-da-kúr is broken off in all known copies.³

MMA 86.11.182 belonged to Marduk-bēlšunu from the Šumu-libši family, and it was probably written by his son in 145 B.C. (= S.E. 167).⁴ The ten-year-older tablet *SBH* 54 probably belonged to him originally.⁵ Like several other tablets from the Nanna-ù-tu family, MMA 86.11.182 contains many glosses, which are to be taken partly as aids to pronunciation, partly as musical notations. As the colophon states, the tablet was copied out “for recitation” (*ana zamāri*) and thus as a balag to be chanted to a deity. No doubt Marduk-bēlšunu chanted the balag composition ^dUtu-gin₇ è-ta, or perhaps only the part dam-gàr-ra ba-da-kúr, during a religious ceremony for Marduk in Babylon.⁶

In the preserved part of the obverse it is lamented that Enlil, the “merchant,” has abandoned the cities and the temples of the country.⁷ The tablet ends with a plea for Enlil to return to his city and—after he had deprived the city of its favorable destiny (obv. 12)—to write a tablet decreeing a good destiny (rev. 3′). The ancient concept that Enlil possessed the tablet on which the destiny of the whole land was decreed is related here to the idea that Enlil prepared a tablet of destiny for his own city and from time to time amended it.⁸ During the first millennium B.C. the belief was that the gods who decreed destinies had such a tablet for everyone (or at least for the king), in which the gods noted the punishments imposed on him (the king). In one prayer from the royal ritual, *Bit rimki*, the king prays that the tablets listing the sins held against him by the gods will be broken: “May the tablets of my sins be broken; may my ill portents be dispersed” (*lū hepū tuppī arniya lū puṭturū lumnūʿa*).⁹

1. This balag was treated by Cohen in *CLAM* 1, pp. 95–119. Cf. also Black, “Sumerian *Balag* Compositions,” pp. 39–40 no. 4, and Borger, “Schlüssel zu M. E. Cohen, *CLAM*,” pp. 19–20. The obverse of MMA 86.11.281 contains ll. a + 196–a + 210, while the reverse has ll. b + 265–b + 269 according to the count by Cohen, *CLAM*. For the obverse the following duplicates are known: IV R² 11:obv. 1–20 (with the duplicate K 7083) and VS 24:34 obv. 10–15 (= MMA 86.11.182:obv. 1–6); the Old Babylonian text PBS 10 / 2, 12:col. ii 1–11 is a parallel. For the reverse the only preserved duplicate is IV R² 11:rev. 44′–52′. *KAR* 375:col. ii 27–33 is a parallel to MMA 86.11.281:rev. 1′–4′.

The balag is listed in the catalogues BM 85564 (S. N. Kramer, “Three Old Babylonian Balag-Catalogues from the British Museum,” *Societies and Languages of the Ancient Near East: Studies in Honour of I. M. Diakonoff* [Warminster, 1982], p. 207, incipit no. 5: ^dUtu-gin₇ è-em-ta) and D. D. Luckenbill, “A Neo-Babylonian Catalogue of Hymns,” *AJSL* 26 (1909/10), p. 28 l. 8. It is listed as “meant for recitation” in the cultic calendars TCL 6, 48:obv. 19 and Maul, “Frühjahrsfeierlichkeiten,” p. 403, l. 10′, as well as in the ritual, *RAcc*, p. 40, ll. 6–7. Probably, the ritual ešemma with the same incipit (see IV R² 53 +:col. iii 16) is alluded to in *RAcc*, p. 34, ll. 5–6 rather than the balag ^dUtu-gin₇ è-ta. It remains uncertain whether the balag ^dUtu-gin₇ è-ta-na cited in the cultic calendar in Maul, “Frühjahrsfeierlichkeiten,” p. 406, l. 33′ is identical with the balag ^dUtu-gin₇ è-ta. Compare

also the noncanonical balag ^dUtu-gin₇ è-ta listed in IV R² 53 +:col. i 36. Furthermore, an eršahunga named ^dUtu-gin₇ è-ta also existed in addition to the balag and the eršemma (see Maul, “Herzberuhigungsklagen,” pp. 82–89).

2. Cf. IV R², Pinches, “Additions and Corrections,” p. 2a to pl. 11.

3. Langdon’s assumption that IV R² 11 and duplicates are the second tablet of the balag ^dUtu-gin₇ è-ta (Langdon, “Calendars of Liturgies and Prayers,” p. 119 n. 1) cannot be documented.

4. See rev. 9’.

5. See *SBH* 54:rev. 50–53 and Hunger, *Kolophone*, p. 58 no. 149. *SBH* 54 was written by Bēl-iddina, the son of Marduk-bēlšunu.

6. The known evidence for the ritual use of the balag ^dUtu-gin₇ è-ta is summarized in Note 1 above.

7. See M. Civil, “Enlil the Merchant: Notes to CT 15 10,” *JCS* 28 (1976), pp. 72–81.

8. For the “tablet of destiny” see A. R. George, “Sennacherib and the Tablet of Destinies,” *Iraq* 48 (1986), pp. 133–46, and the Anzū myth (see edition by M. E. Vogelzang, *Bin šar dadmē: Edition and Analysis of the Akkadian Anzu Poem* (Groningen, 1988), p. 33 ll. 68–78, etc.

9. Von Weiher, *SpTU* 2, 12:col. ii 11.

3.

MMA 86.11.182

Plates 4, 5

H. 65 mm W. 69 mm Th. 25 mm

Balag: ^dUtu-gin₇ è-ta, to Enlil

S.E. 167 (= 145 B.C.), Babylon

Upper Edge

[ina a-mat ^{d+}bēli(EN)] u ^dbēlti(GAŠAN)-iá liš-lim

Left Edge

Obverse

1.	[. .]	[dam-g]ār-ra _A ba-da-kúr [tá]m-ka-ri it-ta-kir A	U	d[ù k]a- ^f nag-gá ¹ [al-LUD(?)] k[a-la] ma-a-tú [it-ta]- ^f ad-laḥ ¹ A ¹
2.	^f E ¹	[úr]u-ta dam-gàr-ra ba-da-kúr	U	dù ka-nag-[gá al-LU]D(?)
3.	E	[m]u-LU šir-ra šá be-lum ina šir-ḥi-šú (erasure) U(?)	A	èš Nib[ru ^{ki}]-ta bi-it [Ni-ip]-pu-ri
4.	A A	še-eb é-kur-ra-ta	A	ki-ùr é- ^f nam ¹ -ti-la ^f A(?) ¹
5.	A	še-eb Zimbir ^{ki} -ta	A	ba-da-kúr ^U
6.	A A	èš é-babbar-ra	A E	é- ^d di-kud-kalam-ma ^A
7.	A	še-eb Tin-tir ^{ki} -ta	A	ba-da-kúr ^U
8.	A	še-eb é-sag-íl-la	A	èš é-tùr-kalam-ma ^f A ¹
9.	A	še-eb Bād-si-ab-ba ^{ki} -ta	A	ba-da-kúr ^U
10.	A A	še-eb é-zi-da-ta	A	èš é-maḥ-ti-la ^A
11.	A	še-eb é-te-me-en-an-ki	A	èš é-dàra-an-na ^A
12.	(erasure) SÁ	ú[r]u-ta umun-bi a-li be-el-šú		na-ám ba-da-kúr (read: -kud) i-ta-ra-ar-šú

13.	gašan-bi gig-gig-bi <i>be-le[t]-su šá mar-ša-a-ti</i>	A	ba-da-kúr (read: -tuš) <i>it-ta-šab</i>
14.	[ú]ru umun-bi : úru Mu-ul-líl-lá <i>ālu(URU) šá^dMIN</i> <i>[ša(?) āli(URU) b]e-el-šú</i>	A	èn li ₉ -bi-tar-ra-b[i] <i>ár-kát-su la ip-ru-us</i>
15.	[. .] [umun ^d Mu-ul-líl-le] <i>[bēlu(m)^dMIN]</i>		[líl]- ^f lá ¹ -aš ku ₄ -ra-b[i(?)] <i>[ana za-qt^f]-^fqt¹ [. . .]</i>
16.	[mu-LU ér-ra-ke ₄]		[ér mu-un-še ₈ -še ₈]
Left Edge Reverse			
1'.	[. .] [ki na-ám kud-ra-zu] <i>[e-ma ta-at-mu-ú]</i>		[ba-e-dè-til] <i>[tag]-^fda-mar¹</i>
2'.	[. .] [sipa nu-gurum-ma] <i>[re-é-i] ^fla ka-šá(?)-tim(?)¹</i>		^f e ¹ -zé _U i-ni-in-gub <i>ana še-e-nu tu-uš-zi-iz</i>
3'.	^f su ₈ ¹ -ba ù nu-ku <i>re-é-a la ša-li-lu(!)</i> (tablet: ṬU)	A	en-nu-un-gá ba-e-tuš <i>ana ma-šar-tim tu-še-šib</i>
4'.	a-a ^d Mu-ul-líl-lá úru-zu _U -a <i>a-bi^dMIN āl(URU)-ka ḫi-i-iṭ-ma ṭup-pi da-mi-iq-ti-šú šu-ṭur</i>		è-ì _A dub-sa ₆ -ga-na ba-an-DU
<hr/>			
5'.	^{A A} x x [. . .] x x ^f si(?) ^{1 E} [.] x x ^f ma(?) ¹ -lu-ú		u ₄ -ul-la úru ^{ru} -mu ^U <i>šá-qu-ú na-ak-lum</i>
6'.	[nis-ḫi ^d Utu-gin ₇] ^f è ¹ -ta NU AL.TIL <i>ana zamāri(du₁₂) nashī(zi)^{hi}</i>		
7'.	[IM.GÍD.DA] ^{Id} AMAR.UTU-EN-šú-nu		
8'.	[.] <i>ina qātēšu iš]-ṭur-ma^{Eki}</i>		
9'.	[^{iti} x (x) UD.X.KAM* MU 1 ME 60(DIŠ+š)u] 7.KAM* ¹ Di-mit-ri LUGAL		
10'.	[pa-liḫ ^d . . .] <i>ina šur]-qa lā(NU) itabbal(GIŠ)-šú</i>		

Right Edge

a ḫi a TUR x [. . .
x (x) LI x [. . .
^Aše-eb é-nam-t[i-la . . .
é-ḫur-sag-k[alam-ma . . .

Translation

Upper Edge: Epigraph

[At the command of the Lord] and My Lady may (what I am doing) be successful.

Obverse

1. The merchant moved away; the whole land is in confusion.

Akk.: The merchant has become alienated; the whole land has been thrown into confusion.

2. From the [cit]y the merchant moved away; the whole land is in confusion.
3. O mourner, from the sanctuary (of) Nippur,
Akk.: As for the lord, in his dirge (he has become alienated from) the house of [Nipp]ur.
4. from the brickwork of Ekur, from the Ki²ur, the Enamtila,
5. (and) the brickwork of Sippar he moved away (the whole land is in confusion).
6. From the sanctuary Ebabbar, the Edikudkalamma,
7. (and) the brickwork of Tintir (Babylon) he moved away (the whole land is in confusion).
8. From the brickwork of Esagil, the sanctuary Eturkalamma,
9. (and) the brickwork of Badsiabba (Borsippa) he moved away (the whole land is in confusion).
10. From the brickwork of Ezida, (from) the sanctuary Emaḥtila,
11. the brickwork of Etemenanki, the sanctuary Edara²anna (he moved away; the whole land is in confusion).
12. From the city its lord has cut off(!) the (good) destiny.
Akk.: Its lord has cursed the city.
13. Its lady sat down(!) in great distress.
14. This city about which its lord [var.: Enlil] did not care (anymore),
Akk.: (As for) the city of (the god) *ditto* (= Enlil)
[about the city], its lord did not care (anymore).
15. (and) which the lord Enlil turned into (a place inhabited by) ghosts,
Akk.: [The lord (the god) *ditto* (= Enlil) turned it into (a place inhabited by) gho]sts.
16. [The mourner bewails with tears.]
(rest of obverse broken)

Reverse

- 1'. [You have annihilated your place from which the (good) destiny has been cut off.]
Akk.: [Whatever you swore against, you] have annihilated.
 - 2'. (Once?) you had placed a shepherd who is not submissive over the sheep.
Akk.: You had placed over the sheep a shepherd who is not submissive.
 - 3'. (Once?) you had placed on watch for me a shepherd who never slept.
 - 4'. Father Enlil, take care of your city (And then) you will(?) write(?) a tablet (with) its favorable (destiny)!
Akk.: Father *ditto* (= Enlil), take care of your city and write then a tablet (with) its favorable (destiny)!
-
- 5'. [. . .] , eternal, my(?) . . .
Akk.: [.] the lofty and artistic [.] . . .
 - 6'. [xth *nishu* (of the balag composition) ^dUtu-gin₇] è-ta. Not complete. Copied for singing.
 - 7'. [Long tablet] of Marduk-bēlšunu.
 - 8'. [.] has wri]tten (the tablet) [with his hand]. Babylon,
 - 9'. [month . . . , day . . . in the year 16]7 (when) Demetrius was king.
 - 10'. May [the worshipper of (god) . . .] not remove it [by the]ft.

Right Edge

(not translated; see Notes below)

Notes

Obverse

- 1: The not entirely certain restoration al-LUD (instead of the expected al-lù as in the duplicate IV R² 11:obv. 1 and 3) is based on the preserved traces in the next line.
- 3: For mu-LU šir-ra cf. Krecher, *Kultlyrik*, p. 117.
- 4: Ekur, including (é)-ki-ùr, and Enamtila are the temples of Enlil (and Ninlil) at Nippur.
- 6: Ebabbar is the temple of Utu /Šamaš at Sippar (see l. 5).
- 6 ff.: The temples Edikudkalamma, Utu /Šamaš, Esagil (the principal temple of Marduk; see l. 8); and Eturkalamma (of Bēlēt-Bābili) are located in Babylon (Tintir). The ziggurat Etemenanki belonging to the Marduk temple is not mentioned until l. 11.
- 10: The shrines of Nabû at Borsippa are mentioned in this line (see l. 9).
- 12: na-ám ba-da-kúr is an error for na-ám ba-da-kud (correct in the duplicate: IV R² 11:obv. 13). The interchange of kúr for kud is not necessarily an error of “hearing.” In l. 13 we have ba-da-kúr instead of the expected ba-da-tuš (correct in IV R² 11:obv. 15); probably the scribe in error repeated the verbal form of the refrain. The error in this line is probably of the same type.
- 14: With this line compare also the duplicate IV R² 11:obv. 17–18 (A) and K 7083 (B):
- | | | |
|---|---------------------------|-------------------------|
| A | úru-umun-e | èn li-bí-in-tar-ra-bi |
| B | úru-umun-e-bi LI(-)bí-in: | èn li-bí-in-tar-[ra-bi] |
| A | [ālu] šá be-el-šú | ar-kàt-su la ip-ru-us |

Reverse

- 5': The catch-line leading to the following *nishu* of the balag ^dUtu-gin₇ è-ta is also known from the duplicate IV R² 11:rev. 52' ([. . .]x u₄-ul-la u₁₈-ru-mu), but the duplicate does not have an Akkadian interlinear translation. For u₁₈-ru see M.-C. Ludwig, *Untersuchungen zu den Hymnen des Išme-Dagan von Isin*, Santag 2 (Wiesbaden, 1990), pp. 107–13. No known tablet contains the *nishu* cited in the catch-line here.
- 9': MMA 86.11.182 is the first known literary text with a date from the reign of the last Seleucid ruler of Babylon, Demetrius II (145–141 B.C.). MMA 86.11.182 can now be added to the list of texts with a date from the reign of Demetrius II (hitherto, only astronomical texts) in Oelsner, “Randbemerkungen zur arsakidischen Geschichte,” p. 26 n. 5.
- 10': For the restoration see CAD Š/3, p. 354b s.v. *šurqu* (courtesy of W. G. Lambert). Comparison of the expression *ina sartu lā Giš-(šú)* (see Hunger, *Kolophone* 124:6; 125:4; 127:3, etc.) with BM 33851: left column 4' *ina s]ar-tú la i-tab-bal* (Lambert, *BWL*, pl. 29) indicates that the logogram Giš here should be read *tabālu*, “take away” (courtesy of W. G. Lambert).

Right Edge

It is not clear exactly where the lines added by the scribe on the edge of the tablet should be inserted. The sign transliterated as *hi* is possibly NU or U written over an incompletely erased sign.

No. 4

Balag: nir-gál lú è-NE, to Ninurta

Introduction

This tablet is composed of two fragments joined by K. Volk, MMA 86.11.349 + MMA 86.11.365. It is particularly important, as it contains large parts of the balag nir-gál lú è-NE addressed to Ninurta¹ and thus gives us a better idea of the characteristics and length of that text. With the help of this tablet we can now reconstruct the greater part of the balag. The previously known parts of the text were edited by M. E. Cohen in *CLAM* 2, pp. 468–78.² MMA 86.11.349+ contains the second *nishu* of the balag to be followed by only one additional tablet, with the concluding eršemma. The balag itself (without the eršemma) is written on just two tablets in this edition, while the version of the balag known from Uruk was written on four tablets. The first line of MMA 86.11.349+ is identical with the catch-line on the tablet AO 6496 (TCL 6, 57 = TCL 16, 42).³ The latter tablet in turn is designated as the second *nishu* of the balag nir-gál lú è-NE in the colophon. Unfortunately, only about half of MMA 86.11.349+ is preserved. The missing part of the tablet, however, can be restored partly from the fragments K 4970 (IV R² 27, 4 and Pinches, “Additions and Corrections,” p. 6) and K 3361 (Macmillan, *Religion of Babylonia and Assyria*, BA 5, p. 680 no. 33).

The balag nir-gál lú è-NE could be combined with any of three different eršemmas. In the catalogue IV R² 53+:cols. i–ii 31 it is combined with the eršemma umun úru-mu in-di-bi maḥ-a. During the spring festival in Ashur⁴ and in a ritual for the king⁵ (to calm the wrath of the gods) it was sung together with the eršemma ur-sag^dUtu-u₁₈-lu, which is preserved on text No. 14 (see below p. 94). In the version from Babylon treated here, as well as on a tablet found at Nineveh,⁶ the eršemma addressed to the mother goddess Bēlet-ilī, šubur-mèn šubur-mèn, forms the conclusion to the balag composition.

Unlike many other balag compositions the balag nir-gál lú è-NE is not a lamentation but a hymn of praise, celebrating the heroic deeds of Ninurta. The *nishu* edited here contains four sections. The first section (obv. 1–19) tells of the heroic deeds of Ninurta, also recorded in the myth Lugal-e, in which he destroyed the mountain (kur). The second section, which is long and only partially preserved (obv. 20–rev. 7’), describes Ninurta’s “promotion” brought about by the gods for whom he was performing his heroic deeds, and this is also known from the myth Lugal-e. The following section (rev. 8’–22’) is very poorly preserved. It ends with a cry of triumph describing how the enemies conquered by Ninurta now have to hide from him and his power in the “crevices of the earth.” The last section (rev. 23’–33’) consists of a litany in which numerous gods and in the last line “(all) the gods of heaven and earth” are called upon to soothe the wrath of Ninurta, which might otherwise be turned against humans (see rev. 23’).

The colophon states that the present tablet was written by Bēl-apla-iddin, the son of Ea-balāssu-iqbi (from the Nanna-ù-tu family). Since there was not enough room on the reverse of the tablet, Bēl-apla-iddin wrote the colophon on the left edge, and probably because of the restricted space here he did not give a full ancestry or a date. Thus we can only assign an approximate date for the writing of the tablet. Surviving tablets from the library of the Nanna-ù-tu family written by Bēl-apla-iddin almost all date from between the years 129 B.C. and 113 B.C. When Bēl-apla-iddin took charge of the library after his father’s presumed death, he probably no longer wrote tablets himself, although *SBH* 46 was written by him in 91 B.C.

1. nir-gál lú è-NE is transliterated instead of nir-gál lú è-dè, since several of the texts have the variant è-NI; see KAR 305:rev. col. ii 3; *SBH* 7:rev. 4; and TCL 6, 57 (= TCL 16, 42):rev. 16. For the variation between ni and NE(dè) see Cohen, *Eršemma*, p. 56, ll. 40–41 with commentary pp. 153–54 (see Cooper, *Angim*, pp. 184, 153 and also Maul, “*Herzberuhigungsklagen*,” p. 88).

2. Cf. Black, "Sumerian *Balag* Compositions," p. 47, no. 28, and Borger, "Schlüssel zu M. E. Cohen, *CLAM*," pp. 30–31. Contrary to Cohen, *CLAM* 2, p. 468, his copy B (K 4956 + 5224 = Langdon, *BL* 9a) does not belong to the *balag nir-gál lú è-NE*, although this tablet has an eršemma of the same title. There exists further a Sumerian šuilla addressed to Ninurta that also begins with the line *nir-gál lú è-NE* (MMA 86.11.298); see below text No. 15. M. E. Cohen's copy G (Sm 355 = Langdon, *BL* 33), for which this writer has identified a duplicate, Sm 1099, also does not belong to the *balag nir-gál lú è-NE*.
3. The obv. of AO 6496 parallels Langdon, *BL* 73:rev. 14–27 (on the tablet: 15–28), while the rev. of AO 6496 parallels Langdon, *BL* 73:rev. 31–47 (on the tablet: 32–48). The unpublished K 16821 (see Black, "Sumerian *Balag* Compositions," p. 47) is an additional duplicate of Langdon, *BL* 73:rev. 24–29.
4. Maul, "Frühjahrsfeierlichkeiten," p. 402, l. 4'.
5. See Maul, "*Herzberuhigungsklagen*," pp. 53–56 (K 5260+).
6. Compare the Note to rev. 36' below.

4.

MMA 86.11.349 + MMA 86.11.365
Plates 6, 7
H. 145 mm W. 75 mm Th. 32 mm

Balag: *nir-gál lú è-NE*, to Ninurta
Seleucid or Arsacid period (Babylon)

Upper Edge

ina a-mat^d+bēli(EN) u^dbēlti(ᵀGAŠAN¹)-¹iá¹ liš-l[im]

Obverse

- | | |
|--------|---|
| 1. | ur-sag gal-e kur mu- ¹ un ¹ -g[ul-gul-me-en umun-bi-ra umun-bi-ra(?) á ì-(x x)]-x
<i>qar-ra-du ra-bu-ú mu-a[b-b]it šá-¹di¹-i¹ be(?)-li(?)¹ ana(?)¹ be(?)¹-[e]l(?) [. . . .] x-na-¹AD(?)¹</i> |
| 2. | a ù-li-li-lam-ma a ù-li- ¹ li-lam ¹ -[ma]
<i>a-na ša-di-i šá ri-šá-a-tim a-na ša-di-i šá¹ri¹-šá-a-tim</i> |
| 3. | úru gu ₄ -da àm-du ₇ -du ₇
<i>āl(ān)ū(URU)^{meš} ki-ma le-e it-tak-ki-pu-šú</i> |
| 4. | šū-maḥ an-na-mu kur mu-un-gul-gul
<i>e-mu-qan ši-ra-a-ti šá^dA-nim mu-ab-bīt šá-di-i</i> |
| 5–6. | umun ¹ ur ¹ -sag gal-e kur : umun-si ^d Mu-ul-líl-lá kur |
| 7–8. | umun [^d Ur]aš-a-ra kur : umun é-ninnu kur |
| 9–10. | [ibila] ¹ é ¹ -šár-ra kur : umun é-šū-me-ša ₄ ¹ kur ¹ |
| 11–12. | [ur-sag ^d]Za-ba ₄ -ba ₄ kur : umun é-dub-b[a kur] |
| 13–14. | [umun é-me-te-u]r-sag kur : umun é-miš-lam [kur] |
| 15–16. | [umun é-i-b]i- ^d A-nu-um kur : umun ^d Di-kud-maḥ-a [kur] |
| 17–18. | [umun é-ra]b-ri-ri kur : an-gin ₇ rib-ba-mu [kur] |
| 19. | ki-[g]in ₇ sig-ga-mu kur : |
| 20. | en su-lim-ma su zi-zi-[bi(?)]
<i>šá be-lum šá-lum-mat-su zu-um-ri ú-š[a-aḥ-ḥa-aḥ]</i> |

21.	kur-gal ^d Mu-ul-líl-lá-ra <i>šá-du-ú ra-bu-ú</i> ^d MIN	usu ù-m[u- . . .] <i>e-m[u-q . . .]</i>
22.	[nu-n]us <zi> ^r galga ¹ -sù é-kur-ra <i>^rsin-niš¹-tum kit-tum šá mì-lik-šá</i>	bí-i[n- . . .] <i>ru-^rú¹-[qu ina É-kur. . .]</i>
23.	ama-gal ^d Nin-líl-lá-ra	usu [. . .]
24.	nu-nus zi é-sù-ga <i>sin-niš-tum kit-tum ina É-sù-ga</i>	zi x (x) [. . .] <i>ú-t[a-ad-da-šú]</i>
25.	nin ₍₉₎ -gal ^d Mu-ul-líl-lá-ra	usu [. . .]
26.	su-zi me-lám gùr-ru u ₄ -al-tar <i>šá pu-luḥ-ti me-lam na-šú-ú u₄-mu da-pi-nu šá ra-š[ub-ba-tú ramû]</i>	ní-ḥu[š ri-a-bi]
27.	umun ^d Šul-pa-è-a-ra	usu [. . .]
28.	nam-tar lú gu-la <i>nam-ta-ru ra-bu-ú</i>	ní-ḥu[š [ri-a-bi] <i>šá ra-šub-[ba-tú ramû]</i>
29.	mu-LU-lil ama ^r ugu-na ¹	^r usu ¹ [. . .]
30.	sa šu-u[š-gal]	[ki-bal-a-šú-šú]
31.	[umun ur-sag gal-e] (rest of obverse broken)	[usu . . .]

Reverse

(beginning of reverse broken)

1′.	^r alim(?) ¹ -ma(?) ur(?) ¹ -s[ag(?) gal-e]	[usu . . .]
2′.	u ₅ s[a] ₆ - ^r ga ¹ <i>šá šam-ni ta-a-bi</i>	K[i-nú-ur ₅ -šà-ba(?)] <i>šá ^ršU¹-[ma]</i>
3′.	umun šu-luḥ-ḥa an-na-ra	usu ma[h . . .]
4′.	ú gu ₇ ga gu ₇ (?) (read: nag?) ^e ^A <i>a-kil šam-ni šī-iz-bi</i>	Ki-nú- ^r ur ₅ -šà ¹ -[ba] <i>šá šU-^rma¹</i>
5′.	Dumu-zi-abzu-ra	[us]u x (x) [. . .]
6′.	[g]u ₄ (?) [x(?) s]a ₄ -da	[. . .] x [. . .]
7′.	kù gašan ^r é(?) ¹ -[.]-ra	[usu . . .]
<hr/>		
8′.	e ₁₁ (?) x [.] x- ^r ra ¹	^r ki(?) ¹ [. . .]
9′.	x (x) x [.]	[.] x x [. . .]
10′.	[.]	[. . .] x mu [. . .]
11′–12′.	[.] x (x) :	[umun] ^r é(?) ¹ -[. . .]
13′–14′.	^r umun(?) ¹ [x (x)] x x kù- ^r ga ¹ /bi x x x :(?)	umun [^{din}]g ^{ir} Di-kud-ma[h]- ^r a ¹ [. . .]
15′.	a ù-li-li-lam-ma	a ù-li-l[i-lam-ma]
16′.	úru gu ₄ -da	àm-du ₇ -d[u ₇]
17′.	ki érim-ma	šeg ₁₁ mu-un-gi ₄ -[gi ₄]
18′.	ur-sag gal ki érim-ma	šeg ₁₁
19′.	x KU é-a-šè	é ki-bal-a-šè
20′.	u[r-s]ag gal ki-bal-a-šè	šeg ₁₁
21′.	k[i-i]n-dar kur-ra	mu-un-na-an-dúr-ru-ne-eš

22'. ^A	al-[l]i-li-lu al-li-la-lu	é-a-šè
23'	an d[è-è]m-mà-ḥun-e <i>šamû(AN)^{fú} li-ni-iḥ-ḥu-ka</i>	ki dè-è-m-mà-sed-[dè] <i>eršetim(KI)^{im} li-šap-ši-i[h]-k[a]</i>
24'	alim-ma	umun ur-sag gal
25'	u[r]-sag gal	umun-si ^d Mu-ul-líl-lá
26'	alim-ma	umun ^d Uraš-a-ra
27'	ur-sag gal	umun é-šu-me-ša ₄
28'	alim-ma	umun ^d Di-kud-maḥ-a
29'	ur-sag-gal (erasure)	umun é-ra[b]-ri-ri
30'	umun úru maḥ-A x <i>be-lum āli(URU) [š]i-ri</i>	x x [. . . ^d Mu-ul-líl]-lá [. . .]-ú <i>rabû(GAL)^ú dMIN</i>
31'	égi(-)ru-ma (erasure) <i>ru-ba-tú āli(URU) u bití(É)</i>	a[ma-gal ^d Nin-líl]-lá [u]m-[m]u <i>rabitum(GAL)^{tum} dMIN</i>
32'	^d 40 MU ^{meš} GU ₄ .UD ^{meš} rA ¹ -[ru-ru nin ₍₉₎] ^d Mu-ul-líl-lá-r]a	
33'	dìm-me-er-an-na	[dìm-me-er ki]-a
34'	šùd-dè še-eb é-šu-me- ^f ša ₄ ¹	[ki dè-en-gi ₄]-gi ₄

Under Edge

35'. ki-šu-bi (erasure) -im [.] [b]a[la]g [^dNin-ur]ta-ke₄

36'. šubur-mèn šubur-mèn [kur-kur(?) -ra kal-ga-mèn]
ar-da-tum ana-ku a[r-da-tum ana-ku ina mātīm . . . -āku]

Left Edge

1. *nīs-ḥi* MIN-ú nir-g[á]l [l]ú è-NI NU.AL.TIL
2. *ana zamāri(DU₁₂) nashī(ZI)^h[i]* IM.GÍD.DA(?)^{ld}*Bēl(E)N-apla(rA¹)-iddin(MU) māru(A) šá*
^{ld}*Ea(IDIM)-balāṭ(TIN)-su-iqbi(E) [. . .]*

Translation

Upper Edge: Epigraph

At the command of the Lord and My Lady may (what I am doing) be success[ful].

Obverse

1. [You], the great warrior, who has des[troyed] the mountains; [for its lord, for its lord you have . . . ed your strength (?)]!
Akk.: Great warrior, who destroys the mountains, My(?) Lord, to the lord [of(?)] . . .

2. *O ulili . . . , O ulili . . . !*
Akk.: Against the mountain of rejoicing, against the mountain of rejoicing,
3. the flood gored like an ox.
Akk.: The cities gored like a bull.
4. My lofty hand of heaven /of An has destroyed the mountains.
Akk.: The lofty strength of Anu, the one who destroys the mountains.
5. The lord, the great warrior (has destroyed) the mountains.
6. The city ruler of Enlil (has destroyed) the mountains.
7. The lord Uraš (has destroyed) the mountains.
8. The lord of Eninnu (has destroyed) the mountains.
9. [The heir] of Ešarra (has destroyed) the mountains.
10. The lord of Ešumeša (has destroyed) the mountains.
11. [The warrior] Zababa (has destroyed) the mountains.
12. The lord of Edub[a (has destroyed) the mountains].
13. [The lord of Emete^u]rsag (has destroyed) the mountains.
14. The lord of Emišlam [(has destroyed) the mountains].
15. [The lord of E-*ibb*]i-Anum [(has destroyed) the mountains].
16. The lord Dikudmaḥa [(has destroyed) the mountains].
17. [The lord of Era]briri (has destroyed) the mountains.
18. My (god), the one who is as surpassing as heaven, [(has destroyed) the mountains].
19. My (god), the one who is as fixed as the earth, (has destroyed) the mountains.
20. When the lord of awe-inspiring radiance who makes the bodies waste away
Akk.: The awe-inspiring radiance of the lord makes the bodies w[aste away].
21. had [. . .]ed the strength for the great mountain Enlil,
Akk.: The great mountain Enlil [.] stre[ngth].
22. the faithful woman, the one with farsighted understanding [. . . ed him] in the Ekur.
23. (When he had . . . ed) the strength for the great mother Ninlil,
24. the faithful woman [made him] faithfully [known] in Esuga.
Akk.: The faithful woman made [him known] in Esuga.
25. (When he had . . . ed) the strength for the elder sister of Enlil,
26. (when) the one who bears awe-inspiring splendor, U²altar (the planet Jupiter), the one who [is covered with
aw]ful terror,
Akk.: The one who bears awe-inspiring splendor, the overwhelming day(light), the one who [is covered
with (awful) ter]ror,
27. (had . . . ed) the strength for the lord Šulpa²ea,
28. (when) Namtar, the very great one, [the one who is covered with] awful terror,
29. (had . . . ed) the strength for the *Lillu*-demon of the mother who bore him,
30. (when) the [big] battle net [that spreads over the hostile country],
31. [the lord, the great warrior, had . . . ed the strength]
(rest of obverse broken)

Reverse

- 1'. (When) the important one, the [great warrior (had . . . ed the strength)],
 2'. (when he had . . . ed) the lofty strength for the one of the good oil, the one of K[inurša(b)/Kinirša(?)],
 3'. for the lord of the hand-washing rite of heaven / An,
 4'. (when) the one who eats food and drinks(?) milk (had . . . ed) the . . . strength for the one of Kinurša(b)/
 Kinirša,
 Akk.: The one who consumes oil and milk, the one of *ditto*
 5'. for (the goddess) Dumuzi³abzu,
 6'. (when) the . . . (had . . . ed) the . . . strength
 7'. for the holy one, the lady of E[. . .](?),

- 8'–11'. (too damaged for translation)
 12'. [the lord of] E[. . .] (?),
 13'. the lord of [Eme]te³ursag(?) . . . ,
 14'. the lord Dikudmaḥa [(. . .)],
 15'. O *ulili* . . . , O *ulil[li]* . . . ,
 16'. the flood gored like an ox.
 17'. He roared wherever the enemy was.
 18'. The great warrior roared wherever the enemy was.
 19'. Against the . . . of the house, against the house of the hostile land (he roared wherever the enemy was).
 20'. The great warrior roared against the hostile land.
 21'. On his account they dwell (now) in the crevices of the earth,
 22'. to the *allililu* and the *allilalu* of the house!

23'. May heaven quiet you; may the earth appease you!

- 24'. (O) important one, lord, great warrior,
 25'. great warrior, city ruler of Enlil,
 26'. important one, lord Uraš,
 27'. great warrior, lord of Ešumeša,
 28'. important one, lord Dikudmaḥa,
 29'. great warrior, lord of Erabriri,
 30'. lord of the lofty city, great of Enlil,
 31'. princess of the city and of the house, great mother Ninlil,
 32'. A[ruru, sister of Enlil],
 (forty lines skipped)
 33'. the gods of heaven, [the gods] of [the netherworld].

34'. [May] the supplication [resto]re the brickwork of Ešumeša.

Under Edge

35'. It is its end. A balag of [Ninur]ta.

36'. I am the servant girl, I [am] the servant girl; [in the lands(?) I am strong].

Left Edge

1. Second *nishu* (of the balag composition) *nir-gál lú è-NE*; not complete.
2. Copied for singing. [(Long?) tablet of Bē]l-apla-iddin, the son of Ea-balāssu-iqbi.

Notes

Obverse

- 1: The first line of the second *nishu* of the *nir-gál lú è-NE* balag, according to the division into tablets in the Nanna-ù-tu family library, was already known from the catch-line of tablet AO 6496 (TCL 6, 57 = TCL 16, 42). The restoration of obv. 1 is taken from TCL 16, 42:rev. 15. (Note that the copy published in TCL 6, pl. 54 rev. 15, differs somewhat from the traces given in TCL 16, 42.) This Uruk tablet belongs to an edition of balags in which the subdivision into *nishū* deviates from the Babylonian tradition. AO 6496 is also designated as the second *nishu* of the balag in the colophon. However, the first and second *nishū* of the *nir-gál lú è-NE* balag in the edition known from Uruk correspond to the first *nishu* of the balag in the edition to which MMA 86.11.349+ belongs.
In the second part of the line one would expect: “you have used (your) strength.” If this restoration is correct, we have a summary of the entire content of the second *nishu* in the first line of the text. The first half of the line corresponds to the litany obv. 1–19, while the second part of the line should correspond to the following long litany, only partially preserved in MMA 86.11.349+ (obv. 20–rev. 7’).
- 2: See the parallels rev. 15’ and Langdon, *BL* 22 = 202:6’. *ù-li-li* is a strong emotional exclamation. The word *e-la-lu* (cf. *e-lá-lù* in text No. 10 obv. 3’–4’) is ultimately identical with *ù-li-li*. It is often rendered in the Akkadian translation as *lallarātu*, “laments” (compare e.g., *SBH* 19:rev. 28–29; *SBH* 46:obv. 1–2, rev. 30–31, etc.). But *ù-li-li* can also be a cry of joy, and as in our text as well as in *SBH* 53:rev. 36–37, it is then translated in Akkadian *rīšātu*, “jubilation.” *ù-li-li/e-la-lu* is probably identical with the exclamation *alālu* and the variants *alāla*, *alāli*, *alīli*, known from Akkadian texts (see *AHW*, p. 34 s.v. *alālu* I, *alālu* III; *CAD* A/1, pp. 328–29 s.v. *alāla*; pp. 331–32 s.v. **alālu* B and Notes on the present text, rev. 22’). Other variants of this exclamation are *el-lu*, which can be translated as *lallarātu* as well as *rīšātu*, also further *al-li-li-lu*, *al-li-la-lu* (see Note to rev. 22’). Perhaps *i-lu* = *qubû*, *nubû*, “lamentation” (often used in Emesal texts) is also related to *ù-li-li/e-la-lu*, etc. Krecher, *Kultlyrik*, pp. 148–50 and n. 433, has collected further variants of this interjection.
- 3: Compare the parallels rev. 16’ and Langdon, *BL* 22 = 202:7’. The Sumerian *úru* should not be translated “city” but “flood” (*abūbu*); in the Akkadian the equation *úru* = *abūbu* with variants for *úru*: *a-ma-ru*, *a-má-ru*, *a-má-uru₅*, and *mar-uru₅* is well attested in Emesal texts (see, e.g., *SBH* 34:obv. 7–8 and J. S. Cooper, “Warrior, Devastating Deluge, Destroyer of Hostile Lands: A Sumerian Šuila to Marduk,” in Leichty et al., *A Scientific Humanist*, p. 86, l. 1). The Akkadian translation may allude to l. 696 of *Lugal-e* (see van Dijk, *Lugale* 2, p. 176).
- 4: For Ninurta’s title, *šu-maḥ*, cf. Cooper, *Angim*, p. 86, l. 162, and pp. 133–34.

- 16: As in the parallel rev. 28', ^dDi-kud-maḥ-a and not ^dDi-kud-maḥ-à[m] is no doubt to be read.
- 18–19: The Akkadian translation of these two lines is known from IV R² 30:1, 3 and 5: *ša kīma šamê šūtuqu; ša kīma eršetim retû* (J. Böllenrücher, *Gebete und Hymnen an Nergal* [Leipzig, 1904], p. 43 no. 7, II 3, 5 = Cohen, *CLAM* 2, p. 459, ll. 31–32).
- 20: bi is restored from ll. 26 and 28. For the equivalence zi-(zi) = *šaḥāhu* cf. R. Borger, “Das dritte ‘Haus’ der Serie *bīt rimki* (V R 50–51, Schollmeyer *HGŠ*, nr. 1),” *JCS* 21 (1967) p. 4, no. 26, and idem, “Weiteres Material zu V R 50–51 (*JCS* 21, S.1–17),” *ZA* 61 (1971), p. 85; also CT 17, 25:19–20 (see in addition *CAD* Š/1, p. 75 s.v. *šaḥāhu*). For the Ninurta epithet en su-lim-ma see Angim l. 21 (Cooper, *Angim*, p. 60).
- 21: Unfortunately the verb is not preserved. We can assume, however, that here as in the refrain of the following long litany (up to rev. 7') we are told that Ninurta used his power for the deities named here. Ninurta, acting for the other gods, waged his battle against the á-sàg in the Ninurta myth Lugal-e. The other gods submitted to him after his success, and through Enlil they gave him the “power of Heaven” (*usu an-na*) (see van Dijk, *Lugale* 2, p. 177, l. 700). In the litany beginning with l. 20, of which large parts are missing on this tablet, we learn that Ninurta used his power (*usu*) on behalf of the gods of Nippur (cf. ll. 21ff.) as well as the deities of Girsu and Lagaš (cf. IV R², Pinches, “Additions and Corrections,” p. 6 to IV R² 27 no. 4 and the duplicate: Macmillan, *Religion of Babylonia and Assyria*, BA 5, p. 680, no. 33) and their environs (see rev. 2'–4'), after which they exalted him in gratitude (cf. ll. 22 and 24). The central theme of the second *nishu* and of the whole balag composition, namely that Ninurta used and gave his power on behalf of the welfare of man and gods (see in this connection also Maul, “Wenn der Held,” pp. 326–31), is skillfully summarized in the first half-line of the text *nir-gál lú è-NE*, which was used as the title of the complete balag.
- 22: *zi*, equating the Akkadian *kittum*, has inadvertently been omitted by the scribe from the Sumerian line (cf. l. 24).
- 24: The second *zi* has no equivalent in the Akkadian. It could well have been translated as *kīniš*. K 4980 (IV R² 27 no. 4, Pinches, “Additions and Corrections,” p. 6) col. i 1'–16' duplicates the present text obv. 24–30. The Akkadian version of the line has been restored from K 4980:col. i 3' (IV R² 27 no. 4, Pinches, “Additions and Corrections,” p. 6 bottom). The form *ūtaddāššu* can be understood as the perfect D-stem of *idû*.
- 25: Enlil's older sister, who is not named here, is the goddess Ninhursag. For Ninhursag and her relationship with Ninurta see van Dijk, *Lugale* 1, pp. 35–36.
- 28: *lú* is missing in the duplicate K 4980 (IV R² 27, no. 4) col. i 10'. For *ní-ḥuš ri-a* as an epithet of Ninurta compare Angim, l. 4 (Cooper, *Angim*, p. 56).
- 29: In the duplicate K 4980 (IV R² 27 no. 4), col. i 14', this line has an Akkadian translation, which, however, is a variant of the line under comment:
- 13'. mu-LU-lil a-a ama ugu-na usu
14'. ^dLil-lum a-bu um-mu a-lit-ta-šú
- ^dLil = ^dLillum was taken as the son of the previously mentioned Šulpa'ea (obv. 27) and the mother goddess (note *ama ugu-na* in obv. 29) who is already mentioned in obv. 25 (see also *CAD* L, p. 190 s.v. *lilû*). Note that *mu-lu-lil* is Emesal for ^dLú-làl, so K 4980 is in error (see W. G. Lambert, “Lulal/Lātarāk,” *RLA* 7 [1987–90], p. 163, and Lambert's corrections to misprints in that article in “Misprints!” *NABU* [1995], p. 92; reference courtesy of W. G. Lambert).

30: The Akkadian translation of the line is preserved on K 4980 (IV R² 27, no. 4) col. i 16':

15'. sa šu-uš-gal ki-bal-a šú-šú

16'. šu-ma sa-ḫi-ip māṭ(KUR) nu-kūr-tim

For Ninurta's weapon, sa šu-uš-gal, see also Angim, l. 137 (Cooper, *Angim*, pp. 80 and 125) as well as Lugal-e, l. 13 (van Dijk, *Lugale* I, p. 30). Four further (double) lines are preserved on the duplicate K 4980 (IV R² 27, no. 4) col. i 17'–21'. After a big gap ll. 1'–17' of K 3361 (Macmillan, *Religion of Babylonia and Assyria*, BA 5, no. 33) can be inserted between MMA 86.11.349+:obv. 30 and rev. 1'. K 4980 (IV R² 27, no. 4) col. ii 1'–18' is a duplicate of K 3361:6'–17'. The text is continued on K 4980:19'–21' and then breaks off.

Reverse

1': This line has an exact parallel in IV R² 27, no. 4, l. 60, which follows MMA 86.11.349+:obv. 30: umun ur-sag gal-e usu.

2': u₅ is the Emesal form for ì = *šamnu* (see MSL 4, pp. 23–24, 175–78 [Emesal Vocabulary]). For the uncertain restoration of the second half of the line see rev. 4'. If this restoration is correct, then presumably umun šu-luḫ-ḫa an-na is the consort of Dumuziabzu mentioned in l. 5'.

3': usu-maḫ = *emūqān širāti* is the power of Ninurta also mentioned in Angim dīm-ma (Cooper, *Angim*, pp. 86, 162); usu maḫ is also an epithet for Ninurta.

4': The first half of the line no doubt contains an epithet for Ninurta, but the meaning is not clear. Perhaps it stresses his characteristic as a god of agriculture. The Akkadian version would have had *ākilat* if it had been an epithet for Dumuziabzu. The ergative postposition -e shows that line 4'a refers to Ninurta. It is certainly a scribal error that the Akkadian line has *šamnu*, "oil," as an interpretation for ú. Obviously this error is influenced by l. 2, where the Emesal form for ì, i.e., u₅, was translated correctly as *šamnu*. The combination of ú and gu₇ (= *ak(a)lu* + *akālu*) is so common that the error cannot be blamed on the Sumerian line. Kinurša(b) together with Ki-nir-ša/šà-ba-(k) (see P. Michalowski, *The Lamentation over the Destruction of Sumer and Ur* [Winona Lake, 1989], p. 138, ll. 178–79) is the Emesal form for Kinirša/Kinunir. The Emesal writing Ki-nú-ur₅-šà-ba is already known from SBH 66:rev. 35 and Langdon, *BL* 175 (K 3001), rev. 3'. Kinunir/Kinirša was the cultic center of the goddess Dumuziabzu, located in the region of the state of Lagaš. For this location see D. O. Edzard, "Kinunir, Kinirša," *RLA* 5 (1976–80), pp. 603–4, and A. Falkenstein, *Die Inschriften Gudeas von Lagaš* I, AnOr 30 (Rome, 1966), pp. 32–33.

5': For the goddess Dumuziabzu see *ibid.*, p. 67; *idem*, CRRA 3 (Leiden, 1954), pp. 45–47; and D. O. Edzard in H. W. Haussig, ed., *Götter und Mythen im Vorderen Orient*, Wörterbuch der Mythologie I (Stuttgart, 1965), pp. 53–54.

8'–13': The surface of the tablet is almost completely destroyed.

15'–16': Compare the parallels obv. 2–3 with Langdon, *BL* 22 = 202:6'–7'.

17': See the parallel in Langdon, *BL* 22 = 202:8'.

21': Just as the enemies subdued by Ninurta hid in the crevices of the earth, so do the demons hide according to CT 16, 44:88–89:

88: ki-in-dar kur-ra-ke₄ dúru-na-a-meš

89: ina ni-gi-iš-ši er-še-ti it-ta-na-aš-šá-bu

- 22': Here *allililu* and *allilalu* should be interpreted as cries of exultation, not as cries of lamentation. They are ultimately identical with the *alālu*-cry in Akkadian texts (see Note above to obv. 2), and they are used like the Hebrew *hallelūyāh* (compare the Akkadian verb *alālu* with the Hebrew *hillēl*).
- 31': égi (-) ru-ma stands for égi úru ma. The contraction égi (-) ru-ma indicates, as does the Akkadian translation, that it is wrong to understand égi erim₆-ma rather than égi úru ma. The known parallels to l. 31' from the Emesal texts are listed in Maul, "*Herzberuhigungsklagen*," pp. 105–6.
- 32': The beginning of the litany (ll. 24'–30') is clearly tailored to Ninurta's being the addressee of this balag. The standard epithets of Ninurta are listed in ll. 24'–30', where in some cases he is identified with other gods (Uraš: l. 26'; Dikudmaḥa: l. 28'; Pabilsag: l. 29'). See Maul, "Wenn der Held," p. 320, for Ninurta's aliases in the Emesal litanies. These epithets can be found in many Emesal prayers addressed to Ninurta. The following lines, however, belong to the standard Emesal litany, in which a number of gods are invoked. These gods are supposed to calm the angry god (see l. 21') in order that the brickwork of the temple can be restored again (l. 34'). Only if the god to whom the song is addressed has regained his calm and is feeling benevolent toward mankind can there be favorable conditions for people of the city or of the entire country.

Bēl-apla-iddin, the scribe of tablet MMA 86.11.349+, added two lines of the standard Emesal litany (ll. 31'–32') after the Ninurta epithets, and then, in somewhat smaller script in the empty space in l. 32', he noted that forty lines had been skipped. Only the last line of the litany was then copied out. This convention was often followed in copying Emesal texts containing standard litanies, indicating that the litany was assumed to be well known. Bēl-apla-iddin wrote the present text expressly for the recitation / singing of the balag (see the colophon), and he knew the forty skipped lines of the litany by heart, as did probably all the other *kalû* singers at the time. Since, however, other scribes wrote out the entire litany (or very similar ones), it is possible to reconstruct most of the skipped passage of the text. The two lines of the litany written down by Bēl-apla-iddin in the present text, ll. 31'–32', can be found in Langdon, *BL* 72 (K 8473) + Craig, *ABRT* 1, 19–21 (K 2365 +2525) last column on the rev. in ll. 5–6 (wrongly indicated as obv. in Craig, *ABRT* 1, 19):

5. égi úru ma ama gal ^dNin-líl-[lá / le]
 6. ^dA-ru-ru nin₍₉₎ ^dMu-ul-líl-lá-r[i!]

The next 28 lines of the litany follow in Craig's copy (*ABRT* 1, 19–20), and then the text breaks off. The tablet *SBH* I contains a litany, which largely duplicates that of Langdon, *BL* 72+ (*BL* 72+:rev. last col. 8–34 = *SBH* I:rev. 27–50) and which ends with the same line as the abbreviated litany in MMA 86.11.349+:rev. (*SBH* I:rev. 55): ðim-[me]-er an-na ðim-me-er ki-a a-ra-zu. Langdon, *BL* no. 72+:rev. last col. 34 (= *SBH* I:rev. 50) is followed in *SBH* I by only four more lines before the concluding line: ðim-me-er an-na, etc. Thus several additional lines must have existed in the litany not copied out in the present text, which are not present in the litany reconstructed from Langdon, *BL* 72+ and *SBH* 1. In any case the litany of the present text should have corresponded generally to the "smaller Emesal litany" (see R. Borger, *Die Emesal-Götterlitaneien* [forthcoming]).

- 33': In this concluding line of the litany the worshipper, in a sweeping appeal, calls upon all the gods not previously named, so that the rest of the gods also will participate in calming the wrath of Ninurta.
- 34': This line forms the conclusion of numerous balags, sometimes with the name of the temple of the god to whom the balag is addressed. See the passages collected by Cohen, *CLAM* 1, pp. 29–31, and further see Krecher, *Kultlyrik*, p. 30. There is not enough space here for the conceivable ending: é-šu-me-[ša₄]-[ta].

Under Edge

- 35': One would expect ki-šú-bi-im instead of ki-šu-bi-im. In this connection see Krecher, *Kultlyrik*, p. 30, and Cohen, *CLAM* 1, pp. 29–31.
- 36': The balag nir-gál lú è-NE is combined with the eršemma umun úru-mu indi-bi maḥ-a in the big catalogue IV R² 53+:cols. i–ii 31. The edition of the balag nir-gál lú è-NE follows a different tradition on this tablet. The eršemma šubur-mèn šubur-mèn (Cohen, *Eršemma*, p. 15 no. 167) cited in the catch-line is not included in IV R² 53+. However, it was known at Nineveh. It was meant to be recited with the balag égi-re égi-re (also not included in IV R² 53+), to the goddess Bēlet-ilī as part of a Namburbi ritual; see R. Caplice, “Namburbi Texts in the British Museum IV,” *OrNS* 39 (1970), p. 119, l. 38. It was probably also combined with this balag in van Dijk, *Texte aus dem Rēš-Heiligtum*, 15:obv. 8, and in K 9420, 8' (see Maul, “*Herzberuhigungsklagen*,” pp. 45–46). The third *nishu* of the balag mu-tin nu-nus dīm-ma and the third *nishu* of the balag gu₄-ud-nim (é)-kur-ra both have égi-re égi-re as the incipit. A tablet from Nineveh, K 9342 + 10861 (joined by R. Borger; for K 10861 see Black, “Sumerian *Balag* Compositions,” p. 47, and Cohen, *CLAM* 2, p. 469) has preserved the rest of an eršemma and the following caption:

Reverse

1. [ér-šēm-ma^{din}gir]Nin-urta-kám
2. [ér-šēm-ma n]ir-gal lú è-NE

After a dividing line follows: [. . . .]-ra kal-ga-mèn. (The following four lines have the refrain šubur-mèn. It is possible that the unpublished fragment K 6438, with a passage from the eršemma šubur-mèn šubur-mèn, also belongs to this tablet.) Thus there were two eršemmas at the end of this edition of the balag composition (editions of balag compositions with two eršemmas are also known elsewhere). The first would be the eršemma umun úru-mu indi-bi maḥ-a; the second would be the eršemma in the edition of MMA 86.11.349+: šubur-mèn šubur-mèn. Another edition of this eršemma has been preserved in Langdon, *BL* 182 (K 8642):obv. 1'–2':

- 1'. [šubur-mèn šubu]r-mèn [kur-kur(?)]-ra kal-ga-mèn]
 - 2'. [ar-da-tum ana-k]u MIN ina ma-tim(?) [. . .-āku]
- (A dividing line precedes this couplet.)

Left Edge

The title of the balag is written over a partially erased line.

No. 5

Balag: im-ma-al-(la) gù dé-dé

Introduction

The fragment MMA 86.11.348 contains the beginning and the end of the second tablet¹ of the balag composition im-ma-al-(la) gù dé-dé.² MMA 86.11.348 joins the tablet from the Berlin Vorderasiatisches Museum published by G. Reisner as *SBH* 82 (VAT 231+) tightly, as can be seen on the sketch below.³ This join results in an almost complete tablet. The balag im-ma-al-(la) gù dé-dé was treated by M. Cohen in *CLAM* 2, pp. 604–36.⁴ This balag may

originally have been addressed to the goddess Ninisinna, while in the later tradition it is directed to Innin/Ishtar, in her various guises. It is listed in the big catalogue IV R² 53+:cols. i–ii 47. According to the entry in this catalogue it was concluded by the eršemma me-e gašan-mu, which is still unknown to us. In the late Babylonian period at Uruk it was sung in the regular cult for Ishtar of Uruk.⁵

As shown in the colophon, tablet MMA 86.11.348+ originally belonged to the Iddin-Papsukkal family. Only later, together with some other tablets, did it come into the possession of the Nanna-ù-tu family.⁶ It was written in the year 175 or 174 B.C. and thus dates to almost forty years before Ea-balāssu-iqbi founded the Nanna-ù-tu family library. There was another exemplar of the second *nishu* of the balag composition im-ma-al-(la) gù dé-dé in this library (*SBH* 66), as well as other tablets belonging to the same text.⁷ It is not possible to establish if the Nanna-ù-tu family originally had a complete edition of the balag at its disposal.

The surface of the fragment MMA 86.11.348 (here text A)⁸ is very abraded, so much so that many signs can be seen only in outline. It was therefore necessary to consult the known duplicates in the editing of the text. The beginning of the duplicate *SBH* 66 (here text B, collated by this author) is likewise considerably damaged. A third copy of the text, which was overlooked by M. E. Cohen in his edition in *CLAM* 2, pp. 604–36, is a fragment written in Assyrian script, K 4908 (here text C, collated by this author).⁹ It was published in copy and transliteration by A. Schollmeyer, “Weitere Verbesserungsvorschläge zu Langdon’s *Babylonian Liturgies*,” *ZA* 30 (1915/16), p. 83.¹⁰ A fourth copy of the text, found at Uruk, was published by E. von Weiher as text no. 125 in *SpTU* 4. This text is designated as text D in the transliteration below.¹¹ The preserved lines in MMA 86.11.348 obv. correspond to ll. a +2–a +19,¹² and the lines on MMA 86.11.348 rev. correspond to ll. a +104–a +119 in Cohen’s edition of the balags, *CLAM* 2, pp. 604–36.

The second *nishu* of the balag im-ma-al-(la) gù dé-dé recounts the irreversible, ruinous effect of the “day” ($u_4 = \bar{u}mu$), which destroys man, animal, land, and harvest—indeed the entire civilization.¹³ This violent destruction is ascribed to Enlil himself. The second part of the *nishu* forms a litany describing the sorrow of several goddesses—no doubt ultimately identified with Innin/Ishtar—over the destruction of their shrines. According to the text, however, Enlil ignores the grieving goddesses and looks at them with indifference.¹⁴

1. Or of the second *nishu*, respectively (see n. on l. 17', text B).

2. Contrary to S. H. Langdon, “A Classical Liturgy to Innini” *RA* 9 (1912), p. 5, the first tablet (and the first *nishu*, respectively) are still unknown. Langdon assumed that Langdon, *BL* 71 (with joins) and the duplicates were the first tablet in the series. However, Langdon, *BL* 71 belongs to the balag a-še-er gi₆-ta (see Black, “A-še-er Gi₆-ta,” p. 53).

3. After G. Reisner made the copies of the fragments published in *SBH*, p. 127 and p. 156, two additional fragments that join have been found (VAT 353 + 354 and Inv. VII 1580). This author will publish these fragments in a book of collations to the *SBH* texts.

4. See also Black, “A-še-er Gi₆-ta,” p. 51 no. 37; and Borger, “Schlüssel zu M. E. Cohen *CLAM*,” pp. 35–36.

5. See *TCL* 6, 48:obv. 6.

6. *SBH* 8, 17, and 37 (cf. note on rev. 18').

7. MMA 86.11.279(?), text no. 6; *SBH* 58 according to Black, “A-še-er Gi₆-ta,” p. 51. Black also lists *SBH* 64 and 65 as belonging to this text. It is possible that the fragment MMA 86.11.350 (text No. 10) also belongs to a tablet from the balag composition im-ma-al-(la) gù dé-dé.

8. The additional piece *SBH* 82 begins at MMA 86.11.348:obv. 16 (here l. 15). The first five lines in *SBH* 82 obv. contain the first halves of the lines MMA 86.11.348:obv. 16–20. These passages in text A are underlined in the transliteration. The text then continues on *SBH* 82:obv. 6ff.

9. Readings from this author’s collations that differ from the published copy are marked with exclamation points.

10. It is not absolutely certain that K 4908 belongs to the balag composition im-ma-al-(la) gù dé-dé. It could also contain a part of a prayer that merely parallels the second *nishu* of this balag. Before l. 3' on K 4908 traces of two additional lines are preserved that are separated from the following line by a ruling. If K 4908 in fact belongs to the balag im-ma-al-(la) gù dé-dé, then it would originally have contained the first and the second *nishu* of the series. The end of the first *nishu* would then have been preserved on K 4908:1'-2'.

11. The copies B, C, and D are not fully treated. They have only been used when they further the clarification of the main text on MMA 86.11.348.

12. Cohen in *CLAM* 2, p. 607, overlooked MMA 86.11.348:obv. 14 = SBH 66:obv. 17-18 = K 4908:16' = von Weiher, *SpTU* 4, 125:obv. 12 (here l. 13).

13. See Cohen, *CLAM* 2, p. 607, l. a+21.

14. See rev. l. 15'.

5.

MMA 86.11.348 + SBH 82 (VAT 231)

Plates 8, 9

H. 67 mm W. 67 mm Th. 23 mm

Duplicates

A = MMA 86.11.348

B = SBH 66

C = K 4908 A. Schollmeyer, ed., "Weitere Verbesserungsvorschläge zu Langdon's *Babylonian Liturgies*," *ZA* 30 (1915/16), p. 83

D = von Weiher, *SpTU* 4, 125

Balag: im-ma-al-(la) gù dé-dé

S. E. 137 / 138 (= 175 / 174 B.C.) (Babylon)

1-19; 1'-19'

1-19; 1'-17'

1-15

1-19; 1'-16'

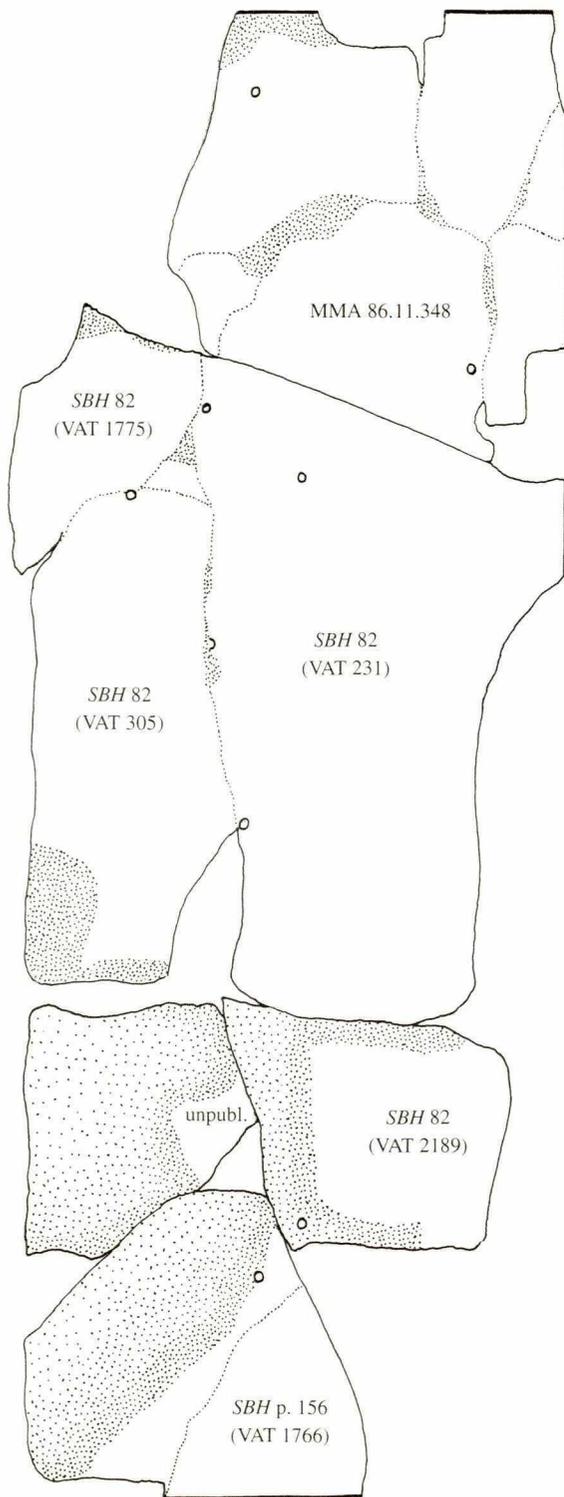
Upper Edge

B [ina a]mat^d+b[ēli(E[N]) u^dbēltī(GAŠAN)-iá liš-lim]

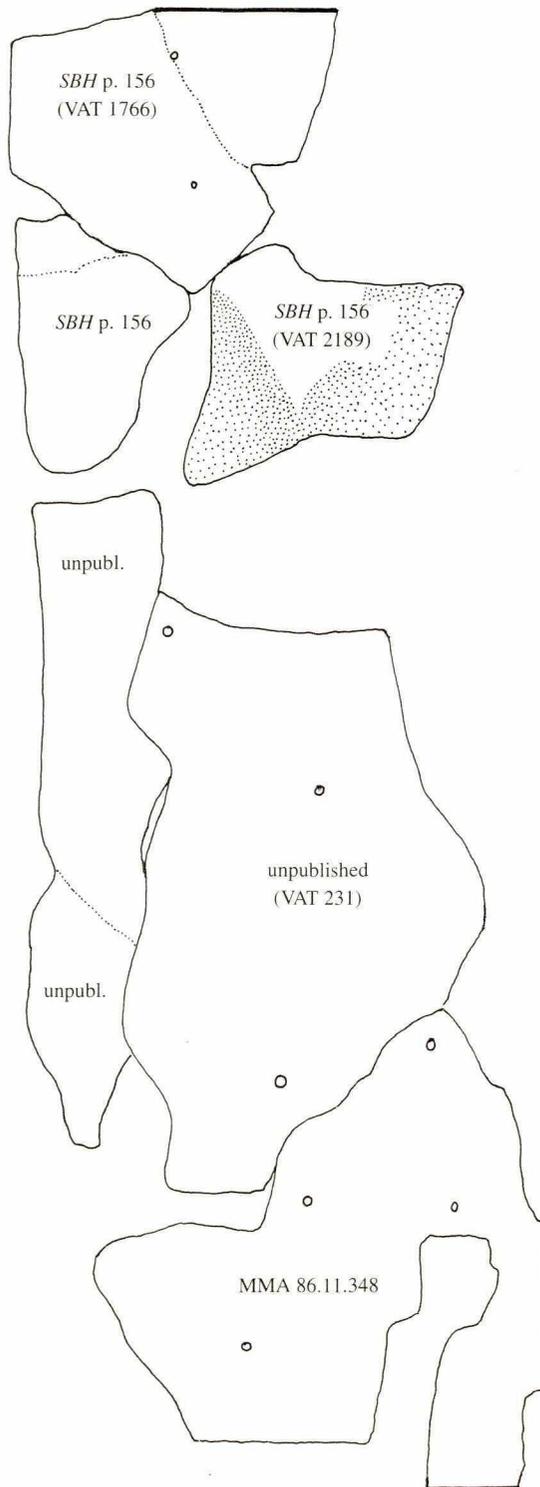
Obverse

- | | | | |
|----|-------|---|---|
| 1. | A 1. | [u ₄ -dè gig-ga]- ^f àm ¹ | [áb-a-gin ₇ mu-un-zal] |
| | B 1. | ^f u ₄ ¹ -[d]è ^f gig-ga ¹ -[àm] | [áb-a-gin ₇ mu-un-zal] |
| | C 3'. | [u ₄ -d]è gig-ga-àm | áb-a-gin ₇ [. . .] |
| | D 1. | [u ₄]-dè u ₄ gig-ga-àm | áb-a-gin ₇ mu-un-zal |
| | A 2. | [u ₄ -mu mar-šu] | kīma(^f GIM)(?) lit(?)-ti(?) ¹ [uštabri(?)] |
| | B 2. | ana u ₄ -mu mar-šu | [kīma litti uštabri(?)] |
| | C 4'. | [u] ₄ -mu mar-šu | ki-ma lit-t[i uštabri(?)] |
| 2. | A 3. | [é-a u ₄ -dè gig-ga-àm] | áb- (empty) |
| | B 3. | é-a u ₄ -dè gi[g]- ^f ga ¹ -à[m] | [áb- (empty)] |
| | C 5'. | [x(!)] é-a u ₄ -dè gig-ga-àm | áb- (empty) |
| | D. | (caret) | |

Obverse



Reverse



10. A 11.	[u ₄ ħuš-e] [u ₄ -m]u ez-zu	ᵀsag-gi ₆ til ¹ -e ga-me-ᵀru ¹ ṣal-mat ᵀqaq ¹ -qa-[di]
B 13. ^E	[u ₄ ħuš(!)-e] u ₄ -mu ez(!)-zu	sa[g-gi ₆ til-e] [gāmeru ṣalmāt qaqqadi]
C 13'.	[u ₄ ħ]uš(!)-a	[sag-gi ₆ til-e]
D 9.	[.]	sag-gig ti-la-e-dè
11. A 12.	[u ₄ nu-è-a] [u ₄ -mu la i]l-li mu x [. . .]	[u ₄ am]a-ᵀgan ¹ nu-un-zu-a-ri u ₄ -mu šá u[m-m]u [a-lit-t]a la i-du-ú
B 14. ^[.]	u ₄ nu-è-a	u[₄ ama-gan nu-un-zu-a-ri]
15.	u ₄ -mu la ᵀil-li ¹ mu x x [. . .]	[. . .]
C 14'.	[u ₄ nu]-ᵀè ¹ -a(!)	[. . .]
D 10.	[.]	[u ₄ (?)] x gál nu-zu-a-ra
12. A 13.	[u ₄ sa ₅ -e (?)] [u ₄ -mu x]-x-šú	u ₄ ħul-[gá](?)-e u ₄ -mu mu-šal-pí-[tu]m
B 16. ^[.]	[u ₄] s[i]-ᵀe(?) ¹ u ₄ (?)-m[u(?)] x x-šú	[. . .] [. . .]
C 15'.	[u ₄ sa ₅ (?)]-ᵀe ¹	[. . .]
D 11.	[.]	u ₄ ħul-a-ra
13. A 14.	[u ₄ i-bí-ba (?)] [u ₄ -mu šá p]a-ni-šú	ᵀur(?) ¹ nu-ᵀma ¹ -al-la-ri x x x x x [l]a [i-šú(?)]-ᵀú ¹
B 17. ^[.]	[u ₄] ᵀi(?)-bí(?)-ba(?) ¹	x [. . .]
B 18.	[u ₄ -mu šá [pa]-ᵀni(?) ¹ -[š]u(?)	x [. . .]
C 16'.	[.]	[. . .] (empty)
D 12.	[.]	x ur(?) ¹ nu-ma-al-la-ra
14. A 15.	[u ₄ dam sa ₆ -ga] [u ₄ -mu šá mu]-ᵀta ¹ dam-qa	nu-ᵀun-zu-a ¹ -ri la i-du-ᵀú ¹
B 19. ^[.]	ᵀu ₄ ¹ [dam sa] ₆ -[g]a u ₄ -mu šá mu-tú(!) dam(!)-qa	n[u-un-zu-a-ri] [lā idū]
C 17'.	[u ₄ dam sa ₆ -g]a	[. . .]
D 13.	[u ₄ dam si]g ₅ -ga	n[u]-zu-a-ra
15. A 16.	[u ₄ dumu sa ₆ -ga] [šá ma-r]i	nu-
B 20. ^[.]	[u ₄ dumu sa] ₆ -ga šá(!) ma-ri	nu-ᵀun ¹ -[zu-a-ri]
C 18'.	[u ₄ dumu sa ₆ -g]a (remainder of tablet broken)	[. . .]
D 14.	[u ₄ dumu sig ₅]-ga	nu-zu-

16.	A 17.	[<u>u</u> ₄ ama nu-un-zu-a-ri] [šá um-ma]	u ₄ a-a nu-un-zu- ^r a-ri ¹
	B 21. [1]	[u ₄ ama n]u-un-zu-a-ri	[u ₄] a-a nu-u[n-zu-a-ri]
	D 15.	[u ₄ a-a nu-z]u-a-ra	u ₄ ama nu-zu-a-ra
17.	A 18.	[<u>u</u> ₄ dam nu-un-zu-a-ri]	^r u ₄ dumu ¹ nu-un-zu-a-r[i]
	B 22. [1]	[u ₄ dam nu-un-zu-a-r]i	u[₄ d]umu nu- ^r un ¹ -[zu-a-ri]
	D 16. [1]	[u ₄ dam nu-z]u(?!)-a-ra	u ₄ dumu nu-zu-a-ra
18.	A 19.	[<u>u</u> ₄ nin ₍₉₎ nu-un-zu-a-ri]	u ₄ še]š nu-un-z[u]-a-r[i]
	B 23. [1]	[u ₄ nin ₍₉₎ nu-un-zu]- ^r a ¹ -ri	u ₄ šeš nu-un-[zu-a-ri]
	D 17.	[u ₄ nin ₍₉₎ nu-z]u-a-ra	u ₄ šeš nu-zu-a-ra
19.	A 20.	[<u>u</u> ₄ usar nu-un-zu-a-ri] [u ₄ -mu šá ši(!)-it-ta la(!) i-du-ú] (rest of obverse preserved in <i>SBH</i> 82:obv. 6ff.)	u ₄ ma-al nu-un-z]u-a-[ri] šá r[u-tú lā idû]
	B 24. [1]	[u ₄ usar nu-un-zu-a-ri] [u ₄ -mu šá ši-it-tum]a i-du-ú	u ₄ ma-al nu-un-zu-a-[ri] šá ru-tú MIN
	D 18. [1]	[u ₄ usar nu-zu]- ^r a ¹ -ra	u ₄ ma-a[l] nu-zu- ^r a ¹ -ra

Reverse

1'.	A 1'.	[èš gú-ab-ba-ke ₄]	[ba]-(hul-a-šè)
	B 37.	èš gú-ab-ba-ke ₄ ^A	ba-
	D 8'.	[è]š gú-ab-ba-ke ₄	ba-
2'.	A 2'.	[Gašan-MAR.KI èš gú-ab-ba-ke ₄]	[u ₄] (mu-un-zal gù bí-in-ra)
	B 38.	Gašan-MAR.KI èš gú-ab-ba-ke ₄	u ₄
	D 9'.	[.] x x èš g[ú]-ab- ^r ba ¹ -k[e ₄]	[u-zal (ga-bi bi-ra)] :
3'.	A 3'.	[dumu-sag ub-ba-ke ₄]	ba]-
	B 39.	dumu-sag ub-ba-ke ₄ ^A	ba-
	D 9'.	dumu-sag(?) (copy: AN BA) SAR-ra-ba-ke ₄	ba-
4'.	A 4'.	[ama-mu Na-an-na-ke ₄]	u ₄]
	B 40.	ama-mu Na-an-na-ke ₄	u ₄
	D 10'.	[ama-m]u ^d Na-a[n-na-ke ₄]	u-za]l :
5'.	A 5'.	[še-eb Zimbir ^{ki} -a-ke ₄]	[b]a-
	B 41.	še-eb Zimbir ^{ki} -a-ke ₄ ^A	ba-
	D 10'.	še-eb Zimbir ^{ki} -ke ₄	ba-

6'. A 6'. B 42. D 11'.	[^d A-a nu-nus sa ₆ -ga-ke ₄ ^d A-a nu-nus sa ₆ -ga-ke ₄ [^d A-a nu-n]us sig ₅ - ^r ga ¹ -ke ₄	u ₄ u ₄ u-zal :
7'. A 7'. B 43. D 11'.	[.....] še-eb Tin-tir ^{ki} na-ám-kal-ga-ke ₄ ^A še-eb Tin-tir ^{ki} -ke ₄	[b]a- ba- ba-
8'. A 8'. B 44. D 12'.	[.....] égi maḥ kù gašan Tin-tir ^{ki} -ke ₄ [égi m]aḥ gašan Tin-ti[r] ^{ki} -ke ₄	u ₄ u ₄ u-zal :
9'. A 9'. B 45. D 12'.	[.....] ^A še-eb Bād-si-ab-ba ^{ki} -ke ₄ ^A še-eb Bād-si-ab-ba-ke ₄	ba- ba- ba-
10'. A 10'. B 46. D 13'.	[.....] gašan é-dim-an-ki-ke ₄ [gaša]n ^r é ¹ -di[m-a]n-na-ke ₄	u ₄ u ₄ u-zal
11'. A 11'. B 47. ŠUB 48. D 14'.	[u ₄ mu-un-zal gù bí-in-ra] u ₄ mu-un-zal gù bí-in-ra <i>ina e-reb</i> ^d Šamši(UTU) ^š <i>ina ša-se-e-ša</i> [u-zal ga-bi] b[i-r]a	u ₄ <i>ina e-reb</i> ^d Šamši(U[TU]) ^š <i>ina ša-se-^re¹-[šá]</i> u ₄ u-zal ga-bi bi-ra
12'. A 12'. B 49. ŠEM 50. D 15'.	[gú-gú-ba gi-ḥul-a in-mar-re-eš] gú-gú-ba gi-ḥul-a in-mar-re-eš <i>ina nap-ḥa-ri-ši-na gu-uḥ-li-a id-di-a-am-ma</i> [gú-gú-ba gi]-ḥul-g[á]l(?) ma-al	u ₄ u ₄ u-zal <i>ina nap-«pa»-ḥa-r[i-ši-na gu-uḥ]-li-a id-di-^ra¹-ma</i>
13'. A 13'. B 51. 52. D 16'.	[ér in-šéš-šéš-e-n]e ba-ni-í[b]-zal-zal-e-[n]e [.....] : [x] <i>ú</i> (?)-ra ér in-šéš-šéš-e-ne bar in-zal-zal-e-[n]e ^r i ¹ -sa-pí-id(-)ma LU Ú DA [.....] x x (-)in-zal-zal-e-ne	u ₄ <i>i-s[a-pí-id.....] x</i> u ₄ u-zal
14'. A 14'.	[únug-ba a-e nu-š]à-ra-ge [<i>ina ú-nu</i>]	u ₄ (erasure) <i>dim-t{u ul ib-b}al</i> ^A

- B 53. únug-ba a-e nu šà-ra-ge u₄
 54. ina ú-nu dim-tu ul ib-bal-la
 D 17'. [únug-ba a]-^re¹ [nu]-mu-un-šár-ra-ga u-zal
- 15'. A 15'. [^dMu-ul-líl gú in-šub i-bí mu-un-ši-in-bar-[r]a u₄ A
šá¹ bu¹-n[i-šú i]p-^rpa(?)¹-[lis. . .]^{he-pí eš-šú}
 B 55. ^dMu-ul-líl gú in-šub i-bí mu-un-ši-in-bar-ra u₄
 56. šá bu-ni-šú ip-^{he-pí eš-šú}-ši-in []
 D 18'. [^dMu]-ul-líl gù in-šub i-bí mu-un-ši-in-bar u-zal ga-bi (bi-ra)
-
- 16'. A 16'. [é-an-na hul-a-bi-šè] ^rE¹ ^rdè-è¹ [m-m]à-^rlù¹ x lù^U an-na i-lu-u
ana zamāru(DU₁₂)^{ru}
 B 57. ^A é-an-na hul-a-bi-šè_E dè-è^m-mà-lù-[. . .]
 D 19'. [é]-an-na hul-bi-šè dè(?)!-en(?)!-lù(?)! (empty)
- 17'. A 17'. [. DUB(?) MI]N.KAM* im-ma-al-la gù dé-d[é NU A]L.TIL GABA.RI^r Bar¹-šip^{rki1}
 B 58. nis-^{hi} MINⁱ¹ im-ma-al gù-dé-dé NU AL.TIL ana zamāru(DU₁₂)^{ru1}
 59. x
 D. caret
- 18'. A 18'. [.] ^r(^md)AG-TIN-su-E A ^IMU-^dPap-sukkal [^{lú}GA]LA.TUR ^{dr}AG¹ [. . .
- 19'. A 19'. [x x (x)^{ki} itⁱ x UD.x].^rKAM* MU I ME 30+x¹.K[AM*^IAn-t]i-²u-uk-x-s[u LUGAL]

Translation

Upper Edge: Epigraph

[At the com]mand of the Lo[r]d and My Lady may (what I am doing) be successful.]

Obverse

1. The day that is terrible [she spent (crying)] like a cow.
 D: The day, a day that is terrible, she spent (crying) like a cow.
 Akk.: (A, C): The terrible day [she spent (crying) like a cow].
 Akk.: (B): Because of the terrible day [she spent (the time crying) like a cow].
2. In the house (she spent) the day that is terrible (crying like) a cow:
3. “(O) my goods that had been my property, my goods that have been taken away!”
4. The day that is terrible, the day that is terrible,
5. the day that is terrible, the day that is moaning,
6. the day that is terrible, the day that smashes the mountain,
 Akk.: (the terrible day), the day that tears down the land,
7. the day, the heart of An / of heaven, the day the heart of Enlil,
8. the day, the angry heart of the Great An,

9. the day, the evil-producing heart of Enlil,
 Akk.: the day, the heart of Enlil, that comes into existence in an evil way,
10. the furious day killing the black-headed people,
11. the day that will not go away, the day that has no regard for a bearing mother,
12. the disturbing(?) day, the destructive day,
13. the day whose face has no enemy(?),
14. the day that has no regard for a good spouse,
 Akk.: the day that has no regard for a good husband,
15. the day that has no regard for a good child,
 Akk.: the day that has no regard for a good son,
16. the day that has no regard for a mother, the day that has no regard for a father,
17. the day that has no regard for a spouse, the day that has no regard for a child,
18. the day that has no regard for a sister, the day that has no regard for a brother,
19. the day that has no regard for a woman neighbor, the day that has no regard for a woman companion.
 (rest of obverse preserved in *SBH* 82:obv. 6ff.)

Reverse

- 1'. Because the shrine of Guabba had (been destroyed),
- 2'. the Lady-of-MAR.KI (and) of the shrine of Guabba (spent the whole) day (crying).
- 3'. Because Dumusagubba had (been destroyed),
- 4'. my mother Nanâ (spent the whole) day (crying).
- 5'. Because the brickwork of Sippar had (been destroyed),
- 6'. Aya, the goodly woman (spent the whole) day (crying).
- 7'. Because the brickwork of Tintir / Babylon, (the city) of might (lacking from D), had (been destroyed),
- 8'. the lofty princess, the holy one (lacking from D), the lady of Tintir / Babylon (spent the whole) day (crying).
- 9'. Because the brickwork of Borsippa had (been destroyed),
- 10'. the lady of the Edimanki (D: Edimanna) (spent the whole) day (crying).
- 11'. She spent the whole day crying; (she spent the whole) day (crying).
 Akk.: When the sun sets, when she cries,
- 12'. All of them performed the gestures of mourning. (They(?) spent the whole) day (crying).
- 13'. They shed tears, they spent(?) (the whole day). (They(?) spent the whole) day (crying).
 Akk.: She mourned . . .
- 14'. On their cheeks the water does not (Akk.: the tears do not) dry. (They(?) spent the whole) day (crying).
- 15'. Enlil ignored them. He (just) looked at them. (They(?) spent the whole) day (crying).
 Akk.: He looked at that which was in his sight, their ^{new break}
-
- 16'. Because Eanna has been destroyed, she has been thrown in confusion. (A adds: for singing).
- 17'. A: [x lines (which are) counted]. 2nd [tablet] (of the balag composition) im-ma-al-la gù dé-d[é; not com]pleted. (Copied from) an original from Borsippa.
 B: 2nd *nishu* (of the balag composition) im-ma-al-la gù dé-dé; not completed. (Copied) for singing.

- 18'. [(Long) tablet of, the son of] Nabû-balāssu-iqbi, the son of Iddin-Papsukkal, the *kalû* apprentice of Nabû.
 19'. [City of], the xth [of the month], in the year 130 + x (when) Antiochus was king.

Notes

Obverse

- 1: The second part of the line has become known only recently through text D (von Weiher, *SpTU* 4, 125). M. E. Cohen's reading of l. 1 (*CLAM* 2, p. 606, a +2) following van Dijk, *Texte aus dem Rēš-Heiligtum*, p. 31, 27:7, is not correct.
- 2: é is not the first sign in copy C, which differs from copies A and B. It remains uncertain which sign was written here; most likely, a = "alas" can be restored. L. 2 has áb- as the abbreviation for the refrain áb-a-gin₇ mu-un-zal. It is uncertain whether this refrain was repeated in the following lines.
- 3: On the left edge of copy B there are faint traces of a gloss (musical notation?). G. Reisner overlooked this gloss in his copy of the text (*SBH*, p. 117, no. 66, obv.). Probably the sign E was written on the left edge in l. 3, as well as in ll. 4, 5, 7, and 10. The left edge of the tablet is broken off from line 14 in *SBH* 66, obv. (here, l. 11). The remaining traces on B obv. l. 4 can best be read ám m[u]-un-^fgur₁₁¹-[r]a. The phonetic writing mu-un-kur-ra confirms the reading mu-un-gur₁₁(GA).
- 4: This section (ll. 4–19) describing the destructive effect of the "day" (u₄ = *ūmu*) is largely paralleled in the beginning of the 16th *kirugu* of an Old Babylonian balag composition, CT 36, pl. 45 (BM 96691) rev., col. ii 13–21:

- | | | |
|-----|---|-----------------|
| 13. | u ₄ gig-ga-àm u ₄ gig-ga-àm | (= l. 4) |
| 14. | u ₄ gig-ga-e u ₄ še-ša ₄ -e | (= l. 5) |
| 15. | u ₄ huš-e sag gi ₆ til-e | (= l. 10) |
| 16. | u ₄ nu-è ama-gan nu-zu-e | (= l. 11) |
| 17. | u ₄ i-bí íl nu-ma-al-la- ^f e ¹ | (compare l. 13) |
| 18. | u ₄ sa ₅ -e u ₄ hul-a-e | (= l. 12) |
| 19. | u ₄ dam sa ₆ -ga nu-zu-a- ^f e ¹ | (= l. 14) |
| 20. | u ₄ du ₅ -mu sa ₆ - ^f ga ¹ [nu-zu-a-e] | (= l. 15) |
| 21. | u ₄ ama [nu-zu-a-e] | (= l. 16a) |
| | (remainder lost) | |

M. E. Cohen cites the above text and M. Cıĝ, H. Kızılyay, *Sumer Edebî Tablet ve Parçaları-I*, Türk Tarih Kurumu Yayınlarından-VI. Seri, Sa. 13 (Ankara, 1969), pl. 209 (Ni 13236), obv. 3–6 as parallels in his commentary:

- | | | |
|----|--|-----------|
| 3. | úru-a u ₄ huš-a sag-gi ₆ til-la | (= l. 10) |
| 4. | u ₄ sa ₅ -e u ₄ hul-a-e | (= l. 12) |
| 5. | u ₄ dam sa ₆ -ga nu-zu-a-e | (= l. 14) |
| 6. | u ₄ dumu sa ₆ -ga nu-zu-a-e | (= l. 15) |

- 5: Only faint traces remain of the last sign in this line in MMA 86.11.348. Cohen (*CLAM* 2, p. 606) reads a, but this is certainly wrong. The traces may be read m[u], although this is difficult in the context.

- 6: The emendation of the sign KUR to še(!), suggested by von Weiher in *SpTU* 4, p. 17 (text D), is unnecessary. As shown in the parallel text A, von Weiher's copy (KUR) is correct. He transliterates the following signs kal-ga, but the sign following KUR in his copy looks like a mixture of the signs KAL and DIRI. The Akkadian version of copy A suggests that the reading diri is the more probable.
- 7–9: See the parallels presented by Krecher in *Kultlyrik*, p. 211 on VIII 29*–31*. The peculiar writing šà^dMu-ul-líl-lá-le in text D (cf. also l. 9; D, 8) should be set alongside the variants šà-ab^dMu-ul-líl-lá and šà-ab^dMu-ul-líl-le (as in text A).
- 9: Compare Maul, “*Herzberuhigungsklagen*,” p. 234, Ešh 45:14', where šà-ab ħul ma-al-la is translated *libbi ša lumna šaknu* as opposed to the expected *lumun libbi* (cf. MSL 17, 47 Erimhuš III, 13).
- 10: See the parallels mentioned in the Note to l. 4 above.
- 11: Perhaps text D (defectively) had am]a(?)]-gál (instead of ama-gan)?
- 12: For the restoration compare the parallel texts cited in the Note to l. 4 above. The traces of the Akkadian version of the line (*SBH* 66:obv. 16) can perhaps be read u_4 -m[u] m[uš-š]i-šu (very uncertain!). For the equation $sa_5 = ašāšu$; $ašuštu$ see Maul, “*Herzberuhigungsklagen*,” p. 349, and *CAD* A/2, p. 423 s.v. *ašāšu*.
- 13: This line is missing in Cohen, *CLAM* 2, p. 607. Compare the parallels cited in the commentary to obv. l. 4 and l. 398 of *Lamentation over the Destruction of Ur* (S. N. Kramer, *AS* 12 [Chicago, 1940], p. 64) and the duplicate UET 6/2, 139:rev. 43: u_4 -ri u_4 igi ur [nu(?)]-g[ál(?)]-la-ri.
- 16–19: These lines parallel ll. 400–403 of *Lamentation over the Destruction of Ur* (*AS* 12), p. 64. Cf. the duplicate UET 6/2, 139:rev. 44–47 (not known to S. N. Kramer at the time).
- 19: Cf. MSL 13, p. 257, 166–67:
- | | |
|--------------------------|------------------------------------|
| 166. u_4 usar n[u-zu] | [u_4 -mu ša še-i-tam la i-du-ú] |
| 167. u_4 ma-la nu-[zu] | [u_4 -mu ša ru-ú-tam la i-du-ú] |
- For usar see also C. Wilcke, “ku-li,” *ZA* 59 (1969), pp. 86–89 with n. 90.

Reverse

- 1': The refrain of the litany is written out in full in *SBH* 66:3–5 (p. 118 top) and *SBH* 66:rev. 1. With ll. 1'ff. compare a very similar litany from another tablet from the balag composition im-ma-al gù dé-dé, in Cohen, *CLAM* 2, pp. 614–15, b + 190ff., as well as the fragmentarily preserved litany on text No 6:rev. For Gu'abba, “the shore,” the deep seaport of the state of Lagaš, see D. O. Edzard, “Gu'aba,” *RLA* 3 (1957–71), p. 721.
- 2': For Gašan/Nin-MAR-KI see Note to text No. 7:rev. 4.
- 3': The structure of the litany shows that dumu-sag ub-ba must be a place name, which seems to be mentioned only here. The variant in text D is unclear.
- 10': The temple name é-dim-an-ki probably indicates the temple of Šin at Borsippa, otherwise known as é-dim-an-na (as in text D).
- 11': The Akkadian version of this line is to be taken as an interpretation rather than a translation of the Sumerian line, as is often the case with the bilingual texts from the library of the Nanna-ù-tu family.
- 13': The meaning of bar-zal (text B) is unknown. Text A (ba-ni-ib-zal-zal-e-ne) offers the easier reading. It can hardly be decided which version of the two is the original and thus the correct one. ér-šeš is rather freely rendered as *sapādu*, “mourn,” in the Akkadian versions of both text exemplars. The meaning of ma(-)LU Ú DA is uncertain (see in this connection the commentary by Cohen in *CLAM* 2, p. 635 to l. 116). ú(?)]-ra in

text A probably stands for *urra*. The translator of the Sumerian text certainly had in mind u_4 -zal = *urru*, “a (clear) day.” *únug* is normally rendered *usukku*, so either this is a hitherto unknown loan *unu* from *únug* (Reisner’s *ú*-BAR is wrong) or it is a corruption of *usukki*.

- 15': *ša būnišu* reproduces the Sumerian *i-bí*, although *i-bí-bar* was interpreted as *nāplusu* (compare B, obv. 56: *ip^{he-pí} eš-šú*). The expression *ša būnišu*, otherwise unattested, has a parallel in the expression *ša pāni* + suffix (cf. *AHW*, p. 814b s.v. *palāsu(m)* 3). *gú-šub*, “let the head / the neck droop; turn away” is the antonym for *gú-zi* (Akk.: *rēša/kišāda šuqqū*), “raise the head,” an expression often used in the “lamentations to soothe the heart” when imploring the deity to turn back to the worshipper: *gú-zu zi-mu-un-ši-īb* (see Maul, “*Herzberuhigungsklagen*,” p. 24). *gú-šub* may be rendered by a less graphic but equally correct Akkadian term *zenû*, “be angry” (cf. *CAD Z*, p. 85 s.v. *zenû*). The suffix *šin(a)* in the Akkadian version of the line refers to the goddesses mentioned in the litany, as is also the case in l. 12'.
- 16': The third *nishu* of the balag *im-ma-al-(la) gù dé-dé* cited in this catch-line is still missing, despite the claim of S. Langdon, *Sumerian and Babylonian Psalms* (Paris, 1909), pp. 31–35. *an-na i-lu-u* is more an instruction for the performance of the song than a pronunciation gloss to (d)è-è-m-ma-lù-lù. See the similar gloss in text No. 8:rev. 5' (MMA 86.11.346+) and the commentary there in Note to rev. 5'. Note the glosses in CT 42, 12, where in obv. 30, *i-lu-ke₄* occurs with the gloss *i-lu-ú-ú-ak-ke-e*, and *i-lu na-a-ám-in-[ra]* with the gloss *i-lu-u-na-gi-in-e-ra-a*. Further, compare the gloss for the refrain *zag-dib-ba a-nir-ra* : *zag-ga-dib-ba-a-ni a-ši-ir-ra-(a)* in CT 42, 12:rev. 21 and 24 on the left edge.
- 17': The beginning of the line may perhaps be restored from the colophon of *SBH* 17 (VAT 369):rev. 8: *x-àm mu-šid-bi(?)*. After that the line may have continued [. . . IM.GÍD.DA MI]N.KAM* etc., instead of DUB (as in *SBH* 37:rev. 18). The scribe of text B began his line (rev. 59) with the sign *qàt* (= hand of), but he did not continue the line and partially erased this first sign.
- 18': MMA 86.11.348+ was probably written by a son of Nabû-balāssu-iqbī. Compare *SBH* 17:rev. 7: ^{1d}+BĒL(EN)-uballīṭ(TIN)^h māru(A) šá ^{1d}Nabû(AG!) balāṭ(TIN)-su-iqbī(E) mār(A) ¹Iddin(MU)-^dPap-sukkal ana zamāri(DU₁₂) iš-ṭur-ma [ibri]. *SBH* 17 was written in December of 150 B.C., approximately twenty-five years after the MMA text treated here. In the library of the Nanna-ù-tu family there were two more tablets that had originally belonged to the Iddin-Papsukkal family (*SBH* 8 and *SBH* 37, tablet of Nabû-nādin-šumi, descendant of Iddin-Papsukkal).
- 19': The city where the tablet was written was named at the beginning of the line. The beginning of MMA 86.11.348:rev. 19' should be restored E^{ki} or TIN.TIR^{ki} (= Babylon) in accordance with the colophon of the tablet *SBH* 8:rev. 23, which was originally in the possession of the Iddin-Papsukkal family and which was written in Babylon. Only the upper part of the signs with the date remain. The reading ¹IME 30¹ can be considered certain. The following traces can be read as 5, 6, 7, or 8 (9 is always written with three slanted *winkelhaken* in the texts from the library of the Nanna-ù-tu family). Because the reading of the name of the king is as good as certain, we can eliminate years 135 and 136 of the Seleucid era, since Seleucus IV Philopater ruled during those years. Antiochus IV Epiphanes took the throne in the sixth month at the latest of the year 137 of the Seleucid era (= end of September 175 B.C.). Consequently, the present tablet must have been written either in year 137 or year 138 of the Seleucid era (= 175 or 174 B.C.).

No. 6

Balag

Introduction

The fragment MMA 86.11.279 is the upper left corner of a large balag tablet. Only some three to four lines at the beginning are missing. It is not clear which balag this fragment belongs to, since no duplicate of MMA 86.11.279 is known so far. The preserved parts of the obverse and the reverse offer only conventional litanies, and the refrains are preserved either very badly or not at all, making the identification of the balag difficult. For this reason the translations are only tentative. However, it is clear that the first litany describes a goddess grieving over the destruction and looting of her shrines.¹ In the second litany, which is preserved on the reverse, the author of the text laments that this goddess has abandoned her shrines. The second litany largely parallels a litany known from the balag composition im-ma-al-(la) gù dé-dé.² Thus it is not impossible that the fragment MMA 86.11.279 belongs to a tablet in this series.

1. The goddess of healing Gula/Ninisina/Baba, etc., to whom the balag im-ma-al-(la) gù dé-dé was no doubt originally addressed, is reckoned in this text as one of the goddesses identified with Innin/Ištar.

2. Cohen, *CLAM* 2, pp. 612–15, b +120ff. M. E. Cohen treated the balag composition im-ma-al-(la) gù dé-dé in *CLAM* 2, pp. 604–36. See Black, "Sumerian *Balag* Compositions," p. 51 no. 37, and Borger, "Schlüssel zu M. E. Cohen, *CLAM*," pp. 35–36.

6.

MMA 86.11.279

Plate 11

H. 69 mm W. 35 mm Th. 22 mm

Balag

Seleucid or Arsacid period (Babylon)

Obverse

- | | |
|---|-----------|
| 1'. 'égi ¹ ga[š]an . . . | |
| 2'. égi gašan é-tù[r-kalam-ma . . . | |
| 3'. égi gašan Tin-tir ^{ki} [. . . | |
| 4'. égi gašan Ki-bal-maš-[d]à ^{ki} [. . . | |
| 5'. égi gašan ki-tuš 'kir ₄ ¹ -zal-l[a(?)(-)] . . . | |
| 6'. égi gašan Kiš ^{ki} [. . . | |
| 7'. égi gašan é-dub-ba [. . . | |
| 8'. égi mu-gig-an-na [. . . | |
| 9'. égi amalu an-na [. . . | |
| 10'. égi an al-dúb ki sig | x [. . . |
| 11'. égi na-ám é-zu-šè | x [. . . |
| 12'. égi na-ám úru-zu-šè | x [. . . |

- 14'. concerning the [brickwo]rk of(?) the house the shouting [. . .]
 15'. because of [.] . . . the shouting [. . . ,
 16'. because of [.] . . . and the city the shouting [. . .
 17'. [the princess(?), the c]ow [.] the shouting [. . .
 18'. [. . .] [. . .
 (rest of obverse broken)

Reverse

- 1'. [.] [.] [. . .
 2'. The house [(. . .) had been turned (?)] into a haunted place, the place, the house [(. . .) had been turned (?)] into a haunted place.
 3'. From the . . . of the land [. . .
 4'. In the dwelling that (is now) dry land [she is] n[o longer stationed (?)].
 5'. (Corresponding to her) decision, which nobody knows, [she is] n[o longer stationed there (?)].
 6'. In all the lands [she is] n[o longer stationed (?)] in (her) dwelling.
 7'. The lady of (all) the lands, the dau[ghter of heaven (?)],
 8'. [is no longer stationed (?)] in (her)] dwelling, at the Ki'ur, the "Great Place."
 9'. The great mother Ninlil, the dau[ghter of heaven (?)],
 10'. [is no longer stationed (?)] in (her)] dwelling at the palace of Keš.
 11'. The [el]der sis[ter] of Enlil, the dau[ghter of heaven (?)],
 12'. [is no longer stationed (?)] in (her)] dwelling at the "[August House]" of Ad]ab.
 13'. The one of the Ekisiga (= "House of the Funerary Offering"), the dau[ghter of heaven (?)],
 14'. [is no longer stationed (?)] in (her) dwelling at the . . .].
 (remainder broken)

Notes

Obverse

- 2': For Eturkamma, Ištar's shrine in Esagil in Babylon, see George, *House Most High*, p. 151 no. 1117.
 4': Innin / Ištar was worshipped in the city of Kibalmašda in Northern Babylonia (see D. O. Edzard, "Kibalmašda," *RLA* 5 [1972–75], pp. 586–87).
 7': For the reading é-dub-ba, not é-kišib-ba (Cohen, *CLAM* 1, 2 passim), see Maul, "Wenn der Held," p. 321.
 13'ff.: Probably the refrain was: "(Because of . . .), she (i.e., the goddess) cannot suppress her lament."

Reverse

- 7': The refrain should perhaps be restored in ll. 7', 9', 11', and 13' as du₅-mu an-na (. . .) from Langdon, *BL* 175:obv. 6' (gašan-sag du₅-mu an-na dur-ra[. . .]).
 12': ke₄ is written over an erasure.

No. 7

Balag: a-še-er gi₆-ta, to Innin / Ishtar*Introduction*

This tablet has been restored from three Metropolitan Museum fragments (MMA 86.11.286A + 86.11.286B + 86.11.529) and a fragment in the Vorderasiatisches Museum, Berlin (*SBH* 63 = VAT 210). The drawings on page 58 indicate how the pieces fit together.¹ When complete this tablet contained the whole of the fourth and last section (*nishu*) of the balag composition a-še-er gi₆-ta, addressed to the goddess Innin / Ishtar. Another exemplar of this *nishu* (*SBH* 54), as well as a fragment of the second *nishu* (*SBH* 31) and another of the third *nishu* (*SBH* 27),² survive from the library of the Nanna-ù-tu family. The balag a-še-er gi₆-ta was treated by Black, "A-še-er Gi₆-ta, a Balag of Inana," in *Acta Sum.* 7 (1985), pp. 11–87, and by M. E. Cohen in *CLAM* 2, pp. 704–25.³ The lines preserved in MMA 86.11.286+ correspond to ll. 304–49 in Black's edition and ll. b+212–b+256 in Cohen's edition. This tablet contains a lament by the goddess Innin / Ishtar over the destruction of her cities and shrines (ll. 1'–20'). The following section describes the grief of the goddess (ll. 21'–23') and the effect of the "woeful fate" of the cities and the temple (rev. 1–5) on the people.⁴ A lament in first-person singular follows, in which the goddess (now under the name Nin-MAR.KI) contrasts her present humiliation with her previous power.⁵ The narrative of the goddess's humiliation shows striking parallels with the fate of the goddess Geštinanna in the myth "Inanna's Descent."⁶ As is the case in the myth "Inanna's Descent," our text mentions demons, who menace and bind the goddess (rev. 5). The lament of the goddess in ll. 7–14 (and also in l. 5) certainly alludes to a familiar and well-known mythical episode.

1. A copy of the fragment *SBH* 63 is not included here. The passages taken from this fragment (l. 18'–l. 3) have been underlined in the transliteration.
2. In the colophon (probably inadvertently) written [*nis*]-*hi* 2-*ú* a-še-er gi₆-ta (*SBH* 27:rev. 9).
3. Cf. Black, "Sumerian *Balag* Compositions," p. 53 no. 44, and Borger, "Schlüssel zu M. E. Cohen, *CLAM*," pp. 37–38.
4. See l. 1.
5. Cf. the refrain *húb-gaz kur-ra-mèn* in ll. rev. 7–8.
6. Cf. W. R. Sladek, *Inanna's Descent to the Netherworld*, PhD dissertation, Johns Hopkins University (Baltimore, 1974).

7.

MMA 86.11.286A + MMA 86.11.286B +
MMA 86.11.529 + *SBH* 63 (VAT 210)

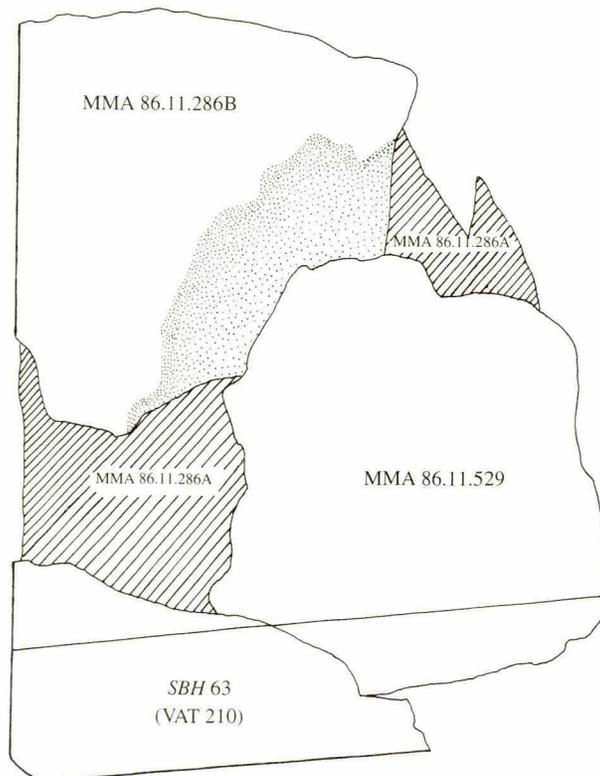
Plates 12, 13

H. 94 mm W. 82 mm Th. 25 mm

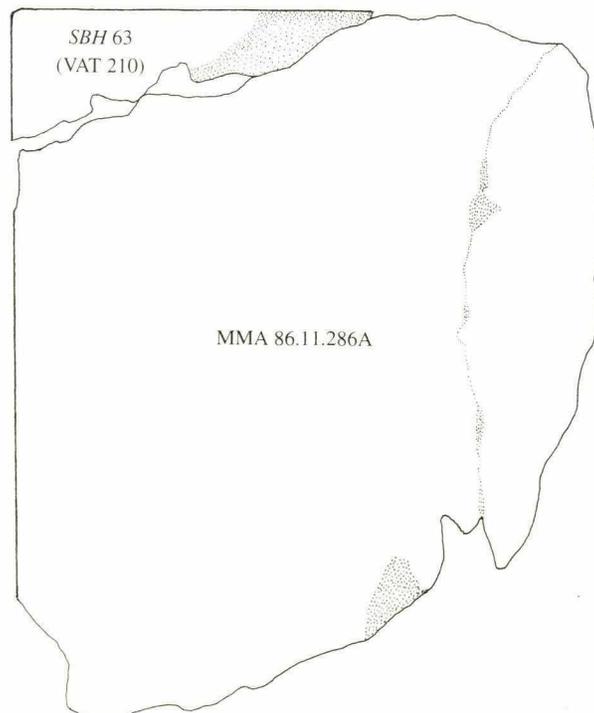
Balag: a-še-er gi₆-ta, to Innin / Ishtar

Seleucid or Arsacid period (Babylon)

Obverse



Reverse



Obverse

1'. é zi-m[u]	[é-maḥ-ti-la-mu]
2'. é zi-mu	[é-te-me-en-an-ki-mu]
3'. é zi-mu	^r é ¹ -d[àra-an-na-mu]
4'. é zi-mu	še-eb [Unug ^{ki} -ga-mu]
5'. é zi-mu	èš ^r é ¹ -[an-na-mu]
6'. é zi-mu	[(é)-gi ₆ -pàr-imin-na-mu]
7'. é zi-m[u]	[še-eb Zabalam ^{ki} -mu]
8'. é zi-[mu]	[Ḥur-sag-kalam-ma ^{ki} -mu]
9'. é z[i-mu]	[é-tùr-kalam-ma-mu]
10'. é z[i-mu]	^r tùr gul ¹ -[gul-la-mu]
11'. é [zi-m]u	amaš bu- ¹ bu-ra ¹ -[mu]
12'. é [zi-m]u	ug ₅ -ga-gin ₇ ti[l-la]
13'. dam-mu m[u-un]-gúr	ḍumu-mu mu-un-[gúr]
14'. [dum]u-mu m[u-un]-gúr	dam-mu mu-un-[gúr]
15'. [mu-un-gur ₁₁ -mu gil-s]a-a-mu	til-l[a]
16'. [ám kar-kar-ra-m]u	ug ₅ -ga-gin ₇ til-l[a]
17'. [tùr in-gu]l	amaš in-b[u]
18'. [úru ki-sikil-b]i	nu-ḥúl-lu-b[i]
19'. [úru guruš-b]i	nu-li-bi-b[i]
20'. [EN-ra umun-bi nu-ḥ]úl-lu-bi : EN-ra gašan-bi ḥi-li-bi nu-t[il-la-bi]	

21'. [áb-e edin-na-na]	ér gig mu-un-ma-m[a]
[lit-tum ana bītī(É)-šú m]ar-ši-iš i-bak-k[i]	
22'. [edin-na-na áb-e edin-na-na]	[ér gig]
23'. [mu-gig an-na-ke ₄ edin-na-na ér : gašan	6(?) MU ^{meš} GU ₄ .UD ^{meš} . . .]

Reverse

1. [é-an-na úru na-ám-tar gi]g-ga lú zu n[u-ḥúl-le]
[bītu(É) šá ina ši-ma-a-ti mar-ša-a]-tum šá i-du-ú ul i(!)(tablet: A)-ḥad-d[u]
2. [úru na-ám-tar pel-pe]l-lá-ri lú zu : ana āli(URU) ši-ma-a-ti ḥum-[mu-ṭa-a-ti]
3. [še-er-nu-m]a-^ral¹-la-bi mur-mur-re lú zu : ana ša ki-na-tu-šú šur-ru-pa
4. ^rkù¹ Gašan-MAR.KI ba-gil-le(!) (tablet: AL)-mà-ta lú zu nu-ḥúl-l[e]
ana el-let ^dNin-MAR.KI šá iḥ-li-qí
5. na-dà-a ^{túg}ám-IB gaba-na-a-ke₄ li-bi-ir-ra dab-ba lú [zu]
ana (over: A) ši-ik-ku-kát šá me-ze-eḥ ir-ti-šú šá gal-lu-ú ik-mu-^rú¹
6. ér pà-pà-da-zu gašan-mu gig-ga ad-da-àm ba-da-ša₄-[ša₄]
i-bak-ki be-el-tum ina riḡ-gim mar-ši-iš i-na-as-su-u[s]
7. a-a-mu gaba a é (over: erasure) ba (over: erasure)-an-^{du}dù ḥúb-gaz kur-ra-mèn
a-bi ina i-rat me-e bīta(É) i-pu-šam-ma mu-di-ik-ti šadī(KUR)ⁱ ana-k[u]
8. ^dMu-ul-líl-lá gaba a é ba-an-^{du}dù (over: ḥúb) ḥúb (over: gaz)-gaz

9. a sig-ta di-di gi₄-in-bi-mèn húb-
(erasure) *šá šap-liš il-la-ku a-mat-su ana-ku mu-di-ik-ti* (empty)
10. igi-nim-ta di-da gi₄-in-bi-mèn húb-
šá e-liš il-la-ku a-mat-su ana-ku (empty)
11. ^{giš}banšur KAŠ₄(!) (tablet: KÁ)-e-ne-mèn ka-gub ka-^rnag¹-g[á-mèn húb- (empty)]
pa-áš-šur u(over: bar)-bar(over: ti)-ti ana-ku ip-te-en m[a-a-ti ana-ku]
12. [kù G]ašan-MAR.KI-mèn ka-gub ka-nag-gá-[mèn húb- (empty)]
[e]l-le-tum^dNin-MA[R].K[I] [ana-ku ip-te-en ma-a-ti ana-ku]
13. [si]g-^rta DU¹ [sig-ta mu-gi₄-gi₄ húb- (empty)]
(remainder of reverse broken)
14. [igi-nim-ta DU nim-ta mu-gi₄-gi₄ húb-]

Translation

Obverse

- 1'. M[y] faithful house, [my Emaḥtila],
2'. my faithful house, [my Etemenanki],
3'. my faithful house, [my Edara³anna],
4'. my faithful house, [my] brickwork [of Uruk],
5'. my faithful house, [my] shrine E[anna],
6'. my faithful house, [my (E)gipariminna],
7'. m[y] faithful house, [my brickwork of Zabalam],
8'. [my] faithful house, [my Ḫursagkalamma],
9'. [my faith]ful house, [my Eturkalamma],
10'. [my faith]ful house, [my] destro[yed] cattle pen,
11'. [m]y [faithful] house, [my] uprooted sheepfold,
12'. [m]y [faithful] house has been brou[ght to an end] like a dead man.
13'. He (i.e., the enemy) has humbled my [sp]ouse; he has [humbled] my child.
14'. He has humbled my [chil]d; he has [humbled] my spouse.
15'. [My property] (and) my [jew]elry have been brought to an end.
16'. M[y plundered goods] have been brought to an end like a dead man.
17'. [He has destro]yed [the cattle pen]; he has up[roo]ted the sheepfold.
18'. [The city wh]ose [young girls] will not be happy anymore,
19'. [the city wh]ose [young men] will not rejoice anymore,
20'. [. its lord who will not be] happy anymore, : its lady whose excitement(?) will not be
[consummated].
-
- 21'. [The cow] sheds bitter tears [in her steppe].
Akk.: [The cow] crie[s b]itterly [because of her house].
22'. [In its steppe, the cow (sheds) bitter tears in her steppe.]

- 23'. [The hierodule of heaven (sheds bitter) tears in her steppe : the lady of . . . (sheds bitter tears in her steppe); six(?) lines skipped . . .]

Reverse

1. The man who knows [Eanna, the city of the] bit[ter fate], will not be [happy anymore].
Akk.: The one who knows [the house that has (such) a bit]ter [fate] will not be happy anymore.
2. The man who knows [the city of the sea]ring [fate] (will not be happy anymore).
Akk.: (The one who knows will not be happy) with the city of the sea[ring] fate.
3. The man who knows its [ser]vant's groaning (will not be happy anymore).
Akk.: (The one who knows will not be happy) with the (city?) whose servants are moaning.
4. The man who knows that holy Ninmar has disappeared will not be happy anymore.
Akk.: (The one who knows will not be happy) with the disappearance of holy Ninmar.
5. The man [who knows] the (string of) beads of the scarf on her breast, seized by the demons (will not be happy anymore).
Akk.: (The one who knows will not be happy) with the string of beads(?) of the scarf on her breast, which the *gallû* demons bound.
6. You are weeping, my lady. She wails bitterly a lament:
Akk.: The lady cries. With a (loud) voice she laments bitterly:
7. "My father built (Akk.: me) a house at the 'breast of the waters'—me, the one who smites the mountains.
8. Enlil built (me) a house at the 'breast of the waters'—(me), the one who smites (the mountains).
9. Alas, (and now) I am the maid-servant of the one who walks downstream—(I), the one who smites (the mountains).
10. (Now) I am the maid-servant of the one who walks upstream—(I), the one who smites (the mountains).
11. (Now) I am the table of the foreigners; [(now) I am] the food rations of the land (of Sumer)—[(I), the one who smites (the mountains)].
12. I am the holy Ninmar, (and now) [I am] the food rations of the land (of Sumer)—[(I), the one who smites (the mountains)].
13. The one who wa[]lks downstream smites me downstream,—(me), the one who smites (the mountains)].
(remainder of reverse broken)
14. [The one who goes upstream smites me upstream,—(me), the one who smites (the mountains).]

Notes

Obverse

- 1'–3': The temples mentioned in ll. 2' and 3' were situated in Babylon. Etemenanki was the name of the ziggurat in Babylon; Edara'anna was the cella of Zarpānītim in Esagil at Babylon (see George, *House Most High*, p. 74 no. 145, and idem, "The Bricks of Esagil," *Iraq* 57 [1995], p. 186). These temples and the cella of Nabû in the Ezida temple at Borsippa are mentioned by name, since the grieving goddess, Innin / Ištar in

her various forms, was considered the consort of Nabû and Marduk, as well as the mistress of the temples and shrines of these gods.

- 4'–6': Lines 4'–6' lament over the destruction in Uruk of the main cult center for Innin / Ištar, including her Eanna temple and its temple tower, Egipariminna, by an unnamed enemy. The order of Innin / Ištar shrines—Uruk, Zabalam, and Ĥursagkalamma (ll. 4'–8')—is the same in many Emesal litanies, either addressed to this goddess or recited by her (see also e.g., Maul, “*Herzberuhigungsklagen*,” pp. 283–84, Ešh. nos. 70–71, 8'–11').
- 8': The line is restored from *SBH* 54:obv. 36. In other forms of the text we find še-eb Ĥur-sag-kalam-ma-mu (see Black, “A-še-er Gi₆-ta,” pp. 28, 311).
- 9': Eturkalamma is the name of the Innin / Ištar temple in Babylon (see George, *House Most High*, p. 151, no. 1117).
- 20': The correct reading and the meaning of EN-ra are unknown. Black, “A-še-er Gi₆-ta,” p. 57, has suggested that EN-ra may have the same meaning as èn-šè = *adi mati*, “until when(?),” “how long(?)”; èn-šè varies with en-šè in the *SBH* texts (see *SBH* 47:rev. 3).
- 21': “Cow” is an epithet for the goddess Innin. The Sumerian version preserves the metaphor and calls the realm of the goddess edin, “steppe,” while the Akkadian version adheres to reality by translating edin as *bītu*, “house,” “temple.” Neither the epithet edin nor áb, “cow,” should be taken literally in the Sumerian version (for a different opinion see Black, “A-še-er Gi₆-ta,” p. 58).
- 23': The scribe did not copy out part of the litany between l. 23' and the following l. rev. 1 just before the refrain edin-na-na ér, etc., because the standard epithets of the goddess Innin to be expected there were in a fixed order familiar to every *kalû* singer.

6(?) MU^{meš} GU₄.UD^{meš} is restored from the duplicate *SBH* 54:rev. 54. The *SBH* tablet then (in somewhat smaller script) indicates that five lines have been “skipped,” but, as opposed to our text, it includes the last line of the litany (*SBH* 54:rev. 55). However, the restoration of the line is uncertain, since there is another version of the litany, longer than *SBH* 54, namely CT 42, 20:rev. 5–10.

Reverse

- 1: Neither this line nor *SBH* 54:obv. 56 (there: nu-ĥúl-l[e]) has sufficient space for the reading suggested by M. E. Cohen in *CLAM* 2, p. 716, b+244: nu-ĥúl-le-dè. First person singular *aĥaddu* makes no sense. *a-* here is an error for *i-*. The duplicate *SBH* 54:rev. 57 has *i-ĥad-du* as expected.
- 2: The duplicate *SBH* 54:obv. 59 has *ĥum-mu-ĥa-a-ti*, contrary to the copy by G. Reisner, *SBH*, p. 101. There is not sufficient space on the MMA tablet for the following: šá^r i-du¹-[ú].
- 3: For mur-(mur) meaning “scream,” “lament,” compare MSL 14, p. 420, 261–65. Cohen’s suggested reading šur-ru-ĥa[t] (*CLAM* 2, p. 716) is not grammatically sustainable. (This reading can only stem from the present tablet. However, this text is not included in the list of copies of the balag a-še-er gi₆-ta in *CLAM* 2, p. 704.)
- 4: For gašan / Nin-MAR.KI compare R. M. Whiting, “The Reading of the Divine Name ^dNin-MAR.KI,” *ZA* 75 (1985), pp. 1–3. According to Whiting it should be read Gašan/Nin-mar^{ki}. The subjunctive *ihliqi* instead of *ihliq* (as in *SBH* 54:rev. 2) is not unusual in Late Babylonian (see e.g., A. Schollmeyer, *Sumerisch-babylonische Hymnen und Gebete an Šamaš*, Studien zur Geschichte und Kultur des Altertums 1, Ergänzungsband [Paderborn, 1912], p. 139, VAT 5:obv. 5–6: (šá) . . . qibissu lā uš-^rte¹-pe-e-li).

- 6: Neither Cohen (*CLAM* 2, p. 717) nor Black, “A-še-er Gi₆-ta,” pp. 29 and 32, interprets the second half of the line correctly. It is preserved in CT 42, 20 rev. 16 (= A) and in *SBH* 54:rev. 5–6 (= B, collated):

A. . . . gig-ga ad-da-àm(!) (copy: -A-ĤAL) ba-da-DU-DU-ér-ér

B. . . . gig-ga ad-da-àm(!) ba-¹da¹-š[a₄-ša₄]

. . . *ina rig-gim mar-ši-iš i-¹na(!)¹-as-su-u[s(!)]*

The compound verb ad -ša₄ = *nasāsu* appears here in its expanded form ad-da-àm -ša₄. For the reading DU = er₁₀, suggested by the gloss in CT 42, 20, see P. Steinkeller, “Notes on Sumerian Plural Verbs,” *OrNS* 48 (1979), pp. 61–62 and p. 66.

- 7–8: Ll. 7 and 8 clearly have ba-an-^{du}dù. The undoubtedly better reading for the context, ma-an-dù (as in *SBH* 54:rev. 7 and 9 [there erroneously: ma-an-NI]), can be excluded in MMA 86.11.286A:rev. 7–8 for epigraphical reasons.
- 11: For ka-gub = *patānu*, “to eat” and *naptanu*, “meal” see M. Civil, “The ‘Message of Lú-dingir-ra to his Mother’ and a group of Akkado-Hittite ‘Proverbs,’” *JNES* 23 (1964), p. 9 with n. 14, and H. Steible and H. Behrens, *Die altsumerischen Bau- und Weihinschriften*, FAOS 5/1 (Wiesbaden, 1982), p. 304, 17, and idem FAOS 5/2, p. 153. Collation of *SBH* 54:rev. 15 establishes that also in this tablet the correct reading is *ip-ten ma-a-tum ana-ku*.

No. 8

Balag: a abzu-mu

Introduction

As the drawings on page 65 show,¹ the tablet fragment MMA 86.11.346 joins *SBH* 60 (VAT 370[!]) and *SBH* 84 (VAT 1831) tightly. Even though these joins re-create an impressive text with a total of sixty (double) lines, approximately one-third of the tablet is still missing. MMA 86.11.346 joined with *SBH* 60 and *SBH* 84 does not belong to the balag x é-mu, listed in the catalogue IV R² 53+:col. i 48, as previously assumed.² In the colophon of the tablet (*SBH* 60:rev. 37) we read instead: [x *nishu* a a]bzu-mu NU.AL.TIL *ana zamāru*(DU₁₂)¹[^u], “[xth section of a-a]bzu-mu, not finished. For singing.” There is no balag with the title “Ah, my abzu” in the catalogue IV R² 53+.³ It was, however, already known from the catalogue published by D. D. Luckenbill, “A Neo-Babylonian Catalogue of Hymns,” *AJSL* 26 (1909/10), p. 28, no. 14. The first tablet from this composition was published recently by Jan van Dijk with A. Falkenstein’s copy, in VS 24 as text no. 24. The second tablet of the balag is still unknown (see the catch-line on VS 24, 24:rev. 10’). *SBH* 32 probably belongs to the same balag composition.⁴

It remains unclear whether Marduk-zēr(a)-ibni or his brother Bēl-apla-iddin was the scribe of the tablet MMA 86.11.346 (+ *SBH* 60 + *SBH* 84). The tablet was written in 131 or 130 B.C. (= 117 or 118 Arsacid Era) by one of Eabalāssu-iqbi’s two sons (see *SBH*, p. 115 no. 60:rev. 39, and J. Oelsner, “Randbemerkungen zur arsakidischen Geschichte anhand von babylonischen Keilschrifttexten,” *AoF* 3 [1975] pp. 31–32 and p. 45).⁵

The beginning of the tablet is preserved on *SBH* 60; nine double lines on that piece precede MMA 86.11.346. These lines describe how the life-giving water was absent from the temple of Eridu—the É-engur-ra, the center of the

*apsú*⁶—and from the canals. It says in the text that the openings to the canals were “blocked with clay, like a canal cut off (Akk.: cursed) by Enki.”⁷ Thorny brush grew in the canals, which had fallen into disrepair and neglect. MMA 86.11.346 describes the further consequences of the dwindling water supply for both man and animal in the city of Eridu. This part of the prayer ends with a plea addressed to Enki(?) to turn again to his city of Eridu with favor (obv. 23). Following a large break in the text is a description of the goddess of the city suffering and grieving over the disaster that has befallen her temple and her city (rev. ll. 7’–27’), as in many other balag compositions. The next tablet, cited in the catch-line (*SBH* 60:rev. 35–36), is as yet unknown. *SBH* 60 was treated by M. Cohen in *CLAM* 2, pp. 637–41, and by M. Green in *Eridu in Sumerian Literature*, PhD dissertation, University of Chicago (Chicago, 1975), pp. 368–74.

1. The passages from *SBH* 60 and *SBH* 84 are underlined in the transliteration.
2. Cf. Black, “Sumerian *Balag* Compositions,” p. 51 no. 38, and Cohen, *CLAM* 2, pp. 637–41.
3. The colophon of this tablet expressly indicates that the catalogue is incomplete.
4. Cf. Black, “Sumerian *Balag* Compositions,” p. 51.
5. Cf. also the introduction to text No. 12, p. 89.
6. The Sumerian version of the first line of the text describes the temple as “the house filled with water” (é a sa₃-ga-ri) (cf. also *SBH* 60:obv. 7). The Akkadian version of the line renders this description of the É-engur-ra imprecisely as “the house that is standing in water” (*bitu ša ina mē izzazzu*).
7. See *SBH* 60:obv. 11–12.

8.

MMA 86.11.346 + *SBH* 60 (VAT 370[!]) +
SBH 84 (VAT 1831)

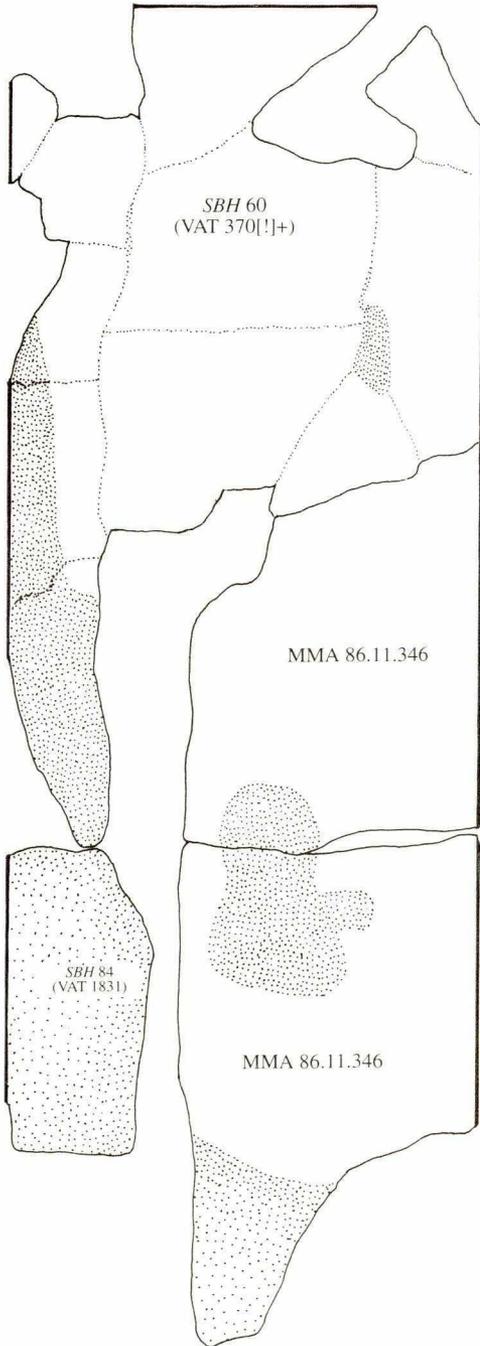
Plates 14, 15

H. 130 mm W. 50 mm Th. 29 mm

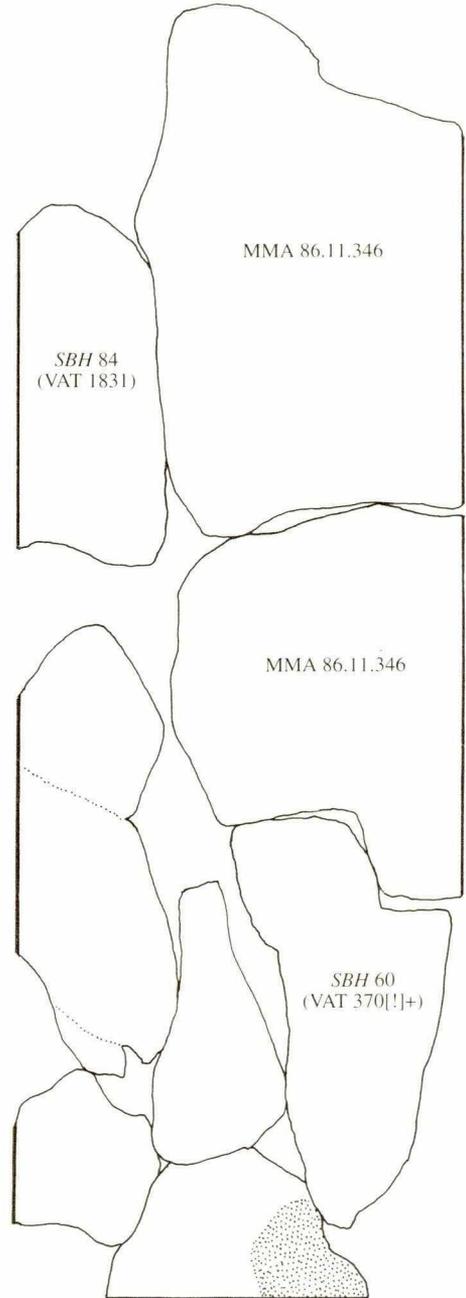
Obverse

		Balag: a abzu-mu
		A.E. 117 or 118 (= 131 or 130 B.C.) (Babylon)
10.	1’. [<u>gi^{is}tir-tir-bi</u> <u>ba-su₈-su₈-ge-eš</u>]	[pú ^{giš} kiri ₆]- ^r bi ba-na-x-eš ¹
	2’. [<u>qí-šá-tu-šú it-tar-(x)</u>] x	šip-pa-tu-šú i-tab-la
11.	3’. [mu-nim-mar-bi x x] x	i-bí-bi-ta ba-šú ^A
	4’. [<u>gi-šim-mar-šú . . .</u>]-x-at	bu-ú-pa-ni-šú saḥ-pat
12.	5’. [x (x) x x x ba-an-d]a-ri-a	su ₈ -su ₈ -su ₈ - ^A /MIN ga-bi _A ba-da-šár-ra ^A
	6’. [x x x x x (x) i]t-te-su-ú	qar-ba-tu-šú is-si-qa
13.	7’. [x (x) x-bi i(?) x] ba-ḥul	MUL-GÁN-NE _E ba-an-mú ^A
	8’. [<u>i-na(?) me-re-š</u>]i-šú id-ra-an-nu	lem-niš a-ši
14.	9’. [x (x) x šu a x] x us(?) us	máš-anše-bi ba-til
	10’. [x (x) x-šú uq] qú-uq	bu-ul-šú it-tag-mar

Obverse



Reverse



15. 11'. [x (x) x SUM(?)(-i)r-bi bar-ta ba-su₈-su₈-ge-eš
12'. [x x x AN . . .]-x-šú a-*hi-ta it-ta-zi-iz-zu-šú*
16. 13'. [x (x) x šu(?) . . .] x-ne-ne-ta tag₄ ba-da-lá-e-eš
14'. [x x x x . . .-z]i(!)(tablet: [N]AM)-šú-nu [*ri-ḥa*]-a-tu it-ta-áš-ta-a
17. 15'. [. nu-m]u-un-d[ub-dub-bu] [ir]-si-im nu-ur₅-re^U
16'. [.] x x [.] x ul is-sar-raq i-ri-šú ul i-né-ši-nu(over: -ni)
18. 17'. [.] x mu-un-dul-dul-e
18'. [. i/u]-^rkát-tam¹
19. 19'. [. r]a(?) [. -à] m mu-^run¹-bu-bu^U
20'. [.] x x [. K]I it-^rta¹-na-aš-rab-biṭ
20. 21'. [.] x x [. z]i(?) nu-^rdib¹-ba
22'. [. u]l x [.] x [ul i]-ba-^ri-i
21. 23'. [.] x x [.] [^rsa¹ x [. . .]-e ba-ni-in-mar-re-eš
24'. [.] x di/ki-i x [.] x ša PAP ba ZA iš-ta-kan
22. 25'. [. ḥ]u-mu-un-ši-in-nigin -gi₄ [^ri¹-bí dè-en-ši-in-bar-ra^A
26'. [. . . be]-lum li-saḥ-ra-áš-šum-ma : li-tur-ra-áš-šum-ma lip-pa-lis-su
23. 27'. [. . . . ḥ]u-mu-un-ši-in-nigin -gi₄ arḥuš-a_A dè-en-tuk-tuku^U
28'. [. . .] x li-saḥ-ra-áš-šum-ma re-e-mu li-ir-ši-šú
-
24. 29'. [. i-l]u gig-ga I u₄ im-mu-da-za[^{E A E A A A A}
I
I
- 30'. [. ina qu-bé-e] mar-šu-ti u₄-mu iq-ti-š[u]m-ma
25. 31'. [.] x a gašan-bi-ra ér mu-[u]n-na-ab-še₈-še₈^E
32'. [.] x ana be-el-ti-šú [^ri¹-b[ak-k]i
26. 33'. [.] x [.] x x [.]
(rest of obverse broken)

Reverse

1'. 1'. 2'. 2'.	[.....] x [.....] x <i>re-e-mi-šú</i>		[...] x [...]
2'. 3'. 4'. 4'. 3'. 5'. 4'. 6'. 7'. 5'. 8'. <hr/>	[.....]-ke ₄ [.....] [.....-ke] ₄ (?) [Úru-zí-ib-ba ^{ki} k]i zí-ib-ba [<i>ina</i> (?) <i>Eri-du</i> ₁₀ <i>ašri t</i>]a-a-bi [..... i-lu g]ig-ga ¹¹ u ₄ im-mu-da-an-zal ^{EEEEE} i- ^r lu-u i-lu ¹ -[u] ^r an ¹ -[nu-u]	A A A A	gù úr[u-a mi-ni-íb-bé ^E] <i>ši-si-i</i> [<i>t āli</i> (URU) <i>i-šá-as-si</i>] gù úru-[a (empty)] ul ₄ -ul ₄ -la-bi x [...] <i>ur-ru-ḫi-iš it-x</i> [...] <hr/> ma-a-a ba u ₄ me-n]a-gin ₇
6'. 9'. <hr/>	[ma-a a-ba u ₄ me-n]a-gin ₇		ma-a-a di-di-in _A
7'. 10'. 11'. 11'. <hr/>	[áb-gin ₇ Úru-zí-ib] ^{ki} -ba-šè ^{E A} [<i>ki-ma lit-tum an</i>]a <i>Eri-du</i> ₁₀		gù mu-un-dúb-dúb-bé ^E <i>iš-ta-na-as-si</i>
8'. 12'. 13'. 13'. <hr/>	[é lá(1)(?)]-šè áb-gin ₇ Úr]u-zí-ib ^{ki} -ba-šè [<i>ana bīti</i> (É) <i>šá</i> (?)- <i>qí-i k</i>]i-ma <i>lit-tum ana Eri-du</i> ₁₀ <i>iš-ta-na-as-si</i>		gù mu-un-dúb-dúb-bé <i>iš-ta-na-as-si</i>
9'. 14'. 15'. 15'. <hr/>	[ama é-ma]ḫ [<i>um-mi</i> É.M]IN	A	^d Dam-gal-nun-na-ke ₄ ^E ^d MIN
10'. 16'. 17'. 17'. <hr/>	[é-gi ₄ -a engur-r]a [<i>kal-lat ap-si-i</i>]	A	^d Pap-nun-an-ki-ke ₄ ^E ^d <i>Zar-pa-ni-tú</i>
11'. 18'. 19'. 19'. <hr/>	[^Δ] [^d Namma ama gal-r]a [^d MIN <i>um-mi rabītu</i> (GAL ¹) ^u]		engur-ra-ke ₄ ^E <i>šá ap-si-i</i>
12'. 20'. 21'. 21'. <hr/>	[^Δ] [^d Nanše dumu sag] [^d MIN <i>mar-tum reš-t</i>]i-tum	(erased E)	Úru-zí-ib ^{ki} -ba-ke ₄ ^E <i>šá</i> ^r <i>Eri</i> ¹ - <i>du</i> ₁₀
13'. 22'. 23'. 23'. <hr/>	[^{ŠÚ} ^{SEM} ₄ ^{DAB}][nu-nus sa ₆ -ga] [<i>sin-niš-tum da-mi-i</i>]q-tum	A (erased A)	Gašan- ^r gi ¹ -kug-ga-ke ₄ ^E ^d [<i>N</i>]in-gal
14'. 24'. 25'. 25'. <hr/>	[] [é-gi ₄ -a é-sag-í]l-la [<i>kal-lat</i> É.MI]N	A	dumu-munus ^d Uraš-a-ke ₄ ^E <i>mar-tum</i> ^d MIN
15'. 26'. 27'. 27'. <hr/>	[udug é-a] [<i>ra-bi-iš bīti</i> (É)]	A	^d Hé-dim-me-kug-ga-ke ₄ ^E ^d MIN

16'. 28'. [<u>áb-gin₇-tùr-ba</u>]		gù mu-un-dúb-dúb-bé ^E
29'. [<u>ki-ma ar-ḫi ina tarbašiša</u>]		<i>iš-ta-na-as-si</i>
17'. 30'. [<u>x x-a-gin₇ amaš-ba</u>]		gù 'gig ¹ -[g]a-'bi mi-ni-íb ¹ -[bé]
31'. [<u>kīma immerti/lahri(?) ina supūriša</u>]		[<i>mar-ṣ</i>]i-iš i-šá-as-si
18'. 32'. [<u>áb amar-bi-gin₇ tar-r</u>]a(?)		gù arḫuš-a mi-ni-íb-bé ^E
33'. [<u>ki-ma ar-ḫi šá bur</u>]-šá par-su		<i>šī-si-it re-e-mi i-šá-as-si</i>
19'. 34'. [<u>é zi(!)</u>](tablet: NAM) gul-gul-a]-na	A E	ér gig mu-un-še ₈ -še ₈ ^A
35'. [<u>ana bitī(É)-šá ki-i-ni šá u</u>]b-bu-tu		<i>mar-ṣi-iš i-bak-ki</i>
20'. 36'. [<u>úru zi(!)</u>](tablet: NAM) ḫul-ḫul]- ^r a ¹ -na	A	še _E àm-mi-ni-íb-ša ₄ -ša ₄ ^A
37'. [<u>ana ālī(URU)-šá ki-i-ni šá</u>]šul-pu-tu		<i>i-dam-mu-um</i>
21'. 38'. [mu-un-GA ir-ra-a-n]i-šè	A	te ^E mu-un-ur ₅ -ur ₅ -re ^U
39'. [<u>ana ma-ak-ku-ri-šá</u>]šá iš-šal-la		<i>uq-ṭa-ad-da-ad</i>
22'. 40'. [<u>gil-sa íl-íl-l</u>]a(?)-ni-šè	A	ur ₄ -ra mu-un-i-re ^A
41'. [<u>ana šu-kut-ti-šú šá iz</u>]-zab-lu		<i>ub-ta-aq-qa-am</i>
23'. 42'. [<u>ám kar-kar-ra-n</u>]i-šè	A	gaba šu mu-un-šig-ge ^A
43'. [<u>ana bu-še-e-šá šá im-maš-²</u>]u-ú		<i>i-rat-su i-maḫ-ḫa-aṣ</i>
24'. 44'. [un ḫub-ḫub-ba-ni-š]è	A	i-lu ^U mu-un-na-ab-bé ^E
45'. [<u>ana ni-ši-šá šá ik-kam-r</u>]a		<i>qu-bé-e i-qab-bi</i>
25'. 46'. [ka-nag til-til-la-ni-š]è	'E' A	'an-na mu-un ¹ -dúb-bé ^{'A}
47'. [<u>ana ma-ti-šá šá iggamru</u>]		[<i>šamē ú</i>]-rab-bi
26'. 48'. [ù nu-mu-un-na-ku-ku	A U	ù nu-mu-ù]n-na-ku-ku ^U
49'. [<u>ul i-na-al</u>]		<u>ul(!)</u> (tablet: MI) i-šal-lal]
27'. 50'. [ù nu-mu-un-sed-dè	A U	ù nu-mu-un-n]a-te-en-te-en ^E
52'. [<u>ul i-na-aḫ</u>]		<i>ul i-pa-áš-ša</i>]ḫ
(in SBH 60 seven more lines follow)		

Translation

Obverse

10. [Its forests have been denuded]; its orchards have been dried out.
 11. [Its date palms have been . . .]. . . ; they have been thrown face down.
 12. [Its water(?), which has] withdrawn fr[om], its land(?), which has been . . .
 Akk.: [Its water(?)] has withdrawn [from], its land has contracted.
 13. [Its cultivated land] is in a bad condition. It brought forth the MUL-GÁN-pil-weed.
 Akk.: [In(?)] its [cultivated land] alkali came forth in a bad way.
 14. [Its are para]lyzed; its herds have been brought to an end.
 15. Its [.] withdrew.
 Akk.: Its [.]. . . withdrew from it.
 16. From their [.]. . . [the remaind]er has been drunk.
 17. [The does not] sc[atter] (and) does not smell the (pleasant) [s]mell (of food).
 Akk.: [.] is not scattered (and) no (pleasant) smell (of food) is to be smelled.
 18. [The] covers [.]
 19. [.]. . . [.] flits about [like a phanto]m(?).
 20. [.]. . . [.] does not pass through.
 21. [.]. . . [.] They (Akk.: he/it) set in place the
 22. [The]. . . will(?) turn his favor to to it(?) (i.e., the city of Eridu?) : will(?) turn back to it with favor; may he (now) look upon it with favor!
 Akk.: May [the lor]d(?) turn his favor to it : may he turn back to it with favor and then look upon it with favor!
 23. [The]. . . will(?) turn his favor to it : will(?) turn back to it with favor; may he (now) have pity on it!
 Akk.: . . . May [the . . .]. . . turn his favor to it and may then have pity on it!
-
24. [.] in bitter [wai]ling the day came to an end for it(?) (i.e., the city of Eridu?).
 25. In(?) [.]. . . [the] sheds tears over its lady (i.e., the lady of Eridu?).
 26. [.]. . . [.]. . . [.]
 (rest of obverse broken)

Reverse

- 1'. [.]. . . [.]
 2'. [The] of [. utters] a cry [in] the ci[ty].
 Akk.: [The of utters] a cry [about the city].
 3'. [The of] [. utters] a cry in the city.
 4'. [In Eridu], in the goodly [si]te, in great haste she(?) . . . [.]
 5'. [.] in bit[ter wai]ling the day came to an end for it(?) (i.e., the city of Eridu?).
-
- 6'. [As for me(?) who is (now)] like someone [of the days] of old(?), whither shall I go?
-

- 7'. [Like a cow] she continuously utters cries because of [Eridu].
 Akk.: [Like a cow] she continuously cries [because] of Eridu.
- 8'. [Because of the lofty house], she continuously utters cries [like a cow] because of [Er]idu.
 Akk.: [Because of the lofty house] she continuously cries [l]ike a cow because of Eridu.
- 9'. [The mother of the Ema]h, Damgalnunna,
 10'. [the daughter-in-law of the Engur], Papnunanki,
 Akk.: [the daughter-in-law of the *apsû*], Zarpānitu,
- 11'. [Nammu, the grea]t mother of the Engur/*apsû*,
 12'. [Nanše, the firstborn child] of Eridu,
 Akk.: [Nanše, the first]born daughter of Eridu,
- 13'. [the goodly woman], Ningikuga,
 Akk.: the good[ly woman], Ningal,
- 14'. [the daughter-in-law of Esagi]l, the daughter of Uraš,
 15'. [the genie of the house], Hedimmekuga
 16'. continuously utters cries [in her cattle pen like a cow].
 Akk.: continuously cries [in her cattle pen like a cow].
- 17'. [Like a ewe(?)] she bitterly utte[rs] cries [in her sheepfold].
 Akk.: [Like a ewe(?)] she [bitter]ly cries [in her sheepfold].
- 18'. [Like a cow whose ca]lf is separated, she utters cries (to get) mercy.
 19'. In her [faithful house, which has been destroyed], she sheds bitter tears.
 Akk.: [Over her faithful house, which has been] destroyed, she wails bitterly.
- 20'. In her [faithful city, which has been defiled], she mourns.
 Akk.: [Over her faithful city, wh]ich has been defiled, she mourns.
- 21'. Because of he[r property, which has been plundered], she casts down (her) face (lit.: (her) cheeks).
 Akk.: [Because of her property], which has been plundered, she bows down.
- 22'. Because of her [jewelry, which was car]ried away, she . . .
 Akk.: [Because of her jewelry, which] was carried away, she tears out her hair.
- 23'. Bec[ause of her goods, which were tak]en, she beats her breast.
 24'. Bec[ause of her people, whose bodies have been heaped up], she utters wails.
 25'. Be[cause of her land, which has been annihilated], she rumbles in the heaven.
 Akk.: [Because of her land, which has been annihilated, she causes heaven] to quake.
- 26'. [It prevents her from sleeping; it prevents her from] sleeping.
 Akk.: [She cannot lie down; she cannot lie to sleep.]
- 27'. [It prevents her from sleeping peacefully; it prevents her from sleeping] calmly.
 Akk.: [She cannot relax; she cannot calm dow]n.

Notes

Obverse

- 10: The first nine double-lines are on the joined piece *SBH* 60 (VAT 370[!]+). Some signs from the beginnings of ll. 10–16 are also preserved on *SBH* 60:obv.19–32. The suffix *bi* refers to the already mentioned city,

in H. Goedicke, ed., *Near Eastern Studies in Honor of William Foxwell Albright* [Baltimore, 1971], p. 339) indicates that the gloss was an instruction for the performance of the song.

The fragment published by van Dijk in *Texte aus dem Reš-Heiligtum*, no. 38, is a duplicate to ll. 5'–14'.

6': J. Krecher discussed this line in *Kultlyrik*, pp. 192–93. It appears in numerous balags (see Cohen, *CLAM* 1, p. 52, 64; p. 77, b+63; p. 126, 53; p. 131, b+154; p. 255, a+27; p. 327, f+165; *CLAM* 2, p. 424, b+28; p. 443, 60; p. 449, a+204; p. 505, a+68; p. 653, b+43; p. 707, a+41) and in the copies from the first millennium B.C. It is always separated by dividing lines from the preceding as well as the following text. See further Cohen, *CLAM* 1, p. 28. Only two of the texts have an Akkadian translation. They are:

SBH 17:rev. 3–4

[ma-a a-ba] u₄ me-na-gin₇ ma-a-a^A d[i-di-in]
[anāku man-n]u(?) ki-ma šá u₄-mu ma-ti-ma a-a-iš al-[a-ak]

BM 54745 = Cohen, *CLAM* 1, pp. 52, 64

ma-a a-ba u₄ me-na-gin₇ ma-a-a di-d[i-in]
ana-k[u] man-nu ki-ma šá u₄-mì ma-ti-ma e-eš [allak]

Here, ma-a is understood as *anāku*, “I.” This interpretation can be confirmed by an Old Babylonian text, BE 30, l:col. iii 4, which offers the variant gá(?)^A instead of ma-a (see Krecher, *Kultlyrik*, p. 193). Whether or not this is the original meaning remains unclear.

8': The beginnings of ll. 8'–17' are preserved on *SBH* 84. It is not clear whether *SBH* 84:2' has 'é¹ lá-šè or perhaps rather 'e lál¹-šè (the horizontal wedge is low and the top is broken off). Cf. *SBH* 69:obv. 26–27: lá-(lá) = šaqû, “high,” and also B. Hruška, “Das spätbabylonische Lehrgedicht ‘Inannas Erhöhung.’” *ArOr* 37 (1969), p. 488, l. 23: an-šè -lá = šaqû, Š-stem “to raise.”

11': This author cannot explain the meaning of ra in gal-ra. Perhaps the scribe inadvertently took it from the previous line (*aberratio oculi?*).

12': The reading Nanše in *SBH* 84:10' (Reisner: TE) is certain from collation of the sign and from the duplicate van Dijk, *Texte aus dem Reš-Heiligtum*, 38:7' (there: AB×[H]A).

13': The gloss on the left edge of the tablet is an instruction for the musical accompaniment to the song by the šëm drum. The same gloss occurs in *SBH* 8:obv. 9, *SBH* 9:rev. 6, and *SBH* 23:obv. 14 (not copied by G. Reisner).

15': For Hedimmekuga see W. G. Lambert, “Hedimmekuga,” *RLA* 4 (1972–75), p. 244. Hedimmekuga is otherwise known as the daughter of Enki and the daughter of the *apsû*.

18': The beginnings of ll. 18'–27' are preserved on *SBH* 60:rev. 1'–19'. The text continues in *SBH* 60:rev. 20'ff. The fragment K 17455 (copy in Cohen, *CLAM* 2, p. 818) written in Assyrian script duplicates ll. 18'–21'.

19': For ll. 19'–25' compare S. M. Maul, “Ein Ninurta Eršemma,” *OrNS* 60 (1991), pp. 321–25.

20': K 10375 duplicates ll. 20'–26'.

22': The meaning of the root ir is unclear. For ur₄ = *baqāmu*, “tear out,” see *AHW*, p. 104 (VAT 10243, 11). The motif of a goddess who from grief and pain over the destruction and plunder of her temple “lets her hair fall loose behind her” so “she can tear out her hair” occurs also in the text of very similar content, Sm 325 (= S. M. Maul, “Ein Ninurta Eršemma,” *OrNS* 60, pp. 324–25).

24': The fragment K 17927 duplicates ll. 24'–27'.

25': Cf. *SBH* 60:rev. 22–23.

27': ù-sed and ù-te-en are no doubt to be considered as patterned after ù-ku. The last en in [ù nu-mu-un-n]a-te-en-te-en is written over an erasure. Seven double-lines, the catch-line, and the colophon follow in *SBH* 60.

No. 9

Balag: Unidentified, to Nergal(?)

Introduction

The fragment MMA 86.11.289 has been lost and is known only from a hand-copy made by Louis F. Hartman in the 1940s.¹ It contains a portion of a balag addressed to Nergal (see MMA 86.11.289: rev. 3–4–rev. 9'). At least one balag addressed to Nergal is known from the catalogue IV R² 53+, namely: a gal-gal buru₁₄ sù-sù.² The present text may belong to this balag. Parts of the text and MMA 86.11.289 are known from an Old Babylonian tablet (VS 2, 79), and additional parts from an Assyrian (Sm 526) and a Babylonian (K 5158) tablet fragment from Kuyunjik. H. Zimmern, in "Das Nergallied Berl. VAT 603 = Philad. CBM 11344 = Lond. Sm. 526," *ZA* 31 (1917/18), pp. 111–21, edited VS 2, 79 and Sm 526, as well as another copy of the text from Nippur, which, however, does not duplicate MMA 86.11.289. A. Falkenstein published a translation of the text in W. Von Soden and A. Falkenstein, *Sumerische und akkadische Hymnen und Gebete* (Zürich-Stuttgart, 1953), pp. 83–84. The duplicates to MMA 86.11.289 (= A) are designated as follows in the transliteration: B = VAT 603 (VS 2, 79); C = K 5158 (Langdon, OECT 6, pls. XXVIII–XXIX and pp. 85–87 [collated]); D = Sm 526 (S.A. Smith, *Miscellaneous Assyrian Texts of the British Museum with Textual Notes* [Leipzig, 1887], pl. 24). The text contains a plea to Nergal, in which the lamentation singer implores the god to let his deadly power bypass man and animal. The part of the prayer preserved on the obverse of MMA 86.11.289 was hitherto unknown.

1. See CTMMA 3, p. xii.

2. IV R² 53+, cols. i–ii 34. The balag there is juxtaposed with the eršemma ur-sag a-má-uru₅ gal. See the edition by M. Cohen in *CLAM* 2, pp. 500–18, and M. Cohen, *Balag-compositions: Sumerian Lamentation Liturgies of the Second and First Millennium B.C.*, SANE 1/2 (Malibu, 1974), pp. 26–29. The balag ušum gùd ná-a, listed in IV R² 53+:col. i 33, was also addressed to Nergal, according to M. E. Cohen (see the list glued to the inside of the first volume of Cohen, *CLAM*).

9.

MMA 86.11.289

Plates 16, 17

Tablet missing: dimensions not known; copy by L. F. Hartman

Balag: Unidentified, to Nergal(?)

Seleucid or Arsacid period (Babylon)

Obverse

1'. A Obv.	1'. [.....]	la ¹ ta ¹ -x-[. . .]
2'. A Obv.	2'. [.....-k]e ₄ (?)	šu nam-bi-[. . .]-si(?) (copy: KID)
A Obv.	3'. [.....] x x x x.MEŠ-ka it-ti qa(?)-ti-[k]a tu-mál-li	
3'. A Obv.	4'. [.....] ama-bi-ta	nam-ba-da-kud-da
A Obv.	5'. [.....] x it-ti um-mi-šú	la ta-par-ra-as

4'. A Obv. 6'. [am]a- ^f bi ¹ (?) gi ₆ -ù-na-ke ₄	u ₄ mu-ni-îb-zal-e
A Obv. 7'. um-ma-šú ina šat mu-ši	u ₄ -mi uš-ta-bar-ra
5'. A Obv. 8'. [.] x na-an-ga-ga	ér-ra-bi gig-ga-àm
A Obv. 9'. [.] x DI la tuš-ma-ti	bi-kit- ^f su ¹ [mar]- ^f ša ¹ -at
6'. A Obv. 10'. [.] x na-an-ga-ga	x x x [.]-bu(?)-[l]uḥ(?)
A Obv. 11'. [. . .] (empty)	[. . . x x [.] x-ab-bi
7'. A Obv. 12'. [.] x na-an-ga-ga	KAL x [.] KAL
A Obv. 13'. [. . .] (empty)	(traces)
8'. A Obv. 14'. [.]	x (x) na [.] a(?) ka(?)
A Obv. 15'. [.]	x x [.] x x TAR
9'. A Obv. 16'. [.]	[.]-gu]l(?) -gul-e
A Obv. 17'. [.]	[. lā tu ² ab]-bat
10'. A Obv. 18'. [.]	[.] x
(rest of obverse broken)	

Reverse

8'. A Rev. 1'. [ur-sag mu-LU g]i ₆ (!)-a	^f im-ta ¹ (!)-[d]i-[di]-in
B 8'. ur-sag mu-LU gi ₆ -a	im-ta-di-di-na
A Rev. 2'. [qar-r]ad be-lum	mut-tal-lik mu-š[i]
9'. A Rev. 3'. [alim-m]a ur-sag Umun-irigal-la	šà im-ma-al
B 9'. ^a li-alim-ma ur-sag Û-mu-un-úru-gal	šà im-ma-al gi ₄ -NE
C Obv. 1'. [.]	[. gi ₄]-N[E]
A Rev. 4'. [ka]b-tu qar-rad ^d Nerigal(U.GUR)	ina lib-bu lib-šú
C Obv. 2'. [kabtu qarrādu ^d Nerigal]	[ina libbi lib-š]i(?)
D 1'. [kabtu qar-r]a- ^f du ¹ ^d Nerigal(U.GUR)	i[na . . .]
10'. A Rev. 5'. [šà i]m-ma-al šà-zu im-ma-al	ur ₅ -zu im-ma-al
B 10'. šà im-ma-al ur ₅ -zu-a dè-ma-al	šà im-ma-al
C Obv. 3'. [.]	[. gi ₄]-NE
D 2'. [šà im]-ma-al šà-zu im-ma-al	ur ₅ -zu im-[ma-al]
A Rev. 6'. [ina lib-b]i lib-ši ina lib-bi-ka lib-šú	ina ka-<bat>-ti-ka lib-šú
C Obv. 4'. [.]	[ina ka-bat-t]i-ka lib-ši
D 3'. [ina lib]-bi lib-ši ina lib-bi-ka lib-ši	ina ka-bat-ti-ka lib-ši

11'.	A Rev.	7'.	[šà i]m-ma-al ur ₅ -zu im-ma-al	šà-zu im-ma-a[!]
	B	11'.	šà im-ma-al sag-za-a dè-ma-al	šà (empty)
	C Obv.	5'.	[. im-m]a- ^r al ¹	šà-zu im-ma-al
	D	4'.	[šà im-m]a-al ur ₅ -zu im-ma-al	šà-zu im-ma-al
	A Rev.	8'.	[ina lib-b]i lib-ši ina ka-<bat>-ti-ka lib-ši	ina lib-bi-ka lib-ši
	C Obv.	6'.	[ina lib-bi lib-ši ina k]a-bat-ti-ka lib-ši	ina lib-bi-ka lib-ši
	D	5'.	[ina lib]-bi lib-ši ina ka-bat-ti-ka lib-ši	ina lib-bi-ka lib-ši
12'.	A Rev.	9'.	[gu ₄ lu-l]u(?)-a-ba didli	na-an-ku ₄ -ku ₄ -dè- ^r en ¹
	B	12'.	gu ₄ lu-lu-a-ba	na-an-ni-ku ₄ -ku ₄ -dè
	C Obv.	7'.	[.]	na-an-ku ₄ -ku ₄ -dè-en
	D	6'.	[gu ₄ lu]-lu-a-ba didli	na-an-ni-ku ₄ -ku ₄ -dè-en
	A Rev.	10'.	[ana a]l-pi du-uš-šu-ti(?) a-ḫe-na-a	la ter-ru-ub
	C Obv.	8'.	[ana alpī du-u]š-šu-ti a-ḫe-na-a	la ter-ru-ub
	D	7'.	ana al-pi du-uš-šá-a-ti a-ḫe-na-a	la ter-ru-ub
13'.	A Rev.	11'.	[gu ₄ -t]a gu ₄ sag-tuku-a	na-ma-ra-ab-ba-è-dè-en
	B	13'.	gu ₄ -a gu ₄ sak-tuku	nam-ma-ra-ab-è
	C Obv.	9'.	[.]-tuku-a	na-ma-ra-ab-ba-è-dè-en
	D	8'.	[gu ₄ -t]a g[_u sag-tuku-a]	[na-m]a-ra-ab-è-dè-en
	A Rev.	12'.	[ana a]l-pi al-pi a-šá-re-du-ti	la tu-še-eš-ša-a
	C Obv.	10'.	[ana al-p]i al-pi a-šá-re-du-ti	la tu-še-ša-a
	D	9'.	[a]-na a[l-pi al-pi a-šá-r]e-da-a-ti	la tu-še-eš-ša-a
14'.	A Rev.	13'.	[e-zé lu-lu]- ^r a ¹ -ba didli	na-an-ku ₄ -ku ₄ -dè-en
	B	14'.	e-zé lu-lu-a-ba	na-an-ne-ku ₄ -ku ₄ -dè
	C Obv.	11'.	[e-zé lu]-lu-a-ba didli	na-[an-k]u ₄ -ku ₄ -dè-en
	D	10'.	[e]-zé lu-[lu-a-ba didli]	na-an-ni-ku ₄ -ku ₄ -dè-en
	A Rev.	14'.	[ana še-e-ni d]u-uš-šá-a-ti a-ḫe-na-a	la ter-ru-ub
	C Obv.	12'.	[a-n]a ^r še ¹ -e-ni du-uš-šá-ti a-ḫ[e-na]- ^r a ¹	la ter-ru-ub
	D	11'.	a-na še- ^r e(?) ¹ -[ni duššā]-ti a-ḫe-na-a	la ter-ru-ub
15'.	A Rev.	15'.	[e-zé-x e-z]é sag-tuku-a	na-ma-ra-ab-ba-è-dè-en
	B	15'.	e-zé-ta e-zé sag-tuku	nam-ma-ra-ab-è
	C Obv.	13'.	[e-z]é-da e-zé sag-tuku-a	na-m[a-ra-a]b-ba-è-dè-en
	D	12'.	e-zé-gin ₇ e-zé sag-tuk[u]-a	na-ma-ra-ab-è-dè-en
	A Rev.	16'.	[ana še-e-ni š]e-e-nu šar-ḫa-ti	la tu-še-eš-ša-a
	C Obv.	14'.	[a]na(?) še-e-ni še-e-ni šar-ḫa-ti	la tu-[še-e]š(!)-ša-a
	D	13'.	a-na še-e-ni še-e-ni šar-ḫa-a-ti	la tu-še-eš-ša-a

16'. A Rev.	17'. [umun é kaš]-a-ke ₄	'na ¹ -an-ku ₄ -ku ₄ -dè-en
B	16'. ù-mu-un é kaš-a-ka	na-an-ne-ku ₄ -ku ₄
C Obv.	15'. [umun] é kaš-a-ke ₄	na-an-ku ₄ -ku ₄ -dè-en
D	14'. umun é kaš-a-ka	na-an-ni-ku ₄ -ku ₄ -dè-en
A Rev.	18'. [bēlu(m) ana] bīt(É ¹) šī-k[a-r]i	[l]a ter-ru-ub
C Obv.	16'. be-lu ana bīt(É) šī-ka-ri	la ter-ru-ub
D	15'. be-lum a-na bīt(É) šī-ka-ri	la ter-ru-ub
17'. A Rev.	19'. [.] (remainder of reverse broken)	[. . . .] (traces)
B	17'. um-ma zà kaš-e tuš-a-ra	ám nam-mu-un-gi ₄ -gi ₄
C Obv.	17'. [um]-ma zà kaš tuš-a-ra	ám nam-mu-un-gi ₄ -gi ₄
D	16'. um-ma zà kaš tuš-a-ra	ám nam-mu-un-gi ₄ -gi ₄
C Obv.	18'. [pu]r-šum-tú šá a-šar šī-ka-ri áš-bu la ta-da-ki	
D	17'. pur-šum-tú šá a-šar šī-ka-ri [aš/áš]-bat la ta-da-ak (remainder broken)	

Translation

Obverse

- 1'. Do not [. . .]!
 - 2'. Do not fill with (your) hands [the] of your [. . .]!
 - 3'. Do not separate the [(. . . .) child(?)] from its mother!
 - 4'. Its mother spends the whole nighttime (awake).
 - 5'. Do not cause the death of [. . . .], his/her(?) tears are bitter.
 - 6'. Do not cause the death of [. . . .], [. is] frightened(?).
 - 7'. Do not cause the death of [. . . .], [.]. . .
 - 8'. [.], do not (?) [.]
 - 9'. [.], do not des]troy [.]
- (rest of obverse broken)

Reverse

- 8'. [Warrior, the one] who roams around at [nig]ht,
Akk.: [Warr]ior, lord who roams around at night,
- 9'. [important] one, warrior Lord-of-the-Netherworld (Nerigal), . . .
Akk.: [im]portant one, warrior Nerigal, (the bearing mother) should be at (your) heart;
- 10'. B:, (she) should be in your mind; . . .
Akk.: (she) should be [at (your) hea]rt; (she) should be at your heart; (she) should be at your mind;
- 11'. B:, (she) should be in your head; . . .
Akk.: (she) should be [at (your) hea]rt; (she) should be at your mind; (she) should be at your heart!
- 12'. Do not go in to the numerous oxen (to lead them out) one after the other;
- 13'. do not expel the best oxen from among the oxen!

- 14'. Do not go in to the numerous sheep and goats;
 15'. do not expel the best sheep and goats from among the sheep and goats!
 16'. O lord, do not go into the "House of Beer";
 17'. do not kill the old woman who is sitting beside the beer!
 (remainder broken)

Notes

Obverse

- 3': nam-ba-da-kud-da stands for nam-ba-da-kud-dè-(en).
 5': Here and in the following lines we have ga-ga instead of GAM-GAM = *mātu* Š-stem, "to kill" (cf. Macmillan, *Religion of Babylonia and Assyria*, BA 5, no. Ia, p. 617 l. 7). In *SBH* 7:rev. 20 gá-gá occurs instead of GAM-GAM, and Langdon, *BL* 29:8 (tablet: 9') has ga-ga as does our text. The short forms gá-gá and ga-ga show that the root of the verb here is gam rather than gúru(m).
 6': The reading (bu)-bu-luḫ (see *PSD* B, pp. 167–68, s.v. bu-lu-uh₂) is very uncertain. This writer cannot give a satisfactory interpretation of the Akkadian . . .]x-ab-bi.

Reverse

- 8': Before line 1' on MMA 86.11.289:rev. there are seven lines in the Old Babylonian version VS 2, 79. The extent of the gap between MMA 86.11.289 obv. and rev. cannot be determined.
 9': For the translation of this line cf. VS 2, 79:obv. 7: ù-mu-un gi₆-a àm-di-di ama-ugu-na šà im-¹ma-al gi₄¹-N[E]. The meaning of gi₄-NE is uncertain. Both the Old Babylonian version and C have gi₄-NE, but it is not taken up in the Akkadian translation.
 17': Fourteen additional lines are known from the duplicates.

No. 10

Balag: Unidentified, to Innin / Ishtar(?)

Introduction

Less than half of the original tablet remains. Parts of the surface of the fragment MMA 86.11.350 are so abraded that some passages of the text are difficult to decipher, especially the Akkadian translations, which are written in somewhat smaller script. No duplicate of MMA 86.11.350 from the first millennium B.C. is known. The only duplicate is the Old Babylonian tablet IM 51253 from Tell Harmal, written in syllabic Emesal dialect and published by Jan van Dijk in TIM 9 as text no. 31. It is impossible to affirm that MMA 86.11.350 belongs to a particular balag composition, since the colophon at the end is missing. However, there are reasons to assume that the fragment may be a piece of the balag im-ma-al-(la) gù dé-dé.¹ The first line of the section of the prayer beginning in obv. 2' is identical with the catch-line in tablet VS 17, 54 (VAT 7843), which belongs to the balag originally addressed to Ninisina, later to Innin/Ishtar.² Also the litany preserved in ll. 6'–12' of MMA 86.11.350 is no obstacle to assigning this fragment

to the balag composition im-ma-al(-la) gù dé-dé. But since identical sections of prayers can occur in two different balag compositions, the possibility exists that MMA 86.11.350 belonged to another balag.

The obverse of the tablet describes the sorrow and grief of the goddess over the destruction of her temple, while the reverse has a description of the effects on the goddess and the people of the devastating “day” (u₄ = ūmu). MMA 86.11.350 is designated A, and TIM 9, 31 is designated B in the transliteration.

Several tablets of the balag im-ma-al(-la) gù dé-dé are preserved in the archive from the Nanna-ù-tu family library: *SBH* 66 with the duplicate MMA 86.11.348 + *SBH* 82 (text No. 5);³ MMA 86.11.279 (text No. 6);⁴ and according to J. A. Black, also *SBH* 58 and *SBH* 64 + 65.⁵

1. The balag im-ma-al(-la) gù dé-dé was edited in Cohen, *CLAM* 2, pp. 604–36. See also Black, “Sumerian *Balag* Compositions,” p. 51 no. 37, and Borger, “Schlüssel zu M. E. Cohen, *CLAM*,” pp. 35–36.
2. See Black, “Sumerian *Balag* Compositions,” p. 51.
3. See above pp. 43ff.
4. See above pp. 54ff.
5. Black, “Sumerian *Balag* Compositions,” p. 51.

10.

MMA 86.11.350

Plates 18, 19

H. 61 mm W. 70 mm Th. 25 mm

Balag: Unidentified, to Innin / Ishtar(?)

Seleucid or Arsacid period (Babylon)

Obverse

1′	A Obv.	2′	[.] (unreadable traces) [. . .	
<hr/>				
2′	A Obv.	2′	[égi-re] ¹ ù ¹ di-di	ù ga-nam m[u-un-zal]
	B	1.	e-gi- ¹ re ¹ ù-di	ga-na-am [m]u-un-ba
	A Obv.	3′	[rubātu ina] ¹ ù-u ₈ ul ¹ -tú «x» ¹ ša ¹ -ti	mar-ši-iš šur-ru-[pat]
3′	A Obv.	4′	[(x) ù-u] ₈ (?) ¹ e ¹ -lá-lù	mu-LU-bi ¹ al ¹ -di-[di]
	B	1.	(empty) ù-x-am-ma e-la-lu	l[ú(?)]-b[i(?)] al- ¹ di ¹ -x
4′	A Obv.	5′	[.] ¹ ù ¹ -u ₈ (?) e-lá-lù	ina ú-a u a-a ¹ i ¹ -[da-a-al]
	B		(caret)	
	A Obv.	6′	[bi-k]i-t[i](?) ¹ ù(?) -u ₈ (?) ¹ -i šá gi-iḫ-le-e ina bīti(É) šá dal-ḫiš laptu(TAG) ^{f[u]}	
5′	A Obv.	7′	[m]u-gi ₁₇ -ib gašan-an-na ù di-di	ù ga-na mu-un-zal
	B	2.	nu-gi(-) ¹ an ¹ -na ù-di-te	ga-n[a-am mu-u]n(?) -ba
6′	A Obv.	8′	égi gašan-an-na	ù (empty)
	B		(caret)	

7'. A Obv.	9'. égi gašan é-an-na	ù	(empty)
B	3. ka-ša-an é-an-na-ke	ù-d[i-te]	(empty)
8'. A Obv.	10'. [g]ašan ki [Unu]g ^{ki} -ga	ù	(empty)
B	4. ka-ša-an ki ù-nu-qa-ke	ù-dì-te ga- ^f na ¹ -a[m mu-un]-ba	
9'. A Obv.	11'. [g]ašan ^f ki ¹ Za[ba]lam ^{ki}	ù	(empty)
	5. ka-ša-an ki Za-ba-la-ke	ù-dì-te	(empty)
9a'. B	6. ka-ša-an-igi-zi-bar-ra	ù-di-te	(empty)
9b'. B	7. ka-ša-an me ú ru ri	ù-dì-te ga-na-am mu-un-ba	
10'. A Obv.	12'. gašan Hur-sag-kalam-ma	ù	(empty)
B	(caret)		
11'. A Obv.	13'. gašan é-tùr-[k]ala[m]-ma	ù	(empty)
B	(caret)		
12'. A Obv.	14'. gašan(!) Tin-ti[r ^k] ⁱ -ra	ù	(empty)
B	(caret)		
13'. A Obv.	15'. ^f ù ¹ di	me-ri-na im-si	
B Obv.	8. ù-dì-te a-zu-mu		
14'. A Obv.	16'. ^f ù ¹ di	i-bí-na ì-ma-al	
B Obv.	8. ù-dì-te ù ru(?) e-gi im-da-x-re hul-a mu li li		
15'. A Obv.	17'. [n]u-kúš-ù	á-na ì-ma-al	
Reverse			
16'. A Rev.	1. u ₄ dam šub-ba-ra	u ₄ dumu šub- ^f ba-ra ¹	
B	9. ù da-am šu-ba(!?)-kám(?)	ù dumu šu-ba(!?)-kám(?)	
17'. A Rev.	2. u ₄ tùr gul-e	u ₄ amaš bu-ra	
B	(caret)		
18'. A Rev.	3. u ₄ áb ság (erasure: GÁ)-ga	ba-til-la-ra	
B	(caret)		
19'. A Rev.	4. ki-gub-ba-na :	sag	sìg-sìg-ge-dè

	B	10.	ki-g[ub](?) ^{-f} ba ¹ (?) ^{-b} i ¹ (!?)	sag	si-qa-ri
20'	A Rev.	5.	ki-tuš-a-na		gú ki mi-ni-in-ma-al
	B	11.	[ki]-x-[]-bi(!?)		gu ki gá[l-l]a-r[i]
21'	A Rev.	6.	áb ság dab-ba		nu-kal-la-ri
	A Rev.	7.	ana a-šá-re-dì-šú šá gal-lu-u		mu-un-ni-šu(!)(tablet: MA) ik-mu-šú
22'	A Rev.	8.	[s]ag-gá sag-gá-na		nu-kal-la-ri
	A Rev.	9.	ana a-šá-re-dì a-mi-li-šú		
23'	A Rev.	10.	[m]u-LU-bi mu-LU tur-ra	nu-	(empty)
	A Rev.	11.	ana a-me-li-šú šá BE NÍ x ni-i		
24'	A Rev.	12.	[a]l-di ú[r]u(?) ^{-da} al-di	MIN(?)	[. . .]
25'	A Rev.	13.	[ur-sa]g ^d Mu-ul-líl-lá	[. . .]
	A Rev.	14.	[qar] ^{-f} rad ^d +En ¹ -[líl] (remainder broken)	[. . .]

Translation

Obverse

- 1'. [. . .] . . . [. . .]
-
- 2'. [The princess], uttering (cries of) woe, [spent] indeed (the day) in mourning.
Akk.: [The princess] is mourning bitterly with (cries of) woe since the days of yore.
- 3'. [. wo]e, wailing—the one who is struck with that is wandering around (aimlessly).
- 4'. [. wo]e, wailing—she(?) is wandering around (aimlessly).
Akk.: In (cries of) woe and alas she(?) is wandering around (aimlessly).
[Weep]ing [(and cries of) wo]e with *gihlû* (= an expression or gesture of mourning) are in the house, which has been damaged in a confusing way.
- 5'. The hierodule Inanna, uttering (cries of) woe, spent indeed (the day) in mourning.
- 6'. The princess Inanna, (uttering cries of) woe, (spent indeed the day in mourning).
- 7'. The princess, the lady of the Eanna (uttering cries of) woe, (spent indeed the day in mourning).
- 8'. The [l]ady of the district of Uruk, (uttering cries of) woe, (spent indeed the day in mourning).
- 9'. The [l]ady of the district of Zabalám, (uttering cries of) woe, (spent indeed the day in mourning).
- 10'. The lady of Hursagkalamma, (uttering cries of) woe, (spent indeed the day in mourning).
- 11'. The lady of the Eturkalamma, (uttering cries of) woe, (spent indeed the day in mourning).
- 12'. The lady of Tintir/Babylon, (uttering cries of) woe, (spent indeed the day in mourning).
- 13'. The cries of woe cleave to her feet;

individually, in the same way that the names of Marduk are explained in the last tablet-and-a-half of the creation myth *Enūma eliš*:

e (as spoken like é): = *bītu*

lá = *lapātu* (see MSL 16, p. 284, 11" [*Nabnītu* G₁]: 'š¹-lá-lá = [*lupputu*])

lū = *dalāḫū*

The Akkadian *giḫlū/guḫlū* corresponds to the Sumerian of text No. 5 = MMA 86.11.348:rev. 12': gi-ḫul-a (see above, p. 48). We do not know whether or not *giḫlū* had a corresponding Sumerian term in our text. *ù-u₈-i* in an Akkadian context also occurs in *RAcc*, p. 46, l. 18.

- 5' ff.: The changing phrases in the litany, beginning with l. 5', occur in numerous Emesal litanies addressed to the goddess Innin (see e.g., Cohen, *CLAM* 2, p. 653, d+68–d+77; von Weiher, *SpTU* 2, 27:obv. 2–12; Maul, "Herzberuhigungsklagen," pp. 283–84, ll. 6'–15'). B has nu-gi(-)an-na (the main dialect) instead of nu-gig(-)an-na [= *ištarītu(m)*] in the normal orthography. The Emesal form would have been: mu-gìb(-)an-na.
- 9a: As written here, Innin's epithet is a mixture of Emesal Gašan-i-bí-zi-bar-ra and the main dialect Nin-igi-zi-bar-ra (see MSL 4, p. 9, 88). Ga-ša-an-igi-zi-bar-ra as an epithet for Innin occurs also in the Old Babylonian balag ša-zu a-še-er-bi (see S. N. Kramer, "By the Rivers of Babylon: A Balag-Liturgy of Inanna," *AuOr* 5 [1987], p. 72, l. 8; p. 75, l. 342; and p. 77, l. 406). See also Maul, "Herzberuhigungsklagen," pp. 204–5 (Ešh. 36:4') and p. 284 (Ešh. 70:16').
- 9b: The meaning of me ú ru ri is unknown to this writer. It is not very likely that ka-ša-an me ú ru ri stands for gašan-maḫ^dA-ru-ru (cf. Maul, "Herzberuhigungsklagen," p. 284 [Ešh. 70:15']).
- 12': The sign gašan is written defectively.
- 13'–15': The Old Babylonian version cannot be made to agree with the MMA text.

Reverse

- 16': Compare with this line l. 404 in *Lamentation over the Destruction of Ur* (AS 12, p. 66) and the duplicate UET 6/2, 139:rev. 48; see further Maul, "Wenn der Held," p. 324, Sm 325:7' and the references there in n. 28.
- 17': Cf. the parallels in Cohen, *CLAM* 1, pp. 259–60, b+110, and Cohen, *CLAM* 2, p. 607, a+24.
- 19': sag-sìg is a gesture expressing fear (see B. Alster, *Dumuzi's Dream* [Copenhagen, 1972], pp. 91–92, and cf. MSL 16, pp. 53, 87 [*Nabnītu* I], where sag sìg-ga is translated *nakāpu ša rēši*). The scribe has put a broken *winkelhaken* behind the na, as if sag were a variant of sìg. Obviously he misunderstood the text.
- 20': gú ki-ma-al/gál, literally "bend the neck down to the ground," could be translated into Akkadian *qadādu*, "bend down deeply" (see *CAD* Q, p. 44, and *kanāšu*, "to bend down," and see also *CAD* K, p. 158).
- 21': Ll. 21'–24' correspond to ll. 12–15 in the Tell Harmal text. The latter's preserved traces are so faint that they cannot be included in the transliteration. The interpretation of ll. 21'–22' is extremely difficult. It is quite obvious that even the scribe had to struggle with these difficulties when he was translating the Sumerian lines into Akkadian. He translated the various Sumerian words into a learned Akkadian commentary as he had already done in obv. 4', perhaps without understanding the actual meaning of the Sumerian line rev. 21'. Here only dab-ba is translated correctly to *kamû*. ság was translated as if it had been sag, *ašarēdu*, although the scribe should have known better. In rev. l. 18' he had first written ság-gá, then erased the gá and substituted ga. Apparently, the translator already had problems with the corrupt form nu-kal-la-ri in the Sumerian.

Based on lists with the well-known equivalents kal-la = *enšu* (see MSL 17, pp. 74, 175 [Erim-ḥuš V]) he translated nu-kal-la-ri as *munnišu*, without taking the nu into consideration. Only áb remains in the Sumerian line corresponding to the Akkadian *gallû*. The basis of this equation is not clear to this writer. Maybe the scribe thought that since the Akkadian term for “spirit of the dead,” *eṭemmu*, can correspond to Sumerian *gu₄*, “bull” (*CAD E*, p. 397b top, and R. Borger, *Assyrisch-babylonische Zeichenliste*, AOAT 33 [Neukirchen-Vluyn, 1988], p. 123 no. 297), an equation áb, “cow” = *gallû* is also possible.

The translator’s opinion that kal-(la) meant *enēšu* is incorrect. The signs nu-kal-la-ri should certainly not be read nu-mál-la-ri, even though this unorthographic writing is attested in several Neo- and Late Babylonian texts (J. Krecher, “Die sumerischen Texte in ‘syllabischer’ Orthographie,” *WO* 4 [1967–68], p. 265). Instead of nu-gál/kal-la-ri one would of course have expected the Emesal form. Thus nu-kal-la-ri is quite certainly a “hearing error” for nu-gál-la-ri (for this form see text No. 5:obv. 14 [= l. 13] and the parallels cited in the Note to l. 13 in this volume on p. 52. This confusion may have arisen if the scribe (educated as a *kalû* singer) wrote down the text from memory. It is noteworthy that the colophons of the tablets from the Nanna-ù-tu family library mention the original sources from which they were copied only very rarely.

The *šu* in the Akkadian line has an incorrect form with three rather than four horizontal wedges. The reading *ba* can be excluded, since BA elsewhere in this text is written correctly with a slanting lower wedge.

23’: The Akkadian line may be read as follows: *ana a-me-li-šú šá be-lí ba-ni-i*.

24’: The verbal form al-di can be seen clearly (twice) in the badly preserved TIM 9, 31:15.

25’: The litany that begins at this point in the text deviates from TIM 9, 31:16: [x (x)?] mu-gi-ib(?) an(!?)-n[a(?)].

No. 11

Balag: Unidentified

Introduction

As can be seen in the drawings on page 85, the broken upper edge of the tablet fragment MMA 86.11.360+ tightly joins with several other MMA pieces (MMA 86.11.517 + MMA 86.11.544 + MMA 86.11.546 + MMA 86.11.551 + MMA 86.11.553 + MMA 86.11.555) as well as with the fragment VAT 581 (= *SBH*, p. 91 no. 50, lower fragment). The third fragment of the tablet, *SBH* 50 (VAT 415), has contact at one point only with VAT 581 + MMA 86.11.360+. A physical join is not possible. The tablet contains the “Great Emesal Litany of the Gods,” which is included in several balag compositions. It remains uncertain whether *SBH* 50 and therefore also MMA 86.11.360 belong to the balag mu-tin nu-nus dí-m-ma, as suggested by J. A. Black.¹ The “Great Emesal Litany of the Gods” and other Emesal litanies of gods will be published by R. Borger in *Die Emesal Götterlitaneien* (forthcoming). The tablet VAT 415 (+) VAT 581 + MMA 86.11.360+ contains Borger’s ll. 52–73 and ll. 78–118 on the obverse² and ll. 125–29³ on the reverse.⁴ The MMA fragment has ll. 65–73 and ll. 78–93 of the litany.⁵ Only four (double) lines are missing between MMA 86.11.360:obv. 9’ and rev. 1’. The fragment is particularly important, since it includes previously unknown Akkadian translations of certain Sumerian divine names and epithets from the “Great Emesal

Litany of the Gods.” In their long history of transmission, some of the Sumerian passages had been deeply deformed. Their Akkadian translation reflects the interpretation of the first-millennium B.C. scribes and as such cannot be trusted to be identical in every respect with the original meaning of the Sumerian text.

1. Black, “Sumerian *Balaḡ* Compositions,” p. 42 no. 10.
2. Ll. 95 and 96 are not preserved (lacuna between VAT 581 and VAT 415).
3. Lines 119–25 (= K 3315+, II, 11’–III, 4) are missing in this copy of the text.
4. This writer would like to thank Professor R. Borger for giving permission to use his unpublished manuscript.
5. These lines correspond to the following parallels: Cohen, *CLAM* 1, pp. 238–40, c+310–c+318 and c+323–c+337 (mu-tin nu-nus dím-ma); Cohen, *CLAM* 1, pp. 286–89, e+228–e+235 and e+240–e+255; and Cohen, *CLAM* 1, pp. 307–9, c+184–c+192 and c+197–c+211 (e-lum gu₄-sún); Cohen, *CLAM* 1, pp. 261–64, a+244–a+251 and a+156–a+271 (zi-bu-ù-um zi-bu-ù-um) to Enlil. Cf. also E. Bergmann, “Untersuchungen zu syllabisch geschriebenen sumerischen Texten,” *ZA* 56 (1964), pp. 14–15: obv. 5–rev. 10, and especially pp. 19–28.

11.

MMA 86.11.360 + MMA 517 +
MMA. 86.11.544 + MMA 86.11.546 +
MMA 86.11.551 + MMA 86.11.553 +
MMA 86.11.555 + *SBH* 60 (VAT 581 (+)
VAT 415)

Plates 20, 21

H. 73 mm W. 83 mm Th. 25 mm

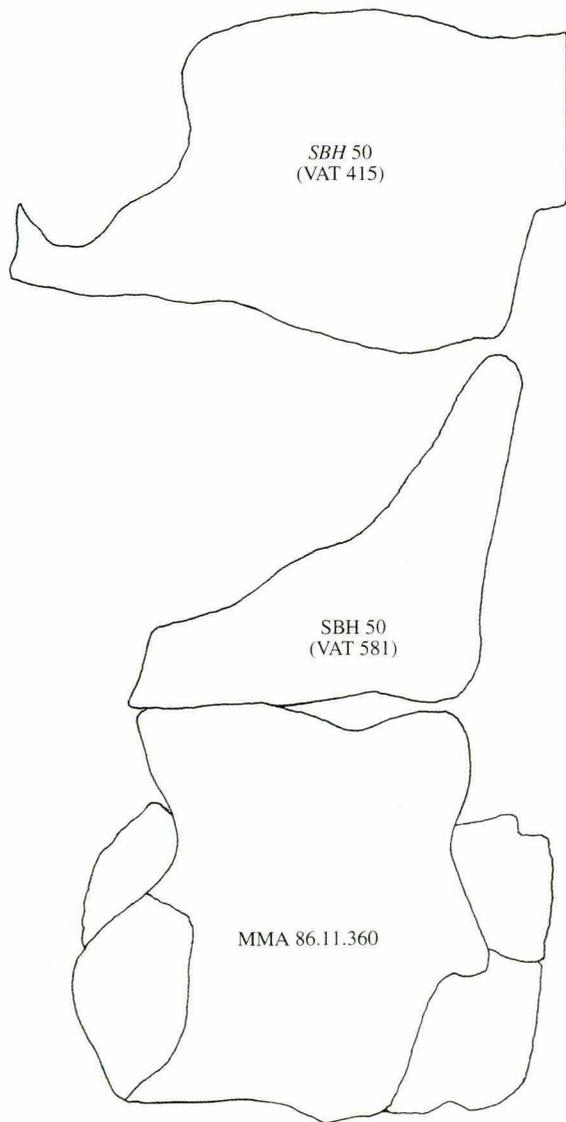
Obverse

1'. [du ₅ -mu sa ₆ -ga] [mārtu(m) da-m]i- ^r iq-tú ¹	[^d Nin-kar-nun-na(?)] ^{dr} MIN ¹
2'. [gašan-mug(-)LUM-ma-S]U(?) [^d Nin-mu]g(-)LUM-ma-SU	ur-sag-[gá] qar-ra-du
3'. [^d Umun-irigal-la] [^d Nè-er]i ₁₁ -gal	umun á-gíd-[da] be-lum šU-ma
4'. [^d Īr]-ra-gal [^d šU-ma]	gú á nu-sá a-šá-re-du e-mu-uq la šá-na-an
5'. [^d Lamma] sa ₆ -ga [lamma-s]u da-mi- ^r iq-tú	silá dagal-la edin-na šá re-bit ú-x-x
6'. [^d Ni]n-ìmma ^d MIN	Kù-si ₂₂ -bàn [: ^d MIN(?)]-[da]
7'. [umun na]m-ma-ke ₄ [be-e]l ši-ma-a-ta	Umun-šen-ku[l-kul] ^d Nin-še[n-kul-kul]
8'. [nu-nu]s gùn [sin-niš-t]i ti-i[t]-a-ru	^d A-ba ₄ -b[a ₄ -sa ₆ -ga] ^d MIN
9'. [umun-GÌR] Umun-maš (rest of obverse broken)	sa[nga ₅ -maḥ abzu-ke ₄]

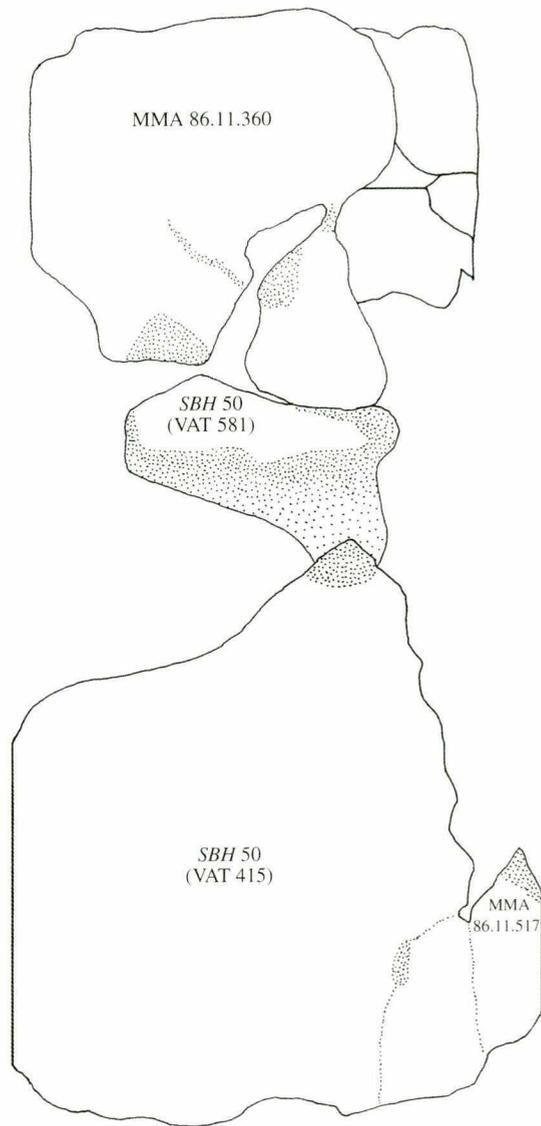
Balag: Unidentified

Seleucid or Arsacid period (Babylon)

Obverse



Reverse



Reverse

(beginning of reverse broken)

- 1'. [^dUD-ta-è-d]è(?)^r: ^dUTU šá(?) ša¹ x [. . .] mu-LU ki kù : *bel ašri elli -ga*
- 2'. [^dUmun-ma-d]a : ^dNin(!)(tablet: DAM)-ma-da šùd-dè An [:] [*kārib*] ^dA-nim -[na]
- 3'. [umun]-^rá¹-zu : ^dNin-ma-zu umun á-gíd : *be-el š[U-ma] -da*
- 4'. [gašan-gì]r-da : ^dNin-gir-da Umun-mu-zi : ^dNin-giz-zi-da-da
- 5'. [^dE]r-re-eš-da ur-sag gašan šubur-ra
^r^d1E[r]-re-eš-da qar-ra-du *be-el er-še-tim*
- 6'. [ama] ^ré¹-ur-sag : um-mu šU-ma gašan-tin-lu : ^dNin-tin-ug₅-ga -ba
- 7'. [sag-d]u₅ an-na : šá-as-suk-kát ^dA-nim gašan-ì-si-in^{ki} : ^dN[in]-x x (x) -^rna¹
- 8'. [sukkal(-)a]n-na : šU-ma gašan-šubur : ^dNin-šubur-ra -ra
- 9'. [^dPa-b]il-sag : ^dMIN umun La₇-rà-a[g :] *be-lum La-rak^{ki}*
- 10'. [^dG]u-nu-ra : ^dMIN dìm-^rgal¹ [kalam :] [*ta*]r-kul-lum ma-a-tú -ma
- 11'. [^dD]a-mu sa₆(!)(tablet: EN.E)-ga umun [Me-e]r-si-a
^d1Da -mu da[m]-qa (-qa wr. over: DINGIR.MIN?) [*be-e*]l Me-[e]r-si
- 12'. [^dIškur-e :] ^dMIN umun [:] UD-te ^r:¹ ^rbe-el ri¹-i-[*h-ši*] -[na]
- 13'. [^dEn / ^dUmun-bi]-^rlu¹ -lu [š]u ^ran¹ -na z[i-im / im]
^dEn-bi-lu-lu [n]a-din e-[m]u-uq ^d1A¹-[nim]
- 14'. [umun ši ka-nag-gá] [š]i kur-kur-[ra]
[bēlu(m) na-piš-tú ma-a-tú] [n]a-piš-tú ma-t[a-a-tú]
- 15'. [^dSù-ud-ág dumu-nun-na :(!) ^dMIN(!) mar(!) rubê(NUN)(!) ama] ^ré¹-^rša¹ [:] [*um-mu šU-ma*] -[ba]
(the lines *SBH* 50:rev. 3'ff. follow here)

Translation

Obverse

- 1'. [The goo]dly [child (Akk.: daughter)], Ninkarnunna,
2'. [Nin-mu]g(-)LUM-ma-SU, the warrior,
3'. [Nerga]l, lord of . . .
4'. [Irraga]l, whose forces are without equal,
Akk.: [Irragal], the foremost one, force without equal,
5'. good [Lamma-spi]rit of the wide streets and of the steppe,
6'. [Ni]nimma, Kusiban[da],
7'. [lor]d of the fate, Nin-šen-ku[l-kul],
8'. [wom]an (whose eyes? are) iridescent, Abab[asaga],
9'. [.] Ninmaš, the sa[ngamah]-priest of the *apsû*,
(lacuna of 4 [double]-lines)

Reverse

- 1'. [UD-ta-è]-dè, [the one of the holy place],
Akk.: Šamaš, who [.], the lord of the holy place],

- 2'. Ninmada, the one who prays to An,
 3'. Ninazu, the lord of . . .
 4'. Ningirda, Ningizzida,
 5'. Errešda, the warrior, the lord (Sum.: the lady) of the netherworld,
 6'. the mother of the house of the chief city (!), Nintinugga,
 Akk.: the mother of the *ditto* (i.e., the “House-of-the-Warrior”), Nintinugga,
 7'. Registrar of heaven /of An, Lady-of-Isin,
 8'. [the vizier of hea]ven /of An, Ninšubur,
 9'. [Pab]ilsag, the lord of Larak,
 10'. [G]unura, the mast of the land,
 11'. the goodly Damu, the lord of Girsu,
 12'. [Iškur] /Adad, the lord of inundation,
 13'. [Enbil]ulu, [strength gi]ven by An,
 Akk.: [Enbilulu], the one who gives the strength of A[n],
 14'. [lord, life of the land (Sumer)], life of (all) the lands,
 15'. [Sud³ag, the child of the prince, the mother of the] Ešaga,
 (the lines *SBH* 50:rev. 3'ff. follow here)

Notes

Obverse

- 1': The remaining traces of signs on the join *SBH* 50 (VAT 581):obv. 26 are underlined in the transliteration.
 3': Cf. VS 2, 11:col. vi 6 with the variants ù-mu-un é-gíd-da (= Cohen, *CLAM* 1, p. 286, e+229). See also E. Bergmann, “Untersuchungen zu syllabisch geschriebenen sumerischen Texten,” *ZA* 56 (1964), p. 22. Whether Nergal is represented as the lord of a building or as the owner of the weapon *ariktu* is not clear (see IV R² 18*, no. 3, col. iii 7–8: á-gíd-da = *ariktu*). The interpretation of á-gíd-da to šU-*ma* in the Akkadian version and the variant é instead of á point to the first possibility. For á-gíd-da see also below under rev. 3'.
 5': It is not clear to this writer how edin-na was interpreted in the Akkadian version of the litany.
 7': See MSL 4, p. 5, 25: ^dŠen-kul-kul = ^dNin-kul-kul = ^dMIN (i.e.: ^dNin-ìmma).
 8': See MSL 4, p. 5, 26: ^dNu-nus-gùn-a = ^dMunus-gùn-a = ^dMIN (i.e.: ^dNin-ìmma).
 9': Restoration from *SBH* 48:obv. 63. For the missing four (double) lines see *SBH* 48:obv. 64–rev. 3.

Reverse

- 2': See MSL 4, p. 5, 29: ^dGašan-ma-da = ^dNin-ma-da = muš-laḥ₅ ^dE[n-líl-l]á-ke₄.
 3': ^dNin-ma-zu in MMA 86.11.360, rev 3' is probably a scribal error for ^dNin-á-zu. For á-gíd-da cf. Note to obv. 3' above.
 3'–4': For Ninazu see J. J. A. van Dijk, *Sumerische Götterlieder* 2, Abhandlungen der Heidelberger Akademie der Wissenschaften, philosophisch-historische Klasse (Heidelberg, 1960), pp. 71–80. See also MSL 4, p. 9:
- | | | | |
|------|----------------------------|------------------------------|-----------------|
| 103. | ^d Umun-a-zu | = ^d Nin-a-zu | = šU- <i>ma</i> |
| 104. | ^d Gašan-gir-da | = ^d Nin-gir-da | = DAM-BI MUNUS |
| 105. | ^d Umun-mu-zi-da | = ^d Nin-giš-zi-da | = šU |

- 6': This is obviously an error in the tradition. The better variants all have the version from K 4629 (*SBH* III) + Rm 132 (V R 52, 1):col. ii. 55' (= *SBH* p. 134, III, col. ii 22 = Cohen, *CLAM* 1, p. 239, c+328) ama é úru s[ag-g]á gašan-tin-lu-ba (see also *SBH* 48:rev. 9: am[a úr]u sag-gá [gaša]n-tin-lu-ba). úru sag-gá has been misunderstood as ur-sag-(gá) and misinterpreted because of the combination with é, "house" as the name of a temple. This error may have been introduced by the scribe of this tablet, or the scribe of the tablet this was copied from, when he wrote it down from memory and was misled by the similar sounding é-ur-sag and é úru sag-ga.
- 7': See MSL 4, p. 9, 97.
- 8': The scribe understood the epithet of Ninšubur, sukkal an-na, to be a name as indicated in the Akkadian version of the line.
- 9': For Larak compare D. O. Edzard, "Larak," *RLA* 6 (1980–86), pp. 494–95, and Krecher, *Kultlyrik*, pp. 86–87.
- 11': The scribe no longer understood that Me-er-si is the Emesal form of the name Gír-su (see also MSL 4, p. 9, 95). He therefore repeated the Emesal form Me-er-si in the Akkadian translation (in contrast to the parallel passage K 4629 [*SBH* III] + Rm 132 [V R 52, 1]:col. ii 62') (= *SBH* p. 134, III:col. ii 29 = Cohen, *CLAM* 1, p. 240 top, c+333, there: [be-e]l Gír- 'su' [ki]).
- 12': The restoration of the Akkadian version follows K 5134:col. ii 17' (= Cohen, *CLAM* 1, p. 240, c+334).
- 13': We would have expected the Emesal form ^dUmun-bi-lu-lu in the Sumerian version of the line. However, even in the parallel *SBH* 48:rev. 16 we find the main dialect form: ^dEn-bi-lu-lu. See MSL 4, p. 7, 43: [^d]Umun-^lbi¹-lu-lu = ^dEn-bi-lu-lu = ^dAMAR.UTU. K 5134:col. ii 19' (cf. Cohen, *CLAM* 1, p. 240, c+335) has a different translation of the Sumerian line [^dEn-bi-lu-lu] e-mu-qi^dA-nim id-di-nu-šú; ([Enbilulu], the strength of Anu was given to him). This is closer in meaning to the Sumerian version than the Akkadian translation of MMA 86.11.360.
- 14'–15': Signs taken from *SBH* 50 (VAT 581):rev. 1–2 are underlined in the transliteration.
- 15': For the epithet ama é-šà-ba see Krecher, *Kultlyrik*, pp. 124–25 to II, 11. ^dSùd dumu nun abzu is translated by (^dSùd) ma-rat rubê(NUN) šá apsî(ABZU) in K 2004 (Macmillan, *Religion of Babylonia and Assyria*, BA 5, no. 1b:obv. 18) (= Cohen, *CLAM* 2, p. 613, b+137). There are more traces of signs preserved on *SBH* 50:rev. 2' than were indicated by G. Reisner. One would have expected mārat rubê instead of mār rubê. It is possible that the goddess ^dSùd was mistaken for ^dSu-ud-ág, and so also M. Civil, "Enlil and Ninlil: the Marriage of Sud," *JAOS* 103 (1983), p. 44; compare, however, the notes by W. G. Lambert, "Further Notes on Enlil and Ninlil: the Marriage of Sud," *JAOS* 103 (1983), p. 65b. The name ^dSu-ud-ág could also be translated into Akkadian ^dA-a, the name of the wife of the sun god (see e.g., S. M. Maul, "Zwei neue 'Herzberuhigungsklagen,'" *RA* 85 [1991], p. 71, rev. 3', and W. G. Lambert, *JAOS* 103 [1983], p. 65b).

No. 12

Balag: Colophon Fragment

Introduction

MMA 86.11.300 is the lower right corner of the reverse of a “long tablet,” which probably originally contained a *nishu* from a balag composition. Only the surface of the reverse, which has chipped off the tablet core, is preserved. The title of the balag to which the fragment belonged would have been contained in the line immediately before l. 1'. The fragment comprises only what remains of the colophon. Unfortunately, this writer has not been successful in trying to determine to which of the Emesal texts from the Metropolitan Museum published here, or from among the tablets published by G. Reisner in *SBH*, MMA 86.11.300 belongs. The present tablet was written on the 30th of the month of Tašritu in year 177 of the Seleucid Era, i.e., the 30th of October 135 B.C. according to the Julian calendar.¹ Thus, to the best of our knowledge, MMA 86.11.300 is one of the earliest tablets written by members of the Nanna-ù-tu family in Babylon. Like many other tablets from that family's library, MMA 86.11.300 has a double date (Seleucid and Arsacid), originating from the thirties of the second century B.C., when Babylon was under the Parthian empire.² This tablet was written by Marduk-zēr(a)-ibni, but it belonged to his father, Ea-balāssu-iqbi, who as *kalû(?)*³ was in charge of the Nanna-ù-tu family library from at least 137 B.C. (= 175 Seleucid Era = 111 Arsacid Era)⁴ until 113 B.C. (= 199 Seleucid Era = 135 Arsacid Era).⁵ His son Marduk-zēr(a)-ibni only worked with his father as *galaturru*, “*kalû* apprentice,” for a few years (137 B.C. = 175 Seleucid Era = 111 Arsacid Era)⁶ until maybe 134 B.C. = 178 Seleucid Era = 114 Arsacid Era).⁷ From May 129 B.C.,⁸ and perhaps even before then, his brother Bēl-apla-iddin took over the position as *galaturru*. Unfortunately, we do not know if Marduk-zēr(a)-ibni died young or if he simply left the family. Marduk-zēr(a)-ibni wrote *SBH* 5 (137 B.C., text No. 2), MMA 86.11.347 + *SBH* 35 (134 B.C.), and *SBH* 18 (no date preserved)⁹ in addition to the tablet edited here.¹⁰

1. See R. H. Parker and W. H. Dubberstein, *Babylonian Chronology 626 B.C.–A.D. 75* (Providence, 1956), p. 42.
2. See also Oelsner, “Randbemerkungen zur arsakidischen Geschichte,” pp. 25–45, esp. p. 30.
3. See below l. 2'.
4. See *SBH* 5:rev. 18–21.
5. See the colophons of tablets *SBH* 10, 15, 19, and 45.
6. See *SBH* 5:rev. 19–21.
7. See above text No. 2, MMA 86.11.347 + *SBH* 35:rev. 12'–14'.
8. See *SBH* 25:rev. 27 (against G. Reisner's copy it clearly has: MU I ME 83(!) KAM*).
9. See *SBH* 18:rev. 22–23.
10. It remains unclear whether Marduk-zēr(a)-ibni or his brother Bēl-apla-iddin was the scribe of text No. 8, MMA 86.11.346 + *SBH* 60 + *SBH* 84. The tablet was written in 131 (or 130) B.C. (= 117 or 118 Arsacid Era) by one of the two sons of Ea-balāssu-iqbi (see *SBH* 60:rev. 39, and Oelsner, “Randbemerkungen zur arsakidischen Geschichte,” pp. 31–32 and p. 45).

12.

MMA 86.11.300

Plate 22

H. 70 mm W. 49 mm Th. 14 mm

Balag: Colophon Fragment

S.E. 177 (= 135 B.C.), Babylon

Reverse

(beginning of reverse broken)

- 1'. [(. . .) *ana zamāru*(DU₁₂)^{ru} *nashī*(ZI?)^{hi} *imgiddê*(IM¹.GÍD.¹DA¹)^{Id¹Ea}([ID1]M)-[*balāssu-iqbi*]
- 2'. [^{lu}*kalê*(GALA?)] *ilī*(DINGIR^{meš}) *qāt*(ŠU^{II})^{Id}*Marduk*(AMAR.UTU)-*zēra*(NU[M]UN)-*ibni*(D[Û])
- 3'. [*mārū*(A)-šú šá^d*Ea*(IDIM)]-*balāṭ*(TIN)-*su-iqbi*(E) *mār*(A)^{Id}*Nanna-ù*.tu
- 4'. [^{lu}*gala-t*] *ur-ru*^dAMAR.UTU.KAM* *Bābili*(KÁ.DINGIR.RA)
- 5'. [^{iti}*tašritu*(D)UL?).30.KAM* MU 1 ME 13.KAM*
- 6'. [šá š] *i-i* MU 1 ME 77.KAM*¹*Ar-šá-ka¹-a šarri*(LU[GAL])

Translation

- 1'. [(. . .) Copied [for singing]. Long tablet of Ea-[*balāssu-iqbi*],
- 2'. [the lamentation singer] of the gods. Hand of Marduk-*zēr(a)-ibni*,
- 3'. [the son of Ea]-*balāssu-iqbi*, the descendant of Nanna-*ù-tu*,
- 4'. [the *kalû* appren]tice of Marduk. Babylon,
- 5'. the 30th [of (the month) *Tašr]itu*, in the year 113 (of the Arsacid era),
- 6'. [that] is the year 177 (of the Seleucid era, when) Arsaces was king.

Notes

Reverse

- 4': Cf. the parallel *SBH* 28:rev. 22: ^{Id}*Ea*(IDIM)-*balāṭ*(TIN)-s[*u-iqbi*(E) *mārū*(A)-šú^{lu}*gala*]-^r*tur-ru*¹ ^d*Marduk* (šú.KAM*).

No. 13

Eršemma: *dilmun^{ki} nigin-na*, to Marduk**Introduction**

The tablet MMA 86.11.351 contains an Emesal prayer, which is very similar to the eršemma: *dilmun^{ki} nigin-na*, addressed to Enlil.¹ This eršemma could form the conclusion of the balag composition *abzu pe-el-lá-àm* (compare IV R² 53+:cols. i–ii 2) and of both the canonical and the noncanonical versions of the balag *umun še-er-ma-al-la an ki-a* (see IV R² 53+:cols. i–ii 24, 39). *dilmun^{ki} nigin-na* is also included as the prayer section in the balag composition *mu-tin nu-nus dí-ma* (second tablet) and *am-e bára an-na-ra*.² In addition, the prayer *dilmun^{ki} nigin-na* was also used as a ritual eršemma.³ However, MMA 86.11.351 is not an exact duplicate of the already known versions of the eršemma *dilmun^{ki} nigin-na*.⁴ Although the refrain of our prayer is largely identical with the refrain of the eršemma *dilmun^{ki} nigin-na*, the MMA 86.11.351 litany is quite different from the introductory litany of that eršemma. The litany of MMA 86.11.351:obv. 1–7 has epithets of the god Enlil, but they are followed by a litany

addressed to Marduk (obv. 8–14), in contrast to the text of the prayer *dilmun^{ki} nigin-na*. The prayer given here is probably addressed to Marduk, who is credited with Enlil's attributes.⁵

1. M. E. Cohen edited this prayer in his book *Eršemma*, pp. 110–12 (with pp. 184–85), and pp. 113–17 (with pp. 185–86). The ritual *eršemma dilmun^{ki} nigin-na* (see IV R² 53+:col. iii 22) is also cited in text No. 14, MMA 86.11.288:rev. 22 (see p. 97).
2. Cf. the Note to text No. 14, MMA 86.11.288:rev. 22 (see p. 101).
3. See note 1 above.
4. MMA 86.11.351 shows certain similarities with VS 17, 55 (VAT 6427).
5. Cf. Laws of Hammurabi: col. i 1–15 (see edition in M. Roth, *Law Collections from Mesopotamia and Asia Minor*, Writings from the Ancient World 6 [1997]) and Marduk's rise in *Enūma eliš* (see edition by W. G. Lambert, forthcoming).

13.

MMA 86.11.351

Plate 23

H. 75 mm W. 53 mm Th. 13 mm

Eršemma: *dilmun^{ki} nigin-na*, to Marduk
Seleucid or Arsacid period (Babylon)

Obverse

- | | |
|--|--|
| 1. [dilmun ^{ki} nigin-n]a(?)
[.] x RI x (over erasure?)-ti | úru-zu [u ₆ . . .]
āl(URU)- ^r ka ¹ [h _i -i _t -i (?)] |
| 2. [Nibru ^{ki} (-) du]r-an-ki nig[in]?-na mu-un-x [. . .]
[ana(?) Ni-ip-pu-r]u(?) mar-kas šá šamê(AN) ^e u eršetim(κ ₁) ^{im} ^r ma ¹ (?)-x [. . .] | nigin-na [. . .]
[. . .] |
| 3. [úru-zu(?) š]e- ^r eb ¹ é-kur-ra-[k]e ₄
[ana(?) a-l]i-ka li-bit É-kur | umun kur-kur-r[a]
be-el ma-ta-a-tú |
| 4. [alim]-ma
[ka]b-tu | ^d Mu-ul-líl a-a ka-nag-g[á]
^d MIN a-bi ma-a-tú |
| 5. [umun dug] ₄ -ga zi-da
[bēlu(m)] šá qí-bit(!)(tablet: KID)-su ki-na-a-ti | umun Nibru ^{ki} -a
be-el Ni-ip-pu-ru |
| 6. [alim-m]a
[kab-tu] | am érin-na di-di ù-lul-la ku-ku
[bāri ramāni-š]ú mu-de-el um-ma-ni-šú šá ša-lal sar-ra-a-tú šal-lu |
| 7. [i-bí du] ₈ ní-t[e-en-na
[bāri ramāni-š]ú mu-de-el um-ma-ni-šú šá ša-lal sar-ra-a-tú šal-lu | ur-sag ^d Asal-lú-ḫi
qar-rad ^d Marduk(AMAR.UTU) |
| 8. [alim-ma]
[kab-tu] | dumu sag ^d +En-ki-ke ₄ |
| 9. [umun ^d +En-bi-lu-lu]
[be-lum ^d MIN ma-r]i reš-tu-ú šá ^d Ea(IDIM) | umun Tin-tir ^{ki}
be-lum É.MIN |
| 10. [alim-ma]
[kab-tu] | umun é-zi-da
be-lum É.MIN |
| 11. [umun é-sag-íl-l]a
[be-lum É.MIN] | |

- | | | |
|-----|---|--|
| 12. | [alim-ma]
[kab-tu] | ur-sag ^d Mu-zí-ib-ba-sa ₄ -a
<i>qar-rad</i> ^d Nabû(AG) |
| 13. | [umun ^d En-zag-g]e
[be-lum ^d En-zag] | ^d Šid-dù-ki-šá[r-r]a
<i>pa-qid kiš-^ršá¹-[ti(m)]</i> |
| 14. | [alim-ma]
[kab-tu]
(rest of obverse broken) | umun Bād-s[i-ab-ba ^{ki}]
<i>[be-lum Bar-si-pa]</i> |

Reverse

(not preserved)

Translation

1. [Important one, tur]n [to it (i.e., the city) (in pity), watch over] your city!
 2. [Turn (in pity) to Nippur], the “band” of heaven and earth, . . . [. . .]!
 3. Turn (in pity) to your [ci]ty, the brickwork of Ekur, (watch over your city)!
 4. [Import]ant one, lord of the lands, (turn to it in pity, watch over your city)!
 5. [Lord] whose utterance is reliable, Enlil, father of the land, (turn to it in pity, watch over your city)!
 6. [Important] one, lord of Nippur, (turn to it in pity, watch over your city)!
 7. [The one who is] his [own seer], bull who causes (his) troops to wander, who sleeps a false sleep, (turn to it in pity, watch over your city)!
 8. [Important one], warrior Asalluḫi/Marduk, (turn to it in pity, watch over your city)!
 9. [Lord Enbilulu], foremost son of Enki/Ea, (turn to it in pity, watch over your city)!
 10. [Important one], lord of Tintir/Babylon, (turn to it in pity, watch over your city)!
 11. [Lord of the Esagi]l, Lord of the Ezida, (turn to it in pity, watch over your city)!
 12. [Important one], warrior Muduggasâ/Nabû, (turn to it in pity, watch over your city)!
 13. [Lord Enza]g, Šiddukišarra, (turn to it in pity, watch over your city)!
- Akk.: [Lord Enzag], the one who takes care of the univer[se], (turn to it in pity, watch over your city)!
14. [Important one], lord of [Borsippa], (turn to it in pity, watch over your city)!
- (rest of obverse broken; reverse not preserved)

Notes

Obverse

- 1: The known copies of the eršemma dilmun^{ki} niġin-na have numerous variations in the first Sumerian line of the text and its Akkadian translation. The variant first lines of the different copies are listed in Maul, “*Herzberuhigungsklagen*,” pp. 87–88. The Akkadian version of the first line of MMA 86.11.351 remains obscure. Possibly, the first two preserved signs of the Akkadian version can be read *h]i(?)-ri* (*na-as-h]i-ri* for *nashir(?)*). The sign following *ri* is not clear. It seems to be written over an erasure and perhaps is to be read *ma(?)-ti*.

2: This line is missing in the known copies of the eršemma. It is, however, almost parallel to ll. 2'–3' of the closely related text, VS 17, 55 (VAT 6427):

1'. [úr]u-zu Nibru-ta nígin-[. . .

2'. ana āli(URU)-ka Ni-ip-pu-ru na-[šhíramma . . .

It is not certain how to complete the second half of MMA 86.11.351:obv. 2.

3: For the restoration úru-zu compare the parallels in Cohen, *Eršemma*, p. 111, l. 10 and p. 113, l. 17.

4ff.: A very close parallel to the litany MMA 86.11.351:obv. 8–14 occurs in the eršemma umun-mu za-e, obv. 3–16 (*STT* 2, 155 = Cohen, *Eršemma*, pp. 136–38 and pp. 192–94: obv. 3–6, of which CT 51, 189, and Sm 1259 rev. are duplicates. Sm 1259 and the fragment Langdon, *BL* 101 (Sm 65) may be pieces of one tablet). This prayer is addressed to Marduk. While the lines MMA 86.11.351:obv. 1–7 clearly belong to a prayer to Enlil, the following ll. 8–14 must be assigned to a litany addressed to Marduk (note that Marduk is ranked equal with Enbilulu and Nabû in this part of the prayer). Interestingly, both the eršemma umun-mu za-e addressed to Marduk and the eršemma dilmun^{ki} nígin-na addressed to Enlil could form the conclusion to the balag composition abzu pe-el-lá-àm, which was originally addressed to Enki, later also to Asalluḫi (note that the duplicate to *STT* 2, 155, CT 51, 189:rev. 1–2 contains the conclusion of the balag composition abzu pe-el-lá-àm with the eršemma umun-mu za-e. Thus IV R² 53+:cols. i–ii 2 must also be restored [a]bzu pe-el-lá-àm [umun-mu za-e: ù ki-i dilmun^{ki} ni]gin-na). It is possible that MMA 86.11.351 is a mixture of the two texts, and therefore it is not improbable that MMA 86.11.351 contains the last *nishu* (with the eršemma) of the balag composition abzu pe-el-lá-àm.

5: It is unusual that the Emesal form ^dMu-ul-líl is rendered as ^dMIN in the Akkadian version of the line. Usually a scribe would write the Akkadian normal form in the Akkadian version, when a name of a deity was given in the Emesal form in the Sumerian version of the line. MMA 86.11.351:obv. 5 should have had ^dEn-líl instead of ^dMIN.

7: By oversight, am has not been translated in the Akkadian version of the text. The epithet for Enlil, am érin-na di-di, would have been translated into Akkadian either as *rīmu mudīl ummānīšu* or as *bēlu(m) mudīl ummānīšu*.

10: É.MIN in the Akkadian version is an error for MIN.

13: The epithet of Nabû ^dŠid-dù-ki-šár-ra might also have been rendered as *pāqid šamê u eršetim* (see *CAD* K, pp. 458–59 s.v. *kiššatu* A), in contrast to our text.

No. 14

Collection of Eršemmas (nos. 45, 59, 53)

Introduction

The tablet MMA 86.11.288, to which the small fragment MMA 86.11.557 has been joined, is almost completely preserved. Only the upper left corner is missing. MMA 86.11.288+ contains three so-called ritual eršemmas¹ and refers to seven additional ritual eršemmas that were not written out. These eršemmas are called ER.ŠEM.MA^{meš} KI.DU.DU^{meš} in the catalogue IV R² 53+:col. iii 1, while MMA 86.11.288+ describes them as ér-šem₄-kù-ga-meš in rev. 27. Unlike the eršemma prayers that were sung as the conclusion of a balag prayer,² the ritual eršemmas were independent songs that were performed during a ritual event.³ Our tablet belongs to a series of several tablets with ritual eršemmas.⁴ Unfortunately, the series number of the tablet, which would originally have been noted in rev. 27, has not been preserved. At least one more tablet followed in this series,⁵ which existed in the library of the Nanna-ù-tu family in Babylon. The lower left corner of the tablet referred to in the catch-line of MMA 86.11.288+ is now in the Vorderasiatisches Museum in Berlin.⁶ The sequence of eršemmas in MMA 86.11.288+ deviates from the order of tablets indicated in the catalogue IV R² 53+:col. iii 2–41, which was standard at least for Kuyunjik tablets.⁷ This may be explained on the assumption that the order of the eršemmas in MMA 86.11.288+ reflects the order in which these prayers were sung during a not otherwise defined cultic event.⁸

MMA 86.11.288 was noted by M. Cohen in *Eršemma*, pp. 143–44 (obv. 1–24),⁹ pp. 147–49 (obv. 25–33),¹⁰ and pp. 145–46 (rev. 1–18).¹¹ An exact duplicate to MMA 86.11.288+, with the same three eršemmas, arranged in the same order as the present tablet, was found at Uruk. This tablet, also Late Babylonian, was published by H. H. Figulla in CT 42, pls. 22–23, as no. 12 (BM 132093). In contrast to our tablet, it contains musical notations and pronunciation glosses as well as short ritual instructions.¹² The eršemma i-lu-ke₄ i-lu-ke₄ (obv. 25–33) addressed to the goddess Innin is also known from the tablets MLC 382 and MLC 923. The third eršemma, kur-gal a-a^dMu-ul-líl (rev. 1–18), addressed to Enlil, also occurs on a large eršemma tablet from Ashurbanipal's library at Nineveh.¹³ The three eršemmas on MMA 86.11.288+ mainly contain lists of divine epithets and the so-called “heart-pacification unit”¹⁴ typical for eršemmas dating to the first millennium B.C.

1. ER.ŠEM.MA^{meš} KI.DU.DU^{meš}. Cf. the catalogue of Emesal songs (balag, eršemma; ER.ŠEM.MA^{meš} KI.DU.DU^{meš}; šuilla) IV R² 53+. IV R² 53 (K 2529) is now joined with the fragments Langdon, *BL* 103 (K 3276) and K 16853 (unpublished; join: R. Borger). The ritual eršemmas are listed there in col. iii 2–41 and in the duplicate Langdon, *BL* 151:2–5 (cf. also Krecher, *Kultlyrik*, p. 23). The not yet published small tablet K 2 (see C. Bezold, *Catalogue of the Cuneiform Tablets in the Kouyunjik Collection* I [London, 1889], p. 1; IV R², Pinches, “Additions and Corrections,” p. 10 to IV R² 53; and W. W. Hallo, “On the Antiquity of Sumerian Literature,” *JAOS* 83 [1963], p. 169) contains a catalogue of ritual eršemmas addressed to goddesses (K 2 is a duplicate to IV R² 53+:col. iii 27–41).

2. Evidence that the eršemma prayers were sung can be found in *CAD* Z, pp. 37–38 s.v. *zamāru*. CT 42, 12:obv. 28 (cf. Cohen, *Eršemma*, p. 41) expressly states the fact.

3. Cf. Maul, “Wenn der Held,” p. 312 with n. 5.

4. See the catch-line rev. 26.

5. See the catch-line on the present text, rev. 26.

6. *SBH* 76 (VAT 311); see the edition of Maul, “Wenn der Held,” pp. 312–34.

7. Two tablet series of ritual eršemmas are known from Nineveh. The catch-lines on these tablets show that the order of the eršemmas was the same as in the catalogue IV R² 53+:col. iii 2–41. A fragment of the first tablet in the series of ritual eršemmas

addressed to gods is preserved in Langdon, *BL* 63 (see Langdon, *BL* 63:9 [tablet: 10′]): [DUB.1.KAM*.MA ÉR.S]ÈM.MA KI.DU.DU^{meš}. K 3506 (see Cohen, *Eršemma*, pp. 113–17 and pp. 145–46) + 83–1–18, 444 (*Eršemma*, pp. 145–46) with the eršemmas IV R² 53:col. iii 22 and 23, also belong to this series. Furthermore, the ritual eršemmas, addressed to goddesses and listed in IV R² 53:col. iii 27–41, were also grouped together in a separate tablet series (see K 11577 [unpublished]:col. ii 5′: [DUB.2.KAM*.MA ÉR.SÈM.MA K]I.DU.DU^{meš} d^dInnin-ke₄). The catch-line in this tablet (K 11577:col. ii 4′) reads: [. . .]-si ù-u₈-a in-di tu-ra. It is identical with the first line of tablet Rm 2, 146 (see T. Bauer, *Das Inschriftenwerk Assurbanipals vervollständigt und neu bearbeitet* [Leipzig, 1933], p. 123) + 79–7–8, 87 (Cohen, *Eršemma*, p. 11 with n. 67) + 79–7–8, 166 (Langdon, *BL* 17): in-di tu-ra in-[di tu-ra íb-sí ù-u₈-a in-di tu-ra]. Rm 2, 146+ is the third tablet in the series that offers the ritual eršemmas addressed to goddesses. See Langdon, *BL* 17, 4 (= Rm 2, 146+:rev. 5′): DUB.3.KAM*.MA ÉR.SÈM.MA KI.^fDU¹. [DU^{meš} d^dInnin-ke₄].

8. Evidence for the function of the eršemmas collected on this tablet can be found in the ritual directions on the duplicate CT 42, 12:obv. 28 (cited in Note 2 above).

9. See also Cohen, *Eršemma*, pp. 194–96.

10. See also Cohen, *Eršemma*, p. 196.

11. See also Cohen, *Eršemma*, p. 196.

12. See CT 42, 12:obv. 28 and the parallels from MLC 382 cited by Cohen in *Eršemma*, p. 41.

13. K 3506 + 83–1–18, 444 (see Cohen, *Eršemma*, pp. 145–46 and Note 7 above).

14. Cf. Cohen, *Eršemma*, pp. 21–28, 39.

14.

MMA 86.11.288 + MMA 86.11.557
Plates 24, 25
H. 86 mm W. 48 mm Th. 15 mm

Collection of Eršemmas (nos. 45, 59, 53)
Seleucid or Arsacid period (Babylon)

Obverse

1. [ur-sag Ut-u ₁₈ -lu]	[a-ma-ru na-nam]
2. [alim-ma]	[ur-sag] Ut-u ₁ [₈ -lu]
3. [umun-irigal-la]	[u]r-sag iri[gal(?)]-la]
4. [umun Kiš ^{ki} -a-ta]	umun é-dub-ba
5. [umun é-me-te-u]r-sag	umun é-u ₆ -n[i]r-ki-[tuš-ma]ḥ
6. [^{d.giš}]g-alim-ma-ra	giš ⁱ g-gu-nu-[r]a
7. [umun ^d]Sukkal-maḥ-àm	sukkal ^d Pap-sukkal
8. [ur]-sag dili maḥ-àm	ur-sag ^d Lú-ḥu[š]-àm
9. [al]im-ma	ur-sag Ut-u ₁₈ -lu
10. an-gin ₇ ki-gin ₇	rib-ba-zu-dè
11. ur-sag ki-bal	dī-da-zu-dè

12. u ₄ šà-ab ḥun-e-ta	u ₄ bar ḥun-e-ta
13. šà ur-sag gal	šà-ab ḥun-e-ta
14. šà Ut-u ₁₈ -lu	šà-ab
15. šà umun ^d Di(?) -kud-maḥ-àm	šà-ab
16. ^f šà ^d Ba ¹ -ba ₆ nu-nus sa ₆ -ga	šà-ab
17. šà Gašan-tin-lu-ba	šà-ab

17.	égi gašan Tin-tir ^{ki} -[r]a	ʿšà ¹ - [9] ʿMU ¹ meš GU ₄ .UD ^{meš}
18.	ér-šem ₄ -ma	di ^[ngir+E] n-líl-lá-kam*
19.	ur-sag ^d Ut-u ₁₈ -ʿlu ¹	NU SAR
20.	ur-sag úru ur-ur	NU SAR
21.	an-na mu-un-dúb	NU SAR
22.	[dil]mun ^{ki} nigin-na	NU SAR
23.	[é š]à-ab ħun-e-ta	NU SAR
24.	[. . . -r]a(?)	NU SAR
25.	[.] x	NU SAR
26.	[ur-sag è-ni-ta]	[a-ma-r]u ʿki-bal ¹ -a-ta ur-ur
27.	[. é]r-š[em] ₄ -kù-ga-m[e]š(?) di ^[ngir] En-líl-lá-ke ₄ (?)	
28.	[.] x x x x x T[U(?)] (. . .) (remainder of reverse [ca. 2 lines] broken)	

Translation

Obverse

1. [The warrior Utulu is indeed a flood!]
 2. [The important one, the warrior] Utu[lu] (is indeed a flood)!
 3. [The Lord-of-the-Underworld], the warrior [of the] under[world], (is indeed a flood)!
 4. [The lord of Kiš], the lord of the Edubba, (is indeed a flood)!
 5. [The lord of the Emete^u]rsag, the lord of the E^unirki[^{tušma}]h, (is indeed a flood)!
 6. [I]galima, the pretty door, (is indeed a flood)!
 7. [The lord] Sukkalmaḥam, the vizier Papsukkal, (is indeed a flood)!
 8. [The war]rior who alone is august, the warrior Luḥušam, (is indeed a flood)!
 9. [The im]portant one, the warrior Utulu, (is indeed a flood)!
 10. When you are as surpassing as heaven (and) as earth, (you are indeed a flood)!
 11. Warrior, when you march against the hostile land, (you are indeed a flood)!
-
12. Storm, (your) heart be pacified; storm, (your) mood be pacified! (He is indeed a flood!)
 13. The heart of the great warrior, (his) heart be pacified! (Storm, your mood be pacified! He is indeed a flood!)
 14. The heart of Utulu, (his) heart be pacified! (Storm, your mood be pacified! He is indeed a flood!)
 15. The heart of the lord Dikudmaḥam, (his) heart be pacified! (Storm, your mood be pacified! He is indeed a flood!)
 16. The heart of Baba, the goodly woman, (her) heart be pacified! (Storm, your mood be pacified! He is indeed a flood!)
 17. The heart of Nintinugga, (her) heart be pacified! (Storm, your mood be pacified! He is indeed a flood!)

18. The heart of the Lady-of-Isin, (her) heart be pacified! (Storm, your mood be pacified! He is indeed a flood!)
19. The heart of Nin-KA-UR-a-si-ga, (her) heart be pacified! (Storm, your mood be pacified! He is indeed a flood!)
20. The heart of my lady Nanâ, (her) heart be pacified! (Storm, your mood be pacified! He is indeed a flood!)
21. The heart of the lady of Ĥursagkalamma, (her) heart be pacified! (Storm, your mood be pacified! He is indeed a flood!)
22. Princess, lady of Eturkalamma, (her) heart be pacified! (Storm, your mood be pacified! He is indeed a flood!)
23. Princess, lady of Tintir (Babylon), (her) heart be pacified! (Storm, your mood be pacified! He is indeed a flood!)

24. It is an eršemma of Ninurta.

25. She of lament, she of lament cried out a lament.
26. The hierodule, she of lament (she of) lament (cried out a lament).
27. The hierodule of heaven/of An, Inanna, (she of lament, she of lament cried out a lament). Four lines skipped.
28. Nanâ, foremost child of the house (she of lament, she of lament cried out a lament).
29. The hierodule, she of lament (she of) lament (cried out a lament).

Lower Edge

30. Storm, (your) heart be pacified; storm, your mood be pacified! (She of lament . . .)
31. The he[a]rt of the great warrior, (his) heart be pacified! (Storm, your mood be pacified! She of lament . . .)
32. Nine lines skipped. Princess, lady of Tintir (Babylon), (her) heart (be pacified! Storm, your mood be pacified! She of lament . . .)

33. It is an eršemma of Innin(!).

Reverse

1. Great Mountain, father Enlil, unsurpassed one, in lament!
2. Father Enlil, Lord of the Lands (unsurpassed one, in lament)!
3. Father Enlil, Lord Whose Utterance Is Reliable, (unsurpassed one, in lament)!
4. Lord of the land (Sumer), shepherd of the black-headed people (unsurpassed one, in lament)!
5. Father Enlil, the one who inspects himself (unsurpassed one, in lament)!
6. Father Enlil, bull who causes (his) troops to march (unsurpassed one, in lament)!
7. Lord of the land (Sumer) who sleeps a false sleep, (unsurpassed one, in lament)!
8. Lord of Kiš, lord of the Edubba (unsurpassed one, in lament)!
9. Lord of the Emete³ursag, lord of the E³unirkitušmaḥ (unsurpassed one, in lament)!
10. Igalima, the pretty door (unsurpassed one, in lament)!
11. Lord Sukkalmaḥam, vizier Papsukkal (unsurpassed one, in lament)!
12. Warrior who alone is august, warrior Luḥušam (unsurpassed one, in lament)!
13. When you are as surpassing as heaven (and) as earth (unsurpassed one, in lament)!

14. Warrior, when you march against the enemy country (unsurpassed one, in lament)!
-
15. Storm, (your) heart be pacified, storm (your) mood be pacified!
 16. The heart of the great warrior (his) heart be pacified! (Storm, your mood be pacified!)
 17. Princess, lady of Tintir (Babylon) (her) heart (be pacified! Storm, your mood be pacified!) [Nine] lines skipped.
-
18. It is an eršemma of Enlil.
-
19. Warrior Utulu, not written down
 20. Warrior, devastating flood, not written down
 21. She causes the heaven to rumble. not written down
 22. [Impor]tant one, turn (to it = [the city] in pity). not written down
 23. [House, the he]art (of the god?) be pacified. not written down
 24. [.]. . . not written down
 25. [.]. . . not written down
-
26. [When the warrior sets out, he is a floo]d devastating the hostile land.
-
27. [xth tablet (of the series)] Holy Eršemmas of the [Gods]
 28. [.] . . .
 (remainder of reverse, [ca. 2 lines] broken)

Notes

Obverse

- 1: This ritual eršemma, ur-sag ^dUt-u₁₈-lu, is listed in the catalogue IV R² 53+:col. iii 12. Another ritual eršemma with the same title also exists (see below, Note to rev. 19). The eršemma ur-sag ^dUt-u₁₈-lu addressed to Ninurta could also form the conclusion to the balag composition nir-gál lú è/e-NE. This balag was combined with the eršemma umun úru-mú in-di-bi maḥ-a, according to the catalogue IV R² 53+:cols. i–ii 31, but during the spring festival at Aššur in the reign of Ashurbanipal the eršemma ur-sag ^dUt-u₁₈-lu followed the balag nir-gál lú è-NE (see Maul, “Frühjahrsfeierlichkeiten,” p. 403, :obv. 23’: [DÍŠ UD.2]6.KAM* nir-gál lú e-NE ÉR ur-sag ^dUt-u₁₈-lu ÉR.ŠÈM.MA ana Aššur(AN.ŠÁR) ina bēt(É) ṣ[ī(!)-it Šamši] and Maul, “Frühjahrsfeierlichkeiten,” p. 402, 4’: [nir-gál] lú e-NE ÉR ur-sag ^dUt-u₁₈-lu ÉR.ŠÈM.MA ana Aššur ina É-šár-ra(?)). This eršemma was also sung with the balag nir-gál lú è-NE in another ritual in which the king took part, but whose precise function is unknown (see K 5260+:5’–6’ (Maul, “Herzberuhigungsklagen,” p. 53). Furthermore, the eršemma is cited in the catalogue VS 10, 216:rev. 16, and in van Dijk, *Texte aus dem Rēš-Heiligtum*, p. 37, 15:10’ (here also combined with the balag nir-gál lú e-NE). This eršemma was to be sung “monthly on the third day before dusk in the shrine of the goddess Tašmētum,” according to the ritual instructions in the duplicate CT 42, 12:obv. 28: *i-na* ITI UD.3.KAM* *la-am* KIN-SIG *ina* É *pa-pa-ḫi* ^dTaš-me-tum *iz-za-[mur]* (see also the parallels from MLC 382 cited by Cohen in *Eršemma*, p. 41).

- 2: The glosses in the duplicate CT 42, 12:obv. 5 (L.E.: ^U *e-ma-ru-u*; in the following lines MIN alone occurs instead of ^U *e-ma-ru-u*) and obv. 25 (^A *u₄ bar ħun-ge₂₆-e-ta^A e-ma-ru-u na-[nam]*) show that the refrain was repeated in ll. 2ff. (in our text divine epithets alone occur) as well as in the “heart-pacification unit,” ll. 12–23.
- 3: Umun-irigal-la is the Emesal form of the name Nergal (see MSL 4, p. 9, 106). Nergal is among the gods who are identified with Ninurta in the Emesal litanies (see Maul, “Wenn der Held,” p. 320).
- 4: The main deity of Kiš, Zababa, was worshipped in the temples Edubba and Emete³ursag and its temple tower E³unirkitušmaĥ. Here he is equated with Ninurta (for the gods ranked equally with Ninurta in the Emesal litanies see the table in Maul, “Wenn der Held,” p. 320). In his commentary to this line Cohen (*Eršemma*, p. 195) proposes that the peculiar orthography Kiš^{ki}-a-ta is a play on the Akkadian word *kiššatu*, “universe.”
- 6: The postposition ra, the function of which is uncertain here, is missing in the parallel l. rev. 10.
- 10–11: Compare the parallel lines IV R² 30:1 (now + K 17646, joined by W. G. Lambert) obv. 6–9, where there is an Akkadian interlinear translation to ll. 10–11:
- | | | |
|----|--|----------------------|
| 6. | an-gin ₇ ki-gin ₇ : an ki-gin ₇ | rib-ba-zu-dè |
| 7. | a-na : šá ki-ma šamê(AN) ^e ù eršetim(KI) ^{tim} | šu-tu-qá-ta |
| 8. | ur-sag ki-bal-a | di-da-zu-dè |
| 9. | qar-ra-du ana māt(KUR) nu-kúr-tim | ina : ana a-la-ki-ka |
- 12: The translation of this line is uncertain. The duplicate to the eršemma i-lu-ke₄ i-lu-ke₄ used by Cohen in *Eršemma*, pp. 147–49 (MLC 382), has a fragmentary Akkadian translation, [. . .] *u-mu lu nu-úh*, where *u* may perhaps stand for *u₄*(?) (see Cohen, *Eršemma*, p. 147 and pp. 195–96).
- 15: ^dDi- is probably written over a not completely erased erasure.
- 16: Lines 16–23 mention the various manifestations of the consort of Ninurta (see the tables in Maul, “Wenn der Held,” p. 320).
- 17: Gašan-tin-lu-ba is the Emesal form of the name of the goddess Nin-tin-ug₅-ga.
- 25: Both the list of ritual eršemmas addressed to goddesses (IV R² 53+:col. iii 27–41) and the duplicate K 2 have two prayers with the same title: i-lu-ke₄ i-lu-ke₄ (IV R² 53+:col. iii 30 and 35; K 2, 4, and 9). Thus, two different eršemmas existed with the same incipit, a fact not taken into account by Cohen in *Eršemma*, p. 11 no. 59 and pp. 147–49, who, in contrast, observed on p. 147 top that the text exists in two different recensions: “There are two different recensions of eršemma no. 59. Although both contain the same opening unit, the heart-pacification unit differs.” In his treatment of the eršemmas (Cohen, *Eršemma*, pp. 147–49, 196; see also p. 11 no. 59 with n. 64), Cohen used the duplicate MLC 382, to which this author has not had access. Another unpublished duplicate (MLC 923) exists according to S. N. Kramer, “Additions and Corrections to *Studia Orientalia*, Vol. 46,” *StOr* 48 (1977), p. 4 (not mentioned by Cohen). The eršemma is listed in the catalogue BM 23701 (S. N. Kramer, “Two British Museum iršemma ‘Catalogues,’” *StOr* 46 [1975], p. 152, no. 6) as 1 i-lu-ke₄.
- Cohen translates i-lu -ra as “to strike up a lament.” ra as a verb meaning “to cry loudly” is known from gù -ra = *šasû*, “to shout.” The duplicate CT 42, 12 supplies i-lu-ke₄ with the pronunciation gloss *i-lu-ú-ú-ak-ke-e* (obv. 30; cf. also obv. 33, L.E.: *i-lu-u-ak-ke-e*) and i-lu-na-a-ám-in-[ra] with *i-lu-u na-gi-in-e-ra-a* (obv. 30).
- 27: The “four skipped lines” are written out in the duplicate CT 42, 12:obv. 33–36:

kur gul-gul	gašan Hur-sa[g-kalam-ma-(ke ₄)]
an al-dúb-ba	gašan é-t[ùr-kalam-ma-(ke ₄)]
^d Líl-lá-en-na	gašan [tùr amaš-a-ke ₄]
ama é-a	D[a(?) -da nu-nus sa ₆ -ga]

- 30: Probably the entire first line of the eršemma was repeated in the so-called “heart-pacification unit.” See the gloss in the duplicate CT 42, 12:obv. 33 L.E.
- 32: The “nine lines skipped” are identical with MMA 86.11.288+:obv. 14–22 and were therefore not repeated here.

Reverse

- 1: The ritual eršemma kur-gal a-a ^dMu-ul-líl is listed in the catalogue IV R² 53+:col. iii 23. This eršemma could also form the conclusion to the balag composition dè-em-mar dè-em-mar (Maul, “*Herzberuhigungsklagen*,” p. 54, l. 14’). It is edited by Cohen in *Eršemma*, pp. 145–46 and p. 196 (Cohen’s copies B [K 3506] and D [83–1–18, 444] have since been joined by R. Borger). The duplicate CT 42, 12 has the refrain zag-dib-ba a-nir-ra instead of zag-dib-ba (-) NE-ra (CT 42, 12:rev. 33). CT 42, 12:rev. 21 and 24 L.E. also provide the pronunciation gloss *zag-ga-dib-ba-a-ni a-ši-ir-ra-(a)*. The translation here follows CT 42, 12.
- 2–7: For the seven standard epithets of Enlil in ll. 2–7 see R. Kutscher, *Oh Angry Sea (a-ab-ba hu-luḥ-ḥa): The History of a Sumerian Congregational Lament*, YNER 6 (1975), pp. 46 and 47–51, and Maul, “*Herzberuhigungsklagen*,” pp. 94–95.
- 3: The epithet for Mullil/Enlil umun dug₄-ga-zi-da is a fixed combination in which AN is read as the divine determinative. The scribe understood dug₄-ga-zi-da to be a regular name for Enlil.
- 6: am is rendered *bēlu*, “lord,” instead of *rīmu* in some Akkadian interlinear translations of this line; see Maul, “*Herzberuhigungsklagen*,” pp. 94, 395, and 396 (s.v. am érin-na di-di).
- 17: The “nine lines skipped” are identical with obv. 14–22 and are therefore not repeated here.
- 19: The ritual eršemma listed here with the title ur-sag ^dUt-u₁₈-lu has a notation saying “not written down.” This indicates that there must have been another eršemma addressed to Ninurta with the same title in addition to the one preserved on the obverse of the tablet. This has not been recognized previously.
- 20: This eršemma is listed in the catalogue IV R² 53+:col. iii 4: ur-sag úru ur₄-[ur₄]). A šuilla addressed to Marduk with the same incipit (see IV R² 53+:col. iv 55), [ur-sag úru u]r₄-ur₄ šá ^dMarduk(AMAR.UTU), was recently edited by J. S. Cooper, “Warrior, Devastating Deluge, Destroyer of the Hostile Lands; A Sumerian Šuilla to Marduk,” in Leichty et al., *A Scientific Humanist*, pp. 83–93. The tablet mentioned by Cohen in *Eršemma*, p. 9, n. 50, is this šuilla and not the eršemma that begins with the same line.
- 21: This eršemma, certainly addressed to Innin/Ištar, is listed in IV R² 53+:col. iii 36. A copy of the text of this prayer has not yet been discovered.
- 22: The ritual eršemma dilmun^{ki} nigin-na is listed in the catalogue IV R² 53+: col. iii, l. 22. Cohen edited this prayer in *Eršemma*, pp. 110–12 (with pp. 184–85) and pp. 113–17 (with pp. 185–86). This eršemma could also form the conclusion to the balag composition abzu pe-el-lá-àm (see IV R² 53+:cols. i–ii 2) and to the canonical as well as the noncanonical version of the balag umun še-er-ma-al-la an ki-a (see IV R² 53+:cols. i–ii 24 and 39). dilmun^{ki} nigin-na is furthermore incorporated as the prayer section in the balag compositions mu-tin nu-nus dí-m-ma (the second tablet) and am-e bára an-na-ra. The ritual eršemma dilmun^{ki} nigin-na is prescribed for recitation in *RAcc*, p. 34, l. 13, p. 40, l. 11, and probably also p. 44

(BE 13987), l. 11 (restored). Cohen edited this prayer in *Eršemma*, pp. 110–12 and 113–17; see also p. 7 no. 1 with nn. 21–24.

Only three of the copies listed by Cohen, *Eršemma*, pp. 110 and 113 belong to the ritual eršemma *dilmun^{ki} nigin-na*:

BM 29623 (CT 15, pls. 12–13)

K 2789 + K 3895 (Langdon, *BL* 167) + K 4964 + K 4966 + K 13567 (Langdon, *BL* 142) + K 14918, a large tablet with the following eršemmas: Cohen, *Eršemma* 1 (*dilmun^{ki} nigin-na*); Eršemma 160 (edited by Cohen, *Eršemma*, pp. 127–30), and Eršemma 153 (see Cohen, *Eršemma*, p. 15 no. 153 with n. 96).

K 3506 + 83–1–18, 444 = (Cohen, *Eršemma*, pp. 145–46); this large eršemma tablet contains the eršemmas *dilmun^{ki} nigin-na* and *kur-gal a-a^d Mu-ul-líl* (= IV R² 53+:col. iii 23).

The copies Langdon, *BL* 80, 93 + 144 and Sm 47 are too fragmentary to determine whether they belong to a balag series or to tablets with ritual eršemmas. IV R² 28* 4 (K 2003 + 3466) + 4985 + 5320 + 7900 with indirect joins K 10680 and K 13471 (R. Borger); K 8646; *SBH* 46 and K 8514 (unpublished; not mentioned by Cohen) all belong to the second tablet of the balag *mu-tin nu-nus dí-ma* (IV R² 53+:cols. i–ii 11). Sm 528 and *SBH* 70 + 85 + VAT 1803 belong to the balag *am-e bá-ra an-na-ra* (IV R² 53+:cols. i–ii 14). VS 17, 57 does not belong to the eršemma *dilmun^{ki} nigin-na* (contrary to Cohen); only some lines of the text are parallels to part of the eršemma.

- 23: This ritual eršemma is listed as *é šà-ab ħun-ge₂₆-ta* in the catalogue IV R² 53+:col. iii 11. In the cultic calendar for the spring festival at Aššur it is always cited without a classification (see Maul, “Frühjahrsfeierlichkeiten,” p. 402, l. 8’, p. 405, l. 24’, and p. 406, ll. 11 and 17. Unfortunately, no copy of this prayer has been found. According to the instructions in the cultic calendar K 2724+ this prayer was sung by the *kalú* when a god was reinstalled in his own shrine or temple and had taken his seat again on his throne after a procession.
- 26: See the edition of this eršemma in Maul, “Wenn der Held,” pp. 312–34.
- 27: The restoration is taken from IV R² 53+:col. i–ii 43.

No. 15

Šuilla: *nir-gál lú è-NE*

Introduction

The fragment MMA 86.11.298 links the two fragments VAT 268 and VAT 443, which were published by G. Reisner in *SBH* p. 125 as no. 74. Reisner realized that the two fragments VAT 268 and VAT 443 belonged to the same tablet, but he could not join them since the middle piece that would connect them was missing. That piece is MMA 86.11.298. The three fragments can now be joined to comprise the upper portion of a tablet with almost no gaps (see the drawings on page 105). The tablet is not completely regular in shape, and it is therefore difficult to determine its original size from the curvature. By l. 8 we seem to have reached the middle of the tablet, which would mean that we

have more than half of the tablet preserved. MMA 86.11.298+ was written by the young scribe Bēl-apla-iddin¹ before he became accomplished. He probably copied this text from a tablet in the collection of Bēlšunu as a scribal exercise.² Many errors in this copy attest to the inexperience of a student scribe.³ He used the script ordinarily employed for writing economic and administrative texts, which he had already mastered,⁴ instead of the clearer, upright, archaizing script in which literary texts from the Seleucid-Arsacid period were often written. Presumably, he had yet to learn that script.⁵ The earliest dated tablet from the Nanna-ù-tu family library written by Bēl-apla-iddin is from year 129 B.C., when Bēl-apla-iddin had already taken the place⁶ of his older brother Marduk-zēr(a)-ibni⁷ as *kalū* apprentice (*galaturru*).⁸ MMA 86.11.298+ may have been written at this time, or possibly even earlier.⁹

MMA 86.11.298+ contains the *šuilīa nir-gál lú è-NE*, addressed to Ninurta.¹⁰ It was probably listed in the catalogue IV R² 53+¹¹ in the section containing the Sumerian *šuilīa* prayers. In IV R² 53+:col. iv 1–6, where the list of *šuilīa* prayers addressed to Ninurta occurred, the incipits unfortunately have not been preserved. The title of this *šuilīa*, *nir-gál lú è-NE*, should be restored in one of those lines. In addition to our *šuilīa*, there existed a *balag* composition¹² and an *eršemma*¹³ beginning with the same line. No duplicates of the *šuilīa* edited here are known.¹⁴

1. Cf. *SBH* 74:rev. 11.

2. Cf. *SBH* 74:rev. 9. This Bēlšunu is probably the same Bēlšunu who owned several tablets (*SBH* 24, 26, and I) written about 156 B.C. (see *SBH* 26:rev. 13–14). These tablets thus originated approximately twenty-seven years before the first attested activity of Bēl-apla-iddin and came into the possession of the Nanna-ù-tu family. The tablets were acquired by the Vorderasiatisches Museum, Berlin, together with the tablets from the Nanna-ù-tu family library. That there was a connection between the Bēlšunu family and the members of the Nanna-ù-tu family is evidenced by *SBH* 75:rev. 9.

3. The young Bēl-apla-iddin was not yet expert at the custom of writing literary tablets so that the last sign of each line was written next to the right-hand edge. The erasures on the right-hand third of the obverse of the tablet (*SBH* 74:obv. 5, 6, 8, 10) show that the scribe did first write up to the right-hand edge. But he then erased the last signs he had written in lines *SBH* 74:obv. 5, 6, 8, and 10, and then wrote them next to the right-hand edge of the tablet. It is somewhat unusual for a Seleucid-Arsacid tablet with a Sumerian-Akkadian text to have dividing lines between the double-lines.

4. When he wrote tablet MMA 86.11.298, Bēl-apla-iddin should have finished his basic school curriculum, which for example is documented in the Neo-Babylonian school texts published by O. R. Gurney in OECT 11 (see also S. M. Maul, review of OECT 11, *BiOr* 48 [1991], pp. 852–60).

5. Years later as an experienced scribe, Bēl-apla-iddin had mastered this elegant script (see e.g., *SBH* 10, 19, 45). Bēl-apla-iddin became the head of the family library as the *kalū*, no doubt after the death of his father Ea-balāssu-iqbi, at the latest in January of 91 B.C. (cf. *SBH* 3:rev. 18 and 20).

6. See the introduction to text No. 12.

7. VAT 1789 (unpublished; cf. *SBH* p. xiv and Oelsner, “Randbemerkungen zur arsacidischen Geschichte,” p. 45), obv. 6’.

8. *SBH* 25:rev. 27 and 29.

9. Contrary to the copy of G. Reisner, *SBH* 74 was not written on the 10th of Addaru (^{iti}ŠE) but on the 10th of Kislimu (^{iti}GAN!).

10. Contrary to Cohen, *Eršemma*, p. 10, n. 51, *SBH* 74 does not belong to the *eršemma nir-gál lú è-NE*.

11. See p. 41, Note 36’.

12. See IV R² 53+:cols. i–ii 31 and also above text No. 4, pp. 31–41, for an edition of the copy of the second *nishu* of this *balag* (MMA 86.11.349+). The *balag nir-gál lú è-NE* was edited by Cohen in *CLAM* 2, pp. 468–78; the tablet used there as B (see p. 468) is actually the *eršemma* with the same title (see the next note).

13. IV R² 53+:col. iii 6. The beginning of the *eršemma* has been preserved in K 4956 + K 5224 (Langdon, *BL* 9a). The catchline of that text (rev. 4’) refers to the next *eršemma* in the catalogue IV R² 53+ (col. iii 7). The tablet K 4956+ does not belong to the *balag* composition *nir-gál lú è-NE* (contrary to Cohen, *CLAM* 2, p. 468). Only this tablet of those given by Cohen, *Eršemma*, p. 10 n. 51, belongs to the *eršemma nir-gál lú è-NE*. K 9315 (Langdon, *BL* 9b), as well as *KAR* 305, contain the introduction to the *balag* composition *nir-gál lú è-NE*. *SBH* 74 is the *šuilīa* with the same incipit edited here.

14. For the Sumerian šuilla prayers see most recently J. S. Cooper, “Warrior, Devastating Deluge, Destroyer of Hostile Lands: A Sumerian Šuilla to Marduk,” in Leichty et al., *A Scientific Humanist*, pp. 83–93. Another šuilla addressed to Enlil, hitherto partly unknown, has been published recently by O. R. Gurney in OECT 11 as 16 (+) 17. It is listed in the Catalogue (p. 6) as an eršahunga prayer, but it is very clearly a šuilla, as shown by the refrain (only very fragmentarily preserved) in OECT 11, 17:rev.1': [umun.mu(?)] ḥun(?)gá[ḥu.mu].¹ra¹.[ab-bé], which is typical for a šuilla. This classification is confirmed by the almost completely destroyed colophon of OECT 11, 17:rev. 5': [. . . šu.í]l.lá [. . .].

15.

MMA 86.11.298 + SBH 74 (VAT 268 + VAT 443)

Plates 26, 27

H. 73 mm W. 100 mm Th. 21 mm

Upper Edge

[ina a-mat ^d+bēli(EN) u ^dbēlti(GAŠAN)-iá liš-lim]

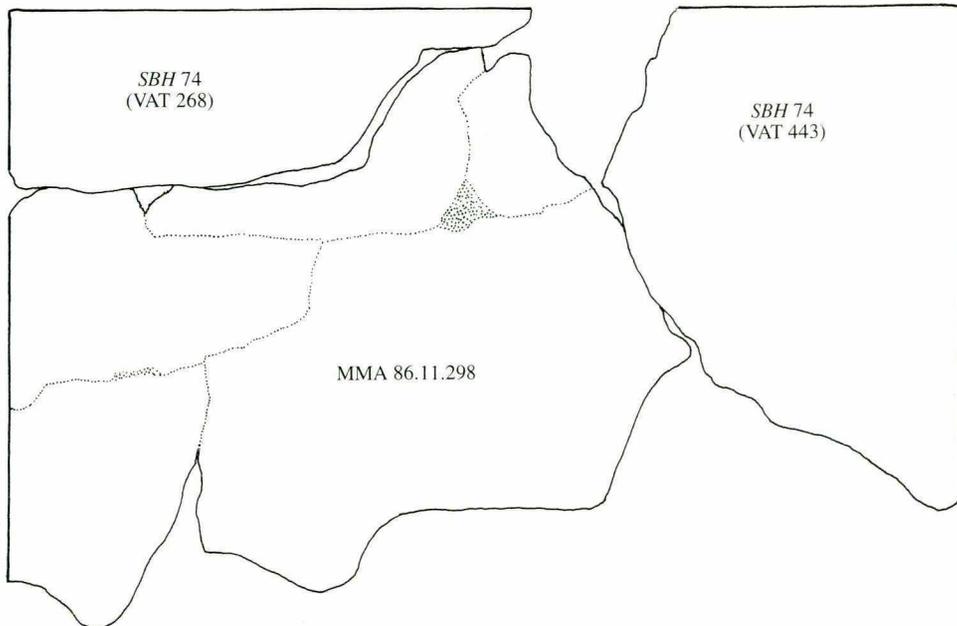
Obverse

- | | |
|---|---|
| 1. [nir-gál lú è-NE]
[<u>e-tel-lu</u> ḥa- ² i-iṭ ni-ši-iš-š]ú | [<u>mu-LU</u> ta-zu mu-un-zu]
¹ gát ¹ -t[uk man-nu i-lam-mad] |
| 2. [alim-ma nir-gál lú è-NE] | mu-LU [. . .] |
| 3. [alim-ma] | umun ur-s[ag gal] |
| 4. ¹ ur-sag gal ¹ | umun-si ^d M[u-u]l-líl-le] |
| 5. GAN an-na ¹ á ¹ -bi
e-mu ^d A-nim šá ana i-dì-šú | lú la-b[<u>a-da-te-gá</u>]
[<u>ma-a</u>]m-ma la ¹ i ¹ -[te(tablet: MAH)-eḥ-ḥu-ú] |
| 6. kišib-lá ^d +En-líl-lá nam-kal-ga-na
mar ^d +En-líl šá dan-nu-us-[su] | [gaba ²] lú la-ba-d[<u>a</u> (?)-è(?)-dè]
ma-am-ma [<u>la i-maḥ-ḥa-rù</u>] |
| 7. bàd-maḥ é-kur-ra bára-gal an ki-[ke ₄]
tu-ku[l-t]i É.MIN nar-da-ap šamê(AN) ^e u eršetim(κ[1]) ^{ti} m da-i-ik šadî(KUR) ⁱ | kur-ra an-g[<u>i₄-gi₄</u>] |
| 8. izi gar šen(?)-šen(?)-na u ₄ du ₇ -du ₇
na-pi-iḥ i-šat qab-lim u ₄ -mu mut-tak-pu | érim-ma(!)(tablet: BA)-šè gu[r ₅ -ru-uš búr]
šá a-a-bi [<u>i-gaš-GA-šu</u>] |
| 9. ù-mu-un-mu ¹ á ¹ nam-ur-sag-gá-zu
be-lum a-n[a] i-dì qar-ra-du-ti-ka | zà-zu mí ḥé-em-[i-i]
e-mu-qí-k[a (. . .) li-ma- ² u-u (?)] |
| 10. ur-sag gal ¹ á ¹ nam-gìr-ra-BA (read: zu)
qar-ra-d[<u>u rabú an</u>]a i-dì gaš-ru- ¹ ti-ka ¹ | nam-maḥ-zu ár-[re-eš MIN]
¹ nar-bi-ka ¹ [. . .] |
| 11. ¹ ù ¹ -mu-un-[mu-k]e ₄
[be]-l[um] | [. . .]
[. . .] |
- (rest of obverse broken)

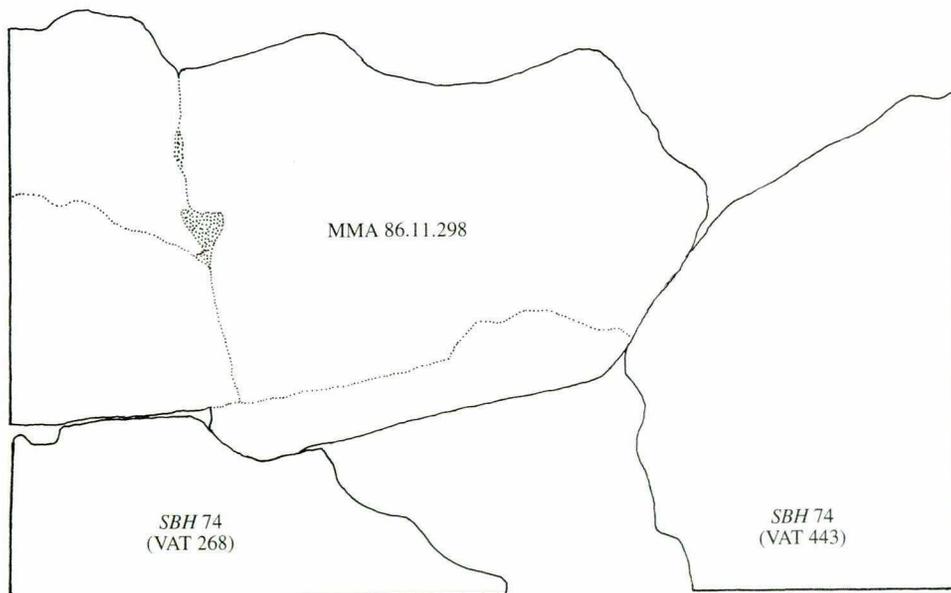
Šuilla: nir-gál lú è-NE

Seleucid or Arsacid period (Babylon)

Obverse



Reverse



Reverse

- 1'. [When you enter joyfully] the E[kur](?), the h[ouse of your , (may) your temple (say to you: "Calm down!")]
- 2'. [When you] e[n]ter] joyfully the Ešumeša, your palace full of beauty, [(may) your temple (say to you: "Calm down!")]
- 3'. [When you seat yourself] on the august place, the place where you can repose, (Akk.: the place of your repose) on the holy place, [(. . .) (may) your temple(?)] (say to you: "Calm down!")]
- 4'. [May] the Anunna-(gods) [pacify] your mind in the Assembly Hall (ub-šu-ukkin-na)
- 5'. May the gods of heaven (and) the gods of the netherworld [say] a prayer [to you]!
- 6'. May the great gods of heaven and the netherworld [say to you]: "Lord, calm down!"
-
- 7'. (It is) a šuilla of N[inurta].

(remainder of MMA 86.11.298 broken; the colophon of *SBH* 74 follows)

Notes

Obverse

- 1: The underlining of parts of the text (obv. 1–10 and rev. 4'–7') indicates traces preserved on the joined fragments VAT 268 and VAT 443.

The transliteration è-NE is preferred to è-dè here, since the variant è-NI is quite common; cf. KAR 305:rev. ii' 3; *SBH* 7:rev. 4 and TCL 6, 57 (= TCL 16, 42), rev. 16. For the variation between ni and NE(dè) see Cohen, *Eršemma*, p. 56, ll. 40–41, with commentary pp. 153–54, and Cooper, *Angim*, pp. 84, 153; also Maul, "Herzberuhigungsklagen," p. 88.

For obv. 1–4 see the introductions to the eršemmas and balags nir-gál lú è-NE, as well as the introductions to the balag compositions gu₄-ud nim (é)-kur-ra (Cohen, *CLAM* 2, p. 441) and ušum-gin₇ ní si-a-(àm) (Cohen, *CLAM* 2, pp. 457–59).

- 5: GAN = *emu* is unusual and, as far as this writer knows, not otherwise attested. (Is it possible that the inexperienced scribe wrote the sign GAN instead of dumu?) Ninurta is the consort of Gula and so the son-in-law of An(u). Contrary to Reisner's copy *SBH* 74:obv. 6 clearly reads: [la-b]a-da-te(!)-gá. *CAD* M/1, p. 115b s.v. *maḥû* suggests *i-maḥ^{ah}-ḥu-ú* as the reading of the Akkadian line. However, the new context gained from MMA 86.11.298 shows that *maḥû*, "to become frenzied," fits neither contextually nor with the Sumerian version of the text. Instead, one would expect *i-teḥḥû*. Since there is another erroneous Akkadian verbal form in obv. l. 8, we may assume that Bēl-apla-iddin made a mistake here too. The error (*maḥ* instead of *te*) may have originated from *imaḥharu* in the next line.
- 6: One would have expected the Emesal form mu-LU here and in the next line, instead of lú. In *Angim*, l. 93 (see Cooper, *Angim*, p. 72), and in Lugal-e, l. 236 (see van Dijk, *Lugale* 2, p. 84), Ninurta is also called the kišib-lá of Enlil (see the commentary in Cooper, *Angim*, p. 117). In both cases kišib-lá is translated *umāšu* in Akkadian. This Akkadian translation assumes that Ninurta as "avenger of his father" (Maul, "Wenn der Held," pp. 326–31) acts as the "handcuffs" of Enlil. For l. 6 see also the very similar line, *Angim*, 50 (Cooper, *Angim*, p. 62).

- 7: The striking epithet of Ninurta, *bàd-maḥ é-kur-ra*, is translated into Akkadian, in substance correctly but with the less colorful *tukulti Ekur*. Enlil is described as “the great wall of the lands” (*kur-kur bàd-gal-bi*) in one *eršemma* (Cohen, *Eršemma*, pp. 122, 11; see also Cohen, *CLAM* 2, p. 584, c+484 *bàd gal kur-kur-ra = dūru rabû ša mātāti*). Hammurabi of Babylon also praises himself as *bàd-gal ugnim-ma* (see Å. Sjöberg, “Ein Selbstpreis des Königs Ḥammurabi von Babylon,” *ZA* 54 [1961], p. 52, l. 26, and p. 68). *bára-gal* is rendered rather freely as *nardappu* in the present text. The normal Sumerian equivalent to *nardappu* is ^{giš}*rab-maḥ* (see *CAD* N/1, p. 351 s.v. *nardappu*). The statement that Ninurta crushed the mountain alludes to Ninurta’s victorious fight against the *asakku* in the Lugal-e myth.
- 8: In the Akkadian version of the line *i-gaš-GA-šu* (very clear on the tablet) is certainly an error for *i-gaš-ša-šu*. MMA 86.11.298+:obv. 8 confirms the so far unique and remarkable equation *gur₅-ru-uš bur = kašāšu*, which is known from CT 16:pl. 12, col. i 9, 11 (an-na *gur₅-ru* [missing in one copy]-uš *bí-in-bu-ru-uš = e-liš ik-šu-šu-ma*) and the duplicate UET 6/2, 392:obv. 16 (an *gu-ru-uš bi-in-bur-re-eš = e-liš ik-šu-šu-ma*). For *g/kašāšu* compare further B. Landsberger, *The Date Palm and its Products According to the Cuneiform Sources*, AfO suppl. 17 (Graz, 1967), p. 34.
- 9: “My” is missing in the Akkadian version. The restoration of *l[i-ma-ʔu-u]* (see Lugal-e, l. 410; van Dijk, *Lugale* 1, p. 103) is not completely certain. For l. 9 see Angim, ll. 50–51, and ll. 90–91 (Cooper, *Angim*, pp. 62, 72).
- 11: “My” is missing in the Akkadian version.

Reverse

- 1': This line should have been generally parallel to the following line. Compare the closely related introduction to the *šuil-la* to Marduk treated by J. S. Cooper, “A Sumerian *Šu-íl-la* from Nimrud,” pp. 51–67, esp. p. 58, ll. 1–3. Since that publication, more fragments of the Nineveh tablet have been joined (see Maul, “*Herzberuhigungsklagen*,” p. 95).
- 2': *Ešumeša* is the name of Ninurta’s temple at Nippur. The second half-line has been restored from Cooper, “A Sumerian *Šu-íl-la* from Nimrud,” p. 58, ll. 1–2. The obviously abbreviated refrain here, *é-zu*, can be restored as *é-zu ḥun-gá ḥu-mu-ra-ab-bé = bitka nūḥ liqbika*. For this typical *šuil-la* refrain compare Cooper, “A Sumerian *Šu-íl-la* from Nimrud,” p. 53 and p. 55, as well as Å. Sjöberg, *Der Mondgott Nanna-Suen in der sumerischen Überlieferung* (Stockholm 1960), p. 169 and further n. 14.
- 3': For *ki ní-dúb-bu* see Maul, “*Herzberuhigungsklagen*,” pp. 290–91, rev. 5–6, and the commentary there, p. 295.
- 4': For *ub-šu-ukkin-na* see Cooper, *Angim*, pp. 115–16 with additional bibliography.
- 6': Cf. the parallel, Cooper, “A Sumerian *Šu-íl-la* from Nimrud,” p. 63, l. 37.

No. 16

Emesal Prayer

Introduction

MMA 86.11.285 is the lower part of a largish tablet. The precise dimensions of the complete tablet cannot be determined. It is a duplicate of *SBH* 68 and the small fragment written in Assyrian script, K 6986 (copy: Cohen, *CLAM* 2,

p. 820). MMA 86.11.285:obv. 1'–4' contains the end of a laudatory hymn to the sun god Utu. Some of the preceding lines, six to be precise, are known from *SBH* 68:obv. 1'–5'. A prayer follows (MMA 86.11.285:obv. 5'–11' = *SBH* 68:obv. 9'–15' = K 6986, ll. 3'–9') imploring the weather god Ishkur to “hold back” the “storm” ($u_4 = \bar{u}mu$), which is threatening the shrines. The third prayer is addressed to the god Martu (AN-AN-mar-tu)¹ (obv. 12'–rev. 13? = *SBH* 68:obv. 17'–rev. 13). In direct speech Martu laments the destruction of the land brought about by the enemy. An additional fourth prayer is preserved only very fragmentarily on the present tablet (rev. 14–17) as well as on the duplicate *SBH* 68:rev. 15–19). *SBH* 68 and the duplicate K 6986 were edited by M. E. Cohen in *CLAM* 2, pp. 434–35, 438, f+ 99–f+ 134. It is clear from his transliteration of line f+121 that he also used the Metropolitan Museum fragment without citing MMA 86.11.285 among his sources on p. 427. His classification of *SBH* 68 as belonging to the balag composition u_4 -dam gù dé-dé AŠ² is extremely uncertain. MMA 86.11.285 with duplicates may have been part of a collection of Emesal prayers that were unrelated to any balag.³

1. For this form of the name see Maul, “*Herzberuhigungsklagen*,” p. 182, and D. O. Edzard, “AN.AN.MAR.TU,” *RLA* 7 (1987–90), p. 437.
2. See the argument in Cohen, *CLAM* 2, p. 428.
3. Black, “Sumerian *Balag* Compositions,” pp. 31–59, does not include *SBH* 68 in his list of copies of balag compositions.

16.

MMA 86.11.285

Plate 28

H. 67 mm W. 73 mm Th. 31 mm

Emesal Prayer

Seleucid or Arsacid period (Babylon)

Obverse

1'. [še-eb é-di-kud-ta]	ʿki ¹ [(-kù-ga tu-ud-da)]
2'. [é-di-kud-kalam-ma]	ʿki ¹ (-)
3'. [di-kud ðim-me-er-e]-ne	ki(-)
4'. [ka-aš bar ^d A-nun-na ^{ki} -ke] ₄ -e-ne	ki(-)
<hr/>	
5'. [u_4 gur u_4 gur i-lu i-lu] (erasure)	é àm-ma-gi ₄ e-la-lu
6'. [alim-ma]	^d Iškur dumu an-na
7'. [umun-e Tin-tir ^{ki}]	umun-e é-nam-ḥé
8'. [umun-e Zimbir ^k] ⁱ	umun-e é-gi ₆ -pàr
9'. [dumu-sag an-kù]-ga	u_4 gur u_4 gur
10'. [ka-aš bar an-a k]i-šú-a	u_4 gur u_4 gur
11'. [èš é-nam-ḥé ^d Iš]kur dumu an-na	u_4 gur u_4 g[u]r
<hr/>	
12'. [umun-na i-lu-e šà-sì]g-ga-ta	sipa silim-du ₁₁ àm-m[e]
13'. [alim-ma]	umun AN-AN-mar-t[u]
14'. [ur-sag gal]	^d Mar-tu dumu an-[na]

15'. [alim-ma]	lú ḥur-sag-gá-[ke ₄]
16'. [ur-sag gal]	^d Saman dumu an-[na]
17'. [x (x) a-ba(!) mu(?) -un(?) x (x) x]	[si]pa silim (over: KA)-du ₁₁ àm-[me]

Reverse

1. [é-mu di-da]	úru-mu di-d[a]
2. [dam-mu di-da]	dumu-mu di-d[a]
3. [ama ₅ -mu èrim-ma-mu]	dí-da
4. [mu-un-gur ₁₁ -mu a gil-sa-a]-mu	dí-da
5. [a gi ₄ -in-tur-m]u gig-bi	di-da
6. [ama-a-tu-m]u pel-lá-bi	dí-da
7. [ér mu-n]i-í-b-bé	ér mu-un-da-šub
8. [a-še-er m]u-ni-í-b-bé	a-še-er mu-un-da-šub
9. [é ba-a]n-da-gul	úru ba-an-da-gul (over: ḥul)
10. [tùr ba-a]n-da-gul	amaš ba-an-da-ḥul
11. [un lu-lu]- ^f a ¹ -ba	ba-da-gil-le-è-m-mà-eš
12. [x x] x-bi	ba-bir-bir-re
13. [al-li-l]i al-li-li	a ù-u ₈ -a a ù-u ₈ -a

14. [a ù ig]i im-da-lù	a ù : igi (over: nam) im-da-lù
[. -te(?) -er mu-da-l]i-i-ih ₇ šá-qú-u ina dim-ma-[tú m]u- ^f da-li-i _h ¹	
15. [.] x si	ka-a x [.] x
16. [.]	KAL x [.]
17. [.]	x [.]

(remainder broken)

Translation

Obverse

- 1'. [(O) brickwork of the Edikudta], (the one, who was begotten in a pure) pl[ace],
 2'. [Edikudkamma], (the one, who was begotten in a pure) place,
 3'. [the judge of the god]s, (the one, who was begotten in a pure) pl[ace],
 4'. [the one, who makes decisions for the Anunna-god]s, (the one, who was begotten in a pure) pl[ace].
-
- 5'. [Turn back the storm; turn back the storm! O wail, O wail!] The house is locked up. O wailing!
 6'. [Important one], Iškur, son of An /of heaven,
 7'. [O lord, as for Tintir / Babylon], O lord, as for the Enamḫe,
 8'. [O lord, as for Sippar], O lord, as for the Egipar,
 9'. [foremost son of the pu]re [An /heaven], turn back the storm; turn back the storm!
 10'. [(You) who makes decisions for the tota]lity [of heaven] and earth, turn back the storm; turn back the storm!

- 11'. [As for the shrine of the Enamḫe, Iš]kur, son of An/of heaven, turn back the storm; turn back the storm!
-
- 12'. [O lord, (uttering) a wail] with a burn[ing heart], the shepherd [spea]ks a greeting.
 13'. [The important one], the lord Martu,
 14'. [the great warrior], Martu, the son [of] An/of heaven,
 15'. [the important one], the man of the mountain,
 16'. [the great warrior], Saman, the son [of] An/of heaven,
 17'. [.], the [shep]herd [spea]ks a greeting.

Reverse

1. [Speaking: "(O my house!"; speak[ing]: "(O my city!"
 2. [Speaking: "(O my spouse!"; speaking: "(O my child!"
 3. Speaking: "[(O) my cella, (O) my treasury house]!"
 4. Speaking: "[(O) my property, alas] my [jewelry]!"
 5. Speaking grievously: "[Alas, m]y [little maid-servant]!"
 6. Speaking heatedly: "[(O) m]y [slave, born in (my) house]!"
 7. He [cr]ies; tears flow down therewith.
 8. He [sig]hs; sighs flow down therewith.
 9. [The house is] destroyed; the city is destroyed.
 10. [The cattle pen is] destroyed; the sheepfold is destroyed.
 11. Its (i.e., the city's) [numerous people] have been overthrown.
 12. Its [.] have been scattered.
 13. [Wail]ing, wailing, alas, woe, alas, woe!
-
14. [Alas, woe(?), (his) fa[ce] is gloomy; alas, woe(?), (his) face is gloomy.
 15–17. (too damaged for translation)
 (remainder broken)

Notes

Obverse

- 1': The Babylonian translation of the refrain, *šá ina aš-ri el-lu ib-ba-nu-ú*, can be found in *SBH* 68:obv. 3.
 3': The restoration of the line follows *SBH* 68:obv. 7'. On the tablet itself there are clear traces of the sign kud before *dim-me-er-e-ne*. See also Maul, "Herzberuhigungsklagen," p. 136, l. 6.
 5': This translation is based on the equation $gi_4 = peḫû$, "lock up." Cf. *SBH* 31:rev. 12–13 (collated):
- | | |
|-----------------------------|---|
| 12. me-[kal-kal(-la)]-bi | é-a àm-gi |
| 13. [par-šu-šu šu-qu-r]u-ti | ina biti(É) pe- ^f ḫu ¹ -ú |
- 7': The duplicate *SBH* 68:obv. 11' and 12' has only *umun*, instead of *umun-e*. *umun-e*, at the beginning of ll. 7' and 8', has been restored from the duplicate K 6986:5' and 6' (see the copy in Cohen, *CLAM* 2, p. 820). É-nam-ḫé is the name of the temple of the weather god in Babylon (see George, *House Most High*, pp. 129–30 no. 839).
 11': The restoration of èš (transliterated as x in Cohen, *CLAM* 2, p. 434, f+115) is based on collation of the duplicate *SBH* 68:obv. 15'.

17': The restoration follows *SBH* 68:rev. 1 (collated).

Reverse

- 11: The restoration un follows *SBH* 68:rev. 12: [u]n! (collated) lu-lu-a-bi, etc. For un-lu-lu-a compare the Akkadian equivalents for un-lu-a = *nīšū*, "mankind" (E. Reiner, *Šurpu: A Collection of Sumerian and Akkadian Incantations*, AfO suppl. 11 [Graz, 1958], p. 36, tablet 7, l. 9), and for un-lu-a = *tenēštu*, "people" (BAM 6, 584:col. iv 6; IV R² 18, no. 3:col. i 8; there: KID-lu-[a]).
- 14: The Akkadian interlinear translation diverges from the Sumerian version and is difficult to understand. The restoration of the Akkadian version follows *SBH* 68:rev. 17. Clearly, ù (= u₅) was interpreted as *šaqû*. The two signs A and IGI separated by the sign ù in the Sumerian version were understood as A IGI = *ér* = *dimmatu* in the translation (kindly pointed out to this writer by W. G. Lambert).

No. 17

Fragment of an Emesal Prayer

Introduction

This small fragment MMA 86.11.476 belongs to an Emesal prayer. There are only a few traces of signs left. On the reverse, in addition to the Akkadian word *mi]t-ḥa-riš* (l. 4'), we recognize a small remnant of a *glossenkeil*, which was used to indicate variants or to delimit the Akkadian version from the Sumerian in these texts.

17.

MMA 86.11.476

Plate 29

H. 34 mm W. 24 mm Th. 21 mm

Obverse

(beginning of obverse broken)

1'. . .] x x [. . .

2'. . .] x [. . .

3'. . . Úr]u-zí-ib^{ki}-b[a(?) . . .

4'. . . n]u(?) -ma-a[1 . . .

5'. . .] IGI KU L[U(?) . . .

6'. . .] x àm-ta-lá x [. . .

7'. . .] àm-t]a-lá [. . .

8'. . .] x [. . .

Fragment of an Emesal Prayer

Seleucid or Arsacid period (Babylon)

Reverse

(traces of six lines)

Translation

This text is too fragmentary for translation.

No. 18

Hymn to Marduk

Introduction

The very neatly inscribed fragment MMA 86.11.313 is a piece from the middle of a tablet that may have had several columns. It contains a hymnic text in Sumerian, which includes an Akkadian interlinear translation. This hymn, praising the god Marduk, is written in the main Sumerian dialect and not, as the other bilingual texts treated above, in the Emesal dialect. Therefore, it is less likely that MMA 86.11.313 belonged to the hymnic introduction to a Sumerian *šulla* prayer or to a *balag* composition, since those types of text were written in Emesal.¹ The present text reminds us, in both content and style, of hymns from the late Kassite period or the Isin II period, such as IV R² 12² and K 4874 and its duplicates³ (references courtesy of W. G. Lambert). Lambert suggests that MMA 86.11.313 might be another fragment belonging to the latter text.

In the divine epithets describing the power and glory of Marduk in our text we find clear allusions to the creation epic, *Enūma eliš*. For instance, Marduk's installation of the sun and the moon in ll. 3'–4' of our text reminds us of a similar account from the beginning of the fifth tablet of the creation epic; the creation of mankind by Marduk—mentioned in MMA 86.11.313:5'—is a topic of the sixth tablet of *Enūma eliš*. Also, the concept that Marduk established the abodes of the other gods and assigned the spheres of power to the gods of the pantheon (l. 6') is a central idea in the creation epic *Enūma eliš* (see e.g., *Enūma eliš* V, 137–38).

Surprisingly, the form of the hymnic text is interrupted in l. 8' of the Sumerian version of the present tablet by a petition addressed to Marduk, to assign the insignia of kingship (^{giš}gidru bala ba-mu-un). If we take the Sumerian version of this line seriously (the Akkadian translation differs by continuing in the hymnic participial style), we seem to arrive at the central message of this (unfortunately very fragmentary) text. We should seriously consider whether or not this prayer addressed to Marduk requesting him to “give” the royal insignia was used in the course of a ritual that actually took place. If this is the case, it would not be too far-fetched to assume that the present text might have been recited as part of a coronation ritual. It is possible that this Marduk prayer functioned as part of the New Year's festival in Babylon. During this festival the Babylonian king had to lay down his royal insignia (see *RAcc*, p. 144, ll. 415–28). He then had his ears boxed by the high priest (*šešgallu*) and was pulled down by the ears. Next, the ruler of Babylon made a declaration to Marduk that he had not brought any harm to the city of the god, Babylon, and that he had averted all calamities from the city, after which Marduk renewed his kingship (see *RAcc*, p. 145, l. 438) with a promise to destroy the enemies of the king (*RAcc*, p. 145, l. 446; see also the present text ll. 9'–10'). Finally, the king was given back the insignia of his power (see *RAcc*, p. 145, l. 448). Our text may have been recited within this major scene of the New Year's festival in Babylon. This, however, remains only a conjecture.

1. The text treated here has certain similarities with a Sumerian šuilla, addressed to the main god of the city of Uruk during the New Year's festival on the 10th Nisannu in that city (cf. *RAcc*, pp. 70–71, ll. 108–11).
2. Cf. W. G. Lambert, "A New Fragment from a List of Antediluvian Kings and Marduk's Chariot," in M. A. Beek, A. A. Kampman, C. Nijland, and J. Ryckmans, eds., *Symbolae Biblicae et Mesopotamicae Francisco Mario Theodoro de Liagre Böhl Dedicatae* (Leiden, 1973), pp. 271–80.
3. See W. G. Lambert, "Enmeduranki and Related Matters," *JCS* 21 (1967), pp. 126–38, and *CRRA* 19 (1974), pp. 427–40 (edition of the text: pp. 434–38).

18.

MMA 86.11.313

Hymn to Marduk

Plate 30

Neo-Babylonian period(?)

H. 91 mm W. 99 mm Th. 29 mm

Obverse

(beginning of obverse broken)

- 1'. [.] x x [. . .
[.]-x-ma-nu mu-^fšá-aZ¹-x x [. . .
- 2'. [. z]à an ki-ke₄ nam-en-na-^fbi¹ x [. . .
[.](-)x-i-ri šá a-na pa-a^t šamê(AN)^e u eršetim(KI)^{tim} šur-ba-^ftu¹ [b]e-lu-ut-^fsu¹
- 3'. [. dingir min-na-bi e]n-nun an ki-a giskim-ta igi mu-un-lá-e
[.] x DINGIR^{meš} ki-lal-la-an ma-aš-šar šamê(AN)^e u eršetim(KI)^{tim} mu-kal-lim ša-ad-du
- 4'. [. ^dNan]na ^dUtu-ke₄ «mu» giš-gal-gal bí-in-tab-ba e-ne-ne
[.] x qa-²i-ip ^dNa-an-na-ru u ^dŠamši(UTU)^{ši} mu-šat-me-eḫ šá-a-šú-nu nam-za-qu rabû(GAL)^fú¹(?)
- 5'. [. ^dfAMAR¹.UTU-ke₄ mu mu-bi-gin₇ nam-pa-è-bi (erasure) ag-e-dè
[.] x ba-nu-ú ni-ši ^dMarduk(AMAR.UTU) šá ki-ma šu-mi-šu-ma šu-pu-ú zi-kir-^fšú¹
- 6'. [. . .] x ḫa(?)₄-ke₄ imin dingir kur-kur KU(?)₄-àm dag ús-bi sag-ki gi₄-a dab-bé-^fda¹
[(. . .) muza²iz(?) bēlūt k]ib-^fra¹-a-ti ár-ba-²i ana DINGIR^{me} kiš-šat da-ád-me mu-šar-šid šu-bat-su-nu a-ḫi-iz
sak-ki-šú-n[u]
- 7'. [. . .] x sá-dug₄ bí-in-du₈-du₈ kin-sig na-izi sum-mu ki-šu-peš₅ dù-a-bi
[. . . muṭahḫid] sat-tuk-ku šá-kin nin-da-bé-e na-din qut-rin-nu u tak-li-mu ana ka-liš ma-ḫa-z[u]
- 8'. [. . . giš³gu-za] gub-ba nam-lugal-la sa₄-a giš³gidru bala ba-mu-un u₄ sù-sù-d[a]
[. . . mukin k]u-us-si-i na-bu-ú šar-ru-tu qa-²i-iš ḫaṭ-ṭu u pa-la-a ana ūmī(UD)^{meš} ru-qu-t[u]
- 9'. [. . .] x mi-ni-īb-ḫa-lam-ma lú-gi₁₆-gi₁₆ ba-an-sá-sá dab-dab-ba ḫul-e-ne kal-ga ba-an-z[i-zi(-)]
[. . . muḫalliq še]-nu u rag-gu ka-šid qar-da-mu ka-mu-ú lem-nu-tu na-^fsi¹-iḫ áš-ṭu-ú-t[u]

- 10'. [. . . .](-)mù gú-dù-a-bi gír šilig šen-šen-na lú nu-un-gi₄-[a]
[. . .] x qa-mu-ú za-ri-šú gaš-ru šag-ga-pi-ru šá la im-ma-ḥar qa-bal-[šú]
- 11'. [. . . .] an ki-a mu-pàd-da dugud-da-bi An-na^d+En-líl-lá ní-bi su₈-su₈-ga-àm kir₄ šu gál-la [x]
[. . .] x šá a-na zi-kir šumí(MU)-šú kab-ta^dA-num u^d+En-líl pal-ḥi-iš iz-za-az-zu-uš i-l[ab-binūš appa]
- 12'. [. . .] x gi giš-gi-gin₇ ní te-ge₂₆-da su-ne-ne mu-un-dúb-dúb-[. . .]
[. . .] x ^rki¹-ma qa-né-e a-pi šaḥ-ṭu-ma i-nar-ru-ṭu zu-mur-šu-[un]
- 13'. [. . .] ^rgal-e¹-[n]e lugal dingir dalla šár-ra-ke₄ mí zi-dè-eš dug₄-ge-[. . .]
[. . .] x DINGIR^{meš} šá ina kiš-šat šu-pu-ú ki-niš ik-[kannû]
- 14'. [. . .] ^ra-ra-le-eš(?) mu-un¹-[d]a-an-x [x (x)]
(rest of obverse broken)

Translation

Obverse

- 1'. [.] the, the one who [. . .]s [. . .
- 2'. [.] . . . whose power is great throughout heaven and earth;
- 3'. [.] who . . . ed . . . t]o(?) the two gods, the guards of heaven and earth, who show (ominous) signs.
- 4'. [. . .] . . ., who entrusts the Moon (god) and the Sun (god) (and) gave them the big key;
- 5'. [.] the creator of the people], Marduk, whose name in accordance with his (important) name shall be made glorious;
Akk.: [.] . . ., the creator of the people, Marduk, whose fame is glorious in accordance with his name;
- 6'. [(. . .) the one who distributed(?) the rulership over] the four quarters of the world among the gods of all the inhabited regions; the one who established (firmly) their dwelling, who has learned the[ir] divine rules;
- 7'. [(. . .) the one who makes abundant [.] . . . (and) the regular (*sattukku*)-offering; the one who provides all the sanctuaries with food allotments (and) incense offerings;
Akk.: [(. . .) the one who makes abundant] the regular (*sattukku*)-offerings; the one who sets out the (*nindabû*)-cereal offerings (and) provides all the sanctuaries with incense offerings and (*taklimu*)-food offerings;
- 8'. [(. . .) the one who firmly establishes [the throne], who proclaims kingship, bestows scepter and the *palû*-symbol for all the time;
Akk.: [(. . .) the one who firmly establishes] the throne, who proclaims kingship and bestows scepter and the *palû*-symbol for all the time;
- 9'. [(. . .) the one who destroys [the wicked] man and the evildoer, who overwhelms the roguish person, captures the evil persons, (and) expels the dangerous enemies;
- 10'. [.], the one who consumes (like fire) all his enemies; the powerful, the mighty one, whom no one can withstand in the battle;

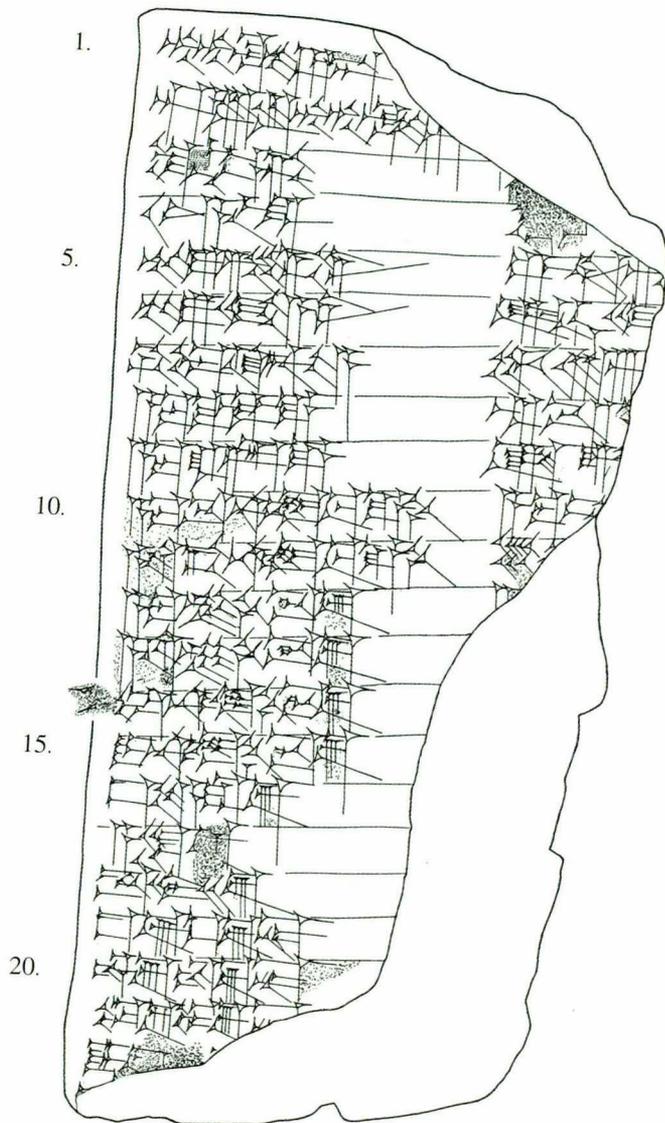
- Akk.: [.] . . . , the one who consumes (like fire) his enemies, the powerful, the mighty one, who[se] attack cannot be faced;
- 11'. [(. . .) The] of heaven and earth, at the mention of whose mighty name Anu and Enlil stand in awe (and) ass[ume an attitude of] humility,
- 12'. [.] . . . , in order to make them afraid like reeds of a canebrake, he makes their bodies tremble.
Akk.: [.] like reeds of a canebrake they are afraid and the[ir] bodies tremble.
- 13'. [.] the great [. . .], the kings, the gods who are glorious in the entire world are tre[ated] with tender care.
- 14'. [.] to the netherworld(?)[. . .

Notes

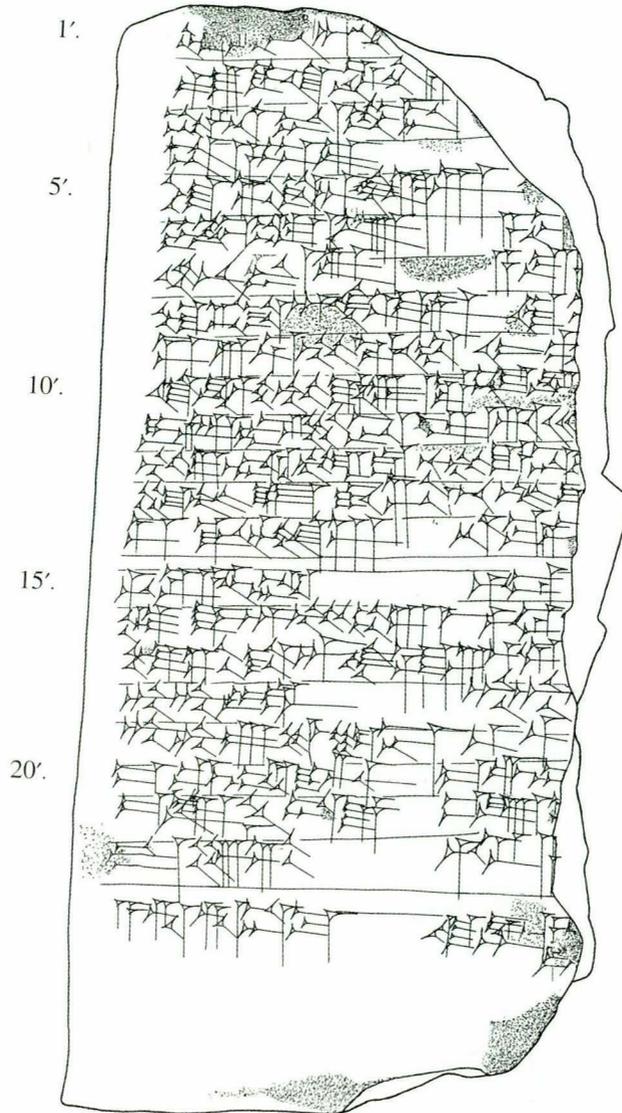
Obverse

- 2': The beginning of the Akkadian line may be perhaps be restored [zā²]iri, "[the ene]my."
- 3': Only the Akkadian version has been translated. The restoration: dingir min-na-bi is based on TCL 6, 51:rev. 1–2 (= F. Thureau-Dangin, "L'Exaltation d'Ištar," *RA* 11 [1914], p. 148, l. 26). As a Sumerian equivalent to *kilallān* we should also take into consideration maš-tab-ba (see *CAD* K, p. 353). The equivalence lá = *kullumu* is attested (*CAD* K, p. 519 s.v. *kullumu*), but igi-lá = *kullumu* is only found here; otherwise igi-lá is rendered *naṭālu*, "to look" (see *CAD* N/2, pp. 121–22 s.v. *naṭālu*), which in the causative stem has the meaning "to let see, show" (ibid., p. 128). The subject of the singular form igi mu-un-lá-e remains unclear.
- 4': The meaning is that Marduk handed over the key to the "gates of heaven" to the Moon and the Sun. This key permitted the gods to "cross" and "leave" heaven (compare TCL 6, 51:rev. 1–2, where the Moon and the Sun are described as "the gods who open the gates of the heaven" [*pētū dalāt*^{dAnu}]). That we are dealing with "the key to heaven" here is confirmed by UVB 15 36:12 (see *CAD* N/1, pp. 256–57 s.v. *namzāqu*). The Sumerian equivalent of *namzāqu* seems to be giš, which otherwise only means "wood" (or perhaps *namzāqu* = giš-gal?). The mu before giš is probably superfluous. mu indeed is the Emesal form for giš in the Sumerian main dialect, but since the text is otherwise written entirely in the Sumerian main dialect, a single Emesal form would be unusual, especially since the main dialect form follows.
- 6': Only the Akkadian line has been translated (for the restoration of the first part of the line see CT 16, 19:62–63). The Sumerian version of the first half of the line deviates considerably from the Akkadian translation, and it is virtually unintelligible to this writer. It is possible that the scribe rendered imin with *kiššatu* (cf. the equivalent example in *CAD* K, p. 457). The second half of the Sumerian line reads: "the one who seizes (their) dwellings together with their foundations and (their) . . . divine rules."
- 7': The first sign of the Sumerian line cannot be read as nid]ba, however tempting. For the translation of bī-ib-du₈-du₈ compare the equivalence du₈ = *ṭahādu* (see *AHW*, p. 1378). The Sumerian kin-sig was obviously rendered *taklīmu* in this line. The normal Akkadian equivalent for kin-sig is *naptanu*, "meal."
- 8': For this line see *RAcc*, p. 108, ll. 1–2.
- 9': The peculiar Sumerian word order (of which there are numerous examples in this text) dab-dab-ba ḥul-e-ne is probably influenced by the Akkadian word order *kamū lemnūtu*. ḥul-e-ne can hardly be considered the object for ba-an-z[i-zi(-)].
- 13': Perhaps the traces at the beginning of the Akkadian line can be read: LUGAL^{me}]š.

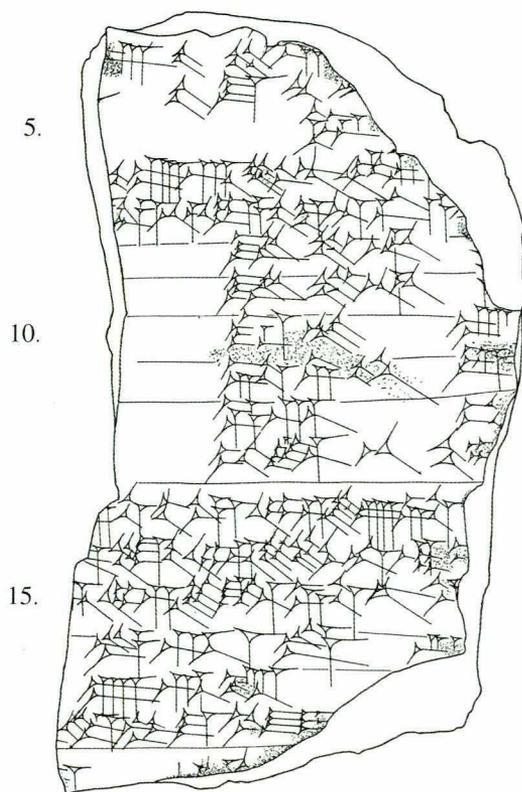
Text 1 Obverse



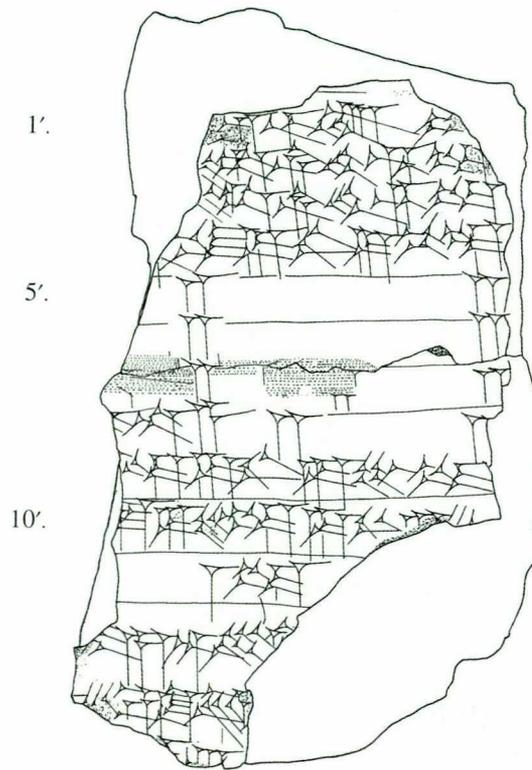
Text I Reverse



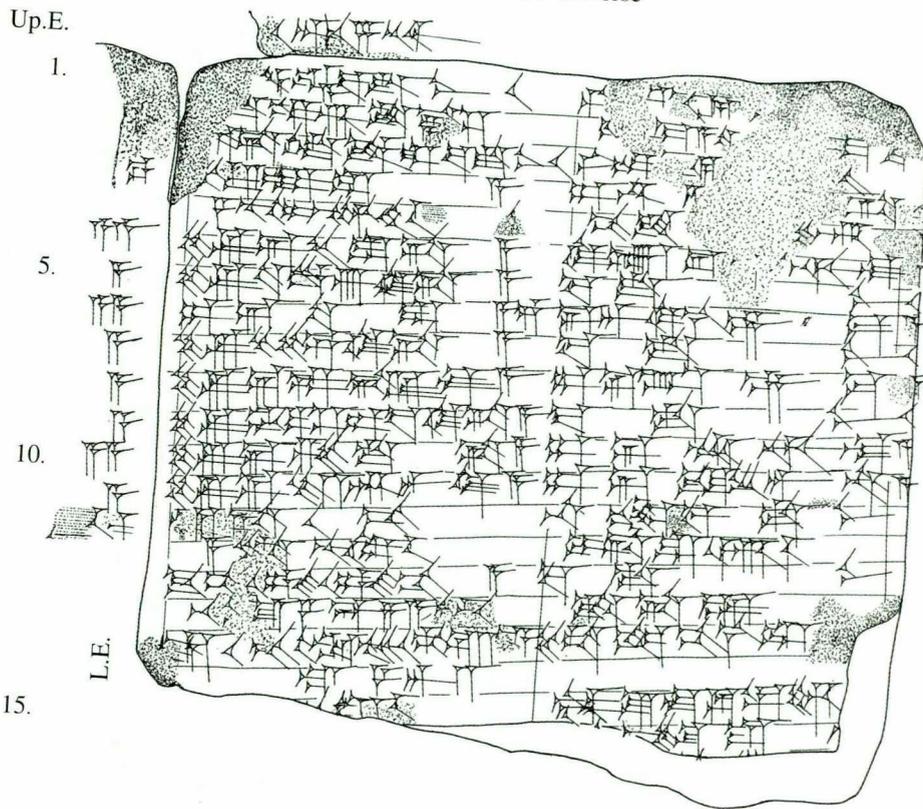
Text 2 Obverse



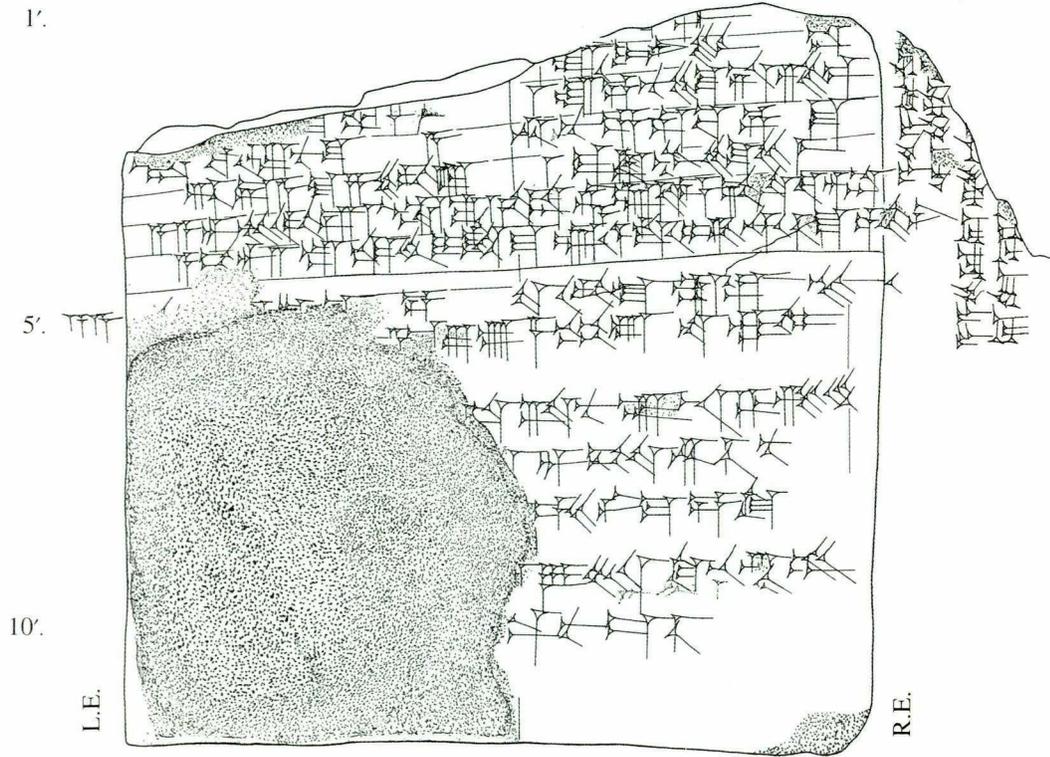
Text 2 Reverse



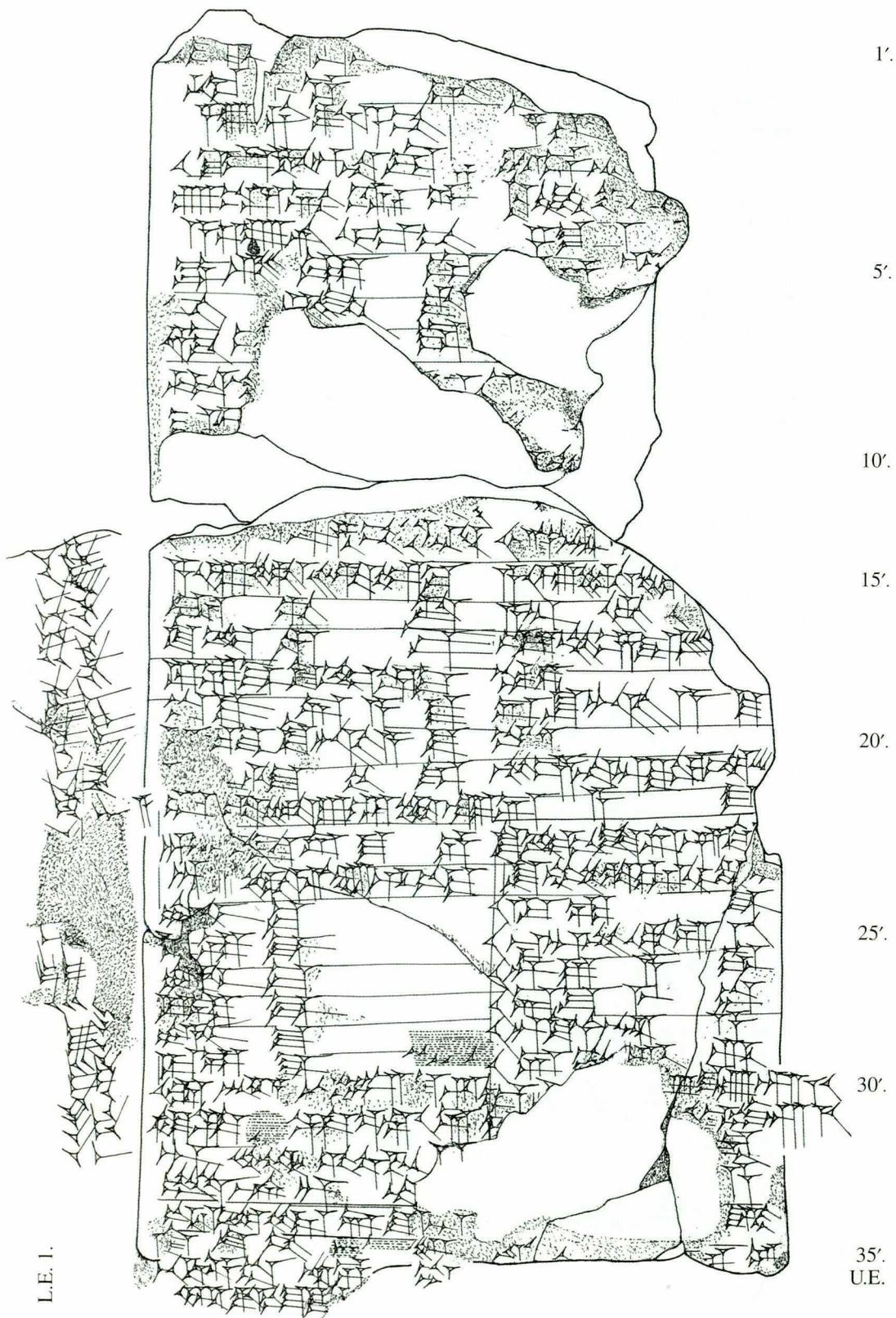
Text 3 Obverse



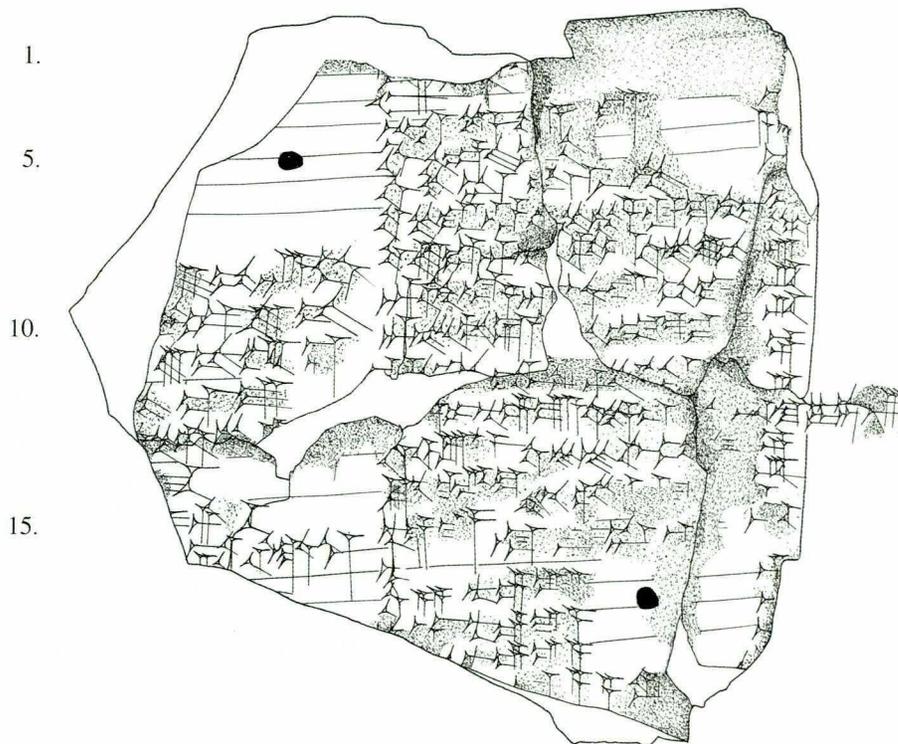
Text 3 Reverse



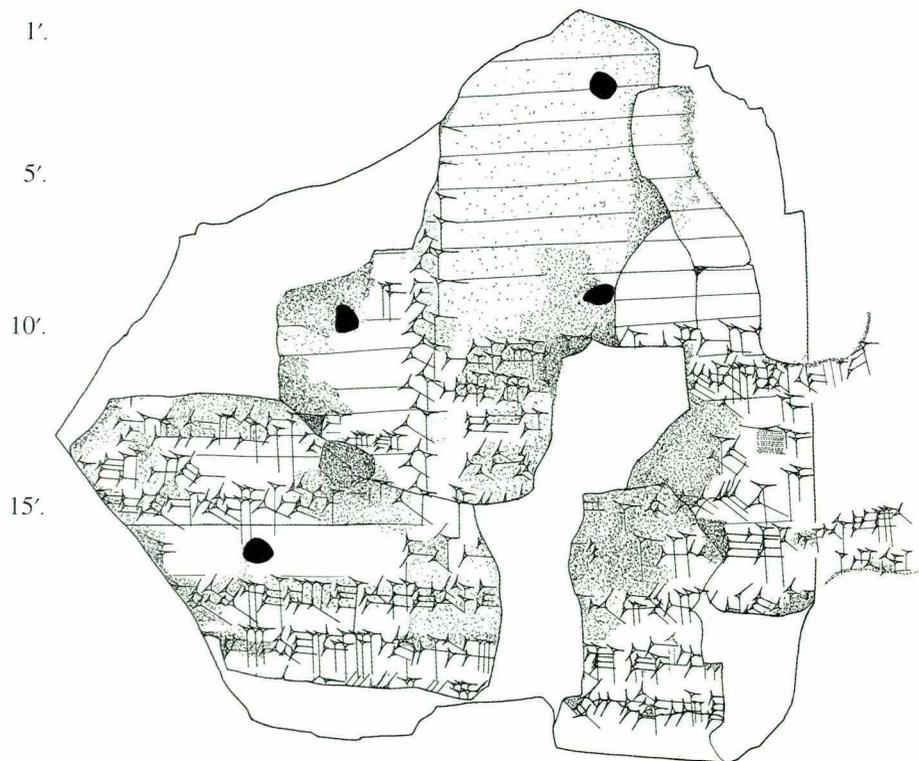
Text 4 Reverse



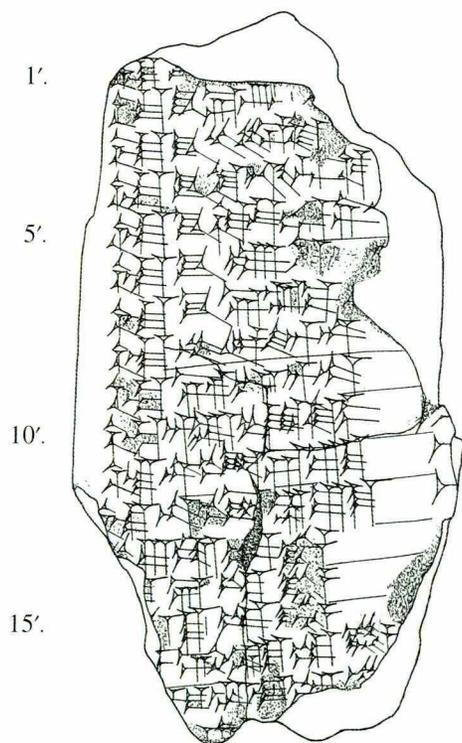
Text 5 Obverse



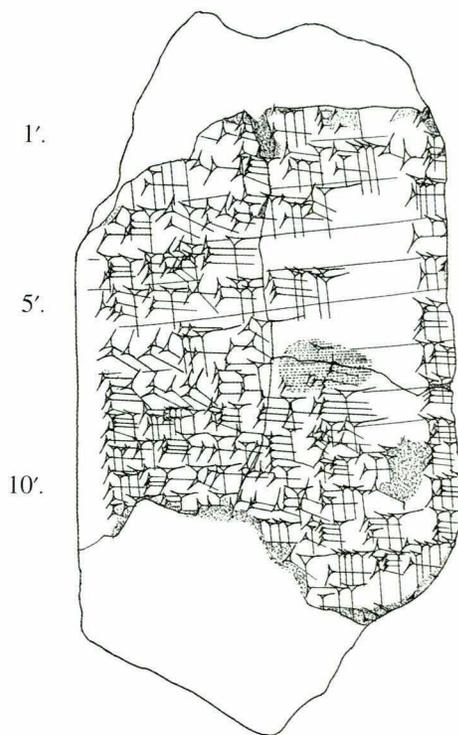
Text 5 Reverse



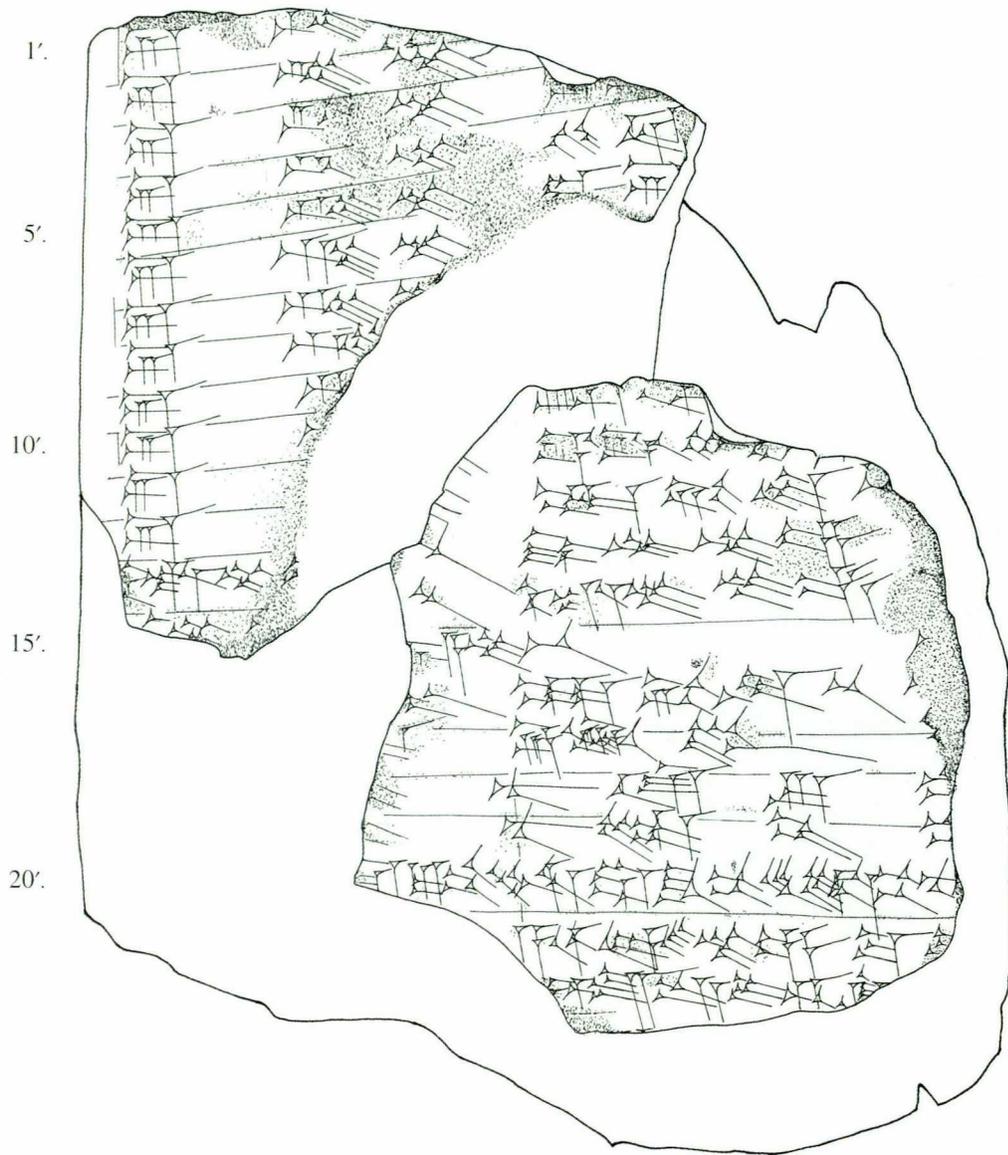
Text 6 Obverse



Text 6 Reverse



Text 7 Obverse

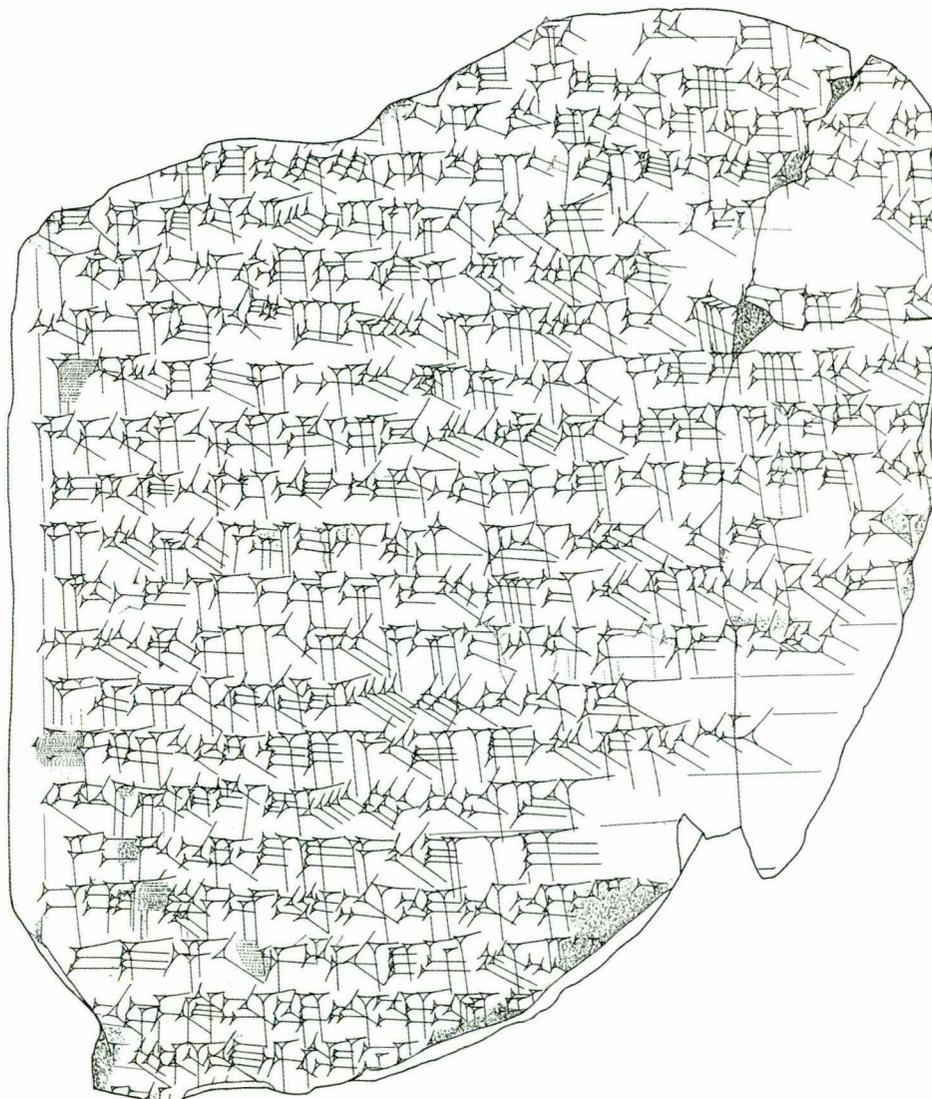


Text 7 Reverse

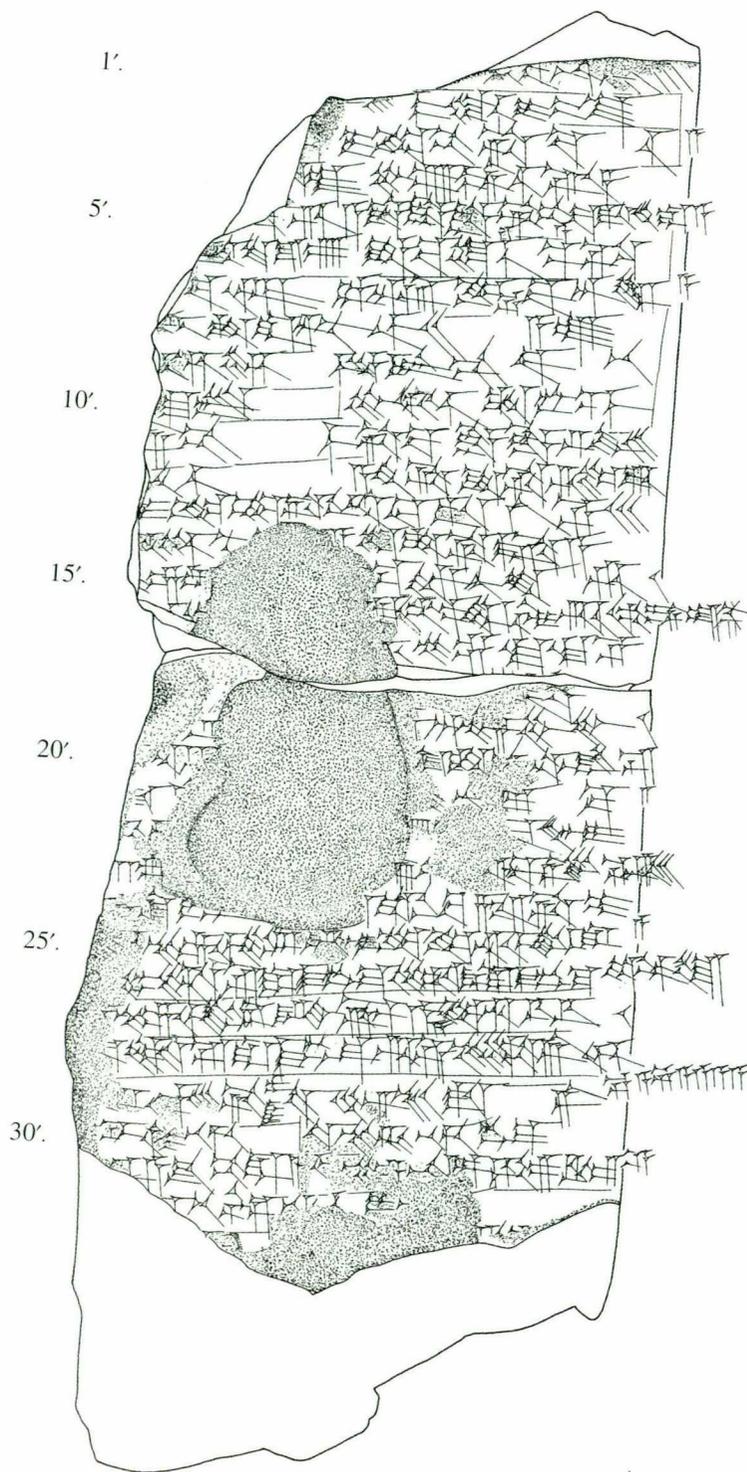
1.

5.

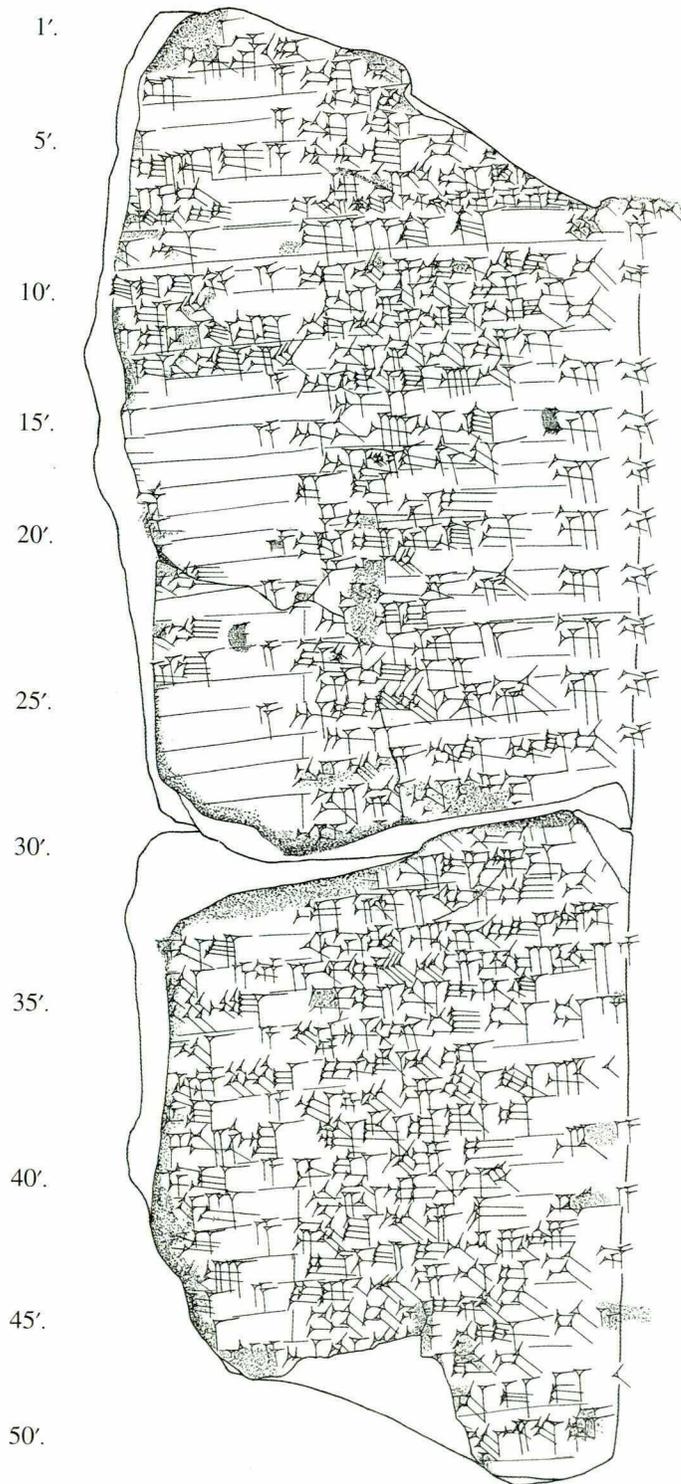
10.



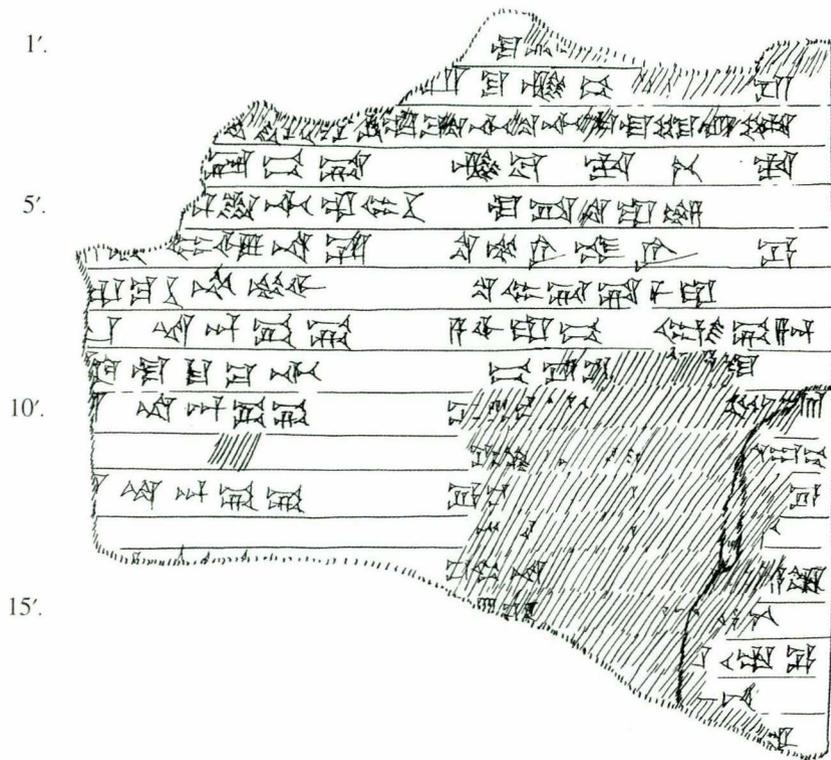
Text 8 Obverse



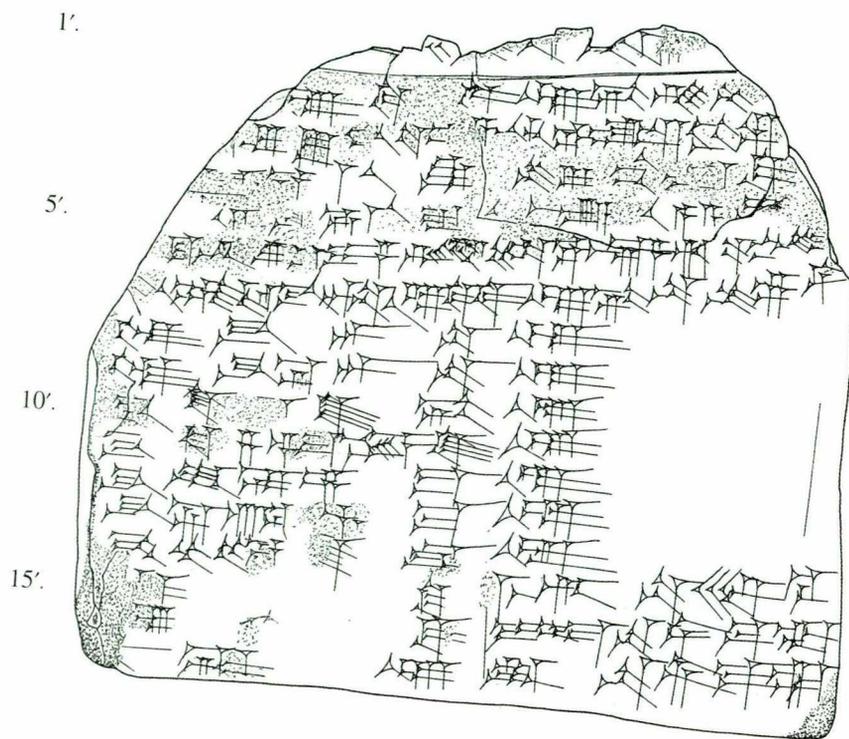
Text 8 Reverse



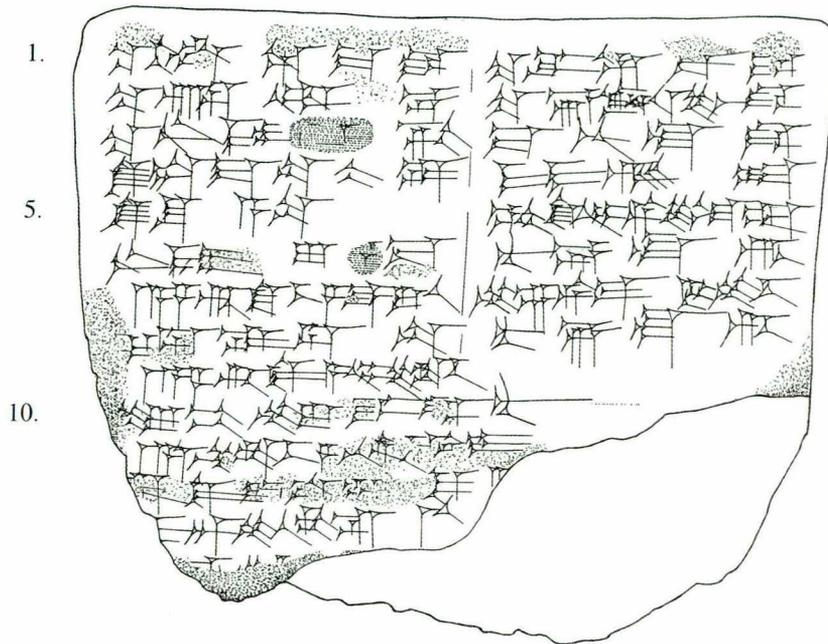
Text 9 Obverse



Text 10 Obverse



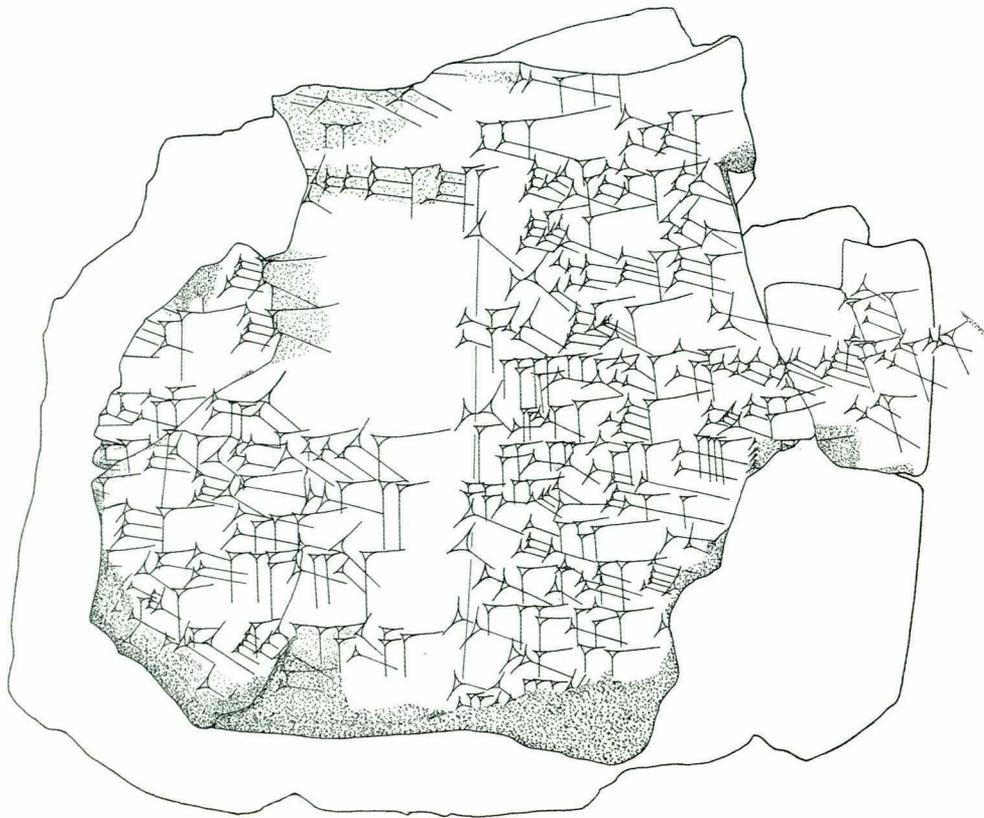
Text 10 Reverse



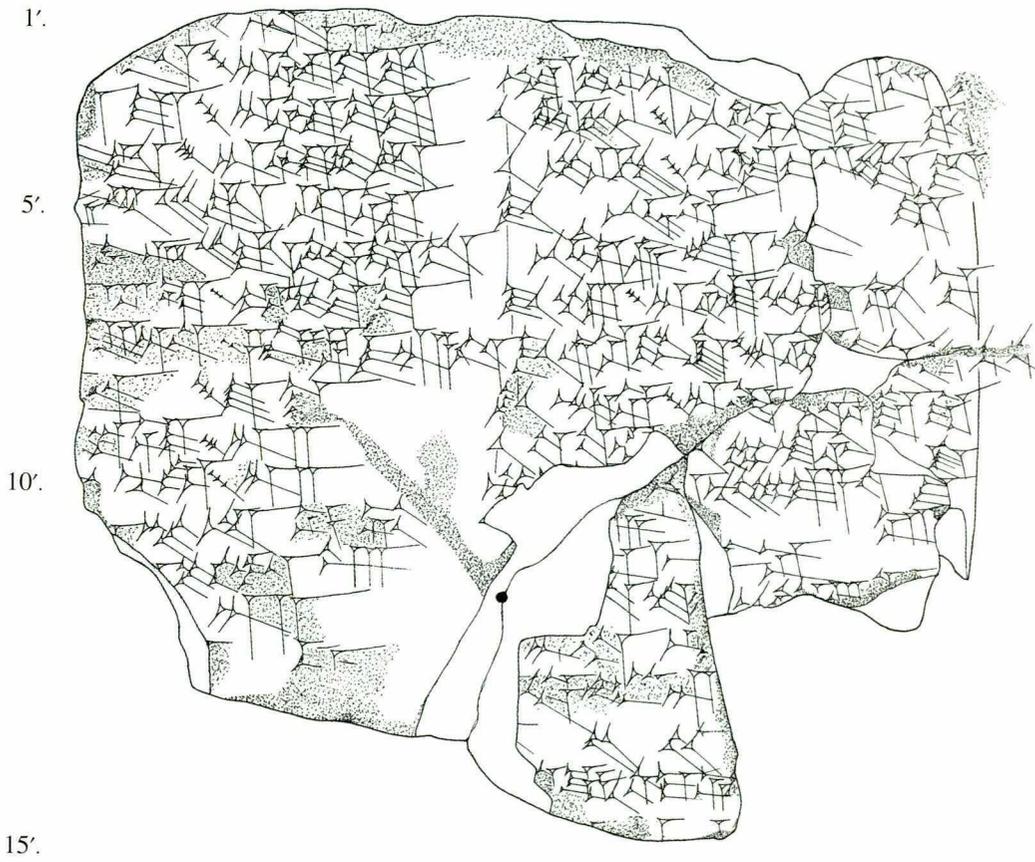
Text 11 Obverse

1'.

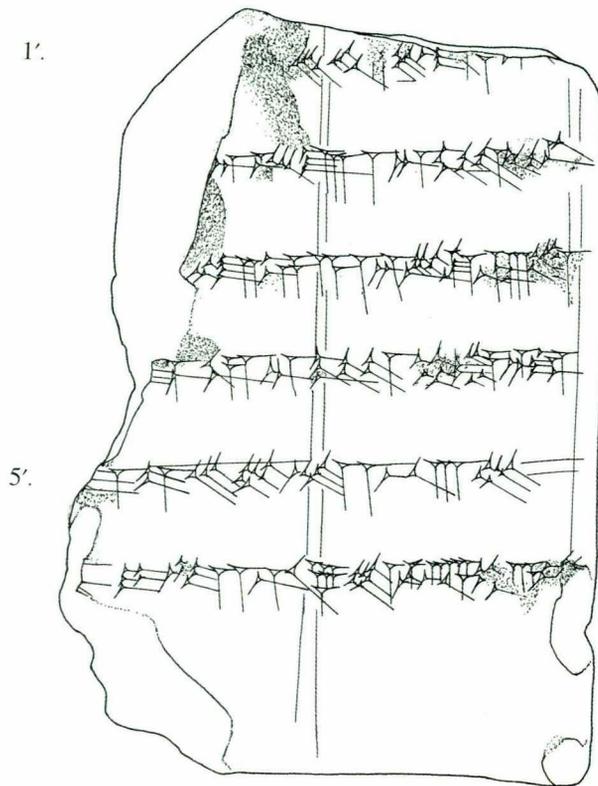
5'.



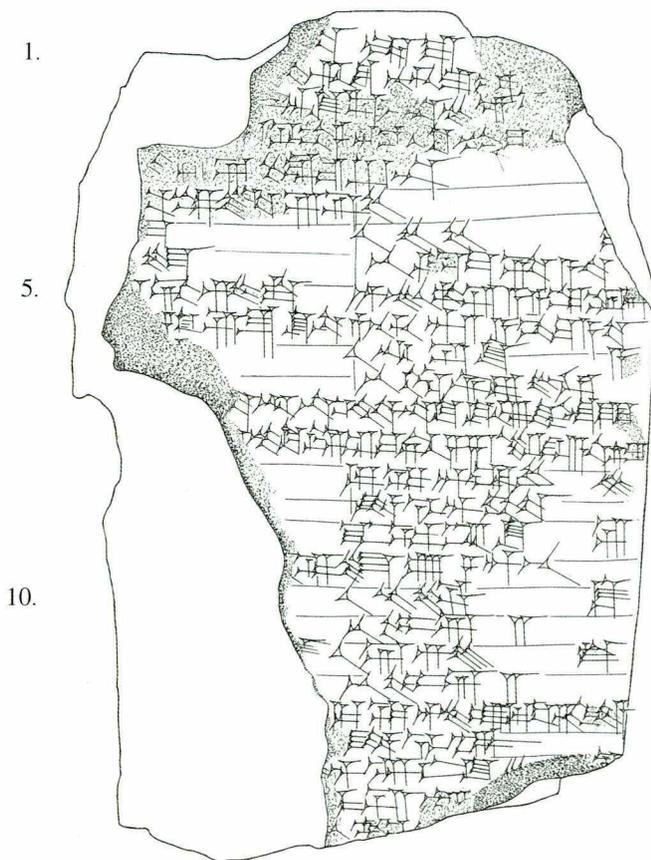
Text 11 Reverse



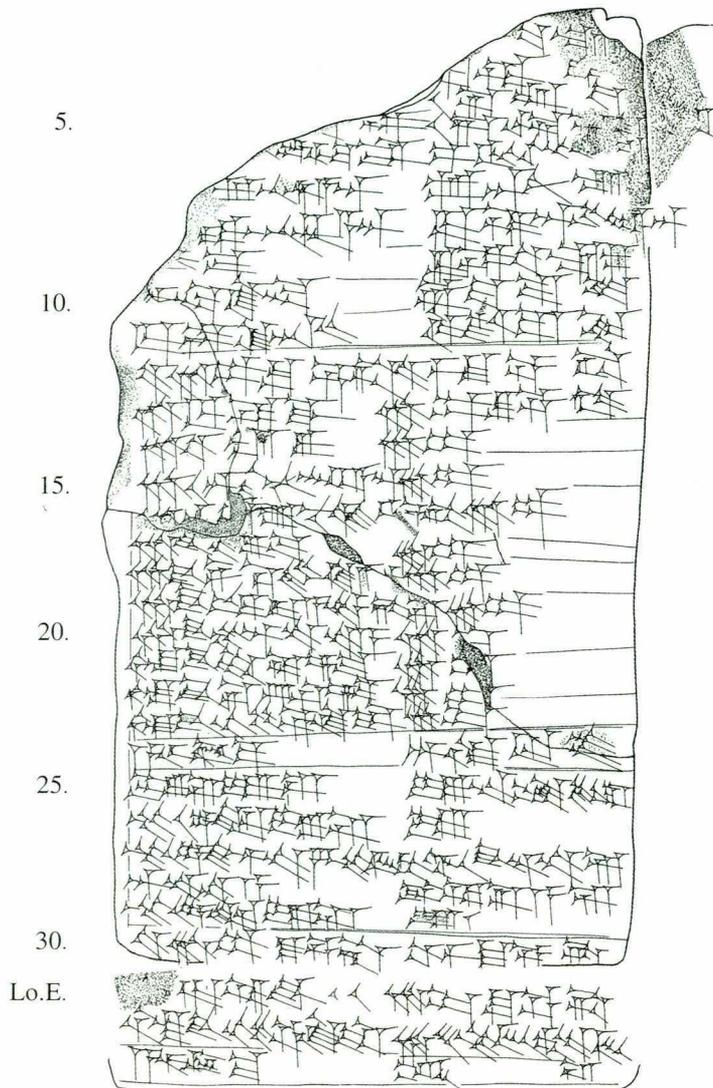
Text 12 Reverse



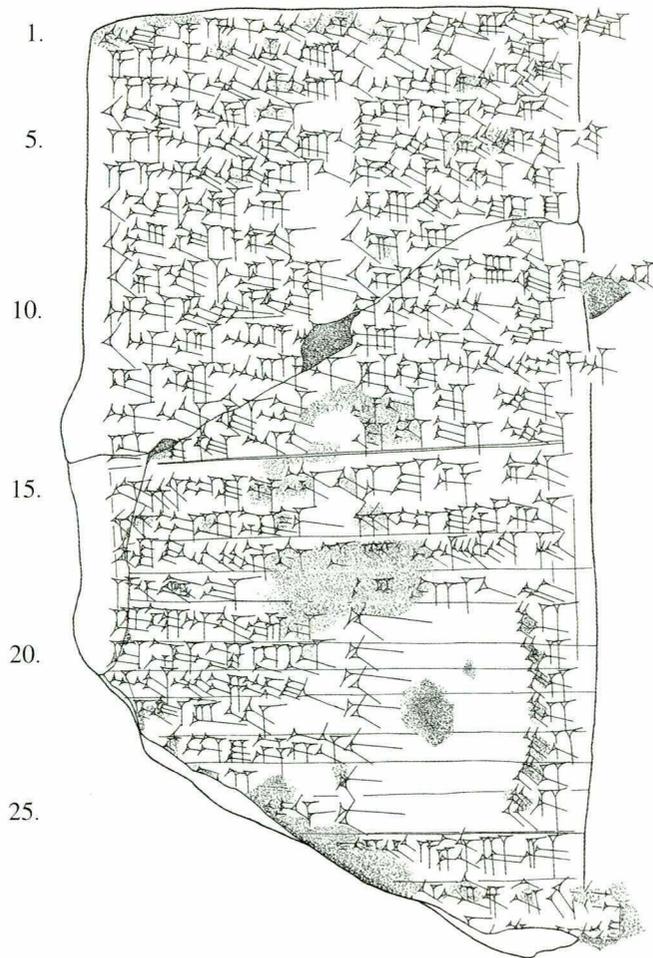
Text 13 Obverse



Text 14 Obverse

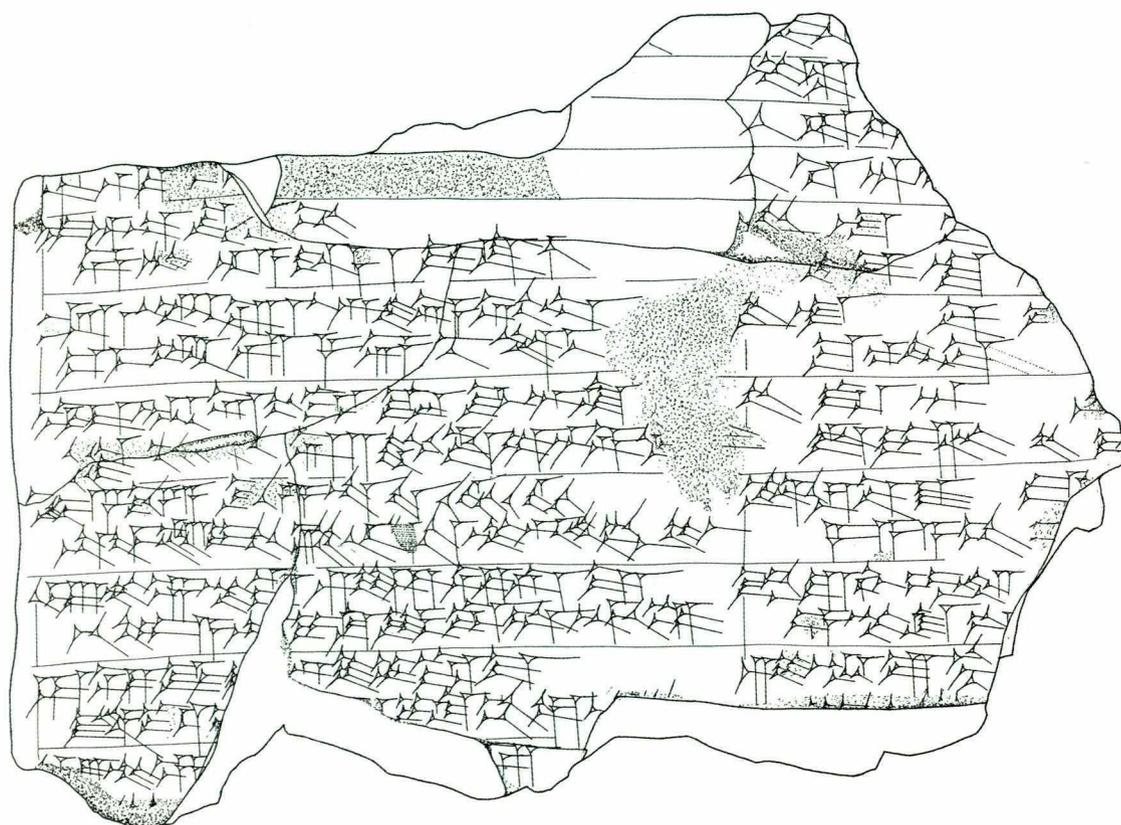


Text 14 Reverse

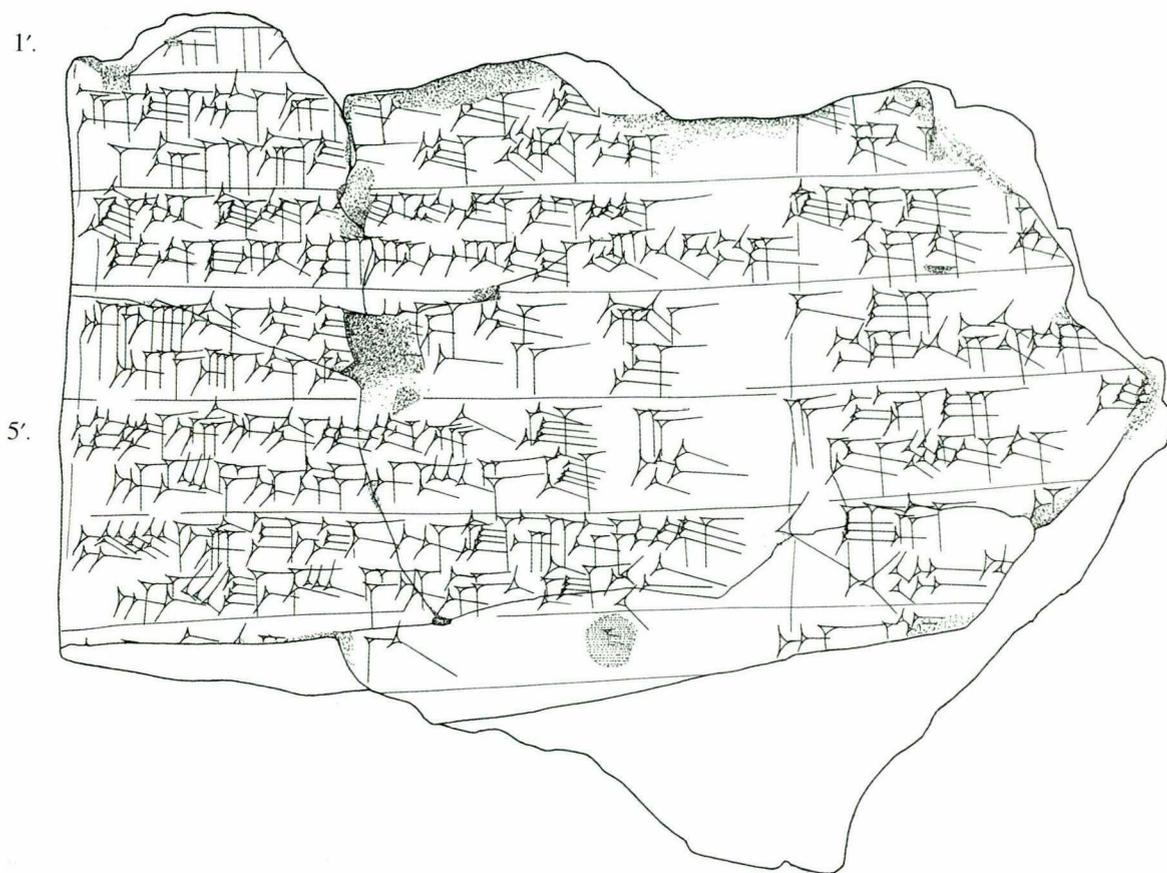


Text 15 Obverse

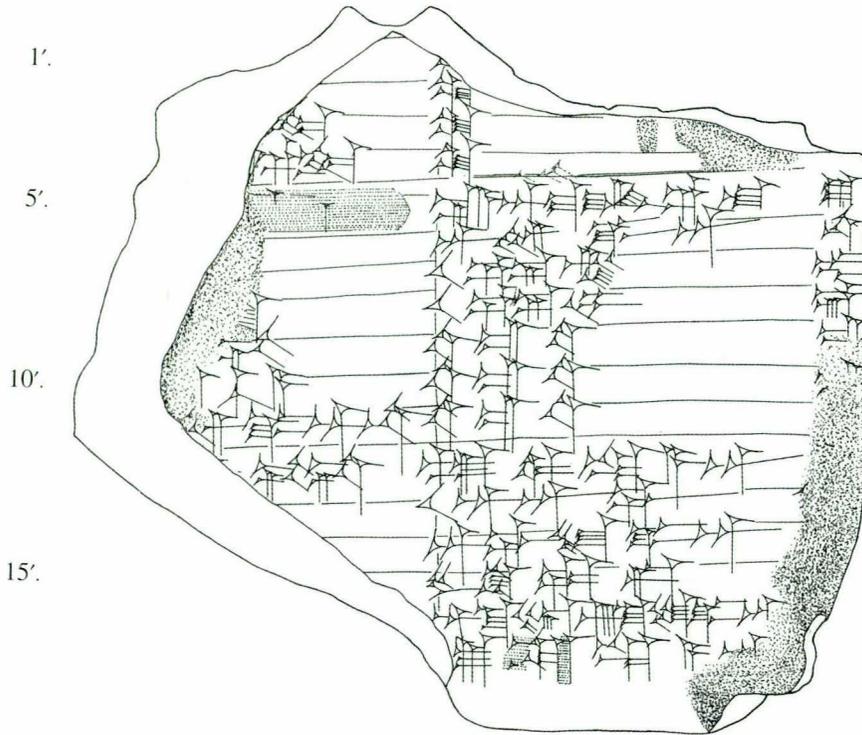
- 1.
- 5.
- 10.



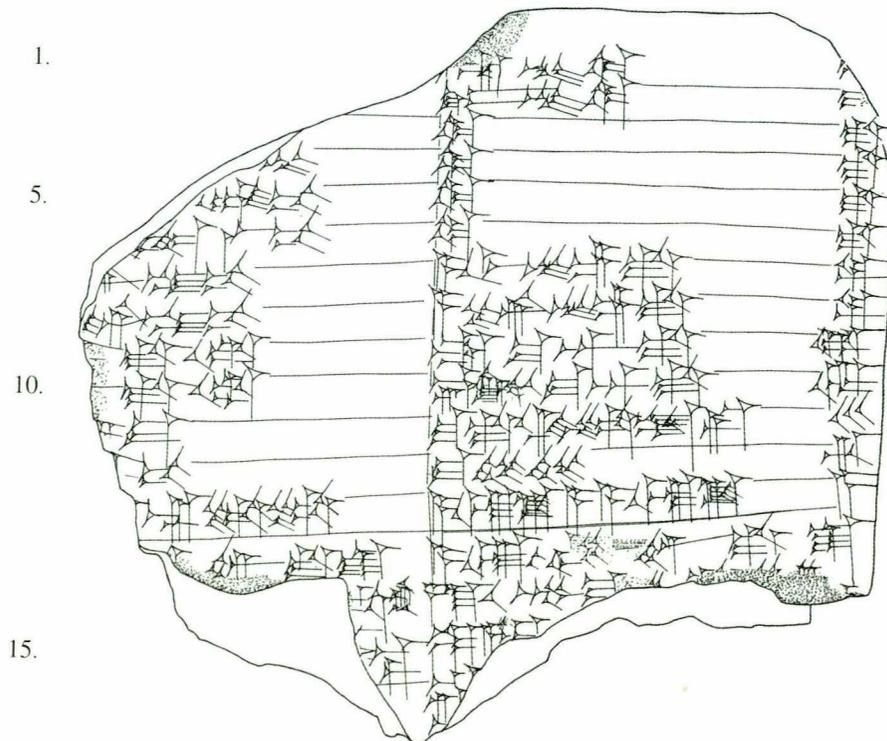
Text 15 Reverse



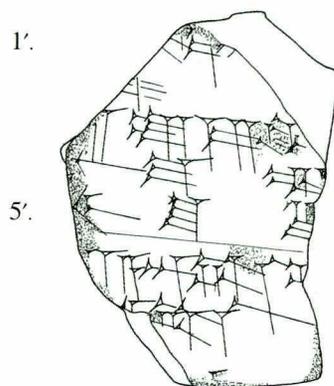
Text 16 Obverse



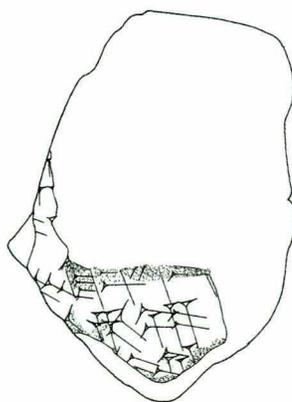
Text 16 Reverse



Text 17 Obverse



Text 17 Reverse



Text 18 Obverse

1'

5'

10'

