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Two British Museum iršemma "Catalogues"

As of today there are available in published form 6 Old Babylonian "catalogues," that between them list the incipits of over 150 Sumerian literary compositions of diverse genres, and the text of about 60 of these is now known wholly or in part from published sources.¹ This paper will present two new Old Babylonian "catalogues," listing the incipits of over 100 iršemma, of which only about ten have been recovered to-date. Both "catalogues" were identified by Edmond Sollberger in the course of examining the immense quantity of unpublished tablets in the British Museum, and were turned over to me for publication, with the kind permission of Richard Barnett, Keeper of the Department of Western Asiatic Antiquities. It is a privilege to dedicate this study to Armas Salonen in deep gratitude for his numerous fundamental contributions in the area of Sumer's material culture; they have helped me no little in my researches in an entirely different cultural horizon: that of Sumerian literature.

One of the "catalogues", BM 23774 (designated A in this paper) is a 4-column tablet, 10 centimeters by 8, that lists the incipits of 83 compositions designated by the scribe as ir-šem-ma-dingir-re-e-ne, "iršemma of the gods."² According to the notation of the scribe, the 83 iršemma whose incipits he lists, were inscribed on 9 sepa-

rate tablets. It is not improbable that these 9 tablets were all of the same size,³ but the number of iršemma inscribed on each varied from 4 to 15; in the order itemized by the scribe, the iršemma on each tablet numbered 4, 10, 14, 10, 11, 15, 6, 5, 7.⁴ At least 15 of the listed iršemmas are, to judge from their incipits, identical,⁵ which reduces their number from 83 to 68.

The second "catalogue", BM 23701 (designated B in this paper) is a small 5-sided prism, 6 1/2 centimeters high and 3 centimeters in diameter. It originally listed the incipits of 76 compositions designated by the scribe as ir-šëm-ma-d^dinanna, and of 7 designated as ir-šëm-ma-d^dnin-šubur, thus totalling 83, the very same number of iršemma as that listed in A.⁶ Of the incipits in B, 19 are completely destroyed, and 23 are duplicates of incipits listed in A,⁷ thus leaving at least 41 iršemma listed in B alone. Between them, therefore, the two British Museum pieces contain the titles of at least 109 iršemma. Five (or perhaps 7) of the incipits are found also in the "catalogue" published in IVR 53,⁸ and the text of 10 (or perhaps 11) has been recovered, at least in part, and is found among the literary compositions published to date.⁹ And while several additional identifications could no doubt be made if the beginning of some of the published iršemma were not destroyed, it still leaves approximately 100 iršemma that may be lying in the tells of Iraq, awaiting the lucky spade of the future excavator.

BM 23771 (A)

<u>Transliteration</u>	<u>Translation</u>
1. 3 an-e an-usa _x -an-e	An at dusk
2. 1 su ₈ -ba-dè ta-an-ag	What has the shepherd done!
3. šà-l-dub	The contents of 1 tablet
4. 1 i-bi-kù a-lu-lu šà-kù	The holy face - <u>alulu</u> , the

24. 1 é-mu-uru-mu-šè To/for my house, my city
25. 1 bur₅^{mušen} líl-lá-àm The locusts as wind
? ? LU gi(?) ? ?
26. 1 ki-sikil a-šeš-zu Maid, Oh your brother!
27. 14 šà-l-dub 14, the contents of
1 tablet
28. 1 an-e usa_x-an-e An at dusk
29. 1 guruš-dab₅-ba The lad taken captive
30. 1 am an-edin-na The wild ox in the high
steppe
31. 1 ka-na-ág-šeš-a-na-šè To/for the land of her
brother
32. 1 ki-sikil tilla šeš-zu Maid, your brother has
bar-ra been .. in the market-
place
33. 1 ú-sag-gá nu-mu-un-ti- You who lived not in the
le-en-na early grass
34. 1 am ú-sag-gá The wild ox in the early
grass
35. 1 kù-šà-ga na-ám-ir-ra
36. 1 ír-ra a-še-ir-re e-ne She has been overcome(?) by
ba-an-ku₄-ku₄ tears (and) laments
37. 1 tu^{mušen} a-še-ir-sù The dove - a distant lament
38. 10 šà-l-dub 10. the content of one
tablet
39. 1 e en-gig-ga-bi Oh, the en bitterly
40. 3 tilla gam-ma-ni His having been bent low in
the market-place
41. 1 igi-TAR mu-un-di
42. 1 ur-ra lugal-bi-ir To the master of the dog
43. 1 ù-u₈-a šà-zu Woe (and) Oh, your heart!
44. 1 tu^{mušen} a-še-ir-sù The dove - a distant lament
45. 1 ama-gan-dumu-šub-šub The bearing mother who has

46. 1 ù-u₈ hur-re gù im-me abandoned (her) children
"Woe" she cried
47. 1 gù-ù-u₈-a bí-in-dug₄ She uttered a cry "woe and
a-še-ir-ra ba-daḥ on," added a lament
48. 11 šà-l-dub 11, the contents of 1
tablet.
49. 1 ù-u₈ mu-un-ag He has caused(?) woe
50. 1 é-gul-la ki-bi The destroyed house - its
place
51. 1 ma-ra é-zi-mu To me my righteous house
52. 1 im-kur-ra-šèg-gà The rain that rained in
the kur
53. 1 u₄-gig-ga mu-un-zal A bitter day has dawned
54. 1 é-kur-ra še àm-ša₄ The Ekur moans
55. 1 ú-a e-ne-ém-mà-ni Woe his word
56. 1 u₄-NE-a u₄-NE-a
57. 1 uru a-še-ir-re èn-šè The city - how long will it
ba-gul-e be overwhelmed by lament!
58. 1 e-ne-ém-mà-ni ki mu-dúb His word made the earth quake
59. 1 é(?) -a-LI-a
60. 1 kur-gar-ra me-ri-zu-šè The kurgarra at your feet
61. 1 a-akkil-di-mu My uttering a cry
62. 1 ki-sikil gi-DU-RU Maid
63. 1 šu(?) -pi-el en A defiling (hand) the en
64. 15 šà-i-dub 15, the contents of one
tablet
65. 1 an usa_x-an-e An at dusk
66. 1 guruš-dab₅-ba The lad taken captive
67. 1 am an-edin-na The wild ox in the high plain
68. 1 am ú-sag-gá The wild ox in the early
grass
69. 1 kù-šà-ga na-ám-in-ra
70. 1 tu^{mušen} a-še-ir-sù The dove - a distant lament

71. 6 šà-dub 6, the contents of 1
tablet
72. 1 su₈-ba The shepherd
73. 1 su₈-ba The shepherd
74. 1 su₈-b[a] The shepherd
75. 1 su₈-[ba] The shepherd
76. 1 kù-š[à-ga na-ám]-in-ra
.....
77. 1 ma-e di-? na-nam It is
78. 6 šà-l-dub 6, the contents of 1
tablet
79. 1 ù-mu-un nigin-ù Turn round, Oh lord
80. 1 nam^{mušen}-tur-ra na-nam It is a young swallow
81. 1 ma-GUR₄ gu₄(?)-ná
82. 1 ù-u₈ ù-u₈ Woe! Woe!
83. 1 ù-u₈ é-gi₄-a Woe bride!
84. 1 a-zi-mu á-mu Oh my breath, my strength
85. 1 ù-u₈-a-šà-zu Woe (and) Oh your heart!

Left edge

- 7 šà-l-dub 7, the contents of 1
tablet
- ír-šèm-ma-dingir- iršemma of the gods
re-e-ne

Commentary to A

Lines 1-3. The incipit of line 1 is repeated in a slightly variant form in A 65, as well as in B 1, where the composition is designated as an iršemma of Inanna, but the incipit itself offers no clue to its contents.¹⁰

Line 2. This incipit is repeated in B 2,¹¹ where the composition is designated as an iršemma of Inanna; to judge from its incipit, it is a lament for the shepherd-god Dumuzi who had been guilty of some misdeed. Line 3. The rendering of this scribal notation (cf. also lines 13, 27 etc.) assumes it to be a genitive complex despite the

missing genitive particle.

Lines 4-13. Line 4. This incipit is repeated in A 20, as well as in B 3, where the composition is designated as an iršemma of Inanna; the incipit itself seems to be an exclamation on the part of the poet at the sight of the suffering Inanna whose face and heart move him to wailing¹² and lament.¹³ Line 5. This incipit is repeated in A 14 (note the variant lú or mu-lu) and in a variant form in B 66, where the composition is designated as an iršemma of Inanna; its meaning is obscure¹⁴ and offers no indication of the contents of the composition. Line 6. This incipit is repeated in A 15, and the text of the composition has been published in BE XXXI No. 17.¹⁵ Line 7. This incipit is repeated in A 16, and in a slightly variant form in B 63, where the composition is designated as an iršemma of Inanna; the rendering of the incipit is uncertain¹⁶ and in any case offers little clue to its contents, except that it begins with what seems to be a soliloquy by the goddess. Line 8. This incipit is repeated in an abbreviated form in A 17; it is probably the introductory line of a lament by Inanna bemoaning some calamity that had befallen her. Line 9. This incipit is repeated in A 18, and the text of the composition is inscribed on an unpublished British Museum tablet (BM 23696) where it is designated as an iršemma of Inanna.¹⁷ Line 10. This incipit is repeated in A 19, as well as in B 51, where the composition is designated as an iršemma of Inanna; the well preserved text of the composition has been published in CT XV pl. 23, where it is designated however as an iršemma of Ningirgilu.¹⁸ Line 11. This incipit is probably repeated in B 12, where the composition is designated as an iršemma of Inanna; if the reading and translation of the incipit is correct, it may refer to a flood catastrophe suffered by the

goddess and her shrines. Line 12. This incipit, in a slightly variant form, is repeated in B 55, where the composition is designated as an iršemma of Inanna; like the incipit in line 9, it is no doubt an exclamatory sentence introducing a lamentful address by the poet to the suffering Inanna.¹⁹ Cf. comment to line 3.

Lines 14-27. For lines 14-19 cf. comment of lines 5-10. Line 20. Cf. comment to line 4. Line 21. This incipit is repeated in B 37, where the composition is designated as an iršemma of Inanna; as the incipit indicates, the composition consists in large part of a lament uttered by the suffering goddess. Line 22. This incipit is repeated in B 57, where the composition is designated as an iršemma of Inanna; judging from the incipit, the composition consists entirely of a lament uttered by the suffering goddess. Line 23. This incipit is repeated in B 50, where the composition is published in BE XXX No. 9 obv. ii 18ff.²⁰ Line 24. This incipit is probably repeated in B 39, where the composition is designated as an iršemma of Inanna; as the incipit indicates, the composition consists of a lament by the goddess for her city and temple. Line 25. The reading and meaning of this incipit are quite uncertain; note that in the second half of the line, the signs are out of position to some extent. Line 26. This incipit is probably repeated in B 42, where the composition is designated as an iršemma of Inanna, though its lamentful contents concern no doubt Dumuzi and his sister Geštinanna.²¹ Line 27. Cf. comment to line 3.

Lines 28-38. Line 28. Cf. comment to line 1. Line 29. This incipit is repeated in A 66; the composition is probably identical with that published in VS II No. 34 obv. 1 ff., whose incipit is guruš-tab-ba.²² Line 30. To judge from this incipit, the composition belongs to the Dumuzi-

Inanna cycle of laments, am being a frequent epithet of Dumuzi. Line 31. To judge from this incipit, the composition belongs to the Dumuzi-Geštinanna cycle of laments.²³ Line 32. This incipit seems to consist of the initial words of an address by the poet to Dumuzi's sister,²⁴ and the composition therefore belongs to the Dumuzi-Geštinanna cycle of laments. Line 33. If the rendering of this incipit is correct (the verbal form is rather ambiguous), it may consist of the initial words of an exclamatory address by the poet, that introduces a lament reminiscent to some extent of the long-known edin-na ú-sag-gá composition.²⁵ Line 34. This incipit is repeated in A 68 and B 41, where the composition is designated as an iršemma of Inanna; like the preceding incipit, it may consist of the initial words of an edin-na ú-sag-gá type of lament. Line 35. This incipit whose meaning is quite uncertain, is repeated a slightly varied form in A 69 and 76.²⁶ Line 36. The rendering of this lamentful incipit is uncertain.²⁷ Line 37. This incipit is repeated in A 44 and 70, as well as in the partially preserved B 48, where the composition is designated as an iršemma of Inanna; the text of the composition has recently been published in ISET I p. 227.²⁸ Line 38. Cf. comment to line 3.

Lines 39-48. Line 39. The unusually long iršemma beginning with this incipit, consists of a bitter lament by Inanna for her dead husband Dumuzi, followed by a tale of his death at the hands of the galla.²⁹ Line 40. To judge from this incipit, the composition may belong to the Dumuzi-Geštinanna cycle of laments (cf. comment to No. 32). Line 41. The reading and meaning of this incipit are uncertain. Line 42. To judge from this incipit, the composition probably belongs to the Dumuzi-Inanna cycle of laments; the "dog" of the incipit may refer to the shepherd

dog that was Dumuzi's faithful companion.³⁰ Line 43. This incipit that is repeated in A 85 as well as in B 10, where the composition is designated as an iršemma of Inanna, consists of the initial words of the poet's lamentful address to the suffering goddess. Line 44. Cf. comment to line 37. Line 45. The identity of the "mother" in this incipit is uncertain, but it is probably Inanna, and the composition consists no doubt in large part of a lament by the goddess for her destroyed city and temple. Line 46. This incipit is repeated in B 69, where the composition is designated as an iršemma of Ninšubur; the "she" (hur-re) of the incipit therefore probably refers to Ninšubur who would be lamenting some catastrophe that had befallen her mistress Inanna. Line 47. If, as is not unlikely, this incipit is identical with the slightly varying, abbreviated incipit of B 74, this composition, too, is an iršemma of Ninšubur, and its melancholy content may resemble that of the preceding composition. Line 48. Cf. comment to line 3.

Lines 49-64. Line 49. The rendering of this incipit is not certain; to judge from the fact that several of the compositions whose incipit's are listed in the lines the follow, concern Enlil and his destructive word, it is not unlikely that it was Enlil who in some way "caused" woe to Inanna. Line 50. This incipit is repeated in B 58, where the composition is designated as an iršemma of Inanna; the composition obviously consists of a lament for Inanna's destroyed temple, but it is not clear from the incipit, just who is uttering the lament. Line 51. This incipit is repeated no doubt in B 26, where it is designated as an iršemma of Inanna; the text is published in VS II No. 62.³¹ Line 52. This incipit whose rendering is rather uncertain, is also found in IVR 53 ii 36, where the composition is designated as a balag of Enlil; it probably

consisted of a lament concerned with Enlil and his destructive word, but the incipit itself provides little clue to the contents. Line 53. To judge from the incipit, this composition, too, may have concerned Enlil and his destructive word. Line 54. According to this incipit, it is the Ekur rather than the Eanna, that seems to have suffered a calamity; nevertheless it is no doubt an iršemma of Inanna, that probably concerns in some way the suffering of the goddess at the hands of Enlil. Line 55. The composition introduced by this incipit was probably a lament similar to the preceding. Line 56. The reading and meaning of this incipit are uncertain. Line 57. This incipit that probably consists of a lamentful exclamation by the poet, is also found IVR 53 iii 2, where it is designated as an iršemma kidudê.³² Line 58. To judge from this incipit, the composition was another lament concerned with Enlil's destructive word. Line 59. This incipit, whose reading and meaning are uncertain, is repeated in B 70, where it is designated as an iršemma of Ninšubur. Line 60. This incipit is repeated in B 71, where the composition is designated as an iršemma of Ninšubur; it may therefore consist of the initial words of an address by Ninšubur to Inanna.³³ Line 61. This incipit is repeated in B 72, where the composition is designated as an iršemma of Ninšubur; its rendering is not quite certain, but like the preceding incipit, it may consist of the initial words of an address by Ninšubur to Inanna.³⁴ Lines 62 and 63. These two incipits are too uncertain for comment. Line 64. Cf. comment to line 3. Lines 65-71. Line 65. Cf. comment to line 1. Line 66. Cf. comment to line 29. Line 67. Cf. comment to line 30. Line 68. Cf. comment to line 34. Line 69. Cf. comment to line 35. Line 70. Cf. comment to line 37. Line 71. Cf. comment to line 3.

Lines 72-78. Lines 72-75. Though largely destroyed, these incipits point to compositions concerned with Dumuzi that belong to the Dumuzi-Inanna or Dumuzi-Geštinanna cycle of laments. Line 76. Cf. comment to line 35. Line 77. This incipit is too uncertain for comment. Line 78. Cf. comment to line 3.

Lines 79-end. Line 79. For the reading of this incipit cf. comment to B17; the "lord" of this incipit is no doubt Enlil. Line 80. The meaning and implication of this incipit are uncertain. Line 81. The reading and meaning of this incipit are very uncertain. Line 82. This lamentful incipit offers little clue for the contents of the composition. Line 83. The "bride" of this incipit that introduces an exclamatory address by the poet, is no doubt Inanna. Line 84. This incipit may be an exclamatory utterance by Inanna. Line 85. Cf. comment to line 43. Left edge. For 7 šà-l-dub cf. comment to line 3. The "gods" referred to in the rubric "iršemma of the gods" are probably Inanna and Ninšubur.

BM 23701 (B)

<u>Transliteration</u>	<u>Translation</u>
1. 1 an ú-si ₇ -an-na	An at dusk
2. 2 su ₈ -ba-dè ta-an-ag	What has the shepherd done!
3. 2 i-bí-kù a-lu-lu	The holy face - <u>alulu</u>
4. 1 ma-a gi(?) - li-ém(?) - mà(?)
5. 1 u ₄ -zal-la me-li-e-a	At dawn, alas!
6. 1 i-lu-ke ₄	She on wailing
7. 2 ír-gig-ga-uru-na	The bitter lament of her city
8. 1 šu-ir-ra-mà
9. 1 a-ra-li a-..	The Nether World
10. 1 ù-u ₈ -a [šà-zu]	Woe (and) Oh, [your heart]!

11. 1 ág-..... That which
12. 2 a-[nigin-an-na] [The swirling] waters
[of heaven]
13. 1
14. 1
15. 1
16. 1
17. 1 dilmun^{ki}nigin-ù Turn round, noble one,
[uru-zu] your city
18. 1
19. 1
20. 1
21. 1
22. 1
23. 1
- 24-32 (completely destroyed)
33. 1 i-lu-šà-mà The wailing of my heart
34. 1 .. àm-ši-ma-al The .. has been placed there
35. 1 a-é-an-na a-gi₆-pàr-kù Oh Eanna, Oh holy gipar
36. 1 ..uru-gim ba-ir-ra The .. was carried off
like a city
37. 1 ír-ra u₄ mi-ni-ib-zal She has spent (her) days
in tears
38. .. [mà-e] ir-ra a-še- [I], in tears and lament
ir-ra
39. .. [é-mu uru]-mu-šè To/for [my house], my [city]
40. .. [a-uru-mu] a-é-mu [Oh my city], Oh my house!
41. .. [am ú-sag]-gà [The wild ox] in [the
early grass]
42. .. [ki-sikil a-še]š-zu [Maid, Oh] your [broth]er!
43.-mu
44.-te
45.

46. .. [ma-ra é-zi]-mu [To me] my [righteous house]
 47.-da
 48. .. [tu^{mušen}a]-še-ir-sù [The dove] - a distant lament
 49.-si-si-ig
 50. 1 ír na-mu-ma-al She has brought tears into
 being
 51. 1 ul-e pa-pa-al-ta The ul from the papal
 52. 1 ág-ma-ma-al-la ba-?-? That which has happened
 to me
53. 1 ù-zu-úr-bi na-DU Their
 54. 1 uru-kur-kur-zé-ba The city that "sweetens"
 all the lands
 55. 1 a-gim-ti-en How can you live!
 56. 1 im-ma-al-e gù àm The cow <utters> a cry
 57. 2 mà-e a-še-ir-ra I in lament
 58. 1 é-gul-la ki-bi The destroyed house - its
 place
 59. 1 GÌR-KU-me-en I am
 60. .. ù-u₈ a-é-mu a-uru-mu Woe! Oh my house, Oh my city!
 61. 1 a-še-ir-gig-ga-ke₄ She of bitter lament
 62. 1 nin u₄-a-še-ir-ra Oh queen, days of lament
 63. 3 ág-mà-e mà-e-me-en Of that which is mine, I
 64. 1 al-lá-e-na
 65. 1 é-ta-gar-ra-me-en I am one who has been turned
 out of the house
 66. .. ág-lú-ke₄-na That which is of the man,
 as long as
 67. .. gi-ír-ra bí-in-ra She struck up a reed-lament
- Rubric No. 1
- 76 šid-bi ír-šèm-ma-^dinanna
 Its number is 76--iršemma of Inanna
68. 1 dè-im-mar dè-im-mar I would set up, I would
 set up

69. ù-u₈ hur-ra gù im-me "Woe!" she cries
 70. 1 ? ù-a LI-a
 71. 1 kur-gar-ra me-ri-zu-šè The kurgarra at your feet
 72. [1] a-akkil-di-mu My uttering a cry
 73. 1 aratta^{ki}-kù-ge At holy Aratta
 74. 1 ù-u₈-a bí-in-dug₄ "Woe (and) Oh!" she said

Rubric No. 27 ir-šèm-ma-^dnin-šubur7 iršemma of Nfnšubur-----
ir-šè-m-ma-^dinanna-ù-^dnin-šuburiršemma of Inanna and NinšuburCommentary to B

Line 1. Cf. comment to A 1. Line 2. Cf. comment to A 2.
Line 3. Cf. comment to A 4. Line 4. The reading and meaning of this incipit are uncertain. Line 5. This lamentful incipit is probably uttered by the poet. Line 6. This incipit (there is probably nothing missing after i-lu-ke₄) is found in IVR 53 iii 35 in the reduplicated form i-lu-ke₄ i-lu-ke₄, and the full line is found in the poorly preserved iršemma of Inanna, published in CT XLIII No. 12 obv. 29ff.³⁵ Line 7. This incipit seems to be a narrative statement by the poet introducing a lament by Inanna over her suffering city. Line 8. The meaning of this incipit is uncertain, particularly because of the ambiguous -ir-ra-. Line 9. To judge from the incipit, this composition may belong to the Dumuzi-Inanna or Dumuzi-Geštinanna cycle of laments. Line 10. Cf. comment to A 43. Line 11. For other incipits beginning with ág, cf. lines 52, 63, 66. Line 12. The restoration of this incipit is based on A 11. Lines 13-16. Completely destroyed. Line 17. The text of the ir-šemma introduced by this incipit is published in CT XV plates 13-12 (for a tentative sketch of its contents, cf.

Kramer, RA 65:24, note 3), where however, it is designated as an iršemma of Enlil.³⁶ Lines 18-32. Destroyed, Line 33. This lamentful incipit was no doubt uttered by Inanna. Line 34. This incipit is too obscure for comment. Line 35. This incipit is also found in IVR 53 ii 43, where however it is designated as balag of Inanna. Line 36. The meaning of this partly destroyed incipit is uncertain. Line 37. Cf. comment to A 21. Line 38. Cf. comment to A 22. Line 39. Cf. comment to A 24. Line 40. The restoration of this incipit consisting no doubt of a lamentful utterance by Inanna, is reasonably certain. Line 41. Cf. comment to A 34. Line 42. Cf. comment to A 25. Lines 43-45. Destroyed in large part. Line 46. Cf. comment to A 51. Line 47. Destroyed in large part. Line 48. Cf. comment to A 37. Line 49. Destroyed in large part. Line 50. Cf. comment to Line 51. Cf. comment to A 10. Line 52. Note that the incipit A 8 has the same initial complex. Line 53. The meaning of this rather unusual incipit is uncertain. Line 54. If the rendering of this incipit is correct, it probably consists of a narrative statement by the poet introducing a lament for a city such as Erech or Nippur. Line 55. Cf. comment to A 12. Line 56. This incipit (its second half may be restored as gù àm-<dé> or gù àm-<me>) is well-nigh identical with the incipit cited in IVR 53 i 56, as well as with that of the Inanna lament concerned with the destructive word of An-Enlil, published in BL XXVII (for duplicates and bibliographical references, cf. Witzel, An Or 10 p. 374). Line 57. Cf. comment to A 22. Line 58. Line 59. The reading and meaning of this incipit are uncertain. Line 60. For a very similar incipit, cf. B 40. Line 61. For the rendering of this incipit as a genitive construction, cf. line 6; if the translation is correct. "she" would probably refer to Inanna. Line 62. If the ren-

dering of the incipit is correct, it consists of an exclamatory utterance by the poet addressed to Inanna. Line 63. Cf. comment to line 1. Line 64. The meaning and word-division of this incipit are uncertain. Line 65. If correctly rendered, this incipit consists of the introductory words of a lament by the dispossessed Inanna. Line 66. Cf. comment to A 5.³⁷ Line 67. The "she" of this introductory narrative incipit is no doubt Inanna. Line 68. This incipit probably consists of words uttered by Ninšubur, and what the deity "would set up" is no doubt a lament. Line 69. The "she" of this incipit is probably Ninšubur. Line 70. Cf. comment to A 59. Line 71. Cf. comment to A 60. Line 72. Cf. comment to A 61. Line 73. If the rendering of this incipit is correct, it might refer to some melancholy event that befell Inanna in her city Aratta. Perhaps, however, it should be rendered "The honored (aratta^{ki} = kab-tum), the holy one" (followed by the subject element). Line 74. Cf. comment to A 47.

Notes

1. For full details, cf. Kramer, RA 55: 169-176, and Hallo, JAOS 83: 167-176. Note, too, that to judge from its incipits, UET VI No. 196 is probably an Old Babylonian catalogue; thus its obv. 1, ki-ur-gal-e is identical with No. 28 of P (the Philadelphia catalogue), and No. 22 of L (the Louvre catalogue); the beginning of obv. 2 is identical with that of No. 6 of the Yale catalogue; obv. 3 is the incipit of the adab of Ninurta published in ISSET I pp. 100-101; obv. 4 is probably the incipit of the "monkey" letter (cf. Fadhil Ali, Sumerian Letters pp. 120-123); obv. 6 is identical with No. 13 of the Yale catalogue; obv. 11 may be identical with the incipit of the Ninurta hymn SEM 35; rev. 8, that may be restored to read gi[š-

g]i-a is identical with No. 30 of P and No. 54 of L; rev. 9 may perhaps be restored to read bur(!)-šum-ma, which would make it identical with incipit of the Nidaba hymn published by Reisman in Two Neo-Sumerian Royal Hymns p. 103ff. Note, too, that UET VI Nos. 197 and 198 may turn out to be Old Babylonian catalogues, and if so, the number of known Old Babylonian incipits would be approximately 200.

2. The "gods" in this rubric are no doubt Inanna and Ninšubur, as is evident from the fact that at least 22 of the incipits in A, are identical with those in B, where they are designated as "iršemma of Inanna" and "iršemma of Ninšubur," and as may be gleaned from the meaning and implication of the more intelligible incipits that are not repeated in B. For bibliographical references relevant to the iršemma genre, cf. Krecher, SKL pp. 19-25.

3. This is a reasonable surmise if it is assumed that the scribe preparing the catalogue was recording the contents of 9 tablets arranged conveniently one text to the other (but see following note).

4. If, as surmised, all the tablets were of the same size, it would have to be assumed that e. g. the 4 iršemma inscribed on tablet 1, were as long as the 15 iršemma of tablet 6, which is a bit incredible but not impossible; a good example of the type of tablet catalogued by our scribe is the unpublished BM 96927, a fairly wellpreserved tablet of (probably) 6 columns, whose colophon reads:

3 ír-šè-ma-^diškur
 2 ír-šè-ma-^dzuen
 4 ír-šè-ma-^dnin-líl
 3 ír-šè-ma-^den-ki

 12 ír-šè-ma-dingir-re-e-ne

5. These consist of 11 that are repeated twice (cf. comment to lines 1, 4, 6, 7, 8, 9, 10, 29, 30, 34, 43) and 2 that are repeated 3 times (cf. comment to lines 35, 37).

6. However, the scribe of B who, to judge from the handwriting was not the same as the scribe of A, failed to indicate the number of tablets on which his 83 iršemma were inscribed.

7. Cf. comment to lines 1, 2, 4, 5, 7, 10, 11, 12, 21, 22, 23, 24, 25, 34, 37, 43, 46, 47, 50, 51, 59, 60, 61.

8. Cf. comment to lines A 52, 57, B 6, 17, 35; also probably A 36, and B 56.

9. Cf. comment to A 6, 9, 10, 23, 29, 37, 39, 51, B 6, 17, and perhaps 56.

10. Note that the first complex may also be rendered as "at heaven".

11. Lines 72-75 all begin with su₈-ba, but to judge from the traces that follow, none of these correspond to our line.

12. That is alulu; for similarly sounding lament words, cf. SKL, note 73.

13. That is ašer-sù (the implication and connotation of -sù "distant" in this complex is rather ambiguous).

14. The sign read -ke₄ may of course be read -líl, while en-na may mean "contention".

15. The text of this poorly preserved iršemma consists of a lament by Inanna for the destruction of the Eanna and the death of her husband.

16. Note that if no scribal error is involved, the variant in B 63 seems to say: "The thing, I, I."

17. The text of this composition of 49 lines begins with an address by the poet to Inanna, followed by a lament of the goddess for her destroyed city and temple. Note that the phrase šà-zu a-gim dū also occurs as a re-

frain in the "Lamentation Over the Destruction of Ur" (line 33lff.) as part of an address by the poet to the goddess Ningal; its rendering is uncertain, especially because of the ambiguous a-gim that may be translated as "how" rather than as "like water" and the grammatically anomalous dù, and it may turn out that the meaning of the phrase approximates "how have you resigned your heart!"

18. For a tentative sketch of its contents, cf. RA 65: 26; for the obscure ul-e pa-pa-al-ta, cf. last Alster, Dumuzi's Dream pp. 87-88, comment to lines 15-16.

19. This incipit, like that in line 9, is identical with a refrain in the "Lamentation Over the Destruction of Ur" (line 33lff.).

20. This difficult text consists of a lament by Inanna concerned especially with the death of her husband Dumuzi.

21. Cf. e.g. UET VI Nos. 22-24.

22. This difficult text begins with the exclamatory introductory lines typical of Dumuzi texts, and continues with what seems to be a soliloquy by (probably) Dumuzi, the main theme of which concerns the drinking of water (the last lines speak also of the eating of food), perhaps during his forced journey to the Nether World as a captive of the galla.

23. Cf. comment to line 26.

24. The rendering of this incipit is difficult because of the ambiguity of the root and grammatical structure of bar-ra.

25. Cf. last Jacobsen, PAPS 107: 478, note 16.

26. The meaning of virtually every word in this incipit is ambiguous: it is uncertain to whom the introductory kù refers to; šà-ga seems to be an inexplicable genitive; na-ám-ir-ra (variant na-ám-in-ra) seems to be the same verbal form as that rendered by Jacobsen in PAPS 107: 477,

note 10, as a negative, and by Krecher in HSAO pp. 104-105 as a positive (but note that in our incipit it is not preceded by i-lu; cf. also comment to B 6 and note 35).

27. Cf. perhaps ir-ra a-še-ir-ra in IVR 53 i 50 which is, however, designated as a balag of Inanna.

28. This partially preserved iršemma seems to consist almost entirely of a lament by Inanna for some calamity that had befallen her city and temple, but its structure and contents are obscure.

29. Cf. Kramer, The Sacred Marriage Rite pp. 127-130.

30. Cf. lines 95-97 of Dumuzi's Dream; a dog watching over Dumuzi's sheepfold is also mentioned in the still unpublished BM 96692.

31. Only a few lines of this iršemma are preserved and these point to its being a lament by Inanna for her temple in Sippar.

32. Cf. Krecher, SKL p. 23.

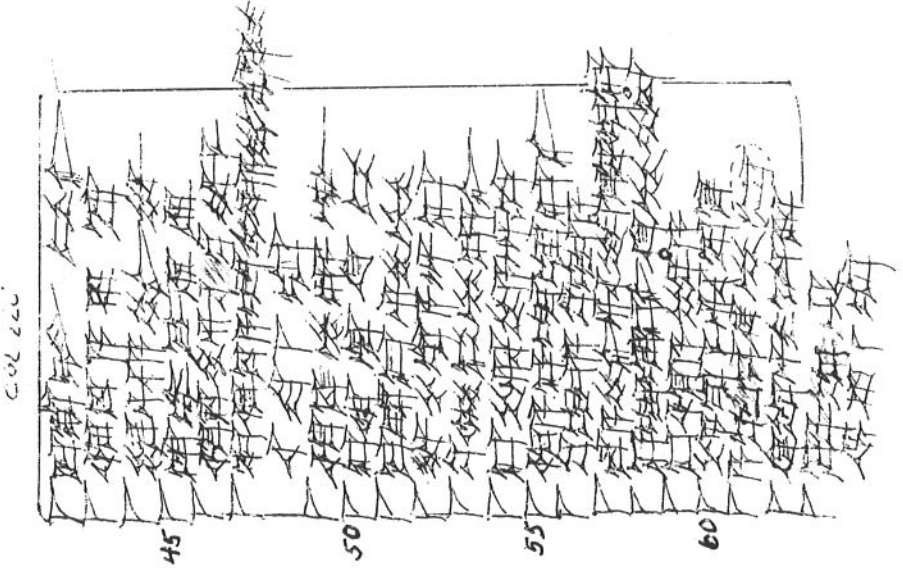
33. The kurgarra plays a role in the revival of Inanna in the Nether World, and in her cult in Erech, cf. The Sacred Marriage Rite p. 157, note 28.

34. Note, too, that é-a-akkil is the name of Ninšubur's temple, cf. Sjöberg and Bergmann, Temple Hymns pp. 97-98 for details.

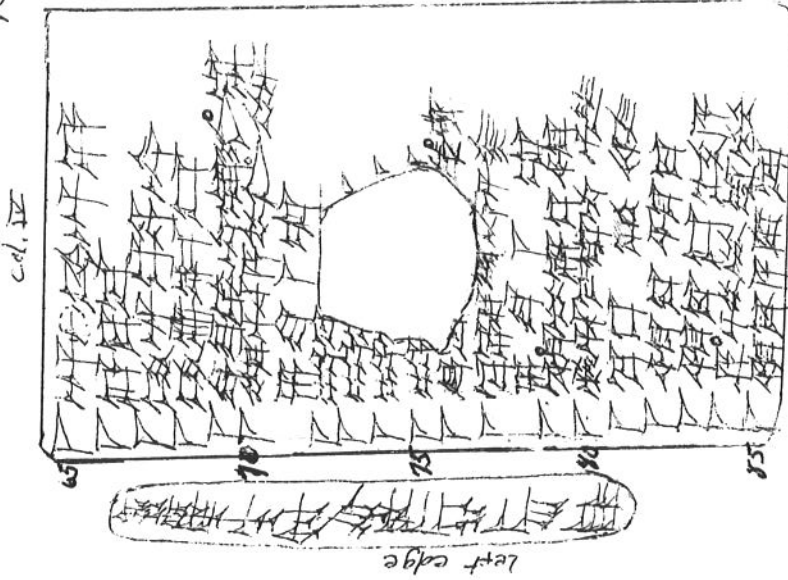
35. Note that rev. 6 of this text is no doubt to be restored to read: í[r-šēm-ma^d-inanna-kam]. For the reading of obv. 29 (the first line of the composition), cf. Krecher, HSAO p. 104, but note that the verbal form should probably be restored to read: na-ám-in-[ra], not na-am-in→[ir-ra] (cf. comment to line 35 and note 26).

36. The incipit dilmun^{ki} nigin-ù is no doubt identical with the incipit dilmun^{ki} nigin-na that is listed four times in IVR 53 (cf. SKL p. 23, note 2); cf. also Thureau-Dangin, Rituels Accadiennes pp. 50-51, note 21.

37. The second -ke₄- seems to be an error for -en-, but this superficial surmise may turn out to be erroneous.



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