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Three Hymns to the God Ningišzida

No. 1 is a b a l b a l e hymn to Ningišzida preserved on three tablets, however, all three are broken at almost the same point. One tablet comes from Ur (UET 6/1, no. 70, text A; a photograph is at my disposal), the two other tablets are from Nippur: (1) Ni. 9808, published in ISET 1, p. 187 (text B) and (2) CBS 1558 (text C), published here for the first time (see photograph of the obverse).

No. 2 (CBS 7908, published here for the first time (see photograph) contains five k i - r u - g ú's (1-5) and the beginning of the sixth k i - r u - g ú. At least 15 lines are missing at the beginning of the text.¹

No. 3 (CBS 10222, see photograph) has on its obverse and reverse 1-6 a b a l b a l e hymn to the god Šara in Umma.² Only 16 lines of this b a l b a l e are preserved, according to the subscript, the hymn has originally contained 45 lines. Reverse 7ff. contains a hymn to Ningišzida but the remainder is broken after only seven lines.

It gives me very much pleasure to dedicate this article to Professor Armas Salonen.

1. UET 6/1, No. 70 (A); ISET 1, p. 187 Ni. 9808 (B); CBS 1558 (C).

1. en-me-te-kù-ga ní-huš-gal gùr-ru
lugal-mu en^d nin-giš-zi-da ní-huš-gal gùr-ru
ur-sag sùr-dù^{mušen} -dingir-re-e-ne¹

- lugal-mu giri_x-zal igi-gùn¹ ti²-mar-uru₅ šu-du₇³
5. pirig-tur-bàn-da¹ sag-giš-ra-ra muš-ḥuš KA_xLI[?] gi₄-gi₄²
 DU-DU-ma bi-ḥI¹ ušumgal ambar-ra guru₅-búr-ra²
 u_x-lu lú-ra te-a³
 nun sag-maḥ kur-šà-ga lu-ga¹ eden DIB sag-dúb-dúb
 [(?)]^{2; 3}
 lugal KA-zu maš-maš-maš¹ en ^dnin-giš-zi-da ki-r[a ...]²
^dnin-giš-zi-da KA-zu maš-maš-maš en ^dnin-giš-zi-da
 ki[...]¹
10. gada-lá-a-mu¹ a-gin_x gar-ra-zu šà²-zu a-ba³ mu-un-zu
^dnin-giš-zi-da a-gin_x gar-ra-zu šà-zu a-ba¹ mu-un-zu
 inim-kù-zu mu-un-zu-ra¹ mu-un-zu nu-mu-un-zu-ra²
 nu-mu-un-zu
 nu-mu-un-zu-ra¹ nu-mu-un-zu-ra² mi-GIM³ mu-un-na-?
^dnin-giš-zi-da nu-mu-un-zu-ra¹ mi-GIM² mu-un-na-?
15. inim-maḥ-zu ki-šè du-a-ba muš-ḥuš¹ na-nam KA[?]₂ x x
 i₇-da a-gi₆-a x du₇-du₇ a-šà-ga ma-r[u]¹
 má-gi-lum¹ a-x-ù-me² ku₅-ku₅-ru im-[me (...)]³
 [x x] x šà-ní-te-na-ka mu-un-[.....]¹
 [x x x] x ki[?] ra x me-a zà[?]-gar e [.....]
20. [x x] x lú-ug_x(= BÀD)-ga-gin_x x[.....]
 [.....]x [.....]x [.....]
- Rev. (text B).
- 3'. AN a[1][?] x AN x x
 [e]n ^dnin-gi[š-z]i-da [zà-mí]-zu du₁₀-[ga(-àm)]
 bal-bal-e-[^dnin-giš-zi-d]a-ka

1. Lord with a holy, befitting ornament, full of great
 awe,

My lord, lord Ningišzida, full of great awe,

Heroic warrior, the falcon among the gods,

My lord, with princely dignity, sparkling eyes,

holding in his hand arrow and quiver,

5. Impetuous leopard, killer, howling, fierce snake,

....., poisonous snake, in the reed marsh,
 raging storm reaching (all) men,
 Prince, august, lying in the midst of the
 mountain, smashing people,
 Lord, your mouth (word) (is that of) a high
 m a š m a š, lord Ningišzida,,
 Ningišzida, your mouth (word) (is that of) a clean(?)
 m a š m a š, lord Ningišzida,,

10. My (god), dressed in linen, when you,
 no one knows your heart,
 Ningišzida, when you, no one knows your heart,
 Your holy word to the one who knows (it), he knows
 (it), to the one who does not know (it),
 he does not know (it),
 To the one who does not know (it), to the one who
 does not know (it), to him,
 Ningišzida, to the one who does not know (it), ...
 to him,

15. When your great word comes to the earth, you(!) are
 indeed a fierce snake,
 In the river a raging current, in the field a
 devastating flood,
 M a g i l u m -ship, 'highflood of battle' cutting ...,
 [.....]... in his own heart [.....]...

20. [.....].. like (as) a dead man ..[.....],

Rev.

3'. God(?), god(?),
 Lord Ningišzida, your [praise is] sweet!
 B a l b a l e (-hymn) to [Ningišz]ida.

1. Textual footnotes.

3. 1: text A: s ú r - d ù^{mušen(!)} - d i n g i r[!] - r e - e - n e; C.J. Gadd's copy is accurate.

4. 1: A: i g i - g ù n; B: i - g i - g ù n - n u; C: [i] g i - g ù n - g ù n - n u.

2: There may be one or two erased signs before t i - in text A. 3: so A; B and C: š u - d u₈.

5. 1: also B seems to have [p i r i g] - [t u r] - b à n - d a[!]: the copyist should have drawn the margin a little further to the left as also seen in the following lines. 2: C has g i - g i; B paleographically uncertain.

6. 1: A: DU-DU- m a b i -HI; B: [x]x- g i n_x b a - e - d u; C: k é š -DU- g i n_x b i - d u. 2: g u r u₅ - u š - b ú r - r a in B and C. 3: C has d u l - l a for t e - a.

7. 1: also text A has l u - g a, see photo. 2: second part of this line is according to the text A; B: ?- m a g á n a NI [.....]. 3: line omitted in text C.

8. A: m a š - m a š - m a š; B: KA- z u m u š - e m[e] - m a ħ m a š - m a š - m a ħ; C: KA- z u m u š u š_x (= KAXBAD)- m a ħ. 2: B (end): g i - r a g i - r a - r a; C: g i - r u k i - r a - r a; text A is obviously to be restored k i - r [a - r a - r a].

9. 1: line omitted in B and C. A should be restored k i - [r a k i - r a - r a].

10. 1: A: g a d a - l á (written over an erased sign)-HI+?; B: [g a d a - l á] - a - m u. 2: B: š à[!] - . 3: B: a - b a - a[!]; C: a - b a - a.

11. 1: B: a - b a - [a]; C: a - b a - a.

12. 1: B: [i n i m - k] ù - z u[!] m u - u n - z u - á r - e; C: m u - u n - z u - a r. 2: C: - a r.

13. 1: B: n u[!] - m u - u n - z u - a - a r; C: - z u - a -

r a. 2: m u - u[n -] without n u -; C: m u - u n - z u - a - r a without n u - as in B. 3: C: m e -GIM instead of m i -GIM (A); not preserved in B.

14. 1: C: m u - u n - z u - a - r a without n u -. 2: C: m e -GIM. - Before this line, text B seems to have an extra line.

15. C: m u š - ḥ u š - g a l. 2: at least in text B, the sign seems to be KA.

16. 1: line read according to text A; text C (two lines):
i₇ - d a a - g i₆ - à m n a - š u b - š u b a - š à -
g a m a r - u r u₅ - à m n a - z i - z i.

17. 1: text A may have [m á - g]i₄ - l u m; text C: m á - g i - l u m - m a.

2: a - x - ù - m e omitted in C. 3: C: g ú - g u r u₅ à m - m e instead of k u₅ - k u₅ - r u i m - [in A; text B: [.....] - m i - g i n_x x [.....] is evidently different.

18. 1: so text A; C: [x x] GIŠ[?] n í - t e - n á - k a u m - m a - t e - a - r[a]; B is different.

Text C has one heavy line between lines 7 and 8 and another heavy line between 15 and 16.

2. CBS 7908.

1'. x x x x x / ma-ra-x[.....]

[x]x-da a-gi₆-i₇-da kuš(= SAHAR)-su-gin_x [su-su]

lugal-mu ŠID-zu-ta im-mi-ni-DU [.....]

lugal ù-tu-zu-ta ḥé-gál-la sa[g]

5'. ^dnin-giš-zi-da zà-mí-zu du₁₀-ga-àm[x x]

ki-ru-gú-[l-kam-ma(-àm)]

en ^dnin-[giš]-zi-da x x [.....]

x[.....]x [.....]x [.....]

ur-sag x[ki[?]-a]g[?]-an-kù-ga

^den-x[x x x]-da kur-šuba(= MÜŠ)-gal ù-tu-[da]

- 10'. en x [x x] igi-gùn-nu hi-li-nam-guruš-a
 ur-sag-gal [m]è-saḥar-ra-ka á-zi-da-lugal-la
 en ^dnin-giš-zi-da zà-mí-zu du₁₀-ga šir-re-eš
 àm-mi-ni-in-ne ki-ru-gú-2-kam-ma
 ur-sa[g k]i[?]-a kul-lu-dè
^dn[in-giš-zi]-da ki-ág-an-kù-ga
- 15'. [i₇-da a-e]š-tub h́e-e-da-gál ^den-ki h́e-e-da-h́ul
 [a-šà-ga š]e-gu-nu h́e-e-da-gál x[x x h́e-e]-da-h́ul
 [x x] an-šè sag-íl-la en ^dr₁nin-giš-zi¹-da
 [x x h́e]-e-da-dé en ^dnin-giš-zi-da
 [..... h́e]-e-da-sù-ud-de umbin h́e-e-da-gíd-dè
 Rev.
- 20'. [en ^dnin-giš-z]i-da zà-mí-zu du₁₀-ga-àm x x
 [k]i-ru-gú-3-kam-ma-àm
 [x]x a-zi mu-ri-in-ri
 [^dn]in-giš-zi-da-ra ^den-líl-le silim-ma mu-na-ab-bé
 [x]-x-ga[?]-ke₄ mu-un-zu-zu kalam-ma mu-e-ši-ù-tu
 [x x]x-SAR-gin_x ù-tu-da
- 25'. [x x]x ?-h́ul-la-zu mu-un-ši-bar-bar-re
 e[n ^dnin-giš-zi-da zà-mí-zu du₁₀-ga šir-re-eš
 àm-mi-<ni> -in-ne ki-ru-[gú-4]-kam-ma
 ur-sag ù-[ma sá-sá]x nam-nun-na x[x]
 x [x] x na[m[?]-.....] x x x kù AN x [...]
 [x x]x[x (x)]x gá e pà lugal-mu x [.....]
- 30'. [x]-zi [.....] mu-un-ši-[.....]
 [x] x x [.....] igi-nim [.....]
 [.....] x x x x[.....]
 en ^dnin-giš-zi-da zà-mí-zu du₁₀-ga šl[r-re-eš
 àm-mi-ni-in-ne] ki-ru-gú-5-[kam-ma]
 [x]x x ra-ra-da[?] ma-[.....]
- 35'. [x (x) é]-AN-za-ka nam-ti[.....]
 [^dnin-giš-zi]-da é-AN-za-k[a.....]
 [x x x]x(x) ki-gal-ta[.....]

[x x x]x bára x[.....]

Remainder broken.

- 1'., [...] has [.....] to you
 [...].., a current in the river, [sweeping (every-
 thing)] like a destructive flood,
 My lord (king), from your[.....],
 Lord, from your birth you have [...] (your) head
 in abundance,
- 5'. Ningišzida, your praise is sweet, [.....]
 [It is the first] k i r u g u.
 Lord Ningišzida,[.....],

 Heroic warrior, the beloved one(?) of the holy An,
[.....]... born <in> the shining, great
 mountain,
- 10'. Lord, ... with sparkling eyes, with the attractive-
 ness of a young man,
 Great heroic warrior, on the battlefield the
 'right side' of the king,
 Lord Ningišzida, your praise is sweet, they
 praise you in song. It is the second k i r u g u.
 Heroic warrior, when wandering on the [ea]rth(?),
 Ningišzida, the beloved of An,
- 15'. Through you [the early flo]od occurs (and) Enki
 rejoices at you,
 Through you the mottled [ba]rley is [on the field]
 (and) rejoices at you,
 lifting (his) head towards the heaven,
 lord Ningišzida,
 You, lord Ningišzida,
 You make long [.....], you stretch out (your) claw,
- 20'. Lord Ningišzida, your praise is sweet,
 It is the third k i r u g u.

- he has poured (his?) true seed,
 Enlil says 'Hail!' to Ningišzida,
 He makes known, brings it about for you
 in the land,
 born like,
- 25'. ... he looks at your joyful,
 Lord Ningišzida, your praise is sweet, they
 praise you in song. It is the [fourth]
 k i r u [g u].
 Heroic warrior [who gains] victo[ries], ...
 in greatness ..[..],

- 33'. Lord Ningišzida, your praise is sweet, [they
 praise you in so]ng, [It is] the fifth
 k i r u g u.

- 35'. [.....], in your ... [house] life [.....],
 [Ningišzi]da, in your ... house [life.....],
 [.....]... from the great place [.....],
 [.....].. dais ...[.....]
3. CBS 10222.
- 1'. x x x [.....] / si hu-m[u[?]-.....]
 si-mah_u-e KA nu[n[?]]
^dšar_a šir-zu me-te-aš š_i-im-[mi-ib-g_{al}]
^dšar_a me-zu kal-kal a-a an ù-tu-zu [.....]
- 5'. ama-[u]gu-zu kù-^dinanna-[ke₄]
 [x x]x-kù-ga dūr ša-mu-u₈-dè-[gar]
 [x x x]-da nu-u₈-gig-ga-àm
 [.....]x àm-mi-ni-in-DU-en
 [.....] mu-du₁₀-ga mi-ri-in-sa₄
- 10'. [.....]x-za húl-bi
 [.....] ša-mu-un-ti en šà-ba dalla i-è
- Rev.

- [x x-a]n[?]-na-ke₄ ? ? mu-x x x x
 [d̥š]ará HAR-re x[.....]x-en
 x-du₁₀-kù-ga ù-gul gar x[(x)] x x x-ga
 15'. [x] dumu-gi₇ gal-di x kù[?] x x
 [è]š é-mah₇-ta u₄-dè-eš i-im-è
 [bal]-bal-e-d̥šará-kam

-
- [x x] íl nir-gál-an-kù-ga bára-mah₇-a IM í[1 x]x
 x[x]x gál-la en^d nin-giš-zi-da-ke₄ en x [.....]
 KA [x] x^da-nuna(= NUN)-ke₄-ne AN-ki-a [.....]
 20'. ^dnin-giš-zi-da ^da-nuna-ke₄-ne AN-k[i-a]
 dumu-nun an-né á ma-ra-an-sum x[.....]
^dnin-giš-zi-da á an-né ma-ra-[an-sum]
 [.....^da]-nuna-ke₄-ne [.....]
 Remainder broken.

- 1'.
 Great radiance(?)[.....],
 Šara, the song (praising you) befits you,
 Šara, your m e's are most precious, father An who
 has engendered you [.....],
 5'. The mother who has given birth to you, the holy
 Inanna,
 Has let you sit down with her in the holy ...[...],
 [.....]....., she is the n u g i g,
 [.....].., she has let you,
 [.....], she has called you by a
 good name
 10'. [.....] in your ...[.....] joyfully,
 [.....] he dwells, the lord shines forth in
 its midst,

 Šara, you
 Praying in the good and holy ..[...],,

15'. [...], the princely son, elevated,,
 Coming out of the [shr]ine Emaḥ like the sun.
 [b a l]b a l e to Šara.

[.....]..., sovereign (son) of the holy An,
 su]bli]me(?) on the lofty dais,
 ..[.....].. the lord Ningišzida, the lord,
 the a n u n n a -gods, the gods of the
 earth,

20'. Ningišzida, the a n u n n a -gods, the gods of the
 earth,
 To you, the sovereign prince, An has given strength,
,
 To you, Nīngišzida, An has given strength,,
 the a n u n n a -gods
 Remainder broken.

1.

3. In LKS 77 i 20 = KAR 49 i-ii 18 (cf. E. Ebeling, ArOr 21, p. 361) [s ú r - d]u^{mušen} - d i n g i r - r e - e - n e - k e₄ = surdê ilāni "the falcon among the gods" is an epithet of Šulpaea, cf. A. Falkenstein, ZA 55, p. 14; 31 with fn. 116; W. Heimpel, Tierbilder, pp. 424f.

4. š u - d u₇ in text A may be translated as "fully equipped", cf. M. Civil, JAOS 88, p. 7 s.v. á - š i t a₄ but the other texts (B and C) have š u - d u₈ "to hold; holding".

5. p i r i g - t u r - b à n - d a = nimru ekdu, cf. MSL 8/2, p. 17, H₃ xiv 136 (read egdu in MSL). W. Heimpel, Tierbilder, p. 331, reads m u š - ḥ u š t u₆ g i₄ - g i₄ and translates "Grimmige Schlange, die die Beschwörung abwendet." I have interpreted KAXLI g i₄ - g i₄ (text C has g i - g i) as corresponding to šagamu (for reading š i_x/š e g_x g i₄ - g i₄ cf. TCS 3, p. 77; 152

Addenda). It is not surprising that a m u š- ħ u š "howls" if we assume that it was a "mythisches Ungeheuer" (cf. AHW, p. 683; Å.W. Sjöberg, TCS 3, p. 129; W. Heimpel, Tierbilder, pp. 483f.). Ningišzida is also a m u š - ħ u š (var. adds - g a l) in line 15; in TCL 15, 25, 2 (cf. J. van Dijk, SGL 2, p. 88), Ningišzida has the epithet m u š - m a ħ.

6. The first part of this line is difficult. b i -HI in text A is obviously to be read b i - d u₁₀ = b i - d u in text C, b a - e - d u in text B. b i - then seems to be the very unusual writing for b i-. For g u r u₅(- u š) b ú r see Å.W. Sjöberg, TCS 3, p. 132; 154. Instead of t e - a (t e = teĥû, emēdu) text C has d u l - l a (d u l = katāmu "to cover"). With the last part of this line cf. A. Falkenstein, ZA 55, p. 36, 19 (Šulpaea) a - g i₆ - z i - g a u_x - l u (A.F.: u l ũ^{lu}) l ú - r a t e - a, syll. version: a - z i - g a ũ - l u l u - r a t e - a; 36, 21 syllabic version; 36, 22 (Šulpaea) [u₄ - t]a - u_x - l u (A.F.: - u l ũ^{lu}) l ú - r a t e - a - m e - e n.

7. s a g - m a ħ occurs as an epithet of Nergal-Meslamtaea in TCL 16, 58 rev. 12.³ n u n s a g - m a ħ ũ - m a - n i s á - s á (ũ - m a s á - s á = irnitka-šādu); cf. Gudea Cylinder B xii 22 š i t á/u t ú g s a g - m a ħ - e r e n - b a b b a r_x - r a which A. Falkenstein, SAHG p. 175 translated as "die Schita-Waffe mit dem dicken Kopf aus Weisszedernholz". In our line, s a g - m a ħ may be interpreted as corresponding to gāmiru "bolt", cf. A. Salonen, Türen, p. 75. For l u(- g), l u - u g, l u - g a see CT 13, 37, 6 [š e g₂ š e g b a]r m i - n i - i n - l u - u g = atūdu šappari iz-za-az-zu¹-šū (thus read in CAD A/2, p. 521a, thereby correcting earlier reading in CAD S, p. 116 *šasāru)⁴;

l u - u g = manzāzu ša alpi u immeri ŠL 537, 31; cf. Cl. Wilcke, *Das Lugalbandaepos*, p. 158; W. Heimpel, *Tierbilder*, pp. 219; 22; 458f.; M. Civil, *JNES* 31, p. 386b; A. Salonen, *Fischerei*, p. 270; *ISSET* 1, p. 73, Ni. 4369 rev. 28 l u - u g - g e (in broken context). Our line is the only reference for l u(-g), here corresponding to uzuzzu or rabāsu, referring to a deity; otherwise it is used of birds, fish, and cattle. For l u(-g) = uzuzzum, rabāsum see *MSL* 2, p. 151, 40-41 l u = uzuzzum, rabāsum where l u is the short form of l u g, cf. W. Heimpel, *Tierbilder*, p. 220. - s a g d ú b - d ú b may here be = amēli napāsu/kamāru, cf. *TCS* 3, p. 103 commentary to line 256.

8. Text A m a š - m a š - m a š makes sense if we interpret the last m a š as corresponding to Akk. ellu "(cultically) clean person" (see *CAD* E, p. 106 s.v. ellu A s.). m a š - m a š = mašmaš(š)u. m a š - m a š = massû bīti, cf. *AHW*, p. 619b massû(m) II "Sachkundiger"(?). Text B has m a š - m a š - m a ḥ. m a š - m a š - m a š may, however, be a mishearing for m a š - m a š - m a ḥ (if we assume that the text was dictated). Text B: KA- z u m u š - e m[e] - m a ḥ m a š - m a š - m a ḥ "your mouth(?) is (like that of) a snake with a great tongue, a great m a š m a š; text C: KA- z u m u š u š_x - m a ḥ seems to be corrupt. The second part of this line is obscure; see the variants.

10. For g a d a - l á "linen-clad, linen wrap" see Akk. gadalallû, gadalû; A. Falkenstein, *SGL* 1, p. 99 commentary to line 5; A.J. Ferrara, *Nanna-Suen's Journey to Nippur*, pp. 112-113. The translation of a - g i n_x g a r - r a - z u remains uncertain.

12-14. These lines are not clear to me.

16. The sign following a - g i₆ - a in text A seems to

be a partially erased sign. *m a - r u* (A: *m a - r[u]*) is a syllabic writing for *m a r - u r u₅* (*m a r - r u_x*) in text C. The same syllabic writing corresponding, however, to išpatu "quiver" is found in TCS 3, p. 20, 63 text Ur (UET 6/1, no. 111), text B has *m a r - u r u₅* (*m a r - r u_x*). In the commentary to this line (TCS 3, p. 62) there is a reference to a lexical text (CBS 11319+ii) for another syllabic writing *m a - r u = iš-pa-tam*. - Note that text C has *n a - š u b - š u b* while text A has *d u₇ - d u₇* (= nakāpu, itkupu, šeltū "to rage"). As far as I know, *d u₇ - d u₇* and *š u b - š u b* have no common Akkadian equivalent.

17. The traces between *a -* and *- ù* in text A seems to be an erasure: *a - ù* "highflood", cf. Å.W. Sjöberg, OrSuec. 19-20, 1969; 171 (Addenda); add now UET 6/1, no. 28, 8b *a - u₅ - b a*; JAOS 77, p. 72, 4.16 *ù - b a - g á l - l a = g[i]n_x*, where *ù - b a = a - ù/u₅ - b a*. I have, with hesitation, interpreted the following *m e* as a syllabic writing for *m è* (= tāhāzu). *a - ù - m e* (= *a - ù - m è - a*) "highflood of battle" is then an epithet of the *m á - g i - l u m*; cf. Angim 141 (old version, ms. of Dr. J. Cooper) *a - m a - r u - m é - a* (var. omits *- a*), later version has *a - m á - u r u₅ - m è - a = abūb tāhāzi* "the Deluge (flood) of battle" as an epithet of one the weapons of Ninurta.

While text C has *g ú - g u r u₅ à m - m e*, text A has the syllabic writing *k u₅ - k u₅ - r u i m - [m e[?]]*. The expression *g ú - g u r u₅ (- u š) e* occurs also in SBH, p. 95 rev. 33f. *g i š - m e s - g a l - g a l - l a g ú - g u r u₅ - u š à m - m e = mēšī rabbūti ukapp[ar]* "he cuts down large *m e s* -trees"; see further SBH, p. 7, 34; p. 18, 32f. (= kuppuru); p. 21, 32f. (= kuppuru); cf. *g ú - g u r u₅ - d u₁₁ - d u₁₁* in Angim 140 old version;

the bilingual version has $g \acute{u} - g u r u_5 - d u_8 - d u_8$
 = mussir kišādāti "which cuts off necks" (cf. TCS 3, pp.
 132f.; p. 133: read Angim 140 instead of Angim 127) and
 UM 29-16-7 obv. 3 $g \acute{u} - g u r_5 - r u g a - à m - d u_{11}$
 (not preserved in the dupl. BE 29, no. 1 obv. II 20) "I
 (Ninurta) will cut down (the trees)"; B. Landsberger, *The*
Date Palm, p. 30, Excursus.

Reverse.

3'. According to the copy (text B), a restoration $^d a [1 - 1] \acute{a}$ seems plausible; however, $^d a 1 - 1 \acute{a}$ ($^d a 1 - 1 a$, cf. J. van Dijk, SGL 2, p. 27) is never identified with Ningišzida.

2.

2'. With this line compare No. 1, line 16. For $k u \check{s}_x - s u$ (= naspantu), $k u \check{s}_x - s u - s u$ see Å.W. Sjöberg, JCS 21, p. 277; add now there our new passage and Angim 76 (ms. of Dr. J. Cooper) $u r - s a g - d i n g i r - r e - e - n e k u \check{s}_x k a l a m - m a s u - s u - [d a]$ "the warrior of the gods was leveling the land"; the bilingual version has $u r - s a g - d i n g i r - r e - e - n e - k e_4 k a l a m - m a s \grave{u} - s \grave{u} - d a$ (var. omits $- d a$) = qarrād DINGIR.MEŠ māta ina sapāni, var. na-ās-pa-nu x m[a-ti]; ISET 1, p. 71, Ni. 9501 ii 11 $k u \check{s}_x - g i n_x s u - s u - u n$ "I (Nergal) am like a destructive flood"; Dr. S. Cohen (University Museum) drew my attention to J. van Dijk, SGL 2, p. 26, 18-19 where we now read $a - m [a - r u] k u r s \grave{e} - s \grave{e} - k e m u - n i - d u_{11} - g a n i - \check{h} u l - [g \acute{a}] l - b i k u \check{s}_x (= SAHAR) s \grave{u} - s \grave{u} - m e - e n.$ ⁵

9'. For $k u r - \check{s} u b a (= M\check{U}\check{S}; ZA.M\check{U}\check{S}/M\check{U}\check{S}; M\check{U}\check{S}.ZA)$ see most recently S. Cohen, *Enmerkar and the Lord of Aratta* (unpubl. dissertation, Univ. of Pennsylvania, 1973), p. 50. For the 'mountain' as the birthplace of the gods see

A. Falkenstein, SGL 1, p. 116. It would be tempting to restore the first part of this line as en ^d[n i n - g i š - z i] - d a but the space between e n and]- d a is too wide for this restoration. A restoration [..... a - z i] - d a "[..... go]od (true) [seed]" is a possibility. The first sign of this line seems to be either ^de n - or ENxZ.

10'. Also in No. 1, line 4 (see above) i g i - g ù n - n u (vars. i g i - g ù n and [i]g i - g ù n - g ù n - n u) refers to Ningišzida. For i g i - g ù n (- g ù n) - n u see A. Falkenstein, ZA 44, pp. 4ff.; ZA 56, p. 82. Professor J. van Dijk drew my attention to VAS 17, no. 36, 1 (for dupls. see A. Falkenstein, ZA 44, pp. 1ff.; F. Ali, Letters, p. 80) l u g a l g u₄ i g i - g ù n (var. a m for g u₄ in VAS 17; probably miscopied) with gloss g u - [g i]g - r u for g u₄ i g i - GÛN: g i g r u < i g i - g (u) r u_x. The phonological pair g u n u_x (= DAR) and g u r u_x causes no problem (cf. W. von Soden, WZKM 55, pp. 51ff.; A. Falkenstein, Das Sumerische, p. 28 on n u - m a š - g u - r u - u m / n u - m a š - g u - n u - u m). J. van Dijk also drew my attention to W.W. Hallo, Rencontre 17, p. 124 i l n i n - m u l - a n - g i m d a r - a (DAR- a) where var. has EN = u r u_x for DAR- a where u r u_x has to be explained as *g u r u_x (= g u n u_x: DAR) > u r u_x with dropping of the initial [g].

11'. m è - s a h a r - r a also occurs in ELA², line 289 (Dr. S. Cohen's edition; S.N. Kramer's edition line 290) ^di n a n n a u r - s a g m è - s a ḥ a r - r a (var. - a) s a g e š e m e n - d i - d a m "Inanna, the heroine, who lets the troops dance on the battlefield(?)"; Kramer: "in the dust of battle"; W.Ph. Römer, Or NS 38, p. 103: "im Kampfgewühl". Unfortunately, the Akkadian interlinear translation is partially broken and almost illegible. For

á - z i - d a as an epithet of deities see TCS 3, p. 99 where, int. al., there is a reference to J. van Dijk, SGL 2, p. 81, 19 á - z i - d a as an epithet of Ningišzida; cf. also A. Poebel, AS 14, pp. 60ff.

13'. k u l = lakādu, see AHW p. 529; Proto-Izi I 176 (MSL 13, p. 23); S.N. Kramer, A Sumerian Lullaby, line 14 (S.N. Kramer, Estratto Edoardo Volterra, vol. 6, 1969, p. 194; text collated)⁶ ù - s á k u l - ù k i - d u₅ - m u - g á - š è "Sleep, come to my son!"; the preceding line reads ù - s à g á - n u k i - d u₅ - m u - g á - š è (g á - n u = alkam); Kramer; "Hurry(?) Sleep to my son"; Th. Jacobsen, op. cit., p. 203 translates "Sleep! pay your respects to my son"; Jacobsen has obviously thought of k u l = kubbutu in Ea II 101 and Izi E 240d (MSL 13, p. 191) but note the parallelism g á - n u (= alkam) and k u l (= lakādu, which is a synonym to alāku (cf. BAW 1, p. 72, 1)).

15'. The sign before h é - e - d a - g á l is almost sure [G]U₄ and my restoration [i₇ - d a a - e š]t u b (a - e š t u b = mīlu harpu) is strengthened by the following line.

Lines 15'-16' show Ningišzida as a god of vegetation and abundance, cf. J. van Dijk, SGL 2, pp. 84f.

19'. u m b i n is here written GADA.ÚR as also in VAS 17, no. 38 obv. 20.

27'. My restoration ù - [m a s á - s á] is not quite sure.

35'. é -AN- z a - k a (see also line 36') remains difficult. It may be preferable to read é - a n a_x - z a K A n a m - t i [.....] interpreting é - a n a_x as é - a n - n a "high (elevated) house". For é - a n - n a as an epithet of tempels (not referring to the Eanna in Uruk) cf. Å. Sjöberg, Mondgott, p. 86; 88 n. 4; A. Falkenstein,

AnOr 30/1, p. 149; 156.

3.

2'. s i is either garnu "horn" or nūru, šarūru "radiance."

4'. The reading of this line is ambiguous: (1) a - a a n ù - t u - z u [....]; (2) a - a d i n g i r ù - t u - z u [....] "the father, the god who has engendered you, [DN]"; (3) m e - z u k a l - k a l - a - à m ù - t u - z u [....] (cf. TCL 15, 22 obv. 15 m e - b i m e - k a l - k a l - a - à m "your m e's are very precious, your begetter [has allotted them to you]"). I have preferred (1). In the following line, Inanna appears as the mother of Šara, cf. TCS 3, p. 111; for Inanna as the consort of An see W.Ph. Römer, Or NS 38, p. 113 with lit.

7'. n u - u₈ - g i g (also written n u - g i g) is a common epithet of Inanna, cf. TCS 3, p. 111.

15'. For d u m u - g i₇ as referring to deities and kings see most recently Å.W. Sjöberg, Ex Orbe Religionum Studia Geo Widengren oblata 1 (E.J. Brill 1972) pp. 69f.

18'. The end of this line is epigraphically uncertain. It would be tempting to read n í - í [1 - í 1 - 1] a (= mutlellá) but the reading of the last sign as - 1] a is not sure.

19'. AN- k i - a (also in line 20'): (1) a n - k i - a "in heaven and earth", (2) d i n g i r - k i - a "the gods of the earth" referring to the a n u n n a - gods, cf. A. Falkenstein, SGL 1, p. 30; CT 42, no. 6 rev. iii 17; STVC 65 v 7; UET 6/1, no. 118, 23-24; UM 29-29-16-21, 13' ^d a - n u n - n a d i n g i r - k i - a - n a - m e - a.

(Footnotes)

1. Since the last five lines of the first *k i r u g u* are preserved, this *k i r u g u* contained at least 20 lines, the other *k i r u g u*'s contain, however between six to eight lines.
2. Cf. Å.W. Sjöberg, TCS 3, p. 112a as to Šara in literary texts. See further 6 N-T 543 (Ur III lit. fragment; quoted with the kind permission by. Dr. J.A. Brinkman, Director of the Oriental Institute, Univ. of Chicago) rev. 5
d u m u - n i e n ^d*š a r á g ù m u - n a - d é - e*
 "to her(?) (of Inanna?) son, the lord Šara, she(?) says". As to Šara as the son of Inanna cf. TCS 3, p. 111 commentary to line 309. In our new hymn, Šara is the son of An and Inanna (lines 4'-5'). The oldest reference for the god is found in the *Abū Salābīh* texts, see *z à - m l - Hymns*, lines 106-107 (ms. Dr. R.D. Biggs) *AN k i g u₄ é*
s i l a₄ s a g - d a r ^d*š a r á z à - m l*. See further TCS 3, pp. 34f. Hymn to Šara's temple *é - m a ħ* (in *Umma*) which is mentioned in our text line 16'. Besides the already known refs. for his wife ^d*u₄ - s a ħ a r - r a* see further N 4188 (unpubl. lit. fragment.) rev. 1 ^d*u₄ - s a ħ a r - r a m e - g a l - g a l - l a u₅ - a z i - g a - à m* "Usahara, dwelling upon the great m e's, is standing up."
3. For this text cf. D.O. Edzard, ZZB, p. 155 and fn. 819.
4. Text probably corrupt, cf. M. Civil, JNES 31, p. 386b.
5. In JCS 21, p. 30, UM 29-15-566+, col. iv 19-20, M. Civil reads *n a m - l ú - u_x - b a s a ħ a r i m - m i - [z u]* and translates "Taught their men submission". His copy permits also a reading *- s u: k u š_x i m - m i - s u*. After collation I read the sign as *- s u'* (the sign is not ZU or DUL but a badly written SU).

6. Cf. M. Civil, Or NS 41, p. 84 sub Ni. 4322 for texts not used by S.N. Kramer. CBS 11353 (quoted by Civil) has been published by A. Alster in RA 65, pp. 170f.

CBS 1558 Obv.





CBS 7908 Obv. and Rev.



CBS 10222 Obv. and Rev.