

The Old Babylonian hymns to Papulegara

(TAB. XXXVI-XXXVII)

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I. Introduction

The tablet (BM 139964, 17 × 13,5 cm) reedited here was splendidly published by Pinches in 1924 (see his copy at the end of the article). However, more than eight decades later it is possible, with the help of later studies (esp. Seux 1976, von Soden 1977 and 1981, Hecker 1989 and Foster 2005), to offer an up-to-date edition, based on collations of the original tablet (NW) and on a photograph. Regrettably, in the time that passed since Pinches' edition the tablet has suffered erosion and some signs, especially at the end of lines, are now lost and no longer visible. These signs, which are found in Pinches' edition but which are no longer visible, are marked with a degree sign (°). Collations of the original tablets are marked with an asterisk (*).

The tablet includes three hymnic compositions to the god Papulegara: one *pārum* (= our text A, i 4 ff.) and two ŠĪR *tanittim* (= our texts B, beginning broken, end in iv 4', and C, iv 5' – vi 33'). No other OB *Sammel-tafel* of Akkadian hymnic compositions is known to us.

The god Papulegara is known from this text only (cf. Krebernik 2004). As presented in our tablet, he is the first-born of Enlil (i 4), an epithet which is echoed in the first element of his name, *pap* “elder (relative)”. He is likely to be a major god in Keš (see text C), but is not mentioned under this name in the Keš hymn (Gragg 1969). Like Ninurta, Papulegara is a warrior god, referred to metaphorically by his various

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weapons (e. g., v 16'-19'); he is described as a lion (iv 9', v 29'), a meteorite (v 21'), as well as fire (v 19'-20', 24'-25'). Further characteristics include his responsibility for storms (i 9-10) and rain in springtime (v 13'-15'), the institution of kingship (ii 1-4), and justice (iv 9'-17'). In the last column (vi 16' ff.) the king is invoked to build a temple in Keš and Der.

It is difficult to provide an etymology for the name Papulegara. The structure of the name suggests a translation "Elder (relative), set by/for the ul". The word ul can have several meanings, e. g. "pleasure" or "eternity". Comparable names are ^dBá-ra-ul-e/le-ġar-ra and Pap-niġara, who is identified with Ninurta (cf. Krebernik 2004).

The language of the tablet belongs to the register of the hymnic-epic dialect (von Soden 1931, 172-173). Interestingly, the texts A and C show a partially different orthography and grammar (text B is only partially preserved). In general, text A is more archaic than text C.

Text A uses *pí*(B1), but text C *pi*(P1): *er-pé-e-[et]* i 9, *le-pí₁-[iš]* i 11, but *e-se-pi* v 3, *hu-ut-pi-im* v 12', *mu-pe-et-tu-ú* v 12', *ni-pi-iš* v 14', *a-pi-im* v 24', *i-pe-e-šú* v 24', *li-še₂₀-e-pi-iš* vi 21', 22'.

Furthermore, text A, with one exception, has uncontracted vowels, whereas text C, with the exception of *i-a* (but see *ša-ġa-am* vi 17'), mostly contracts such diphthongs²:

Text A: Uncontracted: [*š*]a-ma-i ii 8, *ġi-ša-ú* i 6, *na-ar-bi-a-am* ii 11, *it-ta-bi-i-ú* ii 4. Contracted: *ka-lu-šu-nu* ii 1, 3,

Text C: Uncontracted: *ša-ma-i* vi 29', *bi-ni-a-am* vi 9', *i-di-a* vi 14', *ku-us-si₂₀-a* vi 14', *ga-gi-a-am* vi 21', *li-a-am* vi 24'. Contracted: *ša-me-e* v 10'; *ša-mu-ú-um* v 13', *mu-ú-šu* vi 16'; *ša-ġa-am* vi 17'; *e-lu¹²-t[im]* iv 12', *i-ba-šu-ú* iv 15', *mu-pe-et-tu-ú* v 12', *i-wu-ú* v 25'; *šu-pa-a-am* iv 5', *i-ta-ar-ra-am* vi 12', *šu-pa-a-am* vi 32'; *gi-ri-de-e* vi 18'.

The use of *q*-signs is inconsistent. Text A uses *qú*(KU): *tu-q[ú-um/un-tim]* i 12. Text C uses both *qí*(KI) and *qì*(G1) as well as *qù*(GU): *qí-iš-tim* v 19', *mí-qì-it* v 21', *tu-qù-um-tim* v 17³.

Inconsistent also is the use of *ši/e* vs. *šì* in text C: *še-e-sú* v 7', *e-ši-id* v 17', *er-še-ta-am/tam* vi 26', 28', 30' vs. *e-šì-il* iv 11', *mu-uš-šì-ba-at* v 13', *gi-iš-šì-iš* v 25'. Mimiation is used consistently except for several attestations, all at the end of lines: *qá-ab-li* v 16', *qá-aq-qá-ra* v 21', *ša-a-ri* v 25', *el-li* vi 6', *ra-ag-gi* vi 13', *ku-us-si₂₀-a* vi 14', *ša-ap-la-nu* vi 27'.

² References are arranged thus: *a-i*, *a-u*, *i-a*, *i-u*, *u-a*, *u-i* and within this order according to lines of the tablet.

³ For *mu-uš-te-ed-G1* i 11 see the commentary.

Another literary feature — found in both text A and text C — is the construct state of participles ending in *-u* (cf. von Soden 1931, 212-213)⁴: *ra-ki-sú-um-ḥu-ul-li* < *rākisu imḥullī* i 9, *ša-ri-ru {um} ru-a-at [mu-tim]* v 11', *mu-pe-et-tu-ú i-i[r^o-tim]* v 12', *mu-ta-bi-ku ḥu-ur-ba-ši-im* v 14'-15', *ša-mi-tù qí-iš-tim* v 19'. Yet the majority of construct states, including participles, show the normal neutralized OB form, without *-u*. See the participles *mu-ta-ar-ri-ir* i 6, *mu-uš-ta-ak-ki-in* i 13, *sà-i-id* iv 8', *re-e* iv 10', *e-ši-il* iv 11', *e-ši-id* v 17', *ka-bi-is* v 26'.

The incised lines on the tablet often distinguish single verses: e. g., lines after i 5, ii 2, ii 6, vi 18'; cf. Hecker 1974, 119 n. 2. Sometimes the incised lines distinguish distiches: e. g., the line between v 11'-12' and v 13'-15'; the lines between vi 21'-22', vi 23'-24', vi 25'-26', vi 27'-28' and vi 29'-30'. Incised lines also serve to separate superscripts, subscripts or colophons: so do the lines after i 2, i 3, iv 4', vi 30', vi 35', vi 36'.

Double incised lines or a stronger line of separation occur after iv 2' (end of text B before the colophon), v 10', v 23', vi 13' (each before a distich), vi 31' (before the colophon of text C) and vi 33' (between colophon of text C and subscript of the entire tablet).

The text distinguishes two types of indentation. A long indentation is used when a verse is too long for a single line of writing and the end of the verse has to be written on a second line: e. g., i 5, i 7, i 10, i 12, ii 2, ii 4, v 15', v 18', v 23', v 28', vi 20'. A shorter indentation is used to mark the second verse of a distich if the verses are not separated by incised lines (see above): e. g., v 12', v 14', v 17', v 20', v 22', v 25', v 27', vi 22', vi 24', vi 28', vi 30'. The two types of indentation are marked in our transliteration and translation.

Two verses regularly form a distich: e. g., ii 1-2 + ii 3-4; ii 5-6 + ii 7-8; v 13'-14'a + 14'b-15'; vi 18' + vi 19'-20'; vi 21' + vi 22'; vi 23' + vi 24'; vi 25'a + vi 25'b-26'; vi 27'a + vi 27'b-28'; vi 29' + vi 30'.

II. Transliteration

Obv.

Col. i

- | | |
|---|--|
| 1 | <i>pa-ru-um a-na ^dPap-ul-e-gar-ra</i> |
| 2 | <i>ŠĪR ta-ni-it-tim a-na ^dPap-ul-e-gar-ra</i> |

⁴ Note also the unclear construct state ending in *-i*: *ri-ti* v 25' (nominative) and *ni*²-i-ri** ii 10 (case?).

- 3 3 šìR ^aPap-ul-e-gar-ra
 4 *a-ša-ri-id bu-ku-ur ^aEn-líl da-na-an-ka*
 5 *i nu-za-am-me-e-er*
 6 ^aPap-ul-e-gar-ra *ḥi-ša-ú mu-ta-ar-ri-ir*
 7 *da-aš-ni*
 8 *qar-du-um ta-a-lim E-nu¹-na-ki i-li aḥ-ḥi-i-m[a*]*
 9 *ra-ki-sú-um-ḥu-ul-li er-pé-e-[et]*
 10 *a-bu-bi-im ḥa-n[a-ma²-tim²]*
 11 *mu-uš-te-ed-GI ap-lu-uḥ-tim ₁e-pi²]-[iš]*
 12 *tu-q[ú-um/n-tim]*
 13 *mu-uš-ta-ak-ki-in [li-tim e-li]*
 14 *mu-ša-[li ...*
 15 *mu-uš-ta-ak-ki-i[š...]*
 16 *ge-[ri ...*
 17 [x x x] ni² ki² [...
 Rest broken.

Col. ii

- 1 *ta-am-gu-ur-ma šar-ra-am ù ka-lu-šu-nu*
 2 *im-ta-ag-ru*
 3 *ta-ab-bi ši-ma-as-sú ù ka-lu-šu-nu*
 4 *it-ta-bi-i-ú*
 5 *ka-ab-ta-at-ma mi-il-ka-at-ka*
 6 *i-sà-ḥu-ḥu ri-ig-mi-iš-ka*
 7 *ka-ab-ta-at pu-ul-ḥa-at-ka qá-aq-qá-ra-am*
 8 *[ù š]a-ma-i e-em-de-et*
 9 ?
 9 x [x x x x x x x] *ma-li-ku-tam*
 10 [...?] *ni²-i-ri* ^aEn-líl*
 11 [... *tu-uš]-ta-aq-ti na-ar-bi-a-am*
 12 [...] *]-₁A²/ZA²]-am*
 13 [...] *]-ru²*
 Rest broken.

Col. iii

- 1 *i-na ta-am-li-it* [...
 2 *A-num ù* ^dI[š**-tar* ...
 3 *ip-la-ak-ka ri-i*[g*-mi[?]-iš[?]-ka[?]...
 4 *te-e-er* [...
 5 *ul-lu-um i-na r*[i-...
 6 [...
 7 *ta-ak-ma-am* KALAM ^rX¹[...
 8 ^dEn-ki ^dAR[A(*Usmû*) ...
 9 *at-ta-a^o-ma^o* x^o [...
 10 [...
 11 ₁X^o x^o] [...]

Rest broken.

Rev.**Col. iv**

- 1' broken
 2' ^rX¹ broken
 3' AL.TI *i-l*[a-am ...
 4' šîR *ta-ni-it-tim* [a-na ^dPap-ul-e-gar-ra]
 5' *i-la-am šu-pa-a-am l*[u-ul-li sà-i-id]
 6' *na-ki-ri-im né-*^re[?]*-*[ir ...
 7' ^dPap-ul-e-gar-ra *šu-p*[a-a-am lu-ul-li]
 8' *sà-i-id na-ki-ri-im^o* [né-e-ir
 9' *né-e-še₂₀-em da-an-na-am^o* x[...
 10' *re-e da-an-šú-tim mu^o-*[x x x]
 11' *e-ší-il mu-uš-ta-ar-*[*hi* x x x]
 12' (erasure) *bé-e-el e-lu*[?]-t*[im mu-ra-mu]
 13' *ši-ir-a-an na-ki-ri mu-*[...
 14' *ša i-na sà-ar-tim i-sà-ak-*[ki-lu ...
 15' *i-ba-šu-ú-ma a-la-ak-*[šú ...
 16' *ik-ke-le-em-me-e-šu ez[?]*-zi[?]*-i*[š[?]!... (Signs: AL L[I ...)
 17' *ú-ša-at-ba-ak-šu im-ta*[-am/šú x x]

Col. v

- 1' x [...
 2' x [...

- 3' *e-se-pi* ¹*a*^{1?}-*n*[*a*? ...
 4' *ka-ab-ta*-[*at*...
 5' *me-e-ḫi-i* [*le-em-nu-tim* ...
 6' *šar-ra-am(-)ma-tim* *la*^o [...
 7' *še-e-sú ú-um-¹ma^{1o}-t*[*u*^o-*šú* ...
 8' *a-ša-am-šu-tum šú-ú-ut-tum* [x x x x x x]
 9' PU*-ZA*-*at* x[...
 10' *ti-il-pa-an gi-im-ri-im ša-me-e* ¹*i*^{1*}?[-*ša-qir*]
 11' MUŠ.HUŠ *ši-na-ti ša-ri-ru* {*um*} *ru-a-at m*[*u**-*tim*]
 12' *ši-il-ta-aḫ ḫu-ut-pi-im mu-pe-et-tu-ú i-¹i¹[*r*²-*tim*?*]
 13' *ša-mu-ú-um ša ri-i-tim mu-uṣ-ši-ba-at*
 14' *we-el-di-im ni-pi-iš ša-at-tim mu-ta-bi-ku** (coll.)
 15' *ḫu-ur-ba-ši-im*
 16' *ša-aš-ša-ar tu-uq-ma-tim pa-ta-ar qá-ab-li*
 17' *e-ši-id tu-qù-um-tim a-ma-an-de-e-en*
 18' *ta-am-ḫa-ri-i-im*
 19' *ku-ul-pa-šum ša-mi-tù qí-iš-tim* ^d*Girra*
 20' *e-ez-zu-um ša qá-ba-al-šu né-e-re-et*
 21' *mi-qì-it pa-ar-zi-il-li-im ša qá-aq-qá-ra*
 22' *i-ra-sú na-ap-ra-aṣ pa-ra-ak-ki-im*
 23' *ta-ni-it-ta-šu lu-uš-ta-aš-ni*
 24' *i-ša-at a-pi-im ša da-na-ta-am i-pe-e-šú*
 25' *i-ku-lu gi-iṣ-ši-iš i-wu-ú ri-ti ša-a-ri*
 26' *ka-bi-is e-eg-ru-tim la šu-šu-ru-ú*
 27' *mi-li-ik-tim* ^d*Pap-ul-e-gar-ra ta-bi-ik-šu-nu*
 28' *ša-aš-ka-al-lu-uš-šu*
 29' *né-e-šum na-ad-ru-um né-`i-it a-la-ak-tim*

Col. vi

- 1' [...] x [x]
 2' [... t]a/t]e-im [x]
 3' [...] x *šar-ru-u*[m]

- 4' [...]x(-)aš-ta-am
 5' [...]-šū-um
-
- 6' [...] Ke-e-eš el-li
 7' [...]ta-am id-na-šum
 8' [...]tim ú-ra-ša-am
 9' [...]im bi-ni-a-am
-
- 10' [... i²-na²-a]†*-ta-lu-ú-ma di-na-am
 11' [... l]i-ša-na-am e-eg-ra-am
-
- 12' [...]ᵀi¹-na bi-ti-šu i-ta-ar-ra-am
 13' [...]x-su ša-du-ú-ma bé-li ra-ag-gi
-
- 14' [...] ù i ni-im-li-ik i-di-a ku-us-si₂₀-a
 15' [l]i-ši-ib wa-ši-ib-ša
-
- 16' [li]-ši-ib šar-ru-um ša ul-lu-lu mu-ú-šu
 17' ᵀe¹-eš-še₂₀-ša-am bi-it i-li ša-ḥa-am la-am-du
-
- 18' li-iš-du-ud mi-iš-ri gi-ri-de-e li-pu-uš
 19' li-iš-te-ši-ir bi-it i-li sí-ka-ti-im
 20' li-iš-ku-un
-
- 21' a-na ᵀIštaran(KA.DI) ga-gi-a-am li-še₂₀-e-pi-iš
 22' a-na Diġir-maḥ li-še₂₀-pi-iš re-e-ma-am
-
- 23' li-ib-ni E-zu-za-al bi-it ᵀSú-gal-li-tim
 24' ra-ab-ša-am li-a-am a-a-ka-am li-ib-ni
-
- 25' bi-tum lu na-ši re-e-šu ša-ap-la-nu-um šu-ur-šu-šu
 26' er-še-ta-am lu ta-am-ḥu
-
- 27' Ke-e-eš bi-tum lu na-ši re-e-šu ša-ap-la-nu
 28' šu-ur-šu-šu er-še-ta-am lu ta-am-ḥu
-
- 29' e-le-nu-um zi-iq-qu-šu li-iš-nu-nu ša-ma-i
 30' ša-ap-la-nu-um šu-ur-šu-šu er-še-tam lu ta-am-ḥu
 *
-
- 31' ᵀPap-ul-e-gar-ra ba-e-ru ḥu-du ù šu-li-il
-
- 32' AL.TI i-la-am šu-pa-a-am lu-ul-li
 33' ŠÌR ta-ni-it-tum a-na ᵀPap-ul-e-gar-ra
-
- 34' 1 pa-ru-um
 35' 2 ŠÌR ta-ni-it-tim

36' *a-na* ⁴*Pap-ul-e-gar-ra*

37' 3 šĪR ⁴*Pap-ul-e-gar-ra*

III. Translation

Obv.

Col. i

1 One *pārum*-hymn to Papulegara;

2 Two praising songs to Papulegara;

3 (In total:) three songs (to) Papulegara.

4 Leader, first-born of Enlil!

5 Let us sing your might!

6 Papulegara, the noble, who makes tremble

7 the mighty!

8 Valiant, the beloved brother of the Anunnaki, the divine brothers.

9 Who binds the storms, the *swol[en]* clouds

10 of the storm-flood.

11 Who constantly foments armor-bearing, who wa[ges]

12 the bat[tle].

13 Who trium[phs] again and again [over]

14 those ho[stile (to you)].

15 Who ever sla[ys ...]

16 the en[emies of ...]

(Rest broken.)

Col. ii

1 When you favored a king — all of them (the gods)

2 favored (him as well).

3 When you uttered his destiny — all of them (the gods)

4 uttered (it as well).

5 As your counsel is respected,

6 the (gods) tremble at your cry,

7 Your terror lies heavy;

- 8 it stretches between earth [and s]ky.
 9 [...] government,
 10 [...] the yoke of Enlil.
 11-13 [... you have brou]ght to an end; the greatness [of]...
 (Rest broken.)

Col. iii

- 1 In the *completion* of [...]
 2 Anum and I[štar ...]
 3 He revered you, [to your] *c[ry ...]*,
 4 *return [...]*
 5 Exalted among the ...[...]
 6 [...]
 7 *You grumbled* (and) the land [*trembled?*],
 8 Enki and Usmû [...]
 9-11 Only you [...]
 (Rest broken.)

Col. iv

1'-2'broken.

- 3' 'Completed'. [*Let me praise/extol, etc.*] the god' —
 4' a praising song [to Papulegara].
 5' [Let me extol] the resplendent god, [the slaughterer]
 of the enemy, the *sla[yer of adversaries]*.
 7' Papulegara, the resple[ndent, let me extol],
 8' the slaughterer of the enemy, [the *slayer of adversaries]*.
 9' The mighty lion [...]
 10' the shepherd of the humble, the [...]
 11' Who paralyzes the arrogan[t ...],
 12 lord of the *pr[oud?, who weakens]*
 13' the muscle of the enemies, *the one who [...]*.
 14' He who deceitfully appropriates [*whatever*]
 15 exists and [whose] way [*is crooked*],

- 16' he (Papulegara) looks at him *angri[ly ...]*
 17' He (the evil-doer) makes him (Papulegara) pour venom.

Col. v

1'-2' traces

- 3' To gather/to twine t[o his ...]
 4' is heav[y]
 5' the [*evil*] storms [...]
-
- 6' King of the land [...]
 7' his glow, [*his(?)*] *heat* [...]
-
- 8' Whirling dust storm, [...]
 9' ... [...]
-
- 10' The bow of the universe *p[ierces]* the heavens.
-
- 11' A dragon (armed) with teeth, *dripping* spittle [*of death*],
 12' an arrow tipped with a bronze head that perforates the *ch[est]*.
-
- 13' The rain of the pasture that multiplies
 14' (the number of) the young, the breath of the year, that pours
 15' the frost *away*.
-
- 16' The saw of battles, the dagger of combat,
 17' the reaper in battle, the *scythe*
 18' of war.
-
- 19' The axe that denudes the forest, fierce combustion
 20' whose assault is deadly.
-
- 21' The iron meteorite that smashed the ground,
 22' the *chisel* of the dais;
 23' let me recount his praise!
-
- 24' The fire in the canebrake, which cracked the hard soil,
 25' (and) consumed (it) like a thornbush, (so that) it became a pas-
 ture of the wind.
-
- 26' Who tramples over the crooked ones, whose advice is dishonest,
 27' Papulegara who pours them into
 28' his (divine) net.
-
- 29' Raging lion, who besieges the road.

Col. vi

1'-5' ...

6' [...] of pure Kēš.

7' [...] the ... give to him!

8' [...] plot.

9' [...]] build!

10' [... *they lo*]ok to the verdict,

11' [...] the crooked of speech.

12' [...] he leads away *from* his temple.

13' [...] The ... *they have* ... the lords of evil *in the mountain*.

14' [...] so let us take counsel: establish a throne!

15' May the one (fitting for) sitting on it take his seat!

16' [M]ay the king take his seat, whose rites are so pure,

17' who knows how to rejoice in the temple on the day of the
eššēšu-feast.

18' May he draw the borders! May he lay out the paths!

19' May he maintain the temples of the gods in order! May he

20' set the property pegs (in the wall)!

21' May he make build *a gagûm* for Ištaran!

22' May he make built a womb for Diġir-maḥ!

23' May he build the Ezuzal, the temple of Sugallitum!

24' The lying bull, the sanctuary may he build!

25' The temple, may its head rise high; below, may its roots

26' grasp the underworld!

27' Keš, the temple, may its head rise high; below,

28' may its roots grasp the underworld!

29' Above, may its tops compete with the heavens;

30' below, may its roots grasp the underworld!

31' Papulegara, the hunter! Be glad and rejoice!

32' Completed. 'Let me extol the resplendent god' —

33' a praising song to Papulegara.

34'		One <i>pārum</i> -hymn;
35'		Two praising songs;
<hr/>		
36'	to	Papulegara;
<hr/>		
37'	(In total:)	three songs (to) Papulegara.

IV. Commentary

I

1-3: For *pārum* and *šir* (*tanittim*) as designations for hymns see von Soden 1972-1975, 545 and Groneberg 2003, 59-60, 63. — Contrary to Pinches 1924, 63 and 67, Seux 1976, 46 n. 1 and Hecker 1989, 728 we take the meaning of the first three lines not as an enumeration of three compositions (1: *pārum*, 2: *šir tanittim*, 3: *šir*), but as two lines summarized by the third line: one *pārum* plus two *šir tanittim*, altogether three *šir*-compositions (so also von Soden 1931, 172; id. 1972-1975, 546; Hecker 1974, 39 n. 5; CAD P 209-210, in spite of the missing plural determinative after *šir* in i 3). Groneberg 1997, 3 n. 5 (cf. also 2003, 63) takes *šir tanittim* i 2 as „zusammenfassende Unter- und Überschrift dreier Gesänge an *Papulegarra*“, which interpretation is unjustified. The arguments for our interpretation are: (1) The separating line between i 2 and i 3; (2) vi 33', which proves that the third song had the title *šir tanittim* (see Seux 1976, 46 n. 1 who assumed that the same song is entitled *šir* in i 3 but *šir tanittum* in vi 33'); (3) vi 34'-37', which tell that the first composition was titled *pārum*, while the second and third were referred to as *šir tanittim*. The three compositions were summarized by the general term *šir*, presumably *zamārum*. *šir*, it appears, included the sub-categories of *pārum* and *šir tanittim*. Note that the very next line refers to the performance of the compositions with the verb *zamārum*.

7: In the lexical lists the poetic word *dašnum* is equated with *dannum* (AHw 165, CAD D 120). It is noticeable that this sequence of synonyms is echoed in i 4 and i 7.

8: The photo shows remains of two horizontal wedges before the vertical wedge copied by Pinches which fit neither *-k[a]* (Pinches 1924, 67) nor *-š[u]* (CAD T 95a).

9-10: For reading and restoration see von Soden 1977, 280 and AHw 1559 s. v. *ḥannāmu*.

11: Contrary to the dictionaries (cf. also Seux 1976, 47 “Qui es revêtu”, and Hecker 1989, 728 “der sich ... bekleiden lässt”), the form *mu-uš-te-ed-gi* cannot be derived without difficulty from *edēqu* but on-

ly from *dekûm Štn*. If so, *apluḫtam šutedkûm* stands metonymically for “to constantly mobilize the army”. The writing *-ed-GI* is probably not archaic orthography (“*ki*”, see the use of *ki* in i 8, i 13 and i 15) but attests to an exceptional assimilation /dk/ > /dg/. For a voicing of /k/ in contact with a voiced consonant in OB see *GAG* § 28* (*i-na-ad-di-ig-gi* AbB 9, 63: 15 < *inaddinki*). Cf. also /kt/ > /gd/ in *ig-da-aš-dam* ARM 4, 47: 9 < *iktašdam* and *li-ig-da-mi-ús* ARM 5, 36: 22 < *liktammis*.

13-14: The two signs *mu-ZA-* suggest the plausible restoration *muṣṣālum* or *muṣallum*. The former is better attested.

15: *šakāšum* (here in the **Dtn**) is a well attested variant of *šagāšum*, also in OB (*CAD* Š/1 66 s. v.).

II

5-7: Note the rhyme at the beginning of the line: *kabtat(-ma) milkatka/pulḫatka* (see Hecker 1974, 145).

6: For the derivation of the verb from *saḫāḫum* see von Soden 1977, 280.

8: For the pair *qaqqarum-šamā'ū* see Wasserman 2003, 78. There is no head of a vertical wedge before [š]a as copied by Pinches; more to the left is a mark which could be the part of a horizontal wedge but can also be a damaged part of the tablet.

10: The sign *ri*, clearly visible on the tablet, was not copied (collated). There is no **TA** as stated by Pinches 1924, plate VI facing page 72, “note”.

III

2: Not ^aN[in, nor Diġir-m[ah. Collated.

3: *iplakka* < *iplaḫka* (*palāḫum*), obviously an assimilation. See below chapter V.

7: *ta-ak-ma-am*. We derive this form from *kamāmum* (*AHw* 430, *CAD* K 109 and Mayer 2007, 132 n. 8). Incidentally, the only other attestation of this rare verb (Ee. II 87) also mentions Ea.

8: *Usmû* is the vizier of Enki.

IV

3'-4' (cf. also vi 32'-33'): As discussed by Gabbay 2002, 94-95, **AL.TI** is very likely the shortened form of **AL.TIL** = *qati*, “finished, completed”. **AL.TIL** is found at the end of *Atra-ḫasis* (Lambert/Millard 1969, 32). Cf. also the almost entirely lost colophon of *Girra and Elamatum* (Walker 1983,

148: 51). A similar remark, NU.TI, “not finished”, is attested at the last line of the hymn to Bēlet-ilī (CT 15, 2 viii 11, see *CAD* Q 179b). The best comparison to AL.TI in our text is found in a hymn to Adad (CT 15, 3 i 1-3). The first three lines of this text present a colophon-like header: $\text{in}^{12}\text{-}\text{hu } \text{še}_{20}\text{-e-me ik-ri-bi lu-na-i-id} / \text{AL.TI } \text{še}_{20}\text{-e-me ik-ri-bi lu-na-i-id} / \text{šĪR ku-um-mi a-na } \text{IŠKUR}$, “[Son]g of sighs⁵ “‘Let me praise the Hearer of Prayers’ (Groneberg 2003, 59). Completed: ‘Let me praise the Hearer of Prayers’. A song of the shrine to Adad”. The formula in this text consists of three parts: (1) the composition’s title (typically constructed with a 1. sg. precative “let me praise”); (2) the remark AL.TI followed again by the composition’s title; (3) the generic designation which includes the term šĪR, further qualified by *kummi*, and the attribution to a specific god. Parts 2 and 3 of the above mentioned formula, as already stated, parallel our text iv 3’-4’ (end of hymn B) and vi 32’-33’ (end of hymn C): the remark AL.TI followed by the composition’s title, generic designation šĪR, further qualified by *tanittim* and the attribution to Papulegarra.

5’-6’: Restorations contra Groneberg 1981, 180 (who has *i-la-am šu-pa-a-am [lu-ul-li sà-i-id] na-ki-ri-im né-e-še₂₀-em da-an-na-am*). The broken sign after *né* could well start with two horizontal wedges instead of one horizontal and one vertical as copied by Pinches. We restore in iv 6’ a word for „enemy, adversary“.

9’: For the accusative in *-em* see Wasserman 2003, 166 n. 43.

12’: Collations and the photo show that the penultimate sign of the line is more likely a *-lu*, so *bēl elūtīm*. But a *-ku* sign is not excluded, hence *bēl ekūtīm*, “lord of the *de[prived ones?]*”. In the break, a short participle has to be restored, e. g., *mu-ni-iš* “who weakens” or another form.

14’-17’: Foster 2005, 93 (“(hamstrings the hostile,) He looks in fury upon him, he pours out venom on him [], The roar of his torrent ... he pours out, venom [he ...]”) seems to omit, indeed to conflate mutually excluding interpretations of the lines. For *i-sà-ak-[ki-lu]* iv 14’ see von Soden 1977, 280.

16’: *AHW* 775 s. v. *nekelmûm* 2a. The signs after the verbal form, though collated, still pose a problem. After *nekelmûm* one expects to find

⁵ In reading $\text{in}^{12}\text{-}\text{hu}$ we follow Groneberg 2003, 59. Yet the first missing sign of CT 15, 3 i 1 remains difficult. Gabbay 2002, 93–95 (see collation on 126), discusses various possible restorations, suggesting the restoration $[\text{iš}^2\text{-ka}^?]\text{-ar}^!$. However, besides the lexical reservations against this suggestion (*iškarum* in the meaning of “a series”, or “a composition”, is hardly expected in OB), a collation by NW (Jan. 2003) excludes this proposition: there is no room in the break for two signs. Based on the formulaic parallel with the Papulegara hymn, a šĪR sign is not impossible, although it, too, does not entirely fit the traces left (cf. the same sign in i 3 of this text).

ez-zi-iš (see *CAD* N/I 152 f. for many parallels), but the signs do not easily yield this reading. The AL sign could perhaps be separated into EZ and ZI, which includes the small *winkelhaken*-signs that form the beginning of the last sign in the line, probably a LI. This is not impossible for the EZ, but much harder for the ZI; compare to, e. g., ZI in v 21'. Nonetheless, we tentatively submit the reading *ik-ke-le-em-me-e-šu ez^{21*}-zi^{21*}-i[š²¹...]*, as the most plausible restoration of the end of this line. An alternative interpretation is the reading *al-l[i-...]* < *an(a)-li...* “to ...”.

17': For a similar image of a god pouring (šub) venom over the disobedient and hostile cf., e. g., TCS 5, 42: 431 f. (Temple Hymns = ETCSL 4.80.1) *lugal-zu en gal dumu en-lil-lá-kam ur-maḡ galam è kur-re uš₁₁ šum-mu* “(Ninazu) your king, the great lord – he is the son of Enlil – is a towering lion spitting venom over hostile lands” and ZA 65, 180: 28 (Ininšagura, Inanna C = ETCSL 4.07.3) *ki uš₁₁ šub-ba-ni* “the place where she (Inana) throws (her) venom”.

V

3': Neither the form (infinitive or participle) nor the syntax of *e-SE-pi* (what is the ending *-i*?) are clear.

5': For the reading and restoration, see von Soden 1977, 280.

6': For the construct state *šarra* in this epithet see Mayer 1997, 167.

7': We understand the form *ummā[tūšu]* as the feminine plural of *ummum*.

8': See *AHw* 1115b *šu''udum* “etwa ‘wirbelnd’”.

9': PU*-ZA*-at x[...]: Collation did not yield a new reading. Signs as copied.

10': Collation and photo show the head of a lower horizontal wedge which could be part of an *i*-sign.

10'-12': *tilpānum*, *mušhušum* and *šiltāḫum* could on another level also refer to three astronomical constellations: “bow”, “dragon” and “arrow”. Note that MUL.APIN I ii 6-8 (*AfO* Bh. 24, 32) lists all three together in the path of Anu under similar designations, *šiltāḫu*, *qaštu* and *Niraḫ*.

11': *ša-ri-ru {um} ru-a-at* is a mistake, possibly triggered by the puzzling sequence *-ru ru-*. *CAD* § 114 s. v. *šarraru* probably assumes a *damqam-īnim*-construction with the comment “*šārīrum* (for *šārīram*) ...”, but this is not justified.

12': For a reading *i[rtim]*, see *AHw* 860 s. v. *petū* D 10, Foster 2005, 72 and *CAD* P 354 s. v. *petū* 6f, improving on von Soden 1981, 196 who read *in[ātim]* (accepted by Hecker 1989, 729).

14'-15': Cf. *itabbak ḥurbāša elīšu* “She pours shivers of fear on him” *Kraus AV* 194 ii 21 (*CAD T 5 tabāku* 1f). We think, however, that *tabāku* in our text has a slightly different meaning: the favourable wind of spring-time drives away the cold of the winter.

16': We prefer *patar* from the more common *patrum*, “dagger” (with *CAD P* 281b), but the word can also be derived from *patarrum* “mace” (with *AHw* 848).

17': See *CAD A/II 2 amandēnu*. Hecker 1981, 729 “Panther des Kampfes” has *mindinum* in mind.

24'-25': For the syntax of the two lines we follow *AHw* 292 *giššu* 1, Seux 1976, 49 and Hecker 1981, 729 (contra *CAD G* 99 *giššu A* 1 and Foster 2005, 94): the relative clause continues to the end of l. 25'. — In this case, contra *CAD G* 99 *giššu A* 1, *AHw* 292 *giššu* 1, *CAD E* 414 *ewû* 1b, Seux 1976, 49 and Hecker 1981, 79, there is no *ewû+ -iš*-construction (for which see Streck 1999, 37 and 91 no. 93 and Wasserman 2003, 150), but a simile with the *tertium comparationis* *īkulu* (thus also Foster 2005, 94) and the vehicle *giššiš*. This interpretation not only suits the syntax, but makes better sense: dry thornbushes are easily consumed by fire, whereas fire does not turn pastures into thornbushes. According to *GAG* § 67c*, the comparative function of *-iš* is not yet attested in Old Babylonian, but see Mayer 1995, 171 n. 28 and Wasserman 2003, 131-133 (especially 131 n. 164) for other rare (sometimes problematical) Old Babylonian examples for *-iš* in comparative function, and Streck 1999, 37 for the proximity of *-iš* in comparative function and the *ewûm+ -iš*-construction which is known in Old Babylonian. — *CAD E* 414 *ewû* 1b, followed by Seux 1976, 49, interprets *šāri* as *šār* “3600” with the meaning “totality”, whereas Hecker 1981, 729 translates it “wind”, leaving open his interpretation of the expression. We take *šāru* here in the sense of “emptiness, nothingness, vanity” (*CAD Š/I* 139 *šāru* 5).

26': Note the form *šūšurū*. One would expect a construct state *šūšurī* or *šūšurūt*, followed by a genitive which denotes the area of validity of the quality.

29': The hitherto misunderstood (*AHw* 788 *ni'ītu* “Hemmnis?”, *CAD N/II* 219 *niḥītu* “mng. unkn.”) noun *né- 'i- it* is the participle *nē' it* of the literary verb *nētum* (*AHw* 783 “umschließen?”, *CAD N/II* 198a “to surround”, poorly attested, but cf. the well attested noun *nītu* “Umschließung, Einschließung” *AHw* 798, “seizing, grip; siege, encirclement” *CAD N/II* 300). For an image of a wild animal threatening a road cf. *ZA* 65, 180: 24 (Ininšagura, Inanna C = ETC SL 4.07.3): *nemur_x* (PIRIG.TUR) *ḥur-saḡ-ḡá ḥar-ra-an ku₄-ku₄* “leopard of the mountain entering the road”.

VI

10': Of all the words which are possible before *dīnam*, [*i-na-a*][†]*-*ta-lu-ma* comes to mind first. But according to the dictionaries, *naṭālum* is so far not attested with *dīnam*.

11': Note that *lišānum*, contrary to normal use, is masculine here. For the “twisted tongue” see also UET 1, 146 iii 7 and iv 7 (*CAD* E 42 *egēru* 4d).

14': For the reading *i-di-a ku-us-si₂₀-a* see von Soden 1977, 280.

21': For Ištaran, god of Der, see Lambert 1976-1980, 211, who mentions this god's responsibility for the border between Umma and Lagaš. Note that drawing borders is mentioned in our text vi 18' as a responsibility of Papulegara.

22': For *Diġir-maḥ* see Krebernik 1997, 504. The mother goddess had a temple in Keš, a city mentioned in vi 6 and vi 27. Der and Keš seem to have been neighboring cities. For *rēmum* as cultic object see Foster 2005, 94 n. 2 with further literature.

23'-24': For Ezulal see George 1989, 161. Note the neat chiasm *libni-temple-temple-libni*.

25'-30': According to Hecker 1974, 151 these lines form a stanza consisting of 6 verses.

29'-30': For the complex merism *elēnum-šaplānum, šamā'ī-eršetam* cf. Wasserman 2003, 74.

31': There is no need here for a “marine or commando”, as suggested by Foster 2005, 94 n. 3. For another case of a god (Sin) as *bā'erum* see Wasserman 1995.

32': See the remark on iv 3'.

V. The Shift *ḥ* > *k* in Old Babylonian

The form *iplakka* for *iplaḥka* (iii 3) offers a good opportunity to present a small and certainly not complete collection of references for the shift *ḥ* > *k*, a rare phenomenon already mentioned in *GAG* § 25d and investigated by von Soden 1968, 217-218 and Knudsen 1969.

Whereas in *iplakka* the shift *ḥ* > *k* is obviously triggered by an assimilation of velar *ḥ* to velar *k*, the motivation for the shift is not entirely clear in the following cases. According to von Soden 1968, 217-218, Knudsen 1969 and Buccellati 1996, 23 the shift *ḥ* > *k* might attest to a sporadic, unpredictable and allophonic spirantization of *k*, i. e. *k* pronounced as [k̠], whereas Reiner 1973, 54, in our view not convincingly, interprets it as a scribal error.

a) After a vowel:

e-di-ik YOS 10, 42 iv 39 for *ediḥ* “it is covered with patches”.

¹⁴*e-di-ku*^{meš} AbB 4, 37: 5 for *ēdiḥū* “basket-mender”.

ma-ki-ir JCS 9, 62 no. 8: 10 (Ešnunna) for *maḥīr* “rate”.

a-ka-ar-r[a-]ar AbB 13, 150: 15' for *aḥarrar* “i will dig” and *ibid.* 17' *ka-ra-ri-im* for *ḥarārim* “to dig”.

it-ta-sa-ak CH § 248: 38 for(?) *ittasaḥ* “he has torn out(?)” (cf. Knudsen 1969, 153–154; *CAD* N/II 20b *nasāku* B; *AHW* 1197 *šašallu* 3b).

ka-ni-iq zā'er PN *MARI* 3 p. 46: 3-5 for *ḥāniq* “who strangles the enemy of PN” (Durand 1993).

Central Babyl. *esēḥum* “to assign”, *isiḥtum* “assignment” corresponds to Mari Babylonian *esēkum*, *isiktum*; see *AHW* 248; von Soden 1968, 218; Knudsen 1969, 152. Yet the case is difficult because no Semitic cognates are known either for *esēḥum* or *esēkum*.

b) Word-initial or postconsonantal:

Ka-ma-ši-rum VS 13, 9 r. 2 for *Ḥamašīrum* “mouse”.

ka-da-ša ZA 44, 32: 20 for *ḥadāša* “joy”.

Perhaps *kiāšum* “to help” (*CAD* K 295b). This rare verb, attested in a score of later sources and in the synonym list *Malku=šarru* as an equivalent to West Semitic *azārum*, lacking clear cognates in other Semitic languages, is perhaps a byform of *ḥiāšum* “to hurry, to hasten”, a well attested verb with sound Semitic etymology. The semantic differentiation between *kiāšum* “to help” and *ḥiāšum* “to hurry” also hints at this direction: a similar semantic development exists in the verb *rāšum* (*CAD* R 187 f.) “to come” and “to come to help”. (See also Wasserman 2008 chapter 7.)⁶

Ša-am-ka-at Gilg. OB II 140, [*Ša-a*]m-¹*ka-tim*¹ Gilg. OB II 135, *Ša-am-ka-t[um]* Gilg. OB II 175, for *Šamḥat(um)* “The beautiful one”.

c) The following reference perhaps attests to a dissimilation of *ḥ* as first radical before another *ḥ* as third radical (Knudsen 1969, 149): *ku-ša-ḥu-um* YOS 10, 24: 31 for *ḥušaḥḥum* “famine” (yet *ḥu-ša-ḥu-um* *ibid.* 21).

⁶[Die Autoren wurden darauf hingewiesen, daß *kiāšum* “retten, helfen” ein transitives Verb ist – s. *SPTU* III 67 ii 24 (*awīla ina šertu ka-a-ša*) – und daher kaum eine Nebenform des intransitiven Verbs *ḥiāšum* “hineilen” sein kann. Weitere Belege für *kiāšum*, über *CAD* K 295b hinaus, sind: 1) **G** *Ludlul* I 97 (*ša lā ka-šim-ma*), *KAL* 2, 36 iv 5' (*ištari ki-ši*, Impt.), mit Akkusativobjekt auch *SPTU* II 12 ii 21 (// *CT* 51, 195: 10) und iii 21 (*ina annī-šunu a-kis-su-nu-ti*); 2) **D** mit Akkusativobjekt *Ludlul* I 10 // 12 (*ú-kaš/ka-āš-šu/šú mīta*). Anm. des Herausgebers, die hier in Absprache mit den Autoren angefügt wird.]

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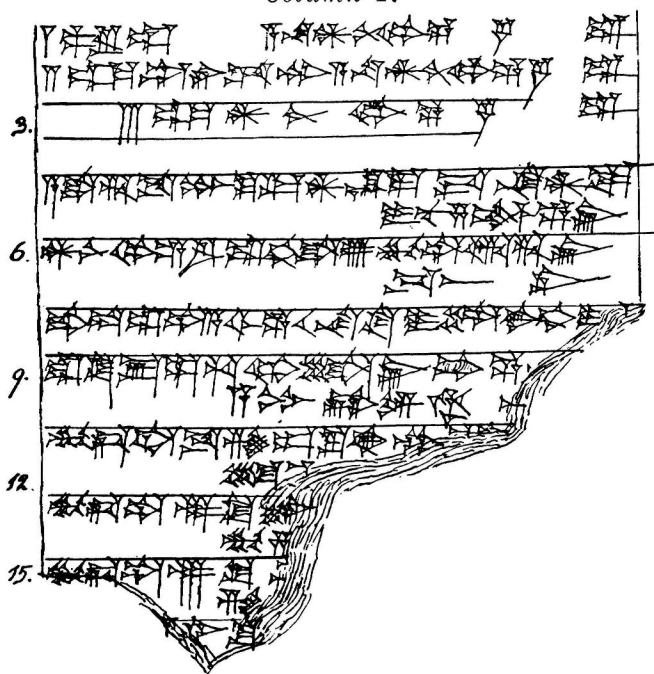
Altorientalisches Institut
Universität Leipzig
Klostergasse 5
D-04109 Leipzig

Department of Assyriology,
Hebrew University of Jerusalem
Mt. Scopus
Jerusalem 91905, Israel

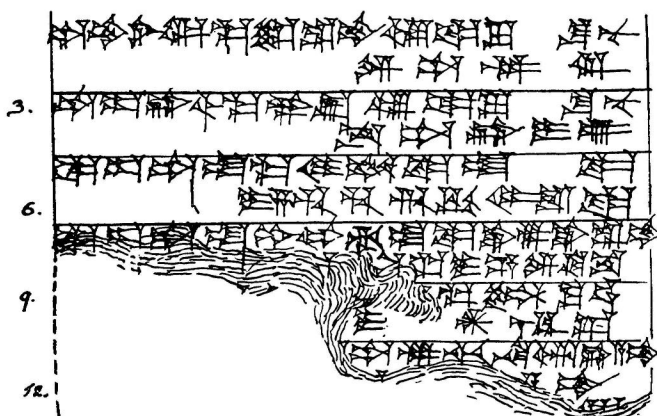
RAS. CENT. SUPPL. 1924.

PLATE VI.

Column I.



Column II.



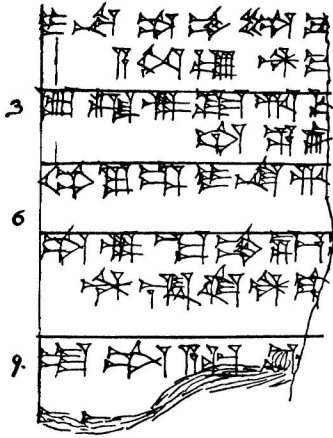
Hymns to 𒀭𒀭𒀭𒀭𒀭𒀭

Note to Col. II, line 10.—Between 𒀭 and 𒀭 insert 𒀭, ta.

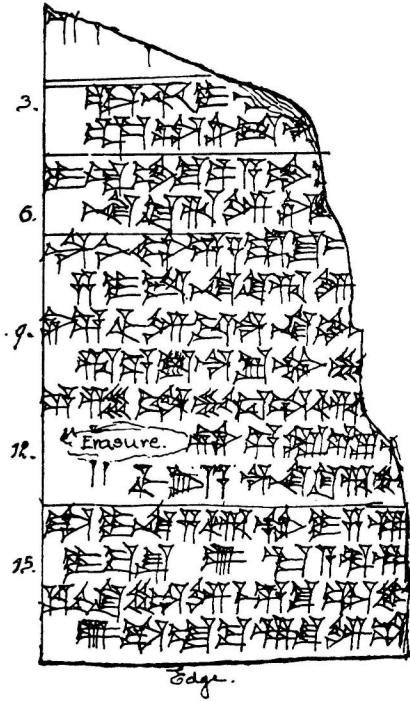
[To face p. 72.

Pinches' copy

Obverse, Col. III.



Reverse, Col. I (Col. IV).

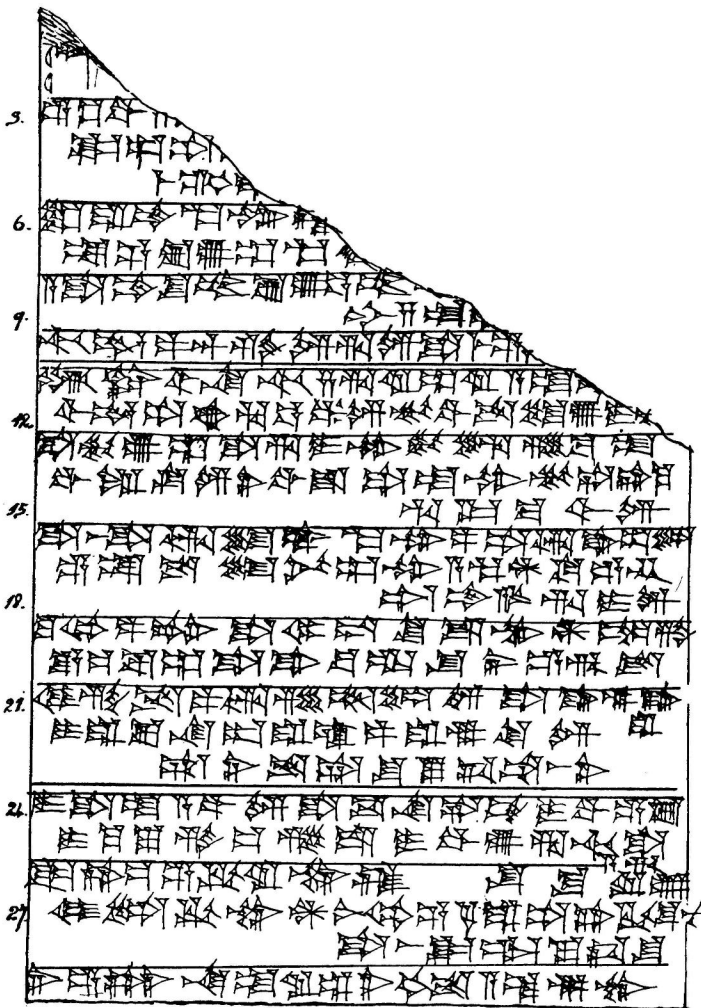


Hymns to 𒀭 𒀭 𒀭 𒀭 𒀭 𒀭.

RAS. CENT. SUPPL. 1924.

PLATE VIII.

Reverse, Col. II (Col. V).

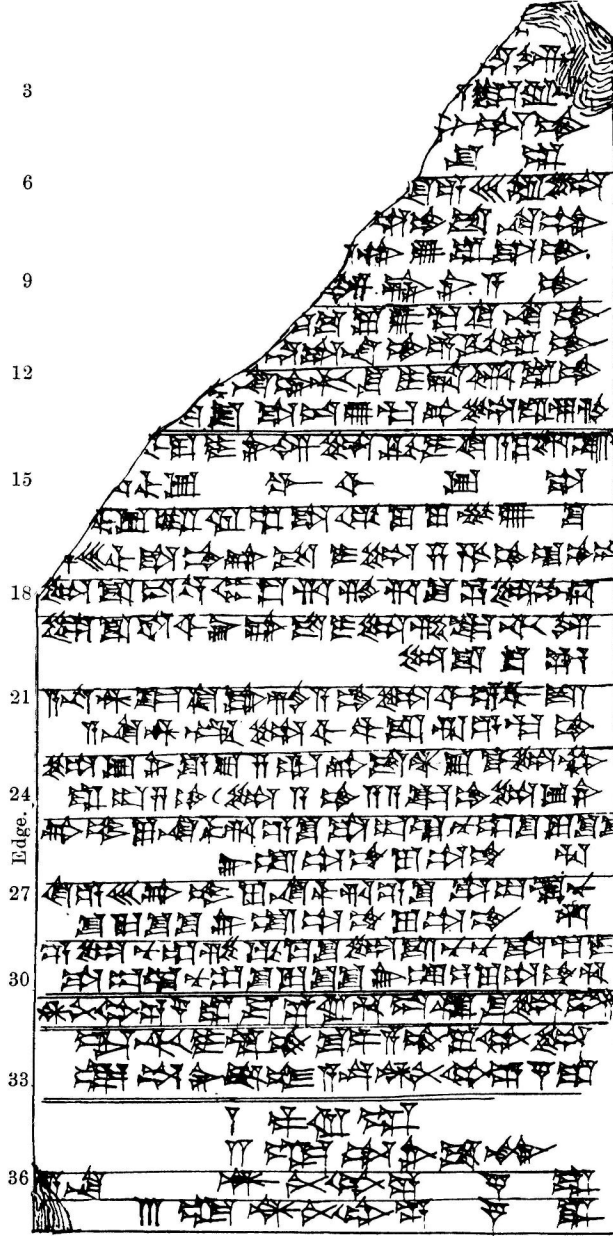


Edge.

Hymns to 𒪕𒪕𒪕𒪕𒪕𒪕.

Note to line 11.—When I first copied the tablet, the third character of this line seemed to be 𒪕, but a further examination suggested 𒪕, hence the transcription in the text.

Reverse, Col. III (Col. VI).

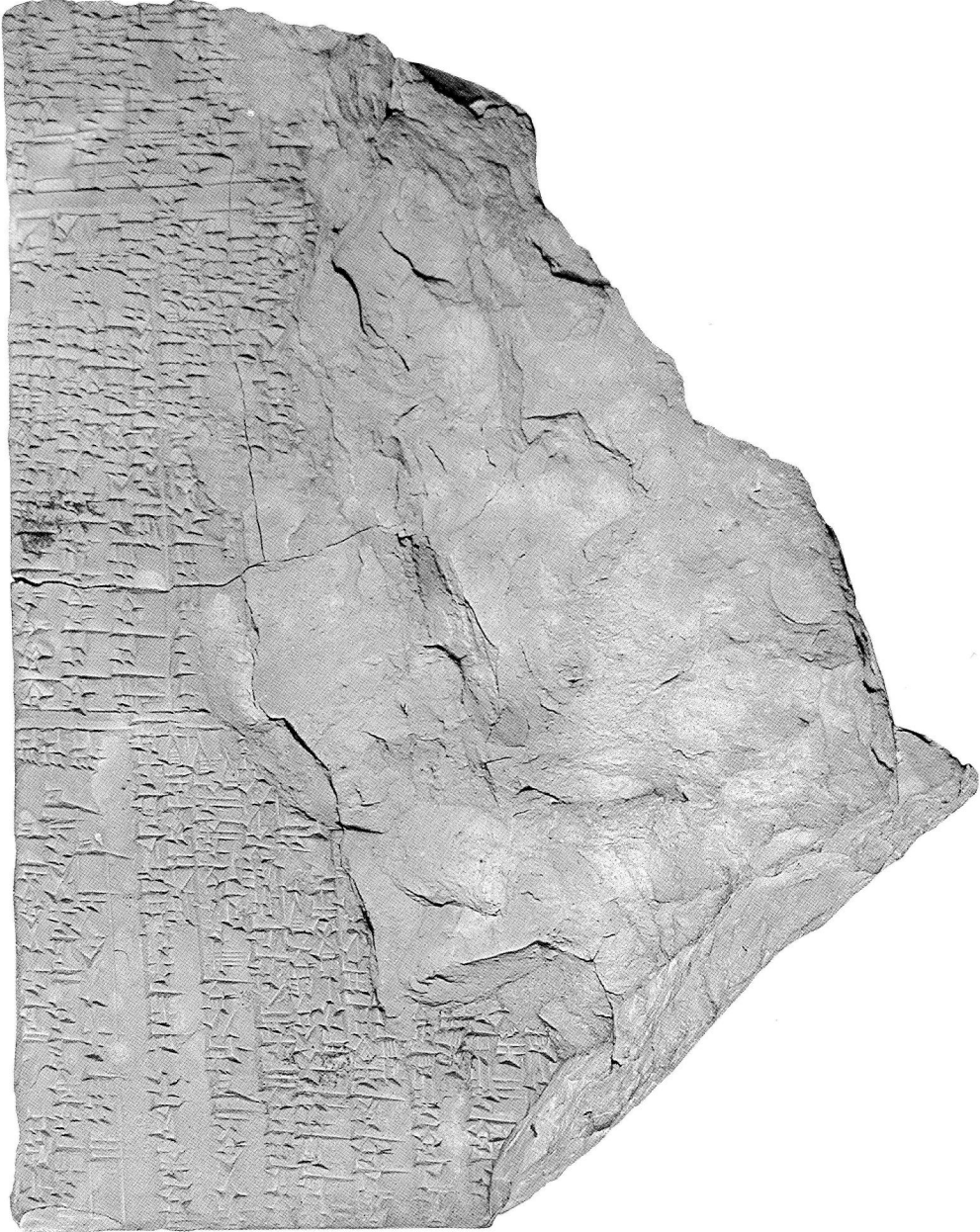


Hymns to 𒀭𒀯𒀵𒀭𒀯𒀵𒀭𒀯𒀵

III

II

I



BM 139964 Obverse



BM 139964 Reverse