KURIGALZU’S STATUE INSCRIPTION

Niek Veldhuis (University of California, Berkeley)

During excavations at Dur-Kurigalzu (Aqar-Quf) in the 1940s the Iraqi team recovered several fragments of an inscribed diorite statue of King Kurigalzu. The inscription is by far the longest Kassite period Sumerian text, and it is therefore our prime example of what Kassite Sumerian looks like. The present article provides a new edition and translation of the text, focusing on its usage of rare Sumerian words and expressions that are known from the lexical tradition.1

1. Introduction

The Kurigalzu statue was apparently destroyed in antiquity; the fragments were dispersed over several rooms of the Ešugal temple. During the 1943 season, several pieces were recovered in room 25 and one in room 11 (Baqir 1944: 13). An additional fragment (Fragment B) was discovered in the second season in the palace on Mound A (Baqir 1945: 13), at some distance from the find spot of the other pieces. Fragment B shares many characteristics with the earlier finds, including the style of writing and the unusual distribution of words over several cases of text. There is no final proof, however, that the pieces found in the Ešugal and the one from Mound A belong together, and therefore we may be dealing with more than one statue.2

One fragment (fig. 1), preserving part of the toes (Baqir 1944: fig. 20), indicates the original size of the object, which must have been more than life-size. By contrast, the preserved fragments are relatively small, and we have no idea how much of the text is missing. In addition, we do not know how the text fragments relate to one another.

The Ešugal was the main temple of Enlil in Dur-Kurigalzu. The Ešugal complex included separate temples dedicated to Ninurta and Ninlil (Baqir 1944); in the present text Enlil and Ninlil always operate as the joint inhabitants of Ešugal.

According to Clayden (1996), the Kurigalzu who appears speaking in the statue inscription is Kurigalzu I, who reigned in the first half of the fourteenth century, and who had a very active building program.

The text is inscribed in an archaizing monumental script, and mentions many of the traditional gods of the Sumerian pantheon: Enlil and Ninlil, Utu, Nanna (Dilimbabbar), Nininsina, Nergal, and Inana (Ninili). Contents, script, language, and the physical object itself all convey the same message:

1. Alexa Bartelmus (Munich) meticulously read the article and offered many detailed corrections and improvements, for which I offer my sincere thanks.
2. According to A. R. George apud Clayden (1996: 116 n. 39), additional fragments of the statue have been copied by F. N. H. Al-Rawi and await publication. As far as I can tell these copies still remain unpublished.
Kurigalzu is a traditional Mesopotamian king who fits perfectly in the historical patterns of kingship from time immemorial.

Kurigalzu’s scribes knew about the ancient Sumerian gods and largely depicted them in terms that are familiar from Old Babylonian texts. Nanna is described as the one who “lights up the night; who sleeps during the day like a lion; who reveals the signs of the night…” Inana is a goddess responsible for love, cross-dressing, and criminals:

… putting pleasure into the bedroom they gave to her as her lot. Sweet words between wife and husband, soothing outside and inside, they gave her in her hand.

[...]

Men who like women fasten the robe on the chest with a pin; women who like men fasten it on the heart

[...]
Those who fight with the dagger; those who are counted as criminals, and those who make evil sweet, to lead them on their ways, they (gave) to the most competent Inana as her lot.

This not only recalls cross-dressing as a well-known aspect of Inana’s cult (most recently discussed by Böck 2004), but also the odd list of mes assigned to Inana in Inana and Enki (ETCSL 1.3.1), including such matters as lying and rebellion.

Nergal is described as the foremost deity of the netherworld. It is likely that the passage that describes udug-demons who do not dress properly and do not revere the Eåugal appropriately, belongs to the section about Nergal. All through the text Enlil and Ninlil act as supreme deities.

Less traditional, but well known from contemporary sources, is the important role of the Igigi (written ₄₄u₄₄₄₄₄₄₄₄₄₄₄₄₄; see Kienast 1965). A passage that is repeated at least four times (the only variable element being the main god’s name) translates as follows:

At the Eåugal of heaven, the place of the broad-knowing gods (i.e., Enlil and Ninlil) the Igigi, who cannot be rivaled anywhere—they are kings of praise and holy gods—at the place of Enlil and Ninlil the Igigi, who cannot be rivaled anywhere—they are kings of praise and gods of the true mes—in their knowing hearts they perform the purification rites for DN. I am Kurigalzu, the one who made appear the Eåugal wrapped in X, greatness, and praise; I have set up there the old days (to continue) into the future.

The passage illustrates the rather baroque style of the inscription and summarizes its main point, identifying the king who restored the proper rites of a series of Sumerian gods as Kurigalzu, the very king who is standing tall before the reader.

The script mimics fairly closely the monumental lapidary style of late-third to early-second millennium inscriptions, including the use of narrow cases. Unfortunately, the inscribed fragments cannot be identified as specific parts of the king’s body, so that the direction of the script remains unknown. If the object intends to copy Old Babylonian or earlier monuments, it may well have been vertical. Unlike early monumental texts, the cases in which the text is written do not coincide with word boundaries. Thus the preserved part of C iii begins as follows:

[. . .] ₄₄d
en-₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₄₣

Unilingual Sumerian texts from the Kassite period are either royal inscriptions or dedication inscriptions by high officials for the life of the king (BE 1 33; and JAOS 88, 194 BM 81-7-1, 3395). Numerous examples of inscribed bricks, door sockets, and votive objects are known from the reigns of Kurigalzu and other Kassite rulers (see Brinkman 1976). Even in its poor state of preservation the present text is by far the longest and most complex Sumerian text of the period. Writing in Sumerian was part of the message: Sumerian is the language of the ancient rulers of the land.

The physical object, finally, is a statue in stone. Slanski (2000) has argued that inscribed stone objects function as monuments, signaling royal authority and perpetuity as well as the power to acquire a precious commodity. The colossal figure of the king certainly helped to bring that message home. Kurigalzu’s larger-than-life statue may have been inspired by Hammurapi’s law code or by other monumental art that was still around and made the presence of ancient rulers felt—until carried away by Elamite invaders. As Slanski points out, the perpetuity of an inscription on stone is related to the perpetuity of one’s name, even after death. Kurigalzu’s preoccupation with the past is to be mirrored to the future, where he, like his predecessors, would be monumentally present.

3. BE 1 33, a cup for votive water with a dedication for the life of King Burnaburiaš has vertical writing.
2. Kassite Sumerian

Unlike most Kassite Sumerian texts, the Kurigalzu statue does not follow the well-trodden paths of formulaic dedicatory inscriptions. The challenge for ancient scribes of composing a text in this ancient language is matched by the challenge of deciphering that same text today. To some extent, these two challenges are met by using the same tools: the ancient lexicographical tradition. In many cases we may identify the source for strange and unusual words in lexical sources that were available to Kassite scribes.

The present section will describe some of the features of Kassite Sumerian as they appear in the Kurigalzu statue, divided into two sections: vocabulary and orthography. While the present text provides many new data for a description of Kassite-period Sumerian grammar, such an analysis will not be provided here. Instead, a few interesting points will be discussed in the commentary (§4).

2.1 Words: Lexical Sources

Several words in the Kurigalzu inscription are exceedingly rare and demonstrate how, in the Kassite period, lexical texts were not only used for scribal education (Veldhuis 2000), but also for composing Sumerian.

A lexical composition that is well suited for such a purpose is Nabnitu, a series that was probably composed during the Kassite period. Nabnitu collects Sumerian words and expressions that are associated with the same Akkadian word (or with similar Akkadian words) and may thus have been extremely useful for locating an appropriate Sumerian term for use in an inscription.4 An example is CBS 13924 (Kassite Nippur), a fragment of a multi-column tablet that contained the entire text of Nabnitu 21 (fig. 2):5

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4. For the format and function of Nabnitu, see the excellent introduction to the series by Irving Finkel in MSL 16.
5. MSL 16 189 C. The text in MSL 16 is a composite, based on several duplicates. Minor differences between my edition and the one in MSL are differences between composite and exemplar. Online edition at http://cdl.museum.upenn.edu/cgi-bin/cdlpager?prod=adhoc&input=P227749&project=DCCLT.
1. gurum    kanânu ša šipri  to coil — said of an envoy
2. [ur]-gir15 la2    ša kalbi(URGIR15) — said of a dog
3. [ur] dub2-dub2šx 2    trembling dog(?)
4. [ur] gurum-ma 3    curled-up dog
5. muš gu2-gilim dug₄ga    ša šerri(MUŠ) — said of a snake
6. muš ki₂šhur 2    
7. šu gilim    ša amēli(LU₂) — said of a human
8. saš ak-a 2    
9. saš ib₂šx₁ 3    
10. gum₂šx₁šx₂šx₂    lame
11. dub₃ [gurum] 5    to kneel
12. dub₃ ki [gurum] 6    to kneel
13. dub₃ k[i] dur ġ[ar] 7    to sit down
15. ka-an-nu-um kannu ša mê stand for water vessel
16. [ka-an-nu saš]-ša₂ 2    
17. [ši]ebir(KAŠ) 3    vessel stand
18. [ši]ebir(DUG) 4    vessel stand
19. [ši]ebir gub-ba 5    upright vessel stand
20. [ši]ebir(KAŠ) kannu ša šikari stand for beer vessel

reverse
(first five lines traces only)

6'. ku-u[n] kun₂ na[bâtu] to be bright
7'. baš-hud [2]
8'. D[I]' [3]
9'. mul-mul [4]
10'. kar₂-ka[r₂] ita[nbûtu] to shine brightly
11'. mul-mul [2]
12'. saš mu₂-m[u₂] 3
13'. kar₂-x 4
14'. i₃-h[ul] naptum naphtha
15'. esir-idim 2

16'. bar-đagल neperdû bright
17'. n[iğ₂]-zalag-ga 2

18'. x x nāpil[um] digger
19'. [. . .]-šn[-da]² 2
20'. [. . .]-giš [nap]ālum š[a] GUL to dig, as in to destroy
21'. x-[m]a 2
22'. [pe]-el 3
23'. barim(P[A.KA]S₄) nāpal[um] dry land
24'. [g]a-an-ze₂-er nablum flame

6. This number is a section total (see MSL 16 6), found with some regularity in Kassite multi-column lexical texts (see, for instance, SLT 44 obverse ii 26 and reverse i 2). If there were other section totals on this tablet they are no longer extant.
The obverse passage collects various Sumerian expressions that may be rendered kanānu ("to curl up") or kannu ("pot stand"). The reverse contains expressions that translate Akkadian words for "to be bright" (nabātu, itanbūtu, and neperdū) as well as several other words that are more or less similar, such as naptum ("naphtha"). Moran (1976) collected the references and concluded that both TU and lāl3 -a-bar = itanbūtu (rev. 10; to shine brightly) and the rare expression bar-da-gaš = neperdū (rev. 16; "bright"), both appear in Bb iii to describe the moon god (kalam-ma bar-da-gaš la sāg-gaš-ga lu lāl3 -a-bar, "Dilimbabbar...shining over the land and lighting up the black-headed people"). Nabnitu 21 may also have provided our scribe with the rare writing sulug (LUL) = nāwāru, "to shine" (an alternative writing for zalag), used in the description of Inana's bedroom in C x (iti-ma-bi sulug-sulug-ga).

Several of the rare and unusual expressions in Kurigalzu's inscription may be traced back to other lexical series, as summarized in the following.

ās-bar = woman (D iii). The word ās-bar is rendered amīlu ("woman") in Izi E 187 (MSL 13 189); known in exemplars from Nineveh and Assur. Old Babylonian versions do not have an entry ās-bar. As far as I know the word is not used otherwise. The translation "woman" fits very well this passage that talks about men dressing as women and vice versa.

gansis = darkness (C vii). The word ġansis, written (AN), TA-gunū appears a few times in Old Babylonian lexical texts. In Proto-Izi I 25 one finds ġansis (TA-gunū), corresponding to the Sumerian word ġansis = ātum in the bilingual version (OB Nippur). The reading ġansis is confirmed by PEa 537 (but ga-an-tar3 in Ea IV 225). In later cuneiform gansis is also written TA-xMI (Sb Vocabulary 101 and 102). A recently published Kassite exemplar of Diri 7 (Peterson 2007) has ġa-ev-sis AN,TA-gunū (or, perhaps, AN,TA-xMI). I do not know of any other context attestation of TA-gunū.

kiğ2 -gi4 = to answer through extispicy (A viii). In standard Sumerian kiğ2 -gi4-a means "messenger," but in the lexical tradition it is also rendered tētu, "instruction, omen, divination result," or even amīlu, "liver" (Izi H; MSL 13 211). Thus sila4 kiğ2 -gi4-a means "lamb suitable for extispicy;" an expression known from Ur III texts and Old Babylonian lexical lists (see Heimpel 1993: 131–33). Similarly uzu (niğ2) -kiğ2 -gi4-a is translated as amīlu or tākaltu.

The use in the present text of an expression kiğ2 -gi4, with the apparent meaning "to answer by extispicy," is an artificial creation, based upon an analysis of the secondary meaning kiğ2 -gi4-a, "omen, extispicy." The passage in A viii is an example of word play, using gi4 in three different meanings: in the expression kiğ2 -gi4 and in the meanings "to answer," and "to establish" (for gi.n).

ku-ku = to sleep (A v). The common word for to sleep is u3 . . . ku-ku, frequently found in Sumerian of all periods. The equation ku-ku = šalālu is typical for texts such as Ea/Aa and is already found in the Old Babylonian period (Proto-Aa 25:4). In such cases the lexical text is to be interpreted as saying: "ku-ku is used in the expression that equals šalālu" (that is, in u3 . . . ku-ku). The use of ku-ku without u3 in connected text indicates that the scribe utilized an entry like the Proto-Aa line quoted above.

TU and laš-a-šag4-ga (A vii). The words TU and laš-a-šag4-ga, preceded in our text by luku and nu-gig, are exceedingly rare. Moran (1976) collected the references and concluded that both TU and laš-a-šag4-ga are priestesses connected to the cult of Ninhursag/Bēlet-ili. In the Old Babylonian lexical series Lu (Nippur version line 228) laš-a-šag4-ga is found among priests and priestesses, immediately preceded by a-tu. In the Keš temple hymn, a composition that goes back all the

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7. For bar-da-gaš see Sjöberg (1960: 128); PSD B bar-da-gaš la; and CAD N napardū, lexical section.
8. MSL 16 199:249–50; the passage is not preserved in CBS 13924.
9. The word probably also appears in MSL SS 1:108 obv. 2, 13 laš-e-šag4-ga (Old Babylonian Kiš version) and in OECT 4 160 obv. 5, 15 laš-e-šag4-ga (collation by Jon Taylor). See the DCCLT edition by Jon Taylor at http://cdl.museum.upenn.edu/cgi-bin/cdlpager?prod=adhoc&input=Q000047&project=DCCLT.
way to the Early Dynastic period, the a · tu, TU, and la · k3 · a · ša · ga are mentioned in a single passage (lines 109–11).

\[ \text{tug}_2 \text{kiš}_16 \cdot \text{kiš}_16 \text{ur}_3 = \text{teased garment} \]

This word appears in Ura 19, 194 (MSL 10 133; and see CAD mašāru) and was plausibly reconstructed in lu₂ · azlag B (MSL 12 177 5–6). The most likely source for the expression in our text is Ura which is frequent among Kassite lexical sources, while lu₂ · azlag₂ is attested only in the Old Babylonian period and in Hattuša. The technique of teaseling cloth by means of a thorny bush (kiši₁₆) was discussed by Oppenheim (1948: 66). I do not know of any other context attestation of the expression.

Unlike the Kurigalzu statue, most Sumerian royal inscriptions of the period are very formulaic, but the use of infrequent words, which seem to come straight from the lexical handbooks, is not unique to our text. There are a number of such examples in a Kassite period bilingual published as PBS 1/1 11 (CBS 11341; edited by Westenholz 2005). Reverse line 4 reads za₃ · m₁₂ ad sa a b b u n u n n u (UD.MUD.NUN.NA) “lyre song wailing the eclipse” (unfortunately the Akkadian translation is lost). The word abbu nunnu is otherwise known exclusively from various recensions of Diri. The Ugarit version, approximately contemporary with our text, includes the following entries (Diri Ugarit I, 110–13; MSL 15 71):

\[
\begin{align*}
\text{ab-bu-nun-nu} & \quad \text{UD.MUD.NUN.NAKI} \\
\text{niɾdû} & \quad \text{sin} \\
\text{bartum} & \quad \text{rebellion} \\
\text{antaɾû} & \quad \text{eclipse} \\
\text{ûmu da₃mu} & \quad \text{dark day}
\end{align*}
\]

Of these renderings, ûmu da₃mu (“dark day”) goes back to the Old Babylonian Nippur version of the list (MSL 15 24:330); the other entries specify or interpret the meaning of the Sumerian term. The scribe of this bilingual apparently copied this word straight from his Diri exemplar.

2.2 Writing: Archaisms and Syllabic Spelling

The orthography of the Kurigalzu statue inscription displays numerous peculiarities. Some of these are (more-or-less successful) attempts at archaizing, others are syllabic spellings.

An example of an orthographic archaism is -m · e · en₃ (instead of -m · e · en) for the first person copula (C iv), using the orthography of certain Šulgi royal hymns (see Klein 2000). Very curious is the use of u₃₅(U₃) for the writing of the plural marker /eš/ in /u/-verbs in C ii, viii and ix. The reading is confirmed by comparison with other verbal forms in this passage:

\[
\begin{align*}
\text{C viii} & \quad \text{mu-un-na-an-šum₂·mu₄·u₅} \\
& \quad \text{ib₂·si·iš} \\
\text{C ix} & \quad \text{mu-un-na-an-šum₂·mu₄·u₅} \\
& \quad \text{mu-na-an-du₃·u₅}
\end{align*}
\]

10. For this text, see most recently Wilcke (2006). For TU and la · k₃ · a · ša · ga see further Sallaberger (2005: 635–36).

11. Westenholz attributes the text to the Old Babylonian period, but this seems very unlikely. The format of the bilingual (Sumerian and Akkadian side by side, rather than interlinear) is typical for the Kassite period. The odd mix of earlier and later sign forms shows that the scribe tried to imitate an earlier script, as did the scribe of the Kurigalzu statue.

12. Syllabic for ad ša₄.

13. The sign complex appears as UD.MUD.NUN.NA, UD.MUD.NUN.NAKI or UD.MUD.NUN.KI.

14. Perhaps also in Ba i 3 · ₄, reading m₁ · iₜ · [ . . . · m] · u₉ · u₅.
All these verbal forms are plurals—as indeed are most verbs in this text. By contrast, A v has the regular writing ba-ra-an-su-un-mu-šu. The concentration of these odd - (mu₄) - u₅ forms in two successive columns makes one wonder whether more than one scribe was responsible for the writing on the statue. Whether this writing was meant as an attempt at archaising remains unclear, but it certainly looks like it. A similar form is al-nu₂ - mu₅ - du₆ - ba (C v), where u₅ and du₆ are used syllabically.

Examples of syllabic writing are more numerous: su-hu-ul for su-hul (A ii; “herd”), [za]-ra-ah for zarah (A vi; “wailing”); za...š for zag...š₄ (A vii etc.; “to rival”); and še gal for eš₃ gal (C x; “great shrine”). Concentrations of syllabic writings are attested in C iii and in C v. In C iii we find giš-zal for giizzal (“wisdom”), NI-NI for NU-NU (“to spin”) and šu-ur₂ for sur (“to twine”) in a single sentence.

A few writings seem to indicate that the scribe had sign names in mind rather than the appropriate readings. The dative ₄nanna-ir-ra (A vii) is rather puzzling, and so is the plural mu-na-sa₂-iš (A vii and C iv; but bi₂-in-si-sa₂-eš₂ in D vi). One wonders whether in some way ₄nanna-ir-ra reflects a reading ₄šeš-ki-ir-ra and mu-na-sa₂-iš a reading mu-na-di-iš.

3. Text and Translation

The text was first published shortly after its discovery by Kramer et al. (1948). Notwithstanding its considerable interest, it has been all but ignored for more than half a century. Kramer acknowledged that much of his reading and translation was preliminary due to the fragmentary nature of the text, and the unusual Sumerian. The present edition has to make the same disclaimer. Almost sixty years later much more of the text may be understood, but at least as much is still unclear or open to different interpretations.

In addition to Kramer’s edition, I have consulted the unpublished transliteration by Margaret Green, referenced as Kurigalzu Inscription in the PSD volumes. I wish to thank John Carnahan, Terri Tanaka, and Laurie Pearce for reading through the text with me, and for many insightful suggestions and corrections.

Kurigalzu’s inscription is presented here in transliteration and translation, following the order of fragments as designated by Kramer. Fragment A v talks about Nanna, and Bb iii mentions Dilimbabbar, another name of the moon god. Similarly, fragments C ix and D iv mention Inana, “the most competent one” (an-zi₂₂₂₂). It is likely that such passages belong together, but how they are to be arranged is not clear, and no attempt has been made to establish the relationships between the fragments in more detail.

Fragments Ba and Bb are different surfaces of the same fragment. Again, the textual relationship between these surfaces remains unclear.

Kramer’s publication includes photographs of all the pieces; additional photographs were published in Baqir 1944 and Baqir 1945. Occasionally, collation from these photographs has solved minor problems in the copies. In general the copies seem reliable.

Fragment A = IM 050009 (figs. 3, 4)\(^{16}\)

A i “traces”

A ii
1’. [...] URU 7’-8’. diği̇r un₃-na-ke₄-ne
2’. [...] KA 9’-10’. su-hu-ul-la₂-bi
3’. [...]-la-a 11’. ba-da-an-su₂-ga
4’-5’. im-mi-in-bar-re-eš₂ 12’-13’. in ₄-nun-[gal]-a-ne
6’. ud ₄-nun-gal 2 lines traces

… they saw(?). When the herd of the Igigi, the high gods, became clouded …

A iii
1’. ̣g[a₂-la] 9’. da-ga-an
2’-3’. ba-ra-[x]-dag-ge 10’. kur-kur-ra-ta
4’. nam-lugal-bi 11’. an-ta
5’-6’. gibil₄-gibil₄-a-aš nun-na 12’-13’. mi-ni-in-ĝal₂-la-[aš]
7’-8’. igi mi-ni-in-zu-a-aš 1 line traces

… he will not neglect! For renewing its kingship, when he revealed the prince, when he raised him on high in the totality of all the lands …

A iv
1’. x x-na UD’ 5’. šum₂-šum₂-mu-da
2’. il₂-i-de₂ 6’. šag₄-ba
3’. a₂-aği₄-ga₂ 7’-9’. ka mu-ši-in-bal-bal-eš₂
4’. tur-tur 10’. […]-e

… carrying … About the small tasks that they were giving them, they conversed in their hearts.

A v
1’. […]-da 12’. ud-da
2’. kug-ga-bi 13’. piriği̇-ğa₂
3’-5’. nu-mu-ni-in-te-eš-am₃ 14’. ku-ku-da
6’. an-pa an gu₃ 15’. ğiškim ği₄a-a
7’-8’. ba-ra-an-šum₂-mu-uš 16’. [zu]-zu-da
9’. ğanna 17’. […]-[n]i₇
10’-11’. ği₆-zalag-ge-da

(…) and the holy … they did not bring close, so that they will not roar in the zenith of the heavens! Nanna who lights up the night, and who sleeps during the day like a lion; who reveals the signs of the night …

A vi
1’-2’. a₂-bi-ne-ne-a 4’. lukur nu-gig
3’. tab-ba 5’-6’. TU lal₃-a-šag₄-ga

\(^{16}\) The museum numbers were recorded by Brinkman (1976: 210-11).
...doubled(?) in their power. When the verdict of Utu was recognized and while the en was wailing in fear and deadly silence, the lukur, nugig, TU and lalašaga priestesses arranged the wedding rites. Illness, wailing, sorrow [disappeared?]
Fig. 4. Fragment A (IM 50009). Reproduced from Kramer and Baqir (1948).

A vii
1'. [e₂-u-gal]
2'. [an-na]
3'. [ki digir]
4'–5'. [dağal zu-u₃-ta]
6'–7'. [₄nun-gal-a-ne-er]
8'. [me-a-am₃]
9'–11'. [za nu-un-ša-ša-a-de₃]
12'. [ne-ne]
13'. [lugal]
14'–15'. [ka-silim-me-eš₂]
16'–17'. [diġir kug-kug]-ga-me-eš
18'. ki ₄en-šil₂
19'–20'. [nin-lil₂-bi-ta]
21'–22'. [₄nun-gal-a-ne-er]
23'. [me-a-am₃]
24'–26'. za nu-un-ša-ša-a-de₃
27'. [ne-ne]

28'. lugal
29'–30'. ka-silim-me-eš₂
31'–32'. diġir me gi-na-me-eš
33'–34'. šag₄ zu-u₃-ta
35'–36'. [₄nanna-ir-ra]
37'. šu-luh
38'–39'. si mu-na-sa₂-iš
40'. e₂-u-gal
41'. [SAL']-zu
42'. [na]m'·mah
43'. [za₃-mi₂]
44'–45'. [da-da-ra-āš]
46'. [pa ed₂]
47'–49'. [₄ku-ri-gal-zu-me-ën₃]
50'–51'. [ud ul-li₂-a-aš]
52'–53'. [ud libir-ra mi-ni-gub]
[In the E̱ugal of heaven, in the place of the broad-knowing gods, the Igigi who cannot be rivaled anywhere—they are kings of praise and holy gods—at the place of Enlil and Ninlil, the Igigi, who cannot be rivaled anywhere—they are kings of praise and gods of the true mes—in their knowing hearts they perform the purification rites for Nanna. I am Kurigalzu, the one who made appear] the E̱ugal [wrapped in] X, greatness, and praise; [I have set up there the old days (to continue) into the future].

A viii
1'. mu-[, . . .] 15'-16'. mu-ni-ingi4-eš2
2'. kiğ2-[bi] 17'-18'. nundum KA-KA-ba
3'-4'. li-[bi2]-gi4-gi4 19'. giš a-nim
5'. ki-šu-pes11 20'-23'. zi-ge-da nam-he2 niğ2-ğar-ra
6'-8'. diğer-re2-ne kug-kug-ga 24'-25'. dirig-dirig-ge4-da
9'. iğ2-bi 26'. zag-zag-ga
10'. bi2-gi4-gi4 27'. UD-UD-a
11'. diğer engur-ra 28'. [. . ] DU
12'-13'. gi4-gi4-da-a-ne 29'. [. .] DU
14'. kiğ2-bi

[. . .] did not answer in extispicy. I established the ewe of the holy gods at the cult place. The gods of the Engur, who always answer, gave their message (in extispicy). To raise . . . and to multiply prosperity and riches, the beautiful(?), the shiny, . . .

A ix
1'. M[I'- . . .] 13'. uz3-sağ
2'. AN [. . .] 14'-15'. mah i3-bi2-la
3'. NI x [. . .] 16'. ur3-re
2 lines broken 17'-18'. pad3-da-na-aş
6'. MIR [. . .] 19'. e-nil2
7'. nu-k[uš2] 20'-21'. nin-lil2-bi
8'. nam-g[ur4] (or nam-s[i-sa2]) 22'. a-ne
9'. inim hul2 23'-24'. ni2-gal-le x
10'-12'. mi-ni-in-dim2-ma-ba

. . . tireless. After creating pride and happy talk in order to choose the magnificent leader as heir by extispicy Enlil and Ninlil [clad] him in radiance.

A x
1'. AN [. . .] 1 line traces
2'. UR? [. . .] 10. ZU [. . .]
6 lines broken

Fragment B = IM 050140 (figs. 5, 6, 7)
Ba i
1'. [. . .]s[a] 7'. [. . .] x-ge
2'. [. . .]bi 8'. [. . .]u[r2]-x
3'-4'. [. . .] mi-in-[, . . .] x U8 9'. [. . .] UN
5'-6'. [. . .]lu[gal] šu2-[. . .] x-aş
KURIGALZU’S STATUE INSCRIPTION

Fig. 5. Fragment B (IM 50140) side a. Reproduced from Kramer and Baqir (1948).

Fig. 6. Fragment B (IM 50140) side b. Reproduced from Kramer and Baqir (1948).

Fig. 7. Fragment B (IM 50140) sides a and b. Photograph reproduced from Baqir (1945).
Another photograph of the same piece was published in Kramer and Baqir (1948).
Ba ii
2 lines traces
3'-4'. [..] ra x-ah-da
5'-6'. alan nam-lu₂-u₁₅-lu
7'-8'. dim₂-dim₂-me-da
...fashioning an anthropomorphic statue...

Ba iii
1'. uḡ₃ lu-a
2'. uḡ₃ šar₂-[ra]
...the teeming people, the numerous people...

Bb i
1 line traces
2'. [..] en₃
3'. [tar]-ra-na-aš
4'. kiğ₂-bi
Because he inquired they revealed the procedure and the work(?). For kingship he/they...

Bb ii
1'. an-ur₂
2'. an-pa-a-aš
3'. saĝ-gi₆-ga
4'. me-lam₂-a-ni
5'. šu₄-šu₄-a
While his radiance from horizon to zenith covers the black headed people; so that the small watches
are born, while looking at(?) all the months, to plan the thirty days...

Bb iii
1 line traces
2'. pa e[d₂]
3'-4'. 'dil-im₂-babbar₂
5'. an uraš-ta
6'. si-bi
7'. šu₄-šu₄-a
8'. an uraš
...appearing. Dilimbabbar's horns covering heaven and earth; the mighty one in heaven and earth,
shining over the land and lighting up the black-headed people, Damgalnuna...

Bb iv
1'. a[r]...
2'. ri-[..]
3'. aš-te
4'. ga₂-ga₂
5'-7'. giš nam-en hur-hur-ra ki
...placing the throne; the one who designs en-ship at the place where the tree came up; the one who
owns a small stool...
KURIGALZU’S STATUE INSRIPTION

Fragment C = IM 050010 (figs. 8, 9)

C i

3 lines traces

C ii

1’. […] SAL 18’–20’. 4pap-[suk]kal bi₂-ša₂-ša₂
2’. […] AŠ 21’–23’. […] mu-[ni]-in-[šum₂]-mu₄-us₅
1 line traces 24’. [e₂]-u-gal
9 lines broken 25’. […] AN
13’. [e₂]-en-lil₂ 26’. […] MI
14’–15’. [n]in-[lil₂]-bi 27’. […]-a-ni
16’–17’. nam-nitalam 1 line traces

Enlil and Ninlil gave(?) as spouse to(?) Pap[sukkal] . . . The Eåugal . . .

C iii

1’–2’. [e₂]-en-lil₂ 23’. ǧiš-zal
3’–4’. [n]in-[lil₂]-bi 24’–25’. daḡal-la-aš tug₂
5’. nam-še₂₃ 26’–29’. šag₉-ša₂-bi-ta NI-NI gu
6’. […]-UN² 30’. šu₄-ur₂
10 lines broken 31’. ak-de₃
17’–18’. […]-da-ša₂₂-l₃ 32’. [e₂]-en-lil₂
19’–20’. nu-un-⟨ši⟩-im-bar 33’–34’. [n]in-[lil₂]-bi
21’–22’. ni₂₂-ša₂₃-tum₂-tum₂-mu 35’. […]-x

Enlil and Ninlil . . .

. . . Very suitably and in broad wisdom, in order to make twined yarn that is spun for good quality cloth, Enlil and Ninlil . . .

C iv

1’–2’. diḡir me gi-na-me-eš₂ 18’–20’. ku-ri-gal-zu-me-en₃
3’–4’. šag₄ zu₃-ta 21’–22’. ud ul-li₂-a-aš
8’. [š]u₃-l₃ 26’. lugal
9’–10’. [si] mu₄-sa₂₂-iš 27’–31’. ne₃-iri₁₁-gal-ra ma₂₂(KUN)-sa₂₂(KA)
11’. [e₂]-u-gal kur-ra ki
12’. [X]-zu 32’–34’. a-nun-na-ke₄-ne
13’. [n]am-mah 35’. te-ša₂₂
14’. [za₉]-mi₂ 36’. [e₂]-en-lil₂
17’. pa ed₂

[At the Eåugal of heaven, in the place of the broad-knowing gods, the Igigi who cannot be rivaled anywhere—they are kings of praise and holy gods—at the place of Enlil and Ninlil, the Igigi, who cannot be rivaled anywhere—they are kings of praise and] gods of the true m e s—in their knowing hearts they perform the purification rites for Nininsina. I am Kurigalzu, the one who made appear the Eåugal wrapped in X, greatness, and praise; I have set up there the old days (to continue) into the future. For King Nergal the foremost of the netherworld, drawing near to the place of the Anuna, Enlil, and Ninlil . . .
Fig. 8. Fragment C (IM 50010). Reproduced from Kramer and Baqir (1948).

C v
1'. dug₄-ga
2'. ra-ah
3'-6'. si₃-ki-dam sa-bi šu₂-ru-da
7'. a₂-bi
8'-9'. tu-lu-a a₂
10'-12'. giš-na₂-ka si-si-da
13'-16a'. u₂-si₄-an tu₂-kiš₁₆-kiš₁₆-ur₃
16b'-18'. dul-la šu-gur-ra
19'. za-ra
20'-22'. nu-Šal₂-la tu-tu-da
23'. saš-šu
24'. nu-ak-a
25'-26'. udug kar-kar-re
27'-28'. ka ba-dib-ba
29'. gu₂ ki-a
30'-35'. e₂-Šal₂-šē₂₂ gu₂ nu-un-ši-gar-ra-aš RI-RI-ga
36'. UD' gal-bi
... doing ... those who beat and destroy; those with ruptured tendons; slackened arms; who fill(?) the side of the bed, those who in the evening have no teaseled garment, no cover, no turban, no braided garment; those who do not fasten the headdress with a pin, the fleeing udug-demons, their mouths seized, do not bow their necks to the ground for the Ešugal.

C vi

1‘-2’. a-ne-er ki-a 22’. ne-ne
3‘-7’. šu-niģin a-za-lu-lu al-nu₂-nu₂-uš-du₆-ba 23’. lugal
8‘-10’. mu-un-na-an-ba-eš₂ 24‘-25’. ka-silim-me-eš₂
11’. e₂-u-gal 26‘-27’. diģir kug-kug-ga-me-eš
12’. an-na 28‘-29’. ki ʻen-li₃₂
13’. ki diģir 30‘-32’. ʻnin-li₃₂-bi-ta
14‘-15’. dağal zu-u₃-ta 33‘-34’. ʻnun-gal-a-ne-〈er〉‘
16‘-17’. ʻnun-gal-a-ne-er 35’. me-a-am₃
18’. me-a-am₃ 36’. za nu-[..]
19‘-21’. za nu-un-ša-ša-a-de₃

... they allot to him all the living beings who are sleeping in the earth. At the Ešugal of heaven, in the place of the broad-knowing gods, the Igigi who cannot be rivaled anywhere—they are kings of praise and holy gods—at the place of Enlil and Ninlil, the Igigi, who cannot be rivaled anywhere—they are kings of praise and gods of the true mes—in their knowing hearts they perform the purification rites for ... I am Kurigalzu, the one who made appear the Ešugal wrapped in X, greatness and praise; I have set up there the old days (to continue) into the future.]
... its restored ... that equals heaven, its great radiance, shining like Gira in the black darkness ... the great Anuna do not destroy anything of it. Nin-ili, the lofty one, ... since she is larger than heaven, scattering over the earth from the quarters of the universe all that is woven or twined ...

... so that nothing like her's may exist in the quarters of the universe. After the bedroom was built; putting pleasure into the bedroom they gave to her as her lot. Sweet words between wife and husband, soothing outside and inside, they gave her in her hand. While she listens she [looks] favorably [upon them].

... they gave to Inana the very competent one as her share. They built Tirgula (great forest) the women's quarter of her en-ship for Nin-ili. She decorated herself ...

... when it was built, half of it was entrusted; in order to renew its radiant bedroom, its shiny banquet hall, and its great shrine ...
KURIGALZU'S STATUE INSCRIPTION

C xi
1'. zi [...] 6'-7'. ib2-g[u]-ul an
2'. AB [...] 8'. dugud-da
3'. kug-g[a] 9'. NINDA2-A
4'. en' [...] 10'. MUNUS [...] 
5'. e[n']

Fragment D = IM 050011 (figs. 10, 11)
1 column traces

D ii
1'. [...] N/E' 10'. [...] nam
2'. [...] U/N 11'. [...]-še3
3'. [...] A2 12'. [...]-da
4'. [...] x-ta 13'. [a-za]-lu-łu
5'. [...] DU-a 14'. nam-kiğ2
6'. [...] x-bi 15'. ak-da
7'. [...]-la 16'. nam-saq
8'. [...] saq' 17'. ki-ğal2
9'. [...]-gal2

...living beings doing the work(?); eminence; threshing floor...

D iii
1'-4'. -NE lu2-ulul3 dara4-ra-aš sa2-sa2-de3 12'. ɠdala3
5'. aš-bar 13'-15'. tug2 gaba-bi du3-a aš-bar
6'. ɠešpu-aš 16'-19'. lu2- lu2 gin7 șaq4 ga du3[a]
7'-11'. ka-silim-še3 dug4-ga lu2-lu2 aš-bar-gin7

...to make... equal to humanity in clothing...; women performing wrestling for glorification; men who like women fasten the robe with a pin on the chest; women who like men fasten it on the heart...

D iv
1'. -še3 [teš2-bi] 10'. dug2-dug3-ge'(ZI)
2'-4'. ba-ad-ra gu7-gu7-da 11'-15'. ki-in-gub-ba-bi e11-de3 an-zib2-ba
5'-7'. šer7-da-aš šid-e-da 16'-18'. 4' mana-ra ɠiš-şub-ba-na
8'-9'. lu2 niğ2-erim2-bi 19'. im-mi-[in-şum2-mu-uš]

Those who fight with the dagger; those who are counted as criminals, and those who make evil sweet, to lead them on their ways, they (gave) to the most competent Inana as her lot.

D v
1'. [diğer kug-kug-g[a]-me-eş] 10'-12'. za nu-un-şa-şa-a-de3
4'-6'. [nin-li2-bi-ta] 14'. lugal
7'-8'. [6]num-gal-[a]-ne-er 15'-16'. ka-silim-me-eş2
9'. me-a-am3 17'-18'. diğer me gi-na-me-eş2
[At the Eₜegal of heaven, in the place of the broad-knowing gods, the Igigi who cannot be rivaled anywhere—they are kings of praise and holy gods—at the place of Enlil and Ninlil, the Igigi, who cannot be rivaled anywhere—they are kings of praise and gods of the true mes—in their knowing hearts they perform the purification rites for... I am Kurigalzu, the one who made appear the Eₜegal wrapped in X, greatness, and praise; I have set up there the old days (to continue) into the future.]

D vi

1’. ra [...] 6’. la₂₂ b[a-...]
2’-4’. si bi₂₂-in-si-sa₂₂-eš₂ 7’. IGI [...] 5’. u₂₂ x 2 lines broken

for... they perform...

4. Commentary

Fragment A

A ii

7’-11’ For dī ĝir un₃-na see Volk (1995: 177), who argues that “high gods” refers to constellations and planets. The writing su-hu-ul is syllabic for su-hu-l (ŠU₂-MUL) which, following a suggestion by Civil (1994: 141-47) may well equal sugullu, “herd,” and thus be equivalent to (or a variant of) su-hu₂₂ (ŠU₂-MUL).¹⁷ Herd, in this context, refers again to stars and su₂ equals erēpu, “to become dark; clouded.”

¹⁷. This may well be another instance of two similar words, su-hu₂₂ and su-hu₂ written by the same sign combination ŠU₂-MUL (compare kalag/kal, ziq₂/zid, etc.). The most satisfying solution would be su-hu₂₂ = sugullu = herd and su-hu₂₂ = šu₂₂-pattu = boot and šu₂₂-ppu = rim of a wheel, assuming that in both cases the Akkadian words are loans. However, the reading su-hu₂₂ in the expression gud su-hu₂₂ (herding oxen) seems well founded; see Civil (1994: 141-47).
The phrase diģir un₃-na-ke₄-ne su-hu-ul-la₂-bi is an example of the Kassite form of the anticipatory genitive, which is always constructed with -bi, independent of the gender of the possessor. The construction does not require a genitive morpheme and the two nouns thus joined are not necessarily contiguous. Other examples in this text are:

A viii: diģir-re₂-ne kug-kug-ga u₈-bi “the pure gods’ ewe.”

Bb iii: ₄dil-im₂-babbar₂ an uraš-ta si-bi “Dilimbabar’s horns (cover) heaven and earth.”

In these constructions -bi apparently translates Akkadian sa, which is also gender independent. The distinction between animate and inanimate is not abandoned; see, for instance, saģ-gi₆-ga me-lam₂-a-ni šu₄-šu₄-a “(Nanna) covers the black-headed people with his rays.”

A iii
1′-2′ For ga₂-la… dag (partly restored here) = “to cease, to be negligent,” and its use in royal literature see Timney (1996: 183).

5′-6′ The form NENE-a-aš is also found in C x; in both contexts “to renew” (reading gib₁₄-gibil₄) appears to make sense, although one would rather expect gib₁₄-gibil₄-la-aš.

7′-8′ The compound igi… zu equals uddu, and may be translated as “to appoint,” or as “to reveal.”

9′-10′ The ablative in da-ga-an kur-kur-ra-ta almost certainly carries locative meaning (in all the lands). Lexical texts provide ample attestations of ta = ina or ana.

A iv
The subject of the verbs remains unknown. Is this a passage comparable to the beginning of Enuma Eliš, where the great gods give tasks to lesser gods?

A v
6′-8′ For gu₃… šum₂ = ragamu, “to roar,” see Karahashi (2000: 111-12).
The suffix -bi-ne-ne is a plural formation of the inanimate possessive -bi (see Poebel GSG p. 77). This suffix appears relatively frequently in late lexical texts, where it is translated by -šunu. An example is the entry ki·la₂·bi·ne·ne = šuqul·ta·šu₂·nu (Ura I 47). An early attestation of the form is found in CBS 1862 18 rev. ii 19 (a late Old Babylonian copy of Ura I–II, probably, from the Sippar area), which differentiates between -a-ne-ne (as a plural of -ani) and -bi-ne-ne (as a plural of -bi):

Obv. ii 35’–37’ (|| Ura I 144–147)
šu·ti-a income
šu·ti-a·ni his income
šu·ti-a·ne-ne their income

Rev. ii 17’–19’ (|| Ura II 353–355).
gu₂·un load
gu₂·un·bi its load
gu₂·un·bi-ne-ne their load

The copy has SAL.DIŠ, but the photograph clearly shows lukur (SALME). For the priestly titles TU and lₐₐ₂·a·ša₄·ga see above §2.1.

8’–10’ For ğiškīm . . . dug₄ = “to recognize,” see Attinger (1993: 547–50).

11’–12’ The expression i·si·iš la₂ is used for “to laugh,” or “to moan” (see Jaques 2006).

13’–14’ The word si·si·i₃ equals, among many other things, šahurratum (“deadly silence”), which makes a good pair with n₃₂ = puluḫûtum (“fear”). Throughout the text -bi is used as a coordinating particle (fear and deadly silence).

15’ The expression n₃·m₃₂·u₃₂·š₄₂ . . . a₃ in Ur III ditillas means “to act as brother-in-law,” which does not make much sense here. Perhaps Sumerian n₃·m₃₂·u₃₂·š₄₂ represents the Akkadian abstractum emûtum here, which may mean “wedding.”

20’ Instead of [za]·ra·a₃ ("wailing;" usually written zara₃ = SAG.PALAGAB) one may also reconstruct [la]·ra·a₃ = “difficulty” (puṣqu).

This passage is repeated at several places in the text; the only variable element being the name of a major god for whom hand washing rites are performed. The other occurrences are C iv and vi and D v.

The expression za . . . ša is an unorthographic writing for z₄₂ . . . š₄₂ = šanānu 1/2 = “to rival,” or “to compete.”

44’–45’ The verb da·da·ra means “to clothe,” or “to tie” (see Lambert 1973: 279). The passage, which describes how Kurigalzu clad the temple E’ugal in greatness(?) and praise(?) may not be fully reconstructed; it is partly preserved here and in C iv:

A vii C iv

e₂·u·gal [. . .]·u·gal
[MU]NUS₂·zu [. . .]·zu
[n₄₃]m₃·mah [. . ]·mah

traces; then break [z₄]·mi₄
da·da·ra·aš
eetc.

18. http://cdl.museum.upenn.edu/cgi-bin/cdlpager?prod=adhoc&input=P230219&project=DCCLT.
A viii
2′–4′ For ki₂-₄-gi₄ see above §2.1.
5′ For ki-šu-peš₁₁ = “cult place,” see Klein (1980) with earlier literature.
6′–8′ In di₇-ir-ne₄ kug-kug-ga (the holy gods) the modifier follows after the plural ending.
Note that in this same column one finds di₇-ir-engur-ra gi₄-gi₄-da-ne, “the always answering gods of the Engur,” where the plural is placed at the end, as in standard Sumerian (also C vii ₄nun-gal gal-gal-a-ne). Word order within the noun phrase is freer in Kassite Sumerian.
10′ The form bi₂-gi₄-gi₄ is a writing for gi.n = kunnu (to establish), as often in late bilinguals.
17′–19′ This phrase is entirely unclear to me.
26′ In the translation, z₄g₄-zag₄-ga is taken as a writing for sa₃₉-sag₉-ga, but this seems dubious.

Fragment Ba
This passage talks about the statue itself (column ii). The reading u₃₃-šar₂-[ra] in column iii is questionable.

Fragment Bb
Bb ii
No full verbal form is preserved so that it is impossible to understand the sentence structure. The passage talks about creating the “small watches” and designing months of thirty days. This column and the next reference the moon god and may have to be connected with A v–vii, but the spatial relation remains unclear.

Bb iii
3′–7′ The phrase ᵄdil-im₂-babbar₂ an ura₇-ta si-bi šu₄-šu₄-a must mean “Dilimbabbar’s horns cover heaven and earth,” but what the function is of the ablative -t₈ remains unclear.
11′ For bar-da₇-gal see above §2.1.

Fragment C
C ii
21′–23′ For the writing -mu₄-us₅ see §2.2 and the form mu₁-₃an-šum₂-mu₄-us₅ in C viii and C ix. In the present case, the reconstruction mu₁-[ni₁-in-[šum₂]-mu₄-us₅ is problematic, because one hardly expects the verb šum₂ without a dative.

C iii
23′–30′ The writing giš-zal is for gi₇zzal (ear, wisdom, understanding). NI-NI may be for nu-nu₇.r (to spin) and šu-uri₂ for sur (“to spin,” or “twist”). The theme of good clothing is turned into its opposite in C v, where unruly demons are described as having no proper clothing.

C iv
1′–25′ These lines contain the second instance of the repeated passage; see at A vii for further commentary.
27′–31′ The signs KUN KA are almost certainly to be read ma₃₂-sag₄, “foremost.” In A ix the expression uz₃₉-sag appears, with the same meaning. Etymologically, the words mean “head billy-goat” and “head she-goat,” respectively, but no such gender differentiation seems implied by our text. The dative postposition in ᵄne₃-uri₁₁-gal-ra ma₃₂-sag₄ kur-ra is placed before the qualifier (incorrectly according to standards of earlier Sumerian).
This column continues the passage about Nergal at the end of column iv, discussing (netherworld) demons who do not honor the Eauguł properly.

1°–2° Perhaps to be read gu₃·bi₃(GA) ra₄-a₃₃: shouting.

3°–6° The verb ši₃.(k) is taken here as the equivalent of sapānu, “to destroy.” The verb šu₂·ru equals parārud/purru₃u = “to scatter, to rupture.”

9°–12° The phrase a₃ ·ği₃·a₃₃·k₃₃·si₃·si₃·da remains unclear to me.

13°–16° For ū₃₃·k₃₁₆·k₃₁₆·u₁₃ see above §2.1.

19° The writing za-ra is syllabic for zar₃₆ (TILAŠ) = “(braided) garment.”

20°–22° The word tu₃·tu₄·da equals Akkadian dudittum, “togglepin.” Various Sumerian spellings are known (du₃·di₄·da; tu₃·di₄·tum, etc.), but tu₃·tu₄·da is not otherwise attested.

C vi

1°–10° It is likely that this passage still talks about netherworld affairs and that sleeping in the earth is a euphemism for death.

The rest of this column contains the third installment of the repeated passage; see A vii.

C vii

7°–9° For gi₃·s₃·s₃·s₃ see above §2.1.

10° The meaning and reading of this phrase are unclear to me.

20°–21° The name ṅin₃·i₃·li also appears in C ix, where it is used interchangeably with ɪn₃₄·Inana. This identity is confirmed by An = Anum I 30 where ṅin₃·i₃·li is equated with An₃·tum ɪš₃·tar (Litke 1998: 25). The word or words preceding this name remain unclear.

C viii

This column talks about Nin-i₃·li/Inana in her role as goddess of love.

14° The GI₃ in ġi₃·ṣub·še₃ looks like KU in the copy but is clear on the photograph.

15°–17° For mu₃·an·a·ni₃·sum₂·mu₄(KU)·u₅₃(U₈) see §2.2.

C ix

1° The sign ZIB₂ is written TUM·gun₃. Modern sign lists usually describe ZIB₂ as NINDA₂×EŠ, which is the form of the sign in the first millennium. In third-millennium paleography the sign belongs to the TUM family (see Civil 1983; Westenholz OSP I 135 with commentary; and Alster 1991–1992: 26) and the Old Babylonian sign is usually TUM×EŠ (although NINDA₂×EŠ is attested as well; see Mittermayer 2006, no. 140). The writing TUM×EŠ survives in Middle Assyrian Ea (see MSL 14 454) and apparently also in first millennium Aa, but the passage is badly broken (MSL 14 464).

4°–18° For mu₃·an·a·ni₃·sum₂·mu₄·u₅₃ and mu₃·an·a·ni₃·d₄·u₅₃·u₅₃ see §2.2.

C x

12°–13° še gal is a writing for e₃·š₃·gal.

14°–15° For NE₃·a·a₃ (gib₁₄·gib₁₄·a₃·a₃), see also A iii 5°–6°.

Fragment D

D iii

1°–4° The word där₄·ra·a₃ is interpreted as a spelling for da·da·ra·a₃, “to clothe,” (see commentary at A vii 44°–45°), but not without misgivings. The main reason for this interpretation
is that the continuation of the column talks about clothing and toggle pins. The word order of the Sumerian seems badly scrambled.

5’ For aš-bar = woman (amiltu) see above §2.1

6’ The present reading assumes that the passage refers to a ritual wrestling match with gender inversion (for ritual wrestling, see Keetman 2008 with further literature). The sign combination GIŠ.RU may write various words: ġiš-šub ("lot"), ṣillar (a weapon), ṣešpu ("hoop; wrestling"). The word ġiš-šub appears in C viii (ġiš-šub-še3) and D iv (ġiš-šub-ba-na) but does not seem to make much sense here. The form of the terminative (written -aš) may reflect the reading ġešpa (RU), as in P-Ea 600 (all other examples of -aš for the terminative in this text are preceded by the vowel /a/).

7’–19’ In this passage the text uses a very archaic form of the sign LU₂; column iv features the more regular form. Why this is the case is unclear.

D iv

2’–4’ The writing ba-ад-ra for ba-da-ra ("dagger") is attested in Ninmešara 108 (see Zgoll 1997: 481). For the expression teš₂-bi g₂-u₇ "to fight" see Michalowski (1989: 70).

11’–15’ The word ki-in-DU (malaku, padānu; see Klein 1981: 92–93) is to be read ki-in-gub here. I do not know of any other firm evidence for the reading of the final sign.

D v

See A vii

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