

The 10th Tablet of *úru àm -m a-ir-ra-bi*

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[The known sources with the text of the 10th tablet of the liturgical series *úru àm -m a-ir-ra-bi* (Ed. 09-405/26 [formerly Langdon BL VIII], K 3327 + K 4655/ and Ash. 1930-230g [OECT 5 45]) are presented in a critical edition with a brief commentary. An edition of the fragment 2N-T226 which does not belong to tablet 10th but is part of the same Inanna-Dumuzi cycle has been included to illustrate one of the literary motifs (*sipa-dè ta an-ak*). A new source identified after the article went to press is BN 77519.]

1. Introduction¹

The reconstruction of the so-called "liturgical" series, i.e., the *balag*-poems, is a notoriously difficult task. One reason is structural: these poems are composed of textual blocks that are repeated within the same *balag*, in other *balags*, and in *eršemma* compositions (see JCS 28 [1976] 72ff.) making it very easy to combine fragments in an incorrect sequence. A second reason is the complicated textual transmission: a *balag* can be preserved partly in a tablet of the OB period and partly in NA or NB sources. The text is modified through the centuries by weak links of oral tradition or poor copies by inexperienced scribes. In NA and NB times the texts were standardized and arranged in a fixed sequence (canonical version). For unknown and possibly accidental reasons some *balags* have been abundantly preserved while of others we know only the name, as is the case for most of the *balags* to female deities in the official Kouyunjik catalogue published in 4R 53. This article is a contribution to the textual reconstruction of one of these *balags*. Any translations or interpretations of the contents are strictly provisional, pending a complete reconstruction of the series. The translation given here attempts to harmonize the disagreements between the Sumerian text and its Akkadian translation. Disagreements are frequent and are not discussed in detail, except when they present especial interest or difficulty.

The *balag* (or series) *úru àm -m a-ir-ra-bi* is first attested in the OB period (see RA 68 [1974] 95f.) when it had wide diffusion from Mari to Susa (unpubl. tablet). The text is very incompletely preserved. The canonical recension had twenty-one tablets. Of these, the first three are preserved in entirety (mostly in OB

1. I want to thank Dr. Irving L. Finkel, Assistant Keeper in the British Museum, for his excellent copy of K 3327 +, Dr. Jeremy A. Black, Assistant Director, British Archeological Expedition to Iraq, for his join of K 3327 and K 4655 and the Direction of the Royal Scottish Museum (Edinburgh) for a photo of Ed 09-405,26.

sources); we have only the incipit of the fourth and then a long lacuna from tablet four to nine; what is left of tablet ten is presented here; an enormous gap follows from tablet eleven to the last part of eighteen, and the last three tablets are reasonably well preserved. This does not mean that the missing tablets have not been recovered, only that there are no colophons identifying these tablets whose texts may be otherwise well-known among the many unplaced Inanna balag fragments. Since many of the OB fragments come from Kiš, it is likely that many unidentified fragments in PRAK and OECT 5 will turn out to be part of this balag.

2. Sources

A = Ed 09-405,26 (copy by Langdon BL VIII, collated from photo).

Upper part of a NB bilingual tablet of unknown origin preserved in the Royal Scottish Museum in Edinburgh. The colophon reads, after the catch-line:

40 + [x ŠID MU.BI.IM DUB] 10 KAM.MA ūru àm -m a-ir-ra-bi

followed by traces of two lines more, relatively well copied by Langdon. Except for M. Witzel's attempted translation of the reverse in AnOr 10 293ff., this tablet does not seem to have attracted the attention of the scholars. Langdon's copy is seriously misleading in several places.

B = K 3327 + K 4655 (copy by Irving L. Finkel, fig. 1).



Fig. 1. K 3327 + K 4655 (copy I. L. Finkel)

Upper left corner of the reverse of a NA bilingual tablet from Kouyunjik. Identified by me among the copies of F. W. Geers, the join has been verified by Jeremy A. Black.

C = Ash. 1930-230g (copy by O. R. Gurney in OECT 5 45).

Fragment from the obverse of a unilingual, multicolumn OB tablet from Kiš in the Ashmolean Museum in Oxford. The surface is in very poor condition and a diplomatically accurate transcription would have required more half-brackets than are given here.

Note that OECT 5 46 parallels the opening litany (see remarks to lines 1-6). It would be worth checking whether OECT 5 45 and 46 could be part of the same multicolumn tablet. In this case, OECT 46 i' and the upper part of ii' would correspond to tablet nine of the canonical recension.

3. Text

1	[x x x x]-a-na 'x' mu-tin 'unug ^{ki} -ga' [na-mèn(?) ...]	A
	[] a KUR šá ar-da-tum' []	
2	[mu-tin] an-na n[in]	A
3	[s]ag ₉ -ga [x x] 'x' []	A
4	gašan dub-šar' 'a'-ra-l[i]	A
5	gašan dub-sar maḥ nin guruš'x' []	A
6	nin i-lu nin AḤ 'x' []	A
7	[x] [x] kul-aba ₄ ^{ki} al bí-in-e ₁₁ -dè mu-tin unug ^{ki} -[ga na-mèn]	A
	[x]-u i-tel-li ar-da-tum []	
8	é a-ra-li-ke ₄ al []	A
9	é du ₆ -su ₈ -ba-ke ₄ al []	A
10	'du ₆ ' bád-tibira ^{ki} -ke ₄ al []	A
11	é-muš-ka-nag-gá-ke ₄ al []	A
11a	[] 'x x mu' [] ér-ra KU-mu	C
12	unug ^{ki} -ga na-mèn unug ^{ki} -ga na-mèn mu-tin-mèn me-e unug ^{ki} -ga na-[mèn]	A
	[] m]u-tin-me-en unug ^{ki} na-me-en gá-e unug ^{ki} na-me-en	C
	šá ana-ku šá ana-ku ar-da-tum ana-ku šá []	A
13	unug ^{ki} é-gi ₄ -a-bi na-mèn mu-tin-mèn sag-dul ₆ -a ta unu[g ^{ki}]	A
	[unug ^{ki} é-gi ₄ -a-bi na-me-en mu-tin-me-en sag-tu a-na 'x' []	C
	šá ul kal-lat-su ana-ku ar-da-tum ana-ku ana mi-nim pu-ud[s-su-ma-ku]	A
14	kul-aba ₄ ^{ki} um-me-da-bi na-mèn mu-tin-mèn ù-a IGI bí-ib- []	A
	[kul-a]ba ₄ ^{ki} um-me-da-bi na-me-en [mu-tin]-me-en ù-a IGI na-tuš?	C
	šá ul ia-ri-t[s-s]u ana-ku ar-da-tum ana-ku ù-nam-za-a[z]	A
15	é-mu sila da-ma-al-la-aš dè-ib-lá mu-tin-mèn me-e unug ^{ki} -ga na-[mèn]	A
	[]-al NI-ib-lá [] gá-e unug ^{ki} na-me-en	C
	bi-ti ana re-bi-ti lu ú'x-x' ar-da-tum ana-ku ú-ru-ka-t[um ana-ku]	A
16	sila kul-aba ₄ ^{ki} -ka-aš dè-ib-lá mu-tin-mèn me-e []	A
	[]-lá []	C
17	[in-tu-u]d-da-ma in-tu-ud-da-ma mu-tin-mèn ma-'x'-[]	A
	[šá ú]-lu-di-šú MIN ar-da-tum []	A
18	[] 'in'-tu-ud-da-ma mu-tin-mèn []	A
	[] 'x' ú-li-di-šú []	A
19	[] in-tu-ud-d[a-ma]	A
20	[]-gá-gá' []	A

(lacuna)

1' 'x' šu-kár é-a[n-na(?)] mu-tin-me-en [] C

2'	nin úru-ta ezen ma-al-la ta [x ¹ [	]	B
	nin ₉ -e úru ezen m[a-	] en-na [x ¹ [	C
	a- <i>ħa-ti ina URU i-sin-nu mi-nu i-ba-aš-š[i</i>	]	B
3'	urú-gá ezen me-na-e	^{iu} ab-è [	B
	úru šeš-a eze[n	] en-na [	C
	<i>ina a-li-ni i-sin-nu ma-ti a-ħu</i>	]	B
4'	ki-sikil-e eze[n	] mu-tin-me-e[n	C
5'	ezen šeš-mu me-na-e	^{iu} [ab-è	B
	[ezen šeš ¹ a-na-me-e[n-na	] ab-bé [	C
	<i>i-sin-nu ŠEŠ-ia</i>	[	B
6'	[ezen ^d [dumu]-zi me-na-e ^{itu}	]	B
	ezen ^d dumu-zi	] mu-tin-me-en [x ¹ [	C
7'	[x ^d dumu-z]i- ¹ da ¹ -ke ₄ mu-tin-mèn me-[	]	B
	[	]-¹ e ¹ ar-da-tu me-[	B
8'	[x x x] ^d dumu-zi-da ¹ -ke ₄ mu-t[¹ in-mèn	]	B
9'	g[ú-e]n-na-ar šeš-mu [gú ¹ -en-na-a[r	]	B
	<i>ina nap-ħar be-li a-ħi ina n[ap-ħar be-li</i>	]	AB
10'	šeš-mu ^d dumu-zi-da	gú ¹ -en-na-ar	AB
11'	^d gilgameš umun ki-ta [	]	AB
	<i>be-el er-še-ti [</i>	]	AB
12'	umun-mu-zi-da me-er-si si-DI-ta m[u-tin-mèn	]	AB
	<i>ina li-mit gi-ir-se-e [</i>	]	A
13'	^d dumu-zi ki šeš-a-na-ta	mu-tin-mèn [	AB
	<i>it-ti at-ħe-e-šu</i>	[(x)]	A
14'	šeš-mu mu-lu am-gin ₇ ná-a-ra	mu-tin-mèn ù nu-mu-un-da-ku-[ku]	A
	<i>ana a-ħi-ia šá ki-ma ri-mi ir-bi-šu : ir-re-du-ù ar-da-tum ana-ku ul a-šal-lal</i>		A
15'	^d dumu-zi mu-lu am-gin ₇ ná-a-ra	mu-tin-mèn ù (	A
16'	sag šen-šen-na sag zabar-ra	mu-tin-mèn nu-uš mu-un-da-ab-šúm	A
17'	anše-na tu-lu-ba-na	mu-tin-mèn nu-(	A
	a e-le- ¹ lu sipa ¹ -dè ta an-ak guruš-e ta an-ak		A
	<i>ina lal-¹la-ra¹-ti re-è-um mi-na-a i-pu-uš e¹-lum mi-na-a</i> MIN		A

4. Translation

This translation omits the litany part as well as the lines too broken for interpretation.

- 12 I am from Uruk, I am from Uruk, I am the young woman, I am from Uruk.
 13 Am I not the bride of a man from Uruk? I, the young woman, why do I wear the veil?
 14 Am I not the wet nurse of a man from Uruk? I, the young woman, <why do> I sing a lullaby?
 15 My house(hold) overflows into the wide streets. I, the young woman, I am from Uruk.
 16 It overflows into the streets of Kulaba. I, the young woman, I am from Uruk.
- 2' Sister, what festival takes place in town? [...],
 3' When will the festival be in our town? In the month of Abu [...]
 4' Young girl, [when will] the festival be? [In the month of Abu]. I am the young woman [...].
 5' When is the festival of my brother? In the month of Abu [...].

- 6' When is the festival of Dumuzi? [In the month of Abu.] I am the young woman [...].
 . . .
 9' In the Assembly of the Lords, my brother in the Assembly of the Lords [...].
 10' My brother Dumuzi, in the Assembly [of the Lords ...].
 11' (With) Gilgameš, the Lord of the Netherworld, [...].
 12' (With) Ningizzida, from the borders of Girsu, [...].
 13' Dumuzi (is) with his peers. I am the young woman [...].
 14' I, the young woman, cannot sleep because of my brother who is lying down like a wild bull.
 15' I, the young woman, cannot sleep because of Dumuzi who is lying down like a wild bull.
 16' Will not someone replace the holy corpse, the clean corpse? I am the young woman.
 17' Will not someone replace the one whose donkeys have been set loose? I am the young woman.

(Incipit of next tablet):

Among cries of woe, what does the shepherd do? what does the shepherd do?

5. Commentary

Lines 1-12 contain the customary litany that opens each balag section. It is divided here in three parts: Inanna's names and titles (lines 1-6), names of the holy places related to the subject of the balag (lines 7-11), and the concluding line which normally repeats the initial refrain (line 12). The text of the opening line is so poorly preserved that a satisfactory restoration is not possible. There is room for at least four or five signs in the broken end of the line, and the sign KUR in the Akkadian translation is most doubtful. OECT 5 46 ii' 5ff. is a parallel, or perhaps even a duplicate (see above, 2), of text A:

mu-tin-e [...]
 mu-tin-an-[na ...]
 sag₉-ga 'x' [...]
 ga-ša-an [...]
 ga-ša-a[n ...]

If it is a duplicate, mu-tin-e must be restored at the beginning of line 1 in A.

OECT 5 42:3ff. is a syllabic text that, without being a duplicate, offers obvious parallels:

bu-ru li-la ki-sikil bu-ru [i-la] ti ba-gi-[gi]
 ama mu-ti-na-na bu-ru li-[a] ti ba-g[i-gi]
 mu-ti-na-na NE-en mu-ud'- 'x' [t]i ba-g[i-gi]
 sag₉-ga [ga-š]a-an 'x ma da' [...]
 ga-ša-an [dub]-sar a-[ra]-li^[x] [...]
 ga-ša-an dub-sa²-ra sila₄ za 'a' [...]
 al-gá-ar-s[ur]-ra sag 'mu-x' [...]

Lines 7-11 have the verbal form al bi-in-e₁₁-dè between the toponym and the refrain. This form appears to be morphologically incorrect, for the prefix al- is incompatible with any other verbal prefix. It is possibly a contaminated form influenced by lu-al-e₁₁-dè = *maḥḥū* "ecstatic," for which see Sjöberg, ZA 65 [1977] 27f. I assume that the subject of this verbal form is Dumuzi who "has gone up," i.e., disappeared from his holy places into the Netherworld, leaving Inanna as a waiting bride (see lines 13f.).

Lines 12ff. are a good illustration of the difficulties of distinguishing in writing declarative clauses from interrogative clauses when the question refers to the predicate itself and not to one of its arguments. The ambiguity of the Sumerian prefix na- compounds the problem. The Akkadian translates na- as affirmative in line 12 but as negative in 13f. I take these lines as rhetorical questions. In line 13, un u[g seems clear but does not fit the Akkadian translation; a verb is expected. Line 14 includes what seem to be several scribal

misunderstandings. A characteristic activity of the wet nurse in Sumerian literature is singing lullabies: \dot{u} -a-- dug_4/di or u_5 -a-- dug_4/di (Wilcke, JNES 27 [1968] 233 n.13), translated not too appropriately in late lexical lists by *nuzzumu* (Nabnitu B 297). Here \dot{u} -a has been misunderstood and an IGI has been inserted resulting in \dot{u} $\acute{e}r$, and the verbal form (the auxiliary verb is not preserved in A) is translated by a D-form of *nazāzu/nasāsu*.² The parallelism with line 13 requires emendation by insertion of t a-(aš) or the like (cf. English translation).

Lines 15f. The Akkadian translation of $l\acute{a}$ is not readable. Langdon's proposal in BL p. 19 is based on a reading \dot{u} -*bat-ti*; it is grammatically unacceptable and incompatible with the traces on the photo. The last two signs, crossed by cracks, are now:



Tentatively, one can propose something like "dispersed" derived from the well-attested meaning "to extend, spread over."

Lines 17ff. The key word in this passage is in-tu-u d-d a-m a "the one who gave birth to him," but the context is too fragmentary to reveal the implications of this clause. Note the variation in the vocalization of the Akkadian verbal form in the translation.

If the reconstruction of the colophon given above is correct, the lacuna after line 20 can have from 3 to 12 lines.

Lines 2'ff. contain a dialogue. When Inanna is asked what kind of festival the town is celebrating (2'-4'), she answers that it is Dumuzi's festival of the month of Abu (5'ff.). The month name raises some puzzling questions. The Akkadian seems to give the name as *a-bū* in line 3' while the Sumerian has *ab-è* which, despite the phonetic similarity, corresponds not to Abu (Sum. *izi-izi-gar*) but to Tebet in the Babylonian calendar. Source C may have a syllabic *ab-bé* for *ab-è* in line 5' indicating that the confusion is already present in OB sources. It is surprising to find misinterpreted such well-known terms as the month names. The month of Abu is the fifth of the Babylonian calendar and the month of Tebet is the tenth. According to the Astrolabe B i 44 (Reiner and Pingree, *Babylonian Planetary Omens* 2 pp. 62 and 151), in the fourth month (Tammuz) Dumuzi is "bound," (*ba-dab₅-dab₅-ba : ikkamū*), an allusion to his six-month sojourn in the Netherworld. All considered, it seems more likely that Abu, not Tebet, is the correct month. The only explanation for the confusion in month names seems to be to assume that at one stage the text was transmitted in Akkadian and that the Sumerian version derives from it. The author of the Sumerian translation was misguided by the phonological similarity and rendered Abu as *ab-è* instead of *izi-izi-gar*.

The festival of the month of Abu is well attested in OB times, see CAD/I 75ff. *abū* B. One Ur III text from Ur mentions *nīg ezem-ma a-bu-um-ma* (UET 3 1015) "supplies for the festival of Abu," and another *nīg-dab₅ a-bu-um-ma* (UET 3 244); the festival included offerings to the royal ancestors: *ki a-nag^aur-namma* in 244, *ki a-nag-da ba-an-dé-[a]* in 1015.³ The funerary nature of the rites is also implied by lines 9'ff. of the present text which mention the chthonic deities Gilgameš and Ningizzida (Eme-Sal *um un-mu-zi-da*).

The word *gú-en-na* (lines 9'f.) has the following meanings:

1) "river sediment (in a semi-fluid state), beer dregs," Akk. *qadūtu*. In Sumerian context: *ga i-ti-ir-da gú-en-na nu-me-a ki-in-dar mu-da-an-ku₅* "the itirda-milk, without being river mud, has been diverted into the cracks of the ground" VAS 10 123 ii 12' (see Falkowitz, *Sumerian Rhetoric Collections* 150ff.

2. For the distinction between the two verbs, see discussion in CAD N/2 141a. Note, however, that the passage from 4R 58 iii 35 in CAD N/2 353b *nussusu d* should be translated "to sing a lullaby" and put under *nazāzu*.

3. I believe that it is quite possible that *a-bu-um-ma* represents *abbū* "ancestors" and thus the festival is the "festival of the ancestors" and has nothing to do with the month of Abu. UET 3 20, dated *itu a-bi*, is probably a tablet found in Ur but written elsewhere.

for parallels and context). This translation, different from the one proposed by Falkowitz, is justified by the parallelism with the preceding line (line 11'): "The au-milk, without being flood water,⁴ has been poured over the fields." Note that the milk product *itirda* is compared to mud later on in the same text (r. i 4).

2) "assembly of the lords," Akk. *naphar bêli*. This is the most frequent meaning and seems to be an old one (the term appears in Early Dynastic Lagaš [see below] and in Gudea Cyl. A xxvii 14-15). There is no need to assume that this Akkadian translation, given also in Lugal-e 24 and Angin 156, is a late scribal misinterpretation. Sum. *gú-en-na* is not treated, despite the ending -a, as a genitive construction. Note, for instance, in Inanna's Descent 35, 174, 317, *šém gú-en-na* (locative) ... *tuku* "to play the drums in the assembly," parallel to *ér-du₆-du₆-dam ... gá-gá* "to lament in the ruins." Late Sumerian recensions tend to add the dative suffix to *gú-en-na* in the locative case. For passages with *gú-en-na*, see Falkenstein, AnOr 30 136f.

3) "governor (of Nippur)," Akk. *guennaku*, derived from *gú-en-na-ak*, "the one of the assembly," i.e., a genitive with ellipsis of the regens as in *šandabakku*, from *pisan-dub-ba-ak* "the one of the tablet baskets." The term is mostly post-OB and not found in Sumerian literary texts. For the historical aspects, see Brinkman, AnOr 43 297f., and for a possible reading *šandabakku*, Landsberger, *Brief des Bischofs* 75ff. (written before the revision of *Lú = ša*, see now MSL 12 97:135).

4) "assembly room, throne room" is a meaning generally accepted and even claimed to be primary (Klein, JAOS 91 [1971] 298). While a semantic extension from "assembly" to "place of the assembly" is in itself very plausible, all unambiguous references to a room or building are genitive constructions with *kisal* (Enmerkar and the Lord of Aratta 300) or *ma* (Ur Lament 25, 58, VAS 2 2 iv 16; SRT 1 iii 7: *ma-gú-en-na-ka úši-bal-bal-[e]* "he pours blood in the court of the assembly.")

In the present text, *gú-en-na* designates the assembly of chthonic gods, among whom Dumuzi is now counted (line 13'). This explains the name *ḏum u-zi gú-en-(na)* in Pre-Sargonic lists of offerings from Lagaš (TSA 1, DP 53); it refers to Dumuzi in his "dead period," in the infernal assembly.

Line 16'. The term *zabar* has here a meaning "clear, clean" (cf. *zabar = ellu* Aa III/3:193; Diri I 128; = *namru* Antagal F 253) required by the parallelism with *šen-šen*. The line is an echo of Inanna's Descent 289: *sag dili sag-gá-na ḥa-ba-ab-šúm-mu*. For another instance of *sag* as a designation of a corpse, see Ur-Namma's Death 43 (Kramer, JCS 21 [1969] 113): *sag kù-[ge] é-gal-a-na i-ná ur-ḏnamma lú erin-e ki-ág-gá gú-nu-mu-un-d[a-z]i-ge* "the holy corpse lies in state in the palace, Ur-Namma, the beloved of his troops, cannot raise his head (lit. neck)." For *nu-uš*, see Römer, AOAT 25 371ff. I believe that *nu-uš* (from **nu-šè*)⁵ is used to form rhetorical questions. For instance, the Gilgameš passage *nu-uš ma-ab-bé-en ku-li-mu nu-uš ma-ab-bé-en* (Shaffer, *Sumerian Sources* 86:247f.) has to be translated "are you not going to tell me, my friend, are you not going to tell me (the chthonic rules)?"

Line 17'. The first phrase has to be analyzed as *anše + ani + ak tu-lu + bi + ani + a*, literally, "in his releasing of his donkey." The precise meaning of this idiom is not clear. I have taken it as indicating weakness, as a euphemism for Dumuzi's dead state; cf. perhaps, *nam-kalag-mu anše kar-ra-gin₇ ḥaš₄ gá ba-e-tak₄* "my strength has left me as (swiftly as) a runaway donkey" Proverb 10.9 (PBS 1/2 117 and dupl.). Another possibility worthy of consideration is suggested by the description of the funerary rites for Ur-Namma (Kramer, *op. cit.* 114:71, collated):

lugal ^{giš?}anše?-né ba-da-dúr-ru anše ki mu-un-di-ni-ib-túm
ur-^{lul}[namma] ^{giš?}anše-né ba-(blank = repetition).

"The king is seated on his donkeys (?), the donkeys are buried together.

4. Reading a-eštu b.

5. The morpheme structure conditions of Sumerian do not admit, it seems, a form *nVš* and therefore *nu-uš* must be a compound morpheme. Falkenstein, *Indogermanische Forschungen* 60 [1955] 113, suggested a derivation from *nu + e-še* (the quotative). I prefer to see in -š the terminative suffix for phonological and syntactic reasons.

Ur-Namma is seated, etc.”

There are some textual difficulties,⁶ but the allusion to the burial practices known from the Royal Tombs in Ur is clear. Line 17' would thus be simply a figurative way of saying that Dumuzi is dead.

6. Appendix

As an example of the ta an-ak motif found in the incipit of Tablet 11th (in the catch-line of source A), I give here an unpublished fragment from Nippur. 2N-T226 (A 29965) is the center part from a small one-column OB tablet found in a dump in the TB sector of the Scribal Quarter. See copy, fig. 2.

obv.

1' [n]a-ám-sipa-zu u₄-du₈ dab₅-ba-e gur₇-du₆-dè ba-te
 2' mu-gig-e edin-bi-šè ga-gen
 3' èm mu-lu-mu ga-àm-dug₄
 4' edin-bi-šè ga-gen a KA
 5' []-ke₄
 (lacuna)

rev.

1' [m]u-lu u₈-[a x] []
 2' su₈-ba-dè ta an-ak
 3' su₈-ba-dè ta an-ak
 4' su₈-ba ^ddumu-zi-dè ta an-ak
 5' i-lum-i-lam-e ta an-ak

(end of tablet)

obv.

1' You take time off from your shepherd's work and approach the granaries.
 2' I feel sick (you said), I want to go to the desert.
 3' I want to say something, my man,
 4' I want to go to the desert, ...

rev.

2' What is the shepherd doing? what is the shepherd doing?
 4' What is Dumuzi doing?
 5' What is the exuberant one doing?

Obv. 1'. The meaning “days free from work, vacation days” for u₄-du₈ is certain. From UET 6 167 (see Kramer, *Iraq* 25 [1963] 174) we learn that in a month there were three days of u₄-du₈-a and three days of festivals, leaving twenty-four days for school work. The term á-u₄-du₈-a is well attested in Ur III labor accounts. In some cases the computation is easy and the ratio of work days to vacation days is clear. Thus in TCL 5 6036 iii 11ff. we have three artisans who take 39 days of vacation during a 13-month period. A fourth artisan, however, who presumably worked only part of the period takes only 30. When the accounts do not designate the workers by name, especially in the case of large groups, the calculations become more difficult.⁷

6. Especially about the term that precedes ba-. It is preserved only in the following line, inserted by the scribe in characters so minute that Kramer missed it in his edition. The GIŠ could be É, the ANŠE could be GIR, etc.

7. Examples of texts with á-u₄-du₈-a: Chiera, STA 2; 5; Biggs, StOr 46 25:68; TCL 5 5668; 5669; 5670; 6036; MCS 4 9 (BM 105397:4); Or 2 63 (Wengler 41); 15 63 (IB 65); AnOr 1 85 iii 68f.; Oppenheim, AOS 32 H 26; BIN 5 344; etc.

The three days of monthly vacation are known also in OB documents. See Lautner, *Altbab. Personenmiete* 129ff.; Goetze, *JCS* 11[1959] 26; Schorr, *Polish Bulletin of Oriental Studies* 1 [1937] 78. One of the Akkadian idiomatic equivalents of u_4 - du_3 - a is $qāta šabātu$.⁸ The construction with dab_5 in 2N-T226 is noteworthy for

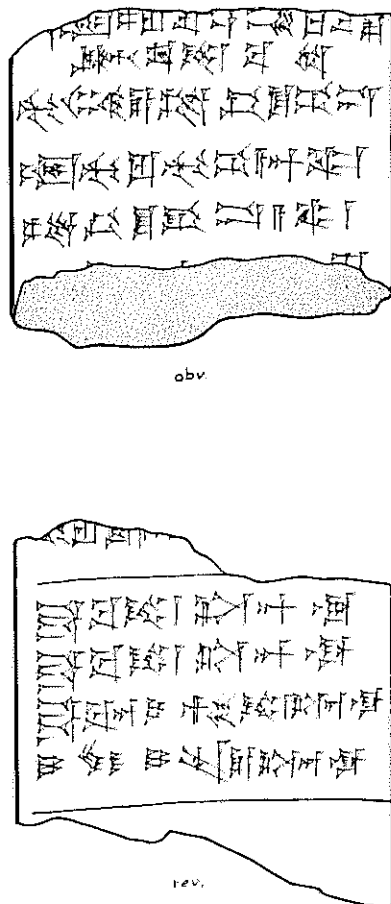


Fig. 2. 2N-T226 (copy M. Civil).

being the first example of a reflex of this Akkadian idiom in a Sumerian context. The $-dè$ after gur_7 - du_6 is to be analyzed as $-d + e$, the first is the final consonant of du_6 , the second the locative-terminative suffix.

Rev. 2'. The same incipit is found in BE 30 I iv 3', an OB balag text with the bottom of column iii and the top of iv missing. This prevents us from deciding whether 2N-T226 and BE 30 I are parts of the same composition.

8. CAD S 30 *šabātu* 8, *qātu a*), translates "to do additional work." Many years ago, the late A. L. Oppenheim informed me that he considered this interpretation incorrect and preferred the one discussed above.

[ADDENDUM. After this article went to press, Dr. Finkel informed me that he had discovered a new source for Tablet 10th. BM 77519 is the lower left corner of a LB tablet that fills in part the gap before line 1':

1'	[		]}ti]	°dumu-z[i]
2'	[		]}x]-zé	mu-tin-mèn []
3'	[	]}x]-re		me-ri sag []
		<i>lu-u ma-ak-ki-im</i>			
4'	[i-bi]-mu			ér-ra []
	<i>i-na-a</i>			<i>di-ma-t[u</i>]
5'	ša-ab-mu			ḪAR-]}x]-[]
	<i>li-ib-bi</i>			<i>tu-[</i>]
6'	unú-mu			IGI]
	<i>le-ta-a</i>			]}x] []

Follows line 2' of the reconstructed text. Lines 2'-8' of the reconstructed text are preserved with minor orthographic variants and line 4' is omitted. The reconstruction of line 7' suggested above is incorrect.]