The Akkadian Great Hymns and Prayers
A Critical Edition of the Nabû and Ištar Prayers
and a Study of the Corpus
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3 The Great Prayer to Ištar

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3.1 Manuscripts and Editions

The *Great Prayer to Ištar* is preserved in two manuscripts:
K.225+K.9962 (MS A) and BM 35868+BM 35939+BM 35948+BM
35957 [Sp-III.400+Sp-III.475+Sp-III.484+Sp-III.493] (MS B). MS A
contains the largest number of lines, was written in Neo-Assyrian
script, and was found in the Nineveh palace library. The low K num-
ber of the fragments suggests the find-spot were rooms 40-1 of the
Southwest Palace.[1]

   MS A is arranged in a two-column format. The columns are divided
by two vertical lines, which mark the beginning and the end of each
line on the right and on the left side. The manuscript is partially de-
faced on column I. Although no colophon is preserved, there is a trace
between two division-lines at the end of column IV. Unfortunately,

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[1] Reade 2007, 422; George 2003, 386.

this is too damaged to allow a complete reconstruction, but must have constituted the rubric of the prayer.

Several 'firing holes' are visible on both the obverse and the reverse side of the manuscript: five holes are positioned in vertical order on the upper part of the obverse side, in the empty space between the two columns, while four more holes appear on the first column in the middle of the text. The second column shows a single hole in the third strophe. On the reverse, one hole is placed on column III in a large gap between words at the end of the third strophe. The purpose of these holes is uncertain. Judging from their position, it does not seem likely that they were employed as decorations, nor were they likely used to prevent textual changes in the empty spaces, where alterations could have been made.[2] There are many blank portions that do not display any hole (see the last strophe on column IV).

MS B is a large Babylonian manuscript which has been recently identified within the *eBL* project.[3] Part of the right side on the obverse is preserved, and the format can be reconstructed as a standard two column tablet. It belongs to the Babylonian collection of the British Museum (Sp-III), and probably comes from Babylon. The fragment can be dated approximately to the Hellenistic period. It is written in Neo-Babylonian script: the obverse contains the opening section of the prayer, while the reverse duplicates the end of the text, also allowing the restoration of several broken lines. It also includes a colophon, in which the common technical expression ZAG.TIL.LA.BI.ŠÈ (completed) is found, a fact that proves that the prayer was composed by one tablet only; the term MU.BI.IM (its lines are) is also visible on the fragment.[4] This expression is preceded by the total number of lines in the text, namely, 247 (⸢4⸣-*šu* 7.⸢ÀM⸣). It is therefore now possible to correct the number of verses previously reconstructed by Lambert,

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[2]   The theory that maintains that firing holes were made for preventing tablets from bursting while being baked has been dismissed (see Walker 1987, 24). More recent theories suggest that holes might have been employed to fill empty gaps on the tablets, in order to avoid additional writing to be inserted (Jeyes 2000, 371; Fincke 2003, 126 fn. 124), or that they had a decorative use (Robson 2008, 191). It seems that firing holes progressively became a traditional feature in the copying process, and several manuscripts of literary compositions even show holes in the same position (Walker 1987, 24; Fincke 2003, 126 fn. 124). Cf. Taylor 2011, 16 and Panayotov 2016, 1. Incidentally, a research project on the function and use of firing holes has also been a subject of study within the project *The King's Librarians at Work. Applying Machine Learning and Computer Vision to the Study of Scribal Marks on Cuneiform Tablets*, conducted by prof. Paola Corò at Ca' Foscari University of Venice (2020-22). In general, the focus of the study in LIBER has been on the material characteristics of the cuneiform tablets preserved in the Library of Nineveh. On firing holes, see also Corò, Ermidoro 2020.

[3]   The fragments were identified by E. Jiménez and T. Mitto.

[4]   For more attestations of the term ZAG.TIL.LA.BI.ŠÈ in colophons see Hunger 1968, 181; cf. also Schmidchen 2018, 152. For the term MU.BI.IM cf. the remark by Proust 2012, 127 fn. 17.

who maintained that the *Ištar Prayer* was composed by 237 lines. The colophon, moreover, provides the first line of the composition, hitherto lost: *enet narbâk adallal*. This incipit is confirmed by the Babylonian version of the *Catalogue of Texts and Authors*, only recently discovered.[5] The Babylonian manuscript of the *Catalogue* attributes the *Ištar Prayer* to a scholar called Aba-ninnu-dari, also labelled as 'king' in the same manuscript, even though no king bearing such a name is known so far. Lines 9'-10' of the Babylonian *Catalogue* read: [*e*]-*né-et na*[*r-ba-a*]*k-ˈkaʔˈ a-dal-lal* | [*š*]*á pi-i* ᵐ*a-b*[*aʔ-ninnuʔ*]-ˈ*daʔˈ-ri* LU-GAL, *"O Priestess, may I praise your greatness"*, by Aba-ninnu-dari, the king".[6] The name Aba-ninnu-dari, used for a family ancestor, is further attested in a few archival sources from the Achaemenid period,[7] and in the so-called *Name Book*, K.4426+ (*5R*, 44), a Nineveh tablet which lists the names of several scholars from the Kassite period.[8] Several texts from Nippur that can be dated to this period, moreover, mention this name. It seems therefore possible to postulate that our scribe, Aba-ninnu-dari, lived during the Middle Babylonian period. Nevertheless, a scholar named Aba-ninnu-dari appears in the *Uruk List of Kings and Sages* as well, where he is identified as the chief scholar at the court of the king Esarhaddon.[9] In the same text, he is also said to have an Aramaic name, that of Aḥiqar. However, the association of Aba-ninnu-dari with the famous Aramaic author of wisdom texts Aḥiqar seems to be an isolated case, occurring exclusively in the *Uruk List*.[10] While there is little information regarding the identity of Aba-ninnu-dari, we know for certain that he was the author of another composition, a bilingual *šuilla* prayer to Ninlil.[11]

The prayer was first edited in *AfO* 19 (1959-60) by W.G. Lambert, who published K.225 (MS A), offering a transliteration and translation of the text. Copies of the fragments were also included in Lambert's edition (pls VIII-XXIII). In the same article, the author provided the first edition of the *Marduk*1 and 2. The *Ištar Prayer* – together with the two *Marduk* compositions – was identified already in Lambert's

5 This manuscript, BM 34487 (Sp 611)(+)BM 35205 (Sp-II.762), was identified by T. Mitto within the *eBL* project. Moreover, Mitto provided a new edition of the *Catalogue of Texts and Authors*, first published by Lambert 1957, comprehensive of a transliteration, transcription, translation and copy of the new manuscript (see Mitto 2022b).

6 Mitto 2022b, 106.

7 Mitto 2022b, 133-4.

8 For an edition of this text see Cooley 2022, cf. Helle 2018, 369-71.

9 Lenzi 2008, 141.

10 For a more detailed discussion regarding Aba-ninnu-dari, allegedly Ahiqar in Aramaic, the sources attesting this name and his likely origin in the Kassite period, see Mitto 2023.

11 K.2757 (*BMS* 35), cf. Lambert 1957, 6 fn. 23a; cf. Mitto 2023.

article as belonging to the loose category of the *Great Hymns and Prayers*. The first edition and copy of BM 35868+BM 35939+BM 35948+BM 35957 (MS B) was recently prepared within the *eBL* project and published by E. Jiménez and G. Rozzi.[12] Here I provide a complete edition of the *Ištar Prayer*, including both MS A and B.[13]

More recent translations of the *Ištar Prayer* were provided by Seux in his anthology of Akkadian hymns and prayers),[14] and in Foster's collection of Akkadian literary texts.[15]

3.2 Layout and Poetic Structure

While most of the manuscripts preserving the *Great Hymns and Prayers* are arranged into couplets by rulings, thus displaying a distinctive layout which even helped scholars to identify them, the principal manuscript (MS A) of the *Ištar Prayer* is divided into what has originally been interpreted by Lambert as poetical strophes, marked by a horizontal ruling after every tenth line.[16]

The layout of the tablet, however, does not match the ten line units throughout the whole text. Indeed it is clear that despite the ten line markings, the text is written in couplets and not in ten line strophes.[17] The strophes do not always correspond to the semantic units. On the contrary, thematically related verses can belong to different units. The ruling occasionally splits parallel couplets, thus disrupting semantic structures (e.g. ll. 150-1, 210-11) and this suggests a mechanical text division. While the artificial division of texts through rulings is common among first-millennium literary compositions, and is also found within the *Great Hymns and Prayers*,[18] the lack of correspondence between the ten line strophes and the sense of the verses can be explained by considering the ten line rulings not as poetical dividers, but instead as librarian marks: the ten line division often occurs in Akkadian literary texts, expressed through the wedge for 'ten' placed every tenth line. Such decimal mark can be found, for example, in some manuscripts of the OB Akkadian version

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12 Jiménez, Rozzi 2022.

13 An electronic edition of the prayer has been published on the *eBL* platform by the Author (Rozzi 2023a).

14 Seux 1976.

15 Foster 2005³.

16 Lambert 1959-60, 48.

17 Lambert 1959-60, 48.

18 Groneberg 1996, 66; Lambert 1960, 124.

of I n n i n - š à - g u r$_4$ - r a ,[19] and also among epic compositions and wisdom texts (e.g. *Ludlul*, *Anzû*, *Atramḫasīs*, and in the Old Babylonian composition *Man and His God*).[20]

In addition, the extant text does not display the typical poetic pattern of Mesopotamian hymns and prayers, namely the almost literal repetition of two distichs, only diversified by the postponed introduction of the divine name ('lyrical repetition', cf. chapter 2, § 5.2.4.1.2 and chapter 5, sub "Repetition").[21]

Unlike the *Nabû Prayer*, there is no clear graphic indication of a metrical *caesura* within the *Ištar Prayer*. Whereas spacing within the lines commonly occurs, it does not seem connected with rhythm or metre. Empty spaces are inserted between words sparsely, and while they do occasionally appear to match the presumed metric division (e.g. l. 87 or the parallel couplet formed by ll. 232-3), more often they seem to respond to a merely aesthetic criterion, namely the physical justification of the text.[22] Such layout involves stretching the words across the tablet so that they fill the entire line: l. 84, for example, is written *a-nu-na*(space) *k[u]l-ˈluˈ-mat*(space) *e-ṭe-ra*(space) *i-d[i]*. Moreover, spacing might occur even within a single word: e.g. l. 234 *ur-šá-nu-*(space)*tú*. The inconsistent use of spaces throughout the text makes it difficult to establish the number of the missing signs in the breaks.

Examples of this arrangement are also found in other Akkadian literary texts, as in OB *Gilgameš* II, l. 237,[23] in which spacing occurs within the name of the goddess Ninsun, written ᵈ*Nin-sún-*(space)*na*. This arrangement makes the word long enough to reach the right edge of the column.[24]

3.2.1 Prosody

The fragmentary state of the manuscript makes the analysis of meter uncertain. Nevertheless, it seems that the *clausula accadica* was

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19 Groneberg 1996, 65-6, and fn. 43.

20 Hess 2015, 263; cf. Lambert 1987, 189. See also George 2007a, 59 for decimal marks in a fragment containing a passage of *Gilgameš*. With regard to this aspect, George observes: "The use of such marks speaks for the serious intentions of the writer to produce a permanent copy fit for consultation" (2007a, 59).

21 Lambert 1959-60, 48; Vogelzang 1996, 71; Metcalf 2015, 22-3; 59-60.

22 Hess 2015, 268-9.

23 For the edition of the text see George 2003, 180.

24 More examples of this practice are provided by Hess 2015, 267-70. Hess suggests that such spacings between words or even syllables might not be due to poetic, but could be a choice dictated by purely aesthetic reasons (Hess 2015, 268).

generally respected.[25] Out of a total of 115 analysed lines, it is possible to count 36 lines that end in a trochee, and 67 that contain an amphibrach in the last foot.[26] The only exception seems to be represented by one line. However, even this is in doubt, as it is partially restored in the second foot: l. 163 *itg*[*urat*].

Judging from the extant text, it appears that the standard *Vierheber* line, namely the 2+2 structure also used in epic compositions,[27] is most commonly employed within the prayer (69 out of 78 analysed lines).[28] Indeed the preserved lines mostly contain four words, and it is therefore possible to look for the standard four units in each line (for the Akkadian metre see chapter 1, § 1.2.3 and the *Nabû Prayer* in chapter 2, § 2.2.1). Such an analysis indicates that the text usually respects the supposed *caesura* – even though, as has been said, the metrical break is not explicitly marked – because most preserved lines can be easily divided into two halves, according to both grammar and sense. Closely related words, for example construct chains or nouns with adjectives, do not appear in the second or third place within the verses.[29]

Nevertheless, there are several exceptions, and lines with an irregular metrical structure are also present. Indeed, some of the extant lines only contain three metrical units, and do not allow a four unit scansion. These irregular lines are: 1, 78, 87, 156, 174-5, 177, 178 and 238.

L. 78 seems to use two metrical units in the first hemistich and only one in the second, hence resulting in a 2+1 pattern:

l. 78 *kalîšin ḫiṭātūa u gillātū*[*a*].

In this case, the *caesura* must be put after *ḫiṭātūa*, as *kalîšin* is in apposition to it.[30] While *kalîšin* probably refers to both nouns, in the

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25 For some references on the *clausula accadica* see chapter 2, § 2.2.1.

26 My analysis was conducted by examining entirely preserved lines or lines that can be restored with a high degree of probability. More specifically, the count of the *clausula accadica* kept into consideration only those lines whose second hemistich is complete or sufficiently restored. Hence, the metrical scansion included the following lines: 1, 5-7, 9-16, 18, 20-32, 35-6, 42, 47-52, 57-61, 74-88, 92, 112-13, 155-65, 167-72, 174, 178, 184-5, 207-12, 215-47.

27 Lambert 1960, 66; Hecker 1974, 113; West 1997, 176; Jiménez 2017a, 73.

28 With respect to the line pattern, I examined lines preserved in both hemistichs, and lines whose metrical structure can be clearly identified, in spite of possible reconstructions. The analysed lines are the following: 1, 5-7, 9-16, 18, 21, 75-88, 92, 94, 96, 100, 155-65, 167-75, 177-9, 181, 184-6, 210, 216-17, 219-20, 222-3, 228, 236-46.

29 Cf. Lambert 2013, 21-2.

30 Words in apposition are considered as strictly connected in the metrical analysis, cf. Lambert 2013, 22.

metric analysis it belongs with the first substantive only.[31] The final *ictus* falls on the second-last syllable, thus producing a regular trochaic ending.

Not only grammatical, but also logical criteria can help determine the position of the metrical break when it is not graphically marked on the tablet. One line displays what appears to be a 2+1 structure:

l. 87 *ummad pāliḫša || ina t[esp]ī[ti]*

The verb and its object are probably to be taken as belonging to the same metrical unit, whereas *ina tespīti* could form the second half of the line.

Occasionally, however, there is no clear grammatical or logical reason for coupling the units in one way or another, and it is difficult to decide where the *caesura* must fall. In some cases, for example, the line might be 1+2 or 2+1:

l. 156 *lallarīšu kimtašu iḫa[ššaš(?)]*

If the restoration of this passage is correct,[32] this line is made up of three metrical units; its metrical structure is, however, difficult to analyse.

A similar case is represented by ll. 174-5, which consist of a parallel couplet with a chiastic structure. Each line displays three units, since the negative particles *ai* and *lā* do not represent metrical units and should not be considered in the count:[33]

[174]*lā uqatti | ensû | sir[qīšu]*
[175]*taqqāti | mār bārî | ai ī[kul(?)]*

The first verbal form appears at the beginning of the verse and parallels the verb in the second line, which, in contrast, appears on the end. It is uncertain where the metrical break should be put.

An ambiguous metrical division is also found at ll. 177-8: l. 177 is damaged in the second hemistich, but judging from the space on the tablet and from the context, it seems to share the same structure with the line immediately following. Hence, the two lines seem to form a parallel couplet:

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31 The word *kalûm* is normally found after the substantive to which it refers, but in poetry the order can often be inverted. Cf. *GAG* § 134 h.

32 Own restoration. A different reconstruction was offered by von Soden 1971, 49. See further in the commentary on l. 146.

33 Lambert 2013, 23, cf. chapter 2, § 2.2.1.

¹⁷⁷*ai uzabbil napištašu i[rtuššu(?)]*
¹⁷⁸*ai ibāʾ ša lā kâti u[ruḫšu]*

From this reconstruction, it appears that only three metrical units are contained in each line. Just like the negative particles *ai* and *lā*, the relative particle *ša* must not be counted in the metrical scansion.³⁴ Theoretically both lines could be of the 1+2 or the 2+1 type, yet the grammatical correspondence between the first hemistich in both lines, which displays a verb, together with the seeming chiasmus occurring in the second half of the lines hints towards a 1+2 division. The *caesura*, therefore, should probably be put after the verbal forms (l. 177 *ai uzabbil* and l. 178 *ai ibāʾ*).

L. 238, although partially reconstructed, seems to display a 1+2 structure:

²³⁸*[ku]nšāšī-ma(?) || rišâ lamassa*

Some lines can be scanned in various ways, because they contain units that might be considered as *ancipites*.³⁵ For example, construct-chains can be scanned as one or two metrical units:

¹⁶¹*ina lā ṭābi šār ili maḫḫūtiš tab[la(?)]*

If one considers the phrase *šār ili* as composed of two distinct units, the line would be a 3+2; however, since our text tends to respect the 2+2 pattern, I take *šār ili* as a singular foot, and scan this line as a standard 2+2.³⁶

One line seems to consist of five metrical units (if correctly restored) and might be scanned as a 3+2:

⁹²*ul irši aba ema || [umma(?) emēta(?)]*

Noticeably, the last line of the text has a 1+1 structure: ²⁴⁷*ištar || aḫulapki*.

From the comprehensive analysis of the preserved lines, the second hemistich appears to be the most regular part of the verse. It displays standard metrical units formed from entire words and not

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34 Lambert 2013, 23, cf. chapter 2, § 2.2.1.

35 Lambert 2013, 23-5; cf. also Jiménez 2017a, 226.

36 Construct chains can count as one or two metrical feet, as confirmed by the metrical analysis of *Enūma eliš* provided by Lambert. The same ambiguity is also found in some manuscripts of *Theodicy*. See Lambert 2013, 25; Jiménez 2017a, 226 fn. 238. Cf. chapter 2, § 2.2.1 and chapter 1, § 1.2.3.

from phrases (construct chains, word pairs),[37] prepositions or particles, which are normally found instead in the first halves of the lines (e.g. l. 88, l. 119, l. 157, l. 159, l. 161). The general regularity of the second hemistich is a typical characteristic of the Akkadian metre.[38]

Although numerous lines are broken, it is clear that synonymous parallelism is used extensively throughout the whole text. Clearly parallel couplets are ll. 6-7, 10-11, 12-13, 14-15, 16-17, 18-19, 77-8, 79-80, 81-2, 83-4, 85-6, 87-8, 89-90, 91-2, 99-100, 112-13, 156-7, 166-7, 174-5, 177-8, 182-3, 184-5, 210-11, 216-17, 218-19, 222-3, 224-5, 226-7, 237-8, 239-40, 242-3, 244-5.

3.3 Language and Spelling Conventions

The composition is written in an elevated style and clearly draws from the Mesopotamian literary tradition, being characterised by the stock phrases and themes typically found in Sumerian and Akkadian hymns and penitential prayers. In addition, the text occasionally displays traits of the so-called 'hymno-epic dialect' (cf. chapter 1, § 1.2.4, and see also chapter 2, § 2.3 for the attestations of these features in the *Nabû Prayer*):[39]

- Adverbial endings (locative and terminative cases):
  l. 7 *išduk*; l. 18 *šagûmuk*; l. 91 *abdukki*; l. 96 *manûššu* (uncertain); l. 104 *summeš*; l. 107 *sīqiš, kasîš*; l. 108 *ezziš*; l. 112 *ištariš*; l. 113 *ullîš*; l. 150 *anukki*; l. 151 *qībukki*; l. 161 *maḫḫûtiš*; l. 163 *iratuš*; l. 173 *pâiš*; l. 180 *turturreš* (*si vera lectio*); l. 193 *iṣṣūriš*; l. 197 *lē'îš*; l. 198 *lemniš*; l. 209 *rigmuški*; l. 211 *ṣītiš*; l. 212 *ina nâluš* (uncertain); l. 231 *šadûššin*; ll. 232, 233 *ēdiš*.
- Apocopated possessive pronouns:
  l. 6 *šinnatuk*; l. 7 *išduk*, l. 18 *šagûmuk*; l. 24 *kubukkuk*; l. 149 *libbuk*; l. 163 *iratuš*; l. 171 *kibsuš, išdūš*; l. 179 *arkatuš*; l. 231 *šadûššin*; l. 237 *nišīšin*; l. 240 *zībīkin*, l. 245 *rēšīš*.
- Use of the interrogative pronoun *mīnû*
  l. 168 *ana mīnâ*
- Rare words and *hapax legomena*:
  l. 18 *šagûmuk*, from *šagīmu* + locative and pronominal suffix, 'your roar'; l. 82 *mikītu* 'negligence' (*hapax*); l. 84 *anūna* 'terror'; l. 87 *ina tespīti*, from *tespītu* 'with petition', l. 90 *rubbu* 'anger'; l. 91 *abdukki*, from *abdu* + locative and pronominal suffix, 'your servant'; l. 98 *se'â-ma*, from *se'û* 'bowed down'; l. 113 *qadmīšu*, from

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[37] Following Lambert's definition of 'phrases', Lambert 2013, 23.

[38] Lambert 2013, 25; Jiménez 2017a, 73.

[39] Von Soden 1931, 163-227 and 1933, 90-183; Groneberg 1978, 15; Hess 2010, 102-22. Cf. Jiménez 2017a, 76-9.

qadmu + pronominal suffix, 'his god'; l. 149 *rabbu* 'soft'; l. 154 *elilūšu*, from *elilu* + pronominal suffix, 'his song'; l. 158 *ūtakkak* from *ekēku*, 'he scratches himself' and *inaḫḫis*, from *naḫāsu* 'he weeps'; l. 157 *nubêšu*, from *nubû* + pronominal suffix, 'lamentation for him'; l. 161 *maḫḫûtiš*, from *maḫḫûtu* + terminative suffix, '(he is driven) to madness'; l. 163 *ittaḫbaš* from *ḫabāšu* 'he has been shattered'. The N-stem of this verb is elsewhere unattested; l. 169 *ina karri u malî*, from *karru* and *malû*, 'in the mourning garment and (with) unkempt hair'; l. 173 *pâiš karāši* (*pî karāši* + terminative suffix, 'from the mouth of destruction'; l. 174 *ensû* 'diviner'; l. 175 *taqqāti*, from *tanqītu* 'libations'; l. 176 *ne'ellîšu*, from *ne'ellû* 'come to his help'; l. 216 *kīšīya*, from *kīšu* 'my pains'; l. 224 *enēnša*, from *enēnu* + pronominal suffix, 'her compassion'; 225 *napšurša* from *napšuru* + pronominal suffix, 'her forgiveness'; l. 234 *uršānūtu* 'heroism'; l. 236 *azāra*, from *azāru* 'to aid'; l. 236 *kâša*, from *kâšu* 'to help'.

- *Status constructus* ending in *-u*: l. 82 *m*[*i*?*-im*?*-m*]*u*?*-ú* for *mimmû*.
- Inversion of standard word order:
  e.g. l. 157 *ana nubêšu marṣūti ipḫura salā*[*ssu*]; l. 159 *ina ṣērīšu itkušū rēmu unnī*[*ni*] (verbs in penultimate position); 163 *ittaḫbaš iratuš lišānšu itg*[*urat*(?)] (fronting of the verb, which creates a chiastic structure).
- Archaising third person feminine with *ta*-prefix:
  l. 184 *taqbi* (*si vera lectio*); l. 187 *talli*.
- Nominal form PARSAT of feminine nouns:
  l. 102 *napšassu*; l. 148 *kabta*[*tki*(?)] (*si vera lectio*);[40] l.163 *iratuš*

Contrary to what has been observed in the *Nabû Prayer* (see chapter 2, § 2.3), the main manuscript preserving the *Ištar Prayer* generally respects the standard triptotic declination: the extant text presents very few variations in the case endings.

Besides the regular ending in *-a*, there are three attestations for the accusative singular in *-u* (MS A):

l. 21 *né-'u-u*; l. 185 *taš-ši-tú* for *taššīta*; l. 242 *e-ṭe-ru* for *eṭēra*.

The accusative singular in *-i* is twice attested (MS A):

l. 76 *e-'e-li* for *e''ēla*; l. 92 *a-bi* and *'e-e-mi* for *aba and ema*.

Two lines seem to display the genitive singular in *-u*:

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40 George 2003, 431-2; cf. also Jiménez 2017a, 77.

l. 16 *ina šá-áš*]-*mu* (MS B); l. 82 *m*[*i*ˀ-*im*ˀ-*m*]*u*ˀ-*ú mi-ki-tú* for *m*[*imm*] *ê*(?) *mekīti.* (MS A)

Irregular endings may also appear in plural forms, and indeed, two occurrences of the accusative plural in -*ū* are found (MS A):

l. 81 [*ka*ˀ-*l*]*a*ˀ *an-nu-ú-a* for *kala annīya*; l. 82 *ma-la-a gíl-la-tu-ú-*ˈ*a*ˈ for *mala gillatīya*.

The nominative singular is apparently respected throughout the manuscript, while one line presents two nominative plural endings in -*ī* (MS A):

l. 230 [… *su*]*k*ˀ-*ki* for *sukkū* (if correctly restored) and ˈ*pa*ˈ-*rak-ki* for *parakkū*.

Occasionally MS A seems to show the apocope of final vowels:

l. 163 *iratuš* for *iratuššu*; l. 220 [… *bu*ˀ-*ul*ˀ-*l*]*uṭ*ˀ (*si vera lectio*, substantivised infinitive), for *bulluṭa*.

Two examples of a paragogic vowel are found (MS A): l. 27 *pa-ni* for *pān*; l. 172 *si-qí* for *sīq*.

The mimation of case endings is not attested within the two manuscripts, except for the rare use of TUM in three cases, all in MS A: l. 29 *er*ˀ-*bét*ˀ-*t*]*u*₄ (for *erbetti*, genitive) and *ra-bu-tu*₄ (for *rabûtu*, nominative[?], context broken); l. 223: [*ṣi-bit-t*]*u*₄ (*si vera lectio*).

The witness texts also display apparent scribal mistakes. Cases of aberrant spelling result in nonexistent forms:

l. 168 *tu-am-mé-šú* for *temeššī* (*si vera lectio*); l. 214 *lis-su-pa-ʾi-i*, uncertain, perhaps a form from *wapû* Š-stem.

Four Assyrianisms are found (all MS A):

l. 49 *šá-ma-me* for *šamāmī*;[41] l. 77 *i-šeṭ* for *ešēṭ*;[42] l. 101 *ta-pat-t*[*e*…] for *tepette*;[43] l. 195 *še-la-a-ti* for *šilâti*.

One line shows an error of syllable inversion (MS A): l. 169 *i-tab-nak*-[*ki*ˀ] for *ibtanakki*.[44]

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41 Cf. Hämeen-Anttila 2000, 78-9; Huehnergard 2011, 600.

42 See Parpola 1993, 48.

43 Cf. Hämeen-Anttila 2000, 157.

44 For a description of this type of error and for other occurrences of this phenomenon, see Worthington 2012, 111-12.

An error of sign incompleteness is found in l. 185 (MS A), where the scribe wrote ᴍᴀ *ši-na-a-ti* for *lā šināti*.[45]

3.4 Structure and Content

Overall this literary composition addressed to Ištar follows the standard structure of Akkadian prayers, only occasionally altering the conventional sequence.[46] The composition displays the typical motifs and formulas found in penitential prayers.

The first portion of the text can now be recovered through the newly discovered Babylonian manuscript, which allows the partial reconstruction of lines 1-20 and improves the restoration of the end of the composition (ll. 236-47). It is now possible to observe that the opening section contains the traditional hymnic introduction, characterised by a brief invocation, praises of the deity and a standard catalogue of Ištar's prerogatives (ca. ll. 1-50).[47] Although the text is fragmentary even in this first part, it is likely to contain a number of comparative phrases: the goddess, in her divine attributes, is compared to other important deities of the Mesopotamian pantheon (ll. 10-11, 14-15, 17-19). A temple of the goddess, named Duku, is also attested in this part of the prayer (l. 12).

From ca. l. 50 on, a description of the supplicant's suffering seems to follow (the "Penitential Section").[48] This passage occupies most of the composition, apparently unfolding until the end of the third column, and possibly beyond (l. 199, where the composition breaks off). Within the "Penitential Section", a short portion of praise also occurs, thus interrupting the description of illnesses and symptoms of despair (ll. 81-90). The "Penitential Section" of the text is followed by the conventional pleas:[49] between ll. 207-20 there various petitions to the goddess are attested, who is asked to show mercy and to save the penitent. This portion is characterised by the use of precatives and imperatives.

The closing section represents the "Final Salutation" and expresses thanksgiving to the deity.[50] It runs from l. 221 to l. 247 and shares some traits with the hymnic opening, in that in this last passage the divine qualities of Ištar are described. Further in this section, the

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[45] Worthington 2012, 106-10.

[46] For the conventional structure of Akkadian prayers see chapter 1, § 1.1.2, chapter 2, § 2.4, esp. fn. 81, and § 2.4.1. For a detailed description of each section see below, § 3.4.1.

[47] Cf. Mayer 1976, 39-45; Metcalf 2015, 22 and 59.

[48] Cf. Mayer 1976, 67-118.

[49] Cf. Mayer 1976, 210-306.

[50] Cf. Mayer 1976, 307-62; Metcalf 2015, 22, 72-3.

supplicant asks all the gods and all the people to glorify the goddess.

Hence, it is possible to divide the prayer into four sections:

1. "Hymnic Introduction" (ca. ll. 1-50)
2. "Penitential Section" (ca. ll. 51-199)
3. "Plea" (ll. 207-20)
4. "Final Salutation" (ll. 221-47)

3.4.1 Analysis of the Individual Sections: Topoi and Use of Verbal and Nominal Forms

The *Ištar Prayer* is written in a consistent style, showing the conventional formal traits of the so-called 'hymno-epic dialect'. In addition, the author of the prayer makes use of numerous topoi and formulas borrowed from other prayers and literary texts.

The very first lines are lost or too broken to allow a complete analysis, yet the extant text shows some elements that are typical of the opening section of prayers, i.e. the hymnic introduction,[51] which contains the invocation of the deity and the description of the divine prerogatives. This section serves to identify the deity to whom the prayer is addressed: the supplicant invokes the deity directly via second person singular forms. Indeed two second person singular verbs in the present tense are found in the first portion of the *Ištar Prayer*:

l. 12 *tarmî*; l. 13 *tanaddinī*; l. 23 [*tu*]ḫaṣṣiṣī (if correctly reconstructed); l. 31 *taba''ī*.

Present tense verbs commonly occur in the hymnic opening, together with statives and nominal sentences, and are connoted with an atemporal nuance, which aims to convey the everlasting value of the divine qualities. One can assume that the verbal forms appearing in the initial part of our prayer bear the same 'atemporal' meaning.[52]

Moreover, the opening part of the present text displays the use of the second person in nominal forms as well. This can be seen in the following substantives, which are all followed by a second person pronominal suffix:

l. 6 *šinnatuk*; l. 7 *išduk*; l. 11 *šipraki*; l. 18 *šagīmuk*; l. 22 *qûki*; l. 25 *šēpīki*; l. 32 *anūnki*; l. 35 *malāki*.

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51   For a more detailed analysis of each section, see below § 3.4.1.

52   Metcalf 2015, 63; Metzler 2002, 728. See *GAG* § 78 d, β for present tense as 'extratemporalis' and cf. the same usage of this tense in the hymnic section of the *Nabû Prayer*, chapter 2, § 2.4.1.

The conventional hymnic opening of Akkadian prayers contains epithets, attributes and specific poetic structures, known as 'lyrical repetition', a poetic device also used in Sumerian prayers (see above § 3.2). The divine attributes described in this part often relate to the specific petitions and wishes further expressed in the "Plea" section, and are therefore purposefully selected by the supplicant to render the prayer more effective for his personal needs. In this regard, commonly occurring topoi are the deity's benevolence and forgiveness.[53] Praises, moreover, might also stress the importance of the deity among the other gods in the pantheon, and his or her relevance to humanity. Indeed, deities are praised not only for their divine powers, but also for their capacity to bestow prosperity on people, providing them with abundance and general well-being.[54] Praises are often hyperbolic, and emphasise the uniqueness of the deity to whom the prayer is directed.[55]

The text under study seems to contain the aforementioned typical motifs. The words preserved in the first portion of the *Prayer to Ištar* contain several elements that evoke the divine might of the goddess:

> l. 18 *šagīmuk* 'in your roar'; l. 20 *meṭl*[*ū*]*ti* 'excellence'; l. 22 *šadid qûki* 'your thread is stretched'; l. 24 *kubukkuk* 'your strength'.

Compare also ll. 10-11, 14-15, and 16-18, which, despite being partially reconstructed, clearly depict the goddess's qualities and her primary prerogatives. For example, line 17 emphasises the warrior nature of the goddess. The attributes of Ishtar described in these verses are compared with those of other important deities in a series of comparative phrases, indirectly legitimising Ishtar's role. In l. 35 the adverbial phrase *malāki* 'as much as you', might be interpreted as an expression used to underline the preeminence of the goddess among the other deities. For the attestation of this topos in the text, see for example l. 85, in which *malāki* is also used with this sense: *ayyû ina ilī imṣa malāk*[*i*], "Who, among the gods, is as powerful as yo[u]?".

The hymnic introduction is followed by the second and longest section of the text, namely the "Penitential" section. This part contains

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53 Cf. Mayer 1976, 44-5; Oshima 2011, 15; Hallo 1968, 77. See chapter 2, § 2.4.1.

54 These topoi – i.e. the eminence of the deity in the Pantheon and the deity's role as provider of life and well-being – are typically found in Mesopotamian hymns, frequently amplified in the section defined by Metcalf as the *laudes* section (Metcalf 2015, 22; more specifically for Sumerian sources: 31-49; 73-8 for Akkadian sources). They are, nevertheless, not exclusive to purely hymnic compositions and appear also in prayers. For various examples of prayers in which these motifs are attested see some of the first-millennium Akkadian prayers included by Foster in his anthology (Foster 2005): to Ea 643, ll. 1-11; to Ištar 674, ll. 1-20; to Marduk 686, ll. 1-9, 688-9, 693, ll. 1-9; to Nabû 695, ll. 1-8; to Ninurta as Sirius 715, ll. 1-7.

55 Metcalf 2015, 40-1, 76-7.

the lament of the supplicant, who lists the symptoms of his suffering and also confesses his own sins. It appears clear from the extant text that the negligent conduct of the penitent is identified as the cause of his misfortunes.

As has already been remarked with regard to the "Penitential Section" in the *Nabû Prayer*, the images and themes appearing in this portion of the *Ištar Prayer* can also be ascribed to the traditional representation of suffering in the Mesopotamian penitential prayers, and occur in several wisdom texts in which the figure of the 'righteous sufferer' is found.[56] In fact, conventional descriptions of physical and mental illness appear in our text, together with references to other kinds of misfortunes, namely social isolation and divine abandonment.

Typical symptoms of physical illness which are found in the present text are paralysis (ll. 59, 96), debility (ll. 97, 162, 164, 186), convulsions (ll. 162, 165, 186) inability to speak or to hear (ll. 74-5, 163), breathing difficulty (l. 164) and impotence (l. 165). Among the signs of mental distress, insomnia and panic are listed (ll. 158, 192, 194). In addition, the penitent is said to feel constricted and confused (ll. 166-7), and is further described as severely depressed (ll. 154-5, 169). His condition is so critical that his family calls the hired mourners to wail for him, as if he were already dead (ll. 156-7). This particular motif, i.e. the preparation of the funeral of the supplicant in anticipation of his death also occurs in *Ludlul* (II, ll. 114-15), and in the prayer to Marduk labelled by modern scholars as Ugaritica 5, no. 162 ll. 9'-12'.[57]

The images of physical and mental suffering are occasionally rendered through commonly attested motifs, e.g. the sufferer is described as moaning 'like a dove' (l. 104). Similar metaphors and similes inspired by the natural world and the animal kingdom often occur in Mesopotamian prayers.[58]

Besides illness, social adversity (e.g. isolation or sudden hostility from friends and family) was perceived by Mesopotamians as a possible consequence of divine wrath and often used as a topos in penitential prayers.[59] Examples of the petitioner experiencing social

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[56]   See chapter 2, § 2.4.1.

[57]   For the passage in *Ludlul* see the latest edition by Oshima 2014, 92-3; for the editions of Ugaritica 5, 162 see Oshima 2011, 205-15 and Cohen 2013, 165-75. Cf. Oshima 2011, 188.

[58]   For further examples of similar metaphors, cf- Chapter 5, § 5.2.5.

[59]   See for example the *eršaḫuĝa* prayer no. 16, ll. 35-7: [35]*aštane''ēma mamman qātī ul iṣabbat* [36] *abkī-ma itatēya ul iṭḫu* [37]*qubê aqabbi mamman ul išemmanni*, "I would constantly seek (for help), but no one would help me | I cried, but they did not approach me | I would give a lament, but no one would hear me" (edition by Maul 1988, 236-46, the translation used here is taken from Zernecke 2011b, 283); cf. Van der Toorn 1985, 63-4.

isolation can be seen in l. 92 *ul irši aba ema* [*umma*(?) *emēta*(?)], "He has no father, (no) *father in law,*[(no) *mother,* (no) *mother in law*]" and in l. 181 *ištīssu tappû ru'û uš*[*širūšu*(?)], "Companions and friends *le*[*ft him*] alone". The same topos of orphanship also appears in the *Theodicy*, ll. 9-11,[60] while *Ludlul* provides more examples of social adversities affecting the sufferer, who is slandered and abandoned by his friends, see for example *Ludlul* I, ll. 79-98.[61]

Divine abandonment is another standard theme that characterises Mesopotamian prayers and compositions of 'pious sufferers'. It is expressed through typical images, such as the perplexity of the experts – unable to discern the illness of the petitioner and to find the cause of his troubles – bad or confused omens, and frightening dreams.[62] In our *Ištar Prayer* there are some references to these conventional scenes (see for example ll. 174-5 and l. 179) in which the unsuccessful divinatory practices and the lack of clear omens are mentioned.

The "Penitential Section" combines first, second, and third person verbs. First person singular verbs reflect the voice of the petitioner, who speaks of his suffering and confesses his sins. The confession of guilt makes use of the standard vocabulary found in the Akkadian penitential prayers. In this respect, the sequence of verbal forms found in l. 77 follows the conventional enumeration in prayers: *ēgi aḫṭi ešēṭ ugalli*[*l*], "I have been negligent, I have sinned, I have done wrong, I have commit[ted sacrilege]". Furthermore, the substantives appearing in the following line (l. 78) form a fixed pair: *kalîšin ḫiṭātūa u gillātū*[*a*], "All my sins and my crimes!".[63]

The sufferer speaks again in the first person in a short passage at the end of this section, in which another confession appears (ll. 184-7).

From l. 81 to l. 183, the third person singular is mostly used: third person finite verbs either refer to the sufferer or to the adversities striking him. Occasionally, third person singular finite verbs are used in reference to the goddess. This can be seen in the brief hymnic passage that interrupts the lament (ll. 81-90), in which Ištar is extolled for her mercy and ability to save the supplicant (e.g. l. 81 *ukabba*[*s*]; l. 83 *ile''i*; l. 84 *īd*[*e*]).[64]

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60 See Oshima 2014, 150-1.

61 See Oshima 2014, 84-5.

62 See for example *Ludlul* I, ll. 51-3 (Oshima 2014, 80-1) and *Ludlul* II, ll. 109-11 (Oshima 2014, 92-3). For attestations of these theme in prayers, see Mayer 1976, 104-6; cf. Van der Toorn 1985, 65-5.

63 See Mayer 1976, 111-16 for examples of passages in penitential prayers, in which the stereotyped usage of these verbs and terms can be noticed. The *šigû*-prayers (Mayer 1976, 112) especially display similarities with our text.

64 If the restoration in l. 79 is correct, the imperative form *piqdī* would be the only exception.

Second person verbs rarely appear in the "Penitential Section", and always refer to Ištar:

l. 91 *tamšî;* l. 168 *temešši* (uncertain).

Besides finite verbs, numerous statives appear in this portion of the prayer, the majority of which refer to the supplicant and to his body parts, stricken by illness and evil agents (e.g. l. 75 *lamâni*; l. 97 *muqqā*; l. 98 *se'â-ma*).

Laments in form of questions are also found in this part of the text:

l. 96 *manûššu ana mīni mangu* [*iṣbassu*(?)], "In his bed, why [*has*] paralysis [*seized him*]?";
l. 168 *ana minâ imkû temešši*(?) *ann*[*ašu*(?)], "In what respect has he been negligent? *You can disregard* [*his*] *gui*[*lt*]".

This rhetorical construction often occurs in *dinĝiršadabba* prayers.[65]

The "Penitential Section" serves as an introduction to the third section, the "Plea", which runs approximately from l. 207 to l. 220, and is devoted to the pleas of the supplicant. The petitions found in this part of the extant text accord with the typical phrases present in the Akkadian prayers, which include, among other things, requests for the deity's attention and appeals for mercy.[66] In this prayer these two particular motifs are expressed through standard formulas, which make use of imperative and precative verbs:

l. 216 [*leqî unn*]*īnī*(?) *puššiḫī kišīya*; l. 217 [*muḫrī*(?) *kadr*]*êa kâši ludlulki*; l. 219 *rišî rēma*.

Moreover, l. 217 – if correctly restored – represents a typical formulation of Akkadian prayers, already found in the *Nabû Prayer* (chapter 2, § 2.3.1). This phrase consists in the use of an imperative-precative sequence, that expresses a logical chain of events, and can be translated with a consecutive phrase: "[*accept*] my [*prese*]*nts*, so that I may praise you!".[67]

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65   Mayer 1976, 92. For examples of similar expressions, see *e.g.* the *diĝiršadabba* prayer no. 11 in Jaques 2015, 60-108, l. 1, *Ea Šamaš u Marduk minû annīya*, "Ea, Šamaš and Marduk, what are my sins?" (Jaques 2015, 60 and 87).

66   Mayer 1976, 210-306.

67   Mayer defines this specific conventional formulation, which is characterised by the use of the first person, as "Lobversprechen", meaning that the supplicant promises that he himself will glorify the addressee (Mayer 1976, 310).

By this formula, the supplicant means to repay the deity for their aid by promising future praises. Furthermore, a second thought is implied, namely that the god needs a healthy devotee to be properly worshipped.[68]

The last section of the text, the "Final Salutation", seemingly unfolds from l. 221 to the end of the text, and mostly employs imperative and precative verbs. This closing section has the purpose of showing gratitude and faith to Ištar by extolling her qualities and powers.[69] The tablet is partially damaged at this point, but some passages can still be reconstructed: the extant text contains praises to the goddess and wishes for her to be glorified in the future.[70]

The desire for future praising is a typical motif of Mesopotamian hymns and prayers, and is related to the 'forensic' character of praising in Akkadian prayers, that is the public manifestation of devotion.[71] This particular aspect has already been observed in the *Nabû Prayer* (cf. chapter 2, § 2.4.1), and is characterised by the use of stock phrases and formulations which engage, beside the supplicant himself (see above l. 217 in the "Plea" section: *ludlulki*, "I want to praise you"), other entities: the petitioner shows his own faith by praising – or promising to praise – the addressee in front of all gods and people,[72] and wishing for everyone to glorify the deity as well. In the extant text, numerous plural imperatives and one precative (l. 227) express this public engagement:

> l. 226 *šukennāši*; l. 227 [*a*]*ppakina libnāši*; l. 229 *kitrabāši*; l. 237 *dullā*; l. 238 [*ku*]*nšāšī-ma*; l. 240 *ē taklāši*: l. 241 [*k*]*urbā, šuqqâ*; l. 244 *qud*]*dišā, mussâ*; l. 245 *kinnā rēšiš killā*.

Since the final portion of the present text shows numerous lacunas, it is difficult to ascertain to whom precisely these verbs refer; nevertheless, in some cases the use of pronominal suffixes can offer a clue: numerous pronouns appearing in these lines are second or third plural feminine, and must thus refer to feminine plural subjects.

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68   For more on the meaning of the imperative-precative structure, see chapter 2, § 2.4.1. Cf. also Huehnergard 2011, 147.

69   Praises in this part of the prayer are considered by Mayer as expressions of gratitude from the petitioner, and also as a way to actualise what has been promised and anticipated in the prayer, namely the future glorification (Mayer 1976, 356-7). For more on the meaning of praises in the last section of prayers see chapter 2, § 2.4.1.

70   Whereas the"Lobversprechen" (see above, § 2.4.1) involves the supplicant himself, and only employs first person forms, the wish for other entities to extol the deity is expressed through third person forms and defined by Mayer as "Lobwunsch" (Mayer 1976, 310).

71   Mayer 1976, 309.

72   Cf. chapter 2, § 2.4.1.

Possible feminine subjects might be a group of goddesses, or also groups of people, indicated by feminine substantives such as *nišū*, or by its poetic variant *tenēšētu*.[73]

In *Queen of Nippur*, the goddess Ištar is said to be venerated by goddesses, who pray to her and kneel in front of her (col. iv, ll. 21-2):

²¹*kam-sa-ši kul-lat-sin* ᵈ*iš-tar*ᵐᵉ *ni-ši-i-ma*
²²*ut-nin-na-ši mit-ḫa-riš šá-pal-šá ka-am-sa*
²¹All the goddesses of the peoples bow down to her,
²²They pray to her without exception and bow beneath her.[74]

The mention of the people can occur at the end of prayers as well,[75] see for example the *Nabû Prayer*, ll. 220-3 (cf. above, the philological commentary on these lines in chapter 2):

^{220/222}[*be-lu₄*/ᵈAG *i-n*]*a* DINGIR.MEŠ *šur-bu-ú nar-bu-ka*
^{221/223}[*nišū*ˀ *t*]*a-nit-ta-ka ú-šar-ri-ḫa ana ṣa-a-ti*
^{220/222}[O Lord/Nabû amo]ng the gods your greatness is supreme,
^{221/223}[The people] make magnificent your [pra]ise forever.

Another element which commonly appears in similar passages is the land itself, occasionally paired with the heavens.[76] The mention of mountains in l. 231 (*šadûššin* 'In their mountains') suggests that the subject of this line might indeed be *mātātu* or another feminine substantive for 'land'.

The numerous praises occurring in this section contain some of the stock phrases that have been identified and listed by Mayer in his study on Akkadian penitential prayers.[77]

Final praises can be distinguished into three types. The first type follows a Sumerian model, and is called by Mayer the *kûmma/u*-type. It consists of presenting one or more prerogatives of the addressee through the usage of the adjective *kû(m)*. In our text, for example, this type of formula occurs in l. 246: [*su*]*ppû sullû šutēmuqu kûm-ma Ištar*, "[Su]pplication, petition, prayer are yours, o Ištar!".[78]

The second and third type involve the presentation of the divine attributes as well: they both describe the divine being, but differ

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73 Cf. Foster 2005, 606 and 609 fn. 4, who maintains instead that the text might address a group of women devotees.

74 Lambert 1982, 202-3.

75 Mayer 1976, 327, "Typ 1".

76 Mayer 1976, 327, "Typ 1" and "Typ 3".

77 Mayer 1976, 250-5.

78 Cf. Mayer 1976, 351.

from each other by the use of grammatical forms. The former uses second person singular verbs, and addresses the deity directly (the "Du-bist"-type). In contrast, the latter uses third person singular verbs (the "Gott x ist/kann"-type).

Examples of the type 3 occurring in our text are the following:

l. 220 [*mīta*(?) *bul*]*luṭ*(*a*)(?) *puššuḫa ile''i*, "(She can) [*rev*]ive [*the dead*], she can soothe"; l. 222 [*ṣabta umaššir k*]*asâ urammi*, "[*She frees the captive*], she releases the *ma*[*n in bonds*]"; l. 223 [*ana ša bīt ṣibitt*]*i ukallam nūra*, "[*To the one who is in pris*]*on* she shows light"; l. 232 *ēdiš ṣīrat*, "She is supreme"; l. 233 *ēdiš gašrat*, "She is powerful".

Another common motif that can be noticed in the closing section of the present text is the *elatio*.[79] This rhetorical strategy is a typical trait of Mesopotamian hymns, but can also characterise hymnic passages in prayers. It is employed to explain the origin of the divine attributes mentioned and praised in the composition. Indeed, the qualities by which the god is extolled are often said to have been given by other gods:

242[*uṣ*]*bašši Enlil šūzuba eṭēra*
243[*gam*]*āla n*[*ê*]*ša u napšura išīmši šalaš*
242Enlil [*granted her*] (the power) to save and rescue,
243Šalaš decreed for her to spare, to [he]al and to f[or]give.

The qualities of the goddess are celebrated not only through praises, but also through physical acts of devotion: besides a verbal aspect, Mesopotamian prayers often contain descriptions of physical actions, i.e. ritual gestures and offerings, which were also part of the praying. The present text shows elements that illustrate similar expressions of worship practices, e.g.:[80]

l. 226 *šukennāši* "bow down to her!"; l. 227 [*a*]*ppakina libnāši*, "pa]y homage to her!" (*lit.* "*str*]*oke your nose* for her!"); l. 238 [*ku*]*nšāši-ma* "Kneel to her"; l. 240 *ē taklāši kadrê zībīkin* "Do not withhold from her your food offerings as a gift!"; l. 244 *qud*]*dišā, mussâ* "Wipe her lip(s), wash her arm(s)!"; l. 245 [*š*]*ubat išta*[*r ku*]*nnîš kinnā rēšīš killā*, "Establish with care the abode of Ištar, provide for it!".

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79   This definition is taken from Metcalf 2015, 37. For a discussion of this subject, see Metcalf 2015, 37-40 (in relation to Sumerian sources); 57-8 and 75-6 (for Akkadian sources).

80   Cf. chapter 2, § 2.4.1 for similar elements in the *Nabû Prayer*.

3.5 Edition

3.5.1 Text

3.5.1.1 Content

The *Ištar Prayer* is known from two manuscripts: K.225+K.9962 (MS A) and BM 35868+ (MS B). MS A is a two-column tablet, coming from Ashurbanipal's library in Nineveh and written in Neo-Assyrian script. This manuscript is arranged in sections of 10 lines, marked by horizontal rulings. A rubric appears at the end of the last section, immediately below the division line.

MS B is a Late Babylonian source, probably coming from Babylon. It is written in Late Babylonian script and partially preserves the opening lines (col. i, ll. 3-20) of the composition on the obverse side, and the last lines (col. iv, ll. 236-47) on the reverse. MS B is marked by two division lines at the end of the prayer, and ends with a colophon; it was, as MS A, a two column tablet.

The composition is 247 lines long and shows the typical formal features of the *Great Hymns and Prayers*. The text deals with a sufferer who laments his condition and addresses the goddess Ištar in prayer.

3.5.1.2 Manuscripts

A	K.225+K.9962	*AfO* 19, pls 8-9eBL (Rozzi 2023a)	Two-column tablet, Neo-Assyrian script, 7th cent.	Nineveh, 'Ashurbanipal's Library', probably South-West Palace (Reade 2000, 422; George 2003, 386)
B	BM 35868+	*eBL* (Rozzi 2023a); Jiménez, Rozzi 2022	Late Babylonian script, 4th cent.	Babylon (?), Spartali collection (Sp-III.400+Sp-III.475+ Sp-III.484+ Sp-III.493, see Leichty-Finkel-Walker 2020 305, 307).

3.5.1.3 Previous Editions

Lambert, W. G. (1959-60). "Three literary prayers of the Babylonians". *AfO*, 19, 47-66 (50-5) (transliteration, translation and copy of K.225+K.9962).
Jiménez, E.; Rozzi, G. (2022). "A Babylonian Manuscript of the Great Hymn to Ištar". *KASKAL*, 19, 169-76.
Online edition: Rozzi, G. (2023a). "Hymn to Ištar ('Ištar 2'). With Contributions by E. Jiménez. Transl. by G. Rozzi. *electronic Babylonian Library*. `https://doi.org/10.5282/ebl/l/3/9`.

3.5.1.4 Transliteration

1   [*enet narbâk adallal*]

(1 line missing)

3	B obv. i 1'	[ ] x [x x x x]
4	B obv. i 2'	[ ] ⌜*ú*⌝-*ṣa*-⌜*ar*⌝-x [x]
5	B obv. i 3'	[ ] *a-a-ú* ⌜*ma*⌝-*ḫ*[*ir-ki*]
6	B obv. i 4'	[x x *š*]*in-na-*⌜*tuk*⌝ [(x)] *maš-šu-ú ṣi-*⌜*mit*⌝-[x]
7	B obv. i 5'	[x x x] *la a-šib* [(x)] ⌜*iš*⌝-*dúk la a-n*[*é-eḫ*]
8	B obv. i 6'	[x x] x-⌜*paḫ-ri*⌝ *ù su-lum-*[*mu-ú*?]
9	B obv. i 7'	[x x] x *mi-iṣ-*⌜*ra-ki*⌝ ⌜*la*⌝ *na-bu-ú* ⌜*zi*⌝-*k*[*ir*?-*ki/šú*]
10	B obv. i 8'	[x x *qí*]-⌜*bit*?⌝ ᵈ*a-nim* ⌜*ma*⌝-*ṣa-at a-mat-*[*ki*]
11	B obv. i 9'	[x x] ⌜ᵈ⌝+[*e*]*n-líl ma-*⌜*li-ki*⌝ *šip-*⌜*ra*⌝-*ki ṣi-i-*[*ru*]
12	B obv. i 10'	[x x (x)] ⌜*a*⌝-*na* DU₆.KÙ *tar-mi-i šu-b*[*at-ki*]
13	B obv. i 11'	[*mi-il-k*]*a ta-*⌜*na-ad*⌝-*di-ni* ⌜*it-ti*⌝ ⌜ᵈ⌝IDIM ⌜ᵈ⌝[*nin-ši-kù*]
14	B obv. i 12'	[*na-šá*]-⌜*a*⌝-*ti šá-ru-ri* ⌜*ki-ma*⌝ ⌜ᵈ⌝30 *a-*[*bi-ki*]
15	B obv. i 13'	[*uz-na-k*]*i* ⌜*rit*⌝-*pa-šá ki-*⌜*i*⌝ ⌜ᵈ⌝UTU *t*[*a-li-mi-ki*]
16	B obv. i 14'	[*ina šá-áš*]-*mu* ⌜MÈ⌝ ⌜*qab-li*⌝ *u t*[*u*]-⌜*qu-un*⌝-[*ti*?]
	A obv. i 1'	[*ina šašmi tāḫāzi qabli tu-qu-un*]-*t*[*i*]
17	B obv. i 15'	[*ki-ma* ᵈ*nin-ur*]*ta ur-šá-an* DINGIR.<DINGIR> *tar-*[x x x x (x x)]
	A obv. i 2'	[x x x x x x x x x x x] x-*tú*
18	B obv. i 16'	[(x x) x x] ⌜ᵈ*ad-di*⌝ x [*šagīmuk*]
	A obv. i 3'	[x x x x x x x x x x] ⌜*šá-gi*⌝-*muk*
19	B obv. i 17'	[(x x) x x] ᵈ*gíra* [x x x x *nanduq*]
	A obv. i 4'	[x x x x x x x]-⌜*ki*?⌝ ⌜*na-an*⌝-*duq*
20	B obv. i 18'	[x x (x x)] x *du-un-*⌜*na*⌝(-)[x x x x *meṭlūti*]
	A obv. i 5'	[x x x x x (x)] x *ù* ⌜*mé*⌝-*eṭ-l*[*u*]-⌜*ti*⌝
	A	————————————————————————

21	A obv. i 6'	[*šušqâ šušpula*(?)] ⌜*šá*⌝-*da-da ù né-'u-u*
22	A obv. i 7'	[ ] *šá-*⌜*di*⌝-*id qu-u-ki*
23	A obv. i 8'	[*kīma qanê*(?) *tu*]-*ḫaṣ-ṣi-ṣi* KUR.MEŠ *bi-ru-ti*
24	A obv. i 9'	[ ] *ku-*⌜*bu*⌝-*uk-ku-uk*
25	A obv. i 10'	[ ] *a-na ši-*⌜*kin*⌝ *še-pi-ki*
26	A obv. i 11'	[*petê idīki*(?) *šu*]-*bé-'e-i* IM I
27	A obv. i 12'	[*pīt purīdīki*(?)] *pa-ni* IM II
28	A obv. i 13'	[IM III IM IV(?)] IM *i-da-a-ti*
29	A obv. i 14'	[*šār*(?) *er*?-*bé* *t*?-*t*]*u*₄ *me-ḫu-u ra-bu-tu*₄
30	A obv. i 15'	[…] x-*lat* ⌜*ṣer*⌝-*ret-su-un*
	A	————————————————————————

31	A obv. i 16'	[	] x na k[a]? x *ta-ba-'i*
32	A obv. i 17'	[	] x x [x (x)] x *a-nun-ki*
33	A obv. i 18'	[	] x-*da-ti*
34	A obv. i 19'	[	]-ᵣ*ri*?�最-*ši-in*
35	A obv. i 20'	[	] ᵣ*ma*ᵣ-*la-ki*
36	A obv. i 21'	[	] ᵣd+ᵣ*en-líl*
37	A obv. i 22'	[	-*d*]*u-uš*
38	A obv. i 23'	[	] x-*us*
39	A obv. i 24'	[	] x
40	A obv. i 25'	[	] x x
	A		

41	A obv. i 26'	[	]-*ku-ú-šú*
42	A obv. i 27'	[	] *re-míš*
43	A obv. i 28'	[	]-ᵣ*áš*?ᵣ-*ki*
44	A obv. i 29'	[	]-ᵣ*uš*ᵣ-*šu*
45	A obv. i 30'	[	]-*áš-ši*
46	A obv. i 31'	[	] ᵣ*a*?ᵣ-*tap*-ᵣ*pu*ᵣ
47	A obv. i 32'	[	] x *u₄-um-šú*
48	A obv. i 33'	[	] x *ba-aš-mu*-ᵣ*ma*ᵣ
49	A obv. i 34'	[	] *šá-ma-me*
50	A obv. i 35'	[	] x [*z*]*u*-ᵣ*un-na*ᵣ
	A		

51	A obv. i 36'	[	*uš*?]-ᵣ*nam*ᵣ-*mar*
52	A obv. i 37'	[	] *di*-ᵣ*pa*ᵣ-[*ru*?]
53	A obv. i 38'	[	] x x [x x]
54	A obv. i 39'	[	] x
55	A obv. i 40'	[	]-*di*
56	A obv. i 41'	[	] x-*ma*
57	A obv. i 42'	[	] x *a-na-ku*
58	A obv. i 43'	[	*is*]-*ḫu-up la-a-ni*
59	A obv. i 44'	[x x x	*mangu*(?) *iṣ*?-*ba*?-*a*]*ṭ*? *i-di-ia*
60	A obv. i 45'	[	] x *ik-la-an-ni*
	A		

61	A obv. i 46'	[	] *pu-ú*-ᵣ*ti*ᵣ
62	A obv. i 47'	[	] x ᵣ*kur*?ᵣ x
63	A obv. i 48'	[	]
64	A obv. i 49'	[	*d*]*i sur-ru* x [x x]
65	A obv. i 50'	[	] ᵣ*ù*ᵣ bu [x x x]
66	A obv. i 51'	[	] *pa*? *i-red-du-n*[*im-ma*?]
67	A obv. i 52'	[	] x *ba* x x [x x x]

(ll. 68-9 missing. MS A breaks off, end of obv. i; first lines of obv. ii lost)

70	A obv. ii 1'	[	] x x x [	]

71	A obv. ii 2'	[	] x ta a [x] x x [x x x]
72	A obv. ii 3'	[	] šá ma šá a ti il lu [x x]
73	A obv. ii 4'	[x x x x x] ⸢ap⸣-pi-ia ṣé-na-ti ú-⸢ba⸣-[ṭa?]
74	A obv. ii 5'	[	] x ⸢at⸣-me-e pi-ia it-ta-aṣ-b[at]
75	A obv. ii 6'	[	] uz-na-a-a a-mi-ru la-ma-a-ni
76	A obv. ii 7'	[šap?-ti?]-ki ti-iṣ-ba-ri ṭùr-di e-ʾe-li
77	A obv. ii 8'	⸢e⸣-gi aḫ-ṭi i-šeṭ ú-gal-li[l]
78	A obv. ii 9'	ka-li-ši-in ḫi-ṭa-tu-ú-a ù gíl-la-tu-ú-[a]
79	A obv. ii 10'	em-te-eš ul i-di ši-par-ra-ki e-te-e[q]
80	A obv. ii 11' A	[ap]-⸢ru⸣-uṣ sam^am-na-ki me-e-ki ul aṣ-ṣu[r]

81	A obv. ii 12'	[ka?-l]a? an-nu-ú-a ina qaq-qa-ri ú-kab-ba-a[s]
82	A obv. ii 13'	m[im?-m]u?-ú mé-ki-tú ma-la-a gíl-la-tu-ú-⸢a⸣
83	A obv. ii 14'	⸢d iš-tar ina⸣ pu-uš-qí šu-zu-ba i-le-e⸣-⸢i⸣
84	A obv. ii 15'	a-nu-na k[u]l-⸢lu⸣-mat e-ṭe-ra i-d[i]
85	A obv. ii 16'	a-a-ú ina DINGIR.MEŠ ⸢im⸣-ṣa-a ma-la-k[i]
86	A obv. ii 17'	la am-ra ki-ma ka-a-ti ⸢ma-ḫír te⸣-es-li-t[i]
87	A obv. ii 18'	um-mad pa-liḫ-šá ina te-[es-p]i-[ti]
88	A obv. ii 19'	a-na še-e-di na-ṣi-⸢ri⸣ šá-a-šú [piq-di]-šu-[ma]
89	A obv. ii 20'	ul uḫ-ḫur-ši bul-lu-ṭu [ ]
90	A obv. ii 21' A	ru-ub-bu ana sul-lu-mi ⸢qé-ru⸣-[ub x x x]

91	A obv. ii 22'	ul-tu ab-duk-ki tam-ši-i [ ]
92	A obv. ii 23'	⸢ul⸣ ir-ši a-bi ʾe-e-mi [umma emēta(?)]
93	A obv. ii 24'	ka-tim-šú-ma te-šu-ú [ ]
94	A obv. ii 25'	gal-lu-ú la a-di-ru r[a?-bi?-iṣ? ittīšu(?)]
95	A obv. ii 26'	ṣa-bit-su ḫur-ba-šú i-x [ ]
96	A obv. ii 27'	ma-nu-šú a-na mi-ni man-gu [iṣbassu(?)]
97	A obv. ii 28'	muq-qa kin-ṣa-a-šú ⸢kit⸣-mu-s[a? birkāšu(?)]
98	A obv. ii 29'	se-ʾa-ma ki-šá-da-šú x x [ ]
99	A obv. ii 30'	ul kun-na iš-da-⸢a⸣-š[ú]
100	A obv. ii 31' A	ki-ma i-⸢ga⸣-ri šá i-qu-up-⸢pu⸣ [iʾabbat(?)]

101	A obv. ii 32'	ta-nu-⸢ni-šú-ma⸣ ta-pat-t[e nappaša(?)]
102	A obv. ii 33'	nap-šat-su x x x x ⸢i?⸣-[ ]
103	A obv. ii 34'	i-di-šú ⸢lit?⸣ x [x]-t]a-⸢aṣ⸣-x [ ]
104	A obv. ii 35'	su-um-meš ⸢id?-da?-nam-mu⸣-ma x [ ]
105	A obv. ii 36'	⸢li?-id?⸣-din-šú x x-[t]a-šú [ ]
106	A obv. ii 37'	pu [x] x a-a x x uk i [ ]
107	A obv. ii 38'	si-qiš ka-siš x x ina [ ]

108	A obv. ii 39'	*e-zi-iš e-*x [x x] x-˹*ki*˺[	]
109	A obv. ii 40'	*a-a im-*˹*mes*˺*-ma* x [	]
110	A obv. ii 41'	*li-zi-*˹*qa*˺*-šú ma-*˹*ni-ta*˺*-k*[*i*	]
	A		

111	A obv. ii 42'	˹*šum-ma*˺ *ki-šad-su* x x *šá ku* x x x m[*a*ˀ(x)]	
112	A obv. ii 43'	*ša gab-ra-a ik-šu-d*[*u i*]*š-*˹*ta*˺*-riš ú-taq-*[*qí*]	
113	A obv. ii 44'	*ul-liš qàd-mi-šu s*[*u-pu*]*-*˹*ú*˺ *šá-kin-ma*	
114	A obv. ii 45'	*ina* ˹*qa*ˀ*-li*˺ ˹*ù*˺ *š*[*u*ˀ]*-*˹*ta-mi*ˀ*-i*˺ ˹*ḫi*ˀ˺ ˹*-ṭ*[*u*ˀ *ip*ˀ]*-pa-as-sa-as*	
115	A obv. ii 46'	x [x x] x *bu ra ti b*[*u* x x] x x [x x x]	
116	A obv. ii 47'	[x x x] x x ˹*qa*˺ *la ti* x [	]
117	A obv. ii 48'	˹*e*˺*-zib* x x x x x ˹*ba*ˀ˺ x [	]
118	A obv. ii 49'	*an-na-a-*˹*ti ina lìb-bi*˺ x [	]
119	A obv. ii 50'	*a-na la a-ḫi-*˹*iz*˺ *ri*[*d*ˀ*-di*ˀ	]
120	A obv. ii 51'	*u ú-si šá la sa-*[*an-qu*	]
	A		

121	A obv. ii 52'	*ul i-de* GAŠAN x [	]
122	A obv. ii 53'	*ki-i ik d*[*u*ˀ	]
123	A obv. ii 54'	ᵈ*iš-ta*[*r*	]
124	A obv. ii 55'	*ina* IGIᴵᴵ*-i*[*a*	]
125	A obv. ii 56'	*ul* x [	]
126	A obv. ii 57'	*ù-*[	]
127	A obv. ii 58'	*i-*x [	]
128	A obv. ii 59'	*i*[*š-*	]

(MS breaks off, ll. 129-41 lost)

142	A rev. iii 1'	x [	]
143	A rev. iii 2'	*la* [	]
144	A rev. iii 3'	*up-p*[*i*	]
145	A rev. iii 4'	*ba-la-a*[*n*ˀ*-gu*ˀ	]
146	A rev. iii 5'	*na-da-tíš* x [	]
147	A rev. iii 6'	*pi-rit-tum* x [	]
148	A rev. iii 7'	*lib-la kab-ta-*[*at*ˀ*-ki*ˀ	]
149	A rev. iii 8'	*lib-bu-uk rab-b*[*u*	]
150	A rev. iii 9'	*a-nu-uk-ki a-*[	]
	A		

151	A rev. iii 10'	*qí-bu-uk-ki i-na* [	]
152	A rev. iii 11'	*šá-lum-mat-ki šá t*[*a*ˀ	]
153	A rev. iii 12'	*i-tar-rak na-piš-t*[*a-šu*	]
154	A rev. iii 13'	*e-li-lu-šú ṣur-ru-pu* x [	]
155	A rev. iii 14'	*bu-ul-lul ina di-ma-ti i-*˹*bak*˺*-k*[*i ṣarpiš*ˀ]	
156	A rev. iii 15'	*làl-la-ru-šú kim-ta-šu i-ḫá*[*š-šá*ˀ*-aš*ˀ]	
157	A rev. iii 16'	*ana nu-bé-e-šú mar-ṣu-ti ip-ḫu-ra sa-la*[*t-su*]	

158	A rev. iii 17'	*ur-ra ú-tak-ka-ak mu-šá i-na-aḫ-ḫi-[is]*
159	A rev. iii 18'	*ina ṣe-ri-šú it-ku-šú re-e-mu ⌜un-ni⌝-[ni]*
160	A rev. iii 19'	*ṣur-ru-up šu-us-suk a-ri-⌜im ka⌝-la-a-[šú]*
	A	_____

161	A rev. iii 20'	*ina la ṭa-a-bi* IM AN *ma-ḫu-tíš tab-[la?]*
162	A rev. iii 21'	*l[i]l-⌜la⌝* GÌR-*šú i-ra-'u-ú-bá qa-t[a-a-šú]*
163	A rev. iii 22'	*it-taḫ-ba-áš i-ra-tuš li-šá-an-šú it-g[u?-rat?]*
164	A rev. iii 23'	*i-siq ik-ri it-ta-at-ba-ka i-da-[a-šú]*
165	A rev. iii 24'	*am-lat ka-bat-ta-šú du-us-su eṭ-r[e-et]*
166	A rev. iii 25'	*tab-ka uz-na-a-šú ul 'u-a-di-ma* x [x]
167	A rev. iii 26'	*ṭè-em-šú ul ḫa-sis ma-ši ra-ma[n-šú]*
168	A rev. iii 27'	*ana mi-na-a im-ku-ú tu-am-mé-šú an-n[a-šú]*
169	A rev. iii 28'	*ina kar-ri u ma-li-i šu-um-ki i-tab-nak-[ki?]*
170	A rev. iii 29'	*aḫ-zi qat-su a-a iš-šá-al* ì[R?-ki?]
	A	_____

171	A rev. iii 30'	*kib-su-uš du-un-ni-ni iš-du-uš k[in-ni]*
172	A rev. iii 31'	*si-qí en-šu lip-ta-aṭ-ṭi-ra mi-[na?-ti?-šú?]*
173	A rev. iii 32'	*pa-iš ka-ra-ši pi-di-šú a-⌜a⌝ [innadi(?)]*
174	A rev. iii 33'	*la ú-qa-at-ti en-su-ú sír-[qi-šú]*
175	A rev. iii 34'	*ta-qà-ti* DUMU LÚ.ḪAL *a-a ⌜i⌝-[ku?-ul?]*
176	A rev. iii 35'	*a-na šat-ti né-'e-li-šú* [ ]
177	A rev. iii 36'	*a-a ú-zab-bil na-piš-ta-šú i[r!-tuš-šú]*
178	A rev. iii 37'	*a-a i-ba-a' ša la ka-a-ti ⌜ú⌝-[ru-uḫ-šu]*
179	A rev. iii 38'	*i-par-ra-as-ma ar-ka-tuš i-na[m-mir ittīšu(?)]*
180	A rev. iii 39'	*i-mu-ma tur-tur-re-eš i-pa-*[x x x]
	A	_____

181	A rev. iii 40'	*iš-ti-is-su tap-pu-u ru-ù-'i-i uš-[ši?-ru?-šú?]*
182	A rev. iii 41'	*id-din-šu-ma uz-za-za* [x x x x]
183	A rev. iii 42'	*id-din-šu-ma i-da-mu i-šá-a[b* x x x]
184	A rev. iii 43'	*pi-qa-ma šap-ti taq-bi-i ma-a[g-ra-ti]*
185	A rev. iii 44'	*taš-ši-tú az-za-kir la*¹(MA) *ši-na-a-ti a[q?-bi?]*
186	A rev. iii 45'	*ši-i-ri iš-ta-ḫi-iṭ lu-'u-t[ú? iṣbatanni(?)]*
187	A rev. iii 46'	*i-ni tal-li ki-ma lip-p[u?*]
188	A rev. iii 47'	*iš-tu ib-na-ma il-l[a-*]
189	A rev. iii 48'	*i-na ṭa-a-bi ma-a-a-l[i?*]
190	A rev. iii 49'	[ ] x x [ ] x x [ ] x x [ ]
	A	_____

191	A rev. iii 50'	[ ] *la il-l[a]-ku* [ ]
192	A rev. iii 51'	[*ṭēmī*(?) *ut?*]-*tak-kàr ḫi-pi líb-bi* x [ ]
193	A rev. iii 52'	[ ]⌜*ud*⌝ *ra ki iṣ-ṣu-riš* x [ ]
194	A rev. iii 53'	[x *ni?-ki?-i*]*t?-ti ar-ši-ma na-dúr a-*[ ]
195	A rev. iii 54'	[*šērta*(?) *n*]*a?-šá-ku-ma ni-ir še-la-a-ti* [*šaddāku*(?)]

196	A rev. iii 55'	[ ] *x-it-ma* ᵈ*iš-tar* ⸢*ul*⸣ x [ ]
197	A rev. iii 56'	[ ] *uš šá šá le-'i-iš* [ ]
198	A rev. iii 57'	[ ] *lem-niš uš-ta-a*[*t*ˀ]
199	A rev. iii 58'	[*l*]*ìb-ba-šá i-du-*[*ú*]

(end of column iii; MS breaks off, ll. 200-5 lost)

206	A rev. iv 1'	[ ] x x [ ]
207	A rev. iv 2'	[-*š*]*u*ˀ ⸢*li-is-saḫ-ḫur*⸣
208	A rev. iv 3'	[ ]-*x-di lu-um-mid*
209	A rev. iv 4'	[ ] MEŠ *su-us-su-li rig-muš-ki*
210	A rev. iv 5' A	[*dalāt*(?) ANˀ]-⸢*e*ˀ⸣ *pi-te-e šu-pal-ki-ma*

211	A rev. iv 6'	[*kīma*(?) ᵈUTUˀ]-⸢*ši*ˀ⸣ *šu-uḫ-li-i ši-ti-iš*
212	A rev. iv 7'	[x x x x]-*ia ina na-lu-uš ra-ma-ni-ia*
213	A rev. iv 8'	[x x x] x *i-dal-lu šá-a-la ur-tas-sa*
214	A rev. iv 9'	[x x x *ina kib-ra*]-*a-ti* LIMMU *lis-su-pa-'i-i*
215	A rev. iv 10'	[x x x x] *šá-se-e šu-e-ti* ᵈ*a-nun-na*
216	A rev. iv 11'	[*liqé*(?) *un*ˀ-*n*]*i*ˀ-*ni pu-uš-ši-ḫi ki-ši-ia*
217	A rev. iv 12'	[*muḫrī*(?) *kàd*ˀ-*r*]*e-e-a ka-a-ši lud-lul-ki*
218	A rev. iv 13'	[x x x x] *ki-ma* AD *a-li-di-ia*
219	A rev. iv 14'	[*kīma ummi a-lit*]-*ti-ia ri-ši-i re-e-ma*
220	A rev. iv 15' A	[*mīta*(?) *bu*ˀ-*ul*ˀ-*l*]*uṭ*ˀ *pu-uš-šu-ḫa i-le-'i*

221	A rev. iv 16'	[*zikir ma-ra*]*t* ᵈ30 *ana da-la-li ṭa-a-bu*
222	A rev. iv 17'	[*ṣabta*(?) *umaššir*(?) *k*]*a-sa-a ú-*⸢*ram*⸣-*mi*
223	A rev, iv 18'	[*ša*(?) *bīt ṣi-bit-tu*]*m ú-kal-lam nu-ú-ra*
224	A rev. iv 19'	[x x x x] x *qé-ru-ub e-nen-šá*
225	A rev. iv 20'	[x x x *še*ˀ-*e*]*r*⸣-*ta-šá a-ru-uḫ nap-šur-šá*
226	A rev. iv 21'	[x x x x-*š*]*i*ˀ DINGIR.MEŠ *šu-ki-na-ši*
227	A rev. iv 22'	[*a*]*p-pa-ki-na líb-na-ši*
228	A rev. iv 23'	[*iš-tu ṣi-it*] ⸢ᵈ⸣UTU-*ši ana šá-la-mu* ᵈUTU-*ši*
229	A rev. iv 24'	[x x x]-*ma-ši kit-ra-ba-ši* ⸢*ša*⸣-*a-ši*
230	A rev. iv 25' A	[*epšū*(?) *su*]*k*ˀ-*ki ud-du-*⸢*ú* pa⸣-*rak-ki*

231	A rev. iv 26'	[x x x] x ⸢*šu-mu*⸣ *šá-du-ši-in zak-ru*
232	A rev. iv 27'	[ ] *e-diš ṣi-rat*
233	A rev. iv 28'	[ ] *e-diš gaš-rat*
234	A rev. iv 29'	[ ] *ur-šá-nu-tú*
235	A rev. iv 30'	[ ] *a-šá-re-du-tú*
236	A rev. iv 31' B rev. iv 1'	[x x x x *pidâ k*]*a-a-šá a-za-ra* [x (x)] x-⸢*a*⸣ ⸢*pi*⸣-[*d*]*a-*[*a kâša azāra*]
237	A rev. iv 32'	[*qurdi ištar na-a*]*k-ru-uṭ ni-ši-ši-in dul-la*

	B rev. iv 2'	[*qu*]*r*-ˈ*di*ˈ ᵈ*iš-tar nak-ru-u*[*ṭ nišīšin dullā*]
238	A rev. iv 33'	[*kunšāšī-ma*] *ri-šá-a la-mas-sa*
	B rev. iv 3'	[*ku*ˀ-*u*]*n-šá-ši-ma ri-šá-a* [*lamassa*]
239	A rev. iv 34'	[*pirḫa u ze-r*]*a* ˈ*qa-tuš*ˈ *muḫ-ra-ni*
	B rev. iv 4'	[*pi-ir*]-ˈˌḫaˈ *ù ze-ra qa-*[*tuš muhrāni*]
240	A rev. iv 35'	[(…) *ē taklāši k*]*àd-re-e zi-bi-ki-in*
	B rev. iv 5'	ˈ*e*ˀˈ *tak*ˀ-*la-ši kád-re-e* [*zībīkin*]
	A	

241	A rev. iv 36'	[*kurbā el-let-k*]*i-na šuq-qa-a ḫu-us-sa-ši*
	B rev. iv 6'	[*ku*]-ˈ*ur-ba*ˈ *el-*ˈ*let-ki-na*ˈ *š*[*uq-qa-a ḫussāši*]
242	A rev. iv 37'	[*uṣbašši* ᵈ]*en-líl šu-zu-ba e-ṭe-ru*
	B rev. iv 7'	[*u*]*ṣ-ba-*ˈ*áš*ˈ-[*ši enlil šūzuba eṭēra*]
243	A rev. iv 38'	[*gamāla né-e*]-*šá u nap-šu-ra i-šim-ši* ᵈ*šá-la-aš*
	B rev. iv 8'	[*ga-m*]*a-la n*[*é-e-šá u napšura išīmši šalaš*]
244	A rev. iv 39'	[*quddišā šap*]-*ta-šá mu-us-sa-a i-da-a-šá*
	B rev. iv 9'	[*qud-d*]*i-šá ša*[*p-ta-šá mussâ idīša*]
245	A rev. iv 40'	[*šubat ištar ku-u*]*n-niš ki-na re-ši-iš kil-la*
	B rev. iv 10'	[*š*]*u*ˀ-*bat* ᵈ*iš*ˈ-*ta*[*r kunnîš kinnâ*] ˈ*re*ˈ-*ši-iš* ˈ*kil-la*ˈ
246	A rev. iv 50'	[*suppû su-u*]*l-lu-u šu-te-mu-qu ku-um-ma* ᵈ*iš-tar*
	B rev. iv 11'	[*s*]*u-up-pu-ú su-*ˈ*ul*ˈ-*l*[*u-u šu-te-m*]*u-qu ku-um-ma* ᵈ*iš-tar*
247	A rev. iv 51'	[*Ištar*] *a-ḫu-lap-ki*
	B rev. iv 12'	ˈ*d*ˈ*iš-tar* [*a*]-ˈ*ḫu*ˈ-*lap-ki*
	A	

MS A ends with a rubric:

A rev. iv 52'   [   ] *ša* ᵈ*iš-tar*

MS B ends with a colophon:

B rev. 13'	[D]ᴜʙ.1.ᴋᴀᴍ *e-né-*ˈ*et*ˈ *n*[*a*]*r-ba-ak* ᴢᴀɢ.ᴛɪʟ.ʟᴀ.ʙɪ.ˈ*š*è̀ˈ
B rev. 14'	ˈ4ˈ šᴜ 7.ˈᴀᴍˈ ˈᴍᴜ.ʙɪ.ɪᴍˈ
B rev. 15	[*ki-i p*]*i* ᴅᴜʙ ɢᴀʙᴀ.ˈʀɪˈ ˈᴛɪɴˈ.ᴛ[ɪʀᵏⁱ …]
B rev. 16	[x (x)] ᴀˀ […]

Bound Transcription

¹[*enet narbâk adallal*]

(ll. 2-4 lost or too fragmentary for transcription)

⁵[…   ] *ayyû māḫ*[*irki*(?)]
⁶[…   *ali*?] *šinnatuk maššû* … […]
⁷[*šēpuk*?] *lā āšib išduk lā ān*[*eḫ*]
⁸[…   ] … *u sulum*[*mû*?]
⁹[…   ] … *miṣraki lā nabû zi*[*kirki*(?)]
¹⁰[*kīma qi*]*bīt*(?) *Āni maṣât amāt*[*ki*]

¹¹[*kīma*? *E*]*llil māliki šipraki šī*[*ru*]
¹²[…] *ana Duku tarmî šuba*[*tki*]
¹³[*milk*]*a tanaddinī itti Ea* [*ninšīku*]
¹⁴[*naš*]*âti šarūrī kīma Sîn a*[*bīki*]
¹⁵[*uznāk*]*i*(?) *ritpašā kī Šamaš t*[*alīmīki*(?)]
¹⁶[*ina šaš*]*mi tāḫāzi qabli u t*[*u*]*qunt*[*i*]
¹⁷[*kīma*(?) *Ninur*]*ta uršān il*<*ī*> … […] …
¹⁸[*kīma*(?)] *Adad* … […] *šagīmuk*
¹⁹[*kīma*(?)] *Girri* … […]-*ki nanduq*
²⁰[…] *dunna*? [(…)] … *u meṭl*[*ū*]*ti*

²¹[*šušqâ šušpula*(?)] *šadāda u nê'a*
²²[…   ] *šadid qûki*
²³[*kīma qanê*(?) *tu*]*ḫaṣṣiṣī šadî birūti*
²⁴[…   ] *kubukkuk*
²⁵[…   ] *ana šikin šēpīki*
²⁶[*petê idīki*(?) *šu*]*be'ê*(?) *Šūti*
²⁷[*pīt purīdīki*(?)] *pān Iltāni*
²⁸[*šadû Amurru*(?)] *šār idāti*
²⁹[*šārū erbett*]*i*(?) *meḫû rabûtu*
³⁰[…   ] … *ṣerressun*

³¹[…   ] … *taba''ī*
³²[…   ] … *anūnki*

(ll. 33-4 too fragmentary for transcription)

³⁵[…   ] *malāki*
³⁶[…   ] *Ellil*

(ll. 37-41 too fragmentary for transcription)

⁴²[…   ] … *rēmiš*

(ll. 43-6 too fragmentary for transcription)

⁴⁶[   ] … *atappu*(?)
⁴⁷[…   ] … *ūmšu*
⁴⁸[…   ] … *bašmum-ma*
⁴⁹[…   ] … *šamāmī*
⁵⁰[…   ] … [*z*]*unna*

⁵¹[…   *uš*]*nammar*(?)
⁵²[…   ] *dipā*[*ru*(?)]

(ll. 53-6 too fragmentary for transcription)

⁵⁷[…   ] … *anāku*
⁵⁸[…   *is*]*ḫup lānī*
⁵⁹[…   *mangu*(?) *iṣba*]*t*(?) *idīya*
⁶⁰[…   ] *iklanni*

⁶¹[…   ] *pūtī*(?)

(ll. 62-3 too fragmentary for transcription)

⁶⁴[…   *a*]*di surri*(?) … […]

(l. 65 too fragmentary for transcription)

⁶⁶[…   ] … *reddû*[*nimma*(?)]

(ll. 67-72 lost or too fragmentary for transcription)

⁷³[…   ] *appīya ṣenâti ubā*[*ṭa*(?)]
⁷⁴[…   ] … *atmê pīya ittaṣb*[*at*]
⁷⁵[…   ] *uznāya amīra lamâni*
⁷⁶[*šaptī*]*ki tiṣbarī ṭurdī e''ēla*
⁷⁷*ēgi aḫṭi ešēṭ ugalli*[*l*]
⁷⁸*kalîšin ḫiṭātūa u gillātū*[*a*]
⁷⁹*emtēš ul īdi šiparraki ēte*[*q*]
⁸⁰[*ap*]*ruṣ samnaki mêki ul aṣṣu*[*r*]

⁸¹[*kal*]*a*(?) *annīya ina qaqqari ukabba*[*s*]
⁸²*m*[*imm*]*ê*(?) *mekīti mala gillatīya*

⁸³*Ištar ina pušqi šūzuba ile''i*
⁸⁴*anūna k[u]llumat eṭēra īd[e]*
⁸⁵*ayyû ina ilī imṣa malāki*
⁸⁶*lā amra kīma kâti māḫir teslīt[i]*
⁸⁷*ummad pāliḫša ina t[esp]ī[ti]*
⁸⁸*ana šēdi nāṣiri šâšu [piqdī]šū[ma(?)]*
⁸⁹*ul uḫḫurši bulluṭu […   ]*
⁹⁰*rubbu ana sullumi qer[ub   …   ]*

⁹¹*ultu abdukki tamšî […   ]*
⁹²*ul irši aba ema [umma(?) emēta(?)]*
⁹³*katimšū-ma tēšû […   ]*
⁹⁴*gallû lā ādiru r[abiṣ ittīšu]*
⁹⁵*ṣabissu ḫurbāšu … […   ]*
⁹⁶*manûššu ana mīni mangu [iṣbassu(?)]*
⁹⁷*muqqā kinṣāšu kitmus[ā birkāšu(?)]*
⁹⁸*se'â-ma kišādāšu … […   ]*
⁹⁹*ul kunnā išdāš[u   …   ]*
¹⁰⁰*kīma igāri ša iquppu [i'abbat(?)]*

¹⁰¹*tānunīšū-ma tapatt[î nappaša(?)]*
¹⁰²*napšassu … […   ]*
¹⁰³*idīšu … […] … […   ]*
¹⁰⁴*summeš iddanammum-ma … […   ]*
¹⁰⁵*liddinšu … […   ]*
¹⁰⁶*… […] … ai … […   ]*
¹⁰⁷*sīqiš kasîš … […   ]*
¹⁰⁸*ezziš … […] … […   ]*
¹⁰⁹*ai immês-ma … […   ]*
¹¹⁰*lizīqaššu mānitak[i   …   ]*

¹¹¹*šumma kišassu … […] … […   ]*
¹¹²*ša gabrâ ikšud[u i]štariš utaq[qi]*
¹¹³*ullîš qadmīšu s[up]û šakinma*
¹¹⁴*ina qâli u š[ū]tamî ḫīṭ[u(?) ip]passas(?)*

(ll. 115-16 too fragmentary for transcription)

¹¹⁷*ezib […   ] … […   ]*
¹¹⁸*annâti ina libbi … […   ]*
¹¹⁹*ana lā aḫiz ri[ddi(?)   …   ]*

¹²⁰*u ūsu ša lā sa*[*nqu*(?)   …   ]

¹²¹*ul īde bēltī* […   ]
¹²²*kī* […   ]
¹²³*Išta*[*r*   …   ]
¹²⁴*ina īnīy*[*a*   …   ]
¹²⁵*ul…* […   ]

(ll. 126-43 lost or or too fragmentary for transcription)

¹⁴⁴*upp*[*u*   …   ]
¹⁴⁵*bala*[*ngu*   …   ]
¹⁴⁶*nadâtiš*(?) *…* […   ]
¹⁴⁷*pirittu …* […   ]
¹⁴⁸*libla kabta*[*tki*(?)   …   ]
¹⁴⁹*libbuk rabb*[*u*   …   ]
¹⁵⁰*annukki …* […   ]

¹⁵¹*qībukki …* […   ]
¹⁵²*šalummatki ša …* […   ]
¹⁵³*itarrak napišt*[*ašu*   …   ]
¹⁵⁴*elilūšu ṣurrupū …* […   ]
¹⁵⁵*bullul ina dimāti ibakk*[*i ṣarpiš*(?)]
¹⁵⁶*lallarīšu kimtašu iḫa*[*ššaš*(?)]
¹⁵⁷*ana nubêšu marṣūti ipḫura salā*[*ssu*]
¹⁵⁸*urra ūtakkak mūša inaḫḫ*[*is*]
¹⁵⁹*ina šērīšu itkušū rēmu unnī*[*ni*]
¹⁶⁰*ṣurrup šussuk arim kalā*[*šu*]

¹⁶¹*ina lā ṭābi šār ili maḫḫûtiš tab*[*la*(?)]
¹⁶²*l*[*i*]*llā šēpāšu ira''ubā qāt*[*āšu*]
¹⁶³*ittaḫbaš iratuš lišānšu itg*[*urat*(?)]
¹⁶⁴*isīq ikri ittatbakā idā*[*šu*]
¹⁶⁵*amlat kabattašu dūssu eṭr*[*et*]
¹⁶⁶*tabkā uznāšu ul u'addī-ma*(?) *…* […]
¹⁶⁷*ṭēmšu ul ḫasis maši ramā*[*nšu*]
¹⁶⁸*ana minâ imkû temeššī*(?) *ann*[*ašu*(?)]
¹⁶⁹*ina karri u malî šumki ibtanak*[*ki*(?)]
¹⁷⁰*aḫzī qāssu ai iššâl ara*[*dki*(?)]

¹⁷¹*kibsuš dunninī išdūš k*[*innī*]
¹⁷²*sīq enšu liptaṭṭirā mi*[*nātīšu*(?)]

¹⁷³*pāiš karāši pidīšu ai [innadi(?)]*
¹⁷⁴*lā uqatti ensû sir[qīšu]*
¹⁷⁵*taqqāti mār barî ai ī[kul(?)]*
¹⁷⁶*ana šatti ne'ellîšu [...]*
¹⁷⁷*ai uzabbil napištašu ir[tuššu(?)]*
¹⁷⁸*ai ibā' ša lā kâti u[ruḫšu]*
¹⁷⁹*iparras-ma arkatuš ina[mmir(?) ittīšu(?)]*
¹⁸⁰*īmū-ma turturreš ... [...   ]*

¹⁸¹*ištīssu tappû ru'û uš[širūšu(?)]*
¹⁸²*iddinšum-ma uzzaza [...   ]*
¹⁸³*iddinšum-ma idammu išâ[b   ...   ]*
¹⁸⁴*pīqāma šaptī taqbi ma[grâti]*
¹⁸⁵*taššīta azzakir lā(?) šināti a[qbi(?)]*
¹⁸⁶*šīrī ištaḫiṭ lu't[u (?) iṣbatanni(?)]*
¹⁸⁷*īnī talli kīma lipp[i(?)   ...   ]*
¹⁸⁸*ištu ibnâm-ma ... [...   ]*
¹⁸⁹*ina ṭābi mayyāl[i(?)   ...   ]*

(l. 190 too fragmentary for transcription)

¹⁹¹*[...   ] lā ill[a]kū [...]*
¹⁹²*[ṭēmī(?) ut]takkar(?) ḫīpi libbi ... [...]*
¹⁹³*[...   ] ... iṣṣūriš ... [...   ]*
¹⁹⁴*[... niki]tta(?) aršī-ma nadur ... [...]*
¹⁹⁵*[šerta(?) n]ašāku-ma(?) nīr šilâti(?) [šaddāku(?)]*
¹⁹⁶*[...   ] ... Ištar ul ... [...]*
¹⁹⁷*[...   ] ... lē'îš [...   ]*
¹⁹⁸*[...   ] lemniš ... [...   ]*
¹⁹⁹*[... l]ibbaša id[û(?) ...   ]*

(MS A breaks off, ll. 200-6 lost or too fragmentary for transcription)

²⁰⁷*[...   ] ... lissaḫḫur*
²⁰⁸*[...   ] ... lummid*
²⁰⁹*[...   ] ... sussulli rigmuški*
²¹⁰*[dalāt šam]ê(?) pitê šupalkî-ma*

²¹¹*[kīma(?) Šam]ši šuḫlî ṣītiš*
²¹²*[...] ... ina nâluš ramānīya*
²¹³*[...] ... idallu ...*
²¹⁴*[... ina kibr]āti erbetti ...*
²¹⁵*[...   ] šasê šu'ēti Anunna*

²¹⁶[*liqê unn*]*īnī*(?) *puššiḫī kīšīya*
²¹⁷[*muḫrī*(?) *kadr*]*êa kâši ludlulki*
²¹⁸[…   ] *kīma abi ālidīya*
²¹⁹[*kīma ummi ālit*]*tīya rišî rēma*
²²⁰[*mīta*(?) *bul*]*luṭ*(*a*)(?) *puššuḫa ile''i*

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²²¹[*zikir māra*]*t Sîn ana dalāli ṭābu*
²²²[*ṣabta umaššir k*]*asâ urammi*
²²³[*ana ša bīt ṣibitt*]*i ukallam nūra*
²²⁴[…   ] … *qerub enēnša*
²²⁵[… *šē*]*rtaša*(?) *aruḫ napšurša*
²²⁶[…   ]-*ši ilī šukennāši*
²²⁷[…   *a*]*ppakina libnāši*
²²⁸[*ištu ṣīt Šam*]*ši ana šalāmu Šamši*
²²⁹[…   ]-*ši kitrabāši šâši*
²³⁰[*epšū*(?) *su*]*kkī*(?) *uddû parakkī*

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²³¹[…] … *šumu šadûššin zakru*
²³²[…   ] *ēdiš ṣīrat*
²³³[…   ] *ēdiš gašrat*
²³⁴[…   ] *uršānūtu*
²³⁵[…   ] *ašarēdūtu*
²³⁶[…] … *pe*[*d*]*â kâša azāra*
²³⁷[*qu*]*rdi Ištar nakruṭ nīšīšin dullā*
²³⁸[*ku*]*nšāšī-ma rišâ lamassa*
²³⁹[*pir*]'*a u zerā qātuš muḫrāni*
²⁴⁰[(…)] *ē taklāši*(?) *kadrê zībīkin*

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²⁴¹[*k*]*urbā elletkina*(?) *šuqqâ ḫussāši*
²⁴²[*uṣ*]*bašši Ellil šūzuba eṭēra*
²⁴³[*gam*]*āla n*[*ê*]*ša u napšura išīmši Šalaš*
²⁴⁴[*qud*]*dišā*ꜣ *šaptīša mussâ idīša*
²⁴⁵[*š*]*ubat Išta*[*r ku*]*nnîš kinnā rēšîš killā*
²⁴⁶[*su*]*ppû sullû šutēmuqu kûm-ma Ištar*
²⁴⁷*Ištar aḫulapki*

3.5.1.5 Translation

¹[O priestess, I will praise your greatness],

(ll. 2-4 lost or too fragmentary for translation)

⁵[…] … who is your adversary?
⁶[Where] is your rival, leader … […]?
⁷Tireless are [your feet], indefatigable your legs,
⁸[…] … and *pea*[*ce*].
⁹[…] … your limit, [your/his] *na*[*me*] cannot be invoked,
¹⁰Your command is as great [as] Anu('s),

¹¹[Like] (those of) Enlil, the counsellor, your achievements are glorious.
¹²[…] to Duku, you took up [your] residence,
¹³You provide [advice] together with [prince] Ea.
¹⁴You are endowed with radiance like [your] father Sîn,
¹⁵Your [understanding] is as wide as (that of) your [brother] Šamaš.
¹⁶[In combat], fight, onslaught and strife,
¹⁷You … [like Ninurta], the champion of the gods.
¹⁸Like] Adad … […] your roar,.
¹⁹[Like] Girru your … […] is arrayed in [fire]
²⁰[…] … might […] … and vigor..

²¹[*To exalt, to bring down*,] to pull and to turn back,
²²[…   ] your thread is stretched.
²³[*Like reeds* you] cut the distant mountains.
²⁴[…   ] your strength,
²⁵[…   ] at the setting of your foot.
²⁶[*The spreading of your wings is the ru*]*sh* of the South wind,
²⁷[*The opening of your legs is*] the face of the North wind,
²⁸[*the East wind, the West wind*], the side wind,
²⁹[*the fo*]*ur* [*winds*], the great storms,
³⁰[…   ] … their lead-rope.

³¹[…   ] … you walk …
³²[…   ] … *your fear* …

(ll. 33-4 too fragmentary for translation)

³⁵[…   ] *as you.*
³⁶[…   *E*]*nlil*

(ll. 37-41 too fragmentary for translation)

⁴²[…   ] … *mercifully*
⁴³[…   ] … *canal,*

(ll. 44-6 too fragmentary for translation)

⁴⁷[…   ] … *heat*,
⁴⁸[…   ] … a viper indeed!
⁴⁹[…   ] … the heavens,
⁵⁰[…   ] … the rain.

⁵¹[…   *you en*]*lighten*
⁵²[…   ] *the tor*[*ch*]

(ll. 53-6 too fragmentary for translation)

⁵⁷[…   ] … *am I,*
⁵⁸[…   ] covered my body,
⁵⁹[*paralysis seiz*]*ed* my arms.
⁶⁰[…   ] … held me back.

⁶¹[   ] *my forehead*

(ll. 62-3 too fragmentary for translation)

⁶⁴[*s*]*oon* … […]

(ll. 65 too fragmentary for translation)

⁶⁶[…   ] … pursue *m*[*e indeed*],

(ll. 67-72 lost or too fragmentary for translation)

⁷³[…   ] my nose *heaped up with mu*[*cus*],
⁷⁴[…   ] … the utterance of my mouth has been sei[zed],
⁷⁵[…   ] my ears are *obstructed* (lit. encircled) with a stoppage.
⁷⁶*Move* your [*lips*], chase away the binder-demon!
⁷⁷I have been negligent, I have sinned, I have done wrong, I have commit[ted sacrilege].
⁷⁸All my sins and [my] crimes!
⁷⁹I have unknowingly disregarded (*you*), I have ignor[ed] your *instructions* (lit. instruction),
⁸⁰[I br]oke an oath in your name, I have not obey[ed] your rites.

81She can trample [*al*]l my sins to the ground,

82*A*[*n*]*y neglect*, all my misdeeds.

83Išta[r] can rescue from distress,

84She sh[ow]s terror, (but) she kno[ws] how to save.

85Who, among the gods, is as powerful as yo[u]?

86There has never been seen someone who accepts praye[r] like you.

87She *sustains* who reveres her with plea,

88[*Assign*] him to the guardian *šēdu*-spirit!

89Healing is not delayed for her [...   ]

90Anger is *clo*[*se*] to reconciling [...   ]

91After you forgot about your slave [...   ]

92He has no father, (no) *father-in-law*, [*(no) mother, (no) mother-in-law*]

93Confusion overcomes him ... [...   ]

94A fearless demon *li*[*es in wait for him*]

95Chill seizes him, ... [...   ]

96In his bed, why [*has*] paralysis [*seized him*]?

97His shins are sluggish, [*his knees*] *are be*[*nt*],

98His neck is bowed down ... [...   ]

99[His] foundations are unstable [...   ]

100Like a tottering wall [*he will fall down*].

101*You have punished him*, but (now) you ope[n *a window*]

102His life ... [...   ]

103His arms ... [...   ] ... [...   ]

104Like a dove *he moans ceaselessly* ... [...]

105*May she give him* ... [...   ]

106... [...] ... *not* ... [...   ]

107Tightly, constrainedly ... [...   ]

108Furiously ... [...   ] ...   [...   ]

109May he not be destroyed ... [...   ]

110May yo[ur] breeze blow on him, [...   ]

111... his neck ... [...   ]

112He who overwhelm[ed] the enemy was attent[ive] to the goddess,

113(His) pr[aye]r was set before his god.

114 By *being mindful and considerate*, (his) *gui*[*lt will be*] cancelled.

(ll. 115-16 too fragmentary for translation)

117*Disregard* ... [...   ]

118*These things, among* ... [...   ]

119To the one who does not unde[rstand the proper behaviour ...]

¹²⁰And the path that is not *pru*[*dent* ...]

¹²¹He did not know, O Lady, ... [...]
¹²²Like ... [...]
¹²³Išta[r ...]
¹²⁴From [m]y eyes [...]
¹²⁵not ... [...]

(ll. 126-43 lost or too fragmentary for translation)

¹⁴⁴The *uppu*-dru[m ...]
¹⁴⁵The *balan*[*gu*-instrument ...]
¹⁴⁶*To the nadītu women* ... [...]
¹⁴⁷Fear ... [...]
¹⁴⁸May [*your* mi]nd be set *towards him* [...]
¹⁴⁹In your soft heart [...]
¹⁵⁰At your consent ... [...]

¹⁵¹At your command ... [...]
¹⁵²Your awesome radiance that ... [...]
¹⁵³[His th]roat throbs [...]
¹⁵⁴His joyous songs are grievous ... [...]
¹⁵⁵Stained with tears, he weeps [bitterly].
¹⁵⁶His family *gathe*[*rs*] his mourners,
¹⁵⁷His kin assembled for a grievous wailing on him.
¹⁵⁸By day he *scratches himself*, at night he sobs,
¹⁵⁹Pity and pra[yer] have moved away from him.
¹⁶⁰He is burnt, thrown down, completely overwhelmed.

¹⁶¹By an evil wind of a god he is *dri*[*ven*] to madness,
¹⁶²His feet are [*we*]*ak,* [his] ha[nds] shake,
¹⁶³He is shattered in his chest, his tongue is *twi*[*sted*].
¹⁶⁴He had difficulty breathing, [his] ar[ms] became limp,
¹⁶⁵His insides are trembling, his manliness is tak[en away],
¹⁶⁶His reason is powerless, he does not *recognise* ... [...]
¹⁶⁷He does not understand his mind, he forgets him[self],
¹⁶⁸In what respect has he been negligent? *You can disregard* [*his*] *gui*[*lt*].
¹⁶⁹In the mourning cloth and with dishevelled hair, he *wee*[*ps continuously*] *(invoking)* your name.
¹⁷⁰Take his hand, may [*your*] *sla*[*ve*] not be *destroyed*!

¹⁷¹Strengthen his path, make his foundations st[able]!

172The weak one is constricted, may [his] lim[bs] be loosened.

173Save him from the mouth of annihilation, may he not be [*thrown away*].

174The dream interpreter must not use up his offer[ings],

175The diviner must not [*consume*] the libations.

176Therefore *turn favourably towards him!* […   ]

177May his life not fade [*in his bre*]*ast*,

178May he not walk on [his] *pa*[*th*] without you!

179That he will find the cause of his trouble, [*his omens*] *will become cl*[*ear*].

180*They* have turned into *dust* … […   ]

181Companions and friends *le*[*ft him*] alone.

182He let himself become furious … […   ]

183He let himself have convulsions, *sha*[*ke*   ]

184"Once my lips have spoken blas[phemous words],

185I pronounced insults, I *utte*[*red*] *improper words*.

186My flesh twitched, *debi*[*lity seized me*].

187My *eyes* (lit. eye) rolled up like a *wrap*[*ping*   ]

188After he made … […   ]

189In a sweet restin[g place   …   ]

(l. 190 too fragmentary for translation)

191[…   ] *do not g*[*o*   …   ]

192[*my mind is ch*]*anged*, anxiety … […   ]

193[…   ] … like a bird … […   ]

194[…] I became [*afr*]*aid*, [*my*] … became obscured […]

195I [*b*]*ear* [*a punishment*], [*I pull*] a yoke of *negligences*,

196[…   ] … Ištar does not … […   ]

197[…   ] … mightily […   ]

198[…   ] badly … […   ]

199[…   ] her [he]art … […   ]

(ll. 190-206 lost or too fragmentary for translation)

207[…   ] … may he turn around,

208[…   ] … may I set,

209[…   ] the basket-[*carriers*] at your cry,

210Open wide the [*doors of heave*]*ns*!

211[*Like the su*]*n*, shed light from the east!

212[…   ] … in *my lying down*,

213[…   ] … he *roams about*, …

²¹⁴[*In* the] four [world re]gions …

²¹⁵[…   ] *calling* the Lady of the Anunna-gods,

²¹⁶[*accept*] *my* [*pra*]yer, release my bonds!

²¹⁷[*Receive*] my [*prese*]nts, so that I may praise you!

²¹⁸[…   ] like the father who begot me,

²¹⁹[like the mother who gave bi]rth to me, have pity on me!

²²⁰[(*She can*) *rev*]ive [*the dead*], she can soothe.

²²¹[The *word* of the daught]er of Sîn is sweet to praise!

²²²[She frees the captive], she releases the ma[n in bonds],

²²³[To the one who is in pris]on she shows light,

²²⁴[…   ] … close is her mercy,

²²⁵[*slow is her punish*]*ment*, swift her compassion,

²²⁶[…   ] … gods, bow down to her!

²²⁷[…   pa]y homage to her!

²²⁸[From the rising of the] sun to the setting of the sun,

²²⁹[…   ] … keep blessing her,

²³⁰[*chap*]els [*are built*], shrines are established.

²³¹[…   ] the name is praised in their mountains,

²³²[…   ] she alone is supreme,

²³³[…   ] she alone is powerful,

²³⁴[…   ] heroism,

²³⁵[…   ] pre-eminence,

²³⁶[…   ] … me[rcy], help and aid,

²³⁷Extol the [va]lor of Ištar, the mercy of their people!

²³⁸[Kne]el to her, and you will gain fortune!

²³⁹Receive from her hand [de]scendant(s) and progeny!

²⁴⁰[(…)] Do not withhold from her your food offerings as a gift!

²⁴¹[Gre]et (her), all of you, praise and heed her!

²⁴²Enlil [gr]anted her (the right) to save and to rescue,

²⁴³Šalaš decreed for her to [spa]re, to h[e]al, and to forgive.

²⁴⁴[Wi]pe her lip(s), wash her arm(s)!

²⁴⁵[Es]tablish with care the [a]bode of Išta[r], provide for it!

²⁴⁶[Su]pplication, petition, and prayer are yours, O Ištar!

²⁴⁷Ištar, have mercy!

MS A ends with a rubric:

[…   ] of Ištar.

MS B ends with a colophon:

First tablet of "O priestess, (I will praise) your greatness". Completed. Its lines are 247. (According) to a tablet from Babylon, [...] son of [...].

3.5.2   Commentary

5-6   This couplet contains rhetorical questions, through which hyperbolic praise to the addressed deity is expressed. *a-a-ú* ⌜*ma*?⌝-*ḫ*[*ir*?-*ki*?]: although the break prevents a clear restoration, a form such as *māḫirki* 'your equal' can be expected (cf. *AHw* II 577-80; *CAD* M/1 99-101), since it would parallel *šinnatuk* in the line immediaty following. For similar formulations see l. 85 within the prayer under analysis (*ayyû ina ilī imṣa malāk*[*i*], "Who among the gods is as powerful as you?"), or a *šuilla* prayer to Ištar, l. 11: *šum-ma i-na* ᵈ*Í-gì-gì a-a-ú ma-ḫir-ki*, "Who is your rival among the gods of Heaven?".[81] For hyperbolic formulations in Mesopotamian hymns, see Metcalf 2015, 42-9 with regard to Sumerian sources, and 76-7 for some examples in Akkadian texts.
maš-šu-ú: this is a byform of *massû* 'leader' (*AHw* I 619; *CAD* M/1 327). From lexical sources, however, we know that this term used to have a second meaning as well, not connected with a military context, but related to the semantic field of wisdom (see *Malku* I 61-2, where *maššû* is equated with both *ašarēdu* 'leader', and *rapša uzni* 'wise', cf. Hrůša 2010, 200). In the present context, however, the former meaning seems more likely. The last visible traces after ṢI are too damaged to be reconstructed. A tempting restoration would be *ṣi-r*[*i*]*,* since *maššû ṣīri* is a divine epithet (see Tallqvist 1938, 130, and cf. the attestations in *CAD* M/1 327 sub *massû*, mng. a; cf. also *AHw* II 619), but it seems that there is enough space for more than one sign a the end of the line, thus the reading remains unclear.

7   *iš-dúk*: while the sign TUK for *dúk* is not commonly used, it can be found in some literary hymn manuscripts as a rare reading of the signs (cf. von Soden 1971, 49). For the metaphorical use of *išdu* in the sense of 'legs', well attested in literary texts especially in the dual case, see Mayer 2010, 327. In this context, it is probably used as a pseudo-locative (Mayer 1996).
lā āšib … lā ān[*eḫ*]: the reconstruction of the verse is based on a similar parallel found in the *šu'ila* Ištar 2, l. 29 *aḫulapki bēltu ul aniḫā* GÌRᴵᴵ-*ki lāsimā birkāki*, "Have mercy, O lady, your feet are tireless, swift are your legs!";[82] the same sequence occurs in the lexical commentary *Ḫg* B VI 51 (MSL 11, 41): [ᵐᵘˡi]m-š u-r i n-n a n u-k ú š-ù-e-n e = *la a-ši-bu* = *la a-ni-ḫu*. It is noteworthy that the celestial body

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[ᵐᵘˡi]m-šu-rin-na nu-kúš-ù-e-ne is identified as Venus, traditionally associated with the goddess Ištar, in the astrological text labelled by scholars as the "Great Star List" (see Koch-Westenholz 1995, 187-205 with previous references). Following this equation in the list are additional names of stars that are equated with the goddess Ištar:

²⁹[ᵐᵘ]ˡi m - š u - r i n - n a - n u - k ú š - ù = ᵈd i l - b a t
³⁰ᵐᵘˡd i l - b a t = ᵈ*iš-tar be-let* KUR.KUR
³¹ᵐᵘˡa - n u - n i - t u₄ = ᵈ*iš-tar* MIN
³²ᵐᵘˡa - r i - t u₄ = ᵈ*iš-tar* MIN
³³ᵐᵘˡi š - ḫ a - r a = ᵈ*iš-tar* MIN
²⁹The Widows' Oven = Venus
³⁰Venus = Ištar, queen of all lands
³¹Annunitu = Ištar, *ditto*
³²The Shield-bearer = Ištar, *ditto*
³³Išḫara = Ištar, *ditto*[83]

This suggests that the formulation referring to the restlessness of Ištar is related to her astrological aspect, associated with Venus.[84] Cf. also VAT 9427, which includes a part of the Giskim-Text and a commentary on the "Great Star List". L. 29 is explained as following:

³⁰DIŠ ᵐᵘˡi m - š u - r i n - n a nu-kúš-ù-e-ne = ꜥᵈꜚ[dili-bat]
³¹(space) ᵐᵘˡi m - š u - r i n - n a - n u - k ú š - ù - e - n e
³²(space) *kakkab* (MUL) *tinūri* (NININDU) *almanāti* (NU-KÚŠ-Ù-meš)
³⁰Widows' Oven (means) Venus
³¹ᵐᵘˡi m - š u - r i n - n a - n u - k ú š - ù - e - n e (means)
³²The Star of the Widows' Oven[85]

The explanation of ᵐᵘˡi m - š u - r i n - n a - n u - k ú š - ù - e - n e as *kakkab tinūri almanāti* comes from Ḫḫ XXII, as attested in the Uruk manuscript SpTU 114a, 112; SpTU 114b, V I2'-I4': ᵐᵘˡi m - š u - r i n - n a - n u - k ú š - ù - e - n e = *kak-kab ti-nu-ri al-ma-na-a-ti.* VAT 9427 uses a logographic writing for the same equation.[86]
For a phrase similar to *lā āšib ... lā ān[eḫ]*, see also *Lugal-e* 114: n u - k ú š - ù l a - b a - t u š á - b é a - m á - u r u₁₀ d u ∥ *la a-ni-ḫu la a-š[i-b]* *u ina i-di-šú a-bu-bu il-lak*, "Tireless, restless, the storm walks at his side" (al Rawi 1995, 210). For a commentary on this line, see also Jiménez, Rozzi 2022, 174.

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[83]   Koch-Westenholz 1995, 187.

[84]   For another example of a prayer to Ištar as Venus, see the Old Babylonian literary prayer MS 2698/3 in George 2009, 76-7 (CUSAS 10).

[85]   For the edition of VAT 9427, see Hätinen 2020, 136-50.

[86]   See Hätinen 2020, 150.

8   *sulum*[*mû*?]: this restoration is tentative. Other words might be possible, for example, *suḫummu*, a rare lemma whose exact meaning is uncertain, but which seems to be 'heat', according to the lexical sources (see *Malku* III 208-10a;[87] cf. *AHw* II 1054; *CAD* S 350).

10   See Jiménez, Rozzi 2022, 175: "Cf. *Exaltation of Ištar* IVb 26[88] (Hruška 1969, 489, spoken by Enlil): d u g₄-g a -ĝ u ₁₀-g i n ₇ d u g₄-g a -z u ḫ é -e n -g u -l a ‖ *kīma qibītīya qibītki limṣi*, "Let your command be as great as mine".

11   See Jiménez, Rozzi 2022, 175: "The form *šip*-ˈ*ra*ˈ-*ki* displays an epenthetic -*a* (see also l. 9 *miṣraki*). The use of epenthetic vowels in the pronominal state of segolate nouns is a literary feature, already observed in Old Babylonian literary texts (on this see Fadhil, Jiménez 2022, 248 with previous literature; cf. also Pohl 2022, 47-8 for further examples in Old Babylonian hymns). A reading of the second sign as SAG (*me*-ˈ*reš*ˈ-*ki* 'your wisdom') seems less likely, but cannot be ruled out".

12   See Jiménez, Rozzi 2022, 175: "At the beginning one may restore *tērubī* 'you entered', or perhaps *kīma marūtuk* 'like Marduk', although the space does not seem enough to accommodate the latter. DU₆.KÙ 'holy mountain', is normally the name of an underworld region (Lambert 2013, 304 f.; Tsukimoto 1985, 212-17). In the present context, it may refer to the é-du₆-kù temple of Ištar (cf. Bennett 2021, 231; George 1993, 17 and 77). Duku also occurs as a sanctuary probably connected with Ištar (*Syncretistic Hymn to Gula* 5'' [Bennett 2021, 220 and 321])".

13   The end of the line is broken, but there is space for approximately four signs, and ᵈ[*nin-ši-kù*] is a good candidate for restoration; *niššīku* is a common epithet for the god Ea. For some remarks regarding this title, see Lambert, Millard 1969, 148-9.

16   See Jiménez, Rozzi 2022, 175: "Compare the parallel passage in the *Series of Ox and Horse* E+2:[89] [... *tāḫāz*]*i*? *qabli u tuq*[*umti*. The nouns are grouped together in *Malku* III 2-5 (Hrůša 2010, 75, 359)".

18   ˈ*šá-gi*ˈ-*muk*: *šagīmu* is a rare noun also attested in its variant form *šagimmu* (see *AHw* II 1127; *CAD* Š/I 73, 'roar, cry'). Derived from the

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87   Hrůša 2010, 90-1 and 374-5.

88   The corresponding line number in the forthcoming edition of the text is IV c+17 (F. Müller, personal communication).

89   See the latest edition on the text uploaded in the *eBL* online corpus: https://www.ebl.lmu.de/corpus/L/2/9.

verb *šagāmu* 'to roar', which is often used in relation with the god Adad (*AHw* III 1125-6; *CAD* Š/I 63-5); *šagīmu/immu* is mostly employed in literary texts: within the corpus of the Great Hymns and Prayer, it occurs in the *Marduk*1, l. 87: ᵈIŠKUR *šá-gi-m*[*u*],[90] and in the *Nabû Prayer*, ll. 21-3, [ᵈIŠKUR *šá-gi*]*m*ʔ-*mu-uk* (if correctly restored). The form *šagīmuk* in the present text contains the locative suffix -*um*, and displays the apocope of the final vowel in the pronominal suffix -*ki*. Since the line is incomplete, it is impossible to confirm whether the form denotes an authentic locative case, meaning 'in your roar', or if this is a pseudo-adverbial locative and the form *šá-gi-muk* represents a different grammatical case. Both the locative and the apocopated suffix are typical traits of the hymno-epic dialect. See the Introduction of the *Ištar Prayer*, § 3.3.

On this line, see also Jiménez, Rozzi 2022, 175: "Compare *kīma addi ana šagimmīšu ittarrarū šadû* 'As when Adad bellows, the mountains tremble'" (*Tukulti-Ninurta Epic* Ia 14, see Chang 1979, 89). Compare, furthermore, in the *Nabû Prayer*, l. 21: [*adad* (?) *šag*]*immuk lā padûk girru*, "Your [ro]ar [is Adad], your lack of mercy is fire".

19 ⌜*na-an*⌝-*duq*: this form is a third person masculine singular stative from *edēqu* N-stem, 'to be clothed, to be clad' (*AHw* I 186; *CAD* E 29). The verb *edēqu* in the N-stem is found in literary texts, especially in hymnic passages, where it is used in the description of deities, and often refers to divine garments or weapons (see *CAD* E 29 mng. a3' and b for this usage). In addition, *edēqu* has the same meaning as the verb *labāšu* (*AHw* I 523-4; *CAD* L 17-22), which is commonly employed in divine epithets (see *CAD* L mng. 4b), see for example the Old-Babylonian Hymn to Ištar, ll. 5-7: *ša-at me-li-ṣi-im ru-à-ma-am la-ab-ša-at*, "The one of joy, clad in seductiveness".[91] In a Middle Assyrian proverb the two verbs occur in a parallel couplet, used as synonyms: *na-an-duq er-šú ṣu-bat bal-ti/ nu'u-ú ú-lap da-me la-biš*, "The wise man is girded with a loin cloth. The fool is clad with a scarlet cloth".[92]

Hence, even though the damaged state of the line does not allow a clear reconstruction of the context, one can hypothesise that *nanduq* here describes a part of the body of Ištar, or perhaps another attribute of the goddess, as probably already anticipated in l. 14 ([*naš*]*âti šarūrī kīma Sîn a*[*bīki*]).

20 ⌜*mé*⌝-*eṭ-l*[*u*]-*ti*: the primary meaning of *meṭlūtu* is 'manhood' (*AHw* II 650; *CAD* M/2 45). This word derives from *eṭlu* 'man', and is the

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90 See Oshima 2011, 162-3.

91 Translation by the Author. For the edition of the text, see Thureau-Dangin 1925, 169-77 and Groneberg 1997, 3-54.

92 Lambert 1960, 228 and 232.

antonym of *mesḫerūtu* 'childhood' (*AHw* II 648; *CAD* M/2 36-7). It is to be distinguished from *mētellūtu* 'power, rulership' (*AHw* II 649; *CAD* M/2 43), derived from *etellu* 'ruler';[93] *meṭlūtu*, *mesḫerūtu* and *mētellūtu* all belong to the literary language, and are built on the MAPRAS-pattern with the suffix *-ūtu* used to form *abstracta*.[94]

The masculine aspect of Ištar is attested already in 2500 BCE, and symbolises the warlike nature and the virile strength of the goddess. In iconographic sources, Ištar is occasionally represented with a beard to express this masculine trait.[95] Cf., for example, the *Agušaya* Hymn A (rev. iv, ll. 5-6): *id-di-iš-ši eṭ-lu-ta-am | na-ar-bi-a-am da-na-na-am*, "(Ea) has given to (Ištar) manliness, greatness, might".[96]

21   Restoration based on the *Exaltation of Ištar*, IV c+16: d u m u - ĝ u$_{10}$ k i   z a - r a   d u$_{10}$ - g a   a n - š è   l á   k i - š è   l á   t u - l u   g í d - d a - b i | *mar-ti ana e-ma ṭa-bu-ki šu-uš-qu-ú šu-uš-pu-la šá-da-da u né-e'-ú* (variant manuscript: *né-⸢'u⸣*, courtesy of F. Müller), "My daughter, wherever it is pleasing to you to extend upwards, to extend downwards, to pull taut or to loosen".[97] Cf. Also *Enūma eliš* IV, 8: *šu-uš-qu-ú ù šu-uš-pu-lu ši-i lu-ú qat-ka*, "It is in your power to exalt and abase".[98]

23   [*kīma qanê*(?) *tu*]-*ḫaṣ-ṣi-ṣi*: the image involving a god or king cutting the mountains is a well-attested motif in literary texts. This topos usually employs the substantive *qû* 'thread, cord', with verbs meaning 'to cut' or 'to split', for example *salātu* (*AHw* II 1014; *CAD* S 94-5, see mng. 3b), see, e.g. the Tukulti Ninurta Inscription (RIMA 1, 276, l. 31): *hur-šá-ni be-ru-ti šá* KUR.KUR *na-i-ri ki-ma qe-e lu-se-lit*, "I cut through the distant mountains of the lands of Nairi like a string"; see *CAD* S 95, mng. 2' b for further attestations of this topos. Cf. also the

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93   In a bilingual composition, however, *meṭlūtu* is improperly used as a variant of *mētellūtu*, corresponding to the Sumerian nam-nir 'supremacy', that in fact represents the Sumerian rendering of *mētellūtu*, see *SBH* 38, rev. ll. 7-10, š ì r - r e   n a m - n i r - r a   m u - u n - n a - a n - d u$_{12}$ - d u$_{12}$ - a | *za-ma-ri mi-iṭ-lu-ti i-za-am-mu-ru*, "They sing a song in praise of excellence" (the translation follows *CAD* M/2 45, lex. sec.). This occurrence has been considered by von Soden (1951, 155) as a Late Babylonian scribal mistake. Borger, however, maintains that *metlutu* could be a shortened form of *mētellūtu* (Borger 1957-58, 416). Since this alleged byform of *mētellūtu* is very uncertain, I understand the noun in the present text as *meṭlūtu*.

94   Von Soden 1951, 154-6.

95   On the gender duplicity of Ištar, see Groneberg 1986, 25-46.

96   Groneberg 1997, 77. The translation used here is by Metcalf 2015, 69. Cf. the new edition of the Agušaya Hymn by Pohl 2022, 124-54.

97   Hruška 1969, 489 and 493. Translation taken from the online edition of the text provided by Foxvog 2013.

98   Lambert 2013, 86-7; cf. also the online *eBL* edition: Heinrich 2021.

verb *nakāsu* for a similar usage (*AHw* II 720-1; *CAD* N/1 171-80, see
174 mng. 1c). In the present text, however, the verb *ḫaṣāṣu* 'to snap
off' (*AHw* I 331; *CAD* Ḫ 130-1) is used, therefore I suggest to restore
the term *qanû* 'reed', since it often occurs with this verb in literary
contexts, see for example Esarhaddon's Monument A: ³²*kul-lat la ma-
<gi>-re-e-šú mal-ki la kan-šú-ti-šú* ꜥGIMꜥ GI *a-pi* ³³*ú-ḫa-ṣi-iṣ-ma*, "he
broke all of those disobedient to him (and) rulers unsubmissive to
him like a reed in the swamp".[99] The form *tuḫaṣṣiṣī*, preterite, can
be understood here also in a gnomic sense, and translated as a du-
rative, because it belongs to the permanent qualities and powers of
the goddess (cf. the Introduction of the text; see also Mayer 1992a).

26-9 The restoration of ll. 26-7 is based on ll. 28-9 of a syncretistic
hymn to Ištar:

²⁸ᵏúʳ*pe-te-e i-di-ki <šu>-bé-'e-i* ᶦᵐU₁₈.LU ᵈMÙŠ-UNUGᵏⁱ
²⁹*pi-it pu-ri-di-ki pa-an* ᶦᵐSI.SÁ ᵈMÙŠ-A.GA.DÈᵏⁱ
²⁸The spreading of your wings is the rush of the south wind – Ištar
of Uruk,
²⁹The opening of your legs is the face of the north wind – Ištar of
Akkad.[100]

In the Akkadian texts, the four winds are always listed in the same
order, and this allows to reconstruct l. 28 of the present prayer. The
fixed sequence can be observed in standard formulas employed in
incantations and prayers, for example: IM.I IM.II IM.III ꜥIM.IVꜥ *li*ꜥ*-zi-qu-*
ꜥ*nim*ꜥ, "May south wind, north wind, east wind (and) west wind blow
towards m[e]".[101] The lexical sources provide further occurrences of
the fixed order of the four winds,[102] see the *Practical Vocabulary of As-
sur* 19'-22';[103] *Erimḫuš* II 66-9 and 82-5 (MSL 17, 30-1); *Igituḫ Long Ver-
sion* 311-14[104] and *Igituḫ Short Version* 99-102 (Landsberger, Gurney
1957-8, 82); *Kagal* D 1'-4' (MSL 13, 244-50)[105] and *Malku* III 197-202.[106]

99 Leichty 2011, 184.

100 Földi 2021b. Cf. Lambert 2003, 22.

101 Abusch, Schwemer 2016, 196 and 204, l. 133. Cf. Mayer 1976, 229 for a similar
formula in *šuilla* prayers.

102 Cf. Hrůša, Weiershäuser 2020, 48.

103 Hrůša, Weiershäuser 2020, 47; cf. also Landsberger, Gurney 1957-58, 334,
ll. 841-4. Cf. Lambert 1959-60, 50.

104 See Hrůša, Weiershäuser 2020, 192-3; cf. *CAD* M/2 4 lex. sec.

105 Cf. Hurowitz 1998, 197.

106 Hrůša 2010, 88-9, 237 and 374.

The same sequence appears also in literary texts, see for example SB *Gilgameš* V, l. 138: *šūtu*(imU₁₈.LU) *iltānu*(imSI.SÁ) *šadû*(imKUR.RA) *amurru*(imMAR.TU) im*ziq-qa*, "South Wind, North Wind, East Wind, West Wind, Blast"[107] and *Enūma Eliš* IV, l. 43 *šūtu*(imU₁₈.LU) *iltānu*(imSI.SÁ) *šadû*(imKUR.RA) *amurru*(imMAR.TU).[108]

[*šār*(?) *er*?-*bét*?-*t*]*u*₄: restoration based on *Igituḫ Short Version* 99-104 (see Landsberger, Gurney 1957-8, 82, cf. *CAD* M/2 4 lex. sec.) = *Igituḫ Long Version* 312-16.[109]

99 imu₁₉-lu = *šu-u-tu*
100 imsi-sá = *il-ta-nu*
101 imkur-ra = *šá-du-ú*
102 immar-tu = *a-mur-ru*
103 imme-er-me-er = *me-hu-u*
104 im-límmu₂-ba = *šá-a-ru er-bet-te*
99 imu₁₉-lu = South Wind
100 imsi-sá = North Wind
101 imkur-ra = East Wind
102 immar-tu = West Wind
103 imme-er-me-er = Storm
104 im-límmu₂-ba = Four Winds

IM *i-da-a-ti*: in his edition of the text, Lambert reads: im límmu ṭa-a-ti (Lambert 1959-60, 50), leaving the line untranslated; however, the sign before DA/ṬA has five horizontals and looks like I. My restoration is based on *Malku* III 202, which belongs to a large set of lines containing different kinds of winds, storms and other weather phenomena (*Malku* III 180-203).[110] The following passage (*Malku* III 197-202) appears similar to ll. 16-18 of our *Prayer to Ištar*:

197[piriĝ]-g[al] = [*š*]*u-ú-ti*
198[piriĝ-bàn]-da = [*i*]*l-ta-nu*
199[piriĝ-š]u-du₇ = *ša-du-u*
200[p]iriĝ-nu-šu-du₇ = *a-m*[*u*]*r-ru*
201im-ti-la = *šá-a-ri ṣ*[*e*]-*li*
202im-ti-la = MIN *i-da-a-t*[*i*]
197piriĝ]-g[al] = [S]outh, [S]outh Wind
198[piriĝ-bàn]-da = [N]orth, [N]orth Wind
199[piriĝ-š]u-du₇ = East, East Wind
200p]iriĝ-nu-šu-du₇ = W[es]t, W[es]t Wind

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107   George 2003, 608.

108   Lambert 2013, 88-9; cf. Heinrich 2021.

109   Hrůša, Weiershäuser 2020, 193.

110   Hrůša 2010, 236.

²⁰¹i m -t i -l a = Side Wind
²⁰²i m -t i -l a = Side Wind[111]

30 ⸢ṣer⸣-ret-su-un: the line is too broken to allow restorations. The word ṣerretu 'leading rope' (*AHw* III 1092; *CAD* Ṣ 134-6) often appears in divine epithets and stock phrases within hymns and prayers, used in a figurative sense to describe the influence and rulership of deities over mankind and the whole universe, see for example in the Agušaya Hymn (A, col. ii), ll. 10-11: $iš_8$-*tár ri-tu-uš-ša ṣé-re-et | ni-ši ú-ki-a-al*, "Ištar holds the lead rope of the people in her hand".[112] Cf. *CAD* Ṣ 136, mng. 4b and 4c for further occurrences of this use of ṣerretu. It is therefore possible that ṣerretu was used in a similar sense in the present line, that is to describe Ištar's sphere of influence.

51-2 [uš?]-⸢nam⸣-mar: the tablet is damaged, preventing a clear understanding of the context; nevertheless one can hypothesise that a form of the verb namārum/nawārum occurs at the end of l. 51; the occurrence of dipāru 'torch' (*AHw* I 172; *CAD* D 156-7) in the second half of the succeeding line (l. 52) might support this reconstruction. Therefore, I tentatively restore a third person singular Š-stem from namārum/nawārum, perhaps related to an attribute of the goddess, cf. for example a šuilla prayer to Ištar (Ištar 11),[113] l. 5: ga-*šír-tu*$_4$ *ša šá-ru-ru-šá uš-nam-ma-ru ik-li-ti*, "Terrible one, whose splendour illuminates the darkness".[114]
In addition, the word dipāru is often attested in divine epithets in the Akkadian hymns and prayers, even in association with Ištar, see for example the šuilla prayer Ištar 1, l. 2: *di-pár* AN-*e u* KI-*ti šá-ru-ur kib-ra-a-t*[*i*], "Torch of heavens and earth, splendour of the regions".[115]

59 [mangu(?) iṣ?-ba?-a]t? i-di-ia: tentative restoration based on the diĝiršadabba prayer no. 11, l. 10 *mun-ga iṣ-ṣa-bat i-di*-MU,[116] and also on *Ludlul* II, l. 77: *man-gu iṣ-bat i-di-ia*, "Stiffness seized my arms".[117] The reference to paralysis or to an illness of a similar sort would

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111   Hrůša 2010, 88-9, 237 and 374.

112   See the most recent edition in Pohl 2022, 124-54; cf. Groneberg 1997, 75.

113   I follow here the numeration given by Mayer 1976, 390.

114   Ebeling 1953, 128-9.

115   Zgoll 2003a, 192 and 198.

116   For the latest edition, see Jaques 2015, 67 and 51. The translation used here is that of Lambert 1974, 275.

117   Oshima 2014, 90-1 and 406. The translation here follows Foster *apud* Hätinen 2022, cf. also Lambert 1960, 43.

match the preceding and following lines (ll. 58 and 60), in which the verbs *saḫāpu* (l. 58 [*is*]-*ḫu-up*) 'to cover, to overtake' (*AHw* II 1004; *CAD* S 31, see especially mng. 1e, as referred to evil forces) and *kullu* (l. 60 *ik-la-an-ni*) 'to hold' (*AHw* I 503-4; *CAD* K 508-18) imply a sense of constriction and physical limitation.

The topos of paralysis is well attested in the corpus of Akkadian prayers and in the 'righteous sufferer' compositions, and is one of the typical symptoms of suffering described by the supplicant.[118] Furthermore, Akkadian prayers also contain other expressions used to depict physical or mental imprisonment, which involve fetters and manacles, cf. the *Nabû Prayer*, l. 173 *puṭur qunnabrašu ḫipi illu*[*rtaš*], "Loose his fetters, break his ma[nacle]!" in chapter 2.[119] Cf. also below within the present text ll. 222-3, in which the goddess is praised for her ability to release the captive.

73 ʼ*ap*ꞌ-*pi-ia ṣé-na-ti ú-*ꞌ*ba*ꞌ-[*ṭa*ˀ]: Lambert reads ZE-*na-ti* and interprets the word as *zenâti* from the adjective *zenû* 'angry' (*AHw* III 1519; *CAD* Z 85-6); furthermore, he understands ʼ*ap*ꞌ-*pi-ia* as 'my face', thus translating the line as ". . .] my angry face . . [. .]".[120]

I suggest taking ʼ*ap*ꞌ-*pi-ia* as 'my nose', and to read the sign ZI as *ṣé*: I analyse the form as *ṣé-na-ti*, namely as the rare verbal adjective *ṣēnu* 'laden, loaded' (*AHw* III 1090; *CAD* Ṣ 128), derived from *ṣênu* 'to load' (*AHw* III 1091; *CAD* Ṣ 131-2) and only attested in lexical sources, cf. *Ḫḫ* IX 134 (MSL 7, 42): [ᵍⁱ m a - s á] - a b s á ˢᵃ - [a] = *ṣe-e-nu* 'filled basket' (Cf. *CAD* Ṣ 134). In addition, I reconstruct *ú-*ꞌ*ba*ꞌ-[*ṭa*ˀ], as *upāṭu* 'mucus' (*AHw* III 1423; *CAD* U/W 178-9) at the end of the line. This reading fits the context, since in the following lines other parts of the upper body are mentioned. It appears that in this portion of the text (ll. 73-5), all the senses of the sufferer have been damaged: his nose is filled with mucus (l. 73), his mouth is paralysed (l. 74) and his ears are clogged with a stoppage (l. 75). Similar symptoms are described in a passage of *Ludlul* (III, ll. 82-95), wherein Šubši-mešrâ-Šakkan recounts his initial pitiable condition finally healed by Marduk, see in particular ll. 84-7:

[84]*uznā* (GEŠTU.MIN)-*a-a šá uṭ-ṭa-am-mi-ma us-sak-ki-ka ḫa-šik-kiš*
[85]*it-bal a-mi-ra-šin ip-te-te neš-ma-a-a*
[86]*ap-pa šá ina ri-di um-mi ú-nap-pi-qu ni*[*pissu*]
[87]*ú-pa-áš-ši-iḫ mi-ḫi-iṣ-ta-šu-ma a-nap-pu-uš* [*za-mar*]
[84] My ears, which were stopped and clogged like a deaf man's,
[85] He removed their blockage, he opened my hearing.

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118 Van der Toorn 1985, 59 and 66.

119 Cf. Oshima 2014, 258.

120 Lambert 1959-60, 51.

⁸⁶ My nose, whose bre[athing] was choked by symptoms of fever,
⁸⁷ He soothed its affliction so I could breathe [freely].[121]

76 [*šap?-ti?*]-*ki*: the restoration suits the context and fits in the space available in the break. For the usage of *ṣabāru* with *šaptu* see *CAD* Ṣ 3, mng. 1a.

77-8 The theme of sin, expressed through the confession of guilt, is commonly found in penitential prayers, especially in the *šigû*-prayers, *diĝiršadabbas* and *lipšur*-litanies. Such confessions can show different variations: they can be included in general protestations of ignorance, which imply the presumed innocence of the supplicant and hence accord with the 'righteous sufferer' theme, or consist in detailed lists of wrongdoings.[122] The underlying belief that leads to confession in these prayers is that one should acknowledge his own sin in order to be reconciled with the deity and thereby saved from his suffering.[123] The enumerations of crimes and the repetitions were used to reinforce the efficacy of prayer.[124] Within the present context, the supplicant openly confesses his misconduct (ll. 77-80), making use of the standard vocabulary of penitential prayers, which is a specific set of verbal and nominal forms, typically occuring in the confession of the penitent. The verbs *egû* 'to neglect', *ḫaṭû* 'to commit an offence', *šêṭu* 'to disregard' and *gullulu* 'to commit a crime' that are found in l. 77 tend to occur in the exact same sequence in numerous penitential prayers, and the terms *ḫiṭītu* 'sin' and *gillatu* 'crime' in the following line (l. 78) represent a well attested fixed pair.[125]
A long *diĝiršadabba* prayer (no. 11) contains a couplet (ll. 122-3) that resembles ll. 77-8 in the present text:

¹²²[*e*]-*gi a-na* DINGIR.MU *aḫ-ṭi ana* ᵈXV.MU *ú-*[*gal*]-*lil*
¹²³[DÙ *a*]*n-nu-ú-a* DÙ *ḫi-ṭa-tu-ú-a* DÙ *gíl-la-tu-ú-ᵓaᵓ*

¹²²[I ha]ve been neglectful towards my god, I have sinned against my goddess, I have committed sacrilege,
¹²³[All] my [si]ns, all my misdeeds, all my crimes![126]

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121 Oshima 2014, 98-9, 419-20. The translation used here is taken from Hätinen 2022; cf. Lambert 1960, 53.

122 Mayer 1976, 110-16; Van der Toorn 1985, 97; Jaques 2015, 101.

123 Van der Toorn 1985, 97.

124 This feature has been defined by Bottéro as 'Loi de réduplication' (see Bottéro 1987-90, 207a § 12, 213a § 24, 216b § 30). For the conative function of figures of speech in incantations, see Veldhuis 1999, 35-48 and Schwemer 2014, 263-88; cf. Jaques 2015, 130.

125 Mayer 1976, 111-16, esp. 111 fn. 89.

126 Lambert 1974, 280-1; Jaques 2015, 80 and 90, cf. also 103 for the commentary on these lines.

80 *sam^am-na-ki*: the phonetic gloss *am* should help to read the preceding sign *sam* instead of *ú*, so as to facilitate the understanding of the rare word *samnu* 'oath', attested in *Malku* as a synonym of *nīšu* and *māmītu* (*Malku* IV 74-5),[127] cf. *AHw* II 1019; *CAD* S 128.

81 The restoration in the first half of the line is based on tablet collation and on textual parallels. The preserved trace after the break shows a partially damaged horizontal and a vertical wedge, and can be reconciled with the sign LA: the noun *kala* fits in the available space. Moreover, *kala* is employed in similar contexts, see for example the following passage of an Akkadian *šigû*-prayer to Marduk, ll. 22-4:

> ²²[   ] *ka-la ḫi-ṭa-t[u-u-a]*
> ²³[*ka-la gíl-la-t*]*u-u-a k[a-l]a ma-ma-tu-u-[a]*
> ²²[   ] all [my s]ins,
> ²³[all] my [crimes], a[l]l m[y] mamītu-curses.[128]

Cf. also the *diĝiršadabba* prayer no. 11, l. 123, see above the note on ll. 77-8.

ina qaq-qa-ri ú-kab-ba-a[*s*]: Lambert takes *ukabbas* in this line as a first person singular verb referring to the supplicant, providing the following translation: "I trample my sins to the ground" (Lambert 1959-60, 51). Indeed the verb *kabāsu* (*AHw* I 415-16; *CAD* K 5-11) in D-stem is often used with nouns meaning 'sin' or 'sacrilege', e.g. *anzillu*, *ḫiṭītu* or *arnu*, in the sense of 'to commit a crime', literally 'to tread upon a sin' (see *CAD* K 5 sub *kabāsu* mng. 5a/b). This common meaning of *kabāsu* appears, for example, in a *diĝiršadabba* prayer (no. 11, sec. B), l. 7: *an-nu-ú-a ḫi-ṭa-tu-u-a gíl-lat-ú-a* [*šá ki-ma ḫa-mi*] *tab-ku-ú-ma* UGU-˹*ši*˺-*na ú-kab-bi-is*, "I have trodden on my iniquities, sins and transgressions, [which] were heaped up [like leaves]",[129] or in a *eršaḫuĝa* prayer (4R² n. 10), ll. 34-5:

> ³⁴AMA.AN.INANNA á m - g i g - g a n u - u n - z u - t a g ì[r] ˹ú s˺- s a - a - n i
> ³⁵*an-zil* ᵈ*iš-ta-ri-ia ina la i-de-e ú-*˹*kab*˺-*bi-is*
> ³⁴(Sum.) (My) goddess, if he unknowingly treads upon a taboo,
> ³⁵I unknowingly stepped upon the taboo of my goddess.[130]

However, when associated with terms indicating guilt, *kabāsu* can also mean 'to forgive' (both in G and in D-stem), see for example an

127   Hrůša 2010, 96-7 and 383.

128   For the edition of this prayer see Mayer 1976, 466-8; I follow von Soden's restoration for l. 23 (see Mayer 1976, 467). Cf. the latest edition of the text by Oshima 2011, 296-302.

129   Jaques 2015, 83, 92 and 131.

130   Maul 1988, 238.

inscription belonging to the Assurbanipal's Annals (Prism E$_2$, col. v, ll. 9-10: *re-e-mu ar-ši-šu-ma/ ú-kab-bi-sa ḫi-ṭi-is-su*, "I showed him mercy, I pardoned his sin".[131] Cf. *CAD* K 9-10 sub *kabāsu*, mng. 4d and 5e.[132]

In the present context, the second meaning, namely 'to forgive', seems more likely, since our line belongs to a strophe wherein the theme of Ištar's mercifulness is emphasised: the lines immediately following (ll. 82-90), in fact, deal with the goddess's ability to help and forgive sins. Therefore, I take *ukabbas* as a third person singular verb referred to Ištar and used here in the sense of 'to forgive'.

82 *m*[*im*?-*m*]*u*?-*ú mi-ki-tú*: the first half of the line is fragmentary, but the preserved traces before the lacuna can be reconciled with the initial part of MIM; a small part of an oblique wedge is visible immediately after the break, and could be read as MU.

The word *mekītu* (*AHw* II 651; *CAD* M/2 63 sub *mikītu*) is a *hapax*. It displays a nominal pattern of the PARIST type and seems to be a substantivised feminine form of the verbal adjective *mekû* 'idle' 'negligent' (*AHw* II 643; *CAD* M/2 9)[133] derived from the verb *mekû* 'to be negligent' (*AHw* II 643; *CAD* M/2 8-9). According to the context, *mekītu* could be translated as 'negligence' or 'transgression'. Compare also, however, the lemma *mekītu* in *CAD* M/2 7, which appears equated with *alkakātum* 'ways' in the lexical sources.[134]

I understand *m*[*im*?-*m*]*u*?-*ú* here as *mimmê*. For similar occurrences of *mimmû* in the genitive, see *CAD* M/2 82 sub *mimmû*, usage 2a.

83-4 *a-nu-na k*[*u*]*l-*⸢*lu*⸣*-mat*: the learned word *anūnu* is attested exclusively in literary texts and lexical sources and, according to the dictionaries, can be translated as 'fear' (*AHw* I 55; *CAD* A/2 150). It also has a feminine form, *anantu/anuntu* (*AHw* I 50; *CAD* A/2 111), which instead means 'battle', 'strife', and is considered by von Soden an example of the special vocabulary of the hymno-epic dialect.[135] Both nouns seem to derive from a Semitic root *ʾnn* 'to fight'; *anūnu* was borrowed into Sumerian as a - n u n - n a .[136]

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131 Borger 1996, 180; cf. Novotny, Jeffers 2018, 49.

132 Cf. also Kouwenberg 1997, 129.

133 For a recent treatment of verbal adjectives in Akkadian, see Mayer 2019. According to this study, verbal adjectives derived from intransitive verbs can be connoted by a semantic nuance of 'habitus' or tendency (300-2): the very rare adjective *mekû* could then be understood as 'someone who is used/has the tendency to be negligent'.

134 On this see Cohen 2013, 100.

135 Cf. von Soden 1933, 169.

136 Selz 2000, 45 fn. 83; cf. Gelb 1987, 32; Roberts 1972, 36.

The dualism of deities, who can be both relentless and forgiving, is a common topos in Mesopotamian penitential prayers and 'righteous sufferer' compositions. The gods incorporated both negative and positive aspects of nature, and were ultimately held responsible for human suffering or salvation.[137] The opening hymn of *Ludlul* clearly exemplifies the duplicity of Marduk's character, who, just as Ištar in the present text, can switch between rage and mercy.[138] The philosophical concept implied in this literary motif is that piety is worthwhile, since the enraged deities will eventually relent and show benevolence as reward for a god-fearing behaviour.[139]

For further passages, in which this topos is employed in relation to Ištar, see *Queen of Nippur*, col. iii, ll. 19-22:

> ¹⁹[m]*a-am-ma-an ul i-le-'i-i* [ ]
> ²⁰*a-ga-ga ta-a-ra na-ak-ru-*[ṭa]
> ²¹*ma-am-ma-an ul i-le-'i* [ ]
> ²²*e-né-na re-e-ma ru-um-ma* [ ]
> ¹⁹No one [but s]he is able […]
> ²⁰To become angry (and then) relent, to show kindness […]
> ²¹No one but she is able […]
> ²²To punish (but then) show compassion, to take a mild view […][140]

85-6 This couplet displays the standard hyperbolic praises, a traditional feature of the opening section of Sumerian and Akkadian hymns and prayers. In fact, in the first portion of hymns and prayers – namely the "Hymnic Introduction", cf. § 3.4 – the invoked deities are typically extolled for their divine powers: hyperbolic praises are used to stress their uniqueness and prominence within the pantheon.[141] Cf. also ll. 5-6 of the prayer under study.

For a similar phraseology, cf. for example the *šuilla* prayer to Ištar (no. 1), l. 15: *eš-'e-e-ma ina* DINGIR.MEŠ *su-pu-u šar-ku-ki*(:) *as-ḫur-ma ina* ᵈ15.MEŠ *ka-ši-ma šá ba-a-li*, "I searched among the gods: to you

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137 Sitzler 1995, 89; cf. Oshima 2014, 38.

138 For the alternation between divine wrath and forgiveness in *Ludlul* and in several penitential prayers to Marduk, including *Marduk*1, see chapter 1, § 1.2.5.

139 This thought agrees with the so-called "Positive Wisdom", namely the traditional religious view which does not deal with seemingly undeserved suffering, nor brings divine justice into question. Positive wisdom opposes to what has been called by scholars the "Negative Wisdom", see Cohen 2013, 14-15, cf. chapter 1, § 1.2.5 and chapter 2, § 2.5 some wisdom themes in the *Great Hymns and Prayers* and some examples of negative wisdom.

140 Lambert 1982. 196-7. Cf. also Földi 2021c.

141 Metcalf 2015, 40-9, 76-7.

are prayers offered. I sought among the goddesses: only you are to be supplicated".[142]

91 *ul-tu ab-duk-ki tam-ši-i*: this is a standard formulation found in the Akkadian penitential prayers, used to describe the typical topos of the disturbed communication between the penitent and the god. Divine disapproval leads to the god's abandonment, and ultimately allows evil to strike the forsaken person. This motif is defined by Mayer as the 'Entfremdung', and can be formulated via numerous expressions, by which the god is said, for example, to be angered, to have abandoned the sufferer and to have turned away from him.[143] From a linguistic and stylistic point of view, this thought can be formulated either through standard stock-phrases which make use of precative verbs (see, e.g. in chapter 2, ll. 204-6 of the *Nabû Prayer*, [*bēlu*(?)/ᵈNÀ] *bu-nu-ka* ZALÁG.MEŠ *lit-tar-ri-ṣu e-li-šú*, "[O Lord/O Nabû] may your radiant face be tu]rned towards him"), or through relative sentences with *ša*,[144] see for example the *diĝiršadabba* no. 11, l. 47: *tir-ra ki-šad-ka šá taš-bu-su* UGU-*ia*, "Avert the anger you have had for me",[145] or, like in our case, in secondary sentences introduced by temporal conjunctions. For a similar passage, see for example the *šuilla* prayer to Sîn no. 3, ll. 56-7: *e-nu-ma* DINGIR-MU *ze-nu-ú it-ti-ia*/ ᵈU.DAR-MU *né-sa-at* UGU-*ia*, "Since my god has been angry with me | (and) my goddess has been distant from me".[146] The substantive *abdu* is a learned word for 'servant' (*AHw* I 6; *CAD* A/1 52) and is attested in the lexical sources. It is entered in *Antagal* 228-30 (MSL 17, 159) within a bilingual group of words which also mean 'slave' or 'servant':

[228]SAG = *re-e-šú*
[229]SAG[e-ru] SAL = *ab-du*
[230]l a - b a r = *ar-du*

The equation between *abdu* and *ardu* is found in *Malku* I 175 and in *An* VIII 7 (cf. *CAD* A/1 52 lex. sec.);[147] beyond the lexical lists, *abdu* is also attested in the *Nabû Prayer*, l. 150 (cf. chapter 2), and in a

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142 Zgoll 2003a, 194 and 198; the translation used here is that of Sperling 1981, 11.

143 Mayer 1976, 93-4.

144 Mayer 1976, 94-8.

145 Jaques 2015, 72 and 88. The translation is taken from Lambert 1974, 48.

146 Mayer 1976, 498 and 501.

147 Hrůša 2010, 42-3, 206 and 313.

letter-prayer (Ni. 13088, l. 14): *ab-du pa-li-ḫu-um*.[148]

The form *ab-du-uk-ki* that appears in the present text is a pseudo-adverbial locative: it displays the adverbial locative ending *-um* + the personal suffix *-ki*, but is used as an accusative.[149]

92 ⸢*ul*⸣ *ir-ši a-bi* ⸢*e-e-mi* [*umma*(?) *emēta*(?)]: tentative restoration. I take ⸢*e-e-mi* for *emu* 'father-in-law' (*AHw* I 302; *CAD* E 154-6; cf. also Mayer 2016, 205), because it pairs with 'father' (*a-bi*) immediately preceding. The spelling with aleph is, however, elsewhere unattested, and could be a scribal mistake.[150] This line appears to present the traditional topos of the sufferer's social isolation, cf. below l. 181. In fact, in the Mesopotamian penitential prayers and 'righteous sufferer' compositions, the supplicant typically complains about his lack of friends and family, who have either died or have turned away from him.[151] For further occurrences of this motif, see e.g. *Ludlul* I, l. 192: *a-na la* UZU.MEŠ-*šú iš-ku-na-an-ni kim-ti*, "My family set me down as no kin of theirs",[152] and *Theodicy*, ll. 9-11:

> ⸢*a*⸣-*ḫu-ra-*[*k*]*u-ma za-ru-ú š*[*i*]*m-tu*$_4$ *ub-til*
> *a-ga-rin-*⸢*nu*⸣ *a-lit-ti* ⸢*i*⸣-*ta-ar* KUR.NU.GI$_4$
> *a-bi u ba-an-ti i-zi-bu-in-ni-ma ba-al ta-ru-u-a*
> I was the youngest child when fate carried off him who begot me,
> She who brought me into the world departed to the land of no return,
> My father and mother left me with no one to care for me![153]

For an example in prayers, see the *šuilla* prayer to Ištar (Ištar 2), l. 78: *sap-ḫat il-la-ti ta-bi-ni pur-ru-ur*, "My kin is dispersed, my shelter scattered".[154]

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148 See the edition in Kraus 1983, 205; cf. `https://www.ebl.lmu.de/fragmentarium/Ni.13088`.

149 Cf. Mayer 1996, 428; cf. Groneberg 1987, 2: 55.

150 Perhaps this curious spelling might be explained as an Aramaic influence; in fact, Akkadian words with an initial glottal stop take an aleph in the alphabetic transliteration of their corresponding Aramaic forms (Hämeen-Anttila 2000, 12; Kaufman 1974, 142).

151 See Van der Toorn 1985, 60-1 and 64; cf. Lenzi 2015, 77-8. Cf. also above the introduction to the *Ištar Prayer*, 3.4.

152 Translation by Foster *apud* Hätinen 2022; cf. Lambert 1960, 35. and Oshima 2014, 82-3 and 392.

153 Translation by Foster *apud* Heinrich 2022. Cf. Lambert 1960, 70-1 and Oshima 2014, 150-1 and 440.

154 See Zgoll 2003a, 46 for the text.

94   *r*[*a*?-*bi*?-*iṣ*? *ittīšu*(?)]: restoration follows *CAD* R 12, mng. 3b.

96   *ma-nu-šú*: I understand this form as *manûššu*, namely the substantive *manû* (*AHw* II 274 sub *munû*; *CAD* M/1 221; cf. also the new attestation in a literary context in *eSAD* M,[155] sub *manû*) followed by the locative suffix -*um* and the personal pronoun -*šu*.

manû is a rare word for 'bed' borrowed from Sumerian (Emesal) m u . n ú , and entered in the lexical lists as a synonym of *eršu* 'bed' (*AHw* I 246; *CAD* E 315-18), see esp. *Malku* III 364-5 *mu-nu-ú* /*ma-nu-ú* = MIN (*er-šu*).[156]

The use of the locative case is common in poetic texts and a typical feature of the hymnic-epic dialect.[157] Moreover, the topos of the sufferer lying on a bed of sickness, or on his deathbed, is frequently attested in Mesopotamian literary texts,[158] see e.g. *Ludlul* II, l. 95: *a-ḫu-uz* ᵍⁱˢNÁ *me-si-ru mu-ṣe-e ta-ni-ḫ*[*u*], "I took to bed as confinement, going out was exhaustion".[159] Cf. CT 46, pl. 49, l. 15 [*mar*?-*ṣ*]*a*?-*ku ina* ᵍⁱˢNÁ *šá* ⸢*ši*⸣-*ig-ge-e ú-qat-ta u*₄-*me*, "[*I am si*]*ck* on a bed of *lamentations* (and) I finish (my) days".[160] Cf. also *Marduk*2, l. 98: *šá i-na* ᵍⁱˢNÁ ᵈ*nam-tar na-du-ú ta-dak-ki-šú*, "The one who is cast onto the deathbed, you raise him up".[161] See also the prayer to *Marduk*5 (*BMS* 12), l. 43: *šá ina* ᵍⁱˢNÁ NAM.TAR ŠUB-*ú tu-šat-bi*, "The one who was lying on the deathbed, you let him rise".[162]

For a Sumerian example, see *The Death of Gilgameš*, l. 68: ᵍⁱˢn á - n a m - t a r - r a - k a b a - n á ḫ u r n u - m u - e - [d a - a n - z i - z i], "On the bed of fate he lies, he [rises] not".[163]

man-gu: the noun *mungu*/*mangu* 'paralysis' (see *AHw* II 602-3, which however provides the translation 'Hautkrankheit'; cf. *CAD* M/1 211) is derived from the verb *magāgu* 'to become stiff' (*AHw* II 574; *CAD* M/1 28 and M/2 202-3)[164] and is predominantly applied to feet and

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155 https://www.gkr.uni-leipzig.de/altorientalisches-institut/forschung/supplement-to-the-akkadian-dictionaries.

156 Hrůša 2010, 192-3, 457.

157 See von Soden 1933, 90-102; Groneberg 1978, 19. Cf. Hess 2010, 109-10.

158 Cf. Lambert 2007, 153-4 and Jiménez 2017a, 268 fn. 678.

159 Translation follows Foster *apud* Hätinen 2022; cf. Lambert 1960, 45 and Oshima 2014, 90-1, 406 with the note in the commentary on p. 260.

160 Translation by the Author. The text is unpublished, see Lambert, Millard 1965, pl. XLVII; cf. Lambert 1960, 294; also quoted in *CAD* Š/2 411.

161 Oshima 2011, 231, 246-7.

162 Mayer 1993, 317.

163 Kramer 1944, 7 and 10.

164 Although *CAD* lists *mungu* and *mangu* as two separate entries, it is likely that *mangu* is simply a less attested byform of *mungu*. Cf. for example SB *Gilgameš* IV, ll. 231, 242 (= V 29, 44 in the updated *eBL* edition: https://www.ebl.lmu.de/corpus/L/1/4/

arms. It is often paired with another disease that involves stiffness, namely *luʾtu* (*AHw* I 575; *CAD* L 256-7; cf. below the note on l. 186).[165] [*iṣbassu*(?)]: I tentatively restore a preterite G-stem from *ṣabātu* with the pronominal suffix, because *mangu*/mungu often appears with this verb (see *CAD* M/1 211 for similar occurrences).

97 ʼkitʼ-mu-s[aˀ *birkāšu*(?)]: *kitmusā* is restored on the basis of *CAD* K 119 sub *kamāsu* B, mng. 2 and 375 sub *kimṣu* mng. b, 1cʹ; cf. also OIP 114, no. 66, l. 14: *kin-ṣi kit-ʼmu-saʼ*, "The knees are bent".[166] Cf. Lambert (1959-60, 51) who reconstructs ʼkitʼ-mu-r[u…], translating: "[his…] are overcome".
I tentatively restore *birkāšu* at the end of the line, because the first hemistich contains *kimṣu*: the substantives *birku* 'knee' (*AHw* I 129; *CAD* B 255-6) and *kimṣu* 'shin' (*AHw* I 478-9; *CAD* K 373-5) are often attested together, forming a fixed pair, see the occurrences in *CAD* K sub *kimṣu* mng. b) 1, bʹ and *CAD* B sub *birku* mng. 1a.

99-100 The image of the god strengthening the foundations of the pious – i.e. supporting him – or instead making the impious unstable, is a well-known motif in Akkadian prayers, see for example in the *Šamaš Hymn*, l. 96: *e-ni qa-aq-qar-šu*, "his foundations are undermined",[167] or in the *šuilla* prayer to Sîn no. 3, l. 49: *šá a-na ka-a-šá it-ka-lu-ka tu-ka-an iš-diš-šú*, "You strengthen the foundations of the one who confides in you".[168] Cf. also within the present text l. 171 *iš-du-uš k*[*in-ni*], "shore him up!". The term *išdu* in this literary topos should be understood as a metaphor for leg, see above the note on l. 7.
The restoration *iʾʾabbat* (l. 100), from *abātu* A, present N-stem (*AHw* I 5; *CAD* A/1 41-5) is based on a similar passage found in the series of *Utukku Lemnūtu*, tablet VIII (CT 16, pl. 27), ll. 4-5:

⁴a-lá ḫul é-gar₈ diri-ga-gin₇ lú-ra in-gu[l]-u₈-a ḫé-me-en
⁵MIN *ša ki-ma i-ga-ri i-qu-up-pu-ma* UGU L[Ú *in-n*]*a-ba-tu at-tu*
⁴Whether you be an alû-demon, which, like a tottering wall, collapses upon a man (Sum.),

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SB/V), where the word *mangu* is used in the sense of 'stiffness', while the Ugaritic version of the epic employs *mungu* in the parallel line (MB Ug₂ 3'-4'), see George 2007d, 248.

165 See Scurlock, Andersen 2005, 249 for further information on the *mungu/mangu*-disease. Cf. also Stadhouders 2011, 15.

166 Cf. Jursa 1998, 423 and Streck 2003, 55.

167 Lambert 1960, 130-1; cf. Rozzi 2021a.

168 Mayer 1976, 497 and 501.

⁵Whether you be an alû-demon, which, like a wall, buckles and collapses upon a man (Akk.).[169]

Furthermore, the image of the wall falling down, used as a metaphor for the annihilation of the sufferer, is also found in a passage in *Ludlul*, in which the verb *abātu* appears as well, see *Ludlul* II, l. 68: *la-a-ni zaq-ru i-bu-tu i-ga-ri-iš*, "They toppled my lofty stature like a wall".[170]

101 *ta-pat-t*[*e nappaša*(?)]: restoration based on the *Nabû Prayer*, ll. 186/188 *tasanniq aradka nappaša šup*[*te*], "You/O Nabû, you test your servant, let a window o[pen] for him to breathe!" (see above, chapter 2). The topos of the god 'opening a window' for the supplicant, i.e. releasing him from suffering, also appears in *Marduk*2, l. 28': *a-na tap-pi-šá-a-te šá es-la nap-pa-šá tú-ram-me*, "you loosen an opening for holes that are blocked".[171]

104 The damaged state of the line prevents a clear understanding of the whole context, yet it appears that the supplicant is being compared to a moaning dove. This is a well-attested simile in the Mesopotamian literature, and even finds parallels in the biblical sources.[172]
In his edition of this text, Lambert suggests to restore *id-mu-ma* (see Lambert 1959-60, 51), although, judging from the space on the tablet, the reconstruction *id-da-nam-mu-ma* (Gtn-stem of *damāmu*) seems more likely. Cf. *AHw* I 155 and *CAD* D 60-1 for similar attestations. Metaphors which involve animals are often used in Mesopotamian prayers, and birds are traditionally associated with feelings of fear and distress.[173] Cf. *Ludlul* I, l. 107, [*ki-m*]*a su-um-me a-dam-mu-ma gi-mir u₄-me-ia*, "I moaned like a mourning dove all my days",[174] or the *diĝiršadabba* prayer no. 11, l. 12: *a-dam-mu-um* GIM *su-um-mat mu-ši u ur-ra*, "Like a dove, I am moaning day and night".[175]

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169 Geller 2016, 288. Cf. also *CAD* A/1 41 lex. sec., where this passage is reconstructed with the form *i'abbatu*: [*i-a*]*b-ba-tu*. The restoration suggested by Geller [*in-n*]*a-ba-tu*, however, seems plausible (photo collation: K.4661).

170 Translation by Foster *apud* Hätinen 2022; cf. Lambert 1960, 42-3; Oshima 2014, 90-1 and 405. Incidentally, cf. also Ps. 62:3, "How long will all of you attack a man to batter him, like a leaning wall, a tottering fence?". Translation taken from the English Standard Version, 2017.

171 Translation by the Author. I follow the reading provided in *CAD* T 184; cf. *KAR* no. 321; VAT 10174, rev. l. 3; cf. also the last edition of this text by Oshima 2011, 234, 248-9, 266 and pl. XIV, BM 61649+, col. iii, l. 28'.

172 Zernecke 2014, 36.

173 Jaques 2015, 197-8. Cf. Van der Toorn 1985, 59.

174 See Hätinen 2022, cf. Lambert 1960, 36 and Oshima 2014, 107-8 and 394.

175 Lambert 1974, 274-5; Jaques 2015, 72 and 87. For further attestations of this motif see Mayer 1976, 83 and Streck 1999, 64. Cf. Oshima 2014, 217-18.

109   *a-a im-mes-ma*: reading follows *CAD* M/2 36, cf. the *Nabû Prayer* in chapter 2, ll. 53/55: *a-ḫu-uz* šuᴵᴵ-*su la im-me-es-su* ìʀ-*k*[*a*], "Take his hand, may your servant not be destroyed!".

110   *li-zi-ʻqaˋ-šú ma-ʻni-taˋ-k*[*i*]: in the Mesopotamian literature, the sweet wind can be interpreted in two different ways: it can represent an actual wind, meant to carry away evil agents, but it can also signify the pleasant breath of a god. To say that the 'sweet wind' of a deity blows towards someone means that the god is protecting him and showing him benevolence.[176]

The restoration of the present line fits the traces and is corroborated by parallels:[177] it contains a standard formula, typical of prayers, hymns and incantations, by which the good wind is invoked and asked to blow favourably towards the supplicant. Cf. above in the present commentary, note on ll. 26-9.[178]

An example of such formula also appears in *Marduk*1, l. 58: *li-zi-qa* ɪᴍ-*ka-ma za-mar nap-šir-šu*, "Let your wind blow, quickly relent".[179]

The earliest attestations of this phrase are found in Old-Babylonian sources. It occurs also in Sumerian, yet only in two first-millennium bilingual texts. For this reason, it can be ascribed to a purely Akkadian literary tradition.[180]

The substantive *manītu* (*AHw* II 603; *CAD* M/1 212 sub *mānitu*; cf. Mayer 1992b, 39-40) is a learned word for 'breeze' attested in *Malku* III 183-4:

> [183]*zi-qi-qu = ša-a-ru*
> [184]*ma-ni-tu*$_4$ *=* ᴍɪɴ[181]

The same term also occurs in literary texts, see for example the *Nabû Prayer* (chapter 2), l. 175 *a-na kal ma-tu*$_4$ *um-ʻma-tu*$_4$ˋ *ʻúˋ-šaḫ-*ˡᵃ*lá-a ma-ni-t*[*u*$_4$], "For the whole land, you let a gentle breeze brighten the summer heat", or *Ludlul* I, l. 6: *ù ki-ma ma-nit še-re-e-ti za-aq-šú ṭa-a-bi*, "But whose breeze is kind as the breath of morn".[182]

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176   Jiménez 2018a, 332-4.

177   This restoration was made by Lambert after the MS A of the prayer under study was cleaned, see Mayer 1992b, 39, with fn. 19. Cf. also Seux 1976, 196 fns 28 and 29.

178   Oppenheim 1956, 233-4; Mayer 1976, 228-9; Jiménez 2018a, 331-4.

179   For more attestations of this motif in Akkadian hymns, prayers and incantations see Jiménez 2017a, 486-95, cf. Jiménez 2018a, 332-4.

180   Jiménez 2018a, 332.

181   Hrůša 2010, 88-9, 372.

182   Translation from Foster *apud* Hätinen 2022; cf. Lambert 1960, 343 and Oshima 2014, 78-9 and 380.

Cf. also the Commentary to *Theodicy*, l. 26 ⌜*ma-ni-tu₄*⌝: ⌜*šá-a-ri*⌝, "'Breeze' means 'wind'".[183] See *CAD* M/1 212 for further attestations.

113   I follow Lambert (1959-60, 51) in the interpretation of *ullîš* as 'before', in the sense of 'in front of'. *qàd-mi-šu*: *qudmu/qadmu* (*AHw* II 927; *CAD* Q 50) is a learned word which originally indicated a specific deity, but later came to signify simply 'god'.[184]
In the god-list An = *Anum* (V 264, ms α) *qudmu/qadmu* appears as both the vizier (Sum. s u k k a l) and the adviser (g u₄.b a l a ĝ) of Ištarān (cf. also An = *Anum* VI 201-202: 201 qud-maGUD, 202 qa-ad-maGUD; An = *Anum* VI 219-220: 219 qu-ud-maT[AR], 220 qa-ad-maT[AR]):[185]

> 290dqu-ud-maKUD = s u k k a l ᵈKA.DI.KE₄
> 291dqa-ad-maKUD = g u₄.b a l a ĝ ᵈKA.DI.KE₄[186]

The word, however, is listed as a synonym for *ilu* in the god list Anšar = *Anum*, M 9: *qa-ad-mu = i-[lu]*.[187]
Other lexical sources confirm this equation, see *Ea* III 215-16 (MSL 14, 312) and *Aa* III/5 184-5 (MSL 14, 348; cf. *CAD* Q 50 sub *qadmu*, lex. sec.):

> qa-ad-muTAR = ᵈTAR
> qu-ud-muTAR = ᵈTAR

See also l. 39 of the *Theodicy*, in which – as in the present text – *qadmu* is used in the sense of 'personal god', and appears in *parallelismus* with *ištaru* '(personal) goddess' (*AHw* I 399; *CAD* I/J 271-4):

> ³⁹[*sa-ba*]-*su qàd-mi ina su-up-pe-e i-s*[*aḫ*?-*ḫur*?]
> ⁴⁰*sa-lit-tu* ᵈ*iš-tar i-ta-ri ina ba-a-lu*
> ³⁹Through prayer, the [furio]us god will re[turn],
> ⁴⁰Through supplication, the friendly goddess will come back.[188]

In addition, the Commentary to *Theodicy*, l. 13, explains this noun as following: *qàd-mu* ⌜: DINGIR x⌝ [(x x)] *ana qu-ud-mu*: *maḫ-ri*,

183   Jiménez 2017b.

184   Lambert 1960, 309; Oshima 2014, 351-2. See also Krebernik 2006-08, 190-1.

185   Lambert, Winters 2023, 222; cf. Litke 1998, 215.

186   Lambert, Winters 2023, 200; cf. Litke 1998, 195-6, with fn. 290.

187   Lambert, Winters 2023, 318.

188   Translation by the Author. Cf. Heinrich 2022; Oshima 2014, 152-3 and 443; Lambert 1960, and 443.

"'Preeminent' means 'god' [(...)], it stems from 'before', i.e. 'in front of'".[189]

Cf. also *Malku* III 72: *qu-ʿud*ˈ-[*m*]*u* = [*ma*]*ḫ-ri*.[190]

The occurrence of the personal god and goddess as a fixed pair is common in penitential prayers. Another example of this pair is found in the *Nabû Prayer*, ll. 89-90 (see above, chapter 2):

⁸⁹*i-la a-bi-i ka-a-ti mar-ṣi iš-ʿtam-mar*ˈ
⁹⁰*gi-na-a mas-da-ri iš-ta-ra-niš i-ʿqal*ˈ
⁸⁹ The sick man extolled you, god my father, over and over,
⁹⁰Always, without cease, he attends to the (personal) goddess.

114 *ina* ʿ*qa*ˀ*-li*ˈ ʿ*ù*ˈ *š*[*u*ˀ]-ʿ*ta-mi*ˀ*-i*ˈ ʿ*ḫi*ˀ ˈ*-ṭ*[*u*ˀ *ip*ˀ]-*pa-as-sa-as*: this verse, only partially transliterated in the previous edition of the text, reveals signs at the beginning of the line that are partially visible in the upper part, followed by signs preserved only in the lower half towards the middle of the verse. The initial sign is clearly AŠ, succeeded by a visible but damaged QA. Subsequently, LI and U₃ follow. At the mid-point of the verse, three vertical wedges are visibile, and can reconciled with TA. The reading MI of the subsequent sign can be substantiated by comparing the traces with MI occurring in the preceding line (l. 113). I suggest to read the first hemistich *ina qalî u šutammî* because it fits both traces and context. The sign ḪI is clearly visible, however it is difficult to say whether it is to be understood independently, or if it belongs to a more complex sign. I tentatively restore *ḫi-ṭ*[*u*ˀ 'sin', because at the end of the line a form of *pasāsu* 'to cancel' (*AHw* II 838; *CAD* P 218-21) very likely occurs, here restored as a third person singular N stem.

119-20 *la a-ḫi-*ʿ*iz*ˈ *ri*[*d*ˀ*-di*ˀ]: the expression *aḫiz/lā aḫiz riddi* employs the adjective *ahzu* with an active meaning, i.e. in the sense of 'capable of…', see Mayer 2016, 186, who translates *aḫiz riddi* as following: "der sich zu benehmen weiß", and provides further examples of *ahzu* in similar constructions. For *ahiz riddi*, cf. also the Hymn to Ninurta as Savior, l. 48: *muš-ta-mu-ú mun-tal-ku a-ḫi-iz rid-di man-nu šá-nin-ka i-na* DINGIR.MEŠ, "O considerate, circumspect, noble-mannered one, who (among the gods) rivals you?",[191] and a syncretistic hymn to Marduk, l. 3: *ḫa-mim ta-ši-la-a-ti a-ḫi-iz rid-di šá šu-tu-*ʿ*ru*ˈ ʿ*ḫa*ˈ*-sis-sa*,

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189   For the transliteration and translation of this line see the *Theodicy* Commentary edited online by Jiménez 2017b.

190   Hrůša 2010, 78-9, 231 and 264.

191   Mitto 2022a; cf. Mayer 1992, 27 and 32.

"Who masters all delights, controls all understanding, he of surpassing intelligence!".[192]

la sa-[an-qu]: tentative restoration. The adjective *sanqu* (*AHw* II 1024; *CAD* S 147-8), with its opposite *lā sanqu*, is also attested in the *Nabû Prayer*, cf. chapter 2, ll. 183-4.

121 *ul i-de* GAŠAN: this line seems to contain the standard protestation of ignorance: this is a common topos in penitential prayers, used to convey the miserable condition of human beings, incapable of distinguishing between good and evil, and therefore prone to commit unknown sins. This motif is presented in the typical opening formula of *diĝiršadabba* prayers: *ilī ul īde*, "My God, I did not know!".[193] Cf. also the ritual indication in *Šurpu* II, l. 18': ÉN DINGIR.MU *ul* ZU "The incantation: My god, I did not know (you will recite)".[194]

144-5 This couplet belongs to an extremely damaged portion of the text. The beginning of the two lines, however, seems to mention two musical instruments: the *balaggu/balangu* (*AHw* I 98; *CAD* B 38-9) and the *uppu* (*AHw* III 1424; *CAD* U 185).
The *balaggu*, borrowed from Sum. b a l a ĝ, was a stringed instrument, probably a lyre,[195] used in the performance of the Balaĝ prayers, liturgical compositions in Emesal Sumerian; during the second millennium BCE, the care and custody of the b a l a ĝ were assigned to the chief lamentation priest, namely the g a l a - m a h,[196] but there is evidence that during the first millennium this instrument was also played by the *kalû*-priests.[197]
The word *uppu* (loanword from Sum. u b ₃) designates a small kettledrum made from the hide of an animal. The *uppu* drum is mostly attested in third-millennium sources, only occasionally appearing in later literary and lexical texts. This could indicate that this instrument was not used anymore after the third millennium. Like the

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192 Fadhil, Jiménez 2022, 4.

193 Jaques 2015, 101, note to l. 114; Van der Toorn 1985, 94-7.

194 Reiner 1970, 13; cf. Jaques 2015, 275.

195 Shehata 2017. Nevertheless, the difficult identification of this instrument has led to various interpretations among scholars. Uri Gabbay maintains that the b a l a ĝ was initially a stringed instrument, which however already during the second millennium came to be identified with the *lilissu*-drum: the *lilissu* had replaced the b a l a ĝ in the liturgical performances, and according to Gabbay, the change in the cultic practice brought about a change in the word meaning as well, as the word b a l a ĝ became progressively associated with the *lilissu* drum (see Gabbay 2014b, especially 133-7). Heimpel, instead, identified the b a l a ĝ with a harp (2015, 573). Cf. Shehata 2017, 73-4.

196 Shehata 2009, 162; 2014, 117.

197 Shehata 2017, 69-70.

b a l a ĝ , it was closely connected with the Emesal liturgical performances and with the *kalû*-priests.[198]

156-7 I accept von Soden's reading of the sign ZIG as *ḫáš* at the end of l. 156, contrary to Lambert's reading *ṣíp* (Lambert 1959-60, 52). Von Soden reconstructs this line as follows: *làl-la-ru-šú kim-ta-šu i-ḫá*[*š-šá-šu*] "Seine Klagepriester rufen seine Familie [zusammen]" (von Soden 1971, 49). Although von Soden's interpretation accords with the case endings, I suggest taking *kim-ta-šu* as the subject of the phrase – and not *làl-la-ru-šú* – thus inverting the syntactic order proposed by von Soden: I restore therefore a third person singular form from *ḫašāšu* G-stem (*AHw* I 333 sub *ḫašāšu* II, cf. von Soden 1971, 49; cf. also *CAD* Ḫ 138 sub *ḫašāšu* B), namely *iḫaššaš*. If my reconstruction is correct, *làl-la-ru-šú* displays the nominative case-ending in -*u* instead of the expected -*i* of the plural oblique. This irregular spelling is not uncommon among first-millennium manuscripts, and also occurs within our manuscript A (cf. the introduction of the *Ištar Prayer*, § 3.3).[199] To hire professional mourners in occasion of a funeral was a common practice in Mesopotamia, as in the whole Ancient Near East. Wealthy families would summon mourning specialists to come to public funerary performances: together with the relatives, the mourners would wail for the deceased, intoning laments perhaps with an instrumental accompaniment.[200] Other expressions of mourning were self-injuring acts as scratching one's cheeks and breast (see below l. 158), and wearing ragged clothes (see below l. 169). Indeed, l. 156 of the present text seems to describe the summoning of professional mourners by the family of the sufferer. The literary motif of the funeral rite being carried out before the sufferer's death appears in *Ludlul* as well (III, ll. 114-15):

> [114]*pe-ti* KI.MAḪ *er-šu-ú šu-ka-nu-ú-a*
> [115]*a-di la mi-tu-ti-i-ma bi-ki-ti gam-rat*
> [114]My grave was waiting, and my funerary paraphernalia ready.
> [115]Before I had died, lamentation for me was finished.[201]

A hymn to Marduk from Ugarit (Ugaritica 5, no. 162), which shares many similarities with *Ludlul*, also contains a passage wherein the pious sufferer is said to be surrounded by family members who arrange his funeral prior to his death:

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198 Gabbay 2014b, 140-2; Shehata 2014, Cf. Kilmer 1977 for a study on the word *uppu*.

199 Cf. Schwemer 2017, 72 for other examples of masculine plural nominatives in -*ī* in the Maqlû manuscripts. Cf. also Streck 2014, 274-5.

200 Scurlock 1995, 1885-86.

201 Oshima 2014, 92-3, 411; Lambert 1960, 46 (Tablet II). Cf. also Hätinen 2022.

paḫ(PAK[!])-*rat* IM.RI.A *a+na qú-ud-du-di la-ma-dan-ni*
qé-ru-ub sa-la-ti a+na-at-ku-li-im-ma iz-za-az
ŠEŠ-*u-a ki-ma maḫ-ḫe-e* [*d*]*a-mi-šu-nu ra-am-ku*
NIN-*u-a šam-na ḫi*(GI[!])-*il-* ⸢*ṣa*⸣-*ni ú*⸢-*ra-ḫa-à-ni*
The family has assembled in order to prostrate (in grief) before time,
The kin is standing by in order to mourn gloomily,
My brothers, like ecstatics, are bathed in their own blood,
My sisters are pouring fine oil.[202]

Cf. also the disputation fable named by scholars 'The palm and the vine', l. 46': *ú-šat-taq lal-la-ri šá ṣur-ru-up nu-bu-ú-šú*, "(Then) I dispatch the mourner who had been wailing for him".[203]
A ritual tablet from Nineveh might confirm these funerary practices, since it describes the arrangement of a funeral rite for a living person: in this ritual, the annual mourning ceremony for Dumuzi was reproduced and used to heal the patient, perhaps the son of a king.[204]

158 *ú-tak-ka-ak*: I take this form as derived from *ekēku* Dt present, 'to scratch oneself'.[205] The Dt-stem of *ekēku* is elsewhere unattested. The present line belongs to the supplicant's lament, which includes the description of various manifestations of grief (see in particular ll. 154-7 and 159-67). The action of scratching one's face and body is a typical gesture of mourning in the Ancient Near East (see above the note on ll. 156-7), and is a type of self-mutilation, like the practice of tearing one's hair out.[206] Self-injuring acts are traditionally attributed to women, although in *Gilgameš* the hero is described as pulling out his hair in despair for the death of Enkidu (SB VIII, ll. 63-4).[207]

161 *tab*-[*la*?]: I suggest restoring *tabla*(*m*), namely a stative singular from *tabālu* 'to carry' (*AHw* III 1297; *CAD* T 11-20) with the ventive

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202 Translation by the Author. First edition by Nougayrol 1968, 265-73. For the most recent editions see Cohen 2013, 165-75 and Arnaud 2007, 110-14; see also Oshima 2011, 205-15; cf. von Soden 1969.

203 See Jiménez 2017a, 254-5 for the text; cf. also the commentary on this line: Jiménez 2017a, 268-9.

204 Scurlock 1992. Cf. Jiménez 2017a, 269.

205 Also Foster (2005, 607) provides this reading, translating the line: "By day he lacerates (?) himself, at night he sobs".

206 Scurlock 1995, 1886; Cohen 2005, 49. Incidentally, cf. the passage in Job 2:8, which also describes scratching as an expression of despair: "Then Job took a piece of broken pottery and scraped himself with it as he sat among the ashes", translation taken from the New International Version, 2011.

207 Scurlock 1995, 1886; Cohen 2005, 49. Cf. the edition of the Gilgameš Epic by George 2003, 656-7, cf. the most recent edition available on the *eBL* platform (George 2022).

suffix *-a(m)*. For the occurrences of the verb *tabālu* with *šāru* see *CAD* T 14 sub *tabālu*, 1d and *CAD* Š/2 135 sub *šāru* mng. 1a 3'. The motif of the wind being either good or evil is well attested in the Mesopotamian literature (cf. above, commentary on l. 110). In Mesopotamian incantations, evil winds are often identified with a demonic force, but in some cases they might be emanated by deities: the gods can send good winds to show people their mercy, or, on the opposite, evil ones to punish them.[208] The belief behind the concept of the bad winds is that demons move through the air, being carried within the wind itself.[209]

If a wind is the vehicle of a demonic being, it brings suffering and disease; cf. the passage in *Ludlul* II, ll. 50-7, in which a wind brings illness and demons from the netherworld.[210]

163   For another example of the form *iratuš*, namely *iratu* with the so-called pseudo-adverbial locative, see Mayer 1996, 430. The restoration *it-g*[*u-rat*] follows *CAD* L 210 sub *lišānu* 1a.

166-7   This couplet describes the state of mental confusion of the sufferer, a well-attested motif in Mesopotamian penitential prayers. Confusion and insanity, together with depression and anxiety, are typical symptoms of mental illness attributed to divine abandonment (cf. the *Nabû Prayer* in chapter 2, note on l. 110 in the commentary).[211] The writing '*-a-di* (l. 167) might be an irregular spelling for *u'addi* 'he recognises', preterite D-stem of *idû* 'to know' (*AHw* III 1454-5; *CAD* I/J 20-34), cf. *GAG* § 106 q.

168   *tu-am-mé-šú an-n*[*a-šú*]: reconstruction based on the *Nabû Prayer*, l. 97 (see chapter 2): ˹*a*˺*-n*[*a mīnâ i*]*m-ku-ú me-e-šú a-ra-*[*an-šú*], "I[n what respect has he been ne]gligent? Disregard [his] gui[lt]!". The word *tu-am-mé-šú* seems to be a scribal mistake for a verbal form derived from *mêšu* 'to forgive' (*AHw* II 649; *CAD* M/2 41-3), although it is difficult to determine how this mistake could have occurred. I understand it as a G-stem present, probably referring to the goddess, and therefore read it as *temeššī*. It might also be a N-stem present form, i.e. *tammeššī*, with an ingressive sense: 'You can move to disregard'. The reconstruction, however, remains uncertain.

169   *i-tab-nak*-[*ki*?]: I explain this form as resulting from a sign metathesis, and understand it as *ibtanakki*, Gtn-stem from *bakû* 'to cry,

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208   Jiménez 2018a, 323-30 and 334-6.

209   Jiménez 2018a, 323.

210   Hätinen 2022; Oshima 2014, 88-9 and 403-4 and cf. 49; cf. Jiménez 2018a, 326-7;

211   Van der Toorn 1985, 65.

to lament' (*AHw* I 97; *CAD* B 35-8). According to the dictionaries, the verb *bakû* is normally used independently or with a preposition, and could not take *šumki* as a direct object; however, it seems that *bakû* can occasionally bear the meaning of 'to say in tears'. Occasionally, in this regard, this verb appears to be used in conjunction with verbs of utterance, suggesting a semantic nuance of 'to say' or 'to declare', see for example the *Anūna Prayer*, l. 83: *iḫ-ti-dam-ma al-ka-ta-šu i-b[a-ak-ki-ki-im]*, "He has spoken forth, tearfully telling [you] his manner of life",[212] or *Marduk*1, l. 129: *iḫ-ti-dam-ma mar-ṣa-tuš i-[ba]k-ki-ka*, "He muttered as he wailed his woe to you".[213] For more on the motif of the penitent recounting his sins while crying, see above the commentary on ll. 151-2 of the *Nabû Prayer* in chapter 2.

170   *aḫ-zi qat-su*: the motif of the god who takes the supplicant by the hand is well known in Akkadian hymns and prayers. It is a metaphorical expression that symbolises a gesture of help from the deity, who rescues the pious from distress. It can be formulated also with the verb *ṣabātu* (cf. *CAD* 31-2 sub *ṣabātum*, mng. 4'c).[214]
a-a iš-šá-al ì[ʀ?-*ki*?]: the heads of two horizontals are visible at the end of the line: I suggest to read the logogram ìʀ 'slave', cf. the *Nabû Prayer*, ll. 53/55: *a-ḫu-uz* šuᴵᴵ-*su la im-me-es-su* ìʀ-*k[a]*, "Take his hand, may your servant not be destroyed!" (see above in chapter 2). The precise meaning of the verb *šâlu* in the present context is doubtful, though it must refer to something negative (cf. Lambert 1959-60, 53). Foster understands this verb as indicating the possible slander or malicious gossiping against the sufferer, thus translating as follows: "Take his hand lest he be bruited as a curiosity(?)… ".[215] However, whereas *šâlu* generally means 'to ask, to question' (*AHw* III 1151-2; *CAD* Š/1 sub *šâlu* A 274-82), it can also have the secondary meaning of 'to bring someone to justice', or 'to put someone to the test', and, in certain cases, even 'to destruct' or 'to murder' (see Mayer 1994, 116; cf. Charpin in ARM 26/2 70, *sub* b). For some attestations of these semantic nuances, see for example ARM 26/2 no. 311, ll. 21-2: *ša a-wa-at be-lí uš-te-ni-ṣú-ú ù be-lí li-ša-al-šu-nu-ti*, "May my lord put to the test those who reveal the word of my lord", or also ARM 26/2 no. 401, ll. 31-2: 5 LÚ.MEŠ ìʀ É.GAL *ša*ᴵ *a-na ḫat-nu-ra-bi ú-zu-un-šu-nu i-tu*ᴵ-*ru*ᴵ ⸢*i-ša-al*⸣, "(He) has executed 5 servants of the palace who were on the side of Ḫatnurabi", and further in l. 34: *ù 3* LÚ.TUR.TUR *aḫ-ḫe-šu it-ti-šu i-ša-[a]l*, "(He) has murdered three of his

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212   Lambert 1989, 326 and 330.

213   Translation by the Author. Cf. Lambert 1959-60, 58 and Oshima 2011, 151, 164-5, 184-5.

214   Cf. Oshima 2011, 186.

215   Foster 2005, 608.

young brothers who were with him". See Mayer 1994, 116 for more occurrences of this meaning of *šâlu*. Cf. also in chapter 2, the *Nabû Prayer*, l. 186: *ta-sa-niq* ìʀ-*ka nap-pa-šu šu-u*[*p-te*], "You put your servant to the test, let a window open for him to breathe!". Hence, I have tentatively translated the phrase *ai iššâl ara*[*dki*(?)] as "may [your] sla[ve] not be *destroyed*!". However, another possible translation of *iššâl*, which is closer to the more common meaning of *šâlu*, could also be: "may your slave not be put to the test!".

172   *si-qí en-šu*: I take *si-qí* as *sīq*, namely the third person singular stative from *sâqu* 'to become tight' (*AHw* II 1039; *CAD* S 169-70) with a overhanging vowel (cf. the Introduction of the *Ištar Prayer*, § 3.3), and *en-šu* as *enšu* 'weak' (*AHw* I 219-20; *CAD* E 170-1), *contra* Lambert who reads *si-ke-en-šu* as a single word, leaving it untranslated (see Lambert 1959-60, 53). Cf. also Groneberg (1987, 107) who translates the line as following: *si-ke-en-šu lip-ta-aṭ-ṭi-ra* (!), "Sein Eigentumsbeweis soll gelöst werden". Von Soden, on the contrary, also reads *si-qí*, though understands it as an imperative from (*w*)*asâqu* 'to raise up' (*AHw* III 1474 translates "etwas 'stärken'", but compare *CAD* U/W 405).[216]

lip-ta-aṭ-ṭi-ra mi-[*na*ˀ*-ti*ˀ*-šú*ˀ]: the reconstruction fits the traces and the context. The second half of the line contains the request to release the sufferer from his state of constriction: the word *minātu* often occurs in medical texts with *paṭāru*, see *CAD* M/2 88 sub *minītu* 2a for various occurrences. In the present line, *paṭāru* Dt-stem is used in the sense of 'to be loosened, to be released' (see *CAD* P 301, mng. 14 II/2); for a similar phraseology see for example BAM 3 248, col. ii, l. 53: *meš-re-e-tu lip-te-ṭi-ra li-ir-mu-ú* SA.MEŠ, "Let the limbs become relaxed, let the sinews slacken" (quoted in *CAD* P 301 sub *paṭāru* mng. 14 II/2 b).

173   *pa-iš ka-ra-ši*: the form *pāiš* displays the terminative-adverbial suffix -*iš*, typically used in the hymno-epic dialect.[217] The idiomatic expression *pī karašê*, literally 'the mouth of destruction', is a metaphor for the open grave.[218] Besides the present text, it appears in other prayers and wisdom compositions, for example in *Marduk*1, l. 153: ⌜*i*⌝-*na pi-i ka-ra-še-e na-*[*di aradka*], "Your [servant] li[es] in the jaws of destruction",[219] in a fragment of a bilingual prayer (4*R*² 22, 2,

216   Von Soden 1977, 283.

217   See von Soden 1931, 220-7; Groneberg 1978-79, 15-29. Groneberg 1987, 1: 56-8; Mayer 1995. Cf. Lambert 1959-60, 49.

218   Oshima 2001, 15-18; cf. Oshima 2011, 186-7, 213, 304. See also Oshima 2014, 318.

219   The translation used here is taken from Fadhil, Jiménez 2019, 171. Cf. Oshima 2011, 154, 166-7.

ll. 20'-21'): KA.KI.KAL×BAD.a.ta e.[d]a.šub/ *ina pi-i ka-ra-ši* [*na-di-m*]*a*, "He is c[ast] into the mouth of annihilation",[220] and in a *šigû*-prayer, l. 3: [*ša ina pī*(?) *k*]*a-ra-še-e na-du-u ta-ṣa-bat* ŠU.MIN-*su*, "The one who is cast into the mouth of destruction, you hold his hand.[221] Cf. also in chapter 2 the *Nabû Prayer*, l. 58 for a similar phraseology: [*in*]*a pi-i le-ʾu-ú da-ab-ru na-di-ma*, "He is cast into the jaws of a powerful force". See *CAD* K 214 for further attestations.

The same expression can also be found in *Šurpu* IV 43-4:

    [43]*ina ḫa-áš-ti šu-lu-*[*ú*]
    [44]*ina* KA *ka-ra-še-e e-ṭe-ru*
    [43]to pull out from the pit
    [44]to rescue from the throes of a catastrophe.[222]

The interpretation that *karašû/karāšu* metaphorically indicates the grave is corroborated by the lexical sources. In fact, this word is entered in *Malku* II 17 as a synonym of *erṣetu* 'netherworld' (*AHw* I 245-6; *CAD* E 310 sub *erṣetu* mng. 2) and *qubūru* 'grave' (*AHw* II 925; *CAD* Q 293).[223]

In addition, *karašû/karāšu* is equated with *qubūru* also in ll. 20-1 of Commentary B of *Šurpu*:

    [20]*ḫa-áš-ti = šu-ut-ta-tú*
    [21][*ka-ra-šu-u*] *= qu-bu-ri*
    [20]Hole = pitfall
    [21][Catastrophe] = grave[224]

Cf. also Ugaritica 5, 162, l. 40: *ul-tu pi-i mu-ti i-ki-ma-an-ni*, "He took me from the *mouth* of death".[225]

a-ʿaʾ [*innadi*(?)]: I tentatively restore *innadi* from *nadû* (*AHw* II 705-8; *CAD* N/168-100), since this verb is attested with *karašû*, see *CAD* K 214 for other occurrences.

174-5 *en-su-ú*: this rare noun is attested exclusively in the lexical lists. It is a loanword from the Sumerian word e n s i, found in the *Early Dynastic Lú* E 76 (MSL 12, 18), in the OB *Nippur Lú* 242 (MSL

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220 Cf. Oshima 2001, 17.

221 Oshima 2011, 303-4.

222 Reiner 1970, 26.

223 See Hrůša 2010, 52 and 330.

224 Reiner 1970, 50. Cf. Oshima 2001, 17.

225 Arnaud 2007, 111 and 114; Oshima 2011, 210-11 and 215; cf. Oshima 2001, 17; Cohen 2013, 168-9. On this expression, probably a ugaritism, see the recent contribution by Ayali-Darshan 2022, 39-41.

12, 41) and in the OB Proto-*Lú* 499, in which e n s i appears within the group list of the diviners (MSL 12, 50, 499-501): e n s i, SAL e n s i, m u r -r a -a š.[226] The meaning of 'diviner' is confirmed by the occurrence of the Akkadian form *ensû* in *Diri* Oxford II 394-5, which explains the lemma as a synonym of *šāʾilu* ('diviner', see *AHw* III 134; *CAD* Š/1 110-11): EN.ME.LI = *en-su-ú*, *ša-i-lu₄* (MSL 15, 45), cf. Also *Diri* IV 61: en-si EN.ME.LI = *en-su-ú*, *šá-i-l[u₄]* (MSL 15, 152). Cf. *CAD* Š/1 110, lex. sec. Cf. also the restored passage in *Lú* Excerpt I 182 (MSL 12, 102): [ensi] = *ša-ʾi-i-li*. Cf. also what appears to be the only attestation of a stative derived from this noun in the mythical composition labelled by scholars as *The Underworld Vision of an Assyrian Prince*, l. 36: *in-sa-ta*, "You are a dream interpreter".[227]

ta-qà-a-ti: I understand this word as the plural of *tanqītu/taqqītu* (*AHw* III 1324; *CAD* T 175), a nominal form derived from *naqû* 'to pour', attested in *Malku* III 222-3 in the thematic group list of ritual offers and sacrifices. Indeed in *Malku tanqītu/taqqītu* is equated to *niqû* 'offering', and to the Sumerian z ì. m a d. g á, corresponding to the Akkadian *maṣḫatu*, a type of flour used for libations (cf. *AHw* II 620; *CAD* M/1 330-1), see *Malku* III 221-3:

zi-i-bu = *ni-qu-u*
ta-an-qí-ta = MIN
ta-an-q[í]-ta = zì.MA[D.GÁ]
Food offering = sacrifice
Offering = *ditto*
Offering = maṣḫatu-flour[228]

See also *CAD* T 175 sub *tanqītu*, lex. sec. Compare von Soden's interpretation of *ta-qà-a-ti*, which he reads as *ultu*(TA.) *ka-a-ti*, translating 'von dir aus'.[229]

a-a ⸢ʾi⸣-[*ku?-ul?*]: I tentatively restore the preterite from *akālu* at the end of the verse, because it would fit the grammar and the space available on the tablet, furthermore allowing to create a parallel with *la ú-qa-at-ti* in the previous line (l. 174). The reconstructed verb must have a similar meaning to that of *qatû*, namely 'to finish' or 'to consume' (see *AHw* II 911-12; *CAD* Q 177-83). For attestations of the verb *akālu* in this sense, see *CAD* A/1 253 mng. 2d and 5a.

The theme of the ritual experts who consume the libations offered by the supplicant, yet do not receive any favourable response from the deity, is attested in Ugaritica 5, 162, ll. 6'-7': *mu-uš-ša-ak-ku ša-ilu*

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226 Cf. Oppenheim 1956, 221.

227 Von Soden 1987, 6; cf. von Soden 1936b.

228 Hrůša 2010, 91 and 375.

229 Von Soden 1977, 283.

^{lú}ḪAL *pu-ḫa-di ig-dam-ru*, "The interpreter used up the incense (for smoke omens), the diviner – the lambs".[230]
Cf. also the *Etana Epic* col. ii, ll. 135-6:

¹³⁵*ig-dam-ra mas-sak-ki-ia* MÍ.EN.ME.LI.ME[Š]
¹³⁶*as-li-ia ina ṭu-ub-bu-hi* DINGIR.MEŠ *ig-dam-r*[*u*]
¹³⁵The dream-interpreters used up all my incense (used for smoke omens),
¹³⁶upon sacrifice, the gods used up all my sacrificial lambs.[231]

The lack of a satisfactory oracle can be explained as a consequence of witchcraft: the sufferer has been bewitched by an enemy, and the divination experts cannot provide a diagnosis for his condition, nor define the future course of his illness.[232] This motif is often developed in prayers and wisdom texts,[233] see for example *Ludlul* II, ll. 6-9:

^{6 lú}ḪAL *ina bi-ri ár-kàt ul ip-ru-us*
⁷*ina ma-áš-šak-ka šá-'i-li ul ú-šá-pi di-i-ni*
⁸*za-qí-qu a-bal-ma ul ú-pat-ti uz-ni*
^{9 lú}MAŠ.MAŠ *ina ki-kiṭ-ṭe-e ki-mil-ti ul ip-ṭur*
⁶The diviner did not get to the bottom of it with divination,
⁷With incense the dream interpreter did not clear up my case,
⁸I appealed for a dream spirit, but it did not inform me,
⁹The exorcist appeased no divine wrath with rites.[234]

176   *né-'e-li-šú*: in the previous edition of this prayer, Lambert interpreted this form as derived from *na'ālu* 'to rest' (*AHw* II 125; *CAD* N/1 204-6), suggesting a secondary meaning of this verb, namely 'to flow', and taking it as a reference to tears and crying (see Lambert 1959-60, 53).
Nevertheless, it is more likely that the verb used in the present text is not derived from *na'ālu*, but instead from *ne'ellû*, a quadrilateral verb translated in the dictionaries as 'to run around', 'to roam' (*AHw* II 774; *CAD* N/1149; cf. von Soden 1951, 156-8). *ne'ellû* is mostly attested in literary texts and lexical lists, and often refers to demons roaming in the steppe. It occurs also in the *Theodicy*, l. 141, wherein

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230   Translation taken from Cohen 2013, 167. Cf. Nougayrol 1968, 267 and 269; Arnaud 2007, 111-12; Oshima 2011, 208-9; Cohen 2013, 166-7 and 169.

231   Translation taken from Cohen 2013, 169. See also Haul 2000, 188-9. Cf. Oshima 2011, 212.

232   Cf. Schwemer 2010, 497.

233   See Van der Toorn 1985, 60-1 and 64-5.

234   Translation taken from Foster *apud* Hätinen 2022; cf. Lambert 1960, 38-9; Oshima 2014, 86-7 and 397.

it clearly means 'to roam': *bi-ri-iš lu-ut-te-e'-lu-me su-le-e lu-ṣa-ʿaʾ-[a-ad]*, "Ravenous, I will cast about, prowling the streets".[235]

The lexical sources, however, indicate also another possible meaning for this verb: in *Malku*, the Ntn infinitive of *ne'ellû* is found among the group list of verbs which signify 'to have mercy', and equated to *saḫāru* (*AHw* III 1004-08; *CAD* S 37-54), see *Malku* V 70-5:

> [70]*re-e-mu = nap-šu-ru*
> [71]*ti-ra-nu = ta-a-ru*
> [72]*šà-gur-ru-ú = ta-a-ru*
> [73]*kiš-šu*[236] *= ta-a-ru*
> [74]*ti-ra-nu = mu-us-saḫ-ru*
> [75]*i-te-'e-lu-ú = sa-ḫa-ru*
> [70]Pity = forgiveness
> [71]Mercy = to relent
> [72]Compassion = to relent
> [73]Aid = to relent
> [74]Mercy (or merciful) = benevolently turned to
> [75]To turn favourably = to turn, to seek[237]

It is therefore possible that *ne'ellû* might also have the meaning of 'to help', 'to rescue', besides its more common meaning of 'to roam', which would not suit this line. In the present context, the imperative *ne'ellî* probably refers to the goddess, who is asked to save the sufferer.

Moreover, the verb *saḫāru*, equated in *Malku* to *ne'ellû*, can mean 'to turn around', or 'to go around', but also, in the N-stem, 'to turn again in favour to someone' (see *AHw* II 1007-8 sub *saḫāru* N 2; *CAD* S 52-3, mng. 16a and b); it is often listed in lexical sources among group of words related to mercy, see for example *Erimḫuš* V 12-14 (MSL 17, 81):

> [12]g u r *= na-às-hu-ru*
> [13]š a₃-a b-g u r *= ti-ra-nu*
> [14]š a₃-a b-l a₂-s u₃ *= e-pe-qu*
> [12]g u r = benevolent attention

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235 Translation taken from Foster *apud* Heinrich 2022; cf. Oshima 2014, 156-7 and 450. Cf. Lambert 1960, 78.

236 This entry probably does not derive from *kašāšu* 'to master' (*AHw* I 462 sub *kašāšu* II; *CAD* K 286 sub *kašāšu* A), but instead from *kâšu* 'to help' (*AHw* I 463a and 470b; *CAD* K 295b), *pace* Ḫrůša 2010, 115 who translates it as 'Machtausübung'. It is to be distinguished from the homonymous *kiššu* 'strength' (*AHw* I 492; *CAD* K 461b, cf. also the lex. sec.), and here signifies 'help' or 'aid': *kiššu* seems to be a nominal form of the PIRS pattern, with a compensatory gemination in place of the long vowel (*kiššu* for *kīšu*). For other examples of compensatory gemination, see *GAG* § 20 d. Cf. also note on l. 226 and 233.

237 Cf. Ḫrůša 2010, 114-15 and 400.

^{13}š a$_3$-a b-g u r = mercy
^{14}š a$_3$-a b-l a$_2$-s u$_3$ = to be merciful

For further examples, cf. *CAD* S 38 sub *saḫāru*, lex. sec. and *CAD* N/2 sub *nasḫuru*, lex. sec.
Cf. also the Commentary to *Theodicy*, l. 17: *na-ak-ʿruʾ-[ṭu*: x x x (x x)]: MIN: *na-as-ḫu-ri*, "'Mer[cy' (= *Theodicy* 43) means …], *ditto* means 'favour'".[238]
Therefore, one can suggest that the verb *ne'ellû* has the same lexical nuances, and can be interpreted as both 'to turn around' and 'to have mercy'. Cf. Foster's translation of the present line: "So run to his aid […]".[239] Cf. further in the present text, in the broken l. 207, ʿli-is-saḫ-ḫurʾ, "may she turn again with favour".

177   *i*[*rʾ-tuš-šú*]: I follow Jiménez for this restoration, which is based on a similar passage in the fable *Palm and Vine*, l. 43' (MS c): *šá ina* GABA-*šú ú-ʿzabʾ-bil nap-šat-su*, "He whose life has faded from his breast".[240] As noticed by Jiménez, this use of the verb *zubbulu* (*AHw* III 1500-1; *CAD* Z 4) is found in *Lugal-e* as well (l. 101).[241] Within the present text, the form *irtuššu*, if correctly restored, presents the locative suffix -*um* followed by the pronominal suffix. The ll. 177-8 share the same syntactic structure in the first hemistich, providing a parallelism of the synthetic type, highlighted by the anaphoric repetition of the particle *ai*:

^{177}*ai uzabbil*   *napištašu ir*[*tuššu*ʾ]
^{178}*ai ibā*ʾ   *ša lā kâti u*[*ruḫšu*]

On the use of *zubbulu* with *irtu*, compare also Mayer 2017, 246.

179   *i-na*[*m-mir*ʾ Á-*šú*ʾ]: there is enough space for approximately three signs at the end of the line. My tentative restoration is based on *Ludlul* V, l. 47: *ina ká-u$_6$-de-babbar-ra id-da-tu-ú-a im-me-ra*, "In the "Gate of Splendid Wonderment" my signs were plain to see".[242] For this usage of *namāru* with *ittu* see *CAD* N/1 213 sub *namārum* mng. 1f.

180   The line is too damaged to allow a reconstruction. I take *i-mu-ma* as the preterite plural from the verb *ewû/emû* 'to become, to turn

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238   Jiménez 2017b, at https://ccp.yale.edu/P404917.

239   Foster 2005, 608.

240   Jiménez 2017a, 252-3 and 267.

241   Jiménez 2017a, 267.

242   Translation taken by Foster *apud* Hätinen 2022. Cf. Oshima 2014, 109-10 and 432; Lambert 1960, 60-1.

into something' (*AHw* I 266-7; *CAD* E 413), followed by the conjunction *-ma*; the form *tur-tur-reš* shows the adverbial suffix *-iš*, often attested with *ewû/emû* (see *CAD* E 413-15, sub *ewû/emû*, mng. 1b and 3b). The word *turturru*, attested in different variants (see *AHw* II 1340 sub *ta(t)turrû*; *CAD* T 499), seems to indicate a kind of metal beads. The meaning of the line is obscure. Cf. Groneberg 1987, 57, who translates the phrase: "sie (?) wurden wie Scheibchen (?)".

181   *uš-*[*ši*?*-ru*?*-šú*?]: I tentatively restore *uššīrūšu*, from *wuššuru* 'to abandon, to leave alone' (cf. *CAD* U/W 253 sub *wuššurum* mng. 5 a). The present line contains the well-known motif of the social isolation of the sufferer, commonly attested in wisdom texts and penitential prayers.[243] After having been forsaken by the god, the supplicant might experience social adversities, which can include the hostile behaviour from family members, friends or companions, and even the disrespect from his slaves.
For other occurrences of this topos, see *Ludlul* I, ll. 81-104, in particular ll. 85-6:

> [85]*a-na lem-ni u gal-le-e i-tu-ra ib-ri*
> [86]*na-al-bu-bu tap-pe-e ú-nam-gar-an-ni*
> [85]My friend became malignant, a demon,
> [86]My comrade would denounce me savagely.[244]

Cf. also the prayer to *Marduk*4 R 59/2, l. 21': [*i*]*b-ri u tap-pi-e it-ta-nam-da-ru-in-ni*, "Friends and comrades are continually annoyed with me".[245]

182-3   In this couplet, hendiadys is employed. This figure of speech can be found in Akkadian hymns and prayers, and can also involve finite verbs, as in the present lines: in both lines the verb *id-din-šu-ma* 'he allowed himself' is joined by the particle *-ma* with *uz-za-za* in l. 182, 'he becomes angry', with *i-da-mu* in l. 183, 'he has convulsions' and with *i-šá-a*[*b*] in l. 183, 'he shakes'.[246] Cf. the *Nabû Prayer* in chapter 2, l. 88 *i-šá-bi*.

243   Van der Toorn 1985, 60-1 and 64; cf. Lenzi 2013, 77-8.

244   Translation taken by Foster *apud* Hätinen 2022; cf. by Oshima 2014, 82-3 and 391; Lambert 1960, 35.

245   Translation taken by Van der Toorn 1985, 144. Cf. also the latest edition by Oshima 2011, 288-9.

246   Cf. Groneberg 1987, 1: 47. For a recent study on nominal and verbal hendiadys see Wasserman 2003, 5-28. Wasserman suggests that verbal hendiadys is used in poetry to convey special nuances in the action described (Wasserman 2003, 26 and 28).

For several occurrences of *nadānu* in hendiadys see *CAD* N/1 50 sub *nadānum* mng. I 2'.

For the translation of this couplet, I partially follow Foster 2005, 608, who translates ll. 182-3 as follows: "He let himself become enraged [ ] | He let himself go berserk [   ]". Cf. Lambert 1959-60, 53: "He let him become savage [. . .] | he let him become hysterical . . . [. . .]". Cf. also the translation by Groneberg: "Er veranlaßte ihn, zornig zu werden | er veranlaßte ihn, sich zusammen zu krampfen".[247] Contrary to Groneberg's interpretation, however, a reflexive meaning of the pronominal suffix *-šu* can probably be assumed for this line (see *GAG* § 43 for the reflexive usage of the pronominal suffixes), hence Foster's translation appears more suitable.

184-5 The supplicant confessing to having said blasphemous things is a common topos in Mesopotamian prayers (cf. above, ll. 77-80). Cf. the *diĝiršadabba* prayer no. 11, ll. 125-6:

125[*la na*]-*ṭu-ta e-pu-uš la šá-lim-tu aq-bi*
126[*la qi-bi-t*]*a ú-šá-an-ni la šá-lim-tu ina pi-ia*
125I did wrong, I spoke improper things,
126I repeated [what should not be uttere]d, improper things were on my lips.[248]

A similar passage is also found in the so-called Lipšur-litanies, l. 54: *la na-ṭu-tú* DÙ-*uš la* [*ša-lim*]-*tu ina* KA-*ia šá-k*[*ín*] *la qa-bi-ta ú-šá-an-ni*, "I did unfitting things, my mouth was full of improper words, I repeated confidential information".[249]

I accept Lambert's restoration of *ma-a*[*g-ra-ti*] 'blasphemy' (from *magrītu*, *AHw* II 577; *CAD* M/1 46-7), at the end of l. 184, cf. *CAD* M/1 47.

pi-qa-ma: for the meaning of *pīqa*(*m*) (*AHw* II 864b; *CAD* P 384-5a) see Mayer 2017a, 27, who translates this adverb as 'einmal', following *AHw* which offers: 'einmal (wohl)' (*AHw* II 864b), *contra CAD* which instead has 'perhaps' (*CAD* P 384).

taq-bi-i: this is to be understood as *taqbi*, third person singular preterite from *qabû*, here referring to *šaptī* 'my lip(s)'. The form is written with a *plene* spelling, perhaps a scribal mistake. The usage of the *ta*-prefix to mark the feminine third person verbs occurs in the Old Akkadian and Assyrian dialects (see *GAG* § 75A); it is also a typical trait of the hymno-epic dialect (see the introduction of the present text, § 3.3).

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247 Groneberg 1987, 1: 47.

248 Jaques 2015, 80, 90-1 and 102. Cf. Lambert 1974, 280-1 and 304.

249 Reiner 1956, 52.

taš-ši-tú: the substantive *taššītu* is found in the synonym list An = *Anum* IX 105 (K.52 rev, l. 45'; CT 18, pl. 6), within the group of words which mean 'insult', or generally 'hostile talk' (rev. ll. 40-7); it is equated, together with other synonyms, to *lā qabītu* 'unspeakable' (*AHw* II 886 sub *qabītu*; *CAD* Q 3 sub *qabītu*):

$^{43'}$*nu-ul-la-tu$_4$* = *la qa-*⸢*bi*⸣*-[tu$_4$*]
$^{44'}$*ma-ag-ri-tu$_4$* = MIN
$^{45'}$*taš-ši-tu$_4$* = MIN
$^{43'}$malicious talk = unspeaka[ble things]
$^{44'}$malice = *ditto*
$^{45'}$insult = *ditto*

taššītu is probably related to *tuššu* 'slander' (*AHw* III 1374; *CAD* T 496-7).[250]
la$^!$(MA) *ši-na-a-ti a*[*q*$^?$-*bi*$^?$]: the sign before ŠI looks like MA, though it is likely a mistake for LA (cf. *CAD* Š 40); the head of a horizontal wedge is still visible before the break at the end of the line, and it could be the beginning of the sign AK. I tentatively restore *aqbi* 'I said', because *lā šināti* is commonly attested with *verba dicendi*, and especially with *qabû*, cf. *CAD* Š/2 40.

186 *lu-ʾu-t*[*ú*$^?$ *iṣbatanni*(?)]: the line is broken, but the visible traces in the second half of the line can be reconciled with the sign UD. I therefore suggest to restore the noun *luʾtu* 'debility' (*AHw* I 565, which however interprets it as derived from *luʾʾû* 'to dirty',[251] offering 'Schmutz' as translation; *CAD* L 256-7 sub *luʾtu* A); *luʾtu* is often used in descriptions of illness in prayers and 'righteous sufferer' compositions, and usually paired with *mangu* 'stiffness' (*AHw* II 602-3; *CAD* M/1 211); *mangu* and *luʾtu* appear together in numerous incantation texts as witchcraft-induced symptoms, indicating a general state of decay of the body.[252]
I tentatively restore *iṣbatanni* at the end of the line, because the verb *ṣabātu* is commonly found with *luʾtu*, although other verbs are also possible (for example *malû* D-stem 'to fill'), cf. *CAD* L 257 for similar attestations.

187 *i-ni tal-li*: I follow Foster (2005, 608) for the interpretation of this line, and understand the form *talli* as a third person singular feminine present with the *ta*-prefix (see *supra* l. 184 *taq-bi-i*), derived from *elû* G-stem, 'to go up' (*AHw* I 206-10; *CAD* E 114-25); it refers

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250 Lambert 1960, 313.

251 On the possible connection between *luʾtu* and *luʾʾû* see Feder 2016, 104.

252 Schwemer 2007, 106. Cf. also Feder 2016, 104-5 and de Zorzi 2019, 168.

to *inī*, literally 'my eye'. The upward movement of the eyes is a typical symptom of seizure as it is described by the *āšipu* in the medical texts: the eyes of a person stricken with seizure are said either to be fluttering or to be 'open wide towards the sky' (*ana* IGI AN-*e na-pal-ka-a*),[253] namely to be rolled back into the head, leaving only the white part of the eyes visible.[254]

The second half of the line is broken, but the sign LIB is visible, followed by what could be a partially preserved BU. I suggest restoring the word *lippu* 'wrapping', 'wad' (*AHw* I 554; *CAD* L 200).

192: [*ṭēmī ut*?]-*tak-kàr*: I tentatively restore *uttakkar* 'is changed', Dt-stem present from *nakāru* 'to become hostile', 'to become estranged' (*AHw* II 718-20; *CAD* N/1 151-79).

The line is too damaged to allow a reconstruction, but the verb might refer to *ṭēmu* 'reason' (*CAD* Ṭ 85-97); for expressions of *ṭēmu* with *nakāru* in the sense of 'to become deranged', see *CAD* N1 163 mng. 2a and b).

194 [x *ni*?-*ki*?-*i*]*t*?-*ti*: the first half of the line is broken, but one can see an oblique and a vertical wedge, which can be reconciled with the end of the sign ID. I suggest to restore *nikitta*, because the substantive *nikittu* 'fear' (cf. *AHw* II 792 sub *niqittu*; *CAD* N/2 223), often appears with the verb *rašû*, see *CAD* N2 223 sub *nikittu* mng. 1a. I take *na-dúr* as *nadur*, third person singular stative from *adāru* N-stem, 'to become nervous' (*AHw* II 11 sub *adārum* N, mng. B; *CAD* A I 105 sub *adārum* A, mng. 7a). Despite the line being broken, it probably belongs to a strophe containing the laments of the supplicant. In the present couplet, the sufferer speaks in the first person, describing his feelings of restlessness and fear, and confessing his guilt. Anxiety is a typical manifestation of the mental distress which afflicts the supplicant in Akkadian penitential prayers and wisdom texts.[255]

195 [*šērta*(?) *n*]*a*?-*šá-ku-ma ni-ir še-la-a-ti* [*šaddāku*(?)]: the first half of the line was restored on the basis of similar occurrences of *našû* with *šērtu*, in the sense of 'to bear a punishment' (see *AHw* II 763, mng. II, f, γ; *CAD* N/2 108). This idiomatic use is attested in several literary texts, see for example *Marduk*1, l. 141: [ḫ]u-ʿum⟩-mu-um na-ši ⟨šèr-ta⟩ e-pe-ri k[a]-ši-[šú], "[Cu]rtailed, bearing the punishment, dust [co]vering him".[256]

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253 For the text see *Sagig* X A obv. 4-6 (= *TDP* 80: 4-6) in Scurlock 2005, 305.

254 Scurlock 2005, 304-5.

255 Van der Toorn 1985, 61 and 65.

256 See the manuscript IM 124504 recently published by Fadhil, Jiménez 2019, 168; cf. also Oshima 2011, 152, 166-7.

The expression *ni-ir še-la-a-ti* is doubtful: according to the dictionaries, *še-la-a-ti* in the present line has been interpreted as the plural form of *šēltu* 'blade' (*AHw* III 1210; *CAD* Š/2 273), see the translation in *CAD* Š/2 274: "You pull a yoke of *šēlāti*", cf. also *AHw* III 1210. Nevertheless, I suggest to take *še-la-a-ti* as *šilâti*, plural form of *šilûtu*, a learned term for 'negligence' (*AHw* III 1237 sub *šilûtu* II; *CAD* Š/2 453), derived from *šelû* 'to be negligent' (*AHw* III 1205; *CAD* Š/2 274-5). The vowel shift from /i/ > /e/ accords with the general spelling inconsistency in the representation of the phonemes /i/ and /e/ in Neo-Assyrian, a trait which might reflect a dialect variation.[257] The reading *šilâti* fits our context, allowing for a *parallelismus* between the first and second hemistich. For a similar formulation, cf. also the Old Testament, Lam. 1:14, "The yoke of my transgressions is bound; by His hand they are knit together".[258]
I tentatively restore *šaddāku*, from *šadādu* 'to pull' (*AHw* III 1121-2; *CAD* Š/1 20-32), because this verb is often found with *nīru*, see *CAD* Š/1 23 sub *šadādu* mng. 2c. The stative *šaddāku* would correspond to *n*]*a*ʔ-*šá-ku-ma* in the first hemistich.

209 I follow the translation of Lambert (1959-60, 53) for this line, cf. also *CAD* S sub *sussullu* 418, mng. 7ʹa.
rig-muš-ki: this form displays the adverbial locative suffix in *-um* followed by the poetic suffix *-uš* and the pronominal suffix *-ki.* For an explanation on the development and formation of the suffix in *-uš*, see Mayer 1996, 434. Cf. Lambert 1959-60, 49.

210-11 [*dalāt*(?) AN?]-˹*e*?˺: the manuscript is partially broken in this section, and the signs in the first half of the line are lost, yet a broken vertical is still visible. The traces can be reconciled with the end of the sign E.
The restoration is based on similar formulations, see for example a ritual prayer to Šamaš, l. 9: ᵈUTU *te-ep-te-a-am sí-ik-ku-ri da-la-at ša-me-e*, "O Šamaš you have opened the locks of the gates of heaven",[259] or an *eršemma* prayer to Ištar (34.2), l. 21: *iš-tar pe-ta-at ši-gar* AN-*e el-lu-ti*, "O Ištar, opener of the holy bolt of heaven".[260] For further occurrences of this image involving the god who opens the doors of heaven, see *CAD* N/1 270 sub *napalkûm*, 2 and *CAD* D 55 sub *daltu*, mng. 1h. According to the Mesopotamian belief, the heaven had an interior space, to which the divine beings – especially the Sun-god and the astral deities – had access through an entrance and an exit

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257 Luukko 2004, 40-2 and 87; cf. Hobson 2012, 81.

258 Translation taken from the New American Standard Bible, 1995.

259 Starr 1983, 30 and 37.

260 Cohen 1981, 132 and 134.

door. Cuneiform texts therefore often mention the doors of the heaven (*daltu*), and all the elements related to it, e.g. the bolt (*sikkūrum*), the lock (*šigarum*), and the gate (*bābu*).[261]

[*kīma*(?) ᵈUTU?]-˹*ši*?˺: tentative restoration; for a similar phrasing, cf. the prayer *Marduk*5 (preserved on the ritual tablet *BMS* 12), l. 35: *at-ta-ma* GIM ᵈUTU *ek-let-si-na tuš-nam-mar*, "You enlighten their darkness like the sun".[262] For further attestations of this comparison see *CAD* Š/1 336 sub *šamšu* mng. 1b.

The imperative verbs in l. 210 form a hendiadys, cf. above ll. 182-3 and also l. 79, *emtēš ul īdi*, "I unknowingly disregarded".[263]

If ll. 210-11 are correctly reconstructed, they form a parallel couplet, in which Ištar is compared to the sun for her ability to bring light.

212   *na-lu-uš*: this word might be an infinitive form derived from *nâlu* 'to lie down' (*AHw* II 725; *CAD* N/1 204-6), followed by the poetic suffix -*uš*, which here would be used in a locative sense. The suffix -*uš* also occurs in l. 209 within the text under study (see above). The pleonastic use of the preposition *ina* with the locative-adverbial suffix is commonly attested in Neo-Babylonian literary texts, see for example in the *Nabû Prayer*, ll. 100/102 [*ina b*]*a-lu-uk* 'without you' (see chapter 2).[264] The expression *ina na-lu-uš ra-ma-ni-ia* could therefore be translated as 'in my lying down'. For the topos of the sufferer lying in a bed of sickness, see above the note on l. 96; see perhaps also l. 189 in the present text: *i-na ṭa-a-bi ma-a-a-l*[*i*?   ], "In a sweet restin[g place . . .], cf. Foster 2005, 609 fn. 1: "Perhaps a reference to his presumed final illness: a bed of final rest".

213   *i-dal-lu šá-a-la ur-tas-sa*: the form *i-dal-lu* is probably to be taken as a third-person singular G-stem present from *dâlu* 'to roam around' (*AHw* I 155; *CAD* D 58-9), followed by the ventive form in -*u*.[265] Foster understands the word *šá-a-la* as an infinitive form from *šâlu* 'to ask' (*AHw* III 1151-2; *CAD* Š/1 sub *šâlu* A 274-82), but it could also derive from the homonymous *šâlu* 'to smear' (*CAD* Š/1 282 *šâlu* B), or from the learned verb *šâlu* 'to rejoice' (*CAD* Š/1 283 **šâlu* C, cf. Mayer 2017b, 213); the form *ur-tas-sa* is problematic: it seems to be a third-person singular present Dt-stem from the difficult verb *russû*,

261   Horowitz 1998, 266-7. For more detailed information on the geography of heaven in Mesopotamian thought, and on the deities crossing the doors of heaven, see Heimpel 1986, 127-51.

262   Mayer 1993, 317 and 325; cf. Oshima 2011, 356-7.

263   Cf. Groneberg 1987, 1: 47.

264   Mayer 1996, 434. *GAG* § 66, c.

265   See Schwemer 2017, 77 for other examples of ventives in -*u*. Cf. also the *Nabû Prayer* l. 182: *i-kuš-šu* (chapter 2).

which, according to the dictionaries, means 'to sully' or 'to soak' (*AHw* II 996; *CAD* R 425, cf. Mayer 2003, 241). There is, however, another possible meaning of this verb, namely that of 'to bind', mostly attested in incantations texts and confirmed by lexical sources.[266] Foster (2005, 609) translates the present line as following: "[ ] walking around, he has cut short the bruit of curiosity". Lambert's translation instead has: ". . .] walks about . . . has bound" (Lambert 1959-60, 54). The sense of this line remains obscure.

214   This line is partially damaged and prevents a clear understanding. It belongs to the closing section of the prayer, wherein the final praise of the deity unfolds (see above in the introduction of the *Ištar Prayer*, § 3.4; cf. Mayer 1976, 307-61 "Der Gebetsschluß"). The mention of the 'four world regions' in the present line accords with the standard motifs of the closing section of Akkadian prayers, in which expressions indicating totality are often found: the Gebetsschluß typically includes a wish not only for the supplicant himself, but also for all the gods and the people, to extol the invoked deity in the whole world and for all time. See for example a *šuilla* prayer to Gula (KAR no. 73, obv. l. 24): *a-na* ᵈ*gu-la lik-ru-bu* DÙ-*liš* UB.MEŠ, "may the entire world extol Gula".[267]

The form *lis-su-pa-ʾi-i* is likely a scribal mistake; one could hypothesise that it is an aberrant spelling of the precative of *wapû* Š-stem, 'to make manifest', or 'to make glorious', which is often used in prayers, mostly in the finale praises, see Mayer 1976, 324 and 330. Cf. also the occurrences in *CAD* A/2 202 sub *wapû*, mng. 4.

215   *šu-e-ti*: *šuʾētu* is a learned word for 'Lady', only attested in lexical sources and literary texts. It is listed in *Malku* I 9 and expl. *Malku* I 17 as a synonym of *bēltu*. The same equation is attested in the Commentary to *Theodicy*, l. 34′: *šu-ʾe-e-tu₄* = *be-el-ᶦtu₄ᶦ*, "'*šuʾētu*' means 'lad[y.']".[268] Cf. *Theodicy*, l. 278: *šar-ra-tu₄ pa-ti-iq-ta-ši-na šu-e-tú* ᵈ*ma-mi*, "the queen, the one who shapes them (people), the mistress Mami".[269]

216-17   [*liqê*(?) *un*ˀ-*n*]*i*ˀ-*ni*: the restoration fits the traces and is corroborated by parallels, cf. for example the *diĝiršadabba* prayer no. 11, l. 112: *li-qí un-ni-ni-ia pu-ṭ*[*ur il-ti*], "accept my prayers, release my

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266   Schwemer 2007, 9-10; see also Abusch, Schwemer 2011, 385. Cf. Lambert 1960, 228.

267   Cf. Mayer 1976, 329.

268   For the Commentary to *Theodicy*, see Jiménez 2017b, at https://ccp.yale.edu/P404917.

269   Oshima 2014, 165-6, 462.

bond". The imperative of *leqû* 'to take' (*AHw* II 544-6; *CAD* L 131-47) often occurs with *unnīnu* 'prayer' (*AHw* III 1421; *CAD* U/W 162-4), forming a typical stock-phrase of Akkadian *šuilla* prayers.[270]

[*muḫrī*(?) *kàd*?-*r*]*e-e-a*: if the restoration is correct, the present line displays another standard formula of Akkadian prayers,[271] also found in *Marduk*2, l. 159: *mu-ḫir kàd-ra-šú le-qí pi-de-e-šu*, "receive his present, take his ransom".[272] Furthermore, the substantive *kadrû* occurs within our text in l. 240.

The petition for the acceptance of offerings and prayers is a traditional motif in Akkadian prayers, and appears among other general requests for aid and forgiveness.[273] Prayers served as verbal-offerings, and could be used in place of material offerings, such as sacrifices or libations.[274] This function of prayers appears clearly from various texts, see for example *Marduk*2, ll. 24''-25'':

²⁴''*na-šá niq-ka ki-ma ṭa-[*ʾa*?-*ti*?] x un-nin-ni ù šu-ken-ni*
²⁵''*ki-ma qí-šá-a-ti ik-ri-b[u-ú la-ba]n ap-pu*
²⁴''They bring your offering like g[ifts]...prayer and prostration,
²⁵''Like donations, (they bring) bless[ings and the gest]ure of devotion".[275]

See also the *Nabû Prayer* in chapter 2, ll. 216-17:

²¹⁶[*li-q]é da-ma-ṣu ba-la-ṣu ù ut-nen-šú*
²¹⁷[*kīma*(?) *qi*?]-*šá-a-ti at-nu-uš li-kun taṣ-lit-su*
²¹⁶[Ta]ke the prostrating, the bowing down and his prayer,
²¹⁷[like *donati]ons* (take) his petition, may his prayer become true.

218-19   This couplet employs a well-known simile, commonly found in Akkadian penitential prayers, by which the invoked deity is equated to a merciful father and mother, and asked to show benevolence towards the supplicant.[276]An example of a similar formulation is attested in the standard concluding phrase of *eršaḫuĝa* prayers:

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[270]   Mayer 1976, 217. Cf. *CAD* U 162 sub *unnīnu* mng. b' for further attestations of *unnīnu* with *leqû*.

[271]   Mayer 1976, 217-18. Cf. *CAD* K 32 sub *kadrû* mng. a), 1', for further attestations of *kadrû* with *maḫāru*.

[272]   Oshima 2011, 154, 166-7.

[273]   Mayer 1976, 210.

[274]   Oshima 2011, 30-1.

[275]   Cf. Oshima 2011, 237, 250-1.

[276]   Cf. Mayer 1976, 366.

šà-zu šà ama tu-ud-da-gin₇ ki-bi-šè ḫa-ma-gi₄-gi₄
ama tu-ud-da a-a tu-ud-da-gin₇ ki-bi-šè ḫa-ma-gi₄-gi₄
libbaka kīma libbi ummi ālitti ana ašrīšu litūra
kīma ummi ālitti abi ālidi ana ašrīšu litūra

May your heart, like the heart of a natural mother, return to its place for me,
Like (the heart of) a natural mother, like (the heart of a) natural father, may
it return to its place for me![277]

The ending of a *šuilla* prayer to Marduk (*BMS* 11), ll. 38-9, also resembles this formulation, yet slightly modifying the classical phrase by mentioning the father before the mother, as in our *Ištar Prayer*:

[38]*lìb-ba-ka ki-ma a-bi*
[39]*a-li-di ù* AMA *a-lit-ti-ia a-na áš-ri-šú li-tu-ra*
[38]May your [h]eart, like (the heart of) my natural father,
[39]of my natural mother, return to its place for me.[278]

The equation between the god and a benevolent parental figure is also found within the same *šuilla* in l. 2: *nap-šur-šu a-bu re-mé-nu-ú*, "Whose forgiveness is that of a merciful father".[279] The same motif appears in *Marduk*1, ll. 10/12 [*ṭa-b*]*i na-as-ḫur-ka ki-i a-bi re-e-muk*, "Your attention is [swee]t, like a father's your mercy".[280]
The first half of l. 218 is lost, but one can assume that it contained a request for mercy or general aid, to parallel the second half of the succeeding line (l. 219: *rišî rēma*).

220   [*mīta*(?) *bu*ˀ*-ul*ˀ*-l*]*uṭ*ˀ: tentative restoration. I suggest to reconstruct the form *bulluṭ* for *bulluṭa*, with a loss of the final vowel.[281] For similar passages, see *Marduk*1, ll. 182/184: EN/ᵈ*Marduk-ma* LÚ.ÚŠ *bul-luṭ i-le-ʾi li-iz-zak-ru*, "Let them say to one another: 'The Lord/

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277   Maul 1988, 10. Cf. also Hallo 1968, 80-1. This formula is an expanded version of the traditional closing of the Neo-Sumerian literary genre of letter-prayers. The typical ending of letter-prayers is the following: šà diĝir-mu ki-bi ḫa-ma-gi₄-gi₄, "May the heart of my god be restored!", see Hallo 1968 81, 84 and 87.

278   Mayer 2004, 198-9, 204 and 206.

279   Translation by the Author; I follow Mayer 2004, 205 for the interpretation of this line. Cf. Oshima 2011, 348.

280   The translation used here is that of Fadhil, Jiménez 2019, 169. Cf. Oshima 2011, 159.

281   Cf. Schwemer 2017, 79 for the attestations of the dropping of final vowels in verbal forms in the Maqlû manuscripts. Cf. also Streck 2004.

Marduk is able to raise the dead'",[282] and *Queen of Nippur*, col. iii, ll. 29-30:

²⁹*ma-am-ma-an ul i-le-'i*
³⁰[*b*]*u-ul-lu-uṭ mi-ˈtiˈ šu-b*[*u-ra*?] *ke-še-r*[*a*]

²⁹No one [but she] is able
³⁰To bring the dead back to life, to resto[re] the one who is broken.[283]

For further occurrences of *mītu* with *bulluṭu* see *CAD* M/2 141 sub *mītu* mng. 2', a'.

222-3 These lines were restored on the basis of *Šurpu* II, ll. 29-30:

²⁹*ṣab-ta la ú-maš-ši-ru ka-sa-a la ú-ram-mu-u*
³⁰*šá* É *ṣi-bit-tum la ú-kal-lam nu-ú-ra*
²⁹Who did not free the captive, did not release the man in bonds
³⁰Who did not let the prisoner see the light (of day)[284]

In Mesopotamian prayers, as well as in wisdom compositions, the supplicant is often depicted as a prisoner in his own house, or held by fetters (see above in this commentary, note on l. 59; cf. the *Nabû Prayer*, l. 173). The prison metaphor is used to represent a state of extreme distress, and it occurs, for example, in *Ludlul* II, l. 96: *a-na ki-suk-ki-ia i-tu-ra bi-i-tu*, "Home turned into my jailhouse",[285] in the *diĝiršadabba* prayer no. 9, ll. 15'-16': *bi-ti ana* É *dim-ma-tì i-tur-ma i-li ana-ku ka-ma-ak-šu ina libbi-šú tu-še-ši-b*[*a-an-ni*], "My house has become a house of weeping, my God, I am its prisoner, you made [me] dwell in it".[286] Compare also in *Marduk*2, l. 99: *šá ina bit ṣi-bit-ti na-du-u tu-kal-lam nu-úr*, "Who was cast into prison, you show him the light", and in the *Šamaš Hymn*, l. 74: *ab-ka šá ina* É *ṣi-b*[*it-ti na-du-ú t*]*u-šal-lam*, "To the captive cast in prison you show the light".[287] Another example is provided by a prayer to Marduk (*Marduk*5, on *BMS* 12), l. 44: [*šá* x]-x-*u* É *ṣi-bi*[*t*]-*ti* (other MS: *u*) *ek-le-ti* [*us*]-ˈ*su*ˈ-*ru tu-kal-lam* ZÁLAG, "[He, whom] … of the prison and of the *house of darkness* holds back,

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282 Translation taken from Lambert 1959-60, 60; cf. Oshima 2011, 156 and 168-9.

283 Translation by the Author. Cf. Földi 2021c; Lambert 1982, 196-7.

284 Reiner 1970, 13.

285 Hätinen 2022; cf. Lambert 1960, 45 and Oshima 2014, 90-1; 408.

286 For the latest edition of the text see Jaques 2015, 53-60.

287 Rozzi 2021a; cf. Lambert 1960, 130-1; cf. *CAD* A/1 53 and Oshima 2014, 260.

you show (him) the light".[288] Since the expression *bīt ekleti* can have the meaning of 'underworld' (see *AHw* I 195, *ekletu* 3b; *CAD* I/J 61b, usage c2'), one could hypothesise that the symbolic prison enclosing the sufferer is a metaphor for his imminent death.[289]

225 [x x x *še*?-*e*]*r*?-*ta-šá*: after the break, there are traces of three vertical wedges which can be reconciled with the sign IR/ER. The restoration *šērtaša* fits both traces and context. If *šērtaša* is correctly reconstructed, one can hypothesise that an antithetic parallelism between the two hemistichs occurred: a verb with a meaning opposite to that of *aruḫ* 'is quick', is expected at the beginning of the verse. A possible restoration could be, for example, *kīšat*, third person singular stative from *kâšu* A 'to be late, to tarry' (*AHw* I 463 sub *kâšu* III; *CAD* K 294-5 sub *kâšu* A). Other verbs with a similar meaning might be possible as well (e.g. *namarkû* 'to be late, to delay', *AHw* II 725; *CAD* N/1 208-9).
For a similar phraseology, cf. *Marduk*1, ll. 30/32 *šá ar-ḫiš nap-su-ru ba-šu-*[*ú it*]-*ti-šu*, "whose character is to relent quickly".[290]

230 [*epšū*(?) *su*]*k*?-*ki ud-du-*ʾ*ú pa*ʾ-*rak-ki*: the head of a vertical is partially visible after the break. I suggest to read the sign SUG, and tentatively restore *sukkī*, since *sukku* is often paired with *parakku* in lexical and literary sources (cf. *AHw* II 1055; *CAD* S 361-2, lex. sec.). The noun *sukku* is equated with *parakku* and *nēmedu* in *Malku* I 274-5,[291] and in the Commentary to *Šurpu* Tablet III (Commentary B, 14);[292] *sukku* also appears in a group list in *Erimḫuš* IV 25-8 (MSL 17, 58) with *parakku* and other terms semantically close to it (*su-uk-ku, pa-an-pa-nu, du-ú, pa-rak-ku*).[293]
I tentatively reconstruct *epšū* at the beginning of the line because it fits the context and the space available on the tablet, but other verbs meaning 'to build', 'to create' are possible. The verse seems to display a synthetic parallelism between the two hemistichs.

231 *šá-du-ši-in*: I understand this word as *šadûššin* 'in their mountains', namely *šadû* 'mountains' (*AHw* III 1124-5; *CAD* Š/1 49-59),

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288 Translation by the Author. I follow the reading of Mayer 1993, 317, 325 and 333; cf. Oshima 2011, 356-7. For further discussion on the motif of imprisonment in Akkadian prayers, see Oshima 2014, 260-1.

289 For this interpretation see Mayer 1993, 333.

290 The translation used here is taken from Lambert 1959-60, 56. Cf. Oshima 145, 158-9.

291 Hrůša 2010, 50-1 and 324.

292 Reiner 1970, 50.

293 Cf. Hrůša 2010, 211.

followed by the poetic suffix -*uš* and the apocopated pronominal suffix -*šin*. The first portion of the line is missing, though it seems possible that the break might contain a word meaning 'lands' or 'regions', to which *šadûššin* could refer. Cf. further in the text l. 237 *ni-ši-ši-in* 'their people', probably also referring to the land.

236   [*k*]*a-a-šá a-za-ra*: with respect to this line, Jiménez, Rozzi 2022, 175: "Compare *Marduk I* 70-3 (Fadhil, Jiménez 2019, 168): *ibašši ištu ullâ mitluku šitūlu | kâšu bulluṭu paṭāru arni | šitūlu nēmelu mitluku kušīru | azāru u uppû damiq ana ṭēmi*, 'It is since yesteryear meet to meditate and reflect, | (It brings) help, health, and absolution of sins. | To reflect (brings) profit; to meditate, benefit, | To forgive and to *spare* are valuable for the judgement'. The verb *azāru* is equated with *kâšu* in *Malku* V 87 (Hrůša 2010, 114-15, 255 and 401, cf. also the remark by Lambert 1960, 54). The first word, presumably another infinitive, could be restored as *uppâ* (*apû* D 'to forgive (?)', see Fadhil, Jiménez 2019, 174) or as *rummâ* (as in *Queen of Nippur* C+22: *enēna rêma rummâ*, "To grant favour, take pity, forgive, [...]"), but neither *p*]*a* nor *m*]*a* fit the traces particularly well. If the interpretation of the line is correct, the verse would be composed of four infinitive forms. Verses comprising only infinitives are not uncommon in Babylonian poetry, cf. for example the list of substantivised infinitives in l. 131 of the *Šamaš Hymn*: *šukenna kitmusa litḫuša* (*u*) *labān appi*, 'Obeisance, kneeling, whispered prayer, devotion'; in this case, the main verb is found in the line immediately preceding (130), which may also be the case in the present context".
The learned verb *kiāšum/kâšu* 'to help, to save' (*AHw* I 463a and I 470b; *CAD* K 295b; cf. Mayer 2016, 226) is attested, beyond lexical sources, only in literary texts, for example in *Ludlul* I, ll. 10/12: *ú-kaš-šú mi-i-ta*, "They (his hands) save the dead man"[294] and *Ludlul* I, l. 97: *ša la ka-šim-ma*, "The one who does not help".[295]

237   With respect to this line, see Jiménez, Rozzi 2022, 176: "*nakruṭu* appears to be an appositive noun to *ištar*, or else a second accusative: '(extol her) showing compassion to their people'. 'Their' (-*šin*) probably refers to 'the lands', which must have appeared in the vicinity of this line". There is space for one sign at the beginning of the line, and the first visible trace before the break is a vertical wedge, which could possibly be interpreted as UR. The following sign, although

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294   Oshima 2014, 78-9 and 381; cf. Lambert 1960, 343.

295   Oshima 2014, 84-5 and 392; see Streck, Wassermann 2008, 352 for other occurrences of *kâšu*. The authors furthermore suggest that this verb might be a secondary form of *ḫiāšum* 'to hurry'. The transitive aspect of *kâšu*, however, contrasts with the intransitivity of *ḫiāšum*, thus rendering the hypothesis doubtful (see Streck, Wassermann 2008, 352 fn. 6).

partially damaged, is highly likely to be DI. The restoration [*qu*]*rdi* is supported by similar expressions found in Akkadian hymns, see *CAD* Q 317-18, particularly in line 1a and 1', where further attestations of the verb *dalālu* in association with *qurdu* can be found.

238 [*ku*ʔ-*u*]*n-šá-ši-ma*: cf. *Queen of Nippur*, col. i, l. 5 (in broken context): *kun-šá e te-te-en-šá*, "Prostrate (before her), do not get weary of it" (in Földi 2023, 152; cf. Földi 2021c; Lambert 1982, 192).

239 With respect to this line, see Jiménez, Rozzi 2022, 176: "Compare, in a *šu'ila*-prayer to Ištar, *šutli*[*mīm-m*]*a zē*[*r*]*a per'a lu-bé-li*, "grant me descendants (and) progeny, *that I may rule* (them)" (Farber 1977, 62 Ia 84; Zgoll 2003, 156). The parallel suggests restoring at the beginning the word *pir'u* 'descendant', although writings of this word with ḫ- signs are rare in the first millennium".
Moreover, the form *qātuš* displays a pseudo-locative case followed by an apocopated pronominal suffix. In this instance, the pseudo-locative serves as a genitive, and the form *qātuš* corresponds to *ina qātīša* 'from her hand'. Cf. also the *šuilla* prayer Ištar 4, which displays a similar formulation (l. 19'): *šur-kim-ma* MU u NUMUN *lu* ARḪUŠ *si-li-ti*, "grant me a child and progeny, may (my) womb be a (fertile) womb" (I follow the translation in *CAD* 264 sub *silītu*, mng. 2; cf. Zgoll 2003a, 185, 187 with commentary on pp. 189-90).[296]

240 ⌜*e*ʔ⌝ *tak*ʔ-*la-ši*: the Babylonian manuscript does not have space for additional signs before E, if the reading here provided is correct. However, the Nineveh manuscript could contain one or at most two signs at the beginning of the verse. The reconstruction of this verse is based on a comparison with similar formulas found in *Queen of Nippur*, which involves the use of the vetitive in a series of verses in the opening section (see for example col. i., ll. 5-6, 8, 11-12, 14).[297]

241 [*ku*]-⌜*ur-ba*⌝ *el*-⌜*let-ki-na*⌝: thanks to the new Babylonian manuscript, it is now possible to reconstruct the entire verse. I have interpreted the form *el-let-ki-na* as derived from *elletu/illatu* 'band' or 'group' (see *AHw* I 372; *CAD* 82-4), to be understood in the sense of 'the totality of', and the pronominal suffix -*kina*, probably referring to *nišu* or similar.

242-3 This couplet contains the *elatio*, namely the elevation of the invoked deity, whose role of power is legitimated by higher gods.[298]

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296 On the theme of infertility developed in the two *šuilla* prayers here mentioned, see the discussion in Zgoll 2003, 169-71.

297 Lambert 1982, 192-3; cf. Földi 2021c.

298 For the definition of this term, I follow Metcalf 2015, 37.

The elevation is a conventional motif of Mesopotamian hymns, and it narrates how the chief gods have bestowed divine attributes upon the addressed deity.[299] For the restoration at the beginning of l. 242, cf. the remarks in Jiménez, Rozzi 2022, 176: "A similar formulation appears in the *Agušaya Hymn* iv 7 (Pohl 2022, 128): *išni uṣbašši in-nišī puluḫḫiš*, 'He added to her again (her) fearsome appearance among mankind'". Cf. also the long section of *elatio* in *Marduk* 2 (ll. 36-41), for example l. 36: ⌈*ú*⌉-*šar-bi-ka* ᵈ*a-num a-ši-bu šá-*[*m*]*a-mi*, "Anum, the one who dwells in the Hea[ve]ns, made you greatest".[300] The restoration [*ga-m*]*a-la n*[*é-e*]-*šá* in l. 142 of the present text matches the traces and context. It should be noted, however, that while the verb *gamālu* has a secondary meaning of 'to save' or 'to spare', as indicated by dictionaries (see *AHw* I 275-27; *CAD* G 22-3 mng. 2 sub *gamālu*), and therefore agrees with the meaning of *napšura* immediately following, there does not seem to be any evidence of a similar meaning for *nêšu* G. If the restoration proposed here is correct, then it represents the first attestation of the G-stem of *nêšu* bearing the transitive meaning of 'to save' or 'to keep alive' which has so far been confirmed only for the Š-stem. On the other hand, it is possible to assume a similar transitive meaning for the G-stem of *nêšu* based on the lexical sources, where *nêšu* appears as a synonym of *balāṭu*, together with *šaṭāpu*, cf. *Malku* IV 87-8 (// *An* VIII 1-2, see K.3906+K.14354 obv. i 1 and K.169+K.13658 rev. iii 58-9):[301]

⁸⁷*né-e-šu = ba-la-ṭu*
⁸⁸*ša-ṭa-pu* = MIN
⁸⁷to live, to revive = to live
⁸⁸to preserve life, to save = *ditto*[302]

The verb *šaṭāpu* has a transitive meaning of 'to preserve life' and 'to save' (*AHw* III 1203; *CAD* Š/2 221). Therefore, it can be hypothesised that *nêšu* also has a comparable meaning in the G-stem, and not only in the Š-stem.

ᵈ*šá-la-aš*: the goddess Šalaš is the *parhedra* of Dagan. The first attestations of Šalaš are found in four pre-Sargonic Eblaite administrative texts: in three of them the goddess is paired with Wadʾan, a god venerated in the city of Gar(r)amu, which was under the control of Ebla. One text, however, lists the offerings of precious metals to the "Lord of Tuttul", namely Dagan, and to his spouse Šalaš (written defectively

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299 Metcalf 2015, 37-41, 57-8 and 63-73.

300 Oshima 2011, 225, 242-3.

301 I am grateful to I. Hrůša who provided me with the updated list of the manuscripts of the synonym list An = *Anum* VII-X, thus allowing me to collate this passage.

302 Hrůša 2010, 96-9 and 384.

as ^d*ša-a-ša*). The goddess appears in Old Babylonian sources from Mari, where she is also paired with Dagan, and is further attested in some Old-Babylonian theophoric names.[303] Šalaš is mentioned in the *šuilla* prayer Kaksisa 1, l. 9 (MS B): [^d*D*]*a-gan u* ^d*Ša-la-áš ú-šar-bu-u* MU-*ka*, "Dagan and Šalaš make your name great".[304]
The identification of Dagan with the god Enlil led to the connection between Šalaš and Enlil's spouse, Ninlil. This association is clear from the god lists: in An = *Anum* I 181-2,[305] Dagan is equated with Enlil and Šalaš with Ninlil.[306]
If these reconstructions are correct, ll. 242-3 of our *Ištar Prayer* are characterised by the use of synonymous parallelism, and furthermore display a chiastic structure, in which the name of the gods, the verbal forms related to them and the qualities mentioned (l. 242 *šu-zu-ba*, *e-ṭe-ru* and l. 243 [*ga-m*]*a-la n*[*é-e*]-*šá u napšura*) are placed in a reversed order.

244   [*qud-d*]*i-šá*: for this restoration, see Jiménez, Rozzi 2022, 176: Lambert (1960b, 54) reconstructed this line as following: [… *qa*]-*ta-šá mus-sa-a i-da-a-šá*, translating "Her hands [are clean], her arms are washed"; see, however, Jiménez, Rozzi 2022, 176: "If the reconstruction [*qud-d*]*i-šá* at the beginning of the verse is correct (an alternative *d*]*u* seems incompatible with the traces), the line would contain two imperatives, instead of statives. Ll. 244 and 245 would therefore form a parallel couplet. It is possible that a cult statue of Ištar is meant here. Note that -ā for the casus obliquus of duals is just as common as -ī in first-millennium texts (von Soden 1995 [GAG3]: § 63h)". The damaged context does not allow for a clear understanding of the line, and it is difficult to determine to whom the verbs refer, but it can be presumed that the subjects are the supplicants, i.e. the peoples inhabiting the lands (see above comment on l. 241). The supplicants should worship Ištar, through the proper execution of ritual actions, such as the purification of the goddess's statue.

245   For the reconstruction of this line, see Jiménez, Rozzi 2022, 176: "At the beginning, a reading [*q*]*í-bít/bat*, 'command(s)', also seems possible (compare *Theodicy* 83 [§ L II.1]: *qi*-BAD *pī ilti* 'the command(s) of a goddess'). The restoration is inspired by *Gula Bullussa-rabi* 139 (Földi 2021a): *uldanni antu kīniš ukannânni*, 'Antu bore me, cherished me steadfastly'; and the *Exaltation of Ištar* III 27-8 (Hruška 1969,

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303   Schwemer 2006-08, 566-7 sub *Šalaš* § 4; cf. Schwemer 2001, 402-8; cf. Archi 1995, 633-7.

304   Mayer 1990, 466-9. Cf. Schwemer 2001, 405.

305   Lambert, Winters 2023, 81-2; cf. Litke 1992, 42-3.

306   Archi 1995, 634; Schwemer 2001, 401.

483-4): k ù ᵈ⁺i n n i n - k e ₄ š à - s i g ₆ˢᵉ⁻ᵍᵃ- g a - n a ᵐⁱ m í - z í m u - n i -
i n - d u ₁₁ | *elleta ištar ina ṭūb libbīšu kīniš ukanni*, 'He in the goodness
of his heart treated holy Ištar kindly'. Note, if the restoration is cor-
rect, that the line reads *kunnîš kunnu*, 'lovingly make firm' instead of
kīniš kunnû, 'firmly love'".

246 [*s*]*u-up-pu-ú su-ul-lu-u šu-te-mu-qu*: the Babylonian manuscript
assists in the reconstruction of the first part of this line. These three
terms seem to form a fixed sequence. They are found in the lexical
sources as well, see e.g. *Aa* V/III 43-5 (MSL 14, 422) in which the three
nouns appear in immediate succession: ni-ir = NIR = [*su*]-*up-pu-ú*
[*su*]-*ul-lu-ú* [*šu*]-*te-mu-qu*; cf. also the same sequence in *Izi* Q⁷, 5'-7'[307]
and in VAT 14248, rev. 3-5, a school tablet from Aššur which includes
excerpts from *Aa* VIII/1, *Ea* IV and *Aa* VII/4.[308] The substantives *sup-
pû* and *sullû* often occur together, seemingly as a fixed pair, in lexical
lists and commentaries, as well as in literary texts. For example, *sup-
pû* and *sullû* are found – one right after the other – in *Aa* VIII/1 30-1
and 46-7 (MSL 14, 490), equated to the Sumerian ZUR SISKUR, "Prayer"
(cf. *CAD* S 365, lex. sec. for further occurrences of *suppû* with *sullû*
in the lexical sources).[309] In addition, they appear in wisdom compo-
sitions, see the *Counsels of Wisdom*, l. 139: *su-up-pu-u su-ul-lu-u u
la-ban ap-pi*, "Prayer, supplication and prostration",[310] and are attest-
ed within the corpus of the *Great Hymns and Prayers*, see the *Šamaš
Hymn*, l. 130 *ta-šem-me* ᵈUTU *su-up-pa-a su-la-a ù ka-ra-bi*, "You heed,
O Shamash, prayer, supplication, and blessing".[311] See *CAD* S 365 and
394 for further attestations of the two nouns together.

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307 Most recent edition in Hrůša, Weiershäuser 2020, 96.

308 Hrůša, Weiershäuser 2023, 140.

309 Cf. Hrůša, Weiershäuser 2020, 96. This pair is also found in *Diri* II, 7-8 (MSL 15,
122-3) and *Erimḫuš* II 170 and 173 (MSL 17, 36).

310 Lambert 1960, 104-5; cf. Rozzi 2021a. Translation by Foster *apud* Rozzi 2021a.

311 Lambert 1960, 134-5; cf. Rozzi 2021a.