

The Sister's Message

THORKILD JACOBSEN

Harvard University

A decade ago Professor S. N. Kramer published a partially preserved "Inanna Dialogue" (bal-bal-e^dInanna-kam) witnessed to in its major part by the tablet UM 29-16-18, but with variants furnished by another tablet, Ni 4552. Kramer gave transliteration, translation and notes to the text in *Proceedings of the American Philosophical Society* [=PAPS], 107 (Philadelphia, 1963), 509f., as well as photos of the former and copy of the latter text as figs. 6, 7 and 8. As far as we know no further duplicates have turned up. In his treatment Kramer saw the text as containing in its preserved section "a soliloquy uttered by Inanna in which she describes her meeting with the brother-lover (that is presumably Dumuzi), and their prolonged love-making," followed by lines which "seem to contain an address by the 'brother' to Inanna in which he begs her to let go of him so that he might return to the palace and (presumably) his royal duties" (PAPS, 107, 509f.). In 1969, in his book *The Sacred Marriage Rite*, (Bloomington, Indiana, 1969), 103f., Kramer returned to the text, making minor changes in the translation but retaining his overall interpretation.

A good many years before Kramer published the text he had—with characteristic generosity—placed it at our disposal for use in our study of the figure of Dumuzi.¹ We were led to take a somewhat different view of it, a view which we would like to present here as another and variant attempt at understanding a difficult text.²

The beginning of the text, some eleven lines, is missing. We surmise that they contained a speech by the "brother" of the text—with Kramer we assume him to be Dumuzi—in which he told his sister—unlike Kramer we assume her to be Dumuzi's real sister, Geshtinanna—how he had fallen in love with Inanna and now suffered all love's pangs. Line 14' which ends . . . - s]ig₇-sig₇-dè-en "I shall grow paler and paler" we take to be the end of the wan young lover's plaint.

The following lines (15'-34') contain his sister's answer. She brings the encouraging news that Inanna is equally smitten. On hearing this her brother asks to be excused, he would like, he says, to go to the palace. In this polite request to be allowed to leave he shows himself to be a well-mannered young man, for respect for an older sister was part

1 Shortly afterwards he sent me also a photostat of his copy of Ni 4552.

2 In so doing we can only make our own Kramer's cautious words after his original edition of the composition: "Unfortunately, the text contains many ambiguous and obscure passages, and the interpretation here presented may turn out to be completely erroneous." We hope, however, that as we have profited in many points from his treatment, so later scholars may in this attempt find one or another, helpful hint.

of the Sumerian code of conduct; but the request itself seems a rather feeble attempt to think of an important sounding reason to be off—and to veil his true destination, Inanna.

His sister is not deceived for a moment, of course, and playing the stern father she tells him that though to her he is still a child, since Inanna seems to see him as a man, she will excuse him to let him go to her.

TRANSLITERATION

(gap of some 11 lines)

- 12' [-à] m
 13' [-g̃] u₁₀
 14' [-s] ig₇-sig₇-dè-en
 15' []
 16' [šěš-e ku₄-ku₄-da-mu-dè ku₄-ku₄-da-] mu-dè
 17' [é-ta sila-a ku₄-ku₄-da-] mu-dè
 18' é-t[a sila-A-mi-edin-na ku₄-ku₄] 'da'-mu-dè
 19' Ga-[ša-an-na-mu i-b] í mu-ši-in-bar
 20' š[eš-e ta ma-ra-an-dug₄ ta m] a-ra-an-dah
 21' 'ám-[z] é(?)'ba(?) ám-hi-li ám-ku₇-ku₇-dam
 22' kug Ga-ša-an-na-mu ám šè-ma-ra-an-ba
 23' ki-ga i-bí-mu ma-ra-mu-dè
 24' mu-lu-ki-ám-mu gaba im-ma-an-ri
 25' hi-li mu-e-ši-in-te dili mu-e-da-húl
 26' šěš-e é-ni-a im-ma-ni-in-ku₄-re-en
 27' ³ mu-nú-làl-pú-ba bí-in-ná-e
 28' zé-ba-kal-la-mu šà-ab-mu a-ba-ná
 29' didli-ta eme-ak didli-ta

3 With this line begin the preserved sections of Ni 4552.

- 30' šeš-i-bí-sa₆-sa₆-mu še àm-mu-un-ša₅
 31' LÚ⁴-si-ga-dím mu⁵-na-dè-re₆
 32' ki-ta-tuku₄-e-da dirig mu⁶-na-ni-in-ĜAR
 33' šeš-mu íb-ba-na šu-du-bu-dè
 34' zé-ba-kal-la-mu ud mu-un-di-ni-ib-zal-e
 35' šu-ba-àm-mu-u₈ nin₉-ġu₁₀ šu-ba-àm-mu-u₈
 36' DU' nin₉-ki-áġ-ġu₁₀ é-gal-la⁸ ga-ġen
 37' [i] gi-ad-da-ġu₁₀ dumu-tur hé-me-en
 38' dBa-ba₆ lú ha-ba-zu šu ba-'e-ri-ši-bar-re
 39' bal-bal-e-dInanna-'kam'
 40' [] ġir-dù-dù [i[ɡ(?)]
 41' [] ġir-dù-dù [. . . .]

TRANSLATION

(Dumuzi:)

(gap of some 11 lines)

- 12' is[]
 13' my[]
 14' [] I shall grow paler and paler
 15' []

(Geshtinanna:)

- 16' ["O brother, as I was about to enter] as I [was about to enter,]

4 Ni 4552: mu-lu

5 Ni 4552: +[-u]n-

6 Ni 4552: + -un-

7 Ni 4552 moves nin₉-ġu₁₀ to the beginning of the line.8 Ni 4552: é-me-se9 Ni 4552: 'ġa'

- 17' as I [was about to enter the street from the house,]
18' as I was about to [enter the street Amiedinna from the house,]
19' [my (dear) adorable] In[anna] saw me.
20' [O] bro[ther, what did she tell me? And what] did she add for me?
21' it was something sweet, something lovely, something melliferous:
22' my (dear) adorable Inanna on her part disclosed something to me! —
23' When I was addressing myself to some errand,
24' she came across (you) my beloved man,
25' took to you and delighted in you (at) first (glance).
26' O brother, she brought me into her house,
27' and had me lie down in the honey (-sweet softness) of the bed,
28' and when my sweet darling had lain down next to my heart
29' (we) chatting, one after the other, one after the other,
30' she, O my goodlooking brother, wore herself out moaning to me,
31' and I was fetching (things) for her the while as for someone (very) weak,
32' and a predisposition to tremble from the ground up—exceedingly much—befell her,
33' O my brother, driven to smiting her hips (in her anguish)
34' does my sweet darling pass the time!

(*Dumuzi:*)

- 35' "Let me go! O my sister, let me go!
36' Please! O my beloved sister, let me go to the palace!"

(*Geshtinanna:*)

- 37' "To my paternal eye you are verily (still) a small child;
38' yonder Baba may recognize (you as) a man, I shall let you go to her!"

COMMENTARY

Line 14¹

The only partially preserved verbal form . . . sig₇-sig₇-dè-en may be analyzed: "I (-en) am going to [-(-e)d-] yellow and yellow." We take it to be a part of a speech by Dumuzi describing his pitiful state: as lovers traditionally do he will grow pale and wan. For sig₇ 'yellow', 'green', 'blue' see Landsberger, "Über Farben in Sumerisch-Akkadischen", *JCS* 21 (1967), 139-73, esp. 140 f. For the use of reduplication of the verbal root to express serial progression, a special case of "plurality of action", see Poebel, *GSG* S 446a. The preactional element -(-e)d was ranked by us in our study "About the Sumerian Verb" *AS* 16, 71-101,¹⁰ as Su.(ffix) 1 (p. 98) and the first person singular subject element -en as Su. 3 (p. 99). In the following we shall refer to the ranks posited in that study as Pr. 1, Pr. 2, Pr. 3, etc. for ranks preceding the root of the narrative finite verb (profix, prefixes, and infixes), and as Su. 1, Su. 2, Su. 3 etc. for ranks following the root. We may add that we should now prefer to replace the terms for cases formed with "-lative" used in that study: illative, allative, collative, etc. with the corresponding terms in "-essive": inessive, adessive, coessive, etc.

The first line of the diagram on p. 98 (end of n. 18, *TIT*, 461) should also be corrected from $\sqrt{\# \#}$: post-actional punctive: ——— S to read $\sqrt{\# \#}$: co-actional punctive: (-S-).

Lines 16¹-18¹

The restorations assume that the similar line-endings result from a "particularizing stanza" (See *TIT*, 334f.). The natural place for Inanna to see Geshtinanna go by is Inanna's own street, which was sila A-mi-edin-na "the seraglio which . . . in the desert" according to *UM* 29-16-37, lines 1-6 (Kramer, *PAPS* 107, 493f.), and it would seem likely that Geshtinanna with her sense for the dramatic would have saved this suggestive particular to the last.

The restored verbal form should mean literally "at (-dè) my (-mu-) being about to (-(-e)d-) enter (ku₄-ku₄)." The "curtailing reduplication" (*AS* 16, 96) of the root gives it durative ingressive force, that is, focuses attention on the beginning and middle of the action only. Since the root ku₄ is intransitive, the rule suggested by Edzard in his study "Das Sumerische Verbal morphem /ed/, " *Heidelberger Studien zum alten Orient* (Wiesbaden, 1967), 43—that with a transitive turn of the verb $\sqrt{\text{ed-e}}$ has the same subject as the following verb, but $\sqrt{\text{ed-a}}$ has not—does not here apply.

10 Reprinted in William L. Moran, ed., *Toward the Image of Tamuz and Other Essays on Mesopotamian History and Culture* [= *TIT*], *HSS* 21 (Cambridge, 1970), 245-70, 430-66.

Line 19'

[i-b]í mu-ši-in-bar

We analyze: "She (-n#, Pr. 1) opened (-bar) toward me (-#ši-, Pr. 21 + Pr. 7) to here (mu- of emotional closeness with first person singular ending-point, Pr. 23; cf. AS 16, 81f., n. 11) an eye (ibi.# with conessive zero case-mark of direct object)." ¹¹

Line 20'

Line 20' has been restored along the lines of the standard formula used by messengers in trying to recall in their mind the exact wording of the oral message entrusted to them. See the discussion and examples given by Falkenstein ZA NF 10 (1938), 11-18. The phrase [ta m] a-ra-an-dah may be analyzed as: "What (ta.# Emesal) for EmeKU ana, with conessive zero case-mark of direct object) added (dah) she (-n#- Pr. 1) for me (-#ra Pr. 20a, first person singular pronominal element + Pr. 19) before me (ma- Pr. 23)." The infix -#ra 'for me' was mentioned by us in AS 16, 92, but not illustrated. Examples are CT 15, 24-25: 30-31: ud e-ne-ém An-na ma-i-ir-a-bi e-ne-ém ^dMu-ul-líl-lá ma-ra-i-ir-a-bi "when the sentence of An was brought to me, when the sentence of Enlil was brought to me here" and RA 33, 104, 8'-11' na-ám-bi-šè e-lum-e ta-àm ma-ma-al-la: ana šat-ti a-mat kab-ti mi-na it-ta-áš-ka-na, na-ám-tar-ra egir-ra ta-àm ma-ra-gi₄ -a-šè: aš-šum šim-ti ar-ki <-ti> mi-na im-hur-an-ni "to (implement) that fate, what was set up for me by the potentate? (Akk. 'what scheme of the potentate(s) was set up for me for that?'), and to (implement) whatever future fate/what was dispatched to me here? (Akk. 'in connection with a future fate, what confronted me?')." ¹²

The prefix ma- when used with -#ra "for me" would seem to have kept its original meaning and to locate the action of the verb (in this case specifically its ending point) inside the area of the speech situation, a meaning otherwise preserved only after the prefix -m# (Pr. 24) in the combination i/a-m#-ma- (see AS 16, 81). Otherwise the prefix, as a means of designating motion to the area directly before the speaker, came to be used—as was Akkadian ventive, which likewise denoted movement to a point before the speaker—to denote dative first person singular: "before me", > "for me". For the Akkadian, see TIT, 305f.

11 The Sumerian case marked by zero was called "collative" in AS 16. We now prefer the name conessive. It is used as abstract ("grammatical" or "logical") case to denote (1) the subject with intransitive or passive verb (2) the direct object with transitive active verb (3) the manner in which something is done ("adverbialis" or "casus modalis"). More original appears its use as a localistic case the meaning of which we attempted to define as one of (4) togetherness of two entities amounting to immanence of one in the other. As other Sumerian cases it can denote the coming into being, existence, or ceasing of the relation it indicates. Very frequently it is used to express cursive, noncontact relations. See AS 16, 77, n. 8; 88, n. 13; 90, end of n. 13; and 95f., n. 17.

Line 21'

Such traces as we can make out in the excellent photograph placed at our disposal by Professor Kramer favor the restoration $\acute{a}m^1-[z] \acute{e}(?)\text{-}lba^1(?)$. For the meaning of hi-li, see comments to line 25'. The form $\acute{a}m\text{-}ku_7\text{-}ku_7\text{-}dam$ may be analyzed as "it was (a-m(e)) a thing (ám) that will (-(e)d.Su.1) sweeten and sweeten (ku₇-ku₇).". It consists of a noun, $\acute{a}m$ (Eme-KU:niġ) with a preactional-participle ku.ku.(e)d in attribution. This and the preceding phrases in the line constitute a predicate nominative (with concessive mark-# after ku.ku.ed) governed by the verb a-m(e.#): "it (-(# Su.3) inherently (a- Pr. 27) is (me).". For the force of the reduplicated root, cf. comment on line 14'.

Line 22'

The form Ga-ša-an-na-mu is probably due to elision of a between the two n's: Gašananna > Gašannna. The stereotype kug 'pure', 'holy' before Inanna's name makes trouble for the translator since any English equivalent one can think of grates against the easy, familiar, even humorous tone of the text. Certainly Inanna is not to be thought of as particularly sacred here. On the contrary, she is a teenager dramatizing herself with all the gusto of extreme youth. Nor do any of the connotations of virtue implicit in the English word 'pure' seem relevant. Most likely the combination kug Inanna had become so much of a stereotype as to carry practically no special meaning whatever. We venture "adorable".

The second half of the line we have with some hesitation read as $\acute{a}m \text{ š}\ddot{e}\text{-ma-ra-an-ba}$ and analyzed as "she (-n#- Pr. 1) on her part (š}\ddot{e}- Pr. 28) disclosed (ba=pe-tu-u-um, MSL 2, 132-37) something (ám.# with concessive zero case of direct object) to me (-(#.ra, Pr. 20a, that is, pronominal element first person singular + Pr. 19) here before me (-ma- Pr. 23).". For the sequence -ma-ra-, see above comment to line 20'. For the meaning 'on her part' of š}\ddot{e}-, see AS 16, 73. We would assume that it here refers to the corresponding disclosure of being smitten with love which we think Dumuzi imparted to Geshtinanna in the lost fourteen or fifteen lines at the beginning of the text. However, the writing of the prefix š}\ddot{e}- as š}\ddot{e}- at this late date makes one pause. So does also the use of ba for petûm 'to open', 'disclose' which is familiar only in the phrases ka . . . ba 'to open the month' and š}\ddot{u} . . . ba 'to open the hand'. It may therefore well be that we should read rather $\acute{a}m\text{-}ge_7\text{-}ma\text{-}ra\text{-}an\text{-}ba$ "she (-n#- Pr. 1) gave (ba) me (-(#.ra- Pr. 20a + Pr. 19) a princely thing (ám-ge₇-# dir. obj. in concessive case)."

Line 23'

ki-ga i-bí-mu-ma-ra-mu-dè

We analyze: "with (-dè) my face (ibi-mu.# with concessive zero mark of subject of passive verb) set by me (mar.a.mu. passive past participle in -a followed by passive pronoun first person singular functioning as a subjective genitive).". See Poebel, GSG §714, toward an errand [ki(n).g(i)a(.še)]. For the contraction of kin-gi₄-a to ki-ga, cf. Zimmern, SK, no. 123 ii 17 ki-ga-a-guruš-e ama-u-gù-ni-ir kin mu-un-da-ra-ši-in-gi₄ "the lad sent a message out with a messenger to the mother who bore him." We assume that ki-ga stands for original

kin.gi.a.šè > kin.gi.a.(š) with final consonant—as so often—not rendered in writing. It is also possible, however, that some other case -e, -a, or zero was used. Neither of these would necessarily show in the writing. For the construction and meaning of the participle in -a followed by genitive or possessive pronoun, see Poebel, *GSG* § 710-20 and Edzard, *ZA* 62 (1972), 20-24.

Line 24'

mu-lu ki-ám-mu gaba im-ma-an-ri

One may render this literally—and not without some violence to the English language—as: “she (.# Su.3), turning up here (i-m-ma- Pr.26 + Pr. 24. + Pr. 23), ‘fronted’ (-ri-) on my beloved man [mulu-ki-ám(.a).mu(.e)] at it (-n#-. Pr. 1), (namely) at the chest [gaba(.a) or gaba.#].”

The construction of the verb phrase gaba . . . ri is unfortunately not altogether clear and seems to have changed somewhat with time. We assume that the verb, ri, is used—in noncontact forms—in its meanings *ummudum* ‘to lay (something) up against (something)’, and *šutē mudu* ‘to make two things lie up against each other’ given by á:A: *nāqu* II/8 i 24f. (see *CAD E*, 138 *emēdu*), and we base our analysis on the explicit passage TRS 70.26 du₆-ra-na₄ za-gin-ri-ri-ga-ra en gaba-na mu-ri “the lord has met her of the lapis lazuli (gems) gathered on the base (?) of the heap”, in which the subject, en, has zero case-mark suggesting intransitive or passive force for the verb, the term for the person met—an epithet for Inanna—is in the personal dative with case-mark -ra, while the word for chest, gaba, is given a third person singular possessive suffix -ani (probably referring to Inanna) and inessive case-mark -a. Other occurrences of the phrase such as *BE* 6, no. 10:4-5 dHa-am-mu-ra-bi lugal-e gaba i-ib-ri-eš “they appealed to King Hammurabi” compared to later [lugal-la] -ra gaba in-da-ri-ma(!?): šar-ra-am im-bur-ma “he appealed to the king” *MSL* 1, 94:43, and Gordon, *Proverbs*, 2:10 nam-nu-tar-re (thus with var.) ā-sāg-e gaba ba-an-ri-me-en “I am an improvident person (lit. one not about to make (administrative) decisions, that is, not a good manager) who erewhile (ba-) met a devil” show that the personal dative—as so often—has replaced an earlier adessive (-e) with words denoting persons (cf. *AS* 16, 90, n. 13, second column, for -e with animal encountered, see Gordon, *Proverbs*, 2:94). They suggest that the case of gaba ‘chest’, which was inessive (-a) in TRS 70:26, is resumed in the verb by neuter noncontact coessive zero marked elements of rank Pr. 1: -b#- and -n#- (cf. *AS* 16, 96, n. 17). We may quote also *TMH* N.F. 3, no. 25:6, ū-mu-un-ku-li-An-na gaba mu-un-ri “the lord, the peer of Anu, met me,” where similarly the subject, ending in a genitive, clearly has zero case-mark, while in the verb the prefix mu- (Pr. 23) would seem to serve as mark of adessive first person singular (see *AS* 16, 79, n. 10; 80; and 94) for the person met, and -n#- (Pr. 1), as mark of coessive, is resuming the incompleting inessive relation (-a) of gaba. In late texts, such as e.g. *MSL* 1, 94:43; *V R*, 50 a 35/36; and the badly corrupt *Lugal-e* 368 (Bergmann Ms. ed.), the person met is indicated by a comitative infix in the verb. A curious plural construction in which both the word for person meeting and that for person met are construed as adessives (-e) is An-gim II 16-19.

The use of the prefix sequence imma- implies that the occurrence was recent (cf. *AS* 16, 82) and near. Using the English “ventive” verb ‘come’ one could render the force of i.m.ma- as well as that of gaba . . . ri most nearly by translating “she has come across you,” a rendering we have adopted in the text. The active transitive participle ma-ra-mu-dē in the preceding

line should, according to the rule suggested by Edzard in *Heidelberger Studien zum alten Orient*, 32 (see above, comments to lines 16'-18'), have been followed by a first person singular verbal form. Such interpretation seems here, however, excluded by the context.

Line 25'

hi-li mu-e-ši-in-te we would analyze: "she (-n#- Pr. 1) neared (te) the hand (šu.# with conessive zero case of direct object) toward attractiveness (hili.# with conessive zero case or, possibly, hile (.e) with adessive case-mark -e) toward you (-e-ši- Pr. 11a, that is, pronominal element second person singular -e- + Pr. 7) who concern me (mu of emotional closeness with second person singular ending- point Pr. 23, cf. AS 16, 81 n. 11)." A little more freely we might render it: "she (figuratively) reached out toward you for the allure (in you)" or, as in the text: "she took to you."

The verb phrase hili . . . te occurs also in the Exaltation of Ishtar. Thureau-Dangin, *RA* 11 (1914), 144, line 7: ki-sikil ^dInanna hi-li-bi mu-un-ši-in-te-a-ra ^aá-zu a-ri-àm-ši-ib; *ana ar-da-tum* ^dIš-tar šá te-em-nu-ši id-ka i-din-ši "give (a . . . ri perhaps variant of a . . . ru; cf. the variation im-ri-a/im-ru-a for which see *TIT* 383, n. 63) your hand (lit. 'your arm') to the maiden Inanna with whom you have fallen in love," literally "toward whose allure (hili.bi.# or hili.be(.e)) you (-n# for -e#- Pr. 12. cf. AS 16, 85, n. 12, top for similar alternation outside the agentive) neared (-te-) <the hand: šu.#>toward her (-n.ši- Pr. 11a, that is, pronominal element third person singular -n. + Pr. 7) who concerns you (mu- of emotional closeness, Pr. 23)."

The signs -te-a-ra were read by Thureau-Dangin as -kar-ra and in this he has been followed by scholars generally. However, *UM* 29-16-18, which has an unambiguous hi-li . . . te makes it clear that the latter is the correct form of the phrase.

Thureau-Dangin, even though he read hili . . . kar, compared the Akkadian phrase *kuzbam leqûm*. That phrase translated literally into Sumerian, would be hili . . . šu . . . te/ti and would construe the word for the person whose hili (=kuzbu) was reached for (te) or taken (ti) as a directional object. Since that is exactly the construction one finds with the shorter phrase hili . . . te it seems most likely that hili . . . te represents an elliptic form of a more complete hili . . . šu . . . te.

As to the meaning of the phrase and its Akkadian equivalent *menû* Thureau-Dangin proposed (*RA* 11, 153) that it denoted "non pas précisément 'aimer (une femme)' mais 'jouir (d'une femme)'." Such a meaning, however, does not actually seem to recommend itself in the context of the Exaltation of Inanna: a solemn appeal by the gods to Anu that he take a consort to share his powers; and it appears altogether incompatible with the context of *UM* 29-16-18 as we interpret it. Actually both hili and *kuzbum* are not limited in meaning to 'sexual attractiveness' but denote 'attractiveness', 'allure' very generally. A house can have hili, waters can be 'of delight' (hili.a(k)), etc., (see *CAD K*, 94, lexical section), and it is even possible that in the section of 87-7-1, 98 (Pinches, *Recent Discoveries*, 31) i. 15f. quoted by Thureau-Dangin in his note on p. 153 the line: *eṭ-lu ša ina su-un aš-ša-ti-su ku-zu-ub la il-pu-tu* may mean "a lad who never removed the wig (from his head) in the embrace of his wife" for 'wig' is one of the meanings of hi-li: *kuzbum*, and removal of the wig is a sign of familiarity and intimacy. In favor of such a translation is the fact that the following line also deals with the removal of a piece of apparel *eṭ-lu ša ina su-un aš-ša-ti-šu šu-ba-ta la iš-ḫu-tu* "a lad who never stripped of

(his) clothing in the embrace of his wife" and that in the parallel statement about a girl demon K 4355 [Landsberger, *Symbolae* . . . Martino David [Leiden, 1968], 44f.] the hili: kuzbu section is likewise followed by the tu₉.ba:šubātu section and that again by a third section dealing with disrobing: ki-sikil lú-guruš-sa₆-ga dalla (IGI-DU)-a-ni nu-ba-ab-du₈-a: MIN šá eṭ-lu dam-qu šil-la-ša la-a ip-tu-ru "a maid whose fibula (holding her dress together) no bonny lad (ever) opened."

We therefore prefer to see in the phrase hili . . . te as well as in Akkadian *menû* and *kuzbam leqû* terms that need mean little more than 'be taken with', 'become attracted by', or 'fall in love with', even though on occasion, as with *ku-zu-ub-ša il-qi* 'he was attracted to her' in the Epic of Gilgamesh Tablet I, iv: 16, the attraction in question may have been purely sexual in nature.

dili mu-e-da-hu₁ we analyze as "she(-# Su. 3) became delighted (hu₁) with you (-e.da- Pr. 20a:-e. + Pr. 17:da-) who concern her (mu- of emotional closeness with second person singular ending-point, Pr. 23, cf. AS 16 81, n. 11) at once (dili.#). In dili.# we see a coessive with modal adverbial force (see AS 16, 88, n. 13 and, slightly differently interpreted, Poebel, GSG § 392). Other examples of such adverbial use of dili.# to mean 'at once', 'first thing', 'first' are ^dIm-duḡud^{mušen}-dè duḡ am-ma-ni-in-bad hu-ri-in-ba lú-erim dili mu-un-dab₅ (on the panels above the gates in Ekur) "he made Imdugud straddle, in its (character of) eagle it at once seized an enemy" Chiera, SRT, no. 11:24-25.

É-kur-re-é^d Mu-ul-lil-lá-sè me-ri-zu dili gub-mu-un we analyze as "Go first to Ekur, the house of Enlil" (Descent of Inanna, line 40, line 179). ḡiš-dili-du₁₁-ga-ni ne(!?)-dili-su-ub-ba-ni e₄^dSu-en-na^d Aš-im-babbar-ra šà<ga> mu-na-ni-ri we read as "At his first thrust, at his first kiss, he poured into the womb for her the germ of Suen, of Ashimbabbar" (Barton, MBI, no. 4 ii, 9-10 and Chiera SEM, 77 ii, 1-2).

Line 26'

šes-e 'O brother'. For the use of the demonstrative pronominal suffix -e in vocative, see JNES 5 (1946), 132f., n. 9, end, TIT, 356, n. 9, end. The vocative -e is never written after u. Since it is used here, we have, believing the text to have been consistent, assumed its presence also in the various vocatives in -mu and ḡu₁₀ later on, rather than assuming that the author here switched to the vocative in zero.

é-ni-a im-ma-ni-in-ku₄-re-en we analyze as "into (-a) her house [é.(a)ni] she (-n#- Pr. 1) brought (i.m.ma- Pr. 27 + Pr. 24 + Pr. 23) me (-en, Su. 3, serving as direct object element first person singular) in (kur₄, 'take/go in'), into it (-ni-, Pr. 6)." The prefix-sequence imma: 'into here' is used as a stylistic means of vivid reporting; its effect should be much like that of the "ventive" English verb 'brought' in the translation; it serves to mentally transfer the listener to the scene reported. A similar effect, temporal rather than spatial, is that of "historical present."

Lines 27'

mu-nú-làl-pú-ba bí-in-ná-e

We analyze: "into (a) of the bed (mu.nú.(ak)) its (-b(i).) honey of the orchards (lál-pú.(ak)) she made (-n# Pr. 1) me (-e(n)), Su. 3 serving as direct object first person singular, note the later, more explicit, orthography of Ni 4552: -en lie down (-ná-) thereon (bí- Pr. 23)," or a little more freely: "into the orchard-honey (sweetness) of the bed she made me lie down." Softness and comfort was felt as "sweetness." Cf., e.g., CT 42, 4:23f. . . . ki-nú zé-ba-ni-da "when she has made the bed comfortable (lit. 'sweet')," Çiğ and Kramer, *Belleten* 16 (1952), 345f., line 5 é-ki-nú-a lál-pú-du 1-ga-ba "in the most garden-honeyed (spot) of the bedroom" and Jones and Snyder, *SET*, 60-61 iii mu-nú lál-pú-ba "in the garden-honey (sweetness) of the bed." For pú, basically 'orchard irrigation ditch', but in transferred use 'orchard', as source of "honey" (Presumably because bees would gather honey from the flowering fruit trees. An alternative is to see pú as referring to vineyards and lál to grape syrup), see most recently Romer, *SKIZ*, 259.

For the tendency to replace adessive (-e) in the noun with inessive (-a), see AS 16, 90, n. 13, second column. The verb retains the original adessive construction, expressing it by means of the prefix bí- 'on it'.

Line 28'

zé-ba-kal-la-mu šā-ab-mu a-ba-ná.

We analyze: "When (a-<u-, Pr. 25) my sweet and dear one (zeb.a-kal.a.mu#, conessive of subject of intransitive verb) at my heart (šab.mu.(e), neuter dative adessive) had lain down (ná) close to it (bá-, Pr. 23, used in functional overlap as mark of dative third person neuter; see AS 16, 83)." The third person neuter in question is šab.mu 'my heart', the dative relation is one of *dativus commodi et incommodi* and expresses that the heart is affected by, welcomes, the action.

Line 29'

didli-ta eme-ak didli-ta.

We analyze: "making/wielding (ak.# active participle in zero) tongue (eme.# with zero mark of direct object) one after one (dili-dili-ta with abessive -ta in temporal use 'since', 'after')." The phrase eme . . . ak 'to make tongue' is not known to us from elsewhere and the meaning here suggested for it, 'to chat', is deduced from the context.

Line 30'

šes-i-bí-sa₆-sa₆-mu.

We analyze: "O (-e), vocative -e, not written after u. cf. above to line 26') my (-mu) brother (šes) of good looks (ibi-sa.sa.(ak))." Since sa₆: *damqu* rarely if ever occurs doubled we suspect that i-bi-sa₆-sa₆ here is an unorthodox phonetic writing for i-bi-sa₇-sa₇: *ša pañi banû* (see CAD B, 81, sub voce *banû*). A possible different interpretation might be to see in

igi-sa₆ an otherwise unattested literal equivalent of Akkadian *damqam īnim*, a euphemism for 'blind'. If so, Geshtinanna is chiding her brother for not seeing that Inanna is as smitten as he is.

še am-mu-un-ša₅. We analyze: "she (-n# Pr. 1) wore herself out (a- of persistence, Pr. 27, indicating lasting conditioning of subject by action, see AS 16, 75f. n. 5, and 76) moaning (še . . . ša₅. We assume unorthodox orthography for še . . . ša₄: *damāmu*, however, since še (also written še_g) by itself denotes *damāmu* 'to moan', Sumerian could well have had a separate phrase še . . . ak 'to perform moaning') hither unto me (-m-mu- Pr. 24 Pr. 23; the latter serving in functional overlap for adessive first person singular; see AS 16, 79 with n. 10)."

Line 31'

LÚ-si-ga-dím mu-na-dè-re₆.

We analyze: "as for (-dím, E.S. for -gim, cf., Poebel, *GSG* § 354) someone (Ni. 4552 writes correctly mu-lu for the Eme.KU writing LÚ of UM 29-16-18) weak (sig.a) I was (-(e).en durative Su. 2 + first person singular Su. 3] fetching (er: *babālu*. See *MSL* 4, 26, line 6 and note to lines 4-6) for her who concerns me (mu-na- Pr. 23 Pr. 20; mu- of emotional closeness. The "ventive" English verb 'fetch' is translation for er. The explicit orthography of Ni 4552 offers mu-un-na- for mu-na- which probably represents the spoken form more nearly. We would analyze it as mu- Pr. 23 plus -n#- Pr. 23 'toward her' plus -na- Pr. 20 'for her'. The force of -n-na- could perhaps be rendered more simply as one of movement and arrest: 'unto her') the while [-(n.)de- Pr. 3. We assume that -di- can have the same temporal sense as -da-, cf. AS 16, 92 to Pr. 17]."

Line 32'

ki-ta-tuku₅-e-da dirig mu-na-ni-in-ĜAR.

We analyze: "trembling (tuku₄.ed.a, intransitive participle with mark of preactional aspect -ed-, Su. 1, nominalizing a, and conessive zero mark as subject of passive verb. In view of the element -ed- we should probably render the form more precisely as 'predisposition to tremble') excessively (dirig.# with conessive zero mark of modal adverbial force) was thus (-n#- Pr. 1, presumably a conessive resuming the one after dirig) established (ĜAR, again an Eme.KU writing for E.S. ma-ar or mar) for her (-na- Pr. 20. Ni 4552 has here -n-na- Pr. 22 plus Pr. 20 'toward her for her') who concerns me (mu- of emotional closeness Pr. 23) by it, (that is, by her excessive moaning, -ni- Pr. 6)."

Line 33'

šeš-mu íb-ba-na šu-du-bu-dè.

We analyze: "O my brother (šeš-mu(e) with vocative -e not written after u) at (-(e), mark of adessive at end of phrase) the verge of smiting (dub.ed.e. We assume the writing to be phonetic for dub 'smite' followed by preactional -ed-, Su. 1, in the form -ud-, and that again

by -e, in which we see a variant of the nominalizing -a. The form precedes an active transitive verb with same subject as demanded by the rule suggested by Edzard. See above comment to line 24') the hand (šu.š with conessive zero case-mark of the direct object) into (-a, inessive) her (-an(i), possessive pronominal suffix with final i assimilated and contracted with the following -a) hips (ib).” Note that our rendering of the preactional force of dub.ud.e as ‘driven to’ tends to obscure the construction dub.ud.e(e) “at (e) the verge of (ud) smiting (dub . . . e).”

Line 34'

zé-ba-kal-la-mu ud mu-un-di-ni-ib-zal-e.

We analyze: “is (-e.š, durative -e. Su. 2 + third person singular š, Pr. 3) my (-mu first person singular possessive pron. suff. with zero mark of pronominal *casus agentis*) sweet and darling (zeb.a kal.a) causing (-b.š. Pr. 1, cf. AS 16, 97, n. 17) to flow along (zal) the day (ud.š, conessive of direct object) from with her (-n.di. Pr. 11a + Pr. 8) who concerns me (mu- of emotional closeness Pr. 23) at it (-ni. Pr. 6. Resumes the adessive case of the phrase in line 33' which described what she was at).”

Line 35'

šu-ba-àm-mu-u₈ nin₉-gū₁₀.

The text changes in this and the following line to Eme.KU, indicating that a man, Dumuzi, is now speaking. We analyze nin₉-gū₁₀ as “O (vocative in -e not written after u. Cf. above to line 26') my sister (nin₉-gū₁₀) disengage (ba-a, root in Pr. 28 as mark of imperative followed by persistence prefix Pr. 27:-a- indicating compulsion. See AS 16, 76, n. 5) the hand (šu.š, conessive case of direct object) hence (-m.š. Pr. 24) from here (mu-, Pr. 23 of emotional closeness before first person singular infix) on me (-#e. Pr. 11 with e assimilated to u of mu but not contracted).”

Line 36'

DU¹ nin₉-ki-á-gū₁₀ é-gal-la ga-žen.

The sign DU¹ which begins the line we tentatively assume to represent an imperative of žen:maḡāru. Since this meaning is probably—cf. English ‘go along’ (with something or somebody)—merely a specialized use of žen:alāku, an imperative žen.a or ḡan.a with Pr. 27 -a after the root is to be expected. If so, the author—as he did with Gašananna > Gašanna in line 22'—may have elided an a between two n's so that žen.a nin > žen nin. The following part of the line we would analyze as: “O (vocative in -e not written after u. Cf. above to line 26') my beloved sister (nin-ki-á-gū(a).gū) let me go (ga-žen Pr. 28. For the force of the Sumerian cohortative as a plea for assent to an activity, see AS 16, 73) into the palace (egal.a with inessive case-mark -a).” The variant presented by Ni 4552: é-me-šè ‘to our house’, which makes little sense in the context, probably derives from a broken text that had é-[g] al-[l] a and was read by the copyist as é-me-šè.

Line 37'

[i] gi-ad-da-gū₁₀ dumu-tur hé-me-en.

The key to this rather tricky line is offered, we believe, by the phrase [i] gi-ad-da-gū₁₀, which can only mean 'my eye of a father', 'my paternal eye' (igi-ad.a(k).gū or igi-adda(.ak).gū), and not 'my father's eye' which would have been igi-ad-gá or igi-ad-da-gá (idi-ad.g(u).a(k) or igi-adda.g(u).a(k)). Geshtinanna must therefore be play-acting, she is pompously imitating a father speaking to his son—consonantly with the role she uses Eme.KU—burlesquing the eternal unwillingness of parents to recognize that their children have grown up.

The phrase [i] gi-ad-da-gū₁₀ undoubtedly ended in a case-mark not shown in the writing. Most likely that case-mark was the -še of directive, which after a vowel tends to lose its final vowel and—as final consonant—to be left unrepresented in the older orthography (igi-ad.a(k).gū(s) or igi-adda(.ak).gū(š)), for a construction igi-N.ak.še 'in the sight of N.', 'before N.', is known. A parallel construction with inessive igi-N.ak.a with much the same meaning is also attested, and this latter construction seems actually to underlie the variant in Ni 4552 igi-ad-da-gá [igi-ad.a(k).g(u).a or igi adda(.ak).g(u).a].

In dumu-tur 'small child' we see a predicate nominative with zero mark, in hé-me-en 'you (-en, Su. 3, second person singular) verily (he- Pr. 28 with assertive force. See AS 16, 73) are (me).'

Line 38'

^d Ba- ba₆ lu ha-ba-zu šu ba-e-re-ši-bar-re.

The divine name ^dBa-ba₆ is used for Inanna also in another "Dialogue of Inanna" (bal-bal-e ^dInanna-kam) SRT, n. 5, line 43, although she is a distinct deity, married to Ninurta/Ningirsu. Most likely a number of lovesongs from her cult, which included the rite of the sacred marriage, were in time taken over practically unchanged into that of Inanna. For the reading of the name, see my remarks in *Cuneiform Texts in the National Museum, Copenhagen* (Leiden, 1939), no. 3, line 3, n. 4. The suggestion made in the article "Babylonia and Assyria. Religion," *Encyclopaedia Britannica* (1963) [=TIT, 33] seems to us now less likely.

The line may be analyzed as: "Baba (Baba.e) with agentive -e assimilated and contracted may (ha-, Pr. 28 potentialis) yonder (ba-, Pr. 23) recognize [zu(.e). # root zu with durative -e, Su. 2, assimilated and contracted, followed by third person singular zero element Su. 3] the man (lu. # with zero mark of conessive of direct object) I (-en), Su.3, first person singular with the final n not expressed in writing as in line 27' and -e, contracted with preceding durative -e) shall (-e Su. 2) disengage (bar) the hand (šu. # with conessive zero of direct object) from on you (-e-ri- Pr. 11a, that is, pronominal element second person singular -e. + Pr. 10) toward her (-ši- Pr. 7) into yonder (ba-, Pr. 23)."

Lines 40'-41'

On these cryptic lines see Kramer's comment in his edition of the text. Conceivably they might represent the beginning lines of a following composition in a collection of dialogues of which the one here dealt with was one.