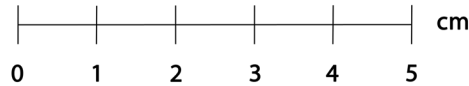
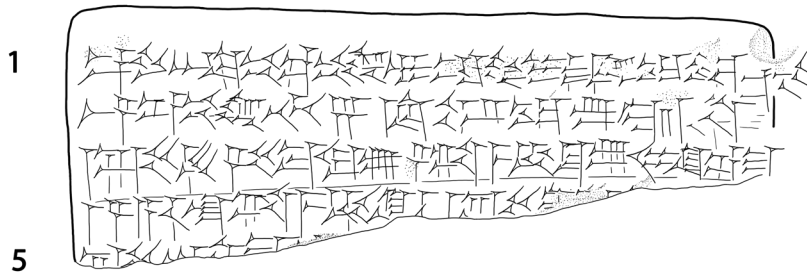


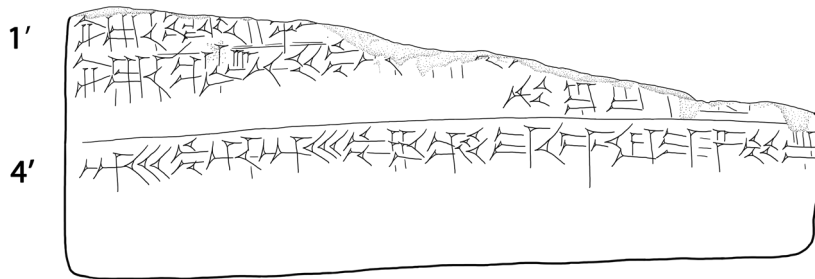
76) Another fragment of the ‘Love Lyrics’ from Babylon (BM 47032)* — The edition of the “Love Lyrics” was one of the “earlier” research projects of W. G. Lambert. After his first study on this group of texts published in *JSS* 4 (1959) 1-15, he provided a new edition in *Unity and Diversity* (1975), where he grouped his – in the meantime enlarged – collection of copies from Nineveh, Sippar and other places in Babylonia into four groups (I-IV), noting the absence of clear proof for their sequence. He was able to prove that all copies belonged to a ritual for Ištar of Babylon lasting several days, in which Marduk, his consort Zarpānītu and Ištar of Babylon are the protagonists (p. 98-99). For the interpretation and classification of both the ritual and the poetry see now D. O. Edzard, *Studies Reiner*, 1987, 57-69, and M. Nissinen, *Melammu Symposia* 2 (2001) 123-5.

In their reviews of CAD M and CAD Q, *OrNS* 53 (1984) 114 and *OrNS* 58 (1989) 272, K. Deller and W. R. Mayer refer to the unpublished fragment BM 34138 (Sp. 240) as a duplicate of BM 67554 (1882-09-18, 7552) from Sippar (= Lambert, *Unity and Diversity*, 126 Group IV). The British Museum’s collection of Babylonian tablets includes another Late Babylonian tablet fragment of the ‘Love Lyrics’ corpus, BM 47032 (1881-08-30, 498), which is the upper part of a single column tablet. The text of the obverse parallels the Neo-Assyrian recension of K. 6082+81-7-27, 241 i 12-17 from Nineveh (= Lambert *JSS* 4, 9 [K. 6082 only]; Lambert, *Unity and Diversity*, 118-9 Group III Col. A). Judging from the number of (incomplete) erasures and mistakes, BM 47032 could be the product of a rather inexperienced scribe; compare BM 33879 (= Lambert, *Unity and Diversity*, 108-11 Group I text d), which is clearly a student’s exercise tablet (see Lambert, *op. cit.*, p. 100). This shows that the ‘love lyrics’ had entered the Babylonian school curriculum of the late first millennium BCE.

BM 47032 (Measurements: 82 x 32⁺ x 26⁽⁺⁾ mm.)



Reverse



Transliteration

Obv.	1	<i>e LÚ.ĪHAL <ina> ŠĀ-bi e-bi-iḫ ak-²'ka²-²'i-i² áš-²'kun²-ka² ṭè-e-mu²</i>
	2	<i>ina šá e-bi-iḫ-ti-ía ana ŠĀ GEŠTUG^{II}-ka ú-laḫ-ḫiš(over erasure)</i>
	3	<i>ana É.KUR.MEŠ šá KUR ba-ru-ú² 'šá² ta-me-ek-ku-ú mi-ke-e-ma</i>
	4	<i>ana šá-a-šú la ta-me-ek-ki-²'šú² ana É.KUR <é>-²'tur²-k[a²(over erasure)]-l[am²-ma²]</i>
	5	<i>'É.KUR DINGIR-šú¹(UD) ma²-gi[r-šú</i> (rest of obverse is missing)
Rev.	1'	<i>ni-ip-šú² ŠIM.LI x² x[</i>
	2'	<i>ni-ip-šú² GIŠ.ÉRIN mit-gur₁₆ ár-²'ḫu x x² x[</i>
	3'	<i>kul-lu-²'lu ana/šá x² [x</i>
	4'	<i>^d30 ár-ḫu^d 30 ár-ḫa-am-ma ši-me-ru-ma šá-mu-²'ú²</i>

Translation

Obv.	1	Oh, diviner, on (mount) Ebiḫ, how did I give you instructions?
	2	Through 'that of my Ebiḫ (fem.)' I whispered into your ears.
	3	The sanctuaries of the country, diviner, neglect as much as you want (lit. that you are neglecting), but
	4	don't neglect this one, the temple <E>turkala[mma],
	5	the god of the temple is favo[urable to it, ... (rest is missing)
Rev.	1'	the fragrance of juniper ..[...]
	2'	the fragrance of cedar is well balanced, the new moon ..[...]
	3'	adorned for/with ..[...]
	4'	Šin, the new moon, Šin, the new moon and cycle (lit. ring) of the sky.

Commentary

obv. 2: The Neo-Assyrian version has (K. 6082 i 14): *ina šá pa-ḥu-ti-ka ina ŠĀ GEŠTUG^{II}-ka ú-lah-ḥi-iš*, “in ‘that of your responsibility’, I whispered in your ears”.

obv. 4 The scribe should have written É.KUR É.TÜR.KALAM.MA following the duplicate from Nineveh, see K. 6082 i 16.

rev. 1', 2'

According to CAD N 2, 248b, *nipšu* is used with negative connotations, such as the “smell” of wounds or of urine, but in the ‘Love Lyrics’ it is used with both positive and negative connotations.

rev. 4' The word *arḥu* attributed to Šin, can be translated either as “new moon” or as “month”; in either case it indicates a recognizable phase of the moon visible. A commentary on the name Šin translates *arḥu* in this context as “cow” and “half brick” (K. 170+Rm. 520 obv. 2), see Livingstone, *MMEW*, 1986, 30-31 (reference courtesy of Andrew George).

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