

Geschichte, Imgula 2, Münster, 1998, p. 119-112) et de M. Horsnell (*The Year-Names of the First Dynasty of Babylon*, vol. 2, Hamilton, 1999, p. 340)...

Je terminerai en avouant un certain dépit : la présente note aurait été inutile si les auteurs avaient songé à consulter la base de données Archibab³). Nous faisons tant d'efforts pour développer cet outil au bénéfice de la communauté assyriologique : il est regrettable que d'aussi estimables collègues ne songent même pas à l'utiliser quand ils doivent consulter des noms d'années paléo-babyloniens...

Notes

1. R. Da Riva & N. Wasserman, *Gods in Love. A Critical Edition and Analysis of the 'Divine Love Lyrics'*, CM 57, Leyde/Boston, 2025, p. 39.

2. Voir le commentaire de S. F. C. Richardson, *Texts from the Late Old Babylonian Period*, Journal of Cuneiform Studies Supplemental Series 2, Boston, 2010, p. 42 et note 98.

3. Respectivement archibab.fr/N125 et archibab.fr/N146.

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115) Goring the Land in *Erra and Naram-Sin* — The titular god and king of *Erra and Naram-Sin* (edition LAMBERT 1973, 357–363; WESTENHOLZ 1997, 189–201; and *SEAL* no. 1539)—a poetic composition known from one Old Babylonian tablet (BM 120003)—go to war together:

33. <i>ilum erra u naram-sîn</i>	33. Erra the god and Naram-Sin
34. <i>puhriš illikū rā'ušu u šū</i>	34. Went together—his (Naram-Sin's) companion and he,
35. <i>ta-at-ta-ak-pi-iš mātam qabalšu</i>	35. <i>ta-at-ta-ak-pi-iš</i> the land (acc.) his battle (nom./acc.),
36. <i>ittanallak ištāšu qurādum erra</i>	36. Warrior Erra went everywhere with him.

Lambert translates l. 35 as “His battle overwhelmed(?) the land,” and comments with reference to *ta-at-ta-ak-pi-iš* (1973, 363): “. . . the syntax of the line is clear, but the root of the verb is not. It could be read *tattakpiš* (~*iš*), but the meaning of *kapāšu* ‘curl’ is not particularly appropriate and it would not be expected to take an accusative object.” Against von Soden’s emendation to *ta-la!-ta-ak* (AHw Ntrg. 1571), Lambert argues (1982, 185): “the correction . . . to *ta-la!-ta-ak* creates a perfectly acceptable form, but the line is then beyond comprehension (the rest reads: *pi-iš ma-ta-am qá-ba-al-šu*). Also a comparison of the other examples of the signs AD and LA on this tablet by no means requires the reading of *la* in 35. Thus a verb *ta-at-ta-ag/k/q-pi-iš* must be read, whatever its problems.” Westenholtz, following Lambert, translates l. 35 as “His battle overwhelmed(?) the land,” and comments (1997, 197), “von Soden reads the beginning of the line as *ta-la!-ta-ak* and takes it from the verb *latāku* ‘to test, try out, check’, which is grammatically correct but does not add much sense to the line, as Lambert points out . . . for then the element *PI-iš* would stand alone. However, von Soden (AHw Ntrg[.] 1583) has the lemma *p/wišmatum*.”

A reanalysis of *ta-at-ta-ak-pi-iš* may be offered. The Ebla text MEE 4, 544 contains the entry á.du₇.du₇ = *da-da-ga-bu-um*, whose Akkadian is taken by Krebernik (1996, 238) and Rubio (2003, 181), among others, to represent either the Gt *tattakpum*, in a *taptar(a)s* pattern, or Gtn *tattakkapum* (*taptarras*)—both *nomina actionis* derived from *nakāpu*, “to gore” (on Ebla verbal nouns with *-t-* prefixes and infixes, KREBERNIK 1984 and MÜLLER 1987). Analyzing *ta-at-ta-ak-pi-iš* as *tattakpum* + *iš* would be grammatically coherent as well as thematically apt, as shown by the fact that *nakāpu* is functionally synonymous with Lambert’s context-derived “overwhelmed.” It would also have OB parallels. As STRECK 2012, following KOUWENBERG 2010, 397, shows by reference to *tartāmū*, “mutual love,” attested in the *Ištar Hymn of Ammiditana* (l. 17, edition POHL 2022 no. 3.7) and the *Ištar and Dumuzi Lament* (l. 15', edition *SEAL* no. 1820), a *taptars* Gt *nomen actionis* pattern likewise existed in Mesopotamian Akkadian. Analyzing *tattakpiš* as derived from *tattakpu* would yield the second piece of evidence for this. Note also the *saḫāru* Gtn *taptarras* form *tattashuru*, “continuous reversal,” in *Ishtar Louvre* i 15, 52 (edition Pohl 2022 no. 3.8, with the form commented on in STRECK and WASSERMAN 2018, 28).

One might object that, being in the Gt, *tattakpum* would produce a reciprocal sense incongruent with the line. Yet *nakāpu* Gt is attested—as implicit already in its CAD sub-entry (N I, 157–58), but as far as I know not explicitly noted in the literature—without a reciprocal sense:

1) *atta tattakkipma kīma lē'im tušabraqšu*, “You will charge (lit. gore), overwhelming him like a bull” (*OB Gilgamesh Nippur* 1. 5, edition GEORGE 2022b). George translates, “You will lock horns and batter him like a bull,” yet the subject *atta* and the parallelism with *tušabraqšu* contraindicate a reciprocal sense for *tattakkipma*.

2) *tarbu'tašu ittakkip šamē*, “the dust cloud it (a bull) made was thrusting into the sky” (*OB Gilgamesh Harmal* 1. 5b, edition GEORGE 2022a). George, whose translation is followed here, comments (2003, 250): “I assume the verb is *nakāpum* V/2 separative.”

3) *ana itkup zāmānī dā'īš ayyābīya*, “To gore my adversary, trample my foes” (RINAP 5/2 no. 207 rev. 61). Cf. CAD's “to gore the evildoers, trample my enemies” (N I, 157).

Erra and Naram-Sin ll. 33–36 would then be normalized and translated as follows:

33. <i>ilum erra u naram-sîn</i>	33. Erra the god and Naram-Sin
34. <i>puḥriš illikā rā'ušu u šū</i>	34. Went together—his (Naram-Sin's) companion and he—
35. <i>tattakpiš mātām qabalšu</i>	35. That his warfare gore the land,
36. <i>ittanallak ištāšu qurādum erra</i>	36. Warrior Erra went everywhere with him.

It befits the “highly evolved Old Babylonian hymno-epic poetic style” (WESTENHOLZ 1997, 191) of *Erra and Naram-Sin* to employ *tattakpiš mātām qabalšu* for *qabalšu mātām ana itkupim*.

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116) Hurrian *negri/nigri* ‘guardian’ — One of the fragments of the Song of Release that is well preserved in both Hurrian and Hittite concerns the descent of the Storm-god to the netherworld. Upon completing his journey, Tessob is greeted and entertained by the goddess Allani. The Hurrian sentence (1) introduces the goddess together with her title or epithet, while its Hittite translation (2) reflects the syncretism of Allani with the Sun-goddess of the Earth, a member of the state pantheon of Hattusa. The same Hurrian phrase featuring Allani is independently attested at the very beginning of the Song of Release as KBo 32.11:3 *ni-ik-ri e-še-ne-e-bi a-al-la-a-[ni]*. In this instance, its Hittite counterpart is unfortunately lost.