Building with cedars patently displayed the feat at home, and the burnt remnants of cedars beams in the Shamash temple show how Yahdun-Lim put the profit of his expedition to use.

Yahdun-Lim's motive for campaigning in the West was to assist to his ally, the king of Qatna, but his inscription does not elaborate this aspect. This engagement on behalf of Qatna provoked the anger of Sumu-epuh, the king of Yamhad (with Aleppo as his capital) who rivalled Qatna for power in the Syrian area. Sumu-epuh succeeded in turning three kings against Yahdun-Lim, each of them described as the ruler of a town and a particular tribe. They are collectively called the "kings of the Yaminites": the text employs here a short form (dumu-mi-im) of the better-known form "sons of Yamna" (dumu-me-a-ma-na and variants). The Yaminites were a prevalent ethnic group in the Middle Euphrates region, roughly of the area between Emar and Mari, and made up an important part of the population of the kingdom of Mari. Yahdun-Lim and Zimri-Lim, however, claimed leadership of the Sim'alites, another important and ramified ethnic group, especially in the area of the Habur headwaters, and their repeated conflicts with the Yaminites were no doubt stirred by rivalry for power between these two groups. The inscription of Yahdun-Lim carries on with a description of his subjugation of the Haneans. The notorously elusive term Hana is the name of a land, more specifically that around the city of Tenqa, but appears commonly in Mari texts to describe people. In this usage, the term "Haneans" can most of the time be taken to refer to a particular way of life ("nomads"), but sometimes to particular ethnic groups as well.

Which nuance the term carries in the present text remains unclear.

Bibliography: RIME 4.6.8.2 = COS 2.111.

B. Dadusha Stele

51. Inscription of Dadusha, king of Eshnunna (ca. 1800–1779 BC)

(A stone stele found in the vicinity of Tell Asmar [ancient Eshnunna] in Akkadían [220 lines divided over 17 columns].)

Adad, the warrior, the son of Anum, whom the great gods in a lordly way have given the ultimate power, the massive roar that makes heaven and earth tremble, to lift the head up high, who lets terrifying bolts of lightning (and) destructive stones (aggressively rain down on the enemy land, the lord, whom by his own command is given wealth from east to west, made the massive flood superb in the land – for Adad, the perfect warrior, who renews the destinies of his reign for all time,

Dadasha, the son of Ipiq-Adad, the strong king, whose name has been called magnificently from his creation in the womb to carry out the role over the totality of the land, the beloved of Tishpak, the deliberate king, whom Adad, his god, majestically decreed to throw down his enemies with a strong weapon, the king of Eshnunna, eternal seed, whom lord Shamash led to his heart's desire (and for whom) he majestically determined the destruction of the land of his opponents, Dadasha, supreme chief of kings, who binds his enemies, who places the punishment of his strong weapon on the land of his opponents, who acquires fame for great victories on the battlefield, the son of Ipiq-Adad, ad 1. When Anum and Enlil with a magnificient order instructed me in a lordly way to execute kingship over the universe forever and govern the totality of the peoples, (when) at the declaration of warrior Tishpak and Adad, my god, the skill of battle, that of throwing down all evil and of lifting up the head of Eshnunna, was majestically given to me – at that time Qabara, where none of the princes, my predecessors, who have ruled in Eshnunna, nor of the kings who exist in the whole world, where no king at all had ventured to besiege and destroy Yahdun-Lim, the one who that hated me and failed to bow down respectuously upon the declaration of my honourable name I sent ten thousand first rate troops. With the strong weapon of warrior Tishpak and Adad, my god, I passed through its territory like the wild kulium (divine destruction). His allied forces and all his warriors, none of them offered me any resistance, his widespread cities Tutana, Haktum, Hurana, Kirkhum and his extensive settlements I swiftly seized with my strong weapon. I truly had their gods, their booty and their precious wealth brought to Eshnunna, my royal capital. (After I had laid waste to its surrounding territories and crushed his extensive land, I majestically approached Qabara, his main city. In ten days I seized this city by means of a surrounding wall, by the help of a breach, an attack and my great strength, I swiftly bound its king Bunu-Ishtar by the blaze of my strong weapon and I truly had his head quickly brought to Eshnunna. The majesty of the kings who supported him and his allies dissolved altogether and I truly set them in deadly silence. I brought in a lordly way his vast booty, the heavy treasure of this city, gold, silver, precious stones, fine luxuries and everything else that this land possessed, to Eshnunna, my royal capital, and I truly exhibited it to all people, young and old, of the upper and lower land. All that remained in this land, this city, its vast territory and its settlements, I truly gave as a gift to Samsi-Adad, the king of Ekalalam. Up above in the land of Babunta, from the land of Burunda and the land of Ishtuh to the mountain of Diluba and the mountain of Lullum, this land I truly crushed angrily with my strong weapon. I truly achieved the kings that I exist in the whole world will forever keep on praising me. In the course of the same year I built Dur-Dadusha, my frontier city, on the banks of the Tigris and I truly brought my good name into existence for all eternity.

Because [... ] an eternal name [... a stele (?)] I truly erected for all time in Etemenansag, the temple of Adad, the god who raised me, indeed, upon which is (1) the image of my heroism, a slayer majestically endowed with the splendour of battle to overthrow the enemy land, (2) above him radiantly appear Sin and Shamash, who strengthen my weapon to prolong the years of my reign, (3) above the wall of Qabara is (4) Bunu-Ishtar, the king of the land of Urbel (i.e. Arbil), whom I angrily bound with my strong weapon, on whom he (the royal figure) treads from above, standing in a lordly way; (5) below him wild warriors carefully hold the bound – its lapis lazuli quality has no rival, precisely executed in skilful labour of craftsmanship, surpassing words of praise, in order to stand day after day in front of Adad, my god who created me, to support my well-being and renew the destiny of my reign. Adad, give Dadusha, the prince who reveres you, a strong weapon that binds his enemy, everlasting life, years of wealth and affluence as a gift! So that the land will always and forever keep on instructing my words of praise, that the old tells the young account of my heroic deeds, for this purpose I had a stele inscribed with an eternal name. Who instructs with evil intentions and obliterates my figure, removes it from its position, hides it at a place where the eye will not behold it, will throw it in the water,
will bury it in the ground, destroy it with fire, erase my inscribed name, write his name, or, on account of the curse, instructs somebody else, saying: "erase [...? his (?) written name and write my name?" - may Anum, Enlil, Sin, Shamash, Tishpak, Adad, my god, and the great gods bitterly and full-heartedly curse this king and may they never allow the mention of his name to exist in the land! May the Anunnaku (gods), those of heaven and earth, angrily swear to destroy his descendants - he himself and all of his family! May Nimurta, the caretaker of Ekur (temple) not allow him to acquire offspring that will mention his name! May his treasure constantly get out of reach!

The stone stele that carries this inscription was found by accident in 1983, when a well was drilled outside of Tell Asmar (Eshnunna). This elongated stone monument (180 cm high, 37 cm wide and 18.5 cm thick) is inscribed on the two narrow sides, while the front side is decorated with four registers of relief scenes, the centre of which has suffered damage during discovery. It was removed in antiquity from its original position to the find spot, for the text indicates that the stele once stood in the temple of Adad, king Dadusha's personal deity, in Eshnunna.

The building of the frontier stronghold Dur-Dadusha was, according to the text, the formal occasion for the creation of this monument, but the king's military exploits stand unmistakably in the centre of the narrative and the relief scenes. The text expresses that the stele was meant as an everlasting public testimony of the king's heroic deeds, and the account of the defeat of Bunu-Ishtar and the conquest of Qabarā was no doubt appreciated as a prime example of royal valour. This war is also described in other sources: The stele hints that Shamsi-Addu of Ekallatum played a part in the project, and the contemporary letters from Mari and Shemshara show that it was in fact a joint enterprise of the kings of Ekallatum and Eshnunna, who were at that time united by treaty. Moreover, a stele of Samsi-Addu immortalizing the same events has survived as well (RIMA I A.0.39.1001).

The campaign took place in 1980 BC, the penultimate year of Dadusha's reign, and it is likely that the king of Eshnunna did not participate in person; the letters report that Shamsi-Addu and his sons led the troops against several fortified cities throughout the summer of that year, until Qabarā was conquered in the fall. The kingdom of Bunu-Ishtar was located in the plains east of the Tigris, between the Upper and the Lower Zab. The text calls Bunu-Ishtar the "king of Arbil", a title that expresses the importance of this ancient cult centre in his kingdom, but the city of Qabarā, located near a strategic crossing over the Lower Zab, seems to have been the main citadel of his realm.

A unique feature of this monument is the correlation between the text and the images, for the inscription contains a description of some scenes of the relief (numbers between brackets refer to the translation). The upper of the four relief registers contains two figures facing each other. The text allows to identify the figure of the left as (1) an "image of heroism" of king Dadusha, in the position of a "slayer". The figure in adoration opposite of him is unidentified, but may represent the crown prince, or perhaps a general. Above these two figures appear the moon crescent and sun disk as the symbols of
the gods (2) Shamash and Sin. The king treads on the slain king (4) Bunu-Ishtar, while below them the (3) wall of Qabar appears. Below the representation of the city are two registers (separated by depictions of mountains) with scenes of (5) members of the army subduing and guarding the enemy soldiers. The bottom register depicts the decapitated heads of subjugated kings being attacked by vultures.


C. Ekallatum royal inscriptions

52. Inscription of Shamshi-Adad, king of Ekallatum (1796–1775 bc)

(In Akkadian [three columns on each side, total length 135 lines], on stone tablets from Assur. The city and the god Assur carry the same name, but are here, for the sake of clarity, distinguished as Assur, resp. Ashur.)

Shamshi-Adad, king of the universe, builder of the temple of Ashur, unifier (7) of the land between Tigris and Euphrates by the command of Ashur who loves him, whom Anum and Enlil called by his name for greatness from the kings who went before – the temple of Enlil, which Erishum, son of Ilushumma, had built, (that) temple had become dilapidated and I cleaned it away and built in the midst of my city Assur the temple of Enlil, my lord, an awe-inspiring dais, a large sanctuary, the seat of Enlil, my lord, which was fashioned perfectly with skilful work of the building trade. I roofed the temple with cedars. I erected doors of cedarwood, whose stars are of silver and gold, in the rooms. I coated the walls of the temple with a plaster of silver, gold, lapis lazuli, carnelian, cedar oil, fine oil, honey and butter. I constructed the temple of Enlil, my lord, and called its name Samkurtara, "House: wild bull of the lands," the temple of Enlil, my lord, in the midst of my city Assur.

When I built the temple of Enlil, my lord, the market (prices) of my city Assur (were): for one shekel of silver two kor of barley, for one shekel of silver 15 minas of wool, for one shekel of silver two seahs of oil were truly bought on the market of my city Assur.

At that time I truly received the tribute of the kings of Tukrish and the king of the Upper Land in the midst of my city Assur. I truly set up my great name and my monuments on the shore of the Mediterranean Sea, and the cedar beams used to build the Enlil temple are a testimony for his power over distant regions in the west. The list of ideal, cheap prices for the basic staples is an element that is known from other royal inscriptions as well and conveys the idea that the king brought about economic prosperity for the people.

This inscription commemorates the building of the temple of Enlil in Assur and was written on a number of stone tablets, most of which were found, in a secondary context, in the area of the temple of Ashur. It has long been open to question to what building this inscription refers. Excavations have shown that Shamshi-Adad rebuilt the Ashur temple on a grand scale, and, like this established a layout that was maintained until the final destruction of the temple. His name is found on numerous bricks and other objects from the building with the text "Shamshi-Adad, builder of the temple of Ashur," a title repeated in the beginning of this inscription. The main body of the inscription, however, concerns a temple for Enlil. This has often been taken as an indication that Shamshi-Adad dedicated the Ashur temple to Enlil, a southern Mesopotamian god that was later on closely linked with Ashur (Menzel 1981: 65), but a study of the ground plan of the Ashur temple (Miglus 1990) has suggested that the building was originally conceived as a double temple for Ashur and Enlil.

Shamshi-Adad was a king of Ekallatum and conquered Assur early in his reign. The old institutions of the city-state were no doubt profoundly affected by the integration into his kingdom, and this inscription shows that the new political situation also had its effect on the cult. Enlil features prominently in the life of Shamshi-Adad, for example in the name of his capital city Shubat-Enlil, "seat of Enlil," and it can be expected that he promoted this cult in the sacred city of Assur as well. The city population saw this new god as an outright sacrifice, for Pazur-Sin, a native king of Assur who reigned soon after the Shamshi-Adad dynasty, scornfully describes their evil deeds and celebrates the restoration of old customs (RIMA I A.0.40).

Shamshi-Adad refers to an earlier building of Erishum I, a ruler of Assur of the twentieth century bc, whose own building inscription tells of his work on a temple of Ashur by the name of "House: wild bull" (RIMA I A.0.33.1), evidently the same name as given, in a longer form, by Shamshi-Adad to the Enlil temple. Shamshi-Adad emphasizes his use of cedar in building the temple, describes the decoration of the doors and the treatment of the walls. The text here jumps together two different actions: precious metals and stones were put as foundation deposits under the walls and aromatics and sweets were mixed with the mortar. This inscription dates to the final phase of the reign of Shamshi-Adad when, after the conquest of Mari, he claimed rule over the region between Tigris and Euphrates. The text summarizes the highlights of his reign: the tribute of Tukrish and the Upper Land indicate his recognition as overlord of the countries in the Zagros Mountains, and his monuments on the shore of the Mediterranean Sea, and the cedar beams used to build the Enlil temple are a testimony for his power over distant regions in the west. The list of ideal, cheap prices for the basic staples is an element that is known from other royal inscriptions as well and conveys the idea that the king brought about economic prosperity for the people.

Bibliography: RIMA I A.0.39.1 = COS 2.110.