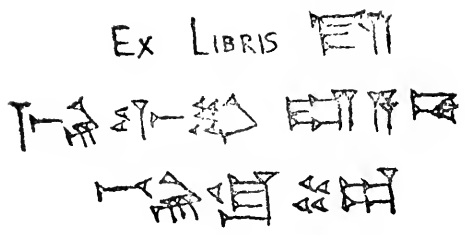




DARY
SITY OF
FORNIA

Ex LIBRIS



Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

BABYLONIAN LITURGIES

MAGON, PROTAT FRÈRES, IMPRIMERS

BABYLONIAN LITURGIES

SUMERIAN TEXTS FROM THE EARLY PERIOD
AND FROM THE LIBRARY OF ASHURBANIPAL, FOR THE MOST PART
TRANSLITERATED AND TRANSLATED, WITH INTRODUCTION
AND INDEX

BY

STEPHEN LANGDON

SCHOLAR IN RESIDENCE OF ASSYRIOLOGY, OXFORD

WITH 75 PLATES



PARIS
LIBRAIRIE PAUL GEUTHNER
13, RUE JACOB, 13

1913

61325728

X48
10973

ADD 2.11
A.

INTRODUCTION

Four years ago an attempt was made to translate and interpret the liturgies of the Babylonian religion¹. Since that time the material at our disposal has been greatly augmented by the publication of hymns, liturgies and fragments of an epic from the ancient Sumerian library of Nippur². We are now fortunate enough to possess a few liturgical texts from Lagash of the classical Sumerian period³. From the period of the first Babylonian dynasty, that is from the period following immediately upon the age from which the Nippur and Lagash material comes, we have a large collection of hymns and liturgies probably from Sippar and Babylon⁴. An important text of this period containing a liturgy of the waiting for Tammuz has also been added to that part of our religious literature⁵.

The volume which is here presented to the public contains for the most part fragments of Sumerian liturgies copied for the library of Asurbanipal, none of whose originals in their final form antedate the Cassite period. In this collection

1. *Sumerian and Babylonian Psalms* (Paris, 1909).

2. RADAU, *Miscellaneous Sumerian Texts in the Hilprecht Anniversary Volume* (1909). The same, *Sumerian Hymns and Prayers to God Ninib* (1911), which were partly interpreted by RADAU in his *Ninib the Determiner of Fates* (1910). MYHRMAN, *Babylonian Hymns and Prayers* (1910). *Fragment of a Nippurian Liturgy, Babylonica* III 241-249 and a fragment *ibid.*, 79-80, a duplicate of RADAU, *Miscel.* No. 6.

3. FRANCOIS THUREAU-DANGIN, *Nouvelles Fouilles de Tello*, Chapter IV, NO. 4327, 4328, 4329, 4330, 4331, 4334, 4336 and several small fragments, one with a library note, us-ri-sù ha-ha-sù-e-sà, 4316.

4. ZIMMERN, *Sumerische Kultlieder; Fragments d'Hymnes à Samas, Babylonica* III 74-78 (v. ZIM. No. 73).

5. SCHEIL, *Revue d'Assyriologie* VIII 161-169, duplicate of ZIM. 211-III 21. SCHEIL's text is of an earlier period than ZIM. no. 2 and probably belonged originally to the collection sold to the British Museum from some collection pillaged from Nippur and published in *Cuneiform Texts* XV 7-30.

three texts probably come from the earlier excavations of Nippur¹. I venture to assign those texts, which have found their way to the Royal Scottish Museum², to the same source as those published by PROFESSOR ZIMMERN.

It is perhaps possible on the basis of the numerous texts and critical editions which we now possess to write a preliminary history of Babylonian public worship. In this department of their religious literature the Semites adhered, even more closely than in their services for private penance and magic rituals, to the ancient Sumerian literary forms and especially to the Sumerian language. In the whole range of Sumero-Babylonian public worship extending from the era of Sargon of Akkad, (2800 BC. ³) to the first century BC., we have no Semitic text which is known to have been chanted in the temples. Most of them have not even an interlinear Semitic translation. This custom of regularly supplying the temple liturgies with an interlinear version must have arisen after the period of the first Babylonian dynasty (2232-1929), for none of the texts before or during this period show much tendency in this direction. Sporadic attempts of this kind are found in Nippur texts from the age of the Isin dynasty⁴, and we know from other sources that attempts were being made in that period to teach Sumerian by drawing up selections of standard texts supplied with a Semitic translation placed opposite on the right, not under the line as in connected religious texts⁵. It is impossible to determine the exact period in which the scribes felt compelled to supply the liturgies with a version in the vernacular. Perhaps the Assyrian scribes who copied these texts in the Babylonian temples for use in Assyria, themselves took the initiative in this matter. We may not, however, be far from the truth in suggesting that the Babylonians of the Cassite period first began editing their long liturgies with a Semitic interlinear version, and

1. Nos. 195-7, *Hymns to Nergal* (195) and *Inini* (196) and a long liturgy to *Nintud of Kes* (197). The prism No. 197 has been kept in the possession of a Constantinople dealer for twenty years.

2. Nos. 1-8 *ter*; with the exception of No. 8, a fragment from the *Asurbanipal library*.

3. This is the accepted date, but Nabonidus places Sargon at 3800 BC., and this date is by no means disproved. In my discussion I accept provisionally the low dates for the early history of Sumer and Accad, but I am by no means convinced of their accuracy before the dynasty of Ur-Engur (2475 BC.).

4. An unpublished text in Constantinople has a long section in which the Semitic translation is inserted between the Sumerian lines in a hand so minute that deciphering is difficult. No space is reserved for the translation as in the late Assyrian texts.

5. MYHRMAN, *op. cit.* No. 11. But AO. 4332, NPT, p. 212 appears to be a real interlinear bilingual, certainly older than MYHRMAN 11.

we shall find reason to assume that about this time the great public services achieved their final form.

In tracing the evolution of their public worship I shall assume the following approximate dates for the various periods: 1) Akkadian Sargonic Era 2900-2700. 2) Gudea 2650 followed by the dynasty of Gutium. 3) Dynasty of Ur 2473-2358. 4) Dynasty of Isin 2358-2133. 5) First Babylonian Dynasty 2232-1929. 6) Cassite Period 1763-1180. 7) Middle Period 1180-625. 8) Neo-Babylonian Empire 625-539.

Liturgical services originated among the Sumerians. Although we have no texts of this kind from the pre-Sargonic period yet we meet here with the technical name for the « psalmist », who always officiated at these services¹. A passage in a royal inscription of the early period inclines us to infer that the psalmists (*gala*) were employed to chant at funerals² where they played upon a *balag* or lyre³. The Sumerian word *gala* also denotés an ordinary attendant when

kalû
gala = *kalû*
psalmist

1. *US-KI*, Semitic *kalû*, v. SBP. VIII; DP. E32 VI 1, the grand *kalû* of Nimaiki; TSA. 2 rev. 19, of Girsu; DP. 87 II 6, the little *kalû*. According to a syllabar, HROZŃI, ZA. 19,368 the Sumerian for this ideogram is *gala* in which case the word is connected with the word *gal*, loan-word *gallu*, male, attendant. Cf. *gal-la-ku širu*, « thy mighty servant », VAB. IV 360,32. The pronunciation *gala* is confirmed by K. 3228, cited by BEZOLD in ZA. 15,423, *US-KI-mah* = *gal-ma-hu*. The Semitic *kalû* translates this and a large number of other Sumerian words for psalmist. The *gala* of Shirpula is distinguished from the *gala dingira* or « psalmist of god », VAB. I 52, 27 and 30. See GENOUILLE, TSA. LIX. But another fragment published by KING in ZA. 25,302 has-*ga-ul*; KING suggests *gaggal*. In any case the Sumerian word *gala* represents an apocoped form. Cf. also ZA. 27,236.

2. VAB. I 50 X 22-30.

3. Gudea, St. B. V3. I am inclined to translate *balag* by « lyre », owing to the shape of the ancient ideogram and the Amharic *bagana*, lyre with ten strings; the Syriac *pelagga* « drum », appears to be derived from this word. (See *Sum. Gram.* 20). HEYZEN in the *Revue d'Assyriologie*, 9, 85 ff. has shown that the drum and the lyre are the two most important musical instruments of primitive music and he has given several bas-reliefs showing the drum and the lyre carried in a procession by psalmists. In some mysterious way the names became confused and *balag* then came to mean drum or tambourine, the most popular of all instruments. I am unable to determine the period in which this confusion arose: *balag* is proven to mean « lyre » by the fact that its voice was said to be like a bull, SBH. 92 a 18. Gud. Cyl. 28,17, and a bas-relief of a lyre has a bull upon its frame, RA. 9,89.

written with another ideogram¹ so that we infer that these temple singers were not consecrated priests, at least not in the early period. But the ideogram first employed to designate "psalmist" probably describes him as a man in the temple service who chants songs to appease the gods. In fact we shall find that public temple services originated from the desire to pacify the gods whose anger manifests itself in causing all human woes. In the evolution of these services certain mournful refrains recur, among them especially the words addressed to the gods, "how long until thy heart is at rest?" A particularly mournful litany to Enlil has the line, "The psalmist speaks no more 'how long until thy heart?'" The psalmist is departed with sighings"². And another passage describes in even more sad lines some national calamity:—

"Oh temple thy skilled singer³ is not present, thy fate who decrees?

The psalmist who knows the song is not present, thy fate on the drum he
chants not.

He that knows to twang the lyre is not present, thy fate he sings not"⁴.

Although the lyre *balaggu*, is the most prominent of the psalmist's instruments yet the drum and tambourine are equally ancient⁵, and the flute, if not primitive, in any case is very ancient. A litany to the sun-god contains a passage most instructive in this regard:—

"Unto the temple of god upon a lyre let us bring a song of adoration.

The liturgists a melody shall sing.

1. $\Sigma\P\P$. It is also the opinion of GEMOULLAC that this word for "psalmist" is connected with the ordinary word for "menial", *US-KU* is probably to be read *nītaḥ-tūg* = *zikru naniḥu*, "the man who brings peace", i. e., appeases the gods with song. For \square = *nāḥu* or *ṣalātu*, repose, v. CT. 15, 10, 8 and BL. 114, 17. The sign varies with E in the same sense, v. CT. 15, 23 a 16 E (*tu* = *nāḥu* and *tūg-mal* = *nāḥu* always E -*mal*; e. g. Gud. Cyl. A 7, 5; 18, 2; Cyl. B 10, 6. Read passim *tūg* or *tūg* (?). The value *tūg* for these two signs must not be confused with *tūg* = E *ṣabatu*. Note that I adopt *tūg* = *nāḥu* to distinguish it from *tūg* = *ṣabatu*.

2. SBP. 240, 31, 37.

3. *muḥu* here translated by *mūḥū*, "knower", but the word designates a kind of psalmist, v. p. xxiv.

4. BL. 32, 28-33. See also FRANK, *Studien zur Babylonischen Religion*, p. 95.

5. The name for the drum I suppose to be *appu*. See p. xxxii.

The liturgists a melody of lordly praise shall sing,

The liturgists a melody to the lyre shall sing,

To the sacred drum and the sacred tambourine shall sing,

To the double flute and *manzu*¹ an holy chant they shall sing².

These liturgists and musicians had exclusive control of the public temple services and their occupation became synonymous with sacred choral literature³. An Assyrian scribe who copied these ancient Sumero-Babylonian temple services for the Ninevite library says of them that they are "The wisdom of Ea, the psalmist's art, the treasure of wisdom, which are designed to pacify the hearts of the great gods"⁴.

The psalmists were charged apparently with singing the official liturgies in whatever kind of service they were required. As far as our present evidence goes we are confirmed in the opinion that the temple liturgies and psalms could be sung only by the psalmists. Although they do not appear to have been consecrated priests nor like the *asipu* and *saggu* priests to have had any authority to exercise the mysteries and touch the sacramental objects, yet in matters connected with the sacred choral literature their authority must have been supreme. The Babylonians clearly regarded these public services as possessing sacramental purity, to be chanted only by those who were properly commissioned for this purpose. Confirmation of this opinion is found in the ritual for dedicating the foundation of a temple. The magic ritual of preparation and consecration performed by the consecrated priests is attended by the chanting of psalms and liturgies by the psalmists⁵. The official liturgist *kalû* is accompanied by a professional singer (*nam*). The ritual directs the psalmists to preface the magic ritual by a psalm⁶. Later in the service he sings to the flute to the gods Ea, Shamash and Marduk. He is then required to chant one of the long temple series called "The sacred temple, . . . itself laments"⁷. This passage proves that the long temple chants could be employed on occasions not connected with the daily or regular services, but it also shows that the same could not be utilised in the

1. An instrument, see p. xxxiii.

2. SBP. 68, 5-70, 15.

3. The great catalogue of first lines of temple litanies and hymns ends with the note, "Tablet of the first lines of series of psalmody", IVR. 53 IV 30.

4. SBP. 176, 27 f.

5. WEISSBACH, *Miscellen* 32 and pl. 12.

6. *A-Gil* here probably means an *er-sag-tûg-mal* or psalm of intercession.

7. *é-zi-da . . . ni-bi-sû er-im-sés-sés*, a title which occurs among the series to the lyre, IVR. 53 H 12.

consecration of buildings without the presence of the official liturgists¹. The ritual of dedication closes with the recitation of a section of an epic or heroic song, "When Ann created the heavens", a Semitic composition which formed no part of the Sumerian liturgical corpus. I venture the opinion that this secular and profane hymn was sung by everybody present. We shall find that the liturgies originated for the most part in ancient lamentations over the ruin of cities at the hands of foes. Since the ritual just discussed concerns the rebuilding of a ruined temple, it is wholly natural to expect that the rededication should include a liturgy which portrayed its ruin.

Psalms in
other
professions

In the early period the psalmists must have occupied a menial position in society for a contract of the pre-Sargonic period concerns the sale of a poor man's son who was a temple psalmist². On the other hand we meet with members of this profession who were engaged in ordinary business³. The same may be said of their status in the Sargonic period⁴, as well as under the dynasty of Ur⁵, where they engage in trade and even enter the legal profession. They are paid the same wages as an ordinary temple servant⁶ and are designated in the temple accounts as menials

1. SCHIRANK, *Babylonische Sühuriten* 90-92 and FRANK, *op. cit.* 98, have also discussed this text. These authors do not properly distinguish between the consecrated priests *asipu* and the psalmists *kalû*. That the *asipu* priest alone conducted the magical rites at a dedication is clear from VAB.IV 62, 40 *ina sibir asipûtu*, "By the art of the *asipu* priests . . . (I) cleansed that spot". See also 146, 47; 220, 52. BEHRENS, *Assyrisch-Babylonische Briefe* 11 and 51 also ranks the *kalû* among the consecrated priests of magic because he is mentioned with the *masmasu* a priest of incantations; HARPER, *Letters* IV 361 rev. 9 *ana amel kalî sa annaka amel mas-mas issi-su aptikîd fêmu assakansu muk 6 ûmê uhir (?) takpirtam dat ? annê tusetaka*, "I entrusted the matter to a psalmist who is here (there is a magician with him) and I advised him as follows, 'Six days wait (?) and the rites of atonement carry out in this way' ". This text makes it all the more evident that the *kalû* could not perform the mysteries but needed one of the magicians to assist him. Unfortunately our text does not tell us what kind of service is intended.

2. RTC. 17 translated in ZA. 25, 212.

3. DP. 99 rev. 1, Hensa an inferior *kalû* is one of the mule-herds of the temple estate; see also 100 rev. 1.

4. RTC. 110 obv. 5, a pot of beer received from an inferior *kalû*.

5. A psalmist is a public notary or conveyancer (*maskim*) in a lawsuit, RTC. 292, reign of Bur-Sîn.

6. REISSER, TU. 139 f 10.

(*kalu*)¹. Since in the Sumerian period we meet with at least three ranks of psalmists, viz. the superior, the ordinary and the inferior *gala*, we may surmise that the ordinary and inferior members of this profession helped with the temple liturgies only when they were needed, and drew so small a salary that they were forced to pursue the ordinary professions. On the other hand the superior or chief psalmist evidently held a permanent and superior position which entitled him to a considerable income. He is never mentioned among ordinary temple servants². On the contrary we find his salary entered among those of the highest officials of the city³. In the period of the first dynasty a *galmaḫu* in charge of the temple services of the goddess Anunit of Sippar is mentioned as giving information concerning a priest of another rank (*sanġu*)⁴.

galmaḫu

Female psalmists are also mentioned, whence we may suppose that the choral services were arranged for male and female voices which took those parts, base, tenor, alto and soprano, to which they were adapted, but we know too little of Babylonian music to speak with assurance on this point⁵. Terracotta figurines of women singers have been found from the period of Gudea, where they are represented holding a tambourine upon the breast⁶. In a bas-relief of this period which represents two musicians beating a huge drum at least one of the figures appears to be a woman⁷. A fragment of an ivory bowl of the Assyrian period represents a procession of musicians⁸, one playing a double flute, one a tambourine and a third a lyre or zither. The lyre or zither of a fourth person can still be discerned⁹. The person who plays the tambourine is clearly a woman.

Female
psalmists

Were it not for the fact that the texts so often speak of the psalmists who sing¹¹

1. See especially RTC. 425. Twelve *kal gala*, menials, psalmists. For the early period RTC. 52 obv. III.

2. *US-KU-mah* = *gal-ma-lu*, v. page VII.

3. In DP. 132 VI Lugal-gā-ēs-e pays the support of the superior psalmist of the city Ninā; ibid X Ninanda supports the superior psalmist of Girsu.

4. GENOUILLET, TSA. 2 rev. 19; 2 obv. II 11.

5. KING, *Letters and Inscriptions of Hammurabi* III 147, 5 and rev. 6.

6. For female *gala* v. CT. I 9 col. 143.

7. *Découvertes en Chaldée* DE SARZEC AND HEUZEY, pl. 39 figure 5 and page 254.

8. RA. 9 pl. III.

9. Only three figures are preserved.

10. Preserved in the British Museum; reproduced by HINER in *Altorientalische Kultur im Bilde*, pl. 80, No. 159 after photograph by Mansel.

11. *zamāru*, SBP. 68, 8.

to the lyre, drum, etc., we might suppose that they confined their activity to playing the instruments, while the singing was reserved for another class of temple servants whose profession we shall presently discuss ¹. But we have every reason to suppose that the psalmists not only played the instruments but assisted also in singing. It will be seen, however, that the instrumental music formed the primitive and essential part of their profession. It is, I believe, highly probable that in a full temple service the singing was done by a class who evidently occupied an inferior position.

The king had psalmists in his own employ, but since they sang only the accepted official words and music employed in the temple I suppose that the king's psalmists conducted the service in a royal chapel ².

Psalmists
as scribes

The guilds of psalmists became in the latter days of the Babylonian and Assyrian empires a learned community, a kind of college which studied and edited the official liturgical literature. They appear to have interested themselves in astronomy also, for an astrological report of the Assyrian period is signed by Bêl-sum-iskun the *kali*. BM. 83-1-18. 232. Thompson, *Astrological Reports* 233 A. The Royal Museum of Berlin possesses a considerable portion of a great liturgical library edited by a guild of psalmists at Babylon who wrote in the second and first centuries before our era. These learned liturgists, Bêlapaliddin, Iisu-zer-ibni and the son of the former Êa-balatsu-ikbi, belong to a guild founded by their ancestor Sinibm whose date cannot be determined ³. They call themselves "inferior psalmists" ⁴ of Marduk, whence we may suppose that all grades of this priesthood had long since been elevated to permanent positions in the temple. In each case the editor says that he copied and collated the tablets belonging to his father; the custom had apparently arisen of transmitting both office and sacred books from father to son in the priesthood.

Consecration
of the bull as
patron of
psalmody

An interesting text copied by an Assyrian scribe at Babylon describes a ritual by which a bull, symbol of the lyre, was consecrated in the college hall of the psalmists. We have already noted ⁵ that the Sumerians of the classical age compared the sound of the lyre, the chief instrument of psalmody, to the bellowing of a bull. It seems, therefore, that this animal became symbolic of music and that an image of a bull was placed in the cloister where the liturgists lived. Our text has the library note, "When thou bringest the bull into the house of the college, this is the ritual

1. *naru*, v., page XXVII.

2. See REISNER, *TU*, 287.

3. See REISNER, *SBI*, XIII f.

4. *galu-tur*, see e. g., *SBP*, 60, 20; *SBI*, 34, 14.

5. Page VII, n. 3.

to be performed for or by the psalmists "1. This important tablet has been broken along the right edge and a piece is also broken from the top mutilating the beginning and the end of the inscription. I shall, however, attempt to give an account of its contents and translate the important sections.

The ritual begins by directing that figures of the seven sons of Enmesarra 2 should be made with a kind of dough or paste made of meal 3. Enmesarra an ancient deity of the underworld had been identified with the constellation Taurus, and for this reason he and his seven sons, the Pleiades, are invoked as protectors of the lyre and the college of musicians. Bronze figurines of twelve 4 gods are put into a bronze tambourine. A priest then holds 5 the tambourine containing these twelve 6 bronze figures and recites the following hymn : —

8. *gu-gal gu-mah ú ki-us azagga* 7 8. "Great bull, mighty bull, that
treads the shining pasture,
9. *gu-gal-hum gu-mah-hu ka-bi-is ri-te*
elli-tim
10. *sag-du 8 dib-dib-u he-gal dagal-lu* 10. That roams in the meadows, bestow-
ing plenty in mercy.

1. IVR, 23 No. 1 rev. II 25 f.

2. These seven gods, sons of Enmesarra a title of Enlil, are partially preserved in CT. 24.4.29-35. Enmesarra is an underworld deity closely related to Nergal. He appears to have been identified with the sign of the zodiac Taurus at a time when the sun in mid-winter stood in that sign and in the powers of the lower world, consequently his seven sons were identified with the seven Pleiades which lie in the region of Taurus. Note that wailings in Tebet (December) are held for Enmesarra. ZA. 6.243, 36, in the Neo-Babylonian period when the sun no longer stood in Taurus in December. At least three of the sons of Enmesarra, as well as this god himself, are patrons of foundations, since as gods of the underworld foundations would naturally be in their protection. Cf. ZIMMERN in ZA. 23.365.


3. *zid-dub-dub-hu* a kind of meal.

4. I fail to understand the meaning of these twelve gods and their connection with the temple liturgies.

5. *te-kil* for *tukil* (?), on analogy of *likil* for *lukil* ?, cf. LAMMERSDORFF, *Altbabylonische Privatbriefe* 128.

6. Nothing further is said about the seven figures of dough.

7. The Sumerian is not correct. Read *ú-azag ki-us*.

8. *sag* = 'flood' and *du*, 'flow', 'where the floods flow', irrigated meadows; cf. *sag-na nu-un-di-di*, 'its flood she causes to flow', said of a canal. PSBA. 1911, 86.24. *sag-tim-ma* in RABAT BE. 29, No. 5, rev. 9 is obscure. Perhaps not this word. Note the Arabic , *jarib*, river, field, etc. The original meaning is perhaps 'irrigated land'.

- | | |
|---|---|
| 11. <i>ib-ta-¹ k̄ir-bi-ti mu-rim he-gāl-lī</i> | |
| 12. <i>²di-sar-ra ūru-a a-l̄ar dug-li-a</i> | 12. That husbands the grain, that causes the fields to <i>rejoice</i> , |
| 13. <i>e-ri-is nisaba mu-sul-¹ li-lu ekli</i> | |
| 14. <i>su-mu lag-lag-ga igi-zu bal-bal-a</i> | 14. My clean hands make libations before thee ³ . |
| 15. <i>ka-ta-a-a ellāti ik̄-ka-a ma-l̄ar-ka</i> | |

After this address to the image of a bull, which represents the god Enmesarra, patron of husbandry and psalmody, the ritual directs the priest to put the ears of a bull into a bowl of ablutions and to lean this bowl against the right side of the bronze tambourine with the opening towards the instrument⁴. The priest shall then whisper to the accompaniment of a flute⁵ the following hymn: —

- | | |
|---|---|
| 18. <i>alpu i-lit-ti ūzi-ī at-ta-ma</i> | 18. "Oh bull offspring of Zu ⁶ thou art. |
| 19. <i>a-na pār-ši k̄i-du-dī-e⁵ na-su-ka</i> | 19. For the laws of temple liturgies they have set thee up. |
| 20. <i>a-na da-ris ūnūn-gis-zī-da ib-ri-ka</i> | 20. Forever Ningishzida ⁶ has selected thee. |
| 21. <i>paṣṣē rabūti ušurāti u-šu-ri</i> | 21. Guard thou the great laws and the institutions. |
| 22. <i>si-īm pār-ši sa samē ū</i>
<i>iršitū</i> | 22. Forever? fix the ordinances of heaven and earth. |
| 23. <i>su-u (?) ana (?) balaggi lip-pa-l̄id-</i>
<i>ma</i> | 23. (May he be? set to preside over the lyre. |
| 24. <i>unh libbi? a-na ⁷Belī liḳ-ta-i-is⁷</i> | 24. Peace? unto Bel may he give ⁷ . |

1. Sic! read *sal?*, III¹ part. of ⁵⁵⁷.

2. *pī apsi sa libbi uzna alpi sakna inni sa lilissi siparri a-ra-mi* (sic!, read *ta-ra-mi?*).

3. *ina kan sak-kut kanī ḫābī tulahhas*. "Upon a *sakkut*-reed, the good reed thou shalt whisper".

4. A bird-divinity, god of the storm. The bull, which represents the lyre, is in this way connected with the sound of wind and thunder. The line conveys the idea that the instruments of temple music produce a sound like the storm.

5. See p. 41, No. 63.

6. An ancient vegetation god, a type of Tammuz. I am not able to explain why he should be mentioned as a patron of music. Tammuz was one of the principal deities honored by the psalmists.

7. P of *ḫāsu*, cf. *ittāḫil*, but PSBA. 1909,62,6, *al-ti-sak-ka*

The bull is thus supposed to hear that he presides over the sacred college of music in the temple of Bel-Marduk of Babylon. The bowl is now tilted against the left side of the tambourine ¹ and the following hymn whispered as before :—

- | | |
|--|---|
| <p>26. <i>ba-an-nā-a e-lum mu-lu nā-a li-sū</i>
<i>ba-an-nā-a</i></p> <p>27. <i>šal-lu be-lum sa šal-lu a-di ma-ti</i>
<i>ša-lil</i></p> <p>28. <i>kūr-gal a-a 4mu-ul-lil-lā mu-lu</i>
<i>nā-a li-sū</i></p> <p>29. <i>sadu-ú rabu-ú a-lu 5uEnlil sa šal-</i>
<i>lum a-di māti</i></p> <p>30. <i>sib na-am-tar-tar-ra mu-lu nā-a li-</i>
<i>sū</i></p> <p>31. <i>ri-ú mu-sim si-ma-a-ti sa šal-</i>
<i>lum a-di māti</i></p> | <p>26. "He that sleeps, lord that sleeps
how long shall he sleep?"</p> <p>28. Great mountain father Enlil, that
sleeps, how long?"</p> <p>30. Shepherd that fixes the fates, he
that sleeps, how long?"</p> |
|--|---|

Col. II.

- | | |
|---|---|
| <p>1. <i>4[mu-ul-lil-lā ur-ú-za ba-an-ši-em</i>
<i>ur-ri-es kur-e</i></p> <p>2. <i>5uEnlil [sa āli-ka iddimma istenis</i>
<i>itakalu</i></p> <p>3. <i>tūg gal-gal-la 6sed-da ba-an-gam</i></p> <p>4. <i>la-bis šu-ba-ti rabūti ina ku-ši</i>
<i>it-mi-it</i></p> <p>5. <i>gan 2 gal-gal-la saḡ mar-ra ba-an-</i>
<i>gam</i></p> <p>6. <i>sa mi-ris-ti rapastī ina bu-bu-</i>
<i>ti it-mi-it 3</i></p> | <p>1. Oh Enlil, thou whose city has been
rejected, and consumed alto-
gether !</p> <p>3. He that is clothed in robes of
majesty has prostrated (the city)
with cold.</p> <p>5. He of the wide farm-lands with
hunger has prostrated".</p> |
|---|---|

These lines are obviously a selection from an Enlil liturgy sung regularly in the temple, and I imagine that the motive for its recital here is to initiate the bull image

1. Restore 1, 25 *pi apsi sa uzna' alpi sakna sumeli sa lilissi siparri a-ra-mi.*
 2. Var. *saḡ.*
 3. Lines 1-6 restored from SBH, 78, 32-36; see SBP, 22, 51-1.

into the mysteries over which he will preside, by the selection of a characteristic passage from the sacred literature. The ritual has here a note saying that these lines constitute a *kisub* which was the technical name for a section of the official litanies 1.

The bull having been thus consecrated to preside over the sacred college, the ritual now proceeds to the consecration of the tambourine 2.

This is begun by whispering into the bronze tambourine the following selection from an Enlil litany : —

- | | |
|--|--|
| 11. <i>sib-zid-da sib-zid-da</i> | 11. " Faithful shepherd, faithful shepherd. |
| 12. <i>ri-ú ki-nu ri-ú ki-nu</i> | |
| 13. <i>En-lil-lá sib-zid-da</i> | 13. Enlil, faithful shepherd. |
| 14. <i>En-lil ri-ú ki-nu</i> | |
| 15. <i>unun gü kalam-ma sib-zid-da</i> | 15. Lord of all the Land, faithful shepherd. |
| 16. <i>be-el nap-har ma-a-ti ri-ú ki-nu</i> | |
| 17. <i>unun gü i-gi-gi sib-zid-da</i> | 17. Lord of all the Heaven Spirits, faithful shepherd. |
| 18. <i>be-el nap-har Igi-gi ri-ú ki-nu</i> | |
| 19. <i>unun gü din-gul sib-zid-da</i> | 19. Lord of all <i>tarkullu</i> 3, faithful shepherd. |
| 20. <i>be-el tar-kul-li ri-ú ki-nu</i> | |
| 21. <i>unun ma-a-ni gis-har-ra unun ma-a-ni</i> | 21. Lord, designer of his land, lord of his land. |
| 22. <i>be-hun mu-uš-šir máti-su béI máti-su?</i> | |
| 23. <i>unun ma-a-ni gis-har-ra</i> | 23. Lord designer of his land, |
| 24. <i>be-hun mu-uš-šir máti-su</i> | |
| 25. <i>mu-un-ga ma-ul-la kúr-ri ba-an-ši-em</i> | 25. The accumulated property thou hast given to the foe. |
| 26. <i>ma-ak-ku-ri sak-na ana nak-ri ta-ad-din</i> | |

1. Read l. 9 perhaps, *ki-sú-bi-im pi-min gud-ham*], " It is a *kisub* for the ears of the ox "

2. " *ana lib lilissi siparri tu-lab-has ?* "

3. *tarkullu* originally means sail (?) or mast (?) of a ship, but the word took on some meaning like, " guardian, defender ", whence a title of gods: Gula *tarkul* of the land, SBP. 160, 13; Ishtar *tarkul* of Babylon, 191, 65; Ninuras *tarkul* of heaven, H R. 37 c 56 and of the Land, *ibid.*, 59. The passage above probably means " lord of all gods who are called *tarkullu* ". See also Jensen's ingenious, but by SBP. 191, 65 discredited, explanation.

- | | |
|--|--|
| 27. <i>gil-sa-a ma-ul-la kūr-ri ba-an-ši-
em</i> | 27. The hoarded treasures to the foe
thou hast given. |
| 28. <i>su-kut-ta sa-kin-ta¹ ama nakri
taddin²?</i> | |
| 29. <i>tus azag-ga kūr ba-tus</i> | 29. The foe occupies the sacred abode. |
| 30. <i>su-ub-ta elli-tim nakru ittasab</i> | |
| 31. <i>ki azag-ga kūr ba-tus</i> | 31. The foe sits in the holy place. |
| 32. <i>as-ru el-lum nakru ittasab</i> | |
| 33. <i>ki-nad azag-ga kūr ba-an-da-nā</i> | 33. In the sacred resting place a stranger
sleeps. |
| 34. <i>tap-sa-ba el-lum sanumma inil</i> | |

Rev. 1.

- | | |
|--|--|
| 1. <i>urū ē-a kūr mu-un-na-ši-em</i> | 1. The magnificent city unto the foe
thou hast given. |
| 2. <i>a-lum su-pu-u ama nakri taddin³</i> | |
| 3. <i>unun⁴ ēu-ki lugal abzu (?) sag-zu
dē-ēu-tiq-e</i> | 3. May the lord Ea, king of the deep (?)
appease thy heart. |
| 4. <i>be-lum itaE-a sar apsi? libbaka
limih</i> | |
| 5. <i>unun⁴ asar-lū-dug sag-zu</i> | 5. May the lord Marduk appease thy
heart. |
| 6. <i>be-lum itaMarduk libba-ka</i> | |
| 7. <i>unun a-a⁴ iskur-ra sag-zu</i> | 7. May Adad appease thy heart. |
| 8. <i>be-lum a-bu itaAdad libba-ka</i> | |
| 9. <i>unun sul⁴ habbar sag-zu</i> | 9. May the strong lord Shamash
appease thy heart. |
| 10. <i>be-lum id-lu itaSamas libba-ka</i> | |
| 11. <i>unun⁴ uras-a-ge sag-zu</i> | 11. May the lord Ninuras appease thy
heart. |
| 12. <i>be-lum itaNin-uras libba-ka</i> | |
| 13. <i>unun-māh⁴ sul-sag-ē-a sag-zu</i> | 13. May the mighty lord Shulsigea
appease thy heart. |
| 14. <i>be-lum ši-ru itaSul-sige-a libba-
ka</i> | |

-
1. For the passive participle *sakin* v. p. 121, n. 2.
2. Lines 25-28 are a duplicate of SBH 70,8-10.
3. Lines obv. 29, rev. 2 are similar to SBH 70,11-17.

15. *su si-sá-hi su si-sá-hi* 15. Direct thou the hand, direct thou
the hand.
16. *ka-ta su-te-sir ka-ta su-te-sir*
17. *su si-sá-hi hi-us-mu 'gub-hi?* 17. Direct thou (my) hand, steady?
thou my foot-steps.
18. *ka-ta su-te-sir kib-sa kin*¹
19. *düg-ga-bi si-sá düg-ga-bi si-sá* 19. This speech direct aright, this speech
direct aright.
20. *ki-bi-ta su-a-tum su-te-sir kibita*
suatum sulésir
21. *li-li-és zabar düg-ga-bi si-sá* 21. Of this tambourine, its utterance
direct aright".
22. *li-li-es ki-bit-su su-te-sir*

Thus the tambourine is also dedicated to the work of the sacred college. I imagine that the real object here consecrated is a bas-relief representing a tambourine and a bull, an artistic fancy in stone or metal to secure by mythological and consecrated symbols the protection of the gods who preside over "all such as handle the harp and organ"². Since the Sumerians connected the bull (and Enmesarra) with the lyre, and the ram with the drum, we should expect that the instrument accompanying the bull in this ritual would be a lyre or at least an instrument of that kind, but reasons exist for translating *lilissu* by tambourine, and we may suppose that in the late period from which our text comes the ancient mythology was no longer insisted upon and that the bull or Enmesarra god of Taurus became symbolic of all instruments. The ritual adds here the following note, "This is a section of a litany for cleansing the mouth³ of the bronze tambourine".

The ritual, which here contains directions more intimately connected with magic, could be exercised only by the priests of magic (*asipu*), and I suppose that one of this class was called in to perform this part: —

"Before the God of Psalmody⁴ and the Lyre thou shalt place a reed enclosure⁵ (?)

1. KUGLER, *Sternkunde*, 1217 has discussed a few lines of this section.

2. Gen. 1, 21.

3. *mis pi*, "washing of the mouth", a ceremony of consecrating statues of deities but later employed for consecrating objects not of anthropological form. See ZIMMERN in *Orientalische Studien* TH. NÖLDEKE *gewidmet*, 959-67.

4. A statue representing Ea, god of music.

5. *gi-du-a = tarbasu* (?). The word designates a small enclosure in which the various objects of the ceremony were set out; these rituals were performed on roofs, in huts by the river, in the open field, etc., hence the priests appear to have carried about with them these cane screens so as to designate the ritual spot as holy.

and set out the ritual utensils. A mixture of honey, butter and fat thou shalt set forth; *sashu*-meal thou shalt pour out and sacrifice a lamb. The right shoulder, the loin and roasted bits † thou shalt set forth". Here the text breaks away for several lines and the end of the ritual is obscure. The ceremony ends with a bilingual litany addressed apparently to the priest *asipu* who had assisted the psalmists in the dedication. This passage is unfortunately so badly damaged that we can give only a partial translation: —

“Wash thou thy hands, wash thou thy hands,
 high-priest of Enlil thou art, wash thy hands,

 May the gods, all of them, rejoice for thee,
 May Marduk? upon thy king, “thou art delivered” bestow,
 May Adad upon thy king, “thou art delivered” bestow”.

The general tenor of this selection chanted by the school of liturgists resembles a prayer employed in private services to free the king from troubles †. It has clearly no direct connection with the principal object of the ritual, namely to consecrate the bull and tambourine in the sacred college. The literary note at the end of this song says that it is a *kisub*, that is, a chant to the lyre and other instruments:—

We have, therefore, not only a considerable liturgical literature of the learned college attached to the temple of Bel in Babylon, but also some information about the college hall itself as it existed from the seventh century B.C. far into the Seleucidæan era. We may also suppose that great centres like the temple of Shamash in Sippar, of Enlil in Nippur, of Inini at Erech, each possessed its musical school. In fact the guild of Nippur must have been a distinguished body of liturgists as early as the Isin dynasty and the same should be said of Lagash, Erech, Ur and Eridu, certainly too of that famous but still unknown city of Sakkut and Gula, Isin.

Although *gala* designates in Sumerian the most important class of psalmists yet there are also several other words in Sumerian which the Semites translate by *kali*, “psalmist”. The fact that one Semitic word represents several Sumerian words

1. Cf. KING, *Magic*, 12,7.

2. Compare IV R, 13, No. 3.

3. This note is still a mystery to me. I would venture the suggestion that we are to read:— *ki-sù-bi-im sa mar asipûti amelu miqra ikabbî-na mar asipûti ina nas ma-sid-di tu-na-ah*. “It is a lyrical passage for the priest of incantation, the man who commands what is favourable: the priest of incantation thou shalt appease by drawing the wagon”.




leads us to assume that these are mere synonyms, *Gala*, as we have seen, means simply a temple servant whose music appeases the angry gods.


lagar

In all periods we meet with a word *lagar*, *labar* for "psalmist", which is transcribed into Semitic as *lagaru*. The ideogram¹ employed for writing this name occurs at an early period and represents, perhaps, some kind of a musical instrument. I do not know of any passage in connected texts² where this pictograph is employed for "psalmist", and we may infer that it went out of use at a very ancient period. The word is invariably spelled out *la-gar*, a form which became by phonetic change *la-bar*. But behind *lagar* lies the primitive form *la-gal*³, which clearly contains the word *gala*. *Lagal* is probably composed of *lū-gala*, i.e. the Sumerian determinative for a profession and the ordinary word for psalmist so that it is practically identical in meaning with *gala*⁴, and like *gala*, also means servant as well as psalmist.

Position of
Psalmists

Gudea speaks of having installed the psalmist⁵ along with the high priest in the temple of Ningirsu at Lagash, and we have considerable liturgical literature from the musical guild of this temple in the early period. In fact the liturgical school of Lagash must have been one of the earliest and until the Hammurabi period most important. The epic of Gilgamesh also mentions the high priest⁶ and the psalmist⁷

1.  (*la-ga-ar*) in S^b, CT, XI 23, 27 occurs in the archaic syllabary CT, V 8 obv., IV 1, 6 after break. I doubt the connection of this sign with the second part of  (): the earliest form of *tar* REC. Supplement 44, and in the Hoffman Tablet I, 3 (Oakes in JAOS, XXIII) does not support this. The sign occurs as the ideogram for a plant, and a wood, SAM 7275 f, and in CT, XXIII 36, 61, perhaps a kind of meal *zid-lagar-a* (?). The sign is rare. Note its use for *sukkallu*, messenger, and *la-bar* = *sukkallu*, CT, 19, 44 b III.

2. Beside the two syllabars of the type S^b, see also the syllabary CT, 12, 41 b 42,  in the combination *en-me* X is possibly this sign since the whole means *enu sa^{id} Lasabu*, "High priest of Lasab". SMITH, *Miscellaneous Texts* 23, 20. In this passage the sign has the name *lagab* but in CT, 12, 49, 7 *la-ka-ga*.

3. For *l > r*, v. *Sum. Gr.* § 44, and *dagal > dagar*, ZIMMERS, K. L. 15 I 21; CT, 13, 10, 10.

4. Note that *labar* is also translated by *ardu*, servant, Br. 991; the word *gala* has practically the same meaning, v. p. viii.


5. *la-gal*, Cyl. A. 20, 21, *lū-gal me-a-si-a*, "The psalmist who plays the *man-zu* ?". B. L. 86, 33.

6. *en*, v. JENSEN, KB, VI 188, 42.

7. *la-ga-ru*.

together, and these were probably intimately associated in the conduct of the temple services. We have already noted how the psalmists in the ritual of consecrating the bull for their cloister associated the high-priest of Enlil with themselves. An inferior *la-gar* of the sacred college in Babylon is mentioned as the editor of a liturgy, copied in the year 447 BC¹; a learned index of Babylonian works on divination was edited by a psalmist of Marduk², showing that they interested themselves in many directions. A passage from a litany in which Inini weeps for her cities mentions the liturgists who have departed and no more stand in the temple to sing the intercessions³. Psalmody was particularly connected with Inini, whom the Sumerians regarded as the mother who weeps for all human sorrows. She herself is called a psalmist of the temple⁴. A musical refrain inserted into a litany of the moon-god after a passage describing the lamentations of Ningal, goddess of Ur, likewise mentions the psalmists who had forsaken the temple: "While her psalmist, psalmist no longer is"⁵. Since the psalmists belonged to the temple organisation they naturally came under the control of the high priests of the temple *en* "the governor", and *sangu* "the controller"⁶. The functions of these priests was secular rather than sacerdotal, at least this may be said of them in the Sumerian period, but technically they occupied the supreme position of authority, being charged with management of temple finances, and direction of all sacerdotal affairs. As such they apparently stood over the liturgists and more or less controlled their activity. Since the priests of the mysteries of magic were not permitted to perform their ceremonies in the temples, except for the purification and consecration of the temple itself, the *enu* and *sangu* priests had no connection with this class; on the other hand the psalmists formed the important staff of active temple priests, and the liturgies often speak of the high-priest and the psalmists together. It is, therefore, natural that the high-priests should interest themselves in liturgical services, for these and possibly a few private penitential services were

sangu

1. REISNER, SBI, 33,36, *a-me-lu la-gar šilru*.
2. *ame-lu la-gar du kūr-gal*, III B, 52,63. This text with duplicates has been transcribed by VIROLLEAUD in *Bab.* IV 109 E. See HUNGER, *Tieromina* 21.
3. See page 94,11, *la-bar*.
4. SBP, 288,6.
5. PÉRY, *Sin* 41,14. See p. XLIX. This composition was not clearly understood by PÉRY.
6. By origin the word *sangu* probably means "accountant". The ideogram employed to write *sangu* usually means *manû* "to count, reckon", ; for the Sumerian form of this ideogram, v. REC. 449.


the only ones permitted in the temple. Magic and common public worship are originally independent and mutually exclusive elements in Babylonian religion. But this religion was perpetually harrassed by the encroachment of magic upon the purer forms of worship. In the late period from the time of Nabu-apal-iddin (first half of the ninth century) onward, an ideogram for the temple executive *sangu* begins to appear¹ which means, "enchanter of the temple", and proves that magic had found its way into certain of the temple services. The ideogram for *sangu* has not been found in any Assyrian document, hence we may conclude that in Assyria this dean of the temple persevered in maintaining his ancient office free from the prerogatives of the mysteries. But another ideogram also of the late period appears in the religious and grammatical texts of both Babylonia and Assyria², which designates the *sangu* as one in the service of the god Ea and certainly a priest of the mysteries³. It is evident that certain mystic rites had won their way into the temple services, probably in connection with the prayers of private penance. The high-priests *enu* and *sangu* were compelled either to admit the magicians *asipu* into the temple or to take over this sacramony themselves. The second alternative naturally commended itself to an ancient and unyielding priesthood, and they in some way secured ordination to the mysteries of the water cult and the god of wisdom⁴.

zur = surru

Surrounded by a growing tendency to introduce sacramental ceremonies into the temple services the psalmists would be required to chant those sections of this service which required singing and music. So far as I can form an adequate opinion from our extensive material no rites of a sacramental character were permitted in ordinary public worship. The litanies and public psalms are free from all reference to magic. But other services such as those for the atonement of the temple, dedicating buildings, etc. were developed. We find, therefore, a special name for psalmist whose ideogram connects him with the ordained *sangu*.

In syllabars of the late period an ideogram is employed for psalmist which does not appear anywhere in liturgical or other texts. This ideogram was pronounced *zur* in Sumerian, an ordinary word for "prayer"⁵, and for "to pray"⁶, but only

1. 

2. Originally  of which there are many abbreviated forms, v. THL-DANAN, ZA. 15, 12. This ideogram probably means *la-ûz-siq-siq*, "he that brings a yellow goat".

3. The word is employed only in the form *sangamabhu*, "great *sangu*".

4. The paragraph on the *sangu* is not intended to be exhaustive.


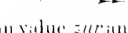

5. *šuhlu, nuhlu*.

6. *šullu, šuppû*. See *Sum. Gr.* 259.

in the sense of *private* intercession. This word was transliterated into Semitic as a loan-word *surrû*, but the ordinary word for public psalmist also translates the ideogram ¹. Of these psalmists almost nothing is known. I do not believe that they were ordained in the mysteries of magic.

Less common words for psalmists occur among which we shall mention first the "wailer", Sumerian *er*, rendered in Semitic by the ordinary word *kalû* ². The word does not designate a particular kind of psalmist but refers to the mournful character of the temple music. Both male and female wailers sing at the lamentations for Tammuz ³, and the public women wailers at Lagash are mentioned in the inscriptions of Gudea ⁴. A contract of the reign of Nabuna'id, last of the kings of Babylon, mentions a quantity of liquor given to the "wailers" of Esagila ⁵. Another ideogram for "psalmist", which apparently means "wailer", occurs only in a syllabar ⁶. The woman wailer is designated once by an ideogram *nu-nunuz-pa(d)* which should properly be rendered in Semitic by *kalitu*, but the syllabar where it occurs renders it by the masculine *kalû* ⁷. The "master of wailing", *nu-lu er-ra-ge* (*bêl bikîti*), and "the master of lamentation", *mulu adduge* (*bêl bikîti*) are other poetical terms which we meet with in the liturgies ⁸. Note especially the description of the liturgist who describes himself as one who intercedes with the god for afflicted humanity, p. 121, 15-20.

er
wailer



1. The ideogram is  A often abbreviated to  B; both A and B have the Sumerian value *zur* and the Semitic renderings *kalû*, *surrû*, v. Br. 3708-14 and SAL. 2404-5; v. CT. 11, 18 a 19 f. The ideogram is clearly connected with , the supposed original of various abbreviated forms for *sangu* a word for "priest", but employed only in the compound *sangam-mahhu*, a priest of incantation.

2. CT. 12, 11, 38 A-101 (*ir*) = *kalû*.

3. IV R. 31 b 37.

4. St. B. 54.

5. STRASSMEIER, *Nabuna'id* 60, 3. *amelu ir* pl. *ir* may of course be a confusion with the sign for "tanner", *asgab*, v. O.L.Z. 1911, 385, in which case this reference should not be given here. Cf. Nbn. 31, 7.

6. *galu tid*, in ZA. 25, 302, 7 pronounced . . . *ga-ul*, being the value which is also given to *US-KI* in this syllabar; both = *kalû* according to KING *ibid* 303. Compare CHRISTIAN ZA. 27, 237 who supposes that the variant DT. 105 had two Semitic translations. For *tal* = wailing, v. *Sum. Gr.* 246. Note that  is also an ideogram for the god Ea, patron of psalmists, and  (*makas*) = *sisitu*, lament, SAL. 7567.

7. CT. 12, 11, 48.

8. SBP. 238, 21-4.

mulu

For some obscure reason Sumerian employs a word which ordinarily means "master", "free-man", for psalmist¹. It is possible that this word *mu-lu*, is a dialectic form of *gala* or *gal*, the ordinary word for psalmist, but *mulu* is commonly regarded as dialectic for *galu*, the classical word for "freeman", and may have no connection with the word *gala*, *gal* which means "servant" as well as "psalmist". A decision in this matter is impossible. The title *mulu* occurs only in a syllabar and in a late passage, "Oh temple thy skilled musician is not present"². The word is probably connected with the longer phrase, *mulu sir-ra*, "the master of chanting", Zim, K. L., 12 II 17; 25 II 7.

lun-má

A curious Sumerian word *lun-má*³ occurs in a syllabar which explains the same by the Semitic word *kalû*, "psalmist". Supposing the two signs to be read phonetically as above, the word is surely connected with *dun-ga* a word for "singer", and a class of priests who aided the psalmists. This view forces us to assume that the syllabar in question has confused the two classes. On the other hand the two signs may represent an abbreviation of the ideogram for *sangû* discussed above. The suggestive words for psalmist *su-^binnini*, "Hand of Ishtar", and *su-^bnin-a-zu*, "Hand of Ninazu", refer certainly to the lamentations for Tammuz the dying god and his mother Ishtar who descends to Hades to seek for her lost son⁴. Ishtar appears so often, both in the wailings for Tammuz and in the liturgies, as a sorrowful mother that she was said to be the "Lady of psalmody"⁵.

Hand of Ishtar

Ea, patron
of music,
lunba


We have already had occasion to remark that Ea, god of wisdom and the sea was the patron of music. Although in a late period Enmesarra for special reasons became a patron of instruments, yet this is a myth easily explained and in no way conflicts with the ancient and accepted mythology, which regarded the god of Eridu, the Greek Orpheus, as the patron of all skilled arts. In an early bas-

1. *mu-lu* = *kalû*, CT. 12, 44, 40.

2. Page 32, 28. The word is here rendered by *mûdû*.

3. CT. 12, 44, 45.

4. *Ninazu*, most likely identical with *Ummu-azu*, a title of Tammuz, SBP. 304, 13. *Ninazu* is a title of any god who dwells in the lower world; in II B. 39 d 34 both names = Nergal; but CT. 25, 8, 13 = 2, 51 *Ninazu* = Ninuras. For these ideograms, v. CT. 49, 49, 49 E.

5. *hêlû kalûtum*, MEK. BA. X pt. 1 p. 121, 3. The ideogram  = *kalû*, in CT. 12, 44, 45 is obscure. We might transcribe *tiq-dingira*, "He who appeases god", but we have little warrant for such transcription. The sign would be generally taken for, "wall of god", *hêd-dingira* or, "high wall" *hêd-ana*. With "wall of god", compare "hand of Ishtar".

relief he is represented standing upon the great drum which the psalmists beat to accompany a Sumerian liturgy. The grammarians, in their list of the arts over which he presided, called him god of the lyre and of the psalmists¹. The name *lun-ha*² designated Ea in this capacity, a word whose meaning has not been explained.

The Semitic word which ordinarily translates the various Sumerian expressions for liturgist and psalmist, namely *kalû* like the greater number of cult-terms in Babylonian religion is itself of Sumerian origin, being a transcript of *gala, kal*. It has no satisfactory Semitic etymology although two other words have been derived from this root by analogy, since the Babylonians did not distinguish clearly between their own words and those derived from Sumerian. They, therefore, constructed an abstract noun *kalûtu* for psalmody, as well as a form *kalû'n* which is rare³. To this group of liturgists who devoted their attention chiefly to instrumental music we shall add the following names for psalmist.

A syllabar connects the *munambû* and the *lallaru* with *kalû*. The Sumerian words for these Semitic terms both contain the noun *ilu* an ordinary word for "chant, mournful music". *i-lu-a-li*, "He that chants mournfully", is rendered by *lal-laru*⁴, which is also the name of some kind of a bird or insect. It is reasonable to suppose that the instrument, upon which this musician played, gave forth a sound like that of the bird, which bore the Semitic name *lallaru*. The synonymous word *munambû* means "he who weeps loudly", the piel participle of a verb *nabû*, from which was derived a common word for lamentation *nubû, numbû*. The Sumerian expression is *i-lu-di*⁵ a formation from the noun *ilu*, "chant of a mournful kind".

kalû

lallaru

munambû

1. CT. 25, 48, 11; CT. 24, 43, 120.

2. Or *mun-ha*? Read also *lun-ha* = ¹ *halag-li*, CT. 29, 45, 12.

3. *ku-lu-'u-ki*, "thy psalmody", addressed to Ishtar, PSBA. 1901, 20, here a syn. of *di-'bu-bu-ki*, "thy pining", cf. also *ibid.*, 1909, 65. Perhaps also in the n. pr. *kalu-'-Ishtar* in Jones, *Deeds and Documents* 82, 1.

4. CT. 19, 41 a 19.

5. For *lallaru*, v. MUSS-ARNOLT, 482 *b* after ZIMMERN and MEISSNER, and *say-sur* "Heart that sighs", in a list of chirping birds, SAI. 6001. Perhaps also in *UD hu-ad* = *sa zûr-had-had lal-la-ru*, so named because of its bright color, CT. 12, 6 *b* 25. FRANK, *Studien* 68 n. 161 restores KB. VI 136, 3 so as to find reason for assuming that the *lallaru* played upon the flute. I would suggest for *lallaru* the meaning "Honey creeper", a passerine bird which feeds upon honey, or the "Honey buzzard". For *lallaru* = honey, v. PSBA. 1901, 120 rev. 1. In favour of a small bird is the fem. *lalartu* classified among "flies", CT. 14, 2 a 23.

6. BR. 4027; SAI. 2684.

šarīhu The same Sumerian word is rendered into Semitic by *šarīhu*¹. The verb *šaraḥu*, although having the general sense "cry out in sorrow"², has the technical meaning, "chant to the lyre", and the participle *šarīhu*, "he that chants to the lyre"³. The word designates no separate religious order but is only a more special name for psalmist. The *musēlu*⁴, a kind of necromancer who appears to have exercised power over the souls of the dead by means of a lyre⁵, does not come into consideration here, although his name is once written with an ideogram employed also for a mythical spirit, patron of the lyre⁶.

zammēru In Semitic the technical verb most often employed for singing to the musical instruments is *zammāru*. The idea of playing on instruments is essential to this verb as it is to the Sumerian equivalents, *sir*, *ser*, *sur*, *nir*, *li-du*, *ilu*. The Semites derived from this verb a noun *zammēru* for "psalmist", a word which they rendered into Sumerian by *i-lu-du-du*, "he that utters lament", *li-du-du*, "he that utters a chant of joy", and *e-la-lu*⁷. All these words contain in one form or another the root *lil*⁸, "to shriek, play upon wind instruments". A text edited in this volume introduces *zimmeru* as a gloss on *kalū* "who knows to play the temple music"⁹. The female psalmist *zammertu* occurs in a grammatical text where it is rendered into Sumerian by *alili* and *ululla*¹⁰. The former word again contains the root *lil*; the second the root *tul* from *tal*, a word for liturgical wailing¹¹.

The temple liturgists discussed above were essentially those who sang to instruments. Another numerous body of musicians, whose origin can be traced to remotest antiquity, must be clearly distinguished from these. The Sumerian word for shriek, blow, play on wind instruments, is *lil*¹², not always kept distinct from the verb

1. Br. 4028.

2. Heb. שָׁרַח, Arabic *šaraḥa* etc.

3. *i-lu balag-di*, CT. 12,40 a 23. See *ibid.* 24-7 for ideograms compounded with *ilu* for *šarīhu*.

4. Probably III^d part. of *ēlu*, with Delitzsch, not connected with *sa'alu*

5. *galu balag-gā*, CT. 19,24 b 24.

6. Gudea, Cyl. B 10,11.

7. CT. 12,40, 7-9.

8. *Sum. Gr.* 226.

9. Page 32,32; *zimmeru* for *zammēru* is due to influence of the sibilant *z*.

10. Br. 10956 f.

11. *Sum. Gr.* 246.

12. The root is the base of *ilu*, *iludi*, *li-du*, etc., employed in the various words for psalmist discussed above. The word means also "howl", "blow", "shriek", v. *Sum. Gr.*, 226. My interpretation of the verb as "play upon a wind instrument", *ibid.* is correct.

sir, "to sing to instruments". From this root Sumerian derived the word for "young man who sings", *lul*¹, translated into Semitic by *nāru*, *naru* : the equivalent of the Hebrew *nānar*, "youth" whose voice is changing from the shrill high pitch of youth to lower tones of puberty. The Hebrews also employed youths in the temple services, doubtless for singing before their voices broke². But Sumerian *lul* and Semitic *nāru* retained the original sense of "speak with shrill voice", whereas the Hebrew derivative generally lost this sense and took on the meaning, "lad, boy, youthful attendant".

Sumerian employed the noun *lul* "youth" in the special sense of "musician", and not only a singer but one who plays instruments. For some reason these musicians were employed for accompanying private penitential services, and especially prayers of the incantation services so that in due course of time the *lul* or *nāru* became disassociated with the public liturgists, and more closely associated with the priests of magic. It is difficult to accurately define the line of cleavage between the public psalmists and the private psalmists, but in general it is clear that the real occupation of the latter consisted in accompanying the songs of private devotion³.

lul, naru

1. Tammuz is called *ū-lu-lu*, "the youth", SCHULZ, *Tammuz* obv. II 20; SBP. 336, 13-15.

2. The original was probably a *paral*form, *nānar* as in Hebrew. The word is rarely written phonetically, but in the salutation of three letters of the Cassite period addressed to the men and women singers and the household of a prince, we have, *na'-ri-e* and *na'-ra-a-ti*, RAY, BE. 17 p. 36. The plural *na-a-ru* occurs in SBH. 109,72, i. e., *nāru*. Ea is god of the *na-a-ri*, CT. 24, 43, 121; see *dunqa* p. xxxii. The ideogram *lul* is rendered by *na-a-ru*, v. PSBA. 1896 Pl. III, Col. 4. Wholly uncertain is the meaning of *nab* = *nāri* in CT. 12,4 b 20 and 19,11 a 27. MEISSNER, SAM p. 699 enters this word as *nāru* singer. We have here probably the word "river", in the sense of "milky way"; note *nab* = *tiantu*, probably Serpens, CT. 12,4 b 22. Uncertain is the Sumerian restoration of the name of a god of the singers *šu sa na-a-ri* = *lul-a?*, CT. 24, 17, 50.

3. Perhaps we may infer this from Exodus 33, 11; cf. 24, 5. The etymology was first explained by ELLIS, ZA. 3, 328; see also MEISSNER, BA. III 359. The root *nāru* = *nā'aru* "shriek, lament", must be assumed to explain the word *nī-i-ru* = *unninu*, "sighing", VR. 21 a 60, and *nī-ir-tu* "wailing", SBP. 98, 27. But other evidence for *nāru*, "shriek, cry" is extremely doubtful. *labbi nā'ri* in KB. VI 68, 11 may mean, "the slaying panther"; the description of the female demon Labartu in ZA. 15 180, 41 *nū'urat kima nēsi?*, is parallel to *ustanahhap kima barbari?*, and *lahapu* is connected with an Arabic root لَهَبٌ, to smite, Senecherib carried away to Nineveh men and women singers, *nirē* and *nā'ati*, KB. II 96, 38.

4. The *eršemma*.

In the magic services we frequently find the rubric that the *nāru* shall here say such and such prayers ¹. Since the public liturgists *kalū* are never mentioned in these rubrics for singing private prayers we may assume that the psalmists who took the responses in the penitential psalms ² *er-saq-tūg-mab*, who sang the prayers of the lifting of the hand for men *in extremis*, are none other than the familiar *nāru*.

These general lines of distinction are clear from the Isin period onward when the province of the private psalmists became fixed. But from the very beginning of Sumerian writing the *lul* appears to have been a liturgist who acted in a private capacity. He is first mentioned upon a circular bas-relief of the prehistoric period where his figure is engraved with his name and title "the superior *nāru*" ³. In this scene whose details have been obscured by the loss of the upper portion, this priest stands alone to the left of a small figure, who, with outstretched hands, implores a deity ⁴. We have here, probably, the *nāru* in the primitive sense of "singer". I will not venture to affirm that the word *lul* is first employed in the sense of flute player, but the ideogram employed to write this word probably represents a wind instrument, something in the nature of a bag-pipe, for which the reed flute (*tīgū*) and the double flute (*halḥallatu*) were soon substituted. When we reach the classical period these psalmists were clearly associated with the reed flute, for Gudea placed the muse of the flute ⁵ in the temple of Ningirsu and called him the *lul* loved by the gods ⁶, and a liturgy mentions the *nāru* who plays in the temple of Ishtar upon the *pagū*, some kind of a wind ⁷ instrument ⁸. Great modification in the use of these terms grew up in the long history of the Sumero-Babylonian culture.

The public liturgists also employed the flute for the temple litanies from the earliest period and in this same passage the *kalū* plays the reed flute ⁹.

I shall employ the word "private psalmist" for this class of priests, but no single term can avoid ambiguity. By this translation I include the acts of singing

1. ZIMMERN, *Bil.*, p. 176, 15, the *nāru* shall sing the prayer, "Oh exalted Ea", et passim; *Neujahrfest* 135, 20. Other references in FRANK, *Studien* 70. Note also WILSBERG, *Miscel.* 32, 5 where the *nāru* sings or plays a private psalm *in-ḥa inūih*, but the *kalū* a litany, *takribtam isakkan*.

2. See for example, SBP, 269 and IVR, 27 No. 3 ZIMMERN, *Busspalmen*, no. 7).

3. RA, 5, 13.

4. *ti-gi*.

5. Cyl. B, 10, 9-13.

6. SBH, 109, 71. Note the ideogram employed in the late period for *tīgū*, viz. *balag-lul*, i. e., "lyre of the flute player", Br. 7044.

7. *Ibid.*, 1, 79.

and playing all instruments. The *â-lâ* a kind of tambourine or drum is played by the *nâru* in Gud. St. L. 4, 5. The *takaltum* of the *nâru*, Sum. *gi-di*, is clearly a wind instrument, a kind of bag-pipe, CT. 18, 34 c 25. The bas-reliefs of processions represent the *nâru* priests playing harps, dulcimers and double flutes. I infer that from the first the flute was studied by the liturgists also. The *kalû* sings to the double flute in a ritual of founding a temple, Weissbavn, *Miscellen.*, 12, 12 *ina hal-hal-la-ti*. But the *nâru* did not belong to the sacred college of liturgists¹. It is true that liturgists and private psalmists are mentioned together as they who "lead the congregation" in public worship², but the latter class played only a menial part in these services. They occupied themselves more and more with the liturgical elements of the magical services³ and I dare say that the familiar figure on seals, who leads a penitent to his god, is none other than the private psalmist.

That they served in a public capacity is evident from the fact that the Assyrian kings employed them in their triumphal processions. Returning from a victorious invasion of the Mediterranean sea-board Asarhaddon entered the public square of Nineveh to the music of the private psalmists who played upon harps⁴. Asurbanipal likewise entered Nineveh from the Elamite wars to the music of the "private psalmists who make a joyful noise"⁵. Public festivities of this kind have of course no connection with sacred music. The *nâru* are mentioned among liturgical devotees of Ishtar; "The private psalmists of the harp⁶", the *sebitu* and *kaṣaba*⁷, they of the flute, the *šinnûtu* and *arka tu*⁸. This passage does not afford any evidence concerning the kind of public services in which they were engaged, but it is not likely that the sacred liturgies are referred to. They must have been regarded as public servants from the earliest period. A tablet of the pre-Sargonic era mentions

nâru in processions

nâru performing private music

1. Note the syllabar in PSBA. 1896, Dec. pl. III Col. I the *nâru* follows the *asipu*.

2. *amel kalû amel nârê sa gîmîr unmanûtu hannu*, BA. III 250; cf. SBP. 164, 39 ff., "With her congregation she approaches the temple", and BA. X pl. I p. 21, 6.

3. The *lul* is also rendered into Semitic by *sattannu* a priest who belongs to the sphere of magic. Note the Sumerian *me-na-ri sattannu* in Rm. 338, 15. Whether the element *nari* be Semitic or not, *menari* means, "singer of incantations". See MÜSS-ANNOET, *Lexicon* 1133; STRICK, ZA. 18, 164; FRANK, *Studien* 69.

4. *îsu zaq-sal*, I Raw. 451-52. See also THIRÉAT-DANGIS, *Sargon*, I, 159.

5. KB. II 256, 46.

6. Wind instruments ?.

7. *malû*, BA. V 364, cf. CRAIG, RT. I 55.

a "private psalmist of god" ¹ among the public beneficiaries, and the same tablet states that a sacred woman lived at the house of the private psalmist ². In the same period he is expressly mentioned as a musician of a temple ³. They participate in the festival of the goddess Bau and receive rations for their services ⁴. The innumerable temple records of the dynasty of Ur do not mention these musicians so often as we might expect. In a list of rations for public servants a menial, a maid-servant and a boy receive pay as private psalmists ⁵; another entry mentions two market gardeners, a confectioner, six menial workmen and a boy who are paid for the same service.⁶ A *nāru* of the goddess Nina, and one in the service of the high-priest are mentioned with the chief liturgist as beneficiaries of the house of the high-priest of the goddess Nina ⁷.

nartu

We frequently meet with women psalmists of this class. It is difficult to distinguish the this class from the female singers *zammertu* of the sacred liturgies, unless in pursuance of our thesis we assume that the *nartu* sang only in private and profane music. Perhaps only in profane music, or in public festivities ⁸. A syllabar arranges the female *nāru* immediately after the female liturgists ⁹. Senecherib mentions the men and women private psalmists among the attendants of the court of of Mero-dachbaladan in Babylon, and these he took away captive to Nineveh ¹⁰. Since the conquerors never mention the temple liturgists among their captives it is evident that their connection with the sacred music rendered their position secure in the eyes of Assyrian kings. These at any rate respected the temples and their liturgists, and if they transported the flute psalmists this is proof that they had little connection with sacred music and no official standing in the sacred college.

Funera
waters

By the nature of their office the *kabû* priests could not chant for burial ceremonies since these did not pertain to temple liturgy. There are no clear instances of the

1. *Iul-dingir*, HESSLEY, *Sumerian Tablets*, 25 VII, 4; NIKOLSKI, 22 obv., VI 6.

2. *Ibid.*, VI 3.

3. NIKOLSKI, 32 obv., III 6; *Iul-ê-bâr-bâr*; cf. DP, 59 VII.

4. BTC, 61 rev., 1.

5. REISNER, TU, 146 II 19-22.

6. *Ibid.*, III 22-27.

7. BTC, 401 obv., 149 f.

8. See ELDRAM, *Le Temps des Bois d'Ur* No. 41, ten women (?) singers return from singing *Iul-ta gur-ra* at the festival of the new-moon.

9. ZK, II 300 VS. VI 61, 3 *maratsu nartum sal-lul-tum* is given in marriage; same passage in 95,7 *sal-lul-ti*. UNGER, OZ, 1908, Beiheft II Nos. 2 and 3 reads *sal-lutu*, "third daughter". Also DELIUSSEN'S suggestion HW, 191, to read *batultu* maiden, is possible, since *nartu* really means "maiden".

10. KB II 81, 30 *narê nārati*.

sacred liturgists' conducting the wailings at interment ¹. This service naturally fell to the private psalmists and at least one text confirms this view. A letter concerning the interment of an Assyrian king states that the *nāru* and his daughters sang before the dignitaries at the time of the funeral wailings ². Another letter describing an interment states that rites of magic were performed and private penitential psalms sung ³. Ceremonies of the latter kind belong exclusively to the office of the *nāru*.

Since these musicians had charge of the liturgical sections of the magic ceremonies, they came into close relation with the mysteries and the priests of magic. Several rituals have been preserved which define the manner in which these private psalmists assisted the magicians ⁴. At certain points in the mysterious rites of the *asipu* ⁵ the *nāru* sings incantations, and in one instance he must wash his hands ⁶. The object of each of these ceremonies was to atone some person who had sinned ⁷ or accomplish some rite of purification. Unimportant manual services are rendered by the *nāru*, such as placing jars of oil before the bed of an afflicted person. In certain private rites where the magician himself repeats the prayers these are not chanted (*zamāru*) but recited (*manū*, *ḫabū*). We can easily detect those rituals, at which the private psalmist assisted, by the term employed in the rubric. Thus if at a given point the rubric requires a prayer to be chanted (*zamāru*) we may infer that he is supposed to be present.

The *nāru*
and a magician

Ea, patron of mysteries and all arts, likewise presided over the guild of private psalmists and in this capacity he bore the title *dunḡa* ⁸. If we knew the precise

Ea, god of the
rite psalmists

1. The funeral chants mentioned in Erukagina Cone B, 9, 32-10, 6 are sung by the *galu-dim-ma-ge*. The *kalū* mentioned farther down, l. 10, 22 has perhaps no connection with this service; v. *Bab.* VI 198.

2. *amelu LUL itti marati-su*, HARPER, *Letters*, 173, 10 f.; MUSSNER WZKM, 12, 39.









3. *nipisē sa asipūti er-sag-tig-mal pl.*, *Ibid.*, 137, 19; BEHRENS, *LSS.* II I, 97.

4. ZIMMERN, *Ritual Tafeln* 60-70. ZIMMERN translates *galu lul* by *zammeru* and Assyriologists have generally followed this rendering, adopted also by DELITZSCH and MUSS-ARNOULT. This translation is certainly false for the *zammeru* is a title of the public liturgists. ZIMMERN and also FRANK, *Studien* 15 have over estimated the position of the *nāru* in these rituals.

5. This is the priest who conducts the service, not the *nāru*. The directions to the *asipu* are given in the second person *tuḫarrabassu* No. 60, 26, etc., and the *nāru* is referred to in the third person.

6. No. 60, 24.

7. No. 60, 30.

8. CT. 25, 48, 10; 24, 43, 121.  *(du-un-ga*        24, 29, 98 b here



dunġa

meaning of the words *lunġa*, Ea as patron of liturgy ¹, and *dunġa*, Ea patron of penitential psalmody, we might obtain a clearer insight into the origins of Sumerian music. For *dunġa* one suggestion commends itself. The private players are on the whole separated from the liturgists by the fact that they employ wind instruments. One of their instruments, the *takaltu*, appears to have been the bag-pipe; the Sumerian word *ṭun* means *takaltu* a leather bag, and *ga* is an abbreviation for *gal*, "to use, possess"; *dunġa* or *ṭunġa* may perhaps mean "He that plays the bag-pipe".

The instruments

For some reason difficult to explain, the stringed instruments and the drum were favoured for public liturgies. This was probably not true of the earliest period, but the principle was established in the age of Hammurabi. I shall not enter into a further discussion of the philological technicalities connected with the names of the instruments. The following names and their meanings are those which represent my own conclusions ².

1. *ā-lā* = *alū*, kettle drum (?) ³.
2. *balag* = *balaggu*, *balangu*, lyre or harp ⁴.
3. *ub* = *uġgu*, drum.
4. *liliz*, *li-li-es* = *lilissu*, tambourine.
5. *meši* = *manzu*; employed by the public liturgists; made of leather, SBII, 72 rev. 10; see BL, 79, 17. Perhaps in 86, 33 *lā-gal me-ā-si-a*, "the psalmist of the *manzu* (?)".
6. *seni*, to sigh (?), = *halhallaṭu*, the double flute. Late ideogram *balag-lul*, i. e., "instrument of the flute psalmist", *balag* being employed in a general sense.
7. *ti-gi* = *tiġi*, flute, ordinary reed-flute (?). Late ideogram *balag-lul*. Some kind of a reed-flute is meant by *gi-er-ra* = *ka-an bililiti*, "reed of weeping" ⁶.

dunġa gloss on *lul* is one of the divine liturgists of Ea, Hūd., 99  *dunġa* . is also one of the divine liturgists. For reading *dunġa* as a gloss on *saġ*, v. CT, 29, 15, 10.

1. Page XXIV.
2. For these words, v. FRANK, *Studien*, 229-233.
3. See PSBA, 1911, 196, date of the contract No. 12; also p. 186 date formula *h, su-ā-lā*.
4. Played both by men and women; v. SAK, 166, c. 7, Lipusea, lyre-player of the god Šin, a woman.
5. See TH. D'ANGIS, SAK, 130 X 9; 138, XVIII 22.
6. SBP, 238, 27; 120, 25 read *gi-er-ra* = *ka-an bililiti*; see MEEK No. II and RADAU, *Miscel.*, 3, 24. *gi-er-ra-an-um-ma*, RADAU, *Miscel.*, 13 V 14.

8. *gî-gûd*, "the long reed", *malîlu*, flute, flageolet.

9. *gî-dî takaltu*, bag-pipe (?).

10. *sa-li-ne-lu* = *pağû*, bag-pipe (?); employed by the *naru*.

11. *balag-dî=timbûtu*, dulcimer¹. *balag-dî* has three meanings, 1. liturgical passage *şirhu*, 2. liturgist, as in DP, 33 obv. l. 3 and SAK, 166 e 7, and 3. a musical instrument, *timbûtu*.

12. *gîs-gû=sîlim* (or *sir*), a liturgical instrument². Probably the lyre³.

13. *gîs-al-qar*, lute (?).⁴

The name of the cymbals, which we know from a bas-relief to have been employed in sacred music, is still unidentified.

The technical term employed for words sung to musical accompaniment is *sir*, which the Semites render by *şirhu*, a word having the ordinary meaning "cry, wail". This technical term for "melody", applies both to liturgical and private music and means, apparently, a passage sung to a given melody, characterized by certain refrains. Thus in a liturgy we have the passage :

"The chief melody⁵ in the temple let them take up for thee :

Oh lord, the chief melody in the temple let them sing to thee."

The melody, here called the chief melody, continues for five lines and is separated from the succeeding melody by a line drawn across the tablet. Another reference from the Tammuz liturgies will serve to illustrate this term :—

"Alas! wailing for the herbs there is; the chief melody is 'they are not produced'."⁶

The passage then continues with twelve lines, each ending with the refrain *na-utul*, "they are not produced". Liturgies from the period of the Isin dynasty

1. Certainly a string instrument and to be separated from *timbattu*, seal ring, with FRANK, l. c. 232. Cf. *ragûmu sa timbatti*, Sm. 378, 4. The instrument is probably figured on the processional scene of Senecherib, PATERSON pl. 65-6.

2. RADAR, *Miscel.* 2, 59.

3. This phrase, which means "instrument of sweet tone", is probably a poetical term for *balag*. Note the poetical description of the *balag-gû* in SBH, 92 a 18, *gud gû-sîlim-sîl*, "Bull that cries with a sweet tone", and Gud. Cyl. A. 28, 17 *gud gû-sîl-sîlim*.

4. RADAR, *Miscel.* 2, 60.

5. *sir-sag* = *şirbî restû*, hardly "first melody", as I rendered it, SBP, 96, 10.

6. SBP, 332, 9. *sir-sag* appears to be employed in some other technical sense in ZIM. K. L., 25 III 14, 16 and RADAR, *Miscel.* 17, 13.

onwards are made up of these passages, each of which is characterized by some melodious refrain, and each probably based upon a different musical movement.

This word for a musical passage is also applied to penitential psalms chanted for a worshipper by the flute psalmists. A psalm of a particularly liturgical character recited to Enlil has the line : —

“ The melody which is sung shall bring thee peace!; be thy heart appeased. ”

The liturgists are those who “ know the melodies ”², and are masters of the musical movements³. Ishtar the personification of suffering humanity, patroness of litanies, is she “ who understands the measures ”⁴.

zamāru

More rare is the Semitic translation of *sir* by *zamāru*, employed in the same sense. A passage of great importance for the history of liturgy is the following melody of six lines taken from a liturgy to the sun god ; —

“ Unto the temple to the accompaniment of the lyre a song of lament we will take,

The liturgists the melody “ will sing ”⁶.

The liturgists a melody of lordly praise will sing⁷.

The liturgist a melody of the lyre⁸ will sing.

To the sacred drum and sacred tambourine they will sing.

To the double flute and bag-pipe an holy chant they will sing ”⁹.

Original use
of *sir*

The sources drawn upon for the fore-going discussion of the word for “ melody, chant ”, belong to the standard compositions and show how the word was employed by the liturgists in the period when liturgy had been fully worked out. Here we have extremely long services¹⁰ composed of a succession of melodies¹¹ characterized by changing refrains and musical motifs. But in the early Sumerian period the public services consisted of a single song, and in the case of the regular litanies these were probably done to the string instruments. A *sir* or melody in the

1. So the Sumerian text of IV R. 21 * No. 2 rev. 5, *sir-li tuk-a ma-ra-tug-e*. For *tuk* in the sense of sing, v. SBH. XII and cf. *dug* = *ḫabū* with *tuk* = *ḫabū* SAI. 8625.

2. *sir-zu*, p. 32, 32.

3. *mulu sir-ra*, ASKT. 118, 13.

4. SBP. 34, 36.

5. *sir* = *zamari*.

6. *izammuru*.

7. *sir-ra balag-gū* = *zamari balaggi*.

8. *balag* = *balagga*.

9. SBP. 68, 5-15.

10. As many as six hundred to a thousand lines.

11. Some liturgies have as many as twenty *sirḫu*.

most ancient services had the general meaning "song with musical accompaniment". But the first examples we have of these melodies, destined to form the basis of one of the most extensive systems of religious liturgy, are already marked by characteristic refrains. Thus a melody to the flute, commemorating the pillaging of Lagash, begins,

uru-a gîlša barmu būgam

"Oh city alas the treasures, my soul doth sigh."¹

For eight lines the refrain *būgam* is preserved. After four lines of chant we meet the refrain *namunhal* repeated after four lines. Other refrains characterize this melody, as *munibhalama* and *banibten*. The liturgical note reads:—

er-sem-ma ^{1b} *ba-ū-kam*

Chant to the flute to Bau.

sir dingīr-ad-da-mu

Song of Dingiraddamu.

A liturgy celebrating the victories of Dungi, deified king of Ur, has the following colophon,

ki-sū-bi-im sir nam-erim-ma ².

"It is a liturgy accompanied by prostrations; a song of hostilities."

A long composition sung at the mysteries of the dying and resurrected god, in which Idin-Dagan a deified king of Isin represents Tammuz, ends with the note:—

sir nam-ur ² *saq-gà* ^{1b} *nin-si-an-na-ge*.

"A song of the majesty ² of Ninsinna"³.

Similarly a hymn to the grain goddess has the rubric:—

sir nam-su-hu ^{1b} *nisaba*.

"A song to the tune 'not wilt thou cast me down' to Nisaba"⁴.

The interpretation of *namsuhu* is doubtful. In a number of liturgies we meet with the refrain *nam-mu-un-sub-bi-en*, "not wilt thou cast me down"⁵; it may be that a certain tune was associated with all passages characterized by this refrain, hence the tune came to be known as the *namsuh* melody, and was employed for

namsuh

1. SBP, 284-287.

2. RADAT, *Miscel.*, No. 1.

3. *Ibid.*, No. 2; v, *Sum. Gr.*, 200.

4. K. L., 65.

5. See p. 77 No. 192; MEEK 76, 33; WEISSBACH, *Miscel.*, 37, 63; K. L., 5 b 11; SBP, 210, 12-14; SBH, 79, 16; 133, 56-60.

other passages not containing this refrain ¹. A similar rubric is attached to a section of a liturgy to the moon god :—

ki-sub gû 3 kam-ma ; sir nam-sub ² *sin-na-kam*

“ A liturgy accompanied by prostrations, third section : a song, to the tune ‘ not wilt thou cast me down ’, of Sin ” ³.

The natural meaning of *namsub* is “ incantation ”, especially the mysterious acts of magic connected with uttering curses. But public liturgy and the magic rituals were precisely the two forms of Babylonian religion which were kept apart ⁴; according to our present knowledge of the history of public worship a translation, “ song of an incantation of Nisaba, or Sin ”, is impossible.

At first liturgies consisted of but one song, and to satisfy the growing desire for a longer service the liturgist simply wrote a longer song all in the same melody. The liturgical song to Ninsianna referred to above has seventy-six lines and a laudatory hymn to the god Galulal was so long that the scribe adds the note *sir gid-da* ⁵ *galu-lâl*, “ A long song to Galulal ” ⁶. More difficult is the interpretation of the rubric of a song to Enlil :—

hi-sû (?) ⁷ *sir-gal* ⁸ *en-li-lâ-ye*
sag-an-sû mi-ni-ih-zag-sal? ⁹

“ A liturgy accompanied by prostrations; a great song to Enlil.
On high we have praised him ” ⁷.

In none of the hymns to which *sir* is attached do we find any lines across the tablet to indicate sections as in the later liturgies ⁸. But the addition of *gid* “ long ” and *gal* “ great ” indicate a tendency to introduce musical modes.

balaggu

Since the lyre and dulcimer were the principal instruments for temple music the words *balag* (lyre) and *balag-di* (dulcimer) came to be employed for “ melody ” as well as for the names of instruments. For the former word the Semites employed the regular loan-word *balaggu* as well as *sirhu*, and for the latter *sirhu* only.

1. The refrain does not occur in K. L. 65 and 68.

2. K. L. 68.

3. See p. XLII.

4. RADAU, *Miscel.*, No. 5. This rubric appears here as the last line in the text.

5. RADAU, *EBIB*. The text frequently mentions Nisaba.

6. RADAU, *mi-ni-ih-il-e-ne*, but v. MYHRMAN BP. I No. 7.

7. RADAU, *Miscel.*, 16.

8. BL. No. 195 is divided into three sections, and if my reading of *sir* in line 47 be correct this would form an exception. Sections one and two of this hymn have each a note which contains some musical direction.

balaggu should mean "lyrical melody", or passage to the lyre and this is probably the original meaning, but in the passage cited above p. XXXIV l. 6. the chant to the flute and bag-pipe is called a *balaggu*, so that the word is an exact synonym of *širhu*. So completely was the meaning of *balag* forgotten that we have the liturgical note *ki-su- ub? balag ti-gi¹ ninuras*, "It is a movement of prostrations, a musical series on the flute to Ninuras", where *balag* designates a liturgy to the flute¹. It is employed with its correct import perhaps in another liturgy: —

"Oh Anu, may the lamentation and the melody of weeping appease thee"².

Extremely rare also is the use of *balag-di* for melody, as in: —

"By lamentation and melodies may the soul of life of the lands repose."³

More common is the technical term *balag-di* as an exclamation, translated by *ina širhu*⁴. Two interpretations are possible here, a. to the accompaniment of the dulcimer, or b. alas!, i. e., a simple exclamation. Or the term may have some liturgical import which is unknown.

balag di

I do not believe that the word is a musical rubric indicating a particular movement or mode, for it forms part of the text and occurs in no regular position. If it be a simple exclamation it deserves no separate treatment here. The most reasonable interpretation of this recurring term is "alas!", but there is clearly some technical meaning behind the word. Perhaps the original idea is that of a verb in the imperative, "sing to the lyre": —

"Once ruin befel me, and once I was glad,

Oh sing a melody⁵, once ruin befel me and once I was glad",

"Oh sing a melody, rage there is and glory there is"⁶.

The Sumerians soon felt the need of more technical liturgical terms. The word *sir* conveyed the idea of a rhythmical passage sung to the accompaniment of instruments. But such a term served only to distinguish this literature from prose. Terms

ersemma

1. BL. No. 97.

2. SBII, 128 rev. 21. *an-na i-lu balag er-ra de-en-sed-de*

ilu a-nu-um ku-bi-e šir-hi bi-ki-tum libbaka linib .

3. Ibid. 25 f. The word is employed in this sense in K. L., 23 III 15, 17.

4. SBP, 132, 17; BL. 25, 1. RABAT. *Miscel.* 382 l. 14 *balag-a-ni*, finds the word employed here in the sense of *širhu* but I doubt his interpretation. The passage means rather "her instrument is the reed of weeping".

5. RABAT. *Miscel.* 383 n. 4, regards the word as a rubric, "sing in a wailing voice".

6. *balag-di*, SBP, 2, 15. The word begins the second line of a *širhu*.

7. Page 25, 1. First line of a *širhu*.

were needed to designate these songs as passages intended for public worship, and the rubric first employed for these ancient single song liturgies was *er-šem-ma*, a phrase which probably means "wailing on the double flute". It is most feasible to suppose that, in this early period when the human mind was constructing literary forms for public worship, they had not yet succeeded in combining wind and string instruments in the musical accompaniment. The melodies were unvaried, monotonous and confined to a single instrument. Although we have not yet recovered from this ancient period any example of these single song liturgies which bears the rubric, "song to the lyre", i. e., *balag*, yet analogy forces us to suppose that this rubric existed contemporaneously with the flute rubric. These two technical terms *eršemma* and *balag* served to classify the first meagre corpus of public liturgy, on the basis of wind and string instruments, but both terms soon lost their original meaning. *eršemma* tended more and more to become a technical name for the liturgical intercession attached to the end of the complex liturgies. At least such is its use when it reappears in the late musical schools; for when the public service began to lengthen in the Isin period and instead of a single song to flute or lyre the litany was made to consist of several successive songs, the music seems to have been based upon a combination of flute, harp, drum, cymbals and various instruments. The old single songs gave way to a succession of shorter songs based on various melodies. Obviously the divisions based on the instruments no longer holds. In fact the term *eršemma* disappears entirely with the rise of the complex breviary in the pre-Babylonian period and reappears as a musical term in the Middle Period, a thousand years later and for a section of the prayer service which had been perfected in the later schools.

A catalogue of the first lines of such ancient flute hymns as could be found by some learned Assyrian scribe in a southern library has been preserved¹; forty of these primitive services are registered in his list. Eleven Sumerian *eršemma* services are known, almost complete, and of these only one appears in the catalogue². One of these is a joyous hymn to Enlil the earth god, sung at the offering of fruits of the harvest³:—

"Oh lord that knowest the fate of Sumer, thou of thyself art glorious". A hymn of martial strain to the same god contains no spiritual longings and belongs to that body of heroic literature which perished in the earliest stages⁴. An

1. IV R. 53 IV. Duplicate of lines 1-3 in BL. 151.

2. SBP. 292 in Col. IV 22.

3. SBP. 276.

4. SBP. 200.

flute on the ruin of Nippur in the ancient days characterized by the refrain *niginn ūruzu ūdedu*. This melodious *motif*, repeated after eighteen lines became popular not only in the temples of Sumer, but it was adopted into the great liturgies of Babylonia and Assyria¹, *niginn ūruzu ūdedu*, "Repent, behold thy city", is a weird refrain which undoubtedly appealed to the deepest religious sentiments of millions of believers. Sung to some mournful tune with flute accompaniment the hymn must have produced a powerful effect. But here also in a passage which became a standard section of the daily breviary we have no mention of higher spiritual sentiments. The melody, the historic connections, the sympathy in human sorrows, these are the religious elements which made the dirges universal litanies.

The weeping
mother

More spiritual in their conception, more universal in their import, are old *eremmas* in which the mother goddess appears as a *mater dolorosa*, a divine wailer. The ideas introduced by this conception ramify in so many directions that we must omit here all but those doctrines which so effectively moulded the liturgies. Whether as the virgin mother Inini of Erech beloved of the dying god Tammuz, or as a married mother goddess Bau of Lagash and Gula of Isin, this goddess became, not only in the special liturgies of the Tammuz wailings, but also in most of the public liturgies, the representative of human sorrow. Unlike other deities, who are described as wreaking vengeance upon cities for their sins, she appears in the liturgies of all cities as weeping with her people. This would be of course specially true of Erech, Isin, Larsa and other centres where she was particularly worshipped. A flute litany so general in its conceptions that we can detect no local origins is that sung to the virgin mother under the name *Girgilum*².

The goddess is represented wandering far from her temple and the psalmists entreating her to return. Her misery and that of the people are attributed to the wrath of the earth god Enlil:—

"Her hand to the holy one in prayer she raises, in tears of sorrow she goes"
"I to Enlil will betake myself, 'how long, oh my lord, shall I lament'?"

The word

Already in the early period the theologians introduced into the mother goddess litanies the idea of the "word" of Enlil and of other gods as the cause of sorrows. These passages describing the goddess afflicted by the wrathful "word" are characteristic of early single song services, as of later complex litanies. The

1. SBP. 292. In the copy which we have Ur and Larsa are inserted. The melody is employed at the end of the second tablet of the *muten-uu-nunuz-gim* series, SBP. p. 138 and in a tablet of some unknown series, SBH. 122.

2. SBP. 288.

longest *ersemma* yet recovered 73 lines; 1 after six lines of address to the virgin mother, "Begetting mother who knows lamentation, who abides among her people", has a dirge of sixteen lines to the wrathful word of Anu and Ebil which "From the land took away posterity, from the flock took away increase" 2. And it returns in later passages 3 to the "word": "My holy places in the city it destroyed, its power who shall oppose"? The service is called an *ersemma* to Enlil, although this god appears only in his destructive word and the opening address is to Innini. This method of constructing litanies by representing the goddess weeping for cities and afflicted by the "word" is the most important religious idea in Sumer-Babylonian public worship.

For reasons which we shall presently discuss flute litanies, like the lyre and harp litanies which must have been in use with them 4, were superseded by more complex services, made by combining several passages. These passages have neither the rubric "flute song" nor "lyre song", but are called *kisub* and the whole litany is also called a *kisub*. The breviaries retained this form until the late middle period when the liturgists revived the word *ersemma* by giving this name to an intercessional prayer at the end of the *kisub* service. But the form of these musical recessions differs greatly from the ancient hymns. They are now closely allied to another form of worship called *ersag-tug-mal*, or private penitential psalm. If the reader will compare for example the *ersemma* to Marduk attached to the Marduk liturgy *enzu samarmar* on page 123 with any of the ancient *ersemmas* he will discover no similarity in content or literary structure. We have now a real religious passage adapted, of course, to the series which it ends. This rubric is never found in the late period in its ancient meaning but means, here, the flute song of intercession at the end of the complex *kisub* public services 5.

We may hazard the conjecture that in the early period the flute songs were attended by processional movements on the part of the singers and flute players; on the other hand the songs to the lyre were attended by bowings, prostrations and swaying. Some such distinction must have existed in these liturgies for we find flute hymns called *kidulu*, that is, "walking or procession", and lyre hymns called *ki-sub*, that is, "bowing, falling". None of the rubrics on the ancient

kidulu
Processions

Prostrations

-
1. SBP, 10-15.
 2. Text restored, lines 7-16, in BL, p. 107. The section to the "word" is 7-22 in SBP, 10.
 3. Obv. 32- rev. 5; rev. 11-13.
 4. No example of a single song *balag* has been preserved.
 5. See p. xxxviii and SBP, 174, 195.

texts mention the word " procession " after the term " flute song ", but the compiler of the titles of flute songs¹ says that they are *ersemma*^{pl.}, *kidudu*^{pl.}. We may, perhaps, conclude that the Sumerian choirs moved in procession while the flute liturgies were being performed. The rubric of the catalogue must refer to ancient times, for the list which it gives contains only primitive single-song flute services which ceased to be employed as such before the first Babylonian dynasty. The flute recessionals at the end of litanies in the late period were also performed in choral march since the rubric at the end of the flute song to Enlil of the series *nam-ta-è nam-ta-è* says that there were eleven (?) *kidudu*, that is steps or marches, each line, I suppose, being marked by a degree or step². Another series also ends with a flute song which is done in choral march³. It may not in any case be venturesome to suppose that after the long litanies of later times the flute song attached at the end is a real recessional done in long slow marches or steps⁴.

Origin of longer litanies

When the primitive flute or lyre services were superseded by a breviary composed of several sections the music also became more complex; wind and string instruments were combined and for a time at least both terms *ersemma* and *balag* were dropped. The most ancient examples of these sectional public services are from Lagash and represent Bau as the virgin goddess Inini weeping for her city. In ordinary theology the god of Lagash, Ningirsu, and the mother goddess Bau are married types but both originated from the more ancient types Tammuz and Inini, or son and virgin mother. Throughout Sumero-Babylonian public worship Inini of Erech and Bau of Lagash are effectively identical, both are sorrowful mothers from the beginning. In these litanies the sections are merely separated by double lines without rubrics. All of these texts are so broken that we are unable even to gain an idea of the contents of the different sections in order to understand the methods employed in originating these forms⁵. One of these litanies contains a section describing the resistless power of the " word " ⁶. Another composed apparently of three songs has in its last melody the following lines : —

1. IV R. 53 III 1.

2. BL. 63.

3. BL. 17, *er-sem-ma* ^{pl.} *babbar*?] *duppu* 3 *kamma er-sem-ma ki-du-du*
 " Flute psalm to Shamash? ", third tablet; it is the flute psalm in marches of the series "

4. The word *kidudu* went over into Semitic as *kidudù* with the meaning " public litany. "

5. Published by F. THUREAU-DANGIN, *Nouvelles feuilles de Tello*, after page 201.

6. See PSBA. 1912, 156 f.

- “The virgin, queen of heaven, ‘how long oh my temple?’ sighs.
 Innina, queen of heaven,
 ‘Oh my temple’, sighs; ‘Oh my city’, she sighs; ‘how long, oh my temple?’
 she sighs.
 ‘Oh my husband’, she sighs; ‘oh my son’, she sighs; ‘how long oh my temple?’
 she sighs.
 ‘Who stands in my dwelling place?’ she wails.
 ‘Who dwells in my abode?’ she weeps.”¹

We possess several of these complex productions which the priests composed in the Isin period, and they have been constructed by building upon one of the old songs. The first section is always adapted from the opening lines of an *eremma* or a *balag*. The succeeding sections appear to be based upon other songs, but here the first lines are rarely employed. They show no progression in thought and after the first melody one might as well sing the last and then the next to the last, or follow any order he wishes as far as the sense is concerned. I have endeavoured for many years to discover upon what principles the liturgists developed these successions of melodies which they call series but without result. That they began with some old song and developed its ideas in a succession of songs is evident. If we possessed their complete liturgical corpus we could find the ancient song with which each great series of public worship began. But the principle which was followed in the succeeding melodies must be musical, a development of some harmony which altogether escapes us. For example a liturgy to Enlil, written on one large tablet in eleven songs begins with an old song:—

elum gudsun muzu kurkuris

“Oh exalted one, devastating bull, thy name is on all lands”.

The tenth and eleventh songs only are preserved on the reverse, and so far as the sense is concerned one might have placed the tenth in the last place. Each of them sound like sections from old songs². In fact I am strengthened in the belief that in constructing the complex breviaries the Sumerians and Semites simply selected old songs and set them to new music, with the proviso that the contents of these selections should be in general harmony with the song employed for the first section. All liturgies simple or complex are named from their first lines. It was, therefore, an established rule in the composition of the long series to cite the beginnings of old songs in the first section only.

1. AO. 4327 rev. Col. II.

2. Bab. III 244-8.

The scribes do not hesitate, however, to use the beginnings of older songs for melodies within their breviaries. For example a series upon a large three-column tablet of the Isin period ¹ forms its second melody by copying from the introduction of a song, *šugalgal šélsusu mûluta-zûmunzu*, a song still retained as the second melody of this series in the breviary of Assyria and Babylonia ². And we know from the catalogue ³ that this same old Sumerian song was made the first melody of another series. The long series to the weeping mother Bau known as *mûtemu nûnuzšim* has formed the last melody of its second tablet by introducing verbatim an ancient *ersemma* to Enlil ⁴. In those litanies which represent the weeping mother it was of course possible to employ lamentations to any of the great gods, for these were regarded as angry deities whose wrath only the melodious songs of the sorrowful mother could appease.

The selections for the succeeding melodies would naturally be taken from songs addressed to the same god, but the extraordinary neglect of ideas in these matters may be seen from the fact that we possess an old flute song to Enlil called *enzu samarmar* ⁵ which was developed into a Marduk litany ⁶. The psalmists of the Isin period were evidently aiming at liturgical effect. The creation of new songs was either beyond their ability or contrary to their tastes. If we possessed their scores and knew better the intricacies of the choral arrangements we might put some estimate upon the value of their work. In any case they formulated the canons for all succeeding generations. In the evolution of liturgy we shall find little that is new from the age of Isin to the last century before our era. This striving for musical and tonal effects is attended by almost childlike borrowing from older songs. Duplicates of passages recur with wearisome monotony.

In the earliest complex breviaries it was customary to draw a double line below each section, with no rubric. But we begin to find as early as the age of Dungi the

1. Zim. K.L. No. 11; see Col. 110.

2. SBP. 114.41.

3. IVR. 331-33.

4. SBP., p. 138, 27-30.

5. CT. XV 11.

6. BL. No. 210.

The following old flute songs are known to have been developed into series: —

1. *lugal nam-ta-ê*, IVR. 33 III 3 = BL. 63. 5. *ni-tuk-ki niginna*, *ibid.* 22 = Col. II 23.38
2. *ê abzu-ta*, *ibid.* 10 = BL. 103, 6.
3. ⁴ *babbar-gimê-ta*, *ibid.* 16 = SBP. 237.
4. *n-mun-âm ma-al-sû*, *ibid.* 28 = BL. 103, 19.

rubric *kisub* after each section and at the end *kisubim*. The compiler of the catalogue of these long series calls them not *kisubim* but *balag*¹. But we know from late rubrics that the full rubric of these series was *kisubim balag*². This is clearly a survival from ancient times parallel to *ersemma kidudu*. I have already suggested that a body of songs to the lyre (*balag*) attended by bowings and swayings *kisub* must have existed in early worship. When the instruments were combined *balag* survived as a rubric and *ersemma* disappeared to be revived a millennium later. *Balag* means no longer "song on the lyre", but simply "song with instrumental accompaniment"³, and in later times came to mean "series of songs". If our interpretation of *kisub* be correct then the choral movements attached to old string music were those which survived in the complex litanies. And this word, which occurs after each song in the classical compositions, most likely means "a melody sung to the instruments attended by prostrations". Each section is numbered by the formula *gü-1-kam*, "first section", *gü-2-kam* second section, etc.

When these liturgical forms were first created in the period of the dynasty of Ur, the scribes exercised much care in placing the word *kisub*, or *kisu*, after each section⁴. In any case they added the final rubric *ki-sü-bi-im*, "this is a series of melodies attended by prostrations"⁵. In those breviaries developed from lamentations over temples which had been pillaged we have ordinarily the double rubric; —

sub-be se-ib é-X ki-dé-en-gi-gi
*ki-sü-bi-im balag gü-de*⁶.

"A prayer for the brick walls of the temple X, may it be restored to its place.

It is a series of melodies with prostrations, sung to instruments".

The second line of this formula has variants. For example on the only tablet of the Sumerian period where it occurs, a liturgy addressed to Enlil for some temple, the

1. So restore IVR. 53 Col. I, v. Bab. III 248.

2. SBP. 166, 66.

3. See page xxxvi.

4. Vide ZIMMERS, K. L. 64 H 16, *ki-sub gü-12-kam-ma*; 68 edge, *ki-sub gü 3-kam*; 30 rev. 15, *ki-sü*; further SBP. 328, 21; 332, 27. For *gü*, BL. No. 197, variant, has *é*, sic!, v. p. 88 note 5.

5. *Babyloniaca* III 248, 29; RADAN, *Miscel.* No. 1 rev., rubric; MYHRMAN, BP. I No. 8 rev., rubric; BL. p. 6, rubric.

6. So in the late period, SBP. 70, 24 f.; 166, 63 f. (read *se-ib* for *mutu*); 192, 77 f.; SBH. 102, 46 f.

words *balag gù-de* do not appear, but are to be supplied ¹. Occasionally the name of the deity to whom the litany is addressed appears in the second line:—

sub-be é-kis-sir-gál ki-dé-en-gi-gi
ki-sù-hi-im sa² sin-na-kam.

“ A prayer that the temple Ekissirgal be restored to its place.
 A liturgy of prostrations of the Moon God ” ³.

sub-be é-gal-mah² ki-dé-en-gi-gi
ki-sù-hi-im sa⁴ nin-din-di-ga-ge⁵

On the other hand a more spiritual litany not concerning a temple has:—

ki-su-uh² balag tigi³ nin-urasa² ge

“ A litany in marches ², to the lyre and reed-flute with Ninuras ” ⁴.

As we have already noted, the ancient services ended with this rubric *kisubim*, or in special cases with double rubric given above, but the liturgists of later times added to these litanies a recessional in marches to the double flute.

Series on
 single tablets

Already in the age of the Isin dynasty we meet with a growing tendency to omit all rubrics after each melody, and to indicate the end of each by a double line or in later times by a single line. This naturally sufficed, for the canons of temple service direct all melodies to be accompanied by music based on both wind and string instruments. These long breviaries probably had but one rubric at the end which sufficed for all the melodies. The scribes redacted these for the most part on large single tablets. For example a series of two long sections constituting a litany to Enlil will be found on a large double-column tablet in Professor ZAMMERN'S, *Sumerische Kultlieder* No. 3. This breviary whose first song is all but destroyed, is based upon the old flute melody.

umunnam-zúkanag séirmal nitena².

But only thirteen lines of this hymn are used when the compilers begin to add selections from other hymns ending in various refrains as *badağürri érramúdu* and *násubbi dérabbi*. For the second melody they employ a song of the city of Ur,

uriki gúllaba érramu ní-inzal

“ For Ur destroyed I weep with pteous tears ”.

1. MUEHRMAN, No 8. The formula has *ki-na-an-gi-gi* (sic!)

2. K. 3391 in SMITH, *Miscel.* 12.

3. BL., No. 47.

4. BL., No. 97.

5. SBI., 276.

and into this melody references to the temples of Nippur, Sippar, Babylon and Barsippa are inserted. In this song we have a beautiful movement in four lines: —

isisi áutatalá idebi-dá isi s áutatalá
séb : ézida-ká sága-bi áseir imsilá
númuní indibbí lú : húllani númuní indibbí
sé-ib-e zídaka lú : húllani númuní indibbí

“ Wailing has bound me, before it wailing has bound me.

As for the brick-walls of the holy temple, because of it wailing has bound me
 He comes not, her lord of gladness comes not.

To the walls of the holy temple her lord of gladness comes not” 1.

This excerpt of some old song will be found copied into the first song of the series,

éturgim níginam ságabí áseir.

“ Like a sheep-fold harrassed, her heart laments” 2.

and in the first song of the series,

é e se áudume ése am dá audu

“ For the temple I weep, even I weep” 3.

We have here a clear example of the literary methods adopted by the schoolmen who formulated the complex breviaries. This is a product of the cloister selected and arranged in Babylon or Sippar by Semitic priests. They have not the remotest idea of writing a dirge over fallen cities but of selecting and arranging old songs for liturgical effect. In this breviary the service is designed to address the ordinary woes of humanity unto Enlil.

Many other long series composed of several sections all on one huge tablet have been recovered from the schools of the Isin dynasty and the age of Hammurabi 4. The best example of their methods is the breviary of the weeping mother, in not less than fifteen songs, and about five hundred lines published by ZIMMERN as number twenty five of his Kultlieder. The eminent Assyriologist of Leipzig has shown his usual brilliance and sound scholarship in producing this nearly complete Sumerian liturgy by joining several fragments. His text gives us a clear insight into the methods of this period and of all succeeding periods. As usual here, as in other breviaries the

1. Zim. K. L. 3 rev. 1 15-8.

2. SBH. 35, 14-20; vide IV R. 5314.

3. KL. 25 I 18-23.

4. Note especially ZIMMERN, K. L. Nos. II (original of later *amé barana* series), 12, 25, 26 and 27; MEYERHOFER no. 1; *Bab.* 244.

first section is based upon an old song and represents Gula of Isin weeping for the temples of Nippur and Isin. Melody upon melody follows, several of them clearly old Isin songs arranged with popular refrains and selections which can be traced in other compositions. So far as the general sense is concerned any one of these songs is complete in itself and shows us the great mother goddess weeping because of the wrath of Enlil. The task of the liturgists appears to have consisted in selecting old songs with this idea. To us this succession of psalms becomes wearisome for each repeats the same general idea. But the rhythms vary greatly, and no doubt the musical motifs did also. Note for example the movements of the first lines of a few songs. Section two begins : —

wai uru-mâ-mu wai uru mâmu
wai uru-mâmu mulû sírca wai uru-mâmu

“ Alas my city, alas my city.

Alas my city, oh master of song, alas my city ”.

Compare with this the opening strains of the third section : —

édine ilua ùmuni ibzale
ilua édîn e ilua ùmuni ibzale

“ The plain with lament she fills,

With lament, yea the plain with lament she fills ”.

Here follows a long section repeated again in the fifth and eighth sections, likewise after two lines of a new melody.

Interludes

In a few long litanies we find between sections a single line ruled off from the preceding song and from the following by double lines (in the late period by a single line. The meaning of these interludes has always been a mystery for they have no connection with what precedes or follows. The habit of taking up a pause between two melodies in this way originated in the cloisters of Sumer, for the liturgy we have just discussed contains at least two such interludes. Sections two and three are divided by a single line interlude, followed by a double line interlude, thus : —

nin-rî a-saq-nî a bar-ra-nî¹.

“ The queen her field has forsaken ”.

sa-ab er-rî a-se-ir-rî al-kus-ù-a-mu
ga-sa-an i-si-in-ua er i-si-in-ua-ge

“ Heart sighing and weeping weary her,
 As for the queen of Isin, the weeping of
 Isin has wearied her ”.

¹ C. G. S. B. P. 312, 12.

The preceding section represents Gula lamenting for her people and the following section describes her in the third person. The interludes seem to be a comment on the situation by the choir. In the litanies we find frequently the following interlude: —

ma-a-a-bi ul-ur-na-gim ma-a-a di-di-ia " Now (?) as in the days of old where shall I go? "

This exclamation¹ of the weeping mother comes between the first and second songs of the series, *uru hūlage ā emu imme?*. The first song represents her in the third person, the second in the first person.

In two cases it intervenes in the familiar passage on the " word ". In one case the goddess is herself describing the devastation brought by the " word " ². The other passage is a psalm on the word of Nergal in which the mother goddess is not mentioned at all ³. The line does not divide two songs here but interrupts a connected passage. A litany describing the wrath of Ninuras has the same interlude between two of its sections ⁴. The reader will find the same interlude between two songs of an Inini liturgy on page 108 of this volume and it is employed in the same way on the tablet N^o 25 in ZIMMERN'S collection ⁵.

An interlude between two sections of the last tablet of a lament of the mother goddess for the temple of Ur has been alluded to above: —

en-na la-bar-bi la-bar nu-tuk-ba-ra- " While her psalmist a psalmist no
an-ga longer is "

These curious notes are in prose and sound like comments on the singing, reminding one forcibly of the disinterested remarks of the choirs in a Greek play. They may be designed to give opportunity for changing the melody and adjusting the instruments.

Perhaps not so primitive, but certainly very ancient, is the custom of writing these long breviaries on several tablets. The scribes must have experienced difficulty in arranging so much material on a single tablet. In adjusting the material to a series of

Series in the early period.

1. For variants and discussion, v. SBP. 185 note 10.

2. SBP. 184.

3. SBP. 46, 19.

4. Ibid. 76, 5.

5. Ibid. 230, 16.

6. Col. V 41.

tablets the scribes do not divide sections between tablets, and the custom of quoting the first line of the following tablet as a catch-line arose at the same time. An honorific litany to Dungi composed on two tablets has been found having the final rubric *al-til im-gil-da 2-kam*, "It is finished; the second long tablet" ¹. A catch-line will be found at the end of a tablet containing two songs from a Gula series: — *êr-ba-zal â-babar-râ-ni*, "She has plenteous tears: who is there beside her?" ². We know from another series that this is the first line of a melody ³. The Enlil litany, No. 5 of ZIMMERN's collection discussed above, on one tablet, has been redacted in the same period on three smaller tablets of which we possess the second and third ⁴.

Later forms

After a long interval towards the end of the middle period we can again take up the history of liturgy. The Assyrian scribes have already copied verbatim the great breviaries of Sumer and Accad. They added nothing new but insisted upon reducing the series to three large tablets ordinarily, whereas the Babylonians had adopted the six tablet size. But the ancient series have not been considerably changed.

We remark a tendency to introduce a liturgical form in which one line begins *ursaggal* and the next *elim-na*, each followed by a title of the god to whom the litany is directed ⁵. I have been unable to discover this motif in ancient texts. The popular honorific liturgies to deified kings of Ur and Isin naturally disappeared. The first Semitic dynasty saw the end of that class of literature, for the deification of kings was opposed to Semitic religion. This one Sumerian principle they rejected although they borrowed literally everything else. Compared with the classical Sumerian liturgy Semitic liturgy lost rather than gained. Theirs is a repetition of Sumerian forms lengthened by dreary lists of deities and titles set to old refrains.

Strophical arrangement

Only in the classical age do we find attempts in strophical arrangement attended no doubt by musical phrases. The long hymn to the moon god which introduces this volume has ten four-line strophes in which lines one and three are repeated in each strophe. ZIMMERN No. 1 contains a hymn to the moon god in twenty-six lines, arranged upon a complex system. The song has been written in four strophes, the second having eight lines, the others having six.

1. RADAU, *Miscel.* no. 1, *al-til*, also on the large one tablet redaction, *Bab.* III 248, 30.
2. MEYERMAN, no. 5.
3. RADAU, *Miscel.* IV rev. 3. A catch-line also in RADAU, *Miscel.* no. 15.
4. *Ibid.*, nos. 10 and 7.
5. For example, SBP. III, 226, etc.

If we represent these by A B C and D the strophical plan will be as follows :—

A	{	1	
		2	The strophe is divided into two sub-strophes of three lines each and the
		3	second triplet is exactly like the first with the exception that at
		4	the beginning of the second triplet an epithet of the god is
		2	added.
		3	
B	{	1	
		2	
		3	The strophe has two sub-strophes of four lines each and the second sub-
		4	strophe repeats the first, adding an epithet of the god at the
		1	beginning of the first and second lines.
		2	
		3	
		4	

C and D have the same plan as A.

Less ambitious is the two line strophe of a hymn to Ninib published by Dr. RADAU¹ :—

lūgalmu gān kibal-sū-gūkar salsikki ēngalmah niqinal
zāc a-sūmmamen
ēnin-ih 2 gānkibal-sū gūkar siksikki ēngalmah niqinal
zāc a-sūmmamen.

And so on for seven strophes this hymn repeats the lines varying *lūgalmu* and *ēninih*.

“ My king, upon the plain of the hostile land the sharp axe thou hurlest. Oh lord great and mighty, all things thou seest ? , the strength begifted ”.

The next line is the same beginning with, “ Oh lord Ninib ”.

The first lines of the majority of old songs are apparently intended to be written in daetyls. We cannot fail to detect an effort in the direction of metrical composition in Sumerian liturgy, but each line appears to be an element in itself. We can reduce the first lines of the songs to this measure, but the theory breaks down when we apply the measure to lines in the body of the composition. For example a section of a classical litany begins,

ūmunnu zācud ūrumu ūrsagwa nēn.

Metrical
measures

1. BE. 29, no. 4. Translated by Radau, p. 75 and by ZIMMERN in *Der Alte Orient* III 1, 10.

2. The scansion favours the reading *nīnib* not *ūnīnuras*.

But the next line,

*subbinu umun kalaga ursajma n'en.*¹

cannot be made to conform to any such measure.

Babylonian music was probably founded upon the pentatonic scale according to those who have studied the drawings of their instruments. I am not capable of expressing any opinion in these matters, but I feel certain that beyond the occasional habit of dividing lines into hemistiches they attempted no regular system of prosody. These lines must have been arranged to music, which is another matter, and even if we possessed their scores we should be in no way aided in our search for metrical principles.

1. *Bab.* III 246, 17.

Note: In this volume all necessary abbreviations will be found in the list attached to my *Sumerian Grammar*, which is referred to in the notes by indicating the paragraphs (§) without naming the title. The transcription of both Sumerian and Semitic follows the table of transcribed signs at the end of the *Grammar*, and in general conforms to that adopted by F. THUREAU-DANGIN and ZIMMERN. The use of *h* for transcribing the Sumerian sonant spirant guttural is contrary to my views in regard to this sound (§ 38) but circumstances over which I had no control compelled me to admit this character into my transcription. THUREAU-DANGIN'S *Sargon* came into my hands too late to be utilised in the discussion of the instruments. Line 139 of that text gives the Assyrian equivalent for the Aramaic and Arabic word for *timbrel*, *tambourine*, viz., *tabalu*, a word which passed into Greek as τζζζζζ, "drum". Perhaps the Assyrians employed this word for "cymbals".

BABYLONIAN LITURGIES

I.

A LITURGY AND PRAYER

TO THE MOON GOD FOR THE FLOCKS AND HARVESTS

The liturgical introduction lines 1-6 appeals to Sin as the watchman of the temple of Enlil. This temple was called Ekur or mountain house, symbolic of the earth which constitutes the dominion of Enlil. Under this poetic phrase the Moon God is really represented as the watchman of the earth and hence the people of Ur city of the chief cult of Sin appeal to him for the herds and fields. Lines 7-47 contain ten sections of four lines each. Lines one and three of each section constitute a recurring refrain; lines two and four describe some agricultural aspect of the Moon God. At line 48 began a short address of Enlil the Earth God to Sin. The text is completely illegible here for several lines. When the text becomes legible at line 57 we find Enlil bidding the Moon God to bless the fields and canals and to return to Ur. Interesting is the appeal for the life of the kings of Ur, proving that our text probably comes from the period of Dungi and Gimil-Sin ¹.

The section containing the commands of Enlil is balanced by a similar section 67-75 in which we learn that each of the commands were fulfilled. Because of the interesting parallel with our text I translate here a similar text from Nippur in which Ninib is appealed to in time of famine. These two texts one from Ur centre of the cult of Sin and the other from Nippur where Ninib as son of Enlil actually replaced his father as active agent of the universe, and from the same period, will bring into prominence the pantheistic conceptions which really underlie the Sumerian idea of divinity. In a given geographical sphere the chief god obtained a hedonistic position, being regarded as the lord of every aspect of life and nature.

1. RADAU, BE. XXIX n° 1 has published a hymn to Ninib redacted at Nippur which mentions Gimil-Sin and his father Bur-Sin.

- | | |
|---|--|
| 1. <i>nî-gab-ê gâl-lu</i> ¹ | 1. [Oh Sin] . . watchman of the temple
thou hast been made (?). |
| 2. [<i>nî-gab-ê</i>] <i>gâl-lu lamas</i> ² <i>ê-gâl-lu</i> | 2. Watchman of the temple, guardian
angel of the temple, etc. |
| 3. <i>galu-giš-ê</i> ^{3-ê} <i>gâl-lu</i> | 3. guard of the temple, etc. |
| 4. <i>du-du giš-ê-ê gâl-lu</i> | 4. guard of the temple, etc. |
| 5. <i>nî-gab-ê gâl-lu lamas ê gâl-lu</i> | 5. Watchman of the temple, guardian
angel of the temple, etc. |
| 6. <i>gud tûr-ri gûn-ne udu gur-gur-ri</i> | 6. Thou that gatherest the oxen, bring-
est back the sheep. |
| 7. ^d <i>nannar</i> ^d <i>sin me-en ê</i> ^d <i>en-lil-lâ-su</i>
<i>nî-gab-ê gâl-lu</i> | 7. Oh Nannar god of wisdom art thou,
for the temple of Enlil watchman
of the temple. |
| 8. <i>udu-seg</i> (?) <i>sag-mu-da-ab-lal-e</i> ⁴ | 8. For the herds (?) thou hast mercy. |
| 9. ^d <i>âs-im-bâr me-en ê</i> ^d <i>en-lil-lâ-su</i>
<i>nî-gab-ê gâl-lu</i> | 9. God of the new light art thou; for
the temple of Enlil watchman of
the temple. |
| 10. <i>udu-nitah ib</i> [<i>da</i>] ^{ab-peš-peš-e} | 10. The male sheep thou makest lusty. |
| 11. ^d <i>nannar</i> ^d <i>sin me-en ê</i> ^d <i>en-lil-lâ-su</i>
<i>nî-gab-ê gâl-lu</i> | 11. Oh Nannar god of wisdom art thou;
for the temple of Enlil watchman
of the house. |
| 12. <i>ûz ne-gar HAR-AB ne-ib</i> (?) <i>-nag-e</i> | 12. The she-goats thou givest to eat;
the thou givest to drink. |
| 13. ^d <i>âs-im-bâr me-en</i> [<i>ê</i>] ^d <i>en-lil-lâ-su</i>
<i>nî-gab-ê gâl-lu</i> | 13. God of the new light art thou; for
the temple of Enlil watchman of
the house. |
| 14. <i>kud-da tûr-ri-ge</i> (?) <i>-ne ib-zu-zu</i> | 14. Wisdom unto children thou impart-
est. |
| 15. ^d <i>nannar</i> ^d <i>sin me-en ê</i> ^d <i>en-lil-lâ-su</i>
<i>nî-gab-ê gâl-lu</i> | 15. Oh Nannar god of wisdom art thou;
for the temple of Enlil watchman
of the house. |

1. Or *gâl-dib* (?); cf. SBP. 286, 9. rev. 3; cf. COMBE, *Sin*, p. 96. *sag-lal* =
⁴ 2. For *AV KAL-KAL*, cf. beside *SAL*. *rêmu*, full form *sag-lal-sud* > *salasud*,
4433, CT.VIII 18 A1, 8; SBH. 85, 34. ASKT. 99, 53. Also in *lugal-sag-lal* "the
3. Perhaps a variant of *nig-ê* = *hâtu*; king is merciful", CT. I 9, II 19; V 22,
cf. PIXERES, *Aub.* 27 rev. 4. VI 19.
4. Sin as patron of flocks also IV R. 9 5. Not in the text.

- | | |
|---|--|
| 16. <i>iá kas a-nír gūr¹-a mu-un-de-de-e</i> | 16. Oil and liquor that turn away sorrow thou caused to be poured out. |
| 17. <i>^d-ás-ìm-bâr me-en é ^d-en-lil-lá-su ní-gab-é-gâl-lu</i> | 17. God of the new light art thou, for the temple of Enlil watchman of the house. |
| 18. <i>MUNUZ GIB-lam-e nu-un-si-si-gi</i> | 18. The thou fillest. |
| 19. <i>^d-nannar ^d-sîn me-en é ^d-en-lil-lá-su ní-gab-é gâl-lu</i> | 19. Oh Nannar god of wisdom art thou; for the temple of Enlil watchman of the house. |
| 20. <i>gi-sûn gi-ni-e gîstab (?) gâl-ìm-me</i> | 20. The marsh lands thou caused to have reeds and |
| 21. <i>^d-ás-ìm-bâr me-en é ^d-en-lil-lá-sû ní-gab-é gâl-lu</i> | 21. God of the new light art thou; for the house of Enlil watchman of the house. |
| 22. <i>ad-da níg-bar-sur bar-sur-ra²</i> | 22. Patron of the fuller's craft. |
| 23. <i>^d-nannar ^d-sîn me-en ^d-en-lil-lá-su ní-gab-é gâl-lu</i> | 23. Oh Nannar god of wisdom art thou; for the temple of Enlil watchman of the house. |
| 24. <i>lîn-giš-gi níg-kun-gid kun-gid</i> | 24. Craftsman (?) of the long reservoirs. |
| 25. <i>^d-ás-ìm-bâr me-en ãm mí-ni-ib-sun-sun</i> | 25. God of the new light art thou; thou overwhelmest. |
| 26. <i>^d-ás-ìm-bâr me-en é ^d-en-lil-la-su ní-gab-é gâl-lu</i> | 26. God of the light art thou; for the temple of Enlil watchman of the house. |
| 27. <i>essad-e³ šag-nun-da-ab-sur-ri</i> | 27. The fishermen thou sighest for. |
| 28. <i>^d-nannar ^d-sîn me-en é ^d-en-lil-lá-su ní-gab-é gâl-lu</i> | 28. Oh Nannar god of wisdom art thou; for the temple of Enlil watchman of the house. |
| 29. <i>gud-ħa-e šag-šag lá-lal-e</i> | 29. The thou |

1. REC. 220, completely confused with *tur* REC. 145 in the script of this period; cf. CT XV 24, 6.

2. *gišnig-bar-sur, gišnig-bar-sig-sur* = *mazāru*, a fuller's club, *sur* = *zāru*, سز, press, squeeze clothes in washing, SAI. 1874 and *sir* = *ħašāru*, press, bind, CT. XXIII 18, 46 and *ħašīru* = fuller, MEISSNER, MVAG. 1904, 232. Hence *ma-*

zāru certainly from *zāru*. The *mazāru* is an emblem of Sin, SCHUL. Texts-cl.-sem. II, 90, 11, and he appears here as the patron of the fuller's art.

3. For *essad* = *mākišu*, tax collector, v. TH.-DANON, RA. VII 183. The original meaning, however, is 'fisherman', Gud. Cyl. B 14, 26-15, 1.

- | | |
|--|---|
| 30. ^d ās-īm-bār me-en é [^d en-lil-lá-šu
ni]-gab-é gâl-lu | 30. God of the new light art thou ; for
the temple of Enlil watchman of
the house. |
| 31. šurim-šû-ām sil mu-ni-in- | 31. To the ewes the lambs thou
[givest]. |
| 32. udu amaš-bi šab-ba-su šu(?)-ni | 32. Sheep of the pens therein thou |
| 33. ^d nannar ^d sin me-en é ^d en-lil-lá-šu
ni-gab-é gâl-lu] | 33. Oh Nannar god of wisdom art thou ;
for the temple of Enlil watchman
of the house. |
| 34. MAS + SAG (?) -šû-am mäs
mu-ni-in- | 34. To the leading goats (?) the kids thou
[givest]. |
| 35. mäs ūz-da gud šab-bi-su | 35. With the kids and she-goats the oxen
(thou makest to lie down) toge-
ther. |
| 36. ^d ās-īm-bār me-en é ^d en-lil-[lá-su
ni-gab-é gâl-lu] | 36. God of the new light art thou ; for
the temple of Enlil watchman of
the house. |
| 37. āb (?) -šû-ām amar | 37. To the cows the calves thou [givest]. |
| 38. āb-ba gud sag udu | 38. cows and oxen among the
sheep [thou pasturest (?)]. |
| 39. ^d ās-īm-bār me-en é ^d en-lil-lá-šu
[ni-gab-é-gâl-lu] | 39. God of the new light art thou ; for
the temple of Enlil watchman of
the house. |
| 40. niġ sag-má niġ-sag ga-ra-ni | 40. |
| 41. niġ egir-má niġ-egir ga-ra-ni-
ib | 41. |
| 42. zi-la-da ¹ ni-gab-e zi-li-da | 42. Radiant ? watchman, radiant [<i>lamas-
su</i>]. |
| 43. ni-gab-e zi-li-da é-kid nam-mi-in
.] | 43. Oh watchman radiant who openest
the house |
| 44. ^d lamas galu-giš-é zi-li-da | 44. Oh guardian angel, radiant guard |
| 45. ni-gab-e zi-la-da é-kid nam-mi-in-
. | 45. Oh radiant watchman who openest
the house |
| 46. galu-giš-é giš-umun-é-gâl-[lu] | 46. Thou hast been made guard and
of the temple |
| 47. ni-gab-e zi-la-da é-kid nam-[ni-in-]
zal-lá | 47. Radiant watchman who openest the
house |

1. Cf. the title of Sin, *nun-zi-li*, DE CLERQ, n° 260.

2. *zil-da* from the root *zil, sil*, be bright;

cf. *udu Sin du-mu zi-li*, MDOG, no. 5, 17
14.

- | | |
|--|--|
| 48. ^d sin-ra ^d en-lil mu à zi na-
mu-ne | 48. Unto Sin Enlil spoke]. |
| 49. lù mu nig-gùg mu-na-
ab | 49. Oh my misery |
| 50. ^d nannar-mu [. ken]-ag-gà-
ra
nig mu-na-ab | 50. My Nannar beloved |
| 51. nig-ba ù nig-muk-zu mu ra-ê
mu-na-ab | 51. |
| 52. zağ (?) ? ? à-el-la-mu de-mu-na-ra-
ab-ad(?) | 52. my for thee |
| 53. nig gùg-gi gis-na-tu? el-mu-na-r
[v-]ab | 53. Misery for thee |
| 54. nig(?) dùg-mu nag-a-zu igi im-si-in | 54. |
| 55. nag-a-zu igi-im-si-in | 55. |
| 56. il-la-zu nam la-âm | 56. |
| 57. hen-gâl-zu gab âm | 57. the bounty |
| 58. sig-ab-da-ab lu zu (?) sig-ab-da-ab
uri-(kî)-su ga-ara | 58. Give. Thy riches give; to Ur come. |
| 59. id-da a-ğa sig-zu-da-ab | 59. A canal of floods give. |
| 60. a-sag-ğa se-gu-nu sig-ab-da-ab | 60. A field of abundant grain give. |
| 61. [id-da ha-dim-ğar-nim(?)] sig-ab-da-
ab | 61. A canal of fish give. |
| 62. [gis]-gi gi-sün gi-ni sig-ab-da-ab | 62. Marsh and swamp of reeds give. |
| 63. [tul-tul ne-bi] sig-ab-da-ab. | 63. Pools of give. |
| 64. dingir asnan-na sig-ab-da-
ab. | 64. Grain of give. |
| 65. [?]-tud ?-né-né-bar sig-dim-da-ab | 65. give. |
| 66. é-ğal-la zig sù-ud-ğâl sig-dim-da-ab
uri-ki | 66. Unto the royal palace life unto far
away days grant; into Ur ¹ come. |
| 67. mu-na-an-sig ^d en-lil mu-na-an-sig
uri-(kî)-sù ha-ara | 67. He gave. Enlil gave; unto Ur he came. |
| 68. id-da a-ğa mu-na-an- sig | 68. A canal of floods he gave. |
| 69. a-sag-ğa se-gu-nu ² mu-na-an-sig | 69. A field of abundant grain he gave. |
| 70. id-da ha-dim-ğar-nim(?) mu-na-an-
sig | 70. A canal of fish he gave. |

1. The text has ses ^den-ki not ses-unu-ki, possibly an error! Ur was a city in the vicinity of Eridu and we may possibly have here a new ideogram for Ur.

2. Cf. gan-e se-gu-nu-a mi-ni-in-dù, the field with abundance of grain he has adorned, RADAU, BE, XXIX 2. 28. Also SBP, 334, 14.

71. <i>giš-gi</i> ¹ <i>gi-sún gi-ni mu-na-an sīg</i>	71. Marsh and swamp of reeds he gave.
72. <i>tul-tu</i> [<i>l</i>] <i>ne-bi mu-na-an- sīg</i>	72. Pools of he gave.
73. ^d <i>ašnan-na</i> <i>mu-na-an- sīg</i>	73. Grain he gave.
74. ? ? <i>ne-né-bar mu-na-an- sīg</i>	74. he gave.
75. [<i>é-gal-la</i>] <i>zīg-šū-ud-gâl mu-na-an- sīg</i>	75. Unto (the royal) palace life unto far away days he gave.
76. <i>la-za</i> ^d <i>enn-lil</i>	76. thy..... oh Enlil.....
77. [..... ^d] <i>nannar</i> ^d <i>sin-e</i> [?] <i>za imin</i>	77. Nannar, god of wisdom, thy..... seven.....
78. <i>za-za</i> ^d	78. thy.....
79. ^d <i>ás-im bār-e</i> 15 <i>ib</i>..... | <i>ki-sù-bi-im</i>]	79. God of the new light 15 <i>ib</i>

It is a lamentation.

1. *giš-gi* in a catchline at the end of a tablet of omens concerning a river. K 116 (DA.70), denotes a kind of marsh;

šumma kanu šalmu ina giš-gi ittanmar nēsu innadar, if a black reed appear among the canebrake (?) a lion will rage.

II

HYMN TO NINIB

IN MEMORY OF HIS CREATING THE CANALS AND
SUPPLYING THE EARTH WITH IRRIGATION

Text published by HUGO RADAU, BE. XXIX n^o 2 and 3, variants.

For my text I have used BE XXIX n^o 2 as the basis of lines 1-21 and from here to the end n^o 3 rev. 3 ff. with the aid of n^o 2 rev. and the duplicate VAT. 172 + 232 + 435 + 747 published by REISSNER, SBII. n^o 71. RADAU who discovered the variant text of Berlin has transliterated and translated the original and the variant. BE. XXIX, 63-74.

Obv.

- | | |
|--|--|
| 1. <i>ud-bi-a a-silim ki-ta-du a-ḫar-ra nu-um</i> (?) | 1. Once upon a time healing waters which come from the earth [water-ed] the fields no more. |
| 2. <i>a šed¹ dū-dū dū-ù ud-zal-li-da-dim kūr-ra ri-a² ba-ni-ib-ila-a</i> | 2. Cool waters causing abundance, which as the morning light are brought unto a barren land. |
| 3. <i>dīngir kalam-ma ba-laḫ-gi-eš-a</i> | 3. Which the gods of the land caused to flow. |
| 4. <i>gišal dusu-bi mu-un-lal-eš-a</i> | 4. (For which) men bore spade and labourer's basket. |
| 5. <i>ḫar-ra-ām eš-ḫar-bi nu-me-a</i> | 5. And their pay ³ was. |
| 6. <i>uku kud-bi-sū e-galu gū-ba-an-de</i> | 6. The people wailed in (their) habitations because they (the waters) were cut off. |
| 7. <i>ididigra nam-qu-la sū sag-bi nu-me-e</i> | 7. Of the Tigris. its floods are not. |

1. Cf. Gud. Cyl. A 2, 8. AJSL, 23, 314; KLAUBER, LSS. V3, 84; HROVNÝ, WZKM. XXV, 319 ff

2. For *é-ri-a*.

3. For *eš-ḫar*, salary, v. LUCKENBILL,

- | | |
|---|--|
| <p>8. AB + X <i>kār-ri galu nu-sar-e</i> (?)</p> <p>9. <i>šag-gar hūl-a gar nu-sar-e</i></p> <p>10. <i>id tūr-tūr-ri šu-luḡ gal-li ne-in-aga saḥar nu-mu-da-an-zi-zi-i</i></p> <p>11. <i>gan-ziid-da a-nu-šub-sub¹-bi e-aga nu-gāl-la</i></p> <p>12. <i>kūr-kūr-ri absin-na nu-gub-bu še-bir-a² i-im-aga</i></p> <p>13. <i>en-e gis-tuk-pi-maḥ im-gub-bi³ [be-lu u-zu-(un-su) rabī-ti iš-kun-ma]</i></p> <p>14. <i>⁴nin-ib dumu⁴ en-lil-lā-ge gal-bi⁴ nī⁵-mal-mal [idu ninib be-lum mar⁴ enlil ra-bi-iš iš-ta-nak-kan]</i></p> <p>15. <i>gu-ru-um⁶ dāḡ-kūr-ra ni-ni-in-aga⁷ [(gu-)ru-un (ab)-nišadi-i iḡ-ru-un.]</i></p> <p>16. <i>imīr-šiq-šiq-ga-dim á-ne⁸ in-sud-sud-e⁹ [ki-ma ir-pi-e-ti¹⁰ muḡ-ḡal-pi-ti ina ram-ni-šu i-šad-di-lu]</i></p> <p>17. <i>lad-maḥ-dim kalam-ma-igi ha-ne¹¹-in-[gub] [ki-ma du-ur ra-bi-i pa-an ma-a-ti i-zi-ir¹¹].</i></p> | <p>8. The cities (?) mourn (?) and men plant no more.</p> <p>9. The hungry and the sorrowful plant no more.</p> <p>10. The little canals where men perform hand-washings, give life to the soil no more.</p> <p>11. The sacred plain water falls not upon; the making of canals is no more.</p> <p>12. The lands bear verdure no more, weeds (?) they create ”.</p> <p>13. The lord lent his great ear.</p> <p>14. Ninib son of Enlil acted with majesty.</p> <p>15. Heaps of stone of the mountain he heaped up.</p> <p>16. In his own strength he strode as an onrushing storm cloud.</p> <p>17. Before the land like a mighty city-wall he stood.</p> |
|---|--|

1. *šub* perhaps for *šug*, to water; v. LANGRISH, *Sum. gram.* § 41 g) and p. 242.

2. Here begins SBII. 71 obv. 2 [*še-*] *hir-ri*, probably a kind of obnoxious plant.

3. Var. *in-gub*.

4. Var. *gal-bi-si*, v. *Sum. gram.* § 83.

5. Var. *in*.

6. Var. *un*.

7. Var. *gar*.

8. Var. *im-bi*.

9. RADAI'S text has *gid-gid-e*; cf. CT. XVI 43, 68; KING, *Magie.* 12, 6; 30, 24.

10. For *ir-pi-e-tu*, cf. also B. M. 82-3-23, 151 in KING, *Creat.* LIV.

11. Var. *ni*.

18. *gišbal ki-sār-ra mu¹-ni- in- gar*
 [ina pilahki² ki-sar-ri³ is-kun]
18. With the mace he smote the world.
19. *ur-sag-e mu-un-gün uru ur-bi*
 ni(?)-dū(?)
kar-ra-lu iḫ-(nu-un) (maḥaza?)
mit-ḫa-ris (iḫ-ni)
19. The hero heaped the stones and
 builded straightway a city.
20. *a-kaṭag-ga dāq im-da-ab⁴-di*
 [me-e dan-nu-(ti) ab-ni is-be⁵]
20. With many waters the stones he
 satiated.
21. *i-dé-sū a kūr da-eri-sū ki-a nu-un-*
bād⁶-e (?)
 [i-na-an-na mu-u da-ri-is is-tu ir-
 ši-ti ana sad-i ul (il-)lu-u]
21. In those days waters from hell rose
 not to the earth-mountain forever.
22. [ni-hir-]bir-a⁷ gūn-ba-ni⁸ in-
 niqin
 [sa u-sap-pi-(hu) up-tah-bi- ir]
22. But whom he scattered he gathered.
23. [kūr-ra sug-ga]⁸ ba-ni- in-
 gi-a⁹
 [sa ina ši-rim u ba-ma-a-ti u-māl-
 lu-ū]
23. [The waters] which in field and
 highland he made to fill the
 streams,
24. *mu-un-ūr-ar¹⁰ didiḡna¹¹-a¹² im-*
 [dub?]
 [iḫ-mu-um-na ana nārvi-di-iq-lat
 it-ta-di]
24. He conducted and into the Tigris
 poured.
25. *a-gū a-ḫar-ra i-ni-in- [sūg]*
 [mi-i-lu u-ga- ri in-ki- ir]
25. The floods watered the fields.

1. Var *ni*.

2. The scribe has written *AN-¶* probably by distraction.

3. Suppress MEISSNER, *SAL*. 7409 and read *kisarru*.

4. ?, the variant appears to have *im-da-di*.

5. For *sebū* active in the *kal*, cf. *asba-ka*, I satiated thee, CRAIG, *RT*. 6, 7. *Isbe-Ea-bēli*, 'Ea my lord has satiated'; *Isbi-erra*, 'He has satiated the city', name of the first king of the dynasty of Isin.

6. This is the only passage where

bād appears as a verb for 'go up, be high', *elū*. As adj. *saḫū*, *elū*, *CT*. XII 12 a 29; II R. 30 g 9; *CT*. XVI 12, 24.

This meaning for *bād* may possibly go back to the notion of a high wall, *bād* = *dāru*, a derivation advocated in my *Sum. Gram.*, 205.

7. Var. *ri-(a?)*.

8. Var. *sug-zag*.

9. Cf. II R. 32 g 12.

10. Var. *ur-ar*.

11. RADAU's copy has here and in line 7 *TIG-KAR* not preceded by the sign *M.AS*.

12. Var. *sū*.

26. *i-de-sū ud-da nīg kī-sar* 26. And so now daily all the world,
[i-na-an-na unisamma kī-sa-a-ir]
27. *lugal kalam-ma en^d nin-ib-ra* 27. Unto the lord of the land with joy
sir-?bi-sū mu-un-sī¹-ḫul-li-es and gladness rejoices.
[sar-ri ina risati u ḫidā² ti(?) ḫa-du-u
28. *gan-e še-gu-nu-a mi-ni-in-dim* 28. The plain with abundant grain he
[..... ḫ-ban-ni] created.
29. *EBUḪ-iš³ sar-ge gurin mi-ni-in-* 29. At harvest-time the gardens he
ila caused to bear fruit.
[in-bi..... ti ḫ-sa-as-si]
30. *gur dū-ri² gūn in-mi-in gur-gur⁴* 30. The granaries on the hills he stored.
[..... ti-lī ḫ-gar-ri-in]
31. *en-e kalam-ta kār im-ta-^[?]* 31. The master in (our) land erected a
[..... ma-a-ti ka-a-ra us-te-ra-a] dike.
32. *dinḡir-ri-e-ne ḫar-bi⁵ mu-un-si-* 32. He made content the minds of the
[iḡ⁶] gods.
[..... ka-bat-ta-su-nu it-ti-ib]
33. *^dnin-ib a-a-ni ni-me-ib(?).....* 33. Ninib his father..... [adored]⁸
[..... ^dnin-ib-ge sū-ud-bi-sū sa-
mi-ni-in-ḡul-li-es]
[..... ana ḫēli⁷ ninib ana rūḫēti
ilabbīnu-si]
34. *ud-bi-a sal-e dagal-a sà-nam-mi(?)* 34. In those days woman was touched
ib-dūḡ⁷ not by compassion.
..... zinnistum remu iksudas-
summa]
35. *^dnin-mah-e kī-us-dūḡ-ga-[a-ni ḫ-* 35. Ninmah in the place of begetting he
nu-mu-un-si-ib-tūḡ-tūḡ] embraced not.
[^{dat} ninmah asar ridūti-su ul iṣallal]
36. *ḫin-ḫin dugud-dim bar-ba* 36. Now (?) like a meteor beside her
ni- nad. [he lies].

1. Var. omits.

2. Var. no. 3 rev. 30 *dū-ne*. We have here two dialectic variants for *dul*; on the one hand *dul* > *dar*, § 44; *dul* > *dun*, § 45.

It would appear from this passage that the original word for *tilu* is *dul* not *dū*, cf. *Bab.* IV 27.

3. Var. SBH. 123 rev. 13.

4. RADAC, *gūr*.

5. Sic! *bi* referring to persons in the plural, § 160 and p. 108.

6. So RADAC, and cf. *Sum. Gram.* 238, sig 5.

7. Var. *sā-ḫ-ga-ni-ib-dūḡ*.

8. The variant has another version "Unto the lord Ninib afar off they bowed down".

37. <i>i-lu kùr gír-nu-gál-la-ba</i>	37. Wailing in the land where no foot was has ceased.
38. <i>ù-mu-un à-mah-a-ni</i>	38. The lord his might.
39. <i>ur-sag-gal an-dim ib-ba-na</i>	39. The hero renowned like heaven.
40. <i>ul ?) sùr-di ara</i> <i>uḥ duḥ-ba</i>	40.
41. <i>en ⁴mu-ul-lil-lá men sag-e dū</i>	41. The lord Enlil adorned his head with a crown.

III

AN INCANTATION IN THE " HOUSE OF LIGHT "
AGAINST THE EVIL EYE.

Edin. 09.405-33

1. <i>igi àd-gir igi lù-gal àd-gir</i>	1. The eye <i>ad-gir</i> , the eye a man has. . .
2. <i>igi galu nig-bùl-dim-ma àd-gir</i>	2. The eye afflicting man with evil, the <i>ad-gir</i> .
3. <i>an-e ba-teg imir nu-seg-seg</i> <i>ki-ba-teg ù-bil nu ma-di</i>	3. Unto heaven it approached and the storms sent no rain; unto earth it approached and the fresh verdure sprang not forth.
4. <i>gud-dé ba-teg sab-bi im-dub</i>	4. Unto the oxen it approached, and their herdsman was undone.
5. <i>é-tùr-ri ba-teg ga-tab-ba-bi-im nu-tah</i>	5. Unto the stalls it approached, and milk . . . was no longer plentiful.
6. <i>amas-su ba-teg gùn-bi im</i> <i>-lam</i>	6. Unto the sheepfolds it approached and its production.
7. <i>bar-ra ba-teg à-kalay uku mu-[un]-an-sar</i>	7. Unto the homes (of men) it approached and vigor of men it restrained.
8. <i>ki-el-ra ba-teg tûg mu-un-an-kar</i>	8. Unto the maiden it approached and seized away her robes.
9. <i>mes-rà (? i-?) mu-nu-sig kib-lal¹ mu-un-si-il</i>	9. Unto the strong man. severed.
10. <i>⁴asar-lù-dug-e igi-im-ma-an-sig</i>	10. Marduk beheld it.
11. <i>nig-ni-zu-a-mu ù za-e in-ga-zu-ba</i>	11. What I know thou also knowest.

1. So the text. Not *ME*.

- | | |
|---|--|
| 12. <i>imîn a-se ummar-ri egîr gis-gaz-kam</i> | 12. Seven vases of meal-water behind the |
| 13. <i>imîn a-se ummar-ri egîr dag HĀB²-kam</i> | 13. Seven vases of meal-water behind the grinding stones. |
| 14. <i>jā-ta u-me-ni-sār</i> | 14. With oil mix. |
| 15. <i>ka-ta ū-me-ni-sir</i> | 15. Upon (his) face apply. |
| 16. <i>nam-sub-ta</i> | 16. As thou sayest the curse, |
| 17. <i>tig gālu-giq-ra ū-mu-ni-lāl^c e</i> | 17. (Thy) neck toward the sick man raise. |
| 18. <i>d. nîn-tin-diġ-ga-gi ū-mu-ni-lāh</i> | 18. May the queen who gives life to the dead purge him. |
| 19. <i>d.² -mu-dub-ra tab-ba-ri mu³</i> | 19. |
| 20. <i>d. gu-nu-ra gîš mā-ni nun-mu-ū</i> | 20. May Gunura her boat |
| 21. <i>tū</i> <i>ēn ū-sir-ru</i> | 21. Curse. Incantation of the house of light. |

IV

INCANTATION IN THE "HOUSE OF LIGHT", AGAINST THE HARLOT OF INNINI

Edin 09.405-2.

This incantation in the 'house of light' against the harlot of Innina¹ (Ishtar) is extremely valuable as the earliest and most important description of the female incarnation of lasciviousness. Sumero-Babylonian religion represented the male and female principles of this aspect of human sin by the demons *lil-la* and *ki-el lil-la* (ASKT. 88, 30 f.), the former representing the temptation of woman and the latter, the servant of *lilu* (*ardat lili*), the temptation of man. In the evolution of Babylonian magic it is the *ardat lili*, or the harlot who becomes most prominent. We see her in this early Sumerian text described as a beautiful woman (*ardatu damqātu*) haunting the streets and enticing her lover in his sleep. Both the *lil-la* (*tīlu*) and the *ki-el lil-la* are represented in the original mythology as unmarried (ASKT. 88, 30)². In the later period there grew up beside the 'servant of *lilu*' another vague female principle of *lilu*, called the *lilitu*, a Semitic feminine formation of *lilu* and translated into Sumerian by *sal-lil-lā* (*Maġtu* I 138). The word rapidly displaced the earlier *ardat lili* and passed into the other Semitic languages as a female demon of darkness and lust. When the Sumerian for *ki-el lil-lā* is employed for *lilitu* and the scribe wished to write both *lilitu* and *ardat lili* in the same line he employed for the

1. In *Bab.* IV 188, col. II 1, this harlot is called the 'hand of Ishtar'.
2. *Bab.* IV, 189.

latter the Sumerian word *ki-el ud-da-kâr-ra*, or maid of darkness¹. The connection of *liltu* with the idea of darkness was further promoted among the Semites by the popular erroneous derivation from *lajil*, 'night'. The harlot's evil machinations were, however, conceived of as carried on after sunset from the earliest period and a man seduced by the vision of lust was purified in the 'house of light'. The text here published is closely allied with commentaries on an incantation against the harlot published by me in *Babyloniaca* IV 183 ff. See also no. 194.

Obv.

- | | |
|---|---|
| 1. <i>ki-el saġ-ga² sil-a gub-ba</i> | 1. The sacred maid stands in the street. |
| <i>ki-el kâr-lil³ ð⁴innina durun-bâd (?)</i> | 2. The maid harlot of Innina stands on the . . . wall. |
| <i>gub-ba</i> | |
| <i>âb-sâr-ra-âm âb-sâr-ra-âm</i> | 3. Fatted cow, fatted cow is she. |
| <i>âb sal-la šar ð⁴innina kam</i> | 4. Fatted ⁵ cow of Innina is she. |
| 5. <i>é-nun-mah⁶ ð⁴enkî-ga-gukî-el dâr-a-nî</i> | 5. Maiden who in the house of the mighty prince of Eridu dwells, |
| <i>gîšsar ab-a dû-gûr-ru-âm³</i> | 6. Like the verdant garden bearing seemliness she is. |
| <i>nad 'nî, . . . dtm uru-saġ-aga-âm⁵</i> | 7. Her bed like is made in the holy city. |
| <i>šib edin-na an-dûl-?âm</i> | 8. Shepherdess of the plain, protection of . . . is she. |
| <i>dtm mu-un-igi-lal dtm saġ-kenag-kam (?)</i> | 9. The limbs (of a man) she looked upon; limbs of one beloved are they. |
| 10. <i>šu mu-un-igi-lal šu saġ-kenag-kam</i> | 10. The hand (of a man) she looked upon; hand of one beloved is it. |
| <i>gir mu-un-igi-lal gir saġ-kenag-kam</i> | 11. The foot (of a man) she looked upon; the foot of one beloved is it. |
| <i>gîšî-lu azaġ-ga-gâm (?) gû-za-in-na</i> | 12. At the holy threshold, . . . of lazuli. |

1. *ud-da-kâr-ra* = 'Suppression of light'. In this connection, v. SMITH, *Miscel. Texts*, V 4 rev. c. 4-6: *én ki-el ud-da-kâr-ra-[ge] nu-giġ ud-da-kâr-ra zu-ne*, curse of the 'maid of lîlû', the harlot who 'knoweth' in darkness. For the demon of lust and chief female demon in Hebrew, Aramaic, late Hebrew and Mandaean incantations, see the *Jewish Encyclopedia* VIII 87: SCHWARZ in PSBA. 1890, 302 and HYVERNAT, ZK. II 135

2. Cf. CT. XV 18 rev. 6; BA. V 680, 7. 3. Gula is mother of *uru-saġ-gâ*, SB11. 93, 4; cf. 12, 11.
 3. Cf. Gud. Cyl. B 16, 15.
 4. For this sign v. CT. VIII 34 B 12. 5. For *sar* in the sense of 'fat', cf. IV R 20, 26.

- AN-AL *ki-i-dür é-ne-ni* 13. place of she has gone forth.
- šag kenag pār-pār-ri-ne* 14. Her beloved lay in repose.
15. *šag kenag IB i-i-ri-ne* 15. Her beloved was disposed⁶.
- šag kenag an-ta imi-duh-dim mes-sa* 16. Her beloved from above like
- *kalag a-gi-dim hen-ra-ra* 17. the strong man like a deluge she overwhelmed.
- ⁴*asar-lù-dug-e igi im-ma-an-sig* 18. Marduk beheld it.
- a-a-ni ⁴en-ki-ra é-a ba-si-in-tur* 19. To his father Ea, into the house he
- gù-mu-na-de-e* 20. entered, and wailed.
20. *a-a-mu ki-el šag-ga sil-a gub-ba* 20. " Oh my father the sacred maid stood in the street ".
- ara mìn-kam-ma ub¹-te-düg* 21. Twice he spoke thus.
- a-na ìb-bi-en-na-bi nu-zu a-na ba-ni-ìb-gi-gi* 22. " What he has said I know not, how I shall restore him (I know not). "
- ⁴*en-ki-ge dumu-ni ⁴asar-lù-dug* 23. Ea answered his son Marduk.
- mu-na-ni-ìb-gi-gi* 24. " Oh my son what know I, what shall I add to thee?
- dumu-mu a-na nu-zu a-na a-ra-ab-tah-e* 25. Oh Marduk what know I, what shall I add to thee?
25. ⁴*asar-lù-dug a-na nu-zu a-na a-ra-ab-tah-e* 25. Oh Marduk what know I, what shall I add to thee?
- nig-ni-zu-a-a-mu ù²za-e in-ga³-e-zu* 26. Whatsoever I know thou also knowest.
- jà áb azag-ga ga áb-silam- ma⁴* 27. Fat of the sacred steer, milk of the cow.
- jà áb-a iá áb-láh dib* 28. Fat of a steer, fat of a white steer, take.
- jà ALAN-sig-sig⁵-bi a-ba-ni-de* 29. With fat his limbs anoint.
30. *gab ki-el-la a-mi-in* 30. The breast of the maiden (turn away).
- ki-el ig-täg a-nam-mu-un-mir- . . . me-en* 31. Maid who opened the door mayest thou disperse ".
- dumu er-pad-da-ni nam-mu-un-TUR-LUL* 32. The son (of his god) who wept may sigh (?) no more.

1. *DUL* with value *ub*?
 2. *ù* is a Semitic loan-word here. Cf. *Bab.* III 15, 26.
 3. *inga* for *imma*, v. LANGEBOSS *Sum. Gram.* § 40 d).

4. Cf. CT. XVII 12, 30, and strike the interrogation in SAI. 6652.
 5. Cf. Br. 7020 and for the probable reading *gen, den*, V. SBP. 12 n. 2.
 6. *rig > ri = ranu*.

egir-mâ kâs¹ lu-mu-ni-su-bi
tû é-n-é-sir-ri

33. Behind me the wandering demon
may one cause to perish.
Curse. Incantation of the house
of light.

V

HYMN TO THE MOON GOD

Edin. 09.405-32.

- | | |
|---|---|
| 1. <i>lugal gud igi..... ba igi-mu-ür</i> | 1. Mighty king with eye of..... eye
of....., |
| 2. <i>ù- na- düg</i> | 2. Oh speak to us. |
| 3. <i>alan (?) azag-gi-pâr-dug-ga tu-ud-da</i> | 3. Bright..... creator of the light of
goodness. |
| 4. <i>en nîr-gâl dingir-ri- ge</i> | 4. Lord excellent among the gods. |
| 5. <i>ù- na- ne- taḥ</i> | 5. Oh unto us add increase. |
| 6. <i>âb-za-zâ² anaš-ugag-ga .....gâ</i> | 6. ox of the sacred stall..... |
| 7. <i>šag-azag dingir-ri-ge pad-da.</i> | 7. Thou whom the pure heart of the
gods didst name. |
| 8. <i>za-e..... ma-zu dumu an-na me-en</i> | 8. As for thee thou knowest..... ;
child of heaven art thou. |
| 9. <i>düg-ga-zu dù dingir-ra- ta</i> | 9. Thy command in the chamber of the
gods. |
| 10. <i>kî nu- gi- gi- dam</i> | 10. Returns not to its place. |
| 11. <i>enim-zu ni an-ta .....gâ-dim</i> | 11. Thy word in heaven itself like..... |
| 12. <i>šangu nu-rû- rû- dam</i> | 12. Priest cannot measure. |
| 13. <i>giš ur-šig ni taḥ ban-na.....ta</i> | 13. Vigorous one, hero beneficent..... |
| 14. <i>lugal-mâ bar-ma li-li..... dim</i> | 14. Oh my ruler at my side..... |
| 15. <i>dumu uri-(kî)-ma me- en</i> | 15. Child of Ur art thou. |
| 16. <i>..... gar dumu lal-? lugal-mâ.....</i> | 16. my ruler..... |
| 17. <i>šab ad-da galu-zid ma-an- da</i> | 17. Shepherd, father, thou who life hast
given (?). |
| 18. <i>kî-zî-ma ad-da- mâ</i> | 18. my father. |
| 19. <i>galu nam-mu-düg (?) ab..... ri</i> | 19. Thou who creative power..... |
| 20. <i>lugal-mu..... zu</i> | 20. Oh my king..... thy. |

1. For *kâs* = *lâsimu*, a demon, v. CT XVI 34, 219.

2. An animal, in K.117,32 (Bab. II, pl. II) between *inameru* sheep and *aribu* raven.

VI

HYMN TO TAMMUZ AND INNINA

Edin. 09.405-27

Obv.

1. <i>ur-sag kùr-ra ne¹-zu sì-ir-ri</i>	1. Hero! in the earth thy strength is surpassing.
2. <i>su-pad-e kùr-ra ne-zu sì-ir-ri</i>	2. Increase-named in the earth thy strength is surpassing.
3. <i>an-na ur-bi-a ne-zu sì-ir-ri</i>	3. In heaven straightway thy strength surpasses.
4. <i>ki-a ga-ba-bi-a ne-zu sì-ir-ri</i>	4. In earth . . . thy strength surpasses.
5. <i>me-gal-ga-al di-ne-ir² pad-e-a</i>	5. who announces the great decrees of the gods.
6. <i>me-gal-ga-al di-ne-ir pad-e-a</i>	6. who announces the great decrees of the gods.
7. <i>me-e ara ù-na-an-su</i>	7.
8. <i>ne-ir-ma-al³ ki-ba-al</i>	8. eminent in the hostile land ⁵ .
9. <i>dīngir mah mi-en SAL + KU-zu e-ri-da⁴ su-ḥa</i>	9. mighty god art thou; thy sister in begetting.
10. <i>dīngir mah mi-en SAL + KU-zu e-ri-da su-ḥa</i>	10. mighty god art thou; thy sister in begetting.
11. <i>MAL-LIL-ki-gà dū-zi me-en</i>	11. thou art.
12. <i>di-ne-ri-ni</i>	12. his god.
13. [<i>za? -e an-ki-a ni-ir- mā-al</i>	13. Thou in heaven and earth art heroic.

1. Possibly a var. of *ne = emuḫu*.
 2. For *dīngir > dimir > dinir*, a case of assimilation of *m* to the dental *n*, § 55a).
 3. Var. of *nir-gal = etillu*.
 4. Cf. *nin-eri-da*, Gud A 1, 2.
 5. *ki-ba-al* refers here unmistakably to the nether world. It is, therefore, extremely probable that the phrase *ki-bal-a sud-sud = sūpin mat nukurti*, "conquer-

or of the hostile land" (IV R. 26 n° 1, 1), refers to Nergal as the lord who triumphs over the powers of Hades, as JASTROW maintains. The same title may be applied to any solar deity, Nimib, Šamas, Tammuz, Nergal. *ki-bal* or Hades must not be confused with *kùr nu-seg = mat la maḡiri*, "land of the enemy", IV R. 24 n° 1, 57.

- | | |
|--|--|
| 14. zu KU-ür KU'-ür ¹ igi-zid di-da ² sar-di | 14. a kindly eye upon the suffering cast (?). |
| 15. zu KU-ür igi-zid di-da sar-di | 15. a kindly eye upon the suffering cast (?). |
| 16. bi-a zi-ga ù-dib-ba-ra teg-a | 16., unto the bound draw nigh. |
| 17. kâr dim ù-dib-ba- ra teg-a | 17. Grown up in, unto the bound draw nigh. |
| 18. [é] ri-a dim ù-dib-ba- ra teg-a | 18. Grown up in the desolate house unto the bound draw nigh. |
| 19. šab-dim jâ-ga šu-mu-un-â-te | 19. Grown up in thou hast received. |
| 20-22 me-en etc. | |

Rev.

- | | |
|---|--|
| 1. | 3. unto thee. |
| 2. | 4. knowest. |
| 3. ne-za-ra | 5. unto the holy. . . . hasten. |
| 4. an. . . . zu | 6. for admiration created asuraba ³ . |
| 5. bi azag-ra ma-ra-sir | 7. called, the sheep stalls thou makest glad. |
| 6. igi-ù-di ³ tu-da a-su-ra-ba | 8. oh my lord thy name I will proclaim. |

- | | |
|---|--|
| 9. du-da ki bu- bu- a | 9. to go, to the nether world hasten. |
| 10. in du-du-da ki-bal ùr-ru- ri | 10. to go, to the hostile land. . . . |
| 11. ka-sa-na ana-ka? dib-ba- zi | 11. queen of heaven. |
| 12. mu-gi-ib-e e-a i-gu-ub | 12. The virgin in the house stood. |
| 13. ù-dib-ba SAL-KU tu-ür mu-gi-i-ba | 13. In sorrow the sister entered, she the virgin. |
| 14. mu-ud-na ka-ša-an-na-ka ⁴ KU nu-bi gi-g-ga | 14. The consort of the queen of heaven. . . |
| 15. ù-bi-a lù-lì-el-da gu-na-sa-na mu-un-di-di | 15. And also with the lîlu-demon she hastened. |

1. Cf. CT XV 9, 17, syn. of *agu*, turban.

2. Cf. SBP. 120, 1.

3. *ù-di* var. of *u-di*, Br. 9359; Gud. Cyl. A20, 30.

4. Contracted from *kasan ana-ka*.

5. Cf. *ansura-mu*, n^o 7 IV, 17.

16. *ku-da-ra-ab-mu ne-na ka-si-sa-na* 16. she hastened.
mu-un-di-di [I am unable to interpret the remaining
 17. *udu-se-da¹ mu-na-ab-du e-di ù-dī* lines.]
gu-a-me-en
 18. *dum-mu ga-sa-an-su mu-un-na-ab-*
du e-di² ù-di gu-a-me-en

VII

Edin. 09.405-7. Fragment of a classical liturgy.

VIII

Edin. 09. 405-26.

This fragment of a Nana or Istar liturgy belongs to the series *urū am-mā-ir-ra-bi*, "The city which has been plundered", and is apparently the tenth tablet of that series. Series of this kind ordinarily have only six tablets and I know of no other series containing so many as ten tablets. Inasmuch as this text ends with a catch-line, it cannot be the last tablet of the series. The series is entered in the catalogue of liturgies, IV R 53 a 45, immediately before the series *in-na-al gū-de-de*, likewise an Istar liturgy, edited in SBP no. III. The liturgy *edina ù-sag-gū-ge*, "In the plain the priestess (wanders)", apparently entirely devoted to the Tammuz cult, is registered in the same list at line 52. The series to which our tablet belongs is closely related to REISSER, SBH. no. 43, an Istar liturgy of wailing for Erech, into which the myth of the descent of Istar into Hades has been worked³. It is highly probable that the references to Tammuz in this fragment are merely accidental and worked into a longer liturgy concerning the devastation of Erech and the wrath of Istar.

Obv.	Obv. VIII.
1. <i>mu-tin</i>	1. the maid of
2. <i>sa ar-da-tum</i>	3.
3. <i>maš na sal</i>	4. strong, maid of
4. <i>kalag-ga mu-tin</i>	5. Queen, great scribe.
5. <i>gasan dup-[sar mah]</i>	
6. <i>gasan dup-sar mah nin kalag-</i> <i>[ga. . . .]</i>	6. Queen, great scribe, princess heroic

1. For *sega*, § 50.

2. For *egi* = *rabū*.

3. See ZIMMERN, *Tamuz Lieder* 249.

- | | |
|--|--|
| 7. <i>nin</i> LU ⁷ <i>nin</i> AH | 7. |
| 8. kullab al-ne-in-dür mē-
ne mu-tin unu-(ki)-[ga mēn] | 8. Kullab I rule, maid of
Erech am I. |
| 9. i-be-li ¹ ar-da-tum
[uriki ana-ku] | |
| 10. é a-ra-li-gâ al-[ne-in-dür mē-ne] | 10. The temple of Aralu I rule. |
| 11. é dūr-sāb-ba-gâ al | 11. É-dursabba I rule(. . .) |
| 12. bād-gur gur-ki ² -gâ al | 12. The of Badgurgur I rule. |
| 13. é zid-ka-nag ³ -gâ-gâ al | 13. E-zidkanagga I rule. |
| 14. unu-(ki)-ga na-mēn unu-(ki)-ga na-
mēn mu-tin mēn me-e unu-ki-
ga-na [mēn] | 14. Of Erech am I, of Erech am I, a
maid am I, of Erech am I. |
| 15. sa (uruki) ana-ku sa (uruki)
ana-ku ar-da-tum ana-ku sa
(uruki) [anaku] | |
| 16. unu-(ki) gâ-gt-a-bi mēn mu-tin
mēn sag?-a-na | 16. Of Erech its bride am I, maid am I . . . |
| 17. sa ul ⁴ kal-lat-su anaku ar-da-
tum ana-ku su-mi-ru bu-us | |
| 18. kullab um-me-da-bi na-mēn mu-tin
mēn ù (?)-er dé | 18. Of Kullab its begetting mother am I,
maid am I |
| 19. sa ul ta-ri-[ti-su] ⁵ ana-ku ar-da-tum
ana-ku u-nam-za | |
| 20. é-mu-a da-ma-al-la-ās dē-ib-lal mu-
tin mēn me-e unu-(ki)-gana-[mēn] | 20. My temple as a public square I have
made unholy, maid am I, of
Erech am I. |
| 21. bi-ti ana ri-bi-ti lu-ū-ḫat-ti ³ ar-da-
tum ana-ku u-ru-ka-ti ana-ku] | |
| 22. kūr kullab-ka-ās ne-ib-lal mu-tin
na-mēn ⁶ me-e | 22. The land of Kullab I have made
unholy, maid am I. |
| 23. da-ma in-tu-ud-da-ma mu-tin
na-mēn ma | 23. . . . who bore him . . . maid am I . . . |

1. *gā dūr* = *bēlu*, a weapon, must be considered as the same word as *dūr* = *bēlu* to rule.
2. Siniddinam built the great wall of *Badgurgur*, SAK 208 a) 2, 9, and Tammuz is lord of *Badgurgur*, CT. XV 18, 8, and cf. ⁴*lugal-bād-gurgur-ki*, K. 11928 (CT XXV), possibly a title of Tammuz.

3. Cf. *é-zi-kalam-ma*, a temple at Kullab, KIX, E.H. no. 61.
4. *ul* = "that", § 164, here employed in the sense of *ditto*.
5. For *lal* = *ḫatū*, v. КМЕТЪОЗ, *Gebete* II 34.
6. *namēn* is apparently a strengthened form of *men*.

24. ù (?) di-su ¶ ar-da-tum ana-ku	
25. tu-ud-da-ma mu-tin mèn	25. who bore him . . .
26. ù-li-di-su	
27. in-tu-ud-da	27. who bore him . . .
28. mû-mâ	
Rev.	Rev.
1. li	
2. zi-da	
3. ^h gibil-ga-mes umun ki-ga [ge]	3. Gilgames lord of the earth . . .
4. be-el ir-ši-ti	
5. u-mu-zi-da ¹ me-ir-si si-di-ta	5. Umuzida in the boundary of Girsu . . .
6. ina li-mi-it gi-ir-si-e	
7. ^h dumu-zi li ses-a-na-ta mu-tin mèn	7. Tammuz with his(?) brother, a maid am 1
8. it-ti at-ḫi-e-sù ²	
9. ses-mu mu-lu am-dim nad-a-ra mu- tin mèn ù-nu-mu-un-da-tug	9. For my brother, who reclines like a wild ox, I the maiden am restless.
10. ana a-ḫi-ia sa ki-ma ri-mi ir-bi- su : ir-ri-du-ù ³ ; ar-da-tum anaku ul a-ṣal-lal.	
11. ^h dumu-zi mu-lu am-dim nad-a-ra mu-tin mèn ù	11. For Tammuz, who reclines like a wild ox, I the maiden am restless.
12. sag sangū-sangū na-sag ⁴ zabar-ra mu-tin mèn nu-us mu-un-da-ab sug . . .	12. Unto the chiefest of the priests offer- ing of incense I the maiden give.
13. ansu-na ⁵ tu dib-ba-na mu-tin mèn nu	13. Unto I the maiden give.
<hr/>	
14. a e-la-lu si ¹ -be ta an-aga kalag-e ta an-aga	14. Alas in wailing the shepherd, what has he done? the hero, what has he done?
15. ina lal-[la-ar-ti ri-é-un mi-na-a i-pu-us id-lum mi-na-a a (sic)!	
<hr/>	

1. A title of Tammuz in SBP. 304, 15; 300, 6.

2. For *athû* brother v. ΚΝΕΤΤΩΝ, *Amarna* p. 64, 65 *at-ḫa-nu*, "we are brothers" and the abstract formation *athûtu* "brotherhood", *ibid* 64. Other references in MEISS-ARNOLT 129 a.

3. For the *niph'al* of *radû* in the sense of lie down (of horses) v. CT.XV 50a 34 *ina šibitti aibi irriddû*, in the prison of the enemy they shall lie down.

4. Var. of *ne-sag*.

5. Confirms MEISSNER, SAI. 3394.

40 + X nu sid-bi dappu 40-kam	Forty are its lines. Tenth tablet
urû-âm-ma-ir-ra-bi ¹	of the series <i>urû-âm-ma-ir-ra-bi</i> .
gab-ri] kima labiri	Copy of Like the original
saûr-ma barim dappu	it is written and collated.
iddina	Tablet belonging to iddin.
.	

VIII bis.

The Edinburgh fragment of the Epic of creation belongs in tablet two and partly supplies the break in MR. KING's edition page 32, line 85 ff. The text was first published and translated by SAYCE in PSBA. 1911 pp. 6 ff. Transcribed and translated by LANGDON in the *Expository Times* for March 1911 and again by LANGDON in ROGERS' *Babylonian and Assyrian Texts for the Use of OLD TESTAMENT STUDENTS*.

VIII ter.

Edin. 09.405-3. Hymn to Nisaba the grain goddess.

IX

THE SERIES "EXCELLENT ONE OF HIS PEOPLE"

The fragment of the series *nir-gâl lû é-ne* catalogued in the native lists in IV R. 54 a 30 has been put together from K. 4956 and REISNER, SBH. no. 74. A third fragment K. 9315, evidently of the same series, cannot belong to the same tablet since after line 6 it appears to have a different text than SBH. 74. I have put K. 4956 with SBH. 74 since K. 4956 ends with a psalm *erse-ma*, an ending characteristic of the last tablets of series, cf. SBP. XII. SBH. no. 74 also ends with a psalm, and the library note, "Its original is in the house of Belisunu. (. . .) Tablet of Belapaliddin son of Eabalatsuikbi son of Sinibni, Babylon month of Addar, tenth day", which would also indicate the end of the series. K. 9315 is closely allied to tablet one of the series *gû-ud-nim kûr-ra*, SBP. 226, and probably belongs to the first tablet. K. 9315 l. 7 *é-ninnu* gives the correct reading for SBH. 36, 7, not *BIR* as REISNER copied. Line 11 has the name of the temple *é-me-ûr-ûr* thus not agreeing with SBH. 36, 11 and it is probable that from here K. 9315 had an entirely different text. This temple occurs also in LENORMANT *Choir de Tertres* 70 148 and

1. Cf. IV R. 53 a 15.

CT.XXV 39,9. The opening lines of this tablet have two important variants. *lù* is glossed *lu* in line one and another version of the heading occurs viz. *nir-gâl ù è-ne*, translated by *etillum (bêlum) saḫû sùpû*. We have, therefore, of this Ninib series only the beginning of the first tablet (K. 9315) and the beginning and the end of the last (6th?) tablet.

Tab. VI. Obv.

1. <i>nir-gâl lù è-ne</i> [aku-nî] ¹ mu-lu ta- zu mu-un-zu ²	1. Excellent one controller of his people, who can comprehend thy form ?
2. <i>e-til-lum</i> ³ ḫa'-iṭ ni-si-su ḫat-tuk man-nu i-lam-mad	2. Honoured one, controller of his people, who can comprehend thy form ?
3. <i>elim-ma nir-gâl mulu è-ne mu-lu</i> . .	3. Honoured one, controller of his people, who can comprehend thy form ?
4. <i>elima umun ur-sag-gal</i>	4. Honoured one, lord, great champion !
5. <i>ur-sag-gal umun sig</i> ⁴ mu-ṭul- lil-li	5. Great champion, lord, light of Enlil !
6. <i>elim-ma</i> [da-na- gâ ⁴	6. Honoured one, <i>danaga</i> !
7. <i>ur-sag-gal</i> []-al- ne ⁵	7. Great champion,
8. <i>elim-ma</i> [. . .] gî- gî	8. Honoured one
9. <i>ur-sag-gal</i> [. . .] UŠ-BŪR ⁶	9. 10 etc.
10. <i>elim-ma</i> []- i	

Rev.

1. ḫen-sed-dé	1. (may thy soul) repose.
2. li-ip-si-iḫ	
3. dé-ra-ab- hi	3. [That thy soul] repose may they say unto thee.
4. liḫ-bu-ù-ka	
5. dé-mu-ra-ab-hi	5. [That thy heart] repose may he say to thee.
6. nu- uḫ liḫ-bi-ka	
7. <i>er-sem-ma</i> [⁴ nin-i]b- ge	7. Apsalm to Ninib.
8. <i>umun-e urú tud-tud dim-me-ir</i> <i>ka-nag-gâ mu-un-ḫul-li-eš</i> ⁷	8. The lord creator of cities, god of Sumer they have made glad ⁸ .

1. There is apparently room for this insertion on K. 4956.

2. Cf. SBP. 198, 1: 114, 41.

3. Var. *lu*

4. Var. has a Semitic translation *i-maḫ-ab-ḫu-u* (*sic*) for *imaḫḫû*.

5. Var. Sem. . . . *ku imaḫḫarum*.

6. Var. Sem. *gaš-ga* (*sic*!) -*ḡu*

7. This line does not appear on SBH. no. 74.

8. Evidently a liturgical note, not a catchline.

X

K. 9257 unilingual variant of SBP. VIII rev. 18-19, a liturgy to Nergal. Line 6 has the variant *gû* for *gud* SBP. VIII rev. 28 and, *a* for *á*. Line 10 gives the correct reading for the second sign of line 20 p. 23 of SBII. viz. *urugal*. The difficult sign at the beginning of l. 14 does not help us to understand the sign in the Neo-Babylonian texts, SBII 23, 25 = 20, 44. MEISSNER, SAL. 6818 has read AMAR, yet the sign is clearly not AMAR. Line 14 has also *azag* instead of *gil*, i. e. *samé ebúti*.

XI

K. 8644. fragment of an Istar liturgy

XII

K. 4215. fragment of a liturgy.

XIII

K. 5209. Beginning of a liturgy to Ramman, *unum ni-zu in-ĥu-luĥ-ga*, "Oh lord fear of thee enthalls". In line 19 read *mu-ni-is si-ĥi-ip samé u iršitim*.

XIV

K. 8603. fragment of a liturgy to Enlil. Lines 6 ff are a duplicate cf. SBII. 46, 1 ff.

XV

K. 9154. Fragment of a liturgy, closely allied to the liturgy on the devastation of Ur, SBP. no. V.

Obv.

Rev. .

1. <i>gasan</i>	1. . . . <i>ki-ta</i>
2. <i>gasan ma-gi-a</i> . . .	2. . . . <i>kalag dirig-ga</i>
3. ^á <i>nannar</i> ^á <i>sin</i>	3. . . . <i>ki-ta ba-tu-ra a-ta</i>
4. <i>gasan an-na</i>	4. . . . <i>za-e luġal</i>
5. <i>umun ĥar-sag-gá</i>	5. . . . <i>TUL su má ad ta ba-tu-ra</i>
6. ^á <i>šu-zi-an-na</i>	
7. <i>gasan din-dib-ba</i>	6. [<i>šag zu</i>] (<i>li-nu-uh</i>) <i>ĥar-zu-ĥe-</i>
8. <i>gasan i-si-in-(ki)-na</i>	<i>ta- ne</i>
	(<i>ka-bat-ta-ka lip-šah</i>)
	7. . . . <i>ane dé-em-e-tüg-e</i>
	8. [<i>ša-mu-</i>] <i>ú li-ni-tĥ-ĥu-ka</i>

9. ú- ²¹ é-kùr-ra	é	9. [... ¹ mu- ul-lil sag-zu he- en- tûg
10. é-kùr-ra	é	10. ...sa-du etil ru-bu-ti ¹ lib-ha-ka li- [nu-uh]
		11. é-kùr-[ra sa-ba-ni ga-an-tûg bar- ra-ni ga-[an-tûg]
		12. é-kùr lib-ha-ka li-nu-uh ka-bat- ta-[ka li-nu-uh]
		13. ...é sa-ba-ni ga-[an- tûg]
<hr/>		
		14. ... ¹ mu-ul-lil sag-zu he-en-[tûg]
		15. ...du-ù-ku ¹ lib-ha-ka li-[ni-ih]
<hr/>		

XVI

LITURGY TO THE WORD OF ADAD, " LIKE A STORM HE CALLS "

K. 24 is a fragment of a large tablet, having originally two columns on the obverse and reverse, and is broken in such manner that about half of the tablet has been preserved. The columns originally contained about sixty lines. According to the library note this tablet is the second extract of the liturgy *ud-dam gù-de-de-âš*, "Like a storm he calls " and is entered in the official catalogue IV R. 53 I 27. A Neo-Babylonian copy of this series existed written upon smaller tablets. REISNER, SBH no. 41 is a duplicate of column one of K 24 and the first line preserved on that tablet is line 15 of K. 24 1. The catchline of SBH, 41 agrees with the opening line of K. 24 col. II. Evidently the Assyrian redaction contained on each tablet four tablets of the Babylonian: the same calculation being made for tablet one of the Assyrian copy, SBH, 41 is tablet five of the Babylonian copy. It is highly probable that K. 5029 (no. XIII) belongs to the first tablet of the Assyrian copy. For a duplicate of col. I 1-7 v. K. 8473, 19-23.

The series belongs to that class of temple services known as liturgies to the Word (*amātu*) or Spirit (*îmu*) of the gods. Here we have a series of lamentations to the Word of Adad in which his consort and daughter is represented as the suffering and persecuted divinity wailing for the temples and lands of Sumer and Akkad, as in the liturgies to the Word of Enlil, Bau generally appears as the divine sufferer. K. 2365 + K 2525 obv. col. I of a large tablet on which are preserved 14 lines, is a

1. Cf. Gud. Cyl. A 8, 26.

1. Text not entirely certain.

duplicate of K 24 obv. I 7-20¹. The only variant is in line 9 where K. 2365 has *e-ne-em-bi-sù* for *na-am-bi-sù*.

Obv.

1. <i>balag di-ib-bi ù-na-nam ù-ma in-ga-na-nam.</i>	1. Alas, rage there is and glory there is!
2. <i>ina šir-ḫi² nu-ug-ga-tum-ma³ ir-nit-tum-ma³</i>	
3. <i>e-ne-em⁴ gu-la ib-ba ù-na-nam</i>	3. The word of Heaven truly is rage.
4. <i>e-ne-em⁴ mu-ul-lil-lá ib</i>	4. The word of Enlil truly is rage.
5. <i>e-ne-em ur-sag-gal ib</i>	5. The word of the far-famed hero truly is rage.
6. <i>e-ne-em maḫ⁴ immer-ra ib</i>	6. The mighty word of Immer truly is rage.
7. <i>e-ne-em⁴ ul-gù-de⁴ ib</i>	7. The word of the god of the crying storm truly is rage.
8. <i>e-ne-em⁴ ul-gù-ra-ra⁵ ib</i>	8. The word of the god of the wailing storm truly is rage.
9. <i>na-am-bi-sù an-na túb⁶ ki ba-sig</i>	9. Because of it the heavens tremble and the earth quakes.
10. <i>ane ba-túb-túb ki ba-sig-sig</i>	10. The heavens are made to tremble, the earth to quake.
11. <i>ḫabbar an-úr-ra ba-da- nad⁷</i>	11. The sun-god at the horizon sets in darkness.
12. <i>ḫannar ḫnuskū suḫ-ba-an-da-ni-ib-ga</i>	12. Nannar god of the new moon is extinguished.
13. <i>ul-gal an-ta u-ka ba-an-de-e</i>	13. The great storm on high speeds.
14. <i>ul-ḫul-ma-al-la-e ka-nag-gà su-su-ug^(?)</i>	14. The evil storm overflows the land.
15. <i>is-su kūr-kur-ra às ba-ni-ib-dib</i>	15. Devastation in the lands it has brought.

1. Published by CRAIG, RT, pls 19-21, where obverse and reverse are confused.

2. For *balag-di* = *ina širḫi* as an exclamation, cf. SBP, 132, 17. *širḫi* probably has the technical sense of "song on a lyre" as *sigù*, "song on a flute".

3. *ma* apparently translates the emphatic endings *manam* and *inganam*.

For *namam* in this sense, v. *Sum. Gram.*, p. 230.

4. *umu sasù*, "the crying storm".

5. For *gù-ra* = *sasù*, v. SAI, 455 and for *gù-ra-ra*, SBP, 314, rev. 3.

6. Read *túb* = *rābu*; *Sum. Gram.*, 218, not *tub*.

7. For *nad* = *šalātu*, to disappear, cf. *babbar-nad-ām* = *bubbulu* IVR, 23a 4.

16. <i>gi-lî bar¹-tul-bi-ta</i>	<i>ba-da-</i>	16. The marsh-lands in their full beauty
	<i>an- ša² -ra</i>	it has dried up.
17. <i>UBUR PA-se-bi-ta</i>	<i>ba-da-an-su³</i>	17. The harvest in its season it has
		flooded.
18. <i>é gi-dim-bi-ta</i>	<i>ba-da-an-sir⁴</i>	18. The temple in its court it has
		laid waste.
19. <i>uru⁵ keu-ür-bi-ta</i>	<i>ba-da-an-nad</i>	19. The city upon her foundation it
		has made to sleep (in silence).
20. <i>ka-nay ki-mar-ra⁶-bi-ta</i>	<i>ba-</i>	20. The land in its habitations is
	<i>da- ha⁷lam</i>	brought to perdition.
21. <i>é⁷-tûr âb-bi-ta</i>	<i>siy-gan ba-ab-</i>	21. The stall of its cows is
	<i>dûg</i>	despoiled.
22. <i>amas-a e-zî-bi-ta</i>	<i>ba- da-</i>	22. The pen of its sheep it
	<i>an-gid</i>	has plundered.
23. <i>é-a gud-ki-siy-ga⁸-ta</i>	<i>ba- da-</i>	23. The house of its family it
	<i>an- ir</i>	has pillaged.

1. This reading is certain and we have therefore to read *bar-tul* in SBII. 7, 26; 16, 20 etc. not *an-tul*. This reading apparently excludes the derivation *andul*, § 150 a.

2. *sa-ra* = *abbulu*, to carry; cf. *sâr* = *šatabulu* SA. 6128. Correct my reading *kâr* SBP. 260 and Bab. III 188.

3. Var. *sûg*.

4. Read *sîr* also in SBII. 73, 7. The value *sîr* = *abātu* "seize" is otherwise unknown.

5. Br. 951, Var. *ûru*.

6. Var. *ki-gal*. The Semitic for *ki-mar* is *subtu* hence *birûtu* = *ki-gal* is a synonym of *subtu*. *birûtu* cannot mean "well", Del. IIW. 164, cf. SBP. 261, n. 5. *birûtu* has rather the meaning "plain" "habitable land".

7. Var. omits(?).

8. This passage restores the var. I. 17 and shews that *gud-ki-siy-ga* = *kinnu* "family" as well as "kinnu" nest.

Note also in V R. 42 a 62 f, that *gud-kisiq* = *kinnu* is distinguished from *ablal* = *kinnu sa iššari*. I have shewn in the *Briggs Memorial Volume* that *kisiq* = *kisikku* means the "funeral meal of a family for the souls of the dead", and *gud-kisiq* = "family" is probably connected with *kisiq* = parentalia. For *gud-kisiq* = "nest" in the early period we have the title of the liturgy *usum gud-ki-siy-ga nad-a*, "The dragon which lies in a cavern" IV R. 33a 32, and cf. *kinnu* "nest" syn. of *tahḫapu* "cavern", II R. 33 a 6. Perhaps the fundamental idea of *kisiq* and *gud-kisiq* is, "cavern, abode of the souls", whence the idea "nest"; the offerings to the lower world are called simply *kisiq* = *kisikku*. Inasmuch as the *kisikku* is a family meal with departed souls the words *kisiq* and *gud-kisiq* appear to have obtained through this connection the meaning "family".

- | | |
|---|---|
| <p>24. <i>û-ma-dûg</i>¹ <i>a-ma-ru ba-an-ûr</i>
 25. <i>ki-tul-lâ-ha an-da-gi²-es-a a-ge-e</i>
 <i>mu-un-na-dû-dû³.</i>
 26. <i>mu-lu û û-mus</i> [.]
 27. <i>urû é-a-bi-ta</i>⁴ [.]
 (Here insert after a break of about
 ten lines SBII, n° 41 rev. = SBP.
 262.)</p> | <p>24. Wrath and deluge he has caused
 to come.
 25. There where the low places were
 inhabited, floods he has made to
 rush.
 26.
 27. The city of its homes it has robbed?
 </p> |
|---|---|

Col. II.

1. *na-am erim-nû⁵-ni-sû kûr-kûr-*
ra-na an-bûr-hûr
2. *as-sum i-sit-ti-sa ina ma-*
ta-a-ti i-sa-ba⁶
3. *NIN-BI⁷ na-am erim-nû-ni-sû kûr-*
kûr-ra
4. *⁸me-dim-sû⁷ dan⁸immer-*
ra-ga mén
5. *ûusa-la al-ti⁹ûvadad ana-ku.*
6. *gasân gu-la⁴ mûs-har-an-ki⁸-ge*
7. *be-el-tam ra-bi-tum itat muhar-*
an-ki ana-ku
8. *⁴su-zabar-azag gasan é-nun-na-ge*
9. *itat⁹sa-la be-lit é-nû-un-ni ana-ku*

Col. II.

1. Because of her sanctuary in the
 lands she wanders stricken.
3. The princess because of her sanctuary
 in the lands wanders stricken.
4. "Shala wife of Adad am I.
5. Mighty queen divinity who designs
 heaven and earth am I.
8. Shala queen of Emmuna am I.

1. Var. Semitic line, [*ir-ni -ta a-bu-bu ul-te-hi-i*. For *û-ma-dûg*, cf. Gudea, Cyl. B VIII 4, *cu-ni ki-bal kûr sak-kî-ni û-ma-da gi¹l-da*, "That the lord might devastate with wrath (*irmiti*) the hostile land whose mountains are high."

2. For *dag* = *asabu*, cf. *Sam. Gram.* p. 208.

3. Var. *dû-dû*, and for *du* "to go", causative "bring", v. *ibid.*, p. 210.

4. So the text.

5. According to this spelling the verb should be written *sâhu* not *sâpu*, cf. SBP. 239 n. 7.

6. A title of Inini, SBII, 81, 5; 82.

7. Here the title refers to *Shala*.

8. Dialectic for *medim-sûg* = *hinati dam¹pati*, "goddess of sound limbs", CT. XXV 20, 23.

9. Var. of *¹gis-har-an-ki*, consort of *⁴ûs-sir*, CT, XXIV 26, III, and, since *ûs-sir* appears to be a name of Ninib (HR. 67 c 28), a name of *Gula*. But *ûs-sir-sûg* = Adad, CT XXV 16, 23, hence we may assume an identification on the one hand of Ninib and Adad, on the other of Gula and Shala.

- | | | | |
|-----------------------------------|---|-----------------------------|------------------|
| 10. <i>dumu é-a</i> | ^d <i>suba-nun-na-ge</i> | 10. Daughter of the temple. | Shubana am I. |
| 11. <i>mar-ti bi-ti</i> | <i>itatsu-ba-nu-na</i>
<i>ana-ku</i> | | |
| 12. <i>nu-nunuz si-sá</i> | ^d <i>me-nun-e-si-ge</i> | 12. The upright | Menunesi am I. " |
| 13. <i>i-sar-tum</i> | <i>itatmenunesi</i>
<i>ana-ku</i> | | |
| 14. ^d <i>gal</i> | <i>ad gi-gi</i> | | |
| 15. <i>itu</i> | <i>ma-lik</i> | | |
| 16. <i>ri-im-mu-un</i> | | | |

Rev. Col. III.

1. *é*..... *sukkal TE(?)*.....
2. *é*..... *düg-äs-bar*.....
3. *é-da-a* *nig-bu šub-bu*.....
4. *é mu-ús-sá*..... *é sugbar*.....
5. *bit mus*.....*lu bit kak-ki*.....
6. *é*..... *dim-me-ir*.....]
7. *é-zid* *nun-dim an* |.....]
8. *bit zid* *gas-ri sa sam-e* |.....]
9. *unum se-ir-ma-al-la*.....
10. *be-li e-til-lu*.....]
11. *é*.....*ka*.....*si-ig-ga-bi ba*...
12. *bar*...*pl mu-ħar-bi ba*...*ri*...*eš*
13. *pār-šu-šu*.....*pār-šu-ū ū-šu-ra*
|*ti-šu*.....]
14. *ezen*.....*bi su nu-ra* [.....]
15. *i-sin-nu*...*rah-bu-tum ul ti* [....]
16. *garza KAL*...*la-bi*...*en si-sa* [....]
17. *ne-sü*...*sü-ba gab-ru*.....

Rev. Col. IV.

1. *gašan e-ne*.....
2. [*dam?*] *säg-ga*.....
3. *aš-[ša? -tum?]* [*dankatu?*...]
4. *se-ib é-bär-ra*.....]
5. *i-na li-bit* [*ébarra*.....]
6. *na-um zī-ib-ba*.....
7. *šim-ta ta-ab-ta*.....]

Rev. Col. III.

Only a few signs toward the end of the column preserved.

Rev. Col. IV.

The end of this column contains a list of temples mostly those of Adad for whom Shala wails.

8. *urû du-du-a*
 9. *âlu e-pi-sa*
 10. *nibru-(ki) dû-dû-a* *uru* . . .
 11. *é-kûr dû-du-a* *uru* . . .
 12. *é-[ken-ûr]¹ dû-dû-a* *uru* . . .
 13. *é-nam-ti-la dû-du-a* *uru* . . .
 14. *zîmbîr-(ki) dû-du-a* *uru* . . .
 15. *é-[hâr-ra] dû-du-a* *uru* . . .
 16. *tîn-tîr-(ki) dû-du-a* *uru* . . .
 17. *é-sag-îla dû-du-a* *uru* . . .
 18. *bâd si-ba-(ki) dû-du-a* *uru* . . .
 19. *é-zi-da dû-du-a* *uru* . . .
 20. *é-mah-ti-la dû-du-a* *uru* . . .
 21. *é-temen-an-ki dû-du-a* *uru* . . .
 22. *é-dâr-an-na dû-du-a* *uru* . . .
 23. *še-ib é-ul-gal-gal-la dû-du-a* *uru* . . .
 24. *és é-nam-tar dû-du-a* *uru* . . .
 25. *és é-pad-da dû-du-a* *uru* . . .
 26. *és é-hâr-ta-âs dû-du-a* *uru* . . .
 27. *és é-hen-dun-na² dû-du-a* *uru* . . .

-
28. *nu-nunuz si-sâ* *dumu immer-*
ra-ge³
 29. *sanu-û nis-lu ul-dam gû-de-de-*
âs nu al-tîl
 30. *ki-ma la-bi-ri-sû sa-tar-ma bara-a-*
[am]
 31. *mat⁴ asur-bani-aplu sar kis-*
sati sar mat assur-ki).

XVII

Bu. 79-7-8, 166. End of the third (and last?) tablet of an *ersemma* or dirge on the flute for the dead (?). *er-sem-ma ki-gub* (?) (= *sigû kibiri* I. 4, may be compared with the headline of a list of *ersemma*'s IV R. 53 col. III 1. *ki-gub* not only means 'grave', but is often employed for interring the dead. The colophon of

1. Cf. SBP. 53 n. 2.

2. For lines 27-9, cf. K. 5309 obv. 7-11.

3. In col. II 4 Shala appears as the

consort of Adad and as *nu-nunuz si-sâ* in II 12. It would seem that she is regarded both as consort and daughter of Adad.

Asurbuipal is the one employed at the end of liturgical compositions and has been translated from a complete copy in SBP. 179. Line 14 has *mahāzi* instead of *mahāri*; *mahāzu* 'reception, acceptance', from *ahāzu*, occurs on K. 4383 obv. II (CT. XI 40) in the sense of 'understanding', Sum. *bar*.

XVIII

K. 9308. Fragment of the second tablet of the series *muten nu nunuz-dim-ma* and corresponds to SBH. n° 46 obv. 37-rev. 1.

1. [...*ab* ... *lib-ba-an mar-[ra]*]
2. [...*e-lum-e na-am*] *hul-a-* [šū]
3. *amun-e* ^δ*mu-ul-lil-li* *lil-lā-da ni-ba-[an-tur]*
4. [*bēlu* ^{da} *enlil*] *ana za-ki-ki* [*ū-tir-ru*]
5. [*mu-lu-ka-nag-da ba-an-da-gur-ra*^δ*lil-lā-da*]
6. *sag-gig-ga-na ba-an-da-ka-sal-la*^δ*lil-lā-da*
7. *ba-an-tar- tar* N.M + S.AB-(*musen*) *mu-ba-an-dal*
8. *urū-nu am-gig-ga ba-ni-in-* [sig?]
9. [*amun-e mu mah* -*a su-pi-el-lā ba-[ab-dūg]*]
10. [*é-ma im-ta-é-a bar-ta-ni-sū* ...]
11. [^δ*mu-ul-lil-lā urū-mu urū zi-da a-se-ir ma-al* ...]
12. [... *daḡal-la ba-dū-a a-se-ir-ra*]
13. [*é-kūr kūr* ... *ra* ... *a-* ... *mu a-se-ir-ra* ...]

XIX

Sm. 794 + VAT. 425 (SBH. n° 57). The fragment of the obverse of Sm. 794 completes the first lines of VAT. 425. The reverse of both Assyrian and Babylonian copies is badly damaged. Sm. 794 rev. 3 contains the end of the name of the series possibly to be restored to *za-ab pi-e* [*la-ām*, 'The *apsu* defiled', IV R. 53 I f. Of the catchline for the next tablet only *ul* ... *za-e* is preserved. Partly translated by JASROW, *Religion* pt. 8, p. 54².

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. <i>erim-ma erim-ma : é</i> ³ ; <i>é erim-ma é</i> 2. [<i>i-sit-tim i-sit-tum i-sit-tum</i>
<i>bitu ki-e-nu</i>] 3. <i>erim-ma erim-ma uku-zu ma-a-a</i> | <ol style="list-style-type: none"> 1. Oh sanctuary, sanctuary of the faithful temple. 3. Oh sanctuary, sanctuary, thy people where have they taken them? |
|---|--|

1. K. 9308 omits line 49 of the variant.

2. The text appears to have been glossed and uncertain in many lines. The Semitic does not always follow the Sumerian. I have in all cases translated directly from the Sumerian.

3. Sic!

4. $\{isittim\}$ *i-sit-tum ni-su-ka e-ka-a*
is-sal-la
5. *é-zi-dé é^h am-an-ki ge* 5. Oh faithful temple, temple of the Wild-ox of Heaven and Earth¹.
6. *é-zi-dé é^h dam-gal-nun- na* 6. Oh faithful temple, temple of the far famed spouse² of the prince.
7. *é-zi-dé é^h asar-lu-[dug]* 7. Oh faithful temple, temple of Isar-ludug.
8. *é-zi-dé é^h PAP-nun-an-ki* 8. Oh faithful temple, temple of Zarpamit.
9. *é-zi-dé é^h sukhal-mah-šum* 9. Oh faithful temple, temple of the great messenger.
10. *é-zi-dé é^h mu-zi-ib-ha-sá* 10. Oh faithful temple, temple of him proclaimed of blessed name³.
11. *é-zi-dé é^h il-ge* 11. Oh faithful temple, temple of the river goddess.
12. *é-zi-dé é^h nina- ge* 12. Oh faithful temple, temple of Nina.
13. *é-zi-dé é^h ára-⁴ ge* 13. Oh faithful temple, temple of Ara.
14. *uku tür-tür-zu uku gal-gal-zu* 14. Thy people the little ones, thy people the great ones.
15. *ni-su-ka ši-ši-ru-tu di-su-ka*
ra-bu-ti
16. *tür-tür : ši-šì-šì-ru-tu-ka : e-su-ta-*
düg-ge : ? ? ka : zu šid? 16. Thy little ones,
17. *gal-gal : ra-bu-⁵tu-ka-ma⁶ (?) me-*
ri-ta sü-ga : sa har-ra-an sadi-i ?⁷ 17. Thy great ones have gone the way of the mountain⁶.
18. . . . mu : a-me-lu ? ? á-zu it-
gur-ra . . . 18.
19. . . . šs-ru-ka ni-g-ge AN kab-ba . . .
20. . . . as-su-ki : . . . lá K-sa-A²-lal : ?? 20.
21. . . . šù (?) su-ka ? zi-iš-ni za-aš-
nu
22. S[U + KAR (?)] zu ŠU (?) + KAR-
tur lil-li 22. Thy female kids cripples
23. *u-ni-(?)-šì-ka lil-la as(?) . . .*

1. Cf. MEISSNER, SAI, 1096f.

2. So read and see CT, XIX 26, 13.

3. Ea.

4. Damkina.

5. Nebo.

6. Cf. SBP, 33, 2f.

24. *ûnu-za mûs¹ sal-dug- ga- ge* 24. Thy vast abode which has been
 25. *su-bat-ka sa el-lî-is ku-un-na-a-*
at adorned in splendour.
 26. *suba zaġin-na âm-sâr-sâr-ra-ge* 26. Which has been beautified with
 27. *ina su-be-i u uk-nî-i ra-aḷ-ḷa-*
at onyx and lapis lazuli.
 28. *é-e mu-lu-zu [hî]² la-ba-gub li-zu* 28. Oh temple, thy lord is not present,
a-ba ib-[tar] thy fate who decrees?
 29. *hitum mu-du-ka ul i-z-a-a-z ar-*
kat-ka [man-nu iparras]
 30. *[hî-tum] mu-du-su [ul-i-z-a-a-z] ar-*
kat-su [man-nu iparras]
 31. *lagar-e šir-zu-bî la-ba-gub li-zu* 31. The psalmist who knows the song
balag-dî šir-[nu-dûg ?]³ is not present; thy fate upon the lyre
 32. *ka-lu-û mu-dî-e šir-ḥi-ka :* [he sings not?].
zi-im-me-ri-ka : ša šir-ḥi mu-dî-
e šir-ḥi-su⁴
 33. *balag-e su(?)-gî-gî-zu la-ba-gub li-* 33. He that knoweth (?) to twang (?) the
zu : ba-lag-gu?-li-?-ka lyre (?) is not present. Thy fate
 34. *é gî(n)-gî(n)-zu me [la-ba-gub] ir-ra* 34. Oh temple, thy hand-maid, where is
la ba-gub] li-zu : hitu a-mat-ka she taken as plunder? Thy fate,
aḷ-is⁵ it-tas-[tal] [who shall decree?]
 35. *nku-zu ma-a-a nî-lâḫ-es me [la-ba-* 35. Thy people wluether have they taken?
gub] ir-ra [la-ha-gub] li-zu Where is she taken as plunder?
 Thy fate [etc.]
 36. *nî-su-ka e-ka-a is-sal-la aḷ-is*
it-ta-as-lal-la
 37. *: nî-su-ka sa is-sal-la aḷ-is it-tas-lal*
 39. *ki-ir-ra âm-nîġin-e-en âm-nîġin-e-*
en

1. For *mûs* = *ellis*, cf. *mûs*, Sum. Gram. 230 and *mas* = *ellu* 228. The Sum. line has a Semitic gloss *sakutta-ki* "thy *fem* ! chamber".

2. The scribe has also a version for the second and third persons in the Semitic version.

3. Cf. SBP, 240, 31.

4. The Semitic line apparently depends upon another version.

5. *aḷ-is* corresponds to *me* (so also MEISS. SAI. 7905) and for *ma-a-a* = *aḷ-is* v. SAI 4878; cf. *ki-a* = *aḷak* ASKT. 127, 29 [§ 242]. *la-ba-gub* is a refrain and not noticed in Semitic.

40. a-sar is-sal-la a-sa-hu-ur a-sa-hu-ur
 41. am-nigin-e-en (hi)¹ ir-ra am nigin-
 e-en me-en
 42. a-sa-hu-ur a-sar is-sal-la asahur
 ana-ku ? ?

41. I would turn, there where she is
 taken I would turn.

Reverse.

Reverse.

1. [eḡ....]e....
 2. ša e-ḫi ina i-ḫi it-ta-ad-di
 3. pā-ra-mu² pā-ra ba-sub
 4. ša pal-gi ina pal-gi it-ta-an-[di]
 5. ū-sū gin-na-mu ba-tūm
 6. ša ana i-ši-ja ka-li-ku it-ta-ās-lal
 7. a-sū gin-na-mu ba-tūm
 8. ša ana me-e ka-li-ku it-ta-ās-lal
 9. ū ila-ila-mu.... ila ba-tūm
 10. za-bil i-ši.... is-ta-lal
 11. za-bil i-ši.... it-tas-lal
 12. a ila-ila-mu.... ila ba-tūm
 13. za-bil me-e [.... iḥ]ta-lal
 14. ur šu zu (?).... ba-an....
 15. ka-la-bi ša ud.....
 16. : kal-bi ša ut-ni.... di....
 17. ur šu....
 18. ka-[la-bi ša....] ana nak-ra
 The catch-line is ud... za-e.

1. He of the canal into the canal was
 hurled.
 3. He of the stream into the stream
 was hurled.
 5. He who went out for wood was
 seized as plunder.
 7. He who went out for water was
 seized as plunder.
 9. The carrier of wood was seized as
 plunder.
 12. The water-carrier was seized as
 plunder.
 14. The dogs.....

littum issima asris irtabiš

XX

Rm. 2,572. Fragment of a liturgy. Mentions the temple *Ide-itu,Anu* and the house of the parentalia (*kisigga*).

XXI

Rm. 2,292. Fragment of a liturgy. Contains the phrase *ki-a mu-un-sig*, "the earth it causes to quake", characteristic of the liturgies to the "Word".

1. Omitted by the scribe.

2. Sic! The force of *ra-mu* escapes me.

XXII

Rm. 2 II 421. Fragment of a liturgy (?)

XXIII

Bu. 83, 1-18, 486. Possibly an incantation. The reverse contains the end of a colophon similar to that of IV R. 20 no. 2.

XXIV

Bu. 89, 4-26, 66. Variant of SBP. 38, 15-24. Note the text of line 6 *BAR* not *AN*, and *na* for *bi* in the same line. Fragment of a liturgy to the " Word ".

XXV

Bu. 79, 7-8, 82. End of obverse and beginning of reverse. Possibly a ritual for healing the sick.

XXVI

K. 13,503. Lines 1-5 duplicate of SBP. 164, 45-50. Fragment of a liturgy.

XXVII

Bu 79, 7-8. 301. Fragment of a liturgy mentioning temples in Ur, Sippar, Babylon and Barsippa. For the temple of the moon god at Ur, *é-ni-te-en-dûg* (so read in SBP. 62,7) see USGXAD in BA.VI pl. 3 p. 25, date of the 30th year of Ammizaduga. For *é-mud-kûr-ra-ri*, v. SMITH, *Miscel. Texts*. 11, rev. 1.

XXVIII

K. 11632. Beginnings of 17 lines of a Nebo liturgy similar to SBH. no. 12. Line 5 restores SBH. 12 rev. 14.

XXIX

Sm. 116 Obv. Duplicate of SBP. 38, 11-26, Liturgy to the " Word " of Enlil.

XXX

Sm. 227. Probably fragment of an *ersemma* ; note line 6 *dé-ra-ab-bi* , “ May he speak to thee ”.

XXXI

Sm. 223. Fragment of a liturgy.

XXXII

Sm. 498. Duplicate of no. 73 obv. 27-34.

XXXIII

Sm. 355. Fragment of a liturgy to Enlil.

XXXIV

Sm. 537. Fragment of a liturgy mentioning Ninlil, Enlil, *Nisaba-gal* (cf. SBP. 156, 40) and [*gāsan* | *ma-gi-a* (cf. no. 15 obv. 2 and SBII. 12, 7).

XXXV

Sm. 560. Beginnings of 12 lines similar to SBII. 110, 5-15.

XXXVI

Sm. 1588. Opening lines of a section of a liturgy containing the phrase *li-li 'a-ba tar-ri*] = *arkat-su mannu iparras*, “ Its fate who shall decree ” : Cf. Smith, *Miscel. Texts* II rev. 4 and SBII. 110, 28.

XXXVII

Sm. 1662. Fragment containing the names of the gods Enlil, Marduk and Nebo.

XXXVIII

K. 11906. Fragment of doubtful content.

XXXIX

K. 11045. Possibly fragment of a hymn. A few phrases are legible : *kūr-ru-da*, the foe ; *nu-se-ga* the disobedient ; *ur-dim dé-in-aga-a*, thus may he do ; *na-ab-ta-bal-e*, may he not transgress.

XL

K. 10465. Fragment of a prayer.

XLI

K. 3345. Restores the reverse of REISNER no. 6, see SBP. p. 74. Line six of K. 3345 corresponds to the first line of the fragment in REISNER, p. 14.

- | | |
|--|--|
| <p>1. ...<i>gin-na-ta al-gu-ul gu-ul al-ma-ma</i>¹</p> <p>2. [<i>mu-</i>] <i>lu gin-na-ta al-gu-ul gu-ul al-</i>
<i>ma-ma</i></p> <p>3. [<i>mu-</i>] <i>lu gin-na-ta al-gu-ul gu-ul</i>
<i>al-ma-ma</i></p> <p>4. [<i>al-sù-sù-dé</i>] <i>du-mu-mu nu-uš ma-</i>
<i>an-zi-em-mâ</i>²</p> <p>5. [<i>dagal gan</i>] <i>al-sù-sù-de du-mu-mu</i>
<i>nu-uš ma-an-zi-em-mâ</i>
[<i>um-ma a-li-it-ta tasluḥ-šu māri</i>
<i>luman inamdīna</i>]</p> <p>6. <i>dagal</i>³ <i>dam-gal nun-na</i>) <i>al-sù-sù-de</i>
<i>du-mu-mu nu-uš ma-an-zi-em-mâ</i></p> <p>7. <i>nu-uš ma</i>³ <i>an-zi-em-é</i>⁴ <i>nu-uš ma-an-</i>
<i>zi-em-e du-mu-mu nu</i></p> <p>8. <i>dagal-ni na-an-tur-tur na-an-di-di</i>
<i>du-mu-mu nu</i>
[<i>ana mastaki-sa idāl i-te-ni-lik(?)</i>
<i>māri luman</i>]</p> <p>9. <i>dumu uru</i>⁴ <i>sin-gam azaḡ-ḡa tū-a-mu</i>
<i>du-mu-mu nu</i>
[<i>mar sa ina senni ellu irmuk māri</i>
<i>luman</i>]</p> <p>10. <i>dumu bur-ta ḡar kur-a-mu du-mu-</i>
<i>mu nu</i>
[<i>maru sa ina būru akalu ikulu māri</i>
<i>luman</i>]</p> | <p>1. . . . in his going he is mighty, he is powerful.</p> <p>2. The lord in his going is mighty, is powerful.</p> <p>3. The lord in his going, etc.</p> <p>4. She baptized him (saying), " Oh my son, truly he will give (to thee)".</p> <p>5. The mother who begot (him) baptized him (saying), " Oh my son, truly he will give (to thee)".</p> <p>6. The mother great spouse of the prince baptized him (saying), " Oh my son, truly, etc. "</p> <p>7. " Truly he will give (to thee). Truly he will give (to thee)".</p> <p>8. Unto her chamber she entered, she came. " Oh my son truly, etc. "</p> <p>9. " Oh son, whom in the holy basin I sprinkled, my son truly, etc. "</p> <p>10. " Oh son, who from the stone bowl bread hast eaten, my son truly he will give (to thee)".</p> |
|--|--|

1. For *ma* = *sarāḥu*, v. PSBA. 1910, p. 166.

2. Cf. CT. XVI II, 65; 43, 60.

3. Var. *ba*.

4. Var. *mâ*.

- | | |
|---|--|
| <p>11. <i>ne-kur^a imi-ba dīm-ma-mu du-mu-
mu nu</i>
[<i>ša ikulu ina ramāni-su irbu māri
luman</i>]</p> <p>12. <i>ne-šeš-šeš im-ba gūd-dā-mu du-mu-
mu nu</i>
[<i>ša ippašusu ina ramāni-su isihu
māri luman</i>]</p> <p>13. <i>gi gub-gub-ba i-dé-bar-bar-ri-mu
du-mu-mu nu</i>
[<i>ša ina kan mandāti umandidu
māri luman</i>]</p> | <p>11. "He who ate and of himself grew great, oh my son, truly he will give (to thee)".</p> <p>12. "He who was anointed and himself grew tall, oh my son, truly he will give (to thee)".</p> <p>13. "He whom with the reed-measure I measured, oh my son, truly he will give (to thee)"¹.</p> |
|---|--|

XLII

K. 9373. Fragment of a liturgy to the "Word."

XLIII

K. 10130. Fragment of doubtful content; mentions Kullab and has the phrase *ki nantagga duh-a*, "free from sin".

XLIV

K. 10378. Fragment of a litany to Enlil, duplicate of ZIMMERN, *Kultlieder* Nos. 8 and 9, and of MYHRMAN, B.P. No. 8. Line 1 = ZIM. 8 I 15, 9 I 14; MYHRMAN 8 114. The preceding lines have been restored by combining the variants. Zimmern N^o 8 continues the text.

Obv. I.

- | | |
|---|--|
| <p>1. [¹<i>en-lil?</i>] <i>zi-bu-ù² sū-du-ām³ zi-
bu-ú</i></p> | <p>1. Oh Enlil be propitious, thou of unsearchable (heart), be propitious.</p> |
|---|--|

1. The passage apparently refers to the education and consecration of Marduk by his mother Damkina, and his instruction in the mysteries of magic by his father Ea.
2. This series corresponds to IV R. 53 l 16 [Zimmern]. The verb form *zi-bu-ù*, is probably imperative of the verb *zib* = *tābu*. For *ù* suffixed v. § 216, also *ma-al-ù*, "open", SBH. 75, 17.
3. Cf. *sū-du-ām*, Gud. Cyl. A 1. 22.

- | | |
|---|--|
| 2. <i>âg-ul-zal-ge</i> | 2. of morning light. |
| 3. <i>zi-lu-ù</i> | 3. be propitious. |
| 4. <i>â-mu-ul-lil sag-sû-du¹ e-ne âg-zi-da-ge</i> | 4. Enlil of unsearchable heart, lord of justice. |
| 5. <i>e-lum tiq-ki-ma-al ïan-di-di²</i> | 5. Mighty one, when thou settest thy neck thou hastenest forward. |
| 6. <i>am ná-a³ gud-dé sig-gan-nu-di⁴</i> | 6. A crouching wild-ox art thou, bull that institutes destruction. |
| 7. <i>â-mu-ul-lil dam-ḫar-ra ki-daga-ra⁵</i> | 7. Enlil herdsman of the vast earth. |
| 8. <i>ù-mu-un mu erin-na-ni sag-ma-al ki⁶</i> | 8. Lord that clotheth ⁷ his people, recorder of the earth. |
| 9. <i>ù-mu-un zal erin-a-ni⁸ ga-ra-âm⁹ da-ma-la</i> | 9. Lord that maketh abound oil for his people, milk for the newly begotten ¹⁰ . |
| 10. <i>ù-mu-un ki-dür-a-ni urù ir¹¹-ir</i> | 10. Lord whose abode is the vast city of weeping ¹² . |
| 11. <i>ki-ná-a-ni á-âg-gà-e gal-zu¹³</i> | 11. In whose chamber oracles are interpreted. |
| 12. <i>a-a â-mu-ul-lil urù-ta nibru-(ki)-ta</i> | 12. Father Enlil in (thy) city, in Nipur, |
| 13. <i>é-kür-ri é sag-gi-pad-da-ta</i> | 13. In Ekur the temple of (thy) heart's choice, |
| 14. <i>gi-gun-na¹⁴ gisimmar-sim gi¹⁵erin-ta</i> | 14. In the great dark chamber of odorous palm and cedar. |

1. Zim. No. 8, 3 *sir-ra*. Note that this variant establishes the reading *sir* = *araku*, Sum. Gr. p. 241.

2. Cf. SBP. 138, 21.

3. Here begins MYHRMAN 813; CT. XV 0, 9.

4. Cf. RADAU, BE. XXIX No. 1 III 17.

5. The vars. CT XV 10, 40 and Zim. 816 have also *ra*. For *dagala* > *dagara*, v. § 44.

6. Zim. No. 8 17 omits.

7. Doubtful. For *mu* = *labāsu*, v. Sum. Gr. 228. ZIMMERN, AO. XIII 8, "der da beruft (?) seine Mannen".

8. CT XV 10, 12 *rin-na*.

9. Zim. No 818 *ka-ra-âm*. CT XV 10,

12 *ga-NUNUZ-âm*. So then the phonetic value of *NUNUZ* = *pir'u* is probably *eri*, "offspring", and *garam* is for *ga-eri-am*.

10. MYHRMAN 818 has an addition after *damala* beginning *KU*-. . . .

11. Zim. 8 19 *er*.

12. For *uru* employed for the abode of the dead, v. CT. XV 30 rev. 10. For my previous translations v. SBP. 277, 13 and *Bab.* III 250.

13. So Zim. No. 8 1 10, which makes better sense than *gal-la*, SBP. 276, 14. For *gal-zu* = *pasāru*, v. CT XVIII, 30, 13.

14. For *gi-gunū*, part of the temple, v. VAB. IV 239 Anm.

- | | |
|--|--|
| 15. <i>ses-dū-a-ka</i> <i>ses-mūl-la(?)-[ta]</i> | 15. In the |
| 16. <i>si-ra</i> <i>é ū-dī-[ta]</i> | 16. In the house of vision. |
| 17. [<i>é</i>] <i>gi-dim-dim</i> ¹ <i>i-dé nu bar-ri-[ta]</i> | 17. In the house <i>han urulli</i> , where eye sees not. |
| 18. <i>lu</i> <i>é⁴ babbar nu-zu-[ta]</i> ² | 18. In the house which sunlight knows not. |
| 19. <i>maḥ</i> <i>dug-ḥi-du-du</i> ³ [<i>ta</i>] | 19. In the great . . . , bestowing prosperity. |
| 20. <i>e</i> <i>ki āg-el-la-</i> [<i>ta</i>] | 20. In the place of purity. |
| 21. <i>e</i> <i>kun-sag-gà</i> ⁵ <i>é-[a- ta]</i> | 21. In the |
| 22. <i>a</i> <i>gīšik-ku-igi-lal-</i> [<i>ta?</i>] | 22. In the , gate of the lifting of the eyes. |
| 23. <i>silim-ma</i> <i>mu-mar-mar-ra-</i>
[<i>ta?</i>] | 23. In the <i>silim</i> ⁶ |
| 24. <i>kisal-maḥ-e āg-sār-sār-ra-</i> [<i>ta</i> ⁵] | 24. In the great court of riches |
| | |

XLV

K. 10165. Fragment of doubtful content.

XLVI

K. 10155. Duplicate of REISNER p. 132, 34-43 and CRAIG, RT. pl. 19 f., lines 18-27. Line 10 of this fragment appears to be an insertion.

XLVII

K. 10170. Fragment of a liturgy.

XLVIII

K. 10163. Fragment of a penitential psalm and partly a variant of Sm. 2054 = BA. V 667. With line 6 cf. Sm. 2054, 11; I. 7 = I. 13; I. 8 f. restore:—

15. [*er-ra*] *a-se-ir-ra mu-na-dūr-ru-ne-es*
[*ina bikit*] *taniḥi napalsuh-si.*

1. MYHRMAN 81 17 [*é*] *gi-dim-dim é i-dé* [*nu-bar-ri*]. Since *bit han urulli* is here defined as the "house unseen", or "dark, mysterious house" (cf. SBP. 218, 5), it would be natural to connect *urullu* with *aralu*. For the spelling *urulu* v. SCHEIL, ZA X 209, in a list *kanarra, sétu*, "net".

2. In MYHRMAN, No 8, lines 17 and 18 are inverted, and *dingir* is omitted before *babbar*.

3. Zim. No 8 1 17 adds *a*.

4. Zim. 8 1 19 omits *sag-gà*. MYHRMAN No. 8 omits lines 20 f.

5. So Zim. 8 1 22.

6. Cf. *é gis-gar-ra*, Gud. Cyl. A 23. 1.

47. [*suûb nu-sed*]¹-*de balag nu te-en te-en*
[*la upassah-si uppu la*] *unâh-si balaggu.*

XLIX

- K. 10897. Fragment containing only three signs.

L

- K. 10284. Neo-Babylonian fragment, contents doubtful.

LJ

- K. 10375. Fragment of doubtful content. Possibly a hymn. Note the phrases, *munga irra*, "he who carried (away?) the property"; *gi-sa-a il-ila*, "he who bore reed-bundles".

LII

- K. 10833. Mythological (?) fragment.

LIII

- K. 10564. Fragment of doubtful content.

LIV

- K. 10439. Fragment of a lamentation. Lines 3-5 probably to be restored from SBH. no. 27, obv. 18-22.

LV

- K. 11162. A lamentation. Line 5, *na-âm urû-na na-âm é-a-na nu-mu-un-si-tûg*, "Because of his city, because of his temple, he rests not". In lines 10-12 the foot, the eye, and the hand of the god are mentioned.

LVI

- K. 193 + 9295. Lamentation to Enlil similar to VAT 246 in REISNER, SBH. 130 ff. The liturgical refrain *arazu dérabbi*, reverse ll. 12 ff. corresponds to SBH. p. 132, 28 ff. The Adad liturgy in CRAIG, RT. 19 ll. 12 ff. corresponds with our text word for word and agrees with it against the Neo-Babylonian text on several

1. So read, Macmillan's text is not accurate.

points. Note line 27 *ki* is omitted before *am*. In line 31, K. 193 and K. 2365 (CRAIG, p. 20) agree in reading *sukal-mah sā-gal ukkūn* ⁴*nusku-ge* which text must be read in SBH. 132, 46. Line 32 agrees with K. 2365 and the whole is to be read *umun gir u-bar sāngamaḥ abzu-ge*. SBH. 132, 47 has falselyly *igi* for *u-bar*, cf. 86, 63, and for *ILA-B.L.AG-MAH*, *GA-RI-B.L.AG-MAH*.

LVII

K. 9325. Fragment of an intercession *arazu derabbi*.

LVIII

K. 10533. Fragment of doubtful content. Perhaps an incantation.

LIX

K. 9407. Fragment of a psalm.

LX

K. 9265. Fragment of doubtful content.

LXI

K. 9257. Fragment, containing the beginning of 16 lines, variant of the Nergal litany SBP. 84, 48-49. Repeated by error, see no. X.

LXII

K. 10666. Fragment of an Innini liturgy. Lines 2 and 3 are restored from SBH. 139, 128-30. Duplicate of no. 71 obv. 4 ff.

LXIII

K. 9309. A psalm to Enlil. [*er-se*] *ma* ⁴*en-li-la-ge*, called [*lugal*] *nam-ta-è* *lugal nam-ta-è*, a title entered in the official list IV R. 53 d3. The colophon has the note H *ki-du-du^{pl}* which enables us to restore IV R. 53 d1, *er-sem-ma^{pl} ki-du-du^{pl}*, and proves that the word *kududū* (a loan-word) means, " song, psalm, liturgy ". The word has been erroneously translated " temple, shrine ", etc. The correct meaning is seen in *namburba tumun parsi arni kidudè u saluḥḥi*, " A ritual to free from evil incurred by breaking the regulations, by sin in the matter of the temple liturgies and hand-washings ", HARPER, *Letters*, no. 448. See also VAB.IV Nab. 4,6.

LXIV

K. 11874. End of a penitential psalm containing 55 lines. Cf. IV R. 10b 52.

LXV

K. 11229. Fragment of a lamentation.

LXVI

Sm. 264. Fragment of a lamentation.

LXVII

Sm. 323. Fragment of a liturgy similar to IV R. 28* no. 4 containing the phrase *a-duḡ-ḡa a-ta* [*mar-ra-za*], “ [The city] submerged, which thou hast hurled into the water. ”

LXVIII

Sm. 260. Fragment of a liturgy.

LXIX

K. 9275. Fragment of a liturgy.

LXX

R. 9298. List of gods from a litany. Obv. 9 has *ma-ḡi-a* for the ordinary *é-ḡi-a*, originally *ḡi/l-ḡi-a = ḡaḡù > maḡù*, convent of the temple. *ma-ḡi-a* occurs also in SBH. 12, 7; K 9154 obv. 2 etc.

LXXI

K. 2485 + 3898 is probably the first tablet of the series *nī-mal ḡù-de-de* entered in the catalogue IV R. 53 l 46. Tablet two and part of tablet three have been edited in SBP. no. III. Obv. 11 — 48 is a duplicate of the classical and ancient text SBP. I Obv. 14. — Rev. 29 and the duplicate K. 41. For a new critical edition of SBP no. I, see RA. IX 5-11.


The section which ends at l. 56 is identical with the end of the reverse of SBH. no. 27, which is the second tablet of the series *a-se-ir ḡiḡ-ta*. K. 10666 (no. 62) ll. 2-7 forms a duplicate to ll. 59-64.


We might perhaps assign this tablet to the series *aser ḡiḡ-ta*, but the difficulty is that it actually has the title *immal ḡù-de-de* translated into Semitic. The two series *nīmal ḡù-de-de* and *aser ḡiḡ-ta* are both Istar liturgies and both contain the long

section lines 44-58. Perhaps they agreed even farther for the duplicate SBP. I ceases entirely at line 50. (See no. 177.)

K. 6881 (no. 148) is a duplicate of lines 48-55. Lines 1-2 on K. 6881 do not agree with the lines which precede line 48 on K. 2485.

- | | |
|---|--|
| 1. <i>ní-ma-al-la</i> ¹ <i>gù-dé-dúg</i> <i>ki-bi ba-</i>
<i>da-nad</i> | 1. The cow wailed and in her place lay down. |
| 2. <i>gù-dé-de ní-ma-al-la gù-de-de ki-bi</i> | 2. She wailed, the cow wailed and in her place she lay down. |
| 3. <i>ág ú-me-ta-gim</i> \| . . . . . <i>ki-bi</i> | 3. Like a woman in child birth (?) \| wailing, in her place she lay down. |
| 4. <i>mu-gly an-na</i> <i>na-ge</i> | 4. Virgin of heaven \| queen of |
| 5. <i>kür-sun-sun</i> \| <i>gašan é-an-na-</i> \| <i>ge</i> | 5. She that smites the mountains queen of Eanna. |
| 6. <i>an al-dúb-ba</i> <i>gašan é-gé-par-r</i> <i>a-</i>
<i>ge</i> | 6. The heavens she shakes queen of <i>giparu</i> . |
| 7. <i>ki sig-ga</i> \| <i>gašan é-an-ki-</i> \| <i>a-ge</i> | 7. The earth she causes to quake, queen of Eanki. |
| 8. ^d <i>lil-lá en-na</i> ² \| <i>gašan tûr-däg liliz</i> \| | 8. <i>Lillanna</i> \| queen of sheep-folds(?). |
| 9. <i>ama é-a</i> \| ^d <i>da-da-nu-nunuz</i> \| <i>sáq-ga</i> | 9. Mother of temples \| Dada the holy woman child bearing. |
| 10. ^d <i>na-na-a</i> \| [<i>KAK-saq-é-a</i> \| <i>-ge</i> ³ | 10. Nana |
| 11. <i>ud e-ne-em</i> <i>an-na ma-ra i-ir-a-</i>
<i>mu</i> | 11. The spirit, the word of heaven was brought to me, |
| 12. <i>e-ne-em</i> ^d <i>mu-ul-lil-lá ma-ra i-ir-</i>
<i>a- mu</i> | 12. The spirit, the word of Enlil was brought to me. |
| 13. <i>e-ne-em</i> \| ^d <i>ma-ra i-ir-a- mu</i> \| | 13. The spirit the word of was brought to me, |
| 14. <i>e-ne-em</i> \| ^d <i>ma-ra i-ir-a- mu</i> | 14. The spirit, the word of was brought to me, |
| 15. <i>e-ne-em</i> \| ^d <i>ma-ra i-ir-a- mu</i> | 15. The spirit, the word of was brought to me, |

1. This phrase was taken by me in SBP. 28 n. 5 for *ní-mal* = *rihamun*, storm. It appears, however, from this text that *ní-mal* means "cow", as in Gud. Cyl. B 4, 8. The Sumerian sign is properly  *ní-mal* and *salam*, CT.XII 24b 64 l. with which compare BM. 9304b and SBH. 19, 16. *salam* =

salam, also written  S^b 134 so that there can be little doubt about the sign.

2. Variant of *lil-lá-an-na*, SBH. 132, 33.

3. Lines 5-10 restored from K. 10666 and H857.

16. *é-mà*¹ [mu-si-in-gin-na] mu² 16. He came to my temple.
 17. *ḥar-ra-an kūr-ra*³ mu-si-in-tur-
 ra-nu 17. By the mountain road he entered.
 18. *giš⁴má* [mu-si-in-gin-na] mu 18. In ships he came to me.
 19. *giš⁴má* [mu-si-in-us-sa] mu 19. In ships he embarked.
 20. *mu-lu* [. . . . a mu-si-in-tur-ra] mu 20. The entered.
 21. *ní-gir la?*⁵ 21.
 22. *šu-nu-laḥ-ḥa-ni* ma-[šu mu-si-in-
 ir-ra-mu] 22. His unwashed hands upon me he
 put.
 23. *mu-lu su-e-sir-mal i-ni-in-tur-ra-*
 mu⁶ 23. He with sandals entered.
 24. *zi-ga ū-a* [ba? a-mu] 24. The swift horseman (?) . . . came?
 25. *mu-un-ga*⁷ *giš⁸má saq-gá* 25. The possessions upon the prow of
 the ship [he put].
 26. *gasaṁ mēn*⁸ *giš⁸má eḡir-*[ra ba-e-ū-a
 mu] 26. I the queen upon the ship's stern
 rode.
 27. *ur-ri-bi mu-lu su-e-sir* [mal-la-ni
 E + S.ML-mà ni-in-tur]⁹ 27. The foe, he with sandals, entered my
 court.
 28. *ur-ri-bi šu-nu-laḥ-ḥa-bi*¹⁰ [ma-sū
 mu-si-in ir] 28. The foe put his unwashed hands
 upon me.
 29. *šu-ni mu-un-si-in-ir* [imī mu-un-
 du]¹¹ 29. He put his hands upon me, he filled
 me with fear.
 30. *ur-ri-bi šu-ni mu-un-si-in-ir imi-*
 tey-[a mu-e¹² gam-en] 30. The foe put his hands upon me,
 with fear he oppressed me.
 31. *me-e imi ba-da-tey* e-ne[nu-mu-
 da-tey] 31. I with fear was filled, but he did
 not dread.
 32. *tūg-mu mu-da-an-ḥar* *dam-a-ni*
 mu-ni-in-tūg 32. My garments he tore away, and
 clothed his wife therein.
 33. *ur-ri-bi dāḡ zaḡin*¹³ *mu-da-an-sil*
 dumu-ni mu-ni-in-lal 33. The foe stripped off my jewels of
 lazuli and put them on his son.
 34. *ki-gub-ba-bi* *ām-gūḡ* [e-ne] 34. I tread now his courts.
 35. *gin-ma ni-mà-sū*¹⁴ *ki-ām-si-in-ḥin-*
 ḥin 35. So for me myself he sought in the
 shrines¹⁴.

1. Var. *mu-a*.
 2. Var. *ba*.
 3. Compare RYDAU, *Miscel.* n^o 3, 5-7.
 4. Var. omits.
 5. Var. omits, l. 21.
 6. On the variant line 22 follows 23.
 7. Var. *ma-an-ga*, evidently a case of vowel harmony. Cf. SBH. no. 83, obv. 41.
 8. Var. *ga-sa-an-mēn* (so read).

9. Here var. has a line omitted both by K. 41 and K. 2485.
 10. Var. *ni*.
 11. For variants see SBP. p. 4.
 12. So K. 41.
 13. *mu* is omitted (!)
 14. Var. *sū*. The text of K. 41 obv. III, 21 is evidently in disorder. The Semitic has apparently *ki-a-am ana ramani-ja*.

36. *ud-ba-a imi-ba-teg su¹-ê-ta* 36. Then I was filled with fear. "Cause her to go forth" (he said?) Not should I go forth (?)
37. *ê-mâ ba-an-ûl-e-en ingur-mâ² ba-ab-
[na-ê] huluh-ha* 37. In my temple he pursued me, in my halls he terrified me.
38. *tu-(hu) imi-teg-a-gim mûs-ûr-ra ud-
ba-ir* 38. Like a frightened dove upon a beam, I passed the night.
39. *su-dîn-(hu) dal-la-gim [dî-dê | al-
gîr-gîr-rî-e]n* 39. Like a *sadîn*-bird that flees from a cranny I hastened by night.
40. *ê-mâ musen-gim im-ma-r' a-an-
dal-e-en* 40. From my temple like a bird he caused me to fly.
41. *[urû-]mâ musen-gim im-ma-r[a-an-
dal-e-en]* 41. From my city, etc.
42. *[ê-]mâ egîr-mâ gû-mu-un-[de-de-e]* 42. "My temple is behind me", I cry.
43. *[gašan-]mên urû-mâ egîr-mâ gû* 43. "A queen am I, and my city is behind me", I cry.
44. *[me-e] ê-mâ ê-mu nu-mên a-gim
in-na-a-de³* 44. To my temple, "My temple thou art not", thus I cry.
45. *[me-]e urû-ma urû-mu nu-mêna-gim
me-e Ê + SAL ma E + SAL-mu nu-
mên a-gim* 45. To my city, "My city thou art not", thus (I cry). To my habitation, "My habitation thou art not", thus (I cry).
46. *[na-]an-tur de-en-im-mi(?)-in-dûg-a
la-bi mu-un-kur-e* 46. If I say I will not enter into it, its beauty consumes me.
47. *na-an-da-ra-ma-mâ⁴ da-im-mi-in-
dûg i-si-is-bi-ma-a ma-un-da-ra ÷-
gi* 47. If I say I will not come unto it (?), longing for it causes me to tremble.
48. *a-gim ni-gul a-gim ni-gul-gul ni-zu
a-gim mu-un-pi-el* 48. Even as he destroyed it, destroy thou him likewise. Do thou thyself even so make him ashamed.

1. KING's copy of CT. XV 25, 13 and my collation have *ba*, but *su* is apparently the true reading.

2. K. 41 *gim* is evidently an error of the scribe.

3. This text agrees with K. 41 in omitting four lines concerning Isin and Larak, thus proving that the classical text in CT. XV 24-5 is an Isin and Larak redaction.

4. This gives the reading for K. 41, rev. I 16. Var. *mâ-mâ*.

5. *ra* on BM. 23117 appears probable and is here certain. The Semitic of K. 41 has *usanûs-anni*, III^u of *nâsu*, to shake, tremble. K. 41 has clearly *zi-gi* which is a preferable reading for $\sqrt{\text{si-gi}}$, "to crush". For *gi* = *nâsu* cf. CT. XII 29 obv. 22b, rev. 14 b, *gi* = *na'-a-su*?. Cf. SAL. 10289(?).

49. <i>sal-egj E + SAL-zu a-gim ni-gul-la ni-zu</i>	49. Oh lady as in thy chamber thou didst perish, do thou even so make him ashamed.
50. <i>ni-zu mu-lu kūr-ra a-gim-mu-un- [na]-zi-em</i>	50. Thou thyself the foe even so wilt requite.
51. <i>gašan kūr-ra-ra a-gim¹</i>	51. Oh queen the foe even so thou wilt requite.
52. <i>me-e ni-mu nu-mu-un-pi-el a-a-mu mu-un-pi-el</i>	52. " I myself didst not cause the shame; my father caused the shame.
53. <i>umun dingir gal-e mu-un-pi-el a-a- mu</i>	53. The lord great god caused the shame; my father caused the shame.
54. <i>umun kūr-kūr-ra mu-un-pi-el a-a- mu</i>	54. The lord of the lands caused the shame; my father, etc.
55. <i>umun dūg-ga zi-da mu-un-pi-el a-a- mu</i>	55. The lord of unerring word caused the shame; my father, etc.
56. <i>ki ub-da nu-di-di-bi-mèn nu-kus-ù- bi-mèn ud-ba me li [e-a²]</i>	56. Where once I hastened not, I sorrowed not, now I shall be glad.
<hr/>	
57. <i>a i-dé-ba šag-mu a i-dé-ba šag-mu a i-dé-ba ur³-ba lū-lū⁴</i>	57. How long before her, how long before her shall my heart be cast in gloom?
59. <i>mu-giy an-na gašan an-na-ge</i>	59. Oh virgin of heaven queen of heaven.
60. <i>kūr sun-sun gašan é-an-na-ge</i>	60. Thou that shatterest the mountains, queen of Eanna.
61. <i>an al-dūb-ba gašan é-gè-par-ge</i>	61. That makest heaven to tremble, queen of the dark chamber.
62. <i>ki-šig-ga gašan-é-an-ki-ge</i>	62. That makest the earth to quake, queen of Eanki.
63. <i>⁴lil-la-en-na gašan é tūr-|dāg- ga(?) -a-ge</i>	63. Lillanna queen of Eturdaggā.
64. <i>dagal é-a ¹[da-|da nu-nunuz šag-ga</i>	64. That lovest the temple, Oh <i>Dada</i> sacred woman child-begetting.

1. K. 6881 has for lines 49-51 *mu-lu . . . mu-un-na-zi-em : lū . . .*

2. Cf. CT. XV 24, 14 *ud-ba me li-e-a*. SBH. 54 rev. 5 has a Sem. translation; *|asar ? |ume-su sa idilu balu imahu anaku umu sa imim-[mir]*.

3. *ur'* = *dintu*, derivative of \sqrt{er} = *bakū*.

4. Semitic in SBH. 54 rev. 7; *aḥulap libbi-sa aḥulap libbi-sa aḥulap panu-sa ina dintim dulluḥu*, which corresponds to line 57 of our text. The Sumerian has, however, quite a different text.

Rev.

1. ^dna-[na-a?.....] e-a-ge
 2. sag (?).....ra-mu
 3. ^d.....mu

LXXII

K. 8473. A duplicate of the hymn to Shamash, SBH. no. 23 obv. 6-24. At this point the hymn to the sun-god evidently ends, for K. 8473 has a line here and then begins with liturgy to Adad K. 24 (no. 16), of which it is a duplicate so far as preserved. For this hymn see SBP no. V. Line 5 of K. 8473 is not in the variants SBH. 23 and 24.

Line 13 has *ud-da* for *ud-du*, *17 gis a-am* for *da-ri* in SBH no. 23 obv. 23.

LXXIII

BM. 81-2-4, 207, a large tablet containing the end of a litany to Enlil and the psalm to the flute with which these litanies generally end.

Obv.

- | | |
|---|--|
| 13. e..... | 13-16. |
| 14. e..... | |
| 15. e-[?].....] | |
| 16. e-ne-[.....] | |
| 17. mu-lu ù ¹ kalama-ta dingir ba-é | 17. The lord the mighty one, from the land the divine one has gone forth. |
| 18. gil-sa-a-bi-sù ki-bi-sù la-ba-ab-gi | 18. To his treasure-house, to his place he returns not. |
| 19. ta me-a-bi nu me-a-bi ² | 19. That which was should not have been. |
| 20. uku tür-tür na-am-tag-ga nu-ma-al | 20. The little ones of the people have no sin. |
| 21. ud ma-al-la-aga ³ ud ma-al-la-aga
ud me-te-a nu-ma-al | 21. A day of desolation, a day of desolation; a day of seemliness it is not. |

1. *mu-lu ù*, lit. = *amelu le'u* "the mighty man".

2. Cf. Gud. Cyl. A IV 23.

3. A var. of *gilliema* = *sahlulutu*.

22. ùḫ-ḫa-a	dubbin musen eri-in-na ¹	22. venomous,	claw of the Erin bird.
23. sā-tūr-ra	mu-lu-ra an-zi- em	23. the dragon, man overwhelms (?)	
24. mu-lu-ra	nu é-ne	24. man allows not to escape.	
25. é-	a	25. goes up (?)	
26. ra-ge	me- a	26-27?	
27. ge	me- [a]		
28. i-de te-en-bi-ta	ha nu-é-n[e?]	28. From before his grasp the fish escape not.	
29. dubbin še-ba	amar šu-ti- a	29. With crushing claw the full grown calves it seized.	
30. ḫub ḫub-ba	mu-lu šu-ti- a	30. With destruction man it pos- sessed.	
31. udu-zib-ba ²	mu-lu šu-ti- a	31. The raging storm man has possessed.	
32. kalag-ga gud áb-ba	šu-ti-a	32. The strong one ox and cow has seized.	
33. a-kalag ḫul-ma-al-la	e-zīnu-bal- e	33. In the evil flood the sheep pass not over.	
34. ki-a ḫul-ma-al-la	e-zī a-nag gi-a	34. In the evil earth the drinking places disappear for the sheep.	
35. e-ne-em-mà-ni na-ām-tag-ga	nu-ma-al mu-lu ta-zu mu-un-zu	35. His word institutes no sin, oh lord who comprehends thy form?	
36. elim-ma	mu-lu	36. Honoured one who comprehends thy form?	
37. ^d gu-la	mu-lu	37. Oh Anu	who?
38. ^d mu-ul-lil-lá	mu-lu	38. Oh Enlil	who?
39. ^d am-an-ki	mu-lu	39. Oh Ram of heaven and earth	who?
40. ^d asar-lù-duḡ	mu-lu	40. Oh Marduk	who?
41. ^d en-bi-lu-lu	mu-lu	41. Oh Enbilulu	who?
42. ^d sukkal-mah-ām	mu-lu	42. Oh great messenger	who?
43. ^d mu-zi-ib-ba-sà-a	mu-lu	43. Oh thou named of good name	who?
44. umun ^d sá-kud mah-ām	mu-lu	44. Oh lord great judge	who?
45. dūḡ-ga-a-zu	mu-lu	45. Thy word	who comprehends?
46. mu- a-zu	mu-lu	46. Thy name	who comprehends?

Reverse.

1. e-ne-em-zu mu-lu ta-zu mu-
un-zu

Reverse.

1. As for thy word who comprehends
thy form?

1. The same bird in Gud. Cyl. A 25,
6; B 5, 4.

2. Cf. Cyl. A 25, 9.

<p>2. <i>elim-ma nir-gál galu è-ne mu-lu</i></p>	<p>2. Honored one and majestic, guide of the people, who?</p>
<hr/>	
<p>3. <i>mu-lu sa-ba-na mu-un-zu-a¹ umun a-ra-zu dé-ra-a[h-bi]</i></p>	<p>3. He who knows the heart of Anu, oh lord (intercession) may he speak unto thee.</p>
<p>4. <i>mu-lu sa-ab-ba-na mu-un-zu-a a- ra-zu</i></p>	<p>4. He who knows the heart of Anu, intercession may he speak unto thee.</p>
<p>5. <i>šā-ab e-lum-e mu-un-zu-a a-ra-zu</i></p>	<p>5. He who knows the heart of the exalted, intercession, etc.</p>
<p>6. <i>šāb² gu-la mu-un-zu-a a-ra-zu</i></p>	<p>6. He who knows the heart of Anu, intercession, etc.</p>
<p>7. <i>šāb kūr-gal a-a³ mu-ul-lil mu-un- zu-a a-ra-zu</i></p>	<p>7. He who knows the heart of the great mountain, father Enlil, intercession, etc.</p>
<p>8. <i>šāb⁴ an-ki mu-un-zu-a a-ra-zu</i></p>	<p>8. He who knows the heart of the Ram of heaven and earth, intercession, etc.</p>
<p>9. <i>šāb⁵ asar-lù-dug mu-un-zu-a a-ra- zu</i></p>	<p>9. He who knows the heart of Marduk, intercession, etc.</p>
<p>10. <i>šāb⁶ en-bi-lu-lu mu-un-zu-a a-ra- zu</i></p>	<p>10. He who knows the heart of Enbilulu, intercession, etc.</p>
<p>11. [<i>šāb</i>]⁷ <i>mu-zi-ib-ba-sà-a mu-un-zu-a a-ra-zu</i></p>	<p>11. He who knows the heart of Nebo, intercession, etc.</p>
<p>12. [<i>šāb umun</i>]⁸ <i>dī-kud maḥ-ām mu- un-zu-a a-ra-zu</i></p>	<p>12. He who knows the heart of the great judge, intercession, etc.</p>
<p>13. [<i>šāb ur-sa g-gal</i>]⁹ <i>mu-un-zu-a a-ra- zu</i></p>	<p>13. He who knows the heart of the great judge, intercession, etc.</p>
<p>14. [<i>šāb</i>]¹⁰ <i>mu-un-zu-a a-ra-zu</i></p>	<p>14. He who knows the heart of intercession, etc.</p>
<p>15. [.<i>ba</i>]¹¹ <i>lag er-ra ul-dé ba-ra-è a-ra-zu</i></p>	<p>15. [He of the wailing lyre that sends forth the storm, intercession, etc.</p>
<p>16. [.]¹² <i>a-ge a-ra-zu</i></p>	<p>16. intercession, etc.</p>
<p>17. [.<i>nun</i>]¹³ <i>ki-ge a-ra-zu</i></p>	<p>17. intercession, etc.</p>
<p>18. [.]¹⁴ <i>a-ge a-ra-zu</i></p>	<p>18. intercession, etc.</p>
<p>19. [.]¹⁵ <i>na-ge a-ra-zu</i></p>	<p>19. intercession, etc.</p>

1. Cf. SBH. 43, 13 = SBP. 124, 13.

2. Cf. SBH. 44, 14.

20.	[na-ge a-ra-zu	20.	intercession, etc.
21.	[ra (?) a-ra-zu	21.	intercession, etc.
22.	[si a-ra-zu	22.	intercession, etc.
23.	daḡal é-urú-saḡ-gá ¹ gasan din-dib- ba-ge a-ra-zu.	23.	Mother of <i>Eurusagga</i> , queen that gives life to the dead, intercession, etc.
24.	sáḡ-tun ² an-na gašan i-si-in-(ki-)ge a-ra-zu	24.	<i>sagṭun</i> of he aven, queen of Isin intercession, etc.
25.	⁴ nusku á-maḥ utuḡ é-kür-ra a-ra- zu	25.	Nusku of mighty oracles, shade of Ekur, intercession, etc.
26.	⁴ kal-kalaga ni-dū gal é-kür-ra-ge a-ra-zu	26.	<i>Kalkalaga</i> , great watchman of Ekur, intercession, etc.
27.	nubanda maḥ ⁴ mu-ul-lil-lá zid ge a-ra-zu	27.	Great herald of Enlil the faithful, intercession, etc.
28.	⁴ ur ³ ⁴ sin-na liḡir ab-bar-ra-ge a- ra-zu	28.	The divine servant of Sin, prince of prophecy, intercession, etc.
29.	...zu-na an sub-bi-en dé-ra-ab-bi a-ra-zu	29.	... of heaven may petition speak, intercession speak to thee.
30.	[še-ib nip]pur-(ki) é-kür-na a-ra-zu	30.	In the walls of Nippur, in his Ekur, intercession, etc.
31.	[ki-]úr é-nam-ti-la-na a-ra-zu	31.	In Kenur, in his house of life, intercession, etc.
32.	[še-ib zim]bir-ki é-bâr-na a-ra-zu	32.	In the walls of Sippar, in his Ebarra, intercession, etc.
33.	[še-]ib din-tir-(ki)-na a-ra-zu	33.	In his walls of Babylon, intercession, etc.
34.	[é-saḡ-]ila bád-si-ab-ba-(ki)-na a-ra-zu	34.	In Esagila, in his Barsippa, intercession, etc.
35.	[é-zí-]da é-maḥ-ti-la-na a-ra-zu	35.	In Ézida, in his great house of life, intercession, etc.
36.	[é-te-me]-an-ki- na a-ra-zu	36.	In his Etemenanki, intercession, etc.
37.	[é-dâr]-an-na na a-ra-zu	37.	In his Ekaranna, intercession, etc.
38.	[é-nam-bi]-é-zi-da ⁴ na a-ra-zu	38.	In Enambi, in his faithful house, intercession, etc.
39.	[é-ur-me-imin-]an-ki-na a-ra-zu	39.	In his E-urme-imin-anki, intercession, etc.

1. *bit bamat ummāni*, cf. SBII. 19, 51, and K. 69 obv. 15.

2. For the ancient sign, see REC. 447 and SAI. 3752.

3. Var. *uru*, SBII. 26, 10.

4. Cf. K. 193, 19.

40.	[<i>é-sir-sa'g-us-sa</i>	<i>na</i>	<i>a-ra-zu</i>	40.	In his Esirsagussa, intercession, etc.
41.	[<i>kis-ki, é-kisib-ba-</i>	<i>na</i>	<i>a-ra-zu</i>	41.	In Kis, in his "House of the seal", intercession, etc.
42.	[<i>é-me-ten-ur-sag-</i>	<i>na</i>	<i>a-ra-zu</i>	42.	In his Emetenursag, intercession, etc.
43.	[<i>gû-du-a-(ki), é-mes-lam-na</i>		<i>a-ra-zu</i>	43.	In Cutha, in his Emeslam, intercession, etc.
44.	[<i>é-i-é-é-a-nu-um-</i>	<i>na</i>	<i>a-ra-zu</i>	44.	In his É-ide-Anu, intercession, etc.
45.	[<i>é-é-du é-ra-ab-bi</i>		<i>a-ra-zu</i>	45.	Compassion? may he speak to thee, intercession, etc.
46.	<i>dib-bi-ne-du é-ra-ab-bi</i>		<i>a-ra-zu</i>	46.	Meray (?) may he speak to thee, intercession, etc.
47.	<i>gi-gi é-ra-ab-bi</i>		<i>a-ra-zu</i>	47.	"Repent", may he speak to thee, intercession, etc.

[*er-sem-ma*] *é-en-lil-lá-ge* [A psalm on the flute] to Enlil.

LXXIV

K. 9323. Fragment of a penitential psalm to Adad.

LXXV

K. 9378. Lines 2-3 duplicate of no. 73 rev. 41-4.

LXXVI

K. 9410. Fragment of a liturgy (?).

LXXVII

K. 9848. Fragment of a liturgy.

LXXVIII

Rm. 2 II 366. Fragment of a liturgy.

LXXIX

Rm. 2 II 420. Probably a litany. Only the ends of the left half of the column preserved.

LXXX

Bm. 79, 7-8, 70. A duplicate of IV R. 28* no. 4 rev. 24-33. Here *a-dûg-ga* is translated by *sanâtim*, submerged. *a-dûg* means "to pour or sprinkle" in IV R. 25 a 34, *su a-zag-ga-ne-ne a sal-zid mu-ni-in-dûg-ga*, "Their pure hands with water carefully he washed". In IV R. 28* no. 4 rev. 34 two translations of *a-dug-ga* are

given *ša naḫrum u sanū*¹, [The city] which was demolished and submerged. For *sanū* "be submerged", see ZIMMERS in GGA. 1898, 826; BOISSIER, *Choir* II 47, 6 *šubatsu istanā*, "its abode is submerged". Perhaps in CT. IV 29 C 3 *ši-ni-am*(?).

LXXXI

K. 9381. Fragment of a litany.

LXXXII

Rm. 2. II 426. Fragment of a litany.

LXXXIII

K. 13489. Fragment obv. and rev. of an Enlil liturgy.

LXXXIV

K. 11689. Beginning of an Istar liturgy *urū-a ur-ri ma-ni-in-ma-al = ālu ana nakri išsakkan*, "The city is given over to the foe".

LXXXV

Sm. 902. Fragment of an Enlil (?) liturgy.

LXXXVI

Rm. 911. Fragment of a ritual and incantation.

LXXXVII

K. 10195. Beginning of an Istar liturgy called *dagal mu-giḡ*.

LXXXVIII

Rm. 540. Left edge (obverse) of an Istar (?) liturgy.

LXXXIX

Rm. 2 II 424. Fragment from the middle of a litany.

XC

Rm. 539. Possibly an incantation.

1. Cf. SBH. 54 obv. 23.

XCI

K. 6564. Fragment of doubtful content.

XCII

K. 9298. Fragment of a hymn.

XCIII

K. 5273. Fragment of a litany including the seven heroic names of Enlil.

XCIV

K. 3804. Fragment of a lamentation.

XCV

K. 6110. A fragment of a hymn to Nintud, i. e. Ninlil.

Obv.

1. *kûr-gal* ³*en-lil-da su-di-a*
2. *durun-azag ka-zal-la ki-dûr-a nig-
du³-du³-a*
3. *bara* ³*nin-tud bara dûr-a- ni*
4. *isib-mah azag-gi ga-âm-me-te kalag
dib-a*
5. *nam-en nam-lugal* ³*en-lil-sû* [*gûl-*]¹
la
6. ³*nin-tud ka-zal-la-ki**a*
7. . . . ³*nin-tud**ni*

Rev.

1. *û-tu-da*
2. *ka-sil gar-ra*
3. [*kûr-gal*] ³*en-lil-da su- di-a*
4. [*ûb am*]*ar-bi-ta ka-sil mu-na-ab-
bi*

Obv.

1. By the great mountain Enlil she was taken by the hand (?).
2. In the sacred abode of festivity, in the resting place luxuriant,
3. In the shrine of Nintud, in the shrine where she sits,
4. I, the great enchanter, the holy (enchanter), will do what is seemly. (?)
5. By the priestly power, by the royal power of Enlil.
6. Nintud in festivity.
7. . . . Nintud.

Rev.

1. (she) bore.
2. creating festivity.
3. By the great mountain Enlil she was taken by the hand (?).
4. Because of the cows and their calves of joy she spoke.

1. Restored from K. 7787.

- | | |
|---|--|
| <p>5. . . . ^h<i>nin-tud-ri</i>¹ <i>i-lu-bi-ta mu-un-na-an-dû</i> (? -a)</p> <p>6. . . . ^h<i>nin-tud</i> <i>nin-mah</i> <i>keš-</i> (<i>ki</i>)-a</p> <p>7. <i>kür-gal</i> ^h<i>en-lil-da su-di-a</i></p> <p>8. ^h<i>nin-tud</i> <i>âb-amar-bi-ta ka-sil mu-na-ab-bi</i></p> <p>9. <i>dağal</i> ^h<i>nin-tud</i> <i>nin-mah</i> <i>keš-ki</i>-a</p> | <p>5. . . . Nintud with their cry they hailed (?)</p> <p>6. . . . Nintud great lady of Keš.</p> <p>7. By the great mountain Enlil was taken by the hand.</p> <p>8. Nintud because of the cows and their calves of joy spoke.</p> <p>9. The merciful Nintud, great lady of Keš.</p> |
|---|--|

XCVI

- K. 4427. Fragment of a hymn to Šin, nearly identical with SBH no. 38.

XCVII

- K. 7787. Hymn to Ninib, closely allied to no. 95. Line 4 has *gi-am-me-ten* for *ga-am-me-ten* on no. 95.

XCVIII

- K. 6637. Fragment of a liturgy.

XCIX

- K. 7227. Fragment of a liturgy.

C

- K. 7863. Portion of the obverse of a large tablet. A litany arranged in hemistiches.

CI

- Sm. 65. Duplicate of tablet five of the Istar liturgy *muten nu nunuz-gim*, SBP. 134, 33-45. The duplicate restores line 33 ^h*kür-me* not *mar* as in my edition, and l. 34 *ni-dû gal* "great watchman", not *umun-mu gal*.

CII

- K. 2489. Fragment of a hymn to *Aruru*, i. e. trs. Ninlil. With line one compare the title of an *ersema* psalm, *nin-mah* ^h*a-ru-ru*, IV R. 53 III 40.

CIII

- K. 3276. Fragment of a list of liturgical psalms similar to IV R. 53. With obv. 7 cf. IV R. 53 III 10, obv. 19 = IV R. 53 III 28.

1. For *ri* demonstrative v. § 163.

CIV

K. 9093. Fragment of a litany. Note the phrases: *a-ba mu-un-gul za-e mu-un-*
[*gul*] *a-ba mu-un-sig za-e mu-un-sig*, " Who has destroyed? thou hast destroyed.
Who has cast down? thou hast cast down. "

CV

K. 9120. Fragment of an Istar litany.

CVI

K. 8213. Fragment of a litany containing the seven heroic names of Enlil.

CVII

K. 6036. Fragment from the right edge of obverse. A penitential psalm.

CVIII

K. 9243. Lower edge of obverse. Fragment of a litany.

CIX

K. 3335. Fragment of a myth concerning the mythical birds *Zu* and *Arabu*.

CX

K. 5036. Fragment of a myth concerning *Nimib*. Notice lines 3 and 5: —
3. *gišKI-GU' à-saj ur-bi ni-kur-kur-[e-ne?]*, " In the mixing bowl . . . together
they (?) ate. "

5. *ur-saj-ra urù-mah saj-gù er-sa*, " Unto the heroic one the great city . . .
with wailing [cries?]

CXI

K. 9040. Fragment of a hymn.

CXII

K. 5830. Neo-Babylonian fragment of a liturgy to *Gula*. The tablet has two
small triangular holes evidently made with the stylus.

CXIII

K. 8963. Fragment of an incantation. With line 5, cf. IV R. 22 a 34.

CXIV

K. 9359. Fragment of doubtful content. Incantation?

CXV

K. 9618. Part of a penitential psalm, *er-sag tûg-mal*.

CXVI

K. 9399. Only traces of four lines. Mentions Ur.

CXVII

K. 9722. Fragment of a myth concerning a goddess.

CXVIII

K. 9368. Fragment of a litany.

CXIX

K. 13518. Fragment of a litany.

CXX

K. 13520. End of obverse. A litany.

CXXI

K. 13412. Fragment from the middle of obverse. A litany.

CXXII

K. 11857. Lines 1-4 are a duplicate of K. 10666, 3-8, and see no. 71 obv. 7-10.

CXXIII

K. 10178. Fragment of a litany.

CXXIV

K. 13526. Fragment of a litany.

CXXV

K. 13534. Lower edge of obverse. Six fragmentary lines containing names of temples.

CXXVI

K. 10168. Left edge, beginnings of eleven lines of names of temples and cities.

CXXXVII

K. 13557. Six fragmentary lines of a hymn to Nintud. With line four, cf. no. 95 obv. 1.

CXXXVIII

K. 13555. Nine fragmentary lines of a psalm. Among the deities mentioned is *Belit-šêri* l. 5 and *Zarpanit* l. 8.

CXXXIX

K. 13549. Fragment of a litany.

CXXX

K. 13554. Beginnings of eleven lines, probably a hymn to Sin.

CXXXI

K. 13546. Fourteen fragmentary lines of a litany.

CXXXII

K. 13542. Beginnings of seventeen lines of a hymn to Istar.

CXXXIII

K. 9550. Ends of eleven lines of a liturgy to Istar.

CXXXIV

K. 9316. Ends of twelve lines of upper right corner of the obverse of a liturgy to the "Word".

CXXXV

K. 9249. Nine fragmentary lines of an intercession *a-ra-zu dè-ra-ab-bi*.

CXXXVI

K. 344. End of obverse and thirty-four fragmentary lines of reverse. The obverse ends with an intercession. The reverse contains a litany to *Zarpanit*.

CXXXVII

K. 3390. End of obverse and beginning of the reverse of a litany of intercession.

- | | |
|---|---|
| 4. <i>mu a-še-ir-ra gīu a-še-ir-ra</i> | 4. The strong man weeps, the maid-
en weeps. |
| 5. <i>sal-la a-še-ir-ra dumu a-še-ir-ra</i> | 5. Women weep and children weep. |
| 6. <i>mu-lu šā-ba an-na mu-un-zu-a</i> | 6. May he that knows the heart of
Anu (intercede). |
| 7. <i>mu-lu šā-ba an-na mu-un-zu-a</i> | 7. May he that knows the heart of
Anu (intercede). |
| 8. <i>šāb^d-e-lum-e e-la-lu</i> | 8. The heart of the mighty one is
full of woe. |
| 9. <i>šāb^d-gu-la mu-un</i> | 9. He that knows the heart of the
great god (intercede). |
| 10. <i>šāb^d-mu-ul-lil-lá e</i> | 10. The heart of Enlil is full of woe. |
| 11. <i>šāb kūr-gal a-a^d-mu-ul-lil-lá mu-un</i> | 11. He that knows the heart of the
Great Mountain, father Enlil (in-
tercede), etc., etc. |
| 12. <i>šāb [^d-am-an-kī] e</i> | |
| 13. [<i>šāb^d-asar-]tū-dug mu-un</i> | |
| 14. e | |
| 15. mu-un | |
| 16-18? | |
| 19. [. <i>dé</i>]-ra-ab-bi | |

CXXXVIII

K. 3482. Duplicate of CXXXIX.

CXXXIX

K. 3141. Obv. A penitential psalm. K. 3482 (no. 138) is a duplicate, the variants of which are given below. On the reverse of K. 3482 the beginnings of eight lines.

- | | |
|---|---|
| 1. ¹ <i>er-šag tūg-[mal]</i> | 1. ? psalms of penance. |
| 2. [<i>me-e</i>] <i>sā-kud-ta me-e</i> | 2. I unto judgment, I |
| 3. <i>ma-ra ha-ma-da-tūg-mal</i> | 3. for me may he utter psalms
of penance |
| 4. <i>me-e sā-kud-ta imi-</i> | 4. I unto judgment in fear [will go]. |
| 5. <i>me-e umun-mu-ra er-ra mu-[un-ra-
ab-ir]</i> | 5. I unto my lord tears will bring. |
| 6. ¹ <i>er-šāb tūg-mal bar</i> | 6. Four psalms of penance |
| 7. <i>me-e dim-me-ir-mu a-na-ām mu-ni-</i> | 7. As for me, my god, what shall [paci-
fy?] |

1. Only a figure missing, giving the number of lines in the psalm.

- | | | | |
|-----|---|-----|--|
| 8. | <i>sul ðim-me-ir-har-bi nu 2 sa-ab-
lut</i> | 8. | The god heroic whose soul is not
evil-minded. . . . |
| 9. | <i>gi-bil-lâ gür-ra kûr-sû-du</i> | 9. | Bearing a torch, the far-away land. . . |
| 10. | <i>kî-dûr ul-du-e-ta an-sâb dib-
ba-sâb-ba</i> ¹ | 10. | In the abode where the blazing
sun arises in the heavens, sorrow
of heart. |
| 11. | <i>unuu ðim-me-ir-mu bara azag-ga
durun-a-ra er-ra</i> | 11. | Unto the lord, my god, who dwells
in the bright chamber, tears I
bring . |
| 12. | <i>me-e ðim-me-ir-mu ini-da² ba-an-
na-ab-[bi?</i>] | 12. | I unto thee, my god, with fear will
speak. |
| 13. | <i>me-e ðim-me-ir-mu sir-ri-es ga-an-
na-ab-[bi?</i>] | 13. | I unto thee, my god, with mournful
song will speak. |
| 14. | <i>me-e ðim-me-ir-mu a-ra-zu-ga-an-
na-ab-bi</i> | 14. | I unto thee, my god, prayers of inter-
cession will say. |
| 15. | <i>me-e ðim-me-ir-mu er-ra³ mu-un-
ra-ab-ir</i> | 15. | I unto thee, my god, tears will bring. |
| 16. | <i>me-e ðim-me-ir-mu sâ-kud ga-an-
na-ab-tur</i> | 16. | I unto my god, unto judgment enter. |
| 17. | <i>me-e dingir-mu nu-e-si-in-gin tûg'
mu ga-an-na-ab-ûr</i> | 17. | I unto my god, do come; my gar-
ments I remove. |
| 18. | <i>ma ma-al-la-sû sahar-ra ba da-
tûg</i> | 18. | Upon me prostrate, earth is scattered. |
| 19. | <i>umun ðim-me-ir-mu bara-azag-ga-
durun-a-ra er-ra sab-ne-du in-ir</i> | 19. | Unto the lord, my god, him that
sits in the bright chamber, tears
and sighing I bring. |
| 20. | <i>sâb ðim-me-ir-mu ki-bi-sû ha-ma-
gi-gi</i> | 20. | May the heart of my god return to
its place. |
| 21. | <i>. . . . ðim-me-ir-mu me-na-sû har-
[bi] a-ba be en</i> | 21. | my god how long his soul. . . . |
| 22. | <i>. dingir lû-gal-lu he</i> | | |
| 23. | <i>. nûr-da ad-sa</i> | | |

This psalm of penance is particularly important for its references to removing the garments (17) and putting earth upon the head (18). Note also the bearing of torches in line nine. From the reference in line ten, we infer that the psalm was said to Shamash the god of judgment. References to judgment in lines two and sixteen support this interpretation.

1. Var. *kî-dûr ul-ul lay-a-ge⁴ bab-bar-ra an*

3. Var. *er-da me* . . .

2. Cf. *me-da* = *puluhtu*, SBP². 4, 7.

4. Variant has *tûg-mu*, etc., on a separate line.

CXXX

K. 5024. Fragment of a lamentation.

CXXXI

K. 5302. Ends of ten lines of a litany.

CXXXII

K. 13567. Fragment of a lamentation.

CXXXIII

LITURGY OF THE CULT OF TAMMUZ

K. 3643. Obv. destroyed. Rev. has 25 fragmentary lines. The fragment contains several passages which vitally affect our knowledge and understanding of the cult of Tammuz. The liturgy represents the people rehearsing the sorrows of Innini wailing for the life of the earth and seeking the lost Tammuz. The song then turns to gladness and enlarges upon the glory of the risen Tammuz. He is identified with both Shamash and Nannar. The close relation between Tammuz and the sun-god is one of the clearest traits of Sumerian mythology. In the legend of the *kiskanû* tree of Eridu, whose abode is the hidden chamber of the river-god in the nether sea, Shamash and Tammuz¹ are the gods who watch the sacred "tree of life", in that subterranean sea². In MYHRMAN, No 6, l. 2 Tammuz has the title *babbar*, thus clearly identified with Shamash. Shamash and Tammuz are named as the gods of Durgurru³, and Tammuz is lord of Durgurru⁴. ZIMMERN has already pointed out that, in a list of gods so constructed as to give a resumé of the great lists of gods, Tammuz follows the Shamash section⁵. Another text which, as I have repeatedly pointed out, gives a theological analysis

1. *Dagal-usungal-anna-ge*.

2. CT. XVI 46, 195.

3. Clay cone of Sinidinnam, BA. 1 301 ff. Col. II 14.

4. CT. XV 18, 8.

5. *Gott Tamuz*, p. 13. In the great list of gods the Adad group breaks in between the Shamash and Tammuz group, v. ZIMMERN, *An = Anu*, p. 116, but this is due to late theological speculation, for in SBP. 160 Adad (l. 11) follows upon the Shamash and Tammuz groups.

of the Babylonian pantheon, ¹ is of special importance in this respect. This list begins with the Shamash-Nergal-Ninib group, after which follows Damu. The order here is as follows ².

1. Shamash and Aja. 2. Gibil. 3. Utaene. 4. Nergal. 5. Allat and Ningiszida. 6. Ninsubur (i. e. Ninib) and Gula. 7. Ninsubur of Larak and Gula of Larak. 8. Tammuz (Damu).

The Adapa legend represents Tammuz and Giszida ³ as gods who had vanished from earth (*ina mätini ilu šina halquma*) to guard the gates of heaven. The litany translated on page 20 speaks of Tammuz as *u-mu-zi-da*, and he is often addressed as *tu-mu umun-mu-zi-da*, "Child, lord of Justice", SBP. 304, 15; 312, 3; etc. Evidently in these Tammuz hymns not two gods "Tammuz child of Ningiszida (= *Umungiszida*)" are intended, but the liturgy simply addresses Tammuz under another title ⁴. Tammuz belongs to the group of deities connected with the sun in so far as he is a god of vegetation, and with the Ea group in so far as he descends into the nether sea and dwells in the abyss (*Dumuzi-abzu*). Shamash is *par excellence* the god of justice, and Nergal, the aspect of the sun in the lower world, appears to have passed judgment upon the souls of the dead. In *Zim Kultlieder*, No 26, obv. l. 16 Tammuz is called *umuna tarri*, "lord of judgment. Probably this power of inquisition attributed to the gods of light is derived from the revealing power of light which searches into the secrets of all things. The name *dumu-zi-da* itself means, "just child", whence we infer that in his original character he represents an aspect of the god of justice, possibly the spring sun, or possibly the original conception of this name is taken from the judgment of the souls of the dead, a function performed by the vanished lord of life.

Our text indicates clearly that the wailings for Tammuz ended with a celebration of his resurrection. I had already pointed this out in connection with another liturgy ⁵, also ZIMMERN on the basis of a new text ⁶ has come to the same conclusion.

1. SBP. 168-9.

2. SBP. 158-160.

3. *gis-zi-da* certainly identical with *umun-gis-zi-da*, *nin-gis-zi-da*, *u-mu-zi-da* (see above, p. 20, l. 5), means probably "faithfulness", *kittu*, *gis-zi-da* is a noun-formation from the root *zid = kinu* and the abstract prefix *gis*, v. Sum. Gr. § 151. Also cf. *gis-lal = tukumtu*, "binding, battle," from *lal = lamû*. This derivation strengthens the accepted derivation of *dumu-zi-da*, "faithful child". Both are therefore aspects of Shamash as *lord of justice*, or attendants of his court as Nig-zida (= *kittu*), Nig-sisa (= *mésaru*), Nig-gina (= *kittu*), etc., all of whom appear as inferior deities in the household of Shamash.

4. Against ZIMMERN, *Gott Tamuz*, p. 10, No. 21.

5. SBP. 339, n. 13.

6. VAT.617, v. ZIMMERN, *Gott Tamuz*, 33, n. 1. This Neo-Babylonian text is shortly to be published by ZIMMERN as No 2, in Vol. II of *Vorderasiatische Schrift-*

The author has generously allowed me to study this text, and I cite here two lines to show the close connection with lines 12 f. of K. 3643.

VAT. 617, Rev. 19; *ûr dagal-muḥ-na tur-tur-ra-ka su-am-mu-un-di-en-na.*

10. *tur-tur dagal-muḥ-na dagal-E + SAL-a-ge E + SAL mu-un-na-ab-bi*
 “ In the bosom of his mother creator, in his childhood, she gave him rest.

In his childhood, the mother creator, mother merciful, compassion spoke ”.

Noteworthy is line 14: ⁴ *û-ta-âm ki û-ta-âm*, “ The god of light upon earth shines, ” another passage in which Tammuz is identified with the spring sun. The identification of Tammuz with the moon-god in line 16 of K. 3643 introduces a new element into the Tammuz theology. The connecting element here is not clear, unless it be that Tammuz like the moon disappears for a time in the infernal regions. The text represents an advanced and abstract theology in which the personality of the various gods becomes faint and confused. Nannar was regarded as the father of Shamash, and Tammuz being identified with Shamash thus became Nannar himself. The passage shows how completely Babylonian religion outgrew the pagan character of its gods, evolved them into mere principles, and used their names as convertible terms for natural elements.

- | | |
|--|---|
| 1. <i>ki nu bir-bir-ra-mu</i> | 1. not is scattered (?) |
| 2. <i>surim-ma nu ki-sub ¹na-mu</i> | 2. the ewes not. |
| 3. <i>im da-an-uj-gu-la su-nu-gur-ra-</i>
<i>mu</i> | 3. the great, which is not purged. |
| 4. <i>ne-im-mar ne-im-mar ² i-si-is ud</i>
<i>mu-un-zal ³</i> | 4. She that lightens, she that lightens,
with lament by day is overfull. |
| 5. <i>akkil di-e dunu-sal kullab-(ki)</i> | 5. With sighing she goes, the daughter
of Kullab. |
| 6. <i>ûr (?) mas an-na nin sabur-ra ⁴</i> | 6. Wailing for the heavenly brother,
lord of the earth. |

denkmäler. A duplicate from the classical period is published by SCHEIL in the *Revue d'Assyriologie*, VIII, 161-9. Professor ZIMMERN has generously placed his copy at my disposal, and will himself edit the text in a future number of the *Leipziger Semitische Studien*.

1. Cf. *ki-sub* = *nidûtu*, desert land, POEBEL, BE. VI 2, 12.

2. *ne-im-mar* I take for *ne-gar* = *nûru*, an epithet of Istar as the divinity of Venus.

3. Cf. SMITH, *Miscel. Texts* II, 7.

4. This title usually written *nin-sabur* is an ordinary title of Ninib and means

bêl iršitim, “ lord of (in) the earth ”, referring to the annual descent of the sun-god, Ninib. The passage proves the close parentage of Tammuz with the sun-god Ninib, for which see ZIMMERN, *Gott Tammuz* 715.

7. <i>ûr(?)¹ mas azag suhub zagiu-na-</i> <i>mu</i>	7. Waiting(?) for the holy brother, my radiant <i>suhub</i> .
8. ? <i>e-ne-em sâg-sâg-ga-mu</i>	8. ....my sacred one
9. <i>ra-gab e-ne-em gi-en gi-na-mu</i>	9. Messenger of the word, my faithful one.
10. <i>ra-gab utul-mu mu-lu akkil-a</i>	10. Messenger, my shepherd, lord of lament.
11. <i>e-lum-ma-mu zi-ga-zu-dé zi-ga-zu-</i> <i>dé</i>	11. Oh my exalted one, when thou risest, when thou risest.
12. <i>e-lum-ma-mu ûr dagal muh-na-mu</i> <i>zi-ga-zu-dé</i>	12. Oh my exalted one, when to the bosom of my mother creator thou risest.
13. <i>ûr dagal-zu ûr kenag-zu zi-ga</i>	13. When to the bosom of thy mother, to the bosom of thy beloved thou risest.
14. <i>ûr dagal-zu gasân an-na zi-ga</i>	14. When to thy mother, the queen of heaven thou risest.
15. <i>e-lum-ma-mu a-ba^d uta-âm za-e</i> <i>d^uta-âm</i>	15. Oh my exalted one, who is Sha- mash? thou art Shamash.
16. <i>e-lum-ma-mu a-ba^d nannar za-e</i> <i>d^unannar-âm</i>	16. Oh my exalted one, who is Nannar? thou art Nannar
17. <i>za-e é-gal-la</i>	17. Thou in the palace
18. <i>és é-an-na uru</i>	18. In the abode of Eanna, in the city..
19. <i>és é-an-na</i>	19. In the abode of Eanna
20. <i>azag^d innina-ge</i>	20. Holy Innini
21. <i>anna dumu</i>	21.?
22. <i>azag^d innina-ge dug-li</i>	22. Holy Innini with abundance
23. <i>nin subur-ra</i>	23. Lord in the lower world
24. <i>an-na il-la</i>	24. To heaven lifted up
25. [<i>nin</i>]- <i>subur</i> - <i>ra</i>	25. Lord in the lower world?

CXXXXIV

K. 6084. Variant of SPB, p. 292 and IV R. 28^r no. 4 b 5 ff.

CXXXXV

K. 8610. Fragment of an intercession *arazu derabhi*.

1. For *ûr* = *bakû*, v. No. 139, 19.

2. The transcription contains a few corrections of the text discovered by collation.

CXXXXVI

K. 3026. Fragment containing thirty-nine ends of lines. A hymn.

CXXXXVII

K. 8462. Fragment of a psalm mentioning the musical instruments *uppu* and *manzu* (l. 5).

CXXXXVIII

K. 6881. Duplicate of K. 2585, see no. 71.

CXXXXIX

Rm. 314. Neo-Babylonian fragment of a penitential psalm, *eri-zu-sû ha-ma-šed-dé* « Unto thy servant (may thy heart) repose ».

CL

BM. 79-7-8-46. Hymn to the god Ea.

CLI

BM. 82-3-23. 5220. Fragment of doubtful content.

CLII

K. 11831. Fragment of a penitential psalm.

CLIII

K. 13522. Fragment of a litany.

CLIV

79-7-8, 79. Hymn to Shamash.

CLV

Rm. 13. Fragment of a hymn to Sin?

CLVI

Rm. 2, 219. A liturgy concerning Ur. In the first line is given the temple *gê-par-imin*, written *gê-pâr* in SBP. 6, 24. "the seven dark chambers". The same temple in SBII. 100,34.

CLVII

K. 5503. Fragment of four mutilated lines. A myth mentioning the throwing of the *sa-hul*, "the wicked net".

CLVIII

LITANY OF NEBO

K. 3238. Third tablet of the series *ukkin-ta es-bar-ra til-la*, "From the assembly wisdom is departed", catalogued in the native list at IV R 53a 31. The obverse is a duplicate of REISNER, SBII, no. 12 as far as line nineteen. The few lines preserved on the reverse are a duplicate of SBII, no. 12 rev. 5-9.

Obv.

- | | |
|--|--|
| <p>1. <i>a¹-û sa-ba-mal</i> \| . . . . . <i>kûr ul-gul-gul</i> <i>a</i> <i>šu</i></p> <p>2. <i>sa-du ri-tu-su sa</i> [<i>ina</i> <i>sadi-i</i> \| <i>u-ab-hit</i> \| <i>a-û</i>]²</p> <p>3. <i>e-ne-em</i> [<i>a¹ gu-la¹ kûr</i></p> <p>4. <i>e-ne-em</i> [<i>a¹ mu-ul-lil kûr</i></p> <p>5. <i>e-ne-em</i> [<i>a¹ mu-zi-ih-ba-sâ a¹</i></p> <p>6. <i>e-ne-em</i> [<i>a¹ sid-rû-kî-sâr-ra a¹</i></p> <p>7. <i>e-ne-em an-sû</i> <i>an-im¹-dûh-ba-ni</i></p> <p>8. <i>a-ma-tum sa e-lis sa-ne-e û-rab-bu</i></p> <p>9. <i>e-ne-em kî-sû</i> <i>ki al-sig-ga-ni</i></p> <p>10. <i>e-ne-em û-ma-ni-ta mu-un-da-an-dûg-ga-ni</i></p> | <p>1. The lofty one, furious (?), who in his shattered the mountain.</p> <p>3. The word [of Anu] shattered the mountain.</p> <p>4. The word [of Enlil] shattered the mountain.</p> <p>5. The word of him named with good name, the lofty one, furious, who in his shattered the mountain³.</p> <p>6. The word of the Recorder of the Universe, the lofty one, furious, who in his shattered the mountain.</p> <p>7. The word which stills the heavens on high.</p> <p>9. The word which causes the earth beneath to shudder.</p> <p>10. The word which in his glory he spoke.</p> |
|--|--|

1. Correct *U¹* to *A* in my text, lines 1, 3, 11.

2. This line is omitted in SBII, No. 12.

3. Lines 3, 4 are clearly a late insertion since, they do not appear on K. 3238.

4. *a* is apparently an abbreviation for *a-û sa-ba-mal*, etc., and shows that Nebo is the god first mentioned after the opening liturgical melody on the original.

5. Var. *al*.

11. *a-ma-tum ša ina ir-nit-ti-su il-*
bu-ú
12. *a¹ pap- nuu-an-ki-ge mu-un-da-*
an-dah-a-ni The form which Zarpanit magnified,
13. *[iš ?]-rat¹ sa ita zar-pa-ni-tum*
uš-ši-pu
14. *e-ne-em ú-ma-ni-ta mu-un-da-an-*
düg-ğa-ni [The word which he in his glory
spoke]²,
15. *a¹ mu-zi-ib-ha-sà mu-un-da-an-dah-*
ac-na And which he, named with a good
name, magnified.
16. *ma-da da-ma-al-la a mu-un-[düg]*
Waters have flooded the wide land.
17. *ma-a-tum ra-pa-aš-tum me-e u-*
sa-ne-e³
18. *mé-a na-am-lü-ğal-lu su⁴-ba-an-*
mar kūr al-ğul-ğul 18. He who in battle disposes of hosts,
has shattered the mountain.
19. *ina ta-ħa-zi uu-ma-na-a-ti ana ğa-*
ti ú-ma-al šadi-i u¹-ab-bit
20. *edin-na ğub-ba edin saġ-sū-ğa-*
mu When he walked in the fields, the
fields became pale (with hoar-
frost).
21. *ši-ra-am ina a-la-ki-su ši-riim*
pu-šu-šum-ma
22. *edin-na ki-ğub-bu ğin sal- sal- la* 22. In the fields where he walks, the
maiden who gives birth,
23. *ši-ra-am a-sar ā-lak-ti-su ar-da-ti*
*uš-šat⁵?*⁶
24. *kaskal-dubbin-na ú-ne-kur ú-ne-*
suġ-ğa 24. On the highway he oppressed, he
smote.
25. *ina ħar-ra-ni ip-rik-ma is-pu-un*
26. *ama-ħen-na eu-nun-mā-bi e¹-mu ?* 26. The begetting mother from her
shelter he caused to go up.
27. *um-ma a-lit-ti ana ma-aš-šar-ti*
ú-se-ši ?

1. This is the most probable restoration.

2. Not in K. 3238.

3. Cf. IV R. 28 * No. 4 rev. 35.

4. K. 3238 *su-sū*, which is evidently original.

5. *ša* omitted. Cf. JENSEN KB.VI 284, 17. For the adjective *pušū*, white, v. VAB.IV 154,32; 158 VII 5.

6. *ašsu*, perm. from *mašū*, be wide, conceive. Cf. S¹ 281 *dī-im = mašū* and *dim = hanū* (passim).

28. *gûd dūr-dūr (?) ru-nā-mā nu-un-*
nam-ga-NE-G.MI-DU? 1
29. *al-pi rah-zu-ū-ti ul ū-se-te-hi i* | The oxen which repose he lets not
rise.
30. *ama-heu-na en-unn-mā-bi i-ē-*
nu? 30. The begetting mother from her
shelter he caused to go up.
31. *a-ū a-a? ru na-nam kūr al-gul-gul* 31. The lofty one . . . shattered the
mountain.
32. *e-ne-em⁴ mu-zi-ib-ba-sā kūr* 32. The word of him, named with good
name, shattered the mountain.
33. *e-ne-em⁴ sid-rū-kī-sār-ra kūr* 33. The word of the Recorder of the
Universe shattered the mountain.
-
34. *a-ū K-sid-A-a-ni-ta-(sa-lu-ū kūr al-*
gul-gul 34. The lofty one, — when he bellowed,
he shattered the mountain.
35. *sa-dī-i ina sa-a-ga-mi-su sadi-i*
ū-tah-ba-tu
36. [*a-ū*] *K-sid-A-a-ni-ta kūr* 36. The lofty one, — when he bellowed,
he shattered the mountain.
37. [*4* *mu-zi-ib-ba-sā K-sid-A-gi-ni-ta*
kūr] 37. He named of good name, — when he
bellowed, he shattered the moun-
tain.
38. [*4* *sid-rū-kī-sār-ra K-sid-A-gi-*
ni-ta kūr] 38. The Recorder of the Universe, —
when he bellowed, he shattered
the mountain.
39. *K-sid-A-gi-mi-ta-kūr* | 39. The when
. he bellowed, he shattered the
mountain.

Rev.

2. *BAD tin-tir-ki*
3. *ri sa-ab-ba-na ē-sag-ila* 3. in his heart Ésa-
gila
4. [*e-ne-em sa-ab-mā-ge ū-lī-li? mu-*
un-dūg?] 4. The words of my heart in woe [I
speak ?
5. *e-ne-em ē-i-ul-lu-mā ū* (?) 5. The words of my house of lament ?
in woe I speak ?
6. *sa-ab-mā nu-un-nā-a sa-ab-mā mu-*
un 6. In my heart I am at rest, in my
heart I

4. Cf. SAI. 3176.

7. *ina lib-bi-ia a-na-lu ina lib-bi-ja . . .*
 8. *mu-lu sa-ab-mâ nu-me-a mu-lu ur nu è-a-mu*
 9. *isten i-lu¹ ba-lum lib-bi-ja man-ma-an ul [uši]*
-
10. *kalag-kalag-ga su-dû-mâ ki-bal-a gur-gur-mu*
 11. *id-lu sa da-na-na suk-lu-lu mu-ab-bit mal nu-kur-ti*
 12. *[ur-sag⁴ mu-zi-ib-ba-nâ kalag-kalag-ga : umun⁵ en-zag . . .²*
 13. *[⁴ag] dumu nun-ia kalag-kalag-ga : dumu-nitah è-sag-ila kalag-kalag-ga*
 14. *umun⁵ en-bad⁶ è-zi-da kalag-kalag-ga : dumu su-mar-gi a-a-[ni-ge¹*
 15. *⁴sûl-rû-sâr-ra kalag-kalag-ga : din-gir sag tin-tir-(ki) kalag-kalag-ga :*
 16. *⁴ab-ù umun gu-la kalag-kalag-ga : su-mah am- na- ge*
 17. *igi-gâl-bûd-si-ab-ba-[ki] kalag-kalag-ga : iskim-til⁴ kûr-gal kalag-kalag-ga*
 18. *dumu-nitah às-du⁴ marduk-kam kalag-kalag-ga : dumu-zid sir-a kalag-kalag-ga*
8. Any god without my knowledge goes not forth ; no, not one.
10. The hero, perfect in might, shattering the hostile land.
- The strong god named of good name, hero perfect in strength : The lord Nebo of Dilmun
13. Nebo son of the prince³, hero perfect in strength.
 Heir of Esagila, hero perfect in strength.
14. Lord, divine master of the wall of Ezida, hero perfect in strength ; The son avenger of his father.
15. Recorder of the Universe, hero perfect in strength.
 Chiefest god of Babylon, hero perfect in strength.
16. Divine *Ab-ù⁵*, mighty lord, hero, etc. Vast strength of heaven.
17. Wise one of Barsippa, hero, etc.
 Prophet of life (?)⁶, god of the great mountain, hero, etc.
 Only heir of Marduk, hero, etc.
 True son, wailer⁷, hero, etc.

1. The text has *ni-ku*. Interpretation uncertain.

2. Cf. BA. V 672, 1.

3. i. e., Marduk. The line = BA. V 672, 2.

4. Cf. K. 11632, 5 and for *amêlu bêl dâri*, STRASSMAIER, Neb. 411, 9.

5. An ordinary title of Tammuz.

6. Or 'perfect prophet' (?).

7. The epithet describes more accurately the god Tammuz, see above, note 5.

- | | |
|---|--|
| <p>19. <i>dug-li kalama gal¹ eri-e kalag kalag-ga : é³ mah kalag-kalag-ga</i></p> | <p>19. Abundance of the land, great (son) of Zarpanit, hero, etc.
Great psalmist, hero, etc.</p> |
| <p>20. <i>umun enim¹ bar-bar-ra kalag-kalag-ga : dúg-ga-ni ka-zal kalag-kalag-ga</i></p> | <p>20. Lord of the word of Shamash, hero, etc.
Whose speech brings gladness, hero, etc.</p> |
| <p>21. <i>mà é-engur-ra kalag-kalag-ga : umun á-ba gur-gur-ra kalag-kalag-ga</i></p> | <p>21. of the house of the sea, hero, etc.
Lord, whose hand wards off the foe), hero, etc.</p> |
| <p>22. <i>an-gim lib²-ba-mu kalag-kalag-ga : ki-gim sig-ga-mu³ kalag-kalag-ga</i></p> | <p>22. Like heaven he is made surpassing,
Like the earth he is established, hero, etc.</p> |
| <p>23. <i>mar-ur* ki-ga-mu kalag-kalag-ga-be-li a-bu-bu te-bu-ú</i></p> | <p>23. who sends a deluge, hero, etc.</p> |
| <p>24. [<i>á-</i>] <i>úr sâg-sâg-ga-mu kalag-kalag-ga : sa mes-ri-e-ti dan-ka</i></p> | <p>24. He whose limbs are sound, hero, etc.</p> |
| <p>25. [<i>ši-ib</i>] <i>lib-ba-mu kalag-kalag-ga : hi-ir-ka mu-a-ri</i></p> | <p>25. He whose knees hasten, hero, etc.</p> |
| <p>26. [<i>û-</i>] <i>ma di-di a-na kalag-kalag-ga : ka-sid ir-nit-te a-bi-su</i></p> | <p>26. He that attains unto the glory of his father, hero, etc.</p> |
| <p>27. <i>em enem-ma-da nu-mu-un-da-pad-da kalag-kalag-ga</i></p> | <p>27. . . . by a word which is not revealed, hero, etc.</p> |
| <p>28. <i>tu-ra</i></p> | |
| <p>29. <i>igi-nigin-na kalag-kalag-ga</i></p> | |
| <p>30. <i>it-ta-na-as-ka-ar</i></p> | |

CLIX

K. 8384. Fragment of a liturgy to Marduk.

1. *amelu UD-DU* often in colophons as variant of *amelu US-KU*, SBH. 102,51, and see REISNER, *ibid.* p. XII. With *é-mah* cf. *US-KU-mah*, 'the great psalmist', *passim*.

2. *kima sam² sûtul³*; v. *Sum. Gr.*, § 18.

3. *kima iršitum riti*.

CLX

K. 3445. Fragment of a Tammuz liturgy. The text contains a lamentation for Tammuz by his sister. "Food perishes, the shepherd is taken away.

... Drinking — water perishes, the shepherd is taken away. My son is not, the shepherd is taken away. My brother is not, the shepherd is taken away". Then follow references to going forth from the city, which constitute a refrain.

CLXI

K. 8644. Fragment of doubtful content, possibly a liturgy.

CLXII

K. 8608. Fragment of a liturgy.

CLXIII

K. 3315. Fragment of a hymn, partly interlinear. Variant of SBP. 124, 19-34. The obv. 7 has *za-e si-ra me-en* = *atta rabâta*, "thou art great". For *sir* < *nir* in this sense, v. *Sum. Gram.*, p. 241 *ser* (6). Lines 9 f. have an interesting reference to the creation of heaven and earth. Rev. 1-6 is a variant of no. 73 rev. 23-8.

CLXIV

K. 3288. Beginning of a section of a Sin liturgy, *ê-tûr ki âb-udu*, "The fold, place for cattle." Here *âb-udu* is translated by *la-a-tum* cows, with which cf. SBP. 338, 23.

CLXV

K. 3462. An incantation and ritual.

CLXVI

K. 3313. Fragment of a litany containing the refrain, "Unto thy city".

CLXVII

K. 3895. Fragment of a litany and lamentation for the temple of Babylon and Barsippa.

CLXVIII

BM. 91-5-9, 101. Beginning and end of a text forming one tablet of a litany to Ninib. The catchline begins *me-e umun-mu-ra*, "I to my lord". The following tablet is n° 176.

CLXIX

BM. 82-5-22, 534. A Semitic composition arranged in strophes of three lines on the obverse (?).

CLXX

Rm. 2 II 373. Fragment of a litany containing the refrain, *urû-ni-a*, "in his city".

CLXXI

Sm. 719. Fragment of a litany.

CLXXII

Rm. 492. Fragment containing only the refrain, *er-ra*, repeated nine times.

CLXXIII

DT. 312. Ends of eight lines of the beginning of the obverse. Probably a liturgy.

CLXXIV

K. 11639. Ends of four lines of the obverse and three lines of reverse. Contains the word *emesallim* > *ummisallim*, psalm.

CLXXV

K. 3001. Duplicate of K. 2004 and part of the liturgy, *ni-mal gû-de-de*, "The cow lowed". Line one of this fragment is line five of tablet two of the restored text in SBP, p. 26. See BA. V 619, 16.

1.	<i>dim-me-ir mah adab</i>	<i>KU-ra</i> ¹
2.	<i>é ki-siq-ga-ge (é ki-siq-ga)</i>	<i>ba-hul</i>
3.	⁴ <i>su-kur-ra tür nun zu-ab (ma-rat rubî)</i>	<i>KU-ra</i>
4.	<i>se-ih i-si-in-(ki)</i>	<i>ba-hul</i>
5.	<i>gasan say tu-mu an-na</i>	<i>KU-ra</i>
6.	<i>és é-an-na</i>	<i>ba-hul</i>
7.	<i>mu-gu-ih gasan an-na</i>	<i>KU-ra</i>
8.	<i>gasan an-na na-ana urü-na-sü</i> ²	<i>ba-hul</i>
9.	<i>nün gasan an-na</i>	<i>KU-ra</i>
10.	<i>akkil</i> ³ <i>ki-azag-ga</i> ⁴	<i>ba-hul</i>
11.	<i>nün gasan</i> ⁵ <i>subur</i> ⁵ <i>-ra</i>	<i>KU-ra</i>
12.	<i>é tuk-mes-kür-ra</i>	<i>ba-hul</i>
13.	<i>nün-tud-ür-ra</i> ⁶	<i>KU-ra</i>
14.	<i>kes-(ki) ur-sâb-ha</i> ⁷	<i>ba-hul</i>
15.	<i>gasan an-na hallab-(ki)</i> ⁸	<i>KU-ra</i>
16.	<i>urü-ni gir-su-ki-a</i>	<i>ba-hul</i>
17.	⁹ <i>ba-ü dam umun-na</i>	<i>KU-ra</i>
18.	<i>nigin urü-azag-ga</i> ⁹	<i>ba-hul</i>
19.	<i>dul-ur</i> ¹⁰ <i>ba-ü</i>	<i>KU-ra</i>
20.	<i>e-sil sir-sir-ra</i>	<i>ba-hul</i>
21.	¹¹ <i>é-? e-sil-sir-ra</i>	<i>KU-ra</i>
22.	<i>edin-bar</i> ¹⁰ <i>sir-hur-la-(ki)-a</i>	<i>ba-hul</i>
23.	<i>ab-ba</i> ¹¹ <i>zi-ib-zi-ib</i>	<i>KU-ra</i>
24.	<i>é . . . suq-ga</i>	<i>ba-hul</i>
25.	<i>nab dunu say an-na</i>	<i>KU-ra</i>
26.	<i>gal gü-en-na-gâ</i>	<i>ba-hul</i>
27.	<i>nün-mah gü-en-na</i>	<i>KU-ra</i>
28.	<i>dür-é a-düg</i> ¹¹	<i>ba-hul</i>
29.	<i>gasan-mu gasan gu-la</i> ¹²	<i>KU-ra</i>
30.	<i>se-ih sirar-(ki)</i>	<i>ba-hul</i>

1. K. 2004 and 3004 have *dür-ra*, but SBH. 118 obv. *gü-de-in-ra* = *ina šasê-su*, “When he (she) cries out”.

2. Glossed *iltun-bar-(ki) as-sum äli-sa*.

3. The sign is clearly $\text{𒀭} \text{𒀭} \text{𒀭} \text{𒀭} \text{𒀭}$, so that we have to do with a simple variant of $\text{𒀭} \text{𒀭} \text{𒀭} \text{𒀭} \text{𒀭}$.

4. Glossed *asri ellim*,

5. Cf. *Sum. Gram.*, p. 242.

6. Glossed *iltud-dâ-a-lu*.

7. Glossed *ana ki-sa ur-sâ-ba*.

8. Glossed *sa ha (?) . . .*

9. *Bau* is queen of *uru-azag-ga*, SBP. 154, 37. Here glossed *ša-pa . . .*

10. Cf. SBP. 170. 13.

11. Glossed *ana supat i-lt-a-at*.

12. *be-el-tum rabi-tum*.

31.	<i>nin-mah⁴ nina</i>	<i>KU'-ra</i>
32.	<i>dumu-zid UZ-da-gā</i>	<i>ba-hul</i>
33.	<i>dum-u-hu IS...igi-dub</i>	<i>KU'-ra</i>
34.	<i>é-ib-gal</i>	<i>ba-hul</i>
35.	<i>⁴asnan⁴ azag-stul</i>	<i>KU'-ra</i>
36.	<i>é(?) -gi-pal-da</i>	<i>ba-hul</i>
37.	<i>gasan é-zi-da-mu</i>	<i>KU'-ra</i>
38.	<i>... é-mar-a</i>	<i>ba-hul</i>

Rev.

[Several lines are broken away.]

1.	<i>... mü</i>	
2.	<i>SAL + KU' ⁴dumu-zi zu-ab . . .</i>	<i>KU'-ra</i>
3.	<i>na ki-nad ur-sā-ba¹</i>	<i>ba-hul</i>
4.	<i>saḡan hal lū ḡar-ḡar</i>	<i>KU'-ra</i>
5.	<i>és é-dūg-ga</i>	<i>ba-hul</i>
6.	<i>alad mu-lu urū</i>	<i>KU'-ra</i>
7.	<i>é bara-si-ga</i>	<i>ba-hul</i>
8.	<i>nin-dar-ra-na</i>	<i>KU'-ra</i>
9.	<i>és-é-ḡar-ra</i>	<i>ba-hul</i>
10.	<i>gasan-mu gasan banda²</i>	<i>KU'-ra</i>
11.	<i>āb-ki ūr</i>	<i>ba-hul</i>
12.	<i>ū-gūl AD(?) -AD(?) -ib dumu an-na³</i>	<i>KU'-ra</i>
13.	<i>és é-ḡal-ḡal-la</i>	<i>ba-hul</i>
14.	<i>é-da-zu za-ab-ba</i>	<i>KU'-ra</i>
15.	<i>é-bara-sir-ra</i>	<i>ba-hul</i>
16.	<i>ana ⁴dam-gal-nun-na</i>	<i>KU'-ra</i>
17.	<i>és gū-ab-bā⁵</i>	<i>ba-hul</i>
18.	<i>azag gasan mar- ki⁶</i>	<i>KU'-ra</i>
19.	<i>é (?) . . . ?-ra</i>	<i>ba-hul</i>
20.	<i>... gasan-an-an</i>	<i>KU'-ra</i>
21.	<i>tūr-saḡ ab-ba⁶</i>	<i>ba-hul</i>
22.	<i>ama-mu dīn⁷ -an-na</i>	<i>KU'-ra</i>
23.	<i>... nu-gal</i>	<i>ba-hul</i>
24.	<i>gasan . . . nu PA-bi</i>	<i>KU'-ra</i>
24.	<i>és-é-UD-KIB-NI'N-(ki)⁸</i>	<i>ba-hul</i>

-
- | | |
|---|--|
| 1. Corresponds to line 35 of SBP. 26. | 5. Line 38 in SBP. 26. |
| 2. Glossed <i>nin banda</i> . | 6. Glossed <i>ana su-bat</i> . Line 39 in SBP. |
| 3. L. 12 = 36 in SBP. 26, which has <i>nū-lī-lī urū (?) -mar?-ra(?)</i> . | 7. Var. SBH. 118, 10 has <i>na</i> . |
| 4. Line 17 = 37 in SBP. 26. | 8. Cf. SBP. 28, 41. |

CLXXVI

K. 3318. A section of a lityny following 91-5-9, 101 n^o 168.)

CLXXVII

K. 2786. The reverse is a duplicate of CT. XV 24, 3-13. It may well be that CT. XV 24-5, which evidently ended with the same line as SBH. no. 27 rev. (see for the restitution above no. 71), forms part of the second tablet of the series *a-še-ir gíg-ta*, of which SBH. no. 27 is the second tablet, and SBH no. 34 the fourth and last. If so, then K. 2786 also belongs to the second tablet of this series.

Oby.

4. <i>e-ne-em-zu-sù an al-dùb- dùb-bi</i>	4. At thy word the heavens tremble.
5. <i>e-ne-em mu-al-lil-là ki al-sig-gi</i>	5. The word of Enlil shakes the earth.
6. <i>... e-ne-em-zu an-ni ù-ta-ma-u</i> [an?]. <i>ra-na...</i>	6. Oh lord in heaven if thy word be seen, in heaven [there is sorrow].
7. <i>... e-ne-em-zu ki-a ù-ta-ma-u</i> <i>ki-a</i>	7. [Oh lord in earth if thy word be seen, in earth there is sorrow].
8. <i>... e-ne-em-zu na-am-bi-sù su- rim zi-dé sil-ba al sub</i>	8. ...because of thy word the faithful ewe rejects her lamb.
9. <i>... e-ne-em-zu na-am-bi-sù ùz zi- dé mäs-ba sub al</i>	9. ...because of thy word the faithful goat rejects her kid.
10. <i>a urú-zu zi-da ama gan zi-da dumu ni al-sub</i>	10. How long in thy faithful city shall the faithful mother reject her child?

[Not many lines are missing.]

Rev.

dani-ma nu-mu-un-ti-li-en tur-a
nu-mu un ti-li-en

1. *ni-nigin-ne-en ni-sù-sù-ne-en*
2. *ù-ki-sig-ga gíg-ga-bi ù-sù-a mèn*

Rev.

[The wedded it has not permitted to live, the little ones it has not permitted to live.]

1. It has gathered them, it has caused them to disappear.
2. For the nests their feeble ones (?) I give to eat.


1. For lines 8-10, v. SBH. 131, 36-8.
2. See SBP. 10, 22 and 2, 3.

3. Var. *ki-bi-ta*.
4. Var. *ù-kù*.

- | | |
|---|---|
| <p>3. <i>tûr gu¹-bî nîgîn-na²-mên</i></p> <p>4. [<i>gasan</i> -mên <i>nu-lu gir-a³ uru-a gûr</i>
-<i>ra mên</i>]</p> <p>5. <i>sal-tuk kî-sug-ga mâ-sû⁴-a mên</i></p> <p>6. [<i>SU</i> + <i>NIGL</i>] ⁵ <i>ba ambar-ra mâ⁶</i>
<i>nîgîn-na mên</i></p> <p>7. [<i>urû- mâ ur⁷-ri-mên sil-mâgir-mên</i>]</p> <p>8. <i>kî den dagal⁸ uku-mâ é-ur⁹-ra-bî</i>
<i>mên</i></p> <p>9. [<i>libis ni-ma-al¹⁰ â-nu-ma-al-la¹¹</i>
<i>mên</i>]</p> <p>10. [<i>nîn-mên</i>] <i>E</i> + <i>SAL-mâ libis nu-</i>
<i>ma-al-la¹² mên</i></p> <p>11. [<i>e-ne-em-mâ-¹³a-nî ba-an-da-ûl¹⁴-e</i>
<i>en¹⁵dî-in-ga-ub¹⁶-dûg</i>]</p> <p>12. <i>me-e kî-e¹⁷.</i></p> | <p>3. For the stalls their oxen I gather (?)¹⁸.</p> <p>4. A queen am I who has wandered forth, in my city a stranger am I.</p> <p>5. She that cares for the lowlands, in a boat submerged¹⁹ am I.</p> <p>6. She that collects the fish of the pools, in a hunter's boat (?) am I.</p> <p>7. To my city hostile am I, from my streets I have hastened.</p> <p>8. In the place of begetting, [in the house] of my begetting mother, protecting shadow of her home am I.</p> <p>9. Compassion (?) of a cow I have I, one of great wisdom am I.</p> <p>10. A queen in my woman's chamber am I; one of vast compassion am I.</p> <p>11. His word sends me forth in haste, as often as it is spoken (?) unto me.</p> <p>12.</p> |
|---|---|

CLXXVIII

K. 5240. Fragment of an intercession. Line 8 corresponds to SBP. 258. 21.

- | | |
|---|---|
| <p>1. KING, CT. XV 7, 24 falsely <i>zur</i>.</p> <p>2. Var. <i>a-nak</i>, "I give to drink".</p> <p>3. Var. <i>ba</i>.</p> <p>4. Var. <i>su</i>.</p> <p>5. For the form of the sign, later Br. 7238, cf. BM. 17756, rev. 12.</p> <p>6. Confirms CT. XV 24, 8. Var. <i>ba-an-nîgîn</i>.</p> <p>7. Var. <i>urî</i>, Br. 7304.</p> <p>8. Vars. CT. XV 24, 10 and 8, 29 have <i>é-dagal</i>, and both <i>dûl</i> after <i>mâ</i>.</p> <p>9. Var. 8, 29 <i>ûr</i>. The omission of <i>dûl</i> = <i>šalûlu</i>, "shadow," is apparently an error.</p> <p>10. Var. <i>nî-gal</i>, probably a variant of <i>nî-mal</i> = <i>littu</i>, see no. 71, obv. I.</p> <p>11. For <i>â-nun-gâl</i>, RADAV, <i>Miscel.</i> no.</p> | <p>1. rev. 22; cf. SBP. 84, 22.</p> <p>12. For <i>nun-mal</i>.</p> <p>13. Var. omits.</p> <p>14. So read. The sign is .</p> <p>15. Var. <i>en-nâ</i>.</p> <p>16. Var. <i>nu-ub</i>.</p> <p>17. Var. has a different text, v. SBP. 2, 13.</p> <p>18. Var. "I give to drink".</p> <p>19. The meaning of this mythological reference is not clear. The myth of Tammuz submerged in a boat is known, v. SBP. 308, 40. In <i>Zimmern, Sam. Kultlieder</i> 35 rev. 4 reference is made to Innini who rides in a boat in quest of Tammuz.</p> |
|---|---|

CLXXXIX

K. 5040. Fragment of an intercession.

CLXXX

K. 6173. A liturgy to . . . and Marduk. The catchline has *...ḫar-ra-an kūr-kūr-ra asilal si-sa.* in the way of the mountain in joy he directed. . .

CLXXXI

K. 9385. End of a psalm. Lines 8-13 correspond to SBP. 238, 21-26.

CLXXXII

K. 8642. Fragment of doubtful content.

CLXXXIII

K. 9333. End of a penitential psalm.

CLXXXIV

K. 5831. Fragment of a psalm of intercession.

CLXXXV

K. 4638. Fragment of a litany, *gû-â-nun = ḫarradu sa la immahḫaru* and *d^{ub}ḫur-ḫur-zîd-sar = naptanu*.

CLXXXVI

K. 2881. Fragment of a litany. The obv. 4-15 consists of a refrain, "Thy temple or city which thou hast made an object of admiration, behold".

The reverse 11-13 is a duplicate of SBP. 98, 38-43.

CLXXXVII

K. 41839. Fragment of a litany with the refrain, *a-ba-i-dîb*.

CLXXXVIII

K. 10728. Fragment of a liturgy, with Semitic glosses.

CLXXXIX

K. 9767. End of the second tablet of the series, *a urû-nu im-me*, "How long, oh my city, she cries". Cf. SBII, no. 31, obv. 1.

CLXXXX

Sm. 2170. Fragment of doubtful content, possibly an incantation.

CLXXXXI

K. 10377. Portion of the right edge of an incantation against the seven evil spirits.

CLXXXXII

K. 4630. Beginning and end of the last tablet of the series, *en-za sü-mar-mar*. The fourth tablet is preserved in fragmentary condition in SBII, no. 28. With the opening line of K. 4630, *umun nammunsubben*, "Oh lord thou wilt not reject me", compare the title of a series IV R. 53b. 35.

CLXXXXIII

K. 10205. The reverse is the end of an *er-sem-ma*, or song on a flute, concluding a liturgical series, cf. SBP, p. XII. The psalm is similar to no. 181 and SBP, p. 258, which is ordinarily termed *er-sag-tug-mal*. The obverse 12-17 is a duplicate of SBII, no. 30, obv. 42-47.

CLXXXXIV

K. 5188 + 8481. A fragment of a large tablet belonging to a series concerning the harlot or the female principle of lasciviousness. The obverse line one agrees with DT. 67 rev. 6, and the two texts are duplicates from this point. It is probable that both texts form part of the same series. I edit first DT. 67, restoring the reverse from the obverse of K. 5188. The reverse of K. 5188 + 8481 is badly broken and otherwise damaged.

It is interesting to find Ishtar appearing as the goddess of purity in the family life. According to the ancient liturgy SBP. 12, 29, Ishtar protects women in child — birth, a phase of her activity compatible with her hatred of sexual immorality.

DT, 67 Obv. (A.S.K.T., no. 17.)

1. mu nin
2. ra-gab e-n e-em gi-na [gi-na-mu] 2-3. The messenger establis her of the
3. [ra-ak-bu-ù] mu-kim a-ma- tim word.
4. [ra-gab utul] mu mu-lu akkil-ge 4-5. The messenger of my counsel, he
5. [ra-ak-bu-ù sa te-e-mi] 1 of sorrow.

1. *temu* here translates *utul*. For restorations see No. 143.

6.	<i>ki-el-(?)|e gi-in¹-e</i>	<i>äg-gig ne-aga-a</i>	6-7.	The maid, the servant has disgraced.
7.	<i>ar-da-tum (?)|am-tum</i>	<i>ik-ki-ba e-ta-kal</i>		
8.	<i>[ki-el|e ama-na-am-tag-ga</i>	<i>äg-gig ne-aga-a</i>	8-9.	The maid, Mother of Sim, has disgraced.
9.	<i>ar-da|-tum amanamtagga</i>	<i>ik-ki-ba i-te-pu-us</i>		
10.	<i>ama-|na-äm-tag-ga</i>	<i>na-äm-tar gäg-ga-ge</i>	10-11.	The Mother of Sim, fate of disease.
11.	<i>amanamtagga</i>	<i>si-ma-tu sa mar-ša</i>		
12.	<i>na-am-tar gäg-ga-ge</i>	<i>i-dé a lü-lü</i>	12-13.	Fate of disease (who) darkens the face with tears,
13.	<i>si-ma-tu sa mar-ša pa-nu sa</i>	<i>düm-tam dul-lu-lu²</i>		
14.	<i>güsgu-za azag-ga</i>	<i>dür-mar-äm</i>	14-15.	On the clean stool sat,
15.	<i>ina ku-us-si-i el-li-tim</i>	<i>u-süb</i>		
16.	<i>musnad azag-ga</i>	<i>ki-nad ba-nad</i>	16-17.	In the clean bed lay,
17.	<i>ina ir-si el-li-tim</i>	<i>it-ta-ziz</i>		
18.	<i>müs-ba-ab-düg-ga³</i>	<i>in-ga-an-zu</i>	18-19.	Man she taught the desire of intercourse.
19.	<i>i-sa-ri ri-ha-a</i>	<i>il-ta-mad</i>		
20.	<i>müs su-ab-düg-ga</i>	<i>in-ga-an-zu</i>	20-21.	Man she taught to kiss.
21.	<i>na-sa-kam</i>	<i>il-ta-mad</i>		
<hr/>				
22.	<i>ga-nu ga-ni-lah-en</i>	<i>ga-ni-lah-en</i>	22-23.	Oh come let us go to it, let us go to it.
23.	<i>al-kam i ni-il-lak-su</i>	<i>i ni-il-lak-su</i>		
24.	<i>me-en-ne urü-sü</i>	<i>ga-ni-lah-en</i>	24-25.	We to the city, let us go.
25.	<i>ni-nu ana äli-su</i>	<i>i ni-il-lak-su</i>		
26.	<i>urü-sü u-di sü</i>	<i>ga</i>	26-27.	To the city for beholding, let us go.
27.	<i>ana äli ana tab-ra-a-ti</i>			
28.	<i>urü-sü gullab-(ki)-sü</i>	<i>ga</i>	28.	Unto Kullab let us go.
29.	<i>se-ib unü-ki-sü</i>	<i>ga</i>	29.	Unto walled Erech let us go.
30.	<i>se-ib hallab-(ki)-sü</i>	<i>ga</i>	30.	Unto walled Hallab let us go.
31.	<i>har-sag-kalam-ma 's-sü</i>	<i>ga</i>	31.	Unto Harsagkalamma let us go.
32.	<i>e-tür-kalam-ma 's-sü</i>	<i>ga</i>	32.	Unto Eturkalamma let us go.

1. Read *in* not *lugal*.
 2. Cf. SBH. no. 27 rev. 6.
 3. The finite form *ba-ab-düg* is here employed as an infinitive object of the verb *in-gan-zu*, with which compare *ba-*

ab-dü-dü = *ana puhhur*, Šamašumukin, Bilingual 9.

4. Names of temples in Ullab, SBH. 104, 16.18.

Rev.

- | | |
|--|--|
| 1. <i>ûru-sû ûru-sû se-ib tin-tir- ki)-sû</i> | |
| 2. <i>ana âli ana âli ana li-bit-tim</i>
<i>ba-bi-lu</i> | 1-2. Unto the city, unto the city, unto walled Babylon let us go. |
| 3. <i>e-ne-em gasan an-na-ge di-da- ra</i> | 3-4. Against the command of the queen of heaven, which she spoke, |
| 4. <i>ana a-wa-at illu Istar ik-bu-û</i> | |
| 5. <i>ki-el ama na-am-tag-ga sahar-hub-ba-ba-zid¹</i> | 5-6. The maid, Mother of Sin, covered with dust, has transgressed. |
| 6. <i>ar-da-tum amanamtagga ina e-pi-ri it-ta-bal-kit</i> | |
| 7. <i>i-de mu-un-si-in-bar i-de dug-a-ge</i> | 7-8. She beheld her with a look of death. |
| 8. <i>ip-pa-li-is-su-ma nap-lu-us mu-tim-ma</i> | |
| 9. <i>gasan-e gi-ba-an-de-e gi-na-am-tag-ga su-ga²-am</i> | 9-10. The queen wailed with a loud wail of revenge for sin. |
| 10. <i>be-el-tum is-si-ma sa-si-e ar-ni-im-ma</i> | |
-
- | | |
|--|---|
| 11. <i>sig sak-ki-na-ge mu-ni-in-dib</i> | 11-12. By the forelock of her hair she seized her. |
| 12. <i>ina pa-ni-a-at piv-ti-sa ig-bat-si</i> | |
| 13. <i>ki-el ama-na-am-tag-ga had-ur-ta ba-sub</i> | 13-14. The maid, Mother of Sin, at the wall's foundations was hurled. |
| 14. <i>ar-da-tum amanamtagga ina li-it du-ri it-tan-di</i> | |
| 15. <i>sab-ba sibir-ra-a-na de-mu-un-gi-gi</i> | 15-16. May the shepherd with his staff slay her. |
| 16. <i>ri-e-û ina si-bir-ri-su li-duk-si</i> | |
| 17. <i>labar-e me-zi-a-na de</i> | 17-18. May the psalmist with his <i>mešu</i> slay her. |
| 18. <i>ka-lu-u ina me-si-e-su</i> | |
| 19. <i>duk-ka-bur dukgur-ra-na de</i> | 19-20. May the <i>paḥaru³</i> with his vessel the <i>zarbabu</i> slay her. |
| 20. <i>pa-ḥa-ru ina zar-ba-bi³-su</i> | |
| 21. <i>... lû-ra me-ri⁴ ba-da-ra-na de</i> | 21-22. May the ... with sword and knife (?) slay her. |
| 22. <i>... lû-ru-u ina paṭ-ri u haṭ-ṭar-ri⁵</i> | |

1. So the Semitic (*ittabalkit*) has read *KU*, from *zig*, to rush.

2. *sû-ga* is not translated in Semitic. According to II R. 30 a 10, the translation should be *sasê arni saḫû-ma*.

3. Var. *zarbabê*. The Sumerian ideogram on K. 5188 is *kisi*, the ordinary sign

for the insect *zîrbabu*. Apparently the words *zîrbabu* and *zarbabû* are connected.

4. Var. *me-ri-a*.

5. Or *paṭarri* (?).

6. The accepted translation of *paḥaru* is « potter », but this is uncertain.

23. [mu-na-d] üg ta-me-a-bi ü e-la-lu	23-24. What said she to her with tears
24. [mi]na-a ¹ ik-bi-si-im-ma ina dim-ti u lal-la-ra-a-ti	and wailing?
25. sal-egi-ri säb-ba-a-ni se-du nu- us-gul-e-en	25-26. The heart of the lady restrains not moaning.
26. sa ru-ba-tum lib-ba-sa da-ma- ma ul i-kal-la ²	
27. sa-ab gäsan an-na-ge ta-me-a-bi ³	27. The heart of the queen of heaven what (said it unto her, etc.)
28. sal-egi-ri säb-ba-a-ni se-du	28. The heart of the lady restrains not moaning.
29. ta me-a-bi nu me-a-bi	29-30. That which was should not have been.
30. sa ib-sa-a ul ib-sa-a	
31. ul-dé. mu-un-na-ab-ir-ra-sü	31-32. On the day when they brought to her,
32. [ümi]sa. [nam] ub-la-as-si	
33. gíg-e. mu-un-na-ab-zal-la- a-sü	33-34. On the night when with she was satiated,
34. [müsi]sa. us-ta-ba-ra-si	
35. säb-ba-ni.	35. Her heart.
36. mu-us-tüg-pi (?)	36. Her ear.

K. 5188 + 8481 Rev.

1. ü
5. in-nin.
6. he-im.
7. ⁴ününi.
8. dingir ni-du in.
9. a ü. ma
10. UD XI mu
11. a ge TAR azag-ga.
12. na SAB pä-r-ra ir
13. su ib-ba bur-ra.
14. tüg nam-nin-ni na-am.
15. te-di-ik be-lu-tim.
16. su na-ni zu-zu.
17. i-dé-ni düb-bi zi.
18. i-ni-sa e-ki-a

1. Cf. no 73, obv. 19.
2. Cf. SBH. no. 36, obv. 13-16.

3. Var. has lines 27, 28 as one line.

19. *gīs-pār-ra*
 20. *tī a-na me-ir-tu*
 21. *hī-zī-da-nī*
 22. *kī-a-am sa*
 23. *nu mega(?)-a a in* *ka-li-e é*
 gar bi
 24. *la(-e?)-li-sa ga-tim el-ti-tim*
 zi-em-mâ (in-na-din?
 25. (*...tim sa be-lum kī-nu*) *su-*
 ê-ha (ik-ru ¹
 26. (*...be-el kī-na-a-tim*) *su-ne-*
 in-ê-ha (ik-ru
 27. (*...i-lum be-lum su-ne-in-*
 ê-ha
 28. *li-ka en-ni-na* *amas-a*
 ana su-pu-ri

CLXXXV

This tablet, together with the one published as no. 196, was purchased from a London dealer, who claims to have received them from an Arab of Bagdad. Both belong to the same class of literature and to the same period as those published by Mr. KING in Cuneiform Texts, vol. XV, and by Dr. RADAU in BE. XXXIX, and in the *Hilprecht Anniversary Volume*. Both texts have been tampered with by some thievish person who attempted to mend them with clay and to complete the lines with cuneiform signs. When the tablets arrived at the Ashmolean Museum, they had the appearance of being in a perfect state of preservation. I have of course removed the modern restorations. The tablet published under this number (195) apparently contains two hymns to Nergal (lines 1-13) and (15-18). The introductory hymn to Nergal² I take to mark the occasion of the coronation of a king and a prayer for the prosperity of the land³. The second hymn to Nergal I take to mark the occasion of the end of a drought or famine caused by the god of summer heat.

1. Cf. SBI. II, 20.

2. Here called *Nisubur*.

3. If the text contains the name of an ancient king, I have been unable to discover it. *dagal-nisubur* in line two would be a good personal name, but I know of no king by this name.

- | | |
|---|--|
| 1. <i>nin-mu zid kalam-ma sukkal an-na</i> | 1. My lord, breath of life of the land, messenger of Anu, |
| 2. <i>é-an-na daḡal ʰnin-subur mudur zaḡin su-ù-me-lí</i> | 2. In wide E-anna, oh Ninsubur, cause me to seize a sceptre of lapis lazuli. |
| 3. <i>igi an-na igi im-me-dib-dib-bi¹</i> | 3. Before Anu thou shall proceed. |
| 4. <i>an-ni an-saḡ-ta saḡ-e-eš mu-ni-in-saḡ</i> | 4. [This] shall Anu in heaven's centre grant. |
| 5. <i>ʰen-lil-li nam-e-eš mu-ni-in-tar</i> | 5. [This] shall Enlil decree as fate. |
| 6. <i>šurim-zid sil šaḡ-šaḡ úz-zid máš saḡ-šaḡ</i> | 6. The faithful ewe nourish her lamb, the faithful goat nourish her kid. |
| 7. <i>ama ḡan zid-dim dumu saḡ-saḡ-ḡa</i> | 7. The faithful mother nourish her child. |
| 8. <i>túr hu-mu-ʷu-da-du amas hu-mu-ʷu-da-siḡ</i> | 8. Let the folds be built, the stalls be erected. |
| 9. a-za amas niḡin (?) na-za | 9. Thy the stalls |
| 10. <i>an</i> | 10. |
| 11. <i>ni-gal i-si kár igi-bar ḡiš</i> | 11. Splendour |
| 12. ? <i>ne ba-bi-ir bar</i> <i>BAD</i> | 12. |
| 13. <i>an-ni ki-e ni-bi ba</i> | 13. Heaven and earth of themselves are [shaken when thou speakest ?] |
-
- | | |
|--|---|
| 14. <i>sáb-ba-tuk-a</i> | 14. ? ? |
| 15. <i>ur-saḡ am bur-ḡur-ḡur áh-ḡim in</i> | 15. Hero, oxlike, restoring the banquets, who like a cow [is compassionate] |
| 16. <i>mu-ruš-zu ni-ba zi-hin?</i> | 16. Thy terrible name of itself the soul (?) |
| 17. <i>kaḡaḡ-ḡim nam-ki-bal sub-šub-bu</i> | 17. Like a mighty man thou crushest disobedience. |
| 18. <i>kúr-ḡar ih-ba si-ḡar-hi me-en</i> | 18. The foreign lands thou subduest ; of the regions their bar thou art. |
| 19. <i>é-mes-lam za-e dúr-a-zu-té</i> | 19. In the house of Meslam when thou sittest, |
| 20. <i>ḡul-ḡul-lí saḡ-igi-kar súḡ me-lí</i> | 20. There is rejoicing, gladness of heart, fulness of joy. |
| 21. <i>kalama-e ḡin igi-im-siḡ³ ḡur-zu-sú</i> | 21. The land altogether bows at thy feet (?) |

1. Cf. Gud. Cyl. A 27, 5.

2. Var. of *igi-siḡ* (?).

22. *har SUD-a SUD-ma-âm* 22. (?)
 23. *nam-kal-gâl-zu an ab-ba-ta-ê-a* 23. [Thou of Cutha?] thy power Anu (?)
 from the nether sea has caused
 to arise.
 24. *e nigîn igî-îm-mi-nigîn* 24. seest all things.
 25. | *né-unu-gal nam-kal-gâl-zu sâ-bal-e* 25. Nergal, thy power brings unrest.
 26. *ki-gal-bi igî-îm-ma-an-âg* 26. in his vast land¹ surveys thee.
 27. *nam-ur-sag-zu uku-e im-mi-zu-me* 27. Thy power the people know.
 28. *a-a-zu en-lil-li ki-gal-bi igî-îm-ma-an-âg* 28. Thy father Enlil in the vast land
 surveys thee.
 29. *nam-ur-sag-zu uku-e im-mi-zu* 29. Thy power the people know.
 30. *ur-sag uku-e sil-sil dingîr-kûr-ra nigîn* 30. Oh heroic one, guide the people, god
 of the world, all of it.
 31. *ki-bal-e . . . PES ba-ni-âs* 31. The rebellious
 32. *né-unu-gal uku-e sil-sil dingîr-kûr-ra nigîn* 32. Nergal, guide the people, god of the
 world, all of it.
 33. *sag (?) dib-ba-zu tû-ur-bi-sû (?) hul* 33. Thine angry heart (?)² hostilely evil
 may not inspire (?).
 34. *an-gub-na sâ-bal-da nu-um* 34. Oh *angub*³ of Heaven (?), unrest
 shall not [be (?)].
 35. *né-unu-gal sag (?)-dib-ba tû-ur-bi* 35. Nergal, (thine) angry heart hostilely
 [evil may not inspire (?)].

36. *du sîr* 36. *du-sîr*,
 37. *ur-sag nigîn sâr (?) -ra mas* 37. Heroic one of the whole world (?),...
 38. *Al igî im-si* 38.
 39. *BAD* 39.
 40. *UD* 40.
 41. *unum-e da-gub-bi-mên an-gub me-e* 41. Oh lord, *dagub* thou art. *angub*
 thou
 42. *ki-el ga-sa-an an-na* 42. (May) the maiden queen of heaven
 (speak repose to thy heart).
 43. *ga-sa-an-mên nigîn tûg (?) mu-mên dé-im dūg-e* 43. A queen thou art, turn unto me, my
 . . . thou art, mayest thou say.

1. *kigal* refers here to the under-world. and for *an-gub* as a title of gods, v. CT. XXIV 24, 67; XXV 6, 15.
 2. The text in l. 35 has clearly *KI* (?).
 3. *an-gub-na*, perhaps for *angubbana*

44. <i>sag dē-im-tūg-e bar dē-im-tūg-e</i>	44. "Let the heart repose", let the soul repose".
45. <i>dīm-me¹-īr a-nun-na kin (?)-gā-e dē-en-tūg-e</i>	45. May the gods, the Anunakki, the messengers (?) repose.
46. <i>nin-e a-maskim-e² a-ki³ BAD(?) ba ni-in-gar</i>	46. The lord ⁶ the water of the earth has restored.

47. <i>sir (?)</i>	47. A song
48. (Edge) <i>anē-unu-gal-ka-kam</i>	48. Of Nergal.

CLXXXVI

The tablet published here is a psalm (*ki-sab*) to Inina, daughter of Sin, *kisab* is a term applied to a psalm or to sections of a long liturgy (as in Bab. III, pl. XVI), to designate them as songs attended by prostrations. It is evident from the contents of a section of an ancient liturgy called the ninth *kisab* of the composition (*Sum. Gram.*, p. 197, 21) that *kisab* refers to adoration rather than to wailing. The obverse has been almost completely defaced, only a few phrases being intelligible towards the end of a section which ends at the bottom of the obverse. The reverse, although in a fair state of preservation, offers great epigraphical difficulty, so that I have not attempted to translate it. Here again, as in No. 195, Nergal is prominent, and we may perhaps conclude that these two tablets come from Cutha, an unknown site. Here Nergal is called high priest (*en*), as in OBI 128, and great lord of the world, and it would seem from line 16 that he was patron of flocks. In line 20 we have a reference to the religious supremacy of Nippur. "In the mountain of Nippur they bow down", and in line 21 to the "Mountain where the sun sets". Line 21 mentions *Sumer*, whose needs are restored. In line 24 we have an interesting reference to the aged among the dark-headed people. Line 31 is intelligible:

"Divinity of begetting, divinity of procreation (?) thou art.
For ever thou exerciseest love."

1. This is the first instance in Sumerian where we have the intermediate step between *dīgīr* (*dīñir*) and *dimmer*, i. e., *dīgīr* > *dīñir* > *dīwēir* > *dimmer*. Here the sign *PI* clearly stands for a sonant *w*, and tends to invalidate my argument, *Sum. Gram.*, p. 38, that *PI* represents the surd *w*.

2. Cf. RADU, BE. XXIX, n° 1, II 7.
3. Cf. Gud. St. B 9, 20.
4. Cf. CT. XV, 32 end, and SBP. 286.
5. The sign is clearly *sū* (not *tūg* ?) employed in the phrase *SU-mal*.
6. *nin* masculine, as in line 1.

Obverse.

1. *ja dug*
2. *e*
3. *nam-ursag* ¹*e*
4. ²*gu-la gi*
5. ³*en-lil* ⁴*nin-lil-bi mu-na*
6. *nig-su sil-la (?)bi igi*
7. *mu-ta-an* ²*ab-es sag-li*
8. *gal-zu u-li-had-du gub-hi*
9. . . . *su-pi-el su-mah*
10. ⁴*en-lil* ⁴*nin-lil-bi* ⁴*nin-si-in-na* ³
11. *ki* *mu-na*

Reverse.

12. *en* ⁴*ne-unu-gal-ra la-da e-da*
13. ⁴*en-lil* ⁴*nin-lil-bi mu-na-an-sum-mu*
14. *en-gal kur-ra-ka mi-ni-in-ta-ri*
15. *gis-ma siliq* ³*ga sag-bi-gim su-ur su-sub-be*
16. *surim PA dugul ana gukkal hul-ud hu-um-ga-ni*
17. *u-nu-un kalam-ma* ? ? ? *BE?*
18. *ma-a giq a-ra gis-ig gis* ? *-ga-ba-ka* ? *ma ma*
19. *u-mu-tu* ³*ug-ur* ? ? *me-gim igi* . . . *ra* . . .
20. *kur nibru-(ki)-su nu-um-si-ni-ib-gal-la-is*
21. *kur ki utu-sus utu nu-gal-ba an-bil ti-ir su-ni*
22. *ki(?)en-gi lal-bi* *ni-gur-gur*
23. *uku sag-gig-ga* *ug-ga*
24. *zi-ba uqin si-si* *nam-ab-ba*
25. *gir-bi su-silim dingir-ra-ni gu-de-a zi su* *silim*
26. *garza gil-sa-a da-eri kur-su su*
27. ⁴*ne* ³*un-u-gal* *lugal utu-sus*
28. ⁴*en-lil* ⁴*nin-lil-bi sag-surim nu-ni*

1. Written *sag-ar*.
 2. Vowel-harmony for *mu-ti-an-na*.
 3. Originally *nin-an-si-an-na*. For variants v. RAWAT, *Hilprecht*, Anniv., p. 106.
 4. Note the form of the sign.
 5. See SAK, 82, note *d*.
 6. So the sign *gir* has been transcribed. The value *ne*, according to the syllabars belongs to the sign *PURIK*, later confused with *GUR*. The reading *ne* must be considered extremely doubtful, and has been introduced to explain the late form *nergal*.

29. *nam-bi-sū gal-uku¹ dug-zal-la-me ki-la...*
 30. *nibru-(kī) mah en nin igi me-gim an-na...*
 31. *dingir siy-a dingir ?-gan-me-en-du-eri-sū ka-aga² mu-ni-gar*

32. *ki-sub³ innina dumu sin²-na-ka*
 33. *lal gal me-a si-a me nam... ki.*

CLXXXVII

A LITURGY TO NINTUD, GODDESS OF CREATION

Ashmolean Prism.

The object published under this number, although in bad condition, is nevertheless of great value in the history of liturgical composition. The prism is four-sided, eight inches high, and each of the four faces four inches wide. A small hole, a half inch in diameter, pierces the prism from top to bottom at the centre, so that the object could be turned upon a spindle as it was read. As will be seen from the text, the edges are all worn away, and it is not unlikely that the object has served some more practical purpose than as a prayer-book in the ancient temple. The prism contains about 145 lines, divided into eight sections called *lisub*, precisely as the ancient Enlil liturgy of Nippur published by me in *Babyloniaca*, vol. III, 241 ff. Each section of this liturgy ends with the same refrain, which, according to my interpretation, refers to the creation of man and woman, the Biblical Adam and Eve.

The occasion which gave rise to the composition appears to have been the coronation of a patesi king of Kes. The goddess of Kes being Nintud (a form of Ninlil), the goddess of childbirth, it is natural that the liturgy of a patesi of Kes should be formed upon the mythological and theological concepts which had attached themselves to this divinity. Its fragmentary remains lead us to infer that the liturgy would have given valuable information concerning the Sumerian ideas of the creation of animate nature. From the few lines preserved on an Assyrian copy of a hymn to Nintud of Kes (no. 95), we gain a faint idea of the poetry which characterized this cult¹.

1. For this title see DE GENOUILLEAC, TSA., p. XXVIII.
2. Probably for *ki-aga* = *rāmu*.
3. Sic! without *dingir*.
4. Cf. also nos. 102 and 107.

Kes, like *Dir*, appears to have been a locality either near to *Kis* or a part of *Kis*, east of Babylon, the site of modern *Alhimer*. *Kes* and *Kis* occur side by side in the *Stele of Manistusu* and the *Code of Hammurabi*, and are never confused¹. According to a passage in my *Sum.-Bab. Psalms*, p. 24, 74, the temple in *Kes* was called *Ekišigga*. *Keš* was the centre of the cult of *Nintud*, and *Kiš* of *Zamama*, whose temple bears the name *Ekišibba*. *Nintud* is a form of *Ninlil* of *Nippur*: in other words she is the *Ninlil* of *Keš*, where her character as goddess of begetting was emphasized. *Hammurabi* appeals to her as the begetting mother, *Code* 44, 42. As the goddess who created mankind she appears as *Aruru*, *King*, *Creation* I 134, 21². According to a tablet published by Dr. PINCHES in *PSBA.*, 1911, pl. XI, *Ninlil* or *Bēlīt ilani* had seven names for seven different localities. Here *Nintud* is connected with *di-el-ti*, and *Ninharsag* with *Keš*. *di-el-ti* may be an error for *ki-el-ti*, as we have *di-en-gi-ra* for *ki-en-gi-ra* in this *Prism*. *Kelti* would be for *Kesti*, in which case *Kes* and *Kestu* would be possibly differentiated forms of the same word. *Ninmah*, another epithet of *Ninlil* as the goddess of the temple *Emah* in *Babylon*, has the title *ḫa'isat halati*, "she who bestows life", *R.A.*, 8, 60, l. 32.

Thus we see that Sumerian theology attributed the creation of mankind and living things to the earth-god and his consort *Enlil* and *Ninlil*, in this capacity called *Nintud*, "lady of begetting". It is, therefore, extremely unfortunate that this prism secured for the University of Oxford by a generous patron has not been more perfectly preserved. Not only is it important for its bearing upon Sumerian religion, but this fine specimen of the manner of arranging classical liturgies is as yet our only important religious text from *Kes*. The variants and restorations are taken from a tablet in Constantinople, belonging to the *Nippur Collection*, numbered 1992, and copied by me with the permission of Dr. HILPRECHT.

Col. 1.	Col. 1
1. [.] <i>nam-ta-ab-ē</i>	1. [Nintud from . . .] has sent forth.
2. [.] <i>na[m-ta-ab-ē</i>	2. [Mother Nintud from . . .] has sent forth.
3. ?- <i>la ē-dug ib(?)ta-ab-ē</i>	3. [] has sent forth.
4. <i>unun kūr-ra iḡi mi-ni- ib-il-il</i>	4. [Unto Nintud (?)] the lord of the world lifted his eyes.
5. <i>unun ni-ba mu-na-gūr-gūr</i>	5. the lord exalted in glory.
6. <i>il-la-gim sar-gim mu-na ?</i>	6-9?
7. <i>mu- na- ni- ib ?</i>	

1. The only argument for the identification of *Kis* and *Keš* is the fact that K. 13672, a variant of CT. XXV 26, 116 has *Kis* for *Keš*.

2. Cf. WEISSBACH, *Bab. Miscel.* 35, and above no. 102.

- | | |
|--|---|
| 8. <i>mas</i> <i>hi</i> | |
| 9. <i>ab-</i> <i>bi</i> | |
| 10. <i>gub-</i> <i>hi</i> | 10. stood. |
| 11. ... <i>hi-ta ? da im-ma- an- sur</i> | 11. from its..... with..... he poured out. |
| 12. <i>mà-mà ? UD al-mà- mà</i> | 12. builded..... builded. |
| 13. ... <i>kalam-mà-bi ansu-kür surub-</i>
<i>hak</i> ¹ | 13. their land the horse of Shurruppak. |
| 14. <i>tal kalam-mà-bi ansu-kür</i>
<i>surubbak</i> | 14. the dark-headed people their land the horse of Shurruppak. |
| 15. <i>-da ma-a an-da gû- lâ- a</i> | 15. In.....] grew up, with heaven it rivalled. |
| 16. <i>da ma-a kûr-ra sag-</i>
<i>ila-</i> <i>hi</i> | 16. [In.....] grew up, in the mountain lifted its head. |
| 17. <i>-a hür-sag-gim síj- ga</i> | 17. as the mountains gleaming. |
| 18. [<i>én-ILAB-(ki)</i>]- <i>gim rib-ba galu</i>
<i>si-in- ga- an- túm-mu</i> | 18. As <i>EN-ILAB</i> a form let man hear. |
| 19. [<i>ur-sag-</i>] <i>hi</i> ² <i>ás-sir-gi-gim rib-</i>
<i>ba</i> | 19. Their strong one like Ninib in form. |
| 20. ... <i>ama si- in- ga- an- ú-</i>
<i>tud</i> | 20. a mother may beget. |
| 21. [<i>nin-bi</i>] ³ <i>nin-tud-gim rib-ba-</i>
<i>a</i> ² <i>ra</i> | 21. Their lady like Nintud in form (shall be). |
| 22. <i>a-ba er- mu- ni- in- duh</i> ³ | 22. Who the wailing shall begin? |

- | | |
|---|--|
| 23. [<i>ki-sub</i>] ³ <i>gû- ás- a- kam</i> ³ | 23. A prayer Section one. |
| 24. \| ... <i>kes</i> -(<i>ki</i>) <i>dug- ga-du-a</i> | 24. in Kes well builded. |
| 25. <i>én-ILAB-(ki) dug-ki</i>
<i>dug-ga- dū-a</i> | 25. in <i>En-ILAB-ki dug-ki</i> well builded. |
| 26. <i>nun-gim an-na dirig-ga</i> | 26. like..... in heaven passing. |
| 27. <i>azug-gim- rib si- ri-a- ge?</i> ⁶ | 27. like the holy in form beautiful. |
| 28. <i>na-gim tal- kûr-</i>
<i>kûr- ra</i> | 28. like..... lighting humanity. |

4. Cf. RADAU, *Miscel.*, no. 17. 10.
 2. Var. omits.
 3. Lines 21 + 22 form one line on Var.
 4. Var. has Σ for *ki-sub* passim. For *e* = *kabû* v. *Sum Gr.* 212. Const.

1373 has a liturgical note *é anamar*, 'prayer to Nannar'.
 5. Var. *é kam-ma*, 'first prayer'.
 6. *a* is last sign on Var.

- 29. *gim ki-a-ta¹ sur-*
sur- ra
- 30. *gim mur- du ninda-ib-gim gū-*
nun-na¹
- 31. *bī-ta libis kalam-ma*
- 32. *bī-ta zid ki-en-gi-ra²*
- 33. *ligir-gal an-e³ us- sa*
- 34. *da-gal an-e³ us- sa*
- 35. *-gal an-e us- sa*
- 36. *lal us-[sa³*

Col. II

- 1. *bad an-ki...*
- 2. *abzu*
- 3. *dīngir kiš-(ki).....*
- 4. ^d*en-lil-li ... zag.....*
- 5. *ama^d nin-tud eš-bar (?)...*
- 6. *é keš-ki) ... na.....*
- 7. *én-[UAR-(ki)-gim rib-ba galu ši-*
[in-ga-an-tūm-mu]
- 8. *ur-sag-bi^d ās-sir-[gi-gim rib- ba]*
- 9. . . . *ama ši-in- ga- an-ū- tud*
- 10. *nin-bi^d nin-tud-gim rib-ba- ra[a-*
ba^c er [mu-ni-in-duḥ]

- 29. like ... which beneath is poured out.
- 30. like, whose wail, like the reed-flute), is loud-voiced.
- 31. from its.... the hearts of the people.
- 32. from its.... the soul of life in Sumer.
- 33. great potentate following Anu.
- 34. great following Anu.
- 35. great..... following Anu.
- 36.

Col. II

- 1. heaven and earth....
- 2. the nether-sea...
- 3. god of Kis.....
- 4. Enlil.....
- 5. Mother Nintud decision.....
- 6. Temple of Kes.....
- 7. Like EN—UAR a form may man bear.
- 8. Their strong one like Ninib in form.
- 9. . . . a mother may beget.
- 10. Their lady like Nintud in form (shall be). Who the wailing shall begin?

- 11. *gū- mīn- kam*
- 12. *é an-sū gām-du ki-sū.....*
- 13. *é an-sū gasan... ki-sū ninnū...*
- 14. *é an-sū... ki-sū lu...*
- 15. *é an-sū... ki-sū gir (?).....*

- 11. Section two.
- 12. The temple above a vase (?) is, beneath..... is.
- 13. The temple above, the queen..... beneath fifty.....
- 14. The temple above..... is, beneath..... is.
- 15. The temple above..... is, beneath..... is.

1. So Var. clearly.
 2. Cf. RADAU, *Miscel.*, no. 16. 4.
Babylonian Liturgies.

3. Var. *an-ni*.
 4. Here ends Col. I of Var.

- | | |
|---|--|
| 16. <i>kā an-sū... gīm līl ki-sū gur(?)... a</i> | 16. The gates above like are fixed, beneath are. |
| 17. <i>é an-sū mus-gim siḡ-ga ki-sū ud-gim a-e</i> | 17. The temple above like a dragon blazes, beneath like the Sun |
| 18. <i>é an-sū ud-gim é-a ki-sū . . . nannar-gim ? ?</i> | 18. The temple above like the Sun arises, beneath like the Moon . . . |
| 19. <i>é an-sū kūr-ra ki-sū idim-ma</i> | 19. The temple above like a mountain is, beneath a cavern is. |
| 20. <i>é an-ki éš gu-? -bi na- nam . . .</i> | 20. The temple above in heaven and earth thrice is. |
| 21. <i>én-ĪAR-gim rib-ba galu si-in-ga-an-tūm-mu</i> | 21. Like <i>EN-ĪAR</i> may man a form bear. |
| 22. <i>ur- saḡ-bi¹ úš-sir-gi-ba ri¹-ba (?) - a- ra ?</i> | 22. Their strong one like Ninib in form, |
| 23. <i>. . . . ama sī-in-ga- an- ú- tud</i> | 23. May a mother beget. |
| 24. <i>[nīn-lī¹] úš-nīn-tud-gim¹ rib-ba-ra a-ba er-mu-ni-in-duh</i> | 24. Their lady like Nintud in form shall be. Who the wailing shall begin ? |
-
- | | |
|---|--|
| 25. <i>. éš- kam- ma¹</i> | 25. Section third. |
| 26. <i>[eri] in-ga-ām uru in-ga-ām saḡ-ga a-ba-a mu-un-^[?]</i> | 26. Behold the city, the habitations too behold ! Who therein shall [dwell ?]. |
| 27. <i>é kes-(kī) eri in-ga-ām saḡ-ga a-ba a-mu</i> | 27. The temple of Keš [and] the city see ! Who therein shall [dwell ?] |
| 28. <i>saḡ-ga-a ur-saḡ ur-saḡ-e-ne si-mu-un-[na-ab-sā ?]</i> | 28. Therein their heroic ones it will direct aright (?). |
| 29. <i>es-bar-kin-dūḡ-ga-su ? mu-un ? . . .</i> | 29. To herald decision it will . . . |
| 30. <i>é-e² gud udu gud-ām ma-ge . . .</i> | 30. The temple the oxen and sheep . . . like one ox . . . |
| 31. <i>erin-e ib-ba-a (?) an sukal sukal</i> | 31. The cedars messengers divine. |
| 32. <i>é-e gud sār-ra-ām al</i> | 32. The temple the oxen, all of them, shall . . . |
| 33. <i>é-e udu sār-ra-ām al</i> | 33. The temple the sheep, all of them, shall . . . |
| 34. <i>giš-ma-? ne-gūn gišmā dingir li</i> | 34. With . . . wood the boat of the god [he made ?] |
| 35. <i>giš-KU dingir kar</i> | 35. With <i>usharinu</i> -wood the . . . of god . . . |

1. Var. *é šš-kam-ma*.

2. Var. omits.

Col. III.

1. *gîs A-TI D-GAB-LIS*... *dingîr*...
2. *ḥar-sag-da an-da sib*.....
3. *én-IIAR-(ki)-gim rib-ba* [*galu si-in-ga-an-tûm-mu*].
4. *ur-sag-bi* ⁵*äs-sîr-gî-gim rib-ba*
5. ... [*ama si-in-ga-mu-(tûm-mu)*]
6. [*nîn-bi* ⁶*nîn-tud-gim rib-ba-ra a-ba er-mu-ni-in-duḥ*].

7. [*kî-sub gû-kam-kam-ma*
8. *é*.....
9. *é*..... *la*..... *ur*.....
10. ...*šag-ga-a ur-sag-ur-sag-e-ne si-mu*-[*un-na-ab-sû?*
11. ¹¹*nîn-ḥar-sag-gâ* *nûm-gal-a an-na kî im-mi*.....]
12. *dingîr-nîn-tud ama-gal-la tud-tud mu-un*.....
13. ¹³*šul-sig-è-a pa-te-si-ge nani-en mu*...
14.*gi ur-sag-gâ ès mu*.....
15. ¹⁵*dim-me ligîr gal-âm*¹ *edin-na-an*² *mu-un*...
16. *é siḫḫa lulim*³ *gûn-âm*.....
17. *én-IIAR-(ki)-ga*⁴-*gim rib-ba galu si-in-ga-an*² *tûm-mu*
18. *ur-sag-bi* ⁵*äs-sîr-gî-gim rib-ba*
19. *gîs*⁶ *ama si-in-ga-an*-[*û-tud*
20. *nîn-bi*⁶*nîn-tud-gim* [*rib-ba-ra-ba er-mu-ni-in duḥ*]

21. *gû*⁷ *îa-kam-ma*
22. *é ud-gim ki-gal-la gub-ba-âm*

1. Var. *la*.
2. Var. omits *na-an*.
3. Var. *lulim-e*.
4. Var. *gâ*.

Col. III.

1. With *ḥarbatu*-wood the... of god...
2. In the mountains on high shining.
3. Like *EN-IIAR-ki* a form may man bear.
4. Their strong one like Ninib in form.
5. may the mother beget.
6. Their lady like Nintud in form. Who the wailing shall begin?

7. A prayer. Fourth section.
8. The temple.....
9. The temple.....
10. Therein their heroic ones it shall direct aright.
11. Ninharsag, regent in heaven and earth...
12. Nintud, great mother, she who causes begetting.....
13. Šulsig-è-a the patesi with lordship en[dowed?].
14. [*Ninib*], the heroic, in the abode [installed?].
15. The demon *Dimme*, great regent in the plains...
16. The house of the wild goats and the sturdy sheep altogether...
17. Like *EN-IIAR* may man bear the form.
18. Their strong one like Ninib in form.
19. A man may a mother beget.
20. Their lady like Nintud in form (may be). Who the wailing shall begin?

21. Section fifth.
22. The temple like the sun in the vast abyss was founded.

5. Var. *gî*.
6. Ama is the first sign on the variant in this line.
7. Var. *é*.

- | | |
|---|--|
| <p>23. <i>am-bâr-bâr-gim edîn-na lag-lag-gi.</i></p> <p>24-29. Only traces of lines.</p> <p>30. [<i>én-ĪAR-ga-gim rib-ba galu šî-in-ga-an tûm-mu</i>]</p> <p>31. [<i>ur-saq-bi ^{âs-sîr-gi-gim} rib-ba</i>]</p> <p>32. [<i>ama šî-in-ga-an ù-tud</i>]</p> | <p>23. Like a furious wild-ox on the high lands, it has been placed.</p> <p>30. [Like <i>EN-ĪAR-ki</i> may man bear the form].</p> <p>31. [Their strong one like Nimib in form,]</p> <p>32. [May a mother beget].</p> |
|---|--|

Col IV

Col IV

- | | |
|---|---|
| <p>1. <i>nîn-bi</i> ^â<i>nin-tud-gim rib-ba a-ba er-mu-ni-in-duh</i></p> <hr/> <p>2. <i>gû âs kam- ma</i></p> <p>3. . . . <i>e-du^o-bi sa . . .</i></p> <p>4. . . . <i>kî e-du^o-bi . . .</i></p> <p>5. . . . <i>hi-an ^âa-nun-na . . .</i></p> <p>6. . . . <i>é an-na . . . me-en</i></p> <p>7. . . . <i>an-mu-un-gub</i></p> <p>8. . . . <i>tûg-lal nam . . . mu-un-lal.</i></p> <p>9. . . . <i>e umum ^âen . . . ne</i></p> <p>10. . . . <i>e-a ùr . . . mu-un-gub</i></p> <p>11. . . . <i>a šu-bi-sû a zaq-ga-âm dû-dû-ge(?)</i></p> <p>12. . . . <i>e-nun . . . e-ne gû-tûg-âm.</i></p> <p>13. . . . <i>a-ni ge saq mu-ni sîg-gi-ne.</i></p> <p>14. . . . <i>ge gîg-ga gîg-ga-ne.</i></p> <p>15. <i>gîg mî-mî ib-za</i></p> <p>16. . . . <i>duq ka-zal-bi al-duq</i></p> <p>17. . . . <i>é-duq ka-zal-ir-bi al-duq</i></p> <p>18. . . . <i>ni-bi a-mu-un-durun</i></p> <p>19. . . . <i>hi saq-gâ nîn-taq-bi a-[mu-un-durun]</i></p> <p>20. [<i>én-ĪAR-gim rib-ba galu šî-in-ga-an tûm-mu</i>]</p> <p>21. [<i>ur-saq-bi ^{âs-sîr-gi-gim} rib-ba ama šî-^âin-ga-an-ù-tud</i>]</p> <p>22. [<i>nîn-bi dingir-nin-tud-gim rib-ba-ra a-ba er-mu-ni-in-duh</i>]</p> | <p>1. Their lady like Nintud in form (may be). Who the wailing shall begin?!</p> <hr/> <p>2. Section sixth.
The seventh section is too badly damaged to yield a connected sense.
The refrain at the end agrees with that of the preceding sections.</p> |
|---|---|

1. The lines on Col. III were incorrectly numbered on plate LXVII.

I estimated the illegible sections too high, but was able to number the lines correctly from the variant.

23. *gù imin-kam- ma*
 Of the eighth and last section only a few traces of lines remain.

CLXXXVIII

K. 2759. Fragment from the end of the reverse of the third tablet of the series *dûg-âm* , not otherwise known.

- | | |
|---|---|
| <p>1. <i>ga-an-dûg mu-lu</i>.
 2. <i>bi</i> (?) <i>ga-an-dûg mu-lu</i>.
 3. [<i>a-gim</i>] <i>ga-an-dûg a-ba ha-ra-ê-ê</i>
 <i>a[sab-bi]</i>
 4. <i>a-ki-ni lul-si man-nu us-ša a-ḥu-lap</i>
 <i>sa na-du-u</i>
 5. <i>urû-zi-mu ga-an-dûg a</i>
 6. <i>ê-an-na ub¹ imin ga-an-dûg a</i>
 7. <i>ḥar-sag kalam-ma ub imin ga-an-</i>
 <i>dûg a</i>
 8. <i>ê-tûr-kalam-ma ub imin ga-an-dûg-a</i></p> | <p>1. I cry, "who".
 2. I cry, "who".
 3. This will I cry, "Who shall escape?
 How long! he that is cast out."
 5. Oh my faithful city! I cry, "Who
 shall escape? How long! he that is
 cast out."
 6. Oh Eanna of the seven regions? I
 cry, "Who shall escape? How
 long! he that is cast out."
 7. Oh Harsagkalama? of the seven
 regions! etc.
 8. Oh Eṭurkalama of the seven regions!
 etc.</p> |
|---|---|

1. *ub* in these passages refers apparently to the seven stages of the temple tower, but the term *ub*, "direction, region", does not seem to describe the meaning of a stage of a tower. Moreover all the names in lines 6-8 are those of temples, not *ziggurats*, or towers. The seven *ub* occur also after the name of the temple *ê-P.1*, temple of Ningirsu at Lagash, v. SAK, 250. An *ê-P.1* at Umma on the inscription of Lugalannatum, published by SCHIEL in the *Comptes Rendus* of the French Academy (Inscriptions et Belle-Lettres), 1911, after page 318, in the latter case *ub* does not follow *ê-P.1*. Unless we infer that in each of these cases the name

of the temple includes the tower for which no separate name existed, the reference cannot be made to apply to the stages of the tower. The precise cosmological and architectural implication of the seven *ub* remains unknown. Note that in the earliest reference to *ê-P.1* at Lagash, SAK, p. 2 XIV 2, the seven *ub* do not yet appear, so that they probably represent some later addition. For *ub* = *gepar*, 'stage' of a tower, see No. 207 II 14.

2. Here certainly the name of a temple, as in SBP, 166, 57. For *ḥarsagkalama*- (*ki*), a city, v. *ibid.*, 265, 5, and PSBA, 1911, pl. XI, 3. Cf. HR, 59 rev. 14, 15.

- | | |
|--|--|
| <p>9. <i>gi-in-bi¹ gub-ba gi-in-bi nu gub-bi</i></p> <p>10. <i>ša am-tu i²-zi-zu-su a-mat-su-ul i²-
za-az-su</i></p> <p>11. <i>la-bar-bi gub la-bar-bi nu-gub a-ba
ba-ra-é-é a sub-bi</i></p> | <p>9. He whose maid stood forth for him :-
his maid now stands not forth.</p> <p>11. He whose psalmist² stood forth
for him, his psalmist now stands
not forth. Who shall escape? How
long! he that is cast down.</p> |
|--|--|
-
- | | |
|---|-------------------------------------|
| <p>12. <i>me-e ur-ri gin³ me-e
sal-su nis-lu düg-ám.....</i></p> | <p>12. I am become a foe I.....</p> |
|---|-------------------------------------|

CLXXXIX

LAMENT OF INNINI FOR TAMMUZ

Sm. 1368 (HART ASKT. 118) + K. 6849 = BA. V 681. The beginning of the text has been restored from ZIMMERN, Kultlieder No. 26 Obv. III 3 to III 9, where the text ceases to be a variant of Sm. 1368. The text is especially interesting because of the clear reference to the drowning of Tammuz in the Euphrates, and the descent of Innini to the gate of hell, guarded by the demon who carried Tammuz away to the lower world. In VAT 611 + 612 + 1371 Obv. II 15 (ZIMMERN 26) begins a section of a Tammuz liturgy, which after line 17 is interrupted by a considerable break. When the text of Col. III begins to be legible, the third line is identical with line 6 of K. 6849, but line 2 of VAT. 611, etc., does not agree with K. 6849, 5.

Obv.

- | | |
|---|---------------------------------------|
| <p>2. <i>mu.....</i></p> <p>3.</p> <p>4. <i>ama kala-a-ka (?).....</i></p> | <p>4. The mother of the hero.....</p> |
|---|---------------------------------------|

1. *Amtu* is here a religious title, probably a priestess or devotee of Ishtar. The same function of the *amtu* appears in a Sumerian text of the Nippur Collection in Constantinople.

2. This passage is important, since it proves that psalmists assisted at the ser-

vices of private penance.

3. The same catch-line occurs in SBH. 50,32 but the section preceding this line in SBH. 50 does not agree with K. 2759. Compare CT. XV 24, 9 *urû-mà ur-ri gin* "To my city I am become hostile".

- | | |
|---|--|
| 5. <i>am-mul</i> | 5. The cattle ? |
| 6. <i>ama heu-mên</i> ¹ <i>âb amar-ra gû-</i>
<i>nam-me i-dê-zu gar-ra-âm-ma</i> | 6. "A mother thou art. The cow for the
calf moans not ; oh give heed. |
| 7. <i>âb amar</i> ² - <i>ra gû</i> <i>-nu-gi-gi</i>
 <i>i-dê-zu gar-ra-âm-ma</i> | 7. The cow for the calf lowed not,
[Oh give heed.] |
| 8. <i>ar-lu ana bu</i> ³ <i>ri</i>..... \| |  |
| 9. <i>tu-uu-zu li</i> -[<i>bi-ir-ranu-mu-ra-ab-</i>
<i>ši-du</i>] | 9. Thy child, the <i>gallu</i> demon will not
give up to thee . |
| 10. <i>ma-ra-ki</i> | |
| 11. <i>û-mu-un si-ga</i> ³ <i>nu-mu-ra-ab-ši-du</i>] | 11. The lord of destruction will not
yield him to thee]. |
| 12. <i>be-el na-as-pan</i> -[<i>ti</i>..... \| |  |
| 13. <i>û-mu-un gi</i> -[<i>gi nu-mu-ra-ab-ši-du</i>] | 13. The slaying lord ⁷ will not yield him
up to thee . |
| 14. <i>be-lum da-i</i> -[<i>ku</i> ?..... \|⁴ | |
| 15. <i>ama kala- a-ka edin-na</i> [..... ⁵ | 15. The mother of the hero in the plain
unto the lord came ? |
| 16. <i>um-mi id-li ina ši</i> -[<i>ri</i>..... \| |  |
| 17. <i>a-ra-ti-ka edin-na</i> ⁶ | 17. In Arallu, in the plain unto the lord
she came ?] |
| 18. <i>mu-lu sir-ra-û li-bi</i> -[<i>ir-ri ma-da</i>
<i>te mu-un-di-a</i>] | 18. "He of the loud cry, the <i>gallu</i> demon,
me why has he robbed ? " |
| 19. <i>sa sir-lu gal-lu-û</i> | |

Rev.

- | | |
|--|---|
| 1. <i>li-bi-ir-ri û-mu-un si-ga ma-da te</i>
<i>mu-un-di-a</i>] | 1. "Oh <i>gallû</i> ⁸ lord of devastation, why
[hast thou destroyed] him from
me ? |
| 2. <i>gal-lu-û be-el na-as-pan-ti mi-na-</i>
<i>am tusalpitanni</i>] | |

1. VAT. 611 omits.

2. K. 6849, *mar*.

3. So A S K T. H8 rev. 1 and K. 6849,9. HUPP's text has here, **U** i. e., *nig*-[*si-ga* ?]. VAT. 611, *si-ge*.

4. K. 6849, omits ll. 13 f. VAT. 611, *dûg-ge*. For the *dâiku* who slew Tam-muz, v. SBH. 68,12.

5. Cf. BA. V 674. I (?).

6. VAT. 611 omits lines 15-17. Cf. AO. 1331 Obv. II in THÉBAUD-DANGIN'S *Nouvelles Fouilles de Tello*.

7. Cf. SBH. 68,12.

8. In the Tammuz liturgies two kinds of *gallû* are mentioned.

In this text the *gallû* appears as the

- | | |
|--|--|
| <p>3. <i>me-ir-si gû id zimbir-(ki)-ge ma-da</i>
[<i>te mu-un-dî-a</i>]</p> <p>4. <i>ina gi-ir-si-e¹ sa a-ab pu-rat-ti</i>
[<i>minamjati tusalpitanni</i>]</p> <p>5. <i>ûr-mu in-bad dam-[ma-mu]</i></p> <p>6. <i>su-ni ip-te-ma mu-[ti]</i></p> <p>7. <i>ši-ib-mu in-bad dumu-[mu]</i></p> <p>8. <i>bir-ki-ia ip-te-ma ma-[ri]</i></p> | <p>3. In the flood² of the bank of the Euphrates [why hast thou destroyed] him from me ?</p> <p>5. My womb he opened, he my husband.</p> <p>7. My lap he opened, he my son.</p> |
|--|--|

slayer of Tammuz, who in SBP. 314, 26 f. conducts *Bêlit-şêri* to Hades, and guards the gates of hell, 312, 12.

In SCHEIL [+ ZIMMERN], *Tammuz*, Obs. II, Tammuz has seven *gallu* as his attendants, who wail for him, and Const. 2266 rev. 20 mentions seven *lijir-si* = *susapinu*, who bring Innini to Tammuz. It is probable that the seven *lijir-si* of Innini are identical with the seven *gallu* of Tammuz, or his attendants at his marriage. *susapinu* means, "attendant of a bridegroom".

1. *girsû*, loan-word from an original *gir-siq*. Tammuz is referred to as ^d*damu šây-ga umun me-ir-si(g)* = [*idu Tammuz*] *dankâ bêl gir-su-[u]*, SBII. 86 rev. 14 + 134 b 28 f. = SBP. 160, 14. In line 5 page 20 of this volume we have the same god referred to as *Umun-mu-zida*, i. e., Ningiszida *ina limit gi-ir-si-e* (= *me-ir-si*), "on the borders of the flood". The meaning "inundation, flood of fresh water, waters of the undersea", I infer from *mir-siq* = *urpatu*, "stormcloud", Br. 8414, and *dubhudu sa mirsi* following *dubhudu sa šamni*, "to make oil abundant", in K. 4339 rev. 16 [CT. 12,

50]. Here *mirsu* evidently refers to some beneficent element in nature. Further, perhaps here *mir-siq* = *šarbillu* (rain-storm?) following *mir-mir-ra* = *mešû*, II, R. 31 c 8, and Gula (= Ninkaraka) has the title *ê-mir-si-ga*, i. e., *bêlit girsê* (?), perhaps "lady of fresh water", referring to this goddess (mother of Tammuz) as goddess of healing, CT. 25, 3, 51. It is tempting to connect the element *gir-su*, in the name of the well-known god *Nin-gir-su*, with the word *me-ir-si*; the name would then be practically identical with the title of Tammuz *bêl-girsê* "lord of the flood", referring in any case to a deity of vegetation who sends fresh waters, and in this aspect connected with the Ea group. For Ningirsu placed in the Eridu pantheon, v. CT. 25, 16, 43 = 29, 93. References to Tammuz who perishes in the floods are, SBP. 312, 10 and 334, 1 ff. The latter passage justifies the supposition that in the ceremony an image of Tammuz was cast upon the river in a little boat.

2. Cf. ZIMMERN, K.-L., no. 4, rev. I, *a-me³ dumu-zi-di-ab-dib-dib*, "The flood has seized away Tammuz".

- | | |
|--|--|
| <p>9. <i>ù li-bi-ir¹-ra ma-da</i> <i>te mu-un-</i>
 <i>di-a</i></p> <p>10. <i>u gal-lu-ù ia-ti</i> <i>mì-n,am</i>
 <i>tusalpítanni</i></p> <p>11. <i>ká li-bi-ir-ra-ka ga-an-gub a mu.</i></p> <p>12. <i>ina ba-ab gal-li-e lu-us²-ziš</i></p> | <p>9. And thou oh <i>gal-lu</i>-demon, why hast thou destroyed him from me ?</p> <p>11. At the gate of the <i>gal-lu</i>-demon verily I will place myself”</p> |
|--|--|

CC

LAMENT TO TAMMUZ AND INNINI

K. 3356, published by Macmillan in B.A. V 679, and collated by me. The transliteration is taken from my own copy. The tablet belongs to the beginning of a long Tammuz liturgy, and represents both Tammuz and Innini as departed from the earth. It is possible that K. 3356 belongs to the same series as no. 113, which is to be placed somewhere near the end of a liturgy.

- | | |
|---|--|
| <p>6. <i>ká-nag-gá-ge ta³</i></p> <p>7. <i>mu-mu mu-ud-na-zu ta</i></p> <p>8. <i>nín-ri dam síb-ba ta</i></p> <p>9. <i>dam-ma-ra⁴ gi-ga-ba ta</i></p> <p>10. <i>din-gir dumu ši-ir-tur-ra-ge⁵ ta</i></p> <p>11. <i>ù⁷ ši-ib-ba-ge ga ši-ib-ba²-ge</i></p> <p>12. <i>sáb-ba ù ši-ib-ba-ge ga kú-kú-da-</i>
 <i>[ge⁶]</i></p> <p>13. <i>u-me-a-am⁸ dumu-zi ne-su⁸ dúg-ga</i>
 <i>lag-lag-ga</i></p> | <p>6. of the land¹ how long ?</p> <p>7. <i>mu-mu</i> thy husband how long ?</p> <p>8. Oh queen wife of the shepherd, how long ?</p> <p>9. Oh amorous wife, how long ?</p> <p>10. Divine son of <i>Širtur</i>, how long ?</p> <p>11. Pure food, pure milk.</p> <p>12. Oh shepherd, pure food, sweet³ milk.</p> <p>13. Let be¹⁰. Tammuz, how long, pure words (?)</p> |
|---|--|

- | | |
|---|--|
| <p>1. Vide ZK, II, 281.</p> <p>2. Or <i>uz</i> (?)</p> <p>3. Read <i>ta-[sù]</i>.</p> <p>4. Cf. CT, 15, 18, 14 f.</p> <p>5. So the text. ¹For <i>ra</i> emphatic vide § 163].</p> <p>6. The mother of Tammuz is mentioned also in RA, 8, 164, obv. II 19, <i>dumu</i> ⁴<i>ši-ir-tur-ra-ge</i>, for which the variant VAT. 617 has ⁴<i>dumu ši-ir-tur-ra</i>.</p> | <p>7. Var. of <i>ù</i> = <i>akalu</i>, also VAT. 617 Rev. I 19.</p> <p>8. <i>ne-su</i> = <i>li-sù</i> = <i>ana mātī</i>, how long? For <i>l < n</i>, v. <i>Sum. Gr.</i> § 45 b. The same word occurs in SBP. 336, 12-15, and 312, 24. The text has <i>R.M</i> clearly, possibly an error.</p> <p>9. Cf. KÜCHLER, <i>Med.</i> p. 135.</p> <p>10. For the imperative of the verb <i>me</i>, to be, v. <i>ù-me-ám</i>, SBP. 282, 25.</p> |
|---|--|

- | | |
|---|---|
| 14. <i>sāb-ba ne-ta¹ nī-gūr²-ata-sū mu-lu in-kūr(?)</i> | 14. Oh shepherd that sleepest, thou that liftest thyself up, how long? thou that art estranged. |
| 15. <i>⁴-dumu-zi-ta nī-gūr-a ta-sū</i> | 15. Tammuz, thou that liftest thyself up, how long? |
| 16. <i>ū-gūr-ru-a ū la-ba-da kūm³ ta-sū</i> | 16. He that carried food, now eats not food with (his brothers). How long? |
| 17. <i>ga gūr-ru-a ga la-ba-da-ūm ta-sū</i> | 17. He that carried milk, drinks not milk with (his brothers). Why art thou fallen? |

Rev.

- | | |
|---|---------------------------------------|
| 1. <i>nī-gūr-ru-a nī-gūr-ru-a</i> | 1. Thou that liftest thyself up, thou |
| 2. <i>gud-gim si-ni-sū</i> | that liftest thyself up... |
| 3. <i>e-si gim kin</i> | |
| 4. <i>sīlam-gim</i> | |
| 5. <i>clim-ma</i> | |
| 6. <i>sib</i> | |

CCI

This dialogue between Tammuz and Innini is published by DR. DAVID W. MYNUMAN, *Babylonian Publications of the University of Pennsylvania*, Vol. I, n^o 6. In this liturgical dialogue it will be noted that Tammuz invariably addresses Istar as his sister, precisely as in the Manchester Text, IV 23, V 5, etc. Note, however, a trace of the figure *Bēlīt-sēri¹*, sister of Tammuz, I 7 *mu-ti-na*, where the name apparently no longer applies to her, but to Innini⁵. For my text I have made use of a more correct copy by Dr. Radau.

1. *meta = neda = nad*, v. SBP. 337 n. 15.
 2. A Tammuz text in Constantinople has *nī-gūr-ru*. Cf. rev. 1.
 3. For *kum* in the sense of eat, v. BOISSIER, DA. 21.12; — *summa ina murṣi-su ipallāh itebbi ussah akala ikkal mē isatti kusapa ikassap buri-su ilfi imāt*, "If in his illness he fears, gets up and sits down, eats food, drinks water, breaks bread and takes his bowl, he will die". [The line was transliterated by VIROLLEAU in *Bab.* 114, 23]. Here *kusapa ikassap* is written *PAID-KUM*. The text has *KUM + SE*, i. e., *gās*. These signs interchange, v. IV R. 29 * C rev. a 20, *kūm-mā*, var. *kum-mā*. A parallel passage is SCHEIL, *Tammuz* rev. H 16 f. = ZIMMERN, *Kultlieder* p. 4 b 19 f.
 SCHEIL. { 16. *ū nu-me-a ū ba-an-da-kur*. Where food was not, food is eaten.
 { 17. *a nu-me-a a-ba-an-da-nay*. Where water was not, water is drunk.
 ZIM. { 19. *ū nu-me-en-na ū ba-an-da-bal-a*. Where food was not, food is stored.
 { 20. *ga nu-me-en-na ga ba-an-da-gaz*. Where milk was not, milk is drunk.
 4. Sum. *gešten-anna > musten-anna > mu-ti-an-na*, SBP. 154, n. 3; ZIMMERN, *Der Babyl. Gott Tamūz*, p. 9.
 5. Probably also in SCHEIL, H. 20.

1. <i>bal-e SAL-KI'-ma</i> ¹ (<i>nî na-mu²-e</i> ;	1. Uttering a discourse ⁶ his sister was.
2. ⁴ <i>babbar³ dam-ma-</i> ¹ <i>nî?</i> <i>e</i>	2. To the god of sunlight, her consort, she was (speaking).
3. <i>in-nîn gu-sar-ra</i> ⁵ <i>dug-li gûr-ru</i>	3. The heavenly queen ⁷ who brings the verdure in abundance.
4. ⁴ <i>innina gu-sar-ra dug-li gûr-ru</i>	4. Innina who brings the verdure in abundance.
5. <i>se-2-gî-na dug-li ma</i>	5. « The sprouting things (?) abun- dance where
6. <i>dam</i> <i>maḥ dug-li</i> <i>a</i>	6. His consort who abundance bestows?
7. ⁴ <i>innina</i> <i>maḥ dug-li</i> <i>a</i>	7. Innina who abundance bestows?
8. <i>mu-ra</i> <i>sig</i>	8. <i>to my</i> consort?
9. <i>in-nîn gu-sar-ra ga-mu-ra-gîn</i>	9. « Oh heavenly queen, the verdure I will restore for thee.
10. ⁴ <i>innina gu-sar-ra ga-mu-ra-gîn</i>	10. Oh Innina, the verdure I will restore to thee.
11. <i>šes</i> ⁵ <i>gu-sar-ra ma-i-ra-ta</i>	11. « Oh brother, the verdure, where is it taken? ⁸
12. <i>a-ba-a ma-e-rî-a a-ba-a ma-i- ra-ta</i>	12. Who has taken, who has taken?

1. Cf. ZIMMERN, *Sum. Kultlieder*, 3 a 1 ff.
2. So RADAU, *na-mu-e* for *na-me* an
emphatic particle.

3. Here Tammuz appears as the solar
deity, apparently identified with Shamash;
cf. ZIMMERN, *Der Bab. Gott Tamûz*, p.
17. His argument based upon K. 171 is,
however, vitiated by the fact that K 171
is an extract from the great « God List »,
in which at any rate in its late form
the Adad group separates Shamash from
Tammuz, see ZIMMERN, *Zur Herstellung
der grossen Götterliste*, p. 116. See page
61 above.

4. For *gu-sar*, 'springing verdure',
lit. 'plant of the garden', v. *gu-sa-ru*,
Bab. IV, 238, 9. Cf. also *gû-sî-ra* = *zarû*,
'begotter' Rm. 604, 6 and Del. II, W.

263 a, to which add PSBA. 1912, p. 71,
l. 2, *za-rî ihâni*.

5. Note that Innina does not speak to
Tammuz as « my brother ».

6. For *bal* = speech, discourse, v.
Sum. Gram., p. 205 *bal* 4.

7. *in-nîn* = *nîn-ana*, a synonym of
gasan ana. ZIMMERN, *Der Babyl. Gott
Tamuz*, p. 16, on the basis of SBP,
84, 22 *gasan a-na-a = iṭu istar sakât*,
interprets 'the lofty goddess'. But for
ana = *samû* (a noun cf. *Sum. Gram.*,
89, n. 4, *innina-ka-ge*, a form which
proves *innina* to be a construct com-
pound).

8. For *i-ra* = *babalu*, 'carry', cf. SBP,
2, 24 with 4, 5, and for the passive verb
form, v. *Sum. Gram.*, § 202.

13.	<i>gu-bi ma-a-ra a-ba-a</i>	<i>ma-i-ra-ta</i>	13.	The plants from me who has taken? »
14.	S.M.+K ^U -mu <i>ri-a-bi</i>	<i>ga-mu-ra-gin</i>	14.	« My sister, that which is taken, I restore to thee.
15.	^d <i>innini ri-a-bi</i>	<i>ga-mu-ra-gin</i>	15.	Oh Innini, that which is taken, I restore to thee. »
16.	<i>ses ri-a-bi-a</i>	<i>ma i-ra-ta</i>	16.	« Oh brother, that which is taken, where is it transported?
17.	<i>a-ba-a ma-ab-til-til a-ba-a</i>	<i>ma-ab-til-til</i>	17.	Who has made an end thereof, who has made an end thereof?
18.	<i>gu-bi ma- a-ra a-ba-a</i>	<i>ma-ab-til-til</i>	18.	The plants for me who has caused to perish? »
19.	S.M.+K ^U -mu <i>til-a-bi</i>	<i>ga-mu-ra-gin</i>	19.	« My sister, that which perished, I will restore to thee.
20.	^d <i>innini til-a-bi</i>	<i>ga-mu-ra-gin</i>	20.	Ininna, that which perished, I will restore to thee. »
21.	<i>ses til-a-bi-a</i>	<i>ma-i-ra-ta</i>	21.	« Oh brother, that which perished, where is it gone?
22.	<i>a-ba- a ma-¹ab-tab-bi¹</i>	<i>a-ba-a ma-ab-tab-bi</i>	22.	Who has taken, who has taken?
23.	<i>gu- bi ma-a-ra¹</i>	<i>a-ba-a ma-ab-bi-bi</i>	23.	The plants from me who has sundered? »
24.	S.M.+K ^U -mu <i>tab-ba-b¹</i>	<i>ga-mu-ra-gin</i>	24.	« My sister, that which is taken, I will restore to thee.
25.	^d <i>innini tab-ba-bi</i>	<i>ga-mu-ra-gin</i>	25.	Innini, that which is sundered, I will restore to thee. »
26.	<i>ses tab-ba-bi-a</i>	<i>ma i-ra-ta</i>	26.	Oh brother, that which is taken, where is it transported?
27.	<i>a-ba-a¹ ma-ab-zi- zi</i>	<i>a-ba-a ma-ab-zi-zi</i>	27.	Who has felled, who has felled?
28.	<i>gu-bi ma-a-ra a-ba-a</i>	<i>ma-ab-zi-zi²</i>	28.	The plants for me who has felled?
29.	S.M.+K ^U -mu <i>zi-a-bi</i>	<i>ga-mu-ra-gin</i>	29.	« My sister, that which is fallen, I will restore to thee.
30.	^d <i>innini zi-a-bi</i>	<i>ga-mu-ra-gin</i>	30.	Innini, that which is fallen, I will restore to thee ».

1. For *tab*, see Sum. Gr. 245.

2. Below this sign the scribe adds *en*. It is probable that this gloss indicates that *zi* is for *zi-en* < *zi-en* < *sig* = *sa-*

pānu, v. Sum. Gram., p. 257 *zem*.

m > *n* would be a case of partial assimilation of *m* to the dental sibilant *z* (or *š*), v. § 55 a.

31. <i>ses zi-a-bi-a ma i-ra-ta</i>	31. « Oh brother, the fallen where are they transported ? »
32. <i>a-ba-a ma-ab-tay-tay-a-ba-a ma-tay- tay</i>	32. Who has crushed, who has crushed ?
33. <i>gu-bi ma-a-ra a-ba-a ma-tay-tay</i>	33. The plants for me who has crushed ? »
34. <i>S.AL+KI'-mu tay-a-bi ga-mu-ra- gin</i>	34. « My sister, that which is crushed, I will restore to thee.
35. <i>innini tay-a-bi ga-mu-ra-gin</i>	35. Innini, that which is crushed, I will restore to thee. »
36. <i>ses tay-a-bi-a ma i-ra-ta</i>	36. Oh brother, the crushed, where are they gone ?
37. <i>a-ba-a ma gurun-gurun' a-ba-a ma-gurun-gurun</i>	37. Who has garnered, who has garnered ?
38. <i>gu-bi ma-a-ra a-ba-a ma- gurun-gurun</i>	38. The plants from me who has garnered ?
39. <i>S.AL+KI'-mu gurun-na-bi ga- mu-ra-gin</i>	39. « My sister, that which is garner- ed, I will restore to thee.
40. <i>innini gurun-na-bi ga-mu-ra-gin</i>	40. Innini, that which is garnered, I will restore to thee. »
41. <i>ses gurun-na-bi-a ma i-ra-ta</i>	41. « Oh brother, that which has been garnered, where is it transported ?
42. <i>a-ba-a mu-da-an-nad a-ba-a mu- da-an-nad²</i>	42. Whom shall I embrace, whom shall I embrace ?
43. <i>za-ra hen-da-an-nad hen-da- an-nad²</i>	43. Thee I would embrace, yea I would embrace.
44. <i>za-ra nitahlam³-mu] hen-da- an-nad</i>	44. Thee, oh my husband, I would embrace.

1. The phonetic value of the sign *IL* ending in *n* (see I. 39) is most likely *gurun*; *gatun-na* K. 4174 III 20 scarcely comes into consideration, since the sign is only apparently made up of *ga* + *tun*. The form of the ancient sign bears no resemblance to *ga* + *tun*, cf. REC. 105 with 447. My reading is conjectural.

2. *ga* appears as the precativè of the first person when the writer wishes to

express determination, vehement assertion of purpose. *hen, he*, is employed with the first person in the expression of wish, desire. Cf. *Sam. Gram.* § 219.

3. For this reading v. KING, ZA. XXV 302, 10 *TS-S.AL-D.AM* = *gittam*, *nitahlam* < *gittam* represents a hitherto undocumented phonetic change *n* > *g* or the reverse process of *g* > *n* § 51. The change was probably produced by partial assimilation *n* to *h*.

15. ⁴ <i>daḡal-usumḡal¹-an-na</i>	<i>hen-da-an-nad</i>	15. Dagalusumḡalanna	I would embrace.
16. <i>ku-li² ⁴en-lil- lā-ḡe</i>	<i>hen-da-an-nad</i>	16. The comrade of Enlil	I would embrace.
17. <i>saḡ-zī-ta-ē-a</i>	<i>hen-da-an-nad</i>	17. He that from the flood is risen ⁵ ,	I would embrace.
18. <i>a bara-ḡa ri-a³</i>	<i>hen-da-an-nad</i>	18. He whom the father in the holy chamber did create,	I would embrace.
19. <i>nī-ḡi-en nu-lu sa-ab mal-kam⁵ nu-lu sa-ab mal-kam⁵</i>		19. Return, oh lord, create the risen waters, oh lord, create the risen waters.	

1. *usum* is written with the hieratic form of so photograph as in CT. XV 20,3.

2. So apparently the photograph. Cf. Bab. III 240,13. An unpublished seal bears the name of the owner *ku-lu-ba-ni*. It would appear then, that *kulu* > *gulu* (= *ibru*, friend) was a title of Tammuz, and that the name *ku-lu-ba-ni* really means "Tammuz-bani", *ku-li* also in *Myhrman*, 10 V 2.

3. *ri-a* < *a-ri-a*; cf. *na-izi kūr-ta ri-a* "incense created in the mountain", *Surpu* IX 92.

4. For *mal-kam* = *sakānu*, 'institute, make', v. Ent. Cone IV 28; Urukagina, Plaque Ovale IV 9.



5. This reference to the rising of Tammuz from the flood must be brought into connection with the difficult passage SBP. 308,10-15 (= ZIMMERN, *Tammuzlieder* 208, and cf. p. 214; see also BAUDISSIN, *Adonis und Esmun*, p. 106), "In his infancy in a sunken boat he lay. In his manhood in the submerged grain he lay". Here follows a reference to the storm-flood in which the god lay, and

again (312,10) reference is made to the raging flood which brought him low [cf. Scheil II 47]. For the disappearance of Tammuz beneath the floods even more direct is the statement, 335 VI 23 ff., "He who upon the river was cast out". The descent of Tammuz into the flood, and his sleeping in the submerged grain, is naturally connected with the casting of confined images of Adonis and Osiris upon the waters, and the throwing of the Adonis gardens into the sea (v. BAUDISSIN, *op. cit.*, 188). Note also that Istar, in her descent to Arallu in quest of Tammuz crosses the « shining river », Bab. IV 244,30. These references to the descent of Tammuz beneath the waters and his resurrection from the flood may refer to him as the sun-god (see 1, 2) in his aspect of quickener of vegetation, whose descent into Hades at the summer solstice was represented as that of any ordinary mortal who journeyed to the lower-world beyond the western sea, where the sun himself passed into the nether-sea. His ascent from the flood would be at the winter solstice.

- | | | | | | | |
|-----|-------------------------------------|-----------------------------|-----------------------------------|-----|--|-------------------------------|
| 50. | <i>nu-lu sa-ab-nu</i> | <i>sig</i> ¹ | <i>mi-in-</i>
<i>dûg-ga-âm</i> | 50. | Oh lord my heart | thou wilt
rejoice. |
| 51. | <i>al nu-ag-âm</i> | <i>gûr</i> | <i>dub-dub-ba-an</i> | 51. | The spade labors not, | the granaries shall be heaped |
| 52. | <i>se- gâ nuu-e sa-dûg</i> | <i>dûg-ga-âm</i> | | 52. | Oh gracious prince, the regular offerings command, | |
| 53. | <i>nu-un-kâr se-ir</i> ² | <i>gûr</i> | <i>sâr-ra-âm</i> | 53. | Possessions multiply | 2), the granaries enrich. |
| 54. | <i>sab-e ab(?)</i> | <i>sûg-sûg</i> ³ | <i>-ga-âm</i> | 54. | Oh shepherd, the <i>springing verdure</i> | (? "irrigate", |

- | | | | | | |
|-----|------------------|-------------------|--|-----|------------------------|
| 55. | <i>bal-bal-e</i> | <i>ininna-kam</i> | | 55. | A discourse of Innina. |
|-----|------------------|-------------------|--|-----|------------------------|

FRASER, *Adonis, Attis and Osiris*, p. 195, regards the drowning of Tammuz and his rescue from the flood, as an act of sympathetic magic.

1. The sign is a peculiarly gumified form of , i. e. .
2. Uncertain.
3. So photograph.

ADDENDA ET CORRIGENDA

No. 10. Line 7 read *zi* for *nam*. Although the duplicates, SBH. 17 rev. 4; 20, 30; 23,14, have *bur-NAM-sar*, yet *bur-zi-sar* is clearly the correct reading. K. 4638 (No. 185) is an interlinear duplicate of lines 6-8 = SBP. 86, 27-32, and this text has also *zi*. *bur-zi(g)* is translated by *naptanu saḫūtu* in K. 4638, and by *naptanu saḫū* in SBP. 86,31. For *zig* = *saḫū*, tall, high, v. *Sum. Gr.*, p. 258. With the help of K. 9257 + 4638 we interpret SBP. 86,30 f. as follows :-

bur-zi sar-ra ^d*gibil ab-gal-la-ra*
*naptan saḫū*¹ *ana suḫmuṭu* ^u*gibil abgalla*

“In heating the lofty bowl, Gibil the all-wise one (magnities thee)”.

Line 14 the sign is *u-sar*, cf. THUREAU-DANGIN REC. 490. The Semitic translation is *i-sit-tum*; cf. *usar* = *settum*, Br. 10139; *sit-tum*, Sm. 1086.

No. 11. The line drawn at the left edge is to be suppressed. Only the right hemistiches are preserved.

No. 12. K. 4215. Traces of a line at top of col. II, which is the upper edge; the lower edge is a broken surface.

No. 15. K. 9154 rev. is a duplicate of SBP. 124,24-40. K. 3315 (no. 163) is a duplicate of SBP. 124,19-34. K. 9154 rev. 3 has *su-tu-ra-ta*, after which correct the doubtful signs in SBH. 45,26 = SBP. 124,26 *at-tir* to *su-tu*. Lines 1-5 read (1) *at-ta ši-ri-ta...* (2) *za-e dirig-ga* (3) *at-ta su-tu-ra-a-ta* (4) *za-e lugal* (5) *...tim ba-su-u at-ta-ma sar-ru*. Correct SBH. 45,28 doubtful signs to *ba-su-ū*. SBP. 124,28 read *ba-su-ū*. Line 6 probably *hen-sed-dé*. Line 10, *sa-du-u ra-bu-u ūa entil*. Line 12, before *é-kūr* read *ana* (?) or *hit* (?); cf. SBP. 126,35, (13) *...ra-ge*. (13) *...sa-du-u rabu-u*, etc.

No. 16. K. 24 obv. l 18 read *ba-da-an-dig* = *ul-te-mit*, SBH. 73, 8.

No. 17. On *ki-du-[du?]*, cf. no. 63 and VAB. IV 331. Line 4 is probably to be translated, “Third tablet of a song on the flute, a liturgy to...”.

No. 41. The sign *dim*, SBH. 14, 13, appears to be confused with *ba*. K. 3345, 12 has a sign followed by *-ri* which I am unable to identify.

No. 43. Line 1 read ^d*dumu-zi*.

1. Var. *ina naptani saḫūti*, where *naptanu* is regarded as feminine. *naptanu* apparently means “bowl, dish”, originally.

No. 47. Line 11 is probably the end of the name of a series, . . . ^dgu-la-din-dig-ga. On this tablet all the legible signs are the last on the right edge.

No. 51. Read *mu-uu-ga-sa-ra*.

No. 55. In line 5 the sign *bar* before *ù* is to be suppressed, *ù* is a gloss on *uu* giving a variant reading *ù-mu-un-si-tiq*, 'may he repose'.

No. 70, K. 9298. For correct copy see no. 92.

No. 71. Line 8 read *tar-däg-amas* = No. 122,2 [v. under Corrigenda . 1. 10 read *dumu-sag é-a-ge*. For Nana as daughter of Ea., v. Gudea, Cyl. A 2,16, "sister of Ningirsu and child begotten of Eridu" ». Lines 57-59 = SBH. No. 54 obv. 1-3. Rev. 1-3 = SBH. No. 54 obv. 4, 5, 7, hence SBH. No. 54 followed directly upon No. 27.

80. In line 10 read *a-lum sa na-ak-ru u-sa' uu-u*, the city which the enemy submerged.

83. With rev. 5-8, *é-gi-a* . . . , *dumu é-a* . . . , *nin-zi-da* . . . , *ûin-gu-la* . . . , compare SBH. 59, 45-47.

95. Obv. 4, read *kalam-dib-a*, and cf. RADAR, BE. 29,5 rev. 7. Rev. 5, *mu-un-na-an-tuk-a*. After line eight insert *ama^dnin-tud-ri i-lu-bi-ta mu-un-na-an-tuk-a*. In lines 5 f. insert *ama*.

101. Line 1 for *kür-me* read *sig* (Br. 7373).

103. Obv. 4, read *usum ù-kî-siq-ga ná-a*, "the dragon lay in the nest"; cf. IV R. 53 a 32 : b 21. In line 14 read . . . *i-gud-gul e-lum gud-gul* and compare IV R. 53 a 13.

110. Obv. 3 read *gis-ki-gù-gù-ru*. The interpretation p. 55 is uncertain.

117. Line 6 is a catch-line, and is separated from the preceding section by a cross line. The name of the series is to be read *am-e amas-[a-na]* = IV R. 53 a 7. ASKT. p. 125 has the same series indicated in the colophon. SBH. 130 begins with the name of this series, "the fold of the lord".

137. Line 5 for *sal-la* read *dam*.

139. Line 6 for *bar* read *din-gir*. Line 16 for *tur* read *düg*. The interpretation of

1. Nana is probably a case of vowel harmony for Ninā. (SAYCE was the first to discover the identity of Ninā and Nanā]. Cf. SBP. 162,23 *nin-zi-da^dgasan ni-nā-a-(kî)*, with 210,11, *nin-zi-da gasan-mu^dna-na-a*. So read also 114,31 and 258,20. See also 106,13, *nin-zi-da : rubātum littum : gasan^dna-na-a : bel-el-tu^ûur-a*. Also, *nin-gu-la gasan-mu^dna-na*, SBH. 59,47 : K. 5157 rev. 13. *Ninā* is the virgin goddess, consort of Tammuz in the pantheon of Eridu, SBP. 162,23-25, corresponding to Innini and Tammuz in the Nippur pantheon, SBP. 152,19 f. Throughout Babylonian religion the goddess Nana and Innini are usually kept apart, though both represent the same theological aspect. Nana constantly follows Nebo and Tašmetum, who belong to the Eridu pantheon ; v. SBP. 210,11 : 258,20 ; 114,31 ; 106,13.

this line is doubtful. Line 21 at end read *ur-gim ba-idim-en*; at the beginning perhaps *balag-di* (?), « Alas, oh my god! how long thus shall there be wailing? ».

146. K. 3026 obv. 10-20 can be restored from ZIMMERN., K.-L., 60 II 7-15.

- | | |
|---|---|
| 10. [ub-e bi]-sag ¹ ub-e ba-da-ab-gam ² | 10. Without he cried (?), within he humiliated. |
| 11. [da-e bi]-sag ¹ da-e ba-da-ab-gam ² | 11. Within he cried (?), within he humiliated. |
| 12. [si-düg-ga gù-bi-de] ur-na ³ ba-e si-si ⁴ | 12. In the cavern he cried, and its roof fell in. |
| 13. [PA-sig-gù-bi-de] mür-gù ⁵ bar ⁶
ra | 13. In the . . . he cried, and the bulwark was broken. |
| 14. sig-gù-gar-ra ur-bi [gù-mi-ni-in-mar ⁷ | 14. The brick wall is fallen; straight-way he crushed it. |
| 15. [dam-ta nu-ar] i-dé-mu-un-ma-ma | 15. |
| 16. [damu-ta nu-ar] i-dé-mu-un-kar ⁸ | 16. |
| 17. i-lu mu-un-na-ab-bi | 17. in woe he spoke. |
| 18. i-lu mu-un-na-ab-bi ⁹ | 18. in woe he spoke. |
| 19. [é-sag-di tûb-ba] ni-ih ¹⁰ -dar-dar | 19. The sanctuary ? |
| 20. 'uru-ba kaskal-a-sù (?) mu-un-] mar | 20. |

151. Duplicate of IV R. 53 r. III 1-5.

157. Read K. 6503.

158. In line one ZIMMERN would supply before *kür*, *a-ma-ru na-nam*, and in line two before *sadi-i*, *a-bu-un-ma*. The idea would then be, "Lofty one, furious (?), who a deluge is; he has shattered the mountain".

BA. V 630 forms a variant to lines 34 ff. [ZIMMERN].

1. Var. *gù-bi-dé*, he cried.

2. Var. *ba-an-da-ab-ga*. For the euphonic nasal *n* before *d*, compare POEBEL, OLZ. 1912, 294. Other examples are, *nu-mu-un-da-ma-ma* 186 r. 17 = *nu-mu-da-ma-ma* SBP. 10, 13. *mu-na-an-gin* RA. 9, 142, 25 = *mu-na-gin*, Gud. Cyl. A 2,9. *nu-mu-un-da-ma-ma* = *nu-mu-da-ma-ma*, p. 6, 13.

3. Var. *ür-bi*.

4. Var. *si-sá*; v. Br. 3465.

5. Var. *gù*.

6. Var. *bar* (so read? ZIM. sur!).

7. Var. *gù-mi-ni-ib-gar*.

8. Var. *kâr*.

9. Lines 17 f. are omitted on the variant. Cf. SBP. 66, 24.

10. Var. *mi-ni-ib*.

Page 67 l. 36 insert *gi* after *K-sid-la*. 67,39 read *ni* for *mi*.

163. See Corrigenda to No. 15.

165. Unilingual duplicate of V R. 50 ll 7-20 = *Sum. Gram.* 190. Already published by C. D. GRAY, *Šamas Religious Texts*, pl. XV.

167. P. 70 read *temples*.

177. K. 2786 belongs to the same tablet as K. 2881, and I have given the complete text on plate LXIX. On page 74 l. 6 read *ù-ta-ma-padan tu-ra-na...* l. 7, *ù-ta-ma-pad*. P. 75 l. 3, read *amar* not *gu*. Suppress note 1; also RA. 9.6 n. 8¹.

Translate, "Of the stalls, the young cattle I give to drink"; see RA. 9.6 n. 9.

The whole of tablet 186 belongs after line 10 p. 74.

Rev. 16-26 is a duplicate of CT. XV 7,7-17 (SBP. p. 10)². Since CT. XV 7,22-27 = rev. 31-36, it follows that rev. 16-36 = SBP. 10,7-27, and SBP. 2, 18-21 fills in the gap between K. 2881 rev., and 2786 reverse. It is probable that SBP. 2 should be restored at the beginning from SBP. 10,7-20. ZIMMERN, K.-L. 25 VIII 35-33 is a duplicate of SBP. 10, 7-27 and of SBP. 2 as far as line 11. Here called variant A. ZIMMERN, K.-L. 61 obv. is a duplicate of SBP. 10,7-14, called here variant B.

CT. XV 7.7-16 (= SBP. p. 10) is here restored from rev. 16-26.

16 (7).	<i>ud-dé e-ne-em an-na e-ne-em</i> <i> ⁴ mu-ul-lil-lá-ri</i>	7. The spirit is the word of Anu, and the word of Enlil.
17 (8).	<i>ud-dé šab-ib-ha</i> <i> ⁴ gu-la-ri</i>	8. The spirit of the angry heart of Anu,
18 (9).	<i>ud-dé šā-ab-ḫul-ma-al-la</i> <i> ⁴ mu-ul-lil-la-ge³</i>	9. The spirit of the evilly-disposed heart of Enlil,
19 (10).	<i>āg⁵ é-zi-mu</i> <i> ba-ab-gul-la-ri⁶</i>	10. All of my consecrated temples has destroyed;
20 (11).	<i>āg urú-zi-mu</i> <i> ba-ab-ḫul-la-ri</i>	11. All of my consecrated cities has afflicted.
21 (12).	<i>na-ām-tar āg-é-mu</i> <i> siḡ-gan ne'-im-dūg-ga-ri</i>	12. Fate has afflicted all my temples with calamity ⁷ .
22 (13).	<i>an-sū ni-ziḡ nu-mu-un⁸-da-ma-</i> <i> ma</i>	13. On high it raged and was not re- strained (? ⁸)

1. Page 74 note 1 refers to obv. 8-10.

2. This duplicate escaped me and was discovered by ZIMMERN.

3. Var. *ri*. Note that *ri* and *ra* mark the direct and indirect construct in the same manner as *ge* and *ka*; v. § 163.

4. *mimma sumsu*.

5. Var. *gu-la-a-ri*.

6. Var. omits.

7. Var. A VIII 41 agrees with this text. Var. B has *siḡ im-me-(en)-dūg-ga-ri*.

8. Var. B has *āg (?) SE (?) zi-zi nu-mu-da-mā-mā*.

- 23 (14). *kī-sū ni-zig nu-un-nu¹-da-zī-zī* 14. Beneath it raged and was not with-
 24 (15). *na dizig-ga-hi-tu-ra mu-* held (?)³
uh-hi-ir
- 25 (16). *bī lū-sa-a¹ mu-ub-rig*
- In Rev. 6 read perhaps *nin-gu- la gasan-mu¹-na-na-a*.
 BEZOLD, *Catalogue* under K. 2786, indicated the connection of K. 2786 and 2881.
 170. Read l. 8 *asīlal-lū sī-sā*.
 171. Page 76 read K. 9475.
 185. See Corrigenda to No. 10.
 186. See Corrigenda to No. 177.
 188. Line 6. read *man-nu : a-ba mu-un-dib-hī : it-tī-ih*.
 192. Rev. 7 read *a-ba ta-zu mu-un-zu*, "Who comprehends thy form ?".
 194. On page 77 mention should be made of BEZOLD's note, *Catalogue*, p. 697.
 Page 78, 17 read *it-ta-til* (ZAMMERS). Page 79, 5 for *zīl* read *durun* and
 line 6 *it-ta-pal-sah*. "In the dust she sat." ZAMMERS].
 Page 80 below, l. 12 *SAB* is uncertain. L. 13 read *šī-ib-ba*.
 202. Fragment of a psalm. Rm. 2, 421.
 203. Fragment of a Semitic hymn to Tammuz. K. 10742.
 204. Fragment of an Ishtar liturgy. Note lines 3-6, *mās-sub-ba-sū, dumu-sub-ba-*
sū, mu-ub-na-sub-ba-sū ē-hul-a-sū, "Because of the rejected kid, the rejected son,
 the rejected husband, the desolated house". K. 5633.
 205. Fragment of an Ishtar liturgy. K. 11977.
 206. Fragment of a litany. Note l. 4³ *da-[mu?*, K. 9358.
 206. Fragment of a large litany of the cult of Ishtar. Three columns on each
 side. Col. I of observe entirely gone. Of the reverse only a few lines at the begin-
 ning of Col. V are preserved. K. 11150.

Oby. II

- | | |
|--|--|
| 1. <i>sub-bē se-ib-ē, . . . kī dē-en-gi-gī¹</i> . | 1. A prayer for the temple . . . , that it
be restored. |
| 2. <i>ma-a-bī ud-me-na-gin ma- a-a</i>
<i>dī-dī-in⁵</i> . | 2. Now (?) as in the days of old, where
shall I go ? |
| 3. <i>nam ē-hul-¹la-hī er-ra?gīg-ud mu-</i>
<i>nī-ib-zal-ē⁵</i> | 3. For the desolated temple with tears
night(?) and day I am surfeited. |
-
- | | |
|---|--|
| 1. Var. omits. | 4. Cf. SB11. 97,78 and Nos. 34, 58,
120, <i>kī-sū[dē-en-gi-gī]</i> and 202. |
| 2. Var. <i>tar-a¹</i>). | 5. Vide SBP. 185 n. 10. |
| 3. Var. A . . . <i>nī-gar-nu-mu</i> | 6. Restorations uncertain. |
| Var. B. . . <i>ī-gāl nu-mu-da-zī-zī</i> . | 7. <i>me-ni-ib-zal-zal</i> , IV R. 24 No. 3,20, <i>nu-un-zal-lī</i> , K. 3931,7. The element
<i>b</i> in these prefixes is purely euphonic, and interchanges with <i>n</i> before the root. |

4. <i>é-zi-mu se-ib é-kür-ra-mu</i>	4. For my consecrated temple, the brick house of my Ekur,
5. <i>es é-nam- ti-la</i>	5. For the abode of the house of life,
6. <i>é-zi-mu se-ib zimbur-ki-mu</i>	6. For my consecrated temple, the brick house of Sippar,
7. <i>é-sá-kud-kalam-ma</i>	7. The temple of judgment of the land,
8. <i>é-zi-mu se-ib tin-tir-ki-mu</i>	8. For my consecrated temple, the brick house of Babylon,
9. <i>és é-tür-kalam-ma</i>	9. The abode of the temple, fold of the land,
10. <i>é-zi-mu se-ib bad-si-ab-ba ki-mu</i>	10. For my consecrated temple, the brick house of Barsippa,
11. <i>es é-maḥ ti-la</i>	11. The abode of the house of life,
12. <i>es é- dār an-na</i>	12. And the abode Eðaramma,
13. <i>é-zi-mu se-ib unug-ki-mu</i>	13. For my consecrated temple, the brick house of Erech,
14. [<i>é</i>] <i>gê-par-imin-bi</i>	14. The temple of the seven dark chambers,

1. For the change $d > r$ in *bad-si-ab* = *barsip*, v. SIEVERS, *Phonetik* 3 § 777.

2. Eanna, temple of Erech, is here described as having seven dark chambers, as in No. 156,1 and SBII. 100, 34. The term describes the section of the temple known as the ziggurat or stage tower; v. II R. 50 a 20 *é-gê-par-imin* = *ziggurratum uruk*. [For DAK = *bar*, v. Br. 5222].

The name of the stage tower of Erech occurs as *gê-par-imin an-na-gê?*, SBII. 100, 34 [*é-gê-par-imin*], No. 62,4; *é-gê-par-imin-bi*, No. 156,1, *é-gê-par* at Sippar, SBII. 120, 12, is probably an epithet of some temple. Note that Eanna, Harsagkalama and Eturkalama, all temples of Inini in Erech, are described as having "seven regions" (*ub*, p. 93. *ub* and *gepar* appear to be employed interchangeably for 'stage' of a tower. *gê-par* = *gipáru* certainly means, "dark chamber", whence it follows that each stage of the tower contained a secret chamber. See finally ZIMMERN, K.-L. 39 obv. 4f., *é-an-na su-ub-ba-sú*, 'for Eanna prostrated'; *gê-par-imin su-ub-ba-sú*, 'for Geparimin prostrated'. On the general use of the word v. SBP. 240. Tammuz is said to depart from the *é-gê-par*, by which the *ziggurat* in Erech is certainly meant, SBP. 306, 41; *gê-par-ta ba-ra-é-a*, 'From the secret chamber he has gone'. Zim, K.-L. 35 r. 1 10. See also K.-L. 26 II 15. It is possible that the word occurs in MESSERSCHMIDT, *Keilschrift-text aus Assur*, pl. 27, 4 *ki-pâr* of Nanammir. The reading *ki-kisal*, by LUCKENBILL, ASJL. 28, 195, is difficult. For the value *par* for Br. 5479, v. RA. 7, 110 (THEBAU-DANGIN).

Oby. III.

1. <i>urū-a-dūg-ga a gi- a- hi</i>	1. The city submerged, how long until her recompense?
2. <i>nībru- kī)? a-dūg-ga é-ta mar-ra bi</i>	2. Nippur (?) submerged, in the waters inundated.
3. <i>urū a-dūg-ga a-gi- a-bi</i>	3. Oh city submerged! how long until her recompense?
4. <i>uruk-lī) a-dūg-ga é-ta mar-ra-bi</i>	4. Erech submerged, in the waters inundated?
5. <i>urū. a kī- us- sa bi</i>	5. The city which in was founded.
6. <i>urū na- am-bi nu tar-rī-da- bi</i>	6. The city for which such fate was not decreed.
7. <i>urū ^amu-ul-lil-lā ba- ūl- la-bi</i>	7. The city which Enlil directed.
8. <i>urū umun-na li-li ne-in-tar-ra-bi</i>	8. The city whose lord governed it.
9. <i>urū ^amu-ul-lil-lā dū^a-ma-nu</i>	9. The city against which Enlil instituted (?) hostility,
10. <i>an-ni sak-kī-gid- da-bi</i>	10. Which Anu smote,
11. <i>en ^anu-dim-mud-da sag-dib-ba-bi</i>	11. Which the high priest Ea was wroth against.
12. <i>urū na-am-tar gūg-ga im-ma-du-a</i>	12. The city which Fate with sorrow filled (?)
13. <i>urū gī^sKU sag-gā ha-zī-ga</i>	13. The city which held its weapons above all.
14. <i>urū gī^sKU-ta la-ba-ra sub-ba- bi</i>	14. The city where the psalmist perished with the weapon,
15. <i>urū kī-el-bi uu- hul- lu- bi</i>	15. The city whose maidens are unhappy.
16. <i>urū kalaḡ-bi nu- li- bi</i>	16. The city whose men rejoice not,
17. <i>urū mē sag-gā gab-rī³ a</i>	17. The city which in battle was foremost to oppose.
18. <i>urū ne-e ba-gul- gul- la</i>	18. The city which in battle was annihilated.
19. <i>urū nu-bi tu-ra gi-bi tu-ra</i>	19. The city whose strong men are distressed, whose females are distressed.

Lines 20-28 are identical with no. 71, 1-8 p. 13.

1. *é* = *a*, water, also Ziv. K.-L., p. 2 a 10. 22. Cf. *e-ga-a*, flood, CT. 19, 11 b 13.
 2. *ana mē salū*, IV R., 28* b 35.
 3. Cf. Gudea, St. E. 9.3; Cyl. A 19.7.

208. K. 5137, a single column tablet, broken across the middle; upper part of the obverse and lower part of reverse preserved. A psalm *er-sag tug-mal* to Enlil of the same kind as the lament to Ninlil, SBP, 256-9. The obverse begins with the seven mighty names of Enlil, which are all translated into Semitic¹. Extracts of the text were given by HART, ASKT, 181. See also BEZOLD, *Catalogue*, 693.

Oby.

- | | |
|--|---|
| 1. <i>ni-tuk ma-ra su- gi-ba-an-si-ib</i> | 1. Oh honoured one ¹ , take me by the hand. |
| 2. <i>asaridu jasi ga-ti sa-bat</i> | |
| 3. <i>elin-ma ni-tuk me-na-sù</i> | 3. Oh exalted and honoured one ¹ , yet how long? |
| 4. <i>kabtu asaridu a-di ma-tim</i> | |
| 5. <i>u-mu-un kùr-kùr-ra-ge me-na-sù</i> | 5. Oh lord of lands, yet how long? |
| 6. <i>bèl mâtâti a-di ma-tim</i> | |
| 7. <i>u-mu-uu düq-ga zi-da me-na-sù</i> | 7. Lord of faithful word, yet how long? |
| 8. <i>[bèlum sa kibiti kitti] a-di ma-tim</i> | |
| 9. <i>[a-a ka-nag-ga] me-na-sù</i> | 9. Father of the Land, yet how long? |
| 10. <i>[bèl mâtim a-di ma-tim</i> | |
| 11. <i>[sib sag-gig-ga] me-na-sù</i> | 11. Shepherd of the dark-headed people, yet how long? |
| 12. <i>[re'u] sal-mat ka-ka-ka-di a-di ma-tim</i> | |
| 13. <i>i-[de-du ni-] te-na me-na-sù</i> | 13. Thou of self-created vision, yet how long? |
| 14. <i>[sa bariina] ra-ma-ni-sua-di ma-tim</i> | |
| 15. <i>am [erin-na sa-sa] me-na-sù</i> | 15. Hero who directs his host, yet how long? |
| 16. <i>[gardumustesir um- ma-ni-sua-di ma-tim</i> | |
| 17. <i>ù-[lul-la] dūr-dūr me-na-sù</i> | 17. He that quiets the strength of rebellion, how long? |
| 18. <i>sa a-lal² šir-ra-a-ti³ sal-lu⁴ a-di ma-tim</i> | |
| 19. <i>umun nibru-[ki]-a me-na-sù</i> | 19. Oh lord of Nippur, how long? |
| 20. <i>be-el ni-ip-pū-ri-a-di ma-tim</i> | |

1. See especially SBP, 292.

2. For *u*, might, strength, v. *Sum. Gram.*, 249.

3. *sirratu* also in BOISSIER, DA, 7.16, *mar sipri sa šir-ra-a-ti ütteruba*, "A messenger of rebellion shall enter".

4. Sic! where we expect *ušallihu* or *ušašlilu*, after IV R, 21 * b 4, v. *Bab.* 11 153. The verb must be active. Read perhaps *i-lu*, "he who binds", for *ī-lu*.

- | | |
|--|---|
| 21. [.....] <i>umum me-na-sù ur-ri kala-ga</i>
<i>ma-da-zu til-e</i> | 21.oh lord, how long shall the
mighty loe make an end of thy
city? |
| 22. [.....] <i>be-lum a-di ma-tim nak-</i>
<i>ru dan-nu ig-da-mar mat-ka</i> | |
| 23. [.....] <i>ka-nag-zu ha-lam-ma-</i>
<i>ge</i> | 23.destroys thy Land. |
| 24. [.....] <i>ri (?) ù-hal-lal₃ ma-at-ka</i> | |
| 25. [.....] <i>sud uku ma-da-zu bir-</i>
<i>bir</i> | 25.of a distant country has scat-
tered the people of thy land. |
| 26. [.....] <i>ma-¹tim ru₃-ti ni-si</i>
<i>ma-ti-ka ù-sap-pi-il₃</i> | |
| 27. [.....] <i>li su- mu-un-se- se</i> | 27. ... the habitation he caused to
lament. |
| 28. [.....] <i>ma-ha-zu ù-sal-me-im</i> | |
| 29. [.....] <i>bir- bir</i> | 29. ....he has scattered. |
| 30. [.....] <i>ù-sap-pi-il₃</i> | |

Rev.

- | | |
|--|--|
| 1. [^{du} <i>marduk hél bābili ik- ri-bi</i> | 1. [May Marduk lord of Babylon]
intercession (speak). |
| 2. [^{du} <i>pap- nun- an- ki-ge a-ra-zu</i> | 2. [May Zarpanit a prayer (utter). |
| 3. [^{du} <i>zar-pa- ni-tum teš-li-ti</i> | |
| 4. [^{du} <i>mu-ši- ib-ba-sà-a zur-zur¹</i> | 4. May Nebo intercession (speak). |
| 5. [^{du} <i>na- bi-um ik-ri-bi</i> | |
| 6. [<i>dumu-sag^{du} uras-a a-ra-zu</i> | 6. May the firstborn daughter of
Nimib a prayer (speak). |
| 7. [<i>mar-tum res-ti-tum^{du} uras-a tes-</i>
<i>li-ti</i> | |
| 8. [<i>nin-zi-dé gasan gù-ur-a-sug-ga-ge</i>
<i>zur- zur²</i> | 8. May the righteous princess interes-
sion (utter). |
| 9. [<i>ru-ba-tum kit-tum^{du} tas-me-tum</i>
<i>ik-ri-bi</i> | |
| 10. [<i>nin-gu-la gas-an-mu^{du} na-na-a a-ra-</i>
<i>zu</i> | 10. May the great princess, my lady
Nana, a prayer utter. |
| 11. [<i>ru-ba-tum rabi-tum be-el-tum</i>
<i>du na-na-a tes-li-ti</i> | |

1. Reading uncertain. v. *Sum. Gram.* 259.
2. Vide SBP. 258 n. 6.

12. *aa-ugu*¹-*zu* ¹*en-ki* ¹*nin-ki* *zür-zür* 12. May the father, thy begetter, lord and mistress of the earth, intercession (utter).
13. *a-bu a-lil-ka* *itu Enki* *itu Ninki* ²*ik-ri-bi*
14. *nittam kenag-zu ama-gal* ¹*nin-lil* 14. May thy beloved spouse, the great mother Ninlil, a prayer (utter).
a-ra-zu
15. *hi-ir-tum na-ram-ta-ka um-niu*
rabi-tum ¹*ninlil tes-li-ti*
16. *sukkal-mah-zu gal-ukkin* ³ ¹*nusku-ge* 16. May thy great messenger, the herald Nusku, intercession (speak).
zür-zür
17. [*sukkallika širu mu-ut*] ¹*te'-ir* ³
itu nusku ik-ri-bi
18. [*i-dé-zi bar-mu-un-ši-ib*] *dé-ra-ab-bi* 18. "Behold me faithfully", may he say to thee.
19. [*kinis naptisinni*] *lik-bu-ka*
20. [*gû-zu-zi gur-mu-un-ši-ib*] *dé-ra-ab-bi* 20. "Turn thy neck unto me faithfully", etc.
21. [*kišadka kinis* ³ *suširanni*] *liḫ-bu-ka*
22. [*šag-zu dé-en-na-tug-mal*] *dé-ra-ab-bi* 22. "Thy heart repose", etc.
23. [*libba ka linûḫ*] *liḫ-bu-ka*
24. [*bar-zu dé-en-na-šed-dé*] *dé-ra-ab-bi* 24. "Thy soul beat rest", etc.
25. [*kabattaka lipsaḫ*] *liḫ-bu-ka*
26. [*šag-zu šag-ama tu-ud-da-gim*] *ki* 26. Thy heart like the heart of a begetting mother, return to its place.
ha-ma-gi-gi
27. [*libbaka kima lib ummi alil*]-*tum*
aš-ri-šu [*litûr*]

1. For the reading of *MUI* as *ugu* = *alidu*, v. PSBA. 1911, p. 85, l. 25, *u-gu-a-ni* = *alitta-ša*.

2. Enlil is here regarded as an emanation of "Father-Mother-Earth", an incarnation of the male and female productive principles. These form the first two *father-mother* names of Enlil in CT. 24,3, 29-4,27 and 24,21, 62-83, an anterior and theological form, from whom Enlil, the father, is clearly distinguished (24,5,37 ff).

3. Read *lingal*, S^o 127. The variant texts have *DI* for *ZU*, i. e., *ša-gal-ukkin*, SBH. 132,46 ; K. 193 rev. 31 ; CRAIG, RT. 20,30.

4. The ordinary 1st form of 𒀭 is *mutta'ir* (KING, *Magic*, 6,20) for *muṭta'ir*.

5. No. 193,5 has *rīšu*, 'head'.

28. *ama tu-ud-da a-a tu-ud-da-gim ki* 28. Like a begetting-mother, a begetting
ha-ma-gi-gi father, return to its place.
 29. *kima ummi alitti abi alidi asrisu*
*litâr]*¹

209. K. 6024. Fragment of doubtful content, probably an incantation.

CCX

FRAGMENTS OF THE SERIES

en-zu sâ-mar-mar, "Oh wise lord, giver of counsel".

The liturgical series *en-zu sâ-mar-mar* is catalogued in the fragment No. 103, obv. 4, REISNER, SBH. No. 28 forms the fourth tablet of a late Babylonian copy on long single-column tablets. No. 192 is a fragment of an Assyrian copy, also on long single-column tablets, and represents the sixth and last tablet of that redaction. This fragment joins No. 193, so that a considerable portion of the tablet can be put together. K. 3160, published by MEEK in B.A.X pt. 1 No. 4, is a large Neo-Babylonian fragment of this series redacted on double-column tablets. The fragment now contains a good part of obv. II and rev. I. Since rev. I is a duplicate of 192 + 193 obv., it is obvious that rev. II was a duplicate of 192 + 193 reverse. In other words K. 3160 rev. 1 + II contain the last tablet of the series, and K. 3160 obv. 1 + II contain tablet five. K. 3160 obv. II, which is partially preserved, represents tablet five reverse. We have therefore tablet 4 partially preserved (beginning of obv. and end of reverse); tablet 5 upper part of reverse; tablet 6 upper half of obv. and end of reverse.

The series rose out of an ancient Sumerian public psalm of wailing over a national calamity, and addressed to Enlil, CT.XV 11 = SBP. 198-203, of which ZIMMERN K. L. No. 2 rev. 1 23-II 8 is a duplicate. The same public psalm has been almost entirely copied into a Ninuraš liturgy of which SBP. 206-208 forms part of the last tablet. The *ersem-ma* which closed that series, rev. 27 ff., has not been preserved. Tablet one of this Marduk series probably began with an extract from the ancient *en-zu sâ-mar-mar* psalm to Enlil, and hence was given that name. It is curious that the Ninuras series employed the same psalm in its last tablet. The refrains mention only Eridu, Babylon and Barsippa. It is just possible that SBH. No. 20 followed on after the singing of the *en-zu sâ-mar-mar* liturgy, for contrary to all rules we have a catch-line at the end of tablet VI, and this agrees with SBH. 41, 1. Moreover, the

1. For the restorations of the reverse, see SBP. p. 258; also numbers 181, 183, 193, etc.

refrains in SBH. No. 20 agree closely with those of our series. Note also that SBH. No. 20 does not belong to a series. With the long liturgical psalm occupying all of tablet six compare No. 208, which is also an *ersenma* from an Enfil series.

Tablet IV (SBH. 28). Obv.

<p>1. <i>am-gal ù-na gub-ba</i> <i>gig-ga ba-me</i></p> <p>2. [<i>ri-i-mu ra</i>]-<i>bu-u</i> <i>ša</i>[<i>sa-kiš?</i> <i>i-za-az-zu mar-ši-tš id-bu(?)</i>]-<i>bu-uš</i> (?)</p> <p>3. <i>ur-ù-ši-ib</i>-[<i>ba</i>] <i>am-gal ù-na gub-ba</i> <i>gig</i></p> <p>4. <i>és-mah</i>¹ <i>am-gal ù-na gub-ba</i> <i>gig</i></p> <p>5. <i>és-sir am-gal ù-na gub-ba</i> <i>gig</i></p> <p>6. <i>ḥabur</i>-(<i>ki</i>)² <i>am-gal ù-na gub-ba</i> <i>gig</i></p> <p>7. [<i>tin-</i>]<i>tir</i>-(<i>ki</i>) <i>am-gal ù-na gub-ba</i> <i>gig</i></p> <p>8. [<i>é-sag-ila</i>] <i>am-gal ù-na gub-ba</i> <i>gig</i></p>	<p>1. The great wild ox, who stands [aloft?], pondered thereon in sorrow.</p> <p>3. Upon the Beneficent city the great wild ox, who stands [aloft?], pondered in sorrow.</p> <p>4. Upon Ésmah the great wild ox, etc.</p> <p>5. Upon the chamber of psalmody, etc.</p> <p>6. Upon Shubaru the great wild ox, etc.</p> <p>7. Upon Babylon, etc.</p> <p>8. Upon Ésagila, etc.</p>
---	---

1. Damgalnunna is mother of *és-mah*. IVR. 21' b rev. 13: ASKT. 117, 14; SBH. 52, 7. In these passages and in the passage above, *és-mah* denotes a shrine in Eridu and connected with the water-cult. Hence the ritual hut in which the incantations of Eridu were performed are called *és-mah* = *bit šèri*, "house of the field", CT. 17.4, 19 and ASKT. 104, 9 (*ušurat bit šèri ana satšèri*). Since the god Shamash, as a god of purification held an important position in these magic rituals, he has the title³ *és-mah*, "god of the house in the field", CT. 24, 31, 65: 25, 27, 4; 25, 25, 26. *é-és-mah* in ZIMMERN, *Neujahrfest* 140, 2 probably means "ritual house in the plain". ZIMMERN identifies *é-és-mah* with *é-mah*, temple of Nimmah in Babylon, which is not likely.

2. This appears to be the original pronunciation of *A-IIA-ki*, *IIA-A-ki* = *subaru*, apparently a quarter of Eridu and has no connection with the land Subartu. *ḥabur* > *šabar* > *subar* (cf. *Sam. Gr.* § 40 b and *ki-gab* = *sa-ba*, CT. XV 11, 18 = ZIM. K. L. No. 2 rev. 1 39) may of course not be possible, but the reading *ḥa-bur* for the signs *IIA-A* is legitimate. Eridu, and *IIA-A-ki*, mentioned together, LANGDON, *Drehem* p. 23. A priest consecrated and educated in the cult of Eridu and *A-IIA-ki*, CT. 16, 6, 239. Also in BA. V 675, 25 *A-IIA-ki* = *Su'ara*, we have to do either with an Eridu *ḥabur* or a mythological *ḥabur* (*Subar*) in the lower world. The word may be connected with *ḥubar*, the stream of salt (?) water which surrounds the world. On the other hand the river *Ḥabur* in Northern Mesopotamia has probably no connection with the *Ḥabur* > *Subaru* > *Su'ara* of Eridu. Against ZIMMERN and my previous conclusion in *Drehem* *ibid.*, I now regard any connection between *Subaru* of Eridu and Subartu (never *Subaru*, only gentile *šabaru*, v. UNGER, BA. VI pt. 5 p. 19) of the Mitanni as wholly excluded.

- | | |
|--|---|
| 9. [<i>bad-si</i>]- <i>ab-ba</i> [<i>ki</i>] <i>am-gal ù-na gub-</i>
<i>ba gíg</i> | 9. Upon Barsippa, etc. |
| 10. [<i>é-zi-</i>] <i>da am-gal ù-na gub-ba gíg</i> | 10. Upon Ezida, etc. |
| 11. [<i>é-mah-</i>]- <i>ti-la am-gal ù-na gub-ba</i>
<i>gíg</i> | 11. Upon Emahtila, etc. |
| 12. [<i>é-temen-</i>]- <i>an-ki am-gal ù-na gub-ba</i>
<i>gíg</i> | 12. Upon Etemenanki, etc. |
| 13. <i>é-dár-an-na am-gal ù-na gub-ba gíg</i> | 13. Upon Edaranna, etc. |
| 14. <i>še-ib urù ši-ib-ba-(ki)ba-gul-la-ta</i>
<i>tin-tir-ki</i> ¹ <i>nu-um-me</i> | 14. The brick-walls of the Beneficent
City have been demolished and
<i>Tintir</i> is not. |
| 15. <i>é</i> ^a <i>am-an-ki ba-gul-la-ta é-sir nu-</i>
<i>um-me</i> | 15. The temple of Ea has been de-
molished and the house of psalm-
ody is not. |
| 16. <i>é</i> ^a <i>asar-lù-dug ba-pi-el-la-ta é-sag-</i>
<i>ila nu-um-me</i> | 16. The temple of Marduk has been
humiliated, Esagila is not. |
| 17. <i>urù ši-ib-ba-(ki) ub-da-tab-tabba</i>
<i>im-kür-gur</i> [<i>gür-ru-</i> ?] | 17. The Beneficent City of the four
regions..... |
| 18. <i>tin-tir(ki)..... bi-sü.....</i>
..... | |

Rev.

- | | |
|---|--|
| 1. <i>ana ri</i>..... | ..... |
| 2. <i>kür-gal</i> | 2. Great mountain..... |
| 3. <i>ki-bal</i> [<i>gir?</i>] | 3. The hostile land..... |
| 4. <i>a-nun-na dingir gal-gal-e-ne</i> [<i>kasu-</i>
<i>mu-ra-an-mar-ri-e-ne</i>] | 4. The Anunnaki and the great gods ²
<i>bow</i> down before thee?] |
| 5. <i>ur-sag á-mah</i> <i>é-en-ki-ge sag-nu-mu-</i>
<i>ni-ib</i> [<i>gi-a?</i>] | 5. Hero, vast might of Ea, whom none
rival (?). |
| 6. <i>a-a-zu é-en-ki-ge ù-si-in-gu</i> ³ <i>á-bi</i>
<i>ù-mu-un-da-an-gür</i> | 6. Thy father Ea may send thee; his
commission may he entrust to thee. |
| 7. <i>a-bu-ka</i> ^{1b} <i>Ea i-sap-pár-la ù-ma-</i>
<i>ir-ka-ma</i> | |
| 8. <i>düg-ga é-en-ki-ge kal-kalay ù-mu-</i>
<i>un-si-in-du</i> | By the command of Ea mayest thou
go with esteem. |

1. Since Eridu is mentioned in the first part of the line and a temple of Eridu in the next line, we should naturally refer *tin-tir-(ki)* not to Babylon but to some part of Eridu. Note that *tin-tir-(ki)* = Babylon (?) occurs in I. IS.

2. i. e., the Igigi.

3. Cf. *gin*, to send. *Sum. Gr.* 216.

9. *ina ki-būt* ^{10a} *Ea na-'dis tal-lak* ¹
10. *bar-bi in-äg-tuk-a a-ba e-ne-gin* :
bäd-bi ne-in-gi nam-tag-gä nam-mi-
e-duh Her suburbs are possessed, who
inhabits them ²? Her city wall
they demolished ³, and the sin is
not absolved.
11. *sig-bi ni-ba im-ḥul-ḥul-e* : *li-bit-ta-*
su ina ra-ma-ni-su us-ta-ṣab-bit 11. Her brick walls of themselves go to
ruin.
12. *enim abzu im-dir-äm* ⁴ *an-sés* : *ina*
a-mat ap-si-i sa kima ū-pi-e sa-ṣa-at 12. By the word of the sea, which like a
rain-cloud is obscure ⁵,
13. *gišmes-gim* (?) *in-sir-ri* ^{mus} ⁺ *a-na*
^{mus} *gis-i-dim-me-sil-e-ne* 13. Like a *mēsu*-tree she is plucked
away, like a root she is extirpa-
ted ⁶.
14. *ki-ma me-e-su i-na-sa-ah sur-su*
us ma-ri!
15. *id-da nu-me-äm a-mi nu-un-ul-ul* :
ina ba-lu na-a-ri a-gu-ū it-ta-ki-ṣa 15. Since the canal is gone the flood
overflows.
16. *a-ūh-ki nu-me-a hi-a ba-an-gul-la* 16. Since the clay is gone the shore is
destroyed.
17. *ina ba-lu la-a-i-ra-a-nu* ⁷ *kib-ri*
ū-tab-ba-bi-bit (sic!) ⁸

1. REISNER'S copy *na-'BAR ta-lak-UD* (sic!).

2. Transcription and translation wholly uncertain.

3. Uncertain. *gi* < *gil* (?).

4. The text has *äm-im-dir* (!).

5. Jensen first suggested the meaning "dark, obscure" for the verb *ṣapū* (KB.VI 355), rendered by "thick" in DELITZSCH, HW. 678 and MUSS-ARNDT 1079. This meaning is evident from the fact that the Sumerian verb *šus*, related to *sés*, also means "be dark, shrouded in darkness"; cf. *e-ne-em-mā-ni gakkul-äm-ma al-šus = amatsu kakkullu katimtu*, "his word is shrouded in mystery like a flask", SBP. 12. 60. See especially BOISSIER, *Choir* 171,9, *summa nūru ša ina giṣilli našū ša-ṣu*, "If a light which one carries upon a torch goes out (?) (or smokes and becomes dark?)".

6. The transcription and translation are conjectural. One may read *us-ma-ri!* (*lak, šid*). The subject I take to be *šlu* "city". For *marāḫu*, rub, polish, see ZIM. Rt. p. 150, 15. *marḫak*, I am become bald, HARPER, Lett. 348,9; *muttutu am-ma-ri!*, "I am made bald on the forehead". VR. 17 b 32. Here KÜCHLER, *Med.* 10, 61, *ina ubani-ka tumarra!*, "with thy finger thou shalt rub (him)". Probably connected with *marāḫu*, rub, polish, BA. II, 636, 12. 27, 31; KÜCHLER, *Med.* 10, 55; K. 203, 13 (in *Bab.* III 220).

7. *lāirānu*, a derivative of *liru*, spit, slime, Heb. Syr. Arab. *لير*. See on this passage, HOMMEL *Grundriss* 254, and HOLMA, *Körperteile* 8.

8. Cf. *utatabbit*, SBH. 6, 8; II² of *abātu*.

18. *umun-e urû-ni-a na-âm-ši-ib-baan-* 18. The lord who decreed a good fate
tar-ri for his city.
19. *be-lu sa âli-su sim-tu ta-ab-bi*
(sic!) *i-še-mu*

20. *nis-ši rihu-u en-zu sâ-mar-mar nu-al-til a-na zamar nis-ši gi-ſſi*
21. *Bêl-apil-iddin apil sa Ea-balaſ-su-iſ-ſi apil Nannar-ibni : ſatâ*
22. *Ea-balaſ-su-iſ-ſi [mâri-su kalû ſiſru] ili-su¹ Bâbili araſ atar addar ûmu 10*
sattu 200 + [? -kam An-ti'-uk-ku-su] ſarri².

Fourth extract of "The knowing lord, the giver of counsel", not finished. To be chanted. Long-tablet belonging to Belapiliddin, son of Eabalatsuikbi, son of Nannaribni. Written by the hands of Eabalatsuikbi his son, the inferior psalmist of his god³. At Babylon on the tenth of intercalary Adar, in the 200 + ? year (of the era of Seleucus); Antiochus was king.

Tablet V (K. 5160 Obv. = B.X.X pt. 1 p. 75).

Rev.

-
2. *mûs(?) azag bar-ra dû-a* 2. of pure appearance whose
body seemly.....
3. *du?*⁵ *zi-mu eb-lu-tum⁶ sa zu-*
mur-su, as (?)⁷ [*mîs*....
4. *gis-tir gis-sim erin-na dūq-e-ne* K.A. 4. He who in the forest of odorous
K.A. cedars *shouts* with joyful song.
5. *sa ina ſis-ti ri-ki e-ri-ni im-me-*
*el-lu⁶ ina ſa-[bi-bi]*⁷

1. *dinġir-su-kam* a mixture of Semitic and Sumerian.

2. REISSNER gives 200 +. In this case we must assume a simple date of the Seleucidian era, and the name of a king whose reign falls between 106—85 B. C., for the scribe Eabalatsuikbi appears on other tablets only in this period. I have supplied Antiochus Cyzicenus 116-95.

3. i. e., Marduk.

4. MEER, *ġar-ra-du*.

5. The word *zi-mu* is often construed as a mas. plural.

6. *malûlu* is given the meaning, "enjoy oneself," by DELITZSCH, IIW, 413 b. Also ZIMMERN, *Neujahrfest* 133, translates CT. 15, 44, 28, "The eunuchs who upon the threshold *i-ma-li-lu*, sport." The root is connected with Hebrew מַלִּיל, Arabic *malûlu*,

6. *me abzu šu-el-la gub-ba su-luḫ kar-*
kar [gub-ba] 6. He who to make clean the ordinances
of the sea, stands, to *make holy*
the hand-washings, stands.
7. *me zi-dé-es¹ bar-ra he-dū tin-tir-*
(ki) dul-[la-bi] 7. He who is worthy to look upon the
true ordinances, stands, protec-
tion of Babylon.
8. *ša par-ši ki-uu-tim ana nap-lu-*
si as-mu šu-lul ha-ab-ilāni
9. *ur-sag saḡ-è mah tin-tir-(ki) u-di-da*
gub-ba 9. Heroic one, mighty leader, who in
Babylon stands as object of admi-
ration.
10. *ḫar-ra-du a-sa-ri-du ši-i-ru sa ina*
ba-bi-lim ana tab-ra-ti izza-zu
11. *elim-ma duḡ-li sig² abzu saḡ-ga³ é-*
saḡ-il-la gub-ba 11. The honored, full of luxuriant
strength, who at the clean sea of
Esagila, stands⁴.
12. *kab-tu sa ina é-saḡ-ila ki-rib ap-*
si-i el-li ku-uz-ba ma-lu-u
13. *gud (?) a-gūr-ra sū saḡin sū- sū* 13. Strong one (?) who is huge in
strength, who is bearded with a
bright beard.

skelter, dance; the Heb. and Syr. ܡܠܠܐ *mallet*, speak, is probably ultimately the same root, v. NÖLDEKE ZDMG, 57, 413. The meaning "speak, sing," is seen in the word *malilu*, "flute". Heb. and Arabic preterite in *a* but Bab. *i* seen in MEISSNER, fragment of Gilgamesh Epic II 9, *sur u me-li-il* (imperative), "dance and play." CT. 16, 14, 101, the evil spirits on the mountain of sunrise *im-ma-ni-di-es* = *immalillu*: since *di* means both "speak", and "go", one can be in doubt here, but line 99 has *iltanas-sumu*, "they run," and line 103 *ittanahhulu* "they slink away". hence the verb has the sense "they shelter". In a dream a man sees a bow (*ḫastu*) which *im-me-lil*, BOISSIER, *Choir* II, 10. BOISSIER finds here a Semitic root ܚܫܬܐ to rub, but its existence is doubtful, and the form is passive, which excludes his rendering. "If he rub a bow". The meaning is perhaps, "If the bow dance about". The Sumerian of our passage *duḡ* favours a meaning, "shout, speak".

7. For the restoration, cf. CRAIG RT. 56, 17, Marduk *ha-bi-bi*, "the shouting", prs. part.

1. *es* employed as a plural of nouns is irregular, v. § 129.

2. See *Sum. Gr.* 238.

3. *saḡ* var. of *sāḡ* = *damḫu*, v. *Sum. Gr.* 235. The Semitic translator gives two versions of *saḡ*, viz. *kirib* and *ellu*!

4. So the Sumerian line.

14. *ša e-mu-ki pu-un-gu-lu ziḫ-na el-
li-tam zaḫ-nu*¹
15. [šib?] *dumu nun abzu šita-na*² *dun*³ gal-zu
15. Lord, son of the prince of the sea,
who understands the digging of
water-sources.
16. [be?] *lum ma-ar ru-bi-e sa ap-si-i* [About half of this column, ending tablet
pi-tu-u be-ra-tim 5, is lost]
17. *am-šu-sal-sal-la*
18. *du-šū tu-ud-da*
19. *as-mu*

Tablet VI³. Obv.

- | | |
|---|--|
| 1. [u-mu nam-mu-]un-šub-bi-en u-
mu nam-mu-un-šub-bi-en | 1. Oh lord, not shalt thou cast me down;
oh lord, not shalt thou cast me
down. |
| 2. [be-lum la ta-]nam-da-an-ni be-lum
la ta-nam-da-an-ni | |
| 3. [umun ⁴]am-an-ki nam-mu-un-šub-
bi-en | 3. Oh lord, Divine Ram of Heaven and
Earth, not shalt thou cast me
down. |
| 4. [umun] ⁴ asar-lū-duy nam | 4. Oh lord Marduk, not etc. |
| 5. [umun] ⁴ en-bi-lu-lu nam | 5. Oh lord Enbilulu, not etc. |
| 6. [ur-]sag ⁴ mu-ši-ib-ba-sà-a nam | 6. Champion, Named with Good Name,
not etc. |
| 7. [umun] ⁴ sà-kud-maḫ-am nam | 7. Oh lord, Great Judge ⁶ , not etc. |
| 8. umun tin-tir-(ki) nam | 8. Oh lord of Babylon, not etc. |
| 9. umun é-sag-il-la nam | 9. Oh lord of Esagila, not etc. |
| 10. umun had-si-ab-ba-(ki) ⁵ nam | 10. Oh lord of Barsippa, not etc. |

1. This description applies also to Shamash, SBP.64,28, and Sin IV R. 9 a 10. A more correct translation of *zagin* is *uknu*.

2. The complement *na* indicates that the original value of >𒍪< was *šitan*.

3. *dun*, dig, open a water-source, v. *Sum. Gr.* 211 *dun* 2.

4. Obv. = MEEK pl. 76 restored from K.4630 + 10205.

5. Here begins K.3160, rev. I. With lines 4-14 cf. SBH.41,5-19.

6. *ita*Sakudmaham is ordinarily a title of Ninuras of Isin, a solar deity, con-
sort of Gula of Isin, SBP.174,44; 228,23, and not to be confused with Shamash
of Sippar, as I have done in my previous editions. The title *sakud-maḫ* = *dajānu*
širu is also employed of Shamash of Sippar, as in VAB.IV 164,1, since both are solar

11. *umun é-zi-da nam*
 12. *umun é-mah-ti-la nam*
 13. *umun é-te-me-an-ki nam*
 14. *umun é-dâr-an-na nam*

11. Oh lord of Ezida, not, etc.
 12. Oh lord of Emahtila, not, etc.
 13. Oh lord of Ètemeanki, not, etc.
 14. Oh lord of Edaranna, not, etc.

Priest

15. *mu-lu er-mar-ra gin nam*
 16. *ša-kin tak¹-ri-bi ana-ku²*
 17. *mu-lu zûr-zûr-ra gin nam*
 18. *ša ik-ri-bi ana-ku*
 19. *mu-lu a-ra-zu gin nam*
 20. *ša te-es-li-ti³ ana-ku*

15. He that renders petition am I³.
 Thou wilt not cast me down.
 17. One of prayer I am. Thou, etc.
 19. One of intercession I am. Thou, etc.

Penitent.

21. *a-a tu-ud-da gin nam*
 22. *a-bi a-li-di⁵ ana-ku*
 23. *li tukundi⁷ tûg-mal nam*
 24. *a-di sur-ri nu-ḥa*

21. A father who has begotten I am⁵.
 Thou wilt not cast me down.
 23. Soon repose! Thou wilt not, etc.

deities, and as gods of light they become patrons of justice. Evidently a close connection existed between this deity and Marduk, for the tablet SBH. No. 30 contains two penitential hymns, one to Sakud and one to Marduk. That ⁴Sakud and ⁴Sakudmah are identical is proven by SBH. 57,1 *sa-kud* and 57,3 *sa-kud-mah*. Titles of this solar Ninuraš of Isin as *Sakud* in CT. 23,16 ff. and 24,38. In the passage above [as in SBH. 41,11] he is probably identified with Marduk. His temple at Isin is Erab-riri, where he also held the title En-nu-gi, PSBA. 1900,362,9. *sa-kud* is the original of the form Sakkut, a title of Ninuraš which appears in Hebrew. Amos 5,26, as *sikkûth*, i. e. Mars, along with Kijûn = Bab. *kajamānu*, the name of Saturn, star of Nergal.

1. Var. *tāk*.

2. K. 5160 gives an alternative *ša tāk-rib-ti sa-kin-ti ana-ku*. The passive participle *šakînu* is otherwise unknown; cf. SBH. 58,43.

3. Var. "I am one of homage rendered."

4. Var. *tes-li-tim*.

5. It is unusual to find individual circumstances of this kind appearing in the public litanies. The "I" of these services usually stands for the whole congregation.

6. Var. *a-bu a-li-du*.

7. Var. adds *-bi*.

- | | |
|---|---|
| 25. <i>me-na</i> ¹ <i>ü-mu-un</i> <i>bé</i> ² - <i>gi-en</i> <i>nam</i> | 25. How long ⁴ oh lord of righteousness(?) Thou wilt not, etc. |
| 26. <i>a-di</i> <i>ma-ti</i> <i>be-el</i> <i>ki-na-a-ti</i> ³ | |
| 27. <i>ib-si</i> <i>me-na-šu</i> <i>nam</i>
<i>ma-si</i> <i>a-di</i> <i>ma-ti</i> | 27. It is enough; how long? Thou, etc. |
| 28. <i>nam-mu-un-šub-bi-en</i> <i>e-ne-ra</i> <i>ga-</i>
<i>an</i> -[<i>na-ab-lüg</i>] | 28. "Thou wilt not reject me", unto him I will say. |
| 29. <i>la ta-na-da-an-ni</i> <i>ana</i> <i>sa-a-šu</i> <i>lu-</i>
<i>[uḫ-bi]</i> | |
| 30. <i>sir-ri</i> <i>nu-ti-li</i> <i>ba-ni</i> -[<i>ib</i> <i>ga?</i>] | 30. Sighing without end has [brought me low.] |
| 31. <i>ši-ri-iḫ</i> <i>la ḫa-te-e</i> <i>ur</i> -[<i>ri-da-an-ni?</i>] | |
| 32. <i>er</i> <i>šig-gan</i> <i>nu-di</i> <i>ba-ni</i> -[<i>ib</i>] | 32. Weeping without <i>diminishing</i> |
| 33. <i>bi-ki-ti</i> <i>la ku-us-su-pi</i> (?) | |

Rev.

- | | |
|---|--|
| 1. [<i>i-</i>] <i>dé-</i> [<i>zid</i> <i>bar-mu-un-si-ib</i> <i>dé-ra-</i>
<i>ab</i> -] <i>bi</i> | 1. "Behold me faithfully", I will say to thee. |
| 2. <i>ki-niš</i> [<i>nap-lis-an-ni</i> <i>lu-uḫ-bi-</i>] <i>ka</i> | |

Priest.

- | | |
|---|--|
| 3. <i>gú-zu</i> [<i>zid</i> <i>gur-mu-un-si-ib</i> <i>dé</i>] | 3. "Turn thy neck unto him in faithfulness", I will say to thee. |
| 4. <i>ri-si</i> -[<i>ka</i> <i>ki-niš</i> <i>suhbir-su</i> <i>lu-uḫ-</i>
<i>bi</i> -] <i>ka</i> | |
| 5. <i>sag-zu</i> <i>dé</i> -[<i>en-na-tüg-e</i> <i>dé</i>] | 5. "May thy heart repose", I will say to thee. |
| 6. <i>bar-zu</i> <i>dé</i> -[<i>en-na-tüg-e</i> <i>dé</i>] | 6. "May thy mind repose", I will say to thee. |

1. V. Sum. Gr. p. 177; cf. SBP. 288, 11; *me-nam*, ZDM. K. L., 2 b 23.

2. Var. *bi*.

3. Cf. No. 194 rev. 25. The abstract prefix *bi* is known to me only in this passage; we expect *nig-gi-en*, cf. § 149. *kinati* a plural with abstract force, from *kittu*, v. BRÖCKELMANN, *Vergleichende Grammatik*, § 228 a. See also Ham. Code IV 53; perhaps also VAB. IV 172, 40.

4. K. 5160 has a gloss *ja-ti* for *adi mati*, probably formed as a fem. to the interrogative adverb *iau* where? Br. 10367; SBH. 106, 68 (wrongly interpreted in *Sum. Gr.* p. 111).

- | | |
|--|--|
| 7. <i>sag-zu sag ama</i> -(<i>tu-ud-da-gim ki-bi-sù ha</i> -)ma-gi-gi | 7. Thy heart like the heart of a begetting-mother may return to its place. |
| 8. <i>ama tu-ud-da a</i> -(<i>a tu-ud-da-gim ki-bi-sù ha</i>) ¹ | 8. As a begetting-mother, as a begetting-father, to its place may it return. |
-
- | | |
|---|--|
| 9. <i>er-sem-ma</i> [^{dt} <i>asar</i>]-lù-dug-ge | 9. Psalm on the flute to Marduk. |
| 10. <i>er-sem-ma</i> [<i>en-zu</i>] <i>sà-mar-mar</i> | 10. Psalm on the flute for the series, "Knowing lord, giver of counsel." |
-
- | | |
|--|--|
| 11. <i>umun še-ir-ma-al-la an-ki a</i> -(<i>ba ta</i> -)zu mu-un-zu | 11. Oh lord, glorified in heaven and earth, who comprehends thy form? |
| 12. <i>sissu nis-hu en-zu sà-mar-mar al-til</i> | 12. Sixth extract of, "The knowing lord, giver of counsel". It is the end. |
| 13. <i>kima labiri-sù sà-fir-ma ba-a-ri</i> | 13. Like the original it has been written and collated. |
| 14. <i>é-gal i</i> tu <i>ašur-bani-apli sar kiššati</i>
<i>šar mat ašsur</i> -(<i>ki</i>) | 14. Palace of Asurbanipal, king of dominions, king of Assyria, |
| 15. <i>mar i</i> tu <i>ašur-aḫi-iddina sar kiššati</i>
<i>šar mat ašsur</i> -(<i>ki</i>) | 15. son of Asarhaddon, king of dominions, king of Assyria, |
| 16. <i>lipipi i</i> tu <i>Sin-aḫē-erib sar kiššati</i>
<i>mat ašsur</i> -(<i>ki</i>) | 16. grandson of Senecherib, king of dominions, king of Assyria, |
| 17. [<i>ša</i>] <i>a-na i</i> tu <i>Marduk i</i> la <i>Zar-pa-ni-tum tak-lu</i> | 17. who puts his trust in Marduk and Zarpanit, |
| 18. <i>nir-gal-zu nu-ri i</i> tu <i>nabu sa dyp-sarrūti</i> | 18. the wise, light of Nebo of letters. |
-

The *eršemma* of this series (which is unusually long, occupying all of the sixth tablet) is so clearly the expression of the religious feelings of an individual, that it should really be called an *er-šaq-tūg-mat*, or private penitential psalm. No doubt this psalm was employed as a private psalm to Marduk and later as the public intercession for the end of this Marduk series. Two penitential psalms, one to Sakud and one to Marduk, have been transcribed on a single tablet SBH. No. 30, and are so closely related to the liturgical psalm of this series that I have added them to this volume as No. 211.

1. For restorations see SBP. 258 and SBH. 59.

CCXI

PENITENTIAL PSALMS TO SAKKUT
AND MARDUK¹

(SBH. No. 30.)

Obv.

1. <i>me-e sā-kud-ta</i>	<i>me-e sā-kud-ta</i>	1. I to the Judge, I to the Judge (will pray).
2. <i>ana-ku ana da-ja-ni</i>	<i>ana-ku ana da-ja-ni</i>	
3. <i>me-e</i> ¹ <i>sā-kud-mah</i>	<i>me-e</i>	3. I to the lord, mighty Judge, etc.
4. <i>ana-ku ana be-lum da-ja-ni</i>	<i>ši-ri</i>	
	¶	
5. <i>me-e umun é-rab-ri-ri</i>	<i>me-e</i>	5. I to the lord of Erabriri, etc.
6. <i>ana-ku ana be-lum é-rab-ri-ri</i>	¶	
7. <i>me-e umun é-gal-mah</i>	<i>me-e</i>	7. I to the lord of Egalmah, etc.
8. <i>ana-ku ana be-lum é-gal-mah</i>	¶	
9. <i>me-e umun tin-tir-(ki)</i>	<i>me-e</i>	9. I to the lord of Babylon, etc.
10. <i>ana-ku ana be-lum bāb-ilāni</i>	¶	
11. <i>me-e umun é-sag-il-la</i>	<i>me-e</i>	11. I to the lord of Esagila, etc.
12. <i>ana-ku ana be-lum e-sagila</i>	¶	
13. <i>me-e umun kiš-(ki)</i>	<i>me-e</i>	13. I to the lord of Kish, etc.
14. <i>ana-ku ana be-lum ki-ši</i>	¶	
15. <i>me-e umun é-kišib-ba</i>	<i>me-e</i> ³	15. I unto the lord of Ekišibba, etc.
16. <i>ana-ku ana é-kišibba</i>	¶	
17. <i>me-e umun é-me-te-ur-sag</i>	<i>me-e</i>	17. I unto the lord of Emeteursag, etc.
18. <i>ana-ku ana be-lum é-mete-ursag</i>	¶	

1. Translated by JASTROW, *Religion* II 84 f., who correctly identified Sakud with the god of Isin.

2. Probably the chapel of Sakud and Gula in the temple Egalmah at Isin.

3. Chapel of Zamama in Emetenursag, v. VAB.IV, 185.

19. *me-e umun é-û-nîr-ki-dâr-mah¹* 19. I unto the lord of Eunikidurmah,
me-e etc.
 20. *ana-ku ana be-lum é-anîr-kîdur-*
mah ¶
 21. *me-e umun é-ka-azag-ga me-e* 21. I unto the lord of Ekazagga, etc.
 22. *ana-ku ana be-lum é-ka-azag* ¶
 23. *me-e umun é-gû-dû-a-(ki) me-e* 23. I unto the lord of the temple of
 Cutha, etc.
 24. *ana-ku ana be-lum é-gû-dû-a-(ki)*
 ¶
 25. *me-e umun é-mes-lam me-e* 25. I unto the lord of E-meslam, etc.
 26. *ana-ku ana be-lum é-meslam*
 27. *me-e umun â-[dîl-bad-] (ki) me-e* 27. I unto the lord of Dilbat², etc.
 28. *ana-ku ana be-lum [dîl-]bad- (ki)*
 ¶
 29. *me-e umun é-i-bé-^aa-nu-um me-e* 29. I unto the lord of E-ibe-Anu, etc.
 30. *ana-ku ana be-lum é-ibe-Anu* ¶
 31. *^asá-kud e-ne-em še-ga-ge me-e* 31. Unto the Judge whose word is
 beneficent, etc.
 32. *ana da-jâ-nî sa ma-ag-rat a-mat-*
su ¶
 33. *^asá-kud kûr-kûr nigîn-na me-e* 33. Unto the Judge of all lands I (will
 pray).
 34. *ana da-jâ-nî sa nap-har mâtâti* ¶

Priest.

35. *er-im-sés-sés i-si³ nu-gâ-gâ* 35. He weeps and ceases not to begin
 again.
 36. *i-bak-ki it-lu-sa⁴ ul i-kal-la*

1. Ziggurat of Kish, BR. 9358. The sign *nîr* is replaced by *ûr* in SBH, 40, 13 and 36, 17, but *nîr* is correct, see the date formula of the 22nd year of Samsuiluna "Ziggurat of the mighty abode".

2. i. e., *Uraša* a form of Nin-urasa at Dilbat.

3. So traces by REISNER.

4. I² of *aḫāzu*. The form is omitted in the lexicons; cf. IV R, 27 a 38. The Sem. translation is not literal.

Penitent.

37. *t-dé-mu er-ra in-si-si- gi (?)* 37. My eyes fill with tears.
 38. *i-ni-jā bi-ki-tum ū-ma-al-la*¹
 39. *ki-nad giḡ-ū-na-ge a-se-ir sig-ga* 39. In repose at the darkest² hour of
 night, sighing fills me.
 40. *ina ma-ka-al mu-si ta-ni-ḥi ū-
 mal-la-an-ni*
 41. *er-ra a-se-ir-ra : bi-ki-tim u ta-ni-
 hi ; mu-ni-ib-sa*³ ; uš-ḥar-ar-an-
 ni ; si

Priest.

42. *mu-lu er-mar-ra gin gū-zu [gur]-
 mu-un-si-ib* 42. He that renders petition am I; turn
 thy neck unto him.
 43. *sa tak-rib-tum sa-kīn-tum ub-lak-
 ku*⁴ *ki-sad-ka su-uh-ḥi-ir-su*
 44. *mu-lu zūr-rūr-ra gin i-dé-zid bar-
 mu-un-si-ib* 44. He that renders prayer am I; faith-
 fully behold him.
 45. *sa ik-ri-bi ub-lak-ku ki-nis nap-li-
 is-su*
 46. *mu-lu a-ra-zu gin gū-zu [gur]-mu-
 un-si-ib* 46. He that renders intercession am I;
 turn thy neck unto him.
 47. *sa tes-li-tim ub-lak-ku ki-sad-ka su-
 uh-ḥi-ir-su*
 48. [*dim-me-ir-mu mu-lu zūr-*] *zūr-ra-
 ge zūr-zūr dé-ra-ab-bi* 48. May my god, lord of prayer, prayer
 to thee speak.
 49. [*i-lu bêl ik-ri-*] *bi ik-ri-bi liḡ-bi-ka*⁵
 50. [*ama*⁶ *immini-mu mu-lu a-ra-zu-*
ge a-ra-zu dé-ra-ab-bi 50. May mother Inni, lady of inter-
 cession, to thee intercession speak.
 51. [*ummu istarti-ja bêlît tesliti*]
tes-lit-tam liḡ-bi-ka

1. Piel of inner condition, v. BROCKELMANN, op. cit., p. 509.

2. *sat mûsi*. Note *ū-na* a noun from *ana* with *ū* prefix: "height, hour of greatest darkness." Material reasons also favour this interpretation of *sat*, v. VAB. IV, 56.

3. Sic! read *si*?

4. Sic! The scribe has read *tīm* for *gin* and renders, "As for him who brings thee petition submitted". Here the official psalmist begins the intercession.

5. Cf. ASKT. 123, 7; 121, 3 and SBP. 258, 9.

52. ^d*en-lil zûr-zûr dé :* 52. Enlil may
ik-ri-bi liḫ-bi-ka prayer to thee speak.

Rev.

- | | |
|---|---|
| 1. <i>a-ra-zu dé-ra-ab-bi</i> | 1. intercession may speak to thee. |
| 2. <i>tes-lit-tam liḫ-bi-ka</i> | |
| 3. <i>sa é- : zûr-zûr dé</i> | 3. of the temple
prayer may speak to thee. |
| 4. ^d <i>pap-sukal : a-ra-zu dé</i> | 4. of Papsukal may speak intercession to thee. |
| 5. [<i>šag-zu dé-im-tûg-mal : lib-ba-ka</i>]
<i>li-nu-uh : bar-zu dé-im-sed- : ka-</i>
<i>bat-ta-ku lip-ša-hu : -dé</i> | 5. May thy heart repose, thy mind be at rest. |
| 6. [<i>šag-zu šag ama-tu-</i>]
<i>da-gim ki-bi-sû ḫa-ma-gi-gi</i> | 6. May thy heart like the heart of a begetting-mother return to its place. |
| 7. [<i>libbaka kima lib um-</i>]
<i>mua-lit-tu ana aš-ri-su li-tûr</i> | |
| 8. [<i>ama tu-da a-a tu-da-gim ki-bi-sû</i>]
<i>ḫa-ma-gi-gi</i> | 8. Like a begetting-mother and a begetting-father may it return to its place. |
| 9. [<i>kima ummi-a-</i>]
<i>lit-tu u a-bi a-li-du ana aš-ri-šu li-tûr</i> | |

[*er-sag*]-*tûg-mal* ^d*sû-kud-kan*

A penitential prayer to Sakkut.

- | | |
|--|--|
| 13. [<i>a-ra-zu</i>] <i>zûr-zûr-ra-ta šag-bi dé-in-</i>
<i>sed-dé</i> | 13. With intercession and prayer I will appease his heart. |
| 14. [<i>ina tak-rib-</i>]
<i>tum u te-is-li-tum lib-ba-šu ú-na-aḫ</i> | |
| 15. [<i>ur-sag</i>] ^d <i>asar-lû-dug umun dim-</i>
<i>me-ir-e-ne gin</i> | 15. Heroic (?) Marduk, lord of the gods art thou. |
| 16. [<i>ḫar-ra-</i>] ^d <i>du ilu Marduk be-lu ilâni</i>
<i>at-ta</i> | |

1. So restored by REISNER.

17. [za-da] nu-me-a a-ba ka-äs-mu-un-
bar-ra 17. Without thee who renders decision ?
18. [ina ba-lu] ka-a-tum¹ man-nu pur-
ša-a i-pär-ra-as
19. [uman-mu?] gú-zu mu-un-ši-in-gi² 19. Oh my lord (?) turn thy neck unto
him, faithfully behold him.
20. [bêli? kisad-ka] suhhir-su ki-nis
nap-li-is-su
21. [šag-zu dé-en-šed-dé]³ E + SAL 21. May thy heart be at rest; have
tuk-ba-ne mercy upon him.
22. [libbi-ka linūh] ri-e-mu ri-ši-su
23. [... ..] i-dé-zid⁴ bar-mu 23. Him in faithfully behold.
-un-ši-ib
24. [... ..] ha-za-ti ki-nis nap-li-su
25. [hül-bi im-mi-]in-hül a-dim⁵ mu-un 25. As for him whom *deusation* has
lal-e overthrown, whom uncanny
powers have laid low,
26. [sulputu]⁶ ū-sal-pi-tu dī-mi-ta
[ukanni-su]⁷
27. [bar-zu ...] mu-un-mā-mā ā(?) -za 27. Whom thy hater with afflicted,
ba- ta ē who from thy (protecting) hand
has wandered,
28. [ša ...] za-'ru-ku ina idi-[ka]
ū-gu-[u]
29. [bar] lū erim hül-bi [gid-]mu- 29. The hater, evil and hostile, pluck
un out.
30. [za-i-ra-]a-nu lim-nu u aḫ-bi n-suh
31. uku-bi sā-ba-ab 31. Him among his people make
prosperous.
32. ni-si-su sul-lim

1. See MEISSNER, *Assyrische Grammatik* § 28 b 2. UNGNAD, *Babyl.-Assyr. Grammatik* § 56. *balu* is generally construed with the possessive pronouns.

2. The imperative form should be *gi-mu-un-ši-in*, cf. ASKT. 122, 18.

3. Uncertain? cf. IV R. 54 a 38. See also JASTROW II 97.

4. Text *zu*!

5. Cf. ASKT. 75, 4 *a-dim* (*e-ḫi-me*) (= *ki-i*), so, in this way. The Sumerian in this passage possibly to be pronounced *eḫim* = *eḫimmu*, syn. of *dimetu*.

6. Restorations are doubtful.

7. Cf. CT. 17, 29, 22.

33. [lū erim zi-ir- zu kūr-ra-ta mu- un-gi¹ 33. *The wicked man who brings thee trouble from the land turn away.*
34. [ametu raggu mussi-¹² is-ka ina mati³ te-ir 34. *And I will extol thy lordship among the lands.*
35. nam-nir-[ri-za kūr-kūr-ra hen-i-i 35. *And I will extol thy lordship among the lands.*
36. be-lu⁴ ut⁵-ti-ka ina ma-ta-a-ti lut-ta²id 36. *See obv. 48.*
37. [dim-me-ir-mu] mu-lu zur-zur-ra-ge zur-zur-ra de-ra-ab-bi 37. *See obv. 50.*
38. [ama⁶ innini-mu] mu-lu a-ra-zu a-ra-zu 38. *See obv. 50.*
39. ⁷amurre mu-lu har-sag-gà-ge zur-zur-ra 39. *May Adad lord of the mountains, a prayer to thee speak.*
40. ⁸gū-bar-ra gasan gū-edin-na-ge a-ra-zu 40. *May Gubarru lady of the hills, intercession to thee speak.*
41. ⁹am⁶-an-ki am urū-ši-ib-ba-ge zur-zur-ra 41. *May the Ram of Heaven and Earth, ram of the Beneficent City⁷, a prayer to thee speak.*
42. ama⁶ es-mah⁸ ⁹dam-gal-nun-na-ge a-ra-zu 42. *May the mother of the vast abode, Far-famed spouse of the Prince⁸, intercession to thee speak.*
43. sal-dumu dam kenay-zu ⁹pap-nun-an-ki-ge a-ra-zu 43. *May the daughter, thy beloved spouse Zarpanit, a prayer to thee speak.*
44. sukkal-zid⁹ ⁹mu-ši-ib-ba-sū-a a-ra-zu 44. *May the faithful messenger, Named with a good name, intercession speak.*

1. Sic! Read *gi-mu-un*.

2. Restorations very uncertain.

3. *sadi-i* ? .

4. For *bēlūtu*, cf. *ardu-ut-te*, Tigl. Prism, V 16.

5. A western goddess of the highlands, Semitic Asratu, consort of Adad, and identified by the Babylonians with Gestinanna, a goddess of the vine, because both were connected with the cult of the dying god, Asrat with Adonis and Gestinanna with Tammuz.

6. Text *am-a-an* Sic!

7. Ea of Eridu.

8. Damkina, consort of Ea.

- | | |
|--|--|
| 45. <i>é-gi-a dumu-sag</i> ¹ <i>u-²ras-a-zur-zur-ra</i> | 45. May the bride, the first daughter of Urasa, a prayer speak. |
| 46. <i>nin-zi-da gasan gù-ur-a-sig-ga-ge</i> ¹
<i>a-ra-zu</i> | 46. May the faithful lady, queen Tashmetum, intercession speak. |
| 47. <i>nin-gu-la gasan-mu</i> ¹ <i>na-na-zur-zur-ra</i> | 47. May the great princess, my queen Nana, a prayer speak. |
| 48. <i>umun</i> ¹ <i>sa-lud-mah-âm na</i>
<i>unu</i> ² <i>na-ge a-ra-zu</i> | 48. May Sakkut the mighty, the of the Prince, intercession speak. |
| 49. <i>i-dé-zu bar-mu-un-si-ib dé-ra-ab-bi</i> | 49. "May thine eyes look upon him". I will say to thee. |
| 50. <i>gù-zu [gi]-mu-un-si-ib dé : sag-zu</i>
<i>[dé-tüg-mal dé</i> | 50. Turn thy neck unto him; may thy heart be at rest, etc. |
| 51. <i>bar-zu dé-en-sed-dé dé</i> | 51. May thy mind be at peace, etc. |
| 52. <i>sag-zu ama tu-ud-da-gim ki-bi-sü</i>
<i>ha-ma-gi</i> | 52. Thy heart like the heart of a begetting-mother return to its place. |
| 53. <i>ama tu-ud-da a-a tu-ud-da-gim ki-bi-sü</i> | 53. Like a begetting-mother, like a begetting-father, return to its place. |
-
- | | |
|---|----------------------------------|
| 54. <i>er-sag-tüg-mal</i> ¹ <i>arduk-kam</i> | 54. Penitential psalm to Marduk. |
|---|----------------------------------|

1. See p. 112, 8.

2. If *nun-na* here refers to Ea, as is probable, then Sakkut, like Marduk, belongs to the Ea pantheon.

INDEX

Temples, Gods and their Titles.

- a-a kanagga*, father of the Land, 111, 9.
ab-ba, title of Šibsib, 72, 23.
āb-sal-la-sār, title of the Harlot, 13, 4.
āb-sār-ra, idem, 13, 3.
⁴*ab-ū*, Tammuz, 401 6. Nebo, 68, 16.
Adab, city, 72, 1.
ad-gir, in the incantation against the evil eye, 11, 1 f.
⁴*Alād-⁴Kalag*, a protecting genius, inferior god. Apparently not essentially different from ⁴*Kalag*, q. v. The sign *alād* [Br. 6230] does not appear before the Assyrian Sargonids, and has the meaning *sēdu*, as has also AN-KIL: in this compound, AN-KIL (phonetic *lamma*) is an epithet of *alād*, so that some difference in meaning must be assumed. ⁴*alad-lamma*, means a protecting god in 89, a divine courtier who stands before Ishtar, CRAIG RT. 1 34, 29, and is used apparently for a bull image, VR. 4, 70. Ordinarily *alad-lamma*, without *dingir*, is employed for bull images, DEL. II. W. 646 b. In KING, *Magic* 8, 12 the ⁴*alād* and ⁴*lamma* are female attendants of Istar and clearly indicate two similar types. Since Ishtar was herself originally a patroness of flocks and was called the "horned" goddess, it seems probable that *alad* and *lamma* were at least by origin bovine spirits, satyrs who survived from the primitive pastoral deities, and especially connected with the Ishtar of flocks.
ama-é-a, mother of the temple, 88, 4, title of *Nisaba-gal*: 43, 9. Dada; SBP. 152, 9 Sadarnunna.
ama-erin-na, host; *mulu* R, queen of hosts (Ninegal), 401 12; v. SBP. 156, 44.
ama-é-urusagga, title of Gula of Isin, 50, 23; 92 r. 5; 45, 7.
ama-gal, great mother, Ninlil, 113, 14.
ama-gu-la, great mother, title of Tammuz, 401 6.
ā-mah, title of Nusku, 50, 25; 92 7; 45 9. Marduk, 116, 5.
ama-mah, title of Aruru, 402 3.
ama-nantagga, mother of sin, 78, 8 ff.; 79, 5, 13.
⁴*Am-an-ki*, Ea, 31, 5; 48, 39; 49, 8; 46 5; 56 r. 22; 490 3; 451; 56 r. 8; 116, 15; 120, 3.
am-gal, great wild ox, Marduk, 115, 1 ff.
an-gub, title of Nergal, 83, 34.
⁴*Anu*, 82, 3 f.; 110, 10; 89, 33; 486 r. 11;

- ^d*Anunnaki*, 105,6; 98,7; ^d*a-nun-na* 98 4; 84,45: "great gods", 190 2; 116,4.
^d*Ara*, 31,13.
arabū, mythical bird, 109 7.
aralu, lower world, 19,10; 95,17;
^d*Aruru*, goddess of birth, 88 3; hymn to A., 402.
^d*Asar-gur-nun-na*, 424 3.
^d*Asarludug*, Marduk, 31,7; 37 4; 190 4; 56 r. 9, 26; 48,40; 49,9; 116,16.
^d*Ās-im-ūr*-(*ra*), god of the new moon, 56, 12; 2,9; 2,13; 3, 17. Compare the name of a temple of Sin *E-im-ūr-en-na*, SBP, 166,56. The second sign *aragub-sessik* has the phonetic value *im*, CT, 24,18 I 17. *im* must have been a very ordinary value of this sign, cf. CT, 32,2 IV 6. The name may also be written ^d*ās-DU-ūr*, BA, V 668,5; IV R, 35 No. 6 I 25. The value *ur* for *UD* is established by *galu ās-DU-ūr* (= *bēl namrašit*) RABAT, *Miscel.* 4,13. *DU* has also the value *im*, cf. *im-me-e-zu* (ZAW. K. L., 3 b 4) = *DU-mu-e-da* (RA, 8, 164 II 18), i. e. *im-mu-e-da*. The root *im*, *immi* has the meanings, 'rush, rise up.' For *en* > *em* = *ašū*, v. IV R, 21* b 26 *sag-im-ma-ge* : *sag-UD-DU-ma-ge*. Note *im-ma* = *šit samsi* dawn, or *urru* day, in KISG, *Magic* 9,13, ^d*ās-im-ūr*, means probably, 'god of the first ascending light.' RABAT, *ibid.* 420 reads *as-gu-ur* and regards the Semitic word for new moon *azkaru* as being the original for the Sumerian word.
^d*Asnan*, grain goddess, 73, 35.
^d*Assirgi*, Nimib, 88,19; 89,8; 90,22; 91,4, 18; 92,21.
a-ū, the lofty, Nebo, 67, 34.
^d*Azag-sud*, title of Asnan, 73,35. Cf. Sm, 491,5 in *Bab.* III 28.
^d*Babbar*, 25,11; 56 r. 13; 69,20; 190 3; 92 r. 3. Title of Tammuz, 99,2.
Babilu, 50, 33; 79,2; *bāb-ilani*, 119, 8.
Badgurgur(ki), city; centre of the Tammuz and Innini cult, 19 n. 2.
Barsippa, 50,34; 82 10; 109,10; 117,3; 120; 125; 29,18; 27 15; 68,17; 167,2 186 12; r. 8; 193 7; 116,9.
^d*Bau*, 101 5; 7 r. 2; 8 8; 123 2; 72,17, 19.
Bēlit-sēri, 128,5.
Cutha, city, 51,43; 125,23.
^d*Da-da*, 43,9; 46,64.
^d*Damgalnunna*-(*ge*), consort of Ea, 46 7; 56 r. 23; 36,6; 31,6; 73,16; 129,42.
^d*Da-mu*, Innini, 206 4.
Delta-(*ki*), Nintud, goddess of *dī-el-ti-ki* p. 87; cf. II R, 60 a 24 = b 23.
Dilbat, 125,27.
^d*Dimme*, 91, 15.
^d*Dim-muk-nun-na* (*tarkul nunna*), 68 3.
Dim-ū(hu), 73,33.
dul-ur, title of Bau, 72, 19.
dumu an-na, 'daughter of Anu', (Innini), 7 r. 8; 206; 72,25.
dumu-é-a, 'daughter of the temple', Shala, 28,10. *dumu-é-a* also a title of Gunura, SBH, 93,6; 94,6; ZAW. K. L. 25 II 10 *dumu-é-e*.

- dumu-mah*, Shamash, 72 10. SBP. 64,35.
dumu-mu, 'my son', Marduk, 36,4. 5. 10.
dumu-nun-gal, title of Sin, 92 r. 1; 15,4.
dumu-nun-na, 'son of the prince', Nebo, 68,13. Tammuz, 101 6. cf. SBP. 156, 38.
dumu-sag ⁴*E-a*, 'first daughter of Ea', Nana, 43,10.
dumu-sag E-ib'-Anu, 'first daughter of the temple E.', Tashmetum, 56 14.
dumu-sag ⁴*Uras-a-ra*, 'first daughter of Ninib' (Tashmetum), 112,6; 56 12; SBH. 65 r. 13.
dumu-zid, 'faithful son', Nebo 68,18. Tammuz (?) 93,32.
⁴*Dumuzid*, Tammuz, 43,1; 203 1,3. ⁴*Dumu-zi-abzu* 73,2 (at Kes).
dupsar-mah, 'great scribe', Innini, 18,6. This title ordinarily applies to the sister of Tammuz. *Gestinanna*, *Bêlit-gêri*.
Dûr-ê-a-dug (*su-pa-at i-ni-a-at*) 'the abode in ruins', 72,28.
⁴*Ea*, ⁴*en-ki-ga-gu*, 13,5; ⁴*en-ki-ra* 14, 19 (to *Ea*); hymn to *E-a*, 150; 116,6 f.
E-ad-gi-gi, 'temple of the sage', 123 6.
E-anki-ga, 'temple of heaven and earth,' temple of Innini, 43,7.
E-anna, temple of Innini at Erech, 43,5; 46,60; 63,18; 82,2; 93,6; 72,6; 56 r. 15.
E-barasiga, temple of ⁴*K.M.*, 73,7. *barasig*, 'shrine', SAK. 198 a. b).
E-barasirra 73,19.
E-barra, temple of Shamash at Sippar, 28,4; 50,32; *ê-barrum* 186 10, r. 5.
E-dâr-an-na, 'temple of the ram of heaven', in Babylon, 29, 22. Probably a chapel to *Ea* in Esagila. The name refers to *Ea* in his astral connection. He is essentially a water deity and represented by a goat with fish body. The Babylonians assigned sections of the ecliptic to Enlil, Anu and *Ea*, called *harran Enlil*, *harran Anu* and *harran Ea*. According to WENNER, BA. VIII 4,22, the section assigned to *Ea* corresponded to the region from the Archer to the Fish, thus including the signs of the Ram and Waterman. 186 15; r. 10; 193 11; 109,12; 207 r. 2; 99 5; 50, 37; 82 14; 167 5; 176 1; 126. *ga-san ê-dâr-an-na*, 56 18. At Nippur? SBP. 210, 14; 116,13.
E-da-zu-zu (?) *-ab-ha*, title of a deity, 73,14.
EDIN-BAR, title of a goddess at Lagash, SBP. 170,13. Part of Lagash, 72,22. Cf. *gû-bar*, SBP. 284,7.
E-dûg-ga, 'temple of crying', 73,5.
E-dûr-sâh-ha, 'temple of the abode of the shepherd', a temple of Innini, 19,11.
E-eugar-ra, 123,5; 69,21, temple of Nebo.
E-ês-lûg-gi, 100 5 f.
E-galmah, temple at Isin, 124,7.
E-gepar, 'temple of the dark chamber', 27 10; 46,61; 43,6.
E-gepar-imin, 'temple of the seven dark chambers', stage tower in Erech, 109, 14; 207 r. 5.

- é-gí-a*, bride, probably to be read *gá-gí-a*, title of various married goddesses, BA. V 586,5 Ninlil. SBH. 129,6. *dat* Nāru; 129,14, Zarpanit; V R 62,60 Aja. KRG LIII, 66,2 title of Šarratum, i. e., Antu. 83, r. 5, Zarpanit(?); 56 r. 29, Tashmet; 130,45.
- E-gi-dim-dim*, *bit lan urulli*, 39,17.
- E-gi-du-[a]*, 'temple of the fold', in Kullab, 156 3.
- E-gissirgal*, 'temple of light', temple of Sin at Ur, 27 6; 164, 7; 156 4.
- E-hal-hal-lu*, 73,13.
- E-harsabba*, temple of the mother of Negin, 401 7. At Kes. See *Ursabba*.
- E-he-nun-na*, 'temple of abundance', temple of Ramman, 13 11; 29,27.
- E-i-bé¹ ilu-a-nu*, temple of Anu and Ninib at Dilbat, 20 2; 51,44; 56 14; 125,29. Erroneously read *É-i-dé-ilu Ann* by me here and in all my previous publications. The correct reading was established by GAETIER, *Archives d'une Famille de Dilbat*, No. 11, *é-i-bi-a-nu-um* and *é-i-bi-ilu-[a-nu-um]*, KRG. LIII, 101, 3. Var. *É-im-bi-ilu-Anim* KB. IV 214,9. The name means "Temple-proclaim Anu". The late form *imbi* is probably for an imperative form *ibbi* < *ibé*.
- E-ib-gal*, 73,34. Compare SAK. 255. Part of an Ishtar temple. VAT. 2100 III 4.
- E-ka-azag*, 125,21.
- E-karra*, 73,9.
- E-kenur*, chapel of Ninlil in Ekur, 29,12. See *kenur*.
- é-kid*, 'he that opens the gate', 4,45. 47.
- E-kisib-ba*, 'temple of the seal', at Kis, 51,41; 124, 15.
- E-kisigga*, 'temple of the parentalia', 72,2.
- E-kūr*, 'mountain house', at Nippur, 50,30; 109,4; 29,10; 38,13; 186 8; r. 3.
- elimma*, 'strong', title of various gods; Ninib, 22,3. 4. 6; Enlil, 49,2; Marduk, 119,11.
- E-magur*, 'house of the boat', temple of Sin in Ur, 164 6.
- é-mab*, 'great psalmist', 69,19, title of Nebo.
- E-mahila*, 'great house of life', chapel of Ezida, 167,4; 26. 1; 29,30; 99 3. 56 15. 186 13; r. 9; 193 9; 109,11; 82 12; 69 11; 116,11.
- E-meslam*, temple of Nergal at Cutha, 51,43; 82,19; 125,25.
- E-meten ursag*, 'house of the glory of the hero', temple of Zamama in Kis, 51,42; 124,17.
- E-me-ūr-ūr*, 'temple of the execution of decrees', 9,11. Cf. SAK. 220,14, here a temple of Ininī.
- E-mudkurrari*, 27 9.
- en*, lord. Title of various gods. Sin, 15,4; Ea, 110,11; Nergal, 85,12. *en-gal* 85,14.
- E-nam-bi*, 50,38.
- E-nam-bi-é-zi-da*, 56 19; 73 r. 38. *é-nam-bi-zi-da*, 26,3; BA. V 663,12; SBP. 164, 48. Temple of Nanā.
- E-nam-he*, temple of Lamman in Babylon. 13 8.
- E-namtar*, 'house of fate', 29,24.
- E-namtila*, 'house of life', chapel in Ekur, 29,13; 109,5; 50,31. Consecrated to Enlil, SBP. 212,7; MEEK No. 11,24.
- ¹*En-bi-lu-lu*, Marduk, 56 r. 10; 37 5; 104 1; 119 4; 190 5; 69 8; 48,41; 49,10.

E-ninnū, 97.

E-ni-te-en-dug, 'house of awe', temple in Ur, 27 6; 156 5; 164 8; CRAIG RT.

58,20. Ammīditana placed his statue in E. in his 30th year; v. BA. VI 3,25.

⁴*En-ki-ga-ge*, 86, 4; *en-ki-ga-gu*, 13, 5. See Ea, ⁴*en-ki*, father-name of Enlil, 113,12.

⁴*Enlil*, 'lord of wind-storms', originally a god of mountains. A psalm to Enlil, 73;

a litany, 85. His seven names, 56 r. 1-7; 93; 38; 111; 106. Other references, 53,

1, 5; 97 3; 98 2; 130 9; 8,14; 11,41; 37 44 1; 82,5; 83,28; 85,5, 10, 13,28; 89,4.

E-nunna, temple of Shala, 27,8; cf. SBP, 96,20.

⁴*Enzu*, Sin, 2,11, 15; 45 3. Written ⁴*zu-en*, Zim. K. 4, 113, 6, 10; *zu-in*, Bab. II p. 5.

E-padda, 'house of him of oracular power', of Ramman, 29,25; 13 9.

E-rabriri, chapel in Egalmah, at Isin, 124 n. 2.

Erech, city, 78,29; 19,14,16,20; 132 6; 204 10; 205; 207 r. 3; 109,13; 110,4.

Eridu, 159 4.

⁴*Erie*, Zarpait, 69,18.

erin, a bird, 48,22.

E-sagila, 'house of the lifting of the head', temple of Marduk in Babylon, 105 4;

125; 126; 136 4; 186 r. 7; 193 6; 50,34; 82 9; 167 1; 29,17; 124,11; 69 9; 115,

8; sea of, 119,11.

E-sakud-kalama, 'house of judgment of the Land', temple of Shamash in Babylon,

36 7; 186 r. 5; 109,7; 27 12; 89 2; 92 4.

E-šamah, 'house of the great womb', a temple of Innini where Ninib also was worshipped, 9 10.

E-šarra, 9, 8.

es-bar, outer temple, 50,28; SBP, 152,9.

E-silsirsirra, temple of Bau, 72,20.

E-sirsaggussa, a temple in Barsippa, 51,40; 26 5. *E-sirussa*, 56 22. See also SBP, 164,50; BA. V 663,14.

es-mah, great chamber: Damkina mother of, 56 r. 23; 115, n. 1; 129,12 Ea lord of, 150.

es-sir, chamber of psalmody, 115,5.

E-su-me-rā, temple of Ninuras at Nippur. The pronunciation of the last syllable as *rā* is uncertain.

E-temenanki, 'house of the *temenu* of heaven and earth', stage tower of Babylon,

56,18; 26 2; 125; 126; 186 14; r. 10; 193 10; 207 r. 1; 99 4; 50,36; 82 13; 29,21; 116,12.

E-tūr-dāg-amas-a-ge, 'house of the fold, shelter of the sheep', of Innini, 46,63.

E-turkalama, 'house of the fold of the Land', temple of Innini in Kullab 78,32; 56

r. 14; 186 r. 7; in Babylon, 109,9. E. of the seven regions, 93,8, a stage tower.

E-ud-gal-gal, 'house of him of the great storms', of Ramman, 29,23; 13 7.

E-ū-nir, 'house of observation', stage tower of Eridu, 150; 156 2; 11 R. 50 a 21

E-unir-kidurnah, stage tower of Kis, 125,19.

Euphrates, river, 96,3.

E-ur-me-imin-anki, stage tower at Barsippa, 50,39; 56,21 *E-ūr-me-an-ki*, 26 4.

- E-urusagga*, 'house of the chief city', of Gula at Isin, 50,23; SBII, 26.5.
- E-ut-ta-äs*, temple of Ramman, 29,26; 43 10.
- e-zid*, 'holy temple', 109,4. 6. 8,10. 13; 31. 3 ff.; 35.
- E-zid-da*, 'faithful temple', of Nebo in Barsippa, 125; 126; 186 13; r. 9; 193 8; 50,35; 82 11; 167 3; 29,19; 116,10.
- E-zid-kanag-gä-gä*, temple at Kullab, 19,13.
- gä-gi-a*, bride; title of Inini, 19,16. See *é-gi-a*.
- gallü*, a demon, 95,19; *ibid.* r. 2; 97,9; *ibid.* 11.
- galu-é-ne*, 'guide of the people', 49,2, title of Enlil. *ene* for *un=uisu*.
- galu-gis-é*, guard (*amelu ša namzakî*), title of Sin, 4,44. 46.
- gal-ukkin* > *līngal*, messenger; title of Nusku, 113,16.
- gasan-anna*, 'heavenly queen', *gasan-anna-ge*, 'queen of heaven', title of Inini as mother-earth descended from father Ann, 92 r. 2; 49,19; 83,42.
- gasan-azag*, 'holy queen', 92 9; 49 18; 88 5; SBII, 132,27, title of Nisaba.
- gasan-banda*, *nin-banda*, title of a goddess, 73, 10.
- gasan-bār*, 92 r. 3; 50, 20, title of Suzianna. So restore 15 6.
- gasan é-zid-da*, title of a goddess, 73,37.
- gasan ma-dīg-ga*, Gula, 101 10.
- gasan ma-gi-a*, Nisaba, 45 2; 34 4.
- gasan Nibru-ki*, queen of Nippur, 92 8; 49,17.
- ⁴*gasān-sar*, Ninsar, sword-bearer of Ekur, 101 3; CT, 24, 11,37.
- gasan tin-dib-ba*, 'she who gives life to the dying', 92 r. 3; 45 7; 50,23.
- gasan-urū-azag-(ki)*, queen of the holy city, Bau, 101 3.
- gè-pār-imin*, seven dark chambers, 156 1.
- gīgūnna*, *gīgūnū*, 38,14.
- Gilgamish*, 20,3.
- gīpadda*, reed hut, 73,36.
- Girsu-ki-a*, called city of Inini, 72,16.
- gū-ab-ba*, 'shore of the sea', *és-quabba*, a title of a temple of Damgalnunna, 73, 17.
- gul-da-ū-a*, 'the lofty', title of Lugal-aba, 101,10; SBP, 156,41.
- gū-de-de*, the loud crying. Title of Ninlil, 92 8.
- ⁴*Gubarra*, Asrat, 129,40.
- gū-en-ua*, part of a temple, 72,26; cf. Gud. Cyl. B, 16,17.
- ⁴*Gula*, 'the great god', title of Anu, 94 7; 25,3; 48,37; 58,9; 85,4; 186 r. 12.
- ⁴*Ginnura*, originally a title of the mother-goddess Ninā as patroness of healing, an aspect later developed into the special goddess of healing *Gula*. She appears with Tammuz, who under the name Damu is a patron of healing, in SBP, 160, 13, there called *tarkullu* of the land. With Damu she is entreated to smite the demon of disease with her great *tarkullu*, CT, 17,33 r. 36. In ZIMMERN K.L. 26 II 13 she is called sister of Tammuz, and Nina is the sister of Ningirsu, a special form of Tammuz. But the tendency to regard her as a form of Gula is seen in the liturgies where she appears among the forms of Gula under the title *dumu é-a*, 'daughter of the temple', SBII, 93,6; 94,6; ZIM. K.L. 26 II 10 and in this volume 12,20.

gù-ur-a-sug-ga, 'she that hears', title of Tashmet, 56 16; 112,9; SBH, 59,16.

Habur, section of Eridu, 115 n. 2.

Hallab, a quarter of Erech, 72,15; 78,30; 204 11; 205. Usually written ZI-SI¹¹U-UNU-ki, i. e., ZI-SI¹¹U of Erech. Written also ZI-¹¹U-UNU-ki, Code of Hammurabi, III 52. See MEISSNER SAT, 9022; 9029.

^d*Hani*, see Nisaba.

Harsagkalama, 'Mountain of the Land'. Possibly the name of a part of Erech and of a temple erected there. The name, therefore, designates both a temple and a place. Never with determinative *é*. 1) Enlil of *Harsag-kalama-(ki)*, PSBA, 1911 Plate XI 3. Innini of various cities, Erech, Agade, etc., among them *harsagkalama-(ki)-i-tum*, "she of H.", SBP, 264,5. It is difficult to determine whether the place or the temple is intended. Here all references without the post-determinative *ki* are regarded as referring to a temple; *é-zí-mu har-sag-kala-(ki)*, "my sacred temple in (?) H.", SBH, 100,36.

2) Temple in *Harsagkalama (ki)*, 78,31; 204 12. Of the seven regions, 93,7. See also ASKT, 120,31; SBP, 166,37; Innini *gasan harsagkalama*, SBH, 104,16; HR, 59 r. 14; ZIM, K.L., 29,4.

igi-gál, wise, (Nebo), 68,17.

im-kár-ra, sunrise and sunset (?), 72 8; cf. SBP, 64,33.

^d*Immer-ra am-e ud-da u-a*, 'Ramman the bull that rides the storm', 46 4; 56 r 18; SBP, 280,8.

in-nin, title of the mother-goddess, 99,3,9.

^d*Innina*, (*nin-anna*), 'heavenly queen', most ancient Sumerian earth-goddess. This title is employed to transliterate the sign REC, 294. The sign is probably the picture of a serpent twining on a staff, which symbolises this deity as a serpent-goddess. ^d*innina-ge*, 63,22; 99,4,7; 100,30; 103,35; 126,50. Daughter of the moon-god, 86,32.

isartu, *ilat isartu*, 'the righteous goddess', title of Shala, 28,13; 74,3.

Isin, city where the cult of Gula was established. *gasan i-si-in-(ki)-ge*, 92 r. 6; 50, 24. *i-si-in-(ki)-na-gá*, 45 8. *i-si-in-(ki)*, 72,4; between Erech and Kullab in the geographical list, IVR 36 No. 1,8.

iskim, prophet, Nebo, 68,17.

^d*Kalag*, ^d*Kal*. Ordinarily AN-KAL is read *alad sédu* or *la m ma (lamassu)*, but the reading *ka-al* is also assured by variants, v. Tu.-DAXGAX, *Lettres et Contrats*, 63.

Of the two words *sédu* and *lamassu*, the former is Semitic and the latter possibly a loan-word from *lamas*. Both in Sumerian and Semitic ^d*kal*, *lama*, *alad*, *sédu*, *lamassu*, do not designate a particular god but a protecting angel, perhaps originally a bull deity. Note the title of Ramman, ^d*la-ma-a-z-zu*, 'the divine guardian', CT, 25,16,6. The *sédu* and *lamassu* (AN-KAL) appear as special but vague titles among eighteen messengers ?, *amelu ki u-gi?*, CT, 24,33,28 f., but the title may be applied to any god or mean simply 'divine guard', often of a man's personal

protecting deity (IV R 59 a 18) and of bull statues which guard temples, palaces, city gates. The title occurs in Gud. Cyl. B 12,5 for the name of a patron of fishermen. In the date of the 29th year of Ammiditana *lana lana* is translated by *lamazati*, where the word designates golden rams put in the temple of Inini. Frequently a title of the goddess Bau, SBP.140, 14 f., SAK.194 X. Title of Inini *la-ma-zi damiktum*, 'the propitious guardian', Code 43,96. The fem. *lamasat* applies only to *images* which were regarded as feminine objects although they represented male animals. Cf. *ekallu*, pl. *ekallati*; Semitic regards objects made by craftsmen as feminine. When the statue represents a woman or female animal the ideogram is preceded by SAL, as Asarh V 52, but v. KING, *Annals* 164, 25. AN-KAL-at, i.e., *lamasat* ^{dat}Istar. ^{dat}*kalag mulu uru*, 'divine guard, lord of the city', 73,6. See ^{dat}*alad*.

^{dat}*kal-kalay*, title of Sin. 2,2,3, etc. : 4,44; ^{dat}*kal-kalay sag-ga*, 401 2 = SBP.154, 34. Here a title of a watchman of Ekur and follows Nusku, god of the new moon; 50,26; 45 10; 92 r. 8. See also CT.24.9.16. *kal-kalay-ga*, Nebo. 68,17.

kār-kār, *lū kār-kār*, 'lord of Karkar', Ramman (?). 73,4. Compare the "region of Karkar", in SAK. 40,22. If this interpretation be correct it follows that the city of Ramman *IM-ki* is to be read Karkar. Cf. 51 4.

^{dat}*Kazalsurra*, a title of Lilenna, and the name of the mother-goddess as the *mater dolorosa*, "she who is adored with lamentation," *kazal* = *dalālu* and *sur* = *sīsitū*. 56 r. 17. CRAW RT.58,9; called *bēlūt kassapati*, queen of the witches (sic!), *Maḫlu* I 60; worshipped in Ekallati, II R. 60 a 11; ^{dat}Nanā and ^{dat}Kazalsurra *bēlūtūa*, THUREAU-DANGIS, *Lettres et Contrats* 19,11. Invariably mentioned with Nanā.

kenur, ki-ūr, chapel of Ninlil in Ekur, 486 r. 3; 50,31, 83 5. *kenur* and *é-kenur* designate the same structure. Ninlil *sarrat é-ki-ūr*, Shurpu II 145 and *rubat é-ki-ūr-ra* SBP. 220, 9. *é-ki-ūr-ra* temple of Ninlil. SBP. 212, 5; MEER, No. 11,23. *é-ki-ūr-ra*, in a Cassite inscription, mentioned with Ekur (without Emahtila) OBI. 68 I 13, as in SBP. 208, 9 where Ekenur is called *bit-sa elli*, "his pure house"; here of Ninuras son of Ninlil. A divine attendant of Ninlil is called *rābīb é-ki-ūr-ge*, CT. 24. 24, 62.

The name of this Ninlil chapel first appears in ancient texts as *ki-ūr ki-gal*, i.e., "Kenur the vast abyss", a cosmological reference to Ekur as the symbol of the lower world, see SBP. 292, 12; 24,72; 52,5. An unpublished text calls *ki-ūr* the palace of the queen of Hades. The word itself means *durussu*, "building", and has been explained by *nirib uršitim*, "place where men enter into the lower world", II R. 48 e 9. More often *é-ki-ūr* and *é-nam-ti-la* chapels of Ninlil and Enlil are written together in one line *ki-ūr é-nam-ti-la* as SBP. 108, 2; Bab. II 155,23; SBP. 238,5; SBI. 95,10; 133,37. *ki-ūr-ra* is employed for the chapel without any further additions in PSBA. 1911, 87,5.

Keš, *Keš* and *Upi* (Opis), twin city on the Tigris opposite Sippar. Keš is generally written EN-SAR + *GA-D-ki*, Br. 10857 and Opis *U-ki*, Br. 8122. But Keš is also written *U-ki*, CT.16.36,3, *ki-e-si*, Var. *ki-e-si* SBI.81,3, and *ki-sa* BA.V 619,29 (x. p. 72. 54,6,9; 89,6; 90,27. Its goddess is Ninharsag, Nintud, Aruru. *Keš* to

be distinguished from Kis. In VAB. IV 167,60-64, a canal starts below Sippar on the Euphrates and runs south-east to Kis. WEISSBACH'S contention that Kis lay on the Tigris south of Opis is erroneous, see his *Wadi Birsar* 42. The temple of Nintud mother of Negin at Kes is Ursabba, q.v.

kî-azag, holy place, 72,10; 86,5.

kî-el, maid. *kî el-la ù-tu-da*, Aruru, 102,2.4; *kî-el sâg-ga*, title of the harlot, 13,1.

14.20. *kî-el kâr-lil*, whore, 13,2.

kîn-gîš-gi, craftsman (?), Sin, 3,24.

Kis, city east of Babylon, modern Ahimer, 89,3; 51,41; 124,13.

♠ *Kisag*, a type of mother-goddess, consort of the river-god *HD-lû-RU-TIG*, 56 r. 25; 46 9; CT. 24,16,27.

Kullab, a quarter of Erech, 19,8,18,22; 43 4; 62,5; 156 3; 78,30.

kûr-gal, 'great mountain', Enlil, 127; 85 2; 49,7; 58,11; 53,1 and rev.3.

♠ *kûr-gal*, 33 4. Nebo 68,17. Nergal, CT.24,42,90. Cf. 116,2.

kûr-gul-gul, 'she that shatters the mountains', title of Innini, 43,5. 207 25; 56 r. 15; 62 3; 43,5; 46,60; 84 5.

ligir, commandant. *ligir ês-bar-ra-ge*, 92 r. 10.

♠ *Lil-en-na*, 56 r. 17; CR. RT. 19,17. ♠ *lil-lâ-en-na*, 'queen of sheepfolds', 43,8;

♠ *lil-lâ-an-na*, SBH.132,33. A title of Nana usually accompanied by the title *kazalsurra*. An unpublished text Constantinople 2273,5 has *lil-en-na*. The title is composed of *lil* wind-spirit, and *en-na*, incantation. Compare *Ninî* (= *Nanâ*) *nîn-en-na-ge*, queen of incantation, SAK. 26 g 18.

lilla, a demon of the winds, 17,15.

lugal-ab-a, 101 9.

lugal-gul, mighty king, Sin, 45,1.

♠ *ma-gal-e-ne*, 209 6.

ma-gî-a, perhaps identical with *gâ-gî-a* > *gagû*, convent. Compare the title of Gula,

♠ *nîn-gâ-gî-a* > ♠ *nîn-ma-gî-a*, 'queen of the convent', II. R. 59 r. 29. [§ 41 c].

gasan-ma-gî-a, title of a goddess, SBP. 60,7; SBH. 132,27 *gasau azag gasau ma-gî-a*; also 92 9; 45 2; 49,18. CR. RT.19,8; here it follows Nisaba, as in 88 5 + 34 4.

Like *gâ-gî-a*, *ma-gî-a* = bride, VIII ter 1 (of Nisaba). ♠ *ma-gî-a*, SBH. 120,9.

ma-kî-nad, 'house of the couch', 73,3.

Mar-(kî), city, 112 5; 73. 18.

Marduk(îlu), Consecration of, p. 36; 112,1; 11,10; 14,18; 68,18. Liturgy 159; 210; 127,13. Psalm to, 130,34.

MAR-TU-e 46 4; 56 r. 21. *mar-ur'* (*abubu*), title of Ramman, 13 12; 129,39.

♠ *Me-dim-sâ*, Shala, 27,4.

♠ *Menunesige*, Shala, 28,12.

me-ri-lal, sword-bearer, Ninsur, 101 3.

♠ *Meslam-ta-ê-a*, Nergal, 46 2; 56 r. 19.

mu-gîg-an-na, 'heavenly virgin', Innini, 84 3; 92 r. 2; 15 4; 50,20; 207 24. *mu-gîg*, 132 5; 136 29. *mu-gî-ib gasan anna*, 72,7.

♠ *Muhar-an-kî*, Shala, 27,6.

- ^d*Mullil* 43,12; 48,38; 49,7; 92 1; 58,10 f.; 74,5; 107,16; 94 8; 34 2; 37; 105 2; 110, 7,9; 24,14; 25, 4; 38,4. Heroic names, p. 38. Derived from *mutu-lil* < *galu-lil*, 'lord of storm-winds'. The title interchanges with *en-lil*, q. v.
- mu-lu har-sug-gâ*, 'lord of mountains', Ramman. 46 4; *mu-lu û*, 'lord of might', Enlil, 47,17; 129,39.
- ^d*Mušibbasâ*, 'he who is named with a good name', Nebo, 190 6; 31,10; 207; 37 6; 112,4; 65, 5; 67,32; 104 2; 419 5; 121 7; 435 5; 56 r. 28; 46 11; 48,43; 49,11.
- mu-tin*, maid, Innini, 19,14,16; 20,11,13.
- mu-ul-na-am-za* for *mudnazu*, 'thy spouse', 56 r. 27.
- mu-un-kûr-ra*, 88 6.
- nab*, title of Innini, 72,25; SBP. 170,7. The original meaning of *nab* is 'lofty', hence loan-word *nâbû*, *nabbu*, lord, noble one. II. R. 57 c 20 *na-a-bu-u* explained by *tizkaru elû*, 'lofty hero', (Ninuras). *na-a-bu-u-a* ^{ibu}*Marduk*, 'my lord Marduk', VAB.IV 174,20. Hence 'heaven', *samû*; *nab* = *nâru*, CT.13, 4 b 20 and CT.19, 44,27 (following *kajamanu* the usual title of Saturn) probably refers to the word *nâru* river, a constellation.
- namtar*, fate, 110,12; 67 13.
- ^d*Nana*, dialectic for *Ninû*, a type of virgin sister-goddess, often confused with the virgin consort Innini. 112,10; 56 r. 16; 182 7; 186 r. 1; 435 8; 20 4; 74 1; 77 5. Her temple Enambi-ezida. 56 20.
- ^d*Nannar*, the moon god, generally derived from Semitic *namâru*; *nannar* > *nannar*, v. COMBE, *Culte de Sin*, p. 15. Written in Sumerian ^{du}*urû-ki*, and glossed *nanna*. It is probable that the Sumerian *nanna* is abbreviated from the Semitic *nannar*, 'rising light, new light.' Frequently called 'watchman', (*ni-du*) of the temple of Enlil, 3,19, etc. This title really designates the god of the new moon as watchman of the earth. Note also the n. pr. ^{du}*Nannar-ni-du*, COMBE ibid. XVII. The Sumerian name *uru-ki* also means perhaps, 'guardian of the earth', so COMBE, an interpretation which agrees admirably with the description on pp. 2-6 where he is a god of agriculture. The Babylonians evidently regarded the moon and its phases as having much influence upon nature. 45 3; 25,12; 56 r. 12; 164 7. 130 5; 63,16; 78, 4; 92 r. 1; 66 4.
- ^d*Nâru*. 96 10; 31,11. Probably a male deity in ^{ibu}*Nâru-lû-RU-Tig sakud kalama*, judge of the Land, 46 8; 56 r. 24; CT. 24,16,26.
- ^{ibu}*Nebo*, liturgy to, 28; litany to, 65.
- ^d*Negun*, son of ^{du}*Mah*, i.e., *Ninlil*. CT.24,26,112; SBP. 156,39 = 101 7. The variants *Nin-gûn-na*, *Nin-gûn*, *Ne-gûn-na* occur, VR. 43 a 11; II R. 59 c 40; NIK. 187; RTC. 53, etc. A form of *Ninuras*.
- ^{ibu}*Nergal*, ^{du}*né-unu-gal*, see 85 n. 6; 83,25. 32,35; 84,48; 85,12. Liturgy to, 40.
- ni-gab* (*du*), watchman (*atû*), 50,26; 92 r. 8; 45 10. No. I passim; 101 1.
- ^d*ni-mar-ra*, 'god of whirlwinds', 88, 11. In SBP. 198,7 *ni-mar* is a title of Enlil, and ZIM. K. L. 2 r. 29 has var. *a-ma-ru*. Cf. *ni-mal* = *asamsutu*, Br. 8433.

- ^d*Ningabnanna*, 'Queen of the prince', title of the wife of Ea, generally *Dangal nanna*, VR. 51 b 24 = K. 5248 r. 13; 424 2; 428 7.
- ^d*Ningiszida*, 20,5.
nin-gu-la, 'great lady', title of Nana, 112,10; SBH.59,47; ZIM. K. L. 64 H 1; 83 8; 112,10; 130,47.
- ^d*Ninbarsag*, queen of mountains, title of Ninlil, worshipped at Kes, 97,11.
- ^d*Nini*, virgin sister-goddess, same type as Gestinanna; originally patroness of canals; daughter of Ea. See Nana. 31,12.
- ^d*Nin-IB*, title of Ningirsu, appearing about the age of Dungi; 8,14; 10,33; 168 3; 110,11; hymn to, No. 97. Liturgy to, 22. See *Urasa*.
- ^d*Ninki*, mother-name of Enlil, 113,12.
- ^d*Ninlil*, 'queen of storm-winds', 34 1; 85,5,10,13,28; 113,14; 130 10.
nin-mah, Innini, 72,27; SBP.170,8. Nina, 73,31. Gula, 10,35.
nin-ri, 'the lady', 83 r. 4. Innini, 97,8; 432 4.
Gula, SBH. 81 r. 5; 82, 13.
- ^d*Nin-si-in-na*, title of Innini as an astral deity, 85, 10.
- ^d*Ninsubur*, 'lord of earth', generally title of Ningirsu, 82,2; 56 r. 30. Tammuz, 62,6.
- ^d*Nintud*, patroness of child-birth, goddess of Kes, liturgy to, No. 197. Hymn to Nos. 95. 102. 127.
nin-tud-ur-ra, 72,3.
- ^d*nin-si-da*, 'faithful queen', generally Nana, SBP. 210,11; 162,23 (Nina); 106,13; 56 r. 16; 97,8; 204 9.
Innini, SPB.160,19; Tasmot, 112,8; SBH.59,46; 83 7; 130,46.
Kisag, wife of the river-god, SBH.132,41; 46 9; 56 r. 25.
- ^d*Nippur (en-lil-ki)*, 29,10; 38,12; 85,20; 86,30; 437 3; 486 7; r. 2; 111,19; 50,30; 83 4.
- nir-gal*, the majestic; Enlil, 49,2. *nir-gal-an-ki*. 90 2. Sin, 15,4. Ninib 22,1.
- ^d*Nisaba*, originally Nidaba, goddess of reeds, later a grain deity. A sister-type like Gestinanna and Nini. Sister of Nina and Ningirsu, Gud. Cyl. A 5,25. Became patroness of writing¹ since the reed was employed as a stylus, a capacity especially attributed to Gestinanna, a vine-goddess probably by confusion of sister-types. By still further confusion of sister and wife (of Tammuz) Innina also becomes a patroness of writing, see *dupsarmah*.
The official pantheon regards Nisaba as wife of Hani, a patron of writing, but this is a late theological fancy, CT. 24. 23,15 = 9,31 = H. R. 59 obv. 24.
The god Hani is called *belum kunuk* 'lord of the seal', SBP. 157,15. *Hani* is a mere title of *Lugal-ki-sa-a*; called *ha-ni-ni-dub-ba*, H R. 59 obv. 22, but *hani*-𐎶𐎵𐎶𐎶𐎶 CT. 24,23, 13. The former title probably means, "Scribe of the granaries", and

1. See THUREAU-DANGIN, RA.7,110.

the second, 'Scribe and prophet'. Both Iani the scribe and Nisaba are placed among the inferior gods of the court of Enlil. Nisaba appears to have been worshipped at Umma, (*GIS-ILU-ki*), SAK. 58 IV 1; 154, 8. 12; 401 8. Hymn to, N. VIII ter.

⁴*Nisaba-gal*, daughter of Ennugi, CT. 24,10,10; *guzalitu* of *Ninlil*, II R. 59 obv. 25.

⁴*gasan nisaba-gal*, distinguished from Nisaba, SBP. 156,40. *ama-é-a* ⁴*nisaba-gal*, "Mother of the temple-goddess N." 88 4 + 34.3; 401 8.

ni-tuk, honoured, Enlil, 111,1. 3.

nubanda-mah, 50,27; 92 r. 9; SBP. 152; 14; *nu-banda á-mah*, SBH. 26,9.

⁴*Nudimmud*, 110,11; 67 12.

nun-mah, majestic prince, Ea, 13,5.

NU-NUNUZ-ság-ga (*zinnistu damiktu*), title of Kisag, 46 9; 56 r. 25; 124 4. Bau, 123 2. Title of ? 32 7.

⁴*Nusku*, in the pantheon placed among the inferior gods of the court of Enlil, II R. 59 obv. 13-15; SBP. 150, 8. In these passages, which represent the opinions of the schools, he is designated as a god who carries a sceptre and is mighty in oracles, i. e., in conveying oracles, *á-mah utuk é-kür-ra*, (*sa teritu-su šuru rabiš Ekurri*) 92 r. 7. The ideogram for Nusku *P.1 + DUR* contains the ideogram for *hattu*, sceptre and *rubû* prince, and probably means 'prince of the wand', a sort of Hermes. By some unknown connection he is god of the new moon, "child of the thirtieth day". IV R. 23 a 4, where he has also the title, "he who walks in Ebarra", house of Shamash, hence connected also with the sun. In practice he is a fire-god represented by the lamp (*gibillu*) on engraved stones, and a theological text says that in magic ceremonies the torch or lamp stands for Nusku, ZA. VI 242,24. The three qualities, messenger and adviser, new moon and fire are prominent in all hymns to Nusku (especially CRAIG RT. 35), but in most hymns he is a fire-god and messenger, (Maqlu II 1-17; IV R. 26 No. 3). He is earlier than Gibil a special fire-god, but does not belong to the primitive pantheon, appearing first in the age of Dungi (de Clercq, Cat. 86, Langdon, Drehen 51). 50,25, 56 r. 31. See p. 113 n. 3; 25,12.

⁴*Papnunanki*, Zarpanit, 56 r. 27; 105 5; 128 8; 136 5; 31,8; 66,12; 46 10; 129,13.

⁴*Papsukkal*, 127, 4.

⁴*Pasagga* (Isum), a title of the god of the lower world, 401 11 = SBP. 156,43 q.v.

Not yet found in a theological list. The title is ancient, DP. 53 V; HUSSEY, 41 IV. *pa-te-si-gal-ab-zu*, 68 4. Cf. SAK. 230,17. Ninuras, *patesigal* of Enlil.

du Ramman (⁴*immer*), liturgy to, 13; 25,6; 27 4.

'Great son of Anu', 13 3. Lord of *kár-kár*, 73,4.

sá-gal-uhkin, 'messenger of wisdom', Nusku, 56 r. 31.

sagan-lal, secretary, 73,4.

sag-su-du, unsearchable heart, Enlil, 38,4.

sag-tu-mu, first daughter; Innini, 72,5.

sag-lun-an-na, title of Gula of Isin, 92 r. 6; 15 8; 50,21. Var. *sag-du-an-na*, ZIM. K.L. 25 II 46, e. p.

Sakkul, (god), 124,1; 125,31; 127,10.

^d*Sakudmaham*, Nimrash of Isin, 48,44; 49,12; 104, 3; 110 6; 123, 1; 120, 7; 124,3; 130, 48.

sauga-mah, great priest, s. of the *apsu*, 56 r. 32.

^d*Senirda*, a title of the goddess Aja, wife of Shamash, ^d*se-nir-da* CT. 24, 31, 67^b+25, 25, 31, but usually ^d*se-nir-da* 25, 9, 27; SBH. 137,79; ZIM. K.L. No. 41 rev. III 3. The original was clearly ^d*sū-nir-da* as the variant ^d*sū-nir-da*, SAI. 5196 shows. The most ancient writing has *sū*, TSA. 70 obv. 1; NIK. 3 obv. IV, etc. She is explained as *umun sul-mi-a*, SBP. 137,79; *en-sul-mi-ra*, ZIM. 41 r. III 3. This title means *hēlit kuradat tahazi*, queen-heroine of battle. Aja is a personification of light, perhaps of the sun's light and as such a special form of Inini who, as a goddess of light, developed into a war-goddess. *sul-mi-a* is also a title of Inini, SBH. 97,46. The word *su-nir-da*¹ is probably an augmented form of *su-nir*, as *si-im* and *si-im-da* a musical instrument. This word passed into Semitic by metathesis as *surinnu*, *surinu* a word which has given rise to much discussion. The word is designated as a *kakku* 'weapon' (of Nebo) IV R. 23 No. 3,15². It is difficult to understand why ^d*sū-nir-da* should mean 'goddess of battle' unless *sunir* be the name of a weapon, although the general meaning 'emblem' seems preferable in most cases. 77 2.

ses-mul-la, 39,15; 43 3.

^d*Shala*, consort of Ramman, 27,5,9; 28,10,12.

^d*Shamash*, hymn to, 58 f.

sib, sab, shepherd; Tammuz, 97,8, 12; 98,14. Sin, 15,17. *sib sag-giy-ga*, shepherd of the dark-headed people, 111,11. *sib edin-na*, 'shepherdess of the plain', title of a harlot, 13,8.

sib-zi-da, title of a god of sheep, 101 1; SBP. 151,36.

^d*Sid-rū-ki-sār-ra paqid kissati* 'overseer of the universe', Nebo: 65,6; 67,33; 67,37. Written also *sid-rū-sār* 68,15; SBH. 28,15.

sid-rū-umun-ki-sar-ra, overseer, lord of the universe, SBH. 7,10.

^d*sig-su-dū*, 'adorned with splendour', Nusku, 101, 1; SBP. 151,33.

^d*Sin*, here for the ideogram *en-zu*, 'lord of wisdom', the moon-god. Note that

1. See SBP. 158,3 and SUM. GR. § 153 2. MUSS. ARSOLT, 1116, "post, pillar", so also DELITZSCH HW. 691, and SCHÖER, *Altbabylonische Rechtsurkunden* 172. THIBRAU-DANGIN, "emblem", so also UNGNAD (Panier *Hammurabi's Gesetz*, Nos. 715, 1066, etc. See also *Babylonica* II 117.

2. See also II R. 20 a 28 *kakku surinu* = *masrahu*, 'instrument which causes wailing?', or 'place of wailing?'. The passage may refer to the chapel of a temple where the *surinu* of the god was placed.

- Nusku, also a phase of the moon, is originally, a god of wisdom, and that both are attendants of Enlil the earth-god. Passim as *watchman* of the temple of Enlil, No. 1; 92 r. 1; hymn to, No. 5.
- šī-la-da*, radiant, 4, 42 f.
- Sippar*, 73,24; 186 r. 4; 27,11; 29,14; 147 3; 120; 50,32; 83 6; 36 6; 109, 6.
- Sirara*, city, centre of the cult of Ninā. *UD-MĀ-NINĀ-Ī(ki)*, 72,30. Ordinarily, *UD-MĀ-NINĀ-SIR-(ki)*, SBH. 22,39; Br. 7852. The temple in Sirara is *E-UD-MĀ-NINĀ-Ī(ki)-TAG* dedicated to Ninā, SAK. 86,1 III 1.
- Note also the phrase ⁴*ninā SAL+KU dingir UD-MĀ-NINĀ-Ī(ki)-TAG-ta-mu*, "My Ninā, the sister who is goddess in Sirara", SAK. 90 II 2; 92 III 27. Beside these forms we have *UD-MĀ-NINĀ-TAG-(ki)*, SBP. 284,6, for which ZIM. K.L. 2 r. II 18 has *šī-ra-ra*. The 'lord of Sirara', SBP. 84,1 is probably Ningirsu. Probably a section of Lagash.
- ⁴*Šir-tār*, mother of Tammuz, 97,10. A prehistoric serpent deity.
- ⁴*Šubā-nun-na-ge*, *Šubannuna*, 'Pure princess'(?), Shala, 28,10.
- ⁴*Šubur-ra*, an earth-goddess, 72,11.
- su-dū-mā* (*suklulu*), the perfect, Nebo, 68,10.
- sukkal-anna*, messenger of Anu (Nergal), 82,1; Ninsubur, 56 r. 30.
- sukkal-mah*, Nebo, 68 2:31,9; 48,42, Nusku, 56 r. 31; 113,16.
- sukkal-zid*, Nebo, 56 r. 28; 129,44.
- sul*, strong; title of Marduk, 85 6; Shamash, 56 r. 13; 92 r. 3; 15 3.
- ⁴*Sul-suj-ē-a*, 'hero that arises in splendour', Marduk, 91,13.
- sū-mā*, bearded, Shamash, 72. *sū-zagīn*, bright beard. (of Marduk), 119,13.
- Sumer*, 89,32.
- su-pad-e*, title of Tammuz, 16,2.
- ⁴*Šuruppak*, 72,3; 88, 13,14.
- ⁴*Šu-za-bar-azaj*, Shala, 27,8.
- ⁴*Šu-zī-an-na-ge*, 'faithful strength of heaven'(?), a form of Ninlil and nurse of the moon-god, CT. 24, 5, 13. In a list of ships of various gods three are assigned to Š., which follow those of Enlil and Ninlil. If we may draw conclusions from the names of her sacred ships she is *kazal-nunna*, 'joy of the prince', i. e., of Sin (?), *saj-hul-la*, 'she who rejoices the heart', DEL. AL.³ 88 V 25-7¹. Her cult was at Nippur, v. POEBEL BE. VI 2, No. 8, 2. 15 6; 92 r. 4; 50,20.
- Tammuz*, ⁴*dumuzi(de)*, liturgy to, 160; 60 ff. 94 ff. 97 ff. 17 f. 20,7,11.
- Tigris, river T., 7,7; 9,24.
- tin-an-na*, for *gestin anna*?, sister of Tammuz, 73,22.
- Tintir-ki*, 109,8; 147 3; 120; 124 5; 125; 132 8; 136 r. 3; 29,16; 27 13; 68,15; 79,1; 186 11; r. 6; 193 5; 115,7; 121,9.
- tū-mah*, 'great magician', Marduk, 85,5; CT. 25, 40,14; 24,37,98.

1. The name of the third ship *il-da-nir-gāl* (ship of) the majestic river, is obscure.

- tu-mu-mu*, my son, Tammuz, 160 5.
tur-sag, first daughter, 73,21.
ub-lil, chamber, shrine, 101 10.
ud-gù-de, 'raging storm', Ramman, 13 5; 25,7.
ud-gù-ra, 'crying storm', Ramman, 25,8.
ud-ka-ra-ab, 'shrieking storm', Ramman, 13,6.
u-mas, or *u-bar*, reading uncertain, 56 r. 32; SBH, 86,63; 132,17; Cf. BT, 20, 31.
um-me-da, nurse, Imini, 19,18.
umun; *umun*, *ù-mu-un*, *u-mu*; possessor, owner, lord.
umun dūg-ga zi-da, 'lord of faithful word', Enlil, 111 7.
umun kūr-kūr-ra, 'lord of lands', Enlil, 111, 5.
umun ḥarsagga, 'lord of mountains', Shamash, 92 r.3; Ninlil, 15 5.
umun-kalag-a-ge, 92 7; 19,16; SBH, 132,26.
⁴*umun-muduru*, 'lord of the sceptre', Nusku, 101 1.
umun-ug; 56 r. 32; SBH, 132,17; 86,63. Cf. BT, 20,31 has *ug*.
umun sa-a, 'lord of light', 72 8; SBP, 158,1; 61,33. Shamash.
⁴*Umun-amas-a-zag*, 'Lord of the holy sheepfolds', 101 4; SBP, 154,36.
umun-si-gal, 92 7; 19,16; SBH, 132,26.
umun ⁴*uras-a-ra*, Lord Urasa, frequent title of Ninib, SBP, 226,6; 136,19; 46 1; 56 r. 20; 9 6; 168,4. First son of Enlil, 56 r. 11. SBH, 10,6; 133,51; IV R, 28⁷ No. 4,34, 77 4. ⁴*uras-a dil-bad-(ki)-a*, SBP, 142,5.
umu-zi-da, for *umun-zi-da*, 'faithful lord', Tammuz, 20,5.
⁴*Uungal*, 101 11.
Ur, city, SES-UNU-ki, 15,15; 164 6; 116; 156 4.
SES-⁴EN-KI, 5,66.

⁴*Uraša*, transcription of *IB*, god of Dilbat, confused with Ninurasa and Anu. The two titles *IB* and *VIN-IB* clearly contain the same element. The commentary CT, 24, 10,60 f. explains *nin-ib*, i. e., *nin-uras*, 'lord of uras', as a god of *counsel*, (*pīristu*)¹ and *uras* as god of *strength* (*allu*). *uras* is explained by *uddazalū*, 'morning light', CT, 25, 11, 25, and NinIB is known to have been a god of the rising sun. From the connection with light he became god of war, hence it may well be that the original meaning of *uras* is 'dawning light', an idea which developed in two directions, a) warlike, strong, b) wise. Note that *nin-uras* is explained by *ibu-Nabū*, the god of wisdom, CT, 25, 11, 12. *uras* then takes on the meaning 'prophecy', *barū*, CT, 18, 19, 36. It is clear from the preceding citations that ⁴*nin-uras* and ⁴*uras* both represent the well-known god of war, son of Enlil. Historically *Vin-urasa* appears as a title of this god in the reign of Dungi and at Nippur², and rapidly

1. Also 25, 11, 11.

2. GENOUILLET, *Trouvaille de Drehem* Nos. 3 and 15. GAUTHIER's statement, *Archives Babylonian Liturgies*.

becomes a foremost figure in mythology, replacing his father Enlil in many aspects. Not until the period of the first Babylonian dynasty do we meet with a god ⁴*urasa* at Dilbat a city which was probably founded in this period. At that time Nin-urasa of Nippur and Urasa of Dilbat are distinct deities. At Dilbat *Urasa* retains an ancient connection with Anu. In fact *uras* and *nin-uras* are father-mother names of Anu¹; they represent an emanation from the first principle 'heaven', and if the meaning assigned to *uras* above be correct, these two gods are theological dedications of light, more especially of the 'sun-light'. We should have expected these personifications of an emanation to have remained abstract male and female figures of no practical importance in the pantheon². But like many mother (*nin*) principles, such as Ningirsu, Ningiszida, etc., Nin-urasa developed into a male deity at Nippur and becomes the son of the earth-god. Natural religion precedes theology, and the incarnation of light was a concept which arrived long after Enlil had become the most powerful god in the pantheon. But at the newly-founded city Dilbat, father-heaven and mother-earth his daughter were installed by the theologians. Here the new god *Urasa* was enthroned by the theologians and here he maintained his close relation with Anu, from whom he was the first emanation. The god *Anu* must have been established there in the Semitic period, for the temple of Dilbat has the Semitic name, "Oh temple, proclaim Anu". Anu himself is confused with his son *Urasa*, and one theological list calls Anu, *n-ra-as* who is *anunsa is-sik ikribi*, 'Anu of the possession of reverence'³, 'Anu to whom reverence belongs', an explanation which has apparently nothing to do with the fundamental idea of *uras*. From references made to Urasa of Dilbat it is clear that he is distinct from Anu, and I doubt whether in texts other than theological, we have any right to translate ⁴*IB* by Anu⁴. In the theological texts Urasa is regarded as a title of Nin-urasa, but in other texts Uras is not always confused with Nin-urasa (Ninib) of Nippur. One is an Enlil type, the other an Anu

d'une famille de Dilbat, p. 4, that Ninib belongs to the most ancient pantheon is erroneous

1. CT. 24,1,4f.

2. All the other father-mother concepts representing intermediate emanations between Anu and Enlil, i. e., between heaven and earth, as Ensar and Ninšar, etc., remained abstract conceptions.

3. CT. 24,19,2.

4. The southern gate of Babylon looking toward Dilbat was called the gate of *ilu U-ra-as*, VAB. IV 180,20, otherwise written "gate of *iluIB*", 186,22; 162,28. It is, therefore, certain that ⁴*IB* in these inscriptions is to be read Uras not Anu, as I have done, 74,31; 92,46, etc. See GARDNER l. c., 3.

type, and in the liturgies Uras is often the god of Dilbat who usurped his father Anu in the possession of the temple Ibe-Anu. The word is most often written *urasa* and *urasara*, and we have one example of *nin-urasa-ra*, SBP. 208,17. It is highly probable that the title was originally *urasara*.

Tashmet is constantly called 'the bride, first-born daughter of Uras': ^d*uras-a-ra*, 56,12; ^d*uras-a*, SBP. 60,9; 56 r. 29; 168,3; 112,6; SBH. 63 r. 13; Here Urasa of Dilbat is probably intended.

Hymn to *Urasa gasru bukur* ^{ibu}Enlil, ZAM. III. 26 III 491.

^d*uras-a ki-se-gu*, SBP. 70,21; *ki-se-gu-uu-ra*, 90,20; SBH. 29,20.

^dUr-^d*en-zu-na*, 92 r. 10; 30,28. prince of the outer temple, see SBP. 152,15; *urû-^den-zu-na*, SBP. 26,10. Read Ur-Sin-na.

Ursaba, the sleeping-chamber *ur-sa-ba*, a chapel where the sister of Tammuz was worshipped, 3,3. Temple of Nintud in Kes, 72, 14; *é-ur-sab-ba*, SBP. 156,39.

Usually read *Har-saba* but see p. 72 n. 7. The words *har-sâ-ba*, with gloss *hâr* on the first sign, are explained by *kabitti libbi*, 'thoughts of the heart', SBH. 9,116. *har*, *hur* > *ûr*, all mean *kabittu*. "Temple of meditation".

ur-sag, hero, title of Ramman, 176 3; 13 3; Marduk, 69 7; 119,9; Zamama, 92 3.

ur-sag-gal, Nin-urasa, 22, 4,5. 7; 56 r. 20. Enlil, 49,13. *ur-sag-gal-e-ne*, 85 4.

urû-azag, holy city; Bau, queen of *uru-azag-ga*, SAK. 274; SBP. 151,37; 170,11. 72,18.

urû-sag-ga, Isin, passim.

urû-sag-ga, lord of *uru sagga*, Nergal, SBP. 82,37; K. 69 Obv. 21.

urû-ši-ih-ba, the good city, Eridu, 150 3; 154 2; 123 1; 124 4; 128 6; 136 6; 116,14.

usumgal, python, title of Ninharsag, 91,11. *usumgal mah*, 86 3.

^dUtu, ^dUD-*âm*, title of Tammuz, 63,15.

utuk, *rabîsu*, minor deity, *utuk-é-kûr-ra*, Nusku, 92 r. 7; 15 9; 50,25.

uz-da-gâ (title, of Tammuz?), 73,32.

ûz-sag an-ki-a, leading goat of heaven and earth, Shamash, 154 3.

^dZamama, god of Kis, 92 3.

*itat*Zarpanit, 112 2; 66,13; 69,19.

1. I shall not oppose the popular reading Nimib, which is too well established to be easily banished. *Nin-urasa* is clearly the original reading. In the late period the Aramaic peoples reproduced this name by *Enurasat*, ܢܘܪܫܬ (Clay reads ܢ for ܢ in the Aramaic transcript), which shows that the sign *Nin* was really pronounced *en*; the masculine character of the god thus being recognised, although the ancient writing persisted. The addition of the feminine ending *at* is a mystery, but there can be little doubt about what the Aramaic letters mean.

LITURGICAL SERIES MENTIONED IN THE TEXTS OR DISCUSSED IN THIS VOLUME.

- abzu pi-el-la-âm*, 30 19.
ama-mu-gig, 87.
am-e amâš-a-na, p. 105 sub 117.
a-še-ir gig-ta, p. 12, 71; see also 105, 71.
a urû-mu im-me, 189.
ê abzu-ta, 103 6.
en-za ša-mar-mar, 210; 103 1; 192; CT. 15, 11; Ziv. K.L. 2 r. 23.
ê-tür ki âb-udu, 164 1.
gakkul-âm ma-al-sû, 103 18; IV R. 53 1 57. See also SBP. 12, 60.
gu-ud-nim kûr-ra, 21 9.
lugal nam-ta-ê, 11 73.
mûten nu-nunuz-dim-ma, 18.
nî-mâl gû-de-de, tablet I, 12 71; Tablet II. 175.
nin-mah ¹⁴ Aruru, 54 102.
nir-gâl lû ê-ne, 21 9; 103 1.
ul-dam gû-de-de-âš, 21 16.
umun ni-za, 23 13.
urû âm-ma ir-ra-bi, 18 8.
uru-a ur-ri ma-nî-in-ma-al, 84.
usun û-ki-sig-ga nâ-a, 103 3 and p. 105.
 *bara azag-ga*, 103 5.
 *er i-sî-îš* 103 7.
 *ê-kûr-ra*, 103 8; IV R. 53 1 25.
 *a-ba mu-un-lul* 103 9.
 *mu-ne*, 103 10.
 *û-ki-ia mu-kalag-ga-mu*, 103 11.
 *î gud-gul elum gud-gul*, 103.
 *ma-al-sû*, 103 14.
 *en-lil-lâ-ge*, 103 16.
 *ma-a*, 103, 17.

CATCH-LINES.

- e-lum urû-za-ta ra-ab-dûg*. . . . , 117.
me-e umun-mu-ra, 168.
nu-nunuz-sî-sâ dumu immer-ra-ge, 29, 28.
 *har-ra-an kûr-kûr-ra asil-la sî-sâ*, 180.

LIST OF TABLETS

K.	Plate.		
24.....	14	4956.....	11
193.....	23	5024.....	46
2485.....	27	5036.....	40
2489.....	38	5040.....	56
2759.....	page ¹ 93	5157.....	72
2786.....	56	5188.....	61
2881.....	38	5209.....	13
3001.....	54	5240.....	56
3026.....	48	5273.....	35
3141.....	46	5302.....	46
3238.....	50	5653.....	70
3276.....	38	5831.....	57
3288.....	52	6024.....	72
3313.....	53	6036.....	39
3315.....	51	6084.....	47
3318.....	55	6110.....	36
3335.....	40	6173.....	57
3345.....	20	6503.....	49
3390.....	45	6564.....	34
3414.....	44	6657.....	37
3462.....	52	6881.....	48
3482.....	45	7227.....	37
3643.....	47	7787.....	36
3801.....	35	7863.....	37
3895.....	53	8213.....	39
3898.....	27	8384.....	50
4215.....	12	8462.....	48
4427.....	36	8473.....	29
4630.....	60	8481.....	61
4638.....	57	8603.....	13

8608	51	10155	21
8610	47	10163	21
8641	51	10165	21
8642	57	10168	42
8644	12	10170	21
8963	41	10178	42
9040	40	10195	34
9093	39	10205	60
9120	39	10284	22
9154	13	10375	22
9243	39	10377	39
9249	43	10378	21
9257	12	10439	22
9257	25	10465	20
9265	25	10533	25
9275	26	10564	22
9295	23	10666	25
9298	26	10728	58
9298	35	10742	70
9308	16	10835	22
9309	25	10897	22
9315	11	11045	20
9316	43	11150	71
9323	32	11162	22
9325	25	11229	26
9333	57	11639	53
9358	70	11652	18
9359	44	11689	33
9368	41	11831	49
9373	20	11857	42
9378	32	11859	58
9381	33	11874	25
9399	41	11906	49
9407	25	11977	70
9440	32	13412	42
9475	57	13449	33
9550	43	13503	17
9618	44	13518	42
9722	41	13520	42
9767	59	13522	49
9848	32	13526	42
10130	21	13534	42

13542.....	43	2 H 424.....	34
13546.....	43	2 H 426.....	33
13549.....	43	B.M.	
13554.....	43	79-7-8, 46.....	49
13555.....	43	79-7-8, 70.....	33
13557.....	42	79-7-8, 79.....	49
13567.....	46	79-7-8, 82.....	17
Sm.	Plate.	79-7-8, 166.....	16
65.....	38	79-7-8, 301.....	18
116.....	18	81-2-4, 207.....	29
223.....	19	82-3-23, 3220.....	49
227.....	19	82-5-22, 334.....	33
260.....	26	83-1-18, 486.....	17
264.....	26	89-4-26, 466.....	17
323.....	26	91-5-9, 101.....	33
355.....	19	DT. 312.....	53
498.....	19	<i>Edinburgh Royal Museum.</i>	
537.....	19	09-405-1.....	2
560.....	19	09-405-2.....	4
719.....	33	09-405-3.....	10
794.....	16	09-405-7.....	7
902.....	34	09-405-26.....	8
1588.....	19	09-405-27.....	6
1662.....	19	09-405-32.....	5
2170.....	59	09-405-33.....	3
Rm.	Plate.	<i>Fragment of Epic of Creation.</i>	9.
13.....	49	<i>Other Texts Edited or Discussed.</i>	
492.....	33	SBL.	Page
514.....	48	6.....	36
539.....	34	12.....	65
540.....	34	23.....	47
911.....	34	41.....	24
2, 219.....	49	46.....	30
2, 241.....	70	57.....	30
2, 292.....	17	74.....	21
2, 372.....	17	ASKT.	Page
2 H 366.....	32	119.....	77
2 H 373.....	33	118.....	94
2 H 420.....	33	BE. XXIX nos. 2 and 3,	page 7
2 H 421.....	17	MYHRMAN, BPI no. 6,	page 98

II

Edm 07 405 1

- Obv ~~.....~~
- ~~.....~~
- ~~.....~~
- ~~.....~~
- 5 ~~.....~~
- ~~.....~~
- ~~.....~~
- ~~.....~~
- 10 ~~.....~~
- ~~.....~~
- ~~.....~~
- ~~.....~~
- 15 ~~.....~~
- ~~.....~~
- ~~.....~~
- ~~.....~~
- 20 ~~.....~~
- ~~.....~~
- ~~.....~~
- ~~.....~~
- 25 ~~.....~~
- ~~.....~~
- ~~.....~~
- ~~.....~~
- 30 ~~.....~~
- ~~.....~~
- ~~.....~~
- ~~.....~~
- 35 ~~.....~~
- ~~.....~~
- ~~.....~~
- ~~.....~~

09 405-1

71 山井多非人非... 命米 肆
 区口多口... 命米 肆
 头... 命米 肆
 74 ... 命米 肆
 75 ... 命米 肆
 ... 命米 肆
 ... 命米 肆
 ... 命米 肆
 ... 命米 肆
 79 米一... 命米 肆

一...

III

Eclm 09 405-33

Ob. ... 命米 肆
 ... 命米 肆
 ... 命米 肆
 5 ... 命米 肆
 ... 命米 肆
 ... 命米 肆
 ... 命米 肆
 10 ... 命米 肆
 ... 命米 肆
 ... 命米 肆
 ... 命米 肆
 15 ... 命米 肆
 ... 命米 肆
 ... 命米 肆
 ... 命米 肆
 ... 命米 肆
 ... 命米 肆
 ... 命米 肆
 ... 命米 肆

肆

Edm. C9.409-32

Ob. ~~...~~ 平

平

~~...~~ 平

平

5 平

平

平

平

平

10 平

平

平

平

平

平

平

平

平

平

平

平

平

平

平

平

平

IV

Edu. 09.405-7

Obv.

~~_____~~
~~_____~~
~~_____~~
~~_____~~
~~_____~~
~~_____~~
~~_____~~
~~_____~~
~~_____~~
~~_____~~
~~_____~~
~~_____~~
~~_____~~
~~_____~~

Rev.

~~_____~~
~~_____~~
~~_____~~
~~_____~~
~~_____~~
~~_____~~
~~_____~~
~~_____~~
~~_____~~
~~_____~~
~~_____~~

V

Edu. 09.405-27

Rev. 15

~~_____~~
~~_____~~
~~_____~~
~~_____~~
~~_____~~

III

Cl. 09 405 - 26

~~16. 11111111 11111111 11111111~~
~~11111111 11111111 11111111~~
~~11111111 11111111 11111111~~
~~11111111 11111111 11111111~~
5. ~~11111111 11111111 11111111~~
~~11111111 11111111 11111111~~
~~11111111 11111111 11111111~~
~~11111111 11111111 11111111~~
10. ~~11111111 11111111 11111111~~
~~11111111 11111111 11111111~~
~~11111111 11111111 11111111~~
~~11111111 11111111 11111111~~
~~11111111 11111111 11111111~~
~~11111111 11111111 11111111~~
15. ~~11111111 11111111 11111111~~
~~11111111 11111111 11111111~~
~~11111111 11111111 11111111~~
~~11111111 11111111 11111111~~
~~11111111 11111111 11111111~~
~~11111111 11111111 11111111~~
20. ~~11111111 11111111 11111111~~
~~11111111 11111111 11111111~~
~~11111111 11111111 11111111~~
~~11111111 11111111 11111111~~
~~11111111 11111111 11111111~~
25. ~~11111111 11111111 11111111~~
~~11111111 11111111 11111111~~
~~11111111 11111111 11111111~~
~~11111111 11111111 11111111~~

VIII ^{lex.}
Edin. 02 405-3.

Obv.

Obverse side of the tablet, containing various symbols and characters arranged in rows. Some characters are accompanied by hatching marks.

Obv.	□	□	□	□	□	□	□
5.	□	□	□	□	□	□	□
	□	□	□	□	□	□	□
	□	□	□	□	□	□	□
	□	□	□	□	□	□	□
	□	□	□	□	□	□	□
	□	□	□	□	□	□	□
	□	□	□	□	□	□	□
	□	□	□	□	□	□	□
	□	□	□	□	□	□	□
	□	□	□	□	□	□	□
	□	□	□	□	□	□	□
	□	□	□	□	□	□	□
	□	□	□	□	□	□	□

Rev.

Reverse side of the tablet, containing fewer symbols and characters.

□	□	□	□	□	□	□	□
---	---	---	---	---	---	---	---

K 4536 Obv

191

1. ~~Handwritten cuneiform text~~
 2. ~~Handwritten cuneiform text~~
 3. ~~Handwritten cuneiform text~~
 4. ~~Handwritten cuneiform text~~
 5. ~~Handwritten cuneiform text~~
 6. ~~Handwritten cuneiform text~~
 7. ~~Handwritten cuneiform text~~
 8. ~~Handwritten cuneiform text~~
 9. ~~Handwritten cuneiform text~~
 10. ~~Handwritten cuneiform text~~
 11. ~~Handwritten cuneiform text~~
 12. ~~Handwritten cuneiform text~~

Rev.

~~Handwritten cuneiform text~~
~~Handwritten cuneiform text~~

~~Handwritten cuneiform text~~
~~Handwritten cuneiform text~~

K 9313 (9)

1. ~~Handwritten cuneiform text~~
 2. ~~Handwritten cuneiform text~~
 3. ~~Handwritten cuneiform text~~
 4. ~~Handwritten cuneiform text~~
 5. ~~Handwritten cuneiform text~~
 6. ~~Handwritten cuneiform text~~
 7. ~~Handwritten cuneiform text~~
 8. ~~Handwritten cuneiform text~~
 9. ~~Handwritten cuneiform text~~
 10. ~~Handwritten cuneiform text~~
 11. ~~Handwritten cuneiform text~~
 12. ~~Handwritten cuneiform text~~

10) K. 9257.

10) K. 9257.
 10
 15
 10
 15
 15

(11) K. 9644.

11) K. 9644.
 10
 15

(12) K. 4215.

(12) K. 4215.
 10
 15

(13)

K 5209 Obv

1. 𐤀𐤁𐤁𐤁𐤁𐤁
 2. 𐤀𐤁𐤁𐤁𐤁𐤁𐤁
 3. 𐤀𐤁𐤁𐤁𐤁𐤁𐤁
 4. 𐤀𐤁𐤁𐤁𐤁𐤁𐤁
 5. 𐤀𐤁𐤁𐤁𐤁𐤁𐤁
 6. 𐤀𐤁𐤁𐤁𐤁𐤁𐤁
 7. 𐤀𐤁𐤁𐤁𐤁𐤁𐤁
 8. 𐤀𐤁𐤁𐤁𐤁𐤁𐤁
 9. 𐤀𐤁𐤁𐤁𐤁𐤁𐤁
 10. 𐤀𐤁𐤁𐤁𐤁𐤁𐤁
 11. 𐤀𐤁𐤁𐤁𐤁𐤁𐤁
 12. 𐤀𐤁𐤁𐤁𐤁𐤁𐤁
 13. 𐤀𐤁𐤁𐤁𐤁𐤁𐤁
 14. 𐤀𐤁𐤁𐤁𐤁𐤁𐤁
 15. 𐤀𐤁𐤁𐤁𐤁𐤁𐤁
 16. 𐤀𐤁𐤁𐤁𐤁𐤁𐤁
 17. 𐤀𐤁𐤁𐤁𐤁𐤁𐤁
 18. 𐤀𐤁𐤁𐤁𐤁𐤁𐤁
 19. 𐤀𐤁𐤁𐤁𐤁𐤁𐤁
 20. 𐤀𐤁𐤁𐤁𐤁𐤁𐤁

(14)

K 5608

1. 𐤀𐤁𐤁𐤁𐤁𐤁
 2. 𐤀𐤁𐤁𐤁𐤁𐤁
 3. 𐤀𐤁𐤁𐤁𐤁𐤁
 4. 𐤀𐤁𐤁𐤁𐤁𐤁
 5. 𐤀𐤁𐤁𐤁𐤁𐤁
 6. 𐤀𐤁𐤁𐤁𐤁𐤁
 7. 𐤀𐤁𐤁𐤁𐤁𐤁
 8. 𐤀𐤁𐤁𐤁𐤁𐤁
 9. 𐤀𐤁𐤁𐤁𐤁𐤁
 10. 𐤀𐤁𐤁𐤁𐤁𐤁
 11. 𐤀𐤁𐤁𐤁𐤁𐤁
 12. 𐤀𐤁𐤁𐤁𐤁𐤁
 13. 𐤀𐤁𐤁𐤁𐤁𐤁
 14. 𐤀𐤁𐤁𐤁𐤁𐤁
 15. 𐤀𐤁𐤁𐤁𐤁𐤁
 16. 𐤀𐤁𐤁𐤁𐤁𐤁
 17. 𐤀𐤁𐤁𐤁𐤁𐤁
 18. 𐤀𐤁𐤁𐤁𐤁𐤁
 19. 𐤀𐤁𐤁𐤁𐤁𐤁
 20. 𐤀𐤁𐤁𐤁𐤁𐤁

(15)

K 9154 Obv

1. 𐤀𐤁𐤁𐤁𐤁𐤁
 2. 𐤀𐤁𐤁𐤁𐤁𐤁
 3. 𐤀𐤁𐤁𐤁𐤁𐤁
 4. 𐤀𐤁𐤁𐤁𐤁𐤁
 5. 𐤀𐤁𐤁𐤁𐤁𐤁
 6. 𐤀𐤁𐤁𐤁𐤁𐤁
 7. 𐤀𐤁𐤁𐤁𐤁𐤁
 8. 𐤀𐤁𐤁𐤁𐤁𐤁
 9. 𐤀𐤁𐤁𐤁𐤁𐤁
 10. 𐤀𐤁𐤁𐤁𐤁𐤁
 11. 𐤀𐤁𐤁𐤁𐤁𐤁
 12. 𐤀𐤁𐤁𐤁𐤁𐤁
 13. 𐤀𐤁𐤁𐤁𐤁𐤁
 14. 𐤀𐤁𐤁𐤁𐤁𐤁
 15. 𐤀𐤁𐤁𐤁𐤁𐤁
 16. 𐤀𐤁𐤁𐤁𐤁𐤁
 17. 𐤀𐤁𐤁𐤁𐤁𐤁
 18. 𐤀𐤁𐤁𐤁𐤁𐤁
 19. 𐤀𐤁𐤁𐤁𐤁𐤁
 20. 𐤀𐤁𐤁𐤁𐤁𐤁

K 9154 Rev

1. 𐤀𐤁𐤁𐤁𐤁𐤁
 2. 𐤀𐤁𐤁𐤁𐤁𐤁
 3. 𐤀𐤁𐤁𐤁𐤁𐤁
 4. 𐤀𐤁𐤁𐤁𐤁𐤁
 5. 𐤀𐤁𐤁𐤁𐤁𐤁
 6. 𐤀𐤁𐤁𐤁𐤁𐤁
 7. 𐤀𐤁𐤁𐤁𐤁𐤁
 8. 𐤀𐤁𐤁𐤁𐤁𐤁
 9. 𐤀𐤁𐤁𐤁𐤁𐤁
 10. 𐤀𐤁𐤁𐤁𐤁𐤁
 11. 𐤀𐤁𐤁𐤁𐤁𐤁
 12. 𐤀𐤁𐤁𐤁𐤁𐤁
 13. 𐤀𐤁𐤁𐤁𐤁𐤁
 14. 𐤀𐤁𐤁𐤁𐤁𐤁
 15. 𐤀𐤁𐤁𐤁𐤁𐤁
 16. 𐤀𐤁𐤁𐤁𐤁𐤁
 17. 𐤀𐤁𐤁𐤁𐤁𐤁
 18. 𐤀𐤁𐤁𐤁𐤁𐤁
 19. 𐤀𐤁𐤁𐤁𐤁𐤁
 20. 𐤀𐤁𐤁𐤁𐤁𐤁

Col II

1. ...
 2. ...
 3. ...
 4. ...
 5. ...
 6. ...
 7. ...
 8. ...
 9. ...
 10. ...

15

K. 24 Ob.

1. ...
 2. ...
 3. ...
 4. ...
 5. ...
 6. ...
 7. ...
 8. ...
 9. ...
 10. ...
 11. ...
 12. ...
 13. ...
 14. ...
 15. ...
 16. ...
 17. ...
 18. ...
 19. ...
 20. ...
 21. ...
 22. ...
 23. ...

三

K. 24 R₂

五

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15
 16
 17
 18
 19
 20
 21
 22
 23
 24
 25
 26
 27
 28
 29
 30

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15
 16
 17
 18
 19
 20
 21
 22
 23
 24
 25
 26
 27
 28
 29
 30

八

(一)

(17)

Bu 79-7-8, 166 Rev.

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15

(18)

F308

1
 2
 3
 4
 5
 6
 7
 8
 9
 10

Sm. 794 Rev.

1
 2
 3
 4
 5

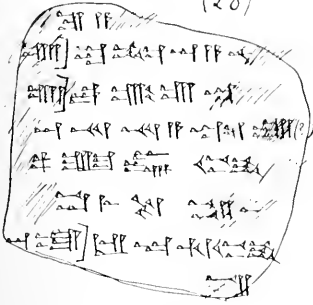
(19)

Sm. 794. Obv.

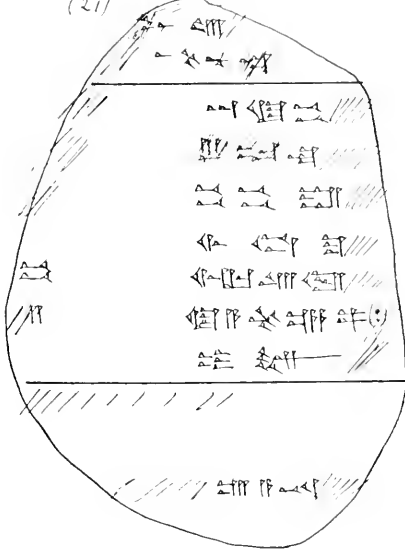
1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15

1
 2
 3
 4
 5

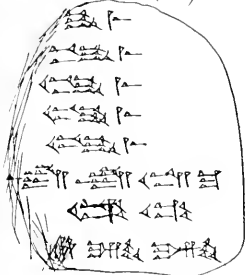
Rm. 2, 572 (20)



Rm. 2, 292. (21)

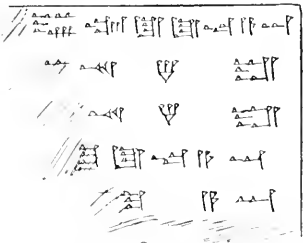


Rm. 2 II 421. (22)

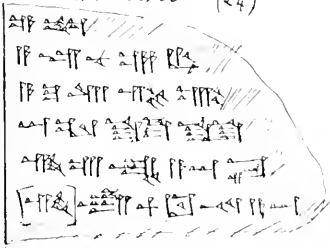


Bu. 53, 1-18, 486

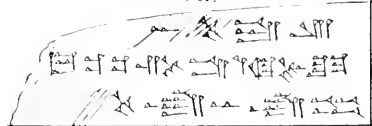
(23) Obr



Bu. 62, 4-26, 66 (24)

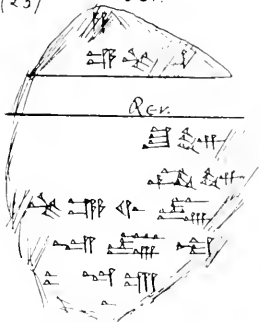


Rev.

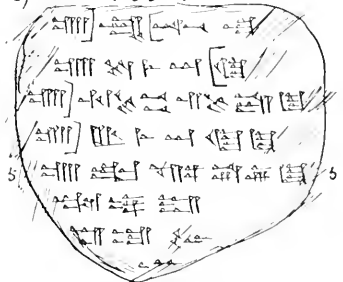


79, 7-8, 82

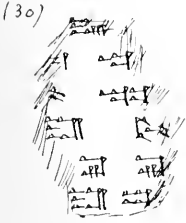
(25) Obr



(26) K. 13503.



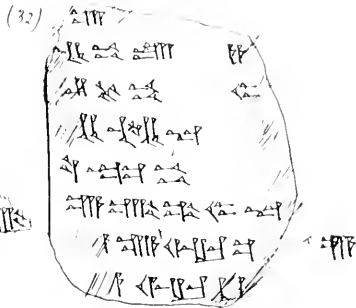
Sm 227



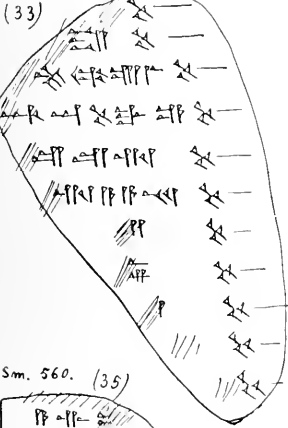
Sm 223



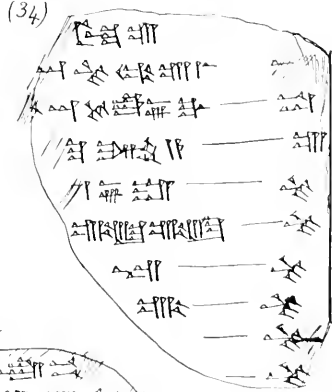
Sm 455



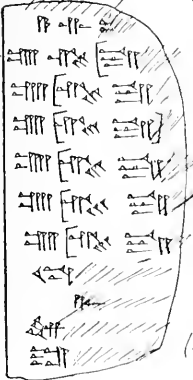
Sm 355.



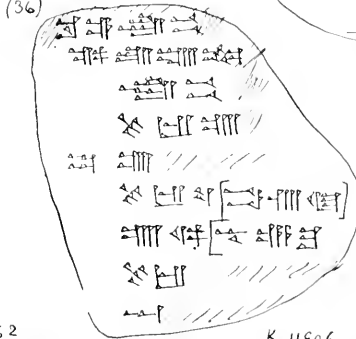
Sm. 537



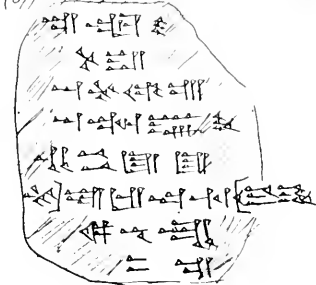
Sm. 560. (35)



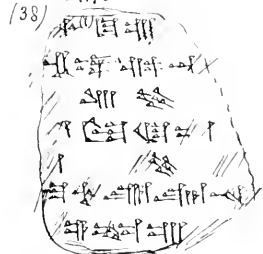
Sm. 1558



Sm. 1662



K 11906



K 10130

[43]

K 11128

[44]

K. 10165

[45]

[45]

X. 10155

[46]

[46]

X 10170.

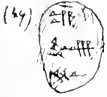
[47]

[47]

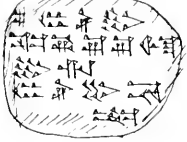
[48] X 10163.

[48]

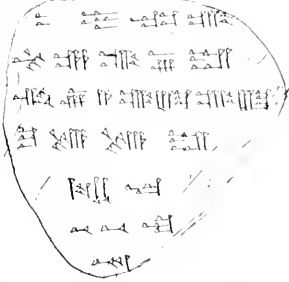
K. 10857



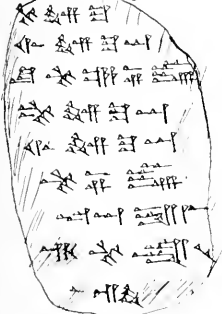
K. 10284 (50)



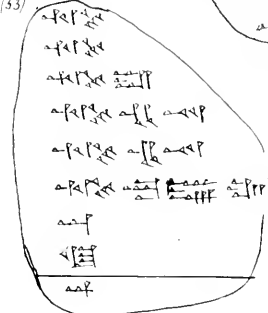
(51) K. 10375



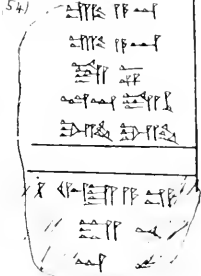
K 10835 (52)



K 10564

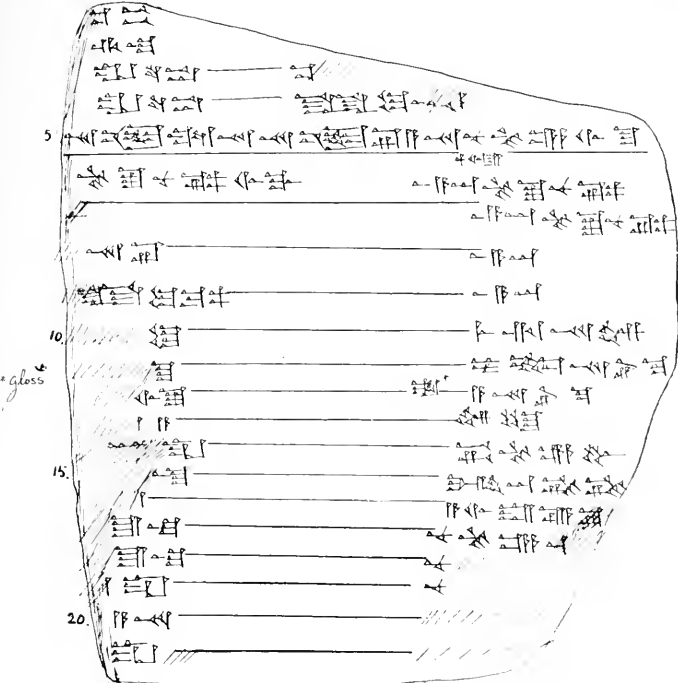


K 10438



K. III 62

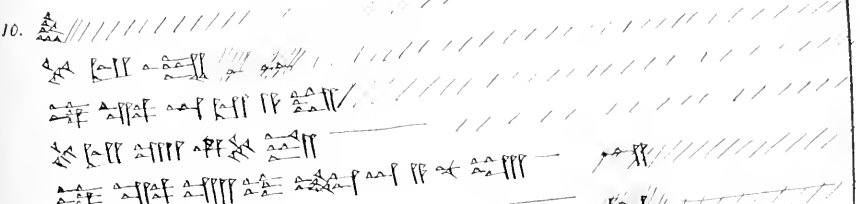
(55)

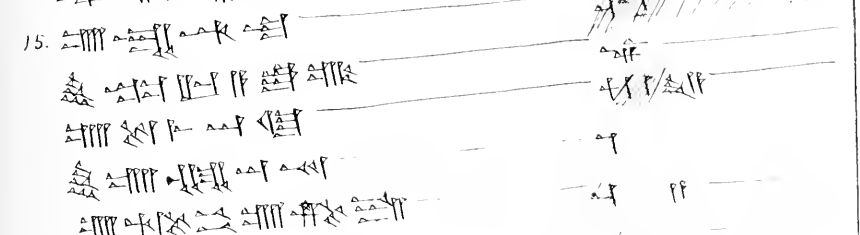


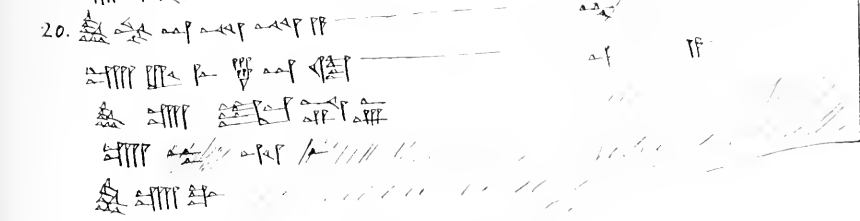
(56)

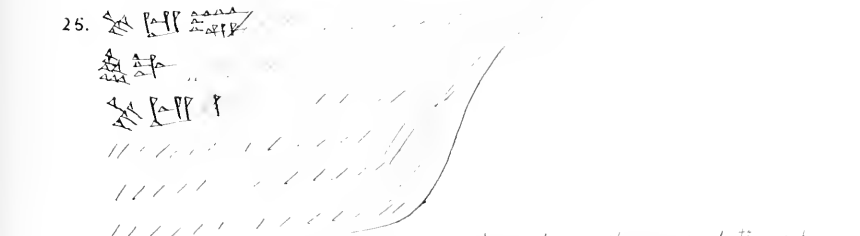
K. 193 + 9295. Obr.

Top of col. I is broken away and about eight lines at the top of the fragment are not legible. Altogether about ten lines are missing

10. 

15. 

20. 

25. 

About eight lines broken from the end of this column

(56)

K. 193 + 9295 Rev.

Handwritten text in a cuneiform script, organized into columns and rows. The text is partially obscured by a diagonal line in the upper right corner. The script appears to be a form of Akkadian or Sumerian. The page is numbered on the left side with the numbers 10, 15, 20, 25, and 30, indicating line counts. The text is arranged in approximately 10 columns. The bottom of the page is rounded. There are some scribbles and corrections at the bottom of the page.

10.
 15.
 20.
 25.
 30.

K. 9325 Obv

(57)

Handwritten musical notation on a triangular fragment of a tablet, consisting of several lines of cuneiform characters with vertical strokes indicating pitch or rhythm.

K. 9325 Rev

Handwritten musical notation on a rectangular fragment of a tablet, showing several lines of cuneiform characters with vertical strokes.

K. 10533

(58)

Handwritten musical notation on a large, rounded fragment of a tablet, featuring multiple lines of cuneiform characters and vertical strokes.

K. 9407

(59)

Handwritten musical notation on a small, oval fragment of a tablet, with a few lines of cuneiform characters and vertical strokes.

K. 9265

(60)

Handwritten musical notation on a rectangular fragment of a tablet, showing several lines of cuneiform characters and vertical strokes.

(61) K. 9257

Handwritten musical notation on a large, irregular fragment of a tablet, with lines of cuneiform characters and vertical strokes. The fragment is numbered 61 and includes a small asterisk and the word 'K. 9257'.

(62) K. 10666

Handwritten musical notation on a large, irregular fragment of a tablet, with lines of cuneiform characters and vertical strokes. The fragment is numbered 62 and includes the word 'K. 10666'.

K. 9309 Rev.

(63)

Handwritten musical notation on a rectangular fragment of a tablet, showing several lines of cuneiform characters and vertical strokes. The fragment is numbered 63 and includes the word 'K. 9309 Rev.'.

(64) K. 11874.

Handwritten musical notation on a large, irregular fragment of a tablet, with lines of cuneiform characters and vertical strokes. The fragment is numbered 64 and includes the word 'K. 11874.'.

Handwritten musical notation on a large, irregular fragment of a tablet, with lines of cuneiform characters and vertical strokes. The fragment is numbered 64 and includes the word 'K. 11874.'.

K. 1122f.

(65)

𠁞𠁞𠁞𠁞𠁞
 𠁞𠁞𠁞𠁞𠁞
 𠁞
 𠁞𠁞𠁞𠁞𠁞
 𠁞𠁞𠁞𠁞𠁞
 𠁞𠁞 𠁞𠁞𠁞𠁞
 𠁞𠁞 𠁞𠁞𠁞𠁞
 𠁞𠁞𠁞 𠁞𠁞𠁞𠁞
 𠁞𠁞 𠁞𠁞𠁞𠁞

(66)

Sen. 264.

𠁞𠁞𠁞 𠁞𠁞 𠁞𠁞
 𠁞 𠁞𠁞𠁞 𠁞 𠁞
 𠁞𠁞𠁞 𠁞𠁞𠁞 𠁞 𠁞
 𠁞𠁞𠁞 𠁞𠁞𠁞 𠁞𠁞 𠁞
 𠁞 𠁞𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞𠁞
 𠁞 𠁞𠁞
 𠁞𠁞

Sen. 223

(67)

𠁞𠁞𠁞
 𠁞𠁞𠁞 𠁞
 𠁞𠁞𠁞 𠁞𠁞
 𠁞𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞
 𠁞𠁞𠁞𠁞 𠁞𠁞𠁞
 𠁞𠁞𠁞𠁞 𠁞𠁞𠁞
 𠁞𠁞𠁞 𠁞𠁞𠁞𠁞
 𠁞𠁞 𠁞𠁞
 𠁞𠁞𠁞 𠁞𠁞
 𠁞𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞

(68)

Sen 260.

𠁞𠁞 𠁞𠁞 𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞 𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞 𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞 𠁞𠁞 𠁞𠁞
 𠁞
 𠁞
 𠁞
 𠁞
 𠁞
 𠁞𠁞 𠁞𠁞 𠁞𠁞 𠁞𠁞

(70)

K. 5258. Obv.

𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞 𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞 𠁞𠁞 𠁞𠁞

(69) K 5273

𠁞𠁞
 𠁞𠁞
 𠁞𠁞 𠁞𠁞
 𠁞𠁞
 𠁞𠁞 𠁞𠁞 𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞 𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞

K. 5258 Rev.

𠁞𠁞 𠁞𠁞 𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞 𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞 𠁞𠁞 𠁞𠁞
 𠁞𠁞 𠁞𠁞 𠁞𠁞 𠁞𠁞

71

K. 2485 + 3838, Obv

Handwritten text in a rectangular frame, consisting of approximately 35 lines. The text is written in a cursive style with vertical columns. Many lines are filled with diagonal hatching. Some legible characters include:

- Line 1: 各... 每... 以...
- Line 2: 每... 每... 每...
- Line 3: 每... 每... 每...
- Line 4: 每... 每... 每...
- Line 5: 每... 每... 每...
- Line 6: 每... 每... 每...
- Line 7: 每... 每... 每...
- Line 8: 每... 每... 每...
- Line 9: 每... 每... 每...
- Line 10: 每... 每... 每...
- Line 11: 每... 每... 每...
- Line 12: 每... 每... 每...
- Line 13: 每... 每... 每...
- Line 14: 每... 每... 每...
- Line 15: 每... 每... 每...
- Line 16: 每... 每... 每...
- Line 17: 每... 每... 每...
- Line 18: 每... 每... 每...
- Line 19: 每... 每... 每...
- Line 20: 每... 每... 每...
- Line 21: 每... 每... 每...
- Line 22: 每... 每... 每...
- Line 23: 每... 每... 每...
- Line 24: 每... 每... 每...
- Line 25: 每... 每... 每...
- Line 26: 每... 每... 每...
- Line 27: 每... 每... 每...
- Line 28: 每... 每... 每...
- Line 29: 每... 每... 每...
- Line 30: 每... 每... 每...
- Line 31: 每... 每... 每...
- Line 32: 每... 每... 每...
- Line 33: 每... 每... 每...
- Line 34: 每... 每... 每...
- Line 35: 每... 每... 每...

x End of line 9
x End of line 10
End of line 11

(71)

K. 2485 + 3888 Obv.

匚

匚

匚

	匚	匚	匚
	匚	匚	匚
40	匚	匚	匚
	匚	匚	匚
	匚	匚	匚
	匚	匚	匚
45	匚	匚	匚
	匚	匚	匚
	匚	匚	匚
	匚	匚	匚
50	匚	匚	匚
	匚	匚	匚
	匚	匚	匚
	匚	匚	匚
55	匚	匚	匚
	匚	匚	匚
	匚	匚	匚
	匚	匚	匚
60	匚	匚	匚
	匚	匚	匚
	匚	匚	匚
	匚	匚	匚
	匚	匚	匚

Rev.

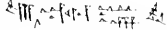

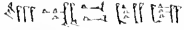
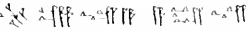
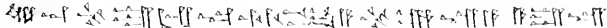
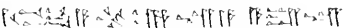
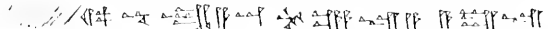
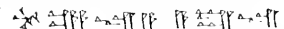

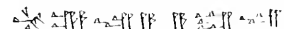


65	匚	匚	匚
	匚	匚	匚
	匚	匚	匚

The remainder of the reverse is entirely destroyed


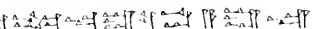

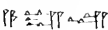
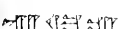
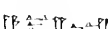

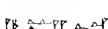

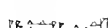
(73)

BM. XI. 2. 4. 207. G.


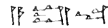

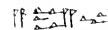

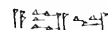
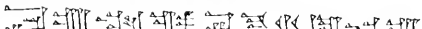
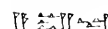
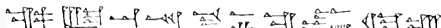
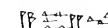
24

10	<p>   </p> <p>   </p> <p>   </p> <p>   </p> <p>   </p> <p>   </p>
----	---


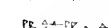
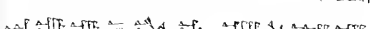

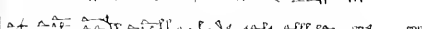

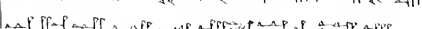
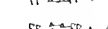
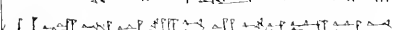
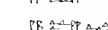
15

15	<p>   </p> <p>   </p> <p>   </p> <p>   </p> <p>   </p>
----	--

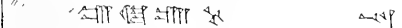


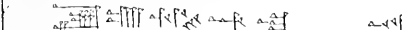

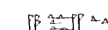
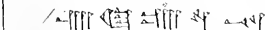
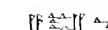


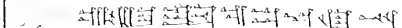

20

20	<p>   </p> <p>   </p> <p>   </p> <p>   </p> <p>   </p>
----	--

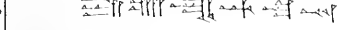
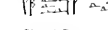









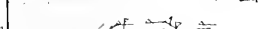

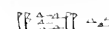
25

25	<p>   </p> <p>   </p> <p>   </p> <p>   </p> <p>   </p>
----	--

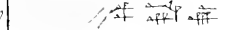
30

30	<p>    </p> <p>    </p> <p>   </p> <p>   </p> <p>   </p>
----	--

35

35	<p>   </p> <p>    </p> <p>    </p> <p>    </p> <p>    </p>
----	--

40

40	<p>    </p>
----	--

(73)

Rm. 41. 2. 4. 207 Rev.

//////	𐎠𐎢𐎡𐎢𐎠𐎢𐎠𐎢	𐎠𐎢	𐎢𐎠𐎢𐎠𐎢
//////	𐎠𐎢𐎠𐎢	𐎠𐎢	𐎢𐎠𐎢𐎠𐎢
//////	𐎠𐎢𐎠𐎢𐎠𐎢	𐎠𐎢	𐎢𐎠𐎢𐎠𐎢
//////	𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢	𐎠𐎢	𐎢𐎠𐎢𐎠𐎢
45	//////	𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢	𐎢𐎠𐎢𐎠𐎢
	𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢		𐎢𐎠𐎢𐎠𐎢
	𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢		𐎢𐎠𐎢𐎠𐎢
𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢			
//////			

(74) K. 9323

𐎠𐎢𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢

(75) K. 9375

𐎠𐎢𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢𐎠𐎢

K. 9410.

𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢

K 9848

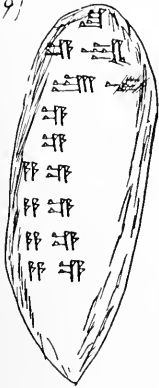
𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢

Rm 2 II 366

𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢
 𐎠𐎢𐎠𐎢𐎠𐎢𐎠𐎢

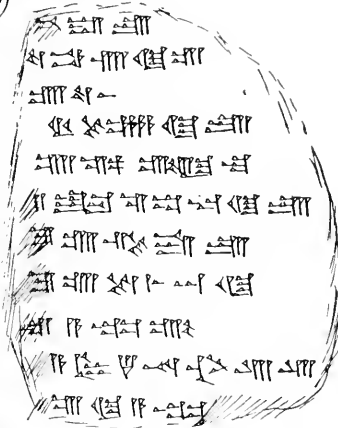
Rm. 2 II 420.

(79)



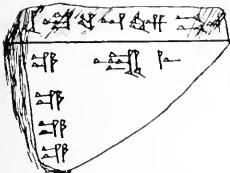
BM. 79. 7-8. 70.

(80)



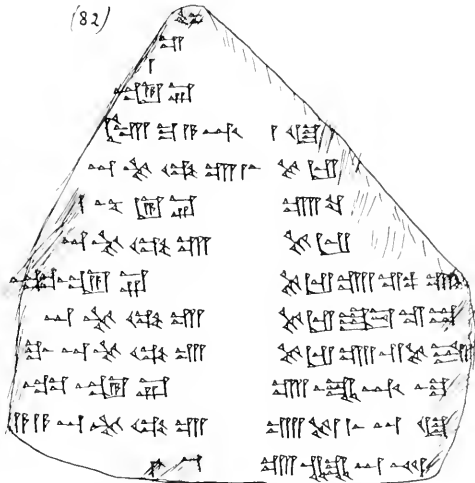
K. 9381.

(81)



Rm. 2. 11. 426.

(82)



K 13489. Obv

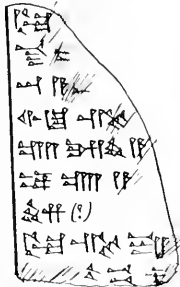
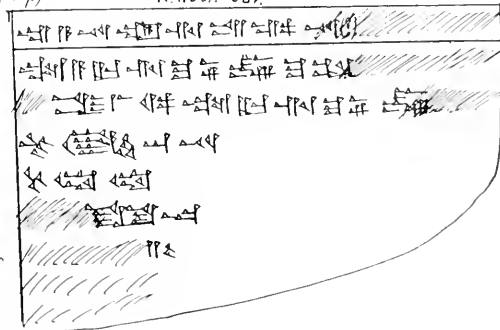
(83)



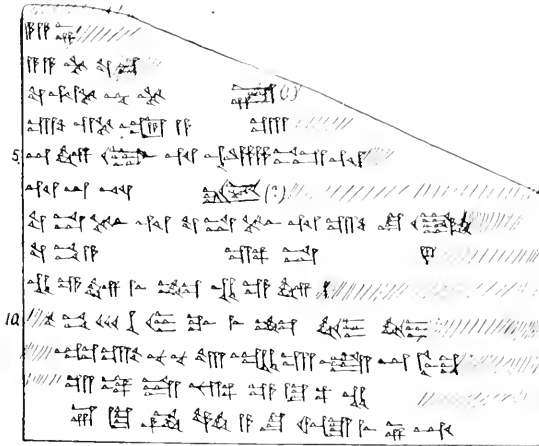
Rev

K. 11685. Obv.

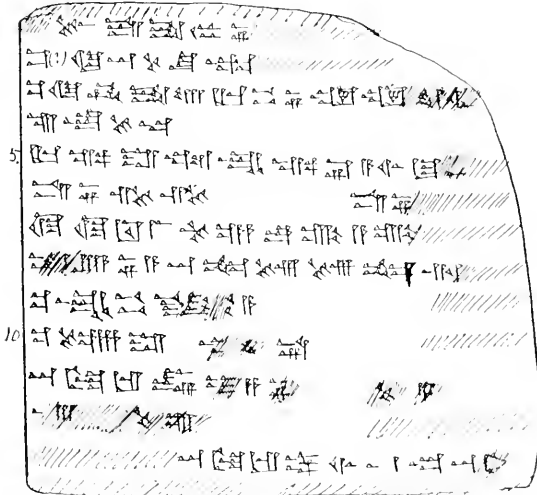
(84)



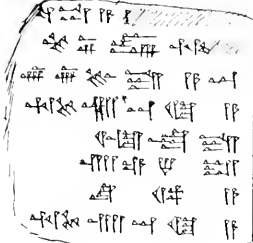
(107) K 3335 Ubr



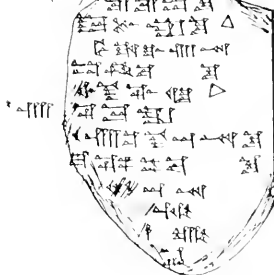
(110) K. 5086.



(111) K. 9040.



(112) K 5930.



(113) K. 8763

(114) K 935x

K 9399

(116)

K 9618

(115)

dim(?)

5

K 9222

(117)

5

K 9368

(118)

5

10

Line 8 belongs before line 7.

K. 13555.

(128)

1
 2
 3
 4
 5
 6
 7
 8
 9
 10

(131) K. 13546.

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15
 16
 17
 18
 19
 20

(134) K. 9316 Obr

1
 2
 3
 4
 5
 6
 7
 8
 9
 10

(129) K. 13549.

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15

(130) K. 13554.

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15

(132) K. 13542

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15
 16
 17
 18
 19
 20

(133) K. 9550.

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15
 16

K. 9249 (135)

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15
 16
 17
 18
 19
 20

137.

K 3390 Obv. (cont)

K 3414 Rev

1
2
3
4
5

Rev

6
7
8
9
10
11
12
13
14
15

16
17
18
19
20

21
22
23
24
25
26
27

(138) K 3452 Obv

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50

K 3452 Rev

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50

(139)

K.3141 Obv

Handwritten text in cuneiform script, organized into approximately 20 numbered lines. The text is contained within a hand-drawn irregular border. The script is dense and appears to be a form of Akkadian or Sumerian.

K.5302 (141)

Small fragment of handwritten cuneiform text, possibly from a separate tablet or a specific section of the main document. It consists of several lines of script.

(140)

K.5024

Handwritten text in cuneiform script, organized into approximately 5 numbered lines. The text is contained within a hand-drawn irregular border.

K.13567 (142)

Small fragment of handwritten cuneiform text, likely corresponding to K.13567 (142). It consists of several lines of script.

K. 3026 Obv 146

Handwritten cuneiform text at the top of the main column.

Handwritten cuneiform text below the top section.

Handwritten cuneiform text below the second section.

Handwritten cuneiform text below the third section.

Handwritten cuneiform text below the fourth section.

Handwritten cuneiform text below the fifth section.

Handwritten cuneiform text below the sixth section.

Handwritten cuneiform text below the seventh section.

Handwritten cuneiform text below the eighth section.

Handwritten cuneiform text below the ninth section.

Handwritten cuneiform text below the tenth section.

Handwritten cuneiform text below the eleventh section.

Handwritten cuneiform text below the twelfth section.

Handwritten cuneiform text below the thirteenth section.

Handwritten cuneiform text below the fourteenth section.

Handwritten cuneiform text below the fifteenth section.

Handwritten cuneiform text below the sixteenth section.

Handwritten cuneiform text below the seventeenth section.

Handwritten cuneiform text below the eighteenth section.

Handwritten cuneiform text below the nineteenth section.

Handwritten cuneiform text below the twentieth section.

Handwritten cuneiform text below the twenty-first section.

Handwritten cuneiform text below the twenty-second section.

Handwritten cuneiform text below the twenty-third section.

Handwritten cuneiform text below the twenty-fourth section.

Handwritten cuneiform text at the bottom of the main column.

Vertical label on the left side of the page.

Vertical label on the left side of the page.

Large handwritten cuneiform block with a scalloped border, containing multiple lines of text.

Rectangular handwritten cuneiform block with a scalloped border, containing multiple lines of text.

Rectangular handwritten cuneiform block with a scalloped border, containing multiple lines of text.

Number 5, marking a section in the main column.

Number 10, marking a section in the main column.

Number 15, marking a section in the main column.

Number 20, marking a section in the main column.

Number 25, marking a section in the main column.

Number 30, marking a section in the main column.

Number 35, marking a section in the main column.

Number 5, marking a section in the top block.

Number 10, marking a section in the top block.

Reference number Rm 517 (149) above the bottom block.

(175)

A 3001 Obv

水缸

1 水缸
 2 水缸
 3 水缸
 4 水缸
 5 水缸
 6 水缸
 7 水缸
 8 水缸
 9 水缸
 10 水缸
 11 水缸
 12 水缸
 13 水缸
 14 水缸
 15 水缸
 16 水缸
 17 水缸
 18 水缸
 19 水缸
 20 水缸
 21 水缸
 22 水缸
 23 水缸
 24 水缸
 25 水缸
 26 水缸
 27 水缸
 28 水缸
 29 水缸
 30 水缸
 31 水缸
 32 水缸
 33 水缸
 34 水缸
 35 水缸
 36 水缸
 37 水缸
 38 水缸
 39 水缸
 40 水缸

水缸

40

(194)

K 5188 + 8481 Ob.

Handwritten text in a column, likely a list of items or names. The text is written in a cursive style and includes various characters and symbols. Some lines are crossed out with diagonal hatching. The text is organized into sections, with some lines starting with a small number (e.g., 5, 10, 15, 20, 25).

K 5188 + 8481 Rev. (Continued)

Handwritten text in a column, continuing the list from the previous page. The text is written in a cursive style and includes various characters and symbols. Some lines are crossed out with diagonal hatching. The text is organized into sections, with some lines starting with a small number (e.g., 20, 25, 30).

Handwritten text in a column, continuing the list from the previous page. The text is written in a cursive style and includes various characters and symbols. Some lines are crossed out with diagonal hatching. The text is organized into sections, with some lines starting with a small number (e.g., 5, 10, 15).

(196) Ashmolean Museum, A

不問學于茲 昔年下
 謂半子園子矣 昔年下
 今上 今下 國
 斗部上學 昔年下
 5 禮其 昔年下
 國上 昔年下
 國上 昔年下
 今上 昔年下
 昔年下

10 昔年下
 昔年下
 昔年下
 昔年下

15 昔年下
 昔年下
 昔年下
 昔年下
 昔年下

20 昔年下
 昔年下
 昔年下
 昔年下

25 昔年下
 昔年下
 昔年下
 昔年下
 昔年下

30 昔年下

(196) Ashmolean B.

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15
 16
 17
 18
 19
 20
 21
 22
 23
 24
 25
 26
 27
 28
 29
 30

Rev.

Handwritten text at the bottom of the page, possibly a title or reference.



Ashmolean Prism.

Col. I.


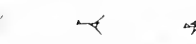



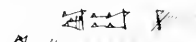



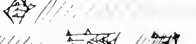


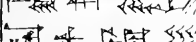
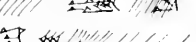


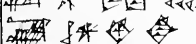







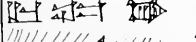
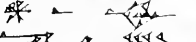
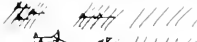


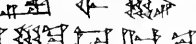
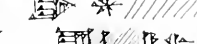

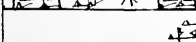
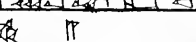
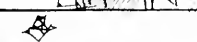

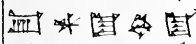
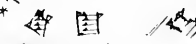
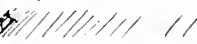

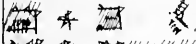



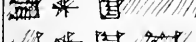
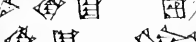




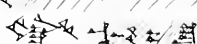

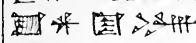
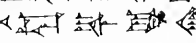
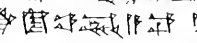

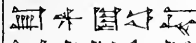
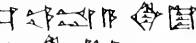


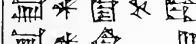




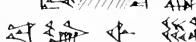
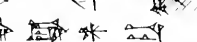

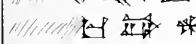

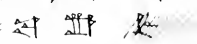

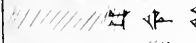

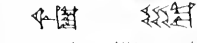

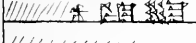
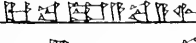
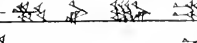


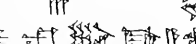


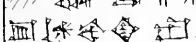
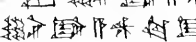
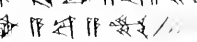

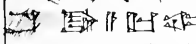
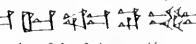
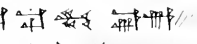


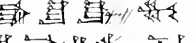
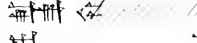


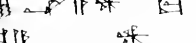




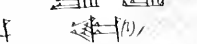

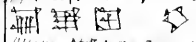
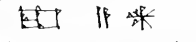
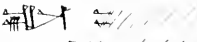

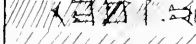
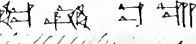






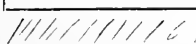

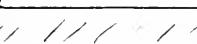

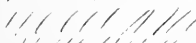

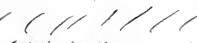

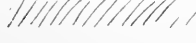

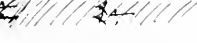





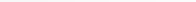
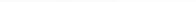
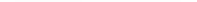

(147)

1	...
2	...
3	...
4	...
5	...
6	...
7	...
8	...
9	...
10	...
11	...
12	...
13	...
14	...
15	...
16	...
17	...
18	...
19	...
20	...
21	...
22	...
23	...
24	...
25	...
26	...
27	...
28	...
29	...
30	...
31	...
32	...
33	...
34	...
35	...

...

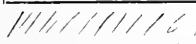



Ashmolean Prism.





Col II.

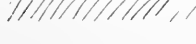

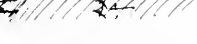

	<p>     </p> <p>     </p> <p>     </p>
5.	<p>     </p> <p>     </p> <p>     </p> <p>     </p> <p>     </p>
10.	<p>     </p> <p>     </p> <p>     </p> <p>     </p> <p>     </p> <p>     </p> <p>     </p> <p>     </p> <p>     </p> <p>     </p> <p>     </p>
15.	<p>     </p> <p>     </p> <p>     </p> <p>     </p> <p>     </p> <p>     </p> <p>     </p> <p>     </p> <p>     </p> <p>     </p>
20.	<p>     </p> <p>     </p> <p>     </p> <p>     </p>
25.	<p>     </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p>
30.	<p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p>
35.	<p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p> <p> </p>





12

Col III

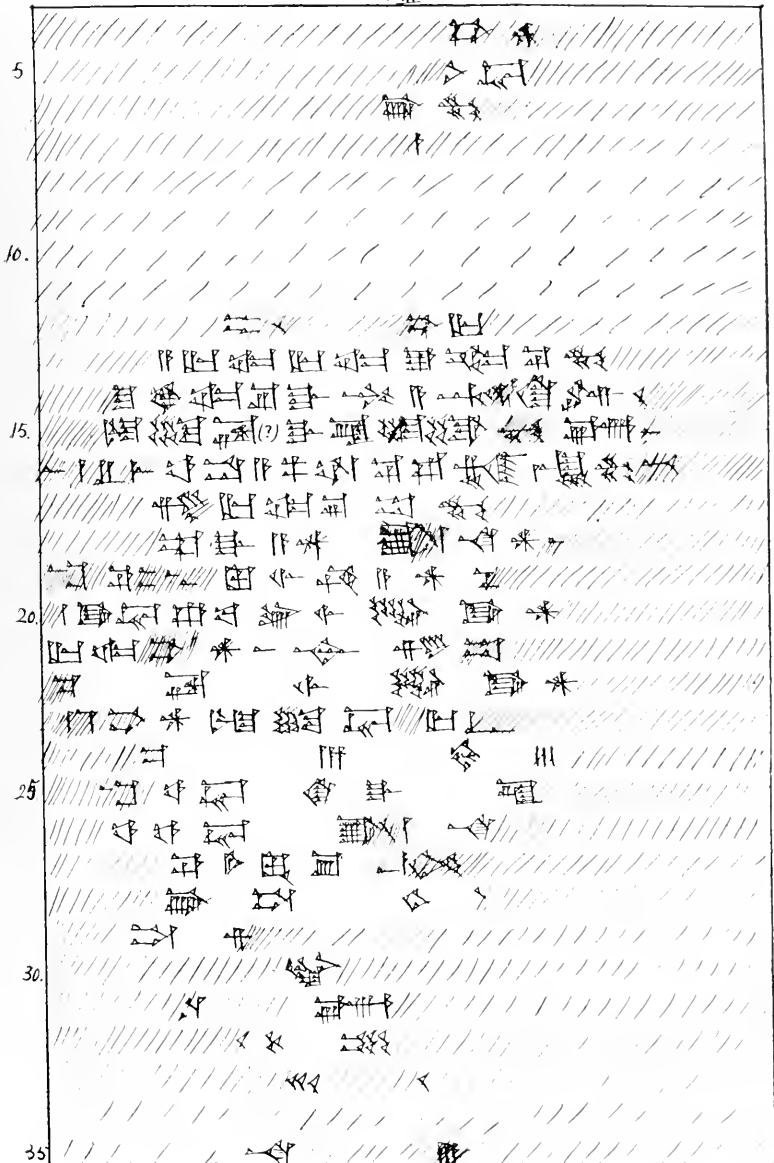





Ashmolean Prism

Col. III



Col II has traces of three lines at top before the line numbered one in the text

Ashmolean Prism.

Gr. II.

	<p>Handwritten text in a cursive script, likely Greek or Latin, appearing as a header or title.</p>
5.	<p>Handwritten text in a cursive script, appearing as a header or title.</p>
10.	<p>Handwritten text in a cursive script, appearing as a header or title.</p>
15.	<p>Handwritten text in a cursive script, appearing as a header or title.</p>
20.	<p>Handwritten text in a cursive script, appearing as a header or title.</p>
25.	<p>Handwritten text in a cursive script, appearing as a header or title.</p>
30.	<p>Handwritten text in a cursive script, appearing as a header or title.</p>
	<p>Handwritten text in a cursive script, appearing as a header or title.</p>

K. 2881 + 2786 Obverse

K. 2786 Obr.

5
 10
 15
 20
 25
 30
 35

About ten lines missing

K. 2881 Obr.

5
 10
 15

K 2881 + 2286 Recl. 35c

20
 24
 31
 35
 40

Here supply your lines from SBP 10, 15-21.

K 2786 Recl.

(202) K 2102

Handwritten text in a circular arrangement.

(203) K 1075

Handwritten text in a circular arrangement.

(204) K 3653

Handwritten text in a circular arrangement.

(205) K 11977

Handwritten text in a circular arrangement.


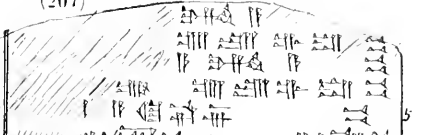
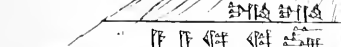
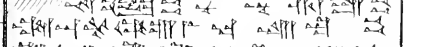
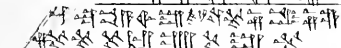
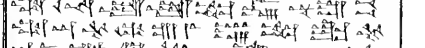
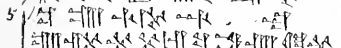
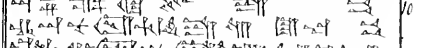
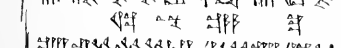
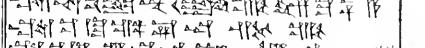
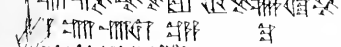
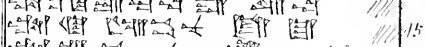
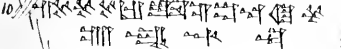

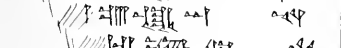
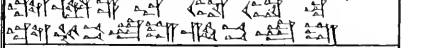
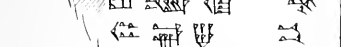
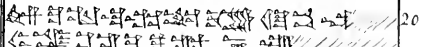

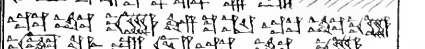
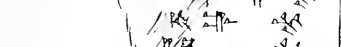
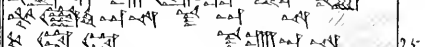
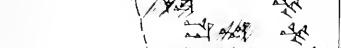
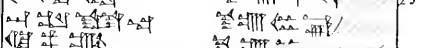

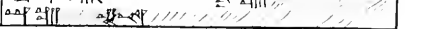
(206) K 9358

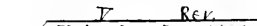
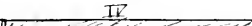
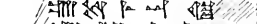

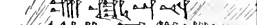



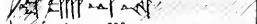

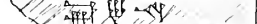



Handwritten text in a circular arrangement.

(207)

III

II 大 1150

<p>  </p>	<p>  </p>
<p>  </p>	<p>  </p>
<p>  </p>	<p>  </p>
<p>  </p>	<p>  </p>
<p>  </p>	<p>  </p>
<p>  </p>	<p>  </p>
<p>  </p>	<p>  </p>
<p>  </p>	<p>  </p>
<p>  </p>	<p>  </p>
<p>  </p>	<p>  </p>
<p>  </p>	<p>  </p>
<p>  </p>	<p>  </p>
<p>  </p>	<p>  </p>

<p>  </p>	<p>  </p>
<p>  </p>	<p>  </p>
<p>  </p>	<p>  </p>
<p>  </p>	<p>  </p>
<p>  </p>	<p>  </p>
<p>  </p>	<p>  </p>
<p>  </p>	<p>  </p>

(208) K 5137 Obv

5	...	...	...
10	...	...	...
15	...	...	...
20	...	...	...
25	...	...	...
30	...	...	...

K. 6024

6024

...

...

...

...

...

...

...

...

...

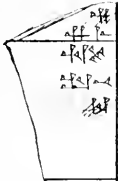
K. 5137 Rev

5	
10	
15	
20	
25	
30	

Be so on the tablet

Uncertain to or to

l. 7 read 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 No 13 l. 21 𐎠𐎢𐎡𐎢 No 14 l. 6 𐎠𐎢𐎡𐎢 No 16 Col I 15 last sign is 𐎠𐎢𐎡𐎢 (Zimmermann)
 l. 6 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 No 25 l. 4 of reverse 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 No 27 l. 1 at end 𐎠𐎢𐎡𐎢, l. 2 at end 𐎠𐎢𐎡𐎢; l. 4 𐎠𐎢𐎡𐎢 at end
 𐎠𐎢𐎡𐎢, l. 10 last sign 𐎠𐎢𐎡𐎢; l. 14 readings should all be shaded No 28 l. 1 om. or two signs gone before
 l. 2 𐎠𐎢𐎡𐎢 - l. 10 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 read 𐎠𐎢𐎡𐎢 No 32 l. 1 read 𐎠𐎢𐎡𐎢, above l. 1 yet to be seen 𐎠𐎢𐎡𐎢 No 35 l. 2 read
 𐎠𐎢𐎡𐎢 No 45 l. 1 read 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 No 47 l. 11 first sign 𐎠𐎢𐎡𐎢, at the end 𐎠𐎢𐎡𐎢 is legible No 51 l. 3 read 𐎠𐎢𐎡𐎢
 l. 2 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢; l. 15 suppress 𐎠𐎢𐎡𐎢 No 62 l. 4 at end 𐎠𐎢𐎡𐎢; l. 8 read 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢, l. 9 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 No 63 l. 5 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢
 l. 2 last sign, 𐎠𐎢𐎡𐎢 is all that can be seen, l. 3 𐎠𐎢𐎡𐎢, l. 4 after 𐎠𐎢𐎡𐎢 read 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 No 68 l. 1 read
 𐎠𐎢𐎡𐎢 before me in lines 2-4 read 𐎠𐎢𐎡𐎢; ll. 4/5 at end 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢, l. 6 after 𐎠𐎢𐎡𐎢 read 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢, l. 8 read 𐎠𐎢𐎡𐎢 etc
 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢, l. 10 read 𐎠𐎢𐎡𐎢(?) No 74 l. 4 at end 𐎠𐎢𐎡𐎢 still to be seen, l. 6 at beginning 𐎠𐎢𐎡𐎢
 l. 3 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 No 77 l. 5 at beginning 𐎠𐎢𐎡𐎢 still to be seen No 78 for 𐎠𐎢𐎡𐎢 read 𐎠𐎢𐎡𐎢 No 81 l. 10 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 last
 sign = No 84 obv. 1 after 𐎠𐎢𐎡𐎢 read 𐎠𐎢𐎡𐎢. l. 3 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 etc at ends of ll. 4 ff 𐎠𐎢𐎡𐎢 is visible, i. 1 of the
 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢, l. 7 suppress 𐎠𐎢𐎡𐎢, l. 8 𐎠𐎢𐎡𐎢, after l. 8 still to be seen l. 9, 𐎠𐎢𐎡𐎢. base l. 6 below 𐎠𐎢𐎡𐎢
 𐎠𐎢𐎡𐎢 No 87 l. 1 after 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢; l. 5 after 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 etc No 88 l. 7 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 etc l. 8 at end read
 𐎠𐎢𐎡𐎢; l. 9 at end 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 No 85 l. 3 at end, 𐎠𐎢𐎡𐎢, l. 4 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢; l. 5, at end 𐎠𐎢𐎡𐎢, l. 6 after 𐎠𐎢𐎡𐎢 read 𐎠𐎢𐎡𐎢
 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢, l. 8 𐎠𐎢𐎡𐎢 etc. No 90 l. 3 di is certain, l. 6 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢; l. 8 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 No 91 l. 4 after 𐎠𐎢𐎡𐎢 read
 𐎠𐎢𐎡𐎢; l. 5 after 𐎠𐎢𐎡𐎢 read 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 No 96 l. 7 and 8 𐎠𐎢𐎡𐎢; l. 8 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢, l. 9 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 and at the end there is
 for three or more signs No 97 l. 6 read 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 etc and in the colophon supra he kanna 𐎠𐎢𐎡𐎢 etc
 l. 10 read 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 etc and l. 20 after 𐎠𐎢𐎡𐎢 read 𐎠𐎢𐎡𐎢 No 105 l. 4 after 𐎠𐎢𐎡𐎢 read 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢, l. 5 for
 𐎠𐎢𐎡𐎢, l. 9 read 𐎠𐎢𐎡𐎢 ga, l. 10 𐎠𐎢𐎡𐎢 - 𐎠𐎢𐎡𐎢, l. 13 perhaps 𐎠𐎢𐎡𐎢 etc. No 107 l. 3 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 No 109 l. 4 𐎠𐎢𐎡𐎢 for
 l. 6 𐎠𐎢𐎡𐎢, l. 11 𐎠𐎢𐎡𐎢 mu kúr ru No 110 l. 3 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢; l. 4 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 and at end 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢, l. 6
 signs 𐎠𐎢𐎡𐎢 so; l. 11 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢, l. 13 after 𐎠𐎢𐎡𐎢 read 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 No 113 l. 4 perhaps 𐎠𐎢𐎡𐎢
 mes; 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 No 121 l. 1 𐎠𐎢𐎡𐎢; between lines 8 and 9 a line has been omitted; the only sign
 is 𐎠𐎢𐎡𐎢 at the end, 𐎠𐎢𐎡𐎢 is visible at the left edge. No 122 l. 2 𐎠𐎢𐎡𐎢 No 125 l. 5 𐎠𐎢𐎡𐎢 No 131 l. 10 read
 or 𐎠𐎢𐎡𐎢 No 133 l. 3 𐎠𐎢𐎡𐎢 is uncertain. perhaps 𐎠𐎢𐎡𐎢, l. 4 read 𐎠𐎢𐎡𐎢 for line 11, which is omitted, read
 𐎠𐎢𐎡𐎢. No 135 l. 1 read 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 No 134 l. 1 for 𐎠𐎢𐎡𐎢 read 𐎠𐎢𐎡𐎢. K 9316 has a
 e which reads



l. 5 read 𐎠𐎢𐎡𐎢 a. 𐎠𐎢𐎡𐎢. No 142 l. 6 read 𐎠𐎢𐎡𐎢. No 140 l. 1 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 For No 142 see the
 description No 146 l. 6 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢, 𐎠𐎢𐎡𐎢; l. 7 at beginning read 𐎠𐎢𐎡𐎢, ll. 17/18 read 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 No 147 l. 6 read
 l. 11 for 𐎠𐎢𐎡𐎢 read 𐎠𐎢𐎡𐎢. No 158 ll. 1. 3. 11 read 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢, l. 16 𐎠𐎢𐎡𐎢 is the first sign to be restored No 161 l. 10
 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢 No 162 l. 7 before 𐎠𐎢𐎡𐎢 insert 𐎠𐎢𐎡𐎢 No 163 l. 11 after 𐎠𐎢𐎡𐎢 read 𐎠𐎢𐎡𐎢 (𐎠𐎢𐎡𐎢 - ka) a Semitic gloss. [In line
 read a me am. 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢] Rev 8 𐎠𐎢𐎡𐎢, l. 9 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 No 165 rev. 5 suppress 𐎠𐎢𐎡𐎢, l. 6 read
 𐎠𐎢𐎡𐎢 No 180 l. 3 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢; l. 8 𐎠𐎢𐎡𐎢. No 181 l. 1 𐎠𐎢𐎡𐎢; l. 4 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢 No 182 l. 2 𐎠𐎢𐎡𐎢 No 185 l. 5 after 𐎠𐎢𐎡𐎢 read
 𐎠𐎢𐎡𐎢. No 188 l. 4 read 𐎠𐎢𐎡𐎢 (re), in l. 1 possibly 𐎠𐎢𐎡𐎢, l. 6 𐎠𐎢𐎡𐎢 before a ba No 189 l. 3 𐎠𐎢𐎡𐎢 𐎠𐎢𐎡𐎢, l. 5 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢
 l. 1 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢; l. 4 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢; l. 5 𐎠𐎢𐎡𐎢 for 𐎠𐎢𐎡𐎢. No 193 l. 6 𐎠𐎢𐎡𐎢 etc No 194 rev. 16 after 𐎠𐎢𐎡𐎢, 𐎠𐎢𐎡𐎢 is a gloss

TWO PHOTOGRAPHS OF THE ASHMOLEAN PRISM.





PHOTOGRAPHS OF OBY. AND REV. OF N^o. I.




RETURN TO the circulation desk of any
University of California Library
or to the

NORTHERN REGIONAL LIBRARY FACILITY
Bldg. 400, Richmond Field Station
University of California
Richmond, CA 94804-4698

ALL BOOKS MAY BE RECALLED AFTER 7 DAYS
2-month loans may be renewed by calling
(415) 642-6753
1-year loans may be recharged by bringing books
to NRLF
Renewals and recharges may be made 4 days
prior to due date

DUE AS STAMPED BELOW


MAY 15 2001

APR 15 2001

12

U.C. BERKELEY LIBRARIES



C023774822

