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INTRODUCTION

Under the title Sumerian Liturgical Texts the author has collected the material of the Nippur collection which belonged to the various public song services of the Sumerian and Babylonian temples. In this category he has included the epical and theological poems called zig-sal. These long epical compositions are the work of a group of scholars at Nippur who ambitiously planned to write a series of poems concerning cosmological, ethical and religious problems. They were read or sung in the temples and formed part of the corpus of sacred literature in Sumerian times, like the liturgies and hymns, but unfortunately these fine compositions composed in narrative and heroic style were eventually banished from the public readings. For such reason the scribes ceased to propagate this the best and most important branch of all their literature.

The poem published in Part I of this volume which is the Epic of Paradise, has as its colophon [Nidab]a zig-sal, "Oh praise the goddess Nidaba," which really means, Oh praise the goddess of the reed, or praise the art of writing, an impulsive note added by the scribe in admiration of the fine poem which he had just copied. The same colophon is probably to be restored at the end of the poem on the Flood and the epical legend published as the first text in this volume. It occurs also as a scribal note at the end of a hymn to Dungi.

1 Poebel, PBS, V No. 1.
2 Langdon, Historical and Religious Texts, p. 18. The same note occurs at the end of Ni. 4588, a hymn to Iminni.
This fanciful use of ḥaq-sal, of course, has per se no reference to the contents of the text nor to the purpose for which it was written, but evidence can be produced for the statement that this note when attached to poems and hymns really designates the text as liturgical, that is as part of the public song services. For ḥaq-sal or "praise" occurs frequently in its proper sense. For example a legendary poem to Enki the water-god in the Nippur collection in Constantinople ends with the note a-a "En-ki ḥaq-sal, "Oh sing in praise of father Enki." The word ḥaq designates some kind of an instrument perhaps and sal is a verb meaning to sing in joyful strain. In any case ḥaq-sal designates, in its proper usage, a poem of joyful character in distinction from such liturgical notes as ेršemma and kišub which characterize a melody as sorrowful and attended by spiritual humiliation. Hence at the end of a long double column hymn concerning the earth-god the scribe adds the line a-a "En-lil ḥaq-sal, "Oh sing in praise of Enlil." Two hymns in heroic measure sung to the mother goddess Innini end with the rubric, ḥaq-sal-ți dug-ga-ām, "It is good to sing thy praise." And a long epical composition to Nidaba ends with the line, ḥaq-sal-mu dug-ga-ām, "It is good to sing my praise." In similar manner a double column tablet ends ama "Ninā ḥaq-sal-ți dug-ga-ām, "Oh mother Ninā it is good to sing thy praise." Although the rubric "Nidaba ḥaq-sal is employed in the fanciful sense "Oh praise her of the stylus," nevertheless the line obviously purports to classify the composition as an epic and

1 Langdon, Historical and Religious Texts, p. 45. The same rubric at the end of Ni. 14059, also a hymn to Enki.
2 See sīl3 in Sumerian Grammar 240.
3 Ni. 9205 (unpublished).
4 Ni. 14065 and 13859 (unpublished).
5 Ni. 7071 (unpublished).
6 Radau, Miscellaneous Sumerian Texts, No. 22.
When the cults no longer provided opportunity for the bards and philosophers to sing their epics in the hearing of the congregations, or to cause them to be sung by the temple choirs, they appear to have lost their incentive and their inspiration. For we must bear in mind that writing to be read figured slightly in the imagination of authors who wrote painfully upon clay. Their only means of reaching the ears of a wider public, and these fine epics had that end in view, was to induce the temple choristers to incorporate their compositions in the corpus of public worship. Naturally these heroic measures and these ethical problems, so shrewdly propounded and answered in the recital of ancient legends, gave little scope for the varied melodies characteristic of the mournful liturgies. They appealed only to the thoughtful. When this class of literature disappeared with the scribes and schoolmen of the Isin period Sumero-Babylonian religion and universal literature suffered an unknown loss. Of this epical and theological class of literature part two of my volume contains only one text which introduces the book.

Several texts belonging to the well-known liturgical type of daily prayer, such as survived almost exclusively and in great numbers into the Semitic cults of Babylonia and Assyria, will be found here. So far as they add new material for knowledge of the corpus of liturgical literature and fill up gaps in hitherto imperfectly known prayer books, these will be welcomed.

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1 The rubric is employed properly after a hymn to Nidaba in Zimmern, *Kultlieder*, No. 207. The term came to be misused in the temple schools and hence we find it at the end of tablets which contain lists of names and other prosaic material. Thus Ni. 13880, a large tablet devoted to the names of the gods, ends "Nidaba ūgsal." Here, of course, the note cannot have a liturgical reference but is an impulse of the scribe who wishes to praise the excellence of the written tablet. DR. CHIERA in PBS. X1, p. 19, has noted several examples of this use of the term at the end of school texts. Note also the rubric placed above the long liturgical hymn to Bur-Sin and Gimil-Sin in Radau, BE. 29 No. 2 ūnīm-ša ṣNidaba (so Radau restores).
I trust, by scholars and general readers. The consecutive publication of these liturgical texts will contain more tablets of this type.

The most important group of texts in this volume (Nos. 6, 7, 8, 9 and 14 of the contents) represent a great religious movement, always latent in Sumerian religion but especially characteristic of the scholastic period in which the Sumerian people became extinct. Beginning with the early years of Dungi, second king of the dynasty of Ur, the doctrine of the deification of kings holds perhaps the foremost place in Sumerian theology and certainly the practice of this belief occupies the chief position in their liturgy. The doctrine of a divine right to rule was proclaimed by the early city kings of Sumer at the dawn of history when they assumed the religious title patesi, priest-king, either to the exclusion of or in conjunction with the secular title lugal, king. During the long ages preceding the rise of the Ur dynasty in the twenty-fifth century the Sumerian people generally accepted this ancient dogma. It may have been due to an aristocratic priesthood, but it was a belief which gave them peace and confidence because they believed themselves ruled by the vicars of god. And this faith in the divine origin, mission and rights of kings resulted at last not alone in the deification of mortal rulers and the institution of cults for their worship, but in a widely spread Messianic hope. Another more powerful doctrine current in that philosophic age aroused a longing and prepared the way for their implicit belief in the kings as Messiahs who had at last arrived to restore on earth the prediluvian paradise. The well-preserved epic published in Part I, as well as the small fragment concerning Ziusdammu, lone survivor of the Flood, show a well-known legend concerning a lost paradise where men toiled not and disease was not.
Such doctrines naturally gave rise to an irrepressible hope that the gods would one time restore the lost prediluvian paradise. The hymns sung to the deified kings of Ur and Isin, who ruled from 2475 to 2133 B.C., reveal clearly enough the state of mind which existed in that age. Beginning with Dungi of Ur, whose extremely long reign probably increased their faith in him as an immortal, the Sumerian people really believed that the divine deliverers had come, begotten by the gods, made mortal that they might rule over men, and wedded to the great mother goddess herself. Even the catastrophe which befell the divine Ibi-Sin last king of Ur, whose city was pillaged by the Elamites and who himself took the way to Susa as a captive, failed to cool the ardor of their belief. In the kings of Isin who succeeded them they placed the same confidence.

In the hymn sung in the cult of Ishme-Dagan and translated on pages 143–9 of this volume the reader will find somewhat modest claims compared with other hymns of this class. “He whom Innini, queen of heaven and earth, as her beloved spouse has chosen, I am,” says our hymn. More explicit in regard to the belief in his Messianic nature is the other hymn of his cult published here:

“The maiden, mother Bau, has looked with faithful eyes upon thee, and good things decreed in order that life of days may go forth forever.”

This hymn claims for him a “crown that prolongeth the breath of life;” for him the rivers brought abundance and the cellars overflowed with honey; the fields bore grain in abundance and the sheepfolds were made more spacious.

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1 For hymns and liturgies to Dungi see also the writer’s *Historical and Religious Texts*.
2 See on the identification of these divine kings with Tammuz the author’s *Tammuz and Ishtar*, pp. 26 f.
3 Ni. 7184 Obv. 30.
The extreme length to which this worship of mortal rulers was carried, the Messianic position which they occupied in the official cult, characterize the Ur and Isin period as one of the most remarkable and interesting in the history of religion. That it had a philosophic and legendary background supported by the ancient doctrine of the divine origin of kings, the Epic of Paradise and the Sumerian historical inscriptions abundantly prove. Some of these deified men in a way justified the faith which they inspired, but they all failed to banish toil and disease, or even to protect their people from the violence of foes. Nevertheless all the kings of Isin were deified even to the last unfortunate Damik-ili-šu and we have liturgies to the first, third, fourth, fifth, sixth and eleventh. For the last five kings of Isin no cult hymns have been found, but their names have the divine title.

The Semitic people, who after centuries of conflict, peaceful and violent, at last supplanted the Sumerian race, abolished the entire institution of king worship and with it the belief in the Messianic age. The facts belied their claims and their fate took from them the last vestige of divine authority. Instead of enthusiastic chants and hymns which proclaimed the advent of god-sent rulers and the golden age, we now see the rise of the famous poem of pessimism, the Epic of Gilgamish. Although a few tablets have been found which indicate the existence of

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1 Ishbi-Garra; see Sum. Gr., p. 16.
2 Iden-Dagan; see ibid.
3 Ishme-Dagan. Two liturgies in this volume and one in Zimmern, KL. 200.
4 Libit-Ishtar. Liturgy to, in Zimmern, KL. 199.
5 Libit-Ishtar. Liturgy to, in NL 13979.
6 Enil-bani. Hymn to, in Langdon, Historical and Religious Texts No. 38. The contemporaneous kings of Larsa were also deified, but since they did not rule at Nippur until the period of Warad-Sin we cannot expect to find many hymns and liturgies of their cults at Nippur. For Sin-idinnam third king at Larsa, mentioned in the hymn to Enil-bani, our collection possesses one liturgy, NL 7072.
a Sumerian epic concerning Gilgamish,\(^1\) nevertheless it is most improbable that it contains the elements (other than legendary) of the Semitic masterpiece. The Epic of Gilgamish is obviously due to the wave of pessimism which followed upon the failure of the Messianic kingdom and the cults of the deified kings. Here mankind is taught, in the long tale about an ancient godlike hero, that the pain of life and the fate of death are unavoidable and ordained by the gods. Its doctrine is the antithesis of the hope expressed in these hymns and liturgies which, we now know, were the favorite songs in public worship from the twenty-fifth to the twenty-second centuries.

The major theological and ethical movements which stand out so clearly in that critical age of human history are only outlined here. The object of this volume is to supply material for investigating in detail the great movements of that period which so directly affected the progress of all dogma, belief and practice. The collection possesses a large number of similar texts which will be an important addition to the material now published.

\(^1\) See p. 124.
SUMERIAN LITURGICAL TEXTS

4562

An Epical Poem on the Origin of Sumerian Civilization

No. 4562 is a fragment of a legendary poem similar to the legendary poems of the Flood translated by Poebel (10673) and that of Paradise translated by myself (4561). All three tablets are apparently from the same hand and are written in three columns on each side. They belong to a series of poems treating in epical style of the legends of prehistoric times. The fragment 4562 is the upper right corner of a tablet and contains only a small portion of the text. Unfortunately the reverse is almost illegible.

As in the epics of the Flood and of Paradise, so in the poem to which I now call attention the god Enki of Eridu appears as the chief divine figure in the beginnings of civilization. He declares the fate by which Sumer became the divinely chosen land of the universe (Obv. III 10). This decree follows immediately upon a few obscure lines which refer apparently to the Flood and a ship. The fragmentary lines at the top of Obv. II mention Magan and Dilmun, but the references are extremely obscure. If the Flood is referred to at the top of Obv. III, then Col. II must refer to prediluvian times. In any case, the well preserved passage in Obv. III tells of the glorious destiny decreed for Sumer by the wise god of Eridu. In much the same way, Enki restores civilization after the Flood in the Epic of Paradise. On the reverse (116) we find the Anunnaki who also figure in the legend of the Fall of Man in the Paradise Epic. It is extremely regrettable that so little definite informa-
tion can be gleaned from the reverse. In any case, we have here another legend concerning the origin of civilization and religion in Sumer, but its contents and relation to the other two epics must remain undefined until the tablet by good chance is restored.

**Obverse II**

1. .....?-ši-giš-ga-bi a-ga-ánn-duš
2. má-gan-(ki) dilmun-(ki)-bi
3. .....en igi-ša-im-da-a-a-duš
4. Dilmun(ki)na giš-ša-en-duš
5. [Má]-gan-(ki)-na an-ša-g ša-en-
al
6. .....gi-lum me-ša-ga-(ki)-a ge
7. .....UD bal-šu ša-ma-ša
8. .....kur-kur-ra-ranippur-(ki)-ša še-na-ab-lum
9. .....é-nu-tuk-ra
10. ........................................
11. [é-gal kalam-ma]-na é- a-ra
12. .....ne sal ʾid mu-un-ne-ši
13. .....me-el-lu ʾa-

1. ..... its brilliant.......let him behold.
2. Magan and.....Dilmun
3. .....may be looked upon.
4. May Dilmun......
5. May Magan the limits of heaven reach.
6. The.....of Meluhha
7. ........................................
8. [The tribute?] of the foreign lands unto Nippur may he bring.
9. Unto.....who has no house
10. ........................................
11. For him [who from the palace of his land] had gone forth,
12. ............he established faithfully for them.
13. The.....who exalts the pure decrees.

---

1 The compound verb ʾa-duš=bātu, barā, behold, forms its imperative second singular in the unusual manner ʾa-ga-ánn-duš=bīt, SBP. 139,27, for which we have the variant ʾa-ga-e-dā, in IV R. 28* No. 495. Obviously the vowel e indicates the second person here and ga has the force of the imperative although ordinarily the optative of the first person. Still another variant is ʾa-dā for ʾa-ga-e-dā, SBP. 292, 1 ff., and for ʾa-e see §50. Note the verb ʾa-duš-ša, a participle conjugated with the verb me to be, ʾa-duš-ša-im-ši, “I am beholding,” RADAU, Miscel. 2, 16= Sum. Gr. 197.

2 ʾaš-duš occurs regularly for the act of slaying animals for sacrifice: In the temple ʾaš-bê-
dā “he sacrificed,” RA 9, 112 22; guškal ʾaš-dā, unweaned kid for sacrifice, LANGDON, Drehem 21; LEGRAND 79, 10; māš-ʾaš-dā, kid for sacrifice; guš ʾaš-dā, ox for sacrifice, passim in Drehem texts.

3 Cf. bal-ša me-a, CT. 15, 10 Rev. 9.

4 Possibly a laṣrus calami for KA, duš.
14. ... gir- gub- ba
15. ... zag- du- a
16. ... kal-la-âš me-maâ šu-ti-a
17. ... en an-ki......
18. ... è- a- ra
19. ............ne
20. ... erida-ra- ne
21. ... ki-en-gi-ra-ge- ne
22. ... ma-na-ab-bi- ne
23. ... im-mi-ib-du|-ne

14. ... treads.
15. ... is glorified.
16. ... possesses the far famed decrees.
17. ... lord of heaven and earth
18. The ... who went forth
19. The........
20. The ... of Eridu...
21. The [inhabitants] of Sumer
22. ... said to him.
23. ....................

Col. III

1. ...........-má................... 1. ...............
2. en-ra *sîmá-šu............... 2. For the high-priest upon a ship
......
3. ligir-sig7 PA............. 3. Ligirsig...........
4. en-ra mudur azag šu.......... 4. To the high-priest a splendid scepter......
5. la-ṣa-ma3 engur-ra še-bi...... 5. Lahama in the abyss a flood

6. ka-ra-e-ne ţen-gam mušen an-na 6. Their wail woefully (?) like the
......
7. lugal ţu-na-gubâ a-a4 en-ki kalama-
ma[-[.........]
8. è-gal kalama-ma-na è-a-[ra].

1. The scribe has obviously written his text erroneously.
2. A reading mir-sî(g) is possible, in which case dingir mirsi may perhaps mean "god of the flood;" for girsî, flood, see Liturgies, p. 96.
3. *la-ha-ma* = Lašamu, of the Creation Epic. Identical with Lašama, CT. 24, 1, 15; 20, 9, female principle of Lašmu; here Lašmu and Lašama are father-mother names of Anu, or emanations of the first principle Heaven. As emanations of Heaven they probably represent the ocean and belong to the order of the gods. In CT. 17, 42, 14-24 Lašmu is described as a sea-serpent and identified with Ea; cf. Rm. 279, 1-12. The paragraph 25-40 probably describes Lašamu or Damkina; she has the body of a fish and scales like a [serpent?]. Lašmu and Lašamu are the first emanations who are called gods, Creat. I 10. They are the fathers of the gods III 68 and counsel them against Tiamat III 125. On the other hand, the female Lašamu belongs to the dragons of chaos, I 121; II 27; III 31, 89. In our passage Lašama clearly represents the ocean.
9. ge-gal an-ki-a pa-ê mu-na-ab-ag
10. "en-ki-ge nam-im-mi-ib-tar-ri
11. ki-en-ûi kur-gal ma-da an-ki
12. še-ir-ê-gûr-ru babbar-ê-la babbar-šû-uš kalam-e me sum-mu
13. me-ûi me-mag šu-nu-tu-tu
14. ša-ûi galam gen galu nu-pad-û
15. nun-nû-ûi ki-an û-tud-ça an-gim šu-nu-te-gû
16. lugal û-tud mûš-ûi keš-di
17. en û-tud sag men mà-mà
18. en-ûi en idîm dingir lugal da bara-an-na-ka i-im-durun
19. lugal-ûi kur-gal û-a "en-lil
21. "a-nun-na dingir-gal-gal-e-ne
22. ša-ûi ki-ur-ûi šu-ba-ni-in-i-êš
23. gi-ûû-na gal-gal-ça ú-ni-ni-ib-sû-sû-ne

9. Surpassing abundance in heaven and earth he made.
10. Enki issued a decree.
11. "Sumer,1 the great mountain, land of Heaven and Earth,
12. Bearing a sheen of splendor, from sunrise to sunset teaching the Land decrees,
13. Far famed are thy decrees and unchangeable,
14. Thy heart is profound; man has not discovered it.
15. As a true form (designed by) earth and heaven thou wast created, like heaven intangible.
16. Offspring of a king, clad upon by a true form.
17. Offspring of an high-priest whose head is crowned.
18. Thy high-priest is the lord of the deep, the divine king who within the sanctuary of heaven dwells.
19. Thy king is the great mountain father Enlil.
20. Like a wall he turns back for thee the wicked ones(?), father of all lands.
21. The Anunnakki, the great gods,
22. Within thee Kenurra5 inhabited.
23. In thy great dark chambers they feed.

---

1 Sumer is here employed in its original signification, as a name for the district about Nippur, see Sum. Gr. §1.
2 Cf. Rev. 1 8.
3 idîm, abyss, well, the deep, is employed in the title of Ea dingir idîm, "god of the deep."
4 giû-ûû=giû-ûû=îi=iti=iguru; cf. ZA. 24, 387; K. 4558 II 14; Il R. 154 22, etc.
5 Chapel of Ninlil in Ekur temple of Enlil.
24. ê ki-en-gin tùr-zi ge-dū-dū āb-zi ge-lu-lu
24. The house(s) of Sumer, thy stable(s) let be built, and may thy cattle be many.

25. amaš-zi ge-gar-gar udu-zi-ge-sár-sár
25. May thy sheepfold(s) be built and thy sheep be fat.

NEARLY COMPLETE LAMENTATION TO ARURU

1. ........ mēn ?-ê HAR-a d ........
2. ........ SAL+KU-gal d mu-ul-lil-lā
3. ........ é-maĝ é-a-na-ka
4. "a-ru-ru [tür]-šag a-maĝ é-a-na-ka
5. ........ gu é-bi-šū é-maĝ-a-ni-šū
6. [û]-ma-du-du-bi ū-ma-ni ū-maĝ me-en
7. ū-ma mu-lu-mu bar-la KU-a-mēn
8. ū-ma mu-lu é-a-mu bar-la KU-a-mēn
9. en-e ka-na-āg-gā-ka bar-la KU-a-mēn
10. é-ki-nam-ma-ka bar-la KU-a-mēn
11. é-gal keš-(ki)-a-ka bar-la KU-a-mēn
12. nin-mēn ud-nu-zi tiī ū nammar nu-zi men

1. ........ thou art; ............
2. ........ great sister of Enlil.
3. ........ of Emah" her temple.
4. Aruru procreative womb of Emah, her temple.
5. ........ in that temple, in her Emah
6. Which attains unto her glory, her glory was far-famed,
7. The glory of my lord abides far away.
8. The glory of the lord of my temple abides far away.
9. The lord of the Land abides far away.
10. From the "Temple of Fate" she(?) abides afar.
11. From the Hekal of Kesh she(?) abides afar.
12. A queen thou art. The day thou knowest not, the new moon thou knowest not.

1 This text does not distinguish between the sign NIN=beltu and SAL+KU=abatu. For Aruru sister of Enlil see part 1, Index.
2 Emah appears to have been applied to temples of Aruru in Nippur, Larsa, and Babylon. For Emah at Nippur and Larsa, see SBP. 60 n. 3, and at Babylon, VAB. IV p. 302 where she has the title Ninmah as in CT. 24, 12, 2=25, 75. In Keš where she was chiefly worshipped her temple is called Ur-sabba, see BL. 147. This leads to the inference that our hymn applies to Aruru of Nippur where she seems to have been confused with Ninlil.
3 Conjectured restoration from the name of Aruru’s temple in Keš. Cf. Nintud ū-ra-a, BL. 72, 13.
5 Cf. Zimmerm, KL. 65, 14 ff.
13. SAL+KU \textsuperscript{d}mu-ul-lil-lá mèn ba-ni-in-kuš-ù ba-nad
14. nin-mèn èš-lâè lè áq-nam-ma-an-sù
15. \textsuperscript{d}a-ru-ru è-a-na giù-bi-na-ma-an-gì
16. dam-a-ni-gim ná-a ba-ni-in-dùr-ru-ne-ès-àm
17. tu-mu-ni-gim ná-a ba-ni-in-dùr-ru-ne-ès-àm
18. \textsuperscript{d}a-ru-ru an mu-na-du nu-mu-ni-in-ùg\textsuperscript{e}
19. \textsuperscript{d}en-lil mu-na-du nu-mu-ni-in-ùg-e
20. \textsuperscript{d}nin-lil mu-na-du nu-mu-ni-in-ùg-e
21. \textsuperscript{d}en-ki mu-na-du nu-mu-ni-in-ùg-e
22. \textsuperscript{d}nin-mâq mu-na-du nu-mu-ni-in-ùg-e
23. \textsuperscript{d}nannar mu-na-du nu-mu-ni-in-ùg-e
24. \textsuperscript{d}babbar mu-na-du nu-mu-ni-in-ùg-e
25. e-ne-ra \textsuperscript{d}a-nu-na mu-un-na-làg-
làg-gi-eš
26. an-a àn a-ri-a mu-un-na-làg-làg-gi-eš
27. ki-a an a-ri-a mu-un-na-làg-
làg-gi-eš

13. The sister of Enlil she is; she languishes, she sleeps.
14. A queen she is. The house LAL of the temple she inhabits not.
15. Aruru her temple has renounced.
16. Like her whose husband slumbers they sit.
17. Like her whose child sleeps they sit.\textsuperscript{2}
18. To Aruru Anu went, but pacified her not.
19. Enlil went but pacified her not.
20. Ninlil went but pacified her not.
21. Enki went but pacified her not.
22. Ninmah\textsuperscript{4} went but pacified her not.
23. Nannar went but pacified her not.
24. Babbar went but pacified her not.
25. Unto her the Anunnaki hastened.
26. They whom Anu in heaven begat\textsuperscript{6} hastened.
27. They whom Anu in earth begat\textsuperscript{7} hastened.

\textsuperscript{1} Cf. èš-lâè kur-rì-gàl mu-na-ab-šàb, "The èš-lâè which is in a strange land he occupies," Cstpl. 2378, 16 in Historical and Religious Texts No. 35. Cf. also làl-è ki-âtât-gà nam-mi-in-
durun, "The làl, a holy place she inhabits," RAdA, Miscel. 8, 16. This sign has also the value ru, ri, (KING, CT. 24 pages 12 f.) hence we may have here some new value for LÀL a "sanctuary."

Conflation with ED\textit{IN} is hardly to be assumed in this period.

\textsuperscript{2} Lines 16 f. probably refer to the weeping of Innini for Tammuz.

\textsuperscript{3} See Sum. Gr. 248 n. 2.

\textsuperscript{4} This title applies here to Damkina. It designates also Aruru and Gula.

\textsuperscript{5} Cf. e-ne-ra = ana šâšù, BL. 122, 28.

\textsuperscript{6} The lúgigi.

\textsuperscript{7} The Anunnaki.
28. um-ma sir-sag-e\(^1\) sir-mu-na-ra\(^2\)
29. [...] ša-ab—gi-gi-mu sir-mu-na-ab-bi
30. ...ma mu-lu gù-de gù-de-çu nam-mu
31. ...mu-lu ad-di ad-di-çu\(^3\) nam-mu
32. ...mu-lu er-ri\(^5\) er-gul-çu-nam-mu
33. ušumgal\(^6\) mu-lu še-DU še-DU-çu nam-mu
34. "a-ru-ru gù-çu mu-lu kùr-ra im-me\(^7\)
35. "a-ru-ru er-çu mu-lu kùr-ra im-me
36. NU-NUNUZ-e še-DU-çu mu-lu kùr-ra im-me
37. "a-ru-ru an-zi-ga nigin-e-bi-en
38. "a-ru-ru é-lùr amaš-a-ge nigin-e-bi-en
39. ū-mu é-dub-a-ge\(^8\) NE-im-du\(^9\)
40. ma-e-gin\(^10\) ab-al(?)-gim gù-gig mu-gà-gà
41. [ma-e?]-gim gil-li-em-mà ab.... er-mu-ni-ib-gul-e\(^12\)

28. The artist the first melody chants.
29. My...he sings.
30. ...the man of lamentation laments to thee.
31. ...the man of wailing wails to thee.
32. ...the man of weeping is thy sorrowful weeper.
33. The great ušum, the man of threnody is thy threnodist.
34. Oh, Aruru, thy songs a stranger utters.
35. Oh, Aruru, thy liturgy a stranger utters.
36. Oh, woman, thy threnody a stranger utters.
37. Oh, Aruru, the seized away, return.
38. Oh, Aruru, to the stalls and the sheepfolds return.
39. The inmate of the house of letters implores.
40. As for me like a...cow words of misery I restrain not.
41. I like a...that has fallen on calamity weeping withhold not.

\(^{1}\) Cf. SBP. 96, 10; 332, 9 and Radau, Miscel. 17, 13.
\(^{2}\) Cf. IV R. 11 b 30; CT. 15, 8 Rev. 9: 14, 21-3.
\(^{3}\) Literally, “is thy lamenter.”
\(^{4}\) See note on Dublin Text 1, 22.
\(^{5}\) Cf. BL. Introduction XXIII.
\(^{6}\) For this term applied both to a lyre and a musician, see Tammuç and Ichhar 115 n. 2.
\(^{7}\) For gù-me, see IV R. 25 a 32 and for im-me=ikâbbi, RA. 11, 144, 4.
\(^{8}\) Lines 34-6 probably refer to the conduct of the liturgies in the temples.
\(^{9}\) Cf. BA. VI 5, 61, dumu ė-dub-ha=dup-tar.
\(^{10}\) This verb probably means “to pray, implore.” Cf. šag-NE-du=umânu and Historical and Religious Texts 55, 1, sel-a-ni ur-sag ãgibilgamiš....NE-du, “His brother, the heroic Gilgamesh....implores.”
\(^{11}\) Probably emphatic particle gi-in, or gi-im. Cf. RA. 12,
\(^{12}\) Cf. SBH. 66, 15.
Penitential Psalm to the God AmurrU

This tablet, unfortunately broken in such manner that only the introductory and concluding lines are preserved, yields us the first ancient example of a private penitential psalm in pure Sumerian. Several interlinear compositions of this kind are known which of course led us to suppose that this class of religious literature originated in Sumer, but hitherto the total absence of material of this kind in early Sumerian supported the contention that perhaps the psalms of private penance were a Semitic creation. In the interlinear redactions of the library of Ashurbanipal these compositions have the title er-šag-tug-mal, see for example IV R. 10; 21* No. 2; BL. 124–130. A penitential psalm in pure Sumerian redacted in the Assyrian period is K. 4795 in Gray, Shamash, but the reverse continues with a psalm in Semitic. Closely allied to the eršagtugmal are the šu-ila, or prayers used in incantations. The distinction probably consists in the fact that the eršagtugmal was accompanied by music and liturgical formality. Note, however, that a prayer in an incantation ritual has both titles in IV R. 55 No. 2 Rev. 6. Also Zimmern, KL. No. 51, describes a ritual to accompany an eršagtugmal, which there clearly belongs to an incantation, so that the two groups of private prayers were confused. Since the eršagtugmal was properly a penitential psalm of a liturgical character, entirely distinct in origin from the prayers used in incantations, they were employed also in funeral dirges, Harper, Letters 437, see Bährens, Briefe 97. Psalms of this kind in pure Sumerian existed in the Assyrian period as K. 9618 in BL. 115 testifies.1 This title has not yet been

1 Cf. also BL. 139.
found attached to any pure Semitic psalm, although Zimmern in his Busspsalmen included IV R. 61 No. 1 and 66 No. 2, in this class of literature.

1. dingir gu-ul-gu-ul edin-na edin-na ba-zi-ga
2. dingir edin-na dingir gu-ul-gu-ul edin-na edin-na ba-zi-ga
3. "Amurru ù-[mu]-un nun-ûr¹ sà-mal-ge
4. e-gi zi-di a-ba ga-ša-an gu-la²
5. ùr-sag dingir-zi-da mën d'Amurru
6. d'Amurru dingir-zi-da mën d'Amurru
7. a²-ùr-sà-sà-mu d'Amurru
8. di-li-ri-mà-mu d'Amurru
9. bar-bi mu-lu-ga-bi

1. The great god, on the hills, on the hills advances.
2. The god of the hills, the great god on the hills, on the hills advances.
3. Amurru, lord nunur, councilor.
4. Faithful prince, father of the great queen.
5. Heroic, faithful god thou art, Amurru.
6. Amurru, a faithful god thou art, yea Amurru.
7. He that directs my limbs, Amurru.
8. He that gave life unto my form, Amurru

Reverse

1. a-ra-[zu. . . . . . . . . . .]
2. lù . . . .
3. lù e-ri di[m-me-ir-bi la-a-þu-a mu-un-kur-e]

1 nun-ûr-ra is a title of Ea as god of pottery, II Raw. 58, 57. nunur in our passage probably represents nunir>nunur = Ramman ša mehri, "R. of battle," CT. 24, 41, 63.
2 This title designates Nînâ the water goddess in BL. 72, 29, who was worshipped in Sirar a quarter of Lagash, SBP. 284, 5 f. MAR-TU, a western title of Immer, the rain-god, therefore, becomes the father of the irrigation goddess in theological speculation. This western Amurru, Adad, is really a married type, a western ba'āl, who after his identification with Immer becomes a composite and illogical character.
3 Var. of ã; the title would probably be rendered muššir meššï-ta.
4. If a man [has] [. . . . . . . . .]
5. It is enough! Thy mercy is unsearchable. May thy heart
6. Like a mighty hero, like a strong man in thy hand take my hand.
7. The sin overlook; faithfully remove, and thine anger turn away.
8. “Give heed to the people,” let be said (to thee); and the Land . . . .
9. May thy heart like the heart of a childbearing mother return to its place.
10. Like a childbearing mother, like a begetting father return to its place.

A LAMENTATION ON THE INVASION OF SUMER BY THE PEOPLE OF GUTIUM

This interesting tablet probably refers to the conquest of Sumer by Gutium, a people who enjoyed the suzerainty of
this land for a long period in the interval between the period of the Sargonic dynasty of Agade and Ur-Engur. It evidently represents a numerous series of liturgical compositions which commemorated this great calamity, for a duplicate from the same period has been found in the Nippur collection in Constantinople, see Historical and Religious Texts No. 11. These two redactions differ considerably, a fact which can only be explained by supposing that this liturgy had been handed down for many generations and had passed through many redactions. The Constantinople fragment belongs to column two of a large four-column tablet which probably used an excerpt from this short composition. Both texts belong to the Isin period when the method of constructing long services by compiling from ancient liturgies was already in vogue. See for a discussion of this method Babylonian Liturgies, p. xlii. This composition possesses a liturgical refrain a gišgal-gul-la ṣ-gul-la, etc., which recurs after each section describing the sorrows of some city.

1. \ldots (ki) \textit{uru} ba-diba šu-sūg- \textit{ba-ab-dūg}

2. \ldots \textit{muš-da-ge} kidur kenag-gā-ni gir-kūr ba-ra-an-dūr

3. nitalam-a-ni dingir nam- \ldots \ldots \ldots

4. šág-ga-a er- in- bil- bil- e

5. a gišgal-gul-la ṣ-gul-la-mu giš-ga-bi ni-im-me

6. \textit{id-bi} šág-sug-ga ni-gāl\textsuperscript{1} a-nu-un-de

---

\textsuperscript{1} See Bab. Liturgies, p. 75 n. 10.

1. \ldots the city, which has been seized \ldots\ldots, has been annihilated with calamity.

2. As for \ldots mushda, his beloved abode the foot of a stranger inhabits.

3-4. His spouse \textit{Nam.} \ldots žaggā wails repeatedly.

5. How long my destroyed habitations, my destroyed temple—shall their misery be?

6. The canal which rejoices the hearts of the cattle waters the fields no more.
7. The “Canal of Enki,” like a malediction by a curse, is brought to nought.

8. In the fields rain is not; the land is watered not.

9. The garden cellars are heated like an oven and its stores are scattered.

10. The domestic animals as many as are four-footed of the ...

11. The four-footed animals of the plains repose not.

12. The god, Lugal-7-da-ge, from his city has been taken away.

13. As for Ninzu-anna, her beloved abode the foot of stranger entered.

14. How long of her destroyed habitations and her destroyed temple shall the misery be?

15. In Isin mercy and salvation are not: .......

16. The Lady of Isin, princess of the Land, weeps bitterly.

17. How long of her destroyed habitations and her destroyed temple shall the misery be?

18. [All of Nippur], the binder of heaven and earth, by the death dealing weapon is smitten.

19. [Before Enlil,] in his city Nippur a deluge was sent.

---

1. *sag-bi* = *manu*, is the original of the regular form *sag-ba*, from *\(\sqrt{\text{sag}}\)\* to cast and *bi* to utter.


3. *dú* is employed as a variant of *dāg*.

4. Or *sub*. Literally, “has been placed outside.”

5. Restored from *ZIMMERN*, K-L., 199 II 51. The variant has a somewhat different text, *\(\sqrt{\text{en-lil-\(\_\\\_\\_\_\_\)}}\) dur MI(?). .......

6. *\(\sqrt{\text{en-lil-\(\_\\\_\\_\_\)}}\) dur MI(?). .......
20. [ama] ![image]

21. [a] gišgal-gul-la ė-gul-la-na gig-ga-bi-im²

22. [Keš-](ki) an-edin-na-dāš dū-a šu-lil-lā ba- ab- düg

23. Adab-bu-(ki) ē id-bil-lā a-ri a-e ba-da-ab-dim

24. kūr Gu-li-im-ge ki-nad ba-ni-ib-gar ki-bal šu-ba-ab-dūg

25. Gu-ti-[um-ki]-šag-ba ni-bal-bal numun(!) ba-ni-ib-i-i

26. ⁴nin-tud-ri nig-dim-dim-ma-ni³ er-gig-ni-šēš-šēš

27. a⁴ gišgal-gul-la ė-gul-la-na⁵ gig-ga-bi-im-me

28. ....... a-qi edin-na-ašag-ga šu-lil-lā-ba-ab-dūg

29. unu....... ⁴innini ba-da-an-šar ki-erim-e⁵ ba- ab- düg

30. ⁴-e-an-[na] ėš gē-pàr ašag-ga erim-e i-qi i-ni-in-bar

31. [gē-pàr]ašag nam-en-na-ba šu-ba-e³lal-lā

32. ...... ge-par-ia va-da-an-šar

33. ...... erim-e ba- ab- tum

34. [a gišgal]-gul-la ė-gul-la-na gig-ga-bi-im-me

1. The variant has er-gig mu-un-šēš-šēš.

2. This line is omitted on the variant.

3. Var. adds šā, which is necessary to the sense.

4. Var. omits.

5. Var. mu.

6. On abstracts formed with prefixed ki, see Sum. Gr. §152.

7. ²a is evidently not an indication of the second person here but produces the effect of an umlaut on the vowel a; read bō-la-lal; see Sum. Gr., p. 35 note 6. For šu-lal, to bind, restrain, v. Historical and Religious Texts, p. 7 l. 18, and VR. 50a 65.
This fragment together with one in the Nippur Collection of Constantinople published in my Historical and Religious Texts No. 55 are the only parts yet recovered of a series of Sumerian tablets containing the legend of Gilgamish. These were certainly excavated at Nippur. It is probable that a similar double column and nearly complete text in Berlin, VAT. 6281, published by Zimmern in his Kultlieder No. 196 should be assigned to the same source. Although the dealer who sold the Berlin tablet asserted Dilbat as the source, yet it is more likely that this tablet was filched from the excavations of Nippur. The style of all three texts and their epigraphy show that they belong together. In KL. 196 Rev. II 14 and 16 the companion of Gilgamish is mentioned (en-ki-du(g)), and the Constantinople tablet begins seš-a-ni, "his brother," which clearly refers to Enkidu.¹ As in the Semitic epic of Gilgamish so also in these three tablets the city Erech and its goddess Innini are frequently mentioned. ašag ḫinnini occurs in Historical and Religious Texts No. 55, 14; KL. 196 II 21; 24. The temple of Innini in Erech, ḫ-an-na occurs in KL. 196 I 7; Ni. 4564, Obv. 16. Note also lugal-a-ni-ir ṣag-sal mu-na-bi, "To his king praise he uttered," Ni. 4564 Rev. 16, and lugal-a-ni-ir "Gibilgamiš gu-mu-un-du "(Enkidu) to his king Gilgamish spoke," KL. 196 Rev. II 17.

¹The Semitic epic of Gilgamish calls them "brothers," aḥā kilallān (šē š Pl.), see Haupt, Nimrodeps, p. 481. 173.
I am unable to make a connected translation of any of these tablets although many lines are intelligible. Obverse 15–18 of Ni. 4564 may be rendered:

\[
\begin{align*}
\text{unug-(ki)} & \text{ giš-κin-ti} \text{ dingir-ri-e-ne-ge} \\
\text{ē-an-na} & \text{ ē-an-ia} \text{ ē-ne} \\
\text{dingir-gal-gal-e-ne} & \text{ me-bi} \text{ ba-an-ag-eš-ām} \\
\text{bād-gal} & \text{ bād-an-ni} \text{ ki-us-sa}
\end{align*}
\]

"In Erech the skillfully made work of the gods, From Eanna the lofty house they went forth. The great gods their decrees had instituted. On the city wall, the lofty wall she(?) stood."²

And Reverse 9–13:

\[
\begin{align*}
\text{unug-(ki)-ga} & \text{ dim-ma-bi} \text{ ba-sūg} \\
\text{dgi-bil-ga-miš} & \text{ en Hallab-ge³} \\
\text{ur-sag-bi-ne-ir} & \text{ giu-mu-na-de-e} \\
\text{ur-sag-mu-ne} & \text{ igi-mu-un-suğ-suğ-ù-ne}
\end{align*}
\]

"In Erech his work was confounded. Gilgamish the lord of Hallab To their strong men cried, 'My strong men behold!'"

I cannot discover in any of these tablets a reference to the fight of Gilgamish and Enkidu with the divine bull. Additional material, however, will enable us to translate these obscure lines and place in our hands the Sumerian prototype of the Gilgamish Epic.

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¹ Applied to a temple(?) in SBH. 94, 35, mu-uš-κin-ti ka-nag-ga, "the skilled work(?) of the land."
² Cf. Gilgamish Epic. VI 174.
³ Same title Obv. 25.
Liturgical Hymn Concerning Ur-Engur

Right half of a large tablet originally containing six columns and about 240 lines. A hymn to Ur-Engur and of historical importance, since it throws some light upon the events which led up to the founding of the dynasty of Ur. The founder of this dynasty has left us no other important literary documents, for the few inscriptions hitherto known concerning this king are too brief to be considered important. These merely mention the building of temples in Ur, Nippur, Kesh, Erech, Larsa. The longest of his previously known inscriptions, a clay peg from Lagash, mentions extensive irrigation works and the institution of righteous laws for the empire which, as in the case of Hammurapi, the king promulgated under the guidance of Shamash the sun-god.

The second column of this hymn continues a panegyric on the character of the king, a subject which certainly filled up the whole of the first column. Beginning with line 24 of Col. II the poem mentions the king's expeditions unto unknown lands, his conquest of seven strange lands and the tribute that flowed to his capitol. Col. III begins an interesting section continued for about eighty lines on the offerings made by the king to various gods and goddesses. The references to the god Gilgamish as "his brother"⁴ for whom weeping is ordered and as the beloved of the queen of Arallu⁵ afford indispensable material for the history of the Tammuz cult. At the end of Col. IV the king makes a pathetic reference to his wife. The

¹ THUREAU-DANGIN, SAK. 186-9. See also CLAY, Miscel. No. 16.
² Rev. IV 16.
³ Obv. III 10.
fragmentary lines of Col. V refer to the institution of righteousness in the land and the banishment of sin.

In material structure this six column text resembles the six column tablet No. 4562 which, however, is a real liturgical composition to a king who had been deified. Ur-Engur never received the honor of deification in his lifetime, neither did his successors found a cult to him. The uneclesiastical spirit of this hymn to him accords with the other historical facts which we know concerning the evolution of emperor worship in the dynasty of Ur. If the reader will compare the liturgical hymns to Dungi published in my Historical and Religious Texts, Nos. 4 and 5, or the long liturgy to Bur-Sin and Gimil-Sin in RADAU BE. 29 No. 1, or to Ishme-Dagan in this volume, Ni. 4563, he will discover at once the immense change which came into the royal panegyrics after the reign of Ur-Engur. Only in this hymn to him do we gather many facts of profane history. The others are wearisome laudations composed for public worship.

Obverse II

1. . . . ni-te Ur-Engur e-ka-ra . . . 1. . . . awe Ur-Engur . . . .
     -3u
2. . . . é-gal-a-na ni-nad 2. . . . in his palace he lies.

1 A tablet in the Bodleian Library dated in the first year of 6ibi-Sin mentions offerings to the cults of his divine predecessors, 4Dungi, 6Bur-Sin, 6Gimil-Sin. It is curious indeed that the founder of this dynasty and father of the second king Dungi did not receive divine honors. Evidently this practice and religious theory had not been adopted in the reign of the first king. Dungi himself does not appear to have received this title until he had reigned many years. The fact that his successors did not elevate Ur-Engur to this rank and build a temple to his cult tends to prove that the divinity of kings depended upon a sacrament of some kind administered to the living king. Religious ideas which controlled this cult of emperor worship prevented the elevation of a dead king to the rank of a god. After Dungi the kings of Ur receive this title immediately upon accession to the throne.
3. \(dim^1\)-e kena\-mà gú-nu-mu-un-gi-gi (sic!) \\
4. \(ra\ ni-nad\ gis-lal-bi\ im-gub \\
5. \(sùr-ba\ RU-TE\ teg-sag^3\ \text{gim}. . . . . \)
6. \(ra-gim\ im-ma-sud\ me-gim-bi. . . . . \)
7. \(na\ -\text{çu}\ mu-ni-in- . . . . \)
8. \(\text{šar a-gim e-gal}. . . . . \)
9. [\(na^2\] nita\-glam\ a-ni . . . URU-LU-da. . . . . \)
10. \(a-ni-da\ dam-a-ni-gim. . . . . \)

11. \(ga-ni\ DI-mu-dû\ GIBIL\ KUŠ\ a-la-na-ba. . . . . \)
12. \(nig-dug-ga\ la-ba-an-tag-gii\ \text{šu-gib-ba. . . . . }\)
13. \(a-ni\ da-nun-na-ge-ne\ kuš-im-ma-an-!?)\)
14. \(ba-e-gub\ ud-bi\ la-ba-ni.ib-si\ . . . . \)
15. \(a-dû-ga-šû\ teg. . . . . \text{la-ba-gâl}\ \)
16. \(dû\ ki-ba-ág-gà\-bi\ igi-gâl-bi\ \text{ba-kûr}\ \)
17. \(la(?)\-lu\ nu-\text{çu'}-ù-ne\ i-im-bal-bal-e-ne\ \)
18. \(sal-la\ \text{Ur}^4\\text{-Engur}\ ga-gar-gim\ a-na-in\-ru-aš\ \)
19. \(a-ni\ im-bàr-gid-da-gim\ gal-bi\ \text{im-ši-gub}\ \)
20. \(nu-gà-gà\-a\ nìg-\ transit.\ \text{šu}-\text{nu-gid}\ i-im-me\ \)
3. The lord, my beloved, turns not back the breast.
4. \(In\ldots he\ lies,\ the\ bridal\ chamber\ he\ occupies.\)
5. \(raging. . . . . like. . . . . \)
6. \(like. . . . . is\ long,\ whose\ limbs. . . . . \)
7. \(\ldots \)
8. \(\ldots \)
9. \(\ldots \)
10. \(\ldots \)
11. \(\ldots \)
12. \(\ldots \)
13. \(\ldots \)
14. \(\ldots \)
15. \(\ldots \)
16. \(\ldots \)
17. \(\ldots \)
18. \(\ldots \)
19. \(\ldots \)
20. \(\ldots \)

---

1 REC. 290; see for this form PSBA. 1913, 277. For \(dim\) in the sense of "king," see SBP. 292. 14 \(\text{dim-}ma,\ the\ royal\ house;\ probably\ in\ SBP.\) 14, 15, \(\text{dim-}mu\-cu\ ki-nu-un-sam\ amal-cu\ ta-}im-gid-gid, "thy\ lord\ is\ not\ reverenced,\ thy\ sheepfolds\ are\ demolished," where \(dim\)\ refers to Tammuz.

2 See Bab. III 179.

3 Cf. Historical and Religious Texts, p. 17, 12.

4 The sign is perhaps \(ba\).
21. Ur-Engur me li-e-an nam-mu
22. ...ki sa-k-kī kalam-ma-šu
23. [dingir-]nin-sun enim-du-ğ-li-na ba-da-du
24. ni-lāg-eš-a₂ er-mu-da-ab- uš-e
25. .....ki nu-ți-na et-mā-bi ba-da-ab-ți³
26. Pe[?] ba-da-ab-tar
27. gi-muš giš-ti ĝe-gāl-la-bi gu-edin ba-ab-du
28. [Gu-edin-]na dub-ba-da-ab-di-ğ bal-bi ba-tar
29. .....ši A-SU²ba-da-gar sağár-šeš- a₇ ba-tūm
30. .........ud-da-ba ru Kiš(ki)
31. ......kalam-ma-ge ba-da-bal ur
32. ......ra in-li⁹-sug-ga-ām
33. ......et-ginar ba-da-šuš ĝar-ra-
34. ...... an im-ma-da-sūg šu-nu-um-
35. ......ma-nigion¹¹

22. Ur-Engur! I will praise.
23. Ninsun with comforting words walked with him.
24. Those whom he plundered followed with him in tears.
25. .....in a place which was unknown his ships were known.⁴
26. .....was severed.
27. Oars of cedar⁵ its wealth to Guedin⁶ brought
28. In Guedin(?), it was heaped up, and its exchange value was fixed.
29. .....was made, in lessive was washed(?)
30. .....at that time brought with him the gifts of Kiš(?)
31. .....of the Land rebelled; the foe showed himself hostile to the Land.
32. .....he was hurled down.
33. The chariot was overthrown, the expedition¹⁰ was annihilated, but he was not captured.

¹ anāhu anammār, cf. SBH. 54, 5 and SBP. 2, 14.
² Cf. BL. p. 30 No. 19, 3 and 35.
³ The text has su clearly, but it is probably to be regarded as an error.
⁴ The foreign expeditions of this king are referred to in a date formula of his reign, "Year when Ur-Engur the king from below to above directed his footsteps." THUREAU-DANGIN, SAK. 228d).
⁵ Literally, "faithful wood," probably an adjective for cedar, and employed also in the divine name Niṅ-ši-qi-da, a tree god, v. Tammuṣ and Ishtar 7 n. 2.
⁶ This term appears to coincide with Sumer here.
⁷ A-SU (with or without determinative tū) ordinarily means tabšu, a kind of garment, CT. 5, 3 1 5; RTC. 221 Rev. 3. The sign A is written min="two."
⁸ According to ll R. 32, 8, idranu, potash.
⁹ For ta passive. See Sum. Gr. §200 and ǯa-ma-le-di-ğ, "let it be proclaimed," ZIM. KL., 199 II 43.
¹⁰ Literally, "route."
¹¹ Šu-nigion occurs as a verb also in KL. 65, 10, ĭnu-um-šu-nigion-c, "it gathers, captures."
34. ...ginar ba-dašuš ĝar-ra-an
im-ma-da-sūg šu-nu-um-ma-
nigin
34. ...the chariot was over-
thrown, the expedition was
annihilated, but he was not
captured.

35. kur-ra imin-bi nig-ba ba-ab-sum-
mu
35. The seven foreign lands gave
presents.

36. ..... ba-di-gi-eš- a
36. ..... whom he slew

37. ........nin-dingir-dig-ga gi-e1
ba-dū-ba
37. ..... priestess of the dead on
the earth caused to repose.

38. .... (?) mu-un-ru-uš kur-ra ţa-
pa-āg mu-um-gar
38. ..... at thy name terror in the
land of the stranger produced.

39. ....mā-ak-kum-e2 udu - im-ma-
ab-šar-ri
39. ..... eat; the sheep become
fat.

40. ..... nig-gal-gal-la3 ba-ši-in-dūr-
ru-ne-eš
40. In ..... they dwell.

41. .....ūru-ām a-kur-ra āru-na-
ām
41. An high priest he is, mountain-
like might, an high
priest he is.

42. .....an kur- ra-
ge
42. .....of the mountain.

43. .....šag-ga-ni mu-un-ţu
43. .....his heart knows.

Col. III

1. lugal-e nidab-kur-ra-ge giš-im-
ma-ab-lag-gi
1. The king freewill offerings of the
mountains brought as sacri-
fice.

2. ur2-engur nidab-kur-ra-ge giš-im-
ma-ab-lag-gi
2. Ur-Engur freewill offerings of
the mountains brought as
sacrifice.

3. gud-dū māš-dū udu-ţeg en-na-ab-
du-du-a
3. Sleek oxen, sleek kids, fat sheep,
as many as he had brought.

4. giš-kāk-dīg5 giš-šir-gal6 ē-mar-ur*
giš-kāk-šir gir-ka-sîl
4. A “death dealing weapon” of
marble, a quiver, a KAK-
ŠIR, a sword with sharp edge,

---

1 For ki-e?
2 For ki-e, “to eat,” v. BL. 98 n. 3.
4 Cf. ā-kur-ra, SBP. 86, 28 n. 2.
5 Cf. Nip. 4577, 18 and SBH. 39, 3. The Semitic rendering is apluštu, “boomerang,” or
mištu, “sickle.”
6 Sic without determinative dâg.
5. kuš-lu-úb-dár-a1 ib-ba-gál-la-ba
6. ₅ned-unu-gal ⁴en-lil kur-ra- ra
7. sib ₅ur-₅engur-ge ₅-gal-a-na gis-
   im-ma-ab-tag-gi
8. giš-gid-da kuš-lu-úb-kalag(?)-si-
   mē-a i-mi-ib-ug?-an-na³
9. ..............................................
10. ₅[?]-ga-da-gar kenaq ⁴erīš-ki-gal-la
11. ⁵gibil-ga-mes lu-gal-kur-ra-
   ge
12. sib ₅ur-₅engur-ge ₅-gal-la-na gis-
   im-ma-ab-tag-gi
13. [....³]-keš-da iā ba-ni-in-de-a
   bur-šagan⁶ šu-dā-a
14. tāg-....la-TUL-gid tūg-nam-
   nin' nam-nin
15. ē mā-dalla me- kur-ra
16. ₅nin-(?)........a-ba-
   ra
17. sib[ur₅-engur-ge ₅-gal-la-na gis-
   im-ma-ab-tag-gi]
18. LU.................................
19. ūa aqag-gi....en-na....šu ẓagin
   .......
20. ₅dumu-zi-túm-ma kenaq ₅inni-
   ra

5. A variegated leather pouch which....
6. to Nergal, the Enlil of the
    mountains
7. The shepherd Ur-Engur in his
    palace² offered.
8. A bow,...........smiter of battle,
    the imib-weapon, panther of
    Anu,
9. ..............that treads the.......
    strength of heroism,
10. To.........beloved of Erishkigal,
11. Gilgamesh, lord of the moun-
    tain,⁴
12. The shepherd Ur-Engur in his
    palace offered.
13. A copper(?)-KEŠDA, into which
    oil is poured, a well-made
    stone ointment bowl,
14. A long......garment, a “royal
    garment,” for the royalty,
15. of the temple that glorifies the
    decrees of the world,
16. Unto Nin-sun.......   
17. The shepherd [Ur-Engur in his
    palace offered.]
18. ........................................
19. A pure staff...lazuli....
20. which is worthy of Tammuz⁸
    the beloved of Innini,

¹⁵LU-KU = lúdú. 
² So, probably not “temple,” see Expository Times XX 457.
³ Cf. mi-ib-an-na-ge ug-gim kur-šā dúg-gar-ra-a, “The weapon Mi-ib of Anu which, like a
⁴ Since Erishkigal, queen of the underworld, occurs in the preceding line, the title “lord of
    the mountain” refers also to the underworld.
⁵ urudu? Cf. giš-kēda a cult utensil.
⁶ Cf. IV Raw. 20, No. 2b 32; 28b 14.
⁷ ilišik bēlātim, BL. p. 80, 14.
⁸ tūm-ma = šáluku; see Hrozný, Nin rag p. 16, 18; Ebeling, KTA. No. 4, Obv. 33, Rev. 10; Poebel, PBS. V 154 V 6 f.
21. sib ur-engur ē-gal-a-na giš-im-ma-ab-tag-gi
22. ĝil-sa' ̄ šu-dú-a kēš-zaqag-gi mā-gur-bi su?-laq-ga
23. dāḡ-gug-ašag nig-dū dinging-rī-e-ne
24. ̄ nam-tar galu nam-tar-ta-ra-ra
25. sib ur-engur ē-gal-a-na giš-im-ma-ab-tag-gi
26. dub-ba³ ṣagin. nam-irigal-a-ge
27. giš-kešda-azaqt ̄ dāḡ-gug-ī-qag-ga
28. ̄Ruš-zišag dam ̄ nam-tar-ra-ra
29. sib ur-engur-ge ē-gal-a-na giš-im-ma-ab-tag-gi
30. giš-gar šu-?. . . . . ašag-ī-la ri(?)-a
31. gir ki gir-ūg. . . . . . .
32. gir-ur dar-dar. . . . . . .

1. ĝil-sa refers to a definite object here as in Gud. B. 6, 76.
2. ̄ nam-tar is employed of types of the queen of Arallu (Nergal and Allatu). For Nergal as scrutinizer of the dead, see Bab. VI 209 n. 8. The title dupiarrat arall (scribe of Arallu), is employed of types of the queen of the land of the dead. ̄ nin-[na]-an-na, a title of the mother goddess Innini, CT. 16, 3, 95. Nin-gelitin-na, vine goddess, identified with the western mother goddess bēli šēri (and related to the grain goddess Nidaba), IV R. 279 29; DHORME, Choix 214, 47. For Nidaba as the scribe who holds a tablet and knows the secrets of the stars and all wisdom, see Tammuţ and Ishtar 131 f. The goddess Mar-nun-lal-an-ki ad-ġi-ṣi (nāš abūbī šāmē u iršītim māškatu), a name for Allatu is the mother of the god of fate Namtar, CT. 25, 5, 29, who is the messenger of this same Allatu or Erīšigal, ibid. 31 = 24, 34, 4. Namtar is probably the herald whom the queen of Arallu sends forth to cause men to die and bring them to her realm, hence he is a pest god. The goddess Rušbiṣag his consort, CT. 24, 34, 5 = 25, 5, 32, is only another form of the goddess who holds the tablet on which the hour of death for each man was written. This function originally belonged to the great mother goddess, especially in her capacity as queen of the land of the dead. In her later evolution this duty of keeping the roll of fate fell to the inferior deity Rušbiṣag or more frequently to Nidaba or Geitinanna when she became the patroness of letters. The main fact to be emphasized is the theory of the divine summons to die, laid by the mother goddess upon man and executed by her herald the “God of Fate.”
3. kešda-azaqt is a title of Arallu in CT. 16, 3, 95.
33. "sib munsub\(^1\) a-uš-e

34. dun ur-sag "nin-giš-zi- da

35. "sib ur-\(^2\)engur-ge é-gal-a-na giš-im-na-ab-lag-gi

36. dāg-dub-\(\)āgin ba-da-ra-ni\(^2\) lá-a

37. SAR-DI-da guškin kubabbar sag-bi ruš-ma


39. tūg-sak\(\)kad giš-\(\)pišuk-maq-galu-\(\)tu giš-sir-gal

40. gi-dub-\(\)a źag-bar-ra nig-nanm-dub-šar-ra-ge

41. ? -gan-kur gi-diš-mindā . . .

42. KAK-\(\)UŠ . . . a-ni nin . . .

43. dub . . . . . . . ra li . . .

43. To the shepherd, the pastor, who

34. The mighty, the valiant Ningiš-zida,

35. The shepherd Ur-Engur in his palace offered.

36. A tablet of lazuli attached to a handle,

37. A SAR-DI-DA of gold and silver, which is exceedingly brilliant.

38. For Nannar sacred disks to stand at his side . . . .

39. A headdress for the great sage, the learned, of marble,

40. A stylus of bronze, instrument of the art of writing,

41. . . . a rod measuring reed (made of . . . .)

42.

43.

Col. IV

1. 1.

2. 2.

3. . . . . . . . -a-bi

4. . . . . . . . na ? ab . . .

\(^1\) \text{PA + USAN is given in CT. 12, 13 as the full form of USAN (su-ub) = ri-e-um, or USAN (mi-un-su-ub), Weiszbach, Mised. p. 30, 7. For the full form PA + USAN see also DP. 316 V 14, where it forms a proper name, and RTC. 76 I 3; sib and munsub are both rendered by rēš shepherd which makes their conjunction here inexplicable. Evidently some distinction exists between these words.}

\(^2\) badarana = ṣa-tar-ri (or pa-ṭar-ri?), syn. ṣatu, sword, BL. 79, 21 = PL. LXI 16 and ASKT. 120, 21.

\(^3\) GAR when employed as a standard of linear measure has probably the value \(\text{ninda, variant of Br. 4688 (ninda) = ita, side, border, and equals twelve cubits or between five and six yards, see Thureau-Dangin, JA. 1909, p. 97. Hence the word kan nindanaku, means a reed measure 12 cubits long. For the usual gi-ninda-gan = kan nindanaku, "reed of the side of a field," SAI. 1558, we have gi GAR (ninda)-na = ka-an [nindanaku], Vr. 32, 43. Our text has \(\text{kan itien nindanaku, "reed one ninda long," which verifies Meissner’s restoration, SAI. 1654. Note also [gi-BAR-NINDA] = kan [mišši nindanahī] or a reed \(\frac{5}{4}\) ninda long, CT. XI, 47 III 25.}
5. [sib(?)...] kur-ra-ge si-bè-in-så-å-la
6. [ur-dEngur sib(?)] kur-ra-ge si-bè-in-så-a-la
7. .......urugal-la-ge bé
8. .......šù-ge bé
9. ur-dengur-ra-ge mu-ni-ib-tú-gù bé
10. kur-ra ki.....mu-na-mà-mà bé
11. dú-g-dú-ga ḍereš-ki-gal-la-ka-ta
12. erim giš-KU(? ?) en-na-ba- ?-ga
13. galu nam-tug-ga en-na-ba-
14. lngal-la šu-ni-štú...im-ma-ab-
15. ur-dengur ki-bi-šú.....eš.....
16. ḍeš-kennag-ɡa-ni ḍiš]-bil-ga-[mēš]
17. e-ne sà-kur-ra-ni-dé ka-aš kur-ra-
18. ud-imin ud-u-ām ba-ṣal-la-ba
19. lugal-mu i-sí-iš ki-en-gi-ra-ge
20. ur-dengur i-sí-iš ki-en-gi-ra-ge
21. bad uri-(ki)-ma mu-un-fil-la-ni
22. é-gal-igi-na mu-un?-ni.....mu-
23. mu-un-

5. [The shepherd the...] of the lands directed.
6. [Ur-Engur, the shepherd, the...] of the lands directed.
7. [By the command of the lord] of Arallu he directed.
8. [By the command...] of...he directed.
9. Ur-Engur who.....the lands pacified, directed.
10. The foreign lands which paid him obeisance he directed.
11. By the injunctions of Eresh-kigal,
12. the...men as many as......
13. The wicked men as many as......
14. Whom into the hand of the king they gave,
15. Ur-Engur to their place......
16. For his beloved brother Gilgamish,1
17. That one, who to bless his land, rendered judgment for his land,2
18. When the seventh day and the tenth dawned,
19. My king the lamentations of Sumer...commanded.
20. Ur-Engur the lamentations of Sumer...commanded.
21. The wall of Ur which had become old,
22. The palace which by fire was...and was seen no more,3

1 Cf. BE. 31 No. 55 l. 1.
2 We expect here a reference to the perishing of Gilgamish, an ancient king who died for his people in the rôle of Tammuz. See Tammuz and Ishtar 40.
3 The scribe seems to have omitted a line here referring to the rebuilding of the wall and palace of Ur.


25. *dumu-ni dū-ba-na li-be-in-peš-a-ni*

26. .........................

27. .........................

28. *sib-ţid i-lu nig-me-gar ni-te-na* . . . .

29. *mā-e nig ne-e* ba-aga-a-mu

30. *dingir-ri-e-ne-ir mu-ne-gub-bu-nam*

    *?-ūr mu-ne-gāl*

31. *d-a-[num-na]-ge-ne* ge-gāl-la pa-mu-ne-ē-a-ni


33. *an-ki mal-la-ba e-du-la mu-la ba-ni-ib-sū-dī*

34. . . . . me-en nig-abrig-šāg-ga 6-mu an-gim mu-ne-sū-ud

35. . . . . . . da-gub-ba *Di-a-ma-nā*

    šu-ba-ni-li

36. . . . . . . da-du-ū nu-lūg-mā-a b ud-im-ma-ni-līl

37. . . . . . . . ne-šū *IM-an-la-am-mā gim*

38. . . . . . . . ta-e-a sig uri-(ki)-ma-šū šu-nu-um-ma-nigīn* 6

23. The shepherd whose home by . . . . had been plundered (?),

24. Whose wife to his bosom . . . . one had not restored,

25. Whose son grew not up on his knees,

26.

27.

28. The faithful shepherd, wailing and lament in fear . . . .

29. As for me whatsoever I have made,

30. To the gods verily I erected, and . . . . . .

31. To the Anunnaki whom with riches I have glorified,

32. A bed of lazuli whose couch 6 with a precious work I constructed,

33. Like heaven and earth constructed, with a covering like the stars I made bright.

34. . . . . am I, whatsoever (was revealed to me) by favorable omen this I made beautiful like heaven for them.

35.

36.

37.

38.

---

1 Cf. Gud. Cyl. B. 9, 8; 17, 1.

2 *dāg*, the part of the bed on which the sleeper reposed; see *Sum. Gr.* 208 *dāg* 2.

3 *for R = šud, šud = mašša*, cf. the gunified form of this sign with values *šug*, II R. 26a 15 and *šub*, RA. 10, 79, 9. All these roots *šug*, *šud*, *šub*, *šub* have the meaning shine.

*For *abrig-lāg*, favorable omen, see IV Raw. 35 No. 6 II 1: *KING, LIIH.*, 61, 26.

5 *la inuḫa*.

6 Cf. Obv. I 34.
39. ẓid gitlam-mu mu-un-zu-ām
39. Of my faithful wife whom I had known,\(^1\)

40. [ṣag?] a-nir nig-gig ga-a ud-mi- ni-ib-tal-tal-e
40. (Her) heart of bitter sorrows I made glad.

**Col. V**

7.  .. ṣi-in-tu-ra-?  
9. .... šág-ga-ni bar-ṭa ba-da-gub
10. ... šág-ga-ni sag-ga-na li-bé-in-
........
11. .... na-ge am-ga-a ni sag-ga-na  li-bé-in-gi-en
12. .... en ēš-īm-ūr KU-la nu-un-ri
13. .... nun-ki-ga ge ba-ra ba-ra-ta-an-ē
14. .... im-ma-ni-in-si-ig enim  šu nu-mu-un-di-ni-ib-gi
15. .... imi-sur-ra ba-ra-ab-šig giš-ūq nu-mu-šág(?).

**Liturgical Hymn to Dungi**

*(TABLET AT THE UNIVERSITY OF DUBLIN)*

1. ... te ana-ge gi-gi
2. en kalama gi-en-ki dug-ga
3. sū-un sū-un-na-ni kur-ra dib-dib bi
4. me ni-te-na ... dug ....
5. ṣe-nil sib da-ri kalam-ma ...

1. ... of heaven, the merciful(?).
2. Lord who makest glad the land of Sumer.
3. Who causeth his devastation to befall the foreign land.
4. Who fearful decrees . . . . speakest . . . .
5. Whom Enlil as the everlasting shepherd of the Land [did choose?]

\(^1\) For ū in the same sense, but of animals, see PBS. X pt. 1 p. 70, 17, *nu-ub-ṭu*, "he knew not."

\(^2\) Cf. Thureau-Dangin, SAK., 52 n. f.
6. "dun-gi lugal uri-ma me-en
7. igi-duq-bar-ra-na gú-çid ma-ni-
in-de
8. en aqaI sa-bi-ga-na......-sig
9. lum...........me-en
10. iI.....ga gu za bi.....me-en
11. sib....."nannar me2 dam-bar
.....me-en
12. enim "nin-li-lá ki-gar šág-ga ki-
šar-ra ma-lág
13. ú-il-la6 é(?)igi-ú-ni-in-duq gú-ù-
? ?-de-de
14. ud-bi nam(?)-sir-ra lugal(?)dú
.....
15. "dun-gi me ka-çag-sal uri-(ki)
tiib-bi-mén
16. "nin-tud-ra6 níg-ma. ........
17. dingir-ri-e-ne ni-DU. .....ma
18. "mul-genna6 sugšš-a KA .....ra
20. um-mi-a. ..............gi-mu-ne-
21. enim nin-mu4 .........ta
22. a-da-geI nim bad-du ma-al-?-tüm
mu-ši-gar-gar-ri-eš

6. Oh divine Dungi king of Ur thou art.
7. When he turns his regard he speaks faithfully.
8. Holy priest who peace.......... bestows.'
9. .................thou art.
10. .................thou art.
11. Shepherd.....of Nannar thou art; recorder.....thou art.
12. By the command of Ninlil, pious works in the universe he established.5
13. Oh magnified one the temple behold! give command!
14. On that day melody befitting a king......
15. "Dungi I praise, him that causes Ur to repose.
16. Whom Nintud. ........
17. Who the gods........
18. Whom the "god of the steady star" upon a foundation......
19. To.........cause to repose in years of plenty.
20. The army......
21. By the command which my lady, the goddess......(has spoken),
22. Wailing in the upper land far away......they caused.
23. sig tí-gal šu ab-e-bal...ni lal
24. kur-nim-tú ū?-gal-gim...gid-da
25. igi-nim-la kalama še-gim dul-li ni-lal
26. kur dīn bad-du-aš ag...ni-lal
27. lul šu-šu-ag kaskal...la-gub-mal
28. šu?-a ki-giš-gin-na-ge
29. sir-gid-da teg nam-lugal-la
31. nam-du-pšar-ra nig-gi-gi-šu² gamu-ši-ma-ar-ma-ar-šu
32. ud šar-šar-ra gar-ra-bē-gāl ma-an-ru-a-ma
33. ĝul-ĝul-li-mal dug-dug-gi-mal
34. ti-ši šu-šu LU...ṭa-am qa-am³
35. dūl šu-si giš-ka-silim...til-la
36. nig-ā-nu-gi-a⁴ la-ba-gub-bu-ne-en-na-mu
37. dug-gar nu-kus-ù ša-al-e me

23. In the lower land songs of pacification thou didst cause to be uttered...
24. Unto the upper land like a great...he approached.
25. From the upper land over Sumer beneficently a shadow he stretched.
26. Upon the violent foreign land far away...he stretched.
27. The doers of rebellion from the ways...he caused to stand aside.
28. .................
29. With a long song befitting royal power,
30. .......a meditation I will compose for it.
31. In writing thy laws² I will set forth.³
32. When the writings are set forth, ...........(?)
33. Gladness causing, prosperity causing.
34. .................
35. The weapon......of sweet voice
36. The unopposed which is not restrained.
37. He that tirelessly causes anarchy to depart, thou art.

¹ Sic! šu twice.
² Uncertain; cf. nig-ši-gi-na, SAK. 72, 38. The inflection ša after the verb mā-ar indicates a plural object.
³ Redactions of Sumerian laws existed before the first Semitic dynasty and served as a model for the great Code of Hammurapi; a fragment of such a code has been published by Professor Clay, OLZ. 1914, p. 1. See also Ni. 4574 in this volume.
⁴ ṭa-am occurs in lines 38 and 56, here after gi-gid(=malilu), flute. Also in K-L., 200, 17, lul-balag-a ra-dug ṭa-am ṭa-am, the word occurs in connection with a word for flute (tiqā). ṭa-am contains, probably, the element ta, second per. sing.
⁵ la la immortal; see II R. 36a 27 and SBP. 86, 28.
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38. gi-gid za-am za-am ga-mu-ši-ma-
    ar-ma-ar-šu
39. mu dingir-lugal sag-bi-ša    ě-a
40. ēn-lil nig-dūg-ga-ni šu-nu-bal-
    e-ne
41. mu ēn-ṭu uru nam-kud-da-ni
    lum3-bi nu-gūr-ra-[ni]
42. galu nam-kud-du-ni nig-gig
    saqar-ra-ka
43. mu dabbar maškim1 dingir-ri-
    e-ne
44. nig-lu-li-du-ma galu ba-ra-ma-
    ni-in-gar
45. sub-mu nig-nu-um-sig-sig-ga
    dam3 ba-ra-ni-dūg
46. dun-gi me sā nī-mal dirig-ga
    sīr-ra ma-ra-an-gāl
47. aṭaggāg-ga-gim läg-lāg-ga-
    mā
48. giš-dūr ki-gar: sīr-sāb'-ba-mu
49. sib me-nig-na-me qāğ-tîl-lî-
    lamā
50. nam-lugal? sal-tīd nin-ge-ni-
    dūg
51. mu nig-li-du-ma li-na......ba-
    gāl-la
52. lun ba-lag-na ĝe........-en
53. li-du-ma a-da-du......ge da-ma-
    al ga-tum(?)ĝe-dū

38. On the flute..... I will set forth
    (these matters).
39. The name of the divine king
    transcends all,
40. (The name) of Enlil whose fixed
cr are2 is not transgressed.
41. The name of Sin who a city
    fated, whose splendor is not
to be supported.
42. Whose curse the unclean purges.
43. The name of Shamash attendant
    of the gods.
44. My music let no man make.
45. My prayer which is unequaled
    let no wife utter.
46. Divine Dungi! 1. .....in song
    institute for thee,
47. Who as one clean and pious
    brings about purity,
48. Instituting culture. My chief
    song.
49. The shepherd who fulfills the
decrees as many as there be,
50. Royal power..... may care for
    faithfully.
51. When my melodies in future
days are.......
52. May the musician on his lyre
    .........
53. May my melody weeping.....
    ...dispel

1 The sign has one superfluous wedge at the end.
2 nig-dūg-ga = adāmmu, “fixed time in which things occur.”
3 lam in this passage has clearly the same meaning as the cognate lam.
4 For PA+DU instead of PA+DU gnumašed, see BM. 91-5-9, 279, 8; in CT. 6; and 88-5-12,
line 42, in CT. 4.
5 This form of the sign DAM is probably peculiar to the script of Larsa where this tablet
was apparently written.
6 sag > sab for the root sag is here found for the first time. Compare SBP. 96, 10 and 332,
9; also RADAU, Miscel. 17, 13.
54. sir-gid-da teg nam-lugal-la 54. In a long song befitting royal power,

55. bad-du-maš nig-bal-bal ge-im 55. .......a meditation let be.

56. gi-gid ȧ-am ȧ-am ge-im 56. The flute....let be.

4566

Liturgical Hymn to Libit-Ishtar (?) or Ishme-Dagan (?)

Ni. 4566 forms the upper left corner of a large three column tablet belonging to the group of historical hymns to deified emperors. The name of the king Lilazag has not the sign for “god” before it and the fragment contains no reference to his deification. Perhaps this particular king of the Isin dynasty never received this distinction. The name itself is new among royal names of the period and no alternative remains but to identify him with one of the unknown sixteen kings of the Isin dynasty. In the dynastic list Ni. 19797 the name of the fourteenth king has remained undeciphered for the tablet is badly weather-worn at this point. Hilprecht’s copy shows traces of a name containing not more than three signs and these agree admirably with lil-azag-ga, or perhaps ȧa is omitted. I have collated the line again and find the reading lil-azag possible but not certain. At any rate this name offers a possible identification and since the fragment obviously reveals a hymn to one of the kings of Isin, this seems to be a solution unless lil-azag be taken as a mere epithet of the king. In that case the fragment does not contain the name of the king.

1 Hilprecht, Bât. 29 pl. 30, published the reverse of this tablet on which the names of the sixteen kings of Isin stood. Poebel has given the entire text in PBS. V pl. iv.

The first sign resembles UR more than LIL. Both Hilprecht and Poebel’s copies are inexact. [The name of the fourteenth king is probably Ur-azag, since this name occurs in Ni. 13054]
1. *Lil-a3ag ab numun-i-i2 na-a3ag-
   ga mu-dug-ga sâ-a

2. šâb-ba a-lu3 lugal RU-TIG4 lugal
   qî-lâg-lâg-gi

3. é-malga-sud eri bâr *aqagin-na
   ni-in-šu-bu-un(?)

4. kur-sud-sud ešbar me-i-i ši-ša ka-
   šu-gâl

5. .......nun šag-lal-sud kalam-
   ma X5 kur-kur-
   ra

6. ........a-šu-gal šag-gig-ga nam-
   eri-tar-ri

7. dumu-sag dingir-a3ag-ga ki-el
   ama ba-â

8. é eri-a3ag šâb é be-in-
   gub

9. bara-za-ku be-in-
   gar6

10. 8 é ba-â. ............

Obv. II 9 mentions Hallab. On the reverse occurs the
goddess *Ama* of Agade for whom this king constructed seven
temples. The reference in Rev. 7 to a temple of the *Mul-mul*

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1 The same epithet is applied to Libit-Ištar, fifth king of the Ištar dynasty, *Zimmerm*, KL. 199, 4. Cf. Cst. 1378, 10 in BE. XXXI, *numun ma-ni-i*, “he exalted his race.” See also Ni. 7184, 19.

2 Or if these syllables are simply an epithet we may translate “the holy wind,” a reference,
to the divine spirit of the deified king.


4 Title ordinarily applied to the river god, *did-ia-RU-TIG*, IV R. 14 No. 2, 22; BL. No. 46, 8; SBH. 132, 40; CT. IV 33 33. See also BL. No. 69, 9.

5 The sign is REC. 447 = SAI. 3752. It has ordinarily a meaning synonymous with “canal,”
but here the sign obviously conveys a sense synonymous with “shepherd, guide,” and probably
recurs in the title *sag-X*.

6 See also *Historical and Religious Texts*, Cst. 1575.
contains the earliest mention of these astronomical deities. The Semitic translation is *ilāni sibitti* or the seven gods, *Zimmern*, Rt. 26 III 63; in astronomy *mul-mul* ordinarily designates Taurus. The seven gods who are designated by the words *mul-mul* are probably of astronomical origin and originated in a religious fancy concerning the Pleiades. They appear as seven small balls or irregular little figures on seal cylinders from the earliest period. Note for example *Ward's Seal Cylinders of Western Asia*, p. 132 No. 372, a seal with an agricultural scene and in the upper field the moon, Venus and the Pleiades. These seven balls recur in the glyptic and figured monuments of all periods and seem to have represented the Igigi or heaven spirits whose number was six hundred. The identification with the Igigi has been inferred from the correspondence between the symbols and the divine names on the rock relief at Bavian, see *Ward*, *ibid.* 392. The identification with the Igigi has been defended also for the reason that they are represented by the symbol *dingir V+11*, commonly taken for "god 7." But the figure 7 is never written in this way and the sign really means *ia×giš+giš* or $5 \times (60+60) = 600$. There is no evidence for the statement that the Igigi were seven in number. According to *II R. 25 b 69* and 39 No. 2 (Add.) the Igigi were eight in number, hence they probably are confounded and identified with the Pleiades. It is, therefore, probable that in practice *mul-mul* really represents the Igigi.

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1 *Hinke*, BE, Ser.-D Vol. IV p. 245, was inclined to identify these seven balls with the seven planets, a theory wholly impossible. Also the identification with Nergal in *Frank*, *Bilder* p. 29 is certainly erroneous.

2 See *Jensen*, KB. VI 587.
4563

LITURGY OF THE CULT OF ISHME-DAGAN

The remnants of Col. I refer to conquests of the king who in his own land secured obedience (gù-ur-e mà-mal, l. 3) and compelled the foreign land to submit (kur-ri ka-šu-gàl, l. 7). The disobedient he crushed (nu-še-ga šù-a, l. 9) and one line speaks of victories (šu-sig-sig-ge-dam 15). With line 19 begins the long series of intercessions to various gods which forms the greater part of the liturgy.

20. [May the god. . . .]¹ decree me prosperity.
21. [To my reign] prosperous years may he announce."

After a considerable gap in our fragment, Col. II line 3 begins with an address to the Moon-god. Addresses to Nusku, Ninurash, Shamash, and Innini follow and this series of intercessions ends with an appeal to various minor gods.

With line 21 of Rev. I begins a section which, if I understand correctly its obliterated phrases, contains a long address to the divine king by the liturgists and choir;² the king is referred to in the third person throughout. Noticeable among these phrases are the appeals to the king for the bestowal of wealth and increase upon the land. ġu-mu-un-peš-peš-e, "may he multiply;" sà-dúg ĝe-ni-tab-lab, "the regular offerings may he double;" . . . . mà ka-bar-a-gim ĝe-ni-bal-bal, "my . . . . like a pastor may he store up."

Of particular interest is the probable reference in Rev. II 17 to the nine children of Nin-KA-si. This goddess is entered

¹ The first intercession probably appealed to Enil.
² Note especially Rev. II 10. . . . tàgal-mà alad ĝe-ni-šar-šar-ri, "... in the temple of my king may the protecting genius make abundant."
in the theological list CT. 24, 10, 24 among the inferior deities of the court of Enlil, as in the abbreviated list II R. 59 Obv. 32 and SBP. 156, 46, 'gaš-tin-nam nin-KA-si-ra, where Nin-KA-si is identified with the goddess Gaštinnam, goddess of the vine. This goddess is probably identical with Geštin, or Geštinanna, sister of Tammuz. In any case Nin-KA-si is a vine goddess, who in SBP. 156 appears as consort of Pa-te-en-dug, lord of sacrifices (ša ni-ki-i), and under the original title Pa-geštin-dug(du)=mulu² ne-sag-gà-ge(ša ni-ki-i) the same god is entered in the official list immediately before Nin-KA-si, CT. 24, 10, 22, but here his consort is Ša-bil, or Šu-qaš, "she who causes to burn," likewise a deity that presides over sacrifices. Since Nin-KA-si follows immediately upon Šabil, both are probably the consort of Pageštindug and Šabil is but another name for Nin-KA-si, who is thus a vine goddess whose fruit is offered in sacrifice as well as the goddess that presides over the fires which consume the sacrifice. In this aspect of a fire goddess she is the sister of Gibil the fire god, IV R. 14 No. 2 Rev. 20. She ordinarily appears as a vine goddess, however, and in IV R. 14 No. 1, 26 is identified with her daughter Siriš, whose name became a loan-word in Semitic for an intoxicating liquor, and Nin-KA-si presides over the mixing bowl, IV R. 14 No. 1, 28. Her nine children are: (1) Siriš; (2) Siriš-kaš, a special kind of liquor; (3) Siriš-kaš-gig, "The black liquor siriškaš;" (4) Me-ğiš, "She of the terrible decrees," a title also of Ishtar bēlit ilāni, CT. 25, 30, 7, referring to Ishtar as patroness of government; (5) Me-azag, "She of the pure decrees;" (6) Eme-

1 Hardly to be read kurun-nam, although GAŠ-TIN has the Semitic value kurun, v. SAI.

2 King's copy has dumu, i.e., mar nīkī, but it is probably to be corrected to mulu.
teg, "She of seemly tongue" (lišan simti); (7) Kidurkaṭal, "She of the abode of festivity," referring probably to her connection with drinking liquors; (8) Nusīlig-ga; (9) Ninmad, Var. Ninmadim, II R. 59, 33. Ninmad is the original form. She appears as a goddess of purificatory rites, Gud. Cyl. B. 4, 2 and Myhrman, BP. I No. 4, 21.

Of these nine daughters five are patronesses of liquors. Nin-KA-si, as we have seen, is an epithet of Gaštinanna, the vine goddess, in SBP. 156, 46. In Ur-Bau’s Statue Col. VI 6 nin-KA-a-si-a is used as an epithet of Geštinanna. The element KA-si, KA-a-si-a, evidently has the meaning wine, liquor, or some similar meaning. A hymn to Nin-KA-si is published in Zimmern’s, Kulllieder No. 156. (See now Prince, AJSL, XXXIII 40–44.) She is the fourth patron of humanity in the Epic of Paradise and her father is Ea supreme patron of the arts, Zimm. KL, 156, 5.

This composition has passages which are strikingly similar to many in Gudea’s inscriptions. Its author evidently knew the literature of Gudea extremely well and one is impressed repeatedly by a similarity of style. Several centuries, perhaps a millennium, intervenes between Ishme-Dagan and Gudea, which makes the resemblance all the more remarkable.

1 So I would interpret this ideogram; one cannot refrain from comparing IV R. 14 No. 1 24, sal tuhk-tuk dagar-ra me-teg gar=šimmītu ilpēštu imum  Şa ana simitā šaknat, "The skilful woman, the mother who is sent to do what is seemly," a description of Nin-KA-si. For dagal > dagar, cf. dagar-ra (= rapšu), CT. 15, 10, 10; Zimmern, K-L. 15 1 21, and see especially Liturgies, p. xx n. 3.
2 Cf. Zimmern, Sharrat 9, 56 and RA. 9, 78. Perhaps la pīštu.
1. nigg-a-na mu-

2. giss-pitub imin-a 

3. |en-ju dumu-sag |en-lil-[lag-ge]|

4. gis-gu-qa nam-lugal-la......

5. bara nam-en-na sag-ga-

6. ud-sa-du-shu giss-

7. nusku sukka3 en-lil-lag-ge

8. gissdur nam-lugal-la 

9. kis-hur-ra abi ga-ma-an-

10. ki-gub-buni-teg-ga-ebi 

11. sag |en-lil-lag dagal-la-

12. nin-ura3 ur-sag kalag- 

13. nu-nam-nir2 enim-ma 

14. ka-sag-ga |en-lil |nin-lil-lag ma-

15. nam-lugal-la pal-mu 

1. Whatsoever things are named

2. May he with understanding of
the seven (numbers) grandly [adorn me].

3. Sin first born son of Enlil,

4. A throne of royalty......

5. In a chamber of ruling loftily [may....]

6. May he fashion unto far away
days a restless scepter.

7. May Nusku the messenger of
Enlil,

8. Into my hand a regal scepter place.

9. In Ekur oracles unto me may
he reveal.

10. Wheresoever I go, his awe may
he lend me.

11. The heart of Enlil like (the
heart of) a mother may he
make faithful.

12. Ninuraš, the valiant hero of
Enlil.

13. The divine prince of valor my
commands may make sure
for me.

14. A favorable word to Enlil and
Ninlil for me may he speak.

15. With royal power may he cause
my reign to be surpassing.

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1 ta-gi-in, I would compare with tam-gin in gis-bi tam-gin-dé, “to encourage his soul,” SBP, 328, 4 (instead of the reading ug-gi there given). tam = kin, CT. 12, 6, 46 and ta has the meaning kattu, “form,” probably from the same root. Also gin has the meaning kin. ta(n)-gin is probably one of those intensives made by compounding two roots of similar meaning, as mal-sar, sua-rig (IV R. 16a 62), sua-ru.

2 Variant of nu-nam-nir and ordinarily an epithet of Enlil, CT. 24, 5, 43; frequently of Ashur, V R. 3, 33; KTA. 14, 25; of Shamash, ZA. IV 245, 9. In this passage it refers to Ninuraš as in BA. V 644, 5.
16. nam-en-na ma-e ge-im-mi-?-en DA(d)-laq-mu ge-e
17. šu-šu-mu-da-gal-gal
18. maškim nam-lugal-ma ge-e
19. giš-KU-lig-ga kur-hur gam-gam-e
20. šu-zi-da-mu ge-ne-in-si
21. habbar nig-si-sá ka-gi-na ka-ma ga-ma-ni-in-gar
22. sa-tar-ru ka-āš-bar kalam-e si-sá-e
23. nig-gi-na sag-ga-šú šág
24. zi-da-tuk uš-ku-e3 erim-du ga-lam-me
25. šeš-ge šeš-ra nig-gi-na-sá a-a-ra
26. SAL+KU gal-ra ka-duğ-na nu-sá ama-ra IM-ŠU-NE
27. si-ig-ga kalig-ga-ra nu-mal-mal galu.............

Reverse I
1. á-tuk nig-šag-ga-na nu ag galu galu šab-nu-gar
2. nig-erim nig-á-šig-ga3 ga-lam-e nig-si-sá mā-mā

16. With lordship may he cause me to be . . . . . ; my helper may he be.
17. In Enki may he take me by the hand.
18. The protecting genius of my royalty may he be.
19. With a valiant weapon subduing the foreign lands,
20. A mighty arm, may he fill my faithful hand.
21. May the Sun-god place justice and righteousness in my mouth;
22. The judge, giver of decision, who directs the Land;
23. Who makes justice exceedingly good.
24. The transgressor (?) he pardons, the wicked he destroys.
25. To justify brother with brother to the father . . . .
26. Not to justify the slander (?) of a sister against the elder (brother) to a mother, courage he ensures.
27. Not to place the weak at the disposal of the strong a man . . . . .

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1 See F. Thureau-Dangin, SAK. 108, XVIII 17.
2 Variant of uš-kū-e = padā.
3 Cf. RA. 9, 112 1 13, and Nouvelles Fouilles de Tello, p. 214 ll 7.
4 mā-mā is an intensive formation from mā = banā.
3. ḫabbar dumu ḫnin-gal-e tud-da-a
   ṣa-la-ba₃-mā ṣe-ni-in-gar

3. May the Sun-god, son whom
   Ningal bore, my portion
   create.

4. ḫinni ni-an-ki-ge-a

4. He whom Innini, queen of
   heaven and earth,

5. nitadam ku-ŋu-ni-šú ṣe-en-pad-
   dé me-ën

5. As her beloved spouse has
   chosen, I am.

6. mîr- gin-na-mā la?-la7 ṣu-mu-
   ści-in-ag

6. For my......luxury may she
   create.

7. iga nam-til-la-ka-ţal ṣu-mu-ści-
   in-bar

7. With a joyous eye of life may
   she look upon me.

8. sag-di ū-ug-ga-ni mā-a-šū ṣu-mu-ści-
   in-ţig

8. Her blazing form upon me may
   she cause to shine.²

9. n̄a3 ṣa-nad gi-in-na ṣe-bé-in-gin(ën³)

9. May she establish for me a
   couch secure.

10. gé-ţar-ra ud-sud-sud-ma]-mā,

10. In the mysterious sanctuary to
   create me length of days,

11. nam-en nam-ţugal-da bab-e-a-mā

11. To add the office of high priest-
   hood unto regal power for me,

12. é-an-na-ka muš-nu-tùm-mu-mā

12. That in the "House of Heaven"
   the serpent rob me not.⁴

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¹ gâlaba occurs in business documents of this period in the sense of "property derived from an inheritance," CHiera, PBS. VIII 18, 7: 15, 5 and Poëbel, BE. VI 36, 6.

² In lines 4-8 Innini is described as the consort of the sun god. Ordinarily the consort of Shamash is Ajā, who is by origin perhaps a personification of the sun’s light. She is in reality a special aspect of Innini in her rôle as queen of heaven and a light goddess. The theologians of the late period identified Ajā with Innini-Ištar, GT. 25, 10, 12-33, and our text proves that the idea belongs to the classical Sumerian period. On the whole subject of Innini as a goddess of light and her connection with the sun god, see Tammuṣ and Ištar, 96 ff.

³ en is probably a phonetic indication after the sign DU to read gin or gen-šu.

⁴ This reference to a serpent adversary is unusual and is referred to but once in other Sumerian literature: a passage in Gudea Cyl. B Col. 10 refers to a serpent who is prevented from robbing the mother of Ningirsu of the goats’ milk by which she feeds the “leading goat.” Here the serpent is the traditional adversary of the prehistoric earth goddess, represented as a patroness of goats who feeds the young goat Ningirsu. The tradition of the serpent adversary probably reveals itself in the story of Gilgamesh from whom a serpent stole the plant of life, see the Epic of Gilgamesh XI 304. The same tradition has found its way into Hebrew legend, and the ancient version of the temptation and fall of man in Genesis 3 represents the serpent as the moral adversary who brought about the loss of immortality. Evidently the tradition of the serpent, incarnation of evil and all hostility to mankind, permeates Sumerian religion and was transmitted to the Hebrews. The hostile character of the serpent must not be confused with the beneficent serpent symbol of the mother goddesses and other vegetation gods. Serpent worship, which forms one of the important features of ancient religion, is of course based on this latter aspect of ophidian tradition. See for the ophidian worship, Tammuṣ and Ištar, Chapter III. [See now Ni. 7184 Rev. 21.]
13. ki-unug-(ki) ga am-gim ...........
14. kullab-(ki) me-lám-mu dūl-lú-da
15. enim-aqag nu-kür-ru-da-ni ge-bé-
   in-dág
16. 3en-ki 3nin-ki 4en-ut 5nin-ul
17. 3a-nun-na en nam-lar-ri-bi
18. dingir utug nippur-(ki) alad
   erek-ru-ge-ne
19. dingir-gal-gal-e-ne6 a nam-mu-
   nun-lar-ri-eš-a7
20. ge-ámb umun-kür-ru-ga9 ge-im-
    mi-in-dúb-éš
21. 3iš-me3-da-gan dumu 4da-gan me-
    en
22. 3en-lil lugal kur-kur-ra-ge
23. .......... ru úr-ra–
    ta
24. .......... 3u-gi-e ge-bé-in-pad-dé

13. That in the land of Erech like a
   wild bull. .............
14. To cover Kullab with my glory,
15. An holy command which is
    unchanged may she utter.
16. May Enki and Ninki, Enul and
    Ninul,
17. The Anunnaki, lord(s) who de-
    cree fate,
18. The divine spirit of Nippur and
    the protecting geniuses of
    Ekur,
19. The great gods who determine
    oracles,
20. Crush the pride of the hostile
    ruler.
21. Divine Ishme-Dagan son of
    Dagan thou art.
22. May Enlil lord of the lands
23. Who in ........
24. ............ choose.

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1 The sign is the šešig of UR and is to be identified with Br. 6964 where the sign has also
the regular gunification at the left. The sign either šešig or šešig plus the gunification has
the values dul, dun “to cover” and ligir “prince.” For this sign see also ZIMMERN, Kullieder,
199, 41 and POEBEL, PBS. V 125, 5. See also RADAU, Miscel. No. 3, 27; PSBA. 1913, 278 ff.
CHRISTIAN, WZKM. 1911, 143.

2 ul for mul, see SBP. 150, 7. These titles of Enlil and Ninlil refer apparently to the stars,
a sphere wholly foreign to the powers of the earth gods. Perhaps this idea is based upon a
 tendency towards monotheism.

3 The ĝigig are probably referred to here.

4 On this inflection of the subjunctive, see §221 and ibid. note 3.

5 ge-am occurs also in the title of Enlil, 3e-um-gi-na, CT. 24, 22, 105. A connection with
 ĝen, ĝan, abundance, suggests itself and the reading ĝe-a-an may be preferable.

6 ga, indirect construct for ka.
FRAGMENT OF A LAMENTATION ON THE DESTRUCTION OF UR

OBVERSE

1. ud-ba ud urru-da ba-da-an-gar
   uru-bi(?)[še-âm-du]
2. a-a ūnann uru dim-dâl-dâl-da
   ba-da-an-[gar]
3. uku-e še-âm-du
4. ud-ba ud kalâm-da ba-da-an-kâr
   uku-e še-âm-du
5. uku-bi šika-kud-da nu-me-a bar-
   ba ba-e-si
6. bâd-bâ gu-nin3 hâskalî im-ma-an-
   gar-gar uku-e še-âm-du
7. ...... gir-gâl-la ba âd-a im-ma-
   an-B.A.D
8. ...... a-ba sag-bal-e ba-ab-gar
9. ...... âd im-ma-an-gar-gar......

1. At that time the spirit of wrath1
   upon the city he sent and
   the city lamented.
2. Father Nannar upon the city
   of master-workmen sent it,
   and the people lamented.
3. At that time the Word hastened
   upon the Land, and the people
   wailed.
4. Her people without water jars
   without her sit in humiliation.
5. Within4 her reed baskets are
   thrown in the ways and the
   people lament.
6. In her... an usurper exercised.
7. In her... corpses were placed.

1 A synonym of enem=amatu, "the word." See SBP. 98 n. 7.
2 dim-dâl-dâl is probably a plural (Sum. Gr. §124) of dim-dâl=dim-gul=TAR-kullu, Syl.
   b 284 and note also dim-gul gloss on MA-MUK, CT. 25, 4, 8. The original word appears to
   have been dimgul=TAR-kullu, and later dim-gal, Br. 2759, SAI. 1873, SAK. 270. The
   Assyriologists usually render the loan-word by tarkullu, DELITZSCH, H. W., 369 and Muss-
   Arnolt, Lexicon 359 or tarkullu, ibid. 1193. TAR may have the value dim and the word should
   be l/dimgaller, "cable of a ship," or "mast of a ship," and this is the only meaning hitherto
   assigned to TAR-kullu. The word, however, like markasu (see RA. 12 p. 82) has also the
   meaning, master workman, leader, chieftain. Note dim-gal=markasu, Syn. of ummânu,
   "master workman," RA. 12 p. 82, and Gudea, Cyl. A. 22, 11, dim-gal-gal ka-a mi-ni-sig-siç,
   "The master workmen placed it in the earth." The goddess Gunûra is dim-gal kalâm-ma-
   TAR-kul-li màtim, "leader of the Land," SBP. 160, 13. Ishtar is the dim-gal, "directress" of
   Babylon, SBH. 97, 65. ûNamûrašâ is the dimgul-an-na, chieftain of heaven, 11 R. 57b 56
   and dimgal kalâm-ma, "chieftain of the Land," ibid. 59.
3 For kunin=kunin, kuninnû, kuninnâtu, "a reed vessel" usually employed for mixed
   wines. gi-nig-kas-su-ru-â=(lânû) kuninnâtu, Syn. manâqu, vessel for mixed wine, CT. 14, 47,
   BM. 43, 339, 15; 11 R. 22 No. 1 Rev. 8, Syn. Sûtuâku, basket. ku-nî-nû in a list of synonyms
   for pisannu, vessel, is explained by pâi-[lu-û], reed basket, K. 10452, 14 in CT. 18, 20.
4 For bâd-ba contrasted with bar-ba, cf. bâd-bi and bar-bi, BL. p. 117, 10.
Reverse

1. urú ud-dê am- gul-e

2. giš-gi-gâl1 ki-šub-gû-da-kam

3. ama ñin-gal uru-(ki)-ni2 nu-bê-
   sub-ba

4. bar-ta ba-da-du

1. The city the spirit of wrath destroyed.

2. The interlude of the strophe
   (is as follows)

3. The mother Ningal her city
   inhabits not.

4. Without she wanders.

4568

Hymn of Samsuiluna to Statues of Lions and His Own Statue

This hymn to the statues set up by Samsuiluna is not complete on the tablet 4568. Another tablet in the same collection, which I know only from a copy placed at my disposal by Dr. Poebel, has the whole of 4568 on its obverse; the reverse continued the hymn but only a few signs are preserved. We have, therefore, no means of determining the length of this composition unless some scribal note can be made out on the reverse of the duplicate.

This hymn is particularly interesting, since the same event is mentioned in the date formula of the sixth year of Samsuiluna, which is most fully preserved on the contracts, Strassmaier,

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1 For giš-gi-gal=miḫir ša šamari, see Zimmern, Istar und Šallu, p. 6. In all the known examples of this liturgical note the interlude of two or three lines is separated from the ki-šub-gû by lines. Here the interlude or choral reflection apparently ends the liturgy, which is contrary to all known rules of liturgical practice. ki-šub-gû, the ordinary word for "strophe" (šêru, see Zimmern, ibid. p. 5), is followed by da which occurs only here. The word is often shortened to ki-šub, and ki-nû, see BL. p. xlvi.

2 The city Ur is meant and the reference to an usurper in Obv. 8 leads us to suppose that the calamity referred to is none other than the invasion of the Elamites who seized Ibi-Sin, last of the rulers of the dynasty of Ur. A lamentation on this event was published in my Historical and Religious Texts 6-8; according to that text Ibi-Sin was taken captive to Elam.
54 and 62. Short variants will be found in Poebel, BE. VI, p. 70, to which add Poebel, No. 26.

\[mu\] Sa-am-su-i-lu-na lugal-e babbar marduk-e-ne-bi-da\-ge nig dim dim ma bi al in-na an du uš-ám alam sub sub bē alad gushkin aš aš bi ta babbar igi babbar šū šag-iš (igi marduk šū) ki gub ba ne-ne mi ni in gi na, "Year when Samsuiluna the king, whose deeds Shamash and Marduk have extolled, a statue in an attitude of prayer and animal statues of gold upon their foundations in Ebabbar before Shamash and in Esagila before Marduk established."

1. sug-me ĝu ušum-gal nam kal a 1. Terrible form governor of valor,
2. til dul la sag di lag ga na ima ši in bar 2. Whose brilliant form shines upon all living things.
3. nam lag ga ni šū la la na an ši in ag 3. Because of his beneficence plenty is created.
4. alam ši a ni šū dug li ima ši in il 4. Because of his radiant statue prosperity is made complete.

1 For this peculiar form of the conjunction bi-da or bi ta attached to the plural ending ene, see also e ne bi ta in the date formula of the 34th year of Hammurapi. ge marks the subject.
2 This compound verb is formed from the root al, lofty, and the intensive suffix dug > du; us is the plural inflection and dm the sign of a dependent phrase. al is connected with il = šu, see Sum. Gr. p. 202.
3 See Poebel; Strassmayer has apparently NE. i.e., gil?
4 The sign ušum is expected here but the text has gir clearly.
5 This is the first example of the sign SUH with the gunification at the left, REC. 294.6242
6 Note the unusual gnu of LAGAR = dul, and see RA. 13, pt. 111 Bibliographie, for this sign. til dul = balat nabnim; for dul = nabnim, see Sum. Gr. p. 211. The sign employed here has properly only the value du (REC. 233), but it is confused with dul, REC. 277.625
7 bēnu namru, v. SAK. 214 f. 16. The scribes themselves appear to have been uncertain concerning the sign di for which they frequently write ki; di, however, is the original and correct reading since it is the well-known augment, dug, du, da, di. Note sag = ti mu and sag di = ti mu. Also sag du ga = bāšū, begetter, a word certainly connected with bēnu, form. See Sum. Gr. § 153. For sag di see also Ni. 4565 Rev. I 18. The scribes appear to have confused sag di with sag ki = pātu, front.
8 Here infixed ši reproduces a causal ša, a rare usage of this infix, see Sum. Gr. p. 145 above. in is obviously a mere euphonic element.
9 The sign is REC. 34 not REC. 48 which alone has the values si, sa (RA. 10, 77, 40) = šig, sag = bānā, šāmu, etc. But here the scribe has again confused his signs. A reading gūn a is also possible, a value given to both signs, CT. 19, 31 b 3 and 12, 9 a 17. For gūn = bānā, v. CT. 24, 31, 86 = 25, 26, 21, etc.
10 Cf. dug li mu til ta, "joy he completes not," SBH. 101, 50.
5. bal-a-ri-ni-šú "im-ma-an-ši-gub

6. den¹ kal-la-bi šag-im-ma-ab-túb-bi

7. šag-gú-bi - gi-a-na² "im-ma-ab-nigin-e³

8. an ukkin-lugal-ra ka-mu-un-dar-dar-ám¹

9. ú-mu-un na-ám-zi⁵ ţi-ba-ám kı-gál ám... dam

10. sa-am-su-i-lu-na šu-ba si-a⁶ máš-giš-i-de-kar-kam⁷

11. i-gi mu gim-ba-ma bē-tūm du-ři-šú li-is

12. i-ţi-em⁹ āg-dūg-KA+NE.¹⁰ a asilal da-ra-ab-si

13. kalama gú-ri-a¹¹ gūb-dar¹² ma mu-ra-an-ag


5. Over his transgressors he has been established.
6. Whose precious presence appeases the heart.
7. At whose repentance there is forgiveness.
8. Lofty one who to the assembly of kings renders decision.
9. Lord that knows fate... obedience...
10. Samsuiluna, the pure, the brilliant... the seer.
11. My eyes... are lifted(?)... to bestow life forever(?)
12. ......... I will fill thee with rejoicing.
13. The land to obedience I will reduce for thee.
14. Samsuiluna thy champion am I, who enriches the land.

¹ For the reading den, gen, see SBP. 12, 29.
² šag-gú-bi-gi-a, literally "the returning of the waters to the bank," the restoration of normal conditions of a canal. The literal sense occurs in Gudea, Cyl. A. 1, 5. The figurative sense appears to be "the return of the affections to their normal state," to repent. This meaning occurs in šag dūg-ri-ne gú-bi-gú-a-dm, "the hearts of the gods returned to their bank," i.e., they repented, Cyl. A. 25, 21.
³ Literally "(God) is made compassionate."
⁵ Cf. SBP. 276, 1.
⁶ See note on line 4.
⁷ Cf. i-gi kar-barā.
⁸ Cf. for this line, Bilingual of Samsuiluna, 27-31.
⁹ For i-dim, wailing(?). Note li-du=ţumāru, a synonym in line 24.
¹⁰ This sign occurs also in the Berlin Astrolab, Hemerologie, I. 27, where it is rendered by "Gūbird, fire. Also dKA+NE=Gūbird, WEIDNER, Handbuch 86, 4. See also MVAG. 1913, 2 p. 71 l. 84. In K. 8503 Obv. 3 (=CT XI 28) the Sumerian value is... al-gud(?)=lībbatu, anger. See below, line 24.
¹¹ Variant of Gū-ur-a; MEISSNER, SAJ. 484.
¹² Cf. nam-gūb-dar in PBS. V 25 V 39. In line 20 the phrase recurs; ma is not wholly certain. The sign appears to be MEISSNER, SAJ. 3752.
¹³ Sic! Read ē-gal.
¹⁴ Vār. šár-ra-da-ši, being the suffixed conjugation to indicate a relative phrase. The form šár-ra-en-e is the gerundive participle in the status rectus. See Sum. Gr.: §210.
15. mu-uš-mis-šáq-ga-zi ni-me-en
    nam-en-nu-un mu-ag-e-en
16. ṣag nam-lugal-la-šú ul-šú³ gub-
    bu-da-ni³
17. kalama nam-lugal-la-šú nam-dug
    mu-un-kud
18. ur-gal alad alad mu-ne-en-
    sig
19. an-ta-ne-ne da³-gál ag-dé
20. bal-a-ri gu-ri gub-dár-ag-dé
22. gub-bu-ne-ne-a sa-am-su-i-lu-na
    ba-gub
23. siš-gar-açaq-gi-e-ne ni-da-e-ne
24. li-du áq-dúg-KA+NE-a mu-un-
    uš-ne-ne
25. bal-a-ri gu-ri mu-un-ti-ti-ne
26. me-en-ne ga-ša-an an-na alad-
    šáq-ga-me³
27. ili-du il-la sa-am-su-i-lu-na me-
    en-ne-en
28. me-en-zi-en bal-a-ri-zi-in³ gid-
    dúg-ge

15. I am thy strong prince the
    pious; watchful care I exer-
    cise.
16. Who at the head of kingship
    joyously has been placed.
17. For the kingship of the Land
    with a good fate he has been
    destined.
18. Lions as protecting spirits he
    dedicated.
19. Their loftiness to make fearful,
20. The transgressors to reduce to
    obedience,
21. Innini with a true arm estab-
    lished.
22. At their left Samsuiluna has
    been placed.
23. Their holy praise, their fear,
24. They .....................
25. The transgressor in obedience
    they will cause to live (dwell).
26. They are the propitious spirits
    of the queen of heaven.
27. A group of lions, object of
    adoration of Samsuiluna, are
    they.
28. Your transgressors ye destroy.


Edge. *şag-lal-lā* alam *nu-un ki-tag-tag-i mu-ma-al*

Edge. The hymn to the protecting* statue(s) which has (have) been set up is not finished.

**LITURGY TO ENLIL, SERIES babbar-ri babbar-ri-gim, NI. 497**

This fragment (originally numbered Khabaza 15–8, 1888) forms the top of VAT. 1334+1341 published by ZIMMERN, KL. No. 12. The obverse of 497 completes the beginning of KL. 12 obverse I and II. The reverse of this fragment completes KL. 12 rev. II to the end. It also contains a portion of the liturgical note which ended the last column. KL. 16 joins the reverse on the right and contains also the beginning of a few lines of the end of KL. 12 rev. I. This series, built upon an old song, babbar-ri babbar-ri-gim te-ga-bi zal, resembles, both in title and literary construction, the late series *babbar-gim ê-la* of which we have the second(?) tablet in Assyrian*.

---

1 For the root *du=kalā* to restrain, compare on the one hand *dā=ne‘u*, CT. 19, 11b 24, and on the other, *DU=kalā*, Br. 4886, Sal. 3332. The sign *DU* in this sense was read *gin* by me in *Sum. Gr.* 216 on the basis of *gi=ne‘u*, p. 215. In any case *gub* means *kalā*, v. ZA. 10, 197, 16 *šag si-sā gub-ba=kūsir lībbi liktī*, "May contentment of heart abide," where *liktī* is a syn. of *lītiš*. Note also *nam-ka-gar gali gali-ra in-na-gub-bi-el*, "Man against man restrains complaint," STRASSMAIER, *Warka* 34, 16: *ba-an-gub-ba*, it is restrained, *Zim. K-L.*, 26 Rev. III 3. However, *dā* has probably this sense here and note *dib, dub*, to confine, seize, *Sum. Gr.* 209, 211.


3 For *nun*, protector, v. CT. 16, 7, 243 *nu-un-ma še-a*, "my protector may he be." Also the noun formation with *nin > in > en*, in *en-nu-un=mašartu*.

4 IV R. 11 is certainly not the first tablet of this series as I supposed in SBP. 246. If this were tablet one its first line should agree with the title *babbar-gim ê-la*. But its first line is the beginning of another Enlil song, see SBP. 238, 1.

5 IV R. 11.
and Neo-Babylonian\textsuperscript{1} interlinear versions and a Neo-Babylonian version of the fifth(? tablet.\textsuperscript{2} Col. I of our tablet contains two melodies. Col. II consists of the melody $\text{dâmgara bâdakûr dûaka-nâggallu}$, which also forms Col. I of tablet two(?) in the allied series $\text{âbabbar-gim ë-ta}$. The fourth melody consists of a long litany filling Cols. III obverse and Col. I reverse. This melody is one of those movements based upon a liturgical phrase forming the opening line, which is repeated after the titles of all the important gods of the pantheon. Unfortunately this refrain is no longer preserved here. The most well-known “titular litany” is that used in the fifth tablet of the weeping mother series SBP. 150–167. Here the liturgical phrase is $\text{šâ-ab u-mu-un mu-un-tug-e-en-ne ul-li-eš}$, “The heart of the lord we will pacify with praise.” After three more lines which vary this \textit{motif},\textsuperscript{3} the litany begins a long list of titles each replacing the word \textit{umun} “lord” by the name or title of a deity. A titular litany was used as the next to the last melody in KL. No. 8 and KL. No. 11, but here also the liturgical \textit{motifs} have been broken away. At the top of Reverse II continuing to the end of Col. III began the intercessional psalm called in the late liturgies the \textit{eršemma}. Our tablet, therefore, represents one of the few known examples of a series not entirely compiled from older songs, but having a creative element. The titular litanies and the intercessionals were creations of the liturgists of the Isin and early Babylonian schools who usually constructed these series by simply compiling old songs for musical and religious effect. The later liturgies generally

\textsuperscript{1}SBH. No. 33. See SBP. 237–47.
\textsuperscript{2}SBH. No. 39. This tablet almost certainly belongs to the series $\text{âbabbar-gim ë-ta}.$
\textsuperscript{3}See Bab. III 249.
end the section before the final song or intercession by the rubric:

\[
\text{sub-be še-ib è X ki-de-en-gi-gi} \\
\text{ki-šu-bi-im balag gù-de}^{1}
\]

This rubric may have been used here and in KL. 8 and 11. We should expect it at the end of Rev. 1. It is just possible that the last sign on KL. 16 right column is the beginning of the word *sub*, in which case we have this rubric already in the classical period. If we may assume that this advanced type of liturgy already possessed the complete terminology of the late period, then the intercessional should be called an *eršemma*. See BL. XXXVIII and SBP. 174, 53, etc.² Note especially that the intercession and recessional of the late series to Enlil, which so closely resembles the last melody here, also ends in this way, BL. p. 51. At any rate our tablet does not give the name of the series at the end as do the colophons of all the late series, so we may infer that this scribal method had not been adopted in the early period.³

<table>
<thead>
<tr>
<th>Ni. 497+VAT. 1334. etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. babbar-ri babbar-ri-gim te-ga-bi-zal</strong></td>
</tr>
<tr>
<td>1. Like the sun, like the sun his approach illuminates.</td>
</tr>
<tr>
<td><strong>2. mi-ri-ri-gim te-ga-bi-zal</strong></td>
</tr>
<tr>
<td>2. Like lightning his approach illuminates.</td>
</tr>
</tbody>
</table>

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¹ See BL. XLV.
² BL. p. 123, 9; SBP. 195, 72.
³ ZIMMERN, KL. X introduction to No. 12 on the basis of a copy by RADAU, has already discovered the connection between 497 and VAT. 1334.

⁴ According to IV RAW. 11, b 50, a similar series to Enlil was known as *babbar-gim i-ta*, "Arise like the Sun-god." Such also was the title employed for this series by the catalogues of series in the Neo-Babylonian period, IV R. 53 L 5 *babbar-gim i-ma*, and the old *eršemma* from which the series arose has the same title (*babbar-gim i-ta*) in the great catalogue I11 16. A small catalogue published by LUCKENBILL in AJSL. Vol. 26, has in line 8 this title in the
3. UDi e-lum-e mu-un-zal-a-ri² 3. Babbar the exalted illuminates.
5. am-e uru e-en-zal-a-ri 5. The bull the city illuminates.
15. ³š-e₃₃ sag-il-la e-en-zal-a-ri 15. The brick-walls of Sagilla he illuminates.
16. ud muaš til-e ud gin til-e⁶ 16. Spirit that brings the youth to extremity; spirit that brings the maid to extremity.

form ḫbabbar-gim ud-da-im-ta. The same series appears in the catalogue IV R. 53 l 35 with the addition of bar-₄ and this occurs also at the end of K. 3264, see SBP. 237. [This term bar-₄ occurs as yet outside the catalogue I 34-39 only on K. 3264 and seems to indicate that a well-known series has been rearranged.] The titles of series are invariably identical with their first lines. The idea in the title of our liturgy seems to be nearly identical with the title of the other Enlil liturgy ḫbabbar-gim é₃₆a.¹

¹ The restoration [dingir]-babbar which would make “God Shamash,” a title of Enlil does seem probable. Enlil is obviously connected with light in these lines and his father-mother names en-ul, nin-ul, en-mul, nin-mul connected him with the stars probably as the son of Anu. Note also the N. Pr. ḫSamaš-Enlil, “Shamash is Enlil,” in an unpublished text.

² For the emphatic verbal ending ar-i see BL. 107 and SBP. 10, 11-12.

³ This restoration is not justified by the parallel passages for the names of secular buildings do not occur in liturgies. The egalla or ekalla, “palace” at Nippur recurs frequently in the documents excavated there, see Expository Times XX 457.

⁴ So traces by ZIMMERN, KL. No. 12 1 2.

⁵ Eulmaš was the temple of Anunit in Sippur-Anunit or Agade, see TAMMUZ AND IŠTAR, 98 ff. It is, therefore, probable that e-nun renders here the Semitic name Anunitum.

⁶ Here begins a passage to the Word or Spirit of Wrath which occurs also in SBH. 95, 19 ff. = SBP. 187, 19 ff. where it forms part of the second tablet of a weeping mother series.
17. Spirit that destroys the stalls; spirit that desolates the folds.
18. Possessor of wisdom, spirit whose intentions are not discerned.
19. The stall it destroys; the sheep-fold it desolates.
20. Small and great it slays.
21. Upon the youth it arrives and that youth wails aloud.
22. Upon the maid it arrives and that maiden wails aloud.
23. The great mēsu-trees it sweeps away.
24. Spirit that reduces all things to obedience.
25. The word of Enlil rushes forth and eye beholds it not.
26. The lord of the lands....
27. Lord of the faithful word....
28. The father of the Land....
29. The shepherd of the dark-headed people....

1 Var. has another emphatic particle nam; da prefixed passive particle.
2 Var. mu-dm-da-ab-gi-gi.
3 Var. māš-a-[na] nam-mi-gub.
4 Var. mi-a-na.
5 Var. e.
6 Var. gū-gūr-nu. For gur, gurgur, gugur, to sweep away, see Sum. Cr. 219 gur. 1.
7 These signs correspond to KL. 12 l 16. Here the tablet certainly had a line to separate the first melody from the second. Line 27 probably contained an interlude, or, if no interlude was used here, then it represents the first line of some melody. That the first melody ended here seems evident from the fact that line 25 is the end of a melody on the variant SBH. 95, 37 and also SBP. 40, 35 ZIMMERN, KL. X, states that KL. No. 33 I, which contains the ends of lines ending a-ri, is a duplicate of the end of this column, but this is not probable.
8 Here stood the first syllable of the verb form at the end of lines 27-8; the verb ended in dē or ne, or bé. This syllable followed the seven names of Enlil as an abbreviation; cf. for this form of melody SBP. 102, 112, 120; BL. 111, etc.
33. [i-dé-dē ni-le-na...]  33. He of self-created vision...
34. [am erin-na sá-sá...]  34. The hero who directs his host...
35. [ù-lul-la dúr-dúr...]  35. He that quiets the strength of rebellion...

Here followed about five lines concluding the melody and the end of the column.

COL. II

1. dam-ga-ra ba-da-[kúr dú-a ka-
    nag-ga al-lú]  1. The shepherd is estranged, all the Land is terrorized.
2. urú-ta dam-ga-ra [ba-da-kúr dú-
    a ka-nag-ga al-lú]  2. Against the city the shepherd is estranged, all the Land is terrorized.
3. mu-lu-sir-ra² ëš [nibrú-(ki-)ta ba]  3. The master of threnody against the abodes of Nippur is estranged.
4. še-ib ê-kur-ra-ta [ken-úr³ ê-nam-
    ti-la³ ba]  4. Against the brick-walls of Ekur, of Kenur and Enamtila he is estranged.
5. še-ib ê zimbir-(ki~)[ta ëš ê-bar-ra ba-
    da- kúr]  5. Against the brick-walls of Sippar and the abode Ebarra he is estranged.
6. še-ib tin-tir-(ki)-ka-[ta ê-sag-il-la ba]  6. Against the brick-walls of Tintir and Esagila, etc.
7. urú-ta ù-mu-un-bi [na-âm-ba-da-
    an-tar]  7. Against the city whose lord has cursed it.
9. urú ù-mu-un³[bi li li-bé-in-tar-
    ra-bi]  9. The city, whose lord no longer guides its destiny,

¹ Var. SBP. 238, 1 kar.
² héš širbi, here a title of Enlil as the one who caused the lamentations of Nippur. The same title is applied to Gula in KL. 25 11 7.
³ Sic! an error of dittography.
⁴ Chapel of Ninlil in Ekur.
⁵ Chapel of Enlil in Ekur.
⁶ Ninlil.
⁷ Text e-en which is probably erroneous.
10. ù-mu-un-e ḫ[mu-ul-lil-li lil-la-ās
tu-ra-bi]¹
11. mulu er-ra-ge er mu-ni-ib-šēš-šēš
12. mulu ad-da-ge ad-|[du mu-ni-ib-
gar]
13. mu-dūl-3-di gīš-gir-3-mu-ni-ib-
[dug?]¹
14. sīb-bē gi-er⁴ mu-ni-ib-ne⁵
15. gudu gīš-asilal-lā⁶ nu-mu-ni-ib-bē
gala-a⁷ a šag-ṣu nu-mu-ni-ib-bē⁸
16. gudu-bi dug-li-da⁹ ba-ra-
17. en-bi mi-pār-10ta ba-ra-
18. ù-mu-un-bi nu-mu-un-til ga-ša-
[ān]-bi nu-mu-un-til
19. ù-mu-un-bi nu-mu-un-til ga-ša-
20. u-mu-un dim-13ma kur-šū ba-
21. [ga-]ša-[ān]-bi⁰ dim-ma¹³ kur-šū ba-

10. Which the lord Enlil surrendered
to the winds.
11. The mourner mourns.
12. The wailer beats himself.
13. The herdsman hastens in
distress.
14. The shepherd sits down to play
the reed of weeping.
15. The anointer commands no more
the atonement.
16. The psalmist commands no more
the "How long thy heart?"
17. The anointer departs from his
riches.
18. Her high-priest from the dark
chamber¹¹ has gone forth.¹²
19. Her sovereign remains not; her
queen remains not.
20. The lord cried aloud and rode
to the mountains.
21. Her queen cried aloud and rode
to the mountains.

¹ Here begins KL. 12 11 = SBP. 238, 19.
² mudal < mudar = ḫaltu, staff, Sum. Gr. 229. Here used also for shepherd. This word
goes back to mu-ur = Gš-BU = muddl, gāšītu, maštā, gīšī, all words for pole, baton,
staff, Voc. Berlin, 2559, Col. IV (unpublished). The variant has the ordinary word for
lord, mulu; cf. SBP. 238, 25; 66, 16; SBH. 77, 24.
³ Var. gīr-gir; the root is gīr (1), hasten, be nervous, gāšītu; this fixes also the original
sense of ḫḫu, tread, hasten.
⁴ Var. er-ra.
⁵ me = nad.
⁶ Var. gudu-bi asilal-lā = ḫaṣṣu duḫḫu, v. Frank, Religion, 64 n. 147.
⁷ Or lagar, labar, see Bl. XIX 1.
⁸ Var. ib.
⁹ Var. ia.
¹⁰ Var. par.
¹¹ ḫībar usualy indicates a stage of the ḫigurat. See RA. 11, 109.
¹² Here the later version has an insertion concerning the psalmist, v. SBP. 240, 37.
¹³ Var. idim-ma-ra [sic].
¹⁴ Var. a.
¹⁵ Here begins KL. 33 11.
22. ka-a₁ kun-bi mi-ni-ib-ŭr-ŭr-e²
23. dar-ğu₃e gu-il-la im-la-di-di-e₇
24. šdb-bi il-la-ām bar-bi il-la-ām
25. šdb-bi si-ga⁵ ni-gul-gul-e
26. šdb-bi mu-ğu₂ súr-ra³ mulu im-la-ne-a⁷
27. mar(?) - maq-bi₁⁸ ki-1ba-i-ni-gid-
da
28. . . . . . . . . mu maq-bi i-ra in-dib
29. . . . . an-gú-ab-bi ba-gaț-gaț
30. . . . . . . . . ba . . . .

This melody must have continued for at least ten lines. At the end of IV Raw. 11 Col. 1 a break of at least twelve Sumerian lines must be assumed if the melody ended at the bottom. Also at the end of SBH. 62 a break of similar length must be conjectured.

1 For this reading of NAR-A, see THOMPSON, Reports 103 Rev. 9.
2 SBP. 240. 45 ri; SBH. 62, 21 and 92b 20 ūr-ūr-ra. On this passage see Sum. Gr. 254 (ur 12).
3 KL. 12 II 15, 33 II 3 and SBH. 62, 23 have ri; on the other hand, IV R. 11a 47 and Nip. 4561 II 4 have gu which is obviously the true reading. See also SBH. 92b 21.
4 Var. de-de-e. See also SBH. 92b 21.
5 Cf. SBH. 92b 6.
6 So also KL. 33 II 5; SBH. 92b 7, but IV R. 11a 51 ni-si-ga = ni-siq = ur-palu, ir-pitu. This form yields the true reading of IM-DIRIG and also establishes the word ni, ni for wind.
7 Here SBH. 62, 29 IV R. 11a 53 = SBH. 92b 8 have e-dé-bi gu-l-a ni-gul-gul-e, v. SBP. 242, 53.
8 Cf. SBH. 92b 9, mu-ğu súr-ra-ra = bēl sīrēn i bēli.
9 Probably for im-la-ni-e-a = ušša-lumati
10 mar-maq=tublu? Cf. i-e šid-lal=tublu SBH 92b 24 and maq=tublu II R. a 49. tublu designates some part of the temple here.
11 ZIMMERN’s text has DI.
(About twenty-two lines broken from the top.)

(23) 6. *dam-an-ki* am urú-ši-ib-ba-ge

(24) 7. *ama* ʾmaṯ3 *dam-gal-nun-na-ge*


(26) 9. *mu-ad-na-ni* ʾpas-nun-na-ki-ge5

(27) 10. *sukkal-li-šid* mu-dug-ša-[a]

(28) 11. *sukkal-li-šid* ʾmu-an [.....]


(30) 13. ʾmu-an mu-du-ru sīg-šu-[dū]

Here followed at least ten lines to the end of the column which can be supplied from SBP. 154, 34 ff.

6. The divine wild bull of heaven and earth, wild bull of the holy city.1

7. Mother3 of the house of the famous one, goddess, great spouse4 of the prince.

8. Asarludug, lord of Babylon.

9. His spouse, Panunnakige.

10. The faithful messenger, he named with a good name.

11. The faithful messenger. . . . .

12. The first born daughter of Urašā, his bride.

13. The lord of the wand, adorned with splendor.9

---

1 Cf. SBP. 154, 26.
2 Var. SBP. 154, 27 ʾmaṯ; see also 106, 7 and IV R. 21* No. 2 Rev. 13. On the other hand 112, 26 has *ama dumu-šaṯ*, “Mother of the famous son,” i.e., Marduk. ʾmaṯ and ʾmaṯ = ʾšerī, probably a technical name. For the ʾmaṯ of E-ninnu at Lagash, see SAK. 68 V 51 (and 88 f.), IV 1, built by the canal. ʾšerī probably means the building constructed near a river where the priests performed the rituals of the water-cult of Eridu, see BL. 115 n. 1. šaṯ should not render šerū, “field, highland,” but šerū, “lofty.” The Sumerian has no reference to “field” but designates this building as the “house of the famous one,” i.e., house of Marduk god of the water cult.
3 “Mother” is probably used in a pregnant sense, “she who bore the god of the house of the water cult.”
4 Read *dam* with all variants; ZIMMERN has nin.
5 For ʾpas-nun-na-ki-ge, which is obviously the original of the meaningless *PAP-nun-na-ki*, *PAP-nun-na-ki*. The text of SBH. 85, 29 has sukkal which should be corrected to nun. The name seems to mean “Canal of the prince (Ea) of heaven and earth.”
6 SBH. 85, 30 has the sign MAL, or E, but sukkal alone is correct. Cf. SBH. 134, 23.
7 Here followed some unknown title of Nebo not found in other liturgies.
8 Probable reading for an unintelligible sign. Cf. SBP. 154, 31; BL. No. 56 Rev. 28 etc.
9 For this title of Nusku, see BL. No. 101. 1 = SBP. 154, 33.
UNIVERSITY MUSEUM—BABYLONIAN SECTION

REVERSE I

(About twenty lines broken away.)

1. gi.
2. pa-te-si-ge(?)
3. ur-sag ligir?
4. u-mu-un-si1 [mu-ul-li-lâ] ligir ni
5. ur-sag-gal(?)
6. tu(?)-ri-kur-ra2
7. amurû [mu-lu gar-sag-gâ-ge?]
8. šu(?)
9-15 no traces.
16. nin4
17. ama-gal... ga-[ša-an.....]
18. urú-mu-a
19. nibru-(ki)
20. 

REVERSE II

(16) 1. mu é-dû-a mu-mu pad-dé
     mu-mu nu-pad-dé
2. The name of the builded temple
    by my name is named, which
    by my name was not called:
(17) 2. mu urú-dû-a mu-mu pad-dé
     mu-mu nu-pad-dé
2. The name of the builded city
    by my name is called, which
    by my name was not called.
(18) 3. kur in-ga-t-e kur in-ga-sig
     mu-mu ni-pad-dé
3. “The strange land he smites,
    the strange land he humili-
    ated,” shall my name be
    called.
(19) 4. kur ur-ba um-mi-in-gül uğ-
     ga mu-mu ni-pad-dé
4. “The strange land altogether
    he terrified,” shall my name
    be called.

---

1 Cf. SBP. 150, below, note 5 I. 12 = KL. 11 Rev. II 11, and BL. 22, 5, title of Ninurâšâ.
2 Title of Ramman? Cf., however, SBH. 56, 2 for pu-ri(?)
3 Cf. BL. No. 56 r. 20. Read umun after gal?
4 KL., 16 I 1.
5 Restore, 20. s[ub še-ib t-kur-ra ki-de-en-gi-gi]
6 [ki-sâ-bi-im balag gu-de] ??
7 Here ended this column.
(20) 5. kur-kur zar-ri-eš-eš mu-un-gab-gab mu-mu ni-pađ-
  
(21) 6. ki-bal zar-ri-eš-eš mu-un-gāl-gāl mu-mu ni-pađ-
  
(22) 7. a-(gi-a)-mu(?)-a um-mi-in-sur mu-mu ni-pađ-
  
(23) 8. šag gi-ū gi-ū šā-āb tūg-e tūg-e'
  
(24) 9. šag an-[na]4 gi-ū gi-ū
  
(25) 10. šag muUl-lil-lā gi-ū gi-ū
  
(26) 11. [šag ur-sag-gal] gi-ū gi-ū
  
(27) 12. [šag....gi-ū] gi-ū [ī]
  
(28) 13. [šag....gi-ū gi-ū]
  
(29) 14. šā-āb šu-mu-un-tūg-[mal] 
im-b ra- du-[a 9]
  
(30) 15. [uru]-tu šabbar-gim za-e-la 
[ē-bar-ra]10
  
(31) 16. nippur-(ki) šabbar-gim za-e-la [ē-bar-ra]

5. "The lands in anger he devastated," my name shall be called.
6. "The hostile land in anger he destroyed," shall my name be called.
7. "With...waters he makes clean," shall my name be called.
8. Oh heart, be reconciled, be reconciled, oh heart, repose, repose.
9. Oh heart of Anu, be reconciled, be reconciled.
10. Oh heart of Enlil, be reconciled, be reconciled.
11. Oh heart of the great hero, be reconciled, be reconciled.
12. Oh heart of...be reconciled, etc.
13. Oh heart of...be reconciled, etc.
14. To cause the heart to repose, let us speak unto thee.
15. Unto thy city like the sun hasten gloriously.
16. Unto Nippur like the sun hasten gloriously.

---

1 Sic!
2 gab-gab = šab-šab = kummuru.
3 On this root see Sum. Gr. 214.
4 Cf. IV R. 21 b 30 and Sum. Gr. §216.
5 Cf. ibid. 32. Var. KL. 84 ša-ab gi-ū, etc.
6 Cf. BL. 49, 4 and Meek, No. 32, 4. Var. KL. 84, 1 has šag dušu-la, a title of Anu.
8 Sic! not NE.
9 Cf. SBP. 90, 14.
10 The remaining lines are completed by KL. No. 16 left column. Here begins a variant in SBH. 70, 26. For za-e-la this text has či-ti-la. za-e=či or či is for čal > čā > či; for the tendency of open ā to become ē, cf. a-čā > e-stu > e-čtu, CT. 25, 20, 18; ē = mā, "water," for ā, in KL. 2 I 10, ā urū, "waters of the city," for which Scheil, Tammut has a-urū. ē nu-me-a, "waters were not," KL. 44 r. 5, cf. BL. 207, III 2 and p. 110 note. For ē-bar-ra, SBH. has ča-ra = ėr-ba, energetic imperative, "hasten." za-e-la, či-ti-la = ina ušē. For ušē, cf. King, Magic 20, 12 and SBH. 128, r. 37.
(17) Unto Ekur like the sun hasten gloriously.
(18) Unto Kenur like the sun hasten gloriously.
(19) Unto Sippar like the sun hasten gloriously.

**Reverse III**

1. Unto Ebarra like the sun hasten gloriously.
2. Unto the city of Anunit like the sun hasten gloriously.
3. Unto Ulmas like the sun hasten gloriously.
4. Unto Babylon like the sun hasten gloriously.
5. Unto Esagilla like the sun hasten gloriously.
8. [Kenur and Enamtila] be built.
9. Sippar be built, Ebarra be built.
10. Babylon be built, Sagilla be built.
11. Babylon be built, Sagilla be built.
12. Ezida be built, Kish be built.
13. Ekisibba be built, Emeteursag be built.
14. Harsagkalamma be built, Etur-kalamma be built.

1 First line on KL. 12 Rev. III.
3 Although Barsippa is not mentioned yet Ezida probably refers to the temple of Nebo there and not to the Nebo chapel in Esagilla.
4 Temples in Kish, cf. BL. 51, 41 f. See VAB. IV 185 n. 2, where evidence warrants the conclusion that Ekisib was the chapel of Emeteursag.
5 Probably both temples in quarters of Erech, cf. BL. 93, 7 f.; 78, 31 f. According to KL. 199 r. 1 35 Jarsagkalamma is also the name of a temple in Kish.
15. ḡū-dū-a-ki ġe-dū-e mes-lam ġe-dū-e
16. dil-bad-(ki) ī-e-i-bē-an-na ġe-dū-e
17. [ṣag-iṭi-tūm ġe-ra-ab-bi]
18. [dib-bi-iṭi-tūm ġe-ra-ab-bi]
19. [ṣag-gi-ū ṣag tūg-mal-ū]
20. .......................................................... ..........................................................

15. Cutha be built, Meslam be built.
16. Dilbat be built, E-ibe-Anu be built.
17. [May one utter petition unto thee.]
18. [May one utter intercession unto thee.]
19. [Oh heart be reconciled, oh heart repose.]

SBH. No. 39.

Series, “Like the Sun Hasten”

This tablet belongs to the Neo-Babylonian redaction of the series "babbar-gim-ē-ta and is probably the fifth or next to the last tablet. A Neo-Babylonian tablet of the same series is SBH. No. 33, duplicate of IV R. 11 an Assyrian copy, possibly tablet 2. This tablet (2?) has been edited in SBP. 238–47. Col. I of tablet 2(?) has been copied into Obv. II of the ancient allied Enlil series babbar-ri babbari-gim tēg-ga-bi ṭal, which see, for a new edition of SBP. 238–43. I venture to designate BL. 73, an Assyrian copy, as the sixth or last tablet. This text contains the eršemma or recessional which ended a long Enlil liturgy. The colophon which gave the name of the series is destroyed, but if our conjectures be correct BL. 73 Rev. at the end should be restored er-šem-ma "babbar-gim ē-ta ša išw Enlil. On these hypotheses we have the greater

1 Cf. BL. 51, 44.
2 The restorations at the end of this column are conjectured. Cf. BL. No. 73, 45 ff.
3 MIP, No. 32, is an Assyrian duplicate.
4 Cf. SBH. 99, 75.
portions of three large tablets of this well-known Enlil liturgy. The only other Enlil series whose contents are more completely known is the *am-e bār-an-na-ra* series, SBP. 96–129.

**Obverse?**

(About twenty-five lines broken away at the top.)

| 1. i-dē-ṭu [u-di-ṭu nu- kuš-ū]  |
| 2. ti-g-ṭu ki-ma-al-[la nu- gi- gi]³ |
| 3. šag-ṭu bal-bal li-šuv ni-kuš-ū |
| 4. dam bē-ib-tāg ki-kūr-ra bē-in-šub |
| 5. aš-ša-ta ū-še-zib-ma a-šar ša- |
| 6. dumu bē-ib-tāg nîm-nîm-ma bē- |
| 7. ma-ra ū-še-zib-ma ina la āš- |
| 8. mu-un-ga ma-al-la kūr-ri ba-an- |
| 9. ma-ak-ku-ri šak-na ana nak-ri |
| 10. gil-sa-a ma-al-la kūr-ri⁶ [šul-ka- |
| 11. giš-gu-za-azag-ga-bi kūr-ri ba-an- |

---

1. Thy seeing eyes weary not.
2. When thy neck is set it turns not back.
3. How long until thine estranged heart weary not?
4. The wife he rescued and settled in a strange place.
5. The son he rescued and settled in a place not his own.
6. The accumulated property thou hast given to the stranger.
7. The hoarded treasures thou hast given to the stranger.
8. In its holy throne the stranger sits.

---

¹ Here preceded a litany like SBP. 136, 12–19.
² Cf. SBP. 136, 20.
³ REISNER gives traces of two signs which do not resemble gi. Cf. SBP. 138, 21.
⁴ So IV R. 28² 4 7 = SBH. 82, 4. But SBH. 131, 48 nu-kuš-ū. *ki* is here a variant of *nu* and may perhaps have the value *li*. *li*, *la* frequently occurs as phonetic variants of *nu*.
⁵ So MESSERSCHMIDT-UNGNAO in MEISSNER, SAI. 6960. Literally, “in the highlands.”
⁶ Cf. BL. XVI 25.
⁷ Cf. ibid. 27.
12. ina ku-us-si-ša\(^1\) el-li nak-ri it-ta-ša-ab
13. mu-nad-bi\(^2\) aṭag-ga-bi kúr-ri ba-an-da-nad
14. ina ir-ši-šu el-li-tu ša-nu-um-ma i-ni-il
15. ē-tu mu-lu-kúr-ra a-gim mu-un-na-ṭi-em
16. bit-ka ana nak-ri ki-i ta-ad-din
17. uru-ṭu mu-lu-kúr-ra a-gim
18. šag-ṭu ge-en-túg-mal bar-ṭu ge-en-ṣed- dē
19. "mu-[ul]- lit-lā-[ge?] šag-ṭu
20. [\(^4\)kur-gal am]-nad\(^3\) šag-ṭu
23. [ē-kur] ē-ṭu ge-du-ṭe
24. [ken-urē nam-ī-la ṣ] nippur-\(^4\) ge
25. [ē-le-me-an-ki ṣ] ē-[dār-an-na ge du]
26. uru-ṭu babbar-gim ṣī-ṭi-la ē-ba-ra

13. On its holy couch the stranger lies.
15. Thy temple unto the stranger thou hast given.
17. Thy city unto the stranger thou hast given.
18. May thy heart repose, thy soul be at peace.
19. Oh Enlil may thy heart repose.
20. [God of the great mountain, crouching wild-bull], may thy heart repose.
22. [nippur-ki] ṣur-ṭu ge-du-ṭe
23. Ekur thy temple be rebuilt.
24. Kenur and Enamtila the abode(s) of Nippur be rebuilt.
25. Etemeanki and the abode Edaranna be rebuilt.
26. Unto thy city like the sun hasten in splendor.

\(^1\) Sic! but I. 14 ina irši-šu, where the masc. šu is employed. The pronouns can hardly refer to Ŀukuttu for no evidence supports a meaning "chapel, shrine" for Ŀukuttu, although it has the meaning "treasure house," BL. 47, 18. Cf. SBH. 84, 9 where it is a synonym of makkuru. ša and šu cannot both be employed of the same antecedent unless one or the other is an error. I regard šu, "temple" (always masc.) as the antecedent and ša as an error.

\(^2\) Sic! an error. Strike bi.

\(^3\) Restoration uncertain. Cf. SBP. 276, 9.

\(^4\) Here the scribe has written, 6 mu-meš gú-ud-meš, "Six lines are omitted." These six lines are:

(1) timbir-(ki) ge-du-ṭe, "Sippar be rebuilt."
(2) e-bär-ra e-sa-hud-kalama ge, "Ebarra and Esakudkalama, etc."
(3) tin-ṭir-ki ge, "Babylon, etc."
(4) e-sag-il-la e-tūr-kalama ge, "Esagilla and Eturkalama, etc."
(5) bad-ṣi-ab-ba-(ki) ge, "Barsippa, etc."
(6) e-ṭi-da šš-emak-ti-la ge, "Ezida and the shrine Emahtila, etc."

See for these lines SBP. 238, 6-11.
27. ana ʿali-ka ki-ma ṣamši ina
   u-pi-e ar-ḥa
28. nippur-ki ʾur-ṣu babbar-gim ʾi\textsuperscript{1}
28. Unto Nippur thy city like the sun in splendor hasten.
29. ʾed-ār-[an-na] babbar-gim ʾi\textsuperscript{1}
29. Unto Edaranna like the sun in splendor hasten.
30. ........................................
30. ........................................

\textbf{Reverse(?)}

(Eight or ten lines missing.)\textsuperscript{2}

\begin{tabular}{ll}
1. & ... ṭ ...
2. & [elim-ma?] umun kur-kur-[ra-ge]
3. & [. . .] ra uman ʾmu-ul- il-lā
4. & elim-ma ʾur-sag ʾasar-lā-dug
5. & ʾur-sag-gal umun ʾen-bi-lu-lu
6. & ʾṣib [ṭi-da?] ʾṣib ʾṣag-gig-ga
7. & mu-lu ʾṣag-ṭu-a ʾṭug ba-lul-la\textsuperscript{5}
8. & ʾṭig-ṭu ʾur-ra ba-e-ni-mar-ra
9. & ʾṭag-ṭu gi-pisan-gim ʾām-ma ba-
10. & šu-a
11. & e-lum mu-uṣ-ṭu-i ṣu ʾur-ra mi-
12. & nī-[ib-ṣu-sa]\textsuperscript{6}
13. & [ṭu-ga-ṭu a-ba mu-[un-kūr-ri dē]
14. & ki-bit-ka man-nu u-nak-kar
15. & taq-ʾa-ṭu a-ba mu-[un-dib-bi-dē]...  \\
\end{tabular}

\textsuperscript{1} Here again six lines with the six titles in note 2 and the refrain babbar-gim ʾi-ṭi-ta ʾb-ba-ra after each have been omitted.

\textsuperscript{2} The melody continued here for about ten Sumerian lines to the end of the tablet. These two motifs, ʾge-dā-e and babbar-gim ʾi-ṭi-ta (or ṭa-ṭa) ʾb-ba-ra, characterize the last melody of the classical series Ni. 4591 + KL. 12, but occur there in the order babbar-gim, etc., and ʾge-dā-e.

\textsuperscript{3} Here began a melody whose motif is lost.

\textsuperscript{4} SBP. 124, 5; 120, 7, etc.

\textsuperscript{5} Var. SBH. 131, 50 bi-tul-la.

\textsuperscript{6} Var. SBH. 131, 53 has a rendering suited to the Semitic idiom, "Exalted, thou who hast put thy fingers in thine ears."
14. a-šap-ka man-nu it-ti-šu
15. i-ši-li-šu a-ša ba-ra-ga
16. dug-ba-du-šu a-ša ba-ra-šub-ba
17. kur igi-nim-la mu-un-šu maq-šam
18. ina ma-a-tu e-li-tu šum-ka ši-ri
19. kur-igi-sig-ga-la mu-un-šu maq-šam
20. ina ma-a-tu šap-li-tu šum-ka ši-ri
21. an-na maq-mēn ki-a maq-mēn
22. ina ša-me-e ši-ra-ta ina irši-tim ši-ra-ta
23. an-na maq-mēn mu-un-šu maq-šam
24. ina šam-i-e ši-ra-ta šum-ka ši-ri
25. mu-un-šu maq-šam za-e dingir maq-šam
26. šum-ka ši-rum at-tu i-lum ši-rum
27. za-e dingir maq-šam dam-šu nin-mag-šam
28. ditto aš-šat-ka be-lit ilani
29. dam-[šu] aš-ru-ru šAL+KU dnu-šiš-la
30. [aš-šat-ka šaš-ša-ru-ru] a-hat
31. ...... mu-ul-liš-la

15. From thy vision who escapes?1
16. From thy stride who shall flee?
17. In the upper land thy name is famous.
19. In the lower land thy name is famous.
21. In heaven thou art mighty; in earth thou art mighty.
23. In heaven thou art mighty and thy name is famous.
25. Thy name is famous; thou art a mighty god.
27. Thou art a mighty god and thy consort is a mighty queen.3
29. Thy consort is Aruru, sister of Enlil.
31. ...... of Enlil

(About twenty-four lines broken away.)

1 Cf. SBP. 8 n. 2.
2 Cf. SBP. 276 Rev. 1, ga-ša-an mu-un-lil dam-šu ga-la-an ab-da, "A queen there is not, thy consort as queen rules."
3 Semitic version, "Thy consort is the goddess 'Mistress of the gods.'"
4 Aruru, title of Nintud, is a type of the mother goddess and usually kept distinct from all married types. She and Enlil were originally sister and brother, like Innini and Tammuz. Enlil developed into a local bel of Nippur and his consort, originally his sister Aruru, was given the name Ninlil. In MEERK. 11, 13 = BL. No. 88, 3+No. 34, 2 = CRAIG, RT. 19, 6. Aruru is a title of Ninlil and also sister of Enlil, where the ancient prehistoric relation survives as here.
5 Indicated by "ditto."
FRAGMENT OF A TITULAR LITANY

This fragment, which consists of the lower half of a single column tablet, contains only interesting titles of various gods, followed by a refrain which began with ab. Liturgies of this kind recur frequently. For example, tablet five of a series edited in SBP. 130–175 began as follows:

ša-ab i-mu-un tūg-e-en-ne ul-li-eš
ša-ab tūg-mal bar tūg-mal-da láb-ībé-en
me-en-ne ša-ab i-mu-un mu-un-tūg-e-en-ne ul-li-eš
ša-ab an-na šag 4asar-lu-dug mu-un.

"The heart of the lord let us pacify with gladness.
To pacify the heart, to pacify the soul let us go.
We the heart of the lord will pacify with gladness.
The heart of Anu, the heart of Marduk we will pacify."

Note that the prefix mu-un in line 4 indicates that we restore mu-un-tūg-e-en-ne. This liturgy then continues for more than one hundred lines, with the same refrain, mu-un, etc., being repeated after a name and title of some god precisely as ab is repeated after names and titles of gods. The fragment is a partial variant of the fifth tablet of the series muten-nu-nunu ș gim, edited in SBP. 130–179. Obverse 1 is parallel to SBP. 156, 51 and the last line on the reverse is parallel to SBP. 162, 27. A considerable number of divine names in the fifth tablet of the above series do not appear here. This is due to the fact that the Nippur text is more than 1500 years older than the Neo-Babylonian redaction in the muten-nu series. Lines 4–13 of ZIMMERN, Kultlieder 8 IV are closely

1 The sign DU+DU, ṭaq, ṭaq (= alâku) when followed by NE should probably be read la-bîhe.
2 See for these restorations Babyloniana III 249.
parallel to Rev. 6–13, but KL. 8 IV 10 does not appear here and the order of the divine names is slightly different. KL. 11 Rev. III 1 = Obv. 2 and forms a close parallel for several lines.

This text will prove to be of surpassing interest for its phonetic spellings of hitherto obscure ideograms and will settle also the meanings and connections of several divine names.

**Obverse**

1. ga-ša-an i-ri-ga-al a-ma ku-ul-la-ba ab
2. en-a-mu-un dùr-ur-ku imin ab
3. ma-sú in-da-ag ra mu-ú-ri-na ab

1. Oh queen of the “great city,” mother of Kullab, ab
2. Enanun that harnesses the seven dogs, ab
3. Chieftain Indag, the urinu-spear, ab

1 One, 6 and Var. A B-gal, SBP. 156, 51.
2 The rendering of this phrase offers difficulty due to the preceding lacuna which obscures the connection. ab at the end of these lines represents some verbal phrase which began with ab in a preceding line. It is no longer possible to restore this refrain.
3 Var. of en-d-nun, a title common to Innini and Gula of Isin. The theological list of gods, CT. 25, 2, 33 places this title in the Gula section with her husband Pahilsag who below Rev. 5 becomes her son: thus Enanun (Gula) and Pahilsag are types of Innini and Tammuz. According to CT. 25, 2, 33 en-d-nun is um-mi ri-mi = Gula, “Mother-womb, Gula,” a title emphasizing the mother goddess as patroness of childbirth, see Tammuz and Ishtar 60. Also en-d-nun ama gå-an-ni-si-ge refers to Gula in SBH. 93, 8 = MYHRMAN, BP. 1 1 Rev. 7. In SBH. 86, 52 = 91, 21 en-d-nun is a title of Innini and ama gå-an-ni-si-ge is rendered, um-mi il-la-[ra šarrat 1a-su-ul], “The mother Ishtar, queen of lamentation,” restored from K. 4349 D 8 in CT. 24, 21, a variant of CT. 25, 2, 33. K. 4349 D 2 recognizes both aspects of Enanun, i.e., šarrat šash (= Innini as weeping mother) and umni rimi ša iti= Gula, “Mother-womb, this is Gula.” For en-d-nun ama gå-an-ni-si as title of Innini see also, ZIMMERN, KL. 11 Rev. 111 I. gå-an-ni-si is perhaps, despite the Semitic translation above, to be regarded with RADAU, BE. 30, 14 as a variant of gå-d-nu-id = gå-d-nu(n)-gi-a (by palatalization, see Sum. Gr. § 40(b)) = karradat ūa la imnahbbar, see SBP. 158, 58; 82, 52; 86, 28 and ku-a-nu-ni, KL. 11 Rev. III 7. Hence En-ă-nu(n)= En-d-nu-gi-a, “the queen (sic!) unopposable.” In this aspect she is identified with the queen of Hades, Allatu and Nergal lord of the lower world, see RADAU, ibid., who adduces gå-a-nu-ni ši = iti= Allatum, CT. 25, 4, 25.
4 My rendering depends upon the passage VAB. IV 274 114, la sandati sibilli labbu, “[Mari] who harnesses the seven lions.”
5 Var. of ḫa Endagga, husband of Gula, CT. 25, 2, 32 (= K. 4349 D 7).
6 mu < gi3 as in mu-uri=urinu, Mø, 82-5-22, 574, 8. For gi-uri, a spear with handle, see RA V 130. Uncertain.
4. ni-mi-ir₄ sa-ga qa-an-du-ur sa-
     mal. . . . ta-ri-ba. . . . [ab]

5. ga-xa-an mu-ga₃ bu-lu-uk-ku₃ zi-
     ma. . . . mi-ri-ça-ga-al-[bi seen

6. u-mu-un i-ri-ga-al gu-si-sa₁
     . . . [ab]

7. ir-ra-ga-al gu-si-sa₄. . . . [ab]

8. ni-in-ni-im-ma gu ma-nu-un
     . . . [ab]

9. e-ti-na₄ dû-ru-si-ga₄ dû-ru xâ-
     ri-ha[ab]

4. Potentate who the head.

5. Oh queen. . . . sovereign. . . .

6. Oh lord of the vast abode, the
impetuous ox.

7. Great (G)irra, the impetuous ox,

8. [Lord] of whatsoever has a name,
ox who is unopposed, [ab]

9. Ezina, that sprinkles libations,
that. . . . libations, ab . . .

1 ni-mi-ir = nisigir > us-gir > li-gir = nagiru, potentate, usapinu, bridegroom, see Sum.
Gr. 231 and RA. 10, 72, 26 MIR-SI (li-gir) = usapinu. The feminine nagirate has not been
found.

2 For gišgal?

3 bulug, literally, crab, and originally an astral title of Innini, has followed the analogy of
ulugal, python, and obtained the meaning, potentate, ruler. This passage yields the earliest
known occurrence of the word bulug which is earlier than the sign BULUG, see Summa
ulugal, python, and obtained the meaning, potentate, ruler. This passage yields the earliest

4 Var. of giš-si-sâ, title of Nergal, SBP. 82, 43; alpu mašîšîru. SBP. 158, 58 has giš-
     đa-nu-sê = KL. 11 Rev. III 7 ki-a-nu-st = alpu la inšaḫḫar. SBP. 86, 28. See note on Eannu
l. 3. These lines correspond to SBP. 158. 57 f.

5 Var. SBP. 158, 61 umma nam-ma-ge = KL. 11 Rev. III 10, u-nu-un nig-nam-ma-ge =
     bêl nimmu šumu; ni-in-ni-im-ma = nizzamman, but the text omits umma. Our text also omits,
after Irragal, his consort 4KAL-šag-ga sil dagal-la ešu-na = aratu dumkatu ša šu-šu 
     [rap-ti ša širi], “Pure maid that walks the wide street of inferno.” It also omits 4nin-sig-ge 
     4galkin-bandâ, SBP. 158, 60 = KL. 11 III 9, a title of Nergal, or at any rate an under-world deity.

6 e-ti-na is one of the pronunciations of the name of the grain goddess ŠE-TIR, ordinarily
pronounced ašnan; see 81-4-28, 9, e-ti-nu = 4ŠE-TIR, JRAS. 1905, 829. In CT. 24, 23, 12
[4ŠE-TIR] and 4e-ti-nu are distinguished, hence Ezina and Ašnan are different types of
the grain goddess. This line is parallel to SBP. 158, 64 = KL. 11 Rev. III 11.

7 dûrû sîqû is a variant of A-SUG, i.e., dûrsûq in SBP. 159, 64. dûrû = A-namû,
“watered,” Syl. Berlin 3024 1 3 and dûr = laḫāku, “pour out,” II R. 28 e 30, hence dur, dur
has the meanings, flow, pour, and libation, hence “She that sprinkles the libation
(of meal or grain).” The Var. KL. 11 Rev. III 11 has the more common aqâg-sûq, a title of
Nidaba the grain goddess, CT. 24, 9, 35-33, 17 and the same title also applies to the fire-god
Gibl, the šangammaḫu of Enlil, MEKH. No. 24, 4; CT. 24, 10, 12; IV R. 29 b 12. aqâg probably
means roasted cakes, here (ellote) as in PSBA. 1909, 62, 15 and MYHRMAN, BP. 1 14, 49, and
is connected with the root ūaq, roast, burn, Sum. Gr. 257; aqâg-sûq, “He or she that sprinkles
roasted grain.”
10. ú-mu-un ma-da šu-du¹ a-na[ab] 10. Lord of the earth, light of heaven, ab
11. ú-mu-un a-ču² ú-mu-un e-[.....]  ab 11. Lord, healer, lord [of the seizing hand]

**Reverse**

1. e-ri-da⁴ gu i-mu [. . . ]ab 1. Oh virile lord, ox...........ab
2. ga-ša-an li-il-dib-ba me zi...[ab] 2. Queen that gives life to the dying...[ab]
3. ga-ša-an su-bu-ra⁵ ba-an-su-ur⁶-a-na ab 3. Queen of the earth, heavenly table, ab

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¹ šudu, variant sub-bé, SBP. 160, 5, is probably the same root as šud (3), Sum. Gr. 242. A root sug, from which šud was derived (g > d), meaning light, was suggested, *ibid.* 243. See now su-ku=maššu, to shine, RA. 10, 79 III 10. The root sug, šug, be bright, pure, is probably the original of both šud, šudu, and šub, šub-še.

² Var. d-št; for Nergal as healer see BÜHREN, *Nergal,* No. 2, 2.

³ umum mušida indicates primarily Ningishzida II R. 59, 36, but more frequently Tammuz. See TAMMUZ AND ISBLAR 7 n. 2 and 118, and SBP. 160, 7.

⁴ e-ri-da, a variant of irref, SBP. 160, 8 and a title of Ninsubur, is probably an augmented form of eri to beget, virile; hence, mistress, lord. As title of Geštinanna, see BL. 16, 9 f.

⁵ SUBUR; SUBUR is the ordinary value of a sign confused with ŠATÎ in the name of the god Nin-subur, Gašan-subur=bēl iršetim, a type of unmarried god related to Tammuz. For gašan-subur=Tammuz, see BL. 62, 6, and for the reading of the second sign see HROZYNSKI inZA. 19, 367. On SUBUR see Sum. Gr. 242. In SBP. 160, 8 and 11 Gašan-subur seems to be identified with the god of Isin and consort of Gula of Isin, but in all other passages this god is without consort and generally regarded as an herald of Anu sukkel Anum. But gašan "SUBUR-ra refers to Innini in SBP. 26, 15=BL. 72, 11, and gašan-subur in our passage clearly refers to Gula of Isin. We have here another one of those feminine titles of the ancient mother goddess applied without reference to gender to the youthful god of vegetation. Note that KA-DI is a title of both mother goddess and Tammuz, and ama-isumgal-anna has the same indiscriminate application, TAMMUZ AND ISBLAR, p. 16.

⁶ Literally, “table of heaven.” Ninmarki, a related type of mother goddess in RADAU, Misc. 3, 4, is called giš-banîsur giš-gi-ne=pâšur=ubarti, “table for the fugitive handmaid.” [UBARU, fugitive, Sum. giš in AJS. 28, 232, 16 and me-e giš-mi-n=u-ba-ra-ku, a fugitive am 1, MEŠK, 87, 9=SBP. 122, 33=BL. 94, 12. Hence u-ba-ra, foreign resident, contrasted with mar dî, native citizen, Shurpu VIII 41. Note ubarti, the fem., rendered into Sum. by giš-gi-ne, where gi-ne=gin, ardatu, Var. e-ne, SBH. 101, 15.] A Kassite king calls himself the pâšur mšši, “table of the people,” RADAU, BE. 17 p. 47, 5. The figurative meaning of these passages is apparently “One who supplies food.” Our passage probably describes Gula as she that supplies food to mankind, a title entirely consonant with all the types of mother-goddesses. a-na I take to be the ordinary theological addition ana, ana, “heavenly,” see TAMMUZ AND ISBLAR, 29 n. 1, 44, etc.
4. ga-ša-an i-si-na ma-šu-gi
   ki-ga ab
5. du-mu-ğu ́ pa-bi-il-sa-āg tu-ku-ul
   nam-ğu-tu ab
6. gu-ru-ra ́ dī-im-gu-ul ka-na-ām-
   mà ab
7. da-mu sa-ga ́ me-ir-si ni-mi-in-
   di ab

4. Queen of Isin, sovereign of the earth, ab
5. Thy son Pabilsag, the comforter of wisdom (love?), ab
6. Gunura, tarkul of the Land, ab
7. Pious Tammuz, who the floods causes to flow, ab

1 mašugi = master = ašaridu, SAI. 1178, and probably identical with maš-sag = massā, leading-goat; hence, lord, chieftain. Shamash is maš-sag hur-hur-ra = ašarid matāla, "sovereign of the lands," MEKK, 1, 21, and the same title of Shamash in Bab. III 78. Our passage refers to Gula as the earth-mother, the idea original with all the mother goddesses.

2 This phrase yields the true reading of the name PA-NE-SAG who in III R. 66c 14 occurs between Belit-širi (= Geštinanna, sister of Tammuz) Gula and Gunura (= Ninīs sister of Ningirsu). This list of eleven gods, ll. 10-20, refers obviously to Innini and Tammuz or mother goddess and dying son under various types who were worshipped in the temple of Gula at Ašur. Gula in this list reverts to her ancient unmarried character and is identical with Innini, more especially with Innini as a healer. Again K. 4338 V 41 places Pabilsag between Ninindigga (= Gula) and Damu (= Tammuz). An ancient Semitic poem, CT. XV 6-7 (see DHORNE in RA. VII 18 ff. and HOLMA, OLZ. 1012, 442) describes the brother of Innini, here called Pabilsag (col. VI 8), whom Enlil and Ninlil begat in wedlock, but who is seized away from Innini. In astrology the constellation Pabilsag designates the Archer, hence the Sumerians regarded him as a hunter. In FÖBER, Creation II 17, Pabilsargil lord of Larak, is probably his most ancient name, hence by origin a mountain god, type of Tammuz, who became a local ba'ul of Larak with his consort and sister or mother Innini, who here becomes a married type under the name Gula-Enanun, see above note on obverse 2. Larak was a part of the great city Ištar whose gods Nin-urta and Gula are married types of Tammuz and Innini. See further, RADAU, BE. 30 p. 14 n. 5. Our line is a variant of SBP. 160, 12 - ZIM. KL. 8 IV 4 and 11 Rev. III 22.

5. KU = tušallu has probably the value tušul. Compare the sign name of KU, tušallum, Syl. A. 1 25 and Syl. C. 265. tušul is then a Semitic loan word.


6. Gunura is title of both Ninī and Gula as patroness of healing. Both in CT. 17, 33 Rev. 34 and SBP. 160, 13 she occurs with Damu, i.e., Tammuz as healer. See BL. 136.

6 Var. KL. 8 IV 5, giš-mašu.
7 Var. lu-ğu = dašku, SBP. 160, 14; KL. 8 IV 6.
8. ú-mu-un d'Immer am i-di-en' ab

9. ú-mu-un ši' ka-na-ḫm-ma ši kur-kur-ra?

10. su-ud du-mu nu-nu-e-še-en-di-liš aṣag-[ga ab]

11. e-zi-ra na-ḫm-in-ge še-i-ti na-ḫm-dib-dib-biš

12. su-ud-ša-annā šig-gālī īgi-in-ša-ar ṭi-im-dib-ā ab

8. Lord, god of the storms, bull of terror, ab

9. Lord of the life of Sumer, of the life of the lands...

10. Sud, daughter of the prince, radiant ešendili, ab

11. Gira, the god who gives heed to the cattle, who causes them to have grass, ab

1 Var. ni-te-na, SBP. 160, 15. Note the variant ni-a-an-na, KL. 8 IV 7 and ni-dā-an-na, KL Rev. III 29.

2 The text has ta, which I have corrected, but see KL. 8 IV 8 ff, ta at end of the lines, depending on some other motifs.

3 ši'=ši=napilti. Cf. KL. 8 IV 8; 11 Rev. III 31; SBP. 160, 17.

4 KL. 8 IV 9, du-ḫur-ra dumu nin-a ši-šu-dil aṣag-[ga. SBP. 160, 18, du-ud-šam ama ša-dib-ba. SBP. 26, 7 = BL. 72, 3, du-ḫur-ra dumu-nu-um-abu-ge. Hence su-ud and su-ud-šam are titles of ursuppak, the goddess of Shuruppak, a form of Gula, called maral rubi apšt, "daughter of the prince of the sea." This goddess is clearly a form of Gula (see SBP. 161 n. 12) and Shuruppak like Larak was probably a part of the great city Isin, modern Fara. But ursuppak is given as a title of Ninlil in the great list, CT. 24, 5, 9 = 109, where she is also called du-ud. Hence we have a tendency to identify the mother goddess of Shuruppak with the married deity Ninlil of Nippur. As to the goddess Sud, Sudam, note that SBH. 134, 56 = SBP. 160, 18 renders du-ud-šam by "ditto," and dumu nin-a by [marat ru-bi], "daughter of the prince," i.e., daughter of Ea. The noun sud probably means "light," see above, note on Obv. 10 and sī-da-šam, a title of Aja, goddess of sunlight, and originally a type of the mother goddess Innini, later associated with Shamash of Agade, see Tammuz and Ishtar 96 f. su-ud-šam-nār lamē, a title of Innini as Venus, SBH. 98, 1. du-ud-šam clearly refers to Aja marat rubē, in SBP. 158, 1 = SBH. 134 11 4 f. Note also that Shamash and Aja come under the Ea pantheon, SBP. 139 n. 12. Hence the goddess of Shuruppak was a type of mother goddess especially connected with sunlight. Ešendili probably denotes a similar idea.

5 Var. KL. 8 IV 13 du-KA-DI-nam-mi-e-li-ša-te-ma na-ḫm-dib-dib-ba-(ba sic!)-la. Thus we have at last the reading of the ophidian god KA-DI of Dir, i-ṣir = e-zi-ir. ṣir = čir, is probably the root sir, "be long," hence serpent, rendered by širu in Semitic. The Sumerian and Semitic words are not philologically connected. For KA-DI as a serpent god see Tammuz and Ishtar, p. 16 and 119 ff. The line corresponds to SBP. 162, 24.

6 A variant of sumugan < sumukan=Gira, god of the cattle and son of Shamash, CT. 24, 32, 112; ASKT. 105 Rev. 10 du-Gira dumu душMAR nan-sa-nam-ma-ge, "Gira son of Shamash, shepherd of whatsoever exists." sumugan contains the root gan=alūdu, "to beget," and is connected with ša-gan (=ma'allīdu) also a title of Gira, BM. 38177 and sakkan (< ša-gan) a dialectic variant, 81–8–30, 25 Rev. 8. See also Thureau-Dangin, RA. 11, 104.

7 Since Gira is the god of cattle, šig-gāl should be rendered by bālu, cattle, a passage which tends to show that II R. 24, 23 has no sign broken away before šig-gāl=ašī (bālu), domestic animals. Also Delaporte, Catalogue No. 298, has a similar title of Gira, šig-gāl šar-šar-bī, he who makes fat the cattle. [For šar=dušū, see Syl. C. 75 and IV R. 20, 26.] This line corresponds to KL. 8 IV 12, d'šir ma-en-aši ige-bar [di] na-šam-šak-tāk tā.
13. [en-gi]-im-du ab-si-im-ma1 e-pa-
ti3 gi-ir1 [se-gu]-nu ma-a5 ab

13. Engidu,2 who causes the canals and water courses to lave the corn; who causes the gunū-
grain to thrive.

7184

LITURGY OF THE CULT OF IŞME-DAGAN

This single column liturgical text of sixty-five lines belongs to the corpus of ritualistic hymns and prayers written for the cult of the deified Işme-Dagan, fourth king of the dynasty of Isin, who enjoyed an unusually long reign of twenty years. Two other well-preserved liturgies of his cult have been found, Ni. 4563 published in this volume and one in the Berlin collection, published by ZIMMERN in his Kultlieder No. 200. The latter text, like Ni. 7184, is a single column tablet, but contains only the twelfth strophe or melody of a long liturgy. In our text and in KL. 200 the king is said to be the son of Enlil, but in Ni. 4563 the god Dagan is his father.

The present hymn clearly originated in the temple schools of Lagash, since that city and its temples figure chiefly in the local references. This explains also why the mother goddess Bau, divine patroness of Lagash, is praised as the divinity...
who cares for the deified ruler. The tablet was found at Nippur, a fact which reveals once more the practice of borrowing well-known and popular choral compositions from the various cults. Although the statue or image of the worshipped king is not mentioned, as in the case of a similar hymn to Idin-Dagan,1 nevertheless lines 26–7 of the reverse make evident the situation. Our hymn was sung by the choir in the presence of a statue of Ishme-Dagan in a chapel at Lagash and later at Nippur.

Obverse

1. nin ni-ila...................... 1. Lady that beareth awe..........
2. ligir(?)2 ba-ú gú-gal nin...... 2. Princess Bau, the peeress, lady

    ur-sag.............
3. dingir sumugan me-maâ-šu-dû 3. She that keepeth the great
    ....il-lu-...........
derrees of Sumugan, the far-
4. siū-un-sî-na sal-âid nin-gal 4. The vigorous, the faithful
    q[9]šag-ta-de-aga woman, the illustrious lady,
5. dumu-an-na tîr KA-pad-dê 5. Celestial daughter, she that
    bur....šu-ni-si
6. nin-a-çu-gal sag-gig-ga lú-ti-li 6. Great queenly healer of the
    lù ute-lud dark-headed people, she that
7. šu-gal geštin kaš-e še KU4 kalama 7. She that apportions wine, beer
    lu-a............. and barley-meal(?) unto the
8. šag-lal-tuk šilam-sud kalam-ma 8. She that possesseth a solicitous
    nin-gar............. heart, compassionate cow of
   
   Land.............

1 Published by Radau, Miscel. No. 2; see Sum. Gr., p. 196.
2 Perhaps šēšig of TUN confused with šēšig of UR.
3 Perhaps TUD or NIN. This title of Bau is unknown to me.
4 For šid?
9. "en-lil    lugal kur-kur-ra-[ge]
10. "nu-nam-nir    en nam-tar-ri

11. eš nibru-(ki) dur-an-ki-a enim-gal-bi be-in-[dúg ]

12. ê-kur žagin-na mi-ni-im-maḫ-en igi la...........

13. sa-ku-kalig-ga "nu-nam-nir-ra-
[ge me-en]

14. an-gub-ba3 ê-kur-ra ka-ḫad-sum-
mu gú.............

15. "en-lil-lá ê-am a-maḫ-a-ni me-en
    a-gub-ba-ni4 [me-en]

16. sū-na šita-ba ki-lal a-ṣu- uš

17. "nu-nam-nir mun kur-kur-ra-ge
18. nam-sag-ṣu-maḫ4 an-ki šu-ṣu-im-
    mi-in-la-sum
19. mu-un-ila-en nam-nin eš nunun-
i-ṣa-ra mu-ra-an-sum

20. a-a ugu6-ṣu an dingir-maḫ-e mu-
    mu ME-ZI6 mi-ri-in-mu

21. ur-sag "en-lil-lá "nun-gir-su gi-
lam šu-ma-ra-an-sum

9. Enlil king of the lands,
10. Nunamnir, lord that decrees fate,
11. In the house of Nippur, band of heaven and earth their great words [spoke.]
12. In brilliant Ekur they made thee far famed, that eyes cannot [support thee].1
13. The mighty net-weapon of Nunamnir, [thou art].
14. Sentinel of Ekur, that givest bread to eat, that...... [thou art].
15. Of Enlil in the temple his right3 hand thou art; his left hand thou art.
16. His shining weapon is suspended at thy side.
17. Nunamnir prince of the lands.
18. Mighty dignity in heaven and earth he gave into thy hand.
19. He exalteth thee; lordship unto the house of thy seed he hath bestowed for thee.
20. Thy paternal father, Anu the far-famed god, hath clothed thee with the robe of a sage.
21. The champion of Enlil, Ningirsu, hath caused to be given unto thee a wife.

1 Addressed to the king Ishme-Dagan.
2 an-gub-ba=ina šamṭ košamānu, originally said of the stars which stand as sentinels, CT. 33, 1, 23. Then as sentinel, guard, CT. 24, 24, 67; 25, 6, 15; BL. 195, 33. For the Semitic rendering see IV R. 28a 7.
3 Literally "mighty."
4 See Sum. Gr. 218, gub 2.
5 Cf. BL. 143.
6 Cf. CLAY, Miscell. 53, 118.
7 A title probably nukin parṣi, a kind of councillor, CT. 32, 19, 15 f.; 34, 9 and 15; and ibid. Col. II 20.
22. Eninnû in the holy city
he presented . . . unto thee
as the abode of (thy) seed.

23. In Lagash and Gir-su metropolis
of the Land,

24. The house of wisdom, thy be-
loved abode,

25. Silsirsir, temple of lordship, thy
magnificent hall, he founded.

26. Thy magnificent dwelling place,
band of heaven and earth, in
Lagash they have placed.

27. The queen that holds universal
power, whose side is unattain-
able.

28. Celestial daughter, great queen
that knoweth anything what-
soever,

29. The mighty one, healer of the
limbs of the prince,

30. The maiden, mother Bau, has
looked with faithful eyes upon
thee, good things decreed in
order that life of days may
go forth forever.

1 See also Ni. 4566, 4 in this volume.

2 In Gudea, St. E 6, 16 šīl-sīr-sīr, temple of Bau in Lagash. See SAK, Index, p. 268,
and RA. 16, 102, n. 1. A Berlin vocabulary renders šīl-sīr-sīr by usuuru, summiku, nuniku,
sukdû, alley, narrow street. Hence a long narrow chapel of Bau in the temple Eninnû.

3 dar here in the sense of band, for the first time; in any case connected with tar in tarkullu.
(See Sum. Gr. 208 dur 2.)

4 A double plural. 1 probably indicates the past tense here.

5 Literally, "holds the boundary," then to possess, encompass. nam-sul-la zāg-dib-ba,
possessing heroic strength, Radau, Misedel. 5, 1; see also BE. 29, 11 20 and 11 end; KL. 199, 1;
200, 4.

6 Semitic mudammakat binâli, she that makes the limbs healthy, a title which harmonizes
with Bau, goddess of healing. See also Genouillac, Drehem, AO, 5501 Rev. I end. But the
title is also employed for Shala, the western goddess, CT. 25, 20, 23. The variant me-dim-3d,
is employed for Shala, II R. 57a 36; RA. 13, 11 and KL. 24 11 4.
31. sa- sud- da- ám
32. ama 4ba-ú nun 4iš-me- 4da-gan
dumu 4en-lil-lá-ra
nam-ti1 ud-sud-du sum-mu-
dám

32. The mother Bau unto the prince
Ishme-Dagan son of Enlil life
unto distant days hath given.

33. giš-gi-gál2 sa-sud-[da-kam ]

33. This is the interlude for the
long sa[bar].

Reverse

1. [ki] nam-ti1-ša é 4en-lil-lá-šu
2. [ ] UD-LU ka-gar-šá-ga
gab-na im-mi-tab
3. ab(? ) 4iš-me-4da-gan 4a-e im-me-
ni-tud
4. lugal-mèn nam-ti1-la da im-da-e-
gub
5. kur-gal 4en-lil-ra X 4ki-mu-ne-
gál
6. a-a 4mu-ul-lil ü-mu-un-gal kur-
kur-ra
7. 4iš-me-4da-gan-na na-ám be-ib-lar
mu-... ib-... e-ne-ir mu-
ne-dág
8. 4en-lil lugal kur-kur-ra-ge igi-çid-
til-la sag-ki lág-ga-ni mu-ün-
ši-in-bar
9. 4iš-me-4da-gan-na nam-mu-ni-ib-
lar-ri
10. siš gu-ža me-úr-úr a ga 4iš-
ud-sud-du-a bad-šal-kalag gi-ni
úš-aš-a lág-e

1. In the place of life, temple of
Enlil,
2. ....... good thoughts in his
breast multiplied.
3. Thee oh father (?) Ishme-Dagan
he created.
4. A king thou art and with life
thou hast been firmly fixed.
5. Unto4 the great mountain Enlil
.............
6. Father Enlil great lord of the
lands
7. For Ishme-Dagan decreed the
fate,.............for him he
ordered.
8. Enlil king of the lands cast the
faithful eyes of life of his
bright face upon him,
9. For Ishme-Dagan he decreed
fate.
10. A throne that proclaimeth laws,
a crown that prolongeth the
breath of life, a precious
scepter that conducteth the
faithful in unison;

1 A liturgical rubric found as yet only in liturgies to deified kings. The full form is sa-bar-
sud-da-ám, KL. 199 l 29; cf. bar-sud-da-ám, RADAU, BE. 29, 1 l 5. The rubric occurs also in
KL. 199 l 34 and BE. 29, 1 l 11.
2 See above, p. 141, n. 1.
3 MA-GUNU, SAI. 2767.
4 Perhaps ra is here the demonstrative pronoun, in which case Enlil is the subject.
11. Be decreed unto the prince Ishme-Dagan for his destiny.
12. May the Tigris and the Euphrates bring thee abundance . . . . . . . ., and their banks be full for thee.
13. May their banks produce for thee drink and food, and bring thee gladness.
14. In the cellars of the gardens may the honey reach the edges.
15. May the field produce for thee gunū-grain unfailingy and may the granaries be heaped for thee.
16. May the stalls be filled with increase for thee and the sheepfolds be spacious for thee.
17. May he make famous the imperial power.
18. May he exalt higher than heaven the rights of princes.
19. May the lower land and the upper land even unto the borders of the earth bring tribute unto thee.
20. May the Euphrates like the sunshine go up unto the Tigris.
21. Not shall the serpent seize thy sacrificial cakes in holy Ekur.  
22. Enlil decreed this for his fate.
23. Unto the king in Ekur a mighty scepter he gave.

1 See Sum. Gr. §72.
2 See OLZ. 1912. 447; JASTROW, Religion 11 713. The gunū grain has not been identified.
3 See du (10) in Sum. Gr., p. 211 and dā-dār = su-ma-ti-gi, rich, RA. 10, 75, 8.
4 Note the unusual method of writing buranun.
5 We have here an additional reference to the serpent adversary, which occurs also in another liturgy to Ishme-Dagan, Ni. 4563. See above, p. 138, n. 4.
6 Cf. above, l. 11.
7 Cf. ZIMMERN, KL. 199 II 22.
24. nir mu-un-gal enim 4en-lil-lá-ta
gab-šu-gar nu-mu-un-tuk
24. He became majestic and by the
command of Enlil no rival he
had.

25. gir-il-il-la im-gub-gub-bi
25. He is given exalted station, he is
adored.

26. dág-gal-maš ki-dúr nam-lugal-
la-ha im-ma-da-an-lur-lur
26. Into the vast dwelling, the far-
famed habitation of royalty
he was made to enter.

27. bara ašag ẓagin-na dûr-be-in-
gar 1 4-gal mu-un-[
27. In the chapel of gold and lapis
lazuli he takes his seat. The
palace.

28. sal-qiṭid dumu-an-na 4en-lil enim-
ma-[ni-ta] bara-aqag ẓagin-[na
dûr-ù-be-in-gar]
28. Oh faithful woman, celestial
daughter, by the command
of Enlil in the chapel of gold
and lapis lazuli [cause him
to sit].

29. ki-el ama 4ba-ú dumu-an-na
en-lil ............. bara-aaqag
[ẓagin-na........]ab-bi
29. Oh maiden mother Bau, celest-
tial daughter, Enlil...........
in the chapel of gold and lapis
lazuli .............

30. 4iš-me 4da-šan dumu 4en-lil-[lá]-
ra nam-tîl ud-sûd-du sag-[e-eś]
PA]-KÂB-DU-a-ni-ib
30. Unto Ishme-Dagan son of Enlil
life unto far away days grant
as a gift.

31. uru en-bi-im[.............]4ba-ú-
kam
31. Of the city he is its lord and he
is the .... of Bau.

32. en eš-bar galam dingir-ri-[e-n]e
sig-nim-ma uru-šub-bi
32. Oh lord by the profound wis-
dom of the gods shepherd the
cities in the south and north.

475

A Liturgy to Innini, the Mother Goddess

The fragment Ni. 475 contains only the first melody of a
long liturgy to Innini. Its title egulla kibi mena gi-gi-mu does
not occur in the Assyrian catalogues, nor has it been found in
any previously published text. Lines 13–19 are identical

1 For the verb dûr-gar see Meek No. 83 rev. 4. For the noun dûr-gar see RA. 12, 82, 41.
with K. 41 Obv. II 3–15, also an Innini liturgy. But the melody has the greatest similarity to No. 31 of Reisner's *Sumerisch-Babylonische Hymnmes*, of which it forms an almost complete duplicate. Apart from the contents the text is unusually interesting, since it has a rubric in Sumerian at the top of the tablet and a Semitic rubric at the end of the first melody where an interlude of one line occurs between the first and second melodies.

<table>
<thead>
<tr>
<th>Line</th>
<th>Sumerian Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>é-gul-la ki-bi me-na₂ gi-gi-mu</td>
<td>Oh sigh indeed; indeed sigh.</td>
</tr>
<tr>
<td>2.</td>
<td>nu-gig-an-na  dingir ga-ša-an an-na[mu]</td>
<td>1. As for the temple destroyed how long until it be restored to its place?</td>
</tr>
<tr>
<td>3.</td>
<td>kur-sun-sun ga-ša-an é-an-na [mu]</td>
<td>2. Heavenly virgin, divine queen of heaven, as for, etc.</td>
</tr>
<tr>
<td>4.</td>
<td>é ma-má-da ma-dū-[a(mu)]</td>
<td>3. She that shatters the mountains, queen of E-anna, as for, etc.</td>
</tr>
<tr>
<td>5.</td>
<td>urú ma-má-[da] ma-dū-a[mu]</td>
<td>4. The temple which had been built like a dream, how long, etc.?</td>
</tr>
<tr>
<td>6.</td>
<td>é ṭur-amāš-gim lu-lu-a mu⁶</td>
<td>5. The city which had been built like a dream, how long, etc.?</td>
</tr>
<tr>
<td>7.</td>
<td>e-ti-gim amaš-gim lu-a mu</td>
<td>6. The temple which was made wealthy like a stall and a sheepfold, how long, etc.?</td>
</tr>
<tr>
<td>8.</td>
<td>bur-gul-e bur ba-an-gul-la mu</td>
<td>7. Which like the flocks and sheepfolds was made wealthy, how long, etc.?</td>
</tr>
</tbody>
</table>

---

¹ Published in PSBA. 1895, pl. I, II.
² See *SVM. Cc*, p. 177.
³ Cf. SBH 60, 21.
⁴ Cf. *ibid.*, Obv. 7. lu-lu < lum-lum = *duššu*; cf. also IV R. 12 R. 33; ga 61, and e-ti lu-a = šēni duššāti, Sm. 526, 9.
9. Which the jeweler worked like a stone.
10. In whose gate is the place of admiration, how long, etc.?
11. The assembling place of the people, how long, etc.?
12. The house of convocation of the lands, how long, etc.?
13. It hastened, unto the foreign land, yea hastened.
15. The good wife unto the foreign land was taken.
16. The good child unto the foreign land was taken.
17. Its great festivals are not executed.
18. Its great rituals in the temple are withheld.
19. Its decrees which guide are placed in disuse.
20. Its rites are annulled, its store is diverted.
21. Of the faithful temple, its store the plunderer has decimated.

---

1 Var. zd.  
2 Var. ma-ma.  
3 The Semitic version in SBH. 60 Obv. 16 completely misunderstood the Sumerian; mu indicates that the second part of l. 1 is to be repeated.  
4 Var. e=cid ki-šu-SU(?). Reinsner’s copy is probably incorrect.  
5 Var. ë nigin-mar-ra = bitu 3a kil-ru. According to our text Br. 9251 has also the reading ma-am.  
6 The Semitic version in SBH. 60 Rev. 3 is hardly correct; also K. 41 Obv. II 4 has the same error.  
7 Var. K. 41 II 7 kûr-ri ba-da-ab-gam = nakhri ishtaral.  
8 L. 16 omitted on K. 41.  
9 Text AD clearly. Var. éšen(?) = isin-[nu] is better.  
10 The Semitic rendering in SBH. 60 Rev. 17 is illegible.  
11 Note the gnu of BAL; also in l. 21. The Semitic translation is probably šag-ku.  
12 Var. ba-da-kûr-ri = laš-[.....], sic!  
13 Var. šu-bal ba-ab-ši-in-aga.
22. *k-qi-d-a mu-qi-ga nam-me-a li-lâ-dâm ba-ni-in-gûr*  
22. In the faithful temple darkness is and lo! it is turned over to the wind.

23. *ka-lu-šu-nu i-zâ-ma-ru*  
23. Their psalmists shall sing.

---

**A Psalm to a Mythical Musical Instrument, the Trumpet(?) of Enlil, Ni. 13877**

Ni. 13877, a large double column tablet, contains about 120 lines concerning a subject of fascinating interest, a legend of a musical instrument employed by Enlil, father of humanity, to decree fate, to sound the call of battle, to terrify the foe and pronounce their destruction, to utter sweet music in the temple of Enlil at Nippur by day and by night. This musical instrument is mentioned under a longer name, *al-gar* in Gudea, Cyl. B 10, 11, where it is placed in the “harem” of the temple Eninnû at Lagash, the mythical bridal chamber of Ningirsu and Bau. The reverse line 10 of our text mentions the reed *MAL-GAR* of Ninlil. One is led to infer that this legendary instrument of Enlil was one of the sacred symbols that belonged to the bridal chamber of Ekur, and that the legend was inherited by the cult of Ningirsu, son of Enlil, at Lagash. In a hymn to Idin-Dagan and the mother goddess Innini, celebrating the mythical marriage of that deified king with the goddess, the singer proclaims that, “With the instrument, wailing voice of the storm..., yea with the instrument *al-gar* whose sound is sweet, I will speak unto thee.” But this instrument is nowhere else mentioned in cuneiform literature as one that was actually employed by humans in their

---

1. See the Rev. Col. I end *ki-mê*, in the place of battle.
music and we may retain the statement concerning its purely mythical character. The edge of the tablet carries a short colophon scratched upon the clay after the text had been completed and probably served as a library index. It reads *ku-šu-ù al-kam*, “It is a psalm of meditation concerning the trumpet(?)”.

The Nippur collection contains this long text on a series of smaller tablets of which the author published one in the Constantinople Collection, Cstple. Ni. 616 in *Historical and Religious Texts*, No. 10.¹ That tablet carries lines Obv. I 19–II 14 of our text, hence it must be the second tablet of the redaction to which it belongs. A small fragment from a duplicate will be found on the last plate of this volume, Ni. 10215.

**Col. I**

1. [ ]nig-ðu-e pa na-an-ga mi-
    in- 2. [ ]nam-tar-ra-na šu-nu-bal-
    e-ne 3. [ ]mu-un-ba- ab- ta- ð-dé
4. an[ ]du-ne sag na-an-ga 5. ki[ ]ne sag na-an-ga ma-
    ma(?)-an- an-sig 6. ...............DU a sag- sar-
    sar²-dé 7. ...............SAL+ME³ u-nam-
    mi-in-lal 8. giš-al-e mu-un-gar babbar ib-è
9. ďš-kàr mu-un-ðù nam-al-tar-ri

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---

¹ I misunderstood this text in my edition, pp. 31 f.
² Cf. sag-sar-sar = rimmukû, RA. 10, 77, 37.
³ Semitic naditu, v. Landesberger, ZDMG. 69, 506.
10. َ�َاِلَ-ِى َٰلَ-ِدَا ٰسِبَا-بَآِلٰسِ 10. He gave directions for carrying the instrument AL.

11. َنِلِ-ْلِ-ٰلَا-ٰنِ-ْلُق-ٰسِلَا ٰبَا-بَآِلٰسِ 11. Enlil sang the praise of his instrument the AL.

12. ِ-ْلِ-ٰنِ ِ-ْلِ-ْلُق-ٰسِلَا 12. His AL........whose head is of lazuli.

13. َگَاِلَ-ِى َٰلَا-ٰنِ-ْلُق-ٰسِلَا 13. The instrument AL in his temple, the pure, was........

14. َگَاِلَ-ِى َٰلَا-ٰنِ-ْلُق-ٰسِلَا 14. His instrument the AL whose ........was like the.....of a healthy farmer,

15. ِ-ْلِ-ْلُق-ٰسِلَا ِ-ْلِ-ْلُق-ٰسِلَا 15. Its voice like that of a horned bull over the great wall arose.

16. َنوُن-ْلُنِ-ْلُق-ٰسِلَا 16. The lord on the AL recited in numbers(?)..........fate he

17. َحَاِلَ-ْلِ َٰلَا-ٰنِ-ْلُق-ٰسِلَا 17. Sumer..........................

18. ِ-ْلِ-ْلُق-ٰسِلَا ِ-ْلِ-ْلُق-ٰسِلَا 18. The face of mankind with brightness [he caused to shine].


20. َنِلِ-ْلِ-ٰلَا-ٰنِ-ْلُق-ٰسِلَا 20. Upon his dark-headed people he cast a kindly gaze.


22. َنِلِ-ْلِ-ٰلَا-ٰنِ-ْلُق-ٰسِلَا 22. Their hands, their mouths, he opened(?)

23. َنِلِ-ْلِ-ٰلَا-ٰنِ-ْلُق-ٰسِلَا 23. Unto Enlil adoration they offered in fidelity.

24. َنِلِ-ْلِ-ٰلَا-ٰنِ-ْلُق-ٰسِلَا 24. Unto the land of the dark-headed people destiny they uttered.6

---

1 Cf. Textes El.-Sem., Vol. 14, p. 125. For ُقُذُقُعُلَى, clean, brilliant, applied to persons, see SBP. 158, 53; CT. 17, 4 ll 8.

4 Note the distinction between the use of bi and ni in ll. 14 f.: ni refers to Enlil, a person, and bi to a thing, i.e., the instrument. See Sum. Gr. §359.

3 Here begins line one of Cat. 616.

4 Var. bi.

5 Var. ab-bi.

6 al-bi, “to speak on the instrument AL,” is employed as a synonym of nam-tar in SAK. 220 f., ll 13 = c, ll 13.
25. SÀL+KU en ù-tud-dé- en 25. "By the sister of the lord ye were created.
26. lugal ù-tud-dé- en 26. By the king ye were created.
27. 'nin-men-na-gē2 tud-tud al-mà-mà 27. Ninmenna fulfilled the creating.
28. [mās]-sag(?)-an-ki-a en3 nu-nam-nir-ri4 28. The leading goat in heaven and earth, lord Nunannir,
29. sag-ti sag-kalag- ám 29. He who is impetuous, the heroic,
30. mu-ne-ib- så-sà 30. gave unto them a name.

OVERSE 2

1. sag-bi gu-nu(?)- ám 1. Their chief, whom like......
2. mu- un- (ne)- è- dè- a 2. He shall have raised up for them,
4. 'en-ki-ge al-a-ni ŋag-sal-ba-an-dùg 4. Enki sang the praise of his instrument, the AL.
5. ki-el 'nidaba ĕs-bar-ra ba-an-du 5. The maiden Nidaba rendered advice.
6. aū-mul al-āzab-ba ū-su-mu-ni-gål 6. The star-like AL, the holy AL she took in her hand.
7. ĕ-kur (ē) 'en-lil-lā ĝiš-al-e gar-ra-ām 7. In Ekur, temple of Enlil the instrument AL was placed.
8. ud-dé [giš] al-dū-e gig al-mu-mu 8. By day the AL shall utter speech, by night the AL shall give forth song.
9. nippur-ki ki-gar-ra-ta sum-ma- al-(ki)-a 9. In Nippur the well builded, in Tummal,
10. tum-ma-al-(ki) gi-MAL-GAR\(^1\) ama\(^4\) Nin-il-la-kam

11. e-gig tum-ma-al ninda sa-du-ga-bi-la\(^3\)

12. ur-sag\(^4\) Nin-uraša\(^1\) en-il-ra

13. ge\([\text{al}]\) mu-un-da-an-tud-tud\(^5\)

14. maš gig murub en-na-ta

15. ačag\(^4\) Nin-ši-in-na\(^4\) en-il-ra...

......

Lines 16–20 are obliterated. Lines 21–28 contain only a few legible signs. Note lines 21 f., “The devastating storm...the god Shulpae ...”

From the mutilated reverse no connected translation can be made.

The tablet ends with the instructive lines:

\textit{giš-al} giš-nam-tar-ra a-a\(^4\) en-lil

The instrument \textit{AL} is the instrument of the decision of fate of father Enlil,

\textit{giš-al} giš žag-sal-du-ga

The instrument \textit{AL} is the instrument of praise.

\textit{Nidaba} žag-sal

Oh sing praise unto Nidaba.

**Liturgy of the Tammuz Wailings**

This liturgy, Ni. 6890, must have survived into the late Assyrian and Babylonian period, for it appears in the liturgical catalogue IV R. 53, Col. I 43.

\(^1\) Cf. RTC. 304 III 11; MYHRMAN, BE. III 76, 1.


\(^3\) Cf. RADAUS, Miscel. 4 Rev. 49.

\(^4\) \textit{tummal}, a title of Ninil.

\(^5\) So Ni. 13877. The Constpl. variant omits \textit{giš-al}. Ni. 10215 also omits \textit{giš-al} and has \textit{mu?-?}.

\(^6\) For \textit{ud al-lar} = \textit{āmu dāpinu}, see RA. 12, Tablet Erech, 11.
Liturgy to Nintud on the Creation of Man and Woman, Ni. 14031

This small fragment probably belongs to a large double column tablet in the Musée Impérial Ottoman, Ni. 1992 of that collection, published in my Historical and Religious Texts, No. 23. The fragment 14031 apparently forms part of the upper right corner of the original tablet, its obverse containing the end of section two of the liturgy and its reverse the end of section six. The entire composition was a liturgy in eight sections to Nintud creatress of mankind, and is inscribed on a prismatic prayer

1. Like a cow I will raise the sound of lament, and unto the field (of Arallu) I will go.
2. Sacred harlot of heaven, queen of heaven am I.
3. She that shatters the mountains, queen of Eanna am I.
4. She that makes the heavens tremble, queen of the dark chamber am I.
5. Lilanna queen of the folds and stalls am I.
6. Mother of the temple, Dada beneficent woman, the child bearing.
8. [Unto. ........] I will go forth.
9. [Unto. ........] I will go forth.
10. ........ of the morning light.
11. [Unto. ........] I will go forth.
12. [Unto. ........] I will go forth.

---

1 See Tammu and Ishtar, p. 81, n. 6.
2 So read also BL. 46, 65; 43, 8.
3 Vars. have dumu-sag  e-a-ge, see BL., p. 105, n. 1.
wheel in the Ashmolean Museum, published in the writer’s *Babylonian Liturgies*, No. 197. That text has the formula gū-X-kam at the end of each section, in which it disagrees with the duplicate Cstple. 1992+Phila. Ni. 14031 which has ē-X-kam.

Not only did the Nippur temple possess these two editions of the liturgy on the creation of man and woman, but a third edition written on two or three small tablets is known to have existed in the same period. The last tablet of this serial edition has been published by Hugo Radau in his *Miscellaneous Sumerian Texts*, No. 8, and translated in the writer’s *Sumerian Epic of Paradise*, p. 19, note 4. Unfortunately the text of this most important treatise cannot be adequately restored from the fragments now published.

**Prayers and Incantations of Shamash-shum-ukin,**

*Ni. 1203*

This important Semitic text contains a long incantation against wizards and witches accompanied by a ritual which continued for two days. The unusually long incantation written for Šamaš-šum-ukin is based upon those contained in the great Maklu series, a series in which symbolic magic by burning images and other objects in fire constitutes the characteristic rites. In fact nearly every line of this prayer composed for Šamaš-šum-ukin can be paralleled by passages in the Maklu series, many parts of which are restored from our text. The chief feature of the ritual which accompanied this prayer is the burning of fifteen images of the various demons and evil spirits which had tormented the king. The tablet has already formed the subject of a popular article in the *Museum Journal*, Vol. VII, No. 4.

---

1 See BL. 88, n. 4.
Obverse

1. 

2. [bēl dābābi-ša] [ā ū bēli̯t dābābi-ša]

3. [bēl limut-tim-mu] [ū bēl li̯mū-tim-mu]

4. [ēp-ša barla]

5. [kālu ša] is-bu-ra

6. []-ma i̯k-bu-u.

7. []-ti-šu-nu AN-

8. [izazzu(ary) ṣalmānī-šu-nu]

9. [ša ana] i̯a-ši kīš-pi ru-bi-e ru- [si-e]

10. rāmu ꜱaru DI-BAL șibit pī

11. nikis napi̯štīm KUS-KU-MAL IGI-NIGIN-NA ID-GUR

12. NE-MI șani ni-it te-me kat ili [u kat] īšartī

13. [kat ] hāl mamūt ḫāl amelāti [ilm]?

14. [HUL-ZA mu̯-kīl rēš li̯mū-tim i̯s-[]ma

15. [-ša] u̯-lab̯-bi-tu kīšadī u̯-tar-ri-ru pi̯-ša ? -bi-ša

1. my accuser, my female accuser,

2. my transgressor, my transgressoress,

3. machination, rebellion

4. all that surround me,

5. they have commanded

6. their

7. they stand, their statues

8. Who against me sorcery, venom, witchcraft,

9. Love, hatred, contention? stuttering?

10. Shortness of breath(?), ? ?

11. distortion? of plans, hand of god and hand of goddess.

12. Hand of...hand of the curse, hand of man,

13. supporter of evil.

14. My...they have seized, my neck they have wrung, my mouth they have...

---

1 Cf. Maklu II 46.

2 Sic! So also Maklu II 48. Tallqvist read tim-mu as ti-ša, but the writing suggests that perhaps mu was read as Sumerian. For TIM=ti, see perhaps V Raw. 64 III 16, ga-ṭi(m) im Samuel. See also Maklu I 32.

3 Cf. King, Magic, 7, 54.

4 [KI-AG- MAL.

5 This conjecture of Meissner is supported by uṣabbiḥ šāptī-ša, (the demon) has seized my lips, King, Magic 13, Rev. 22.


7 So our text. Maklu I 97 u-šab-bi-tu.
16. [ ]-ia il-du-du ir-ti id-\(\text{id}\)-\(\text{pu}\)\(\text{a}\) lib-bi\(\text{u}\) un-ni-\(\text{su}\)
17. [ ]-ia ik-su-\(\text{u}\) bir-ki-\(\text{ia}\) ik-su-\(\text{u}\)
18. [ili(?)-]ia a-li-\(\text{ka}\) [idi-\(\text{ia}\)]\(\text{u}\)-\(\text{sim}\)-su-\(\text{u}\)? e\(\text{s}\)en-siri-\(\text{ia}\) ik-\(\text{pu}\)-\(\text{pu}\)
19. [ ]-ia \(\text{u}\)-\(\text{ka}\)(?)-\(\text{na}\)-\(\text{du}\) [ ]-ia man-ga lu-\(\text{u}\)-\(\text{su}\)-\(\text{am}\) \(\text{u}\)-\(\text{mal}\)-\(\text{lu}\)-in-\(\text{ni}\)
20. šarti-\(\text{ia}\) im-\(\text{lu}\)-\(\text{su}\) ulinni-[\(\text{ja}\)] ib-\(\text{lu}\)-\(\text{ku}\) ruti-\(\text{ja}\) il-\(\text{ku}\)-\(\text{u}\)
21. epir šepé-a iš-[\(\text{hu}\)-\(\text{lu}\)] man-da-at ia-mi-\(\text{ia}\) u-man-di-\(\text{du}\)
22. šalmāni-[\(\text{ja}\) lu ša bi-] mu lu ša "\(\text{er}\)"erini lu ša lipi lu ša GAB-LĂL\(\text{a}\)
23. [lu ša GAB šama\(\text{a}\)\(\text{ssammi}\)] lu ša idū lu ša tiṣṭi lu ša li
24. \(\ldots\) \(\text{ia}\) ? LU " \(\text{SE-LUH-A}\) lu-u epuiu-ma
25. [kalba] lu-u \(\text{u}\)-\(\text{su}\)-\(\text{ki}\)-\(\text{lu}\) \(\text{iš}\)ṣur šame ušakilu nūn aḫi\(\text{u}\) ušakilu

16. My...they have drawn, my breast they have shattered, my heart weakened.
17. My...they have bound, my knees they have bound.
18. My god(?) that walks at my side(?) they have sei\(\text{ed}\) away;\(\text{a}\) my back-bone they have bent.
19. My...they......; my...... with disease and pollution they filled me.
20. My hair they have sheared. My girdle cord they severed. My saliva they took.
21. They encompassed the earth at my feet. The measure of my form they measured.
22. Images of me, be it of tamarisk or cedar, or tallow, or.... honey.
23. Or baked cakes of sesame, or bitumen, or clay, or dough, 
24. \(\ldots\) \(\text{lo}\) they have made.
25. A dog verily they caused me to eat, a pig they caused me to eat, a bird of the skies\(\text{a}\) they caused me to eat.

---

1 So restore Maklu 1 98.
2 From da\(\text{a}\)\(\text{pu}\), dē\(\text{pu}\), to shatter. So also id-\(\text{id}\)-\(\text{pu}\), Maklu 1 98. See also ZIMMERN, Rt. No. 60, Obv. 5; MEISSNER, Supplement, p. 30; PSBA. 18, 158, etc.
3 So restore Maklu 1 99.
4 The traces are against this restoration.
5 For mas\(\text{u}\), cf. BA. V pt. IV 184, 74 ša limātu Bābili imissā, "who seizes away the wicked of Babylon." The verb corresponds to Arabic mā\(\text{ā}\)\(\text{a}\)\(\text{a}\).
6 Maklu 1 132 ēn\(\text{lu}\)\(\text{su}\). The Babylonian root is mā\(\text{a}\)\(\text{lu}\), Arabic mal\(\text{u}\)\(\text{su}\), to shear, see HOLMA, Personal Names of the type fu\(\text{u}\)\(\text{d}\), p. 72. Also TX. El. Vol. 14, p. 70, a plant mal\(\text{a}\)\(\text{su}\).
7 Cf. CT, 17, 15, 21, and KING, Magic 12, 55. For mandatu, form, outline, see also K. 2563, 16, man-da-ti-\(\text{ia}\) li\(\text{ik}\)kī.
8 Cf. MYHRMAN, PBS. I 13, 20; Maklu IV 40, and EBEING, KTA. No. 80, 10.
9 Cf. MYHRMAN, PBS. I 13, 21.
10 Here iṣṣur šame is employed for unclean birds such as hawks, crows, etc.
11 nūn aḫṣī is also employed for some kind of unclean fish.
26. [ ]-mu-fu-šu-nu an-nu-ta šal-
mâni-šu-nu kima-šu-nu la
iṣṣa-šu šalmani-šu
27. [ina] pan ilu-ši-ka rabī-tu a-
kal-šu šu-ši-ši
28. [šalmani-ja epašu-ma ina išdi
ša riš-šu-nu
29. [ina] ? duri iš-šu ina bi-ši
ša dārī iš-šu
26. ............. these their images
shall not endure, even as they
themselves; their images
27. before thy great divinity I will
burn.
28. Images of me they made and
placed them on the lap of a
corpse.
29. In a... of a wall they concealed
them, in a dark hole of a wall
they hid them.
30. Images of me in... of cereals
they laid, images of me in
“beer of the seven gods”
they [laid].
31. Images of me in a... of the
carpenter... they
32. Images of me on the two shores
of the river they... .
33. Images of me in a cavern at
sunset they concealed; images
of me in the house of the
grain goddess..................
34. Images of me in a potter’s oven
they burned; images of me
in the oven of a restaurant
keeper they... .
35. Images of me in a cauldron of an
oil mixer they cooked; images
of me in a flame they...
36. Images of me in an oven of
bronze they ignited; images
of me at sunrise they...

1 bi’u probably connected with epē, be pale, dark.
2 Cf. li-pa-ku, CT. 23, 10, 18 | 2.
3 A title of Nidaba.
4 Read “ditto” marks.
6 This passage yields the first example of the verb temēru, root of tem ētu oven. The verb is
obviously a synonym of tarāpu.
7 See Rev. 15.
37. "... ina e-rib "šamši ik-lu-u ..., ina e-rib šabal(?) .........
38. "... ina suš irtiti ātam-me-ru ..., ina šapla-na šam AZAG-S[U]
39. [ ... ] pi-sa-an-nu mu-šar-di-i ina kār iš-ku-nu .........
40. [ ... ] kakkab ša-ma-mi ú[, .........]
41. [ ... ] ša iš-ru-pi um-n? bābi ú-[.........]
42. [ ... ] TU-BAR' id-di-nu-ma nāru Hu-bar u-[še-bir?]
43. End of obverse is mostly de-
stroyed.

Reverse

3. ilUgibillu ša ilNam-tar suk kal iršitim, ..........
4. šušamas ša kiš-pi ru-bi-e ru-si-e [ar-ša-ši(?)] limnu-[ii ]
5. lugal-dig umun-nunš [ša] amel .............
6. ki ili u štar ú-či-nu-in-ni .........
7. ú-lam-me-nu-in-ni ina bīti .........
8. iš-ku-nu-nim-ma šušamaš ka-[šidšlimni u aibi?]

3. Images of me at sunset they
ignited; images of me at
midday they ........
38. Images of me at crossways they
concealed; images of me be-
neath cereals they ........
39. [Images of me ...] a water
vessel ....... in a well they
placed ........
40. [.........] star of the skies
they ........
41. [Images of me upon] which
fistules .......... in the gate ..
they ........
42. [Images of me unto] Gilgamish
they gave and he [caused me
to cross] the Hubur river.

1 Probably restore ilGIS-TU-BAR, Gilgamish. The association of Gilgamish with the
river Hubur, the world surrounding salt stream, which that hero crossed in search of eternal life,
is interesting and shows how the priests utilized popular legends in the incantations.
2 The same deity is appealed to in a prayer of Šamaš-šum-ukšn, MYHRMAN, PBS. i 13, 37 f.
Cf. also IV Raw. 55a 4, No. 2, and also l. 21. Ebeling, KTA. No. 26, 7, and CT. 23, 15, 8.
9. **[Aja um-ma la i-]** [bat

9. And Aja mother who does not
    [come to my aid?]

10. **[šamaš ša kaš-sa-pi-ja kaš-sap-ti-ia e-piš-ja muš-te-]** [piš-ti-ja]

10. May Shamash break the sorcery
    of my sorcerer and sorceress,
    my wizard and my witch,

11. **ra-ši-ja ra-ši-ja kiš-pi-šu-nu ina[. . . .]**

11. My befouler and befouleress
    with . . . .

12. **kima ši-par-ri lib-bal-kit-[su-na]**

12. Even as a net.


13. May they catch them at their
evil doings, and may Shamash
conqueror of . . . .

14. **kima di-ka-ri**

14. [Shatter them] like an earthen
jar.

15. **ki-ma ti-nur³ ḫu-tur-šu-nu li- rim²**

15. Like a furnace may he quench
their smoke.


16. May they melt, glow and run
away.

17. **[e-] piš-la-šu-nu kima mē na-a-du ina [ti-ki lib-tu]**

17. May their deed(s), like the
water of a leather pouch by
pouring, cease.

18. **šu-nu li-mu-šu-ma ana-ku lu- [sub-lu]**

18. May they die and I live.

19. **šu-nu li-ni-šu-ma ana-ku lu- [ud-nin]**

19. May they quake and I stand
fast.

20. **šu-nu li-ši-bi-šu-ma³ ana-ku lu- [šep-pa-tar]**

20. May they be bound and I be
freed.

21. **šu-nu li-ši-šab-tu-ma ana-ku lu- [. . . .]**

21. May they be seized and I . . . .

22. **ana ki-bi-ti-ka ilu-šu-šu³ ša la innakaru(ri) u an-ni-ka ki-nim [ša la inna-u]**

22. By thy command, which is a
thing divine, and changes
not, and by thy true grace
which alters not,

---

1 Sign ŠAB, here first with this value.
2 arnum, entered in Delitzsch, H. W. 134b as meaning “destroy” really has this general
sense. The original idea is cover, Syn. katāmu, RA. 10, 74, 24; often in this sense in liver omens,
Boissier, Choix, 93, 8–10; CT. 20, 15, 10; 31, 26 Rev. 12. It is employed in the sense quench
with šutru in Maštu III 170.
3 For the passive meaning of the 1st form note ḫītāšis “may it be annihilated,” Ebeling,
KTA. 67 Rev. 27.
4 Sic! The parallel in Maš I 119 has šīrtu.
23. ana-ku inašamaš-sum-ukin mar itiš-su arad-ka lu-ub-luš lu-uš- [lit]


25. inšamaš šur-bi a-ši-pu-tam ša abkal ilāni i-pu-šu inšNU- [DIM-MUD]

26. šipti kaššapti ša kiš-pi ma'-du-tū i-pu-šu

27. tirra-ma ša-lu-ti ša kaššapti ša ru-bi-e i-pu-šu šu-pi-i.

28. ar-kiš up-pu-us

29. kikitū šuāti lu ina ? lu ina šeri mē ellāti tanaddī kakkara taš-abbi

30. inšpašura ūšamsi tašakkan 3 kurumāši 12-la-ām ša kunaša tašakkan

31. nknakki bušaši tašakkan kurunna tu-nušu ka-ka ana ūšamsi tašakkan

32. lu te-lāb inša ... tam te-ši-en šalamu šalāti šalāti kibir nāri

23. i Shamas-shum-ukin, son of his god, thy servant would live and prosper.

24. Thy greatness I will extol, thy praise unto far dwelling peoples I will sing.

25. Oh Shamash exalt the magic curse which Nudimmud, counsellor of the gods has made.

26. Incantation against the sorceress who has done much sorcery.

27. Turn away the enmity of the sorceress who has employed venom. Make clean

28. Quickly the one bewitched.

29. This is the ceremony. Whether in the...or in the field thou shalt cast clean waters and sweep the ground.

30. A table before Shamash thou shalt place; three loaves of spelt twelve times thou shalt place.


32. Thou shalt set fire (to the censer) and fill it with...... wood. An image of clay, of clay from the two river's banks.

1 The transcription is uncertain; šalātu, if correct, is the first example of this derivative.
2 So I interpret from lašbu, to burn. tul'ab > telāb, is probably due to the influence of the liquid l.
3 GAR-NU.
33. ki-la-li-e  šalam li- pi šalam li- pi
šalam ba- ša- ri šalam GAB
u šamaššanni

34.  šalam li šalam li še’i ši šalam
li še’i ??

35.  šalam išbi- nu šalam išu- ri- ni
šalam iddi šalam GAB-LAL

36. šalmāni an- nu- ti ta- kas- si- šu- nu-
ti- ma ti- para

37. ina NE . . . . A išu- Nārī . . . .
ana libbi- ša pa- lūr- ra a lanaddi-
ma

38. šiptu an- [ni- tam] 3-šū tamannu
kima ib- šaš- lu ina libbi mē
tu- na- ah- šu- nu- ti

39. šiptu [ . . . . .]-šu- nu mē 3-šū
tamannu-[ma] tašarrap- šu- nu-
ti ina ṣar- ma’i ta- na- di(?)

40. [šiptu ] GA-UD-DU i- . . . .
šiptu AŠ-ḤU a umām šanām
3-šū tamannu

41. [ -] aš- ru mamitu muš- mitatu ai
išhu- u

42. [šiptu . . . . .] NE dām- in- ṣe

33. An image of tallow, an image
of tallow(sic!), an image of
flesh, an image of baked
bread and sesame.

34. An image of dough, an image
of dough of barley and beans,
an image of dough of barley
and . . . .

35. An image of tamarisk, an image
of cedar, an image of bitumen,
an image of baked bread and
honey.

36. These images thou shalt bind
and with a torch

37. In fire(?) on the bank(?) of the
river thou shalt . . . . . . . . . . . . . .
to the midst thereof a
bronze double axe thou shalt
throw.

38. This incantation three times
thou shalt recite; when they
are boiled thou shalt cool
them in water.

39. The incantation, “ . . . . . . . . . .
water,” thrice thou shalt re-
cite, and burn them: in a waste
place thou shalt throw them.

40. [The incantation . . . . . . . . . . . . .
the incantation, “Curse of
the bird” on the second day
thrice thou shalt recite.

41. May the . . . . . . and the death
dealing Mamit not come nigh.

3 Here to be read some derivative from epš.
3 Var. of patarru, a kind of weapon. Loan-word from ba- da- ra, BL. 79, 21; cf. (qī)- ba- da- ra =
šaššu, PSBA. 1901 May, Pl. II l. 1. urudu-su- ši ša- bar- šu- ša = patarru, i. e., double axe
of red bronze, K. 8676 R. 30 in Meissner, Suppl. pl. 15.
3 Title of some incantation.
3 Sic! Error for ba?
3 Title of some well-known incantation.
3 Probably a Sumerian title of some unknown incantation which was recited here. Cf.
Myhrman, BPS. I No. 13 end.
<table>
<thead>
<tr>
<th>Text</th>
<th>Plate</th>
<th>Museum Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>7-9</td>
<td>4562</td>
<td>Right upper corner of a three column baked tablet. 3¼ inches H.; 3⅓ W.; 1⅛-⅜ T. Fragment of an epical and legendary composition. See pages 111-115.</td>
</tr>
<tr>
<td>2</td>
<td>10</td>
<td>45</td>
<td>Complete single column tablet. Baked. H. 4; W. 2⅓; T. ⅜-⅝. Liturgy to Aruru. See pages 115-117.</td>
</tr>
<tr>
<td>3</td>
<td>11</td>
<td>35</td>
<td>Upper part of a single column dark baked tablet. H. 2; W. 3; T. ⅜-⅜. Psalm to the god Amurrū. See pages 118-120.</td>
</tr>
<tr>
<td>7</td>
<td>25-27</td>
<td>Dublin tablet</td>
<td>Nearly complete single column tablet. Light brown; unbaked. See pages 136-140.</td>
</tr>
<tr>
<td>8</td>
<td>28</td>
<td>4566</td>
<td>Left upper corner of a large three column tablet. Light brown; unbaked. H. 1½; W. 3; T. 1-⅜. Liturgy to a deified king. See pages 140-142.</td>
</tr>
<tr>
<td>9</td>
<td>29-32</td>
<td>4563</td>
<td>Lower right corner of a large three column tablet. Dark brown; unbaked. H. 5; W. 4; T. 1-⅜. Liturgical hymn to Ishme-Dagan. See pages 143-149.</td>
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</tbody>
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<table>
<thead>
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<th>Pl ate</th>
<th>Museum Number</th>
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<td>10</td>
<td>33</td>
<td>4584</td>
<td>Upper half of a small single column tablet. Light brown; unbaked. H. 2; W. 2½; T. 1¼-3¼. Liturgical lamentation on the pillage of Ur. See pages 150-151.</td>
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<tr>
<td>12</td>
<td>36</td>
<td>497</td>
<td>Left upper corner of a large three column tablet. Dark brown; unbaked. H. 2; W. 3; T. 5¼. Liturgy. See pages 155-171.</td>
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<td>13</td>
<td>37</td>
<td>112</td>
<td>Lower half of a long single column tablet. Light brown; unbaked. H. 3; W. 2¾; T. 1¾-3¼. Fragment of a litany. See pages 172-178.</td>
</tr>
<tr>
<td>17</td>
<td>48</td>
<td>6890</td>
<td>Upper left corner of a large three column tablet. Light brown; partly baked. H. 2½; W. 2¾; T. 1¾-3¼. Liturgy of the Tammuz wailings. See pages 191-192.</td>
</tr>
<tr>
<td>18</td>
<td>49</td>
<td>1203</td>
<td>Long thin single column tablet. Light brown; unbaked. Damaged at top and bottom. From the top five lines entirely broken away. At the end of the obverse about ten lines entirely destroyed. H. 7; W. 3¼; T. 1-3¼. Incantation and prayers for Shamash-shum-ukin. See pages 193-200.</td>
</tr>
<tr>
<td>19</td>
<td>54</td>
<td>2359</td>
<td>Nearly complete single column tablet. Light brown; unbaked. H. 5¾; W. 2½; T. 3¼-3¾. Hymn and legend of Sin.</td>
</tr>
<tr>
<td>Text</td>
<td>Plate</td>
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<tr>
<td>20</td>
<td>56-57</td>
<td>4916</td>
<td>Upper half of a long single column tablet; mole-brown; unbaked. H. 4 3/4; W. 2 3/4; T. 1 1/2-3/2. Hymn to Enki concerning the building of his temple in Eridu.</td>
</tr>
<tr>
<td>21</td>
<td>58-60</td>
<td>4915</td>
<td>Upper part of a large two(?!) column tablet. Light brown; unbaked. Left edge broken away. Reverse damaged. H. 3 1/2; W. 3 1/2; T. 1 3/4-1/4. An epical legend.</td>
</tr>
<tr>
<td>22</td>
<td>61</td>
<td>14031</td>
<td>Small fragment from a large two column text. Light brown; unbaked. H. 2; W. 2; T. 1 3/4. For contents see page 192-193.</td>
</tr>
<tr>
<td>23</td>
<td>62</td>
<td>10215</td>
<td>Duplicate of No. 16. Dark brown; baked.</td>
</tr>
</tbody>
</table>
AUTOGRAPH PLATES
OBVERSE

REVERSE
OBVERSE
CONTINUED

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20

25
OBVERSE

Col. 3

Continued
REVERSE

Col. 1

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REVERSE

Col. 2

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OVERSE
CONTINUED

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sic!
OBVERSE

Col. 1
OBVERSE

COL. 2

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PLATE XXX
OBVERSE

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OBVERSE

CONTINUED

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25

30

33
REVERSE
Continued

20

25

30

33
OBVERSE

[Image of Babylonian cuneiform script]

REVISE D DESTROYED
OBVERSE

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