

UNIVERSITY OF PENNSYLVANIA
THE UNIVERSITY MUSEUM
PUBLICATIONS OF THE BABYLONIAN SECTION
Vol. X No. 2

SUMERIAN LITURGICAL TEXTS

BY
HERBERT
STEPHEN LANGDON
11

PHILADELPHIA
PUBLISHED BY THE UNIVERSITY MUSEUM
1917



PJ 3711

559411

. P 5

v. 10, pt. 2.

CONTENTS

	PAGE
INTRODUCTION.....	103
SUMERIAN LITURGICAL TEXTS:	
EPICAL POEM ON THE ORIGIN OF SUMERIAN CIVILIZATION.....	111
LAMENTATION TO ARURU.....	115
PENITENTIAL PSALM TO GOD AMURRU.....	118
LAMENTATION ON THE INVASION BY GUTIUM.....	120
LEGEND OF GILGAMISH.....	124
LITURGICAL HYMN TO UR-ENGUR.....	126
LITURGICAL HYMN TO DUNGI.....	136
LITURGICAL HYMN TO LIBIT-ISHTAR(?) OR ISHME-DAGAN(?).....	140
LITURGICAL HYMN TO ISHME-DAGAN.....	143
LAMENTATION ON THE DESTRUCTION OF UR.....	150
HYMN OF SAMSUILUNA.....	151
LITURGY TO ENLIL, <i>babbar-ri babbar-ri-gim</i> , INCLUDING A TRANSLATION OF SBH 39.....	155
FRAGMENT FROM THE TITULAR LITANY OF A LITURGY.....	172
LITURGICAL HYMN TO ISHME-DAGAN.....	178
LITURGY TO INNINI.....	184
EPICAL LEGEND ON THE MUSICAL INSTRUMENT OF ENLIL.....	187
LITURGY OF THE TAMMUZ WAILINGS.....	191
LITURGY TO NINTUD ON THE CREATION OF MAN AND WOMAN.....	192
PRAYERS AND INCANTATIONS OF SHAMASH-SHUM-UKIN.....	193

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 *zag-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 [^d*Nidab*]a *zag-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 Flood¹ 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.²

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 Innini.

This fanciful use of *zag-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 *zag-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* ^d*En-ki zag-sal*, "Oh sing in praise of father Enki."¹ The word *zag* designates some kind of an instrument perhaps and *sal* is a verb meaning to sing in joyful strain.² In any case *zag-sal* designates, in its proper usage, a poem of joyful character in distinction from such liturgical notes as *eršemma* 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* ^d*En-lil zag-sal*,³ "Oh sing in praise of Enlil." Two hymns in heroic measure sung to the mother goddess Innini end with the rubric, *zag-sal-žu dug-ga-ám*, "It is good to sing thy praise."⁴ And a long epical composition to Nidaba ends with the line, *zag-sal-mu dug-ga-ám*, "It is good to sing my praise."⁵ In similar manner a double column tablet ends *ama* ^d*Ninā zag-sal-žu dug-ga-ám*, "Oh mother Ninā it is good to sing thy praise."⁶ Although the rubric ^d*Nidaba zagsal* 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 *sil(3)* 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.

liturgical.¹ 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,

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. 13889, a large tablet devoted to the names of the gods, ends ^d*Nidaba zagsal*. 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. XI, 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 [*enim-ita* ^d*Nidaba* (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 Ziudsuddu, 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,¹ 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.² 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."³

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.

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 Damiḱ-ili-šu and we have liturgies to the first,¹ third,² fourth,³ fifth,⁴ sixth⁵ and eleventh.⁶ 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

¹ Ishbi-Girra; see *Sum. Gr.*, p. 16.

² Idin-Dagan; see *ibid.*

³ Ishre-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 Ni. 13979.

⁶ Enlil-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 Enlil-bani, our collection possesses one liturgy, Ni. 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 (I 16) 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. ?-sîg-sîg-ga-bi
dúg ¹ | 1. its brilliant. let
him behold. |
| 2. má-gan-(ki) dilmun-(ki)-
bi | 2. Magan and. . . . Dilmun |
| 3. en igi-ge-im-da-a-dúg | 3. may be looked upon. |
| 4. Dilmun(ki)na giš-ge-en-dū ² | 4. May Dilmun. |
| 5. [Má]-gan-(ki)-na an-za-g ge-en-
lal | 5. May Magan the limits of heaven
reach. |
| 6. . . . gi-lum me-luġ-ġa-(ki)-a ge | 6. The. . . . of Meluhha |
| 7. . . . UD bal-šú ge-mê-e ³ | 7. |
| 8. . . . kur-kur-ra-ra nippur-(ki)-šú
ge-na-ab-tum | 8. [The tribute?] of the foreign
lands unto Nippur may he
bring. |
| 9. . . . é-nu-tuk- ra | 9. Unto. . . . who has no house |
| 10. | 10. |
| 11. [é-gal kalam-ma-]na è- a- ra | 11. For him [who from the palace of
his land] had gone forth, |
| 12. . . . ne sal zid mu-un-ne-dé ⁴ | 12. he established faith-
fully for them. |
| 13. . . . me-el-lu ū- a | 13. The. who <i>exalts</i> the pure
decrees. |

¹ The compound verb *û-dúg* = *hâtu*, *barû*, behold, forms its imperative second singular in the unusual manner *û-ga-e-dúg* = *hîl*, SBP. 138,27, for which we have the variant *û-gà-e-dé*, in IV R. 28* No. 4b5. 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 *û-dé-dúg* for *û-ga-e-dúg*, SBP. 292, 1 ff., and for *g>d* see §50. Note the verb *û-dug-gi*, a participle conjugated with the verb *me* to be, *û-dug-gi-im-mi*, "I am beholding," RADAU, *Miscel.* 2, 16 = *Sum. Gr.* 197.

² *giš-dū* occurs regularly for the act of slaying animals for sacrifice: In the temple *giš-bé-dū* "he sacrificed," RA 9, 112 II 22; *gukkal giš-dū*, unweaned kid for sacrifice, LANGDON, *Drehem* 21; LEGRAIN 79, 10; *máš-giš-dū*, kid for sacrifice; *gud giš-dū*, ox for sacrifice, passim in *Drehem* texts.

³ Cf. *bal-šú me-a*, CT. 15, 10 Rev. 9.

⁴ Possibly a *lapsus calami* for *KA*, *dúg*.

- | | |
|--------------------------------------|--|
| 14. gír- gub- ba | 14. treads. |
| 15. ṣag- du- a | 15. is glorified. |
| 16. kal-la-áṣ me-maḡ ṣu-ti-a | 16. possesses the far famed decrees. |
| 17. en an-ki | 17. lord of heaven and earth |
| 18. è- a- ra | 18. The . . who went forth |
| 19. ne | 19. The |
| 20. erida-ra- ne | 20. The . . of Eridu . . . |
| 21. ki-en-gi-ra-ge- ne | 21. The [inhabitants] of Sumer |
| 22. mu-na-ab-bi- ne | 22. said to him. |
| 23. im-mi-ib-du?-ne | 23. |

COL. III

- | | |
|--|--|
| 1. -má | 1. ¹ |
| 2. en-ra ^{gíṣ} má-šú | 2. For the high-priest upon a ship |
| 3. ^a lígir-síg ² PA | 3. <i>Lígirsig</i> |
| 4. en-ra mudur aṣag ṣu | 4. To the high-priest a splendid scepter |
| 5. la-ḡa-ma ³ engur-ra še-bi | 5. Lahama in the abyss a flood |
| 6. ka-ra-e-ne ḡen-gam mušen an-na | 6. Their wail woefully(?) like the birds of heaven |
| 7. lugal ù-na-gub ⁴ a-a ^d en-ki kalam-ma-[.] | 7. The king, who stands aloft, father Enki, the Land [.] |
| 8. é-gal kalam-ma-na è-a-[ra] | 8. For him who from the palace of his Land had gone forth, |

¹ The scribe has obviously written his text erroneously.

² A reading *mir-si(g)* is possible, in which case *dingir mirsi* may perhaps mean "god of the flood;" for *girsū*, flood, see *Liturgies*, p. 96.

³ *la-ḡa-ma* = *Lahamu*, of the Creation Epic. Identical with *Lahama*, CT. 24, 1, 15; 20, 9, female principle of *Lahmu*; here *Lahmu* and *Lahama* 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 *Lahmu* is described as a sea-serpent and identified with Ea; cf. Rm. 279, 1-12. The paragraph 25-40 probably describes *Lahamu* or *Damkina*; she has the body of a fish and scales like a [serpent?]. *Lahmu* and *Lahamu* 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 *Lahamu* belongs to the dragons of chaos, I 121; II 27; III 31, 89. In our passage *Lahama* clearly represents the ocean.

⁴ Cf. *Liturgies* 115, 1.

OBVERSE III

- | | |
|---|---|
| 9. <i>ġe-gál an-ki-a pa-è mu-na-ab-ag</i> | 9. Surpassing abundance in heaven and earth he made. |
| 10. <i>^den-ki-ge nam-im-mi-ib-tar-ri</i> | 10. Enki issued a decree. |
| 11. <i>ki-en-gi kur-gal ma-da an-ki</i> | 11. "Sumer, ¹ the great mountain, land of Heaven and Earth, |
| 12. <i>še-ir-zi-gùr-ru babbar-è-ta babbar-šù-uš kalam-e me sum-mu</i> | 12. Bearing a sheen of splendor, from sunrise to sunset teaching the Land decrees, |
| 13. <i>me-zu me-maġ šu-nu-tu-tu</i> | 13. Far famed are thy decrees and unchangeable, |
| 14. <i>šag-zu galam ġen² galu nu-pad-dé</i> | 14. Thy heart is profound; man has not discovered it. |
| 15. <i>umun-ziid ki-an ù-tud-za an-gim šu-nu-te-gà</i> | 15. As a true form (designed by) earth and heaven thou wast created, like heaven intangible. |
| 16. <i>lugal ù-tud mūš-ziid keš-di</i> | 16. Offspring of a king, clad upon by a true form. |
| 17. <i>en ù-tud sag men mà-mà</i> | 17. Offspring of an high-priest whose head is crowned. |
| 18. <i>en-zu en idim³ dingir lugal da bara-an-na-ka i-im-durun</i> | 18. Thy high-priest is the lord of the deep, the divine king who within the sanctuary of heaven dwells. |
| 19. <i>lugal-zu kur-gal a-a ^den-lil</i> | 19. Thy king is the great mountain father Enlil. |
| 20. <i>giš-sġg⁴-gim dug-dūg-gi ša-mu-ra-an-gib(ib) a-a kur-kur-ra-ge</i> | 20. Like a wall he turns back for thee the <i>wicked ones</i> (?), father of all lands. |
| 21. <i>^da-nun-na dingir-gal-gal-e-ne</i> | 21. The Anunnakki, the great gods, |
| 22. <i>šag-za ki-ur-ra šu-ba-ni-in-ti-eš</i> | 22. Within thee Kenurra ⁵ inhabited. |
| 23. <i>gi-gun-na gal-gal-za ú-mi-ni-ib-sú-sú-ne</i> | 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. 18.

³ *idim*, abyss, well, the deep, is employed in the title of Ea *dingir idim*, "god of the deep."

⁴ *giš-sġg* = *giš-sġg* = *iġġi* > *i-zi* = *igaru*; cf. ZA. 24, 387; K. 4558 II 14; H R. 15a 22, etc.

⁵ Chapel of Ninlil in Ekur temple of Enlil.

- | | |
|---|--|
| 24. <i>é ki-en-gin túr-zi gé-dū-dū áb-zi
gé-lu-lu</i> | 24. The house(s) of Sumer, thy
stable(s) let be built, and may
thy cattle be many. |
| 25. <i>amaš-zi gé-gar-gar udu-zi-gé-
šár-šár</i> | 25. May thy sheepfold(s) be built
and thy sheep be fat. |

45

NEARLY COMPLETE LAMENTATION TO ARURU

- | | |
|--|--|
| 1. <i>mèn ?-e HAR-a^d</i> | 1. thou art; |
| 2. <i>SAL+KU¹-gal^d mu-ul-
lil-là</i> | 2. great sister of Enlil. |
| 3. <i>é-maḡ é-a-na-ka</i> | 3. of Emah ² her temple. |
| 4. <i>^da-ru-ru [ūr-]šag³ é-maḡ é-a-na-ka</i> | 4. Aruru <i>procreative womb</i> of Emah,
her temple. |
| 5. <i>gu é-bi-šú é-maḡ-a-ni-šú</i> | 5. in that temple, in her
Emah |
| 6. [<i>ù-</i>] <i>ma-du-du-bi ù-ma-ni maḡ
me-en</i> | 6. Which attains unto her glory,
her glory was far-famed, |
| 7. <i>ù-ma mu-lu-mu bar-ta KU-a-
mèn</i> | 7. The glory of my lord abides far
away. |
| 8. <i>ù-ma mu-lu é-a-mu bar-ta KU-a-
mèn</i> | 8. The glory of the lord of my
temple abides far away. |
| 9. <i>en-e⁴ ka-na-ág-gà-ka bar-ta KU-
a-mèn</i> | 9. The lord of the Land abides far
away. |
| 10. <i>é-ki-nam-ma-ka bar-ta KU-a-
mèn</i> | 10. From the "Temple of Fate"
she(?) abides afar. |
| 11. <i>é-gal keš-(ki)-a-ka bar-ta KU-a-
mèn</i> | 11. From the Hekal of Kesh she(?)
abides afar. |
| 12. <i>nin-mèn ud-nu-zi iti^d nannar⁵
nu-zi men</i> | 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*=*aḫatu*. 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-šabba*, 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 ūr-ra*, BL. 72, 13.

⁴ *en-e* probably refers to Enlil here; cf. Enlil *e-ne ág-zi-da-ge*, "lord of justice," ZIM. KL. 9, 4.

⁵ Cf. ZIMMERN, KL. 65, 14 ff.

- | | |
|---|--|
| 13. <i>SAL+KU</i> ^d <i>mu-ul-lil-lá mèn ba-
ni-in-kuš-ù ba-nad</i> | 13. The sister of Enlil she is; she languishes, she sleeps. |
| 14. <i>nin-mèn éš-lál¹ é ág-nam-ma-an-
šù</i> | 14. A queen she is. The house <i>LAL</i> of the temple she inhabits not. |
| 15. ^d <i>a-ru-ru é-a-na gù-bi-na-ma-an-
gí</i> | 15. Aruru her temple has renounced. |
| 16. <i>dam-a-ni-gim ná-a ba-ni-in-dúr-
ru-ne-eš-ám</i> | 16. Like her whose husband slumbers they sit. |
| 17. <i>tu-mu-ni-gim ná-a ba-ni-in-dúr-
ru-ne-eš-ám</i> | 17. Like her whose child sleeps they sit. ² |
| 18. ^d <i>a-ru-ru an mu-na-du nu-mu-
ni-in-tùg³-e</i> | 18. To Aruru Anu went, but pacified her not. |
| 19. ^d <i>en-lil mu-na-du nu-mu-ni-in-
tùg-e</i> | 19. Enlil went but pacified her not. |
| 20. ^d <i>nin-lil mu-na-du nu-mu-ni-in-
tùg-e</i> | 20. Ninlil went but pacified her not. |
| 21. ^d <i>en-ki mu-na-du nu-mu-ni-in-
tùg-e</i> | 21. Enki went but pacified her not. |
| 22. ^d <i>nin-mağ mu-na-du nu-mu-ni-
in-tùg-e</i> | 22. Ninmah ⁴ went but pacified her not. |
| 23. ^d <i>nannar mu-na-du nu-mu-ni-in-
tùg-e</i> | 23. Nannar went but pacified her not. |
| 24. ^a <i>babbar mu-na-du nu-mu-ni-in-
tùg-e</i> | 24. Babbar went but pacified her not. |
| 25. <i>e-ne-ra⁵ ^da-nu-na mu-un-na-làg-
låg-gi-eš</i> | 25. Unto her the Anunnaki hastened. |
| 26. <i>an-a an a-ri-a mu-un-na-låg-låg-
gi-eš</i> | 26. They whom Anu in heaven begat ⁶ hastened. |
| 27. <i>ki-a an a-ri-a mu-un-na-låg-
låg-gi-eš</i> | 27. They whom Anu in earth begat ⁷ hastened. |

¹ Cf. *éš-lál kur-ri-gál mu-na-ab-šub*, "The *éš-lál* which is in a strange land he occupies," Cstpl. 2378, 16 in *Historical and Religious Texts* No. 35. Cf. also *lál-e ki-a-ag-ga nam-mi-in-durun*, "The *lál*, a holy place she inhabits," RADAU, *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 *LÁL* a "sanctuary." Confusion with *EDIN* is hardly to be assumed in this period.

² Lines 16 f. probably refer to the weeping of Innini for Tammuz.

³ See *Sum. Gr.* 248 n. 2.

⁴ This title applies here to Damkina. It designates also Aruru and Gula.

⁵ Cf. *e-ne-ra* = *ana šāšu*, BL. 122, 28.

⁶ The *lgigi*.

⁷ The Anunnaki.

28. *um-ma sir-sag-e¹ sir-mu-na-ra²* 28. The artist the first melody
chants.
29. [...] *ša-ab—gi-gi-mu sir-mu-na-*
ab-bi 29. My he sings.
30. *ma mu-lu gù-de gù-de-žu*
nam-mu 30. the man of lamentation
laments to thee.³
31. *mu-lu ad-di ad-di-žu⁴ nam-*
mu 31. the man of wailing wails
to thee.
32. *mu-lu er-ri⁵ er-gul-žu-nam-*
mu 32. the man of weeping is thy
sorrowful weeper.
33. *ušumgal⁶ mu-lu še-DU še-DU-*
žu nam-mu 33. The great *ušum*, the man of
threnody is thy threnodist.
34. ^d*a-ru-ru gù-žu mu-lu kúr-ra im-*
me⁷ 34. Oh, Aruru, thy songs a stranger
utters.
35. ^d*a-ru-ru er-žu mu-lu kúr-ra im-*
me 35. Oh, Aruru, thy liturgy a stranger
utters.
36. *NU-NUNUZ-e še-DU-žu mu-*
lu kúr-ra im-me 36. Oh, woman, thy threnody a
stranger utters.⁸
37. ^d*a-ru-ru an-zi-ga nigin-e-bi-en* 37. Oh, Aruru, the seized away,
return.
38. ^d*a-ru-ru é-tùr amaš-a-ge nigin-e-*
bi-en 38. Oh, Aruru, to the stalls and the
sheepfolds return.
39. *tu-mu é-dub-a-ge⁹ NE-im-du¹⁰* 39. The inmate of the house of
letters implores.
40. *ma-e-gin¹¹ ab-al(?)-gin gù-gig nu-*
gà-gà 40. As for me like a cow words
of misery I restrain not.
41. [*ma-e?*]-*gin gil-li-em-mà ab. . . .*
er-nu-ni-ib-gul-e¹² 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. 11b 30; CT. 15, 8 Rev. 9; 14, 21-3.

³ Literally, "is thy lamenter."

⁴ See note on Dublin Text l. 22.

⁵ Cf. BL. Introduction XXIII.

⁶ For this term applied both to a lyre and a musician, see *Tammuz and Ishtar* 115 n. 2.

⁷ For *gù-me*, see IV R. 27a 32 and for *im-me* = *iḫabbi*, 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 é-dub-ba* = *dup-šar*.

¹⁰ This verb probably means "to pray, implore." Cf. *šag-NE-du* = *unninu* and *Historical and Religious Texts* 55, 1, *šeš-a-ni ur-sag d gibilgamiš. . . . 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 Ašurbanipal these compositions have the title *er-šag-tùg-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 BEHRENS, *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. <i>dingir gu-ul-gu-ul edin-na edin-na ba-zi-ga</i> | 1. The great god, on the hills, on the hills advances. |
| 2. <i>dingir edin-na dingir gu-ul-gu-ul edin-na edin-na ba-zi-ga</i> | 2. The god of the hills, the great god on the hills, on the hills advances. |
| 3. ^d <i>Amurru ù-[mu]-un nun-ùr¹ sá-mal-ge</i> | 3. Amurru, lord <i>nunur</i> ; councilor. |
| 4. <i>e-gi zi-di a-ba ga-ša-an gu-la²</i> | 4. Faithful prince, father of the great queen. |
| 5. <i>ùr-sag dingir-zi-da mèn</i>
^d <i>Amurru</i> | 5. Heroic, faithful god thou art, Amurru. |
| 6. ^d <i>Amurru dingir-zi-da mèn</i>
^d <i>Amurru</i> | 6. Amurru, a faithful god thou art, yea Amurru. |
| 7. <i>a³-ùr-sá-sá-mu</i> ^d <i>Amurru</i> | 7. He that directs my limbs, Amurru. |
| 8. <i>di-li-ri-mà-mu</i> ^d <i>Amurru</i> | 8. He that gave life <i>unto my form</i> , Amurru |
| 9. <i>bar-bi mu-lu-ga-bi</i> | 9. |

REVERSE

- | | |
|---|--|
| 1. <i>a-ra-[zu</i>] | 1. Supplication |
| 2. <i>lù</i> | 2. The man who [. thou dost] |
| 3. <i>lù e-ri di[m-me-ir-bi la-a-zi-ta mu-un-kur-e]</i> | 3. If a man has [.] |

¹ *nun-ùr-ra* is a title of Ea as god of pottery, II Raw. 58, 57. *nunur* in our passage probably represents *nunir* > *numur* = *Ramman ša mebrī*, "R. of battle," CT. 24, 41, 63.

² This title designates Ninā 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'al*, who after his identification with Immer becomes a composite and illogical character.

³ Var. of *á*; the title would probably be rendered *muššēšir mešrēti-ja*.

- | | |
|---|--|
| 4. <i>lù e-mi-da¹ [.] bi la-a-
[zu-ta ag-a-ni]</i> | 4. If a man [has] |
| 5. <i>ib-si² su-mu-ra-zu³ mi-ni-su-ud
šag-zu ġi-im-ši-[.]</i> | 5. It is enough! Thy <i>mercy</i> is unsearchable. May thy heart |
| 6. <i>ur⁴-gu-ud ki-in⁵ gu-ru⁶-ki-in šu-
zu-a šu-mu šu-al</i> | 6. Like a mighty hero, like a strong man in thy hand <i>take</i> ⁷ my hand. |
| 7. <i>nam-da-ad⁸ gu-ud šu-bar-zi⁹ sag-
di-ib¹⁰-za gi</i> | 7. The sin overlook; faithfully remove, and thine anger turn away. |
| 8. <i>uku-e pad ġi-ni-ib-bi
ka-na-mi tu-su</i> | 8. "Give heed to the people," let be said (to thee); and the Land |
| 9. <i>šag-zu šag-a-ma du-da-ki ki-bi
ġa-ma-ġi-ġi</i> | 9. May thy heart like the heart of a childbearing mother return to its place. |
| 10. <i>ama du-di a-ja du-da-a-ki ki-bi
ġa-ma-ġi-ġi</i> | 10. Like a childbearing mother, like a begetting father return to its place. |

4577

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

¹ Probable variant of *aggig*, IV R. 10a 34.

² Literally *uggatu malât*, "the wrath is full," *mašî*, "it is enough;" a phrase characteristic of penitential psalms; see ASKT. 122, 14, *gašan-mu e-ri-zu-šû ib-si ba-ab-dûg*, "Oh my queen, for thy servant say unto him, 'it is enough!'" also BL. 122, 27.

³ I have regarded *sumur* as a variant of *šugar* = *gimillu*.

⁴ *sag* appears to have been omitted. Note also the omission of *mu* in Obv. 3.

⁵ For *gim* > *gin* > *kin* = *kima*, cf. CT. 15, 11, 6, *še-gim*, Var. *še-ġi-in*, VAT. 617 in ZA. 25, 201. Also *ki* = *kin* = *kima*, below, lines 9 f.

⁶ *guru* = *guruš* = *idlu*.

⁷ *šu-al* = *šu-ila* = *ka-tâ našû(?)*. See *al* 1), *Sum. Gr.* 202.

⁸ For *nam-tag*. Cf. *ašaga* > *ašada*, field, *Man. Tammuz* V 9.

⁹ Cf. IV R. 17a 38.

¹⁰ Var. of *šag-dib* = *kiš libbi*.

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. II. 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 é-gul-la*, etc., which recurs after each section describing the sorrows of some city.

- | | |
|---|---|
| 1. (ki) uru ba-diba šu-sūg-
ba-ab-dūg | 1. the city, which has been
seized, has been
annihilated with calamity. |
| 2. muš-da-ge kidur kenag-
gà-ni gír-kúr ba-ra-an-dúr | 2. As for mushda, his beloved
abode the foot of a stranger
inhabits. |
| 3. nitalam-a-ni dingir nam- | 3-4. His spouse <i>Nam</i> šaggā
wails repeatedly. |
| 4. šág-ga-a er- in- bil- bil- e | 5. How long my destroyed habi-
tations, my destroyed temple
—shall their misery be? |
| 5. a gišgal-gul-la é-gul-la-mu gig-
ga-bi ni-im-me | 6. The canal which rejoices the
hearts of the cattle waters
the fields no more. |
| 6. íd-bi šag-sug-ga ni-gál ¹ a-nu-un-
de | |

¹ See *Bab. Liturgies*, p. 75 n. 10.

7. *íd* ^d*en-ki-ge* *nam-kud-du-gim*
sag¹-bi-a ba-tíl 7. The "Canal of Enki," like a
malediction by a curse, is
brought to nought.
8. *a-šag-ga še-gu nu-gál kalam-e*
nu-nağ-e 8. In the fields rain is not; the
land is watered not.
9. *dūl* ^{siš}*šar-bi ġir-gim ba-mur-*
mur² dúb-bi sīg-gan ba-ab-dù³ 9. The garden cellars are become
heated like an oven and its
stores are scattered.
10. *máš-anšu nig-ùr-tab-lab-.....*
.....nu-mu-un-BU-e 10. The domestic animals as many
as are four-footed of the...
not.
11. *nig-ùr-tab-tab an-ğir-ge ni nu-*
mu-ni-ib-te-en-te-en 11. The four-footed animals of the
plains repose not.
12. ^d*lugal-(?)-da-ge uru-ni-ta bar-ta*
ba-da-túm⁴ 12. The god, Lugal-?-da-ge, from
his city has been taken away.
13. ^a*nin-žu-an-[na?] ki-dúr kenag-gà-*
ni ġir-kúr ba-ra-an-dúr 13. As for Ninzu-anna, her beloved
abode the foot of stranger
entered.
14. *a gišgal-gul-la é-gul-la-na gig-ga-*
bi im-me 14. How long of her destroyed
habitations and her destroyed
temple shall the misery be?
15. *ì-si-in-(ki) nigin kar-ri nu-me-a*
a-e KU-e-DAR 15. In Isin mercy and salvation
are not:?
16. ^d*[nin ì-]si-in-na sag-kalam-ma-ge*
er-gig ni-dug-ga 16. The Lady of Isin, princess of
the Land, weeps bitterly.
17. [*a gišgal-gul-]la é-gúl-la-na gig-*
ga-bi im-me 17. How long of her destroyed
habitations and her destroyed
temple shall the misery be?
18. [*nigin nišpur*](*ki*)-^a*dur-an-ki-*
ka mišša ba-an-sīg 18. [*All of Nišpur*], the binder of
heaven and earth, by the
death dealing weapon is smit-
ten.
19. [*igi* ^d*en-lil-li*] *uru-ni nišpur-*
(ki-)a ela ba-ab-gar 19. [Before Enlil,] in his city Nippur
a deluge was sent.

¹ *sag-bi* = *mamit*, is the original of the regular form *sag-ba*, from $\sqrt{siš}$ to cast and *bi* to utter.

² For the root *mur*, to heat, boil, see *Sum. Gr.*, p. 229, and *ki-mu-ri*, furnace, *Historical and Religious Texts*, p. 29, 32.

³ *dù* is employed as a variant of *dúg*.

⁴ Or *gub*. Literally, "has been placed outside."

⁵ Restored from ZIMMERN, K-L., 199 II 51. The variant has a somewhat different text, *d^aen-lil-li dur MI(?).....*

20. [ama ^anin-lil nin ki-ur-ra-[ge]
er-gig ni-šéš-šéš¹ 20. Mother Ninlil, mistress of Ki-
urra, weeps sorrowfully.
21. [a] gišgal-gul-la é-gul-la-na gig-
ga-bi-im² 21. How long of her destroyed
habitations and her destroyed
temple shall the misery be.
22. [Keš-](ki) an-edin-na-áš dū-a šu-
lil-lá- ba- ab- dūg 22. Keš which is built on the plain
he has razed like the winds.
23. Adab-bu-(ki) é úd-bil-lá a-ri a-e
ba-da-ab-dim 23. In Adab the temple placed by
the new canal.?
24. kúr Gu-ti-um-ge ki-nad ba-ni-ib-
gar ki-bal šu-ba-ab-dūg 24. Hostile Gutium made there his
resting place; the stranger
wreaked destruction.
25. Gu-ti-[um-ki]-šag-ba ni-bal-bal
numun(!) ba-ni-ib-i-i 25. Gutium rebelled in his heart and
exalted his race.
26. ^anin-tud-ri nig-dim-dim-ma-ni³
er-gig-ni-šéš-šéš 26. Nintud because of his deeds
weeps bitterly.
27. ^a gišgal-gul-la é-gul-la-na⁵ gig-
ga-bi-im-me 27. How long of her destroyed
habitations and her destroyed
temple shall the misery be?
28. a-gi edin-na-aṣag-ga šu-
lil-lá-ba-ab-dūg 28. in the holy plain he has
razed like the wind.
29. unu. . . . ^ainnini ba-da-an-ḫar
ki-erim-e⁶ ba- ab- dūg 29. of Innini is plundered
and cursed.
30. é-an-[na] éš gè-pār aṣag-ga erim-e
igi i-ni-in-bar 30. Eanna, abode of the "Dark
Chamber," the foe beheld.
31. [gè-pār]aṣag nam-en-na-ba šu-
ba-e⁷lal-lá 31. Of the holy "Dark Chamber" the
priestly rites are suspended.
32. ge-par-ta va-da-an-ḫar 32. from the "Dark Chamber"
has been plundered.
33. erim-e ba- ab- tūm 33. the foe carried away.
34. [a gišgal]-gul-la é-gul-la-na gig-
ga-bi im-me 34. How long of her destroyed
habitations and her destroyed
temple shall the misery be?

¹ The variant has *er-gig mu-un-šéš-šéš*.

² This line is omitted on the variant.

³ Var. adds *šú*, which is necessary to the sense.

⁴ Var. omits.

⁵ Var. *mu*.

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

⁷ *e* 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.

35. ... (ki)lum-kur-ba-ba-dib ud gig-
ga ba-e-ri(g) 35. [In Erech?] its...is seized
light in darkness is over-
whelmed.

4564

LEGEND OF GILGAMISH

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-gi-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. *aṣag* ⁴*innini* occurs in *Historical and Religious Texts* No. 55, 14; KL. 196 II 21; 24. The temple of Innini in Erech, *é-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* ⁴*Gibilgamiš gù-mu-un-du* "(Enkidu) to his king Gilgamish spoke," KL. 196 Rev. II 17.

¹ The Semitic epic of Gilgamish calls them "brothers," *aḥā kilallān* (šeš Pl.), see HAUPT, *Nimrodepos*, p. 48 l. 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:

unug-(ki) giš-kin-ti¹ dingir-ri-e-ne-ge
é-an-na é-an-ta è-ne
dingir-gal-gal-e-ne me-bi ba-an-ag-eš-ám
bád-gal bád-an-ni ki-us-sa

“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:

unug-(ki)-ga dim-ma-bi ba-sūg
⁴gi-bil-ga-miš en Hallab-ge³
ur-sag-bi-ne-ir gù-mu-na-de-e
ur-sag-mu-ne igi-mu-un-sug-sug-ù-ne

“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.

¹ Applied to a temple(?) in SBH. 94, 35, *mu-uš-kin-ti ka-nag-gà*, “the skilled work(?) of the land.”

² Cf. Gilgamish Epic. VI 174.

³ Same title Obv. 25.

4560

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.¹ 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"² for whom weeping is ordered and as the beloved of the queen of Arallu³ 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.¹ The unecclesiastical 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. <i>ní-te Ur-^dEngur é-ka-ra</i> . . . | 1. awe Ur-Engur. |
| | -š <u>u</u> |
| 2. <i>é-gal-a-na</i> <i>ni-nad</i> | 2. in his palace he lies. |

¹ A tablet in the Bodleian Library dated in the first year of ^dIbi-Sin mentions offerings to the cults of his divine predecessors, ^dDungi, ^dBur-Sin, ^dGimil-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. . . <i>dīm¹-e kenag-mà gú-nu-mu-un-gí-gi(sic!)</i> | 3. The lord, my beloved, turns not back the breast. |
| 4. . . . <i>ra ni-nad giš-lal-bi im-gub</i> | 4. In . . . he lies, the bridal chamber ² he occupies. |
| 5. <i>súr-ba RU-TE teg-sag³ gim</i> | 5. <i>raging like</i> |
| 6. <i>ra-gim im-ma-sud me-gim-bi</i> | 6. <i>like is long, whose limbs</i> |
| 7. <i>na -zu mu-ni-in</i> | 7. |
| 8. <i>šar a-gim é-gal</i> | 8. |
| 9. [<i>n</i>] <i>ad? nitašlam a-ni . . . URU-LU-da</i> | 9. |
| 10. <i>a-ni-da dam-a-ni-gim lá</i> | 10. |
| 11. <i>ga-ni DI-mu-dū GIBIL KUŠ a-la-na-ba</i> | 11. |
| 12. <i>nig-dug-ga la-ba-an-tag-gi šu-gib-ba</i> | 12. |
| 13. <i>a-ni⁴ a-nun-na-ge-ne kuš-im-ma-an-[?]</i> | 13. |
| 14. <i>ba-e-gub ud-bi la-ba-ni-ib-si</i> | 14. <i>thou standest; that day was not</i> |
| 15. <i>a-dug-ga-šú teg la-ba-gál</i> | 15. |
| 16. <i>dū ki-ba-ág-gà-bi igi-gál-bi ba-kúr</i> | 16. <i>which he loves, his understanding is changed</i> |
| 17. <i>la(?)lù nu-zu⁴-ù-ne i-im-bal-bal-e-ne</i> | 17. Their <i>they altered.</i> |
| 18. <i>sal-la Ur-^dEngur ga-gaz-gim a-ba-ni-in-ru-aš</i> | 18. <i>of Ur-Engur like one that drinks milk they bestowed.</i> |
| 19. <i>a-ni im-bàr-gid-da-gim gal-bi im-ši-gub</i> | 19. <i>his, like , grandly he mounted.</i> |
| 20. <i>nu-gà-gà-a nig-šag-gi šu-nu-gid i-im-me</i> | 20. <i>ceases not; whose thoughts are unattainable, thou art.</i> |

¹ REC. 290; see for this form PSBA. 1913, 277. For *dīm* in the sense of "king," see SBP. 292, 14 *ē-dīm-ma*, the royal house; probably in SBP. 14, 15, *dīm-ma-žu ki-nu-un-gam amaš-žu ta-ám-gíd-gíd*, "thy lord is not revered, thy sheepfolds are demolished," where *dīm* 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-^dEngur me li-e-a¹ nam-mu* 21. Ur-Engur! I will praise.
 22. *...ki sak-ki kalam-ma-šu* 22.
 23. [*din-gir-*] *nin-sun enim-dug-li-na* 23. Ninsun with comforting words
ba-da-du walked with him.
 24. *ni-lāg-eš-a² er-mu-da-ab- uš- e* 24. Those whom he plundered fol-
 lowed with him in tears.
 25. *....ki nu-ru-na ^{gis}má-bi ba-da-* 25.in a place which was
ab-ru³ unknown his ships were
 known.⁴
 26. *..?e-[?] ba- da- ab- tar* 26.was severed.
 27. *gi-muš giš-zi ġe-ġál-la-bi ġu-edin* 27. Oars of cedar⁵ its wealth to
ba- ab- du Guedin⁶ brought
 28. [*Gu-edin-*] *na dub-ba-da-ab-dug* 28. In Guedin(?), it was heaped up,
bal-bi ba-tar and its exchange value was
 fixed.
 29. *....ši A-SU⁷ba-da-gar saġar-šeš-* 29.was made, in lessive was
a⁸ ba-túm washed(?)
 30. *.....ud-da-ba ru Kiš(ki)* 30.at that time brought
mu-un-di-ni-ib-túm with him the gifts of Kiš(?)
 31. *....kalam-ma-ge ba-da-bal ur* 31.of the Land rebelled; the
kalam-ma ba-kúr foe showed himself hostile to
 the Land.
 32. *....ra in-ti⁹-sug-ga-ám* 32.he was hurled down.
 33. *....^{gis}ġinar ba-da-šuš ġar-ra-* 33. The chariot was overthrown, the
an im-ma-da-sūġ šu-nu-um-
ma-nigin¹¹ expedition¹⁰ was annihilated,
 but he was not captured.

¹ *anaku anammar*, 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 *Nin-ġiš-zi-da*, a tree god, v. *Tammuz and Ishtar* 7 n. 2.

⁶ This term appears to coincide with Sumer here.

⁷ *A-SU* (with or without determinative *tug*) ordinarily means *zabšu*, a kind of garment, CT. 5, 3 I 5; RTC. 221 Rev. 3. The sign *A* is written *min* = "two."

⁸ According to II R. 32, 8, *idranu*, potash.

⁹ For *ta* passive. See *Sum. Gr.* §200 and *ġa-ma-te-dug*, "let it be proclaimed," ZIM. KL., 199 II 43.

¹⁰ Literally, "route."

¹¹ *Šu-nigin* occurs as a verb also in KL. 65, 10, *šu-mu-un-nigin-e*, "it gathers, captures."

- | | |
|--|---|
| <p>34.^{giš}ginar ba-da-šuš ġar-ra-an
im-ma-da-sūġ šu-nu-um-ma-
nigin</p> <p>35. kur?ra imin-bi nig-ba ba-ab-sum-
mu</p> <p>36. ba-dig-gi-eš- a</p> <p>37. nin-dingir-dig-ga gi-e¹
ba-dūb-ba</p> <p>38. (?) mu-un-zu-uš kur-ra za-
pa-ág mu-un-gar</p> <p>39. mǎ-ab-kum-e² udu - im-ma-
ab-šar-ri</p> <p>40. nig-gal-gal-la³ ba-ši-in-dúr-
ru-ne-eš</p> <p>41. ūru-ám a-kur-ra ūru-na-
ám</p> <p>42. an kur- ra- ge</p> <p>43. šag-ga-ni mu-un-zu</p> | <p>34. the chariot was over-
thrown, the expedition was
annihilated, but he was not
captured.</p> <p>35. The seven <i>foreign lands</i> gave
presents.</p> <p>36. whom he slew</p> <p>37. priestess of the dead <i>on</i>
<i>the earth</i> caused to repose.</p> <p>38. . . . at thy name terror in the
land of the stranger produced.</p> <p>39. eat; the sheep become
fat.</p> <p>40. In they dwell.</p> <p>41. <i>An high priest</i> he is, mountain-
like might,⁴ <i>an high priest</i> he
is.</p> <p>42. . . . of the mountain.</p> <p>43. . . . his heart knows.</p> |
|--|---|

COL. III

- | | |
|---|---|
| <p>1. lugal-e nidab-kur-ra-ge giš-im-
ma-ab-tag-gi</p> <p>2. ur^d-engur nidab-kur-ra-ge giš-im-
ma-ab-tag-gi</p> <p>3. gud-dú máš-dú udu-šeg en-na-ab-
du-du-a</p> <p>4. giš-kák-dig⁵ giš-šir-gal⁶ é-mar-ur*
giš-kak-šir gir-ka-sil</p> | <p>1. The king freewill offerings of the
mountains brought as sacri-
fice.</p> <p>2. <i>Ur-Engur</i> freewill offerings of
the mountains brought as
sacrifice.</p> <p>3. Sleek oxen, sleek kids, fat sheep,
as many as he had brought,</p> <p>4. A "death dealing weapon" of
marble, a quiver, a <i>KAK-ŠIR</i>, a sword with sharp edge,</p> |
|---|---|

¹ For *ki-e?*² For *kum*, "to eat," v. BL. 98 n. 3.³ Cf. *galu nig-gal-gal-la=ša rapāti ša atrāti*, "he of greatness, excellence," Voc. Hittite, 7455.⁴ Cf. *a-kur-ra*, SBP. 86, 28 n. 2.⁵ Cf. Nip. 4577, 18 and SBH. 39, 3. The Semitic rendering is *aplubtu*, "boomerang," or *miṭṭu*, "sickle."⁶ Sic without determinative *dāg*.

- | | |
|---|--|
| 5. <i>kuš-lu-úb-dár-a¹ ib-ba-gál-la-ba</i> | 5. A variegated leather pouch which..... |
| 6. <i>^dné-unu-gal ^den-lil kur-ra- ra</i> | 6. to Nergal, the Enlil of the mountains |
| 7. <i>sib ur-^dengur-ge é-gal-a-na giš-im-ma-ab-tag-gi</i> | 7. The shepherd Ur-Engur in his palace ² offered. |
| 8. <i>giš-gid-da kuš-lu-úb-kalag(?)si-mê-a i-mi-ib-ug?-an-na³</i> | 8. A bow,..... smiter of battle, the <i>imib</i> -weapon, panther of Anu, |
| 9.? <i>ki-us-sa á nam-ur-sag-gà..... TUM SIL</i> | 9.that treads the....., strength of heroism, |
| 10. <i>[?]-ga-da-gar kenag ^deriš-ki-gal-la</i> | 10. To.....beloved of Erishkigal, |
| 11. <i>^dgibil-ga-mes lugal-kur-ra- ge</i> | 11. Gilgamish, lord of the mountain, ⁴ |
| 12. <i>sib ur-^dengur-ge é-gal-la-na giš-im-ma-ab-tag-gi</i> | 12. The shepherd Ur-Engur in his palace offered. |
| 13. [... ⁵]- <i>keš-da iá ba-ni-in-de-a bur-šagan⁶ šu-dú-a</i> | 13. A <i>copper(?)</i> - <i>KEŠDA</i> , into which oil is poured, a well-made stone ointment bowl, |
| 14. <i>túg... la-TUL-gid túg-nam-nin⁷ nam-nin-a</i> | 14. A long..... garment, a "royal garment," for the royalty, |
| 15. <i>é mǎ-dalla me- kur-ra</i> | 15. of the temple that glorifies the decrees of the world, |
| 16. <i>^dnin(?)..... a-ba- ra</i> | 16. Unto Nin-sun..... |
| 17. <i>sib[ur-^dengur-ge é-gal-la-na giš-im-ma-ab-tag-gi]</i> | 17. The shepherd [Ur-Engur in his palace offered.] |
| 18. <i>LU.....</i> | 18. |
| 19. <i>pa aṣag-gi..en-na... šu ṣagin</i> | 19. A pure staff..lazuli. . . . |
| 20. <i>^ddumu-ṣi-túm-ma kenag ^dinnini-ra</i> | 20. which is worthy of Tammuz ⁸ the beloved of Innini, |

¹ *LU-KU=lubbu.*

² So, probably not "temple," see *Expository Times* XX 457.

³ Cf. *mi-ib-an-na-ge ug-gim kur-šú dág-gar-ra-a*, "The weapon *Mi-ib* of Anu which, like a lion, roars against the strange land," *Gud. Cyl.* B 7, 24.

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-kešda* a cult utensil.

⁶ Cf. IV Raw. 20, No. 2b 3; 28b 14.

⁷ *tédik bēlūtīm*, BL. p. 80, 14.

⁸ *túm-ma = šūluku*; see HROZNY, *Ninrag* p. 16, 18; EBELING, KTA. No. 4 Obv. 33, Rev. 10; POEBEL, PBS. V 154 V 6 f.

- | | |
|---|--|
| 21. <i>sib ur-^dengur é-gal-a-na giš-im-
ma-ab-tag-gi</i> | 21. The shepherd, Ur-Engur, in his palace offered. |
| 22. <i>gil-sa¹ šu-dū-a kēš-²aṣag-gi má-
gur-bi su?-lag-ga</i> | 22. A beautiful <i>gilsa</i> , a sacred <i>KEŠ(?)</i> whose skiff. |
| 23. <i>dāg-gug-aṣag nig-dū dingir-ri-
ne</i> | 23. Of pure porphyry, that which is appropriate to the gods, |
| 24. <i>^dnam-tar galu nam-tar-tar-ra-ra</i> | 24. To Namtar lord of fates, |
| 25. <i>sib ur-^dengur é-gal-a-na giš-im-
ma-ab-tag-gi</i> | 25. The shepherd, Ur-Engur, in his palace offered. |
| 26. <i>dub-ba³ ṣagin. . . nam-irigal-a-ge</i> | 26. A tablet of lazuli. . . . of the fate of Arallu, |
| 27. <i>giš-kešda-aṣag⁴ dāg-gug-tag-ga
giš-bi gu?-sal-a</i> | 27. A <i>Kešda-aṣag</i> fashioned of porphyry, whose wood. |
| 28. <i>^dRuš-bi-šāg dam ^dnam-tar-ra-ra</i> | 28. To Rušbišag, consort of the god of fates, |
| 29. <i>sib ur-^dengur-ge é-gal-a-na giš-
im-ma-ab-tag-gi</i> | 29. The shepherd Ur-Engur in his palace offered. |
| 30. <i>giš-gar šu-?. . . aṣag-gi-ta ri(?)
-a</i> | 30. A wagon. with golden.
. . . covered(?), |
| 31. <i>gīr ki gīr-uḡ.</i> | 31. |
| 32. <i>gīr-ūr dar-dar.</i> | 32. |

¹ *gil-sa* refers to a definite object here as in Gud. B. 6, 76.

² Probable value of REC. 215. For *su-lag-ga* cf. SAK. 48 V 14.

³ A tendency to regard the goddess of the nether world as she who possesses the tablet of fates probably refers to the summons to die passed on the living by the lord and queen of Arallu (Nergal and Allatu). For Nergal as scrutinizer of the dead, see Bab. VI 209 n. 8. The title *dupšarrat arallī* (scribe of Arallu), is employed of types of the queen of the land of the dead. *^dnin-[na]-an-na*, a title of the mother goddess Innini, CT. 16, 3, 95. *Nin-geštin-na*, vine goddess, identified with the western mother goddess *bēlīt šēri* (and related to the grain goddess Nidaba), IV R. 27b 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 *Tammuz and Ishtar* 151 f. The goddess *Mar-urul-an-ki ad-gi-gi* (*nāš abubi šamē u iršitim mālikatu*), 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 Eriškigal, *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 *Rušbišag* 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 Rušbišag or more frequently to Nidaba or Geštinanna 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."

⁴ *kešda-aṣag* is a title of Arallu in CT. 16, 3, 95.

- | | | |
|--|------------------------------------|--|
| 33. <i>sib munsub¹ a-</i> | <i>uš-e</i> | 33. To the shepherd, the pastor, who
..... |
| 34. <i>dun ur-sag</i> | ^d <i>nin-giš-zi- da</i> | 34. The mighty, the valiant Ningiš-
zida, |
| 35. <i>sib ur-^aengur-ge é-gal-a-na giš-</i>
<i>im-ma-ab-tag-gi</i> | | 35. The shepherd Ur-Engur in his
palace offered. |
| 36. <i>dāg-dub-zaḡin ba-da-ra-ni² lá-a</i> | | 36. A tablet of lazuli attached to a
<i>bundle</i> , |
| 37. <i>SAR-DI-da guškin kubabbar sag-</i>
<i>bi ruš-ma</i> | | 37. A <i>SAR-DI-DA</i> of gold and
silver, which is exceedingly
brilliant, |
| 38. ^d <i>nannar aš-me-aḡag-gi zaḡ-ga-na</i>
<i>gub-bu-dé.....</i> | | 38. For Nannar sacred disks to
stand at his side..... |
| 39. <i>túg-sakḡad giš-pituk-maḡ-galu-ḡu</i>
<i>giš-šir-gal</i> | | 39. A headdress for the great sage,
the learned, of marble, |
| 40. <i>gi-dub-ba zaḡ-bar-ra nig-nam-</i>
<i>dub-šar-ra-ge</i> | | 40. A stylus of bronze, instrument
of the art of writing, |
| 41. <i>? -gan-?kur gi-diš-ninda³.....</i> | | 41.a rod measuring reed
(<i>made of.....</i>) |
| 42. <i>KAK-UŠ....a-ni nin.....</i> | 42. | |
| 43. <i>dub.....ra li.....</i> | 43. | |

COL. IV

- | | |
|--------------------|---------|
| 1. | 1. |
| 2. | 2. |
| 3.-a-bi | 3. |
| 4.na ? ab.... | 4. |

¹ *PA+USAN* is given in CT. 12, 13 as the full form of *USAN* (*su-ub*)=*ri-e-um*, or *USAN* (*mu-un-su-ub*), WEISSBACH, *Miscel.* p. 30, 7. For the full form *PA+USAN* see also DP. 31b V 14, where it forms a proper name, and RTC. 76 I 3; *sib* and *munsub* are both rendered by *re'u* shepherd which makes their conjunction here inexplicable. Evidently some distinction exists between these words.

² *badarana* = *ḡal-tar-ri* (or *pa-ḡar-ri?*), syn. *paḡru*, 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 *ninda*, variant of Br. 4658 (*ninda*)=*itla*, side, border, and equals twelve cubits or between five and six yards, see THUREAU-DANGIN, JA. 1909, p. 97. Hence the word *ḡan nindanaḡu*, means a reed measure 12 cubits long. For the usual *gi-ninda-gan*=*ḡan nindanaḡu*, "reed of the side of a field," SAI. 1558, we have *gi GAR* (*ninda*)-*na*=*ḡa-an* [*nindanaḡu*], VR. 32, 43. Our text has *ḡan išten nindanaḡu*, "reed one *ninda* long," which verifies Meissner's restoration, SAI. 1654. Note also [*gi-BAR-NINDA*]=*ḡan* [*mišil nindanaḡi*] or a reed ½ *ninda* long, CT. XI, 47 III 25.

- | | |
|--|---|
| 5. [sib(?)...] <i>kur-ra-ge si-bé-in-sá-a-ta</i> | 5. [<i>The shepherd the...</i>] of the lands directed. |
| 6. [<i>ur^dEngur sib(?)kur-ra-ge si-bé-in-sá-a-ta</i>] | 6. [<i>Ur-Engur, the shepherd, the...</i>] of the lands directed. |
| 7. <i>urugal-la-ge bé</i> | 7. [<i>By the command of the lord</i>] of Arallu he directed. |
| 8. <i>šù-ge bé</i> | 8. [<i>By the command...</i>] of...he directed |
| 9. <i>ur^dengur-ra-ge mu-ni-ib-túg-ù bé</i> | 9. Ur-Engur who....the lands pacified, directed. |
| 10. <i>kur-ra ki....mu-na-mà-mà bé</i> | 10. The foreign lands which <i>paid him obeisance</i> he directed. |
| 11. <i>dúg-dúg-ga^dereš-ki-gal-la-ka-ta</i> | 11. By the injunctions of Ereshkigal, |
| 12. <i>erim giš-KU[? ?] en-na-ba-? -ga</i> | 12. the....men as many as..... |
| 13. <i>galu nam-tag-ga en-na-ba-....a</i> | 13. The wicked men as many as..... |
| 14. <i>lugal-la šu-ni-šú...im-ma-ab-sum-mu-ne</i> | 14. Whom into the hand of the king they gave, |
| 15. <i>ur^dengur ki-bi-šú....eš....</i> | 15. Ur-Engur to their place..... them. |
| 16. <i>šeš-kenag-gà-ni^dgi(š)-bil-ga-[meš]</i> | 16. For his beloved brother Gilgamiš, ¹ |
| 17. <i>e-ne sá-kur-ra-ni-dé ka-aš kur-ra-ni bar-ri</i> | 17. That one, who to bless his land, rendered judgment for his land, ² |
| 18. <i>ud-imin ud-u-ám ba-zaal-la-ba</i> | 18. When the seventh day and the tenth dawned, |
| 19. <i>lugal-mu i-si-iš ki-en-gi-ra-ge sá-nam-bi mu-ni-ib-dúg</i> | 19. My king the lamentations of Sumer....commanded. |
| 20. <i>ur^dengur i-si-iš ki-en-gi-ra-ge sá-nam-bi mu-ni-ib-dúg</i> | 20. Ur-Engur the lamentations of Sumer....commanded. |
| 21. <i>bađ uri-(ki)-ma mu-un-tíl-la-ni</i> | 21. The wall of Ur which had become old, |
| 22. <i>é-gal-i-zi-na mu-un-?-ni....nu-mu-un-.....</i> | 22. The palace which <i>by fire</i> wasand was <i>seen no more</i> , ³ |

¹ Cf. BE. 31 No. 55 l. 1.

² We expect here a reference to the perishing of Gilgamiš, 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.

- | | |
|---|---|
| 23. <i>sib-bé é-a-ni ta bé-in-aga-ni</i> | 23. The shepherd whose home by had been plundered(?), |
| 24. <i>dam-a-ni ùr-ra-na . . . nu-mu-
un-gí-a-ni</i> | 24. Whose wife to his bosom . . one had not restored. |
| 25. <i>dumu-ni dū-ba-na li-be-in-ṣeš-
a-ni</i> | 25. Whose son grew not up on his knees, |
| 26. | 26. |
| 27. | 27. |
| 28. <i>sib-ziid i-lu nig-me-gar ni-te-na
. . .</i> | 28. The faithful shepherd, wailing and lament in fear. |
| 29. <i>mà-e nig ne-e ba- aga-a-mu</i> | 29. As for me whatsoever I have made, |
| 30. <i>dingir-ri-e-ne-ir mu-ne-gub-bu-
nam
?-úr mu-ne-gál</i> | 30. To the gods verily I erected, and. |
| 31. ^d <i>a-[nun-na-]ge-ne ḡe-gál-la pa-
mu-ne-è-a-ni</i> | 31. To the Anunnaki whom with riches I have glorified, |
| 32. <i>giš-nad ú-ziagin¹ dág-ga-ba gilsa
mu-ne-gar-ra-mu</i> | 32. A bed of lazuli whose couch ² with a precious work I constructed, |
| 33. <i>an-ki mal-la-ba e-du-la mu-la ba-
ni-ib-sūd³-di</i> | 33. Like heaven and earth constructed, with a covering like the stars I made bright. |
| 34. . . . <i>me-en nig-abrig-šág-ga⁴-mu
an-gim mu-ne-sú-ud</i> | 34. A . . . am I, whatsoever (was revealed to me) by favorable omen this I made beautiful like heaven for them. |
| 35. <i>da-gub-ba DI-a-mà-a-na
šū-ba-ni-ti</i> | 35. |
| 36. . . . <i>da-du-ù nu-túg-mà-a⁵ ud-
im-ma-ni-tíl</i> | 36. |
| 37. . . . <i>ne-šú IM-an-ta-ám-mà gim</i> | 37. |
| 38. . . . <i>ta-e-a síg uri-(ki)-ma-šú šu-
nu-um-ma-nigin⁶</i> | 38. |

¹ Cf. Gud. Cyl. B. 9, 8; 17, 1.

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

³ For R = *šud*, *sud* = *mašāhu*, cf. the gunufied form of this sign with values *suḡ*, II R. 26a 15 and *sub*, RA. 10, 79, 9. All these roots *suḡ*, *sud*, *šud*, *sub*, *šub* have the meaning shine.

⁴ For *abrig-šág*, favorable omen, see IV Raw. 35 No. 6 II 1; KING, LII., 61, 26.

⁵ *la inuḫḫa*.

⁶ Cf. Obv. I 34.

- | | |
|---|--|
| 39. <i>zid gillam-mu mu-un-zu-ám</i> | 39. Of my faithful wife whom I had known, ¹ |
| 40. [<i>šag?</i>] <i>a-nir nig-gig-ga-a ud-mi-ni-ib-zaal-zaal-e</i> | 40. (Her) heart of bitter sorrows I made glad. |

COL. V

- | | |
|---|---|
| 7. <i>ù-ši-in-tu-ra?</i> | 7. |
| 8. [<i>šag?</i> <i>a-nir</i>] <i>nig-gig-ga-a ud-mi-ni-ib-zaal-zaal-e</i> | 8. The heart of bitter sorrow I made glad. |
| 9. <i>šág-ga-ni bar-ta ba-da-gub</i> | 9. stood aside. |
| 10. <i>šág-ga-ni sag-gà-na li-bé-in-
.....</i> | 10. upon his head not did he
..... |
| 11. <i>na-ge á-mağ-a-ni sag-gà-na
li-be-in-gi-en</i> | 11. his mighty arm upon his
head not did he lay. |
| 12. <i>en^d áš-ím-ür KU-ta nu-un-ri</i> | 12. the lord Sin. . . . not. |
| 13. <i>nun-ki-ga-ge ba-ra ba-ra-ta-an-è</i> | 13. of Eridu caused to go far
away. |
| 14. <i>im-ma-ni-in-si-ig enim šu-nu-mu-un-di-ni-ib-gi</i> | 14. . . . fixed and revoked not. ² |
| 15. <i>imi-sur-ra ba-ra-ab-šig giš-úq nu-mu-šág(?)</i> . | 15. |

LITURGICAL HYMN TO DUNGI

(TABLET AT THE UNIVERSITY OF DUBLIN)

- | | |
|--|---|
| 1. <i>te ana-ge gi-gi</i> | 1. of heaven, the merciful(?). |
| 2. <i>en kalama gi-en-gi-ir-(ki) dug-ga</i> | 2. Lord who makest glad the land
of Sumer. |
| 3. <i>sù-un sù-un-na-ni kur-ra dib-dib-bi</i> | 3. Who causest his devastation to
befall the foreign land. |
| 4. <i>me ní-te-na. . . . dóg.</i> | 4. Who fearful decrees.
speakest. |
| 5. <i>^den-lil sib da-rí kalam-ma. . . .</i> | 5. Whom Enlil as the everlasting
shepherd of the Land [did
choose?] |

¹ For *zu* in the same sense, but of animals, see PBS. X pt. 1 p. 70, 17, *nu-ub-zu*, "he knew not."

² Cf. THUREAU-DANGIN, SAK., 52 n. f.

- | | |
|--|--|
| 6. ^a <i>dun-gi lugal uri-ma me-en</i> | 6. Oh divine Dungi king of Ur
thou art. |
| 7. <i>igi-duġ-bar-ra-na ġu-ġid ma-ni-
in-de</i> | 7. When he turns his regard he
speaks faithfully. |
| 8. <i>en aġag¹ sá-bi-ga-na. . . . -sig</i> | 8. Holy priest who peace.
bestows. * |
| 9. <i>lum. . . . ga. me-en</i> | 9. thou art. |
| 10. <i>ġi. ga ġu ġa bi. me-en</i> | 10. thou art. |
| 11. <i>sib.^anannar me² dam-ġar
. me-en</i> | 11. Shepherd. . . . of Nannar thou
art; recorder. . . . thou art. |
| 12. <i>enim^d nin-lil-lá ki-gar šág-ga ki-
šar-ra ma-làġ</i> | 12. By the command of Ninlil,
pious works in the universe
he established. ³ |
| 13. <i>ù-il-la⁴ é(?) igi-ù-ni-in-duġ ġu ù-
? ?-de-de</i> | 13. Oh magnified one <i>the temple</i>
behold! give command! |
| 14. <i>ud-bi nam(?) -sir-ra lugal(?) dú
.</i> | 14. On that day melody <i>befitting a</i>
<i>king.</i> |
| 15. <i>^ddun-gi me ka-ġag-sal uri-(ki)
tùb-bi-mèn</i> | 15. "Dungi I praise, him that causes
Ur to repose. |
| 16. <i>^dnin-tud-ra⁵ nig-ma.</i> | 16. Whom Nintud. |
| 17. <i>dingir-ri-e-ne ni-DU. mà</i> | 17. Who the gods. |
| 18. <i>^dmul-genna⁶ suġuš-a KA.
ra</i> | 18. Whom the "god of the steady
star" upon a foundation. |
| 19. <i>mu-ġe-gál-la tùb-bi ? ? -da</i> | 19. To. cause to repose in
years of plenty. |
| 20. <i>um-mi-a. ġi-mu-ne-
zu</i> | 20. The army. |
| 21. <i>enim nin-mu^d. ta</i> | 21. By the command which my lady,
the goddess. . . (has spoken), |
| 22. <i>a-da-ġe⁷ nim bad-du ma-al-?-tùm
mu-ši-gar-gar-ri-eš</i> | 22. Wailing in the upper land far
away. they caused. |

¹ For this title see also ALLOTTE DE LA FUÏE, DP. 81 III; THUREAU-DANGIN, RTC. 43 Rev. 2, etc.

² Sic. For *me-e*. For *e* and *e-en* as inflections of the second singular see RA. 11, 47.

³ The interpretation of this line is uncertain. Also the signs *šág* and *ki* are uncertain.

⁴ Cf. *ù-il-la* = *šakû*, CT. 17, 12, 12.

⁵ Probably *ra* emphatic.

⁶ This title of Ninurash as god of the planet Saturn occurs in other texts only in the late period; *umun genna*, i. e., *bêlu kamanu*, PSBA. 1908, 80 l. 12; *genna* is a regular title of Saturn in astronomical texts of the late period, Camby. 400 Rev. 41; RA. 8, 57.

⁷ For the root *ad*, wailing, which is not entered in my vocabulary, note the following passages: *ad-da* = *ina riggim*, SBH. 101 Rev. 6; *ad-mu* = *rigmi*, my wail, SBH. 75, 7; *mulu ad-da-ġe* = *bêl nissâti*, lord of wailing, ZIMMERN, K-L., 12 II 3; *mulu ad-du-ġe*, IV R. II a23; *ad-du* = *nissatu*, IV R. 19a 13; BA. V 620, 19. *mu-lu ad-di ad-di-ġu nam-mu*, Ni. 4596, 31 in this volume.

23. *sig túg-mal šu ab-e-bal. . . . ni lal* 23. In the lower land songs of pacification thou didst cause to be uttered,
24. *kur-nim-šú ú-?-gal-gim. . . . gid-da* 24. Unto the upper land like a great. . . . he *approached*.
25. *igi-nim-ta kalama še-gim dul-li ni-lal* 25. From the upper land over Sumer *beneficently* a shadow he stretched.
26. *kur dūn bad-du-áš ag. . . . ni-lal* 26. Upon the violent foreign land far away. he stretched.
27. *lul šu-šú¹-ag kaskal. ta-gub-mal* 27. The doers of rebellion from the ways. he caused to stand aside.
28. *šu-?-a ki-gír-gim-na-ge* 28.
29. *sír-gid-da teg nam-lugal- la* 29. With a long song befitting royal power,
30. *bad-du-máš nig-bal-bal-e ga-mu-ši-gar-gar-ra* 30. a meditation I will compose for it.
31. *nam-duš-šar-ra nig-gi-gi-ru² ga-mu-ši-mà-ar-mà-ar-šu* 31. In writing thy laws² I will set forth.³
32. *ud šar-šar-ra gar-ra-bé-gál ma-an-ru-a-mà* 32. When the writings are set forth, (?)
33. *gub-gub-li-mal dug-dug-gi-mal* 33. Gladness causing, prosperity causing.
34. *zi-zi šú-šú LU. . . . za-am za-am⁴.* 34.
35. *dùl šu-si giš-ka-silim. til-la* 35. The weapon. of sweet voice
36. *nig-á-nú-gi-a⁵ la-ba-gub-bu-ne-en-na-mu* 36. The unopposed which is not restrained.
37. *dug-gar nu-kuš-ù šá-al-è me* 37. He that tirelessly causes anarchy to depart, thou art.

¹ Sic! *šu* twice.

² Uncertain; cf. *nig-gi-gi-na*, SAK. 72, 38. The inflection *šu* after the verb *mà-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 *za-am* occurs in lines 38 and 56, here after *gi-gid* (= *malilu*), flute. Also in K-L., 200, 17, *lul-balag-a ra-dug za-am za-am*, the word occurs in connection with a word for flute (*igá*). *za-am* contains, probably, the element *za*, second per. sing.

⁵ *ša la immaharu*; see II R. 36a 27 and SBP. 86, 28.

38. *gi-gid za-am za-am ga-mu-ši-mà-
ar-mà-ar-šu* 38. *On the flute.* I will set forth
(these matters).
39. *mu dingir-lugal sag-bi-šú è-a* 39. The name of the divine king
transcends all,
40. ^d*en-lil nig-dúg-ga-ni šu-nu-bal¹-
e-ne* 40. (The name) of Enlil whose fixed
decree² is not transgressed.
41. *mu ^den-žu uru nam-kud-da-ni
lum³-bi nu-gùr-ra-[ni]* 41. The name of Sin who a city
fated, whose splendor is not
to be supported.
42. *galu nam-kud-du-ni nig-gig
saġar-ra-ka* 42. Whose curse the unclean *purges*.
43. *mu ^dabbar maškim⁴ dingir-ri-
e-ne* 43. The name of Shamash attendant
of the gods.
44. *nig-lul-li-du-mà galu ba-ra-ma-
ni-in-gar* 44. My music let no man make.
45. *sub-mu nig-nu-um-s ĩg-s ĩg-ga
dam⁵ ba-ra-ni-dúg* 45. My prayer which is unequalled
let no wife utter.
46. ^d*dun-gi me sá ní-mal dirig-ga
sìr-ra ma-ra-an-gál* 46. Divine Dungi! I. . . . in song
institute for thee,
47. *aġag-šág-ga-gim lăg-lăg-ga- mà* 47. Who as one clean and pious
brings about purity,
48. *giš-dúr ki-gar: sîr-sab⁶-ba-mu* 48. Instituting *culture*. My chief
song.
49. *sib me-nig-na-me ġag-til-til-la-
mà* 49. The shepherd who fulfills the
decrees as many as there be,
50. *nam-lugal-? sal-ġid nin-ġe-ni-
dúg* 50. Royal power. may care for
faithfully.
51. *mu nig-li-du-mà li-na. ba-
gál-la* 51. When my melodies in future
days are.,
52. *lul ba-lag-na ġe.-en* 52. May the musician on his lyre
.
53. *li-du-mà a-da-du. . . . ge da-ma-
al ga-tum(?)ġe-dū* 53. May my melody *weeping*.
. . . *dispel*

¹ The sign has one superfluous wedge at the end.

² *nig-dúg-ga* = *adannu*, "fixed time in which things occur."

³ *lum* in this passage has clearly the same meaning as the cognate *lam*.

⁴ For *PA+DU* instead of *PA+DU gunufied*, see BM. 91-5-9, 279, 8, in CT. 6; and 88-5-12, 711 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. <i>sir-gid-da teg nam-lugal- la</i> | 54. In a long song befitting royal power, |
| 55. <i>bad-du-máš nig-bal-bal ġe-im</i> | 55. a meditation let be. |
| 56. <i>gi-gid za-am za-am ġe-im</i> | 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. 19797¹ 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 *ga* is omitted. I have collated the line again and find the reading *lil²-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, BE. 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.

² 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. 13954.]

- | | |
|--|---|
| <p>1. <i>Lil-aṣag ab numun-i-i¹ na-aṣag-ga mu-dug-ga sá-a</i></p> <p>2. <i>šāb-ba a-lu³ lugal RU-TIG⁴ lugal ṣi-lāg-lāg-gi</i></p> <p>3. <i>é-malga-sud eri bār ^{na}ṣagin-na ni-in-šu-bu-un(?)</i></p> <p>4. <i>kur-sud-sud ešbar me-i-i šit-e ka-šu-gāl</i></p> <p>5. <i>ṣu nun šag-lal-sud kalam-ma X⁵ kur-kur- ra</i></p> <p>6. <i>a-ṣu-gal sag-gíg-ga nam-eri-tar-ri</i></p> <p>7. <i>dumu-sag dingir-aṣag-ga ki-el ama ^dba-ú</i></p> <p>8. <i>é eri-aṣag šúb é be-in- gub</i></p> <p>9. <i>bara-ṣa-ku be-in- gar⁶</i></p> <p>10. <i>8 é ^dba-ú</i></p> <p>.</p> | <p>1. Lilazag,² of the house of exalted seed, the holy man, named by a good name.</p> <p>2. Whose heart is ; the king ; the king who makes glad the soul.</p> <p>3. "The Temple of Wisdom" in the clean city with lapis lazuli he made splendid.</p> <p>4. The far away land he subdues, having recounted unto them the observance of laws and decrees.</p> <p>5. The , merciful prince of the Land; the of the foreign lands.</p> <p>6. The great of the dark headed people; who declares the fate of his city.</p> <p>7. First born son of the holy goddess, the woman, mother Bau.</p> <p>8. As to a temple in the holy city, the clean city, a temple he founded.</p> <p>9. A chapel he made.</p> <p>10. Eight temples of Bau</p> <p>.</p> |
|--|---|

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*

¹ The same epithet is applied to Libit-Ishtar, fifth king of the Isin dynasty, ZIMMERN, KL. 199, 4. Cf. Cst. 1378, 10 in BE. XXXI, *numun ma-ni-i-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.

³ Cf. K. L. 199 Rev. I 1.

⁴ Title ordinarily applied to the river god, *^did-lu-RU-TIG*, IV R. 14 No. 2, 22; BL. No. 46, 8; SBH. 132, 40; CT. IV 3a 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.* 392.¹ The identification with the Igigi has been defended also for the reason that they are represented by the symbol *dingir* V+II, commonly taken for "god 7." But the figure 7 is never written in this way and the sign really means $\dot{i}a \times gi\dot{s} + gi\dot{s}$ 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,² hence they probably are confounded and identified with the Pleiades. It is, therefore, probable that in practice *mul-mul* really represents the Igigi.

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-gál*, l. 7). The disobedient he crushed (*nu-še-ga šù-a*, l. 9) and one line speaks of victories (*šu-sīg-sīg-ge-dam* 15). With line 19 begins the long series of intercessions to various gods which forms the greater part of the liturgy.

19. ["Divine Ishme-Da]gan son of Dagan I am.
 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;" *sá-dúg ġe-ni-tab-lab*, "the regular offerings may he double;" *mà ka-bar-a-gim ġe-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 Enlil.

² Note especially Rev. II 10. . . . *ġ lugal-mà alad ġe-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, ^d*gaš-tin-nam nin-KA-si-ra*, where *Nin-KA-si* is identified with the goddess *Gaštinnam*,¹ 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) = mulu*² *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-zaġ*, "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-ġuš*, "She of the terrible decrees," a title also of *Ishtar bêlit ilāni*, CT. 25, 30, 7, referring to *Ishtar* as patroness of government; (5) *Me-aġag*, "She of the pure decrees;" (6) *Eme-*

¹ Hardly to be read *kurun-nam*, although *GĀŠ-TIN* has the Semitic value *kurun*, v. SAI. 3510.

² KING's copy has *dumu*, i. e., *mar nikî*, but it is probably to be corrected to *mulu*.

teg, "She of seemly tongue" (*lišan simti*);¹ (7) *Kidurkaḡal*, "She of the abode of festivity," referring probably to her connection with drinking liquors; (8) *Nusilig-ga*;² (9) *Ninmada*, Var. *Ninmadim*, II R. 59, 33. *Ninmada* 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 *Gaštinnam*, 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 *Geštinnanna*. 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, *Kultlieder* 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, ZIM. 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. I 24, *sal tuk-tuk dagar-ra me-teg gar=sinništu itpeštu ummu ša ana simāli 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*(=*raḫšu*), CT. 15, 10, 10; ZIMMERN, K-L. 15 I 21, and see especially *Liturgies*, p. xx n. 3.

² Cf. ZIMMERN, *Šurpu* 9, 56 and RA. 9, 78. Perhaps *la pištu*.

OBVERSE II

- | | |
|---|---|
| 1. <i>nig-a-na mu-sà</i> | 1. Whatsoever things are named
. |
| 2. <i>giš-pitug imin-a šu-gal ġa-mi-[ni-
ib-dú]</i> | 2. May he with understanding of
the seven (numbers) grandly
[adorn me]. |
| 3. <i>^den-žu dumu-sag ^den-lil-[lá-ge]</i> | 3. Sin first born son of Enlil, |
| 4. <i>giš-gu-za nam-lugal-la</i> | 4. A throne of royalty. |
| 5. <i>bara nam-en-na sag-ga-šú</i> | 5. In a chamber of ruling loftily
[may. . . .] |
| 6. <i>ud-sú-du-šú giš-dúr</i> | 6. May he fashion unto far away
days a <i>restless</i> scepter. |
| 7. <i>^dnusku sukkal ^den-lil-lá-ge</i>
<i>bé-in-tag</i> | 7. May Nusku the messenger of
Enlil, |
| 8. <i>gišdur nam-lugal-la šu-mà ġa-ma-
ni-gar</i> | 8. Into my hand a regal scepter
place. |
| 9. <i>é-kur-ra á-bi ġa-ma-an-pad-pad</i> | 9. In Ekur oracles unto me may
he reveal. |
| 10. <i>ki-gub-bu ní-teg-gà-e-bi ġa-ma-an-
gar</i> | 10. Wheresoever I go, his awe may
he lend me. |
| 11. <i>šag ^den-lil-lá dagal-la-ám ta-ġe-
mi-gi-in¹</i> | 11. The heart of Enlil like (the
heart of) a mother may he
make faithful. |
| 12. <i>^anin-uraš ur-sag kalag-ga ^den-lil-
lá-ge</i> | 12. Ninuraš, the valiant hero of
Enlil, |
| 13. <i>^dnu-nam-nir² enim-mà ġa-ma-
ni-in-gub</i> | 13. The divine prince of valor my
commands may make sure
for me. |
| 14. <i>ka-šág-ga ^den-lil ^dnin-lil-lá mà-
a-ar ġu-mu-na-ab</i> | 14. A favorable word to Enlil and
Ninlil for me may he speak. |
| 15. <i>nam-lugal-la pal-mu ġe-ne-in-
dirig</i> | 15. With royal power may he cause
my reign to be surpassing. |

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

² Variant of *^dnun-nam-nir* and ordinarily an epithet of Enlil, CT. 24, 5, 43; frequently of Ašur, 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. <i>nam-en-na ma-e ġe-im-mi-?-en</i>
<i>DA(á)-taġ-mu ġe-e</i> | 16. With lordship may he cause me to be.; my helper may he be. |
| 17. <i>é-kur-ra šu-ġu-mu-da-ġál-ġál¹</i> | 17. In Ekur may he take me by the hand. |
| 18. <i>maškim nam-lugal-mà ġe-e</i> | 18. The protecting genius of my royalty may he be. |
| 19. <i>ġiš-KU-lig-ga kur-kur gam-gam-e</i> | 19. With a valiant weapon subduing the foreign lands, |
| 20. <i>da-maġ šu-ġi-da-mu ġe-ne-in-si</i> | 20. A mighty arm, may he fill my faithful hand. |
| 21. ^d <i>babbar nig-si-sá ka-ġi-na ka-mà</i>
<i>ġa-ma-ni-in-gar</i> | 21. May the Sun-god place justice and righteousness in my mouth; |
| 22. <i>sá-tar-ru ka-áš-bar kalam-e si-</i>
<i>sá-e</i> | 22. The judge, giver of decision, who directs the Land; |
| 23. <i>nig-ġi-na sag-ga-šú</i> <i>šág</i> | 23. Who makes justice exceedingly good. |
| 24. <i>ġi-da-tuk uš-ku-e² erim-du ġa-</i>
<i>lam-me</i> | 24. The transgressor(?) he pardons, the wicked he destroys. |
| 25. <i>šeš-ge šeš-ra</i> <i>nig-ġi-na-sá</i>
<i>a-a-ra</i> | 25. To justify brother with brother to the father. |
| 26. <i>SAL+KU gal-ra ka-duġ-na nu-</i>
<i>sá ama-ra IM-ŠU-NE</i> | 26. Not to justify the slander(?) of a sister against the elder (brother) to a mother, <i>courage he ensures.</i> |
| 27. <i>si-ig-ga kalig-ga-ra nu-mal-mal</i>
<i>galu.</i> | 27. Not to place the weak at the disposal of the strong a man |

REVERSE I

- | | |
|--|--|
| 1. <i>á-tuk nig-šag-ga-na nu ag galu</i>
<i>galu ġab-nu-gar</i> | 1. That the rich man may not do whatsoever is in his heart, that one man to another do not anything disgraceful, |
| 2. <i>nig-erim nig-á-ġig-ga³ ġa-lam-e</i>
<i>nig-si-sá mǎ-mǎ⁴</i> | 2. Wickedness and hostility he destroyed justice he instituted. |

¹ See F. THUREAU-DANGIN, SAK. 108, XVIII 17.² Variant of *uš-ku-e* = *padû*.³ Cf. RA. 9, 112 l 13, and *Nouvelles Fouilles de Tello*, p. 214 ll 7.⁴ *mǎ-mǎ* is an intensive formation from *mǎ* = *banû*.

- | | |
|--|---|
| 3. ^d <i>babbar dumu</i> ^d <i>nin-gal-e tud-da-a</i>
<i>ga-la-ba¹-mà ge-ni-in-gar</i> | 3. May the Sun-god, son whom
Ningal bore, my portion
create. |
| 4. ^d <i>innini nin an-ki-ge-a</i> | 4. He whom Innini, queen of
heaven and earth, |
| 5. <i>nitadam kenag-ni-šú ge-en-pad-</i>
<i>dé me-en</i> | 5. As her beloved spouse has
chosen, I am. |
| 6. <i>mìr- gin-na-mà la?-la? gu-mu-</i>
<i>ši-in-ag</i> | 6. For my. <i>luxury</i> may she
create. |
| 7. <i>igi nam-til-la-ka-çal gu-mu-ši-in-</i>
<i>bar</i> | 7. With a joyous eye of life may
she look upon me. |
| 8. <i>sag-di ũg-ga-ni mà-a-šú gu-mu-ši-</i>
<i>in-ziġ</i> | 8. Her blazing form upon me may
she cause to shine. ² |
| 9. ^{si} <i>nad gi-in-na ge-bé-in-gin(en)</i> ³ | 9. May she establish for me a
couch secure. |
| 10. <i>gè-pàr-ra ud-sud-sud-mal-mà,</i> | 10. In the mysterious sanctuary to
create me length of days, |
| 11. <i>nam-en nam-lugal-da tab-e-a-mà</i> | 11. To add the office of high priest-
hood unto regal power for me, |
| 12. <i>é-an-na-ka muš-nu-túm-mu-mà</i> | 12. That in the "House of Heaven"
the serpent rob me not, ⁴ |

¹ *galaba* occurs in business documents of this period in the sense of "property derived from an inheritance," CHIERA, PBS. VIII 18, 7; 15, 5 and POEBEL, 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-Ishtar, CT. 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 *Tammuz and Ishtar*, 96 ff.

³ *en* is probably a phonetic indication after the sign *DU* to read *gin* or *gen* = *kīnu*.

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 Sumero-Babylonian 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, *Tammuz and Ishtar*, Chapter III. [See now Ni. 7184 Rev. 21.]

- | | |
|---|--|
| 13. <i>ki-unug-(ki-)ga am-gim</i> | 13. That in the land of Erech like a wild bull. |
| 14. <i>kullab-(ki) me-lám-mu dül-¹lu-da</i> | 14. To cover Kullab with my glory, |
| 15. <i>enim-aṣag nu-kúr-ru-da-ni ġe-bé-in-dúg</i> | 15. An holy command which is unchanged may she utter. |
| 16. ^a <i>en-ki</i> ^a <i>nin-ki</i> ^a <i>en-ul</i> ² ^a <i>nin-ul</i> ² | 16. May Enki and Ninki, Enul and Ninul, |
| 17. ^a <i>a-nun-na en nam-tar-ri-bi</i> | 17. The Anunnaki, lord(s) who decree fate, |
| 18. <i>dīngir utug niṣpur-(ki) alad ékur-ra-ge-ne</i> | 18. The divine spirit of Nippur and the protecting geniuses of Ekur, |
| 19. <i>dīngir-gal-gal-e-ne³ a nam-mu-un-tar-ri-eš-a⁴</i> | 19. The great gods who determine oracles, |
| 20. <i>ġe-ám⁵ umun-kur-ru-ga⁶ ġe-im-mi-in-dúb-eš</i> | 20. Crush the <i>pride</i> of the hostile ruler. |
| 21. ^a <i>iš-me-d</i> - <i>ga-gan dumu</i> ^a <i>da-gan me-en</i> | 21. Divine Ishme-Dagan son of Dagan thou art. |
| 22. ^a <i>en-lil lugal kur-kur-ra-ge</i> | 22. May Enlil lord of the lands |
| 23. <i>ru úr-ra-ta</i> | 23. Who in. |
| 24. <i>š</i> - <i>gi-e ġe-bé-in-pad-dé</i> | 24. choose. |

¹ The sign is the *šeššig* of UR and is to be identified with BR. 6964 where the sign has also the regular gunification at the left. The sign either *šeššig* or *šeššig* plus the gunification has the values *dül*, *dun* "to cover" and *līgir* "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 Igigi are probably referred to here.

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

⁵ *ġe-am* occurs also in the title of Enlil, *ġe-ám-gi-na*, CT. 24, 22, 105. A connection with *ġen*, *ġan*, abundance, suggests itself and the reading *ġe-a-an* may be preferable.

⁶ *ga*, indirect construct for *ka*.

4584

FRAGMENT OF A LAMENTATION ON THE DESTRUCTION OF UR

OBVERSE

- | | |
|--|--|
| <p>1. <i>ud-ba ud uru-da ba-da-an-gar</i>
<i>uru-bi(?)[še-ám-du]</i></p> <p>2. <i>a-a^d nannar uru dim-dūl-dūl²-da</i>
<i>ba-da-an-[gar]</i></p> <p>3. <i>uku-e še-ám-du</i></p> <p>4. <i>ud-ba ud kalam-da ba-da-an-kár</i>
<i>uku-e še-ám-du</i></p> <p>5. <i>uku-bi šika-kud-da nu-me-a bar-</i>
<i>ba ba-e-si</i></p> <p>6. <i>bád-bá gú-nin³ kaskala im-ma-an-</i>
<i>gar-gar uku-e še-ám-du</i></p> <p>7. <i>gír-gál-la-ba àd-a im-ma-</i>
<i>an-BAD</i></p> <p>8. . . . -<i>a-ba sag-bal-e ba-ab-gar</i></p> <p>9. <i>àd im-ma-an-gar-gar</i></p> | <p>1. At that time the spirit of wrath¹
upon the city he sent and
the city lamented.</p> <p>2. Father Nannar upon the city
of master-workmen sent it,
3. and the people lamented.</p> <p>4. At that time the Word hastened
upon the Land, and the people
wailed.</p> <p>5. Her people without water jars
without her sit in humiliation.</p> <p>6. Within⁴ her reed baskets are
thrown in the ways and the
people lament.</p> <p>7. in her streets the
corpses.</p> <p>8. In her. . . . an usurper exer-
cised.</p> <p>9. In her. . . corpses were placed.</p> |
|--|--|

¹ A synonym of *enem* = *amatu*, "the word." See SBP. 98 n. 7.

² *dim-dūl-dūl* is probably a plural (*Sum. Gr.* §124) of *dim-dūl* = *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., 303 and MUSS-ARNOLT, *Lexicon* 359 or *tarkullu*, *ibid.* 1193. *TAR* may have the value *dim* and the word should be *t/dimgallu*, "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 *ummānu*, "master workmen," RA. 12 p. 82, and Gudea, Cyl. A. 22, 11, *dim-gal-gal ki-a mi-ni-sig-sig*, "The master workmen placed it in the earth." The goddess Gunura is *dim-gal kalam-ma* = *TAR-kul-li mātīm*, "leader of the Land," SBP. 160, 13. Ishtar is the *dim-gal*, "directress" of Babylon, SBH. 97, 65. ¹¹⁴Ninuraša is the *dimgul an-na*, chieftain of heaven, II R. 57b 56 and *dimgal kalam-ma*, "chieftain of the Land," *ibid.* 59.

³ For *kunin* = *kuninu*, *kuninnu*, *kuninnātu*, "a reed vessel" usually employed for mixed wines. *gi-nig-kas-sur-ra* = (*kanū*) *kuninnātu*, Syn. *mamzū*, vessel for mixed wine, CT. 14, 47, BM. 43, 339, 15; II R. 22 No. 1 Rev. 8, Syn. *šutukku*, basket. *ku-ni-nu* in a list of synonyms for *pisannu*, vessel, is explained by *pat-[tu-u]*, reed basket, K. 10452, 14 in CT. 18, 20.

⁴ For *bád-ba* contrasted with *bar-ba*, cf. *bád-bi* and *bar-bi*, BL. p. 117, 10.

REVERSE

1.	<i>urú ud-dé am-gul-e</i>	1.	The city the spirit of wrath destroyed.
2.	<i>giš-gí-gál¹ ki-šub-gú-da-kam</i>	2.	The interlude of the strophe (is as follows)
3.	<i>ama^d nin-gal uru-(ki)-ni² nu-bé-šub-ba</i>	3.	The mother Ningal her city inhabits not.
4.	<i>bar-ta ba-da-du</i>	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 disposition 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,

¹ For *giš-gí-gal* = *mišiv ša zamari*, see ZIMMERN, *Ištar und Šaltu*, p. 6. In all the known examples of this liturgical note the interlude of two or three lines is separated from the *ki-šub-gú* by lines. Here the interlude or choral reflection apparently ends the liturgy, which is contrary to all known rules of liturgical practice. *ki-šub-gú*, the ordinary word for "strophe" (*šeru*, see ZIMMERN, *ibid.* p. 5), is followed by *da* which occurs only here. The word is often shortened to *ki-šub*, and *ki-šú*, see BL. p. xlv.

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 ⁴*babbar* ⁴*marduk-e-ne-bi-da*¹*ge nig-dim-dim-ma-bi al-in-na-an-du-uš-ám*² *alam sub-sub-bé alad-gusbkin-áš-áš-bi-ta é-babbar igi* ⁴*babbar-šú é-sag-il*³ (*igi* ⁴*marduk-šú*) *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. <i>suġ-me ġuš ušum</i> ⁴ - <i>gal nam-kal-a</i> | 1. Terrible form ⁵ governor of valor, |
| 2. <i>til-dul</i> ⁶ - <i>la sag-di</i> ⁷ - <i>lāg-ga-na im-ma-ši-in-bar</i> | 2. Whose brilliant form shines upon all living things. |
| 3. <i>nam-šāg-ga-ni-šú la-la na-an-ši</i> ⁸
<i>in-ag</i> | 3. Because of his beneficence plenty is created. |
| 4. <i>alam-sī a-ni-šú dug-li im-ma-ši-in-ti</i> ¹⁰ | 4. Because of his radiant ⁹ statue prosperity is made complete. |

¹ For this peculiar form of the conjunction *bi-da* or *bi-ta* attached to the plural ending *e-ne*, 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*; *uš* is the plural inflection and *ám* the sign of a dependent phrase. *al* is connected with *il=elú*, see *Sum. Gr.* p. 202.

³ See POEBEL; STRASSMAIER 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 gunufication at the left, REC. 294^{bis}.

⁶ Note the unusual *gunu* of *LAGAR=dul*, and see RA. 13, pt. III *Bibliographic*, for this sign. *til-dul=balaṭ nabnūti*; for *dul=nabnūtu*, 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^{bis}.

⁷ *būnu namru*, v. SAK. 214 f. 16. The scribes themselves appear to have been uncertain concerning the sign *dī* for which they frequently write *ki*; *dī*, however, is the original and correct reading since it is the well-known augment, *dug*, *du*, *da*, *dī*. Note *sag=ṣīmu* and *sag-dī=ṣīmu*. Also *sag-du-ga=bānū*, begetter, a word certainly connected with *būnu*, form. See *Sum. Gr.* §153. For *sag-dī* see also Ni. 4563 Rev. 18. The scribes appear to have confused *sag-dī* with *sag-ki=pātu*, front.

⁸ Here infixed *ši* reproduces a causal *šú*, 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 *sī*, *sa* (RA. 10, 77, 40) = *sīg*, *sag=bānū*, *sāmu*, etc. But here the scribe has again confused his signs. A reading *gún-a* is also possible, a value given to both signs, CT. 19, 31b 3 and 12, 9a 17. For *gun=bānū*, v. CT. 24, 31, 86=25, 26, 21, etc.

¹⁰ Cf. *dug-li nu-ti-l-la*, "joy he completes not," SBH. 101, 50.

- | | |
|---|--|
| 5. <i>bal-a-ri-ni-šú im-ma-an-ši-gub</i> | 5. Over his transgressors he has
.been established. |
| 6. <i>den¹ kal-la-bi šag-im-ma-ab-túb-bi</i> | 6. Whose precious presence ap-
peases the heart. |
| 7. <i>šag-gú-bi - gi-a-na² im-ma-ab-nigin-e³</i> | 7. At whose repentance there is
forgiveness. |
| 8. <i>an ukkin-lugal-ra ka-mu-un-dar-dar-am⁴</i> | 8. Lofty one who to the assembly
of kings renders decision. |
| 9. <i>ù-mu-un na-àm-zi⁵ zi-ba-ám ki-gál ámdam</i> | 9. Lord that knows fate. . . . obedi-
ence. . . . |
| 10. <i>sa-am-su-i-lu-na šuba si-a⁶ máš-giš-i-dé-kar-kam⁷</i> | 10. Samsuiluna, the pure, the bril-
liant, the seer. |
| 11. <i>igi-mu gim-ba-ma bé-túm du-ri-šú ti-is</i> | 11. My eyes. are lifted(?)
to bestow life forever(?) ⁸ |
| 12. <i>i-zi-em⁹ àg-dúg-KA+NE^{10a} asilal da-ra-ab-si</i> | 12. I will fill thee
with rejoicing. |
| 13. <i>kalama gú-ri-a¹¹ gúb-dar¹²-ma mu-ra-an-ag</i> | 13. The land to obedience I will
<i>reduce</i> for thee. |
| 14. <i>sa-am-su-i-lu-na da¹³-gál-za-a-kam kalam-šár-ra-en-e¹⁴</i> | 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 dingir-ri-ne gú-bi-gi-a-ám*, "the hearts of the gods returned to their bank," i. e., they repented, Cyl. A. 25, 21.

³ Literally "(God) is made compassionate."

⁴ Cf. Br. 632 *pú purrušu*. The verb is a variant of *dúg-tar = dēnu*, v. K. 4610 Rev. 17.

⁵ Cf. SBP. 276, 1.

⁶ See note on line 4.

⁷ Cf. *igi-kar-barú*.

⁸ Cf. for this line, *Bilingual of Samsuiluna*, 27-31.

⁹ For *idim*, wailing(?). Note *li-du = zamāru*, a synonym in line 24.

¹⁰ This sign occurs also in the Berlin Astrolab, *Hemerologie*, l. 27, where it is rendered by *iuGibil*, fire. Also *^dKA+NE = ^{iu}Gibil*, 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 . . . *aš-gud(?) = libbatu*, anger. See below, line 24.

¹¹ Variant of *Gù-ur-a*; MEISSNER, SAI. 484.

¹² Cf. *nam-gúb-dar* in PBS. V 25 V 39. In line 20 the phrase recurs; *ma* is not wholly certain. The sign appears to be MEISSNER, SAI. 3752.

¹³ Sic! Read *á-gál*.

¹⁴ Var. *šár-ra-da-ni*, 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. <i>mu-uš-mis-šág-ga-zi ni-me-en
nam-en-nu-un mu-ag-e-en</i> | 15. I am thy strong prince the
pious; watchful care I exer-
cise. |
| 16. <i>zag nam-lugal-la-šú¹ ul-šú² gub-
bu-da-ni³</i> | 16. Who at the head of kingship
joyously has been placed. |
| 17. <i>kalama nam-lugal-la-šú nam-dug
mu-un-kud</i> | 17. For the kingship of the Land
with a good fate he has been
destined. |
| 18. <i>ur-gal alad alad mu-ne-en- sig</i> | 18. Lions as protecting spirits he
<i>dedicated</i> . |
| 19. <i>an-ta-ne-ne da⁴-gál ag-dé</i> | 19. Their loftiness to make fearful, |
| 20. <i>bal-a-ri gù-ri gub-dar-ag-dé</i> | 20. The transgressors to <i>reduce</i> to
obedience, |
| 21. <i>^dinnini á^b-zi-da ba-an-da-gub</i> | 21. Innini with a true arm estab-
lished. |
| 22. <i>gub-bu-ne-ne-a sa-am-su-i-lu-na
ba-gub</i> | 22. At their left Samsuiluna has
been placed. |
| 23. <i>sil-gar-azag-gi-e-ne ní-da-e-ne</i> | 23. Their <i>holy praise</i> , their fear, |
| 24. <i>li-du ág-dúg-KA+NE-a mu-un-
uš-ne-ne</i> | 24. They |
| 25. <i>bal-a-ri gù-ri mu-un-ti-ti-ne</i> | 25. The transgressor in obedience
they will cause to live (dwell). |
| 26. <i>me-en-ne ga-ša-an an-na alad-
šág-ga-me⁶</i> | 26. They are the propitious spirits
of the queen of heaven. |
| 27. <i>ildu⁷ il-la sa-am-su-i-lu-na me-
en-ne-en</i> | 27. A group of lions, <i>object of
adoration</i> of Samsuiluna, are
they. |
| 28. <i>me-en-zi-en bal-a-ri-zi-in⁸ gid-
dúg-ge</i> | 28. Your transgressors ye destroy. |

¹ Var. *ka*.

² The same signs in ZIM. K. L. 199 II 21, *nam-lugal-la dú-šú*, to adorn the kingship.

³ Var. *na*.

⁴ Probably for *á-gál*.

⁵ The text has again *da* for *á*.

⁶ See *Sum. Gr.* §126.

⁷ *Syl. Ass. Berlin*, unpublished, renders *IGI-LAMGA-BU(ildu)* by *illat kalbê*, troupe of dogs. The phrase obviously refers to the group of lion-images mentioned in line 18. *illa* I have taken for *igi-illa = níš iní*. For *níšu* without *iní*, cf. *aššat níši-ka*, CT. VI 28b 23, 27.

⁸ This is the first example of *zín* as the possessive suffix of the 2d per. pl. Note the peculiar participial conjugation in which the verb *me* (esse) is separated from the participle *gid-dúg = nasāhu*.

29. *i-zi-em ág-düg-KA+NE-a la-ba-dú¹* 29. *Song and praise* I restrain not.
30. *pi-el-pi-li ga-mu-ra-ab-šid* 30. Humiliation I will recite unto you.
- Edge. *šag-lal-lá² alam nu-un ki-tag-tag-i nu-ma-al* Edge. The *hymn* to the protecting³ 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, *bábbar-ri bábbar-ri-gim te-ga-bi zal*, resembles, both in title and literary construction, the late series ⁴*babbar-gim è-ta* of which we have the second(?)⁴ tablet in Assyrian⁵

¹ For the root *du*=*kalû*, to restrain, compare on the one hand *dú*=*ne'u*, CT. 19, 11b 24, and on the other, *DU*=*kalû*, Br. 4886, SAI. 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 *kalû*, v. ZA. 10, 197, 16 *šag si-sá gub-ba=kušur libbi likli*, "may contentment of heart abide," where *likli* is a syn. of *liqziq*. Note also *nam-ka-gar galu galu-ra in-na-gub-bi-eš*, "Man against man restrains complaint," STRASSMAIER, *Warka* 34, 16; *ba-an-gub-ba-ba*, it is restrained, ZIM. K-L., 26 Rev. III 3. However, *dú* has probably this sense here and note *dib, dub*, to confine, seize, *Sum. Gr.* 209, 211.

² Cf. *Liturgies*, p. 2 n. 4.

³ For *nun*, protector, v. CT. 16, 7, 243 *nu-un-mà 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 ⁴*babbar-gim è-ta*. But its first line is the beginning of another Enlil song, see SBP. 238, 1.

⁵ IV R. 11.

and Neo-Babylonian¹ interlinear versions and a Neo-Babylonian version of the fifth(?) tablet.² Col. I of our tablet contains two melodies. Col. II consists of the melody *dámgara bádakur dúaka-nággallu*, which also forms Col. I of tablet two(?) in the allied series *babbar-gim è-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 *šā-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 *motif*,³ the litany begins a long list of titles each replacing the word *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 *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 *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

¹ SBH. No. 33. See SBP. 237-47.

² SBH. No. 39. This tablet almost certainly belongs to the series *babbar-gim è-ta*.

³ See *Bab.* III 249.

- | | |
|--|--|
| 3. <i>UD¹ e-lum-e mu-un-çal-a-ri²</i> | 3. <i>Babbar</i> the exalted illuminates. |
| 4. <i>UD¹ ^dmu-ul-lil-li mu-un-çal-a-ri</i> | 4. <i>Babbar</i> -Enlil illuminates. |
| 5. <i>am-e urú e-en-çal-a-ri</i> | 5. The bull the city illuminates. |
| 6. <i>^dmu-ul-lil-li urú-na e-en-çal-a-ri</i> | 6. Enlil his city illuminates. |
| 7. [<i>še-ib</i>] <i>nibru-(ki)-na e-en-çal-a-ri</i> | 7. The brick-walls of Nippur he illuminates. |
| 8. [<i>še-ib é</i>] <i>-kur-ra-ka e-en-çal-a-ri</i> | 8. [The brick-walls] of Ekur he illuminates. |
| 9. [<i>še-ib é</i>] <i>-]gal-la³ e-en-çal-a-ri</i> | 9. The brick-walls of <i>the palace</i> he illuminates. |
| 10. [<i>še-ib zimbir-}ki-ta e-en-çal-a-ri</i> | 10. On the brick-walls of Sippar he shines. |
| 11. <i>še-ib é-bàr-ra e-en-çal-a-ri</i> | 11. The brick-walls of Ebarra he illuminates. |
| 12. <i>urú⁴ ^danunitum-ma⁵ e-en-çal-a-ri</i> | 12. The <i>city</i> of Anunit he illuminates. |
| 13. <i>še-ib ul-maš-a-ta e-en-çal-a-ri</i> | 13. On the brick-walls of Ulmaš he shines. |
| 14. <i>še-ib tin-tir-(ki)-ta e-en-çal-a-ri</i> | 14. On Babylon he shines. |
| 15. <i>še-ib sag-il-la e-en-çal-a-ri</i> | 15. The brick-walls of Sagilla he illuminates. |
| 16. <i>ud múš tíl-e ud gīn tíl-e⁶</i> | 16. Spirit that brings the youth to extremity; spirit that brings the maid to extremity. |

form ^d*babbar-gim ud-da-im-ta*. The same series appears in the catalogue IV R. 53 I 35 with the addition of *bar-ú* and this occurs also at the end of K. 3264, see SBP. 237. [This term *bar-ú* 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 ^d*babbar-gim è-ta*.

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. ^d*Šamaš-^dEnlil*, "Shamash is Enlil," in an unpublished text.

² For the emphatic verbal ending *a-ri* see BL. 107 and SBP. 10, 10-12.

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

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

⁵ Eulmaš was the temple of Anunit in *Sippar-Anunit* or Agade, see *Tammuz and Ishtar*, 98 f. 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. <i>ud tūr gul-e ud amaš sir- ri</i> | 17. Spirit that destroys the stalls; spirit that desolates the folds. |
| 18. <i>tug-aqag-di ud šāb-ba nu-pad-dé-da-ri¹</i> | 18. Possessor of <i>wisdom</i> , spirit whose intentions are not discerned. |
| 19. <i>tūr al-gul-gul-e amaš sir-sir-ri</i> | 19. The stall it destroys; the sheep-fold it desolates. |
| 20. <i>ág-zi-em mağ-ba mu-da-ab-gi-gi²</i> | 20. <i>Small</i> and great it slays. |
| 21. <i>múš-an-na lal-gub³ múš-bi še-ám-šá</i> | 21. Upon the youth it arrives and that youth wails aloud. |
| 22. <i>gīn-an-na⁴ lal-gub gīn-bi še-ám-šá</i> | 22. Upon the maid it arrives and that maiden wails aloud. |
| 23. [<i>giš-mes gal-gal-</i>] ^{e5} <i>gú-ri-⁶[uš-ám-me]</i> | 23. The great <i>mēsu</i> -trees it sweeps away. |
| 24. [<i>ud-du dù-dù-</i>] <i>dam šu-šú [al-ma-ma]</i> | 24. Spirit that reduces all things to obedience. |
| 25. [<i>e-ne-em^d enu-ul-lil-li bul-bul-ám⁷i-dé nu-bar-bar-</i>] <i>ri</i> | 25. The word of Enlil rushes forth and eye beholds it not. |
| 26. | 26. |
| 27. <i>NE</i> | 27. |
| 28. [<i>.^dmu-ul-lil-li. . .</i>] <i>NE</i> | 28. |
| 29. [<i>ù-mu-</i>] <i>un-e [kur-kur-ra⁸.]</i> | 29. The lord of the lands. |
| 30. [<i>ù-mu-</i>] <i>un dúg-ga-[zid-da.]</i> | 30. Lord of the faithful word. |
| 31. [<i>a-a ka-nag-ga.]</i> | 31. The father of the Land. |
| 32. [<i>sib sag-gig-ga.]</i> | 32. The shepherd of the dark-headed people. |

¹ Var. has another emphatic particle *nam*; *da* postfixed passive particle.

² Var. *mu-ám-da-ab-gi-gi*.

³ Var. *múš-a-[na] nam-mi-gub*.

⁴ Var. *mi-a-na*.

⁵ Var. *e*.

⁶ Var. *gú-gūr-ru*. For *gur*, *gurgur*, *gugur*, to sweep away, see *Sum. Gr.* 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 l, 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 *dé* 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-dū ní-te-na....] | 33. He of self-created vision.... |
| 34. [am erin-na sá-sá...] | 34. The hero who directs his host |
| | |
| 35. [ù-lul-la dūr-dūr....] | 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 ¹ -ra ba-da-[kúr dū-a ka-nag-gà al-lú] | 1. The shepherd is estranged, all the Land is terrorized. |
| 2. urú-ta dam-ga ¹ -ra [ba-da-kúr dū-a ka-nag-gà al-lú] | 2. Against the city the shepherd is estranged, all the Land is terrorized. |
| 3. mu-lu-sir-ra ² éš [nibru-(ki-)ta ba] | 3. The master of threnody against the abodes of Nippur is estranged. |
| 4. še-ib é-kur-ra-ta [ken-úr ³ é-nam-ti-la ⁴ ba] | 4. Against the brick-walls of Ekur, of Kenur and Enamtila he is estranged. |
| 5. še-ib éš zimbir-(ki-)[ta éš é-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 é-sag-il-la ba] | 6. Against the brick-walls of Tintir and Esagila, etc. |
| 7. urú-ta ù-mu-un-bi [na-ām-ba-da-an-tar] | 7. Against the city whose lord has cursed it. |
| 8. ga-ša-an-bi gi-gi-a ⁵ [ba-da-an-tuš] | 8. Its mistress ⁷ sits in misery. |
| 9. urú ù-mu-un ⁸ -[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 *bél 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 II 7.

³ Chapel of Ninlil in Ekur.

⁴ Chapel of Enlil in Ekur.

⁵ Sic! an error of dittography.

⁶ Var. *gi-gi-gi-bi*.

⁷ Ninlil.

⁸ Text *e-en* which is probably erroneous.

- | | |
|---|---|
| 10. <i>ù-mu-un-e</i> ^d [<i>mu-ul-lil-li lil-la-áš tu-ra-bi</i>] ¹ | 10. Which the lord Enlil surrendered to the winds. |
| 11. <i>mulu er-ra-ge er mu-ni-ib-šéš-šéš</i> | 11. The mourner mourns. |
| 12. <i>mulu ad-da-ge ad-[du mu-ni-ib-gar]</i> | 12. The wailer beats himself. |
| 13. <i>mu-dūl-²di gir-gir-³mu-ni-ib-[dúg?]</i> | 13. The herdsman hastens in distress. |
| 14. <i>sib-bé gi-er⁴ mu-ni-ib-ne⁵</i> | 14. The shepherd sits down to play the reed of weeping. |
| 15. <i>gudu giš-asilal-lá⁶ nu-mu-ni-ib-bé</i> | 15. The anointer commands no more the atonement. |
| 16. <i>gala-e⁷ a šag-<i>zu</i> nu-mu-ni-ib-bé⁸</i> | 16. The psalmist commands no more the "How long thy heart?" |
| 17. <i>gudu-bi dug-li-da⁹ ba-ra- è</i> | 17. The anointer departs from his riches. |
| 18. <i>en-bi mi-pàr-¹⁰ta ba-ra- è</i> | 18. Her high-priest from the dark chamber ¹¹ has gone forth. ¹² |
| 19. <i>ù-mu-un-bi nu-mu-un-til ga-ša-[aš-]bi nu-mu-un-til</i> | 19. Her sovereign remains not; her queen remains not. |
| 20. <i>u-mu-un dīm-¹³ma kur-šú ba-ū¹⁴</i> | 20. The lord cried aloud and rode to the mountains. |
| 21. [<i>ga-]ša-[an]-bi¹⁵ dīm-ma¹³ kur-šú ba-da-ū¹⁴</i> | 21. Her queen cried aloud and rode to the mountains. |

¹ Here begins KL. 12 II 1 = SBP. 238, 19.

² *mudul* < *mudur* = *batū*, staff, *Sum. Gr.* 229. Here used also for shepherd. This word goes back to *mu-šur* = *GIŠ-BU* = *mudulu*, *gašišu*, *maššū*, *gišlalū*, 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. *gir-gir*; the root is *gir* (1), hasten, be nervous, *galātu*; this fixes also the original sense of *šápu*, tread, hasten.

⁴ Var. *er-ra*.

⁵ *ne* = *nad*.

⁶ Var. *gudu-bi asilal-lá* = *pašissu duppir*, v. FRANK, *Religion*, 64 n. 147.

⁷ Or *lagar*, *labar*, see BL. XIX f.

⁸ Var. *ib*.

⁹ Var. *ta*.

¹⁰ Var. *par*.

¹¹ *gišparu* usually indicates a stage of the *zigurrat*. 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 II.

22. *ka-a¹ kun-bi mi-ni-ib-ur-ur-e²* 22. The fox's tail *bristled*.
 23. *dar-ġu-³e ġu-il-la im-ta-di-di-e⁴* 23. The many colored bird shrieked
 aloud.
 24. *šāb-bi lil-la-ám bar-bi lil-la-ám* 24. Within her is the whistling
 wind; without her is the
 whistling wind.⁵
 25. *šāb-bi si-ga⁶ ni-gul-gul-e* 25. Her interior by the wind is
 made desolate.⁷
 26. *šāb-bi mu-lu sir-ra⁸ mulu im-ta-
 ne-a⁹* 26. Within her the master of thren-
 ody and weeping has caused
 men to go forth.
 27. *mar(?) – maġ-bi¹⁰ ki-¹¹ba i-ni-gid-
 da* 27. Her *treasure house from its place*
has been seized.
 28. *mu maġ-bi i-ra in-dib* 28. Her. has been taken.
 29. *an-ġu-ab-bi ba-gaṣ-gaṣ* 29. Her. has been demolished.
 30. *ba.*

This melody must have continued for at least ten lines. At the end of IV Raw. 11 Col. I 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 *ur-ur-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 I 14 have *ġu* 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-sig = urpatu, irpitu*. This form yields the true reading of *IM-DIRIG* and also establishes the word *ni, nī* for wind.

⁷ Here SBH. 62, 29 IV R. 11a 53 = SBH. 92b 8 have *e-de-bi ġul-a ni-gul-gul-e*, v. SBP. 242, 53.

⁸ Cf. SBH. 92b 9, *mu-lu sir-er-ra = bēl širḫi u biḫīti*.

⁹ Probably for *im-ta-ni-è-a = ušēšī-šunuti*

¹⁰ *mar-maġ = tublu?* Cf. *è-e šid-lal = tublu* SBH 92b 24 and *maġ = tublu* II R. a 49. *tublu* designates some part of the temple here.

¹¹ ZIMMERN's text has *DI*.

COL. III

(About twenty-two lines broken from the top.)

- | | |
|--|--|
| (23) 6. ^d <i>am-an-ki am urú-ši-ib-ba-ge</i> | 6. The divine wild bull of heaven and earth, wild bull of the holy city. ¹ |
| (24) 7. <i>ama é-maġ² ^ddam-gal-nun-na-ge</i> | 7. Mother ³ of the house of the famous one, goddess, great spouse ⁴ of the prince. |
| (25) 8. ^d <i>asar-lù-dug ù-mu-un tin-tir-(ki)-ge</i> | 8. Asarludug, lord of Babylon. |
| (26) 9. <i>mu-ud-na-ni ^dpà-nun-na-ki-ge⁵</i> | 9. His spouse, Panunnakige. |
| (27) 10. <i>sukkal⁶-zid mu-dug-ga-sà-[a]</i> | 10. The faithful messenger, he named with a good name. |
| (28) 11. <i>sukkal-zid ù-mu-un [.</i>
<i>.⁷]</i> | 11. The faithful messenger. |
| (29) 12. <i>dumu⁸-sag ^d[uraš-a é-gí-a-ni]</i> | 12. The first born daughter of Urašā, his <i>bride</i> . |
| (30) 13. <i>ù-[mu-un mu-du-ru sġg-šudú]</i> | 13. The lord of the wand, adorned with splendor. ⁹ |

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

¹ Cf. SBP. 154, 26.

² Var. SBP. 154, 27 *éš-maġ*; see also 106, 7 and IV R. 21* No. 2 Rev. 13. On the other hand 112, 26 has *ama dumu-maġ*, "Mother of the famous son," *i. e.*, Marduk. *éš-maġ* and *é-maġ* = *biš šēri*, probably a technical name. For the *é-maġ* of E-ninnū at Lagash, see SAK. 68 V 51 (and 88 l), IV 1, built by the canal. *biš šēri* 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. *maġ* should not render *šēru*, "field, highland," but *štru*, "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 *pà-nun-an-ki-ge*, which is obviously the original of the meaningless *PAP-nun-an-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.

- (20) 5. *kur-¹kur zar-ri-eš-e¹ mu-un-
gab-gab² mu-mu ni-pad-
dē*
- (21) 6. *ki-bal zar-ri-eš-e¹ mu-un-
gāl-gāl³ mu-mu ni- pad-
dē*
- (22) 7. *a-(gi-a)-mu(?) -a um-mi-
in-sur mu-mu ni-pad- dē*
- (23) 8. *šag gi-ū gi-ū⁴ šā-ab túg-e
túg-e⁵*
- (24) 9. *šag an-[na]⁶ gi-ū gi-ū*
- (25) 10. *šag^a mu-ul-lil-lá gi-ū gi-ū*
- (26) 11. [*šag ur-sag-gal*] *gi-ū gi-ū*
- (27) 12. [*šag gi-ū*] *gi- [ū]*
- (28) 13. [*šag gi-ū*] *gi-ū*
- (29) 14. *šā-ab šu-mu-un-túg-[mal]
im-⁸ ra- du'-[a]⁹*
- (30) 15. [*uru-]zu^d babbar-gim za-e-ta
[è-bar-ra]¹⁰*
- (31) 16. *nippur-(ki)^d babbar-gim za-
e-[ta è-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,⁷ 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* = *gab-gab* = *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 МЕЕК, No. 32, 4. Var. KL. 84, 1 has *šag^a gu-la*, a title of Anu.⁷ *I. e.*, Ninurašā. Cf. BL. 49, 13.⁸ 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-ta* this text has *zi-zi-ta*. *za-e* = *zō* or *zē* is for *zal* > *zā* > *zē*; for the tendency of open *ā* to become *ē*, cf. *a-sū* > *e-su* > *e-zu*, CT. 25, 20, 18; *é = mū*, "water," for *ā*, in KL. 2 I 10, *é urú*, "waters of the city," for which SCHILL, *Tammuz* has *a-urú*. *é nu-me-a*, "waters were not," KL. 44 r. 5, cf. BL. 207, III 2 and p. 110 note. For *è-bar-ra*, SBH. has *è-ba-ra = ár-ḫa*, energetic imperative, "hasten." *za-e-ta*, *zi-zi-ta = ina upé*. For *upé*, cf. KING, *Magic* 20, 12 and SBH. 128, r. 37.

- | | |
|--|---|
| (32) 17. <i>é-kur</i> ^a <i>babbar-gim</i> <i>za-[e-ta è-bar-ra]</i> | 17. Unto Ekur like the sun hasten gloriously. |
| (33) 18. <i>ken-úr</i> ^a <i>babbar-gim</i> [<i>za-e-ta è-bar-ra</i>] | 18. Unto Kenur like the sun hasten gloriously. |
| (34) 19. <i>zimbir-(ki)</i> ^a <i>babbar-gim</i> <i>za-[e-ta è-bar-ra]</i> | 19. Unto Sippar like the sun hasten gloriously. |

REVERSE III

- | | |
|--|--|
| 1. [<i>é-bàr-ra</i> ^a <i>babbar-gim</i> <i>za-e-ta è-bar-ra</i>] | 1. Unto Ebarra like the sun hasten gloriously. |
| 2. [<i>urú</i> ^a <i>anunitum-ma</i> ^a <i>babbar-gim</i> <i>za-e-ta è-bar-ra</i>] | 2. Unto the city of Anunit like the sun hasten gloriously. |
| 3. [<i>é-ul-maš</i> ^a <i>babbar-gim</i> <i>za-e-ta è-bar-ra</i>] | 3. Unto Ulmas like the sun hasten gloriously. |
| 4. [<i>tin-tir-(ki)</i> ^a <i>babbar-]</i> <i>gim</i> <i>za-e-[ta è-]bar-ra</i> ¹ | 4. Unto Babylon like the sun hasten gloriously. |
| 5. [<i>é-sag-il-la</i> ^a <i>babbar-gim</i> <i>za-e-[ta è-bar-ra]</i>] | 5. Unto Esagilla like the sun hasten gloriously. |
| 6. [<i>nippur-ki urú-]</i> <i>zu</i> ² <i>urú-zu</i> <i>gé-dū-e</i> | 6. [Thy city Nippur] be built. |
| 7. [<i>é-kur é-zu</i> <i>nippur-(ki)</i> <i>gé-dū-e</i>] | 7. [Thy temple Ekur] in Nippur be built. |
| 8. [<i>ken-úr é-nam-ti-la</i> <i>gé-dū-e</i>] | 8. [Kenur and Enamtila] be built. |
| 9. <i>zimbir-ki</i> <i>gé-dū-e</i> [<i>é-bàr-ra</i>] <i>gé-dū-e</i> | 9. Sippar be built, Ebarra be built. |
| 10. <i>é-sá-kud-kalam-ma</i> <i>gé-dū-e</i> [...] <i>gé-dū-e</i> | 10. Esakudkalam-ma be built, . . . be built. |
| 11. <i>tin-tir-(ki)</i> <i>gé-dū-e</i> <i>sag-ila</i> <i>gé-dū-e</i> | 11. Babylon be built, Sagilla be built. |
| 12. <i>é-zi-da</i> ³ <i>gé-dū-e</i> <i>kiš-(ki)</i> <i>gé-dū-e</i> | 12. Ezida be built, Kish be built. |
| 13. <i>é-kišib-ba</i> <i>gé-dū-e</i> <i>é-me-te-ur-sag</i> <i>gé-dū-e</i> | 13. Ekisibba be built, Emeteursag be built. ⁴ |
| 14. <i>gar-sag-kalam-ma</i> <i>gé-dū-e</i> <i>é-tūr-kalam-ma</i> <i>gé-dū-e</i> | 14. Ḫarsagkalamma be built, Eturkalamma be built. ⁵ |

¹ First line on KL. 12 Rev. III.² So ZIMMERN's text. Not *ki*. Cf. SBH. 70, 21.³ 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 Ekišib was the chapel of Emetenursag.⁵ Probably both temples in quarters of Erech, cf. BL. 93, 7 f.; 78, 31 f. According to KL. 199 r. l. 35 Ḫarsagkalamma is also the name of a temple in Kish.

- | | |
|---|--|
| 15. <i>gú-dū-a-ki ġe-dū-e mes-lam ġe-dū-e</i> | 15. Cutha be built, Meslam be built. |
| 16. <i>dil-bad-(ki) [ġe-dū-e]é-i-bé-an-na ġe-dū-e¹</i> | 16. Dilbat be built, E-ibe-Anu be built. |
| 17. [<i>šag-iṣi-túm ġe-ra-ab-bi</i>] | 17. [May one utter petition unto thee.] ² |
| 18. [<i>dib-bi-iṣi-túm ġe-ra-ab-bi</i>] | 18. [May one utter <i>intercession</i> unto thee.] |
| 19. [<i>šag-gi-ū šag túg-mal-ù</i>] | 19. [Oh heart be reconciled, oh heart repose.] |
| 20. | |

SBH. No. 39.

SERIES, "LIKE THE SUN HASTEN"

This tablet belongs to the Neo-Babylonian redaction of the series *^ababbar-gim-è-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 teg-ga-bi ṣal*, which see, for a new edition of SBP. 238-43. I venture to designate BL. 73,³ 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 ^ababbar-gim è-ta ša ^{šu}Enlil.*⁴ 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 MERR, 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>i-dé-zu</i> [<i>ü-di-zu nu-kuš-ù</i>] | 1. Thy seeing eyes weary not. ² |
| 2. <i>tiḡ-zu ki-ma-al-[la nu-gí- gí]</i> ³ | 2. When thy neck is set it turns
not back. |
| 3. <i>šag-zu bal-bal li-šú ni¹-kuš-ù</i> | 3. How long until thine estranged
heart weary not? |
| 4. <i>dam bé-ib-tāḡ ki-kúr-ra bé-in-šub</i> | 4. The wife he rescued and settled
in a strange place. |
| 5. <i>aš-ša-ta ú-še-zib-ma a-šar ša-
nim-ma id-di</i> | |
| 6. <i>dumu bé-ib-tāḡ nim-nim-ma bé-
in-šub</i> | 6. The son he rescued and settled
in a <i>place not his own</i> . |
| 7. <i>ma-ra ú-še-zib-ma ina la áš-
ra-[ti]-šù(?) id-di⁴</i> | |
| 8. <i>mu-un-ga ma-al-la kúr-ri ba-an-
zi-em⁵</i> | 8. The accumulated property thou
hast given to the stranger. |
| 9. <i>ma-ak-ku-ri šak-na ana nak-ri
ta-ad-din</i> | |
| 10. <i>gil-sa-a ma-al-la kúr-ri⁶ [šu-kut-
ta ša-kin-ta ana nakri taddin]</i> | 10. The hoarded <i>treasures</i> thou hast
given to the stranger. |
| 11. <i>giš-gu-za-a-zaḡ-ga-bi kúr-ri ba-an-
da-tuš</i> | 11. 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. 28* a 37 = SBH. 82, 4. But SBH. 131, 48 *nu-kuš-ù*. *ni* 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-UNGNAD in MEISSNER, SAI. 6800. Literally, "in the highlands."

⁶ Cf. BL. XVI 25.

⁶ Cf. *ibid.* 27.

- | | |
|--|---|
| 12. ina ku-us-si-ša ¹ el-li nak-ri ita-ša-ab | |
| 13. mu-nad-bi ² aza-ga-bi kúr-ri ba-an-da-nad | 13. On its holy couch the stranger lies. |
| 14. ina ir-ši-šu el-li-tu ša-nu-um-ma i-ni-il | |
| 15. é-žu mu-lu-kúr-ra a-gim mu-un-na-zi-em | 15. Thy temple unto the stranger thou hast given. |
| 16. bit-ka ana nak-ri ki-i ta-ad-din | |
| 17. uru-žu mu-lu-kúr-ra a-gim | 17. Thy city unto the stranger thou hast given. |
| 18. šag-žu gé-en-túg-mal bar-žu gé-en-šed- dé | 18. May thy heart repose, thy soul be at peace. |
| 19. ^d mu-[ul-] lil-lá-[ge?] šag-žu | 19. Oh Enlil may thy heart repose. |
| 20. [^d kur-gal am-]nad ³ šag-žu | 20. [God of the great mountain, crouching wild-bull], may thy heart repose. |
| 21. [nippur-ki] urú-žu gé-dū-e | 21. Nippur thy city be rebuilt. |
| 22. [nippur-ki] âlá-ka li-in-ni-pu-uš-ma | |
| 23. [é-kur] é-žu gé-dū- e | 23. Ekur thy temple be rebuilt. |
| 24. [ken-úr é-nam-ti-la éš] nippur-ra ⁴ gé | 24. Kenur and Enamtila the abode(s) of Nippur be rebuilt. |
| 25. [é-te-me-an-ki éš] é-dár-an-na gé-dū | 25. Etemeanke and the abode Edaranna be rebuilt. |
| 26. urú-žu babbar-gim zi-zi-ta è-ba-ra | 26. Unto thy city like the sun hasten in splendor. |

¹ Sic! but l. 14 *ina ir-ši-šu*, where the masc. *šu* is employed. The pronouns can hardly refer to *šukuttu* for no evidence supports a meaning "chapel, shrine" for *šukuttu*, 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 *bītu*, "temple" (always masc.) as the antecedent and *ša* as an error.

² Sic! an error. Strike *bī*.

³ Restoration uncertain. Cf. SBP. 276, 9.

⁴ Here the scribe has written, 6 *mu-meš gū-ud-meš*, "Six lines are omitted." These six lines are:

- (1) *zimbir-(ki) gé-dū-e*, "Sippar be rebuilt."
- (2) *é-bār-ra é-sá-kud-kalama gé*, "Ebarra and Esakudkalama, etc."
- (3) *tin-tir-ki .gé*, "Babylon, etc."
- (4) *é-sag-il-la é-tūr-kalama gé*, "Esagilla and Eturkalama, etc."
- (5) *bad-si-ab-ba-(ki) gé*, "Barsippa, etc."
- (6) *é-zi-da éš é-maš-ti-la gé*, "Ezida and the shrine Emahtila, etc."

See for these lines SBP. 238, 6-11.

- | | |
|--|--|
| 27. ana âli-ka ki-ma ^{iluz} šamši ina
u-pi-e ar-ḥa | |
| 28. nippur-ki urú-ḡu ^d babbar-gim ḡi ¹ | 28. Unto Nippur thy city like the
sun in splendor hasten. |
| 29. é-dár-[an-na ^d babbar-gim ḡi] | 29. Unto Edaranna like the sun in
splendor hasten. |
| 30. | 30. ² |
| | |

REVERSE(?)

(Eight or ten lines missing.)³

- | | |
|--|--|
| | |
| 1. . . . é | 1. the temple |
| 2. [élim-ma?] umun kur-kur-[ra-ge] | 2. Oh exalted one, lord of lands. |
| 3. [. . . .-]ra umun ^d mu-ul-il-lá | 3. lord Enlil. |
| 4. elim-ma ur-sag ^d asar-lù-dug | 4. Oh exalted one, heroic Asar-
ludug. |
| 5. ur-sag-gal umun ^d en-bi-lu-lu | 5. Mighty hero, lord Enbilulu. |
| 6. sib [ḡi-da?] sib sag-ḡig-ga | 6. Faithful shepherd, shepherd of
the dark-headed peoples. ⁴ |
| 7. mu-lu sag-ḡu-a túg ba-tul-la ⁵ | 7. Thou who hast covered thy
head with a garment. |
| 8. ḡig-ḡu ùr-ra ba-e-ni-mar-ra | 8. Thy neck thou hast placed in
thy bosom. |
| 9. šag-ḡu ḡi-pisan-gim äm-ma ba-
šù-a | 9. Thy heart like a reed water
bucket thou hast covered. |
| 10. e-lum mu-uš-pitug-ḡu ùr-ra mi-
ni-ib-us-sa ⁶ | 10. Exalted one thou hast put thine
ears in thy bosom. |
| 11. [dúg-ga-ḡu a-ba mu-]un-kúr-ri dé | 11. Thy command who can alter? |
| 12. ki-bit-ka man-nu u-nak-kar | |
| 13. taḡ-a-ḡu a-ba mu-un-dib-bi-dé | 13. Thy help who can surpass? ⁷ |

¹ Here again six lines with the six titles in note 2 and the refrain ^dbabbar-gim ḡi-ḡi-ta è-ba-ra after each have been omitted.

² The melody continued here for about ten Sumerian lines to the end of the tablet. These two motifs, ḡe-dū-e and ^dbabbar-gim ḡi-ḡi-ta (or ḡa-e-ta) è-ba-ra, characterize the last melody of the classical series Ni. 4591 + KL. 12, but occur there in the order ^dbabbar-gim, etc., and ḡe-dū-e.

³ Here began a melody whose motif is lost.

⁴ SBP. 124, 5; 120, 7, etc.

⁵ Var. SBH. 131, 50 bi-tul-la.

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-ku | |
| 15. <i>i-dé il-la-žu a-ba ba-ra-è</i> | 15. From thy vision who escapes? ¹ |
| 16. <i>dug-bad-du-žu a-ba ba-ra-šub-bu</i> | 16. From thy stride who shall flee? |
| 17. <i>kur igi-nim-ta mu-un-žu maġ-ám</i> | 17. In the upper land thy name is famous. |
| 18. ina ma-a-tu e-li-tu šum-ka ši-ri | |
| 19. <i>kur-igi-sig-ga-ta mu-un-žu maġ-ám</i> | 19. In the lower land thy name is famous. |
| 20. ina ma-a-tu šap-li-tu šum-ka ši-ri | |
| 21. <i>an-na maġ-mèn ki-a maġ-mèn</i> | 21. In heaven thou art mighty; in earth thou art mighty. |
| 22. ina ša-me-e ši-ra-ta ina iršitim ši-ra-ta | |
| 23. <i>an-na maġ-mèn mu-un-žu maġ-ám</i> | 23. In heaven thou art mighty and thy name is famous. |
| 24. ina šami-e ši-ra-ta šum-ka ši-ri | |
| 25. <i>mu-un-žu maġ-ám za-e dingir maġ-ám</i> | 25. Thy name is famous; thou art a mighty god. |
| 26. šum-ka ši-rum at-tu i-lum ši-rum | |
| 27. <i>za-e dingir maġ-ám dam-žu nin-maġ-ám²</i> | 27. Thou art a mighty god and thy consort is a mighty queen. ³ |
| 28. ditto aš-šat-ka be-lit ilani | |
| 29. <i>dam-[žu ^aa-]ru-ru⁴ SAL+KU ^amu-ul-lil- lá</i> | 29. Thy consort is Aruru, sister of Enlil. |
| 30. [aš-šat-ka ^{iat} a-ru-ru ⁵] a-ḫat | 30. |
| 31. ^a mu-ul-lil-lá | 31. of Enlil |

(About twenty-four lines broken away.)

¹ Cf. SBP. 8 n. 2.

² Cf. SBP. 276 Rev. 1, *ga-ša-an nu-um-til dam-žu ga-ša-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 *bēl* of Nippur and his consort, originally his sister Aruru, was given the name Ninlil. In MEEK, 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 ù-mu-un túg-e-en-ne ul-li-eš
ša-ab túg-mal bar túg-mal-da láb-¹bé-en
me-en-ne ša-ab ù-mu-un mu-un-túg-e-en-ne ul-li-eš
ša-ab an-na šag ^dasar-lù-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.”²

Note that the prefix *mu-un* in line 4 indicates that we restore *mu-un-túg-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-nunuz 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*, *lağ, lag* (= *alāku*) when followed by *NE* should probably be read *lab-be*.

² See for these restorations *Babyloniaca* 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. <i>ga-ša-an i-ri-ga-al¹ a-ma ku-ul-la-ba ab</i> | 1. Oh queen of the "great city,"
mother of Kullab, <i>ab</i> ² |
| 2. <i>en-a-nu-un³ dūr-ur-ku⁴ imin ab</i> | 2. Enanun that harnesses the
seven dogs, <i>ab</i> |
| 3. <i>ma-sú in-da-ag⁵ ra mu-ú-ri-na⁶ ab</i> | 3. Chieftain Indag, the <i>urinu</i> -
spear, <i>ab</i> |

¹ Note l. 6 and Var. *AB-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-á-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 Pabilsag who below Rev. 5 becomes her son; thus Enanun (Gula) and Pabilsag are types of Innini and Tammuz. According to CT. 25, 2, 33 *en-á-nun* is *um-mi ri-mi ilat* Gula, "Mother-womb, Gula," a title emphasizing the mother goddess as patroness of childbirth, see *Tammuz and Ishtar* 60. Also *en-á-nun ama gù-an-ni-si-ge* refers to Gula in SBH. 93, 8=MÜHRMAN, BP. I 5 Rev. 7. In SBH. 86, 52=91, 21 *en-á-nun* is a title of Innini and *ama gù-an-ni-si-ge* is rendered, *um-mi iš-ta-[ra šarrat ša-su-u]*, "The mother Ishtar, queen of lamentation," restored from K. 4349 D² 8 in CT. 24, 21, a variant of CT. 25, 2, 33. K. 4349 D² recognizes both aspects of Enanun, *i. e.*, *ištara šarrat šasû* (=Innini as weeping mother) and *ummi rimi ša ilat* Gula, "Mother-womb, this is Gula." For *en-á-nun ama gù-an-ni-si* as title of Innini see also, ZIMMERN, KL. 11 Rev. III 1. *gù-an-ni-si* is perhaps, despite the Semitic translation above, to be regarded with RADAU, BÉ. 30, 14 as a variant of *gù-á-nu-sá=gù-á-nu(n)-gí-a* (by palatalization, see *Sum. Gr.* §40(b))=*šarradat ša la immaḥḥar*, see SBP. 158, 58; 82, 52; 86, 28 and *kù-a-nu-si*, KL. 11 Rev. III 7. Hence *En-á-nu(n)=En-á-nu-gí-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 *gù-a-nu-si=ilat* Allatum, CT. 25, 4, 25.

⁴ My rendering depends upon the passage VAB. IV 274 III 14, *ša šandati sibitti labbu*, "[Ištar] who harnesses the seven lions."

⁵ Var. of *ibu* *Endagga*, husband of Gula, CT. 25, 2, 32 (=K. 4349 D² 7).

⁶ *mu* < *giš* as in *mu-uri=urinu*, M^s, 82-5-22, 574, 8. For *giš-uri*, a spear with handle, see RA. V 130. Uncertain.

- | | |
|--|---|
| <p>4. <i>ni-mi-ir</i>¹ <i>sa-ga</i> <i>ḡa-an-du-ur sa-mal</i>. <i>ta-ri-ba</i>. [ab]</p> <p>5. <i>ga-ša-an mu-ga</i>² <i>bu-lu-uk-ku</i>³ <i>zi-ma</i>. <i>mi-ri-ṣu ga-al-la</i>-[bi ab]</p> <p>6. <i>ù-mu-un i-ri-ga-al gu-si-sa</i>⁴. [ab]</p> <p>7. <i>ir-ra-ga-al gu-si-sa</i>⁴. . . . [ab]</p> <p>8. <i>ni-in-ni</i>-⁵<i>im-ma gu ma-nu-un</i>. . . . [ab]</p> <p>9. <i>e-ṣi-na</i>⁶ <i>dúr-ru-si-ga</i>⁷ <i>dúr-ru</i> <i>ša-ri-ba</i>[ab]</p> | <p>4. Potentate who the head. [ab]</p> <p>5. Oh queen. sovereign. thy foot is placed, [ab]</p> <p>6. Oh lord of the vast abode, the impetuous ox, [ab]</p> <p>7. Great (G)irra, the impetuous ox, [ab]</p> <p>8. [Lord] of whatsoever has a name, ox who is unopposed, [ab]</p> <p>9. Ezina, that <i>sprinkles libations</i>, that. . . . <i>libations, ab</i>. . . .</p> |
|--|---|

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

² For *gišgal*??

³ *bulug*, literally, crab, and originally an astral title of Innini, has followed the analogy of *ušumgal*, 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 *Tammuz and Ishtar*, 160.

⁴ Var. of *gú-si-sá*, title of Nergal, SBP. 82, 43; *alpu muštešširu*. SBP. 158, 58 has *gú-á-nu-sá* = KL. 11 Rev. III 7 *kú-a-nu-si* = *alpu la immahḥar*, SBP. 86, 28. See note on Enanun I. 3. These lines correspond to SBP. 158, 57 f.

⁵ Var. SBP. 158, 61 *umun nam-ma-ge* = KL. 11 Rev. III 10, *ù-mu-un nig-nam-ma-ge* = *bêl mimma šumšu*; *ni-in-ni-im-ma* = *nignamma*, but the text omits *umun*. Our text also omits, after Irragal, his consort ^d*KAL-šag-ga sil dagal-la edin-na* = *ardatu damḫatu ša su-li-e* [*raḫ-ši ša šêri*], "Pure maid that walks the wide street of inferno." It also omits ^d*nin-šig-ge* ^d*guškin-banda*, SBP. 158, 60 = KL. 11 III 9, a title of Nergal, or at any rate an under-world deity. ^d*nin-šig* = ^d*nin-šig*, II R. 59b 28 is rendered *bêlu nabnil bunnanê bêl mim-[ma šumšu]*, CT. 25, 49 Rev. 2, "Lord, creature of a bright form, lord of whatsoever has a name." Obviously *bêl mimma šumšu* translates the other title *nin-nam-mu*, II R. 59a 28 = *umun-nam-ma-ge*, etc. Another title of this same god is *šun-kûl-kûl* (so read for *šun-mu-mu*) II R. 59a 29 = *umun šin-kûl-kûl*, SBP. 158, 51 = *šun-kul-kul*, CT. 24, 23, 24 = (*mu*)*šen-kur-kur*, KL. 11 Rev. III 10. *šin* = *bunnanû*, cf. CT. 24, 41, 79 and *kul* > *kur* is probably for *gul*, "sculptured," hence "the sculptured form," the statue-like figure.

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

⁷ *duru siga* is a variant of *A-SUG*, i. e., *durusug* in SBP. 159, 64. *duru* = *A* = *rašbu*, "watered," Syl. Berlin 3024 I 3 and *dúr* = *labāku*, "pour out," II R. 48e 30, hence *duru*, *dur* has probably 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 *aṣag-sug*, a title of Nidaba the grain goddess, CT. 24, 9, 35 = 23, 17 and the same title also applies to the fire-god Gibil, the *šangammaḫu* of Enlil, MEEK, No. 24, 4; CT. 24, 10, 12; IV R. 28* b 12. *aṣag* probably means roasted cakes, here (*ellitu*) as in PSBA. 1909, 62, 15 and MYHRMAN, BP. I 14, 49, and is connected with the root *raḡ*, roast, burn, *Sum. Gr.* 257; *aṣag-sug*, "He or she that sprinkles roasted grain."

- | | |
|--|--|
| 10. <i>ù-mu-un ma-da šu-du¹ a-na[ab]</i> | 10. Lord of the earth, light of heaven, <i>ab</i> |
| 11. <i>ù-mu-un a-zi² ù-mu-un e-[.....
ab]</i> | 11. Lord, healer, lord [of the seizing hand] |
| 12. <i>ù-mu-un mu-zi-da³ gu-ni..[ab]</i> | 12. "Lord of the true tree," whose neck..... <i>ab</i> . |

REVERSE

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

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

² Var. *á-zi*; for Nergal as healer see BÖLLENRÜCHER, *Nergal*, No. 2, 2.

³ *umun mužida* indicates primarily Ningišzida II R. 59, 36, but more frequently Tammuz. See *Tammuz and Ishtar* 7 n. 2 and 118, and SBP. 160, 7.

⁴ *e-ri-da*, a variant of *irreš*, 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 *subura*; *subur*, *šubur* is the ordinary value of a sign confused with *ŠAH* in the name of the god *Nin-subur*, *Gašan-subur = bél iršitim*, 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 HROZNY in ZA. 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 a herald of Anu *sukkal Anim*. But *gašan⁶Subur-ra* refers to Innini in SBP. 26, 15 = BL. 72, 11, and *gašan-subura* 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-ušumgal-anna* has the same indiscriminate application, *Tammuz and Ishtar*, p. 16.

⁶ Literally, "table of heaven." Ninmarki, a related type of mother goddess in RADAU, *Miscel.* 3, 4, is called *giš-banšur gir-gi-ne = paššur = ubarti*, "table for the fugitive handmaid." [*ubarru*, fugitive, Sum. *gir* in AJSL. 28, 232, 16 and *me-e gir-mèn = u-ba-ra-ku*, a fugitive am I, MEEK, 87, 9 = SBP. 122, 33 = BL. 94, 12. Hence *u-ba-ru*, foreign resident, contrasted with *mar āli*, native citizen, Shurpu VIII 41. Note *ubartu*, the fem., rendered into Sum. by *gir-gi-ne*, where *gi-ne = gin, ardatu*, Var. *e-ne*, SBH. 101, 15.] A Kassite king calls himself the *paššur niši*, "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, anna*, "heavenly," see *Tammuz and Ishtar*, 29 n. 1, 44, etc.

- | | |
|---|---|
| 4. <i>ga-ša-an i-si-na ma-šu-gi¹ ki-ga</i>
<i>ab</i> | 4. Queen of Isin, sovereign of the earth, <i>ab</i> |
| 5. <i>du-mu-ṣu pa-bi-il-sa-ág² tu-ku-ul³</i>
<i>nam-mu-ṣu⁴ ab</i> | 5. Thy son Pabilsag, <i>the comforter of wisdom (love?)</i> , <i>ab</i> |
| 6. <i>gu-nu-ra⁵ di-im-gu-ul ka-na-ām-</i>
<i>mà ab</i> | 6. Gunura, <i>tarkul⁶</i> of the Land, <i>ab</i> |
| 7. <i>da-mu sa-ga⁷ me-ir-si ni-mi-in-</i>
<i>di ab</i> | 7. Pious Tammuz, who the floods causes to flow, <i>ab</i> |

¹ *mašugi* = *māš-sag* = *ašaridu*, SAI. 1178, and probably identical with *māš-šug* = *massû*, leading-goat; hence, lord, chieftain. Shamash is *māš-sag kur-kur-ra* = *ašarid matāta*, "sovereign of the lands," МЕРК, I, 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-šēri* (= Geštinanna, sister of Tammuz) *Gula* and *Gunura* (= Ninā 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 Aššur. 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 *Nintin-digga* (= Gula) and *Damu* (= Tammuz). An ancient Semitic poem, CT. XV 6-7 (see DHORME in RA. VII 18 ff. and HOLMA, OLZ. 1912, 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 POEBEL, Creation II 17, *Pabilḥarsag* lord of Larak, is probably his most ancient name, hence by origin a mountain god, type of Tammuz, who became a local *ba'al* 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 Isin whose gods *Nin-uraš* 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.

³ *KU* = *tukultu* has probably the value *tukul*. Compare the sign name of *KU*, *tukullum*, Syl. A. I 25 and Syl. C. 265. *tukul* is then a Semitic loan-word.

⁴ *nam-muṣu* = *narāmu* (?) probably not *rēmu*, mercy. In any case the idea of love suits the character of Tammuz. *mu-lu-mu-ṣu* = *ra'imtu*, "[I]star the loving," or "the merciful" (?), in SBH. 106, 53, leaves us in doubt concerning the root, *rāmu* or *rēmu*. If this interpretation be correct *nam-mu-ṣu* contains the root *ṣu* with abstract prefix *giš* > *muš* > *mu* and the abstract prefix *nam*. *mulu mu-ṣu* really means *bēl* (or *bēlit*) *mūdūti*, "He of wisdom," and the rendering *ra'imtu* "she that loves" is secondary. For *giš-ṣu* = *mūdūtu*, wisdom, cf. *gal-mu-ṣu*, "Mighty in wisdom," Gud. Cyl. A. 12, 20. Another *giš-ṣu* = tablet, scroll, in colophons, see Del. H. W. 193b and Harp. Lett. 185, 11 and 14.

⁵ *gunura* is title of both Ninā 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-mā-mug*.

⁷ Var. *šāg-ga* = *damḫu*, SBP. 160, 14; KL. 8 IV 6.

8. *ù-mu-un* ^d*Immer am i-di-en*¹ *ab*² 8. Lord, god of the storms, bull of
terror, *ab*
9. *ù-mu-un* ^š*i*³ *ka-na-ām-mà š**i* 9. Lord of the life of Sumer, of the
kur-kur-ra? life of the lands. . . .
10. *su-ud du-mu nu-un-e-še-en-di-lì*⁴ 10. *Sud*, daughter of the prince,
aṣag-[ga ab] radiant *ešendili*, *ab*
11. *e-zi-ra na-ām-in-ge*⁵ *še-i-ti na-ām-* 11.
*dib-dib-bi*⁶
12. *su-mu-un-ga-an*⁶ *zig-gál*⁷ *igi-in-* 12. Gira, the god who gives heed
ba-ar ú ši-im-dib-a ab to the cattle, who causes
them to have grass, *ab*

¹ Var. *ní-te-na*, SBP. 160, 15. Note the variant *ní-a-an-na*, KL. 8 IV 7 and *ní-dū-an-na*, 11 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 motif.

³ *ši=zi=napištu*. Cf. KL. 8 IV 8; 11 Rev. III 31; SBP. 160, 17.

⁴ KL. 8 IV 9, ^d*su-kur-ru dumu nun-a eš-šid-dil aṣag-ga-ta*. SBP. 160, 18, ^d*sú-ud-ām ama e-šáb-ba*. SBP. 26, 7=BL. 72, 3, ^d*su-kur-ru dumu-nun-abzu-go*. Hence *su-ud* and *sú-ud-ām* are titles of ^d*šuruppak*, the goddess of Shuruppak, a form of Gula, called *marat rubi apsi*, "daughter of the prince of the sea." This goddess is clearly a form of Gula (see SBP. 161 n. 12) and Šuruppak like Larak was probably a part of the great city Isin, modern Fara. But ^d*šuruppak* is given as a title of Ninlil in the great list, CT. 24, 5, 9=22, 109, where she is also called ^d*su-ud*. Here 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, 36=SBP. 160, 18 renders ^d*sú-ud-ām* by "ditto," and *dumu nun-a* by [*ma-rat ru-bi*]-e, "daughter of the prince," i. e., daughter of Ea. The noun *sud* probably means "light," see above, note on Obv. 10 and *sú-da-ām*, 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-da-ām=núr šamē*, a title of Innini as Venus, SBH. 98, 1. ^d*su-ud-ām* clearly refers to Aja *marat rubē*, in SBP. 158, 1=SBH. 134 II 4 f. Note also that Shamash and Aja come under the Ea pantheon, SBP. 159 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 ^d*KA-DI-nam-en-me-LI-ŠAR-te-mā na-ām-dib-dib-ba*-(*ba sic!*)-*ta*. Thus we have at last the reading of the ophidian god *KA-DI* of Dir, *i-šir=e-zi-ir*. *šir=zir*, 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* < *sumuḫan* = *itu* *Girra*, god of the cattle and son of Shamash, CT. 24, 32, 112; ASKT. 105 Rev. 10 ^d*Gira dumu* ^d*Babbar sab nig-nam-ma-ge*, "Gira son of Shamash, shepherd of whatsoever exists." *sumu-gan* contains the root *gan* = *alādu*, "to beget," and is connected with *ša-gan* (= *mu'allidu*) 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, *zig-gál* should be rendered by *būlu*, cattle, a passage which tends to show that II R. 24, 23 has no sign broken away before *zig-gál* = *ašū* (*būlum*), domestic animals. Also DELAPORTE, *Catalogue* No. 298, has a similar title of Gira, *zig-gál šár-šár-bi*, he who makes fat the cattle. [For *šár* = *duššá*, see Syl. C. 75 and IV R. 20, 26.] This line corresponds to KL. 8 IV 12, ^d*gir maš-anšu igi-bar* [*ú*] *na-ām-ma-túk-túk ta*.

13. [en-gi]-im-du ab-si-im-ma¹ e-pa-ri³ gi-ir⁴ [še-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 ISHME-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 Ishme-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

¹ *abšim* > *abšin* > *abšenu*, "ear of corn."

² So also *en-gi-du*, KL. 8 IV 11, but SBP. 162, 27, *en-ki-im-du*. For the rise of a phonetic nasal, cf. *saglientar* = *saglitar* = *pākīdu*. This deity is the well-known *Enkidu*, related to Gira, patron of cattle. A description of him is given in the first book of the Epic of Gilgamesh, Col. II 35-41 and in K. 10:64, 1-6 (2 A. 25, 380) where he is called *lugal-e-pà ra-ab*[?], and cf. CT. 24, 28, 58 where both titles follow *Tašmetum*, hence related to the Nebo group. Since the theologians regard him as specially connected with canals the name probably means *bēlu ša iršitam udahhadu*, "lord that makes the earth fruitful."

³ SBP. 162, 27 *umun-e-pà-a-ra*. *ra*, *ri* are employed here for the conjunction and.

⁴ *gir* = *ṭebū*, *šalū*, see *Sum. Gr.* 217 (*gir* 7). Note Var. KL. 8 IV 11, *ki-ab-sim-a e ṣi-ri*, where *pa*, *pā*, is omitted. For *ṣir* = "to wash, lave," cf. *gi-ir*, Var. of *ṣir* = *takānu*, "wash," SBH. 121, 11. *sag-sir-sir* (or *sar-sar*), glossed *kar-ḫar*(?) = *rummuku*, RA. 10, 77, 37. Voc. Berlin 2559 I 39 gives *gigri* (< *gir-gir*) = *ṭabū*. *za-al* on the edge is unintelligible.

⁵ Var. KL. 8 IV 11 *mā-a*.

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. <i>nin ni-ila</i> | 1. Lady that beareth awe |
| 2. <i>ligir(?)</i> ² <i>ba-ú gu-gal nin</i> | 2. Princess Bau, the peeress, lady |
| <i>ur-sag</i> | the heroic |
| 3. <i>dingir sumugan me-maġ-a šu-dú</i> | 3. She that keepeth the great |
| <i>. . . il-lu- gal-lu</i> | decrees of Sumugan, the far- |
| | famed bearer of |
| 4. <i>sù-un-sù-na sal-ġid nin-gal</i> | 4. The vigorous, the faithful |
| <i>^{d[3]}šag-ta-de-aga</i> | woman, the illustrious lady, |
| | goddess <i>NIN(?)</i> - <i>šagtadeaga</i> . |
| 5. <i>dumu-an-na tūr KA-pad-dé</i> | 5. Celestial daughter, she that |
| <i>bur. . . šu-ni-si</i> | <i>choseth the offspring of the</i> |
| | <i>sheepfolds, she whose hand</i> |
| | <i>filleth the bowl.</i> |
| 6. <i>nin-a-ġu-gal sag-gig-ga lù-ti-li</i> | 6. Great queenly healer of the |
| <i>lù ù-tud</i> | dark-headed people, she that |
| | gave life to man, she that |
| | created man. |
| 7. <i>šu-ġal geštīn kaš-e še KU⁴ kalama</i> | 7. She that apportions wine, beer |
| <i>lu-a</i> | and barley-meal(?) unto the |
| | Land |
| 8. <i>šag-lal-tuk šilam-sud kalam-ma</i> | 8. She that possesseth a solicitous |
| <i>nin-gar</i> | heart, compassionate cow of |
| | the Land, lady who |

¹ Published by RADAU, *Miscel.* No. 2; see *Sum. Gr.*, p. 196.

² Perhaps *šeššig* of *TUN* confused with *šeššig* of *UR*.

³ Perhaps *TUD* or *NIN*. This title of Bau is unknown to me.

⁴ For *ġid*?

9. ^den-lil lugal kur-kur-ra-[ge]
 10. ^dnu-nam-nir en nam-tar-ri
11. éš nibru-(ki) dur-an-ki-a enim-
 gal-bi be-in-[dúg]
12. é-kur zagin-na mi-ni-im-mağ-en
 igi la.....
13. sa-ku-kalig-ga ^dnu-nam-nir-ra-
 [ge me-en]
14. an-gub-ba² é-kur-ra ka-pađ -sum-
 mu gú.....
15. ^den-lil-lá é-am a-mağ-a-ni me-en
 a-gub-ba-ni⁴ [me-en]
16. sù-na šita-ba ki-lal a-žu- uš
17. ^dnu-nam-nir nun kur-kur-ra-ge
18. nam-sag-žu-mağ⁵ an-ki šu-žu im-
 mi-in-la-sum
19. mu-un-ila-en nam-nin éš numun-
 i-za-ra mu-ra-an-sum
20. a-a ugu⁶-žu an dingir-mağ-e mu-
 mu ME-ZÍD⁷ mi-ri-in-mu
21. ur-sag ^den-lil-lá ^dnin-gir-su git-
 lam šú-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 Nu-
 namnir, [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, Nin-
 girsu, hath caused to be given
 unto thee a wife.

¹ Addressed to the king Ishme-Dagan.

² *an-gub-ba* = *ina šamē kašamānu*, 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, *Miscel.* 53, 118.

⁷ A title probably *mukūn parsi*, a kind of councillor, CT. 32, 19, 15 f.; 34, 9 and 15; and *ibid.* Col. II 20.

22. *é-ninnû uru-aṣag éš numun-i*
sag... mu-ri-PA+KAB+DU 22. And Eninnû in the holy city
he presented ... unto thee
as the abode of (thy) seed.
23. *lagaš-(ki) gir-su-(ki) dim-gal-*
kalam-ma-ka 23. In Lagash and Gir-su metropolis
of the Land,
24. *é-malga-sud¹ kidur-kenag-ṣa* 24. The house of wisdom, thy be-
loved abode,
25. *sil-sir-sir² é nam-nin-a-ka bara-*
maṣ-ṣu mi-ni-ri 25. Silsirsir,² temple of lordship, thy
magnificent hall, he founded.
26. *kidur-maṣ-ṣu dar³-an-ki lagaš-*
(ki)-a im-ši-šū-šū-e-ne-eš⁴ 26. Thy magnificent dwelling place,
band of heaven and earth, in
Lagash they have placed.
27. *nin ṣag-dib⁵ bar-ni šu-nu-teg-gà* 27. The queen that holds universal
power, whose side is unattain-
able.
28. *dumu an-na nin-gal nig-nam-ṣu* 28. Celestial daughter, great queen
that knoweth anything what-
soever,
29. *šul me-gim-šag⁶ nun^d iš-me-^d da-*
gan dumu^d en-lil-lá-ge 29. The mighty one, healer of the
limbs of the prince, Ishme-
Dagan son of Enlil,
30. *ki-el ama^d ba-ú igi-ṣid mu-ši-bar*
nam-dug mu-ni-tar ud-ti-la è-a-
šú 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 *é-sil-sir-sir*, temple of Bau in Lagash. See SAK. Index, p. 268, and RA. 10, 102, n. 1. A Berlin vocabulary renders *sil-sir-sir* by *ussuru, sunnuku, unnuku, sukātu*, 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. *eš* probably indicates the past tense here.

⁵ Literally, "holds the boundary," then to possess, encompass. *nam-šul-la ṣag-dib-ba*, possessing heroic strength, RADAU, *Miscel.* 5, 1; see also BE. 29, 1 II 20 and II end; KL. 199, 1; 200, 4.

⁶ Semitic *mudammikat binâti*, she that makes the limbs healthy, a title which harmonizes with Bau, goddess of healing. See also GÉNOUILLAC, *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-šá*, is employed for Shala, II R. 57a 36; RA. 13, 11 and KL. 24 II 4.

- | | |
|--|---|
| 11. <i>nun</i> ^d <i>iš-me-d</i> <i>da-gan nam-e-eš</i> <i>ge-tar</i> | 11. Be decreed unto the prince Ishme-Dagan for his destiny. |
| 12. <i>id idigna id zimbir-e</i> <i>gen-gál a-duš(?)</i> - <i>ga</i> <i>gu-mu-ra-ab-tum</i> <i>gu-bi ga-ra-sug-e</i> | 12. May the Tigris and the Euphrates bring thee abundance, and their banks be full for thee. |
| 13. <i>gu-bi kaš-ú-bi-e</i> <i>gu-mu-ra-an-má</i> <i>síl ga-ra-ab-lal</i> | 13. May their banks produce for thee drink and food, and bring thee gladness. |
| 14. <i>garak</i> ^{siš} <i>sar-ba lál-e</i> <i>gu-e ki-gu-mu-ra-ni-ib-uš</i> | 14. In the cellars of the gardens may the honey reach the edges. |
| 15. <i>a-kaš</i> <i>gid-bi</i> ¹ <i>še-gu-nu</i> ² <i>ga-ra-ab-má</i> <i>gu-bi ga-ra-dub-dub</i> | 15. May the field produce for thee <i>gunú</i> -grain unfailingly and may the granaries be heaped for thee. |
| 16. <i>túr ga-ra-dū-dū</i> ³ <i>amaš ga-ra-dagal-dagal</i> | 16. May the stalls be filled with increase for thee and the sheepfolds be spacious for thee. |
| 17. <i>nam-lugal-la mu gu-mu-ni-maš</i> | 17. May he make famous the imperial power. |
| 18. <i>nam-nun-na sag-an-šú</i> <i>ge-ni-ila</i> | 18. May he exalt higher than heaven the rights of princes. |
| 19. <i>sig igi-nim kur-za-g-tíl-la-bi</i> <i>gu-un</i> <i>gu-mu-ra-ab-ila</i> | 19. May the lower land and the upper land even unto the borders of the earth bring tribute unto thee. |
| 20. <i>buranun</i> ⁴ <i>ud-gim idigna</i> <i>ge-ni-in-è</i> | 20. May the Euphrates like the sunshine go up unto the Tigris. |
| 21. <i>nindaba-ru</i> <i>é-kur-za-gin-na muš</i> <i>nam-ba-an-tum-mu</i> | 21. Not shall the serpent seize thy sacrificial cakes in holy Ekur. ⁵ |
| 22. <i>en-lil-li nam-šú mu-ni-in-tar</i> ⁶ | 22. Enlil decreed this for his fate. |
| 23. <i>lugal-la é-kur-ta šibir</i> ⁷ <i>maš mu-na-sum</i> | 23. Unto the king in Ekur a mighty scepter he gave. |

¹ See *Sum. Gr.* §72.

² See OLZ. 1912, 447; JASTROW, *Religion* II 713. The *gunú* grain has not been identified.

³ See *du* (10) in *Sum. Gr.*, p. 211 and *dū-dū* = *šumašruhu*, 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. <i>nir mu-un-gal enim^d en-lil-lá-ta
gab-šu-gar nu-mu-un-tuk</i> | 24. He became majestic and by the command of Enlil no rival he had. |
| 25. <i>gír-il-il-la im-gub-gub-bi</i> | 25. He is <i>given exalted station</i> , he is adored. |
| 26. <i>dág-gal-maḡ ki-dúr nam-lugal-la-ka im-ma-da-an-tur-tur</i> | 26. Into the vast dwelling, the far-famed habitation of royalty he was made to enter. |
| 27. <i>bara aḡag ḡagin-na dúr-be-in-gar¹ é-gal mu-un-[]</i> | 27. In the chapel of gold and lapis lazuli he takes his seat. The palace. |
-
- | | |
|--|---|
| 28. <i>sal-ḡid dumu-an-na^d en-lil enim-ma-[ni-ta] bara-aḡag ḡagin-[na dúr-ù-be-in-gar]</i> | 28. Oh faithful woman, celestial daughter, <i>by</i> the command of Enlil in the chapel of gold and lapis lazuli [<i>cause him to sit</i>]. |
| 29. <i>ki-el ama^d ba-ú dumu-an-na^d en-lil bara-aḡag [ḡagin-na] ab-bi</i> | 29. Oh maiden mother Bau, celestial daughter, Enlil. in the chapel of gold and lapis lazuli. |
| 30. <i>ḡiš-me-ḡda-gan dumu^d en-lil-[lá]-ra nam-til ud-sud-du sag-[e-eḡ PA]-KAB-DU-a-ni-ib</i> | 30. Unto Ishme-Dagan son of Enlil life unto far away days grant as a gift. |
| 31. <i>uru en-bi-im[.]^d ba-ú-kam</i> | 31. Of the city he is its lord and he is the. of Bau. |
-
- | | |
|---|--|
| 32. <i>en eḡ-bar galam dingir-ri-[e-n]e sig-nim-ma uru-ḡub-bi</i> | 32. Oh lord by the profound wisdom 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 ḡi-ḡi-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 *dúr-gar* see MEER No. 83 rev. 4. For the noun *dúr-gar* see RA. 12, 82, 41.

with K. 41 Obv. II 3-15, also an Innini liturgy.¹ But the melody has the greatest similarity to No. 31 of REISNER'S *Sumerisch-Babylonische Hymnes*, 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.

<i>kuš-ša an-ga-ám</i>	<i>an-ga-ám</i>	<i>kuš-ù</i>	Oh sigh indeed; indeed sigh.
<hr/>			
1. <i>é-gul-la ki-bi me-na² gí-gí-mu</i>			1. As for the temple destroyed how long until it be restored to its place?
2. <i>nu-gig-an-na dingir ga-ša-an an-na[mu]</i>			2. Heavenly virgin, divine queen of heaven, as for, etc.
3. <i>kur-sun-sun ga-ša-an é-an-na [mu]</i>			3. She that shatters the mountains, queen of E-anna, as for, etc.
4. <i>é ma-mú-da ma-dū-a[mu]</i>			4. The temple which had been built like a dream, how long, etc.?
5. <i>urú ma-mú-da ma-dū-a[mu]</i>			5. The city which had been built like a dream, ³ how long, etc.?
6. <i>é tūr-amaš-gim lu-lu-a mu⁴</i>			6. The temple which was made wealthy like a stall and a sheepfold, how long, etc.?
7. <i>e-zi-gim amaš-gim lu-a mu</i>			7. Which like the flocks and sheepfolds was made wealthy, how long, etc.?
8. <i>bur-gul-e bur ba-an-gul-la mu</i>			8. Which the engraver carved as a vase, how long, etc.?

¹ Published in PSBA. 1895, pl. I, II.

² See *Sum. Gr.*, p. 177.

³ Cf. SBH 60, 21.

⁴ Cf. *ibid.*, Obv. 7. *lu-lu* < *lum-lum* = *duššu*; cf. also IV R. 12 R. 33; 9a 61, and *e-zi lu-a* = *šēni duššāti*, Sm. 526, 9.

- | | | |
|--|---|--|
| 9. <i>zagin¹-dim-e</i> | <i>zagin¹ ba-an-</i>
<i>dim-ma² mu</i> | 9. Which the jeweler worked like a stone. |
| 10. <i>ká-bi-ta ki</i> | <i>ũ-di mu³</i> | 10. In whose gate is the place of admiration, how long, etc.? |
| 11. <i>ki-šu-me-DU⁴</i> | <i>na-ãm-mulu mu</i> | 11. The assembling place of the people, how long, etc.? |
| 12. <i>ma-ãm-ma-ra⁵</i> | <i>kur-kur-ra mu</i> | 12. The house of convocation of the lands, how long, etc.? |
| 13. <i>ni-dũ-ám</i> | <i>kur in-ga-dũ-ám</i> | 13. It hastened, unto the foreign land, yea hastened. ⁶ |
| 14. <i>ba-gul-gul</i> | <i>kur ba-da-gul-gul</i> | 14. It perished, yea unto the foreign land perished. ⁶ |
| 15. <i>dam-šág-ga</i> | <i>kur-ri ba-da-ab-</i>
<i>ga⁷</i> | 15. The good wife unto the foreign land was taken. |
| 16. <i>dumul-šág-ga</i> | <i>kur-ri ba-da-ab-</i>
<i>ga⁸</i> | 16. The good child unto the foreign land was taken. |
| 17. <i>ad⁹-gal-bi</i> | <i>šu-nu-dú-dú</i> | 17. Its great festivals are not executed. |
| 18. <i>me-gal-bi é ám</i> | <i>-gí</i> | 18. Its great rituals in the temple are withheld. |
| 19. <i>me-bi al-úr-úr ub</i> | <i>ba-ra-an-gub</i> | 19. Its decrees which guide are placed in disuse. |
| 20. <i>billudu-bi ag-ba-da-an-kúr¹⁰</i> | <i>bal-</i>
<i>bi¹¹ ba-kúr-kúr</i> | 20. Its rites are annulled, its store is diverted. |
| 21. <i>é-zi-da bal-bi bal-kúr-ra¹²</i> | <i>šu-bal-</i>
<i>aga-a-bi¹³</i> | 21. Of the faithful temple, its store the plunderer has decimated. |

¹ Var. *zá*.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. *é-zi-d ki-šu-SU(?)*. REISNER'S copy is probably incorrect.⁵ Var. *é nigin-mar-ra = bitu ša kit-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 *kúr-ri ba-da-ab-gam = nakri ištatal*.⁸ L. 16 omitted on K. 41.⁹ Text *AD* clearly. Var. *ezen(?) = isin-[nu]* is better.¹⁰ The Semitic rendering in SBH. 60 Rev. 17 is illegible.¹¹ Note the *gunu* of *BAL*; also in l. 21. The Semitic translation is probably *šap-ku*.¹² Var. *ba-da-kúr-ri = šap-[. . . .]*, sic!¹³ Var. *šu-bal ba-ab-ši-in-aga*.

- | | |
|--|---|
| 22. <i>é-ziid-a mu-gi-ga nam-me-a lil-lá-ám ba-ni-in-gúr</i> | 22. In the faithful temple darkness is and lo! it is turned over to the wind. |
| 23. <i>ka-lu-šu-nu i-za-ma-ru</i> | 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,¹ 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-mé*, 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-šū-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. [] <i>nig-dú-e pa na-an-ga mi-</i>
<i>in- è</i> | 1:decrees(?) with glory truly
he exalted. |
| 2. [] <i>nam-tar-ra-na šu-nu-bal-</i>
<i>e-ne</i> | 2:whose injunction is not
changed. |
| 3. [] <i>mu-un-ba- ab- ta- è-dé</i> | 3:he caused to go forth. |
| 4. <i>an[] du-ne sag na-an-ga</i>
<i>ma(?) - an- šig</i> | 4. In heaven . . . as a gift truly he
gave. |
| 5. <i>ki[] -ne sag na-an-ga ma-</i>
<i>an-šig</i> | 5. In earth as a gift truly he
gave. |
| 6. <i>DU a sag- sar-</i>
<i>sar²-dé</i> | 6. To |
| 7. <i>SAL + ME³ u-nam-</i>
<i>mi-in-lal</i> | 7 the priestess sus-
pended(?). |
| 8. <i>giš-al-e mu-un-gar babbar ib-è</i> | 8. The instrument <i>AL</i> he caused
to be instituted; the sun
arose. |
| 9. <i>èš-kàr mu-un-dū nam-al-tar-ri</i> | 9. The fixed tax he made; fate
he decreed. |

¹ I misunderstood this text in my edition, pp. 31 f.

² Cf. *sag-sar-sar = rummuku*, RA. 10, 77, 37.

³ Semitic *naditu*, v. LANDSBERGER, ZDMG. 69, 506.

- | | |
|---|---|
| 10. <i>giš-al-e il-e-da si-ba-ab-sá-e</i> | 10. He gave directions for carrying the instrument <i>AL</i> . |
| 11. ^d <i>en-lil-li al-a-ni zag-sal ba-an-dúg</i> | 11. Enlil sang the praise of his instrument the <i>AL</i> . |
| 12. <i>al-a-ni[]gi-ga sag-bi nà zagin</i> | 12. His <i>AL</i>whose head is of lazuli. |
| 13. <i>giš-al é-a-ni a zag-e[]ga-ám</i> | 13. The instrument <i>AL</i> in his temple, the pure, was..... |
| 14. <i>giš-al-la-ni[]ba engar-zagin-kam¹</i> | 14. His instrument the <i>AL</i> whosewas like the...of a healthy farmer, |
| 15. <i>gù-bi² gud-si-áš bad-gal ed-dé-dam</i> | 15. Its voice like that of a horned bull over the great wall arose. |
| 16. <i>en-e al mu-un-šid nam-mi[]</i> | 16. The lord on the <i>AL</i> recited in numbers(?).....fate he |
| 17. <i>ki-in-gín.....a zag.....[]</i> | 17. Sumer..... |
| 18. <i>sag nam-lù-gál ù-šub[]</i> | 18. The face of mankind with brightness [<i>be caused to shine</i>]. |
| 19. ^d <i>en-lil-šú kalam-ma-ni ki-mu-un-ši-in-[kin-kin?]</i> | 19. Unto Enlil his land [<i>gave heed</i>]. |
| 20. <i>sag-gíg-ga-ni³-šú igi-ziid nam-mi in-bar</i> | 20. Upon his dark-headed people he cast a kindly gaze. |
| 21. ^d <i>a-nun-na mu-un-na-làg-làg-gi-eš</i> | 21. The Anunnaki hastened thither. |
| 22. <i>šu-ba⁴ ka-ba mu-un-ni-gàl</i> | 22. Their hands, their mouths, he opened(?) |
| 23. ^d <i>en-lil-a-ra ma-a mu-ni-in-ziid-e-ne</i> | 23. Unto Enlil adoration they offered in fidelity. |
| 24. <i>kalam sag-gig-ga al mu-un-da-bi⁵-ne</i> | 24. Unto the land of the dark-headed people destiny they uttered. ⁶ |

¹ Cf. *Textes El.-Sem.*, Vol. 14, p. 125. For *zagin* = *ellu*, clean, brilliant, applied to persons, see SBP. 158, 53; CT. 17, 4 II 8.

² 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.* §159.

³ Here begins line one of Cst. 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., II 13 = e, II 13.

- | | |
|---|---|
| 25. <i>SAL+KU en ù-tud-dé- en</i> | 25. "By the sister ¹ of the lord ye were created. |
| 26. <i>lugal ù-tud-dé- en</i> | 26. By the king ye were created. |
| 27. ^d <i>nin-men-na-ge² tud-tud al-mà-mà</i> | 27. Ninmenna fulfilled the creating. |
| 28. [<i>más</i>]- <i>sag(?)an-ki-a en³ nu-nam-nir-ri⁴</i> | 28. The <i>leading goat</i> in heaven and earth, lord Nunamnir, |
| 29. <i>sag-zi sag-kalag-ám</i> | 29. He who is impetuous, the heroic, |
| 30. <i>mu-ne-ib-sà-sà</i> | 30. gave unto them a name. |

OBVERSE 2

- | | |
|--|---|
| 1. <i>sag-bi gu-nu(?)-ám</i> | 1. Their chief, whom like. |
| 2. <i>mu-un-(ne)-è-dé-a</i> | 2. He shall have raised up for them, |
| 3. <i>dingir-ri-e-ne-ra PAD-ziid mu-un-dūb-bi⁵</i> | 3. Unto the gods shall offer meal cakes." |
| 4. ^d <i>en-ki-ge al-a-ni zag-sal-ba-an-dúg</i> | 4. Enki sang the praise of his instrument, the <i>AL</i> . |
| 5. <i>ki-el^d nidaba eš-bar-ra ba-an-du</i> | 5. The maiden Nidaba rendered advice. |
| 6. <i>al⁶-mul al⁶-aṣab-ba šu-mu-ni-gál</i> | 6. The star-like <i>AL</i> , the holy <i>AL</i> she took in her hand. |
| 7. <i>é-kur (é)^d en-lil-lá giš-al-e gar-ra-ám</i> | 7. In Ekur, temple of Enlil the instrument <i>AL</i> was placed. |
| 8. <i>ud-dé [giš] al-dū-e gig al-mu-mu</i> | 8. By day the <i>AL</i> shall utter speech, by night the <i>AL</i> shall give forth song. |
| 9. <i>nippur-ki ki-gar-ra-ta tum-ma-al-(ki)-a</i> | 9. In Nippur the well builded, in Tummal, |

¹ *i. e.*, Aruru, or Nintud, see PBS. X, pt. 1, p. 17, n. 3.

² Var. Damgalnunna, wife of Enki. Ninmenna is one of the titles of Nintud the mother goddess, CT. 24, 12, 18=25, 83; ZA. IV 245, 11; IV R. 17a 15. We have here evidence to trace the origin of the wife of Enki to the same unmarried mother goddess from whose character all the great married goddesses were developed.

³ Var. inserts *dingir*.

⁴ Var. *e*.

⁵ Var. *da-bi*. The phrase occurs frequently in pre-Sargonic texts: *PAD-ziid e-dūb*, "he made the meal-cake offerings," Nik. 32 Obv. II, Rev. I. Also without *ziid* in the title of a priest, *lū-pád-dūb-ba*, "The offerer of sacrificial cakes," DP. 151; HUSSEY, *Harvard Mus.* 2 Obv. I 2, *et passim*.

⁶ Vars. *giš-al*. Ni. 10215 *aṣab-bi šu-a-an-[gál]*.

- | | |
|---|--|
| 10. <i>tum-ma-al-(ki) gi-MAL-GAR¹</i>
<i>ama ^dNin-lil-la-kam</i> | 10. Tummal, which is the reed
.....of mother Ninlil, |
| 11. <i>é-gíg tum-ma-al ninda sá-dúg-</i>
<i>ga-bi-ta³</i> | 11. In the dark chamber ² of her
that..... ⁴ the bread of their
fixed offerings, |
| 12. <i>ur-sag ^d[Nin-urašā] ^den-lil-ra</i> | 12. The heroic god Nin-urasha for
Enlil the instrument <i>AL</i> |
| 13. <i>^{giš}[al] mu-un-da-an-tud-tud⁵</i> | created. |
| 14. <i>maš gíg murub en-na-ta</i> | 14. A vision during the middle of
the night |
| 15. <i>azag ^dnin-i-si-in-na ^den-lil-ra...</i>
..... | 15. The holy goddess Nin-Isin unto
Enlil..... |

Lines 16–20 are obliterated. Lines 21–28 contain only a few legible signs. Note lines 21 f., “The devastating storm⁶.....the god Shulpae

From the mutilated reverse no connected translation can be made.

The tablet ends with the instructive lines:

- | | |
|---|---|
| <i>giš-al giš-nam-tar-ra a-a ^den-lil</i> | The instrument <i>AL</i> is the instru-
ment of the decision of fate of
father Enlil, |
| <i>giš-al giš zag-sal-dúg- ga</i> | The instrument <i>AL</i> is the instru-
ment of praise. |
| <i>^dNidaba zag- sal</i> | 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.

² *kišsu*, POEBEL, PBS. V 106 IV 17: cf. *é-gíg é-an-na*, CLAY, *Miscel.* 36, 16.

³ Cf. RADAU, *Miscel.* 4 Rev. 49.

⁴ *tummal*, a title of Ninlil.

⁵ So Ni. 13877. The Constpl. variant omits *giš-al*. Ni. 10215 also omits *giš-al* and has *mu-?-?*.

⁶ For *ud al-tar* = *úmu dāpinu*, see RA. 12, Tablet Erech, 11.

COL. I

- | | |
|---|---|
| <p>1. <i>áb-gim gú-de-de ga-ba-ra-è edin-
šú ga-ba-ra-è</i></p> <p>2. <i>mu-gig¹ an-na ga-ša-an an-na
mèn</i></p> <p>3. <i>kur-sun-sun ga-ša-an é-an-na
mèn</i></p> <p>4. [<i>an al-</i>] <i>dúb-ba ga-ša-an gè pàr-
ra mèn</i></p> <p>5. [^d<i>lil-lá-</i>] <i>en-na ga-ša-an tūr-amaš-
a² mèn</i></p> <p>6. [<i>ama é-a</i> ^d] <i>da-da NU-NUNUZ
šág-ga</i></p> <p>7. [^d<i>na-na-a du-</i>] <i>mu sāg³ é-e- ge</i></p> <p>8. [] <i>ga-ba-ra-è</i></p> <p>9. [] <i>ga-ba-ra-è</i></p> <p>10. [] <i>ud-ṣal-la-ge</i></p> <p>11. [] <i>ga-ba-ra-è</i></p> <p>12. [] <i>ga-ba-ra-è</i></p> <p>.....</p> | <p>1. Like a cow I will raise the sound
of lament, and unto the field
(of Arallu) I will go.</p> <p>2. Sacred harlot of heaven, queen
of heaven am I.</p> <p>3. She that shatters the mountains,
queen of Eanna am I.</p> <p>4. She that makes the heavens
tremble, queen of the dark
chamber am I.</p> <p>5. Lillanna queen of the folds and
stalls am I.</p> <p>6. Mother of the temple, Dada
beneficent woman, the child
bearing.</p> <p>7. Nana first born daughter of Ea.</p> <p>8. [Unto.....] I will go forth.</p> <p>9. [Unto.....] I will go forth.</p> <p>10. of the morning light.</p> <p>11. [Unto.....] I will go forth.</p> <p>12. [Unto.....] I will go forth.</p> <p>.....</p> |
|---|---|

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 See *Tammuz and Ishtar*, p. 81, n. 6.

² So read also BL. 46, 63; 43, 8.

³ Vars. have *dumu-sag é-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 *gú-X-kam* at the end of each section, in which it disagrees with the duplicate Cstple. 1992+Phila. Ni. 14031 which has *é-X-kam*.¹ 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-ukîn is based upon those contained in the great Maḫlu 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 Maḫlu 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. | 1. |
| 2. [] <i>bêl dabābi-ia</i> ¹ [ù
<i>bêlit dabābi-ia</i>] | 2.my accuser, my fe-
male accuser, |
| 3. [] <i>bêl limut-tim-mu</i> ² [ù
<i>bêlit limut-tim-mu</i>] | 3.my transgressor, my trans-
gressoress, |
| 4. [] <i>ep-ša bartā</i> | 4.machination, rebellion
..... |
| 5. [<i>kālu ša</i> <i>is-ḫu-ra</i> ³
[] | 5.all that surround me,
..... |
| 6. []- <i>ma ik-bu-u</i> | 6.they have commanded. .
..... |
| 7. []- <i>ti-šu-nu AN-</i>
[] | 7.their..... |
| 8. [] <i>iṣarzu</i> (^{zu}) <i>šalmāni-šu-</i>
<i>nu</i>[] | 8.they stand, their statues
..... |
| 9. [<i>ša ana</i>] <i>iā-ši kiš-pi ru-ḫi-e ru-</i>
[<i>si-e</i>] | 9. Who against me sorcery, venom,
witchcraft..... |
| 10. <i>rāmu</i> ⁴ <i>zāru DI-BAL šibit pī</i> ⁵
[] | 10. Love, hatred, contention? stut-
tering?..... |
| 11. <i>nikis napīštim</i> ⁶ <i>KUŠ-KU-MAL</i>
<i>IGI-NIGIN-NA ÍD-GUR</i>
[] | 11. Shortness of breath(?), ? . . ?
? |
| 12. <i>NE-MI pani ni-it te-me</i>
<i>kat ili</i> [<i>u kat</i>] <i>ištarti</i> | 12.distortion? of plans, hand
of god and hand of goddess. |
| 13. [<i>kat</i>] <i>kāt mamit kāt</i>
<i>amelūti</i> ⁷ []? | 13. Hand of . . . hand of the curse,
hand of man,..... |
| 14. [] <i>HUL-ZA mu-kil rēš limut-</i>
<i>tim iš-</i> [] <i>ma</i> | 14.supporter of evil. |
| 15. [] <i>ia</i> <i>ú-lab-bi-tu kišadi u-</i>
<i>tar-ri-ru pī-ia</i> ? <i>-bi-tu</i> | 15. My they have seized, my
neck they have wrung, my
mouth they have. . . . |

¹ Cf. *Maḫlu* II 46.² Sic! So also *Maḫlu* II 48. TALLQUIST read *tim-mu* as *ti-ia*, but the writing suggests that perhaps *mu* was read as Sumerian. For *TIM*=*ti*, see perhaps V Raw. 64 III 16, *ga-ti(m) iu* *Šamši*. See also *Maklu* I 32.³ Cf. KING, *Magic*, 7, 54.⁴ [*KI-AG-*] *MAL*.⁵ This conjecture of MEISSNER is supported by *uṣabbil šapti-ia*, (the demon) has seized my lips, KING, *Magic* 13, Rev. 22.⁶ *zi-tar-ru-da-a*=*nikis napīštim*, KING, *Magic*, 12, 108, variant. Cf. also IV R. 59a 4, [*ni-ki-is na-piš-ti*].⁷ So our text. *Maḫlu* I 97 *u-šab-bi-tu*.

16. []-ia il-du-du ir-ti¹ id-i-pu² 16. My. . . . they have drawn, my
lib-bi³ un-ni-šu breast they have shattered,
my heart weakened.
17. []-ia ik-su-ú bir- 17. My. . . . they have bound,
ki-ia ik-su-u my knees they have bound.
18. [ili(?)]-ia a-li-ka [idi-ia?]⁴ u-šim- 18. My god(?) that walks at my
su-u?? ešen-širi-ia ik-pu-pu side(?) they have *seized away*;⁵
my back-bone they have bent.
19. []-ia ú-za(?)-na-du[]-ia 19. My. . . . they. . . . ; my. . . .
man-ga lu-'u-tam ú-mal-lu- with disease and pollution
in-ni they filled me.
20. šarti-ia im-lu-šu⁶ ulinni-[ia] ib- 20. My hair they have sheared.
tu-ku ruti-ia il-ku-u My girdle cord they severed.
My saliva they took.
21. epir šepê-a iš-[bu-šu] man-da-at 21. They encompassed the earth at
la-mi-ia u-man-di-du⁷ my feet. The measure of
my form they measured.
22. šalmāni-[ia lu ša bi-] nu lu ša 22. Images of me, be it of tamarisk
^{isu}erini lu ša lipî lu ša GAB- or cedar, or tallow, or . . .
LĀL⁸ honey.
23. [lu ša GAB šamašsammî] lu ša 23. Or baked cakes of sesame, or
iddi lu ša tiŋi lu ša li bitumen, or clay, or dough,
24. ia ? LU „ ŠE-LUH-A 24. lo they have made.
lu-u epušu-ma
25. [kalba] lu-u ú-ša-ki-lu⁹ šāba ušā- 25. A dog verily they caused me to
kilu išsur šamê ušākilu nūn eat, a pig they caused me to eat,
apsî ušākilu a bird of the skies¹⁰ they caused
me to eat, a fish of the nether
sea¹¹ they caused me to eat.

¹ So restore *Maḫlu* I 98.

² From *da'āpu*, *dēpu*, to shatter. So also *id-i-pu*, *Maḫlu* I 98. See also ZIMMERN, Rt. No. 60, Obv. 5; MEISSNER, *Supplement*, p. 30; PSBA. 18, 158, etc.

³ So restore *Maḫlu* I 99.

⁴ The traces are against this restoration.

⁵ For *masû*, cf. BA. V pt. IV 184, 74 *ša limātu Bābili imissû*, "who seizes away the wicked of Babylon." The verb corresponds to Arabic *maša'a*.

⁶ *Maḫlu* I 132 *imlusu*. The Babylonian root is *malāšu*, Arabic *malusa*, to shear, see HOLMA, *Personal Names of the type fu'ul*, p. 72. Also TX. El. Vol. 14, p. 70, a plant *malasu*.

⁷ Cf. CT. 17, 15, 21, and KING, *Magic* 12, 55. For *mandatu*, form, outline, see also K. 2563, 16, *man-da-ti-ia liḫât*.

⁸ Cf. MYHRMAN, PBS. I 13, 20; *Maḫlu* IV 40, and EBELING, KTA. No. 80, 10.

⁹ Cf. MYHRMAN, PBS. I 13, 21.

¹⁰ Here *išsur šamê* is employed for unclean birds such as hawks, crows, etc.

¹¹ *nūn apsî* is also employed for some kind of unclean fish.

26. [-]mu-tu-šù-nu an-nu-tu šal-
māni-šù-nu kima-šù-nu la
iḫa-ḫu šalmani-šù-nu
27. [ina] pan ilū-ti-ka rabī-tū a-
ka-lu-šù-nu-ti
28. [šalmāni-]ja epušu-ma ina išdi
pagri iš-ku-nu
29. [ina]? duri ip-ḫu-u ina bi-'i
ša dūri i-te-pu-u²
30. [šalmāni-ja ina]ta
^{iat}AZAG-SU(D)³ uš-ni-lu
„⁴ina šikari ilāni sibitti uš-
[ni-lu]
31. [,] ina [] kiš-ki-t-te-e
pa-ga(?) -?
32. „ ina kibir nāri ki-lal-li-e
u-[]
33. „ ina ḫurri e-rib ^{ilu}šamši(ši)
ip-ḫu-u „ ina bit ^{iat}AZAG-
SU(D)ša
34. „ ina utun pa-ḫa-ru iš-ru-
pu „ ina utun ^{amel}KU-RUN-
NA⁵
35. „ ina kan-ni ^{amel}NI-SUR it-
me-ru⁶ „ ina la-ab-ti
36. „ ina ti-nur⁷ siparri iḫ-lu-u „
ina ši-it ^{ilu}šamši (ši)
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 epū, be pale, dark.

² Cf. li-ia'-pu, CT. 23, 10, 18 I 2.

³ A title of Nidaba.

⁴ Read “ditto” marks.

⁵ Cf. POEBEL, BE. VI 55, 7, and the woman KURUN-NA in the Code of Hammurapi.

⁶ This passage yields the first example of the verb temēru, root of tumru oven. The verb is obviously a synonym of šarāpu.

⁷ See Rev. 15.

37. „ *ina e-rib* ^{iu}*šamši iḫ-lu-u* „
ina e-rib *kaḫal(?)*.....
38. „ *ina suḫ irbitti útam-me-ru* „
ina šapla-na ^{iat}*AZAG-S[UD*
.....]
39. [„] *ḫi-sa-an-nu nu-šar-*
dī-i ina būri iṣ-ku-nu.....
40. [„] *kaḫḫab šà-ma-mi*
ú-[.....]
41. [„] *ša iṣ-ru-ḫi un-?*
bābi ú-[.....]
42. [„] *TU-BAR¹ id-di-nu-ma*
nāru Hu-bur u-[še-bir?]
43. End of obverse is mostly de-
stroyed.
37. 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.
.....

REVERSE

-
3. ^{iu}*gibillu šà* ^{iu}*nam-tar sukkal*
iršitim.....
4. ^{iu}*šamaš šà kiš-ḫi ru-ḫi-e ru-si-e*
[*ar-ša-]ši(?) limnu-[ti*]
5. ^{iu}*lugal-dīg umun-nun² [ša] amel*
.....
6. *ki ili u iṣtar ú-ḫi-nu-in-ni*.....
7. *ú-lam-me-nu-in-ni ina bīti*.....
TU ina sūḫi.....
8. *iṣ-ku-nu-nim-ma* ^{iu}*šamaš ka-*
[šid?limni u aibi?]
3. Oh Gibil who..... Namtar mes-
senger of the lower world,
4. Oh Shamash who... sorcery,
venom, saliva, witchcraft evil,
5. Oh divine lord of the dead,
protector, who..... the.....,
6. Since god and goddess have
become enraged against me
.....,
7. Have maltreated me and in
house..... in street.....
8. Have placed against me, Oh
Shamash [*conqueror of the*
wicked and the foe]

¹ Probably restore ^{iu}*GIŠ-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-ukīn*, MYHRMAN, PBS. I 13, 37 f. Cf. also IV Raw. 55a 4, No. 2, and also I. 21. EBELING, KTA. No. 26, 7, and CT. 23, 15, 8.

9. ^{iat} *Aja um-ma la i-*]bat
 [come to my aid?]
10. ^{iu} *šamaš ša kaš-šà-pi-ia kaš-šap-
 ti-ia e-piš-ia muš-te-[piš-ti-
 ia]* 10. May Shamash break the sorcery
 of my sorcerer and sorceress,
 my wizard and my witch,
11. *ra-bi-ia ra-bi-ti-ia kiš-pi-šù-nu
 ina [.]* 11. My befouler and befouleress
 with
12. *kima is-pār-ri lib-bal-kit-
 [su-na]* 12. Even as a net.
13. *epišān-šu-nu li-ba-ru-šu-nu-ti
^{iu}šamaš ka-šid []* 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-nur¹ ku-tur-šu-nu li-
 rim²* 15. Like a furnace may he quench
 their smoke.
16. *li-ḫu-lu li-ḫu-bu- u lit-[ta-at-tu-
 ku]* 16. May they melt, glow and run
 away.
17. *[e-] piš-ta-šu-nu kima mē na-a-
 du ina [ti-ki liḫ-tu]* 17. May their deed(s), like the
 water of a leather pouch by
 pouring, cease.
18. *šu-nu li-mu-tu-ma ana-ku lu-
 [ub-luḫ]* 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-ik-ti-su-ma³ ana-ku lu-
 [up-pa-tar]* 20. May they be bound and I be
 freed.
21. *šu-nu li-iš-šab-tu-ma ana-ku lu-
 [.]* 21. May they be seized and I
22. *ana ki-bi-ti-ka ilu-u-tū⁴ ša la
 innakaru(ru) u an-ni-ka ki-
 nim [ša la innu-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 *arāmu*, 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 *ḫutru* in *Maḫlu* III 170.

³ For the passive meaning of the I³ form note *liptasis* "may it be annihilated," EBELING, KTA. 67 Rev. 27.

⁴ Sic! The parallel in *Maḫ* I 119 has *širtu*.

23. *ana-ku*^{isu} *Šamaš-šum-ukin mar*
ilī-šu arad-ka lu-ub-luṭ lu-uš-
[lim] 23. I Shamas-shum-ukin, son of his
god, thy servant would live
and prosper.
24. *nar-bi-ka lu-šà-pi dā-lī-lī-ka ana*
nīšē rapšāti [lu-ud-lul] 24. Thy greatness I will extol,
thy praise unto far dwelling
peoples I will sing.
25. *isu* *šamaš šur-bi a-ši-pu-tam šà*
abkal ilāni i-pu-šu^{isu} *NU-*
[DIM-MUD] 25. Oh Shamash exalt the magic
curse which Nudimmud,
counsellor of the gods has
made.
26. *šipti kaššapti šà kiš-pi ma'-du-*
tū i-pu-šu 26. Incantation against the sor-
ceress who has done much
sorcery.
27. *tirra-ma ša-lu-ti¹ ša kaššapti ša*
ru-ḫi-e i-pu-šu šu-pi-i 27. Turn away the enmity of the
sorceress who has employed
venom. Make clean
28. *ar-kiš uṭ-pu-uš* 28. Quickly the one bewitched.
29. *kikiṭṭū šuāti lu ina ? lu ina šēri*
mē ellūti tanaddi kaḫḫara taš-
abbit 29. This is the ceremony. Whether
in the . . . or in the field thou
shalt cast clean waters and
sweep the ground.
30. *isu* *paššura pan*^{isu} *šamši tašakkan*
3 kurumāti 12-ta-ám šà
kunaša tašakkan 30. A table before Shamash thou
shalt place; three loaves of
spelt twelve times thou shalt
place.
31. *niknakki buraši tašakkan kuruna*
tanakki ḫu-lu ḫu-ka ana pan
isu *šamši tašakkan* 31. A censer of cypress thou shalt
place. Best wine pour out.
A pig and a *ḫūku* bird before
Shamash thou shalt place.
32. *lu te-lab² isu tam te-ši-en*
šalam³ tiṭṭi šalam tiṭṭi kibir
nāri 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 *la'ābu*, to burn. *tal'ab* > *telāb*, is probably due to the influence of the liquid *l*.

³ *GAR-NU*.

33. *ki-la-li-e šalam lipi šalam lipi
šalam ba-šà-ri šalam GAB¹
u šamaššammi* 33. An image of tallow, an image
of tallow(sic!), an image of
flesh, an image of baked
bread and sesame.
34. *šalam lî šalam lî še'i kî šalam
lî še'i ? ?* 34. An image of dough, an image
of dough of barley and beans,
an image of dough of barley
and.....
35. *šalam is^ubi-nu šalam is^ueri-ni
šalam iddi šalam GAB-LAL* 35. An image of tamarisk, an image
of cedar, an image of bitumen,
an image of baked bread and
honey.
36. *šalmāni an-nu-ti ta-kas-si-šu-nu-
ti-ma tipara* 36. These images thou shalt bind
and with a torch
37. *ina NE..... A is^uNāri.....
ana libbi-šà pa-tūr-ra² tanaddi-
ma* 37. In fire(?) on the bank(?) of the
river thou shalt.....them;
into the midst thereof a
bronze double axe thou shalt
throw.
38. *šiptam an-[ni-tam] 3-šu tamannu
kima ib-taš-lu ina libbi mē
tu-na-ab-šu-nu-ti* 38. This incantation three times
thou shalt recite; when they
are boiled thou shalt cool
them in water.
39. *šiptu [.....]-šu-nu mē 3-šu
tamannu-[ma] tašarrap-šu-nu-
ti ina har-ma⁴-ti ta-na-di(?)* 39. The incantation, ".....them
water,"³ thrice thou shalt re-
cite, and burn them: in a waste
place thou shalt throw them.
40. [*šiptu*] *GA-UD-DU i-.....
šiptu AŠ-HU⁵ umām šanām
3-šu tamannu* 40. [The incantation.....]. ;
the incantation, "Curse of
the bird" on the second day
thrice thou shalt recite.
41. [] *aš-ru mamitu muš-
mītatu ai iḫu-u* 41. May the.....and the death
dealing Mamit not come nigh.
42. [*šiptu*] *NE dīm-in-?⁶* 42.

¹ Here to be read some derivative from *epū*.

² Var. of *patarru*, a kind of weapon. Loan-word from *ba-da-ra*, BL. 79, 21; cf. (*gi*)-*ba-da-ra* = *kušaru*, PSBA. 1901 May, Pl. II l. 1. *urudu-sun-tab za-bar-ḡuš-a* = *patarru*, i. e., double axe of red bronze, K. 8676 R. 30 in MEISSNER, *Suppl.* pl. 15.

³ Title of some incantation.

⁴ Sic! Error for *ba*?

⁵ Title of some well-known incantation.

⁶ Probably a Sumerian title of some unknown incantation which was recited here. Cf. MYHRMAN, BPS. I No. 13 end.

DESCRIPTION OF TABLETS

TEXT	PLATE	MUSEUM NUMBER	DESCRIPTION
1	7-9	4562	Right upper corner of a three column baked tablet. $3\frac{1}{2}$ inches H.; $3\frac{1}{4}$ W.; $1\frac{1}{4}$ - $\frac{3}{4}$ T. Fragment of an epical and legendary composition. See pages 111-115.
2	10	45	Complete single column tablet. Baked. H. 4; W. $2\frac{1}{2}$; T. $\frac{3}{4}$ - $\frac{1}{2}$. Liturgy to Aruru. See pages 115-117.
3	11	35	Upper part of a single column dark baked tablet. H. 2; W. 3; T. $\frac{3}{4}$ - $\frac{1}{2}$. Psalm to the god Amurrū. See pages 118-120.
4	12- 13	4577	Complete single column tablet. Light brown; unbaked. Cracked on left edge. H. $3\frac{3}{4}$; W. $2\frac{1}{4}$; T. $\frac{3}{4}$ - $\frac{1}{2}$. Lamentation on the invasion of Sumer by Gutium. See pages 120-124.
5	14- 16	4564	Lower half of a long single column tablet. Light brown; baked. H. 4; W. $2\frac{3}{4}$; T. $1\frac{3}{8}$ - $\frac{3}{4}$. A legend of Gilgamesh. See pages 124-125.
6	17- 24	4560	Right half of a large three column tablet. Light brown; unbaked. H. $7\frac{1}{2}$; W. 4; T. $1\frac{1}{4}$ - $\frac{1}{2}$. Hymn to Engur. See pages 126-136.
7	25- 27	Dublin tablet	Nearly complete single column tablet. Light brown; unbaked. See pages 136-140.
8	28	4566	Left upper corner of a large three column tablet. Light brown; unbaked. H. $1\frac{1}{2}$; W. 3; T. 1 - $\frac{1}{2}$. Liturgy to a deified king. See pages 140-142.
9	29- 32	4563	Lower right corner of a large three column tablet. Dark brown; unbaked. H. 5; W. 4; T. 1 - $\frac{5}{8}$. Liturgical hymn to Ishme-Dagan. See pages 143-149.

TEXT	PLATE	MUSEUM NUMBER	DESCRIPTION
10	33	4584	Upper half of a small single column tablet. Light brown; unbaked. H. 2; W. $2\frac{1}{2}$; T. $1\frac{1}{8}$ - $\frac{5}{8}$. Liturgical lamentation on the pillage of Ur. See pages 150-151.
11	34- 35	4568	Complete dark brown baked tablet. Single column. H. $4\frac{1}{4}$; W. 3; T. $1\frac{1}{4}$ - $\frac{5}{8}$. Hymn of Samsuiluna. See pages 151-155.
12	36	497	Left upper corner of a large three column tablet. Dark brown; unbaked. H. 2; W. 3; T. $\frac{5}{8}$. Liturgy. See pages 155-171.
13	37- 38	112	Lower half of a long single column tablet. Light brown; unbaked. H. 3; W. $2\frac{1}{2}$; T. $1\frac{1}{4}$ - $\frac{3}{4}$. Fragment of a litany. See pages 172-178.
14	39- 42	7184	Complete light brown tablet. Single column; unbaked. Liturgical hymn to Ishme-Dagan. H. $5\frac{3}{4}$; W. $2\frac{3}{8}$; T. $1-\frac{3}{4}$. See pages 178-184.
15	43	475	Fragment of a large three column tablet. Brick-red and baked. Upper left corner. H. $5\frac{3}{4}$; W. $3\frac{1}{2}$; T. $1\frac{3}{4}$ - $\frac{1}{2}$. Liturgy to Innini. See pages 184-187.
16	44- 47	13877	Complete light brown tablet. Two columns; unbaked. Right edge damaged. H. $5\frac{1}{2}$; W. $3\frac{3}{4}$; T. $1\frac{1}{2}$ - $\frac{1}{2}$. Legend of a musical instrument. See pages 187-191.
17	48	6890	Upper left corner of a large three column tablet. Light brown; partly baked. H. $2\frac{1}{4}$; W. $2\frac{1}{2}$; T. $1\frac{3}{4}$ - $\frac{1}{2}$. Liturgy of the Tammuz wailings. See pages 191-192.
18	49- 53	1203	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. $3\frac{1}{4}$; T. $1-\frac{1}{4}$. Incantation and prayers for Shamash-shum-ukin. See pages 193-200.
19	54- 55	2359	Nearly complete single column tablet. Light brown; unbaked. H. $5\frac{1}{4}$; W. $2\frac{1}{2}$; T. $\frac{3}{4}$ - $\frac{1}{2}$. Hymn and legend of Sin.

TEXT	PLATE	MUSEUM NUMBER	DESCRIPTION
20	56- 57	4916	Upper half of a long single column tablet; mole-brown; unbaked. H. $4\frac{1}{4}$; W. $2\frac{3}{4}$; T. $1\frac{1}{2}$ - $\frac{1}{2}$. Hymn to Enki concerning the building of his temple in Eridu.
21	58- 60	4915	Upper part of a large two(?) column tablet. Light brown; unbaked. Left edge broken away. Reverse damaged. H. $3\frac{1}{2}$; W. $3\frac{3}{4}$; T. $1\frac{1}{2}$ - $\frac{1}{2}$. An epical legend.
22	61	14031	Small fragment from a large two column text. Light brown; unbaked. H. 2; W. 2; T. $1\frac{1}{4}$. For contents see page 192-193.
23	62	10215	Duplicate of No. 16. Dark brown; baked.

AUTOGRAPH PLATES

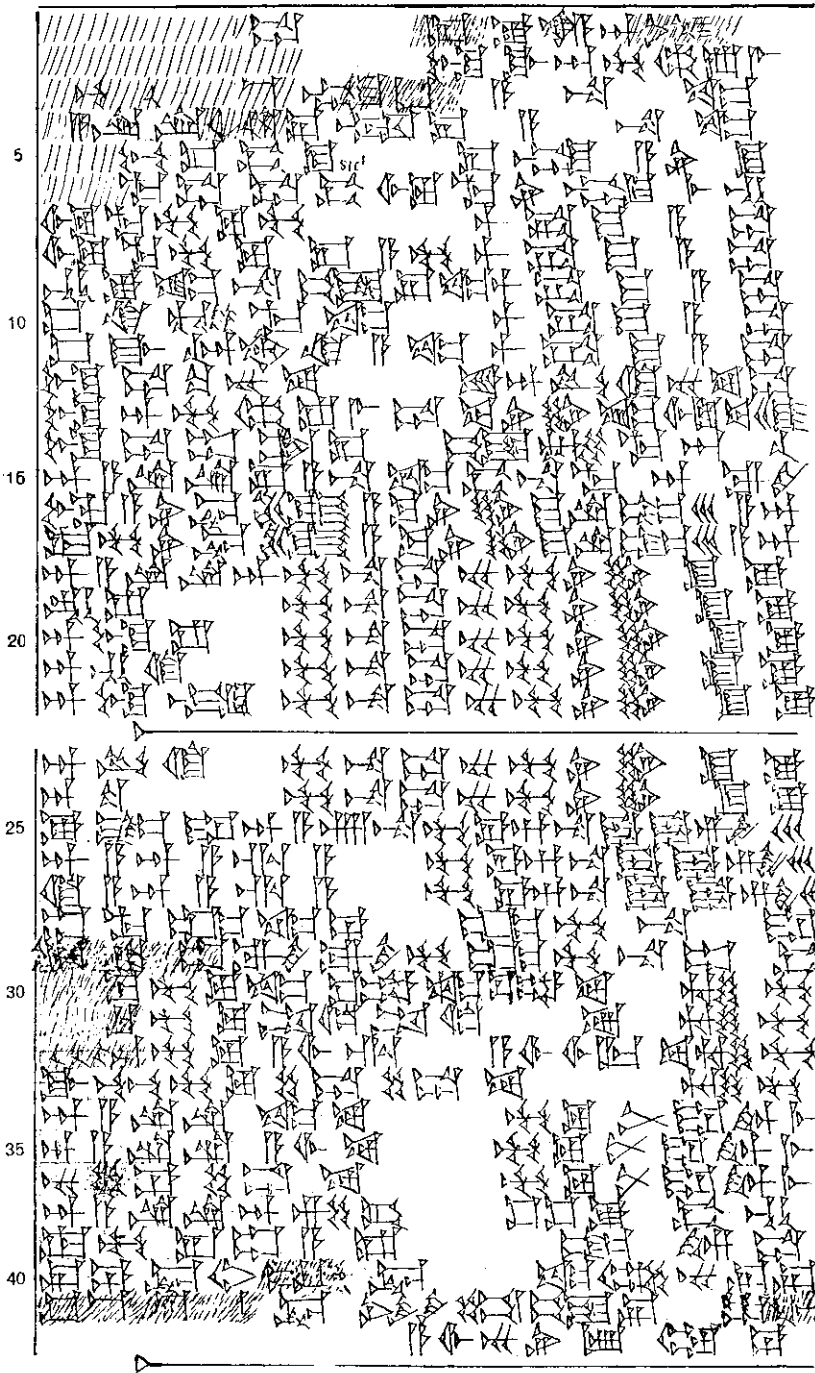
1

Col. 1

REVERSE

Col. 2

<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>	<p> </p>	<p> </p>
<p> </p>		



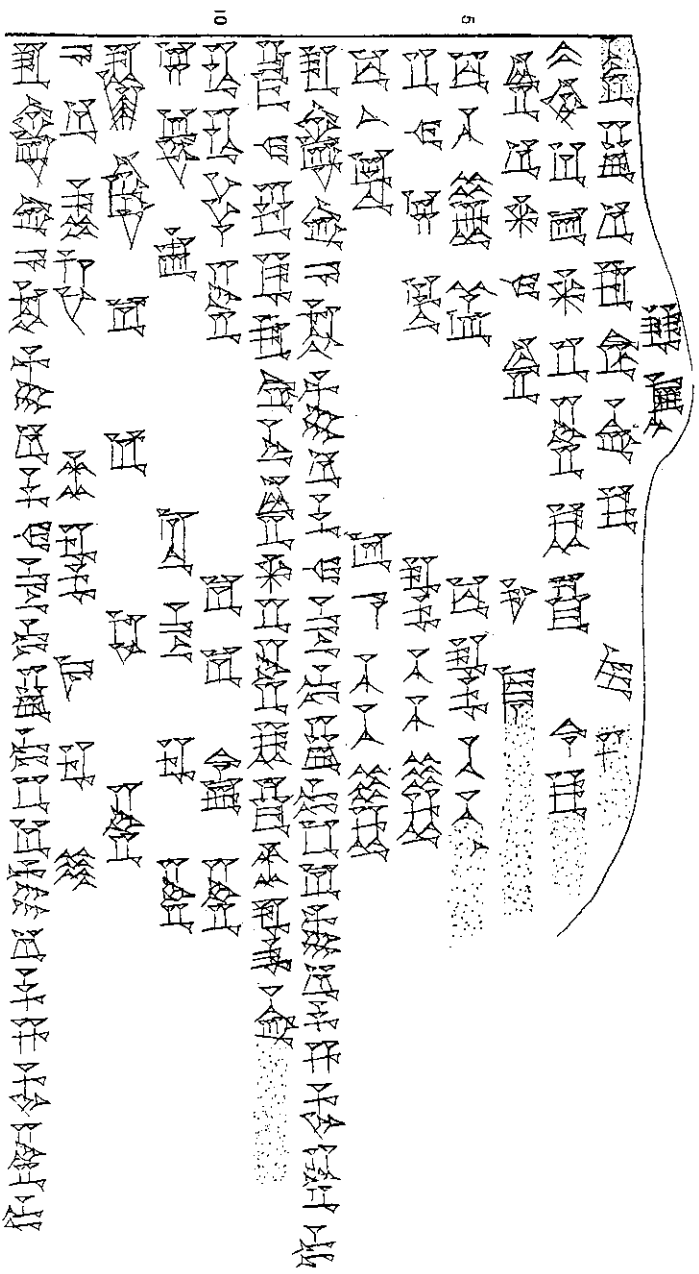
OBVERSE

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12

REVERSE

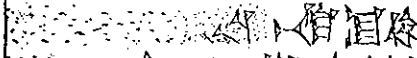
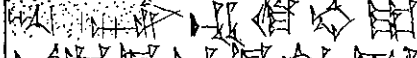
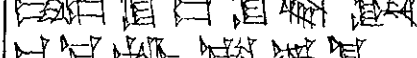
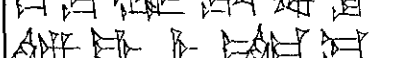
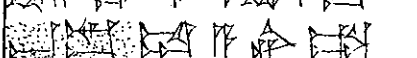
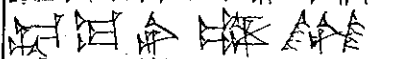
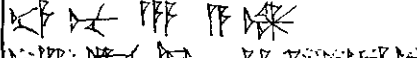
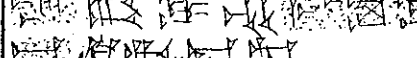
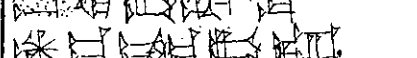

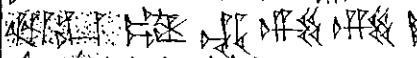
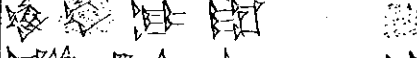
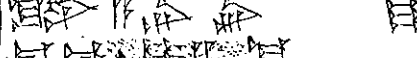
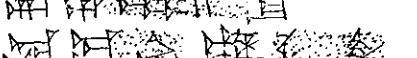
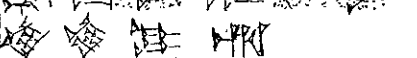
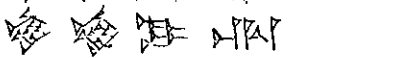
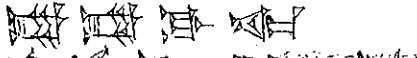
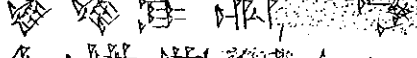




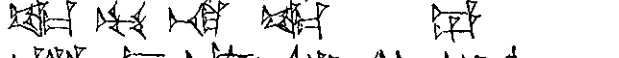

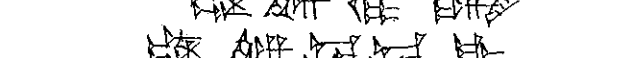
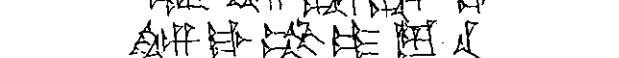
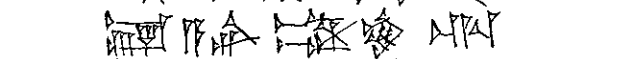
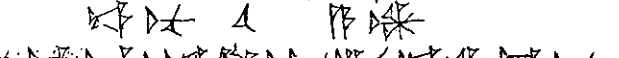
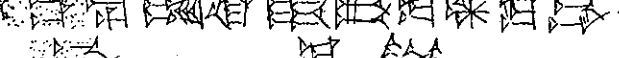
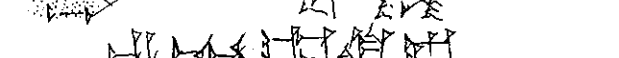
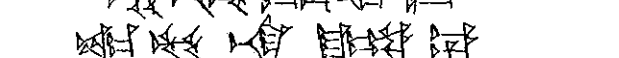
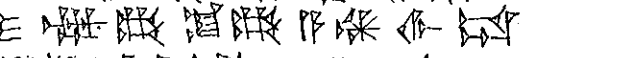
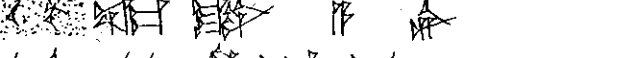

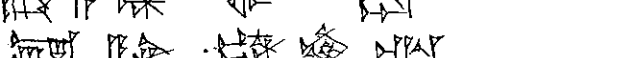

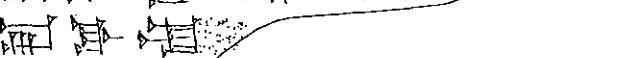





1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12

OBVERSE



CONTINUED ON NEXT PAGE

REVERSE

	<p>                      </p>	<p>                      </p>
--	---	--

REVERSE

Col. 1

5
 10
 15
 20

[Cuneiform text in column 1, reverse side, including line numbers 5, 10, 15, and 20.]

CONTINUED ON NEXT PAGE

REVERSE

Col. 1
CONTINUED

26 𐎶𐎠𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵
 𐎶𐎠𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵
 𐎶𐎠𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵
 𐎶𐎠𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵
 30 𐎶𐎠𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵
 𐎶𐎠𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵
 𐎶𐎠𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵
 𐎶𐎠𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵
 35 𐎶𐎠𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵
 𐎶𐎠𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵
 𐎶𐎠𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵
 𐎶𐎠𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵
 40 𐎶𐎠𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵
 𐎶𐎠𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵 𐎠𐎶𐎵

OBVERSE

5
 10
 15

[Cuneiform text consisting of approximately 15 lines of characters, arranged in columns. The text is highly stylized and characteristic of ancient Mesopotamian script.]

CONTINUED ON NEXT PAGE

OBVERSE

Col. 1

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15
 16
 17
 18
 19
 20
 21
 22
 23
 24
 25
 26
 27
 28
 29
 30
 31
 32
 33
 34
 35
 36
 37
 38
 39
 40
 41
 42
 43
 44
 45
 46
 47
 48
 49
 50
 51
 52
 53
 54
 55
 56
 57
 58
 59
 60
 61
 62
 63
 64
 65
 66
 67
 68
 69
 70
 71
 72
 73
 74
 75
 76
 77
 78
 79
 80
 81
 82
 83
 84
 85
 86
 87
 88
 89
 90
 91
 92
 93
 94
 95
 96
 97
 98
 99
 100

1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15
 16
 17
 18
 19
 20
 21
 22
 23
 24
 25
 26
 27
 28
 29
 30
 31
 32
 33
 34
 35
 36
 37
 38
 39
 40
 41
 42
 43
 44
 45
 46
 47
 48
 49
 50
 51
 52
 53
 54
 55
 56
 57
 58
 59
 60
 61
 62
 63
 64
 65
 66
 67
 68
 69
 70
 71
 72
 73
 74
 75
 76
 77
 78
 79
 80
 81
 82
 83
 84
 85
 86
 87
 88
 89
 90
 91
 92
 93
 94
 95
 96
 97
 98
 99
 100

OBVERSE

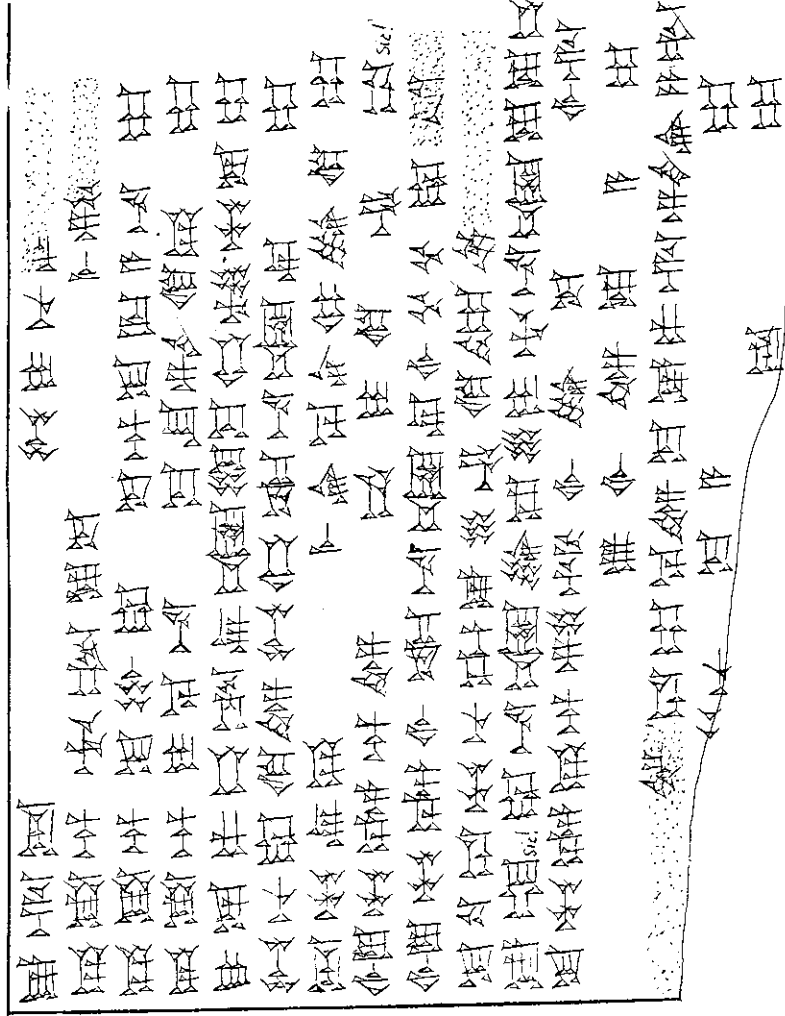
11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

REVERSE

1. *Var. omits*
 2. *Var. omits* *2/Var. omits*
 3. *Var. inserts*
 4. *Var. omits*
 5. *Var. inserts*
 6. *Var. omits*
 7. *Var. omits*
 8. *Var. omits*
 9. *Var. omits*
 10. *Var. omits*
 11. *Var. omits*
 12. *Var. inserts*
 13. *Var. omits*
 14. *Var. omits*
 15. *Var. omits*
 16. *Var. omits*
 17. *Var. omits*
 18. *Var. omits*
 19. *Var. omits*
 20. *Var. omits*
 21. *Var. omits*
 22. *Var. omits*
 23. *Var. omits*
 24. *Var. omits*
 25. *Var. omits*
 26. *Var. omits*
 27. *Var. omits*
 28. *Var. omits*
 29. *Var. omits*
 30. *Var. omits*
 31. *Var. omits*
 32. *Var. omits*
 33. *Var. omits*
 34. *Var. omits*
 35. *Var. omits*
 36. *Var. omits*
 37. *Var. omits*
 38. *Var. omits*
 39. *Var. omits*
 40. *Var. omits*
 41. *Var. omits*
 42. *Var. omits*
 43. *Var. omits*
 44. *Var. omits*
 45. *Var. omits*
 46. *Var. omits*
 47. *Var. omits*
 48. *Var. omits*
 49. *Var. omits*
 50. *Var. omits*
 51. *Var. omits*
 52. *Var. omits*
 53. *Var. omits*
 54. *Var. omits*
 55. *Var. omits*
 56. *Var. omits*
 57. *Var. omits*
 58. *Var. omits*
 59. *Var. omits*
 60. *Var. omits*
 61. *Var. omits*
 62. *Var. omits*
 63. *Var. omits*
 64. *Var. omits*
 65. *Var. omits*
 66. *Var. omits*
 67. *Var. omits*
 68. *Var. omits*
 69. *Var. omits*
 70. *Var. omits*
 71. *Var. omits*
 72. *Var. omits*
 73. *Var. omits*
 74. *Var. omits*
 75. *Var. omits*
 76. *Var. omits*
 77. *Var. omits*
 78. *Var. omits*
 79. *Var. omits*
 80. *Var. omits*
 81. *Var. omits*
 82. *Var. omits*
 83. *Var. omits*
 84. *Var. omits*
 85. *Var. omits*
 86. *Var. omits*
 87. *Var. omits*
 88. *Var. omits*
 89. *Var. omits*
 90. *Var. omits*
 91. *Var. omits*
 92. *Var. omits*
 93. *Var. omits*
 94. *Var. omits*
 95. *Var. omits*
 96. *Var. omits*
 97. *Var. omits*
 98. *Var. omits*
 99. *Var. omits*
 100. *Var. omits*

Soft edge

REVERSE



𐎶𐎵𐎶

OBVERSE

5
 10
 15

[Cuneiform text consisting of approximately 25 lines of script, with line numbers 5, 10, and 15 indicated on the left margin.]

CONTINUED ON NEXT PAGE

COL. 1.

OSVERSE

COL. 1 - CONTINUED

5
 10
 15
 20
 25
 30
 35
 40
 45
 50
 55
 60
 65
 70
 75
 80
 85
 90
 95
 100
 105
 110
 115
 120
 125
 130
 135
 140
 145
 150
 155
 160
 165
 170
 175
 180
 185
 190
 195
 200
 205
 210
 215
 220
 225
 230
 235
 240
 245
 250
 255
 260
 265
 270
 275
 280
 285
 290
 295
 300
 305
 310
 315
 320
 325
 330
 335
 340
 345
 350
 355
 360
 365
 370
 375
 380
 385
 390
 395
 400
 405
 410
 415
 420
 425
 430
 435
 440
 445
 450
 455
 460
 465
 470
 475
 480
 485
 490
 495
 500
 505
 510
 515
 520
 525
 530
 535
 540
 545
 550
 555
 560
 565
 570
 575
 580
 585
 590
 595
 600
 605
 610
 615
 620
 625
 630
 635
 640
 645
 650
 655
 660
 665
 670
 675
 680
 685
 690
 695
 700
 705
 710
 715
 720
 725
 730
 735
 740
 745
 750
 755
 760
 765
 770
 775
 780
 785
 790
 795
 800
 805
 810
 815
 820
 825
 830
 835
 840
 845
 850
 855
 860
 865
 870
 875
 880
 885
 890
 895
 900
 905
 910
 915
 920
 925
 930
 935
 940
 945
 950
 955
 960
 965
 970
 975
 980
 985
 990
 995
 1000

20
 25
 30
 35
 40
 45
 50
 55
 60
 65
 70
 75
 80
 85
 90
 95
 100
 105
 110
 115
 120
 125
 130
 135
 140
 145
 150
 155
 160
 165
 170
 175
 180
 185
 190
 195
 200
 205
 210
 215
 220
 225
 230
 235
 240
 245
 250
 255
 260
 265
 270
 275
 280
 285
 290
 295
 300
 305
 310
 315
 320
 325
 330
 335
 340
 345
 350
 355
 360
 365
 370
 375
 380
 385
 390
 395
 400
 405
 410
 415
 420
 425
 430
 435
 440
 445
 450
 455
 460
 465
 470
 475
 480
 485
 490
 495
 500
 505
 510
 515
 520
 525
 530
 535
 540
 545
 550
 555
 560
 565
 570
 575
 580
 585
 590
 595
 600
 605
 610
 615
 620
 625
 630
 635
 640
 645
 650
 655
 660
 665
 670
 675
 680
 685
 690
 695
 700
 705
 710
 715
 720
 725
 730
 735
 740
 745
 750
 755
 760
 765
 770
 775
 780
 785
 790
 795
 800
 805
 810
 815
 820
 825
 830
 835
 840
 845
 850
 855
 860
 865
 870
 875
 880
 885
 890
 895
 900
 905
 910
 915
 920
 925
 930
 935
 940
 945
 950
 955
 960
 965
 970
 975
 980
 985
 990
 995
 1000

REVERSE

Col. 1 - CONTINUED

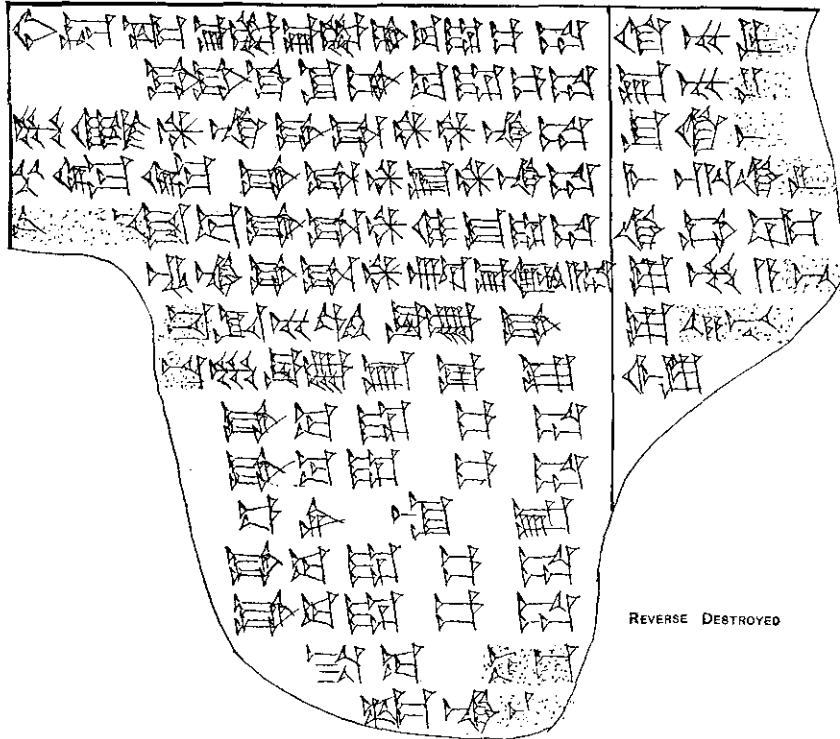
Col. 1

5
 10
 15
 20
 24

15
 20
 24

left edge

OBVERSE



REVERSE DESTROYED

OBVERSE

5
 10
 15

[Cuneiform text on the obverse of a tablet, arranged in approximately 15 horizontal lines. The text is partially obscured by a large, irregular white shape on the right side of the page.]

CONTINUED ON NEXT PAGE

OBSERVE

20
 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵
 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵
 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵
 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵

25
 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵
 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵
 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵
 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵

30
 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵
 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵
 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵
 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵
 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵

35
 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵
 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵
 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵
 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵
 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵 𐎶𐎵

18

OBVERSE
CONTINUED

40
 45
 [Cuneiform text on obverse side, including line numbers 40 and 45]

18

REVERSE

[Cuneiform text on reverse side]

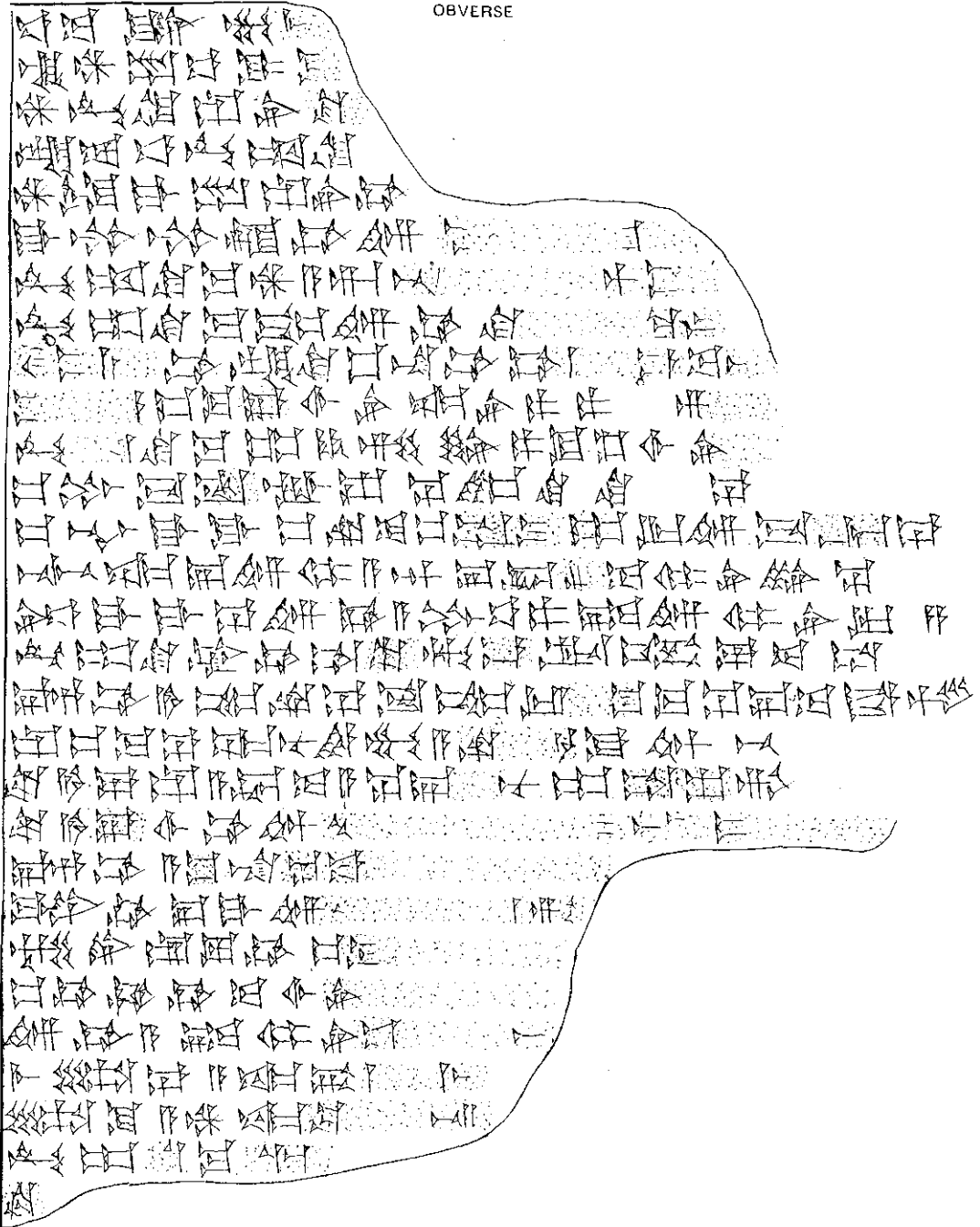
CONTINUED ON NEXT PAGE

REVERSE
CONTINUED

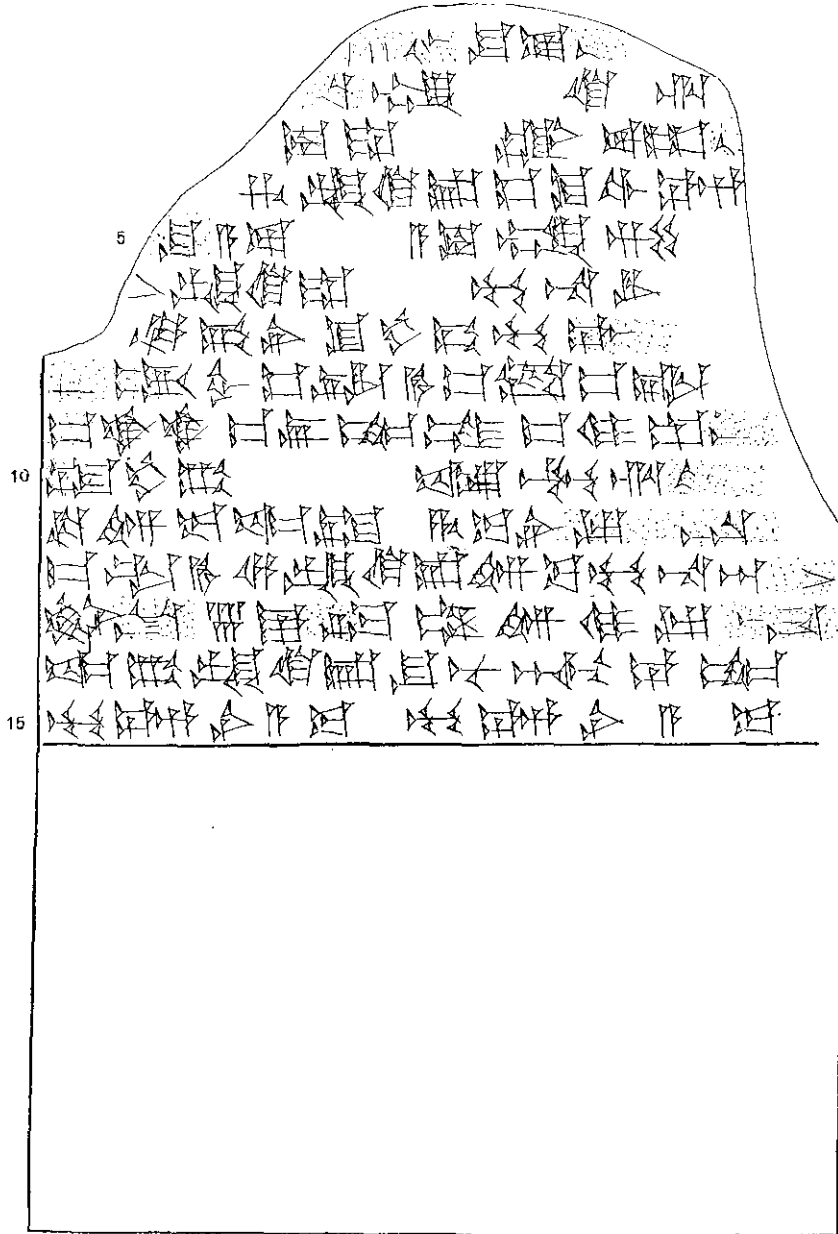
26
 27
 28
 29
 30
 31
 32
 33
 34
 35

36
 37
 38
 39
 40
 41
 42
 43
 44
 45
 46
 47
 48
 49
 50
 51
 52
 53
 54
 55
 56
 57
 58
 59
 60
 61
 62
 63
 64
 65
 66
 67
 68
 69
 70
 71
 72
 73
 74
 75
 76
 77
 78
 79
 80
 81
 82
 83
 84
 85
 86
 87
 88
 89
 90
 91
 92
 93
 94
 95
 96
 97
 98
 99
 100

OBVERSE



REVERSE

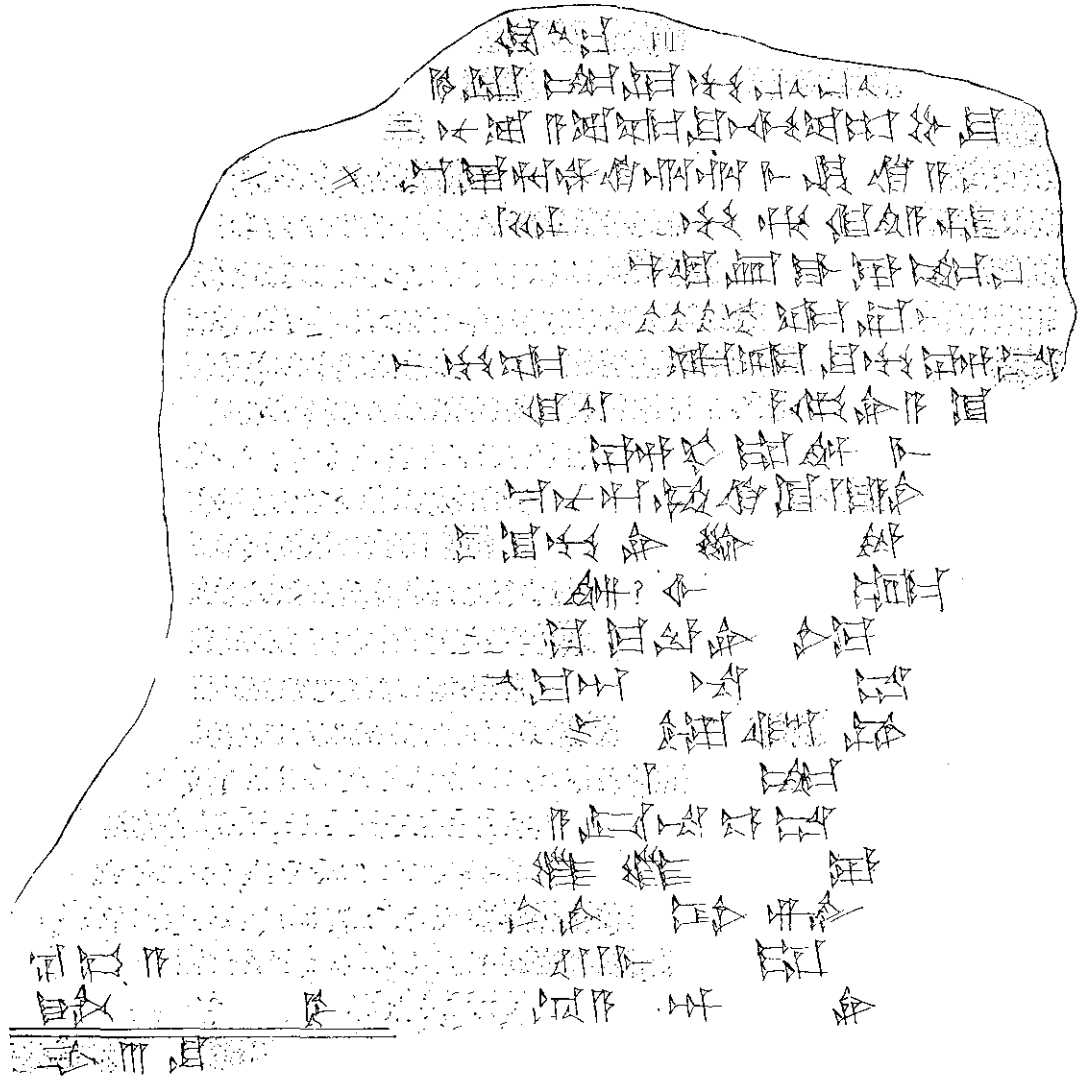


OBVERSE

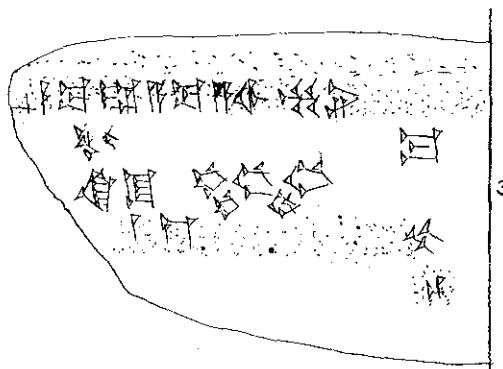
Col. 1

5
 10
 15

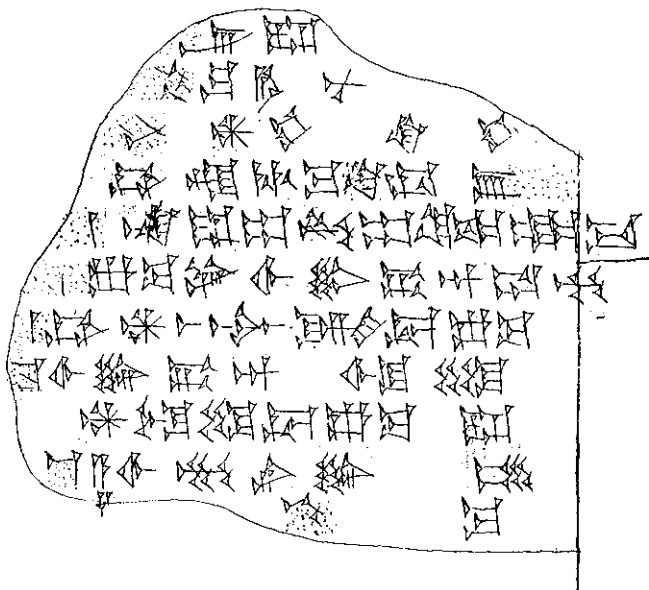
REVERSE



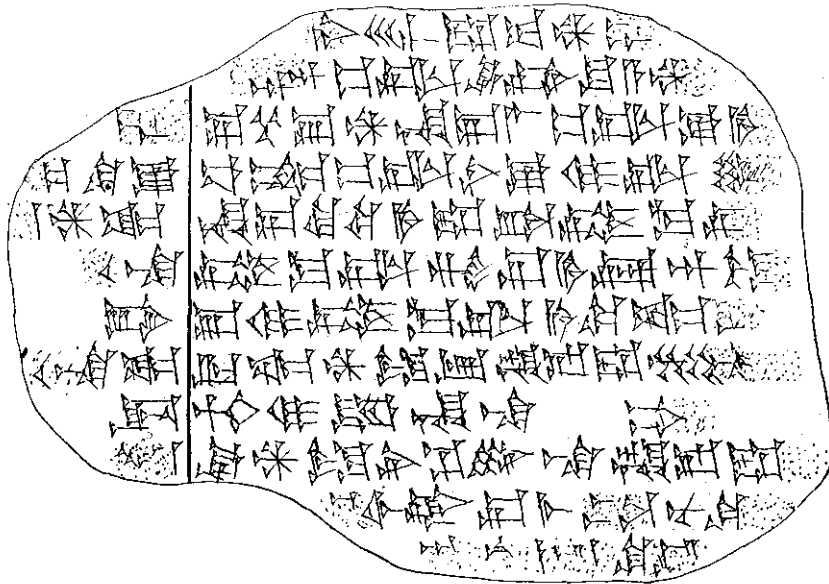
OBVERSE



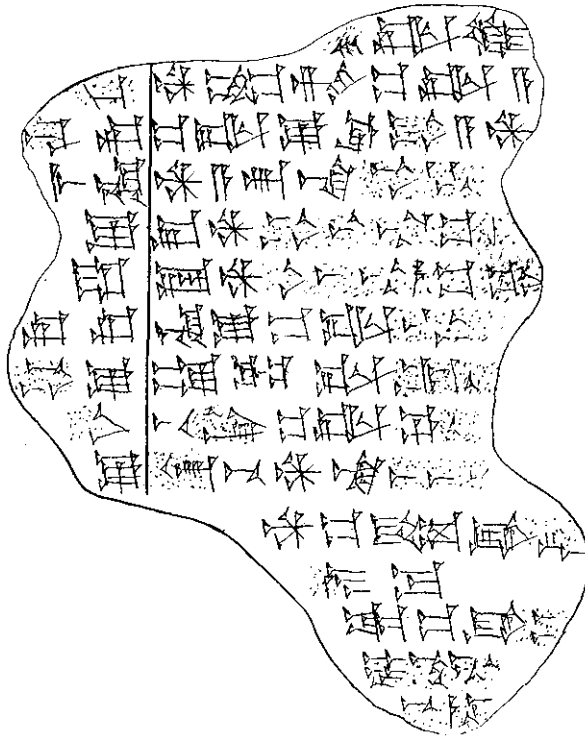
REVERSE



OBVERSE



REVERSE



Electronic publication prepared by

[Kelvin Smith Library](#)

Case Western Reserve University
Cleveland, Ohio

for

ETANA Core Texts

<http://www.etana.org/coretexts.shtml>

