Sumerian Liturgies and Psalms

By

Stephen Langdon
Professor of Assyriology
at Oxford University
Philadelphia
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Introduction.

[Transcriber's Note: This e-book is Number 4 of Volume X of a series, which had a single page numbering system throughout the Volume. Thus, although this e-book is pages 233 through 351, it contains references to pages outside of this range in the same Volume.]

With the publication of the texts included in this the last part of volume X, *Sumerian Liturgical and Epical Texts*, the writer arrives at a definite stage in the interpretation of the religious material in the Nippur collection. Having been privileged to examine the collection in Philadelphia as well as that in Constantinople, I write with a sense of responsibility in giving to the public a brief statement concerning what the temple library of ancient Nippur really contained. Omitting the branches pertaining to history, law, grammar and mathematics, the following résumé is limited to those tablets which, because of their bearing upon the history of religion, especially upon the origins of Hebrew religion, have attracted the attention of the public on two continents to the collections of the University Museum.

Undoubtedly the group of texts which have the most human interest and greatest literary value is the epical group, designated in Sumerian by the rubric *zag-sal*.\(^1\) This literary term was employed by the Sumerian scribes to designate a composition as didactic and theological. Religious texts of such kind are generally composed in an easy and graceful style and, although

\(^1\) In addition to the examples of epical poems and hymns cited on pages 103-5 of this volume note the long mythological hymn to Innini, No. 3 and the hymn to Enlil, No. 10 of this part. An unpublished hymn to Enlil, Ni. 9862, ends *a-a\(^d\) En-lil zag-sal, “O praise father Enlil.” For Ni. 13859, cited above p. 104, see POEBEL{FNS, PBS. V No. 26.
Introduction.

somewhat influenced by liturgical mannerisms, may be readily distinguished from the hymns and psalms sung in the temples to musical accompaniment. The zagsal compositions\textsuperscript{2} are mythological and theological treatises concerning the deeds and characters of the great gods. The most important didactic hymns of the Nippur collection and in fact the most important religious texts in early Sumerian literature are two six column tablets, one (very incomplete) on the Creation and the Flood published by Dr. P\OE\textsc{bel}, and one (all but complete) on Paradise and the Fall of Man. Next in importance is a large six column tablet containing a mythological and didactic hymn on the characteristics of the virgin mother goddess.\textsuperscript{3} No. 25 in MYHR\textsc{man}'s \textit{FNS Babylonian Hymns and Prayers}, No. 1. Here also the principal actors are Enki, his messenger Isimu, and “Holy Innini” as in the better preserved epic. Both are poems on the exaltation of Innini.

A long mythological hymn in four columns\textsuperscript{4} in JRAS. 1919, on the cohabitation of the earth god Enlil and the mother goddess Ninlil and an equally long but more literary hymn to the virgin goddess Innini\textsuperscript{5} are good examples of this group of tablets in the Nippur collection.\textsuperscript{6} One of the most interesting examples of didactic composition is a hymn to the deified king Dungi of

\textsuperscript{2} So far as the term is properly applied. Being of didactic import it was finally attached to grammatical texts in the phrase \textit{dNidaba zag-sal}, “O praise Nidaba,” i. e., praise the patroness of writing.

\textsuperscript{3} P\OE\textsc{bel}'s \textit{FNS}, PBS. V No. 25; translated in the writer’s \textit{Le Poème Sumérien du Paradis}, 220-257. Note also a similar epicical poem to Innini partial duplicate of P\OE\textsc{bel}’s \textit{FNS}

\textsuperscript{4} Ni. 9205 published by BARTON\textsc{fns}, \textit{Miscellaneous Babylonian Inscriptions}, No. 4. This text is restored by a tablet of the late period published by PINCH\textsc{es} \textit{FNS}

\textsuperscript{5} Ni. 7847, published in this part, No. 3 and partially translated on pages 260-264.

\textsuperscript{6} Undoubtedly Ni. 11327, a mythological hymn to Enki in four columns, belongs to this class. It is published as No. 14 of this part. A similar zagsal to Enki belongs to the Constantinople collection, see p. 45 of my \textit{Historical and Religious Texts}. 
Ur. By accident both the Philadelphia and the Constantinople collections possess copies of this remarkable poem and the entire text has been reconstructed by the writer in a previous publication. I have already signaled the unique importance of this extraordinary hymn to the god-man Dungi in which he is described as the divinely born king who was sent by the gods to restore the lost paradise. The poem mentions the flood which, according to the Epic of Paradise, terminated by divine punishment the Utopian age. The same mythological belief underlies the hymn to Dungi. Paradise had been lost and this god-man was sent to restore the golden age. There is a direct connection between this messianic hymn to Dungi and the remarkable Epic of Paradise. All other known hymns to deified kings are liturgical compositions and have the rubrics which characterize them as songs sung in public services. But the didactic hymn to Dungi has the rubric [\textit{Dungi}] zag-sal, “O praise Dungi.” It would be difficult to claim more conclusive evidence than this for the correctness of our interpretation of the group of zagsal literature and of the entire mythological and theological exegesis propounded in the edition of the Epic of Paradise, edited in part one of this volume, \textit{Miscel.} No. 4; hymn to Ninurta as creator of canals, \textit{Radau\textit{FNS}}, BE. 29, No. 2, translated in \textit{BL.}, 7-11; hymn to Nidaba, \textit{Radau\textit{FNS}}, \textit{Miscel.} No. 6.

When our studies shall have reached the stage which renders

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8 See \textit{PSBA}. 1919, 34.
9 One of the most remarkable tablets in the Museum is Ni. 14005, a didactic poem in 61 lines on the period of pre-culture and institution of Paradise by the earth god and the water god in Dilmun. Published by BARTON\textit{FNS}, \textit{Miscellaneous Babylonian Inscriptions}, No. 8. The writer’s exegesis of this tablet will be found in \textit{Le Poème Sumérien du Paradis}, 135-146. It is not called a zag-sal probably because the writer considered the tablet too small to be dignified by that rubric. Similar short mythological poems which really belong to the zag-sal group are the following: hymn to Shamash, \textit{Radau\textit{FNS}}
appropriate the collection of these texts into a special corpus they will receive their due valuation in the history of religion. That they are of prime importance is universally accepted.

From the point of view of the history of religion I would assign the liturgical texts to the second group in order of importance. Surprisingly few fragments from the long canonical daily prayer services have been found. In fact, about all of the perfected liturgies such as we know the Sumerian temples to have possessed belong to the cults of deified kings. In the entire religious literature of Nippur, not one approximately complete canonical prayer service has survived. Only fragments bear witness to their existence in the public song services of the great temples in Nippur. A small tablet\textsuperscript{10} published in part two of this volume carries a few lines of the titular or theological litany of a canonical or musically completed prayer book as they finally emerged from the liturgical schools throughout Sumer. Long liturgical services were evolved in the temples at Nippur as we know from a few fragments of large five column tablets.\textsuperscript{11} Miscel. No. 13; both canonical prayer books of the weeping mother class. For a liturgy of the completed composite type in the Tammuz cult, see RADAU\textsuperscript{FNS}, BE. 30, Nos. 1, 5, 6, 8, 9.

The completed composite liturgies or canonical breviaries as they finally received form throughout Sumer in the Isin period were made by selecting old songs of lament and praise and re-editing them so as to develop theological ideas. Characteristic of these final song services is the titular litany as the penultimate song and a final song as an intercession. A considerable number of such perfected services exist in the Berlin collection. These were obtained apparently from Sippar.\textsuperscript{12} The writer has made special efforts to reconstruct the Sumerian canonical series as they existed in the age of Isin and the first Babylonian dynasty. On

\textsuperscript{10} Ni. 112; see pp. 172-178.

\textsuperscript{11} For example, MYHRMAN\textsuperscript{FNS}, No. 3; RADAU\textsuperscript{FNS}

\textsuperscript{12} See ZIMMERN\textsuperscript{FNS}, Sumerische Kultlieder, p. V, note 2.
the basis of tablets not excavated at Nippur but belonging partly
to the University Museum and partly to the Berlin collection
the writer restored the greater part of an Enlil liturgy in part
2, pp. 155-167. In the present and final part of this volume
another Enlil liturgy has been largely reconstructed on pages 290-
306. From these two partially reconstructed song services the
reader will obtain an approximate idea of the elaborate liturgical
worship of the late Sumerian period. These were adopted by
the Babylonians and Assyrians as canonical and were employed
in interlinear editions by these Semitic peoples. Naturally the
liturgical remains of the Babylonian and Assyrian breviaries are
much more numerous and on the basis of these the writer was able
in previous volumes to identify and reconstruct a large number of
the Sumerian canonical musical services. But a large measure of
success has not yet attended his efforts to reconstruct the original
unilingual liturgies commonly written on one huge tablet of ten
columns. Obviously the priestly schools of the great religious
center at Nippur possessed these perfected prayer books but their
great size was fatal to their preservation. It must be admitted that
the Nippur collection has contributed almost nothing from the
great canonical Sumerian liturgies which surely existed there.

Much better is the state of preservation of the precanonical
liturgies, or long song services constructed by simply joining a
series of kišubs or songs of prostration. These kišub liturgies are
the basis of the more intricate canonical liturgies and in this aspect
the Nippur collection surpasses in value all others. Canonical
and perfected breviaries may be termed liturgical compositions
and the precanonical breviaries may be described as liturgical
compilations, if we employ “composition” and “compilation” in
their exact Latin sense. Since Sumerian song services of the
earlier type, that is liturgical compilations, are more extensively
represented in the Nippur temple library than in any other, this

13 The base text here is ZIMMERN\{FNS, KL. No. 12.
14 The base of this text is ZIMMERN\{FNS, KL. No. 11.
is an appropriate place to give an exact description of this form of prayer service which preceded and prepared the way to the greatest system of musical ritual in any ancient religion. If we may judge from the literary remains of Nippur now in the University Museum, the priestly schools of temple music in that famous city were extremely conservative about abandoning the ancient liturgical compilations. These daily song services, all of sorrowful sentiment and invariably emphasizing humility and human suffering, are constructed by simply compiling into one breviary a number of ancient songs, selected in such manner that all are addressed to one deity. In this manner arose intricate choral compilations of length suitable to a daily prayer, each addressed to a great god. Hence we have in the temple libraries throughout Sumer and Babylonia liturgies to each of the great gods. Even in the less elaborate kišub compilations there is in many cases revealed a tendency to recast and arrange the collection of songs upon deeper principles. A tendency to include in all services a song to the wrathful word of the gods and a song to the sorrowful earth mother is seen even in the Nippurian breviaries of the precanonical type. I need not dilate here upon the great influence which these principles exercised upon the beliefs and formal worship of Assyria and Babylonia, upon the late Jewish Church and upon Christianity. The personified word of god and the worship of the great mater dolorosa, or the virgin goddess, are ancient Sumerian creations whose influence has been effective in all lands.

As examples of the liturgical compilation texts the reader is referred especially to the following tablets. On pages 290-292 the writer has described the important compiled liturgy found by CHARLES VIROLLEAUD. It is an excellent example of a Nippurian musical prayer service. It contained eleven kišubs, or prayers, and they are recast in such manner that the whole set forth one

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15 Now in the Nies Collection, Brooklyn, New York.
idea which progresses to the end. The liturgy has in fact almost reached the stage of a composition. And in these same pages the reader will see how this service finally resulted in a canonical liturgy, for the completed product has been recovered. On pages 309-310 will be found a fragment, part of an ancient liturgy to Enlil of the compiled type. Here again we are able to produce at least half of the great liturgy into which the old service issued. In the preceding part of this volume, pages 184-187, is given the first song of a similar liturgy addressed to the mother goddess.

Undoubtedly the most important liturgical tablet which pertains to the ordinary cults in the Nippur collection is discussed on pages 279-285. The breviary, which probably belongs to the cult of the moon-god, derives importance from its great length, its theological ideas, especially the mention of the messengers which attend the Logos or Word of Enlil, and its musical principles. Here each song has an antiphon which is unusual in precanonical prayer books of the ordinary cults. Students of the history of liturgies will be also particularly interested in the unique breviary compiled from eight songs of prostration, a lamentation for the ancient city of Keš with theological references. This song service was popular at Nippur, for remains of at least two copies have been found in the collection. A translation is given on pages 311-323.

The oldest public prayer services consisted of only one psalm or song. A good number of these ancient psalms are known from other collections, especially from those of the British Museum. In view of the conservative attitude of the liturgists at Nippur it is indeed surprising that so few of the old temple songs have survived as they were originally employed; ancient single song liturgies in this collection are rare. The following list contains all the notable psalms of this kind. RADAU, Miscellaneous Sumerian

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16 A similar liturgy is Ni. 19751, published by BARTON{FNS, Miscellaneous Babylonian Inscriptions, No. 6.
Texts No. 3\textsuperscript{17} is a lamentation of the mother goddess and her appeal to Enlil on behalf of various cities which had been visited by wars and other afflictions. \textit{Radau}, \textit{ibid.}, No. 16 has the rubric \textit{ki-šu}\textsuperscript{18} \textit{sir-gal d’Enlil}, “A prayer of prostration, a great song unto Enlil.” A psalm of the weeping mother goddess similar in construction to \textit{Radau} No. 3 is edited on pages 260-264 of this volume.\textsuperscript{19} No. 7 of this part, edited on pages 276-279, is an excellent illustration of the methods employed in developing the old single song psalms into compiled liturgies. Here we have a short song service to the moon god constructed by putting together two ancient psalms. The rubrics designate them as \textit{sagar} melodies,\textsuperscript{20} or choral songs, and adds that it is sung to the lyre.\textsuperscript{21} An especially fine psalm of a liturgical character was translated on pages 115-117. It is likewise a lament to the sorrowful mother goddess.

The student of Sumero-Babylonian religion will not fail to comment upon one remarkable lacuna in the religious literature of every Sumerian city which has been excavated. Prayers of the private cults are almost entirely nonexistent. Later Babylonian religion is rich in penitential psalms written in Sumerian for use in private devotions. These are known by the rubric \textit{eršaggungu}, or prayers to appease the heart. Only one has been found in the Nippur collection,\textsuperscript{22} and none at all have been recovered elsewhere. Seals of Sumerians showing them in the act of saying their private prayers abound from the earliest period. Most of these seals represent the worshipper saluting a deity with a kiss thrown with the hand. The attitude was described as \textit{šu-illa},

\begin{itemize}
  \item \textsuperscript{17} Translated by \textit{Radau}\{FNS on pages 436-440.
  \item \textsuperscript{18} Abbreviation for \textit{ki-šub-gá-da} = \textit{šéru}, strophe, song of prostration.
  \item \textsuperscript{19} No. 3 of the texts in part 4.
  \item \textsuperscript{20} \textit{sa-gar} = \textit{pinu šaknu}, choral music, v. \textit{Zimmern}\{FNS, ZA. 31, 112. See also the writer’s PBS. Vol. XII, p. 12.
  \item \textsuperscript{21} \textit{nar-balag}. The liturgists classified the old songs according to the instrument employed in the accompaniment. See SBP. p. ix.
  \item \textsuperscript{22} See page 118 in part 2.
\end{itemize}
or “Lifting of the Hand.” Semitic prayers of the lifting of the hand abound in the religion of Babylonia and Assyria. Here they are prayers employed in the incantation ritual. We know from the great catalogue of Sumerian liturgical literature compiled by the Assyrians that the Sumerians had a large number of prayers of the lifting of the hand. In Sumerian religion these were apparently purely private prayers unconnected with the rituals of atonement. At any rate the Nippur collections in Constantinople and Philadelphia contain a large number of incantation services for the atonement of sinners and the afflicted. These resemble and are the originals of the Assyrian incantation texts of the type utukku limniti, and contain no prayers either by priest (kišub in later terminology is the rubric of priest's prayers in incantations) or by penitent (šu-il-la's). The absence of prayers of private devotion in the temple library of Nippur is absolutely inexplicable. Does it mean that the Sumerians were so deficient in providing for the religious cure of the individual? Their emphasis of the social solidarity of religion is truly in remarkable contrast to the religious individualism of the Semite. But the Sumerian historical inscriptions often contain remarkable prayers of individuals. The seals emphasize the act of private devotion. The catalogue of their prayers states that they possessed a good literature for private devotions. When one considers the evidence which induces to assume that they possessed such a literature, its total absence in every Sumerian collection is an enigma which the writer fails to explain.

In the introduction to part two of this volume24 the writer has emphasized the peculiarly rich collection of tablets in this collection pertaining to the cults of deified kings. In the present part is published a most important tablet of that class. This liturgy of the compiled type in six kišubs sung in the cult of

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23 See IV Raw. 53, III 44-IV 28 restored from BL. 103 Reverse, a list of 47 šu-il-lá prayers to various deities.
24 Pages 106-109.
the god-man Ishme-Dagan, fourth king of the Isin dynasty, is unique in the published literature of Sumer. Its musical intricacy and theological importance have been duly defined on pages 245-247. With the publication of these texts the important song services of the cults of deified kings are exhausted. In addition to the texts of this class translated or noted in part two, I call attention to the very long text concerning Dungi, king of Ur, published by Barton, *Miscellaneous Babylonian Inscriptions* No. 3. In that extremely long poem in six columns of about 360 lines there are no rubrics, which shows at once that it is not a cult song service. Moreover, Dungi had not been deified when the poem was written. It is really an historical poem to this king whose deification had at any rate not yet been recognized at Nippur. It belongs in reality to the same class of literature as the historical poem on his father Ur-Engur, translated on pages 126-136.

The only Sumerian cult songs to deified kings not in the Nippur collection have now been translated by the writer and made accessible for wider study. One hymn to Ur-Engur which proves that he had been canonized at his capitol in Ur will be found in the *Proceedings of the Society of Biblical Literature*, 1918, 45-50. The twelfth song of a liturgy to Ishme-Dagan published by Zimmern from the Berlin collection is translated on pages 52-56 of the same article. Finally a long liturgy to Libit-Ishtar, son of Ishme-Dagan, likewise in Berlin, has been translated there on pages 69-79. Since the Berlin texts probably came from Sippar their existence in that cult is important. For they prove not only the practice of cult worship of deified kings in that city, but the domination of Isin over this north Semitic city is thus documented for a period as late as Libit-Ishtar.

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25 Less than half the tablet is preserved.
26 Note that this breviary of the cult of Libit-Ishtar terminates with two ancient songs, one to Innini and one to Ninâ, both types of the mother goddess who was always intimately connected with the god-men as their divine mother.
Nearly all the existing prayer services in the cults of the deified kings of Ur and Isin are now published and translated. The student will observe that they are all of the compiled type but that there is in most cases much musical arrangement and striving for combined effect. A few, and especially the Ishme-Dagan liturgy published as No. 1 of this part, reveal theological speculation and an effort to give the institution of god-man worship its proper place in their religion. The hymns of these cults comparatively so richly represented in this volume will be among the most interesting groups of religious texts supplied by the excavations at Nippur.²⁷

Oxford, July 9, 1919.

²⁷ For a list of the abbreviations employed in this volume, see page 98 of Part I.
Lamentation of Ishme-Dagan Over Nippur. 13856 (No. 1)

The liturgical character of this tablet is unique among all the numerous choral compositions of the Isin period. It is a large two column tablet containing six long kišub melodies. Liturgies of such kind, compiled by joining a series of kišubs, or melodies, attended by prostrations, represent an advanced stage in the evolution of these compositions in that the sections are not mechanically joined together by selecting older melodies without much regard for their connection, but as a whole they are apparently original compositions so arranged that they develop a motif from the beginning to the end of the liturgy. Choral services composed of kišubs in the cults of deified kings have been found in the *Hilprecht Anniversary Volume*, No. 1. The liturgy to Libit-Ishtar in ZIMMERN{FNS, K L. 199 I—Rev. I 7, is composed of a series of sa-(bar)-gid-da.

wherein the deeds and personality of the king are sung, his divine claims are emphasized and his Messianic promises rehearsed. But the liturgy here published resembles in literary style the classical lamentations which always formed the chief temple services of Sumer and Babylonia. It more especially resembles the weeping mother liturgies, but here Ishme-Dagan appears in the lines of the service in a rôle similar to that of the sorrowful mother goddess of the ordinary liturgies, as he weeps for Nippur.

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28 The twelfth kišub of a liturgy to Ishme-Dagan is published in ZIMMERN'S{FNS Kultlieder, No. 200. A somewhat similar song service of the cult of this king has been published in the writer's *Sumerian Liturgical Texts*, 178-187. A portion of a series to Dungi was published by RADAU{FNS
“Her population like cattle of the fields within her have perished. Helas my land I sigh.”

So reads a line from the second melody.

Lines of similar character occur repeatedly in the laments of the mother goddess as she weeps for her people in the standard liturgies. In other words, the cult of the deified kings issues here into its logical result. The god man created to live and die for his people usurps the sphere of the earth mother herself. And like her he is intimately associated with the fortunes of mankind, of nature and all living creatures. The great gods and the hosts of their attendants rule over man and the various phases of the universe from afar. But the mother goddess is the incarnation of fruitful nature, the mother of man whose joys and sorrows she feels. So also in this remarkable liturgy the deified son of the great gods lives among men, becomes their patron and divine companion.

The tablet contained originally about fifty lines in each column, or 200 in all. About one-third of the first column is gone. The first melody contained at least fifty lines and ended somewhere shortly after the first line of Col. II of the obverse. It began by relating how Enlil had ordered the glory of Nippur, and then had become angered against his city, sending upon it desolation at the hands of an invader. When we take up the first lines of Obv. II we are well into the second melody which represents Ishme-Dagan mourning for fathers and mothers who had been separated from their children; for brothers who had been scattered afar; for the cruel reign of the savage conqueror who now rules where the dark-headed people had formerly dwelled in peace.

At about the middle of Obv. II begins the third melody which consists of 38 lines extending to Rev. I 19. In this section the psalmist ponders upon the injustice of his city's fate, and looks for the time when her woes will cease, and Enlil will be reconciled.

The fourth section begins at line 24 of Rev. I and ended near the bottom of this column which is now broken away. Here
Ishme-Dagan joins with the psalmists weeping for Nippur.

Section 5 began near the end of Rev. I, and ends at line 16 of Rev. II. Here begins the phase of intercession to Enlil to repent and revenge Nippur upon the foe. Section 6, beginning at Rev. II 17, probably continued to the end of the column and the tablet. Here the liturgy promises the end of Nippur’s sorrow. Enlil has ordered the restoration of his city and has sent Ishme-Dagan, his beloved shepherd, to bring joy unto the people.

After sections 2 and 3 follows the antiphon of one or two lines. The ends of sections 1 and 4 are lost but we may suppose that antiphons stood here also. Section 5 does not have an antiphon. Since section 6 ended the liturgy it is not likely that an antiphon stood there.

[Transcriber's Note: In the original book, throughout the book, all of the transcriptions and translations were done in two columns. The left column showed the transcription, and the right the English translation; each line had the line number. In this e-book, the transcription and translation of each line will be shown in succeeding lines.]

OBERSE. COL. I

(About eighteen lines broken away.)

1. ... túg ba-ra-pad-da
1.

2. The Anunnaki he caused to take their seats. 29

3. ub-šu-ukkin-na 30 ki di-gal tar-ru
3. In the Assembly Hall, place where the great judgments are decided,


30 On the philological meaning of this name, see VAB. IV 126, 55.
4. eš-bar-e si-di ba-ra-an-zu-us\textsuperscript{31}-ám
4. Decisions to arrange he caused them to know.

5. dingir-bi-ne ki-dúr ba-ab- gar-ra\textsuperscript{32}
5. These gods he caused to take up there their abode.

6. šug-láḡ-bi im-šub-ba aga-bi im-ri-a
6. Their clean sacrificial food he gave, their crowns he clothed upon them.

7. ki-lugal du-azag\textsuperscript{33} ḳin-sīḡ\textsuperscript{34} ūnū\textsuperscript{35}-gal-ba
7. In the king's place, the throne room, the kinsig of the vast abode,

8. tin\textsuperscript{36} làl bal-bal-e mu-šú be-ib-tar-ra
8. The libation of wine and honey yearly he decreed.

9. Nibrū-(ki) uru giš-gig-dagal-la-bi-šú
9. For Nippur the city whose shadow extends afar

10. The people, the dark headed, he caused to have reverence.

11. ki-dúr-ba gú-ni a-gim\textsuperscript{37} ba-ra-an-šub
11. But its habitations he cursed ...

\textsuperscript{31} For the suffixes eš, uš, denoting plural of the object, see \textit{Sum. Gr.} p. 168.
\textsuperscript{32} On ki-dúr-gar cf. Gudea, Cyl. B 12, 19.
\textsuperscript{33} Usually written dū-azag, throne room. On the meaning of du in this word, see AJSL. 33, 107. Written also dû-azag, in Ni. 11005 II 9.
\textsuperscript{34} Cf. Gudea, Cyl. A 25, 14, the kin-
\textsuperscript{35} Br. 7720. The sign TE is here gunufied. Cf. OBI. 127, Obv. 5.
\textsuperscript{36} Tin alone may mean “wine,” as in Gudea, Cyl. B, 5, 21; 6, 1. See also NIKOLSKI{FNS, No. 264, duk-tin, a jar of wine.}
\textsuperscript{37} a-gim = dimētu, ban, SBH. 59, 25. a-gim ġe-im-bal-e, The ban may he elude, Ni. 11065 Rev. II 25. Unpublished. The line is not entirely clear; cf. BRÜNNNOW{FNS, No. 3275.
12. *ab síg-gan-dúg-ga-gim e-ne síg-gan-ba-ra-an-dúg*
12. Like scattered cows he scattered them.

13. *uru šag-bi er-gíg síg- bi*
13. The city's interior is filled with weeping,

14. *en-na₃⁸ dam₃⁹ dingir ga-ša-an-bi li-bi nu-tar-ri₄⁰*
14. While the consort, its divine queen, is not solicitous for her.

15. *é-gu-la za-pa-ag ib-zu-a-bi*
15. The great house which knew the cry of multitudes,

16. *é-ri-a-súd-gim galu nu-un-tur-tur*
16. Like a vast building in ruins men enter not.

17. *Nibru-(ki) uru ki ligir-ligir-gal-gal-e-ne šu-im-ma-an-ḪA₄¹-eš-ám*
17. In Nippur, the city where great princes were prosperous,

18. Why have they fled?
19. *uku sag-gig gú-sa-ĝi-a* udu-gim be-ib-?44-a
19. The people, the dark headed, all of them like sheep....

20. *e(?)-en-šú KAK-RU*45 er a-nir šag PA-įlI-BAD-a
20. How long shall loud crying(?), weeping and wailing distress (?) the heart?

21. *en-šú bar*46 be-îb- ... ùl
21. How long shall the soul be terrified?

22. šag nu-ub-ši-túg-e
22. And the heart repose not?

23. *suùb suá-lá mu-un-tuk-a-ri*47
23. To the drum and cymbals I sing.

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38 For *en-na* in the sense of “while,” see PERY{FNS, Sin in LSS. page 41, 16.
39 The sign is imperfectly made on the tablet.
40 Cf. SBP. 328, 11.
41 ĤA is probably identical in usage with PEŠ, and the idea common to both is “be many, extensive, abundant.” Note ZIMMERN{FNS, Kultlieder 19 Rev. has ĤA where SBP. 12, 2 has PEŠ. šu-peš occurs in Gudea, Cyl. A 16, 23; 11, 9; 19, 9 and CT. 15, 7, 27.
42 On ugu-de = ḥalāku, na’butu, to run away, see DELITZSCH{FNS, Glossar p. 43. Also ugu-bi-an-de-e, V R. 25a 17; ū-gū-dē, RA. 10, 78, 14; ū-gu ba-an-dē, if he run away, VS. 13, 72 9 and 84, 11, with variant 73, 11 u-da-pa-ar = udtappar, if he take himself away. ū-gu-ba-an-de-zu, when thou fleest, BE. 31, 28, 23. ū-gu-ba-de, GENOUILLAC{FNS
43 Sic! gū-sa-bi is expected; cf. RA. 11, 145, 31 gū-sa-bi = napḥar-šu-nu.
44 Sign obliterated; the traces resemble SU.
45 Read perhaps dā-šub = nadû ša rigmi, to shout loudly. Cf. dûg sir-ra šub-ba-a-zu = rigme zarbiš addiki, ASKT. 122, 12. Passim in astrological texts.
46 The tablet has MAŠ. The Semitic would be adi mati kabattu iparrad.
47 *ri* is apparently an emphatic element identical in meaning with ām; cf. SBP. 10, 7-12. Note *ri*, variant of nam, SBH. 95, 23 = ZIMMERN{FNS, KL. 12 I 8.
24. ... gíg-ga a-a na.... 
24. ... sorrowfully(?).....

25. ... síg ... ne ba-dúr-ru-ne-eš 
25. ... brick ... they dwell.

26. ... gar-ra-bi er-šú ba-ab-bi-ne 
26. ... in tears they speak.

27. ... šub-ba tûr-ru-ba-ne 
27. ... are made small.

28. ... sîr-ri-eš ba-ab-bi-ne 
28. ... in misery they speak.

29. ... ki-dúr-bi ḫar-ra 
29. ... whose habitations are desolated.

30. ... im-ši-sîr-sîr-e-ne-eš
30. Unto ... they have hastened.

31. ... ne-ne-túg 
31. ...?

32. ... ga(?)nu-zu-gim 
32. ... like one that knows not.

33. ... sūṯ
33. ... is in confusion.

---

48 Sic! Double plural. eš probably denotes the past tense, see Sum. Gr. § 224.
49 Sign BRÜNNNOW{FNS, No. 11208.}
(End of Col. I.)

Col. II

(About fifteen lines broken away.)

1. ... gál
1. ....

2. ... -e ba-ab-dúg-ám
2. ....

3. ... ma-lal im-mé
3. ....

4. ... ġul-nu-zu-ne nig-dug be-ib-tar-ru-uš-ám
4. ... evil they know not, good they have decreed.

5. i-lu-gíg im-me
5. Bitter lament I utter.

6. nam-lù-gál-bi máš-anšu-gim šag-ba mi-ni-ib-tíl-la-aš
6. Her population like cattle of the fields within her have perished.

7. a ka-na-ām-mu im-me

8. ki-el kalag tul-tul-lá-bi-ne sùr, KL. 12 Rev. 17.

-ri- -eš mi-ni-ib- sal-la-āš
8. Maid and young man and their children cruelly have been scattered far and wide.

---

50 The first melody or liturgical section probably ended somewhere in this lost passage at the top of Col. II.

51 Text A-ĀŠ!

52 The subject is Ishme-Dagan.

53 The sign is a clearly made BR. [FNS No. 10275 but probably an error for 10234. For sùr-ri-eš see BA. V 633, 22; SBH. 56 Rev. 27; ZIMMERN {FNS}
9. iš-a-bi im-me

10. šeš-bi imi-dugud šèg-gà-gim di-e-be-ib-sud-ám
10. Their brothers like a rain storm have fled afar.

11. er-šú nu- gul-e
11. I cease not to weep.

12. é-e áb amar-bi kud-du gim ní-bi-šû ūr-gíg-ga im-gub
12. The household like a cow, whose calf has been separated from her, stand by themselves with sorrowful souls.

13. síg-síg ni- mal- mal
13. They have lapsed into the misery of silence.

14. balag-di lù-ad-dug-ga-ge PBS. X 137 n. 7.
14. Oh sing to the lyre! The wailers like a child nursing mother who cries in woe

15. mu-bi er-ra mi-ni-ib-bal-bal-e-ne
15. because of them devised lamentation.

---

54 This compound verb di-e-sud here for the first time. di-e is probably connected with de to flee. At the end AŠ is written for AN. Read a-āš and construe šeš as a plural?
55 gul = kalû, restrain, is ordinarily construed with the infinitive alone; še-du nu-uš-gul-e-en = damāma ul ikalla, Lang. B.L. 80, 25; SBH. 133, 65; 66, 15, etc.
56 Confirms SAI. 6507 = UKKU, dumb, grief stricken.
57 Variant of síg-síg, etc. See Sum. Gr. p. 237 síg. 3. Also POEBEL {FNS, PBS. V 26, 29.
58 On the liturgical use of balag-di, see BL. p. XXXVII.
59 Var. of ad-du-ge = bêl nissātī, IV R. 11a 23: ad-da-ge, ZIM. {FNS K.L. 12 II 3. See for discussion, LANG. {FNS
16. *uru ù-mu-un-bi sag-ib-ta-an-dīm-ma*
16. The city whose lord had been magnified,

17. *igi-ni sā kūr-ra ib-ta-an-gar-ra ad-e-eš ba-an-ara-āš*
17. In whose presence a hostile rule has been established, with sighing they have caused to walk.

18. *é-zid kur-kur-ra igi-šú ba-an-gín-na*
18. As for the faithful temple, which in the lands excelled all,

19. *uku sag-gig-gi uš-zi be-ib-tūb-ba*
19. (Where) the people, the dark headed, reposed in security;

20. *a-na ib-ag a-na im-ġa-lam-ma-bī*
20. What has done it, what has destroyed it?

21. *ù-mu-un-bi ib-ta-kāš sag-ki-a mu-un-du*
21. Its lord is a fugitive, he hastens in flight.

22. *ki-šub̂₂̂₂ ḡú- 2 kam*

23. *me-gal šag-bī ba-ra-an-ē-a-āš gu-gíg-ga nu-mal-aš*
23. The meaning of the great decrees they have glorified.

Sorrowful words they restrain not.

---

60 A new ideogram. Perhaps *uššu kīnu*, “sure foundation.”
61 For suffixed *ni, bi, ba* in interrogative sentences note also *a-na an-na-abduḡ-ni*, What can I add to thee? GENOUILLAC {FNS, Drehem, No. 1, 12, *a-ba ku-ul-la-ba*, Who shall restrain? Ni. 4610 Rev. 1.
62 See BL. p. XLV, and PBS. X 151 note 1.
63 On the anticipative construct, see § 138 of the grammar.
64 *nu-mal* are uncertain. The tablet is worn at this point.
24. giš-gí-gál-bi-im\textsuperscript{65}
24. This is its antiphon.

25. uru ù-mu-un-bi šag ba-da-an-dib-ba
25. The city whose lord is distressed,\textsuperscript{66}

26. \textit{en-šú la-ba-ši-gur-ru suɡ}\textsuperscript{67}, ASKT. 122, 12. \textsc{delitzsch}\{fns, H. W. 44a. aḥulap has the derived meaning of mercy, the answer to the “How long” refrain as in this passage. See also SBP. 241 note 27 and \textsc{schrank}\{fns, LSS. III 1, 53.

-ám-bi nu- um- im me
26. Until when shall it not return (to its rest)? Until when shall its “How long” not be spoken?

27. síg-bi a-na-šú gīr-ib-ta-an-gar
27. Why are its brick walls trodden underfoot?

28. tu(ḡu) za-pa-ág mà-mà-bi ab-ta ib-ta- an-dal
28. The doves screaming flew from their nests.

29. é ? zu síg nar-balag ág-zí-ba\textsuperscript{68}
29. The temple ... the sweet voiced flute,

30. ... be-in-gí
30.

\textsuperscript{65} On the use of this term, see PBS. X 151 n. 1 and 182, 33.
\textsuperscript{66} Cf. BL. 110, 11.
\textsuperscript{67} Written Br. 3046, but the usual form is the gunu, Br. 3009. suği-âm-bi = aḥulap-šu. \textsc{poebel}\{fns, PBS. V 152 IX 8: cf. also lines 9 and 10 \textit{ibid.} In later texts suği-\textit{a} = aḥulap, \textsc{haupt}\{fns
\textsuperscript{68} Cf. nar-balag níg-dug-ga, \textsc{poebel}\{fns, PBS. V 25 IV 48. Our text has the \textit{emesal} form ag-zib.
31. Entirely destroyed.
32. ē dû- na\textsuperscript{69}
32. The temple violently....
33. ē nî-nu-tuk-gim si-ga....
33. The temple like one without reverence....
34. ág-me-bi nu-azag-azag-ga
34. Its regulations unholy ones....
35. šu-luḡ-bi kur-kur-ra nu-ub-da-suḡ\textsuperscript{70}a-gim
35. Its cult of ablutions like those which had not been chosen above those of all lands
36. šu-be-in-kašu tuš-ni ib-ta-an-zig
36. He has demolished, its wealth he seized away.
37. ág-gíg-ūr-ra a a-še-ra mu-un-di
37. In misery of soul how long shall I utter lament?
38. ta-šē\textsuperscript{71} egir na-ām-ga-lim\textsuperscript{72} dū-a la-ba-an-kalag
38. Why after the destruction has been done is it not respected?
39. ág-el-dû-a-gim ḡur-ri\textsuperscript{73} zag-be-in-bi
39. As one who accomplishes pure things this one has uttered a curse:—
40. síg-bi pā-e a-na-aš ib-ta-an-è
40. “Why rise her brick-walls in effulgent glory?”

\textsuperscript{69} For dû-na = šalṭiš, see RA. 11, 146, 33.
\textsuperscript{70} Written Br. 3046 = nasāku.
\textsuperscript{71} For ta-šū. Cf. BA. V 679, 14.
\textsuperscript{72} Probably a variant of namgalam, namgilim = šalḥluṭtu.
\textsuperscript{73} The demonstrative pronoun ḡur, ūr
Reverse, Col. I

1. gig-an-bil\textsuperscript{74}-ba šag-ba er be-in-[zí-em]
1. Night and day within her wailing is made.

2. á-šê kûr ág-gîg be-ib-aga-a
2. Now the stranger has wrought insult.

3. ù-mu-un-bi im-ĝul-âm šu-bi be-in-gî-âm\textsuperscript{75}
3. Its lord like a storm wind their hands have removed(?)

4. uru-bi é-bi in-gul-gul-âm
4. Their city, their temple, he has destroyed.

5. ùr-bi in-sîr-ra-âm šîtim\textsuperscript{76}-e-ne in-ra-âm
5. Its foundation he laid waste, the skilled workmen he transported.

6. dam dumu-bi šag-ba mi-ni-in-dîg-ga-âm
6. Wife and children within her he slew.

7. uru-bi uru-šub-ba im-ma-ni-in-tu-ra-âm
7. Their city a subjected city he caused to become.\textsuperscript{77}

8. mu-un-ga-bi nî-e be-in-ne-ra-âm\textsuperscript{78}
8. Its property he himself took as plunder.

\textsuperscript{74} mûśli ù urra, IV R. 5a 65; CT. 16, 20, 68.
\textsuperscript{75} Text A-AŠ.
\textsuperscript{76} Sign AL. šîtim, šîdim = idînu is usually written with the sign GIM, POEBEL\{FNS, PBS. V 117, 14 f. amelu GIM = idînu, passim in Neo-Babylonian contracts.
\textsuperscript{77} Literally, “caused to enter.”
\textsuperscript{78} munga with ra, to carry away property as booty, see SBH. No. 32 Rev. 21 and BL. No. 51. The comparison with line 11 suggests, however, another interpretation, immer-e be-in-ne-ra-âm, “the storm-wind carried away.”
9. Their city which was he has caused to become a city which is not.

10. *dim-ma-bi gīr ib-ta-an-kúr-ra-ám*
10. Its works of art he placed a hostile foot upon.

11. *túg-bi in-sūg⁸⁰-ám lil-e be-in-sīg-ám*
11. Its garments⁸¹ he seized away, the winds tore them in shreds.

12. *ú-kaš-a-bi ib-ta-an-kar-ra-ám*
12. Its food and drink he pilfered.

13. *ga-zu-bi ... mi-ni-ib-tīl-la-ám*
13. Their infants(?) ... he caused to perish.

14. *é-e kūr ág-rig⁸² ... be-ib-agā-a*
14. The temple a stranger plundered.

15. *a-še-ir-gīg im-me er be-ib-lu-lu*
15. Bitter sighing I utter, tears I pour out.

16. *balag-di galu i-lu ba-ab-bi-ám*
16. Oh sing to the lyre, he that speaks the songs of wailing.

17. *šag nu-zí-ba-bi mu-un-na-ni-ib-gī-gī*
17. Their hearts which are not glad it will pacify.

18. *ù-mu-un-bi me-bi ba-ra-an-è-a-āš⁸³*
18. The decrees of their lord they have glorified.

⁷⁹ In lines 7 and 9 the verb *tur* is employed in the sense of “to cause an event to enter,” to bring about the entrance of a condition or state of affairs.

⁸⁰ Br. 11208.

⁸¹ The passage refers to the priests’ robes and garments of the temple service. See also SBP. 4, 9.

⁸² Variant of *nam-rig-aga* = *šalālu*.

⁸³ See Obv. II 23.
19. á-bi nu-mu-un-tag-ga-ám li-bi nu-tar-ra-ám
19. He concerns himself not with their oracles; he cares not for their future.

20. ... ki-šub-gú 3-kam-ma-ám
20. A melody with prostrations. Third section.

21. me-gal-gal-la-ni a-gim ba-ra-an-ēš
21. His great decrees thus he has ordered.

22. á-bi la-ba-an-tag-ga-ám li-bi nu-tar-ra-ám
22. He has concerned himself not with their oracles; he cared not for their future.

23. ... giš-gi-gál-bi-im
23. This is its antiphon.

24. mu-lu sîr-ra\textsuperscript{85} na-ām-tar-gîg-ga-mu-uš\textsuperscript{86}
24. He of melodious song the sorrowful fate weeps for.

25. me ib-ši-en\textsuperscript{87}-ne-en er im-ši-šeš-šeš-en
25. Sound of mourning he causes to arise; lamentation he utters.

26. á-še balag-di sîr-zu- ne
26. Now oh sing to the lyre! They that know the melodies

\textsuperscript{84} Enlil.
\textsuperscript{85} Rendered ša širḥî, BL. 95, 19. On this title for a psalmist, see BL. XXIV.
\textsuperscript{86} uš has evidently some meaning similar to the one given in the translation but it has not yet been found in this sense in any other passage. We have here the variant of ūš, eš = bakū with vowel u. See Sum. Gr. 213 and 222.
\textsuperscript{87} DUL-DU. The sign DUL is erroneously written REC. 236. In the text change si to ši.
27. ḤAR-dúr-ra-mu ma-ar ba-bi-ne-ám
27. My ... shall speak for me.

28. i-dé-šú kuš-a im-ma-sig⁸⁸ -ga-mu
28. Now I am filled with sighing.

29. galu⁸⁹ -bi er-ra ma-an-mà-mà-ne-àm
29. Her population offer prayers to me.

30. á-še šag-zu⁹⁰-mu né-táb-táb-ba-mu
30. Now my intercession, my pleading(?),

31. á-še dúr-ra-bi ma-ar galu mu-da-an-zu-ám
31. Now mightily the population unite with me in making known.

32. a-rá gig-ga šag-sir-ra-mu
32. Upon ways of pain my mercy⁹¹

33. ū-a tūr-ra-mu er-ra ma-an-tuk-ám
33. Oh woe! my children weep for.

34. ēš é-dū-a ki-dúr-a-ne-ne
34. In the house, the well builded temple, in their dwelling,

35. nar-e-ēš ba-ab-gar-ra ní-tuk ba-ab-tur-ra-ám
35. Sound like one chanting is raised and praise is diminished.

36. galu erím-eka na-ām-mu ib-tíl-la
36. The foe has caused my land to perish.

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⁸⁸ Br. 3739.
⁸⁹ Here treated as plural.
⁹⁰ The tablet has SU. For šag-zu synonym of tešlitu, see IV R. 21b Rev. 5.
⁹¹ libbu rûku; see ZIMMERN{FNS, KL. No. 8 I 3 and IV 28.
37. *er-ra ma-pad\(^{92}\) (?)*ma-an-mà-mà-ne-ám
37. They beseech....

38. šag ág-gíg-ga ib-sîg-mu ad-bi-šú *PI-gâ\(^{93}\)-bi*
    dé-ib-šed-dé-ne-ám
38. My heart which is filled with misery by their wailing ... may
    they calm.

39. *er-bi ugu\(^{94}\)-mà mu-un-mà-mà-dam*
39. Their weeping is made unto me.

40. *E+SAL\(^{95}\) šag-izi-du ma-ar ma-[an-tuk-tuk-e-ne-ám]\(^{96}\)*
40. In the mother goddess' sanctuary prayer to me they offer.

41. *d. Mu-ul-lil....*
41. Enlil....

   (About twelve lines broken away.)\(^{97}\)

   REVERSE II

1. ....
1. ....

2. ....
2. ....

3. ....
3. ....

\(^{92}\) The sign like many others on this tablet is imperfectly made. *ma-pad?* or
    *ma-šig?* The meaning is obscure.

\(^{93}\) Text uncertain. Perhaps *PI-SI-gà-bi*.

\(^{94}\) Written *A-KA*. An unpublished Berlin syllabar gives *A-KA (uga) = muḫḫu*.

\(^{95}\) Br. 5515. For this sign with value *maštaku*, see DELITZSCH\(\{FNS, H. W.,
    sub voce\} and BA., V 620, 20. The Sumerian value is *ama*, Chicago Syllabar,
    241 in AJSL. 33, 182.

\(^{96}\) Restored from an unpublished text in Constantinople, Ni. 721.

\(^{97}\) Section 4 ended somewhere in this break.
4. [ ... mu-ra-ab-]dúg mu- na-ab
4. ....

5. ... ūg-ga-gim
5. ....

6. [ ... m]u-ra-ab-dúg mu-na-ab
   98
6.

7. ... aga- ... a- ... mu
7.

8. ... mu- ... na- ... ab
8.

9. [...]ma-a[r ... za]l-la
9.

10. ... ûb-dû-e KA-mu-na- ab
   10.

11. ... ḡar-ra-ge-eš ... šag-izi-du
   11.

12. ... arruš 99 ma-ra-tuk-tuk 100
   12. Have mercy upon me.

13. šag-zu šag-sīg ib-ta-ba-e šag-laḡ ma-ra-an-gar-ra-me
   (sic!) 101
   13. Thy heart whose portion has been affliction become for me a glad heart.

---

98 Probably a refrain.
99 For the reading, see AJSL. 33, 182, 240.
100 See BL. 128, 21.
101 Read A-AN, i. e., ám.
14. sag-zuzi-zî-î$^{102}$ giš-šub-ba-za ul-šū$^{103}$ ma-ra-an-mà-mà
14. Thy head which is held aloof turn unto me to glorify thy portion.

15. ág-kúr-ri za-ar$^{104}$ i-ri-ib-agae šu-bi dé-ib-gí-gí$^{105}$
15. The hostile deeds which he did unto thee be returned unto his hand.

16. uru-ki-a šu-bar-ri nu-zu-a mur-ri$^{106}$ dé-ib-síg-gi
16. In the city which knew not forgiveness let there be given the cry of multitudes.

17. ... ki-šub gú 5-kam-ma-âm
17. A melody of prostrations. Fifth section.

18. à-še ù-mu-un-zu gú-šub-ba kúr me-e-ši-in-ra-âm
18. Now thy lord anger upon the foe will direct.

19. arruš$^{107}$ ma-ra-an-tuk-âm na-âm-zu in-tar-ra-âm
19. He will have mercy and will decree thy fate.

20. síg-zu a-še-ir ib-ta-an-ê-a ib-si be-in-dúg-ga-âm
20. Unto thy brick walls where lamentation arose he will command “it is enough.”

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102 Cf. sag-bi zi-zi, ZIMMERN{FNS, K.L. 199 I 36.
103 Cf. LANG.{FNS Sumerian Liturgical Texts 154, 16.
104 AR is written Št+ḪU!
105 The second sign gí is only partially made by the scribe.
106 The analysis of the text and the meaning are difficult. Perhaps a should be taken with the following sign a-ḪAR-ri, an unknown ideogram. mur-ri is here taken for rigmu.
107 See line 12 above.
21. Thy happy soul he will cause to return for me.

22. d. Nin-urašā maškim kalag-ga sag-zu be-in-tuk-ám²¹⁰
22. Ninurash the valiant guardsman will sustain thy head.

23. dun-ú-a-ni ... giš-ib-ši-in-gub-ba-ám²¹¹
23. His pastor¹¹¹ he will establish over (the city).

24. é-kur kalag-kalag dū-dū-ù-dam á-mu-un²¹² ba-an-ag-ám
24. Ekur like (a temple) which has been tenderly built he will make....

25. ág-dú-bi ki-bi be-in-gí-ám
25. Its beauty he will restore to its place.

26, 27. gi-gûn-na-bi²¹³ ki-gí-gí-bi ud-gim kar-kar-bi²¹⁴
26, 27. That its great dark chamber be restored to its place, that it shine like day

28. suĝ²¹⁵-ba-la-túm-túm-mu in-na-an-dûg-ga-ám
28. Unceasingly he commands.

29. garza kûr-ri ib- sûg²¹⁶- ám
29. The ordinances the stranger has placed in confusion.

¹⁰ Sic! Demonstrative pronoun. See Sum. Gr. § 163.
¹⁰⁹ Here we have the first occurrence of the original expression for kullu ša rēši; cf. BR. {FNS 11244.
¹¹⁰ Cf. SBP. 330, 10.
¹¹¹ The epithet refers to Išme-Dagan.
¹¹² This word is obscure and unknown.
¹¹³ On gīgunna, part of the stage tower, see VAB. IV 237 n. 2; BL. 38, 14.
¹¹⁴ Cf. SBP. 328, 5.
¹¹⁵ Written Br. 3046. See Br. 3035.
¹¹⁶ Br. 11208.
30. **me**\(^{117}\) *ib-bir-a-bi ki-bi-šú in-gar-ra-ám*
   30. The ritual utensils which have been scattered he will restore to their place.

31. *šu-luḫ erím*\(^{118}\) *-e šu-be-in-lá-a-ba*
   31. The rituals of hand-washing which the wicked caused to lapse into disuse.\(^{119}\)

32. *azag-gi ... el-e- ... bi*
   32. To cause to be holy and pure

33. *uru-azag nam-šub-da-ni in-na-an-dúg-ga-ám*
   33. In the holy city which has been consecrated he commands.

34. *[^d:] Iš-me-\(^{d}\) Da-gan sib kenag-gà-ni-ir*\(^{120}\)
   34. For Ishme-Dagan his beloved shepherd

35. ... *bi(?) gú ul-šár-šár-ri-da*
   35. ... to cause rejoicing

36. *in-na-an-dúg-ga-ám*
   36. ... he commands.

37. ... *azag nam-tar-ri-da-ni*
   37. The holy ... whose fate has been decreed,

38. ... *-ra-ám*
   38. ...

---

\(^{117}\) *me* = *parsu*, refers primarily to the rubrics of the rituals, the ritualistic directions, but here the reference is clearly to the utensils employed in the rituals.

\(^{118}\) *NE-RU.*

\(^{119}\) *lal, lá-a* = *šuflammumu*, see SBP. 66, 20.

\(^{120}\) *ir* is uncertain. The sign may be either *dù* or *ni.*
39. ... *DU-ra-ám*

39. ...

(About twelve lines broken away, in case this section continued to the end of the tablet.)
Liturgy of Ishme-Dagan. 11005 (No. 2)

Col. II.

... ... 

3. $d$. En-lil lugal dingir-ri-e-ne-ge
3. Enlil king of the gods

4. sig igi-nim-ma nam-en-bi ḡa-ma-an-sīg
4. In the South and North$^{121}$ may give lordship over them unto me.

5. dúg-dúg-ga $d$. Nu-nam-nir-ra-ta
5. By the commands of Nunamnir,

6. ka-ta-è-a $d$. En-lil-lá-ta
6. By the utterance of Enlil,

7. An-ni enim-zid-démà-a-ar ḡa-ma-an-de
7. May Anu speak for me an order of confidence.

8. šibir-šibir šu-mu ḣe-ma-sīg
8. Scepters may he give unto my hand.

$^{121}$ Literally, “Below and above.”
9. \(d\). \textit{Uraša-e dû-azag-ga}\(^{122}\)-ni-a sal-zîd ţa-ma-ni-dûغ
9. May Uraša bestow upon me faithful care in his holy throne room.

10. \(d\). \textit{Nin-lil-li šag lûg-lûg-ga-ni}\(^{123}\)
10. Ninlil whose heart is pure,

11. \textit{bara-mağ ud-sud-du gu-KU-MAL}\(^{124}\)
11. She that in the far-famed chapel assures length of days,

12. \textit{giš-šub-ba-mà bal-bi šág-gi-da}
12. She that renders good my portion exceedingly,

13. \textit{kuš}\(^{125}\)-\(d\). \textit{En-lil-lá ka-dug-gi-mà}
13. She who unto Enlil spoke assuringly for me good words,

14. \textit{é-kur-ri ud-šu-uš sag-uš-mà}
14. She who daily protects Ekur for me,\(^{126}\)

15. \textit{ki-úr ki-gal-e}\(^{127}\) nam ţu-ţa-ma-ni-tar
15. May render me my fate in Kenur the vast place.

---

\(^{122}\) Probably a variant of \(dû-azag\). As the phrase is written \(dug-azag-ga\) might mean “holy knees,” \textit{birku ellitu}, but that is not probable. A parallel passage occurs in the liturgy to Dungi, BE. 31, 12, 8, where my interpretation is to be corrected. For \(dû, \ dû\), rendered into Semitic by the loan-word \(dû\), with the sense “high altar, pedestal of a statue, altar or throne room” see AJSL. 32, 107.


\(^{124}\) This phrase should have a meaning similar to “speak words of peace,” “assure, comfort.” The expression occurs also in Gudea, Cyl. A 7, 5, Ningirsu, son of Enlil \(gû \ za-ra ma-ra-ţun-gâ-e\), “will speak to thee words of peace.”

\(^{125}\) \textit{kuš}, preposition = \textit{eli}, is derived from \textit{kuš} = \textit{zumru}, “body,” literally “at the body.”

\(^{126}\) In view of the parallel passages where kings are called the \textit{sag-uš} of temples and cities (i. e. the \textit{mukînu} or \textit{mukîl rêš}) it seems necessary to render \textit{é-kur-ri} as the object of \textit{sag-uš}. See SAK. 197 below c 5; BE. 29 No. 1 IV 6; PBS. V No. 73. A rendering, “She who raiseth me up daily in Ekur” is possible.

\(^{127}\) Cf. SBP. 52, 5; BL. p. 138.
16. *En-ki en-gal erida-(ki)-ga-ge*
16. May Enki the great lord of Eridu

17. *ganun zid-maḡ sag-mà ḡa-ma-ni-in-uš(?)*
17. Sustain(?) my head in the ritual chamber, the faithful, the far-famed.

**REVERSE I**

5. *ki-ūr gal-la li-bi tar-ri-ge*
5. Of the great Kenur its care....

6. Of Enlil his oracle be proclaimed.

7. *dúg-dúg-ga a-a d. En-lil-lá-šú*
7. Unto the words of father Enlil—

8. *Iš-me- d. Da-gan me-en gú-mu ḫe-in-ši-ri*
8. Ishme-Dagan am I—verily my neck I will turn.

9. To the utterance of my king may I lend my\textsuperscript{129} ears.

10. *ki-en-gi-ra nig-sí-sá ḫe-ni-in- gar*
10. In Sumer justice may I institute.

11. *Nibru-(ki) an-gim gú ḫe-im-mí-uš*
11. Nippur may I exalt like heaven.

12. *é-kur-ra me-bi ḫu-mu-un-ūr-ūr*
12. Of Ekur its decrees I will deliver.

13. *giš(?)-ḡar(?) ù-a-ba li-be-[in-tar]*
13. Of the plans(?) unto their care may I give heed.

\textsuperscript{128} Sic! third person.
\textsuperscript{129} Text “his.”
14. **garza**\(^{130}\) *ki-ta šub-ba-bi ki-bi ĝe-[mu-un-gí]*

14. The sacred relics which have fallen from their places may I restore to their places.

15. \(^{d}\) *En-lil-lá me ḫal-ḫalag-[ni]*

15. Of Enlil his precious decrees—

16. \(^{d}\) *Iš-me-\(^{d}\)Da-gan me-en....*

16. I am Ishme-Dagan—I will....

17. \(^{d}\) *Nin-lil-lá....*

17. Of Ninlil her ... I will....

---

\(^{130}\) Or read *billudu*. This passage proves that *garza* and *billudu* really do have a meaning, sanctuary, cult object or something synonymous. See *billudû* in VAB. IV Index. The meaning, sanctuary, has been suggested for the Semitic *parṣu* and this must be taken into consideration.
Liturgical Hymn to Innini. 7847
(No. 3 and duplicate No. 4)

COL. I

1. nin me-dug-ga babbar dalla-è-a
1. Oh lady of the good decrees, that risest splendidly like the sun.

2. sai-zid me-lam gùr-ru kenag d. Uraša-a
2. Faithful woman, bearing a sheen of terrible splendor, beloved of Urashâ,

3. nu-gig an-na nin(?) sîr-gal-gal-la
3. Heavenly virgin, queen(?)\textsuperscript{132} of the great songs,

4. aga-zi-dé ... nam-en-na tum-ma
4. Who puttest on a faithful crown, who hast been created fit for rulership,

5. me-imin-bi šu-sá-dúg-ga
5. Whose hand attaineth the seven decrees,

6. nin-mu me-gal-gal-la sag-sîr-bi za-e me-en
6. My queen, of the great decrees their directress\textsuperscript{133} art thou.

\textsuperscript{131} Var. šar-ra.

\textsuperscript{132} Var. is certainly not nin.

\textsuperscript{133} For sag-sîr, see also ASKT. 96, 25; K. L., 199, 15; 199 Col. III 51; CT. 24, 15, 79.
7. me-mu$^{134}$-ila me šu-zu-šú mu-e-lal
7. The decrees thou bearest; the decrees thou holdest in thy hand.

8. me-mu$^{135}$-kin me gab-zu be-tab
8. The decrees thou directest; the decrees thou claspest to thy breast(?)

9. ušumgal-gim kur-ra sub ba-e-sīg
9. Like a champion thou subduest the foreign lands.

10. $^d$Immer-gim ki tù-gí-a$^{136}$ $^d$Ašnan la-ba-ši-gál
10. Like the storm-god in the place of the ... curse the grain-goddess thou leavest not.

11. a-ma-ru kur-bi-ta è-de
11. A whirlwind upon their lands thou sendest.

12. sag-kal-an-ki-a dingir-ri-bi$^{137}$ me-en
12. Oh leader of heaven and earth their divinity thou art.

13. ne-ne-ne-ra kalam-ma a-an-mal
13. For them thou didst create the Land (of Sumer).

14. dingiri-ir$^{138}$ me-sīg-gà$^{139}$ nin-ur-ra-ū-a$^{140}$
14. That givest orders unto the gods(?), queen that guidest the universe.

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$^{134}$ Var. mu-e.
$^{135}$ Same as previous footnote.
$^{136}$ Cf. Ni. 4581 Obv. 8 in PBS. X pt. 2, where it is connected with $^d$Immer.
$^{137}$ Var. KA-gí-a!
$^{139}$ Var. ni. Sic!
$^{140}$ Var. ma.
$^d$ Var. $\textit{mimat ki ššati}$.
15. enim-azag-an-na-ta enim dúg-dúg
15. That utterest command by the holy order of Anu.

16. garza-gal-gal-la gar zu a-ba mu- ... un- ... zu
16. The great decisions who (but thee) knoweth to teach?

17. kur-gul-gul ud-de-da ba-e-síg
17. Thou that shatterest the mountains, by a spirit of wrath thou art filled.

18. kenag \textsuperscript{d} En-lil-lá kalam-ma im-mi-ni-ri
18. Beloved of Enlil, thou hast founded the Land.

19. á-aga \textsuperscript{d} Nin-lil ba-gub-bi me-en
19. Thou art she that hast effected the mandate of Ninlil.

20. nin-mu za-pa-ág-zu-šú kur ni-gam-gam-e
20. My lady, at thy cry the lands quake.

21. ní-me-lam-ra\textsuperscript{141}-zu-da nam-lù-gäl-lu
21. At the fear of thy splendor let mankind

22. nig-me-gar gîr-bi û-mu-ri-gub
22. With shouting await thee.

23. me-te me-\textsuperscript{142}-bi šu-ba-e-ri-ti
23. Fittingly they have received their terrible decrees from thee.

24. i-lu er-ra-zu gál-la-ra-ab-šéš(?)
24. Thy lamentations and mournings let them wail for thee.

25. é-a nir-gal-gal-la sîl-ba mu-ri-du
25. Unto the temple the chief singers shall walk the streets for thee(??).

\textsuperscript{141} Sic! Prepositions \textit{ra} and \textit{da} in the same phrase!
\textsuperscript{142} Text \textit{gîr}!
26. *igi-mé-ta gar ma-ra-ta-si-ig*\(^{143}\)
26. From before the face of battle they hasten unto thee.

27. *nin-mu á-ní-za enim-enim-ni-dú-g-e*
27. My lady, of thy fury they speak.

28. *ud-ul-ul-gim ni-dú-dú-ne*
28. The spirit\(^{144}\) like an onrushing storm rushed over them.

29. *ud ka-ra-ta uku im-da-ab-ra-ra*
29. The spirit with a loud cry annihilated the people.

30. \(^{d}\) *Immer-da tù-mu-da-an-gí-gí-in*
30. By the storm god they were ... accursed.

31. By the storm winds they were brought to woe.

32. *gîr-za sil kuš-ù i-ni- si*
32. Thy foot hastens restless in the street.

33. *balag a-nir-da i-lu mu-un-da-ab-bi*
33. Upon the lyre of weeping they utter lamentation.

34. *nin-mu \(^{d}\) A-nun-na dingir-gal-gal-e-ne*
34. Oh my lady, the Anunnaki, the great gods,

35. *su-din-(ğu)-dal-a-gim*\(^{145}\) *dul-dé mu-e-şî-ba-ra-aş*
35. Like a flying *sudin*-bird from the crannies hasten unto thee.

\(^{144}\) In liturgies usually translated by “the Word.”
\(^{145}\) Cf. SBP. 6, 16.
36. *igi-gīr-a-za-la*[^146]-*ba-lag-gi-eš-a*[^147]
36. When before thy feet they run,

37. *sag-ki gīr-a-za sag-nu-mu-un-ne-gà-gà*[^148]
37. Unto the presence of thy feet they attain not.

38. Šag-ūb-ba-za ba-a ni-te-en-[te-en]
38. Thine angry heart who shall pacify?

39. Šag-ğul-la-za te-[en-te-en-na-ám]
39. Thine evilly disposed heart let become calm.

40. nin ǧar-ni šág nin[..., -ni- ...]
40. Oh lady, whose soul is magnanimous; oh lady [whose ... is ...

41. *ib-ba nu-te-en-[te-en....]*
41. Whose wrath is unpacified....

42. *nin-kur-ra-dirig-ga*....
42. Lady that stormeth over the mountains....

43. ǧar[^149]-*sag ki-za ba*....
43. The mountains (?) thy place (?)....

44. *ká-gal-a*
44. The great gate....
COL. II

1. ǧalba\textsuperscript{150}-ba nu....
1. Its frost....

2. ki kuš lu-úb....
2.

3. ka-sîr-la(?)	extsuperscript{151}....
3.

4. nir-da-ni-bî\textsuperscript{152}....
4. Their afflictions....

5. uru tuš dinig-di-bî mer-i-in-si-[si]
5. Their city, an arid habitation, the whirlwinds have filled.

6. ƙal-šag-gan-bi ... -šú ma-ra-ab-mú-[mú]
6. Their ... workmen in ... supplicate thee.

7. uru-zagin-ra li-be-in-dúg-ga\textsuperscript{153}
7. For the brilliant city they mourn in song.

\textsuperscript{146} For ra. Read za-la for lal-la?

\textsuperscript{147} Note the overhanging vowel \textit{a} denoting a dependent phrase without a relative introductory adverb, and see also \textit{Sum. Gr.} page 163, examples cited bé-in-da-ra-dú-a, etc.

\textsuperscript{148} The plural of this verb has been indicated by doubling the root, a case of analogy, being influenced by the similar plural formation of nouns. See \textit{Sum. Gr.} § 124. An example of the same kind is sag-nu-mu-un-da-ab-gà-gà = ul i-ir-ru-šu, “they approached it not,” K. 8531, 6 in HROZNY\{FNS, Ninrag, p. 8.

\textsuperscript{149} Text \textit{ub!} Read \textit{ub sag-ki-za} = tupki pani-ki(??).

\textsuperscript{150} For the form, see PBS. V 102 IV 3.

\textsuperscript{151} If \textit{la} be correct, then the reading is ka-sîl-la.

\textsuperscript{152} Cf. nir-da-an, K. 45, 6, and nir-da, Gudea, Cyl. A 12, 26 with 18, 3 where nig-erim = nir-da.

\textsuperscript{153} For \textit{i}-lu-dúg = šarāḫu.
8. a-a uku-za li-be-in-eš-a-a
8. The father thy creator sends forth cries of distress for it.$^\text{154}$

9. ka-azag-zu dé-in-dúg-dúg gír-za ĝe-ib-gí
9. May thy holy mouth speak the command and thy feet return.

10. ša-ab-bi-ta ĝuš ĝe-ib-ta-an-zí-ni
10. From her midst mayest thou cast the cruel one.

11. sal-bi dam-a-ni-ta šág-ga-na-áš an$^\text{155}$-da- ab-bi
11. Let a woman with her husband speak kindly.

12. gíg-ù-na-la$^\text{156}$ na-an-ba-ni-ib-gí-gí
12. During the nights forever let her return unto him.

13. nig-azag šág-ga-na nam-mu-da-an-bur-ri
13. That which is pure in her heart may she disclose.

14. Fervid intercession unto the great son, Sin,

15. nin dingir-ra dirig-ga$^\text{157}$ a-ba ki-za ba-an-tum
15. Oh lady surpassing the gods who beside thee brings?

16. me-zi-de nin-gal nin-e-ne
16. Establisher of decrees, oh great lady, their lady,

17. uru-azag-ta ē-a ama-uku-ni-ir dirig-ga$^\text{158}$
17. Thou that risest from the holy city, thou that surpassest his$^\text{159}$ child-bearing mother,
18. *gal-zu igi-gál nin kur-kur-ra*
18. Intelligent and wise, oh queen of the lands,

19. *zi-gál kalama-zu-a sir-azag-zu ga-a-an-dúg*
19. Oh breath of life of thy Land, I will recite thy holy songs.

20. *dingir zi-me-a tum-ma ki-bi dúg- -ga-bi....*
20. Divinity who has been made agreeable unto the fury of battle, whose words unto their place....

21. Thou of the unsearchable heart, who purgest faithfully, I will relate thy decrees.

22. *mi-ib-azag-gà Ḟu-mu-e-ši-in-tu-ri*
22. The holy mi-ib weapon verily thou causest to enter upon (the foe).

23. *en me-en en- ... -ul-an-na me-en*
23. “A ruler am I, a ruler ... of heaven am I.\footnote{\textsuperscript{160}}”

24. *gi-ma-sá-ab ni-gùr-ru kešda-bi-dúg*
24. The reed censer I bear and I arrange the ritual(?).

\textsuperscript{154} a-a = ṇ-a = ašū. CT. 15, 11, 7; K. L. 3b 28. Cf. also the N. Pr. \textsuperscript{d}Gišbar-\=a = \textsuperscript{d}Gišbar-ē. “The fire-god causes to come forth.”
\textsuperscript{155} So the text for šág-ga-āš na-an-da-ab-bi.
\textsuperscript{156} See above, line 36.
\textsuperscript{157} For the construction dirig with ra, see lù-ne-ir dirig = eli annim rabi, POEBEL\{FNS, PBS V 152 32.
\textsuperscript{158} See previous footnote.
\textsuperscript{159} Refers to Sin.
\textsuperscript{160} Here begins abruptly a passage spoken by the goddess herself. This is not unusual in liturgical texts.
25. *ki-sīg-ga be-in-gar mà-e nu-mu-un-ne -ti-li*
25. At the parentalia I place it; and these things I cease not to do.

26. *ud-de ba-nim ud-eš da(?)-bīl*
26. By day I ... and daily renew

27. *giš-gig ud-de ba-nim? -da im-mi-dù*
27. By night and day I ... and in ... am clothed(?)\textsuperscript{161}

28. *KA-lál-mu šu-? a-ba-ab-tum*
28. My ... of honey ... I bring.

29. *ninda-mur-šág-šág-mu da-ta ba-e-de-gí*
29. By my pious offerings of baked cakes thou wilt be pacified.

30. *nam-mu\textsuperscript{d} En-lil lugal an-ki*
30. Something Enlil lord of heaven and earth

31. *an-ra enim-mu-na-ab an-e ĝa-ba-duğ-e*
31. To Anu spoke as a command and verily Heaven is opened.

32. *a-da-lam an-ra enim-mu-na-ab an-e mu-e-tūb*
32. Now unto Anu he has spoken the command and thou causest Heaven to shudder.

33. *nam-lugal-an-ni sal-e ba-ab-kár-ri-en*
33. The royal power of Anu thou a woman hast seized.

\textsuperscript{161} The sign is *dù*, not *dul.*
Psalm to Enlil Containing a Long Intercession by the Mother Goddess. 15204 (No. 5)

This liturgical psalm in one melody adds one more document of this kind to the classical Sumerian corpus of old short musical services on which the later complex liturgies were based.\(^{162}\) The title, árabu-(ğu) árabu-(ğu) múzu kúrra munmállašu záe alménna, arranged in seven dactyls, does not appear in the catalogue of old songs given in the Assyrian list, IV Raw. 53 Col. III. Since the greater part of the psalm consists in an address of the mother goddess to Enlil on behalf of Nippur, the composition is defined as an adoration of “my mother,”\(^ {163}\) an epithet applied to Innini by the singers in most liturgies. The psalm begins with twelve lines sung by the choir and addressed to Enlil. They then in lines 13-15 introduce Innini whom they represent in discourse before Enlil in lines 16-47. This part of the song service contains refrains characteristic of public worship. Theologically the text illustrates one of the most profound principles of Sumerian religion, the sympathy and concern of the virgin mother for mankind.\(^ {164}\) The great daily services of the standard prayer books represent her as a mater dolorosa and she with Tammuz shares the vicissitudes of mortal life. Our text is unique and noteworthy for one salient fact. It illustrates the scenes so common on Babylonian seals, where the

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\(^{162}\) For a discussion of these early Sumerian single song services, see the writer’s *Babylonian Liturgies*, pp. XXXVII ff.

\(^{163}\) See also line 13.

\(^{164}\) See *Tammuz and Ishtar*, p. 111.
mother goddess stands in intercession before the god, with one or both hands raised in supplication and the left foot advanced as though about to set it on the paved approach to the throne of the deity.

1. arâ-bu-(ğu) arâ-bu-(ğu) mu-zu kur-ra mu-un-ma-al-la-šú

1. Oh bird arabu, arabu, SBH. 104, 35.

2. za-e al-me-en-na


3. Oh Enlil, arabu-bird, thou art he whose name is proclaimed in the world.

4. za-e al-me-en-na


5. Enlil of unsearchable heart, of faithful word.

6. gú ki-ma-al e-ne-em di-di

6. He that bends the neck, that speaks the word.

7. mu-zu kur-ra mu-un-ma-al-la-šú za-e al-me-en-na

7. Thou art he whose name is proclaimed in the world.

8. mu-zu kur-ra mu-un-ma-al-la-šú

8. At thy name which is proclaimed in the world,

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165 The Sumerian arâ-bu (UD-DU-BU) is rendered into Semitic by the loan-word arabû, called iṣṣur mēḫu, bird of the storm, ZA. VI 244, 48. In CT. XII 7a 2 UD-DU (ara) = namru, fierce, raging, where the entry is followed by UD-DU (ara) = ša UD-DU-bu (ğu), hence in any case a bird of prey. Were it not for the reference to this bird in the omen text, BOISSIER{FNS, DA 67, 18, one might conclude that the bird is mythical. For the reading arabû, see also REISNER{FNS

166 = kadādu ša kišadi, see SBP. 110, 22, “bend the neck,” i. e., “grant favor.”

167 Cf. V Raw. 39a 33.
9. dūg-ga-zu kur-ra ám-da-ma-al-la-šú  
9. At thy discourse which is proclaimed in the world,

10. tağ-a-zu kur-ra ám-da-ma-al-la-šú  
10. At thy aid which is wrought in the world,

11. uru-me-a\(^{168}\) an ní-bi nam-dúb ki ní-bi nam- sīg  
11. In my city heaven trembles of itself, earth quakes of itself.\(^{169}\)

12. nibru-(ki)-a an ní-bi nam-dúb ki ní-bi nam- sīg  
12. In Nippur the heaven trembles of itself, earth quakes of itself.

13. ama mu-gíg-gi ama nu-bar-ra ama mu ni-mi-ni-in-gí-gí  
13. The mother virgin, the mother courtesan, my mother began discourse.

14. \(\ldots\)e ga-ša-an urú-bar-ra-ra\(^{170}\)  
14. She the divine ..., queen of the villages,

15. ... ni-mi-ni-in-gí- ... gí  
15. ... discoursed.

16. ... ku-a-zu- ... dé  
16. When in ... thou dwellest,

17. ... -la ku-gar-ra\(^{171}\)-zu-dé  
17. When in ... thou makest thy abode,

\(^{168}\) Cf. dagan-me-a = ina puḫḫi-ni, RA. XI 144, 8.

\(^{169}\) Cf. SBP. 45, 13; 79, 13; 98, 44, etc.

\(^{170}\) For this method of forming the plural see Sumerian Grammar, § 124. For uru-bar = kapru, see MEISSNER\{FNS, SAI. 543. Note also umun urú-bar, SBH. 22, 57 = 19, 56 and K. 69 Obv. 20. title of Nergal as lord of the city of the dead.

\(^{171}\) Cf. Historical and Religious Texts, p. 34, 6.
18. \([dNin-lil-da?]\)\textsuperscript{172} ga-ša-an keš-(ki)-a-ge  
18. With Ninlil (?) queen of Keš  

19. ... ġen mu-e-da-ab-tar-ri  
19. ... thou decreest.  

...\textsuperscript{173}  

20. ... ge me-ri-mu-šú\textsuperscript{174} nu-GÁ-e  
20. [As I was ...] my foot I lifted not.\textsuperscript{175}  

21. [a-a-mu lu-]lu-mu-ù\textsuperscript{176} su-din-ĝu ab-ba-ge  
21. To my father, my benefactor, as a sudin-bird of the sea,\textsuperscript{177}  

22. me-ri-mu-šú nu-GA-e  
22. My foot I lifted not.  

23. \(d\)Mu-ul-lil-]-e šag-sud-da  
23. [To Enlil of] unsearchable heart,  

24. [ù-mu-un e-ne]-em zi-da  
24. [Lord] of faithful word,  

25. [gú ki-ma-al e-]ne-em di-di  
25. That bends the neck, that speaks the word,

\textsuperscript{172} For Ninlil as queen of Keš, see also ZIMMERN\{FNS, KL. 23 3; SBP. 23 note 17.  
At Keš she was identified with the unmarried and earlier deity Ninharsag.  
\textsuperscript{173} The line drawn across the tablet intersects the address of Innini and, if not for some unknown musical purpose, must be regarded as an error.  
\textsuperscript{174} For the construction, see \textit{Sumerian Grammar}, § 91.  
\textsuperscript{175} GA = našû, variant of ga (ILA) = našû. The figure of lifting the foot and raising the hand (line 30) to Enlil refers to the attitude of adoration assumed by the mother goddess as she stands before one of the gods and intercedes for mankind. She is frequently depicted on seals in this attitude; see for example WARD\{FNS, \textit{Seal Cylinders of Western Asia}, 303a, 304, 308, etc.  
\textsuperscript{176} The suffixed pronoun \textit{mu} with affixed preposition \textit{ra}.  
\textsuperscript{177} Innini is compared to the \textit{sudin}-bird in SBP. 6, 16 also.
26. ... ge me-ri-mu-šú nu-GA-e
26. [As I was ...] my foot I lifted not.

27. [d.\textit{Mu-ul-lil ?]-e me-ri-mu-šú ú}\textsuperscript{178}-GA-e
27. [But unto Enlil] I would lift my foot.

28. ... -ra ga-ám-ši-rá
28. Unto ... verily I will go;

29. [me-ri]-mu-šú ga-mu-ni-ib-GA
29. My foot I will lift.

30. [a-a-mu]lu-lu-mu-ùr ga-ám-ši-rá
30. To my father, my benefactor, verily I will go;

31. me-ri-mu-šú ga-mu-ni-ib-GA
31. My foot I will lift.

32. d.\textit{Mu-ul-lil-ra šu-mu-šú ga-mu-ni-ib-GA}
32. Unto Enlil my hand I will raise;

33. me-ri-mu-šú ga-mu-ni-ib-GA
33. My foot I will lift.

34. me-e d.\textit{Mu-ul-lil-ra um-ma dé-til}
35. ... ū\textsuperscript{179}-mu-na-da-\textsuperscript{-}ab- dúg
34. I unto Enlil will say, “May the mother live.”

36. a-a-mu lu-lu-mu-ùr ab-ba dé-til
37. ... ū\textsuperscript{-}mu-na-da-ab- dúg
36. Unto my father, my benefactor, I will say, “May the father live.”

\textsuperscript{178} For the optative use of this vowel, see \textit{Sumerian Grammar}, § 217.
38. gù-gù gù-si-di ṭu-mu-na-ám-mar
38. Words which set aright all things I will say.

39. urú-me-a ama dumu dé-im-me
40. ... dumu ama dé-im-me
39. In my city may the mother hail her son, may the son hail his mother.\textsuperscript{180}

41. nibru-(ki)-a ama dumu-dé-im-me
41. In Nippur may the mother hail her son,

42. ... dumu ama dé-im-me
42. may the son hail his mother.

43. ùz\textsuperscript{181}-e síl-bi ḡe-ı̄m-ši-ib-še-gi-en
43. To ewe and her lamb may he be propitious.

44. e-ne-em\textsuperscript{4} Mu-ul-lil-lá UZ-dé\textsuperscript{182}, Kultlieder, 123 III 9, where
   it is followed by dé.
   máš-bi
45. ... ḡe-en-ši-ib-še-gi-en
44. May the word of Enlil be propitious to the she-goat and her
   kid.

46.\textsuperscript{4} Mu-ul-lil-ra uru-ní še-ib nibru-(ki)
46. For Enlil, his city, brick-walled

47. ki-bi ga-mu-na-ab-gí
47. Nippur, unto its place I will restore.”

\textsuperscript{180} For the idea, see also SBP. 292, 25-29.
\textsuperscript{181} For ŠÚRIM with value uz=labru, see THOMPSON\{FNS, Reports 103, 11
   and supply u-uz in CT. 12, 26a 22.
\textsuperscript{182} The sign for enzu certainly has a phonetic value ending in d; note NIKOLSKI
   NO. 262\{FNS, where the sign is followed by da and ZIMMERN\{FNS
48. *ní-na-teg ní-na-teg ama-mu ní-na teg*

48. She offers devotion, she offers devotion, my mother offers devotion.

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**Lamentation on the Pillage of Lagash by the Elamites. 2154 (No. 6)**

This neatly written but seriously damaged single column tablet carried when complete about fifty-five lines. In style the liturgical lamentation has a striking resemblance to the lamentation on the invasion of Sumer by the people of Gutium, published in the author's *Sumerian Liturgical Texts*, 120-124. The same refrain, “How long? oh my destroyed city and my destroyed temple, sadly I wail,” distinguishes both compositions. Other lines are common to both threnodies. The contents are similar to the lamentation on Lagash published in *Cuneiform Texts* of the British Museum, Vol. XV 22, of which ZIMMERN has published a variant VAT. 617 Rev. II 10-42, in his *Sumerische Kultleider*. A translation of the British Museum text will be found in the author's *Sumerian and Babylonian Psalms*, p. 284, an edition which can now be improved.

1. *a-a[...]*

1. Father [  

---

183 See lines 3, 23, 31 and 44 below and lines 5, 14, 21, 27 and 34 of the parallel text in the volume cited above.
2. ? dingir[...]
2. ...

3. a uru-gul-la é-[gul-la-mu gíg-ga-bi im-mi]
3. How long? oh my destroyed city, my destroyed temple, sadly
    I wail.\textsuperscript{184}

4. ud-ba enim ud-dam bi-[...]
4. At that time the word like a storm ...

5. enim \textsuperscript{d}. En-lil-lá [...]
5. The word of Enlil ...

6. \textsuperscript{d}. En-lil galu nam-tar [...]
6. Enlil who the fate of ... determined.

7. \textsuperscript{d}. En-lil-li nim-[...]
7. Enlil ...

8. \textsuperscript{d}. Mà-mà\textsuperscript{185} dumugu [...]
8. Mama the princely son ...

9. \textsuperscript{d}. Nin-mar-(ki)-ra-ge gú[...]
9. Ninmar ...

10. azag dāg-zagin \textsuperscript{giš}má-gal-gal-la bal-[...]
10. The holy one who lapis lazuli in great ships ...

11. nin nig-ga-šù igi-[...]-ti-la a azag pi-el ...
11. The queen ... humiliates ...
12. The queen ...

13. *ki lagaš-(ki) nim-ki šu-ni-a im-ma-ši-in-gí*
13. The land of Lagash he abandoned unto the hand of Elam.

14. *ud-bi-a nin-e ... ud-da-ni sá-nam-ga*¹⁸⁶-*mu-ni-ib-dúg*
14. At that time his wrathful word verily attained the queen.

15. His wrathful word attained unto the divine Bau even as a messenger.

16. Woe is me, the spirit of wrath into her hand he entrusted.

17. *ud uru gul-gul-e šu-ni-a im-ma-ši-in-gí*
17. The spirit of wrath that destroys the city into her hand he entrusted.

18. *ud é gul-gul-e šu-ni-a im-ma-ši-in-gí*
18. The spirit of wrath that destroys the temple into her hand he entrusted.

¹⁸⁴ This refrain occurs also in *Sumerian Liturgical Texts*, 121, 5; 122, 14, 17; 123, 21, 27, 34, where it characterizes a lamentation for various cities of Sumer destroyed by an invasion from Gutium. The translation given above is preferable to the interpretation accepted in my previous volume.

¹⁸⁵ Title of Sin in CT. 25, 42, 5. Note also that *dumugu* is a title of Sin, II Raw. 48, 33, and CT. 24, 30, 5.

19. [uru?] Dumu-zi-abzu-ge-ta ki nir-ša-ki-ba-ge im$^{187}$-ma ba-an-teg$^{188}$

19. In the city(?) of Tammuz of the sea, the place of wailing ... terror it caused.

20. ... nir-šag-(ki) uru nam-šibir-ka ni-šar-ḫar-ge izi-ba-ab-dúg

20. The city ... nirsag, city of ... with fire it consumed.

21. ... uru(?)-ni Nin-(ki)-a kur-ri ba-ab-gar$^{189}$

21. ... of her city Ninā it seized away to the mountains.

22. [Si]rar$^{190}$-(ki) di-ḫur kenag- gà-ni ǧul-gál-e ba-ab-šub

22. Sirar her beloved habitation an evil one has overthrown.

23. [a uru]-gul-la é-gul-la-mu gíg-ga-bi$^{191}$ im-me


24. Of the holy “Dark Chamber” the priestly rites are suspended.

25. [en]-bi gè-pàr-ta ba-da-an-ḫar ki-erim-e ba-ab-KA(du)$^{193}$

25. Its high priest from the “Dark Chamber” has been taken and unto the land of the foe has gone.

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$^{187}$ The scribe has written im twice.

$^{188}$ Cf. SBP. 4, 6.

$^{189}$ gar is employed as a variant of kar, see Sum. Gr. 223. For gar in this sense, note gar = šaḫatu, nasāḫu in the syllabars. See also SBP. 198, 14 and note 15. The same sense of gar will be found in Gudea, Cyl. A 6, 16; 7, 14; St. B 9, 16; Cyl. A 12, 25.

$^{190}$ The third sign of this ideogram is clearly UNU not NINA on the tablet. For the ideogram see SBP. 284, 6.

$^{191}$ For the adverbial force of bi see Sum. Gr. § 72.

$^{192}$ Restored from Sumerian Liturgical Texts, 123 31, and below line 45.

$^{193}$ KA with value du = alāku occurs here for the first time. Variant has du (line 33). This text supplies two more signs and makes possible a better translation.
26. ... *KU-sî-na*  
*Nannar-ka da-dugud ba-ši-in-du*

26.

27. ... *gan kaskal-gid*  
*Nannar-ka tûr-dugud* ...

27.

28. ... *kar-ra-gim ûb-ri ba-ra-* ...

28.

29. ... *gim ûb-ri ba-an-de i-im-gul-gul-lu-ne*²⁹⁴

29. ... they destroyed.

30. ... *azag-ga-bi im-zî-ir-zî-ri*²⁹⁵ -e-ne ... -e-ne

30. Of the ... its holy ... they shattered and ...

31. *[a uru-gûl]-la é-gul-la-mu ûg-ga-bi im-me*

31. How long? oh my destroyed city and my destroyed temple,  
sadly I wail.

32. *[gê-pâr] azag nam-en-na-ba šu-ba-e-lá-lal*

32. Of the holy “Dark Chamber” the priestly rites are suspended.

33. *[en]-bi gê-pâr-ta ba-da-an-êkar ki-erim-e ba- ab- du*

33. Its high priest from the “Dark Chamber” has been taken and  
unto the land of the foe has gone.

34. ... *gid-da-bi[...]a-nir ba-an-da-di*

34.

35. ... *-bi nu gud-du sag me-te-a-âš li-be-ûb-gâl*

35.

²⁹⁴ Cf. *Babylonian Liturgies*, No. 78, 3.
²⁹⁵ Cf. PBS. XII No. 6 Obv. 11.
36. ... *KA š-bi ba-ra-an-kád*¹⁹⁶
36.

37. ... *a ... a-ri-a-e ba-da-ab-lal*
37. ... has bound with him(?)

38. ... *ka lù-erím-e ba-an-*?
38. The ... of the ... the foe has ...

39. ... *-da(?)-ab-ag*
39.

40. *é ... -sug-ga ba-an-dū*
40.  

41. *ki ... LU a-ri tür-dugud-gim ba-gul*
41. ... like a ruined cattle stall has been destroyed.

42. *dingir Nin [...] mà [...] gǐr kúr ba-ra-an-ku*
42. As for the goddess Nin ... her ... the foe has set his foot.¹⁹⁷

43. *d:Nin-lí-ga-ge im ... na er-ni-šéš-šéš*
43. Ninliga ... weeps bitterly.

44. *a uru-gul-la é-gul-la-mu gíg-ga-bi im-me*
44. How long? oh my destroyed city and my destroyed temple, sadly I wail.

45. *gē-pàr-azag nam-en-na-ba*¹⁹⁸ *šu-ba-e-lá-[lal]*
45. Of the holy “Dark Chamber” the priestly rites are suspended.

¹⁹⁶ Identification uncertain.
¹⁹⁷ The line is parallel to PBS. X 122, 13.
¹⁹⁸ *nam-en-na = enûtu*, priesthood.
46. *en-bi gê-pàr-ta ba-[da-an- Kaepernick ki-erim-e ba-ab-KA(du)]*
46. Its high priest from the “Dark Chamber” has been taken and unto the land of the foe has gone.

47. *d. Nin-a-zu-ge ...*
47. Ninazu\(^\text{199}\) ...

48. *d. Nin-ğar-sag ...*
48. Ninharsag ...

49. *tu-(ğu)-gim ...*
49. Like a dove ...

50. *a uru-gul-la é-gul-la-mu gîg-ga-bi im-me*

... 200

\(^{199}\) A title of Nergal.
\(^{200}\) About four lines are broken away to the end of the tablet.
Lamentation to Innini on the Sorrows of Erech. 13859 (Poebel No. 26)

This well preserved single column tablet is published by Poebel in PBS. V 26. The composition reflects the standard theological ideas found in the canonical psalms and liturgies. The mother goddess Innini is represented as a divine mother wailing for the misery of her city and her people. The calamity consists in the pillage of the city and its holy places by a foreign invader, who is repeatedly compared to an ox. Like the ordinary psalms of public service the singers abruptly introduce the goddess speaking in the first person as in lines 16; 18-20; 33-4. But the lamentation does not have refrains and at the end the style approaches nearly that of a prayer. The tablet also bears no liturgical note at the end. For these reasons and because of the general impression which the lines leave with the present interpreter, he classifies this text as the product of a scholastic liturgist of the Ur or Isin period whose work was not incorporated into the corpus of the official breviary.

Obverse

1. zabar aga-[zu?] im-gūr-gūr-ri
   1. Oh pure one thy(?) crown overawes.

2. til-igi-da^201-zu ... im-bi-bi-ri
   2. Thy proceeding arrow scatters the....

^201 igi-da occurs also in the title of Sin, igi-da-gāl, ZIMMERN{FNS, KL., No. 1 Obv. I 3 and 6. The most natural interpretation is to regard da as a variant of du, hence “to go before.”
3. zi\textsuperscript{202}-gu-\textsuperscript{š}ig su\textsuperscript{gu}-r-\textsuperscript{s}-u-lal (\textit{ gå})-\textit{da} ... -\textit{kùr}....

3. Meal of the ... bean to the beared skate-fish thou givest to eat.

4. eg \textit{ gå} s\textit{īg} eg-eg \textit{ gå} s\textit{ū}-\textit{lum}-\textit{ma}-\textit{gim} im-bul-[...]

4. She that gives fish to the stream, in the streams fish (as numerous) as dates she causes to dart about.

5. gud-dam ra e-sir unug-(\textit{ ki})-ga-ge š\textit{ār}-\textit{ām} mu-na-\textit{ab}(\textit{ ?})- ... u\textit{s}

5. Rushing like an ox in the street of Erech like a multitude(?) he followed\textsuperscript{203}

6. š\textit{ār}-ra gi\textit{s}-K\textit{U}-A\textsuperscript{204} mu-na-an-d\textit{ūr}-ru-\textit{ne}-\textit{eš}

6. Multitudinously in the habitations they dwelled.

7. š\textit{attam}-a-ni lugal gab-gál\textsuperscript{205} ki-gub-bu-ne ba-ra-\textit{è}

7. Her precentor,\textsuperscript{206} the defender king, whither they go, went up.

8. ugnim-e igi-im\textit{- ma- an- s}\textit{īg}

8. The hosts of peoples she beholds.

9. nar-e li-du-a š\textit{u}-i-ni-in-gī ū\textit{b}\textsuperscript{207} š\textit{u}-\textit{na} be-in-\textit{šub}

9. The singer refuses to chant and from his hand has thrown the drum.

\textsuperscript{202} Written t\textit{ūg}. gu-\textit{š}ig is a kind of plant, on a tablet of the Tello Collection in Constantinople, MIO. 7086. For the meal of the gu-\textit{š}ig see also CT. X 20, II 33 and REISNER\{FNS, Templeurkunden, 128 Col. III.

\textsuperscript{203} Restored from line 14. Here begins the rehearsal of the woes of Erech.

\textsuperscript{204} Cf. also CT. 15, 19 Rev. 2 where a place word is also expected.

\textsuperscript{205} Cf. Gudea, St. B 9, 27.

\textsuperscript{206} Semitic š\textit{attamma} a title employed in later times apparently in a secular sense. Originally it has a sacred meaning and probably denoted a musical director who was also a priest. The application of a priestly title to the king is in accord with his royal prerogatives.

\textsuperscript{207} The sign is Br. 8899.
10. *ni*-nag-a-zu ni-nag-a-zu
10. Thou drinkest not; thou drinkest not.

11. *a*-nu-e-nag amaš-zu um-mi-ni-nag
11. Water thou drinkest not, but thy sheepfolds drink.

12. ni-nag-a-zu ni-nag-a-zu
12. Thou drinkest not; thou drinkest not.

13. kaš nu-e-nag ūz-210 zu um-mu-ni-nag
13. Beer thou drinkest not, but thy protégés drink.

14. gud-dam e-211 e-sir unug-(ki)-ga-ge šár-ám ma-ra-mi-ù-uš
14. Like an ox going forth in the streets of Erech like a multitude (?) he pursues thee.

15. šar-ra-ám giš-KU-A ma-ra-dúr-ru-ne-eš
15. In multitudes they have taken up their abodes in the habitations.

16. mèn 212 a-na-ag-en sal-e mà-a ma-an-dúg-ga sal-un-ne 213 mèn-ne-en
16. As for me what shall I do? I who have bestowed care. A sacred devotee I am.

17. gud-dam e ib-tag-ra be-in-ra ni-zu 214 e-ne-ib-uš
17. Coming forth like an ox, hastening in destructive fury he came; even thee thyself he pursued.

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208 For *ni* = *nu*, see SBP. 138, 22, *ni-kuš-ù* = *nu-kuš-ù*; SBH. 70, 3 = 131, 48. Read *li*?
209 Text GAR!
210 *BAD* = *kidinu*, has the value *uš*; cf. *uš-sa* = *kuddinu*, Br. 5061.
211 *e* is here interpreted as a phonetic variant of *UD-DU*. Cf. also *e-dam* in SBP. 118, 39.
212 This is the first example of this form employed as subject.
213 The text is difficult. *UN* is certain but the sign *SAL* is not clear on the tablet.
214 Text *SU*. 
18. šar-úr á nam-ur-sag-gà-mu šu-nu-um-ma-ti
18. The šar-ur weapon, arm of my heroic power I have taken not in my hand.

19. é ġallab-mà a-gil-zu\textsuperscript{215}-bi dal-la mi-ni-gi\textsuperscript{216}
19. Of my temple in Hallab its treasures he has hidden far away.

20. giš-dal é-an-na pa-ba mi-ni-in-kud
20. Of the tallu\textsuperscript{217} of Eanna its PA he broke off.

21. gud-dam sil-šú im-ma-na-ra-è
21. Like an ox he came up against thee on the highways.

22. gud-dam e e-sir unu-(ki)-ga-ge šár-ra mu-ni-in-gaz
22. Like an ox going forth in the streets of Erech he slaughtered multitudes(?).

23. šár-ra giš-KU-A-a-na mu-ni-in-dīg
23. Multitudes in their habitations he caused to die.

24. giš-ig ká-gal-la im-ma-an-gûr-gûr
24. The doors of the city gate he shattered.

25. a-tuĝ\textsuperscript{218}-na-ka ... im-ma-an-è
25. Her defender he caused to go forth,

\textsuperscript{215} Phonetic variant of gil-sa = sukuttu. The prefix a is difficult and probably the noun augment, see Sum. Gr. § 148. The vowel a seems to possess another sense in SBP. 284, 1.

\textsuperscript{216} gí = piḫû, confine, RA. 9, 77 I, 10; note also é-a-án gí = ina bîtî piḫû, K. 41 Col. II 12.

\textsuperscript{217} Part of the door; see VAB. IV Index.

\textsuperscript{218} Variant of á-taĝ = rēšu. The final ka is for the emphatic ge in the status obliquus (ga). This emphatic particle is here attached to the object which is not a construct formation, but the choice of ka for ge is probably influenced by the principle of employing the oblique case of the construct when the noun in question is in the accusative; see Sum. Gr. § 135. “Defender” refers to Tammuz.
26. šu-PEŠ²¹⁹ dumu šu-PEŠ d. Innini-ge
26. The fisherman, the son fisherman of Innini.

27. šen-urudu mu-na-an-bar-ri-ia-dúg²²⁰
27. The copper vessels he scattered.

28. gud-dam ra ... im-ma-an-ra-aḡ
28. Hastening like an ox he has wrought demolition.

29. gud-dam e er-im-ma-an-šub²²¹ sīg-sīg-ni-mà-mal²²²
29. Coming forth like an ox tears he has caused to fall and misery he caused to be.

30. d. Innini zig²²³-mu sum-ma-ab
30. Oh Innini, grant me favor.

31. gud kur-ra ga-mu-ra-ab-sum tür-zu ga-mu-ra-ah-lu²²⁴
31. Oxen of the mountains I will give thee; thy stables I will enrich for thee.

²¹⁹ The same title in PBS. V 2 Obv. II 23, d Dumu-zi šu-PEŠ. POEBEL{FNS interpreted this as a variant of šu-ḡa = ba‘iru, fisherman, and his suggestion is probably correct. We have, however, to consider the possibility of a confusion with kam = ukkušu, the afflicted, SAI. 5082.
²²⁰ The rise of the semi-vowel i between the vowels a-a occurs under similar circumstances in igi-ḡe-ni-ib-ila-ia-dúg, RADAU{FNS, Miscellaneous Texts, No. 4, 5. See also Sum. Gr. § 38, 2. The form above arose from bar-ri-a-a-dúg. The prefixed element dúg falls under § 153 of the Grammar. bar = sapāhu is a variant par, to spread out, scatter.
²²¹ šub, to let fall, hence tabāku, to pour out. Heretofore this meaning of šub was known only from the forms al-šū-šū-be = ittanatbak, SBH. No. 62, 15, and forms cited by MEISSNER{FNS, SAI. 8345. See also šu from šub, ibid., 8334 and al-šū-šū-be, MVAG, 1913 pt. 2 p. 49, 16.
²²² The same passage occurs in Ni. 13856 II 13. sīg-sīg = šakummatu, variant of sīg-sīg.
²²³ zig is probably phonetic for šeg = magāru, see Sum. Gr. 258, zig⁷.
²²⁴ lu from lum = dašū, dišū, passim.
32. udu ... kur-ra ... ga-mu-ra-ab-sum amaš-zu ga-mu-ra-ab-lu
32. Sheep of the mountains I will give thee; thy sheepfolds I will enrich for thee.

33. azag d. Inni-ge mu-na-ni-ib-gí-gí
33. Holy Innini replied:—

34. a-šag ǧallab-(ki)-a dûr-gar be-e-gar-ra e-ku ni-nad-ba
34. “In the plains of Hallab thou shalt make thy abode where the people repose.”

35. ama-ba ... gîr (?) ... ǧa-ra-ab-tûg-e balag-al ǧu-mu-ra-ab-bi
35. May their hosts attend (?) thee and proclaim to thee on lyre and harp (?)

36. d. Inni nam-ur-sag-[zu] ga-á-m-dûg
36. Oh Innini, I will rehearse thy valor.

37. zag-sal-zu ... dug-ga-ám
37. It is good to sing thy praise.

225 Cf. also PBS. V 25 I 15; II 13 mu-na-ni-ib-gí-gí.
226 eku from uku by dissimilation of vowels. See also REISNER {FNS, SBH. 77, 17.
227 For ama = ummatu, ummanatu, see Sum. Gr. 202, ama2 and WEIDNER {FNS, Handbuch der Babylonischen Astronomie, p. 86, 4.
228 See, for the musical instrument AL, Sumerian Liturgical Texts, Index, p. 221.
229 Text omits zu, which is not on the tablet.
This liturgical composition consists of two melodies each designated by the rubric *sagarram*, “It is a *sagar*.” The entire service is sung to the *tigû*, a kind of flute. In the first melody of fifteen lines the choir chant the glory of the moon god and his city Ur. The second melody of twenty-four lines is apparently an address of the earth god Enlil to his son the moon god. This melody must remain obscure as long as the recurring liturgical phrase *âb-mu-ba-ši-in-dib* is unexplained.

5. [...]-ni éš uri-ki mu-šú ba-an-sá
5. His city(?) the abode of Ur as a name he named.

6. *en ud-sud-du-ge uru-ni-ta*
6. As lord unto eternal days in his city,

7. *d.Zu-en-e kidur*\textsuperscript{230} *ba-ni-in-gar*
7. The god Sin he\textsuperscript{231} caused to abide.

8. *uri-ki uru šag-gi-pad-da-na*
8. In Ur the city which his heart has chosen

9. *è gud-gim ub-im-me*
9. The temple like a strong bull calls unto the regions(?)\textsuperscript{232}

\textsuperscript{230} Written *KU-KI* Cf. also CT. 16, 44, 80 *KU-KI-gar-ra-bi* = *ina ašā-bi-šu*.

\textsuperscript{231} Enlil.

\textsuperscript{232} A reading *ár-im-me*, “it is glorified,” suggests itself. Cf. SBH. 93, 1.
10. *lugal-mu ... sá-rin-na-ni*\(^{233}\)
10. Of my king, may his net(?)

11. *ki-mağ ki-kal-kal ĝe-en-na-nam-ma-ám*
11. Be upon tomb and ruins.

12. *d.* Zu-en-e uru *kenag-gâ-ni*
12. Of Sin, may his beloved city,

13. *eš uri-(ki) me-azag-azag-ga*....
13. The dwelling-place Ur, with holy decrees a city....

14. *lugal-mu bara*....
14. Of my king may his chapel....

15. [...]-*e nin [...] gar-ra*....
15. .....\(^{234}\)

16. *sa-[gar-] ra- ám*\(^{234}\)
16. It is a *sagar* melody.

17. *d.* Nannar [ á-b -] zu me-a *mu-'u-lu en* \(^{d.*}d.*Áš-im-ür*
17. Hail! Nannar, of the flocks(?) thou art ruler, lord Ašimur.

19. *uru igi-ila éš šag [-gál ul- ] ti*\(^{236}\), “Personal Names of the Form *fu ul,*” p. 50. Note also *ul-ti-a = ḫābšatum,* PBS. V *ibid.* 1. 12. The hymn to Sin, SBP. 296, contains in line 14 the same phrase.

-a-ni-mâ
19. In my city of the lifting of the eyes, the home of his own abode, which is his fulness of luxury,

\(^{233}\) Cf. TSA. 31 Obv. II.

\(^{234}\) See PBS. Vol. XII 12.

\(^{235}\) Cf. SBP. 295, 17.

\(^{236}\) *ul-ti = ḫubuşu,* “the lusty man,” POEBEL\(^{FNS}, PBS. V 136 V 13,* with which compare n. pra. ḫubuşu, ḫubbuṣtu, in HOLMA\(^{FNS}\).
20. šuruppak-gim [nam-ğar]-gud-e\textsuperscript{237} gál-la-bi
20. Whose design is like Šuruppak,

21. ...-e.... āb-mu-ba-ši-in-dib
21. ....I have caused him to be a shepherd(?)

22. [e dumu] En-lil-lá kalama me-a mu-‘u-lu en\textsuperscript{d.} Áš-im-ür
22. [Hail! son] of Enlil, in the Land he is ruler, lord Ašimur.\textsuperscript{[278]}

24. [uru igi-] ila éš-šag-gál ul-[ti]-a-ni-mà
24. Into my city of the lifting of the eyes, the home of his own
   abode, which is his fulness of luxury,

25. [šuruppak]-gim nam-ğar-gud-[e] gál-la-bi
25. Whose design is like Šuruppak,

\textbf{REVERSE}

1. [... āb-mu-ba-] ši-in-dib
1. [...] I have caused him to be a shepherd(?)

2. [dumu-sag \textsuperscript{d.} En-lil-lá kalama me-a] mu-‘u-lu en\textsuperscript{d.} Áš-im-ür
2. [First son of Enlil, in the Land he is] ruler, lord Ašimur,

4. [ud-]-dug-ga [ki-gar-ra mu-šú ga]-sá-a
4. [“He that institutes battle”] as a name I name.

5. \textsuperscript{d.} Áš-im-[ür šag]-gi-pad-da-mu
5. Ašimur the ... whom my heart has chosen,

6. é-mud-[kur-ra-mu]\textsuperscript{238} copied the sign wrongly.
6. āb-mu-ba-ši-in-dib
   \textsuperscript{238} Restored from line 10. The only previous occurrence of this name is in
   SMITH’S\{\textit{FNS Miscellaneous Texts}, 11, 1 which has \textit{RI} not \textit{MU}. The end of the
   name is broken in BL. No, 27. Perhaps SMITH\{\textit{FNS

\textsuperscript{237} Text not entirely certain. If correctly read the signs ḪAR-GUD = kabattu
must be read in SBP. 48, 45 after the variant SBH. 3, 10.
7. **dumu-sag**  
   En-lil-lá kalama me-a mu-'u-lu  
   7. First son of Enlil, in the Land he is ruler.

8. **ud-dug-ga**\(^{239}\) ki-gar-ra mu-[šú] ga-sá-a  
   8. “He that institutes battle” as a name I name.

9. **d.Áš-im-ür me-en ki [šag]-gi-pad-da-mu**  
   9. Ašimur thou art; where my heart has chosen,

10. **é-mud-kur-ra-mu áb-[mu-ba]-ši-in-dib**  
    10. In Emudkurramu I have caused thee to be a shepherd(?)

11-12. **lugal tür-azag-ga áb-zu me-a mu-'u-lu šul-pa munsub-nun-na**  
   11-12. Lord of the clean sheepfolds, ruler of the flocks is he, the glorious(?) hero, far famed shepherd.

13. **šag-túm-ma bara ša mu-un-dū eš-e uri-(ki)-mu-[šú]**  
   13. In the meadow a sanctuary I have built; in the abode of my city Ur,

14. **é-šág-nam-sar kur Dilmun-na nam**  
    14. In the temple Šagnamsar\(^{240}\) which is in the mount of Dilmun,

15. **é-gi-azag-bi-a áb mu-ba-ši-in-dib**  
    15. In the temple of the holy stylus a shepherd I caused him to be(?)

\(^{239}\) Pronounced *udugga* = *šaltu*.  
\(^{240}\) The name as transliterated means *mudammik musarrê*, “Temple of the benefactor of writing.” In line 15 its holy reed is mentioned, a mythical stylus symbolic of the god of wisdom, Enki, according to SAK. 6 h.
16. *dumu-sag*⁴ *En-lil-lá kalama me-a mu-'u-lu šul-pa munsub nun-na*
16. First son of Enlil, in the Land he is ruler, glorious(?) hero, far famed shepherd.

18. *šag-túm-na bara ša-mu-un-dū ēš-e uri-ki-mu-šú*
18. In the meadow a sanctuary I built; in the abode of my city Ur,

19. *é-šá-nam-sar kur Dilmun-na nam*
19. In the temple Šagnamsar which is in the mount of Dilmun,

20. *é-gi-azag-bi-a áb-mu-ba-ši-in-dib*
20. In the temple of the holy stylus a shepherd I have caused him to be(?)

21. *sa-gar- ra- ám*
21. It is a *sagar* melody.

22. *nar-balag²⁴¹ d. Zu-en-na*
22. Song on the flute to Sin.

²⁴¹ *nar-balag* = *tigû*, a kind of flute. Here the word indicates that in the musical accompaniment this instrument was employed. It probably denotes a specific kind of melody. Three other musical instruments have given their names to classes of melodies, the *eršemma, balag* and *me-zî*, see SBP. page IX, and BL. page XXXVIII.
Lamentation on the Destruction of Ur. 7080 (No. 11)

The fragment Ni. 7080 carries the right half of one of the largest literary tablets in the Museum. Broken evenly at the center from top to bottom the right half of this tablet preserves part of Col. III and all of Cols. IV, V of the obverse. The reverse correspondingly contains Cols. I, II and half of Col. III. Like so many similar liturgical compositions of the period of Ur this lamentation is divided into a series of kišubs or songs, here of unusually great length. The third song ends at Obv. III 38; its first line stood in Obv. II, which has been lost. The fourth song began at Obv. III 42 and ends at Obv. IV 23, containing thirty-four lines. The fifth song begins at Obv. IV 27 and ends at Obv. V 7, containing forty-seven lines. In the following pages will be found a translation of twenty-three lines of the end of the fourth song which describes the wrathful word of the gods Anu and Enlil. The fifth song, a remarkable ode to the wrathful word of Enlil, has been translated so far as the text permits.

The sixth song begins at Obv. V 11, and probably terminated in the broken passage at the top of Rev. I. Its length was also unusual, having at least forty-five lines. This song was edited on a small tablet Ni. 4584 on which the beginning and the end of the section are preserved. It has been published as No. 10 in Sumerian Liturgical Texts, Vol. X of the Publications of the Babylonian Section. Only a few lines at the commencement of this song have been translated here. From this point onward the language of the liturgy presents such difficulty that the writer has been unable to offer a translation.
Section seven probably ended at the top of Rev. II and refers throughout to the mother goddess who weeps over the ruins of Ur. The eighth song probably began at the top of Rev. II and ended perhaps at the top of Rev. III. It is another doleful ode to the weeping mother and many of its lines are clear and translatable. The entire song is marked by sorrowful refrains: 

\[ \text{me-li-e-a uru-mu nu-me-a}, \text{Oh woe is me, my city is no more.} \]

\[ \text{a-uru-mu im-me}, \text{How long? oh my city I cry.} \]

\[ \text{me-li-e-a uru-ta è-a-mèn}, \text{Oh woe is me, from the city I depart.} \]

\[ \text{dingir ga-ša-an-gal-mèn é-ta è-a-mèn}, \text{Great divine queen am I, from the temple I depart.} \]

\[ \text{er-gig ni-šéš-šéš, She weeps bitterly.} \]

Only the ends of lines of a large part of the ninth song are preserved in Rev. III. The tenth song probably occupied most of the space in Rev. IV. Speculation concerning the number of songs in the entire liturgy is limited to the number of about 11-13. The liturgy was, therefore, extremely long, attaining to a content of about 500 lines. We know from the single tablet variant of the sixth song that another edition of this series existed in which small tablets carried each a single \( kišub \). A similar condition of editorial redaction is revealed by ZIMMERN, KL. 200, a small tablet which contains the twelfth song of a liturgy to the deified king of Isin, Išme-Dagan.

The historical event referred to in this liturgy is undoubtedly the destruction of Ur in the time of Ibi-Sin, last of the kings of the Ur dynasty. This calamity left many traces in the temple songs of Sumer, and the Sumerian prayer books of Nippur contain other lamentations on the fall of Ur, written perhaps during the Isin period. The writer has already published a single column tablet which rehearses the same catastrophe, mentioning Ibi-Sin

\[242\] Rev. II 22.

\[242\] Rev. II 19.

\[244\] Rev. II 29.

\[245\] Rev. II 30.

\[246\] Rev. II 37:41. Cf. \( \text{er-gig mu-un-šéš-šéš, ZIMMERN} \{ \text{FNS, KL. 25 II 2 f.} \).
himself and naming the Elamites as his captors.\textsuperscript{247}

\textbf{Obverse IV}

1. \textit{an-ni e-ne-em-bi ba-ra-mu-un-gur}
   1. Anu may prevent his word.

2. \textit{Mu-ul-lil-e ni}\textsuperscript{248} -šág ĝe-ám-bi
   2. Enlil may order kindness.

3. ... šag-mu ba-ra-be-in-šed-di
   3. And may my heart be at peace from sorrow.

4. [...-]su-ud arad-na sag ki-ba-da-ab-gál-la
   4.

5. [ ]-nae-ne-em-súr-ragur-da-bi
   5. [ ] the angry word be prevented.

6. [ ] ba-da-an-dúr-ru-ne-eš-a
   6.

   7. The foundations it has annihilated, and reduced to the misery of silence.

8. \textit{an-ra a-i-ne-mà me-e ĝe-im-ma-na-dúg}
   8. Unto Anu I will cry my “how long?”

9. \textit{Mu-ul-lil-ra ní-mu šag-ne-du ĝe-im-ma-ag}
   9. Unto Enlil I myself will pray.

10. \textit{uru-mu nam-ma-gul-lu ĝe-im-me-ne-dúg}
    10. “My city has been destroyed” will I tell them.

\textsuperscript{247} See \textit{Historical and Religious Texts} 5-8.

\textsuperscript{248} nig to \textit{ni}. 
11. *Uri-(ki) nam-ma-gul-lu ĝe-im-ne-ne-dūg*

11. “Ur has been destroyed” will I tell them.

12. *uku-bi nam-ma-bir(?)-e ĝe-im-ne-ne-dūg*

12. “Its people have been scattered” will I tell them.

13. *an-ni e-ne-em-bi ba-ra-mu-un-gur*

13. May Anu prevent his word.

14. *d. Mu-ul-lil-e ni-šág ĝe-ám- bi*

14. May Enlil order kindness.

15. *šag-mu ba-ra-be-in-šed-di*

15. And may my heart be at peace from sorrow.

16. *uru-mu gul-gul-lu-ba-da-bi ĝe-im-ma-an-?-eš*

16. My city which has been destroyed may they ...

17. *Uri-(ki) gul-gul-lu-ba-da-bi ĝe-im-ma-an-?-eš*

17. Ur which has been destroyed may they ...


18. Of its slain people may they decree a new dispensation.

19. *me-e nig-dūg-mu mu-ne-sum-ma-gim*

19. I will offer my meditations unto them.

20. *me-e uru-mu-da ĝe-en-bi mu-un-da-lal-eš*

20. I (will say to them): “In my city they have despised the splendor.”


21. “In Ur the city of homes they have despised the splendor.”

22. *an-ni [dūg-ga-ni ĝur] nu-kûr-ru-dam*

22. Anu whose words in this manner change not.
23. \textit{d.} \textit{Mu-ul-lil-e en-im-bi \=e-a-ni ... e-dam}
23. Enlil the going forth of whose word....

\textit{-----------------------------}

24. \textit{ki-\=shub-gú 4-kam-ma-ám}
24. It is the fourth song.

25. \textit{uru-\=ni ba-da-gul-ám me-ni ba-da-kúr-am}
25. Her city has been destroyed, her ordinances have been changed.

26. \textit{giš-gí- gál-bi- im}
26. This is its antiphon.

\textit{-----------------------------}

27. \textit{d.} \textit{En-lil-li ud-de gù-ba-an-de}
27. Enlil utters the spirit of wrath

28. \textit{uku-e \=sê-ám-šá}
28. and the people wail.

29. \textit{ud \=ge-gál-la kala\=ma-da ba-da-an-\=kar}
29. The spirit of wrath prosperity from the Land has destroyed

30. \textit{uku-e \=sê-ám-šá}
30. and the people wail.

31. \textit{ud dug Ki-en-gi-da ba-da-an-\=kar uku-e \=sê-ám-šá}
31. The spirit of wrath peace from Sumer has taken and the people wail.

\textit{\textsuperscript{249} Lines 50-54 on Col. III may be restored from lines 8-12.}
\textit{\textsuperscript{250} Literally, “decree again their oracle.”}
\textit{\textsuperscript{251} \textit{gim}, emphatic suffix.}
32. *ud ḫul-gál-e á-ba-da-an-ág uku-e še-ám-šá*

32. He has sent the evil spirit of wrath and the people wail.

33. *kin-gal-ud-da ud-da-gub-ba šu-na im-ma-an-síg*

33. The “Messenger of Wrath,” the “Assisting Spirit” into its hand he entrusted.\(^{252}\), *Choix*, II 53, 4. On *uddugub* as a title of kings see BE. 31, 22 n. 9.

34. *ud kalam-tíl-tíl-e gù-ba-an-de uku-e še-ám-šá*

34. He has uttered the spirit of wrath which exterminates the Land and the people wail.

35. \(^{d}\)*En-lil-li \(^{d}\)*Gi-bil á-taḡ-a ki-mu-na-ni-in-[ ]*

35. Enlil has sent Gibil as its helper.

36. *ud-gal an-na-ge gù-ba-an-de uku-e še-ám-šá*

36. The great spirit of Heaven has been uttered and the people wail.

37. *ud-gal-e\(^{253}\) an-ta gù-ni-ib-im-me uku-e še-ám-šá*

37. The mighty spirit on high he commanded forth and the people wail.

38. *ud kalam tíl-tíl-e azag ki ...*

38. The spirit that annihilates the Land ...

39. *im-ḫul-e a-maḡ-e-a-gim ...*

39. The evil storm like a mounting inundation ...

\(^{252}\) We meet here for the first time with two avenging angels or genii who attend the Word in its execution of the wrath of god. *Ḳingaludda* is mentioned as one of four evil spirits *ilu limmu* in CT. 25, 22, 44. He is mentioned with the Zû bird and the demon šēdu as appearing in dream omens, BOISSIER{FNS, DA. 207, 34. See also BOISSIER{FNS

\(^{253}\) The *ud-gal* is regarded as plural = *ūmu rabûti* and identified with the evil spirits of incantations, CT. 16, 22, 266 and 276. In the Epic of Creation the “great spirit of wrath” is one of the demons attendant upon Tiamat.
40. *giš-dúr*\(^{254}\) *uru-ge sag-gaz ni-ag* ...
40. The shepherd of the city it slew ...

41. *an-na ùr-ba? mu-un-nigin* ...
41. Of heaven its foundation it ...

42. *ud-da igi-ba-ne mu-un-ne-ne* ...
42.

43. *bàr-bàr-ri ne-gig-edin-na tûr(?)* ...
43.

44. *an-ne-bar-âm ne-gûr-gûr* ...
44.

45. *an-ne é UD-UD ê* ...
45.

46. *kalam-ma lāg-lāg-ga* ...
46.

(Lines 47-55 mostly illegible.)
Col. V.
(Lines 1-6 mostly illegible.)

7. *Uri-(ki)-ma tûg-gim ba-e-gul* ... *gim ba-e-bûr*
7. Ur like a garment thou hast destroyed, like a ... thou hast scattered.

8. *ki-šub-gú 5-kam-ma-âm*
8. It is the fifth song.

9. *ud ug(?)-ám al-[ Juku-e še-am-šá]*
9. The spirit of wrath like a *lion* ... and the people lament.

\(^{254}\) See PBS. X 161, 13.
10. giš- gí- gál -bi- im
10. This is its antiphon.

11. ud-ba ud uru-da ba-da-an-gar uru-bi ...
11. At that time the spirit of wrath upon the city was wrought and the city.\textsuperscript{255}

12. a-a \textsuperscript{d}Nannar uru dim-dūl-dūl-da ba-da-an-[ Juku-e še-ám-šá
12. Father Nannar upon the city of \textit{master workmen} ... and the people wail.

13. ud-ba ud kalama-ta ba-da-an-kár uku-e še-ám-šá
13. At that time the spirit of wrath \textit{descended} upon the Land and the people wail.

14. uku-bi šika-kud-da [nu-me-a bar-ba ba-e-si]
14. Her people without water jars sit without her in desolation

15. bád-ba gu [?\textsuperscript{256}] -nin [kaskala im-ma-an-gar-gar uku-e še-ám-šá]
15. Within her ... in the ways are \textit{placed} and the people wail.

16. ká-gal-mağ gūr-gál-la-[ba àd-a im-ma-] an [BAD]
16. The great city gate and the highways with the dead are \textit{choked up}.

17. duk?-tun-sir-gim dū-a-ba [sag-bal-e] ba-ab- gar
17. Like a leather vessel all of her the usurper cast asunder(?)

18. [ ] e-sir gūr-gál-la-ba àd im-ma-an-gar-gar
18. In her ... streets and roads corpses he \textit{heaped up}(?)

\textsuperscript{255} The traces on Ni. 7080 are against the restoration še-am-šá. Lines 11-19 are restored from PBS. X No. 10.
\textsuperscript{256} gū? Variant gū-nin!
Liturgical Hymns of the Tammuz Cult. 3656 (Myhrman No. 5)

The obverse of this fine single column tablet contained a hymn in thirty-eight lines to the departed Tammuz. It represents the people wailing for the lord of life who now sleeps in the lower world. Thirteen lines have been completely broken away from the top. The reverse carried a long liturgical song of the cult of this god in which the mother goddess is represented wailing for her ravished lover. Songs of the weeping mother are common enough in these wailings for Tammuz, but all other known examples of this *motif* represent the major unmarried type of mother goddess Innini-Ishtar wandering on earth, crying for her departed son. The hymn on our tablet reveals in a wholly unexpected manner the close relation between the mother goddess Gula of Isin and Innini. It was known that both sprang from a common source, a prehistoric unmarried goddess, but one had hardly supposed that the liturgists went so far as to introduce the married goddess of Isin in the rôle of the virgin mother Innini. The great mother divinity of Isin, although attached in a loose way to a male consort Ninurta, in that city retained, nevertheless, much of her ancient unattached character. In the standard liturgies she is almost invariably the type of Weeping mother, whereas Innini is this type in the Tammuz liturgies. Since Gula of Isin was the ordinary liturgical type we find the influence of the ordinary liturgies effective in the composition of the Tammuz hymn. It explains the extraordinary phenomenon of the introduction of a long passage (Rev. 3-10) from one of the wailing liturgies. And the short litany refrain lines 11-20 is obviously an imitation of numberless similar passages of the ordinary liturgies in which
the goddess wails for various temples; here only for Nippur and Isin, since the composition was written for the services at Nippur in the period of the Isin dynasty. In a most gratifying manner our tablet shows how the lamentations of the mother goddess in the canonical prayer books express sorrows for certain concrete misfortunes and certain defined temples and cities and find their general expression in the lamentations for Tammuz, the representative of all human vicissitudes. This edition has been made from my own copy. The tablet was first published by MYHRMAN, PBS. Vol. I No. 5, and by RADAU, BE. 30 No. 2. To these copies I have been able to make only slight additions.

HYMNS OF THE TAMMUZ CULT

1. KU-? [ ]
2. kalag giš [ ]
3. me-ri kuš-ù-[zu]²⁵⁷ [ ]
4. á-lirum-šu²⁵⁸-[kuš-ù-zu ... ]
5. a-zu²⁵⁹-guruš a-zu [ ]
6. kalag d. Da-mu-mu [ ]
7. ū-mu ù-mu-un mu-zi-da [ ]

²⁵⁷ Cf. RA. 12, 37, 1.
²⁵⁸ So from my copy and CT. IV 4b 12 = Babyloniaca, III 17.
²⁵⁹ For this title of Tammuz, see Tammuz and Ishtar, 34.
8. *a-zu a dam ... ni-kuš-ù-a-zu*
8. Oh healer, how long husband ... wilt thou be weary?

9. *a-zu a ū-mu ... ni-kuš-ù-a-zu*
9. Oh healer, how long son ... wilt thou be weary?

10. *i-dé (?) ... ū-ru ? [na?] zu-dé*
10. When before ... thou sittest,

11. *kalag da-ga-ām-ma⁶⁰-ni ... zu-dé*
11. Oh strong one, when into his assembly thou ...

12. *a-rib⁶¹ šu-si me-ri ... a-bal-mà na-nam*
12. Alas he whose fingers and feet *[are bound]*, my irrigator⁶² is he.

13. *šag-zu-šú la-aĝ-[la-aĝ-]jù-a-zu*
13. Because of thee she wanders far for thee.

14. *kalag d. Da-mu-mu a-bal-mà na-nam*
14. My sturdy Damu, my irrigator is he.

15. *ama-zu mu-lu er-ri nu-kuš-ù*
15. Thy mother she of lamentation rests not.

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⁶⁰ Probably for *dagan* = *puḫru*, RA. 11, 144, 8. See also *dakan*, divine abode, DELITZSCH {FNS, Glossar, 132.

⁶¹ Cf. SB P. 304, 13.

⁶² Title of Tammuz as spirit of the waters, see Tammuz and Ishtar, pp. 6 and 44. *a-bal* = *tābīk mé*, pourer of water, irrigator, is the original idea of this ideogram. For the title *galu-a-bal* in this sense, see CT. 13, 42, 7 ff. Ak-ki galu abal, the gardener who cared for Sargon. See also THUREAU-DANGIN {FNS, Lettres et Contrats, No. 174, 6-8, galu a-bal, a kind of laborer. The later usage of the word as libator of water for the souls of the dead, Semitic *nāk mé* is a strictly conventional development, see Babyloniaca, VI 208.
16. *ama ga-ša-an tin-dib-ba túb-bi-šú nu-durun*
16. The mother, queen who gives life to the afflicted, tarries not to repose.

17. *ù-šub-ba-za ù-zi-ga-za sìr-ri-šú na-ri-bi*
17. In thy perdition, in thy seizure, in melodious sighing she speaks of thee.

18. *kalag a-rin-na-za ù(?) a-tar-ra-za sìr-ri-šú na-ri-bi*
18. Oh hero, in thy contumely, in thy removal, in melodious sighing she speaks of thee.

19. *ama-ugu-mu GAR-LUL-LUL-na-mu sìr-ri-šú nu-uš ma-gub-bi*
19. My child-bearing mother, my lamerter(?) with melodious sighing behold she stands

20. *kalag idim-[ma me-]en galu-kur-al*
20. Oh sturdy one, prostrate thou art, a man of the land of wailing(?)

21. *en ... me-en galu-kur-dim*
21. Oh lord, ... thou art, a man of the land of lament.

22. *unu-[dagal-mu] kur-idim-ma-mu*
22. In my vast chamber, in my land of misery,

23. *en me-en a-ra-li ki-sag kirud-da-mu*
23. A lord am I. In Aralu, place where I am cast away,


---

263 *al* as synonym of *DE* (in line 21) is probably a variant of *ilu = nagû*.
264 Sign *DE*. 
25. *ud-me-e-na*\(^{265}\) *ni- ? ?*

25. Daily(?) he [sorrows?]\(^{266}\)

**REVERSE**

1. šā-ab-er-ri\(^{267}\) kuš-ù-a-mu ma-a-a nad-da-[mu]
1. I weary with heart woe, where shall I rest?

2. *balag-di šā-ab-er-ri kuš-ù-a-mu ma-a-a nad-da-[mu]*
2. Oh sing to the lyre; I weary with heart woe, where shall I rest?

3. ama *uru-sag ga-ša-an tin-dib-ba mèn*
3. Mother of the chief city,\(^{268}\) queen who gives life to the dead am I.

4. *sag-šu-an-na ga-ša-an Í̄-si-in-(ki)-na mèn*
4. First born daughter of heaven,\(^{269}\) queen of Isin am I.

5. *tu-mu é-a ga-ša-an-mu*\(^{270}\) *d. Gu-nu-ra*
5. Daughter of the temple, Queen Gunura.

6. *tum-lu-azag ama é-šāb-ba mèn*
6. Holy tumlu mother of Ešabba am I.

7. *d. En-á-nun*\(^{271}\) *ama gù-an-ni-si mèn*
7. Enanun mother of lamentation am I.

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\(^{265}\) This line is connected with the classical interlude *ma-a-bi ud-me-na-gim* etc. discussed in SBP. 185 n. 10 and BL. XLIX.

\(^{266}\) Below the double line the figure 38, i.e. 38 lines on the obverse. Thirteen lines have been broken from the top.

\(^{267}\) Cf. ZIMMERN\{FNS, K.L., 25 II 42.

\(^{268}\) I. e. Isin.

\(^{269}\) On this title see BL. 143.

\(^{270}\) Probably an error. Omitted in translation.

\(^{271}\) On this line, see the commentary in *Sumerian Liturgical Texts* 173 note 3.
8. ga-ša-an nigin-mar-ra ki-azag-ga mèn
8. Queen of Niginmarra,²⁷² the holy place, am I.

9. ga-ša-an áš-te²⁷³ ... ga-ša-an La-ra-ak-(ki) mèn

10. ama é-a d. Ašnan d. Azag-sud mèn
10. Mother of the temple, Ašnan the divine lustrator²⁷⁵ am I.

11. šā-ab-er-ri a-še-ir-ri ma-a kuš-ù-mu
11. Weeping and sighing where shall I find rest?

12. er é-kur-ra-ge ma-a kuš-ù-mu
12. Weeping for Ekur, where shall I repose?

13. er kenur-ra-ge ma-a kuš-ù-mu
13. Weeping for Kenur, where shall I repose?

14. er dù-azag-ga-ge ma-a kuš-ù-mu
14. Weeping for Duazagga, where shall I repose?

15. er é-dīm-ma²⁷⁶-ge ma-a kuš-ù-mu
15. Weeping for the “House of the King,” where shall I repose?

16. er uru-sag-gà-ge ma-a kuš-ù-mu
16. Weeping for the chief city, where shall I repose?

²⁷² Temple in Isin-Šuruppak. Šuruppak must have been a quarter of the later and more famous Isin. Note that this temple is assigned to Šuruppak in POEBEL {FNS, PBS. V 157, 7. The liturgies, however, constantly place Niginmar at Isin.

²⁷³ I see traces of a sign after te.

²⁷⁴ Temple in Larak, a quarter of Isin. See SBP. 160 n. 7.

²⁷⁵ azag-sug title of the deities of lustration Ašnan, Nidaba and Gibil.

²⁷⁶ Rendered bit šarru, V Raw. 16, 52, probably a royal chapel or room in Ekur especially provided for the king. See also SBP. 292, 14; KL. 25 I 11.
17. *er tir-azag-ga*₂⁷⁷-*ge ma-a kuš-ù-mu*
17. Weeping for the sacred forest, where shall I repose?

18. *er Ì-si-in-(ki)-na-ge ma-a kuš-ù-mu*
18. Weeping for Isin, where shall I repose?

19. *er é-gal-mağ-a-ge ma-a kuš-ù-mu*
19. Weeping for Egalmah, where shall I repose?

20. *er La-ra-ak-(ki)-a-ge ma-a kuš-ù-[mu ma-a na]-d-da-bi*
20. Weeping for Larak, where shall I repose, where shall he rest?

21. *šā-ab dam-e-mu ša-ab [tu-mu-]*₂⁷⁸-*mu*
21. The ravished one my husband, the ravished one, my son,

22. [*...* *ki-el-la šāb mu-ud-na-mu*]
22. [In ... ] the clean place, the ravished one my spouse,

23. *tu-mu-tūr ṭu-[mu ... ]*
23. The little son, the ... son[...]

24. *ga-ša-an[...]*
24.

25. *šā-ab[...]*
25.

26. *AN-NE[...]*
26.

27. *sukkal[...]*
27. *²⁷⁹*

²⁷⁸ For the restoration, cf. RA. 12, 34, 9.
²⁷⁹ The edge has the figure 48 which indicates the number of lines on the reverse and left edge.
A Liturgy to Enlil, Series \textit{e-lum}

\textit{gud-sun} (Zimmern KL. No. 11)

The history of the text of this long and intricate Enlil liturgy elucidates in unusual manner the evolution of Sumerian prayer books until they attained canonical and permanent form. The earliest text of this liturgy is partially preserved on the \textit{Tablet Virolleaud} published in the \textit{Revue d'Assyriologie}, Vol. XVI. The fragment was brought to Europe in 1909 by the assyriologist Charles Virolleaud, having been purchased by him during his excavations in Persia. It is light brown and varies from the center to the edge by two inches to one inch in thickness. The fragment is from the upper left corner of a large three(?) column tablet. About half of the first melody is preserved on the obverse. The reverse preserves the last two melodies. From their rubrics we learn that the entire series contained eleven sections. This tablet has the rubric \textit{ki-šub-gú} after each strophe. The titular litany\textsuperscript{281} occupies as usual the next to the last place but only the opening lines giving the \textit{motif} and a few titles are given. The redactor indicates the remaining titles by a rubric “(Recite the title) of

\textsuperscript{280} See also the same idea in SBP. 312, 12 and KL. 25 II 41.

\textsuperscript{281} Concerning the \textit{titular litanies}, see PBS. X 156, 173, etc.
a god until they are finished.” The rubric is in Semitic which shows that the redaction was done by Semitic scholars.

The series as it finally issued from the hands of the liturgists in the Isin period was written upon a huge five(?!) column tablet, the lower half of which has been published by ZIMMERN, Altsumerische Kultlieder, No. 11. Each column contained about fifty lines. There are no giš-gí-gal or antiphons after the melodies, ten of which I have been able to restore. By borrowing from old songs and other liturgies the redactors have greatly increased the length of this service. At least ten songs have been lost on Cols. III, IV of the obverse and I, II of the reverse.

The late Assyrian redaction is mentioned in the catalogue of prayer books IV Raw. 53 I 13 and in BL. No. 103 Obv. 13. SBH. No. 21, edited in SBP. 112-119, is tablet one of the late Babylonian School\(^{282}\) and contains the first four songs, duplicates of the first four on K.L. 11. SBH. No. 25, edited in SBP. 120-123,\(^{283}\) carries on the obverse two songs (e-lum di-da-ra and me-e ur-ri men) found on Col. III of K.L. No. 11, Rev., or the two last melodies before the titular litany. A fragment published by MEEK in BA. X pt. 1, No. 11, contains the end of e-lum di-da-ra and all of me-e ur-ri men. SBH. 25 and MEEK No. 11 belong to the series e-lum di-da-ra, entered in the Assyrian catalogue, IV Raw. 53a 8, and form tablet one of that service.

The titular litany of the e-lum gud-sun series is identical (except for some variants) with the famous titular litany of the mother goddess series mu-ten NU-NUNUZ gim-ma, tablet five, edited in SBP. 149-167. Portions of the titular litany of the Enlil series have been edited in PBS. X 155-167, see pages 163-4. The titular litany of ni-ma-al gù-de-de occurs at the end of tablet two of that series, SBP. 24-9 = BL. 72-3. Not every series has a theological litany of this kind, which ordinarily comes before

\(^{282}\) Erroneously designated the fourth tablet of ame baranara in SBP.

\(^{283}\) Erroneously assigned to ame baranara in SBP.
the *er-šem-ma*, or intercessional song at the end. The song to the “word,” which occurs in all series, is partially preserved on Obv. III and begins *a-ma-ru na-nam*. The indispensable song to the weeping mother comes just before the titular litany. This little nine-line melody *me-e ur-ri-mèn me-e kàs-mèn* must have been a national religious song. It was copied into another Enlil song service as we have seen. The same song introduces tablet *four* of an Innini series of which we have only the end of tablet *three*, K. 2759, in BL. 93 f.

Finally the reader will note that the first song *e-lum gud-sun* of this series has been copied into one of the tablets of *ame baranara*, SBH. No. 22 = SBP. 126 f. A fragment of some unknown series, K. 8603 = BL. 14 also employs this song in the body of its text.

1. *e-lum gud-sun mu-zu kur-kur-šu*\(^{284}\)

   1. Exalted one, bull that overwhelms, thy name is on the lands.

2. *ù-mu-un-e*\(^{285}\) *kur-kur-ra gud-sun*

   2. Lord of the lands, bull that overwhelms, thy name, etc.\(^{286}\)

3. *ù-mu-un dúg-ga-zi-da gud-sun*

   3. Lord of the faithful word, bull that overwhelms, etc.

4. *d. Mu-ul-lil a-a ka-na-ág*\(^{287}\) *gà ... gud-sun*

   4. Enlil, father of the Land, bull that overwhelms, etc.

5. *sib sag-gíg-ga gud-sun*

   5. Shepherd of the dark-headed people, bull that overwhelms, etc.

6. *i-dé-duğ ni-te-na gud-sun*

   6. Thou of self-created vision, bull that overwhelms, etc.
7. *am GĪR \textsuperscript{288}-na sá-sá gud-sun*
7. Wild bull who directs his hosts, bull that overpowers, etc.

8. *ù-lul-la ku-ku \textsuperscript{289} gud-sun mu-zu kur-kur-šú*
8. Thou that sleepest the sleep of perversity, bull that overpowers, thy name is on the lands.

9. *mu-zu kur-ra mu-ma-al-la-šú an ní-bi nam-dúb*
9. When thy name is laid upon the lands the heavens tremble of themselves,

10. *ki ní-bi nam-sīg*
10. and the earth quakes of itself.

11. Oh Enlil, when thy word is laid upon the lands,

12. *dúg-ga-zu kur-ra-ám ma-ma-al-la-šú*
12. When thy command is laid upon the lands,

13. *dağ-a-zu kur-ra-ám ma-ma-al-la-šú*
13. When thy command \textsuperscript{290} is laid upon the lands,

14. *an ní dúb sīg \textsuperscript{291} ki ní-bi nam-sīg*
14. The heavens tremble of themselves, the earth of itself quakes,

\textsuperscript{284} The text of lines 1-25 is taken from *Tablet Virolleaud*, now *Collection Nies*. No 1315.
\textsuperscript{285} SBP. 112 and 126 have *umun*, et passim.
\textsuperscript{286} SBH. 42 has an inserted line between II. 1-2. See SBP. 112.
\textsuperscript{287} Vars. *nag*.
\textsuperscript{288} Uncertain. Apparently REC. 225. Elsewhere in this passage always ŠAB which has been read *erin-na = ummâni-šu*, BL. 111, 16.
\textsuperscript{289} See *Yale Vocabulary* 135.
\textsuperscript{290} On this passage see PBS. X 170, 13 and Ni. 15204, 8 of this volume.
\textsuperscript{291} Sic! Error for *ní-bi-dúb*. 
15. *ama [nu]*

15. The harlot mother, the hierodule mother slays her son,

16. ... *ga-ša-an uru bar-ra-ra dumu-ni mi-ni-in-gí-gí*

16. ... queen of the city, outside the city slays her son.

17. ... *dumu-ni mi-ni-in-gí-gí*

17. ... slays her son.

18. *e-lum ... e-ne-em-zu-šú ... kur-ri ni-in-gí-gí*

18. Oh exalted ... at thy word ... the foreign land *thou reducest to the misery of silence.*

19. ^d^ *Mu-ul-lil mu-lu? A ...*

19. Enlil lord of ...

20. *kur-ri ni-in-gí-[gí]*

20. the foreign land thou *reducest to the misery of silence*

21. *e-lum za-e e-ne-em-zu an-e um-ma-[dúg]*

21. Oh exalted one, as for thee, thy word in heaven speak

22. *an-e ib-[]*

22. and heaven shall ...

23. ^d^ *Mu-ul-lil za-e e-ne-em-zu ki-e um-[ma-dúg]*

23. Enlil, as for thee, thy word on earth speak

24. *ki nu-um-[]*

24. and earth shall not....

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292 Omitted by the scribe. Line restored from Ni. 15204, 11.
293 With line 19 the variant SBH. 42 lower fragment begins.
25. *dim-me-ir a-tú-a*\textsuperscript{294} *um-ma-dúg*....
25. God of libation speak [and heaven shall ... and earth shall not....]

26. \textsuperscript{d} *am an-ki am uru zí-ba-ge um-ma-dúg* [....]
26. Divine wild ox of heaven and earth, wild ox of the good city\textsuperscript{295} speak, etc.

27. *ama é-maĝ-a*\textsuperscript{296} \textsuperscript{d} *[Dam-gal-nun-na-ge]*
27. Mother of the house of the famous one, Damgalnunna,

28. *um-ma-dug* [....]
28. speak, etc.

29. \textsuperscript{d} *Asar-lù-dug-e [dumu uru zí-ba-ge]*
29. Marduk, son of the good city\textsuperscript{297}

30. *um-ma-dúg* [....]
30. speak, etc.

31. \textsuperscript{d} *id ama uru zí-ba-ge um-[ma dug....]*
31. River goddess, mother of the good city speak, etc.

32. \textsuperscript{d} *A-?\textsuperscript{298} e ga-ša-[an ab-su-ra-ka-di\textsuperscript{299} um-ma-dug....]*
32. Zarpanit queen of ... speak, etc.

\textsuperscript{294} Var. adds *ra*.
\textsuperscript{295} The god Ea of Eridu is meant.
\textsuperscript{296} Cf. Col. II 19. On this variant for *dumu-maĝ*, see note in *Sumerian Liturgical Texts* 163.
\textsuperscript{297} Restored from Col. II 20.
\textsuperscript{298} We expect the sign *EDIN* (= *rī*) but the traces are clearly not those of *EDIN*.
\textsuperscript{299} Col. II 23 *ab-su-dī*. Here begins KL. No. 11, I, which joins directly on to *Tablet Virolleaud*.
33. [sukkal-zid mu-dug-ga]-sá-a-ra um-ma
33. Faithful messenger, called by a good name, speak, etc.

34. [ud-dé du(l)- du(l)-]dúg šu-ám mi-ib-gál
34. [The spirit] reduces [all things] to tribute.

35. te-e-ám ama-gan-ra dumu-ni zí-em-mà-na-ad(!)-du
35. How long shall the child-bearing mother reject her son?

36. How long shall the child-bearing mother, queen of the city, cast aside her son?

37. How long shall the child-bearing mother, the wild-cow queen, reject her son?

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300 This refrain is read ù-um etc. on the late variant, SBH. No. 21, Obv. lower fragment.
301 Cf. SBP. 40, 33. Restoration uncertain. This line does not appear in SBH. 42 = SBP. 112 which has here insertions for Tašmetu and Našā.
302 For -na-ta? The suffixed conjugation is frequently employed in interrogations; me-na gi-gi-mu, “When shall one restore it?,” BE. 30, 12, 2. a-ba ku-ul-la-ba, “Who shall restrain?,” Ni. 4610, r. 1. a-na an-na-ab-ta-ni, “What shall I add to thee?,” GENOUILLAC{FNS, Drehem, 1, 12. Variant SBP. 114, 32 zag-na ab-zí-em-e.
303 Var. SBH. 43, 35 ur-ra-ge.
304 Parallel passages do not mention the “queen of the city” but only the ordinary mother who rejects her children, SBH. 131, 58-61; BL. 74, 10. The phrase refers obviously to the mother goddess. “Her son” must be interpreted figuratively in the sense that the mother goddess is the protector of all human creatures.
305 This title gašan-sun or nin-sun, really means beltu rimtu, “the wild-cow queen,” and characterizes the ancient mother goddess as patroness of cattle. The title usually refers to the married type Gula or Bau, as in SBP. 284, 19, and note that Ninsun, mother of Gilgamish, is frequently called ri-mat, POEBEL{FNS, OLZ, 1914, 4. The title also applies to the virgin type Innini in KL. 123 r. II 7.
38. *a urú-a mu-lu im-me-a-ra*\(^{306}\) *dumu-ni zí-em-mà-na-ad-du*
38. How long in the city shall he of wailing reject his son?

39. *a ki-dagar-ra-ám Nippur-ám ib éš-ga-a-ra*\(^{307}\)
39. How long in the wide land, in Nippur, in the region of the vast abode?

40. *a-gal-gal Šel-su-su mulu ta-zu mu-un-zu*\(^{308}\)
40. Flood that drowns the harvests, who comprehends thy form?

41. *e-lum a-gal-gal Šel-su-su mulu ta-zu mu-un-zu*
41. Exalted, flood that drowns the harvests who comprehends thy form?

42. *d. mu-ul-lil ù-mu-un kur-kur-ra*
42. Enlil lord of the lands, who etc.

**Obverse II**

1. *ù-mu-un dúg-ga-zí-da*\(^{309}\)
1. Lord of the faithful word, who etc.

\(^{306}\) *mu-lu imme* also BE. 30, 9 l 2 = *bêl kâli(?)*, “Man of wailing.” The late version replaces this line by *[te-e-ám]* *da-ga-a-ta dumu-ni*, “How long shall the wife of the strong man reject her son?”, SBP. 114, 37. *dagāta = dam-guṭu*, SBH. 131, 60.

\(^{307}\) Probably a title of Ekur. *ešgalla* title of the temple in Kullab, KL. 3 II 20. The late version rejects this line since its local reference was not suited to general use.

\(^{308}\) Here this line begins an Enlil melody within the body of a series. Originally *a-gal-gal Šel-su-su* was a Nergal melody and a series based upon it is catalogued in IV R. 53a 33 of which K. 69 is the first tablet. See also BÖLLENRÜCHER {FNS, Nergal, No. 6.}

\(^{309}\) The late redaction of this melody revises this litany with the new liturgical movement *ursaggal—elimma* placed before alternate lines. When this scheme is employed all feminine deities are omitted. See SBP. 114. Note 5 p. 115 *ibid.* is to be suppressed.
2. $d$mu-ul-lil a-a ka-nag-ga
2. Enlil father of the Land, who etc.

3. sib sag-gig-ga
3. Shepherd of the dark-headed people, who etc.

4. i-de-du $n$í-tena
4. Thou of self-created vision, who etc.

5. am erin-na sá-sá
5. Hero who directs his hosts, who etc.

6. ū-lul-a dúr-dúr
6. Thou that sleepest the sleep of perversity, who etc.

7. šag gi-ū gi-ū šā-ab túg-e túg-e
7. Oh heart be reconciled, be reconciled, oh heart repose, repose.

8. šag an-na gi-ū gi-ū
8. Oh heart of Anu be reconciled, be reconciled.

9. šag $d$mu-ul-lil gi-ū gi-ū
9. Oh heart of Enlil be reconciled, etc.

10. šag ur-sag-gal gi-ū gi-ū$^{310}$
10. Oh heart of the great hero, be reconciled, etc.

11. ní-ma-al-e zid al-ma-al$^{311}$ [li-]e$^{312}$ nap-tan-na aš-ša-ka-nu
11. Kneaded bread for the feast I set,

$^{310}$ Lines 7-10 conjecturally restored from *Sumerian Liturgical Texts* 165, 8-11.
$^{311}$ Lines 11-17 restored from SBP. 116, 16 ff.
$^{312}$ Meaning and restoration uncertain.
12. ní-ma-al-e ní-ma-al-e
12. Kneaded bread, kneaded bread,

13. ní-ma-al-e zīd al-ma-al
13. Kneaded bread for the feast I set,

14. By the Great Mountain, Enlil, it has been blessed.

15. [a-a d]mu-ul-lil] šu-en-ne ba-túg
15. By Father Enlil it has been blessed.

16. [kur-gal d]en-lil[-šu-en-ne ba-túg
16. The Great Mountain Enlil has blessed.

17. [a-a d]mu-ul-lil] šu-en-ne ba-túg
17. The Father Enlil has blessed.\(^\text{313}\)

18. ù-mu-un am urú-zí-ib-(ki) šu-en-ne-ba-túg
18. Lord, hero of the sacred city, has shown grace.

19. ama-é-ma\(^\text{314}\)-a \(d\)dam-gal-nun-na
19. Mother of the house of the famous one, Damgalnunna, has
   shown grace.

20. \(d\)asar-lù-dug dumu urú zí-ib-(ki)
20. Asarludug, son of the sacred city, has shown grace.

21. mu-ud-na-an-ni \(d\)apin\(^\text{315}\)nun-na-an-ki
21. His wife Zarpanit has shown grace.

22. \(d\)id ama urú zí-ib-(ki)
22. River goddess, mother of the sacred city, has shown grace.

\(\text{313}\) First line on ZIMMERN\{FNS, No. 11 Col. II.
\(\text{314}\) See note on line 27 above.
\(\text{315}\) Usually \(pà = e\kù\), canal, is used in this title of Zarpanit. She is originally a
   patroness of irrigation and ultimately identical with Ninā.
23. \( \text{d} \text{.a-r\text{-}i}-e \text{ ga}-\text{ša}-\text{an} \text{ ab}-\text{su}-\text{d} \text{í} \)
23. Zarpanit queen of ..., etc.

24. \( \text{sukkal-zid} \text{ mu}-\text{dug}-\text{ga}-\text{sá}-\text{a} \text{ šu}-\text{ba}-\text{e}-\text{en} \)
24. Faithful messenger, called by a good name, has shown grace.

25. \( \text{ní}-\text{ma}-\text{al}-\text{e} \text{ zí}-\text{ib} \text{ ni}-\text{ma}-\text{al}-\text{la}-\text{ta} \)
25. The kneaded bread which has been well made,

26. \( \text{zí}-\text{ib} \text{ ni}-\text{ma}-\text{al}-\text{la}-\text{ta} \text{ ní}-\text{ma}-\text{al}-\text{e} \text{ zí}-\text{ib}-\text{bi} \text{ dé}-\text{kúr}-\text{e} \)
26. Which has been well made, the kneaded bread may he eat graciously,

27. \( \text{d} \text{.mu}-\text{ul}-\text{lil}-\text{li} \text{ zí}-\text{ib}-\text{bi}-\text{kúr} \text{ zí}-\text{ib}-\text{bi} \text{ dé}-\text{kúr}-\text{e} \)
27. May Enlil graciously eat; yea graciously eat.

28. \( \text{ki} \text{ an}-\text{dúr}-\text{ru-na}-\text{šú} \text{ uku} \text{ gar}-\text{ma}-\text{an}-\text{zí}-\text{en} \)
28. Where Anu sits may the people hasten.

29. \( \text{A-nun-na} \text{ ki-an}-\text{dúr}-\text{ru-na}-\text{šú} \text{ uku-e} \text{ gar ma-an-zí-en} \)
29. [The Anunnaki.] Where Anu sits let the Anunnaki hasten.

30. \( \text{é}-\text{e} \text{ ám}-\text{ba}-\text{al} \text{ ne}-\text{sag}-\text{ma} \text{ é}-\text{e} \text{ am}-\text{ba}-\text{al} \)
30. To the temple he enters, the mighty priest of sacrifices to the temple enters.

\begin{footnotes}
\footnotetext{316}{ab-su = ab-zu, sea? Cf. ab-zu-bi-l-la, the shining ocean, KL. 1 Rev. I 19 f.}
\footnotetext{317}{SBP. 116, 27 dé-en-kúr-e.}
\footnotetext{318}{Var. u-mi-a, SBP. 116, 33.}
\footnotetext{319}{Line 29 is false and to be corrected after the late text SBP. p. 118, 35 f. which has two lines. Read \( \text{ki} \text{ an dúr-ru-na}-\text{šú} \text{ A-nun-na} \text{ [gar-ma-an-zí-en]}, \) where Anu sits let the Anunnaki hasten.}
\footnotetext{320}{Cf. SBH. 44, 37.}
\end{footnotes}
31. *a-tú-tú ma-mu šu-luĝ-ge a-tú-tú ma-mu*

31. A libation he offers, the priest of hand washing a libation offers.

32. *é-e ud-šā-ab-šú e-dam ud-šuš-šú e-dam*

32. To the temple at mid-day go up! at sun-set go up.

33. *ud-da ne-sag-e šu-si-sá e-dam*

33. Daily to direct the sacrifices go up!

34. *ud-da ù-gul-ma-ma šu-si-sá e-dam*

34. Daily to direct the prayers go up!

35. *ud-da an dìm-me-ir mu-zu an-ni zu-zu-dam*

35. Daily Anu merciful god\(^{321}\) on high proclaim.

36. *d^4^ am-an-ki am urú-zi-ib-(ki) an-ni zu-zu-dam*

36. The hero of heaven and earth, hero of the sacred city on high proclaim.

37. *d^5^ en-lil mà-gùn*\(^{322}\) *d^6^ en-lil gùn-uku-e gar-ma-an-zi-en*

37. To Enlil let all the land, to Enlil let all the people hasten.

38. *an-ni a-ma-an-tú an-gù(?) an-ni a-ma-an-tú ša-ab ám-ma-ab-túg-e*

38. Unto heaven verily I will libate water, unto the canopy of heaven, unto heaven verily I will libate water. The heart I will appease.

39. *im-ma-an-a-tú a ám-ma-ab-túg-e*

39. I will pour out a libation, the father I will appease.

\(^{321}\) *ilu ra‘imu.*

\(^{322}\) *napšar māti,* cf. IV R. 23b 15.
40. \(d_{,} \text{am-an-ki am urú-zí-ib-(ki) ám-ma-ab-túg-e}^{323}\)

40. The hero of heaven and earth, the hero of the sacred city I will appease.

Col. III
(Here began a melody of which ten lines at least are lost.)

11. \(é-....[ta (=KL. 11 Obv. III 1)]\)

11.

12. \(\text{unugal(?)-da}....[ta ]\)

12.

13. \(dú-sag-áš^{324}-ta [ ]\)

13.

14. \(é-bi-tūr-ta^{d}_{,} [ ]\)

14.

15. \(éš è-bàr-ta [ ]\)

15.

16. \(éš é-an-na-[ta ]\)

16.

17. \(še-ib [ ]\)

17.

\(^{323}\) It is not certain that this melody ended here. Possibly all the titles in lines 19-27 followed here with the refrain \(am-ma-ab-túg-e\). At any rate the traces of a last line on SBH. 44 are those of the last line of this melody. There is not space enough on SBH. 44 after line 37 for more than the lines 31-40 supplied above for we must make some allowance for the interlinear Semitic translations in the break on SBH. 44.

\(^{324}\) \(šubat pirišti\). This sanctuary at Nippur is mentioned in BE. 29 No. 5 Obv. 11; \(dú-sag\) in KL. 64 II 4 and III 6.
18-22 ...
18-22 ...

23. é [ ]
23.

24. dù(?) [ ]
24.

25. ...
25.

26. [mu-un-]túg-gà-ta [ ]
26. He has been pacified [ ]

27. mu-un-túg-gà-ta [ ]
27. He has been pacified [ ]

28. mu-un-túg-gà-ta [ ]
28. He has been pacified [ ]

29. mu-un-túg-gà-ta šag\textsuperscript{d} [ ]
29. He has been pacified, the heart of ... [has been pacified]

30. mu-un-túg-gà-ta kur-gal\textsuperscript{d}.m[u-ul-lil mu-un-túg-gà-ta]  
30. He has been pacified, the great mountain [Enlil has been pacified]

[299]

31. edin-na ? -a erida (ki)-ta  
31. In the ... plain of Eridu...\textsuperscript{325}

32. a-ma-ru na-nam kur al-gul-gul  
32. A tempest it is shattering the mountain.

\textsuperscript{325} End of the sixth melody.
33. \( \text{ù-mu-un-} e-ne-em-mà-ni a-ma-[ru na-nam] \)
33. The word of the lord is a tempest.

34. \( šāb-bi e-lum-e a-ma-ru na-[nam] \)
34. The heart\(^{326}\) of the exalted is a tempest.\(^{327}\)

35. \( šāb-bi d. \text{mu-ul-lil a-ma-ru na-nam} \)
35. The heart of Enlil is a tempest.

36. \( \text{ù-mu-un-na šag an-šú an ní-ne ba-ni-ib-gam-ma-[ne]} \)
36. The heart of the lord is in heaven and the heavens waver of themselves.\(^{328}\)

37. \( d. \text{mu-ul-lil e-ne-em ki-šú ki ní sīg-ga-ni} \)
37. The word of Enlil is on earth and the earth trembles of itself.

38. \( e-ne-em-mà d.a-nun-na gil-li-em-eš-[a-ni]^{329} \)
38. The word which brings woe to the spirits of earth.

39. \( e-ne-em-mà-ni a-zu nu-tuk šim-šar nu-[un-tuk] \)
39. His word a prophet has not; a magician it has not.

40. \( e-ne-em-mà-ni a-ma-ru zi-ga gab-šu-gar nu-un-tuk^{330} \)
40. His word is an onrushing tempest, an adversary to oppose it has not.

\(^{326}\) Heart is used here in the sense “wrath.”
\(^{327}\) Cf. SBP. 98, 40 f.
\(^{328}\) Cf. SBP. 98, 44; 124, 19.
\(^{329}\) Cf. SBP. 38, 13.
\(^{330}\) Cf. ibid. 98, 48.
(Here followed Obv. IV; eight or ten lines continued this melody to the word. Their contents were similar to SBP. 100, 49-57 ff.)

**Reverse III**

1. *sukkal-zid mu-dug-ga-sà-a [ ]*
   1. The faithful messenger, he called by a good name.

2. *dingir ga-še-dé a-be-in-si sag [ ]*
   2. The god who satiates with milk and grain, *sag* ... 

3. *an-ki-bi-da im-mi-ib-ğun-gà*
   3. Heaven and earth it has pacified.

4. *ki-an-bi-da im-mi-ib-ğun-gà*
   4. Earth and heaven it pacified.

   5. When in Ekur the great mountain Enlil it pacified,

6. *é-lam-ma* 333 *-ta ama-gal d.* *nin-lil im[-mi-ib-ğun-gà]*
   6. [When] in Elamma the great mother Ninlil it pacified,

7. *an-ni-gar-ra* 334 *-ta eres* 335 *d.* *mu-ul-[lil im-mi-ib-ğun-gà]*
   7. In Annigarra the *consort (sister)* of Enlil it pacified.

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331 In case the tablet possessed five columns like KL. 25 then this column is Rev. III. I know of no four column tablets of similar kind.
332 *sag* began a refrain which followed the titles of Enlil, Ea, etc. and ended with this line. See Obv. I 21-31, etc.
333 Cf. SBP. 82, 47.
334 A title of Egalmah in Isin, SBH. 94, 29 = SBP. 186, 29.
335 Either DAM or SAL + KU (sister) must be expected, since we have obviously a reference to Aruru here.
8. e-lum di-da-ra dé-en\textsuperscript{336} ga-ám-dúr
8. The exalted who walketh forth, where tarries he?\textsuperscript{337}

9. Who walketh forth, the exalted who walketh forth, where tarries he?

10. ù-mu-un-e kur-kur-[ra-ge di-da-ra]
10. The lord of the lands, who walketh forth, where tarries he?

11. [ù-mu-]un-e dúg-ga-zi-da di
11. The lord of faithful word, who etc.

12. d\textsuperscript{d}mu-ul-lil a-a ka-nag-gà di
12. Enlil, father of the Land, who etc.

13. sib sag-gíg-ga di
13. Shepherd of the dark-headed people, who etc.

14. i-dé-duғ ní-te-na di
14. He of self-created vision, who etc.

15. am erin-na sá-sá di
15. Hero that directs his hosts, who etc.

16. ù-lul-la dúr-dúr di
16. He that sleeps the sleep of perversity, who etc.

17. me-e bur-maғ-a kaš ga-an-na-ab nisak-ka
17. I in a great bowl will pour out wine to him.

18. ama-gim dugud\textsuperscript{338}-da da-mu-un-lal
18. I like a wild ox will bow down to the mighty one.\textsuperscript{339}
19. *urú-zu al-gul-gul ga-an-na-ab-dúg*
19. “Thy city is destroyed,” will I say to him.

20. *kenur é-nam-ti-la al*
20. “Kenur and Enamtila are destroyed,” will I say to him.

21. *zimbir-(ki) é-bàr-ra al*
21. “In Sippar Ebarra is destroyed,” etc.

22. *urú-zu tin-tir-(ki) al*
22. “Thy city Babylon is destroyed,” etc.

23. *é-sagila bád-si-ab-ba-(ki) al*
23. “Esagila and Barsippa are destroyed,” etc.

24. *é-zi-da é-maĝ-ti-la al*
24. “Ezida and Emahtila are destroyed,” etc.

25. *é-te-me-en-an-ki al*
25. “Etemenanki is destroyed,” etc.

26. *é-dár-an-na al*\(^{340}\)
26. “Edaranna is destroyed,” etc.

\(^{336}\) Sic! An error for *en-ne?* See SBP. 120, 1. Perhaps *dé* = *te*, “where?” strengthened by *en* = *adi*.

\(^{337}\) The following melody has been restored from the late variant SBP. p. 120.

\(^{338}\) Glossed *gú-da*.

\(^{339}\) Semitic *lu-uk-mi-is-su*, glossed *kamû.* *kamû,* “to bind,” is the natural rendering of *lal.* The Semitic should perhaps be neglected as faulty and the Sumerian rendered, “Like a wild ox by the mighty one I am hobbled.”

\(^{340}\) Lines 21-26 may not have stood in the ancient liturgy.
27. gi-er-ra ba-mā ga-an-na-ab-dūg341
27. “Wailing on the reed-flute ascends in her,”342 will I say to him.

28. ud ma-ra mu-un-zal-la-ta i-dé-a-ni nu-gub
28. When I am overjoyous in his presence may I not stand.

29. \( d_{\text{mu-ul-lil-li}} \) mu-un-zal-la-ta i-dé-[a-ni nu-gub
i-dé-nam-mu-un-dū-ru]343
29. As to Enlil when I am overjoyous in his presence may I not stand.

30. \( d_{\text{mu-ul-lil-li}} \) i-dé-a-ni nu-gub i-dé-nam-mu-un-dū-ru
30. In the presence of Enlil may I not stand; may he behold me not.

31. me-e ur-ri-mèn me-e kàs-mèn343
31. I am a stranger and a fugitive.

32. a è-ne al-dib a è-ne al-dib
32. The risen waters seized away; the risen waters seized away.

33. \( [\text{nin\-}]\text{-urú-ma ama-gal} \) d.\( \text{nin-lil-là [mèn]} \)
33. Queen of city and house, great mother Ninlil am I.

34. \( d_{\text{a\-]}-ru-ru} \) SAL+KU d.\( \text{mu-ul-lil-là [mèn]} \)
34. Aruru, sister of Enlil I am.

35. [nin?]ú-a gašan ni-ib-bur mèn
35. A *queenly* caretaker, queen of Nippur I am.
36. [gašan] azag-\(\text{ga}^3\)\(\text{ga}^4\) gašan ma-gí-a mèn
36. An holy queen, queen of the convent I am.

37. ma ma-al-la-šú ma ma-al-la-šú
37. In the builded house, in the builded house,

38. \(d^d\) mu-ul-lil [umun?] kúr-kúr-ra ma
38. Enlil [\textit{lord}] of lands in the builded house,

39. [ereš]-mu mu-un-til ma
39. My consort dwells not in the builded house.

40. At the end of this column began a long titular melody.\(^{345}\)

(Lines 1-11 of this melody, i.e., 40-51 on KL. 11, III, are supplied by Tablet Virolleaud, Rev. 1-11, and restores the entire section.)

\textbf{REVERSE IV(?)}

1. \(d^d\) Mu-ul-lil-li dam-a-ni \(d^d\) Nin-lil-li
1. Enlil and his consort Ninlil (we will pacify). (= Tab. Vir. Rev. 12.)

\(^{341}\) Here begins variant 81-7-27, 203 = BA. X 87.
\(^{342}\) Nippur.
\(^{343}\) Beginning of a melody of a weeping mother series, BL. p. 94, 12. It is not certain that this melody stood in the ancient text. See for the text 81-7-28, 203 (= 78239) in this volume.
\(^{344}\) Cf. SBH. 132, 27.
\(^{345}\) The duplicate, MEEK, NO.\{FNS 11, has here another melody not a titular litany. This text does not belong to the \textit{e-lum gud-sun} series.
2. An $d$Uraša ki-še-gu-nu-e\textsuperscript{346}
2. Anu-Uraš kisegunu.

3. $d$En-ki $d$Nin-ki $d$En-ul $d$Nin-ul
3. Enki and Ninki, Enul and Ninul.

4. $d$En-da-šurim-ma $d$Nin-da-šurim-ma
4. Endašurimma, Nindašurimma.\textsuperscript{347}

5. $d$En-dű-azag-ga $d$Nin-dű-azag-ga\textsuperscript{348}
5. The Lord of Duazag, the Queen of Duazag.

6. ama $d$Nin-lil a-a $d$Mu-ul-lil
6. Mother Ninlil and father Enlil.

7. $d$En-ut-til\textsuperscript{349} $d$En-me-en-šár-ra\textsuperscript{350}
7. Enuttila and Enmenšarra.

8. nin-zi-an-na\textsuperscript{351} ga-ša-an ġar-sag-ga\textsuperscript{352}
8. Ninzianna and Ninharsag.

9. $d$Šul-pa-ē\textsuperscript{353} en giš banšur-ra
9. Šulpae, lord of the sacrificial board.

\textsuperscript{346} This title of Uraša remains unexplained. In all other examples $d$Uraša ki-še-gu-nu-ra, SBP. 150, 6; 90, 20; K. 3931 Rev. 29; KL. 17 Rev. II 6. Perhaps also Gudea, Cyl. B 19, 13 is to be restored ki-še-gu-[nu-ra].

\textsuperscript{347} Father-mother names of Enlil, IV Raw. 1b 17 f.

\textsuperscript{348} Enlil names, CT. 24, 4, 24 f.

\textsuperscript{349} Enlil, CT. 24, 4, 20.

\textsuperscript{350} Usually me-šár-ra. Enlil name, CT. 24, 4, 26. Not originally associated with Nergal. See Historical and Religious Texts, p. 35.

\textsuperscript{351} Here both titles of Ninlil. Variant nin-zūl-an-na, PSBA. 1911, 233 n. 39.

\textsuperscript{352} See previous footnote.

\textsuperscript{353} Originally title of Enlil, CT. 24, 25, 97 = 13, 42. Usually Marduk as Jupiter.
10. *ama še-en-tür* \textsuperscript{354} *Catalogue*, p. 10, No. 51, 8 where she is identified with Nintud = $d{bēlit}$.

*dim-me-ir* *imīn*

10. Mother Šentur, (mother) of the seven gods. \textsuperscript{355}

11. *üt-mu-un* *si* \textsuperscript{356} *Nipru-(ki) üt-mu-un* *kalag-a*

11. The lord *light* of Nippur, mighty lord.

12. *gū-de-de* \textsuperscript{357} *ga-ša-an* *Nipru-(ki)*

12. The loud crying, queen of Nippur.

13. *dingir dumu-sag* \textsuperscript{358} $d$ *ga-ša-an mu-un-ga-ra*


14. $d$ *Nusku [á-]mağ* *dingir-gidim* [ér-kur-ra]


[15. *ama é-a-ge* $d$ *Sa-dár-nun-na]*

[15. Mother of the temple, Sadar-nunna.]

[16. $d$ *Še-ra-ağ* *gidim* é-*šar-ra]*

[16. Šerah spirit of Ešarra.]

[17. *lamma-šág-ga me-lam-an-na]*

[17. The propitious spirit whose splendor is supreme.]

\textsuperscript{354} Two other readings of this title of Ninlil as mother goddess are known; $d$ *Še-en-tür*, SBP. 150 n. 5, l. 11 and *d$Še-en-tür*, KING{FNS, Supplement to BEZOLD'S{FNS

\textsuperscript{355} In ZA. VI 242, 21 their mother is Išhara, another title of the same mother goddess. For the seven gods see IV Raw. 21 No. 1 B.

\textsuperscript{356} Perhaps = *si-gal*, title of Ninurta, SBH. 132, 26; BL. 92, 7. CT. 24, 7, 12.

\textsuperscript{357} Usually title of Ninlil as here, SBH. 132, 23; SBP. 150 n. 5, 13. But consort of Ninurta, CT. 24, 7, 12.

\textsuperscript{358} Var. $d$ *Nappasi*.
18. dumu [sukkal-gal \(^{d}\)Nannar \(^{d}\)Zuen-na
18. The son, [great messenger, Nannar-Sin.]

19. \(^{d}\)En-[nu-NUNUZ-zi \(^{d}\)Nannar\(^{359}\) dam \(^{d}\)Nannar-ge]
19. Zir [spouse of Nannar].

20. nu-banda-[maŋ \(^{d}\)Mu-ul-lil-la-zi-ge]
20. [The august] prefect, [divine Enlilzi]\(^{360}\)

21. \(^{d}\)[En]-bu-[ul-e dumu é-sab-ba]
21. [Enbul son of Ešabba.]

22. ſul-a[n-na umun ſar-sag-šal-ge]
22. Hero of [heaven, lord of the great mountain.]

23. \(^{d}\)ga-[aša-ama-an-na-ge]
23. Ningal [heavenly mother.]

24. \(^{d}\)ga-[ša-ša-an-an-na-ša-ša]
24. The queen of heaven [who alone is strong.]

25. mu-ud-[na-ni \(^{d}\)Ama-ušum-gal-an-na]
25. Her husband [Tammuz.]

26. ama ū-[mu-un-na gašan sun-]na
26. The mother of the lord,\(^{362}\) Ninsun.

\(^{359}\) The entire ideogram was read zir = zirru, SMITH\(^{FNS, Miscel. Texts 25, 16.}\)

\(^{360}\) A legendary king who had received apotheosis, and was placed in the court of Enlil, CT. 24, 6, 20 = 8 Col. III 1. The variant SBP. 152, 15 inserts another deified king Ur-Sin. See also GENOUILLAC\(^{FNS, Drehem, 5501 II 21; Babylonian Liturgies, 92 Rev. 10; CT. 24, 6, 21.}\)

\(^{361}\) Or gi-ur-sag. The Semitic is ša edīš-ši-ša šarradat. On Innini queen of heaven, see Tammuz and Ishtar, 88.

\(^{362}\) I. e., Gilgamish.
27. û-[mu-un banda û-mu-un èš-]nun-na
27. Lugalbanda lord of Ešnunak.

28. é-rib an-na mu-tin-an-na
28. The heavenly sister-in-law, Geštinanna.363

(Here supply twenty-eight lines = SBP 154, 24-156, 51.)

REVERSE V(?)

1. d. En-á-nun ama gù-an-ní-sí
1. Enanun mother of loud weeping.364

2. d. NINDA + GUD365 amar zag-gi-ra366
2. Ninda-Gud, the radiant son.

3. Šunirda, queen, heroine of battle.

4. dumu-šág-ga ga-ša-an kár368 -nun-na-ra
4. The pious daughter, Ninkar-nunna.369

5. ga-ša-an dig-ga dingir-lum-ma370, SAK. 273. SCHEIL\{FNS, I. c. 4, says that Lum, Ḫum is an Elamitic god. The title gašan-dig-ga indicates a female deity. Note the variant gašan-sa-lum-ma, SBP. 158, 56. An underworld deity.

ur-sag
5. Queen(?) of the dead, Lumma the heroic.

363 See Tammuz and Ishtar 57, n. 2.
364 On this title of the weeping mother, see Sumerian Liturgical Texts 173.
365 A title of Immer the thunder god.
366 Zagin-na to zaggira, see Sumerian Grammar, § 47.
367 Aja goddess of light and battle, Babylonian Liturgies 143.
368 ZIMMERN\{FNS, AZAG an error?
369 Cf. K. 7145, 7 in CT. 29, 47.
370 dLum-ma or Ḫumma, CT. 24, 6, 18 one of two utukku of Ekur. Duplicate 24, 22, 117. Often in names of the early period, SCHEIL\{FNS, Textes Elamites-Semitiques, p. 4 and in name of ancient patesi of Umma, Ur-lum-ma, see THUREAU-DANGIN\{FNS
6. ù-mu-un uru\textsuperscript{371}-gal ù-mu-un ć\textsuperscript{372}-gid-da
6. Lord of the grave, lord of the seizing hand.

7. \textsuperscript{d}Ir\textsuperscript{373}-ra-gal kú-a-nu-si-ra\textsuperscript{374}
7. Great Girra, hero unoppositional.

8. lamma-šág-ga sil-gig edin-na
8. The good genius of the dark ways of the plain.\textsuperscript{375}

9. \textsuperscript{d}Nin-sîg-ge \textsuperscript{d}Guškin-bandara
9. Ninsig Guškinbanda,

10. ù-mu-un nig-nam-ma-ge ḤU\textsuperscript{376}-kur-kur\textsuperscript{377}
10. Lord of whatsoever is, the sculptured form.

11. sal-si\textsuperscript{378}-a \textsuperscript{d}Ba-ú\textsuperscript{379}-šág-ga
11. The earth woman, beneficent Bau.

12. ù-mu-un né me en\textsuperscript{380} ga-ša-an abzu
12. Lord of might, lord of decrees, priest of the deep.\textsuperscript{381}

\textsuperscript{371} Br. No. 909. Var. SBP. 158, 57 = V Raw. 52 II 27, has unugal.
\textsuperscript{372} Var. of ā = idu.
\textsuperscript{373} Sign NITAḪ. See Var. ir-ra, Sumerian Liturgical Texts, p. 174, 7.
\textsuperscript{374} For gud-ā-nu-gš-a, ox that turns not back his might. See I. c. 173 n. 3. For g to s see Sum. Gr. § 40 b.
\textsuperscript{375} Spirit of the lower world, CT. 24, 8, 13.
\textsuperscript{376} Vars. šuṇ, or šen SBP. 158, 61; CT. 24, 23, 24. Hence ḤU (mušen) has also the value šen or šuṇ. See on lines 9 f. Sumerian Liturgical Texts 174 n. 5.
\textsuperscript{377} For kul.
\textsuperscript{378} Gunu of ḤU. Var. NU-NUNUZ-ki-a, see SBP. 158, 62 = CT. 24, 10, 2.
\textsuperscript{379} Var. A-mā-mā. Ma-ma, Ma-mi, Mā-mā, A-mā = Bau, Nintud.
\textsuperscript{381} Variant SBP. 158, 63 = SBH. 86, 63 reads šanga-maḡ abzu-ge. For the writing of šanga, see Babylonian Liturgies, p. XXII n. 2.
13. **Ašnan** **Azag-sug**\(^{382}\) **mun-galu**\(^{383}\) **sal-sal**

Ašnan the divine cleanser, the ... loud crying.

14. **[ù-mu-un]** **sa-**\(^{384}\) **ki-sā**\(^{385}\) **dumu nun-ra**

Lord of light, director of the earth, and the daughter of the prince.\(^{386}\)

15. **[gidim uru-]** **ma ur sag-imin**

The demon of my city the dog of seven heads.

16. **[d. Gi-bil mu- ? ?]-na**\(^{387}\) **mu-ten ur-sag**

Gibil ... warlike man.

17. **[d. Ut-ta-ed-dé mu-lu]** **ki-azag-ga**

Uttaedde lord of the holy place.

18. **[umun ma-da sub-be an-na]**

[Lord of the land, light of heaven.]\(^{388}\)

19. **[umun á-zu umun e]**\(^{389}\) **-gid-da**

[Lord Nergal, him of the seizing hand.]

20. **[ga-ša-an-né-da umun mu-zi-da]**

[Allat and Ningišzida]\(^{390}\)

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\(^{382}\) On variants Duru-sug, Dúr-ru-si-ga, see *Sum. Lit. Texts* 174, 9.

\(^{383}\) Sic! Perhaps error for ǧa-mun. See also CT. 24, 9, 40 \(\text{d} \text{ša-mun-sal(?)-sal}\).

\(^{384}\) Title of Shamash, CT. 25, 25, 11.

\(^{385}\) Title of Shamash here. Variant \(\text{d} \text{Su-ud-ām} = \text{Aja}, \text{CT. 25, 9, 25.}\)

\(^{386}\) I. e. Aja.

\(^{387}\) So! Var. mu-galam, “of skilful name.”

\(^{388}\) See Var. *Sum. Lit. Texts* 175, 10.

\(^{389}\) So Var. l. c. l. 11. See above, line 6.

\(^{390}\) Certainly these two underworld deities are intended in this line. They occur together also in CT. 25, 5, 60-64. See also 25, 8, 14 where read Nin-ša-šu.
21. [ ] dū-a
21. [ ]

22. [ ]-ga
22. [ ]391

23. [dIr-ri-eš ur-sag gaša]-an-subur
23. [Irriš, the heroic] lord of the soil.

24. [dingir ama é-uru-sag-ga]ša an tin-dib-ba]
24. [The divine mother of the temple of the chief city392 queen who gives life to the dead.]

25. The lofty browed queen of Isin.

26. [dPa-bil-sag ū-mu-]un La-ra-ag-ga

27. [dGu-nu-ra dim-gal] kalam-ma
27. Gunura bar of the Land.

28. [dDa-mu šág-ga ū-]mu-un gir-su-a
28. The pious Damu lord of the flood.394

29. [dImmer ū-mu-un] ní-dū-an-na
29. Immer lord of terror.395

30. [ ] íd-da-ra
30. ... the river.396

391 Two lines not on any variant.
392 Gula of Isin.
393 See for reading, Sum. Lit. Texts 176, 5.
394 See Babylonian Liturgies 96 n. 1.
395 For variants, see Sum. Lit. Texts 177, 8.
396 Variant SBP. 160, 16 has another text. Other variants omit the line altogether, KL. 8 IV 8; Sum. Lit. Texts, 177.
31. [ù-mu-un ši ka-nag-]gà ši kur-kur-ra
31. Lord of the souls of Sumer, of the souls of the lands.

32. [d.Šú-ud-da-am du-mu nun-na ama é-]šab-ba
32. Suddam, daughter of the prince, mother of Ešabba.

About twenty-four lines completed this column and ended the liturgy. The void is to be completed by part of the titular litany, SBP. 160, 19-164, 38, and by a short intercession similar to the fragmentary intercession at the end of KL. No. 8. It is possible that the eleventh and last section on Tablet Virolleaud was retained as the final melody of this later redaction.

Reverse of Tablet Virolleaud (The titular litany)

1. é-e sub-da sub-da [mu-un-laḡ-en-ne-en]
   To the temple with prayer, with prayer let us go.\(^{397}\)

2. balag\(^{398}\) é-e dirig sub-da [mu-un-laḡ-en-ne-en]
   To the lyre unto the temple which surpasses all let us go.

\(^{397}\) Cf. SBP. 74, 19 and 68, 5.
\(^{398}\) For this sign = REC. 46, see now K.L., 25 III 15. The two signs balag and dup are distinguished clearly on this tablet; see Obv. 9 for dup. On the distinction of two original signs in Br. 7024, see THUREAU-DANGIN {FNS, ZA. 15, 167; Chicago Syllabary 208 f., and PBS. 12 No. 11 Obv. Col. II 45 and 46 and page 13. Syl. B distinguishes the two signs.
Reverse of Tablet Virolleaud (The titular litany)

3. *balag nigin-na-e sub-da* $^d$Mu-[ul-lil-ra mu-un]
   To the lyre unto the merciful one with prayer, [unto Enlil,]

4. *balag dim-me-ir mu- lu sub-da* $^d$Mu-ul-[lil-ra mu-un]
   To the lyre unto god, the lord, with prayer, unto Enlil [let us go].

5. *dim-me-ir lu-gã-lu-ne-en sub-da mu-un-laґ-en-[ne-en]*
   Unto him who is god of his people with prayer let us go.

6. *me-en-ne é-e tùb a-ra-zu-a mu-un-laґ-en-ne-[en]*
   We “Oh temple repose” in prayer come.

7. *me-en-ne ki-e tùb a-ra-zu-a mu-un-laґ-(en)-ne-en* $^d$Mu-[ul-lil-ra]
   We “Oh earth repose” in prayer come, unto Enlil (come).

   To pacify the heart of the lord behold we come unto Enlil.

   To pacify the heart, to pacify the soul, behold we come to Enlil.

10. *me-en-ne šã-ab ù-mu-un-na mu-un-tùb-(en)-ne-en* $^d$Mu-[ul-lil]
    We will pacify the heart of the lord, yea of Enlil.

11. *šã-ab an-na šã-ab* $^d$Mu-ul-lil-lá mu-un-tub-(en)-ne-en
    The heart of Anu and the heart of Enlil we will pacify.

12. $^d$Mu-ul-lil-lá dam-a-ni ... $^d$Nin-lil-lá
    [The heart of] Enlil and his wife Ninlil [we will pacify.]

399 See RA. 11, 45 n. 5.
13. *d* En-ki *d* Nin-ki *d* En-mul *d* Nin-mul

The heart of Enki, Ninki, Enmul and Ninmul [we will pacify.]

14. *i-lu a-di ig-ga-am-ma-ru*

A god until they are finished.

\[ki-\tilde{u}b-g\text{ù} 10-kam-ma\]

The tenth strophe.

(The Recessional)

15. *ù-mu-un-mu za-e babbar* uru-mà ur-sag-gà me-en

My lord thou art, light of my city, a hero thou art.

16. *šùb-bi-mu *ù-mu-un kalag-a ur-sag-gà me-en*

My illumination, oh valiant lord, a hero thou art.

17. *ù-mu-un kalag-a ur-sag-gà me-en kalag-ga-na me-en*

Oh valiant lord, a hero thou art, its defender thou art.

18. *d* Babbar-gim za-e ? en-na an-ni tur-tur-ne-[en]*

Like Shamash thou art ... into heaven enters.

19. *d* Nannar-gim ki dumu-zu an-na(?) na-an-gir-ri-[ne-en]*

Like Nannar where thy son in heaven hastens.

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400 All father-mother names of Enlil, CT. 34, 3, 29 ff.
401 This Semitic rubric is unique in the published literature of Sumerian liturgies. It indicates that the choristers should here complete the long titular litany by reciting the titles of the deities named in the litany given in full on the Berlin tablet; see the preceding edition of K. L. 11 Rev. IV 1 ff.
402 For this rubric, see PBS. X 151 note 1.
403 For Enlil connected with the idea of light, see PBS. X 158 n. 1.
404 The pronoun refers apparently to *uru* in line 15.
405 Text *na-an*!
406 The moon god was held to be the son of Enlil, SBP. 296, 5.
20. ù-mu-un-mu enem-zu galu-ra\textsuperscript{407} na-an-na-ab-zí-[em]
   My lord thy word on man has fallen.

21. enem-zu galu ki\textsuperscript{408}-kal-ra na-an-na-ab-zí-[em]
   Thy word on him of the foreign land has fallen.

22. enem-zu galu en-na nu-šeg-ra na-an-na-ab-zí-[em]
   Thy word on men as many as are not obedient has fallen.

23. ù-mu-un-mu uru-zu-a è-ni a-sar-sar-ra\textsuperscript{409}
   My lord beneficent waters in thy city cause to spring forth.

24. a-a\textsuperscript{d}. Mu-ul-lil ki-bur-ta-bur-ta uru-zu-a è-ni
   Father Enlil ... in thy city cause to come forth.

\begin{flushright}
    ki-šub-gù 11-kam-ma
\end{flushright}
   The eleventh strophe.

   A prayer for the brick walls of Ekur, that it return to its place.

\begin{flushright}
    ki-šú-bi-im
\end{flushright}
   A song of supplication.

26. al-tíl e-lum gud-sun
   It is finished, the series “Exalted, bull that overwhelms.”
Early Form of the Series

*d. Babbar-gim-è-ta 11359 (Myhrman No. 8)*

Ni. 11359, published by MYHRMAN, PBS. I. No. 8, is the left upper corner of a large four column tablet. It contained a series of *ki-šub* melodies which formed the prototype of the later Enlil series of which three tablets have been edited by the writer, see *Sumerian Liturgical Texts* 167. It stands to the completed series as the similar tablet of the *e-lum gud-sun* series, Tablet Virolleaud, is related to its completed canonical form in ZIMMERN, KL. 11. Both Ni. 11359 and Tablet Virolleaud show the evolution of two great Enlil liturgies arrested midway in their evolution. They still consist of unmethodically joined melodies. Both have the same rubric at the end. The first melody of *d. Babbar-gim-è-ta* after line four agrees with the first melody of the Enlil series *zi-bu-ù sud-du-ám* in ZIMMERN, KL. 8 and 9 after line five of that series. A duplicate will be found in BL. pp. 37-39, which see for critical notes on the reconstructed text.

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407 Cf. BL. 48, 23.
408 Text *DI*.
409 Same phrase in Ni. 14005, 24. See *Le Poème Sumérien du Paradis*, p. 140.
OBVERSE 1

1. *d.* Babbar-gim è-ta [ ]
   1. Like the sun-god arise ... 

2. ù-mu-un gan ...
   2. Oh lord ...

3. a-a *d.* Mu-ul-lil ù-[mu-un kur-kur-ra]
   3. Father Enlil, lord of the lands.

4. *d.* Mu-ul-lil ù-mu-[un dúg-ga-zi-da]
   4. Enlil lord of faithful word.

5. am-ná-a gud-dé sīg-gan-nu-di
   5. Crouching wild ox, bull that rests not.  

   6. Enlil herdsman of the wide earth.  

7. ù-mu-un mu erin-na-[ni sag-ma-al ki]
   7. Lord who *summons* his toilers, recorder of the earth.

8. ù-mu-un iá erin-a-[ni ga-eri-ám da-]ma-[la]
   8. Lord who causes to abound oil for his toilers, milk for the newly born. 

9. ù-mu-un ki-dúr-a-ni [uru ir-ir]
   9. Lord whose abode is the city of weeping.

10. ki-ná-a-ni á-ág-[gà-e gal-zu]
   10. In whose chamber oracles are interpreted.

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410 For the interpretation, see RA. 12, 27 n. 5.
411 See for readings BL. 38, 9.
11. a-aMu-ul-lil uru-[ta Nibru-ki]
11. Father Enlil in (thy) city Nippur.

12. é-kur é-šag-gi-pad-da-ta
12. In Ekur temple of (thy) heart's choice.

13. gi-gun-na giš-tir-šim [giš erin-na-ta]
13. In the great dark chamber of odorous forest and cedar.

14. [ ]Šeš-dū-a-ka šeš-mul [... ta]
15. In ... the house of vision,

16. [ ]lu é babbar nu-[zu-ta]
16. In ... house which knows the sunlight not,

17. [é]-gi-dim-dim-ma i-dé [nu-bar-ri-ta]
17. In the house of the “reed of sorrow,” which eye beholds not,

18. [ ]maģ dug-li duģ-[duģ-ta]
18. In the great ... causing prosperity to abound,

19. [é(?)]-ku-a giš-ik-[ku-iği-lal-a-ta]
19. In Ekua gate of the lifting of the eyes,

20. [ ]-silim-ma mu-mar [mar-ra-ta]
20.

... 

REVERSE II

...
21. *sub-bi še-ib é-[kur-ra-ta?] ki-na-an-gí-gí-ra*

21. Prayer for the brick walls of *Ekur* that it be restored to its place.

22. *ki-šù-bi-im*

22. It is a service of prostrations.

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Liturgy of the Cult of Kes (Nippur Fragments and Ashmolean Prism.)

Keš and Opis, two closely associated but unlocated southern cities of Sumer, lay apparently somewhere in the region between Erech and Šuruppak. So closely were they united that the same cult of the great mother goddess obtained in both. According to II Raw. 60a 26, Innini of Hallab was the queen of Keš. The Sumerian liturgy, BL. p. 54, names Nintud as the goddess of this city, but the list of mother goddesses in PSBA. 1911 Pl. XII calls her by the name Ninharsag, where she is associated with Ninmenna, epithet of the earth mother in Adab a city near

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412 See also *Tablet Virolleaud*, Rev. end.
413 Also Opis was sometimes called Keš, see CT. 16, 36, 3, *ki-e-ši*, gloss on the ideogram for Opis.
414 For Ninharsag at Keš, see also SAK. 14 XVIII 6. Another title of the goddess at Keš is Ninmah, SAK. 237e.
Šuruppak. A fragment, No. 102 in BL., reads her title at Keš as Aruru. These various epithets all refer to the earth mother whose principal married type is Ninlil. In fact one liturgy actually names Ninlil as the goddess of Keš, SBP. 24, 74. On the other hand, a cult document of the Neo-Babylonian period names Kallat Ekur, the bride of Ekur, as the goddess of *U-pi-ia* or Opis, VS. VI. 213, 21. The bride of Ekur is Ninlil. Thus the twin cities Keš and Opis of Sumer with their cult of the earth mother Ninharsag or Nintud were imitated in later times in Akkad and located on the Tigris where Opis survived into Greek times (ώπις) and Keš seems to have become confused in writing with Kiš a famous city near Babylon. At Opis in Akkad a male satellite *Igi-du* was associated with the mother goddess and we may be safe in assuming that he was borrowed from the original southern cult. Of the names Ninharsag, Aruru, Nintud, Ninmah, Innini of Hallab, we are not certain which one applied especially to Keš and Opis. In any case the liturgy which we are about to discuss had some special name for the goddess here. In a refrain which recurs at the end of each melody the psalmists say that the god of Keš, that is probably Igidu, was made like Ašširgi, or Ninurta, and that its goddess was made like Nintud, hence the *special* name of the mother goddess in this liturgy cannot have

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415 Here the god of Opis is given as Igidu, a form of Nergal. In this late text Opis on the Tigris at Seleucia is probably intended. The southern Keš and Opis were imitated in Akkad, at any rate in later times, and Keš was apparently confused with Kiš which gave rise to a second Kiš in Akkad. The ancient and historical Kiš at Oheimer on the canal of the Euphrates should not be confused with Kiš corruption for the new Keš near Seleucia.

416 The god *Igi-du* of Keš is identified with Ninurta as were most of the male satellites of the mother goddesses in various cities. CT. 25, 24 K. 8219, 17+K. 7620, 18, *dIgi-du = dNin-urta*. According to CT. 25, 12, 17 it is one of the titles of Ninurta in Elam. But in CT. 24, 36, 52 *dIgi-du* is a form of Nergal, and in the omen text, BOISSIER{FNS, DA. 238, 10 he is explained as *d* Meslamtaèa, a form of Nergal.

417 Or perhaps Negun. See below.
been Nintud.

So far as the text of this important liturgy in eight melodies can be established, it leads to the inference that, like all other Sumerian choral compositions, the subject is the rehearsal of sorrows which befell a city and its temple. Here the glories of Keš, its temple and its gods are recorded in choral song, and the woes of this city are referred to as symbolic of all human misfortunes. The name of the temple has not been preserved in the text. But we know from other liturgies that the temple in Keš bore the name Uršabba.\textsuperscript{418} The queen of the temple Uršabba is called the mother of Negun, also a title of Ninurta in Elam.\textsuperscript{419} The close connection between the goddess of Keš and Ninlil is again revealed, for Negun is the son of Ninlil in the theological lists, CT. 24, 26, 112. Therefore at Keš we have a reflection of the Innini-Tammuz cult or the worship of mother and son, mother goddess Ninlil or Ninharsag, and Igidu or Negun.\textsuperscript{420}

Keš and Opis must have been closely associated with both Erech and Šuruppak, and of traditional veneration in Sumer. Keš is mentioned in a list with Ur, Kullab (part of Erech) and Šuruppak, Smith, Miscellaneous Texts 26, 5. Gudea speaks of a part of the temple in Lagash which was pure as Keš and Aratta (i.e. Šuruppak).\textsuperscript{421}, KL. 199 Rev. I 37 (here without ē). This temple can hardly be the one which forms the subject of the liturgy on the Ashmolean Prism.

The various mother goddesses of Eridu, Kullab, Kêši, Lagaš and Šuruppak are invoked in an incantation, CT. 16, 36, 1-9. The first melody of the Ashmolean Prism contains a reference to the horse of Šuruppak.

The textual history of this liturgy is interesting. The major

\textsuperscript{418} BL. 72, 14. Here Keš or Kisa is written with the ideogram for Opis.
\textsuperscript{419} CT. 25, 12, 23. See SBP. 156, 39.
\textsuperscript{420} SAK. 118 XXVII 2.
\textsuperscript{421} A temple ē-an-za-kar is assigned to Opis in POEBEL\{FNS, PBS. V 157, 8 and ZIMMERN\{FNS
text is written upon a four-sided prism now in the Ashmolean Museum of Oxford. The object is eight inches high, four inches wide on each surface and is pierced from top to bottom at the center by a small hole, so that the liturgy could be turned on a spindle. The writer published a copy of this prism or prayer wheel in his *Babylonian Liturgies*. The elucidation of this exceedingly difficult text was lightened somewhat by the discovery of a four column tablet in Constantinople, which originally contained the entire text. It was afterwards published as No. 23 of my *Historical and Religious Texts*. Since the edition of these two sources, the Nippur Collection in Philadelphia has been found to contain several fragments of the same liturgy. A portion of the redaction on several single column tablets had been already published by Radau in his *Miscellaneous Sumerian Texts*, No. 8 (=Ni. 11876), last tablet of the series containing melodies six, seven, and eight. I failed to detect the connection of Radau’s tablet at the time of the first edition but referred to it with a rendering in my *Epic of Paradise*, p. 19. Another tablet, also from a single column tablet redaction at Nippur, has been recovered in Philadelphia, Ni. 8384. This text utilized here in transcription contains a section marked number 4 on that tablet but all the other sources omit it. Hence this redaction probably contained nine melodies. The new melody has been inserted between melodies three and four of the standard text. If evidence did not point otherwise the editor would have supposed that Ni. 8384 and 11876 belonged to the same tablet. But Ni. 8384 has melodies four, five and six of its redaction with the catch-line of the next or its seventh melody which partly duplicates the Radau tablet. Moreover, these two tablets have not the same handwriting and differ in color and texture of the clay. Finally a small fragment, Ni. 14031, contains the end of the second melody and the beginning of the third on its obverse. The reverse contains the end of the sixth melody. This

422 Published by BARTON\{FNS, *Miscellaneous Religious Texts*.}
small tablet undoubtedly belongs to the four column tablet in Constantinople. The two fragments became separated by chance when the Nippur Collection was divided between Philadelphia and the Musée Imperial of Turkey. Ni. 14031 will be found in my *Sumerian Liturgical Texts*, No. 22.

Under ordinary circumstances a text for which so many duplicates exist should have yielded better results than I have been able to produce. But the contents are still obscure owing largely to the bad condition of the prism. My first rendering of the interesting refrain in which I saw a reference to the creation of man and woman was apparently erroneous. The refrain refers rather to the creation of the mother goddess of Keš and to her giving birth to her son Negun.\textsuperscript{423}

Col. I (Lines 1-22 defaced)

\phantom{...}

\textsuperscript{423} A new copy of the Ashmolean Prism is published in the *Revue d'Assyriologie*, Vol. XVI.

\textsuperscript{424} Cf. BA. V 707, 7.
28. [é ...] tūr-gim ki-a-ta sur-sur-ra
28. [Temple] like ... tur in the earth founded.

29. [é ...]-gim mur-du ninda₄²⁵-gim ɡù-nun-di₄²⁶
29. [Temple] like ... roaring, like a young bull bellowing.

30. [é ...] bi-ta lipiš kalam-ma
30. [Temple] in whose ... the hearts of the creatures of the Land ...

31. [é ...] bi-ta zid Ki-en-gi-ra
31. [Temple] in whose ... the soul of life of Sumer ...

32. [é ...] ib-gal an-e-ra₄²⁸ uš-sa
32. [Temple], great ... IB, attaining unto heaven.

33. [é ...]-da-gal an-e₄²⁹ uš-sa
33. [Temple], great ... da, attaining unto heaven.

34. [é ...] gal an-e uš-sa
34. [Temple], great ..., attaining unto heaven.

35. [é ...] -na [an-e] uš-sa
35. [Temple ...], attaining unto heaven.

Col. II

1. ... an-ki ...
1. ... heaven and earth ...

2. ... abzu ...
2. ... of the nether-sea ...

3. é an-ni(?) šu-[ ]
3. Temple which Anu ...
4. \textsuperscript{d} En-lil-li zag-šú ... \\
4. Enlil above all ...

5. ama \textsuperscript{d} Nin-tud eš-[bar-kin ... ] \\
5. The mother, Nintud oracles ...

6. é Keš-ki ... na ... \\
6. Temple in Keš ...

7. ÉN-ḪAR-(ki)\textsuperscript{430} gim rib-ba\textsuperscript{431}, KTA. 32, 5, rib-ba = šu-tu-ku. \\
galu ši-in-[ ga-an-tûm-mu] \\
7. Like EN-ḪAR it has been made surpassing; verily man has \\
brought solicitude for it.\textsuperscript{432}

8. ur-sag-bi \textsuperscript{d} Áš-šīr-gí-gim rib-ba \\
8. Its hero like Ašširgi has been

\textsuperscript{425} Probably for gud-NINDA=bîru, míru. \\
\textsuperscript{426} Var. na. \\
\textsuperscript{427} Some verb seems to be missing here. The construction is obscure. \\
\textsuperscript{428} So the prism. \\
\textsuperscript{429} Var. ni. \\
\textsuperscript{430} Variant Constple. omits ki. \\
\textsuperscript{431} Cf. ki-gim rib-ba = kima irṣītim šûtuḵat, DELITZSCH\{FNS, AL\textsuperscript{3} 134, \\
5. KAL (ri-ib) = šûtuḵu, Chicago Syllabar 287; rib = šûtukku, CT. 19, 11, 12; nam-kalag-ga-ni rib-ba = dannussu šûtuḵat, IV Raw. 24a 48; ana-gim \\
ki-gim rib-ba-zu-ne = ša kima šamē u irṣītim šûtuḵat, SBP. 250, 6. See also \\
EBELING\{FNS \\
\textsuperscript{432} The meaning is obscure. For the suggested rendering cf. en me-a túm-ma, \\
the lord who cares for the decrees, SAK. 204, 6.

9. made surpassing; the mother verily has borne him.

10. *nin-bi Nin-tud-gim rib-ba-ra a-ba er-mu-ni-in-duğ*

10. Its lady like Nintud has been made surpassing. And then wailing began.

11. *gú 2 kam-*[ma-ám]*

11. It is the second song.

12. *é an-šú ġud-da ki-šú ...*

12. Temple, in heaven resplendent, in earth ...

13. *é an-šú ... ki-šú ...*

13. Temple, in heaven ..., in earth ...

14. *é an-šú sikka ki-šú udu-*[gim ... ...]*

14. Temple, in heaven (*like*) a wild goat, on earth like a sheep ...

15. *é an-šú ... ki-šú dár-*[bar-gim ...]*

15. Temple, in heaven (*like*) ..., in earth like a roe ...

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433 For this emphatic verbal prefix cf. DELITZSCH{FNS, AL}³, 134, 5; ZIMMERN{FNS}
434 I. e. Nintud. For ummu in the sense of “mother goddess” note CT. 16, 36, 1-9 where the various mothers of Eridu, Kullab, Keš, Lagash and Šuruppak are invoked. The reference here is undoubtedly to Ninlil as the mother of Negun, SBP. 156, 39.
435 *a-ba = arka*, and then. The same phrase in BE. 31, 2, 7 and for *aba*, see especially *Sum. Gr.* § 241. *er-du(*)* probably variant of *er-du = damāmu*.
436 Ni. 14031 in PBS. X No. 22 has as the verb the sign *dug* written five times, as also the prism.
437 Restored from the variant Cstple. Rev. I 10.
16. é an-šú ... gim ... ki-šú dár-bar-gim ...
16. Temple, in heaven like ..., in earth like a roe ...

17. é an-šú muš-gim sīg-ga ki-šu babbar-gim za-e laḫ-[laḫ?] 
17. Temple, in heaven like a dragon gleaming, on earth like the sunlight thou shinest.

[317]

18. é an-šú babbar-gim è-a ki-šuNannar-gim ... 
18. Temple, in heaven like the sun arising, in earth like the new moon ...

19. é an-šú kur-ra ki-šu idim-ma 
19. Temple, in heaven shining,438 on earth loud crying.439

20. é an-ki 3 gu-ma-bi na-nam 
20. Of the temple of heaven and earth three are its attendants.

21. ÉN-ḪAR-(kī) gim rib-ba galu ši-in-ga-an-tūm-mu 
21. Like EN-ḪAR it has been made surpassing; verily man has brought solicitude for it.

22. ur-sag-biÁš-šir-gi-gim rib-ba-[ra] 
22. Its hero like Ašširgi has been made surpassing; the mother

23. [ama] ši-in-ga-an-ù-tud 
23. verily has borne him.

24. [nin-bi]Nin-tud-gim rib-ba-ra a-ba er-mu-ni-in-duḫ 
24. Its lady like Nintud has been made surpassing. And then wailing began.

438 So? kur = napāḫu, better than my former rendering of this passage.
439 idim = šegû, nadâru (cf. THOMPSON{FNS, Reports 82, 6 with 108, 5), refers to the rumbling of the great gates of the temple.
25. [gú] 3-kam-ma-[ám]
25. It is the third section.

8384.

1. [é- ...] ní-gal-ar an-ni mu-maḡ să
1. [Temple ...] in splendor blazing, which Anu with a far-famed name has named.

2. [è ...]-gal ḍ En-lil-li nam-ma-ni gal tar-ri
2. [Temple ...] great, whose fate Enlil has grandly decreed.

3. [é]á-nun-gál ḍ A-nun-ge-ne kalam sigi(?) lám(?)-mu
3. [Temple] ... of the Anunnaki, in the Land starlike gleaming.

4. é ki-dúr im-dúb-bu ḍ dingir gal-gal-e-ne
4. Temple, peaceful dwelling place of the great gods.

5. é an-ki-bi-da giš-ḡar-bi ni-ḡar me el šu-ba-e-tag
5. Oh temple whose design in heaven and earth has been planned, thou art possessed of pure decrees.

6. é kalam ki-gar-ra zag-ḡar-ra uš-sa
6. Temple erected in the Land, where stand the chapels of the gods.

7. é-kur ḡe-gál ka-zal ud-zal-zal-li
7. Mountain house, radiant with abundance and festivity.

8. é ḍ Nin-ḡar-sag-gà zi-kalam-ma ki-bi-šú gar
8. Temple in whose place Ninharsag has instituted the breath of life of Sumer.

441 Same phrase in CLAY {FNS, Miscel. 31, 33.
9. é-ĝar-sag-gal šu-luĝ-ĝa tûm-ma nîg-nam-ma-ni nî₄⁴²-kûr
9. Great mountain house, made worthy of the rituals of purification, of its possessions nought changes.

10. é ... da-nu ka-âš-bar nu-gâ-gâ
10. Temple ... ceases not to render decision.

11. è ... kalam-dagal-ŝú lá-a
11. Temple ... unto the wide Land bearing.

12. [é] kalam šâr ù-tud numun giš-isimu tuk-tuk
12. [Temple] causing the multitudes of the Land to produce offspring, causing the seed to send forth sprouts.

13. [é] lugal ù-tud nam kalam-ma tar-ri
13. Temple that gives birth to king, decreeing the fate of the Land.

14. [é] bár-bár kar su-ki-n-dûr-bi ag-dé
14. ...

15. ÉN-ḪAR-(ki)-gim rib-ba galu Ši-in-ga-an-tûm-mu
15. Like ÉN-ḪAR it has been made surpassing; verily man has wrought solicitude for it.

16. Its hero like Ašširgi has been made surpassing; the mother verily has borne him.

17. nin-biᵈ Nin-tud-gim rib-ba-ra a-ba er-mu-ni-in-duĝ
17. Its lady like Nintud has been made surpassing. And then wailing began.

18. [gû 4]-kam-ma-âm
18. It is the fourth section.
Ashmolean Prism, Col. II

26. [uru]$^{443}$-in-ga-ám uru-in-ga-ám šag-bi a-ba a-mu-un-zu$^{444}$
26. It is a city, it is a city! Its secrets who shall understand?

27. é Keš-ki uru-in-ga-ám šag-bi a-ba a-mu-un-zu
27. The temple of Keš is a city! Its secrets who shall understand?

28. šag-bi-a ur-sag ur-sag-e-ne si-mu-un-si-di-e-ne
28. Within it the heroic ones administrate.

29. eš-bar-šin-dūg-ga šu-gal mu-un-dú-dú$^{445}$
29. The oracles proclaimed grandly it executes.

30. é-e gud-udu$^{446}$-dam gud-ám-ma-gur-ri(?)-en
30.

31. ?-e tum-ma-ám luĝ-luĝ- ...
31.

$^{442}$ ni = nu; cf. SBP. 138, 22, ni-kuš-ǜ; POEBEL{FNS, PBS. V 26, 10.
$^{443}$ So on Var. Cstple. II 6.
$^{444}$ First example of the verb zu strengthened by augment a; cf. a-ru, a-sil in Babylonica II 96.
$^{446}$ Semitic šēnu? Cf. EBELING{FNS, KTA. No. 4 Rev. 13.
32. é-e gud-šár-ra-ám\(^{447}\) al-dúg-[ga?]
32.

33. è-e udu-šár-ra-ám al-dúg-[ga?]
33.

34. giš-KU-LIL(?)-ne\(^{448}\) gó-LIL-ma-ám gál-li ...
34.

35. giš-KU-da\(^{449}\) ... gúr ...
35.

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Col. III
2. gišA-TU-GAB-LIŠ-dam an-da-PI-PI-SAL(?) ...
2.

3. ġar-sag-da mā-a\(^{450}\) an-da-sîg-sîg-[ga-ám?]
3.

4. EN-ḪAR-(ki)-gim rib-ba galu ši-in-ga-túm-mu
4. Like EN-HAR it has been made surpassing; verily man has wrought solicitude for it.

5. ur-sag-bi \(^{d}\) Aš-šir-gi-gim rib-ba ama ši-in-ga-an-ù-tud
5. Its hero like Ašširgi has been made surpassing; the mother verily has borne him.

6. nin-bi \(^{d}\) Nin-tud-gim rib-ba-ra a-ba er mu-ni-in-duŋ
6. Its lady like Nintud has been made surpassing. And then wailing began.

\(^{447}\) Var. Cstple. \(\text{an}\).
\(^{448}\) Read ge-ne? Ni. 8384 ge(?)-e-ne.
\(^{449}\) Ni. 8384 \(\text{dam}\).
\(^{450}\) So on 8384.
7. \( [gú]^{451} 4-kam-ma-á́m \\
7. Section four\(^{452} \) it is.

8. ... 
8. ...

9. é [ ]
9.

10. é [ ]-la né [ ] \( tu^{453} [ ] ur [ ] \)
10.

11. šag-bi-a ur-sag ur-sag-e-ne si-mu-un-si-di-e-ne 
11. Within it the heroic ones administrate.

12. \( d. \) Nin-\( ŋ \)ar-sag-gà ušumgal-ám šag-ki im-[ ] 
12. Ninḫarsag placed it in the bosom of the earth like a python.

13. \( d. \) Nin-tud ama-gal-la tud-tud mu-un-[ ] 
13. Nintud the great mother ...

14. \( d. \) Šul-pa-è-a pa-te-si-ge nam-en-na mu [ ] 
14. Šulpae the priest king lordship ...

15. \( d. \) Áš-šir-gí\(^{454} \) ur-sag-gà \( AB^{455} \)-mu-[...]
15. Ašširgi, the champion, ...

\(^{451}\) Var. Cstple. é. See below line 21 and BL. 88 n. 4. \\
\(^{452}\) Fifth section on Ni. 8384. \\
\(^{453}\) First sign on Ni. 8384 Rev. 1. \\
\(^{454}\) Ni. 8384 gí \\
\(^{455}\) Same sign on Var. Cstple. But Ni. 8384 has a sign apparently related to the difficult sign which I assimilated to Br. 4930 in AJSL. 33, 48. The sign on Ni. 8384 recurs in ZIMMERN\{FNS, KL. 35 II 5.}
16. \(d\). Urumaš ligir-gal-ám\(^{456}\) edin-na-an\(^{457}\) mu-da-an-[...]

16. Urumaš great prince in the (heavenly) plain has ...

17. é-e sikka lu-lim\(^{458}\) gú-ám-ma-gur-ri\(^{459}\)

17. The temple assembles the rams and bucks.

18. ÊN-ḤAR-(ki)-gim rib-ba galu ši-in-ga-an-túm-mu

18. Like EN-HAR it has been made surpassing; verily man has wrought solicitude for it.

19. ur-sag-bi \(d\). Áš-šir-gi\(^{460}\)-gim rib-ba

19. Its hero like Ašširgi has been made surpassing; the mother

20. ama ši-in-ga-a-an-ù-tud

20. verily has borne him.

21. nin-bi \(d\). Nin-tud-gim rib-ba-ra\(^{461}\) a-ba er-mu-ni-in-duḫ

21. Its lady like Nintud has been made surpassing. And then wailing began.

22. é 5-kam-ma-ám

22. It is the fifth\(^{462}\) section.

23. é ud-gim ki-gal-la gub-ba

23. The temple like the sun on the vast foundation stands.

\(^{456}\) Var. Ni. 8384 gal-e; Var. Cstple. gal-la. According to CT. 24, 10, 8 the throne bearer of Enlil, but in 24, 26, 124 a ligir-gal in the attendance of the mother goddess.

\(^{457}\) Ni. 8384 edin-na; Var. Cstple. edin.

\(^{458}\) Both variants add e.

\(^{459}\) Var. of gú-gar = puḫḫuru. See BL. 10, 30.

\(^{460}\) Vars. omit gim.

\(^{461}\) Ni. 8384 omits ra.

\(^{462}\) Sixth on Ni. 8384.
24. *am-laשק-аш-gim edin-na sūg-sūg-[gi]*
24. Like a white bull on the landscape it reposes.

25. [ ] *e gar-ra é [ ]*
25.

26. [ ]-bi-ta [ ]
26.

27. [ -]ta [ ]
27.

28-30.
(28-30 illegible or lost on all the variants.^[463] )

31. [ ] *ra [ ]*
31.

32. [ ] *gar nu [ ]*
32.

33. [ ] *an-šár ki-šar*
33.

34. [ ] *bi la-ğa-ma ki-uš-sa*
34.

35. [ ] *na-ra-ab Uri-(ki)-ka keš-du*
35.

36. ÉN-ḪAR-(ki)-gim rib-ša^[464] galu ši-in-ga-an-túm-mu*
36. Like ÉN-HAR it has been made surpassing; verily man has brought solicitude for it.

^[463] Lines 29-IV 4 are partially restored from Ni. 14031.
^[464] First signs on RADAU{FNS, Miscel. No. 8 = Ni. 11876.}
Col. IV

1. *ur-sag-bi* \(^{d}\) \(\text{Áš-šir-gí-gim rib-ba-ra}\)
   1. Its hero like Ašširgi has been made surpassing; the mother

2. *ama-a* \(^{465}\) \(\text{ši-in-ga-an-ù-tud}\)
   2. verily has borne him.

3. *nin-bi* \(^{d}\) \(\text{Nin-tud-gim rib-ba-ra a-ba er-mu-ni-in-duğ}\)
   3. Its lady like Nintud has been made surpassing. And then wailing began.

4. \(^{466}\) \(\text{é-kam-ma ám}\)
   4. It is the sixth section.

5. \(^{é}\) \(\text{azag LU-bi é}\) ....
   5. The sacred temple whose (?) is....

6. \(^{é}\) \(\text{Keš-(ki)-azag LU-bi é}\)
   6. The sacred temple of Keš whose ? is....

7. \(^{é-a}\) \(\text{en-bi} \(^{d}\) \text{A-nun-na-me-ēš}\)
   7. In the temple whose high priests are the Anunnaki,

8. \(^{nu-ēš-bi}\) \(\text{dim-ē-an-na-me-ēš}\)
   8. Whose sacrificial priests are the *dim* of Eanna,

9. *kisal-e lugal-bur-ra-ám mu-un-gub*
   9. The aisle ... treads.

\(^{465}\) So Ni. 11876.
\(^{466}\) So apparently Ni. 11876.
\(^{467}\) Text certain. Not NUN.
\(^{468}\) See last footnote.
\(^{469}\) Var. Cstple. *en.*
10. *en-dug šag túg-lal nam-mi-in-lal*

10. (The temple) unto which a beneficent lord has shown solicitude....

11. *a-tu-e umun* $^d$ *En-ki NE-GAB in-[ ]*

11. The libator(?), lord Enki....

12. *tu-e a-ūr(?)* $^{470}$ *a $^{471}$ mu- e- gub*

12. The baptizer ... treads thee.

13. *làl a-šag-ga ki-azag-ga-ám mi- $^{472}$ ...*

13.

\[šš-š-a-ni SU-mu-un-sîg-gi-ne $^{474}$

14. The lord Isimu, the councilor....

15. [ ] *RU URU RU mu-ni-ib-bi-ne*

15.

16. [ ] *-ma-ge gig-ga* $^{475}$ *mi-ni-ib-za [ ] á-lal-e gù-ğu mi-ni-ib-bi*

16. ... in sorrow abounds. ... the bound cry like birds (?)[7]

17. [ ] *?-ra-ge sūg-sūg mi-ni-ib-za [ ] dug-gi si-ğa-ba-ni-ib di*

17. ... in desolation abounds. ... may direct aright.

18. [ ] *ka-zal-bi al-dug*

18. Of ... its joy was sweet.

---

$^{470}$ Radau's copy has $\bar{K}IN$.

$^{471}$ Var. a-an.

$^{472}$ Ni. 11876 has $làl-e ki-azag-ga nam-mi-in-KU$?

$^{473}$ Ni. 11876 omits $e$. This text proves that in the ideogram Br. 1202 the gloss isimu belongs properly to the first two signs only and that the original reading was isimu-abkal. See especially CT. 12, 16, 34 ($i$-$si$-$mu$) = *PAP-sîg = usmû*. In the later period abkal was apparently not pronounced and the whole ideogram was rendered by isimu.

$^{474}$ This line is not on the prism.

$^{475}$ Ni. 11876 ga-a-an. Cstple. Var. gig simply.
19. [ -]dug ka-zal-bi al-dug  
19. Of ... its joy was sweet.

20. [ -]zal-bi a-mu-un-KU  
20.

21. [ -]gar-sag-gà nin-bi[? -] bi ám-mu-un-KU(?)
21.

22. ÉN-ḪAR-(ki)-gim rib-ba galu ši-in-ga-an-túm-mu  
22. Like EN-HAR it has been made surpassing; verily man has brought solicitude for it.

23. Its hero like Ašširgi has been made surpassing; verily the mother has borne him.

24. nin-bi d.Nin-tud-gim rib-ba-ra a-ba er-mu-ni-in-duḫ  
24. Its lady like Nintud has been made surpassing. And then wailing began.

25. [é(?)] 7-kam-ma-ám  
25. It is the seventh section.

476 Or gú.
Third Tablet of the Series “The Exalted One Who Walketh” (*e-lum didara*) (No. 13)

The series *elum didara* is entered in the Assyrian liturgical catalogue, IV Raw. 53a 8, and the first tablet of this Enlil liturgy has been found in the Berlin collection and published by Reisner, SBH. No. 25.477 The Berlin tablet belongs to a great Babylonian temple library of the Greek period redacted by a family of liturgists descendants of Sin-ibni. A fragment of the same first tablet of another Babylonian copy has been found, BM. 81-7-27, 203.478 The catch line of tablet two is lost on SBH. 25 and no part of tablet two has been identified. In 1914 I copied BM. 78239 (=88-5-12, 94) the upper half of a large tablet carrying according to the colophon ninety-six Sumerian lines. The number of lines provided with an interlinear translation on this fragment is only two, which increases the actual number of lines to ninety-eight. Probably a few more should be added for Semitic lines on the lost portion. This tablet, also from a

477 I edited this tablet in SBP. 120-123 where I erroneously assigned it to the Enlil series *ame baranara*. The tablet has been partially restored from MEEK{FNS, No. 11. The first two melodies of *elume didara* are used in the Enlil liturgy *elum gudsun* near the end just before the titular litany and have been re-edited above pp. 300-2 in the edition of the *elum gudsun* series.

478 MEEK{FNS, No. 11 in BA. X pt. 1.
Babylonian redaction, belongs to an edition made by another school of liturgists and contains tablet three of *elum didara*.

The third tablet of *elum didara* began with a melody *nin-ri nin-ri gû-am-me* to the mother goddess Bau (I. 2), who in line 7 is identified with Nanâ. Lines 3-6 introduce by interpolation other local forms of the mother goddess, as a concession to cities whose liturgists succeeded in inserting these lines before the canon of sacred songs were closed in the Isin period. Hence Babylon is favored by a reference to Zarpanit in line 3; Barsippa by a reference to Tašmet in lines 4-6. Bau or Gula wails for Nippur whose destruction is here attributed to the moon-god, Sin. The introduction of a long passage to the moon-god in the weeping mother melody of an Enlil liturgy is unusual. The entire passage reflects the phraseology and ideas of the well-known Sumerian hymn to the moon-god *magur azag anna*.[479] The composer desiring to utilize these fine lines makes a setting for them by describing Sin as the god who visited Nippur with wrath, regardless of the inconsistency of placing such a passage in an Enlil song service which attributed the sorrows of Nippur to Enlil himself.

According to the catch line of tablet two of the Ninurta liturgy *gud-nim kurra* the third tablet of that series began by the same melody as tablet three of the *elum didara*.[480] It is probable that the first melody of tablet three of both series was identical. Melodies are always identified by their first lines and when these agree we assume that the entire melodies are identical. Since the musicians referred to all melodies by their first lines it was manifestly impossible to begin two different melodies with the same line. But tablet three of the weeping mother liturgy *muten nu-nunuz-gim* begins its first melody[481] *nin-ri nin-ri gû-âm*, etc., otherwise both melodies differ completely. This is the first

[480] SBP. 236.
[481] SBP. 140.
known of example of two different melodies bearing the same title. It is curious indeed that an Enlil, a Ninurta and a mater dolorosa series all begin their third tablets in the same manner.

The obverse of BM. 78239 breaks away before the end of the melody nin-ri ninri gú-ám-me. Here forty-five Sumerian lines are lost; one or two melodies at least stood in this break. For the last passage on tablet three, the scribe borrows the first melody of the Ninurta series gud-nim kurra. The litanies which begin these melodies or series of addresses to Ninurta differ greatly in the two redactions. Since SBH. No. 18 belongs to a Ninurta series the addresses therein are much more extensive. The composer of the Enlil series elum didara obviously introduced this irrelevant melody to obtain the fine passage to the weeping mother, Rev. 10-21 on BM. 78239. These lines are lost on the Berlin text SBH. No. 18. On the whole the liturgy elum didara is more inconsistent in the development of ideas than any song service of which extensive portions are known. Only tablets one and three are as yet identified and neither of these is much more than half complete.

ru-ba-tum (rubatum) ši-si-it âli i-šes-si ina lal-la-ra-ti
The princess, the princess, in misery shouts the wailing of the city.

1. nin-ri nin-ri gú-ám-me úru in-ga-ám-me ù-li-li
1.

2. a gašan-mu nu-nunuz-šág-ga ù
2. How long my queen, the pious woman, in misery?

482 SBP. 226=SBH. No. 18.
483 The first line, together with its Semitic translation, is identical with the first line of the third tablet of the series muten nu-nunuz-gim, see SBP. 140. Otherwise the melodies differ.
484 The refrain ù-li-li apparently provides an incomplete sentence.
3. é-gí-a é-sag-il-la₄⁸⁵ ù
3. The bride of Esagila in misery?

4. dumu-sag⁴₄ Uraša-a ù
4. First born daughter of Urasha in misery?

5. dumu-sag é-i-be-⁴₄ A-nu-um ù
5. First born daughter of the temple Ibe-Anum in misery?

6. gašan-gù-ur-a-sīg ud-lal-a-ge ù
6. The obedient queen, she the ..., in misery?

7. gašan-mu⁴₄ Na-na-a ù
7. My queen Nana in misery?

8. é-zu é-zu-šú ù
8. (How long) shall thy temple for thy temple in misery be?

9. uru-zu uru-zu-šú ù
9. Thy city for thy city in misery be?

10. dam-zu dam-zu-šú ù
10. Thy wives for thy wives in misery be?

11. dumu-zu dumu-zu-šú ù
11. Thy sons for thy sons in misery be?

12. še-ib-šú še-ib-gí-gí ù
12. (How long) for the brick walls shall the brick walls restored wail?

13. saĝar-šú saĝar-gí-gí₄⁸⁶ ù
13. For the dust shall the restored dust wail?

₄⁸⁵ Cf. SBH. No. 84, 13, there a title of the river goddess.
₄⁸⁶ Lines 10-13 form a duplicate of SBH. No. 25, Rev. 2-5 = SBP. 122.

14. Bright horned light of heaven mighty of itself, in thy excellence, yea thou in thy excellence,

15. *na-an-na-ru el-lu ša ša-me-e e-ṭil ra-ma-ni-šu ina šu-tu-ru-ti-ka at-tam*

15.

16. *a-a\(^d\)* *Nannar si-mā azag an-na še-ir-ma-al- a ní-te-na*

16. O father Nannar bright horned light of heaven, mighty of itself, (in thy excellence, yea thou in thy excellence),

17. *a-a\(^d\)* *Nannar umun-e an-šár*

17. Father Nannar, lord of all the heavens,

18. *umun\(^d\)* *Nannar umun\(^d\)* *Aš-im-ūr-ra*\(^{488}\)

18. Lord Nannar, lord of the rising light,


19. Great lord, who himself has wrought evil to thy city,\(^{489}\) mighty of himself,

20. *uru-zu Nippur-(ki) galu nin-ḫu-šul-la al-la uru-zu*

20. As for thy city Nippur, he who has wrought evil to thy city,

21. *nigin kalam-ma-zu á-si ma-ni-ib-bi*

21. All thy Land....

\(^{487}\) *si-mā*, literally *karnānu*, the horned, referring to the new-moon. The variant SBP. 296, 1 has *mā-gūr*, the crescent boat. Undoubtedly *mā-gūr* should be rendered by *nannaru* in this passage.

\(^{488}\) See BL. p. 132.

\(^{489}\) I. e. Sin himself is the author of Nippur's sorrows.
22. [uru?] kalam-ma-da-zu gig-ga-an-na-ag-eš
22. Thy city and land are afflicted with woe.

23. [ ] zu-gà (galu) a-ba an-lâg-eš
23. In thy ... and thy ... the scribes are driven away.

24. [ ] zu-gà pag-da ma-an-lá-lal-la-ag(?)-eš
24. In thy ... and thy ... the augurers are exiled.

25. ... zu ba-ni-ib-gul
25. Thy ... is destroyed.

26. ... zu ba-ni-ib-sîg-sîg
26.

27. ... ḤUL-AŠ-A (gloss) e-ga ib ...
27.

28. ... A-AN ḤUL ... e-ga ib ...
28.

29. ...
29.

REVERSE

1. [gû-ud nim] kur-ra [mu-lu ta-zu mu-un-zu]
1. Exalted hero of the world, doth any one comprehend thy form?

2. [kar-ra-]du ša-ku-u ša ma-a-tim kat-tuk [man-nu i-lam-mad]
2.
3. *alim-ma umun ur-sag-gal*
3. Honored one, lord, great champion.

4. *ur-sag-gal umun si* $^d$ *Mu-ul-lil-lá-ge*
4. Great champion, lord, light of Enlil.

5. *alim-ma abil é-kur-ra*
5. Honored one, son of Ekur.$^{495}$

6. *ur-sag-gal umun é-šu-me-DU*$^{496}$

7. *umun é-šag-maḫ-a umun-e é-i-be-šu-gúd*
7. Lord of Ešamaḫ, lord of E-ibe-šugud.$^{497}$

8. *umun sukkal-maḫ-di*$^{498}$ *gal-ukkin $^d$ Nusku-ge*
8. Lord, great messenger, the herald Nusku.

9. $^d$ *Maš-tab-ba $^d$ Lugal-gîr-ra*

10. *dúg-ga-zu mu-lu ta-zu mu-un-zu*
10. As to thy commands, who comprehends thy form?

$^{495}$ Similar passages have é-šá-r-ra (SBP. 226, 8; SBH. 40, 8) chapel of Ninlil in Ekur (SBP. 221 n. 7).

$^{496}$ Temple of Ninurta in Nippur. A syllabary recently published by SCHEIL$^{\{FNS}$ (RA. 14, 174 I. 7) explains the name by *bit gi-mir par-ṣi hammu*, Temple which executes the totality of decrees. Note, however, the epithet é i-dé-ilā $=$ *bit niš inē*, House of the lifting of the eyes, SBP. 208, 11.

$^{497}$ In any case an epithet of the temple of Urta in Dilbat, *Ibe-ilu Anum*. For this reading I-be see vars. I-bi, Im-bi, BL. p. 134. The word *ibi* is probably Sumerian for *igi*, and shows that the phonetic rendering *i-de* is erroneous. The dialectic pronunciation of *igi* was *ibe* and despite the Semitic variant *imbi* the name is apparently Sumerian *Ibe-Anu*, Temple of the eye of Anu. Here šu-gūd is an epithet for Anu, i. e. the lofty.

$^{498}$ See also SBH. 132, 46; BL. No. 56 Rev. 31; CRAIG$^{\{FNS}$, RT. 20, 30. This text has a variant a for *di*. 
11. *taḫ-a-zu mu-lu*
11. As to thy succor, who comprehends thy form?

12. *e-ne-em-zu mu-lu*
12. As to thy word, who comprehends thy form?

13. *edin-na di-di edin-na še-ám-du*
13. She wanders on the plain, on the plain she wails.

14. *ama gašan tin-dib-ba edin-na*
14. The mother, queen who gives life to the dead, on the plain wails.

15. *nin gašan nigín-gar-ra edin-na*
15. The queen, lady Nigingar, on the plain wails.

16. *nin gašan Lara-ak-(ki)-ge edin-na*
16. The queen, lady of Larak, on the plain wails.

17. *nin gašan I-si-in-na-(ki) edin-na*
17. The queen, lady of Isin, on the plain wails.

18. *nin ama é-dúr-azag-ga edin-na*
18. The queen, mother of the holy city, on the plain wails.

19. *nin ama ŠU-ḪAL-BI edin-na*
19. The queen, the ... mother, on the plain wails.

20. *d. Ba-ú nu-númuz šág-ga edin-na*
20. Bau, the pious woman, on the plain wails.

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499 Probably part of the great city Isin, see SBP. 160 n. 7.
500 Probably variant of é-dúr = adurû, kapru, village, city, POEBEL{FNS, PBS. V 106 IV 30; see also II Raw. 52, 61 f. Note the similar title of the city of Bau *uru-azag-ga* in SAK. 274; BL. 147. Here the title refers to Isin not Lagash.
501 Cf. CRAIG{FNS, RT. II 16, 18 d*Ama-ŠU-ḪAL-BI-ta.*
21. ūs ū-r̚ab-ri-ri umun  
21. The abode, Erabriri, of the lord Sakutmah on the plain wails.

22. em-lam-\(k\) la-lu \(u\)-\(u\)-\(a\) \(u\)-\(u\)-\(a\)
22. Oh honored one, the exuberant, alas, alas.

23. 96-\(a\)-\(m\) mu-\(s\)-\(i\)-\(d\)-bi-im duppu 3-kam e-lam di-da-ra nu al-tíl
23. Ninety-six is the number of its lines. Third tablet of Elum didara, unfinished.

24. \(g\)-\(a\)-\(b\)-ri Bár-sip-(\(k\)) kima labiri-\(š\)u ša-\(t\)-ir-ma barim duppu  
24. Copy from Barsippa, according to its original, written and  
collated. Tablet of Bêlikšur son of Belishkunni,

25. \(m\)ar Iddin-\(p\) Papsukkal pa-\(l\)-\(i\)h N\(a\)bu ina šar-tum la u-šešir \(u\)  
25. son of Iddin-Papsukkal worshipper of Nebo. In fraud he has  
not translated it and with wilful readings has he  
not published it.
Babylonian Cult Symbols. 6060 (No. 12)

Ni. 6060, a Cassite tablet in four columns, yields a notable addition to the scant literature we now possess concerning Babylonian mystic symbols. A fragmentary Assyrian copy from the library of Ašurbanipal was published by ZIMMERN as No. 27 of his Ritual Tafeln. The Assyrian copy contains only fifteen symbols with their mystic identifications, in Col. II of the obverse. The ends of the lines of the right half of Col. I are preserved on ZIMMERN 27, and these are all restored by the Cassite original. The obverse of these two restored tablets contained about sixty symbols with their divine implications. Most of them are the names of plants, metals, cult utensils and sacrificial animals, each being identified with a deity. A tablet in the British Museum, dated in the 174th year of the Seleucid era or 138 B.C., Spartola Collection I 131, published by STRASSMAIER, ZA. VI 241-4, begins with an astronomical myth concerning the summer and winter solstices\(^{503}\) and

\(^{502}\) Cf. CT. 12, 3a 29; ina šar-tu la uštešir-šu u ina me-riš-tum la i-kal-li, “By fraud he has not translated it and with wilful readings has he not published it.” For šutešuru, “to translate or edit a tablet,” see LEHMANN\{FNS, Shamash-shum-ukîn, Taf. XXXIV 17 akkadû ana šutešuri, “to translate into Akkadian.” On this difficult passage concerning the education of Ašurbanipal see Sumerian Grammar, p. 3 and corrections by UNGNAD\{FNS

\(^{503}\) Only in a loose sense. From Tammuz to Kislev is the period of death, from Kislev to Tammuz the period of revivification of nature. See on the meaning of this passage KUGLER\{FNS, Im Bannkreis Babels 62-5.
then inserts a passage on the mystic meanings of ten symbols.
The myth of the solstices runs as follows:

“In the month Tammuz, 11th day, when the deities Minišṭi
and Kaṭuna, daughters of Esagila, go unto Ezida and in the
month Kislev, 3d day, when the deities Gazbaba and Kazalsurra,
dughters of Ezida, go unto Esagila—Why do they go? In the
month Tammuz the nights are short. To lengthen the nights the
daughters of Esagila go unto Ezida. Ezida is the house of night.
In the month Kislev, when the days are short, the daughters
of Ezida to lengthen the days go unto Esagila. Esagila is the
house of day.” The tablet then explains the Sumerian ideogram
gubarra=Ašrat, the western mother goddess Ashtarte, and says
that Ašrat of Ezida is poverty stricken. But Ašrat of Esagila
is full of light and mighty. Some mystic connection between
Ašrat or Geštinanna, mistress of letters and astrology, scribe
of the lower world, and the daughters of night and day existed.
This cabalistic tablet here refers to a mirror which she holds in
her hand and says she appeared on the 15th day to order the
decisions. The 15th of the month Tammuz is probably referred
to or the beginning of the so-called dark period when the days
begin to shorten and Nergal the blazing sun descends to the lower
world to remain 160 days. For some reason Ašrat, here called
the queen, appears to order the decisions, probably the fates
of those that die. The phrase “The divine queen appeared” is

504 Temple of Marduk in Babylon.
505 Temple of Nebo in Barsippa.
506 maš-dû=muškênitu.
507 šarahitum.
508 See Tammuz and Ishtar, p. 151. Ašrat or the western Ashtoreth usually had
the title bēlî šēri, “Lady of the plains” and was identified with the Babylonian
Geštinanna and Nidaba. Hence [Bēlî-]šēri is dupšarrat irîtim, scribe of
the lower world, K.B. VI 190,47; cf. IV R. 27 B 29.
509 See lines 51-4 of this tablet. Nergal descends into the earth on the 18th of
Tammuz and remains until the 28th of Kislev.
510 ilat šarrat.
usually said of the rising of stars or astral bodies, but the reference here is wholly obscure. As a star she was probably Virgo. At any rate some mystic pantomime must have been enacted in the month of Tammuz in which the daughters of Esagila and Ezida and the queen recorder of Sheol were the principal figures. The pantomime represented the passing of light, the reign of night and the judgment of the dead. Clearly an elaborate ritual attended by magic ceremonies characterized the ceremony. At this point the tablet gives a commentary on the mystic meaning of cult objects used for the healing of the sick or the atonement of a sinner. Obviously some connection exists between this mystagogy and the myth described. The commentary is probably intended to explain the hidden powers of the objects employed in the weird ritual, at any rate the mystery is thus explained.\footnote{Here epitomized. It will be found transcribed and translated by ZIMMERN\cite{FNS in his Zum Babylonischen Neujahrfest, p. 129.}}

1. Gypsum is the god Ninurta.\footnote{MAŠ. See below Col. II 15, gypsum is Ninurta, the god of war, primarily a god of light. Gypsum, Sum. \textit{im-bar}, “radiant clay,” became symbolic of Ninurta because of its light transparent color.} (2) Pitch is the \textit{asakku}-demon.\footnote{So, because gypsum, lime and pitch are smeared on the door of the house and the god of light (Ninurta) tramples upon the demon of darkness.}

3. Meal water (which encloses the bed of the sick man) is Lugalgirra and Meslamtaea.\footnote{Two inferior deities related to Nergal, god of the lower world. Their images placed at the enclosure of a house prevent the demons, ZIMMERN\cite{FNS, Rt. 168, 21 f. The image of Lugalgirra designed on a wall prevents the devils, \textit{ibid.} 166,12. He binds the evil ones, IV R. 21* C III 26. The two are placed at the right and left of a door to forbid the devils to enter. Maklu VI 124.} [A string of wet meal was laid about the bed of a sick man or about any object to guard them against demons. Hence meal water symbolizes the two gods who guard against demons. See especially \textit{EBELING}, KTA. No. 60 Obv. 8 \textit{zisurrá talamme-šu}, “Thou shalt enclose him with meal water.”]

4. Three meal cakes are Anu, Enlil and Ea.\footnote{The great trinity: heaven, earth and sea.} (5) The design
which is drawn before the bed is the net which overwhelms all evil. (6) The hide of a great bull is Anu. [Here the hide of the bull is the symbol of the heaven god as of Zeus Dolichaïos in Asia Minor.]

(7) The copper gong\(^{516}\) is Enlil. But in our tablet II 13 symbol of Nergal and in CT. 16, 24, 25 apparently of Anu. The term of comparison in any case is noise, bellowing.

(8) The great reed spears which are set up at the head of the sick man are the seven great gods sons of Išhara. The seven sons of Išhara are unknown, but this goddess was a water and vegetation deity closely connected with Nidaba goddess of the reed.\(^{517}\) The reed, therefore, symbolizes her sons.

(9) The scapegoat is Ninamašazagga. Here the scapegoat typifies the genius of the flocks who supplies the goat. See, however, another explanation below Obv. II 17.

(10) The censer is Azagsud. The deity Azagsud in both theological and cult texts is now male and now female. As a male deity he is the great priest of Enlil, CT. 24, 10, 12, and always a god of lustration closely connected with the fire god Gibil, MEEK, BA. X pt. 1 No. 24,4.\(^{518}\) But ordinarily Azagsud is a form of the grain goddess who was also associated with fire in the rites of purification. As a title of the grain goddess, see CT. 24, 9, 35 = 23, 17; SBP. 158, 64 A-\(sug\) where ZIMMERN, KL. 11 Rev. III 11 has \(Azag-sug\). She is frequently associated with Ninḥabursildu and Nidaba (the grain goddess) in rituals, ZIMMERN, Rt. 126, 27 and 29; 138, 14, etc. The censer probably symbolizes both male and female aspects, the fire that burns and the grain that is burned. See below II 9, where the censer is symbol of Urashâ a god of light.

(11) The torch is Nusku the fire god in the Nippur pantheon. Below (II 10) the torch is Gibil, fire god in the Eridu pantheon.

\(^{516}\) In any case a cult utensil on which a noise was made, CT. 16, 24, 32.

\(^{517}\) See the Chicago Syllabar 230 where she is identified with Nidaba.

\(^{518}\) Cf. ZA. 16, 178, 27; BA. V 649, 3; Shurpu VIII 10.
The mystic identifications do not always agree, but the term of comparison can generally be found if the origin and character of the deities are known and the nature of the symbol determined. Each god was associated with an animal and a plant and with other forms of nature over which they presided. When the cult utensils are symbols the term of comparison is generally clear. Below will be found such interpretations of these mysteries as the condition of the tablet and the limits of our knowledge permit. Most difficult of all are the metal symbols which begin with Obv. I 10. Here silver is heaven, but it can hardly be explained after the manner of the same connection of Zeus Dolichaḯos with silver in Kommagene. The cult of this Asiatic heaven god is said to have been chiefly practiced at a city in the region of silver mines.\textsuperscript{519} That is an impossible explanation in the case of Anu whose chief cult center was at Erech. The association of gold with Enmesharra, here obviously the earth god, is completely unintelligible. In Obv. I 31 he is possibly associated with lead or copper as the planet Saturn. In lines I 14-18 the symbols are broken away, but they are probably based upon astronomy. Metals seem to be connected with fixed stars and planets on the principle of color. The metallic symbolism of the planets was well known to Byzantine writers who did not always agree in these matters. Their identifications are certainly a Græco-Roman heritage which in turn repose upon Babylonian tradition.\textsuperscript{520} The

\textsuperscript{519} So A. B. \textsc{Cook} \textsuperscript{FNS}, \textit{Zeus}, 632. I would, however, entertain doubts concerning this explanation of silver as the emblem of the Asiatic Zeus and of Jupiter Dolichenus. The identification of this metal with the sky god in Babylonia and Kommagene surely reposes upon a more subtle idea. [For the explanation of silver = Anu and gold = Enlil, see p. 342.]

\textsuperscript{520} The Sabeans, a pagan Aramaic sect of Mesopotamia at Harran, are said to have assigned a metal to each planet. Since a considerable part of their religion was derived from Babylonia we may consider this direct evidence for the Babylonian origin of the entire tradition. For an account of the metals assigned to the planets by the Babylonians, Persians, Greeks and Sabeans, see Bousset in \textit{Archiv für Religionswissenschaft} 1901, article on “Die Himmelreise
following table taken from Cook, *Zeus*, p. 626, will illustrate Græco-Roman ideas on this point:

Kronos—lead (Saturn); Zeus—silver (Jupiter); Ares—iron (Mars); Helios—gold (Sun); Aphrodite—tin (Venus); Hermes—bronze (Mercury); Selene—crystal (Moon).

Our tablet preserves only the names of the deities at this point, and if metals stood at the left we are clearly authorized to interpret the divine names in their astral sense. This assumes, of course, that these astral identifications obtained in the Cassite period. Assuming this hypothesis we should have the metals for Betelgeuze, Ursa Major, Venus, Jupiter, Mars, Saturn, New-moon(?), a star in Orion, Venus as evening and morning star, Virgo, and perhaps others.

The reverse of the tablet is even more mystic and subtle. The first section connects various cult substances with parts of the body. White wine and its bottle influence the eyes. White figs pertain to a woman’s breasts. Must or mead have power over the limbs as the members of motion. Terms of comparison fail to suggest themselves here and we are completely disconcerted by the fancy of the Babylonian mystagogue. In the next section, which is only partially preserved, we have twelve gods of the magic rituals. The province of each in relation to the city and state is defined. Kushu, the evil satyr who receives the sin-bearing scapegoat, hovers over the homes of men. Muḫru, the deity who receives burnt offerings, or incarnation of the fires of sacrifice, dwells at the city-gate. Sakkut, a god of light and war, inexplicably protects the pools. Then follow hitherto undefined and unknown Cassite deities and a break in the tablet.

As in the Assyrian duplicate, *Zimmern* Rt. 27, so also here, the reverse contains a lexicographical commentary on mythological phrases. The name of the god *Negun* is commented upon here and most timely information is given. Both the phonetic reading of the der Seele.” The order of the planets, taken from the Byzantine list above, is based upon their relative distances from the sun.
name and the character of the deity are defined. The colophon at
the end has the usual formula attached to cult instructions whose
contents are forbidden to the uninitiated.

[336]

1. *duk a-gub-ba* ... [ ]
1. The vessel of holy water ... [of the gods]

2. $^d$Nin-$\tilde{h}$abur-sil-du nin(?) [tù-tù-ge]$^522$
2. is Ninhabursildu,$^523$ queen of incantations.

$^521$ Restoration from Zim. Rt. 27.
$^522$ Conjectural restoration from ASKT. 96, 21. ZIMMERN{FNS, Rt. 27 I 3-4
has a longer description of [Ninhabursildu a-$\tilde{h}$a-lat $^d$A-gub-ba bêlit] mē(?)
ša nài(?)

$^523$ This deity appears in incantations as the queen of the holy waters bêlit
egubbê, IV R. 28*b 16; Bab. III 28, Sm. 491, 3. Although placed in the court
of Enlil the earth god as sister of Enlil by the theologians, CT. 24, 11, 40 = 24,
52, where she is associated with a special deity of holy water, $^d$A-gub-ba, yet
by function and character she belongs to the water cult of Eridu. Her symbol
is the holy water jar (duk) agubba and the deity $^d$Agubba is šu-luğ lāg-lāg-ga
Erida-ge, Purifying handwasher of Eridu, CT. 24, 11, 41 = 24, 53. The river
goddess $^d$tā is also bêlit agubbê, CT. 16, 7, 255 where in l. 254 Ninhabursildu
is aḥat $^d$A-[gub-ba], sister of Agubba, and the river goddess is mother of Enki,
or Ea, god of the sea, CT. 24, 1, 25. The reading ḫabur for A-ḫA is most
probable, and the cognate or dialectic form ḫubur is a name for the mysterious
sea that surrounds the world. See BL. 115 n. 2. The holy water over which she
presides is taken from the apsu or nether sea, which issues from springs, hence
egubbû is spring water, CT. 17, 5 III 1. The name, then, really means “Queen
of the lower world river, she that walks (du) the streets (sil).” The Semitic scribe
of CT. 25, 49, 6 renders the name in a loose way by bêlit têlîṭî bêlit ālikat
3. duk gan-nu-tur\textsuperscript{524} d. [ ]MEŠ-GAR

3. The little hannu-vessel is the deity ...

4. giššinig d. A-nim

4. The tamarisk is anu.\textsuperscript{525}

5. giššag-gišimmar\textsuperscript{526} d. Dumu-zi

5. The date palm-head is Tammuz.

6. ū-nu-uš\textsuperscript{527}, SAI. 2805.

6. The mashtakal-plant is Ea.

7. giššul-gi d. Nin-urta

7. the šalatu-reed is Ninurta.

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\textsuperscript{524} Variant of kân-tür, V Raw. 42, 39.

\textsuperscript{525} In K. 165 Rev. 8 f. the tamarisk and date palm are said to be created in heaven (giš an-na ù-tū) and the same is said of them in Gudea, Cyl. B 4, 10, giš-šinig giš-šēkka (i.e. = šig = gišimmaru) an ù-tud-da. This plant appears frequently in magic rituals, IV R. 59b 4 īšu bi-ni (Semitic), IV R. 16b 31, Shurpu IX 1-8, and also in medical texts. bînu has been identified with Syriac bînā, tamarisk. If this identification be correct, a comparison with the Hebrew legend of the manna (bread of heaven in Psalms 105,40), said to have been the exudation of the tamarisk, is possible.

\textsuperscript{526} Semitic ukuru, Aramaic kērā, see MEISSNER\{FNS, MVAG. 1913, 2 p. 40 and BE. 31, 69 n. 2. Used both in medicine and magic.

\textsuperscript{527} Passim in rituals and medicine. See BE. 31, 69, 27; 72, 29; KING\{FNS, Magic 11, 44; MEISSNER\{FNS

1exd.Ninâ

8. The *El*-plant is Niná

9. *gišburru* *d* Gir-rá

9. The *gišbur* wood is the Fire God Girra.

10. *dāg* kubabbar *d* GAL

10. Silver is the great god (the moon).

11. *dāg* ku-*gi* *d* En-me-šár-ra

11. God is Emmešarra (the sun).

12. *dāg* urudu *d* É-a

12. Copper is Ea.

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528 In *Shurpu* VIII 70 mentioned with *šalālu*. A magic ointment made of the *El* and *maštakal*, CT. 34, 9, 41. See also EBELING{FNS, KTA. 90 rev. 17; KING{FNS

529 For the correct reading *ni-ná-a*, see AJSL. XXXIII 194, 159.

530 Here a wood employed in magic, cf. BE. 31, 60, 6+15. In syllabars *giš-BUR = gišburru, giškirru*, indicates a weapon or an utensil.

531 *NITA-DU*, fire god, title of Nergal as fire god and identical with *d* *gīr* = Nergal.

532 Here certainly *Anu*, heaven god, followed by Earth and Sea gods. Note also *d* *Gu-la* in liturgies *passim* as title of Anu, BL.{FNS 136. Anu = Sin, see p. 342.

533 Title of Enlil, lord of the totality of decrees. Enlil = Šamaš.
13. Lead is Ninmah.\textsuperscript{534}, KTA.\textsuperscript{FNS} p. 121, 11. Symbols of these four deities on boundary stones in same register, HINKE\textsuperscript{FNS}, \textit{A New Boundary Stone}, p. 28 second register, et passim.

14. \textit{[ ]}\textsuperscript{535}, \textit{Magic} 50, 29. 
1ex.\textit{d.Ninurta} 
14. \textit{[ ]} is Ninurta.

15. \textit{[ ]}\textsuperscript{d. Ninlil}\textsuperscript{536} in DEIMEL\textsuperscript{FNS}, \textit{Pantheon Babylonicum} 215. 
15. \textit{[ ]} is Ninlil.

16. \textit{[ ]}\textsuperscript{d. Dilbat} 
16. \textit{[ ]} is Ishtar-Venus.

17. \textit{[ ]}\textsuperscript{d. AMAR-RA-ĠE-UD-DU-A-LU-TU}\textsuperscript{537} 
17. \textit{[ ]} is Marduk-Jupiter.

18. \textit{[ ]}\textsuperscript{d. Lugal-ğiš-a-tu-gab-liš-a}\textsuperscript{538} 
18. \textit{[ ]} is Nergal-Mars.

\textsuperscript{534} Originally title of the great unmarried mother goddess \textit{bēlit ilāni}, but often a title of the virgin types Innini and Ninâ, BL. 141; of Gula \textit{ibid.} Also somewhat frequently she is Damkina, consort of Ea, IV R. 54b 47; CT.\textsuperscript{FNS} 33, 3, 21 her star beside that of Ea. Here she is the mother goddess and the same order, Heaven, Earth, Sea, Mother Goddess in \textit{Shurpu} IV 42, where Nin-maḡ has the Var. Nin-tud, EBELING\textsuperscript{FNS}

\textsuperscript{535} Possibly a metal stood here, identified with \textit{d.MAŠ}, a star in Orion (Kaksidi= Beteigeuze), CT.\textsuperscript{FNS} 33, 2, 6; KING\textsuperscript{FNS}

\textsuperscript{536} Possibly the constellation Ursa Major. Margidda, the Wagon is intended, identified with Ninlil on a Berlin text, WEIDNER\textsuperscript{FNS}, \textit{Handbuch} 79, 10. See also BEZOLD\textsuperscript{FNS}

\textsuperscript{537} From the context certainly a title of Marduk. ZIM.\textsuperscript{FNS} 27 I 19 omits \textit{LU-TU}.

\textsuperscript{538} Or \textit{Bêl-ṣarbe}, title of Nergal, v. VAB. IV 170, 67. Between lines 17 and 18 the variant inserts two lines.
19. [ ] $^d$Sak-kud
19. [ ] is Ninurta-Saturn.$^{539}$

20. [ ] $^d$Nusku$^{540}$
20. [ ] is Nusku.

21. [ ] $^d$Pap-sukkal$^{541}$
21. [ ] is Papsukal.

22. [ -]$^d$šág $^d$Sak kut$^{542}$
22. [ ] is Sakkut.

23. [ -]$^d$ŠID iliRam-ma-nu
23. [ ] is Ramman.

$^{539}$ But Mars in Amos 5, 26. I accept here the later identifications, Nergal-Mars, Ninurta-Saturn. The identifications in the earlier period of Babylonian astronomy appear to have been Ninurta-Mars and Nergal-Saturn.

$^{540}$ Probably the astronomical form of Nusku as god of the new moon, IV R. 23a 4. His character as fire god is symbolized by the torch, ZA. VI 242, 24. In II 10 supply Gibil after ZIMMERN{FNS RT. 27, 5. As fire god he is messenger of Enlil.

$^{541}$ Papsukal, messenger of Zamama, god of Kiš, a form of Ninurta. He also like Nusku derives his messenger character from his connection with light, Papsukal ša še-ir-ti. Papsukal of the morning light, CT. 24, 40, 53. Since Ninurta is identified with Alpha of Orion, Pap-sukal is identified with one of the stars in Orion, CT. 33, 2 II 2; $^d$muššib-zi-an-na dPap-sukal [sukal dAnîm Ištar] restored from VIROLLEAUD{FNS, Supplement LXVII 10. Here he is messenger of heaven and of Ishtar as Venus, queen of heaven, that is, he is a messenger of the powers of celestial light. Nusku and Pap-sukal often occur together in magic texts, Shurpu VIII 10.

$^{542}$ Here probably Sak tut as lord of light and justice, god of Isin, in his normal capacity. See BL. 120 n. 6. His emblem is something made of date palm, šág, gišimmar. This deity is unknown in magic texts except in ZIMMERN{FNS, Rt. 70, 8.
24. [ ] \textit{ilat} Ishtar Uruk-(ki)
24. [ ] is Ishtar of Erech.\textsuperscript{543}

25. [ ] \textit{ilat} Ishtar A-ga-de-(ki)
25. [ ] is Ishtar of Agade.\textsuperscript{544}

26. [ -]TAR \textit{ilat} Be-lit-şēri
26. [ ] is Bēlit-šēri.\textsuperscript{545}

27. [ ] \textit{d.} Nin-lil
27. [ ] is Ninlil.

28. [ \textit{ri-}kis-su-nu \textit{d.} Ninurta
28. [ ] their band(?) is Ninurta.

29. [ ] \textit{ilāni sibitti}\textsuperscript{546}
29. [ ] is the seven gods.

30. [ ] \textit{d.} En-me-šár-ra
30. [ ] is Enmesharra.\textsuperscript{547}

\textsuperscript{543} Ishtar of Erech is Venus as evening star, the effeminate Venus of Erech, see \textit{Tammuz and Ishtar}, 54 and 180 n. 4.

\textsuperscript{544} Venus as morning star. The Ishtar of Agade was the type of war goddess, see op. cit. p. 100; hence Venus as morning star is sometimes called the Bow Star, KUGLER\{FNS, \textit{Sternkunde} II 198.

\textsuperscript{545} Western title of Geśtinanna, sister of Ishtar. Here perhaps the constellation Virgo.

\textsuperscript{546} The seven gods are the Pleiades, CT. 33, 2, 44. Since they are followed by Enmesharra perhaps here to be identified with the seven sons of Enmesharra (see BE. 31, 35). In ZA. VI 242, 20 \textit{gi-uru-gal-meš}, “the great reed spears” are symbols of the seven great gods, sons of Išhara. But traces of the last sign are not those of \textit{MES} here.

\textsuperscript{547} In astronomy a form of Nin-urta = Saturn, but by character allied to Nergal a lower world deity. See line 11 above. For E. as Saturn note V Raw. 46a 21, his star \textit{UDU-LIM} and II R. 48, 52 the same star is \textit{dUDU-BAD-sag-uš = kaimānu}, Saturn. See also BE. 31, 35 n. 4 line 12, \textit{kaimānu} title of Enmesharra.
OBVERSE II

...

2. giš [ ] [\textsuperscript{d}. ]
2. [ ]

3. giš [ ] [\textsuperscript{d}. ]
3. [ ]

4. giššim [ ] [\textsuperscript{d}. ]
4. [ ]

5. šim-šal\textsuperscript{548}, Beiträge zum assyrischen Lexicon, p. 85, identified it with Syr. šamšārā, Persian and Arabic šimšar.
[\textsuperscript{d}. ]
5. Box-wood is the god....

6. gi-dug-ga\textsuperscript{549} [\textsuperscript{d}. ]
6. The good reed is the god....

7. šim-li\textsuperscript{550} [Immer ]
7. Cypress is Adad.

\textsuperscript{548} šimeššalû employed in medical texts, see SAI. 3574 and JASTROW\textsuperscript{FNS}, Medical Text Rev. 5. Here also without giš. HOLMA\textsuperscript{FNS}
\textsuperscript{549} Passim in medical and incantation texts, CT. 23, 45, 9; RA. 14, 88, 6; EBELING\textsuperscript{FNS}, KTA. 26 R. 20; IV R. 55 No. 2, 18., etc.
\textsuperscript{550} Here variant ZIM\textsuperscript{FNS}. Rt. 27 Obv. II begins.
8. šīpāti burrumti\(^{551}\) \(iš\) \(ilu\) Labartu(?)\(^{552}\) and I have seen a sign 

\(KU\) or \(ŠU\). Labartu is usually written \(RAB+GAN-ME\). Here we may have to do with some new ideogram for this deity. She is the daughter of Anu, \(HAUPT\)\(^{FNS}\), \(ASKT\). 94, 59. A prayer to the daughter of Anu is \(KING\)\(^{FNS}, Magic\) No. 61, 5-21.

mar[at \(ilu\) Anim ]

8. Wool of variegated color is Labartu daughter of Anu.

9. šim-ZU\(^{553}\) \([\text{Nin-urta }\)

9. The aromat-ZU is Ninurta.

10. nig-na \(^{d}\) Urasha

10. The censer is Urasha.\(^{554}\)

11. gi-bil-lá \(^{d}\) \([\text{Gi-bil}]\)

11. The torch is Gibil.\(^{555}\)

12. ḳu-ta-ri ibbâti\(^{556}\) \([\text{Ne-gun}]\)

12. The clean incense is Negun.\(^{557}\), Sin XIII 22.

\(^{551}\) Written \(sìg\) \(dar-a\).

\(^{552}\) The name of this deity is not legible in ZIMMERN'S\(^{FNS}\) variant and the first sign of the name on the Nippur text is doubtful but apparently the \(šeššig\) and \(gunu\) of Galu, that is REC. 100 later \(RAB+GAN\), (v. \(SAIL\). p. 155 note 1). After this sign ZIMMERN\(^{FNS}\)

\(^{553}\) ZIM.\(^{FNS}\) SU.

\(^{554}\) But in ZA. VI 242, 23 symbol of Azagsud.

\(^{555}\) But ZA. VI 242, 24 Nusku, fire god in Nippur pantheon.

\(^{556}\) See MUSS-ARNOLT\(^{FNS}\), p. 940. Also note \(niknakku\) ša ḳu-ta-ri, censer of incense, CT. 29, 50, 9; ḳutarî ša šipti, incense pertaining to the ritual of the incantation, \(ibid\). 20. ḳutarî is a plural form employed to denote several acts of fumigation.

\(^{557}\) Reading established by Rev. II 8. But see MEEK\(^{FNS}\), AJSL 31, 287, \(li-sî to ne-su(n)\) gloss on the star \(Ne-sùn\); son of Ninlil, hence a star in Ninlil’s constellation Ursa Major, VIROLLEAUD\(^{FNS}\)
13. *mul-lil-lum* $^d$Ig*[i-BALAG]* $^d$En-lil-lá
13. The amphora(?) is Igi-BALAG, gardener of Enlil.

14. *urudā* $^d$nig-kalag-ga $^d$Nin-[sar $^d$Nergal]
14. The copper kettledrum is Ninsar, that is Nergal.

15. *kuš-gū-gal* $^d$[NINDA+GUD]
15. The hide of a great bull is NINDA+GUD.

16. *im-bar* $^d$[Utu-gāl-lu]
16. Gypsum is the storm god (Ninurta).

17. *esir* $^d$id
17. Bitumen is the river god.

18. *māš-ĝul-dūb-ba-a* $^d$[Ku-šu]
18. The scapegoat is Kushu.

19. *udu-ti-la* $^d$[Gira]

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558 Perhaps *igi-sig-sig*; cf. CT. 24, 3, 25.
559 In ZA. VI 242, 19, symbol of Enlil. But CT. 16, 24, 25 hero of Anu. In rituals generally with *kušgugalū*.
560 Sword bearer (*nāš patri*) of Enlil, CT. 24, 10, 16.
561 Symbol of Anu in ZA. VI 242, 19.
563 ZA. VI 242, 15 gypsum is $^d$MAŠ.
564 But ZA. VI 242, 15 bitumen is the *asakku* demon.
565 A pest demon son of Anu, III R. 69, 70. On the other hand, ZA. VI 246, 22 the scapegoat represents the patron of flocks Ninamašazag who supplies the goat. When sin is transferred to the goat it falls under the protection of Kushu. See Rev. I 6.
566 Cf. $^d$En-udu-til-la, SBP. 150 n. 5 I. 8.
567 Patron of flocks and fire god.
20. máš-gi-bil-la d. [Mu-uḫ-]ra
20. The goat of the torch\textsuperscript{568} is Muḫru.

21. še-bir-bir-ri u-pu-un-tum
21. "Scattered grain(?)", chick pea (?)

22. zērē ma-ka-lu-ú
22. seed-corn, eating table and

23. duk\textsuperscript{pl.} ka-gaz\textsuperscript{d.} Nun-ūr-ra\textsuperscript{d.} Ea\textsuperscript{569}
23. the ka-gaz-pots are Ninurra-Ea.

24. giš ku-ma-nu 7 ū-mu\textsuperscript{570} ku\textsuperscript{d.} Marduk
24. The seven (headed) weapon of laurel wood, the storm, the weapon of Marduk.

25. kù-gi-sig\textsuperscript{pl.} A-nun-na-ki
25. Red sun-disks(?) are the Anunnaki.

26. kù-gi nig-máš-zid\textsuperscript{571} Maš-tab-ba-gal-ga
26. The golden sacred kid(?) is the Great Twins.\textsuperscript{572}

27. maš-dū\textsuperscript{d.} Un-gal Nibr-\textsuperscript{ki}\textsuperscript{573}
27. The kid is Ungal\textsuperscript{574} of Nippur.

28. kur-gi-(ḡu)\textsuperscript{d.} Nin-sīg
28. The crane is Ninsig.\textsuperscript{575}

\textsuperscript{568} That is burnt offering.
\textsuperscript{569} I. e. Ea as the god of potters. Nunurra is paḫaru rabû of Anu, MEEK\{FNS BA. X pt. 1 p. 42, 14. Note CT. 24, 14, 41, }\textsuperscript{d}Nun-ūr-ra duk ka-gaz\}.
\textsuperscript{570} Sic! Semitic.
\textsuperscript{571} Cf. IV R. 28* No. 4 Rev. 3. The symbols in lines 24-6 are obscure.
\textsuperscript{572} Lugalgirra and Meslamtaea.
\textsuperscript{573} The temple of Gula and Ungal of Nippur, CLAY\{FNS, BE. XV 34, 2. Ungal = tēnisēti, population. God of the people of Nippur.
\textsuperscript{574} See previous footnote.
\textsuperscript{575} A form of Enki as patron of metallurgy. See RA. 12, 83 n. 5.
29. sün⁵⁷⁶ giš erin šita⁵⁷⁷ d. Zi-i
29. The sun of cedar, weapon of Zu.⁵⁷⁸

30. làl ... d.[ ]
30. Honey ... is the god ...

31. lî ... li
31. Oil ... oil ...

32. d.îd d.[ ]
32. ... River-god, god...

---

REVERSE I

1. karanu ellu kaḵkul-ti enâ-šu
1. White wine and bottle are his eyes.

2. tittu pišitu⁵⁷⁹ tulê-šu⁵⁸⁰
2. The white fig is her breasts.

3. išu nurmû bir-ka-a-šu
3. The nur-fig is his (her) knees.

4. tittu⁵⁸¹ ki-sal-la-a-šu
4. The fig is his (her) loins.

---

⁵⁷⁶ sun probable reading for BAD in this sense. Offerings to the giš-sun, GENOUILLAC{FNS, Drehem, 5505 Obv. II 15.
⁵⁷⁷ Sign a confusion of NI+giš and KAK+giš, see RA. 13, 3.
⁵⁷⁸ Zû, the eagle, bird of the blazing sun, Ninurta, Ningirsu, is the only emblematic animal that figures as a deity. The myth of his conflict with the serpent in the story of Etana dramatizes the old legend of the conflict between sun and clouds. He appears in magic here for the first time.
⁵⁷⁹ See Vab. IV 154, 44 and note.
⁵⁸⁰ šu here for ša, feminine. The form should be dual.
⁵⁸¹ Gunu of MA = tittu; Sumerian peš, value also assigned to MA = tittu in the Chicago Syllabar, 115 f.
5. mirsu pit puridi-šu
5. Must is his (her) crotch.

6. The god Kushu over the chamber.

7. d. Mu-uḫ-ra ina pan abulli
7. Muḫru before the city gate.

8. d. Sak-kut ina ƙabal appari
8. Sakkut in the midst of the pool.

9. d. Si-lak-ki⁵⁸³ ina ma-na-ḥa-ti

10. d. E-ku-rum⁵⁸⁴ ina libbi šēr išdi
10. Ekurum in the leg.

11. d. Ab-ba- gu-la⁵⁸⁵ ina igari
11. Abbagula in the wall.

12. d. ?? ina nasikati
12. [ ] in the fortress.

13-17. ......................
13-17.

⁵⁸² kīšu, compensation for kīšu. See also STRASSMAIER{FNS, Nabonidus 699, 24, kī-šu. Note that the ḫulduppu (probably an image of a scapegoat) symbol of Kuši is placed opposite the door in ZIM{FNS
⁵⁸³ CLAY{FNS, Personal Names of the Cassite Period, mentions a deity Si-lak-ku-ku(?). In any case a Cassite deity not mentioned in Babylonian lists and texts.
⁵⁸⁴ Otherwise unknown. A Cassite deity(?).
⁵⁸⁵ Probably same as Abagal, DEIMEL{FNS, Pantheon, p. 43.
18. 12 ilâni [ ]
18. Twelve gods.

**REVERSE II**

1. [SAG-ĞĪR]-ME ša ina pani-šu namru\textsuperscript{586}
1. The battle which before him gleams.

2. [KU]-ŠÚ la\textsuperscript{587} maḫ-ru
2. ... not are received.

3. [-]u:NU: la-a
3. [ ]NU = not.

4. [BT:]šu-u\textsuperscript{588}:ILA:ma-ḫa-ri
4. [ ]BI = that: ILA = to present.

5. [\textsuperscript{d}Ne-gun] erim-bi nu-tuk-a ai-bi ina ḫatē-šu la ušûni
5. Negun who foes has not. The wicked from his hand escape not.

6. NE-RU = wicked : ID = hand : ? ?

7. \textsuperscript{d}Ne-gun\textsuperscript{589} ḫa-lu-ū i-ša-tam
7. Negun is he that burns with fire.

8. ḪU-gunu[lagin]:gu-nu-u:SI:ka-lu-u
8. The gunu of ḪU has the syllabic value gunû:si(g) = to burn.

9. NE:i-ša-tu:sa-niš ka-lu ni-ka
9. NE = fire: Or = to consume offerings in fire.

\textsuperscript{586} Cf. ZIMMERN\{FNS, 27 R. 14-17.
\textsuperscript{587} Written NU. Cf. ZIMMERN\{FNS, 27 Rev. I 19.
\textsuperscript{588} Cf. \textit{ibid.} 21.
\textsuperscript{589} Sign is ḪU-gunu an error for SI-gunu. Only the latter sign has the values bright, burn. Line 8 proves that the sign is based on SI.
10. \textit{SAL-ŠEŠ}^{590}: \textit{ba-nu-ú}: \textit{ga-lu}
10. \textit{ninmuš} = blaze, burn.

11. \textit{SL}: \textit{ba-nu-ú}: \textit{NE ga-lu}
11. \textit{si(g)} = blaze: \textit{bil} = burn.

12. \textit{mûdû mûdâ li-kal-lim}
12. Let the knowing inform the knowing.

13. \textit{la mûdû ul immar}
13. He that knows not may not read.

\textit{ki-ma labiri-šu ilu} Ninurta-našir mar Ilu-işķiša \textit{amelu} ašipu išṭur
\textit{bûši E-šu-me-rá}

According to its original Ninurta-našir son of Ilu-išķiša, the priest of magic wrote. It is the property of the temple Ešumera.\textsuperscript{591}

\footnotesize
\textsuperscript{590} \textit{nîn-muš}. The sign \textit{ŠEŠ} has the value \textit{muš}. Note SAI. 2629 the gloss \textit{ga-an-ŠEŠ} and variant \textit{Chicago Syllabar} 212 \textit{ga-an-muš}. See also JRAS. 1905, 81-4-28 l. 14. For \textit{muš} = \textit{banû} cf. SAI. 1916.

\textsuperscript{591} This is a real library note and is clear evidence for assuming that the temple of Nippur possessed a library, at least in the Cassite period. For similar library notes on the tablets from Aššur, see RA. 13, 99. Note also the Smith Esagila tablet published by \textit{SCHEIL\{FNS, Memoires de l'Academie des Inscriptions et Belles Lettres XXXIX, Rev. 7, mûdû mûdâ likallim la mûdû ul immar an pî duppi gabri Barsip-ki šaṭir-ma UB-ŢU û ba-ri}. For \textit{an pî} (KA), see RA. 13, 92.
Addendum On Obv. I 10 F.

Anu in this passage really denotes Sin, the moon, which has been connected with silver on account of its color. The identification of Anu, the heaven god, with the moon god rests upon the astronomical connection between the moon and the summer solstice, see Weidner, *Handbuch der Babylonischen Astronomie*, 32. Sin is called “Anu of heaven,” King, *Magic*, No. I, 9, and for the connection with silver, see Virolleaud, *Astrologie*, Supplement, V II, *kaspus ilu A-nu hurasu ilu Enlil eru ilu Ea*. Enlil is connected with gold in Virolleaud, *Astrologie*, Second Supplement, XVII 14, and Enlil is not infrequently identified with Shamash, see p. 158, 1-2 and p. 308, 18, and gold is the traditional metal of the sun.

The Greek identification of Zeus, the sky-god, with silver is certainly borrowed from Babylonia; see p. 334.
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<td>13856</td>
<td>Large two column tablet. Unbaked; light brown with dark spots. Top broken away and left lower corner damaged. H. 6-½ inches; W. 4-¼; T. 1-¾ - ¾. Liturgy of the cult of Ishme-Dagan. See pages 245-257.</td>
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<tr>
<td>2</td>
<td>11005</td>
<td>Upper part of a large two column tablet. Unbaked; light brown. Top and left edge of the fragment damaged. H. 3-¾; W. 3-¾; T. 1-½ - ¾. Liturgy of Ishme-Dagan. See pages 258-259.</td>
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<tr>
<td>7847</td>
<td>Dark brown unbaked tablet. Right upper corner slightly damaged. Right lower corner broken away. Two columns. H. 8; W. 5-¼; T. 1 - ½. Mythological hymn to Innini. The obverse is translated on pages 260 to 264, but the reverse is too badly damaged to permit an interpretation. The text ends with the line, “Oh praise Innini,” the literary note characteristic of epical compositions. The scribe adds a note stating that there are 153 lines. Written by the hand of Lugal-geh-a ... son of E-a-i-lù(?).</td>
<td></td>
</tr>
<tr>
<td>7878</td>
<td>Light brown fragment from the left upper corner of a large unbaked tablet. H. 3-½; W. 1½ - 1; T. 1½ - 1. Duplicate of 7847. This tablet omits the liturgical note, “Oh praise Innini.” It has the colophon, “Written by the hand of Ninurash-mu..., in the presence of Nidaba-igi-pa(?)...ge-en.”</td>
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<td>6</td>
<td>2154</td>
<td>Single Column, light brown tablet. Top and left lower corner broken. H. 4-¼; W. 2-½; T. 1-¼-½. Lamentation for Lagash. See pages 268-272.</td>
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<tr>
<td>7</td>
<td>8097</td>
<td>Single column, light brown tablet. Lower edge damaged. H. 4-¼; W. 2-¼; T. ¾-½. Liturgical hymn to Sin. See pages 276-279.</td>
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<td>10</td>
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</tr>
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<td>7080</td>
<td>Large light brown tablet; five columns; broken perpendicularly at the middle. Isin period. H. 8-¼; W. 4; T. 2. Liturgy to Enlil. Lamentation for the city of Ur. See pages 279-285.</td>
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<td>13</td>
<td>B.M. 78239</td>
<td>Upper half of large single column tablet. Light brown, partially baked. H. 7; W. 6; T. 2. Acquired by the British Museum in 1888. Late Babylonian edition of the third tablet of the liturgy <em>elum didara</em> to Enlil. See pages 323-329.</td>
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<td>14</td>
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<td>Lower part of a large unbaked tablet, two columns. Right half almost wholly broken away. Myth of the water god Enki. H. 6; W. 6-½; T. 1-¾. Probably a <em>zag-sal</em> hymn.</td>
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