

BABYLONIAN LITURGIES

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

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INTRODUCTION

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

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

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

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

3. FRANÇOIS THUREAU-DANGIN, *Nouvelles Fouilles de Tello*, Chapter IV, AO.4327, 4328, 4329, 4330, 4331, 4334, 4336 and several small fragments, one with a library note, *uš-ri-šú ba-ba-sá-e-sá*, 4316.

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

5. SCHEIL, *Revue d'Assyriologie* VIII 161-169, duplicate of ZIM. 2 I 1-III 24. SCHEIL's, text is of an earlier period than ZIM. no. 2 and probably belonged originally to the collection sold to the British Museum from some collection pillaged from Nippur and published in *Cuneiform Texts* XV 7-30.

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

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

1. Nos. 193-7. *Hymns to Nergal* (195) and *Innini* (196) and a long liturgy to *Nintud of Kes* (197). The prism No. 197 has been kept in the possession of a Constantinople dealer for twenty years.

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

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

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

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

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

In tracing the evolution of their public worship I shall assume the following approximate dates for the various periods ; 1) Akkadian Sargonic Era 2900-2700. 2) Gudea 2650 followed by the dynasty of Gutium. 3) Dynasty of Ur 2475-2358. 4) Dynasty of Isin 2358-2133. 5) First Babylonian Dynasty 2232-1929. 6) Cassite Period 1763-1180. 7) Middle Period 1180-625. 8) Neo-Babylonian Empire 625-539.

Liturgical services originated among the Sumerians. Although we have no texts of this kind from the pre-Sargonic period yet we meet here with the technical name for the « psalmist », who always officiated at these services ¹. A passage in a royal inscription of the early period inclines us to infer that the psalmists (*gala*) were employed to chant at funerals ² where they played upon a *balag* or lyre ³. The Sumerian word *gala* also denotes an ordinary attendant when

kalû
gala = *kalû*
psalmist

1. *UŠ-KU*, Semitic *kalû*, v. SBP. VIII ; DP. 132 VI 1, the grand *kalû* of Niná(ki); TSA. 2 rev. I 9, of Girsu ; DP. 87 II 6, the little *kalû*. According to a syllabar, HROZNÝ, ZA. 19,368 the Sumerian for this ideogram is *gala* in which case the word is connected with the word *kal*, loan-word *kal-lu*, male-attendant. Cf. *kal-la-ku šíru*, “ thy mighty servant ”, VAB. IV 360,32. The pronunciation *gala* is confirmed by K. 3228, cited by BEZOLD in ZA. 15,423, *UŠ-KU-mah* = *gal-ma-hu*. The Semitic *kalû* translates this and a large number of other Sumerian words for psalmist. The *gala* of Shirpula is distinguished from the *gala dingira* or “ psalmist of god ”, VAB. I 52, 27 and 30. See GENOUILLE TSA. LIX. But another fragment published by KING in ZA. 25,302 has [...]-*ga-al*; KING suggests *gaggal*. In any case the Sumerian word *gala* represents an apocopated form. Cf. also ZA. 27,236.

2. VAB. I 50 X 22-30.

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

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

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







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

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

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

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

The liturgists a melody shall sing.

1. . It is also the opinion of GENOUILLAC that this word for "psalmist" is connected with the ordinary word for "menial". *UŠ-KU* is probably to be read *nitaḥ-tùg* = *zikru munīhu*, "the man who brings peace", i. e., appeases the gods with song. For  = *nāhu* or *ṣalālu*, repose, v. CT. 15, 10, 8 and BL. 111, 17. The sign varies with  in the same sense, v. CT. 15, 23 a 16  (*tu*) = *nāhu* and *tùg-mal* = *nāhu* always -*mal*; e. g. Gud. Cyl. A 7, 5; 18, 2; Cyl. B 10, 6. Read passim *tùg* or *tig* (?). The value *tùg* for these two signs must not be confused with *tùg* =  *ṣubatu*. [Note that I adopt *tùg* = *nāhu* to distinguish it from *tùg* = *ṣubatu*].

2. SBP. 240, 31, 37.

3. *mulu* here translated by *mūdû*, "knower", but the word designates a kind of psalmist, v. p. XXIV.

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

5. The name for the drum I suppose to be *uppu*. See p. XXXII.

The liturgists a melody of lordly praise shall sing.

The liturgists a melody to the lyre shall sing.

To the sacred drum and the sacred tambourine shall sing.

To the double flute and *manzu*¹ (an holy chant) they shall sing"².

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

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

1. An instrument, see p. xxxiii.

2. SBP. 68, 5-70, 13.

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

4. SBP. 176, 27 f.

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

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

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

consecration of buildings without the presence of the official liturgists ¹. The ritual of dedication closes with the recitation of a section of an epic or heroic song, "When Anu created the heavens", a Semitic composition which formed no part of the Sumerian liturgical corpus. I venture the opinion that this secular and profane hymn was sung by everybody present. We shall find that the liturgies originated for the most part in ancient lamentations over the ruin of cities at the hands of foes. Since the ritual just discussed concerns the rebuilding of a ruined temple, it is wholly natural to expect that the rededication should include a liturgy which portrayed its ruin.

Psalms in
other
professions

In the early period the psalmists must have occupied a menial position in society for a contract of the pre-Sargonic period concerns the sale of a poor man's son who was a temple psalmist ². On the other hand we meet with members of this profession who were engaged in ordinary business ³. The same may be said of their status in the Sargonic period ⁴, as well as under the dynasty of Ur ⁵, where they engage in trade and even enter the legal profession. They are paid the same wages as an ordinary temple servant ⁶ and are designated in the temple accounts as menials

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

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

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

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

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

6. REISNER, TU. 139 I 10.

(*kallu*)¹. Since in the Sumerian period we meet with at least three ranks of psalmists, viz. the superior, the ordinary and the inferior *gala*, we may surmise that the ordinary and inferior members of this profession helped with the temple liturgies only when they were needed, and drew so small a salary that they were forced to pursue the ordinary professions. On the other hand the superior or chief psalmist² evidently held a permanent and superior position which entitled him to a considerable income. He is never mentioned among ordinary temple servants³. On the contrary we find his salary entered among those of the highest officials of the city⁴. In the period of the first dynasty a *galmaḥu* in charge of the temple services of the goddess Annunit of Sippar is mentioned as giving information concerning a priest of another rank (*šangu*)⁵.

galmaḥu

Female psalmists are also mentioned, whence we may suppose that the choral services were arranged for male and female voices which took those parts, base, tenor, alto and soprano, to which they were adapted, but we know too little of Babylonian music to speak with assurance on this point⁶. Terracotta figurines of women singers have been found from the period of Gudea, where they are represented holding a tambourine upon the breast⁷. In a bas-relief of this period which represents two musicians beating a huge drum at least one of the figures appears to be a woman⁸. A fragment of an ivory bowl of the Assyrian period represents a procession of musicians⁹, one playing a double flute, one a tambourine and a third a lyre or zither. The lyre or zither of a fourth person can still be discerned¹⁰. The person who plays the tambourine is clearly a woman.

Female
psalmists

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

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

2. *UŠ-KU-maḥ* = *gal-ma-ḥu*, v. page VII.

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

4. GÉNOUILLAC, TSA. 2 rev. I 9; 2 obv. II 11.

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

6. For female *gala* v. CT. I 9 col. I 13.

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

8. RA. 9 pl. III.

9. Only three figures are preserved.

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

11. *zamāru*, SBP. 68, 8.

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

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

Psalmists
as scribes

The guilds of psalmists became in the latter days of the Babylonian and Assyrian empires a learned community, a kind of college which studied and edited the official liturgical literature. They appear to have interested themselves in astronomy also, for an astrological report of the Assyrian period is signed by Bêl-šum-iškun the *kalû*, BM. 83-1-18, 232, Thompson, *Astrological Reports* 235 A. The Royal Museum of Berlin possesses a considerable portion of a great liturgical library edited by a guild of psalmists at Babylon who wrote in the second and first centuries before our era. These learned liturgists, Bêlapaliddin, Ilišu-zer-ibni and the son of the former Ea-balaṣu-ikbi, belong to a guild founded by their ancestor Sinibni whose date cannot be determined ³. They call themselves "inferior psalmists" ⁴ of Marduk, whence we may suppose that all grades of this priesthood had long since been elevated to permanent positions in the temple. In each case the editor says that he copied and collated the tablets belonging to his father; the custom had apparently arisen of transmitting both office and sacred books from father to son in the priesthood.

Consecration
of the bull as
patron of
psalmody

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

1. *nāru*, v. page XXVII.

2. See REISNER, TU. 287.

3. See REISNER, SBH. XIII f.

4. *galu-tūr*, see e. g., SBP. 60, 20; SBH. 54, 14.

5. Page VII, n. 3.

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

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

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|--|--|
| 8. <i>gud-gal gud-mah ū ki-uš azagga</i> ⁷ | 8. "Great bull, mighty bull, that
treads the shining pasture, |
| 9. <i>gū-gal-lum gu-mah-hu ka-bi-is ri-te
elli-tim</i> | |
| 10. <i>šag-du⁸ dib-dib-a he-gal dagal-la</i> | 10. That roams in the meadows, bestow-
ing plenty in mercy, |

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

2. These seven gods, sons of Enmešarra a title of Enlil, are partially preserved in CT. 24,4,29-35. Enmešarra is an under-world deity closely related to Nergal. He appears to have been identified with the sign of the zodiac Taurus at a time when the sun in mid-winter stood in that sign and in the powers of the lower world, consequently his seven sons were identified with the seven Pleiades which lie in the region of Taurus. Note that wailings in Tebet (December) are held for Enmešarra, ZA.6,243, 36, in the Neo-Babylonian period when the sun no longer stood in Taurus in December. At least three of the sons of Enmešarra, as well as this god himself, are patrons of foundations, since as gods of the underworld foundations would naturally be in their protection. Cf. ZIMMERN in ZA.23,365.

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

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

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

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

7. The Sumerian is not correct. Read *ū-azag ki-uš*.

8. *šag* = 'flood' and *du*, 'flow', "where the floods flow", irrigated meadows; cf. *šag-na mu-un-di-di*, "its flood she causes to flow", said of a canal, PSBA. 1911, 86,24. *šag-tim-ma* in RADAU BE.29, No. 5, rev. 9 is obscure. Perhaps not this word. Note the Arabic جَرِيْب, *jarīb*, river, field, etc. The original meaning is perhaps "irrigated land".

11. *ib-ta-' kîr-bi-ti mu-rim he-gâl-li*
 12. *du-šar-ra uru-a a-ka dug-li-a* 12. That husbands the grain, that causes
 the fields to rejoice,
 13. *e-ri-iš nisaba mu-šul-¹ li-lu ekli*
 14. *šu-mu lăg-lăg-ga igi-zu bal-bal-a* 14. My clean hands make libations
 before thee".
 15. *ka-ta-a-a ellâti iḫ-ka-a ma-har-ka*

After this address to the image of a bull, which represents the god Enmešarra, patron of husbandry and psalmody, the ritual directs the priest to put the ears of a bull into a bowl of ablutions and to lean this bowl against the right side of the bronze tambourine with the opening towards the instrument ². The priest shall then whisper to the accompaniment of a flute ³ the following hymn: —

18. *alpu i-lit-ti iluzi-i at-ta-ma* 18. "Oh bull offspring of Zu ⁴ thou art.
 19. *a-na pār-ši ki-du-di-e⁵ na-šu-ka* 19. For the laws of temple liturgies
 they have set thee up.
 20. *a-na da-riš ilunin-giš-zi-da ib-ri-ka* 20. Forever Ningishzida ⁶ has selected
 thee.
 21. *[paršê] rabûti ušurâti u-šu-ri* 21. Guard thou the great laws and the
 institutions,
 22. *..... ši-im pār-ši ša samê u* 22. [Forever?] fix the ordinances of
iršitim heaven and earth.
 23. *[šu-u (?) ana (?) balaggi lip-pa-ḫid-* 23. [May he be?] set to preside over
ma the lyre.
 24. *[nuḫ libbi?] a-na ilu Bêli liḫ-ṭa-'i-iš⁷* 24. [Peace?] unto Bel may he give".

1. Sic! read *šal?*, III¹ part. of *הלל*.

2. *pî apsi ša libbi uznā alpi šakna imni ša lilissi siparri a-ra-mi* (sic!, read *ta-ra-mi?*).

3. *ina ḫan sak-kut ḫani ṭābi tulalḫaš*, "Upon a *sakkut*-reed, the good reed thou shalt whisper".

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

5. See p. 41, No. 63.

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

7. I² of *ḫāšu*, cf. *ittā'id*, but PSBA. 1909, 62, 6, *aḫ-ti-šak-ka*

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

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| <p>26. [ba-an-]ná-a e-lum mu-lu ná-a li-šú
ba-an-ná-a</p> <p>27. šal-lu be-lum ša šal-lu a-di ma-ti
ša-lil</p> <p>28. kùr-gal a-a ^dmu-ul-lil-lá mu-lu
ná-a li-šú</p> <p>29. šadu-ú rabu-ú a-bu ^{ila}Enlil ša šal-lum
a-di mati</p> <p>30. sib na-ām-tar-tar-ra mu-lu ná-a li-šú</p> <p>31. ri-'-ú mu-šim ši-ma-a-ti ša šal-lum
a-di māti</p> | <p>26. "He that sleeps, lord that sleeps
how long shall he sleep?</p> <p>28. Great mountain father Enlil, that
sleeps, how long?</p> <p>30. Shepherd that fixes the fates, he
that sleeps, how long?</p> |
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Col. II.

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| <p>1. ^d[mu-ul-lil-lá urú-zu ba-an-ši-em
ur-ri-eš kur-e]</p> <p>2. ^{ila}Enlil [ša āli-ka iddimma išteniš
ittakalu]</p> <p>3. tūg gal-gal-la [šed-da ba-an-gam</p> <p>4. la-biš šu-[ba-ti rabūti] ina ku-ši
[it-mi-it]</p> <p>5. gan ² gal-gal-la šag mar-ra ba-an-gam</p> <p>6. ša mi-riš-ti [rapašti] ina bu-[bu-
ti it-mi-it] ³</p> | <p>1. Oh Enlil, [thou whose city has been
rejected, and consumed alto-
gether!]</p> <p>3. He that is clothed in robes of
majesty has prostrated (the city)
with cold.</p> <p>5. He of the wide farm-lands with
hunger has prostrated".</p> |
|--|--|

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

1. Restore l. 25 [pī apsi ša uznā] alpi šakna šumeli ša lilissi siparri a-ra-mi.
2. Var. sug.
3. Lines 1-6 restored from SBH. 78, 32-36; see SBP. 22, 51-4.

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

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

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

- | | |
|--|---|
| 11. <i>sib-zid-da sib-[zid-da]</i> | 11. " Faithful shepherd, faithful shepherd. |
| 12. <i>ri-ú ki-nu ri-ú [ki-nu]</i> | |
| 13. <i>en-lil-lä sib-[zid-da]</i> | 13. Enlil, faithful shepherd. |
| 14. <i>En-lil ri-ú [ki-nu]</i> | |
| 15. <i>umun gú kalam-ma sib-zid-da</i> | 15. Lord of all the Land, faithful shepherd. |
| 16. <i>be-el nap-ḥar ma-a-ti ri-ú [ki-nu]</i> | |
| 17. <i>umun gú i-gt-gi sib-zid-da</i> | 17. Lord of all the Heaven Spirits, faithful shepherd. |
| 18. <i>be-el nap-ḥar ilani Igigi ri-ú ki-nu</i> | |
| 19. <i>umun gú dim-gul sib zid-da</i> | 19. Lord of all <i>tarkullu</i> ³ , faithful shepherd. |
| 20. <i>be-el tar-kul-li ri-ú [ki-nu]</i> | |
| 21. <i>umun ma-a-ni giš-ḥar-ra umun ma-[a-ni?]</i> | 21. Lord, designer of his land, lord [of his land]. |
| 22. <i>be-lum mu-uš-šir māti-šu [bēl māti-šu?]</i> | |
| 23. <i>umun ma-a-ni giš-ḥar-ra</i> | 23. Lord designer of his land |
| 24. <i>be-lum mu-uš-šir [māti-šu</i> | |
| 25. <i>mu-un-ga ma-al-la [kūr-ri ba-an-ši-em]</i> | 25. The accumulated property thou hast given to the foe. |
| 26. <i>ma-ak-ku-ri šak-na [ana nak-ri ta-ad-din]</i> | |

1. Read l. 9 perhaps, *ki-šū-bi-im [pi-min gud-kam]*, "It is a *kišub* for the ears of the ox".

2. "ana lib lilissi siparri [tu-laḥ-ḥaš?]"

3. *tarkullu* originally means sail (?) or mast (?) of a ship, but the word took on some meaning like, "guardian, defender", whence a title of gods; Gula *tarkul* of the land, SBP. 160, 13; Ishtar *tarkul* of Babylon, 191, 65; Ninuraš *tarkul* of heaven, II R. 57 c 56 and of the Land, ibid. 59. The passage above probably means "lord of all gods who are called *tarkullu*". See also Jensen's ingenious, but by SBP. 191, 65 discredited, explanation.

27. *gil-sa-a ma-al-la kūr-ri* [*ba-an-ši-em*] 27. The hoarded treasures to the foe
thou hast given.
28. *šu-kut-ta ša-kin-ta*¹ [*ana nakri taddin*]²
29. *tuš azag-ga* [*kūr ba-tuš*] 29. The foe occupies the sacred abode.
30. *šu-ub-ta elli-tim* [*nakru ittašab*]
31. *ki azag-ga* [*kūr ba-tuš*] 31. The foe sits in the holy place.
32. *aš-ru el-lum* [*nakru ittašab*]
33. *ki-nad azag-ga* [*kūr ba-an-da-ná*] 33. In the sacred resting place a stranger sleeps.
34. *tap-ša-ḫa el-lum* [*šanumma inil*]

Rev. I.

1. *urú è-a* [*kūr mu-un-na-ši-em*] 1. The magnificent city [unto the foe
thou hast given].
2. *a-lum šu-pu-u* [*ana nakri taddin*]³
3. *umun* ^d*en-ki lugal abzu* (?) [*šag-zu dé-en-tig-e*] 3. May the lord Ea, king of the deep(?)
[appease thy heart].
4. *be-lum* ^{ilu}*E-a šar apsi*? [*libbaka linfḫ*]
5. *umun* ^d*asar-lù-dug* [*šag-zu*] 5. May the lord Marduk [appease thy
heart].
6. *be-lum* ^{ilu}*Marduk* [*libba-ka*]
7. *umun a-a* ^d*iškur-ra* [*šag-zu*] 7. May Adad [appease thy heart].
8. *be-lum a-bu* ^{ilu}*Adad* [*libba-ka*]
9. *umun šul* ^d*bahhar* [*šag-zu*] 9. May the strong lord Shamash
[appease thy heart].
10. *be-lum id-lu* ^{ilu}*Šamaš* [*libba-ka*]
11. *umun* ^d*uraš-a-ge* [*šag-zu*] 11. May the lord Ninuraš [appease thy
heart].
12. *be-lum* ^{ilu}*Nin-uraš* [*libba-ka*]
13. *umun-maḫ* ^d*šul-sīg-è-a* [*šag-zu*] 13. May the mighty lord Shulsigea
[appease thy heart].
14. *be-lum ši-ru* ^{ilu}*Šul-sige-a* [*libba-ka*]

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

and set out the ritual utensils. A mixture of honey, butter and fat thou shalt set forth; *šašku*-meal thou shalt pour out and sacrifice a lamb. The right shoulder, the loin and roasted bits ¹ thou shalt set forth". Here the text breaks away for several lines and the end of the ritual is obscure. The ceremony ends with a bilingual litany addressed apparently to the priest (*ašipu*) who had assisted the psalmists in the dedication. This passage is unfortunately so badly damaged that we can give only a partial translation: —

"Wash thou thy hands, wash thou thy hands.

..... high-priest of Enlil thou art, wash thy hands.

[May the gods], all of them, rejoice for thee.

[May Marduk?] upon thy king, "thou art delivered" bestow.

May Adad upon thy king, "thou art delivered" bestow".

The general tenor of this selection chanted by the school of liturgists resembles a prayer employed in private services to free the king from troubles ². It has clearly no direct connection with the principal object of the ritual, namely to consecrate the bull and tambourine in the sacred college. The literary note at the end of this song says that it is a *kišub*, that is, a chant to the lyre and other instruments ³.

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

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

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

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

3. This note is still a mystery to me. I would venture the suggestion that we are to read; — *ki-šû-bi-im ša mar ašipûti amelu migra iḫabbî-ma mar ašipûti ina naš ma-šid-di tu-na-ab*, "It is a lyrical passage for the priest of incantation, the man who commands what is favourable; the priest of incantation thou shalt appease by drawing the wagon".



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


lagar

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

Position of
Psalmists

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

1.  (*la-ga-ar*) in S^b, CT. XI 23,27 occurs in the archaic syllabar CT. V 8 obv. IV 1. 6 after break. I doubt the connection of this sign with the second part of : the earliest form of *tùr* REC, Supplement 44, and in the Hoffman Tablet I. 3 (OGDEN in JAOS. XXIII) does not support this. The sign occurs as the ideogram for a plant, and a wood, SAI 7275 f. and in CT. XXIII 36,61, perhaps a kind of meal *zid-lagar-a*(?). The sign is rare. Note its use for *sukkallu*, messenger, and *la-bar* = *sukkallu*, CT. 19,44 b 11 f.

2. Beside the two syllabars of the type S^b, see also the syllabar CT. 12,41 b 42.  in the combination *en-me* X is possibly this sign since the whole means *enu ša itù Lašabu*, "High priest of Lašab", SMITH, *Miscellaneous Texts* 25, 20. In this passage the sign has the name *lagab* but in CT. 12,49, 7 *la-ka-ga*.

3. For *l > r*, v. *Sum. Gr.* § 44, and *dagal > dagar*, ZIMMERN, K. L. 45 I 21; CT. 13, 10, 10.

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

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

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

7. *la-ga-ru*.

together, and these were probably intimately associated in the conduct of the temple services. We have already noted how the psalmists in the ritual of consecrating the bull for their cloister associated the high-priest of Enlil with themselves. An inferior *la-gār* of the sacred college in Babylon is mentioned as the editor of a liturgy, copied in the year 147 BC ¹; a learned index of Babylonian works on divination was edited by a psalmist of Marduk ², showing that they interested themselves in many directions. A passage from a litany in which Innini weeps for her cities mentions the liturgists who have departed and no more stand in the temple to sing the intercessions ³. Psalmody was particularly connected with Innini, whom the Sumerians regarded as the mother who weeps for all human sorrows. She herself is called a psalmist of the temple ⁴. A musical refrain inserted into a litany of the moon-god after a passage describing the lamentations of Ningal, goddess of Ur, likewise mentions the psalmists who had forsaken the temple; "While her psalmist, psalmist no longer is" ⁵. Since the psalmists belonged to the temple organisation they naturally came under the control of the high priests of the temple *en* "the governor", and *šangu* "the controller" ⁶. The functions of these priests was secular rather than sacerdotal, as least this may be said of them in the Sumerian period, but technically they occupied the supreme position of authority, being charged with management of temple finances, and direction of all sacerdotal affairs. As such they apparently stood over the liturgists and more or less controlled their activity. Since the priests of the mysteries of magic were not permitted to perform their ceremonies in the temples, except for the purification and consecration of the temple itself, the *enu* and *šangu* priests had no connection with this class; on the other hand the psalmists formed the important staff of active temple priests, and the liturgies often speak of the high-priest and the psalmists together. It is, therefore, natural that the high-priests should interest themselves in liturgical services, for these and possibly a few private penitential services were

šangu


1. REISNER, SBH. 33,36, *a-me-lu la-gar šihru*.

2. *amelu la-gar ilu kūr-gal*, III R. 52,63. This text with duplicates has been transcribed by VIROLLEAUD in *Bab.* IV 109 ff. See HUNGER, *Tieromina* 21.

3. See page 94,11, *la-bar*.

4. SBP. 288,6.

5. PERY, *Sin* 41,14. See p. XLIX. This composition was not clearly understood by PERY.

6. By origin the word *šangu* probably means "accountant". The ideogram employed to write *šangu* usually means *manû* "to count, reckon", ; for the Sumerian form of this ideogram, v. REC. 419.


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

zur = surru

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

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

1. .

2. Originally  of which there are many abbreviated forms, v. TH.-DANGIN, ZA. 15, 42. This ideogram probably means *ila-ūz-sīg-sīg*, "he that brings a yellow goat".

3. The word is employed only in the form *šangammahhu*, "great *šangu*".

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




5. *šuhhu*, *nuhhu*.

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

in the sense of *private* intercession. This word was transliterated into Semitic as a loan-word *surrû*, but the ordinary word for public psalmist also translates the ideogram¹. Of these psalmists almost nothing is known. I do not believe that they were ordained in the mysteries of magic.

Less common words for psalmists occur among which we shall mention first the “wailer”, Sumerian *er*, rendered in Semitic by the ordinary word *kalû*². The word does not designate a particular kind of psalmist but refers to the mournful character of the temple music. Both male and female wailers sing at the lamentations for Tammuz³, and the public women wailers at Lagash are mentioned in the inscriptions of Gudea⁴. A contract of the reign of Nabuna'id, last of the kings of Babylon, mentions a quantity of liquor given to the “wailers” of Esagila⁵. Another ideogram for “psalmist”, which apparently means “wailer”, occurs only in a syllabar⁶. The woman wailer is designated once by an ideogram *nu-nunuz-pa(d)* which should properly be rendered in Semitic by *kalîtu*, but the syllabar where it occurs renders it by the masculine *kalû*⁷. The “master of wailing”, *mu-lu er-ra-ge* (*bêl bikîti*), and “the master of lamentation”, *mulu adduge* (*bêl bikîti*) are other poetical terms which we meet with in the liturgies⁸. Note especially the description of the liturgist who describes himself as one who intercedes with the god for afflicted humanity, p. 121, 15-20.

er
wailer



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

2. CT. 12,41,38 *A-IGI(ir)* = *kalû*.

3. IV R. 31 b 57.

4. St. B. 5,4.

5. STRASSMAIER, *Nabuna'id* 60,3, *amelu ir* pl. *ir* may of course be a confusion with the sign for “tanner”, *ašgab*, v. OLZ. 1911,385, in which case this reference should not be given here. Cf. Nbn. 31,7.

6. *galu tal*, in ZA. 25,302,7 pronounced ... *ga-al*, being the value which is also given to *UŠ-KU* in this syllabar; both = *kalû* according to KING ibid 303. Compare CHRISTAIN ZA. 27,257 who supposes that the variant DT. 105 had two Semitic translations. For *tal*=wailing, v. *Sum. Gr.* 246. Note that  is also an ideogram for the god Ea, patron of psalmists, and  (*makas*) = *sisîtu*, lament, SAI. 7567.

7. CT. 12,41,48.

8. SBP 238,21-4.

mulu

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

fun-ma

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

Hand of Ishtar

Ea, patron
of music,
tumha


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

1. *mu-lu* = *kalû*, CT. 12, 41, 40.

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

3. CT. 12, 41, 45.

4. *Ninazu*, most likely identical with *Umun-azu*, a title of Tammuz, SBP. 304, 13. *Ninazu* is a title of any god who dwells in the lower world; in II R. 59 d 34 both names = Nergal; but CT. 25, 8, 13 = 2, 51 *Ninazu* = *Ninuraš*. For these ideograms, v. CT. 19, 49, 19 f.

5. *bêlit kalûtum*, MEEK, BA. X pt. 1 p. 124, 5. The ideogram  = *kalû*, in CT. 12, 41, 45 is obscure. We might transcribe *tig-dingira*, "He who appeases god", but we have little warrant for such transcription. The signs would be generally taken for, "wall of god", *bâd-dingira* or, "high wall" *bâd-ana*. With "wall of god", compare "hand of Ishtar".

relief he is represented standing upon the great drum which the psalmists beat to accompany a Sumerian liturgy. The grammarians, in their list of the arts over which he presided, called him god of the lyre and of the psalmists ¹. The name *lum-ha* ² designated Ea in this capacity, a word whose meaning has not been explained.

The Semitic word which ordinarily translates the various Sumerian expressions for liturgist and psalmist, namely *kalû* like the greater number of cult-terms in Babylonian religion is itself of Sumerian origin, being a transcript of *gala*, *kal*. It has no satisfactory Semitic etymology although two other words have been derived from this root by analogy, since the Babylonians did not distinguish clearly between their own words and those derived from Sumerian. They, therefore, constructed an abstract noun *kalûtu* for psalmody, as well as a form *kulu'u* which is rare ³. To this group of liturgists who devoted their attention chiefly to instrumental music we shall add the following names for psalmist.

A syllabar connects the *munambû* and the *lallaru* with *kalû*. The Sumerian words for these Semitic terms both contain the noun *ilu* an ordinary word for "chant, mournful music". *i-lu-a-li*, "He that chants mournfully", is rendered by *lal-la-ru* ⁴, which is also the name of some kind of a bird (or insect). It is reasonable to suppose that the instrument, upon which this musician played, gave forth a sound like that of the bird, which bore the Semitic name *lallaru* ⁵. The synonymous word *munambû* means "he who weeps loudly", the piel participle of a verb *nabû*, from which was derived a common word for lamentation *nubû*, *numbû*. The Sumerian expression is *i-lu-di* ⁶ a formation from the noun *ilu*, "chant of a mournful kind".

1. CT. 23,48,11; CT. 24, 43,120.

2. Or *num-ha*? Read also *lum-ha* = ¹ *balag-li*, CT. 29, 43,12.

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

4. CT. 19,41 a 19.

5. For *lallaru*, v. MUSS-ARNOLT, 482 *b* after ZIMMERN and MEISSNER, and *sag-sur* "Heart that sighs", in a list of chirping birds, SAI. 6001. Perhaps also in *UD* (*ha-ad*) = *ša zûr-had-had lal-la-ru*, so named because of its bright color, CT. 42,6 *b* 23. FRANK, *Studien* 68 n. 161 restores KB. VI 136,3 so as to find reason for assuming that the *lallaru* played upon the flute. I would suggest for *lallaru* the meaning "Honey creeper", a passerine bird which feeds upon honey, or the "Honey buzzard". For *lallaru* = honey, v. PSBA. 1901,120 rev. 1. In favour of a small bird is the fem. *lalartu* classified among "flies", CT. 14, 2 a 23.

6. BR. 4027; SAI. 2684.

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

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

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

1. BR. 4028.

2. Heb. שָׂרַח, Arabic *šaraḥa* etc.

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

4. Probably III^r part. of *ēlū*, with Delitzsch, not connected with *ša’ālu*

5. *galu balag-gā*, CT. 19,24 b 24.

6. Gudea, Cyl. B 10,11.

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

8. *Sum. Gr.* 226.

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

10. Br. 10936 f.

11. *Sum. Gr.* 246.

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

sir, "to sing to instruments". From this root Sumerian derived the word for "young man who sings", *lul*¹, translated into Semitic by *nāru*, *nāru*², the equivalent of the Hebrew *na'ar*, "youth" whose voice is changing from the shrill high pitch of youth to lower tones of puberty. The Hebrews also employed youths in the temple services, doubtless for singing before their voices broke³. But Sumerian *lul* and Semitic *nāru* retained the original sense of "speak with shrill voice", whereas the Hebrew derivative generally lost this sense and took on the meaning, "lad, boy, youthful attendant".

Sumerian employed the noun *lul* "youth" in the special sense of "musician", and not only a singer but one who plays instruments. For some reason these musicians were employed for accompanying private penitential services, and especially prayers of the incantation services so that in due course of time the *lul* or *nāru* became disassociated with the public liturgists, and more closely associated with the priests of magic. It is difficult to accurately define the line of cleavage between the public psalmists and the private psalmists, but in general it is clear that the real occupation of the latter consisted in accompanying the songs of private devotion⁴.

lul, nāru

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

2. The original was probably a *pa'al* form, *na'ar* as in Hebrew. The word is rarely written phonetically, but in the salutation of three letters of the Cassite period addressed to the men and women singers and the household of a prince, we have, *na'-ri-e* and *na'-ra-a-ti*, RADAU, BE. 17 p. 36. The plural *na-a-ru* occurs in SBH. 109, 72, i. e., *nārū*. Ea is god of the *na-a-ri*, CT. 24, 43, 121; see *dunga* p. xxxii. The ideogram *lul* is rendered by *na-a-ru*, v. PSBA. 1896 Pl. III. Col. I. Wholly uncertain is the meaning of *nab* = *nāri* in CT. 12, 4 b 20 and 19, 41 a 27. [MEISSNER, SAI p. 699 enters this word as *nāru* singer.] We have here probably the word "river", in the sense of "milky way"; note *nab* = *tiamtu*, probably Serpens, CT. 12, 4 b 22. Uncertain is the Sumerian restoration of the name of a god of the singers *ilu ša na-a-ri* = *lul-a*?, CT. 24, 17, 50.

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

4. The *eršemma*.

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

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

The public liturgists also employed the flute for the temple litanies from the earliest period and in this same passage the *kalû* plays the reed flute ⁷.

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

1. ZIMMERN, *Rit.*, p. 176, 15, the *nāru* shall sing the prayer, "Oh exalted Ea", et passim; *Neujahrfest* 133, 20. Other references in FRANK, *Studien* 70. Note also WEISSBACH, *Miscel.* 32, 5 where the *nāru* sings or plays a private psalm *in-ha innih*, but the *kalû* a litany, *takribtam isakkan*.

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

3. RA. 5, 43.

4. *ti-gt*.

5. Cyl. B. 10, 9-15.

6. SBH. 109, 71. Note the ideogram employed in the late period for *tigû*, viz. *balag-lul*, i. e., "lyre of the flute player", Br. 7041.

7. Ibid., l. 79.

and playing all instruments. The *â-lâ* a kind of tambourine or drum is played by the *nâru* in Gud. St. L. 4. 5. The *takaltum* of the *nâru*, Sum. *gi-di*, is clearly a wind instrument, a kind of bag-pipe, CT. 18, 34 c 25. The bas-reliefs of processions represent the *nâru* priests playing harps, dulcimers and double flutes. I infer that from the first the flute was studied by the liturgists also. The *kalû* sings to the double flute in a ritual of founding a temple, WEISSBACH, *Miscellen.*, 12, 12 *ina hal-hal-la-[ti]*. But the *nâru* did not belong to the sacred college of liturgists ¹. It is true that liturgists and private psalmists are mentioned together as they who "lead the congregation" in public worship ², but the latter class played only a menial part in these services. They occupied themselves more and more with the liturgical elements of the magical services ³ and I dare say that the familiar figure on seals, who leads a penitent to his god, is none other than the private psalmist.

That they served in a public capacity is evident from the fact that the Assyrian kings employed them in their triumphal processions. Returning from a victorious invasion of the Mediterranean sea-board Asarhaddon entered the public square of Nineveh to the music of the private psalmists who played upon harps (?) ⁴. Asurbanipal likewise entered Nineveh from the Elamite wars to the music of the "private psalmists who make a joyful noise" ⁵. Public festivities of this kind have of course no connection with sacred music. The *nâru* are mentioned among liturgical devotees of Ishtar; "The private psalmists of the harp (?) ⁶, the *šebîtu* and *kašabu* ⁶, they of the flute, the *šinnitu* and *arka[ta?]* ⁷. This passage does not afford any evidence concerning the kind of public services in which they were engaged, but it is not likely that the sacred liturgies are referred to. They must have been regarded as public servants from the earliest period. A tablet of the pre-Sargonic era mentions

nâru in
processions

nâru performs
profane music

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

2. *amel kalê amel nârê ša gimir ummanûtu hammu*, BA.III 250; cf. SBP. 164, 39 ff., "With her congregation she approaches the temple", and BA.X pt. 4 p. 21, 6.

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

4. *išu zag-sal*, I Raw. 45 I 52. See also THUREAU-DANGIN, *Sargon*, I. 159.

5. KB.II 256, 46.

6. Wind instruments (?).

7. *malilu*, BA.V 564, cf. = CRAIG, RT.I 55.

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

nartu

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

Funera
wailers

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

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

2. Ibid., VI 3.

3. NIKOLSKI, 32 obv. III 6; *lul é-bār-bār*; cf. DP. 59 VII.

4. RTC. 61 rev. I.

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

6. Ibid., III 22-27.

7. RTC. 401 obv. I 19 f.

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

9. ZK. II 300. VS.VI 61, 3 *maratsu nārtum* (*sal-lul-tum*) is given in marriage; same passage in 95,7 *sal-lul-ti*. UNGNAD, OILZ. 1908, Beiheft II Nos. 2 and 3 reads *šallutu*, "third daughter". Also DELITZSCH's suggestion HW. 191, to read *batultu* maiden, is possible, since *nartu* really means "maiden".

10. KB II 84, 30 *nārē nārāti*.

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

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

The *nāru*
not a magician

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

Ea, god of the
flute psalmists

1. The funeral chants mentioned in Urukagina Cone B. 9, 32-40, 6 are sung by the *galu-dim-ma-ge*. The *kalû* mentioned farther down, l. 10, 22 has perhaps no connection with this service; v. *Bab. VI* 198.

2. *amelu LUL itti mārāti-šu*, HARPER, *Letters*, 473, 10 f; MEISSNER WZKM, 12, 59.

3. *nipîšê ša āšipûti er-šag-tûg-mal pl.*, Ibid., 437, 19; BEHRENS, LSS. II 1, 97.

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

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

6. No. 60, 24.

7. No. 60, 30.



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

dunga meaning of the words *lum̄a*, Ea as patron of liturgy¹, and *dunga*, Ea patron of penitential psalmody, we might obtain a clearer insight into the origins of Sumerian music. For *dunga* one suggestion commends itself. The private players are on the whole separated from the liturgists by the fact that they employ wind instruments. One of their instruments, the *takaltu*, appears to have been the bag-pipe; the Sumerian word *fun* means *takaltu* a leather bag, and *ga* is an abbreviation for *gal*, "to use, possess"; *dunga* or *funga* may perhaps mean "He that plays the bag-pipe".

The
instruments

For some reason difficult to explain, the stringed instruments and the drum were favoured for public liturgies. This was probably not true of the earliest period, but the principle was established in the age of Hammurabi. I shall not enter into a further discussion of the philological technicalities connected with the names of the instruments. The following names and their meanings are those which represent my own conclusions².

1. *á-lá* = *alû*, kettle drum (?)³.
2. *balag* = *balaggu*, *balangu*, lyre or harp⁴.
3. *ub* = *uppu*, drum.
4. *liliz*, *li-li-es* = *lilissu*, tambourine.
5. *meši* = *manzu*; employed by the public liturgists; made of leather, SBH. 72 rev. 10; see BL. 79, 17. Perhaps in 86, 33 *lá-gal me-a-si-a*, "the psalmist of the *manzu* (?)".
6. *sem*, to sigh (?), = *halhallatu*, the double flute. Late ideogram *balag-lul*. i. e., "instrument of the flute psalmist", *balag* being employed in a general sense.
7. *ti-gi* = *tigû*, flute, ordinary reed-flute⁵. Late ideogram *balag-lul*. Some kind of a reed-flute is mean by *gi-er-ra* = *kan bikiti*, "reed of weeping"⁶.

dunga gloss on *lul*) is one of the divine liturgists of Ea. Ibid., 99  (*dunga*) , is also one of the divine liturgists. For reading *dunga* as a gloss on *sag*, v. CT. 29, 45, 10.

1. Page xxiv.
2. For these words, v. FRANK, *Studien*, 229-235.
3. See PSBA. 1911, 196, date of the contract No. 12; also p. 186 date formula *b, su-á-lá*.
4. Played both by men and women; v. SAK. 166, e) 7, Lipuša, lyre-player of the god Sin, a woman.
5. See TH.-DANGIN, SAK. 130 X 9; 138, XVIII 22.
6. SBP. 238, 27; 120, 23 (read *gi-er-ra* = *ka-an bikiti*); see MEEK No. 11 and RADAC, *Miscel.* 3, 24. *gi-er-ra-an-un-ma*, RADAC. *Miscel.* 13 V 14.

8. *gi-gid*, "the long reed", *mālilu*, flute, flageolet.

9. *gi-di takallu*, bag-pipe (?).

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

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

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

13. *giš-al-gar*, lute (?).⁴

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

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

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

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

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

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

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

1. Certainly a string instrument and to be separated from *timbuttu*, seal ring, with FRANK, l. c. 232. Cf. *ragāmu ša timbutti*, Sm. 578, 4. The instrument is probably figured on the processional scene of Senecherib, PATERSON pl. 65-6.

2. RADAU, *Miscel.* 2, 59.

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

4. RADAU, *Miscel.* 2, 60.

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

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

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

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

“ The melody which is sung shall bring thee peace¹; be thy heart appeased. ”

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

zamāru

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

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

The liturgists the melody⁵ will sing⁶.

The liturgists a melody of lordly praise will sing⁷.

The liturgist a melody of the lyre⁸ will sing.

To the sacred drum and sacred tambourine they will sing.

To the double flute and bag-pipe an holy chant they will sing⁹. ”

Original use
of *sir*

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

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

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

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

4. SBP. 34, 36.

5. *sir* = *zamari*.

6. *izammuru*.

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

8. *balag* = *balagga*.

9. SBP. 68, 5-15.

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

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

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

uru-a gilsa barmu bögam

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

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

er-šem-ma ^d *ba-û-kam*

Chant to the flute to Bau.

sir dingir-ad-da-mu

Song of Dingiraddamu.

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

ki-šû-bi-im sir nam-erim-ma ².

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

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

sir nam-ur(?) -sag-gà ^d *nin-si-an-na-ge*.

"A song of the majesty (?) of Ninsiamma"

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

sir nam-šu-bu ^d *nisaba*.

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

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

namšub

1. SBP. 284-287.

2. RADAU, *Miscel.* No. 1.

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

4. K. L. 65.

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

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

ki-šub gû 3 kam-ma : sir nam-šub d sin-na-kam

“ A liturgy accompanied by prostrations, third section : a song, to the tune ‘ not wilt thou cast me down ’, of Sin ” ².

The natural meaning of *namšub* is “ incantation ”, especially the mysterious acts of magic connected with uttering curses. But public liturgy and the magic rituals were precisely the two forms of Babylonian religion which were kept apart ³; according to our present knowledge of the history of public worship a translation, “ song of an incantation of Nisaba, or Sin ”, is impossible.

At first liturgies consisted of but one song, and to satisfy the growing desire for a longer service the liturgist simply wrote a longer song all in the same melody. The liturgical song to Ninsinna referred to above has seventy-six lines and a laudatory hymn to the god Galulal was so long that the scribe adds the note *sir gid-da* ⁴ *galu-lâl*, “ A long song to Galulal ” ⁴. More difficult is the interpretation of the rubric of a song to Enlil : —

ki-šû (?) ⁵ *sir-gal* ⁶ *en-li-lâ-[ge]*
sag-an-šû mi-ni-ib-[zag-sal?] ⁶.

“ A liturgy accompanied by prostrations ; a great song to Enlil.

On high [we have praised him] ” ⁷.

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

balaggu

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

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

2. K. L. 68.

3. See p. xxii.

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

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

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

7. RADAU, *Miscel.* 16.

8. BL. No. 193 is divided into three sections, and if my reading of *sir* in line 47 be correct this would form an exception. Sections one and two of this hymn have each a note which contains some musical direction.

balaggu should mean "lyrical melody", or passage to the lyre and this is probably the original meaning, but in the passage cited above (p. xxxiv l. 6) the chant to the flute and bag-pipe is called a *balaggu*, so that the word is an exact synonym of *širhu*. So completely was the meaning of *balag* forgotten that we have the liturgical note [*ki-šu-jub?* *balag ti-gi* ¹ *ninuraš*, "It is a movement of prostrations, a musical series on the flute to Ninuraš", where *balag* designates a liturgy to the flute ¹. It is employed with its correct import perhaps in another liturgy: —

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

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

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

More common is the technical term *balag-di* as an exclamation, translated by *ina širhu* ⁴. Two interpretations are possible here, a) to the accompaniment of the dulcimer, or b) alas!, i. e., a simple exclamation. Or the term may have some liturgical import which is unknown ⁵.

balag-di

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

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

Oh sing a melody ⁶, once ruin befel me and once I was glad.

"Oh sing a melody, rage there is and glory there is" ⁷.

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

eršemma

1. BL. No. 97.

2. SBH, 128 rev. 21. *an-na i-lu balag er-ra* [*dé-en-sed-dé*]
ilu a-nu-um ku-bi-e šir-ḫi bi-ki-tum [*libbaka linib*].

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

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

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

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

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

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

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

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

1. IV R. 53 IV. Duplicate of lines 1-5 in BL. 151.

2. SBP. 292 in Col. IV 22.

3. SBP. 276.

4. SBP. 200.

eršemma of real dramatic and epic power addressed to the thunder god Immer, in which Enlil his father sends him forth to war, is the only survival of this type of song¹. An ode to the moon god Nannar has no particular claim to being the expression of religious feelings, but it bears the rubric *eršemma* or flute song, just as the other temple services².

Songs of a purely lyrical character may have been employed for public worship in the great days of Sumerian civilisation. But this people and the Semitic races of Babylonia and Assyria who succeeded to their heritage were too firmly obsessed with the tragedy of life to encourage tempestuous ballads in public worship. We may infer from these four hymns that the temple worship before the age of the dynasty of Ur included songs of a joyful nature as well as lamentations and lugubrious prayers. But the other nine temple litanies which we possess of this most ancient age are either dirges concerning the ruin of cities and national calamities or designed to give utterance to some more spiritual affection. A psalm on the flute to the goddess of Lagash in thirty lines lamenting the ruin of that city³ has no reference whatsoever to any spiritual longings: —

Odes and lyrics
discouraged

“Of my city her treasures are far dispersed.

Oh mother, thou queen humiliated, to the desolated when wilt thou
return?

Oh shepherd the prayer may appease thee.

The master of song in my city and in my land sings no more”.

The reader might suppose that a liturgy of this kind would be too local in its content to become a vehicle for expressing spiritual contrition. But it is such local dirges which really appealed to mankind and became their daily litanies. We can understand how an ancient dirge of Lagash would become a part of public worship in that city, but the political importance of Lagash did not long survive. Nevertheless her historic dirges passed into the common prayer books of all Mesopotamia, and the same may be said of the local dirges of other cities. It was a very simple matter for the musicians of a temple to introduce a popular lamentation from the breviary of another city, by introducing the name of their own city in the refrains. In this way the dirges of the most famous of all Sumerian liturgical schools at Nippur passed into the breviaries of other cities. We still possess a lament to the

1. SBP. 280. My most recent version in ROGERS, *Cuneiform Parallels* 147.

2. SBP. 296.

3. SBP. 284.

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

The weeping
mother

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

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

"Her hand to the holy one in prayer she raises, in tears of sorrow she goes".

"I to Enlil will betake myself, 'how long, oh my lord, shall I lament'?"

The word

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

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

2. SBP. 288.

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

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

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

kidudu
Processions

Prostrations

1. SBP. 10-15.

2. Text restored, lines 7-16, in BL. p. 107. The section to the "word" is 7-22 in SBP. 10.

3. Obv. 32- rev. 5; rev. 11-13.

4. No example of a single song *balag* has been preserved.

5. See p. xxxviii and SBP. 174, 195,

Babylonian Liturgies.

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

Origin of
longer litanies

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

1. IV R. 53 III 1.

2. BL. 63.

3. BL. 17. *er-šem-ma* ⁴[*babbar*?] *duppu* 3 *kamma er-šem-ma ki-du-[du....]*, "Flute psalm to Shamash(?), third tablet; it is the flute psalm in marches (of the series.....)".

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

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

6. See PSBA. 1912, 156 f.

"The virgin, queen of heaven, 'how long oh my temple?' sighs.

Innina, queen of heaven,

'Oh my temple', sighs; 'Oh my city', she sighs; 'how long, oh my temple?'

she sighs.

'Oh my husband', she sighs; 'oh my son', she sighs; 'how long oh my temple?'

she sighs.

'Who stands in my dwelling place'? she wails.

'Who dwells in my abode'? she weeps." ¹.

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

élum gúdsun mûzu kûrkuriš

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

The tenth and eleventh songs only are preserved on the reverse, and so far as the sense is concerned one might have placed the tenth in the last place. Each of them sound like sections from old songs ². In fact I am strengthened in the belief that in constructing the complex breviaries the Sumerians and Semites simply selected old songs and set them to new music, with the proviso that the contents of these selections should be in general harmony with the song employed for the first section. All liturgies simple or complex are named from their first lines. It was, therefore, an established rule in the composition of the long series to cite the beginnings of old songs in the first section only.

1. AO. 4327 rev. Col. II.

2. *Bab.* III 244-8.

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

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

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

1. Zim. K.L. No. 11; see Col. I 10.

2. SBP. 114, 41.

3. IVR. 53 I 33.

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

5. CT.XV 11.

6. BL. No. 210.

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

1. *lugal nam-ta-è*, IVR. 53 III 3 = BL. 63. 5. *ni-tuk-ki niginna*, ibid. 22 = Col. II
2. *é abzu-ta*, ibid. 10 = BL. 103, 6. [23.38]
3. *babbar-gimè-ta*, ibid. 16 = SBP. 237.
4. *u-mun-ám ma-al-šû*, ibid. 28 = BL. 103, 19.

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

kišub
Prostration

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

sub-be še-ib é-X ki-dé-en-gi-gi
*ki-šû-bi-im balag gû-de*⁶.

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

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

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

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

2. SBP. 166, 66,

3. See page xxxvi.

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

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

6. So in the late period, SBP. 70, 24 f.; 166, 65 f. (read *še-ib* for *mulu*); 192, 77 f.; SBH. 102, 46 f.

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

[*sub-be|é-kiš-sir-gál ki-dé-en-gi-gi*
[*ki-šù-bi-im*] *ša* ^d.*sin-na-kam*.

“ A prayer that the temple Ekišširgal be restored to its place.

A liturgy of prostrations of the Moon God ” ².

[*sub-be é-gal-mah?*] *ki-dé-en-gi-gi*
[*ki-šù-bi-im ša*] ^d.*nin-din-di-ga-ge* ³

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

[*ki-šu-ub?*] *balag tigi* ^d.*nin-urašā-[ge]*

“ A litany in marches(?), to the lyre and reed-flute to Ninuraš ” ⁴.

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

Series on
single tablets

Already in the age of the Isin dynasty we meet with a growing tendency to omit all rubrics after each melody, and to indicate the end of each by a double line or in later times by a single line. This naturally sufficed, for the canons of temple service direct all melodies to be accompanied by music based on both wind and string instruments. These long breviaries probably had ~~but one rubric at the end~~ which sufficed for all the melodies. The scribes redacted these for the most part on large single tablets. For example a series of two long sections constituting a litany to Enlil will be found on a large double-column tablet in Professor ZIMMERN's, *Sumerische Kultlieder* No. 5. This breviary whose first song is all but destroyed, is based upon the old flute melody,

umunnam-zūkanag šéirmal nītena ⁵.

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

ūriki gūllaba érramu nī-inzal

“ For Ur destroyed I weep with plenteous tears ”,

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

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

3. BL. No. 47.

4. BL. No. 97.

5. SBP. 276.

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

isisi ámtalalá tlebi-dá isi[š] ámtalalá
šeb : ézida-ká šaga-bi ášeir imsilalá
námuni indibbi lá : hállani námuni indibbi
še-ib-e zidaka lá : hállani námuni indibbi

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

As for the brick-walls of the holy temple, because of it wailing has bound me.

He comes not, her lord of gladness comes not.

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

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

éturgim niginam šagabi ášeir,

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

and in the first song of the series,

é e še ámdume éše am dá andu

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

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

Many other long series composed of several sections all on one huge tablet have been recovered from the schools of the Isin dynasty and the age of Hammurabi⁴. The best example of their methods is the breviary of the weeping mother, in not less than fifteen songs, and about five hundred lines published by ZIMMERN as number twenty five of his Kultlieder. The eminent Assyriologist of Leipzig has shown his usual brilliance and sound scholarship in producing this nearly complete Sumerian liturgy by joining several fragments. His text gives us a clear insight into the methods of this period and of all succeeding periods. As usual here, as in other breviaries the

1. Zim. K. L. 5 rev. I 43-8.

2. SBH. 33, 14-20; vide IV R. 53 I 4.

3. KL. 25 I 18-23.

4. Note especially ZIMMERN, K. L. Nos. 11 (original of later *ame harana* series), 12, 25, 26 and 27; MYHRMAN no. 1; *Bab.* 244.

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

wai uru-má-mu wai uru mámu
wai uru-mámu mulú sirra wai uru-mámu

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

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

édine ilua úmuni ibzale
ilua édin[e] ilua úmuni ibzale

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

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

Interludes

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

*nin-ri a-šag-ni a bar-ra-ni*¹.

“ The queen her field has forsaken ”.

ša-ab er-ri a-še-ir-ri al-kuš-ù-a-mu
ga-ša-an i-si-in-na er i-si-in-na-ge

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

1. Cf. SBP. 312, 12.

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

ma-a-a-bi ud-me-na-gim ma-a-a di-di-in “ Now (?) as in the days of old where
shall I go? ”

This exclamation¹ of the weeping mother comes between the first and second songs of the series, *ûru hûlage à emu imme*². The first song represents her in the third person, the second in the first person.

In two cases it intervenes in the familiar passage on the “ word ”. In one case the goddess is herself describing the devastation brought by the “ word ”³. The other passage is a psalm on the word of Nergal in which the mother goddess is not mentioned at all⁴. The line does not divide two songs here but interrupts a connected passage. A litany describing the wrath of Ninuraš has the same interlude between two of its sections⁵. The reader will find the same interlude between two songs of an Innini liturgy on page 108 of this volume and it is employed in the same way on the tablet N° 25 in ZIMMERN'S collection⁶.

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

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

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

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

Series in the
early period.

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

2. SBP. 184.

3. SBP. 46, 19.

4. Ibid. 76, 5.

5. Ibid. 230, 16.

6. Col. V 41.

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

Later forms

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

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

Strophical arrangement

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

-
1. RADAU, *Miscel.* no. 1, *al-til*, also on the large one tablet redaction, *Bab.* III 248, 30.
 2. MYHRMAN, no. 5.
 3. RADAU, *Miscel.* 14 rev. 3. A catch-line also in RADAU, *Miscel.* no. 15.
 4. *Ibid.*, nos. 10 and 7.
 5. For example, SBP. 114, 226, etc.

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

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

C and D have the same plan as A.

Less ambitious is the two line strophe of a hymn to Ninib published by Dr. RADAU ¹ : —

lûgalmu gân kibal-šû-ginkar siksikki éngalmah niginlal

zâe a-sûmmamen

énnin-ib ² gânkibal-šû ginkar siksikki éngalmah niginlal

zâe a-sûmmamen.

And so on for seven strophes this hymn repeats the lines varying *lûgalmu* and *énninib*.

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

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

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

Metrical
measures

ûmunmu zâeud úrumu úrsagma mên.

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

2. The scansion favours the reading *ninib* not *ninuraš*.

But the next line,

*šubbinu umun kalaga ursagma mèn,*¹

cannot be made to conform to any such measure.

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

1. *Bab. III 246, 17.*

Note : In this volume all necessary abbreviations will be found in the list attached to my *Sumerian Grammar*, which is referred to in the notes by indicating the paragraphs (§) without naming the title. The transcription of both Sumerian and Semitic follows the table of transcribed signs at the end of the *Grammar*, and in general conforms to that adopted by F. THUREAU-DANGIN and ZIMMERN. The use of *h* for transcribing the Sumerian sonant spirant guttural is contrary to my views in regard to this sound (§ 38) but circumstances over which I had no control compelled me to admit this character into my transcription. THUREAU-DANGIN's *Sargon* came into my hands too late to be utilised in the discussion of the instruments. Line 159 of that text gives the Assyrian equivalent for the Aramaic and Arabic word for *timbrel*, *tambourine*, viz., *tabalu*, a word which passed into Greek as τὰβλᾶ, "drum". Perhaps the Assyrians employed this word for "cymbals".

BABYLONIAN LITURGIES

I.

A LITURGY AND PRAYER TO THE MOON GOD FOR THE FLOCKS AND HARVESTS

The liturgical introduction lines 1-6 appeals to Sin as the watchman of the temple of Enlil. This temple was called Ekur or mountain house, symbolic of the earth which constitutes the dominion of Enlil. Under this poetic phrase the Moon God is really represented as the watchman of the earth and hence the people of Ur city of the chief cult of Sin appeal to him for the herds and fields. Lines 7-47 contain ten sections of four lines each. Lines one and three of each section constitute a recurring refrain; lines two and four describe some agricultural aspect of the Moon God. At line 48 began a short address of Enlil the Earth God to Sin. The text is completely illegible here for several lines. When the text becomes legible at line 57 we find Enlil bidding the Moon God to bless the fields and canals and to return to Ur. Interesting is the appeal for the life of the kings of Ur, proving that our text probably comes from the period of Dungi and Gimil-Sin¹.

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

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

- | | |
|---|---|
| 1. ni-gab-é gál-lu ¹ | 1. [Oh Sin].. watchman of the temple
thou hast been made (?). |
| 2. [ni-gab-é] gál-lu lamas ² é-gál-lu | 2. Watchman of the temple, guardian
angel of the temple, etc. |
| 3. galu-giš-è ³ -é gál-lu | 3. guard of the temple, etc. |
| 4. du-du giš-è-é gál-lu | 4. guard of the temple, etc. |
| 5. ni-gab-é gál-lu lamas é gál-lu | 5. Watchman of the temple, guardian
angel of the temple, etc. |
| 6. gud tūr-ri gūn-ne udu gur-gur-ri | 6. Thou that gatherest the oxen, bring-
est back the sheep. |
| 7. ^d nannar ^d sin me-en é ^d en-lil-lá-šu
ni-gab-é gál-lu | 7. Oh Nannar god of wisdom art thou,
for the temple of Enlil watchman
of the temple. |
| 8. udu-šeg (?) šag-mu-da-ab-lal-e ⁴ | 8. For the herds (?) thou hast mercy. |
| 9. ^d áš-im-bār me-en é ^d en-lil-lá-šu
ni-gab-é gál-lu | 9. God of the new light art thou ; for
the temple of Enlil watchman of
the temple. |
| 10. udu-nitaḥ ib-[da-] ⁵ ab-peš-peš-e | 10. The male sheep thou makest lusty. |
| 11. ^d nannar ^d sin me-en é ^d en-lil-lá-šu
ni-gab-é gál-lu | 11. Oh Nannar god of wisdom art thou ;
for the temple of Enlil watchman
of the house. |
| 12. úz ne-gar HAR-AB ne-ib(?) -nag-e | 12. The she-goats thou givest to eat ;
the... thou givest to drink. |
| 13. ^d áš-im-bār me-en [é] ^d en-lil-lá-šu
ni-gab-é gál-lu | 13. God of the new light art thou ; for
the temple of Enlil watchman of
the house. |
| 14. kud-da tūr-ri-ge (?) -ne ib-zu-zu | 14. Wisdom unto children thou impart-
est. |
| 15. ^d nannar ^d sin me-en é ^d en-lil-lá-šu
ni-gab-é gál-lu | 15. Oh Nannar god of wisdom art thou ;
for the temple of Enlil watchman
of the house. |

1. Or gál-dib (?) ; cf. SBP. 286, 9.
2. For AN KAL-KAL, cf. beside SAI.
4433, CT.VIII 48 A1, 8 ; SBH. 85, 34.
3. Perhaps a variant of nig-è = *haiṭu* ;
cf. PINCHES, *Amh.* 27 rev. 4.
4. Sin as patron of flocks also IV R. 9

rev. 3 ; cf. COMBE, *Sin*, p. 96. *šag-lal* =
rêmu, full form *šag-lal-sud* > *šalasud*,
ASKT. 99, 53. Also in *lugal-šag-lal* " the
king is merciful ", CT. I 9, II 19 ; V 22,
VI 19.
5. Not in the text.

- | | |
|---|--|
| 16. <i>ia kas a-nir gür¹-a mu-un-de-de-e</i> | 16. Oil and liquor that turn away sorrow thou causest to be poured out. |
| 17. <i>d¹áš-im-bàr me-en é d¹en-lil-lá-šu ni-gab-é-gál-lu</i> | 17. God of the new light art thou, for the temple of Enlil watchman of the house. |
| 18. <i>MUNUZ GĪR-lam-e mu-un-si-si-gi</i> | 18. The thou fillest. |
| 19. <i>d¹nannar d¹sin me-en é d¹en-lil-lá-šu ni-gab-é-gál-lu</i> | 19. Oh Nannar god of wisdom art thou; for the temple of Enlil watchman of the house. |
| 20. <i>gi-sún gi-ni-e gištab (?) gál-im-me</i> | 20. The marsh lands thou causest to have reeds and |
| 21. <i>d¹áš-im-bàr me-en é d¹en-lil-lá-šu ni-gab-é-gál-lu</i> | 21. God of the new light art thou; for the house of Enlil watchman of the house. |
| 22. <i>ad-da nig-bar-sur bar-sur-ra²</i> | 22. Patron of the fuller's craft. |
| 23. <i>d¹nannar d¹sin me-en d¹en-lil-lá-šu ni-gab-é-gál-lu</i> | 23. Oh Nannar god of wisdom art thou; for the temple of Enlil watchman of the house. |
| 24. <i>kin-giš-gi nig-kun-gid kun-gid</i> | 24. Craftsman (?) of the long reservoirs. |
| 25. <i>d¹áš-im-bàr me-en ám mi-ni-ib-sun-sun</i> | 25. God of the new light art thou; thou overwhelmest. |
| 26. <i>d¹áš-im-bàr me-en é d¹en-lil-la-šu ni-gab-é-gál-lu</i> | 26. God of the light art thou; for the temple of Enlil watchman of the house. |
| 27. <i>essad-e³ šag-mu-da-ab-sur-ri</i> | 27. The fishermen thou sighest for. |
| 28. <i>d¹nannar d¹sin me-en é d¹en-lil-lá-šu ni-gab-é-gál-lu</i> | 28. Oh Nannar god of wisdom art thou; for the temple of Enlil watchman of the house. |
| 29. <i>gud-ḥa-e zag-šag lá-lal-e</i> | 29. The thou |

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

2. *gišnig-bar-sur*, *gišnig-bar-sig-sur* = *mazûru*, a fuller's club. *sur* = *zâru*, زير, press, squeeze clothes in washing, SAI. 1874 and *sir* = *ḫašâru*, press, bind, CT. XXIII 18, 46 and *ḫaširu* = fuller, MEISSNER, MVAG. 1904, 232. Hence *ma-*

zûru certainly from *zâru*. The *mazûru* is an emblem of Sin, SCHEIL, Texts-el.-sem. II, 90, 11, and he appears here as the patron of the fuller's art.

3. For *essad* = *mākisu*, tax collector, v. TH.-DANGIN, RA. VII 185. The original meaning, however, is 'fisherman', Gud. Cyl. B 14, 26-15, 1.

- | | |
|---|---|
| 30. <i>d.áš-im-bâr me-en é [d.en-lil-lá-šu
ni]-gab-é gál-lu</i> | 30. God of the new light art thou ; for
the temple of Enlil watchman of
the house. |
| 31. <i>šurim-šû-ám sil mu-ni-in-.....</i> | 31. To the ewes the lambs thou.....
[givest]. |
| 32. <i>udu amaš-bi šab-ba-šu šu(?) -ni...ba</i> | 32. Sheep of the pens therein thou..... |
| 33. <i>d.nannar d.sin me-en é d.en-lil-lá-[šu
ni]-gab-é gál-lu]</i> | 33. Oh Nannar god of wisdom art thou ;
for the temple of Enlil watchman
of the house. |
| 34. <i>MAŠ + SAG (?) -šû-am máš
mu-ni-in-.....</i> | 34. To the leading goats (?) the kids thou
[givest]. |
| 35. <i>máš úz-da gud šab-bi-šu.....</i> | 35. With the kids and she-goats the oxen
(thou makest to lie down) toge-
ther. |
| 36. <i>d.áš-im-bâr me-en é d.en-lil-[lá-šu
ni]-gab-é gál-lu]</i> | 36. God of the new light art thou ; for
the temple of Enlil watchman of
the house. |
| 37. <i>áb (?) -šû-ám amar.....</i> | 37. To the cows the calves thou [givest]. |
| 38. <i>.....áb-ba gud šag udu.....</i> | 38. cows and oxen among the
sheep [thou pasturest (?)]. |
| 39. <i>d.áš-im-bâr me-en é d.en-lil-lá-šu
[ni]-gab-é gál-lu]</i> | 39. God of the new light art thou ; for
the temple of Enlil watchman of
the house. |
| 40. <i>nig sag-má nig-sag ga-ra-ni....</i> | 40. |
| 41. <i>nig egir-má nig-egir ga-ra-ni-
ib.....</i> | 41. |
| 42. <i>zî-la-da ¹ ni-gab-e zi-[li-da.....]</i> | 42. Radiant ² watchman, radiant [l ^a mas-
su]. |
| 43. <i>ni-gab-e zî-li-da é-kid nam-mi-in
[.....]</i> | 43. Oh watchman radiant who openest
the house..... |
| 44. <i>d.lamas galu-giš-è zi-[la-da.....]</i> | 44. Oh guardian angel, radiant guard... |
| 45. <i>ni-gab-e zî-la-da é-kid nam-mi-in-
[....]</i> | 45. Oh radiant watchman who openest
the house... .. |
| 46. <i>galu-giš-è giš-umun é-gál-[lu.....]</i> | 46. Thou hast been made guard and...
of the temple..... |
| 47. <i>ni-gab-e zî-la-da é-kid nam-[mi-in-]
zal-lá</i> | 47. Radiant watchman who openest the
house..... |

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

2. *zîlada* from the root *zîl*, *sil*, be bright;

cf. *il^uSin du-mu zi-li*, MDOG. no. 5, 17 I 4.

48. ^dsin-ra ^den-lil mu á zí.....na- 48. Unto Sin Enlil..... [spoke].
mu-ne
49. lù...mu.....nig-gúg.....mu-na- 49. Oh my..... misery.....
ab....
50. ^dnannar-mu [.....ken]-ag-gà- 50. My Nannar beloved
ra.....
nig..... mu-na-ab.....
51. nig-ba ù nig-muk-zu mu...ra-è 51.
mu-na-ab.....
52. zag (?) ? ? á-el-la-mu de-mu-na-ra- 52. my..... for thee.....
ab-ad(?).....
53. nig gúg-gi giš-na-ta? el-mu-na-r 53. Misery..... for thee.....
[v]-ab.....
54. nig(?) dúg-mu nag-a-zu igi im-si-in 54.
55.nag-a-zu igi-im-si-in 55.
56.il-la-zu nam..... la-ám 56.
57.hen-gál-zu gab..... ám 57. the bounty.....
58. sig-ab-da-ab la zu (?) sig-ab-da-ab 58. Give. Thy riches give; to Ur come.
uri-(ki)-šu ga-ara
59. id-da aga sig-zu-da-ab 59. A canal of floods give.
60. a-šag-ga še-gu-nu sig-ab-da-ab 60. A field of abundant grain give.
61. [id-da ha-dim-ḫar-nim(?)] sig ab-da- 61. A canal of fish give.
ab
62. [giš]-gi gi-sún gi-ni sig ab-da-ab 62. Marsh and swamp of reeds give.
63. [tul-tul....ne-bi] sig-ab-da-ab. 63. Pools of give.
64. dingir ašnan-na..... sig-ab-da- 64. Grain of give.
ab.
65. [?]-tud ?-né-né-bar sig-dim-da-ab 65. give.
66. é-gal-la zig sú-ud-gál sig-dim-da-ab 66. Unto the (royal) palace life unto far
uri-ki..... away days grant; into Ur¹ come.
67. mu-na-an-sig ^den-lil mu-na-an-sig 67. He gave, Enlil gave; unto Ur he came.
uri-(ki)-šu ba-ara
68. id-da a-ga mu-na-an- sig 68. A canal of floods he gave.
69. a-šag-ga še-gu-nu² mu-na-an-sig 69. A field of abundant grain he gave.
70. id-da ha-dim-ḫar-nim (?) mu-na-an- 70. A canal of fish he gave.
sig

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

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

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

It is a lamentation.

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

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

II

HYMN TO NINIB

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

Text published by HUGO RADAU, BE. XXIX n^{os} 2 and 3, variants.

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

Obv.

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

1. Cf. Gud. Cyl. A 2, 8.

2. For *é-ri-a*.

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

AJSL, 23, 314; KLAUBER, LSS. V3, 84; HROYNÝ, WZKM. XXV, 319 ff.

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|--|--|
| <p>8. AB + X <i>kár-ri galu nu-šar-e</i> (?)</p> <p>9. <i>šag-gar húl-a gar nu-šar-e</i></p> <p>10. <i>id tūr-tūr-ri šu-luğ gal'-li ne-in-aga sahar nu-mu-da-an-zi-zi-i</i></p> <p>11. <i>gan-zid-da a-nu-šub-šub¹-bi e-aga nu-gál-la</i></p> <p>12. <i>kūr-kūr-ri abšin-na nu-gub-bu še-bir-a² i-im-aga</i></p> <p>13. <i>en-e giš-tuk-pi-maḥ im-gub-bi³ [be-lu u-zu-(un-šu) rabī-ti iš-kun-ma]</i></p> <p>14. <i>nin-ib dumu⁴ en-lil-lá-ge gal-bi⁴ ni⁵-mal-mal [ilu ninib be-lum mar ilu enlil ra-bi-iš iš-ta-nak-kan]</i></p> <p>15. <i>gu-ru-um⁶ dag-kūr-ra mi-ni-in-aga⁷ [(gu-)ru-un (ab)-nišadi-i iḫ-ru-un.]</i></p> <p>16. <i>imir-šig-šig-ga-dīm á-ne⁸ in-sud-sud-e⁹ [ki-ma ir-pi-e-ti¹⁰ muḫ-kaḫ-pi-ti ina ram-ni-šu i-šad-di-ḫu]</i></p> <p>17. <i>bad-maḥ-dīm kalam-ma-igi ba-ne¹¹-in-[güb] [ki-ma du-ur ra-bi-i pa-an ma-a-ti i-[zi-ir]].</i></p> | <p>8. The cities (?) mourn (?) and men plant no more.</p> <p>9. The hungry and the sorrowful plant no more.</p> <p>10. The little canals where men perform hand-washings, give life to the soil no more.</p> <p>11. The sacred plain water falls not upon; the making of canals is no more.</p> <p>12. The lands bear verdure no more, weeds (?) they create ”.</p> <p>13. The lord lent his great ear.</p> <p>14. Ninib son of Enlil acted with majesty.</p> <p>15. Heaps of stone of the mountain he heaped up.</p> <p>16. In his own strength he strode as an onrushing storm cloud.</p> <p>17. Before the land like a mighty city-wall he stood.</p> |
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1. *šub* perhaps for *šug*, to water; v. LANGDON, *Sum. gram.* § 41 g) and p. 242.

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

3. Var. *in-gub*.

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

5. Var. *in*.

6. Var. *un*.

7. Var. *gar*.

8. Var. *im-bi*.

9. RADAU's text has *gid-gid-e*; cf. CT. XVI 43, 68; KING, *Magic*, 12, 6; 30, 24.

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

11. Var. *ni*.

18. *gišbal ki-šár-ra mu¹-ni- in- gar*
[*ina pilakḫi² ki-šar-ri³ iš-kun*]
19. *ur-sag-e mu-un-gùn uru ur-bi*
ni(?) -dū(?)
[*ḫar-ra-du iḫ-(nu-un) (maḥaza?)*
mit-ḫa-riš (ib-ni)]
20. *a-kālag-ga dāg im-da-[ab]⁴-di*
[*me-e dan-nu-(ti) ab-ni iš-be*]⁵
21. *i-dé-šú a kūr da-eri-šú ki-a nu-un-*
bád⁶-e(?)
[*i-na-an-na mu-u da-ri-iš iš-tu ir-*
ši-ti ana šadi-i ul (il-)lu-u]
22. [*ni-bir-*] *bir-a⁷ gūn-ba-ni-[in-*
nigin]
[*ša u-sap-pi-(ḫu) up-taḫ-ḫi- ir*]
23. [*kūr-ra sug-ga*]⁸ *ba-ni- in-*
[*gi-a*]⁹
[*ša ina ši-rim u ba-ma-a-ti u-mál-*
lu-ú]
24. *mu-un-ūr-ūr¹⁰ ididigna¹¹-a¹² im-*
[*dub?*]
[*iḫ-mu-um-ma ana nāru-di-ig-lat*
it-ta-di]
25. *a-gū a-ḫar-ra i-ni-in- [sūg]*
[*mī-i-lu u-ga- ri im-ki- ir*]
18. With the mace he smote the world.
19. The hero heaped (the stones) and
bulldozed straightway a city.
20. With many waters the stones he
satiated.
21. In those days waters from hell rose
not to the earth-mountain forever.
22. But whom he scattered he gathered.
23. [The waters] which in field and
highland he made to fill (the
streams),
24. He conducted and into the Tigris
poured.
25. The floods watered the fields.

1. Var *mī*.

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

3. Suppress MEISSNER, SAI. 7409 and read *kišarru*.

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

5. For *šebū* active in the *ḫal*, cf. *ašba-ka*, I satiated thee, CRAIG, RT. 6, 7. *Išbe-Ea-bēli*, 'Ea my lord has satiated'; *Išbi-erra*, 'He has satiated the city', name of the first king of the dynasty of Isin.

6. This is the only passage where

Babylonian Liturgies.

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

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

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

8. Var. *sug-zag*.

9. Cf. II R. 32 g 12.

10. Var. *ur-ur*.

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

12. Var. *šú*.

26. *i-de-šú ud-da nig ki-sar* 26. And so now daily all the world,
[*i-na-an-na umišamma ki-ša-a-ir*]
27. *lugal kalam-ma en d.nin-ib-ra* 27. Unto the lord of the land with joy
str-?-bi-šú mu-un-ši¹-hul-li-eš and gladness rejoices.
[*šar-ri ina rīšāti u hidā*]² *ti(?) ha-du-u*
28. *gan-e še-gu-nu-a mi-ni-in-dim* 28. The plain with abundant grain he
[..... *ú-ban-ni*] created.
29. *EBUR-iš giš šar-ge gurin mi-ni-in-* 29. At harvest-time the gardens he
ila caused to bear fruit.
[*in-bi* *ti ú-ša-aš-ši*]
30. *gur dū-ri³ gūn im-mi-in gur-gur³* 30. The granaries on the hills he stored.
[..... *ti-lī ú-gar-ri-in*]
31. *en-e kalam-ta kár im-ta-⁴* 31. The master in (our) land erected a
[..... *ma-a-ti ka-a-ra uš-te-ra-a*] dike.
32. *dingir-ri-e-ne har-bi⁵ mu-un-si-* 32. He made content the minds of the
[*-ig⁶*] gods.
[..... *ka-bat-ta-šu-nu iṭ-ti-ib*]
33. *d.nin-ib a-a-ni ni-me-ib(?)* 33. Ninib his father [adored]⁸
[..... *d.nin-ib-ge sū-ud-bi-šú šu-*
mi-ni-in-gál-li-eš]
[..... *ana bēli ilu ninib ana rūḫēti*
ilabbīnu-ši]
34. *ud-bi-a sal-e dagal-a sá-nam-mi(?)* 34. In those days woman was touched
ib-dūg⁷ ~~not~~ by compassion.
[..... *zinništum rēmu ikšudaš-*
šumma]
35. *d.nin-maḥ-e ki-uš-dūg-ga-[a-ni ú-* 35. Ninmah in the place of begetting he
nu-mu-un-ši-ib-tūg-tūg] embraced not.
[*ilat ninmaḥ ašar ridūti-šu ul iṣallal*]
36. *ḫin-ḫin dugud-dim bar-ba* 36. Now (?) like a meteor beside her
[*ni- nad*] [he lies].

1. Var. omits.

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

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

3. Var. SBH. 123 rev. 13.

4. RADAU, *gūr*.

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

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

7. Var. *sá-ú-ga-ni-ib-dūg*.

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

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

III

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

Edin. 09.405-33

1. *igi ád-gír igi lù-gál ád-gír*
2. *igi galu nig-ḥúl-dím-ma ád-gír*
3. *an-e ba-tegimir nu-šeg-šeg ki-ba-
teg ú-bil nu mā-di*
4. *gud-dé ba-teg sab-bi im-duḥ*
5. *é-túr-ri ba-teg ga-tab-ba-bi-im nu-
taḥ*
6. *amas-su ba-teg gùn-bi im -lam*
7. *bār-ra ba-teg á-kalag uku mu-[un]-
an-sar*
8. *ki-el-ra ba-teg tūg mu-un-an-kar*
9. *mes-rū (?) i-(?) mu-nu-sīg kib-lal'
mu-un-si-il*
10. *ḏasar-lù-dug-e igi-im-ma-an-sīg*
11. *nig-ni-zu-a-mu ù za-e in-ga-zu-ba*

1. So the text. Not *ME*.

- | | |
|--|--|
| 12. <i>imin a-še ummar-ri egir giš-gaz-kam</i> | 12. Seven vases of meal-water behind the..... |
| 13. <i>imin a-še ummar-ri egir dāg HAR²-kam</i> | 13. Seven vases of meal-water behind the grinding stones. |
| 14. <i>ja-ta u-me-ni-sār</i> | 14. With oil mix. |
| 15. <i>ka-ta ù-me-ni-sir</i> | 15. Upon (his) face apply. |
| 16. <i>nam-šub-ta</i> | 16. As thou sayest the curse, |
| 17. <i>tig galu-gig-ra ù-mu-ni-lál-[e]</i> | 17. (Thy) neck toward the sick man raise. |
| 18. <i>d. nin-tin-diḡ-ga-gi ù-mu-ni-láḡ</i> | 18. May the queen who gives life to the dead purge him. |
| 19. <i>d.?-mu-dub-ra tab-ba-ri mu-.....</i> | 19. |
| 20. <i>d. gu-nu-ra giš má-ni nun-mu-ú....</i> | 20. May Gunura her boat..... |
| 21. <i>tù én é-sir-ru</i> | 21. Curse. Incantation of the house of light. |

IV

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

Edin 09.405-2.

This incantation in the 'house of light' against the harlot of Innini¹ (Ishtar) is extremely valuable as the earliest and most important description of the female incarnation of lasciviousness. Sumero-Babylonian religion represented the male and female principles of this aspect of human sin by the demons *lil-la* and *ki-el lil-la* (ASKT. 88, 30 f.), the former representing the temptation of woman and the latter, the servant of *lilū* (*ardat lili*), the temptation of man. In the evolution of Babylonian magic it is the *ardat lili*, or the harlot who becomes most prominent. We see her in this early Sumerian text described as a beautiful woman (*ardatu damḡatu*) haunting the streets and enticing her lover in his sleep. Both the *lil-la* (*lilū*) and the *ki-el lil-la* are represented in the original mythology as unmarried (ASKT. 88, 30)². In the later period there grew up beside the 'servant of *lilū*' another vague female principle of *lilū*, called the *lilitu*, a Semitic feminine formation of *lilū* and translated into Sumerian by *sal-lil-lá* (*Maḡlu* I 138). The word rapidly displaced the earlier *ardat lili* and passed into the other Semitic languages as a female demon of darkness and lust. When the Sumerian for *ki-el lil-lá* is employed for *lilitu* and the scribe wished to write both *lilitu* and *ardat lili* in the same line he employed for the

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

2. *Bab.* IV, 189.

latter the Sumerian word *ki-el ud-da-kár-ra*, or maid of darkness¹. The connection of *lilitu* with the idea of darkness was further promoted among the Semites by the popular erroneous derivation from *lajil*, 'night'. The harlot's evil machinations were, however, conceived of as carried on after sunset from the earliest period and a man seduced by the vision of lust was purified in the 'house of light'. The text here published is closely allied with commentaries on an incantation against the harlot published by me in *Babyloniaca* IV 185 ff. See also no. 194.

Obv.

- | | |
|--|--|
| 1. <i>ki-el šág-ga² sil-a gub-ba</i> | 1. The sacred maid stands in the street. |
| <i>ki-el kár-lil^d innina durun-bád (?)</i> | 2. The maid harlot of Innina stands on |
| <i>gub-ba</i> | the . . . wall. |
| <i>áb-šár-ra-ám áb-šár-ra-ám</i> | 3. Fatted cow, fatted cow is she. |
| <i>áb sal-la šar^d innina kam</i> | 4. Fatted ⁶ cow of Innina is she. |
| 3. <i>é-nun-mah^d enki-ga-gu ki-el dūr-a-ni</i> | 5. Maiden who in the house of the |
| <i>giššar ab-a dú-gūr-ru-ám³</i> | mighty prince of Eridu dwells, |
| <i>nad⁴-ni . . . dim uru-sag-aga-ám⁵</i> | 6. Like the verdant garden bearing |
| <i>sib edin-na an-dúl-?ám</i> | seemliness she is. |
| <i>dim mu-un-igi-lal dim šag-kenag-</i> | 7. Her bed like . . . is made in the |
| <i>-kam (?)</i> | holy city. |
| 10. <i>šu mu-un-igi-lal šu šag-kenag-kam</i> | 8. Shepherdess of the plain, protection |
| <i>gír mu-un-igi-lal gír šag-kenag-kam</i> | of . . . is she. |
| <i>giši-lu azag-ga-gám (?) gú-za-in-na</i> | 9. The limbs (of a man) she looked |
| | upon; limbs of one beloved are |
| | they. |
| | 10. The hand (of a man) she looked |
| | upon; hand of one beloved is it. |
| | 11. The foot (of a man) she looked |
| | upon; the foot of one beloved is it. |
| | 12. At the holy threshold, . . . of |
| | lazuli, |

1. *ud-da-kár-ra* = 'Suppression of light'. In this connection, v. SMITH, *Miscel. Texts*. 14 rev. c. 4-6; *én ki-el ud-da-kár-ra-[ge] nu-gig ud-da-kár-ra zu-ne*, curse of the 'maid of lilū', the harlot who 'knoweth' in darkness. For the demon of lust and chief female demon in Hebrew, Aramaic, late Hebrew and Mandaean incantations, see the *Jewish Encyclopedia* VIII 87: SCHWAB in PSBA. 1890, 302 and HYVERNAT, ZK. II 135

2. Cf. CT. XV 18 rev. 6; BA. V 680, 7.

3. Cf. Gud. Cyl. B 16, 15.

4. For this sign v. CT. VIII 34 B 12.

5. Gula is mother of *urú-sag-gà*, SBH. 93, 4; cf. 12, 11.

6. For *šar* in the sense of 'fat', cf. IV R 20, 26.

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

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

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

egir-mà kàs¹ lu-mu-ni-su-bi
tù én-é-sir-ri

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

V

HYMN TO THE MOON GOD

Edin. 09.405-32.

- | | |
|---|--|
| 1. <i>lugal gud igi..... ha igi-mu-ur</i> | 1. Mighty king with eye of....., eye
of....., |
| 2. <i>ù- na- dūg</i> | 2. Oh speak to us. |
| 3. <i>alan (?) azag-gi-pār-dug-ga tu-ud-da</i> | 3. Bright..... creator of the light of
goodness, |
| 4. <i>en nir-gāl dingir-ri- ge</i> | 4. Lord excellent among the gods, |
| 5. <i>ù- na- ne- taḥ</i> | 5. Oh unto us add increase. |
| 6. <i>áb-za-za² amaš-agag-gagà</i> | 6. ox of the sacred stall..... |
| 7. <i>šag-azag dingir-ri-ge pad-da.</i> | 7. Thou whom the pure heart of the
gods didst name, |
| 8. <i>za-e..... ma-zu dumu an-na me-en</i> | 8. As for thee thou knowest.....;
child of heaven art thou. |
| 9. <i>dūg-ga-zu dù dingir-ra- ta</i> | 9. Thy command in the chamber of the
gods, |
| 10. <i>ki nu- gí- gí- dam</i> | 10. Returns not to its place. |
| 11. <i>enim-zu ní an-tagà-dím</i> | 11. Thy word in heaven itself like....., |
| 12. <i>šangu nu-rú- rú- dam</i> | 12. Priest cannot measure. |
| 13. <i>gīš ur-šig nitaḥ ban-na.....ta</i> | 13. Vigorous one, hero beneficent..... |
| 14. <i>lugal-mà bar-ma li-li..... dím</i> | 14. Oh my ruler at my side..... |
| 15. <i>dumu uri-(ki)-ma me- en</i> | 15. Child of Ur art thou. |
| 16. <i>..... gar dumu lal-? lugal-mà.....</i> | 16. my ruler..... |
| 17. <i>šab ad-da galu-zid ma-an- da</i> | 17. Shepherd, father, thou who life hast
given (?), |
| 18. <i>ki-zí-ma ad-da- mà</i> | 18. my father. |
| 19. <i>galu nam-mū-dūg (?) ab..... ri</i> | 19. Thou who creative power..... |
| 20. <i>lugal-mu..... zu</i> | 20. Oh my king..... thy. |

1. For *kàs* = *lāsimu*, a demon, v. CT XVI 34, 219.

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

VI

HYMN TO TAMMUZ AND INNINA

Edin. 09.403-27

Obv.

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

-
1. Possibly a var. of *né* = *emuḫu*.
 2. For *dingir* > *dimir* > *dinir*, a case of assimilation of *m* to the dental *n*, § 53a).
 3. Var. of *nir-gál* = *etillu*.
 4. Cf. *nin-eri-da*, Gud A 1, 2.
 5. *ki-ba-al* refers here unmistakably to the nether world. It is, therefore, extremely probable that the phrase *ki-bal-a sud-sud* = *sāpin mat nukurti*, "conquer-

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

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

Rev.

- | | |
|--|---|
| 1. | |
| 2. | |
| 3. ne-za-ra | 3. unto thee. |
| 4. an... zu | 4. knowest. |
| 5. bi azag-ra ma-ra-sir | 5. unto the holy..... hasten. |
| 6. igi-ù-di ³ tu-da a-su-ra-ba | 6. for admiration created asuraba ⁵ . |
| 7. su-mi pad-e a-ma-si en-da-ḫu-la. | 7. called, the sheep stalls thou makest glad. |
| 8. ... tu-ùr lù-gal-mu mu-zu ḫi-pad-di | 8. ... oh oh my lord thy name I will proclaim. |
-
- | | |
|--|--|
| 9. du-da ki bu- bu- a | 9. to go, to the nether world hasten. |
| 10. in du-du-da ki-bal ùr-ru- ri | 10. to go, to the hostile land..... |
| 11. ka-ša-na ana-ka? dib-ba- zī | 11. queen of heaven..... |
| 12. mu-gi-ib-e e-a i-gu-ub | 12. The virgin in the house stood. |
| 13. ù-dib-ba SAL-KU tu-ùr mu-gi-i-ba | 13. In sorrow the sister entered, she the virgin. |
| 14. mu-ud-na ka-ša-an-na-ka ⁴ KU nu-bi gig-ga | 14. The consort of the queen of heaven... |
| 15. ù-bi-a lù-li-el-da gu-na-ša-na mu-un-di-di | 15. And also with the <i>lilā</i> -demon she hastened. |

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

2. Cf. SBP. 120, 1.

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

4. Contracted from *kašan ana-ka*.

5. Cf. *ansura-mu*, n° 7 IV, 17.

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

VII

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

VIII

Edin. 09. 405-26.

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

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

1. For *šega*, § 50.

2. For *egi* = *rabû*.

3. See ZIMMERN, *Tamūz Lieder* 249.

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

1. *giš dūr* = *bēlu*, a weapon, must be considered as the same word as *dūr* = *bēlu* to rule.

2. Sinidinnam built the great wall of Badgurgur, SAK 208 a) 2, 9, and Tammuz is lord of Badgurgur, CT. XV 18, 8, and cf. ^a*lugal-bād-gurgur-ki*, K. 11928 (CT XXV), possibly a title of Tammuz.

3. Cf. *é-zi-kalam-ma*, a temple at Kullab, KING, LIH. no. 61.

4. *ul* = "that", §164, here employed in the sense of *ditto*.

5. For *lal* = *haṭū*, v. KNUDTZON, *Gebete* II 34.

6. *namèn* is apparently a strengthened form of *men*.

24.ù (?) di-šu 𐎶 ar-da-tum
ana-ku.....

25.tu-ud-da-ma mu-tin mèn
.....

26.ù-li-di-šu.....

27.in-tu-ud-da.....

28.mà-mà

Rev.

1.li.....

2.zi-da.....

3. ^dgibil-ga-meš umun ki-ga-[ge.....]

4. be-el ir-ši-ti.....

5. u-mu-zi-da¹ me-ir-si si-di-ta.....

6. ina li-mi-it gi-ir-si-e

7. ^ddumu-zi ki šeš-a-na-ta mu-tin
mèn.....

8. it-ti at-ḫi-e-šu²

9. šeš-mu mu-lu am-dim nad-a-ra mu-
tin mèn ù-nu-mu-un-da-tug

10. ana a-ḫi-ia ša ki-ma ri-mi ir-bi-
šu : ir-ri-du-ù³ : ar-da-tum anaku
ul a-šal-lal.

11. ^ddumu-zi mu-lu am-dim nad-a-ra
mu-tin mèn ù

12. sag šangu-šangu na-sag⁴ zabar-ra
mu-tin mèn nu-uš mu-un-da-ab
sig...

13. anšu-na⁵ tu dib-ba-na mu-tin
mèn nu

14. a e-la-[lu si]-be ta an-aga kalag-e ta
an-aga

15. ina lal-[la-ar]ti ri-é-um mi-na-a
i-pu-uš id-lum mi-na-a a (sic)!

25.who bore him...

27.who bore him...

Rev.

3. Gilgames lord of the earth...

5. Umuzida in the boundary of Girsu...

7. Tammuz with his(?) brother, a
maid am I.....

9. For my brother, who reclines like a
wild ox, I the maiden am restless.

11. For Tammuz, who reclines like a
wild ox, I the maiden am restless.

12. Unto the chiefest of the priests offer-
ing of incense I the maiden give.

13. Unto..... I the maiden give.

14. Alas in wailing the shepherd, what
has he done? the hero, what has
he done?

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

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

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

4. Var. of *ne-sag*.

5. Confirms MEISSNER, SAI. 3394.

40 + [X mu šid-bi duppu] 10-kam	Forty are its lines. Tenth tablet
urú ám-ma-ir-ra-bi ¹	of the series urú-ám-ma-ir-ra-bi.
gab-ri [.....] kima labiri	Copy of Like the original
šaṭir-ma [barîm duppu]	it is written and collated.
iddina.....	Tablet belonging to iddin.

VIII bis.

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

VIII ter.

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

IX

THE SERIES " EXCELLENT ONE OF HIS PEOPLE "

The fragment of the series *nir-gál lù è-ne* catalogued in the native lists in IV R. 54 a30 has been put together from K. 4956 and REISNER, SBH. no. 74. A third fragment K. 9315, evidently of the same series, cannot belong to the same tablet since after line 6 it appears to have a different text than SBH. 74. I have put K. 4956 with SBH. 74 since K. 4956 ends with a psalm *eršem-ma*, an ending characteristic of the last tablets of series, cf. SBP. XII. SBH. no. 74 also ends with a psalm, and the library note, " Its original is in the house of Belišunu. (...) Tablet of Belapaliddin son of Eabalatsuikbi son of Sinibni, Babylon month of Addar, tenth day ", which would also indicate the end of the series. K. 9315 is closely allied to tablet one of the series *gū-ud-nim kūr-ra*, SBP. 226, and probably belongs to the first tablet. K. 9315 l. 7 *é-ninnū* gives the correct reading for SBH. 36, 7, not *BIR* as REISNER copied. Line 11 has the name of the temple *é-me-ūr-[ūr]* thus not agreeing with SBH. 36, 11 and it is probable that from here K. 9315 had an entirely different text. This temple occurs also in LENORMANT *Choix de Textes* 70 I 18 and

1. Cf. IV R. 53 a 45.

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

Tab. VI. Obv.

- | | |
|--|---|
| 1. <i>nir-gál lù è-ne</i> [<i>uku-ni</i>] ¹ <i>mu-lu ta-</i>
<i>zu mu-un-zu</i> ² | 1. Excellent one controller of his
people, who can comprehend thy
form? |
| 2. <i>e-til-lum</i> ³ <i>ha'-iṭ ni-ši-šu kat-tuk</i>
<i>man-nu i-lam-mad</i> | |
| 3. <i>elim-ma nir-gál mulu è-ne mu-lu</i> .. | 3. Honoured one, controller of his
people, who can comprehend thy
form? |
| 4. <i>elima umun ur-sag-gal</i> | 4. Honoured one, lord, great
champion! |
| 5. <i>ur-sag-gal</i> [<i>nmun sig^d mu-</i>] <i>ul-</i>
<i>lil-</i> <i>li</i> | 5. Great champion, lord, light of
Enlil! |
| 6. <i>elim-ma</i> [<i>da-na-</i> <i>gà</i> ⁴ | 6. Honoured one, <i>danaga</i> ! |
| 7. <i>ur-sag-gal</i> [<i>-al-</i> <i>ne</i> ⁵ | 7. Great champion, |
| 8. <i>elim-ma</i> [<i>....</i>] <i>gi-</i> <i>gi</i> | 8. Honoured one |
| 9. <i>ur-sag-gal</i> [<i>....</i>] <i>UŠ-BÚR</i> ⁶ | 9. 10 etc. |
| 10. <i>elim-ma</i> [<i>-</i> <i>i</i> | |

Rev.

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

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

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

3. Var. *lu*

4. Var. has a Semitic translation *i-mah-ah-ḫu-u* (*sic*) for *imahḫû*.

5. Var. Sem. ...*ku imahḫarum*.

6. Var. Sem. *gaš-ga* (*sic*!)-*su*

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

8. Evidently a liturgical note, not a catchline.

X

K. 9257 unilingual variant of SBP. VIII rev. 18-49, a liturgy to Nergal. Line 6 has the variant *gû* for *gud* SBP. VIII rev. 28 and, *a* for *â*. Line 10 gives the correct reading for the second sign of line 20. p. 23 of SBH. viz. *urugal*. The difficult sign at the beginning of l. 14 does not help us to understand the sign in the Neo-Babylonian texts, SBH 23, 25 = 20, 44. MEISSNER, SAI. 6818 has read AMAR, yet the sign is clearly not AMAR. Line 14 has also *azag* instead of *gil*, i. e. *šamê elûti*.

XI

K. 8644, fragment of an Ištar liturgy

XII

K. 4215, fragment of a liturgy.

XIII

K. 5209. Beginning of a liturgy to Ramman, *unum ni-zu in-hu-luḥ-ga*, " Oh lord fear of thee enthralls ". In line 19 read *mu-ni-iš si-ḫi-ip šamê u irsitim*.

XIV

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

XV

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

Obv.		Rev.
1. <i>gašan....</i>		1. <i>ki-ta....</i>
2. <i>gašan ma-gi-a...</i>		2. ... <i>kalag dirig-ga</i> ...
3. ^a <i>nannar</i> ^d <i>sin....</i>		3. ... <i>ki-ta ba-tu-ra a-ta</i>
4. <i>gašan an-na....</i>		4. ... <i>za-e lugal</i>
5. <i>umun ħar-šag-gà</i>	é	5. <i>TUL šu má ad ta ba-tu-ra</i>
6. ^a <i>šu-zi-an-na</i>	é	
7. <i>gašan din-dib-ba</i>	é	6. [<i>šag zu</i>] (<i>li-nu-uh</i>) <i>bar-zu-ĥe-</i>
8. <i>gašan t-si-in-(ki)-na</i>	é	<i>ta- ne</i> (<i>ka-bat-ta-ka lip-šaĥ</i>)
		7. <i>ane dé-em-e-túg-e</i>
		8. [<i>ša-mu-</i>] <i>ú li-ni-iĥ-ĥu-ka</i>

9. ú-?¹ é-kùr-ra	é	9. [... ^d mu-] ul-lil šag-zu he- en- túg
10. é-kùr-ra	é	10. ...ša-du etil ra-bu-ti¹ lib-ha-ka li- [nu-uḥ]
		11. [é-kùr-]ra šā-ba-ni ga-an-túg bar- ra-ni ga-[an-túg]
		12. é-kùr lib-ba-ka li-nu-uḥ ka-bat- ta-[ka li-nu-uḥ]
		13. ...é šā-ba-ni ga-[an- tug]
<hr/>		
		14. ... ^d mu-ul-lil šag-zu he-en-[túg]
		15. ...du-ú-ku ^d ¶ lib-ba-ka li-[ni-iḥ]

XVI

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

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

The series belongs to that class of templeservices known as liturgies to the Word (*amātu*) or Spirit (*úmu*) of the gods. Here we have a series of lamentations to the Word of Adad in which his consort and daughter is represented as the suffering and persecuted divinity waiting for the temples and lands of Sumer and Akkad, as in the liturgies to the Word of Enlil, Bau generally appears as the divine sufferer. K. 2365 + K 2325 obv. col. I of a large tablet on which are preserved 14 lines, is a

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

1. Text not entirely certain.

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

Obv.

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

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

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

3. *ma* apparently translates the emphatic endings *unanam* and *ingananam*.

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

4. *ûmu šasû*, "the crying storm".

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

6. Read *túb* = *râbu*; *Sum. Gram.* 248, not *túb*.

7. For *nad* = *šalálu*, to disappear, cf. *babbar-nad-âm* = *bubbulu* IV R. 23a 4.

- | | | |
|---|---------------------------------|--|
| 16. <i>gi-li bar¹-tul-bi-ta</i> | <i>ba-da-</i> | 16. The marsh-lands in their full beauty |
| | <i>an-ša²-ra</i> | it has dried up. |
| 17. <i>UBUR PA-še-bi-ta</i> | <i>ba-da-an-su³</i> | 17. The harvest in its season it has |
| | | flooded. |
| 18. <i>é gi-dim-bi-ta</i> | <i>ba-da-an-sir⁴</i> | 18. The temple in its court it has |
| | | laid waste. |
| 19. <i>uru⁵ ken-úr-bi-ta</i> | <i>ba-da-an-nad</i> | 19. The city upon her foundation it |
| | | has made to sleep (in silence). |
| 20. <i>ka-nag ki-mar-ra⁶-bi-ta</i> | <i>ba-</i> | 20. The land in its habitations is |
| | <i>da-ḫalam</i> | brought to perdition. |
| 21. <i>é⁷-tūr áb-bi-ta</i> | <i>sig-gan ba-ab-</i> | 21. The stall of its cows is |
| | <i>dúg</i> | despoiled. |
| 22. <i>amaš-a e-zí-bi-ta</i> | <i>ba- da-</i> | 22. The pen of its sheep it |
| | <i>an-gid</i> | has plundered. |
| 23. <i>é-a gūd-ki-sig-ga⁸-ta</i> | <i>ba- da-</i> | 23. The house of its family it |
| | <i>an-ir</i> | has pillaged. |

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

2. *ša-ra* = *ubbulu*, to carry; cf. *šár* = *šutabulu* SAI. 6128. Correct my reading *kār* SBP. 260 and Bab. III 188.

3. Var. *súg*.

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

5. Br. 951. Var. *uru*.

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

7. Var. omits(?).

8. This passage restores the var. 1. 17 and shews that *gūd-ki-sig-ga* = *kinnu* "family" as well as "*kinnu*" nest.

Note also in V R. 42 a 62 f, that *gūd-kisig* = *kinnu* is distinguished from *ablal* = *kinnu ša iššuri*. I have shewn in the *Briggs Memorial Volume* that *kisig* = *kisikku* means the "funeral meal of a family for the souls of the dead", and *gūd-kisig* = "family" is probably connected with *kisig* = parentalia. For *gūd-kisig* = "nest" in the early period we have the title of the liturgy *ušum gūd-ki-sig-ga nad-a*, "The dragon which lies in a cavern" IV R. 53a 32, and cf. *kinnu* "nest" syn. of *taḫḫapu* "cavern", II R. 33 a 6. Perhaps the fundamental idea of *kisig* and *gūd-kisig* is, "cavern, abode of the souls", whence the idea "nest"; the offerings to the lower world are called simply *kisig* = *kisikku*. Inasmuch as the *kisikku* is a family meal with departed souls the words *kisig* and *gūd-kisig* appear to have obtained through this connection the meaning "family".

24. *ù-ma-dûg*¹ *a-ma-ru ba-an-ûr* 24. Wrath and deluge he has caused
25. *ki-tul-lá-ba an-da-gi²-eš-a a-gě-e* to come.
*mu-un-na-dú-dú*³. 25. There where the low places were
26. *mu-lu ú ù-muš* [.] inhabited, floods he has made to
27. *urú é-a-bi-ta* [.] rush.
(Here insert after a break of about 26.
ten lines SBH, n° 41 rev. = SBP. 27. The city of its homes [it has robbed?]
262.)

Col. II.

1. *na-ām erim-mà⁴-ni-šú kùr-kùr-*
ra-na an-búr-búr
2. *aš-šum i-šit-ti-ša ina ma-*
*ta-a-ti i-ša-ba*⁵
3. *NIN-RI⁶ na-am erim-mà-ni-šú kùr-*
kùr-ra
4. *ᵀme-dim-šá⁷ dam ᵀim-mer-*
ra-ga mèn
5. *iluša-la al-ti iluadad ana-ku.*
6. *gašan gu-la ᵀmúš-ḥar-an-ki*^{8-ge}
7. *be-el-tum ra-bi-tum ilat muḥar-*
an-ki ana-ku
8. *ᵀšu-zabar-azag gašan é-nun-na-ge*
9. *ilatša-la be-lit é-nú-un-ni ana-ku*

Col. II.

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

1. Var. Semitic line, [*ir-ni*]-*ta a-bu-bu ul-te-bi-i*. For *ù-ma-dûg*, cf. Gudea, Cyl. B VIII 4, *en-ni ki-bal kùr sak-ki-ni ù-ma-da gid-da*, "That the lord might devastate with wrath (*irnitti*) the hostile land whose mountains are high."

2. For *dag* = *ašābu*, cf. *Sum. Gram.* p. 208.

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

4. So the text.

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

6. A tittle of Innini, SBH. 81, 5; 82, 31. Here the title refers to *Shala*.

7. Dialectic for *medim-šāg* = *bināti damkāti*, "goddess of sound limbs", CT. XXV 20, 23.

8. Var. of *ᵀgiš-ḥar-an-ki*, consort of *ᵀaš-šir*, CT, XXIV 26, 111, and, since *aš-šir* appears to be a name of Ninib (III R. 67 c 28), a name of *Gula*. But *aš-šir-šig* = Adad, CT XXV 16, 23, hence we may assume an identification on the one hand of Ninib and Adad, on the other of Gula and Shala.

- | | | | |
|--|-------------------------|-----------------------------|------------------|
| 10. <i>dumu é-a</i> | <i>d.šuba-nun-na-ge</i> | 10. Daughter of the temple, | Shuba- |
| | | nuna am I. | |
| 11. <i>mar-ti bi-ti</i> | <i>ilatšū-ba-nu-na</i> | | |
| | <i>ana-ku</i> | | |
| 12. <i>nu-nunuz si-sá</i> | <i>d.me-nun-e-si-ge</i> | 12. The upright | Menunesi am I. " |
| | | | |
| 13. <i>i-šar-tum</i> | <i>ilatmenunesi</i> | | |
| | <i>ana-ku</i> | | |
| 14. <i>d. gal</i> | <i>ad gi-gi</i> | | |
| 15. <i>iluy</i> | <i>ma-lik</i> | | |
| 16. <i>. . . . ri-im-mu-un</i> | | | |

Rev. Col. III.

1. *é sukkal TE (?)*
2. *é dūg-áš-bar*
3. *é-da-a nig-bu šub-bu*
4. *é mu-uš-šú é šugbar*
5. *bit muš lu bit kak-ki*
6. *é dim-me-[ir]*
7. *é-zid nun-dim an [.]*
8. *bit zid gaš-ri ša šami-e [. . . .]*
9. *umun še-ir-ma-al-la*
10. *be-lí e-tíl-[lu]*
11. *é ka si-ig-ga-bi ba . . .*
12. *bar . . . pl. mu-ḥar-bi ba . . . ri . . . eš*
13. *pār-šu-šu pār-šu-ú ú-šu-ra-*
[ti-šu]
14. *ezen bi šu nu-ra [. . . .]*
15. *i-sin-nu . . . rab-bu-tum ul ti [. . .]*
16. *garza KAL . . . la-bi . . . en si-sa [. . .]*
17. *ne-šú . . . šù-ba gab-ru*

Rev. Col. IV.

1. *gašan e-ne*
2. *[dam?] šág-ga*
3. *aš-[ša?]-tum(?) [damkatu? . . .]*
4. *še-ib é-bār-[ra]*
5. *i-na li-bit [ébarra]*
6. *na-ām zī-ib-ha*
7. *šim-ta ta-ab-[ta]*

Rev. Col. III.

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

Rev. Col. IV.

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

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

XVIII

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

1. [...*ab**lib-ba*]-*an mar*-[*ra*]
2. [...*e-lum-e na-ām*] *hul-a*- [šú]
3. [*umun-e* ^d*mu-ul-lil-li*] *lil-lá-da ni-ba*-[*an-tur*]
4. [*bêlu ilu enlil*] *ana za-ki-ki* [ú-*tir-ru*]
5. [*mu-lu ka-nag-da ba-an-da*]-*gur-ra*^e*lil-lá*-[*da*]
6. *sag-gig-ga-na ba-an-da*-[*ka-sal-la*^e*lil-lá*-[*da*]
7. *ba-an-tar- tar NAM* + *ŠAB*-(*mušen*) *mu-ba-an-dal*
8. [*urú-mu ām-gíg*]-*ga ba- ni- in*- [sig ?]
9. [*umun-e unu maḥ*]-*a šu-pi-el-lá ba*-[*ab-dūg*]
10. [*é-ma im-ta-è*]-*a bar-ta-ni-šú*...
11. [^d*mu-ul-lil-lá*] *urú-mu urú zi-da a-še-ir ma-al* ¹
12. [...*dagal-la ba-dū-a a-še-ir-ra*]
13. [*é-kūr kūr*....*ra*....*a*]- *mu a-še-ir-ra*.

XIX

Sm. 794 + VAT. 425 (SBH. n° 37). The fragment of the obverse of Sm. 794 completes the first lines of VAT. 425. The reverse of both Assyrian and Babylonian copies is badly damaged. Sm. 794 rev. 3 contains the end of the name of the series possibly to be restored to [*zu-ab pi-e*]l-la-ām, 'The *apsu* defiled', IV R. 53 I 1. Of the catchline for the next tablet only *ud*... *za-e* is preserved. Partly translated by JASTROW, *Religion* pt. 8, p. 54 ².

- | | |
|--|--|
| 1. <i>erim-ma erim-ma</i> : <i>é</i> ³ : <i>é erim-ma é-erim-ma é-zi-da</i> | 1. Oh sanctuary, sanctuary of the faithful temple. |
| 2. [i-šit-]tim i-šit-tum i-šit-tum
bītu ki-e-nu | |
| 3. <i>erim-ma erim-ma uku-zu ma-a-a ni-lāḥ-eš</i> | 3. Oh sanctuary, sanctuary, thy people where have they taken them? |

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

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

3. Sic !

4. [ištittim] i-šit-tum ni-šu-ka e-ka-a
iš-šal-la
5. é-zi-dé é^d am-an-ki ge 5. Oh faithful temple, temple of the
Wild-ox of Heaven and Earth³.
6. é-zi-dé é^d dam-gal-nun- na 6. Oh faithful temple, temple of the
far famed spouse⁴ of the prince.
7. é-zi-dé é^d asar-lu-[dug] 7. Oh faithful temple, temple of Asar-
ludug.
8. é-zi-dé é^d PAP-nun-an-ki 8. Oh faithful temple, temple of Zar-
panit.
9. é-zi-dé é^d sukkal-mah-ám 9. Oh faithful temple, temple of the
great messenger.
10. é-zi-dé é^d mu-zi-ib-ba-sà 10. Oh faithful temple, temple of him
proclaimed of blessed name⁵.
11. é-zi-dé é^d id-ge 11. Oh faithful temple, temple of the
river goddess.
12. é-zi-dé é^d ninā- ge 12. Oh faithful temple, temple of Ninā.
13. é-zi-dé é^d ára-¹ ge 13. Oh faithful temple, temple of Ara.
14. uku tūr-tūr-zu uku gal-gal-zu 14. Thy people the little ones, thy
people the great ones,
15. ni-šu-ka ši-ḫi-ru-tu di-šu-ka
ra-bu-ti
16. tūr-tūr : ši-iḫ-ḫi-ru-tu-ka : e-šu-ta-
dūg-ga : ? ? ka : zu sid? 16. Thy little ones.
17. gal-gal : ra-bu-[tu]-ka-ma⁶ (:) me-
ri-ta sig-a : ša ḫar-ra-an šadi-ī[?] 17. Thy great ones [have gone] the way
of the mountain⁶.
18. mu : a-me-lu ? ? á-zu it-
gur-ra. 18.
19. ... áš-ru-ka nig-ga AN kab-ba.
20. ... aš-šu-ki : ... lá K-sa-A²-lal : ? ? 20.
21. ... šù (?) šu-ka ? zi-iḫ-ni za-aḫ-
nu
22. Š[U + KAR (?) [zu] ŠU (?) + KAR-
tūr lil-li. 22. Thy female kids cripples
23. u-ni-(?)-ḫi-ka lil-la aš(?)... 23.

1. Cf. MEISSNER, SAI. 10964.

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

3. Ea.

4. Damkina.

5. Nebo.

6. Cf. SBP. 33, 24.

24. *únu-za mûš¹ sal-dug- ga- ge* 24. Thy vast abode which has been
25. *šu-bat-ka ša el-li-iš ku-un-na-a-*
at adorned in splendour.
26. *šuba zagin-na äm-šár-šár-ra-ge* 26. Which has been beautified with
27. *ina šu-be-i u uk-ni-i ra-aḫ-ḫa-*
at onyx and lapis lazuli.
28. *é-e mu-lu-zu [bi]² la-ba-gub li-zu* 28. Oh temple, thy lord is not present,
a-ba ib-[tar] thy fate who decrees?
29. *bitum mu-du-ka ul iz-za-aš ar-*
kat-ka [man-nu iparras]
30. *[bi-tum] mu-du-šu [ul-iz-za-aš] ar-*
kat-su [man-nu iparras]
31. *laḡar-e šir-zu-bi la-ha-gub li-zu* 31. The psalmist who knows the song
balag-di šir-[nu-dûg ?]³ is not present; thy fate upon the lyre
32. *ka-lu-ú mu-di-e šir-ḫi-ka :* [he sings not ?].
zi-im-me-ri-ka : ša šir-ḫi mu-di-
e šir-ḫi-šu⁴
33. *balag-e šu(?) -gi-gi-zu la-ba-gub li-* 33. He that knoweth to twang (?) the
zu : ba-lag-gu ? -li-?-ka lyre (?) is not present. Thy fate
[he sings not].
34. *é gi(n)-gi(n)-zu me [la-ba-gub] ir-ra* 34. Oh temple, thy hand-maid, where is
[la ba-gub] li-zu : bitu a-mat-ka she taken as plunder? Thy fate,
aḫ-iš⁵ it-taš-[lal] [who shall decree ?]
35. *uku-zu ma-a-a ni-lāḫ-eš me [la-ba-* 35. Thy people whither have they taken?
gub] ir-ra [la-ha-gub] li-zu Where is she taken as plunder?
Thy fate [etc.]
36. *ni-šu-ka e-ka-a iš-šal-la aḫ-iš*
it-ta-aš-lal-la
37. *: ni-šu-ka ša iš-šal-la aḫ-iš it-taš-lal*
39. *ki-ir-ra am-nigin-e-en am-nigin-e-*
en

1. For *muš* = *elliš*, cf. *muš*, Sum. Gram. 230 and *maš* = *ellu* 228. The Sum. line has a Semitic gloss *šukutta-ki* "thy (fem!) chamber".

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

3. Cf. SBP, 240, 31.

4. The Semitic line apparently depends upon another version.

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

40. *a-šar iš-šal-la a-sa-ḥu-ur a-sa-ḥu-ur*

41. *ám-nigin-e-en (ki)¹ ir-ra ám nigin-
e-en me-en*

42. *a-sa-ḥu-ur a-šar iš-šal-la asaḥur
ana-ku ? ?*

Reverse.

1. [eg....]e....
2. *ša e-ki ina i-ki it-ta-ad-di*
3. *pà-ra-mu² pà-ra ba-šub*
4. *ša pal-gi ina pal-gi it-ta-an-[dī]*
5. *ú-šú gin-na-mu ba-túm*
6. *ša ana i-ši-ja ka-li-ku it-ta-áš-lal*
7. *a-šú gin-na-mu ba-túm*
8. *ša ana me-e ka-li-ku it-ta-áš-lal*
9. *ú ila-ila-mu.... ila ba-túm*
10. *za-bil i-ši.... iš-ta-lal*
11. *za-bil i-ši.... it-taš-lal*
12. *a ila-ila-mu.... ila ba-túm*
13. *za-bil me-e [.... iš]ta-lal*
14. *ur šu zu (?).... ba-an....*
15. *ka-la-bi ša ud....*
16. *: kal-bi ša ut-ni.... di....*
17. *ur šu....*
18. *ka-[la-bi ša....] ana nak-ra*
The catch-line is *ud....za-e*.

littum issima ašriš irtabiš

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

Reverse.

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

XX

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

XXI

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

1. Omitted by the scribe.

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

XXII

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

XXIII

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

XXIV

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

XXV

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

XXVI

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

XXVII

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

XXVIII

K. 11652. Beginnings of 17 lines of a Nebo liturgy similar to SBH. no. 12. Line 5 restores SBH. 12 rev. 14.

XXIX

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

XXX

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

XXXI

Sm. 223. Fragment of a liturgy.

XXXII

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

XXXIII

Sm. 355. Fragment of a liturgy to Enlil.

XXXIV

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

XXXV

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

XXXVI

Sm. 1588. Opening lines of a section of a liturgy containing the phrase *li-bi* [*a-ba tar-ri*] = *arkat-su mannu iparras*, “ Its fate who shall decree ” : Cf. Smith, *Miscel. Texts* 11 rev. 1 and SBH. 110, 28.

XXXVII

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

XXXVIII

K. 11906. Fragment of doubtful content.

XXXIX

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

XL

K. 10465. Fragment of a prayer.

XLI

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

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

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

2. Cf. CT. XVI 11, 65; 13, 60.

3. Var. *ba*.

4. Var. *mà*.

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

XLII

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

XLIII

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

XLIV

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

Obv. I.

- | | |
|---|--|
| <p>1. [^d<i>en-lil?</i>] <i>zi-bu-ù</i>² <i>sú-du-ām</i>³ <i>zi-</i>
 <i>bu-ù</i></p> | <p>1. Oh Enlil be propitious, thou of unsearchable (heart), be propitious.</p> |
|---|--|

1. The passage apparently refers to the education and consecration of Marduk by his mother Damkina, and his instruction in the mysteries of magic by his father Ea.

2. This series corresponds to IV R.

53 I 16 [Zimmern]. The verb form *zi-bu-ù*, is probably imperative of the verb *zib* = *tābu*. For *ù* suffixed v. § 216, also *ma-al-ù*, " open ", SBH. 75, 17.

3. Cf. *sú-du-ām*, Gud. Cyl. A 1, 22.

- | | |
|--|--|
| 2. ág-ud-zal-ge | 2. of morning light. |
| 3. zi-bu-ù | 3. be propitious. |
| 4. ^d mu-ul-lil šag-sú-du ¹ e-ne ág-zi-da-ge | 4. Enlil of unsearchable heart, lord of justice. |
| 5. e-lum tig-ki-ma-al ām-di-di ² | 5. Mighty one, when thou settest thy neck thou hastenest forward. |
| 6. am ná-a ³ gud-dé sig-gan-nu-di ⁴ | 6. A crouching wild-ox art thou, bull that institutes destruction. |
| 7. ^d mu-ul-lil dam-ka-ra ki-daga-ra ⁵ | 7. Enlil herdsman of the vast earth. |
| *8. ù-mu-un mu erin-na-ni sag-ma-al ki ⁶ | 8. Lord that clotheth ⁷ his people, recorder of the earth. |
| 9. ù-mu-un zal erin-a-ni ⁸ ga-ra-ám ⁹ da-ma-la | 9. Lord that maketh abound oil for his people, milk for the newly begotten ¹⁰ . |
| 10. ù-mu-un ki-dúr-a-ni urú ir ¹¹ -ir | 10. Lord whose abode is the vast city of weeping ¹² . |
| 11. ki-ná-a-ni á-ág-gà-e gal-zu ¹³ | 11. In whose chamber oracles are interpreted. |
| 12. a-a ^d mu-ul-lil urú-ta nibru-(ki)-ta | 12. Father Enlil in (thy) city, in Nipur, |
| 13. é-kùr-ri é šag-gi-pad-da-ta | 13. In Ekur the temple of (thy) heart's choice, |
| 14. gi-gun-na ¹⁴ gišimmar-šim gišerin-na-ta | 14. In the great dark chamber of odorous palm and cedar. |

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

2. Cf. SBP. 138, 21.

3. Here begins MYHRMAN 8 I 5; CT. XV 0, 9.

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

5. The vars. CT XV 10, 10 and Zim. 8 I 6 have also *ra*. For *dagala* > *dagara*, v. § 44.

6. Zim. No. 8 I 7 omits.

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

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

9. Zim. No 8 I 8 *ka-ra-ám*. CT XV 10,

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

10. MYHRMAN 8 I 8 has an addition after *damala* beginning *KU*....

11. Zim. 8 I 9 *er*.

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

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

14. For *gigunū*, part of the temple, v. VAB. IV 239 Anm.

- | | |
|---|---|
| 13. ...šeš-dū-a-ka šeš-mul-la(?)-[ta] | 15. In the..... |
| 16.si-ra é ü-di- [ta] | 16. In the.... house of vision. |
| 17. [é] gi-dim-dim ¹ i-dé nu bar-ri-[ta] | 17. In the house <i>kan urulli</i> , where eye
sees not. |
| 18.lu é ^d babbar nu-zu-[ta] ² | 18. In the house which sunlight
knows not. |
| 19.maḥ dug-li-dū-dū ³ [-ta] | 19. In the great..., bestowing prosper-
ity. |
| 20.-e ki ág-el-la- [ta] | 20. In the.... place of purity. |
| 21.e kun-sag-gā ⁴ -é-[a- ta] | 21. In the..... |
| 22.a gišik-ku-igi-lal- [ta?] | 22. In the...., gate of the lifting of
the eyes. |
| 23. ... silim-ma ma-mar-mar-ra-
[ta?] | 23. In the... <i>silim</i> ⁶ |
| 24. kisal-maḥ-e ág-sár-sár-ra-[ta] ⁵ | 24. In the great court of riches |
-

XLV

K. 10165. Fragment of doubtful content.

XLVI

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

XLVII

K. 10170. Fragment of a liturgy.

XLVIII

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

15. [er-ra] a-še-ir-ra mu-na-dūr-ru-ne-eš
[ina bikit] taniḫi napalsuḫu-ši.

1. MYHRMAN 8 I 17 [é] gi-dim-dim é i-dé [nu-bar-ri]. Since *bit kan urulli* is here defined as the "house unseen", or "dark, mysterious house" (cf. SBP. 248, 5), it would be natural to connect *urullu* with *aralu*. For the spelling *urulu* v. SCHEIL, ZA X 209, in a list *kamarru*, *šētu*, "net".

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

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

4. Zim. 8 I 19 omits *sag-gā*. MYHRMAN No. 8 omits lines 20 f.

5. So Zim. 8 I 22.

6. Cf. *é giš-gar-ra*, Gud. Cyl. A 25, 1.

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

XLIX

- K. 10897. Fragment containing only three signs.

L

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

LI

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

LII

- K. 10835. Mythological (?) fragment.

LIII

- K. 10564. Fragment of doubtful content.

LIV

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

LV

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

LVI

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

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

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

LVII

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

LVIII

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

LIX

K. 9407. Fragment of a psalm.

LX

K. 9265. Fragment of doubtful content.

LXI

K. 9257. Fragment, containing the beginning of 16 lines, variant of the Nergal lityny SBP. 84, 18-49. Repeated by error, see no. X.

LXII

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

LXIII

K. 9309. A psalm to Enlil, [*er-še-]ma d-en-li-la-ge*, called [*lugal*] *nam-ta-è lugal nam-ta-è*, a title entered in the official list IV R. 53 d3. The colophon has the note 11 *ki-du-du^{p1}* which enables us to restore IV R. 53 d1, *er-šem-ma^{p1} ki-du-du^{p1}*, and proves that the word *kidudū* (a loan-word) means, " song, psalm, liturgy ". The word has been erroneously translated " temple, shrine ", etc. The correct meaning is seen in *namburbū lumun parši arni kidudē u šuluhhi*, " A ritual to free from evil incurred by breaking the regulations, by sin in the matter of the temple liturgies and hand-washings ", HARPER, *Letters*, no. 448. See also VAB.IV Nab. 4,6.

LXIV

K. 11874. End of a penitential psalm containing 53 lines. Cf. IV R. 10b 52.

LXV

K. 11229. Fragment of a lamentation.

LXVI

Sm. 264. Fragment of a lamentation.

LXVII

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

LXVIII

Sm. 260. Fragment of a liturgy.

LXIX

K. 9275. Fragment of a liturgy.

LXX

R. 9298. List of gods from a litany. Obv. 9 has *ma-gi-a* for the ordinary *é-gi-a*, originally *gà(l)-gi-a* = *gagû* > *magû*, convent of the temple. *ma-gi-a* occurs also in SBH. 12, 7; K 9154 obv. 2 etc.

LXXI

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

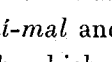
The section which ends at l. 56 is identical with the end of the reverse of SBH. no. 27, which is the second tablet of the series *a-še-ir gig-ta*. K. 10666 (no. 62) ll. 2-7 forms a duplicate to ll. 59-64.


We might perhaps assign this tablet to the series *ašer gig-ta*, but the difficulty is that it actually has the title *immal gû-de-de* translated into Semitic. The two series *nîmal gû-de-de* and *ašer gig-ta* are both Ištar liturgies and both contain the long

section lines 14-58. Perhaps they agreed even farther for the duplicate SBP. I ceases entirely at line 50. (See no. 177.)

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

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

1. This phrase was taken by me in SBP. 28 n. 5 for *ni-mal* = *rihamun*, storm. It appears, however, from this text that *ni-mal* means "cow", as in Gud. Cyl. B 4, 8. The Sumerian sign is properly  *ni-mal* and *šalam*, CT.XII 24b 64 f. with which compare BM. 93041b and SBH. 19, 16. *šalam* =

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

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

3. Lines 5-10 restored from K. 10666 and 11857.

16. *é-mâ*¹ [*mu-ši-in-gín-na-*] *mu*² 16. He came to my temple.
 17. *ḥar-ra* [*an kùr-ra*³ *mu-ši-in-tur-ra-*] *mu* 17. By the mountain road he entered.
 18. *gišmá* [*mu-ši-in-gín-na-*] *mu* 18. In ships he came to me.
 19. *gišmá* [*mu-ši-in-us-sa-*] *mu* 19. In ships he embarked.
 20. *mu-lu* [. . . . *a mu-ši-in-tur-ra-*] *mu* 20. The entered.
 21. *ní-gír la?*⁵ 21.
 22. *šu-nu-laḥ-ḥa-ni* *ma-* [*šu mu-ši-in-ir-ra-mu*] 22. His unwashed hands upon me he put.
 23. *mu-lu su-e-sir-mal i-ni-in-tur-ra-* *mu*⁶ 23. He with sandals entered.
 24. *zi-ga ū-a* [*ba?* *a-mu*] 24. The swift horseman (?) . . . came ?
 25. *mu-un-ga*⁷ *gišmá sag-gà* 25. The possessions upon the prow of the ship [he put].
 26. *gašan mèn*⁸ *gišmá egir-* [*ra ba-e-ū-a mu*] 26. I the queen upon the ship's stern rode.
 27. *ur-ri-bi mu-lu su-e-sir* [*mal-la-ni E + SAL-mà ni-in-tur*]⁹ 27. The foe, he with sandals, entered my court.
 28. *ur-ri-bi šu-nu-laḥ-ḥa-bi*¹⁰ [*ma-šú mu-ši-in ir*] 28. The foe put his unwashed hands upon me.
 29. *šu-ni mu-un-ši-in-ir* [*imi mu-un-du*]¹¹ 29. He put his hands upon me, he filled me with fear.
 30. *ur-ri-bi šu-ni mu-un-ši-in-ir imi-teg* [*a mu-e*¹² *gam-en*] 30. The foe put his hands upon me, with fear he oppressed me.
 31. *me-e imi ba-da-teg* *e-ne* [*nu-mu-da-teg*] 31. I with fear was filled, but he did not dread.
 32. *tūg-mu mu-da-an-ḥar* *dam-a-ni mu-ni-in-tūg* 32. My garments he tore away, and clothed his wife therein.
 33. *ur-ri-bi dāg zagin*¹³ *mu-da-an-sil dumu-ni mu-ni-in-lal* 33. The foe stripped off my jewels of lazuli and put them on his son.
 34. *ki-gub-ba-bi* *ám-gūg* [*e-ne*]. 34. I tread now his courts.
 35. *gim-ma ni-mà-sú*¹⁴ *ki ám-ši-in-kin-kin* 35. So for me myself he sought in the shrines¹⁴.

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

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

36. *ud-ba-a imi-ba-teg* *šu 1-è-ta* 36. Then I was filled with fear. "Cause her to go forth" (he said?) Not should I go forth (?)
37. *é-mà ba-an-ùl-e-en ingar-mà 2[ba-ab-huluh-ha]* 37. In my temple he pursued me, in my halls he terrified me.
38. *tu-(hu) imi-teg-a-gim mûš-ûr-ra ud-ba-ir* 38. Like a frightened dove upon a beam, I passed the night.
39. *su-din-(hu) dal-la-gim [di-]dé [al-gîr-gîr-ri-e]n* 39. Like a *sudin*-bird that flees from a cranny I hastened by night.
40. *é-mà mušen-gim im-ma-r[a-an-dal-e-en]* 40. From my temple like a bird he caused me to fly.
41. *[urû-]mà mušen-gim im-ma-r[a-an-dal-e-en]* 41. From my city, etc.
42. *[é-]mà egîr-mà gû-mu-un-[de-de-e]* 42. "My temple is behind me", I cry.
43. *[gašan-]mèn urû-mà egîr-mà gû* 43. "A queen am I, and my city is behind me", I cry.
44. *[me-e] é-mà é-mu nu-mèn a-gim in-na-a-de 3* 44. To my temple, "My temple thou art not", thus I cry.
45. *[me-]e urû-ma urû-mu nu-mèn a-gim me-e É+SAL ma E+SAL-mu nu-mèn a-gim* 45. To my city, "My city thou art not", thus (I cry). To my habitation, "My habitation thou art not", thus (I cry).
46. *[na-]an-tur dé-en-im-mi(?)-in-dûg-a la-bi mu-un-kur-e* 46. If I say I will not enter into it, its beauty consumes me.
47. *nâ-an-da-ra-ma-ma 4 da-im-mi-in-dûg i-si-iš-bi-ma-a ma-un-da-ra 5-gi* 47. If I say I will not come unto it (?), longing for it causes me to tremble.
48. *a-gim ni-gul a-gim ni-gul-gul ni-zu a-gim mu-un-pi-el* 48. Even as he destroyed it, destroy thou him likewise. Do thou thyself even so make him ashamed.

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

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

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

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

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

49. <i>sal-egi E + SAL-zu a-gim ni-gul-la nt-zu</i>	49. Oh lady as in thy chamber thou didst perish, do thou even so make him ashamed.
50. <i>nt-zu mu-lu kùr-ra a-gim-mu-un-[na]-zì-em</i>	50. Thou thyself the foe even so wilt requite.
51. <i>gašan kùr-ra-ra a-gim¹</i>	51. Oh queen the foe even so thou wilt requite.
52. <i>me-e ni-mu nu-mu-un-pi-el a-a-mu mu-un-pi-el</i>	52. " I myself didst not cause the shame; my father caused the shame.
53. <i>umun dingir gal-e mu-un-pi-el a-a-mu</i>	53. The lord great god caused the shame; my father caused the shame.
54. <i>umun kùr-kùr-ra mu-un-pi-el a-a-mu</i>	54. The lord of the lands caused the shame; my father, etc.
55. <i>umun dūg-ga zi-da mu-un-pi-el a-a-mu</i>	55. The lord of unerring word caused the shame; my father, etc.
56. <i>ki ub-da nu-di-di-bi-mèn nu-kuš-ù-bi-mèn ud-ba me li [e-a²]</i>	56. Where once I hastened not, I sorrowed not, now I shall be glad.
<hr/>	
57. <i>a i-dé-ba šag-mu a i-dé-ba šag-mu a i-dé-ba ur³-ba lú-lú⁴</i>	57. How long before her, how long before her shall my heart be cast in gloom?
59. <i>mu-gíg an-na gašan an-na-ge</i>	59. Oh virgin of heaven queen of heaven.
60. <i>kùr sun-sun gašan é-an-na-ge</i>	60. Thou that shatterest the mountains, queen of Eanna.
61. <i>an al-dúb-ba gašan é-gè-par-ge</i>	61. That makest heaven to tremble, queen of the dark chamber.
62. <i>ki-sīg-ga gašan-é-an-ki-ge</i>	62. That makest the earth to quake, queen of Eanki.
63. <i>^dlil-la-en-na gašan é[tùr-]dāg-ga(?) -a-ge</i>	63. Lillanna queen of Eturdaggā.
64. <i>dagal é-a ^d[da-]da nu-nunuz šāg-ga</i>	64. That lovest the temple, Oh Dada sacred woman child-begetting.

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

2. Cf. CT. XV 24, 14 *ud-ba me li-e-a*. SBH. 54 rev. 5 has a Sem. translation; [*ašar ?*] *ûme-šu ša idilu balu innaḥu anaku ûmu šû inim-[mir]*.

3. *ur'* = *dimtu*, derivative of \sqrt{er} = *bakû*.

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

Rev.

1. ^dna-[na-a?.....] é-a-ge
2. *šag* (?).....ra-mu
3. ^d.....mu
-

LXXII

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

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

LXXIII

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

Obv.

- | | |
|--|--|
| 13. e..... | 13-16. |
| 14. e..... | |
| 15. e-[(?).....] | |
| 16. e-ne-[.....] | |
| 17. <i>mu-lu ú¹ kalama-ta dingir ba-è</i> | 17. The lord the mighty one, from the land the divine one has gone forth. |
| 18. <i>gil-sa-a-bi-šú ki-bi-šú la-ba-ab-gi</i> | 18. To his treasure-house, to his place he returns not. |
| 19. <i>ta me-a-bi nu me-a-bi²</i> | 19. That which was should not have been. |
| 20. <i>uku tūr-tūr na-ām-tag-ga nu-ma-al</i> | 20. The little ones of the people have no sin. |
| 21. <i>ud ma-al-la-aga³ ud ma-al-la-aga ud me-te-a nu-ma-al</i> | 21. A day of desolation, a day of desolation; a day of seemliness it is not. |

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

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

3. A var. of *gilliema* = *šahluḫtu*.

- | | |
|---|--|
| <p>2. <i>elim-ma nir-gál galu è-ne mu-lu</i></p> <hr/> <p>3. <i>mu-lu šă-ba-na mu-un-zu-a¹ umun
a-ra-zu dé-ra-a[b-bi]</i></p> <p>4. <i>mu-lu šă-ab-ba-na mu-un-zu-a a-
ra-zu</i></p> <p>5. <i>šă-ab e-lum-e mu-un-zu-a a-ra-zu</i></p> <p>6. <i>šáb^d gu-la mu-un-zu-a a-ra-zu</i></p> <p>7. <i>šáb kūr-gal a-a^d mu-ul-lil mu-un-
zu-a a-ra-zu</i></p> <p>8. <i>šáb^d am-an-ki mu-un-zu-a a-ra-zu</i></p> <p>9. <i>šáb^d asar-lù-dug mu-un-zu-a a-ra-
zu</i></p> <p>10. <i>šáb^d en-bi-lu-lu mu-un-zu-a a-ra-
zu</i></p> <p>11. <i>[šáb]^d mu-zi-ib-ba-sà-a mu-un-zu-a
a-ra-zu</i></p> <p>12. <i>[šab umun^d] di-kud maḥ-ám mu-
un-zu-a a-ra-zu</i></p> <p>13. <i>[šáb ur-sa]g-gal mu-un-zu-a a-ra-
zu</i></p> <p>14. <i>[šáb]ge² mu-un-zu-a a-ra-zu</i></p> <p>15. <i>[.ba]lag er-ra ud-dé ba-ra-è
a-ra-zu</i></p> <p>16. <i>[.]-a-ge a-ra-zu</i></p> <p>17. <i>[. . . nun]-ki-ge a-ra-zu</i></p> <p>18. <i>[.] a-ge a-ra-zu</i></p> <p>19. <i>[.] na-ge a-ra-zu</i></p> | <p>2. Honored one and majestic, guide
of the people, who?</p> <hr/> <p>3. He who knows the heart of Anu, oh
lord (intercession) may he speak
unto thee.</p> <p>4. He who knows the heart of Anu,
intercession may he speak unto
thee.</p> <p>5. He who knows the heart of the
exalted, intercession, etc.</p> <p>6. He who knows the heart of Anu,
intercession, etc.</p> <p>7. He who knows the heart of the
great mountain, father Enlil,
intercession, etc.</p> <p>8. He who knows the heart of the Ram
of heaven and earth, intercession,
etc.</p> <p>9. He who knows the heart of Marduk,
intercession, etc.</p> <p>10. He who knows the heart of Enbi-
lulu, intercession, etc.</p> <p>11. He who knows the heart of Nebo,
intercession, etc.</p> <p>12. He who knows the heart of the
great judge, intercession, etc.</p> <p>13. He who knows the heart of the
great judge, intercession, etc.</p> <p>14. He who knows the heart of
intercession, etc.</p> <p>15. [He of] the wailing lyre that sends
forth the storm, intercession, etc.</p> <p>16. intercession, etc.</p> <p>17. intercession, etc.</p> <p>18. intercession, etc.</p> <p>19. intercession, etc.</p> |
|---|--|

1. Cf. SBH. 45, 13 = SBP. 124, 13.

2. Cf. SBH. 44, 14.

- | | | |
|---|---------|--|
| 20. [...]-na-ge | a-ra-zu | 20. intercession, etc. |
| 21. [...] ra (?) | a-ra-zu | 21. intercession, etc. |
| 22. [...]-si | a-ra-zu | 22. intercession, etc. |
| 23. dagal é-urú-sag-gà ¹ gašan din-dib-
ba-ge a-ra-zu. | | 23. Mother of <i>Eurusagga</i> , queen that
gives life to the dead, intercession,
etc. |
| 24. ság-tun ² an-na gašan i-si-in-(ki-)ge
a-ra-zu | | 24. <i>sagtun</i> of he aven, queen of Isin inter-
cession, etc. |
| 25. ^d nusku á-maḥ utug é-kūr-ra a-ra-
zu | | 25. Nusku of mighty oracles, shade of
Ekur, intercession, etc. |
| 26. ^d kal-kalaga ni-dū gal é-kūr-ra-ge
a-ra-zu | | 26. <i>Kalkalaga</i> , great watchman of Ekur,
intercession, etc. |
| 27. nubanda maḥ ^d mu-ul-lil-lá zid ge
a-ra-zu | | 27. Great herald of Enlil the faithful,
intercession, etc. |
| 28. ^d ur ³ ^d sin-na ligir ab-bar-ra-ge a-
ra-zu | | 28. The divine servant of Sin, prince of
prophecy, intercession, etc. |
| 29. ...zu-na an šub-bi-en dé-ra-ab-bi
a-ra-zu | | 29. of heaven may petition speak,
intercession speak to thee. |
| 30. [še-ib nup]pur-(ki) é-kūr-na a-ra-zu | | 30. In the walls of Nippur, in his Ekur,
intercession, etc. |
| 31. [ki-]úr é-nam-ti-la-na a-ra-zu | | 31. In Kenur, in his house of life, inter-
cession, etc. |
| 32. [še-ib zim]bir-ki é-bār-na a-ra-zu | | 32. In the walls of Sippar, in his Ebarra,
intercession, etc. |
| 33. [še-]ib din-tir-(ki)-na a-ra-zu | | 33. In his walls of Babylon, intercession,
etc. |
| 34. [é-sag-]ila bád-si-ab-ba-(ki)-na
a-ra-zu | | 34. In Esagila, in his Barsippa, interces-
sion, etc. |
| 35. [é-zi-]da é-maḥ-ti-la-na a-ra-zu | | 35. In Ezida, in his great house of
life, intercession, etc. |
| 36. [é-tē-me]-an-ki-na a-ra-zu | | 36. In his Etemenanki, intercession, etc. |
| 37. [é-dár]-an-na na a-ra-zu | | 37. In his Edaranna, intercession, etc. |
| 38. [é-nam-bi]-é-zi-da ⁴ na a-ra-zu | | 38. In Enambi, in his faithful house,
intercession, etc. |
| 39. [é-ur-me-imin]-an-ki-na a-ra-uz | | 39. In his E-urme-imin-anki, interces-
sion, etc. |

1. *bit bāmat ummāni*, cf. SBH. 19, 51, and K. 69 obv. 15.

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

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

4. Cf. K. 193, 19.

- | | | | | | |
|-----|---------------------------------|----|---------|-----|---|
| 40. | [é-sir-sa]g-us-sa | na | a-ra-zu | 40. | In his Esirsagussa, intercession, etc. |
| 41. | [kiš-(ki) é-kišib-ba- | na | a-ra-zu | 41. | In Kiš, in his " House of the seal ",
intercession, etc. |
| 42. | [é-me-ten-] ur-sag- | na | a-ra-zu | 42. | In his Emetenursag, intercession, etc. |
| 43. | [gû-dû-a-(ki)] é-mes-lam-na | | | 43. | In Cutha, in his Emeslam, inter-
cession. etc. |
| | | | a-ra-zu | | |
| 44. | [é]-i-dé ^d -a-nu-um- | na | a-ra-zu | 44. | In his E-ide-Anu, intercession, etc. |
| 45. | ////du dé-ra-ab-bi | | a-ra-zu | 45. | [Compassion?] may he speak to thee,
intercession, etc. |
| 46. | dib-bi-ne-du dé-ra-ab-bi | | a-ra-zu | 46. | Mercy (?) may he speak to
thee, intercession, etc. |
| 47. | gi-gi dé-ra-ab-bi | | a-ra-zu | 47. | " Repent ", may he speak to
thee, intercession, etc. |

[er-šem-ma] ^den-lil-lá- ge [A psalm on the flute] to Enlil.

LXXIV

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

LXXV

K. 9378. Lines 2-5 duplicate of no. 73 rev. 41-4.

LXXVI

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

LXXVII

K. 9848. Fragment of a liturgy.

LXXVIII

Rm. 2 II 366. Fragment of a liturgy.

LXXIX

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

LXXX

Bm. 79, 7-8, 70. A duplicate of IV R. 28* no. 4 rev. 24-35. Here *a-dûg-ga* is translated by *šanâtîm*, submerged. *a-dûg* means " to pour or sprinkle " in IV R. 25 a 34, *šu azag-ga-ne-ne a sal-zid mu-ni-in-dûg-ga*, " Their pure hands with water carefully he washed ". In IV R. 28* no. 4 rev. 34 two translations of *a-dug-ga* are

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

LXXXI

K. 9381. Fragment of a litany.

LXXXII

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

LXXXIII

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

LXXXIV

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

LXXXV

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

LXXXVI

Rm. 911. Fragment of a ritual and incantation.

LXXXVII

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

LXXXVIII

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

LXXXIX

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

XC

Rm. 539. Possibly an incantation.

1. Cf. SBH. 54 obv. 23.

XCI

K. 6564. Fragment of doubtful content.

XCII

K. 9298. Fragment of a hymn.

XCIII

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

XCIV

K. 3801. Fragment of a lamentation.

XCV

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

Obv.

1. *kùr-gal* ^d*en-lil-da* *šu-di-a*
2. *durun-azag ka-zal-la ki-dúr-a nig-*
du^a-du^a-a
3. *bara* ^d*nin-tud* *bara dúr-a- ni*
4. *išib-mah azag-gi ga-ám-me-te kalag*
dib-a
5. *nam-en nam-lugal* ^d*en-lil-šu* [*gál-*]¹
la
6. ^d*nin-tud ka-zal-la-ki* *a*
7. ... ^d*nin-tud* *ni*

Rev.

1. *ù-tu-da*
2. *ka-sil gar-ra*
3. [*kùr-gal*] ^d*en-lil-da* *šu- di-a*
4. [*áb am*] *ar-bi-ta ka-sil mu-na-ab-*
bi

Obv.

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

Rev.

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

1. Restored from K. 7787.

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

XCVI

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

XCVII

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

XCVIII

K. 6657. Fragment of a liturgy.

XCIX

K. 7227. Fragment of a liturgy.

C

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

CI

Sm. 65. Duplicate of tablet five of the Istar liturgy *muten nu nunuz-gim*, SBP. 154, 33-45. The duplicate restores line 33 ^d*kūr-me* not *mar* as in my edition, and l. 34 *ni-dū gal* "great watchman", not *umun-mu gal*.

CII

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

CIII

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

1. For *ri* demonstrative v. § 163.

CIV

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

CV

K. 9120. Fragment of an Istar litany.

CVI

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

CVII

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

CVIII

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

CIX

K. 3335. Fragment of a myth concerning the mythical birds *Zū* and *Arabū*.

CX

K. 5036. Fragment of a myth concerning Ninib. Notice lines 3 and 5: —

3. *gi^{is}KI-GÚ à-šag ur-bi ni-kur-kur-[e-ne?]*, "In the mixing bowl . . . together they (?) ate."

5. *ur-sag-ra urú-mah sag-gà er-šu*, "Unto the heroic one the great city . . . with wailing [cries?]"

CXI

K. 9040. Fragment of a hymn.

CXII

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

CXIII

K. 8963. Fragment of an incantation. With line 5, cf. IV R. 22 a 54.

CXIV

K. 9359. Fragment of doubtful content. Incantation?

CXV

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

CXVI

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

CXVII

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

CXVIII

K. 9368. Fragment of a litany.

CXIX

K. 13518. Fragment of a litany.

CXX

K. 13520. End of obverse. A litany.

CXXI

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

CXXII

K. 11857. Lines 1-4 are a duplicate of K. 10666, 5-8, and see no. 74 obv. 7-10.

CXXIII

K. 10178. Fragment of a litany.

CXXIV

K. 13526. Fragment of a litany.

CXXV

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

CXXVI

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

CXXVII

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

CXXVIII

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

CXXIX

K. 13549. Fragment of a litany.

CXXX

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

CXXXI

K. 13546. Fourteen fragmentary lines of a litany.

CXXXII

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

CXXXIII

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

CXXXIV

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

CXXXV

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

CXXXVI

K. 3414. End of obverse and thirty-four fragmentary lines of reverse. The obverse ends with an intercession. The reverse contains a litany to Zarpanit.

CXXXVII

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

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

CXXXVIII

K. 3482. Duplicate of CXXXIX.

CXXXIX

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

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

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

- | | |
|--|--|
| <p>8. <i>sul òim-me-ir-bar-bi nu (?) šā-ab-
hul.....</i></p> <p>9. <i>gi-bil-lā gūr-ru kūr-sū-du</i></p> <p>10. <i>ki-dūr ud-du-e-ta an-šāb dib-
ba-šāb-ba¹.....</i></p> <p>11. <i>umun òim-me-ir-mu bara azag-ga
durun-a-ra er-ra.....</i></p> <p>12. <i>me-e òim-me-ir-mu imi-da² ba-an-
na-ab-[bi?]</i></p> <p>13. <i>me-e òim-me-ir-mu sir-ri-eš ga-an-
na-ab-[bi?]</i></p> <p>14. <i>me-e òim-me-ir-mu a-ra-zu-ga-an-
na-ab-bi</i></p> <p>15. <i>me-e òim-me-ir-mu er-ra³ mu-un-
ra-ab-ir</i></p> <p>16. <i>me-e òim-me-ir-mu sá-kud ga-an-
na-ab-tur</i></p> <p>17. <i>me-e dingir-mu mu-e-ši-in-gin túg⁴-
mu ga-an-na-ab-úr</i></p> <p>18. <i>ma ma-al-la-šú sahar-ra ba- da-
túg</i></p> <p>19. <i>umun òim-me-ir-mu bara-azag-ga-
durun-a-ra er-ra šab-ne-du in-úr</i></p> <p>20. <i>šāb òim-me-ir-mu ki-bi-šú ha-ma-
gt-gi</i></p> <p>21. <i>..... òim-me-ir-mu me-na-šú har-
[bi] a-ba be en.....</i></p> <p>22. <i>..... dingir lù-gāl-lu he-.....</i></p> <p>23. <i>..... nir-da ad-sa.....</i></p> | <p>8. The god heroic whose soul is not evil-minded....</p> <p>9. Bearing a torch, the far-away land...</p> <p>10. In the abode where the blazing sun arises in the heavens, sorrow of heart.....</p> <p>11. Unto the lord, my god, who dwells in the bright chamber, tears [I bring].</p> <p>12. I unto thee, my god, with fear will speak.</p> <p>13. I unto thee, my god, with mournful song will speak.</p> <p>14. I unto thee, my god, prayers of intercession will say.</p> <p>15. I unto thee, my god, tears will bring.</p> <p>16. I unto my god, unto judgment enter.</p> <p>17. I unto my god, do come ; my garments I remove.</p> <p>18. Upon me prostrate, earth is scattered.</p> <p>19. Unto the lord, my god, him that sits in the bright chamber, tears and sighing I bring.</p> <p>20. May the heart of my god return to its place.</p> <p>21. my god how long his soul.....</p> |
|--|--|

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

1. Var. *ki-dūr ud-ud lag-a-ge^d bab-bar-ra an*

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

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

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

CXXXX

K. 5024. Fragment of a lamentation.

CXXXXI

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

CXXXXII

K. 13567. Fragment of a lamentation.

CXXXXIII

LITURGY OF THE CULT OF TAMMUZ

K. 3643. Obv. destroyed. Rev. has 23 fragmentary lines. The fragment contains several passages which vitally affect our knowledge and understanding of the cult of Tammuz. The liturgy represents the people rehearsing the sorrows of Innini wailing for the life of the earth and seeking the lost Tammuz. The song then turns to gladness and enlarges upon the glory of the risen Tammuz. He is identified with both Shamash and Nannar. The close relation between Tammuz and the sun-god is one of the clearest traits of Sumerian mythology. In the legend of the *kiškanū* tree of Eridu, whose abode is the hidden chamber of the river-god in the nether sea, Shamash and Tammuz¹ are the gods who watch the sacred "tree of life", in that subterranean sea². In MYHRMAN, No 6, l. 2 Tammuz has the title *babbar*, thus clearly identified with Shamash. Shamash and Tammuz are named as the gods of Durgurru³, and Tammuz is lord of Durgurru⁴. ZIMMERN has already pointed out that, in a list of gods so constructed as to give a résumé of the great lists of gods, Tammuz follows the Shamash section⁵. Another text which, as I have repeatedly pointed out, gives a theological analysis

1. *Dagal-ušumgal-anna-ge*.

2. CT. XVI 46, 193.

3. Clay cone of Sinidinnam, BA. I 304 ff. Col. II 14.

4. CT. XV 18, 8.

5. *Gott Tamūz*, p. 13. In the great list of gods the Adad group breaks in between the Shamash and Tammuz group, v. ZIMMERN, *An = Anu*, p. 116, but this is due to late theological speculation, for in SBP. 160 Adad (l. 14) follows upon the Shamash and Tammuz groups.

of the Babylonian pantheon, 'is of special importance in this respect. This list begins with the Shamash-Nergal-Ninib group, after which follows Damu. The order here is as follows².

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

The Adapa legend represents Tammuz and Gišzida³ as gods who had vanished from earth (*ina māṭini ilu šina haḫkuma*) to guard the gates of heaven. The litany translated on page 20 speaks of Tammuz as *u-mu-zi-da*, and he is often addressed as *tu-mu umun-mu-zi-da*, "Child, lord of Justice", SBP. 304, 15; 312, 5; etc. Evidently in these Tammuz hymns not two gods "Tammuz child of Ningišzida (= *Umungišzida*)" are intended, but the liturgy simply addresses Tammuz under another title⁴. Tammuz belongs to the group of deities connected with the sun in so far as he is a god of vegetation, and with the Ea group in so far as he descends into the nether sea and dwells in the abyss (*Dumuzi-abzu*). Shamash is *par excellence* the god of justice, and Nergal, the aspect of the sun in the lower world, appears to have passed judgment upon the souls of the dead. In *Zim Kultlieder*, No 26, obv. I. 16 Tammuz is called *ummuna tarri*, 'lord of judgment. Probably this power of inquisition attributed to the gods of light is derived from the revealing power of light which searches into the secrets of all things. The name *dumu-zi-da* itself means, "just child", whence we infer that in his original character he represents an aspect of the god of justice, possibly the spring sun, or possibly the original conception of this name is taken from the judgment of the souls of the dead, a function performed by the vanished lord of life.

Our text indicates clearly that the wailings for Tammuz ended with a celebration of his resurrection. I had already pointed this out in connection with another liturgy⁵, also ZIMMERN on the basis of a new text⁶ has come to the same conclusion.

1. SBP. 168-9.

2. SBP. 158-160.

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

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

5. SBP. 339, n. 13.

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

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

VAT. 617. Rev. I 9; *ur dagal-muḥ-na tūr-tūr-ra-ka šu-am-mu-un-di-en-na.*

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

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

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

- | | |
|--|---|
| 1. <i>ki nu bir-bir-ra-mu</i> | 1. not is scattered (?) |
| 2. <i>šurim-ma nu ki-šub ¹-na-mu</i> | 2. the ewes not. |
| 3. <i>im da-an-ag-gu-la šu-nu-gur-ra-</i>
<i>mu</i> | 3. the great, which is not purged. |
| 4. <i>ne-im-mar ne-im-mar ² i-si-iš ud</i>
<i>mu-un-zal ³</i> | 4. She that lightens, she that lightens,
with lament by day is overfull. |
| 5. <i>akkil di-e dumu-sal kullab-(ki)</i> | 5. With sighing she goes, the daughter
of Kullab. |
| 6. <i>ur (?) maš an-na nín šubur-ra ⁴</i> | 6. Wailing for the heavenly brother,
lord of the earth. |

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

1. Cf. *ki-šub* = *nidātu*, desert land, POEBEL, BE. VI 2, 12.

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

3. Cf. SMITH, *Miscel. Texts* 11, 7.

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

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

- | | |
|---|---|
| 7. <i>ùr(?)¹ maš azag šuḫub zagin-na-mu</i> | 7. Wailing(?) for the holy brother, my radiant <i>šuḫub</i> . |
| 8. <i>? e-ne-em šág-šág-ga-mu</i> | 8.my sacred one |
| 9. <i>ra-gab e-ne-em gi-en gi-na-mu</i> | 9. Messenger of the word, my faithful one. |
| 10. <i>ra-gab utul-mu mu-lu akkil-a</i> | 10. Messenger, my shepherd, lord of lament. |
| 11. <i>e-lum-ma-mu zi-ga-zu-dé zi-ga-zu-dé</i> | 11. Oh my exalted one, when thou risest, when thou risest. |
| 12. <i>e-lum-ma-mu ùr dagal muḫ-na-mu zi-ga-zu-dé</i> | 12. Oh my exalted one, when to the bosom of my mother creator thou risest. |
| 13. <i>ùr dagal-zu ùr kenag-zu zi-ga</i> | 13. When to the bosom of thy mother, to the bosom of thy beloved thou risest. |
| 14. <i>ùr dagal-zu gašán an-na zi-ga</i> | 14. When to thy mother, the queen of heaven thou risest. |
| 15. <i>e-lum-ma-mu a-ba ^duta-ám za-e ^duta-ám</i> | 15. Oh my exalted one, who is Shamash? thou art Shamash. |
| 16. <i>e-lum-ma-mu a-ba ^dnannar za-e ^dnannar-ám</i> | 16. Oh my exalted one, who is Nannar? thou art Nannar. |
| 17. <i>za-e é-gal-la</i> | 17. Thou in the palace |
| 18. <i>éš é-an-na uru</i> | 18. In the abode of Eanna, in the city.. |
| 19. <i>éš é-an-na</i> | 19. In the abode of Eanna |
| 20. <i>azag ^dinnina-ge</i> | 20. Holy Innini |
| 21. <i>anna dumu</i> | 21.? |
| 22. <i>azag ^dinnina-ge dug-li</i> | 22. Holy Innini with abundance |
| 23. <i>nín šubur-ra</i> | 23. Lord in the lower world |
| 24. <i>an-na il-la</i> | 24. To heaven, lifted up |
| 25. <i>[nín]-šubur-[ra</i> | 25. Lord in the lower world ² . |

CXXXXIV

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

CXXXXV

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

1. For *ùr* = *bakû*, v. No. 139, 19.

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

CXXXXVI

K. 3026. Fragment containing thirtynine ends of lines. A hymn.

CXXXXVII

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

CXXXXVIII

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

CXXXXIX

Rm. 514. Neo-Babylonian fragment of a penitential psalm, *eri-zu-šú ha-ma-šed-dé* « Unto thy servant (may thy heart) repose ».

CL

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

CLI

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

CLII

K. 11831. Fragment of a penitential psalm.

CLIII

K. 13522. Fragment of a litany.

CLIV

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

CLV

Rm. 13. Fragment of a hymn to Sin?

CLVI

Rm. 2, 219. A liturgy concerning Ur. In the first line is given the temple *gè-par-imin*, written *gè-pàr* in SBP. 6, 24, “ the seven dark chambers ”. The same temple in SBH. 100,34.

CLVII

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

CLVIII

LITANY OF NEBO

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

Obv.

- | | |
|--|---|
| 1. <i>a¹-ū šā-ba-mal</i> [. <i>kūr al-gul-gul</i>] <i>a</i> <i>šu</i> | 1. The lofty one, furious (?), who in his shattered the mountain. |
| 2. <i>ša-du ri-tu-šu ša</i> [<i>ina</i> . . .] <i>šadi-i</i> [<i>u</i> - [<i>-ab-bit</i>] | |
| [<i>a-ū</i>] ² | |
| 3. <i>e-ne-em</i> [^d <i>gu-la</i>] <i>kūr</i> | 3. The word [of Anu] shattered the mountain. |
| 4. <i>e-ne-em</i> [^d <i>mu-ul-lil</i>] <i>kūr</i> | 4. The word [of Enlil] shattered the mountain. |
| 5. <i>e-ne-em</i> [^d <i>mu-zī-ih-ba-sà</i> <i>a</i> ⁴ | 5. The word of him named with good name, the lofty one, furious, who in his . . . shattered the mountain ³ . |
| 6. <i>e-ne-em</i> [^d <i>šid-rū-ki-šār-ra</i> <i>a</i> ⁴ | 6. The word of the Recorder of the Universe, the lofty one, furious, who in his shattered the mountain. |
| 7. <i>e-ne-em an-šū an-im⁵-dūb-ba-ni</i> | 7. The word which stills the heavens on high. |
| 8. <i>a-ma-tum ša e-liš ša-me-e ū-rab-bu</i> | |
| 9. <i>e-ne-em ki-šū ki al-sīg-ga-ni</i> | 9. The word which causes the earth beneath to shudder, |
| 10. <i>e-ne-em ū-ma-ni-ta mu-un-da-an-dūg-ga-ni</i> | 10. The word which in his glory he spoke, |

1. Correct *U* to *A* in my text, lines 1.3.11.

2. This line is omitted in SBH. No. 12.

3. Lines 3.4 are clearly a late insertion since, they do not appear on K. 3238.

Babylonian Liturgies.

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

5. Var. *al*.

11. *a-ma-tum ša ina ir-nit-ti-šu iḫ-*
bu-ú
12. *a^d pap- nun-an-ki-ge mu-un-da-*
an-daḥ-a-ni
13. *[iṣ ?]-rat¹ ša ilu zar-pa-ni-tum*
uṣ-ši-pu
- [14. *e-ne-em ù-ma-ni-ta mu-un-da-an-*
dúg-ga-ni]
15. *a^d mu-zí-ib-ba-sà mu-un-da-an-daḥ-*
a-na
16. *ma-da da-ma-al-la a mu-un-[dúg]*
17. *ma-a-tum ra-pa-aš-tum me-e u-*
ša-ne-e³
18. *mé-a na-ām-lù-gāl-lu šu'-ba-an-*
mar kùr al- gul- gul
19. *ina ta-ḥa-zi um-ma-na-a-ti ana ga-*
ti ù-ma-al šadi-i [u-]ab-bit
20. *edin-na gub-ba edin šag-sú-ga-*
mu
21. *ši-ra-am ina a-la-ki-šu ši-rim*
pu-[šu-]⁵um-mā
22. *edin-na ki-gub-bu gīn sal- sal- la*
23. *ši-ra-am a-sar ù-lak-ti-šu ar-da-ti*
uṣ-[ša-at ?]⁶
24. *kaskal-dubbin-na ù-ne-kur ù-ne-*
sig-ga
25. *ina ḥar-ra-ni ip-rik-ma is-pu-un*
26. *ama-ḥen-na en-nun-mā-bi [é-mu ?]*
27. *um-ma a-lit-ti ana ma-aš-šar-ti*
ù-še-[ši ?]
- The form which Zarpanit magnified,
[The word which he in his glory
spoke]²,
And which he, named with a good
name, magnified.
Waters have flooded the wide land.
18. He who in battle-disposes of hosts,
has shattered the mountain.
- When he walked in the fields, the
fields became pale (with hoar-
frost).
22. In the fields where he walks, the
maiden who gives birth,
24. On the highway he oppressed, he
smote.
26. The begetting mother from her
shelter he caused to go up.

1. This is the most probable restoration.

2. Not in K. 3238.

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

4. K. 3238 *šu-šú*, which is evidently original.

5. *šu* omitted. Cf. JENSEN KB.VI 284, 47. For the adjective *pušû*, white, v. VAB.IV 154,32 ; 158 VII 5.

6. *uṣṣu*, perm. from *mašû*, be wide, conceive. Cf. S^d 281 *dī-im* = *mašû* and *dim* = *banû* (passim).

28. *gúd dūr-dūr (?) -ru-na-ma nu-un-*
*nam-ga-NE-[GAR-DU?]*¹
29. *al-pi rah-zu-ú-ti ul ú-še-te-bi [i]* The oxen which repose he lets not rise.
30. *ama-ḥen-na en-nun-mà-bi [è-*
mu ?] 30. The begetting mother from her shelter he caused to go up.
31. *a-ū a-a ? ru na-nam kūr al-gul-gul* 31. The lofty one... shattered the mountain.
32. *e-ne-em^d mu-zī-ib-ba-sá kūr* 32. The word of him, named with good name, shattered the mountain.
33. *e-ne-em^d šid-rú-ki-šár-ra kūr* 33. The word of the Recorder of the Universe shattered the mountain.

34. *a-ū K-šid-A-a-ni-ta-(ša-ḫu-ú) kūr al-*
gul-gul 34. The lofty one, — when he bellowed, he shattered the mountain.
35. *ša-di-i ina ša-a-ga-mi-šu šadi-i*
ú-tab-ba-tu
36. *[a-ū] K-šid-A-a-ni-ta kūr* 36. The lofty one, — when he bellowed, he shattered the mountain.
37. *[^dmu-zī-]ib-ba-sá K-šid-A-gi-ni-ta*
[kūr] 37. He named of good name, — when he bellowed, he shattered the mountain.
38. *[^dšid-rú-]ki- šár-ra^a K-šid-A-gi-*
[ni-ta kūr] 38. The Recorder of the Universe, — when he bellowed, he shattered the mountain.
39. *.....K-šid-A-gi-[mi-ta-kūr]* 39. The.....when he bellowed, he shattered the mountain.

Rev.

2. *.....BAD tin-tir-[ki.....]*
3. *.....ri šā-ab-ba-na é-sag-[ila.....]* 3.in his heart Ešagila...
4. *[e-ne-]em šā-ab-mà-ge ù-lì-[lì? mu-*
un-dùg?] 4. The words of my heart in woe [I speak ?]
5. *e-ne-em é-i-ul-lu-mà [ú (?)]* 5. The words of my « house of lament ? » [in woe I speak ?]
6. *šā-ab-mà mu-un-ná-a šā-ab-mà mu-*
un[.....] 6. In my heart I am at rest, in my heart I.....

1. Cf. SAI. 3176.

- | | |
|---|---|
| <p>19. <i>dug-li kalama gal^d eri-e kalag kalag-ga : è¹ maḥ kalag-kalag-ga</i></p> <p>20. <i>umun enim^d bar-bar-ra kalag-kalag-ga : dūg-ga-ni ka-zal kalag-kalag-ga</i></p> <p>21. <i>mà é-engur-ra kalag-kalag-ga : umun á-ba gur-gur-ra kalag-kalag-ga</i></p> <p>22. <i>an-gim lib²-ba-mu kalag-kalag-ga : ki-gim sig-ga-mu³ kalag-kalag-ga</i></p> <p>23. ... <i>mar-ur* ki-ga-mu kalag-kalag-ga-be-li a-bu-bu te-bu-ú</i></p> <p>24. [á-] <i>ūr šág-šág-ga-mu kalag-kalag-ga : ša meš-ri-e-ti dam-ka</i></p> <p>25. [ši-ib] <i>lib-ba-mu kalag-kalag-ga : bi-ir-ka ma-a-ri</i></p> <p>26. [ù-] <i>ma di-di a-na kalag-kalag-ga : ka-šid ir-nit-te a-bi-šu</i></p> <p>27. <i>em enem-ma-da nu-mu-un-da-pad-da kalag-kalag-ga</i></p> <p>28. <i>tu-ra</i></p> <p>29. <i>igi-nigin-na kalag-kalag-ga</i></p> <p>30. <i>it-ta-na-as-ḥa-ar</i></p> | <p>19. Abundance of the land, great (son) of Zarpanit, hero, etc.
Great psalmist, hero, etc.</p> <p>20. Lord of the word of Shamash, hero, etc.
Whose speech brings gladness, hero, etc.</p> <p>21. of the house of the sea, hero, etc.
Lord, whose hand wards off (the foe), hero, etc.</p> <p>22. Like heaven he is made surpassing,
Like the earth he is established, hero, etc.</p> <p>23. who sends a deluge, hero, etc.</p> <p>24. He whose limbs are sound, hero, etc.</p> <p>25. He whose knees hasten, hero, etc.</p> <p>26. He that attains unto the glory of his father, hero, etc.</p> <p>27. ... by a word which is not revealed, hero, etc.</p> |
|---|---|

CLIX

K. 8384. Fragment of a liturgy to Marduk.

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

2. *kima šamê šūtuk* : v. *Sum. Gr.*, § 48.

3. *kima iršitim riti*.

CLX

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

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

CLXI

K. 8641. Fragment of doubtful content, possibly a liturgy.

CLXII

K. 8608. Fragment of a liturgy.

CLXIII

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

CLXIV

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

CLXV

K. 3462. An incantation and ritual.

CLXVI

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

CLXVII

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

CLXVIII

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

CLXIX

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

CLXX

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

CLXXI

Sm. 719. Fragment of a litany.

CLXXII

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

CLXXIII

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

CLXXIV

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

CLXXV

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

31. <i>nin-mah^d ninā</i>	<i>KU-ra</i>
32. <i>dumu-zid UZ-da-gà</i>	<i>ba-hul</i>
33. <i>dim-u-hu IŠ...igi-duh</i>	<i>KU-ra</i>
34. <i>é-ib-gal</i>	<i>ba-hul</i>
35. <i>^dasnan^d azag-sud</i>	<i>KU-ra</i>
36. <i>é(?) -gi-pad-da</i>	<i>ba-hul</i>
37. <i>gašan é-zi-da-mu</i>	<i>KU-ra</i>
38. <i>...é-mar-a</i>	<i>ba-hul</i>

Rev.

[Several lines are broken away.]

1. <i>...mā.....</i>	
2. <i>SAL + KU^d dumu-zi zu-ab...</i>	<i>KU-ra</i>
3. <i>ma ki-nad ūr-šā-ba¹</i>	<i>ba-hul</i>
4. <i>šagan lal lū kar-kar</i>	<i>KU-ra</i>
5. <i>éš é-dūg-ga</i>	<i>ba-hul</i>
6. <i>alad mu-lu urú</i>	<i>KU-ra</i>
7. <i>é bara-si-ga</i>	<i>ba-hul</i>
8. <i>nin-dar-ra-na</i>	<i>KU-ra</i>
9. <i>éš-é-kar-ra</i>	<i>ba-hul</i>
10. <i>gašan-mu gašan banda²</i>	<i>KU-ra</i>
11. <i>áb-ki.....úr</i>	<i>ba-hul</i>
12. <i>ù-gúl AD(?) -AD(?) -ib dumu an-na³</i>	<i>KU-ra</i>
13. <i>éš é-hal-hal-la</i>	<i>ba-hul</i>
14. <i>é-da-zu za-ab-ba</i>	<i>KU-ra</i>
15. <i>é-bara-sir-ra</i>	<i>ba-hul</i>
16. <i>ama^d dam-gal-nun-na</i>	<i>KU-ra</i>
17. <i>éš gú-ab-ba⁴</i>	<i>ba-hul</i>
18. <i>azag gašan mar-(ki)⁵</i>	<i>KU-ra</i>
19. <i>é (?)...?-ra</i>	<i>ba-hul</i>
20. <i>....gašan-an-an</i>	<i>KU-ra</i>
21. <i>tūr-sag ub-ba⁶</i>	<i>ba-hul</i>
22. <i>ama-mu din⁷ -an-na</i>	<i>KU-ra</i>
23. <i>.....nu-gal</i>	<i>ba-hul</i>
24. <i>gašan...nu PA-bi</i>	<i>KU-ra</i>
24. <i>éš é-UD-KIB-NUN-(ki)⁸</i>	<i>ba-hul</i>

1. Corresponds to line 35 of SBP. 26.

2. Glossed *nin banda*.

3. L. 12 = 36 in SBP. 26, which has
ù-li-li urú (?) -mar?-ra(!).

4. Line 17 = 37 in SBP. 26.

5. Line 38 in SBP. 26.

6. Glossed *ana šu-bat*. Line 39 in SBP.

26.

7. Var. SBH. 118, 40 has *na*.

8. Cf. SBP. 28, 41.

CLXXIX

K. 5040. Fragment of an intercession.

CLXXX

K. 6173. A liturgy to and Marduk. The catchline has *...har-ra-an kùr-kùr-ra asilal si-sa* in the way of the mountain in joy he directed . . .

CLXXXI

K. 9385. End of a psalm. Lines 8-13 correspond to SBP. 258, 21-26.

CLXXXII

K. 8642. Fragment of doubtful content.

CLXXXIII

K. 9333. End of a penitential psalm.

CLXXXIV

K. 5831. Fragment of a psalm of intercession.

CLXXXV

K. 4638. Fragment of a litany, *gû-á-nûn = karradu ša la immaḥharu* and *duḫbur-bur-zid-sar = naptanu*.

CLXXXVI

K. 2881. Fragment of a litany. The obv. 4-15 consists of a refrain, "Thy temple or city which thou hast made an object of admiration, behold".

The reverse 11-13 is a duplicate of SBP. 98, 38-43.

CLXXXVII

K. 11859. Fragment of a litany with the refrain, *a-ba-i-dib*.

CLXXXVIII

K. 10728. Fragment of a liturgy, with Semitic glosses.

CLXXXIX

K. 9767. End of the second tablet of the series, *a urû-mu im-me*, "How long, oh my city, she cries". Cf. SBH. no. 51, obv. 1.

CLXXXX

Sm. 2170. Fragment of doubtful content, possibly an incantation.

CLXXXXI

K. 10377. Portion of the right edge of an incantation against the seven evil spirits.

CLXXXXII

K. 4630. Beginning and end of the last tablet of the series, *en-zu sa-mar-mar*. The fourth tablet is preserved in fragmentary condition in SBH. no. 28. With the opening line of K. 4630, *umun nammunšubben*, "Oh lord thou wilt not reject me", compare the title of a series IV R. 53b, 35.

CLXXXXIII

K. 10205. The reverse is the end of an *er-šem-ma*, or song on a flute, concluding a liturgical series, cf. SBP. p. XII. The psalm is similar to no. 181 and SBP. p. 258, which is ordinarily termed *er-sag-tug-mal*. The obverse 12-17 is a duplicate of SBH. no. 30, obv. 42-47.

CLXXXXIV

K. 5188 + 8481. A fragment of a large tablet belonging to a series concerning the harlot or the female principle of lasciviousness. The obverse line one agrees with DT. 67 rev. 6, and the two texts are duplicates from this point. It is probable that both texts form part of the same series. I edit first DT. 67, restoring the reverse from the obverse of K. 5188. The reverse of K. 5188 + 8481 is badly broken and otherwise damaged.

It is interesting to find Ishtar appearing as the goddess of purity in the family life. According to the ancient liturgy SBP. 12, 29, Ishtar protects women in child — birth, a phase of her activity compatible with her hatred of sexual immorality.

DT. 67 Obv. (A.S.K.T., no. 17).

1.mu nin
2. [ra-gab e-n]e-em gi-na [gi-na-mu] 2-3. The messenger establisher of the
3. [ra-ak-bu-ù] mu-kin a-ma- [tim] word.
4. [ra-gab utul] yu mu-lu akkil-ge 4-5. The messenger of my counsel, he
5. [ra-ak-bu]-ù ša fe-e-mi¹ of sorrow.

1. *šemu* here translates *utul*. For restorations see No. 143.

- | | |
|---|---|
| 6. [ki-el-(?)]-e <i>gt-in</i> ¹ -e <i>ág-gíg ne-aga-a</i> | 6-7. The maid, the servant has disgraced. |
| 7. [ar-da-tum (?)] <i>am-tum</i> <i>ik-ki-ba e-ta-kal</i> | |
| 8. [ki-el]-e <i>ama-na-ām-tag-ga</i> <i>ág-gíg ne-aga-a</i> | 8-9. The maid, Mother of Sin, has disgraced. |
| 9. [ar-da]-tum <i>amanamtagga</i> <i>ik-ki-ba i-te-pu-uš</i> | |
| 10. [ama-]na-ām-tag-ga <i>na-ām-tar gíg-ga-ge</i> | 10-11. The Mother of Sin, fate of disease. |
| 11. <i>amanamtagga</i> <i>ši-ma-tu ša mar-ša</i> | |
| 12. <i>na-ām-tar gíg-ga-ge</i> <i>i-dé a lú-lú</i> | 12-13. Fate of disease (who) darkens the face with tears, |
| 13. <i>ši-ma-tu ša mar-ša pa-nu ša dim-tam dul-lu-ḥu</i> ² | |
| 14. <i>gišgu-za azag-ga</i> <i>dúr-mar-ām</i> | 14-15. On the clean stool sat. |
| 15. <i>ina ku-us-si-i el-li-tim</i> <i>u-šib</i> | |
| 16. <i>mušnad azag-ga</i> <i>ki-nad ba-nad</i> | 16-17. In the clean bed lay. |
| 17. <i>ina ir-ši el-li-tim</i> <i>it-ta-ziz</i> | |
| 18. <i>múš-ba-ab-düg-ga</i> ³ <i>in-ga-an-zu</i> | 18-19. Man she taught the desire of intercourse. |
| 19. <i>i-ša-ri ri-ḥa-a</i> <i>il-ta-mad</i> | |
| 20. <i>múš su-ub-düg-ga</i> <i>in-ga-an-zu</i> | 20-21. Man she taught to kiss. |
| 21. <i>na-ša-ḫam</i> <i>il-ta-mad</i> | |
-
- | | |
|--|---|
| 22. <i>ga-nu ga-ni-laḥ-en</i> <i>ga-ni-laḥ-en</i> ⁴ | 22-23. Oh come let us go to it, let us go to it. |
| 23. <i>al-kam i ni-il-lak-šu</i> <i>i ni-il-lak-šu</i> | |
| 24. <i>me-en-ne urú-šu</i> <i>ga-ni-laḥ-en</i> | 24-25. We to the city, let us go. |
| 25. <i>ni-nu ana áli-šu</i> <i>i ni-il-lak-šu</i> | |
| 26. <i>urú-šu ū-di šu</i> <i>ga</i> | 26-27. To the city for beholding, let us go. |
| 27. <i>ana áli ana tab-ra-a-ti</i> | |
| 28. <i>urú-šu gullab-(ki)-šu</i> <i>ga</i> | 28. Unto Kullab let us go. |
| 29. <i>še-ib unú-ki-šu</i> <i>ga</i> | 29. Unto walled Erech let us go. |
| 30. <i>še-ib ḥallab-(ki)-šu</i> <i>ga</i> | 30. Unto walled Hallab let us go. |
| 31. <i>ḥar-sag-kalam-ma</i> ⁴ -šu <i>ga</i> | 31. Unto Harsagkalamma let us go. |
| 32. <i>é-tūr-kalam-ma</i> ⁴ -šu <i>ga</i> | 32. Unto Eturkalamma let us go. |

1. Read *in* not *lugal*.
2. Cf. SBH. no. 27 rev. 6.
3. The finite form *ba-ab-düg* is here employed as an infinitive object of the verb *ingan-zu*, with which compare *ba-*

ab-dū-dū = *ana puhhur*, Šamašumukin, Bilingual 9.

4. Names of temples in Hallab, SBH. 104, 16.18.

Rev.

- | | |
|---|---|
| 1. <i>úru-šú úru-šú še-ib tin-tir-(ki)-šú</i> | |
| 2. <i>ana áli ana áli ana li-bit-tim</i> | 1-2. Unto the city, unto the city, unto |
| <i>ba-bi-lu</i> | walled Babylon (let us go). |
| 3. <i>e-ne-em gašan an-na-ge di-da-ra</i> | 3-4. Against the command of the queen |
| 4. <i>ana a-wa-at illu Ištar iḫ-bu-ú</i> | of heaven, which she spoke, |
| 5. <i>ki-el ama na-ām-tag-ga saḥar-ḥub-</i> | 5-6. The maid, Mother of Sin, covered |
| <i>ba-ba-zid¹</i> | with dust, has transgressed. |
| 6. <i>ar-da-tum amanamtagga ina e-pi-ri</i> | |
| <i>it-ta-bal-kit</i> | |
| 7. <i>i-dé mu-un-ši-in-bar i-dé diḡ-a-ge</i> | 7-8. She beheld her with a look of |
| 8. <i>ip-pa-li-is-si-ma nap-lu-us mu-</i> | death. |
| <i>tim-ma</i> | |
| 9. <i>gašan-e gù-ba-an-de-e gù na-ām-</i> | 9-10. The queen wailed with a loud |
| <i>tag-ga sú-ga²-ám</i> | wail of revenge for sin. |
| 10. <i>be-el-tum is-si-ma ša-si-e ar-ni-</i> | |
| <i>im-ma</i> | |
-
- | | |
|--|--|
| 11. <i>sig sak-ki-na-ge mu-ni-in-dib</i> | 11-12. By the forelock of her hair she |
| 12. <i>ina pa-ni-a-at pir-ti-ša iṣ-bat-si</i> | seized her. |
| 13. <i>ki-el ama-na-ām-tag-ga bád-úr-ta</i> | 13-14. The maid, Mother of Sin, at the |
| <i>ba-šub</i> | wall's foundations was hurled. |
| 14. <i>ar-da-tum amanamtagga ina li-it</i> | |
| <i>du-ri it-tan-di</i> | |
| 15. <i>sáb-ba šibir-ra-a-na dé-mu-un-</i> | 15-16. May the shepherd with his staff |
| <i>gi-gi</i> | slay her. |
| 16. <i>ri-e-ú ina ši-bir-ri-šu li-duk-ši</i> | |
| 17. <i>labar-e me-zí-a-na dé</i> | 17-18. May the psalmist with his <i>mešū</i> |
| 18. <i>ká-lù-u ina me-ši-e-šu</i> | slay her. |
| 19. <i>duk-ka-bur dukgūr-ra-na dé</i> | 19-20. May the <i>paḥaru</i> ⁶ with his |
| 20. <i>pa-ḥa-ru ina zar-ba-bi³-šu</i> | vessel the <i>zārbabū</i> slay her. |
| 21. <i>?... lá-ra me-ri⁴ ba-da-ra-na dé</i> | 21-22. May the ... with sword and |
| 22. <i>... lá-ru-u ina paṭ-ri u ḥaṭ-ṭar-ri⁵</i> | knife (?) slay her. |

1. So the Semitic (*ittabalkit*) has read *KU*, from *zig*, to rush.
2. *sú-ga* is not translated in Semitic. According to II R, 30 a 10, the translation should be *šasē arni šakú-ma*.
3. Var. *zārbabē*. The Sumerian ideogram on K. 5188 is *kisi*, the ordinary sign

- for the insect *zirbabu*. Apparently the words *zirbabu* and *zārbabū* are connected.
4. Var. *mē-ri-a*.
 5. Or *paṭarri* (?).
 6. The accepted translation of *paḥaru* is « potter », but this is uncertain.

- | | |
|--|---|
| 23. [mu-na-d]úg ta-me-a-bi ù e-la-lu | 23-24. What said she to her with tears |
| 24. [mi]-na-a ¹ iḫ-bi-ši-im-ma ina | and wailing? |
| dim-ti u lal-la-ra-a-ti | |
| 25. sal-egi-ri šáb-ba-a-ni še-du nu- | 25-26. The heart of the lady restrains |
| uš-gul-e-en | not moaning. |
| 26. ša ru-ba-tum lib-ba-ša da-ma- | |
| ma ul i-kal-la ² | |
| 27. šā-ab gašan an-na-ge ta-me-a-bi ³ | 27. The heart of the queen of heaven |
| | what (said it unto her, etc.) |
| 28. sal-egi-ri šáb-ba-a-ni še-du | 28. The heart of the lady restrains not |
| | moaning. |
| 29. ta me-a-bi nu me-a-bi | 29-30. That which was should not |
| 30. ša ib-ša-a ul ib-ša-a | have been. |
| 31. ud-dé..... mu-un-na-ab-ir-ra-šú | 31-32. On the day when..... they |
| 32. [úmi ša...]nam ub-la-aš-ši | brought to her, |
| 33. gig-e..... mu-un-na-ab-zal-la- | 33-34. On the night when with..... |
| a-šú | she was satiated, |
| 34. ...[mūši ša.....] uš-ta-ba-ra-ši | |
| 35. šab-ba-ni..... | 35. Her heart..... |
| 36. mu-uš-túg-pi (?)..... | 36. Her ear..... |

K. 5188 + 8481 Rev.

4. ù...
5. in-nin.....
6. ḫe-im.....
7. ^dinnini....
8. dingir ni-du in.....
9. a ù.....ma
10.UD NI mu...
11. a...ge TAR azag-ga.....
12. na...ŠAB pá-r-ra ir...
13. ...su ib-ba bur-ra.....
14. túg nam-nin-ni na-ām....
15. te-di-iḫ be-lu-tim....
16. šu.... na-ni zu-zu....
17. i-dé-ni dúb-bi zi.....
18. i-ni-ša c-ki-a....

1. Cf. no 73, obv. 19.

2. Cf. SBH. no. 36, obv. 15-16.

3. Var. has lines 27. 28 as one line.

19.*giš-pár-ra*.....
20.*ti a-na me-ir-tu*.....
21.*bi-zi-da-ni*.....
22. ..*ki-a-am ša*.....
23. *nu mega(?)*-a (a in....*ka-li-e*)é...
 gar bi.....
24.*la(-[e?]-li-ša ga-tim el-li-tim)*
 zi-em-má (in-na-din?).....
25. (...*tim ša be-lum ki-nu*) *šu-*
 è-ha (ik-ru ¹.....)
26. (...*be-el ki-na-a-tim*) *šu-ne-*
 in-è-ha (ik-ru.....)...
27. (...*i-lum be-lum*) *šu-ne-in-*
 è-ha.....
28. (...*li-ka en-ni-na*) *amaš-a*
 (*ana su-pu-ri*.....)...

CLXXXV

This tablet, together with the one published as no. 196, was purchased from a London dealer, who claims to have received them from an Arab of Bagdad. Both belong to the same class of literature and to the same period as those published by Mr. KING in Cuneiform Texts, vol. XV, and by Dr. RADAU in BE. XXXIX, and in the *Hilprecht Anniversary Volume*. Both texts have been tampered with by some thievish person who attempted to mend them with clay and to complete the lines with cuneiform signs. When the tablets arrived at the Ashmolean Museum, they had the appearance of being in a perfect state of preservation. I have of course removed the modern restorations. The tablet published under this number (195) apparently contains two hymns to Nergal (lines 1-13) and (15-48). The introductory hymn to Nergal² I take to mark the occasion of the coronation of a king and a prayer for the prosperity of the land³. The second hymn to Nergal I take to mark the occasion of the end of a drought or famine caused by the god of summer heat.

1. Cf. SBH. 44, 20.

2. Here called *Ninsubur*.

3. If the text contains the name of an ancient king, I have been unable to discover it. *dagal-ninsubur* in line two would be a good personal name, but I know of no king by this name.

- | | |
|--|--|
| 1. <i>nin-mu zid kalam-ma sukkal an-na</i> | 1. My lord, breath of life of the land, messenger of Anu, |
| 2. <i>é-an-na dagal nin-subur mudur</i> | 2. In wide E-anna, oh Ninsubur, cause |
| 3. <i>igi an-na / igi im-me-dib-dib-bi¹</i> | 3. Before Anu thou shall proceed. |
| 4. <i>an-ni an-šag-ta sag-e-eš mu-ni-in-sàg</i> | 4. [This] shall Anu in heaven's centre grant. |
| 5. <i>en-lil-li nam-e-eš mu-ni-in-tar</i> | 5. [This] shall Enlil decree as fate. |
| 6. <i>šurim-zid sil šag-šag úz-zid máš šag-šag</i> | 6. The faithful ewe nourish her lamb, the faithful goat nourish her kid. |
| 7. <i>ama gan zid-dim dumu šag-šag-ga</i> | 7. The faithful mother nourish her child. |
| 8. <i>tùr hu-mu-'u-da-dū amaš hu-mu-'u-da-sig</i> | 8. Let the folds be built, the stalls be erected. |
| 9. <i>..... a-za amaš nigin (?) -na-za</i> | 9. Thy the stalls..... |
| 10. <i>an.....</i> | 10. |
| 11. <i>ni-gal i-ši kàr igi-bar giš....</i> | 11. Splendour..... |
| 12. <i>? ne ba-bi-ir bar..... BAD....</i> | 12. |
| 13. <i>an-ni ki-e ni-bi ba.....</i> | 13. Heaven and earth of themselves are
[shaken when thou speakest?]. |
-
- | | |
|--|---|
| 14. <i>šab-ba-tuk-a.....</i> | 14. ? ? |
| 15. <i>ur-sag am bur-gur-gur ab-gim in...</i> | 15. Hero, oxlike, restoring the banquets, who like a cow [is compassionate] |
| 16. <i>mu-rus-zu... ni-ba zi-kin?.....</i> | 16. Thy terrible name of itself the soul (?)..... |
| 17. <i>kalag-gim nam-ki-bal šub-šub-bu...</i> | 17. Like a mighty man thou crushest disobedience. |
| 18. <i>kùr-gar ib-ba si-gar-bi me-en</i> | 18. The foreign lands thou subduest ; of the regions their bar thou art. |
| 19. <i>é-mes-lam za-e dūr-a-zu-dé</i> | 19. In the house of Meslam when thou sittest, |
| 20. <i>hul-hul-li šag-igi-kar sùg me-li</i> | 20. There is rejoicing, gladness of heart, fulness of joy. |
| 21. <i>kalama-e gùn igi-im-sig² gîr-zu-šú</i> | 21. The land altogether bows at thy feet (?) |

1. Cf. Gud. Cyl. A 27, 5.

2. Var. of *igi-sig* (?).

- | | |
|---|---|
| 22. bar SUD-a SUD-ma-ám | 22. (?) |
| 23. nam-kal-gál-zu an ab-ba-ta-
è-a | 23. [Thou of Cutha?] thy power Anu (?)
from the nether sea has caused
to arise. |
| 24. e nigin igi-im-mi-nigin | 24. seest all things. |
| 25. [^d né-unu]-gal nam-kal-gál-zu sá-
/ bal-e | 25. Nergal, thy power brings unrest. |
| 26. ki-gal-bi igi-im-ma -an-ág | 26. in his vast land ¹ surveys thee. |
| 27. nam-ur-sag-zu uku-e im-mi-zu-me | 27. Thy power the people know. |
| 28. a-a-zu ^d en-lil-li ki-gal-bi igi im-ma-
an-ág | 28. Thy father Enlil in the vast land
surveys thee. |
| 29. nam-ur-sag-zu uku-e im-mi-zu | 29. Thy power the people know. |
| 30. ur-sag uku-e sil-sil dingir-kùr-ra
nigin | 30. Oh heroic one, guide the people, god
of the world, all of it. |
| 31. ki-bal-e ... PEŠ ha-ni-áš. | 31. The rebellious. |
| 32. ^d né-unu-gal uku-e sil-sil dingir kùr-
ra nigin. | 32. Nergal, guide the people, god of the
world, all of it. |
| 33. šag (?) dib-ba-zu tú-ur-bi-šú (?)
hul. | 33. Thine angry heart (?) ² hostilely evil
[may not inspire (?)]. |
| 34. an-gub-na sá-bal-da nu-um. | 34. Oh angub ³ of Heaven (?), unrest
shall not [be (?)]. |
| 35. ^d né-unu-gal šag (?) -dib-ba tú-ur-bi... | 35. Nergal, (thine) angry heart hostilely
[evil may not inspire (?)]. |

-
- | | |
|--|--|
| 36. dū sir | 36. dū-sir. |
| 37. ur-sag nigin šár (?) -ra maš. | 37. Heroic one of the whole world (?)... |
| 38. AL igi im-ši. | 38. |
| 39. BAD. | 39. |
| 40. UD. | 40. |
| 41. unum-e da-gub-bi-mèn an-gub me-e... | 41. Oh lord, dagub thou art, angub
thou. |
| 42. ki-el ga-ša-an an-na. | 42. (May) the maiden queen of heaven
(speak repose to thy heart). |
| 43. ga-ša-an-mèn migin túg (?) mu-mèn
dé-im dūg-e | 43. A queen thou art, turn (unto me), my
... thou art, mayest thou say, |
-

1. *kigal* refers here to the under-world.
2. The text in l. 35 has clearly *KI* (?).
3. *an-gub-na*, perhaps for *angubbana*

and for *an-gub* as a title of gods, v. CT. XXIV 24, 67; XXV 6, 15.

- | | |
|---|--|
| 44. <i>šag dé-im-tùg-e bar dé-im-tùg-e</i> | 44. "Let the heart repose ⁵ , let the soul repose". |
| 45. <i>dim-mē¹-ir ⁴a-nun-na kin (?) -gà-e dé-en-tùg-e</i> | 45. May the gods, the Anunakki, the messengers (?) repose. |
| 46. <i>nin-e a-māškim-e² a-ki³ BAD(?) ba ni-in-gar</i> | 46. The lord ⁶ the water of the earth has restored. |

- | | | |
|--|----------------|-------|
| 47. <i>šir (?)⁴</i> | 47. A song | |
| 48. (Edge) <i>⁴né-unu-gal-ka-kam.</i> | 48. Of Nergal. | |

CLXXXXVI

The tablet published here is a psalm (*ki-šub*) to Innina, daughter of Sin. *kišub* is a term applied to a psalm or to sections of a long liturgy (as in Bab. III, pl. XVI), to designate them as songs attended by prostrations. It is evident from the contents of a section of an ancient liturgy called the ninth *kišub* of the composition (*Sum. Gram.*, p. 197, 21) that *kišub* refers to adoration rather than to wailing. The obverse has been almost completely defaced, only a few phrases being intelligible towards the end of a section which ends at the bottom of the obverse. The reverse, although in a fair state of preservation, offers great epigraphical difficulty, so that I have not attempted to translate it. Here again, as in No. 195, Nergal is prominent, and we may perhaps conclude that these two tablets come from Cutha, an unknown site. Here Nergal is called high priest (*en*), as in OBI 128, and great lord of the world, and it would seem from line 16 that he was patron of flocks. In line 20 we have a reference to the religious supremacy of Nippur. "In the mountain of Nippur they bow down", and in line 21 to the "Mountain where the sun sets". Line 21 mentions Šumer, whose needs are restored. In line 24 we have an interesting reference to the aged among the dark-headed people. Line 31 is intelligible:

"Divinity of begetting, divinity of procreation (?) thou art.
For ever thou exercisest love."

- | | |
|--|--|
| 1. This is the first instance in Sumerian where we have the intermediate step between <i>dingir</i> (<i>diñir</i>) and <i>dimmer</i> , i. e., <i>digir</i> > <i>diñir</i> > <i>diwuir</i> > <i>dimmer</i> . Here the sign <i>PI</i> clearly stands for a sonant <i>w</i> , and tends to invalidate my argument, <i>Sum. Gram.</i> , p. 38, that <i>PI</i> represents the surd <i>w</i> . | 2. Cf. RADAU, BE. XXIX, n° 1, II 7. |
| | 3. Cf. Gud. St. B 9, 20. |
| | 4. Cf. CT. XV, 32 end, and SBP. 286. |
| | 5. The sign is clearly <i>šú</i> (not <i>tùg</i> ?) employed in the phrase <i>ŠÚ-mal</i> . |
| | 6. <i>nin</i> masculine, as in line 1. |

Obverse.

1. *ja dūg*
2. *e*
3. *nam-ursag* ¹-*e*
4. *gu-la gi*
5. *en-lil nin-lil-bi mu-na*
6. *nig-šu sil-la (?) -bi igi*
7. *mu-ta-an* ² *ab-eš sag-li*
8. *gal-zu à-li-bad-du guh-bi*
9. *šu-pi-el šu-mah*
10. *en-lil nin-lil-bi nin-si-in-na* ³
11. *ki mu-na*

Reverse.

12. *en né-unu-gal-ra la-da é-da*
13. *en-lil nin-lil-bi mu-na-an-sum-mu*
14. *en-gal kùr-ra-ka mi-ni-in-tu-ri*
15. *giš-ma silig ga sag-bi-gim šù-ùr šù-šub-bé*
16. *šurim PA dugud ana gukkal hul-ud hu-um-ga-ni*
17. *u-mu-un kalam-ma ? ? ? BE?*
18. *mà-a gig a-rá giš-ig giš ? -ga-ba-ka ? mà mà*
19. *u-mu-tu ug-ùr ? ? me-gim igi . . . ra . . .*
20. *kùr nibru-(ki)-šú nu-um-ši-ni-ib-gál-la-iš*
21. *kùr ki utu-šuš utu nu-gál-ba an-bil ti-ir šu-ni*
22. *ki(?) -en-gi lal-bi ni-gur-gür*
23. *uku sag-gig-ga ug-ga*
24. *zi-ba nigin si-si nam-ab-ba*
25. *gir-bi šu-silim dingir-ra-ni gù-de-a zi šu silim*
26. *garza gil-sa-a da-eri kùr-šú šu*
27. *né unu-gal lugal utu-šuš*
28. *en-lil nin-lil-bi sag-šurim mu-ni*

-
1. Written *sag-ur*.
 2. Vowel-harmony for *mu-ti-an-na*.
 3. Originally *nin-an-si-an-na*. For variants v. RADAU, *Hilprecht*, Anniv., p. 406.
 4. Note the form of the sign.
 5. See SAK. 82, note *d*.
 6. So the sign *gir* has been transcribed. The value *né*, according to the syllabars belongs to the sign *PIRIK*, later confused with *GIR*. The reading *né* must be considered extremely doubtful, and has been introduced to explain the late form *nergal*.

29. *nam-bi-sù gal-uku¹ dug-zal-lu-me ki-ba...*
 30. *nibru-(ki) maḥ en nin igi me-gim an-na...*
 31. *dingir siḡ-a dingir ?-gan-me-en du-eri-sù ka-aga² mu-ni-gar*

-
32. *ki-sub³ innina dumu sin³-na-ka*
 33. *lal gal me-a si-a me nam... ki.*
-

CLXXXXVII

A LITURGY TO NINTUD, GODDESS OF CREATION

Ashmolean Prism.

The object published under this number, although in bad condition, is nevertheless of great value in the history of liturgical composition. The prism is four-sided, eight inches high, and each of the four faces four inches wide. A small hole, a half inch in diameter, pierces the prism from top to bottom at the centre, so that the object could be turned upon a spindle as it was read. As will be seen from the text, the edges are all worn away, and it is not unlikely that the object has served some more practical purpose than as a prayer-book in the ancient temple. The prism contains about 145 lines, divided into eight sections called *kišub*, precisely as the ancient Enlil liturgy of Nippur published by me in *Babyloniaca*, vol. III, 241 ff. Each section of this liturgy ends with the same refrain, which, according to my interpretation, refers to the creation of man and woman, the Biblical Adam and Eve.

The occasion which gave rise to the composition appears to have been the coronation of a patesi king of Keš. The goddess of Keš being Nintud (a form of Ninlil), the goddess of childbirth, it is natural that the liturgy of a patesi of Keš should be formed upon the mythological and theological concepts which had attached themselves to this divinity. Its fragmentary remains lead us to infer that the liturgy would have given valuable information concerning the Sumerian ideas of the creation of animate nature. From the few lines preserved on an Assyrian copy of a hymn to Nintud of Keš (no. 95), we gain a faint idea of the poetry which characterized this cult⁴.

1. For this title see DE GENOUILLAC, TSA., p. xxviii.

2. Probably for *ki-aga* = *rāmu*.

3. Sic! without *dingir*.

4. Cf. also nos. 102 and 107.

Keš, like *Dir*, appears to have been a locality either near to *Kiš* or a part of *Kiš*, east of Babylon, the site of modern Alhimer. *Keš* and *Kiš* occur side by side in the Stele of Manistusu and the Code of Hammurabi, and are never confused¹. According to a passage in my *Sum.-Bab. Psalms*, p. 24, 74, the temple in *Keš* was called *Ekišigga*. *Keš* was the centre of the cult of Nintud, and *Kiš* of Zamama, whose temple bears the name *Ekišibba*. Nintud is a form of Ninlil of Nippur; in other words she is the Ninlil of *Keš*, where her character as goddess of begetting was emphasized. Hammurabi appeals to her as the begetting mother, Code 44, 42. As the goddess who created mankind she appears as *Aruru*, KING, Creation I 134, 21². According to a tablet published by Dr. PINCHES in PSBA., 1911, pl. XI, Ninlil or *Bêlit ilāni* had seven names for seven different localities. Here Nintud is connected with *di-el-ti*, and Ninharsag with *Keš*. *di-el-ti* may be an error for *ki-el-ti*, as we have *di-en-gi-ra* for *ki-en-gi-ra* in this Prism. *Kelti* would be for *Kešti*, in which case *Keš* and *Keštu* would be possibly differentiated forms of the same word. Ninmah, another epithet of Ninlil as the goddess of the temple Emah in Babylon, has the title *ḫā'isat balāfi*, "she who bestows life", R.A., 8, 60, 1. 32.

Thus we see that Sumerian theology attributed the creation of mankind and living things to the earth-god and his consort Enlil and Ninlil, in this capacity called Nintud, "lady of begetting". It is, therefore, extremely unfortunate that this prism secured for the University of Oxford by a generous patron has not been more perfectly preserved. Not only is it important for its bearing upon Sumerian religion, but this fine specimen of the manner of arranging classical liturgies is as yet our only important religious text from *Keš*. The variants and restorations are taken from a tablet in Constantinople, belonging to the Nippur Collection, numbered 1992, and copied by me with the permission of Dr. HILPRECHT.

Col. I.

1. [...nam]-ta-ab-è
2. [...na]m-ta-ab-è
3. ... ?-la é-dug ib(?) -ta-ab-è
4. ..umun kùr-ra iqi mi-ni- ib-il-il
5. umun ní-ba mu-na-gùr-gùr
6. ... il-la-gim šar-gim mu-na ?
7. mu- na- ni- ib ?


Col. I

1. [Nintud from...] has sent forth.
2. [Mother Nintud from...] has sent forth.
3. [...] has sent forth.
4. [Unto Nintud (?)] the lord of the world lifted his eyes.
5. the lord exalted in glory.

1. The only argument for the identification of *Kiš* and *Keš* is the fact that K. 13672, a variant of CT. XXV 26, 116 has *Kiš* for *Keš*.

2. Cf. WEISSBACH, *Bab. Miscel.* 35, and above no. 102.

8. *maš*..... *bi*
9. *ab-* *bi*
10. *gub-* *bi*
11. ... *bi-ta* ? *da im-ma- an- sur*
12. *mā-mā* ? *UD al-mā- mā*
13. ... *kalam-mā-bi anšu-kūr šurub-*
*bak*¹
14. *tal kalam-mā-bi anšu-kūr*
šurubbak
15.-*da mā-a an-da gū-lá-a*
16. *da mā-a kūr-ra sag-*
ila- bi
17.-*a har-sag-gim sīg- ga*
18. [*én-HAR-(ki)*]-*gim rib-ba galu*
ši-in- ga- an- tūm-mu
19. [*ur-sag-*] *bi āš-šir-gi-gim rib-*
ba
20. ...*ama ši- in- ga- an- ū-*
tud
21. [*nin-bi*]^d *nin-tud-gim rib-ba-*
a-² ra
22. *a-ba er- mu- ni- in- duh*³
10. stood.
11. from its..... with..... he
poured out.
12. builded..... builded.
13. their land the horse of Shu-
ruppak.
14. the dark-headed people their
land the horse of Shuruppak.
15. [In.....] grew up, with heaven it
rivalled.
16. [In.....] grew up, in the mountain
lifted its head.
17. as the mountains
gleaming.
18. As *EN-HAR* a form let man bear.
19. Their strong one like Ninib in
form.
20. a mother may beget.
21. Their lady like Nintud in form
~~(shall be)~~
22. Who the wailing shall begin?
-
23. [*ki-šub*]⁴ *gū- āš- a- kam*⁵
24. [... *keš*]-(*ki*) *dug- ga-dū-a*
25. *én-HAR-(ki) dug-ki*
dug-ga- dū-a
26. *nun-gim an-na dirig-ga*
27. *azag-gim-[rib]si- ri-a- [gé?]*⁶
28. *na-gim tal- kūr-*
kūr- ra
-

1. Cf. RADAU, *Miscel.*, no. 17, 10.
2. Var. omits.
3. Lines 21 + 22 form one line on Var.
4. Var. has  for *ki-šub* passim. For
e = *kabû* v. *Sum Gr.* 212. Const.

1575 has a liturgical note *é^dnannar*,
‘prayer to Nannar’.
5. Var. *é kam-ma*, ‘first prayer’.
6. *a* is last sign on Var.

29. like ... which beneath is poured out.
30. like, whose wail, like the reed-(flute), is loud-voiced.
31. from its.... the hearts of the people.
32. from its.... the soul of life in Sumer.
33. great potentate following Anu.
34. great following Anu.
35. great..... following Anu.
36.

Col. II

1. heaven and earth....
2. the nether-sea...
3. ... god of Kiš.....
4. Enlil.....
5. Mother Nintud decision.....
6. Temple of Keš.....
7. Like *EN—HAR* a form may man
bear.
8. Their strong one like Ninib in form.
9. ... a mother may beget.
10. Their lady like Nintud in form (shall
be). Who the wailing shall begin?

11. Section two.
12. The temple above a vase (?) is, beneath..... is.
13. The temple above, the queen..... beneath fifty.....
14. The temple above..... is, beneath..... is.
15. The temple above..... is, beneath..... is.

3. Var. *an-ni*.

4. Here ends Col. I of Var.

16. *ká an-šú... gim lîl ki-šú gîr(?)..* 16. The gates above like..... are fixed,
a beneath..... are.
17. *é an-šú muš-gim síg-ga ki-šú ud-* 17. The temple above like a dragon
gim a-e..... blazes, beneath like the Sun.....
18. *é an-šú ud-gim è-a ki-šú... nannar-* 18. The temple above like the Sun arises,
gim? ? beneath like the Moon...
19. *é an-šú kûr-ra ki-šú idim-* 19. The temple above like a mountain is,
ma beneath a cavern is.
20. *é an-ki êš gu-?-bi na- nam...* 20. The temple above in heaven and earth
thrice..... is.
21. *én-HAR-gim rib-ba galu si-in-ga-* 21. Like *EN-HAR* may man a form
an-tûm-mu bear.
22. *[ur- s]ag-bi d. áš-šîr-gî-ba rib-ba (?) -* 22. Their strong one like Ninib in form,
[a- ra?]
23. *ama šî-in-ga- an- ù-* 23. May..... a mother beget.
tud
24. *[nin-bi] d. nin-tud-[gîm] rib-ba-ra* 24. Their lady like Nintud in form shall
a-ba er-mu-ni-in-duḥ be. Who the wailing shall begin?
-
25. *êš- kam- ma!* 25. Section third.
26. *[eri] in-ga-ám uru in-ga-ám sag-ga* 26. Behold the city, the habitations too
a-ba-a mu-un-[-?] behold! Who therein shall
[dwell?].
27. *é keš-(ki) eri in-ga-ám sag-ga a-ba* 27. The temple of Keš (and) the city see!
a-mu..... Who therein shall [dwell?]
28. *sag-ga-a ur-sag ur-sag-e-ne si-mu-* 28. Therein their heroic ones it will direct
un-[na-ab-sá?] aright (?).
29. *eš-bar-kin-dûg-ga-šu ? mu-un ?...* 29. To herald decision it will...
30. *é-e²gud udu.... gud-ám ma-ge....* 30. The temple the oxen and sheep...
like one ox...
31. *erin-e ib-ba-a (?) an sukal* 31. The cedars..... messengers divine.
sukal....
32. *é-e gud šár-ra-ám al.....* 32. The temple the oxen, all of them,
shall...
33. *é-e udu šár-ra-ám al....* 33. The temple the sheep, all of them,
shall....
34. *giš-ma-? ne-gûn gišmá dingir..... li* 34. With... wood the boat of the god
[he made?]
35. *giš-KU..... dingir..... kar* 35. With *uškarinu*-wood the... of god...

1. Var. *é êš-kam-ma*.

2. Var. omits.

Col. III.

1. *giš A-TUD-GAB-LIŠ*... *dingir*...
2. *ḥar-sag-da an-da siḡ*.....
3. *én-HAR-(ki)-gim rib-ba* [*galu ši-in-ga-an-tùm-mu*].
4. *ur-sag-bi* ^d*áš-sir-[gi-]**gim rib-ba*]
5. ... [*ama ši-in-]**ga-mu-[tùm-mu]*
6. [*nin-bi* ^d*nin-tud-gim rib-ba-ra a-ba er-mu-ni-in-duḥ*].

7. [*ki-šub gù-lam-kam-ma*]
8. *é*.....
9. *é*..... *la*..... *ur*.....
10. ...*sag- ga-a ur-sag-ur-sag-e-ne si-mu-[un-na-ab-sá?*]
11. ^d*nin-ḥar-sag-gàušumgal-a an-na ki im-m[i.....]*
12. *dingir-nin-tud ama-gal-la tud-tud mu-un*.....
13. ^d*šul-siḡ-è-a pa-te-si-ge nam-en mu*..
14. *gi ur-sag-gà éš mu*
15. ^d*dim-me ligir gal-ám*¹ *edin-na-an*² *mu-um*...
16. *é siḡḡa lulim*³ *gùn-ám*.....
17. *én-HAR-(ki)-ga*⁴*-gim rib-ba galu ši-in-ga-an-[tùm-mu]*
18. *ur-sag-bi* ^d*áš-sir-gi*⁵*-gim* [*rib- ba*]
19. *giš*⁶ *ama ši-in-ga-an-[ù- tud]*
20. *nin-bi*^d*nin-tud-gim* [*rib-ba-ra-ba er-mu-ni-in duḥ*]

21. *gù*⁷ *ia- kam- ma*
22. *é ud-gim ki-gal-la gub-ba-[ám]*

1. Var. *la*.
2. Var. omits *na-an*.
3. Var. *lulim-e*.
4. Var. *gá*.

Col. III.

1. With *šarbatu*-wood the... of god...
2. In the mountains on high shining.
3. Like *EN-HAR-(ki)* a form may man bear.
4. Their strong one like Ninib in form,
5. may the mother beget.
6. Their lady like Nintud in form.
Who the wailing shall begin?

7. A prayer. Fourth section.
8. The temple.....
9. The temple.....
10. Therein their heroic ones it shall direct aright.
11. Ninharsag, regent in heaven and earth...
12. Nintud, great mother, she who causes begetting.....
13. Šulsig-è-a the patesi with lordship en[dowed?].
14. [*Nini*]*b*, the heroic, in the abode [installed?].
15. The demon *Dimme*, great regent in the plains...
16. The house of the wild goats and the sturdy sheep altogether...
17. Like *EN-HAR* may man bear the form.
18. Their strong one like Ninib in form,
19. A man may a mother beget.
20. Their lady like Nintud in form (may be). Who the wailing shall begin?

21. Section fifth.
22. The temple like the sun in the vast abyss was founded.

5. Var. *gi*.
6. Ama is the first sign on the variant in this line.
7. Var. *é*.

- | | |
|---|---|
| 23. <i>am-bār-bār-gim edin-na lag-lag-gi.</i> | 23. Like a furious wild-ox on the high lands, it has been placed. |
| 24-29. Only traces of lines. | |
| 30. [<i>én-HAR-ga-gim rib-ba galu ši-in-ga-an tùm-mu</i>] | 30. [Like <i>EN-HAR-ki</i> may man bear the form]. |
| 31. [<i>ur-sag-bi áš-sir-gi-gim rib-ba</i>] | 31. [Their strong onelike Ninib in form,] |
| 32. [<i>ama ši-in-ga-an ù-tud</i>] | 32. [May a mother beget]. |

Col IV

Col IV

- | | |
|---|---|
| 1. [<i>nin-bi</i>] ^d <i>nin-tud-gim rib-ba a-ba</i> [<i>er-mu-ni-in-duḥ</i>] | 1. Their lady like Nintud in form (may be). Who the wailing shall begin? ¹ |
| 2. <i>gù áš-kam-ma</i> | 2. Section sixth. |
| 3. ... <i>e-du^o-bi sa...</i> | The seventh section is too badly damaged to yield a connected sense. |
| 4. ... <i>ki e-du^o-bi...</i> | The refrain at the end agrees with that of the preceding sections. |
| 5. ... <i>bi-an áa-nun-na...</i> | |
| 6. ... <i>é an-na... me-en</i> | |
| 7. ... <i>an-mu-un-gub</i> | |
| 8. ... <i>túg-lal nam... mu-un-lal.</i> | |
| 9. ... <i>e umum^den ... ne...</i> | |
| 10. ... <i>e-a ür... mu-un-gub</i> | |
| 11. ... <i>a šu-bi-šú azág-ga-ám dū-dū-ge(?)</i> | |
| 12. ... <i>e-nun... e-ne gù-túg-ám.</i> | |
| 13. ... <i>a-ni ge šag mu-ni sīg-gi-ne.</i> | |
| 14. ... <i>ge gig-ga gig-ga-ne.</i> | |
| 15. ... <i>gig mi-ni ib-za</i> | |
| 16. ... <i>dug ka-zal-bi al-dug</i> | |
| 17. ... <i>é-dug ka-zal-ir-bi al-dug</i> | |
| 18. ... <i>ni-bi a-mu-un-durun</i> | |
| 19. ... <i>bi sag-gà nin-tag-bi a-[mu-un-durun]</i> | |
| 20. [<i>én-HAR-</i>] <i>gim rib-ba galu ši-in-ga-[an- tùm-mu]</i> | |
| 21. [<i>ur-sag-</i>] <i>bi áš-sir-gi-gim rib-ba ama ši-[in-ga-an-ù-tud]</i> | |
| 22. [<i>nin-bi dingir-</i>] <i>nin-tud-gim rib-ba-ra a-ba er-mu-ni-in-duḥ</i> | |

1. The lines on Col. III were incorrectly numbered on plate LXVII.

I estimated the illegible sections too high, but was able to number the lines correctly from the variant.

23. *gù* *imin-kam-* *ma*
Of the eighth and last section only a few traces of lines remain.

CLXXXVIII

K. 2759. Fragment from the end of the reverse of the third tablet of the series *dûg-am*, not otherwise known.

1. ga-an-dûg mu-lu....
2. bi (?) ga-an-dûg mu-lu.....
3. [á-gim] ga-an-dûg a-ba ba-ra-è-é
 a[šub-bi]
4. a-ki-ni lul-si man-nu uṣ-ša a-hu-lap
 ša na-du-u
5. urú-zī-mu ga-an-dûg a
6. é-an-na ub¹ imin ga-an-dûg a
7. ḥar-sag kalam-ma ub imin ga-an-
 dûg a
8. è-tūr-kalam-ma ub imin ga-an-dûg-a

1. *ub* in these passages refers apparently to the seven stages of the temple tower, but the term *ub*, "direction, region", does not seem to describe the meaning of a stage of a tower. Moreover all the names in lines 6-8 are those of temples, not *ziggurats*, or towers. The seven *ub* occur also after the name of the temple-*é-PA*, temple of Ningirsu at Lagash, v. SAK. 250. An *é-PA* at Umma on the inscription of Lugalannatum, published by SCHEIL in the *Comptes Rendus* of the French Academy (Inscriptions et Belles-Lettres), 1911, after page 318. In the latter case *ub* does not follow *é-PA*. Unless we infer that in each of these cases the name

of the temple includes the tower for which no separate name existed, the reference cannot be made to apply to the stages of the tower. The precise cosmological and architectural implication of the seven *ub* remains unknown. Note that in the earliest reference to *é-PA* at Lagash, SAK, p. 2 AIV 2, the seven *ub* do not yet appear, so that they probably represent some later addition. For *ub* = *gepar*, 'stage' of a tower, see No. 207 II 14.

2. Here certainly the name of a temple, as in SBP. 166, 57. For *harsagkalama*-(*ki*), a city, v. *ibid.*, 265, 5, and PSBA, 1911, pl. XI, 3. Cf. II R. 59 rev. 14.15.

9. *gi-in-bi¹ gub-ba gi-in-bi nu [gub-bi]* 9. He whose maid stood forth for him;-
his maid now stands not forth.
10. *ša am-tu i²-zi-zu-šu a-mat-su-ul i³-*
[*za-a²-su*]
11. *la-bar-bi gub la-bar-bi nu-gub a-ba* 11. He whose psalmist² stood forth
[*ba-ra-[è-é a šub-bi]*] for him, his psalmist now stands
not forth. Who shall escape? How
long! he that is cast down.
-
12. *me-e ur-ri gin³ me-e.....* 12. I am become a foe I.....
šal-šu nis-ḥu dūg-ām.....

CLXXXXIX

LAMENT OF INNINI FOR TAMMUZ

Sm. 1368 (HAUPT ASKT. 118) + K. 6849 = BA. V 681. The beginning of the text has been restored from ZIMMERN, Kultlieder No. 26 Obv. III 3 to III 9, where the text ceases to be a variant of Sm. 1368. The text is especially interesting because of the clear reference to the drowning of Tammuz in the Euphrates, and the descent of Innini to the gate of hell, guarded by the demon who carried Tammuz away to the lower world. In VAT 611 + 612 + 1371 Obv. II 15 (ZIMMERN 26) begins a section of a Tammuz liturgy, which after line 17 is interrupted by a considerable break. When the text of Col. III begins to be legible, the third line is identical with line 6 of K. 6849, but line 2 of VAT. 611, etc., does not agree with K. 6849, 5.

Obv.

2. *mta.....*
3.....
4. *ama kala-a-ka (?).....* 4. The mother of the hero.....

1. *Amtu* is here a religious title, probably a priestess or devotee of Ishtar. The same function of the *amtu* appears in a Sumerian text of the Nippur Collection in Constantinople.

2. This passage is important, since it proves that psalmists assisted at the ser-

vices of private penance.

3. The same catch-line occurs in SBH. 50,32 but the section preceding this line in SBH. 50 does not agree with K. 2759. Compare CT. XV 24, 9 *urú-mà ur-ri gin* "To my city I am become hostile".

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| 5. <i>ām-mul</i> | 5. The cattle (?)..... |
| 6. <i>ama hen-mèn</i> ¹ [<i>áb amar-ra gù-nam-me i-dé-zu gar-ra-ām-ma</i>] | 6. "A mother thou art. The cow for the calf moans not ; oh give heed. |
| 7. <i>áb amar</i> ² - <i>ra gù</i> [<i>-nu-gi-gi i-dé-zu gar-ra-ām-ma</i>] | 7. The cow for the calf [lowed not.]
[Oh give heed.] |
| 8. <i>ar-ḥu ana bu</i> -[<i>ri</i>] | |
| 9. <i>tu-mu-zu li</i> -[<i>bi-ir-ra nu-mu-ra-ab-ši-du</i>] | 9. Thy child [the <i>gallu</i> demon will not give up to thee]. |
| 10. <i>ma-ra-ki</i> | |
| 11. <i>ù-mu-un si-ga</i> ³ [<i>nu-mu-ra-ab-ši-du</i>] | 11. The lord of destruction [will not yield him to thee]. |
| 12. <i>be-el na-as-pan</i> -[<i>ti</i>] | |
| 13. <i>ù-mu-un gi</i> -[<i>gi nu-mu-ra-ab-ši-du</i>] | 13. The slaying lord ⁷ [will not yield him up to thee]. |
| 14. <i>be-lum da-i</i> -[<i>ku</i> ?.....] ⁴ | |
| 15. <i>ama kala- a-ka edin-na</i> [.....] ⁵ | 15. The mother of the hero in the plain [unto the lord came?] |
| 16. <i>um-mi id-li ina ši</i> -[<i>ri</i>] | |
| 17. <i>a-ra-li-ka edin-na</i> ⁶ | 17. In Arallu, in the plain [unto the lord she came ?] |
| 18. <i>mu-lu sir-ra-ù li-bi</i> -[<i>ir-ri ma-da te mu-un-di-a</i>] | 18. "He of the loud cry, the <i>gallū</i> demon, me why has he robbed ?" |
| 19. <i>ša sir-ḥi gal-lu-ù</i> | |

Rev.

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|---|---|
| 1. <i>li-bi-ir-ri ù-mu-un si-ga ma-da te</i>
[<i>mu-un-di-a</i>] | 1. "Oh <i>gallū</i> ⁸ lord of devastation, why [hast thou destroyed] him from me ? |
| 2. <i>gal-lu-ù be-el na-as-pan-ti mi</i> -[<i>na-am tušalpitanni</i>] | |

1. VAT. 611 omits.

2. K. 6849, *mar*.

3. So ASKT. 118 rev. 1 and K. 6849, 9. HAUPT's text has here, **𐎶** i. e., *nig*-[*si-ga* ?]. VAT. 611, *si-ge*.

4. K. 6849, omits ll. 13 f. VAT. 611, *dug-ge*. For the *dāiku* who slew Tammuz, v. SBH. 68, 12.

5. Cf. BA. V 674, 1 (?).

6. VAT. 611 omits lines 15-17. Cf. AO. 4331 Obv. II in THUREAU-DANGIN's *Nouvelles Fouilles de Tello*.

7. Cf. SBH. 68, 12.

8. In the Tammuz liturgies two kinds of *gallū* are mentioned.

In this text the *gallū* appears as the

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| <p>3. <i>me-ir-si gú td zimbir-(ki)-ge ma-da</i>
[<i>te mu-un-dí-a</i>]</p> <p>4. <i>ina gi-ir-si-e¹ ša a-aḥ pu-raṭ-ti</i>
[<i>minamḫati tušalpitanni</i>]</p> <p>5. <i>ūr-mu in-bad dam-[ma-mu]</i></p> <p>6. <i>su-ni ip-te-ma mu-[ti]</i></p> <p>7. <i>ši-ib-mu in-bad dumu-[mu]</i></p> <p>8. <i>bir-ki-ia ip-te-ma ma-[ri]</i></p> | <p>3. In the flood ² of the bank of the Euphrates [why hast thou destroyed] him from me ?</p> <p>5. My womb he opened, he my husband.</p> <p>7. My lap he opened, he my son.</p> |
|--|---|

slayer of Tammuz, who in SBP. 314,26 f. conducts *Bēlit-šēri* to Hades, and guards the gates of hell, 312,12.

In SCHEIL [+ ZIMMERN], *Tammuz*, Obs. II, Tammuz has seven *gallū* as his attendants, who wail for him, and Const. 2266 rev. 20 mentions seven *ligir-si* = *susapinu*, who bring Innini to Tammuz. It is probable that the seven *ligir-si* of Innini are identical with the seven *gallū* of Tammuz, or his attendants at his marriage. *susapinu* means, "attendant of a bridegroom".

1. *girsū*, loan-word from an original *gir-sig*. Tammuz is referred to as ^d*damu šag-ga umun me-ir-si(g)* = [*ilu Tammuz*] *damḫa bēl gir-su-[u]*, SBH. 86 rev. 14 + 134 b 28 f. = SBP. 160,14. In line 5 page 20 of this volume we have the same god referred to as *Umun-mu-zida*, i. e., *Ningiszida ina limūt gi-ir-si-e* (= *me-ir-si*), "on the borders of the flood". The meaning "inundation, flood of fresh water, waters of the undersea", I infer from *mīr-sig* = *urpatu*, "stormcloud", Br. 8414, and *duḫḫudu ša mirsi* following *duḫḫudu ša šamni*, "to make oil abundant", in K. 4339 rev. 16 [CT. 12,

50]. Here *mirsu* evidently refers to some beneficent element in nature. Further, perhaps here *mīr-sig* = *šarbillu* (rain-storm?) following *mīr-mīr-ra* = *meḫū*, II, R. 31 c 8, and *Gula* (= *Ninkaraka*) has the title *ē-mir-si-ga*, i. e., *bēlit girsē* (?), perhaps "lady of fresh water", referring to this goddess (mother of Tammuz) as goddess of healing, CT. 25,3,51. It is tempting to connect the element *gir-su*, in the name of the well-known god *Nin-gir-su*, with the word *me-ir-si*; the name would then be practically identical with the title of Tammuz *bēl-girsē* "lord of the flood", referring in any case to a deity of vegetation who sends fresh waters, and in this aspect connected with the Ea group. For *Ningirsu* placed in the Eridu pantheon, v. CT. 25, 16, 43 = 29, 93. References to Tammuz who perishes in the floods are, SBP. 312,10 and 334,1 ff. The latter passage justifies the supposition that in the ceremony an image of Tammuz was cast upon the river in a little boat.

2. Cf. ZIMMERN, K.-L., no. 1, rev. I, *a-me^d dumu-zi-diab-dib-dib*, "The flood has seized away Tammuz".

9. *ù li-bi-ir¹-ra ma-da te mu-[un-*
dī-a]. 9. And thou oh *gallū*-demon, why [hast
 thou destroyed him] from me ?
 10. *u gal-lu-ù ia-ti mi-n[am*
tušalpitanni]
 11. *ká li-bi-ir-ra-ka ga-an-gub a mu...* 11. 'At the gate of the *gallū*-demon
 verily I will place myself..."
 12. *ina ba-ab gal-li-e lu-uš²-ziz*

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LAMENT TO TAMMUZ AND INNINI

K. 3356, published by Macmillan in BA. V 679, and collated by me. The transliteration is taken from my own copy. The tablet belongs to the beginning of a long Tammuz liturgy, and represents both Tammuz and Innini as departed from the earth. It is possible that K. 3356 belongs to the same series as no. 143, which is to be placed somewhere near the end of a liturgy.

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| 6. <i>ka-nag-gà-ge ta³</i> | 6. of the land ⁴ how long ? |
| 7. <i>mu-mu mu-ud-na-zu ta</i> | 7. <i>mu-mu</i> thy husband how long ? |
| 8. <i>nin-ri dam sib-ba ta</i> | 8. Oh queen wife of the shepherd, how long ? |
| 9. <i>dam-ma-ra⁵ gi-ga-ba ta</i> | 9. Oh amorous wife, how long ? |
| 10. <i>dingir dumu ši-ir-tūr-ra-ge⁶ ta</i> | 10. Divine son of <i>Širtur</i> , how long ? |
| 11. <i>ū⁷ ši-ib-ba-ge ga ši-ib-ba-[ge]</i> | 11. Pure food, pure milk. |
| 12. <i>sàb-ba ū ši-ib-ba-ge ga kū-kū-da-</i>
<i>[ge]</i> | 12. Oh shepherd, pure food, sweet ⁹ milk. |
| 13. <i>u-me-a-am¹⁰ dumu-zi ne-šu⁸ dūg-ga</i>
<i>lāg-lāg-ga</i> | 13. Let be ¹⁰ . Tammuz, how long, pure words (?)... |

1. Vide ZK, II, 281.
 2. Or *uz* (?)
 3. Read *ta-[šū]*.
 4. Cf. CT. 15, 18, 14 f.
 5. So the text. [For *ra* emphatic vide § 163].
 6. The mother of Tammuz is mentioned also in RA. 8, 164, obv. II 19, *dumu¹⁰ ši-ir-tūr-ra-ge*, for which the variant VAT. 617 has *dumu ši-ir-tūr-ra*.

Babylonian Liturgies.

7. Var. of *ū* = *akalu*, also VAT. 617 Rev. I 19.
 8. *ne-šu* = *li-šū* = *ana mātī*, how long? For *l* < *n*, v. *Sum. Gr.* § 45 b. The same word occurs in SBP. 336, 12-15, and 312, 24. The text has *RAM* clearly, possibly an error.
 9. Cf. KÜCHLER, *Med.* p. 135.
 10. For the imperative of the verb *me*, to be, v. *ū-me-ām*, SBP. 282, 25.

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| 14. <i>sāb-ba ne-ta¹ ni-gūr²-a ta-šū mu-lu in-kūr(?)</i> | 14. Oh shepherd that sleepest, thou that liftest thyself up, how long ? thou that art estranged. |
| 15. <i>ā-dumu-zi-ta ni-gūr-a ta-šū</i> | 15. Tammuz, thou that liftest thyself up, how long ? |
| 16. <i>ū-gūr-ru-a ū la-ba-da kūm³ ta-šū</i> | 16. He that carried food, now eats not food with (his brothers). How long? |
| 17. <i>ga gūr-ru-a ga la-ba-da-ūm ta-šū</i> | 17. He that carried milk, drinks not milk with (his brothers). Why art thou fallen ? |

Rev.

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|---|---------------------------------------|
| 1. <i>ni-gūr-ru-a ni-gūr-[ru-a.....</i> | 1. Thou that liftest thyself up, thou |
| 2. <i>gud-gim si-ni-šū.....</i> | that liftest thyself up... |
| 3. <i>e-si gim kin.....</i> | |
| 4. <i>šilam-gim.....</i> | |
| 5. <i>elim-ma.....</i> | |
| 6. <i>sib.....</i> | |

CCI

This dialogue between Tammuz and Ininni is published by Dr. DAVID W. MYHRMAN, *Babylonian Publications of the University of Pennsylvania*, Vol. 1, n° 6. In this liturgical dialogue it will be noted that Tammuz invariably addresses Istar as his sister, precisely as in the Manchester Text, IV 23, V 5, etc. Note, however, a trace of the figure *Bêlit-šeri*⁴, sister of Tammuz, I 7 *mu-ti-na*, where the nam apparently no longer applies to her, but to Innini⁵. For my text I have made use of a more correct copy by Dr. Radau.

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| 1. <i>neta = neda = nad</i> , v. SBP. 337 n. 13. | bread and takes his bowl, he will die". |
| 2. A Tammuz text in Constantinople has <i>ni-gūr-ru</i> . Cf. rev. 1. | [The line was transliterated by VIROLLEAUD in <i>Bab.</i> I 14, 23]. Here <i>kusapa ikassap</i> is written <i>PAD-KUM</i> . The text has <i>KUM + ŠE</i> , i. e., <i>gaz</i> . These signs interchange, v. IV R. 29 * C rev. a 20, <i>kūm-mà</i> , var. <i>kum-mà</i> . A parallel passage is SCHEIL, <i>Tammuz</i> rev. II 16 f. = ZIMMERN, <i>Kultlieder</i> p. 4 b 19 f. |
| 3. For <i>kūm</i> in the sense of eat, v. BOISSIER, DA. 21, 12; — <i>šumma ina murši-šu ipallah itebbi uššab akala ikkal mē išattī kusapa ikassap buri-šu ilki imāt</i> , "If in his illness he fears, gets up and sits down, eats food, drinks water, breaks | |
| SCHEIL. { 16. <i>ū nu-me-a ū ba-an-da-kur</i> . Where food was not, food is eaten. | |
| { 17. <i>a nu-me-a a-ba-an-da-nag</i> . Where water was not, water is drunk. | |
| ZIM. { 19. <i>ū nu-me-en-na ū ba-an-da-bal-a</i> . Where food was not, food is stored. | |
| { 20. <i>ga nu-me-en-na ga ba-an-da-gaz</i> . Where milk was not, milk is drunk. | |
| 4. Sum. <i>gešten-anna > mušten-anna > mu-ti-an-na</i> , SBP. 154, n. 3; ZIMMERN, <i>Der Babyl. Gott Tamûz</i> , p. 9. | |
| 5. Probably also in SCHEIL, II, 20. | |

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|---|---|
| 1. <i>bal-e SAL-KU-ma</i> ¹ (<i>-ni na-mu²-e</i>) | 1. Uttering a discourse ⁶ his sister was. |
| 2. ^d . <i>babbar</i> ³ <i>dam-ma-</i> [<i>ni(?)</i>] <i>e</i> | 2. To the god of sunlight, her consort, she was (speaking), |
| 3. <i>in-nin gu-šar-ra</i> ⁴ <i>dug-li gùr-ru</i> | 3. The heavenly queen ⁷ who brings the verdure in abundance, |
| 4. ^d . <i>innina gu-šar-ra dug-li gùr-ru</i> | 4. Innina who brings the verdure in abundance. |
| 5. <i>še-?-gi-na dug-li ma</i> | 5. « The sprouting things (?) abundance where..... |
| 6. <i>dam</i> <i>maḥ dug-li</i> <i>a</i> | 6. [His] consort..... who abundance [bestows ?] |
| 7. ^d . <i>innina</i> <i>maḥ dug-li</i> <i>a</i> | 7. Innina..... who abundance [bestows ?] |
| 8..... <i>mu-ra</i> <i>šig</i> | 8..... <i>to my</i> [consort ?]..... |
| 9. <i>in-nin gu-šar-ra ga-mu-ra-gin</i> | 9. « Oh heavenly queen, the verdure I will restore for thee. |
| 10. ^d . <i>innina gu-šar-ra ga-mu-ra-gin</i> | 10. Oh Innina, the verdure I will restore to thee. |
| 11. <i>šeš</i> ⁵ <i>gu-šar-ra ma-i-ra-ta</i> | 11. « Oh brother, the verdure, where is it taken ? ⁸ |
| 12. <i>a-ba-a ma-e-ri-a a-[ba-a] ma-i-ra-ta</i> | 12. Who has taken, who has taken ? |

1. Cf. ZIMMERN, *Sum. Kultlieder*, 3 a 1 ff.

2. So RADAU. *na-mu-e* for *na-me* an emphatic particle.

3. Here Tammuz appears as the solar deity, apparently identified with Shamash; cf. ZIMMERN, *Der Bab. Gott Tamūz*, p. 17. His argument based upon K. 171 is, however, vitiated by the fact that K 171 is an extract from the great « God List », in which (at any rate in its late form) the Adad group separates Shamash from Tammuz, see ZIMMERN, *Zur Herstellung der grossen Götterliste*, p. 116. See page 61 above.

4. For *gu-šar*, 'springing verdure', lit. 'plant of the garden', v. *gu-sa-ru*, *Bab. IV*, 238, 9. Cf. also *gú-šà-ra* = *zārú*, 'begetter' *Rm.* 604, 6 and *Del. H. W.*

263 a, to which add PSBA. 1912, p. 71,

1. 2, *za-ri-ilāni*.

5. Note that Innina does not speak to Tammuz as « my brother ».

6. For *bal* = speech, discourse, v. *Sum. Gram.*, p. 205 *bal* 4).

7. *in-nin* = *nin-ana*, a synonym of *gašan anna*. ZIMMERN, *Der Babyl. Gott Tamūz*, p. 16, on the basis of SBP. 84, 22 *gašan a-na-a* = *ilu ištar šakât*, interprets "the lofty goddess". But for *ana* = *šamû* (a noun) cf. *Sum. Gram.*, 89, n. 4, *ininna-ka-ge*, a form which proves *innina* to be a construct compound.

8. For *i-ra* = *babālu*, 'carry', cf. SBP. 2, 24 with 4, 5, and for the passive verb form, v. *Sum. Gram.*, § 202.

13. <i>gu-bi ma-a-ra a-ba-a</i>	<i>ma-i-ra-ta</i>	13. The plants from me who has taken? »
14. <i>SAL+KU-mu ri-a-bi</i>	[<i>ga-mu-ra-gin</i>]	14. « My sister, that which is taken, I restore to thee.
15. <i>innini ri-a-bi</i>	[<i>ga-mu-ra-gin</i>]	15. Oh Innini, that which is taken, I restore to thee. »
16. <i>šeš ri-a-bi-a</i>	<i>ma i-ra-ta</i>	16. « Oh brother, that which is taken, where is it transported? »
17. <i>a-ba-a ma-ab-til-til a-ba-a ma-ab-til-til</i>		17. Who has made an end thereof, who has made an end thereof?
18. <i>gu-bi ma-a-ra a-ba-a</i>	[<i>ma-ab-til-til</i>]	18. The plants for me who has caused to perish? »
19. <i>SAL+KU-mu til-a-bi</i>	<i>ga-mu-ra-gin</i>	19. « My sister, that which perished, I will restore to thee.
20. <i>innini til-a-bi</i>	<i>ga-mu-ra-gin</i>	20. Innina, that which perished, I will restore to thee. »
21. <i>šeš til-a-bi-a</i>	<i>ma-i-ra-ta</i>	21. « Oh brother, that which perished, where is it gone? »
22. <i>a-ba-[a ma-]ab-tab-bi¹</i>	<i>a-ba-a ma-ab-tab-bi</i>	22. Who has taken, who has taken?
23. <i>gu-[bi ma-a-ra]</i>	<i>a-ba-a ma-ab-bi-bi</i>	23. The plants from me who has sundered? »
24. <i>SAL+KU-mu tab-ba-bi</i>	<i>ga-mu-ra-gin</i>	24. « My sister, that which is taken, I will restore to thee.
25. <i>innini tab-ba-bi</i>	<i>ga-mu-ra-gin</i>	25. Innini, that which is sundered, I will restore to thee. »
26. <i>šeš tab-ba-bi-a</i>	<i>ma i-ra-ta</i>	26. Oh brother, that which is taken, where is it transported? »
27. <i>a-ba-a [ma-ab-zi-]zi</i>	<i>a-ba-a ma-ab-zi-zi</i>	27. Who has felled, who has felled?
28. <i>gu-bi ma-a-ra a-ba-a ma-ab-zi-zi²</i>		28. The plants for me who has felled? »
29. <i>SAL+KU-mu zi-a-bi</i>	<i>ga-mu-ra-gin</i>	29. « My sister, that which is fallen, I will restore to thee.
30. <i>innini zi-a-bi</i>	<i>ga-mu-ra-gin</i>	30. Innini, that which is fallen, I will restore to thee. »

1. For *tab*, see Sum. Gr. 245.

2. Below this sign the scribe adds *en*. It is probable that this gloss indicates that *zi* is for *zi-en* < *zi-em* < *sig* = *sa-*

pānu, v. Sum. Gram., p. 257 *zem*.

m > *n* would be a case of partial assimilation of *m* to the dental sibilant *z* (or *š*), v. §55 a.

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|---|---|
| <p>31. šeš zi-a-bi-a ma i-ra-ta</p> <p>32. a-ba-a ma-ab-tag-tag a-ba-a ma-tag-tag</p> <p>33. gu-bi ma-a-ra a-ba-a ma-tag-tag</p> <p>34. SAL+KU-mu tag-a-bi ga-mu-ra-gin</p> <p>35. ^ainnini tag-a-bi ga-mu-ra-gin</p> <p>36. šeš tag-a-bi-a ma i-ra-ta</p> <p>37. a-ba-a ma gurün-gurün¹ a-ba-a ma-gurün-gurün</p> <p>38. gu-bi ma-a-ra a-ba-a ma-gurün-gurün</p> <p>39. SAL+KU-mu gurün-na-bi ga-mu-ra-gin</p> <p>40. ^ainnini gurün-na-bi ga-mu-ra-gin</p> <p>41. šeš gurün-na-bi-a ma i-ra-ta</p> <p>42. a-ba-a mu-da-an-nad a-ba-a mu-da-an-nad²</p> <p>43. za-ra hen-da-an-nad hen-da-an-nad²</p> <p>44. za-ra nitaḥlam³-[mu] hen-da-an-nad</p> | <p>31. « Oh brother, the fallen where are they transported ? »</p> <p>32. Who has crushed, who has crushed ? »</p> <p>33. The plants for me who has crushed ? »</p> <p>34. « My sister, that which is crushed, I will restore to thee.</p> <p>35. Innini, that which is crushed, I will restore to thee. »</p> <p>36. Oh brother, the crushed, where are they gone ?</p> <p>37. Who has garnered, who has garnered ?</p> <p>38. The plants from me who has garnered ?</p> <p>39. « My sister, that which is garnered, I will restore to thee.</p> <p>40. Innini, that which is garnered, I will restore to thee. »</p> <p>41. « Oh brother, that which has been garnered, where is it transported ?</p> <p>42. Whom shall I embrace, whom shall I embrace ? »</p> <p>43. Thee I would embrace, yea I would embrace.</p> <p>44. Thee, oh my husband, I would embrace.</p> |
|---|---|


1. The phonetic value of the sign *IL* ending in *n* (see l. 39) is most likely *gurun*; *gatun-na* K. 4174 III 20 scarcely comes into consideration, since the sign is only apparently made up of *ga* + *tun*. The form of the ancient sign bears no resemblance to *ga* + *tun*, cf. REC. 105 with 447. My reading is conjectural.

2. *ga* appears as the precativ of the first person when the writer wishes to

express determination, vehement assertion of purpose. *hen, he*, is employed with the first person in the expression of wish, desire. Cf. *Sum. Gram.* § 219.

3. For this reading v. KING, ZA. XXV 302, 10 *UŠ-SAL-DAM* = *gitlam*, *nitaḥlam* < *gitlam* represents a hitherto undocumented phonetic change *n* > *g* or the reverse process of *g* > *n* § 51. The change was probably produced by partial assimilation *n* to *h*.

- | | | | |
|--|---------------|---|------------------|
| 45. ^a dagal-ušumgal ¹ -an-na | hen-da-an-nad | 45. Dagalušumgalanna | I would embrace. |
| 46. ku-li ² ^a en-lil-[lā-ge] | hen-da-an-nad | 46. The comrade of Enlil | I would embrace. |
| 47. šag-zi-ta-è-a | hen-da-an-nad | 47. He that from the flood is risen ³ , I | would embrace. |
| 48. a bara-ga ri-a ³ | hen-da-an-nad | 48. He whom the father in the holy chamber did create, I | would embrace. |
| 49. ni-gi-en mu-lu šā-ab mal-kam ⁴ mu-lu šā-ab mal-kam ⁴ | | 49. Return, oh lord, create the risen waters, oh lord, create the risen waters. | |

1. *ušum* is written with the hieratic form of  (so photograph) as in CT. XV 20,3.

2. So apparently the photograph. Cf. Bab. III 240,13. An unpublished seal bears the name of the owner *ku-lu-ba-ni*. It would appear then, that *kulu* > *gulu* (= *ibru*, friend) was a title of Tammuz, and that the name *ku-lu-ba-ni* really means "*Tammuz-bani*". *ku-li* also in Myhrman, 10 V 2.

3. *ri-a* < *a-ri-a*; cf. *na-izi kūr-ta ri-a* "incense created in the mountain", *Šurpu* IX 92.

4. For *mal-kam* = *šakānu*, 'institute, make', v. Ent. Cone IV 28; Urukagina, Plaque Ovale IV 9.

5. This reference to the rising of Tammuz from the flood must be brought into connection with the difficult passage SBP. 308,10-15 (= ZIMMERN, *Tamūz-lieder* 208, and cf. p. 214; see also BAUDISSIN, *Adonis und Esmun*, p. 106), "In his infancy in a sunken boat he lay, In his manhood in the submerged grain he lay". Here follows a reference to the storm-flood in which the god lay, and

again (312,10) reference is made to the raging flood which brought him low [cf. Scheil II 47]. For the disappearance of Tammuz beneath the floods even more direct is the statement, 335 VI 23 ff., "He who upon the river was cast out". The descent of Tammuz into the flood, and his sleeping in the submerged grain, is naturally connected with the casting of confined images of Adonis and Osiris upon the waters, and the throwing of the Adonis gardens into the sea (v. BAUDISSIN, *op. cit.*, 188). Note also that Ištar, in her descent to Arallu in quest of Tammuz crosses the « shining river », Bab. IV 244,30. These references to the descent of Tammuz beneath the waters and his resurrection from the flood may refer to him as the sun-god (see l. 2) in his aspect of quickener of vegetation, whose descent into Hades at the summer solstice was represented as that of any ordinary mortal who journeyed to the lower-world beyond the western sea, where the sun himself passed into the nether-sea. His ascent from the flood would be at the winter solstice.

- | | | | |
|---|--|---|-------------------------|
| 30. <i>mu-lu šă-ab-mu</i> | <i>šîg</i> ¹ - <i>mi-in-</i> | 30. Oh lord my heart | thou wilt |
| | <i>dûg-ga-âm</i> | | rejoice. |
| 31. <i>al nu-ag-âm</i> | <i>gûr dub-dub-ba-an</i> | 31. The spade labors not, | the gra- |
| | | | naries shall be heaped. |
| 32. <i>še- gâ nun-e sâ-dûg</i> | <i>dûg-ga-âm</i> | 32. Oh gracious prince, the regular offer- | |
| | | | ings command. |
| 33. <i>mu-un-kâr še-ir</i> ² | <i>gûr šâr-ra-âm</i> | 33. Possessions multiply (?), the grana- | |
| | | | ries enrich. |
| 34. <i>sab-e ab(?)</i> | <i>sûg-sûg</i> ³ - <i>ga-âm</i> | 34. Oh shepherd, the <i>springing verdure</i> | |
| | | | (?) irrigate » . |

३३. *bal-bal-e* ^d. *ininna-kam* ३३. A discourse of Innina.

FRASER, *Adonis Attis and Osiris*, p. 195, regards the drowning of Tammuz and his rescue from the flood, as an act of sympathetic magic.

1. The sign is a peculiarly gunified form of $\langle \rangle$, i.e. $\Xi \langle \rangle$
2. Uncertain.
3. So photograph.

ADDENDA ET CORRIGENDA

No. 10. Line 7 read *zi* for *nam*. Although the duplicates, SBH. 17 rev. 4; 20, 30; 23, 14, have *bur-NAM-sar*, yet *bur-zi-sar* is clearly the correct reading. K. 4638 (No. 185) is an interlinear duplicate of lines 6-8 = SBP. 86, 27-32, and this text has also *zi. bur-zi(g)* is translated by *naptanu šakûtu* in K. 4638, and by *naptanu šakû* in SBP. 86, 31. For *zig* = *šakû*, tall, high, v. *Sum. Gr.*, p. 258. With the help of K. 9257 + 4638 we interpret SBP. 86, 30 f. as follows :-

bur-zi sar-ra ^d*gibil ab-gal-la-ra*

*naptan šakû*¹ *ana šuhmuṭu ilugibil abgalla*

“In heating the lofty bowl, Gibil the all-wise one (magnifies thee)”.

Line 14 the sign is *u-sar*, cf. THUREAU-DANGIN REC. 490. The Semitic translation is *i-šit-tum*; cf. *usar* = *šettum*, Br. 10139: *šit-tum*, Sm. 1086.

No. 11. The line drawn at the left edge is to be suppressed. Only the right hemistiches are preserved.

No. 12. K. 4215. Traces of a line at top of col. II, which is the upper edge; the lower edge is a broken surface.

No. 15. K. 9154 rev. is a duplicate of SBP. 124, 24-40. K. 3315 (no. 163) is a duplicate of SBP. 124, 19-34. K. 9154 rev. 3 has *šu-tu-ra-ta*, after which correct the doubtful signs in SBH. 45, 26 = SBP. 124, 26 *at-tir* to *šu-tu*. Lines 1-5 read (1) *at-ta ši-ri-[ta...]* (2) *za-e dirig-ga* (3) *at-ta šu-tu-ra-a-ta* (4) *za-e lugal* (5) *...tim ba-šu-u at-ta-ma šar-ru*. Correct SBH. 45, 28 doubtful signs to *ba-šu-û*. SBP. 124, 28 read *ba-šu-û*. Line 6 probably *hen-šed-dé*. Line 10. *ša-du-u ra-bu-u ilu enlil*. Line 12, before *é-kür* read *ana (?)* or *bit (?)*; cf. SBP. 126, 35. (13) *...ra-ge*. (15) *...ša-du-u rabu-u*, etc.

No. 16. K. 24 obv. I 18 read *ba-da-an-dig* = *ul-te-mit*, SBH. 73, 8.

No. 17. On *ki-dû-[du?]*, cf. no. 63 and VAB. IV 331. Line 4 is probably to be translated, “Third tablet of a song on the flute, a liturgy to...”.

No. 41. The sign *dīm*, SBH. 14, 13, appears to be confused with *ba*. K. 3345, 12 has a sign followed by *-ri* which I am unable to identify.

No. 43. Line 1 read ^d*dumu-zi*.

1. Var. *ina naptani šakûti*, where *naptanu* is regarded as feminine. *naptanu* apparently means “bowl, dish”, originally.

No. 47. Line 11 is probably the end of the name of a series..... ^dgu-la-din-dig-ga. On this tablet all the legible signs are the last on the right edge.

No. 51. Read *mu-un-ga-sa-ra*.

No. 55. In line 5 the sign *bar* before *ù* is to be suppressed. *ù* is a gloss on *nu* giving a variant reading *ù-mu-un-ši-tùg*, 'may he repose'.

No. 70. K. 9298. For correct copy see no. 92.

No. 71. Line 8 read *tùr-dāg-amaš* = No. 122,2 [v. under Corrigenda]. L. 10 read *dumu-sag é-a-ge*. For Nanā as daughter of Ea., v. Gudea, Cyl. A 2,16, « sister of Ningirsu and child begotten of Eridu¹ ». Lines 57-59 = SBH. No. 54 obv. 1-3. Rev. 1-3 = SBH. No. 54 obv. 4. 5. 7, hence SBH. No. 54 followed directly upon No. 27.

80. In line 10 read *a-lum ša na-ak-ru u-ša-[nu-u]*, the city which the enemy submerged.

83. With rev. 5-8, *é-gi-a...*, *dumu é-a...*, *nin-zi-da...*, [*nin*]-*gu-la...*, compare SBH. 59,45-47.

95. Obv. 4, read *kalam-dib-a*, and cf. RADAU, BE. 29,5 rev. 7. Rev. 5, *mu-un-na-an-tuk-a*. After line eight insert *ama^dnin-tud-ri i-lu-bi-ta mu-un-na-an-tuk-a*. In lines 5 f. insert *ama*.

101. Line 1 for *kùr-me* read *sīg* (Br. 7373).

103. Obv. 4, read *ušum ù-ki-sīg-ga ná-a*, "the dragon lay in the nest"; cf. IV R. 53 a 32 : b 21. In line 14 read... *i-gud gul e-lum gud-gul* and compare IV R. 53 a 13.

110. Obv. 3 read *giš-ki gù-gù-ru*. The interpretation p. 55 is uncertain.

117. Line 6 is a catch-line, and is separated from the preceding section by a cross line. The name of the series is to be read *am-e amaš-[a-na]* = IV R. 53 a 7. ASKT. p. 125 has the same series indicated in the colophon. SBH. 130 begins with the name of this series, "the fold of the lord".

137. Line 5 for *sal-la* read *dam*.

139. Line 6 for *bar* read *dingir*. Line 16 for *tur* read *dūg*. The interpretation of

1. Nanā is probably a case of vowel harmony for Ninā. [SAYCE was the first to discover the identity of Ninā and Nanā]. Cf. SBP. 162,23 *nin-zi-da^dgašan ni-nā-a-(ki)*, with 210,11, *nin-zi-da gašan-mu^dna-na-a*. So read also 114,31 and 258,20. See also 106,13, *nin-zi-da : [rubātum kittum] : gašan^dna-na-a* : *bel-el-tu ilu^du^da*. Also, *nin-gu-la gašan-mu^dna-na*, SBH. 59,47 : K. 5157 rev. 13. Ninā is the virgin goddess, consort of Tammuz in the pantheon of Eridu, SBP. 162,23-25, corresponding to Innini and Tammuz in the Nippur pantheon, SBP. 152,19 f. Throughout Babylonian religion the goddess Nanā and Innini are usually kept apart, though both represent the same theological aspect. Nanā constantly follows Nebo and Tašmetum, who belong to the Eridu pantheon ; v. SBP. 210,11 ; 258,20 ; 114,31 ; 106,13.

this line is doubtful. Line 21 at end read *ur-gim ba-idim-en*; at the beginning perhaps *balag-di* (?). «Alas, oh my god! how long thus shall there be wailing?».

146. K. 3026 obv. 10-20 can be restored from ZIMMERN., K.-L., 60 II 7-15.

- | | |
|---|---|
| 10. [ub-é.....bi]-sag ¹ ub-e ba-da-ab-gam ² | 10. Without he cried (?), within he humiliated. |
| 11. [da-e.....bi]-sag ¹ da-e ba-da-ab-gam ² | 11. Within he cried (?), within he humiliated. |
| 12. [si-dug-ga gù-bi-de] ur-na ³ ba-e si-si ⁴ | 12. In the cavern he cried, and its roof fell in. |
| 13. [PA-sig-gù-bi-de] mûr-gû ⁵ bar ⁶ ra | 13. In the... he cried, and the bulwark was broken. |
| 14. [sig-gù-gar-ra ur-bi] [gù-mi-ni-in-mar ⁷ | 14. The brick wall is fallen; straight-way he crushed it. |
| 15. [dam-ta nu-ar] i-dé-mu-un-ma-ma | 15. |
| 16. [dumu-ta nu-ar] i-dé-mu-un-kar-kar ⁸ | 16. |
| 17. i-lu mu-un-na-ab-bi | 17. in woe he spoke. |
| 18. i-lu mu-un-na-ab-bi ⁹ | 18. ... in woe he spoke. |
| 19. [é-sag-di tûb-ba] ni-ib ¹⁰ -dar-dar | 19. The sanctuary..... ? |
| 20. [uru-ba kaskal-a-sû (?) mu-un-mar | 20. |

151. Duplicate of IV R. 53 r. III 1-5.

157. Read K. 6503.

158. In line one ZIMMERN would supply before *kûr*, *a-ma-ru na-nam*, and in line two before *šadi-i*, *a-bu-um-ma*. The idea would then be, "Lofty one, furious (?), who a deluge is; he has shattered the mountain".

BA. V 630 forms a variant to lines 34 ff. [ZIMMERN].

1. Var. *gù-bi-dé*, he cried.

2. Var. *ba-an-da-ab-ga*. For the euphonic nasal *n* before *d*, compare POEBEL, OLZ. 1912, 294. Other examples are, *nu-mu-un-da-ma-ma* 186 r. 17 = *nu-mu-da-ma-ma* SBP. 10, 13. *mu-na-an-gin* RA. 9, 112, 25 = *mu-na-gin*, Gud. Cyl. A 2,9. *nu-mu-un-da-ma-ma* = *nu-mu-da-ma-ma*, p. 6, 13.

3. Var. *ur-bi*.

8. Var. *kâr*.

4. Var. *si-sâ*; v. Br. 3465.

9. Lines 17 f. are omitted on the variant. Cf. SBP. 66, 24.

5. Var. *gû*.

6. Var. *bar* (so read ? ZIM. sur!).

10. Var. *mi-ni-ib*.

7. Var. *gù-mi-ni-ib-gar*.

Page 67 l. 36 insert *gi* after *K-sid-A*. 67,39 read *ni* for *mi*.

163. See Corrigenda to No. 15.

165. Unilingual duplicate of V R. 50 II 7-20 (= *Sum. Gram.* 190). Already published by C. D. GRAY, *Šamaš Religious Texts*, pl. XV.

167. P. 70 read *temples*.

177. K. 2786 belongs to the same tablet as K. 2881, and I have given the complete text on plate LXIX. On page 74 l. 6 read *ù-ta-ma-padan tu-ra-na*... L. 7, *ù-ta-ma-pad*. P. 75 l. 3, read *amar* not *gu*. Suppress note 1; also RA. 9,6 n. 8¹.

Translate, "Of the stalls, the young cattle I give to drink"; see RA. 9,6 n. 9.

The whole of tablet 186 belongs after line 10 p. 74.

Rev. 16-26 is a duplicate of CT. XV 7,7-17 (SBP. p. 10)². Since CT. XV 7,22-27 = rev. 31-36, it follows that rev. 16-36 = SBP. 10,7-27, and SBP. 2, 18-21 fills in the gap between K. 2881 rev., and 2786 reverse. It is probable that SBP. 2 should be restored at the beginning from SBP. 10,7-20. ZIMMERN, K.-L. 25 VIII 35-33 is a duplicate of SBP. 10, 7-27 and of SBP. 2 as far as line 11. Here called variant A. ZIMMERN, K.-L. 61 obv. is a duplicate of SBP. 10,7-14, called here variant B.

CT. XV 7,7-16 (= SBP. p. 10) is here restored from rev. 16-26.

- | | |
|---|---|
| 16 (7). <i>ud-dé e-ne-em an-na e-ne-em</i>
<i> ^d mu-ul-lil-lá-ri</i> | 7. The spirit is the word of Anu, and
the word of Enlil. |
| 17 (8). <i>ud-dé šāb-ib-ba ^d gu-la-ri</i> | 8. The spirit of the angry heart of
Anu, |
| 18 (9). <i>ud-dé šā-ab-ḫul-ma-al-la ^d mu-
 ul-lil-lā-ge³</i> | 9. The spirit of the evilly-disposed heart
of Enlil, |
| 19 (10). <i>ág⁴ é-zi-mu ba-ab-gul-la-
 ri⁵</i> | 10. All of my consecrated temples has
destroyed; |
| 20 (11). <i>ág urú-zi-mu ba-ab-ḫul-la-ri</i> | 11. All of my consecrated cities has
afflicted. |
| 21 (12). <i>na-ām-tar ág-é-mu sig-gan ne⁶-
 in-dūg-ga-ri</i> | 12. Fate has afflicted all my temples
with calamity ⁷ . |
| 22 (13). <i>an-šú ni-zig nu-mu-un⁸-da-ma-
 ma</i> | 13. On high it raged and was not re-
strained (?) ⁸ |

1. Page 74 note 1 refers to obv. 8-10.

2. This duplicate escaped me and was discovered by ZIMMERN.

3. Var. *ri*. Note that *ri* and *ra* mark the direct and indirect construct in the same manner as *ge* and *ka*; v. § 163.

4. *mimma šumšu*.

5. Var. *gu-la-a-ri*.

6. Var. omits.

7. Var. A VIII 41 agrees with this text. Var. B has *sig im-me-[en-dūg-ga-ri]*.

8. Var. B has *ág (?) ŠE (?) zi-zi nu-mu-da-má-mà*.

- 23(14). *ki-sū ni-zig nu-mu-un*¹-*da-zi-zi* 14. Beneath it raged and was not withheld (?)³
 24(15). *na dizig-ga-bi-tu-ra mu-*
 ub-bi-ir
 25(16). *bi lù-sä-a*² *mu-ub-riq*

In Rev. 6 read perhaps [*nin-gu-*] *la gašan-mu^d.na-na-a.*

BEZOLD, *Catalogue* under K. 2786, indicated the connection of K. 2786 and 2881.

170. Read l. 8 *asilal-lá si-sá*.

171. Page 76 read K. 9475.

185. See Corrigenda to No. 10.

186. See Corrigenda to No. 177.

188. Line 6, read *man-nu : a-ba mu-un-dib-bi : it-ti-ik*.

192. Rev. 7 read *a-[ba ta-]zu mu-un-zu*, "Who comprehends thy form? ».

194. On page 77 mention should be made of BEZOLD's note, *Catalogue*, p. 697.

Page 78, 17 read *it-ta-til* (ZIMMERN). Page 79, 5 for *zid* read *durun* and

line 6 *it-ta-pal-saḥ*. "In the dust she sat." [ZIMMERN].

Page 80 below, l. 12 *SAB* is uncertain. L. 13 read *si-ib-ba*.

202. Fragment of a psalm. Rm. 2, 421.

203. Fragment of a Semitic hymn to Tammuz. K. 10742.

204. Fragment of an Ishtar liturgy. Note lines 3-6. *máš-šub-ba-šú, dumu-sub-ba-šú, mu-ud-na-šub-ba-šú é-hul-a-šú*, "Because of the rejected kid, the rejected son, the rejected husband, the desolated house". K. 5653.

205. Fragment of an Ishtar liturgy. K. 11977.

206. Fragment of a litany. Note 1. 4 ^d·da-[mu?], K. 9358.

206. Fragment of a large litany of the cult of Ishtar. Three columns on each side. Col. I of observe entirely gone. Of the reverse only a few lines at the beginning of Col. V are preserved. K. 11150.

Obv. II

- | | |
|--|--|
| 1. [<i>sub-bé še-ib-é... ki dé-en-</i>] <i>gi-gt⁴</i> . | 1. A prayer for the temple..., that it be restored. |
| 2. [<i>ma-a-bi ud-me-na-gim ma-</i>] <i>a-a di-di-in⁵</i> . | 2. Now (?) as in the days of old, where shall I go ? |
| 3. [<i>nam é-hul-</i>] ⁶ <i>la-bi er-ra?gig-ud mu-ni-ib-zal-e⁷</i> | 3. For the desolated temple with tears night (?) and day I am surfeited. |

1. Var. omits. 4. Cf. SBH. 97,78 and Nos. 54, 58,
2. Var. *tar-a* (!). 120, *ki-sá* [*dé-en-gí-gí*] and 202.
3. Var. A... *ni-gar-nu-mu*..... 5. Vide SBP. 183 n. 10.
Var. B... *i-gál nu-mu-da-zi-zi*. 6. Restorations uncertain.
7. *me-ni-ib-zal-zal*. IV R. 24 No. 3,20. *mu-un-zal-li*, K. 3931,7. The element
b in these prefixes is purely euphonic, and interchanges with *n* before the root.

- | | |
|--|---|
| 4. [é-]zi-mu še-ib é-kùr-ra-mu | 4. For my consecrated temple, the brick house of my Ekur, |
| 5. eš é-nam- ti-la | 5. For the abode of the house of life. |
| 6. é-zi-mu še-ib zimbir-ki-mu | 6. For my consecrated temple, the brick house of Sippar, |
| 7. é-sá-kud-kalam-ma | 7. The temple of judgment of the land. |
| 8. é-zi-mu še-ib tin-tir-ki-mu | 8. For my consecrated temple, the brick house of Babylon, |
| 9. éš é-tùr-kalam-ma | 9. The abode of the temple, fold of the land. |
| 10. é-zi-mu še-ib bad-si-ab-ba(ki-) mu | 10. For my consecrated temple, the brick house of Barsippa ¹ , |
| 11. eš é-mah ti-la | 11. The abode of the house of life, |
| 12. eš é- dár an-na | 12. And the abode Edaranna. |
| 13. [é-zi-mu] še-ib unug-(ki)-mu | 13. For my consecrated temple, the brick house of Erech, |
| 14. [é] gè-par-imin-bi ? | 14. The temple of the seven dark chambers. |

1. For the change $d > r$ in *bad-si-ab* = *barsip*, v. SIEVERS, *Phonetik* ⁵ § 777.

2. Eanna, temple of Erech, is here described as having seven dark chambers, as in No. 156,1 and SBH. 100, 34. The term describes the section of the temple known as the ziggurat or stage tower; v. II R. 50 a 20 *é-gè-pār-imin* = *ziggurratum uruk*. [For DAK = *bar*, v. Br. 5222].

The name of the stage tower of Erech occurs as *gè-par-imin an-[na-ge?]*, SBH. 100, 34; *é-gè-par-[imin]*, No. 62,4; *é-gè-par-imin-bi*, No. 156,1. *é-gè-par* at Sippar, SBH. 120, 12, is probably an epithet of some temple. Note that Eanna, Harsagkalama and Eturkalama, all temples of Innini in Erech, are described as having "seven regions" (*ub*), p. 93. *ub* and *gepar* appear to be employed interchangeably for 'stage' of a tower. *gè-par* = *gipāru* certainly means, "dark chamber", whence it follows that each stage of the tower contained a secret chamber. See finally ZIMMERN, K.-L. 39 obv. 4 f., *é-an-na šu-ub-ba-šú*, 'for Eanna prostrated'; *gè-par-imin šu-ub-ba-šú*, 'for Geparimin prostrated'. On the general use of the word v. SBP. 240. Tammuz is said to depart from the *é-gè-par*, by which the *ziggurat* in Erech is certainly meant, SBP. 306, 41; *gè-par-ta ba-ra-è-a*, 'From the secret chamber he has gone', Zim, K.-L. 35 r. I 10. See also K.-L. 26 II 13. It is possible that the word occurs in MESSERSCHMIDT, *Keilschrift-text aus Assur*, pl. 27, 4 *ki-pār* of Nunamnir. The reading *ki-kisal*, by LUCKENBILL. ASJL. 28, 193, is difficult. For the value *par* for Br. 5479, v. RA. 7,110 (THUREAU-DANGIN).

Obv. III.

- | | |
|---|---|
| 1. [urú-a-dûg-ga a] gí- a- [bi] | 1. The city submerged, how long until her recompense? |
| 2. [nibru-(ki)? a-dûg-ga] é ¹ -ta mar-ra bi | 2. Nippur (?) submerged, in the waters inundated. |
| 3. [urú a-dûg-ga] a-gí- a-bi | 3. Oh city submerged! how long until her recompense? |
| 4. [uruk(ki) a-dûg-ga] é-ta mar-ra-bi | 4. Erech submerged, in the waters inundated ² . |
| 5. [urú.....a ki- us- sa bi | 5. The city which in..... was founded. |
| 6. [urú] na- ãm-bi nu tar-ri-da- bi | 6. The city for which such fate was not decreed. |
| 7. [urú mu-ul-lil-lá ba- ùl- la-bi | 7. The city which Enlil directed. |
| 8. urú umun-na li-li ne-in-tar-ra-hi | 8. The city whose lord governed it. |
| 9. urú ^d mu-ul-lil-lá du ^o -mã-mu | 9. The city against which Enlil instituted (?) hostility, |
| 10. an-ni sak-ki-gid- da-bi | 10. Which Anu smote, |
| 11. en ^d nu-dim-mud-da sag-dib-ba-bi | 11. Which the high priest Ea was wroth against. |
| 12. urú na-ãm-tar gig-ga im-ma-dû-a | 12. The city which Fate with sorrow filled (?) |
| 13. urú gis ³ KU sag-gà ba-zi-ga | 13. The city which held its weapons above all, |
| 14. urú gis ³ KU-ta la-ba-ra sub-ba-[bi] | 14. The city where the psalmist perished with the weapon, |
| 15. urú ki-el-bi nu- hul- lu-[bi] | 15. The city whose maidens are unhappy, |
| 16. urú kalag-bi nu- li- bi | 16. The city whose men rejoice not, |
| 17. urú mé sag-gà gab-ri ³ a | 17. The city which in battle was foremost to oppose, |
| 18. urú mé-e ba-gul- gul- la | 18. The city which in battle was annihilated, |
| 19. urú mu-bi tu-ra gi-bi tu-ra | 19. The city whose strong men are distressed, whose females are distressed. |

Lines 20-28 are identical with no. 71, 1-8 p. 43.

1. é = a, water, also ZIM. K.-L. p. 2 a 10. 22. Cf. e-ga-a, flood, CT. 19, 41 b 13.
 2. ana mé salû, IV R. 28* b 35.
 3. Cf. Gudea, St. E 9, 3; Cyl. A 19, 7.

208. K. 5157, a single column tablet, broken across the middle; upper part of the obverse and lower part of reverse preserved. A psalm [*er-sag tug-mal*] to Enlil of the same kind as the lament to Ninlil, SBP. 256-9. The obverse begins with the seven mighty names of Enlil, which are all translated into Semitic¹. Extracts of the text were given by HAUPT. ASKT. 181. See also BEZOLD, *Catalogue*, 693.

Obv.

- | | |
|--|---|
| 1. [<i>ni-tuk ma-ra šu-</i>] <i>gi-ba-an-ši-ib</i> | 1. [Oh honoured one], take me by the hand. |
| 2. [<i>ašaridu iasi</i>] <i>ga-ti ša-bat</i> | |
| 3. [<i>elim-ma ni-tuk me-</i>] <i>na-šú</i> | 3. [Oh exalted and honoured one], yet how long? |
| 4. [<i>kabtu ašaridu a-</i>] <i>di ma-tim</i> | |
| 5. [<i>u-mu-un kùr-kùr-ra-ge me-</i>] <i>na-šú</i> | 5. [Oh lord of lands], yet how long? |
| 6. [<i>bél mātāti</i>] <i>a-di ma-tim</i> | |
| 7. [<i>u-mu-un dūg-ga zi-da</i>] <i>me-na-šú</i> | 7. [Lord of faithful word], yet how long? |
| 8. [<i>bêlum ša kibīti kitti</i>] <i>a-di ma-tim</i> | |
| 9. [<i>a-a ka-nag-ga</i>] <i>me-na-šú</i> | 9. [Father of the Land], yet how long? |
| 10. [<i>bél mātīm</i>] <i>a-di ma-tim</i> | |
| 11. [<i>sib sag-gig-ga</i>] <i>me-na-šú</i> | 11. [Shepherd of the dark-headed people], yet how long? |
| 12. [<i>re'u</i>] <i>šal-mat kaḫ-ḫa-di a-di ma-tim</i> | |
| 13. <i>i-[dé-dū ní-]</i> <i>te-na me-na-šú</i> | 13. Thou of self-created vision, yet how long? |
| 14. [<i>ša bartina</i>] <i>ra-ma-ni-šu a-di ma-tim</i> | |
| 15. <i>am [erin-na sá-sá]</i> <i>me-na-šú</i> | 15. Hero who directs his host, yet how long? |
| 16. [<i>ḫardumuštešir um-</i>] <i>ma-ni-šu a-di ma-tim</i> | |
| 17. <i>ù-[lul-la]</i> <i>dūr-dūr me-na-šú</i> | 17. He that quiets the strength of rebellion, how long? |
| 18. <i>ša a-lal² sir-ra-a-ti³ šal-lu⁴ a-di ma-tim</i> | |
| 19. <i>umun nibru-(ki)-a me-na-šú</i> | 19. Oh lord of Nippur, how long? |
| 20. <i>be-el ni-ip-pú-ri a-di ma-tim</i> | |

1. See especially SBP. 292.

2. For *u*, might, strength, v. *Sum. Gram.*, 249.

3. *sirrattu* also in BOISSIER, DA. 7,16, *mar šipri ša sir-ra-a-ti itteruba*, "A messenger of rebellion shall enter".

4. Sic! where we expect *uṣallilu* or *uṣašlilu*, after IVR. 21 * b 4, v. *Bab.* II 153. The verb must be active. Read perhaps *i-lu*, "he who binds", for *i'ilu*.

- | | |
|---|--|
| <p>21.umun me-na-šú ur-ri kala-ga
ma-da-zu til-e</p> <p>22.be-lum a-di ma-tim nak-
ru dan-nu ig-da-mar mat-ka</p> <p>23.ka-nag-zu ha-lam-ma-
ge</p> <p>24.ri (?) ù-hal-lak ma-at-ka</p> <p>25.sud uku ma-da-zu bir-
bir</p> <p>26. [...ma-]tim ruḫ-ti ni-ši
ma-ti-ka ú-sap-pi-iḫ</p> <p>27.ki šu- mu-un-še- še</p> <p>28.ma-ḥa-zu ú-šad-me-im</p> <p>29.bir- bir</p> <p>30.ú-sap-pi-iḫ</p> | <p>21.oh lord, how long shall the
mighty foe make an end of thy
city?</p> <p>23.destroys thy Land.</p> <p>25.of a distant country has scat-
tered the people of thy land.</p> <p>27. ... the habitation he caused to
lament.</p> <p>29.he has scattered.</p> |
|---|--|

Rev.

- | | |
|--|--|
| <p>1. [ilu marduk bēl bābili] ik- ri- bi</p> <p>2. [^dpap- nun- an-] ki-ge a-ra-zu</p> <p>3. [ilu zar-pa-] ni-tum teš-li-ti</p> <p>4. [^dmu-ši-]ib-ha-sà-a zūr-zūr¹</p> <p>5. [ilu na-]bi-um ik-ri- bi</p> <p>6. [dumu-sag] ^duraš-a a-ra-zu</p> <p>7. [mar-tum reš-ti-tum ilu uraš-a tes-
li-ti</p> <p>8. nin-zi-dé gašan gù-ur-a-sig-ga-ge
zūr- zūr²</p> <p>9. ru-ba-tum kit-tum ilu taš-me-tum
ik-ri-bi</p> <p>10. nin-gu-la gaš-an-mu ^dna-na-a a-ra-
zu</p> <p>11. ru-ba-tum rabí-tum be-el-tum
ilu na-na-a tes-li-ti</p> | <p>1. [May Marduk lord of Babylon]
intercession (speak).</p> <p>2. [May Zarpanit] a prayer (utter).</p> <p>4. May Nebo intercession (speak).</p> <p>6. May the firstborn daughter of
Ninib a prayer (speak).</p> <p>8. May the righteous princess interces-
sion (utter).</p> <p>10. May the great princess, my lady
Nana, a prayer utter.</p> |
|--|--|

1. Reading uncertain, v. *Sum. Gram.* 259.
2. Vide SBP. 258 n. 6.

12. *aa-ugu¹-zu d¹en-ki d¹nin-ki zūr-zūr* 12. May the father, thy begetter, lord
and mistress of the earth, inter-
cession (utter).
13. *a-bu a-lid-ka ilu Enki ilu Ninki²*
ik-ri-bi
14. *nitlam kenag-zu ama-gal d¹nin-lil* 14. May thy beloved spouse, the great
a-ra-zu mother Ninlil, a prayer (utter).
15. *hi-ir-tum na-ram-ta-ka um-mu*
rabî-tum ilu ninlil tes-li-ti
16. *sukkal-mah-zu gal-ukkin³ d¹nusku-* 16. May thy great messenger, the
ge zūr-zūr herald Nusku, intercession (speak).
17. [*sukkallika šîru mu-ut-*] *te-'ir⁴*
ilu nusku ik-ri-bi
18. [*i-dé-zi bar-mu-un-ši-ib*] *dé-ra-ab-* 18. "Behold me faithfully", may he say
bi to thee.
19. [*kîniš napolisinni*] *lik-bu-ka*
20. [*gû-zu-zi gur-mu-un-ši-ib*] *dé-ra-* 20. "Turn thy neck unto me faithfully",
ab-bi etc.
21. [*kîsadka kîniš⁵ suhîranni*] *lik-bu-*
ka
22. [*šag-zu dé-en-na-tug-mal*] *dé-ra-ab-* 22. "Thy heart repose", etc.
- bi*
23. [*libba ka linûh*] *lik-bu-ka*
24. [*bar-zu dé-en-na-šed-dé*] *dé-ra-ab-* 24. "Thy soul beat rest", etc.
- bi*
25. [*kabattaka lipšaḥ*] *lik-bu-ka*
26. [*šag-zu šag-ama tu-ud-da-gim*] *ki* 26. Thy heart like the heart of a beget-
ha-ma-gi-gi ting mother, return to its place.
27. [*libbaka kima lib ummi ālit*]-*tum*
aš-ri-šu [litûr]

1. For the reading of *MUH* as *ugu* = *ālidu*, v. PSBA. 1911, p. 85, l. 25, *u-gu-a-ni* = *alitta-ša*.

2. Enlil is here regarded as an emanation of "Father-Mother-Earth", an incarnation of the male and female productive principles. These form the first two *father-mother* names of Enlil in CT. 24,3, 29-4,27 and 24,21, 62-83, an anterior and theological form, from whom Enlil, the father, is clearly distinguished (24,5,37 ff).

3. Read *kingal*, S^b 127. The variant texts have *DI* for *ZU*, i.e., *sá-gal-ukkin*, SBH. 132,46 ; K. 193 rev. 31 ; CRAIG, RT. 20,30.

4. The ordinary I² form of 𒊕𒊕 is *mutta'ir* (KING, *Magic*, 6,20) for *muûta'ir*.

5. No. 193,5 has *rîšu*, 'head'.

28. [ama tu-ud-da a-a tu-ud-da-gim]ki 28. Like a begetting-mother, a begetting
 ha-ma-gi-gi father, return to its place.
 29. [kima ummi alitti abi alidi ašrišu
 litûr]¹

209. K. 6024. Fragment of doubtful content, probably an incantation.

CCX

FRAGMENTS OF THE SERIES

en-zu sá-mar-mar, "Oh wise lord, giver of counsel".

The liturgical series *en-zu sá-mar-mar* is catalogued in the fragment No. 103, obv. 4. REISNER, SBH. No. 28 forms the fourth tablet of a late Babylonian copy on long single-column tablets. No. 192 is a fragment of an Assyrian copy, also on long single-column tablets, and represents the sixth and last tablet of that redaction. This fragment joins No. 193, so that a considerable portion of the tablet can be put together. K. 5160, published by MEEK in BA.X pt. 1 No. 4, is a large Neo-Babylonian fragment of this series redacted on double-column tablets. The fragment now contains a good part of obv. II and rev. I. Since rev. I is a duplicate of 192 + 193 obv., it is obvious that rev. II was a duplicate of 192 + 193 reverse. In other words K. 5160 rev. I + II contain the last tablet of the series, and K. 5160 obv. I + II contain tablet five. K. 5160 obv. II, which is partially preserved, represents tablet five reverse. We have therefore tablet 4 partially preserved (beginning of obv. and end of reverse); tablet 5 upper part of reverse; tablet 6 upper half of obv. and end of reverse.

The series rose out of an ancient Sumerian public psalm of wailing over a national calamity, and addressed to Enlil, CT.XV 11 = SBP. 198-203, of which ZIMMERN K. L. No. 2 rev. I 23-II 8 is a duplicate. The same public psalm has been almost entirely copied into a Ninuraš liturgy of which SBP. 206-208 forms part of the last tablet. The *eršem-ma* which closed that series, rev. 27 ff., has not been preserved. Tablet one of this Marduk series probably began with an extract from the ancient *en-zu sá-mar-mar* psalm to Enlil, and hence was given that name. It is curious that the Ninuraš series employed the same psalm in its last tablet. The refrains mention only Eridu, Babylon and Barsippa. It is just possible that SBH. No. 20 followed on after the singing of the *en-zu sá-mar-mar* liturgy, for contrary to all rules we have a catch-line at the end of tablet VI, and this agrees with SBH. 41, 1. Moreover, the

1. For the restorations of the reverse, see SBP. p. 258; also numbers 181, 183, 193, etc.

refrains in SBH. No. 20 agree closely with those of our series. Note also that SBH. No. 20 does not belong to a series. With the long liturgical psalm occupying all of tablet six compare No. 208, which is also an *eršemma* from an Enlil series.

Tablet IV (SBH. 28). Obv.

- | | | |
|---|---------------------|---|
| 1. <i>am-gal ù-na gub-ba</i> | <i>gig-ga ba-me</i> | 1. The great wild ox, who stands [aloft?], pondered thereon in sorrow. |
| 2. <i>[ri-i-mu ra]-bu-u ša[ša-kiš? i]-za-az-zu mar-ši-iš id-bu(?) -bu-uš(?)</i> | | 3. Upon the Beneficent city the great wild ox, who stands [aloft?], pondered in sorrow. |
| 3. <i>urū-ši-ib-[ba] am-gal ù-na gub-ba</i> | <i>gig</i> | 4. Upon Ešmah the great wild ox, etc. |
| 4. <i>éš-maḥ¹ am-gal ù-na gub-ba</i> | <i>gig</i> | 5. Upon the chamber of psalmody, etc. |
| 5. <i>éš-sir am-gal ù-na gub-ba</i> | <i>gig</i> | 6. Upon Šubaru the great wild ox, etc. |
| 6. <i>ḥabur-(ki)² am-gal ù-na gub-ba</i> | <i>gig</i> | 7. Upon Babylon, etc. |
| 7. <i>[tin-]tir-(ki) am-gal ù-na gub-ba</i> | <i>gig</i> | 8. Upon Esagila, etc. |
| 8. <i>[é-sag-ila] am-gal ù-na gub-ba</i> | <i>gig</i> | |

1. Damgalnunna is mother of *éš-maḥ*, IVR. 21* b rev. 13; ASKT. 117, 14; SBH. 52, 7. In these passages and in the passage above, *éš-maḥ* denotes a shrine in Eridu and connected with the water-cult. Hence the ritual *hut* in which the incantations of Eridu were performed are called *éš-maḥ* = *bit šêri*, "house of the field", CT. 17, 4, 19 and ASKT. 104, 9 (*uṣurat bit šêri ana šutêšuri*). Since the god Shamash, as a god of purification held an important position in these magic rituals, he has the title *éš-maḥ*, "god of the house in the field", CT. 24, 31, 65; 25, 27, 4; 25, 25, 26. *é éš-maḥ* in ZIMMERN, *Neujahrfest* 140, 2 probably means "ritual house in the plain". ZIMMERN identifies *é-éš-maḥ* with *é-maḥ*, temple of Ninmaḥ in Babylon, which is not likely.

2. This appears to be the original pronunciation of *A-ḤA-ki*, *ḤA-A-ki* = *šubaru*, apparently a quarter of Eridu and has no connection with the land Subartu. *ḥabur* > *šabur* > *subar* (cf. *Sum. Gr.* § 40 b and *ki-gab* = *sa-ba*, CT. XV 11, 18 = ZIM. K. L. No. 2 rev. I 39) may of course not be possible, but the reading *ḥa-bur* for the signs *ḤA-A* is legitimate. Eridu, and *ḤA-A-ki*, mentioned together, LANGDON, *Drehem* p. 23. A priest consecrated and educated in the cult of Eridu and *A-ḤA-ki*, CT. 16, 6, 239. Also in BA. V 675, 25 *A-ḤA-ki* = *Šu'ara*, we have to do either with an Eridu *Ḥabur* or a mythological *Ḥabur* (*Šubar*) in the lower world. The word may be connected with *ḥubur*, the stream of salt (?) water which surrounds the world. On the other hand the river *Ḥabur* in Northern Mesopotamia has probably no connection with the *Ḥabur* > *Šubaru* > *Šu'aru* of Eridu. Against ZIMMERN and my previous conclusion in *Drehem* *ibid.*, I now regard any connection between *Šubaru* of Eridu and Subartu (never *Subaru*, only gentile *šubarū*, v. UNGNAD, BA. VI pt. 5 p. 19) of the Mitanni as wholly excluded.

- | | |
|--|--|
| 9. [bad-si]-âb-ba [ki] am-gal ù-na gub-ba gig | 9. Upon Barsippa, etc. |
| 10. [é-zi-] da am-gal ù-na gub-ba gig | 10. Upon Ezida, etc. |
| 11. [é-mah-]ti-la am-gal ù-na gub-ba gig | 11. Upon Emahtila, etc. |
| 12. [é-temen-]an-ki am-gal ù-na gub-ba gig | 12. Upon Etemenanki, etc. |
| 13. é-dâr-an-na am-gal ù-na gub-ba gig | 13. Upon Edaranna, etc. |
| 14. še-ib urú ši-ib-ba-(ki)ba-gul-la-ta tin-tir-ki ¹ nu-um-me | 14. The brick-walls of the Beneficent City have been demolished and Tintir is not. |
| 15. é ^d am-an-ki ba-gul-la-ta é-sir nu-um-me | 15. The temple of Ea has been demolished and the house of psalmody is not. |
| 16. é ^d asar-lù-dug ba-pi-el-la-ta é-sag-ila nu-um-me | 16. The temple of Marduk has been humiliated, Esagila is not. |
| 17. urú ši-ib-ba-(ki) ub-da-tab-tabba im-kùr-gùr[gùr-ru-?] | 17. The Beneficent City of the four regions..... |
| 18. tin-tir(ki).....bi-šú..... | |

Rev.

- | | |
|--|---|
| 1. ana ri-..... | |
| 2. kùr-gal..... | 2. Great mountain..... |
| 3. ki-bal [gùr?.....] | 3. The hostile land..... |
| 4. ^d a-nun-na dingir gal-gal-e-ne[kašu-mu-ra-an-mar-ri-e-ne] | 4. The Anunnaki and the great gods ² [bow down before thee?] |
| 5. ur-sag á-mah ^d en-ki-ge sag-nu-mu-ni-ib-[gi-a?] | 5. Hero, vast might of Ea, whom none rival (?). |
| 6. a-a-zu ^d en-ki-ge ù-ši-in-gu ³ á-bi ù-mu-un-da-an-gùr | 6. Thy father Ea may send thee; his commission may he entrust to thee. |
| 7. a-bu-ka ^{itu} Ea i-šap-pâr-ka ù-ma-ir-ka-ma | |
| 8. dâg-ga ^d en-ki-ge kal-kalag ù-mu-un-ši-in-du | By the command of Ea mayest thou go with esteem. |

1. Since Eridu is mentioned in the first part of the line and a temple of Eridu in the next line, we should naturally refer *tin-tir-(ki)* not to Babylon but to some part of Eridu. Note that *tin-tir-(ki)* = Babylon (?) occurs in l. 18.

2. i. e., the Igigi.

3. Cf. *gin*, to send, *Sum. Gr.* 216.

9. *ina ki-bit* ¹⁰*Ea na'-diš tal-lak*¹
10. *bar-bi in-ág-tuk-a a-ba e-ne-gín :* Her suburbs are possessed, who
bád-bíne-in-gi nam-tag-gà nam-mi- inhabits them ?? Her city wall
e-duh they demolished³, and the sin is
not absolved.
11. *sig-bi nt-ba im-ḫul-ḫul-e : li-bit-ta-* 11. Her brick walls of themselves go to
šu ina ra-ma-ni-šu uš-ta-ṣab-bít ruin.
12. *enim abzu im-dir-ám*⁴ *an-šés :* *ina* 12. By the word of the sea, which like a
a-mat ap-si-i ša kima ú-pi-e ša-pa-at rain-cloud is obscure⁵,
13. *gišmes-gim (?) in-sir-ri* ^{muš} 13. Like a *mēsu*-tree she is plucked
muš + *a-na* away, like a root she is extirpa-
giš-i-dim-me-sil-e-ne ted⁶.
14. *ki-ma me-e-su i-na-sa-aḫ šur-šu*
uš ma-riṭ
15. *id-da nu-me-ám a-mi mu-un-ul-ul :* 15. Since the canal is gone the flood
ina ba-lu na-a-ri a-gu-ú it-ta-ki-pa overflows.
16. *a-úh-ki nu-me-a ki-a ba-an-gul-la* 16. Since the clay is gone the shore is
destroyed.
17. *ina ba-lu la-a-i-ra-a-nu*⁷ *kib-ri*
ú-tab-ba-bi-bit (sic!)⁸

1. REISNER'S copy *na'-BAR ta-lak-UD* (sic!).

2. Transcription and translation wholly uncertain.

3. Uncertain, *gi* < *gil* (?).

4. The text has *ám-im-dir* (!).

5. Jensen first suggested the meaning "dark, obscure" for the verb *šapú* (KB.VI 355), rendered by "thick" in DELITZSCH, HW.678 and MUSS-ARNOLT 1079. This meaning is evident from the fact that the Sumerian verb *šus*, related to *šés*, also means "be dark, shrouded in darkness"; cf. *e-ne-em-mà-ni gakkul-ám-ma al-šus* = *amatsu kakkullu katimtu*, "his word is shrouded in mystery like a flask", SBP.42, 60. See especially BOISSIER, *Choix* 171,9, *šumma nūru ša ina gizilli našú ša-pu*, "If a light which one carries upon a torch goes out (?) (or smokes and becomes dark?)".

6. The transcription and translation are conjectural. One may read *uš-ma-riṭ* (*lak, šid*). The subject I take to be *álu* "city". For *marātu*, rub, polish, see ZIM. Rt. p. 150,15. *marṭak*, I am become bald, HARPER, Lett. 348,9; *muttutu am-ma-rit*, "I am made bald on the forehead", VR. 47 b 32. Here KÜCHLER, *Med.* 10.61, *ina ubani-ka tumarraṭ*, "with thy finger thou shalt rub (him)". Probably connected with *marāku*, rub, polish, BA. II,636,12.27.34; KÜCHLER, *Med.* 10,55; K.203,13 (in *Bab.* III 220).

7. *lāirānu*, a derivative of *līru*, spit, slime, Heb. Syr. Arab. *لير*. See on this passage, HOMMEL *Grundriss* 254, and HOLMA, *Körperteile* 8.

8. Cf. *utatabbit*, SBH. 6, 8; II²/₂ of *abātu*.

18. *umun-e urú-ni-a na-ām-ši-ib-baan-tar-ri* 18. The lord who decreed a good fate for his city.
 19. *be-lu ša āli-šu šim-tu ta-ab-bi*
 (sic!) *i-še-mu*

20. *nis-ḫi ribu-u en-zu sá-mar-mar nu-al-til a-na zamar nišḫi giṭṭi*
 21. *Bēl-apil-iddin apil ša Ea-balaṭ-su-iḫbī apil Nannar-ibni : ka-tá*
 22. *Ea-balaṭ-su-iḫbī [māri-šu kalú šiḫru] ili-šu¹ Bābili araḥ atar addar ūmu 10 šattu 200 + [? -kam An-ti-'uk-ku-su] šarri¹ ?*

Fourth extract of "The knowing lord, the giver of counsel", not finished. To be chanted. Long-tablet belonging to Belapiliddin, son of Eabalatsuikbi, son of Nannaribni. Written by the hands of Eabalatsuikbi his son, the inferior psalmist of his god³. At Babylon on the tenth of intercalary Adar, in the 200 + ? year (of the era of Seleucus); Antiochus was king.

Tablet V (K. 5160 Obv. = BA.X pt. 1 p. 75).

Rev.

-
 2.mūš(?) *azag bar-ra dū-a*..... 2. of pure appearance whose body seemly.....
 3.du(?)⁴ *zi-mu el-lu-tum⁵ ša zu-mur-šu, as (?) -[miš....*
 4. *giš-tir giš-šim erin-na dūg-e-ne KA- KA.....* 4. He who in the forest of odorous cedars *shouts* with joyful song.
 5. *ša ina kiš-ti ri-ki e-ri-ni im-me-el-lu⁶ ina ḫa-[bi-bi]*

1. *dingir-šu-kam* a mixture of Semitic and Sumerian.

2. REISNER gives 200 +. In this case we must assume a simple date of the Seleucidian era, and the name of a king whose reign falls between 106—85 B. C., for the scribe Eabalatsuikbi appears on other tablets only in this period. I have supplied Antiochus Cyzicenus 116-95.

3. i. e., Marduk.

4. MEEK, *kar-ra-du*.

5. The word *zi-mu* is often construed as a mas. plural.

6. *malālu* is given the meaning, "enjoy oneself," by DELITZSCH, HW. 413 b. Also ZIMMERN, *Neujahrfest* 133, translates CT.15,44,28, "The eunuchs who upon the threshold *i-mā-li-lu*, sport." The root is connected with Hebrew מלל, Arabic *malila*,

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|---|--|
| <p>6. <i>me abzu šu-el-la gub-ba šu-luḥ kar-</i>
<i>kar [gub-ba]</i></p> <p>7. <i>me zi-dé-eš¹ bar-ra ḥe-dú tin-tir-</i>
<i>(kī) dul-[la-ḥi]</i></p> <p>8. <i>ša par-ši ki-nu-tim ana nap-lu-</i>
<i>si as-mu šu-lul ba-ab-ilāni</i></p> <p>9. <i>ur-sag zag-è maḥ tin-tir-(kī) u-di-da</i>
<i>gub-ba</i></p> <p>10. <i>ḫar-ra-du a-ša-ri-duši-i-ru ša ina</i>
<i>ba-bi-lim ana tab-ra-ti izza-zu</i></p> <p>11. <i>elim-ma dug-li šig² abzu šag-ga³ é-</i>
<i>sag-il-la gub-ba</i></p> <p>12. <i>kab-tu ša ina é-sag-ila ki-rib ap-</i>
<i>si-i el-li ku-uz-ba ma-lu-u</i></p> <p>13. <i>gud (?) a-gūr-ra sù zagin sù- sù</i></p> | <p>6. He who to make clean the ordinances
of the sea, stands, to <i>make holy</i>
the hand-washings, stands.</p> <p>7. He who is worthy to look upon the
true ordinances, stands, protec-
tion of Babylon.</p> <p>9. Heroic one, mighty leader. who in
Babylon stands as object of admi-
ration.</p> <p>11. The honored, full of luxuriant
strength, who at the clean sea of
Esagila, stands⁴.</p> <p>13. Strong one (?) who is huge in
strength, who is bearded with a
bright beard.</p> |
|---|--|

skelter, dance; the Heb. and Syr. מלל *mallel*, speak, is probably ultimately the same root, v. NÖLDEKE ZDMG. 57, 413. The meaning "speak, sing," is seen in the word *malilu*, "flute". Heb. and Arabic preterite in *a* but Bab. *i* seen in MEISSNER, fragment of Gilgamesh Epic II 9, *sur ú me-li-il* (imperative), "dance and play." CT. 16, 44, 101, the evil spirits on the mountain of sunrise *im-ma-ni-di-eš* = *immalillu*: since *di* means both "speak", and "go", one can be in doubt here, but line 99 has *iltanas-sumu*, "they run," and line 103 *ittanaḥlalu* "they slink away", hence the verb has the sense "they shelter". In a dream a man sees a bow (*ḫaštu*) which *im-me-lil*, BOISSIER, *Choix* II, 10. BOISSIER finds here a Semitic root מלל to rub, but its existence is doubtful, and the form is passive, which excludes his rendering, "If he rub a bow". The meaning is perhaps, "If the bow dance about". The Sumerian of our passage *dūg* favours a meaning, "shout, speak".

7. For the restoration, cf. CRAIG RT. 56, 17, Marduk *ḫa-bi-bi*, "the shouting", prs. part.

1. *eš* employed as a plural of nouns is irregular, v. § 129.

2. See *Sum. Gr.* 238.

3. *šag* var. of *šāg* = *damḫu*, v. *Sum. Gr.* 235. The Semitic translator gives two versions of *šag*, viz. *kirib* and *ellu*!

4. So the Sumerian line.

14. *ša e-mu-ki pu-un-gu-lu zik-na el-
li-tam zak-nu*¹
15. [*sib?*]*dumu nun abzu šita-na*² *dun*³ 15. Lord, son of the prince of the sea,
gal-zu who understands the digging of
water-sources.
16. [*be ?*]*lum ma-ar ru-bi-e ša ap-si-i* [About half of this column, ending tablet
pi-tu-u be-ra-tim 5, is lost]
17. *am-šu-sal-sal-la*
18. *du-šu tu-ud-da*
19. *as-mu*

Tablet VI⁴. Obv.

- | | |
|---|--|
| <p>1. [<i>u-mu nam-mu-</i>]<i>un-šub-bi-en</i> <i>mu</i>
<i>mu nam-mu-un-šub-bi-en</i></p> <p>2. [<i>be-lum la ta-</i>]<i>nam-da-an-ni be-lum</i>
<i>la ta-nam-da-an-ni</i></p> <p>3. [<i>umun</i>^d]<i>am-an-ki nam-mu-un-šub-
bi-en</i></p> <p>4. [<i>umun</i>]^d<i>asar-lù-dug nam</i></p> <p>5. [<i>umun</i>]^d<i>en-bi-lu-lu nam</i></p> <p>6. [<i>ur-</i>]<i>sag</i>^d<i>mu-ši-ib-ba-sà-a nam</i></p> <p>7. [<i>umun</i>]^d<i>sà-kud-mah-am nam</i></p> <p>8. <i>umun tin-tir-(ki)</i> <i>nam</i></p> <p>9. <i>umun é-sag-il-la</i> <i>nam</i></p> <p>10. <i>umun bad-si-ab-ba-(ki)</i>⁵ <i>nam</i></p> | <p>1. Oh lord, not shalt thou cast me down;
oh lord, not shalt thou cast me
down.</p> <p>3. Oh lord, Divine Ram of Heaven and
Earth, not shalt thou cast me
down.</p> <p>4. Oh lord Marduk, not etc.</p> <p>5. Oh lord Enbilulu, not etc.</p> <p>6. Champion, Named with Good Name,
not etc.</p> <p>7. Oh lord, Great Judge⁶, not etc.</p> <p>8. Oh lord of Babylon, not etc.</p> <p>9. Oh lord of Esagila, not etc.</p> <p>10. Oh lord of Barsippa, not etc.</p> |
|---|--|

1. This description applies also to Shamash, SBP.64,28, and Sin IV R. 9 a 10. A more correct translation of *zagin* is *uknu*.
2. The complement *na* indicates that the original value of >𒀭< was *šitan*.
3. *dun*, dig, open a water-source, v. *Sum. Gr.* 211 *dun* 2.
4. Obv. = MEEK pl. 76 restored from K.4630 + 10205.
5. Here begins K.5160, rev. I. With lines 4-14 cf. SBH.41,5-19.
6. *ilu*Sakudmaḥam is ordinarily a title of Ninuraš of Isin, a solar deity, consort of Gula of Isin, SBP.174,44; 228,23, and not to be confused with Shamash of Sippar, as I have done in my previous editions. The title *sakud-mah* = *daiānu širu* is also employed of Shamash of Sippar, as in VAB.IV 164,1, since both are solar

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|-----------------------------------|-------------------------------------|
| 11. <i>umun é-zi-da nam</i> | 11. Oh lord of Ezida, not, etc. |
| 12. <i>umun é-maḥ-ti-la nam</i> | 12. Oh lord of Emahtila, not, etc. |
| 13. <i>umun é-te-me-an-ki nam</i> | 13. Oh lord of Etemeanki, not, etc. |
| 14. <i>umun é-dār-an-na nam</i> | 14. Oh lord of Edaranna, not, etc. |

Priest

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|--|--|
| 15. <i>mu-lu er-mar-ra gín nam</i> | 15. He that renders petition am I ³ . |
| 16. <i>ša-kin tak¹-ri-bi ana-ku²</i> | Thou wilt not cast me down. |
| 17. <i>mu-lu zūr-zūr-ra gín nam</i> | 17. One of prayer I am. Thou, etc. |
| 18. <i>ša ik-ri-bi ana-ku</i> | |
| 19. <i>mu-lu a-ra-zu gín nam</i> | 19. One of intercession I am. Thou, etc. |
| 20. <i>ša te-es-li-ti⁴ ana-ku</i> | |

Penitent.

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|---|--|
| 21. <i>a-a tu-ud-da gín nam</i> | 21. A father who has begotten I am ⁵ .
Thou wilt not cast me down. |
| 22. <i>a-bi a-li-di⁶ ana-ku</i> | |
| 23. <i>li tukundi⁷ tūg-mal nam</i> | 23. Soon repose! Thou wilt not, etc. |
| 24. <i>a-di sur-ri nu-ḥa</i> | |

deities, and as gods of light they become patrons of justice. Evidently a close connection existed between this deity and Marduk, for the tablet SBH. No. 30 contains two penitential hymns, one to Sakud and one to Marduk. That ^dSakud and ^dSakudmaḥ are identical is proven by SBH. 57,1 *sa-kud* and 57,3 *sa-kud-maḥ*. Titles of this solar Ninuraš of Isin as *Sakud* in CT. 25,16 ff. and 24,38. In the passage above [as in SBH. 41,11] he is probably identified with Marduk. His temple at Isin is Erab-riri, where he also held the title En-nu-gi, PSBA. 1900,362,9. *sa-kud* is the original of the form Sakkut, a title of Ninuraš which appears in Hebrew, Amos 5,26, as *sikkūth*, i. e. Mars, along with Kijūn = Bab. *kaḫamānu*, the name of Saturn, star of Nergal.

1. Var. *ták*.

2. K. 5160 gives an alternative *ša ták-rib-ti ša-kin-ti ana-ku*. The passive participle *šakīnu* is otherwise unknown; cf. SBH. 58,43.

3. Var. "I am one of homage rendered."

4. Var. *tes-li-tim*.

5. It is unusual to find individual circumstances of this kind appearing in the public litanies. The "I" of these services usually stands for the whole congregation.

6. Var. *a-bu a-li-du*.

7. Var. adds *-bi*.

25. *me-na*¹ *ù-mu-un bé*²-*gi-en nam* 25. How long⁴ oh lord of righteousness(?) Thou wilt not, etc.
26. *a-di ma-ti be-el ki-na-a-ti*³
27. *ib-si me-na-šú nam* 27. It is enough; how long? Thou, etc.
ma-ši a-di ma-ti
28. *nam-mu-un-šub-bi-en e-ne-ra ga-* 28. "Thou wilt not reject me", unto
an-[na-ab-dúg] him I will say.
29. *la ta-na-da-an-ni ana ša-a-šu lu-*
[uk-bi]
30. *sir-ri nu-ti-li ba-ni-[ib gaš?]* 30. Sighing without end has [brought
me low.]
31. *ši-ri-ih la ka-te-e ur-[ri-da-an-ni?]*
32. *er sig-gan nu-di ba-ni-[-ib....]* 32. Weeping without *diminishing*.....
33. *bi-ki-ti la ku-us-su-pi (?)*
-

Rev.

1. *[i-] dé-[zid bar-mu-un-ši-ib dé-ra-* 1. "Behold me faithfully", I will say
ab-]bi to thee.
2. *ki-niš [nap-lis-an-ni lu-uk-bi-]ka*

Priest.

3. *gú-zu [zid gur-mu-un-ši-ib dé]* 3. "Turn thy neck unto him in faith-
fulness", I will say to thee.
4. *ri-ši-[ka ki-niš suhhir-šu lu-uk-*
bi-]ka
5. *šag-zu dé-[en-na-túg-e dé]* 5. "May thy heart repose", I will
say to thee.
6. *bar-zu dé-[en-na-túg-e dé]* 6. "May thy mind repose", I will say
to thee.

1. V. Sum. Gr. p. 177; cf. SBP. 288,11; *me-nam*, ZIM. K. L., 2 b 23.

2. Var. *bi*.

3. Cf. No. 194 rev. 25. The abstract prefix *bi* is known to me only in this passage; we expect *nig-gi-en*, cf. § 149. *kīnati* a plural with abstract force, from *kittu*, v. BROCKELMANN, *Vergleichende Grammatik*, § 228 a. See also Ham. Code IV 53; perhaps also VAB. IV 172,40.

4. K. 5160 has a gloss *ia-ti* for *adi mati*, probably formed as a fem. to the interrogative adverb *iau* where? Br. 10367; SBH. 106,68 (wrongly interpreted in *Sum. Gr.* p. 111).

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| <p>7. <i>šag-zu šag ama-[tu-ud-da-gim ki-
bi-šu ha-]ma-gi-gi</i></p> <p>8. <i>ama tu-ud-da a-[a tu-ud-da-gim ki-
bi-šu ha]¹</i></p> | <p>7. Thy heart like the heart of a begetting-mother may return to its place.</p> <p>8. As a begetting-mother, as a begetting-father, to its place may it return.</p> |
|--|---|
-
- | | |
|---|---|
| <p>9. <i>er-šem-ma [^d asar]-lù-dug-ge</i></p> <p>10. <i>er-šem-ma [en-zu] sá-mar-mar</i></p> | <p>9. Psalm on the flute to Marduk.</p> <p>10. Psalm on the flute for the series, "Knowing lord, giver of counsel."</p> |
|---|---|
-
- | | |
|---|---|
| <p>11. <i>umun še-ir-ma-al-la an-ki a-[ba ta-]
zu mu-un-zu</i></p> <p>12. <i>šiššu nis-ḥu en-zu sá-mar-mar al-til</i></p> <p>13. <i>kīma labiri-šu šā-tir-ma ba-a-ri</i></p> <p>14. <i>é-gal ilu ašur-bani-apli šar kiššati
šar mat aššur-(ki)</i></p> <p>15. <i>mar ilu ašur-aḥi-iddina šar kiššati
šar mat aššur-(ki)</i></p> <p>16. <i>liplipi ilu Sin-aḥē-erib šar kiššati šar
mat aššur-(ki)</i></p> <p>17. <i>[ša] a-na ilu Marduk ilat Zar-pa-ni-
tum tak-lu</i></p> <p>18. <i>[nir-]gal-zu nu-ri ilu nabu ša dup-
šarrūti</i></p> | <p>11. Oh lord, glorified in heaven and earth, who comprehends thy form?</p> <p>12. Sixth extract of, "The knowing lord, giver of counsel". It is the end.</p> <p>13. Like the original it has been written and collated.</p> <p>14. Palace of Asurbanipal, king of dominions, king of Assyria,</p> <p>15. son of Asarhaddon, king of dominions, king of Assyria,</p> <p>16. grandson of Senecherib, king of dominions, king of Assyria,</p> <p>17. who puts his trust in Marduk and Zarpanit,</p> <p>18. the wise, light of Nebo of letters.</p> |
|---|---|

The *eršem-ma* of this series (which is unusually long, occupying all of the sixth tablet) is so clearly the expression of the religious feelings of an individual, that it should really be called an *er-šag-tūg-mal*, or private penitential psalm. No doubt this psalm was employed as a private psalm to Marduk and later as the public intercession for the end of this Marduk series. Two penitential psalms, one to Sakud and one to Marduk, have been transcribed on a single tablet SBH. No. 30, and are so closely related to the liturgical psalm of this series that I have added them to this volume as No. 241.

1. For restorations see SBP. 258 and SBH. 59.

CCXI

PENITENTIAL PSALMS TO SAKKUT
AND MARDUK¹

(SBH. No. 30.)

Obv.

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- | | | |
|--|----------------------------------|--|
| 1. <i>me-e sá-kud-ta</i> | <i>me-e sá-kud-</i>
<i>ta</i> | 1. I to the Judge, I to the Judge (will pray). |
| 2. <i>ana-ku ana da-ia-ni ana-ku ana da-</i>
<i>ia-ni</i> | | |
| 3. <i>me-e sá-kud-mah</i> | <i>me-e</i> | 3. I to the lord, mighty Judge, etc. |
| 4. <i>ana-ku ana be-lum da-ia-ni si-ri</i> | | |
| | ¶ | |
| 5. <i>me-e umun é-rab-ri-ri</i> | <i>me-e</i> | 5. I to the lord of Erabriri, etc. |
| 6. <i>ana-ku ana be-lum é-rab-ri-ri</i> ² | ¶ | |
| 7. <i>me-e umun é-gal-mah</i> | <i>me-e</i> | 7. I to the lord of Egalmah, etc. |
| 8. <i>ana-ku ana be-lum é-galmah</i> | ¶ | |
| 9. <i>me-e umun tin-tir-(ki)</i> | <i>me-e</i> | 9. I to the lord of Babylon, etc. |
| 10. <i>ana-ku ana be-lum bāb-ilāni</i> | ¶ | |
| 11. <i>me-e umun é-sag-il-la</i> | <i>me-e</i> | 11. I to the lord of Esagila, etc. |
| 12. <i>ana-ku ana be-lum e-sagila</i> | ¶ | |
| 13. <i>me-e umun kiš-(ki)</i> | <i>me-e</i> | 13. I to the lord of Kish, etc. |
| 14. <i>ana-ku ana be-lum ki-ši</i> | ¶ | |
| 15. <i>me-e umun é-kišib-ba</i> | <i>me-e</i> ³ | 15. I unto the lord of Ekišibba, etc. |
| 16. <i>ana-ku ana é-kišibba</i> | ¶ | |
| 17. <i>me-e umun é-me-te-ur-sag</i> | <i>me-e</i> | 17. I unto the lord of Emeteursag, etc. |
| 18. <i>ana-ku ana be-lum é-mete-ursag</i> | ¶ | |
-

1. Translated by JASTROW, *Religion* II 84 f., who correctly identified Sakud with the god of Isin.

2. Probably the chapel of Sakud and Gula in the temple Egalmah at Isin.

3. Chapel of Zamama in Emetenursag, v. VAB. IV, 185.

- | | |
|--|--|
| 19. <i>me-e umun é-ū-nir-ki-dūr-mah¹</i>
<i>me-e</i> | 19. I unto the lord of Eunirkidurmah,
etc. |
| 20. <i>ana-ku ana be-lum é-unir-kidur-</i>
<i>mah</i> ¶ | |
| 21. <i>me-e umun é-ka-azag-ga me-e</i> | 21. I unto the lord of Ekazagga, etc. |
| 22. <i>ana-ku ana be-lum é-ka-azag</i> ¶ | |
| 23. <i>me-e umun. é-gū-dū-a-(ki) me-e</i> | 23. I unto the lord of the temple of
Cutha, etc. |
| 24. <i>ana-ku ana be-lum é-gū-dū-a-(ki)</i>
¶ | |
| 25. <i>me-e umun é-mes-lam me-e</i> | 25. I unto the lord of E-meslam, etc. |
| 26. <i>ana-ku ana be-lum é-meslam</i> | |
| 27. <i>me-e umun á-[dil-bad-] (ki) me-e</i> | 27. I unto the lord of Dilbat ² , etc. |
| 28. <i>ana-ku ana be-lum [dil-]bad- (ki)</i>
¶ | |
| 29. <i>me-e umun é-i-bé^d-a-nu-um me-e</i> | 29. I unto the lord of E-ibe-Anu, etc. |
| 30. <i>ana-ku ana be-lum é-ibe-Anu</i> ¶ | |
| 31. ^d . <i>sá-kud e-ne-em še-ga-ge me-e</i> | 31. Unto the Judge whose word is
beneficent, etc. |
| 32. <i>ana da-īā-ni ša ma-ag-rat a-mat-</i>
<i>su</i> ¶ | |
| 33. ^d . <i>sá-kud kūr-kūr nigin-na me-e</i> | 33. Unto the Judge of all lands I (will
pray). |
| 34. <i>ana da-īā-ni ša nap-har mātāti</i> ¶ | |

Priest.

35. *er-im-šés-šés i-ši* ³ *nu-gà-gà* 35. He weeps and ceases not to begin again.
36. *i-bak-ki it-hu-sa* ⁴ *ul i-kal-la*

1. Ziggurat of Kish, BR. 9358. The sign *nir* is replaced by *ur* in SBH.40, 13 and 36, 17, but *nir* is correct, see the date formula of the 22nd year of Samsuiluna "Ziggurat of the mighty abode".

2. i.e., *Uraša* a form of Nin-*uraša* at Dilbat.

3. So traces by REISNER.

4. I² of *aḥāzu*. The form is omitted in the lexicons; cf. IV R. 27 a 38. The Sem. translation is not literal.

Penitent.

37. *ı-dé-mu er-ra in-si-si- gi (?)* 37. My eyes fill with tears.
 38. *i-ni-ı̄ā bi-ki-tum ú-ma-al-la*¹
 39. *ki-nad gıg-ù-na-ge a-še-ir sig-ga* 39. In repose at the darkest² hour of
 night, sighing fills me.
 40. *ina ma-kā-al mu-ši ta-ni-ı̄i ú-
 mal-la-an-ni*
 41. *er-ra a-še-ir-ra : bi-ki-tim u ta-ni-
 hi : mu-ni-ib-sa*³ : *uṣ-ḥar-ar-an-
 ni : si* 41. Weeping and sighing have brought
 me to silence.

Priest.

42. *mu-lu er-mar-ra gın gú-zu [gur]-
 mu-un-ši-ib* 42. He that renders petition am I; turn
 thy neck unto him.
 43. *ša tak-rib-tum ša-kin-tum ub-lak-
 ku*⁴ *ki-šad-ka su-uḥ-ı̄i-ir-šu*
 44. *mu-lu zūr-rūr-ra gın i-dé-zid bar-
 mu-un-ši-ib* 44. He that renders prayer am I: faith-
 fully behold him.
 45. *ša ik-ri-bi ub-lak-ku ki-niṣ nap-li-
 is-su*
 46. *mu-lu a-ra-zu gın gú-zu [gur]-mu-
 un-ši-ib* 46. He that renders intercession am I;
 — turn thy neck unto him.
 47. *ša tes-li-tim ub-lak-ku ki-šad-ka su-
 uḥ-ı̄i-ir-šu*
 48. *[dım-me-ir-mu mu-lu zūr-] zūr-ra-
 ge zūr-zūr dé-ra-ab-bi* 48. May my god, lord of prayer, prayer
 to thee speak.
 49. *[i-lu bēl ik-ri-]bi ik-ri-bi liḫ-bi-ka*⁵
 50. *[ama^dinnini-mu mu-lu a-ra-zu-]
 ge a-ra-zu dé-ra-ab-bi* 50. May mother Innini, lady of inter-
 cession, to thee intercession speak.
 51. *[ummu ištarti-ı̄a bēlit tesliti]
 tes-lit-tam liḫ-bi-ka*

1. Piel of inner condition, v. BROCKELMANN, op. cit., p. 509.

2. *šat mûši*. Note *ù-na* a noun from *ana* with *ù* prefix: "height, hour of greatest darkness." Material reasons also favour this interpretation of *šat*, v. VAB. IV, 56.

3. Sic! read *si*?

4. Sic! The scribe has read *túm* for *gın* and renders, "As for him who brings thee petition submitted". Here the official psalmist begins the intercession.

5. Cf. ASKT. 123, 7; 121, 3 and SBP. 258, 9.

52. ^den-lil zūr-zūr dé: 52. Enlil may
ik-ri-bi liḫ-bi-ka prayer to thee speak.

Rev.

- | | |
|--|---|
| 1. a-ra-zu dé-ra-ab-bi | 1. intercession may
speak to thee. |
| 2. tes-lit-tam liḫ-bi-ka | |
| 3. ša é- : zūr-zūr dé | 3. of the temple....
prayer may speak to thee. |
| 4. ^d pap-sukal: a-ra-zu dé | 4. of Papsukal may speak
intercession to thee. |
| 5. [šag-zu dé-im-tūg-mal: lib-ba-ka]
li-nu-uh: bar-zu dé-im-šed-: ka-
bat-ta-ku lip-ša-hu: -dé | 5. May thy heart repose, thy mind be at
rest. |
| 6. [šag-zu šag ama-tu-] da-gim ki-bi-
šú ḥa-ma-gi-gi | 6. May thy heart like the heart of a
begetting-mother return to its
place. |
| 7. [libbaka kima lib um-] mua-lit-tu
ana aš-ri-šu li-tūr | |
| 8. [ama tu-da a-a tu-da-gim ki-bi-šú
ḥa-ma-gi-gi | 8. Like a begetting-mother and a beget-
ting-father may it return to its
place. |
| 9. [kima ummi a-] lit-tu u a-bi a-li-du
ana aš-ri-šu li-tūr | |

[er-šag]-tūg-mal ^dsá-kud-kam

A penitential prayer to Sakkut.

- | | |
|--|---|
| 13. [a-ra-zu] zūr-zūr-ra-ta šag-bi dé-in-
šed-dé | 13. With intercession and prayer I will
appease his heart. |
| 14. [ina tak-rib-]lūm u te-is-li-tum lib-
ba-šu ū-na-aḥ | |
| 15. [ur-sag] ¹ ^d asar-lū-dug umun dim-
me-ir-e-ne gín | 15. Heroic (?) Marduk, lord of the gods
art thou. |
| 16. [ḫar-ra-] ¹ du ilu Marduk be-lu ilāni
at-ta | |

1. So restored by REISNER.

17. [za-da] nu-me-a a-ba ka-áš-mu-un-
bar-ra 17. Without thee who renders decision ?
18. [ina ba-lu] ka-a-tum¹ man-nu pur-
ša-a i-pâr-ra-as 18.
19. [umun-mu?] gû-zu mu-un-ši-in-gi² 19. Oh my lord (?) turn thy neck unto
him, faithfully behold him.
20. [bêli? kišad-ka] suḥḥir-šu ki-niṣ
nap-li-is-su 20.
21. [šag-zu dé-en-sed-dé]³ E + SAL 21. May thy heart be at rest; have
tuk-ba-ne mercy upon him.
22. [libbi-ka linúḥ] ri-e-mu ri-ši-šu 22.
23. [.] i-dé-zid⁴ bar-mu 23. Him in faithfully behold.
-un-ši-ib
24. ḥa-za-ti ki-niṣ nap-li-su 24.
25. [ḥûl-bi im-mi-]in-ḥûl a-dim⁵ mu-un 25. As for him whom *deusation* has
lal-e overthrown, whom uncanny
powers have laid low,
26. [šulputu]⁶ ú-šal-pi-tu di-mi-ta
[ukanni-šu]⁷ 26.
27. [bar-zu] mu-un-mà-mà á(?) -za 27. Whom thy hater with afflicted,
ba-ta è who from thy (protecting) hand
has wandered,
28. [ša] za-'ru-ku ina idi-[ka] 28.
29. [bar] lù erim ḥûl-bi [gid-] mu- 29. The hater, evil and hostile, pluck
un out.
30. [za-i-ra-]a-nu lim-nu u aḫ-bi u-suḥ 30.
31. uku-bi ša-ba-ab 31. Him among his people make
prosperous.
32. ni-ši-šu šul-lim 32.

1. See MEISSNER, *Assyrische Grammatik* § 28 b 2. UNGNAD, *Babyl.-Assyr. Grammatik* § 56. *balu* is generally construed with the possessive pronouns.

2. The imperative form should be *gi-mu-un-ši-in*, cf. ASKT. 122, 18.

3. Uncertain? cf. IV R. 54 a 38. See also JASTROW II 97.

4. Text *zu* !

5. Cf. ASKT. 75, 4 *a-dim* (*e-ki-me*) (= *ki-i*), so, in this way. The Sumerian in this passage possibly to be pronounced *eḫim* = *eḫimmu*, syn. of *dimetu*.

6. Restorations are doubtful.

7. Cf. CT. 17, 29, 22.

33. [lù erim zi-ir-] zu kùr-ra-ta mu-
un-gi¹ 33. The wicked man who brings thee
trouble from the land turn away.
34. [amelu raggu mušši-]² iš-ka ina
māti³ te-ir
35. [nam-nir-]ri-za kùr-kùr-ra ħen-i-i 35. And I will extol thy lordship among
the lands.
36. [be-lu] ut⁴-ti-ka [ina] ma-ta-a-ti
lut-ta-'id
37. [dim-me-ir-mu] mu-lu zūr-zūr-ra- 37. See obv. 48.
ge zūr-zūr-ra dé-ra-ab-bi
38. [ama d⁵innini-mu] mu-lu a-ra-zu 38. See obv. 50.
a-ra-zu
39. [d⁵amurre]mu-lu ħar-sag-gà-ge zūr- 39. May Adad lord of the mountains, a
zūr-ra prayer to thee speak.
40. d⁵gú-bar-ra gašan gú-edin-na-ge a- 40. May Gubarru⁵ lady of the hills, in-
ra-zu tercession to thee speak.
41. d⁵am⁶-an-ki am urú-ši-ib-ba-ge zūr- 41. May the Ram of Heaven and Earth,
zūr-ra ram of the Beneficent City⁷, a
prayer to thee speak.
42. ama éš-maḥ d⁵dam-gal-nun-na-ge 42. May the mother of the vast abode,
a-ra-zu Far-famed spouse of the Prince⁸,
intercession to thee speak.
43. sal-dumu dam kenag-zu d⁵pap-nun- 43. May the daughter, thy beloved
an-ki-ge a-ra-zu spouse Zarpanit, a prayer to thee
speak.
44. sukkal-zid d⁵mu-ši-ib-ba-sà-a a-ra- 44. May the faithful messenger, Named
zú with a good name, intercession
speak.

1. Sic! Read *gi-mu-un*.

2. Restorations very uncertain.

3. *šadī-i* (?).

4. For *bêlûtu*, cf. *ardu-ut-te*, Tigl. Prism, V 16.

5. A western goddess of the highlands, Semitic Ašratu, consort of Adad, and identified by the Babylonians with Geštinanna, a goddess of the vine, because both were connected with the cult of the dying god, Ašrat with Adonis and Geštinanna with Tammuz.

6. Text *am-a-an* sic!

7. Ea of Eridu.

8. Damkina, consort of Ea.

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| 45. <i>é-gí-a dumu-sag</i> ^d <i>uraš-azūr-zūr-ra</i> | 45. May the bride, the first daughter of Uraša, a prayer speak. |
| 46. <i>nin-zi-da gašan gù-ur-a-sig-ga-ge</i> ¹
<i>a-ra-zu</i> | 46. May the faithful lady, queen Tashmetum, intercession speak. |
| 47. <i>nin-gu-la gašan-mu</i> ^d <i>na-na-zūr-zūr-ra</i> | 47. May the great princess, my queen Nanā, a prayer speak. |
| 48. <i>umun</i> ^d <i>sa-kud-maḥ-ám na</i>
<i>nun</i> ² <i>na-ge a-ra-zu</i> | 48. May Sakkut the mighty, the . . . of the Prince, intercession speak. |
| 49. <i>i-dé-zu bar-mu-un-ši-ib dé-ra-ab-bi</i> | 49. "May thine eyes look upon him", I will say to thee. |
| 50. <i>gù-zu [gi]-mu-un-ši-ib dé : šag-zu</i>
<i>[dé]-tūg-mal dé</i> | 50. Turn thy neck unto him; may thy heart be at rest, etc. |
| 51. <i>bar-zu dé-en-šed-dé dé</i> | 51. May thy mind be at peace, etc. |
| 52. <i>šag-zu ama tu-ud-da-gim ki-bi-šú</i>
<i>ḥa-ma-gí</i> | 52. Thy heart like the heart of a begetting-mother return to its place. |
| 53. <i>ama tu-ud-da a-a tu-ud-da-gim ki-bi-šú</i> | 53. Like a begetting-mother, like a begetting-father, return to its place. |
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- | | |
|--|----------------------------------|
| 54. <i>er-šag-tūg-mal</i> ^d <i>marduk-kam</i> | 54. Penitential psalm to Marduk. |
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1. See p. 112,8.

2. If *nun-na* here refers to Ea, as is probable, then Sakkut, like Marduk, belongs to the Ea pantheon.

INDEX

Temples, Gods and their Titles.

- a-a kanagga*, father of the Land, 111, 9.
- ab-ba*, title of Šibšib, 72, 23.
- áb-sal-la-šár*, title of the Harlot, 13, 4.
- áb-šár-ra*, idem, 13, 3.
- ^d*ab-ú*, Tammuz, 101 6. Nebo, 68, 16.
- Adab, city, 72, 1.
- ad-gir*, in the incantation against the evil eye, 11, 1 f.
- ^d*Alád*-^d*Kalag*, a protecting genius, inferior god. Apparently not essentially different from ^d*Kalag*, q. v. The sign *alád* [Br. 6230] does not appear before the Assyrian Sargonids, and has the meaning *šédu*, as has also *AN-KAL*; in this compound, *AN-KAL* (phonetic *lamma*) is an epithet of *alád*, so that some difference in meaning must be assumed. ^d*alad-lamma*, means a protecting god in 89, a divine courtier who stands before Ishtar, CRAIG RT. I 54, 29, and is used apparently for a bull image, VR. 4, 70. Ordinarily *alad-lamma*, without *dingir*, is employed for bull images, DEL. H. W. 646 b. In KING, *Magic* 8, 12 the ^d*alád* and ^d*lamma* are female attendants of Istar and clearly indicate two similar types. Since Ishtar was herself originally a patroness of flocks and was called the "horned" goddess, it seems probable that *alad* and *lamma* were at least by origin bovine spirits, satyrs who survived from the primitive pastoral deities, and especially connected with the Ishtar of flocks.
- ama-é-a*, mother of the temple, 88, 4, title of *Visaba-gal*; 43, 9, Dada; SBP. 152, 9 Sadarnunna.
- ama-erin-na*, host; *mulu R*, queen of hosts (Ninegal), 101 12; v. SBP. 156, 44.
- ama-é-urusagga*, title of Gula of Isin, 50, 23; 92 r. 5; 15, 7.
- ama-gal*, great mother, Ninlil, 113, 14.
- ama gu-la*, great mother, title of Tammuz, 101 6.
- á-mah*, title of Nusku, 50, 25; 92 7; 15 9. Marduk, 116, 5.
- ama-mah*, title of Aruru, 102 3.
- ama-namtagga*, mother of sin, 78, 8 ff.; 79, 5. 13.
- ^d*Am-an-ki*, Ea, 31, 5; 48, 39; 49, 8; 46 5; 56 r. 22; 190 3; 151; 56 r. 8; 116, 15; 120, 3.
- am-gal*, great wild ox, Marduk, 115, 1 ff.
- an-gub*, title of Nergal, 83, 34.
- ^d*Anu*, 82, 3 f.; 110, 10; 89, 33; 186 r. 11;

- ^d. *Anunnaki*, 105,6; 98,7; ^d. *a-nun-na* 98 4; 84,45; “ great gods ”, 190 2; 116,4.
^d. *Ara*, 31,13.
arabū, mythical bird, 109 7.
aralu, lower world, 19,10; 93,17;
^d. *Aruru*, goddess of birth, 88 3; hymn to A., 102.
^d. *Asar-gir-nun-na*, 121 3.
^d. *Asarludug*, Marduk, 31,7; 37 4; 190 4; 56 r. 9. 26; 48,40; 49,9; 116,16.
^d. *Āš-im-ūr-(ra)*, god of the new moon, 56, 12; 2,9; 2,13; 3, 17. Compare the name of a temple of Sin *E-im-ūr-en-na*, SBP. 166,56. The second sign *aragub-šeššik* has the phonetic value *im*, CT, 24,18 I 17. *im* must have been a very ordinary value of this sign, cf. CT. 32,2 IV 6. The name may also be written ^d. *āš-DU-ūr*, BA. V 668,5; IV R. 35 No. 6 I 25. The value *ur* for *UD* is established by *galu āš-DU-ūr* (= *bél namrašit*) RADAU, *Miscel.* 4,13. *DU* has also the value *im*, cf. *im-me-e-zu* (ZIM. K. L., 3 b 4) = *DU-mu-e-da* (RA. 8, 164 II 18), i. e., *im-mu-e-da*. The root *im*, *immi* has the meanings, ‘ rush, rise up. ’ For *en* > *em* = *ašû*, v. IV R. 21 * b 26 *šag-im-ma-ge* : *šag-UD-DU-ma-ge*. Note *im-ma* = *šit šamši* dawn, or *urru* day, in KING, *Magic* 9,43. ^d. *āš-im-ūr*, means probably, ‘ god of the first ascending light. ’ RADAU, *ibid.* 420 reads *aš-gu-ur* and regards the Semitic word for new moon *azkaru* as being the original for the Sumerian word.
^d. *Ašnan*, grain goddess, 73, 35.
^d. *Ašširgi*, Ninib, 88,19; 89,8; 90,22; 91,4. 18; 92,21.
a-ū, the lofty, Nebo, 67, 34.
^d. *Azag-sud*, title of Ašnan, 73,35. Cf. Sm. 491,5 in *Bab.* III 28.
^d. *Babbar*, 25,11; 56 r. 13; 69,20; 190 3; 92 r. 3. Title of Tammuz, 99,2.
Babilu, 50, 33; 79,2; *bāb-ilani*, 119, 8.
Badgurgur(ki), city; centre of the Tammuz and Innini cult, 19 n. 2.
Barsippa, 50,34; 82 10; 109,10; 117,3; 120; 125; 29,18; 27 15; 68,17; 167,2 186 12; r. 8; 193 7; 116,9.
^d. *Bau*, 101 5; 7 r. 2; 8 8; 123 2; 72,17. 19.
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^d. *Da-da*, 43,9; 46,64.
^d. *Damgalnunna-(ge)*, consort of Ea, 46 7; 56 r. 23; 36,6; 31,6; 73,16; 129,42.
^d. *Da-mu*, Innini, 206 4.
Deltu-(ki), Nintud, goddess of *di-el-ti-ki* p. 87 : cf. II R. 60 a 24 = b 23.
Dilbat, 125,27.
^d. *Dimme*, 91, 15.
^d. *Dim-muk-nun-na* (*tarkul nunna*), 68 3.
Dim-u(hu), 73,33.
dul-ur, title of Bau, 72, 19.
dumu-an-na, ‘ daughter of Anu ’, (Ininni), 7 r. 8; 206; 72,25.
dumu-é-a, ‘ daughter of the temple ’, Shala, 28,10. *dumu-é-a* also a title of Gunura, SBH. 93,6; 94,6; ZIM. K. L. 25 II 10 *dumu é-e*.

- dumu-mah*, Shamash, 72 10. SBP. 64,35.
dumu-mu, 'my son', Marduk, 36,4. 5. 10.
dumu-nun-gal, title of Sin, 92 r. 1; 15,4.
dumu-nun-na, 'son of the prince', Nebo, 68,13. Tammuz, 101 6. cf. SBP. 156, 38.
dumu-sag ^d*E-a*, 'first daughter of Ea', Nanā, 43,10.
dumu-sag E-ibé-Anu, 'first daughter of the temple E.', (Tashmetum), 56 14.
dumu-sag ^d*Uraš-a-(ra)*, 'first daughter of Ninib' (Tashmetum), 112,6; 56 12; SBH. 63 r. 13.
dumu-zid, 'faithful son', Nebo 68,18. Tammuz (?) 93,32.
^d*Dumuzid*, Tammuz, 43,1; 203 1.3. ^d*Dumu-zi-abzu* 73,2 (at Keš).
dupsar-mah, 'great scribe', Innini, 18,6. This title ordinarily applies to the sister of Tammuz, *Geštinanna*, *Bélit-šéri*.
Dūr-é-a-dug (*šu-pa-at i-ni-a-at*) 'the abode in ruins', 72,28.
^d*Ea*, ^d*en-ki-ga-gu*, 13,5; ^d*en-ki-ra* 14, 19 (to *Ea*); hymn to *E-a*, 150; 116,6 f.
E-ad-gi-gi, 'temple of the sage', 123 6.
E-ankiage, 'temple of heaven and earth', temple of Innini, 43,7.
E-anna, temple of Innini at Erech, 43,5; 46,60; 63,18; 82,2; 93,6; 72,6; 56 r. 15.
E-barasiga, temple of ^d*KAL*, 73,7. *barasig*, 'shrine', SAK. 198 n. b).
E-barasirra 73,19.
E-barra, temple of Shamash at Sippar, 28,4; 50,32; ~~*é-barra*~~ 486,10, r. 5.
E-dār-an-na, 'temple of the ram of heaven', in Babylon, 29, 22. Probably a chapel to Ea in Esagila. The name refers to Ea in his astral connection. He is essentially a water deity and represented by a goat with fish body. The Babylonians assigned sections of the ecliptic to Enlil, Anu and Ea, called *harran Enlil*, *harran Anu* and *harran Ea*. According to WEIDNER, BA. VIII 4,22, the section assigned to Ea corresponded to the region from the Archer to the Fish, thus including the signs of the Ram and Waterman. 186 15; r. 10; 193 11; 109,12; 207 r. 2; 99 5; 50, 37; 82 14; 167 5; 176 1; 126. *ga-šan é-dār-an-na*, 56 18. At Nippur(?) SBP. 210, 14; 116,13.
E-da-zu-zu(?) -ab-ba, title of a deity, 73,14.
EDIN-BAR, title of a goddess at Lagash, SBP. 170,13. Part of Lagash, 72,22. Cf. *gú-bar*, SBP. 284,7.
E-dug-ga, 'temple of crying', 73,5.
E-dūr-sāb-ba, 'temple of the abode of the shepherd', a temple of Innini, 19,11.
E-engur-ra, 123,5; 69,21, temple of Nebo.
E-éš-lāg-gi, 100 5 f.
E-galmah, temple at Isin, 124,7.
E-gepar, 'temple of the dark chamber', 27 10; 46,61; 43,6.
E-gepar-imin, 'temple of the seven dark chambers', stage tower in Erech, 109, 14; 207 r. 5.

- é-gi-a*, bride, probably to be read *gà-gi-a*, title of various married goddesses, BA. V 586,5 Ninlil. SBH. 129,6, *ilat* Nāru; 129,14, Zarpanit; V R 62,60 Aja. KING LIH. 66,2 title of Šarratum, i. e., Antū. 83, r. 5, Zarpanit(?); 56 r. 29, Tashmet; 130,43.
- E-gi-dim-dim*, *bit kan urulli*, 39,17.
- E-gi-dū-[a]*, 'temple of the fold', in Kullab, 156 3.
- E-gišširgal*, 'temple of light', temple of Sin at Ur, 27 6; 164, 7; 156 4.
- E-ḫal-ḫal-la*, 73,13.
- E-ḫaršabba*, temple of the mother of Negin, 101 7. At Keš. See *Ursabba*.
- E-ḫe-nun-na*, 'temple of abundance', temple of Ramman, 13 11; 29,27.
- E-i-bé ilu-a-nu*, temple of Anu and Ninib at Dilbat, 20 2; 51,44; 56 14; 125,29. Erroneously read *É-i-dé-ilu Anu* by me here and in all my previous publications. The correct reading was established by GAUTIER, *Archives d'une Famille de Dilbat*, No.11, *é-i-bi-a-nu-um* and *é-i-bi-ilu-[a-nu-um]*, KING. LIH. 101, 3. Var. *É-im-bi-ilu-Anim* KB. IV 214,9. The name means "Temple-proclaim Anu". The late form *imbi* is probably for an imperative form *ibbi* < *ibé*.
- E-ib-gal*, 73,34. Compare SAK. 255. Part of an Ishtar temple. VAT. 2100 III 4.
- E-ka-azag*, 125,21.
- E-karra*, 73,9.
- E-kenur*, chapel of Ninlil in Ekur, 29,12. See *kenur*.
- é-kid*, 'he that opens the gate', 4,43. 47.
- E-kišib-ba*, 'temple of the seal', at Kiš, 51,41; 124, 15.
- E-kisigga*, 'temple of the parentalia', 72,2.
- E-kūr*, 'mountain house', at Nippur, 50,30; 109,4; 29,40; 38,13; 186 8; r. 3.
- elimma*, 'strong', title of various gods; Ninib, 22,3. 4. 6; Enlil, 49,2; Marduk, 119,11.
- E-magur*, 'house of the boat', temple of Sin in Ur, 164 6.
- é-maḫ*, 'great psalmist', 69,19, title of Nebo.
- E-maḫtila*, 'great house of life', chapel of Ezida, 167,4; 26, 1; 29,30; 99 3. 56 15. 186 13; r. 9; 193 9; 109,11; 82 12; 69 11; 116,11.
- E-meslam*, temple of Nergal at Cutha, 51,43; 82,19; 125,25.
- E-meten ursag*, 'house of the glory of the hero', temple of Zamama in Kiš, 51,42; 124,17.
- E-me-ūr-ūr*, 'temple of the execution of decrees', 9,11. Cf. SAK. 220,14, here a temple of Innini.
- E-mudkurrari*, 27 9.
- en*, lord. Title of various gods. Sin, 15,4; Ea, 110,11; Nergal, 85,12. *en-gal* 85,14.
- E-nam-bi*, 50,38.
- E-nam-bi-é-zi-da*, 56 19; 73 r. 38. *é-nam-bi-zi-da*, 26,3; BA. V 663,12; SBP. 164, 48. Temple of Nanā.
- E-nam-ḫe*, temple of Lamman in Babylon, 13 8.
- E-namtar*, 'house of fate', 29,24.
- E-namtila*, 'house of life', chapel in Ekur, 29,13; 109,5; 50,31. Consecrated to Enlil, SBP. 212,7; MEEK No. 11,24.
- En-bi-lu-lu*, Marduk, 56 r. 10; 37 5; 104 1; 119 4; 190 5; 69 8; 48,41; 49,10.

E-ninnū, 97.

E-ni-te-en-dug, 'house of awe', temple in Ur, 27 6; 156 5; 164 8; CRAIG RT.

58,20. Ammiditana placed his statue in E. in his 30th year; v. BA. VI 3,25.

^d*En-ki-ga-ge*, 86, 4; *en-ki-ga-gu*, 13, 5. See Ea. ^d*en-ki*; father-name of Enlil, 113,12.

^d*Enlil*, 'lord of wind-storms', originally a god of mountains. A psalm to Enlil, 73; a litany, 85. His seven names, 56 r. 1-7; 93; 38; 111; 106. Other references, 53. 1. 5; 97 5; 98 2; 130 9; 8,14; 11,41; 37 44 1; 82,5; 83,28; 85,5. 10. 13,28; 89,4.

E-nunna, temple of Shala, 27,8; cf. SBP. 96,20.

^d*Enzu*, Sin, 2,11. 15; 15 3. Written ^d*zu-en*, Zim. K. 4, 1 I 3. 6. 10; *zu-in*, Bab. II p. 5.

E-padda, 'house of him of oracular power', of Ramman, 29,25; 13 9.

E-rabriri, chapel in Egalmah, at Isin, 124 n. 2.

Erech, city, 78,29; 19,14.16.20; 132 6; 204 10; 205; 207 r. 3; 109,13; 110,4.

Eridu, 159 4.

^d*Erie*, Zarpanit, 69,18.

erin, a bird, 48,22.

E-sagila, 'house of the lifting of the head', temple of Marduk in Babylon, 105 4; 125; 126; 136 4; 186 r. 7; 193 6; 50,34; 82 9; 167 1; 29,17; 124,11; 69 9; 115, 8; sea of, 119,11.

E-sakud-kalama, 'house of judgment of the Land', temple of Shamash in Babylon, 36 7; 186 r. 5; 109,7; 27 12; 89 2; 92 4.

E-šamah, 'house of the great womb', a temple of Innini where Ninib also was worshipped, 9 10.

E-šarra, 9, 8.

eš-bar, outer temple, 50,28; SBP. 152,9.

E-silsirsirra, temple of Bau, 72,20.

E-sirsaggussa, a temple in Barsippa, 51,40; 26 5. *E-sirussa*, 56 22. See also SBP. 164,50; BA. V 663,14.

eš-mah, great chamber: Damkina mother of, 56 r. 23; 115, n. 1; 129,42. Ea lord of, 150.

eš-sir, chamber of psalmody, 115,5.

E-šu-me-rá, temple of Ninuraš at Nippur. The pronunciation of the last syllable as *rá* is uncertain.

E-temenanki, 'house of the *temēnu* of heaven and earth', stage tower of Babylon, 56,18; 26 2; 125; 126; 186 14; r. 10; 193 10; 207 r. 1; 99 4; 50,36; 82 13; 29,21; 116,12.

E-tūr-dāg-amaš-a-ge, 'house of the fold, shelter of the sheep', of Innini, 46,63.

E-turkalama, 'house of the fold of the Land', temple of Innini in Kullab 78,32; 56 r. 14; 186 r. 7; in Babylon, 109,9. E. of the seven regions, 93,8, a stage tower.

E-ud-gal-gal, 'house of him of the great storms', of Ramman, 29,23; 13 7.

E-ū-nir, 'house of observation', stage tower of Eridu, 150; 156 2; II R. 50 a 21

E-unir-kidurmah, stage tower of Kiš, 125,19.


Euphrates, river, 96,3.

E-urme-imin-anki, stage tower at Barsippa, 50,39; 56,21 *E-ūr-me-an-ki*, 26 4.

- E-urusagga*, 'house of the chief city', of Gula at Isin, 50,23 ; SBH. 26,5.
E-ut-ta-áš, temple of Ramman, 29,26; 13 10.
e-zid, 'holy temple', 109,4. 6. 8.10. 13; 31, 5 ff.; 35.
E-zi-da, 'faithful temple', of Nebo in Barsippa, 125 ; 126; 186 13; r. 9; 193 8; 50,35; 82 11; 167 3; 29,19 ; 116,10.
E-zid-kanag-gà-gà, temple at Kullab, 19,13.
gà-gi-a, bride; title of Innini, 19,16. See *é-gi-a*.
gallū, a demon, 95,19 ; ibid. r. 2; 97,9; ibid. 11.
galu-è-ne, 'guide of the people', 49,2, title of Enlil. *ene* for *un=nišu*.
galu-giš-è, guard (*amelu ša namzakī*), title of Sin, 4,44. 46.
gal-ukkin > *kingal*, messenger ; title of Nusku, 113,16.
gašan-anna, 'heavenly queen', *gašan-anna-ge*, 'queen of heaven', title of Innini as mother-earth descended from father Anu, 92 r. 2; 49,19; 83,42.
gašan-azag, 'holy queen', 92 9; 49 18; 88 5; SBH. 132,27, title of Nisaba.
gašan-banda, *nin-banda*, title of a goddess, 73, 10.
gašan-bâr, 92 r. 5; 50, 20, title of Šuzianna. So restore 15 6.
gašan é-zi-da, title of a goddess, 73,37.
gašan ma-dig-ga, Gula, 101 10.
gašan ma-gi-a, Nisaba, 15 2; 34 4.
gašan Nibru-ki, queen of Nippur, 92 8; 49,17.
^d*gašan-šar*, Ninsar, sword-bearer of Ekur, 101 3; CT. 24, 11,37.
gašan tin-dib-ba, 'she who gives life to the dying', 92 r. 5; 15 7; 50,23.
gašan-urū-azag-(ki), queen of the holy city, Bau, 101 5.
gè-pâr-imin, seven dark chambers, 156 1. —
gigunna, *gigunū*, 38,14.
Gilgamish, 20,3.
gipadda, reed hut, 73,36.
Girsu-ki-a, called city of Innini, 72,16.
gū-ab-ba, 'shore of the sea', *éš-guabba*, a title of a temple of Damgalnunna, 73, 17.
gud-da-ū-a, 'the lofty', title of Lugal-aba, 101,10; SBP. 156,41.
gū-de-de, the loud crying. Title of Ninlil, 92 8.
^d*Gubarra*, Ašrat, 129,40.
gū-en-na, part of a temple, 72,26; cf. Gud. Cyl. B. 16,17.
^d*Gula*, 'the great god', title of Anu, 94 7; 25,3; 48,37; 58,9; 85,4; 186 r. 12.
^d*Gunura*, originally a title of the mother-goddess Ninā as patroness of healing, an aspect later developed into the special goddess of healing *Gula*. She appears with Tammuz, who under the name Damu is a patron of healing, in SBP. 160, 13, there called *tarkullu* of the land. With Damu she is entreated to smite the demon of disease with her great *tarkullu*, CT. 17,33 r. 36. In ZIMMERN K.L. 26 II 13 she is called sister of Tammuz, and Ninā is the sister of Ningirsu, a special form of Tammuz. But the tendency to regard her as a form of Gula is seen in the liturgies where she appears among the forms of Gula under the title *dumu é-a*, 'daughter of the temple', SBH. 93,6; 94,6; ZIM. K.L. 26 II 10 and in this volume 12,20.

gù-ur-a-sig-ga, 'she that hears', title of Tashmet, 56 16; 112,9; SBH. 59,46.

Habur, section of Eridu, 113 n. 2.

Hallab, a quarter of Erech, 72,15; 78,30; 204 11; 205. Usually written *ZA-SUH-UNU-ki*, i. e., *ZA-SUH* of Erech. Written also *ZA--UNU-ki*, Code of Hammurabi, III 52. See MEISSNER SAI. 9022 : 9029.

^d*Hani*, see Nisaba.

Harsagkalama, 'Mountain of the Land'. Possibly the name of a part of Erech and of a temple erected there. The name, therefore, designates both a temple and a place. Never with determinative *é*. 1) Enlil of *Harsag-kalama-(ki)*, PSBA. 1911 Plate XI 3. Innini of various cities, Erech, Agade, etc., among them *harsagkalama-(ki)-i-tum*, "she of H.", SBP.264,5. It is difficult to determine whether the place or the temple is intended. Here all references without the post-determinative *ki* are regarded as referring to a temple; *é-zi-mu har-sag-kala-(ki)*, "my sacred temple in (?) H.", SBH.100,36.

2) Temple in *Harsaagklama (ki)*, 78,31; 204 12. Of the seven regions, 93,7. See also ASKT.120,31; SBP.166,57; Innini *gašan harsagkalama*, SBH.104,16; IIR. 59 r. 14; ZIM. K.L., 29.4.

igi-gál, wise, (Nebo), 68,17.

im-kár-ra, sunrise and sunset (?), 72 8; cf. SBP.64,33.

^d*Immer-ra am-e ud-da ū-a*, 'Ramman the bull that rides the storm', 46 1; 56 r 18; SBP.280,8.

in-nin, title of the mother-goddess, 99,3.9.

^d*Innina*, (*nin-anna*), 'heavenly queen', most ancient Sumerian earth-goddess. This title is employed to transliterate the sign REC.294. The sign is probably the picture of a serpent twining on a staff, which symbolises this deity as a serpent-goddess. ^d*innina-ge*, 63,22; 99,4.7; 100,30; 103,55; 126,50. Daughter of the moon-god, 86,32.

išartu, *ilat išartu*, 'the righteous goddess', title of Shala, 28,13; 74,3.

Isin, city where the cult of Gula was established. *gašan i-si-in-(ki)-ge*, 92 r. 6; 50, 24. *i-si-in-(ki)-na-gà*, 15 8. *i-si-in-(ki)*, 72,4; between Erech and Kullab in the geographical list, IVR 36 No. 1,8.

iskim, prophet, Nebo, 68,17.

^d*Kalag*, ^d*Kal*. Ordinarily *AN-KAL* is read *alad(šedu)* or *la(m)ma (lamassu)*, but the reading *ka-al* is also assured by variants, v. TH.-DANGIN, *Lettres et Contrats*, 63.

Of the two words *šedu* and *lamassu*, the former is Semitic and the latter possibly a loan-word from *lammaš*. Both in Sumerian and Semitic ^d*kal*, *lama*, *alad*, *šedu*, *lamassu*, do not designate a particular god but a protecting angel, perhaps originally a bull deity. Note the title of Ramman, ^{ilu}*la-ma-az-zu*, 'the divine guardian', CT.25,16,6. The *šedu* and *lamassu* (*AN-KAL*) appear as special but vague titles among eighteen messengers (?), *amelu ki[n-gi?]*, CT.24,33,28 f., but the title may be applied to any god or mean simply 'divine guard', often of a man's personal

protecting deity (IV R 59 a 18) and of bull statues which guard temples, palaces, city gates. The title occurs in Gud. Cyl. B 12,5 for the name of a patron of fishermen. In the date of the 29th year of Ammiditana *lama lama* is translated by *lamazati*, where the word designates golden rams put in the temple of Innini. Frequently a title of the goddess Bau, SBP.140, 14 f., SAK.194 X. Title of Innini *la-ma-zi damiktum*, 'the propitious guardian', Code 43,96. The fem. *lamasat* applies only to *images* which were regarded as feminine objects although they represented male animals. Cf. *ekallu*, pl. *ekallati*; Semitic regards objects made by craftsmen as feminine. When the statue represents a woman or female animal the ideogram is preceded by SAL, as Asarh V 52, but v. KING, *Annals* 164, 25 AN-KAL-at, i.e., *lamasat* ^{ilat}Ištar. ^d*kalag mulu urú*, divine guard, lord of the city', 73,6. See ^d*alad*.

^d*kal-kalag*, title of Sin, 2,2.5, etc. ; 4,44: ^d*kal-kalag šág-ga*, 101 2 = SBP.15r, 34. Here a title of a watchman of Ekur and follows Nusku, god of the new moon; 50,26; 15 10; 92 r. 8. See also CT.24,9,16. *kal-kalag-ga*, Nebo, 68,17.

kár-kár, *lù kár-kár*, 'lord of Karkar', Ramman (?), 73,4. Compare the "region of Karkar", in SAK. 40,22. If this interpretation be correct it follows that the city of Ramman *IM-ki* is to be read Karkar. Cf. 51 4.

^d*Kazalsurra*, a title of Lilenna, and the name of the mother-goddess as the *mater dolorosa*, "she who is adored with lamentation," *kazal* = *dalālu* and *sur* = *šisítu*. 56 r. 17. CRAIG RT.58,9; called *bêlit kaššapāti*, queen of the witches (sic!), *Maḫlu* I 60; worshipped in Ekallāti, II R. 60 a 11; ^{ilat}Nanā and ^{ilat}Kazalsurra *bêlitiḫa*, THUREAU-DANGIN, *Lettres et Contrats* 19,11. Invariably mentioned with Nanā.

kenur, *ki-úr*, chapel of Ninlil in Ekur, 186 r. 3; 50,31; 83⁵ *kenur* and *é-kenur* designate the same structure. Ninlil *šarrat é-ki-úr*, Shurpu II 145 and *rubat é-ki-úr-ra* SBP. 220, 9. *é-ki-úr-ra* temple of Ninlil, SBP. 212, 5; MEEK, No. 11,23. *é-ki-úr-ra*, in a Cassite inscription, mentioned with Ekur (without Emaḫtila) OBL. 68 I 13, as in SBP. 208, 9 where Ekenur is called *biš-šu elli*, "his pure house"; here of Ninuraš son of Ninlil. A divine attendant of Ninlil is called *rābiš é-ki-úr-ge*, CT.24, 24, 62.

The name of this Ninlil chapel first appears in ancient texts as *ki-úr ki-gal*, i.e., "Kenur the vast abyss", a cosmological reference to Ekur as the symbol of the lower world, see SBP.292,12; 24,72; 52,5. An unpublished text calls *ki-úr* the palace of the queen of Hades. The word itself means *duruššu*, "building", and has been explained by *nīrib iršitim*, "place where men enter into the lower world", II R. 48 e 9. More often *é-ki-úr* and *é-nam-ti-la* chapels of Ninlil and Enlil are written together in one line *ki-úr é-nam-ti-la* as SBP. 108, 2; Bab. II 155,23; SBP.238,5; SBH.95,10; 133,57. *ki-úr-ra* is employed for the chapel without any further additions in PSBA. 1911, 87,5.

Keš, *Keš* and *Upi* (Opis), twin city on the Tigris opposite Sippar. Keš is generally written EN-ŠAR + GAD-ki, Br. 10857 and Opis *ÚH-ki*, Br. 8122. But Keš is also written *UH-ki*, CT.16,36,3, *ki-e-ši*, Var. *ki-e-si* SBH.81,3, and *ki-sa* BA.V 619,29 (v. p. 72). 54,6.9; 89,6; 90,27. Its goddess is Ninharsag, Nintud, Aruru. *Keš* to

be distinguished from Kiš. In VAB. IV 167,60-64, a canal starts below Sippar on the Euphrates and runs south-east to Kiš. WEISSBACH's contention that Kiš lay on the Tigris south of Opis is erroneous, see his *Wadi Brisa* 42. The temple of Nintud mother of Negun at Keš is Uršabba, q.v.

ki-azag, holy place, 72,10; 86,5.

ki-el, maid. *ki-el-la ù-tu-da*. Aruru, 102,2.4; *ki-el šag-ga*, title of the harlot, 13,1.

14.20. *ki-el kár-lil*, whore, 13,2.

kin-giš-gi, craftsman (?), Sin, 3,24.

Kiš, city east of Babylon, modern Ahimer, 89,3; 51,41; 124,13.

^d*Kišag*, a type of mother-goddess, consort of the river-god *ID-lù-RU-TIG*, 56 r. 25; 46 9; CT. 24,16,27.

Kullab, a quarter of Erech, 19,8.18.22; 43 4; 62,5; 156 3; 78,30.

kùr-gal, 'great mountain', Enlil, 127; 85 2; 49,7; 58,11; 53,1 and rev.3.

^d*kùr-gal*, 33 4. Nebo 68,17. Nergal, CT.24,42,90. Cf. 116,2.

kùr-gul-gul, 'she that shatters the mountains', title of Innini, 43,5; 207 25; 56 r. 15; 62 3; 43,5; 46,60; 84 5.

ligir, commandant. *ligir éš-bar-ra-ge*, 92 r. 10.

^d*Lil-en-na*, 56 r. 17; CR. RT. 19,17. ^d*lil-lá-en-na*, 'queen of sheepfolds', 43,8;

^d*lil-lá-an-na*, SBH.132,33. A title of Nanā usually accompanied by the title *kazalsurra*. An unpublished text Constantinople 2273,5 has *lil-en-na*. The title is composed of *lil* wind-spirit, and *en-na*, incantation. Compare *Ninī* (= Nanā) *nin-en-na-ge*, queen of incantation, SAK. 26 g 18.

lillū, a demon of the winds, 17,15.

lugal-ab-a, 101 9.

lugal-gud, mighty king, Sin, 15,1.

^d*ma-gal-e-ne*, 209 6.

ma-gi-a, perhaps identical with *gà-gi-a* > *gagû*, convent. Compare the title of Gula,

^d*nin-gà-gi-a* > ^d*nin-ma-gi-a*, 'queen of the convent', II. R. 59 r. 29. [§ 41 c].

gašan-ma-gi-a, title of a goddess, SBP. 60,7; SBH. 132,27 *gašan azag gašan ma-gi-a*; also 92 9; 15 2; 49,18. CR. RT.19,8; here it follows Nisaba, as in 88 5 + 34 4.

Like *gà-gi-a*, *ma-gi-a* = bride, VIII ter 1 (of Nisaba). ^d*ma-gi-a*, SBH. 120,9.

ma-ki-nad, 'house of the couch', 73,3.

Mar-(ki), city, 112 5; 73, 18.

Marduk(ilu), Consecration of, p. 36; 112,1; 11,10; 14,18; 68,18. Liturgy 159; 210; 127,15. Psalm to, 130,54.

MAR-TU-e 46 4; 56 r. 21. *mar-ur** (*abubu*), title of Ramman, 13 12; 129,39.

^d*Me-dim-šá*, Shala, 27,4.

^d*Menušige*, Shala, 28,12.

me-ri-lal, sword-bearer, Ninsar, 101 3.

^d*Meslam-ta-è-a*, Nergal, 46 2; 56 r. 19.

mu-gig-an-na, 'heavenly virgin', Innini, 84 3; 92 r. 2; 15 4; 50,20; 207 24. *mu-gig*, 132 5; 136 29. *mu-gi-ib gašan anna*, 72,7.

^d*Muḥar-an-ki*, Shala, 27,6.

^d*Mullil* 43,12; 48,38; 49,7; 92 1; 58,10 f.; 74,5; 107,16; 94 8; 34 2; 37; 105 2; 110, 7.9; 24,14; 25, 4; 38,4. Heroic names, p. 38. Derived from *mulu-lil* < *galu-lil*, 'lord of storm-winds'. The title interchanges with *en-lil*, q. v.

mu-lu har-sag-gà, 'lord of mountains', Ramman. 46 4; *mu-lu ú*, 'lord of might', Enlil, 47,17; 129,39.

^d*Muṣibbasā*, 'he who is named with a good name', Nebo, 190 6; 31,10; 207; 376; 112,4; 65, 5; 67,32; 104 2; 119 5; 121 7; 135 5; 56 r. 28; 46 11; 48,43; 49,11.

mu-tin, maid, Innini, 19,14.16; 20,11.13.

mu-ud-na-am-zu for *mudnazu*, 'thy spouse', 56 r. 27.

mu-un-kūr-ra, 88 6.

nab, title of Innini, 72,25; SBP. 170,7. The original meaning of *nab* is 'lofty', hence loan-word *nābū*, *nabbu*, lord, noble one. II. R. 57 c 20 *na-a-bu-u* explained by *tizkaru elū*, 'lofty hero', (Ninuraš). *na-a-bu-u-a* ^{ilu}*Marduk*, 'my lord Marduk', VAB.IV 174,20. Hence 'heaven', *šamū*; *nab* = *nāru*, CT.13, 4 b 20 and CT.19, 41,27 (following *kajamanu* the usual title of Saturn) probably refers to the word *nāru* river, a constellation.

namtar, fate, 110,12; 67 13.

^d*Nanā*, dialectic for *Ninī*, a type of virgin sister-goddess, often confused with the virgin consort Innini. 112,10; 56 r. 16; 182 7; 186 r. 1; 135 8; 20 4; 74 1; 77 5. Her temple Enambi-ezida, 56 20.

^d*Nannar*, the moon god, generally derived from Semitic *namāru*; *nanmar* > *nannar*, v. COMBE, *Culte de Sin*, p. 15. Written in Sumerian ^d*urū-ki*, and glossed *nanna*. It is probable that the Sumerian *nanna* is abbreviated from the Semitic *nannar*, 'rising light, new light.' Frequently called 'watchman', (*ni-dū*) of the temple of Enlil, 3,19, etc. This title really designates the god of the new moon as watchman of the earth. Note also the n. pr. ^d*Nannār-ni-dū*, COMBE ibid. XVII. The Sumerian name *uru-ki* also means perhaps, 'guardian of the earth', so COMBE, an interpretation which agrees admirably with the description on pp. 2-6 where he is a god of agriculture. The Babylonians evidently regarded the moon and its phases as having much influence upon nature. 15 3; 25,12; 56 r. 12; 164 7. 130 5; 63,16; 78, 4; 92 r. 1; 66 4.

^d*Nāru*. 96 10; 31,11. Probably a male deity in ^{ilu}*Nāru-lū-RU-Tig sakud kalama*, judge of the Land, 46 8; 56 r. 24; CT. 24,16,26.

^{ilu}*Nebo*, liturgy to, 28; litany to, 65.

^d*Negun*, son of ^d*Maḥ*, i.e., *Ninlil*, CT.24,26,112; SBP. 156,39 = 101 7. The variants *Nin-gún-na*, *Nin-gún*, *Ne-gún-na* occur, VR. 43 a 11; II R. 59 c 40; NIK. 187; RTC. 53, etc. A form of *Ninuraš*.

^{ilu}*Nergal*, ^d*né-unu-gal*, see 85 n. 6; 83,25. 32,35; 84,48; 85,12. Liturgy to, 10.

ni-gab (*dū*), watchman (*atū*), 50,26; 92 r. 8; 15 10. No. 1 passim; 101 1.

^d*ni-mar-ra*, 'god of whirlwinds', 88, 11. In SBP. 198,7 *ni-mar* is a title of Enlil, and ZIM. K. L. 2 r. 29 has var. *a-ma-ru*. Cf. *ni-mal* = *ašamšutu*, Br. 8433.

- ^d*Ningalnunna*, 'Queen of the prince', title of the wife of Ea, generally *Damgal nunna*, VR. 51 b 24 = K. 5248 r. 13; 124 2; 128 7.
- ^d*Ningiszida*, 20,5.
- nin-gu-la*, 'great lady', title of Nanā, 112,10; SBH.59,47; Zim. K. L. 64 II 1; 83 8; 112,10; 130,47.
- ^d*Ninharsag*, queen of mountains, title of Ninlil, worshipped at Keš, 97,11.
- ^d*Nini*, virgin sister-goddess, same type as Geštinanna; originally patroness of canals; daughter of Ea. See Nanā. 31,12.
- ^d*Nin-IB*, title of Ningirsu, appearing about the age of Dungi; 8,14; 10,33; 168 3; 110,11; hymn to, No. 97. Liturgy to, 22. See *Urašā*.
- ^d*Ninki*, mother-name of Enlil, 113,12.
- ^d*Ninlil*, 'queen of storm-winds', 34 1; 85,5.10.13.28; 113,14; 130 10.
- nin-mah*, Innini, 72,27; SBP.170,8. Ninā, 73,31. Gula, 10,35.
- nin-ri*, 'the lady', 83 r. 4. Innini, 97,8; 132 4.
- Gula, SBH. 81 r. 5; 82, 13.
- ^d*Nin-si-in-na*, title of Innini as an astral deity, 83, 10.
- ^d*Ninsubur*, 'lord of earth', generally title of Ningirsu, 82,2; 56 r. 30. Tammuz, 62,6.
- ^d*Nintud*, patroness of child-birth, goddess of Keš, liturgy to, No. 197. Hymn to Nos. 95, 102, 127.
- nin-tud-ūr-ra*, 72,3.
- nin-zi-da*, 'faithful queen', generally Nanā, SBP. 210,11; 162,23 (Ninā); 106,13; 56 r. 16; 97,8; 204 9.
- Innini, SPB.160.19; Tašmet, 112,8; SBH.59.46; 83 7; 130,46.
- Kišag, wife of the river-god, SBH.132,41; 46 9; 56 r. 25.
- Nippur* (*en-lil-ki*), 29,10; 38,12; 85,20; 86,30; 137 3; 186 7; r. 2; 111,19; 50,30; 83 4.
- nir-gál*, the majestic; Enlil, 49,2. *nir-gál-an-ki*, 90 2. Sin, 13,4. Ninib 22,1.
- ^d*Nisaba*, originally Nidaba, goddess of reeds, later a grain deity. A sister-type like Geštinanna and Nini. Sister of Ninā and Ningirsu, Gud. Cyl. A 5,25. Became patroness of writing¹ since the reed was employed as a stylus, a capacity especially attributed to Geštinanna, a vine-goddess probably by confusion of sister-types. By still further confusion of sister and wife (of Tammuz) Innina also becomes a patroness of writing, see *dupsarmah*.
- The official pantheon regards Nisaba as wife of Hani, a patron of writing, but this is a late theological fancy, CT. 24. 23,15 = 9,31 = II. R. 59 obv. 24.
- The god Hani is called *belum kunuk* 'lord of the seal', SBP. 157,45. Hani is a mere title of *Lugal-ki-sá-a*; called *ha-ni-ni-dub-ba*, II R. 59 obv. 22, but *hani*-𐎶𐎵𐎶𐎶𐎶 CT. 24,23, 13. The former title probably means, "Scribe of the granaries", and

1. See THUREAU-DANGIN, RA.7,110.

the second, 'Scribe and prophet'. Both Hani the scribe and Nisaba are placed among the inferior gods of the court of Enlil. Nišaba appears to have been worshipped at Umma, (*GIŠ-HÚ-ki*), SAK. 58 IV 1; 154, 8. 12; 101 8. Hymn to, N. VIII ter.

^d*Nisaba-gal*, daughter of Ennugi, CT. 24,10,10; *guzalitu* of *Nin[lil]*, II R. 59 obv. 25.

^d*gašan nisaba-gal*, distinguished from Nisaba, SBP. 156,40. *ama-é-a* ^d*nisaba-gal*, "Mother of the temple-goddess N.," 88 4 + 34,3; 101 8.

ni-tuk, honoured, Enlil, 111,1. 3.

nubanda-mah, 50,27; 92 r. 9; SBP. 152; 14; *nu-banda á-mah*, SBH. 26,9.

^d*Nudimmud*, 110,11; 67 12.

nun-mah, majestic prince, Ea, 13,5.

NU-NUNUZ-šag-ga (*zinništu damiḫtu*), title of Kišag, 46 9; 56 r. 25; 124 4. Bau, 123 2. Title of ? 32 7.

^d*Nusku*, in the pantheon placed among the inferior gods of the court of Enlil, II R. 59 obv. 13-15; SBP. 150, 8. In these passages, which represent the opinions of the schools, he is designated as a god who carries a sceptre and is mighty in oracles, i. e., in conveying oracles, *á-mah utuk é-kūr-ra*, (*ša teritu-šu širu rabiš Ekurri*) 92 r. 7. The ideogram for Nusku *PA + DUR* contains the ideogram for *haṭṭu*, sceptre and *rubá* prince, and probably means 'prince of the wand', a sort of Hermes. By some unknown connection he is god of the new moon, "child of the thirtieth day", IV R. 23 a 4, where he has also the title, "he who walks in Ebarra", house of Shamash, hence connected also with the sun. In practice he is a fire-god represented by the lamp (*gibillu*) on engraved stones, and a theological text says that in magic ceremonies the torch or lamp stands for Nusku, ZA. VI 242,24. The three qualities, messenger and adviser, new moon and fire are prominent in all hymns to Nusku (especially CRAIG RT. 35), but in most hymns he is a fire-god and messenger, (Maḫlu II 1-17; IV R. 26 No. 3). He is earlier than Gibil a special fire-god, but does not belong to the primitive pantheon, appearing first in the age of Dungi (de Clercq, Cat. 86, Langdon, Drehen 51). 50,25, 56 r. 31. See p. 113 n. 3; 25,12.

^d*Papnunanki*, Zarpanit, 56 r. 27; 105 5; 128 8; 136 5; 31,8; 66,12; 46 10; 129,43.

^d*Papsukkal*, 127, 4.

^d*Pasagga* (Išum), a title of the god of the lower world, 101 11 = SBP. 156,43 q.v.

Not yet found in a theological list. The title is ancient, DP. 53 V; HUSSEY, 41 IV. *pa-te-si-gal-ab-zu*, 68 4. Cf. SAK. 230,17, Ninuraš, *patesigal* of Enlil.

ilu Ramman (^d*immer*), liturgy to, 13; 25,6; 27 4.

'Great son of Anu', 13 3. Lord of *kár-kár*, 73,4.

sá-gal-ukkin, 'messenger of wisdom', Nusku, 56 r. 31.

šagan-lál, secretary, 73,4.

šag-su-du, unsearchable heart, Enlil, 38,4.

sag-tu-mu, first daughter; Innini, 72,5.

sag-tun-an-na, title of Gula of Isin, 92 r. 6; 15 8; 50,24. Var. *sag-du-an-na*, ZIM. K.L. 25 II 46, e. p.

Sakkut, (god), 124,1; 125,31; 127,10.

^d*Sakudmaham*, Ninurash of Isin, 48,44; 49,12; 104, 3; 110 6; 123, 1; 120, 7; 124,3; 130, 48.

šanga-mah, great priest, š. of the *apsu*, 56 r. 32.

^d*Šenirda*, a title of the goddess Aja, wife of Shamash, ^d*še-[nir-da]* CT. 24, 31, 67^b + 25, 25, 31, but usually ^d*še-nir-da* 25, 9, 27; SBH. 137,79; ZIM. K.L. No. 11 rev. III 3. The original was clearly ^d*šú-nir-da* as the variant ^d*šú-nir-da*, SAI. 5196 shows. The most ancient writing has *šú*, TSA. 70 obv. I; NIK. 3 obv. IV, etc. She is explained as *umun šul-mi-a*, SBP. 137,79; *en-šul-mé-ra*, ZIM. 11 r. III 3. This title means *bélit kuradat tahazi*, queen-heroine of battle. Aja is a personification of light, perhaps of the sun's light and as such a special form of Innini who, as a goddess of light, developed into a war-goddess. *šul-mi-a* is also a title of Innini, SBH. 97,46. The word *šu-nir-da*¹ is probably an augmented form of *šu-nir*, as *si-im* and *si-im-da* a musical instrument. This word passed into Semitic by metathesis as *šurinnu*, *šurinu* a word which has given rise to much discussion. The word is designated as a *kakku* 'weapon' (of Nebo) IV R. 23 No. 3,15². It is difficult to understand why ^d*šú-nir-da* should mean 'goddess of battle' unless *šunir* be the name of a weapon, although the general meaning 'emblem, seems preferable in most cases. 77 2.

šeš-mul-la, 39,15; 43 3.

^d*Shala*, consort of Ramman, 27,5.9; 28,10.12.

ilu Shamash, hymn to, 58 f. ⁷

sib, *sab*, shepherd; Tammuz, 97,8. 12; 98,14. Sin, 15,17. *sib sag-gig-ga*, shepherd of the dark-headed people, 111,11. *sib edin-na*, 'shepherdess of the plain', title of a harlot, 13,8.

sib-zi-da, title of a god of sheep, 101 4; SBP. 154,36.

^d*Šid-rú-ki-sár-ra* (*paḫid kiššati*) 'overseer of the universe', Nebo; 65,6; 67,33; 67,37. Written also *šid-rú-sár* 68,15; SBH. 28,15.

šid-rú-umun-ki-sár-ra, overseer, lord of the universe, SBH. 7,10.

^d*sig-šu-dú*, 'adorned with splendour', Nusku, 101, 1; SBP. 154,33.

^d*Sin*, here for the ideogram *en-zu*, 'lord of wisdom', the moon-god. Note that

1. See SBP. 158,3 and SUM. GR. § 153 2. MUSS. ARNOLT, 1116, 'post, pillar', so also DELITZSCH HW. 691, and SCHORR, *Altbabylonische Rechtsurkunden* 172. THUREAU-DANGIN, 'emblem', so also UNGNAD (Panier) *Hammurabi's Gesetz*, Nos. 715, 1066, etc. See also *Babylonica* II 117.

2. See also II R. 20 a 28 *kakku šurinu* = *mašrāhu*, 'instrument which causes wailing?', or 'place of wailing?'. The passage may refer to the chapel of a temple where the *šurinu* of the god was placed.

Nusku, also a phase of the moon, is originally, a god of wisdom, and that both are attendants of Enlil the earth-god. Passim as *watchman* of the temple of Enlil, No. 1; 92 r. 1; hymn to, No. 5.

ši-la-da, radiant, 4,42 f.

Sippar, 73,24; 186 r. 4; 27,11; 29,14; 117 3; 120; 50,32; 83 6; 36 6; 109, 6.

Sirara, city, centre of the cult of Ninā. *UD-MÁ-NINĀ-(ki)*, 72,30. Ordinarily, *UD-MÁ-NINĀ-ŠIR-(ki)*, SBH. 22,59; Br. 7852. The temple in Sirara is *E-UD-MÁ-NINĀ-(ki)-TAG* dedicated to Ninā, SAK. 86,1 III 1.

Note also the phrase *ⁿninā SAL+KU dingir UD-MÁ-NINĀ-ki-TAG-ta-mu*, "My Ninā, the sister who is goddess in Sirara", SAK. 90 II 2; 92 III 27. Beside these forms we have *UD-MA-NINĀ-TAG-(ki)*, SBP. 284,6, for which ZIM. K.L. 2 r. II 18 has *si-ra-ra*. The 'lord of Sirara', SBP. 84,1 is probably Ningirsu. Probably a section of Lagash.

ⁿŠir-tūr, mother of Tammuz, 97,10. A prehistoric serpent deity.

ⁿSuba-nun-na-ge, *Šubanunna*, 'Pure princess'(?), Shala, 28,10.

ⁿSubur-ra, an earth-goddess, 72,11.

šu-dū-mā (šuklulu), the perfect, Nebo, 68,10.

sukkal-anna, messenger of Anu (Nergal), 82,1; Ninsubur, 56 r. 30.

sukkal-mah, Nebo, 68 2; 31,9; 48,42, Nusku, 56 r. 31; 113,16.

sukkal-zid, Nebo, 56 r. 28; 129,44.

šul, strong; title of Marduk, 85 6; Shamash, 56 r. 13; 92 r. 3; 15 5.

ⁿŠul-sig-è-a, 'hero that arises in splendour', Marduk, 91,13.

sù-mā, bearded, Shamash, 72. *sù-zagin*, bright beard, (of Marduk), 119,13.

Šumer, 89,32.

su-pad-e, title of Tammuz, 16,2.

ⁿŠuruppak, 72,3; 88, 13,14.

ⁿŠu-za-bar-azag, Shala, 27,8.

ⁿŠu-zi-an-na-ge, 'faithful strength of heaven'(?), a form of Ninlil and nurse of the moon-god, CT. 24, 5, 13. In a list of ships of various gods three are assigned to Š., which follow those of Enlil and Ninlil. If we may draw conclusions from the names of her sacred ships she is *kazal-nunna*, 'joy of the prince', i. e., of Sin (?), *šag-hul-la*, 'she who rejoices the heart', DEL. AL.³ 88 V 25-7¹. Her cult was at Nippur, v. POEBEL BE. VI 2, No. 8, 2. 15 6; 92 r. 4; 50,20.

Tammuz, *ⁿdumuzi(de)*, liturgy to, 160; 60 ff. 94 ff. 97 ff. 17 f. 20,7,11.

Tigris, river T., 7,7; 9,24.

tin-an-na, for *geštin anna*(?), sister of Tammuz, 73,22.

Tintir-ki, 109,8; 117 3; 120; 124 5; 125; 132 8; 136 r. 3; 29,16; 27 13; 68,15; 79,1; 186 11; r. 6; 193 5; 115,7; 124,9.

tù-mah, 'great magician', Marduk, 85,5; CT. 25, 40,14; 24,37,98.

1. The name of the third ship *id-da-nir-gál* (ship of) the majestic river, is obscure.

- tu-mu-mu*, my son, Tammuz, 160 5.
tūr-sag, first daughter, 73,21.
ub-lil, chamber, shrine, 101 10.
ud-gù-de, 'raging storm', Ramman, 13 5; 25,7.
ud-gù-ra, 'crying storm', Ramman, 25,8.
ud-ka-ra-aḥ, 'shrieking storm', Ramman, 13,6.
u-maš, or *u-bar*, reading uncertain, 56 r. 32, SBH. 86,63; 132,47; Cr. RT. 20, 31.
um-me-da, nurse, Innini, 19,18.
umun; *umun*, *ù-mu-un*, *u-mu*; possessor, owner, lord.
umun dūg-ga zi-da, 'lord of faithful word', Enlil, 141 7.
umun kūr-kūr-ra, 'lord of lands', Enlil, 141, 5.
umun ḥarsagga, 'lord of mountains', Shamash, 92 r.3; Ninlil, 15 5.
umun-kalag-a-ge, 92 7; 49,16; SBH. 132,26.
^d*umun-mūduru*, 'lord of the sceptre', Nusku, 101 1.
umun-ug: 56 r. 32; SBH. 132,47; 86,63. Cr. RT. 20,31 has *ug*.
umun sa-a, 'lord of light', 72 8; SBP. 158,1; 64,33. Shamash.
^d*Umun-amaš-azag*, 'Lord of the holy sheepfolds', 101 4; SBP. 154,36.
umun-si-gal, 92 7; 49,16; SBH. 132,26.
umun ^d*uraš-a-ra*, Lord Uraša, frequent title of Ninib, SBP. 226,6; 136,19; 46 4;
 56 r. 20; 9 6; 168,4. First son of Enlil, 56 r. 11. SBH. 40,6; 133,54; IV R. 28*
 No. 4,34. 77 4. ^d*uraš-a dil-bad-(ki)-a*, SBP. 142,5.
umu-zi-da, for *umun-zi-da*, 'faithful lord', Tammuz, 20,5.
^d*Unugal*, 101 11.
Ur, city. *ŠEŠ-UNU-ki*, 15,15; 164 6; 116; 156 4.
ŠEŠ-^dEN-KI, 5,66.
^d*Uraša*, transcription of *IB*, god of Dilbat, confused with Ninuraša and Anu. The two titles *IB* and *NIN-IB* clearly contain the same element. The commentary CT. 24,40,60 f. explains *nin-ib*, i. e., *nin-uraš*, 'lord of uraš', as a god of *counsel*, (*pirištu*)¹ and *uraš* as god of *strength* (*allu*). *uraš* is explained by *uddazalû*, 'morning light', CT. 25, 11, 25, and NinIB is known to have been a god of the rising sun. From the connection with light he became god of war, hence it may well be that the original meaning of *uraš* is 'dawning light', an idea which developed in two directions, a) warlike, 'strong, b) wise. Note that *nin-uraš* is explained by *iluNabû*, the god of wisdom, CT. 25, 11, 12. *uras* then takes on the meaning 'prophesy', *barû*, CT. 18, 49, 36. It is clear from the preceding citations that ^d*nin-uraš* and ^d*uraš* both represent the well-known god of war, son of Enlil. Historically *Nin-uraša* appears as a title of this god in the reign of Dungi and at Nippur², and rapidly

1. Also 25, 11, 11.

2. GENOUILLAG, *Trouvaille de Drehem* Nos. 3 and 15. GAUTIER's statement, *Archives Babylonian Liturgies*.

becomes a foremost figure in mythology, replacing his father Enlil in many aspects. Not until the period of the first Babylonian dynasty do we meet with a god ^d*uraša* at Dilbat a city which was probably founded in this period. At that time Nin-*uraša* of Nippur and *Uraša* of Dilbat are distinct deities. At Dilbat *Uraša* retains an ancient connection with Anu. In fact *uraš* and *nin-uraš* are father-mother names of Anu¹; they represent an emanation from the first principle 'heaven', and if the meaning assigned to *uraš* above be correct, these two gods are theological deifications of light, more especially of the 'sun-light'. We should have expected these personifications of an emanation to have remained abstract male and female figures of no practical importance in the pantheon². But like many mother (*nin*) principles, such as Ningirsu, Ningišzida, etc., Nin-*uraš* developed into a male deity at Nippur and becomes the son of the earth-god. Natural religion precedes theology, and the incarnation of light was a concept which arrived long after Enlil had become the most powerful god in the pantheon. But at the newly-founded city Dilbat, father-heaven and mother-earth his daughter were installed by the theologians. Here the new god *Uraša* was enthroned by the theologians and here he maintained his close relation with Anu, from whom he was the first emanation. The god *Anu* must have been established there in the Semitic period, for the temple of Dilbat has the Semitic name, "Oh temple, proclaim Anu". Anu himself is confused with his son *Uraša*, and one theological list calls Anu, *u-ra-aš* who is *anum ša iš-šik ikribi*, 'Anu of the possession of reverence'³, 'Anu to whom reverence belongs', an explanation which has apparently nothing to do with the fundamental idea of *uraš*. From references made to *Uraša* of Dilbat it is clear that he is distinct from Anu, and I doubt whether in texts other than theological, we have any right to translate ^d*IB* by Anu⁴. In the theological texts *Uraša* is regarded as a title of Nin-*uraša*, but in other texts *Uraš* is not always confused with Nin-*uraša* (Ninib) of Nippur. One is an Enlil type, the other an Anu

d'une famille de Dilbat, p. 4, that Ninib belongs to the most ancient pantheon is erroneous.

1. CT. 24,1,4 f.

2. All the other father-mother concepts representing intermediate emanations between Anu and Enlil, i. e., between heaven and earth, as Enšar and Ninšar, etc., remained abstract conceptions.

3. CT. 24,19,2.

4. The southern gate of Babylon looking toward Dilbat was called the gate of *ilu U-ra-aš*, VAB. IV 180,20, otherwise written "gate of *iluIB*", 186,22; 162,28. It is, therefore, certain that ^d*IB* in these inscriptions is to be read *Uraš* not Anu, as I have done, 74,31; 92,46, etc. See GAUTIER l. c., 3.

type, and in the liturgies Uraš is often the god of Dilbat who usurped his father Anu in the possession of the temple Ibe-Anu. The word is most often written *uraša* and *urašara*, and we have one example of *nin-uraša-ra*, SBP. 208,17. It is highly probable that the title was originally *urašara*.

Tashmet is constantly called 'the bride, first-born daughter of Uraš'; ^d*uraš-a-ra*, 56,12; ^d*uraš-a*, SBP. 60,9; 56 r. 29; 168,3; 112,6; SBH. 65 r. 13; Here Uraša of Dilbat is probably intended.

Hymn to Uraša *gašru bukur ilu Enlil*, ZIM. Rt. 26 III 49¹.

^d*uraš-a ki-še-gu*, SBP. 70,21; *ki-še-gu-nu-ra*, 90,20; SBH. 29,20.

^dUr-^d*en-zu-na*, 92 r. 10; 50,28, prince of the outer temple, see SBP. 152,15; *urū-d-en-zu-na*, SBP. 26,10. Read Ur-Sin-na.

Uršaba, the sleeping-chamber *ūr-šā-ba*, a chapel where the sister of Tammuz was worshipped, 3,3. Temple of Nintud in Keš, 72, 14; *é-ūr-šab-ba*, SBP. 156,39.

Usually read *Har-šaba* but see p. 72 n. 7. The words *har-šā-ba*, with gloss *hār* on the first sign, are explained by *kabitti libbi*, 'thoughts of the heart', SBH. 9,116. *har*, *hur* > *ūr*, all mean *kabittu*. "Temple of meditation".

ur-sag, hero, title of Ramman, 176 3; 13 3; Marduk, 69 7; 119,9; Zamama, 92 3.

ur-sag-gal, Nin-uraša, 22,4.5. 7; 56 r. 20. Enlil, 49,13, *ur-sag-gal-e-ne*, 85 4.

urū-azag, holy city; Bau, queen of *uru-azag-ga*, SAK. 274; SBP. 154,37; 170,11. 72,18.

urū-sag-ga, Isin, passim.

urū-šag-ga, lord of *uru šagga*, Nergal, SBP. 82,57; K. 69 Obv. 21.

urū-ši-ib-ba, the good city, Eridu, 150 3; 154 2; 123+; 124 4; 128 6; 136 6; 116,14.

ušumgal, python, title of Ninharsag, 91,11. *ušumgal maḥ*, 86 3.

^dUtu, ^dUD-ām, title of Tammuz, 63,15.

utuk, *rabišu*, minor deity, *utuk-é-kūr-ra*, Nusku, 92 r. 7; 15 9; 50,25.

uz-da-gà (title, of Tammuz?), 73,32.

ūz-sag an-ki-a, leading goat of heaven and earth, Shamash, 154 3.

^dZamama, god of Kiš, 92 3.

ilat Zarpanit, 112 2; 66,13; 69,19.

1. I shall not oppose the popular reading Ninib, which is too well established to be easily banished. *Nin-uraša* is clearly the original reading. In the late period the Aramaic peoples reproduced this name by *Enurašat*, אֵנֻרַשַׁת (CLAY reads נ for נ in the Aramaic transcript), which shows that the sign *Nin* was really pronounced *en*; the masculine character of the god thus being recognised, although the ancient writing persisted. The addition of the feminine ending *at* is a mystery, but there can be little doubt about what the Aramaic letters mean.

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2 II 421.....	17		

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45. 參照例圖可直畫水線

50. * 皇 命 下 詔

(Faint handwritten notes at the bottom of the page)

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Edin. 09 405-33.

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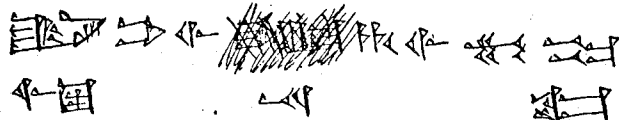
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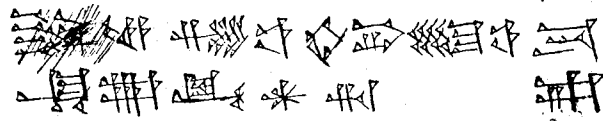
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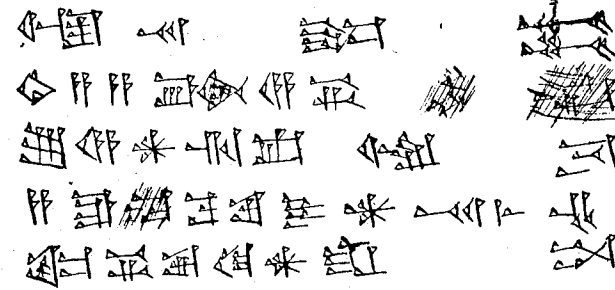
Obv. 1. 𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽋𐽍𐽎𐽏𐽐𐽈𐽉𐽊𐽌𐽑𐽒𐽓𐽔𐽕𐽖𐽗𐽘𐽙𐽚𐽛𐽜𐽝𐽞𐽟𐽠𐽡𐽢𐽣𐽤𐽥𐽦𐽧𐽨𐽩𐽪𐽫𐽬𐽭𐽮𐽯𐽰𐽱𐽲𐽳𐽴𐽵𐽶𐽷𐽸𐽹𐽺𐽻𐽼𐽽𐽾𐽿𐾀𐾁𐾃𐾅𐾂𐾄𐾆𐾇𐾈𐾉𐾊𐾋𐾌𐾍𐾎

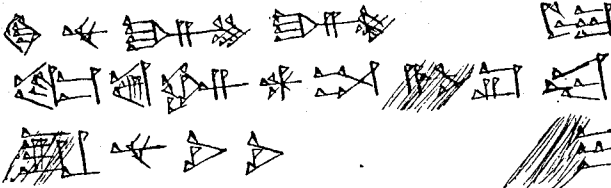
17

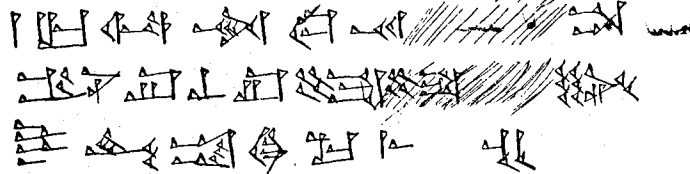
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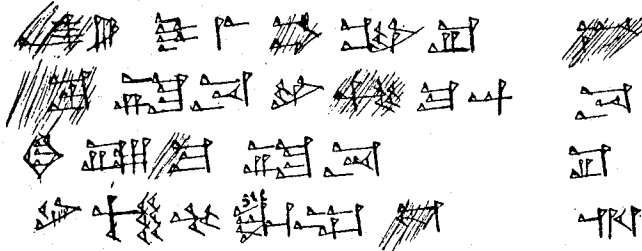
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Obv. 𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽋𐽍𐽎𐽏𐽐𐽈𐽉𐽊𐽌𐽑𐽒𐽓𐽔𐽕𐽖𐽗𐽘𐽙𐽚𐽛𐽜𐽝𐽞𐽟𐽠𐽡𐽢𐽣𐽤𐽥𐽦𐽧𐽨𐽩𐽪𐽫𐽬𐽭𐽮𐽯𐽰𐽱𐽲𐽳𐽴𐽵𐽶𐽷𐽸𐽹𐽺𐽻𐽼𐽽𐽾𐽿𐾀𐾁𐾃𐾅𐾂𐾄𐾆𐾇𐾈𐾉𐾊𐾋𐾌𐾍𐾎

VI

Edin. 09.405-7

Obr.

1. 中国 人民 代表 大会
 2. 中国 人民 代表 大会
 3. 中国 人民 代表 大会
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 5. 中国 人民 代表 大会
 6. 中国 人民 代表 大会
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 8. 中国 人民 代表 大会
 9. 中国 人民 代表 大会
 10. 中国 人民 代表 大会

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 10. 中国 人民 代表 大会

VI

Edin. 09.405-27

Rev. 15

1. 中国 人民 代表 大会
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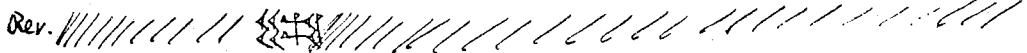
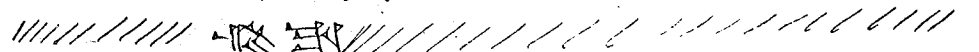
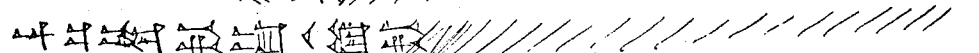

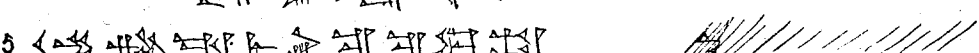
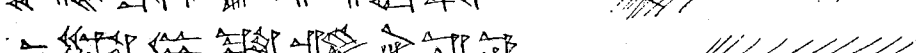
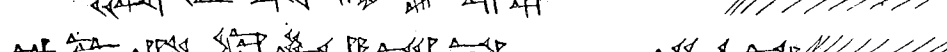
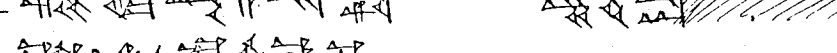
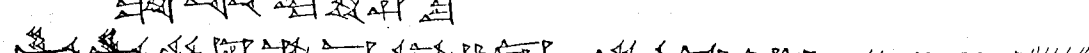
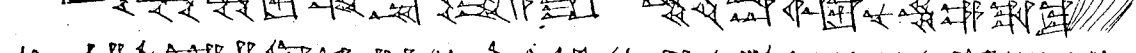

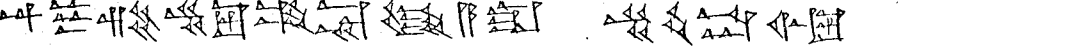
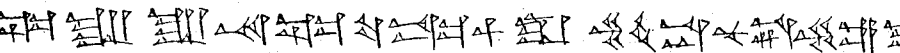
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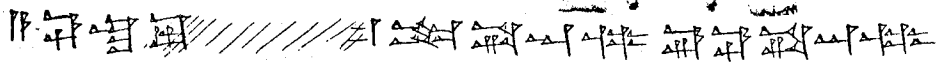
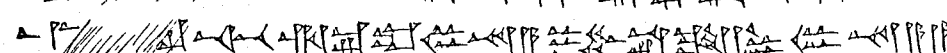
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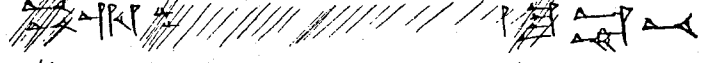

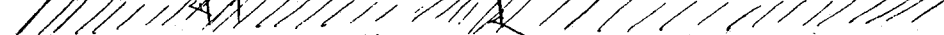
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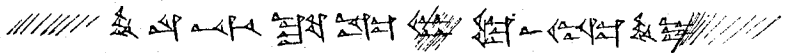
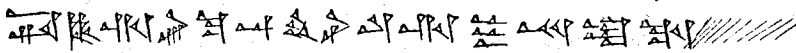
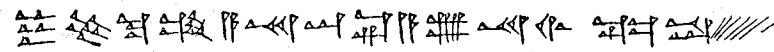
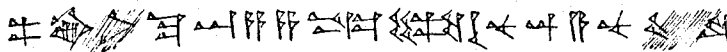
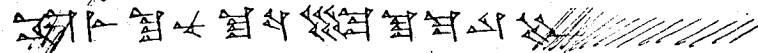
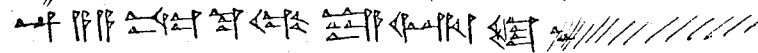
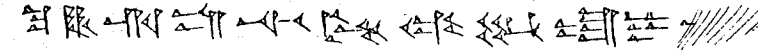
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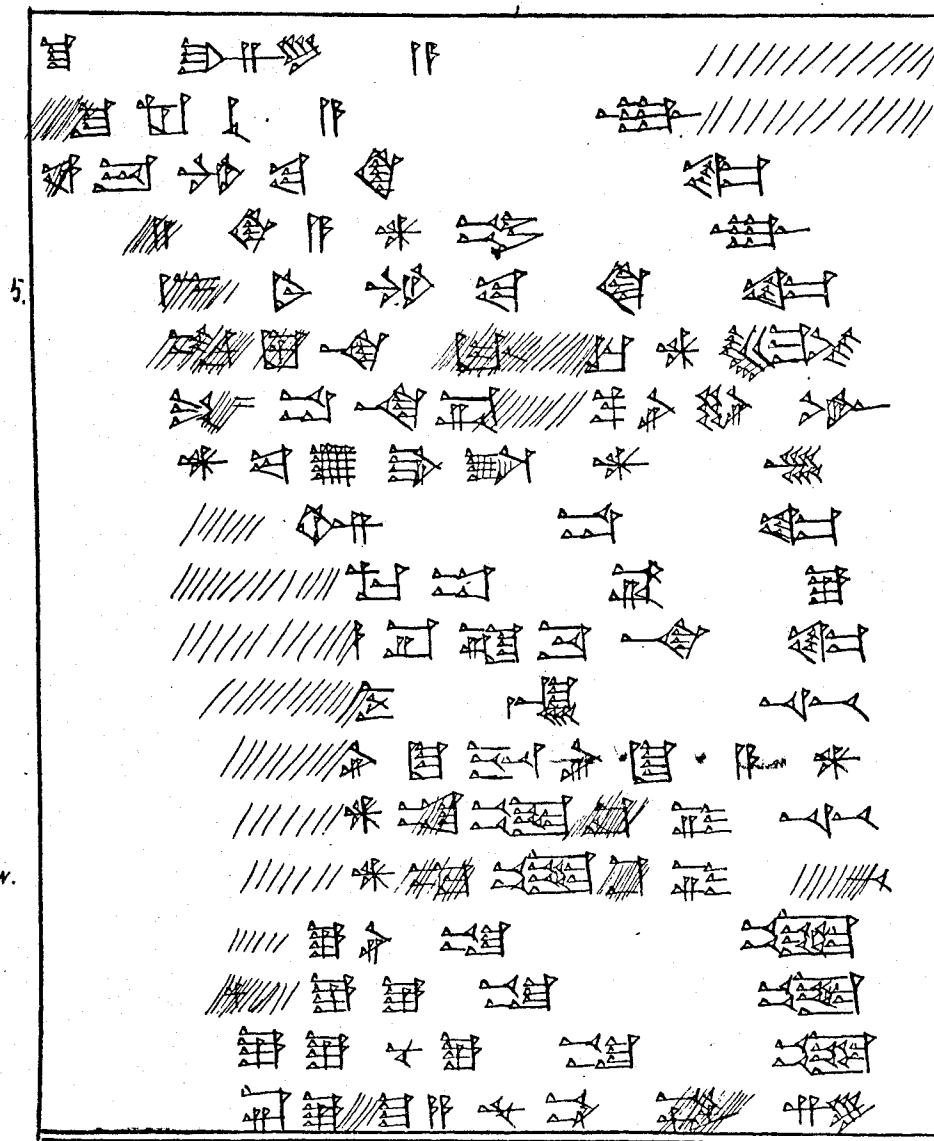
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Rev.



(10) K. 9257.

1. 𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽋𐽍𐽎𐽏𐽐𐽈𐽉𐽊𐽌𐽑𐽒𐽓𐽔𐽕𐽖𐽗𐽘𐽙𐽚𐽛𐽜𐽝𐽞𐽟𐽠𐽡𐽢𐽣𐽤𐽥𐽦𐽧𐽨𐽩𐽪𐽫𐽬𐽭𐽮𐽯𐽰𐽱𐽲𐽳𐽴𐽵𐽶𐽷𐽸𐽹𐽺𐽻𐽼𐽽𐽾𐽿𐾀𐾁𐾃𐾅𐾂𐾄𐾆𐾇𐾈𐾉𐾊𐾋𐾌𐾍𐾎𐾏𐾐𐾑𐾒𐾓𐾔𐾕𐾖𐾗𐾘𐾙

K. 5209 Obv:

114)

K 8688

Handwritten text in Voynich script, consisting of several lines of symbols within a rectangular frame. The script is a mix of stylized letters and punctuation marks, typical of the Voynich manuscript. The page is numbered '114)' in the top left corner and 'K 8688' in the top right corner. The bottom of the page is heavily scribbled over with dark ink.

[illegible]

K. 24 06r.

Col. I

1. 𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽋𐽍𐽎𐽏𐽐𐽈𐽉𐽊𐽌𐽑𐽒𐽓𐽔𐽕𐽖𐽗𐽘𐽙𐽚𐽛𐽜𐽝𐽞𐽟𐽠𐽡𐽢𐽣𐽤𐽥𐽦𐽧𐽨𐽩𐽪𐽫𐽬𐽭𐽮𐽯𐽰𐽱𐽲𐽳𐽴𐽵𐽶𐽷𐽸𐽹𐽺𐽻𐽼𐽽𐽾𐽿𐾀𐾁𐾃𐾅𐾂𐾄𐾆𐾇𐾈𐾉𐾊𐾋𐾌𐾍𐾎𐾏

(17)

Bu 79- 7-8, 166 Rev.

Handwritten cuneiform script on a fragment, labeled (17). The fragment is irregularly shaped with a rough border. The text is arranged in several lines, with some lines starting with a small number (5, 10, 15). The script is in a cuneiform style, typical of ancient Mesopotamian languages.

(18)

9308

(19)

Sm. 794. Obv.

Handwritten cuneiform script on a fragment, labeled (18). The fragment is irregularly shaped with a rough border. The text is arranged in several lines, with some lines starting with a small number (5, 10). The script is in a cuneiform style, typical of ancient Mesopotamian languages.

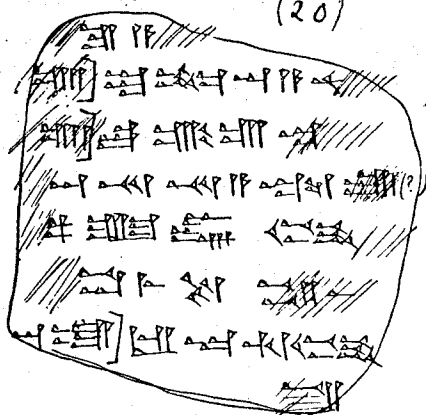
Handwritten cuneiform script on a fragment, labeled (19). The fragment is irregularly shaped with a rough border. The text is arranged in several lines, with some lines starting with a small number (5, 10). The script is in a cuneiform style, typical of ancient Mesopotamian languages.

Sm. 794 Rev.

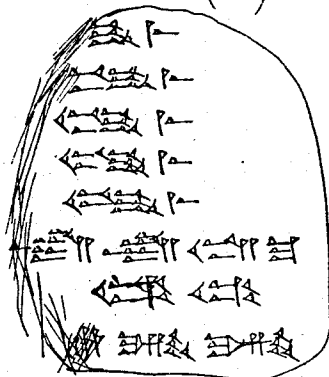
Handwritten cuneiform script on a fragment, labeled Sm. 794 Rev. The fragment is irregularly shaped with a rough border. The text is arranged in several lines, with some lines starting with a small number (5). The script is in a cuneiform style, typical of ancient Mesopotamian languages.

Rm. 2, 572

(20)

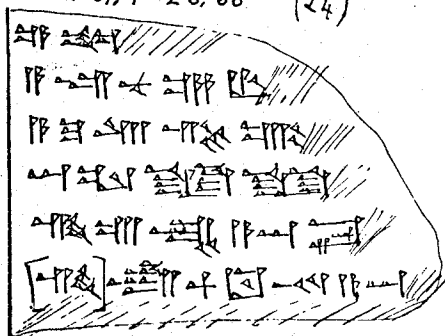


Rm 2 II 421. -(22)



Bu. 89, 4-26, 66

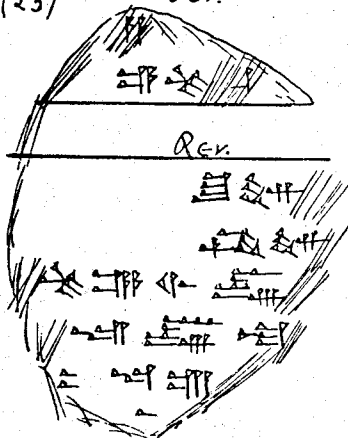
(24)



79, 7-8, 82

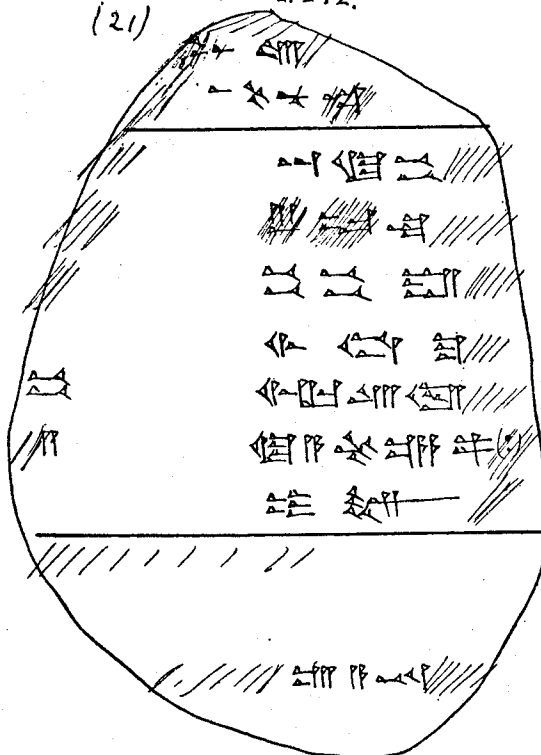
(25)

Obv.



Rm. 2. 292.

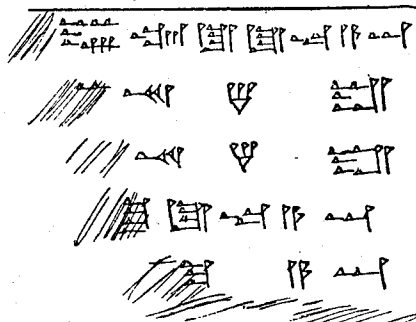
(21)



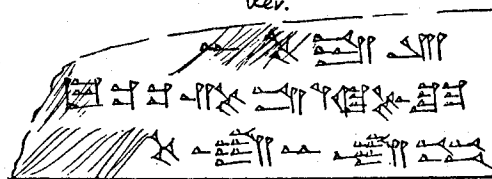
Bu. 83, 1-18, 486.

(23)

Obv.

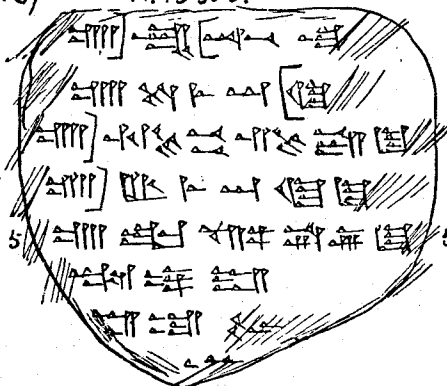


Rev.



(26)

K. 13503.



Bu 79, 7-8-201.

(27)

(28)

K 11652

(27)

(28)

Traces of another Column

5.

10

15

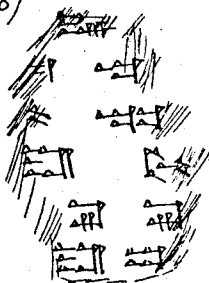
(29)

Sm. 116 obv

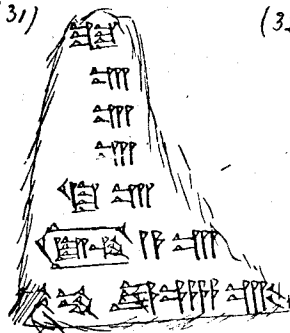
[illegible]

* Sm. 116 has here // // // // // ~~///~~ & ~~zpp~~ & ~~zpp~~
This is apparently a line not in any of the parallel passages

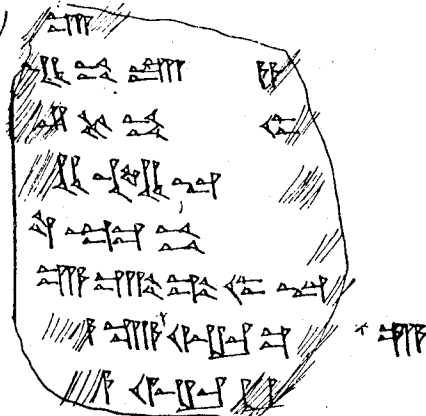
(30) Sm 227



(31) Sm 223

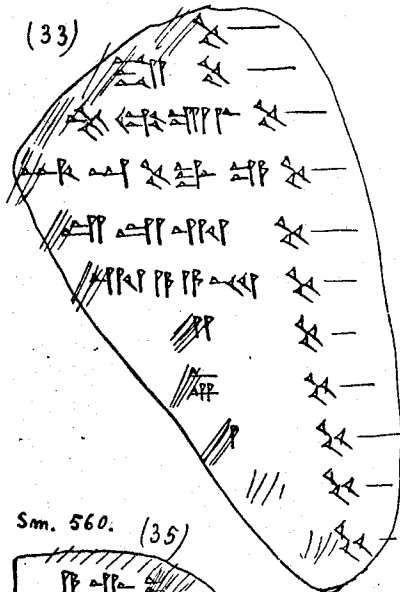


(32) Sm 498



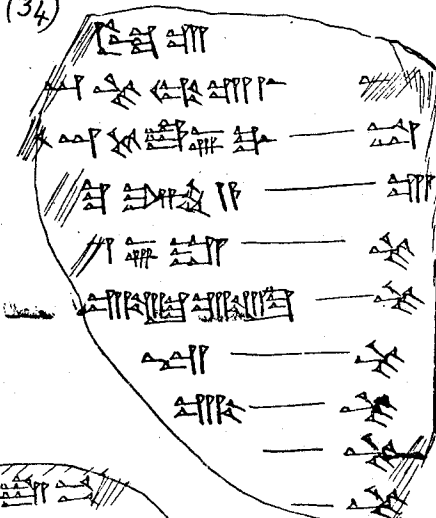
Sm 355.

(33)

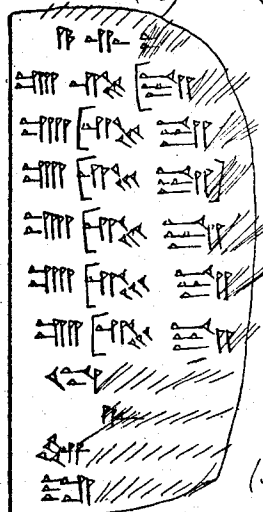


Sm. 537

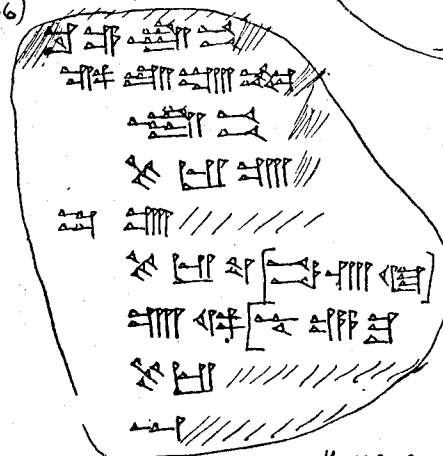
(34)



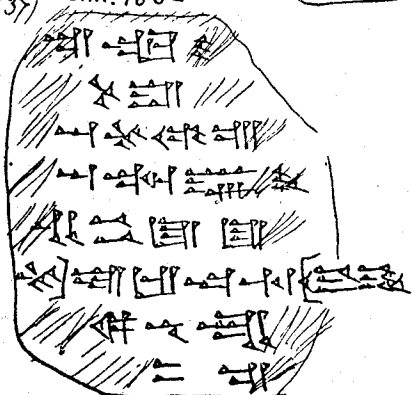
Sm. 560. (35)



(36) Sm. 1588

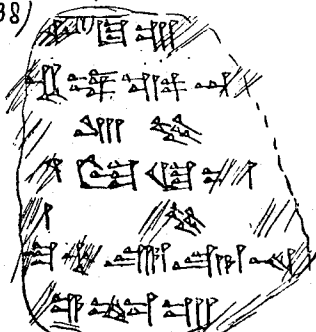


(37) Sm. 1662



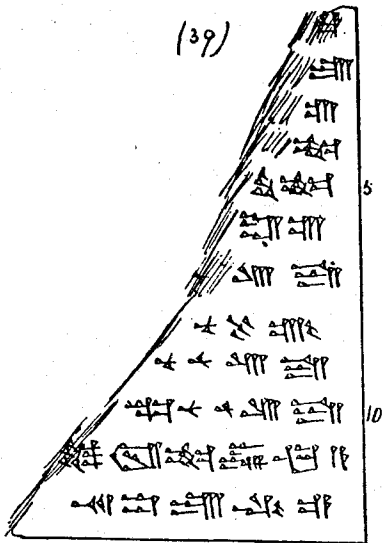
K. 11906

(38)

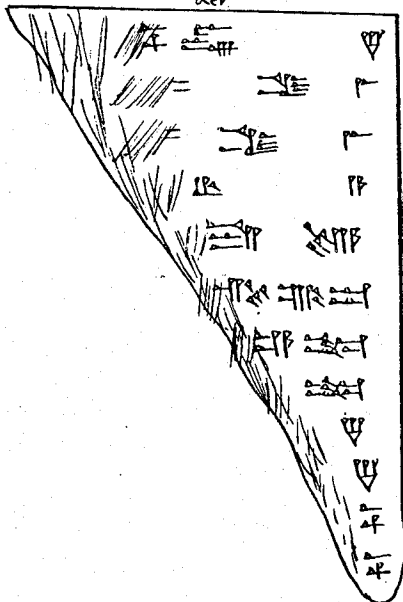


K 11045.
Obv

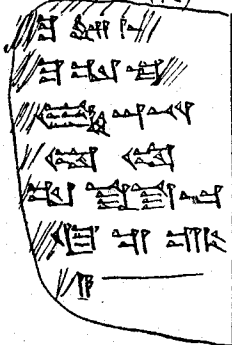
(39)



Rev

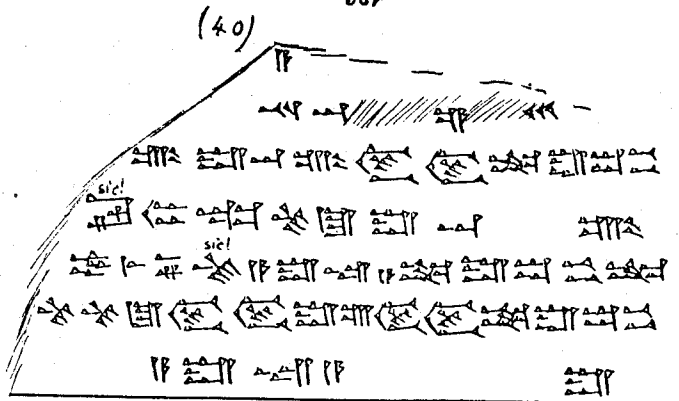


K 9373. (42)

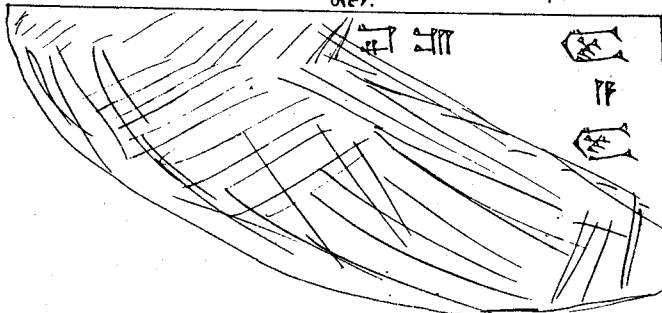


K 10465.
Obv

(40)



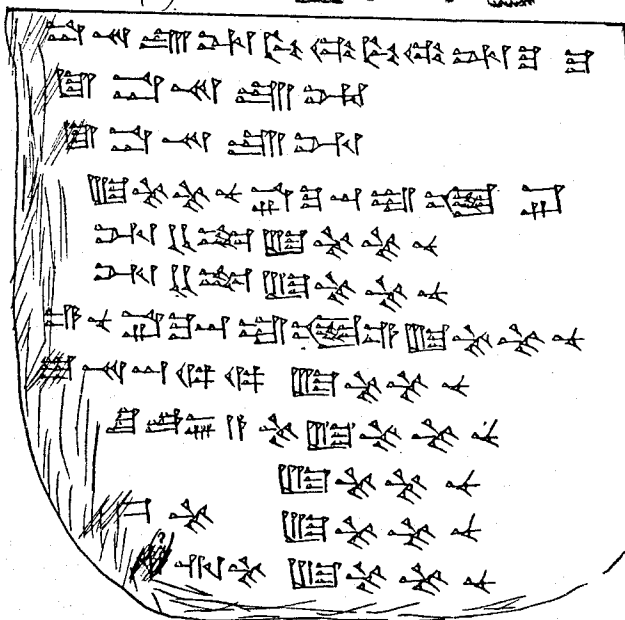
Rev.



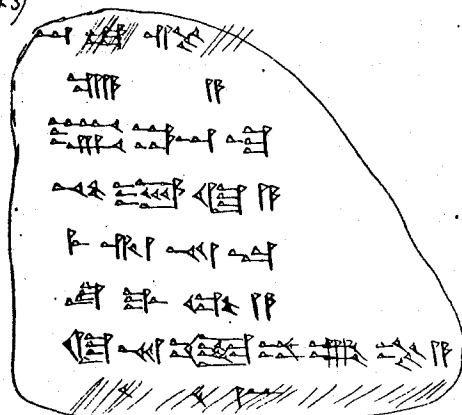
K 3345

Obv Col II

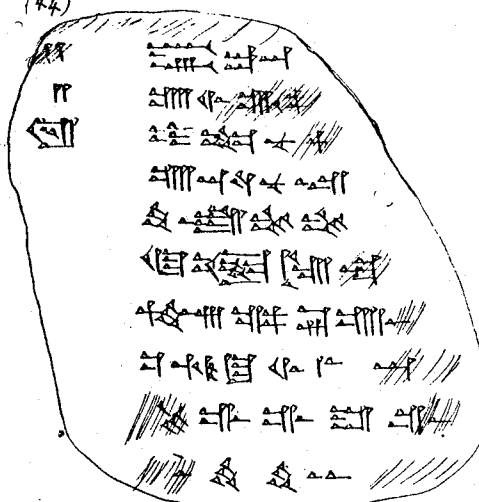
(41)



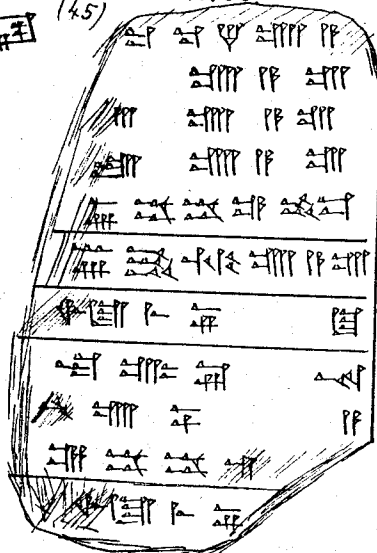
(43) K. 10130



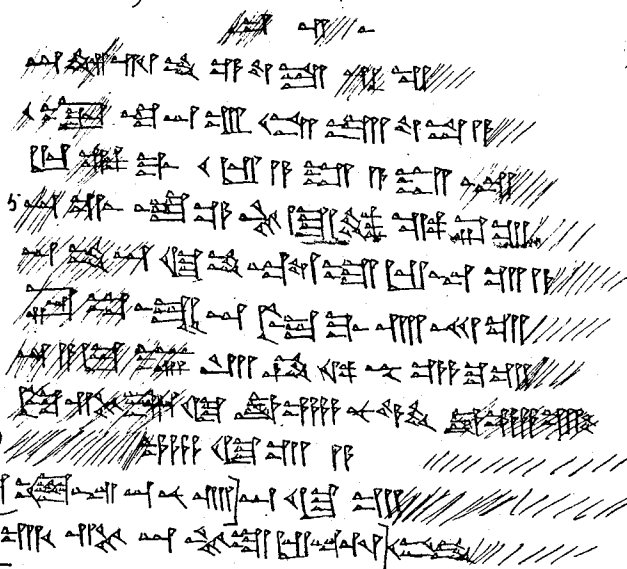
(44) K. 10378



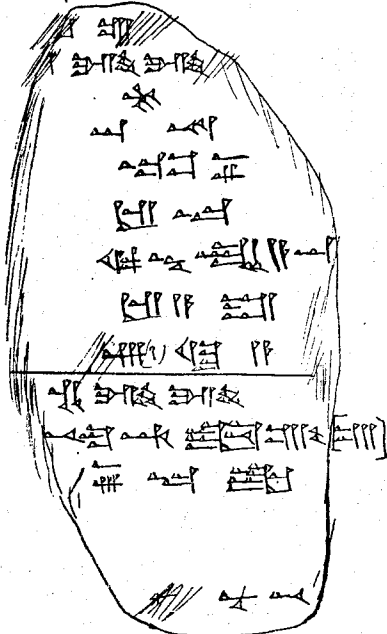
* (45) K. 10166



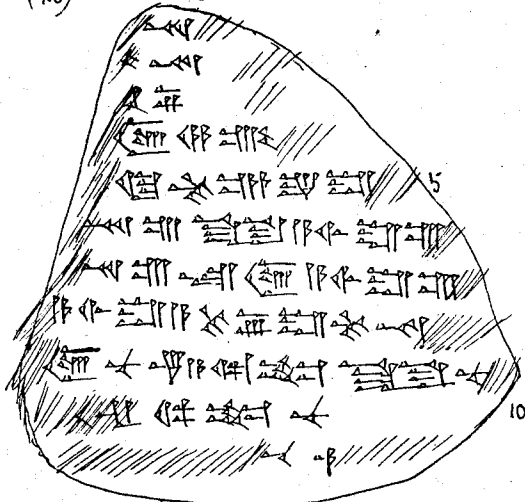
(46) K. 10155



(47) K. 10170



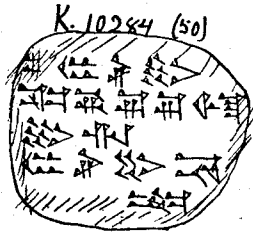
(48) K. 10163



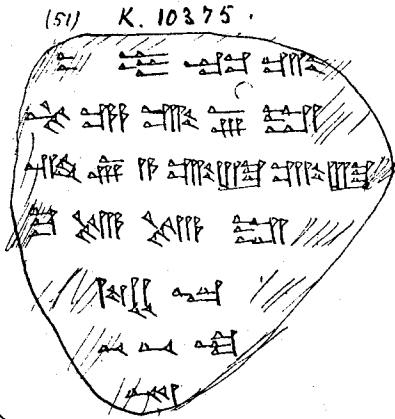
K. 10897
(49)




K. 10284 (50)



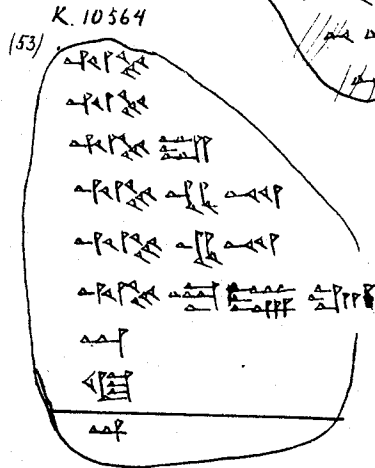
(51) K. 10375



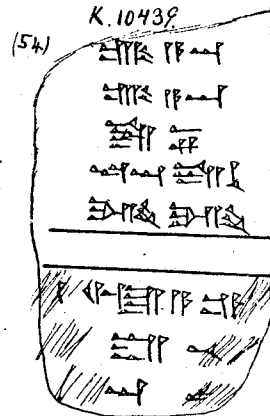
K. 10835 (52)



K. 10564 (53)

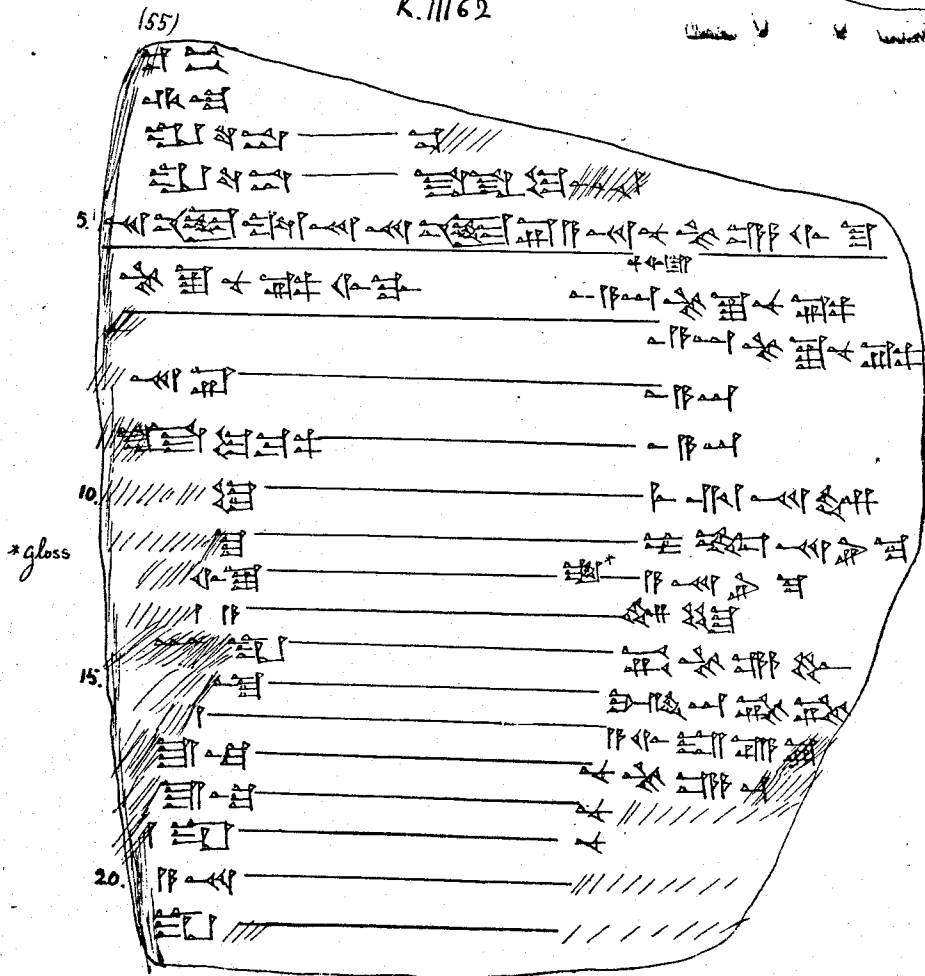


K. 10439 (54)



K. 11162

(55)



* gloss

5. —

10. —

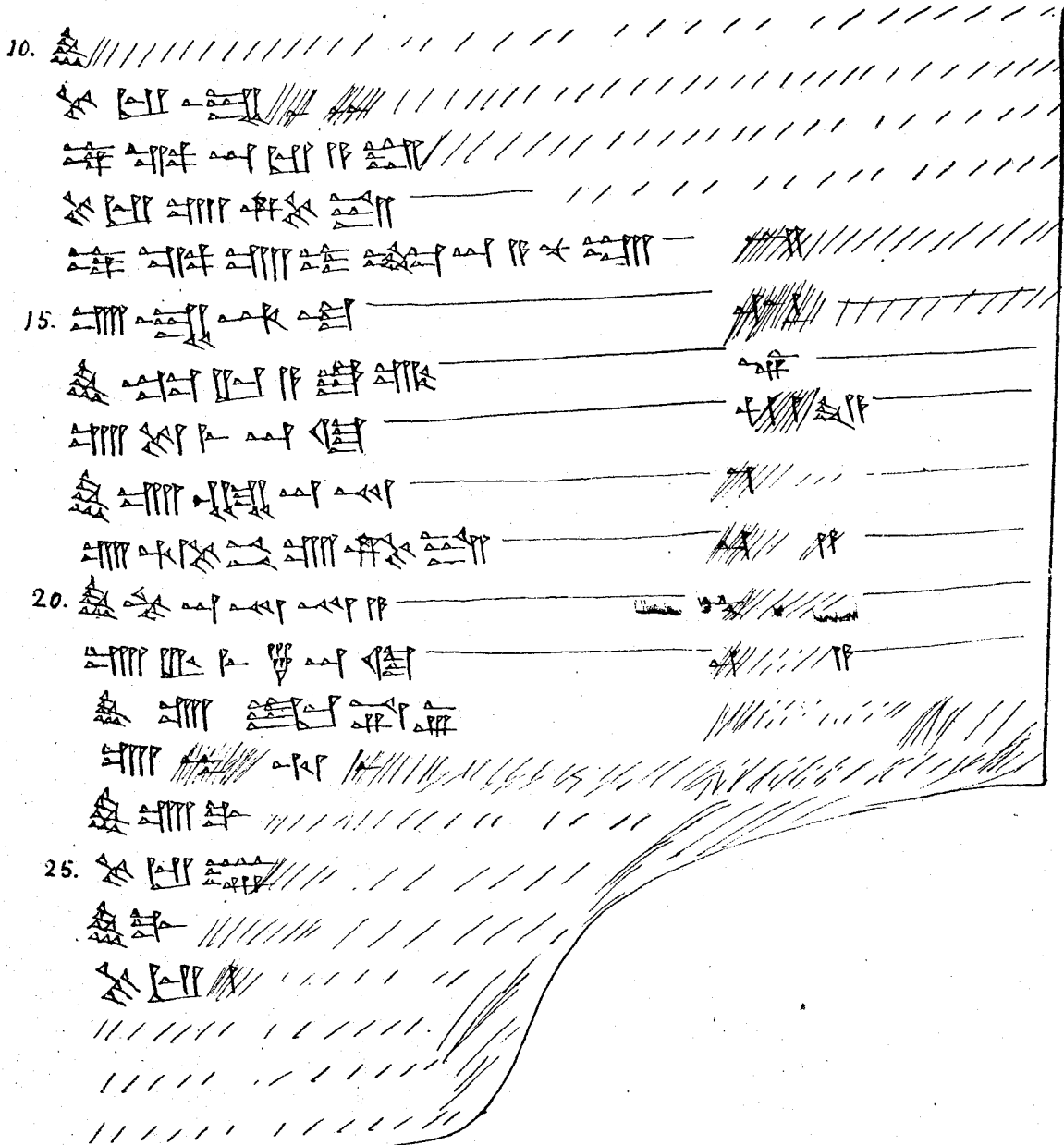
15. —

20. —

(56)

K. 193 + 9295. Obr.

Top of col. I is broken away and about eight lines at the top of the fragment are not legible Altogether about ten lines are missing



About eight lines broken from the end of this column

(56)

K. 193 + 9295 Rev.

1. 𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽋𐽍𐽎𐽏𐽐𐽈𐽉𐽊𐽌𐽑𐽒𐽓𐽔𐽕𐽖𐽗𐽘𐽙𐽚𐽛𐽜𐽝𐽞𐽟𐽠𐽡𐽢𐽣𐽤𐽥𐽦𐽧𐽨𐽩𐽪𐽫𐽬𐽭𐽮𐽯𐽰𐽱𐽲𐽳𐽴𐽵𐽶𐽷𐽸𐽹𐽺𐽻𐽼𐽽𐽾𐽿𐾀𐾁𐾃𐾅𐾂𐾄𐾆𐾇𐾈𐾉𐾊𐾋𐾌𐾍𐾎𐾏

K 9325 Obv

(57)

K. 9325 Rev.

K 10533

(58)

K. 9407

(59)

K. 9265.

(60)

(61) K 9257.

(62) K. 10666

K. 9309 Rev.

(63)

(64) K. 11874.

K. 11229.
(65)

Handwritten text in a rectangular frame, consisting of approximately 10 lines of cuneiform script. The text is somewhat faded and includes some scribbles.

Sm. 264.
(66)

Handwritten text in an oval frame, consisting of approximately 10 lines of cuneiform script. The text is somewhat faded and includes some scribbles.

Sm. 323.
(67)

Handwritten text in an oval frame, consisting of approximately 15 lines of cuneiform script. The text is somewhat faded and includes some scribbles.

Sm. 260.
(68)

Handwritten text in a rectangular frame, consisting of approximately 10 lines of cuneiform script. The text is somewhat faded and includes some scribbles.

K. 9258. Obr.
(70)

Handwritten text in a rectangular frame, consisting of approximately 10 lines of cuneiform script. The text is somewhat faded and includes some scribbles.

K. 9275.
(69)

Handwritten text in a rectangular frame, consisting of approximately 10 lines of cuneiform script. The text is somewhat faded and includes some scribbles.

K. 9258 Rev.
(71)

Handwritten text in a rectangular frame, consisting of approximately 10 lines of cuneiform script. The text is somewhat faded and includes some scribbles.

[illegible]

曹秋舫 徐世昌

ਅੰਗਰੇਜ਼ੀ ਵਿਚ ਅੱਖਰਾਂ ਦੀ ਸੂਚੀ

ਸਾਨੂੰ ਪਤਾ ਲੱਗੇ

/// $\frac{1}{2} \times 10$

//// 卅 卅 卅 卅 卅

[illegible][illegible]

45

॥ श्रीगणेशाय नमः ॥

~~一、二、三、四、五、六、七、八、九、十~~

叶 叶 叶 叶 叶 叶 叶 叶 叶

陸軍部

50

新 華 大 學 附 屬 中 學

R-2784 * * * R-2785 L-2786 P-2787 * * R-2788 L-2789

一、二、三、四、五、六、七、八、九、十

55

[illegible]

金公本金命以本豐本豐以本命以

A single line of handwritten musical notation on a five-line staff. The notation consists of various rhythmic symbols, including vertical stems, beams, and note heads, written in dark ink.

॥ श्रीगणेशाय नमः ॥

✱ ❶ ❷ ❸ ❹ ❺ ❻ ❼ ❽ ❾ ❿

60

△ 樹 樹

॥ श्रीगणेशाय नमः ॥

值半部

— ५५ —

SECRET

65

Handwritten scribbles and marks at the bottom of the page.

11/11/11

~~~~~

The remainder of the reverse is entirely destroyed



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| 25 | <p>𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠𐎧𐎺𐎠𐎥𐎶𐎵𐎲𐎠</p> |
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|    |    |    |    |
|----|----|----|----|
| 1  | 1  | 1  | 1  |
| 10 | 10 | 10 | 10 |
| 15 | 15 | 15 | 15 |
| 20 | 20 | 20 | 20 |
| 25 | 25 | 25 | 25 |
| 30 | 30 | 30 | 30 |
| 35 | 35 | 35 | 35 |
| 40 | 40 | 40 | 40 |

[illegible]

The diagram shows a rock with the following inscriptions (from top to bottom):  
 1. A line of text at the top edge.  
 2. A line of text below the first.  
 3. A line of text below the second.  
 4. A line of text below the third.  
 5. A line of text below the fourth.  
 6. A line of text below the fifth.  
 7. A line of text below the sixth.  
 8. A line of text below the seventh.  
 9. A line of text below the eighth.  
 10. A line of text below the ninth.  
 11. A line of text below the tenth.  
 12. A line of text below the eleventh.  
 13. A line of text below the twelfth.  
 14. A line of text below the thirteenth.  
 15. A line of text below the fourteenth.  
 16. A line of text below the fifteenth.  
 17. A line of text below the sixteenth.  
 18. A line of text below the seventeenth.  
 19. A line of text below the eighteenth.  
 20. A line of text below the nineteenth.  
 21. A line of text below the twentieth.  
 22. A line of text below the twenty-first.  
 23. A line of text below the twenty-second.  
 24. A line of text below the twenty-third.  
 25. A line of text below the twenty-fourth.  
 26. A line of text below the twenty-fifth.  
 27. A line of text below the twenty-sixth.  
 28. A line of text below the twenty-seventh.  
 29. A line of text below the twenty-eighth.  
 30. A line of text below the twenty-ninth.  
 31. A line of text below the thirtieth.  
 32. A line of text below the thirty-first.  
 33. A line of text below the thirty-second.  
 34. A line of text below the thirty-third.  
 35. A line of text below the thirty-fourth.  
 36. A line of text below the thirty-fifth.  
 37. A line of text below the thirty-sixth.  
 38. A line of text below the thirty-seventh.  
 39. A line of text below the thirty-eighth.  
 40. A line of text below the thirty-ninth.  
 41. A line of text below the fortieth.  
 42. A line of text below the forty-first.  
 43. A line of text below the forty-second.  
 44. A line of text below the forty-third.  
 45. A line of text below the forty-fourth.  
 46. A line of text below the forty-fifth.  
 47. A line of text below the forty-sixth.  
 48. A line of text below the forty-seventh.  
 49. A line of text below the forty-eighth.  
 50. A line of text below the forty-ninth.  
 51. A line of text below the fiftieth.  
 52. A line of text below the fifty-first.  
 53. A line of text below the fifty-second.  
 54. A line of text below the fifty-third.  
 55. A line of text below the fifty-fourth.  
 56. A line of text below the fifty-fifth.  
 57. A line of text below the fifty-sixth.  
 58. A line of text below the fifty-seventh.  
 59. A line of text below the fifty-eighth.  
 60. A line of text below the fifty-ninth.  
 61. A line of text below the sixtieth.  
 62. A line of text below the sixty-first.  
 63. A line of text below the sixty-second.  
 64. A line of text below the sixty-third.  
 65. A line of text below the sixty-fourth.  
 66. A line of text below the sixty-fifth.  
 67. A line of text below the sixty-sixth.  
 68. A line of text below the sixty-seventh.  
 69. A line of text below the sixty-eighth.  
 70. A line of text below the sixty-ninth.  
 71. A line of text below the seventieth.  
 72. A line of text below the seventy-first.  
 73. A line of text below the seventy-second.  
 74. A line of text below the seventy-third.  
 75. A line of text below the seventy-fourth.  
 76. A line of text below the seventy-fifth.  
 77. A line of text below the seventy-sixth.  
 78. A line of text below the seventy-seventh.  
 79. A line of text below the seventy-eighth.  
 80. A line of text below the seventy-ninth.  
 81. A line of text below the eightieth.  
 82. A line of text below the eighty-first.  
 83. A line of text below the eighty-second.  
 84. A line of text below the eighty-third.  
 85. A line of text below the eighty-fourth.  
 86. A line of text below the eighty-fifth.  
 87. A line of text below the eighty-sixth.  
 88. A line of text below the eighty-seventh.  
 89. A line of text below the eighty-eighth.  
 90. A line of text below the eighty-ninth.  
 91. A line of text below the ninetieth.  
 92. A line of text below the ninety-first.  
 93. A line of text below the ninety-second.  
 94. A line of text below the ninety-third.  
 95. A line of text below the ninety-fourth.  
 96. A line of text below the ninety-fifth.  
 97. A line of text below the ninety-sixth.  
 98. A line of text below the ninety-seventh.  
 99. A line of text below the ninety-eighth.  
 100. A line of text below the ninety-ninth.  
 101. A line of text below the hundredth.  
 102. A line of text below the hundred and first.  
 103. A line of text below the hundred and second.  
 104. A line of text below the hundred and third.  
 105. A line of text below the hundred and fourth.  
 106. A line of text below the hundred and fifth.  
 107. A line of text below the hundred and sixth.  
 108. A line of text below the hundred and seventh.  
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 112. A line of text below the hundred and eleventh.  
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 115. A line of text below the hundred and fourteenth.  
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 128. A line of text below the hundred and twenty-seventh.  
 129. A line of text below the hundred and twenty-eighth.  
 130. A line of text below the hundred and twenty-ninth.  
 131. A line of text below the hundred and thirtieth.  
 132. A line of text below the hundred and thirty-first.  
 133. A line of text below the hundred and thirty-second.  
 134. A line of text below the hundred and thirty-third.  
 135. A line of text below the hundred and thirty-fourth.  
 136. A line of text below the hundred and thirty-fifth.  
 137. A line of text below the hundred and thirty-sixth.  
 138. A line of text below the hundred and thirty-seventh.  
 139. A line of text below the hundred and thirty-eighth.  
 140. A line of text below the hundred and thirty-ninth.  
 141. A line of text below the hundred and fortieth.  
 142. A line of text below the hundred and forty-first.  
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 149. A line of text below the hundred and forty-eighth.  
 150. A line of text below the hundred and forty-ninth.  
 151. A line of text below the hundred and fiftieth.  
 152. A line of text below the hundred and fifty-first.  
 153. A line of text below the hundred and fifty-second.  
 154. A line of text below the hundred and fifty-third.  
 155. A line of text below the hundred and fifty-fourth.  
 156. A line of text below the hundred and fifty-fifth.  
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 158. A line of text below the hundred and fifty-seventh.  
 159. A line of text below the hundred and fifty-eighth.  
 160. A line of text below the hundred and fifty-ninth.  
 161. A line of text below the hundred and sixtieth.  
 162. A line of text below the hundred and sixty-first.  
 163. A line of text below the hundred and sixty-second.  
 164. A line of text below the hundred and sixty-third.  
 165. A line of text below the hundred and sixty-fourth.  
 166. A line of text below the hundred and sixty-fifth.  
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 168. A line of text below the hundred and sixty-seventh.  
 169. A line of text below the hundred and sixty-eighth.  
 170. A line of text below the hundred and sixty-ninth.  
 171. A line of text below the hundred and seventieth.  
 172. A line of text below the hundred and seventy-first.  
 173. A line of text below the hundred and seventy-second.  
 174. A line of text below the hundred and seventy-third.  
 175. A line of text below the hundred and seventy-fourth.  
 176. A line of text below the hundred and seventy-fifth.  
 177. A line of text below the hundred and seventy-sixth.  
 178. A line of text below the hundred and seventy-seventh.  
 179. A line of text below the hundred and seventy-eighth.  
 180. A line of text below the hundred and seventy-ninth.  
 181. A line of text below the hundred and eightieth.  
 182. A line of text below the hundred and eighty-first.  
 183. A line of text below the hundred and eighty-second.  
 184. A line of text below the hundred and eighty-third.  
 185. A line of text below the hundred and eighty-fourth.  
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 187. A line of text below the hundred and eighty-sixth.  
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 189. A line of text below the hundred and eighty-eighth.  
 190. A line of text below the hundred and eighty-ninth.  
 191. A line of text below the hundred and ninetieth.  
 192. A line of text below the hundred and ninety-first.  
 193. A line of text below the hundred and ninety-second.  
 194. A line of text below the hundred and ninety-third.  
 195. A line of text below the hundred and ninety-fourth.  
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 197. A line of text below the hundred and ninety-sixth.  
 198. A line of text below the hundred and ninety-seventh.  
 199. A line of text below the hundred and ninety-eighth.  
 200. A line of text below the hundred and ninety-ninth.  
 201. A line of text below the hundredth.  
 202. A line of text below the hundred and first.  
 203. A line of text below the hundred and second.  
 204. A line of text below the hundred and third.  
 205. A line of text below the hundred and fourth.  
 206. A line of text below the hundred and fifth.  
 207. A line of text below the hundred and sixth.  
 208. A line of text below the hundred and seventh.  
 209. A line of text below the hundred and eighth.  
 210. A line of text below the hundred and ninth.  
 211. A line of text below the hundred and

[illegible]

(76) K. 9410.

K 9848

(77)

1. *[Handwritten symbol]*

2. *[Handwritten symbol]*

3. *[Handwritten symbol]*

4. *[Handwritten symbol]*

5. *[Handwritten symbol]*

6. *[Handwritten symbol]*

7. *[Handwritten symbol]*

8. *[Handwritten symbol]*

9. *[Handwritten symbol]*

10. *[Handwritten symbol]*

11. *[Handwritten symbol]*

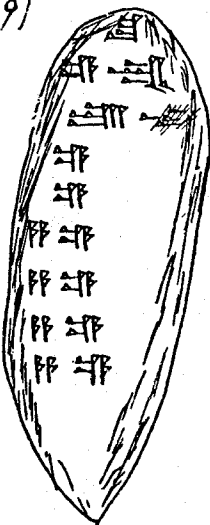
12. *[Handwritten symbol]*

13. *[Handwritten symbol]*

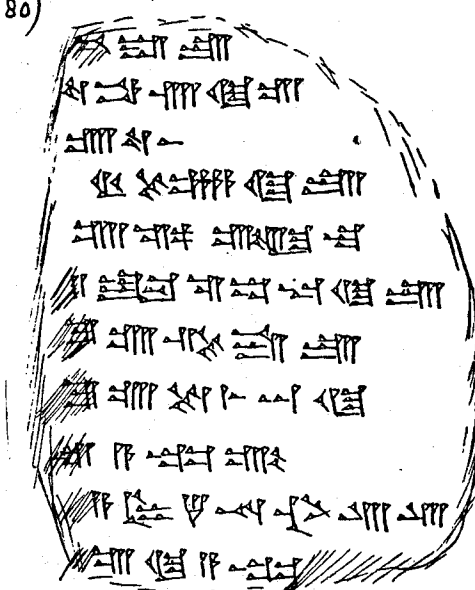
14. *[Handwritten symbol]*

(78)  
 Rm 2 II 366

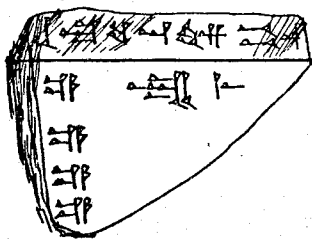
Rm. 2 II 420.  
(79)



RM. 79, 7-8, 70.  
(80)

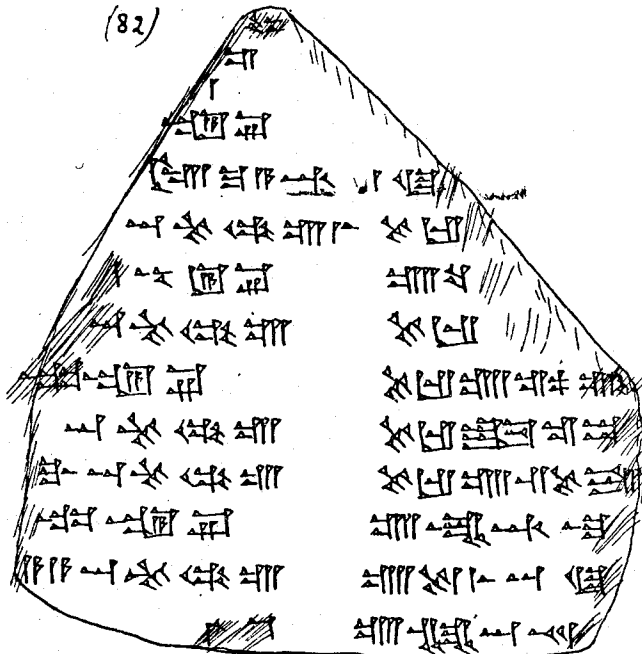


K. 9381.  
(81)

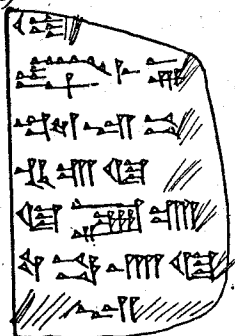


Rm. 2. II. 426.

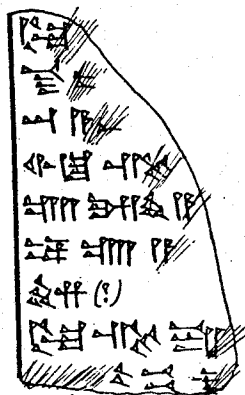
(82)



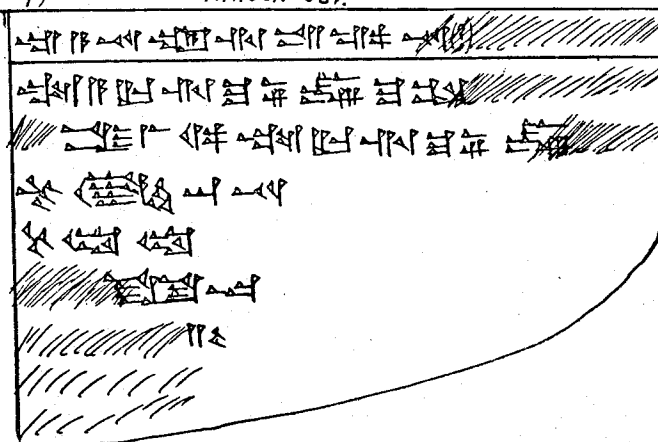
K. 13489. Obv.  
(83)



Rev.



K. 11689. Obv.  
(84)



(85) Rm 902

Handwritten text in a cuneiform script, arranged in several lines within a roughly rectangular frame. The text is dense and appears to be a transcription of an ancient document.

(86) Rm 911

Handwritten text in a cuneiform script, arranged in several lines within a roughly rectangular frame. The text is dense and appears to be a transcription of an ancient document.

K 10195

(87) Handwritten text in a cuneiform script, arranged in several lines within a roughly rectangular frame. The text is dense and appears to be a transcription of an ancient document.

(88) Rm 540

Handwritten text in a cuneiform script, arranged in several lines within a roughly rectangular frame. The text is dense and appears to be a transcription of an ancient document.

(89) Rm. 2 II 424

Handwritten text in a cuneiform script, arranged in several lines within a roughly rectangular frame. The text is dense and appears to be a transcription of an ancient document.

(90) Rm. 539

Handwritten text in a cuneiform script, arranged in several lines within a roughly rectangular frame. The text is dense and appears to be a transcription of an ancient document.

(91) K. 6564

Handwritten text in a cuneiform script, arranged in several lines within a roughly rectangular frame. The text is dense and appears to be a transcription of an ancient document.

\* 国 (2)

(92)  
(70)

K. 9258 Obr.

Handwritten text in a cuneiform script, likely Sumerian or Akkadian, arranged in several lines within a roughly rectangular frame.

K. 9258 Rev.

Handwritten text in a cuneiform script, likely Sumerian or Akkadian, arranged in several lines within a rectangular frame.

K. 3801 (54)

Handwritten text in a cuneiform script, likely Sumerian or Akkadian, arranged in several lines within a rectangular frame.

K. 5273.

(93)

Handwritten text in a cuneiform script, likely Sumerian or Akkadian, arranged in several lines within a roughly rectangular frame.

(95)

K. 6110. Obv.

𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽋𐽍𐽎𐽏𐽐𐽈𐽉𐽊𐽌𐽑𐽒𐽓𐽔𐽕𐽖𐽗𐽘𐽙𐽚𐽛𐽜𐽝𐽞𐽟𐽠𐽡𐽢𐽣𐽤𐽥𐽦𐽧𐽨𐽩𐽪𐽫𐽬𐽭𐽮𐽯𐽰𐽱𐽲𐽳𐽴𐽵𐽶𐽷𐽸𐽹𐽺𐽻𐽼𐽽𐽾𐽿𐾀𐾁𐾃𐾅𐾂𐾄𐾆𐾇𐾈𐾉𐾊𐾋𐾌𐾍𐾎𐾏𐾐𐾑

(85)

K. 6657.

[illegible]

(99)

K.7227.

99v

R. 722

Handwritten Voynich script on page 99v, featuring a large, irregular, shell-like shape containing several lines of text. The script consists of various symbols, including circles, triangles, and lines, arranged in a structured manner.

(100)

K. 7863 Obv.

Illegible

Illegible

Traces of six more lines

(101) Sm. 65 Obr. Col. II

Handwritten cuneiform text in two columns. The left column contains approximately 10 lines of text, and the right column contains approximately 10 lines. The text is written in a cuneiform script, likely Sumerian or Akkadian. The bottom of the fragment is shaded with diagonal lines.

(102) K. 2489 Obr. Col. II

K. 2489 Rev.  
Handwritten cuneiform text on a small fragment, likely the reverse side of K. 2489. It contains a few lines of text.

Handwritten cuneiform text in two columns. The left column contains approximately 10 lines of text, and the right column contains approximately 10 lines. The text is written in a cuneiform script, likely Sumerian or Akkadian. The bottom of the fragment is shaded with diagonal lines.

(103)

K. 3276 Rev.

K. 3276 Obr.  
Handwritten cuneiform text in two columns. The left column contains approximately 10 lines of text, and the right column contains approximately 10 lines. The text is written in a cuneiform script, likely Sumerian or Akkadian. The bottom of the fragment is shaded with diagonal lines.

K. 3276 Rev.  
Handwritten cuneiform text in two columns. The left column contains approximately 10 lines of text, and the right column contains approximately 10 lines. The text is written in a cuneiform script, likely Sumerian or Akkadian. The bottom of the fragment is shaded with diagonal lines.



(104)

K. 9093.

[Handwritten text in a large, irregular frame, likely a fragment of a larger inscription. The text is in an ancient script, possibly Sumerian or Akkadian, and is arranged in several lines. Some lines are crossed out with diagonal hatching.]

K 9243. (108)

[Small fragment of handwritten text, possibly a separate line or a correction, located to the right of the main fragment (104).]

(105)

K. 9120.

[Large fragment of handwritten text in a rectangular frame. The text is arranged in several lines, with some lines crossed out with diagonal hatching. The fragment is labeled (105) and K. 9120.

K. 8213

(106)

[Fragment of handwritten text, possibly a separate line or a correction, located to the right of the main fragment (105). The text is arranged in several lines, with some lines crossed out with diagonal hatching.

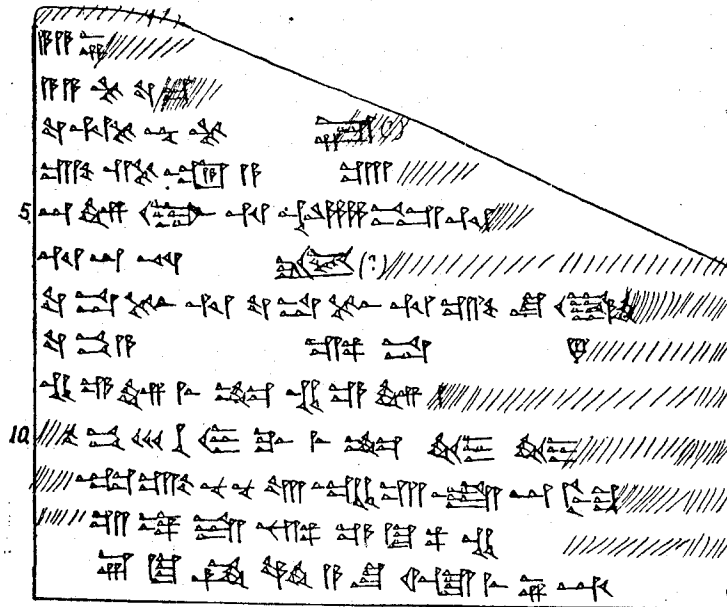
(107)

K. 6036

[Fragment of handwritten text in a rectangular frame, located at the bottom left of the page. The text is arranged in several lines, with some lines crossed out with diagonal hatching.

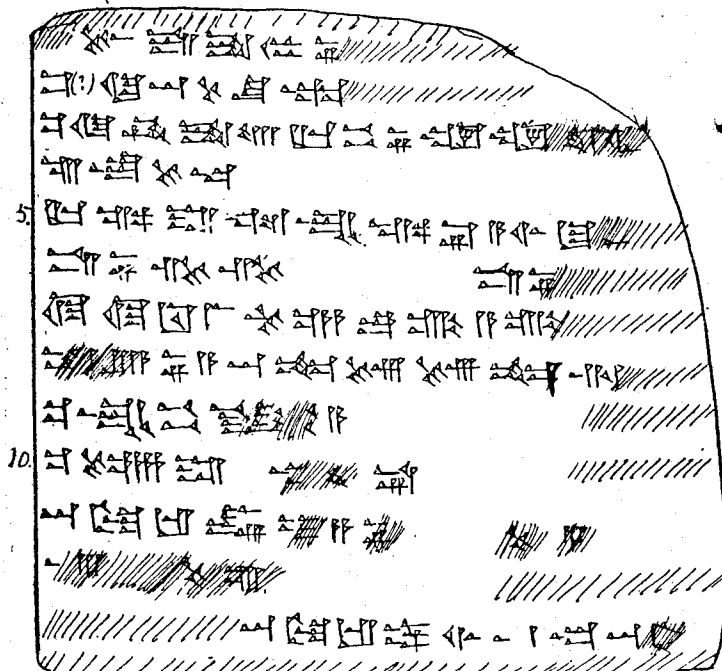
(109)

K. 3335 Obr

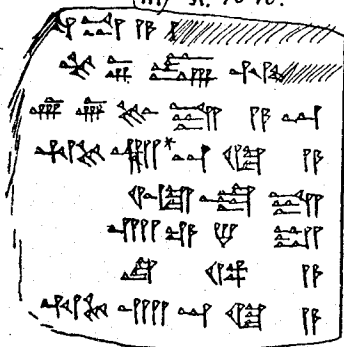


(110)

K. 5036.

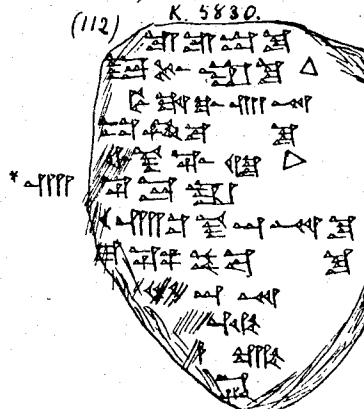


(iii) K. 9040.



(112)

K. 5830.



(113) K. 8963

Handwritten text in a rectangular frame, consisting of approximately 10 lines of script. The script is a mix of cursive and block letters, with some lines starting with a large initial letter. The text is written in a dark ink on a light background.

(114) K. 9358

Handwritten text in a rectangular frame, consisting of approximately 6 lines of script. The script is a mix of cursive and block letters, with some lines starting with a large initial letter. The text is written in a dark ink on a light background.

K. 9399

(116)

Handwritten text in a rectangular frame, consisting of approximately 4 lines of script. The script is a mix of cursive and block letters, with some lines starting with a large initial letter. The text is written in a dark ink on a light background.

K. 9618

(115)

Handwritten text in a large, irregular frame, consisting of approximately 10 lines of script. The script is a mix of cursive and block letters, with some lines starting with a large initial letter. The text is written in a dark ink on a light background. There are some marginalia on the left side, including "dim(?)" and "5".

K. 9722

(117)

Handwritten text in a large, irregular frame, consisting of approximately 10 lines of script. The script is a mix of cursive and block letters, with some lines starting with a large initial letter. The text is written in a dark ink on a light background. There are some marginalia on the left side, including "5".

K. 9368

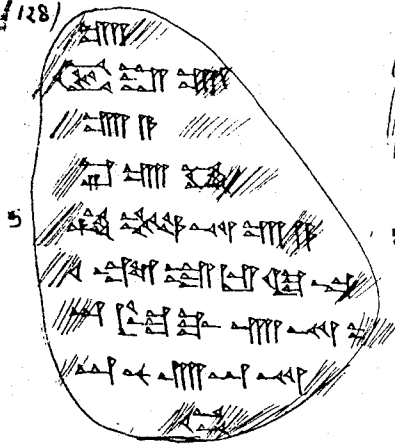
(118)

Handwritten text in a large, irregular frame, consisting of approximately 10 lines of script. The script is a mix of cursive and block letters, with some lines starting with a large initial letter. The text is written in a dark ink on a light background. There are some marginalia on the left side, including "5" and "10".

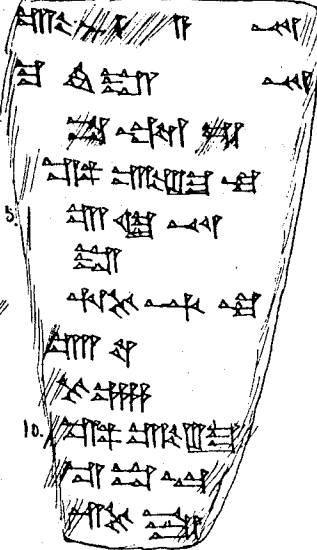
Line 8 belongs before line 7.



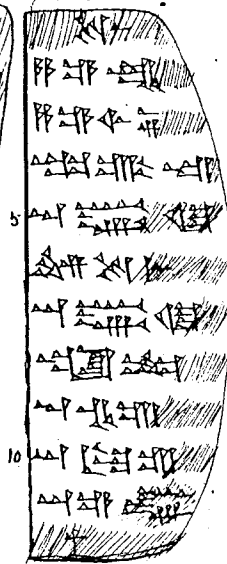
(128) K. 13555.



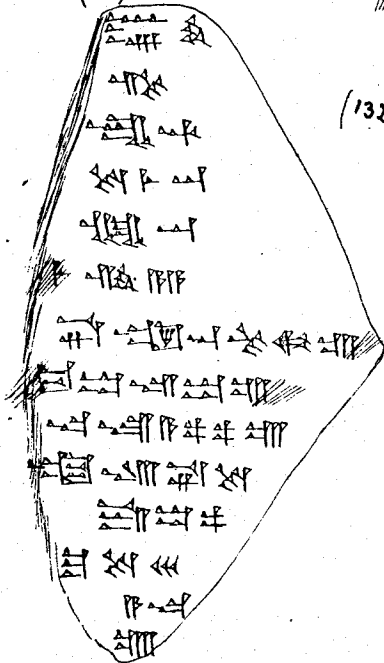
(129) K. 13549.



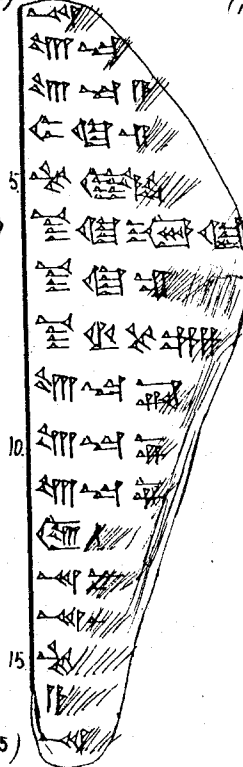
(130) K. 13554.



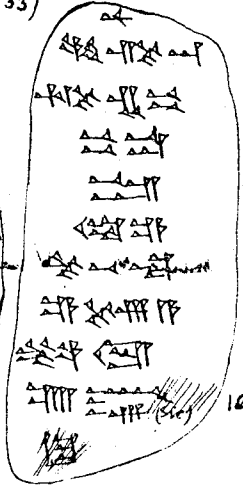
(131) K. 13546.



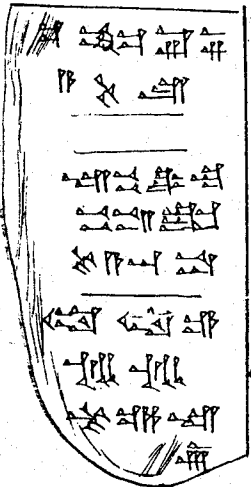
(132) K. 13542



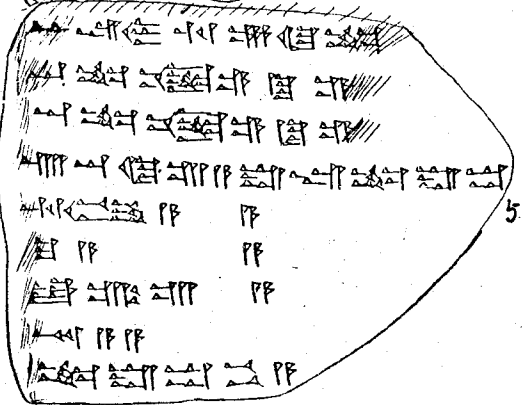
(133) K. 9550.



(134) K. 9316. Obr.

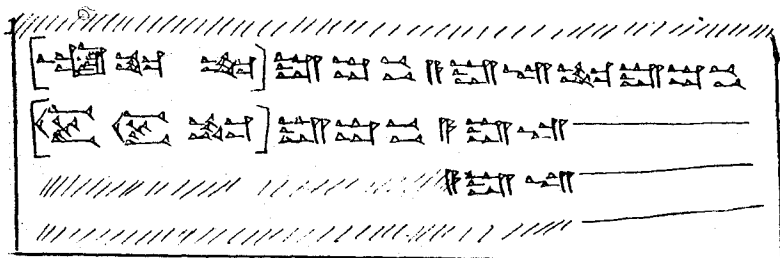


K. 9249. (135)

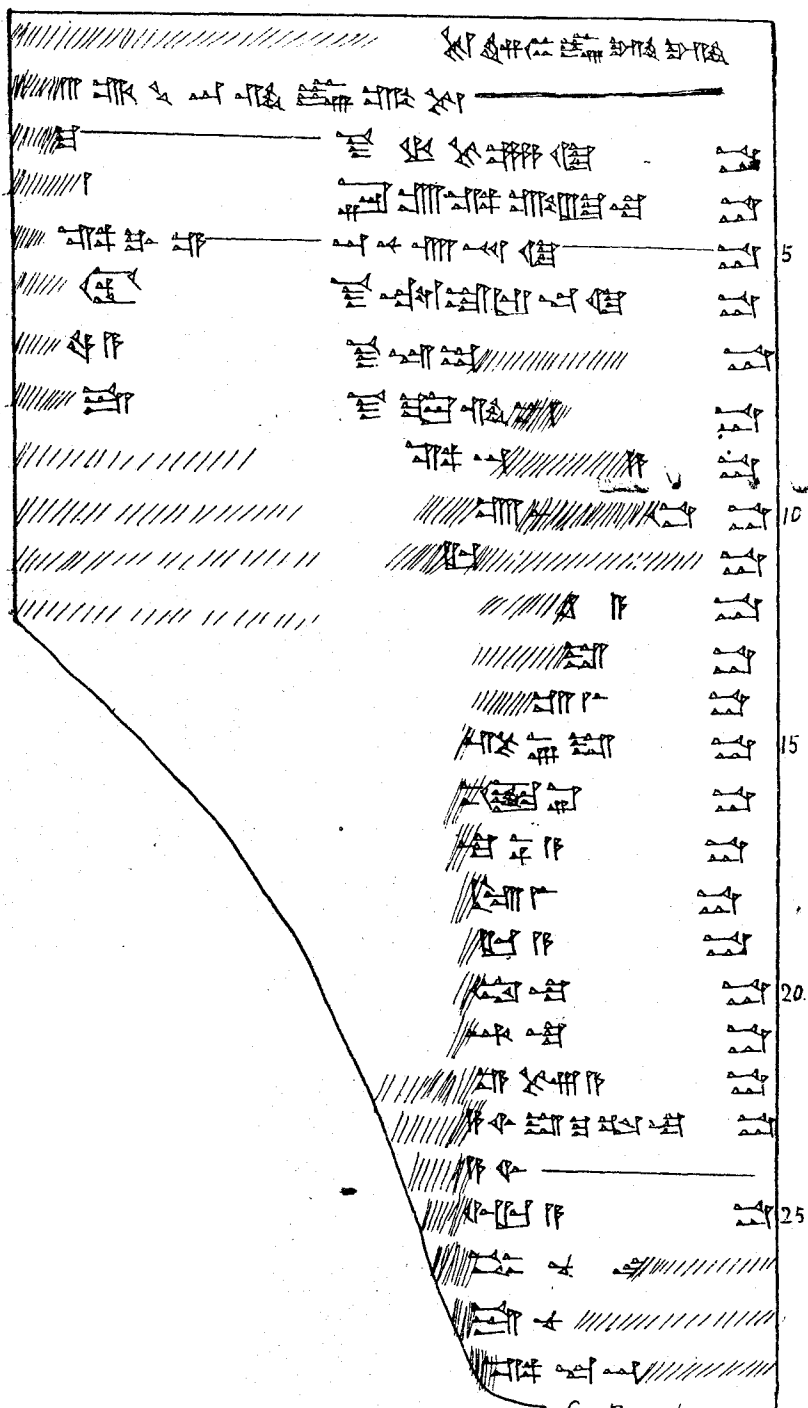


(136)

K. 344, obv.



K. 3414 Rev



Continued on  
plate 45

137

K. 3390 Obv. (end)

K. 3414 Rev.

Obverse of tablet K. 3390 (end). The text is written in Akkadian cuneiform. The first line is a header line. The main text consists of several lines of cuneiform, with some lines being shaded or crossed out. The text is arranged in a single column.

Reverse of tablet K. 3414. The text is written in Akkadian cuneiform. The first line is a header line. The main text consists of several lines of cuneiform, with some lines being shaded or crossed out. The text is arranged in a single column.

Rev

Reverse of tablet K. 3390. The text is written in Akkadian cuneiform. The first line is a header line. The main text consists of several lines of cuneiform, with some lines being shaded or crossed out. The text is arranged in a single column.

(138)

K. 3482 Obv.

K. 3482 Rev.

Obverse of tablet K. 3482. The text is written in Akkadian cuneiform. The first line is a header line. The main text consists of several lines of cuneiform, with some lines being shaded or crossed out. The text is arranged in a single column.

Reverse of tablet K. 3482. The text is written in Akkadian cuneiform. The first line is a header line. The main text consists of several lines of cuneiform, with some lines being shaded or crossed out. The text is arranged in a single column.

(139)

K.3141 Obv

Handwritten text in a cuneiform script, organized into several columns. The text is enclosed in a large, irregular border. The script is dense and appears to be a form of Akkadian or Sumerian. There are some markings that look like numbers or specific symbols interspersed within the text.

K.3302 (141)

Handwritten text in a cuneiform script, organized into several columns. The text is enclosed in a large, irregular border. The script is dense and appears to be a form of Akkadian or Sumerian. There are some markings that look like numbers or specific symbols interspersed within the text.

5.

10.

10.

15.

20.

K.13567 (142)

Handwritten text in a cuneiform script, organized into several columns. The text is enclosed in a large, irregular border. The script is dense and appears to be a form of Akkadian or Sumerian. There are some markings that look like numbers or specific symbols interspersed within the text.

(140)

K.5024

Handwritten text in a cuneiform script, organized into several columns. The text is enclosed in a large, irregular border. The script is dense and appears to be a form of Akkadian or Sumerian. There are some markings that look like numbers or specific symbols interspersed within the text.



(143)

K. 3643 Rev

|     |                              |                              |
|-----|------------------------------|------------------------------|
| 5.  | Handwritten text in column 1 | Handwritten text in column 2 |
| 10. | Handwritten text in column 1 | Handwritten text in column 2 |
| 15. | Handwritten text in column 1 | Handwritten text in column 2 |
| 20. | Handwritten text in column 1 | Handwritten text in column 2 |
| 25. | Handwritten text in column 1 | Handwritten text in column 2 |

K. 6084 (144)

Handwritten text in a box, likely a list or inventory.

K. 6610 (145)

Handwritten text in a box, likely a list or inventory.

K. 3026 Obv. (146)

Handwritten cuneiform text on the obverse of tablet K. 3026. The text is arranged in vertical columns, with some lines crossed out with diagonal hatching. The columns are numbered 5, 10, 15, and 20 on the right margin.

\* 146

Rev.

Handwritten cuneiform text on the reverse of tablet K. 3026. The text is arranged in vertical columns, with some lines crossed out with diagonal hatching. The columns are numbered 25, 30, and 35 on the right margin.

\* 147

K. 6462 Rev. (147)

Handwritten cuneiform text on the reverse of tablet K. 6462. The text is arranged in vertical columns, with some lines crossed out with diagonal hatching. The columns are numbered 5, 10, and 15 on the right margin.

Handwritten cuneiform text on a fragment of tablet K. 6462. The text is arranged in vertical columns, with some lines crossed out with diagonal hatching. The columns are numbered 5, 10, and 15 on the right margin.

Rm. 514 (149)

Handwritten cuneiform text on a fragment of tablet Rm. 514. The text is arranged in vertical columns, with some lines crossed out with diagonal hatching. The columns are numbered 30 and 35 on the right margin.

BM. 79-7-8, 46 Obv.

(150)  
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(151) BM. 82-3-23, 5220.

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K. 11831 (152)

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(153) BM. 79-7-8, 76 K. 13522

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(154) BM. 79-7-8, 79

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(155) Rm. 18.

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K. 5503 (157)

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Rm. 2, 219 Obv. (?) (156)

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1160)

K.3445.

Handwritten text in a cuneiform script, enclosed in a hand-drawn oval border. The text is arranged in approximately 12 horizontal lines. Some lines are crossed out with diagonal hatching. The script is dense and appears to be a form of Akkadian or Sumerian.

K.3445 5 insert

(161) K.8641

Handwritten text in a cuneiform script, enclosed in a hand-drawn oval border. The text is arranged in approximately 12 horizontal lines. Some lines are crossed out with diagonal hatching. The script is dense and appears to be a form of Akkadian or Sumerian.

K.3315 Rev.

Handwritten text in a cuneiform script, enclosed in a hand-drawn rectangular border. The text is arranged in approximately 10 horizontal lines. Some lines are crossed out with diagonal hatching. The script is dense and appears to be a form of Akkadian or Sumerian.

(162)

K.8608

Handwritten text in a cuneiform script, enclosed in a hand-drawn oval border. The text is arranged in approximately 10 horizontal lines. Some lines are crossed out with diagonal hatching. The script is dense and appears to be a form of Akkadian or Sumerian.

K.3315

(163)

Handwritten text in a cuneiform script, enclosed in a hand-drawn oval border. The text is arranged in approximately 12 horizontal lines. Some lines are crossed out with diagonal hatching. The script is dense and appears to be a form of Akkadian or Sumerian.

• (164)

K 3288. Obv.

[illegible]

(165)

K.3462 PER.

K.3462 Obr.

K.3313. Obr (166)

Handwritten text in a rectangular box, likely a fragment of a liturgical text. The text is in an ancient script, possibly Syriac or Aramaic, and is arranged in several lines.

(167)

K 3896 Rev.

Handwritten text in a large, irregular box, likely a fragment of a liturgical text. The text is in an ancient script, possibly Syriac or Aramaic, and is arranged in several lines. There is a small number '5' written at the beginning of one line.

(169)

BM. 82-5-22, 534 Obr?

BM. 91-5-9, 101 Obr. (168)

Handwritten text in a rectangular box, likely a fragment of a liturgical text. The text is in an ancient script, possibly Syriac or Aramaic, and is arranged in several lines. There is a small word 'Rev.' written at the bottom of the box.

(170)

Rm. 373

Handwritten text in a small, irregular box, likely a fragment of a liturgical text. The text is in an ancient script, possibly Syriac or Aramaic, and is arranged in several lines.

Sm. 719 (171)

Handwritten text in a small, irregular box, likely a fragment of a liturgical text. The text is in an ancient script, possibly Syriac or Aramaic, and is arranged in several lines.

\*Sic! insert

Handwritten text in a large, rectangular box, likely a fragment of a liturgical text. The text is in an ancient script, possibly Syriac or Aramaic, and is arranged in several lines. There is a small word 'Rev.' written at the bottom of the box.

(172) Rm. 492  
Handwritten text in a small, irregular box, likely a fragment of a liturgical text. The text is in an ancient script, possibly Syriac or Aramaic, and is arranged in several lines.

DT. 312, Obr. (173)

Handwritten text in a large, irregular box, likely a fragment of a liturgical text. The text is in an ancient script, possibly Syriac or Aramaic, and is arranged in several lines.

(174)

K.11639. Obr.

Handwritten text in a small, irregular box, likely a fragment of a liturgical text. The text is in an ancient script, possibly Syriac or Aramaic, and is arranged in several lines.

K.11639 Rev.

Handwritten text in a small, irregular box, likely a fragment of a liturgical text. The text is in an ancient script, possibly Syriac or Aramaic, and is arranged in several lines.

Handwritten text in a large, irregular box, likely a fragment of a liturgical text. The text is in an ancient script, possibly Syriac or Aramaic, and is arranged in several lines. There is a small word 'Rev.' written at the bottom of the box.

|    |     |     |
|----|-----|-----|
| 1  | ... | ... |
| 5  | ... | ... |
| 10 | ... | ... |
| 15 | ... | ... |
| 20 | ... | ... |
| 25 | ... | ... |
| 30 | ... | ... |
| 35 | ... | ... |
| 40 | ... | ... |



K. 3318 Rev

ॐ नमो भगवते वासुदेवाय  
ॐ नमो भगवते वासुदेवाय

1. 3318 001.  
 2. 3318 001.  
 3. 3318 001.  
 4. 3318 001.  
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 99. 3318 001.  
 100. 3318 001.

(177)

K 2786 Ob.

5. *[Coptic text]*  
*[Coptic text]*  
*[Coptic text]*  
*[Coptic text]*  
*[Coptic text]*  
*[Coptic text]*  
*[Coptic text]*  
 10. *[Coptic text]*

Rev.

*[Coptic text]*  
*[Coptic text]*  
*[Coptic text]*  
*[Coptic text]*  
 5. *[Coptic text]*  
*[Coptic text]*  
*[Coptic text]*  
*[Coptic text]*  
*[Coptic text]*  
 10. *[Coptic text]*  
*[Coptic text]*

(178) K 5240.

*[Coptic text]*  
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*[Coptic text]*  
 5. *[Coptic text]*  
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*[Coptic text]*

(179) K. 5040.

*[Coptic text]*  
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*[Coptic text]*



[illegible][illegible]

K. 4767. (189)

山脊  
脊瓦  
瓦当  
滴水  
檐瓦  
檐口  
屋脊

Handwritten text in a cursive script, likely a form of shorthand or a specific dialect, written on a piece of paper with a decorative border.

~~Sm. 2170 (190)~~

Diagram illustrating a circular object, possibly a drum or a wheel, with a central hub and a circular rim. The rim is divided into eight segments by radial lines. Each segment contains a character in a stylized, ancient script. The characters are arranged in a circular pattern around the central hub. The entire diagram is enclosed in a hand-drawn circular border.

K.10377. (191)

*(Handwritten notes in Devanagari script, partially obscured by scribbles)*



(194)

K 5188 + 8481 Obr.

5  
10  
15  
20  
25

Handwritten text in Chinese characters, organized into columns and rows. The text appears to be a liturgical or legal document, with some lines crossed out or marked with diagonal lines. The characters are written in a traditional style.

K 5188 + 8481 Rev. (Continued)

20  
25  
30

Continuation of the handwritten text from the previous section, also in Chinese characters. The text is organized into columns and rows, with some lines marked with diagonal lines. The characters are written in a traditional style.

Handwritten text in Chinese characters, continuing the document. The text is organized into columns and rows, with some lines marked with diagonal lines. The characters are written in a traditional style.

(196)

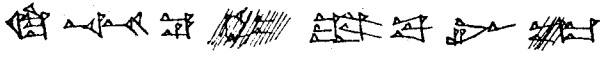
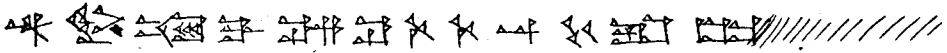

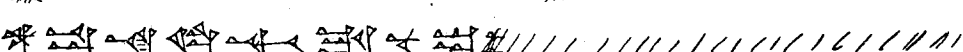
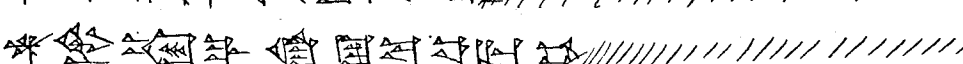
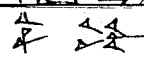
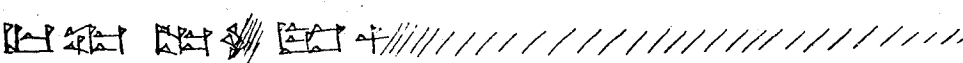
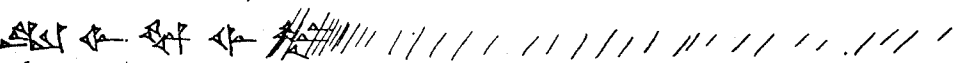

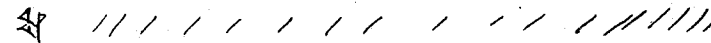
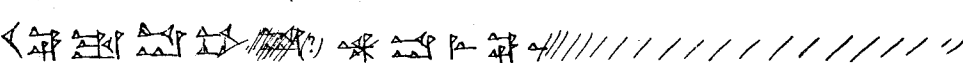

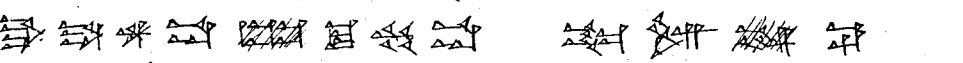

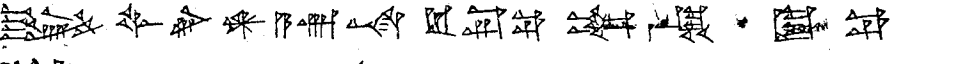
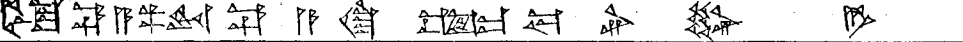
Ashmolean Museum A


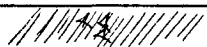
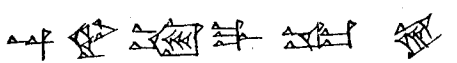
1. 𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽋𐽍𐽎𐽏𐽐𐽈𐽉𐽊𐽌𐽑𐽒𐽓𐽔𐽕𐽖𐽗𐽘𐽙𐽚𐽛𐽜𐽝𐽞𐽟𐽠𐽡𐽢𐽣𐽤𐽥𐽦𐽧𐽨𐽩𐽪𐽫𐽬𐽭𐽮𐽯𐽰𐽱𐽲𐽳𐽴𐽵𐽶𐽷𐽸𐽹𐽺𐽻𐽼𐽽𐽾𐽿𐾀𐾁𐾃𐾅𐾂𐾄𐾆𐾇𐾈𐾉𐾊𐾋𐾌𐾍𐾎𐾏𐾐𐾑



(195)

Ashmolean A.

31   
  
  
  
35   
  
  
  
  
40   
  
  
  
  
45   


   
Left edge 

Ashmolean B

33  

(196)

Ashmolean B.

5

10.

Rev.

15

20

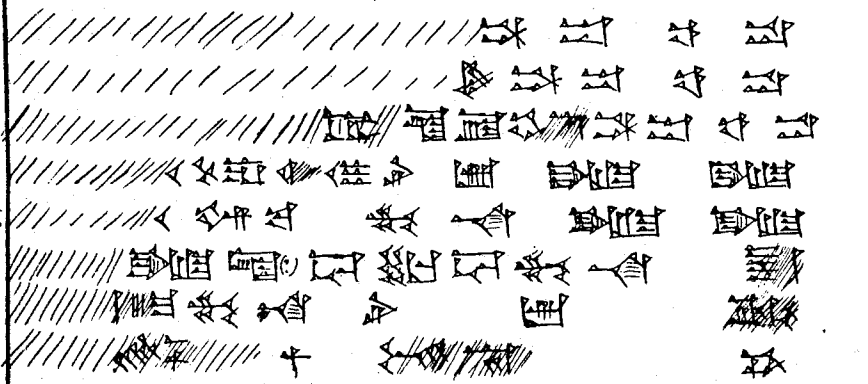
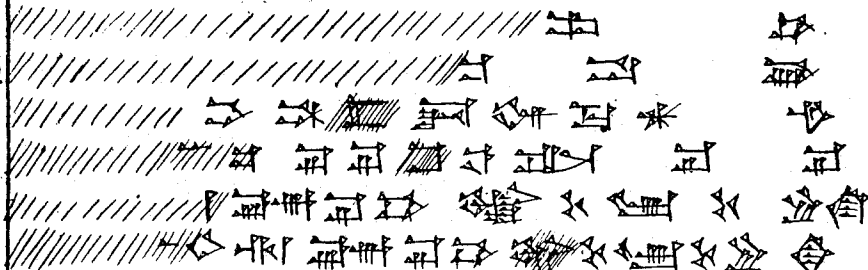
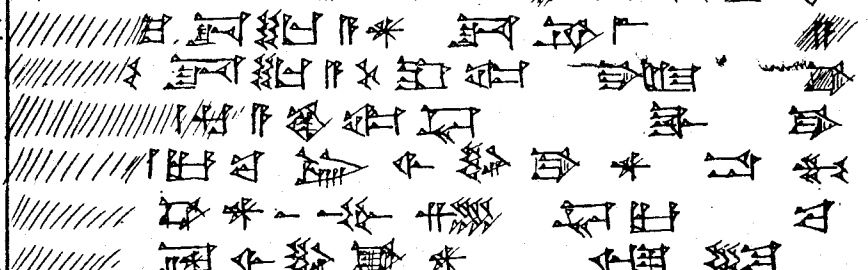
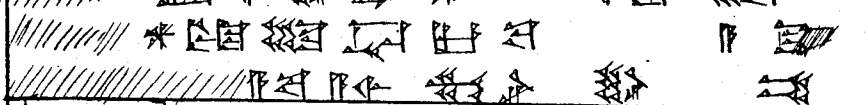

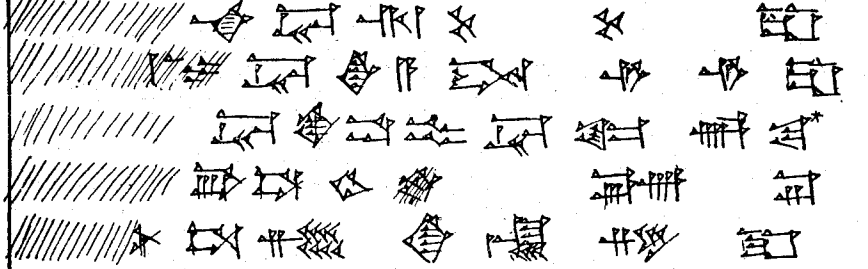
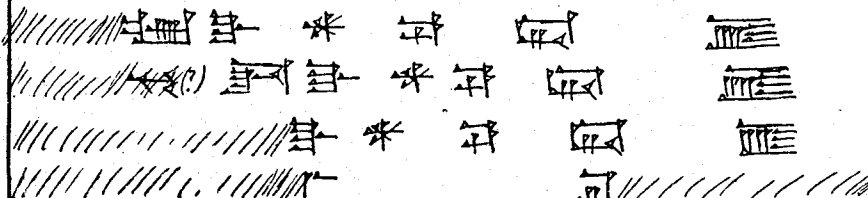
25

30

Ashmolean Prism.

(197)


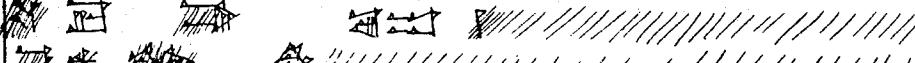

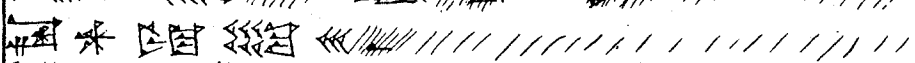
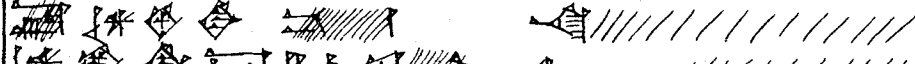

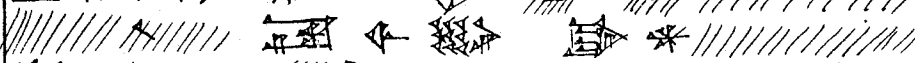
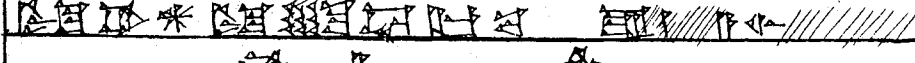

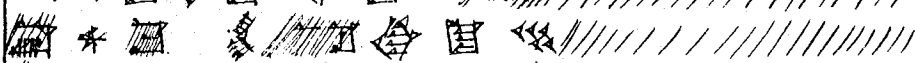
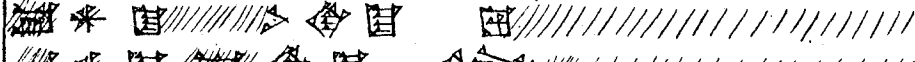

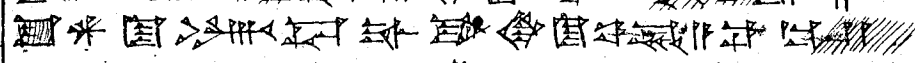
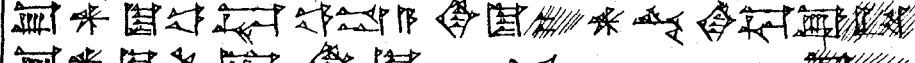
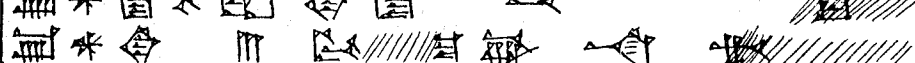
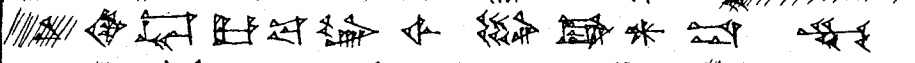
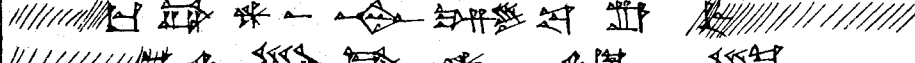
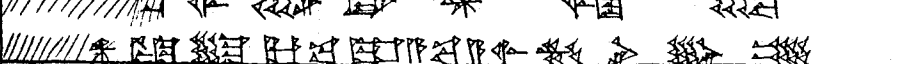

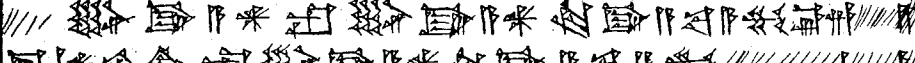
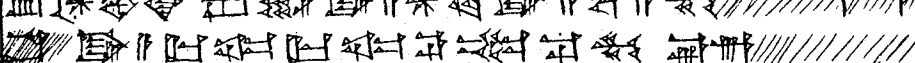
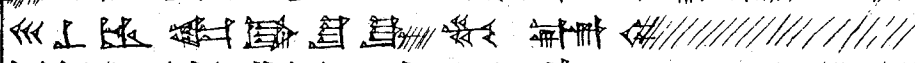
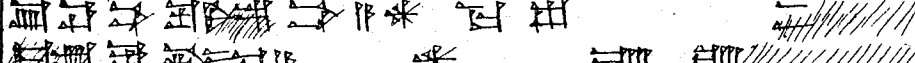
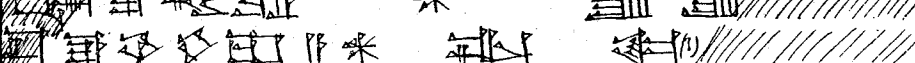
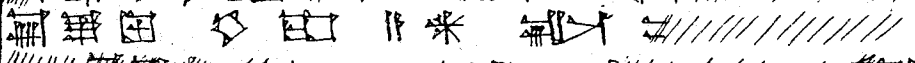
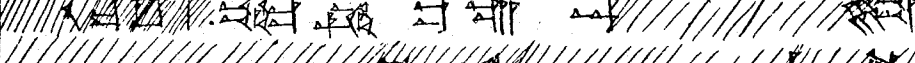

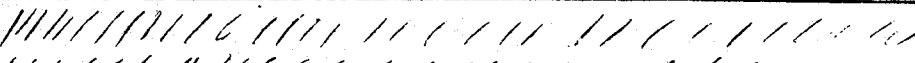
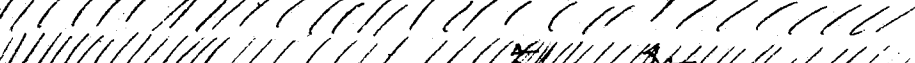
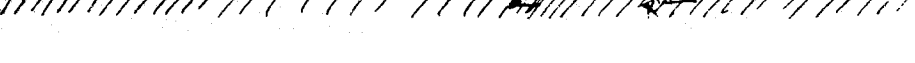
Col. I.

5.   
 10.   
 15.   
 20.   
 25.   
 30.   
 35. 

𐦏𐦃

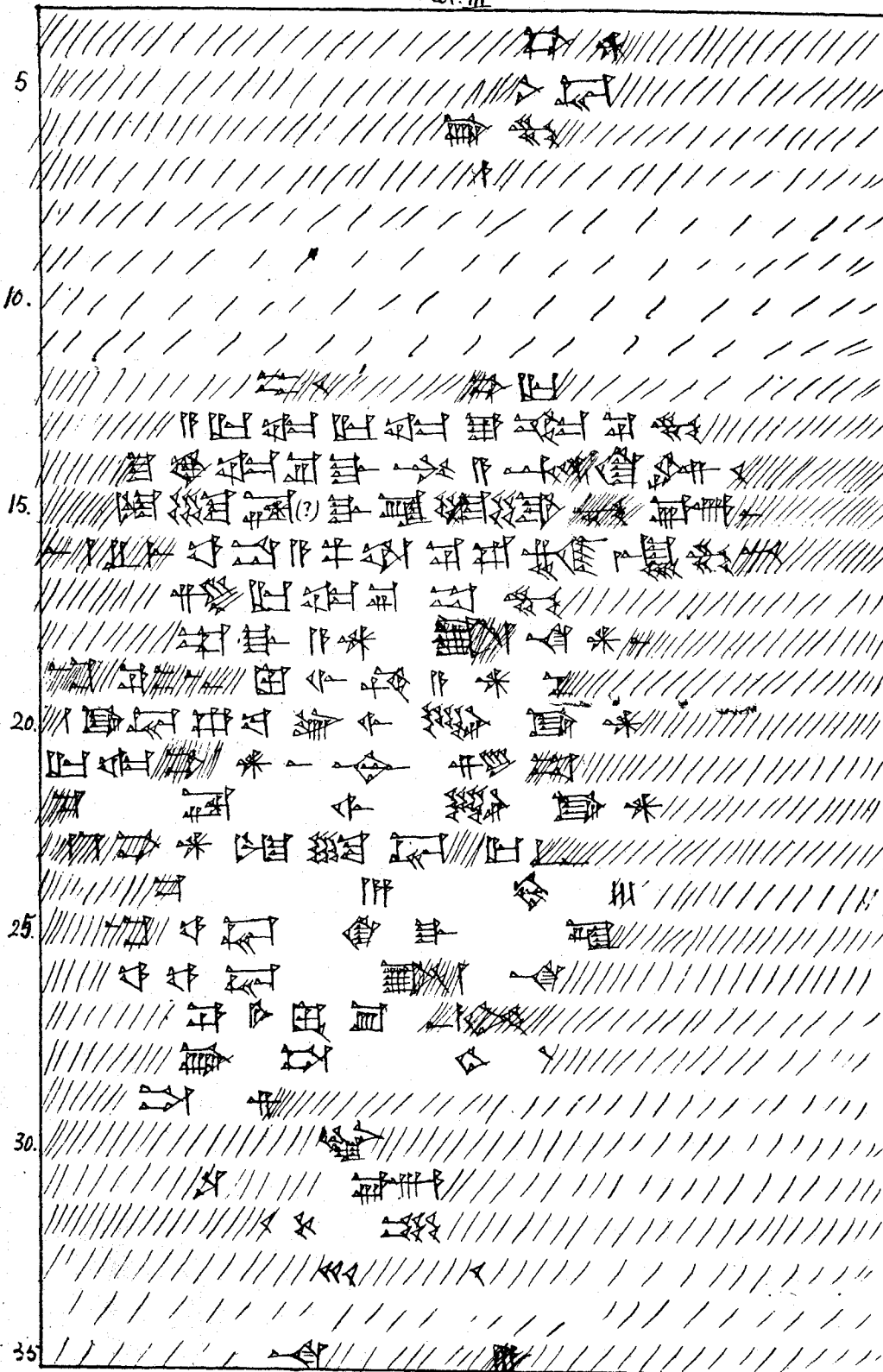
Ashmolean Prism.

Col. II.

5.                                                                                                                                                                                                                                                                                                                                                       

Ashmolean Prism

Col. III



Col. IV has traces of three lines at top before the line numbered one in the text

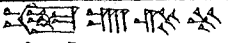
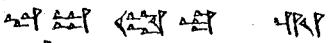
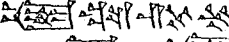
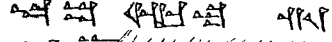
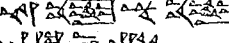

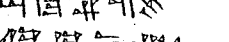

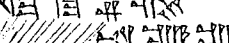
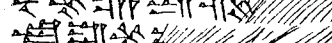
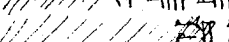
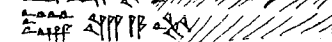


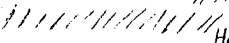
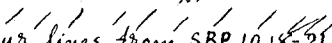
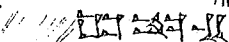
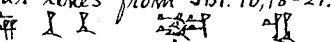
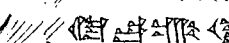

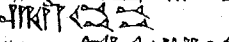
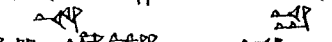
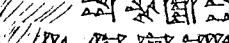
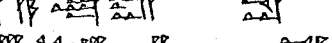
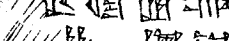
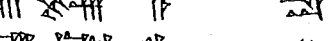
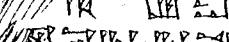
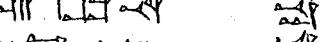
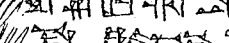
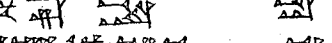
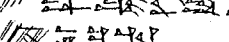
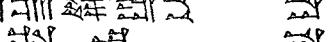
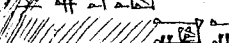
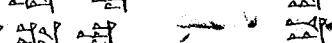
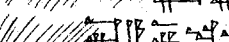
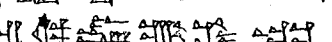
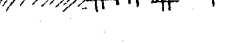
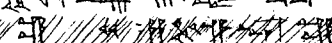
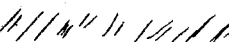
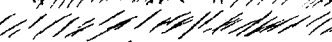
Ashmolean Prism.Vol. IV[illegible]

K.2881 + 2786 Obverse

5  
K.2786 Obr  
10  
15  
18  
20  
25  
30  
35  
About ten lines missing  
Reverse

5  
K.2881 Rev  
10  
15

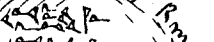
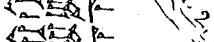
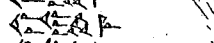
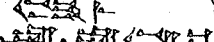
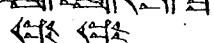
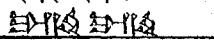

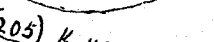
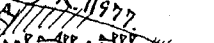
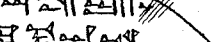


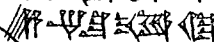
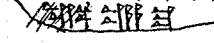








K. 2881 + 2786 Reverse


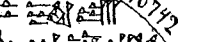
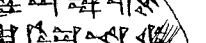
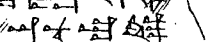
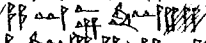
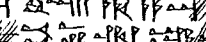
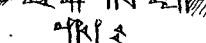
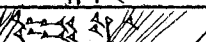
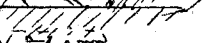


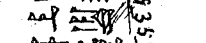
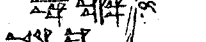









20    
   
   
   
   
25    
   
   
31    
   
   
   
35    
   
   
   
40    
   
   
 

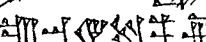

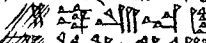
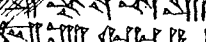
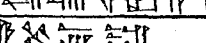
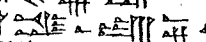
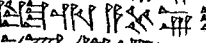
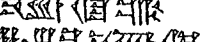
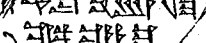













Here supply four lines from SBP. 10, 18-21.

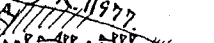
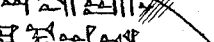


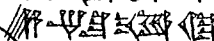
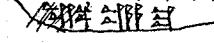






K. 2786 Rev.



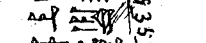
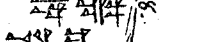









K. 5653

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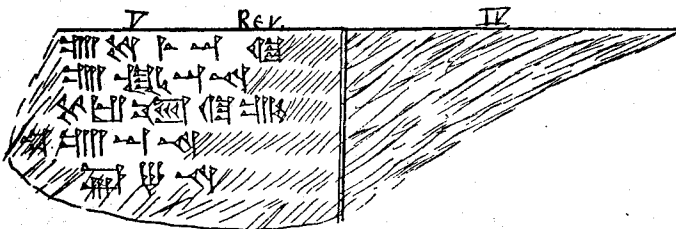
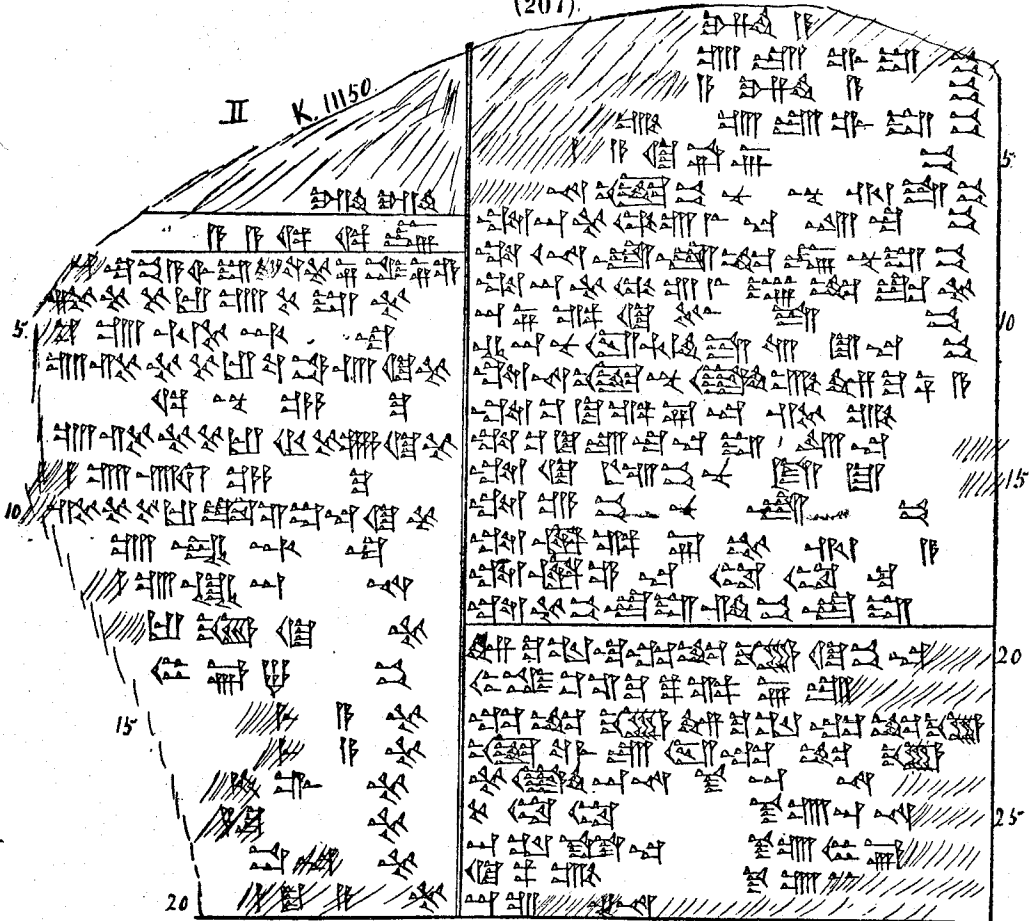
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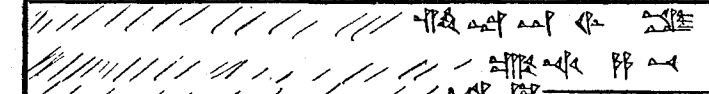

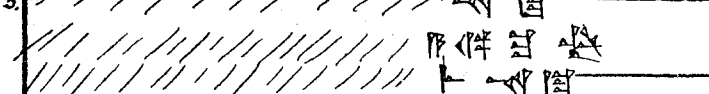
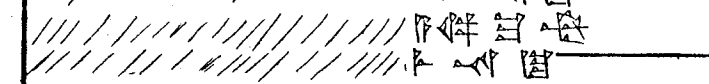
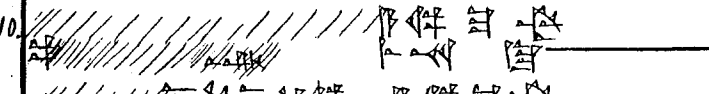
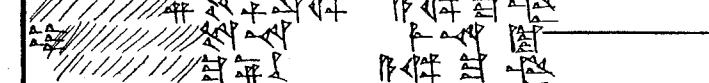
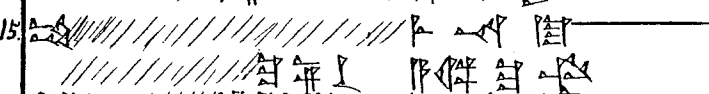
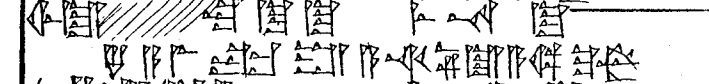
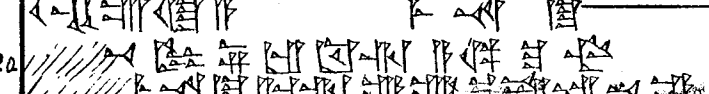
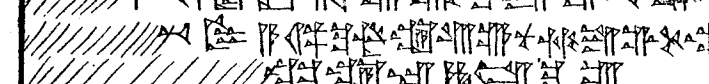
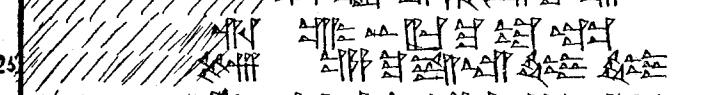
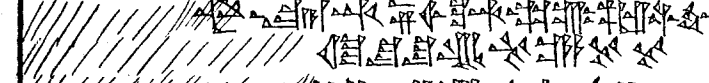
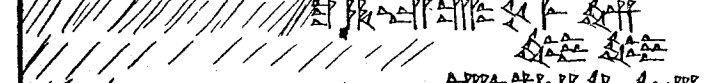


(207)

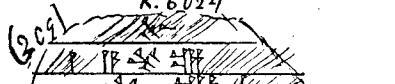
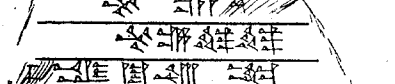
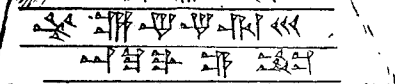
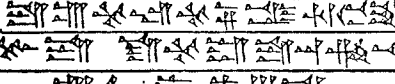
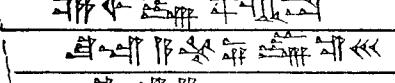
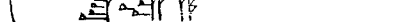
III

II K. 1150



(208) K. 5157 Obv.

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K. 6024  
 (209)   
  
  
  
  


K. 5157 Rev

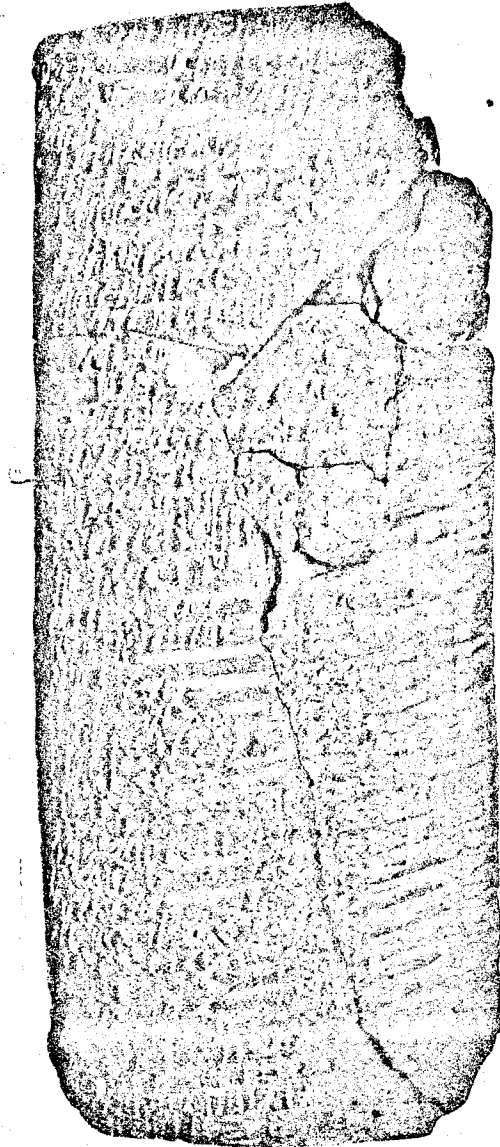
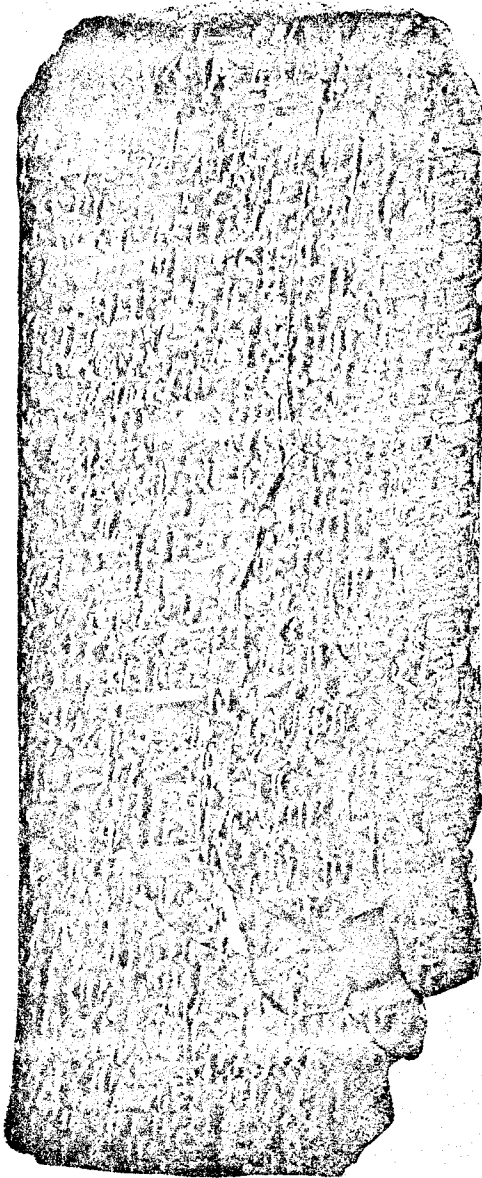
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1)  so on the tablet

1) Uncertain, te or tu



PHOTOGRAPHS OF OBV. AND REV. OF N<sup>o</sup>. 1.



TWO PHOTOGRAPHS OF THE ASHMOLEAN PRISM.

