SUMERIAN LITURGIES AND PSALMS

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PHILADELPHIA
PUBLISHED BY THE UNIVERSITY MUSEUM
1919
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INTRODUCTION

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

Undoubtedly the group of texts which have the most human interest and greatest literary value is the epical group, designated in Sumerian by the rubric *zag-sal*. This literary term was employed by the Sumerian scribes to designate a composition as didactic and theological. Religious texts of such kind are generally composed in an easy and graceful style and, although somewhat influenced by liturgical mannerisms, may be readily distinguished from the hymns and psalms sung in the temples to musical accompaniment. The *zag-sal*

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1 In addition to the examples of epical poems and hymns cited on pages 103–5 of this volume note the long mythological hymn to Innini, No. 3 and the hymn to Enlil, No. 10 of this part. An unpublished hymn to Enlil, Ni. 9862, ends *a-a En-lil *zag-sal, “0 praise father Enlil.” For Ni. 13859, cited above p. 104, see POEBEL, PBS. V No. 26.
compositions\textsuperscript{1} are mythological and theological treatises concerning the deeds and characters of the great gods. The most important didactic hymns of the Nippur collection and in fact the most important religious texts in early Sumerian literature are two six column tablets, one (very incomplete) on the Creation and the Flood published by Dr. Poebel, and one (all but complete) on Paradise and the Fall of Man. Next in importance is a large six column tablet containing a mythological and didactic hymn on the characteristics of the virgin mother goddess.\textsuperscript{2} A long mythological hymn in four columns\textsuperscript{3} on the cohabitation of the earth god Enlil and the mother goddess Ninlil and an equally long but more literary hymn to the virgin goddess Innini\textsuperscript{4} are good examples of this group of tablets in the Nippur collection.\textsuperscript{5} One of the most interesting examples of didactic composition is a hymn to the deified king Dungi of Ur. By accident both the Philadelphia and the Constantinople collections possess copies of this remarkable poem and the entire text has been reconstructed by the writer in a previous publication.\textsuperscript{6} I have already signaled the unique importance of this extraordinary hymn to the god-man Dungi in which he is described as the divinely born king who was sent by the gods

\textsuperscript{1} So far as the term is properly applied. Being of didactic import it was finally attached to grammatical texts in the phrase \textit{Nidaba ẓag-sal}, "O praise Nidaba," i.e., praise the patroness of writing.

\textsuperscript{2} Poebel, PBS. V No. 25; translated in the writer's \textit{Le Poème Sumérien du Paradis}, 230-257. Note also a similar epic poem to Innini partial duplicate of Poebel No. 25 in Myhrman's \textit{Babylonian Hymns and Prayers}, No 1. Here also the principal actors are Enki, his messenger Isimu, and "Holy Innini" as in the better preserved epic. Both are poems on the exaltation of Innini.

\textsuperscript{3} Ni. 9205 published by Barton, \textit{Miscellaneous Babylonian Inscriptions}, No. 4. This text is restored by a tablet of the late period published by Punches in JRAS. 1919.

\textsuperscript{4} Ni. 7847, published in this part, No. 3 and partially translated on pages 260-264.

\textsuperscript{5} Undoubtedly Ni. 1327, a mythological hymn to Enki in four columns, belongs to this class. It is published as No. 14 of this part. A similar ẓagal to Enki belongs to the Constantinople collection, see p. 45 of my \textit{Historical and Religious Texts}.

\textsuperscript{6} \textit{Historical and Religious Texts}, pp. 14-18.
to restore the lost paradise. The poem mentions the flood which, according to the Epic of Paradise, terminated by divine punishment the Utopian age. The same mythological belief underlies the hymn to Dungi. Paradise had been lost and this god-man was sent to restore the golden age. There is a direct connection between this messianic hymn to Dungi and the remarkable Epic of Paradise. All other known hymns to deified kings are liturgical compositions and have the rubrics which characterize them as songs sung in public services. But the didactic hymn to Dungi has the rubric ['Dungi'] zag-sal, "O praise Dungi." It would be difficult to claim more conclusive evidence than this for the correctness of our interpretation of the group of zag-sal literature and of the entire mythological and theological exegesis propounded in the edition of the Epic of Paradise, edited in part one of this volume.

When our studies shall have reached the stage which renders appropriate the collection of these texts into a special corpus they will receive their due valuation in the history of religion. That they are of prime importance is universally accepted.

From the point of view of the history of religion I would assign the liturgical texts to the second group in order of importance. Surprisingly few fragments from the long canonical daily prayer services have been found. In fact, about all of the perfected liturgies such as we know the Sumerian temples to have possessed belong to the cults of deified kings. In the

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1 See PSBA. 1919, 34.
2 One of the most remarkable tablets in the Museum is Ni. 14005, a didactic poem in 61 lines on the period of pre-culture and institution of Paradise by the earth god and the water god in Dilmun. Published by Barton, Miscellaneous Babylonian Inscriptions, No. 8. The writer's exegesis of this tablet will be found in Le Poème Sumérien du Paradis, 135-146. It is not called a zag-sal probably because the writer considered the tablet too small to be dignified by that rubric. Similar short mythological poems which really belong to the zag-sal group are the following: hymn to Shamash, Radau, Miscel. No. 4; hymn to Ninurta as creator of canals, Radau, BE. 29, No. 2, translated in BL., 7-11; hymn to Nidaba, Radau, Miscel. No. 6.
entire religious literature of Nippur, not one approximately complete canonical prayer service has survived. Only fragments bear witness to their existence in the public song services of the great temples in Nippur. A small tablet¹ published in part two of this volume carries a few lines of the titular or theological litany of a canonical or musically completed prayer book as they finally emerged from the liturgical schools throughout Sumer. Long liturgical services were evolved in the temples at Nippur as we know from a few fragments of large five column tablets.² The completed composite liturgies or canonical breviaries as they finally received form throughout Sumer in the Isin period were made by selecting old songs of lament and praise and re-editing them so as to develop theological ideas. Characteristic of these final song services is the titular litany as the penultimate song and a final song as an intercession. A considerable number of such perfected services exist in the Berlin collection. These were obtained apparently from Sippar.³ The writer has made special efforts to reconstruct the Sumerian canonical series as they existed in the age of Isin and the first Babylonian dynasty. On the basis of tablets not excavated at Nippur but belonging partly to the University Museum and partly to the Berlin collection the writer restored the greater part of an Enlil liturgy in part 2, pp. 155–167.⁴ In the present and final part of this volume another Enlil liturgy has been largely reconstructed on pages 290–306.⁵ From these two partially reconstructed song services the reader will obtain an

¹ Ni. 112; see pp. 172–178.
² For example, MYHRMAN, No. 3; RADAU, Misc. No. 13; both canonical prayer books of the weeping mother class. For a liturgy of the completed composite type in the Tammuz cult, see RADAU, BE. 30, Nos. 1, 5, 6, 8, 9.
⁴ The base text here is ZIMMERN, KL. No. 12.
⁵ The base of this text is ZIMMERN, KL. No. 11.
approximate idea of the elaborate liturgical worship of the late Sumerian period. These were adopted by the Babylonians and Assyrians as canonical and were employed in interlinear editions by these Semitic peoples. Naturally the liturgical remains of the Babylonian and Assyrian breviaries are much more numerous and on the basis of these the writer was able in previous volumes to identify and reconstruct a large number of the Sumerian canonical musical services. But a large measure of success has not yet attended his efforts to reconstruct the original unilingual liturgies commonly written on one huge tablet of ten columns. Obviously the priestly schools of the great religious center at Nippur possessed these perfected prayer books but their great size was fatal to their preservation. It must be admitted that the Nippur collection has contributed almost nothing from the great canonical Sumerian liturgies which surely existed there.

Much better is the state of preservation of the precanonical liturgies, or long song services constructed by simply joining a series of *kišubs* or songs of prostration. These *kišub* liturgies are the basis of the more intricate canonical liturgies and in this aspect the Nippur collection surpasses in value all others. Canonical and perfected breviaries may be termed liturgical compositions and the precanonical breviaries may be described as liturgical compilations, if we employ "composition" and "compilation" in their exact Latin sense. Since Sumerian song services of the earlier type, that is liturgical compilations, are more extensively represented in the Nippur temple library than in any other, this is an appropriate place to give an exact description of this form of prayer service which preceded and prepared the way to the greatest system of musical ritual in any ancient religion. If we may judge from the literary remains of
Nippur now in the University Museum, the priestly schools of temple music in that famous city were extremely conservative about abandoning the ancient liturgical compilations. These daily song services, all of sorrowful sentiment and invariably emphasizing humility and human suffering, are constructed by simply compiling into one breviary a number of ancient songs, selected in such manner that all are addressed to one deity. In this manner arose intricate choral compilations of length suitable to a daily prayer, each addressed to a great god. Hence we have in the temple libraries throughout Sumer and Babylonia liturgies to each of the great gods. Even in the less elaborate kišub compilations there is in many cases revealed a tendency to recast and arrange the collection of songs upon deeper principles. A tendency to include in all services a song to the wrathful word of the gods and a song to the sorrowful earth mother is seen even in the Nippurian breviaries of the precanonical type. I need not dilate here upon the great influence which these principles exercised upon the beliefs and formal worship of Assyria and Babylonia, upon the late Jewish Church and upon Christianity. The personified word of god and the worship of the great mater dolorosa, or the virgin goddess, are ancient Sumerian creations whose influence has been effective in all lands.

As examples of the liturgical compilation texts the reader is referred especially to the following tablets. On pages 290–292 the writer has described the important compiled liturgy found by Charles Virolleaud. It is an excellent example of a Nippurian musical prayer service. It contained eleven kišubs, or prayers, and they are recast in such manner that the whole set forth one idea which progresses to the end. The liturgy has in fact almost reached the stage of a composition. And in these same pages

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

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

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

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1 A similar liturgy is Ni. 19751, published by Barton, Miscellaneous Babylonian Inscriptions, No. 6.
list contains all the notable psalms of this kind. RADAU, *Miscellaneous Sumerian Texts* No. 3 is a lamentation of the mother goddess and her appeal to Enlil on behalf of various cities which had been visited by wars and other afflictions. RADAU, *ibid.*, No. 16 has the rubric *ki-šu² si-r-ga² Enlil*, "A prayer of prostration, a great song unto Enlil." A psalm of the weeping mother goddess similar in construction to RADAU No. 3 is edited on pages 260-264 of this volume.¹ No. 7 of this part, edited on pages 276-279, is an excellent illustration of the methods employed in developing the old single song psalms into compiled liturgies. Here we have a short song service to the moon god constructed by putting together two ancient psalms. The rubrics designate them as *sagar* melodies,² or choral songs, and adds that it is sung to the lyre.³ An especially fine psalm of a liturgical character was translated on pages 115-117. It is likewise a lament to the sorrowful mother goddess.

The student of Sumero-Babylonian religion will not fail to comment upon one remarkable lacuna in the religious literature of every Sumerian city which has been excavated. Prayers of the private cults are almost entirely nonexistent. Later Babylonian religion is rich in penitential psalms written in Sumerian for use in private devotions. These are known by the rubric *eršaggunga*, or prayers to appease the heart. Only one has been found in the Nippur collection,⁴ and none at all have been recovered elsewhere. Seals of Sumerians showing them in

¹ Translated by RADAU on pages 436-440.
² Abbreviation for *ki-šuh-gu-da² =²šru², strophe, song of prostration.
³ No. 3 of the texts in part 4.
⁴ *sa-gar² =²ši₂nu² šaknu², choral music, v. ZIMMERM. ZA. 31, 112. See also the writer’s PBS. Vol. XII, p. 12.
⁵ *nur-balag.* The liturgists classified the old songs according to the instrument employed in the accompaniment. See SBP. p. 118.
⁶ See page 118 in part 2.
the act of saying their private prayers abound from the earliest period. Most of these seals represent the worshipper saluting a deity with a kiss thrown with the hand. The attitude was described as šu-illa, or "Lifting of the Hand." Semitic prayers of the lifting of the hand abound in the religion of Babylonia and Assyria. Here they are prayers employed in the incantation ritual. We know from the great catalogue of Sumerian liturgical literature compiled by the Assyrians that the Sumerians had a large number of prayers of the lifting of the hand. In Sumerian religion these were apparently purely private prayers unconnected with the rituals of atonement. At any rate the Nippur collections in Constantinople and Philadelphia contain a large number of incantation services for the atonement of sinners and the afflicted. These resemble and are the originals of the Assyrian incantation texts of the type utukku limnuti, and contain no prayers either by priest (kišub in later terminology is the rubric of priest's prayers in incantations) or by penitent (šu-illa's). The absence of prayers of private devotion in the temple library of Nippur is absolutely inexplicable. Does it mean that the Sumerians were so deficient in providing for the religious cure of the individual? Their emphasis of the social solidarity of religion is truly in remarkable contrast to the religious individualism of the Semite. But the Sumerian historical inscriptions often contain remarkable prayers of individuals. The seals emphasize the act of private devotion. The catalogue of their prayers states that they possessed a good literature for private devotions. When one considers the evidence which induces to assume that they possessed such a literature, its total absence in every Sumerian collection is an enigma which the writer fails to explain.

1 See IV Raw. 53, III 44-IV 28 restored from BL. 103 Reverse, a list of 47 šu-il-la prayers to various deities.
In the introduction to part two of this volume\(^1\) the writer has emphasized the peculiarly rich collection of tablets in this collection pertaining to the cults of deified kings. In the present part is published a most important tablet of that class. This liturgy of the compiled type in six *kišubs* sung in the cult of the god-man Ishme-Dagan, fourth king of the Isin dynasty, is unique in the published literature of Sumer. Its musical intricacy and theological importance have been duly defined on pages 245–247. With the publication of these texts the important song services of the cults of deified kings are exhausted. In addition to the texts of this class translated or noted in part two, I call attention to the very long text concerning Dungi, king of Ur, published by Barton, *Miscellaneous Babylonian Inscriptions* No. 3. In that extremely long poem in six columns of about 360 lines\(^2\) there are no rubrics, which shows at once that it is not a cult song service. Moreover, Dungi had not been deified when the poem was written. It is really an historical poem to this king whose deification had at any rate not yet been recognized at Nippur. It belongs in reality to the same class of literature as the historical poem on his father Ur-Engur, translated on pages 126–136.

The only Sumerian cult songs to deified kings not in the Nippur collection have now been translated by the writer and made accessible for wider study. One hymn to Ur-Engur which proves that he had been canonized at his capitol in Ur will be found in the *Proceedings of the Society of Biblical Literature*, 1918, 45–50. The twelfth song of a liturgy to Ishme-Dagan published by Zimmern from the Berlin collection is translated on pages 52–56 of the same article. Finally a long liturgy to

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\(^1\) Pages 106–109.

\(^2\) Less than half the tablet is preserved.
Libit-Ishtar, son of Ishme-Dagan, likewise in Berlin, has been translated there on pages 69–79. Since the Berlin texts probably came from Sippar their existence in that cult is important. For they prove not only the practice of cult worship of deified kings in that city, but the domination of Isin over this north Semitic city is thus documented for a period as late as Libit-Ishtar.

Nearly all the existing prayer services in the cults of the deified kings of Ur and Isin are now published and translated. The student will observe that they are all of the compiled type but that there is in most cases much musical arrangement and striving for combined effect. A few, and especially the Ishme-Dagan liturgy published as No. I of this part, reveal theological speculation and an effort to give the institution of god-man worship its proper place in their religion. The hymns of these cults comparatively so richly represented in this volume will be among the most interesting groups of religious texts supplied by the excavations at Nippur.

**Oxford, July 9, 1919.**

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1 Note that this breviary of the cult of Libit-Ishtar terminates with two ancient songs, one to Innini and one to Ninâ, both types of the mother goddess who was always intimately connected with the god-men as their divine mother.

2 For a list of the abbreviations employed in this volume, see page 98 of Part I.
SUMERIAN LITURGIES AND PSALMS

13856 (No. 1)

LAMENTATION OF ISHME-DAGAN OVER NIPPUR

The liturgical character of this tablet is unique among all the numerous choral compositions of the Isin period. It is a large two column tablet containing six long kišub melodies. Liturgies of such kind, compiled by joining a series of kišubs, or melodies, attended by prostrations, represent an advanced stage in the evolution of these compositions in that the sections are not mechanically joined together by selecting older melodies without much regard for their connection, but as a whole they are apparently original compositions so arranged that they develop a motif from the beginning to the end of the liturgy. Choral services composed of kišubs in the cults of deified kings have been found wherein the deeds and personality of the king are sung, his divine claims are emphasized and his Messianic promises rehearsed. But the liturgy here published resembles in literary style the classical lamentations which always formed the chief temple services of Sumer and Babylonia. It more especially resembles the weeping mother liturgies, but here Ishme-Dagan appears in the lines of the service in a rôle similar to that of the sorrowful mother goddess of the ordinary liturgies, as he weeps for Nippur.

"Her population like cattle of the fields within her have perished. Helas my land I sigh."

So reads a line from the second melody.

1 The twelfth kišub of a liturgy to Ishme-Dagan is published in ZimmerN's Kultlieder, No. 200. A somewhat similar song service of the cult of this king has been published in the writer's Sumerian Liturgical Texts, 178-187. A portion of a series to Dungi was published by Radau in the Hilprecht Anniversary Volume, No. 1. The liturgy to Libit-Ishtar in ZimmerN, K I. 199 l—Rev. I 7, is composed of a series of sa-(bar)-gid-da.
Lines of similar character occur repeatedly in the laments of the mother goddess as she weeps for her people in the standard liturgies. In other words, the cult of the deified kings issues here into its logical result. The god man created to live and die for his people usurps the sphere of the earth mother herself. And like her he is intimately associated with the fortunes of mankind, of nature and all living creatures. The great gods and the hosts of their attendants rule over man and the various phases of the universe from afar. But the mother goddess is the incarnation of fruitful nature, the mother of man whose joys and sorrows she feels. So also in this remarkable liturgy the deified son of the great gods lives among men, becomes their patron and divine companion.

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

At about the middle of Obv. II begins the third melody which consists of 38 lines extending to Rev. I 19. In this section the psalmist ponders upon the injustice of his city's fate, and looks for the time when her woes will cease, and Enlil will be reconciled.
The fourth section begins at line 24 of Rev. I and ended near the bottom of this column which is now broken away. Here Ishme-Dagan joins with the psalmists weeping for Nippur.

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

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

Obverse. Col. I

(About eighteen lines broken away.)

1. ....... tūg ba-ra-pa-da
2. A-nun-na-ge-ne na-ba-an-ri-gi-
   3-ām
3. ub-šu-ukkin-na₂ ki di-gal tar-ru
4. eš-bar-esi-di ba-ra-an-ḫu-ša₂-ām
5. dingir-bi-ne ki-dūr ba-ab- gar-ra₄

1. The Anunnaki he caused to take their seats.¹
2. In the Assembly Hall, place where the great judgments are decided,
3. Decisions to arrange he caused them to know.
4. These gods he caused to take up there their abode.

² On the philological meaning of this name, see VAB. IV 126, 55.
₃ For the suffixes š, uš, denoting plural of the object, see Šam. Gr. p. 168.
6. Šug-lāq-bi im-šub-ba aqa-bi im-ri-a

7. ki-lugal du-aqag 1 kin-sig 2 unid-gal-ba

8. tin ₄ làl bal-bal-e mu-šā be-ib-tar-ra

9. Nibru-(ki) uru giš-gig-dagal-la-bi-šā


11. ki-dūr-ba gū-ni a-gim 3 ba-ra-an-shub

12. ab sig-gan-dāg-ga-gim e-ne sig-gan-ba-ra-an-dāg

13. uru šag-bi er-gig sig-bi

14. en-na₄ dam ₅ dingir ga-ša-an-bi li-bi nu-tar-ri₆

15. é-gu-la ʒa-pa-ag ib-țu-a-bi

16. é-ri-a-súd-gim gali nu-šu-tur-tur

17. Nibru-(ki) uru ki ligir-ši-gal-e-ne šu-im-ma-an-HA°-eš-dām

18. a-na-āš ú-gu i-ni-in-de-e₇ ₈

6. Their clean sacrificial food he gave, their crowns he clothed upon them.

7. In the king’s place, the throne room, the kin-sig of the vast abode,

8. The libation of wine and honey yearly he decreed.

9. For Nippur the city whose shadow extends afar

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

11. But its habitations he cursed.

12. Like scattered cows he scattered them.

13. The city’s interior is filled with weeping,

14. While the consort, its divine queen, is not solicitous for her.

15. The great house which knew the cry of multitudes,

16. Like a vast building in ruins men enter not.

17. In Nippur, the city where great princes were prosperous.

18. Why have they fled?

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1 Usually written dū-aqag, throne room. On the meaning of du in this word, see AJSL. 32, 107. Written also du-aqag, in N. 11025 II 9
2 Cf. Gudea, Cyl. A 25, 14, the kin-gi of the uru-gal.
3 Br. 7720. The sign TE is here qunufed. Cf. OBI. 127, Obv. 5.
4 Tin alone may mean “wine,” as in Gudea, Cyl. B, 5, 11; 6, 1. See also Nikolaus, No. 264. duk-tin, a jar of wine.
6 For en-na in the sense of “while,” see Perx, Sin in LSS, page 41, 16.
7 The sign is imperfectly made on the tablet.
8 Cf. SBP. 328, 11.
9 HA is probably identical in usage with PEŠ, and the idea common to both is “be many, extensive, abundant.” Note Zimmer, Kilil. 19 Rev., etc. 12, 2 has PEŠ. šu-pez occurs in Gudea, Cyl. A 16, 23; 11, 9; 10, 9 and CT. 15, 7, 27.
10 On nū-du=batāku, na'batu, to run away, see Delitzsch, Glossar p. 43. Also nū-gi-an-de-ta, V. R. 25, 17; a-gū-dā, RA. 10, 78, 14; a-gū ba-an-dē, if he run away, VS. 13, 72 9 and 84, 11.
19. **uku sag-gig gú-sa-ši-a** udu-gim be-ib-?2-a

20. **še(?)-en-šu KAK-RU** er a-nir šag PA-ḪI-BAD-a

21. **en-šu bar** be-ib- ʿâl

22. šag nu-ši-bu-ḫi-ši-e

23. **ašu** šu-lá mu-un-šu-ri-a

24. ........... gig-ga a-a na

25. ........... ne ba-dû-ri-ne-eš

26. ........... ṣar-ri-ba er-a-nir ši-ri-ne bû-ri-ne

27. ........... šû-šû-Ša-tû-ri-ne-eš

28. ........... šû-šû-Ša-tû-ri-ne-eš

29. ........... ki-dû-ri-ba ṣar-ra

30. ........... im-ši-sir-sir-e-ne-eš

31. ........... ne-ne-šu

32. ........... ga(?)-nu-šu-gim

33. ........... sâk?"
4. . . . . . . gul-nu-zi-ne nig-dug  
   be-ib-tar-ru-zi-dam
5. i-ru-zi-im-me
6. nam-lu-gal-bi mas-anšu-gim šag-
   ba mi-ni-ib-fil-la-as
7. a ka-na-am-mu im-me
8. ki-el kalag tul-tul-lu-bi-ne sûr-ri-
   -eš mi-ni-ib-sal-la-dš
9. iš-a-bi im-me
10. šeš-bi im-dugud šèg-gà-gim di-e-  
    be-ib-sud-dam
11. er-šu nu-gul-e e
12. è-e áb amar-bi kud-du gim ni-
    bi-šu ür-gig-ga im-gub
13. šèg-šèg ni-mal-mal
14. balag-di7 lu-ad-dug-ga-ge-ne um-
    me-da-a-di-gim
15. mu-bi er-ra mi-ni-ib-bal-bal-e-ne
16. uru ū-mu-un-bi sag-ib-ta-an-dim-
    ma
17. igi-ni så kūr-ra ib-ta-an-gar-ra  
    ad-e-es ba-an-ara-dš
4. . . . . . . evil they know not, good  
   they have decreed.
5. Bitter lament 11 utter.
6. Her population like cattle of the  
   fields within her have per-
8. Maid and young man and their  
   children cruelly have been  
   scattered far and wide.
10. Their brothers like a rain storm  
    have fled afar.
11. I cease not to weep.
12. The household like a cow, whose  
    calf has been separated from  
    her, stand by themselves with  
    sorrowful souls.
13. They have lapsed into the mis-
    ery of silence.
14. Oh sing to the lyre! The wailers  
    like a child nursing mother  
    who cries in woe
15. because of them devised lamenta-
16. The city whose lord had been  
    magnified,
17. In whose presence a hostile rule  
    has been established, with  
    sighing they have caused to  
    walk.

---

1 The subject is Ishme-Dagan.
2 The sign is a clearly made Br. No. 10275 but probably an error for 10234. For sûr-ri-es see BA. V. 633, 22; SBH. 56 Rev. 27; Zimmern, KL. 12 Rev. 17.
3 This compound verb di-sud here for the first time. di-e is probably connected with de to flee. At the end AS is written for AN. Read ad-as and construe šeš as a plural?
4 gul=kala, restrain, is ordinarily construed with the infinitive alone; šè-du nu-uš-gul-s-en =damāma ul ikalla, Lang. B.L. 80, 25; SBH. 133, 65; 66, 15, etc.
5 Confirms SAL. 6507=ukku, dumb, grief stricken.
6 Variant of sig-sig, etc. See Sum. Gr. p. 237 sig. 3. Also Poebel, PBS. V 26, 29.
7 On the liturgical use of balag-di, see BL. p. XXXVII.
18. é-tid kur-kur-ra igi-šu ba-an-gin-
na
19. ūku sag-gig-gi uš-zi be-ib-tūb-ba
20. a-na ib-ag a-na im-ga-lam-ma-bi²
21. ū-mu-un-bi ib-la-kāš sag-ki-a mu-
un-du
22. ki-šub³-  gū- 2 kam
23. me-gal šag-bi⁴ ba-ra-an-ē-a-dš gū-
gig-ga nu-mal⁵-aš
24. giš-gi-gál-bi-im⁶
25. ūrū ū-mu-un-bi šag ba-da-an-
dib-ba
26. en-šu la-ba-ši-gur-ru suš³-ām-bi
nu-um-im me
27. sig-bi a-na-šu gir-ib-ta-an-bar
28. tu(ku) za-pa-āg mà-mà-bi ab-ta
ib-la-an-dal
29. é ? ū sig nar-balag ág-ži-ba⁸

23. The meaning of the great decrees
they have glorified. Sorrow-
ful words they restrain not.
24. This is its antiphon.
25. The city whose lord is distressed,⁷
26. Until when shall it not return
(to its rest)? Until when
shall its “How long” not be
spoken?
27. Why are its brick walls trodden
underfoot?
28. The doves screaming flew from
their nests.
29. The temple . . . . . the sweet
voiced flute,

---

¹ A new ideogram. Perhaps uššu kīnu, “sure foundation.”
² For suffixed ni, bi, ba in interrogative sentences note also a-na an-na-ab-du-g-ni, What can I
add to thee? GENOUILLAC, Drihem, No. 1, 12, a-ba ku-ul-la-ba, Who shall restrain? Ni.
⁴6 10 Rev. 1.
³ See BL. p. XLV, and PBS. X 151 note 1.
⁴ On the anticipative construct, see § 138 of the grammar.
⁵ nu-mal are uncertain. The tablet is worn at this point.
⁶ On the use of this term, see PBS. X 151 n. 1 and 182, 33.
⁷ Cf. BL. 110, 11.
⁸ Written Br. 3046, but the usual form is the gunu, Br. 3009. suš-ām-bi = aḫulap-šu,
POEBEL, PBS. V 152 IX 8: cf. also lines 9 and 10 ibid. In later texts suš-a = aḫulap, HAUTP, ASKT. 122, 12. DELITZSCH, H. W. 44a. aḫulap has the derived meaning of mercy, the answer
to the “How long” refrain as in this passage. See also SBP. 241 note 27 and SCHRANK, LSS.
111 1, 53.
⁹ Cf. nar-balag nig-du-ga, POEBEL, PBS. V 25 IV 48. Our text has the emesal form ag-tiš.
30..................be-in-gi
31. Entirely destroyed.
32. é dū- na
33. é ni-nu-tuk-gim si-ga...........
34. ág-me-bi nu-azag-azag-ga
35. šu-luq-bi kur-kur-ra nu-ub-da-
sug²-a-gim
36. šu-be-in-kal tuq-ni ib-ta-an-ziq
37. ág-gig-ùr-ra a-še-ra mu-un-di
38. la-še³ egi₃ na-âm-ga-lim₄ dū-a la-
ba-an-kalag
39. ág-el-dû-a-gim ġur-ri³ žag-be-in-
bi
40. sig-bi pā-e a-na-aš ib-la-an-è

30.  
31.  
32. The temple violently........
33. The temple like one without rever-
ence........
34. Its regulations unholy ones....
35. Its cult of ablutions like those
which had not been chosen
above those of all lands
36. He has demolished, its wealth
he seized away.
37. In misery of soul how long shall
I utter lament?
38. Why after the destruction has
been done is it not respected?
39. As one who accomplishes pure
things this one has uttered a
curse:—
40. "Why rise her brick-walls in
effulgent glory?"

Reverse, Col. I

1. gig-an-bil²-ba šag-ba er be-in-[ti-
em]
2. a-še kūr ág-gig be-ib-aga-a
3. ā-mu-un-bi im-gul-âm šu-bi be-
in-gi-âm²
4. uru-bi é-bi in-gul-gul-âm
5. ā-tûl é-sir-ra-âm šitim⁸-e-ne in-
ra-ám

1 For dū-na=talṭiš, see RA. 11, 146, 33.
² Written Br. 3046=nasāk₂u.
⁴ Probably a variant of namṣalam, namṣilim = šaḫliktu.
⁵ The demonstrative pronoun ġur, ġr.
⁶ māši šu urra, IV R. 5a 65; CT. 16, 20, 68.
⁷ Text A-AS.
⁸ Sign AL. šitim, šidim = idinnu is usually written with the sign GIM, POEBEL, PBS. V
117, 14 f. amelu GIM = idinnu, passim in Neo-Babylonian contracts.
6. Wife and children within her he slew.
7. Their city a subjected city he caused to become.¹
8. Its property he himself took as plunder.
9. Their city which was he has caused to become a city which is not.
10. Its works of art he placed a hostile foot upon.
11. Its garments⁵ he seized away, the winds tore them in shreds.
12. Its food and drink he pilfered.
13. Their infants(?). . . . . he caused to perish.
14. The temple a stranger plundered.
15. Bitter sighing I utter, tears I pour out.
16. Oh sing to the lyre, he that speaks the songs of wailing.
17. Their hearts which are not glad it will pacify.
18. The decrees of their lord they have glorified.
19. He⁶ concerns himself not with their oracles; he cares not for their future.

¹ Literally, “caused to enter.”
² 'munga with ra, to carry away property as booty, see SBH. No. 32 Rev. 21 and BL. No. 51. The comparison with line 11 suggests, however, another interpretation, immer-e be-in-ne-ra-ám, “the storm-wind carried away.”
³ In lines 7 and 9 the verb tur is employed in the sense of “to cause an event to enter,” to bring about the entrance of a condition or state of affairs.
⁴ Br. 11208.
⁵ The passage refers to the priests’ robes and garments of the temple service. See also SBP. 4. 9.
⁶ Variant of nam-riq-agá = šalálu.
⁷ See Obv. II 23.
⁸ Enlil.
20. ki-súb-gú 3-kam-ma-ám  
20. A melody with prostrations.  
Third section.

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

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

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

24. mu-lu sir-ra1 na-á-ma-gig-ga-
    mu-u3  
24. He of melodious song the sorrowful fate weeps for.

25. me ib-ši-en3-ne-en er im-ši-šé-
    šéš-en  
25. Sound of mourning he causes to arise; lamentation he utters.

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

27. ḤAR-dúr-ra-mu ma-ar ba-bi-ne-
    ám  
27. My . . . . . . shall speak for me.

28. i-dé-shu kúš-á im-ma-sig-a-ga-mu  
28. Now I am filled with sighing.

29. galu-bi er-ra ma-an-má-ma-ne-
    ám  
29. Her population offer prayers to me.

30. á-še šag-ču4-mu nē-tāb-tāb-ba-mu  
30. Now my intercession, my pleading(?),

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

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

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

34. šš é-dù-a ki-dúr-ā-ne-ne  
34. In the house, the well builded temple, in their dwelling,  

35. nar-e-eš ba-ab-gar-ra ni-tuk ba-
    ab-tur-ra-âm  
35. Sound like one chanting is raised and praise is diminished.

---

1 Rendered la širahi, BL. 95, 19. On this title for a psalmist, see BL. XXIV.
2 uš has evidently some meaning similar to the one given in the translation but it has not yet been found in this sense in any other passage. We have here the variant of ści, ści=baššu with vowel u. See Sum. Gr. 273 and 222.
3 DUL. The sign DUL is erroneously written REC. 296. In the text change ści to ści.
4 Br. 3739.
5 Here treated as plural.
6 The tablet has SU. For šag-ču synonym of tesliš, see IV R. 21b Rev. 5.
7 libbu rāšu; see ZIMMERN, KL. No. 813 and IV 28.
36. galu erim-eka na-âm-mu ib-tîl-la
37. er-ra ma-pad\(^1\) ma-an-mâ-mâ-ne-âm
38. šag ág-gig-gâ ib-sig-mu ad-bî-šu
PI-gâ\(^2\)-bi dé-ib-sed-dé-ne-âm
39. èr-bi ugâ-mà mu-un-mà-mà-dam
40. E+\(SAL\)^1 šag-ići-du ma-ar ma-
[an-tuk-tuk-e-ne-âm]\(^5\)
41. \(d\)Mu-ul-lil

6. \(\ldots\) mu-ra-ab-dûg mu-na-ab
7. \(\ldots\) aga-\(\ldots\) mu
8. \(\ldots\) mu-na-ab
9. \[ma-ar qa]l-la
10. \(\ldots\) ib-dû-e KA-mu-na-ab
11. \(\ldots\) ďar-ra-ge-eš šag-içi-du
12. arrui\(^8\) ma-ra-tuk-tuk\(^9\)

(About twelve lines broken away.)\(^6\)

REVERSE II

1. \(\ldots\)
2. \(\ldots\)
3. \(\ldots\)

1 The sign like many others on this tablet is imperfectly made. \(ma-pad?\) or \(ma-sîg?\) The meaning is obscure.

2 Text uncertain. Perhaps \(PI-SI-gâ-bi\).

3 Written \(A-KA\). An unpublished Berlin syllabar gives \(A-KA \ (ugâ)=mâ\(h\)â\(u\).

4 Br. 5515. For this sign with value \(ma-sîk\), see Delitzsch, H. W., \(sub \ coce\) and BA.,V 620, 20. The Sumerian value is \(ama\), Chicago Syllabar, 241 in \(AJSL\). 33, 182.

5 Restored from an unpublished text in Constantinople, Ni. 721.

6 Section 4 ended somewhere in this break.

7 Probably a refrain.

8 For the reading, see \(AJSL\). 33, 182, 240.

9 See BL. 128, 21.
13. šag-ğu šag-sig ib-ta-ba-e šag-laḡ
   ma-ra-an-gar-ra-me(sic!)³
13. Thy heart whose portion has
   been affliction become for me
   a glad heart.

14. sag-ğu 👑-i- iğiš-šub-ba-qa ul-šu³
    ma-ra-an-ma-ma
14. Thy head which is held aloof
    turn unto me to glorify thy
    portion.

15. ág-kúr-ri  ça-ar⁴ iri-ib-ag-a-e šu-bi
dé-ib-gi-gi⁵
15. The hostile deeds which he did
    unto thee be returned unto
    his hand.

16. uru-ki-a šu-bar-ri nu-ğu-a mur-
ri⁶ dé-ib-sig-gi
16. In the city which knew not for-
giveness let there be given
the cry of multitudes.

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

18. d-še ū-mu-un-ğu gū-šub-ba kūr
    me-e-ši-in-ra-ām
18. Now thy lord anger upon the foe
    will direct.

19. arruš⁷ ma-ra-an-tuk-ām na-šm-ğu
    in-tar-ra-ām
19. He will have mercy and will
decree thy fate.

20. sig-ğu a-še-ir ib-la-an-ē-a ib-si
    be-in-di-ág-ga-ām
20. Unto thy brick walls where
lamentation arose he will
command “it is enough.”

21. ġar-šag-gi-ṭu-ra⁸ ma-ra-ni-in-tu-
    ra-ām
21. Thy happy soul he will cause to
return for me.

22. dNin-urašā maškım kalag-ga
    sag-ğu be-in-tuk-ām⁹
22. Ninurash the valiant guardsman
will sustain thy head.

23. dun-ū-a-ni giš-ši-in-gub-ba-
    ám¹⁰
23. His pastor¹⁰ he will establish
over (the city).

24. é-kur kalag-kalag dū-dū-u-ām á-
mu-un¹² ba-an-ag-ām
24. Ekur like (a temple) which has
been tenderly built he will
make......
25. ág-du-bi ki-bi be-in-gi-ám
26, 27. gi-gú-na-bi¹ ki-gi-gi-bi ud-
gim kar-kar- bi²
28. sug³-ba-la-túm-túm-mu in-na-an-
dúg-ga- âm
29. garza kár-ri ib- sug³- âm
30. me³ ib-bír-a-bi ki-bi-šú in-gar-ra-
ám
31. šu-lúg erím⁴-e šu-be-in-lá-a-ba
32. aqag-gi el-e- bi
33. uru-aqag nam-šub-da-ni in-na-
andúg-ga-ám
34. [⁶] Is-me⁷ Da-gan sib keñag-gá-
ni-ir
35. ........bi(?) gi ušár-šár-ri-da
36. in-na-an-dúg-ga-ám
37. ........aqag nam-tar-ri-da-ni
38. ...........-ra-ám
39. ...........DU-ra-ám

(about twelve lines broken away, in case this section continued to the end of
the tablet.)

1 On gigunna, part of the stage tower, see VAB. IV 237 n. 2; BL. 38, 14.
² Cf. SBP. 328, 5.
³ Written Br. 3046. See Br. 3035.
⁴ Br. 11208.
⁵ me = parsu, refers primarily to the rubrics of the rituals, the ritualistic directions, but here
the reference is clearly to the utensils employed in the rituals.
⁶ NE-RU.
⁷ lá = inkammunu, see SBP. 66, 20.
* ir is uncertain. The sign may be either dá or ni.
3. En-lil king of the gods
4. In the South and North\(^1\) may
give lordship over them unto me.
5. By the commands of Nunamnir,
6. By the utterance of Enlil,
7. May Anu speak for me an order
of confidence.
8. Scepters may he give unto my
hand.
9. May Uraša bestow upon me
faithful care in his holy throne
room.
10. Ninlil whose heart is pure,
11. She that in the far-famed chapel
assures length of days.
12. She that renders good my por-
tion exceedingly,
13. She who unto Enlil spoke
assuringly for me good words,
14. She who daily protects Ekur for
me.\(^6\)

\(^1\) Literally, “Below and above.”

\(^2\) Probably a variant of d₃-a₃aq. As the phrase is written d₃g-a₃aq-ga might mean “holy
knees,” birku elītu, but that is not probable. A parallel passage occurs in the liturgy to Dungi,
BE. 31, 12, 8, where my interpretation is to be corrected. For d₃, d₃, rendered into Semitic by
the loan-word d₃, with the sense “high altar, pedestal of a statue, altar or throne room” see
AKSL. 32, 107.

\(^3\) Cf. Gudea, Cyl. B 13, 4.

\(^4\) This phrase should have a meaning similar to “speak words of peace,” “assure, comfort.”
The expression occurs also in Gudea, Cyl. A 7, 5, Ningirsu, son of Enlil ḡa-ra ma-ra-ga-
g₃-a₃, “will speak to thee words of peace.”

\(^5\) ku₃, preposition=eli, is derived from ku₃=ṣumru, “body,” literally “at the body.”

\(^6\) In view of the parallel passages where kings are called the sag-uṣ of temples and cities (i. e.
the mukīnu or mukī lēš) it seems necessary to render ḏ₃-kur-ri as the object of sag-uṣ. See SAK.
197 below c 5; BE. 29 No. 1 IV 6; PBS. V No. 73. A rendering, “She who raiseth me up daily
in Ekur” is possible.
15. ki-úr ki-gal-e\(^1\) nam šu-ga-ma-ni-
    tar
16. \(^d\)En-ki en-gal erida-(ki)-ga-ge
17. ganun žid-mağ sag-mà ġa-ma-
    ni-ni-uš(?)

15. May render me my fate in
    Kenur the vast place.
16. May Enki the great lord of
    Eridu
17. Sustain(?) my head in the ritual
    chamber, the faithful, the far-
    famed.

**Reverse 1**

5. ki-úr gal-la li-bi tar-ri-ge
6. \(^d\)En-lil-li à-bi ġu-mu-da-na-dá-ğ
7. dúg-dúg-ga a-a \(^d\)En-lil-lá-šú
8. \(^d\)Iš-me- \(^d\)Da-gan me-en ġú-mu
    ġe-im-ši-ri
9. ka-ta-e-a lugal-mà-šú giš-túg-ni\(^2\)
    ġe-im-ši-ag
10. ki-en-gi-ra nig-si-sá ġe-ni-in-gar
11. Nibru-(ki) an-gim ġú ġe-im-mi-
    uš
12. t-kur-ra me-bi ġu-mu-un-úr-úr
13. giš(?)-gar(?) ú-a-ba li-be-[in-tar]
14. garza\(^4\) ki-ta šub-ba-bi ki-bi ġe-
    [mu-un-gi]
15. \(^d\)En-lil-lá me kal-ḥalag-[ni]
16. \(^d\)Iš-me-\(^d\)Da-gan me-en
17. \(^d\)Nin-lil-lá

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\(^1\)Cf. SBP. 52, 5; BL. p. 138.
\(^2\)Sic! third person.
\(^3\)Text "his."
\(^4\)Or read billudu. This passage proves that garza and billudu really do have a meaning,
    sanctuary, cult object or something synonymous. See billudu in VAB. IV Index. The meaning,
    sanctuary, has been suggested for the Semitic parṣu and this must be taken into consideration.
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Liturgical Hymn to Innini (No. 3 and duplicate No. 4)

Col. I

1. nin me-duk-ga₁ babbar dalla-ê-a

2. sa-su-tid me-lam ĝir-ru kenag ḫa-Uraša-a

3. nu-gig an-na nin(?) sîr-gal-gal-la

4. aga-zi-dé . . . nam-en-na tum- ma

5. me-imin-bi šu-sâ-dâg-ga

6. nin-mu me-gal-gal-la sag-sîr-bi ḫa-e me-en

7. me-mu₃ ila me šu-ţi-šû mu-e- tal

8. me-mu₄ kin me gab-ţi be-tab

9. ušumgal-gim kur-ra sub ba-e-sîg

10. ḫa-Immer-gim ki tù-ĝî-a ḫa-Asnān la-ba-šî-gâl

11. a-ma-ru kur-bi-ta ê-de

12. sag-kal-an-ki-a dingir-ri-bi₅ me- en

1. Oh lady of the good decrees, that risest splendidly like the sun.

2. Faithful woman, bearing a sheen of terrible splendor, beloved of Urashâ,

3. Heavenly virgin, queen(?)² of the great songs,

4. Who p utesp on a faithful crown, who hast been created fit for rulership,

5. Whose hand attaineth the seven decrees,

6. My queen, of the great decrees their directress³ art thou.

7. The decrees thou bearest; the decrees thou holdest in thy hand.

8. The decrees thou directest; the decrees thou claspest to thy breast(?)

9. Like a champion thou subduest the foreign lands.

10. Like the storm-god in the place of the . . . curse the grain-goddess thou leavest not.

11. A whirlwind upon their lands thou sendest.

12. Oh leader of heaven and earth their divinity thou art.

₁ Var. šar-ra.

₂ Var. is certainly not nin.

³ For sa-g-sîr, see also ASKT. 96, 25; K. L., 199, 15; 199 Col. III 51; CT. 24, 15, 79.

⁴ Var. mu-e.

⁵ Cf. Ni. 4581 Obv. 8 in PBS. X pt. 2, where it is connected with ḫa-Immer. Var. KA-ĝî-Ĝa!

13. For them thou didst create the Land (of Sumer).
14. That givest orders unto the gods (?), queen that guidest the universe.
15. That utterest command by the holy order of Anu.
16. The great decisions who (but thee) knoweth to teach?
17. Thou that shatterest the mountains, by a spirit of wrath thou art filled.
18. Beloved of Enlil, thou hast founded the Land.
19. Thou art she that hast effected the mandate of Ninlil.
20. My lady, at thy cry the lands quake.
21. At the fear of thy splendor let mankind
22. With shouting await thee.
23. Fittingly they have received their terrible decrees from thee.
24. Thy lamentations and mournings let them wail for thee.
25. Unto the temple the chief singers shall walk the streets for thee (? ?).
26. From before the face of battle they hasten unto thee.
27. My lady, of thy fury they speak.
28. The spirit like an onrushing storm rushed over them.

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1 Var. ni. Sic!
2 Var. ma.
3 Šammimat kisšati.
4 Sic! Prepositions ra and da in the same phrase!
5 Text girl!
7 In liturgies usually translated by "the Word."
29. The spirit with a loud cry annihilated the people.
30. By the storm god they were accursed.
31. By the storm winds they were brought to woe.
32. Thy foot hastens restless in the street.
33. Upon the lyre of weeping they utter lamentation.
34. Oh my lady, the Anunnaki, the great gods,
35. Like a flying sudin-bird from the crannies hasten unto thee.
36. When before thy feet they run,
37. Unto the presence of thy feet they attain not.
38. Thine angry heart who shall pacify?
39. Thine evilly disposed heart let become calm.
40. Oh lady, whose soul is magnificent; oh lady [whose... is...]
41. Whose wrath is unpacified...
42. Lady that stormeth over the mountains.......
43. The mountains (?) thy place (?).......
44. The great gate.....

1 Cf. SBP. 6, 16.
2 For ra. Read za-la for lal-la ?
3 Note the overhanging vowel a denoting a dependent phrase without a relative introductory adverb, and see also Sum. Gr. page 163, examples cited bê-in-da-ra-da-a, etc.
4 The plural of this verb has been indicated by doubling the root, a case of analogy, being influenced by the similar plural formation of nouns. See Sum. Gr. § 124. An example of the same kind is sag-mu-mu-an-da-ab-gà-gà=ul l-ir-ru-su, “they approached it not,” K. 8531, 6 in Hrozniš, Ninag, p. 8.
5 Text ub! Read ub sag-ki-za=upûri pani-ki(??).
COL. II

1. ḡalba-ša nu .......................... 1. Its frost ..............................
2. ki ṭu-stu-ub .......................... ...
3. ka-sir-la(?) ..........................
4. nir-da-ni-bi* ..........................
5. uru tu š dinig-di-bi mer-i-in-si- [ši]
6. kal-šag-gan-bi ...........-ša ma-ra- ab-mū-[mū]
7. uru-zagin-ra li-be-in-dūg-ga*
8. a-ša uku-ša li-be-in-ēš-a-a
9. ka-aqag-Ńu dē-in-dūg-dūg ĝir-ša ĝe-ib-gi
10. ša-ša-bi-ta ĝuš ĝe-ib-la-an-šī-ni
11. sal-bi dam-ā-ni-ta šāg-ga-na-āš an*da- ab- bi
12. gig-ē-na-la? na-an-ba-ni-ib-gi-zi
13. nig-aqag šāg-ga-na nam-mu-da an-bur-ri
14. ā-gul-zi-zi i. damu-gal 4 Zu-en- na-āš
15. nin dingir-ra dirig-ga* a-ba ki-ša ba-an-šum
16. me-zi-de nin-gal nin-e-ne
17. uru-aqag-ša ša ama-uku-ni-ir dirig-ga*

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1 For the form, see PBS. V 102 IV 3.
2 If la be correct, then the reading is ka-sil-la.
3 Cf. nir-da-an, K. 45, 6, and nir-da, Gudea, Cyl. A 12, 26 with 18, 3 where nig-crim=nir-da.
4 For i-la-duš = sarānu.
6 For the form, see PBS. V 102 IV 3.
7 So the text for šāg-ga-dī na-an-da-ab-bi.
8 For the construction diriŋ with ra, see lа-ne-ir diriŋ=eš annim rabi, POEBEL, PBS V 152 12
9 Refers to Sin.
18. Intelligent and wise, oh queen of the lands,
19. Oh breath of life of thy Land,
   I will recite thy holy songs.
20. Divinity who has been made agreeable unto the fury of battle, whose words unto their place ..............
21. Thou of the unsearchable heart, who purgest faithfully, I will relate thy decrees.
22. The holy mi-ib weapon verily thou causest to enter upon (the foe).
23. “A ruler am I, a ruler ......... of heaven am I.”
24. The reed censer I bear and I arrange the ritual(?).
25. At the parentalia I place it; and these things I cease not to do.
26. By day I ......... and daily renew
27. By night and day I ......... and in .... am clothed(?)^2
28. My ......... of honey ......... I bring.
29. By my pious offerings of baked cakes thou wilt be pacified.
30. Something Enlil lord of heaven and earth
31. To Anu spoke as a command and verily Heaven is opened.
32. Now unto Anu he has spoken the command and thou causest Heaven to shudder.
33. The royal power of Anu thou a woman hast seized.

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^1 Here begins abruptly a passage spoken by the goddess herself. This is not unusual in liturgical texts.
^2 The sign is ḫù, not dul.
This liturgical psalm in one melody adds one more document of this kind to the classical Sumerian corpus of old short musical services on which the later complex liturgies were based.\(^1\)

The title, \(\text{árabu-(ğu) árabu-(ğu) múzu kúrra munmálášu ẓāe alménna,}\) arranged in seven dactyls, does not appear in the catalogue of old songs given in the Assyrian list, IV Raw. 53 Col. III. Since the greater part of the psalm consists in an address of the mother goddess to Enlil on behalf of Nippur, the composition is defined as an adoration of “my mother,”\(^2\) an epithet applied to Innini by the singers in most liturgies. The psalm begins with twelve lines sung by the choir and addressed to Enlil. They then in lines 13-15 introduce Innini whom they represent in discourse before Enlil in lines 16-47. This part of the song service contains refrains characteristic of public worship. Theologically the text illustrates one of the most profound principles of Sumerian religion, the sympathy and concern of the virgin mother for mankind.\(^3\) The great daily services of the standard prayer books represent her as a mater dolorosa and she with Tammuz shares the vicissitudes of mortal life. Our text is unique and noteworthy for one salient fact. It illustrates the scenes so common on Babylonian seals, where the mother goddess stands in intercession before the god, with one or both hands raised in supplication and the left foot advanced as though about to set it on the paved approach to the throne of the deity.

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\(^1\) For a discussion of these early Sumerian single song services, see the writer's *Babylonian Liturgies*, pp. XXXVII ff.

\(^2\) See also line 13.

\(^3\) See *Tammuz and Ishtar*, p. 111.
1. Oh bird arabu, arabu¹, thou art
   he whose name is proclaimed
   in the world.

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

3. Enlil of unsearchable heart, of
   faithful word.

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

5. Thou art he whose name is pro-
   claimed in the world.

6. At thy name which is pro-
   claimed in the world,

7. At thy discourse which is pro-
   claimed in the world,

8. At thy aid which is wrought in
   the world,

9. In my city heaven trembles of
   itself, earth quakes of itself.⁶

10. In Nippur the heaven trembles
    of itself, earth quakes of itself.

11. The mother virgin, the mother
    courtesan, my mother began
    discourse.

12. She the divine. . . . . , queen
    of the villages,

¹ The Sumerian arâ-bu (UD-DU-BU) is rendered into Semitic by the loan-word arâbû, called
issur mēḫû, bird of the storm, ZA. VI 244, 48. In CT. XI 7a 2 UD-DU (ara)=namru, fierce,
raging, where the entry is followed by UD-DU (ara)=ša UD-DU-bu (šu), hence in any case a
bird of prey. Were it not for the reference to this bird in the omen text, Boissier, DA 67, 18,
one might conclude that the bird is mythical. For the reading arâbû, see also Reisner, SBH.
104, 35.

² = kâdâdu ša kišâdi, see SBP. 110, 22, "bend the neck," i. e., "grant favor."

³ Cf. V Raw. 39α 33.

⁴ Cf. dagam-me-a=ina puḫri-ni, RA. XI 144, 8.

⁵ Cf. SBP. 45, 13; 79, 13; 98, 44, etc.

⁶ For this method of forming the plural see Sumerian Grammar, § 124. For urâ-bar=kâprü,
see Meissner, SL, 543. Note also umun urâ-bar, SBH. 22, 57=19, 56 and K. 69 Obv. 20. title
of Nergal as lord of the city of the dead.
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15. .............ni-mi-ni-in-gi- gi 15. ...........discoursed.
16. .............ku-a-tu- dē 16. When in... thou dwellest,
17. ........-la ku-gar-ra1-tu-dē 17. When in... thou makest
thy abode,
18. [i-Nin-lil-da?] ga-ša-an keš-(k)i)-a-ge 18. With Ninlil (?) queen of Keš

20. ..........ge me-ri-mu-šā 4 nu-GA-e 20. "[As I was...] my foot I
21. [a-a-mu lu]-lu-mu-û 6 su-din-šu ab-ba-gē 21. To my father, my benefactor, as
22. me-ri-mu-šā nu-GA-e a sudin-bird of the sea, 7
24. [û-mu-ûn e-ne]-em 3i-da 23. [To Enlil of] unsearchable heart;
25. [gū ki-ma-al e]-ne-em di-di 24. [Lord] of faithful word,
25. That bends the neck, that speaks
the word,
26. ..........ge me-ri-mu-šā nu- GA-e 26. [As I was...] my foot I
27. [i-Mu-ul-lil ?]-e me-ri-mu-šā 6 4 nu-GA-e lifted not.
28. .............-ra ga-á̄m-ša-ra 27. [But unto Enlil] I would lift my
29. [me-ri]-mu-šā ga-mu-ni-ib-GA 28. Unto... verily I will go;
30. [a-a-mu]lu-ù mu-ûr ga-á̄m-ši-rā 29. My foot I will lift.
30. To my father, my benefactor,
verily I will go;
31. me-ri-mu-šā ga-mu-ni-ib-GA 31. My foot I will lift.
32. d. Mu-ul-lil-ra šu-mu-šū ga-mu- ni-ib-GA 32. Unto Enlil my hand I will raise;
33. me-ri-mu-šū ga-mu-ni-ib-GA 33. my foot I will lift.

1 Cf. Historical and Religious Texts, p. 34, 6.
2 For Ninlil as queen of Keš, see also ZIMMERN, KL. 23 3; SBP. 23 note 17. At Keš she
was identified with the unmarried and earlier deity Ninharsag.
3 The line drawn across the tablet intersects the address of Innin and, if not for some unknown
musical purpose, must be regarded as an error.
4 For the construction, see Sumerian Grammar, § 91. GA=naš, variant of ga (ILA)=naš. The figure of lifting the foot and raising the hand
(line 30) to Enlil refers to the attitude of adoration assumed by the mother goddess as she stands
before one of the gods and intercedes for mankind. She is frequently depicted on seals in this
attitude; see for example WARD, Seal Cylinders of Western Asia, 303a, 304, 308, etc.
6 The suffixied pronoun mu with affixed preposition ra.
7 Innini is compared to the sudin-bird in SBP. 6, 16 also.
8 For the optative use of this vowel, see Sumerian Grammar, § 217.
This neatly written but seriously damaged single column tablet carried when complete about fifty-five lines. In style the liturgical lamentation has a striking resemblance to the lamen-

1 Dialectic for du=da=ga (by vowel harmony). Note the form ga-mu-ra-ab-sid with variant da-mu-ra-ab-sid, Sumerian Liturgical Texts, 155, 30 (variant unpublished). See also Sumerian Grammar, § 50.

2 For the idea, see also SBP, 292, 25–29.

3 For SURIM with value UT=la-gru, see THOMPSON, Reports 103, 11 and supply u-ut in CT. 12, 264 22.

4 The sign for eme certainly has a phonetic value ending in d; note NIKOLSKI No. 262, where the sign is followed by da and ZIMMERN, Kultlieder, 123 111 9, where it is followed by dl.
tation on the invasion of Sumer by the people of Gutium, published in the author's *Sumerian Liturgical Texts*, 120–124. The same refrain, "How long? oh my destroyed city and my destroyed temple, sadly I wail," distinguishes both compositions. Other lines are common to both threnodies. The contents are similar to the lamentation on Lagash published in *Cuneiform Texts* of the British Museum, Vol. XV 22, of which Zimmern has published a variant VAT. 617 Rev. II 10–42, in his *Sumerische Kultleider*. A translation of the British Museum text will be found in the author's *Sumerian and Babylonian Psalms*, p. 284, an edition which can now be improved.

1. a-a[ ]
2. ? dingir[ ]
3. a uru-gul-la ṣ-[gul-la-mu gig-ga-
   bi im-mi]
4. ud-ba enim ud-dam bi-[………]
5. enim ḍ-En-lil-lā [ ]
6. ḍ-En-lil galu nam-tar [ ]
7. ḍ-En-lil-lī nim-[ ]
8. ḍ-Mā-mā ḍumugu [ ]
9. ḍ-Nin-mar-(ki)-ra-ge gū [ ]
10. aṣaq dāq-qāgin ṣīš-mā-gal-gal-la
    bal-[………]
11. nin nig-ga-šū igī-[ ]-tī-
    la a aṣaq pi-el[………]

1 See lines 3, 23, 31 and 44 below and lines 5, 14, 21, 27 and 34 of the parallel text in the volume cited above.
2 This refrain occurs also in *Sumerian Liturgical Texts*, 121, 5; 122, 14, 17; 123, 21, 27, 34, where it characterizes a lamentation for various cities of Sumer destroyed by an invasion from Gutium. The translation given above is preferable to the interpretation accepted in my previous volume.
3 Title of Sin in CT. 25, 42, 5. Note also that ḍumugu is a title of Sin, 11 Raw. 48, 33, and CT. 24, 30, 5.
12. nin-e KA. ? gim NE-a im-da-ra?

13. ki lagaš-(ki) nim-ki šu-ni-a im-

ma-ši-in-gi

14. ud-bi-a nin-e ud-da-ni

sá-nam-ga-mu-ni-ib-dug

15. a Ba-ú galu-sukal-šu-gim ud-da-

ni sá- nam-ga-mu-ni-ib-dug

16. me-li-e-a ud-de šu-ni-a im-ma-

ši-in-gi

17. ud uru gul-gul-e šu-ni-a im-ma-

ši-in-gi

18. ud é gul-gul-e šu-ni-a im-ma-ši-

in-gi

19. [uru?]

a Dumu-zi-abu-ge-la ki

nir-ša-ki-ša-ge im-ša ba-an-

leg3

20. . . . . . . . . . . . . . . . . .

niršag-(ki) uru nam-šibi-

ka ni-ša-ša-ge ги-ба-аб-duğ

21. . . . . . . . . . . . . . . . . .

uru(?)-ni Niná-(ki)-a

kur-ri ba-аб-gar4

22. [Si]rar-(ki) ki-šù-kenag-ša-ni

ğul-gal-e ba-ab-šub

23. [a uru]-gul-la é-gul-la-mu gig-ga-

bi5 im-me

24. [gê-pår]7 aṣaq nam-en-na-ša-

ba-e-lá-lał

12. The queen

13. The land of Lagash he abandoned

unto the hand of Elam.

14. At that time his wrathful word

verily attained the queen.

15. His wrathful word attained unto

the divine Bau even as a

messenger.

16. Woe is me, the spirit of wrath

into her hand he entrusted.

17. The spirit of wrath that destroys

the city into her hand he

entrusted.

18. The spirit of wrath that destroys

the temple into her hand he

entrusted.

19. In the city(?) of Tammuz of

the sea, the place of wailing

terror it caused.

20. The city... nirsag, city of... with fire it con-

sumed.

21. ... of her city Ninā it

seized away to the mountains.

22. Sirar her beloved habitation an

evil one has overthrown.

23. How long? my destroyed city,

my destroyed temple, sadly I

wail.

24. Of the holy “Dark Chamber”

the priestly rites are suspended.
25. [en]-bi gê-pâr-ta ba-da-an-kar ki-
erim-e ba-ab-KA (du)\(^1\)

26. ..... KU-si-na \(^d\) Nannar-ka da-
dugud ba-ši-in-du
27. ..... gan kaskal-gid \(^d\) Nannar-
ka tûr-dugud .........
28. ..... kar-ra-gim ìb-ri ba-
ra-...
29. ..... gim ìb-ri ba-an-de
i-im-gul-gul-lu-ne\(^2\)
30. ..... açag-qa-bi im-ti-ir-
ti-ri-e-ne ...........-e-ne
31. [a uru-gul] la é-gul-la-mu gig-ga-
bi im-me
32. [gê-pâr] açag nam-en-na-ba šu-
ba-e-lâ-lal
33. [en]-bi gê-pâr-ta ba-da-an-kar ki-
erim-e ba-ab-du

34. ..... gid-da-bi [ ]a-nir
ba-an-da-di
35. ..... bi nu gud-du sag me-te-a-
åš li-be-þb-gâl
36. ..... KA ìb-bi ba-ra-an-
kâd\(^4\)
37. ..... a-rî-a-e
ba-da-ab-lal
38. ..... ka lu-erim-e ba-an-?
39. ..... -da(?)-ab-aq
40. é-...-.sug-qa ba-an-dî\(^3\)

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

26. .......
27. .......
28. .......
29. .........they destroyed.
30. Of the.....its holy.....they shattered and .........
32. Of the holy “Dark Chamber” the priestly rites are suspended.
33. Its high priest from the “Dark Chamber” has been taken and unto the land of the foe has gone.
34. .......
35. .......
36. .....KA ìb-bi ba-ra-an-
kâd\(^4\)
37. ..... has bound with him(?)
38. The.....the foe has .........
39. ..... -da(?)-ab-aq
40. é-...-.sug-qa ba-an-dî\(^3\)

\(^1\) KA with value du = alâku occurs here for the first time. Variant has du (line 33). This text supplies two more signs and makes possible a better translation.

\(^2\) Cf. Babylonian Liturgies, No. 78, 3.

\(^3\) Cf. PBS. XII No. 6 Obv, 11.

\(^4\) Identification uncertain.
41. ki.............LU a-ri tār-dugud-
gim ba-gul
42. dingir Nin [...] mà [...] gir
kùr ba-ra-an-ku
43. "Nin-li-ga-ge im..........na er-
ni-šēš-šēš
44. a uru-gul-la è-gul-la-mu ĝī-ga-bi
im-me
45. gē-pār-ašt nam-en-na-ba² su-
ba-e-lâ-[lal]
46. en-bi gē-pār-la ba-[da-an-kar ki-
erim-e ba-ab-KA(du)]
47. "Nin-a-tu-ge..............
48. "Nin-šar-sag..............
49. tu-(gu)-gim.............
50. a uru-gul-la è-gul-la-mu ĝī-ga-
bī im-me

.........

13859 (Poebel No. 26)

LAMENTATION TO INNINNI ON THE SORROWS OF ERECH

This well preserved single column tablet is published by
POEBEL in PBS. V 26. The composition reflects the standard
theological ideas found in the canonical psalms and liturgies.
The mother goddess Innini is represented as a divine mother
wailing for the misery of her city and her people. The calamity

1 The line is parallel to PBS. X 122, 13.
2 nam-en-na = enûmu, priesthood.
3 A title of Nergal.
4 About four lines are broken away to the end of the tablet.
consists in the pillage of the city and its holy places by a foreign
invader, who is repeatedly compared to an ox. Like the ordinary
psalms of public service the singers abruptly introduce the
goddess speaking in the first person as in lines 16; 18-20; 33-4.
But the lamentation does not have refrains and at the end the
style approaches nearly that of a prayer. The tablet also bears
no liturgical note at the end. For these reasons and because of
the general impression which the lines leave with the present
interpreter, he classifies this text as the product of a scholastic
liturgist of the Ur or Isin period whose work was not incorporated
into the corpus of the official breviary.

Obverse

1. 

2. til-igi-da'-zu

3. 

4. eg ga šig eg-eg ga sū-lum-ma-gim

im-bul-


5. gud-dam ra e-sir unug-(ki)-ga-ge

šār-dām mu-na-ab (?)-...

6. šār-ra giš-KU-4 mu-na-an-dār-

ra-ne-eš

1. Oh pure one thy (?) crown over-

awes.

2. Thy proceeding arrow scatters

the . . . . . . . . . . . . . . . . .

3. Meal of the . . . . . . . . . . . . . . . . . . . .

beared skate-fish thou givest
to eat.

4. She that gives fish to the stream,
in the streams fish (as nume-

rous) as dates she causes to
dart about.

5. Rushing like an ox in the street

of Erech like a mul-
titude (?) he followed

6. Multitudinously in the habita-
tions they dwelled.

1 igi-da occurs also in the title of Sin, igi-da-gal, ZIMMERN, KL., No. 1 Obv. 13 and 6. The
most natural interpretation is to regard da as a variant of du, hence "to go before."

2 Written šaš. gu-šīg is a kind of plant, on a tablet of the Tello Collection in Constantinople,
MIO. 7086. For the meal of the gu-šīg see also CT. X 20, II 33 and REISNER, Templeurkunden,
128 Col. III.

3 Restored from line 14. Here begins the rehearsal of the woes of Erech.

4 Cf. also CT. 15, 19 Rev. 2 where a place word is also expected.
7. šattam-a-ni lugal gab-gâlî ki-gub-bu-ne ba-ra-è
8. ugnim-e iki-im-ma- an- sig
9. nar-e li-du-a šu-i-ni-in-gi ṣub3 šu-na be-in-sub
10. ni4-nag-a-zi ni-nag-a-zi
11. a5 nu-e-nag amaš-zi um-mi-ni-nag
12. ni-nag-a-zi ni-nag-a-zi
13. kaš nu-e-nag ḫeš-zi um-mu-ni-nag
14. gud-dam e⁰ e-sîr unug-(ki)-ga-ge šár-âm ma-ra-mi-â-uš
15. šar-ra-âm giš-KU-A ma-ra-âûr-ru-ne-eš
16. mên⁹ a-na-ag-en sal-e mà-a ma-an-âûg-ga sal-un-ne⁹ mên-ne-en
17. gud-dam e ib-tag-ra be-in-ra ni-çu⁰ e-ne-ib-uš
18. šar-ûr á nam-ur-sag-gà-mu šu-nu-um-ma-li

7. Her precentor, the defender king, whither they go, went up.
8. The hosts of peoples she beholds.
9. The singer refuses to chant and from his hand has thrown the drum.
10. Thou drinkest not; thou drinkest not.
11. Water thou drinkest not, but thy sheepfolds drink.
12. Thou drinkest not; thou drinkest not.
13. Beer thou drinkest not, but thy protégés drink.
14. Like an ox going forth in the streets of Erech like a multitude(?) he pursues thee.
15. In multitudes they have taken up their abodes in the habitations.
16. As for me what shall I do? I who have bestowed care. A sacred devotee I am.
17. Coming forth like an ox, hastening in destructive fury he came; even thee thyself he pursued.
18. The šar-ûr weapon, arm of my heroic power I have taken not in my hand.

¹ Cf. Gudea, St. B 9, 27.
² Semitic šattama a title employed in later times apparently in a secular sense. Originally it has a sacred meaning and probably denoted a musical director who was also a priest. The application of a priestly title to the king is in accord with his royal prerogatives.
³ The sign is Br. 8809.
⁴ For ni=nu, see SBP. 138, 22, ni-kuû=nu-kuû; SBH. 70, 3=131, 48. Read li?
⁵ Text GAR!
⁶ BAD=kudinu, has the value ƙ; cf. ƙ3-za=kuđinu, Br. 5061.
⁷ e is here interpreted as a phonetic variant of UD-DU. Cf. also e-dam in SBP. 118, 39.
⁸ This is the first example of this form employed as subject.
⁹ The text is difficult. UN is certain but the sign SAL is not clear on the tablet.
¹⁰ Text SU.
19. Of my temple in Hallab its treasures he has hidden far away.
20. Of the tallu³ of Eanna its PA he broke off.
21. Like an ox he came up against thee on the highways.
22. Like an ox going forth in the streets of Erech he slaughtered multitudes(?)
23. Multitudes in their habitations he caused to die.
24. The doors of the city gate he shattered.
25. Her defender he caused to go forth,
26. The fisherman, the son fisherman of Innini.
27. The copper vessels he scattered.
28. Hastening like an ox he has wrought demolition.
29. Coming forth like an ox tears he has caused to fall and misery he caused to be.

¹ Phonetic variant of gil-ja=rukuttu. The prefix a is difficult and probably the noun augment, see Sum. Gr. § 148. The vowel a seems to possess another sense in SBP. 284, 1.
² gi=pibš, confine, RA. 9, 77 I, 10; note also é-a-am gi=ina bitt piḥš, K. 41 Col. II 12.
³ Part of the door; see VAB. IV Index.
⁴ Variant of d-laḡ=rēšu. The final ka is for the emphatic ge in the status obliquus (ga).
5 This emphatic particle is here attached to the object which is not a construct formation, but the choice of ka for ge is probably influenced by the principle of employing the oblique case of the construct when the noun in question is in the accusative; see Sum. Gr. § 135. “Defender” refers to Tammuz.
⁶ The same title in PBS. V 2 Obv. II 23. Dumu-zi šu-PES. POEBEL interpreted this as a variant of šu-ja=ba’iru, fisherman, and his suggestion is probably correct. We have, however, to consider the possibility of a confusion with kam=ukkušu, the afflicted, SAI. 5082.
⁷ The rise of the semi-vowel i between the vowels a-a occurs under similar circumstances in iği-ge-šiŠ-ila-ja-dāg, RADAU, Miscellaneous Texts, No. 4, 5. See also Sum. Gr. § 38, 2. The form above arose from bar-ri-o-a-dāg. The prefixed element dāg falls under § 153 of the Grammar. bar=sapāhu is a variant par, to spread out, scatter.
⁸ The same passage occurs in Ni. 1356 II 13. sig-sig=sabummatu, variant of sig-sig.
30. *Innini ḗ Gil-mu sum-ma-ab
31. gud kur-ra ga-mu-ra-ab-sum tūr-zu ga-mu-ra-ab-lu²
32. udu kur-ra ga-mu-ra-ab-sum amaš-zu ga-mu-ra-ab-lu
33. ašāg ḗ Innini-ge mu-na-ni-il-gi-gi³
34. ašāg gallab-(ki)-a dur-gar be-e-gar-ra e-ku⁴ ni-nad-ba
35. ama-ha⁵ gir(?)
balag-al⁶ ḗ mu-ra-ab-bi
36. *Innini nam-ur-sag-[zu]⁷ ga-ām-dug
37. zag-sal-zu
dug-ga-ām

30. Oh Innini, grant me favor.
31. Oxen of the mountains I will give thee; thy stables I will enrich for thee.
32. Sheep of the mountains I will give thee; thy sheepfolds I will enrich for thee.
33. Holy Innini replied:—
34. “In the plains of Hallab thou shalt make thy abode where the people repose.”
35. May their hosts attend(?) thee and proclaim to thee on lyre and harp(?)
36. Oh Innini, I will rehearse thy valor.
37. It is good to sing thy praise.

8097 (No. 7)

Liturgical Hymn to Sin

This liturgical composition consists of two melodies each designated by the rubric sagarram, “It is a sagar.” The entire service is sung to the tigū, a kind of flute. In the first melody of fifteen lines the choir chant the glory of the moon god and his city Ur. The second melody of twenty-four lines is apparently an address of the earth god Enlil to his son the moon god. This melody must remain obscure as long as the recurring liturgical phrase āb-mu-ba-ši-in-dib is unexplained.

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³ tig is probably phonetic for ṭeg = magāru, see Sum. Gr. 258, ṭig³.
² lu < lum = dalā, dišu, passim.
³ Cf. also PBS. V 25. 1 15; II 13 mu-na-ni-il-gi-gi.
⁴ eku < uku by dissimilation of vowels. See also REISNER, SBH. 77. 17.
⁵ For ama = ummatu, ummadatu, see Sum. Gr. 202, ama² and WEIDNER, Handbuch der Babylonischen Astronomie, p. 86. 4.
⁶ See, for the musical instrument AL., Sumerian Liturgical Texts, Index, p. 221.
⁷ Text omits zu, which is not on the tablet.
5. [ ]-ni eš-uri-ki mu-ta ba-an-sá

6. en ud-sud-du-ge uru-ni-la

7. Zu-en-e kidney ba-ni-in-gar
8. uri-ki uru šag-gi-pad-da-na

9. è gud-gim ub-im-me

10. lugal-mu sā-rin-na-ni
11. ki-maq ki-kal-kal ge-en-na-nam-ma-ām
12. Zu-en-e uru kenaq-ga-ni
13. eš uri-(ki) me-azure-azag-ga ....

14. lugal-mu bara

15. [ ]-e nin [ ] gar-ra ....
16. sa-[gar]- ra- ām
17. eš Nannar [ dā ] zu me-a mu'-u-lu en d. Aš-im-ūr
19. uru igi-ila èš šag [-gāl ul-] ti2-a-ni-mā

20. šuruppak-gim [nam-gar]-gud-e gāl-la-bi
21. .... e ....... dā-mu-ba-ši-in-dib
22. [e dumu] "En-il-lā kalama me-a mu'-u-lu en d. Aš-im-ūr

5. His city (?) the abode of Ur as a name he named.
6. As lord unto eternal days in his city,
7. The god Sin he caused to abide.
8. In Ur the city which his heart has chosen
9. The temple like a strong bull calls unto the regions (?)
10. Of my king, may his net (?)
11. Be upon tomb and ruins.
12. Of Sin, may his beloved city,
13. The dwelling-place Ur, with holy decrees a city ....
14. Of my king may his chapel ....
15. ...
16. It is a sägar melody.
17. Hail! Nannar, of the flocks (?) thou art ruler, lord Ašimur.
19. In my city of the lifting of the eyes, the home of his own abode, which is his fulness of luxury,
20. Whose design is like šuruppak, ... 
21. I have caused him to be a shepherd (?)
22. [Hail! son] of Enlil, in the Land he is ruler, lord Ašimur.

1 Written KU-K1. Cf. also CT. 16, 44, 80 KU-K1-šar-ra-bi = ina ašābi-lu.
2 Enlil.
3 A reading dā-im-me, "it is glorified," suggests itself. Cf. SBH. 93, 1.
4 Cf. TSA. 31 Obv. II.
5 See PBS. Vol. XII 12.
6 Cf. SBP. 295, 17.
7 ul-li = ḫubbusu, "the lusty man," POEBEL, PBS. V 136 V 13, with which compare n. pra. ḫubbusu, ḫubbustu, in HOLMA, "Personal Names of the Form  따른,” p. 50. Note also ul-li-a = ḫabbatum, PBS. V ibid. l. 12. The hymn to Sin, SBP. 296, contains in line 14 the same phrase.
8 Text not entirely certain. If correctly read the signs HAR-GUD = ḫabatu must be read in SBP. 48, 45 after the variant SBH. 3, 10.
24. [uru igi-] ila ēš-sag-gāl ul-[ti]-a-ni
   -mā

24. Into my city of the lifting of the eyes, the home of his own
   abode, which is his fulness of luxury,

25. [šuruppak]-gim nam-gar-gud-[e]
   gāl-la-bi

25. Whose design is like Šuruppak,

---

**Reverse**

1. [îb-mu-ba-] ši-in-dib

1. [.........] I have caused him to be a shepherd(?)

2. [dumu-sag₄ En-lil-lā kalama me-a] mu'-u-šu en ₄Āš-im-ūr

2. [First son of Enlil, in the Land he is] ruler, lord Ašimur,

4. [ud]-dug-ga [ki-gar-ra mu-šū ga]
   -sā-a

4. ["He that institutes battle"] as a name I name.

5. d.Āš-im-[ūr] šag]-gi-pad-da-mu

5. Ašimur the........whom my heart has chosen,

6. [é-mud-[kur-ra-mu]¹ áb-mu-ba-ši-
   in-dib

6. In Emudkurramu I caused to be a shepherd(?).

7. dumu-sag₄ En-lil-lā kalama me-a
   mu'-u-šu

7. First son of Enlil, in the Land he is ruler.

8. ud-dug-ga₄-ki-gar-ra mu-[šū]
   ga-
   -sā-a

8. "He that institutes battle" as a name I name.

9. d.Āš-im-ūr me-en ki [šag]-gi-pad-
   da-mu

9. Ašimur thou art; where my heart has chosen,

10. é-mud-[kur-ra-mu] áb-[mu-ba]-ši-
    in-dib

10. In Emudkurramu I have caused thee to be a shepherd(?).

11-12. lugal ūr-azag-ga áb-ţi me-a
    mu'-u-šu šul-ša munsub-mun-na

11-12. Lord of the clean sheepfolds, ruler of the flocks is he, the
    glorious(?) hero, far famed shepherd.

13. šag-tūm-ma bara ša mu-un-dū
    eš-e uri-(ki)-mu-[šū]

13. In the meadow a sanctuary I have built; in the abode of
    my city Ur,

---

¹ Restored from line 10. The only previous occurrence of this name is in Smith's Miscellaneous Texts, 11, 1 which has RI not MU. The end of the name is broken in BL. No. 27. Perhaps Smith copied the sign wrongly.

² Pronounced udugga = salltu.
14.  ėšág-nam-sar kur Dilmun-na nam
15.  ė-gi-ašag-bi-a áb mu-ba-ši-in-dib
16.  dumu-sag d En-lil-lā kalama me-a mu'-u-lu šul-ša munsub nun-na
18.  šag-tum-ma bara ša-mu-un-dū ėš-e uri-ki-mu-šū
19.  ėšág-nam-sar kur Dilmun-na nam
20.  ė-gi-ašag-bi-a áb-mu-ba-ši-in-dib
21.  sa-gar- ra- ám
22.  nar-balag d Zu-en-na

14. In the temple Šagnamsar which is in the mount of Dilmun,
15. In the temple of the holy stylus a shepherd I caused him to be(?)
16. First son of Enlil, in the Land he is ruler, glorious(?) hero, far famed shepherd.
18. In the meadow a sanctuary I built; in the abode of my city Ur,
19. In the temple Šagnamsar which is in the mount of Dilmun,
20. In the temple of the holy stylus a shepherd I have caused him to be(?)
21. It is a sagar melody.
22. Song on the flute to Sin.

7080 (No. 11)

LAMENTATION ON THE DESTRUCTION OF UR

The fragment Ni. 7080 carries the right half of one of the largest literary tablets in the Museum. Broken evenly at the center from top to bottom the right half of this tablet preserves part of Col. III and all of Cols. IV, V of the obverse. The reverse correspondingly contains Cols. I, II and half of Col. III. Like so many similar liturgical compositions of the period of Ur this lamentation is divided into a series of kišubs or songs, here of unusually great length. The third song ends at Obv. III 38;

1 The name as transliterated means mudammimik musarré, "Temple of the benefactor of writing." In line 15 its holy reed is mentioned, a mythical stylus symbolic of the god of wisdom, Enki, according to SAK. 6 h.
2 nor-balag=tigi, a kind of flute. Here the word indicates that in the musical accompaniment this instrument was employed. It probably denotes a specific kind of melody. Three other musical instruments have given their names to classes of melodies, the orlemma, balag and me-či, see SBP. page IX, and BL. page XXXVIII.
its first line stood in Obv. II, which has been lost. The fourth
song began at Obv. III 42 and ends at Obv. IV 23, containing
thirty-four lines. The fifth song begins at Obv. IV 27 and ends
at Obv. V 7, containing forty-seven lines. In the following pages
will be found a translation of twenty-three lines of the end of the
fourth song which describes the wrathful word of the gods Anu
and Enlil. The fifth song, a remarkable ode to the wrathful
word of Enlil, has been translated so far as the text permits.

The sixth song begins at Obv. V 11, and probably terminated
in the broken passage at the top of Rev. I. Its length was also
unusual, having at least forty-five lines. This song was edited
on a small tablet Ni. 4584 on which the beginning and the end
of the section are preserved. It has been published as No. 10
in Sumerian Liturgical Texts, Vol. X of the Publications of the
Babylonian Section. Only a few lines at the commencement of
this song have been translated here. From this point onward
the language of the liturgy presents such difficulty that the
writer has been unable to offer a translation.

Section seven probably ended at the top of Rev. II and
refers throughout to the mother goddess who weeps over the
ruins of Ur. The eighth song probably began at the top of
Rev. II and ended perhaps at the top of Rev. III. It is another
doleful ode to the weeping mother and many of its lines are
clear and translatable. The entire song is marked by sorrowful
refrains: me-li-e-a uru-mu nu-me-a, Oh woe is me, my city is
no more.\(^1\) a-uru-mu im-me, How long? oh my city I cry.\(^2\)
me-li-e-a uru-ta è-a-mèn, Oh woe is me, from the city I depart.\(^3\)
dingir ga-ša-an-gal-mèn è-ta è-a-mèn, Great divine queen am I,

---

\(^1\) Rev. II 22.
\(^2\) Rev. II 19.
\(^3\) Rev. II 29.
from the temple I depart.\(^1\) _er-gig_ _ni-šēš-šēš_, She weeps bitterly.\(^2\)

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

The historical event referred to in this liturgy is undoubtedly the destruction of Ur in the time of Ibi-Sin, last of the kings of the Ur dynasty. This calamity left many traces in the temple songs of Sumer, and the Sumerian prayer books of Nippur contain other lamentations on the fall of Ur, written perhaps during the Isin period. The writer has already published a single column tablet which rehearses the same catastrophe, mentioning Ibi-Sin himself and naming the Elamites as his captors.\(^3\)

**Obverse IV**

1. _an-ni e-ne-em-bi ba-ra-mu-un-gur_ 1. Anu may prevent his word.
2. _Mu-ul-li-e niš-šág ge-ám-bi_ 2. Enlil may order kindness.
3. _šag-mu ba-ra-be-in-šed-di_ 3. And may my heart be at peace from sorrow.

---

\(^1\) Rev. II 30.
\(^3\) See _Historical and Religious Texts_ 5–8.
\(^4\) _nig>ni_.

---
4. [ ] su-ud arad-na sag ki-
   ba-da-ab-gād-la
5. [ ] nae-ne-em-sūr-ra-gur-
   da-bi
6. [ ] ba-da-an-dūr-ru-ne-
   es-a
7. ūr-ge-im-ma-gīd-gīd-da  ġe-im-
   ma-lal-lā
8. an-ra a-i-ne-mā me-e ġe-im-ma-
   na-dū ġe-im-ma-ag
9. ṯ Mu-ul-lil-ra ni-mu šag-ne-du
   ġe-im-ma-ag
10. uru-mu nam-ma-gul-lu ġe-im-me-
    ne-dū ġa
11. Uri-(ki) nam-ma-gul-lu ġe-im-
    me-ne-dū ġa
12. uku-bi nam-ma-bir(?)-e ġe-im-
    me-ne-dū ġa
13. an-ni e-ne-em-bi ba-ra-mu-un-
    gur
14. ṯ Mu-ul-lil-e ni-šāg ġe-ām-
    bi
15. šag-mu ba-ra-be-in-še-di
16. uru-mu gul-gul-lu-ba-da-bi ġe-im-
    ma-an-?-ē ġa
17. Uri-(ki) gul-gul-lu-ba-da-bi ġe-
    im-ma-an-?-ē ġa
18. uku-bi di ġa-bi ġa-ba-
    an-lar-ri-ē ġa
19. me-e nig-dū ġa mu-ne-sum-ma-
    gim
20. me-e uru-mu-da ġe-en-bi mu-un-
    da-lal-ē ġa
21. Uri-(ki) mu-durun-da ġe-en-bi
    mu-(un)-da-lal-ē ġa
22. an-ni [dūg-ga-ni ġur] nu-būr-ru-
    dam

4. 
5. [ ] the angry word be
   prevented.
6. 
7. The foundations it has anni-
   hilated, and reduced to the
   misery of silence.
8. Unto Anu I will cry my “how
   long?”
9. Unto Enlil I myself will pray.
10. “My city has been destroyed”
    will I tell them.
11. “Ur has been destroyed” will
    I tell them.
12. “Its people have been scattered”
    will I tell them.
13. May Anu prevent his word.
14. May Enlil order kindness.
15. And may my heart be at peace
    from sorrow.
16. My city which has been de-
    stroyed may they 
17. Ur which has been destroyed
    may they 
18. Of its slain people may they
    decree a new dispensation.
19. I will offer my meditations unto
    them.
20. I (will say to them): “In my
    city they have despised the
    splendor.”
21. “In Ur the city of homes they
    have despised the splendor.”
22. Anu whose words in this man-
    ner change not.

1 Lines 50–54 on Col. 111 may be restored from lines 8–12.
2 Literally, “decree again their oracle.”
3 gim, emphatic suffix.
<table>
<thead>
<tr>
<th>Line No.</th>
<th>Sumerian Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>23.</td>
<td><em>Mu-ul-lil-e enim-bi ê-a-ni...</em>&lt;br&gt;...ê-dam</td>
<td>Enlil the going forth of whose word</td>
</tr>
<tr>
<td>24.</td>
<td>ki-šub-gú 4-kam-ma-ám</td>
<td>It is the fourth song.</td>
</tr>
<tr>
<td>25.</td>
<td>uru-ni ba-da-gul-ám me-ni ba-da-kúr-ám</td>
<td>Her city has been destroyed, her ordinances have been changed.</td>
</tr>
<tr>
<td>26.</td>
<td>giš-gi- gál-bi- im</td>
<td>This is its antiphon.</td>
</tr>
<tr>
<td>27.</td>
<td><em>En-lil-li ud-de gú-ba-an-de</em>&lt;br&gt;uku-e še-ám-šá</td>
<td>Enlil utters the spirit of wrath and the people wail.</td>
</tr>
<tr>
<td>28.</td>
<td>ud-ge-gál-la kalama-da ba-da-an- kar</td>
<td>The spirit of wrath prosperity from the Land has destroyed and the people wail.</td>
</tr>
<tr>
<td>29.</td>
<td>uku-e še-ám-šá</td>
<td>The spirit of wrath peace from Sumer has taken and the people wail.</td>
</tr>
<tr>
<td>30.</td>
<td>ud dug Ki-en-gi-da ba-da-an-kar</td>
<td>He has sent the evil spirit of wrath and the people wail.</td>
</tr>
<tr>
<td>31.</td>
<td>uku-e še-ám-šá</td>
<td>The “Messenger of Wrath,” the “Assisting Spirit” into its hand he entrusted.</td>
</tr>
<tr>
<td>32.</td>
<td>ud-ğul-gál-é á-ba-da-an-ag uku-e še-ám-šá</td>
<td>He has uttered the spirit of wrath which exterminates the Land and the people wail.</td>
</tr>
<tr>
<td>33.</td>
<td>kin-gal-ud-da ud-da-gub-ba šu-na im-ma-an-sig</td>
<td>The great spirit of Heaven has been uttered and the people wail.</td>
</tr>
<tr>
<td>34.</td>
<td>ud kalama-til-til-e gú-ba-an-de uku-e še-ám-šá</td>
<td>The mighty spirit on high he commanded forth and the people wail.</td>
</tr>
<tr>
<td>36.</td>
<td>ud-gal an-na-ge gú-ba-an-de uku-e še-ám-šá</td>
<td>The great spirit of Heaven has been uttered and the people wail.</td>
</tr>
<tr>
<td>37.</td>
<td>ud-gal-e² an-la gú-ni-ib-im-me uku-e še-ám-šá</td>
<td>The mighty spirit on high he commanded forth and the people wail.</td>
</tr>
</tbody>
</table>

1. We meet here for the first time with two avenging angels or genii who attend the Word in its execution of the wrath of god. *Kin'galudda* is mentioned as one of four evil spirits *ulu limmu* in CT. 25, 22, 44. He is mentioned with the Zá bird and the demon *šedu* as appearing in dream omens, Boissier, DA, 207, 34. See also Boissier, Choix, 115, 4. On *uddugub* as a title of kings see BE. 31, 22 n. 9.

2. The *ud-gal* is regarded as plural = *únu rabšíti* and identified with the evil spirits of incantations, CT. 16, 22, 266 and 276. In the Epic of Creation the “great spirit of wrath” is one of the demons attendant upon Tiamat.
38. **ud kalam til-til-e ažag ki**............. 38. The spirit that annihilates the Land.................
40. **giš-dûr1 uru-ge saq-gaț ni-ag**............. 40. The shepherd of the city it slew.
41. **an-na ūr-ba ? mu-un-nigin**............. 41. Of heaven its foundation it.............
42. **ud-da igi-ba-ne mu-un-ne-ne**............. 42.
43. **bûr-bûr-ri ne-gi-gin-edin-na tûr(?)**............. 43.
44. **an-ne-bar-âm ne-gûr-gûr**............. 44.
45. **an-ne è UD-UD è**............. 45.
46. **kalam-ma lâg-lâg-ga**............. 46.

(Lines 47-55 mostly illegible.)

**Col. V.**

(Lines 1-6 mostly illegible.)

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

8. **ki-šub-gâ 5-kam-ma-âm**  
9. **ud ug(?)-âm al- [uku-e se-am-šá**  
8. It is the fifth song.  
9. The spirit of wrath like a lion......and the people lament.

10. **giš- gi- gâl -bi- im**  
10. This is its antiphon.

11. **ud-ba ud uru-da ba-da-an-gar**  
......uru-bi .............  
11. At that time the spirit of wrath upon the city was wrought and the city.............

12. **a-a Nannar uru dim-dûl-dûl-da**  
......ba-da-an- [uku-e še-âm-šá**  
12. Father Nannar upon the city of master workmen......and the people wail.

13. **ud-ba ud kalam-ta ba-da-an-kâr**  
......uku-e še-âm-šá  
13. At that time the spirit of wrath descended upon the Land and the people wail.

---

1 See PBS. X 161, 13.
2 The traces on Ni. 7080 are against the restoration še-am-šá. Lines 11–19 are restored from PBS. X No. 10.
14. *uku-bi šika-kud-da [nu-me-a bar-
ba ba-e-si]*
15. *bād-ba ġū [?] nin [kaskala im-
ma-an-gar-gar uku-e še-ām-šā]*
16. *kā-gal-mağ ġir-gāl-la-[ba ād-a
im-ma-] an [BAD]*
17. *duk?-tun-sīr-gim ād-a-ba [sag-
bal-e] ba-ab- gar*
18. *e-sīr ġir-gāl-la-ba ād
im-ma-an-gar-gar*

14. Her people without water jars
sit without her in desolation
15. Within her......in the ways
are placed and the people
wail.
16. The great city gate and the
highways with the dead are
clogged up.
17. Like a leather vessel all of her
the usurper cast asunder(?)
18. In her......streets and roads
corpses he heaped up(?)

3656 (Myhrman No. 5)

**Liturgical Hymns of the Tammuz Cult**

The obverse of this fine single column tablet contained a
hymn in thirty-eight lines to the departed Tammuz. It repre-
sents the people wailing for the lord of life who now sleeps in
the lower world. Thirteen lines have been completely broken
away from the top. The reverse carried a long liturgical song
of the cult of this god in which the mother goddess is represented
wailing for her ravished lover. Songs of the weeping mother are
common enough in these wailings for Tammuz, but all other
known examples of this motif represent the major unmarried
type of mother goddess Innini-Ishtar wandering on earth, crying
for her departed son. The hymn on our tablet reveals in a
wholly unexpected manner the close relation between the mother
goddess Gula of Isin and Innini. It was known that both sprang
from a common source, a prehistoric unmarried goddess, but one
had hardly supposed that the liturgists went so far as to intro-

1 ġū? Variant ġa-nin!
duce the married goddess of Isin in the rôle of the virgin mother Innini. The great mother divinity of Isin, although attached in a loose way to a male consort Ninurta, in that city retained, nevertheless, much of her ancient unattached character. In the standard liturgies she is almost invariably the type of weeping mother, whereas Innini is this type in the Tammuz liturgies. Since Gula of Isin was the ordinary liturgical type we find the influence of the ordinary liturgies effective in the composition of the Tammuz hymn. It explains the extraordinary phenomenon of the introduction of a long passage (Rev. 3–10) from one of the wailing liturgies. And the short litany refrain lines 11–20 is obviously an imitation of numberless similar passages of the ordinary liturgies in which the goddess wails for various temples; here only for Nippur and Isin, since the composition was written for the services at Nippur in the period of the Isin dynasty. In a most gratifying manner our tablet shows how the lamentations of the mother goddess in the canonical prayer books express sorrows for certain concrete misfortunes and certain defined temples and cities and find their general expression in the lamentations for Tammuz, the representative of all human vicissitudes.

This edition has been made from my own copy. The tablet was first published by Myhrman, PBS. Vol. I No. 5, and by Radau, BE. 30 No. 2. To these copies I have been able to make only slight additions.

**Hymns of the Tammuz Cult**

1. *KU-* [ ]  1.
2. *kalag giš* [ ]  2. Oh strong one [ ]
3. *me-ri kuš-ū-[tu]¹* [ ]  3. *Thy weary foot* [ ]

¹ Cf. RA. 12, 37, 1.
4. d-li-rum-sù-[ku-š-ù-çu. . . . . . . . .]
5. a-çu-guruš a-çu [ ]
6. kalag "Da-mu-mu [ ]
7. tu-mu â-mu-un mu-çi-da [ ]
8. a-çu a dam . . . . . . . ni-kuš-ù-a-çu
9. a-çu a tu-mu. . . . . . . ni-kuš-ù-a-çu
10. i-dé (?). . . tu-ru ? [na?] çù-dé
11. kalag da-ga-âm-ma²-ni. . . tu-dé
12. a-rib⁴ šu-si me-ri . . . a-bal-mà
13. šag-çu-sù la-ağ-[la-ağ]-šù a-çu
14. kalag "Da-mu-mu a-bal-mà
15. ama-çu mu-лу er-ri mu-kuš-ù
16. ama ga-ša-an tin-dib-ba tâb-bi-
17. a-bal-nu-?a a-bal-na-?a sir-ri-šú
18. kalag a-rin-na-?a a-bal-na-?a

4. Thy weary arms—breast—hands
5. Oh strong healer, oh . . . healer
6. Oh strong one, my Damu [ ]
7. Oh child, lord Gišzida [ ]
8. Oh healer, how long husband . . . . . wilt thou be weary?
9. Oh healer, how long son . . . . wilt thou be weary?
10. When before. . . . . . . . . . thou sittest,
11. Oh strong one, when into his assembly thou . . . . .
12. Alas he whose fingers and feet [are bound], my irrigator⁴ is he.
13. Because of thee she wanders far for thee.
14. My sturdy Damu, my irrigator is he.
15. Thy mother she of lamentation rests not.
16. The mother, queen who gives life to the afflicted, tarries not to repose.
17. In thy perdition, in thy seizure, in melodious sighing she speaks of thee.
18. Oh hero, in thy contumely, in thy removal, in melodious sighing she speaks of thee.

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¹ So from my copy and CT. IV 4b 12 = Babyloniana, 111 17.
² For this title of Tammuz, see Tammuz and Ishtar, 34.
³ Probably for dagan = puḫru, RA. 11, 144, 8. See also dakan, divine abode, Delitzsch, Glossar, 132.
⁴ Cf. SBP, 304, 13.
⁵ Title of Tammuz as spirit of the waters, see Tammuz and Ishtar, pp. 6 and 44. a-bal = tābik mē, pourer of water, irrigator, is the original idea of this ideogram. For the title galu-a-bal in this sense, see CT. 13, 42, 7 ff. Ak-ki galu abal, the gardener who cared for Sargon. See also Thureau-Dangin, Lettres et Contrats, No. 174, 6-8, galu a-bal, a kind of laborer. The later usage of the word as libator of water for the souls of the dead, Semitic nāk mē is a strictly conventional development, see Babyloniana, VI 208.
19. ama-ugu-mu    GAR-LUL-LUL-
    na-mu    sir-ri-šū    nu-uš    ma-gub-
    bi
20. kalag idim-[ma me-]en    galu-kur-al

21. en............me-en    galu-kur-dim²
22. unu-[dagal-mu]    kur-idim-ma-mu

23. en    me-en    a-ra-li    ki-sag    kirud-da-
    mu
24. kalag    me-en    kur-ri-sud-du-šū    im-
    ma-ab-du    me-en
25. ud-me-e-na³  ni- ? ?

19. My child-bearing mother, my
    lamenter(?) with melodious
    sighing behold she stands
20. Oh sturdy one, prostrate thou
    art, a man of the land of
    wailing(?)

21. Oh lord,........thou art, a
    man of the land of lament.
22. In my vast chamber, in my land
    of misery,
23. A lord am I. In Aralu, place
    where I am cast away,
24. A laborer am I. Unto the
    faraway land I go.
25. Daily(?) he [sorrows?]²

Reverse

1. ša-ab-er-ri² kuš-ù-a-mu    ma-a-a
    nad-da-[mu]
2. balag-di ša-ab-er-ri kuš-ù-a-mu
    ma-a-a    nad-da-[mu]

3. ama    uru-sag    ga-ša-an    tin-dib-ba
    mèn
4. sag-[lu-an-na]    ga-ša-an    ɪ-si-in-
    (ki)-na    mèn
5. ū-mu    6-a    ga-ša-an-mu⁴    d.    Gu-nu-
    ra
6. tum-lu-ašag    ama   ša-ba    mèn

1. I weary with heart woe, where
    shall I rest?
2. Oh sing to the lyre; I weary
    with heart woe, where shall I
    rest?
3. Mother of the chief city,⁶ queen
    who gives life to the dead am
    I.
4. First born daughter of heaven,⁷
    queen of Isin am I.
5. Daughter of the temple, Queen
    Gunura.
6. Holy tumlu mother of Ešabella
    am I.

¹ as synonym of DE (in line 21) is probably a variant of ilu=nag₃.
² Sign DE.
³ This line is connected with the classical interlude ma-a-bi    ud-me-na-gim etc. discussed in
    SBP, 185 n. 10 and BL. XLIX.
⁴ Below the double line the figure 38, i.e. 38 lines on the obverse. Thirteen lines have been
    broken from the top.
⁵ Cf. ZIMMERN, K.L., 25 II 42.
⁶ I. e. Isin.
⁷ On this title see BL. 143.
7. *En-á-nun1 ama gù-an-ni-si mèn
8. ga-ša-an nigin-mar-ra ki-azag-ga
9. ga-ša-an dš-te3 . . . ga-ša-an La-ra-
10. ak-(ki) mèn
11. ša-ab-er-ri aš-e-ir-ri ma-a kuš-ù-
12. mu
13. er kenu-ra-ge ma-a kuš-ù-mu
14. er dù-azag-ga-ge ma-a kuš-ù-mu
15. er é-dim-ma-ge ma-a kuš-ù-mu
16. er uru-sag-ga-ge ma-a kuš-ù-mu
17. er tir-azag-ga5-ge ma-a kuš-ù-mu
18. er 1-si-in-(ki)-na-ge ma-a kuš-ù-
19. mu
20. er la-ra-ak-(ki)-a-ge ma-a kuš-
21. ū-[mu ma-a na]-d-da-bi
22. [... . . . . . . . . .] kí-el-la šáb mu-ud-na-

7. Enanun mother of lamentation
8. Queen of Niginmarra, the holy
9. Place, am I.
10. Mother of the temple, Ašnan
11. Queen of Ašte, queen of Larak.
12. Queen of Ašte, queen of Larak.
13. Queen of Ašte, queen of Larak.
15. Queen of Ašte, queen of Larak.
16. Queen of Ašte, queen of Larak.
17. Queen of Ašte, queen of Larak.
18. Queen of Ašte, queen of Larak.
19. Queen of Ašte, queen of Larak.
20. Queen of Ašte, queen of Larak.
21. Weeping and sighing where shall I find rest?
22. Weeping for Ekur, where shall I repose?
23. Weeping for Kenur, where shall I repose?
24. Weeping for Duazagga, where shall I repose?
25. Weeping for the "House of the King," where shall I repose?
26. Weeping for the chief city, where shall I repose?
27. Weeping for the sacred forest, where shall I repose?
28. Weeping for Isin, where shall I repose?
29. Weeping for Egalmah, where shall I repose?
30. Weeping for Larak, where shall I repose, where shall he rest?
31. The ravished one my husband,
32. The ravished one my son,
33. The ravished one my spouse,
34. The ravished one my spouse,
35. The ravished one my spouse,
36. The ravished one my spouse,
37. The ravished one my spouse,
38. The ravished one my spouse,
39. The ravished one my spouse,
40. The ravished one my spouse,
41. The ravished one my spouse,
42. The ravished one my spouse,
43. The ravished one my spouse,
44. The ravished one my spouse,
45. The ravished one my spouse,
A Liturgy to Enlil, Series e-lum gud-sun  
(Zimmern KL. No. 11)

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

1. The edge has the figure 48 which indicates the number of lines on the reverse and left edge.
2. See also the same idea in SBP, 312, 12 and KL. 25 ll 41.
3. Concerning the titular litanies, see PBS. X 156, 173, etc.
god until they are finished.” The rubric is in Semitic which shows that the redaction was done by Semitic scholars.

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

The late Assyrian redaction is mentioned in the catalogue of prayer books IV Raw. 53 l 13 and in BL. No. 103 Obv. 13. SBH. No. 21, edited in SBP. 112-119, is tablet one of the late Babylonian School1 and contains the first four songs, duplicates of the first four on K.L. 11. SBH. No. 25, edited in SBP. 120-123,2 carries on the obverse two songs (e-lum di-da-ra and me-e ur-ri men) found on Col. III of K.L. No. 11, Rev., or the two last melodies before the titular litany. A fragment published by MEek in BA. X pt. 1, No. 11, contains the end of e-lum di-da-ra and all of me-e ur-ri men. SBH. 25 and MEek No. 11 belong to the series e-lum di-da-ra, entered in the Assyrian catalogue, IV Raw. 53a 8, and form tablet one of that service.

The titular litany of the e-lum gud-sun series is identical (except for some variants) with the famous titular litany of the mother goddess series renten NU-NUNUZ gim-ma, tablet five, edited in SBP. 149-167. Portions of the titular litany of the Enlil series have been edited in PBS. X 155-167, see pages 163-4. The titular litany of ni-ma-al giu-de-de occurs at the end

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1 Erroneously designated the fourth tablet of ame baranara in SBP.
2 Erroneously assigned to ame baranara in SBP.
of tablet two of that series, SBP. 24–9 = BL. 72–3. Not every series has a theological litany of this kind, which ordinarily comes before the er-šem-ma, or intercessional song at the end. The song to the “word,” which occurs in all series, is partially preserved on Obv. III and begins a-ma-ru na-nam. The indispensable song to the weeping mother comes just before the titular litany. This little nine-line melody me-e ur-ri-mēn me-e kās-mēn must have been a national religious song. It was copied into another Enlil song service as we have seen. The same song introduces tablet four of an Innini series of which we have only the end of tablet three, K. 2759, in BL. 93 f.

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

1. e-lum gud-sun mu-ṣu kur-kur-šu
2. utes-mu-un-e2 kur-kur-ra gud-sun
3. utes-mu-un dag-ga-ṭi-da gud-sun
4. d. Mu-ul-lil as-ka-na-āt-ga gud-sun
5. sib sag-gig-ga gud-sun
6. i-di-du ṣi-ne-na gud-sun

1. Exalted one, bull that over-whelms, thy name is on the lands.
2. Lord of the lands, bull that over-whelms, thy name, etc.
3. Lord of the faithful word, bull that over-whelms, etc.
4. Enlil, father of the Land, bull that over-whelms, etc.
5. Shepherd of the dark-headed people, bull that over-whelms, etc.
6. Thou of self-created vision, bull that over-whelms, etc.

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1 The text of lines 1–25 is taken from Tablet Virolleaud, now Collection Nies. No 115
2 SBP. 112 and 126 have umun, et passim.
3 SBH. 42 has an inserted line between ll. 1–2. See SBP. 112
4 Vars. nag.
7. am G1R1-na sá-sá gud-sun

8. ù-lul-la ku-ku2 gud-sun mu-çu kur-kur-šu

9. mu-çu kur-ra mu-ma-al-la-šu an ni-bi nam-dúb

10. ki ni-bi nam-sig

11. 4. Mu-ul-lil e-ne-em-çu kur-ra-ám ma-ma-al-la-šu

12. dúg-ga-çu kur-ra-ám ma-ma-al-la-šu

13. daq-çu kur-ra-ám ma-ma-al-la-šu

14. an ni dúb sig1 ki ni-bi nam-sig

15. ama [nu]3-gig-gi ama nu-bar-ra dumu-ni mi-ni-in-gi-gi

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

17. ........ dumu-ni mi-ni-in-gi-gi

18. e-lum........ e-ne-em-çu-šu..... kur-ri ni-in-gi-gi


20. kur-ri ni-in-gi-[gi]

21. e-lum ta-e e-ne-em-çu an-e um-ma-[dúg]

22. an-e ib-[

23. 4. Mu-ul-lil ta-e e-ne-em-çu ki-e um-[ma-dúg]

1 Wild bull who directs his hosts, bull that over-whelms, etc.

2 Thou that sleepest the sleep of perversity, bull that over-whelms, thy name is on the lands.

3 When thy name is laid upon the lands the heavens tremble of themselves, and the earth quakes of itself.

4 Oh Enlil, when thy word is laid upon the lands,

5 When thy command is laid upon the lands,

6 When thy command is laid upon the lands,

7 The heavens tremble of themselves, the earth of itself quakes,

8 The harlot mother, the hiro-dule mother slays her son,

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

10 slays her son.

11 slays her son.

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

13 Enlil lord of ................

14 the foreign land thou reducest to the misery of silence

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

16. and heaven shall ........

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

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1 Uncertain. Apparently REC. 225. Elsewhere in this passage always $AB$ which has been read erin-na=umánišu, BL. 111, 16.

2 See Yale Vocabulary 135.

3 On this passage see PBS. X 170, 13 and Ni. 15204, 8 of this volume.

4 Sic! Error for ni-bi-dúb.

5 Omitted by the scribe. Line restored from Ni. 15204, 11.

6 With line 19 the variant SBH. 42 lower fragment begins.
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24. 
25. *ki mu-um-
26. *dim-me-ir a-ta-ta1 um-ma-duğ
27. *a-m a-n-ki a nnu uru ṭi-ba-ge um-
28. *a-me-maṣ-a4 [Dam-gal-nu-nun-na-
29. *aṣar-ṭa-u-a [dumu uru ṭi-ba-
30. *um-ma-duğ
31. *id ama uru ṭi-ba-ge um-[ma
dug
32. *A?-p-e ga-ša-[an ab-su-ra-ka-di1⁶
33. *[sukkal-ti̯d mu-dug-ga]-sā-a-ra
34. *[ud-de du(l)- du(l)]-di̯u ṭu-ām
35. *[sukkal-]
di̯u
36. *[sukkal-]
di̯u
24. and earth shall not...
25. God of libation speak [and
26. Divine wild ox of heaven and
earth, wild ox of the good city⁴
27. Mother of the house of the
28. speak, etc.
29. Marduk, son of the good city⁵
30. speak, etc.
31. River goddess, mother of the
good city speak, etc.
32. Zarpanit queen of...
speak, etc.
33. Faithful messenger, called by a
good name, speak, etc.
34. [The spirit] reduces [all things]
to tribute.⁸
35. How long shall the child-bearing
mother reject her son?
36. How long shall the child-bearing
mother, queen of the city,
cast aside her son?¹¹

¹ Var. adds ra.
² The god Ea of Eridu is meant.
⁴ Restored from Col. II 20.
⁵ We expect the sign EDIN(=ri) but the traces are clearly not those of EDIN.
⁶ Col. II 23 ab-su-di. Here begins KL. N.3 11, 1, which joins directly on to Tablet Virolleaud.
⁷ This refrain is read  עבודת etc. on the late variant, SBH. No. 21, Obv. lower fragment.
⁸ Cf. SBP. 40, 33. Restoration uncertain. This line does not appear in SBH. 42 = SBP. 42 which has here insertions for Tašmetu and Nanû.
⁹ For -nada: The suffixed conjugation is frequently employed in interrogations; me-na gi-ši-mu, "When shall one restore it?" BE. 30, 12, 2. a-ba ku-ul-la-ba, "Who shall restrain?" Ni. 4611, r. 1. a-na an-na-ab-la-ši-ni, "What shall I add to thee?" Genouillac, Drebem, 1, 12. Variant SBP. 114, 39 ag-na a-bi-em-e.
¹⁰ Var. SBH. 43, 35 ur-ra-ge.
¹¹ Parallel passages do not mention the "queen of the city" but only the ordinary mother who
rejects her children, SBH. 131, 58–61; BL. 74, 10. The phrase refers obviously to the mother
goddess. "Her son" must be interpreted figuratively in the sense that the mother goddess is the
protector of all human creatures.
37. te-e-âm ama-gan-ra ga-ša-an sun-na-ra1 dumu-ni wiąz-em-ma-na-ad-du
38. a urú-a mu-lu im-me-a-ra2 dumu-ni wiąz-em-ma-na-ad-du
39. a ki-dagar-ra-âm Nippur-âm ib 悝š-ša-ra
37. How long shall the child-bearing mother, the wild-cow queen, reject her son?
38. How long in the city shall he of wailing reject his son?
39. How long in the wide land, in Nippur, in the region of the vast abode?

40. a-gal-gal schläge-su-su mulu ta-çu mu-un-çu
41. e-lum a-gal-gal schläge-su-su mulu ta-çu mu-un-çu
42. mu-ul-lil ū-mu-un kur-kur-ra
40. Flood that drowns the harvests, who comprehends thy form?
41. Exalted, flood that drowns the harvests who comprehends thy form?
42. Enlil lord of the lands, who etc.

Obverse II

1. ū-mu-un dūg-ga-qi-da
2. mu-ul-lil a-a ka-nag-ga
3. sib sag-gig-ga
4. i-dē-duš ni-te-na
1. Lord of the faithful word, who etc.
2. Enlil father of the Land, who etc.
3. Shepherd of the dark-headed people, who etc.
4. Thou of self-created vision, who etc.

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1 This title gaša-an-sun or nin-sun, really means beltu rimlu, "the wild-cow queen," and characterizes the ancient mother goddess as patroness of cattle. The title usually refers to the married type Gula or Bau, as in SBP. 284, 19, and note that Ninsun, mother of Gilgamish, is frequently called ri-mot, FOEBEL, OLZ., 1914, 4. The title also applies to the virgin type Innini in KL. 123 r. II 7.

2 mu-lu imme also BE. 30, 9 l 2 = šel šašili(?) "Man of wailing." The late version replaces this line by [te-e-âm] da-ša-ša dumu-ni, "How long shall the wife of the strong man reject her son?", SBP. 114, 37. dašša = dam-gušu, SBH. 131, 60.

3 Probably a title of Ekur. šgalša title of the temple in Kullab, KL. 3 II 20. The late version rejects this line since its local reference was not suited to general use.

4 Here this line begins an Enlil melody within the body of a series. Originally a-gal-gal schläge-su-su was a Nergal melody and a series based upon it is catalogued in IV R. 534 33 of which K. 69 is the first tablet. See also BÖLLENRÜCHER, Nergal, No. 6.

5 The late redaction of this melody revises this litany with the new liturgical movement ussaggal-šlimma placed before alternate lines. When this scheme is employed all feminine deities are omitted. See SBP. 114. Note 5 p. 115 ibid. is to be suppressed.
5. am erin-na šá-sá 5. Hero who directs his hosts, who etc.
6. ū lul-a dūr-dūr 6. Thou that sleepest the sleep of perversity, who etc.
7. šag gi-ū gi-ū ša-ab tūg-e tūg-e 7. Oh heart be reconciled, be reconciled, oh heart repose, repose.
8. šag an-na gi-ū gi-ū 8. Oh heart of Anu be reconciled, be reconciled.
9. šag d mu-ul-lil gi-ū gi-ū 9. Oh heart of Enlil be reconciled, etc.
10. šag ur-sag-gal gi-ū gi-ū 10. Oh heart of the great hero, be reconciled, etc.

11. ni-ma-al-e ẓid al-ma-al\(^{a}\) [li-e]\(^{a}\) nap-tan-na ăš-ša-ka-nu 11. Kneed bread for the feast I set,
12. ni-ma-al-e ni-ma-al-e 12. Kneed bread, kneed bread,
13. ni-ma-al-e ẓid al-ma-al 13. Kneed bread for the feast I set,
14. [kur-gal d en-līl]-da šu-en-ne ba-tūg 14. By the Great Mountain, Enlil, it has been blessed.
15. [a-a d mu-ul-lil] šu-en-ne ba-tūg 15. By Father Enlil it has been blessed.
17. [a-a d mu-ul-lil] šu-en-ne ba-tūg 17. The Father Enlil has blessed.\(^{4}\)
18. ū mu-un am urū-ṣi-ib-(ki) šu-en-ne ba-tūg 18. Lord, hero of the sacred city, has shown grace.
19. ama-š-magš-a d dam-gal nun-na 19. Mother of the house of the famous one, Damgalnunna, has shown grace.
20. d asar-šu-dug dumu urū ẓi-ib-(ki) 20. Asarladug, son of the sacred city, has shown grace.
21. mu ud-na-an-ni d apinš-nun-na-an-ki 21. His wife Zarpanit has shown grace.

\(^{1}\) Lines 7–10 conjecturally restored from Sumerian Liturgical Texts 165, 8–11.
\(^{2}\) Lines 11–17 restored from SBP, 116, 16 ff.
\(^{3}\) Meaning and restoration uncertain.
\(^{4}\) First line on ZIMMERN, No. 11 Col. 11.
\(^{6}\) See note on line 27 above.
\(^{8}\) Usually pāt-ebā, canal, is used in this title of Zarpanit. She is originally a patroness of irrigation and ultimately identical with Ninā.
22. "id ama ura ṣi-ib-(ki)
23. a-ri-e ga-ša-an ab-su-di
24. sukkal-ṭid mu-duq-ga-sa-šu-ba-e-en
25. ni-ma-al-e ṣi-ib ni-ma-al-la-ta
26. ṣi-ib ni-ma-al-la-ta ni-ma-al-e ṣi-ib-bi dé-kūr-e
27. mu-ul-lil-li ṣi-ib-bi-kūr ṣi-ib-bi dé-kūr-e
28. ki an-dūr-ru-na-šu ukū-e gar-ma-an-ṭi-en
30. é-e ám-ba-al ne-sag-maš e-e am-ba-al
31. a-tū-tū ma-mu šu-luq-a a-tū-tū ma-mu
32. é-e ud-ša-ab-ša e-dam ud-šuš-šu e-dam
33. u-d-da ne-sag-e šu-si-sa e-dam
34. u-d-da -animation ma-su-si-sa e-dam
35. u-d-da an dim-me-ir mu-šu an-ni ru-šu-dam
36. am-an-ki am ura-ṭi-ib-(ki) an-ni ru-šu-dam
37. en-lil mà-gin \*\*\* en-lil guš-uku-e gar-ma-an-ṭi-en

22. River goddess, mother of the sacred city, has shown grace.
23. Zarpanit queen of . . . . . , etc.
24. Faithful messenger, called by a good name, has shown grace.
25. The kneaded bread which has been well made,
26. Which has been well made, the kneaded bread may he eat graciously,
27. May Enlil graciously eat; yea graciously eat.
28. Where Anu sits may the people hasten.
29. [The Anunnaki.] Where Anu sits let the people hasten.
30. To the temple he enters, the mighty priest of sacrifices to the temple enters.
31. A libation he offers, the priest of hand washing a libation offers.
32. To the temple at mid-day go up! at sun-set go up.
33. Daily to direct the sacrifices go up!
34. Daily to direct the prayers go up!
35. Daily Anu merciful god on high proclaim.
36. The hero of heaven and earth, hero of the sacred city on high proclaim.
37. To Enlil let all the land, to Enlil let all the people hasten.
38. an-ni a-ma-an-tū an-gū (? a-ni a-ma-an-tū šā-ab ām-ma-ab-tūg-e
38. Unto heaven verily I will libate water, unto the canopy of heaven, unto heaven verily I will libate water. The heart I will appease.

39. im-ma-an-a-th an-rim-ma-ab-thg-e
39. I will pour out a libation, the father I will appease.

40. ạm-an-ki am urū-ži-ib-(ki) ām-ma-ab-tūg-e
40. The hero of heaven and earth, the hero of the sacred city I will appease.

Col. III

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

11. ŋ-...[ta (=KL. 11 Obv. III 1)]
12. nunugal(?)-da...[ta]
13. dū-sag-dāš-ta
14. ŋ-bi-tūr-ta
15. ėš ė-bār-ta
16. ėš ė-an-na-[ta]
17. ņe-ib
18–22
23. ě [ ]
24. dū (?) [ ]
25. [mu-un]-tūg-gā-[ta]
26. He has been pacified [ ]
27. mu-un-tūg-gā-[ta]
28. He has been pacified [ ]
29. He has been pacified, the heart of...[has been pacified]
30. mu-un-tūg-gā-[ta] kur-gal "m[u-ul-lil mu-un-tūg-gā-ta]
30. He has been pacified, the great mountain [Enlil has been pacified]

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

2 Ńubat piiriši. This sanctuary at Nippur is mentioned in BE. 29 No. 5 Obv. 11; dū-sag in KL. 64 11 4 and 111 6.
<table>
<thead>
<tr>
<th></th>
<th>Sumerian Liturgies and Psalms</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>31.</td>
<td>edin-na ? -a erida (ki)-ta</td>
<td>31.</td>
</tr>
<tr>
<td>32.</td>
<td>a-ma-ru na-nam kur al-gul-gul</td>
<td>32.</td>
</tr>
<tr>
<td>33.</td>
<td>à-mu-un-e e-ne-em-mà-ni a-ma-[ru na-nam]</td>
<td>33.</td>
</tr>
<tr>
<td>34.</td>
<td>ša-bi e-lum-e a-ma-ru na-[nam]</td>
<td>34.</td>
</tr>
<tr>
<td>35.</td>
<td>ša-bi d-mu-ul-lil a-ma-ru na-nam</td>
<td>35.</td>
</tr>
<tr>
<td>36.</td>
<td>à-mu-un-na šag an-šú an ni-ne ba-ni-ib-gam-ma-[ne]</td>
<td>36.</td>
</tr>
<tr>
<td>37.</td>
<td>d-mu-ul-lil e-ne-em ki-šú ki ni sig-ga-ni</td>
<td>37.</td>
</tr>
<tr>
<td>38.</td>
<td>e-ne-em-mà d-a-nun-na gil-li-em-es-[a-ni]⁵</td>
<td>38.</td>
</tr>
<tr>
<td>39.</td>
<td>e-ne-em-mà-ni a-żu nu-tuk šim-šar nu-[un-tuk]</td>
<td>39.</td>
</tr>
<tr>
<td>40.</td>
<td>e-ne-em-mà-ni a-ma-ru zi-ga gab-šu-gar nu-un-tuk⁶</td>
<td>40.</td>
</tr>
</tbody>
</table>

(Here followed Obv. IV; eight or ten lines continued this melody to the word. Their contents were similar to SBP. 100, 49-57 ff.)

**Reverse III⁷**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>sukkal-qid mu-dug-ga-zà-a [ ]</td>
</tr>
<tr>
<td>2.</td>
<td>dingir ga-šê-dé a-be-in-si sag [ ]</td>
</tr>
</tbody>
</table>

---
⁴ End of the sixth melody.
⁵ Heart is used here in the sense “wrath.”
⁶ Cf. SBP. 98, 49 f.
⁷ Cf. SBP. 98, 44: 124, 19.
⁸ Cf. SBP. 38, 13.
⁹ Cf. ibid. 98, 48.
⁷ In case the tablet possessed five columns like KL. 25 then this column is Rev. III. I know of no four column tablets of similar kind.
⁸ sag began a refrain which followed the titles of Enlil, Ea, etc. and ended with this line. See Obv. I 21–31, etc.
3. an-ki-bi-da im-mi-ib-ğun-gà
3. Heaven and earth it has pacified.
4. ki-an-bi-da im-mi-ib-ğun-gà
4. Earth and heaven it pacified.
5. ud é-kur-la kür-gal  d. mu-ul-lìl
5. When in Ekur the great mountain Enlil it pacified,
6. é-lam-mà-la ama-ğal  d. nin-li-lìm
6. [When] in Elamma the great mother Ninlil it pacified,
7. an-ni-gar-ra²-ta ere³  d. mu-ul-
7. In Annigarra the consort (sister) of Enlil it pacified.
8. e-lum di-da-ra dé-en⁴ ga-âm-dûr
8. The exalted who walketh forth, where tarries he?
9. di-da-ra e-lum di-da-ra dé-en ga-
9. Who walketh forth, the exalted who walketh forth, where tarries he?
ám-dûr
10. à-mu-un-e kur-kur-[ra-ge di-da-
10. The lord of the lands, who walketh forth, where tarries he?
ra]
11. [à-mu-]un-e dür-ga-çì-da  di
11. The lord of faithful word, who etc.
12. d. mu-ul-lìl a-a ka-nag-gà  di
12. Enlil, father of the Land, who etc.
13. sib sag-gìg-ga  di
13. Shepherd of the dark-headed people, who etc.
14. i-dé-duŋ ni-le-na  di
14. He of self-created vision, who etc.
15. am erin-na só-sá  di
15. Hero that directs his hosts, who etc.
16. à-lul-la dür-dûr  di
16. He that sleeps the sleep of perseverance, who etc.
17. me-e bur-maŋ-a kaš ga-an-na-ab nisak-ka
17. I in a great bowl will pour out wine to him.
18. ama-gim dùgud⁵-da da-mu-un-lal
18. I like a wild ox will bow down to the mighty one?
19. \textit{urú-tu} \textit{al-gul-gul} \textit{ga-an-na-ab-dág}

20. \textit{kenur} \textit{è-nam-ti-la} \textit{al}

21. \textit{timbir-(ki)} \textit{è-bår-ra} \textit{al}

22. \textit{urú-tu} \textit{tin-lir-(ki)} \textit{al}

23. \textit{è-sag-ila} \textit{båd-si-ab-(ki)} \textit{al}

24. \textit{è-ti-da} \textit{è-mag-ti-la} \textit{al}

25. \textit{è-te-me-en-an-ki} \textit{al}

26. \textit{è-dår-an-na} \textit{al}¹

27. \textit{gi-er-ra} \textit{ba-mā} \textit{ga-an-na-ab-dág}²

28. \textit{ud} \textit{ma-ra} \textit{mu-un-çal-la-ta} \textit{i-dé-a-ni nu-gub}

29. \textit{d-mu-ul-lil-li} \textit{mu-un-çal-la-ta} \textit{i-dé-[a-ni nu-gub i-dé-nam-mu-un-dū-ru]}

30. \textit{d-mu-ul-lil-li} \textit{i-dé-a-ni nu-gub i-dé-nam-mu-un-dū-ru}

19. "Thy city is destroyed," will I say to him.

20. "Kenur and Enamtila are destroyed," will I say to him.

21. "In Sippar Ebarra is destroyed," etc.

22. "Thy city Babylon is destroyed," etc.

23. "Esagila and Barsippa are destroyed," etc.

24. "Èzida and Emahtila are destroyed," etc.

25. "Etemenanki is destroyed," etc.

26. "Edaranna is destroyed," etc.

27. "Wailing on the reed-flute ascends in her,"³ will I say to him.

28. When I am overjoyous in his presence may I not stand.

29. As to Enlil when I am overjoyous in his presence may I not stand.

30. In the presence of Enlil may I not stand; may he behold me not.

31. \textit{me-e ur-ri-mèn me-e kàs-mèn}⁴

32. \textit{a è-ne al-dîb a è-ne al-dîb}

33. \textit{[nin]-urú-ma} \textit{ama-gal} \textit{d-nin-lil-là} \textit{[mèn]}

34. \textit{[d]-ra-ru} \textit{SAL+KU} \textit{d-mu-ul-lil-là} \textit{[mèn]}

35. \textit{[nìn?]-a gašan ni-ib-bur mèn}

31. I am a stranger and a fugitive.

32. The risen waters seized away; the risen waters seized away.

33. Queen of city and house, great mother Ninlil I am.

34. Aruru, sister of Enlil I am.

35. A queenly caretaker, queen of Nippur I am.

¹ Lines 21–26 may not have stood in the ancient liturgy.
² Here begins variant 81–7–27, 203 = BA. X 87.
³ Nippur.
⁴ Beginning of a melody of a weeping mother series, BL. p. 94, 12. It is not certain that this melody stood in the ancient text. See for the text 81–7–28, 203 (= 78239) in this volume.
36. [gašan] atag-ga' gašan ma-gi-a mēn
37. ma ma-al-la-šū ma ma-al-la-šū
38. 'mu-ul-lil [umun?] kūr-kūr-ra ma
39. [ereš]-mu mu-un-lil ma

36. An holy queen, queen of the convenant I am.
37. In the builded house, in the builded house,
38. Enlil [lord] of lands in the builded house,
39. My consort dwells not in the builded house.

40. At the end of this column began a long titular melody.¹
(Lines 1–11 of this melody, i.e., 40-51 on KL. 11, III, are supplied by Tablet Virolleaud, Rev. 1–11, and restores the entire section.)

REVERSE IV(?).

1. ḫMu-ul-lil-li dam-a-ni ḫNin-lil-li
2. An ḫUraša ki-še-gu-nu-e³
3. ḫEn-ki ḫNin-ki En-ul ḫNin-ul
4. ḫEn-da-šurim-ma ḫNin-da-šurim-ma
5. ḫEn-du-aṭag-ga ḫNin-du-aṭag-ga⁷
6. ama ḫNin-lil a-a ḫMu-ul-lil
7. ḫEn-ul-il-la ḫEn-me-en-šār-ra⁷
8. nin-ṭi-an-na ḫga-ša-an ġar-sag-ga⁸

1. Enlil and his consort Ninlil (we will pacify). (= Tab. Vir. Rev. 12.)
2. An-Uraš kisegunu.
4. Endašurimma, Nindašurimma.⁴
5. The Lord of Duazag, the Queen of Duazag.
6. Mother Ninlil and father Enlil.
7. Enuttlla and Enmenšarra.
8. Ninzianna and Ninharsag.

¹ Cf. SBH. 132, 27.
² The duplicate, MEEK, No. 11, has here another melody not a titular litany. This text does not belong to the e-lum gud-sun series...
³ This title of Uraš remains unexplained. In all other examples ḫUraša ki-še-gu-nu-ra, SBP. 150, 6; 90, 20; K. 3931 Rev. 29; KL. 17 Rev. II 6. Perhaps also Gudea, Cyl. B 19, 13 is to be restored ki-še-gu-[nu-ra].
⁴ Father-mother names of Enlil, IV Raw. 1b 17 f.
⁵ Enlil names, CT. 24, 4, 24 f.
⁶ Enlil, CT. 24, 4, 20.
⁸ Here both titles of Ninlil. Variant nin-ṭi-an-na, PSBA. 1911, 233 n. 39.
9.  dŠul-pa-ē en ēš/banšu-ra  
10. ama še-en-tūr² dim-me-ir imin  
11. ū-mu-un tiNipru-(ki) ū-mu-un  
    kalag-a  
12. gu-de-dē⁰ ga-ša-an Nipru-(ki)  
13. dingir dumu-sag⁴ d̅ga-ša-an mu-  
    un-ga-ra  
14. dNusku [ē]-mağ dingir-gidim [ē-  
    kur-ra]  
15. ama ē-a-ge d̅Sa-dār-nun-na  
16. dŠe-ra-ağ gidim ē-sar-ra  
17. lamma-šag-ga me-lam-an-na  
18. dumu [sukkal-gal d̅Nannar  
    Zuen-na  
19. d̅En-[mu-NUNUZ-zi d̅Nannar⁷  
    dam d̅Nannar-ge]  
20. nu-banda-[mağ d̅Mu-ul-lil-la-zi-  
    ge]  
21. d̅[En]-bu-[ul-e dumu ē-sab-ba]  
22. ūšul-a[n-na umun ḡar-sag-gal-ga]  
23. d̅ga-ša-[an-gal-e ama-an-na-ge]  

9. Šulpae, lord of the sacrificial  
    board.  
10. Mother Šentur, (mother) of the  
    seven gods.³  
11. The lord light of Nippur, mighty  
    lord.  
12. The loud crying, queen of  
    Nippur.  
13. Divine first born daughter, di-  
    vine queen of treasures.  
14. Nusku of mighty message, di-  
    vine spirit of Ekur.  
[15. Mother of the temple, Sadar-  
    nunna.]  
[16. Šerah spirit of Ešarra.]  
[17. The propitious spirit whose  
    splendor is supreme.]  
18. The son, [great messenger, Nan-  
    nar-Sin.]  
19. Zir [spouse of Nannar].  
20. [The august] prefect, [divine  
    Enliliz]⁸  
21. [Enul son of Ešabba.]  
22. Hero of [heaven, lord of the  
    great mountain.]  
23. Ningal [heavenly mother.]  

¹ Originally title of Enlil, CT. 24, 25, 97=13. 42. Usually Marduk as Jupiter.  
² Two other readings of this title of Ninil as mother goddess are known;  
²Še-en-tūr, SBP. 150 n. 5, 1. 11 and  
²Še-en-tūr, King, Supplement to BÉZOLD'S Catalogue, p. 10, No. 51, 8 where  
    she is identified with Nintud=Šblit.  
³ In ZA. VI 242, 21 their mother is Išhara, another title of the same mother goddess.  
    For the seven gods see IV Raw. 21 No. 1 B.  
⁴ Perhaps='š-gal, title of Ninurta, SBH. 132, 26; BL. 92, 7.  
    CT. 24, 7, 12.  
⁵ Usually title of Ninil as here, SBH. 132, 23; SBP. 150 n. 5, 13.  
    But consort of Ninurta,  
    CT. 24, 7, 12.  
⁶ Var.  
⁷ The entire ideogram was read ciir = širru, SMITH, Miscel. Texts 25, 16.  
⁸ A legendary king who had received apotheosis, and was placed in the court of Enlil, CT.  
    24. 6, 20=8 Col. III 1.  
    The variant SBP. 152, 15 inserts another deified king Ur-Sin.  
    See also GENOUILLAC, Drehem, 5501 II 21; BABYLONIAN Liturgies, 92 Rev. 10; CT. 24, 6, 21.
27. ù-[mu-un banda ù-mu-un ūš-] 27. Lugalbanda lord of Ešnunak.
mun-na

(Here supply twenty-eight lines = SBP 154, 24-156, 51.)

Reverse V(?)

1. En-an-nun ama gi-an-ni-si 1. Ḥananun mother of loud weeping.⁴
2. NINDA+GUD⁴ amar zagi- ra⁴
5. ga-ša-an dig-ga dching-ur-sag⁹ 5. Queen (?) of the dead, Lumma the heroic.

¹ Or gi-ur-sag. The Semitic is ša edılı-ša karradat. On Innini queen of heaven, see Tammuz and Ištar, 88.
² I. e., Gilgamish.
³ See Tammuz and Ištar 57, n. 2.
⁴ On this title of the weeping mother, see Sumerian Liturgical Texts 173.
⁵ A title of Immer the thunder god.
⁶ Zagin-na > zagi-ra, see Sumerian Grammar, § 47.
⁷ Aja goddess of light and battle, Babylonian Liturgics 143.
⁸ Zimmerm, AZAG an error?
⁹ Cf. K. 7145, 7 in CT. 29. 47.
¹⁰ Lum-ma or Ḫumma, CT. 24, 6, 18 one of two utukku of Ekur. Duplicate 24, 22, 117. Often in names of the early period, Scheil, *Texte Elamites-Semitiques*, p. 4 and in name of ancient patesi of Umma. Urum-maма, see Thureau-Dangin, SAK. 273. Scheil, l. c. 4, says that Lum, Ḫum is an Elamite god. The title gašan-dig-ga indicates a female deity. Note the variant gašan-su-lum-ma, SBP. 158, 84. An underworld deity.
¹¹ Br. No. 909, Var. SBP. 158, 57 = V Raw. 52 II 27, has ṣumgal.
¹² Var. of d = i du.
7. dIr-ra-gal ká-a-nu-si-ra
8. lam-ma-šág-ga šil-gig édi-na

7. Great Girra, hero unopposable.
8. The good genius of the dark
    ways of the plain.

9. d[Nin-sí-guškin-band-ra
10. ú-mu-un nig-nam-ma-gi HU-4

9. Ninsig Guškinbanda,
10. Lord of whatsoever is, the
    sculptured form.

11. sal-sí̂ a d[Ba-ú]-šág-ga

11. The earth woman, beneficent Bau.

12. d[Nin-sig-ge d.Gus'kin-band-ra

12. Ninsig Gus'kinbanda,
13. Ninsig Gus'kinbanda,

14. [u-mu-un sa-ú]

14. Lord of light, director of the
    nun-ra

15. [gidim uru-]ma ur sag-imín

15. The demon of my city the dog
    of seven heads.

16. [d.Gi-bil mu-]d.Nin-ni


17. [U-ta-ed-dt mu-lu] ki-azag-ga

17. Uttaedde lord of the holy place.

18. [Lord of the land, light of
    heaven.]

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1 Sign NITAH. See Var. ir-ra, Sumerian Liturgical Texts, p. 174, 7.
2 For gud-d-nu-gi-a, ox that turns not back his might. See I. c. 173 n. 3. For g>s see
    Sum. Gr. § 40 b.
3 Spirit of the lower world, CT. 24, 8, 13.
4 Vars. šum, or šin SBP. 158, 61; CT. 24, 23, 24. Hence HU (mušen) has also the value šen
    or šin. See on lines 9 f. Sumerian Liturgical Texts 174 n. 5.
5 For ūlu.
6 Gunu of HU. Var. NU-NUUZ-ki-a, see SBP. 158, 62 = CT. 24, 10, 2.
8 For en-me=barte. Var. ūmun me. Here certainly a male deity as dNin-ni=Alamu, form of Nergal in V Raw. 21, 25. For Nin-ni in the early period see ALLLOTTE DE LA FUïE, DP.
    21, 26.
9 Variant SBP. 158, 63 = SBH. 86, 63 reads šanga-maš abu-ge. For the writing of šanga, see
    Babylonian Liturgies, p. XXII n. 2.
11 Sic! Perhaps error for ga-ma-ni. See also CT. 24, 9, 40 dHa-mu-sal(?)-sa. SBP. 158, 64.
12 Title of Shamash, CT. 25, 25, 11.
14 l. e. Aja.
15 So! Var. mu-galam, "of skilful name."
16 See Var. Sum. Lit. Texts 175, 10.
19. [umun á-qu umun é-gi'-da-da ]
20. [ga-ša-an-né-da umun mu-ti-da]
21. [ ] di-a
22. [ ] ga
23. [Iš-ri-eš ur-sag ga-ša]-an-subur
24. [dingir ama é-uru-sag-ga gašan
     tin-dib-ba]
25. [sag-ga an-na gašan] 1-si-in-na
26. [Pa-bil-sag ú-mu]-un La-ra-ag-ga
27. [Gu-nu-ra dim-gal] kalam-ma
28. [Da-mu šag-ga ú]-mu-un gir-su-a
29. [Immer ú-mu-un] ni-dù-an-na
30. [ ] id-da-ra
31. [ú-mu-un ši ka-nag]-gâ ši kur-kur-ra
32. [Sù-ud-da-am du-mu nun-na
     ama é]-šab-ba

About twenty-four lines completed this column and ended the liturgy. The void is to be completed by part of the titular litany, SBP. 160, 19–164, 38, and by a short intercession similar to the fragmentary intercession at the end of KL. No. 8. It is possible that the eleventh and last section on Tablet Virolleaud was retained as the final melody of this later redaction.

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1 So Var. I. c. 1. 11. See above, line 6.
2 Certainly these two underworld deities are intended in this line. They occur together also in CT. 25, 5, 60–64. See also 25, 8, 14 where read Nin-né-da.
3 Two lines not on any variant.
4 Gula of Isin.
6 See Babylonian Liturgies 96 n. 1.
7 For variants, see Sum. Lit. Texts 177, 8.
8 Variant SBP. 160, 16 has another text. Other variants omit the line altogether, KL. 8 IV 8; Sum. Lit. Texts, 177.
Reverse of Tablet Virolleaud
(The titular litany)

1. ́e sub-da sub-da [mu-un-lağ-en-ne-en]
   To the temple with prayer, with prayer let us go.¹

2. balag ́e dirig sub-da [mu-un-lağ-en-ne-en]
   To the lyre unto the temple which surpasses all let us go.

3. balag nigin-na-e sub-da d.Mu-ul-lil-ra mu-un
   To the lyre unto the merciful one with prayer, [unto Enlil,]

4. balag dím-me-ir mu-lu sub-da d.Mu-ul-lil-ra mu-un
   To the lyre unto god, the lord, with prayer, unto Enlil [let us go].

5. dím-me-ir lu-gál-lu-ne-en sub-da mu-un-lağ-en-[ne-en]
   Unto him who is god of his people with prayer let us go.

6. me-en-ne ́e túb a-ra-ru-a mu-un-lağ-en-ne-en

7. me-en-ne ki-e túb a-ra-ru-a mu-un-lağ-(en)-ne-en d.Mu-ul-lil-ra
   We “Oh earth repose” in prayer come, unto Enil (come).

   To pacify the heart of the lord behold we come unto Enlil.

   To pacify the heart, to pacify the soul, behold we come to Enlil.

10. me-en-ne š̄a-ab ú-mu-un-na mu-un-túb-(en)-ne-en d.Mu-ul-lil
    We will pacify the heart of the lord, yea of Enlil.

11. š̄a-ab an-na š̄a-ab d.Mu-ul-lil-lā mu-un-túb-(en)-ne-en
    The heart of Anu and the heart of Enlil we will pacify.

    [The heart of Enlil and his wife Ninlil [we will pacify.]

    The heart of Enki, Ninki, Enmul and Ninmul [we will pacify.]

14. i-lu a-dī ig-ga-am-ma-ru
    A god until they are finished.⁵

¹ Cf. SBP. 74, 19 and 68, 5.
² For this sign = REC. 46, see now K. L., 25 II 15. The two signs balag and dup are distinguished clearly on this tablet; see Obv. 9 for dup. On the distinction of two original signs in Br. 7024, see THURBEAU-DANGIN, ZA. 15, 167; Chicago Syllabary 208 f., and PBS. 12 No. 11 Obv. Col. II 45 and 46 and page 13. Syl. B distinguishes the two signs.
³ See RA. 11, 45 n. 5.
⁴ All father-mother names of Enlil, CT. 24, 3, 29 ff.
⁵ This Semitic rubric is unique in the published literature of Sumerian liturgies. It indicates that the choristers should here complete the long titular litany by reciting the titles of the deities named in the litany given in full on the Berlin tablet: see the preceding edition of K. L. 11 Rev. IV 1 ff.
ki-šub-gú 10-kam-ma

The tenth strophe.

(The Recessional)

15. û-mu-un-mu za-e babbar2 uru-mà ur-sag-gà me-en
   My lord thou art, light of my city, a hero thou art.
16. šub-bi-mu û-mu-un kalag-a ur-sag-gà me-en
   My illumination, oh valiant lord, a hero thou art.
17. û-mu-un kalag-a ur-sag-gà me-en kalag-ga-na me-en
   Oh valiant lord, a hero thou art, its3 defender thou art.
   Like Shamash thou art . . . . . . . into heaven enters.
19. d.Nannar-gim ki dumu-çu an-na(?)4 na-an-gir-ri-[ne-en]
   Like Nannar where thy son5 in heaven hastens.
20. û-mu-un-mu enem-çu galu-ra6 na-an-na-ab-či-[em]
   My lord thy word on man has fallen.
21. enem-çu galu ki7-kal-ra na-an-na-ab-či-[em]
   Thy word on him of the foreign land has fallen.
22. enem-çu galu en-na nu-šeg-ra na-an-na-ab-či-[em]
   Thy word on men as many as are not obedient has fallen.
23. û-mu-un-mu uru-çu-a è-ni a-sar-sar-ra8
   My lord beneficent waters in thy city cause to spring forth.
   Father Enlil . . . . . . . in thy city cause to come forth.

---

ki-šub-gú 11-kam-ma

The eleventh strophe.

25. sub-bi še-ib è-kur-ra-la ki-na gi-gi-ra.
   A prayer for the brick walls of Ekur, that it return to its place.

---

ki-šu-bi-im

A song of supplication.

26. a-ti1 a-lum gud-sun
   It is finished, the series "Exalted, bull that overwhels."

---

1 For this rubric, see PBS. X 151 note 1.
2 For Enlil connected with the idea of light, see PBS. X 158 n. 1.
3 The pronoun refers apparently to uru in line 15.
4 Text na-an/
5 The moon god was held to be the son of Enlil, SBP. 296, 5.
6 Cf. BL. 48, 23.
7 Text DI.
8 Same phrase in Ni. 14005, 24. See Le Poème Sumérien du Paradis, p. 140.
11359 (Myhrman No. 8)

**EARLY FORM OF THE SERIES ʻ*Babbar-gim-ê-ta***

Ni. 11359, published by Myhrman, PBS. 1. No. 8, is the left upper corner of a large four column tablet. It contained a series of ʻ*ki-šub* melodies which formed the prototype of the later Enlil series of which three tablets have been edited by the writer, see *Sumerian Liturgical Texts* 167. It stands to the completed series as the similar tablet of the ʻ*e-lum gud-sun* series, Tablet Virolleaud, is related to its completed canonical form in Zimmer, KL. 11. Both Ni. 11359 and Tablet Virolleaud show the evolution of two great Enlil liturgies arrested midway in their evolution. They still consist of unmethodically joined melodies. Both have the same rubric at the end. The first melody of ʻ*Babbar-gim-ê-ta* after line four agrees with the first melody of the Enlil series ʻ*zi-bu-û sud-du-âm* in Zimmer, KL. 8 and 9 after line five of that series. A duplicate will be found in BL. pp. 37–39, which see for critical notes on the reconstructed text.

**Obverse I**

1. ʻ*Babbar-gim ë-ta [
2. ū-mu-un gan
3. a-a ʻ*Mu-ul-lil ū-[mu-un kur-kur-ra
4. ʻ*Mu-ul-lil ū-mu-[un dúg-ga-zi-da
5. am-nud-a gud-dé sig-gan-nu-di
6. ʻ*Mu-ul-lil dam-[ra ki-dagar-ra

1. Like the sun-god arise.
2. Oh lord.
3. Father Enlil, lord of the lands.
4. Enlil lord of faithful word.
5. Crouching wild ox, bull that rests not.¹
6. Enlil herdsman of the wide earth.

¹ For the interpretation, see RA. 12, 27 n. 5.
7. ù-mu-un mu erin-na-[ni saq-ma-
   al ki]
8. ù-mu-un já erin-a-[ni ga-eri-ám
da]-ma-[la]
9. ù-mu-un ki-dúr-a-ni [uru ir-ir]
10. ki-ná-a-ni á-ág-[gá-e
gal-çu]
11. a-a "Mu-ul-lil uru-[ta Nibru-ki]
12. è-kur è-sag-gi-pa-da-qa
13. gi-gun-na giš-tir-šim [en]erin-na-
ta
14. [ ]šès-dù-a-ka šes-mul [.....
ta]
15. [ ]si-ra è-ù-[di-
ta ]
16. [ ]lu é babbar nu-[ta-
la]
17. [è]-gi-dim-dim-ma i-dé [mu-bar-
ri-ta]
18. [ ]maq dug-li dug-[duq-ta]
19. [è(?)]-ku-a eš-[ku-igi-lal-a-ta]
20. [ ]-silim-ma mu-mar-
[mar-qa-ta]

Reverse II

sub-bi še-ib è-[kur-ra-ta?] ki-na-
an-gi-gi-ra²

21. Prayer for the brick walls of
Èkur that it be restored to
its place.

22. It is a service of prostrations.

¹ See for readings BL. 38, 9.
² See also Tablet Virolleaud, Rev. end.
Keš and Opis, two closely associated but unlocated southern cities of Sumer, lay apparently somewhere in the region between Erech and Suruppak. So closely were they united that the same cult of the great mother goddess obtained in both. According to II Raw. 60a 26, Innini of Hallab was the queen of Keš. The Sumerian liturgy, BL. p. 54, names Nintud as the goddess of this city, but the list of mother goddesses in PSBA. 1911 Pl. XII calls her by the name Ninharsag, where she is associated with Ninmenna, epithet of the earth mother in Adab a city near Suruppak. A fragment, No. 102 in BL., reads her title at Keš as Aruru. These various epithets all refer to the earth mother whose principal married type is Ninlil. In fact one liturgy actually names Ninlil as the goddess of Keš, SBP. 24, 74. On the other hand, a cult document of the Neo-Babylonian period names Kallat Ekur, the bride of Ekur, as the goddess of U-pi-ja or Opis, VS. VI. 213, 21. The bride of Ekur is Ninlil. Thus the twin cities Keš and Opis of Sumer with their cult of the earth mother Ninharsag or Nintud were imitated in later times in Akkad and located on the Tigris where Opis survived into Greek times (ὄπις) and Keš seems to have become confused in writing with Kiš a famous city near Babylon. At Opis in Akkad a male satellite Igi-du was associated with the mother goddess and we
may be safe in assuming that he was borrowed from the original southern cult.¹ Of the names Ninharsag, Aruru, Nintud, Ninmah, Innini of Hallab, we are not certain which one applied especially to Keš and Opis. In any case the liturgy which we are about to discuss had some special name for the goddess here. In a refrain which recurs at the end of each melody the psalmists say that the god of Keš, that is probably I gidu,² was made like Ašširgi, or Ninurta, and that its goddess was made like Nintud, hence the special name of the mother goddess in this liturgy cannot have been Nintud.

So far as the text of this important liturgy in eight melodies can be established, it leads to the inference that, like all other Sumerian choral compositions, the subject is the rehearsal of sorrows which befell a city and its temple. Here the glories of Keš, its temple and its gods are recorded in choral song, and the woes of this city are referred to as symbolic of all human misfortunes. The name of the temple has not been preserved in the text. But we know from other liturgies that the temple in Keš bore the name Uršabba.³ The queen of the temple Uršabba is called the mother of Negun, also a title of Ninurta in Elam.⁴ The close connection between the goddess of Keš and Ninlil is again revealed, for Negun is the son of Ninlil in the theological lists, CT. 24, 26, 112. Therefore at Keš we have a reflection of the Innini-Tammuz cult or the worship of mother and son, mother goddess Ninlil or Ninharsag, and I gidu or Negun.⁵

¹ The god I gidu of Keš is identified with Ninurta as were most of the male satellites of the mother goddesses in various cities. CT. 25, 24 K. 8219, 17 + K. 7620, 18. ²I gidu = ³Nin-ur-ša, a form of Nergal. According to CT. 25, 12, 17 it is one of the titles of Ninurta in Elam. But in CT. 24, 36, 52 I gidu is a form of Nergal, and in the omen text, Boissier, DA. 238, 10 he is explained as Meslamtaa, a form of Nergal.
² Or perhaps Negun. See below.
³ BL. 72, 14. Here Keš or Kira is written with the ideogram for Opis.
⁴ CT. 25, 12, 23. See SBP. 156, 39.
⁵ SAK. 118 XXVII 2.
Keš and Opis must have been closely associated with both Erech and Šuruppak, and of traditional veneration in Sumer. Keš is mentioned in a list with Ur, Kullab (part of Erech) and Šuruppak, SMITH, Miscellaneous Texts 26, 5. Gudea speaks of a part of the temple in Lagash which was pure as Keš and Aratta (i.e. Šuruppak). The various mother goddesses of Eridu, Kullab, Keši, Lagaš and Šuruppak are invoked in an incantation, CT. 16, 36, 1–9. The first melody of the Ashmolean Prism contains a reference to the horse of Šuruppak.

The textual history of this liturgy is interesting. The major text is written upon a four-sided prism now in the Ashmolean Museum of Oxford. The object is eight inches high, four inches wide on each surface and is pierced from top to bottom at the center by a small hole, so that the liturgy could be turned on a spindle. The writer published a copy of this prism or prayer wheel in his Babylonian Liturgies. The elucidation of this exceedingly difficult text was lightened somewhat by the discovery of a four column tablet in Constantinople, which originally contained the entire text. It was afterwards published as No. 23 of my Historical and Religious Texts. Since the edition of these two sources, the Nippur Collection in Philadelphia has been found to contain several fragments of the same liturgy. A portion of the redaction on several single column tablets had been already published by Radau in his Miscellaneous Sumerian Texts, No. 8 (= Ni. 11876), last tablet of the series containing melodies six, seven, and eight. I failed to detect the connection of Radau’s tablet at the time of the first edition but referred to it with a rendering in my Epic of Paradise, p. 19.

1 A temple š-an-ta-bar is assigned to Opis in POEBEL, PBS. V 157, 8 and ZIMMERN, KL. 199 Rev. 1 37 (here without š). This temple can hardly be the one which forms the subject of the liturgy on the Ashmolean Prism.
Another tablet, also from a single column tablet redaction at Nippur, has been recovered in Philadelphia, Ni. 8384.1 This text utilized here in transcription contains a section marked number 4 on that tablet but all the other sources omit it. Hence this redaction probably contained nine melodies. The new melody has been inserted between melodies three and four of the standard text. If evidence did not point otherwise the editor would have supposed that Ni. 8384 and 11876 belonged to the same tablet. But Ni. 8384 has melodies four, five and six of its redaction with the catch-line of the next or its seventh melody which partly duplicates the Radau tablet. Moreover, these two tablets have not the same handwriting and differ in color and texture of the clay. Finally a small fragment, Ni. 14031, contains the end of the second melody and the beginning of the third on its obverse. The reverse contains the end of the sixth melody. This small tablet undoubtedly belongs to the four column tablet in Constantinople. The two fragments became separated by chance when the Nippur Collection was divided between Philadelphia and the Musée Imperial of Turkey. Ni. 14031 will be found in my Sumerian Liturgical Texts, No. 22.

Under ordinary circumstances a text for which so many duplicates exist should have yielded better results than I have been able to produce. But the contents are still obscure owing largely to the bad condition of the prism. My first rendering of the interesting refrain in which I saw a reference to the creation of man and woman was apparently erroneous. The refrain refers rather to the creation of the mother goddess of Keš and to her giving birth to her son Negun.2

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1 Published by BARTON, Miscellaneous Religious Texts.
2 A new copy of the Ashmolean Prism is published in the Revue d'Assyriologie, Vol. XVI.
Col. I (Lines 1 - 22 defaced)

23. [ē ke]3-(ki)-dug-ga ḫū-a
24. [ē(?)] ƎN-ḤAR-(ki)-dug-gu ḫū-a
25. [ē . . . .] nun-gim an-na dirig-ga
26. [ē . . . .] aṭaq-gim ?-si ri-a
27. [ē] an-na-gim mūš kur-kur-ra
28. [ē . . . .] tēr-gim ki-a-la sur-sur-ra
29. [ē . . . .] gim mur-du ninda-gim gū-nun-di³
30. [ē . . . .] bi-ta liṭiš kalām-na
31. [ē . . . .] bi-ta ṭid Ki-en-gi-ra
32. [ē . . . .] ib-gal an-e-ri⁶ uš-sa
33. [ē . . . .] da-gal an-e⁶ uš-sa
34. [ē . . . .] gal an-e uš-sa
35. [ē . . . .] -na [an-e] uš-sa

25. [Temple] like . . . . nun, like heaven exceeding all.¹
26. [Temple] like the pure . . . . clothed in
27. [Temple] like heaven the illumination of the lands.
29. [Temple] like . . . . roaring, like a young bull bellowing.
30. [Temple] in whose . . . . the hearts of the creatures of the Land . . . . ²
31. [Temple] in whose . . . . the soul of life of Sumer . . . .
32. [Temple], great . . . . IB, attaining unto heaven.
33. [Temple], great . . . . da, attaining unto heaven.
34. [Temple], great . . . . , attaining unto heaven.
35. [Temple . . . .], attaining unto heaven.

Col. II

1. . . . . . . . . . an-ki
2. . . . . . . . . abru
3. ē an-ni(?) šu-[ ]
1. . . . . . . . . heaven and earth . . .
2. . . . . . . . . of the nether-sea . . .
3. Temple which Anu . . . . . . .

¹ Cf. BA. V 707, 7.
² Probably for gūl-NINDA = bīru, mīru.
³ Var. na.
⁴ Some verb seems to be missing here. The construction is obscure.
⁵ So the prism.
⁶ Var. ni.
5. ama "Nin-tud ets-[bar-kin, ........................
7. ĚN-HARé(ki)1-gim rib-ba2 ........................
ši-in-[ga-an-tam-mu] ........................
8. ur-sag-bi "Áš-šir-gi-gim rib-ba ........................
9. ama ši-in-ga-an4-šu ........................
10. nin-bi "Nin-tud-gim rib-ba-ra ........................
9-a-ba2 er-mu-ni-in-duŋ ........................
11. gù 2 kam-[ma-ām] 11. It is the second song.
12. é an-šù ĝud-da ki-šù .................? 12. Temple, in heaven resplendent, ........................
in earth ..........................
13. é an-šù .......................... ki-šù ..........................
14. é an-šù sikha4 ki-šù udu-[gim .. ........................
15. é an-šù ki-šù dår-[bar-gim ........................
16. é an-šù gime ki-šù dår-bar-gim .........
17. é an-šù muš-gim sig-ga ki-šu ........................
babbar-gim za-e laq-[lag?] ........................
11. It is the second song.
12. é an-šù ĝud-da ki-šù .................? 12. Temple, in heaven resplendent, ........................
in earth ..........................
13. é an-šù .......................... ki-šù ..........................
14. é an-šù sikha4 ki-šù udu-[gim .. ........................
15. é an-šù ki-šù dår-[bar-gim ........................
16. é an-šù gime ki-šù dår-bar-gim .........
17. é an-šù muš-gim sig-ga ki-šu ........................
babbar-gim za-e laq-[lag?] ........................
11. It is the second song.
12. é an-šù ĝud-da ki-šù .................? 12. Temple, in heaven resplendent, ........................
in earth ..........................
13. é an-šù .......................... ki-šù ..........................
14. é an-šù sikha4 ki-šù udu-[gim .. ........................
15. é an-šù ki-šù dår-[bar-gim ........................
16. é an-šù gime ki-šù dår-bar-gim .........
17. é an-šù muš-gim sig-ga ki-šu ........................
babbar-gim za-e laq-[lag?] ........................
18. Temple, in heaven like the sun arising, in earth like the new moon.
19. Temple, in heaven shining, on earth loud crying.
20. Of the temple of heaven and earth three are its attendants.
21. Like EN-HAR it has been made surpassing; verily man has brought solicitude for it.
22. Its hero like Ašširgi has been made surpassing; the mother verily has borne him.
23. Its lady like Nintud has been made surpassing. And then wailing began.

It is the third section.

1. [Temple .......] in splendor blazing, which Anu with a far-famed name has named.
2. [Temple .......] great, whose fate Enlil has grandly decreed.
4. Temple, peaceful dwelling place of the great gods.
5. Oh temple whose design in heaven and earth has been planned, thou art possessed of pure decrees.
6. Temple erected in the Land, where stand the chapels of the gods.

---

1 So? kur=napābu, better than my former rendering of this passage.
2 idim=ieg* (cf. THOMPSON, Reports 82, 6 with 108, 5), refers to the rumbling of the great gates of the temple.
4 Same phrase in CLAY, Miscel. 31, 33.
7. é-kur ṣe-gál ka-ṭal ud-ṭal-ṭal-li
8. é dNin-ĝar-sag-gà ṣi-kalam-ma
    ki-bi-šù gar
9. é-ĝar-sag-gal šu-ĝug-ga tûm-ma
    nig-nam-ma-ni niš-kûr
10. é ...... da-nu ka-âš-bar nu-gâ-gâ
11. é ...... kalam-dagal-šû là-a
12. [ē] kalam šár ū-tud numun giš-
    isimu tuk-tuk
13. [ē] lugal ū-tud nam kalam-ma tar-
    ri
14. [ē] bár-bár kar su-ki-n-dûr-bi a-gâ\dr
15. EN-HAR-(ki)-gim rib-ba galû
    šî-in-ga-an-tûm-mû
16. ur-sag-bi dAš-šir-gi-gim rib-ba
    ama šî-in-ga-âm-û-tud
17. nin-bi dNin-tud-gim rib-ba-ra
    a-ba er-mu-ni-in-duûg
18. [gâ 4]-kam-ma-kâm

7. Mountain house, radiant with abundance and festivity.
8. Temple in whose place Ninhar-sag has instituted the breath of life of Sumer.
9. Great mountain house, made worthy of the rituals of purification, of its possessions nought changes.
10. Temple ceases not to render decision.
11. Temple unto the wide Land bearing.
12. [Temple] causing the multitudes of the Land to produce offspring, causing the seed to send forth sprouts.
13. Temple that gives birth to king, decreeing the fate of the Land.
14. Like EN-HAR it has been made surpassing; verily man has wrought solicitude for it.
15. Its hero like Ašširgi has been made surpassing; the mother verily has borne him.
16. Its lady like Nintud has been made surpassing. And then wailing began.
17. It is the fourth section.

\footnote{ni=nu; cf. SBP. 138, 22, ni-ku-dû; POEBEL, PBS. V 26, 10.}
ASHMOLEAN PRISM, COL. II

26. [uru]-in-ga-dm uru-in-ga-dm ṣag-bi a-ba a-mu-un-ṭu  
27. ē Keš-ki uru-in-ga-dm ṣag-bi a-ba a-mu-un-ṭu

28. ṣag-bi-a ur-sag ur-sag-e-ne si-mu-un-si-di-e-ne
29. eš-bar-ki-in-du-ga šu-gal mu-un-du-dū  
30. ē-e gud-udu4-dam gud-ām-ma-gur-ri(?)-en

31. ṭ-e tum-ma-dm luḫ-luḫ-. . . .  
32. ē-e gud-šar-ra-ām3 al-du-g-[ga?]  
33. ē-e udu-šar-ra-ām al-du-g-[ga?]  
34. giš-KU-LIL(?)-ne6 gu-LIL-ma-dām gāl-li . . . .
35. giš-KU-da7 . . . . . . . gūr . . . .

COL. III

2. 4 ṢA-TU-GAB-LIŠ-dam an-da-
    PI-PI-SAL(?). . . . . . .
3. 4 gar-sag-da mā-a8 an-da-sig-sig-
    [ga-ām?]  
4. 4 EN-HAR-(ki)-gim rib-ba galu
    ši-in-ga-tūm-mu
5. ur-sag-bi a Aš-šir-gi-gim rib-ba
    ama ši-in-ga-an-ā-lud

26. It is a city, it is a city! Its secrets who shall understand?
27. The temple of Keš is a city!
   Its secrets who shall understand?
28. Within it the heroic ones administrate.
29. The oracles proclaimed grandly it executes.

30.  
31.  
32.  
33.  
34.  
35.  

2. Like EN-HAR it has been made surpassing; verily man has wrought solicitude for it.
4. Its hero like Ašširgi has been made surpassing; the mother verily has borne him.

1 So on Var. Cstple. 11 6.
2 First example of the verb ṭu strengthened by augment a; cf. a-ru, a-sil in Babyloniaca 11 96.
5 Var. Cstple. an.
6 Read ge-ne? Ni. 8384 ge(?)-e-ne.
7 Ni. 8384 dam.
8 So on 8384.

6. Its lady like Nintud has been made surpassing. And then wailing began.

7. [*gū*] d.*4-kam-ma-ám*

7. Section four a it is.

8. ........................................

8. ........................................

9. ..............................

9. ..............................

10. ..............................

10. ..............................

11. ..............................

11. Within it the heroic ones administer.

12. *d.*Nin-šar-sag-gâ ušumgal-á̯m šag-ki im-

12. Ninbarsag placed it in the bosom of the earth like a python.

13. *d.*Nin-tud ama-gal-la tud-tud mu-

13. Nintud the great mother......

14. *d.*Šul-pa-ê-a pa-le-si-ge nam-en-

14. Šulpa the priest king lordship

15. *d.*Aššir-gi*ğ* ur-sag-gâ ABm-μu-

15. Ašširgi, the champion......

16. *d.*Urumuš ligir-gal-á̯m*ğ* edin-na-

16. Urumash great prince in the (heavenly) plain has......

17. *e* e sikka lu-śim*ğ* gū-á̯m-ma-gur-

17. The temple assembles the rams and bucks.

18. *ÉN-HAR-(kî)-gim rib-ba galu ši-in-ga-an-lúm-mu*

18. Like EN-HAR it has been made surpassing; verily man has wrought solicitude for it.

19. *ur-sag-bi* d.*Aššir-gi*ğ*10-gim rib-ba*

19. Its hero like Ašširgi has been made surpassing; the mother verily has borne him.

20. ama ši-in-ga-a-an-ú-tud

20. am a ši-in-ga-a-an-ú-tud

---

1 Var. Cstple.  ê. See below line 21 and BL.  88 n.  4.
2 Fifth section on Ni. 8384.
3 First sign on Ni. 8384 Rev.  1.
4 Ni. 8384 gi.
5 Same sign on Var. Cstple. But Ni. 8384 has a sign apparently related to the difficult sign which I assimilated to Bīr. 4950 in AJSL, 33, 48. The sign on Ni. 8384 recurs in ZIMMERN, KL.  35 56.
6 Var. Ni. 8384 gal-e; Var. Cstple. gal-la. According to CT.  24, 10, 8 the throne bearer of Enlil, but in 24, 26, 124 a ligir-gal in the attendance of the mother goddess.
7 Ni. 8384 edin-na; Var. Cstple. *edin*.
8 Both variants add *e*.
9 Var. of gū-šar=puḫḫuru. See BL.  10, 30.
10 Vars. omit *gim*.
21. *nin-bi*  
\[\text{\textsuperscript{a}}\text{Nin-tud-gim rib-ba-ra}^1\]  
* a-ba er-mu-ni-in-du\u0131g  
\[\text{\textsuperscript{b}}\]  
21. Its lady like Nintud has been made surpassing. And then wailing began.

22. *\text{\textsuperscript{f}}5-kam-ma-\text{\textsuperscript{a}}}m  
22. It is the fifth\textsuperscript{a} section.

23. *\text{\textsuperscript{f}}ud-gim ki-gal-la gub-ba  
23. The temple like the sun on the vast foundation stands.

24. *\text{\textsuperscript{f}}am-la\textsuperscript{a}g-la\textsuperscript{a}g-gim edin-na s\u0161\u0161g-s\u0161g-  
24. Like a white bull on the landscape it reposes.

25. [ ] e gar-ra \[\]  
25. \[\]

26. [ ] bi-la \[]  
26. \[]

27. [ ] la \[]  
27. \[]

28-30. \[\(28-30\) illegible or lost on all the variants.\]

31. [ ] ra \[\]  
31. \[\]

32. [ ] gar nu \[\]  
32. \[\]

33. [ ] an-\u0161\u0161r ki-\u0161r  
33. \[\]

34. [ ] bi la-\u0161ma ki-u\u0161-sa  
34. \[\]

35. [ ] na-ra-ab Uri-(ki)-ka ke\u0161-du  
35. \[\]

36. *\text{\textsuperscript{f}}EN-HAR-(ki)-gim rib-ba\textsuperscript{a} galu \text{\textsuperscript{b}si-in-ga-an-t\textsuperscript{a}m-mu*  
36. Like EN-HAR it has been made surpassing; verily man has brought solicitude for it.

---

Col. IV

1. *\text{\textsuperscript{f}}ur-sag-bi*  
\[\text{\textsuperscript{a}}\text{\textsuperscript{b}A\textsuperscript{i}\textsuperscript{a}shir-gim rib-ba-ra}^2\]  
1. Its hero like Ašširgi has been made surpassing; the mother verily has borne him.

2. *ama-\textsuperscript{b} si-in-ga-an-\textsuperscript{a}tud*  
2. Its lady like Nintud has been made surpassing. And then wailing began.

3. *nin-bi*  
\[\text{\textsuperscript{a}}\text{Nin-tud-gim rib-ba-ra a-ba er-mu-ni-in-du\u0131g}^3\]  
3. Its lady like Nintud has been made surpassing. And then wailing began.

4. *\text{\textsuperscript{f}6-kam-ma-\text{\textsuperscript{a}}}m  
4. It is the sixth section.

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\[\text{\textsuperscript{1}}\text{Ni. 8384 omits } ra.\]  
\[\text{\textsuperscript{2}}\text{Sixth on Ni. 8384.}\]  
\[\text{\textsuperscript{3}}\text{Lines 29-IV 4 are partially restored from Ni. 14031.}\]  
\[\text{\textsuperscript{4}}\text{First signs on RADAU, Miscel. No. 8=Ni. 11876.}\]  
\[\text{\textsuperscript{5}}\text{So Ni. 11876.}\]  
\[\text{\textsuperscript{6}}\text{So apparently Ni. 11876.}\]
5. ₁-a₃ag LU-bi ³
6. ₁-Keš-(ki)-₃ag LU-bi ³
7. ₐ-a en-bi ḍ₃.A-nun-na-me-ᵉ
8. ₐ-bi dim₃-b-an-na-me-ᵉ²
9. kisal-e lugal-bur-₃am mu-un-
gub
10. en-dug šag t₃ag-lal nam-mi-in-
lal
11. a-lu-e umun ³.En-ki NE-GAB
    in-[ ]
12. tu-e a-₃ir(?)-ⱙ₃-a₃ mu-
    e-
    gub
13. l₃al a₃ag-ga ki₃a₃ag-ga-₃am mi-
    -
    ...........
14. en isimu-ᵉ abkal ubar-e-ne t₃u ki-
    ḍam-ma-gal-li-eš
    [ ]₃es-a-mi SU-mu-un-
    sig-gi-ne⁸
15. [ ] RU URU RU mu-ni-
    ib-bi-ne
16. [ ]-ma-ge gig-ga⁶ mi-ni-
    ib-za
    [ ]₃al-e gi₃-gu mi-ni-ib-
    bi
17. [ ] ra₃a-ga s₃u₃g-s₃u₃g mi-ni-
    ib-za
    [ ] dug-gi si₃-ga-ba-ni-ib
    di

5. The sacred temple whose (?) is
6. The sacred temple of Keš whose
   ? is ..........................
7. In the temple whose high priests
   are the Anunnaki,
8. Whose sacrificial priests are the
   dim of Eanna,
9. The aisle..................treads.
10. (The temple) unto which a be-
    neficent lord has shown
    solicitude..............
11. The libator(?), lord Enki......
12. The baptizer............treads thee.
13. ...........................
14. The lord Isimu, the councilor
    ........................
15. ........................
16. ........in sorrow abounds.
17. ........in desolation abounds.

¹ Text certain. Not NUN.
² Var. Cstple. ev.
³ Radau's copy has KIN.
⁴ Var. a-an.
⁵ Ni. 11876 has l₃al-e ki₃a₃ag-ga nam-mi-in-KU?
⁶ Ni. 11876 omits e. This text proves that in the ideogram Br. 1202 the gloss isimu
   belongs properly to the first two signs only and that the original reading was isimu-abkal. See
   especially CT. 12, 16, 34 (i-si-mu)=PAP-sig=usmk. In the later period abkal was apparently not
   pronounced and the whole ideogram was rendered by isimu.
⁷ This line is not on the prism.
18. [ ] ka-ţal-bi al-dug 18. Of . . . . its joy was sweet.
19. [ ] -dug ka-ţal-bi al-dug 19. Of . . . . its joy was sweet.
20. [ ] -ţal-bi a-mu-un-KU 20.
21. [ ] ĝar-sag-gâ nin-bi [?-] bi ám-mu-un-KU(?)
22. ĖN-HAR-(ki)-gim rib-ba galu ši-in-ga-an-lûm-mu 22. Like EN-HAR it has been made surpassing; verily man has brought solicitude for it.
23. ur-sag-bi d.Ăş-sîr-gi-gim rib-ba ama ši-in-ga-an-î-tud 23. Its hero like Ašširgi has been made surpassing; verily the mother has borne him.
24. nin-bi d. Nin-tud-gim rib-ba-ra a-ba er-mu-ni-in-duğ 24. Its lady like Nintud has been made surpassing. And then wailing began.
25. [ê(?)] 7-kam-ma-âm 25. It is the seventh section.

THIRD TABLET OF THE SERIES "THE EXALTED ONE WHO WALKETH" (e-lum didara)
(No. 13)

The series elum didara is entered in the Assyrian liturgical catalogue, IV Raw. 53a 8, and the first tablet of this Enlil liturgy has been found in the Berlin collection and published by Reisner, SBH. No. 25. The Berlin tablet belongs to a great Babylonian temple library of the Greek period redacted by a family of liturgists descendants of Sin-ibni. A fragment of the same first tablet of another Babylonian copy has been found, BM. 81–7–27, 203. The catch line of tablet two is lost on SBH. 25 and no part of tablet two has been identified. In 1914

1 Or ăš.
2 I edited this tablet in SBP. 120–123 where I erroneously assigned it to the Enlil series ame baranara. The tablet has been partially restored from MEEK, No. 11. The first two melodies of elume didara are used in the Enlil liturgy elum gudsun near the end just before the titular litany and have been re-edited above pp. 300–2 in the edition of the elum gudsun series.
3 MEEK, No. 11 in BA. X pt. 1.
I copied BM. 78239 (=88-5-12, 94) the upper half of a large tablet carrying according to the colophon ninety-six Sumerian lines. The number of lines provided with an interlinear translation on this fragment is only two, which increases the actual number of lines to ninety-eight. Probably a few more should be added for Semitic lines on the lost portion. This tablet, also from a Babylonian redaction, belongs to an edition made by another school of liturgists and contains tablet three of elum didara.

The third tablet of elum didara began with a melody nin-ri nin-ri gi-am-me to the mother goddess Bau (l. 2), who in line 7 is identified with Nanâ. Lines 3–6 introduce by interpolation other local forms of the mother goddess, as a concession to cities whose liturgists succeeded in inserting these lines before the canon of sacred songs were closed in the Isin period. Hence Babylon is favored by a reference to Zarpanit in line 3; Barsippa by a reference to Tašmet in lines 4–6. Bau or Gula wails for Nippur whose destruction is here attributed to the moon-god, Sin. The introduction of a long passage to the moon-god in the weeping mother melody of an Enlil liturgy is unusual. The entire passage reflects the phraseology and ideas of the well-known Sumerian hymn to the moon-god magur aṣag anna. The composer desiring to utilize these fine lines makes a setting for them by describing Sin as the god who visited Nippur with wrath, regardless of the inconsistency of placing such a passage in an Enlil song service which attributed the sorrows of Nippur to Enlil himself.

According to the catch line of tablet two of the Ninurta liturgy gud-nim kurra the third tablet of that series began by the same melody as tablet three of the elum didara. It is prob-

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1 SBP. 296.
2 SBP. 236.
able that the first melody of tablet three of both series was identical. Melodies are always identified by their first lines and when these agree we assume that the entire melodies are identical. Since the musicians referred to all melodies by their first lines it was manifestly impossible to begin two different melodies with the same line. But tablet three of the weeping mother liturgy muten nu-nunu7-gim begins its first melody1 nin-ri nin-ri gu-äm, etc., otherwise both melodies differ completely. This is the first known of example of two different melodies bearing the same title. It is curious indeed that an Enlil, a Ninurta and a mater dolorosa series all begin their third tablets in the same manner.

The obverse of BM. 78239 breaks away before the end of the melody nin-ri ninri gu-äm-me. Here forty-five Sumerian lines are lost; one or two melodies at least stood in this break. For the last passage on tablet three, the scribe borrows the first melody of the Ninurta series gud-nim kurra.2 The litanies which begin these melodies or series of addresses to Ninurta differ greatly in the two redactions. Since SBH. No. 18 belongs to a Ninurta series the addresses therein are much more extensive. The composer of the Enlil series elum didara obviously introduced this irrelevant melody to obtain the fine passage to the weeping mother, Rev. 10-21 on BM. 78239. These lines are lost on the Berlin text SBH. No. 18. On the whole the liturgy elum didara is more inconsistent in the development of ideas than any song service of which extensive portions are known. Only tablets one and three are as yet identified and neither of these is much more than half complete.

1 SBP. 140.
2 SBP. 226—SBH. No. 18.
ru-ba-tum (rubatum) ši-si-it āli i-šē-si ina lā-lā-ra-ti

The princess, the princess, in misery shouts the wailing of the city.¹

1. nin-ri nin-ri gū-ām-me, ūru in-ga-ām-me: ī-ī-li-ī

2. a gašan-mu nu-nunuz-šāg-ga ū

3. ḫ-gi-ā ḫ-sag-ī-la² ū

4. dumu-sag ù Uraša-a ū

5. dumu-sag ī-i-be- d, A-ne-un ū

6. gašan-gū-ur-a-sīg ud-lāl-a-gē ū

7. gašan-mu  ḫ Na-na-a ū

8. ḫ-ṣu ḫ-ṣu-šū ū

9. uru-ṣu uru-ṣu-šū ū

10. dam-ṣu dam-ṣu-šū ū

11. dumu-ṣu dumu-ṣu-šū ū

12. ḫ-e-b-šū ḫ-e-b-ṣi-gi ū

13. saqar-ṣū saqar-ṣi-gi³ ū

14. si-mā³ aṣag an-na ḫ-e-ir-ma-al-la ni-ne-na dirig-ga-ṣu-dē  ḫa-e dirig-ga-ṣu-dē

15. na-an-na-ru el-lu ša ša-ma-e e-ṣil ra-ma-ni-ṣu ina šu-i-ru-ṣi-ka at-lam

1. The first line, together with its Semitic translation, is identical with the first line of the third tablet of the series muten nu-nunuz-gim, see SBP. 140. Otherwise the melodies differ.

2. The refrain ī-li-ī apparently provides an incomplete sentence.

3. Cf. SBH. No. 84, 13, there a title of the river goddess.

4. Lines 10–13 form a duplicate of SBH. No. 25, Rev. 2–5 = SBP. 122.

5. si-mā, literally karānu, the horned, referring to the new-moon. The variant SBP. 296, 1 has ma-šār, the crescent boat. Undoubtedly ma-šār should be rendered by nambaru in this passage.
16. O father Nannar bright horned light of heaven, mighty of itself, (in thy excellence, yea thou in thy excellence),

17. Father Nannar, lord of all the heavens,

18. Lord Nannar, lord of the rising light,

19. Great lord, who himself has wrought evil to thy city, mighty of himself,

20. As for thy city Nippur, he who has wrought evil to thy city,

21. All thy Land ...........

22. Thy city and land are afflicted with woe.

23. In thy ...and thy ...the scribes are driven away.

24. In thy ...and thy ...the augurers are exiled.

25. Thy ...... is destroyed.

26. .......

27. .......HUL-AS-A (gloss) e-ga ib ....

28. .......

29. ................................

**Reverse**

1. Exalted hero of the world, doth any one comprehend thy form?

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1 See BL. p. 132.
2 i.e. Sin himself is the author of Nippur’s sorrows.
3 Glossed ki.
4 LATH; transcription and interpretation uncertain.
5 Hereby is established the reading pa(g)-dâ = mădu, kapdu. Probably a kind of augurer.
6 Probably tautological writing for lâllâq = itâbbâlu, Voc. Hittite 7509.
7 Cf. the first melody of the Ninurta series gū-ud nim kur-ra: see SBP. 226; BL. No. 9 and SBH. 40.
2. [kár-ra-du] ša-ku-u ša ma-a-tim  
kat-tuk [man-nu i-lam-mad]
3. alim-ma umun ur-sag-gal
4. ur-sag-gal umun si d. Mu-ul-li-il-lá-ge
5. alim-ma abiš e-kur-ra
6. ur-sag-gal umun e-sú-me-Dú
7. umun e-sag-ma-q a umun-e e-i-be-šu-gúd
8. umun sukkal-ma-q di4 gal-ukkin
10. díg-ga-žu mu-lu ta-žu mu-un-žu
11. taš-a-žu mu-lu
12. e-ne-em-žu mu-lu
13. edín-na di-di edín-na šé-am-du
14. ama gašan tin-dí-ba edín-na
15. nin gašan niš-gar-ra edín-na
16. nin gašan Lara-ak-(ki)-ge3 edín-na

2. Honored one, lord, great champion.
3. Honored one, lord, great champion, lord of Enlil.
5. Honored one, son of Ekur.1
7. Lord of Ešannu, lord of E-ibešugud.3
8. Lord, great messenger, the herald Nusku.
10. As to thy commands, who comprehends thy form?
11. As to thy succor, who comprehends thy form?
12. As to thy word, who comprehends thy form?
13. She wanders on the plain, on the plain she wails.
14. The mother, queen who gives life to the dead, on the plain wails.
15. The queen, lady Ningingar, on the plain wails.
16. The queen, lady of Larak, on the plain wails.

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1 Similar passages have l-šar-ra (SBP. 226, 8; SBH. 40, 8) chapel of Nintil in Ekur (SBP. 221 n. 7).
2 Temple of Ninurta in Nippur. A syllabary recently published by Scheel (RA. 14, 174 i. 7) explains the name by bit gi-mir par-ši šámnu, Temple which executes the totality of decrees. Note, however, the epithet e i-de-ila=bit niš šúš, House of the lifting of the eyes, SBP. 208, 11.
3 In any case an epithet of the temple of Urta in Dilbat, Ibešu-šum. For this reading l-be see vars. l-bi, lmi-bi, BL. p. 134. The word iši is probably Sumerian for igi, and shows that the phonetic rendering i-de is erroneous. The dialectic pronunciation of igi was iši and despite the Semitic variant imši the name is apparently Sumerian Ibe-šum, Temple of the eye of Anu. Here šu-gúd is an epithet for Anu, i. e. the lofty.
4 See also SBH. 132, 46; BL. No. 56 Rev. 31; Craig, RT. 20, 30. This text has a variant a for di.
5 Probably part of the great city Isin, see SBP. 160 n. 7.
17. *nin gašan I-si-in-na-(ki) edin-na*

17. The queen, lady of Isin, on the plain wails.

18. *nin ama ē-dür-azag-ga edin-na*

18. The queen, mother of the holy city, on the plain wails.

19. *nin ama ŠU-HAL-BI² edin-na*

19. The queen, the...mother, on the plain wails.

20. *Ba-ū nu-nūmuq šág-ga edin-na*

20. Bau, the pious woman, on the plain wails.


21. The abode, Erabriri, of the lord Sakutmah on the plain wails.

22. *elum-e la-lu u'-u-a u'-u-a*

22. Oh honored one, the exuberant, alas, alas.

23. *96-āmi nu-šid-bi-im duḫḫu ʒ-kam elum di-da-ra nu al-ul*

23. Ninety-six is the number of its lines. Third tablet of Elum dikur, unfinished.

24. *gab-ri Bār-sip-(ki) kima labiri-šu ša-tir-na barim duḫḫu ²Bēl-iškur mārī-šu ša ²Bēl-iškunn*

24. Copy from Barsippa, according to its original, written and collated. Tablet of Bēliškur son of Belishkuni,

25. *mar Iddin²-Papsukkal pa-liḫ ²Nahu ina šar-lum la uššir ʿa ina me-riš-lum la u-ša-bi³*

25. son of Iddin-Papsukkal worshipper of Nebo. In fraud he has not translated it and with wilful readings has he not published it.

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¹ Probably variant of ē-dür = adurā, kapru, village, city, Poebel, PBS V 106 IV 30; see also II Raw. 52, 61 f. Note the similar title of the city of Bau uru-azag-ša in SAK. 274; BL. 147. Here the title refers to Isin not Lagash.

² Cf. CRAIG, RT. II 16, 18.² Ama-ŠU-HAL-BI-ta.

³ Cf. CT. 12, 52 29; ina šar-tu la uššir-šu ʿa ina me-riš-tum la i-ka-lu, “By fraud he has not translated it and with wilful readings has he not published it.” For śulšur, “to translate or edit a tablet,” see LEHMANN, Sumerab-skum-aḫkin, Taf. XXXIV 17 akkādā ana šulširi, “to translate into Akkadian.” On this difficult passage concerning the education of Așurbanipal see Sumerian Grammar, p. 3 and corrections by UNGNAD in ZA. 31, 41. škallī probably for ukallim; note the variant nīšīti = ulīšīti.
6060 (No. 12)

BABYLONIAN CULT SYMBOLS

Ni. 6060, a Cassite tablet in four columns, yields a notable addition to the scant literature we now possess concerning Babylonian mystic symbols. A fragmentary Assyrian copy from the library of Ašurbanipal was published by ZIMMERN as No. 27 of his Ritual Tafeln. The Assyrian copy contains only fifteen symbols with their mystic identifications, in Col. 11 of the obverse. The ends of the lines of the right half of Col. 1 are preserved on ZIMMERN 27, and these are all restored by the Cassite original. The obverse of these two restored tablets contained about sixty symbols with their divine implications. Most of them are the names of plants, metals, cult utensils and sacrificial animals, each being identified with a deity. A tablet in the British Museum, dated in the 174th year of the Seleucid era or 138 B.C., Spartola Collection I 131, published by STRASSMAIER, ZA. VI 241-4, begins with an astronomical myth concerning the summer and winter solstices1 and then inserts a passage on the mystic meanings of ten symbols. The myth of the solstices runs as follows:

"In the month Tammuz, 11th day, when the deities MIniți and Kaṭuna, daughters of Esagila,2 go unto Ezida3 and in the month Kislev, 3d day, when the deities Gazbaba and Kazalsurra, daughters of Ezida, go unto Esagila—Why do they go? In the month Tammuz the nights are short. To lengthen the nights the daughters of Esagila go unto Ezida. Ezida is the house of

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1 Only in a loose sense. From Tammuz to Kislev is the period of death, from Kislev to Tammuz the period of revivification of nature. See on the meaning of this passage KUGLER, Im Baukreis Babols 62-5.
2 Temple of Marduk in Babylon.
3 Temple of Nebo in Barsippa.
night. In the month Kislev, when the days are short, the daughters of Ezida to lengthen the days go unto Esagila. Esagila is the house of day." The tablet then explains the Sumerian ideogram *gubarra* = Ašrat, the western mother goddess Ashtartē, and says that Ašrat of Ezida is poverty stricken. But Ašrat of Esagila is full of light and mighty. Some mystic connection between Ašrat or Geštinanna, mistress of letters and astrology, scribe of the lower world, and the daughters of night and day existed. This cabalistic tablet here refers to a mirror which she holds in her hand and says she appeared on the 15th day to order the decisions. The 15th of the month Tammuz is probably referred to or the beginning of the so-called dark period when the days begin to shorten and Nergal the blazing sun descends to the lower world to remain 160 days. For some reason Ašrat, here called the queen, appears to order the decisions, probably the fates of those that die. The phrase "The divine queen appeared" is usually said of the rising of stars or astral bodies, but the reference here is wholly obscure. As a star she was probably Virgo. At any rate some mystic pantomime must have been enacted in the month of Tammuz in which the daughters of Esagila and Ezida and the queen recorder of Sheol were the principal figures. The pantomime represented the passing of light, the reign of night and the judgment of the dead. Clearly an elaborate ritual attended by magic ceremonies characterized the ceremony. At this point the tablet gives a commentary on

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1 *maš-dā* = *muššēnišu*.
2 *šaraḫšun*.
3 See Tammuz and Ishtar, p. 151. Ašrat or the western Ashtoreth usually had the title *bhliʾ šēri, "Lady of the plains"* and was identified with the Babylonian Geštinanna and Nidaba. Hence *baššēri ṣararr išištīm*, scribe of the lower world, K.B. VI 190, 47; cf. IV R. 27 B 29.
4 See lines 11-4 of this tablet. Nergal descends into the earth on the 18th of Tammuz and remains until the 28th of Kislev.
5 *Ašrat.*
the mystic meaning of cult objects used for the healing of the sick or the atonement of a sinner. Obviously some connection exists between this mystagogy and the myth described. The commentary is probably intended to explain the hidden powers of the objects employed in the weird ritual, at any rate the mystery is thus explained.¹

(1) Gypsum is the god Ninurta.² (2) Pitch is the asakku-demon.³ (3) Meal water (which encloses the bed of the sick man) is Lugalginra and Meslamtaea.⁴ [A string of wet meal was laid about the bed of a sick man or about any object to guard them against demons. Hence meal water symbolizes the two gods who guard against demons. See especially Ebeling, KTA. No. 60 Obv. 8 ḫisurrā talamme-su, "Thou shalt enclose him with meal water."]

(4) Three meal cakes are Anu, Enlil and Ea.⁵ (5) The design which is drawn before the bed is the net which overwhelms all evil. (6) The hide of a great bull is Anu. [Here the hide of the bull is the symbol of the heaven god as of Zeus Dolichaios in Asia Minor.]

(7) The copper gong is Enlil. But in our tablet II 13 symbol of Nergal and in CT. 16, 24, 25 apparently of Anu. The term of comparison in any case is noise, bellowing.

(8) The great reed spears which are set up at the head of the

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¹ Here epitomized. It will be found transcribed and translated by Zimmern in his Zum Babylonischen Neujahrsfest, p. 129.
² M.A.S. See below Col. II 15, gypsum is Ninurta, the god of war, primarily a god of light. Gypsum, Sum. im-bar, "radiant clay," became symbolic of Ninurta because of its light transparent color.
³ So, because gypsum, lime and pitch are smeared on the door of the house and the god of light (Ninurta) tramples upon the demon of darkness.
⁴ Two inferior deities related to Nergal, god of the lower world. Their images placed at the enclosure of a house prevent the demons, Zimmern, Rt. 168, 21 f. The image of Lugalginra designed on a wall prevents the devils, ibid. 166, 12. He binds the evil ones, IV R. 21 * C III 26. The two are placed at the right and left of a door to forbid the devils to enter. Mašlu VI 124.
⁵ The great trinity: heaven, earth and sea.
⁶ In any case a cult utensil on which a noise was made, CT. 16, 24, 32.
sick man are the seven great gods sons of Ishara. The seven sons of Ishara are unknown, but this goddess was a water and vegetation deity closely connected with Nidaba goddess of the reed. The reed, therefore, symbolizes her sons.

(9) The scapegoat is Ninamashazagga. Here the scapegoat typifies the genius of the flocks who supplies the goat. See, however, another explanation below Obv. II 17.

(10) The censer is Azagsud. The deity Azagsud in both theological and cult texts is now male and now female. As a male deity he is the great priest of Enlil, CT. 24, 10, 12, and always a god of lustration closely connected with the fire god Gibil, MEER, BA. X pt. 1 No. 24, 4. But ordinarily Azagsud is a form of the grain goddess who was also associated with fire in the rites of purification. As a title of the grain goddess, see CT. 24, 9, 35 = 23, 17; SBP. 158, 64 A-sug where ZIMMERN, KL. 11 Rev. III 11 has Azag-sug. She is frequently associated with Ninhabursildu and Nidaba (the grain goddess) in rituals, ZIMMERN, Rt. 126, 27 and 29; 138, 14, etc. The censer probably symbolizes both male and female aspects, the fire that burns and the grain that is burned. See below II 9, where the censer is symbol of Urašá a god of light.

(11) The torch is Nusku the fire god in the Nippur pantheon. Below (II 10) the torch is Gibil, fire god in the Eridu pantheon.

The mystic identifications do not always agree, but the term of comparison can generally be found if the origin and character of the deities are known and the nature of the symbol determined. Each god was associated with an animal and a plant and with other forms of nature over which they presided. When the cult utensils are symbols the term of comparison is generally clear.

1 See the Chicago Syllabar 230 where she is identified with Nidaba.
2 Cf. ZA. 16, 178, 27; BA. V 649, 3; Shurpu VIII 10.
Below will be found such interpretations of these mysteries as the condition of the tablet and the limits of our knowledge permit. Most difficult of all are the metal symbols which begin with Obv. I 10. Here silver is heaven, but it can hardly be explained after the manner of the same connection of Zeus Dolichaïos with silver in Kommagene. The cult of this Asiatic heaven god is said to have been chiefly practiced at a city in the region of silver mines.\(^1\) That is an impossible explanation in the case of Anu whose chief cult center was at Erech. The association of gold with Enmesharra, here obviously the earth god, is completely unintelligible. In Obv. I 31 he is possibly associated with lead or copper as the planet Saturn. In lines I 14–18 the symbols are broken away, but they are probably based upon astronomy. Metals seem to be connected with fixed stars and planets on the principle of color. The metallic symbolism of the planets was well known to Byzantine writers who did not always agree in these matters. Their identifications are certainly a Graeco-Roman heritage which in turn repose upon Babylonian tradition.\(^2\) The following table taken from Cook, *Zeus*, p. 626, will illustrate Graeco-Roman ideas on this point:

- Kronos—lead (Saturn); Zeus—silver (Jupiter); Ares—iron (Mars); Helios—gold (Sun); Aphrodite—tin (Venus); Hermes—bronze (Mercury); Selene—crystal (Moon).

Our tablet preserves only the names of the deities at this

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\(^1\) So A. B. Cook, *Zeus*, 632. I would, however, entertain doubts concerning this explanation of silver as the emblem of the Asiatic Zeus and of Jupiter Dolichenus. The identification of this metal with the sky god in Babylonia and Kommagene surely reposes upon a more subtle idea. [For the explanation of silver = Anu and gold = Enil, see p. 342.]

\(^2\) The Sabaeans, a pagan Aramaic sect of Mesopotamia at Harran, are said to have assigned a metal to each planet. Since a considerable part of their religion was derived from Babylonia we may consider this direct evidence for the Babylonian origin of the entire tradition. For an account of the metals assigned to the planets by the Babylonians, Persians, Greeks and Sabaeans, see Bousser in *Archiv für Religionswissenschaft* 1901, article on "Die Himmelsreise der Seele." The order of the planets, taken from the Byzantine list above, is based upon their relative distances from the sun.
point, and if metals stood at the left we are clearly authorized to interpret the divine names in their astral sense. This assumes, of course, that these astral identifications obtained in the Cassite period. Assuming this hypothesis we should have the metals for Beteigeuze, Ursa Major, Venus, Jupiter, Mars, Saturn, New-moon(?), a star in Orion, Venus as evening and morning star, Virgo, and perhaps others.

The reverse of the tablet is even more mystic and subtle. The first section connects various cult substances with parts of the body. White wine and its bottle influence the eyes. White figs pertain to a woman's breasts. Must or mead have power over the limbs as the members of motion. Terms of comparison fail to suggest themselves here and we are completely disconcerted by the fancy of the Babylonian mystagogue. In the next section, which is only partially preserved, we have twelve gods of the magic rituals. The province of each in relation to the city and state is defined. Kushu, the evil satyr who receives the sin-bearing scapegoat, hovers over the homes of men. Muhru, the deity who receives burnt offerings, or incarnation of the fires of sacrifice, dwells at the city-gate. Sakkut, a god of light and war, inexplicably protects the pools. Then follow hitherto undefined and unknown Cassite deities and a break in the tablet.

As in the Assyrian duplicate, Zimmer RT. 27, so also here, the reverse contains a lexicographical commentary on mythological phrases. The name of the god Negun is commented upon here and most timely information is given. Both the phonetic reading of the name and the character of the deity are defined. The colophon at the end has the usual formula attached to cult instructions whose contents are forbidden to the uninitiated.
1. *dub* a-gub-ba... [1]  
2. *Nin-ḫabur-sil-du* nin[?][*thu-ta-ge*]  
3. *dub gan-nu-tür* [d] MES- GAR  
4. *šišinig* d. An-im  
5. *šiš-sag-gišimmarr* d. Dumu-ši  
6. *in-nu-us* d. É-a  
7. *šul-gi* d. Nin-urta  
8. *el* d. Ninā

1. The vessel of holy water... [of the gods]  
2. is Ninhabursilu, queen of incantations.  
3. The little *kanmu*-vessel is the deity...  
4. The tamarisk is Anu.  
5. The date palm-head is Tammuz.  
6. The *masbatkal*-plant is Ea.  
7. The *šalalu*-reed is Ninurta.  
8. The *El*-plant is Ninā.

---

1 Restoration from Zim. Rt. 27.  
2 This deity appears in incantations as the queen of the holy waters *bēlit equbḫē*, IV R. 289b 16; Bab. II 38, Sm. 491. 3 Although placed in the court of Enlil the earth god as sister of Enlil by the theologians, CT. 24, 11, 40=24. 52, where she is associated with a special deity of holy water, *A-gub-ba*, yet by function and character she belongs to the water cult of Eridu. Her symbol is the holy water jar (*dub* *agūbba*) and the deity *Agūba* is *tsu-šaš-lag-lag-qa Erida-ge*, Purifying handwasher of Eridu, CT. 24, 11, 41=24. 53. The river goddess *dš* is also *bēlit equbḫē*, CT. 16, 7, 255 where in L 254 *Ninhabursilu* is *aḥat* *A-gub-bal*, sister of *Agūba*, and the river goddess is mother of Enki, or Ea, god of the sea, CT. 24, 1. 25. The reading *ḥabur* for *A-HA* is most probable, and the cognate or dialectic form *ḥobur* is a name for the mysterious sea that surrounds the world. See BL. 115 n. 2. The holy water over which she presides is taken from the *ṣagü* or other sea, which issues from springs, hence *equbḫē* is spring water, CT. 17, 5 I 111. The name, then, really means “Queen of the lower river, she that walks (du) the streets (sil).” The Semitic scribe of CT. 25, 49, 6 renders the name in a loose way by *bēlit tēlēlī bēlit āḥat sulē* [raplāt], Queen of lustration, queen that walks the [wide] streets (of the lower world). For the title *bēlit tēlēlī*, see CT. 26, 42 I 14. For a parallel to the description of her walking the streets of inferno, cf. *Kal-šaš-ga sil-dagal-la ʾedin-ān*, Lady of purity who (walks) the wide streets of the plain (of inferno), consort of Irragal, god of the lower world, SBP. 158, 59. A variant, KL. 16 I 8 has *ṣiš-gig-ʾedin-ān*, the dark street, etc.

6 Conjectural restoration from ASKT. 96. 21. Zimmern, Rt. 27, 1 3–4 has a longer description of *Ninhabursilu a-ba-lat* *A-gub-bal bēlit* *mē(?)* *a nātī(?)*.

4 Variant of *kān-tēr*, V Raw. 42, 39.

5 In K. 165 Rev. 8 f. the tamarisk and date palm are said to be created in heaven (*giš an-na ʾał-tēr*) and the same is said of them in Gudea, Cyl. B 4. 10, *giš-šinig giš-šēkka* (i.e. *šaš-gišimmarr* an n-tēd-ša). This plant appears frequently in magic rituals, IV R. 59b 4 *šag-bi-ni* (Semitic), IV R. 166 31, *Šurpu* 1X 1–8, and also in medical texts. *ḥunu* has been identified with Syriac *bēnā*, tamarisk. If this identification be correct, a comparison with the Hebrew legend of the *manna* (bread of heaven in Psalms 105, 40), said to have been the exudation of the tamarisk, is possible.

6 Semitic *ṣihuru*, Aramaic *ḥbrā*, see Meissner, MVAG. 1913, 2 p. 40 and BE. 31, 69 n. 2. Used both in medicine and magic.

7 Passim in rituals and medicine. See BE. 31, 69, 27; 72, 29; King, *Magic* 11, 44; Meissner, SAI. 2805.

8 In *Šurpu* VIII 70 mentioned with *šalalu*. A magic ointment made of the *El* and *mašlakal*, CT. 34, 9. 41. See also Ebeling, KTA. 90 rev. 17; King, *Magic* 30, 25. Perhaps identical in name with the stone *artalu*, SAI. 8545. On a Dublin tablet often *giš EL*. Cf. *ā-sig-šūn-ba* *šāmu*, onion.

8 For the correct reading *ni-nā-a*, see AJSL. XXXIII 194, 159.
9. The gišbur wood is the Fire God Girra.

10. Silver is the great god (the moon).

11. Gold is Enmešarra (the sun).

12. Copper is Ea.

13. Lead is Ninmah.

14. [ ] Ninurta.

15. [ ] Ninlil.

16. [ ] Ishtar-Venus.

17. [ ] Marduk-Jupiter.

18. [ ] Nergal-Mars.

19. [ ] Ninurta-Saturn.

20. [ ] Nusku.

21. [ ] Papsukal.

---

1 Here a wood employed in magic, cf. BE. 31, 60, 6+15. In syllabars giš-BUR = gišburrā, gišhirra, indicates a weapon or an utensil.

2 NITA-DU, fire god, title of Nergal as fire god and identical with d-gir = Nergal.

3 Here certainly Anu, heaven god, followed by Earth and Sea gods. Note also d-Gu-la in liturgies passim as title of Anu, BL. 136. Anu = Sin, see p. 342.

4 Title of Enlil, lord of the totality of decrees. Enlil = Šamaš.

5 Originally title of the great unmarried mother goddess bêlit tiššitu, but often a title of the virgin types Innini and Ninâ, BL. 141; of Gula ibid. Also somewhat frequently she is Damkina, consort of Ea, IV R. 54b 47; CT. 33, 3, 21 her star beside that of Ea. Here she is the mother goddess and the same order, Heaven, Earth, Sea, Mother Goddess in Shurpu IV 42, where Nin-maḫ has the Var. Nin-tud, Ebeling, KTA. p. 121, 11. Symbols of these four deities on boundary stones in same register, Hinke, A New Boundary Stone, p. 28 second register, et passim.

6 Possibly a metal stood here, identified with d-MAŠ, a star in Orion (Kakṣidi = Betelgeuse), CT. 33, 2, 6; King, Magic 50, 29.

7 Possibly the constellation Ursa Major. Margidda, the Wagon is intended, identified with Ninlil on a Berlin text, Weidner, Handbuch 79, 10. See also Bezold in Deimel, Pantheon Babylonicum 215.

8 From the context certainly a title of Marduk. Zim. 271 19 omits LU-TU.

9 Or Bêl-sarhe, title of Nergal, v. VAB. IV 170, 67. Between lines 17 and 18 the variant inserts two lines.

10 But Mars in Amos 5, 26. I accept here the later identifications, Nergal-Mars, Ninurta-Saturn. The identifications in the earlier period of Babylonian astronomy appear to have been Ninurta-Mars and Nergal-Saturn.

11 Probably the astronomical form of Nusku as god of the new moon, IV R. 234 4. His character as fire god is symbolized by the torch, ZA. VI 242, 24. In II 10 to supply Gibil after Zimmern RT. 27, 5. As fire god he is messenger of Enlil.

12 Papsukal, messenger of Šamaš, god of Kīš, a form of Ninurta. He also like Nusku derives his messenger character from his connection with light, Papsukal la le-ir-ti, Papsukal of the morning light, CT. 24, 40, 53. Since Ninurta is identified with Alpha of Orion, Papsukal is
22. [ ] itāl "Sak-kut" 22. [ ] is Sakkut.
23. [ ] itāl Ram-ma-nu 23. [ ] is Ramman.
24. [ ] itāl Ištar Uruk-(ki) 24. [ ] is Ištar of Agade.²
25. [ ] itāl Ištar A-ga-de-(ki) 25. [ ] is Ištar of Agade.³
26. [ ] itāl Bē-lišt-šeri 26. [ ] is Bē-lišt-šeri.¹
27. [ ] d Nin-lil 27. [ ] is Ninlil.
28. [ ] d Ninurta 28. [ ] their band (?) is Nin-
29. [ ] ilāni sibīli ² 29. [ ] is the seven gods.
30. [ ] d En-meštar-ra 30. [ ] is Enmesharra.⁶

Obverse II

2. giš [ ] [d. ] 2. [ ]
3. giš [ ] [d. ] 3. [ ]
4. šim-[šim [ ] [d. ] 4. [ ]
5. šim-[šal³ [d. ] 5. Box-wood is the god . . . . . .
6. gi-du-gaš⁸ [d. ] 6. The good reed is the god . . . . . .

Identified with one of the stars in Orion, CT. 33, 211 2; Ṿaš-zi-an-šu “Pap-sukal [sukal “Anim Ištar] restored from Virolleaud, Supplement LXVII 10. Here he is messenger of heaven and of Ištar as Venus, queen of heaven, that is, he is a messenger of the powers of celestial light. Nusku and Pap-sukal often occur together in magic texts, Sūrpu VIII 10.

¹ Here probably Sakkut as lord of light and justice, god of 1sin, in his normal capacity. See BK. 120 n. 6. His emblem is something made of date palm, ṣag, gišimmar. This deity is unknown in magic texts except in Zimmern, Rt. 70, 8.

² Ištar of Erech is Venus as evening star, the effeminate Venus of Erech, see Tammuḫ and Ištar, 54 and 180 n. 4.

³ Venus as morning star. The Ištar of Agade was the type of war goddess, see op. cit. p. 100; hence Venus as morning star is sometimes called the Bow Star, Kugler, Sternwende 11 198.

⁴ Western title of Geštinanna, sister of Ištar. Here perhaps the constellation Virgo.

⁵ The seven gods are the Pleiades, CT. 33, 214 44. Since they are followed by Enmesharra perhaps here to be identified with the seven gods of Enmesharra (see BE. 31, 35). In ZA. VI 242, 20 gi-uru-gal-mes, “the great reed spears” are symbols of the seven great gods, sons of Išhar. But traces of the last sign are not those of MES here.

⁶ In astronomy a form of Nin-urta = Saturn, but by character allied to Nergal a lower world deity. See line 11 above. For E as Saturn note V Raw. 46a 21, his star UDU-LĪM and II R. 48, 52 the same star is UDU-BAD-sag-us = kaimānu, Saturn. See also BE. 31, 35 n. 4 line 12, kaimānu title of Enmesharra.

⁷ Simūlāti employed in medical texts, see SAI. 3574 and Jastrow, Medical Text Rev. 5. Here also without giš. Holma, Beiträge zum assyrischen Lexicon, p. 85, identified it with Syr. lamālarā, Persian and Arabic Simlār.

⁸ Passim in medical and incantation texts, CT. 23, 43, 9; RA. 14, 88, 6; Ebeling, KTA. 26 R. 20; IV R. 55 No. 2, 28., etc.
7. šim-li $d[Immer ^1]$
   7. Cypress is Adad.

8. Šīpāṭī burrumti$^2$ $iu^3$Labartu(?)$^3$
   8. Wool of variegated color is Labartu daughter of Anu.

9. šim-ZU$^4$ $d[Nin-urta ]$
   9. The aromat-ZU is Ninurta.

10. niq-na $d[Urašā ]$
   10. The censer is Urasha.$^5$

11. gi-bil-lā $d[Gi-bil ]$
   11. The torch is Gibil.$^6$

12. ku-la-ri ibbāti$^7$
   12. The clean incense is Neg-n.$^8$

13. mul-lil-um $d[Igi-BALAG^9$ lā
   13. The amphora(?) is Igi-BALAG, gardener of Enlil.

   nu-gi-š-šar $d[En-lil-lā ]$

14. aru$^a$ niq-kalag-ga$^a$ $d[Nin-[sar$
   14. The copper kettledrum is Ninuar, that is Nergal.

   d[NINDA+GUD ]$

15. kuš-gū-gal$^a$ $d[Utu-gāl-lu ]$
   15. The hide of a great bull is NINDA+GUD$^a$

16. esir $d[Usur-sa ]$
   16. Gypsum is the storm god (Nin-

17. esir $d[Utš-gal-lu ]$
   17. Bitumen is the river god.$^a$

18. māš-šul-dū-ba-a $d[Ku-šu ]$
   18. The scapegoat is Kushu.$^{a16}$

---

1 Here variant Zim. Rt. 27 Obv. II begins.
2 Written šig dar-a.
3 The name of this deity is not legible in Zimmern's variant and the first sign of the name on the Nippur text is doubtful but apparently the šisk and gunu of Gulu, that is REC. 100 later RAB+GAN, (v. SAI. p. 155 note 1). After this sign Zimmern and I have seen a sign KU or SU.
Labartu is usually written RAB+GAN-ME. Here we may have to do with some new ideogram for this deity. She is the daughter of Anu, HAupt, ASKT. 94, 59. A prayer to the daughter of Anu is King, Magic No. 61, 5-21.

4 Zim. SU.
5 But in ZA. VI 242, 23 symbol of Azagusud.
6 But ZA. VI 242, 24 Nusku, fire god in Nippur pantheon.
7 See Muss-Arnolt, p. 940. Also note nīn akkhu la ku-la-ri, censer of incense, CT. 29, 50, 9; kūšari la līpī, incense pertaining to the ritual of the incantation, ibid. 20. Kūšari is a plural form employed to denote several acts of fumigation.
8 Reading established by Rev. II 118. But see MEERK, AJSL. 31, 287, i-si <ne-su(n) gloss on the star Ne-su; son of Ninil, hence a star in Ninil's constellation Ursa Major, Viroletteaud, Sin XI 22.
9 Perhaps igi-si-si: cf. CT. 24, 3, 25.
11 Sword bearer (nāš-patri) of Enlil. CT. 24, 10, 16.
12 Symbol of Anu in ZA. VI 242, 19.
13 Priest of Enlil, CT. 24, 10, 13. Cf. GUD-NINDA = mtru, young ox, SBG. 19, 14.
14 ZA. VI 242, 15 gypsum is 4MAš.
15 But ZA. VI 242, 15 bitumen is the asakku demon.
16 A pest demon son of Anu, III R. 69, 70. On the other hand, ZA. VI 246, 22 the scapegoat represents the patron of flocks Ninamasašaq who supplies the goat. When sin is transferred to the goat it falls under the protection of Kushu. See Rev. 1 6.
19. *udu-ti-la*[^1]  
20. *maš-gi-bil-la*[^2]  
21. še-bir-bir-ri *u-pu-un-sum*

22. *zi-re*  
23. *daš ka-ga-t[^3]*  
24. *eš ku-ma-nu* 7 *a-mu[^4]*  

25. *ki-gi-sig[^5]*  
26. *ki-gi nig-más-čid[^6]*  
27. *maš-dā*  
28. *kur-gi-(gu)*  

30. *lāl*  
31. *li*  
32. *čid*[^9]  

---

19. "The living lamb" is Gira.[^2]  
21. "Scattered grain(?)," chick pea (?)

22. seed-corn, eating table and  
23. the *ka-ga-t* pots are Ninurra-Ea.  
24. The seven (headed) weapon of laurel wood, the storm, the weapon of Marduk.

25. Red sun-disks(?) are the Anunnaki.  
26. *The golden sacred kid(?) is the Great Twins.*[^7]  
27. The kid is Ungal[^8] of Nippur.  
28. The crane is Ninsig.[^9]  
29. *The sun of cedar, weapon of Zu.*[^12]

30. Honey... is the god...  
31. Oil... oil...  
32. ... River-god, god...

---

[^2]: Patron of flocks and fire god.  
[^3]: That is burnt offering.  
[^4]: I. e. Ea as the god of potters. Ninurra is *paharu rabu* of Anu, MEEK BA. X pt. 1 p. 42, 14.  
[^6]: *Nun-á-ru(duk) ka-ga-t*.  
[^7]: Sic! Semitic.  
[^8]: Cf. IV R. 28* No. 1 Rev. 3.  
[^9]: The symbols in lines 24-6 are obscure.  
[^10]: Lugalgirra and Meslamataea.  
[^11]: The temple of Gula and Ungal of Nippur, CLAY, BE. XV 34, 2. Ungal = *tēnidi*t, population.  
[^12]: God of the people of Nippur.  
[^13]: A form of Enki as patron of metallurgy. See RA. 12, 83 n. 5.  
[^14]: Sun probable reading for *BAD* in this sense. Offerings to the *gu-na-sun*, GENOULLAC, Drehem, 5505 Obv. II 15.  
[^15]: Sign a confusion of *NI+giš* and *KAK+giš*, see RA. 13, 3.  
[^16]: ZA, the eagle, bird of the blazing sun, Ninurta, Ningirsu, is the only emblematic animal that figures as a deity. The myth of his conflict with the serpent in the story of Etana dramatizes the old legend of the conflict between sun and clouds: He appears in magic here for the first time.
Reverse I

1. karānu elli ḫakkul-ti onā-šu
2. ṭiltu pišitu
3. 4unmū
tulē-šu
bīr-ka-a-šu
4. 3iltu
ki-sal-la-a-šu
5. mirstu
pi šuri-šu

6. 4Ku-ši
ṣer ki-i-ši
6. The god Kusu over the chamber.
7. 6Mu-ul-ra ina ṣan abulli
8. 6Sak-ki ina ḫabab ḫappari
9. 6Si-lak-ki ina ma-na-ḫa-ḫi
10. 6E-kur-um ina ḫurri šer īšdi
11. 6Ab-ba-gu-la ina īgari
12. 6*? ? ina nasiḫati

13–17. ........................................
13–17.
18. 12 ilāni [ ]
18. Twelve gods.

Reverse II

1. [SAG-GĪR]-ME ša ina pani-šu
namru
1. The battle which before him
   gleams.
2. [ ]
   KU]-ŠU la māḫ-ru
2. ... not are received.
3. [ ]
   -]u:NU: la-a
3. [ ] NU = not.
4. [ ]
   BT:[šu-wu]:ILA:ma-ḫa-ri
4. [ ] BI = that:ILA = to
   present.

---

1 See Vab. IV 154, 44 and note.
2 ša here for ša, feminine. The form should be dual.
3 Gunu of MA = ṭiltu; Sumerian pēš, value also assigned to MA = ṭiltu in the Chicago Syllabar,
4 115 f.
5 kišu, compensation for kišu. See also Strassmaier, Nahonidas 699, 24, ki-šu. Note that
the ḫulūbbu (probably an image of a scapegoat) symbol of Kusu is placed opposite the door in
6 Clay, Personal Names of the Cassite Period, mentions a deity Si-lak-ku-ku(?) in any case a
Cassite deity not mentioned in Babylonian lists and texts.
7 * Otherwise unknown. A Cassite deity(?)
8 Probably same as Ahabal, Deimel, Pantheon, p. 43.
9 Cf. Zimmern, 27 R. 14–17
11 Cf. ibid. 21.
5. [Ne-gun] erim-bi nu-tuk-a a-i-bi
    ina kalšu la usšuni
5. Negun who foes has not. The wicked from his hand escape not.

6. NE-RU:ai-bi:ID:ša-ti:TUK-A
    SAL-ŠEŠ?
6. NE-RU = wicked: ID = hand: ? ?

7. Ne-gun1 ka-lu-ú i-ša-tam
8. HU-gunu1:gu-nu-u:SI:ša-lu-u
7. Negun is he that burns with fire. 8. The gunu of HU has the syllabic value gunš:ši(g) = to burn.

9. NE:i-ša-lu:sa-niš ka-lu ni-ka
9. NE = fire: Or = to consume offerings in fire.

10. SAL-ŠEŠ:ba-nu-u: ga-lu
11. SI:ba-nu-u:NE ga-lu
10. ninmuš = blaze, burn.
11. si(g) = blaze: bil = burn.

12. núdā núdā lī-kal-lim
12. Let the knowing inform the knowing.

13. la núdā ul immar
13. He that knows not may not read.

ki-ma labiri-šu itu Ninurta-našir
mar Ilu-ikiša omišaši pu īštur
būši E-šu-me-rā
According to its original Ninurta-našir son of Ilu-ikiša, the priest of magic wrote. It is the property of the temple Ešumera.³

¹ Sign is HU-gunu an error for SI-gunu. Only the latter sign has the values bright, burn. Line 8 proves that the sign is based on SI.
² nin-muš. The sign ŠEŠ has the value muš. Note SAI. 2629 the gloss ga-an-ŠEŠ and variant Chicago Syllabar 212 ga-an-muš. See also JRAS. 1905, 81-4-281.14. For muš = banū cf. SAI. 1916.
³ This is a real library note and is clear evidence for assuming that the temple of Nippur possessed a library, at least in the Cassite period. For similar library notes on the tablets from Assur, see RA. 13, 98. Note also the Smith Esagila tablet published by Scheil, Mémoires de l'Academie des Inscriptions et Belles Lettres XXXIX, Rev. 7, núdā núdā škal-līm la núdā ul immar an pi dušši Gabri Barsip-ki šašir-ma UB-TU à ba-ri. For an pi (KA), see RA. 13, 92.
ADDENDUM ON OBV. I 10 F.

Anu in this passage really denotes Sin, the moon, which has been connected with silver on account of its color. The identification of Anu, the heaven god, with the moon god rests upon the astronomical connection between the moon and the summer solstice, see Weidner, *Handbuch der Babylonischen Astronomie*, 32. Sin is called "Anu of heaven," King, *Magic*, No. 1, 9, and for the connection with silver, see Virolleaud, *Astrologie*, Supplement, V II, kaspu ūnu kurasu ūnu Enlil erû ūnu Ea. Enlil is connected with gold in Virolleaud, *Astrologie*, Second Supplement, XVII 14, and Enlil is not infrequently identified with Shamash, see p. 158, 1-2 and p. 308, 18, and gold is the traditional metal of the sun.

The Greek identification of Zeus, the sky-god, with silver is certainly borrowed from Babylonia; see p. 334.
### DESCRIPTION OF TABLETS

<table>
<thead>
<tr>
<th>Number in this Volume</th>
<th>Museum Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>13856</td>
<td>Large two column tablet. Unbaked; light brown with dark spots. Top broken away and left lower corner damaged. H. 6(\frac{1}{2}) inches; W. 4(\frac{1}{4}); T. 1(\frac{2}{3}). Liturgy of the cult of Ishme-Dagan. See pages 245–257.</td>
</tr>
<tr>
<td>2</td>
<td>11005</td>
<td>Upper part of a large two column tablet. Unbaked; light brown. Top and left edge of the fragment damaged. H. 3(\frac{1}{2}); W. 3(\frac{1}{4}); T. 1(\frac{1}{3})-(\frac{2}{3}). Liturgy of Ishme-Dagan. See pages 258–259.</td>
</tr>
<tr>
<td>3</td>
<td>7847</td>
<td>Dark brown unbaked tablet. Right upper corner slightly damaged. Right lower corner broken away. Two columns. H. 8; W. 5(\frac{1}{2}); T. 1–(\frac{3}{4}). Mythological hymn to Innini. The obverse is translated on pages 260 to 264, but the reverse is too badly damaged to permit an interpretation. The text ends with the line, “Oh praise Innini,” the literary note characteristic of epical compositions. The scribe adds a note stating that there are 153 lines. Written by the hand of Lugal-ge-a... ...son of E-a-i-lu(?)...</td>
</tr>
<tr>
<td>4</td>
<td>7878</td>
<td>Light brown fragment from the left upper corner of a large unbaked tablet. H. 3(\frac{1}{2}); W. 1(\frac{3}{4}); T. 1(\frac{1}{4})-(\frac{3}{4}). Duplicate of 7847. This tablet omits the liturgical note, “Oh praise Innini.” It has the colophon, “Written by the hand of Ninurash-mu..., in the presence of Nidaba-igi-pa(?)-...ge-en.”</td>
</tr>
<tr>
<td>5</td>
<td>15204</td>
<td>Single column, dark brown tablet. Partly baked. Left lower corner broken away. H. 4(\frac{1}{2}); W. 2(\frac{1}{4}); T. 1(\frac{1}{2})-(\frac{3}{4}). Psalm to Enlil. See pages 265–268.</td>
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<td>6</td>
<td>2154</td>
<td>Single column, light brown tablet. Top and left lower corner broken. H. 4(\frac{1}{2}); W. 2(\frac{1}{2}); T. 1(\frac{1}{2})-(\frac{3}{4}). Lamentation for Lagash. See pages 268-272.</td>
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<tr>
<td>7</td>
<td>8097</td>
<td>Single column, light brown tablet. Lower edge damaged. H. 4(\frac{1}{2}); W. 2(\frac{1}{2}); T. 2(\frac{1}{4})-(\frac{3}{4}). Liturgical hymn to Sin. See pages 276-279.</td>
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<td>8</td>
<td>346</td>
<td>Single column, dark unbaked tablet. Damaged at top and bottom. H. 4; W. 2(\frac{1}{2}); T. 1-(\frac{1}{2}). Bilingual hymn. See plate 86.</td>
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<tr>
<td>9</td>
<td>8334</td>
<td>Single column, light brown tablet, unbaked. Left upper corner and top of reverse damaged. H. 4(\frac{1}{2}); W. 2(\frac{1}{2}); T. 1(\frac{1}{2})-(\frac{3}{4}). Hymn to Inu.</td>
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<td>10</td>
<td>8533</td>
<td>Upper part of a large two column tablet. Light brown, soft and crumbling. Purchased by the Expedition in 1895, from Abu Hatab. H. 3(\frac{1}{2}); W. 5(\frac{1}{2}); T. 1(\frac{1}{2})-(\frac{3}{4}). Hymn to Enlil.</td>
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<td>11</td>
<td>7080</td>
<td>Large light brown tablet; five columns; broken perpendicularly at the middle. Isin period. H. 8(\frac{1}{2}); W. 4; T. 2. Liturgy to Enlil. Lamentation for the city of Ur. See pages 279-285.</td>
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<td>12</td>
<td>6060</td>
<td>Nearly complete tablet; baked. Temple Library (IV). Second Exp. Two column tablet; Cassite period. H. 4; W. 3(\frac{1}{2}); T. 1(\frac{3}{4}). Cult symbols. See pages 320-342.</td>
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<tr>
<td>13</td>
<td>BM. 78239</td>
<td>Upper half of large single column tablet. Light brown, partially baked. H. 7; W. 6; T. 2. Acquired by the British Museum in 1888. Late Babylonian edition of the third tablet of the liturgy elum didara to Enlil. See pages 323-329.</td>
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<tr>
<td>14</td>
<td>11327</td>
<td>Lower part of a large unbaked tablet, two columns. Right half almost wholly broken away. Myth of the water god Enki. H. 6; W. 6(\frac{1}{2}); T. 1(\frac{3}{4}). Probably a zag-sal hymn.</td>
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