



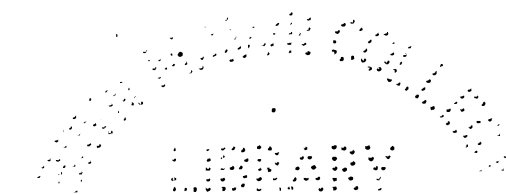
CROZER THEOLOGICAL SEMINARY
BABYLONIAN PUBLICATIONS, VOLUME I

SUMERIAN RELIGIOUS TEXTS

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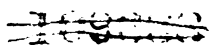


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PREFACE

In the Spring of 1923 the Trustees of Crozer Theological Seminary granted me the Barnard C. Taylor Travelling Fellowship so that I might be enabled to spend the Summer in the Musée d'Antiquités de Stamboul (formerly Imperial Ottoman Museum) and study the Sumerian documents there preserved. This I did, and studied all unpublished religious and historical texts from Nippur, now accessible to scholars.

The present volume embodies all the religious texts, the others being reserved for another volume of this series. The work in the Stamboul Museum is not yet finished, because there are several cases of tablets which have never been classified and made available to scholars.

After having made it possible for me to study the documents, Crozer Theological Seminary has also financed the publication of this volume and decided to continue this series until all important texts from Nippur shall have been published. This decision is all the more welcome because, as anyone will see by glancing through the introduction to the texts, the Library material from Nippur is of such a character, that no real progress can be made in editing it, until one has access to all the texts. Many very important epics and legends have to be reconstructed out of a very large number of different tablets. Since this series has been started with the purpose of making accessible widely scattered Nippur material only, it is expected to end promptly as soon as the supply of texts of very first importance will be exhausted.

The publication of this volume is made possible through Mr. John P. Crozer, President of the Board of Trustees of the Crozer Theological Seminary, to whom his father, the late Samuel A. Crozer, President of the Board of Trustees from 1867 to 1910, left a sum of money in trust to be used as the son should determine. As an expression of indebtedness I have taken the liberty of dedicating this volume to Mr. John P. Crozer, President of the Board of Trustees of Crozer Theological Seminary.

It is now my pleasant duty to express my warmest gratitude to President Milton G. Evans, whose unflinching interest in scientific research has made

BIBLIOGRAPHY AND ABBREVIATIONS

AJSL	American Journal of Semitic Languages and Literatures.
BE	Babylonian Expedition of the University of Pennsylvania. Series A: Cuneiform Texts, edited by Hilprecht.
BE 15	Clay: Documents from the Temple Archives of Nippur, dated in the Reigns of the Cassite Rulers. (Complete Dates.)
BE 29	Radau, Sumerian Hymns and Prayers to the God Ninib.
BE 30	Radau, Sumerian Hymns and Prayers to the God Dumu-zi.
BE 31	Langdon, Historical and Religious Texts.
BI	Barton, Miscellaneous Babylonian Inscriptions.
BL	Langdon, Babylonian Liturgies.
Br.	Brunnow, List of Cuneiform Ideographs.
CBS	Museum of the University of Pennsylvania. Catalogue of the Babylonian Section. (All texts quoted in this volume are unpublished, and form part of the Temple Library of Nippur.)
CT	Cuneiform Texts in the British Museum.
DP	Allotte de la Fuye, Documents Présargoniques.
HAV	Hilprecht Anniversary Volume. Article by Radau, Miscellaneous Sumerian Texts.
In. II	Genouillac, Inventaire des Tablettes de Telloh, Vol. II.
JAOS	Journal of the American Oriental Society.
KL	Zimmern, Sumerische Kultlieder aus Altbabylonischer Zeit.
M	Meissner, Seltene Assyrische Ideogramme.
OECT	Langdon, Oxford Editions of Cuneiform Texts, Vol. I.
PB	Deimel, Pantheon Babylonicum.
PBS	University of Pennsylvania. Publications of the Babylonian Section.
PBS I, Pt. 1	Myhrman, Babylonian Hymns and Prayers.
PBS I, Pt. 2	Lutz, Selected Sumerian and Babylonian Texts.
PBS V	Poebel; Historical and Grammatical Texts.
PBS X, Pt. 2	Langdon, Sumerian Liturgical Texts.
PBS X, Pt. 4	Langdon, Sumerian Liturgies and Psalms.
PBS XII	Langdon, Sumerian Grammatical Texts.
PBS XIII	Legrain, Historical Fragments.
PS	Langdon, Le Poème Sumérien du Paradis, du Déluge et de la Chute de l'Homme (translated by Virolleaud).
PSBA	Proceedings of the Society of Biblical Archaeology.
RTC	Thureau-Dangin, Recueil de Tablettes Chaldéennes.
SBH	Reisner, Sumerisch-Babylonische Hymnen.
SG	Delitzsch, Sumerisches Glossar.
SRT	Chiera, Sumerian Religious Texts (Present Volume).
ST	Hussey, Sumerian Tablets in the Harvard Semitic Museum.
TD	Genouillac, Tablettes de Dréhem.
TRU	Legrain, Les Temps des Rois d'Ur.
TU	Reisner, Tempelurkunden aus Telloh.
UDT	Nies, Ur Dynasty Tablets.
YBC	Yale Babylonian Collection.

INTRODUCTION TO THE TEXTS

1

This is one of the largest and best preserved hymns of Sumerian literature and its gaps, fortunately not very numerous, are filled by several duplicates in the Nippur collections. A tablet containing a portion of this hymn has been published by Radau, HAV, No. 2. This begins at Col. IV, 35, of our text and continues to the end of Col. VI.

Radau's duplicate indicates that only one line is missing at the end of the tablet, the one giving the title of the composition. In Radau's text the title is partially destroyed, and he restores it as *šir na[m-u]r-sag-gá ^dnin-an-[sí]-an-na-gè* "Hymn in praise of the mightiness of ^dnin-an-sí-an-na."

Another tablet (CBS 11391), which originally contained all of the material covered by our text, has been discovered by Radau and published by him *ibid.*, Photographic Plate No. IV. This second text, however, is too much worn away to be of any practical value.

In the Nippur collections of the University of Pennsylvania I have found a third duplicate (CBS 7909) as yet unpublished. It is the central portion of a four column tablet, the obverse of which is entirely destroyed. CBS 7909, column I, parallels column V, lines 8-18, of our text and offers the following variants:

Line 10: *NIN AN-KU* (with three horizontal wedges) *-lal-a*.

Line 11 adds *šá* before *mu-e*. . . .

Line 14 reads *ê-na* instead of *ê-kul*; omits *ka* after *kalam-ma*.

CBS 7909, Col. II parallels Rev. VI, 10-15 with the following variants:

Line 10 reads *in-gál* for *in-gar*.

Line 13 reads *gal me-te-bi* for *UN-te-bi*.

Line 14: *nam-lù-gàl-gè* for *nam-lù-gàl-ka*.

As for the contents, there is no doubt that this hymn was written in praise of the goddess ^dninni. The constant repetition of her name, particularly in mythological connections, makes this quite evident. But since in

Nippur the cult of ^d*Nin-insina* "The lady of Isin" played quite a prominent part, this hymn, long used in the service of the latter, came to be regarded as really belonging to her, whence its title. But we can follow its vicissitudes even further. When the strong Semitic invaders established themselves as the ruling dynasty of Isin, they claimed divine honors for their kings. The old hymns of the Sumerian cult had to be rededicated for the new rulers, and their foreign names had to be inserted in the body of the old songs and liturgies. This explains the reference to ^d*Idin-d**Dagan* in Col. V, 29.

There is no difficulty in distinguishing the hymns originally belonging to the old gods of the Sumerian pantheon and later retouched so as to make them usable in the cult of the deified kings, from those written expressly in honor of these kings. A good example of the latter is No. 52 of the present volume.

Our text is divided into ten sections of unequal length, marked by the notation *ki-šub gú-1-ám*, *ki-šub gú-2-kam-ma-ám*, etc. The continuity of the hymn is not broken by this arrangement into sections, and the title at the bottom of the last column refers to the composition as a whole. It would therefore be incorrect to consider such a text as a collection of ten separate songs under one general heading.

2

A fragment of an ancient story of the creation of the world, which has later been dedicated to the king ^d*Naram-d**Sin*. The obverse is a duplicate of CBS 13946, which in turn is a duplicate of Legrain, PBS XIII, No. 43. The obverse of our text would be contained in the gap occurring in the upper portion of the reverse of Legrain's tablet, while the reverse continues the story beyond the point reached by the latter.

We have here two copies of the same original and each one of these, apparently complete in itself, begins and closes at a different point.

3

Legendary text dealing with ^d*Ninni* and ^d*Dumuzi*. There is a fragment in the Nippur collection of the University of Pennsylvania (CBS 8313) which

covers the end of Col. II and the beginning of Col. III. Following is a list of the variants:

Col. III, line 1: after *ki* restores *si-im-.....*

Line 2 adds *e-ne* before *BI*; instead of *DI* has phonetic variant *sa*.

Line 10 instead of *sġ-ni* has variant *šag-ga*.

Line 13 reads *engar-ra má-e ga-i-te-ir-da mu-.....*

It may be noted in passing that the *ga-i-te-ir-ra* is found in an unpublished list of articles of food, CBS 11082.

4

A creation story, very different in content from any thus far discovered. Both in the constant repetitions and in the division of the work of creation into different steps it recalls the account of Gen. I. But all resemblance ends there. The steps here mentioned are the completion of the earth, of seed, of cold (seasonal changes), of harvest, etc. After each one of these our text takes care to tell us that, at that time, one of the many instruments used in agriculture did not yet exist.

This is found in the obverse, which is fortunately well preserved. The reverse is badly damaged, but its partial loss is not very important, since it contained an enumeration of all things created. Rather illogically, but consistently with what went before, it begins with different instruments, some of them of bronze, and continues with cereals and plants; then come cattle, fishes and birds.

The tablet has no title. Considering its contents, we should have expected at least the usual notation: *a-a ʹen-ki ZAG-SAL*. The lack of title proves this to be an excerpt from a longer composition.

5

A *bal-bal ʹninni-kam*. No duplicate to this text has been found, but line 7 of the obverse corresponds with Langdon, BL 194, Rev. 14. The two tablets are probably of the same character, if not portions of the same text.

The compositions known under the name of *bal-bal* were probably used in the temple service but do not appear to have been sung, since the instru-

ment for their accompaniment is never mentioned. In contents, the *bal-bal* is much more interesting than a lamentation or a laudatory hymn, because it contains frequent legendary or mythical allusions. Following is a list of the texts belonging to this group which have thus far been published:

bal-bal-e-dam, Chiera, SRT (present volume), No. 3.

bal-bal-e ^d*ninni-kam*, Chiera, SRT, Nos. 5 and 31; Myhrman, PBS, Vol. I, Part 1, No. 6; Zimmern, KL, 199, Rev. I, lines 8-41; Legrain, PBS XII, No. 39.

bal-bal-e ^d*EN-ZU-na-kam*, Chiera, SRT, No. 9.

bal-bal-e ^d*ba-ú-kam*, *ibid.*, No. 23.

bal-bal-e ^d*niná-kam*, Zimmern, KL, No. 199, Rev. I, lines 42 ff.

6-7

Two texts containing the same *šir gid-da* ^d*nin-in-si-na-kam*, "A long song of the goddess ^dNin-insina." No. 7 takes up No. 6 at Col. II, line 26, and is parallel with it to the end, filling gaps and giving important variants.

8

A *šir gid-da* ^d*MAR-TU-[kam]*. Songs to this god are very scarce and this is natural since ^d*MAR-TU*, being a foreign deity, had very little place in the Sumerian cult. A penitential psalm of the Cassite period has been published by Langdon in PBS, Vol. X, Part 2, No. 3. Fragments of other religious compositions in which the name ^d*MAR-TU* occurs are to be found in Zimmern, KL, Nos. 75-77.

It is worthy of notice that in line 56 ^d*MAR-TU* is called ^d*lù-ğur-sag*, and that in lines 30-31 *ğur-sag* is in parallelism with *kúr* ^d*MAR-TU*. This is one more argument for closely uniting the Amorites with their home in the mountains.

The mother of ^d*MAR-TU* is ^d*nin-ğur-sag-gá* in line 6 and ^d*SUD-UD-NA* in line 29. This latter name occurs again in a list of gods (CBS 6067) and in a mythical tablet (CBS 14061) under the form ^d*SU-DŪG-NUN*. A second list of gods (CBS 6385) gives the name as ^d*SU-NUN-NA*, so that there is no doubt that, in these several texts, we have an attempt to reproduce phonetically the real name of that goddess. It is impossible as yet to determine how early in history ^d*nin-ğur-sag* "the lady of the mountain" was identified with ^d*SU-DŪG-NUN*, the Amorite goddess.

The mythical tablet CBS 14061, which has been quoted above, deserves here a special discussion. In the spring of 1923 I read a translation of it before the American Oriental Society, under the title "An Amorite Creation Story in Sumerian."

My discussion did not subsequently appear in the Journal of that Society because I wanted to reserve the text for publication in the University Series. However, it has come to my knowledge that some scholars, who were not present at the meeting, have been led by the strange title of my communication to misinterpret my position as to the origins of Babylonian civilization. Moreover, for its important bearing on that question, this tablet has been already repeatedly quoted.

I am therefore giving to scholars the salient portions of this text, so that they may be enabled to form an independent opinion as to its real meaning.

CBS 14061 belongs to the Temple Library of Nippur; and is therefore a little older than 2000 B. C. It is a four column tablet, with writing very close and rather poor; the tablet is partially destroyed and column I of the reverse is half gone. However, the many repetitions encountered in the text make it possible to restore with some degree of confidence several of its missing portions, so that we can get a fairly accurate idea of the entire contents of the tablet.

TRANSLITERATIONS AND TRANSLATIONS

OBVERSE, COLUMN I

1 ni-na-ab ^{ki} ni-me-a šid-tab nu-me-[a]	The city of Ninab ¹ existed, Shid-tab ² did not exist,
mên-kug ni-me-a aga-kug nu-me-[a]	the holy tiara ³ existed, the holy crown did not exist,
rig-kug ni-me-a giš-šag-kug nu-me-[a]	the holy perfumed plants existed, the holy palm tree did not exist,
mun-kug ni-me-a ^d nidaba-kug nu-me-[a]	the holy salt existed, the holy corn-plant did not exist.

¹ The city in which the story is staged is unknown to me. In Legrain's TRU, No. 288, 3, is mentioned a city *nin-ab^{ki}*, which is probably to be read *nin-unu^{ki}* (cp. *ibid.*, Note 3-^q p. 74). In our tablet the sign *ab* may be a defective writing for *unu*; at any rate, the name of the city appears to have ended in a vowel. Cp. *ni-na-ab^{ki}-a*, *ni-na-ab^{ki}-gè-dè* and, with double genitive, *ni-na-ab^{ki}-ka-gè*.

² *Šid-tab*, a city which is mentioned as not yet existing, is also not well known. In Genouillac, TD 5504, II, we find the patesi of *šid-tab^{ki}* mentioned together with other patesis.

³ The reference is probably to **TAK-KU* as the representative of civilized mankind, and to **en-aga-si*. Cp. transliteration of No. 25 of this volume, lines 15-16.

- 5 uš-dug-dug-ga ni-me-a
 šà-tum šà-tum-ma tu-[da?] ni-me-a
 da-gub-ba giš-šag kug-ga me-en gibil-ga
 giš-?⁴ me-en
- ama-ad giš-šag babar-ra kuš ġa-šú-úr-ra
 me-en
- ud-ba uru-uru-a kúr-nam-nun-na-kam.
- 10 ni-na-ab^{ki} uru-uru-a kúr-nam-nun-na-
 kam
 pa-te-si ni-na-ab^{ki}-a⁵ nar-balag⁶ úb⁷ (kuš)
 á-lal-a⁸
 dam-a-ni šà- mu-ni ġé-en-na-
 nam⁹
 dumu-ni da-gur-ra-ám
 d-na?-ka mu-ni ġé-en-na-
 nam
- 15 uru-da-e-ne gu-na-lal-e-ne¹⁰
 ni-na-ab^{ki} uru-da-e-ne gu-na-lal-e-ne
 gu-na-lal-e-ne mu-un-mú-mú-ne
 maš-e lù-gàl-gim [.mu?]-un?-ra?-
 ra-ne
 ud-dè ud-te-na [um-ma-ka]r-ra¹¹
- 20 ki nfg-ba-ka um-[ma-ka]r-ra
- Cohabitation there was,
 in the fields bringing forth there was.
 The one who stands near to the holy palm-
 tree, the renewer of the cedar (?) tree art
 thou!
 The one who is mother to the palm-tree, the
 one who makes to be bright the bark of
 the cedar tree, art thou!
 In that day (there was) a city among the
 cities of the great land.
 Ninab (was) a city among the cities of the
 great land.
 The priest-king in Ninab (took?) a flute, a
 drum and a tambourin,
 his wife, may her name be fixed!
 his child who goes by his side,
 (as) the god, may his name
 be fixed!
 In their city they gather,
 into Ninab, their city, they gather,
 they gather, they appear.
 Kids, according to (the number of) the men,
 they slaughter.
 For the day, for the coming day, it is pre-
 pared,
 the place for the gifts¹² is prepared.

⁴ This plant appears to be written *UM+ÁŠ*.

⁵ If, as is probable, the priest-king of Ninab is the god Numushda, then we can reconstruct the text by adding the name of his daughter *AD-GAR-UD-DUG* and of his wife *nam-ra-ul*. Cp. Obverse Col. II, 20 f.

⁶ *Nar-balag* = *tuqu* (M 5266), a kind of flute. Cp. Langdon, PBS Vol. X, Part 4, II, 30; *ibid.*, No. 7, Rev. 22; PBS Vol. X, Pt. 2, No. 20, Rev. 13; BE 31, No. 20, II, 6.

⁷ *Úb* = *uppu* "drum." It is followed by (*kuš*)*á-lal* in Poebel, PBS V, No. 25, IV, 17, and Langdon, PBS Vol. X, Pt. 2, No. 1, I, 15, and preceded by determinative *kuš* "leather," in Radau, HAV, 5, 15.

There were also sacred drums, and offerings were brought to them (Genouillac, In. II, 833, and Allotte de la Fuye, DP, 53, IX). In Hussey, ST, Part 2, No. 52, there is a list of the gods who possessed sacred drums, and is stated also the amount of leather used in making the instruments.

⁸ (*Kuš*)*á-lal*. Another instrument, made of leather and metal. It is followed by determinative *zabar* in *a-lal-zabar*, Nies, UDT, No. 1 obverse; Reisner, TU, 124, VIII; 126, I; Hussey, ST, II, 5 Obv. 1. With determinative *urudu* "bronze," cp. *ibid.*; with det. *giš* "instrument" CBS 16013. Also this instrument was considered sacred. Cp. Genouillac, In. II, 833.

⁹ The expression *mu-ni ġé-en-na-nam* occurs again in two unpublished Nippur tablets: CBS 6985 has *1-ám amaš-gu-la mu-ni ġé-en-na-nam / 2-kam-ma ur-edin-na mu-ni ġé-en-na-nam* and CBS 13384: *é šīg-ga-ri-a mu-ni ġé-en-na-nam*.

¹⁰ *ġu* . . . *lal* is probably equal to *gú* . . . *lal*. Cp. Delitzsch SG, p. 104.

¹¹ Lines 19-20 have been restored from Col. I, 34-35.

¹² The word means "portion" or "gift." Here it may refer to "gift to the god" i. e. "sacrifice."

igi ^d ku-lil-du ¹³ níg-ba [ni]-gá-gá	In front of the god Kulildu the portions he placed:
níg-ba lù-dam-tuku 2-ám ni-gá-gá	the portion of the man who has a wife, double he placed,
níg-ba lù-dumu-tuku 3-ám ni-gá-gá	the portion of the man who has a son, three-fold he placed,
níg kal-sag-áš 1-ám ni-gá-gá	the portion of the man who is alone, single he placed,
25 ^d MAR-TU áš-ni 2-ám ni-gá-gá ¹⁴	for the god Martu alone he placed a double portion.
^d MAR-TU ama-mug-ni-ir	The god Martu, to the mother who had given him birth,
ê-a ba-ši-in-tu inim mu-na-dé-e	into the house he entered and words he spoke:
uru-má tukul-li-mu-ne me-en dam	"In my city I have friends, and they have taken wives,
ba-an-tuku-tuku-me-eš	"I have companions (?), and they have taken wives,
lù?-man?-ne ¹⁵ me-en dam ba-an-tuku-tuku-me-eš	"In my city, unlike my friends, I have not taken a wife,
30 uru-má tukul-li-mu-dè ¹⁶ dam nu-tuku me-en	"I have no wife and I have no children.
dam nu-tuku me-en [du]mu nu-tuku me-en	
giš-šub uš-sa diríg tukul-li-má-šù ¹⁷	"(Thus) the portion standing is bigger for my friend,
maš dú(g)-sa-dè ¹⁸ udu diríg dú(g)-sa-má-šù	"A kid for the neighbor, an additional sheep for my neighbor." ¹⁹
ud-dè ud-te-en-na um-ma-kar-[ra]	For the day, for the coming day, it is prepared,
35 ki níg-ba-ka um-ma-kar-[ra]	the place for the gifts is prepared.
igi ^d ku-lil-du níg-ba-na ni-[gá-gá]	In front of the god Kulildu the portions he placed:
[níg-ba] lù-dam-tuku 2-ám ni-[gá-gá]	The portion for the man who has a wife, double he placed,

OBVERSE, COLUMN II

1 [níg-ba lù-dumu-tuku 3-ám ni-gá-gá]	The portion for the man who has a son, three-fold he placed,
---------------------------------------	--

¹³ The sign *KU* contains two horizontal wedges, so that I have discarded the alternative *an-šù*. The name occurs again in line 36.

¹⁴ Cp. here I Samuel, Ch. I, 5, where Hannah, the beloved wife, receives a double portion from the meat of the animals sacrificed in Shiloh.

¹⁵ The traces on the tablet support the restoration. Cp. Br. 9964.

¹⁶ The value *dè*, instead of *ne*, appears to be required by the context.

¹⁷ In lines 32-33 the sign read *šù* is *KU* with three horizontal wedges.

¹⁸ *Dú(g)-sa = du-uš-sa = rúa* (Br. 8257). Cp. *dussa* in SG, p. 56.

¹⁹ An alternate reading for this verse might be: "A kid for the neighbor: a sheep for my portion is more (than that which the neighbor has received)." Martu had been assigned two portions, though he was not married, and might here complain of the apparent injustice in his favor. However, such a lofty moral standard would appear improbable, in the light of Col. II, 6.

- [nfg-b]a kal-sag-áš [1-ám ni-gá-gá] the portion for the man who is alone, single he placed.
- ^dMAR-TU áš-ni 2-[ám ni]-gá-gá For the god Martu alone he placed a double portion.
- ^dMAR-TU ama-muġ-ni-ir The god Martu, to the mother who had given him birth,
- 5 ê-a ba-ši-in-tu inim mu-na-dé-c into the house he entered and words he spoke.
ama-mu dam tuku-ba-ab níg-ba-mu ga?-
mu?-ra-tum "Mother, take me a wife!²⁰ Let her bring to thee my portion!"
- ^dMAR-TU ama-muġ-ni-ir . . . -na-ni- Martu, to the mother who had given him birth (thus spoke).
..... The goddess Sudugnum (to Martu) answered:
- ^dSU-DŪG-NUN²¹.
[mu]-na-n[i-ib-gí-g]f
dug-[ga-zu dam]. "Thy manner of speaking a wife (will appreciate?),
"Thy gaze a wife (will appreciate?),
"The contents of thy granary a wife (will appreciate?),
"Do thou meet my bitter want
"In thy city build the temple
"With thy neighbor dig an excavation,
"Martu, with thy neighbor,"
- 10 igi-fl-la-zu dam
šà-gi-karu-zu[dam]. In that day, in the city, in the city, a feast is held (?),
In Ninab, in the city, a feast is held.
- šú-tab-zé-ma gí-in-[na?]²² Into the house of fate let the friend enter, let us enter.
uru-da-za ê-bi dú-dú-a Into the temple of Ninab let him enter, let us enter.
dú(g)-sa-za pú ba-e-ni-b[a-al?] The god Numushda prepared the feast,
his beloved child, the goddess Adgaruddug, prepared the feast.
- 15 ^dMAR-TU lù-dú(g)-sa-[za]
ud-ba uru-a uru-a ezen-[gál-la?]²³
ni-na-ab^{ki} uru-a ezen-[gál-la?] In that day, in the city, in the city, a feast is held (?),
In Ninab, in the city, a feast is held.
ê-nam-ma tukul-li ga-lāġ ga-ba-e-lāġ-en- Into the house of fate let the friend enter,
[dè-en] let us enter.
ê-bi ni-na-ab^{ki}-a ga-lāġ ga-ba-e-lāġ-en- Into the temple of Ninab let him enter, let us enter.
dè-en
- 20 ^dnu-muš-da-[gè]²⁴ ezen-ma mu-un-[gá-gá]²⁵
dumu kenag-gá-ni ^dAD-[GAR-UD-DŪG- The god Numushda prepared the feast,
KA]²⁶ ezen-ma mu-un-[gá-gá] his beloved child, the goddess Adgaruddug, prepared the feast.

²⁰ The wife of Martu is supposed to be ^dgú-bar-ra = ^dáš-ra-tum, cp. Reisner, SBH, Plate 133, lines 141-44, and Deimel, PB 556, 293. This latter name is to be found in a list of gods, CBS 13889:; ^dGUD; ^dG -bi; ^dáš-ra-tum; ^dLUGAL + ŠEŠŠIG-lal; ^dTAK-KU; ^dne-guu; Cp. also Note 26.

²¹ ^dSU-DŪG-NUN is the mother of Martu. Her name is also contained in the list mentioned above:; ^dnin-in-si-na; ^dgu-la; ^dnin-ġur-sag; ^dMAR-TU; ^dSU-DŪG-NUN; ^dMAR-TU; ^dda-g in; ^dnin-mu-da; ^ddumu-zi. If ^dMAR-TU is to be interpreted as "the gods of Amurru," then it clearly refers to the two names preceding. Is ^dnin-ġur-sag also included among the gods of Amurru? And why not ^dda-gan also?

²² Šú-tab = unṣatu (M 5137), and zé = gallu "bile, bitterness." Gí-in appears to be phonetic writing for gin, commonly written DU.

²³ Lines 16-17 have been restored from Col. II, 28.

²⁴ For ^dnu-muš-da cp. Deimel, PB 2339. In the list of gods already quoted ^dnu-muš-da also occurs:; ^dnin-a-zu; ^dMUR; ^dnu-muš-da; ^dgu-ma-na; ^dAMAR-UD; ^dnu-zi;

²⁵ The restoration gá-gá is based upon Radau, HAV, No. 21, 2; ezen mu-un-gá-gá. Cp. also *ibid.*, line 7.

²⁶ The god ^dAD-GAR-UD-DŪG is unknown to me. Probably the daughter of ^dnu-muš-da, and clearly a foreign deity. She is probably the wife of ^dMartu, and ^dAD-GAR-UD-DŪG might be a different name for ^dgú-bar-ra = ^dáš-ra-tum (cp. Note 20). This deity is mentioned again in Rev. I, 34, and II, 32.

<p>dam-a-ni ^dnam-ra-at²⁷ gême-šag-[ga] ezen-ma mu-un-[gá-gá] uru-a úb-(zabar) zi-gál-la ag-[a?]</p> <p>(kuš)-á-lal 7-e KA + BALAG mu-da- an-[gí]²⁸</p> <p>25 uš-nindá²¹-ka en íb lal-[c]³¹</p> <p>ê-šù . . . ³¹-šù mu-na-da-an-tu-tu ê ni-na-ab^{ki}-a KA ġu-mu-na- ni-na-ab^{ki} uru ezen-gál-la-šù ũ-di-dè³² ba-tum ni-na-ab^{ki} uru ezen-gál-la-šù ũ-di-dè ba-tum</p> <p>30 c-ne-ra bar-kug-ga³³ ni-gá-gá-eš ê ni-na-ab^{ki} gešpu³⁴ líru-e</p> <p>^dMAR-TU kisal-maġ-a dúg i-ni-in-til</p>	<p>his wife, the goddess Namrat, the gracious lady, prepared the feast. In the city the living sound of the copper-drum called, The seven tambourins sounded.</p> <p>By the length of the circumvallation the lord of the sacred belt into the temple, into the, he entered. Into the temple of Ninab Into Ninab, the city of the feast, he walked in marvel, into Ninab, the city of the feast, he walked in marvel.</p> <p>For him a holy shrine they had made, The temple of Ninab, the enclosure and the surrounding wall, the god Martu had perfectly completed upon the lofty temple court.</p>
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REVERSE, COLUMN I

<p>1 [^dudug-ša]g-ga mu-na-ab-kin-kin-e</p> <p>[^dKAL-šag]-ga mu-na-ab-zi-zi³⁵ [^dMAR]-TU kisal-maġ dúg i-ni-til</p> <p>. ġùl-ġùl-e bar-ta bí-ra</p>	<p>The kindly protecting demon he had sought for protection, the kindly protecting god he had set up. Martu had perfectly completed the lofty temple court. , the evil one, from its side he crushed,</p>
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²⁷ ^dNam-ra-at is the wife of ^dnu-muš-da. This is confirmed by Langdon, PBS Vol. X, Part 2, No. 4, Obv. 2-3; ^dnu-muš-da-gè ki-dur kenag-gá-ni ġir kúr ba-ra-an-dur/nitulum-a-ni ^dnam-ra-at gême šag-ga er im-bil-bil-e.

²⁸ The restoration of the sign *gi* is certain. Cp Poebel, PBS V, No. 16, Rev. 3 (restored from CBS 14151): *ul na-an-ga-na mušen-e ú-ki-si-ga-bi-šù KA + BALAG un-ġi/i-dè-šù mušen-e*, etc. Cp. also *ibid.*, line 5; Radau, BE 29, No. 1, III, 40; Langdon, BE 31, No. 12, Rev. 26.

²⁹ For *nindá*, cp. Br. 4659 and Delitzsch, SG p. 204.

³⁰ Cp. *en-e íb-lal* in Radau, BE 29, No. 6, Obv. II, 13. It appears to be an outer garment or a belt, cp. Thureau-Dangin, RTC 221, VI, 1, for *íb-lal-SU?a* and *ibid.*, 222, Rev. I, 16, for *íb-lal-sġ*. In DP 73, Col. I, we find that it is made of sheep wool. It occurs with the determinative "tug" in Reisner, TU, 126, III, 14, and In. II, 5804 (p. 47). Cp. also M 3383. In CBS 9866 there is in succession: *kuš-íb-lal*; *kuš-íb-lal-dirġ*; *kuš-íb-lal-ag?-a*.

³¹ The sign after *ê-šù* might be double *GU* = *êšù* (Br. 11209).

³² The sign read *ũ* is *IGI + LIL*; *ũ-di-dè* "zum Bewundern," SG, p. 42.

³³ Bar for *bár*. Cp. CBS 15151, V, 14: *bar kug-ga-ni-a um-ma-an-šub-bi-en/mür kul-ab-šù ġé-im-mu-ni-in-tu-ri-en*.

³⁴ *Gešpu* = *ŠU + DÍM* (Br. 7091). *Líru* = *ŠU + KAL* (Br. 7187 and SG, p. 171).

³⁵ For the restoration of the first two lines, cp. CBS 14151, V, 37-38: *udug-šag-ga me nam-ba-e-ne ġub-ba/^dKAL-šag-ga me nam-ba-e-ne ġin-na*, and Radau, HAV, No. 4, Obv. 2-3: *udug-šag-ga-ni an-ta im-ta-lal/^dKAL-šag-ga-ni kin'-a-na ba-ġub*. Cp. also Langdon, PBS, Vol. X, Part 2, No. 9, Rev. I, 18, and BE 31, No. 25, Obv. 17; Rev. 9-10.

5 kisal-maġ ag-e níġ-lal-e bí-in-lal	In making the lofty temple court he caused the measures to correspond,
kisal ni-na-ab ^{ki} LÛ + BAD im-fl-[fl?]-e	the temple court of Ninab he raised upon a dead man (<i>i. e.</i> he built upon a foundation sacrifice). ⁵⁶
^d nu-muš-da ^d MAR-TU ġúl-la-e	The god Numushda rejoiced in Martu.

From this point on, the text is much damaged, and a connected translation is impossible. The damaged portion enlarged upon the offering of the sacrifices, and gave a long list of the objects of gold, silver and leather which Martu had prepared for the temple service. This list would be very interesting, but unfortunately is practically destroyed.

However, the most important portion of the tablet is the lower part of reverse, column II, and that is readable:

REVERSE, COLUMN II, LINES 22 ff.

22 gug ³⁷ níġ-ti zigara-ám zúr	Offerings of animals towards heaven,
. sacrifices
ġur-saġ ³⁸ ġiš-ku-e tam-ma ³⁹	For the mountaineer (<i>i. e.</i> the Amorite) the weapon (is his) companion
lù uzu-dirig ⁴⁰ kúr-da mu-un-ba-al-la	he digs the <i>kamunu</i> by the side of the mountain, he knows no submission.
dúġ-gam ⁴¹ nu-zu-ám	
25 uzu nu-izi-ġá ⁴² al-kú-e	he eats uncooked meat,
ud-ti-la-na ê nu-tuku-a	through his whole life he does not possess a house,
tam-ma úš-a-na ki nu-tum-mu-dam ⁴³	his dead companion he does not bury.
ma-la-mu ^d MAR-TU ta-ám ⁴⁴ an-tuku-tuku-un	(Now) Martu possesses a house (?),

⁵⁶ We have here a very early mention of foundation sacrifices. For another instance, cp. Langdon, PBS, Vol. X, Part 4, No. 11, Obv. V, 18 (restored from PBS; Vol. X, Part 2, No. 10, Obv. 9); *c-sir ġir-ġúl-la-ba LÛ + BAT im-ma-an-gar-gar*.

³⁷ The sign *gug* is ZA + ĠÛL. *Zigara* for IM-IM.

³⁸ For *ġur-saġ* "Amorite," cp. *mu-lu ġur-saġ-ġá = bêl šádi* (apposition to ^dMAR-TU) and *ú-mu-un ġur-saġ-ġá* (apposition to ^dMAR-TU-e), SG, p. 211.

³⁹ *Tam-ma = talimu* "associate, companion" (Br. 7921).

⁴⁰ For the form of the sign *uzu* in old Babylonian, cp. Code, Col. 37, line 32. *Uzu-dirig = kamunu* (Br. 4363 and M 3073), a plant that was also cultivated and which has been identified with cummin. In a list from Nippur (CBS 9802) the sign *UZU* (phon. *ši-ru-um*) occurs in many combinations.

⁴¹ *Dúġ-gam = kamášu* and *kanánu*. Cp. SG, p. 143.

⁴² *Izi-ġá = bašálu*, M 3143. The term "meat" might be used for the more general sense of "food."

⁴³ *Ki . . . tum* "to bury."

⁴⁴ This verse is obscure. The word *ma-la* occurs again in Radau, BE 30, No. 9, II, 6, and the context proves it to refer to some portion of the house. The word *ta-ám* might be a distributive, and ^dMAR-TU-*ta-ám* could be rendered "every Amorite." However, the determinative for god would render this translation very doubtful.

ma-la-ga-ni ^d AD-GAR-UD-DUG mu-n[ib]-gi-gi	towards his house Adgaruddug turns,
30 ^d MAR-[TU š]e?-ba ⁴⁵ an-tuku-tuku	(Now) Martu possesses grain,
ni-na-ab ^{ki} lum-a lam-ma	O Ninab, grow luxuriantly!
60×2+20+2	(Total of) 142 (lines).

⁴⁵ The restoration *še-ba* is probable. The general idea of the last four lines is: "Now the Amorites have settled down and have taken up agriculture. May they prosper!"

The legend here presented offers this very special characteristic: though written in Sumerian, all the gods there mentioned are Amorites, and some of them occur nowhere else in literature. Notwithstanding the damaged condition of the tablet, we are fortunate enough to be able to reconstruct the story in all its important details:

"Way back into antiquity, when no cultivated plants existed, the priest king of the city of Ninab decides to hold a sacred feast in honor of his wife and daughter. As part of the festivities, he announces the distribution of gifts, and promises larger portions to those who have wives and children to support.

"The god Martu, who was unmarried, realizes that he is not going to get as much as some of his married friends, and complains of this fact to his mother. He finally decides to get out of the difficulty by marrying, and asks his mother, in truly oriental fashion, to provide him with a wife. The mother tells him that, considering his good qualities, the matter will not be difficult to arrange. However, before granting his wish, she asks him to fill a long felt want and build a temple for the city. Martu does so and, when the day of the feast arrives, the priest king of the city is greatly surprised in finding the temple already built. He proceeds with the distribution of the gifts and the temple is then provided with all necessary utensils.

"This done, the author of the legend looks back upon the former condition of the Amorites, who had lived a very rough life, having no established courts of justice,¹ roaming in the mountains, eating uncooked food and not even decently burying their dead. But now all these things belong to the past: the Amorites have settled down, they have taken up agriculture, and their city is assured a steady and happy growth."

¹ This is referred to in Rev. II, 15-16; *ud-ba kar di nu-til-li...ā-še gešpu ŠIG+ALAN* "In that day at the wall (of the city) justice was not administered, An oppressor the destruction of the people (could accomplish?)"

This legend is no doubt very pretty, and written in exquisite poetical style. But what was the purpose that moved the writer to record it? We are not in the time when fairy tales are made to order for the benefit of the children. There is certainly a purpose and a message to the story.

Two diametrically opposite lines of interpretation will readily present themselves. It would be possible to say: Here is a legend, as old as any Babylonian legend ever found. It is written in Sumerian, a very old language. Obviously it purports to go back to the very beginning of things, since it is staged at a time when the only plants existing were those that grew of themselves. All the gods mentioned therein are Amorites, and the god Martu is represented as the builder of the first temple. Hence the god Martu, and the Amorites he represents, have been the originators of the Babylonian civilization.

But there is another side to the argument. The legend was written at a period when the Amorites had gained control over the whole of Babylonia. Now we know, from the example of Marduk, that the god of a conquering city will naturally attribute to himself all the good qualities and deeds of the gods of the cities which have fallen before his weapons. Once the Amorites had gained control over the land, it was more than natural that they should attribute to their own god at least part of the honor of having contributed to the rise of civilization. They made him therefore build a temple in Ninab.

Notice also that they choose for the seat of Martu's exploit an obscure city which might have been well known to the Amorites themselves but which played no part in Babylonian history. This because the founders of the other cities, such as Eridu, Nippur, Uruk, Lagash, and so on, were too well known to be readily dislodged.

However, even in recounting the good works of Martu, the writer cannot refrain from mentioning the former uncivilized condition of the Amorite people. In fact, in telling of the eating of uncooked food and of the practice of not burying the dead, he goes far beyond what other Sumerian literature had told us about the Amorites. In two unpublished tablets I found the Amorites referred to as not knowing houses and cities (CBS 13904: *mar-tu ê nu-zu uru-ki nu-[zu]*) and who did not know corn (CBS 14151: *mar-tu lù še nu-zu*), as in our tablet. Now such a description of the Amorites would be meaningless, had the Sumerians themselves not known such things.

I am therefore of the opinion that we have in this legend an attempt, on the part of the Amorites, to endow their own god with some of the honors that did not originally belong to him. The last lines of the legend prove, on the contrary, that the Amorites were still barbarous mountaineers when civilization was well established throughout ancient Babylonia.

9

A tablet containing two different compositions, a *bal-bal-e* ^d*ninni-kam*, closing at Obv. 20, and a *bal-bal-e* ^d*EN-ZU-na-kam* for the rest of the tablet. Lines 43-44:

kenag-bi na-nam kenag-bi na-nam
en ê-kúr-ra kenag-bi na-nam

recur in CBS 13936, a hymn to ^d*urta* (= ^d*NIN-IB*). The two texts have nothing else in common and the title "lord of Ekur" is more appropriate for ^d*Urta* than ^d*Sin*. This is interesting, for it proves that some of the hymns were composed of stock phrases, without great regard for their real significance.

10

Fragment of a hymn in praise of a king. The opening lines read:

Thou art a king and through the long days of thy life,
May thy name be joyfully sung unto distant days!

11

A *nar-balag* ^d*EN*-. It is dedicated to the king ^d*Ur-dnammu*, whose name occurs quite frequently in the text. This is the second psalm to this king thus far published, the other one being found in Langdon's PBS X, Pt. 2, No. 6. A third text of the same character has been found by me in the Library of Princeton University, and will be edited by Prof. Mary I. Hussey.

12

This text is entitled: *a-da-ab* ^d*Né-ûru-gal-ka-ám*, and is dedicated to the king ^d*Šú-î-lí-šú*. The *a-da-ab* song is comparatively rare. Those I know are to be found in Zimmern: KL, 199, III, 7: *a-da-ab an-na-kam*, and *ibid.*, II, 8: *a-da-ab*; Radau, BE 29, No. 1, IV, 37: *a-da-ab AN*-.; Gadd, CT 36, 27: *a-da-ab* ^d*en-lil-lá-kam*, and *ibid.*, 40: *a-da-ab!* ^d*ba-ú-kam*. The

a-da-ab was, in all probability, a musical instrument, and this psalm must have been sung in the temple. This is also proven by the many liturgical annotations to be found in the text.

The king *Šú-i-li-šú* is not much represented in literature of this kind. He is mentioned again in No. 52, VI, 6, of this volume, but the only real song to him that has come to my knowledge is contained in CBS 13381; a very large tablet embodying a series of hymns to the various kings of the Isin dynasty.

13

Hymn in praise of the king *Šul-gi* of Ur and *Iš-me-da-gan* of Isin.

Other hymns to *Iš-me-da-gan* have been published by Langdon, PBS X, Pt. 2, Nos. 9 and 14; *id.*, PBS X, Part 4, Nos. 1 and 2; Zimmern, KL, No. 200; present volume No. 36. Among unpublished tablets with hymns to this king are CBS 6900, 6902, 15209.

14-15

Hymns in praise of *Šul-gi*. This famous king is well represented in literature. Cp. Langdon, OECT, Vol. I, Pl. 40 ff.; Myhrman, PBS, Vol. I, Part 1, No. 7; Barton, BI, No. 3; Langdon, BE 31, Nos. 4, 5, 24, 42, 54; Zimmern, KL, 208.

A large number of tablets referring to *Šul-gi* are yet to be published: CBS 2215; 7076 (Cp. under No. 22 of this volume); 8316; 8549; 13906; 14111; 14034; YBC 4660; 7165.

16

Fragment of a long composition which Langdon calls "Liturgy of the Cult of Kesh." Portions of it had already appeared in different works, but Langdon recently came upon a four sided prism which he calls the "David Prism" and which he published in OECT, Vol. I. To his references to other tablets containing the same text add also Poebel, PBS V, No. 12. The obverse of Poebel's text parallels Langdon's Prism, Col. I, lines 26-31, and the reverse equals Col. I, 11-19. In Poebel's volume obverse should therefore be changed to reverse.

The text here published parallels Langdon, BE 31, No. 23, Col. I; *id.*, PBS X, Pt. 2, No. 22; *id.*, OECT, Vol. I, Pl. 42 ff., and Barton, BI No. 11, Obverse.

Two other unpublished tablets on the same composition are CBS 13625 and 14153. The variants to be found in these are given in an article of mine which appeared in the AJSL, July, 1924.

17

Fragment of a text mentioning *urta*. The text may belong to the same class with those which follow.

18-19-20-21

Four tablets belonging to the epic "*Lugal ug me-lam-bi nir-gál.*" This epic is very well represented in the Nippur Collections, and I have already collected a sufficient number of texts to reconstruct a good portion of it. The four tablets here published are of very great value because of the help they give toward its restoration.

Since the epic will later appear in a volume by itself, I leave a complete study of these texts to its proper place, and simply note here the duplicates to the various tablets.

No. 18: Parallels Radau, BE 29, Nos. 2 and 3, obverse and reverse; CBS 7994; CBS 8070 (EME-SAL); beginning at Rev. 24 ff., the story is continued by text 20 of this volume, line 1 ff.

No. 19, Col. I: Cp. Langdon, PBS, Vol. X, Part 2, No. 16, Col. I; CBS 13864, Col. I; Zimmern, KL, No. 207, Col. I. For Col. II Cp. Langdon, PBS, Vol. X, Part 2, No. 16, Col. II and No. 23, Col. II.

No. 20: For obverse Cp. this volume No. 18, Rev. 24, ff. Obverse and reverse equal CBS 8070, Col. I.

No. 21: For Col. I Cp. Langdon, BE 31, No. 8, obverse. For Col. II cp. Radau, BE 29, No. 10, obverse.

In addition to the texts listed above, the following published and unpublished tablets also belong to the epic: Radau, BE 29, Nos. 6, 7, 8, 9; Langdon, BE 31, No. 10; *id.*, PBS XII, No. 28; CBS 7848, 8111, 8886, 13122, 13382, 13386, 13876, 13901.

22

Hymn in praise of the king *Šul-gi*. The text here published is only a fragment of a four column tablet. Another large tablet, with three columns on each side and containing the same composition (CBS 7076) is now in the Museum of the University of Pennsylvania. The whole of text No. 22 is covered by 7076, IV, line 6 to end. However, this large tablet is much damaged, and the parallel text here published will be of great assistance in restoring it.

23

Bal-bal-e ba-ú-kam, in honor of *Šú-Sin* of Ur. We learn from this text the name of the king's mother, who is called *A-bi-zi-im-ti*, which is a typical Amoritic name.

The opening lines of this hymn are very interesting, though we cannot interpret them as referring to a virgin birth:

In holiness she brought him forth, in holiness she brought him forth,
The lady in holiness brought him forth.
Abi-zimti in holiness brought him forth,
The lady in holiness brought him forth.

Another hymn in which frequent mention is made of the king *Šú-Sin* has been published by Radau, in BE 29, Part I, No. 1. It is entitled: *a-da-ab AN-.....*

24

Portion of a four column tablet with legendary contents. A large tablet containing the same story had been published by Langdon in BL, No. 1. Column II of our text appears to duplicate Langdon's tablet beginning with line 64, but with many variants and additions.

Column II of our text is also restored by Zimmern, KL, No. 68, reverse. Columns I and II are also duplicates of two unpublished texts of the Nippur collection, CBS 2214 and 9878. To the same story belong also CBS 2244, 9804, 13853 and 14026.

25

First and last column of a very interesting mythical text, a portion of which had already been known from a tablet published by Barton in BI, No. 8.

Two other tablets belonging to the same story had already been published but, to the best of my knowledge, have thus far been overlooked by scholars. One appeared in Radau, IIAV, No. 6, and the other was first edited by Langdon in *Babyloniaca*, Vol. III, p. 81, and then republished by him in BE 31, No. 15. These two tablets, however, would not have been sufficient to restore the many gaps of this important composition.

With the help of the text here published and of two other unpublished tablets of the Nippur collection (CBS 6983 and 7916) the first and most important portion of the story can be completely restored, while the last portion comes out sufficiently clear. To simplify the work of scholars I give here a complete transliteration of the first part of the text. In marking the variants a cipher has been used, for the sake of brevity:

1. (=Barton, BI, No. 8. Obverse=lines 1-27 of the transliteration given below, and reverse=34-61. Notice that the total given in Barton's text: 1 šú-ši 1 (=61) corresponds exactly to the number of the line in our complete restoration. The tablet has been recently collated by me.

2. (=Present text). Col. I=16-36; Col. IV=CBS 6983, Column IV.

3. (=Langdon, Babyl. III, p. 81 and BE 31, No. 15). Obverse =21-28; reverse =35-41.

4. (=Radau, HAV, No. 6). Obverse=26-37; reverse=43-49. After line 49 Radau's text closes with a double line.

5. (=CBS 6983). Col. I=15-28; column II=64-68 (only the beginnings of the lines are preserved); Col. III has only the first signs of some few lines:; šuku.....; giš?.....; BI.....; a-na; min(=XX;

For Col. IV, cp. list of variants given below.

TRANSLITERATION AND TRANSLATION¹

(BI, 8+SRL, 25+BE, 31, 15+HAV, 6+CBS 6983+CBS 7916)

1 gur-sag an-ki-bi-da-gè	In the mountain of heaven and earth ²
ud an-ni ^{dd} a-nun-na ³ im-tu-dè-eš-a-ba	when the god Anu had created the Anunna,

¹ Portion of this text had already been published by Barton in BI, No. 8, and translated by him in the same volume; the same tablet has been republished and translated by Langdon in PS and translated again by Luckenbill in AJSL, XXXVIII, p. 32, ff. I have embodied here the results of a new collation of Barton's tablet and, for the transliteration, I have adopted the system of accentuation used by Delitzsch in his SG.

² The "mountain of heaven and earth" is not a poetical name for the earth (Langdon, PS, p. 136, Note 1), but the dwelling place of the gods, situated at the point where the heavens rest upon the earth. It is there that mankind had their first habitat, and there the Babylonian "Garden of Eden" is to be placed.

³ Notice the double determinative, which here stands for the plural.

- mu⁴ ^dašnan nu-ub-da-tu-da nu-ub-da-an-
 sīg-ga
 uku-e-bi ^dTAK-KU nu-ub-da-an-dim-
 ma-áš
 5 ^dTAK-KU-ra temen nu-mu-na-si-ga-áš
 šurim⁶ nu-me-a sīl nu-ub-ra
 uz nu-me-a máš nu-ub-ra
 šurim-e sīl-a-bi nu-ub-tu-ud
 uz-e máš-a-bi nu-ub-tu-ud
- 10 mu ^dašnan kug-sud sīg⁷-bi-da-gè
^da-nun-na dingir-gal-gal-e-ne nu-mu-un-
 zu-uš-ám
 še-šeš⁸ ud-30-ám nu-gál-la-ám
 še-šeš ud-50-ám nu-gál-la-ám
 še-tur-tur⁹ še-kúr-ra še-á-dam-kug-ga
 nu-gál-la-ám
- 15 tug-gar¹⁰ tug-tug-bi nu-gál-la-ám
^dTAK-KU nu-ub-tu-ud mēn nu-fl
^den-aga-si¹¹ en-kal-kal¹² nu-ub-tu-ud
- then the grain-god had not yet been born,
 had not yet become green.
 Its people (*i. e.* of the mountain) had not yet
 fashioned Takku,⁵
 for Takku they had not yet heaped up a
 foundation.
 A ewe did not yet exist, a lamb had not yet
 been dropped,
 a she-goat did not exist, a kid had not yet
 been dropped.
 The ewe had not yet given birth to her lamb,
 the she-goat had not yet given birth to her
 kid.
 Then the grain-god, of great splendor, and
 the woolly-being
 the Anunna, the great gods, had not yet
 known.
 The shesh-grain, of thirty days, did not exist,
 the shesh-grain, of fifty days, did not exist,
 the very small grain, the mountain-grain, the
 shining a-dam-grain did not exist.
 Garments for wearing did not exist.
 Takku had not (yet) been brought forth, a
 tiara he had not worn.
 The lord of the horned crown,¹³ the powerful
 lord, had not (yet) been brought forth,

⁴ The sign *mu* cannot be *EME-SAL* for *giš*, because the whole text is *EME-KU*. Cp. also line 10.

⁵ This cultural heroine plays in Babylonian legend a rôle similar to that of Eve in Genesis III-IV. Langdon identifies ^dTAK-KU with Noah, but cp. my article in JAOS, Vol. 44, p. 54, ff.

⁶ The sign *šurim* cannot be distinguished, in these texts, from the one transliterated *sīg*.

⁷ The sign *sīg* means "woolly" and its phonetic value is made certain by the variant *sīg* in line 38. This *sīg*, which I translate "woolly-being," is a personification of the god of the flocks, just as ^dašnan is the goddess of the cereals. We are reminded of the god Pan, partly resembling a goat, whose function was to protect shepherds and flocks. A description of these two semi-divine beings is given in lines 46-49 where *sīg* is called "the shepherd" and ^dašnan "the green maiden."

⁸ For *še-šeš* cp. Langdon, PS, p. 138, Note 3. To the references to late literature add Clay, BE 15, No. 133. For the old Babylonian period, the term occurs in two lists of articles of food (CBS 3918 and CBS 11082) where it follows *še-gud*, and is followed by *še-bil*, *še-BAT*, *še-sag*. In another unpublished tablet (CBS 6491) we have a list of cakes made of these various grains: *ninda-še-bil*, *ninda-še-BAT*, *ninda-še-šeš*. A kind of beer was made out of this cereal; CBS 11082 mentions *ka-lum-sīg-sīg*, *ka-lum-še-gud*, *ka-lum-še-šeš*, *ka-lum-dilmun-na*.

⁹ *Še-tur-tur*, to the best of my knowledge, does not occur in literature. Langdon quotes *kal-še-tur-ra*, but there *tur-ra* refers to *kal*, not to *še*.

¹⁰ Here I take *KU* for *tug* "garment." The translation "dwelling" is made impossible by the phonetic complements *gál*, *ga*, *gár* in line 21. In Thureau-Dangin, RCT, No. 15, II, 4, *tug-gál* is found; the names of a very large number of articles of clothing begin with *tug-gar*.

¹¹ Text 1 has variant *en-aga-si*.

¹² Text 5 has variant *en-kal-ga*.

¹³ Langdon identifies this god with Tammuz. If correct, the reference is not to Tammuz as "*le divin seigneur du déluge*" but as a vegetation god.

<p>^dGĪR PA-maškim-ma la-ba-ra-é'¹⁴ nam-lù-gàl-lu¹⁵ ud-ri-a-gè-c¹⁶-ne 20 ninda¹⁸ kù-ù-bi nu-mu-un-zu-uš-ám tug-gar¹⁹ tug-tug-bi nu-mu-un-zu-uš-ám uku giš-gi-na-a²⁰ tuš-ba mu-un-gin udu-gim ka-ba ú mu-ni²¹-ib-kú a-šar-šar-ra-ka²² i-im-nag-nag-ne 25 ud-ba ki-sig-alan²³ dingir-ri-e-ne-kam é-bi²⁴ dú-kug-ga síg-^dašnan-bi mu-un-sīg- eš-ám éš-níg-kú dingir-ri-e-ne-kam²⁵ mi-ni-ib- ri-ri-gi-eš-a gég-gál síg²⁶ ^dašnan-bi-da-ka ^da-nun-na dú-kug-ga-gè-ne 30 i-im-kú-kú²⁸-ne nu-mu-un-ne-si-si-eš amaš-kug-ga-ne-ne ga-ŠUM níg-dúg-ga ^da-nun-na dú-kug-ga-gè-ne i-im-nag-nag-ne nu-mu-un-ne-si-si-eš amaš-kug-ga níg-dúg-ga-ne-šù 35 nam-lù-gàl zi-šà im-ši-ib-gál ud-ba ^den-ki-gè ^den-líl-ra inim mu-un- na-dé-e a-a ^den-líl síg ^d[ašnan-bi]³⁰ dú-kug-ga um-ma-da-an-sīg-[eš-am?] dú-kug á-gál ám-ma-da-ra-ab-ê-[eš-ám?]</p>	<p>Gir-mashkimma had not yet come out. Mankind, when they were created,¹⁷ bread for eating they knew not, garments for wearing they knew not. The people walked with the (four) limbs upon the ground, they ate grass with the mouth like sheep, they drank water from the ditches. In that day, in the place of creation of the gods, its house, the holy mound, the woolly-being and the grain-god made beautiful. They completely covered the dwelling with the food of the gods. Of the abundance of flocks and grain²⁷ the Anunna, in their holy mound, ate abundantly, and were not satiated. Of the excellent milk of their sheepfold the Anunna, in their holy mound, drank abundantly, and were not satiated. For the good of their (<i>i. e.</i> the Anunna's) holy sheepfold, Mankind were brought into existence.²⁹ At that time the god Enki spoke to the god Enlil: "Father Enlil, flocks and grain "have made joyful the holy mound, "they have greatly multiplied (?) in the holy mound.</p>
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¹⁴ Text 5 has variant é' (= UD-DU).

¹⁵ Texts 2 and 5 omit *lu*.

¹⁶ Text 5 omits *e*.

¹⁷ Literally: "In the day of their appearance."

¹⁸ Text 2 adds *a* after *ninda*.

¹⁹ Instead of *gar*, text 1 has *gál*, text 2 has *ga*, text 5 probably *gár*.

²⁰ This line has several important variants. Text 1: *giš-gi-a-na SU-bi*; 2: *giš-gi-na-a SU?-bi*; 3: *SU-gi-en-na-ám sud-bi*. In the transliteration I have followed text 5. The word *gi-en-na*, either with the determinative *giš* "organ" or *kuš* "skin, part of the body," certainly means *bináti* "limbs."

²¹ Text 1 adds *in*.

²² Texts 2 and 5 read *kam*.

²³ *Ki SĪG+ALAN = nabritu* (Br. 7021). Both this "place of creation" and the "holy mound" of next line are practically synonymous with the "mountain of heaven and earth" of line 1.

²⁴ Text 3 reads *kisal?-bi*.

²⁵ Text 5 reads *ka*.

²⁶ Text 2 has the important variant *sīg*.

²⁷ Literally: "Of the woolly-being and of the grain-god."

²⁸ Text 2 reads *i-ám-kú-ú-ne*.

²⁹ This is a confirmation of the Babylonian idea that mankind was created for the service of the gods.

³⁰ I am following here text 1. An important variant ^d*ašnan-bi* "the two grain-gods" is found in text 2.

- 40 ^den-ki-gè³¹ ^den-líl-bi³² inim kug-ga³³-ne-ne “ (We), Enki and Enlil, (by) our ³⁴ holy command,
 síg ^dašnan-bi dú³⁵-kug-ta im-ma-da³⁶-ê-
 dè-en-dè-en “ The woolly-being and the grain-god we will
 síg-e amaš-a im-ma-ab- . . . ³⁷-ne cause to come out of the holy mound.”
 The woolly-being in the sheepfold they
 (place?),
 ú-rig-gar ama-ra mu-un-na-ba-e-ne the green plant they give to the mother,
^dašnan-ra ê³⁸ mu-un-na-gá-gá-ne for the grain-god they establish a house,
 45 giš-apin šudul³⁹ erim-ma mu-un-na-ba- to the workmen they give the irrigation ma-
 e-ne chine and the yoke.
 síg amaš-a-na gub-ba-ni The woolly-being stands in his sheepfold,⁴⁰
 síb amaš-a ġe-li dù-dù-ám⁴¹ the “ shepherd ” donates overabundance to
 the sheepfold!
^dašnan ab-sin-na gub-ba-ni The grain-god stands in the ear,
 ki-el síg-ga ġe-li gúr-ru-ám the “ green maiden ” brings overabun-
 dance!
 50 gán-ni-ta sag-zi-íl-la-ni In her lifting up her head from the field
 ġé-gál an-na-ta rá-rá-a-ne comes the abundance from heaven (*i. e.* the
 rain).
 síg ^dašnan-bi PA-ê⁴² mu-un-ak-eš The woolly-being and the grain-god came out
 in splendor,
 ukkin-na ġé-gál mu-da-an-gál-li-eš they gave abundance to the gatherings (of
 men),
 kalam-ma zi-šà-gál mu-da-an-gál-li-eš they brought into existence living creatures
 in the land.
 55 me dingir-ri-e-ne si im-di-di-e-ne The laws of the gods they establish
 erim⁴³ kalam-ma-ka ninda mu-ni-ib-lu the storehouses of the land they filled with
 lu-un-áš food.
 úš kalam-ma-ka dugud mu-un-ne-gál-áš They increased the fertility of the land,⁴³
 éš⁴⁴ uku-ra saġar ki-uš-sa-a-ba-ám⁴⁵ the fallen dwelling, which was in dust upon
 the ground,

³¹ Text 1 omits *gè*.

³² Text 3 has ^den-líl-ra, probably a scribal error.

³³ Text 1 omits *ga*.

³⁴ The translation of this line is somewhat uncertain. I have translated “ our ” for *-ne-ne*, though *-ne-ne* generally means “ their. ” However, we do not as yet know the pronominal suffix for the first person plural, and the verb in the line following is certainly in the first plural.

³⁵ In text 1, the sign *dú* appears here very much like *itu*. It is to be read *dú* as in the other texts.

³⁶ Text 1 reads *im-ma-da-ra*

³⁷ Text 1 has traces of what looks like *KIR-ŠAR?ne*.

³⁸ Text 1 has variant *e*.

³⁹ This sign is Br. 10878, and has been identified by Barton. Cp. Thureau-Dangin, RTC 239, Rev. I, 3.

⁴⁰ Literally: “ The woolly-being, in his being in the sheepfold, . . . ”

⁴¹ Text 1 has a for *ám*.

⁴² Cp. Langdon, PS, p. 112, and Reisner, SBH, Plate 131, Rev. 9-10.

⁴³ Literally: “ They made heavy the womb of the land. ”

⁴⁴ Instead of *éš*, text 6 has *é*; text 1 probably the same.

⁴⁵ Instead of *ám*, text 1 has probably *áš*.

ù-mu-un-du ⁴⁶ -ne-eš gè-gál mu-da-an-gál- li-eš	they raised up, they filled with abundance.
60 min-na-ne-ne ⁴⁷ ki gír-ne-ne ba-an-gub- bu-uš-a	Both of them, wherever their feet had stood,
dugud-bi ê-a ninda dag-me-eš	greatly in that house food was increased.
ki-gub GAR	The standing place
ša an-na šà	from heaven
geštin ⁴⁸ níg-dúg [UD	The excellent white grapes
65 kaš níg-dúg [UD	the excellent white wine
geštin ⁴⁸ níg-dúg [MI	the excellent black grapes
kaš níg-dúg M[I	the excellent red ⁴⁹ wine
a-gár a-gár-ra	A field to a field
...-ki-ga GAR na-.....
70 ^d ašnan síg-ra in[im mu-un-na-dé-e]	The grain-god spoke to the woolly-being:
...-um sag-zu me-en thy head thou
.....li kalam-ma the land
.....

The transliteration and translation given above cover only the first portion of the story, and that is followed by a gap of over two columns.

No. 25, IV, of the present volume has for the only duplicate CBS 6983, IV, so that a list of additions and variants from this latter text will be all that is needed. By a strange coincidence, both texts begin with the same line:

CBS 6983, IV, 1: after *ma*, probably *mi-ni*-.....

Line 2 reads: *im-ta im-ta-a*.....

Line 3 restores at the end the signs *KU-ne*.

Line 4 completes *ma-[ra!]-gál-en*.

Line 5 completes *ak-ni*.

Line 6 omits *gar*; reads *má-e* for *má-a* and completes *kú-ù me-en*.

Line 7 completes *gè-eš*.

Line 8 completes *-en*.

Line 9 completes *-gál*.

Line 10 restores *na-bi*, after *en*.

Line 11 completes *ša im-ma-in-KU* and *sag ba-an-SUM*.

Line 12 reads *mu-un-na-ni-ib-gi-gi*.

⁴⁶ The sign is Br. 329. Cp. Delitzsch, SG, I, *du*.

⁴⁷ After *min-na-ne-ne*, text 1 has either the sign *a* or an erasure.

⁴⁸ In both places, text 5 has variant *gi* for *geštin*.

⁴⁹ Literally: "black."

Line 13: instead of *lugal-zu-um* reads *lugal-zu*; instead of *“GĪR-IŠ-zu* reads *“GĪR-IŠ-zu-um*; instead of *ki-nad-zu* reads *ki-nad-zu-um*.

Line 14 reads *ê-gán-ni*; instead of *ga-rig* reads *giš?-gi*

Line 15 reads *ê-ba KA-ba nam-ġu-ri, etc.*

Line 16: third sign is certainly *si*.

The rest of CBS 6983, IV is destroyed.

26

Portion of a large tablet, which is probably of a legendary character. Column II of our text is restored by another tablet published by Langdon in BE 31, No. 50, obverse.

27-28-29-30

Four fragments of a very important legendary series to which a large number of tablets, published and unpublished, have been found to belong. It deals with the origin of Babylonian civilization and, in its complete form, it must have started with a creation story. Judging only from the use of some words, it appears possible that the creation story of this series may be that published in No. 4 of this volume.

The text I had interpreted in AJSL, XXXIX, p. 42, as relating to the Fall of Man certainly belongs to this series, as do others describing the murder of a younger brother by his elder and the invention of writing. It will readily appear to anyone who will glance through the published texts listed below that this series, once completed, will prove to be of inestimable importance. Unfortunately, notwithstanding the large number of tablets identified with the series, it is as yet impossible to reconstruct the text in such a way as to permit us to establish beyond doubt the sequence of its different episodes.

The texts thus far published are: Langdon, BE 31, Nos. 29, 37, 45 and 51; *id.*, PBS XII, No. 30; Radau, IIAV, Nos. 18 and 19; Lutz, PBS, Vol. I, Part 2, Nos. 96 and 103, and also probably Langdon, PBS, Vol. X, Part 2, No. 21. The unpublished Nippur texts thus far discovered are CBS 7048, 7099, 7298, 7808, 10214, 12651, 13297, 13387, 13865, 13875, 13945, 13950, 13964, 14070, 14088 and probably also 10216, 14011.

This legendary series will be published in a volume by itself, so that it will be unnecessary to give here a list of additions and variants to the texts of this volume. It will be sufficient to note that:

No. 27 is a duplicate of CBS 14070. This latter text adds considerably to the obverse of our tablet, since the first line of No. 27 corresponds to reverse line 5 of CBS 14070. It is interesting to notice that 14070 closes with a double line after obverse line 7 of No. 27.

No. 28 is also a duplicate of CBS 14070. However, No. 28 begins the story at a point above 14070, because No. 28, Rev. 2, equals 14070, Obv. 1. No. 28 is also a duplicate of Radau, HAV No. 19 obverse.

The order of succession of the texts for this portion of the story would therefore be: No. 28, obverse; No. 28 reverse plus IIAV, 19 plus CBS 14070 obverse; No. 27 plus 14070 reverse.

No. 29 is duplicate of Radau, HAV 18; Langdon, BE 31, No. 37; CBS 10214, 13865 and 14088.

No. 30, though a small fragment, is very important because it restores the text published by Lutz in PBS, Vol. I, Pt. 2, No. 103, and interpreted by me in AJSL, XXXIX, pp. 40 ff, under the title: "A Sumerian Tablet Relating to the Fall of Man." In my article I had contended that the tablet under discussion was "evidently only an episode excerpted from a much longer account." No. 30 proves that my view was correct, since its reverse runs parallel with the obverse of the published text. As a consequence of this, the obverse of No. 30 is found to contain a portion of the story which thus far had not been known. It is also interesting to note that No. 30 closes abruptly when it reaches obverse line 10 of PBS, Vol. 1, Part 2, No. 103.

Furthermore, No. 30 is also a duplicate of CBS 7808, a small fragment of a four column tablet. There is no doubt that this last one contained originally the complete episode. What little Col. II of the fragment now contains helps us in restoring the endings of some of the damaged lines. Following is its complete transliteration:

.....-NE
-e-en
-an-du-un
-ta giš-gi-tug-gi ū-i-NE
-áš ba ra-ne-gí

.....-la lù-tur-ra-gè-ne
-i-NE-a
-mu-e-il
-ra-KA
-gí

CBS 7808, column III, carries the story further than PBS, Vol. I, Part 2, No. 103, and this new portion is in turn duplicate of CBS 13297 and 13964.

31

Bal-bal-e ʿninni-kam.

32

Ki-šub litany. Restores No. 45 of this volume, Reverse, Col. VI.

33-34-35

Three fragments of a long Sumerian epic dealing with the king Lugalbanda and the Zu-bird. A very large portion of this legend is contained in CBS 14151, a six column tablet of which the upper portion is well preserved. Quite recently Langdon has published in OECT, Vol. I, a four column tablet which he describes as "The Legend of Enmerkar and Lugalbanda." It bears the number WB 162.

This second large tablet is part of the same story and duplicates CBS 14151 from Col. IV, line 21, up to the end. The discovery of this duplicate is very important because, by its help, the gaps between Cols. V and VI are completely filled.

Numerous other duplicates, all covering the first part of the story, have also been found in the Nippur collections. For the published texts cp. Poebel, PBS, Vol. V, Nos. 16, 17, 18 and 19; Legrain, PBS XIII, No. 8; Langdon, BE 31, No. 44. Among the unpublished texts are: CBS 7093, 7859, 7882, 7898, 7977, 7979, 10341, 10456, 11317, 12519, 13402, 14016, and 14151.

As a testimony to the importance of this composition we notice that, with an interlinear Akkadian translation, it had formed part of the material gathered in the library of Assurbanipal. The very beginning of the epic is to be found in K 4628 (CT 15, Pl. 41). With this text cp. Poebel, PBS V, No. 18, which duplicates its first lines. The large tablet CBS 14151 also begins at the same point. K 4864+4869 (CT 15, Pl. 42) is also probably a

duplicate of CBS 13876, while K 5187 + 5259 = 12000 (*ibid.*, Pl. 43) is a duplicate of the second column of CBS 14151.

Another text which probably belongs to the epic is the "Stevenson Tablet" also published by Langdon in OECT, Vol. I. For a discussion of the problems presented by that text, cp. my article in the AJSL for July, 1924.

The epic of Lugal-banda will be published separately, and the following remarks will be sufficient for the present:

No. 33, lines 12-13, duplicates the Stevenson Tablet obverse, lines 21-22.

No. 34, Obverse II, is duplicate of Legrain, PBS XIII, No. 8.

No. 35, Col. I, is to be placed in the gap between columns I and II of CBS 14151. Col. II equals 14151, II, 26 ff., and Col. III, with several variants, duplicates 14151, III, 9 ff.

36

Tablet containing two hymns to the king *Išme-dagan* of Isin.

37

Fragment of a legendary text referring to the goddess *Ninni*.

38-39

Two fragments of the Sumerian originals of the Gilgamesh Epic. No. 38, though very small, restores a much longer text published by Langdon, in PBS, Vol. X, Pt. 2, No. 5, Rev. 17 ff.

No. 39, beginning with Rev. 23, duplicates Radau, HAV, No. 12, line 24 ff. It is also a duplicate of Langdon, BE 31, No. 55, and of two unpublished texts, CBS 9869 and 14068.

In addition to the tablets listed above, the Gilgamesh epic is represented in Nippur literature by Poebel, PBS V, No. 27; Langdon, BE 31, No. 43; also Zimmern, KL, No. 196 (Cp. Langdon, PBS, Vol. X, Pt. 2, page 124).

Among the unpublished texts are CBS 6966, 7900, 8027, 8551, 11350, 13299 and 13525. CBS 14086 is a hymn to Gilgamesh and 19754 is another fragment of the epic, but in the Akkadian language.

40

Portion of a *ki-šub* litany which restores Col. I of the text published by Langdon in PBS, Vol. X, Pt. 4, No. 1. Langdon's text is also duplicated by CBS 13395, which adds largely to its last part, and by CBS 2278. Cp. also under No. 50.

41

Fragment of a legendary tablet, which is restored by CBS 13941.

42

Fragment of a legendary tablet. Notice at the bottom of the reverse the notation [ZAG]-SAL. The reverse contains Akkadian translations of some of the words.

43

Portion of a legendary text. The obverse restores another tablet published by Legrain, in PBS XIII, No. 17.

44

Legendary text.

45

Portions of the first and last column of a *ki-šub* litany. Col. VI is restored by No. 32 of this volume.

This litany forms part of a very long composition of which many tablets have thus far appeared. The longest and most complete of these has been published by Langdon in PBS, Vol. X, Pt. 4, No. 11. Among the other duplicates are: Langdon, PBS, Vol. X, Pt. 2, No. 10; Barton, BI, No. 6; Legrain, PBS XIII, No. 20 and the following unpublished texts: CBS 3878. 6693, 6889, 7975, 8079, 13593, and 14110.

46

Portion of a religious text. Probably a litany.

47

Fragment of a *ki-šub* litany.

48

Fragment of a hymn of litany.

49

Fragment of a legendary text. It may belong to the same series with Nos. 27-30.

50

Fragment of a litany to *4Išme-4Dagan*, published by Langdon in PBS, Vol. X, Pt. 4, No. 1. It duplicates Langdon's text at Rev. III, 36 ff. No. 40 of this volume is also a duplicate of the same text.

51

Fragment of a litany belonging to the same composition as Langdon, PBS, Vol. X, Pt. 2, No. 4; *id.*, PBS, Vol. X, Pt. 4, No. 6; CBS 10342 and 13112.

52

Hymn in honor of the king *4Idin-4Dagan* of Isin. It is divided into several sections by means of a double line. For another hymn dedicated to the same king cp. No. 1 of this volume.

53

This text had already been published by Langdon in BE 31, No. 33. It appears here for the second time because of its great importance, it being a portion of the Sumerian originals of the Descent of Ishtar, and also because I have been able to discover in the Nippur Collections of the University of Pennsylvania the other half of this very same tablet.

The two parts unite so well that not a single line is missing in the obverse; the reverse is very much damaged in both portions.

The existence of the Sumerian originals of the Descent of Ishtar has been first brought to the attention of scholars by Langdon. In an article published in PSBA, 1916, pp. 55-59, he translated a tablet, first published by Poebel in PBS, Vol. V, No. 23, which he was right in identifying with the story. By a strange oversight, he failed to recognize this one tablet.

In the Nippur collections are found also other tablets with this poem. BE 31, No. 34, had already been used by Langdon in completing BE 31, No. 33. PBS V, No. 24, is also a recognized duplicate of PBS V, No. 23, which is in turn a duplicate of CBS 9800, reverse Col. I.

CBS 13908 is a single column tablet, the obverse of which is practically destroyed. The reverse begins at Col. II, 18, of the text here republished and continues into CBS 9800, Col. II. It closes with the following notation:

..... *ki-cl 1-am.*

Three fragments, CBS 12638, 12702 and 12752, have been united by me and, though we still lack about one half of the tablet, we have a valuable duplicate for No. 53 of this volume, Col. I and CBS 9800, Col. I.

Another single column tablet (CBS 13932) also begins with No. 53, Col. I, continues with CBS 9800, Col. I, and then proceeds with No. 53, Col. II.

By piecing together No. 53 and CBS 9800, and adding all other duplicates, the text is reconstructed in this way:

Col. I: No. 53, Col. I+CBS 9800, obverse Col. I,+CBS 12638,+BE 31, No. 34,+13932.

Col. II: No. 53, Col. II,+CBS 9800 Obverse II,+CBS 13908.

Col. III: CBS 9800, Reverse I,+No. 53, III,+PBS Vol. V, Nos. 23 and 24.

Col. IV: CBS 9800, Reverse II+No. 53, IV.

After this the composition closes with a double line and, to all appearances, it ends there. However, there are some other tablets which, judging from internal evidence, should also belong to the same group. Prominent among these is Poebel, PBS, Vol. V, No. 22, which is completed by another tablet in the Yale Babylonian Collection (YBC 4621). Lines 36-37 of this text are identical with CBS 12638 and also with Poebel, PBS, Vol. V, No. 25, Col. I, 32-33, 67-68, Col. II, 31-32.

In PBS, Vol. V, No. 22, lines 11, 16, 29, we have the phrase *ninni kúr-ta ba-ê'(d)-dè* and in line 20 *ninn ikúr-ta ê'(d)-da-ni* which clearly refer to Ishtar's return from the underworld.

PBS, Vol. V, No. 25, is also very near in character to No. 53 of this volume. Cp. Col. I, lines 30-34, with No. 53, Col. I, 25-31, where the lan-

guage is practically the same, except for minor dialectical changes. In PBS V, No. 25 Col. I, 31 (=II, 29), the expression *gán-nu luġ-zi ê-an-na-mu* is a variant of *gi-en-gi-na-mu*. The same variant is found in CBS 12638, which certainly belongs to the poem.

All things considered, it is highly probable that the reconstructed tablet No. 53 plus CBS 9800, notwithstanding the double lines at the end, did not contain all of the story. Its second part will be found in such texts as Poebel, PBS, Vol. V, Nos. 22 and 25; YBC 4621; Myhrman, PBS, Vol. I, Part 1, No. 1, and Zimmern, KL, No. 125.

DESCRIPTION OF THE TABLETS

Measurements are given in centimeters, length (height), width, thickness. Whenever the tablet or fragment varies in size, the largest measurement is given.

TEXT	PLATE	CATALOGUE NUMBER	MEASUREMENTS
1	1-8	Ni. 2487	19.7-12.3-3.8
2	8	Ni. 2497	4.7-5.2-2.8
3	9-12	Ni. 2431	18.6-8.4-2.5
4	13-14	Ni. 2490	15.4-7.0-3.1
5	15-16	Ni. 2429	12.7-6.8-2.7
6	17-20	Ni. 2483	19.4-10.9-3.6
7	21-22	Ni. 2445	13.2-6.7-2.3
8	23-24	Ni. 2443	14.0-7.2-3.4
9	25-27	Ni. 2479	15.2-6.8-3.1
10	27	Ni. 2498	6.8-5.9-3.7
11	28-29	Ni. 2430	14.3-6.7-3.1
12	30-31	Ni. 2482	15.8-7.5-3.6
13	32-33	Ni. 2432	14.8-7.4-3.1
14	34-35	Ni. 2473	18.4-7.3-2.9
15	36-37	Ni. 2475	11.8-6.7-3.4
16	38	Ni. 2402	6.7-6.9-3.2
17	39	Ni. 1580	10.2-8.1-2.2
18	40	Ni. 2499	9.0-5.9-2.3
19	41	Ni. 2500	10.6-8.1-2.1
20	42	Ni. 2501	8.8-7.0-3.4
21	43-45	Ni. 2502	11.7-9.3-2.8
22	45	Ni. 2503	5.2-5.7-2.7
23	46-47	Ni. 2463	11.1-6.3-2.4
24	47	Ni. 2504	7.8-6.2-1.8
25	48-49	Ni. 2505	11.1-5.0-3.3
26	49	Ni. 2346	5.7-8.0-2.2

TEXT	PLATE	CATALOGUE NUMBER	MEASUREMENTS
27	50	Ni. 2506	7.2 - 5.6 - 2.8
28	51	Ni. 2507	6.9 - 6.5 - 2.1
29	52	Ni. 2508	6.0 - 6.2 - 2.8
30	52	Ni. 2509	5.5 - 4.5 - 2.4
31	53 - 54	Ni. 2489	11.3 - 8.3 - 2.5
32	54	Ni. 2510	8.4 - 6.8 - 2.6
33	55	Ni. 2511	4.2 - 5.3 - 2.8
34	55	Ni. 2359	4.8 - 4.5 - 2.4
35	56	Ni. 2512	5.8 - 7.1 - 2.9
36	57 - 58	Ni. 2485	13.6 - 7.2 - 2.7
37	59	Ni. 1122	7.0 - 5.1 - 2.1
38	59	Ni. 2334	9.3 - 3.1 - 2.3
39	60	Ni. 2513	11.1 - 6.9 - 3.1
40	61	Ni. 2514	5.5 - 6.2 - 2.2
41	62	Ni. 2321	6.0 - 4.4 - 2.6
42	62	Ni. 2515	8.8 - 4.2 - 3.3
43	63	Ni. 2516	8.2 - 4.3 - 3.1
44	64	Ni. 2517	10.8 - 8.7 - 2.6
45	65	Ni. 2518	8.8 - 3.8 - 2.9
46	65	Ni. 2412	8.3 - 5.4 - 3.1
47	66	Ni. 2415	6.4 - 6.5 - 2.8
48	66	Ni. 2352	7.1 - 4.2 - 2.3
49	67	Ni. 2274	5.8 - 4.4 - 1.5
50	67	Ni. 720	7.2 - 6.3 - 3.0
51	68	Ni. 2519	6.3 - 5.0 - 2.7
52	69 - 70	Ni. 2520	11.7 - 11.3 - 3.1
53	71 - 72	Ni. 368	12.9 - 14.0 - 4.4

NUMBERS OF THE CATALOGUE OF THE MUSÉES
D'ANTIQUITÉS DE STAMBOUL

(Formerly Imperial Ottoman Museum)

Ni. 368	53	Ni. 2430	11	Ni. 2490	4	Ni. 2510	32
Ni. 720	50	Ni. 2431	3	Ni. 2497	2	Ni. 2511	33
Ni. 1122	37	Ni. 2432	13	Ni. 2498	10	Ni. 2512	25
Ni. 1580	17	Ni. 2443	8	Ni. 2499	18	Ni. 2513	39
Ni. 2274	49	Ni. 2445	7	Ni. 2500	19	Ni. 2514	40
Ni. 2321	41	Ni. 2463	23	Ni. 2501	20	Ni. 2515	42
Ni. 2334	38	Ni. 2473	14	Ni. 2502	21	Ni. 2516	43
Ni. 2346	26	Ni. 2475	15	Ni. 2503	22	Ni. 2517	44
Ni. 2352	48	Ni. 2479	9	Ni. 2504	24	Ni. 2518	45
Ni. 2359	34	Ni. 2482	12	Ni. 2505	25	Ni. 2519	51
Ni. 2402	16	Ni. 2483	6	Ni. 2506	27	Ni. 2520	52
Ni. 2412	46	Ni. 2485	36	Ni. 2507	28		
Ni. 2415	47	Ni. 2487	1	Ni. 2508	29		
Ni. 2429	5	Ni. 2489	31	Ni. 2509	30		

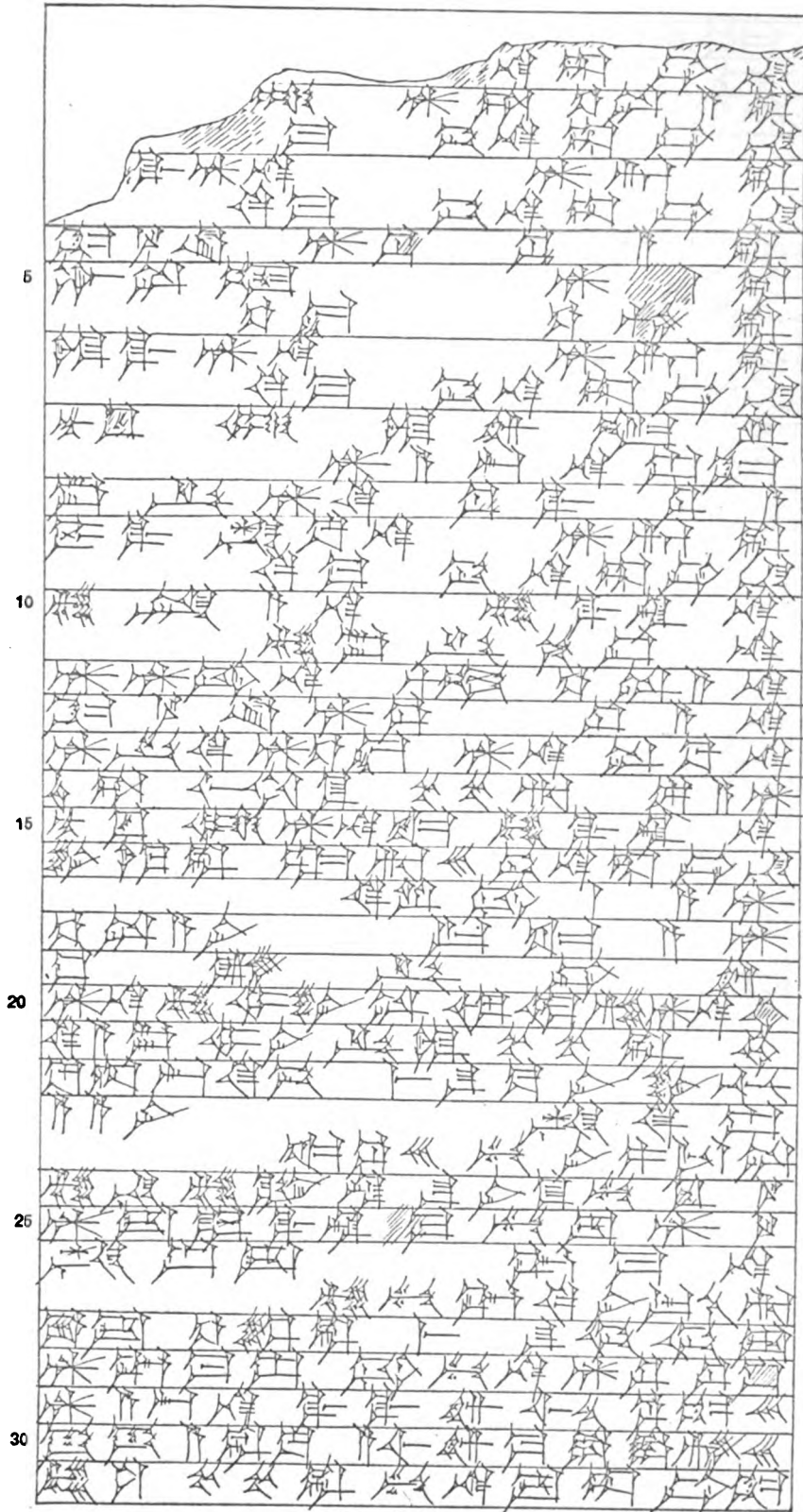
LIST OF THE UNPUBLISHED TABLETS FROM NIPPUR,
REFERRED TO IN THIS VOLUME¹

2214	24	7909	1	11082	3	13889	8
2215	14	7916	25		and 25	13901	18
2244	24	7975	45	11317	33	13906	14
2278	40	7977	33	11350	38	13908	53
3878	45	7979	33	12519	33	13932	53
3918	25	7994	18	12638	53	13936	9
6067	8	8027	38	12651	27	13941	41
6385	8	8070	18	12702	53	13945	27
6491	25	8079	45	12752	53	13946	2
6693	45	8111	18	13112	51	13950	27
6889	45	8313	3	13122	18	13964	27
6900	13	8316	14	13297	27	14011	27
6902	13	8549	14	13299	38	14016	33
6966	38	8551	38	13382	18	14026	24
6983	25	8886	18	13386	18	14034	14
7048	27	9800	53	13387	27	14061	8
7076	22	9802	8	13395	40	14068	38
7093	33	9804	24	13402	33	14070	27
7099	27	9866	8	13525	38	14086	38
7298	27	9869	38	13593	45	14088	27
7808	27	9878	24	13625	16	14110	45
7848	18	10214	27	13853	24	14111	14
7859	33	10216	27	13864	18	14151	33
7882	33	10341	33	13865	27	14153	16
7898	33	10342	51	13875	27	15209	13
7900	38	10456	33	13876	18	19754	38

¹ The figure in the next column indicates the text in connection with which the tablets are discussed.

AUTOGRAPHED PLATES

1
OBVERSE
Col. 1

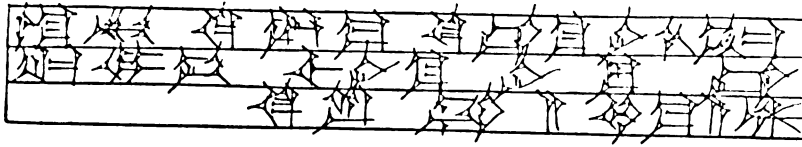


CONTINUED

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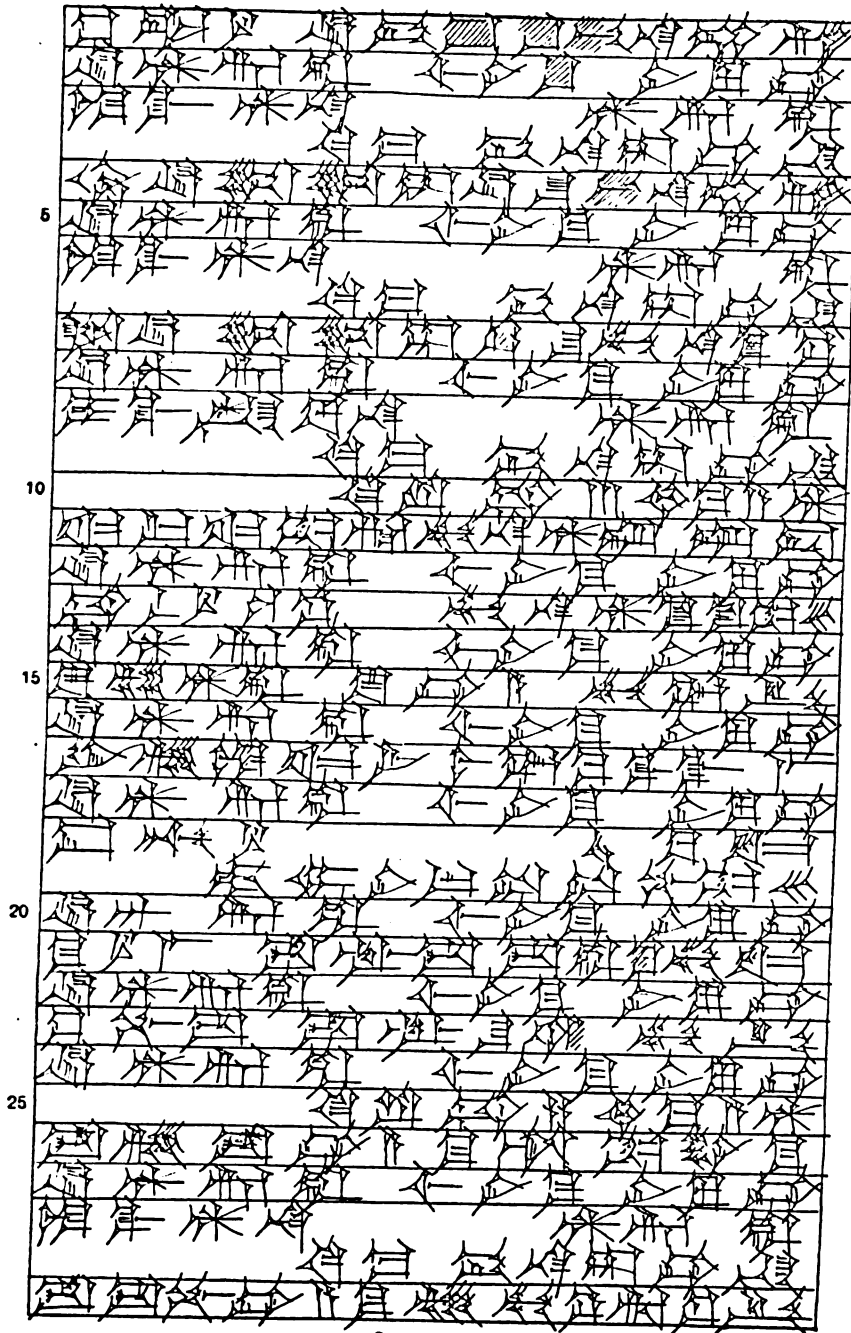
OBVERSE

Col. 1



OBVERSE

Col. 2

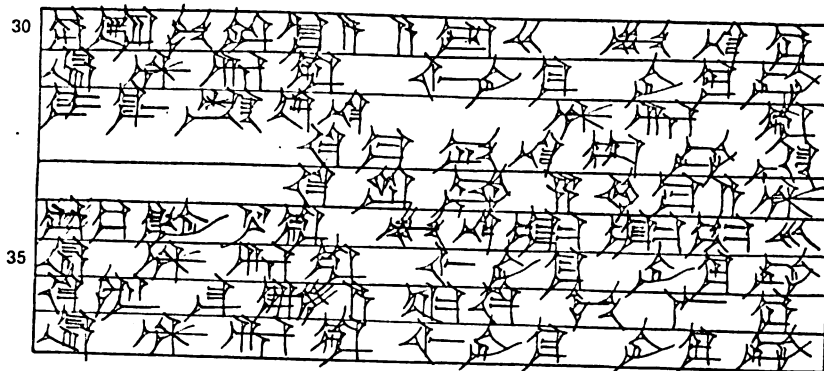


CONTINUED

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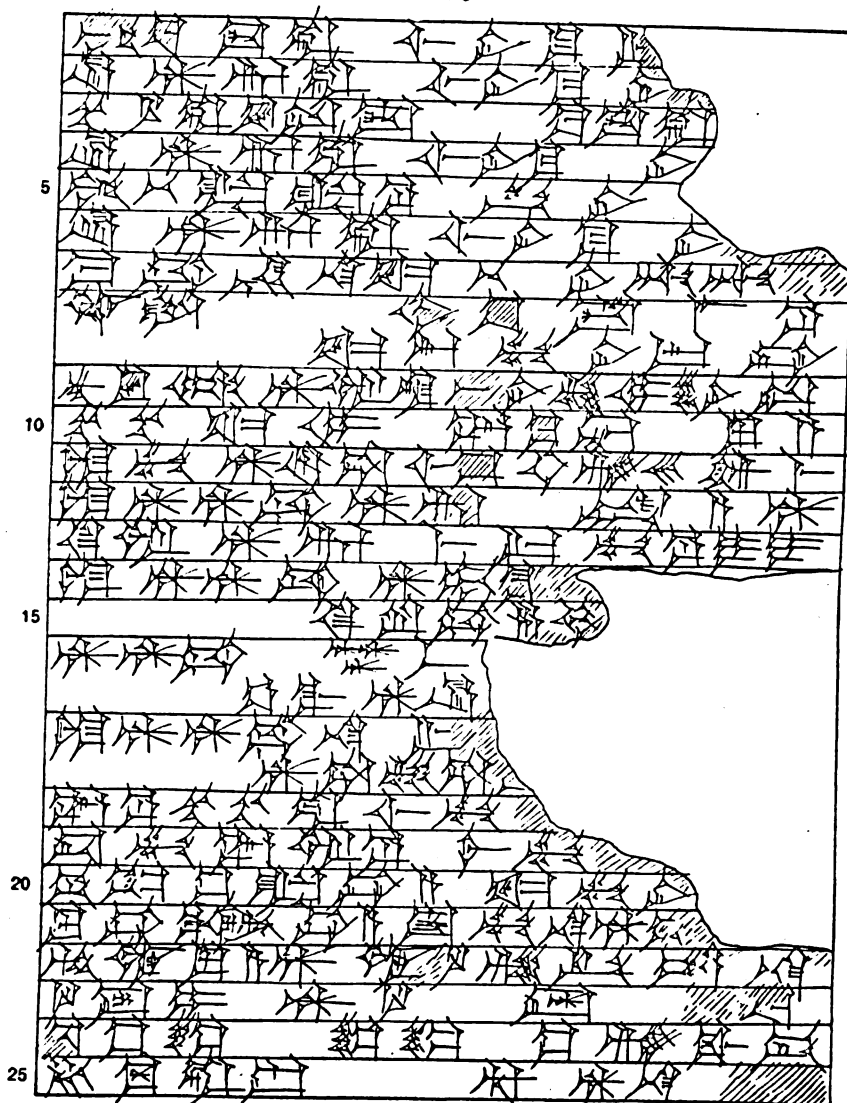
OBVERSE

Col. 2



OBVERSE

Col. 3

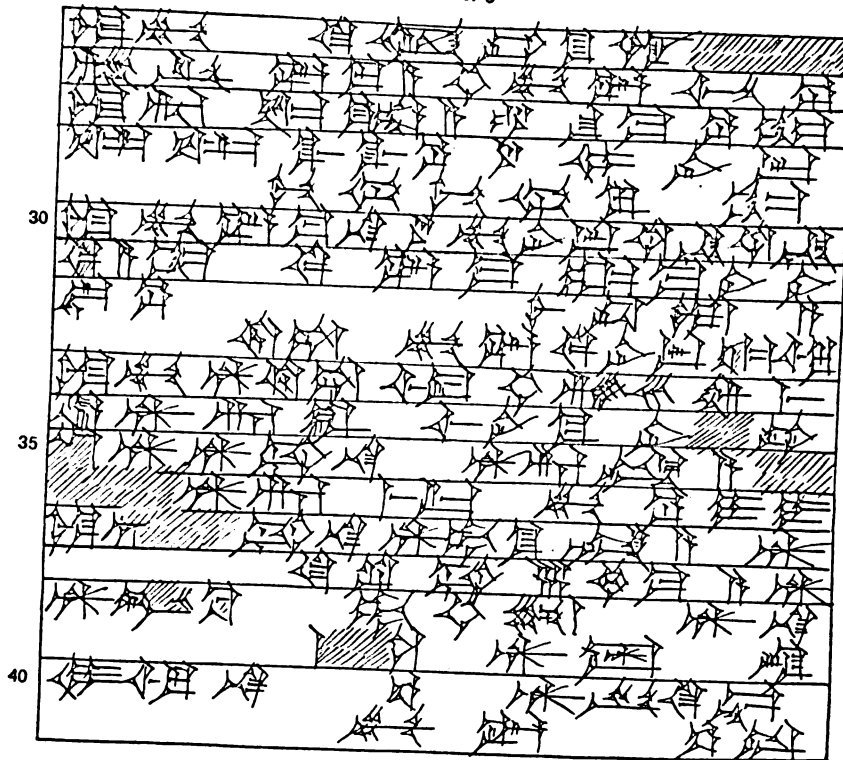


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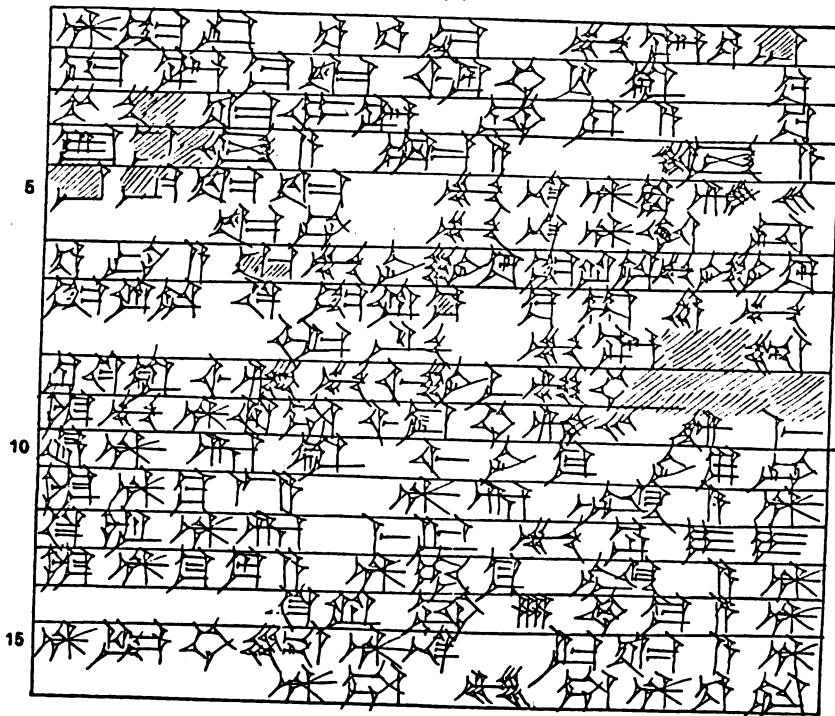
OBVERSE

Col. 3



REVERSE

Col. 4

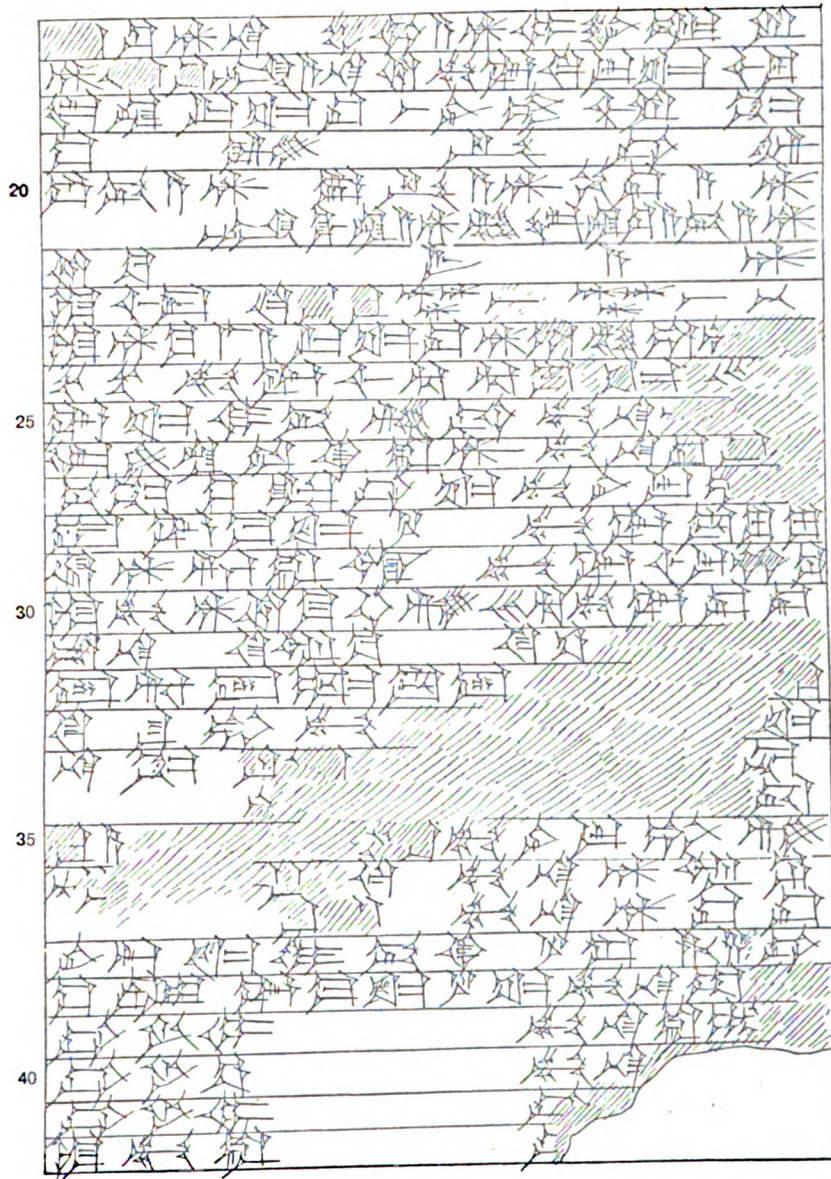


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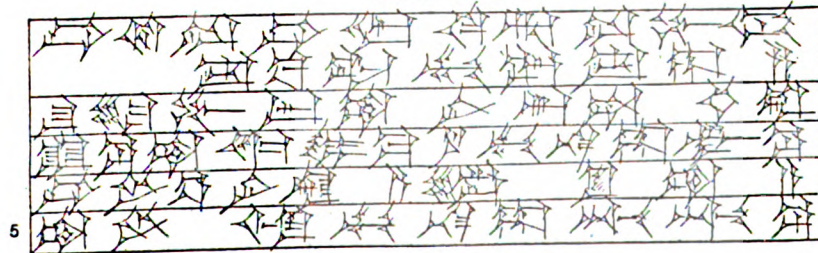
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Col. 4



REVERSE

Col. 5

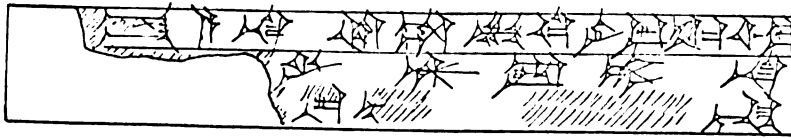


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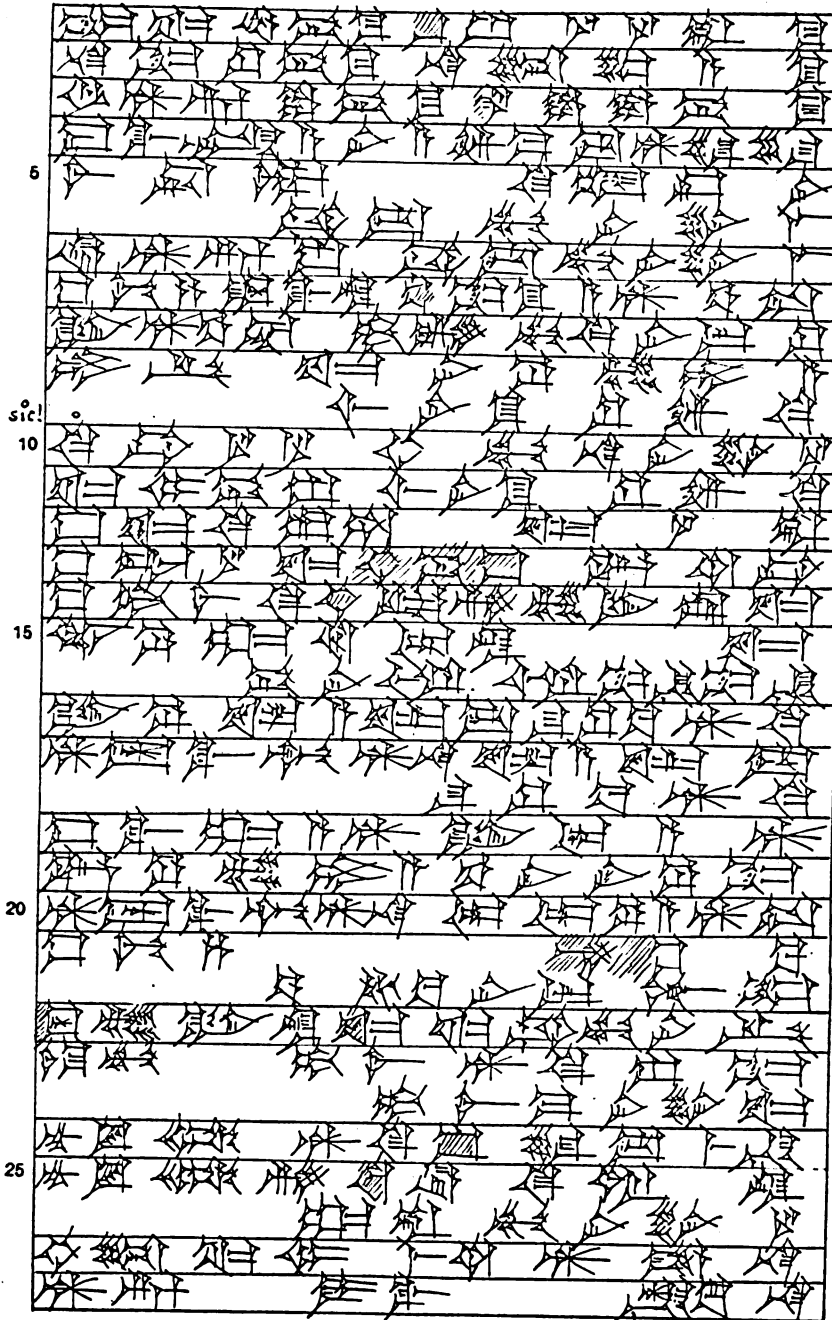
REVERSE

Col. 5



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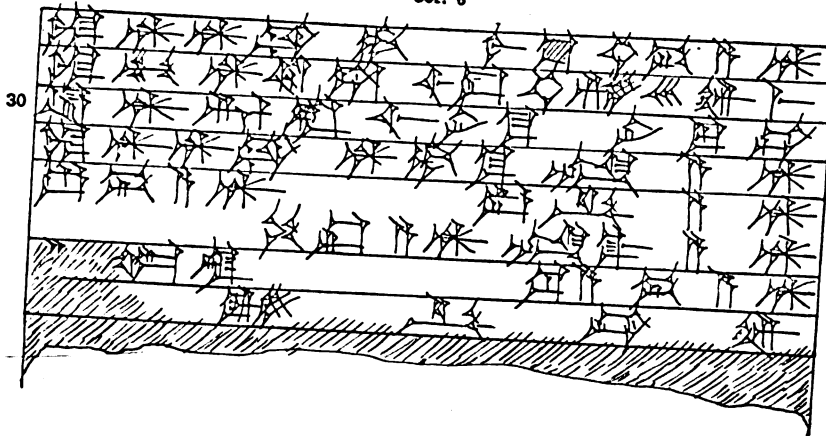
Col. 6



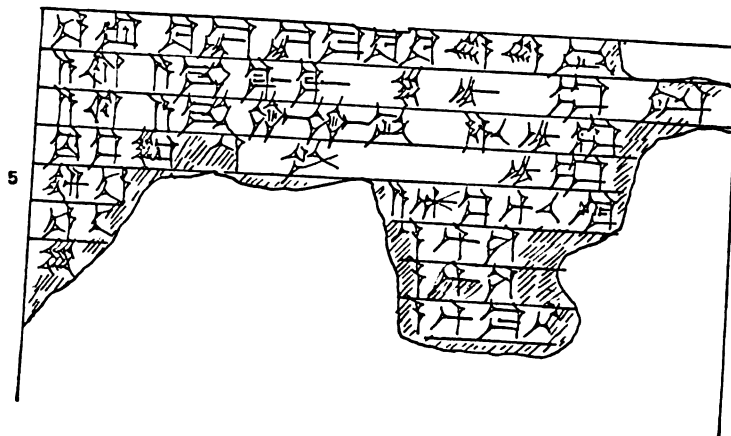
CONTINUED

1
REVERSE

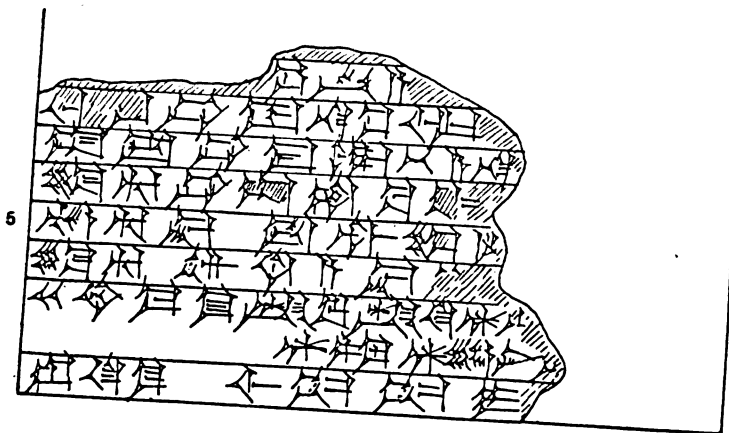
Col. 6



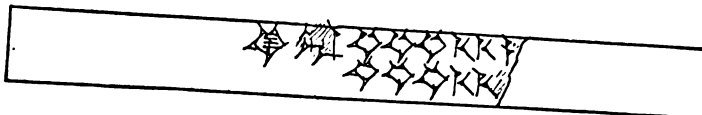
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OBVERSE



REVERSE



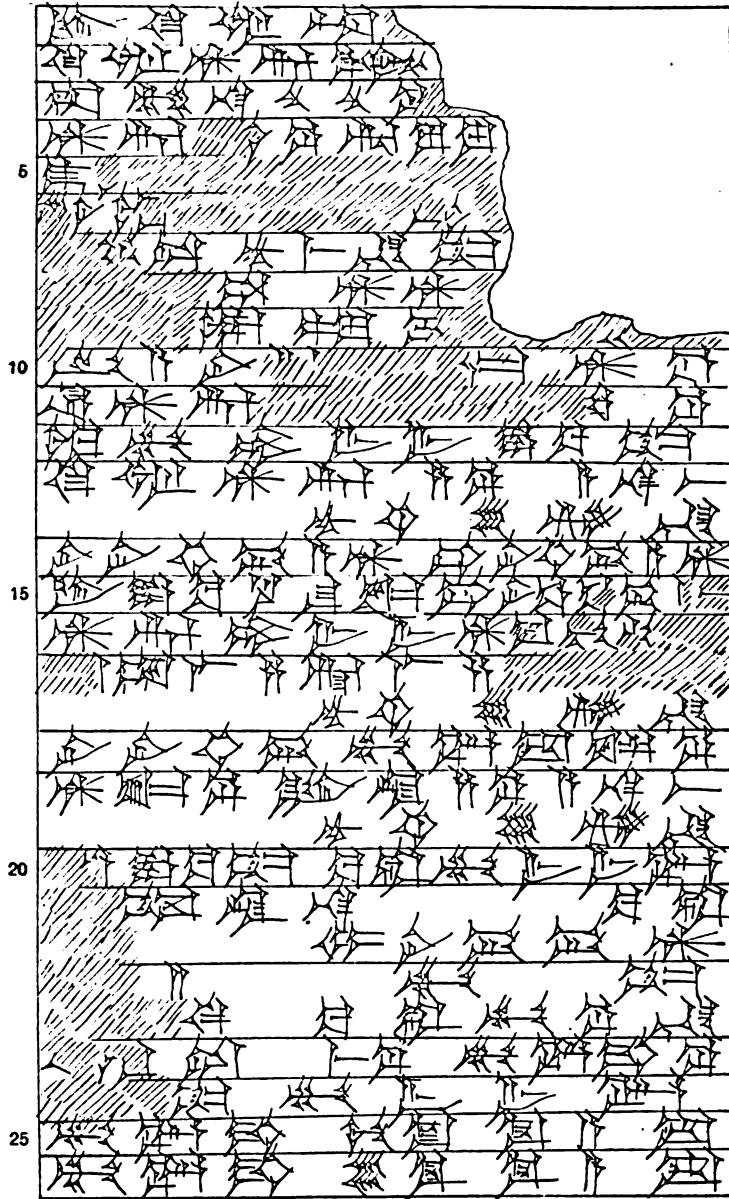
L. E.



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OBVERSE

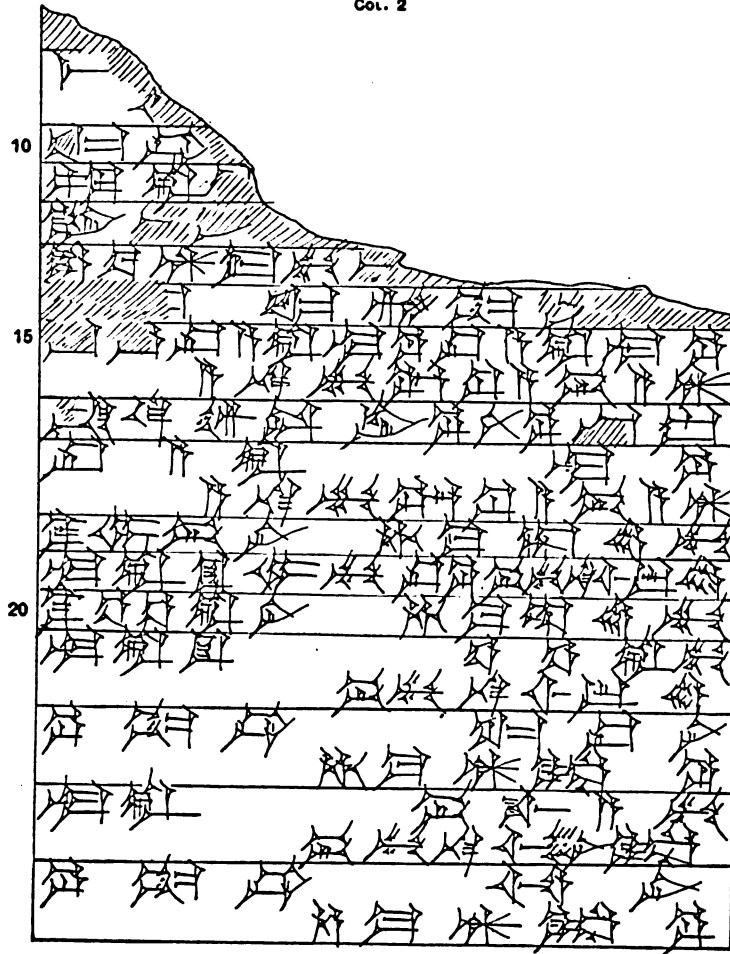
Col. 1



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OBVERSE

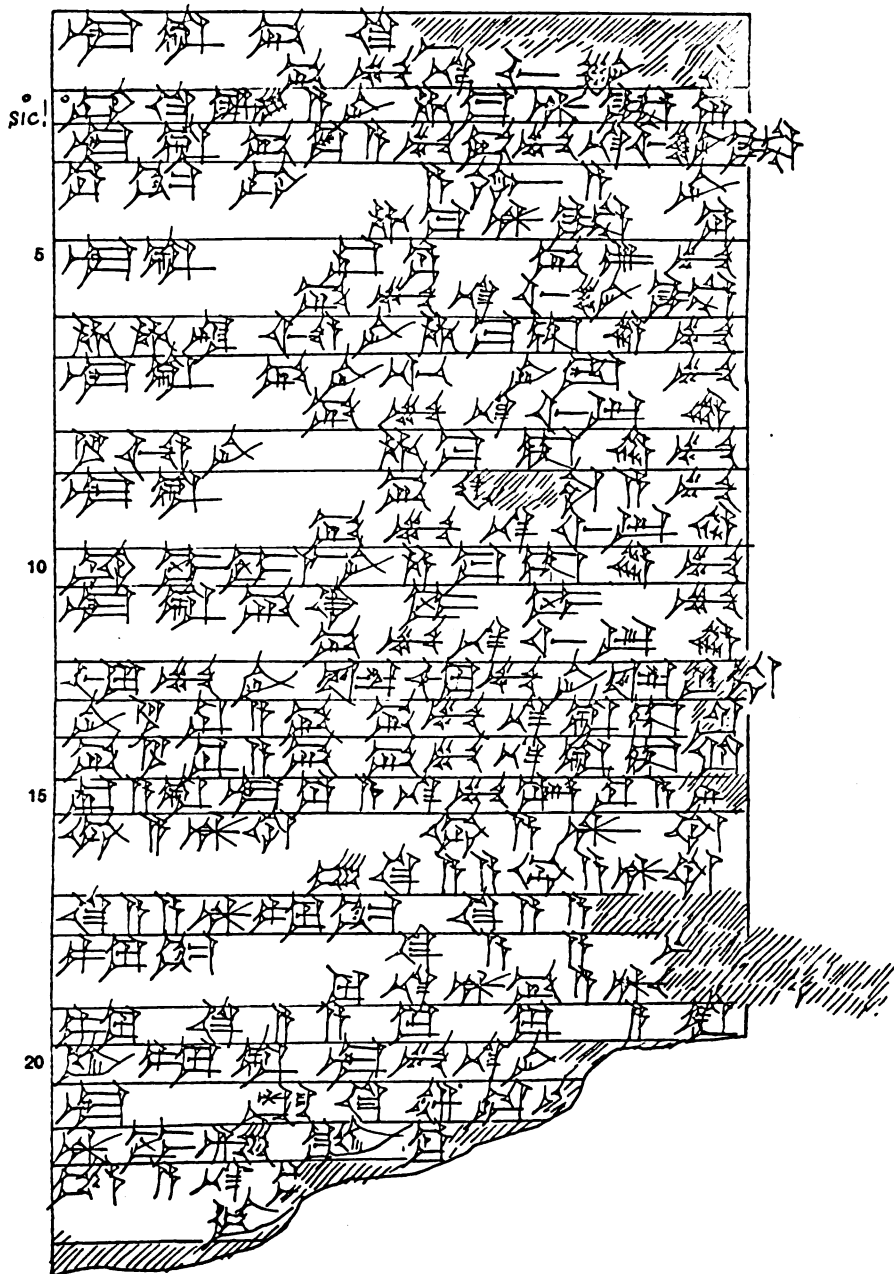
Col. 2

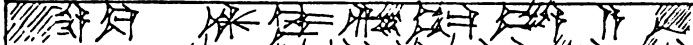


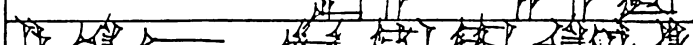

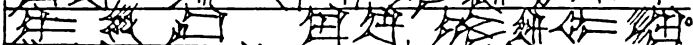
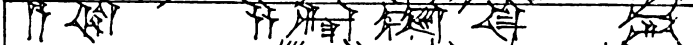


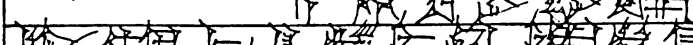
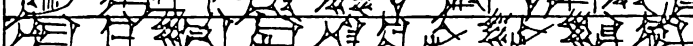
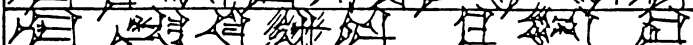
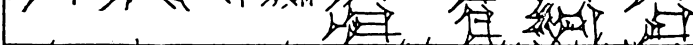
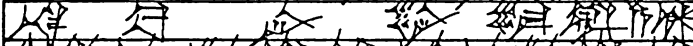


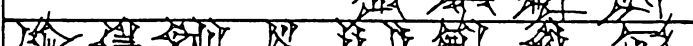
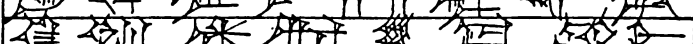
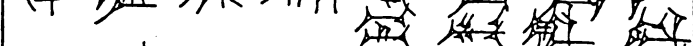

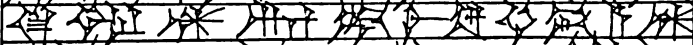
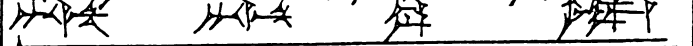
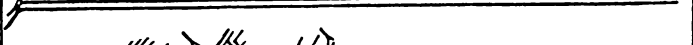






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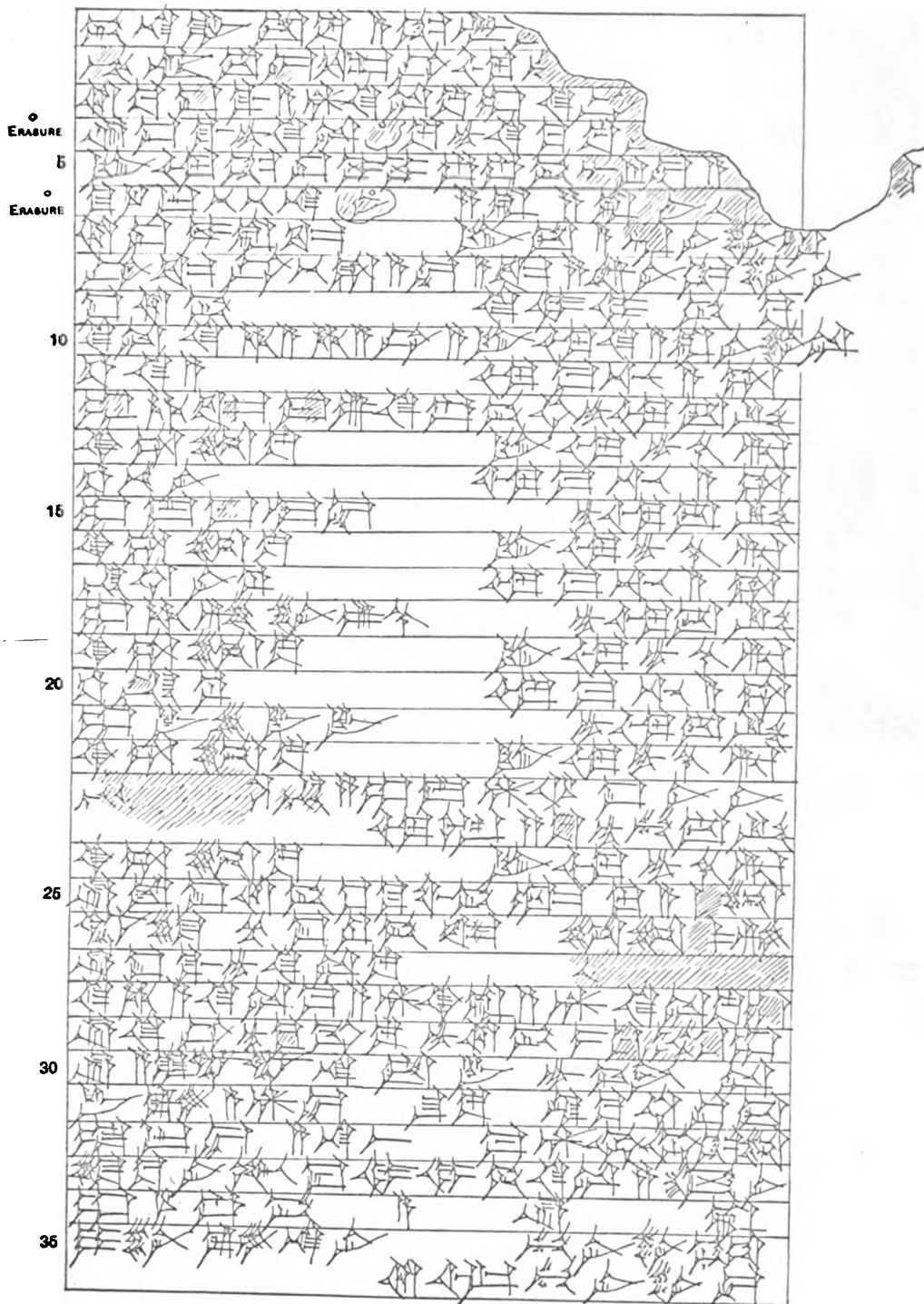
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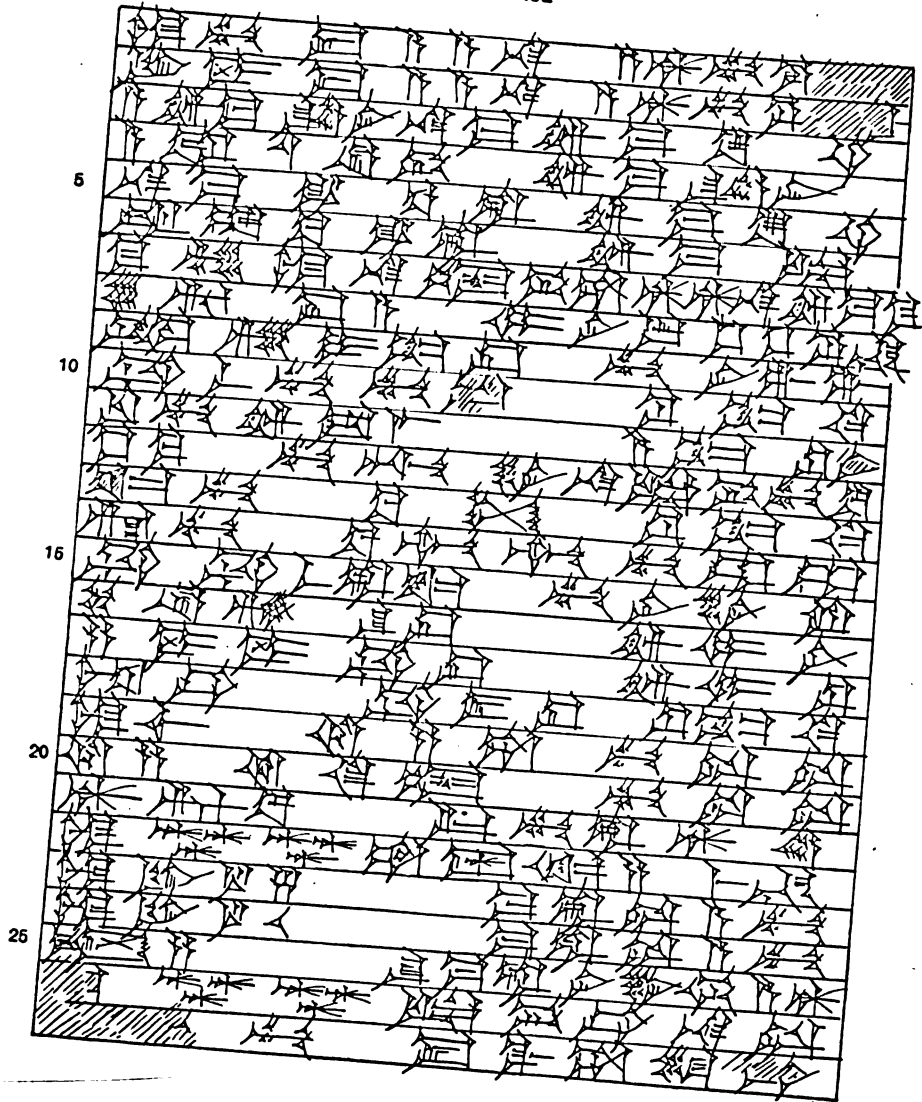
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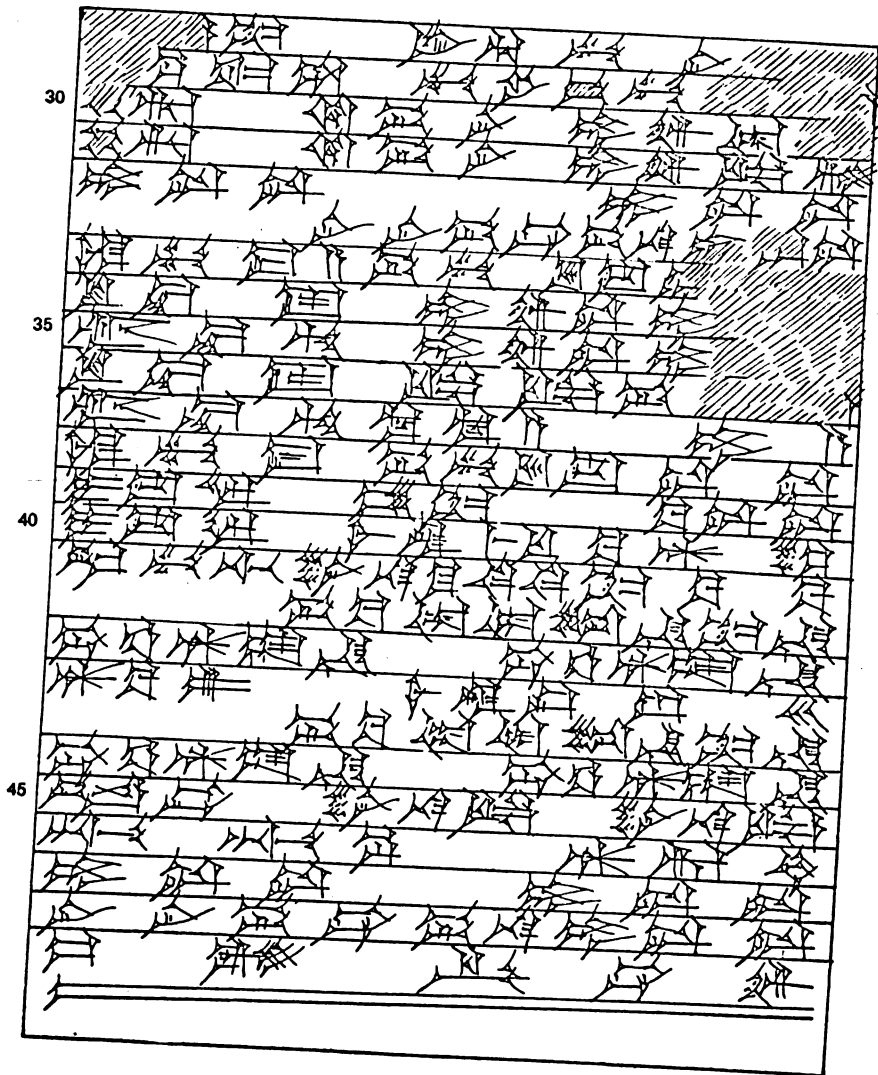


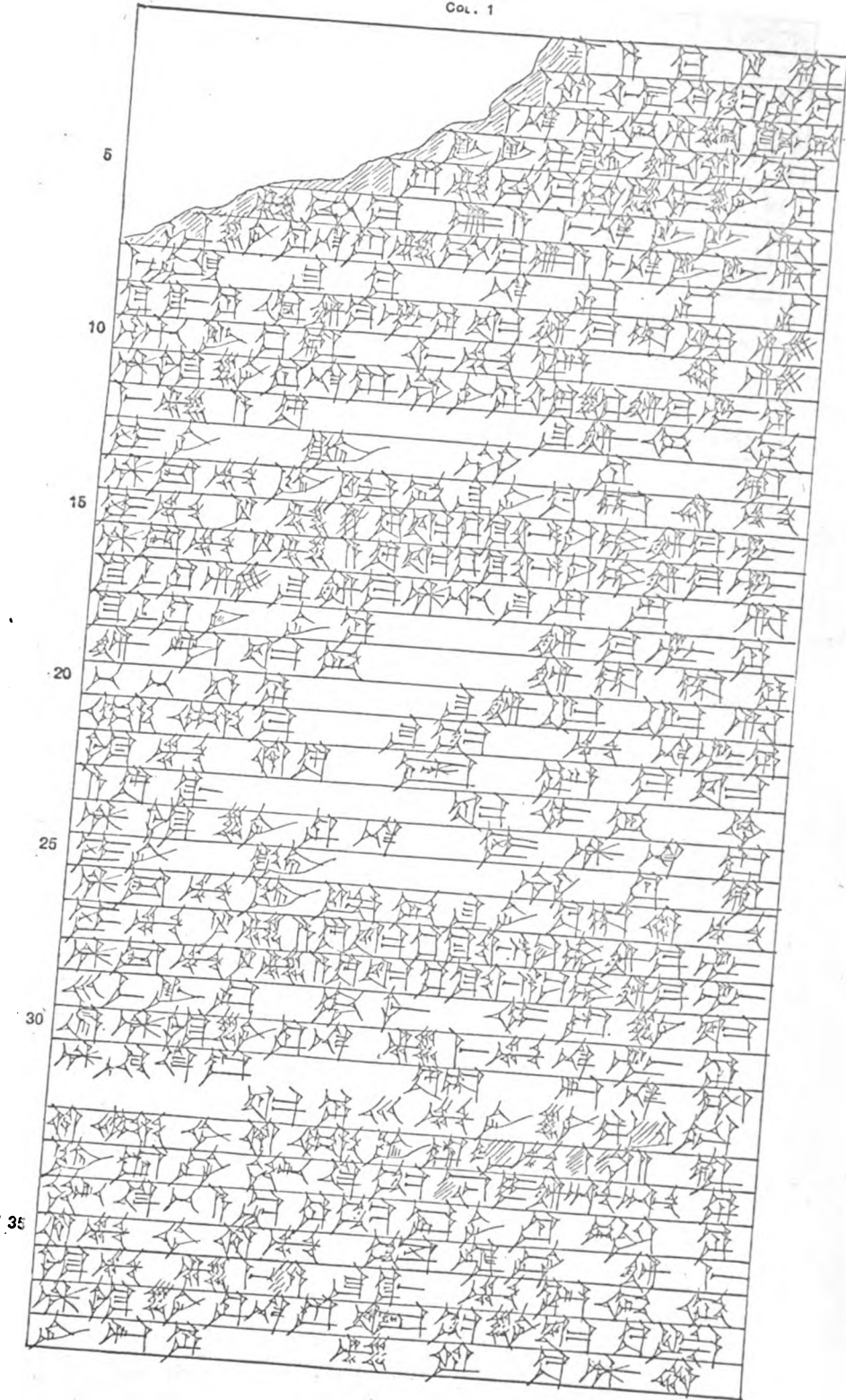
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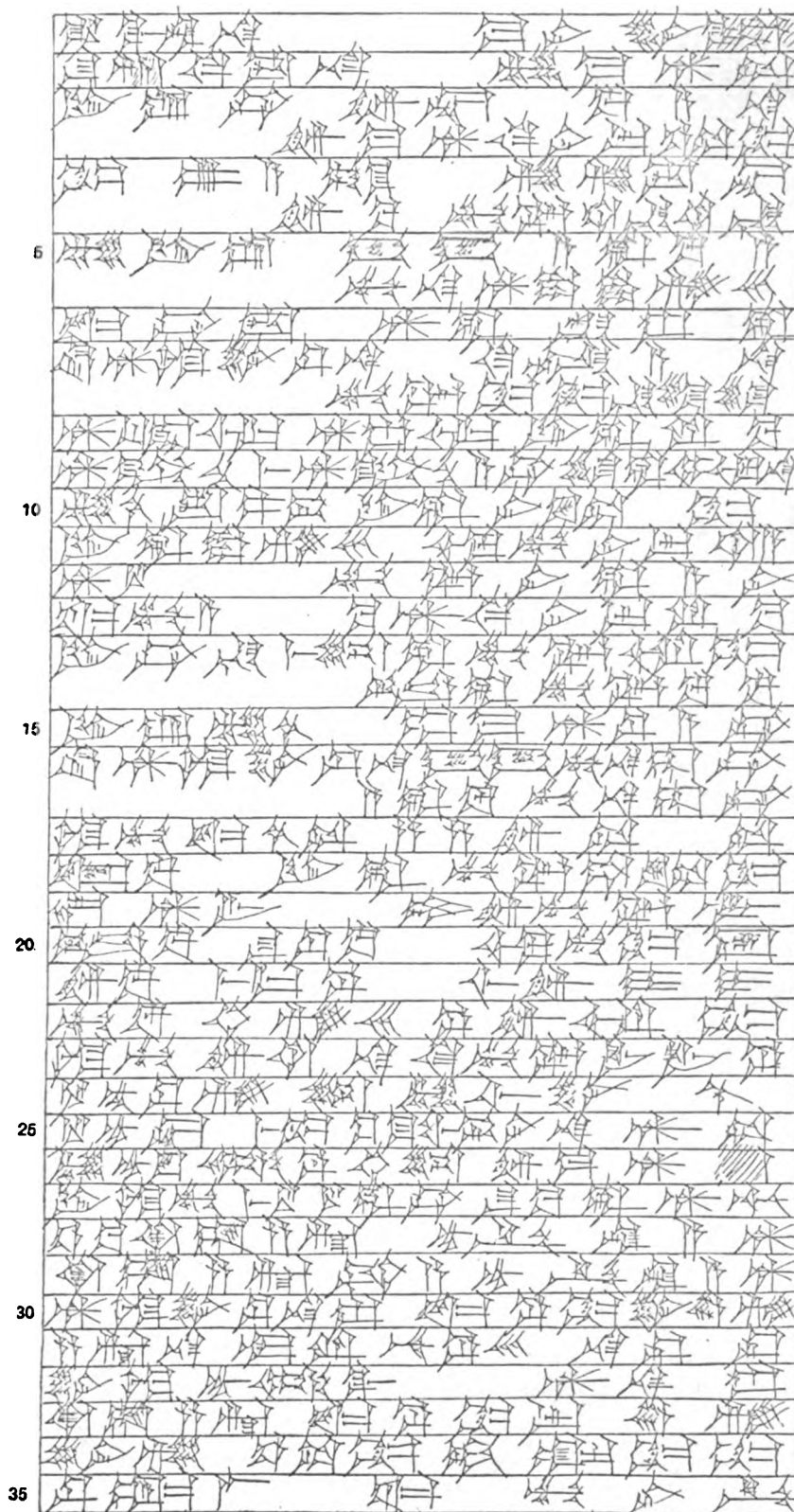
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REVERSE

Col. 3

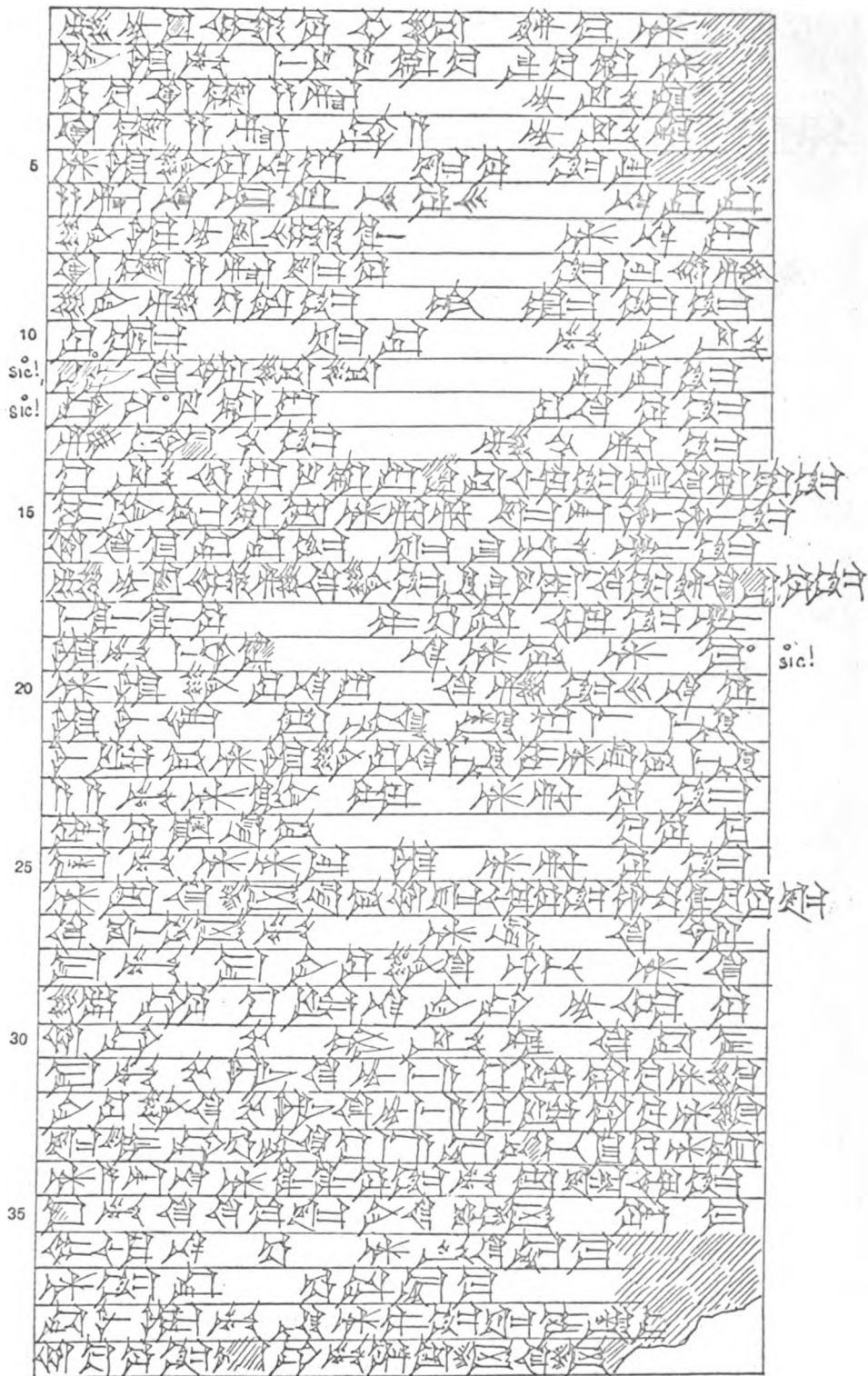
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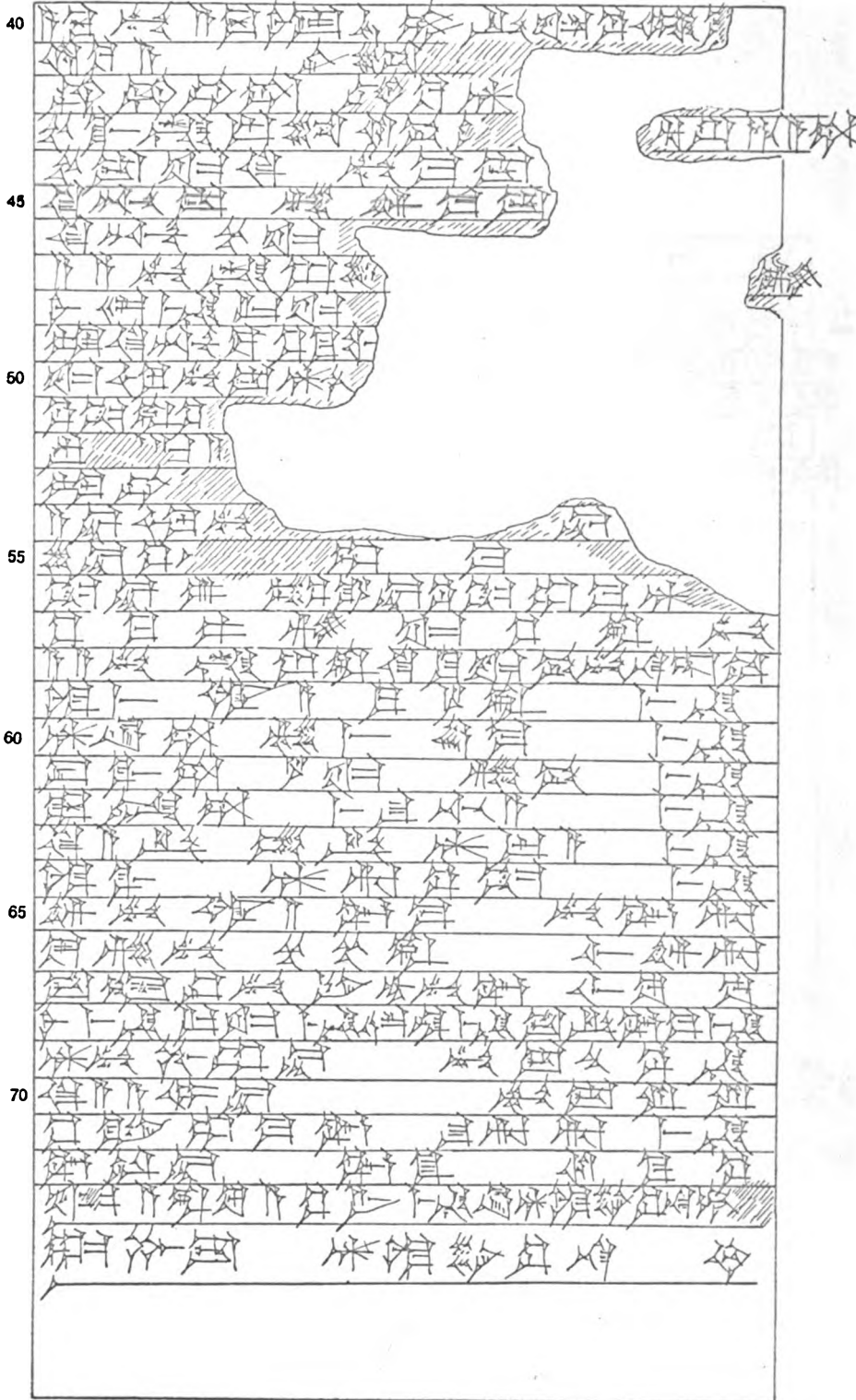
Col. 4

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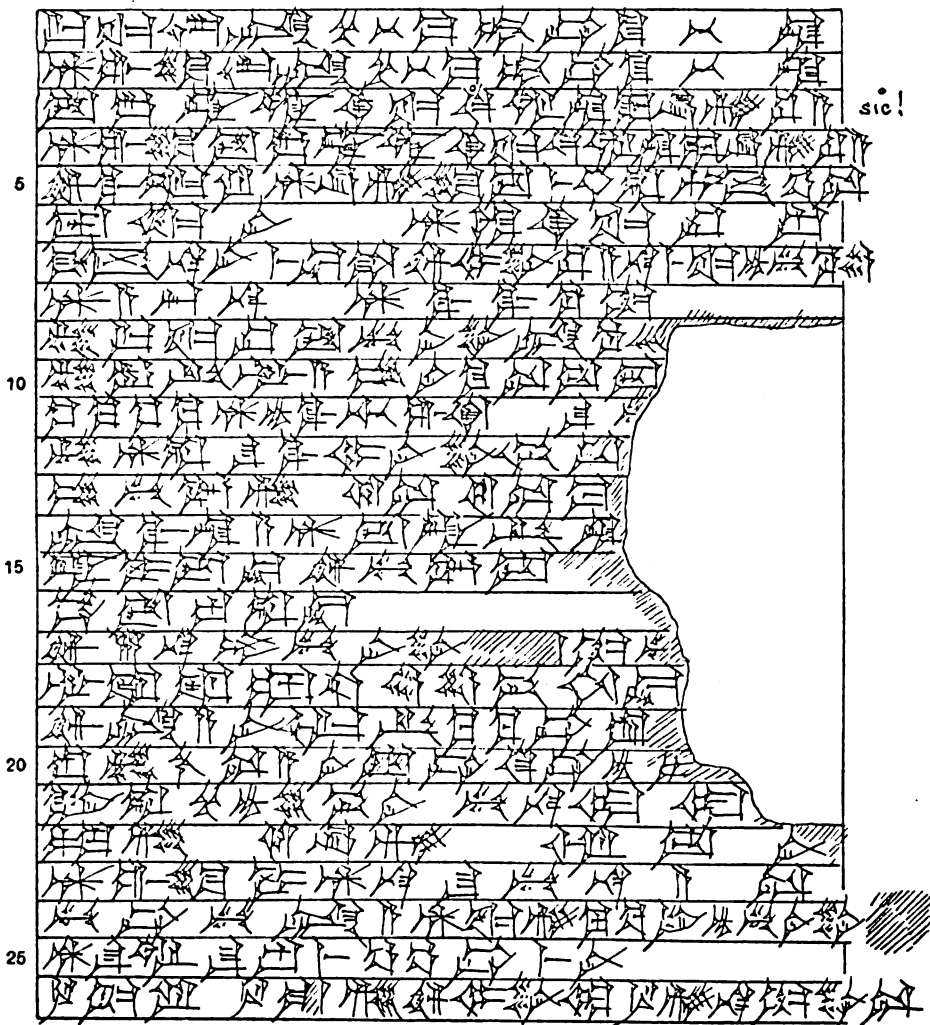
OBVERSE



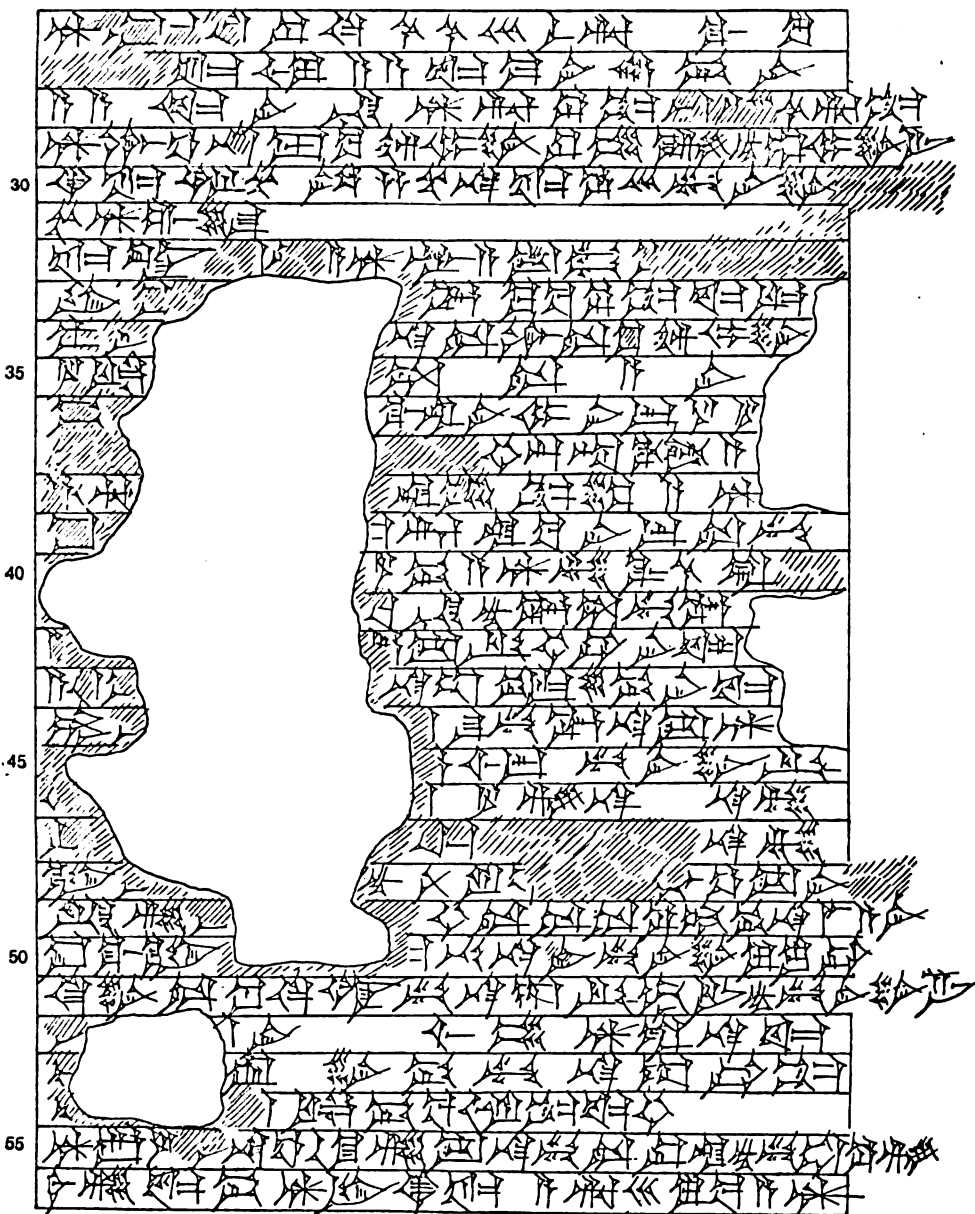
REVERSE



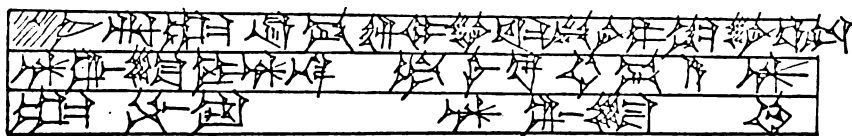
OBVERSE



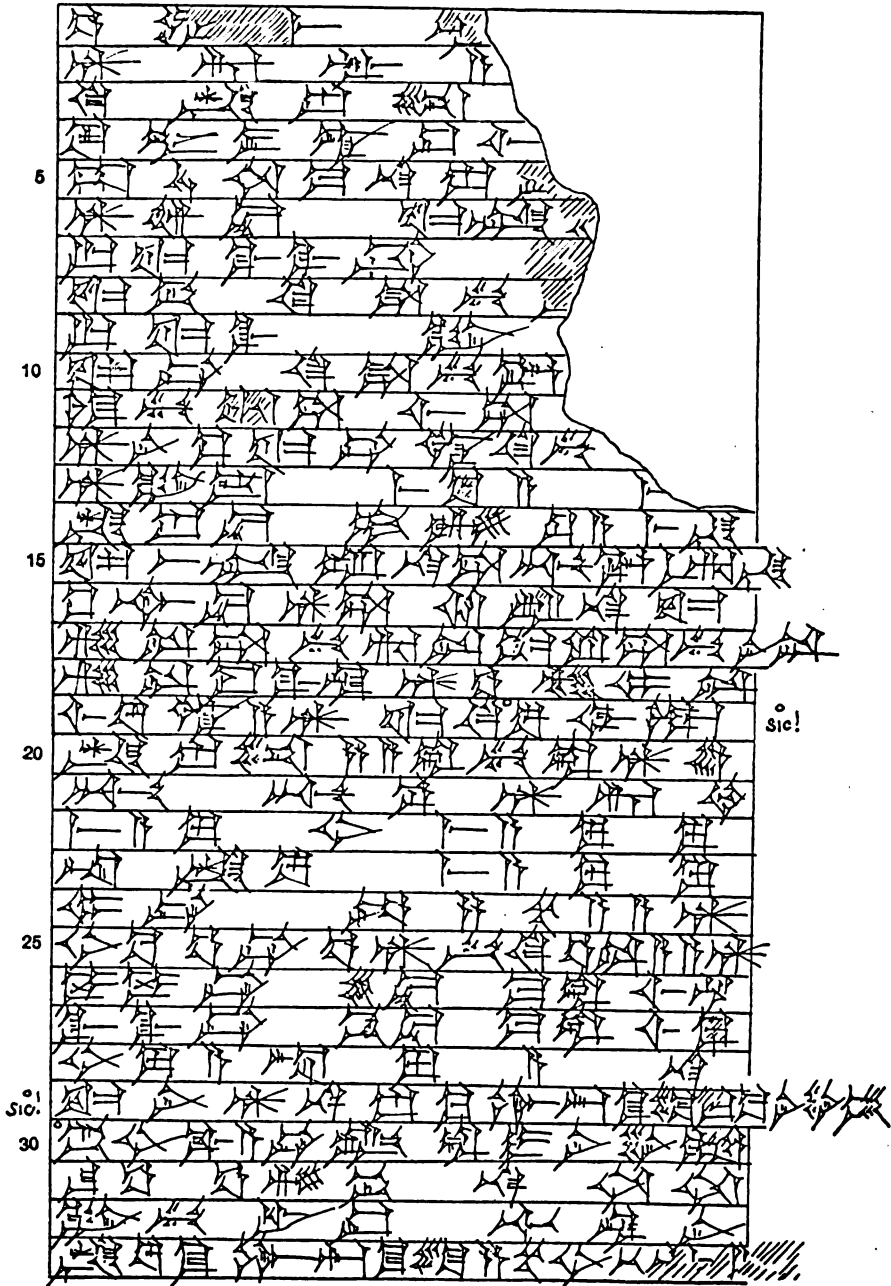
REVERSE



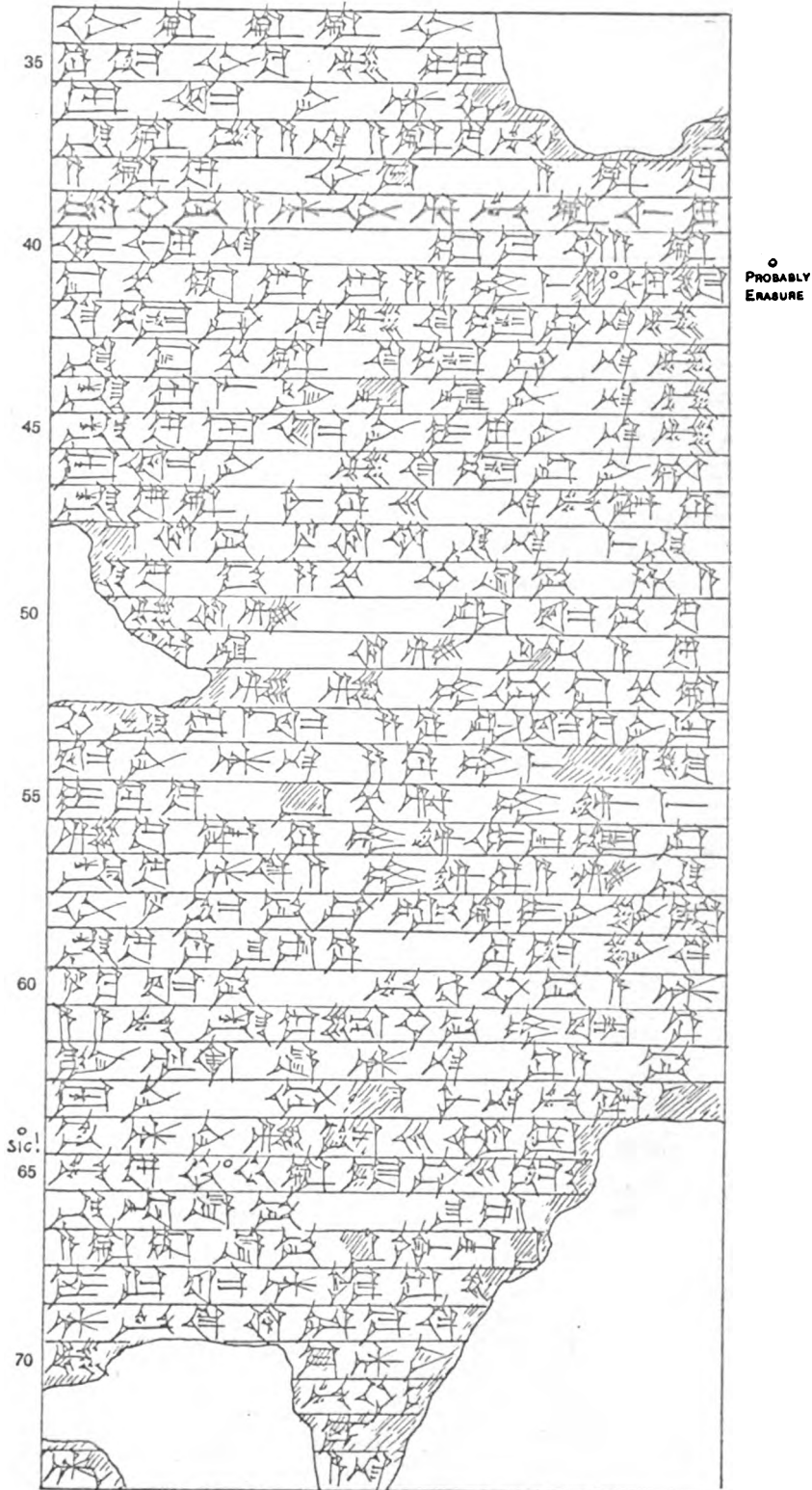
U. E.



OBVERSE



REVERSE

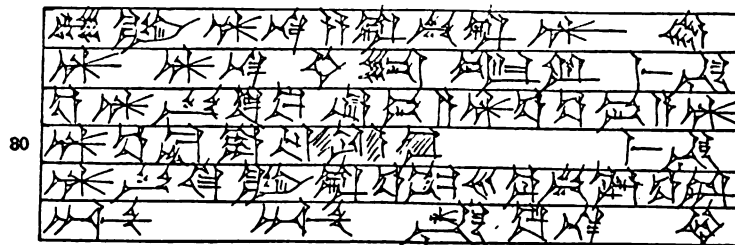


9

U. E.

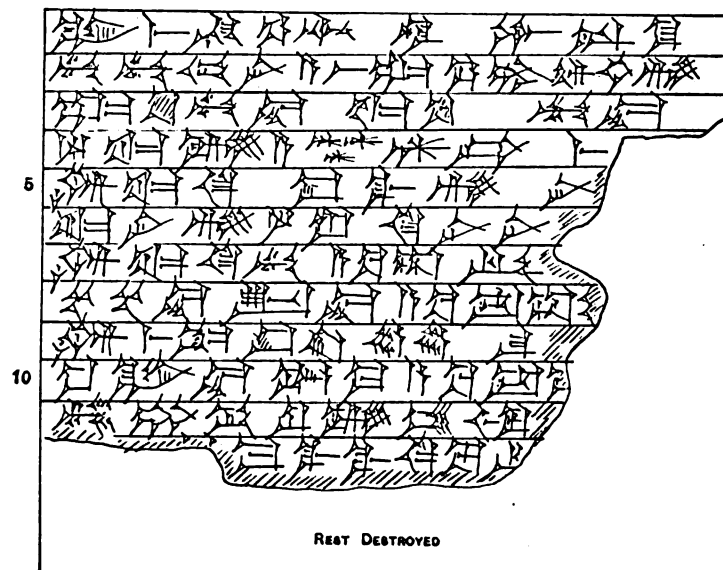


L. E.

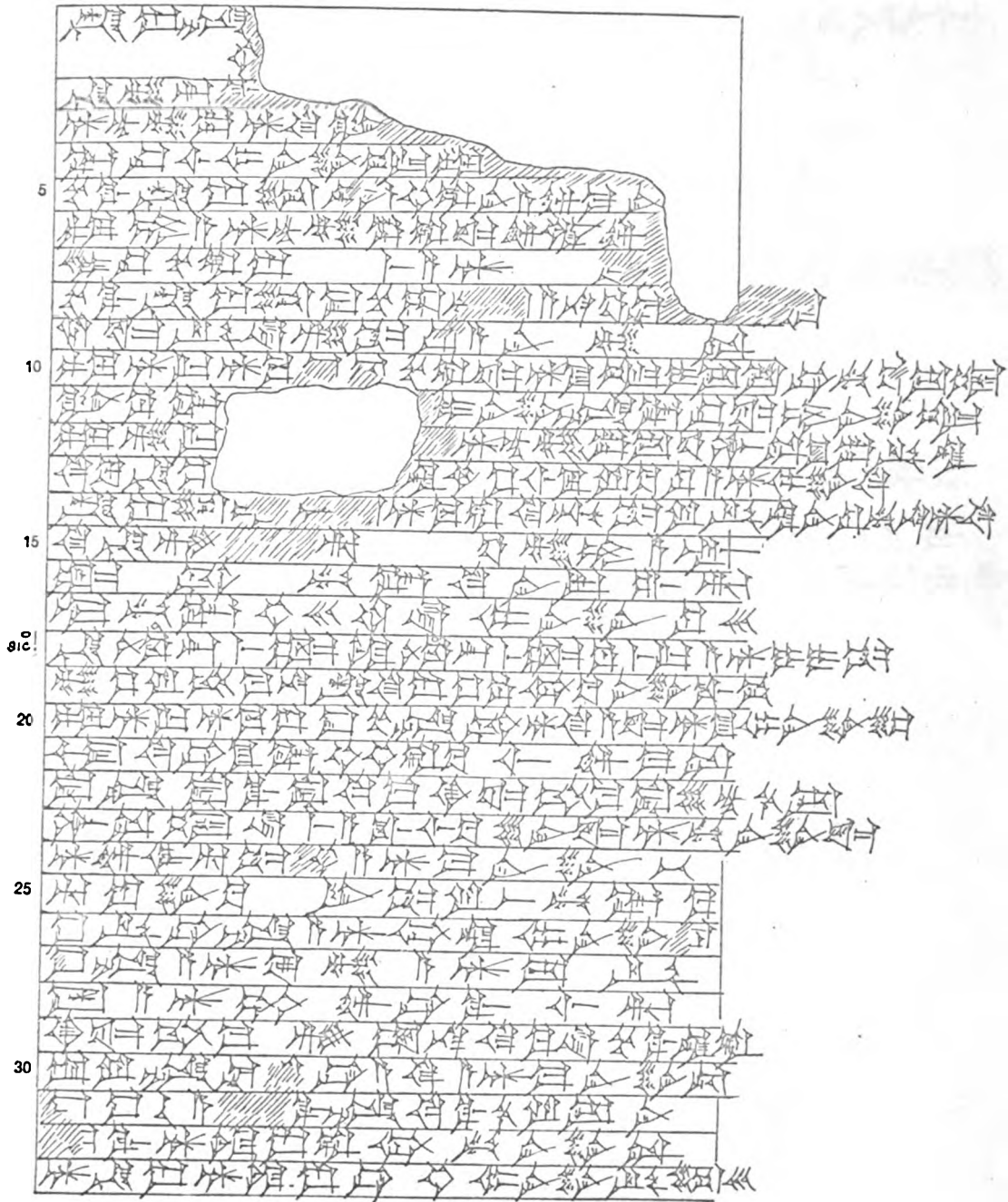


10

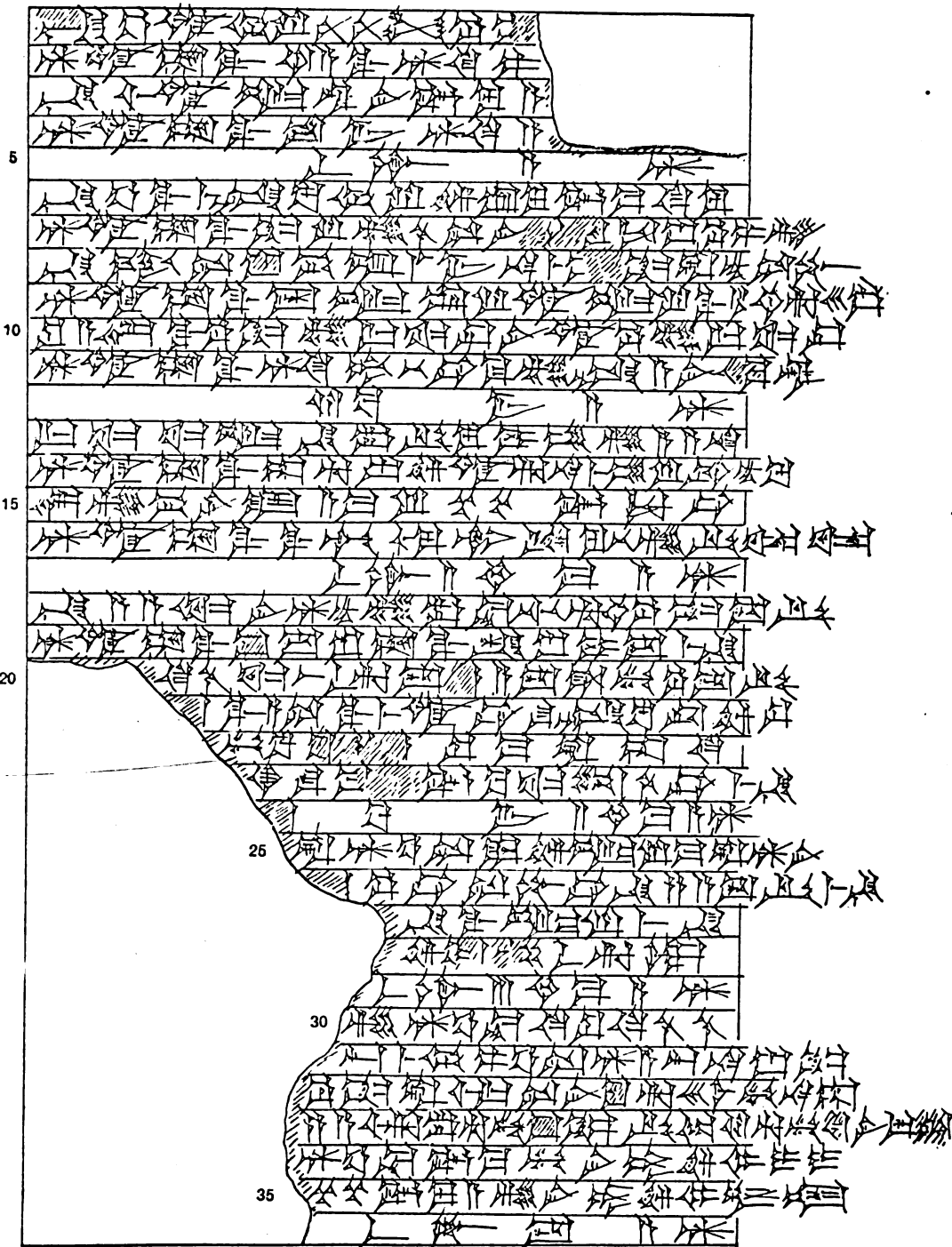
OBVERSE



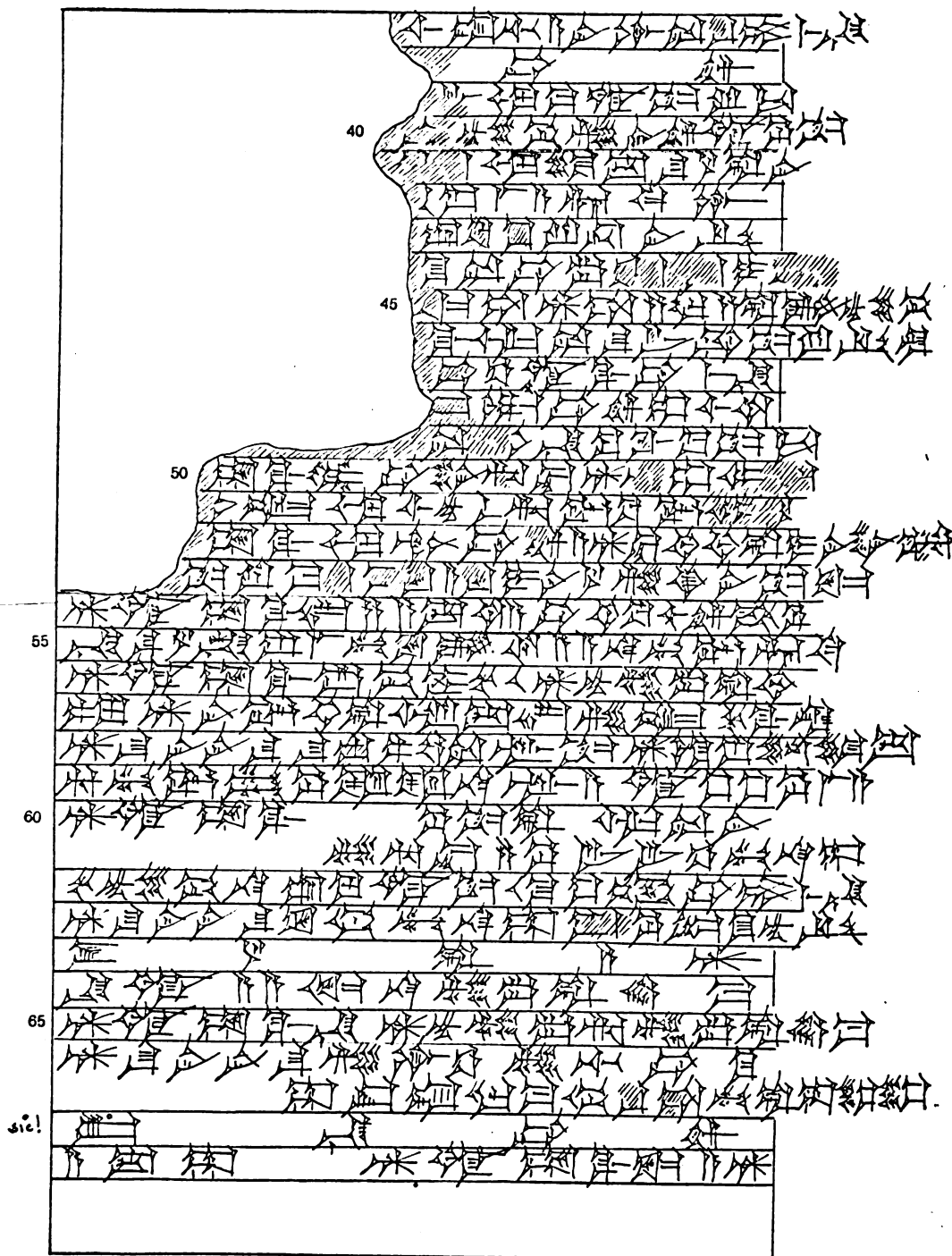
OBVERSE



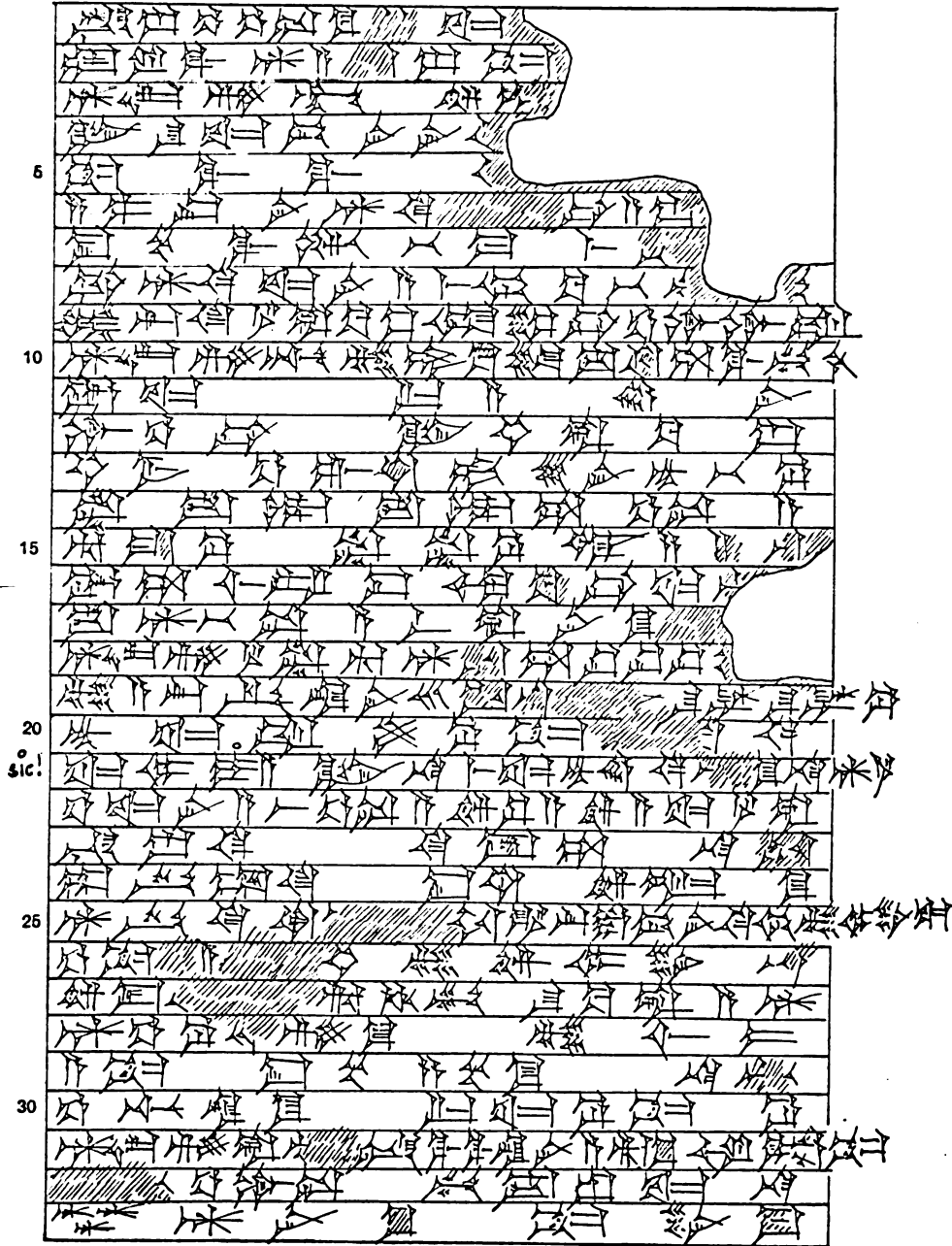
OBVERSE



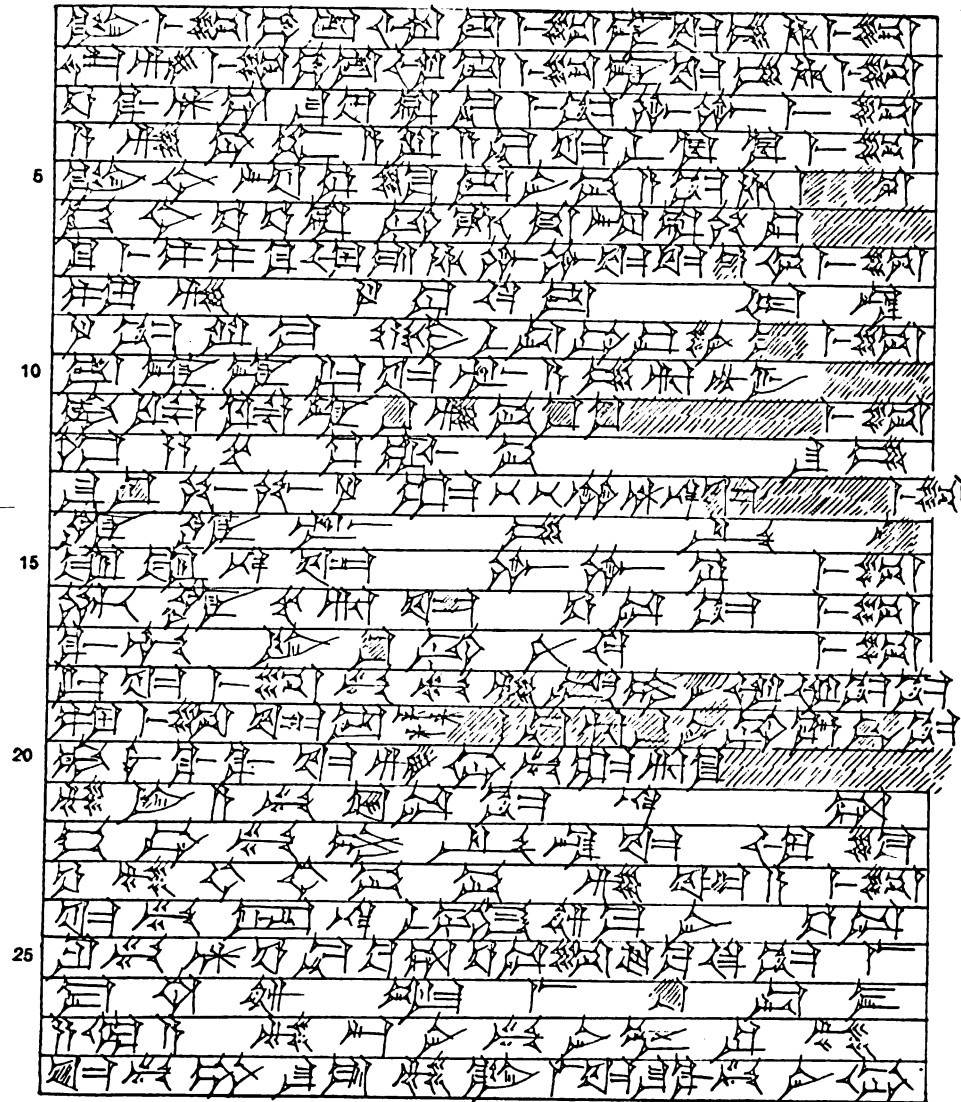
REVERSE



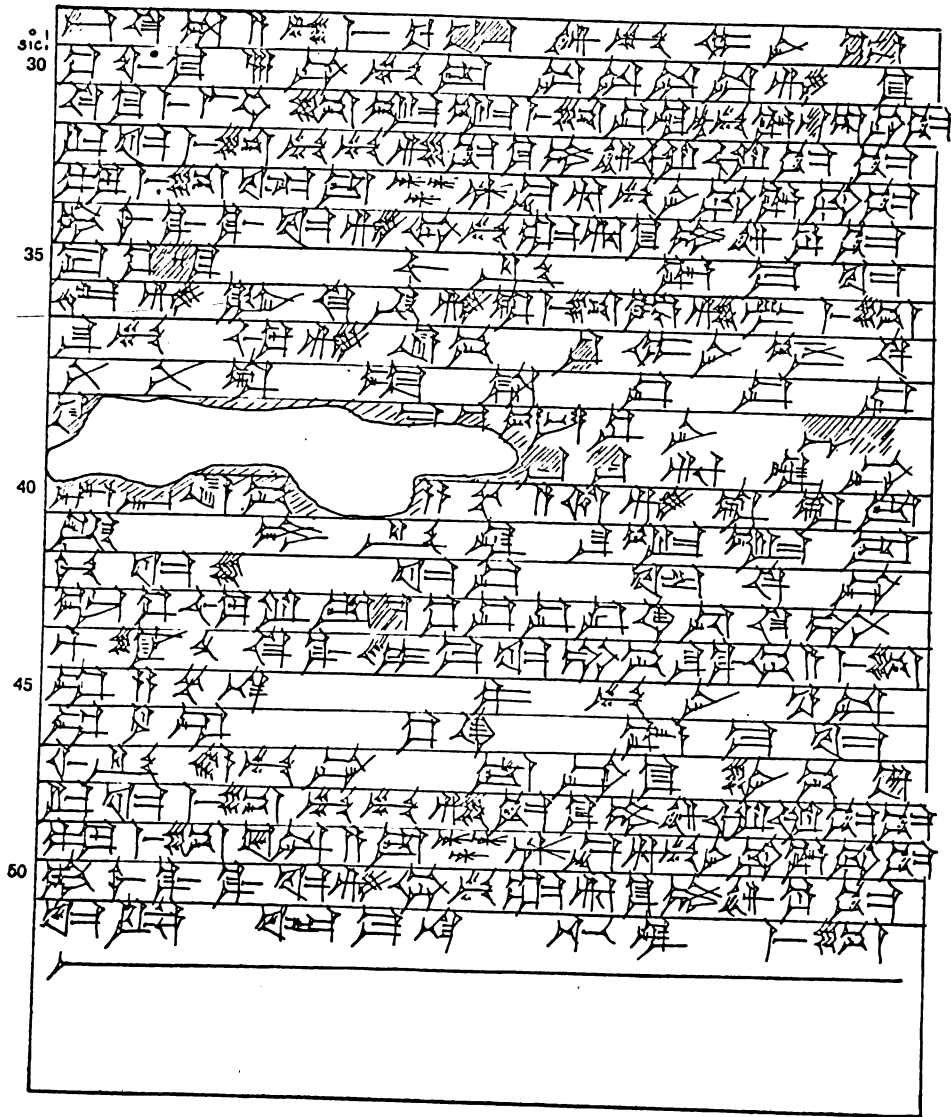
OBVERSE



OBVERSE

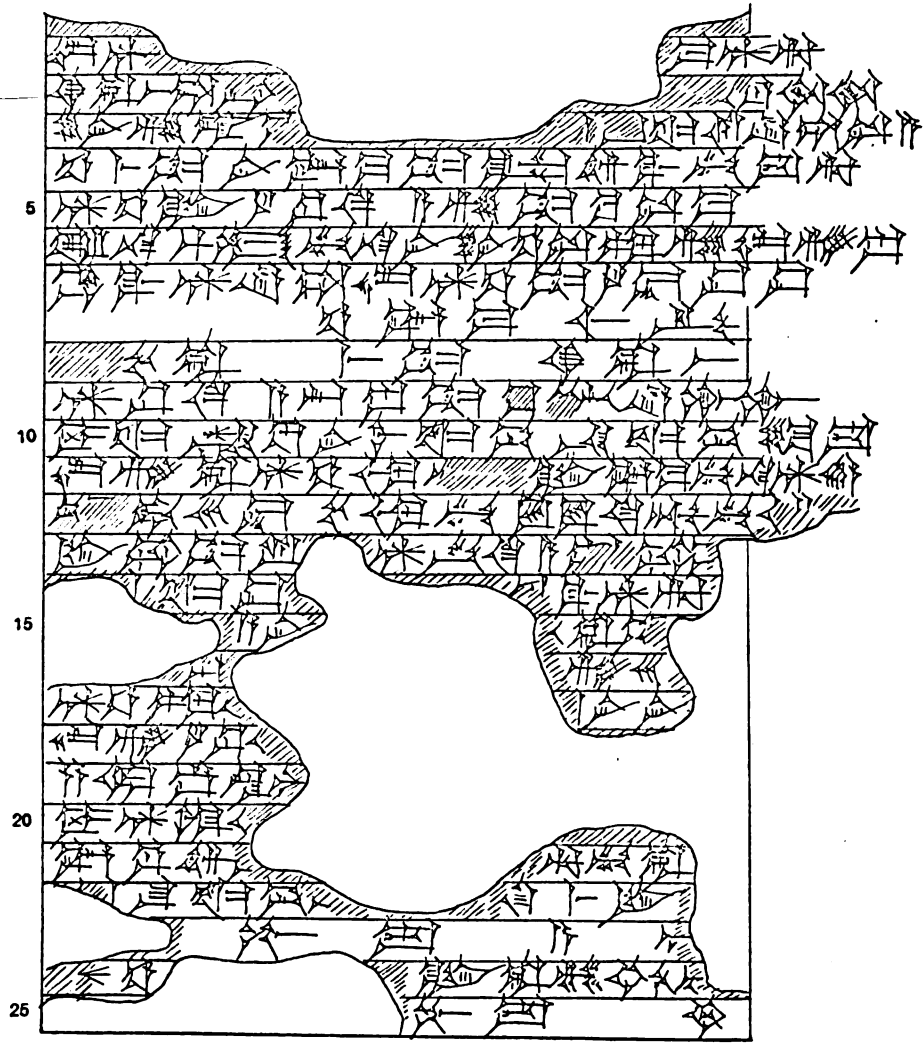


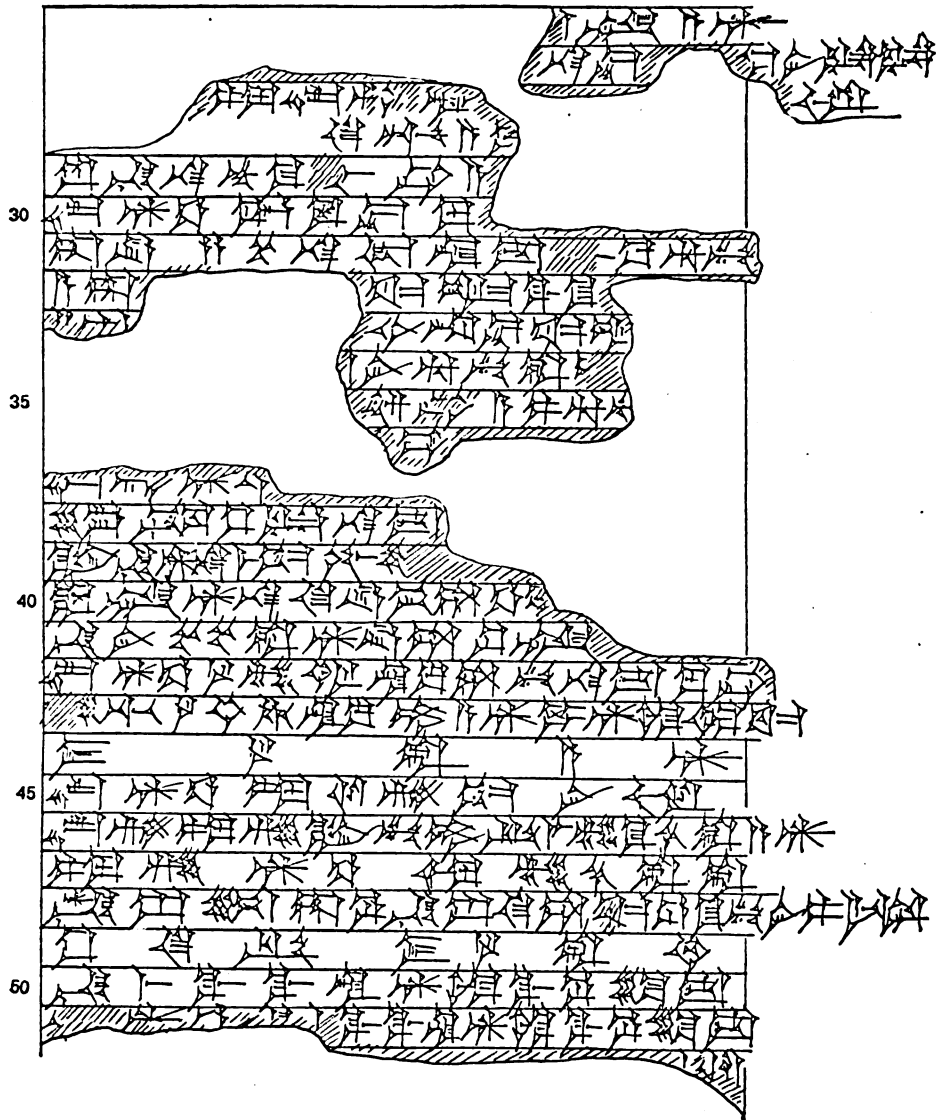
REVERSE



15

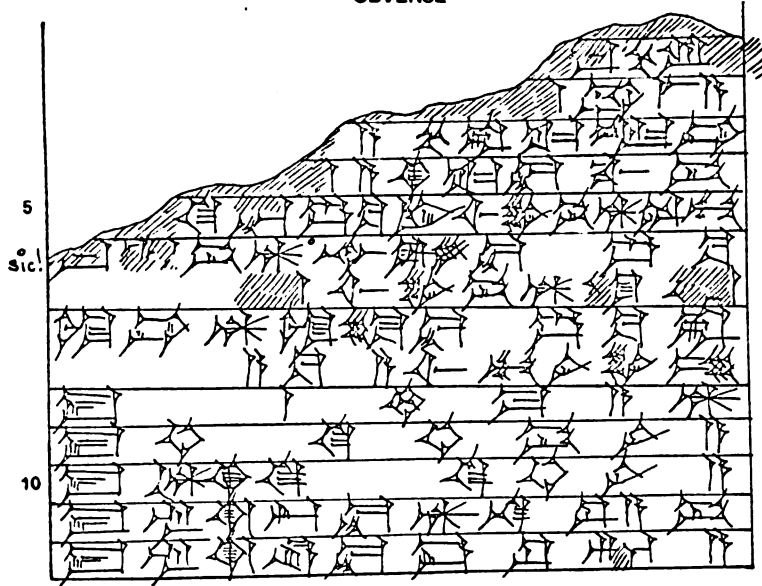
OBVERSE



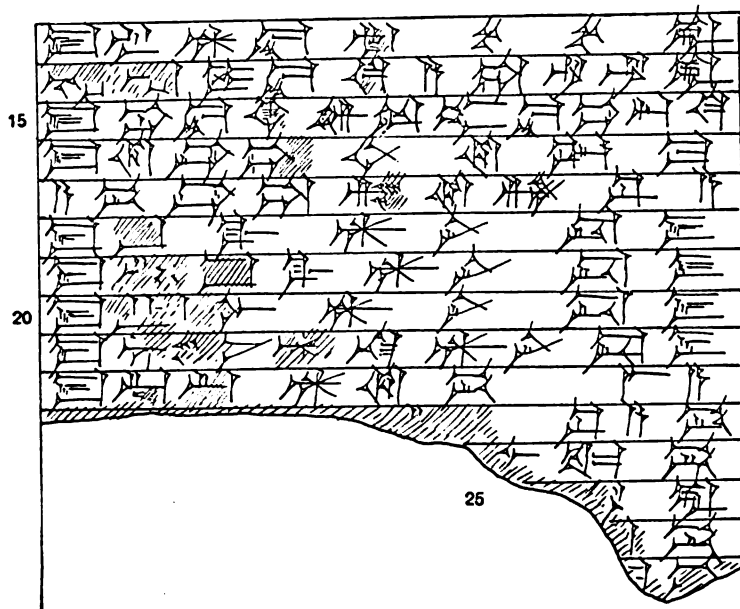


16

OBVERSE



REVERSE

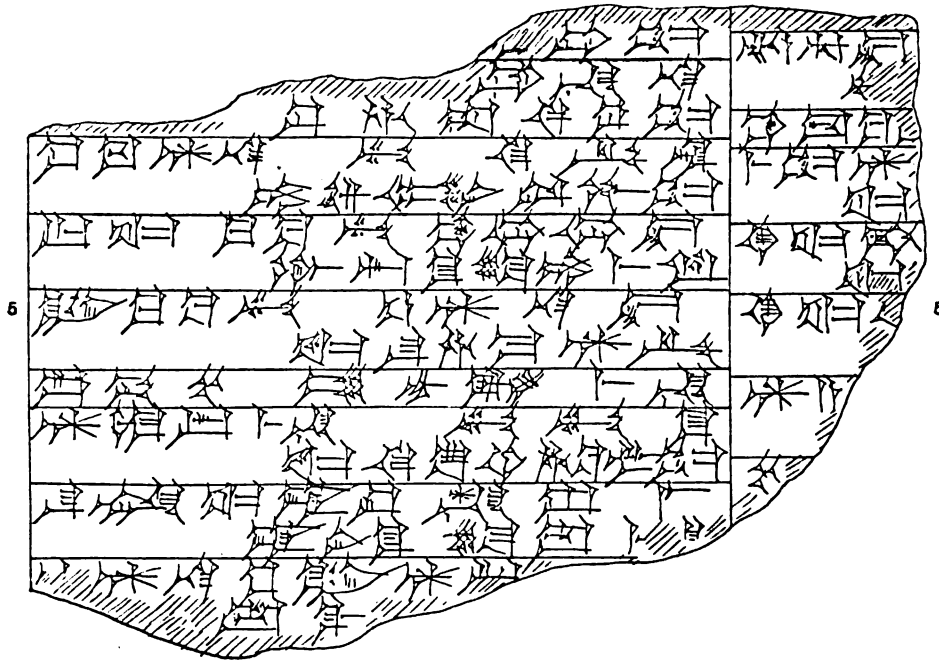


17

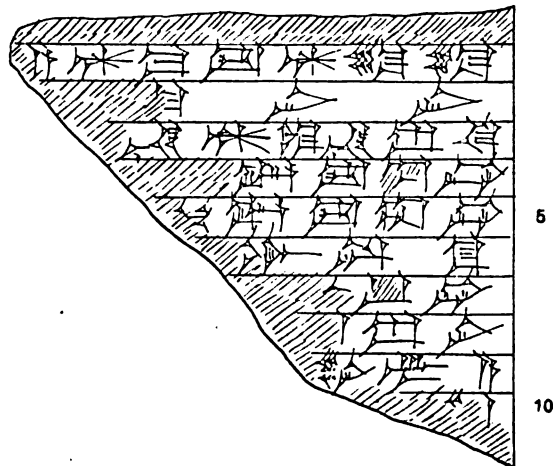
REVERSE

Col. 2

Col. 1

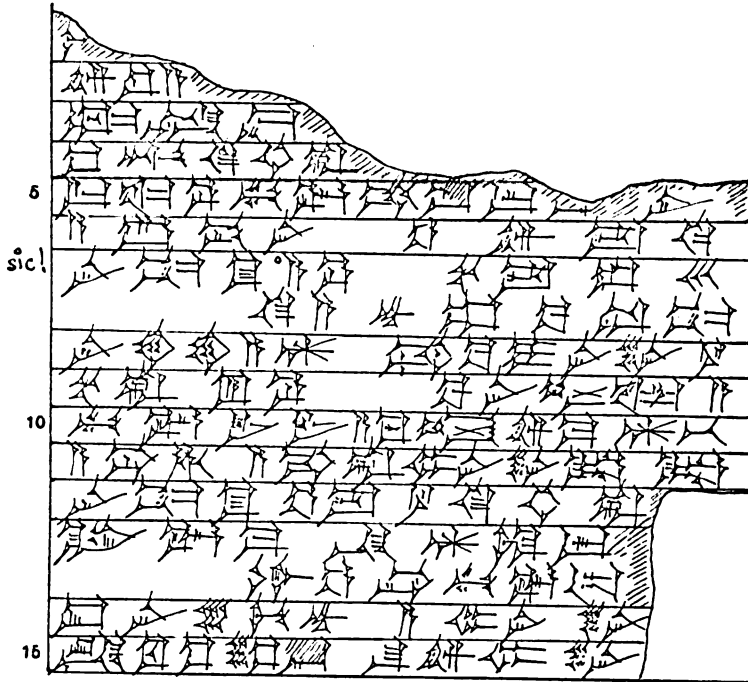


Col. 3

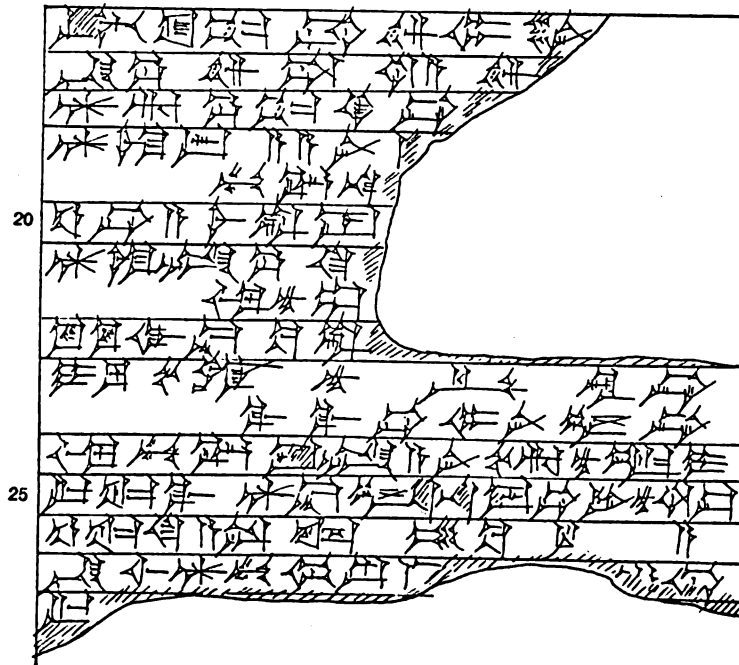


18

OBVERSE

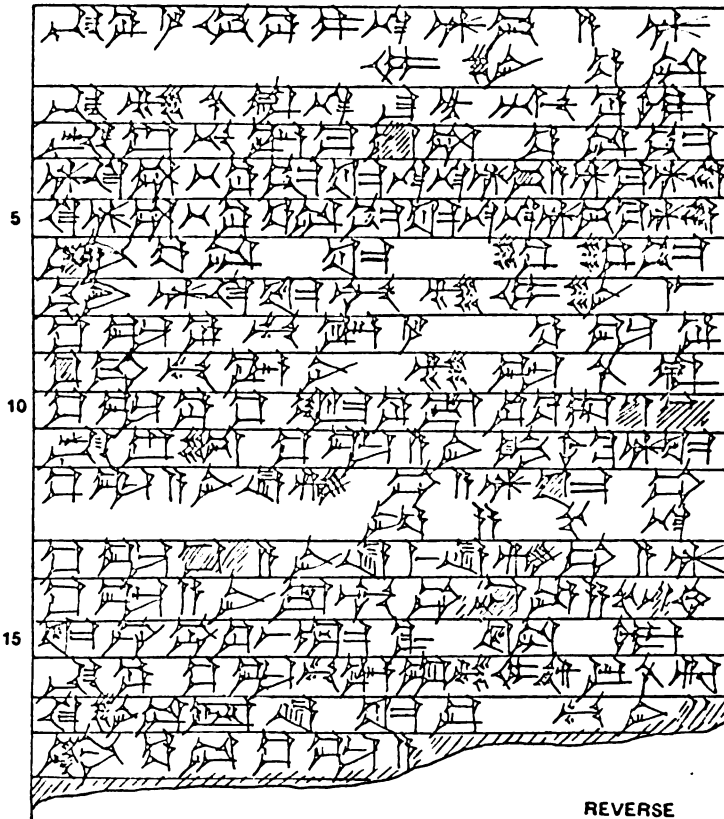


REVERSE



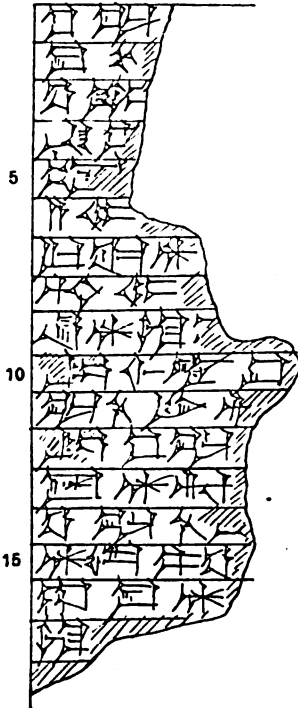
OBVERSE

Col. 1



OBVERSE

Col. 2



REVERSE

Col. 5

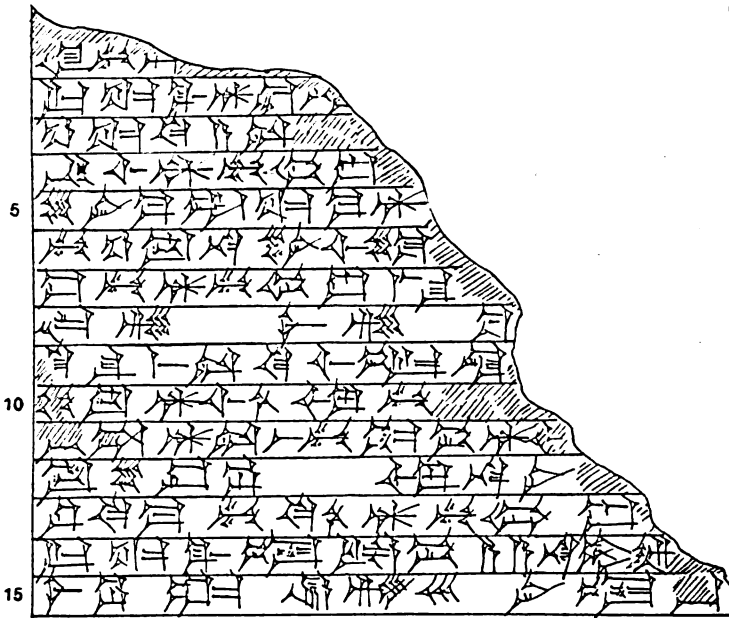


L. E.

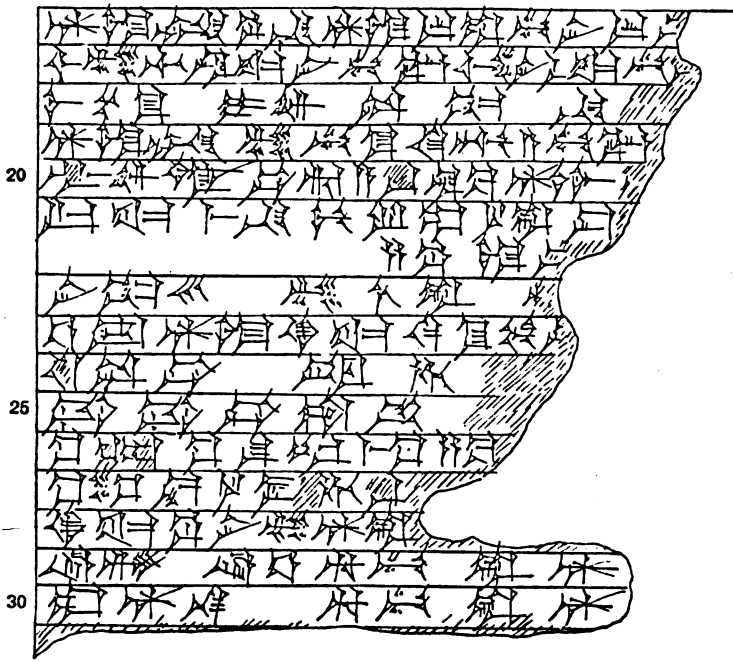


20

OBVERSE



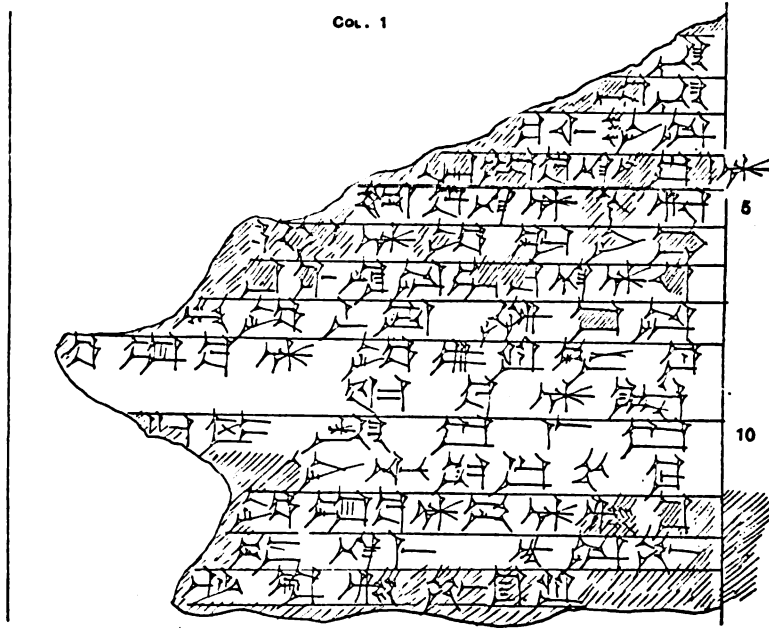
REVERSE



21

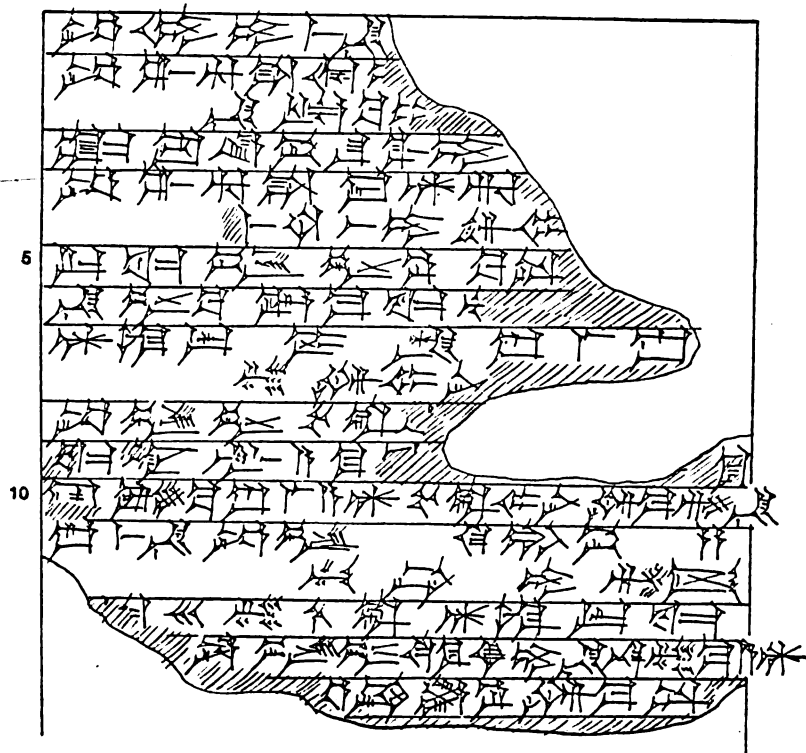
OBVERSE

Col. 1



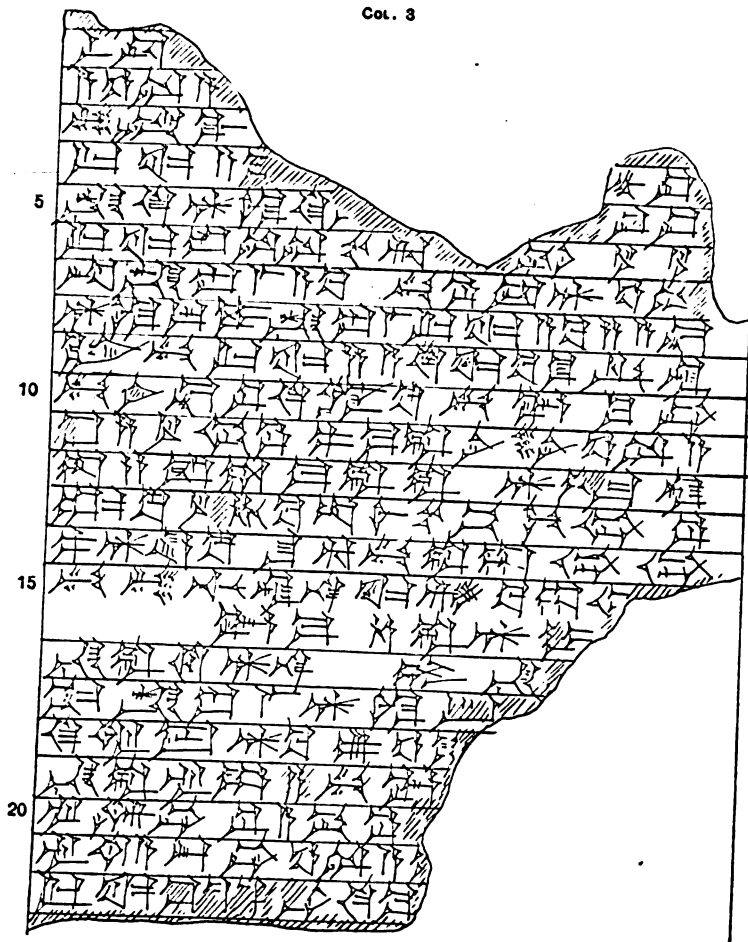
OBVERSE

Col. 2



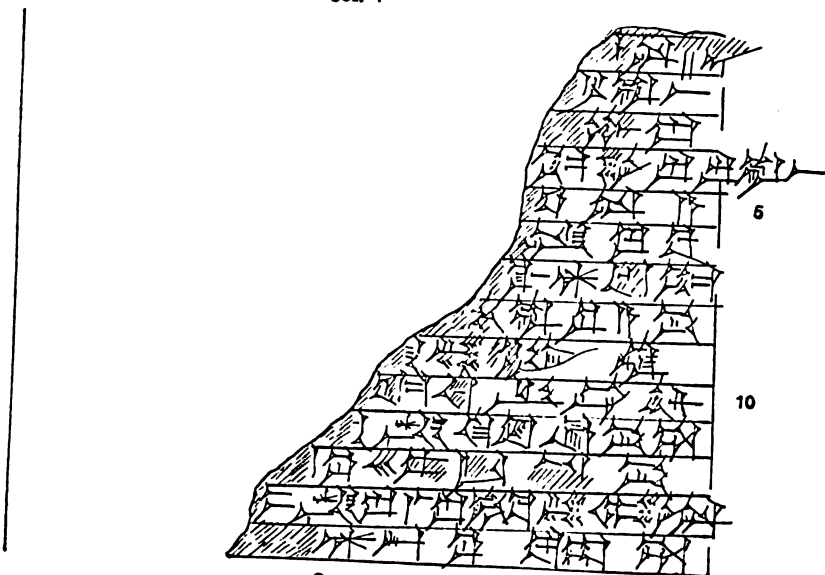
REVERSE

Col. 3



REVERSE

Col. 4

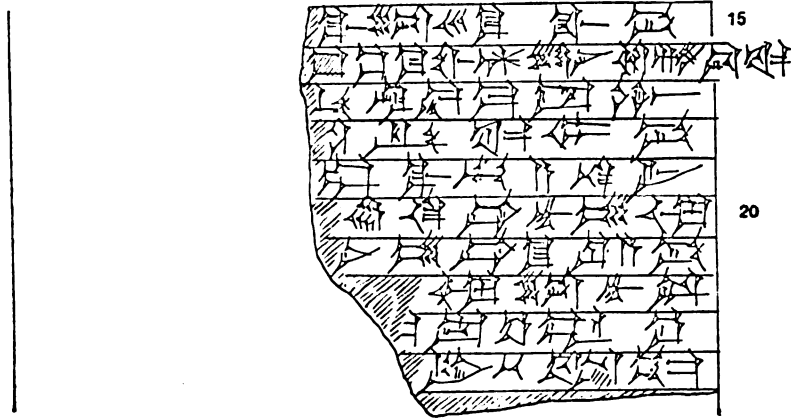


CONTINUED

21

REVERSE

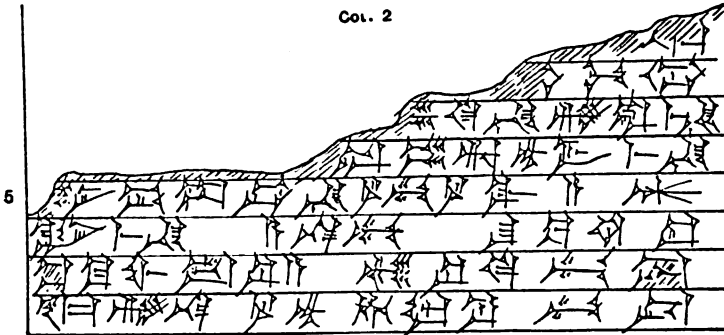
Col. 4



22

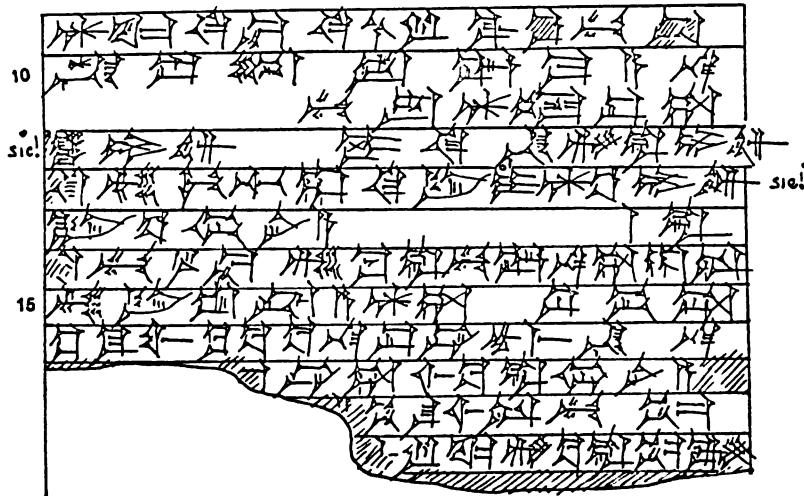
OBVERSE

Col. 2

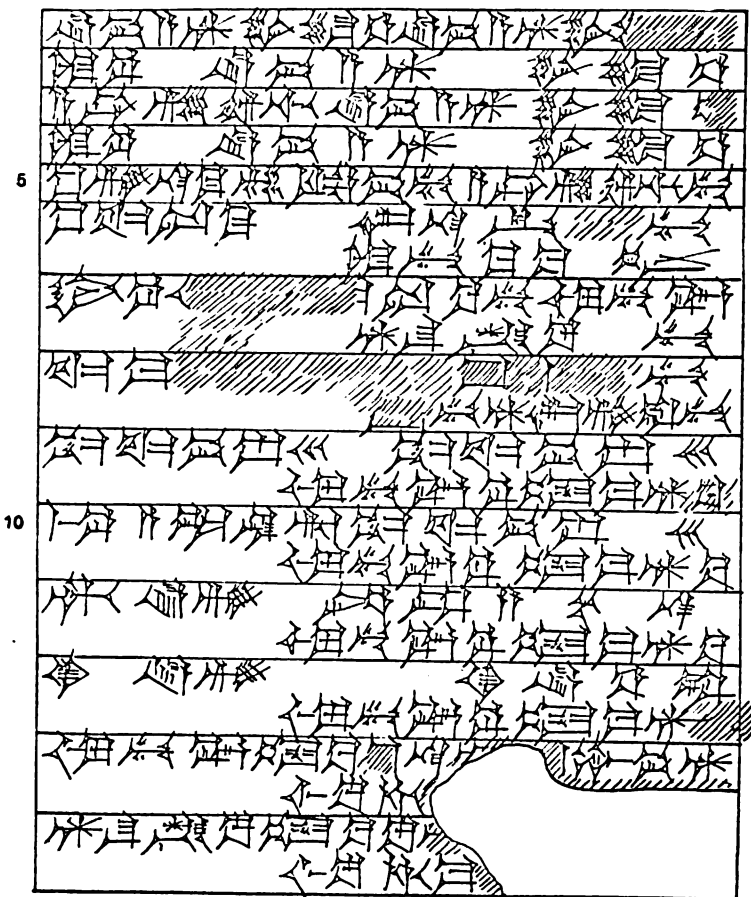


REVERSE

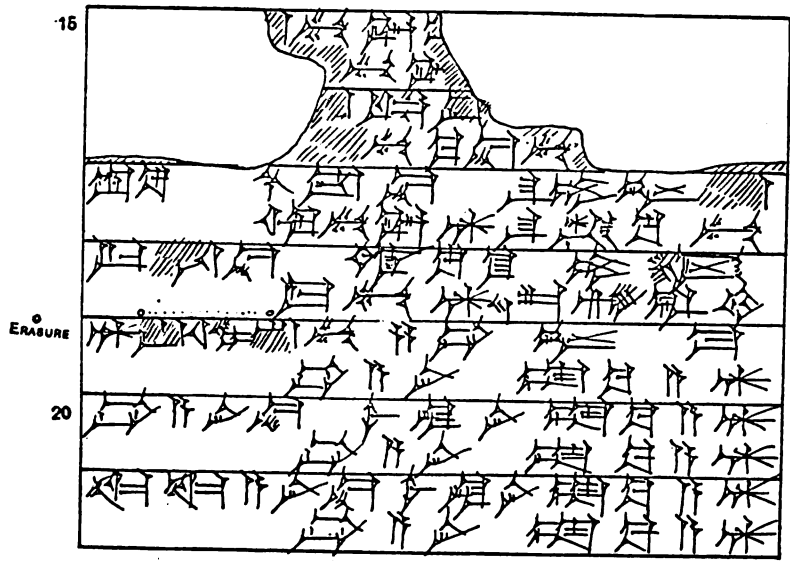
Col. 3



OBVERSE



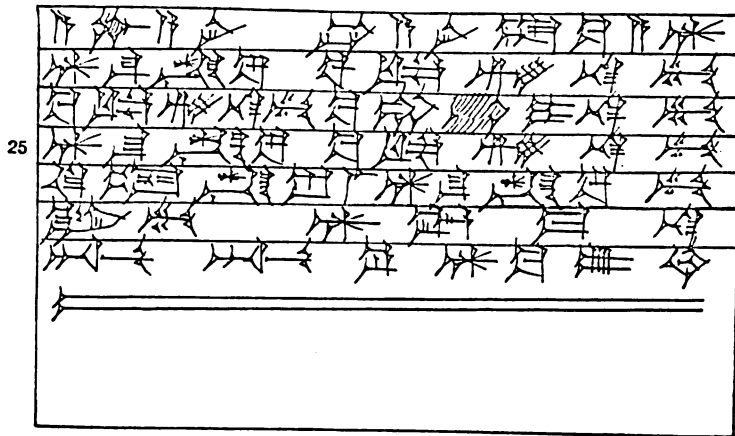
REVERSE



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23

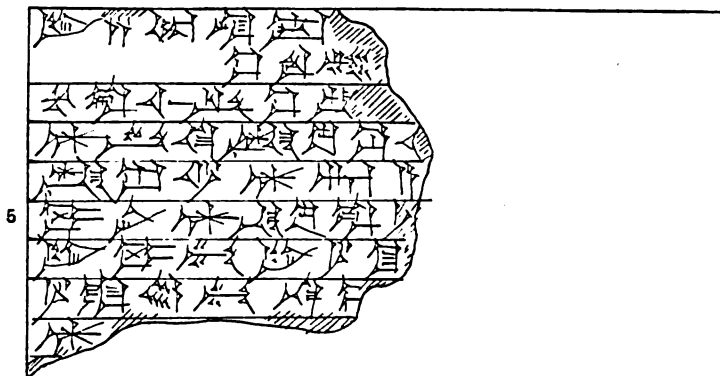
REVERSE



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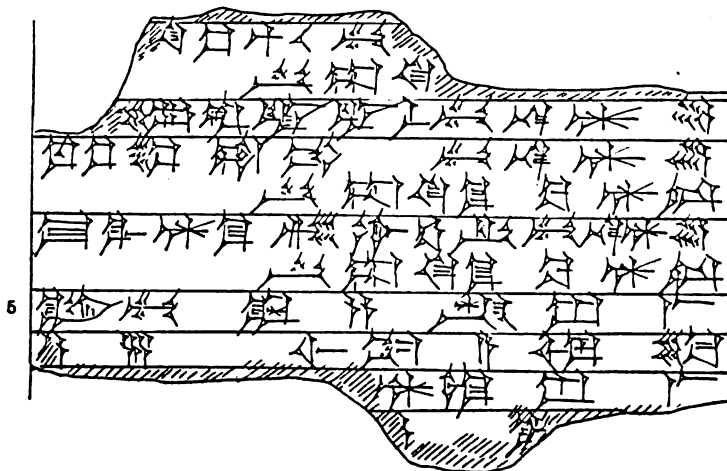
REVERSE

Col. 1



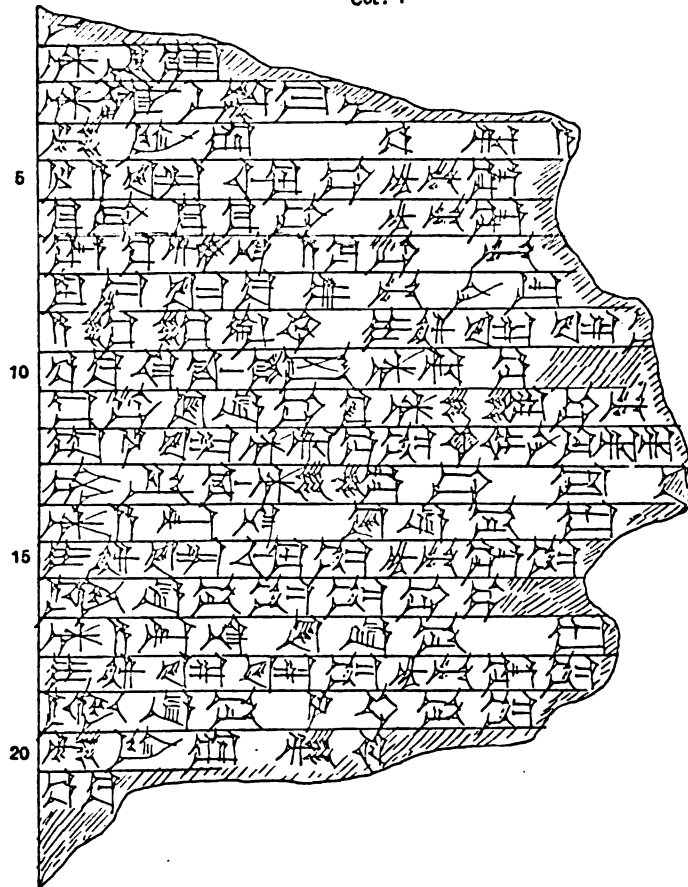
REVERSE

Col. 2



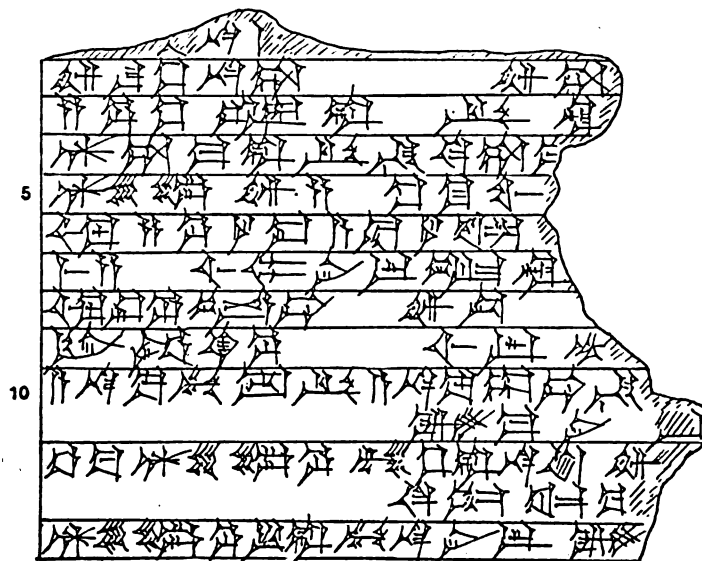
OBVERSE

Col. 1



REVERSE

Col. 4

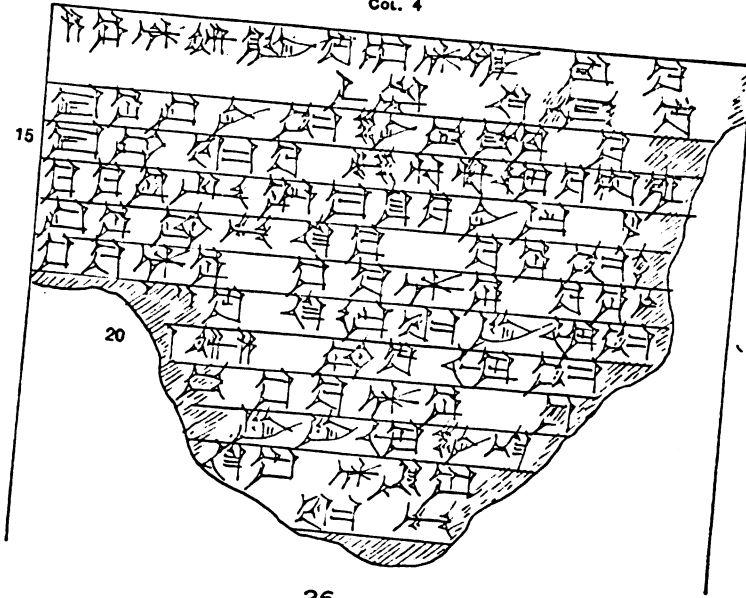


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25

REVERSE

Col. 4

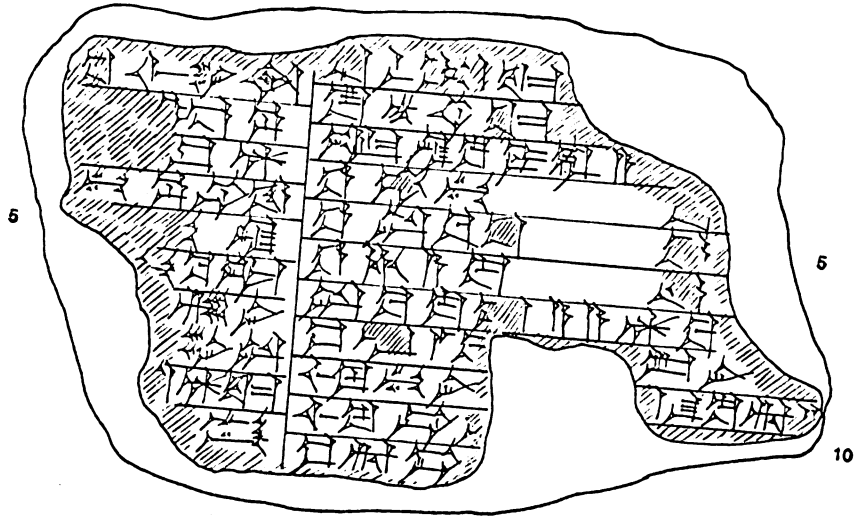


26

OBVERSE ?

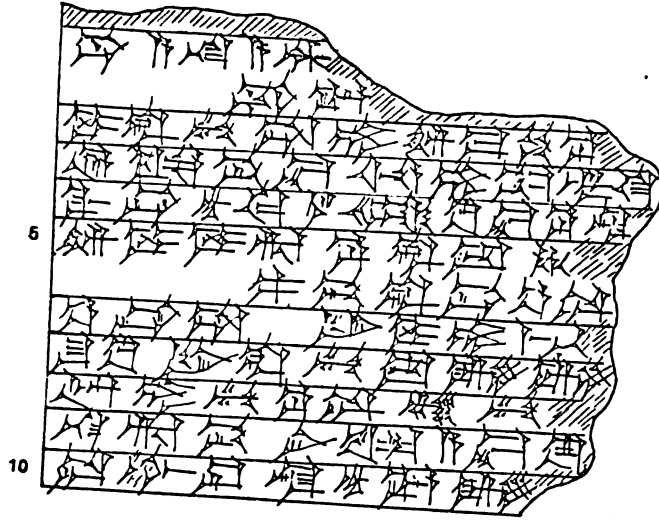
Col. 1

Col. 2

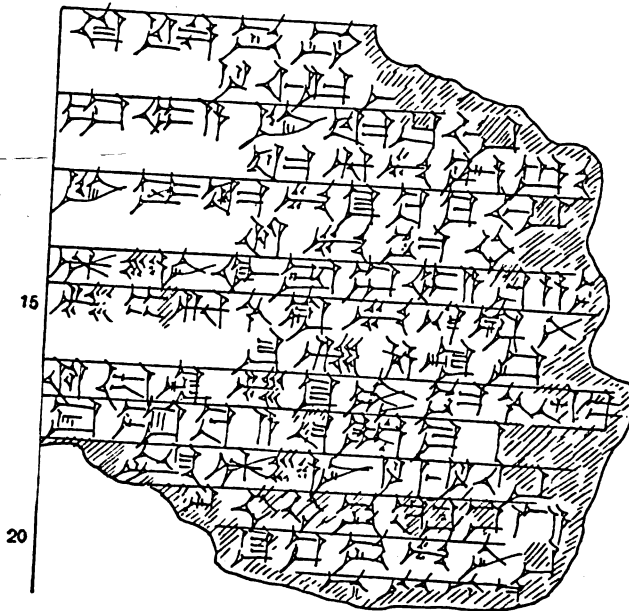


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OBVERSE

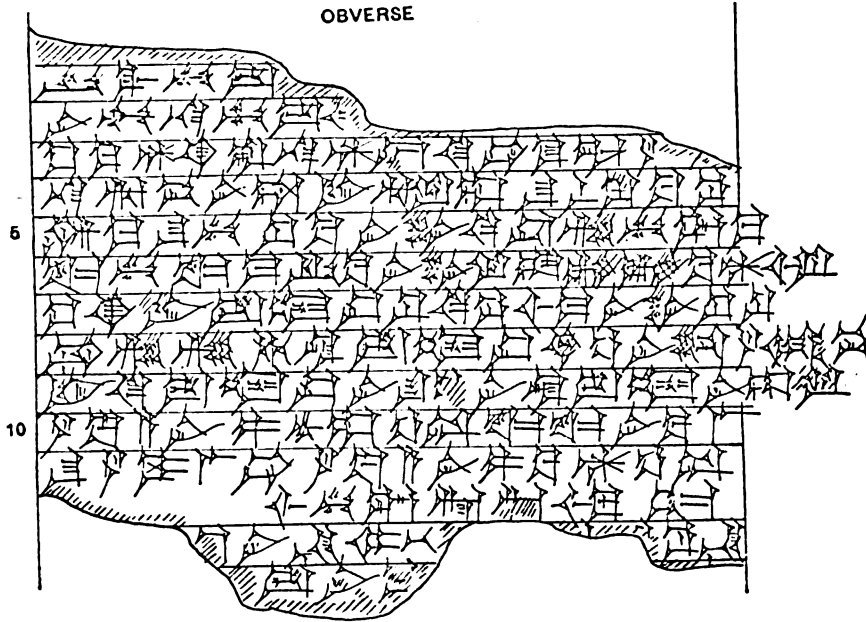


REVERSE

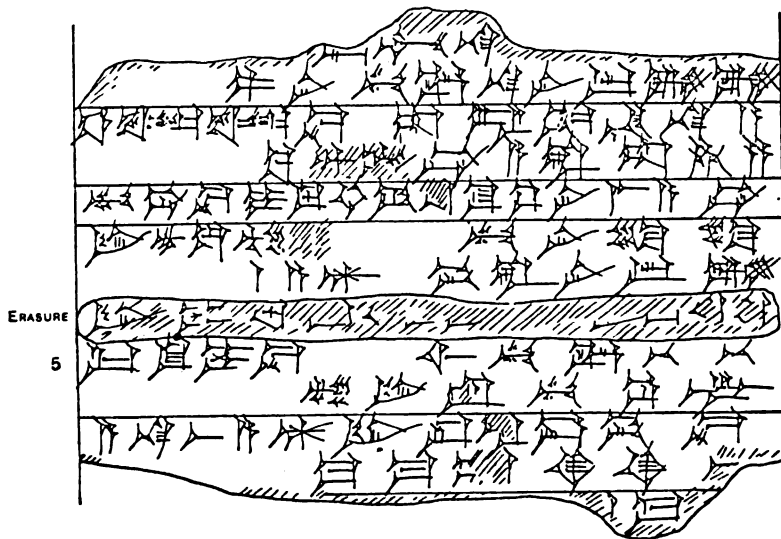


28

OBVERSE

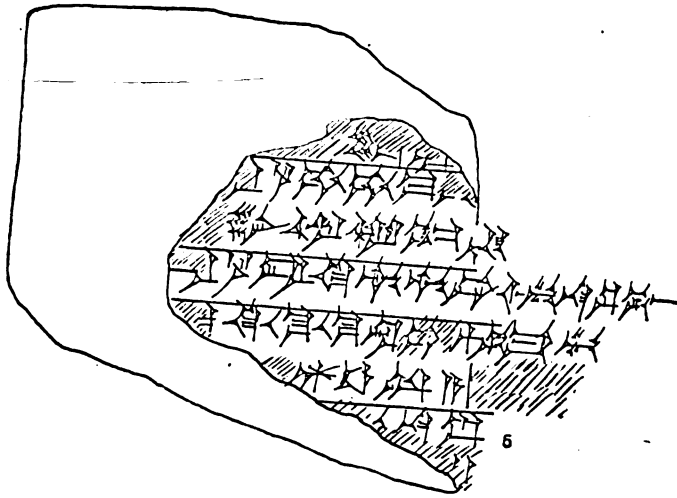


REVERSE

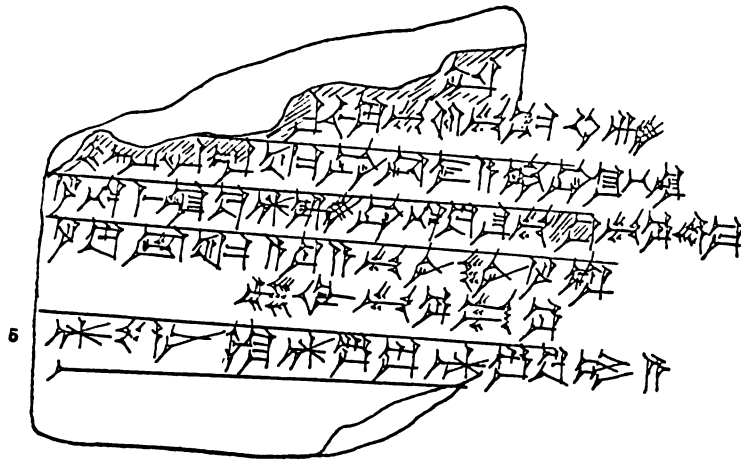


29

OBVERSE

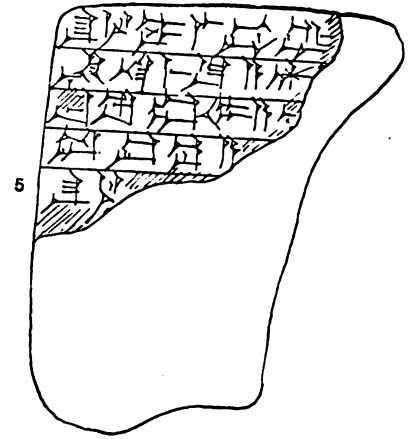


REVERSE



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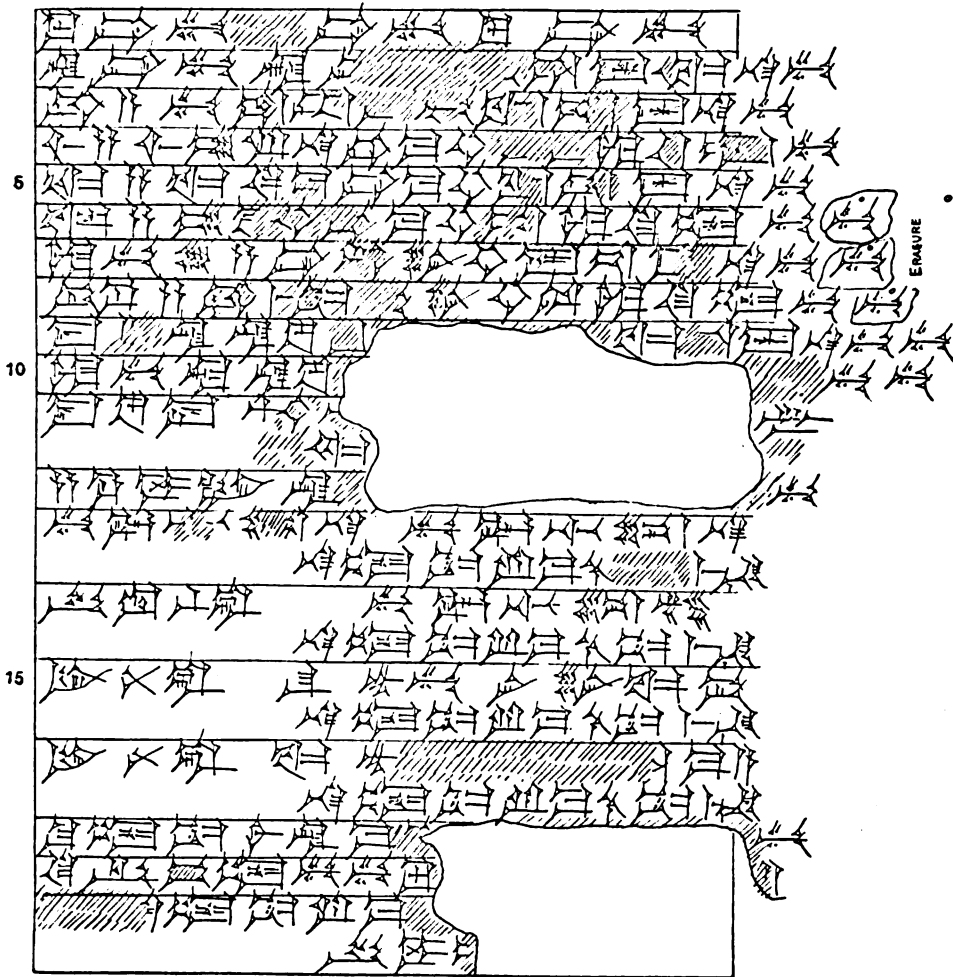
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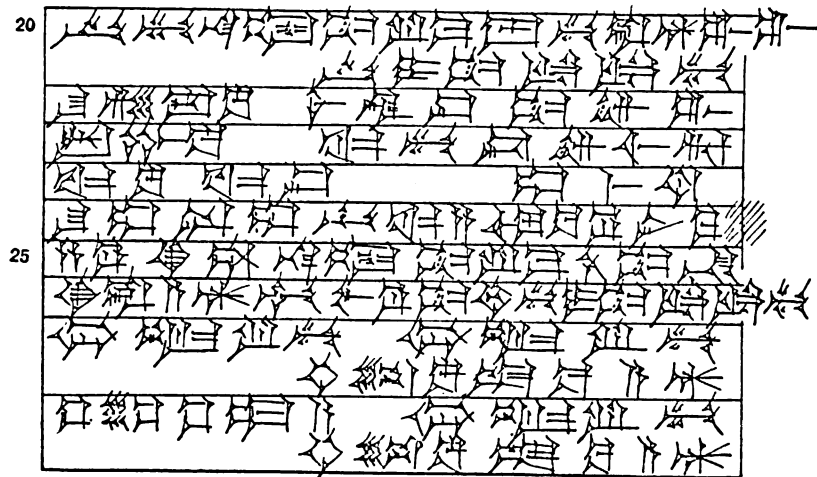
REVERSE



OBVERSE

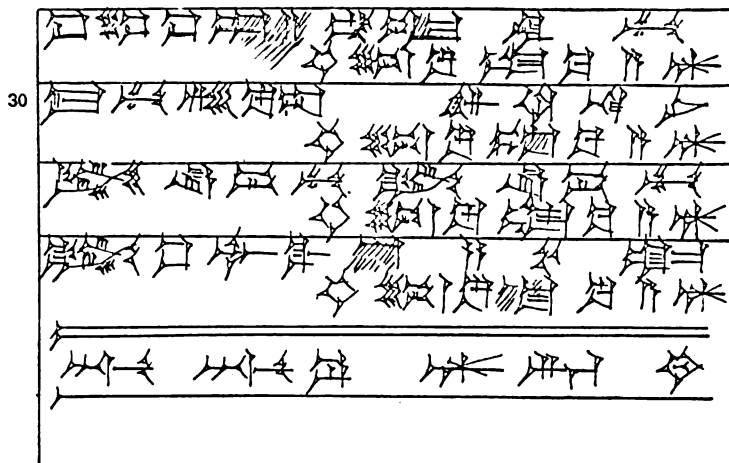


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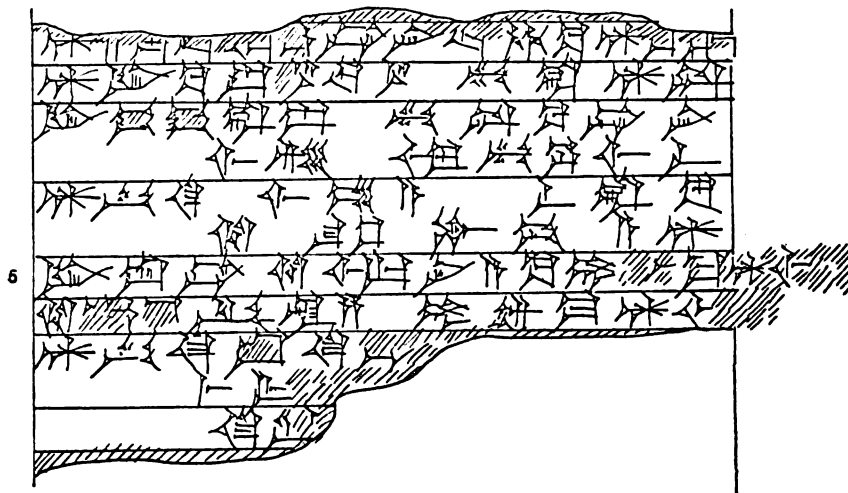
31

REVERSE



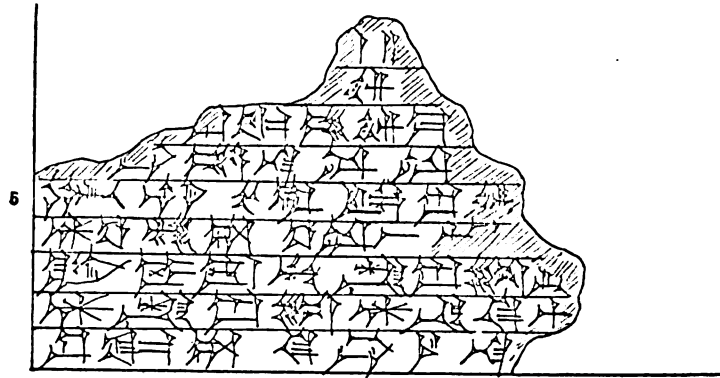
32

REVERSE

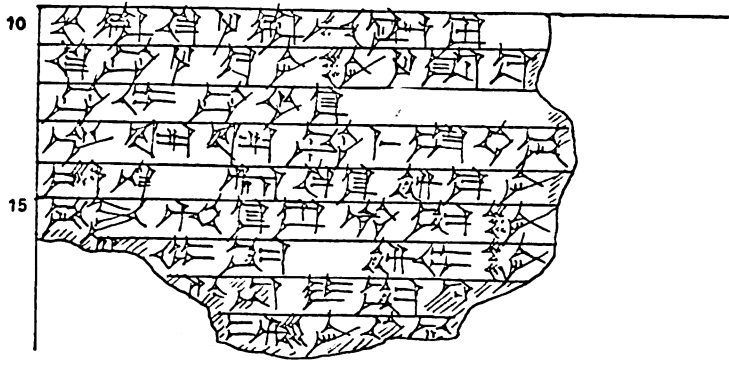


33

OBVERSE



REVERSE



34

OBVERSE

Col. 1

Col. 2

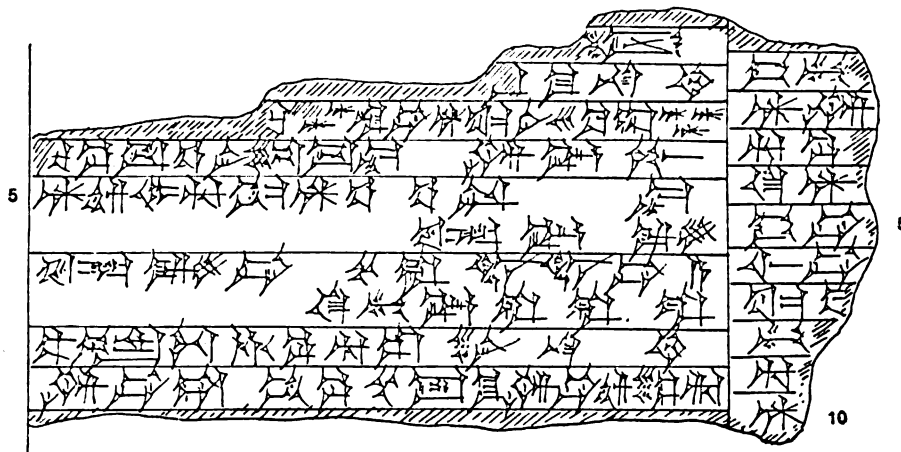


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OBVERSE

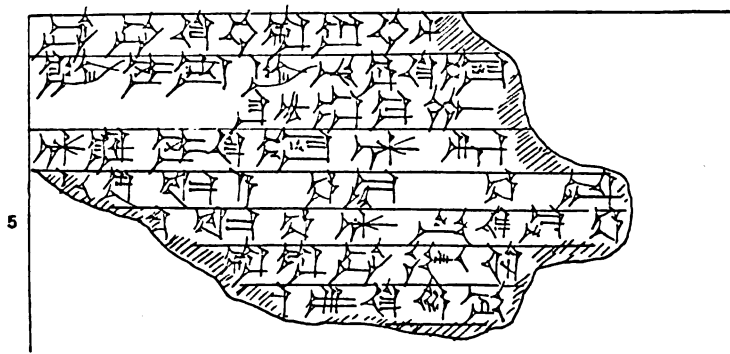
Col. 1

Col. 2

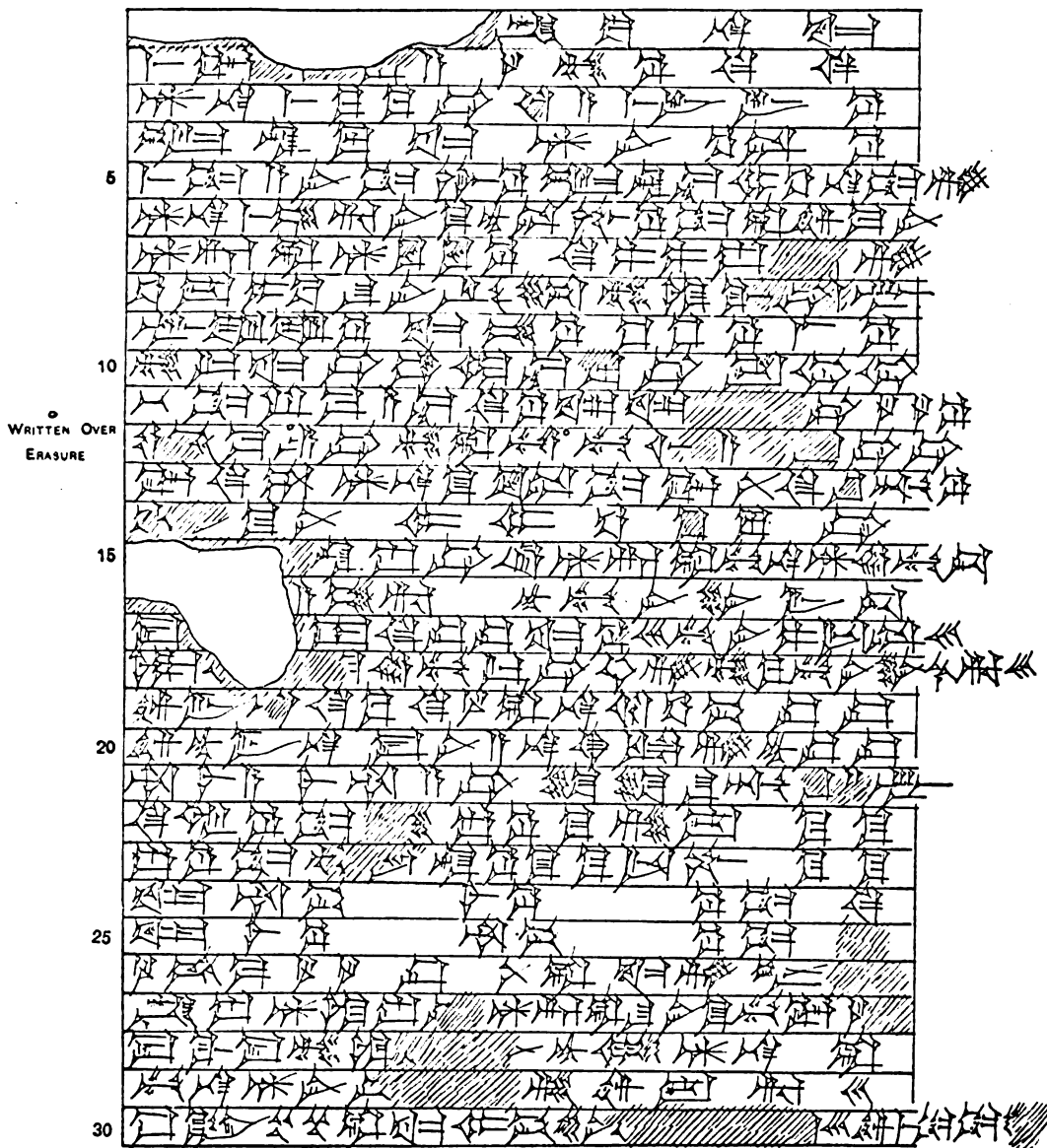


REVERSE

Col. 4



OBVERSE



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OBVERSE

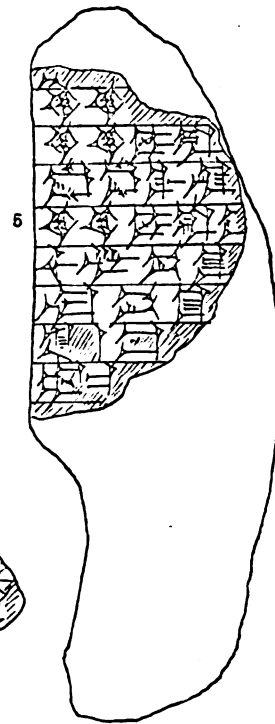


REVERSE



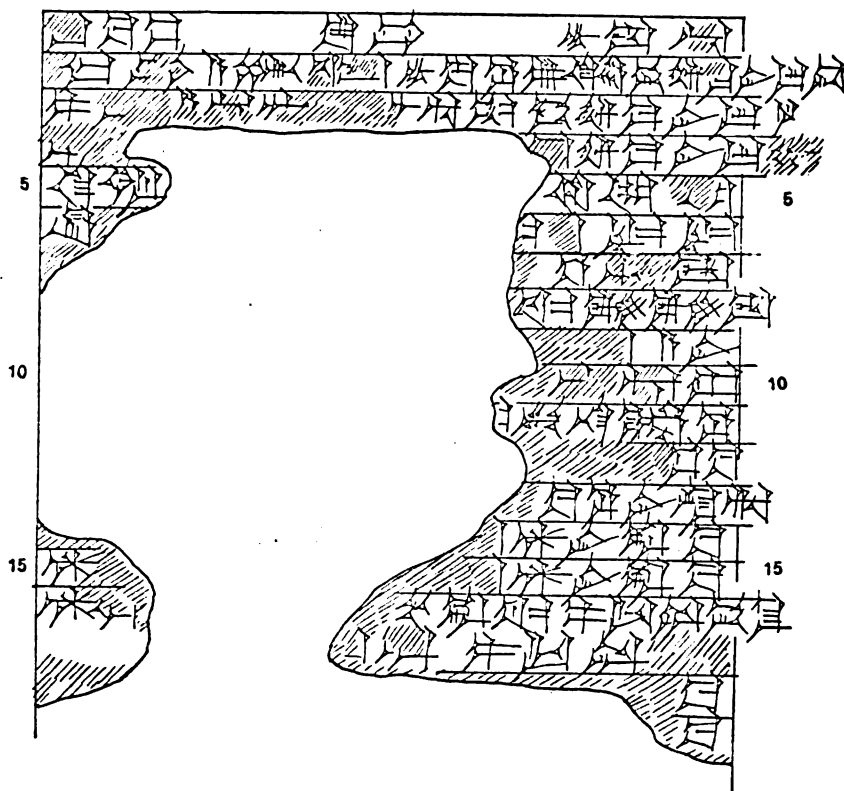
38

OBVERSE

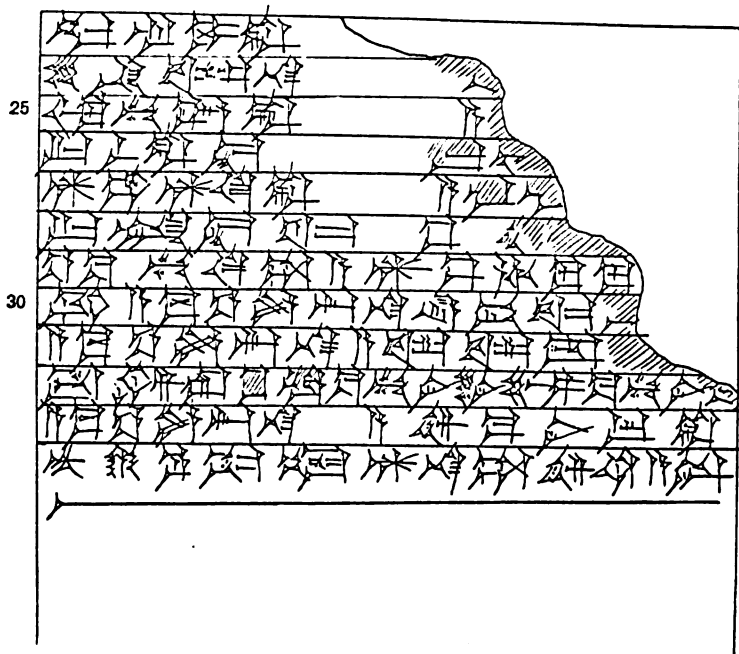


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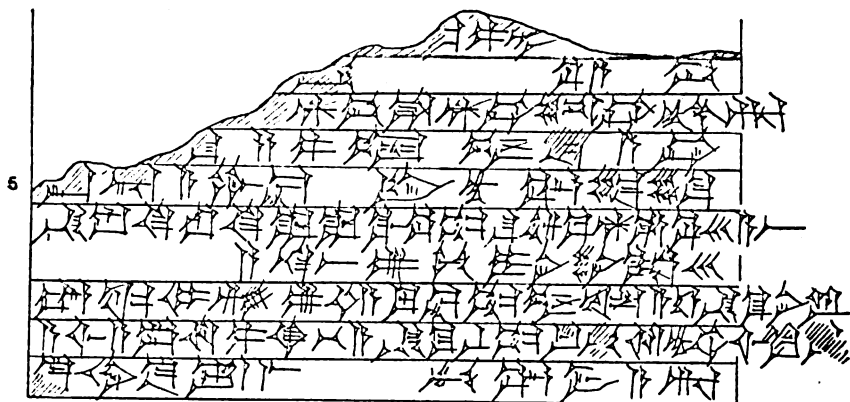


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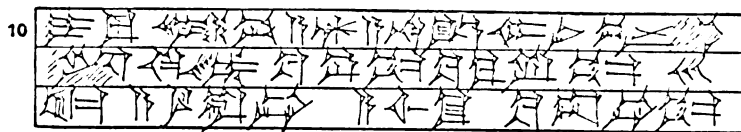


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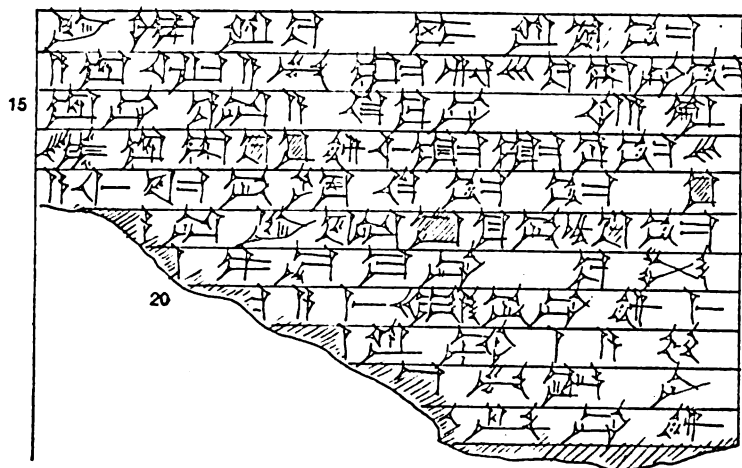
OBVERSE



Lo. E.

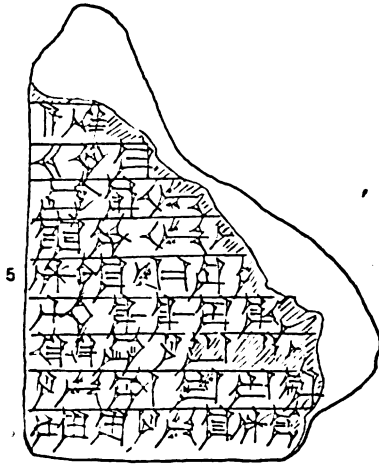


REVERSE



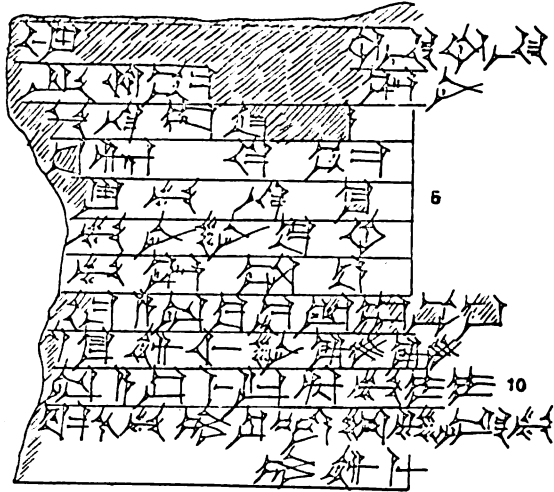
41

OBVERSE

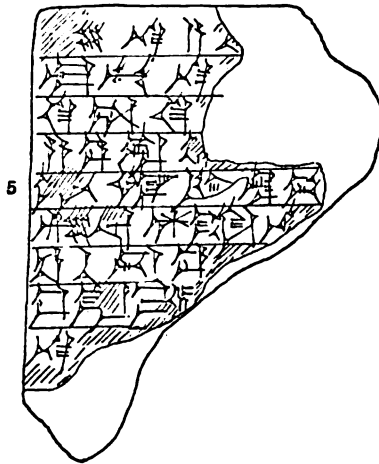


42

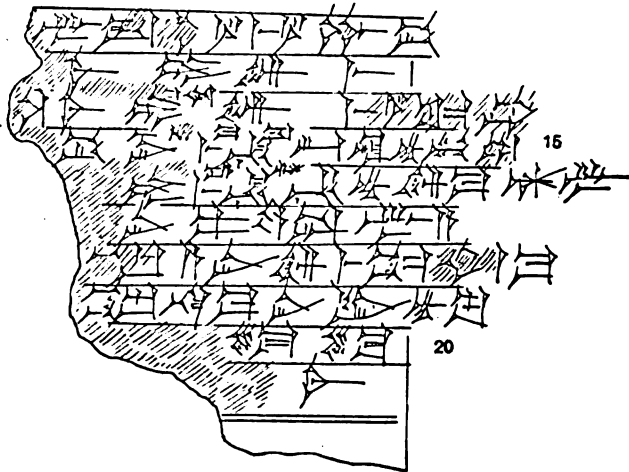
OBVERSE



REVERSE



REVERSE

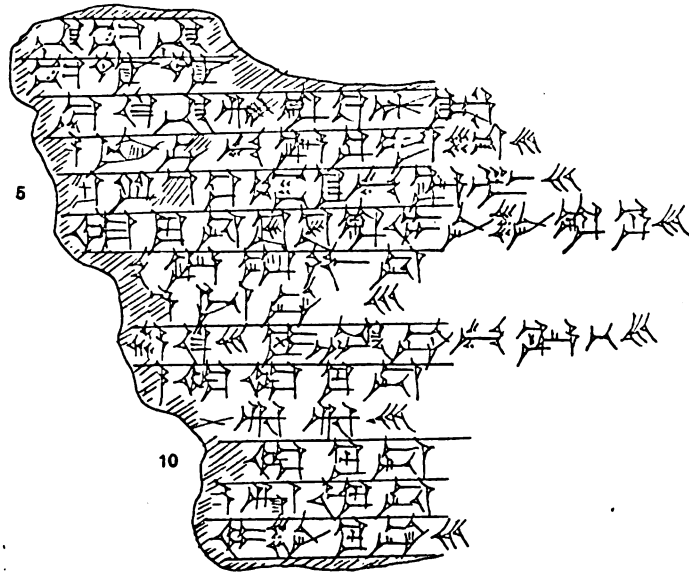


43

OBVERSE



REVERSE

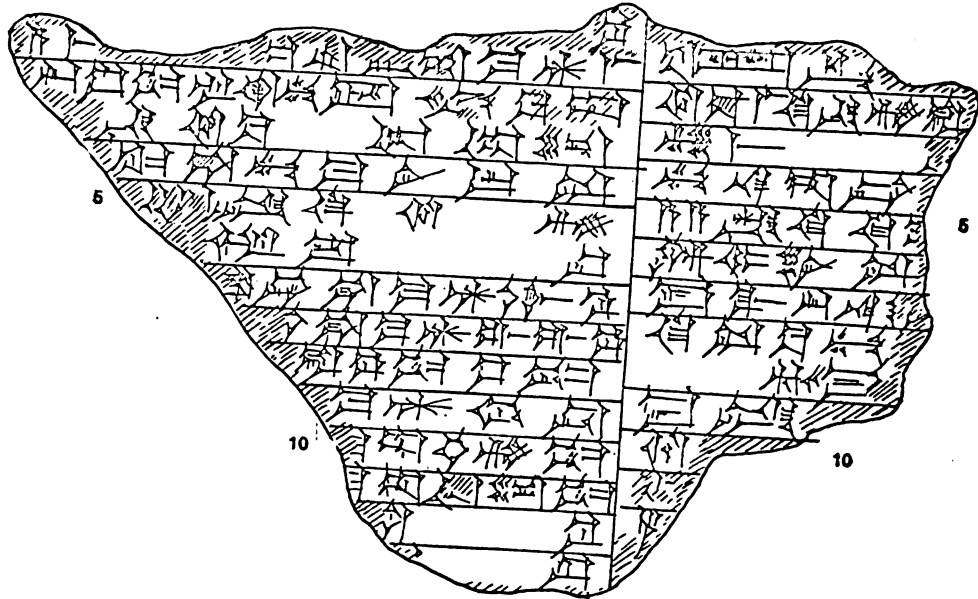


44

OBVERSE

Col. 1'

Col. 2'



REVERSE

Col. 2'

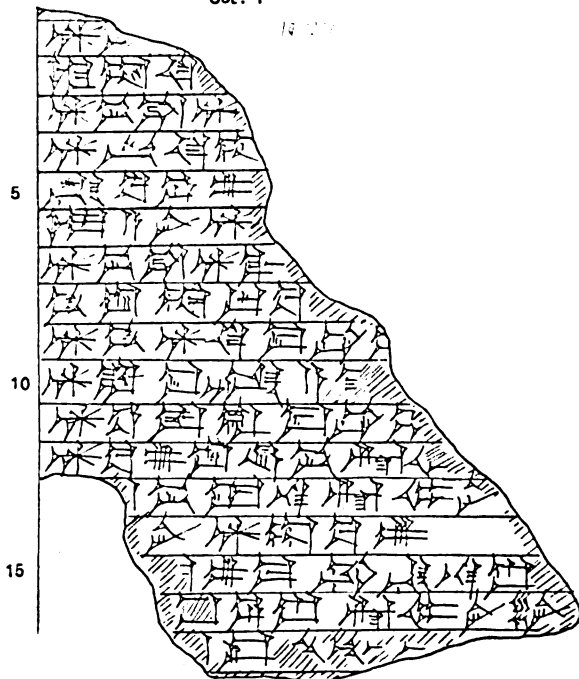
Col. 1'



45

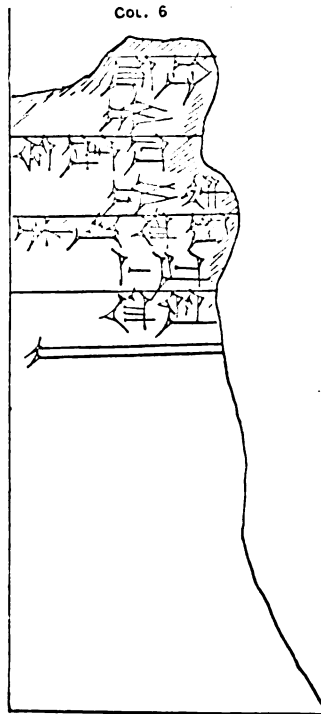
OBVERSE

Col. 1



REVERSE

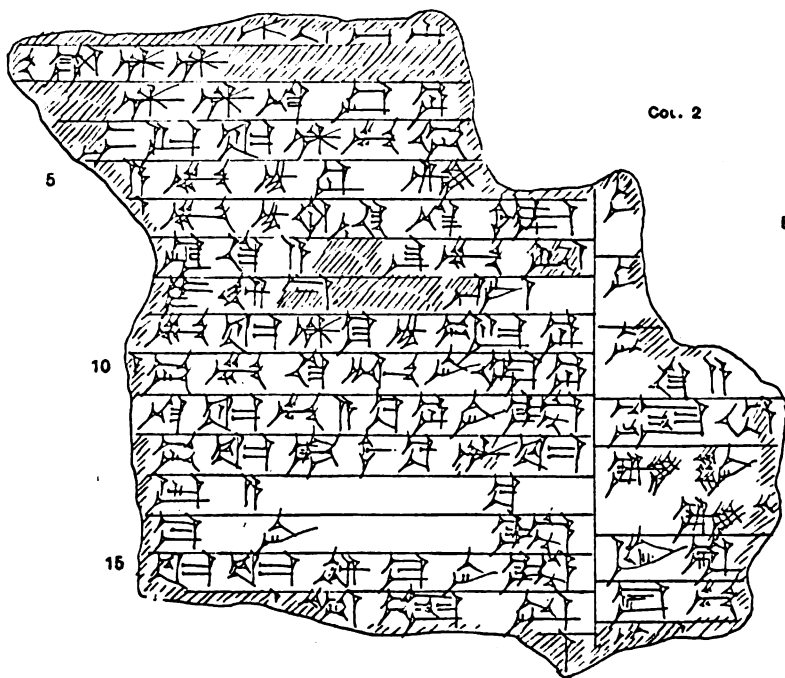
Col. 6



46

OBVERSE

Col. 1



REVERSE

Col. 1

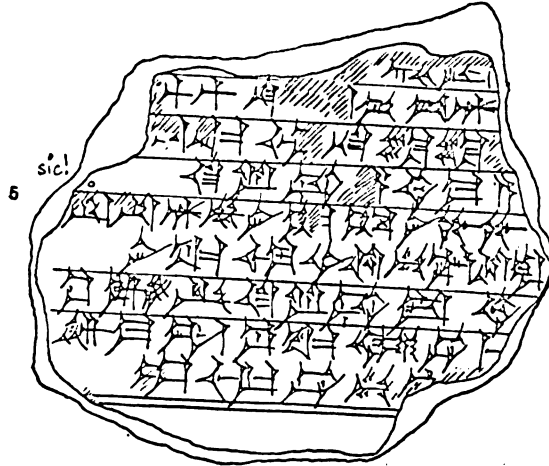
Col. 2



5

47

REVERSE ?



48

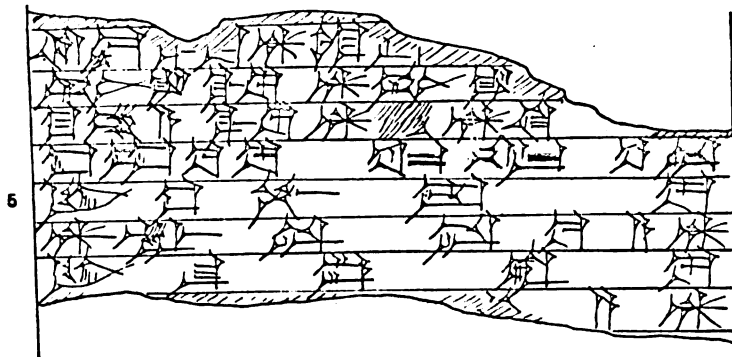
OBVERSE ?



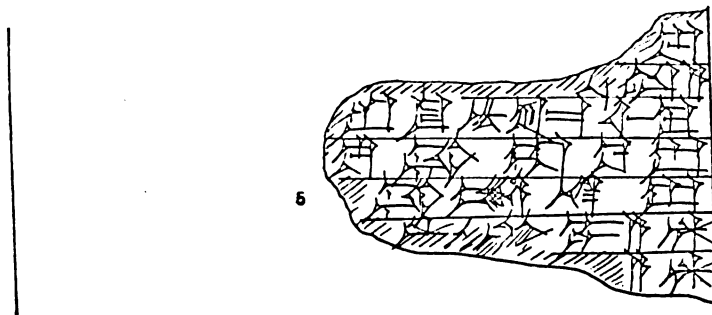
49

REVERSE ?

Col. 1



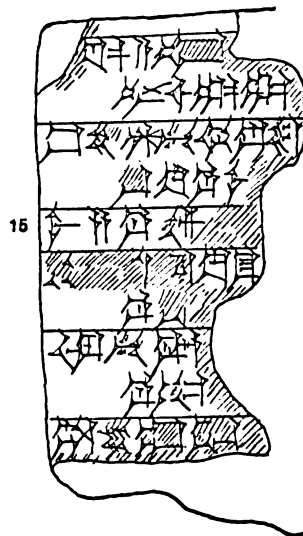
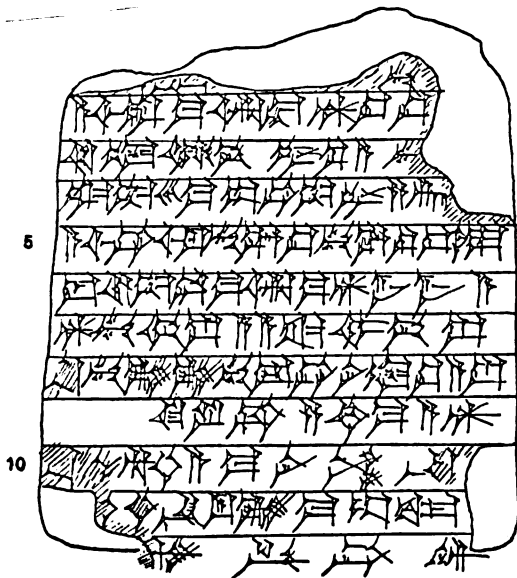
Col. 2



50

OBVERSE

REVERSE

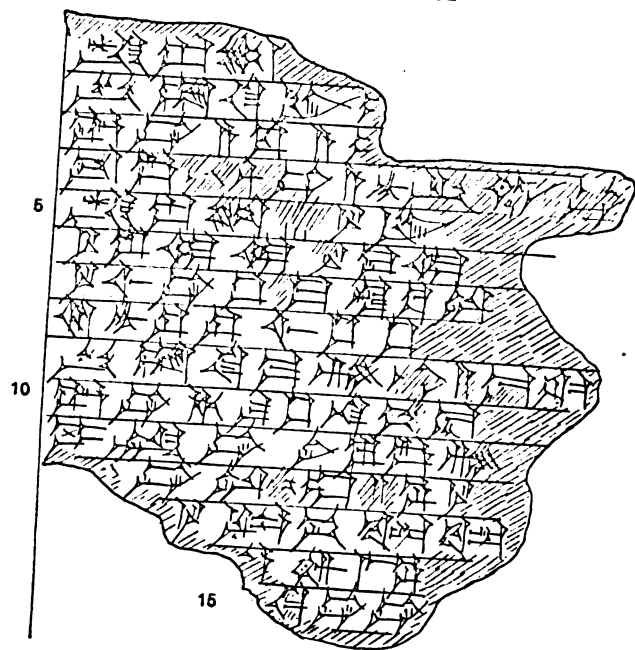


51

OBVERSE



REVERSE



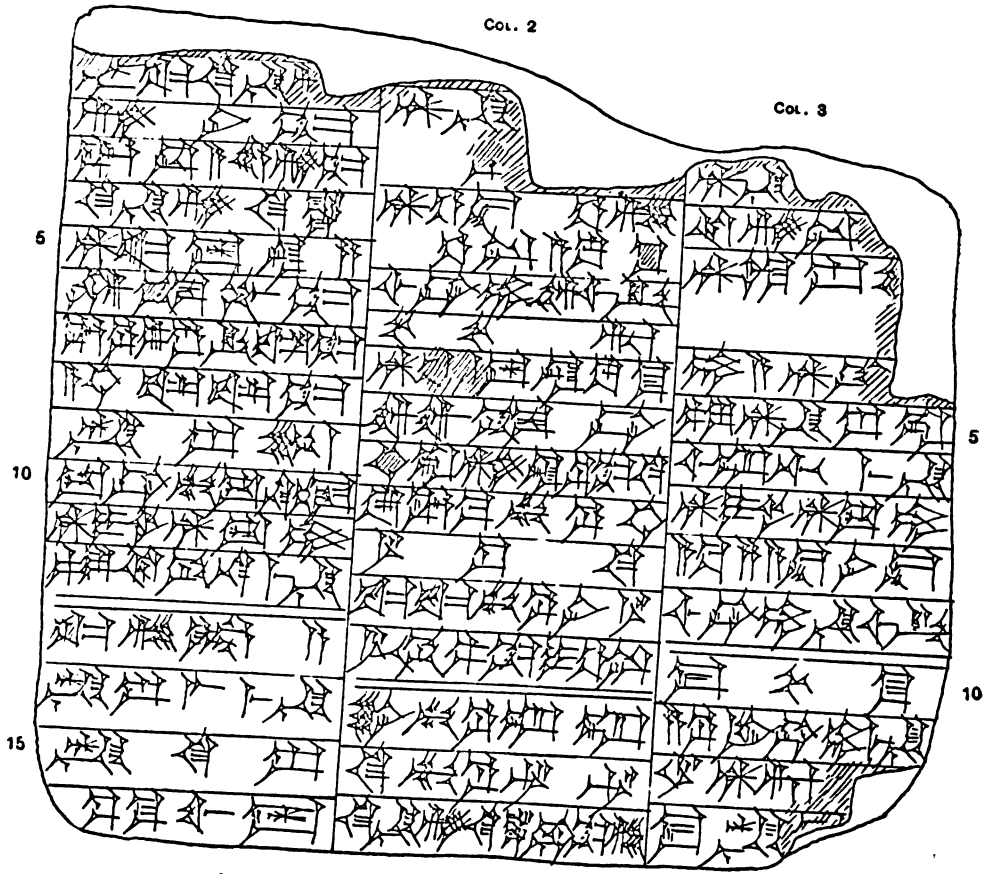
52

OBVERSE

Col. 1

Col. 2

Col. 3



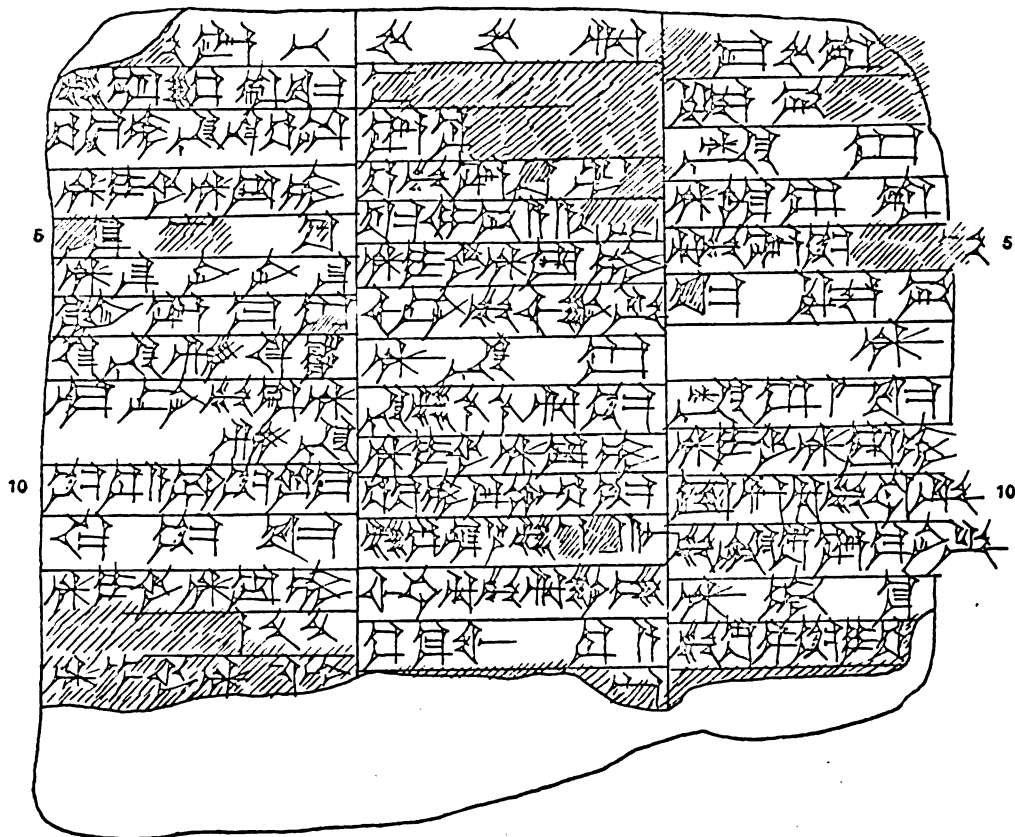
52

REVERSE

Col. 6

Col. 5

Col. 4



53

OBVERSE

Col. 1

Col. 2

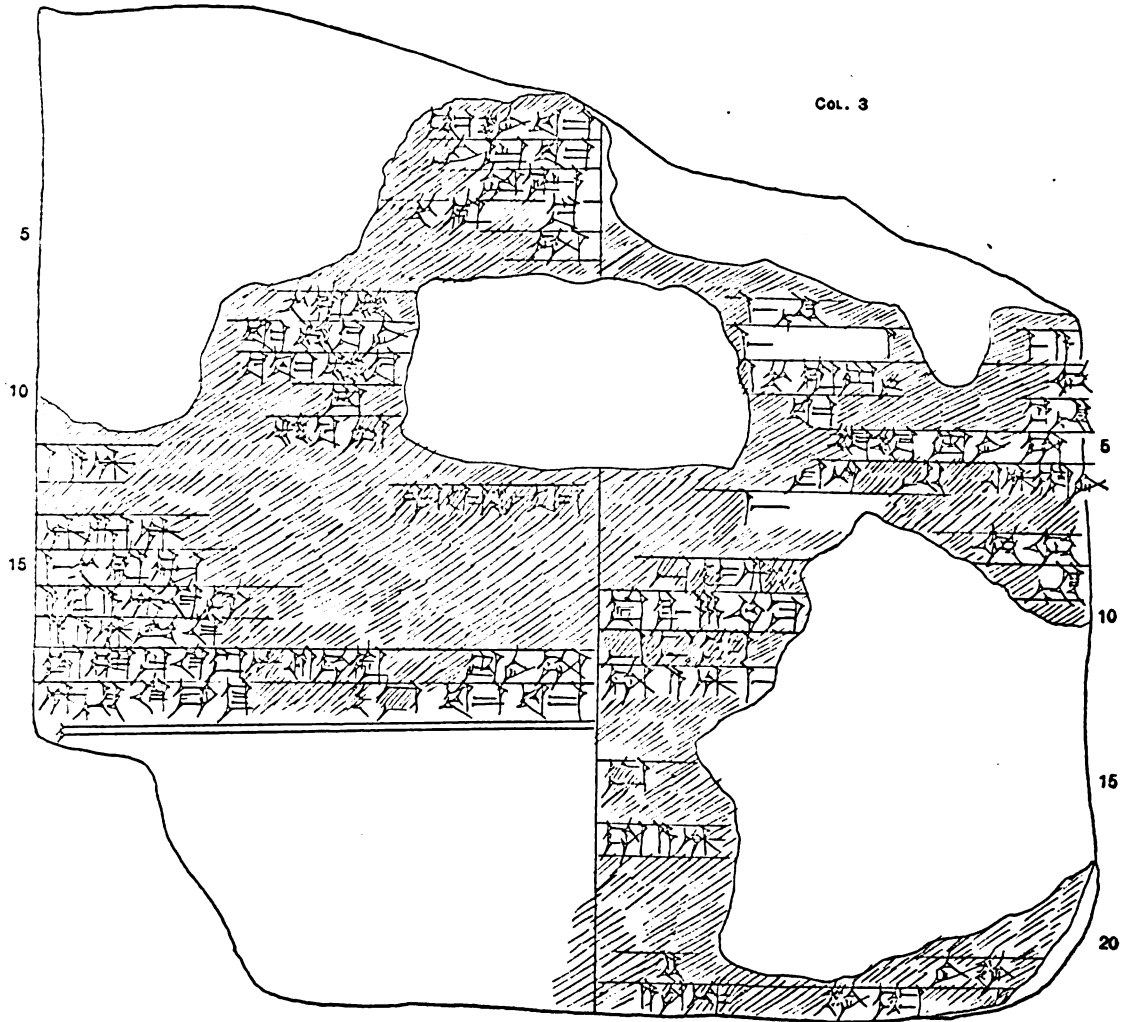


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REVERSE

Col. 4

Col. 3



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