First steps in Assyrian

by

Leonard William King

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FIRST STEPS IN ASSYRIAN
FIRST STEPS IN ASSYRIAN

A BOOK FOR BEGINNERS

BEING
A SERIES OF HISTORICAL, MYTHOLOGICAL, RELIGIOUS, MAGICAL, EPISTOLARY AND OTHER TEXTS PRINTED IN CUNEIFORM CHARACTERS WITH INTERLINEAR TRANSLITERATION AND TRANSLATION

AND

A SKETCH OF ASSYRIAN GRAMMAR, SIGN-LIST AND VOCABULARY

BY

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[ALL RIGHTS RESERVED.]
PREFACE.

The aim of the present work is to furnish the beginner with all the materials which he will require in his earliest studies of the Assyrian language and the cuneiform inscriptions. It contains a sketch of the most useful facts concerning the cuneiform system of writing, and an outline of the principles of Assyrian grammar; a list of the more common signs and ideograms; a series of texts and extracts printed in the Assyrian cuneiform character with interlinear transliteration and translation, ranging in date from about B. C. 2250 to B. C. 260; and a full vocabulary to all the texts printed in the book. To enable the reader to apply the knowledge he can obtain by a perusal of the first 294 pages, and to give him practice in independent decipherment, a few un transliterated and untranslated texts have been added.

For the convenience of the beginner all the Babylonian texts included in this volume have been transcribed into the Assyrian character. It is of the greatest importance for him to become master of the so-called Ninevite script as soon as possible for almost every work found in Ashur-bani-pal's Royal Library at Nineveh is written in it. His Babylonian studies should begin when he is able to read the ordinary Assyrian character with ease.

The texts here chosen represent all the main divisions of Babylonian and Assyrian literature and include examples of histor-
ical, mythological, religious, magical, epistolary and other docu-
ments, and care has been taken in selecting them to include
those which are of importance from an historical point of view.
Among these may be specially mentioned the account of the
siege of Jerusalem by Sennacherib in 701 B. C. and of the taking
of Babylon by Cyrus in 538 B. C. Students of Eastern cosmo-
gonies will be glad to have in a handy form the Babylonian
legends of the Creation and the Deluge. The other legends
here given, viz. the Descent of Ishtar into Hades and the Loves
of Ishtar, the Treachery of the god Zu, the story of the Eagle
and the Serpent, and of Etana's flight to heaven with the Eagle,
etc. illustrate the stories with which the early dwellers on the
plains of Mesopotamia amused their leisure in the childhood of
their race. Recent discoveries are illustrated by some extracts
from the now famous correspondence between the kings of Egypt
and their Babylonian allies and vassals in the fifteenth century
B. C. as found in the Tell el-Amarna tablets.

The translations have been made as literal as is consistent
with the difference which exists between the Assyrian and English
languages, and usually the meaning of every word will be found
beneath it. In the few passages in which this is not the case
reference to the vocabulary will enable the reader to identify
the words and their meanings. In the full vocabulary which
follows the texts the words are arranged alphabetically; words
clearly derived from the same root are placed together, but where-
ever this might cause the beginner difficulty cross references have
been added. It may be remarked, in passing, that the reader
who possesses a knowledge of Hebrew will find it most useful
in his Assyrian studies; such knowledge, however, on his part,
has not been assumed anywhere throughout the book.

The remarks that Dr. Wallis Budge has made in the Preface
to his *First Steps in Egyptian* with reference to the scarcity of
material for study at the disposal of the beginner in Egyptian
PREFACE.

are true, *mulatis mulandis*, for Assyrian. I undertook this work at his suggestion and I have carried it out practically on the lines adopted in his book. I take this opportunity of thanking him for many valuable suggestions and for his friendly advice which he has freely placed at my disposal during the course of the work.

L. W. KING.

London, May 2nd, 1898.
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R. E. Brünnow. A classified List of cuneiform ideographs, etc., Leyden, 1889; Indices, 1897.
B. Meisner. Supplement zu den assyrischen Wörterbüchern, Leyden, 1898.
INTRODUCTION.

Assyrian is the name that now indicates the language once spoken by the inhabitants of Mesopotamia, Assyrians and Babylonians alike. It belongs to the northern group of the Semitic family of languages and is closely akin to Phoenician and Hebrew, Syriac and Chaldee; these are distinct from Sabaean or Himyaritic, Arabic and Ethiopic, which form the southern group. The language is made known to us by numerous inscriptions on stone and clay, written in “cuneiform” or wedge-shaped characters; the greater number of these inscriptions have been unearthed from the buried cities of Mesopotamia during the present century.

The decipherment of the Assyrian inscriptions is a natural result of the labours of scholars who have investigated the old Persian cuneiform inscriptions. The Achaemenian kings who ruled over Persia from the sixth to the fourth century before Christ, after the fashion of other races in Western Asia at that period, borrowed from the Babylonians the idea of cuneiform writing; they, however, considerably simplified the Babylonian

1. In German “Kelschrift”; the Arabs call it مسمار (mismar) “nail-writing”.
2. The Susians, the Elamites, and the people who lived around Lake Van, for instance, all used cuneiform characters. The discovery in 1888 of the “Tell el-Amarna tablets” at Tell el-Amarna in Upper Egypt showed the wide diffusion of Babylonian cuneiform throughout Western Asia as early as the XVth
INTRODUCTION

system, employing in their inscriptions not more than thirty-nine groups of wedges and each group formed an alphabetic character. As their empire was not confined to Persia, but embraced the important countries of Susia and Babylonia, to the greater number of their inscriptions they appended Susian and Babylonian translations written in the cuneiform characters employed by these two nations. After the fall of the Achaemenian empire the Old Persian cuneiform fell into disuse, and the inscriptions in this character, as well as those in the other kinds of cuneiform writing, in the course of time ceased to be understood. Those records, however, that were engraved upon the stone walls of buildings and on the faces of rocks did not perish, but remained as permanent though unintelligible monuments of the kings who set them up.

During the seventeenth and eighteenth centuries of our era, however, travellers in the East began to turn their attention to these inscriptions, especially those at Persepolis, and we find in the accounts of their journeys many strange views and opinions expressed concerning them. It was not until the beginning of century B.C. at this period not only in Egypt but from the coast of the Mediterranean to Elam, and from Armenia to the Persian Gulf, Babylonian cuneiform was the language of official correspondence. It was not unnatural therefore that other races should have modified this widely diffused system to meet their own needs, but I do not see any sufficient evidence which would lead us to assume that the Phoenician alphabet was formed by the modification of certain cuneiform characters.

1. See Pietro della Valle, Viaggi (Rome, 1662; English translation, London, 1665); Chardin, Voyages en Perse, et autres lieux de l'Orient (Amsterdam, 1711); de Bruin, Reizen over Moshkioe, door Persie en Indie (Amsterdam, 1714; English translation, London, 1737); and Niebuhr, Reisebeschreibung nach Arabien und andern umliegenden Ländern, Bd. II (Copenhagen, 1778). For descriptions by travellers at the beginning of the present century, see Morier, A journey through Persia (London, 1812); Ouseley, Travels in various countries of the East (London, 1819—23); R. Ker Porter, Travels in Georgia, Persia, etc. (London, 1821—22); and Burckhardt, Travels in Arabia, etc. (London, 1829).
the nineteenth century that the first step was made towards deciphering them correctly.

Of the three kinds of cuneiform writing (i.e., the Persian, the Susian, and the Babylonian), in which the Achaemenian kings inscribed their trilingual records, it was most natural that the Persian should first engage the serious attention of scholars, as it is by far the simplest of the three. The credit of having first discovered the method by which the Persian column in these inscriptions might be deciphered belongs to Grotefend Grotefend, who in 1802 succeeded in reading the names of Hystaspes, Darius, and Xerxes. Other scholars followed on the lines laid down by him, and Rask, Saint Martin, Burnouf and Lassen all made contributions to the further identification of the characters of the Old Persian alphabet. Up to the year 1837, however, the decipherers had merely succeeded in reading a few proper names, and they had not been able to make accurate and connected translations even of the short inscriptions they had studied.

Grotefend announced his discovery in the Göttinger Gesellschaft der Wissenschaften, Sept. 14th, 1802, and he has left a lengthy description of the process by which he arrived at his results in Heeren's Historical Researches (English translation, Oxford, 1833), Vol. II, pp. 313 ff. The process by which both he and Sir Henry Rawlinson obtained the clue to reading the inscriptions was the same in each case and may be briefly described. Grotefend took for analysis two short inscriptions in which he noticed the characters corresponded throughout with the exception of two groups of signs in each. As the rest of the inscriptions tallied, it was not unreasonable to suppose that the groups of signs in each which differed represented proper names—the name of the man who set up the inscription and possibly that of his father. But in these two inscriptions the group which occupied the second place in one inscription, and which from its position looked as though it represented the name of the father of the man who set it up, occurred in the first place in the other inscription. As he already imagined that the inscriptions were set up by Persian kings, Grotefend now inferred that these three groups of signs gave the names of three consecutive generations of the Persian monarchy. On trying the names Hystaspes, Darius and Xerxes he found they fitted the various signs exactly. At a later period Rawlinson, working independently on two other inscriptions, succeeded in reading the same three names by a similar process of reasoning.
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INTRODUCTION

This achievement was reserved for the late Sir Henry C. Rawlinson, G.C.B., who in 1835, and whilst stationed at Kirmanshah in Persia, first turned his attention to the subject. Unaware of the details of Grotefend’s discovery, he independently obtained similar results by making an analysis of two short inscriptions; two years later he succeeded in climbing the rock at Bahistün (Pers. Bagistān) and in copying the greater part of the Persian text of the Annals of Darius Hystaspes which was engraved upon its face. In the winter of 1837 he sent a first instalment of his translation of these texts to the Royal Asiatic Society. His complete translation of the Behistun inscription was published in 1846 in Vol. X of the Journal of that Society, but it was on the original translation made in 1837—39 that Rawlinson himself based his chief claims to originality. Apart from his correct identification of the entire Persian alphabet, he was also able, from his knowledge of Zend and Pehlevi, to arrive at the meaning of the inscription; he was thus the first to present to the world a literal and correct translation of over two hundred lines of cuneiform writing.¹

The decipherment of the Babylonian cuneiform followed that of the Persian cuneiform. The writing in the third column of the great trilingual inscription of Darius Hystaspes had been already identified as Babylonian from the fact that some of the characters were identical with those on the inscribed bricks and slabs that had been found in Assyria and Babylonia. The first

step in the deciphernent was made by comparing the proper names occurring in the Persian text of the Behistun inscription with the corresponding groups of characters which represented them in the third or Babylonian column. Starting with this point as a base, Rawlinson, Hincks, Norris and Oppert gradually worked out the values of the Babylonian and Assyrian signs. The principal steps in the work of deciphernent are marked by the discovery of the polyphony of the Babylonian signs—a fact first pointed out by Rawlinson—and by Hincks' proof of their syllabic nature. For the determination of the Assyrian syllabary these scholars obtained considerable aid from the ancient Assyrian lists of signs which had been recently excavated at Kuyunjik and brought to this country, while for help in the interpretation of the inscriptions they depended upon the close resemblance of roots in Assyrian with those in Arabic, Hebrew, Syriac and Chaldee.  

The method of writing employed by the Babylonians and Assyrians is commonly called "cuneiform" from the Latin *cuneus" writing. "a wedge". Each character or sign consists of one or more wedges arranged in a variety of ways, while the characters themselves are written from left to right. Strangely enough, however, the wedge, though its most distinctive characteristic, had originally no part in its composition; its existence is entirely due to the material for writing employed by the scribes. There is no doubt that the cuneiform system of writing, like all others which have

1. See Rawlinson's paper On the Inscriptions of Assyria and Babylonia (Journ. of the Roy. As. Soc., Vol. XII), and his Memoir on the Babylonian and Assyrian Inscriptions (ibid., Vol. XIV), Hincks' numerous papers in the Transactions of the Royal Irish Academy, and Oppert's Expédition scientifique en Mésopotamia, Vol. II (Paris, 1859); Norris' principal contribution to Assyriology was his great Assyrian Dictionary which he did not live to complete. For the decipherment of Susian, the language of the second column of the Achaemenian trilingual inscriptions see Norris, Memoir on the Scythic Version of the Behi-

stun Inscription (Journ. of the Roy. As. Soc., Vol. XV) and Weisbach, Die Achämenideninschriften zweiter Art (Leipzig, 1890).
INTRODUCTION

Its origin in picture-writing. developed naturally, had its origin in picture-writing. All primitive races employ the same rude means when they begin to record their names and actions, and they first of all scratch rough pictures on any substance that may come to hand. After certain pictures have become associated with certain words the pictures are used to express the sound of the words without their meaning; in other words, they are used phonetically. The forms of the characters themselves, from being written rapidly become more and more simplified, until in the resulting signs or characters it is hard to recognise the originals from which they have descended. This is particularly the case with the cuneiform writing of the Babylonians. The primitive inhabitants of the country made their records by means of pictures, tracing in rough outline the various objects they wished to represent, and in course of time employing many of their picture-signs to represent sounds merely, apart from ideas. For any permanent record stone would naturally suggest itself as most suitable for preserving an inscription, and we find it was so employed in Babylonia; but the alluvial nature of the soil was not in favour of its extensive use, as it had generally to be imported from some other country. These early Babylonians therefore adapted themselves to their surroundings and from the fine clay of their soil they fashioned tablets on which they continued to outline their picture-characters. But it is possible to write faster on soft clay than on stone, and straight lines, when made by a single pressure of the stilus, tend to become wedges. The pictures there-

1. That the Assyrians themselves believed this to be the case is proved by two tablets in the British Museum. These tablets are lists of picture characters arranged in groups, and opposite each sign or group the scribe has written the cuneiform character to which he supposed it corresponded. The tablets are numbered K 8520 and 81—7—27, 49 + 50; a photograph of the former is published by Houghton in the Trans. of the Soc. of Bibl. Arch., Vol. VI, p. 454; a copy of the latter is given in Cuneiform Texts from Babylonian tablets etc. in the British Museum, Part V (1893).
fore soon lost their original lines and became mere groups of wedges. 1

From the archaic forms of some of the characters, however, it is still possible to recognise the objects for which they were intended. The assyrian sign 

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\text{\textbullet}\text{\textbullet} \\
\end{array}
\]

for instance, which means "heaven", is the descendant of the archaic sign \n
\[
\begin{array}{c}
\text{\textbullet} \\
\end{array}
\]

in which we may possibly see a star with eight points, or a representation of heaven as a circle divided into eight equal portions \n
\[
\begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\end{array}
\]

The archaic form of the sign for "ox", \n
\[
\begin{array}{c}
\text{\textbullet} \text{\textbullet} \\
\end{array}
\]

which when set vertically, 2 thus \n
\[
\begin{array}{c}
\text{\textbullet} \\
\end{array}
\]

certainly suggests the head of an ox with horns. The sign for "the sun, day" etc. is \n
\[
\begin{array}{c}
\text{\textbullet} \\
\end{array}
\]

in the earlier inscriptions written \n
\[
\begin{array}{c}
\text{\textbullet} \\
\end{array}
\]

in which we may see a rough circle \n
\[
\begin{array}{c}
\text{\textbullet} \\
\end{array}
\]

representing the sun’s disk. The sign for "corn" is \n
\[
\begin{array}{c}
\text{\textbullet} \\
\end{array}
\]

this in the earlier inscriptions is written \n
\[
\begin{array}{c}
\text{\textbullet} \text{\textbullet} \text{\textbullet} \\
\end{array}
\]

and \n
\[
\begin{array}{c}
\text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \\
\end{array}
\]

in which, when written vertically, we may perhaps see a representation of a blade of corn. Some signs for new ideas were formed by a combination of two other signs already in existence. The sign \n
\[
\begin{array}{c}
\text{\textbullet} \\
\end{array}
\]

“mountain” placed within \n
\[
\begin{array}{c}
\text{\textbullet} \text{\textbullet} \\
\end{array}
\]

“ox”, gave the new sign \n
\[
\begin{array}{c}
\text{\textbullet} \text{\textbullet} \text{\textbullet} \\
\end{array}
\]

(mod. Ass. \n
\[
\begin{array}{c}
\text{\textbullet} \text{\textbullet} \\
\end{array}
\]

) “a mountain-ox”. The sign \n
\[
\begin{array}{c}
\text{\textbullet} \\
\end{array}
\]

“water” when placed within \n
\[
\begin{array}{c}
\text{\textbullet} \text{\textbullet} \\
\end{array}
\]

“mouth” gave the new sign \n
\[
\begin{array}{c}
\text{\textbullet} \text{\textbullet} \text{\textbullet} \\
\end{array}
\]

“to drink”; similarly \n
\[
\begin{array}{c}
\text{\textbullet} \text{\textbullet} \\
\end{array}
\]

“to eat” is formed from \n
\[
\begin{array}{c}
\text{\textbullet} \\
\end{array}
\]

“food”, and \n
\[
\begin{array}{c}
\text{\textbullet} \text{\textbullet} \\
\end{array}
\]

“mouth”. One of the commonest archaic forms of \n
\[
\begin{array}{c}
\text{\textbullet} \\
\end{array}
\]

“month” is \n
\[
\begin{array}{c}
\text{\textbullet} \text{\textbullet} \\
\end{array}
\]

which we may explain as a combination of \n
\[
\begin{array}{c}
\text{\textbullet} \\
\end{array}
\]

“day” and \n
\[
\begin{array}{c}
\text{\textbullet} \text{\textbullet} \text{\textbullet} \\
\end{array}
\]

“thirty”. To trace the pic-

1. In the characters employed by the later Assyrians and Babylonians the signs are formed by various combinations and repetitions of different wedges, those of most frequent occurrence being the upright \n
\[
\begin{array}{c}
\text{\textbullet} \\
\end{array}
\]

and the horizontal \n
\[
\begin{array}{c}
\text{\textbullet} \text{\textbullet} \\
\end{array}
\]

and the diagonal wedge \n
\[
\begin{array}{c}
\text{\textbullet} \\
\end{array}
\]

which frequently interchanges with the sloping wedge \n
\[
\begin{array}{c}
\text{\textbullet} \\
\end{array}
\]

e. g. the syllable \n
\[
\begin{array}{c}
\text{\textbullet} \\
\end{array}
\]

is written as \n
\[
\begin{array}{c}
\text{\textbullet} \text{\textbullet} \text{\textbullet} \\
\end{array}
\]

and \n
\[
\begin{array}{c}
\text{\textbullet} \text{\textbullet} \\
\end{array}
\]

the syllable \n
\[
\begin{array}{c}
\text{\textbullet} \\
\end{array}
\]

as \n
\[
\begin{array}{c}
\text{\textbullet} \text{\textbullet} \\
\end{array}
\]

and \n
\[
\begin{array}{c}
\text{\textbullet} \text{\textbullet} \text{\textbullet} \\
\end{array}
\]

The sloping \n
\[
\begin{array}{c}
\text{\textbullet} \text{\textbullet} \text{\textbullet} \\
\end{array}
\]

and \n
\[
\begin{array}{c}
\text{\textbullet} \text{\textbullet} \text{\textbullet} \\
\end{array}
\]

are employed in only a few signs. In writing on clay the differences in the shape of the wedges could be produced by slightly shifting the position of the stilus in the fingers.

2. Some archaic inscriptions are written vertically.
torial origin of the majority of the signs, however, even in
the most ancient inscriptions, is quite impossible, because we
cannot identify the objects which they represent;\(^1\) while in the
later periods of Babylonian and Assyrian history the signs be-
came still less like pictures, for it was but natural that the scribe
writing quickly on his soft clay tablet should tend to simplify
the characters. The inscriptions engraved on stone reflected the
changes which took place in the inscriptions on clay and the
forms of the characters on the latter were carefully reproduced
in stone by means of the chisel.

The subject of the invention of cuneiform writing is one that
has given rise to a considerable amount of controversy, for, while
it is generally agreed that it was due to the early inhabitants of
Babylonia, the nationality of this people is disputed; some scholars
still hold that this race were the Semitic Babylonians themselves,
though the majority now admit that the Semitic Babylonians bor-
rowed their method of writing from an earlier race of non-Semitic
origin. The point at issue may be best stated by briefly indicating
the course of the controversy that has taken place around it. Among
the literary remains of the Babylonians and Assyrians are many
compositions that are inscribed in the same cuneiform characters,
but, to judge from the forms of the words, are clearly not written
in the Assyrian language. Many of these compositions are
furnished with interlinear Assyrian translations while the words

\(^1\) A theory has recently been put forward by Dr. Delitzsch, who, while rec-
ognising the pictorial origin of certain signs, attempts to explain the rest as
formed from them artificially. Instances have been given above of how new
signs were formed by combinations of signs already in existence, but Dr. De-
ligitsch goes further and asserts that new signs were formed by combinations
and variations of simple wedges or rather lines. He distinguishes some forty-
five *Urbilder* or signs with a "motive" and thinks the majority of the characters
were developed from them. Of the methods of combination he sets forth the
most convincing is that in which the meaning of a simple sign was intensified
by the addition of a number of extra wedges; this process the Sumerians
termed *gunu*. Few people will, however, accept his theory in its present form.
and forms employed are explained in a number of tablets containing lists of words with Assyrian explanations compiled by the Assyrian scribes. Moreover the monumental and documentary inscriptions of the early rulers of cities in Babylonia, such as Shurpurla or Lagash, Ur, Isin and Larsa, are written in this idiom. The first to detect the existence of this language was Sir Henry Rawlinson, who in 1852 concluded that it was the tongue of the early non-Semitic inhabitants of Babylonia among whom the Semitic Babylonians had settled, and from the fact that Babylonian kings, in addition to their other titles, styled themselves king of Sumer and Akkad, he concluded that the primitive inhabitants of the land were Akkadians who spoke this language which he styled “Akkadian”. Oppert, however, while accepting the existence of the language, contended that it was the language of the “Sumerians”. Others reconciled these views by tracing dialectic differences in the inscriptions, which they supposed to represent differences of pronunciation exhibited by the Akkadians and Sumerians, the primitive inhabitants of northern and southern Babylonia respectively; others again, though they recognised the existence of dialects, did not attempt to define their geographical distribution. In 1884 the problem assumed a new form and the question in debate was modified somewhat by Halévy who denied the existence of the language absolutely. He asserted that what had hitherto been regarded as the Sumerian or Akkadian language was merely a traditional

1. The Assyrian scribes employed both of the names “Akkadian” and “Sumerian” in describing the ancient non-Semitic compositions which they edited and translated into Assyrian; see the tablets K 11856, where “Akkadian” is mentioned, K 14013, where both “Akkadian” and “Sumerian” are referred to, and 81—7—27, 130, where mention is made of li-la-an Šu-me-ri, “the Sumerian language”; it may be added that on the tablet S 1190, inscribed with incantations and prayers, two of these are referred to as II ši-pat Šu-me-ri, “two Sumerian incantations” (cf. Bezold, Catalogue of the Cuneiform tablets in the Kouyunjik Collection, pp. 1200, 1354, 1469 and 1805).
cabbalistic method of writing invented by the early Semitic Babylonian priests. According to Halévy’s assumption therefore the Semitic Babylonians were the inventors of the cuneiform method of writing. Halévy devoted himself vigorously to developing his theory and for a time succeeded in making many converts. The excavations, however, that have been carried on in Babylonia during the last fifteen years, have yielded thousands of cuneiform inscriptions written entirely in this ancient tongue and proving the existence of a powerful race who betray no indications of Semitic origin. To these “Sumerians” it is probable that the invention of cuneiform writing should be assigned; from them the Semitic Babylonians received it together with much of their early civilisation and culture.

The Assyrian language possesses the vowel sounds a, e, i, u, ã, ê, û, 1 and the diphthongs ai and ia. It also possesses the consonantal sounds b, g, d, z, s, f, k, l, m, n, p, t, b, r, f and t. These consonants are here arranged in the order of the Hebrew alphabet and they correspond to the Hebrew characters ב, ג, ד, ה, ו (Arabic ز), ד, ג, ד, ג, ד, ד, ד, ד, ד, ד and מ; as reference will be sometimes made to the Hebrew alphabet I here give a list of the Hebrew characters with their transliteration:

<table>
<thead>
<tr>
<th>Hebrew</th>
<th>Transliteration</th>
</tr>
</thead>
<tbody>
<tr>
<td>ב</td>
<td>b</td>
</tr>
<tr>
<td>ג</td>
<td>g</td>
</tr>
<tr>
<td>ד</td>
<td>d</td>
</tr>
<tr>
<td>ה</td>
<td>h</td>
</tr>
<tr>
<td>ו</td>
<td>v</td>
</tr>
<tr>
<td>י</td>
<td>i</td>
</tr>
<tr>
<td>על</td>
<td>u</td>
</tr>
<tr>
<td>י</td>
<td>y</td>
</tr>
<tr>
<td>ק</td>
<td>k</td>
</tr>
<tr>
<td>ל</td>
<td>l</td>
</tr>
</tbody>
</table>

1. The signs for the syllables which contain the vowel sounds e and i respectively are frequently interchanged in the inscriptions; for this reason some Assyriologists do not admit the existence of the e sound, and hold that the Assyrians only distinguished the vowel sounds a, i, u, 1, è, ë.

2. The m in Assyrian sometimes corresponds to [MAX:72]. e. g. lam,”to surround”, Hebr. ימלך.
The Assyrian Method of Writing

With regard to the pronunciation of consonantal sounds in Assyrian it may be remarked that the sound represented by the symbol ʞ is a guttural ch; ʪ is a harder dental than ʇ; ʞ and ʪ were both pronounced by the Assyrians as ʞ, but the Babylonians pronounced ʞ as ʞ; ʪ is pronounced as ʇe and ʇ as ʇh.

In the sign ʞ the Assyrians possessed a special character for marking the breathing, but in use it was generally omitted, especially at the beginning of a word. The Assyrian method of writing, moreover, was ill-adapted for the expression of peculiar Semitic sounds, and we find that the consonants ʞ, ʞ, ʞ (ʪ), ʞ (ʪ), ʞ (ʪ), ʇ and ʇ, for which special characters exist in the other Semitic languages, were not distinguished in its syllabary. If a Semitic root, for instance, commences with any one of these consonants the Assyrian form of the word is without the consonant altogether and commences with a vowel, e.g., ʇʪʪ (ʪʪ) "to eat" = Assyr. ʪʪʪ; ʞʪʪʪ (ʞʪʪʪ) "to go" = Assyr. ʪʪʪʪ; ʞʪʪʪʪ (ʞʪʪʪʪ)

1. Of these consonants ʞ is employed to indicate the breathing; ʞ is an aspirate corresponding to the English ʞ; ʞ had two sounds distinguished in Arabic by the characters ʇ and ʪ, the former representing a strong ʞ pronounced with friction, the latter a guttural ʞ; ʞ also had two sounds corresponding to the Arabic ʪ and ʪ, the former a softer guttural sound, the latter a guttural ʞ or ʪ; ʞ = ʞ, and ʞ = ʞ.

2. In the transliteration of the Hebrew words here cited the softer pronunciation of the letters ʞʞʞ, when without the Daghesh lene, is indicated by the addition to the letter of a small ʞ printed above the line. It is possible that in Assyrian the corresponding consonantal sounds were softened when they came between two vowel sounds but in the Assyrian method of writing there was no means of marking this difference of pronunciation.

3. In this list and in the following paragraph the 3 m. s. Perf. of Hebrew verbs is cited while the corresponding verbs in Assyrian are given in the Infinitive.
XXVIII

INTRODUCTION

"to be new" = Assyrian, *ediu*; הָבָּרָה (ábhar, i. e. מָבר) "to cross" = Assyrian, *ebRU*; בֵּרָה (bēra, i. e. בָּרָה) "to enter (of the sun), to grow dark" = Assyrian, *eriBu*; יָלֵדֶה (yaldēh, i. e. לַדֶּה) "to bear" = Assyrian, *alāBu*; פֶּה (yāneḵ) "to suck" = Assyrian, *uŅIku*. Similarly when one of these consonants occurs as the second or third letter in a Semitic root its place is taken in Assyrian by a vowel, e. g. אֵלָה (rāhām) "to love" = Assyrian, *rāmu*; פֶּה (lāma) "to hear" = Assyrian, Semā.

It has been already stated that the Assyrian language belongs to the northern group of the Semitic languages. Its affinities with Hebrew however are closer than with the other languages which make up the group. The following examples of words which occur both in Hebrew and Assyrian will suffice to indicate the close resemblance between the two languages, and will further illustrate the inability of Assyrian to represent the Semitic consonants referred to in the preceding paragraph:

<table>
<thead>
<tr>
<th>Hebrew</th>
<th>Assyrian</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>אֵלָה (ēlāh)</td>
<td>אֵל <em>ei</em></td>
<td>father</td>
</tr>
<tr>
<td>אֵלָה <em>ei</em></td>
<td>אִלֶּכֶה <em>elēk</em></td>
<td>stone</td>
</tr>
<tr>
<td>וֹאֵרֶנ (ōren)</td>
<td>וֹאֵרֶנ <em>orēn</em></td>
<td>ear</td>
</tr>
<tr>
<td>דֵּה (dēh)</td>
<td>דֵּה <em>deh</em></td>
<td>brother</td>
</tr>
<tr>
<td>אֹבָּז (ōbāz)</td>
<td>הֶבָּז <em>hēba</em></td>
<td>to seize</td>
</tr>
<tr>
<td>אֵל (ēl)</td>
<td>אֵל <em>el</em></td>
<td>god</td>
</tr>
<tr>
<td>אֵלָה <em>el</em></td>
<td>אוֹלָה (ōlah)</td>
<td>ox</td>
</tr>
<tr>
<td>אֵמ (ēm)</td>
<td>אֵמ <em>ēm</em></td>
<td>mother</td>
</tr>
<tr>
<td>אֵמ (ēm)</td>
<td>אֵמ (ēm)</td>
<td>handmaid</td>
</tr>
<tr>
<td>אָנּוֹקִי (ānōqi)</td>
<td>אָנּוֹקִי (ānōqi)</td>
<td>I</td>
</tr>
<tr>
<td>אַרְבָּע (ēre)</td>
<td>אַרְבָּע <em>ēre</em></td>
<td>four</td>
</tr>
<tr>
<td>אֵרֶכֶת (ēret)</td>
<td>אֵרֶכֶת (ēret)</td>
<td>earth</td>
</tr>
<tr>
<td>אֵרְכֶת (ēret)</td>
<td>אֵרְכֶת (ēret)</td>
<td>fire</td>
</tr>
<tr>
<td>Hebrew</td>
<td>Assyrian</td>
<td>Meaning</td>
</tr>
<tr>
<td>--------</td>
<td>----------</td>
<td>---------</td>
</tr>
<tr>
<td>ע&quot;א</td>
<td>אט-א</td>
<td>thou (m.)</td>
</tr>
<tr>
<td>יִשְׁרִי</td>
<td>בֶּ-י-טו</td>
<td>house</td>
</tr>
<tr>
<td>בָּנָא</td>
<td>בַּ-נו-א</td>
<td>to build</td>
</tr>
<tr>
<td>בֹּעְל</td>
<td>בֶּ-כָ-לו</td>
<td>lord</td>
</tr>
<tr>
<td>בֶּרֶךְ</td>
<td>בֶּ-רו-ק</td>
<td>knee</td>
</tr>
<tr>
<td>בָּרַךְ</td>
<td>בֵּ-רו-כ</td>
<td>lightning</td>
</tr>
<tr>
<td>גָּמַל</td>
<td>גָּמָ-מַ-לו</td>
<td>camel</td>
</tr>
<tr>
<td>דִּינָא</td>
<td>דַּי-נו</td>
<td>judgment</td>
</tr>
<tr>
<td>דֶּלֶפָה</td>
<td>דַּל-ט</td>
<td>door</td>
</tr>
<tr>
<td>זֶקֶר</td>
<td>זֶק-רו</td>
<td>name</td>
</tr>
<tr>
<td>זֶרֶן</td>
<td>זֶּ-רֶ-ן</td>
<td>seed</td>
</tr>
<tr>
<td>הָבָר</td>
<td>הָּ-בָּ-ר</td>
<td>friend</td>
</tr>
<tr>
<td>חָמ</td>
<td>חַ-מ</td>
<td>father-in-law</td>
</tr>
<tr>
<td>חָפָן</td>
<td>חַ-דָו-ו</td>
<td>to rejoice</td>
</tr>
<tr>
<td>חָפָן</td>
<td>חַ-דָו-ו</td>
<td>son-in-law</td>
</tr>
<tr>
<td>חוּ</td>
<td>חוּ-ו</td>
<td>good</td>
</tr>
<tr>
<td>יָד</td>
<td>יָ-דו</td>
<td>hand, side</td>
</tr>
<tr>
<td>יָמ</td>
<td>יָ-מ</td>
<td>day</td>
</tr>
<tr>
<td>יָמִין</td>
<td>יָמִּין</td>
<td>right hand</td>
</tr>
<tr>
<td>יָדָר</td>
<td>יָדָר-ו</td>
<td>righteous</td>
</tr>
<tr>
<td>קֹשָה</td>
<td>קֹ-שָה</td>
<td>star</td>
</tr>
<tr>
<td>קֶלֶבָה</td>
<td>קֶ-לֶב</td>
<td>dog</td>
</tr>
<tr>
<td>לֶשֶׁה</td>
<td>לֶשֶׁ-ה</td>
<td>heart</td>
</tr>
<tr>
<td>לָהֵשׁ</td>
<td>לָהֵשׁ</td>
<td>to clothe</td>
</tr>
<tr>
<td>לֵאמֶד</td>
<td>לֵא-מֵד</td>
<td>to learn</td>
</tr>
<tr>
<td>לָבָה</td>
<td>לָבָ-ה</td>
<td>to take</td>
</tr>
<tr>
<td>לָסֶון</td>
<td>לָסֶ-ו-ן</td>
<td>tongue</td>
</tr>
<tr>
<td>Hebrew</td>
<td>Assyrian</td>
<td>Meaning</td>
</tr>
<tr>
<td>--------------</td>
<td>----------</td>
<td>-------------</td>
</tr>
<tr>
<td>מָחַשׁ</td>
<td>מַחַשׁ</td>
<td>to smite</td>
</tr>
<tr>
<td>מֶלֶךְ</td>
<td>מֶלֶךְ</td>
<td>prince</td>
</tr>
<tr>
<td>נָהֲרָא</td>
<td>נָהֲרָא</td>
<td>river</td>
</tr>
<tr>
<td>נֶפֶס</td>
<td>נֶפֶס</td>
<td>life</td>
</tr>
<tr>
<td>מֶטֶר</td>
<td>מֶטֶר</td>
<td>eagle</td>
</tr>
<tr>
<td>סָגַהְּ</td>
<td>סָגַהְּ</td>
<td>to overwhelm</td>
</tr>
<tr>
<td>עָסָבָה</td>
<td>עָסָבָה</td>
<td>to leave</td>
</tr>
<tr>
<td>עָשָׁר</td>
<td>עָשָׁר</td>
<td>to protect</td>
</tr>
<tr>
<td>עֲיִן</td>
<td>עֲיִן</td>
<td>eye</td>
</tr>
<tr>
<td>אַלָּא</td>
<td>אַלָּא</td>
<td>to be high</td>
</tr>
<tr>
<td>אָפָר</td>
<td>אָפָר</td>
<td>dust</td>
</tr>
<tr>
<td>אָּבָא</td>
<td>אָּבָא</td>
<td>wood</td>
</tr>
<tr>
<td>עָרֶבָה</td>
<td>עָרֶבָה</td>
<td>scorpion</td>
</tr>
<tr>
<td>עַרְבָּה</td>
<td>עַרְבָּה</td>
<td>raven</td>
</tr>
<tr>
<td>עֶרֶס</td>
<td>עֶרֶס</td>
<td>couch</td>
</tr>
<tr>
<td>פָּאָה</td>
<td>פָּאָה</td>
<td>to open</td>
</tr>
<tr>
<td>צֶלֶם</td>
<td>צֶלֶם</td>
<td>image</td>
</tr>
<tr>
<td>בּוֹל</td>
<td>בּוֹל</td>
<td>cry</td>
</tr>
<tr>
<td>בִּין</td>
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<td>nest</td>
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<td>בָּּאֶה</td>
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<td>בֶּטֶה</td>
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<td>רוֹז</td>
<td>רוֹז</td>
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<tr>
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<td>רָבֶּשׁ</td>
<td>to ride</td>
</tr>
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<td>לֵים</td>
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<td>לֶבֶן</td>
<td>לֶבֶן</td>
<td>straw</td>
</tr>
</tbody>
</table>
THE ASSYRIAN METHOD OF WRITING

Though the Assyrians possessed the consonantal sounds already described, their method of writing did not include separate signs for each consonant. They did not employ an alphabet but a syllabary; in other words each cuneiform sign or character, with the exception of the vowel signs, is not a single letter but represents in itself a complete syllable. Thus if an Assyrian wished to write down the word aškādū "I conquered", he would employ three signs only, i.e. ak-a-ud, or, if he wished to write down aḫu "father", he would employ only two signs. Each of the signs here employed is what is termed a simple syllable, that is to say, in sound it consists of one vowel and one consonant, or of a vowel by itself. In the following words each sign represents a simple syllable:

- a-na-tu, "in";
- a-na, "to";
- a-ma-tu, "word";
- ba-la-ti, "life";
- ma-la-ati, "lands";
- ba-a-bu, "gate";
- ru-bu-u, "great";
- ti-ru, "exalted";
- tu-ru, "to return".

On p. XXXII f. is a table of simple syllables, arranged alphabetically. It will be seen that the table runs across both pages. The first line gives the signs for the vowels by themselves; the rest of the table gives the signs for the syllables which begin or end with the various consonantal sounds in Assyrian; these are arranged in the order of the Hebrew alphabet. The left half of the table (on p. XXXII) contains syllables which begin with the consonants b, g, d, etc. and which contain in addition the vowels a, i (and e), and u, e.g. ba, bi (and be), bu; ga, gi, gu; da, di, du. The right half of the table on the opposite page contains a similar arrangement of the syllables which end with the various consonants, e.g. ab, ib, ub; ag, ig, ug; ad, id, ud.

1. In addition to the signs for the vowels there given the signs for the diphthongs should be here noted, 𒆠 𒆠 𒆠 𒆠 𒆠 𒆠.
### XXXII  INTRODUCTION

<table>
<thead>
<tr>
<th>Initial consonant</th>
<th>A</th>
<th>I</th>
<th>U</th>
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<tr>
<td>List of simple sylables arranged alphabetically.</td>
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<td><strong>V</strong></td>
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<td><strong>ga</strong></td>
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<td><strong>di</strong></td>
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<td><strong>zi</strong></td>
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<td><strong>fi</strong></td>
<td><strong>E</strong></td>
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<td><strong>ki</strong></td>
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<td><strong>pi</strong></td>
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<td><strong>sa</strong></td>
<td><strong>si</strong></td>
<td><strong>E</strong></td>
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<td><strong>ka</strong></td>
<td><strong>ki</strong></td>
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<td><strong>ra</strong></td>
<td><strong>ri</strong></td>
<td><strong>E</strong></td>
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</tbody>
</table>
fied by observing that the signs for ab, ib, ub are also employed for ap, ip and up respectively; that the signs for ag, ig, ug are also employed for ak, ik, uk and og, iq, uq; that the signs for ad, id, ud are also employed for at, it, ut and ai, ii, ui; and that the signs for as, is, us are also employed for ai, ii, us and at, it, ut. The student should familiarize himself with the forms of the characters until he can write out the list of signs by heart.

In addition to simple syllables many signs in Assyrian represent what have been called compound syllables, that is to say, sounds consisting of a vowel between two consonants, such as lil, kun, mar. The word 𒈗𒈗𒈗, lud-lul, “let me bow down”, for instance is written in compound syllables. Both simple and compound syllables are employed in the following words:—

𒈗𒈗𒈗, “lament”; 𒈗𒈗, “be tried” ; 𒈗𒈗, “road”; 𒈗𒈗, “tribute”.

The length of vowels, and the doubling of consonants.

This syllabic method of writing was not well adapted for accurately marking the difference between the long and the short vowels, or for distinguishing between single and doubled consonants. In the case of open syllables there are however two ways in which it is possible to indicate that the vowel is long:—

1. One method is to write after the syllable the sign for the vowel which it contains; thus to indicate the a of the syllable nā is long (i.e. nā, not na) it may be written 𒍑𒎘, na-a, e.g. nāru “river” is generally written 𒍑𒎘, na-a-ru. Similarly là, “not”, can be written 𒈗𒈗, la-a; belu, “lord”, can be written 𒈗𒈗, be-lu; nīru, “youre”, can be written 𒈗𒈗, ni-ru; nūnu, “fish”, can be written 𒈗𒈗, nu-ru-nu. It must not be assumed however that the vowel in a simple syllable is short when the corresponding vowel sign is not added, for we find nāru written 𒍑𒎘, na-ru; là written 𒈗𒈗, la; belu written 𒈗𒈗, be-lu; nīru written 𒈗𒈗, ni-ru;
nu nu written 𒀠₃₃, ru-nu. (2) The other method of indicating the length of a vowel is to double the following consonant, e.g. ru₃₃u “distant” is written 𒊩𒌂𒉌, ru-uk-ku. When a consonantal sound is sharpened in pronunciation and should be doubled in writing it is generally doubled by the Assyrians, e.g. ᵅtakīn, “he was placed”, is written 𒃐𒆠𒆜, îl-îa-kin; sometimes, however, the doubled consonant is not indicated in writing.

The Assyrians, however, did not always write in syllables, ideograms, but often used one sign by itself to represent a complete word. The reason of this will be readily seen when it is remembered that each of the signs was originally a picture representing a complete idea and that the syllabic values of the characters were only subsequently developed. The Assyrians, then, while employing their characters as syllables in writing words phonetically, continued to use many of them in their old sense as pictures or symbols for a whole idea; in other words they used many of their signs as ideograms. The sign 𒃐𒆠, for instance, was used as an ideogram for abu “father”; the sign 𒌄 for aplu “son”; the sign 𒊩𒌄 for îlu “god”; the sign 𒊩𒌃 for abu “city”. The following list of some of the common ideograms should be learnt by heart; this can best be done by writing out a few of them at a time.

<table>
<thead>
<tr>
<th>Ideogram</th>
<th>Pronunciation</th>
<th>Meaning</th>
<th>Ideogram</th>
<th>Pronunciation</th>
<th>Meaning</th>
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<tr>
<td>𒃐𒆠</td>
<td>îlu</td>
<td>god</td>
<td>𒄫𒆠</td>
<td>beltu</td>
<td>lady</td>
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<tr>
<td>𒄫𒅕𒄫</td>
<td>kakka₃₃u</td>
<td>star</td>
<td>𒄫𒅕</td>
<td>nîtu</td>
<td>people</td>
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<td>amîtu</td>
<td>man</td>
<td>𒄫</td>
<td>abu</td>
<td>father</td>
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<td>𒅕𒃐𒅕</td>
<td>sarrau</td>
<td>king</td>
<td>𒅕𒅕</td>
<td>ummu</td>
<td>mother</td>
</tr>
<tr>
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<td>rubu</td>
<td>noble</td>
<td>𒄫</td>
<td>alîlu</td>
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<td>beltu</td>
<td>lord</td>
<td>𒄫</td>
<td>aplu</td>
<td>son</td>
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<td>Ideogram</td>
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<td>Ideogram</td>
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<td>brother</td>
<td>𒀭agina</td>
<td>aḫu</td>
<td>house, temple</td>
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<td>ardu</td>
<td>slave</td>
<td>𒀭asdu</td>
<td>ardu</td>
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<td>seed, descendant</td>
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<td>eye</td>
<td>𒀭inu</td>
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<td>mouth</td>
<td>𒀭pū</td>
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<td>𒀭ušnu</td>
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<td>heart</td>
<td>𒀭išēmu</td>
<td>išēmu</td>
<td>midst; battle</td>
</tr>
<tr>
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<td>right</td>
<td>𒀭išmēlu</td>
<td>išmēlu</td>
<td>warrior</td>
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<td>𒀭išmēlu</td>
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<td>𒀭bēšēnu</td>
<td>bēšēnu</td>
<td>reign, year of reign</td>
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<td>wind</td>
<td>𒀭tēšēnu</td>
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<td>month</td>
</tr>
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<td>city</td>
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### Ideograms

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<th>Meaning</th>
<th>Ideogram</th>
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<td>ḫu</td>
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<td>serpent</td>
<td>🕉</td>
<td>ṣīru</td>
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</tr>
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<td>ṣīnu</td>
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<td>fish</td>
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<td>ṣīlu</td>
<td>to have</td>
<td>🌞</td>
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<td>to have</td>
</tr>
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<td>small</td>
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<td>ṣīru</td>
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<td>🕉</td>
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</tbody>
</table>

All the ideograms in the above list consist of one sign only. **Ideograms** composed of two or more signs are sometimes employed together as an ideogram for a word. Thus the signs 🌞 are employed together as an ideogram for **sunnu** “rain”, 🌞 for **sunnu** “rain”. **dimu** “weeping”, 🌞 for **kallu** “blow”, 🌞 for **abullu** “city-gate”, 🌞 for **purusī** “decimation”, 🌞 for **lūtu** “plague”, 🌞 for **šulpu** “date”, 🌞 for **eklu** “field”, 🌞 for **apsu** “abyss”, 🌞 for **elu** “high”, 🌞 for **šapu** “low”, 🌞 for **ēru** “to be straight, right”, etc. It is possible to explain some ideograms of two or more signs as a combination of simple ideograms, e.g. 🌞 “rain” from 🌞 “water” and 🌞 “heaven”, i.e. “heaven-water = rain”; 🌞 “tears, weeping” from 🌞 “water” and 🌞 “eye”; 🌞 “palace” from 🌞 “house” and 🌞 “great”; 🌞 “city, gate” from 🌞 “gate” and 🌞 “great”. The existence of ideograms in Assyrian composed of two or more characters is due to the fact that when the Assyrians, or rather the Babylonians, received their signs from the Sumerians, they retained also the Sumerian way of writing certain words; though they wrote the word in Sumerian, however,
they pronounced the Assyrian word which corresponded to it in meaning; in fact they regarded these Sumerian words as symbols for their Assyrian equivalents in meaning. A similar use of borrowed words or expressions may be seen in certain symbols employed at the present day, when a reader renders "i.e." by "that is", or "e.g." by "for example". In each of these phrases the Latin original stands in precisely the same relation to its English rendering as the Sumerian word used as an ideogram to its Assyrian equivalent. This fact, though explaining the existence of ideograms, does not help the learner to understand them; he must content himself with remembering that certain signs, or groups of signs, were regarded by the Assyrians as symbols for certain words.

Perhaps the principal reason that the Assyrian method of writing is somewhat complicated is to be sought in the fact that many signs are polyphons, in other words they have more than one syllabic value and are used as ideograms for more than one word. Thus I, which has the syllabic value a, is used as an ideogram for apiu "son" and mû "water"; the sign ë has the syllabic values ku, dur and tut and is used as an ideogram for sabašu "garment" and atâbu "to dwell"; Ç has the syllabic values ud, tu, tam, pir, lah, his and is used as an ideogram for tamšu "sun", ūmu "day" and piša "white". The existence of this polyphony may be explained by supposing that the same sign might be used as an ideogram for synonymous or closely connected words (it being easy to trace, for instance, the connection between "sun", "day" and "white"), and subsequently for words of similar sound; while from the meanings so obtained various syllabic values were developed. To what extent the Assyrian signs are polyphonic, the student may judge for himself by referring to the List of Signs at the end of the Introduction.

From the above brief summary of the various methods in which the Assyrians employed their characters it will be ob-
served that a sign may possibly be used in one of three ways: (a) as a syllable in a word written phonetically, or (b) as an ideogram representing a whole word, or (c) as one sign in a group of two or more signs which together form an ideogram for a whole word. It will be obvious that this method of writing would often be ambiguous, and that the Assyrians themselves felt it to be so is proved by the means they took to simplify it. To many words they attached certain signs, which have been called determinatives, to indicate the class of thing to which the word belongs. The majority of these determinatives are placed before the words to which they refer; they are never pronounced but are intended to help the reader to understand the word that follows them. In the following list of determinatives examples are added illustrating their use:

Determinatives (the ideogram for ītu “god”) is placed before the names of deities, e.g. šin — šīl, Marduk; šamaq, šamaq; šin — šīl — šīl — šīl, Sin; šīl — šīl — šīl, E-a; šīl — šīl, Ram-mān; šīl — šīl, Nebū; šīl — šīl, Allūr; šīl — šīl, Ilār; šīl — šīl, Ilīr; šīl — šīl, Dam-ki-na.

<table>
<thead>
<tr>
<th>Determinatives</th>
<th>(the ideogram for ītu “god”) is placed before the names of deities, e.g. šin — šīl, Marduk; šīl, Sin; šīl — šīl, E-a; šīl, Ram-mān; šīl, Nebū; šīl, Allūr; šīl, Ilār; šīl, Dam-ki-na.</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>is placed before female proper names, e.g. šīl — šīl — šīl — šīl — šīl — šīl — šīl, As-la-ar-la — šīl — šīl, Stratonic.</td>
</tr>
<tr>
<td>3</td>
<td>(the ideogram for mātu “country”, and šadū “mountain”) is placed before the names of countries and mountains, e.g. šīl — šīl — šīl, Mu — šīl, Egypt; šīl — šīl — šīl — šīl, Ku — šīl, Ethiopia; šīl — šīl — šīl — šīl, Pī — šīl — šīl — šīl, Philistia;</td>
</tr>
</tbody>
</table>

Determined...
(the ideogram for amēlu “man”) is placed before the names of tribes and professions, e.g. 𒆠𒅒𒌋, Kal-li-i, the Kassites; 𒆠𒅜𒌋, Ni-ba-a-li, the Nabataeans; 𒆠𒅜𒌋, Ma-ak-ka-du-na-a, the Macedonians; 𒆠𒃣, šakku, “governor”; 𒆠𒃣, Šangû, “priest”; 𒆠𒃣, asû, “physician”; 𒆠𒃣, malahu, “sailor”.

(then ideogram for alu “city”) is placed before the names of cities, e.g. 𒆠𒂊, Ni-nu-a, Nineveh; 𒆠𒂊, Ur-sa-li-im-mu, Jerusalem; 𒆠𒂊, Is-ša-al-li-na, Askelon; 𒆠𒂊, Ga-r-ga-mi, Carchemish.

(then ideogram for nāru “river”) is placed before the names of rivers, e.g. 𒆠𒂊, Iš-šu or Dūrat, the Tigris; 𒆠𒂊, Purātu, the Euphrates; 𒆠𒂊, U-la-a, the Eulaüs.

(then ideogram for _WS “wood”) is placed before the names of trees, woods, and wooden objects, e.g. 𒆠𒂊, burūtu, “pine”; 𒆠𒂊, erinu, “cedar”; 𒆠𒂊, dalu, “door”; 𒆠𒂊, ga-ia, “beams”.

(then ideogram for tammu “plant”) is placed before the names of plants, e.g. 𒆠𒂊, mattabal, the mattabal-plant; 𒆠𒂊, ku-un-gu, the hunku-plant.

(then ideogram for abnu “stone”) is placed before the names of stones, e.g. 𒆠𒂊, uknu, “lapis lazuli”; 𒆠𒂊, purūtu, “alabaster”.

Determinatives that precede the word.

Lu-ud-di, Lydia; Lab-na-na, Lebanon; Ḫa-ma-na, Mt. Amanus.
(the ideogram for ṭubātu "garment") is placed before the names of stuffs and garments, e.g. ṭubātu, that precede a ceremonial garment; ṣittu, a kind of cloth; cede the word. ṭubātu, "garments".

( the ideogram for ṭāšātu "fleece, wool") is placed before the names of wools and woollen stuffs, e.g. ṭāšātu, "purple wool"; ṭāšātu, "crimson wool".

( the ideogram for karašu "vessel") is placed before the names of vessels, e.g. karāšu, a vessel for incense.

( the ideogram for ḫūru "ass") is placed before the names of some of the larger animals, e.g. ḫūru, "horse"; ḫūru, "camel"; ḫūru, "mule"; ḫūru, "dromedaries".

( the ideogram for ḫimru "lamb, sheep") is placed before words for sheep, e.g. ḫimru, "sheep".

( the ideogram for ḫuru "flesh") is sometimes placed before parts of the body, e.g. ḫuru, "neck";

( the ideogram for ḫuru "mouth") is placed before the names of the months, e.g. ḫuru, "Nisannu, Nisan.

( the ideogram for ḫuru "star") is placed before the names of stars and planets, e.g. ḫuru, "Dil-bat, Venus"; ḫuru, "Karathu, Mars".

A few determinatives follow the words to which they refer: Deter-

( the ideogram for ḫuru "place") is placed after the names of many towns and districts, even when preceded by the determinatives ṭāšānu ("country") or ḫuru ("city"), e.g. ṭāšānu, Babylon; ḫuru, Nineveh; ḫuru, Larsam; ḫuru, Nineveh; ḫuru, Babylon; ḫuru, Nineveh; ḫuru, Larsam;
Sippur; 𒐈𒌷 𒈺𒌷, Elamtu, Elam; 𒐈𒉊 𒀭𒌷, Akkadu, Akkad.

𒊩𒉊 (the ideogram for 𒈇𒉊 “bird”) is placed after the names of birds, e.g. 𒐈𒉊 𒉊, naṣru, “eagle”; 𒐈𒉊 𒉊, si-

𒉊, “swallow”; 𒐈𒉊 𒉊, summatu, “dove”.

𒊩 (the ideogram for 𒉊 “fish”) is placed after the names of fish but is of rare occurrence.

The signs 𒐈 and 𒇊 are used as determinatives after numbers, while the sign-groups 𒐈𒈺𒌷 and 𒐈𒉊 𒉊 are placed as determinatives after numbers and measures.

The plural of words is also indicated by means of certain signs or determinatives which are placed after the words to which they refer. The commonest sign for the plural is 𒐈𒈺𒌷, e.g. 𒐈𒉊, ilu, “god”, 𒐈𒉊, ilāni, “gods”; 𒐈عائل, mātu, “land”,

𒐈𒉊, mātāti, “lands”. The sign 𒉊 is frequently used to mark the plural of things which occur regularly in pairs, e.g. 𒐈, bātu, “hand”, 𒐈𒉊, bātā, “hands”; 𒐈𒉊, inu, “eye”, 𒐈𒉊, inā, “eyes”; 𒐈𒉊, ida, “side”, 𒐈𒉊, ida, “sides”. The signs 𒐈, 𒐈, and 𒇊 are also placed after a word to indicate that it is in the plural. Another method of indicating the plural of a word expressed by an ideogram was to write the ideogram twice, e.g. 𒐈𒉊, ilu, “god”, 𒐈𒉊, ilāni, “gods”; 𒐈着眼于, mātu, “land”, 𒐈𒉊, mātāti, “lands”.

Such are the principal determinatives employed by the Assyrians and they prove of great assistance to the reader by simplifying his analysis of the text. Many ideograms, however, are not furnished with determinatives and the reading of these would often be uncertain or ambiguous were it not for an ingenious device of the Assyrian scribes. This consists in adding to the ideogram a phonetic sign expressing the final syllable of the word which the ideogram is intended to represent; the syllable so added has been conveniently named the ideogram's phonetic complement. A few examples will illustrate the use of the