

- Tf. 6 121' [ki-ma me-e lit-tab-ku] // Tf. 6 133'
[Wie Wasser mögen sie ausgegossen werden.]
- Rs. iv 4 mu-ta-li-ik-ta [la
Die mutalliktu-Tür [durchschreitet nicht!]
- Tf. 6 134' [ki]p-pa-ti gi[š-šá-ka-nak-ki] a-a ib-bal-ki-tu-ni
[Den Be]reich (lit.: Ring) des Tü[rrahmens] durchschreitet nicht!
- Rs. iv 5 as-ku-up-pa-ta [a
Tf. 6 135' [as-kup-pa-ti a-a ib-ba]l-ki-tu-ni
Die Türschwelle [überschreitet] nich[t!]
- Rs. iv 6 ú-tùk-kum lem-nu a-n[a
Rs. iv 7 a-lu-ú lem-nu a-n[a
Tf. 6 136' [ú-tuk-u lem-nu a-na še-ri-ka a-lu-ú lem-nu a-na še-ri-ka]
Böser Utukku, z[u deiner Steppe!] Böser Alû-Dämon z[u deiner Steppe!]
- Rs. iv 8 GID[IM] lem-nu¹ a-na [
Böser Totengeist zu [deiner Steppe!]
- Rs. iv 9 [gallû l]e[m]-¹nu¹ a-na [
Bö[s]er [Gallû-Dämon,] zu [deiner Steppe!]
- Rs. iv 10 [īlu(m) lem-nu] ¹a¹-na [
[Böser Gott,] zu [deiner Steppe!]
- Tf. 6 137' ú-tuk-ku lem-nu šá ina É tuš-b[u-u] DINGIR u LÚ ana la ga-ma-li-ka
Böser Utukku, der du im Haus wohnst, ohne daß du auf Gott oder Mensch Rücksicht nimmst!
- Tf. 6 138' [ú-tuk-ku lem-nu a-lu-u lem-nu e-ṭim-mu lem-nu gal-lu-u lem-nu i-lu lem-nu ra-bi-šu lem-nu]
[Böser Utukku. Böser Alû-Dämon; böser Totengeist; böser Gallû-Dämon; böser Gott; böser Rābišu-Dämon.]
- Rs. iv 11 [ki-ma ḥaš-bi i-na ri-b]i-[ti
[Wie eine Scherbe mögen sie in Vi]ert[el² zerbrechen.]
- Tf. 6 139' ki-ma ḥaš-bi pur-si-it pa-ḥa-ri ina ri-bi-ti liḥ-tap-pu-u
Wie die Scherbe eines porösen Gefäßes des Töpfers mögen sie in Viertel zerbrechen!
- Rs. iv (Rest der Tafel ist weggebrochen)
Tf. 6 (Ende der Beschwörung).

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Jeanette C. FINCKE (03-08-2009)

42) A Further Attestation of ^dGi₆-an at Ebla — The aim of this short note is to point out a new occurrence of a very rare divine name in the final part of the Ebla administrative text TM.76.G.542 (= *ARET* VIII 542 = *MEE* 5 22), a monthly account of textiles dated to the tenth month (iti *i-ba₄-sa*). My recent collation at the Idlib Museum, Syria, shows that rev. X 1'-6' should be read as follows:

(blank) / [1 zi]-rī siki / [1 ſ]b+III-TUG / [^dNE²]-ra / [1 siki²] kin gi₆ / [n]dba ^dGi₆-an.

The divine name ^dGi₆-an is also found in the recently published Ebla ritual TM.75.G.756+771+815 (M. G. Biga, "A Ritual from Archive L.2712 of Ebla", in *Semitic and Assyriological Studies Presented to Pelio Fronzaroli by Pupils and Colleagues*, Harrassowitz, Wiesbaden 2003, pp. 54-69). In this ritual, it occurs not only nīdba ^dGi₆-an, but also the adjective 'black' (gi₆), referred to gu-dùl-TUG. The reading [^dNE²]-ra in TM.76.G.542 rev. X 4' seems a preferable solution to others (i.e. a personal name or a term of the lexicon), since ^dNE-ra is mentioned as well in

TM.75.G.756+771+815. At Ebla, some wool and a skirt may be given to a divinity, as shown by J. Pasquali in *NABU* 1997/73 for ^dA₅-da-bal and ^dKU-ra.

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43) CBS 1766 as a guide to string pairs, including seconds — Most studies of CBS 1766 have concentrated on the star diagram (heptagram), where W. Horowitz and S. Shnider (*N.A.B.U.* 2009, 1, pp. 7-9, no. 06) have recently found by collation that one of Waerzeggers and Siebes' identifications of the point labels as string names (*N.A.B.U.*, 2007, 2, pp. 43-45, no. 40) is "certain" and four are "nearly certain." The musical relationship between the table and the star diagram needs further elaboration.

Columns (A) and (B) and the Last Column

As already recognized by R. Dumbrill (2008), the first two columns of numbers in the table, called columns (A) and (B) by Horowitz (2006, p. 42), should be taken together as a pair on each row. These pairs correspond to the well-known "primary" string pairs (Wulstan 1968, 216, n. 3), or fifths and fourths, listed in CBS 10996 i (Kilmer 1965, 266-267; Mirelman and Krispijn 2009; Mirelman, *N.A.B.U.* 2008, 2, pp. 89-90, no. 65):

2 6	(iṣartu)
6 3	(kitmu)
'3' 7	(embūbu)
7 4	(pītu)
'4' 1	(nīd qabli)
1 5	(nīš tuḥri)
5 2	(qablītu)

A high-resolution photograph of this tablet was displayed on Dumbrill's ICONEA website, <http://www.iconea.org>, in late 2008 and early 2009. The traces visible in the photograph in the very rightmost column of this table, already noted by J. Friberg (2008-2009, fig. 6.1), confirm this interpretation of the pairs. In this column on the row containing 2 and 6 in columns (A) and (B), the hand copy by Horowitz (2006, p. 38) already shows *i-*. In the photograph, to the right of *i-*, a stack of Winkelhakens three deep can be seen, suggesting the left side of SAR and a restoration *i-š[ar-tum]*. On the next row, containing 6 and 3 in columns (A) and (B), Horowitz showed two stacked Winkelhakens, but the photograph shows a complete KI, suggesting the restoration *ki-[it-mu-(um?)]*. Friberg does not discuss the musical significance of these terms.



The only other row on which traces remain in this column is the last row, containing 5 and 2 in columns (A) and (B). The traces could be interpreted as KA[B] for *qā[b-li-tum]*; the reading *qāb* is attested for Neo- and Late Babylonian, as Horowitz and Shnider date this tablet, but not for Old Babylonian (von Soden and Röllig 1967, 12).



In the header line (Horowitz's "introductory line"), the word *ṣi-im-da-tum* "pairs" is written over columns (A) and (B) (Horowitz 2006, pp. 38, 41), suggesting, as also noted by Friberg (2008-2009), that the words over particular columns in the header line are to be taken as applying to those columns, as in a modern table, rather than the whole header being read as continuous text as Horowitz attempts to do. This interpretation also yields the general term for any primary string pair: *ṣimittu* "pair," pl. *ṣimdātu* (CAD Š p. 198).