

Teaching Sumerian: Text Corpus, Cuneiform Script and Grammar

Comments on our Textbook

Laurent Colonna d'Istria (Liège), Walther Sallaberger (München)

68e Rencontre Assyriologique Internationale Leiden

July 20, 2023

Workshop Equality of Access to Mesopotamia: Outreach and Pedagogy

SUMERISCH:

EINE EINFÜHRUNG IN SPRACHE, SCHRIFT UND TEXTE

Mit 50 Texten von Gudea von Lagaš bis Lipit-Eštar von Isin

SUMERISCH II

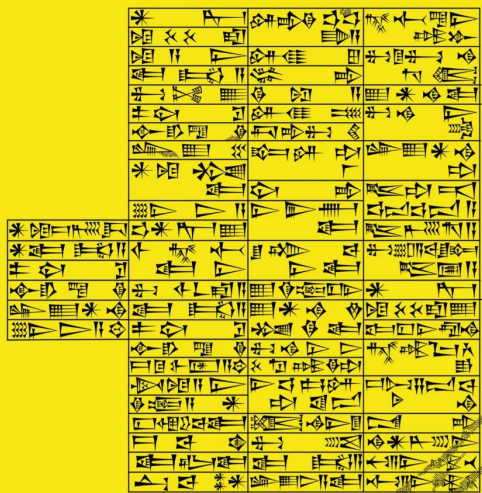
SCHRIFT

Laurent Colonna d'Istria – Sumerische Texte in Keilschrift / Zeichenliste

Band I

Die sumerische Sprache

Walther Sallaberger



PEWE-VERLAG



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SUMERISCH III

TEXTE

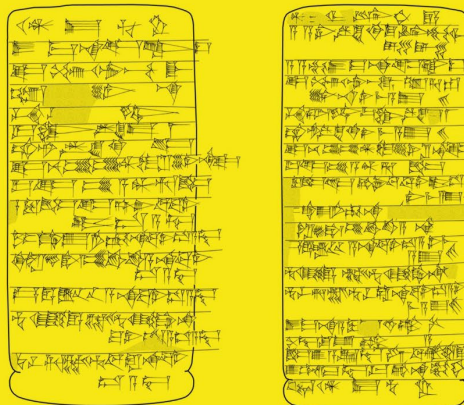
Walther Sallaberger – Die Texte in Bearbeitung / Glossar

Band II

Sumerische Texte in Keilschrift

Zeichenliste

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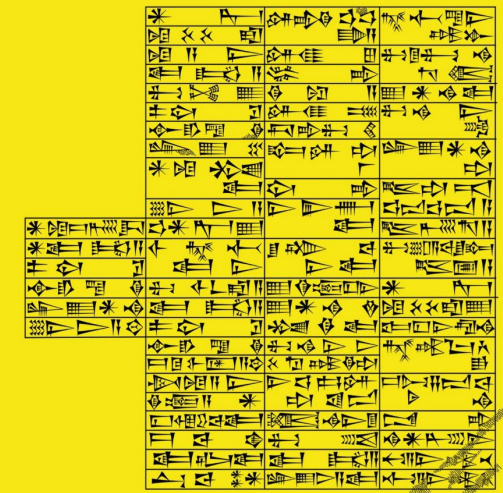
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SUMERISCH I
SPRACHE
Walther Sallaberger – Die sumerische Sprache

Band I

Die sumerische Sprache

Walther Sallaberger



Walther Sallaberger

1. On the Theoretical Approach
2. A Multilingual Textbook

Laurent Colonna d'Istria

1. The Material Aspect of Cuneiform Writing
2. Methods to Learn Cuneiform

978-3-935012-56-0



9 783935 012560

978-3-935012-56-0

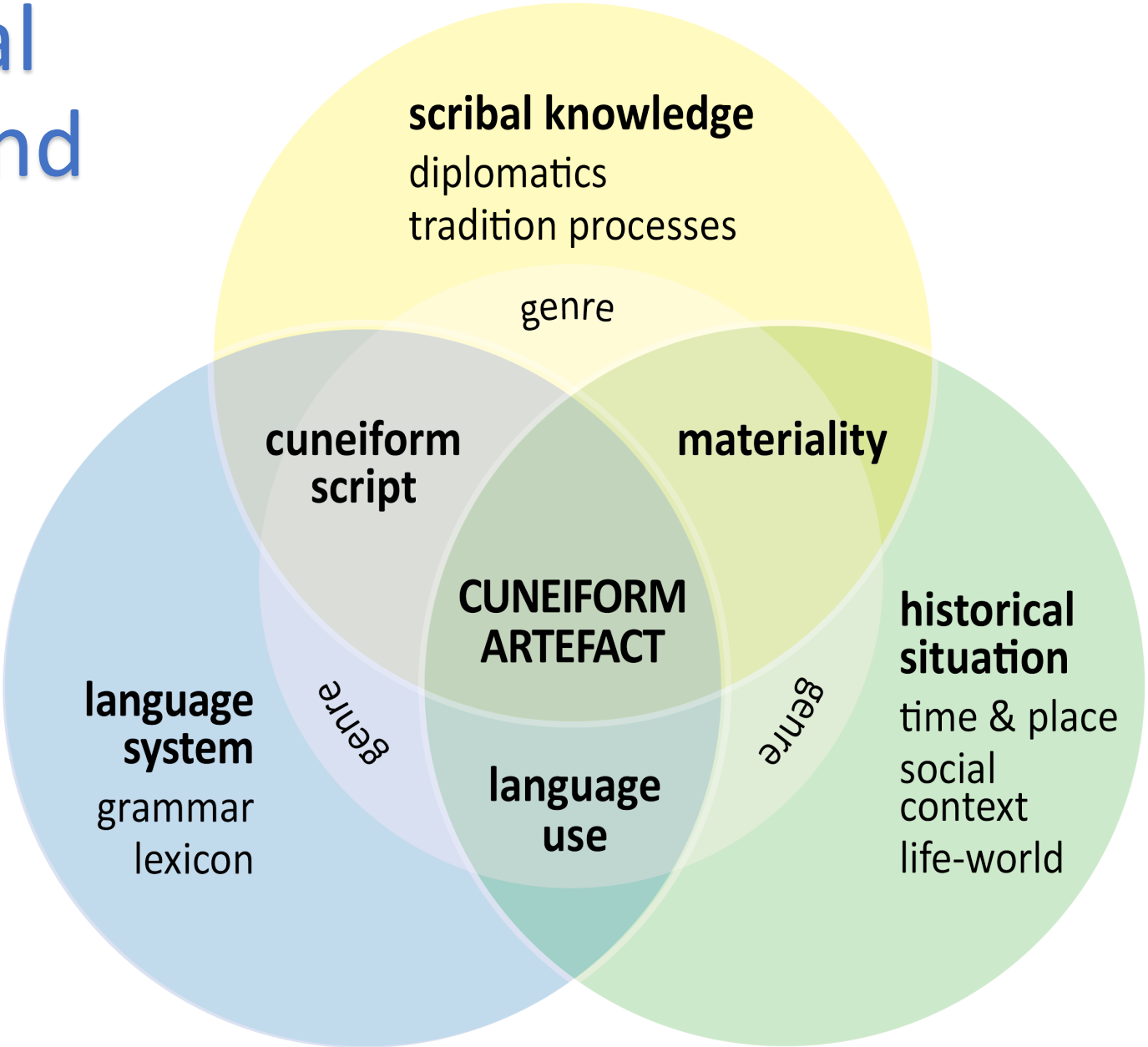


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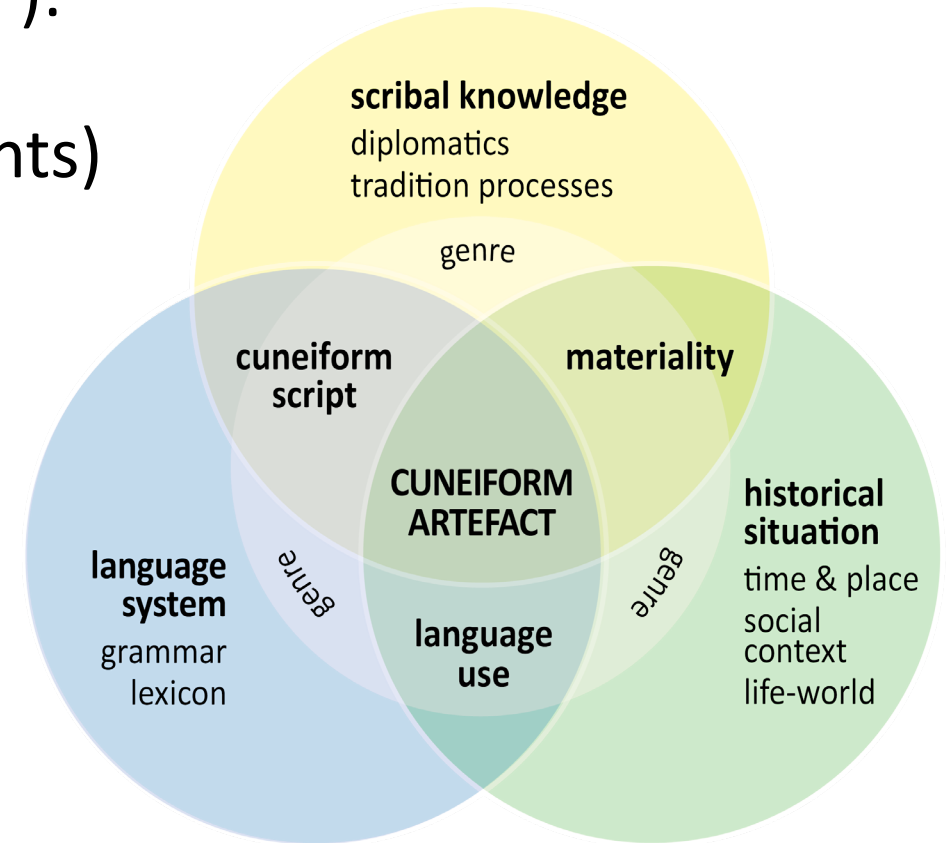
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Theoretical Background



Consequences

1. Chronological limits (“Historical Situation”):
Neo-Sumerian (2150 to 1920 BCE)
Sumerian as everyday language (documents)
A formative phase of Sumerian literature
2. Texts as part of language description
focus on building activity
sites and history of research
3. Language description depends on
selected texts



A Multilingual Textbook



Cooperation of Peter Werner
(PeWe Verlag + OpenAccess)

- German (Walther Sallaberger)
- French (Laurent Colonna d'Istria)
- English (Anna Glenn)
- Italian (Paola Paoletti)
- Arabic (Farouk Ismael)
- Turkish?
-

SUMERISCH:

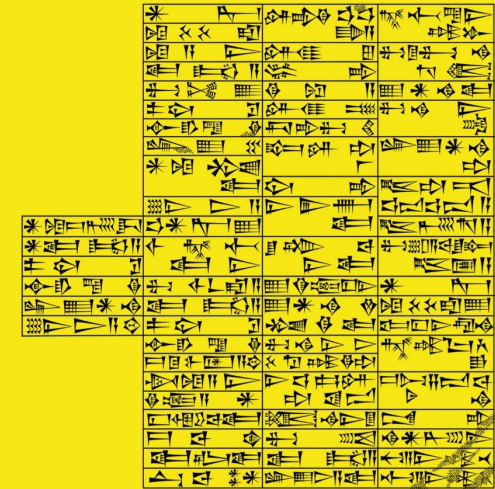
EINE EINFÜHRUNG IN SPRACHE, SCHRIFT UND TEXTE

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Die sumerische Sprache

Walther Sallaberger



SUMERISCH | SPRACHE | Walther Sallaberger – Die sumerische Sprache

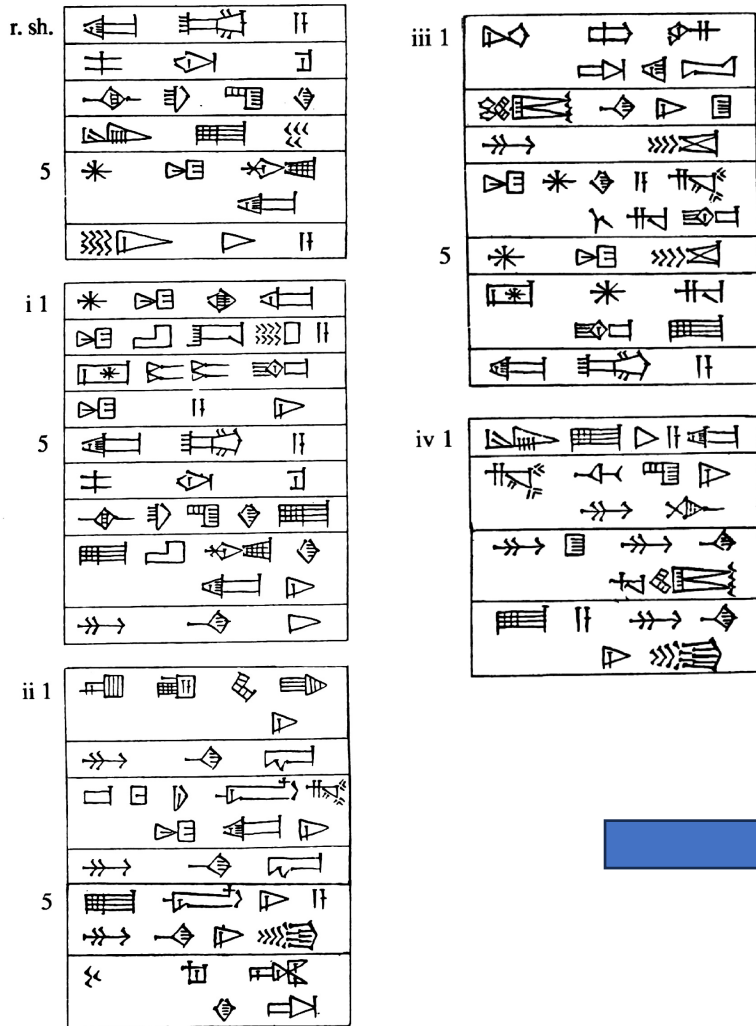


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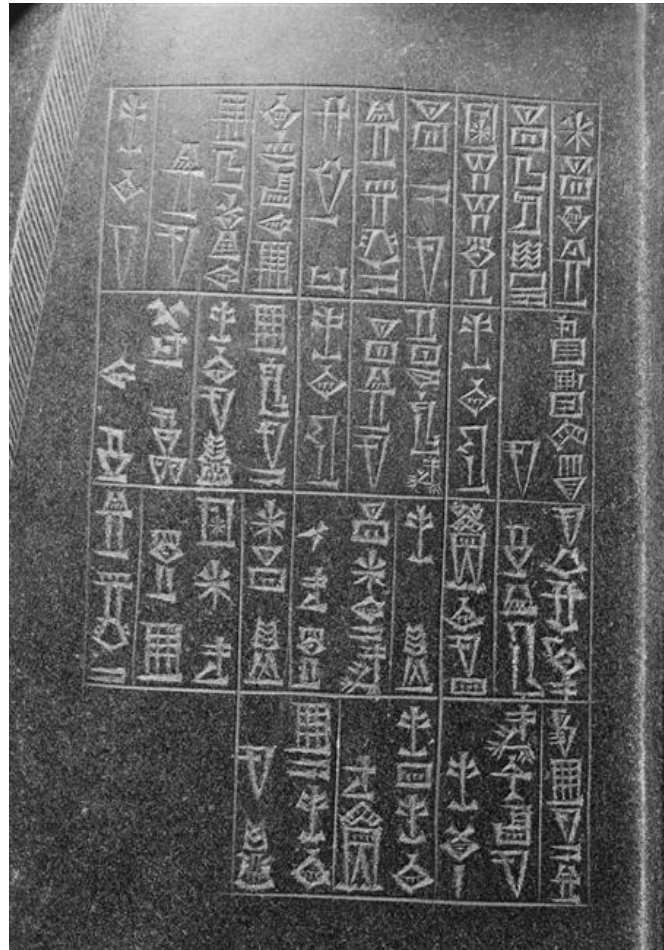
Author's perspective: The Materiality of Cuneiform Writing

- From copy to new copy

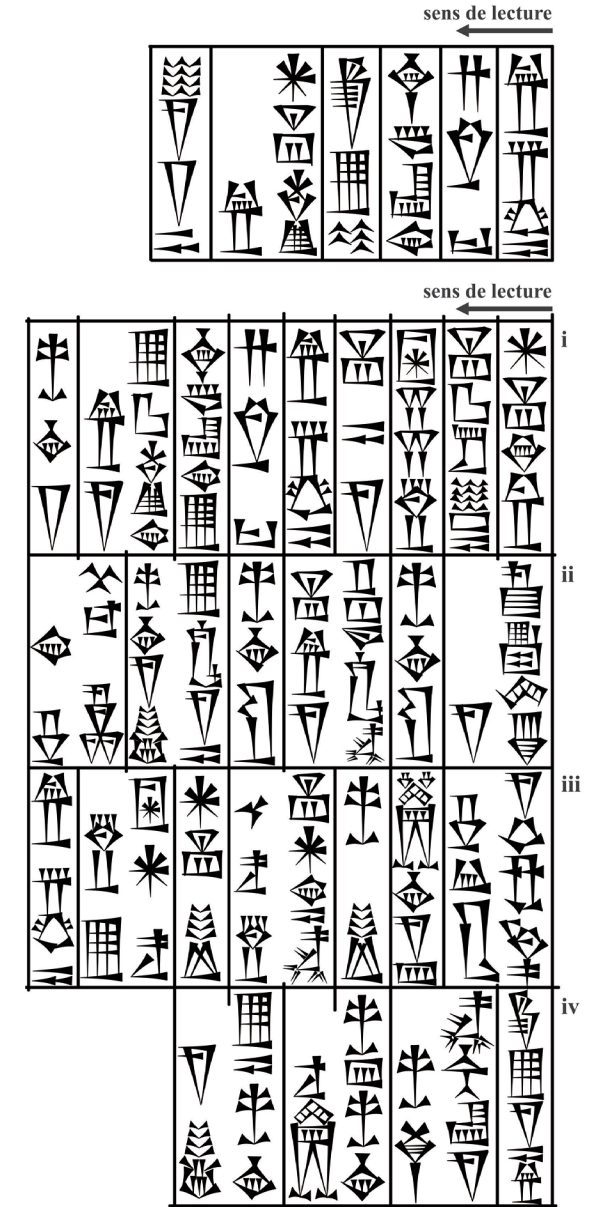
Gudea – Statue A - Amiaud



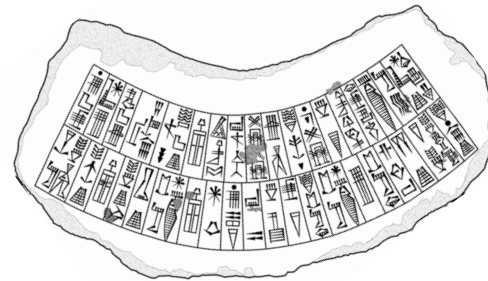
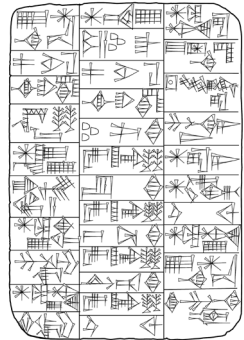
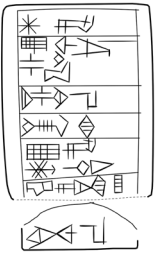
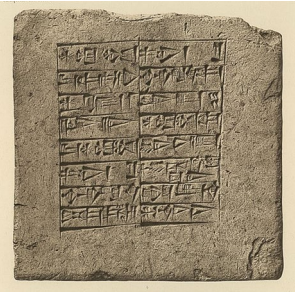
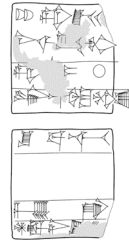
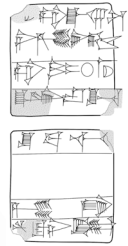
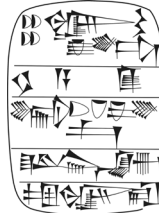
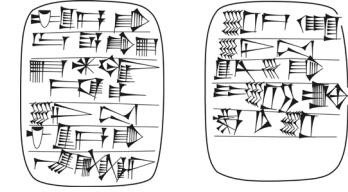
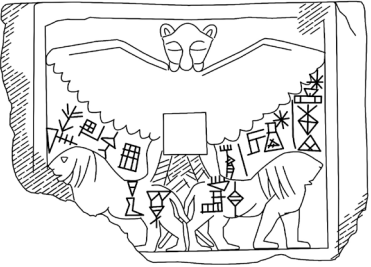
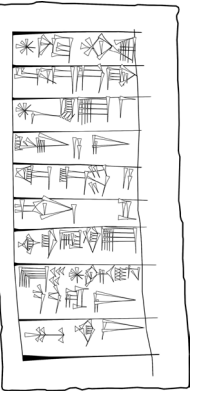
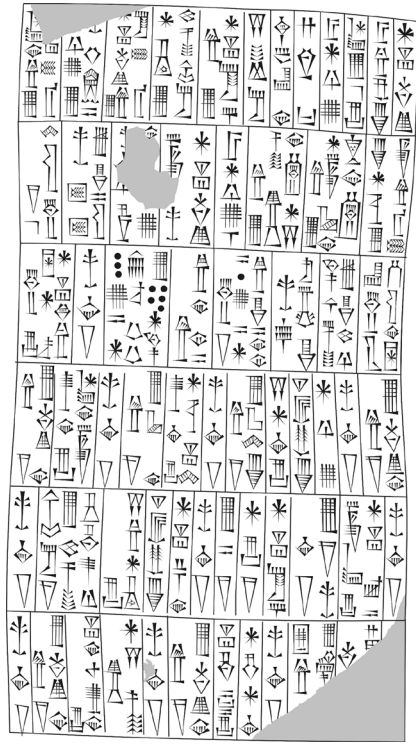
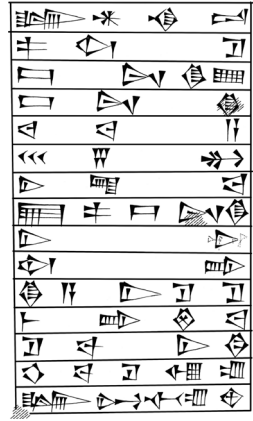
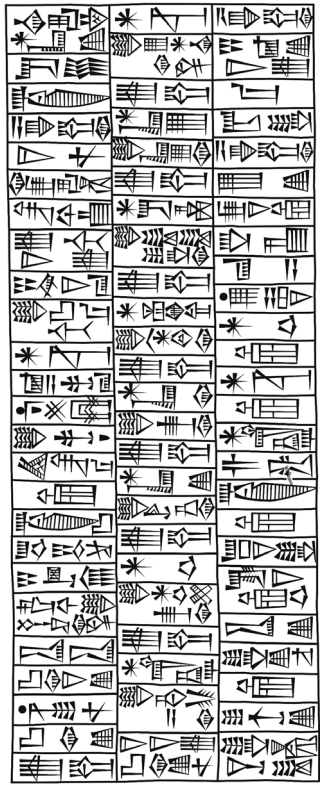
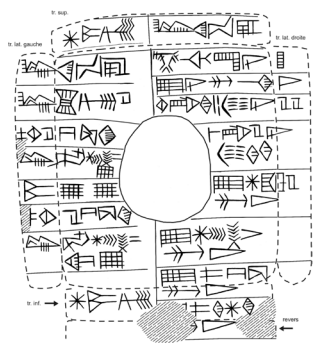
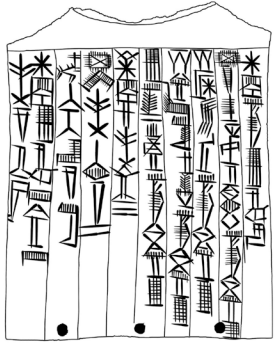
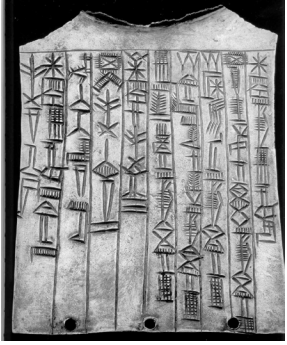
Gudea Statue A – picture



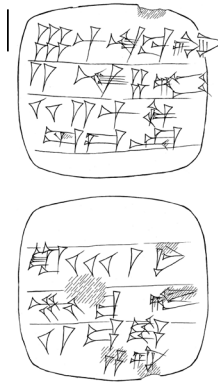
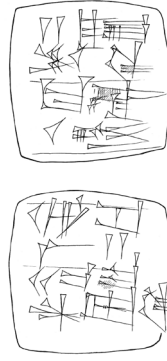
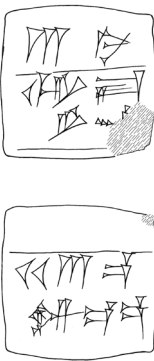
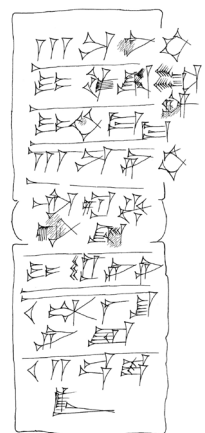
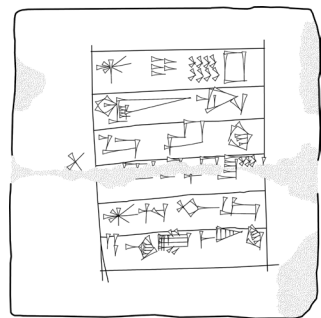
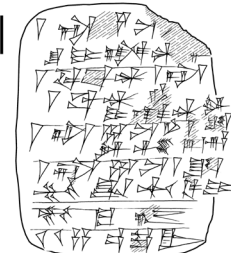
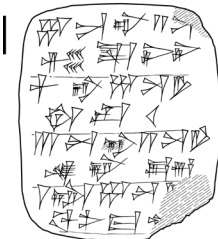
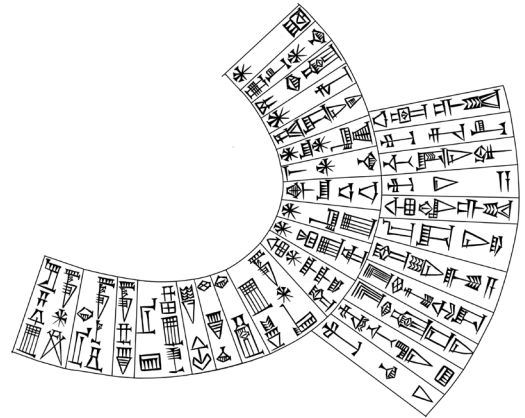
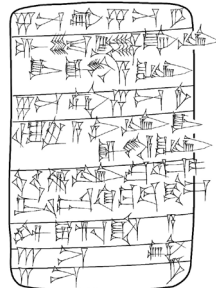
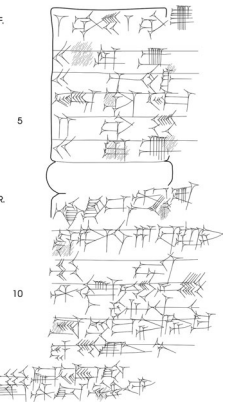
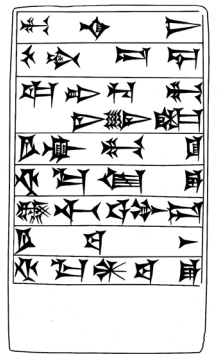
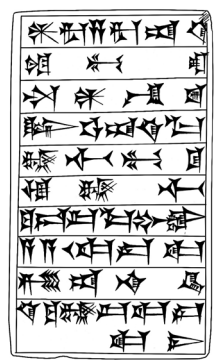
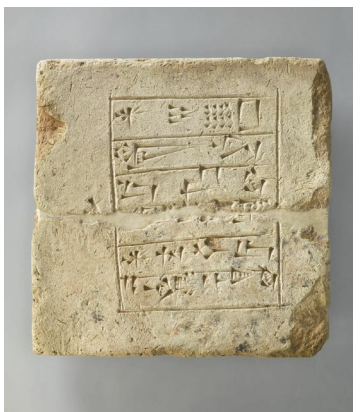
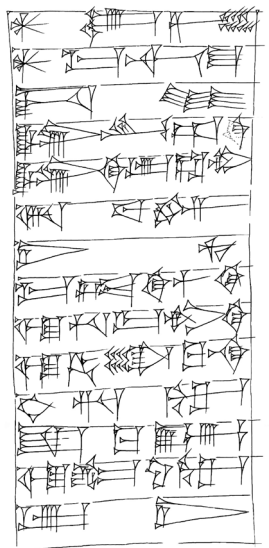
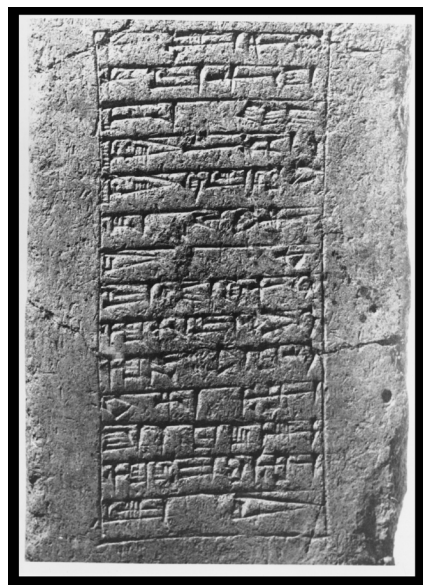
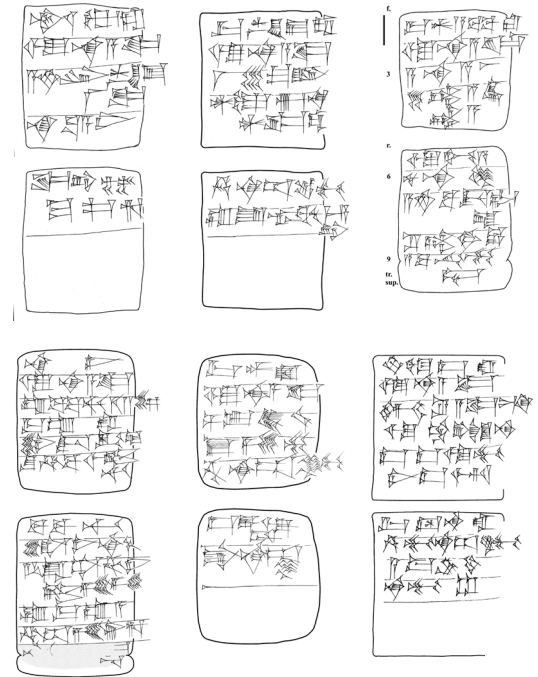
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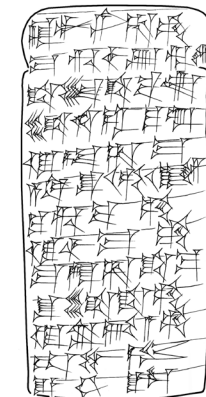
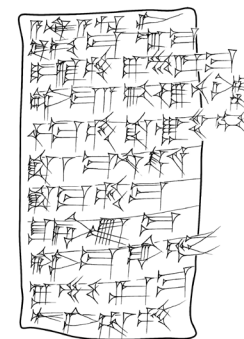
- Copies : some examples



.... more examples

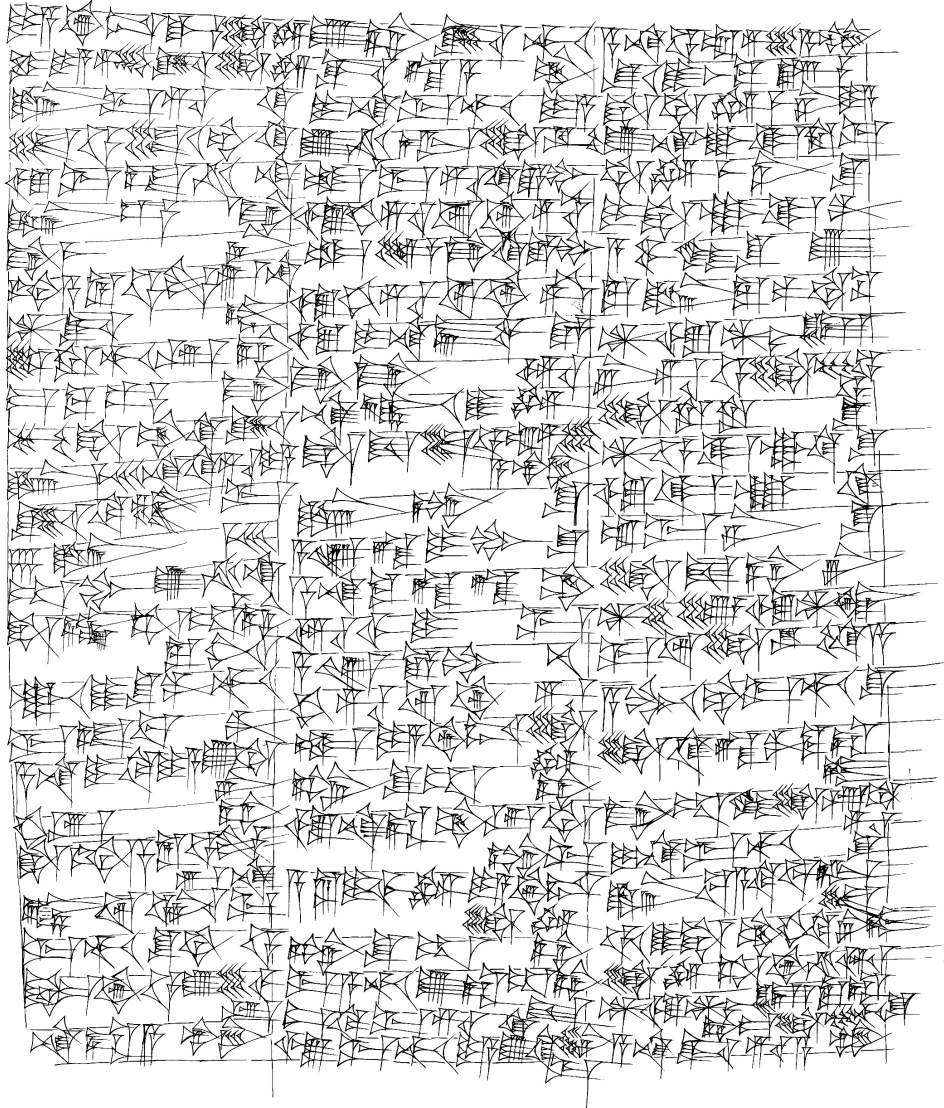


IM 63128



Author's perspective: The Materiality of Cuneiform Writing

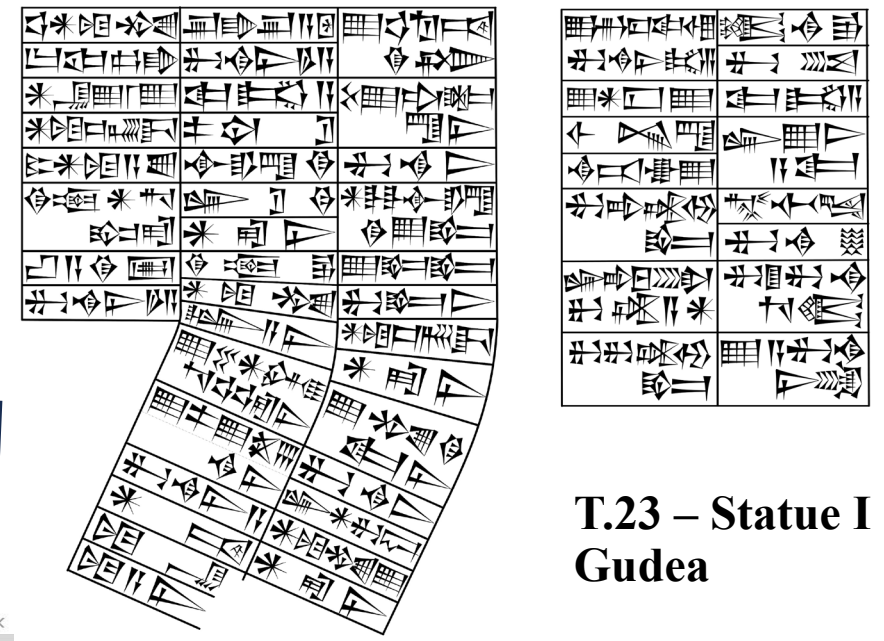
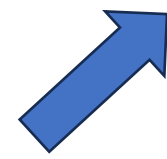
... work in progress for Mari exhibition at Mariemont Museum in Belgium (Yahdun-Lîm inscription).



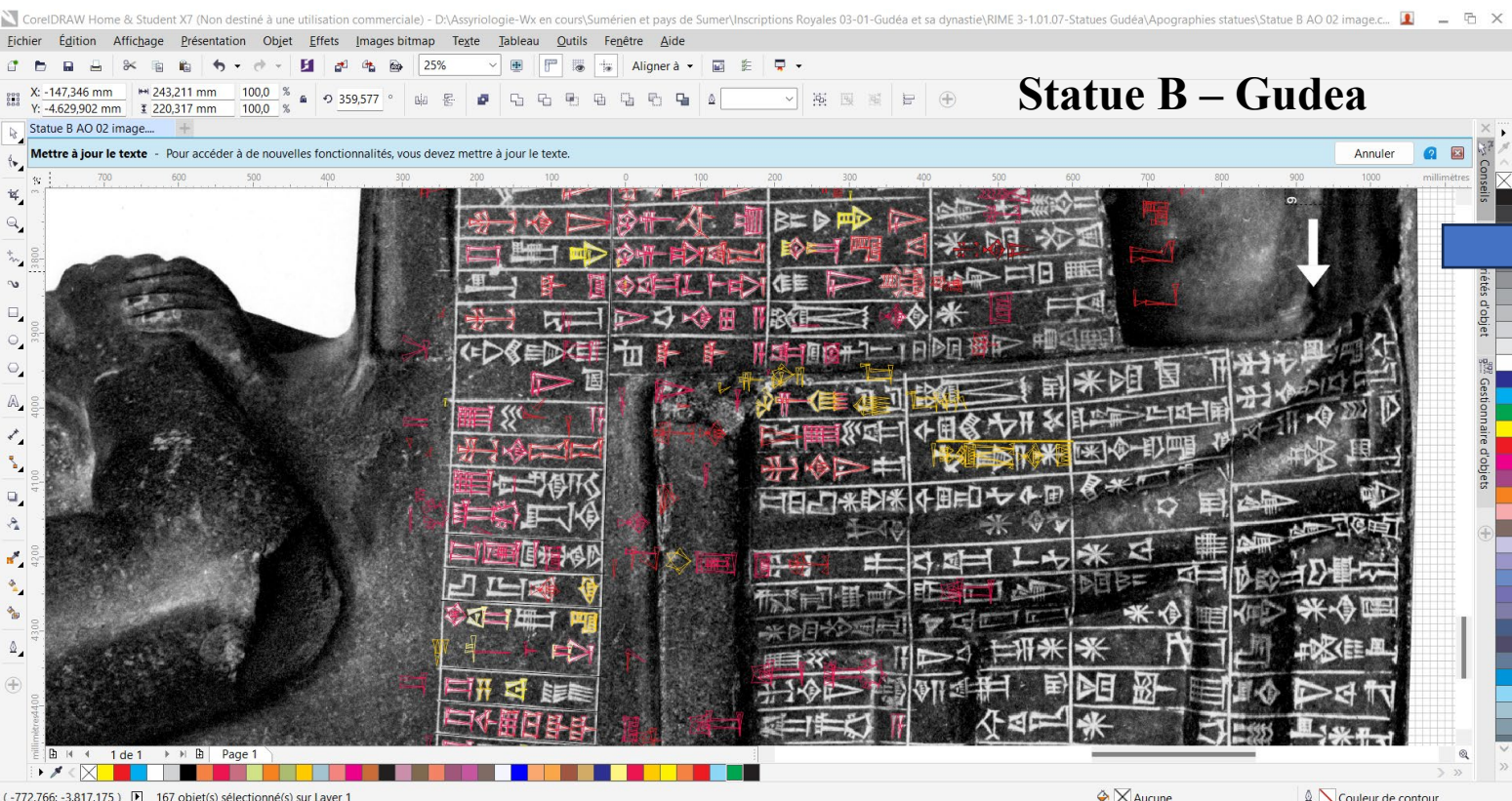
Author's perspective: The Materiality of Cuneiform Writing

A. Copy - making of - Type 1

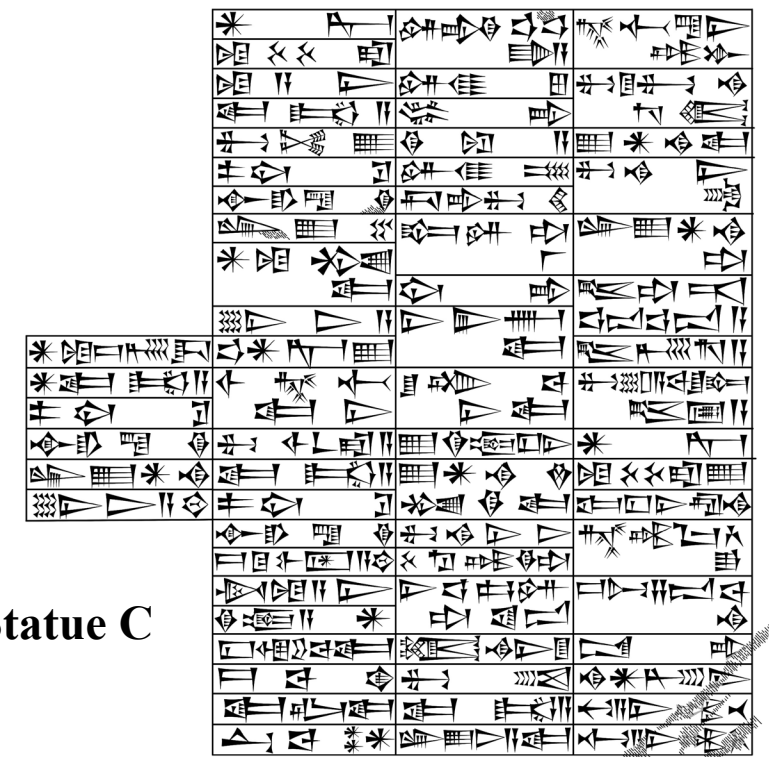
- drawing on a quality photograph - vectorized signs
- Coreldraw / Adobe Illustrator –
- signs in black - use of signs for the same corpus



T.23 – Statue I
Gudea



Statue B – Gudea

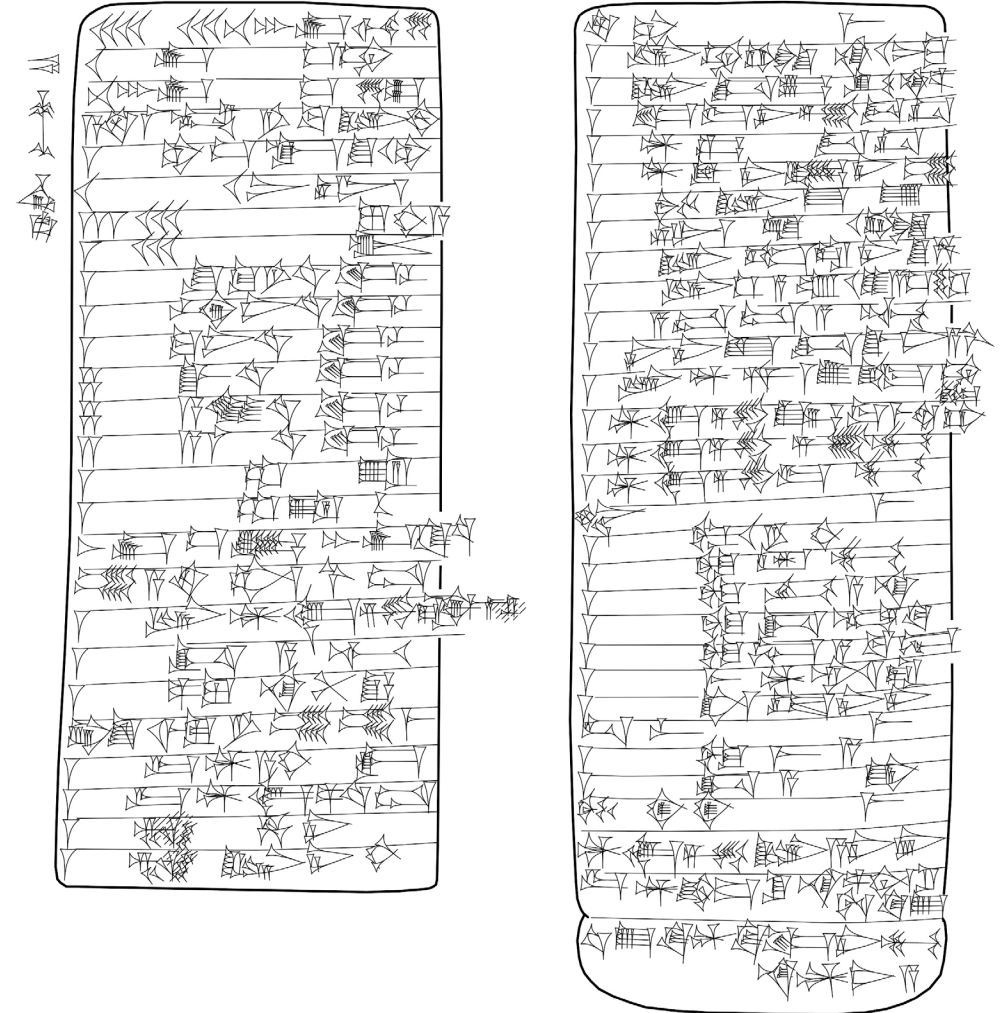
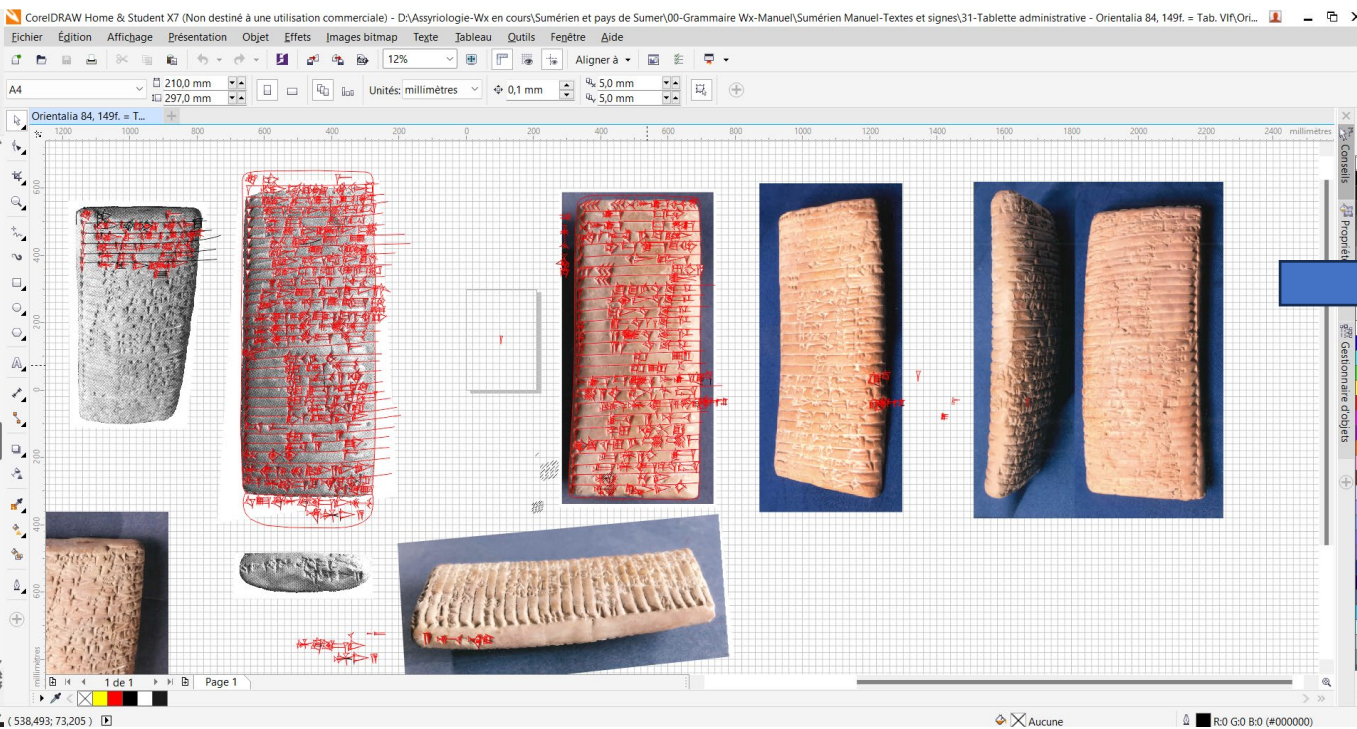


T.22 – Statue C
Gudea

Author's perspective: The Materiality of Cuneiform Writing

A. Copy - making of - Type 1

- drawing on a quality photograph - vectorized signs
- Coreldraw / Adobe Illustrator –
- signs in white - use of signs for the same corpus

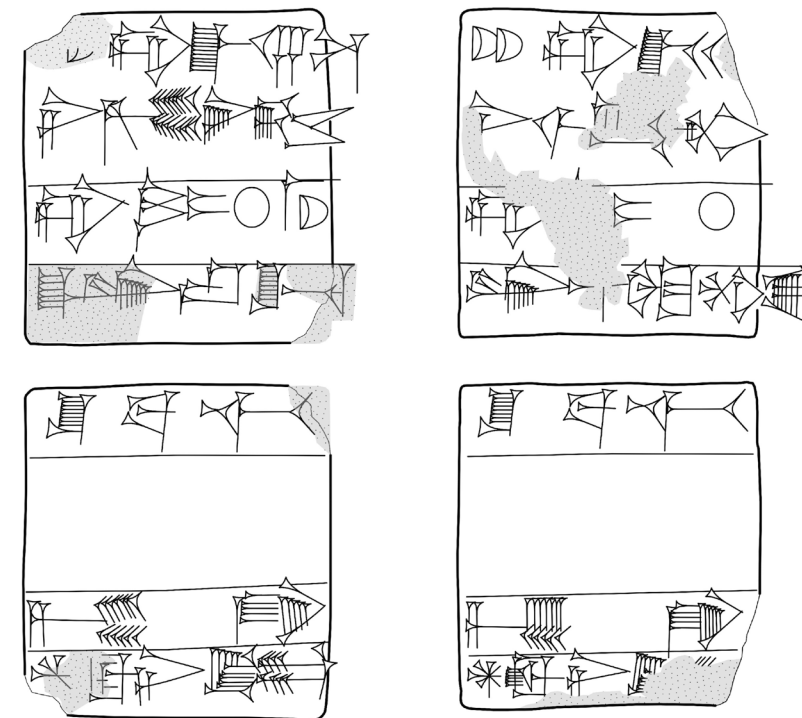
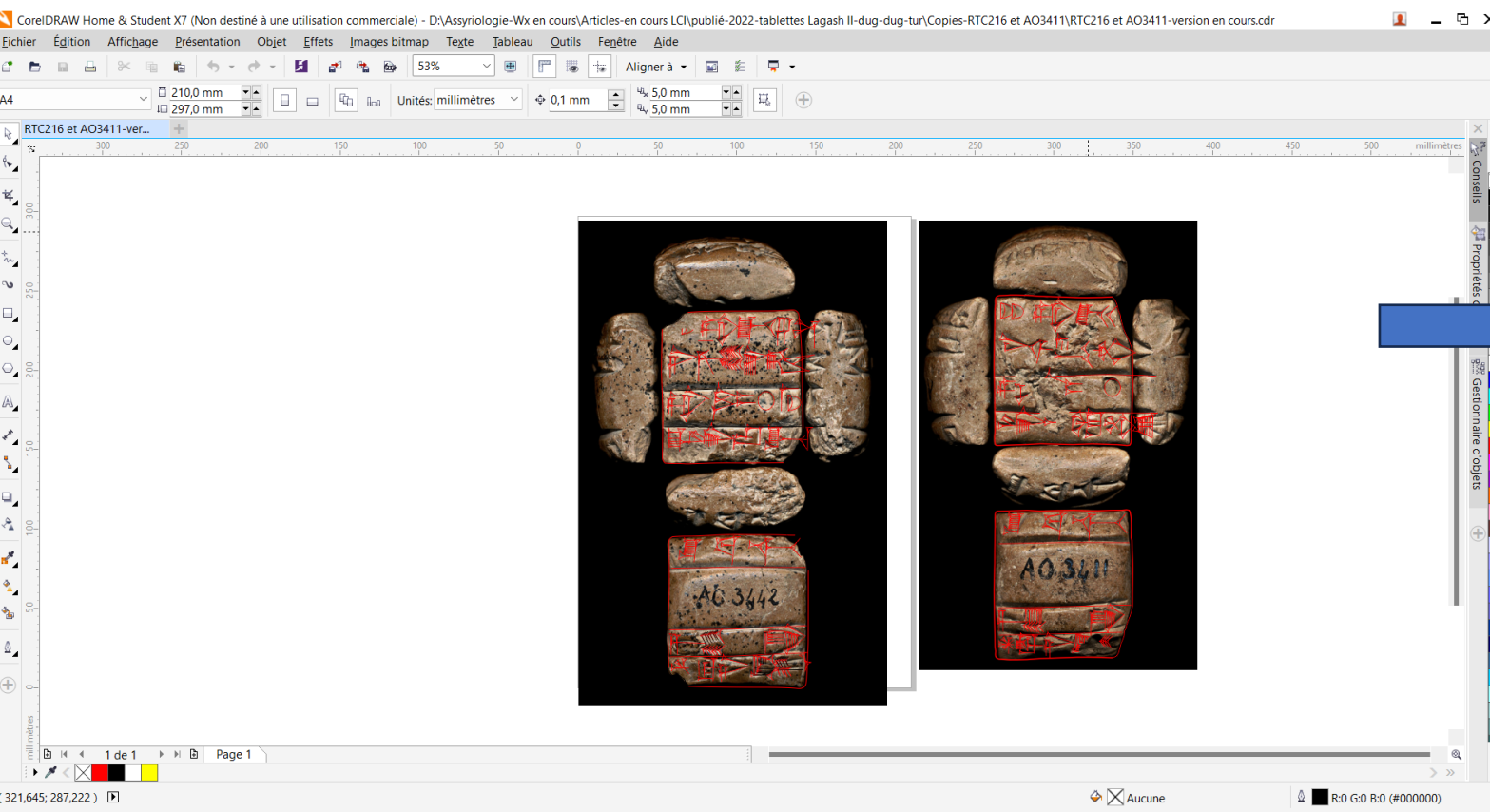
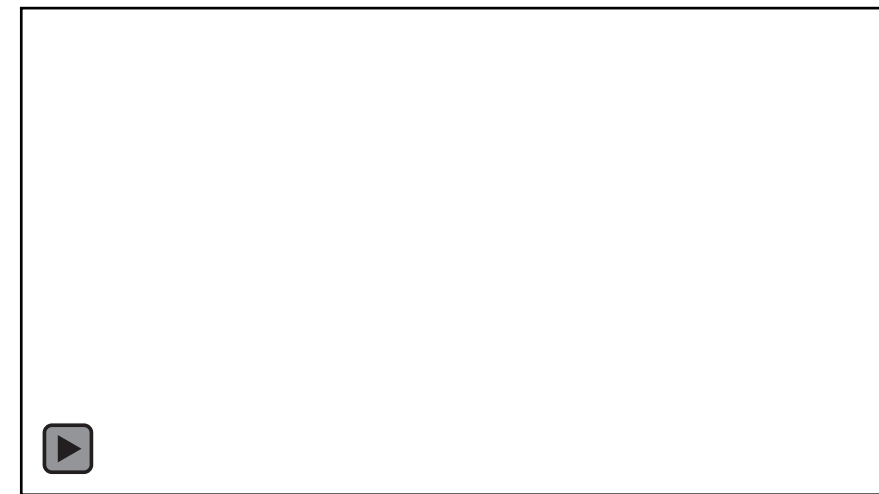


T.31 - UR III

Author's perspective: The Materiality of Cuneiform Writing

A. Copy - making of - Type 1

- drawing on a quality photograph - vectorized signs
- Coreldraw / Adobe Illustrator –
- signs in white - use of signs for the same corpus



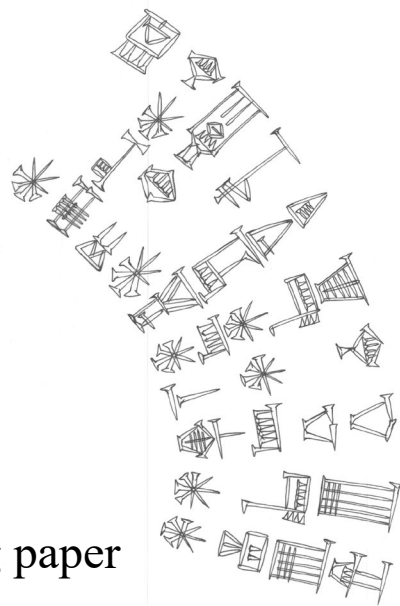
Administrative texts – Lagash II

Author's perspective: The Materiality of Cuneiform Writing

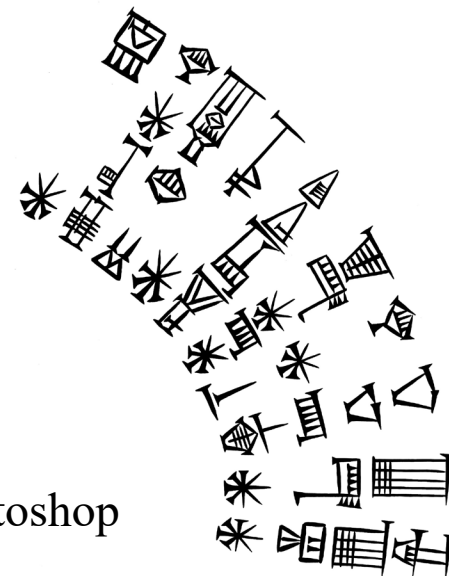
B. Copy - making of - Type 2



drawing on tracing paper

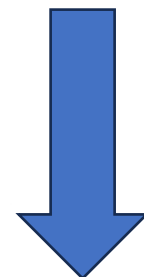
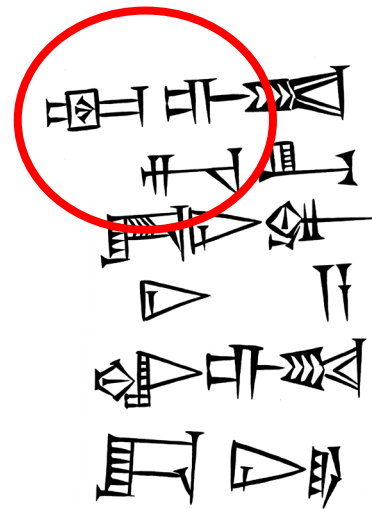
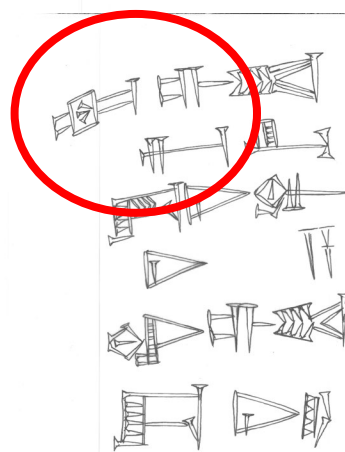


(re)working on Photoshop



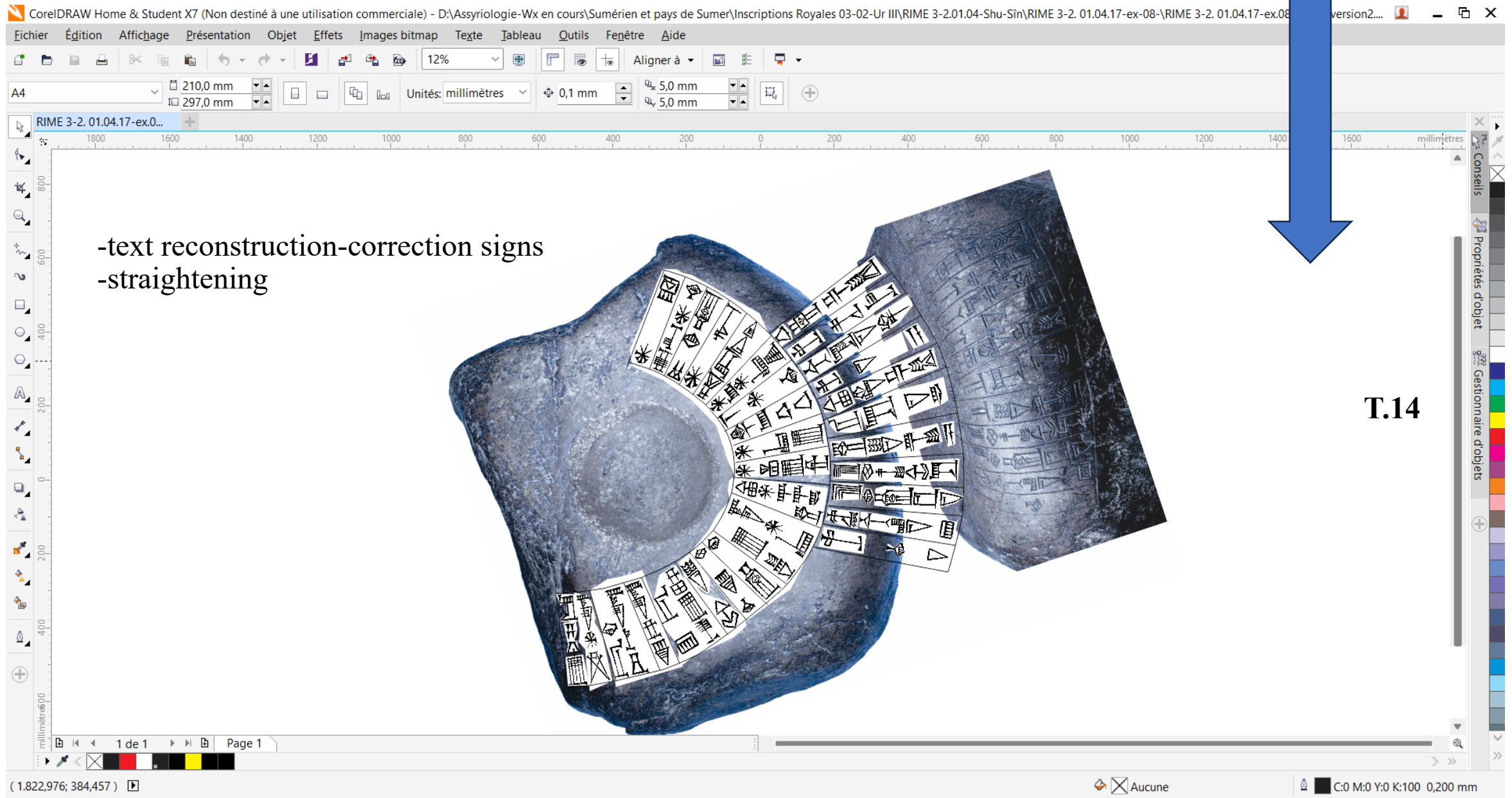
T.14

-coloring signs
-straightening signs



Author's perspective: The Materiality of Cuneiform Writing

B. Copy - making of - Type 2

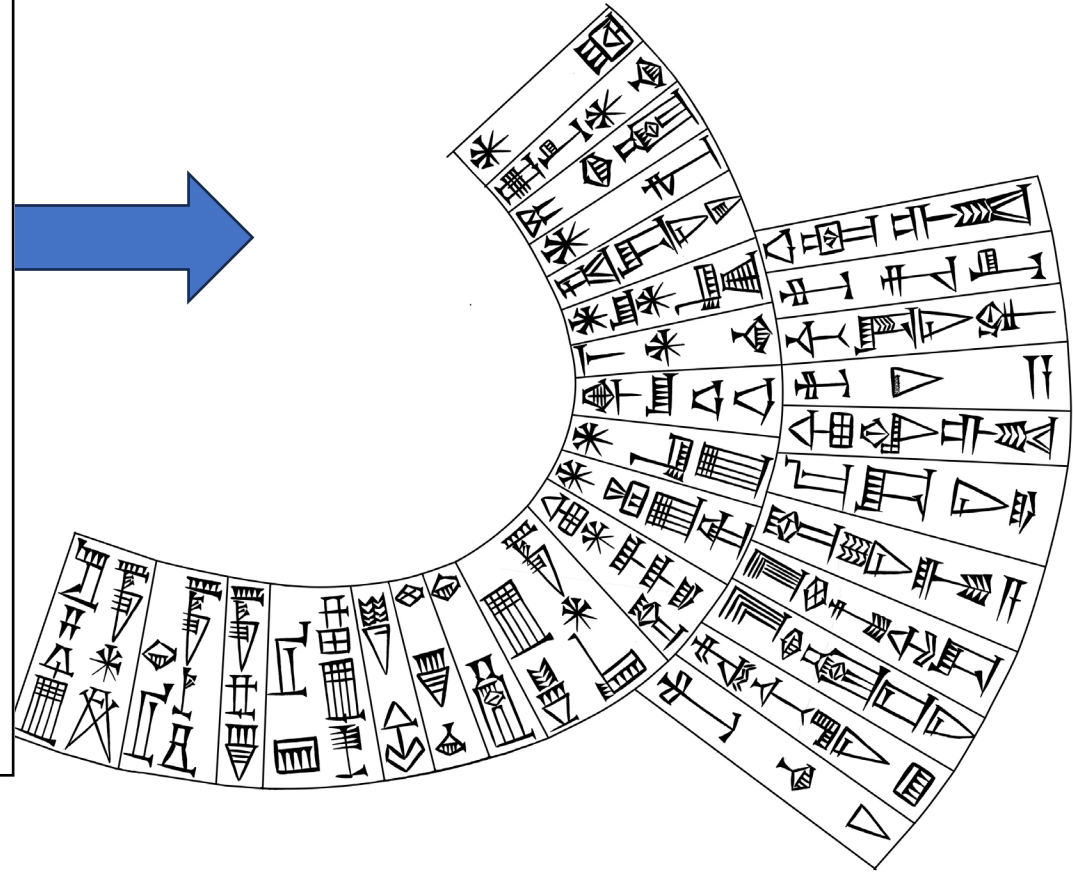
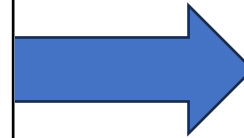


Author's perspective: The Materiality of Cuneiform Writing

B. Copy - making of - Type 2

- text reconstruction-correction signs
- straightening

- (re)working on Photoshop
- final cleaning

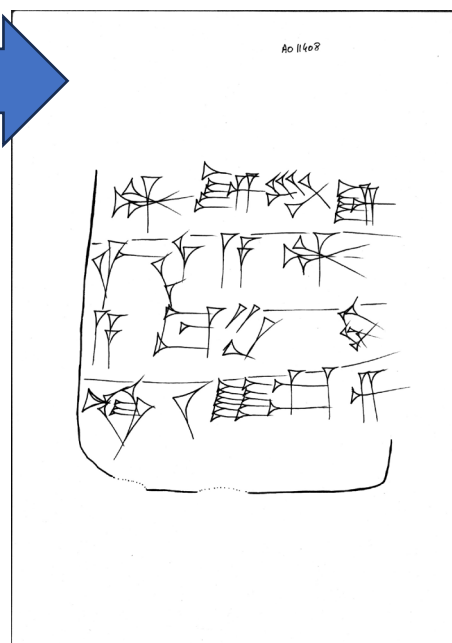
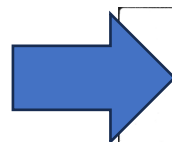


Author's perspective: The Materiality of Cuneiform Writing

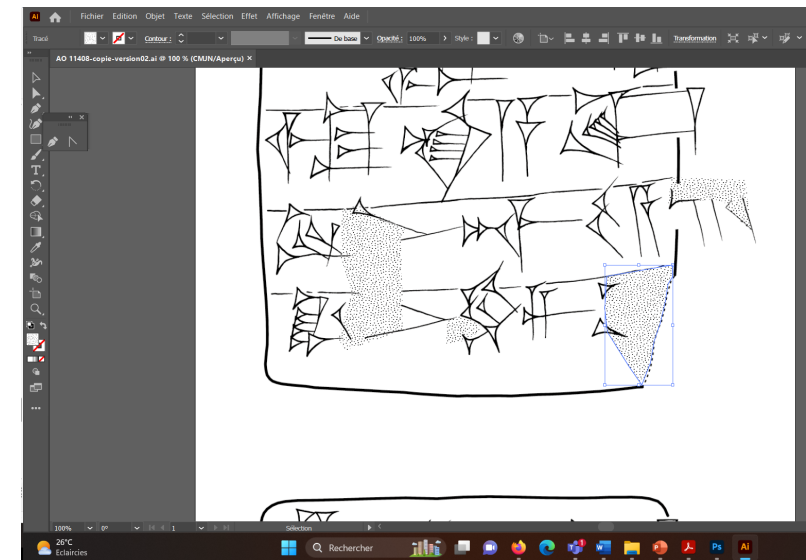
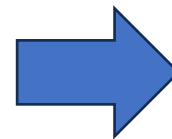
C. Copy - making of - Type 3



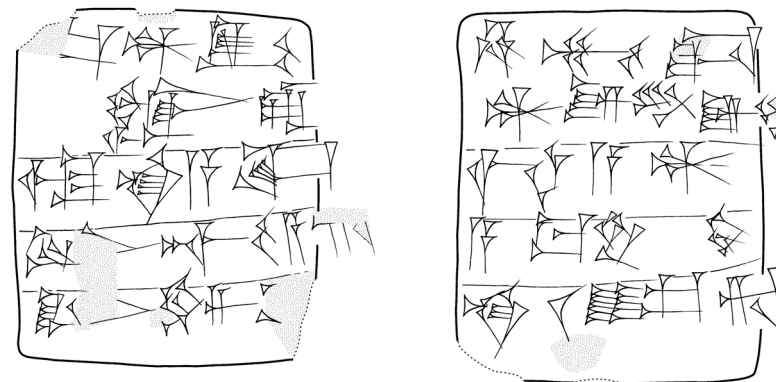
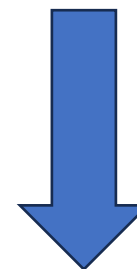
-drawing on tracing paper
from tablet



-cleaning in Photoshop



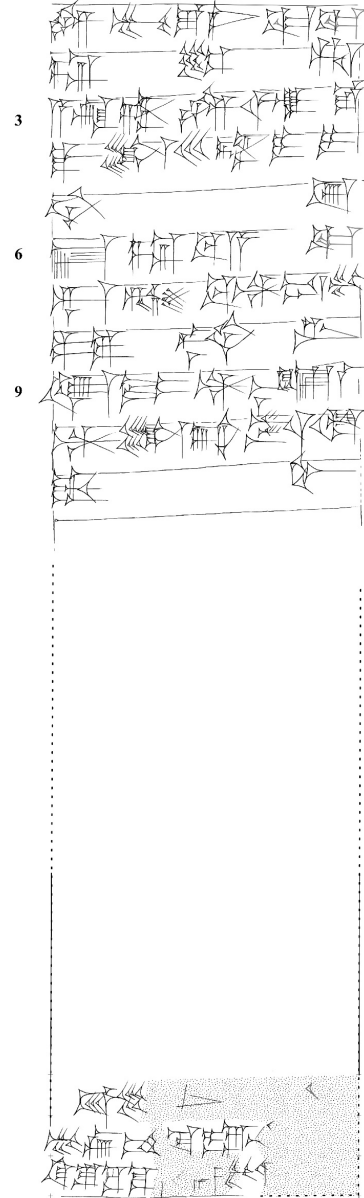
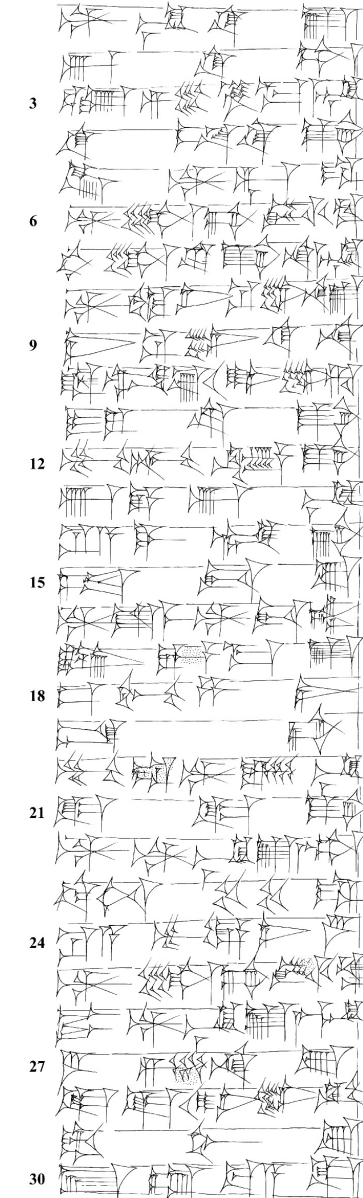
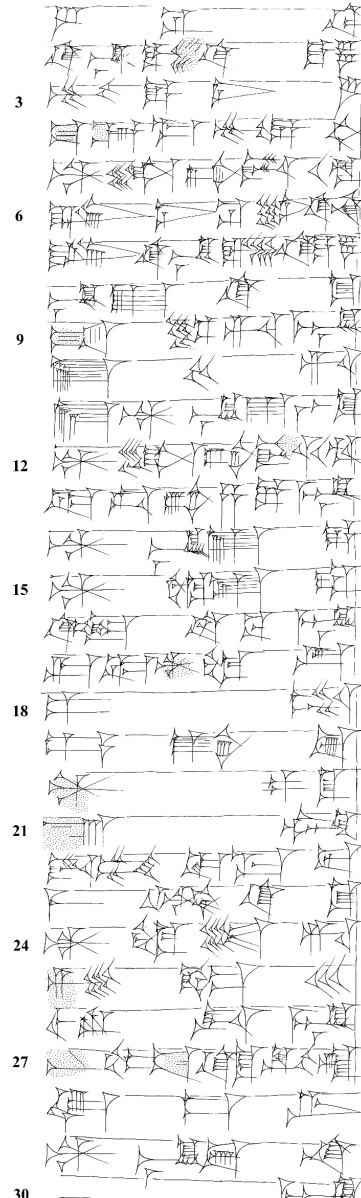
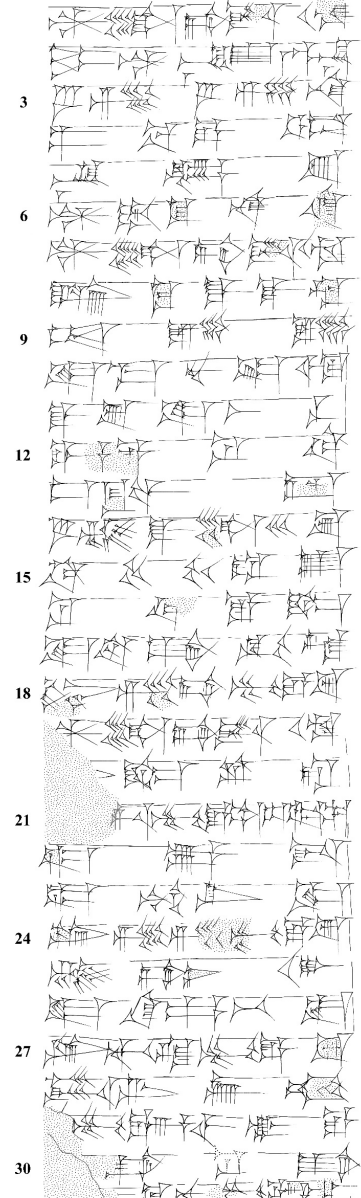
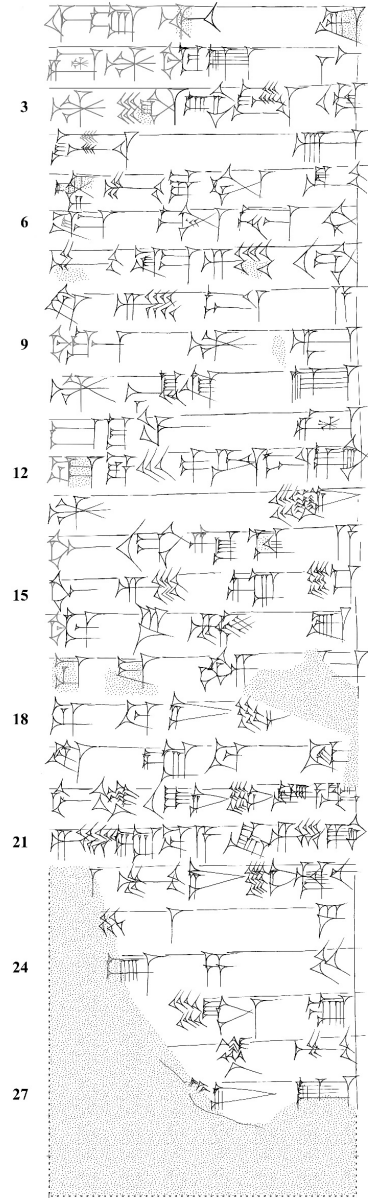
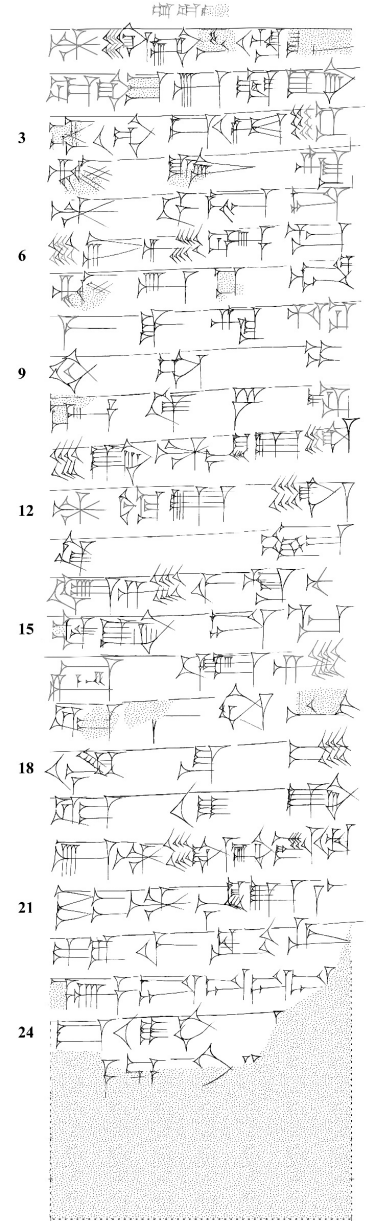
-cleaning in Photoshop +
Adobe Illustrator to finalize



Author's perspective: The Materiality of Cuneiform Writing

New copies for Sumerian Textbook and collations ...

Lipit-Eshtar B – AO 8863 - T.48



1. Object and Text

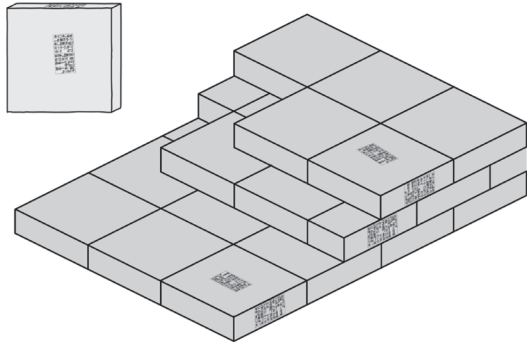


Abb. 1: Beschriftete Ziegel in einer Lehmziegelmauer

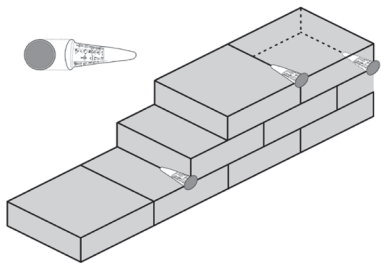
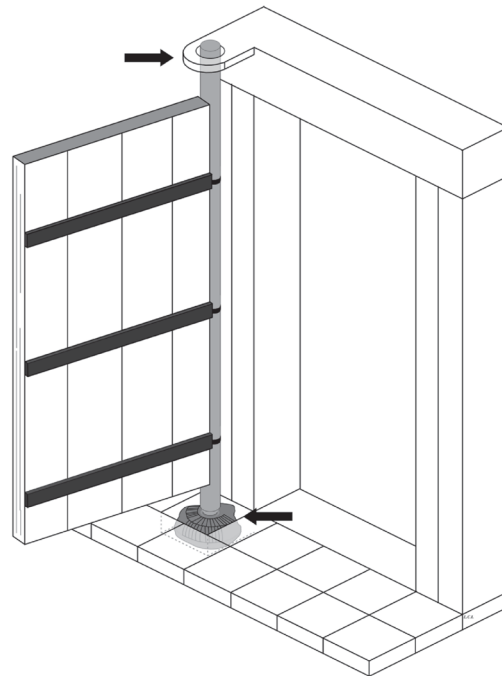


Abb. 2: Lehmziegelverkleidung einer Mauer mit beschrifteten Tonnägeln in den Fugen des Ziegelwerks



3: Beschrifteter Türangelstein (Träger des Türzapfens)

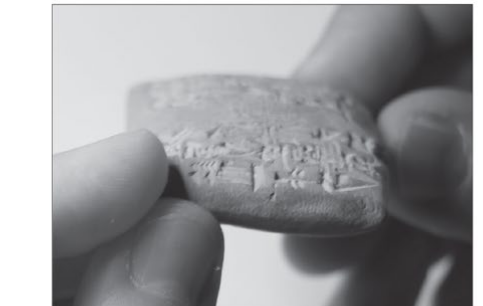
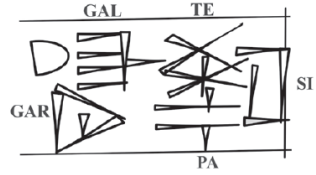


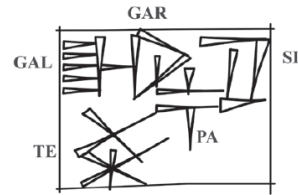
Abb. 4: Beschriftung einer Tontafel von der Vorderseite zur Rückseite entlang der horizontalen Drehachse (administrative Urkunde der Ur III-Zeit, PUL 533)

2. Graphic sequence and graphic layout in a case/block

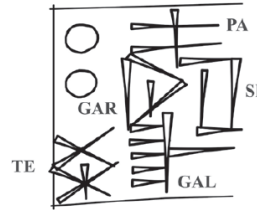
Fara-Zeit



TSS 113



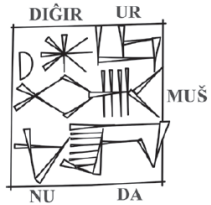
TSS 794



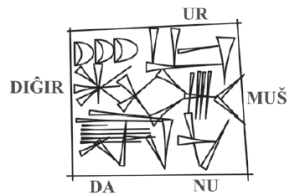
TSS 420



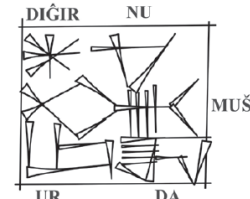
Fara-Zeit



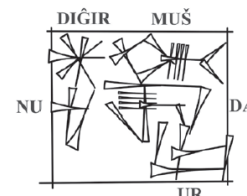
TSS 222



NTSS 147

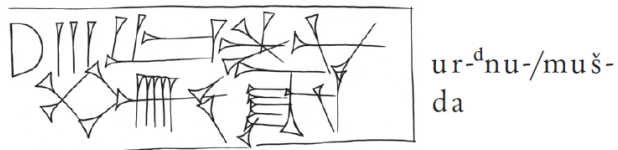


TSS 150



WF 72

Präsargonische Zeit

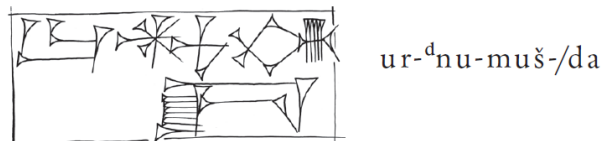


VS 14, 79 (Po20094)

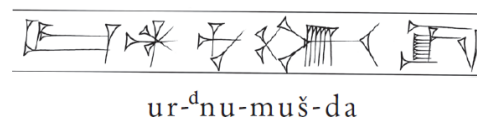


VS 25, 34 (Po20241)

Sargonische Zeit



















B. Foster, ASJ 4, 43 AIA 13 (P212549)



CUSAS 35, 306 (P250929)

3. Dialogue between PART. I and PART II (inclusion of cuneiform signs)

Zeichen	Wert		
	logographisch (Logogramm)	phonographische (Phonogramm, Syllabogramm)	taxonomisch (Klassifikator)
	di ^g ir an „Gott“ „Himmel“	an	d ₋
	ku ₆ „Fisch“	ku	-ku ₆
	ka „Mund“ enim „Wort“ gu ₃ „Stimme“ gir _{i7} „Nase“ zu ₂ „Zahn“ du ₁₁ „sagen“	ka zu ₂	-

Klassifikatoren vor ...	Beispiele
 d ₋ einem Götternamen (GN)	 di ⁿ a ⁿ a „Inana“
 i ₇ einem Wasserlauf	 i ⁷ di ⁿ a „Tigris“
 na ₄ einer Steinart oder einem Objekt aus Stein	 na ⁴ e ^s i „Diorit“
 geš ₋ einer Holzart oder einem Objekt aus Holz	 geš ⁶ geš ⁶ n ⁱ m ³ bar „Dattelpalme“  geš ⁶ g ^u -z ^a „Stuhl, Thron“
 kuš ₋ einem Objekt aus Leder	 kuš ⁶ u ^s a ⁿ ₃ „Peitsche“
 uruda ₋ einem Objekt aus Kupfer	 uruda ⁶ še ⁿ „Kessel“

Didactics: Learning Cuneiform script

4. Lists of graphic sequences to learn = global method

names of gods

Götternamen, die mit einem einzigen Zeichen geschrieben werden:

	<i>d</i> inana
	<i>d</i> našše
	<i>d</i> šara₂

Götternamen, die mit zwei Zeichen geschrieben werden (Typ DIRI-Komposita):

	<i>d</i> nanna(ŠEŠ.KI)
	<i>d</i> zuen(EN.ZU)

Götternamen, die mit zwei oder mehr Zeichen geschrieben werden:

	<i>d</i> ba-u₂
	<i>d</i> en-ki
	<i>d</i> en-lil₂
	<i>d</i> nin-lil₂
	<i>d</i> nin-a₂-gal
	<i>d</i> nin-ĝir₂-su
	<i>d</i> nin-ĝeš-zi-da

names of cities

Ortsname

	eridu ^{ki}
	unu ^{ki}
	nibru(EN.LIL₂) ^{ki}
	urim₅(ŠEŠ.AB) ^{ki}
	urim₂(ŠEŠ.UNUG) ^{ki}
	umma(GIŠ.KUŠU₂) ^{ki}
	lagas(NU₁₁.BUR.LA) ^{ki}
	ĝir₂-su ^{ki}
	niĝen ^{ki}
	sirara₆ (UD.MA₂.NINA.KI.TAG)

zugehöriger Göttername

	<i>d</i> en-ki
	<i>d</i> inana
	<i>d</i> en-lil₂
	<i>d</i> nanna(ŠEŠ.KI)
	<i>d</i> šara₂
	<i>d</i> ba-u₂
	<i>d</i> nin-ĝir₂-su
	<i>d</i> našše

4. Lists of graphic sequences to learn = global method

personal names

ur- ^d ba-u ₂		Stadtfürst (Lagaš II)
gu ₃ -de ₂ -a		Stadtfürst (Lagaš II)
ur- ^d nin-ġir ₂ -su		Stadtfürst (Lagaš II)
^d utu-ġe ₂ -ġal ₂		König (Uruk IV)
ur- ^d namma		König (Ur III)
(^d)sul-ge		König (Ur III)
^d amar-dzuen		König (Ur III)
^d šu- ^d ZUEN		König (Ur III)
^d i-bi ₂ - ^d ZUEN		König (Ur III)
^d ba-u ₂ -nin-a m ₃		zabardab des Šulgi-Tempels (Ur III)
^d li-pi ₂ -it-eš ₁₈ -tar ₂		König (Isin I)

List of verbal chains for the T.1 to T.15

graphische Abfolge	Transliteration	Analyse	Übersetzung in T.1 bis T.15
	in-du ₃ -a	<i>i-n-du₃-Ø-a</i>	der es erbaut hat,
	mu-du ₃	<i>mu-n-du₃-Ø</i>	er hat es erbaut
	mu-du ₃ -a	<i>mu-n-du₃-Ø-a</i>	der es (hier) erbaut hat
	mu-na-du ₃	<i>mu-nna-n-du₃-Ø</i>	er hat es ihm/ihr erbaut
	mu-na-an-du ₃	<i>mu-nna-n-du₃-Ø</i>	er hat es ihm/ihr erbaut
	mu-na-ni-du ₃	<i>mu-nna-ni-n-du₃-Ø</i>	er hat es ihm/ihr dort (hinein) gebaut
	mu-na-dim ₂	<i>mu-nna-n-du₃-Ø</i>	er hat es ihm/ihr angefertigt
	mu-na-ba-al	<i>mu-nna-n-ba.al-Ø</i>	er hat es ihm/ihr angelegt
	bi ₂ -in-ġi ₄ -a	<i>bi-n-ġi₄-Ø-a</i>	das er zurückgeführt hat,
	(ki-be ₂) mu-na-ġi ₄	<i>(ki=be=e) mu-nna-n-ġi₄-Ø</i>	er hat es ihm/ihr wiederhergestellt
	(šu-na) mu-ni-ġi ₄	<i>(šu=ane=a) mu-ni-n-ġi₄-Ø</i>	er hat es wieder ihrer Obhut übergeben
	bi ₂ -ġar	<i>bi-n-ġar-Ø</i>	er hat (das Wort) darauf gesetzt
	i-ni-in-ġar-ra	<i>i-ni-n-ġar-Ø-a</i>	da er es hinein gelegt hatte,
	(a) mu-na-ru	<i>mu-nna-n-ru-Ø</i>	er hat es ihm/ihr geweiht
	(niġ ₂ -ul-e)	<i>(niġ'ul=e)</i>	er hat etwas Ewiges verwirk-
	(pa) mu-na-e ₃	<i>(pa-Ø) mu-nna-n-e₃-Ø</i>	licht

5. Signs to learn = classified according to the number of occurrences in this Sumerian Textbook

§ 1. Sumerische Texte in Keilschrift lesen: eine Einführung

§ 1.4.1 Die 30 häufigsten Zeichen

	AN	20	an, am, dijir, e...
	MU	98	g ₂ mu, mu
	NA	100	na
	EN	164	en, ur ₂ en
	MA	551	ma, pe ₂
	E	498	e
	LUGAL	266	lugal
	LU	514	lu
	NE	313	he, de ₂ , ze, ne
	SU	567	su
	DA	561	da, ta ₂ , ta
	G25	469	ge ₂ , he ₂ , i ₂ , iz
	KID	484	ge ₂ , ke ₂ , li ₂
	G2	495	g ₂
	RA	511	ra
	LA	89	la
	GA	491	ga
	BE	358	be ₂ , kas, bi, pi ₂
	G27	379	da
	NI	380	hi, li, ne ₂ , ni, zal

	DU	350	de ₂ , du, gub, gen, kur, ra, re ₂ , sa, tum ₂
	A	839	a, e ₂ , du ₂ u ₂
	UR	828	ur, te ₂
	NE ₂	859	gar, inda, ni ₂ , nindan
	NIN	887	nin
	TUR	255	banda, dama, tur
	BA	14	ba
	KA	24	da ₂ , enim, ga, ka, za ₂ , za ₂ ub
	U ₂	596	babbar, u ₂ , utu, ut
	KI	737	ki; ... ¹
	IM	641	em, im, iskur, karkara, ni ₂

§ 1.4.2 Die 50 folgenden Zeichen (Nr. 31-80)

	GIR ₂	6	gir ₂ , gir ₂
	TI	118	ti, til ₂ , di ₂
	S25	535	ses
	NU	112	nu
	MA ₂	91	mah
	U ₅	381	ninta, us ₂ , us
	GAN	253	gan, bo ₂
	G2	136	gal, ig, iy
	RI	142	de ₂ , re, ri, tal
	NAM	134	nam
	PA	464	gidru, pa, sap
	AG ₂	326	ap
	SI	181	si
	L ₂	490	ku ₂ , u ₂
	GAL	553	gal, ka ₂
	G24	507	gi ₂
	D25	547	de ₂
	BUR	559	bur
	A ₂	560	a, wa, id, ir
	MI	681	ge ₂ , mi, ge ₂ ge

	KI ₂	724	igi, ki
	L ₂	731	la
	ZU	35	zu
	SU ₂	16	su, su ₂
	SAG ₂	184	sa ₂
	DI	736	di, sa ₂
	SA ₂	599	sa
	TI ₂	589	te, temen, ten
	SILA ₂	99	sila, sak
	TAR	9	ku ₂ , kud, tar
	KUR	578	gin ₂ , kur
	SI ₂	579	nig ₂ , se
	LI	85	en ₂ , k, li
	IN	261	en ₂ , in, in ₂
	SUM	292	si ₂ , sum, sum ₂
	ME	753	me, isb
	LAL	750	la
	BAR	121	bar
	G2	141	ge, se ₂ , q ₂
	ZI	140	zi

§ 1.4.3 Die 100 folgenden Zeichen (Nr. 81-180)

	AS	1	as
	AG	127	za, ak, aka, ko ₂ , ak
	APIN	90	apin, engar, uru ₂
	TIL	113	til, us ₂
	NI ₂	71	nu ₂
	MAS	120	ma ₂
	NUN	143	nu ₂ , eridu
	MA ₂	201	ma ₂
	DAR	183	dara, gudu ₂ , fat ₂
	ARAD	18	er ₂ , is ₂ , ninta ₂
	ARAD ₂	29	urdu ₂
	BUR ₂	8	bur ₂ , su ₂ , uskam

	SAM ₂	333	sa ₂ , sam ₂
	GAB	298	du ₂ , gaba, tah
	TAH	301	tah
	G21	472	atrub, gad
	MAR	483	gar ₂ , mar
	UM	238	um
	SIPA	468	sipa
	MAS ₂	464	maskim
	NIR	502	nir, be ₂
	GAN ₂	174	asa, gan ₂
	AL	474	al, mah ₂
	TAG	221	da ₂ , ta, tag

6. Texts - Object - Epigraphic table (for T.1 to T.7)

Inschriften T.1 bis T.24

T.1 Ziegelstempel und Ziegelinschrift aus Ur, Ur-Namma von Ur (RIME 3/2.1.1.4)

Gestempelter Ziegel

Herkunft: Ur/Tell al-Mugayyer; gebrannter Ton;

Maße: 36 × 36 × 8,5 cm

Museum: Philadelphia, University of Pennsylvania

Museum of Archaeology and Anthropology, CBS 16530

RIME 3/2.1.1.4, ex. 24; CDLI P227114

Maße: 36,5 × 36,5 × 8,5 cm

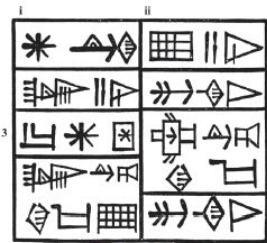
Museum: London, British Museum,

BM 90004

RIME 3/2.1.1.4, ex. 1; CDLI P226639



Photo: CDLI (P227114)



Kopie: King, CT 21, pl. 2

Picture –
Stamped brick



Copie –
Stamped brick



Ziegel mit Inschrift

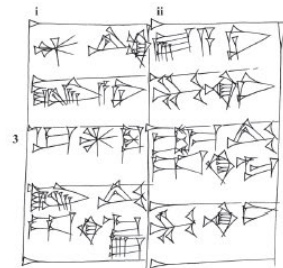
Herkunft: Ur/Tell al-Mugayyer; gebrannter Ton; Maße: 37,5 × 36,5 × 9 cm

Museum: London, British Museum, BM 90009

RIME 3/2.1.1.4, ex. 2; CDLI P226644



BRICK OF UR-NAMMU, KING OF UR,
Photo: Hall 1930, 106



L.C.I.

Picture –
Inscribed brick



Copie –
Inscribed brick



Zeichenliste

		MesZL	
*		an, diğir, d ₁	10
		mu	98
		na	110
		lugal	266
		bad ₂	275
		du ₂	379
		ne ₂	380
		ke ₂	484
		e ₂	495
		urim ₂ (ŠEŠAŠ)	535
		nanna (ŠEŠKI)	535
		ma	552
		ki, -ki	737
		namma (tAGABc(t)A ₂)	756
		ur	828
		a	839



6. Texts - Object - Epigraphic table (for T.1 to T.7)

Zeichenliste

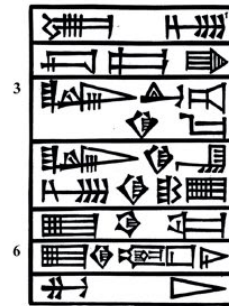
T.3 Ziegelstempel und Ziegelinschrift, Šulgi von Ur (RIME 3/2.1.2.3)

Gestempelter Ziegel
 Herkunft: Ur/Tell al-Mugayyer, gebrannter Ton;
 Maße: 35,5 × 17 × 8,5 cm
 Museum: Philadelphia, University of Pennsylvania Museum of Archaeology and Anthropology, CBS 16464
 RIME 3/2.1.2.3, ex. 15; CDLI P227106



Photo: CDLI (P227106)

RIME 3/2.1.2.3, ex. 2; CDLI P226678



1. The end of the sign **𒀭** is restored from R0277.
 Kopie: King, CT 21, pl. 11

Picture –
 Stamped brick



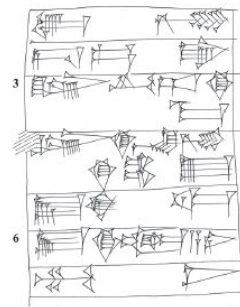
Copie –
 Stamped brick



Ziegel mit Inschrift
 Herkunft: Ur/Tell al-Mugayyer, gebrannter Ton; Maße: 35,5 × 30,5 × 8,5 cm
 Museum: Philadelphia, University of Pennsylvania Museum of Archaeology and Anthropology,
 CBS 16536a - RIME 3/2.1.2.3, ex. 18 (provenant de „Diqiqqah“); CDLI P227121



Photographie CDLI (P227121)



L.C.I.

Picture –
 Inscribed brick



Copie –
 Inscribed brick



		MesZL	
𒀭	𒀭	mu	98
𒀭	𒀭	ge	141
𒀭	𒀭	en	164
𒀭	𒀭	sag	184
𒀭	𒀭	ag	326
𒀭	𒀭	du	379
𒀭	𒀭	ne	380
𒀭	𒀭	ninta	381
𒀭	𒀭	ga	387
𒀭	𒀭	ke	484
𒀭	𒀭	ga	491
𒀭	𒀭	e	495
𒀭	𒀭	kala	496
𒀭	𒀭	lugal	514
𒀭	𒀭	urim ₂ (ŠeŠAB)	535
𒀭	𒀭	ma	552
𒀭	𒀭	uri	574
𒀭	𒀭	hur	644
𒀭	𒀭	ki, -ki	737
𒀭	𒀭	sul	744
..	𒀭	a	839



6. Texts - Object - Epigraphic table for T.47 – text from OB scholarly tradition

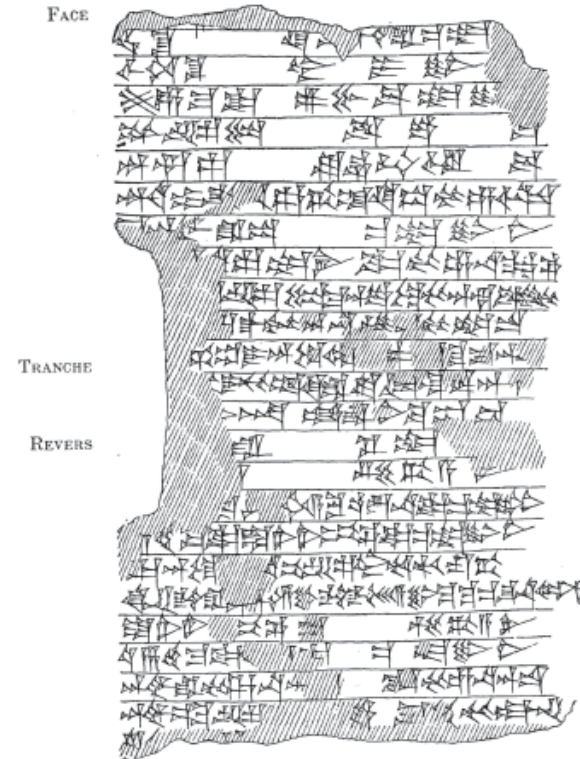
T.47 Utu-ḫegal und Gutium (RIME 2.13.6.4)

Manuskript A
 Herkunft: unbekannt; Maße: 13,4 × 6,7 × 3,2 cm
 Museum: Paris, Louvre, AO 6018; CDLI P227538



Kopie: Thureau-Dangin, RA 9, 112

Manuskript B
 Herkunft: unbekannt; Maße: 6,0+ × 7,5 cm
 Museum: Paris, Louvre, AO 6314; CDLI P227539



Kopie: Thureau-Dangin, RA 10, 99



Tabelle der graphischen Varianten in den altbabylonischen Texten T.47 und T.48

	Graphische Variante(n)	MesZL
𒍪 𒍫	𒍪	98
𒍬 𒍭	𒍬	124
𒍮 𒍯 𒍰	𒍮	134
𒍱 𒍲 𒍳	𒍱 𒍲	140
𒍴 𒍵 𒍶	𒍴 𒍵 𒍶	141
𒍷 𒍸	𒍷	153
𒍹 𒍺	𒍹	164
𒍻 𒍼	𒍻	174
𒍽 𒍾	𒍽	253
𒍿 𒎀	𒍿	255
𒎁 𒎂 𒎃	𒎁 𒎂 𒎃	292
𒎄 𒎅	𒎄 𒎅	301
𒎆 𒎇	𒎆	313
𒎈 𒎉	𒎈	356
𒎊 𒎋 𒎌	𒎊 𒎋	358
𒎍 𒎎	𒎍 𒎎	484
𒎏 𒎐	𒎏 𒎐	490
𒎑 𒎒	𒎑 𒎒	491
𒎓 𒎔	𒎓 𒎔	500
𒎕 𒎖	𒎕 𒎖	501
𒎗 𒎘 𒎙	𒎗 𒎘 𒎙	507

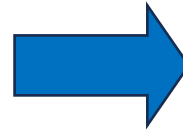
7. Writing Sumerian in cuneiform

Übung T.15

Schreiben Sie folgenden Text in Keilschrift:

Ziegelinschrift/Ziegelstempel, Ur-Namma von Ur (RIME 3/2.1.1.5)

- 1 an lugal diġir-re-ne
- 2 lugal-a-ne₂
- 3 ur-^dnamma
- 4 lugal urim₅^{ki}-ma-ke₄
- 5 ^{ġe}ki₆ri-maġ
- 6 mu-na-gub
- 7 para₁₀ ki sikil-la
- 8 mu-na-du₃

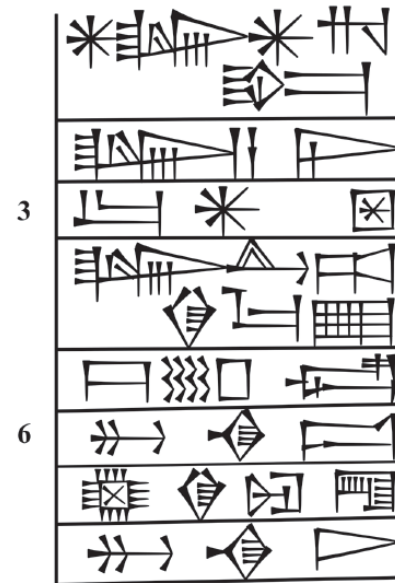


Übung T.15

Ziegelinschrift/Ziegelstempel, Ur-Namma von Ur (RIME 3/2.1.1.5)

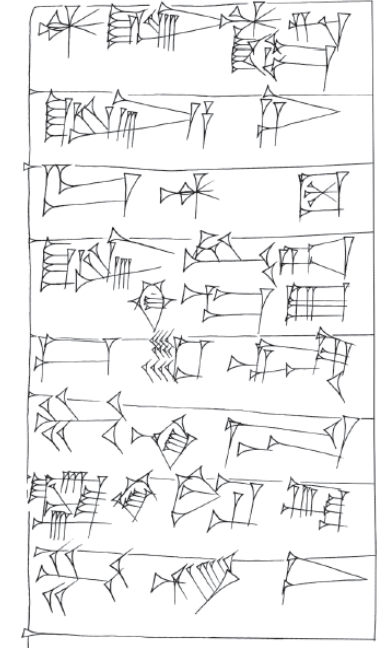
- 1 an lugal diġir-re-ne
- 2 lugal-a-ne₂
- 3 ur-^dnamma
- 4 lugal urim₅^{ki}-ma-ke₄
- 5 ^{ġe}ki₆ri-maġ
- 6 mu-na-gub
- 7 para₁₀ ki sikil-la
- 8 mu-na-du₃

Ziegel mit Inschrift RIME 3/2.1.1.5, ex. 6



L.C.I.

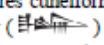
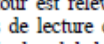



Gestempelter Ziegel RIME 3/2.1.1.5, ex. 9






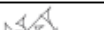



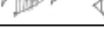











L.C.I.


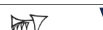


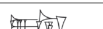

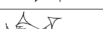
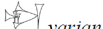





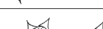








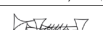




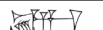











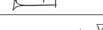



8. List of signs at the end of PART. II

5. Liste des signes

La liste suivante contient tous les signes des textes T.1 à T.50, classés suivant le *Mesopotamischen Zeichenlexikon* de R. Borger (2010). Conformément aux conventions, les caractères cunéiformes gravés dans la pierre ou estampés sur l'argile sont reproduits colorés en noir (); tandis que pour les signes écrits au stylet sur des tablettes d'argile, seul le contour est relevé dans la copie (). Les deux colonnes de droite présentent les valeurs de lecture d'un signe (logogramme, phonogramme/syllabogramme et classificateur selon l'ordre alphabétique) et les noms des signes, toujours selon Attinger *apud* Mittermayer (2006). Les valeurs présentes dans les textes T.1 à T.50 sont en noir tandis que les autres lectures importantes du même signe, absentes des textes du manuel, sont en gris (par exemple, le signe n°16,  : kuš, su, ^{kuš}). Les valeurs akkadiennes, qui proviennent généralement de noms propres, sont indiquées en italique (par exemple, signe n°33 *puzur*₄). Les « composés diri » sont indiqués sous chaque signe intervenant dans le composé. Ces composés se présentent sous une forme graphique standardisée (graphie des statues de Gudea), auxquels sont joints la lecture logographique suivie des noms des signes entre parenthèses composant le diri (par exemple : signe n°10 : , suivi du diri  lu niğdaba, et composé des signes (PAD.AN.MUŠ₃).

MesZL	Signes	Valeurs et lectures	Nom du signe
1	 	aš, dili	AŠ
5	 	bala	BAL
6	 	gir ₂ , giri ₂	GIR ₂
8	 	bur ₂ , du ₂ , sun ₂ , ušum	BUR ₂
9	 	haš, ku ₂ , kud, sila, tar	TAR
10	 	an, am ₂ , diğir, ^d  am ₂ (A.AN) kunga ₂ (BAR.AN) niğdaba (PAD.AN.MUŠ ₃) anzu ₂ (AN.IM.MI)	AN
14	 	ba	BA
15	 	zu ^d  dzuen (EN.ZU) abzu (ZU.AB)	ZU



16	 	kuš, su, ^{kuš} 	SU
17	 	šen	ŠEN
18	 	er ₃ , ir ₃ , ninta ₂ variante pour er ₃  dur ₃ (ANŠE.ARAD/NINTA ₂)  šagana (KIŠ.ARAD) 	ARAD
19	 	urdu ₂	ARAD ₂
20	 	iti	ITI
22	 	subur	SUBUR
24	 	du ₁ , enim, giri ₁₇ , gu ₂ , ka, KA zu ₂ , zuḫ d  d'ištaran (KA.DI)  zabar (UD.KA.BAR) 	KA
26	 	tu ₆	TU ₆
33	 	bu ₂ , šudu ₂ puzur ₄ (PU ₃ .ŠA) 	PU ₃
64	 	kab ₂ , naš, nağ	NAG
65	 	gu ₇	GU ₇
71	 	iri, re ₂ , ri ₂	URU
73	 	unken	UKKIN
74	 	urub (<i>in</i> : urub ^{ki})	URU×KAR ₂
79	 	asar, silig	ASARI
84	 	gurus, guruš ₃	URU×GU
85	 	en ₂ , gub ₂ , le, li ensi (EN.ME.LI) 	LI

Thank you for your attention !