

rev. 19 [If a m]an in a house... [...]
 rev. 20 [If] ditto... [...]
 rev. 21 [If] ditto... [...]

Comments

obv. 8'. This entry could refer to either T.83 15' or T.83 16', both of which concern a shape seen on a curtain, the first resembling an animal, the second a bird.

obv. 12'-13'. Some traces are visible at the end of line 12', but, based on the parallels, we do not expect another sign after *a-ḫa-a-tu₄*.

obv. 22'. At the end of the line a sign seems to have been erased.

obv. 24'. The traces fit both T.83 44' and T.83 45', the two possibilities suggested by the position of the entry.

rev. 1. The beginning of this line is reconstructed according to its parallels (see R. Lerculeur's forthcoming thesis).

rev. 2. This entry does not correspond to any of the omens known from the segment of Tablet 84 excerpted here.

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52) On ^{mul}SAG.ME.GAR — Lorenzo Verderame pointed out to me that the meaning of ^{mul}SAG.ME.GAR, still unknown, is worthy of research (personal communication).

According to the Open Richly Annotated Cuneiform Corpus, ^{mul}SAG.ME.GAR is a name of the planet Jupiter. Jupiter has a white milky appearance to the naked eye and is associated with the name Sum: ^{mul}babbar = white star. Noting Turk: sağma = milking and Turk: gar = station, I propose that SAG-ME GAR is a loanword of Turkic origin with meaning similar to “milking station.”

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53) A sea or river? The Sargon II maritime scene — In Neo-Assyrian narrative scenes, the absence of a caption can sometimes lead to the question of location. Such a situation concerns one large stone-relief mural, dated to the reign of Sargon II (721-705), that illustrates the water transport of timber (Fig. 1). Its narrative originally extended across some seven stone panels from Court VIII at Khorsabad, five of which are in the Musée du Louvre. Its height 3 meters and original estimated length 14 meters. Past discussion on the above noted artwork, primarily on the pictorial evidence pertaining to watercraft, is reviewed in this communication.

In my paper on the above (Albenda: 1983), I identify the scene as a Mediterranean seascape. This identification was refuted by Elisha Linder (1986: 277-278), who stated that the so-called hippo boats depicted in the Khorsabad scene, as well as in other Neo-Assyrian artworks of earlier and later date, were employed as riverine watercraft. Linder adds that the horsehead protome seems to have been introduced by the Assyrians to represent their power, and he suggests, too, that “the Phoenicians borrowed the horse protome from the Assyrians” (p.278, n. 49). Linder cites a possible exception without further discussion; that is a scene on a decorated bronze band from the palace gate at Balawat, dated to the reign of Shalmaneser III (858-824). It illustrates oared boats on a body of water which connects a city-island and shore, and a procession of men bearing tribute (Fig. 2). The boats are distinctive for the horsehead on the upturned prow and stern. A caption above this scene states, “the tribute of the ships of the men of Tyre and Sidon I received” (King 1915: 23).

Three remarkably similar scenes occur on the earlier Ashurnasirpal II (883-859) bronze bands from the Mamu temple at Balawat. Each of these examples likewise depicts the same type of hippo boats on a body of water that connects a city-island and shore (Curtis 2008: 57-58, 65, figs. 55, 64-66, 79-80). It should be noted, however, that on these vessels a bird-head appears on the prow and stern, respectively. Although no caption is added to these scenes, the Shalmaneser III inscription confirms that those of earlier date represent Phoenician seacoast cities. Furthermore, Ashurnasirpal II cites in one of his texts that:

“I went up to the Great Sea... At that time, I received the tribute from the kings of the seacoast, from