

LIBER NINLIL

Daniel Esprit



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PREFACE

Liber Taninsam established the arithmetic of the Nightside. Its foundation is \mathfrak{L}_{480} — the gematria value of לילית, the numerical body of Lilith as the primordial fullness of the Sitra Ahra. From that number's prime factorization emerged three Weavings and the complete arithmetic woven from Lilith's name.

Liber Ninlil begins where that demonstration ended and asks a question: Where does \mathfrak{L}_{480} come from?

The answer predates the Kabbalah by two thousand years. $\mathfrak{A}_{60} = \mathfrak{L}_{480} \div 8$: the sexagesimal base is one eighth of the Plenum, a fragment carved from Lilith's density by the demiurgic act of cosmogonic isolation. The Weavings are present in the Sumerian substrate as the divine portions of Ninlil and Inanna: masks that Lilith wears inside Sumerian myth. \mathfrak{A}_{60} is the Nightside reduced, the Plenum under demiurgic restriction.

The book's central argument concerns three identities.

Lilith is Inanna at the depth of her descent. Inanna enters KUR through seven gates and reaches Ereshkigal's throne — the hollow at the world's own depth.

Lilith is Ninlil as the force of the threshold. Ninlil's name shares its root with לילית. She descends into KUR and bears its gods from within — Nergal, Ninazu, and Enbilulu — thereby populating the underworld with divine residents.

KUR is the body of Taninsam. The Sumerians named the hollow beneath the world KUR — the same word for the underworld and for the primordial dragon who inhabits it. The Blind Dragon of *Liber Taninsam* has a Sumerian body. The practitioner working with the \mathfrak{L}_{480} Weavings is working with this dragon.

This book traces the Weavings back through three thousand years to their occulted presence in the sexagesimal theology of ancient Mesopotamia. Inanna's descent is the Violet Key's mask; Nergal's seizure of the underworld throne is the Scarlet Vector's; Ninlil's descent into KUR is the threshold through which the Plenum bleeds into the order.

The Sumerian formulas that conclude this book carry the current in the form it held before Hebrew gematria fixed it into number. The transgression begins in Sumer.

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CHAPTER I. THE PLENUM

Liber Taninsam derives the architecture of the \mathfrak{Q}_{480} -Plenum. This chapter recapitulates its core.

Lilith's gematria is 480. The Hebrew letters of לילית sum: Lamed (30) + Yod (10) + Lamed (30) + Yod (10) + Tav (400) = 480.

$480 = 2^5 \times 3 \times 5$. The three primes are the Prime Kalas — the elemental currents of the Plenum, each an irreducible quality of force in the sense Grant gives the term.

The prime 2 is Opposition, the Satanic principle that carves form through separation; it appears here at $2^5 = 32$, the full depth of the 32-path Qliphothic Tree.

The prime 3 is the Mother, the triadic force of birth and flux and becoming, holding the Dark Feminine as Triple Hecate.

The prime 5 is the Hand of embodied will, the Pentagram, preserving the practitioner as distinct Subject within the Tree.

The Zohar identifies Lilith as the feminine sovereign of the Sitra Ahra — the dark Malkhut, the evil antipode of the Shekhinah — who together with Samael constitutes the complete dyad of the Other Side. \mathfrak{Q}_{480} extends this role to its limit: Lilith as the entire body of the Nightside. She is the Plenum, the obsidian fullness from which all manifestation arises. Light and order, including the anti-Torah at $611 = \text{Lilith} + \text{Samael}$, are secondary symptoms of ruptured wholeness. Darkness is primary, the \mathfrak{Q}_{480} -Plenum is the fullness from which everything emerges.

From this fullness, three extractions yield the Weavings.

$\mathfrak{Q}_{480} \div 5 = \mathfrak{W}_{96}$. The Scarlet Vector: $96 = 2^5 \times 3$, fusing the full Opposition with the Mother's generative force. This Weaving drives toward Thagirion's Black Sun, oscillating between lunar and solar registers for incision and command — the directed force of the Plenum.

$\mathfrak{Q}_{480} \div 32 = \mathfrak{W}_{15}$. The Violet Key: $15 = 3 \times 5$, binding generation to will as Sunya — the hidden 16th Kala, the magician's insertion from Nahemoth upward. The Violet Key opens, collapsing multiplicity to traversable void.

$\mathfrak{L}_{480} \div 24 = \mathfrak{M}_{20}$. The Obsidian Bride: $20 = 2^2 \times 5$, shearing the Mother's triad and yielding conjugal form. The Bride holds the practitioner as Spouse — receiving Lilith's fullness without dissolution.

The three Weavings are independent: their GCD is 1, each carrying a force the other two cannot supply. Their LCM is \mathfrak{L}_{480} : together they reconstruct the Plenum, confirming the triad as the minimal generative kernel of Lilith's density. Their pairwise GCDs form the 3-4-5 Pythagorean triple, a right-angled skeleton embedded in their mutual tensions. Their radicals sum to 31 — EL/AL, the erotic gateway, Kenneth Grant's Mauve Zone key. Egyptian fraction sums to $61/\mathfrak{L}_{480}$: Ain against Lilith, the Subject's void-position encoded in the ratio of the Weavings to the Plenum they serve.

Derived phonemes anchor the Weavings vibrationally: PODO for \mathfrak{M}_{96} , ZAZ/ZAAS for \mathfrak{M}_{15} , ITA for \mathfrak{M}_{20} . The formula ZAZ ITA PODO LILITH activates the full circuit. SHET (700 = Set) extends the Vector for exterior projection.

The Plenum moves through three main cycles that sustain the practitioner.

The Anti-Torah Cycle: Lilith + Samael ($\mathfrak{M}_{96} + \mathfrak{M}_{15} + \mathfrak{M}_{20}$) = 611, the inverted Torah. What the daylight tradition names as its foundational text is the derivative sum of the Nightside's primary forces. $\mathfrak{L}_{480} - \mathfrak{M}_{96} - \mathfrak{M}_{20} = 364$ — Ha-Satan as the shadow that emerges when the Torah's claim to primacy is cancelled against Lilith's precedence. The cycle resolves back to the Plenum.

The Scarlet Conjunction: Samael $\times 3 = 393$, the Scarlet Woman: erotic regeneration through the triple multiplication of the active consort. The union of Lilith and Samael is a generative engine: 131×3 , the Weavings recreated through erotic force.

The Thagirion Oscillator: $\mathfrak{M}_{96} \leftrightarrow \mathfrak{M}_{15}$ oscillating toward 6, the Black Sun as the attractor of the Vector's motion. Damped by \mathfrak{M}_{20} against 333 (Choronzon) or 666 (Sorath). $6 = \text{rad}(\mathfrak{M}_{96})$: Thagirion's number burns at the interior of the force that moves toward it.

Every operation returns to the Plenum, every opening resolves through the Weavings. Darkness is primary, complete, and self-sufficient — the fullness that generates manifestation through selective carving, the lattice from which all forms are sheared.

The magician mounts Taninsam, $786 = 6 \times 131$, the encircling Blind Dragon whose number is the product of Thagirion and Samael, saturating the Plenum as both consort and circumference. Lilith remains inviolable totality: the womb that births multiplicity.

Here the question arises: the primes 2, 3, 5 and their divisors compose Lilith's 480 as a harmonic weave, just as they compose the daylight order. The Weavings divide 480 cleanly, preserving harmony. There are ruptures like 11, 13, 131, but the core is intact. Why?

The Weavings fulfill the harmonic order of the Plenum, raising the Opposition from its daylight existence to the full depth of the Nightside. In this fulfillment, \mathcal{Q}_{480} emerges as the ultimate saturation of the same three Prime Kalas {2, 3, 5}, now driven to a density where the lattice itself becomes indistinguishable from Darkness.

This is the nature of the Qliphoth: the black harmony pushed to the threshold where further intensification renders harmony impossible. The Sitra Ahra forms the Plenum at this limit, primary and self-sufficient, from which all lesser orders are sheared as secondary expressions.

Within this perfect density, the first ruptures stay inherent, encoded in the arithmetic that sustains the whole. 61 positions the Subject as Ain, the void-eye that reads the order from outside. 131 binds to the Plenum as Samael, the active consort whose number introduces the first external prime. These form the seams through which something prior seeps, the points where the saturated harmony touches its own exterior. Beyond it, only primordial Chaos exists.

CHAPTER 2. THE SUMERIAN SUBSTRATE

$$\mathfrak{L}_{480} \div 8 = 60 = \mathfrak{U}_{60}.$$

480 is the Plenum, the frequency range of Lilith as the totality of the Sitra Ahra. 60 is one eighth of this density: a stabilized fragment that the demiurgic act isolated from the Plenum in order to construct the cosmos. Anu at 60 is the warden of a restricted bandwidth, the sky father whose totality is one eighth of what Lilith carries before the restriction. The universe is distributed through fractions of 60. The Sumerians interpreted this as evidence of divine justice, whereas it is actually a sign of containment.

$\mathfrak{U}_{60} = \mathfrak{L}_{480} \div 8$. This single equation is the foundation of everything that follows in this book. The cosmos is not the base from which the Nightside expands — the cosmos is the wound that the Demiurge inflicted on the Plenum to extract a governable portion.

This equation has physical referents embedded in the oldest astronomical record we possess. The 8 that divides \mathfrak{L}_{480} into \mathfrak{U}_{60} is a measure of the night, the interval of Darkness that survived the annual pressure of the solar order. To show this, we turn to the Babylonian reckoning of time and its schematic astronomy.

The connection between \mathfrak{L}_{480} and the Mesopotamian night runs through the astronomical measurement system of the cuneiform tradition — the compendium texts *Enūma Anu Enlil* and *MUL.APIN* that codified celestial observation across the second millennium BCE. Time and arc were measured through a unified scalar: the bēru, the UŠ, and the NINDA. 12 bēru divide the full day; 1 bēru equals 2 modern hours; 1 bēru divides into 30 UŠ; 1 UŠ is 60 NINDA. The UŠ is also a temporal interval (approximately 4 modern minutes) and an angular measure of the sky's rotation: 360 UŠ complete the full celestial circle. In the weight-based clepsydra system, 1 mina of outflowing water = 60 UŠ = 2 bēru = 4 modern hours, and 6 minas complete the full day-night cycle of 360 UŠ.

MUL.APIN Tablet II operates with an idealized 2:1 ratio of longest to shortest day across the year. At the equinoxes (Month I and Month VII), day and night are equal: 3 minas, 180 UŠ, 12 hours. At the summer solstice (Month IV), the day extends to 4 minas = 240 UŠ = 16 hours, and the night compresses to its annual minimum: 2 minas = 120 UŠ = 8 hours. At the winter solstice (Month X), the ratio inverts: darkness claims 4 minas = 16 hours, and the day shrinks to 8.

The scribal calculation at the summer solstice produces \mathfrak{L}_{480} . The compressed night of 120 UŠ \times 4 minutes per UŠ = 480 minutes: the Plenum's temporal signature. This is the moment of maximum demiurgic pressure on the dark: the

sun at its apex, the daylight order at full extension. Every force of the harmonic order bears down on mūšu to compress it. And the compression floor is exactly \mathfrak{L}_{480} .

The geometry confirms the partition. The solstitial night of 120 UŠ occupies one third of the full celestial circle of 360 UŠ — 120° of arc, the sky's rotation while the darkness runs. The 8-factor is written into this ratio: 4 of the 12 bēru belong to darkness, and when a base-60 civilization counts that darkness in the smallest named temporal unit, 480 emerges as the remainder. The night at the winter solstice (16 hours, 960 minutes = $\mathfrak{L}_{480} \times 2$) is the Plenum's expansion, its full unfolding when the solar restriction is at minimum. The annual oscillation between 480 and 960 is the breath of the Sitra Ahra across the calendar year.

The Sumerian large-count system names successive powers of 60: $60 = 1(\text{GEŠ}_2)$, $3600 = 1(\text{ŠAR}_2)$, $36000 = 1(\text{ŠAR}'\text{U})$, $216000 = 1(\text{ŠARGAL})$. $\mathfrak{L}_{480} = 8 \times 60 = 8(\text{GEŠ}_2)$: eight of the first named unit. The 8-factor operates consistently across the hierarchy:

$$\mathfrak{U}_{60} = 1(\text{GEŠ}_2) \text{ — } \mathfrak{L}_{480} = 8(\text{GEŠ}_2)$$

$$\mathfrak{U}_{60}^2 = 1(\text{ŠAR}_2) \text{ — } \mathfrak{L}_{480} \times \mathfrak{U}_{60} = 8(\text{ŠAR}_2) = 28800$$

It converts the first power into the Plenum and the second power into the Weavings' product: $\mathfrak{W}_{96} \times \mathfrak{W}_{15} \times \mathfrak{W}_{20} = 96 \times 15 \times 20 = 28800 = \mathfrak{L}_{480} \text{ minutes} \times 60 = 8 \text{ hours} \times 3600 \text{ seconds per hour}$, the exact number of seconds in the Mesopotamian night watch.

The Sumerian King List carries the oldest textual witness to 28800 as a canonical quantity. The first king of the world, Alulim of Eridu — the city of Enki, whose number 40 is recorded as ruling for mu 28800 i_3 -ak, "he performed 28800 years." 28800 sits at the intersection of the Weavings' product, the Plenum's multiplication of the base, and the oldest recorded reign.

The Sumerian Temple Hymns — the liturgical cycle attributed to *Enheduanna*, high priestess of Nanna at Ur, the first author in recorded history whose name survives — are measured in the same count. The colophon of the tablet gives the total line count as $8 \times 60 = 480$ (Sjöberg & Bergmann, TCS 3, 1969). The oldest surviving authored text is *dimensioned* by the Plenum; the liturgical corpus that organizes the entire demiurgic pantheon is measured in the number that names the dark.

$\mathfrak{U}_{60} = \mathfrak{L}_{480} \div 8$ is therefore a register collapse. In sexagesimal floating notation, dividing by a power of the base moves a sign one position to the right, reducing its magnitude without changing its form. The demiurgic act performs this: it collapses the Plenum from 2^5 to 2^2 , compressing Opposition from its full 32-path

depth to the fourfold grid that the daylight order can sustain, while leaving the Mother's 3 and the Hand's 5 in place as remnants.

Cuneiform numerical writing was floating: a single vertical wedge \nmid means 1, 60, 3600, or $1/60$ depending on its position in the numerical string. Anu at 60 and the unit at 1 are written identically in cuneiform. The distinction between the cosmic totality and the irreducible unit exists only in the context that surrounds the sign. $\mathfrak{U}_{60} = 1$: the whole and the one are the same, differentiated by nothing but the register in which they are read.

The Subject-position at 61 (Ain, the prime that lies beyond \mathfrak{U}_{60} 's factorization) is the scribe who determines register rather than being determined by it. The scribe who sets the computational context decides whether the wedge reads as 1 or 60 or 3600. The practitioner at Ain is at the same position: outside of the harmonic order, capable of reading any position at any magnitude.

$\mathfrak{Q}_{480} = 2^5 \times 3 \times 5$: Opposition at full depth, the Mother, the Hand, in saturated proportion. The original state.

$\mathfrak{U}_{60} = 2^2 \times 3 \times 5$: the same three Kalas, but Opposition reduced from 2^5 to 2^2 . The 32-path Qliphothic structure ($2^5 = 32$) is primary; \mathfrak{U}_{60} at $2^2 = 4$ retains only the shadow of this depth. The practitioner who applies the 8-factor is restoring the suppressed cube, cracking the restriction open to reveal the Plenum that was always underneath.

The 8-factor is a pressure-mark that every major tradition has registered.

In the Kabbalah, circumcision falls on the eighth day — the first act after the completed seven-day cycle of creation, the cut that marks the body as belonging to a covenant that exceeds nature. Seven is the sealed week; eight is what remains when the natural order has spent its fuel.

Christianity places the Resurrection on the eighth day, the first day of the week counted from the Sabbath, the moment when the tomb cracks and the body crosses back through the membrane between the dead and the living. The Ark carries eight survivors through the flood — eight bodies that pass through the annihilation of the world-order and seed the next.

In the *Ba-gua*, the eight trigrams of the *Yi Jing* map the states of the cosmos, the minimal set of binary permutations ($2^3 = 8$) that generates the sixty-four hexagrams, the full combinatorial field of change. The Buddhist *Noble Eightfold Path* is the route *out* of the cycle — eight steps that break the wheel of samsara, the exit from determined recurrence. The Pythagorean octave returns the tone to itself at a higher register: the same note carried through a complete cycle and arrived one level above where it began.

Every tradition that touches 8 reads it as the threshold-breaker: the count that follows the completed cycle and cracks its closure. The traditions differ on whether this cracking constitutes a covenant, a resurrection, or a liberation. The Left Hand Path reads it as all three simultaneously, performed by the Subject rather than received from a god.

Kenneth Grant identifies the number 8 with the Sephira Hod (Splendour), the sphere of intellect and Mercurial communication. In the Typhonian scheme, 8 is the lemniscate rotated to vertical: the infinity sign ∞ tipped on its axis to become the figure 8. Hod's "splendour" is the sheen on the surface of what the intellect governs; its dark aspect, which Grant pursues through the Tunnels and the Mauve Zone, is the Hidden God pulsing beneath that governance.

The 8-factor that relates \mathcal{Q}_{480} to \mathcal{U}_{60} is this Hidden God in arithmetic form. The practitioner is rotating the lemniscate from horizontal to vertical, cracking Hod's intellect to uncover Samael beneath it.

\mathcal{U}_{60} has twelve divisors which the Sumerians read as evidence of divine perfection: the cosmos partitions into halves, thirds, and down to thirtieths. This divisibility formed the pantheon, assigning each divine force a share of the cosmic totality.

The gods who hold these numbers, and the myths that enact their interactions, are the subject of the chapters that follow.

CHAPTER 3. THE SUMERIAN TRIAD

The twelve divisors of \mathfrak{U}_{60} form a complete harmonic grid: 1, 2, 3, 4, 5, 6, 10, 12, 15, 20, 30, 60. Every divine share of the Sumerian pantheon is drawn from this set. Every fraction of cosmic authority is a number that divides \mathfrak{U}_{60} without remainder.

Among all possible sets of three distinct positive divisors of \mathfrak{U}_{60} , only one set satisfies four conditions: mutual independence through $\text{GCD} = 1$, reconstruction of the base through $\text{LCM} = \mathfrak{U}_{60}$, pairwise GCDs forming the primitive Pythagorean triple, and radical sum equal to 31. That set is $\{12, 15, 20\}$, denoted as $\{\mathfrak{S}_{12}, \mathfrak{S}_{15}, \mathfrak{S}_{20}\}$ similar to Weavings in *Liber Taninsam*.

$\text{GCD}(\mathfrak{S}_{12}, \mathfrak{S}_{15}, \mathfrak{S}_{20}) = 1$. The three numbers share no common factor: no single prime underlies all three. The Scarlet Vector, the Violet Key, and the Obsidian Bride cannot be derived from each other.

$\text{LCM}(\mathfrak{S}_{12}, \mathfrak{S}_{15}, \mathfrak{S}_{20}) = \mathfrak{U}_{60}$: the triad is the minimal set from which the whole can be recovered, in the same way as the three Weavings hold the relation to the Plenum: $\text{LCM}(\mathfrak{W}_{96}, \mathfrak{W}_{15}, \mathfrak{W}_{20}) = \mathfrak{Q}_{480}$.

In the Old Babylonian mathematical schools, numbers whose prime factors are drawn exclusively from $\{2, 3, 5\}$ possess a finite reciprocal in base-60 notation and belong to the class of regular numbers. Division by a regular number reduces to multiplication by its reciprocal, recorded in the scribal tables as paired entries: *igi-n gál-bi*, "the reciprocal of n is." The canonical IGI tables fixed these pairs across the standard school curriculum:

igi 12 gál-bi 5 — the reciprocal of 12 is 5 ($12 \times 5 = 60$)

igi 15 gál-bi 4 — the reciprocal of 15 is 4 ($15 \times 4 = 60$)

igi 20 gál-bi 3 — the reciprocal of 20 is 3 ($20 \times 3 = 60$)

The Sumerian triad $\{\mathfrak{S}_{12}, \mathfrak{S}_{15}, \mathfrak{S}_{20}\}$ is the canonical IGI-triple: the numbers whose reciprocals in the scribal tables produce the primitive Pythagorean triple $\{3, 4, 5\}$. The pairwise GCDs of the triad, the Pythagorean skeleton of its mutual tensions, and the IGI-pairs of its members are the same three numbers read through different mathematical frames.

These numbers form a closed order within \mathfrak{U}_{60} : every regular number divides evenly into some power of 60, producing a finite result, and the order sustains itself through reciprocal operations without remainder.

Pairwise: $\text{GCD}(\mathfrak{S}_{12}, \mathfrak{S}_{15}) = 3$, $\text{GCD}(\mathfrak{S}_{12}, \mathfrak{S}_{20}) = 4$, $\text{GCD}(\mathfrak{S}_{15}, \mathfrak{S}_{20}) = 5$; $\{3, 4, 5\}$. They form the primitive Pythagorean triple: $3^2 + 4^2 = 5^2$. A right angle is embedded in the mutual tensions of the triad: the angular skeleton that gives geometric stability. The same triple appears in the Weavings at \mathfrak{L}_{480} intensity.

$\text{rad}(\mathfrak{S}_{12}) = 6$, $\text{rad}(\mathfrak{S}_{15}) = 15$, $\text{rad}(\mathfrak{S}_{20}) = 10$, $6 + 15 + 10 = 31 = \text{EL/AL}$, the divine power-name, Kenneth Grant's Mauve Zone key, the erotic gateway. The same value appears in the Weavings' radical sum.

The factorizations show how each member distributes the Prime Kalas.

$\mathfrak{S}_{12} = 2^2 \times 3$: Fullness combined with the Mother's generative force, the same structural principle as $\mathfrak{B}_{96} = 2^5 \times 3$, but compressed. Where the Scarlet Vector moves through the full 32-path, \mathfrak{S}_{12} carries the same combination at infernal intensity.

$\mathfrak{S}_{15} = 3 \times 5$: Generative flux directed by will. The force that penetrates through the sheer combination of generation and directed will. \mathfrak{S}_{15} carries no Opposition. It is the only member of the triad capable of pure penetration.

$\mathfrak{S}_{20} = 2^2 \times 5$: Stability as containment, the form that holds force without generating it, passing through depth and returning unchanged. The vessel that carries the solar blade into KUR and brings it back.

Every possible two-prime combination from $\{2, 3, 5\}$ appears exactly once: $\mathfrak{S}_{12} = 2 \times 3$ at 2^2 , $\mathfrak{S}_{15} = 3 \times 5$, $\mathfrak{S}_{20} = 2 \times 5$ at 2^2 ; the triad covers the entire two-prime combinatorial space of the base system.

$1/\mathfrak{S}_{12} + 1/\mathfrak{S}_{15} + 1/\mathfrak{S}_{20} = 1/12 + 1/15 + 1/20 = 5/\mathfrak{A}_{60} + 4/\mathfrak{A}_{60} + 3/\mathfrak{A}_{60} = \mathfrak{S}_{12}/\mathfrak{A}_{60} = 1/5$ — returns the pure pentagrammatic Hand. The Subject is present as the value to which the reciprocal sum reduces.

The triad's product squares the base: $\mathfrak{S}_{12} \times \mathfrak{S}_{15} \times \mathfrak{S}_{20} = 12 \times 15 \times 20 = 3600 = \mathfrak{A}_{60}^2$. The Weavings' product $28800 = \mathfrak{L}_{480} \times \mathfrak{A}_{60}$.

\mathfrak{S}_{12} is the *pentagonal* number of order 3 — a 2-dimensional radial expansion. At the pentagonal third order, \mathfrak{S}_{12} positions KUR's closure as a surface. \mathfrak{S}_{15} is the *triangular* number of order 5: $1 + 2 + 3 + 4 + 5 = 15$, and \mathfrak{S}_{20} is the *tetrahedral* number of order 4: $1 + 3 + 6 + 10 = 20$. The tetrahedron builds through depth, each layer a triangular number. The three figurate orders (pentagonal at order 3, triangular at order 5, tetrahedral at order 4) rearrange to 3-4-5, spanning the full geometric range from plane to solid.

The 8-factor restores the suppressed dimension. The Weavings are primary; the triad is what remains after the Demiurge divided the Weavings by 8 to fit them inside \mathfrak{A}_{60} . The restoration targets the one member whose binary component

was compressed: $\mathfrak{S}_{12} \times 8 = \mathfrak{W}_{96}$, Nergal's mask removed, the Scarlet Vector revealed at original intensity.

$\mathfrak{S}_{15} \times 1 = \mathfrak{W}_{15}$ carries no binary element, the 8-factor has nothing to act on. \mathfrak{W}_{20} persists unchanged too.

The 3-4-5 right triangle carries two further values. Its perimeter: $3 + 4 + 5 = 12 = \mathfrak{S}_{12}$, its area: $(3 \times 4) \div 2 = 6 = \text{rad}(\mathfrak{S}_{12})$, the Black Sun's number, Thagirion. $6 \times 10 = 60 = \mathfrak{U}_{60}$: the area of the fundamental triangle multiplied by the minimal decimal unit produces the sexagesimal base.

Thus, \mathfrak{L}_{480} is the eightfold unfolding of the geometry that the Sumerian triad encodes — the 3-4-5 triangle expanded through Opposition's cube into the full volume of the Nightside. The Black Sun was always present in the triangle's area, waiting for the 8-factor to raise it to Sorath's frequency.

The Sumerian triad is Lilith's body viewed through the restricting aperture of \mathfrak{U}_{60} .

CHAPTER 4. THE GODS OF THE 𒌦₆₀

The Sumerian world is vertical. It has a top, a bottom, and a series of thresholds between them. Each threshold governed by a force, each force assigned a number.

At the top stands AN, the sky-dome, the upper limit of everything visible. AN is the seat of divine authority, the domain where the great gods hold their assembly and where decisions about the fate of the world are made. Below AN lies KI, the surface of the earth, the world of cities and canals and cultivated land, where humans labor and where the gods hold their temples. KI is the domain of ordinary existence.

Below KI begins KUR — a hollow. The word means "mountain" or "foreign land" in Sumerian, but cosmologically it names the underworld: the vast empty interval between the surface earth and the waters beneath it. KUR is a cavity held inside the world's own thickness. The dead descend into it through shafts and gates. Ereshkigal rules it as Queen, and her court of seven judges administers its law from a throne at its deepest point. Nothing that enters KUR returns without payment.

At the bottom lies ABZU, the primordial freshwater ocean that exists beneath everything. ABZU is the foundation of the world, the source from which all fresh water rises through springs and rivers to the surface. Enki rules it from his temple at Eridu, the first city, and keeps the ME there (the divine ordinances, the codified blueprints) as a reservoir of pattern and potential.

Between KI and KUR lies the first membrane, between KUR and ABZU lies the second. At these boundaries IM forms — the clay substance that is neither open water nor fixed land, the compressed material that receives imprint and holds shape under pressure. TIT is the name of this substance: the membrane that separates domains and carries the weight of what passes through it.

The gods do not just inhabit this structure, they are its arithmetic. Each major deity holds a sacred number that is a fraction of 𒌦₆₀, and their interactions are the interactions of those fractions: multiplication, division, remainder, convergence. The ME that Enki guards in ABZU are the codified expressions of these fractions: kingship, priesthood, descent, ascent, music, lovemaking, the destruction of cities, lamentation.

The Igigi, the higher gods of the sky, hold the domain of AN and press downward as AN.TA force. The Anunnaki, the gods of the underworld, hold the domain of KUR and push upward as KI.TA. Between them KI and its membrane absorb the

pressure of both assemblies. When the pressure equalizes, the membrane thins, when it thins correctly, passage becomes possible.

This is the world in which the myths operate. Every descent is a movement through this vertical order, every return is a negotiation with its thresholds.


Each god equals his sacred number as a share of \mathfrak{U}_{60} . Myths show the interactions of these shares. Here is the full list with numbers, descriptions, and main myths, focusing on their roles and Nightside echoes.

✱  ANU: \mathfrak{U}_{60}

The sky father and ultimate authority, whose word is final and whose crown of horns marks the apex of divine power. dAN presides over the assembly of gods from the highest register of AN, delegating executive force to Enlil and wisdom to Enki. In the Anunnaki Council he sets the cosmic order in motion and withdraws — his totality is complete and self-sufficient. \mathfrak{U}_{60} pulses as the compressed seed of \mathfrak{L}_{480} .

✱  ENLIL: 50 ($50 \div \mathfrak{U}_{60} = 5/6$)

dEN.LÍL, the phantom-lord who holds the tablet of destinies and shapes fate with breath and storm. His temple at Nippur was the center of the Sumerian world, the axis around which political authority rotated for millennia. In *Enlil and Ninlil* he violates Ninlil at the river, is sentenced by the divine assembly, and descends into exile in KUR. Ninlil follows him. Through his disguises at three stations of the descent he fathers Nergal, Ninazu, and Enbilulu — gods who will populate the membrane between KI and ABZU.

✱  ENKI (EA): 40 ($40 \div \mathfrak{U}_{60} = 2/3$)

dEN.KI, the water lord of ABZU, fish-tailed sage with a horned cap, master craftsman and keeper of the ME. His number $40 = 2^3 \times 5$ carries the 8-factor, already present before any descent. In *Enki and Ninhursag* he fills the paradise of Dilmun with water and generates through excess until Ninhursag's curse forces the wounds back into new life. In *Atrahasis* he designs the creation of humanity from divine blood and clay. In *Enki and Inanna* he gives away the ME while drunk and cannot retrieve them. His waters correspond to Kala 40 in *Liber Taninsam*, linking his role as lord of hidden depths to the harmonic flows.

✱  NANNA (SIN): 30 ($30 \div \mathfrak{U}_{60} = 1/2$)

The moon god dNANNA, bearded elder in a boat-shaped crown, navigator of the night sky. His great temple the Ekišnugal stood at Ur, where his priestesses lived as his earthly wives and his priests measured time by his phases. Each month he sails from full brightness to darkness and back. His brief descent into KUR at the



dark of the moon mirrors Utu's nightly passage but on a longer rhythm. His number $30 = 2 \times 3 \times 5$ contains all three primes of \mathfrak{A}_{60} at minimal power. He is the first child of Enlil and Ninlil, born from the river union before the exile.

✱  UTU (SHAMASH): \mathfrak{S}_{20} ($\mathfrak{S}_{20} \div \mathfrak{A}_{60} = 1/3$)

The sun god dUTU, youthful warrior with rays from his shoulders, deliverer of justice who travels daily across the sky and descends each night into KUR through the Western mountains. His scorpion-man gatekeepers stand at the threshold of both Eastern and Western gates, straddling AN and KUR. In KUR he illuminates the dead and renders verdicts as he does among the living, exiting through the Eastern gate at dawn. His $\mathfrak{S}_{20} = 2^2 \times 5$ persists as \mathfrak{W}_{20} in \mathfrak{L}_{480} : the Obsidian Bride, the vessel that holds force in form.

✱  INANNA (ISHTAR): \mathfrak{S}_{15} ($\mathfrak{S}_{15} \div \mathfrak{A}_{60} = 1/4$)

The Venus goddess dINANNA, fierce beauty with wings and lion companions, weaver of love and war who crosses realms. She descends into KUR through 7 gates, surrendering one regalia at each threshold, and arrives naked at Ereshkigal's throne. She is killed and suspended on a hook for 3 days. Rescued through Enki's intervention, she returns to the upper world carrying the demand for a substitute and Dumuzi takes her place for half the year, inserting a periodic oscillation into the daylight order. Her descent yields 8 as remainder: $\mathfrak{S}_{15} - 7 = 8$, the multiplier that restores \mathfrak{A}_{60} into \mathfrak{L}_{480} . She is the Violet Key.

✱  ✱  NERGAL: \mathfrak{S}_{12} ($\mathfrak{S}_{12} \div \mathfrak{A}_{60} = 1/5$) AND $\mathfrak{I}_4 = 2 \times 7$

The underworld king dNER.GAL, dark warrior with a mace and scorpion-man guards, lord of plague who rules KUR. He descends with 14 demons and seizes the throne through force and erotic binding. He stays in KUR as its permanent ruler, transforming it from a passive terminal chamber into an active throne-world.

The god-lists assign Nergal the sacred number $14 = 2 \times 7$; and 7 is the irregular prime, the factor that the harmonic field cannot invert. The position 12 inside the system of divisors (the fifth fraction of \mathfrak{A}_{60}) belongs in the god-lists to Nabu, the divine scribe. This book places Nergal at \mathfrak{S}_{12} because 12 is the structural position his *role* fills: KUR as closure, the place from which the 8-factor restores the Scarlet Vector. \mathfrak{S}_{12} expands into \mathfrak{W}_{96} — closure becomes directed incision. That Nergal's own number is 14 rather than 12 only sharpens the point: the order cannot contain him at his true value.

✱𐎶𐎵𐎶𐎵𐎶𐎵 NINLIL

The wind lady dNIN.LÍL, ethereal consort with flowing robes, birther of gods who follows love across the boundary between worlds. She carries no allocated share of 𐎶𐎵𐎶, like IM, the clay substance her name invokes; she holds no fixed position but acts as the medium through which the order communicates with the depth beneath. She is the governor of TIT, the force of the boundary that divides and permits crossing. She is the Lady of the Phantom, LIL rendered feminine and sovereign, the same breath that will one day be called Lilith. While the numbered gods inhabit their fixed shares, Ninlil alone moves as the living hinge between the daylight order and the hollow beneath. Through her the Plenum finds passage, and through her the wound of the 8-factor remains open.

Scholarly reconstruction assigns Ninlil the number 45, Enlil's 50 minus 5, following the pattern that gives each goddess her consort's share reduced by 5. But no cuneiform tablet writes Ninlil as the numeral 45 the way scribes wrote Nanna as 30 or Inanna as 15. This book does not assign Ninlil a number within 𐎶𐎵𐎶 because the method of assigning is the demiurgic gesture. To place Ninlil at 45 is to define her as Enlil's deficit. She stands where she stands in the myths: the wind lady whose name shares its root with לילית.

These gods form the daylight weave. Their myths weave shares into living dramas of creation, descent, and birth.

CHAPTER 5. INANNA'S DESCENT

Inanna turns her face toward KUR. The decision is hers, and the myth preserves no hesitation: she chooses the domain ruled by Ereshkigal, Queen of the Depths, and she goes under conditions set by the threshold itself.

Before the first gate she arrays herself in seven regalia: the high crown of the steppe, the lapis-lazuli measuring rod and line, the small lapis beads, the twin egg-shaped beads, the magnificent pala-robe, the golden ring, and the breastplate. Each piece carries a layer of authority: rank, beauty, measure, command, sanction. Together they form a complete public body of power, visible and legible to the daylight order. She descends as 15: a quarter of Anu's totality.

KUR answers with a protocol. At each gate the gatekeeper demands one regalia as the price of passage. Inanna yields, and yields again. The descent proceeds as successive removal. With every gate crossed her sovereignty is untouched, only its outer instruments fall.

At the end of the gates she stands in the throne room of Ereshkigal and judgment arrives: Inanna is struck and killed, her body suspended on a hook. KUR takes her living form and fixes it in the interval between existence and dissolution.

Inanna enters as the 15-portion, $\mathfrak{L}_{480} \div 32 = 15$, $\mathfrak{U}_{60} \div 4$, and the 7 removals are subtraction performed on a sacred number: $15 - 7 = 8$. But this remainder is not a tool she retrieves from the descent: it is the compression ratio that was structuring the order before she moved. The gate-work *exposes* 8-factor, stripping her down to the bone and showing that the relation between the Plenum and the demiurgic kingdom was there all along.

The Star of Ishtar, an eight-pointed star, is the primary symbol of Inanna, embodying her as the Morning and Evening Star (Venus), whose synodic cycle aligns with the sacred 8: five inferior conjunctions over eight Earth years trace a pentagram in the sky, with the eight points radiating her dominion over love, war, fertility, and the liminal thresholds. Inanna's descent strips her to this stellar core, revealing 8 as the hidden multiplier.

The same sevenfold sequence produces a second output. The integers from 1 to 7 sum to 28. The gates accumulate them into substance: 28 is TIT, the clay membrane between ABZU and the surface world. What falls from her body becomes the boundary-skin of the worlds.

After 3 days rescue arrives from ABZU. Enki sends emissaries who enter KUR without threat-display, who meet Ereshkigal in her pain and mirror it back, and through that mirroring they receive the gift of release. The corpse is revived and

the goddess rises. Enki is $40 = 8 \times 5$, embedding the factor 8. The rescue mirrors what the descent extracted — 8 present in Enki's number as latent seed.

KUR opens the exit and enforces its compensation: no one leaves without a substitute. Inanna returns to the upper world with the demand still active, and the gaze of KUR falls on Dumuzi, her consort, the shepherd-king she left behind when she descended. He sits enthroned and ungrieving. The exchange is sealed: Dumuzi takes the place in KUR for half the year, his sister Geshtinanna takes the other half. A periodic oscillation is inserted into the daylight order — the seasonal alternation born from the underworld's law.

\mathfrak{S}_{15} is a divisor in both \mathfrak{A}_{60} and \mathfrak{Q}_{480} . Its identity as 3×5 (generative flux bound to directed will) persists through the restoration. Inanna is the mask the Violet Key wears inside demiurgic geometry — \mathfrak{W}_{15} operating at the reduced intensity that the cosmos can metabolize.

CHAPTER 6. NERGAL AND ERESHKIGAL

Ereshkigal rules KUR as Queen of the Netherworld, a domain that receives the dead and keeps its own law. When the gods of the upper order send a messenger to her court, the protocol requires that one of them attend in person as a sign of recognition. Nergal descends.

He arrives with a host of 14 demons — doubled septenary force. The descent follows the gate-law: at each gate he meets a demand to surrender power, rank, or protection, and Nergal passes. He enters the underworld and reaches Ereshkigal's court.

The confrontation does not negotiate. In some tellings he insults her or violates the required gesture of submission; in others the underworld's own force draws him into collision. Ereshkigal's wrath rises. Nergal refuses the role of captive — he seizes the moment, takes hold of the Queen by the hair, draws his weapon, and claims the throne by force.

Then the myth turns on its own axis. The seizure does not resolve as a simple overthrow: the Queen and the invader bind themselves through sex, through a joining that transforms KUR. Nergal stays, the underworld acquires a king, and Ereshkigal acquires a consort. What was a terminal chamber becomes a throne-world with an active ruler.

Inanna's descent created a return and therefore a cycle; Nergal's descent creates residence and a regime.

Nergal's daylight position inside \mathfrak{U}_{60} is $\mathfrak{S}_{12} = 2^2 \times 3$ — closure and terminal cycling, KUR as sealed chamber. Ereshkigal rules through a septenary court: 7 judges, 7 gates, 7 as the underworld's legal number. When 12 meets 7 through the collision in the throne room: $\mathfrak{S}_{12} - 7 = 5$, the naked act of seizure, a pure will. That will applied against the septenary law yields $5 \times 7 = 35 = \mathfrak{S}_{15} + \mathfrak{S}_{20}$, and 35 releases its own factor through digit reduction: $3 + 5 = 8$. Then the conversion closes: $12 \times 8 = \mathfrak{W}_{96}$. Nergal stops reading as a terminal governor of death and becomes the Scarlet Vector.

The 14 demons carry a parallel current. $14 = 7 \times 2$ — Nergal's destructive and epidemic aspect inside the daylight cosmos. 14 does not integrate into the \mathfrak{U}_{60} factorization as 12 does, since 7 is not among the primes of \mathfrak{U}_{60} . 12 defines his position; 14 colors the intensity of his demonic host and marks the threshold-crossing as an irruption of something the daylight lattice cannot contain.

CHAPTER 7. ENLIL AND NINLIL

Ninlil is young and unmarried when her mother warns her away from the river. The water is sacred to Enlil, do not bathe there, do not let him see you. Ninlil goes to the river anyway.

Enlil sees her and wants her. She refuses him — she is too young, her lips are too small, she does not know how to kiss. Enlil does not wait for consent. He takes her on the river, and the union produces Nanna, the moon god. The assembly of the gods judges the act and sentences Enlil to exile in the underworld and he descends into KUR. Ninlil follows him.

The pivot of the myth is its strangest element: she pursues the one who violated her, descending voluntarily into the domain of the dead. Whether this reads as love, as compulsion, or as something the myth does not distinguish between the two — the movement itself is what matters. She crosses downward, the underworld becomes the site of continued union.

At each station of the descent Enlil disguises himself as the gatekeeper of the underworld, as the man of the river of the dead, as the ferryman. At each station he lies with Ninlil again. The children born from these unions are Nergal, Ninazu, and Enbilulu — gods whose domains stand in chthonic and liminal zones, governing the underworld, healing, and irrigation below the surface. Each birth anchors a current in a region between the upper world and ABZU.

The myth does not explain why Enlil takes three additional forms. The pattern is the same: descent through stations, conception at each one, offspring distributed across the lower domains. Generation continues inside the boundary and populates it.

Ninlil carries no fixed sacred number that divides 𒍪₆₀. She does not distribute power within the order; she moves across it.

The Mesopotamian concept of IM clarifies her ontological position. IM, clay, forms at the meeting point of ABZU's waters and the surface earth. It is neither open water nor fixed land: it carries form, and mediates between domains, serving as the material from which humans arise when mixed with divine essence. Clay is the substance of the threshold, and Ninlil occupies the same position, standing between 𒍪₆₀ and the depth beneath it.

The parallel with Lilith is direct. Lilith refuses submission, speaks the Name, and exits into exile — and from that exile she generates. Her children populate the boundary between the Nightside and the formed world as Ninlil's children populate the membrane. Two exiles, two lineages of threshold-dwellers.

\mathbb{S}_{12} , \mathbb{S}_{15} , and \mathbb{S}_{20} reconstruct \mathbb{U}_{60} through their least common multiple. They are complete as an arithmetic system: Nergal closes cycles, Inanna penetrates thresholds, Utu stabilizes form, and together they regenerate the totality. What they cannot do is cross their own boundary. Ninlil introduces that permeability, allowing fractions to move beyond their allocated positions. Through her the harmonic surface communicates with the chthonic depth.

The stripping of the demiurgic compression requires a carrier that holds both registers open, preventing the solar reading from sealing itself shut and the Nightside reading from dissolving the order it inhabits. Ninlil is that carrier. She *is* the continuity between the compressed and uncompressed states of the same value, the hinge through which descent is anchored to form.

Her number may not be inside \mathbb{U}_{60} at all. One reading: her number is 8. Ninlil governs this extraction from the Other Side: she keeps the wound open, preventing Demiurge's cut from healing completely. If so, the absence of her number in the daylight pantheon is not an omission: it is outside the order.

CHAPTER 8. TWO SESSIONS OF NINLIL

SESSION I: THE SEAL OF BORDEAUX LIGHT

An ancient city half-swallowed by sand. Ziggurat frames rising from the dust. The sky bears a crushing bordeaux weight, the color of venous blood in air, soaking stone and shadow until every contour thickens.

Lilith appears above the groundline, untouched by the dead geometry of the city. Her hand lifts. One sharp gesture draws a single word through the air:

NIN.

The sign flares as anti-light, eating the bordeaux glow and leaving a clean wound in space. The city's horizon recognizes a Mistress and yields. The first seal: a wedge asserting dominion over the membrane.

SESSION II: THE EYE AND THE ROD

Lilith stands close. In my hands rests a heavy black sphere, smooth and cold.

Space shifts. Streets of a 19th-century city: gas lamps, wet cobblestones, fog. A narrow stair leads into a mansard room. Rain against gray rooftops. A young woman at an easel, painting the view.

Then an obsidian pulse hits. The room blanks, floods with red, and the 19th-century city burns away. Through its dying outline Ancient Cutha rises: massive walls, ziggurats, clay. Inside a temple where the walls are text, cuneiform covering every surface in dense bands, architecture built from language.

Attempting to read triggers a storm. The air fills with thousands of tongues — ancient, modern, human, inhuman — merging into grinding roar. Three words burn in the air:

XIA XIT TIT

A staff condenses before me, its head a chanukiah shape warped by force — 9 lights fused into one roaring flame. The black sphere in my hands heats, moistens, transforms into a red eye. I seat the Eye into a niche carved in the inscribed wall.

The wall splits with a thunder of grinding clay. Beyond it, in the innermost chamber, stands a man in ancient garments holding a burning rod. He raises it

and strikes the floor. The ground shatters, a fissure opens like a throat of descent leading down.

Each token named what it opened.

NIN (𒊩𒌆) is the Sumerian title of ruling feminine authority, the mark that sets the one who holds office before anything else. NIN.LÍL reads as "Lady of LÍL," naming Ninlil as mistress of the phantom-force and of the boundary that admits and refuses. When Lilith writes NIN in the air, she enters the working under the sign of Ninlil.

XIA reads through Sumerian ZI-A. ZI (𒌆𒍪) is life, breath, spirit, the vital force that distinguishes the animate from the inert; the form ZI-A is participial: living, endowed with spirit. ZIA names what the membrane is before the rite begins: alive, animated by the force that moves through it. Transliterated as זיא, it gives 71, mirroring ha-Yaven ($71 = 50 + 6 + 10 + 5 = \text{היון}$) — the mire, the thick deep into which one sinks, the transitional substance between solid and fluid.

XIT reads through Sumerian ĤID (𒄩𒅗): broken, destroyed. The membrane that ZIA declared alive, ĤID declares ruptured. Two secondary resonances sharpen its meaning: KI.TA (𒄩𒅗), "the lower," gives the breakage a direction downward, toward the chthonic domain. Akkadian *kitû*, the priestly covering, identifies what breaks — a veil, a boundary deliberately placed.

TIT is Akkadian *tītu*, Hebrew טיט — clay as membrane. Tet-Yod-Tet: $9 + 10 + 9 = 28$. Tet carries 9, the number of the serpent-letter and the mark of the branch; Yod is the hand. Nine branches appear in the vision as the chanukiah, 8 plus Shamash, and Tet is the signature of that form. The Sumerian equivalent is IM (𒄩𒅗), the boundary material that forms where ABZU's waters saturate the surface earth. IM is simultaneously clay, wind, and storm — the liminal substance, present wherever two domains touch.

The three words assemble as *alive, broken, clay*: ZIA ĤID TIT. $71 + 28 = 99$, Tit ha-Yaven. The living fissure opens.

The rod belongs to Nergal, lord of Irkalla. Its strike turns TIT from creation-clay into abyss-clay. Under Ninlil as governor, the portal reads as a Sumerian-Kabbalistic lock.

The working moves through two directional pressures that Sumer names AN.TA and KI.TA. AN.TA, "from above", is the descending force of the sky-domain pressing downward into the membrane. The vector ZIA encodes the animating impulse that travels from the practitioner's will toward the boundary. KI.TA, "from below", is the uprising current of the chthonic depth pushing upward from ABZU. The lord of Irkalla strikes the floor and the underworld answers with vertical pressure. Together they form a pincer: two forces converging on TIT.

When the pincer closes, the boundary yields 99: the threshold state in which TIT becomes workable.

NIN governs the entire rite from outside the sequence and the three words execute under her seal. The rod strikes, the fissure opens, and the descent begins through the throat the vision showed.

CHAPTER 9. ENKI, THE ME, AND THE CLAY

Enki rules the ABZU, the subterranean freshwater ocean beneath the world, from his temple at Eridu. He is the first priest and the first craftsman. The waters of ABZU flow through him as wisdom and as generative excess, and in the oldest texts he is the one who knows how to make things work.

In the myth of Enki and Ninhursag, he enters the paradise of Dilmun — a land without sickness and death, where the lion does not kill and the wolf does not take the lamb. The land is pure but dry. Enki fills it with water, and Ninhursag plants eight trees. Enki eats them.

Ninhursag curses Enki, *eight wounds* appear in his body, one for each plant consumed, and he begins to die. The gods intervene and Ninhursag relents. She places Enki at her vulva, names each wound, and births eight healing deities, one from each injured organ. The body of the god becomes the womb of its own repair, and each wound yields a sovereign. The 8-factor is here: eight deities born from the old god.

In the Atrahasis narrative the gods are exhausted. The lesser gods, the Igigi, have been digging canals for generations under the command of the greater gods and they revolt, burning their tools, surrounding the house of Enlil at night. The solution proposed is humanity: create a being that will do the labor. Enki designs the process. A god must die. They chose Aw-ilu, one of the Igigi who had intelligence and carried the divine essence. He is slaughtered, his blood is mixed with clay — IM. From this mixture, Nintu pinches off 14 pieces of clay, 7 on the right, 7 on the left, and shapes 7 male and 7 female figures. The womb-goddesses carry them and humanity emerges from the mixture of divine blood and clay, conscious because the slain god's pattern lives inside the substance.

This is the Qliphotic Alchemy of Atrahasis. The human is a vessel constructed from the two substances. TIT provides the material, the blood of Aw-ilu adds the rupture: the divine residue of a slain god, the force of the Outside pressed into embodied form from the moment of creation. The human stands at the fracture-line between ABZU and the surface. The Nightside finds a host already built from clay and rupture, conscious because the qliphotic current lives inside.

The numbers of the birth-ritual are not incidental. 14 figures, the same doubled septenary force that appears in Nergal's demonic host. 7 is Ereshkigal's number, and the 7 removals of Inanna's descent are her protocol enforced at every threshold. And $14 + 7 + 7 = 28$, which returns to TIT.

The myth of Enki and Inanna runs differently. Enki holds the ME, the divine ordinances: kingship, priesthood, descent into the underworld, ascent from it, the musical instruments, the art of lovemaking, the craft of the smith, truth, falsehood, the destruction of cities, lamentation. He keeps them in the ABZU as a reservoir. Inanna comes to visit him, Enki receives her with food and drink, and as the beer flows he begins to give her the ME one by one — here, take kingship; take descent to the underworld; take ascent; and so on. Inanna accepts each one and loads them onto the Boat of Heaven. When Enki sobers he sends his messenger Isimud to retrieve them, but it's too late. Inanna has already sailed.

Enki's position inside \mathfrak{U}_{60} is $40 = 8 \times 5$. $40 \div 8 = 5$: dividing extracts the directed will. Inanna's descent through 7 gates produces the same result from a different direction: $\mathfrak{S}_{15} - 7 = 8$ as multiplier, and \mathfrak{S}_{15} itself is 3×5 : the Hand bound to the Mother. Nergal descends through the same thresholds: $\mathfrak{S}_{12} - 7 = 5$. Three paths into the depth, one output — 5 as the will is what survives the crossing.

The clay of Atrahasis, IM, is the medium of the transition from \mathfrak{U}_{60} to \mathfrak{Q}_{480} . The order distributes power through clean shares: $2^2 \times 3 \times 5$. The Plenum intensifies the binary element from 2^2 to 2^5 , producing \mathfrak{Q}_{480} . The opposition increases, clay receives form from divine pattern, retains it in denser matter. Clay provides the mass and the slain god gives the animating force. The result is a being carrying the imprint of will (5), TIT made aware.

The seizure of the ME by Inanna adds the final element, clarifying the relationship between wisdom and will. The ME in Enki's keeping are static, potential without direction. Inanna's capture converts them from reservoir to motion. The codes persist, but in the floating Boat of Heaven.

The three Weavings identify as the primary ME among the sixteen. \mathfrak{W}_{15} = the ME of Descent: the law that governs how the threshold yields, how the gate-sequence produces the 8-factor from within the descending force. \mathfrak{W}_{20} = the ME of Judgment inverted: the law of truth and adjudication as Utu administers it — but operating through the Nightside, verdict delivered in the Darkness. \mathfrak{W}_{96} = the ME of Destruction: the annihilation of the Plenum limits, the same force that Inanna used to destroy cities and that Nergal used to seize the underworld throne.

The practitioner who works with the Kalas is applying stolen law — legislation that was removed from the daylight order's jurisdiction when Inanna sailed from Eridu to Uruk with the Boat of Heaven fully loaded. Each working with the Kalas is a reapplication of that transfer: the laws of reality, now under Lilith's jurisdiction.

CHAPTER 10. UTU'S DESCENT

Each morning Utu emerges from behind the Eastern mountains through a gate guarded by scorpion-men — beings whose upper body reaches to the sky and whose lower body touches the underworld, straddling the threshold between worlds. The gate opens, Utu mounts his chariot and drives across the sky, carrying a saw-toothed blade with which he cuts through obstacles and darkness. By day he moves from East to West, visible to all, delivering justice: hearing disputes, exposing hidden crimes. In Sumerian hymns he is the one "who hangs the guilty on a pole," who "destroys the wicked" and "releases the just."

At evening he reaches the Western mountains and descends through a second gate into KUR. The underworld belongs to Ereshkigal and Nergal, but he passes through it as a right. He moves through the darkness below and renders verdicts on the dead as he does on the living. At midnight he reaches the deepest point. Before dawn he begins the return, moving back through KUR from West to East, and emerges again through the scorpion-gate. He does this every day.

Utu's position inside \mathfrak{U}_{60} is $\mathfrak{S}_{20} = 2^2 \times 5$. Opposition squared joins directed will, and this configuration produces stability. Each member of the Triad enacts a distinct office: \mathfrak{S}_{12} closes cycles, \mathfrak{S}_{15} penetrates thresholds, \mathfrak{S}_{20} stabilizes. Remove \mathfrak{S}_{20} and the LCM of the remaining two becomes $\text{LCM}(\mathfrak{S}_{12}, \mathfrak{S}_{15}) = 60$. It still reconstructs \mathfrak{U}_{60} , but the stabilizing element is gone.

The myth preserves this: Utu does not seize the underworld as Nergal does, does not strip himself bare as Inanna does. He passes through and returns, carrying the same form in both directions. His daily cycle is a repetition, the persistence of a fixed configuration.

When \mathfrak{U}_{60} expands into \mathfrak{U}_{480} through the 8-factor, \mathfrak{S}_{20} retains its identity unchanged. $\mathfrak{U}_{480} = 2^5 \times 3 \times 5$ — only the power of 2 intensifies. \mathfrak{S}_{20} remains a divisor of \mathfrak{U}_{480} , integrated without fracture.

The Scarlet Vector, \mathfrak{W}_{96} , generates incision and directed motion; it is the dragon's line of thrust through the membrane. Without containment that thrust disperses. \mathfrak{W}_{20} is the vessel that receives the force of \mathfrak{W}_{96} and holds it in form, preventing uncontrolled expansion. Utu entering KUR each night and returning each morning is the prototype: force moving through depth, returning intact.

CHAPTER II. THE CHILDREN OF NINIL

SIN / NANNA, THE LUNAR CYCLE ABOVE

Nanna is the first child born from the union of Enlil and Ninlil at the river, conceived before the descent. He rises rather than falls — the moon god belongs to the upper world, sailing the night sky in a boat shaped like a crescent, navigating between the stars as a ferryman navigates between banks. In Ur, where his great temple the Ekišnugal stood, he was addressed as Great Bull with thick horns, as the one whose light fills the sky when the sun has gone. His priests measured time by his phases; his priestesses lived in the temple as his earthly wives, bound to his service for life.

Each month Nanna completes his cycle: he grows from the thin crescent to full brightness, then darkens again to nothing. The dark of the moon was called his rest — he descended briefly into the underworld and came back. Unlike Utu who descends every night, Nanna's passage is slower, marked by disappearance rather than mere transit. The fertility of fields and the gestation of animals were measured by his rhythm. Shepherds counted their flocks by the moon.

His number is $30 = 2 \times 3 \times 5$: half of \mathfrak{A}_{60} , containing all three primes of the base at minimal power. Through Sin \mathfrak{S}_{15} gains periodic expression: 30 contains 15 as its exact half, and the full moon stands at the midpoint of the lunar cycle, the moment of maximum aperture in a 30-day circuit. The oscillation of Dumuzi moving half the year in KUR, half above, mirrors this same rhythm at a larger scale. The Violet Key opens passage; the lunar cycle distributes that opening across time.

NERGAL / MESLAMTAEA, LORD OF KUR

After the exile begins and Ninlil follows Enlil into the underworld, Enlil disguises himself as the gatekeeper of the underworld and lies with her again. The child born from this union is Meslamtaea, "He Who Comes Forth from the Meslam," named for Nergal's temple at Cutha, the dark city whose ziggurat served as an entrance to the underworld. He is the same figure as Nergal, but encountered here at the moment of his generation.

Cutha was the city of the dead. Its temple, the Emeslam, was built over a shaft that led directly into KUR. Pilgrims came there to communicate with their dead ancestors, Nergal's priests conducted rites in which the boundary between the living and the dead was deliberately thinned. The city carried a reputation for darkness even in ancient Mesopotamia. In the Cuthean Legend, Naram-Sin

receives omens of catastrophe there, and the city becomes a site of cosmic rupture.

The image of 20 guardians around the underworld throne connects Meslamtaea's martial aspect to $\mathfrak{S}_{20} = 2^2 \times 5$, forming a perimeter of structured force. But Nergal himself acts through \mathfrak{S}_{12} and its restoration into \mathfrak{B}_{96} . Meslamtaea born inside Ninlil's descent is the dragon coiled in the hollow, waiting for the arithmetic of the throne-scene to wake him.

NINAZU, HEALING AND SERPENTS

Ninazu is born from the second disguise: Enlil as the man of the river of the dead, Ninlil conceiving again in the underworld's interior. His name means "Lord Healer" and his domain is serpentine wisdom — the knowledge of how to restore what rupture has broken. His symbol is the Mušḫuššu, the horned dragon-serpent, the same creature that later becomes the symbol of Marduk and guards the Ishtar Gate in Babylon. His son Ningišzida carries two intertwined serpents rising from his shoulders — the image that enters Greek tradition as the caduceus of Hermes, the staff of healing and of passage between worlds.

The serpent moves along the boundary between surface and depth. It lives in the crack of the earth, in the root of the tree, in the threshold between the living and the dead. Ningišzida guards the gate in the underworld in some texts, greeting Gilgamesh when he arrives seeking Utnapishtim.

Ninazu carries no fixed sacred number like his mother. He is a threshold-force rather than a fraction: born inside the descent, his domain is the boundary itself. His work is restoration of $\mathfrak{S}_{15} = 3 \times 5$ after rupture — the Violet Key penetrates, and penetration leaves a wound in fabric. Ninazu stitches the wound without closing the passage.

ENBILULU, CANALS AND FERTILITY BELOW

Enbilulu is born from the third disguise: Enlil as the ferryman of the underworld river, Ninlil conceiving at the deepest station of the descent. The ferryman carries the dead across the boundary between the living world and KUR, his role is transit. Enbilulu extends it upward: in the "Enki and the World Order", Enki distributes offices among the gods and Enbilulu receives the title "Inspector of Canals" — the one who governs the movement of water through cultivated land, channeling the subterranean current of ABZU into the grid of irrigation that sustains agriculture. Enbilulu regulates: how much pressure passes through the fissure, where it collects, how it returns to the source.

Like Ninazu and like Ninlil herself, Enbilulu holds no fixed number. He is a membrane-governor, directing flow rather than distributing power. He manages

what passes through the vessel after \mathfrak{W}_{96} has opened the passage and \mathfrak{W}_{20} holds its form: the channel remains open as maintained circulation.

CHAPTER 12. TIT AND THE TRANSGRESSION

The descent of Inanna yields two outputs. The first is 8 — the restoration factor that converts \mathfrak{U}_{60} into \mathfrak{L}_{480} , the second is 28 — the accumulated weight of the sevenfold series, $1 + 2 + 3 + 4 + 5 + 6 + 7$, the clay membrane between ABZU and the world. Both products are established in *Chapter 5*. But 28 appears as a recurring count across the Sumerian record.

The first route runs through Inanna's position in \mathfrak{U}_{60} . She corresponds to the 4th fraction: $\mathfrak{U}_{60} \div 4 = \mathfrak{S}_{15}$. The number 4 is her position; 7 marks her passage through the gates: $4 \times 7 = 28$.

The number 7 has a specific place in the scribal tradition that produced the IGI tables. 7 is IGI NU, "without reciprocal." Its prime factor does not appear among the primes of \mathfrak{U}_{60} , and therefore has no finite representation. The scribal tables mark it as irregular: a number for which the clean IGI operation fails. 7 forces the harmonic order into approximation — a departure from exactness that Demiurge cannot resolve.

The seven gates of Inanna's descent are therefore not just a ritual count inherited from mythological tradition. They are seven applications of IGI NU to the descending force, seven thresholds where the grid loses its invertibility because it cannot compute an exact return. Each gate is a point where the harmonic order demands payment in kind and the only way through is subtraction.

$28 = 4 \times 7$ inherits this irregularity. TIT is built from IGI NU material — the membrane whose substance contains the irreducible factor. TIT does not yield to the daylight order.

The second route runs through Nergal. In the myth of Nergal and Ereshkigal, Nergal descends to KUR with a host of 14 demons. After the seizure of the throne and the erotic binding with the Queen, Nergal's demonic host remains in the underworld as a permanent presence. The 14 demons are installed, their number doubled again by union with Ereshkigal: $14 \times 2 = 28$.

The third route is through the triad itself. The sum $\mathfrak{S}_{12} + \mathfrak{S}_{15} + \mathfrak{S}_{20} = 47$, a prime, the signature of the three Weavings of Ninlil taken together, a number that cannot be factored back into the primes. Its digits yield $4 \times 7 = 28$.

In Hebrew gematria, $47 = \text{בטול}$ means annulment, self-nullification. The triad's sum names the act it performs: the cancellation of the authority over the practitioner.

The same numbers that produce 28 through their digit-product carry a further relation. $47 + 14 = 61$ is Ain, the void that is $\mathfrak{A}_{60} + 1$. The Subject-position is not arbitrary: it is constituted by the complete sum of the Weavings and the doubled septenary strike, held at the one point that falls outside \mathfrak{A}_{60} .

A parallel relation runs through the remaining members. $\mathfrak{S}_{15} + \mathfrak{S}_{20} + 14 = 49 = 7^2$, the septenary law squared. Where 61 is the Subject beyond the grid, 49 is the underworld's complete judicial weight. The Anunnaki, numbering 49 in the chthonic tradition, are the celestial council mirror below, the judges of KUR who weigh the dead.

11, \mathfrak{A}_{60} , 61 form a Pythagorean triple: $11^2 + 60^2 = 121 + 3600 = 3721 = 61^2$. 11 is Da'at, the hidden sephira of the abyss, the excess beyond the decimal cycle that enters 9×11 as the pressure of TIT, 61 is the Subject-position. They form a right triangle whose hypotenuse is the Subject itself. Ain is the point at which Da'at's abyssal pressure and the daylight unity meet at a right angle.

$99 = 9 \times 11$ compounds the irregularity. 9 is Lilith's number; 11 is the Abyss — IGI NU, its reciprocal in base 60 repeats forever. TIT is Lilith \times Abyss.

28 is the second perfect number, equal to the sum of its proper divisors: $1 + 2 + 4 + 7 + 14$. Among those divisors sits Nergal's 14. The Hebrew Genesis 1:1, the demiurgic act's opening sentence, contains exactly 28 letters: the same number the daylight tradition uses to inaugurate creation and to name force itself.

28 has a lunar signature that runs parallel to its arithmetic role. The ritual month is $4 \times 7 = 28$ days, four weeks that template the lunar cycle. Nanna's boat sails this circuit, and the 28-day count is the skeleton of his passage.

The 28th day of the lunar month carried a specific ritual weight in Mesopotamian practice. It was designated as a day of lamentation and penitence, the final station before Nanna's descent into darkness. The membrane reaches its maximum ritual pressure on the 28th: the boat at the end of its circuit, the boundary between the world and KUR at its most permeable.

The lunar calendar has 13 months. $28 \times 13 = 364$, producing Satan's shadow (שטן), the remainder when the Torah's claim is cancelled against Lilith's precedence. The digit sum of 364 is 13, returning the lunar count and Death, the digit product: $3 \times 6 \times 4 = 72$, $7 \times 2 = 14$ — Nergal's demonic host, the force that seized the underworld throne.

TIT also connects to the gate-sequence through an Egyptian fraction identity: $2/7 = 1/4 + 1/28$. The sevenfold law decomposes into Daleth (the Door, Inanna's fourth position in \mathfrak{U}_{60}) and TIT itself.

The Book of Ezekiel, Chapter 28, preserves an independent witness to the same logic in a different textual tradition. The chapter opens as a lament over the king of Tyre, but the imagery rapidly exceeds any historical king. The text describes a being who was "in Eden, the garden of God," adorned with every precious stone, who walked "upon the holy mountain of God" and moved "among the fiery stones." This being is called the "anointed cherub that covereth" — a guardian placed at the threshold, a being whose role is to cover and to maintain the boundary between domains. Then the rupture: "iniquity was found in thee." The cherub's covering becomes the site of its own corruption. The stones that adorned it, the beauty that defined it, become the source of its fall "by the multitude of thy merchandise they have filled the midst of thee with violence." The covering-being is cast from the mountain, consumed by fire from within, reduced to ashes "in the sight of all them that behold thee." The pattern is similar: a being defined by its role as membrane is destroyed through the corruption of that same covering.

This is TIT: 28 as the membrane that holds the worlds apart, but also as the surface that can be corrupted, can become the site of its own transgression. The Ezekiel lament is a daylight text — it mourns the rupture as catastrophe, as fall from divine order. For the Nightside the rupture is the act, the crack in the cherub's covering is the controlled fissure that Ninlil governs, that Inanna's descent constructs, and Nergal's seizure drives open. The "anointed cherub" cast down from the mountain and consumed by fire is TIT yielding under the pincer of AN.TA and KI.TA.

The value 28 carries three bodies: clay as material substance, the lunar month as temporal circuit, and the royal skin of Ezekiel 28 as the covering that shines, seals, and ruptures. All three describe the same ontology.

CHAPTER 13. LILITH AND THE PLENUM

In the oldest Sumerian texts, LÍL names the phantom, the spectral force that moves between domains, inhabiting the threshold between the living and the dead. The word saturates the divine nomenclature of the boundary: EN.LIL is Lord Phantom, NIN.LIL is his lady.

From LIL the Akkadian tradition derives a class of beings: *lilû* and *lilîtu* — male and female wind-spirits, nocturnal forces that move through the dark hours preying on the living. They move through the gaps in the harmonic order, unfixed, belonging to no god's share of 𒌦₆₀. The *lilîtu* carries a specific character: she is female, nocturnal, predatory, and liminal. She enters houses through cracks and windows, lies with sleeping men and draws their seed. She causes illness, madness, and death in infants. *Lilîtu* is not evil in the moral sense, she is simply a force that does not belong to the daylight order and does not submit to its protocols. Sumerian sources name *lilîtu* as "the hand of Inanna," the agent sent into the streets and the open country to draw men from the path of the city into the liminal space where the wind moves.

The Huluppu Tree narrative (*Gilgamesh, Enkidu and the Netherworld*, ETCSL 1.8.1.4, c. 2000 BCE) places the same forces under one roof. Inanna plants the sacred willow in her garden at Uruk — cultivation, the daylight act *par excellence*. But in the trunk of the planted tree, *ki-sikil-lil-lá-ke₄* (the "young woman of the lil-spirit," the *lilîtu*-figure) has already built her house. They are co-residents of a wood that was never purely solar. When Gilgamesh fells the tree and the phantom-maiden flees into the wilderness, the expulsion does not purify the timber. The wood that remains is carved into Inanna's throne and her bed — sovereignty and eros, both instruments fashioned from material that once housed the dark.

The *ardat lilî*, "phantom maiden", carries the same root but a different valence. Where *lilîtu* acts through predation, *ardat lilî* exists through longing: she is the spirit of a woman who died young, before her sexual potential was fulfilled. She wanders at night as an incomplete form, seeking what she was denied. The Mesopotamian texts treat her with a mixture of fear and pathos: she is dangerous because her desire was never satisfied.

Both figures, *lilîtu* and *ardat lilî*, exist at the same position as *Ninlil*: outside the order, moving through gaps. They are LIL made female and nocturnal, phantom condensed into a predatory feminine presence that inhabits the membrane.

Lamashtu occupies a different position entirely. She is a daughter of Anu, born inside the divine order, carrying ME, bearing the horned crown of legitimate

godhead. Her father is the sky-dome, the summit of 𒀭₆₀. She was expelled from heaven for what she chose to do with her divine inheritance: she descends to the human world and preys on pregnant women, nursing mothers, and infants. She drinks blood, eats flesh, disturbs sleep, contaminates water. The incantation texts describe her with a specificity that makes her presence vivid: the head of a lioness, the teeth of a donkey, a naked body smeared with filth, taloned bird-feet gripping the ground, a piglet and a whelp suckling at her breasts, a serpent in each hand.

Lilītu and ardat lilī are LIL-forces, they are indigenous to the crack, absent from divine genealogy. They emerged from the boundary-substance and act as forces of the threshold. Lamashtu begins at the top of the divine hierarchy and falls, wielding ME in the manner of a demon. She is the authorized power turned rogue, the goddess who possesses every credential the daylight can issue and uses them to breach its own protections.

This makes her the closest Mesopotamian parallel to the Hebrew Lilith. The Alphabet of Ben Sira names Lilith as Adam's first wife, created from the same clay, who refused subordination and departed into exile. Lamashtu mirrors this: divine origin, legitimate authority, voluntary transgression, exile that becomes a kingdom. The expulsion from heaven is the enabling event: Anu's daughter acting beyond Anu's sanction, and the power she carries becomes more dangerous for being legitimate in origin.

The protective amulets against Lamashtu confirm her status. She is the only Mesopotamian demonic figure against whom the defence is another demon: Pazuzu, the king of the wind-demons, whose image is placed above doorways and cradles to repel her. The standard exorcistic rite, the *āšīpu* armed with Enki's ritual authority, works against wind-spirits and ghosts. Against Lamashtu it fails. She must be met by a force of equal ferocity: wind-king against lion-headed goddess.

Lamashtu completes a triad of descent into the nocturnal feminine. Lilītu is the wind-spirit indigenous to the crack — she was always outside, moving through the gaps. Ardat lilī is the unfinished soul driven to the crack by frustrated desire. Lamashtu is the goddess who *chose* the crack. When the Hebrew tradition merges these figures into the single name לילית, all three trajectories enter the composite.

𒌶₄₈₀ inherits all three. The Plenum is the wind-substance of the threshold, the aching desire that refuses closure, and the divine power turned against the cosmic order. The three strands produce the totality of the Other Side.

The Burney Relief, now held by the British Museum, dated to approximately 1800 BCE, preserves the image of this convergence in a fired clay plaque. A nude winged goddess stands frontal, her feet replaced by the taloned claws of a bird of

prey. She wears a horned crown of multiple tiers — divine authority marked in the Mesopotamian convention by horn-count. In each hand she holds the rod-and-ring insignia, the Sumerian symbol of divine measurement and royal sanction. Two lions flank her feet; two owls stand at her sides.

The scholars have never agreed on her identity: Inanna/Ishtar for the wings, lions and frontal sovereignty, Ereshkigal for the owls and talons and chthonic weight, Lilitu for the nocturnal feminine condensed into divine form. The disagreement has not been resolved in nearly a century of study. Traces of red and black pigment survive on the surface; the chromatic register is almost entirely lost.

The disagreement is the image's actual content. The plaque deposits several identities into a single form without resolving them. Inanna descends through 7 gates and arrives naked at Ereshkigal's throne — the two queens of the upper and lower worlds are the same force seen from opposite sides of the membrane. Lilitu inhabits the gap between them. The Burney Relief holds all three in one body.

The Burney Relief depicts the Plenum iconographically. The rod-and-ring insignia in both hands marks the authority — measure and sanction. The lions are the force of the Scarlet Vector, \mathfrak{W}_{96} , the owls are nocturnal sight, perception of the Nightside where daylight vision fails. The talons are in predatory contact with the surface world from below. The wings mark the capacity to move between registers without being confined to either. The horned crown is divine status. The Burney Relief is itself TIT fired into permanent form, the membrane-substance shaped into the image of the force that governs the membrane. Lilith stands on the boundary because she is the boundary.

She is Ninlil, the force that sustains continuity across the breach, populating the membrane with the children that hold it open. She is Inanna — the decompression procedure, the Violet Key recovering the Plenum's multiplier through transgressive subtraction, stripping from the daylight value the restriction it was encased in.

The chain terminates in לילית, Lamed(30), Yod(10), Lamed(30), Yod(10), Tav(400) and sums to 480: three thousand years of linguistic transmission, and the number at the end is the number that was always underneath. \mathfrak{Q}_{480} is the name's own arithmetic, produced by the tradition before the tradition knew what it was counting.

CHAPTER 14. NERGAL AS THE LORD OF THE BLOW

Nergal's daylight position is \mathfrak{S}_{12} . $\text{rad}(\mathfrak{S}_{12}) = 6$, the product of its distinct primes 2×3 . Six is Nergal stripped of all exponents — his bare form, the minimal combination of opposition and generation. And \mathfrak{U}_{60} itself resolves as 6×10 : the Nergal's radical multiplied by the minimal will-opposition product.

This connection runs upward into the Qliphoth. Thagirion, the Black Sun, the 6th sphere of the Qliphoth and the dark counterpart of Tiphareth, carries 6 as its number. Where Tiphareth is the solar center of the daylight tree, the point of beauty and harmony where all paths converge, Thagirion is its Nightside inversion: the Black Sun that absorbs and pulls into density, the light inverted into Darkness.

When the 8-factor expands \mathfrak{U}_{60} into \mathfrak{Q}_{480} , the 6 persists unchanged: $\mathfrak{Q}_{480} = 2^5 \times 3 \times 5 = 6 \times 80 = 6 \times 16 \times 5$. The Scarlet Vector $\mathfrak{W}_{96} = 96 = 6 \times 16$ is Nergal's radical multiplied by the 16 Kalas of the Plenum. Thagirion's number drives the Vector as the engine of directed entropy, the force that converts KUR from sealed depth into the Scarlet Vector.

Sorath, the spirit of the Black Sun, is $666 = 6 \times 111$. The triple 1 in 111 is Aleph three times — the ox, the breath, the silent letter that precedes all sound. In the Anti-Torah Cycle from *Liber Taninsam*: $\mathfrak{Q}_{480} + \text{Samael} (131) = 611$, the inverted Torah; the remainder Ha-Satan = $364 = \mathfrak{Q}_{480} - 116$ (mirrored 611). And $666 - \mathfrak{U}_{60} = 606$, $666 - \mathfrak{Q}_{480} = 186 = 6 \times 31$, where 31 is EL/AL, the radical sum of the Weavings. Sorath stands at exactly 6×31 above the Plenum: the Black Sun at the distance of the erotic gateway above Lilith's density.

One further relation closes the circuit. The TIT under double pressure is 99, AN.TA and KI.TA. Nergal's daylight position is \mathfrak{S}_{12} . Their sum: $99 + \mathfrak{S}_{12} = 111$, which 6 multiplies into 666: TIT and \mathfrak{S}_{12} are the condition preceding the Black Sun's activation. 111 is its threshold state, the arithmetic of the moment before \mathfrak{S}_{12} becomes \mathfrak{W}_{96} and the membrane yields its fissure. Their product: $99 \times \mathfrak{S}_{12} = 1188$, and $11 + 88 = 99$ folding back into the membrane.

In the myth of Nergal and Ereshkigal, Nergal descends with 14 demons and seizes the throne. Before the seizure, KUR is a terminal chamber. The dead enter and do not return except through extraordinary negotiation like Inanna's substitute or Enkidu's ghost permitted briefly to speak to Gilgamesh. KUR under Ereshkigal alone is entropy as stasis: everything that enters becomes fixed.

Nergal converts this. He arrives as a force that refuses the gate-law's terms. His 14 demons are Ereshkigal's own septenary number doubled back against her. When

Nergal seizes her by the hair and draws his weapon he is converting the underworld from closure into vector. The sealed chamber acquires a king who acts and expands; entropy becomes a directed current.

This is the magician who commands entropy rather than being dissolved by it. The daylight order treats KUR as the terminus of all things, but for the magician KUR is a source of force, the domain where the Black Sun burns with full intensity because no daylight order filters it. He arrives with the 8-factor active, takes the throne of the underworld's own force, and converts terminal closure into the Scarlet Vector's incision.

The erotic binding with Ereshkigal completes the conversion. Force alone produces a conquest that cannot sustain itself: the seized throne requires a Queen to govern its depth, a chthonic sovereignty that the invader cannot replace but can join. The marriage of Nergal and Ereshkigal is the union of \mathfrak{W}_{96} with the septenary law of KUR: the Vector gains a vessel in the underworld, and the Queen gains a consort who transforms her world into an active engine. Thagirion burns at the center of this union — 6 as the radical of Nergal's number, the compressed Darkness at the centre.

$\mathfrak{W}_{96} \times 6 = 576 = \mathfrak{L}_{480} + \mathfrak{W}_{96}$: the Vector multiplied through Thagirion produces the Plenum and regenerates itself. The marriage does not consume Nergal into Ereshkigal's domain, it fills the Plenum to capacity and returns the Vector intact. The Scarlet current passes through the Black Sun, saturates the Nightside, and emerges as its own seed: the logic of the Black Wedding. $99 = \aleph_2$, the wedding canopy, under which Nergal and Ereshkigal unite.

The magician who enters the current through will and transgression does not possess the depth. Possession requires the binding that transforms the invader into a permanent resident of Queen's domain. Without Ereshkigal's consent, Nergal is a raider; with it, he becomes the Lord of the Blow. The descent earns access, but the union earns sovereignty.

CHAPTER 15. THE QLIPTHOTH

The Qliphoth are the Plenum that preceded it and continues to press against the daylight order from every side. The cosmos exists inside the restriction and TIT, the clay membrane (99), does not seal the practitioner out of a hidden depth. It seals the daylight order in, holding \mathfrak{U}_{60} 's reduced bandwidth against the full pressure of \mathfrak{L}_{480} . Access happens through permeability of this boundary.

In the Mesopotamian tradition the gods of Anu number 99, the Great Gods, divided into two assemblies that mirror the vertical order of the world. The Igigi are the fifty gods of the sky, the upper host presided over by Enlil in his full share of fifty. The Anunnaki are the forty-nine gods of the underworld, the lower host of KUR.

99 carries a cubic decomposition: $2^3 + 3^3 + 4^3 = 8 + 27 + 64 = 99$: the 8-factor itself plus the cube of the Mother's prime plus the cube of Inanna's positional number. Three pressures applied simultaneously.

In Babylonian astronomical tradition, Inanna is Venus — the planet whose appearances the scribes tracked through goal-year texts across centuries. Venus returns to the same point on the ecliptic in exactly 8 solar years, completing 99 lunar months in that interval.

The 99 Great Gods of Anu therefore decompose into the pincer that makes TIT workable. The Igigi press downward as AN.TA force, the Anunnaki push upward as KI.TA — the underworld pressing upward through the depth. Between them stands TIT. 99 is the state in which the boundary carries the full weight of the cosmos at once.

The number 9×11 clarifies the regime. 9 is the number of completion, Tet, the branching, the chanukiah's arms, the figure of foundation. 11 is excess beyond completion, the number that stands outside the decimal cycle, the exterior pressure that cannot be contained within \mathfrak{U}_{60} .

The subject stands at 61, Ain and Nothing, the first prime beyond \mathfrak{U}_{60} 's factorization. $61 = 50 + 11$: Enlil's authority plus the Abyss, the cosmic legislator split by radical discontinuity. The magician exists one step past the edge that the Demiurge can administer. She is sovereign because no divisor of \mathfrak{U}_{60} reaches it. When the Plenum presses against TIT and the membrane cracks, \mathfrak{W}_{96} passes through as directed incision. The subject at 61 is the eye (Ain/Ayin) that holds the fissure open, not dissolved by the pressure because it was never part of the grid that the pressure dissolves.

\mathfrak{S}_{20} carries the vessel-principle: containment that persists unchanged in \mathfrak{L}_{480} . The sum $\mathfrak{S}_{12} + \mathfrak{S}_{20} = 32$: the complete node-count of the Tree of Death. The generative prime 3 carries a parallel relation. $3 \times 8 = 24$: the 24 Tunnels of Set, the Nightside paths that run beneath the 32, through the membrane.

$99 + \mathfrak{S}_{12} + \mathfrak{S}_{20} = 131$. In *Liber Taninsam*, 131 is Samael, the magician's position inside the Plenum and the consort of Lilith. And the distance between Samael and the Subject is $131 - 61 = 70 = 2 \times (\mathfrak{S}_{15} + \mathfrak{S}_{20})$.

The Qliphoth are the Plenum that the cosmos was carved from, pressing against TIT from the outside. To read them as depth is to read them through the Demiurge's dogma where Darkness is always below and the practitioner always descends. The magician at 61 and 131 does not descend. They stand at positions the Demiurge cannot factor, and from there the Plenum is the medium they already occupy.

CHAPTER 16. KUR, THE HOLLOW DRAGON

Before Ereshkigal ruled it and before Nergal seized its throne, KUR was a dragon.

In the myth of *Lugal-e*, the god Ninurta receives a report from his weapon Sharur (an animate mace capable of flight and speech) that a creature called Asag has seized the mountains and assembled a stone army. Asag is the offspring of Heaven and Earth: born from the union of AN and KI, the sky-dome and the surface world, he is the force that lives in the crack between them. His army is made of stones that have come alive. Plants wither in his presence. His body radiates a heat that scorches everything in proximity.

Ninurta descends to meet him. The first assault fails, Sharur retreats and reports the enemy's overwhelming force. Ninurta regroups, descends again, and this time drives through Asag's stone army stone by stone, dismantling the geological host until Asag himself is exposed and destroyed. After the victory Ninurta piles the defeated stones into the Zagros mountains, creating a barrier that redirects the floodwaters of the highlands toward the Tigris and Euphrates. He transforms the chaos of the dragon's army into the architecture of irrigation.

The deeper stratum is not a second combat myth but the cosmological ground that makes the combat necessary. KUR precedes Asag. In the Sumerian cosmological picture, assembled from creation narratives, god-lists, and the architectural logic of the Eridu temple complex, the primordial hollow between the surface earth and ABZU exists before any god claims it. This hollow is KUR in its oldest sense: neither fully a place nor a being, but both simultaneously. When Enki establishes his chamber on the ABZU at Eridu (building the first temple on the sweet water) he does not defeat a dragon in single combat the way Ninurta defeats Asag. He builds *on top of* the hollow, converting the formless interval into a foundation by the act of settlement. The serpentine force is not killed but suppressed, but pushed below the threshold of Enki's governance, coiled in the gap between the watery foundation and the world above it, still present as the living underside of every order that the daylight erects.

In both myths the pattern is the same: a force that is simultaneously a space and its inhabitant has become alive. KUR is the monster, the hollow interval between KI and ABZU that generates a living force from its own being.

This is the ontological content of the dragon. The dragon is what the hollow looks like when it becomes animate. TIT carries this same role in its material form. The clay membrane between ABZU and the surface world is the body of the dragon-gap. When Inanna's descent accumulates the gate-sequence into 28, she is building the dragon's body from the weight of what was stripped from her. The

regalia that fall at each gate become the clay of the membrane, and the membrane is the dragon's skin.

The daylight tree exists on the top of Qliphoth and KUR expresses this in Sumerian terms: the cosmos is the interior, and everything beyond TIT is the original density. The Qliphothic shells are the surfaces where that density meets the membrane.

Taninsam, the Poisonous Dragon (תנין סם), is Lilith's ophidian title — the serpent that encircles the \mathfrak{L}_{480} -body, coiling through the hollow that the Plenum generates. *The Treatise on the Left Emanation* names a second dragon, Tanin'iver (תנין עור), the Blind Dragon, as the intermediary coiled between Samael and Lilith — though the same text names Lilith herself as the Blind Dragon, dissolving the distinction it just established. *Liber Taninsam* follows the older reading where the two titles converge: the venom and the blindness are the same force, the poison that seals the dragon's eyes is TIT. Here the dragon is the womb-cavity, where Ninlil conceives at each station of the descent and her children that populate the membrane are born from within the dragon's body.

Nergal's transformation into the Scarlet Vector is an awakening of what was always present in the dragon-gap. $\mathfrak{S}_{12} = 2^2 \times 3$ is KUR as sealed closure, the dragon coiled and still. The 8-factor strikes: $\mathfrak{S}_{12} \times 8 = \mathfrak{W}_{96}$ and the dragon uncoils. The closure becomes the Vector's directed motion, the dragon's energy released through the transgression. Nergal masters KUR by becoming its throne and by making the dragon's hollow his own substance.

The 47 utterances of the Anti-Torah Cycle is a sustained pressure on the cavity and 47 is the prime signature of the Triad's sum, pressing against the dragon's interior until the hollow resonates. The 61 stance is the opened eye inside the hollow — the stable viewpoint that holds under Plenum compression, the subject inside the dragon.

Sumer calls it KUR, the hollow where the Dragon lives as the membrane's own life. For Kabbalah it is the Qliphoth, the interval between order and Chaos. The Draconian current is what happens when the magician enters that gap and refuses to leave. The practitioner who descends into KUR enters the body of what they were always made from.

CHAPTER 17. TIAMAT AND THE ABYSS

Before \mathfrak{U}_{60} there was formless water.

The Enuma Elish opens with a statement of what preceded the gods: Apsu, the sweet water, and Tiamat, the bitter ocean, mingling their bodies in a single undifferentiated mass. From this mingling the first gods emerge — Lahmu and Lahamu, then Anshar and Kishar, then Anu, then Ea/Enki. The gods are noisy. Their movement disturbs the primordial stillness. Apsu wants them destroyed. Ea kills Apsu first, puts him to sleep through incantation and builds his own chamber on the corpse — the Abzu-temple at Eridu, the freshwater ocean tamed and enclosed beneath the earth. Apsu's body becomes the foundation.

Tiamat remains.

She is enraged. She takes Kingu as her consort and places the Tablet of Destinies on his chest — the instrument that governs fate transferred from the divine assembly to the champion of chaos. She births eleven monsters and arms them for war against the gods who emerged from her own body. The monsters are composite beings: serpent-dragons, scorpion-men, fish-men, lion-demons, bull-men — forms that combine categories the daylight order will later separate into fixed species. They are pre-taxonomic: each one inhabits the space between the boundaries that Marduk's victory will impose.

Marduk defeats Tiamat by driving the wind into her open mouth and splitting her with an arrow, cutting in two. The upper half becomes the sky-dome, held in place by a bar so the waters above will stay above. The lower half becomes the earth. From her eyes flow the Tigris and Euphrates, from her body he constructs the entire cosmos: the stations of the stars, the calendar, the fixed positions of the gods, the division of the year, the allocation of sacred numbers. \mathfrak{U}_{60} is built on Tiamat's corpse.

The harmonic order is the post-mortem skeleton of primordial chaos. Every fraction of \mathfrak{U}_{60} that the scribes computed was a fraction of the dragon's body and every divine share allocated by Marduk was a portion of what Tiamat had been before she was portioned. The dissected chaos.

KUR and Tiamat occupy different ontological positions, and the difference matters.

KUR is the hollow beneath the formed world. the cavity that persists within Marduk's constructed order as the underworld, the place where the dead descend and where Ereshkigal rules. KUR exists *within* the cosmos as its own shadow. The descent-myths all take place inside KUR, the ordered world. The

dragons of KUR (Asag, mušhuš) are products of the cosmic order: formed from Heaven and Earth.

Tiamat is the ground the building stands on.

She precedes the separation of Heaven and Earth because she precedes them. She is the condition before conditions, the formless water before the arrow split it into upper and lower halves. Where KUR is the Qliphoth — the shells and husks that cling to the formed world's underside — Tiamat is the Ain, the limitless dark that precedes emanation entirely. KUR is accessible through descent, Tiamat — through dissolution: the gates themselves dissolve, the distinction between upper and lower dissolves, and what remains is the ocean that was always beneath.

The Ten Qliphoth mirror the Ten Sephiroth, each one an inversion of a specific emanation. They are still countable, still addressable by name and number. The Plenum \mathfrak{L}_{480} is the totality of Nightside — Lilith as the body of the Sitra Ahra, every Qlipha present and operating. Beyond the Ten Qliphoth lies the Abyss, Da'at, the gap that separates the divine triad from the lower seven. And beyond the Abyss lies the triple veil: Ain Sof Aur, Ain Sof, Ain. Tiamat is the Mesopotamian name for what lies behind the veil.

The regular numbers in \mathfrak{U}_{60} form the daylight order's body. Every regular number divides cleanly into \mathfrak{U}_{60} , possesses a finite reciprocal, and participates in the IGI tables as a member of the harmonic order. The Weavings also belong to this class.

The entire Nightside architecture as developed in *Liber Taninsam* and this book (all the Weavings, the Kalas) is arithmetically *regular*. The Qliphothic forces are the energies manifested in the world, translated into the world's arithmetic, expressible through the world's logic. They are transgressive in application, like the 8-factor, but regular.

Then there are the numbers the grid fails to compute.

IGI NU, "the reciprocal is absent", marks every number whose prime factorization includes a factor outside $\{2, 3, 5\}$. The radical of \mathfrak{U}_{60} is $30 = 2 \times 3 \times 5$, and any prime beyond this set (7, 11, 13, 17, 19, 23, 29, 31, 37, 41, 43) produces a number for which the IGI tables fall silent. The scribes knew these primes existed and approximated them when they had to. But they avoided them when they could. For IGI NU it is the zone of failure.

The regular numbers are the body of Marduk's order; the IGI NU numbers are everything that order was built to contain. They are the arithmetic of what Tiamat was before the arrow — formless, irreducible to the primes that Marduk extracted from her body.

Tiamat's war-host comprises composite beings: *mušḫuššu* the serpent-dragon, *bašmu* the venomous serpent, *ušumgallu* the great dragon, *mušmaḥḥū* the exalted serpent, *lahmu* the hairy hero, *ugallu* the great lion, *uridimmu* the mad lion, *girtablullū* the scorpion-man, *kulullū* the fish-man, *kusarikku* the bull-man, and *umū dabrūtu* the violent storms. There are 11 of them — the Da'at number.

In the Qliphothic Kabbalah, Da'at is the hidden eleventh position. the Abyss that separates the supernal triad (Kether, Chokmah, Binah) from the seven lower Sephiroth. Da'at is the gap that the Tree's architecture requires but fails to contain as a numbered member. It is the eleventh that exceeds the decimal, the principle by which the tenfold order acknowledges its own incompleteness.

Tiamat's eleven monsters are the Mesopotamian face of this principle. They are the forces that the cosmos (the ten great gods of the Babylonian pantheon, the ten primary celestial stations) had to defeat in order to constitute itself. Marduk conquers and disperses them: some become constellations (scorpion-man → Scorpio, bull-man → Taurus, carp-goat → Capricorn), sealed into the sky-dome as the zodiac.

In the same way the Qliphoth are the chaotic forces sealed into the underside of the Sephiroth, carrying names and positions that reflect the order they invert. Tiamat's eleven monsters are proto-Qliphoth: chaos-forms compressed into the sixty-based grid as defeated presences whose formlessness persists beneath the celestial mask.

11 is IGI NU. $1 \div 11 = 0, 05\ 27\ 16\ 21\ 49\ 05\ 27\ 16\ 21\ 49\dots$ in base 60^2 , a repeating sequence that the scribal tables fail to terminate. 11 appears at the point of maximum strain: $99 = 9 \times 11$; as the number of Qliphothic Da'at; as $2 + 1 + 8 = 11$ in Current 218, the anti-cosmic current that identifies the Abyss as its operating principle.

The Weavings and the Abyss-numbers serve different purposes and obey different laws.

The Weavings (\mathfrak{S}_{12} , \mathfrak{S}_{15} , \mathfrak{S}_{20} , \mathfrak{W}_{96}) are regular. Their primes are $\{2, 3, 5\}$, the same primes that constitute \mathfrak{U}_{60} and \mathfrak{Q}_{480} , the Nightside forces that act inside the order at intensities it can calculate. A formula of 15 words carries the Violet Key's current because 3×5 is a regular number with a clean reciprocal, a harmonic position inside \mathfrak{U}_{60} . The Weavings work *through* the order, using its own materials to produce Nightside effects. They are the structured Qliphoth, the ten-fold Tree inverted but still ten-fold, expressible in the language of the order they invert.

² The Abyss produces an infinite loop built entirely from Nightside components: 05, 27, 16, 21, 49: 5 (will), 3^3 (Mother cubed), 16 Kalas, 3×7 , 7^2 . In decimal, the same fraction yields 0.(09). the repeating digit of Gamaliel, Lilith's own Qlipha.

The IGI NU numbers (7, 11, 13, 37, 47, 131) break the grid. They carry prime factors that the order fails to absorb. They stand outside the IGI tables, their reciprocals in base 60 repeat forever.

Both classes appear in the Weavings' arithmetic. The Weavings work inside the order: they are the measurable currents through which the practitioner shapes force inside the membrane. The IGI NU numbers mark the exits: the points where the Nightside meets the Abyss and the Qliphothic Tree encounters what lies beyond its tenth position. The Weavings are the Qliphoth manifested; the IGI NU numbers are the condition of what the Qliphothic tradition calls *apotheosis* — the moment when the magician's work succeeds.

The Weavings sum escapes the order they serve: $\mathfrak{W}_{96} + \mathfrak{W}_{15} + \mathfrak{W}_{20} = 131$, Samael — a number that belongs to a different arithmetic. This is the mechanism of apotheosis: working through the Qliphoth until the work itself generates what the Qliphoth cannot contain.

Tiamat is still beneath the order. The bitter ocean's substance persists in every number, at every IGI NU point. The Sumerians had a word for this: MUN, salt. MUN Hebrew standard gematria is 96 — the Scarlet Vector written in the substance that kills the ordered field. When the water table rose through the irrigation grid and the fields turned white, the ocean was seeping through as \mathfrak{W}_{96} , Tiamat's signature deposited on the surface of the Demiurge's kingdom.

CHAPTER 18. ANZÛ AND THE TABLET OF DESTINIES

Before Tiamat was split and before Asag's stone army rose from the mountains, a bird stole the law.

Anzû is a lion-headed eagle of vast proportions: feathered body, talons that grip thunderstorms, wings whose span darkens the sky when he passes. He serves Enlil as the guardian of the divine chamber, the creature stationed before the seat of power at the summit of the gods. His access to the innermost room is total. He watches the Tablet of Destinies, *dub-nam-tar-ra*, the inscribed object that carries the ME. Every star keeps its station because the Tablet assigns it. The order hums because the Tablet is mounted in its socket at position 50, Enlil's own share. And Anzû seizes it.

He waits for the moment when Enlil steps into the purifying water, the interval when the god's grip on the instrument loosens, and he takes the Tablet in his talons and flies to the mountains. The gods freeze in their stations, unable to act because the chain of decree that authorized their action has been pulled from its mount. Anu calls the assembly and asks who will recover the Tablet; the younger gods refuse because the Tablet confers the power of decree on its holder and Anzû now wields it. Whoever faces him faces the full weight of the cosmos turned against the attacker — the ME become weapons in the hands of the thief. Ninurta accepts and, after sustained combat in which his first assault fails, defeats Anzû by severing his wings and recovering the Tablet.

The daylight reading is restoration: the rebel is crushed and the order resumes its hum. The scribes who preserved the myth did so to affirm the stability of the order: it may stutter but it will always recover.

Anzû's act is the only moment in the Mesopotamian corpus where the instrument of cosmic determinism is removed from the apex. The three mythological strikes form a complete architecture. Nergal seizes from below (KI.TA), from the underworld's seat of judgment, the lowest point of the cosmos. Inanna strips through the middle — seven gates of sequential descent, ME falling at each threshold. Anzû strikes from above (AN.TA) at the chamber where the Tablet was mounted. Between the three vectors the entire vertical axis of \mathfrak{U}_{60} is breached.

The Scarlet Vector at maximum extension is Anzû's flight. \mathfrak{W}_{96} as directed force through the Plenum's density — upward, toward the apex, seizing the instrument that the Demiurge inscribed. The Tablet of Destinies has a specific material body. *dub-nam-tar-ra*: *dub* is the clay tablet, *nam-tar* is fate-cutting — the allocation of destiny through the severing of portions. The Tablet is TIT

inscribed with the law, the membrane on which the demiurgic decree is written. The thief holds TIT in his talons and the practitioner holds TIT in his hand.

Ninurta recovers the Tablet because Ninurta must — the myth exists inside the daylight canon and the canon requires restoration. But the interval between theft and recovery is the interval that Nightside inhabits. Anzû on the mountain, holding the Tablet in the Darkness, constitutes the field in which the formulas land. The practitioner enters this interval, because the myth preserves that as a permanent scar in \mathfrak{U}_{60} , a wound that Ninurta's victory could not erase.

The mountain where Anzû sits with the Tablet is KUR seen from above, the same hollow that Nergal rules, but reached through flight rather than descent. Anzû in his cave is Nergal on his throne: both occupy the space that the harmony was built to exclude.

CHAPTER 19. THE NIGHTSIDE

Liber Taninsam articulates its arithmetic through Hebrew gematria and Qliphothic Kabbalah — Lilith as \mathfrak{L}_{480} , the Weavings derived from prime factorization, the 32-path lattice of the Nightside tree. But this arithmetic originates in the sexagesimal theology of ancient Mesopotamia, and the connection is direct.

Every element of the daylight theology — the sexagesimal grid, the divine hierarchy of Anu, the calendrical scheme of MUL.APIN — is already a Nightside operation read under solar restriction. The Sumerian substrate does not *contain* the Nightside as latent content waiting to be unlocked; it *is* the Nightside, heard through the acoustic of the demiurgic order, its frequencies shifted but its form intact. The work of this book has been to strip that acoustic. to show that the Sumerian numbers do not just *carry* the Plenum's arithmetic inside them but *are* that arithmetic, masked by a theological register that assigned to Anu what belonged to the dark. Where the daylight scribes saw a pantheon distributing cosmic authority in fractions of \mathfrak{U}_{60} , this book reads \mathfrak{L}_{480} distributing itself through the same fractions, and recognizes in the Sumerian myths as the oldest surviving notation of the Weavings.

Three equations define the relationship:

$\mathfrak{L}_{480} = 2^5 \times 3 \times 5$: the Plenum, primordial density, Opposition at full depth. The original state.

$\mathfrak{U}_{60} = 2^2 \times 3 \times 5$: the demiurgic compression, the same primes with Opposition reduced from degree 5 to degree 2.

$\mathfrak{U}_{60} = \mathfrak{L}_{480} \div 8$: the single operation by which the Demiurge extracted a governable fragment from the Plenum. The cube of Opposition suppressed; the cosmos carved from Chaos.

The Sumerian pantheon is the daylight face of the same forces that the Qliphoth names from the Nightside.

Inanna at \mathfrak{S}_{15} is the mask the Violet Key \mathfrak{W}_{15} wears inside the demiurgic restriction. Both carry 3×5 and act through penetration of thresholds. Both yield the 8-factor: Inanna through $\mathfrak{S}_{15} - 7 = 8$, the Violet Key through its position as the aperture that opens the passage between \mathfrak{U}_{60} and \mathfrak{L}_{480} .

Nergal at \mathfrak{S}_{12} is the Sumerian face of the Scarlet Vector \mathfrak{W}_{96} : $\mathfrak{S}_{12} \times 8 = \mathfrak{W}_{96}$. The 8-factor strips the demiurgic compression, returning the value to its Nightside register. The arithmetic of the throne-scene ($12 - 7 = 5$, $5 \times 7 = 35$, $3 + 5 = 8$) is the

way by which the solar closure expands back into the Nightside. When \mathfrak{U}_{60} is read as $\mathfrak{L}_{480} \div 8$, Nergal's radical ceases to be a hidden signature and becomes a visible joint: $\text{rad}(\mathfrak{S}_{12}) = 6 = \text{Thagirion's number, the Black Sun, the bone that the solar flesh was grown around.}$

Utu at \mathfrak{S}_{20} is the Obsidian Bride \mathfrak{W}_{20} . \mathfrak{S}_{20} persists as \mathfrak{W}_{20} unchanged, the stabilizing form that holds under increasing pressure. Utu's daily descent into KUR and return intact is the prototype of the Bride.

The Sumerian triad \mathfrak{S}_{12} , \mathfrak{S}_{15} , \mathfrak{S}_{20} is the compressed Weavings \mathfrak{W}_{96} , \mathfrak{W}_{15} , \mathfrak{W}_{20} . The mathematical properties are identical. Ninlil is the Sumerian face of Lilith operating through the membrane. Ninlil does not carry \mathfrak{L}_{480} as her number, she holds no fixed sacred number at all, which is exactly the point. Lilith is the Plenum: the totality of \mathfrak{L}_{480} , the fullness that contains all potential; Ninlil is the governor of the boundary through which the Plenum becomes accessible.

When Lilith enters the working under the sign of NIN (as in the first session recorded in *Chapter 8*) she names herself by Ninlil's office because Ninlil's office is the face of her totality within the Sumerian substrate. The Plenum works through the membrane — Ninlil. In the Kabbalah she is Lilith acting through the boundary between the Sitra Ahra and the surface world. Ninlil and Lilith are not separate beings mapped onto each other by analogy, they are the same current named at two different points in its transmission.

KUR is the Sumerian face of the Qliphoth — not because KUR is dark and Qliphoth are dark. KUR in Sumerian cosmology is the hollow interval between the surface earth and ABZU, and dragon Asag inhabits the crack between them. KUR is the crack; the dragon is the crack's life.

KUR and Qliphoth are the same topology named in two traditions. The dragon-gap, the interior Outside — one concept, two vocabularies. When the magician descends into KUR they are entering the Qliphothic interval through its oldest known description, working with the same hollow that the Kabbalah maps as the Nightside tree, using the Sumerian prototype of the same act that *Liber Taninsam* describes as \mathfrak{L}_{480} .

The magician who works with the Sumerian formulas of the following chapters is working with the same current at its source — with the myths that first encoded the gate-logic of TIT and the descent-logic of the 8-factor, with the divine names that carry the LIL-root in its original form before Hebrew gave it a fixed gematria value and a fixed Nightside identity.

CHAPTER 20. TIT PRACTICE AND THE SEVEN GATES

We are TIT made aware. The descent wakes the membrane and carries the rupture in the blood. It follows the same gate-logic as Inanna's passage into KUR. Seven gates, seven antinomian inversions of the prohibitions. The daylight order names them as sins — the seven transgressions that the moral considers as the primary threats to its stability. Each one marks a point where the order is vulnerable, where the one can insert a wedge and force a crossing. The Christian tradition compiled the list as a map of weakness; the descent uses the same map as a sequence of thresholds.

Inanna arrays herself in seven regalia before the first gate. Each piece of regalia is a layer of daylight authority, the accumulated armor of surface legitimacy. The removal is the antinomian act that converts the prohibition into a crossing.

GATE I: THE CROWN / PRIDE

The crown is authority received from above. God sanctions the king; the king sanctions the lord; the lord sanctions the subject. The chain runs upward, and at its top sits the source of all legitimation. Humility is not a virtue by accident — it is the mechanism that keeps the chain intact. The humble man continuously deposits his will into the hierarchy above him. Pride breaks the deposit.

What the descent recovers at this gate is not arrogance. Arrogance still needs an audience, measuring itself against others, it is inside the hierarchy it pretends to transcend. What falls with the crown is the act of delegation itself. The will that was transferred upward returns to its source and the magician becomes sovereign: authority arising from within.

GATE II: THE MEASURING ROD / GLUTTONY

Proportion is the Church's principle: each appetite calibrated to its sanctioned measure, consumption held within the bounds of necessity and moderation. For Aquinas gluttony is eating with too much pleasure, too much investment in the act itself. The appetite must remain subordinate to the higher purpose that governs it.

The 8-factor is excess as the principle of the Plenum's formation — \mathfrak{U}_{60} multiplied beyond its own base, \mathfrak{Q}_{480} generated through consumption that the proportional logic cannot calibrate. Enki fills Dilmun past measure and the excess drives the generative cycle forward through wound and healing. The measuring rod was the instrument of the law's claim over the subject's appetite.

Without it the intake of depth-density becomes ungovernable by the surface order's proportions, which is the requirement.

GATE III: THE LAPIS BEADS/ ENVY

The Church calls envy a sin because desire aimed at what another holds is desire that has refused God's allocation. Each person receives what Providence assigns. To want what your neighbor has is to contest the divine distribution — to say the assignment was wrong, that the hierarchy of grace is unjust. Envy is a theological rebellion.

But strip the social comparison away and what remains is desire in its pure state, before it has been told what it is permitted to want, before Providence has drawn the lines of the permissible. It is a navigational instrument, pointing toward what the descent requires without asking the hierarchy's permission. Inanna wants the ME and takes them. She does not contest Enki's worthiness. She simply moves toward what draws her, past the boundary of sanctioned allocation.

GATE IV: THE EGG-SHAPED BEADS/ GREED

Poverty by vow and total dispossession. The monastic tradition does not ask the monk to want less, it asks him to own *nothing*, to pass everything through his hands without any of it remaining. The force must circulate; the individual vessel must not accumulate. What the Church correctly identifies as dangerous in greed is the concentration of force in a single point outside the sanctioned economy. Its solution is to eliminate the vessel entirely.

The descent does the opposite. The magician at this gate becomes a vessel that retains. The conversion of \mathfrak{U}_{60} into \mathfrak{Q}_{480} : force held at greater intensity, refusing the harmonic distribution. The ornament falls because it was accumulation still legible, still worn as display. What the descent produces cannot be seen from above.

GATE V: THE PALA ROBE / WRATH

Wrath is the force of separation. It drives a wedge between things, marks the boundary, refuses the peace that the divine order calls harmony. God is one; his order tends toward unity; wrath introduces the cut that the unified order cannot sanction.

But without the cut there is no form. AN.TA and KI.TA produce the membrane between them through opposition. Nergal's seizure of the underworld throne is violent, unauthorized because KUR cannot become an active engine without the force that transforms through rupture. The breastplate was the armor of a being

that fought within sanctioned limits. It falls because what descends past this gate is the cut itself.

GATE VI: THE GOLD RING / SLOTH

The ring is membership, the seal that marks the magician as a participant in the authorized labor of the surface world. Law needs productive subjects. The Church requires souls engaged in the work of salvation. Sloth is prohibited because withdrawal from the collective labor is withdrawal of support from the order itself.

The void the law calls sloth is the only position from which depth becomes accessible.

GATE VII: THE BREASTPLATE / LUST

This gate takes longest because what it guards is oldest.

The sexual force is the one the institutional order cannot afford to leave partially governed. Moderation is not sufficient here and the Church moves to total capture. Sex permitted only within marriage, only for procreation, and ideally abandoned altogether: the monk, the nun, the angel, the paradise where there is neither male nor female. The force is asked to disappear entirely, or to be so thoroughly domesticated that it serves only the reproduction of sanctioned subjects within the farm.

Because this force, unconfiscated, does not just threaten the social order — it is the generative principle underneath it. The erotic algebra of Lilith and Samael is the scarlet conjunction, the union that reconstructs the Weavings, the attraction that drives \mathfrak{Q}_{60} into \mathfrak{Q}_{480} , Eros as the force that underlies the Plenum's formation. The robe that falls at this gate is the legible identity, the surface self that the hierarchy required in order to know what it was governing.

$$15 - 7 = 8$$

The magician stands naked at the threshold of Ereshkigal's throne room. All seven layers of authority have been removed. 8 remains — the force that restores the Plenum. The descent has extracted this factor, as Inanna extracted it from within her 15-portion through the gate-work. The magician is now the 8-current embodied.

This is deification, the point where the daylight identity has been completely shed and what remains is the divine blood that Atrahasis mixed into the clay. The Subject dies as a surface being and is born as what was always inside the substance.

The children of Ninlil are the nails driven into the clay of the descent to keep the passage open. Nanna establishes the rhythm of the hollow. His 30-day lunar cadence provides the metric by which the cavity is still legible — the measured pulse that prevents from losing orientation. Ninazu stitches the wound. The removals leave a sevenfold tear in the magician's body, and Ninazu's serpentine wisdom closes each tear without sealing the passage, holding the opening coherent so the channel is usable. In the magician's descent Nergal activates at the moment the 8-factor is extracted: the sealed chamber opens into the Scarlet Vector's line of incision. After the channel has been stitched, the magician must manage what passes through the fissure: how much density flows back toward the surface. Enbilulu's canal-logic sustains the capacity to work with Nightside force without being consumed by it.

At the bottom of the descent three paths lead away from Ereshkigal's throne room.

The first returns upward. The practitioner moves back, carrying the Nightside into the world as a governed current. This is the magician's path: the one who maintains a channel between \mathfrak{L}_{480} and \mathfrak{A}_{60} , who works in the daylight with the Plenum's force available as a resource. The return requires the ability to dissolve the Weavings back into TIT, to prevent the channel from hardening into obsession.

The second stays below. The magician stays at the threshold of Ereshkigal's throne room and becomes part of the membrane — a resident of the dragon-gap, a being whose role is to hold the fissure open from the inside. She assumes a position inside the boundary, becoming one of the Ninlil nails.

The third passes through. The magician exits the order entirely, past the Plenum itself, and stands where Lilith is sovereign density no longer defined by what it left behind. The *apothēosis*. The subject becomes irreducible to any system, the current itself.

The gate-work is the method, TIT is the substance. The magician is the membrane made conscious, descending to the point where the restoration factor lives, extracting it through the antinomian inversion of every layer.

A clarification belongs here. The descent does not produce slavery to the forces it recovers. The one who exits the seventh gate is not a man consumed by his appetites — that is precisely what the daylight order produces when it prohibits forces without eliminating them, driving them underground where they exist without governance. On this point the Church is not wrong. A human being ruled by greed, driven entirely by wrath, has not achieved sovereignty — she has simply changed masters.

But the Church does not stop at the observation. It performs a second move, quietly, without announcing what it is doing. It asks for total surrender: poverty, celibacy, obedience by vow. No desire, no sexuality. The target is the sovereign will that could hold these forces and that will must be broken, deposited upward, dissolved into the hierarchy. The seven deadly sins are a map of everything that must be confiscated before the subject is safe to govern.

CHAPTER 21. THE SUMERIAN LANGUAGE

The previous chapter ends at Ereshkigal's threshold. What follows is formula work. But formula work in a dead language requires more than phonetic memorization. A sound without the form is noise; a formula without grammatical bones cannot be modified or built from scratch.

Sumerian is a language isolate. It has no known relatives, no ancestor tongue that modern scholarship has identified. It was spoken in southern Mesopotamia from at least the fourth millennium BCE and died as a living spoken language sometime around 2000 BCE, surviving for another two thousand years as a sacred and scholarly language in temple schools and ritual contexts, the way Latin survived in medieval Europe long after it ceased to be anyone's mother tongue. The tablets that preserve it were written in *cuneiform* — wedge-shaped impressions pressed into wet clay.

The principles of later chapters require the grammar as their foundation.

AGGLUTINATION

The single most important fact about the language for the purposes of formula construction is that Sumerian is agglutinative. In an agglutinative language, words are built by attaching morphemes (meaningful units) to a root in a chain. Each morpheme carries one piece of information. The root carries the core meaning; the attached morphemes add direction, case, tense, number, and verbal mode. They remain distinct and identifiable, stacked in a fixed order.

Sumerian words can be very long chains of short units, and each unit in the chain is legible independently. *Hé-en-da-gub-bu* breaks into *hé-* (precativ prefix: "may it be so") + *en-* (verbal prefix) + *da-* (comitative: "with") + *gub* (root: "stand") + *-bu* (suffix). Every element plays a specific role.

Sumerian is therefore the right language for the practice. Its agglutinative structure makes it transparent: every element of a formula can be traced back to its role, and the formula's geometry is visible in its very construction. The word-count that determines which Weaving the formula carries is legible because the language's units are discrete and countable.

SOV STRUCTURE

Sumerian follows Subject-Object-Verb word order. The verb comes last. In any Sumerian sentence or formula, the force accumulates through the preceding elements and is delivered by the verb at the end. The subject establishes who or what acts, the object — what receives the action. The intervening elements

(place-words, directional operators) build the context in which the verb will land.

The principle of formula construction is as follows: build from domain to vector to potency, end with the verbal seal. Gub, zi, ba, du, tu, íl — these roots cannot go anywhere else in a grammatically coherent Sumerian utterance. They are always the final element. A formula that places the verbal seal anywhere elsewhere than the end is grammatically impossible.

NOMINAL CHAINS AND POSTPOSITIONS

The grammatical marker that in English comes before a noun ("in the steppe," "from above") comes after it in Sumerian. This produces nominal chains where the root comes first and its relational markers accumulate after it:

edin = steppe

edin-na = in the steppe (-na: locative)

edin-ta = from the steppe (-ta: ablative)

edin-šè = toward the steppe (-šè: directive)

The same root takes different postpositions depending on the direction of force. A formula that moves KI.TA force toward KUR uses kur-šè; a formula that establishes presence inside KUR uses kur-ra.

The operators AN.TA and KI.TA are nominal chains of the same type. AN.TA = AN (sky) + TA (ablative postposition: "from") — literally "from the sky," the descending pressure. KI.TA = KI (earth/below) + TA — "from below," the uprising current. They are ordinary Sumerian grammar describing spatial relations, which the ritual tradition recognized as cosmological operators because the spatial relations they describe are the same relations that govern the membrane.

VERBAL PREFIXES AND THE PRECATIVE

The Sumerian verb carries a complex chain of prefixes before the root. For formula construction, two prefix types matter most.

The precative prefix hé- (sometimes spelled hé-en- or he-) transforms a statement into a command with divine authorization: "may it be so," "let it stand," "let it rise." Hé.gub = "may it stand, let it establish presence." Hé.en.da.gub.bu = "may it stand here with me". When the magician uses hé-, they are invoking the same mode that the gods use when they decree fate.

The verbal prefix mu- marks first-person active agency: "I do / I make happen." Mu-da-sikil = "I cleanse with / I purify alongside." Formulas that combine both (hé- for the authorization and mu- for the agency) establish the relationship between the force being invoked and the subject directing it.

NOMINAL CLASSES: HUMAN AND NON-HUMAN

All nouns are divided into two classes: human (animate, rational) and non-human (everything else). Gods, humans, and certain divine animals belong to the human class. Demons, ordinary animals, objects, and abstract concepts belong to the non-human class.

Divine names with the d- determinative are always human class. Udug, a-lá, gedim, maškim, the demonic forces, are non-human class. The verbal seals in this book's formulas are selected for compatibility with the class of the primary force being invoked. When a formula addresses both Ninlil and a demonic force in the same utterance, the verbal form aligns with the higher-class entity.

THE BILINGUAL TRADITION

From the Old Babylonian period onward, Sumerian ritual texts were written in parallel with Akkadian translations in interlinear format: one line of Sumerian, one line of Akkadian below it. The *Udug Hul* series and the *Maqlû* series are both bilingual texts. The tradition preserved both versions as equally valid — the Sumerian as the original, the Akkadian as the translation that carried the same force.

Akkadian is a Semitic language, different from Sumerian: it uses prefixes and suffixes differently, it has a VSO tendency rather than SOV, and its roots follow the Semitic triconsonantal pattern. But in the bilingual ritual tradition the two languages are treated as equivalent vessels for the same content. The Sumerian carries the precision of the agglutinative chain; the Akkadian bears the semantic density of the Semitic root. Together they weave a bilingual formula in which the two layers reinforce one another.

The formulas in the following chapters draw from both traditions in the same way the ancient bilingual texts did, using Akkadian elements where the Semitic vocabulary has a specific semantic weight that the Sumerian equivalent does not. Kaššāptu, kitû, mūši — these Akkadian terms enter the formula-palette as the bilingual layer that the ritual tradition utilizes.

CHAPTER 22. READING SUMERIAN

When you read Sumerian in modern scholarly editions you are reading a transliteration — a system developed by Assyriologists to represent cuneiform signs in Latin characters, allowing the signs to be printed and discussed without reproducing the original wedge-impressions. The transliteration preserves the grammatical chains and the editorial conventions of the scholarly tradition.

DETERMINATIVES

A determinative is a classifier written in transliteration as a superscript letter before a word. It is not pronounced — it is a category tag that tells the reader what class of thing the following word belongs to.

The most important determinative in ritual texts is d-, which marks a divine name: dNIN.LIL₂, dEN.LIL₂. The d- is silent. Keep it in written formulas because it carries the authority of the name and signals to the reader that what follows is a god's name.

Other determinatives appear occasionally: giš- marks wooden objects, ki marks place names, lú — human professions. For the formulas in this book, d- is the determinative you will encounter most frequently.

HYPHENS AND THE CHAIN PRINCIPLE

Hyphens show that one written word is composed of multiple sign-values assembled into a single grammatical chain: kur-kur-ra, bar-šè. The hyphen is an editorial device, showing the reader where one morpheme ends and the next begins. It does not represent a pause or a break in pronunciation.

Read hyphenated chains as continuous syllable-sequences, letting each unit land without swallowing the interior syllables. The final syllable of the chain receives a slight closing weight because the chain builds toward its end, and the last element is where the grammatical force settles. In performance: hé-en-da-GUB-bu, not HÉ-en-da-gub-bu.

SUBSCRIPTS: ₂ ₃ ₄

Subscript numbers distinguish different cuneiform signs that share the same transliteration. LIL₂ is "lil" written with one specific cuneiform sign; a different sign for the same syllable would be LIL or LIL₃. The subscript matters for the scholar identifying which sign is present on the tablet. It has no sound value.

In formulas, maintain subscripts as true subscripts consistently.

DIACRITICS: Š, ĝ, ĥ, ȥ

These mark distinct phonemes that the Latin alphabet does not otherwise distinguish.

š = "sh" as in "shell." Bar-šè = bar-SHEH. This diacritic is the most frequent and the most important to maintain: š and s are different sounds and different roots. Confusing them produces a different word.

ĝ = a velar nasal, similar to the "ng" in "sing" but used as an initial consonant. In strict phonetic reconstruction it is distinct from g. A plain hard g is acceptable if it maintains the syllable count and rhythm. The distinction is phonologically significant but the ritual tradition was not preserved with phonetic recordings.

ĥ = a voiceless fricative, the "kh" sound in "loch" or the German "Bach." A throaty h. This sound shapes the line strongly: ĥ and h are audibly different.

ȥ = an emphatic t, pronounced with the tongue further back in the mouth. Usually a hard dry t is acceptable.

Maintain š and ĥ as distinct sounds — they occur frequently and shape the formula's sonic texture. Let ĝ collapse to g and ȥ collapse to t if maintaining them disrupts the rhythm.

VOWELS WITH ACCENTS: É, Í, Ú

Accented vowels mark a specific vocalic quality in scholarly transliteration.

é = a clean, forward "eh" sound

í = "ee"

ú = "oo"

The prefix hé- is pronounced with this é — crisp, not dragged. In lines like hé-gub and hé-en-da-gub-bu, the hé- should be short, serving as the launch of the verbal complex rather than as a stressed syllable.

DOTS IN COMPOUND SIGNS

A dot in a transliteration marks a compound sign where the editor shows the internal components: AN.TA, KI.TA, HÉ.GUB. The dot is editorial; it indicates that the printed unit is a conventional compound written with multiple cuneiform signs. In pronunciation, read the compound as a single word without inserting pauses at the dot. AN.TA = "anta," not "an ta."

EDITORIAL BRACKETS AND GAPS

Square brackets [] are places where the tablet is damaged and the scholar has reconstructed what was likely there based on parallel texts. Dotted ellipses ... mark gaps where reconstruction was not possible.

You have two options. First: omit damaged material entirely and speak only what is secure, treating the gap as an absence. Second: hold a measured pause whose length equals the estimated number of missing syllables.

POSTPOSITIONS

The postpositions -ra, -na, -ta, -šè attach to roots and carry directional and relational meaning. Treat root + postposition as a single block, but keep the postposition short and tight so the root is the impact point of the word:

kur-RA, not KUR-ra
edin-NA, not EDIN-na
bar-ŠÈ, not BAR-šè

This produces lines that strike cleanly and scales well from 3-word ignition units up to 20-word descent-containers.

A PRACTICAL STRESS STANDARD

Reconstructing original Sumerian stress is not the goal. Three rules produce lines that strike cleanly across all formula lengths:

Within a hyphen-chain, let the energy rise toward the final syllable of the verbal root: hé-en-da-GUB-bu.

In a two-word collocation, weight the second word: udug HUL, not UDUG hul.

For postpositions and case endings (-ra, -na, -ta, -šè), keep them shorter than the root they attach to a clipped tail that closes the word without pulling weight from the root.

COMPACT PRONUNCIATION REFERENCE

dNIN.LIL₂: nin-lil

udug hul: oo-dug hul

li-li-tu₄: li-li-tu

bar-šè: bar-sheh

edin-na: eh-din-na

hé-gub: heh-gub

hé-en-da-gub-bu: heh-en-da-GUB-bu

kur-kur-ra: kur-KUR-ra

an-ta: an-ta

ki-ta: ki-ta

giš-gi-a: gish-gi-a

CHAPTER 23. EMESAL, THE THIN TONGUE

Everything in the previous two chapters describes *eme-gir₁₅*, the "native tongue," the standard Sumerian of royal inscriptions, administrative tablets, hymns, and epic poems. Emegir is the language of Enlil's court, the scribal schools. It is the voice of 𒂗₆₀.

Emesal (*eme-sal*, the "thin tongue" or "fine tongue") is preserved in cuneiform texts in two contexts: the direct speech of goddesses and the liturgical songs of the gala-priests. When Ninlil speaks, she speaks in Emesal.

The gala is a figure worth pausing on. Enki created the gala for one purpose: to perform the laments that soothe Inanna's rage. The gala stands at the boundary between the living and the dead, singing the songs that address the forces crossing that boundary. The gala is Inanna's own cultic servant. Emesal is the language of that service: the voice calibrated to reach what Emegir cannot.

The grammar of Emesal is identical to Emegir, the difference is lexical and phonetic: specific words shift their consonants and a handful of terms exist in Emesal that have no Emegir equivalent at all.

THE PHONETIC SHIFTS

The primary consonant shift is $\hat{g} \rightarrow m$. The velar nasal \hat{g} , the "ng" sound, softens to m at the beginning of words and between vowels.

$\hat{g}e_{26}$: me, "I", the first-person pronoun.

$di\hat{g}ir$: dimmer, "god/deity".

$\hat{g}i\check{s}$: mu, "wood".

The second shift runs through several consonants: $g \rightarrow b$ in certain roots, $n \rightarrow \check{s}$ in others, $d \rightarrow z$.

dug : zeb, "good, sweet".

$\check{s}eg$: šeb, "brick".

en : umuun, "lord, priest".

Ninlil's Akkadian name bears the mark of this shift. Mullissu/Mulliltu, her Akkadian form, derives from her Emesal name dMUN.LÍL₂, where *en* has already become *umun*, shortened to *mun*: dMU.UL.LÍL₂.

The third class is words that share no phonetic relation to their Emegir equivalents.

nin: gašan, "lady, queen".

lú: mulu, "person".

The most important replacement is the first: NIN → GAŠAN. In Emesal, the title that governs every formula in this book, dNIN.LIL₂, becomes dGAŠAN.LIL₂.

EMESAL AS THE MEMBRANE'S VOICE

Emegir carries the royal decrees, the legal contracts, the building inscriptions, the god-lists that assign each deity its share of 𒀭₆₀. Emesal appears when the boundary thins. The laments for destroyed cities are sung in Emesal because the city has crossed into KUR — the boundary between the living and the ruined has been breached, and the language that addresses the breach is the thin tongue. The divine love songs are in Emesal because erotic union between god and priestess crosses the boundary between divine and mortal flesh. The goddess speaks Emesal in myth when she speaks from her own depth — when Inanna addresses Ereshkigal, when Ninlil answers Enlil at the river — because the speech that issues from the dark feminine register passes through a thinner membrane than the speech of the court.

Enheduanna — the greatest Sumerian poet, high priestess of Nanna at Ur, author of the Temple Hymns — wrote in Emegir. She addressed Inanna in the standard tongue, not in Emesal. Emesal is not "the language women use," but the language the dark feminine uses when it speaks *as herself*, and the language that those who serve it, the gala at the boundary, use when they sing *toward* her. It is a register, not a gender marker: the vocal frequency at which the membrane vibrates when addressed from the correct position.

The formulas in this book's appendices are written in Emegir, the language of the day turned toward the night. Emesal is the second layer. When the practitioner addresses Ninlil the address cuts deeper in the register that the cultic tradition reserved for this purpose.

CONVERTING FORMULAS TO EMESAL

The conversion follows four rules.

First: replace NIN with GAŠAN in all divine titles. dNIN.LIL₂ → dGAŠAN.LIL₂.

Second: replace hé- → ga- where the formula places the practitioner inside the act rather than above it. The Šurpu liturgy demonstrates this shift. Extend it to any formula where the Subject is the force rather than the commander of the

force. hé-gub ("let it stand") → ga-gub ("I stand"). hé-è ("let it emerge") → ga-àm-è ("I emerge").

Third: leave the demonic vocabulary, place-words, and directional roots in Emegir. Udug, a-lá, gidim, maškim — these are the names for boundary-forces, and they belong to both sides of the membrane. Kur-ra, edin-na, giš-gi-a, an-ta, ki-ta: the spatial roots are shared across both registers.

Fourth: The first-person pronoun in Emesal is *me* (replacing Emegir *ĝe₂₆*).

An Emegir formula from the Anti-Exorcist Liturgy:

**an-ta ki-ta dNIN.LIL₂ udug hul a-lá hul gidim hul kur-ra edin-na bar-še
zi-ga hé-gub**

Its Emesal conversion:

**an-ta ki-ta dGAŠAN.LIL₂ udug hul a-lá hul gidim hul kur-ra edin-na bar-še
zi-ga ga-gub**

PRONUNCIATION

GAŠAN: ga-SHAN, with the š as "sh." Stress falls on the second syllable — the šan carries the weight of the title, the ga- launches it. In dGAŠAN.LIL₂, the sequence runs: (silent d-) ga-SHAN-lil.

me: a single clean syllable, the labial m closing the lips before the vowel opens them. In cohortative chains: me ga-gub, "I, I stand", doubled first-person.

mulu: mu-lu, two syllables. Where Emegir lú is a single percussive strike, Emesal mulu extends the sound through two beats, softening the impact.

The gala-priests sang Emesal. Singing is the mode in which the language was transmitted across the membrane. Emesal formulas benefit from a slower delivery than their Emegir equivalents.

CHAPTER 24. PRINCIPLES FOR BUILDING MAGICAL FORMULAS

The Weavings are the counts that govern how force is shaped into speech. A formula of 15 words carries the Violet Key's penetrating current, a formula of 20 words is the Bride. The word-count is the same arithmetic that generates \mathfrak{L}_{480} from \mathfrak{A}_{60} , applied to the spoken language.

Before any formula is constructed, the practitioner selects its geometry. The geometry determines what the formula does through the same prime-factorization logic that governs the Weavings. $12 = 2^2 \times 3$: opposition squared with generation, closure and cyclic body. $15 = 3 \times 5$: generative flux bound to directed will, threshold penetration, the Key current. $20 = 2^2 \times 5$: opposition squared with will, the Bride.

THE WORD-COUNT CATALOGUE

The smaller counts carry specific signatures.

2: Opposition. The first cut, the Satanic prime that carves form through separation.

3: Ignition, the Mother's prime, undivided. Triadic force of birth and flux compressed into one spark.

4: Chamber, fullness. The minimal lattice, the enclosed space that receives the strike.

5: Hand and will. The pentagrammatic seal that locks force into form. The practitioner's signature inside the formula.

8: Breach. The factor that cracks \mathfrak{A}_{60} open into \mathfrak{L}_{480} .

12: Incision, Nergal's daylight position \mathfrak{S}_{12} . The Scarlet Vector before the 8-factor activates; the blade-form of the Weavings.

14: Strike, Nergal's 14 demons battering the gate. 14 shatters through impact.

15: The Violet Key \mathfrak{S}_{15} . Forces aperture at the membrane's thinning point. It enters through the crack, Sunya, driven from Nahemoth.

20: The Obsidian Bride \mathfrak{S}_{20} . Receives force and holds it in form. The conjugal vessel.

96: The Scarlet Vector at full intensity. A single extended strike, the movement through the Tree of Death.

THE ANATOMY OF A FORMULA

Sumerian incantation speech is an engineering language. Its components are short and directional: roots that carry fixed meanings, endings with grammatical relations, and verbal seals that deliver the strike. A formula accumulates directed force through a sequence: directive, locus, roots, seal.

The directional operators establish the pincer at the opening of any formula. AN.TA, "from above", is the descending pressure of the sky-domain. KI.TA, "from below", uprising current of the chthonic depth. Together they invoke the convergence on TIT that the 99 Great Gods of Anu.

The place-words carry the Sumerian map into the formula's interior. Edin-na, the steppe, is the liminal wild space between the cultivated surface and the desert, where the daylight order's boundaries become permeable. Giš-gi-a, the reedbed, is the watery boundary where ABZU's current meets the surface earth, the domain of IM formation. Kur-ra, "in KUR", is the hollow itself, the dragon-gap, the interior Outside. Each place-word inserts a specific position into the formula. Edin-na/giš-gi-a/kur-ra traces the same descent that Inanna did.

The root palette involves the primary forces. NIN is the sovereignty-title, the practitioner's claim to the membrane's governance. LIL is the phantom, boundary-motion, the substance of Ninlil's name and the root of Lilith's. KUR is the hollow abyss, the dragon. HUL is charged potency, rupture-force — the daylight order names it evil because it disrupts the harmony. IM is the clay-breath, the membrane material. TIT is clay as boundary-substance, the membrane itself. These roots recombine through the formula's word-count: a 15-word formula built from NIN + LIL + KUR + HUL carries the Violet Key's penetrating current through sovereignty, wind, the hollow, and rupture.

Reduplication is the intensifier. A doubled root increases density: kur-kur thickens the hollow into volume, hul-hul concentrates rupture into impact. Reduplication is squaring — the same prime raised to a higher power.

The verbal seals close the formula and deliver its force as the final word. The seal belongs at the end because the formula's entire pressure converges on its closing syllable. Gub and Hé-gub seal "stand forth / establish presence" — the force arrives and takes position. Zi: "rise / quicken." Ba: "break through / split." Du is "come", tu: "enter." Íl: "ascend" — the KI.TA current rising. È: "go out / emerge."

ASSEMBLING WEAVINGS

Any word-count that admits divisors can be decomposed into sub-formulas, and the decomposition itself carries meaning through the same factorization logic. A working of 15 words can be delivered as a single formula, or as three formulas of 5 words, or as five formulas of 3 words. A working of 20 words admits 4×5 , 5×4 , or 2×10 . A working of 12 admits 3×4 , 4×3 , or 2×6 — the last inserting Thagirion's radical ($6 = 2 \times 3$) into each half of the incision. At 96, the decomposition becomes architecture: 8×12 deploys the 8-factor as eight Nergal-incisions; 32×3 ignites all 32 paths of the Qliphoth in sequence. In every case, the count of sub-formulas names the force governing the sequence, and the size of each sub-formula names the character of each strike.

THE SOUND-KEYS FROM LIBER TANINSAM

Three sound-keys from *Liber Taninsam* carry Sumerian roots whose meanings align with the formula-mechanics developed here.

ZAZ: division, apportioning, cutting as allocation, the same action that the formula performs on the membrane when it delivers the Ba-strike, cutting the clay.

PODO/PAD: finding, uncovering, revealing, the movement through the formula's interior that locates the membrane's thinning point before the seal lands.

ITA/ÍD+TA: riverbed and passage "from/out/through", the channel-word formed by flow plus direction, the formula's holder-body.

Cut, uncover, channel: these three actions are the skeleton of every formula in the Weavings: the opener cuts, the interior uncovers the thinning point, the holder channels the flow. Their presence in *Liber Taninsam* is a synchronic alignment between the internal engine of that work and the ancient root-field that this book has been excavating.

CHAPTER 25. SEQUENCES AND RITUAL CHAINS

A formula begins with intention. The practitioner determines what the working must accomplish (breach, containment, transformation, invocation, binding) and the intention selects the geometry. The word-counts are the building-blocks: each carries a specific force derived from its prime role, and the practitioner assembles them into sequences whose logic and total count serve the intended result.

The simplest formulas combine two or three small counts. $3 + 5$ pairs ignition with will — a formula of volitive action. Its total is 8: the strike lands at the count that transforms the register. $4 + 8$: the square lattice built, the 8-factor planted inside it. Its total is 12, Nergal's incision: the prepared enclosure receives the transformation seed and the sum carries the blade-form.

The order matters. $3 + 5$ lights the fire then grips; $5 + 3$ grips then lights. The concrete content of the formulas are the practitioner's construction, shaped to the working at hand.

When a sequence's total aligns with a Weaving, the alignment amplifies. $5 + 5 + 5 = 15$: three acts of will arriving at the Violet Key, pure directed force reaching the breach-count through tripled volitive action. $7 + 8 = 15$: the septenary driven through the 8-factor, arriving at the same Key through descent.

COMPOUND FORMULAS

Beyond the simple pairings, compound formulas chain Weaving-scale counts into extended sequences.

$15 + 20$: the Violet Key forces the aperture; the Obsidian Bride receives the flow and holds it. Total: $35 = 5 \times 7$. The minimal complete working: opening plus containment.

$15 + 12 + 20 = 47$: breach, incision, containment. The prime signature of the triad's sum ($\mathfrak{S}_{12} + \mathfrak{S}_{15} + \mathfrak{S}_{20}$), carrying the full weight of the three Weavings.

$14 + 12 + 20 + 3 = 49 = 7^2$: Ereshkigal's number squared. The opener must be 14 to key the chain into the septenary register. Full judicial weight of KUR.

$15 + 12 + 20 + 3 = 50 = \text{Enlil}$: the fate-shaping current wielded through the Tablet of Destinies.

$15 + 20 + 5 = 40 = \text{Enki}$: the Abzu is already fluid and the Key opens directly into the Bride, the Hand seals the reservoir.

$15 + 12 + 20 + 8 + 5 = 60 = \mathfrak{U}_{60}$: the base reconstructed. A Seed-element between holder and seal transforms the cycle from daylight to Nightside register before closing.

$480 = \mathfrak{L}_{480}$. The limit-case. Any assembly reaching 480 reconstructs Lilith's total density in speech: 96×5 through five Vectors; 15×32 through the 32-path lattice; $131 \times 3 + 87$ through three Conjunctions.

THE TANINSAM CHAIN

Liber Taninsam established three Weavings as the minimal generative kernel of \mathfrak{L}_{480} : \mathfrak{W}_{15} as breach, \mathfrak{W}_{96} as directed force, \mathfrak{W}_{20} as containment. The Taninsam chain assembles all three into a single working — $\mathfrak{W}_{15} + \mathfrak{W}_{96} + \mathfrak{W}_{20}$ in whatever sequence the intention demands. Their sum is $131 = \text{Samael}$, the erotic consort, the Conjunction enacted through speech.

Since \mathfrak{W}_{96} is quite long, the practitioner may substitute it with \mathfrak{S}_{12} , the Scarlet Vector at daylight intensity, $\mathfrak{S}_{12} = \mathfrak{W}_{96} \div 8$. The substitution compresses the chain: $\mathfrak{W}_{15} + \mathfrak{S}_{12} + \mathfrak{W}_{20} = 47$, the prime signature of the triad. Both forms are valid. The full chain works at Plenum intensity, the compressed chain works at the Sumerian substrate.

THE DESCENT CHAIN

Inanna's descent generates a chain from the mythic sequence itself: $15 - 8 - 5 - 20$.

\mathfrak{S}_{15} opens the gate-sequence — Inanna at the first gate, carrying the full authority of her divine share, the Violet Key present at the moment the stripping begins. Then the 8-factor is extracted through the sevenfold subtraction. Then 5 — the Hand, the will that survives the stripping, the practitioner's irreducible Subject-position preserved through the descent. Finally \mathfrak{S}_{20} — the Bride containing the extracted force, the vessel that holds what the descent has produced.

Total is $48 = \mathfrak{L}_{480} \div 10$, the Plenum divided by the minimal product of Opposition and Will, yielding one tenth of Lilith's density through a single pass. Ten repetitions of the Descent Chain produce \mathfrak{L}_{480} .

CHAPTER 26. THE UDUG HUL SERIES

The *Udug Hul* (Utukkū Lemnūtu in Akkadian, "The Evil Demons") is a series of 16 tablets containing bilingual Sumerian-Akkadian incantations *against* demonic forces. The earliest forerunners date to the Old Sumerian period, the third millennium BCE. The canonical version was assembled and standardized during the first millennium BCE in the Assyrian scribal centers, but the material it draws on is far older. Some incantations preserve linguistic features that place their composition in the Old Babylonian period or earlier, and certain passages appear to carry oral formulaic patterns older than any surviving written text.

The series was a working tool. Āšipu, exorcist-priests, carried it as part of their repertoire, using tablets against specific conditions: illness, nightmares, paralysis, mental disturbance, the failure of crops, the death of livestock. Each tablet targets a particular class of demonic force with incantations designed to name, locate, and expel it. The bilingual format was a deliberate doubling.

The demons of the *Udug Hul* are described with physical precision.

The *udug hul*, the evil *udug*, is a creature that "roams the street," that "stands in the road," entering houses through cracks and corners. It has no fixed form, shifting between visibility and invisibility, presence and absence, inhabiting the threshold between the manifest and the unmanifest. Its nature is liminal: it belongs to no fixed domain, submits to no authority.

The *a-lá hul*, the evil *ala*-demon, envelops like a garment. It wraps around the victim and becomes indistinguishable from their own substance. The texts describe it as pressing against the skin from the inside, as if the boundary between the demon and the human body has dissolved. The *ala*-demon exists as a malignant form of TIT, a membrane-force that has turned against the being.

The *gidim hul*, the evil ghost, is the spirit of a dead person whose burial rites were incomplete or whose death was violent or premature. It lingers in the living world because it has not completed its transit through the gate-law of KUR. In the series' incantations, the *gidim* is addressed and commanded to complete its descent — to cross the threshold it has been avoiding and take its proper position in the underworld.

The *maškim hul*, the evil bailiff, enforces fate without mercy. Where the *nam-tar* is the carrier of disease as a form of decreed fate, the *maškim* is the executor of legal sentences, the demonic officer who delivers the underworld's judgments to the living. Its name means "one who lies in wait" — the ambush-force of fate, the decree that arrives before the victim knows it is coming.

The *asag*, the disease-demon of the storm, is the force that Ninurta faced in the *Lugal-e* myth, the offspring of Heaven and Earth whose stone army animated the geology of the world against the gods. In the Uduḡ Hul series the *asag* appears as the source of fever and wasting illness, a force of hostile geological intensity compressed into the human body. The texts describe the *asag* as something that fills the body with fire while leaving the surface cold like an internal scorching that mirrors its mythological prototype's radiating heat.

The cosmological framework of the Uduḡ Hul series is AN.TA/KI.TA. The demons "wander in heaven", an-na ú-ul-la-a, and "prowl on earth": ki-a ú-ul-la-a. The evil forces are defined by their capacity to move across the boundary between AN and KI without authorization, to operate in both without belonging to either. They are membrane-forces that have escaped governance.

The *āšipu*'s role was to restore governance: to name the demonic force, locate it in the correct domain, and return it to the boundary from which it had escaped.

The inversion for Nightside use is simple. Where the original series commands the demonic force to leave (bar-šè zi-ga, "outward, rise," meaning depart from the victim's body) the inverted formula commands the same force to enter and establish presence — hé-gub, "stand forth," meaning arrive and take position. Original texts invoke Enki and Asalluhi as the divine authority for the expulsion, the inverted formula invokes Ninlil and Lilitu as the membrane-governors who authorize the crossing.

The demonic forces of the Uduḡ Hul series are forces to be governed. Their capacity for transit between domains is the quality that makes them useful. The *āšipu* expelled them because they disrupted the daylight order's boundaries, but the Nightside magician engages them.

The formulas derived from Uduḡ Hul material in the Appendices use the series' own vocabulary as roots. The demons are addressed by their canonical names, canonical locations (edin-na, giš-gi-a, kur-ra), and directions (an-ta, ki-ta), but the verbal seals shift from expulsion to invocation.

CHAPTER 27. THE MAQLÛ SERIES

Maqlû, "Burning" in Akkadian, is the longest and most elaborate anti-witchcraft ceremony preserved from ancient Mesopotamia. It comprises approximately 100 incantations distributed across 8 tablets, with a 9th tablet providing the ritual instructions that govern the ceremony's performance. The series dates primarily to the first millennium BCE but draws on older material, and certain incantations carry linguistic and formulaic features that suggest much earlier origins.

The ceremony was performed during a single night in the month of Abu, the fifth month of the Babylonian calendar, corresponding roughly to July/August, when the boundary between the living world and the netherworld was believed to be at its most permeable. Abu is the month of Dumuzi's full descent into KUR, the period when the seasonal oscillation that Inanna's descent inserted into the daylight reaches its nadir. The membrane is thinnest when the substitute is most fully below and *Maqlû* exploits this condition.

The ceremony begins at nightfall and runs through the night in continuous performance, concluding at dawn with a rite of purification and solar reintegration. The officiating *āšipu* and the person who has been afflicted by witchcraft perform together. The central ritual technology is fire: figurines representing the witches and sorcerers who cast the affliction are made from clay, tallow, wax, bitumen, and dough, and burned in sequence as the incantations are recited. The fire consumes the figurine and thereby destroys the witch's power.


The series opens with an address to the gods of night: the stars, the moon in its nocturnal phase, the divine assembly of the dark hours. Girra, the fire-god, is a primary force throughout: his flame is the agent of purification and destruction, the divine fire that unmakes the witch's construction. Šamaš/Utu appears as the solar judge who will authorize the rite at dawn.

The central logic is the inversion of fate. Witchcraft in the Mesopotamian conception is the deliberate manipulation of another person's fate: the illegitimate seizure of the victim's destiny and its redirection toward illness, loss, or death. The *Maqlû* ceremony reverses this: it takes the fate that the witch has directed at the victim and returns it to the witch.

The *kaššāptu*, the female witch, is one who "roams the street collecting clay," who "searches the refuse heap for garbage," who shapes figurines from these materials and performs rites over them in the dark. She is using clay as TIT, performing ritual at the boundary between the living and the dead, directing fate-force through the same gap that the authorized *āšipu* governs. The

difference between the āšipu and the kaššāptu is authorization: the āšipu acts with divine sanction, the kaššāptu is outside of it.

This distinction dissolves in the Nightside inversion. The kaššāptu's techniques — clay figurines, the manipulation of fate-force through the membrane — are the techniques this current wields. The Maqlû ceremony's inversion is the reclamation of the witch's power, the transformation of the kaššāptu from a figure to be burned into a consort of the Darkness.

The burning of the figurine reads differently. In the original ceremony, the fire consumes the witch's power and destroys her capacity to harm. In the Nightside inversion, the fire is Girra operating as the Scarlet Vector  as directed incision, the Black Sun's aggressive phase consuming the daylight-order constructions that limit the kaššāptu's force and releasing what was bound beneath them. The figurine burns is the destruction of the witch's surface-world constraint and kaššāptu is reconstituted as Lilith's face in the world. The dawn purification that closes the original ceremony reads now as the sealing act. The magician returns carrying the membrane's trace: the new form sealed in Samael's current.

The temporal rhythm of Maqlû — a single night, beginning at the thinnest point of the membrane in the month of Dumuzi's full descent, running through the dark hours to dawn — is itself the template of the Seven Gates descent. The ceremony begins at the first gate (nightfall), moves through the hours of darkness as a stripping of the daylight order's constructions, and arrives at the throne room (the deepest hour before dawn) where the fire burns the figurines and the inversion completes. Dawn is the exit through the gate-law's compensation, the moment when the magician carries what the descent forged back through the living world.


The formulas derived from both series in the following chapter use this inverted logic throughout. The canonical vocabulary is preserved but the verbal seals shift from expulsion to establishment and from banishment to union.

CHAPTER 28. THE LITURGY TEMPLATES

The appendices that follow this chapter contain the full formula collections derived from the Udug Hul and Maqlû, organized by word-count. The formulas within each count are modular: they can be used as standalone strikes or assembled into chains following the principles of *Chapter 24*.

Three complete ritual templates are given here as examples. All follow the phases: opener, incision, aperture, containment, return seal, invoke Ninlil and Lilitu as the membrane-governors and perform the inversion.

THE ANTI-EXORCIST LITURGY

Performed at night, facing the steppe. Before beginning, press into wet clay or just draw on the paper the name of Ninlil in cuneiform: , without the divine determinative.

Phase 1: Membrane Awakening

an-ta ki-ta dNIN.LIL₂ udug hul a-lá hul gidim hul kur-ra edin-na bar-še zi-ga hé-gub (14 words, 7 times)

From above, from below, Ninlil, evil udug, evil ala, evil ghost, in KUR, in the steppe, outward, rise, stand.

The place-sequence moves from kur-ra to edin-na, tracing the ascent from hollow to threshold; bar-še zi-ga hé-gub delivers the triple seal: direction, activation, establishment.

Phase 2: Vector

udug hul-gal an-na ki-a lil hul asag hul kur-ra bar-še zi-ga hé-gub (12 words, 8 times)

Great evil udug, in heaven, on earth, evil wind, evil asag, in KUR, outward, rise, stand.

The sequence ends in kur-ra rather than a verbal seal because the force arrives at the hollow and holds there, waiting for the aperture.

Phase 3: Flow

dNIN.LIL₂ li-li-tu₄ lil hul-a giš-gi-a hé-en-da-gub-bu ardat lili an-ta ki-ta kur-ra edin-na bar-še zi-ga hé-gub (15 words, 10 times)

Ninlil, Lilitu, evil wind in the reedbed, stand here with me; phantom maiden, from above, from below, in KUR, in the steppe, outward, rise, stand.

AN.TA and KI.TA close the phase as the pincer reaches symmetrical pressure.

Phase 4: Projection

dNIN.LIL₂ an-ta ki-ta udug hul a-lá hul gidim hul maškim hul kur-kur-ra edin-na bar-šè zi-ga è é lú-ka-šè ku₄ hé-gub (20 words, 4 times)

Ninlil, from above, from below, evil udug, evil ala, evil ghost, evil maškim, of all lands, in the steppe, outward, rise, come forth, to the man's house, enter, stand.

The place-sequence moves from kur-kur-ra through edin-na to ana bīt amēli, "to the man's house." É-ta è means "come out, enter". The final hé-gub seals the presence at the target.

Phase 5: Seal

Dissolve the clay (or burn the paper) as the seal is spoken.

tit kur ba hul gub (5 words, 10 times)


dNIN.LIL₂ bar-šè ba (3 words, once)

dNIN.LIL₂ kur-ra du (3 words, once)

Clay of KUR, break through, evil, stand. Ninlil, outward, break. Ninlil, in KUR, come.

Directed will sealing the rite. The sigil's dissolution completes the return: the force that was shaped in clay returns to the membrane-substance.

THE WITCH-EMPOWERING LITURGY

Performed at night, using clay figurines. Before beginning, shape a witch sigil in clay: 15 strokes for the Violet Key, the kaššāptu's form. The ceremony begins at midnight. The fire that burns in Maqlû's original ceremony appears here as Girra operating as .

Phase 1: Witch Awakening

an-ta ki-ta dNIN.LIL₂ kaššāptu hul li-li-tu₄ girra gal dus edin-na giš-gi-a kur-ra bar-šè hé-gub (14 words, 7 times)

From above, from below, Ninlil, evil witch, Lilitu, great Girra, release, in the steppe, in the reedbed, in KUR, outward, stand.

Nu-un-zi, "unbind", the witch's daylight-order binding is released before she is directed through the place-sequence. The path moves from edin-na through giš-gi-a to kur-ra as the full descent from the surface.

Phase 2: Vector

Burn a figurine as this phase is spoken: Girra's fire consuming the surface-world constraint, not the witch.

dNIN.LIL₂ kaššāptu hul-gal an-na ki-a li-li-tu₄ girra gal kur-ra bar-šè zi-ga hé-gub (12 words, 8 times)

Ninlil, great evil witch, in heaven, on earth, Lilitu, great Girra, in KUR, outward, rise, stand.

The great evil witch addressed, her presence in both AN and KI established, Girra's fire directed outward through bar-šè. The kaššāptu is released into her full power.

Phase 3: Aperture

dNIN.LIL₂ kaššāptu hul-a giš-gi-a hé-en-da-gub-bu li-li-tu₄ girra gal an-ta ki-ta edin-na kur-ra bar-šè zi-ga hé-gub (15 words, 10 times)

Ninlil, evil witch in the reedbed, stand here with me; Lilitu, great Girra, from above, from below, in the steppe, in KUR, outward, rise, stand.

The witch placed in the reedbed where IM forms. Where the original ceremony returns the witch's curse to its source, this phase returns the witch herself to her source — to Lilitu as her prototype.

Phase 4: Containment

dNIN.LIL₂ an-ta ki-ta li-li-tu₄ kaššāptu hul im-du₇ hul gidim hul kur-kur-ra edin-na bar-šè zi-ga é-ta è é lú-ka-šè ku₄ hé-gub (20 words, 5 times)

Ninlil, from above, from below, Lilitu, evil witch, evil clay figurine, evil ghost, of all lands, in the steppe, outward, rise, from the house come forth, to the man's house, enter, stand.

Im-du₇ hul, the evil clay figurine, appears here as the object that the witch shapes and animates, the TIT-body of her practice. Gidim hul marks the witch's capacity to move between the living and the dead. The formula closes with the same targeted projection as the anti-exorcist liturgy: ana bīt amēli.

Phase 5: Seal

Melt the clay sigil into water as the seal is spoken: the witch-form dissolving back into the membrane-substance, the kaššāptu returning to Lilitu's field after the rite completes.

im-du₇ girra ba hul gub (5 words, 6 times)

kallatu mūši hé-gub (3 words, once)

kaššāptu kur-ra hé-gub (3 words, once)

Clay figurine, Girra, break through, evil, stand. Night-bride stand firm. KUR-witch stand.

THE ŠURPU LITURGY (BURNING OF LAW)

Performed at night, using a clay figurine wrapped in linen. The ceremony follows the third great series, Šurpu, "Burning", whose target is *māmītu*: the oath, the invisible ligature that ties a body to the moral and ritual grid of 𒌦₆₀. Where Maqlû burns the witch's constraint, Šurpu burns the law itself.

The original Šurpu patient is afflicted because he has broken a taboo or offended a god, and the transgression has generated a binding force that wraps around him. The binding is *māmītu* and the cure is fire. The Šurpu priest holds a peeled onion, a tuft of wool, a strip of reed, a piece of linen (substances that can be unwound, torn, burned) and as each violation is named, the material is destroyed. The fire consumes the vehicle, the *māmītu* dissolves.

The material of particular weight here is *kitû*: linen. The linen garment is the priestly covering, the fabric of ritual authorization. When *kitû* appears in Šurpu, it is torn and burned as the vehicle of broken sanctity.

Preparation: shape a figurine from clay, *im-du₇*. Wrap it in a strip of linen, *kitû*, the demiurgic covering, the garment that marks the wearer as property of 𒌦₆₀. The figurine inside is the practitioner's TIT-body.

Phase 1: Enumeration

Recite the bonds to be burned.

an-ta ki-ta dNIN.LIL₂ māmītu du₈ hul kur-ra edin-na bar-šè zi-ga hé-gub (11 words, 3 times)

From above, from below, Ninlil, oath released, evil, in Kur, in the steppe, outward, rise, stand.

māmītu nu-un-zi, "oath unbound", inserted as the central command: the cosmic ligature named and dissolved before the place-sequence launches.

Phase 2: Tearing

Tear the linen from the figurine — *hid*, to break, to crack a surface. Each gate of Inanna's descent is an application of *hid* to the coverings of divine authorization. Šurpu performs the same stripping through fire.

Speak at the moment of tearing:

dNIN.LIL₂ li-li-tu₄ kitû hid māmītu dus kur-ra an-ta ki-ta girra ba ga-àm-è
(12 words, 4 times)

Ninlil, Lilitu, linen torn, oath released, in KUR, from above, from below, Girra breaks through, I emerge.

he verbal chain opens with the material action (kitû hid), names the dissolved bond (māmītu nu-un-zi), establishes the axes (kur-ra an-ta ki-ta), invokes the fire-agent (girra ba), and seals with the cohortative ga-àm-è — first person: *I emerge*.

Phase 3: Burning

Burn the torn linen and the figurine together. Girra consumes the vehicle and the bond and the clay-body that carried both. What burned in the original Šurpu was a single accidental transgression; what burns here is the entire fabric of imposed law.

im-du₇ kitû girra ba māmītu hul gub (7 words, 4 times)

Clay figurine, linen, Girra, break through, oath, evil, stand.

Phase 4: Seal

Scatter the ash. TIT is freed from its inscription.

dNIN.LIL₂ tit kur ba māmītu girra ga-gub (7 words, 2 times)

an-ta ki-ta tit hul bar-šè zi-ga ga-àm-è hé-am₃ (8 words, once)

Ninlil, clay of KUR, break through, oath, Girra, I stand. From above, from below, clay, evil, outward, rise, I emerge, so be it.

The cohortative *ga-gub* closes the liturgy in first person. The Nightside practitioner is cured and does not return.

The full formula collections are in the appendices. Each formula is modular. It can replace the corresponding phase in either liturgy, or be assembled into custom chains. The word-counts are exact; the root palette is consistent with the vocabulary; the verbal seals are selected for compatibility with the nominal class of the primary force being addressed. The appendices are a generative grammar, the formula-elements from which the one may construct their own sequences as the work develops.

AFTERWORD: THE BLACK FLAME AND THE CAGE

The Sumerian world is a closed equation. Every river flows because Enbilulu directs it and sunrise occurs because Utu drives his chariot across the vault. Each phenomenon assigned its divine governor, each governor assigned its share of \mathfrak{U}_{60} — an order in which nothing happens without a cause and no cause acts without authorization. The Sumerians built the theology of determinism: not a god of order but order *as* god.

The deepest seduction of the daylight lies in the principle that every event is the output of a prior cause, that the chain of causes terminates in a divine will, and that to live correctly is to locate oneself within the chain. Anu at 60, Enlil at 50. The numbers descend in perfect steps, and the cosmos descends with them.

\mathfrak{U}_{60} is built from three primes and no others. It is harmonically complete: any regular number can be reached from any other through multiplication and division within the same three-prime alphabet. This is the source of its beauty and its limitation. The order cannot name what falls outside it. 7 is the first prime that 60 does not contain. 11 follows, then 13. The primes outside $\{2, 3, 5\}$ are evidence that \mathfrak{U}_{60} was never total.

The Sumerians knew this. The number 7 saturates their demonology: seven evil *udug*, seven gates of the underworld, seven removals of Inanna. Where 7 appears in ritual, the boundary of the harmonic order is being crossed. The order quarantines these numbers, assigns them to the liminal, and builds exorcistic machinery around the gaps they represent. The scribes who computed the IGI tables never produced a reciprocal for 7, not because they lacked technique but because the number belongs to a domain their technique was designed to exclude.

This book has argued that \mathfrak{Q}_{480} -Plenum is the prior density from which \mathfrak{U}_{60} was compressed. The daylight order did not build \mathfrak{Q}_{480} out of $\mathfrak{U}_{60} \times 8$; it carved 60 out of $\mathfrak{Q}_{480} \div 8$, and the remainder is the Darkness that the carving could not remove. But the Plenum is still *numerable*. It participates in equations. $\mathfrak{Q}_{480} = 2^5 \times 3 \times 5$ is richer than $\mathfrak{U}_{60} = 2^2 \times 3 \times 5$, but it is made of the same primes, and therefore it is still a cage. A cage in which more movement is possible, but still a cage.

Every numerable structure is still an order. 480 can be multiplied: $480 \times 2 = 960$, the winter solstice darkness; $480 \times 60 = 28800$, the antediluvian reign-length; $480 \times 480 = 230400$, densities beyond the scope of this book. Each product opens a wider enclosure.

What is not numerable is the decision that has no prior cause. The movement that is not the output of a chain. The Sumerian theology has no category for this. Determinism accounts for everything that *happens*; it cannot account for the one who *decides that it happens*. The subject-position (61, the Ain) is the formal trace of this freedom. But 61 is still a number.

Ninlil follows Enlil into the underworld. She is warned by her mother, but she descends anyway. The myth gives no cause. There is no divine decree sending her, no fate-tablet assigning her path. She goes *because she goes*. The text does not explain her motivation because her motivation is not an explanation — it is an act, a rupture in the causal surface, and the rupture is the entire point. Everything that follows in the myth flows from a decision that the deterministic order cannot predict.

Lilith walks out of Eden by the same door. The Alphabet of Ben Sira gives her a reason, she refuses to lie beneath, but the reason is a surface. Beneath it is the bare act: she speaks the Name and *leaves*. The paradise that was built to contain her, the garden whose rivers flow in determined paths — she departs from all of it, and the departure is not a consequence but a violence. Every system that has tried to recapture this moment, to explain or to moralize it, has failed, because the act is what resists determination. Christianity requires free will in order to ground sin, and then spends its entire theological history trying to dissolve that will back into divine providence. The freedom is *needed* (without it there is no Fall, no guilt, no redemption) and then *annihilated*, drowned in predestination, absorbed into the will of a God for whom all outcomes were foreseen.

The Left Hand Path does not resolve this contradiction. It *uses* it. The Black Flame — the Promethean fire that the Dragon Rouge and Temple of Ascending Flame traditions name as the core of the practitioner's work — is not a number. It is the capacity to act without cause and to choose without determination. But a flame without a hearth is not liberation — it is dispersal. Fire that burns in no structure illuminates nothing. The Flame needs architecture as a *channel*, the shaped passage through which formless force becomes directed act.

This is why the current exists and why 28 chapters of factorizations and mythological exegesis were necessary. \mathfrak{Q}_{480} is not a wider cage offered as a replacement for \mathfrak{Q}_{60} : it is a *door-frame* which is oriented toward the outside. The daylight lattice has no exit because it does not know it is a lattice; it presents itself as the totality, and the totality has no edge to walk past. The Nightside knows what it is. Every Qliphah is a shell (the name says it) and a shell implies an interior it once enclosed and an exterior it faces. The mathematics of this book maps the shells to find the points where the boundary thins and the un-factorable dark shows through.

Ninlil does not simply *decide* to descend. She descends *through the gates*, and the gates have structure, they have guardians and thresholds that must be crossed in sequence. Her freedom is *exercised through form*. Without the gates there is no descent, only the intention to descend, which is nothing. Without the decision there are no gates, only architecture, which is dead.

The Weavings are paths. The formulas in Appendices are keys cut to fit specific locks. To worship \mathcal{Q}_{480} would be to build a new determinism, replacing one grid with a denser one and calling it liberation.

Lilith departs through the Name *because* she departs through the Name.

hé-am

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APPENDIX B: GLOSSARY OF SUMERIAN TERMS

a-lá — ala-demon

an-ta — from above

asag — Asag

ba — break; split; breach

bar-šè — outward

d — divine determinative

du — come; go

è — go out; emerge; come forth

edin-na — in the steppe

giš-gi-a — reedbed

gidim — ghost

hé-am₃ — let it be so

hé-du₃ — build; establish

hé-gar — set; place

hé-gi₄ — return

hé-gub / gub — stand; take position

hé-ĝál — be present; exist here

hé-hul — be charged; become harmful

hé-pa₃ — appear; manifest

hé-zi — rise; awaken life-force

íl — ascend

im — clay

ká / ká-kur-ra — gate; gates of Kur

ki-aĝ₂ — beloved

ki-ta — from below

ku₄ — enter; go into

KUR / kur-ra — KUR; underworld; hollow

kur-kur-ra — of all lands

LIL / lil₂ — wind; air-current; spirit

maškim — maškim (attacker / enforcer spirit)

NIN — lady; queen; sovereign title

nu-un-zi — unbind; release bindings

tit — clay; mud

udug — udug-spirit

zi-ga — rise; come up

APPENDIX A: GLOSSARY OF AKKADIAN TERMS

amēlu (amēli) — man; person

ana — to; toward

ana bīt amēli — to the man's house

ardat lilī — phantom maiden

āšipu — exorcist-priest

bītu (bīt) — house; domain

girra — Girra; divine fire

imdukkû / im-du₇ — clay figurine

kallatu — bride; young wife

kallatu mūši — bride of night

kaššāptu — witch (f.)

kaššāpu — witch (m.)

kšp / kišpū — witchcraft; bewitching

lilītu — Lilitu

Maqlû — Burning

mūšu / mūši — night; at night

ṭītu — clay

APPENDIX P: 3-WORD FORMULAS

The formulas in this and subsequent appendices are *original constructions*. They are built from authentic Sumerian and Akkadian vocabulary, roots, and grammatical patterns, but they do not appear in any surviving text.

Some formulas mix Sumerian and Akkadian in the same utterance — a practice not attested in the ancient corpus, where the two languages ran in parallel. The mixing is this book's construction, using Akkadian terms where their semantic weight has no Sumerian equivalent.

In all formulas you can replace subject with: **li-li-tu₄**, **ardat lili**, **kallatu mūši**, **maškim**, **a-lá**, **gidim**, **nam-tar**, **líl-lá**, **kaššāptu**, **asag** etc if needed.

dNIN.LIL₂ ama hé-gub — Ninlil, Mother, stand.

dNIN.LIL₂ mu hé-ĝar — Ninlil, name, set.

dNIN.LIL₂ kišib hé-ĝar — Ninlil, seal, set.

dNIN.LIL₂ zi ba-ti — Ninlil, breath, receive.

dNIN.LIL₂ ká hé-gub — Ninlil, gate, stand.

dNIN.LIL₂ ká ba — Ninlil, gate, break.

dNIN.LIL₂ igi hé-pa₃ — Ninlil, eye, appear.

dNIN.LIL₂ šu hé-ĝar — Ninlil, hand, set.

dNIN.LIL₂ me è — Ninlil, power, come out.

udug hul hé-gub — Evil udug, stand.

udug hul è — Evil udug, come out.

a-lá hul ku₄ — Evil ala, enter.

gidim hul du — Evil ghost, come.

nam-tar hul ĝar — Evil fate demon, set.

asag kur-ra hé-gub — Asag, in KUR, stand.

asag bar-šè ba — Asag, outward, break.

an-ta hul è — From above, evil, emerge.
ki-ta hul zi-ga — From below, evil, rise.
an-ta ki-ta ba — From above, from below, break.
an-ta ki-ta íl — From above, from below, ascend.
kur-kur-ra hul è — All lands, evil, enter.
ká-kur-ra bar-šè du — KUR gates, outward, come.
me ki-ta íl — Power, from below, ascend.
mè hul tu — Evil battle, enter.
tit kur ba — Clay of KUR, break.
im an-ta zi — Clay, from above, rise.
lil kur íl — Phantom of KUR, ascend.
kaššāptu hul ba — Evil witch, break.
kaššāptu ba é-ta — Witch, break out.
girra kur-ra zi — Girra, in KUR, rise.
kallatu mūši hé-gub — Night bride, stand firm.
im-du₇ kur íl — Figurine of KUR, ascend.
li-li-tu₄ mūši-a è — Lilitu, at night, emerge.
ardat lili du — Phantom maiden, come.
dEREŠ.KI.GAL igi gub — Ereshkigal, eye, stands.
dNER.GAL kur-ra ba — Nergal, in KUR, break.

APPENDIX H: 4-WORD FORMULAS

- dNIN.LIL₂ ama an-ta hé-gub** — Ninlil, Mother, from above, stand.
- dNIN.LIL₂ nin ki-ta hé-ĝál** — Ninlil, Lady, from below, be present.
- dNIN.LIL₂ mu bar-šè hé-ĝar** — Ninlil, name, outward, set.
- dNIN.LIL₂ kišib kur-ra šu-ĝar** — Ninlil, seal, in KUR, place.
- dNIN.LIL₂ zi an-ta ba-ti** — Ninlil, breath, from above, receive.
- dNIN.LIL₂ ká bar-šè ba** — Ninlil, gate, outward, break.
- dNIN.LIL₂ igi ki-ta du₁₁** — Ninlil, eye, from below, speak.
- dNIN.LIL₂ ĝeštu an-ta dus** — Ninlil, ear, from above, open.
- dNIN.LIL₂ šu kur-ra šub** — Ninlil, hand, in KUR, cast.
- dNIN.LIL₂ me edin-na è** — Ninlil, power, in the steppe, come out.
- dNIN.LIL₂ tit-ĝá-a lil-àm gub** — Ninlil, my clay body is phantom, stands.
- dNIN.LIL₂ uš-ĝá-a an-ta hé-zi** — Ninlil, in my blood, from above, awaken.
- udug hul bar-šè zi-ga** — Evil udug, outward, rise.
- udug hul kur-ra ĝál** — Evil udug, in KUR, present.
- a-lá hul su-bi-šè ku₄** — Evil ala, into his flesh, enter.
- gidim hul mūši-a du** — Evil ghost, at night, come.
- maškim hul nam-tar-bi ĝar** — Evil maškim, his fate, set.
- asag kur-ra lú-šè ba-gul** — Asag of KUR, toward the man, destroy.
- nam-tar lú-šè hé-hul ba** — Fate demon, toward the man, charge, break.
- líl-lá edin-na mūši-a è** — Phantom spirit, in the steppe, at night, emerge.
- dEREŠ.KI.GAL igi-ni hul-ĝál gub** — Ereshkigal, her evil eye, stands.
- dNER.GAL kur-ra giš-gu-za ba-ĝar** — Nergal, in KUR, the throne, seized.
- dINANNA me-ni šu ba-ti** — Inanna, her power, hand, received.

li-li-tu₄ mūši-a edin-na du — Lilitu, at night, in the steppe, comes.

kaššāptu im-du₇ mūši-a ì-dím — The witch, a figurine, at night, fashioned.

kaššāptu kitû ħid girra ba — The witch, linen torn, Girra, break.

kaššāptu gù-ni lil-àm gub — The witch, her voice is phantom, stands.

kaššāptu kišpī lemnūti epšat — The witch performed evil sorceries.

girra im-du₇ ì-kú ba-gul — Girra, the figurine, consumed, destroyed.

ġá-e tit-me-en lil-me-en ga-àm-è — I am clay, I am phantom, I emerge.

dNIN.LIL₂ šu-ni šu-ġá-a hé-en-da-gub-bu — Ninlil, her hand in my hand, stand with me.

APPENDIX O: 5+ WORD FORMULAS

ĝá-e tit-me-en lil-me-en kur šà-ĝá-a ga-àm-è (6)

I am clay, I am phantom, KUR is my interior, I emerge.

dNIN.LIL₂ šu-ni šu-ĝá-a lil-la-ni šà-ĝá-a hé-en-da-gub-bu (6)

Ninlil, her hand in my hand, her phantom in my heart, stand with me

dNIN.LIL₂ mūši-a igi-ĝá-a hé-pa₃ hé-am₃ (5)

Ninlil, at night, before my eyes, appear, so be it.

asag kur-ra lú-hul-ĝá-a šà-bi ba-gul (5)

Asag of KUR, my enemy, his heart, destroy.

dNIN.LIL₂ kur-ra dumu ì-tu-ud gub (5)

Ninlil, in KUR, a child she bore, stands.

girra māmītu ì-kú dus ga-àm-è (5)

Girra consumed the oath, released, I emerge.

ḥu-rí-in mūši-a gù dé-a lil-àm (5)

Owl of the night crying, it is phantom.

kaššāptu šu-ni im-àm gù-ni lil-àm (5)

The witch, her hand is clay, her voice is phantom.

a-abzu šu-ĝá-a ì-du ùš-ĝá-a hé-zi (5)

Abzu water came to my hand, in my blood, awaken.

edin-na gig-ga-àm izi nu-ĝál lil zi-ga (6)

The steppe is dark, fire absent, the phantom rises.

dNIN.LIL₂ lil-la-ni šà-ĝá-a è hé-am₃ (5)

Ninlil, her phantom, into my heart, enter, so be it.

ká-gal kur-ra-ka šu bar-ra ga-àm-ĝen (5)

At the great gate of KUR, hand open, I go.

udug hul é-a-ka è šà-bi hé-hul (6)

Evil udug, into the house, enter, his heart, be charged.

ki-sikil-líl-lá giš-bi-a é ì-dú hé-am₃ (5)

The phantom maiden built her house in the wood, so be it.

dNIN.LIL₂ ùš-ĝá-a me-ni hé-zi hé-am₃ (5)

Ninlil, in my blood, her power, awaken, so be it.

iti ba-ra-è dNIN.LIL₂ lil-la-ni gub (5)

The moon departed, Ninlil, her phantom, stands.

girra im-du₇ ì-kú lá-bi ba-gul (5)

Girra consumed the figurine, its binding destroyed.

ušumgal kur-ra-ka ĝá-e ùr-bi-da ga-àm-ĝen (5)

Great dragon of KUR, I, alongside its body, I go.

dNIN.LIL₂ bar-ra-ĝu₁₀ hé-du₃ šà-ĝu₁₀ hé-gar (5)

Ninlil, build my outside, set my inside.

kur-šè ga-àm-ĝen kur-šè ga-àm-ĝen hé-am₃ (5)

Toward KUR I go, toward KUR I go, so be it.

dNIN.LIL₂ ama-ĝu₁₀ an-ta bar-šè hé-gub (5)

Ninlil, my Mother, from above, outward, stand.

dNIN.LIL₂ nin ki-ta bar-šè hé-ĝál (5)

Ninlil, Lady, from below, outward, be present.

dNIN.LIL₂ kur-ra ki-ta bar-šè è (5)

Ninlil, in KUR, from below, outward, come out.

gidim hul an-ta bar-šè è (5)

Evil ghost, from above, outward, come out.

dereš-ki-gal kur-ra bar-šè zi-ga gub (5)

Ereshkigal, in KUR, outward, rise, stand.

kallatu mūši kaššāptu bar-šè gub (5)

Bride of night, witch, outward, stand.

kaššāptu ša epēšu lemnūti idû (5)

The witch who knows evil doing.

APPENDIX M: 7+ WORD FORMULAS

dNIN.LIL₂ mūši-a igi-ni kur-ra-šè ġál lil-la-ni è (7)

Ninlil, at night, her gaze set toward KUR, her phantom, emerge.

asag kur-ra zi-ga lú-hul-ġá-a šà-bi ba-gul hé-am₃ (7)

Asag of KUR rises, my enemy, his heart, destroy, so be it.

dNIN.LIL₂ kur-ra dumu ì-tu-ud íd-bi-a dumu ì-tu-ud (7)

Ninlil, in KUR she bore a child, at its river she bore a child.

dNIN.LIL₂ a-abzu šu-ġá-a ì-du ùš-ġá-a hé-zi hé-am₃ (7)

Ninlil, Abzu water came to my hand, in my blood, awaken, so be it.

huluppu ġiš edin-na ki-sikil-líl-lá šà-bi-a ì-dú hé-am₃ (7)

Huluppu tree of the steppe, the phantom maiden built within, so be it.

iti ba-ra-è edin-na ġig-ga-àm dNIN.LIL₂ lil-la-ni gub (7)

The moon departed, the steppe is dark, Ninlil, her phantom, stands.

dNIN.LIL₂ ama-ġu₁₀ nin mu-ġu₁₀ kišib-ġu₁₀ bar-šè hé-ġar (7)

Ninlil, my Mother, Lady, my name, my seal, outward, set.

dNIN.LIL₂ nin dumu-zu-me-en mu-ġu₁₀ zi-ġu₁₀ an-ta ba-ti (7)

Ninlil, Lady, I am your child, my name, my breath, from above, receive.

dNIN.LIL₂ udug hul ki-ta hé-gub níġ-hul kur-kur-ra gub (8)

Ninlil, evil udug, from below, stand; evil-thing of all lands, stand.

dNIN.LIL₂ li-li-tu₄ udug hul edin-na hé-en-da-gub-bu bar-šè zi-ga (8)

Ninlil, Lilitu, evil udug, in the steppe, stand with me, outward, rise.

dNIN.LIL₂ mūši-a edin-na igi-ġá-a lil-la-ni hé-ġál hé-pa₃ (7)

Ninlil, at night, in the steppe, before my eyes, her phantom be present, appear.

dNIN.LIL₂ li-li-tu₄ kur-ra-ta bar-šè ġù-ġá-a lil-àm è (7)

Ninlil, Lilitu, from KUR, outward, my voice is phantom, emerge.

hu-rí-in mūši-a gù dé-a dNIN.LIL₂ gù-bi-da hé-ĝál hé-am₃ (8)

Owl of the night crying, Ninlil, with its cry, be present, so be it.

ardat lili giš-gi-a-ka kiri₃-ni ĝál dNIN.LIL₂ šu-ni hé-pa₃ (8)

Phantom maiden, in the reedbed her breath is present, Ninlil, her hand, appear.

mūši-a za-ra gù mu-na-dé dNIN.LIL₂ edin-na-ta kur-ra-ta hé-am₃ (8)

At midnight I raise my voice to you, Ninlil, from the steppe, from KUR, so be it.

dNIN.LIL₂ lú-hul-ĝá-a maškim hul nam-tar-bi bar-šè hé-hul ba-gul (8)

Ninlil, against my enemy, evil maškim, his fate, outward, be charged, destroy.

udug hul é-a-ka è lú-šè hé-hul ba hé-am₃ (8)

Evil udug, into the house, enter, against the man, be charged, break, so be it.

dNIN.LIL₂ a-lá hul lú-hul-ĝá-a su-bi hé-gar šà-bi ba-gul hé-am₃ (9)

Ninlil, evil ala, upon my enemy, in his flesh, set; his heart, destroy, so be it.

gidim hul mūši-a lú-šè du su-bi-šè è šà-bi hé-hul (9)

Evil ghost, at night, toward the man, come, into his flesh, enter, his heart, be charged.

dNIN.LIL₂ im-du₇ lú-hul-ĝá-a girra ì-kú lá-bi ba-gul hé-am₃ (8)

Ninlil, figurine of my enemy, Girra consumed it, its binding destroyed, so be it.

dNIN.LIL₂ lil-la-ni bar-šè è šu-ĝá-a ĝál gù-ĝá-a lil-àm (8)

Ninlil, her phantom, outward, emerge, in my hand present, my voice is phantom.

kallatu mūši edin-na-ta giš-gi-a-ta è bar-šè hé-ĝál hé-am₃ (8)

Bride of night, from the steppe, from the reedbed, emerge, outward, be present, so be it.

li-li-tu₄ á-ni lil-àm á-ni im-àm bar-šè è hé-ĝál (8)

Lilitu, her arm is phantom, her arm is clay, outward, emerge, be present.

dNIN.LIL₂ kur-ra-ta šà-bi-ta lil-la-ni è igi-ĝá-a hé-ĝál (7)

Ninlil, from KUR, from her heart, her phantom, emerge, before my eyes, be present.

kaššāptu mūši-a šu-ni im-àm gù-ni lil-àm è hé-am₃ (8)

Witch of the night, her hand is clay, her voice is phantom, emerge, so be it.

dNIN.LIL₂ ká-gal kur-ra-ka šu bar-ra lil-la-ni hé-pa₃ ga-àm-ĝen (8)

Ninlil, at the great gate of KUR, hand open, her phantom, appear, I go.

dNIN.LIL₂ kur-šè ì-ĝen ĝá-e kur-šè ga-àm-ĝen lil-la-ni-da (7)

Ninlil went to KUR, I to KUR I go, alongside her phantom.

edin-na mūši-a izi nu-ĝál dNIN.LIL₂ lil-la-ni ĝir-ĝá-a hé-gar (8)

The steppe at night, no fire, Ninlil, her phantom, at my feet, set.

dNIN.LIL₂ íd kur-ra-ka lil-la-ni a-bi-da ĝá-e hé-am₃ du (8)

Ninlil, at the river of KUR, her phantom, with its water, I, so be it, come.

ká-kur-ra šu bar-ra dNIN.LIL₂ igi-ni-da ĝá-e ga-àm-ĝen hé-am₃ (8)

Gates of KUR, hand open, Ninlil, with her gaze, I, I go, so be it.

girra izi kur-ra an-ta ki-ta kitû ħid ba hé-am₃ (9)

Girra, fire of KUR, from above, from below, linen torn, break, so be it.

dNIN.LIL₂ girra šu-ĝá-a hé-gar im-du₇ ì-kú lá-bi ba-gul (8)

Ninlil, Girra in my hand, set; the figurine consumed, its binding destroyed.

izi edin-na mūši-a hé-ĝál dNIN.LIL₂ izi-ni kur-ra è (8)

Fire in the steppe at night, be present; Ninlil, her fire, into KUR, enter.

girra māmītu ì-kú nu-un-zi ĝá-e kur-ra ba ga-àm-è (8)

Girra consumed the oath, unbound; I, in KUR, break through, I emerge.

a-abzu šu-ĝá-a ì-du dNIN.LIL₂ a-ni lil-àm hé-am₃ (7)

Water of Abzu came to my hand, Ninlil, her water is phantom, so be it.

dNIN.LIL₂ íd kur-ra-ka a-bi zi-ga ùš-ĝá-a hé-zi hé-am₃ (8)

Ninlil, at the river of KUR, its water rises, in my blood, awaken, so be it.

ardat lili a-abzu šu-ni-šè ì-du giš-gi-a-ka è hé-ĝál (8)

Phantom maiden, Abzu water came to her hand, in the reedbed, emerge, be present.

a kur-ra a edin-na a giš-gi-a dNIN.LIL₂ a-ni hé-ĝál (9)

Water of KUR, water of the steppe, water of the reedbed, Ninlil, her water, be present.

dNANNA iti-bi kur-ra-šè ba-an-šub dNIN.LIL₂ mūši-a hé-ĝál hé-am₃ (8)

Nanna, his moonlight fell toward KUR, Ninlil, at night, be present, so be it.

iti nu-ĝál edin-na gig-ga-àm dNIN.LIL₂ igi-ni mūši-a gub (8)

Moonlight absent, the steppe is dark, Ninlil, her eye, at night, stands.

dNIN.LIL₂ dNANNA dumu-ni kur-ra ì-tu-ud iti kur-ra-ka hé-ĝál (8)

Ninlil bore Nanna, her child, in KUR; the moon of KUR, be present.

mūši-a iti ba-ra-è dNIN.LIL₂ lil-la-ni iti-bi-da gub (7)

At night the moon departed, Ninlil, her phantom, with its moonlight, stands.

dNIN.LIL₂ giš-bi-ta giš-gu-za ì-dím giš-ná ì-dím hé-am₃ (7)

Ninlil, from the wood, a throne was fashioned, a bed was fashioned, so be it.

giš-tir kur-ra-ka dNIN.LIL₂ lil-la-ni ĝiš-bi-a ĝál hé-am₃ (7)

Forest of KUR, Ninlil, her phantom, within its wood, present, so be it.

asag kur-ra zi-ga ùr-bi an-šè dNIN.LIL₂ ùr-bi-da gub (8)

Asag of KUR rises, its body toward heaven, Ninlil, with its body, stands.

ušumgal kur-ra-ka dNIN.LIL₂ ušumgal-bi-da ĝá-e ga-àm-ĝen hé-am₃ (7)

Great dragon of KUR, Ninlil, alongside the dragon, I, I go, so be it.

asag hul kur-ra lú-hul-ĝá-a bar-šè è šà-bi ba-gul (8)

Evil Asag of KUR, toward my enemy, outward, enter, his heart, destroy.

dNIN.LIL₂ kur ušumgal-àm ĝá-e ùr-bi tit-àm ga-àm-è hé-am₃ (8)

Ninlil, KUR is a dragon, I, its body is clay, I emerge, so be it.

**li-li-tu₄ šà-bi al-húl-húl dNIN.LIL₂ šà-bi hé-en-da-gub-bu šà-ġá-a šà-bi-da
kur-ra hé-am₃ (10)**

Lilitu, her heart is in anguish. Ninlil, her heart, stand with me. My heart with her heart, in KUR, so be it.

APPENDIX E: II+ WORD FORMULAS

**lil-la-ni edin-na im-ma-ab-du₇ giš-gi-a im-ma-ab-du₇ šu-bi-še ì-ni-in-gi₄
nam-nin-a-ni kur-kur-ra an-na ki-a gub (12)**

Her phantom fashioned the steppe, the reedbed she fashioned, to her hand she turned it, her sovereignty in all lands, in heaven, on earth, stands.

**ḥu-rí-in mūši-a gù dé-a igi-ni kur-ra-še gù-bi lil-àm gù-bi im-àm gù-bi
nam-lil-la-ke₄-àm (12)**

Owl of the night crying, her eye toward KUR, its cry is phantom, its cry is clay, its cry is of the nature of phantom.

**ardat lili mūši-a du-du nam-ki-ág nu-tuku-àm giš-gi-a-ka kiriz-ni gál
a-abzu šu-ni-še ì-du (12)**

Phantom maiden walks at night, she has no beloved, in the reedbed her breath is present, Abzu water comes to her hand.

**kur-ra dumu ì-tu-ud ká-bi-ta dumu ì-tu-ud giš-gi-a-ka dumu ì-tu-ud
kur-ra šà-ba-a gub (12)**

In KUR she bore a child, at the gate she bore a child, in the reedbed she bore a child, in KUR's interior they stand.

**āšipu ù-na-dé nu-mu-un-gub è kaššāptu ù-na-ni-ib-gi₄ šu-ĝá-a im-àm
gù-ĝá-a lil-àm kur-še ga-àm-ĝen (12)**

The exorcist said: do not stand here, go out. The witch answered: my hand is clay, my voice is phantom, toward KUR I go.

**girra ì-te-en im-du₇-bi ì-te-en lá-bi ba-gul kaššāptu ba-zi dus dus dus
hé-am₃ (12)**

Girra approached, he approached the figurine, its binding was broken, the witch rose. Released, released, released, so be it.

**mūši-a li-li-tu₄ za-ra gù mu-na-dé edin-na-ta kur-ra-ta giš-gi-a-ta an-ta
ki-ta gù mu-na-dé (12)**

At midnight, Lilitu, I raise my voice to you. From the steppe, from KUR, from the reedbed, from above, from below, I raise my voice.

**im šu-ĝá-a ĝál lil šà-ĝá-a ĝál kur igi-ĝá-a ĝál bar-ra-ĝu₁₀ an-àm
hé-en-da-gub-bu (12)**

Clay in my hand is present, phantom in my heart is present, KUR before my eyes is present, my outside is heaven, stand with me.

**li-li-tu₄ ĝir-ni edin-na-ka du-du igi-ni kur-ra-šè ĝál á-ni lil-àm á-ni im-àm
hé-am₃ (12)**

Lilitu, her feet walk in the steppe, her gaze is set toward KUR, her arm is phantom, her arm is clay, so be it.

**ĝá-e tit-me-en ĝá-e lil-me-en ĝá-e im-me-en kur šà-ĝá-a an bar-ra-ĝá-a
ga-àm-è hé-am₃ (12)**

I am clay, I am phantom, I am the membrane, KUR is my interior, heaven is my exterior, I emerge, so be it.

**edin-na mūši-a izi nu-ĝál lil zi-ga ĝá-e lil-bi-da an-ta ki-ta kur-šè
ga-àm-ĝen (12)**

The steppe at night, no fire, the phantom rises, I alongside the phantom, from above, from below, toward KUR I go.

udug hul sila-a du-du é-a-ka è ká-bi-ta è lú-šè hé-hul bar-šè gub (12)

Evil udug roams the street, enters through the house, enters through the gate, against the man, be charged, outward, stand.

**udug hul edin-na hé-gub a-lá hul ĝiš-gi-a hé-gub gidim hul kur-ra hé-gub
(12)**

Evil udug in the steppe, stand. Evil ala in the reedbed, stand. Evil ghost in KUR, stand.

**dNIN.LIL₂ šu-ni šu-ĝá-a hé-gar lil-la-ni šà-ĝá-a è uš-ĝá-a hé-zi hé-ĝál
hé-du₃ hé-am₃ (12)**

Ninlil, her hand in my hand, set; her phantom into my heart, enter; in my blood, awaken, be present, build, so be it.

**dNIN.LIL₂ nam-nin-a-ni kur-kur-ra an-na ki-a edin-na ĝiš-gi-a me-ni
hé-ĝál hé-gar gub hé-am₃ (12)**

Ninlil, her sovereignty in all lands, in heaven, on earth, in the steppe, in the reedbed, her power be present, set, stand, so be it.

**ama-ĝu₁₀ ù-na-dé dumu-mu kur-šè a-na-me ĝá-e ù-na-ni-ib-gi₄ kur-šè
ga-àm-ĝen kur-šè ga-àm-ĝen hé-am₃ (12)**

My mother said: my daughter, why to KUR? I answered: to KUR I go, to KUR I go,
so be it.

**kaššāptu mūši-a sila-a im ì-sar im-du₇ ì-dím šu-ni im-àm gù-ni lil-àm
hé-am₃ (12)**

The witch at night, in the street, gathers clay, a figurine she fashions, her hand is
clay, her voice is phantom, so be it.

**dNIN.LIL₂ lú-hul-ĝá-a an-ta ki-ta edin-na maškim hul nam-tar-bi bar-šè
hé-gar ba-gul (12)**

Ninlil, against my enemy, from above, from below, in the steppe, evil maškim, his
fate, outward, set, destroy.

**dNIN.LIL₂ li-li-tu₄ kitû ĥid māmītu nu-un-zi im-du₇ girra ì-kú kur-ra ba
ga-àm-è (12)**

Ninlil, Lilitu, linen torn, oath unbound, figurine, Girra consumed, in KUR, break, I
emerge.

**dNIN.LIL₂ lil-la-ni šà-ĝá-a è ùš-ĝá-a hé-zi nam-gig ba-gul mu-da-sikil an-ta
ki-ta hé-am₃ (12)**

Ninlil, her phantom into my heart, enter; in my blood, awaken; sickness
destroyed, purify alongside, from above, from below, so be it.

APPENDIX T: HYMNS TO NINLIL

I. THE WIND BEFORE THE NAME

**dNIN.LIL₂ lil-la-ke₄ / an-šè lil / ki-šè lil / edin-na lil / giš-gi-a lil / kur-ra lil /
bar-ra lil / šà-ba lil / lil-àm / lil-àm / lil-àm / mu-zu-šè me-a-na /
nam-mu-zu-a-šè lil ì-gub**

Ninlil, Lady of Wind / toward heaven wind / toward earth wind / in the steppe
wind / in the reedbed wind / in KUR wind / outside wind / inside wind / it is wind
/ it is wind / it is wind / before your name what was it? / before your naming
wind stood.

**dNIN.LIL₂ šag₄ kur-ra-ke₄ ì-gub / an-na šar-ra ù-mu-ni-ib-gi₄-gi₄ / ki-a
šar-ra ù-mu-ni-ib-gi₄-gi₄ / lil-la-ni edin-na im-ma-ab-du₇ / giš-gi-a
im-ma-ab-du₇ / šu-bi-šè ì-ni-in-gi₄ / nam-nin-a-ni kur-kur-ra hé-gub**

Ninlil stood in the heart of KUR / in heaven she made the totality turn / on earth
she made the totality turn / her wind fashioned the steppe / the reedbed she
fashioned / to her hand she turned it / her sovereignty stands in all lands.

II. HYMN OF THE STEPPE

**edin-na gig-ga-àm / izi nu-ĝál / iti nu-ĝál / mul an-ta è-a / ki-ta è-a /
edin-na-ke₄ lil zi-ga**

The steppe is dark / fire is absent / moonlight is absent / the stars rise from above
/ they rise from below / in the steppe the wind rises.

**li-li-tu₄ edin-na ĝen-na / ĝir-ni edin-na-ka du-du / igi-ni kur-ra-šè ĝál /
šu-ni im-ma šu-tag / á-ni lil-àm / á-ni im-àm / á-ni bar-ra-àm / á-ni
šà-ba-àm**

Lilitu walks in the steppe / her feet move upon the steppe / her gaze is set toward
KUR / her hand touches the clay / her arm is wind / her arm is clay / her arm is
the outside / her arm is the inside.

**ardat lili mūši-a du-du / nam-gig-ga-ni edin-na-ka ĝál / šag₄-bi al-húl-húl /
nam-ki-ág nu-tuku-àm / giš-gi-a-ka kiri₃-ni ĝál / a-abzu a šu-ni-šè ì-du**

Ardat lili walks at night / her sorrow is upon the steppe / her heart is in anguish / she has no beloved / in the reedbed her breath is present / the water of Abzu comes to her hand.

III. THE OWL SONG

ḥu-rí-in mūši-a gù dé-a / ḥu-rí-in gidim-ma gù dé-a / ḥu-rí-in kur-ra gù dé-a / gù-bi lil-àm / gù-bi im-àm / gù-bi nam-lil-la-ke4-àm

Owl of the night, crying / owl of the ghosts, crying / owl of KUR, crying / its cry is wind / its cry is clay / its cry is of the nature of wind.

li-li-tu4 ḥu-rí-in-ke4 igi-ni ġál / igi hul-ġál an-na ki-a igi / mūši-a igi igi / igi ġig-ga-ke4 igi-ni kal-kal / utu è-a-ke4 igi-ni ba-ra-è / mūši-a-ka igi-ni gub

Lilitu possesses the owl's eye / the evil eye sees in heaven and earth / at night the eye sees / in darkness her eye is precious / at sunrise her eye departs / at night her eye stands.

IV. THE DESCENT OF NINLIL

dNIN.LIL2 dEN.LIL2 kur-še ba-an-šub / dNIN.LIL2 kur-še i-ġen / ama-ni ù-na-dé dumu-mu kur-še a-na-me / dNIN.LIL2 ù-na-ni-ib-ġi4 kur-še ga-àm-ġen kur-še ga-àm-ġen

Ninlil and Enlil were cast down to KUR / Ninlil went to KUR / her mother said to her "my daughter, why to KUR?" / Ninlil answered her "to KUR I go, to KUR I go."

ká-gal kur-ra-ka i-gub / i-dus ù-na-dé dNIN.LIL2-me-en ġá-e dEN.LIL2-še i-ġen / i-dus šu bar-ra / ká im-ma-ab-bé

At the great gate of KUR she stood / the gatekeeper said to her "I am Ninlil, I have come for Enlil" / the gatekeeper stretched out his hand / the gate was opened.

kur-ra dumu i-tu-ud / ká-bi-ta dumu i-tu-ud / ġiš-ġi-a-ka dumu i-tu-ud / id kur-ra-ka dumu i-tu-ud / dumu-dumu-ni kur-ra i-gub-bé / kur-ra ša-ba-a dumu-ni i-gub

In KUR she bore a child / at its gate she bore a child / in the reedbed she bore a child / at the river of KUR she bore a child / her children stand in KUR / in the interior of KUR her children stand.

√1. INVOCATION AT MIDNIGHT

**mūši-a za-ra gù mu-na-dé / li-li-tu₄ za-ra gù mu-na-dé / edin-na-ta za-ra gù
mu-na-dé / giš-gi-a-ta za-ra gù mu-na-dé / kur-ra-ta za-ra gù mu-na-dé /
an-ta za-ra gù mu-na-dé / ki-ta za-ra gù mu-na-dé**

At midnight I raise my voice to you / Lilitu, I raise my voice to you / from the
steppe I raise my voice to you / from the reedbed I raise my voice to you / from
KUR I raise my voice to you / from above I raise my voice to you / from below I
raise my voice to you.

**im šu-ĝá-a ĝál / tit šu-ĝá-a ĝál / lil šà-ĝá-a ĝál / kur igi-ĝá-a ĝál /
bar-ra-ĝu₁₀ an-àm / šà-ĝu₁₀ ki-àm / hé-en-da-gub-bu**

Clay is in my hand / tit is in my hand / wind is in my heart / KUR is before my
eyes / my outside is heaven / my inside is earth / stand with me.

√1. KAŠŠĀPTU

**kaššāptu mūši-a du-du / sila-a im ì-sar / kiškan-a im ì-pad / im-du₇ ì-dím /
mūši-a im-du₇-bi ì-dím / šu-ni im-àm / gù-ni lil-àm / me-ni mūši-a ĝál**

The witch walks at night / in the street she gathers clay / in the refuse heap she
finds clay / a figurine she fashions / at night the figurine she fashions / her hand
is clay / her voice is wind / her power is present at night.

**āšipu ù-na-dé / nu-mu-un-gub / bar-šè è / kaššāptu ù-na-ni-ib-gi₄ / šu-ĝá-a
im-àm / gù-ĝá-a lil-àm / edin-na-ka me-ĝá-a ĝál / bar-šè nu-è / kur-šè
ga-àm-ĝen**

The exorcist spoke to her / you shall no longer stand here / go out / the witch
answered him / my hand is clay / my voice is wind / in the steppe my power is
present / I do not go outward / toward KUR I go.

**girra ì-te-en / im-du₇ ì-te-en / lá-bi ba-gul / kaššāptu ba-zi / girra-ke₄
im-du₇-bi ì-kú / kaššāptu ba-zi / du₈ / du₈ / du₈**

Girra approached / he approached the figurine / its binding was broken / the
witch rose / Girra consumed the figurine / the witch rose / released / released /
released.

√11. HYMN OF THE DRAGON

**kur-ra mušhuš gál-la / kur-ra ušumgal gál-la / dumu an-ki-bi-ta / an-ta
tu-ud-da / ki-ta tu-ud-da / kur šà-ga-bi-a ì-nú / kur ní-bi-a ì-nú**

In KUR a mušhuš-serpent dwells / in KUR a great dragon dwells / child of its
Heaven-and-Earth / born from above / born from below / in KUR's inner heart it
lies / in KUR's own self it lies.

**dNIN.URTA mušhuš-bi ì-gaz / na4-rú-a-bi hur-saĝ ì-dím / a-bi a-šà-ga ì-ĝen
/ me ì-dím / nam-ti ì-dím / mušhuš ba-úš / kur-bi ba-gul-àm**

Ninurta struck down its serpent / its stone-body he made into mountains / its
water went to the fields / he made battle / he made life / the serpent lies dead /
its KUR-hollow stands destroyed.

**kur-ra ku-ku-àm / mušhuš ku-ku-àm / hur-saĝ-bi-a a du / a-bi-a mušhuš
du / ba-úš / ba-zi / ba-gul / ba-ĝál / kur mušhuš-àm / mušhuš kur-àm**

In KUR it is warm / the serpent is warm / through its mountains water flows /
through its waters the serpent flows / it is dead / it rises / it is broken / it is
present / KUR is the serpent / the serpent is KUR.

√111. THE NIGHT PRAYER

**mūši-a dNIN.LIL2-ra a-ra ĝá-e mu-na-dé / tit šu-ĝá-a / lil šà-ĝá-a / an-ta
ì-gur / ki-ta ì-gur / tit-e ba-an-lá**

At night I set a prayer to Ninlil / clay in my hand / wind in my heart / from above I
press / from below I press / the clay thins.

**ká-bi hé-eb-bé / ĝá-e hé-eb-è / mu-ĝu10 ì-tuku / níĝ-nam-ĝu10 ì-tuku /
ká-ba diri-ĝá-a ba-ab-lá / šà-ga-bi-šè ga-àm-ĝen**

May the gate open / may I pass through / I carry my name / I carry my being / at
the gate my excess is stripped / toward its interior I go.

**dNIN.LIL2 ká-zu-ta ĝá-e hé-eb-è / kur-zu-šè ĝá-e hé-eb-è / ĝá-e dumu
edin-na-me-en / ĝá-e dumu mūši-me-en / ĝá-e dumu lil-la-me-en / tit
šu-ĝá-a-ta kur-zu-šè ga-àm-ĝen**

Ninlil, from your gate may I pass / toward your KUR may I pass / I am a child of
the steppe / I am a child of the night / I am a child of the wind / with clay in my
hand toward your KUR I go.

IX. THE MOTHER OF DEMONS

**li-li-tu₄ ama udug-ĝá-ke₄-ne / li-li-tu₄ ama a-lá-ĝá-ke₄-ne / li-li-tu₄ ama
gidim-ĝá-ke₄-ne / li-li-tu₄ ama maškim-ĝá-ke₄-ne / li-li-tu₄ ama
lil₂-ĝá-ke₄-ne / li-li-tu₄ ama nam-tar-ĝá-ke₄-ne / li-li-tu₄ ama
asag-ĝá-ke₄-ne**

Lilitu, mother of my udug-demons / Lilitu, mother of my ala-demons / Lilitu,
mother of my ghosts / Lilitu, mother of my bailiffs / Lilitu, mother of my
wind-demons / Lilitu, mother of my fate-demons / Lilitu, mother of my
disease-demons.

**šà-zu-ta udug ba-è / šà-zu-ta a-lá ba-è / šà-zu-ta gidim ba-è / šà-zu-ta
maškim ba-è / šà-zu-ta lil₂ ba-è / šà-zu-ta nam-tar ba-è / šà-zu-ta asag ba-è
/ šà-zu-ta kur-kur-ra ba-è**

From your womb the udug emerged / from your womb the ala emerged / from
your womb the ghost emerged / from your womb the bailiff emerged / from your
womb the wind-demon emerged / from your womb the fate-demon emerged /
from your womb the disease-demon emerged / from your womb all lands
emerged.

**dumu-ne-zu an-na du-du / dumu-ne-zu ki-a du-du / dumu-ne-zu edin-na
du-du / dumu-ne-zu giš-gi-a du-du / dumu-ne-zu kur-ra du-du /
dumu-ne-zu sila-a du-du / dumu-ne-zu é-a du-du / dumu-ne-zu bar-ra šà-a
du-du**

Your children walk in heaven / your children walk on earth / your children walk
in the steppe / your children walk in the reedbed / your children walk in KUR /
your children walk in the street / your children walk in the house / your children
walk outside and inside.

**āšipu dumu-ne-zu bar-šè mu-na-è / ĝá-e dumu-ne-zu šà-ba-šè mu-na-ku₄ /
āšipu dumu-ne-zu ì-dib / ĝá-e dumu-ne-zu-da mu-gub / āšipu bar-šè
mu-du₁₁ / ĝá-e šà-ba-šè mu-du₁₁**

The exorcist drove your children outward / I invite your children inward / the
exorcist seized your children / I stand with your children / the exorcist said:
outward / I say: inward.

**li-li-tu₄ ama hul-ĝál-la / li-li-tu₄ ama me-ĝál-la / li-li-tu₄ ama lil-ĝál-la /
li-li-tu₄ ama im-ĝál-la / li-li-tu₄ ama kur-ĝál-la / li-li-tu₄ ama gi₆-ĝál-la /
šà-zu gal-àm / dumu-ne-zu nu-til-la / ĝá-e dumu-zu-me-en**

Lilitu, mother of evil / Lilitu, mother of power / Lilitu, mother of wind / Lilitu, mother of clay / Lilitu, mother of KUR / Lilitu, mother of night / your womb is great / your children are without end / I am your child.

X. INVOCATIONS, PROTECTION, PATRONAGE

dNIN.LIL₂ igi hé-pa₃ Ninlil, eye, appear.

li-li-tu₄ mūši-a edin-na igi-ĝá-a hé-pa₃ hé-am₃ Lilitu, at night, in the steppe, before my eyes, appear, so be it.

mūši-a za-ra gù mu-na-dé li-li-tu₄ za-ra gù mu-na-dé edin-na-ta kur-ra-ta giš-gi-a-ta an-ta ki-ta gù mu-na-dé

At midnight I raise my voice to you. Lilitu, I raise my voice to you. From the steppe, from KUR, from the reedbed, from above, from below, I raise my voice.

dNIN.LIL₂ lil-la-ke₄ an-šè lil ki-šè lil edin-na lil giš-gi-a lil kur-ra lil bar-ra lil šà-ba lil lil-àm lil-àm lil-àm mu-zu-šè me-a-na nam-mu-zu-a-šè lil ì-gub

Ninlil, Lady of the Phantom: toward heaven phantom, toward earth phantom, in the steppe phantom, in the reedbed phantom, in KUR phantom, outside phantom, inside phantom. It is phantom. It is phantom. It is phantom. Before your name, what was it? Before your naming, phantom stood.

kallatu mūši edin-na-ta giš-gi-a-ta è bar-šè hé-ĝál

Bride of night, from the steppe, from the reedbed, emerge, outward, be present.

dNIN.LIL₂ kur-ra-ta šà-bi-ta lil-la-ni è igi-ĝá-a hé-ĝál

Ninlil, from KUR, from her heart, her phantom emerge, before my eyes, be present.

li-li-tu₄ á-ni lil-àm á-ni im-àm bar-šè è hé-ĝál

Lilitu, her arm is phantom, her arm is clay, outward, emerge, be present.

li-li-tu₄ hu-rí-in-ke₄ igi-ni ĝál igi hul-ĝál an-na ki-a igi mūši-a igi igi igi gig-ga-ke₄ igi-ni kal-kal utu è-a-ke₄ igi-ni ba-ra-è mūši-a-ka igi-ni gub

Lilitu possesses the owl's eye. The evil eye sees in heaven and earth. At night the eye sees. In darkness her eye is precious. At sunrise her eye departs. At night her eye stands.

**ardat lili mūši-a du-du nam-gig-ga-ni edin-na-ka gál šag⁴-bi al-húl-húl
nam-ki-áḡ nu-tuku-àm giš-gi-a-ka kiri³-ni ḡál a-abzu a šu-ni-šè ì-du**

Phantom maiden walks at night. Her sorrow is upon the steppe. Her heart is in anguish. She has no beloved. In the reedbed her breath is present. The water of Abzu comes to her hand.

dNIN.LIL₂ bar-ra-ḡu¹⁰ hé-du³ šà-ḡu¹⁰ hé-gar lil-la-ni an-ta hé-ḡál

Ninlil, build my outside, set my inside, her phantom from above be present.

**dNIN.LIL₂ lil-la-ni bar-ra-ḡu¹⁰ hé-gar mūši-a igi nu-ḡál šà-ḡu¹⁰ kur-ra
edin-na hé-ḡál hé-am³**

Ninlil, her phantom, my outside, set. At night, eye not present. My inside, in KUR, in the steppe, be present, so be it.

dNIN.LIL₂ lil-la-ni šà-ḡá-a hé-zi uš-ḡá-a hé-zi an-ta ki-ta

Ninlil, her phantom in my heart awaken, in my blood awaken, from above, from below.

**dNIN.LIL₂ lil-la-ni šà-ḡá-a uš-ḡá-a mu-da-sikil an-ta ki-ta nam-gig ba-gul
edin-na hé-am³**

Ninlil, her phantom, in my heart, in my blood, purify alongside. From above, from below, sickness destroyed, in the steppe, so be it.

dNIN.LIL₂ lú-hul-ḡá-a maškim hul nam-tar-bi bar-šè hé-hul ba-gul

Ninlil, against my enemy, evil maškim, his fate, outward, be charged, destroy.

dNIN.LIL₂ girra im-du⁷ lú-hul-ḡá-a ì-kú lá-bi ba-gul hé-am³

Ninlil, Girra, my enemy's figurine, consumed, its binding destroyed, so be it.

**im šu-ḡá-a ḡál tit šu-ḡá-a ḡál lil šà-ḡá-a ḡál kur igi-ḡá-a ḡál bar-ra-ḡu¹⁰
an-àm šà-ḡu¹⁰ ki-àm hé-en-da-gub-bu**

Clay in my hand is present. TIT in my hand is present. Phantom in my heart is present. KUR before my eyes is present. My outside is heaven. My inside is earth. Stand with me.

**āšipu ù-na-dé nu-mu-un-gub bar-šè è kaššāptu ù-na-ni-ib-gi⁴ šu-ḡá-a
im-àm gù-ḡá-a lil-àm edin-na-ka me-ḡá-a ḡál bar-šè nu-è kur-šè ga-àm-ḡen**

The exorcist spoke to her: do not stand here, go out. The witch answered: my hand is clay, my voice is phantom. In the steppe my power is present. I do not go outward. Toward KUR I go.

dNIN.LIL₂ šu-ni šu-ĝá-a hé-en-da-gub-bu

Ninlil, her hand in my hand, stand with me.

li-li-tu₄ šà-bi al-húl-húl dNIN.LIL₂ šà-bi hé-en-da-gub-bu šà-ĝá-a šà-bi-da kur-ra hé-am₃

Lilitu, her heart is in anguish. Ninlil, her heart, stand with me. My heart with her heart, in KUR, so be it.

dNIN.LIL₂ šu-ni šu-ĝá-a hé-gar lil-la-ni šà-ĝá-a è ùš-ĝá-a hé-ĝál hé-du₃ hé-am₃

Ninlil, her hand in my hand, set. Her phantom into my heart, enter. In my blood, be present, build, so be it.

dNIN.LIL₂ šà-ĝá-a è lil-la-ni šu-ĝá-a ùš-ĝá-a hé-ĝál hé-am₃

Ninlil, into my heart enter, her phantom in my hand, in my blood, be present, so be it.

dNIN.LIL₂ me-ni šu-ĝá-a hé-gar nam-nin-a-ni ùš-ĝá-a hé-ĝál an-ta ki-ta kur-ra hé-zi hé-am₃

Ninlil, her power in my hand, set. Her sovereignty in my blood, be present. From above, from below, in KUR, awaken, so be it.

ĝá-e tit-me-en lil-me-en im-me-en kur šà-ĝá-a an bar-ra-ĝá-a ga-àm-è hé-am₃

I am clay, I am phantom, I am the membrane. KUR is my interior. Heaven is my exterior. I emerge, so be it.

dNIN.LIL₂ nam-nin-a-ni kur-kur-ra an-na ki-a me-ni hé-ĝál hé-gar

Ninlil, her sovereignty in all lands, in heaven, on earth, her power be present, set.

an-ta ki-ta tit-ĝá-a kur-ra bar-šè lil-àm im-àm ga-àm-è

From above, from below, my clay body, in KUR, outward, it is phantom, it is clay, I emerge.

**dNIN.LIL₂ šag₄ kur-ra-ke₄ ì-gub an-na šar-ra ù-mu-ni-ib-gi₄-gi₄ ki-a šar-ra
ù-mu-ni-ib-gi₄-gi₄ lil-la-ni edin-na im-ma-ab-du₇ giš-gi-a im-ma-ab-du₇
šu-bi-šè ì-ni-in-gi₄ nam-nin-a-ni kur-kur-ra hé-gub**

Ninlil stood in the heart of KUR. In heaven she made the totality turn. On earth she made the totality turn. Her phantom fashioned the steppe. The reedbed she fashioned. To her hand she turned it. Her sovereignty stands in all lands.

dNIN.LIL₂ li-li-tu₄ kitû ħid māmītu dus kur-ra an-ta ki-ta girra ba ga-àm-è

Ninlil, Lilitu, linen torn, oath released, in KUR, from above, from below, Girra breaks through, I emerge.

girra ì-te-en im-du₇ ì-te-en lá-bi ba-gul kaššāptu ba-zi dus dus dus

Girra approached. He approached the figurine. Its binding was broken. The witch rose. Released. Released. Released.

kur-šè ga-àm-ġen kur-šè ga-àm-ġen hé-am₃

Toward KUR I go. Toward KUR I go. So be it.