

## Important information about the throne in the Mesopotamian civilization

### Cooperated research

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#### Abstract

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We can consider the throne in the Mesopotamian civilization as one of the most important aspects of this civilization, as it is clearly stated as reflection of the status and prestige of the state and the prestige and position of the gods, as it is devoted to gods and kings alike, and in order to focus on this essential civilization part within Mesopotamian civilization and its connection. With the overall public life within the confirmed civilization, two researchers determined to deal with the subject of the throne, depending mainly on what was dealt with through cuneiform texts about the throne and the various matters and issues connected to it that varied between daily life in Mesopotamia.

Despite of previous studies in this domain, the two researchers have dealt with the throne issue from different angles, which were fundamentally tackle as we mention to the ancient cuneiform texts.

1- Nominations concerning to the throne 2- The gods and the throne 3- Kings and throne 4- Arts and the throne 5- rituals and the throne 6- omen and Throne 7- Invocation and the Throne 8- Throne and other aspects.

However, we must pay the attention of researchers, that the throne that we tackled through the texts is the physical throne explained by the throne of God or the throne of the king with clear references to its fundamental significance.

#### Namings:

The name is closely related to what the name of the thing is, as it is the gate through which all the intellectual matters that demonstrate the naming of the named thing can be extrapolated, and through the information that was extrapolated via cuneiform texts, we find that the word throne was given in its holistic and general meaning to that chair on which he sits. The gods or ruler and kings, and many names have been associated with this name in the cuneiform texts belonging to the Mesopotamian civilization. Among the most influential names given to the throne is the Sumerian word GIŠ.GU.ZA or the Sumerian word GIŠ.AŠ.TE, which matches to them in Akkadian kussû<sup>1</sup>, It is also aforementioned in the Akkadian language, aštû<sup>2</sup>, and the throne of chapel in the Sumerian language was named bar.zag.gar.ra, which in Akkadian coincides to parakku aširtu<sup>3</sup>.

Thrones may be covered with special lids of fabrics and there is a type of cloth called ḥ awû used to cover the thrones<sup>4</sup>, and the Akkadian word mum was used on the throne<sup>5</sup>, as well as for the process of the crowing of the High Priest, the Sumerian word IL<sub>2</sub>.LA and in Akkadian nišûtu<sup>6</sup>, the Divine Throne Room was named the Sumerian term BARA<sub>2</sub> In Akkadian parakku<sup>7</sup>, as for the term BARA<sub>2</sub>.MAḤ, which matches Akkadian word paramāḥ u<sup>8</sup>, it denotes a lot of meanings, including the high throne room, the throne, the throne room, and the verb that expresses taking the throne is the Sumerian verb DIB, which corresponds to it in Akkadian š abātu<sup>9</sup>, and the name of the throne is mentioned in the Sumerian language as KI.TUŠ Which corresponds to it in Akkadian šubtu<sup>10</sup>, also assigned a throne to the kārūm of its own as well, and perhaps that is an indication of power or influence over the kārūm, especially that its most important meaning is the port or the commercial station (... it is (Tiamat) that it installed on the throne of the kārūm...)<sup>11</sup>.

### The gods and the throne: -

Religion has been closely linked to human life, so it was and remains the main axis that drives and influences people's feelings, which in turn is reflected in their actions and the details of their daily life.

And to its concealments, in order to obtain and gain satisfaction from it, in order to feel reassured in his public life, and he was and still is in harmony with all issues and matters that would be reflected in the satisfaction of the desires of the gods, for war, peace, life and death are all linked to the decisions of the gods. Through the foregoing, we find that man made these gods what makes them calm and settle in their lives, so he set up beautiful temples for them and decorated them with gold, silver and precious stones and was keen to maintain and maintain them to satisfy the gods who live in them according to their belief, and he offered her various sacrifices and sacrifices, and one of the most important works that He presented to her the thrones that she sits on, and it is worth noting that the cuneiform texts indicated the existence of a god special to protect the throne, called the god <sup>4</sup>ma-ṣ ar, as it was mentioned as <sup>4</sup>ma-ṣ ar-GIŠ.GU.ZA, meaning the

god Maṣ ar protector the throne<sup>12</sup>. Through the extrapolation of the cuneiform texts related to the thrones of the gods, we find that these texts have provided us with many information related to the

thrones of the gods, and although man makes these divine thrones, the issue of the installation and sitting of the gods on these thrones is unique to the gods and not others, so the right has been given to certain gods In the inauguration of other gods on the thrones (... in Babylon, the city of the god Marduk is the king of all the gods who established his throne ...)<sup>13</sup>, and it is an indication that the gods in the issue of the appointment of the throne vary in importance and in terms of authority, so here is an indication of the installation of the Anunnaki gods on Their thrones are the following: (... take out the Anunnaki and set them on the golden throne ...)<sup>14</sup>. In the belief of the people of Mesopotamia that the gods are also in their general sense, they focus on the issue of entitlement to thrones and do not underestimate the rights and authority among them, in reference to a saying attributed to the goddess šamaš, in contrast to an important information, which is that all the gods are masters of their thrones, and they are the ones who enjoy authority, power, and decision over the wilderness and cities. I (God Adad, the lord of the city of Kalassu)<sup>15</sup>, am not the only one who is the lord of the throne, (the lord of the righteousness and the city? ...)<sup>16</sup>.

The ancient Iraqis believed that the gods have multiple occupations and functions, It is not necessary for it to sit on its thrones all day long, but there are cuneiform signals indicate that the gods are desirable to sit on thrones at special times, those times related to festivals and religious occasions, an allusion to the sitting of the god Nabu on his throne on the eleventh day From the month (... on the eleventh day (Nabu) will (then) ascend to his throne and sit on it ...)<sup>17</sup>. It is not known precisely whether this gods are sitting on his throne on the eleventh of each month or for a specific month, nor is it known precisely why this day is specifically because the text did not refer to that, and perhaps this day according to their belief has a position or an advantage over the rest Days of the month, as another text indicated that the god Ninurta sits on his throne wearing elegant clothes, which is a clear indication of their representation of these deities on the thrones wearing the finest and most wonderful clothes (... when (Ninurta) sits on the throne in the sanctuary, when he wears a wonderful glitter. ...)<sup>18</sup>. Also, some gods were entrusted with the task of bringing thrones and bringing them to the palaces of kings, which is an important sign that carries in its folds many things,

the foremost of which comes the satisfaction of the gods on the king, as it is the one who brings his royal throne and enters him into the palace and is a kind of divine support for the rule of kings and the religious legitimacy of his rule (... (God Enlil) will bring the royal scepter, the throne and the symbol of the palû into the palace ...) <sup>19</sup>, as that the gods are the ones who control the survival of the thrones of kings from their fall, for they are the ones who establish the foundations of the throne and they are the ones who drop it whenever they want. To the god Marduk and causing him to topple the throne of one of the kings, and this is done through the issuance of divine decrees, as indicated by one of the texts (... (Marduk) issued a decree that his royal scepter and throne be taken away ...) <sup>20</sup>, Also among the tasks of the god Enlil is to remove the scepter, the throne, and the BAL symbol for kings, as indicated by one of the texts (... Enlil will remove the scepter, the throne, and the symbol (Pal) of the king from the palace ...) <sup>21</sup>.

The goddess Ishtar also specialized in granting the crown, the throne, and the scepter to the kings (... It is your responsibility (Enana) to give the crown, the throne (and) the scepter to the king ...) <sup>22</sup>, and these gods have been given a certain specificity in their connection to the throne, the chapels and the sanctuary of the temples, as one of the cuneiform texts indicated that all these vocabulary (throne, chapels, sanctuary) listens to the goddess Ishtar, meaning that the goddess Ishtar who controls its fate and is obedient to it (... The sanctuary (temples), the chapels, the terrace of worship and the throne are heard to you...) <sup>23</sup>.

And at certain times the king is presented to the god to grant him the royal throne (... again, binti-šina was presented to the god Amurru, and he was assigned his parental ownership and the royal throne ...) <sup>24</sup>, so we find that the kings have persevered in their lives to satisfy the gods by presenting offerings and gifts to them. Believing that the gods' approval will provide them with protection for their king and their city, in one of the royal texts belonging to King Šalmaneser III this particularity is highlighted (... I offered (the tribute to God Adad) in order for him to have the protection of my royal throne ...) <sup>25</sup>, however, whoever ascends the throne Contrary to the divine will, it is considered from the viewpoint of the ancient Iraqis, contrary to the convention of established customs and traditions, as mentioned by King Nabonadis in one of his writings (... not documented

in customs, ascending the throne against the divine will ...) <sup>26</sup>, and the inauguration on the throne of kingship is not limited to the Mesopotamian civilization, but rather to other civilizations, including the Elamites, in a reference to King Aššur-bani-Pal that includes the installation one of the king of Elamites by the gods is not only this, but that the gods subjected this king to the authority of King aššur-bani-pal and made him bow to him in loyalty and obedience to him (... the gods made (the king of Elam) ascend from his throne again and made him bow before my feet again ...) <sup>27</sup> Also, one of the most important signs of loyalty and obedience on the part of kings and their obedience to the strongest is the kissing of podium of the king's throne, a tradition that refers to submission, and obedience (... on his feet are kings who sit and kiss the platform of the throne ...) <sup>28</sup>. The presence of the divine thrones is not limited to the earth, but rather it also transcends to the sky. There is a sign indicating the establishment of the thrones in the sky, especially the divine throne of the goddess. The Divine is in the lower region of the sky, which is a clear indication of their knowledge of the astronomical dimension of the sky and its vast expanse (... set up your throne in the lower region of the great sky as I watch from a golden room in the middle region of the sky...) <sup>29</sup>, and in the other indicated (... You place your throne in the bright sky ...) <sup>30</sup>, Also, there is another sign indicating the existence of a special room for this heavenly throne called the throne room (... (Enlil) explores or (searches for) the throne room in the sky (for the king) ...) <sup>31</sup>.

Usually the thrones of the gods are placed in the temple, specifically in the sacred area of Sila (...when Assur enters that temple and joyfully takes up residence on his lofty throne ...) <sup>32</sup>, and in another text (...I installed an ornate throne of shining gold in the Ekarzagina in his

(Ea's) cella...) <sup>33</sup>, and this region may contain more than one divine throne, so it could include the main and local god's throne as indicated by one of the texts (...the throne of Anu and the domestic god of the cella of Antu...) <sup>34</sup>

and the conflict between the conflicting parties, whether they are royal or divine, can lead to the seizure of the throne by force, and there are signs indicating the withdrawal of poetry by force and the seizure of the throne as a sign of contempt and

humiliation (...he pulled her from the throne by her hair ...) <sup>35</sup>, and in the story of the Babylonian creation there is a reference to the installation of the god gingu by Tiamat on the position of Rab sikkati, which means a high-ranking employee <sup>36</sup> who sits on the throne. The thrones of the gods may be burned when the entire temple is burned, and the words (...the fire) burned down its sanctuary, the chapels, shrines, throne daises, cult platforms, thrones- all the property of the temple of my lord...) <sup>37</sup>.

It is worth noting that the throne is included among some of the symbols of the gods, including the god aya, who is one of the symbols of the throne is the head of a mail sheep, which was known in the Akkadian language by the term mum <sup>38</sup>. The ancient writings also indicated to us a group of symbols that are considered symbols of authority and rule, whether they are for gods or kings, including the stick, the scepter and the bow (...you accept the bow, the mace, and the **šibirru**(a a staff as an emblem of rule of gods and kings) and place them on the throne... ) <sup>39</sup>.

#### **Kings and throne: -**

The kings of Mesopotamia took care of their kingship, and one of the most important of them was the palace that is considered their residence and in which all are administered State affairs, herefore, they took care of building their palaces in terms of the importance of the place, the quality of the building, its luxury, the variety and quality of the materials used in the building, this was reflected on their thrones as well as the rulers and kings of Mesopotamia took care of their thrones, which they considered part of the prestige of the king and the state so their throns was part of the prestige of the king and the state, as they also took care of the thrones of the gods, especially the kings of the people of Mesopotamia, who were racing to present the most beautiful and best of thrones to their gods (...I founded a **paramāḫ u**. as an abode for my lady Istar ...) <sup>40</sup> King Zimrīl-līm referred to made a great throne for the god šamaš (... Zamrīl-līm presented a great throne to the god šamaš...) <sup>41</sup> .as the Assyrian king Irišum indicated to make a throne for the god aššur (... I have made a throne for my lord (aššur) ...) <sup>42</sup>, and the Cuneiform texts have been given to us Various information about the thrones of kings.

The installation of the king and his ascension to the throne is carried out through certain practices and rituals, and it is taken by the king and ascended to the throne of his father if he is the heir to the throne (... I

took the king by hand and placed him (his installation) on his father's throne ...) <sup>43</sup>. Certainly, this installation is made by pleasing the gods, who in turn agree to the throne, and this is what King esarhaddon referred to in one of his writings when he indicated that his father asked the god šamaš and Adad about his heir and assured him that he was his successor and heir after him (... this is how (my father) asked (šamaš) and ( Adad) slavery: "Is this the heir to my throne?" And they replied to him with strong assertion: "He is your successor (your heir) ...) <sup>44</sup>, as King <sup>d</sup>Sin-šar-iškun asserted that the gods helped him and set him on his father's throne (... they helped me (the gods) and gently placed me on my father's throne. Royal ...) <sup>45</sup>, just as the gods affirm the issue of the stability of the throne for the kings and the renewal of their chapels and temples from time to time (... the god šamaš and Sin, in their opposition, affirm the renewal of the divine (statues), the completion of the chapels of the ancient cities, the permanent stability of my rule, and the stable basis of my royal throne ...) <sup>46</sup>, as the king the father installs his son on the throne after he takes a similar pledge for loyalty and obedience to the son of the king who seeks his coronation, and this is what King esarhaddon did when he made the Assyrians swear allegiance to his heir (...he (Sennacherib) made them (the Assyrians) take a solemn oath for the safeguarding of my succession (to the throne) ...) <sup>47</sup>. There are indications to the choice of the king by others, and perhaps this choice will be unsuccessful and away from the right to choose the position of king and ascend the throne (...they elevated PN (who had) no right to the throne to be king over them...) <sup>48</sup>, and anybody may lead a rebellion and set himself up on The Throne (... the leader of the rebellion, placed himself on the throne ...) <sup>49</sup>.

Also, many of the kings of Mesopotamia indicated in their writings that the gods granted them their scepters, thrones, and crowns, which is a kind of imparting the divine power to their kingship through these gifts that are related in one way or another to the rule and authority, as if it is a sign from the king in the power of his authority derived from the power of the gods as he referred to That king esarhaddon in his writings (... Anu gave me his crown, Enlil his throne, (and Ninurta) his weapon ...) <sup>50</sup>. Also, King Sennacherib, in his writings, referred to the installation of his son, esarhaddon , on the throne of Sumer, and confirmed after his return from one of his



battles (...on my return I set my son on his lordly throne and made (the country of Sumer and Akkad) subject to him) ...)<sup>51</sup>, Likewise, kings place their sons on the thrones of cities under their control, and these sons kings at certain times need the help of the king the father in establishing the rules of their thrones (... my father sent you to me to secure the foundation of my throne and for peace to prevail in the country ...)<sup>52</sup>.

Usually the father is keen in his life if he has more than one heir, especially if they are of different mothers, to divide the throne between them and give each of them areas under his control to avoid fighting among themselves after his death, and despite this there are indications of the fighting of the sons for the throne after his death Their father (... (the first king) and (the second king), sons of his two wives (those of the king of Commagene) divided evenly the right to sit upon his royal throne but (eventually) came to fight (each other)...)<sup>53</sup>, and a certain employee may ascend to the throne as one of the texts referred to the elevation of the employee Bel-ibni Who was holding the position of Rab bani (who is in charge of the temple property, especially the orchards) on the throne of Sumer and akkad (... I have appointed "Bell-ibni" to the throne of Sumer and akkad through the relative relationship, who was holding the position of Rab-bani On the city of Babylon ...)<sup>54</sup>, and some kings complain about the interference that affects the exercise of their royal powers on their thrones, and this is what we find in one of the writings of King Aššur-Naš ir-Pal II (...he must not obstruct my exercise of power of the throne ...)<sup>55</sup>.

The tyranny of kings and their shedding of blood, whether this blood relates to enemies or people close to him and who are competing for him for the throne, makes this king's throne stained with blood, as indicated by one of the texts, and it is a negative feature that affects kings who use blood as a way to reach their interests (...the king has committed bloodshed, therefore his throne is blemished...)<sup>56</sup>, and therefore we find that some royal thrones are called the characteristic of his impure throne, and in Akkadian *ku-si-šu la taqnat*<sup>57</sup>.

The ascension of kings to the throne is used in certain times for temporal uses. In a reference to King šamši-Adad I, the period of time from the end of the Akkadian state until his accession to the throne and his seizure of the city of Nurrugi<sup>58</sup> is seven generations, which is a clear reference to the use of

the generation in calculating the time periods (...since the end of the Akkad (dynasty) until my accession to the

throne, until the conquest of nurrugi, seven generations had passed ...)<sup>59</sup>, and King Aššur-bani-Pal had appealed to him the Elamite king Tammaritu<sup>60</sup> in order to help him maintain his throne (... Tammaritu appealed to me as his lord. On account of his claim (to the throne) and my coming to his aid ...)<sup>61</sup>,

It is also a clear indication that royal thrones can be preserved or installed through the help of powerful kings. Therefore, weak kings usually resort to these powerful kings to seek help from them in establishing their thrones in exchange for obedience and submission, and this is what we have seen through the writings of King Aššur-bani-Pal as well as Writings of the King Sennacherib (...afterwards (i.e., after the death of Kutur-Nahhunte) RN, his younger brother, a person without judgment, succeeded him on the throne...)<sup>62</sup>, and also imposes on some kings tributes, especially those who are installed by the victorious kings and on enemy lands ,Esarhaddon also indicated that in his installing of one of them and imposing the added tax on the tribute that was originally imposed on the king's father, the position as my agent: (... place his son on his throne, ten mina of gold, a thousand of precious stones, fifty camels and fifty bags of spices Impose him (as a tribute) over the tribute (imposed on) his father ...)<sup>63</sup>.

Through cuneiform texts, we find that kings sometimes sit on thrones and the enemies' spoils are displayed in front of them, and this is what King Sennacherib referred to in his writings when the spoils brought from the city of Lakisu<sup>64</sup> were reviewed (... the king) is sitting on his throne and the booty of Lachish passes in review before him...)<sup>65</sup>, and the kings during their military campaigns and stopped them at certain stations set up moving thrones next to their tents (... I prepared a throne next to the tent ...)<sup>66</sup> ,And when he conquers a certain city or achieves a certain victory, he refers in his writings and as a media and veneration case for his victory to his acquisition of the property of the adversary king, including his throne, as King Sargon II referred to in his writings by his seizure of the throne of King Marduk - Ablā -idina II and his royal golden umbrella (...I took away his (Merodachbaladan's) royal tent, royal golden umbrella, (royal throne)...)<sup>67</sup>.

Some royal thrones are fixed in their residence and others can be transferred, however, there are specialists who carry these thrones, perhaps from the slave class, and one of the texts refers to the identification of these throne-carriers and their representation in the arts (... see the representations of those who carry my throne ... )<sup>68</sup>, And the throne may be among the gifts presented among kings (...a golden bed, a golden throne, a *nēmettu* (a seat or couch), a royal ablution vessel, his necklace (he gave to the king of Elam as a present ...)<sup>69</sup>, Some kings connect their ascension to the throne with the goodness and blessing that prevails in the country, as this ascension is accompanied by an abundance of rainwater and springs and abundant growth of plants, including reeds after I ascended the throne, Adad released his rains and Ea opened his springs the woods thrived luxuriantly, the reed thickets and canebrakes grew in such a tangle that no one could penetrate them ...)<sup>70</sup>.

#### Arts and the Throne: -

Art is one of the most extremely important in a civilization of Mesopotamia, as this art reflected to us with its various subjects from scenes embodied on the seals, plaques or steles, various scenes from the daily life of the Mesopotamian civilization through which we were able to form a varied image of this civilization, so I counted art in the civilization of Mesopotamia. Mesopotamia is an important cultural element, and researchers have been studying various forms of this art and arches.

The cuneiform writings have provided us with important information about the arts related to the throne as well as the technique of making the throne, in one of the texts a reference to the term golden throne and that such thrones, although not embodied in their general framework from the practical point of view, but the ancient Iraqis counted gold from rare, precious and precious metals, so they wanted to embody this scarcity and high price, along with everything related to their gods, including the thrones (...bring out the Anunnaki and install (them) on a golden throne ...)<sup>71</sup>, and there is an indication also of silver thrones such as those thrones that I made for the god Aya, Šamaš and Marduk (...set up silver thrones for you to sit on I gave you (Ea, Šamas, and Marduk) pure dazzling garments as presents...)<sup>72</sup>, and in certain times thrones are decorated, especially from its sides have different scenes, and many of these

scenes reflect religious ideas and beliefs. In one of the cuneiform allusions there is an indication of decorating one of the thrones with scenes representing genii on each side of the throne (...four female **genii** (are depicted) upon the two rungs on each

side, two ditto in front, all that (on) the throne...)<sup>73</sup>, and another text indicates to the lions (... lions were lying at the foot of the throne...)<sup>74</sup>, and also another text refers to scenes of gold dragons that decorate the throne of the god Ninurta (...I set up ferocious dragons of gold for his (Ninurta's) throne ...)<sup>75</sup>

One of the texts refers to making a brilliant in the throne room and it does not know exactly what this umbrella is, is it only above the throne or casts its shadow over the entire room, as it is not known what this umbrella is and is it used as a substitute for the ceiling or not (...I made brilliant the sombre aspect of the shady canopies of the throne rooms, I made (them) as bright as daylight...)<sup>76</sup>, And in reference to a text in which the lengths that pertain to parts of the throne are mentioned, especially with regard to the handle of the throne leg, and that some parts of the thrones are studded with precious metals such as silver (...six "fingers" in width, two "fingers" in length is the top of the knob of the (throne-)leg, the silver has been stripped off...)<sup>77</sup>

and there is also another indication of the lengths of one of the thrones in length and height (...one and two-thirds cubits is the length of the stool, two-thirds cubit (its) height (description of a throne)...)<sup>78</sup>, and in the description of another one of the thrones that contains a representation or architectural drawings represented by the architectural element called the Akkadian term *kuptu* and the animal element is the dragon as indicated by one of the texts (...two thirds of a cubit is the **width of the *kuptu* up to the (representation of a) *mušussu* dragon (description of a throne)...)**<sup>79</sup>. Also, the boundary stones that are usually used to fix the boundary and draw the property are also contained in the scenes carved on them on thrones. An indication that one of the boundary stones in the scenes carved on it contains the thrones of all the gods as well as their symbols (...all the great gods, whose names are invoked on this *kudurru*, whose symbols are shown and thrones represented (on it)...)<sup>80</sup>

There are also some emplacements bearing names that include the name of the throne, as well as the

emplacement called (Fall of the Throne), that this monument carries an artistic scene that represents a mark for one of the weapons as indicated by one of the cuneiform texts (... "weapon-mark" is on the emplacement of the "fall of the throne" ...) <sup>81</sup>, and in other thrones contain representations of Lamassu (...the feet (of the throne consist of) representations, below the lamassu.-representations are [...] claws, there are eight lamassu -representations atop the two cross pieces of the long side...) <sup>82</sup>.

Some thrones also contain cuneiform writings glorifying the gods, and some of these writings use a type of pigment known as kalû, which is a yellow-colored paint (... a shekel of kalû (to paint) the inscription on the throne of the goddess Inana ...) <sup>83</sup>, and in a nother text reference to another writing was also written on the throne of the god aššur (...the inscription which was on the bed (and) the throne of aššur, which is set up in the aššur temple, and which was effaced...) <sup>84</sup>, and the king's name may be written on the throne (... the name (aššur-bani-pal) was written on (the bed and the throne) ...) <sup>85</sup>.

Thrones may be covered with some blankets of cloths. Some of these covers carry certain colors, such as the red color that usually covers thrones in this color. Perhaps this color has a certain sanctity in the minds and beliefs of the people of Mesopotamia. Which contains the color red (...you place three thrones (for Ea, Samaš and Marduk), spread a red cloth and stretch over this a piece of linen ...) <sup>86</sup>, and in certain times the throne room is covered with carpets and then a throne is placed over it God (...the carpet is spread(?), the royal throne is set down...) <sup>87</sup>

The wood from which the throne is made is brought from distant cities such as Maluḫ a (Bahrain), especially a type of wood called kušabku <sup>88</sup> (...year when the .... -throne made of kušabku.- wood from Meluhha inlaid with gold (was made)...) <sup>89</sup>, and there is another type of wood from which the throne works, which is mēsu wood, which is one of the rare and excellent wood that is brought from the place of (Oman) and thrones are made from it <sup>90</sup>, while the other type of wood from which the throne was made is known in the Sumerian language by the term MES.MA<sub>2</sub>.GAN.NA, which corresponds to musukkannu in Akkadian <sup>91</sup>. King Esarhaddon mentioned in his writings that he made a throne of this wood and its inlaid with gold (... (I refurbished for tašmētu) the throne made of *musukkannu-wood* and

the footstool overlaid with red gold...) <sup>92</sup>, Also, the pillars on which the throne stands are not necessarily flat shapes, but in some cases they are spherical and circular in shape (... the throne base is curled ...) <sup>93</sup>, and this may help move the throne from one place to another by pushing as if this The spherical base forms miniature wheels for the throne, and the base of the throne can also be built from stones, especially alabaster stone, a reference in one of the texts to the work of the ruler of the city of Calah, a base from the rows of alabaster stone to be a base for the throne of King Shalmaneser III. (...the governor of Calah, set up this (block of) alabaster for all time, as a throne base for Shalmaneser...) <sup>94</sup>. And in certain times inlay throns with strong and precious stones, including the ḫ usaru stone <sup>95</sup>, and bronze may be used in fixing the throne supports and there is a reference to the use of golden-headed bronze nails used in fixing the throne supports (...the cushions of the throne were fastened (by means of bronze [nails?]) whose heads were of gold...) <sup>96</sup>, as some kings deliberately placed not only the gods, but even their crowns on the thrones, believing that God is the source of authority, rule and power (... (the king) brought the crown (aššur) and placed it on the throne (bottom the platform (...))...) <sup>97</sup>

Kings often perform the maintenance of architectural features to include temples and palaces, and they follow building plans in order to maintain them, even if those plans are at certain times It is obsolete, and it is necessary to search for it in order to reach its ancient foundations, and this also includes the old seats of thrones (... they saw the old substructure and traced (even) the chambers and thrones...) <sup>98</sup>.

### Rituals and the throne: -

The ancient Iraqis persevered on some specific practices and rituals that were related in one way or another to their religious ideas and beliefs, and these rituals included all aspects of religious, political, economic and social life. the cuneiform texts showed us many important information about the rituals that were connected to the throne. One of the texts referred to decorating or anointing of Thrones as part of the purification rituals (...Oil to anoint the throne of šamaš...) <sup>99</sup>, and in another reference to the use of anointing to cleanse the thrones of the gods (...scented oil for rubbing on a canopy and thrones in the cellas of the gods...) <sup>100</sup>, and in another text an indication that some people lit torches and inserted them into the

throne room, and although the text did not clarify whether these torches were used for lighting only or to conduct some religious rituals, we can discern that the throne room must be They originally contained torches for lighting, so why are torches inserted into them unless these torches are used for other purposes in addition to being used for lighting (...they light the torches and bring (them) into the throne room ...) <sup>101</sup>.

One of the most important rituals that are closely related to the throne is the purification ritual, as the crown prince is usually purified before he becomes king, and perhaps this purification is related to washing, greasing and wearing special clothes, and these rituals are usually performed by priests (...the crown prince will submit to the purification ritual ...) <sup>102</sup>, it is also desirable for the king to assume the throne on days without others, as indicated by one of the texts that the king must sit on the throne on the fifteenth day of the month, and this day is considered one of the white days in which the moon is full, and the text indicated that the king after seven days he must To go to the canal or river and perform some rituals and to appoint (... He said: (the king) should sit on the throne on the fifteenth day, and rise from it on the twenty-second, on the twenty-fourth the king must come down to the canal and perform the rituals ...) <sup>103</sup>.

It is also possible for the king at certain times to bring the crowns of the gods and place them below the thrones, especially at the dais area above the podium (...he brings the crown of aššur and the symbols of Ninlil and places

(them) on a throne (at the foot of the dais) ...) <sup>104</sup>, it also provides Offerings and sacrifices to the gods, and in certain times these offerings are slaughtered before the thrones of the gods for religious purposes, many of which are linked to the payment of evil or to obtain the approval of the gods and in order to seek the purpose of them (...which was slaughtered before the throne (for)...) <sup>105</sup>, In another text (...before the arrival of the king the sacrifice of the throne room will be offered and meat will be boiled, and the prime meat will be placed before šamaš...) <sup>106</sup>, noting that these offerings that are offered to the throne are offered at certain times of the year (... at the time of the offerings to the throne in the temple of DN I performed a sacrifice, and the extispicy was very favorable ...) <sup>107</sup>, and in another reference (...one (sheep) for the chapel, one for Nergal, one for Ea, one

for Belet-ekalli, one for the "front of the throne," ...) <sup>108</sup>, And in another text, the king prepares an offering table for the god Anu and then descends from his throne and incenses himself, which is part of the religious rituals that were practiced by kings Mesopotamia (...the king prepares the offering table for Anu, descends (from the throne) and approaches the censers...) <sup>109</sup>.

In some cases, the throne is burned, as well as the king's table in front of the god, and it is not known exactly what this ritual ritual is and what it is intended for, but it is most likely related to religious rituals of purification or in order to preserve and expel evils (...you burn his royal throne and his royal table before šamaš...) <sup>110</sup>.

### Omen and throne:

The ancient Iraqis resorted to omen because they believed that it was the means that could be relied upon in revealing their fortunes and knowing the secrets of future matters. There were many interpretations in the Mesopotamian civilization. Their perception, especially with regard to their battles, the fate of their countries, and the disclosure of their future The cuneiform texts have provided us with a lot of information on the ruler and the issues and matters associated with it, and among other things related to it is the throne, considering that it is related to the king and the authority and the extent of the survival and stability of their authority through the reading of the fall. The assumption of the throne (... [each generation] up to the fifth of his (the king's) children will ascend the throne ...) <sup>111</sup>, and in another text (... the younger son will ascend the throne ...) <sup>112</sup>, another text reference to a person called the imbecile who will seize the throne according to the reading of omen text (... the imbecile will ascend and seize the throne ...) <sup>113</sup>, or perhaps the reading of the omen text is compatible with the king's desire to remain in power and extend his life (...the scepter, throne and bal-symbol of the king (i.e., the king's rule) will last long ...) <sup>114</sup>, in another text, the reading of the omen indicated that the one who will seize the throne is the person who does not have the right to it (...one who has no right to it will ascend the throne ...) <sup>115</sup>, or that the evidence of the omen indicates the takeover of the exile, perhaps a member of the royal family To ascending the throne, as indicated by one of the texts (...there will be illegitimate power, an exile will seize the throne...) <sup>116</sup>, or perhaps the reading of the



horoscope indicates signs of affliction that may afflict the person who ascends the throne (...will afflict the one who sits on the throne ...) <sup>117</sup>.

The reading of omen may refer to the initiation of rebellion and disobedience by kings, and this includes rebellion even against the king's father (...a son of the king (who resides in a frontier town) will rebel against his father but not seize the throne...) <sup>118</sup>, and in reference to Another omen, in which a rebellion is also mentioned, but this time it was associated with the king's women (...a woman of the harem will stir up revolt against the king and put her own son on the throne...) <sup>119</sup>, or perhaps it will be from the inhabitants of the city as well (... The residents of the village will seize the throne ... ) <sup>120</sup>, In another text, the reading indicates that the vizier seized the throne from his lord (...the vizier will seek (to take) the throne of his lord...) <sup>121</sup>, but even the king's barber seeks at certain times to seize the throne of his lord, as indicated by one of the omen texts (... the barber will strive for his lord's throne...) <sup>122</sup>, and is not limited to Seizing the throne from men, not women, as indicated in one of the texts (... a woman will seize the throne ...) <sup>123</sup>, just as the king's eldest son does not necessarily have to ascend the throne. one of the cuneiform refer, there is a reading of omen indicate the king's banishment of the eldest son and the ascension of the younger son to the royal throne (...the king will exile his oldest son while he (the king) is still alive **and seat the younger son on the throne...**) <sup>124</sup>, or the horoscope will indicate to the person who forcibly seizes the throne that he will contract the disease of di'u <sup>125</sup> (...as to him who occupies the throne, the di'u disease **will seize him...**) <sup>126</sup>.

The reading of the omen was also associated with the gods and their great role in establishing and fixing the foundations of the royal throne or removing it, and it is usually associated with the royal throne, the scepter, one of the symbols of kingship as well (...Enlil will remove the king's scepter, throne and mantle from the palace...) <sup>127</sup>, as indicated by one of the texts The mechanism that has been associated with the temples and its projection to the issue of the instability of the country, especially if the horoscope reading refers to the temple's towers and their height towards the sky (...if (in) the towns, the temple (towers) reach toward the sky (order will not be stable in the country, the throne will change)...) <sup>128</sup>, Among the important indications associated with the omen is that the ancient Iraqis made bitterness a part of the

horoscope reading through its parts, and that one of these parts was called the Throne (...if a hole breaches the "base of the throne" toward the top of the gall bladder, a breach will be made in the king's fortress...) <sup>129</sup>, and sometimes the frightened kings are apprehensive and beware of reading the horoscope that portends pessimism to them and thus they resort to what is known as the king The substitute they place on their behalf until the end of evil (...King Irra-imitti had the gardener Enlil-bani sit on his throne to be the substitute (king)...) <sup>130</sup>.

### Supplication and the Throne: -

Supplication occupied a large space in the belief and thought of the people of Mesopotamia, and it was a refuge for a person to resort to when he felt the need for his god, which would generate a sense of psychological relief for him.

Supplication has been connected with the throne also, especially by the kings, as the important phrase associated with the supplication was mentioned (may it prove the basis of your throne) and it is a fact that indicates the hope and the request of the god or the gods to establish the authority of the king and make his rule and authority steadfast and strong as the strength of the fixed and solid foundation. The cuneiform texts have important information about the connection of the supplication with the throne, in one of the texts a reference to the supplication for the god tišpak and gula in extending the life of the king and confirming the foundations of his throne (...may Tispak and gulla keep you as ruler for many days (and) future years, may the foundations of your throne be stable ...) <sup>131</sup>, as that the King Nabonadis calls his god for his throne to be strong (... make my royal throne strong ...) <sup>132</sup>, And in another supplication for King Nebuchadnezzar II a reference To prolong the the age of king and the authority and confirm the foundations of the throne (... grant me the stability of the throne, (and) the kingship forever ...) <sup>133</sup>, and in another supplication by a person to one of the kings (... let his throne be forever, like a mountain ...) <sup>134</sup> And in another text with the supplication to establish the thrones, there is a process of analogy for this confirmation and its strength to be as it is fixed and stable the foundations of the temples as indicated by one of the texts in which a king of the new Babylonian period supplicate for the foundation of his throne to be stable, as is the case in the foundations of the temple Etemenanki (...establish the foundation of my

throne so that it be forever as firmly founded as the bricks of Etemenanki...)<sup>135</sup>. Also, supplication is made to God by the kings to their gods in order to protect the throne from those who lie in wait for the throne and against the throne (...may he (Sin) make him see a pretender(?) to the...)<sup>136</sup>.

### The Throne and Other Aspects: -

there is other information included in the cuneiform texts that contain the throne in their content, and they which is not included in the above axes, has entered the throne in the oath, as indicated by one of the texts (...you swear that) none of you will induce someone to usurp the throne - be he from among slaves or "bought people" or from among Assyrian citizens...)<sup>137</sup>, and the throne was also included in the date formulas of the Mesopotamian civilization (...year in which king RN dedicated a throne to DN...)<sup>138</sup>, as thrones were associated with priests, and some priestesses were sitting on thrones allocated to them in certain places of the temple, especially in the courtyards (...Antu takes her seat on a golden throne in the main courtyard...)<sup>139</sup>, the throne was also mentioned in the epics especially the epic of Ninurta and Eriškigal, when he wanted to kill her, he descended from the throne to cut off her head (...He bent her down from the throne to the ground to cut off her head...)<sup>140</sup>.

### The Conclusion:-

- 1- The ancient Iraqis gave many names to the throne, and one of the most important was the Sumerian term GIŠ.GU.ZA, which corresponds to the Akkadian kussû, and many names were associated with the throne, including the throne of the prayer room, the throne room, the process of coronation to the thrones, and other things.
- 2- The throne was closely linked with the gods, and each god had his own throne, and the gods practiced their work and role in these thrones, just as the people of Mesopotamia believed that the gods are responsible for the installation of kings and they are the ones who prolong their rule and stay on the thrones, and it is they that remove them from the thrones, not only that, but some gods place other gods on thrones, and each according to his position and position, although the cuneiform texts indicated an important phrase, which is that all the gods are

masters of their thrones bowed to her from the throne to the ground to cut her head ...).

- 3- There is a special god that had the function of protecting the thrones, and that is the god Maasar dma-ar, as it was mentioned in the texts in the manner of the god Maasar the protector of the thrones
- 4- The cuneiform texts indicated to us that the gods sometimes leave their thrones for many reasons, some of which are related to religious issues such as their practices for the religious rites and rituals that take place at certain times of the year, and others are related to political issues when the gods leave their temples and are captured, or if the gods leave their thrones for reasons related to their dissatisfaction Of people and those who worship them and make sacrifices to them
- 5 -There are references to the representation of the gods on their thrones while they wear elegant clothes, which is a clear indication that the throne made for the gods is occupied by the statues of the gods, and the texts indicated that it is desirable for the gods to ascend to the thrones of the gods at certain times of the months, such as the eleventh or fifteenth day of the month. Perhaps it is related to religious beliefs or another, especially since it is at these times that the moon is full or nearly full. 6- The gods were specialized in granting the Sultan, the crown, the crowns, and the throne to the rulers and kings of Mesopotamia, and she is the one who governs the survival of these thrones from their removal.
- 7- The existence of the divine thrones is not limited to the earth, but the cuneiform texts contain important references about the heavenly throne and what is related to this throne with an astronomical dimension.
- 8- The thrones of gods are usually placed in temples, specifically in the sacred area known to specialists in Silas, and this region may contain more than thrones.
- 9 - The throne was associated with some of the symbols of the gods , including the god eya which one of its symbols was a ram's throne.
- 10- and just as the throne was assigned to the gods, there were thrones for kings, as the king was installed to his throne by special religious

decrees and rituals, accompanied by the gods' consent for this appointment, and also that in certain times the pledge of allegiance was taken by the people to the position of king.

- 11- Sometimes there is rebellion, disobedience, and the seizure of the throne by rebels, opponents, and competitors. The cuneiform texts indicated that these varied between palace women, employees, servants, and other competitors, and the cuneiform texts also indicated the children's competition for the thrones of their fathers, and this competition often turns into a future struggle in order to attain the throne.
- 12- The ascension of kings to the throne was used as the beginning or start of the temporal formulas, as it was used in the date formulas that chronicle the rule of the kings.
- 13- There are two types of thrones, one of which is fixed and usually this throne is in royal palaces, and there is another type of thrones, which are a movement thrones that are transferred by the movement of the king and these thrones are installed wherever the king resides, especially during his military campaigns.
- 14- Many divine and royal thrones were decorated with a variety of decorations, including some studded with precious stones, as well as precious metals such as gold and silver, and some thrones were decorated with various artistic scenes ranging from dragons to lions and fairies, and cuneiform inscriptions were placed on thrones, some bearing the name of the kings to whom the throne was allocated.
- 15- The cuneiform texts provided us with important information about the lengths and heights of the

work of thrones, especially with regard to throne lists and bases, which are usually flat and some of them are circular and spiral.

- 16- Thrones may be covered with fabrics, and some of these fabrics bear certain colors, especially the red color, which may bear sacred belief in the beliefs of the people of Mesopotamia, as well as carpets for the throne room at certain times.
- 17- Thrones were made from different types of wood that have important and good features, and that many of these woods were brought from abroad from places as far away as Bahrain and Oman, and among these woods were kušpaku wood and misu wood, and some thrones built their bases from alabaster stone.
- 18- The ancient Iraqis used a variety of religious rituals that were directly related to the thrones, including the anointing of thrones with pure oils and the washing of the room of the thrones, and the purification and the establishment of religious rites were also linked to the issue of the kings' appropriation of thrones.
- 19- The throne was also associated with the omen, which was one of the most important means to reveal the horoscope, and the cuneiform texts provided us with many information related to the thrones, and usually this interpretation mentioned the kings assuming their thrones or not. What is known as the throne area.
- 20- The throne was associated with the supplications of the people of Mesopotamia, and the phrase was usually used (may God so-and-so establish the foundations of your throne). The supplication was also linked to the preservation of the royal thrones as well as their demise.

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