

Hinweis auf die Verbindung mit Nergal (Schwert* § 3.1; Güterbock 1965, 198; D. Charpin, NABU 1987/76).

Bittel K. 1975: Das hethitische Felsheiligtum Yazılıkaya (= BoHa. 9) bes. 163f., Taf. 47, 50f., 62; id. 1976: Die Hethiter: die Kunst Anatoliens vom Ende des 3. bis zum Anfang des 1. Jahrtausends vor Christus (= Universum der Kunst 24) bes. Taf. 252, 254; id. 1987: Der Schwertgott in Yazılıkaya, in: Anadolu (Anatolia) 21, Festschrift Akurgal, 1978/1980, 21–28. – Bittel K. et al. 1941: Yazılıkaya: Architektur, Felsbilder, Inschriften und Kleinfunde (=WVDOG 61) bes. 101–103, Taf. 29f. – Güterbock H. G. 1953: Yazılıkaya, MDOG 86, bes. 74–76; id. 1965: A votive sword with Old Assyrian inscription, Fs. B. Landsberger (= AS 16) 197f.; id. 1975: Einschlägige Textstellen, in: Bittel 1975, bes. 191f. – Otten H. 1961: Eine Beschwörung der Unterirdischen aus Boğazköy, ZA 54, bes. 122f., 148f.

S. Herbordt

Schwester s. Familie; Verwandtschaft.

Schwimmen (swimming). A. Philologisch.

The cuneiform texts do not provide direct evidence for s. in Mesopotamia. No Sum. or Akk. word for “to swim” is attested.

But see the singular phrase *šābū mē lā ila”ū* SAA 5, 200: 14 (NA), translated by S. Parpola “The men cannot swim”. The Akk. wording most likely literally means “cannot (control) the water”. The text (l. 10–12) refers to crossing a mountain river with a strong current by using inflated skins or keleks (Leder(industrie)* § 32; Schiff* B. § 1.2.6). – S. Parpola (ed.), The Assyrian-English dictionary (2007) 115 lists *šībitu* “swimming”, but this word (marked as Aramaic) does not seem to be attested. The same seems to be true for the meaning “to swim” for *šū-ā’u* (ibid. 117), literally “to fly”.

The widespread river ordeal (Ordal*) presupposes that only few persons were able to swim more or less well.

On the other hand, it is hardly conceivable that s. was completely unknown in a land full of rivers, canals and marshes. Regarding the river ordeal, one has to take into account that the sometimes very strong current of Euphrates and Tigris must have made it difficult for even good swimmers not to sink and drown. Indeed, besides pictorial evidence (see below S.* B), indirect

textual evidence also supports the opinion that at least some people were able to swim. In an Old Bab. river ordeal, two servants have to cross the river while carrying a millstone. One of them sinks, but the other one reaches the opposite bank safely, presumably by swimming (FM 1, 30: 22’–28’). A Middle Bab. dream omen speaks of a man crossing (*ebēru*) a river (*nāru*) or a marsh (*appāru*). He first sinks and then emerges (MDP 14 p. 56: 28). This implies s., although with some difficulties.

For the much discussed Mari letter ARM 26, 249 see the convincing interpretation by W. Heimpel, Letters to the king of Mari (2003) 272f.: the 80 A.ŠA “80 field” in l. 7 and 12 do not refer to the distance covered by s. but to the area of land confirmed by the river ordeal. – Nor can Gilg. XI 289–293 be interpreted as evidence for s.: Gilgameš does not swim but is pulled down (*šādādu*) to the ground of the sea by stones and cast out (*nasāku*) again on its shore by simply cutting off the stones.

Rollinger R. 2000: Schwimmen und Nichtschwimmen im Alten Orient, in: C. Ulf (ed.), Ideologie – Sport – Außenseiter, 147–165. – von Soden W. 1991: Ist im Alten Testament schon vom Schwimmen die Rede, ZAH 4, 165–170; id. 1992: Schwimmen und Nichtschwimmen in frühen Zeiten, in: O. Brehm/S. Klie (ed.), MOY-ΣΙΚΟΣ ANHP: Festschrift für Max Wegner zum 90. Geburtstag, 395–398.

M. P. Streck

Schwimmen. B. In der Bildkunst.

Es überrascht, dass im Gegensatz zu Ägypten (LexÄ 5 [1984] 765f.) „S.“ im Alten Orient erst im 1. Jt. bildlich nachweisbar ist. Dabei ist anzunehmen, dass es im Zweistromland mit seinen Marschlandschaften und Kanälen keine „novel conquest of nature“ (J. Reade, BagM 10 [1979] 59), sondern eine von Fischern und Bootslenten lange beherrschte Technik gewesen ist. Auf den neuass. Orthostatenreliefs* lassen sich Schwimmende in der Zeit Assurnasirpals II., Sanheribs und Assurbanipals belegen (R. Czichon, Die Gestaltungsprinzipien der neuassyrischen Flachbildkunst [= MVS 13, 1992] 48f., Taf. 16). Drei Platten (11b–9b) an der Südwand des Nordwestpalastes von Assurnasirpal II. in Nimrud illustrieren, vermutlich im Rahmen eines Feldzuges gegen Suḫi und Laqê, eine Fluss-