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EARLY MESOPOTAMIAN
INCANTATIONS
AND RITUALS

BY

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המכון למחקר אוריינטלי
הפקולטה למדעי המזרח
המחלקה האשורית

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PREFACE

This edition of early incantations and rituals in the Yale Babylonian Collection¹ is the result of work done by several scholars. The late Mary Inda Hussey copied the first twenty-nine texts and Professor Albrecht Goetze wrote a descriptive catalogue to these texts, probably after Dr. Hussey's death in 1952. Professor Goetze quoted the manuscript as *YOS 11* in his article "An incantation against diseases" (*JCS* 9 [1955]: 8-18) and apparently he did not revise or edit it further after this time. He may have delayed publication when he realized that there were a number of similar but very complex texts, mainly in Sumerian, in the Yale Babylonian Collection.

In 1968 Professor William W. Hallo invited me to copy and publish the sixty-five remaining texts then known, and after Professor Goetze's death in 1971 he asked me to join the two volumes. I decided to write an introduction to the combined work and to revise the catalogue. Many of the original footnotes became superfluous after the publication of the two standard dictionaries of Akkadian and were therefore omitted. Some changes were made in the translations, and some extremely difficult texts were left out. Also, the order of the texts in the first part was changed to correspond to that of the second, and I could not resist the temptation to make some comments on the mythological contents. It did not seem necessary, however, to mark every change I made in Goetze's wording with my signature. If I did not succeed in this delicate task, I very much hope that the reader will be indulgent toward the original authors and blame the revisor.

When the manuscript was finished, Drs. Mark Cohen and Piotr Michalowski found two more texts, Nos. 37 and 66, which I copied from photographs with the help of preliminary copies made by Dr. Cohen.

I would like to thank Professor Hallo for the help he gave me, the unforgettable Jacob Finkelstein, with whom I discussed some of the problems in these texts, and all of my friends at the Babylonian Collection who kindly helped me, especially Ulla Kasten and Gary Beckman, who prepared the manuscript for publication.

Thanks are due to my colleagues at the Pontifical Biblical Institute in Rome: Father John Welch who read the manuscript, and Father Werner Mayer, who corrected a number of inaccuracies and made helpful suggestions for the translations.

Rome, July 1982

J. van Dijk

1. Text No. 23, however, belongs to the Harvard Semitic Museum (HSM 7494), and I am grateful to Professors William L. Moran and Frank M. Cross, Jr., for permission to include the text in this volume.

INTRODUCTION

THE TEXTS

In this volume we use the term "early incantations" to include all the incantations that can be dated to a time before the texts used in magic rituals were organized in a fixed canonical order. We might also call them non-canonical incantations, but then, strictly speaking, later texts which are not part of a canonical series should also be included. Canonical incantation series were well known and acknowledged in Mesopotamia,¹ the canonization generally being dated to the end of the second millennium B.C. The numerous texts from Boğazköy and Ugarit are therefore also non-canonical, but in this volume, with a few exceptions, we deal only with those early non-canonical incantations resembling the texts listed in A. Falkenstein's classic dissertation on the subject.² However, we do not employ his distinction between "earliest" and "Old Babylonian" texts, since it is very difficult to date accurately the composition of texts copied in the Old Babylonian period.

Magical texts belonged to the oldest literary tradition,³ and there is evidence that early incantations were often transmitted orally, so that a written text is frequently an abbreviated version, an extract, or a paragraph of an incantation which must have been known by heart by the magicians. As a result, the texts are very difficult to translate.⁴ Even if the incantations were completely rendered, the problem of the writing tradition remains: since the texts belong to the oldest tradition, they were originally written in a syllabary which is not known from the Old Babylonian Nippur tradition. A comparison of text No. 77 and TIM 9, No. 64, where *sig* and *sig_g* are variants, gives us an example of what can be expected in these texts.⁵

1. Abbreviations are according to R. Borger, *Handbuch der Keilschriftliteratur* 1-3 (Berlin, 1967-75).

The most important series are listed in KAR 44 (1920-23; cf. Borger, *HKL* 1 [1967]: 97ff.), a text H. Zimmern has commented on in ZA 30 (1915-16); cf. also A. Ungnad, *A/O* 14 (1941-44): 251ff.; E. K. Ritter, *AS* 16 (1965): 298ff.; and van Dijk, *HSAO* (1968): 233ff.; cf. now also Borger, *HKL* 3 (1975): 85ff.

2. A. Falkenstein, *Haupttypen der sumerischen Beschwörung* (LSS NF 1 [1931]): 8-18.

3. Cf. R. D. Biggs, *OIP* 99 (1974): 28f., and pp. 35-42, where previous literature is quoted, and Aage Westenholz, *BM* 1 (1975), Nos. 6-7. See now also M. Krebernik, *Die Beschwörungen aus Fara und Ebla* (Hildesheim, 1984).

4. Cf. my remarks in *Or* 38 (1969): 541-43, and in *Symbolae*... Böhl (1973): 107-17.

5. Falkenstein, *LSS NF* 1 (1931): 8-18 includes a list of early Sumerian texts; the following list includes early texts in Sumerian, Akkadian, and other languages: B. Alster, *Or* 41 (1972): 349-58; F. Th. M. de Liagre Böhl, *MLVS* 2 (1934): 1-10 (LB 1000-1003); *BiOr* 11 (1954): 81 (LB 2001); R. Caplice, *Or* 34 (1965): 121 (gfr-tab); G. Castellino, *OrAnt* 8 (1969); E. Chiera, *STVC* (1934), Nos. 10-13; M. Çiğ, H. Kizilyay, and S. N. Kramer, *ISCT* 1 (1969): 40-41 and 44 (Ni 4176, Ni 4455, and Ni 9844); J. van Dijk, *Or* 38 (1969): 539ff.; *VS* 17 (1971), Nos. 1-34; *Or* 41 (1972): 339ff.; *Or* 42 (1973): 592ff.; *Or* 44 (1975): 52ff.; *TIM* 9 (1976), Nos. 62-78; G. Dossin, *RA* 35 (1938): 1-13; A. Falkenstein, *ZA* 45 (1936): 8-41; *ZA* 56 (1964): 113-29; W. Farber, *ZA* 71 (1981): 52-60; H. H. Figulla, *UET* 5 (1953), No. 85 (cf. *JNES* 14 [1955]); *CT* 42 (1959), No. 6 (BM 15820), No. 32 (BM 17305), No. 36 (sa-ma-na?); T. Fish, *Iraq* 6 (1939): 184 (gi-i ša-a-ru-um); *MCS* 2 (1952), No. 59 (im-a-ab-ba-im-ùlu-ta-a); I. L. Finkel, *A/O*

THE ORIGIN OF THE TEXTS

Some of the problems in tracing the origin of the texts were identified in my introduction to VS 17. There is reason to believe that a large group of these texts, which are now housed in different collections, were all written in one place in the kingdom of Larsa during its later years. This group includes the Berlin texts in VS 17, the Yale texts which were acquired at the beginning of this century (i.e., at the same time as the Berlin material), some of the Baghdad texts, probably a major portion of similar texts in the British Museum, and possibly the Old Babylonian omen texts now found in museums around the world.

Goetze recognized in these texts the "southern" writing of the different /s/ phonemes,⁶ and in YOS 10, p. 1, he drew attention to the semi-archaic Larsa ductus in which a large group of omen texts were written. But a definitive argument can hardly be based on the ductus alone. In the Baghdad Museum there are many beautifully written administrative texts obtained by clandestine digging. Most of these tablets were written in the cursive Larsa script known from TCL 10 and 11, e.g., TIM 5, No. 71. One literary tablet certainly from Larsa, TLB 2, No. 4 (Gilgames), is written in this Larsa cursive script, while other texts are written in what Goetze called "the younger cursive... also employed in Hammurapi's chancellery."⁷ One of these tablets, VS 17, No. 41, is also, however, from Larsa; it had been covered with an engobe, or slip, a practice rare in the Old Babylonian period, but seemingly employed on occasion at this site.⁸ The prominent role played by the sun god in the ritual prayer (Nos. 22-23) may also point to Larsa as the source of this material.

The obverse of No. 64 contains an incantation, but the reverse unexpectedly has a registration of prebends in the temple of Ninazu. The badly broken text is difficult to interpret, but lines 18-20 read:

iti-l u₄-10 èše dšamaš-ga-mil é-dšamaš-ga-mil
mu-l-kam
é-dnin-a-zu šà-é-gfd-da

one month, ten days six iku (measure of land) (profit for) Šamaš-gamil;
the house of Šamaš-gamil.

Of one year.

Temple of Ninazu, in the Egidda.

27 (1980): 37ff.; V. Scheil, MDP 6 (1905): 49ff.; MDP 14 (1913): 126, Nos. 90-91 (cf. M. J. Geller, Iraq 42 [1980]: 24); C. J. Gadd, UET 6 (1966), No. 399 (cf. J. Nougayrol, RA 63 [1969]: 95); I. J. Gelb, MAD 5 (1970): 7-12; H. de Genouillac, PRAK 1 (1924), No. B86 (muš-incantation); PRAK 2 (1925), No. C1 (cattle disease); TCL 16 (1930), No. 63 (obv.: udug-hul-rev.: ur-gi-ra); TCL 16 (1930): 8, No. 68 (AO 6905); A. Goetze, JCS 9 (1955): 8-18 (texts published here); S. N. Kramer, SLTN (1944): 49, 161; W. G. Lambert, JNES 33 (1974): 291ff.; B. Landsberger and Th. Jacobsen, JNES 14 (1955): 14-21 (merhu); also JNES 17 (1958): 56-58; J. Nougayrol, ArOr 17 (1949): 213-26 (AO 11276 - samānu); RA 65 (1971): 155-58 (late copies); RA 66 (1972): 142 (gir-tab); Th. Pinches, CT 44 (1963), Nos. 25-34; M. Sigrist, Acta Sumerologica 2 (1980): 153-67; W. von Soden, Or 23 (1954): 337-44; Or 25 (1956): 141-48; BiOr 18 (1961): 71f. (CT 42 [1959], No. 32); E. Sollberger, MVN 5 (1977), No. 302; F. Thureau-Dangin, RA 36 (1939): 1-28; Å. Westenholz, Or 46 (1977): 198-219; C. Wilcke, AfO 24 (1973): 10-15.

6. RA 52 (1958): 140-44.

7. YOS 10 (1947): 1.

8. See VS 17 (1971): 7.

The reverse thus deals with the administration of the Egidda, which was the temple of Ninazu in the city of Enegi,⁹ halfway between Ur and Larsa on the river Iturungal.¹⁰ The text may not actually have been found in the temple of Ninazu at Enegi, since the prebends could have been registered at Larsa, which administered this town, but other evidence does support the conclusion that they come from Enegi. Such an origin would explain the peculiar character of this group of texts: there are few incantations concerning illnesses among them, while canonical incantations almost always mention diseases and demons. Among the sixty-nine incantations published in VS 17, thirty-four concern serpents, scorpions, dogs, and other animals; fourteen are against illnesses; six are consecration texts; and the rest are not classifiable. Among the texts published in this volume, there are about twenty incantations concerning animals and twenty-five consecration texts. There seems to be a bias in favor of scorpion and serpent incantations, which fits in well with the character of the god Ninazu, who is a "serpent-god."

THE DATING OF THE TEXTS

Two texts are dated: No. 85 to the seventh year of Samsu-iluna,¹¹ and *MLVS* 2, No. 9 to the twenty-eighth year of the same king. Since both texts are written in the "later cursive" of the time of Hammurapi, the texts in the "earlier cursive" should be dated somewhat earlier. Surprisingly, the texts of this type known from Nippur are mostly Ur III, while only a few are Old Babylonian.

THE LANGUAGE

In the introduction of VS 17, I dealt with the problem of the language in which these texts are written. They are mainly in Sumerian or Akkadian, but a number of them are written in "unknown" languages. The language of VS 17, No. 5 was identified as Subarian-Hurrian and the rubric of No. 65 in this volume states that the language is Subarian. I therefore concluded that all the texts in "unknown" languages should be identified as Subarian-Hurrian, since Ku'ara plays an eminent role in magic literature and since the language of that city was not Sumerian (*ISCT* 1, No. 120, reverse line 8: ...x^{ki} ha-a^{ki}-gim eme-gi₇ nu-me-en-na. "...not being of the Sumerian language like Ku'ara"). The fact that this and other texts are written in Subarian is not an "aspect" of the question of *ephesia grammata*, "secret lore," as J. Nougayrol put it.¹² Subarian incantations do not seem to have

9. Cf. van Dijk, *SGL* 2 (1960): 73-78; Å. Sjöberg, *TCS* 3 (1969): 87; and esp. A. J. Ferrara, *Studia Pohl SM* 2 (1973): 122; *Or* 41 (1972): 1-4; van Dijk, *TLB* 2 (1957), No. 2, ll. 80-100, where the name of the city is written EN.DIM.GIG^{ki}. See now also B. Groneberg, *RG* 3 (1974): 108f.

10. Cf. Th. Jacobsen, *Iraq* 22 (1960): 174.

11. Cf. *Or* 44 (1975): 65.

12. *RA* 66 (1972): 142, note 4.

features different from the Sumerian and Akkadian ones, nor more "secret rhyme and formulae." Nor do I see any reason to compare magic formulae with the so-called *Silbenalphabet*, mystical and arbitrary analyses of the sounds and syllables of Sumerian words (called: *ki-būr-ru*), analyses which give them a meaning independent of their literal significance.¹³

However, my assumption that all the texts were in Subarian was unfounded and has in fact proved wrong. Transliterating No. 18, I thought that this text was perhaps written in Elamite. The first lines are roughly parallel with No. 5, and there is a duplicate in the Ashmolean Museum (Bod. AB 212) which Professor O. R. Gurney has allowed me to use.

I sent the transliteration of the text to Professor W. Hinz for his opinion. In a letter dated 20 April 1975 he answered that lines 6-10 are definitely Elamite: *ki.ri* means "goddess," *ri.ša* "great"; *na.ru.di* is the goddess Narundi known from birth incantations, *pi.li* perhaps the verbal root *pil/pel* "to put," and *nu.du.uš* the ending of the third singular preterit of the verb.

Now we have identified two "unknown" languages, namely Subarian-Hurrian and Elamite. In this volume the following texts are written in "unknown" languages: No. 4:1f.; No. 5:15-22; No. 12:38-43; No. 18; No. 21:31-33; No. 38; No. 39; No. 41; No. 50; No. 52; No. 60; No. 64; No. 65; No. 76:1-4. Thus fourteen texts out of ninety-six are wholly or partly written in "unknown" languages. As suggested above, they were probably found in the Egidda, the temple of Ninazu at Enegi. At Ešnunna, Ninazu has a non-Sumerian name: *Tišpak* (Elamite?), and the name of his son, *Nanšak*, seems non-Sumerian. Both Ninazu and his son *Ningizzida*, "the lord of the true scepter (the *caduceus*)," the Sumerian *Hermes*, belong to a prehistoric common source of the several different cultures where these divinities are found. The "serpent-god" is frequently found in early Elamite glyptic art. Thus the presence of foreign languages in the early Mesopotamian writing tradition reflects the composite character of the early Mesopotamian population and the syncretism of religious thought in historic and prehistoric times.

THE RUBRICS

The texts generally include rubrics at the beginning (*én-é-nu-ru*) and at the end (*tu₆-én-é-nu-ru*). *tu₆* is never added at the beginning, so *tu₆/du₁₁* at the end must be a determination, i.e., "the formula of the *én-é-nu-ru*." So *én-é-nu-ru* must be either a ritual act or the place or author of that ritual act. Since *én* means *šiptu*, it is qualified by *é-nu-ru*, as in the compounds *ši-pat^a da-mu*, *ši-pat^a gu-la*: "incantation of Damu, incantation of Gula." The reading of *é-nu-ru* was established by Falkenstein¹⁴ but the meaning remains difficult. (*tu₆-én-é-nu-ru* is written in various ways in the texts in this volume:

13. Cf. van Dijk, *SSA* (1953): 55.

14. *LSS NF* 1 (1931): 4ff.; *ZA* 45 (1939): 22.

- (tu₆)-én-é-nu-ru: 1:5; 5:22; 9:7; 18:12; 19:23; 33:1,9; 34:6; 38:4; 47:26; 59:1; 62:1,9;
80:7; 82:7; 88:1; 89:1.
(tu₆)-én-é-nu-ri: 5:19; 14 rev. 6.
(tu)-en-ne-nu-ri: 12:15.
(tu₆)-en-nu-ru: 20:13 a + b.
(tu)-en-ni-in-nu-ra: 68:7,14.
(tu-ú)-en-nu-nu-ru: 8:18.
(tu-ú)-en-nu-ri: 77:9,15,26.
(tu-ú)-e-ni-in-nu-ri: 16:11.
(du₁₁)-en-ni-nu-ri: 32:12.
(te)-en-ne-nu-ri-e: 85:30'.

An entirely different version exists in *TIM* 9, No. 64: tu₆-én-ùri (SES).¹⁵ I still consider my remark in *HSAO*, p. 238, note 21, to be a possible explanation of AN.ŠU.EN = en_x-uru_x and to be in harmony with the phonetic readings of (én)-é-nu-ru. Babylonian scholars must have understood it as *ši-pat Ealapsim* (compare the names of Enki: ^den/nin-ùri (SES) and ^dén-é-nu-ru). But Enki may be so named a posteriori, since he is the god of magic. en_x-uru_x/én-ùri/é-nu-ru should be connected with some symbol of the Abzu and with the ùri-gal, the hut in which ill people were confined. This, however, remains hypothetical.

Mesopotamian scholars did not quote the incantations by the rubrics but (like other literary texts) with their opening words, their incipits. We know this from the quotations in the pisan-dub-ba text published by C. Wilcke.¹⁶ An early ritual (*UMBS* 13, No. 35) quotes incipits, as does the Mari ritual published by G. Dossin¹⁷ and also the later canonical series and rituals.

The rubric inim (or du₁₁)-inim-ma-x-kam is consequently meant to indicate the interpretation and the use of the text. This rubric is easily understood in general terms, but at the same time it is difficult to establish its precise meaning. There are different formulations:

1. A nominal sentence with or without genitive: inim-inim-ma-*muš-ak-am "it is an incantation formula concerning a serpent"; in Akkadian: *šipat tūltim* (No. 4, lines 1-10) "incantation of (i.e., against) the worm"; *šipat zuqīqīpim* (No. 4, lines 11-22) "against the scorpion"; or simply: *ša zuqīqīpim* (*TIM* 9, No. 66:35, No. 69:18); *ša [maškadim]* (No. 14, obv. left edge); *ša šikkē* "re the mongoose," *ša šà-si-sá* (No. 21, ll. 31-33) "to heal the heart."

The following rubric is nearly always used in the consecration incantations: *a-gúb-ak-am "concerning the purification of water"; *nī-na-ak-am "concerning the censor"; *gi-izi-lá-ak-am "concerning the torch"; *an-su₁₁-lum-ak-am "concerning the date clus-

15. R. Jestin, *TSS* (1937), No. 269 (pl. 92) 3', fourth line from the bottom, reads: é-šà ŠU.AN.ŠIR which could be read é-šà en_x-é-nu₁₁, but this does not give the key to its interpretation (en_xur?).

16. *AJO* 24 (1973): 14f.

17. *RA* 35 (1938): 1ff.

ter"; *bāra-gal-ak-am "concerning the great dais"; *^gérin-kud-ak-am "concerning the cut (?) cedar." Without the genitive: inim-inim-ma dug-dūr-būr "concerning a filter vessel"; ungrammatical: inim-inim-ma ki-āga "concerning love." The only example with a "weak" verb is uncertain: *bāra-ri-ak-am "concerning placing (?) the dais."

In this formula "concerning" is ambiguous. Sometimes it means "in praise of" and is used to exalt the cosmic function of the object, and conceivably to ensure the effectiveness of its application (i.e., a blessing). At other times it may equally well refer to those cosmic forces which have to be destroyed and thus mean "against" (i.e., a curse).

2. Incantations concerning (i.e., against) an ailment are often designated in the same way, since the illness is considered a personified, demonic power, i.e., a typical "situation god"; *udug-hul-ak-am "against a hostile demon"; *igi-hul-ak-am "against the evil eye"; *šà-gig-ak-am "against intestinal disease"; *gír-PAD.DU-hul-gig-ak-am "against aching bones"; *^dIM.ME-ak-am "against Lamaštu"; *zé-ak-am "against the gall/bile." *-ne-šag₄-ak-am is difficult to interpret (cf. No. 65).

3. Rubrics consisting of a noun and an unaugmented verb (-ø), or of a noun and a verbal noun in apposition plus nominalization (plus the genitive) are very difficult to translate. The main problem is to distinguish between the unaugmented verb (transitive participle) and the verbal noun (LAL-a) in apposition; the unaugmented and unreduplicated verbal stem is always "strong" (i.e., punctual). The following combinations occur:

a. noun and unaugmented verb: *muš-gi₄-(ø) (VS 17, No. 6) "turning the serpent," which could mean both "to turn away" and "to make return."

b. noun and verbal noun in apposition (plus nominalization) plus genitive: *gír-tab-ti(1)-a-ak (No. 1); *ur-gi₇-ti(1)-a-ak (VS 17, No. 8); *udu-ti(1)-a-ak (CT 44, No. 27); *sa-ma-na-ti(1)-a-ak (KAR 280); *muš-ti(1)-a-ak (VS 17, No. 4); *uga^{mušen}-dab₅-a-ak (No. 69); *muš-dab₅-a-ak (No. 19b); *muš-gír é-a šub-a-ak (VS 17, No. 10); *muš-zú-ku₅(dr)-a-ak (VS 17, No. 6); *gír-tab-giš-hur-a-ak (VS 17, No. 10); *gi₆-šè(d)-a-ak (No. 63 = *puššuhu*); *lugal érin-ani sikil-a-ak (No. 42); *munus-ù-tu(d)-a-ak (*passim*).

c. noun and verbal noun in -ed-a plus genitive: *muš-gur-ed-a-ak (No. 30, VS 17, No. 6); *muš-dab₅-ed-a-ak (*passim*); *gír-til (!= ti(1)?) -ed-a-ak (VS 17, No. 6: 11; No. 10: 72); *gír šu-a du-ed-a-ak (No. 37 = RT 28, p. 216); *nim-ak ka-kiši(dr)-ed-a-ak (No. 6); x *búr-ed-a-ak (VS 17, No. 10: II... *pašārim*).

The translation of these rubrics is difficult. Should the verbal noun be analyzed as a passive participle: LAL-a/LAL-ed-a or as an active participle: LAL-ø/LAL-ed-ø? In one case it may be clear: *lugal érin-ani sikil-ø-a-ak means "of the king purifying his army," even though an ergative (lugal-e) is lacking. Unfortunately, our terminology cannot reflect the reality of an objective language; here the verbal noun sikil belongs to the "object" érin.

and lugal should be in the locative terminative¹⁸ or the ergative, but it is not. What is the difference between *gír-tab-dab₃-bé-da* and *gír-tab-dab₃-ba*?

In this context (*ti(l)*) is *bullu₃* "make live, heal," but **sa-ma-na til-ø-a-ak* evidently does not mean "to make the *samana*-demon live." Instead, it is an ellipsis for "to heal (a person seized by) a *samana*-demon." Similarly, the correct translation of *gír-tab-ti-la* may well be "to heal (a person stung by) a scorpion"; *ur-gi₇-ti-la* "to heal (a person bitten by) a dog"; and *muš-búr-ru-da* "to relieve (a person bitten by) a serpent." Even without full understanding of the incantation, this interpretation seems reasonable. More difficult is the *udu-ti-la* (CT 44, No. 27 and CT 51, No. 183). After what has been said, it is clear that this is not a question of a sick sheep. The sheep, which is provided by Ninsar, divine butcher of the Ekur at Nippur, is used to heal the king by feeding it to him or perhaps through sympathetic magic. Nougayrol may be right in claiming that a number of these incantations contain "l'éloge des animaux offerts aux dieux,"¹⁹ but they are destined for the table of the king, as in the etiology of the turtle (*nì-bún-na*) which "embellished the table of the king" (*gišbanšur-lugal-la hu-mu-zil*) in VS 17, No. 12:8-10.

Earlier I suggested that incantations concerning the dog, the scorpion, or the snake might presuppose a belief in individual totem animals.¹⁹ However, if the rubrics quoted above are ellipses for healing a person harmed by such an animal, or if other incantations praise an animal to be sacrificed, they cannot be marshalled in support of my earlier hypothesis.

How, then, can we explain certain rubrics consisting of nouns and verbal nouns in *-ed-a* plus genitive, and especially the incantations concerning the bite of a serpent,²⁰ which clearly describe a treatment to neutralize its noxious powers? In **gír-til(BAD)-ed-a-ak* (VS 17, Nos. 6:11 and 10:72) *til* must stand for *ti(l)* = *bullu₃* "make live/heal" since *til* = *gummuru* meaning "to end somebody's life/to kill" is unknown to me. By itself **muš-gur-ed-a-ak* means "to make a serpent return," but if *gur* stands for *ku₅(dr)* "to bite," then the *gur-ed-a*, being a durative, means "a biting serpent" rather than "a serpent which has bitten." Thus the rubric must mean "against a biting serpent" or "to prevent a serpent from biting," which brings us back into the domain of the snake charm. Similarly in No. 37 (RT 28, p. 216) **gír šu-a* (epigraphically better than *su₄-a*) *du-ed-a-ak* must mean "to carry a scorpion in the hand" or "of a scorpion running on the hand." There is no reason to carry a scorpion or to let it run over one's hand if the intention is to kill it. The allusion, rather, is to magical practices involving scorpions as illustrated in the glyptic.²¹ In another text, it is tempting to translate **gír-tab giš-hur-a-ak* as "to make a (magic) drawing of a scorpion"; such a drawing is attested in an illustration of an omen.²²

These magical practices are not surprising in a civilization which held the occupation of snake charmer (*muš-lah*) in high esteem and connected it with the gods Ninazu at Enegi

18. RA 65 (1971): 156, note 4.

19. Or 38 (1969): 540ff.

20. Or 38 (1969): 540ff.

21. Cf. P. Amiet, *La glyptique mésopotamienne archaïque* (1961), Nos. 941, 945.

22. Cf. Nougayrol, RA 66 (1972): 141.

and Ningizzida at nearby Gišbanda. Nor should the use of Subarian and Elamite surprise us, since the cult of serpents and scorpions is well attested in neighboring Elam.²³ Ningizzida's cult in Gišbanda involved both the serpent cult and the cults of other venomous animals. This alone does not prove the existence of "totem animals" in early Mesopotamia and Elam, but there are other indications that support the possibility: animal names for kings and for most gods; stars and constellations with animal names; and people in animal disguises.

The incantations seem to throw some light on the meaning of early glyptic art where serpents, scorpions, griffins, eagles, turtles, bulls, crows, and other animals represent more than mere decoration to fill an empty space. They must have had a cosmic meaning, or their identification with gods would otherwise have been impossible. Such symbolic associations between gods and animals, together with the well-attested cult of a personal god or guardian angel, create an environment propitious for the personal totem. Gudea's personal god was Ningizzida, whose symbol was the staff and serpents (*caduceus*). Gudea used the theriomorphic symbol to represent his god rather than an anthropomorphic image. For the moment it seems enough to say that certain animals played an important role in early Mesopotamian religious thought. The same observation can be made in connection with many objects which are praised in the consecration texts, objects which we consider inanimate, such as the tree, the reed, salt, water, the censer, the tiara, the crown, the scepter, perfumes, and ointments. The tree plus the serpent, the symbol of Ningizzida, combines two motifs. Similarly, the worshipping of the throne or throne dais derives its cosmic meaning from theriomorphic thinking, i.e., the thrones represent the beasts on which the gods or goddesses ride. Enki rides on Nirah, the serpent boat which "moves by itself," and Ištar-Inanna on the crossed lions.

The whole cultic apparatus of the temple and the temple itself symbolize cosmic beings and events. Sometimes such ideologies are connected with complex mythologies, e.g., the cosmic tree, the cosmic reed. The Babylonian who wrote: "[the cosmic tree] is the flesh of the gods"²⁴ grasped the true sense of prehistoric symbolic thinking which the Sumerians continued. This sentence contains the basic principle for interpretation of the consecration incantations published here and in VS 17, which I believe to be fundamental to an understanding of Sumerian religious and philosophical thought.

23. Cf. Amiet, *La glyptique mésopotamienne archaïque* (1961), pls. 6-7; R. D. Barnett, *Syria* 43 (1966): 259-76.

24. L. Cagni, *The Poem of Erra* (SANE 1/3, 1977): 32, line 150.

CATALOGUE

REGISTER AND DESCRIPTION OF THE TEXTS

TEXT	DESCRIPTION	MEASUREMENTS IN mm	MUSEUM NUMBER
1	Akkadian incantation against the scorpion. Reverse un-inscribed.	44 × 54 × 14	YBC 5620
2	Akkadian incantation against the scorpion.	54 × 66 × 15	YBC 5090
3	Akkadian incantation against the worm.	52 × 71 × 23	NBC 8957
4	Akkadian ritual with Elamite(?) incantation against the worm (ll. 1-10); Akkadian ritual and incantation against the scorpion (ll. 11-22); fragmentary Akkadian incantation (ll. 23ff.).	55 × 87 × 25	YBC 4593
5	Akkadian incantation against the worm (ll. 1-8); Akkadian incantation against the sting of fly and scorpion (ll. 9-14); Elamite incantations (ll. 15-19; 20-22); Sumerian "legitimation" incantation (ll. 23-26); Akkadian incantation against the dog (?) (ll. 27-28).	83 × 76 × 23	YBC 4616
6	Akkadian incantation against the fly.	45 × 64 × 18	NBC 7967
7	Akkadian incantation against the <i>sikkatu</i> -disease of sheep. Reverse un-inscribed.	49 × 79 × 22	YBC 5640
8	Akkadian incantation against various ailments; edited by Goetze in <i>JCS</i> 9 (1955): 11.	87 × 60 × 26	NBC 6321
9	Two abbreviated hybrid incantations; cf. No. 73.	70 × 55 × 22	YBC 5619
10	Akkadian incantation against several ailments.	49 × 79 × 22	YBC 1970
11	Akkadian incantation against "seizure of the heart"; more than one-third of tablet lost.	46 × 64 × 25	YBC 9897

TEXT	DESCRIPTION	MEASUREMENTS IN mm	MUSEUM NUMBER
12	Akkadian incantation against "seizure of the heart" (ll. 1-17); cf. No. 11; Akkadian incantation against toothache (ll. 29-37); incantation in Akkadian and an unidentified language (ll. 38-43).	76 × 172 × 40	YBC 4625
13	Akkadian incantation of nam-búr-bi type.	46 × 35 × 15	YBC 9117
14	Obverse fragmentary; reverse: Akkadian incantation against the <i>maškadu</i> -disease; cf. Nos. 69 and 81.	106 × 75 × 27	YBC 4599
15	Akkadian incantation and rituals against "trouble" (<i>dubbūtum</i>); incantation duplicates No. 29, ll. 24-27.	77 × 62 × 23	YBC 4588
16	Akkadian incantation against mental and physical suffering. Compare ll. 1-3 with No. 77, ll. 10-15.	53 × 68 × 25	YBC 5328
17	Akkadian incantation for a woman in labor. Only part of the text seems to be included.	64 × 41 × 20	YBC 5630
18	Elamite incantation for a woman in labor; cf. van Dijk, <i>Or</i> 41 (1972): 345, and <i>Or</i> 44 (1975): 53. Duplicate: AB 212 (Ashmolean Museum); cf. Farber, <i>ZA</i> 71 (1981): 59, n. 7.	50 × 40 × 18	YBC 5624
19	Akkadian incantation against Lamaštu (ll. 1-17); cf. Nos. 20, 88-90; Akkadian incantation for binding a snake (ll. 18-23).	63 × 116 × 28	YBC 4601
20	Akkadian incantation against Lamaštu.	73 × 52 × 20	YBC 9846
21	Fragmentary Akkadian incantation and ritual (ll. 1-12); Akkadian exorcistic incantation (ll. 13-25); Akkadian incantation against a demoness (ll. 26-30); two incantations in an unidentified language concerning mongoose (<i>šikkû</i>) and "to heal the heart" (<i>ša šà-si-sá</i>) (ll. 31-33).	67 × 104 × 28	YBC 4598
22	Akkadian liturgy for the ritual of the divination-priest; edited by Goetze, <i>JCS</i> 22 (1968): 25-29.	56 × 114 × 27	YBC 5023
23	Akkadian liturgy of six prayers for the presentation of a sacrificial lamb; edited by I. Starr, <i>The Rituals of the Diviner</i> (Malibu, 1983), Chapter III.	288 × 107 × 30	HSM 7494
24	Akkadian love song for sacred marriage ritual.	131 × 173 × 30	YBC 4643
25	Akkadian recipes.	118 × 164 × 33	YBC 4644

TEXT	DESCRIPTION	MEASUREMENTS IN mm	MUSEUM NUMBER
26	Akkadian recipes.	165 × 25 × 37	YBC 8958
27	Akkadian recipes.	89 × 137 × 37	YBC 4648
28	Akkadian medical treatment of "feverish mouth" (ll. 1-2); ll. 3-6 duplicate No. 29, ll. 8-11; exorcism in an unidentified language (ll. 7-16) duplicates No. 64, obv.	86 × 60 × 25	YBC 4592
29	Akkadian medical text dealing with five ailments, including <i>miqtum</i> (ll. 1-7) and toothache (ll. 19-23); ll. 24-26 duplicate incantation of No. 15.	93 × 79 × 27	YBC 4597
30	Sumerian incantation concerning the serpent. Reverse uninscribed.	85 × 50 × 20	YBC 8637
31	Sumerian incantation concerning the serpent. Reverse uninscribed.	40 × 60 × 20	YBC 5629
32	Sumerian incantation concerning the serpent; edited by van Dijk, <i>Or</i> 38 (1969): 539-47.	45 × 65 × 20	YBC 8640
33	Sumerian incantation concerning the serpent. Reverse uninscribed.	50 × 65 × 20	YBC 5623
34	Sumerian incantation concerning the serpent. Reverse uninscribed.	35 × 45 × 15	YBC 1849
35	Sumerian incantation against the scorpion with Akkadian ritual instructions; remainder fragmentary. Reverse destroyed.	45 × 65 × 15	YBC 9899
36	Fragmentary Sumerian incantation. Reverse destroyed.	26 × 48 × 12	YBC 10233
37	Sumerian incantation from Ur III period. Corrected copy of tablet published by V. Brummer, <i>RT</i> 28, p. 216, and listed by C. Johns, <i>Cuneiform Inscriptions Morgan</i> , p. 44, No. 66.	50 × 45 × 20	MLC 1093
38	Subarian(?) incantation concerning the dog. Reverse uninscribed.	55 × 70 × 25	YBC 5643
39	Incantation in unidentified language concerning a pig (as a ritual substitute). Reverse uninscribed.	40 × 60 × 12	YBC 8603
40	Sumerian prayer, duplicate of <i>STVC</i> 16 and <i>CBS</i> 10489 - 10756 (edited by I. L. Finkel, <i>AfO</i> 27 [1980]: 37ff.); cf. also <i>VS</i> 10, No. 189.	65 × 50 × 20	YBC 5636

TEXT	DESCRIPTION	MEASUREMENTS IN mm	MUSEUM NUMBER
26	Akkadian recipes.	165 × 25 × 37	YBC 8958
27	Akkadian recipes.	89 × 137 × 37	YBC 4648
28	Akkadian medical treatment of "feverish mouth" (ll. 1-2); ll. 3-6 duplicate No. 29, ll. 8-11; exorcism in an unidentified language (ll. 7-16) duplicates No. 64, obv.	86 × 60 × 25	YBC 4592
29	Akkadian medical text dealing with five ailments, including <i>miqtum</i> (ll. 1-7) and toothache (ll. 19-23); ll. 24-26 duplicate incantation of No. 15.	93 × 79 × 27	YBC 4597
30	Sumerian incantation concerning the serpent. Reverse uninscribed.	85 × 50 × 20	YBC 8637
31	Sumerian incantation concerning the serpent. Reverse uninscribed.	40 × 60 × 20	YBC 5629
32	Sumerian incantation concerning the serpent; edited by van Dijk, <i>Or</i> 38 (1969): 539-47.	45 × 65 × 20	YBC 8640
33	Sumerian incantation concerning the serpent. Reverse uninscribed.	50 × 65 × 20	YBC 5623
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38	Subarian(?) incantation concerning the dog. Reverse uninscribed.	55 × 70 × 25	YBC 5643
39	Incantation in unidentified language concerning a pig (as a ritual substitute). Reverse uninscribed.	40 × 60 × 12	YBC 8603
40	Sumerian prayer, duplicate of <i>STVC</i> 16 and <i>CBS</i> 10489 - 10756 (edited by I. L. Finkel, <i>AfO</i> 27 [1980]: 37ff.); cf. also <i>VS</i> 10, No. 189.	65 × 50 × 20	YBC 5636

TEXT	DESCRIPTION	MEASUREMENTS IN mm	MUSEUM NUMBER
41	Incantation in an unidentified language. Reverse uninscribed.	40 × 60 × 15	YBC 5638
42	Sumerian ritual for the purification of an army; edited by van Dijk, in <i>Symbolae . . . Böhl</i> , pp. 107–17.	80 × 60 × 20	YBC 4184
43	Sumerian incantation concerning holy water.	70 × 60 × 20	YBC 9891
44	Sumerian blessing of holy water. Reverse uninscribed.	70 × 50 × 20	YBC 5639
45	Sumerian blessing of oil or perfume. Lower edge and reverse uninscribed.	50 × 35 × 20	YBC 11010
46	Sumerian blessing of holy water. Reverse uninscribed.	55 × 70 × 20	YBC 5622
47	Sumerian blessing of holy water and censer.	45 × 60 × 20	YBC 5634
48	Sumerian blessing of holy water.	65 × 50 × 20	YBC 6774
49	Three Sumerian incantations concerning the royal censer.	50 × 65 × 20	YBC 7689
50	Two incantations in an unidentified language.	50 × 70 × 20	YBC 4183
51	Sumerian blessing of the date cluster(?).	40 × 60 × 20	YBC 5635
52	Subarian(?) incantation. Reverse uninscribed.	70 × 50 × 20	YBC 5633
53	Sumerian blessing of the torch; cf. No. 59. Reverse uninscribed.	80 × 50 × 20	YBC 8649
54	Sumerian blessing of the royal throne. Only about one-fourth of an approximately 50-line tablet preserved.	35 × 50 × 20	YBC 6343
55	Inscribed with only inim-inim-ma.	30 × 50 × 15	YBC 6354
56	Sumerian incantation concerning the cedar.	45 × 60 × 20	YBC 5628
57	Sumerian incantation for "a filtering vessel" (ll. 1–10); Sumerian incantation against the "evil face" (ll. 11ff.). Only the upper third of tablet well preserved; remaining portion of reverse uninscribed.	65 × 65 × 30	MLC 1871
58	Splinter from the surface of a multicolumned Sumerian literary tablet. Ur III script; from Nippur.	18 × 16 × 5	NBC 11289 (= 5NT 434)
59	Sumerian blessing of the torch.	50 × 35 × 20	YBC 1828

TEXT	DESCRIPTION	MEASUREMENTS IN mm	MUSEUM NUMBER
41	Incantation in an unidentified language. Reverse uninscribed.	40 × 60 × 15	YBC 5638
42	Sumerian ritual for the purification of an army; edited by van Dijk, in <i>Symbolae ... Böhl</i> , pp. 107-17.	80 × 60 × 20	YBC 4184
43	Sumerian incantation concerning holy water.	70 × 60 × 20	YBC 9891
44	Sumerian blessing of holy water. Reverse uninscribed.	70 × 50 × 20	YBC 5639
45	Sumerian blessing of oil or perfume. Lower edge and reverse uninscribed.	50 × 35 × 20	YBC 11010
46	Sumerian blessing of holy water. Reverse uninscribed.	55 × 70 × 20	YBC 5622
47	Sumerian blessing of holy water and censer.	45 × 60 × 20	YBC 5634
48	Sumerian blessing of holy water.	65 × 50 × 20	YBC 6774
49	Three Sumerian incantations concerning the royal censer.	50 × 65 × 20	YBC 7689
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51	Sumerian blessing of the date cluster(?).	40 × 60 × 20	YBC 5635
52	Subarian(?) incantation. Reverse uninscribed.	70 × 50 × 20	YBC 5633
53	Sumerian blessing of the torch; cf. No. 59. Reverse uninscribed.	80 × 50 × 20	YBC 8649
54	Sumerian blessing of the royal throne. Only about one-fourth of an approximately 50-line tablet preserved.	35 × 50 × 20	YBC 6343
55	Inscribed with only inim-inim-ma.	30 × 50 × 15	YBC 6354
56	Sumerian incantation concerning the cedar.	45 × 60 × 20	YBC 5628
57	Sumerian incantation for "a filtering vessel" (ll. 1-10); Sumerian incantation against the "evil face" (ll. 11ff.). Only the upper third of tablet well preserved; remaining portion of reverse uninscribed.	65 × 65 × 30	MLC 1871
58	Splinter from the surface of a multicolumned Sumerian literary tablet. Ur III script; from Nippur.	18 × 16 × 5	NBC 11289 (= 5NT 434)
59	Sumerian blessing of the torch.	50 × 35 × 20	YBC 1828

TEXT	DESCRIPTION	MEASUREMENTS IN mm	MUSEUM NUMBER
60	Subarian(?) incantation. Reverse uninscribed.	65 × 50 × 20	YBC 5332
61	Sumerian blessing of plants for the purification of the king.	55 × 70 × 20	YBC 4182
62	Fragmentary Sumerian incantation. Lower edge uninscribed.	45 × 55 × 20	YBC 9889
63	Sumerian incantation against bad dreams(?).	95 × 50 × 25	NBC 7893
64	Incantation in an unidentified language; duplicates No. 28, ll. 7-16; edited by van Dijk, <i>CRRA</i> 25 (1982): 103f.	50 × 80 × 20	YBC 4591
65	Subarian incantation or love charm(?); edited by van Dijk, <i>CRRA</i> 25 (1982): 102.	40 × 50 × 50	YBC 1836
66	Two Sumerian apotropaic incantations. The tablet is pierced on either edge for suspension as an amulet.	40 × 35 × 15	NBC 3830
67	Two short incantations, the first (ll. 1-10) possibly in Sumerian, the second (ll. 11-15) definitely so, and containing the mythologem of the seven heavens and earths.	80 × 55 × 25	MLC 640
68	Incantation in syllabic Sumerian; reverse repeats obverse as in school exercises.	45 × 50 × 20	YBC 8505
69	Sumerian incantation concerning a plague of rodents(?) (obv. 1-rev. 6'); Akkadian ritual with Sumerian incantation for snaring birds (rev. 7'-8'); Akkadian incantation against <i>maškadu</i> -disease (rev. 9'-15'); Akkadian incantation to protect the grain from theft (rev. 16'-20'). Two lines of obverse, the edge, and one line of reverse lost.	90 × 50 × 25	YBC 4594
70	Four-columned tablet with six Sumerian incantations: three against the evil eye and three against the evil ghost. About eight lines lost at top of obverse.	15 × 90 × 30	YBC 4622
71	Sumerian incantation against the evil eye; duplicates No. 70, ll. 15'-23'.	70 × 55 × 20	YBC 5632
72	Sumerian incantation against the evil ghost. Reverse uninscribed.	65 × 50 × 20	YBC 5637

TEXT	DESCRIPTION	MEASUREMENTS IN mm	MUSEUM NUMBER
73	Sumerian incantation against the <i>samānu</i> -disease; cf. No. 74; Ur III script; from Nippur. Reverse uninscribed.	110 × 70 × 20	NBC 11106 (= 6NT 145)
74	Bilingual incantation against the <i>samānu</i> -disease. Middle Assyrian script; piece from the middle of a thick tablet which probably originally contained four columns.	70 × 80 × 40	MLC 1301
75	Akkadian incantation and ritual for alleviating a bad dream. Neo-Babylonian script. Reverse uninscribed.	35 × 50 × 15	YBC 9884
76	Two Sumerian(?) incantations against aching bones (gir-PAD.RÁ-hul-gig-ga).	45 × 60 × 15	YBC 5625
77	Fragmentary incantation (ll. 1-9); Akkadian incantation against mental and physical suffering (ll. 10-15); duplicates No. 16, ll. 1-3; Sumerian incantation (ll. 16-26) duplicates TIM 9, No. 64.	50 × 75 × 20	YBC 9898
78	Sumerian incantation against headache. Reverse uninscribed.	55 × 70 × 20	YBC 5631
79	Fragmentary Sumerian incantation against "sick flesh" (?). Reverse uninscribed.	35 × 45 × 15	YBC 1846
80	Abridged Sumerian incantation against lung pain. Reverse uninscribed.	45 × 60 × 15	YBC 5330
81	Sumerian incantation against various demons; Ur III script; from Nippur.	45 × 75 × 20	NBC 10574 (= 6NT 46)
82	Sumerian incantation concerning the bedroom. Reverse uninscribed.	50 × 70 × 20	YBC 6784
83	Sumerian incantation mentioning a violent weapon. Reverse uninscribed.	75 × 45 × 20	YBC 6465
84	Sumerian incantation for quieting children; cf. No. 96. About one-fourth of tablet lost.	65 × 50 × 15	YBC 8602
85	Sumerian incantation for a woman in labor; edited by van Dijk, <i>Or</i> 44 (1975): 65-69. About one-fourth of tablet lost at top.	85 × 55 × 25	MLC 1207

TEXT	DESCRIPTION	MEASUREMENTS IN mm	MUSEUM NUMBER
86	Akkadian incantation for a woman in labor (ll. 1-28); edited by van Dijk, <i>Or</i> 42 (1973): 502-07. Sumerian incantation probably against Lamaštu (ll. 29ff.).	135 × 55 × 25	YBC 4603
87	Akkadian love charm.	95 × 55 × 25	MLC 1299
88	Sumerian incantation against Lamaštu.	115 × 70 × 25	YBC 4602
89	Sumerian incantation against Lamaštu; edited by van Dijk, <i>CRRA</i> 25 (1982): 101f. Reverse uninscribed.	55 × 70 × 20	YBC 5627
90	Sumerian incantation against an undetermined illness.	110 × 60 × 25	YBC 5149
91	Sumerian incantation against intestinal diseases (ša-gig-ga). Reverse uninscribed.	30 × 40 × 15	YBC 1854
92	Akkadian incantation against the <i>ardat lilîm</i> ; cf. S. Lackenbacher, <i>RA</i> 64 (1970): 119-54. Reverse uninscribed.	110 × 50 × 20	YBC 9841
93	Forerunner of first tablet of Sumerian zi-pà-incantations. Reverse uninscribed.	55 × 65 × 25	YBC 8712
94	Sumerian-Akkadian bilingual incantation against the approach of an evil man; late Babylonian script; last two lines of obverse and edge lost.	60 × 90 × 25	MLC 1691
95	Sumerian-Akkadian bilingual of uncertain type; neo-Babylonian script. Reverse uninscribed.	40 × 60 × 20	YBC 3537
96	Akkadian ritual for quieting children; duplicate of <i>AMT</i> 94, No. 2, and Craig, <i>ABRT</i> 2, No. 8; late Babylonian script.	65 × 70 × 20	NBC 6151

COMMENTS ON TEXTS

1.

The text seems to consist of three nominal sentences:

pa-sa-ku-ru ga-ba-ra-a[h- x -ka]
sa-du-um sí-dí'-ta-k[a] (or: *zi-ba-ta-k[a]*?)
sa-du-um ka-ra-na-k[a]
me-e na-dí-im ba-a[m?]-ta-ka

Line 6 provides the designation [inim]-inim-ma gír-tab-ti-la-kam "incantation to heal (somebody stung by?) a scorpion."

2.

<p><i>a-ra-ah-hi ra-ma-ni a-ra-[ah]-hi pa-ag-</i> <i>ri</i> <i>ki-ma na-ru-um ir-hu-ú ki-ib-ri-ša</i> <i>ki-ir-ba-an sú-qí-im</i> <i>e-pe-er šu-li-im</i> 5 <i>še-er-ha-an ši-qí-im</i> <i>ZU-um ki-ri-im</i> <i>ki-a-nu-ú-ma zú-qí-qí-pu-um</i> <i>i-la-ku-ú-ma</i> <i>i-na-du-ú-ma</i> 10 <i>la i-na-mu-šu-ú</i></p>	<p>I engender my soul, I engender my body, as the river overflows its banks; (as) mud of the road, (as) dust of the street, (as) young shoots in the irrigated field, (as) . . . in the orchard, the scorpion is steady (?): Much as they walk and much as they get about, they will not get away.</p>
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To lines 1-2 cf. Maqlu 7: 23-25 with duplicates, cited by J. and Å. Westenholz, *Or* 46 (1977): 214f.

3.

Obv. (ll. 7-9) has this interesting statement: *mītum ištu eršetim iballuṣamma lā telli* "even when the dead will come to life from the netherworld, you may not come forth (from the earth)." The author seems to think that the dead may come to life from the earth, just as the worm is generated from the mud. The text continues:

COMMENTS ON TEXTS

1.

The text seems to consist of three nominal sentences:

pa-sa-ku-ru ga-ba-ra-a[h- x -ka]
sa-du-um sí-dí'-ta-k[a] (or: *zi-ba-ta-k[a]?*)
sa-du-um ka-ra-na-k[a]
me-e na-dí-im ba-a[m?]-ta-ka

Line 6 provides the designation [inim]-inim-ma gír-tab-ti-la-kam "incantation to heal (somebody stung by?) a scorpion."

2.

<p><i>a-ra-ah-hi ra-ma-ni a-ra-[ah]-hi pa-ag-ri</i> <i>ki-ma na-ru-um ir-hu-ú ki-ib-ri-ša</i> <i>ki-ir-ba-an sú-qí-im</i> <i>e-pe-er šu-li-im</i> 5 <i>še-er-ha-an ši-qí-im</i> <i>zu-um ki-ri-im</i> <i>ki-a-nu-ú-ma zú-qí-qí-pu-um</i> <i>i-la-ku-ú-ma</i> <i>i-na-du-ú-ma</i> 10 <i>la i-na-mu-šu-ú</i></p>	<p>I engender my soul, I engender my body, as the river overflows its banks; (as) mud of the road, (as) dust of the street, (as) young shoots in the irrigated field, (as) . . . in the orchard, the scorpion is steady (?): Much as they walk and much as they get about, they will not get away.</p>
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To lines 1-2 cf. Maqlu 7: 23-25 with duplicates, cited by J. and Å. Westenholz, *Or* 46 (1977): 214f.

3.

Obv. (ll. 7-9) has this interesting statement: *mītum ištu eršetim iballuṭamma lā telli* "even when the dead will come to life from the netherworld, you may not come forth (from the earth)." The author seems to think that the dead may come to life from the earth, just as the worm is generated from the mud. The text continues:

- 10 *ši-ip-tum ú-ul ia-a-tum*
ši-pa-at ^den-líl
ši-ip-tum ú-ul ia-a-tum
ši-pa-at ^dšamaš
^dšamaš ši-ip-tam id-di
- 15 *a-na-ku ri-mu*
ka-ab'-ru ša ša-di-i
ad-di ši-ip-tam š[a ^dšamaš]
a-na ra-ma-ni-[ia]
- The incantation is not mine,
 (it is) an incantation of Enlil;
 the incantation is not mine,
 (it is) an incantation of Šamaš.
 Šamaš cast the spell;
 I am the wild ox
 the large (ox) of the mountains
 I cast the spell o[f Šamaš]
 upon [my]self.

4.

Bibliography: Goetze, *JCS* 11 (1957): 82 (ll. 4-8; cited as No. 28); van Dijk, *CRR* 25 (1982): 101 (ll. 1-2; erroneously cited as YBC 4594).

a. (ll. 1-10); lines 1-3 read:

hu.pa.an.šá ku.uš.ti.pa.an.šá
pi.te.eš.pi.ni.ir.za.na.bu.na.pi.te.eš.pi.ni.ir
ši-pa-at tu-ul-tim

The ritual follows; it prescribes catching a frog (*mi-ša-ha-ra-na*), opening it, taking out its stomach and its *himšum*, cooking it, and without (his) swallowing (it) "you will put it on his sick tooth and recite the incantation; he (the patient) will recover."

b. (ll. 11-22); lines 17f. read:

... *šú-ha-rum li-ib-lu-uš-ma* ... let the child live,
zu-qí-qí-pu-um li-mu-ut but let the scorpion die!

The ritual (ll. 20-22) reads:

ša li-ib-bi ú-zu-un i-me-e-ri you put the inner part of a donkey's
 ear
i-na mu-uh-hi sí-im-mi ta-ša-ka-an-ma on the wound and recite
ši-ip-ta ta-na-an-di-i-ma ba-li-iš the incantation; he will recover.

Note the absence of mimation, generally present in these texts.

c. (ll. 23ff.). This section begins with an interesting etiology: *bi-ri-ùt ^{id}idigna ù ^{id}lagaša^{ki}*
 ... "between the Tigris and the Lagaš river..." alluding probably to a historical event.

5.

Bibliography: Goetze, *JCS* 11 (1957): 82 (l. 13; cited as No. 26); van Dijk, *CRRA* 25 (1982): 100f. (ll. 15-19, 20-23).

a. (ll. 1-8). The text begins:

*a-nu ir-hi-a-am ša-me-e ša-mu-ú er-še-tam ul-d[u-n]im
er-še-tum ú-li-id bu-ša-am bu-šum ú-li-id lu-hu-ma-a-am
lu-hu-mu-um ú-li-id zu-ba zu-u[b]-bu ú-li-id tu-ul-tam...*

Anu engendered heaven, heaven brought forth earth,
earth brought forth the stench, the stench brought forth mud,
mud brought forth the fly, the fly brought forth the worm...

The worm is held responsible for the blindness of the baby and is driven out by an incantation of Damu and Gula. Compare F. Thureau-Dangin, *RA* 36 (1939): 3, note 1 for earlier literature; see B. Landsberger and T. Jacobsen, *JNES* 14 (1955): 17-21, and B. Landsberger, *JNES* 17 (1958): 56-58 for variants of this popular tale about the beginnings of life, which I called the "motif cosmique" in *AcOr* 28 (1964): 1ff.

b. (ll. 9-14). The etiological introduction is interesting since it seems to allude to specific myths we find elsewhere:

*i-nu-ma dgu-la il-li-ku mu-tu-tam kal-bu il-li-ku wa-ar-ki-i-ša
tu-li-a-tum i-dam ia-ši-im zu-ub-bu ù šu-hu-um ša il-li-ku
wa-ar-ki-ša i-nu-ma d^{su}'en iš-tu nibru^{ki} ú-ši-a-am
ú-wa-aš-še-er [zu-u]b-ba-am ù gír-tab a-na qá-aq-qá-di-im...*

when Gula acted bravely (and) the dog went behind her,
the... moved to me; the fly and love(?) which went behind her,
when Su'en came out of Nippur,
she released the [fly] and the scorpion to the head...

The translation of these difficult lines is very uncertain. The role of the fly is known from several classical myths, e.g., the mythical material used in the *Culex* ascribed to Virgil, where the shepherd is stung by a gnat, or the myth where a gadfly drives Io to distraction. This myth shows some similarity to the myth of the servant of the moon, Gemesu'en, if we may translate her name Nin-me-te-te as "the shivering/mad lady." Gula, a vegetation goddess with her dog reminds us of Proserpina and Cerberus in this context. The indications of the text are insufficient to allow complete reconstruction of the myth, which may explain why the fly is a religious ornament.

c. (ll. 15-19). Elamite incantation:

x-x.tu.ut.ki.in.ti.ka.ak mu.ru.tu.ut.ki.en.ki.si.ik
 [x-x].tu.ut.ki.en.za.ra.ak hu.ul.tu.ut.ki.in.ki.si.ik.na
 [x-x-x].ki.en.si.im.ti.ik.na
 [x-x-x].za.ki.en.maš.ti.ik.na hu.uh.tu.tu.ut.ki.in.hu.tu.uk.na
 [x].ù².ri.ú.ku.ú.a.bi.ni.in.hu.úh.pa.ak.ti: tu₆-én-é-nu-ri

d. (ll. 20-22). Elamite incantation (see l. 21: na.ap.ri.ša.a.am).

zi.iz.zi.ri.ik za.ba.ar.ri.ik
 ri.ša.am.ri.ša.am.ti.la.ri.ša.am.ri.ša.am.na.ap.ri.ša.a.am
 in.ni.du.ri.di na.ru.di.hu.di: tu₆-én-é-nu-ru

Compare also No. 18 and discussion in the Introduction.

e. (ll. 23-26):

^dnammu-me-en ^dnammu-me-en ^dnammu dumu-agruna-ka-me-en
 [é-kukku-šè] a-ba hu-mu-da-du ga-e abzu-ta he-da-[du]
^{as}[ig-agruna-ta] zū.DÙ gú-gíd-da-zu-[dè]
 [muš-gír]r-é-ke₄ gú-ki-šè hé-bé-di-gá-gá

I am of Nammu, I am of Nammu, I am of Nammu, the daughter of the Agrun,
 Who will go with me to the house of darkness? I came out from the Abzu.
 Even when you put forth (your) neck from the door of the Agrun . . .
 I will bind the neck of the muš-gír of the temple.

Duplicate of VS 17, No. 10: 9-14 and 118-22; there (l. 15) the incantation has the rubric: muš-gír é-a šub-ba "when a muš-gír falls in the temple." This recalls the exploit of Lu-Nanna, the *apkallu*, who under Šulgi drove a muš-gír from the temple. See E. Reiner, *Or* 30 (1961): 1ff. and more recently Borger, *JNES* 33 (1974): 192. Note the variant gú-ki-šè for gú-kešda.

f. lines 27f. read:

as-ku-up-pa-tum šu-te-ri-bi ma-re-e-ki
^dasar-lú-hi dumu ^den-ki i-ir-ru-ba-am

-um of *askuppatum* must be either locative or a mistake; see VS 17, No. 9; *Sumer* 13 (1957): 97; *UET* 6: 399. It is possible that the text is shortened; see as-ku-pa-tum and ašar iš-šu-ku ma-ra-šu i-zi-ib in VS 17, No. 8: 4-6.

6.

Bibliography: Goetze, *JCS* 11 (1957): 81f. (obv. 1-8; cited as No. 22). The beginning reads:

<i>am-ha-ša-ka</i>	I... you
<i>i-na mu-hi-im</i>	on the skull,
<i>iš-tu mu-hi-im</i>	from the skull
<i>a-na pu-ti-im</i>	to the forehead,
5 <i>iš-tu pu-ti-im</i>	from the forehead
<i>a-na ha-ar-ha-sa-ni-im</i>	to the ear
<i>iš-tu ha-ar-ha-sa-ni-im</i>	from the ear
<i>a-na na-hi-ri-im ša ap-pi-im</i>	to the nostril.
<i>ú-ta-mi-ka^d nin-kar-ra-ak</i>	I adjure you by Ninkarrak:
10 <i>ti-bu-ti er-bi-im</i>	may you rise
<i>lu te-te-bi-am</i>	in the way of locusts,
<i>i-na za-ab-ri-šu...</i>	from his side...

The rubric is: *inim-inim-ma-nim-ma-kam ka-kíši-re-da-kam*. Note that Ninkarrak (a goddess syncretized with Gula, a vegetation goddess, see No. 5b) is invoked. *ka-kíši* means *rakāsu* = "bind." The text uses the verb *mahāsu*, which here may mean "to weave." Is the speaker in this passage the spider who weaves the web and traps the fly? This makes better sense, since it is difficult "to hit" a fly "from the ear to the nostril."

7.

<i>i-na ša-me-e x-[]</i>	In the [...] sky
<i>in-na-pi-ih i-ša-a-tum</i>	a fire was kindled;
<i>šī-ik-ka-tum im-ta-qú-ut</i>	a constriction (?) has fallen
<i>e-lī ka-lī bu-lī-im</i>	on all the cattle.
5 <i>úh-ta-am-mi-iṭ</i>	It made burn with fever
<i>la-a-le-e ka-lu-mi</i>	the young goats and sheep
<i>ù šé-eh-he-ru-tim i-na bu-ú-ud</i>	and the babies on the arm of the
<i>ta-ri-i-tim</i>	nurse.
<i>a-na um-mi-ia^d nin-girim_x</i>	Speak to
<i>qī-bī-a-ma</i>	My mother Ningirim!
10 <i>bu-lu-um li-wi-ru pa-nu-š[u²]</i>	May the faces of the cattle brighten!
<i>lī-ih-du^d sumukan</i>	May Sumukan rejoice!
<i>lī-ih-du ša-am-mu-um</i>	May the herbs (of the plain) rejoice!
<i>lī-ri-iš šu-lu-ú-um</i>	May the path (?) be glad!
<i>lu-uš-ta-ka-an ša-am-ša-a-tim</i>	I will keep placing sundisks
15 <i>i-na šu-pa-a-at i-lī ra-bu-tim</i>	on the garments of the great gods
<i>i-na te-ek-ni-i</i>	with tender care.
<i>inim-inim-ma udu-gag-šub-ba</i>	

The incantation is in the form of a letter: "speak to my mother Ningirim"; a similar text has been treated by Ebeling, *Or* 20 (1951): 169. Notice that the wording of the letter to Ningirim has been omitted. It contained probably lines 1-7 of the text and the ritual. The letter corresponds to the Marduk-Ea formula of the Eridu incantations.

8.

Bibliography: Goetze, *JCS* 9 (1955): 11 (edition; cited as No. 18). See also *MSL* 9, pp. 77-109 for the names of diseases.

9.

a. (ll. 1-8): inim-inim-ma *ni-ip-šum* šu-nam- x -[x - k]a

b. (ll. 9-16): inim-inim-ma *sa-ma-nu-[um]*

11.

The text begins with an etiological introduction (ll. 1-2): *ša-am-ma-am iš-tu š[adim] ù-ši-bi-ra-am* "the sun god brought an herb from the mountain"; the herb seized not only the heart of the sun god, but also that of Nanna, that of the ox in the corral, that of the sheep in the fold, *i-na šu-li-i-im* "the young man" (l. 8), and *i-na me-lu-ul-ti-im* "the maiden in the dance" (l. 9). The charm then takes the form of a dialogue, one of the literary forms of the incantation not treated by A. Falkenstein in *LSS NS* 1, which here replaces the Marduk-Ea formula. After the query, *ma-an-na-am lu-uš-pu-ur a-na wa-ši-ib ap-si-i-im ra-bi-i-im* (ll. 10-12) "whom shall I send to the dweller in the great deep?" (see H. de Genouillac, *La trouvaille de Dréhem*, 1, 5-14), the envoy, i.e., Asarluhi, repeats the etiological introduction and receives the pertinent ritual, which is nearly completely broken away. I cannot identify the myth alluded to in this text, but see E. Reiner, *JNES* 26 (1967): 191-92, ad *STT* 252.

12.

a. (ll. 1-17). This section closely resembles No. 11. The charm seeks to offset seizure of the heart (ll. 8f.):

u₄-ta-mi-ka er-še-tam ù ha-am-mi-e
... *lu-ú tu-wa-ša-ar*

I adjure you by earth and lakes
... you shall leave!

c. (ll. 29-37). The closing lines (35-37) read as follows:

[...] . . . *ki-a-am ta-qá-ab-bi*
[ka-ak-k]a-ab ka-ak-ka-b[i] ši-in-ni ma-ar-ša-ku
a-wa-tum a-wa-at bu-[ul-ḫi-im]
[mu]-ru-uš ši-in-ni-ia ta-ba-al

. . . You will speak thus:
 "Star of stars! I am sick at the teeth;
 the word is a word of recovery]
 take away the sickness of my teeth!"

d. (ll. 38-43). Three lines in a foreign language:

[š]u.ba.an.da.ah.a[š d]a.a[n.d]a.ah.ši.in.da.ah
 ši.in.da.da.ah.ši.in.da.[ah]
 ši(e?).ri.pi.ni.gar.ri.ù.pa.ri.in.[x],

followed by three lines in Akkadian, which may represent a translation:

x-ba-la-am ki-ma na-ri-[im]
i-ka-ap-pu-ša ki-ma a-ab-ba
ù ú-pi-il-li-a pa-ni-šu ip-šu-u[š](?)

13.

(ll. 1-3):

a-na an-na-an-na mār an-na-a[n-na]
ša il-šu an-na-an-na
lu pa-aṭ-ra-at

Formula for releasing so-and-so, son of so-and-so, whose personal god is so-and-so.

14.

Rev. (ll. 3-5):

na-ša-ak ba-ar-ba-ri-im i-na-aš-ša-ak ša-ha-aṭ kal-bi-im e-la-m[i . . . i]-ša-hi-iṭ
e-re-eb bu-lim i-ru-u[b w]a-še-e bu-lim uš-ši
[š]i-i ma-aš-ka-[du]-um la-a-ma ik-šu-du-ka šu-ur-ru na-ag-la-bu [ša^d]gu-la

it bites with the bite of a wolf; it leaps with the leap of an Elamite dog,
 it enters as animals enter, it leaves as animals leave.

Get away, *maškadu*-sickness, before the flint, the scalpel [of] Gula, catches up with
 you!

See *SRT* 6:11 for the *giri-kak*, the scalpel of Ninisinna (Gula). Another incantation dealing with *maškadu* is A 633, which will be published by I. J. Gelb; see W. Farber, *ZA* 71 (1981): 59.

15.

The first three lines are didactic:

e-pi-iš le-em-né-tim le-em-nu-tu-šu ú-ul i-še-et-ta-šu¹
lu-mu-un-šu pi-ri-ih-šu ú-ul ú-wa-aš-šar
za-a-ri lum-nim i-iz-zé-et ga-ta-[šu]...

he who does evil, his evil doings will not leave him,
 his evil will not release his offspring;
 the one who spreads evil, terrible is [his] stature...

The first ritual consists of burying certain seeds in the pivot hole of the door (*i-na še-er-ri* ⁶¹⁸*daltim te-te-me-e[r]*, l. 19) so that the sorcery may be dislodged (*ki-iš-pu ša a-na bīti-šu i-né-pu-šu-ú²* [...], l. 20). In the second ritual one is supposed to pull a brick out of the threshold (*li-bi-it-tam ša askuppī-šu i-na-sā-ah* (ll. 22f.) and place it on the oven *a-na ki-nu-nim i-ša-ka-an* (l. 22), the trouble will thereby be removed *du-bu-ub-ta-šu in-na-sā-ah* (l. 23).

16.

[še]-et er-še-tim fā-ab
 še-et a-sú-ri-im na-pi-ša-am i-šu
 it-ta-še-a-ku-um tu-ú ša a-wi-lu-tim du-up-pi-ir
 (Cf. No. 77: 13: *at-ta-di-ku ta-a ša a-wi-lú-ti*)
ri-mu ri-ma-ni ši-li-bu la-ba-tu
 5 *in-hu ka-ab-ta-ti da-du li-ib-bi*
^d*da-mu i-di-ma ši-pa-as-sú ib-lu-uṭ*
a-na-ku ši-ip-ti a-na AN di-li-ip-tam
ú-du-ús-sa ra-ma-ni-šu lu-la pa-ga-ar-šu-nu
ka-al-bu si₂₀-im-mi ra-ma-ni-šu-nu
 10 *li-li-i-ku*
tu-ú-e-ni-in-nu-ri

18.

Bibliography: van Dijk, *CRR* 25 (1982): 100 (edition).

zi.iz.zi.pi.ik
i.la.la.za.ak
ú.šu.uh.ri.ša.a.ab
mu.uš.ku.ur.bi

5 ib.te.te

[ki.r]i.ri.ša.a.ab
[na.a]p.ri.ša.ša
ki.ri.ri.ši.ni.ti.la
pi.li.'i.ih.pi.ir

10 na.ru.di.pi.li

in.na.an.du.hu.du.uš
tu₆-én-é-nu-ru
inim-inim-ma munus-ù-tu-da-kam

As the goddess Narundi is mentioned in line 10, one may suspect that the text is an Elamite parallel to the mythologem that makes two goddesses descend from heaven (see also No. 17: 5, *ši-na iš-ti-a*) bringing the water of delivery.

19.

Bibliography: Goetze, *JCS* 11 (1957): 82 (l. 8; cited as No. 16).

ez-ze-et bi-ša-at [-a]t
mu-ut-ta-ad-ri-ra-at i'-l[a-at]
ú-ul a-sà-a-at ú-ra-ak-k[a-as]
ú-ul ša-ab-sà-at ú-ka-ap-pa-ar š[e]-er-ra-am

5 wa-ra-ah e-ri-a-tim im-ta-na-an-nu

ba-ba-am ša wa-li-ù-tim sa-an-da-a[k] pa-ri-ka-at
ki-ib-sà-at MÁŠ.ANŠE (*būlim*) ir-te-ne-di
i-na uz-zi-im ša li-li-im i-hi-a-ar ma-tam
i-ša-ab-ba-at eṭ-lam i-na šu-li-im

10 KI.SIKIL (*ardatam*) i-na me-lu-li-im

šé-eh-ra-am i-na bu-ud ta-ri-tim
i-mu-ra-ši-ma i-la-an ki-la-al-la-an
ú-še-ši-a-ši a-pa-ni
ú-ša-ah-li-pa-aš-ši šé-er-ri-nim

15 ir-ku-sú-ni-iš-ši i-na...

- She is fierce, she is bad, she is [...]
 she is wriggling, she is [a goddess].
 Not a physician, she bin[ds...]
 not a midwife, she wipes off the babe.
- 5 She keeps counting the months of women with child,
 she is continually blocking the door of the woman in labor,
 she follows the track of the cattle,
 with the fierceness of... she watches the country.
 She seizes the young man in the battle (?),
- 10 the maiden in the dance,
 the babe from the arm of the nurse.
 The twin gods who saw her
 and made her go through the window,
 made her slip away past the cap of the door pivot (?)
- 15 bound her with... []

Line 17 should be restored as: [inim]-inim-ma-^dD[IM.ME-kam]; see below Nos. 88-90; and *TIM* 9: 63. For more literature about Lamaštu, see Falkenstein, *LKU*, pp. 8ff., No. 33; L. J. Krušina-Cerny, *ArOr* 18 (1950): 297-303; J. Nougayrol, *Ugaritica* 6 (1969): 393-408 and *RA* 65 (1971): 173f.; and W. Farber, *RLA* 6, pp. 439-46. F. Köcher prepared an edition of the three canonical tablets of the series Lamaštu and kindly permitted me to use his manuscript. The phraseology of this text has much in common with the later texts and those treated by W. von Soden in *Or* 23 (1954): 337-44.

20.

Bibliography: Goetze *JCS* 11 (1957): 81 (ll. 10f.; cited as No. 17).

- | | |
|--|--|
| <i>e-ze-et pa-al-ha-at</i> | she is fierce, she is terrible, |
| <i>i-la-at a-mu-ra-at</i> | she is a goddess, she is an Amorite |
| <i>ú ši-i ba-ar-ba-ra-tum</i> | and she is a she-wolf, |
| <i>[m]a-ar-ti a-ni-i[m]</i> | the daughter of heaven. |
| 5 <i>x -sa-a-si na-ar-b[a-šu- x]</i> | Her... is the nest... |
| ... | ... |
| <i>[... as-ku]-pa-ti ma-za-[zu...]</i> | [... of] the threshold is [her] place. |
| <i>[]-x šar-ka i-ka-al</i> | ... she drinks blood, |
| ... | her... |
| 10 <i>šé-he-ru-tim hu-nu-qú</i> | She strangles |
| <i>ú-ha-an-na-aq ra-ab-bu-[t]i?</i> | the babes, the weak(?) ones |
| <i>i-ša-qi-a-am me-e bi-iš-ri</i> | she gives water of... to drink. |

21.

a. (ll. 1-12). The incantation is in Akkadian, but ends with a Sumerian formula: ...^dasa]r-lú-h[i du]mu-^de[n-ki-ke₄] nu-mu-un-da-búr-re (ll. 8-9): "Asarlúhi, the son of Enki cannot undo (the spell)"; the ritual kíd-kíd-bi is written kin-kin-bi (l. 10). It speaks of beer and oil to be applied (*i-ša-ad-d[a-ad]*) (l. 11) to the body of a person.

b. (ll. 13-25). The second incantation begins:

wa-aš-ṭa-a-ti ki-ma [...]

le-em-né-et ir-ni-n[a-at...]

15 *a-na mi-i-nim hu-um-mu-[tam...]*

ra-bi-iš ur-gi₇ ra-bi-ī[š...]

i-na di-ku₅ ù inim [...]

Such formulae belong to Lamaštu and dog-incantations, but not the continuation: *ap-ta-ṭa-ar ri-i[k]-sà-am [...]* *i-na di-nim ù a-wa-tim nin-[...]* (ll. 19-20): "I caught you... and loosened the bond... from the sentence and the accusation..." Line 23 mentions ^dinanna and [^dnin-g]ir-gi₄-[lum].

c. (ll. 26-30). The incantation begins: *e-ez-ze-ti ša-am-ra-ti* "you are fierce, you are horrible." In lines 29-30 the change from the feminine to the masculine is inexplicable:

aš-šum wa-aš-ba-a-ti-ma kam-sà-a-ku az-za-a-zu i-na mu-uh-[hi-x]

lu-ud-di-i-kum šī-īp-tam šī-pa-at igi-nigin-na (šūd pāni) lu-ul-qí-a-am [...] *ša mah-ri-[ka]*

... "I will cast a spell upon you, the spell against spasms of the face. I will take to me [the illness?] which is before [you]."

The demoness caused the *šūd pāni* disease.

d. (ll. 31-35):

(1) (ll. 31-32) *ša šī-ik-ke-e a-na t[u²]:*

aš.gi.gi aš.mu.mu aš.ha.lam.ha.lam da.ri.bu.ub.bu.uš.h[u]

tar.tar.hu.di.me.a.me.ni pa.ra.al.lu

(2) (l. 33) *ša šà-si-sá:*

ha.la.ha.ap.pi ha.az.zi ha.az.zi ha.la.ha.ap.pi ha.az.[zi]

There follows (ll. 34-35) the unique statement that the above incantations are on behalf of "Ilšu-abūšu, the brother of Mannum-kīma-Šamaš, the son of Purattum-[...], in the house(?) of Nūratum, the son of Bēlānum, the steward; on behalf of Palē'a, the son of Iddin-Ea, the archivist of letters." These names and the patronymic may be of importance for the provenience of this tablet.

22.

Bibliography: Goetze, *JCS* 11 (1957): 82 (ll. 50, 54); Goetze, *JCS* 22 (1968): 25-29 (edition).

The sacrificial lamb is introduced before Šamaš, who is the main god of divination here (in Larsa?). Several rites are performed before practicing the extispicy and each rite concludes with the request *i-na ik-ri-ib a-ka-ra-bu i-na te-er-ti e-pu-šu ki-it-tam šu-uk-nam* "in the offering I offer, in the omen I carry out, put the truth before me."

23.

Bibliography: Hussey, *JCS* 2 (1948): 21-32; Goetze, *JCS* 11 (1957): 98ff.; Starr, *The Rituals of the Diviner* (Malibu, 1983): chapter 3.

The southern Old Babylonian language in which the text is composed suggests its use in one of the great Šamaš-temples of the South. That this liturgy, with elaborations and characteristic differences, was retained during the following centuries is shown by a comparison with text No. 100 in H. Zimmern, *Beiträge zur Kenntnis der babylonischen Religion* (= AB 12, 1901).

24.

The size of this tablet indicates that a relatively long inscription was intended, but the inscription was never completed. For a similar text from the Old Babylonian period, see W. G. Lambert, *MIO* 12 (1966): 41-56. For the cultic setting of those texts, see above all A. Falkenstein, *WO* 1 (1947-52): 43-50; Th. Jacobsen, *JCS* 7 (1953): 36-47; and J. van Dijk, *BiOr* 11 (1954): 83-88.

Several lines are mutilated, but line 17 is to be read: *na-ši me-le-eš li-ib-bi-im a-na d^{ri}-im-d^{su}'en d^{šamš}i-ni* "carrying joy of heart to Rīm-Sîn our sun god." We therefore deduce that the text was composed for the cultic marriage of Rīm-Sîn of Larsa on new year's day. The text is a dialogue. This explains the change between the feminine and the masculine in lines 26-27. Lines 18-25 read as follows:

- a-na ša-tim eš-ši-tim ka-ra-nam*
i-qí-a-ši-im-ma ša ta-ša-ru-ra im-ni
 20 *al-kam lu-un-ne-ed-ra-am ki-ma li-ib-bi iq-bi-a-am i ni-pu-uš*
ši-ip-ra-am ša mu-ur-ta-mi ka-al mu-ši-im e ni-iš-la-al
lu-uh-ta-al-ša šú-hi-iš i-na ma-a-a-li-im ki-la-al-la-ni
i-ta-ab-la-al e-li in-bi ù da-di ba-la-ṭam it-pi-ir
i-na še-ri-ia zu-ru-ub la-la-ka
 25 *ta-bi-ik-kum ra-mi ta-ab/p-ha-ra-am li-qí ma-la ha-aš-ha-ti*

25.

Bibliography: Goetze, *JCS* 11 (1957): 81f. (ll. 10, 24, 60; cited as No. 4); Bottéro, *RLA* 6, pp. 280ff. (as No. 4), and *L'histoire* 49 (1982): 76f. (with photographs).

The subscript reads: 21 *me-e širim*; 4 *wa-ar-qum* "21 (entries) concerning juice of meat; 4 (entries) concerning herb(s)." Each entry is clearly defined by lines which extend onto the left and right edges of the tablet. There are double lines after the 21st and 25th entries. The 17th recipe (ll. 47-49) is for the preparation of *me-e a-mu-ur-sa-nu*, which is to be put *me-hi-ir na-ag-la-bi*. The second recipe of No. 26 gives explicit directions for the same purpose. A comparison of these two recipes shows that the shorter form of No. 25 is an abbreviation of the detailed formula of No. 26. It may be inferred that all the recipes in text No. 25 are abbreviated versions of longer ones.

A translation of these texts is being prepared by J. Bottéro.

26.

Bibliography: Goetze, *JCS* 11 (1957): 81 (I 12, IV 22; cited as No. 5); Bottéro, *RLA* 6, pp. 280ff. (cited as No. 5).

Since this tablet has been reconstructed from fourteen pieces, and since breaks and illegible passages are numerous, neither the original number of lines (col. I: 67; II: 54; III: 64; IV: 63 = 248) nor the original number of recipes (probably eight or nine) can be determined definitely.

27.

Bibliography: Bottéro, *RLA* 6, pp. 280ff. (cited as No. 6).

Directions for the dressing and cooking of birds similar to those in No. 26.

28.

a. (ll. 1-2). The section begins with the statement: *šum-ma awilum p[i-š]u ha-mi-iš* "if a person's mouth is feverish."

b. (ll. 3-6); duplicates No. 29: 8-11.

c. (ll. 7ff.); duplicates No. 64, obv.

25.

Bibliography: Goetze, *JCS* 11 (1957): 81f. (ll. 10, 24, 60; cited as No. 4); Bottéro, *RLA* 6, pp. 280ff. (as No. 4), and *L'histoire* 49 (1982): 76f. (with photographs).

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c. (ll. 7ff.); duplicates No. 64, obv.

29.

It is estimated that this text originally consisted of some thirty-one lines, but the last five(?) lines on the reverse are now illegible. The text is divided into five sections by double lines:

- a. (ll. 1-7): *[šum-ma i-n]a zu-mu-ur awīlim mi-iq-tum it-ta-ši-a-[a]m* "[if fr]om the body of a person a *miqtum* comes forth."
- b. (ll. 8-11): *šum-ma awīlum i-na pí-i qí-in-na-ti-šu ba-az-ki-il-tum it-ta-ši-a-am*; cf. J. Nougayrol, *RA* 66 (1972): 191, who corrects *CAD bašiltu*.
- c. (ll. 12-18). Mutilated, but likewise probably contained the verb *[it-ta-ši-a]-am* (l. 12).
- d. (ll. 19-23). Deals with toothache caused by the "worm" (*tu-ul-tum*, line 22).
- e. (ll. 24-26). This section duplicates incantation of No. 15.

30.

muš-gur-ru-da-k[am]; two interpretations are possible: "against a biting serpent," or "to make a serpent return." The phonetic writing *gur* for *ku₅(dr)* should not surprise us; see VS 17, No. 2: *kur₉* for *ku₅(dr)*, and No. 63 line 30: *gi₆-šè-da*, standing for *še₄*, which is quite impossible in the Old Babylonian Nippur scribal tradition. The text is an excerpt from VS 17, No. 1: II: 20ff. Consequently, lines 10-11 (= VS 17, No. 1: IV: 12f.) read: *[d]u₁₁-du₁₁-ga [lú-r]a gá-e in-na-sum-ma / ní-ta ní-[ta-a-šè] i-gub-zé-e[n]* "I gave the words to man, you by (your) own, stand (rigidly) on (your) own." VS 17, No. 1: III: 48 has: *ka ba-zé-en* "(snakes) open (your) mouth (to speak)," which might be the words of a snake charmer. Line 5 reads: *[m]uš-gir₅-gir₅ (nahallulu)*; the end of lines 6-7 may read: *d₁₁nin-a-zu*.

31.

muš-a-kam "concerning a snake." As *nun-gal-e* in line 1 is not followed by a verb, I am inclined to think that the text contains only the incipits of lines. Beginning: *[d]ar-a bar-ra*.

33.

muš-[dab₅-ba²]-kam "to catch (or to bind) a snake" (?). VS 17: 1: IV: 36ff. seems to have the same incipit. Line 3: *zú zé gu-uk-ku-ur-e-ta* may be a phonetic writing of *zú zé gur₅-gur₅* "with the fangs dripping poison." Quite obscure is line 7: *giš-búr uš-ta-ra-ah*.

34.

Cf. H. de Genouillac, *PRAK B* 86 line 9, and C. Frank, *Strassburger Keilschrifttexte* 4:3, but the text is not a duplicate.

35.

The tablet contained several incantations, the first of which is: gír-ta-b-dab₅-bé-da-k[am] "to catch a scorpion." See J. Nougayrol, *RA* 66 (1972): 142 for a similar text. The end of line 1 reads: ^dnin-kilim-ma-k[e₄]. Lines 2-4 seem to be Akkadian; so certainly line 6: [ú]-pu-úh di-pa-ra-am le-qé... "light a torch, take...", in the style of a ritual.

36.

The rubric reads: inim-inim-ma-ka-muš-[... -kam], which may be against the *pa-šittu*-demon: ka-muš-i-kú-e, or the "worm," *tūltu*, ka-muš.

37.

gír-šu-a-du-da-kam "concerning a scorpion to be carried in the hand (?)." The end of line 6 may be read: [ku]r-kur-ra-ni-šè.

38.

ka.zi.eš.ha.wi.ri.eš
 ha.wi.ru ¹geme-^dsu'en-x
 e.ri.in ta.ba.al e.ri.[in.]zi
 t[u₆-én]-é-nu-ru
 [x].pa-da-da

Gemesu'en is well known from birth incantations; see van Dijk, *Or* 41 (1972): 339-48.

39.

ù.du.uh.lam ma.la.ah.lam
 ša.úh.ša.úh.ti an.ni x.(x = ušnutillá?) úh.úh.ti.

The first line is identical with *VS* 17, No. 7: 1, which is an incantation concerning a lion (ur-mah).

40.

Bibliography: Finkel, *AfO* 27 (1980): 37ff.

an ma-na-àm ki ma-na-àm
 an ma-ma-na-àm ki ma-ma-na-àm
 a-idim úš-e-dè pa₄-e a-du₁₁-ga dé-dé-e
 ù numun-nam-lú-ùlu i-bí-gim zi-ga
 5 gán(e) ba-ši-du-dè ^dasar-lú-hi
 igi im-ma-an-sì

Heaven being two, earth being two... (?)
 the day (? "and when"?) the seed of mankind rose like smoke,
 (mankind) went to the parcels of land
 in order to stop the water from the depths, to make the canals and
 ditches flow with the water of irrigation,
 Asarlui observed this.

One is tempted to translate ma (not: dúrun)-na-àm by two (MAN) or seven (IMIN), but it seems difficult to prove. The allusion is most probably to the separation of heaven and earth. In line 4, ù numun could also be ú-númun (*elpetu* "reed"). VS 10: 189 has idim-da a ba-ti-ni-è nu-mu-da-úš-a "from the depth, water came forth, it was impossible for me to hold it..." Compare also J. Nougayrol, *ArOr* 17 (1949): 220 and the catch-line of VAT 8869, BAM 248: a idim-ta ba-ta-gin-na-ta, quoted by M. Civil, *JNES* 33 (1974): 331.

The rubric says: idim-ka-kéš-da-kam "to seal a source from the depth." The etiology seems to exemplify the moment after the separation of heaven and earth as mankind created irrigation and agriculture and when the "source from the earth" ceased to flow (cf. van Dijk, *AcOr* 28 [1964]: 40ff. and *AOAT* 25 [1976]: 125-33).

The Marduk-Ea formula follows (ll. 9f.); the writing is interesting:

a-a-mu nam-mu-gar nam-SU-bi
 a-gim nam-AKA-na-bi nu-e-zu

my father, what is put to me, what is its...
 what I must do in this situation, I do not know.

The prefix na- is here the indefinite pronoun or the interrogative; cf. nam/nam-me/a-na-me. It seems that the prefix na- was originally the indefinite pronoun ana; cf. na-ab-bé-a = *quidquid dixit*.

There are conspicuous variations between *STVC* 16 and our text. Line 14 of *STVC* 16 is better: i₇-bi KU-bi a hé-em-da[-úš-e] "you will (doing so) seal the water at the bottom of the river," but i₇-da-bi KU-bi of our text (line 21) is in better harmony with the 'ed of Gen. 2:6.

The incantations published by I. L. Finkel indicate that the etiology was applied to the bleeding of a woman giving birth. TIL should be read úš = *sekēru*; for an ma-ma-na-àm compare also CAD *nagālu*, where *nuggulu* = ma-ma.

41.

Rubric: ka-muš-e x x-a "of a worm which..." Four lines in an unidentified language:

[ku].ul.ki.im.ha ku.ul.ki.im.ha
 ku.ul.si.ha.ra ku.ul.si.ik.ra
 ku.li.ra.bi.ka
 ku.li.ra.bi.na

Line 5 seems to be Akkadian: *ù at-ti bu-ul-ti si'-ih-la-ti* "and you (worm) are piercing my health."

42.

Bibliography: van Dijk, *Symbolae...* Böhl, pp. 107-17 (edition).

The rubric calls the text an incantation, but it is certainly a ritual for the purification/protection (*tēbibtu*) before battle.

43.

a-gúb-ba-k[am] "concerning the holy water." The beginning is almost completely lost, but the partially preserved Marduk-Ea-formula helps to restore it; lines 3ff.:

[mu]-zu ^{da}[sar-lú-hi igi im-ma-an-si]
 a-a ^{den}-ki-ra é-e ba-[ni-in-ku₄ gù...-dé-e]
 5 [^{dx}-h]ul ba-ni-...
 nì gá-e zu-a-mu ù [za]-e [i-ga-e-zu]
 gá-na dumu-mu zì-eša iti-gim ki [ù-me-ni-hur]
 [sig-úz] ù-mu-e-ni-kéš-x
 [a-za]lag-zalag [a]-na-ri-ga...etc.

Note the very rare verbal form in line 15: *hé-me-e-em-súg-súg-ge-eš*, which seems to contain a first plural dative infix (*hé-mu-me-e-verb-eš*).

44.

a-gúb-ba-kam: blessing of the holy water.

- a kur-ta nam-tar-ra
 a-gi₆-a kur-ta nam-tar-ra
 kur-ra kur-šà-ta nam-tar-ra
 hur-sag ki-sikil nam-tar-ra
 5 fldak nu-gi₄-gi₄ nam-tar-ra
 dāra-maš si-gur-ru-ba nam-tar-ra
 ú-si-hal-hal-la-bi nam-tar-ra
 šika-bar-ra si-am-ma-bi nam-tar-ra
 ne²-ta² gir₅-gir₅ ne il-la
 10 kar-kù-ga lugal-e dumu-dingir-ra-na
 ù-me-sikil ù-me-zalag-zalag
 eme-hul-gala₇ bar-šè hé-em-ta-gub

water, well-natured (receiving a good nature) in the mountain,

flood-water, well-natured in the mountain,

well-natured in the mountain, deep in the mountains!

Well-natured between low and high land in an immaculate spot,

- 5 well-natured in the (cosmic) poplar, which cannot be withstood,
 well-natured, (dripping) from the thick horns of the stag,
 well-natured (flowing through) the split-horned plants (moss),
 well-natured (flowing from) the cow-shaped horn of the mouflon.
 Running by itself (?), carrying splendor,

- 10 the king, the son of his god on the pure quai,
 purify, make shining!

Let the evil tongue stay far from him!

In the translation here line 9: ne is understood as standing for ní. The text was used for purification (*tēbibtu*) of the king; see No. 42.

45.

For such blessings, see van Dijk, *HSAO*, pp. 244f. Only the two lines with the rubrics are broken away. Beginning: i-šim-kù-ga-gim mu-lugal-l[a-kam] "like pure perfume is the king's name." Since water for bathing, a-tu₅-[a], is mentioned in line 4, the blessings are meant for the anointment of the king at the sacred marriage.

46.

The beginning stresses again the "cosmic" principle of life:

- an lugal-àm ki-nin₉-àm
 ilum-èr(a) lugal-àm ^dma-mi nin₉-àm
^den-ki lugal-abzu-ke₄
 a-gúb-ba an kù-ge-dè
 5 a-sikil a-gúb-ba im-ma-ni-in-dfm
^dasari dumu-nun-na dug-a-gúb-ba
 bur-zi u₄-sakar ki-sikil šú-šú-a-ba
 mu-un-sikil mu-un-zalag-zalag

- As heaven became king, earth became queen,
 Erra became king, Mami became queen,
 then Enki, the king of the Abzu
 in order that heaven should purify the holy water,
 5 created the virgin water, the holy water.
 Asari, the son of the noble one (= Enki),
 made pure, made shining the holy water vessel,
 by pouring it out (into) the *pursitu*-vessel in the form of a crescent,
 the immaculate one.

A blessing accompanying the rite of a-gúb-ba bur-zi šú-šú-ba. Under *egubbû* in the *CAD* many references to such rites can be found, none of which corresponds directly to our formulation, and still less to that of the difficult lines 6 and 7. bur-zi u₄-sakar (cf. *UMBS* 13:33:5) = bur-zi-sakar and perhaps šakir, a "*pursitum*-vessel" (in the shape of) a crescent (cf. No. 53: 15).

It seems impossible to translate this text without grammatical "corrections." It is surely very old, but it speaks of a "king" and a "queen," heaven and earth. The heavenly scorching god, Erra, and his spouse, the earthly mother Mami, are identified with them, which would hardly have been possible before the period of the dynasty of Akkad. But Mami is known as queen elsewhere, e.g., in the river name: ^dma-mi-šar-rat "Mami is queen" (Sollberger, *UET* 8, p. 19). The assumption by Erra and Mami of the kingship of heaven and earth, which was undoubtedly the mirror of the political kingship, must have reflected a political event. This kingship was also the pattern and the ideological reason for the sacred marriage. Notice that the verb sikil is nearly always used in context with the earth, and should perhaps be translated "be or make virginal." kù stands in context with heaven and it is uncertain if "purify" renders its true meaning; zalag may have the connotation "illuminate."

47.

Rubric on the left edge: a-gúb-ba-níg-na-a-k[am] "concerning the water of purification (and) the censer." For the first lines cf. perhaps No. 83 below; VS 10, No. 192; VS 17, Nos. 18, 21. níg-na = *niknakku* is generally translated "censer," but how is a censer to be employed in combination with the "water of purification"? See also No. 49 below. níg-zi must be a vessel like bur-zi = *pursitu*, níg-zi = *namsitu*. This níg-zi vessel will purify the temple of Gula and that of Kusu, two vegetation goddesses:

níg-zi ^dnin-iri₉-gal ama-kul-ab-ba^{ki}-ke₄
 20 mul-mal_x im-[...]]
 a-bi ki im-tag an im-[tag]
 ki im-sikil etc.

Ninirigal, the mother of Kullaba,
 20 made shine from all sides the níg-zi vessel;
 its water touched the earth, [touched] heaven;
 made the earth immaculate, etc.

The mention of Ninirigal in a context with the censer is understandable since she is the consort of Gibil, the fire god. Line 23 contains the verb sa₁₀-sa₁₀, which is found in a context with a-gúb-ba in VS 17, No. 14 and p. 11. See also *AHw* sa₁₀-sa₁₀ = *sâbu ša mê* "draw water."

48.

Line 1 has the strange writing: i₇-da, which also occurs in No. 40:21. For line 5: hal-hal-la ama-hur-sag-gá, cf. VS 17, No. 15:4 (cf. *AfO* 23 [1970]: 43f. ^{id}idigina-ra ama dumu-nun-na mí-du₁₁-ga).

49.

[3] inim-inim-ma-níg-na-lugal(a)-kam "three incantations for the censer of the king." Restore in line 1: [en-e dingir]-lú-ùlu with line 17, "Enki is the god of mankind." In lines 4-5: ú-dàn...-kú/a-dàn...nag, "make eat...pure food/drink...pure water" is perhaps better than ú-dagal etc. (not -nir).

The second and the third incantations have the same structure, but the second like the first concerns food. The third blessing is meant to forgive or release sin (by burning?):

- 15 níg-na-kù-ga na-kù-na-ri-ga
 šà-bé mu-un-ús
 dingir-lú-ùlu ^den-ki-ke₄ [nu²]-èš-an-na
 šita₆ níg-zi dí-m-dím-ma
 ir-bi mu-du₁₀-ga šà-zu-hur-sag-gá
 20 mu-ni-in-pà-da-me-en
 níg-na-dingir-re-e-ne sikil-la-àm
 dingir-lú-ùlu nam-tag-ga du₈-a-ni
 an-gim hé-em-kù-ge ki-gim hé-em-sikil-e
 šà-an-na-gim hé-em-dadag-ge

he has put pure incense, incense for purification,
 inside the pure censer;
 the god of human beings, Enki, the heavenly [pu]rifier,
 having created the cup, the *namsitu*-vessel,
 you are the one whose perfume

- 20 he has called with a good name:
 the šà-zu of the mountain.
 May the god of human beings, releasing the sins
 with the pure censer of the gods,
 make you pure like heaven, make you immaculate like earth...

šita₆ in this text could also be a high priestly function, here an epithet of Enki; cf. *SGL* 2, pp. 125-30 and J. Renger, *ZA* 59 (1969): 130ff. We should not forget that šita₆ is the first equivalent for king (lugal) listed in the oldest lexical lists and likewise in lú = ša before lugal "great man" (= king). Therefore, the šita₆ seems to have been at the top of the Sumerian hierarchy before the "king" assumed his place. If the restoration [nu]-èš-an-na is correct, then an ergative is lacking. The text is not complete: the first two lines (cf. the verbal form mu-un-ús) belong to a ritual. The text may be an early *šurpu*-ritual. ^dníg-na is an epithet for the firegod, Gibil.

50.

a. (ll. 1-6). bá-ra-ri-a-kam "to set up the dais(?)" (reading mir-ri-a-kam is also possible):

[i]l.ši.in il.ki.ri.iš.ši.ir.e.x
 il.ši.in.ni.ir il.ha.na.da.ši.x
 il.ši.in il.ki.ri.iš.ši.i.ni.ir.x
 la.nu.úh al.pì.še.nu.úh [x]
 5 ki.zi.šu.ul.pì.hu.du.nu.úh(?) []

b. (ll. 7-13). ki-á-ga "to love"; some words sound like Sumerian:

r]u.uk.ki.im.ti tu.ú.um.ti (?)
 x.gim gub.ba.za
 x.ra ka.bi.ri.iš ru.ru.za
 10 il.ki.ik.ki ši.ig.gi.kam
 x.x.ši.ig.gi.kam e.ši.ig.kam
 x.e.ši.ig.gi.kam tu₆-én-é-nu-ru

51.

an-zú-lum-ma-kam "for the date cluster" (an = *sisinnu*). Incipit: an mu-un-gar "heaven has placed, earth has placed" (transitive verb without object has no ergative!); line 3: šèg an-ta [è-a] kù-ga-àm, "rain descending from heaven was pure"; but line 5: hul-bar-ra gán-e-ta è-àm, "the...sprouted from the field" is rather unexpected in the context.

52.

aš.ti.ma.ak.hi.hu.um
 al.pa.ši.im.ši.ma.ak.ti
 tu.úr.ri.ik
 in.na.ab.ši.ta.rí(?)
 5 tu.úr.ši.tu.ú.ma
 ha.ni.ik.ti.x.ik.ša
 ha.tu.ú.la.gu.ni.pa.ak

As *ašti* means "woman" in Hurrian, the text may be Subarian. The rubric here is damaged, but a text from the Ashmolean published by T. Fish in *MCS* 2, p. 59, has the rubric: [ini]m-inim-ma-im-a-[kam], "[...against] the scirocco which causes headache." See the republication of this text in *OECT* 5: 23.

53.

The torch and the censer are the counselors of Gibil, the fire god (*An* 2: 243-44; ^dníg-na, ^dgi-izi-lá); the flame, its manifestation, is his sukkal "messenger"; ^dnin-iri₁₀-gal "lady of the netherworld" is his spouse; equivalent are ^dnun-bar-an-na (l. 6) and ^dnu-bar-huš-a (*An* 2:337, 2:340) written here: šu-gar-huš (l. 6). The etiological introduction (l. 4) describes the birth of Gibil from the netherworld, which fits the theology of Eridu: ^dgibil iri₁₀-gal iri₁₀-gal an-š[è...-è] "fire god from the great abode [rising to] heaven." In line 11 the giš-kín-ge₆... babbar, the *kiškanû*-tree is mentioned. Compare No. 46: 7 with line 15: [b]ur-zi (or: šita₆-ni-zi?) u₄-sakar ki-sikil šà-bi. ^dasari-a-nun-na for: ^dasari-alim-nun-na.

Cf. NBC 4237 and YBC 9860 to be published by P. Michalowski.

54.

In the etiology allusion is made to the seven cosmic thrones; cf. No. 89: 5 du₈-imin-bi bára-imin-bi "seven heavens, seven earths... seven pedestals, seven thrones."

throne, full of awe, throne, clad in splendor,
throne! Enki founded it (i-rig₇ not "he eats"),
[throne!] king heaven adorned it,
[the... god] gave it its nature,
5 [the... god] embraced,
[the... god] with the holy word
ordered [your...]

The king is to sit on it with pride and majesty:

^dutu agrun-ta è-a-ni
igi-ša₆-ga-ni-šè hé-em-ši-bar-re
15 lugal-mu sag an-šè mi-ni-in-ili
igi-íl-la-ni nim-gim gír-gír me-téš hé-i-i

May the sun god, rising from the watery deep,
open his beautiful eye on it;
and when my king raises his head on it to heaven,
may all praise him duly when he lifts his eyes and his glance flashes like
lightning!

56.

Rubric: ^{gi}erin-ku₅-a-kam (is ku₅ "weak"?). Incipit: ^{gi}erin-gal ^{gi}erin-gal; for a similar incipit, cf. C. Wilcke, *AfO* 24 (1973): 15 ad 23. This ^{gi}erin-ku₅ is probably not connected with the ^{gi}erin-ku₅, the felling of the cedar in the Gilgameš epic; see van Dijk in *Or* 44 (1975): 68 n. 42 and S. N. Kramer, *JCS* 1 (1947): 32.

^{gi}erin im-e im-mú kur-gal-sikil im-mú
^{gi}erin-ha-šu-úr-ra-ke₄
 abgal-abgal-^den-ki-ga-ke₄-ne
^{gi}erin šu-ta ku₅-da-ne-ne
 na-bí ba-ni-in-gar
 na-bí si-ga-šè
^da-nun-na dingir-gal-gal-e-ne
 àm-da-húl-húl-le-eš

the cedar grew in the rain, grew (on) the holy great mountain,
 the cedar of the hašur-species,
 after the wise men of Enki

- 5 had made incisions (in) the cedar with the hand(?),
 brought forth incense.
 Over the filling with incense
 the Anunna, the great gods,
 rejoiced...

It seems that the text commemorates the discovery of how to tap cedars for turpentine, since ku₅-da-ne-ne is the plural of the pronominal conjugation of the "strong" form of the verb (i.e., punctual).

In lines 12-13 the difficult bar-kù (= *zumru ellu*?) is found. At the beginning of line 10 ^dga-ga is not impossible (or [s]i-[i]g-ga).

57.

a. (ll. 1-10). For the ductus, see van Dijk, *HSAO*, pp. 233-34. In this script the first vertical wedge of the sign KA is lacking, a feature also known from texts from the Diyala region. The Morgan Library texts are in general different from the Nies and Yale Collection texts, but their provenance is not known. For dug-dúr-bùr see M. Civil, *Studies... A. L. Oppenheim*, p. 82. Read line 2: gi-zu gi-alal-lá-àm dim-zu ku-um-ga-àm, the verb with vowel alternation: gum-ga. (See C. Wilcke, *Lugalbanda*, p. 187.) The next line is also enigmatic, but note that the sign following KA may be SUH followed by ZUM.

b. (ll. 11ff.). The etiology describes a birth by "emersio."

58.

én-é-[nu-ru]
 kur-šè gin-na-[ni]
 kur-šè gin-[na-ni]
 ki-sikil ^dinanna
 [kur-šè] [gi]n-na-ni...

Compare Inanna's Descent or the familiar passage in-nin me-huš-a 24ff. with its parallel in Sukaletuda.

59.

The reverse reads:

- kin-sig unu₆-gal
 dingir-re-e-ne-ke₄
 ir-du₁₀-du₁₀-ga-zu
 15 kir₄ an-šè mi-ni-in-fl
 ir-šur-ra a-a-ba-ni-me-en
^dgibil utu-an-ki šu-gibil₄-tam-ma-ni za-e-me-en
 é ku₄-ra-zu bala-bi i-ša₆
 i-dib bala-zu nam hé-éb-tar-re
- at the(ir) evening banquet
 the gods,
 from the sweet scent of your perfume,
 15 lift their noses to heaven;
 you are the... of the perfumer,
 fire god, you are the twin renewer together with the sun god of heaven and
 earth
 when you enter the palace, its reign prospers,
 when you cross the threshold, it is a blessing!

Gibil is the companion (*tappû*) of the sun god; see AS 16 (1965): 258, n. 15. Thus banquets of the gods were illuminated, and since gods must be able to eat in the dark, one may conclude that human beings also were present.

60.

na.ah² hu.un.ba.si.im.ti
 hu.sa hu.un.si²/ma²/da²
 mu.ru di.di.la.bi
 i.wi.ir.ni ha.li.e.ik
 5 hu.up.pa.ak.ni
 še.ir.ha.am.Aš².a.an
 ug.ra.hu.un.di
 ba.ra.la

Line 4 has i.wi.ir.ni "the lord." I am unable to decipher the rubric: BI/GÁRA.UDU. The sign Aš in line 6 may be an erasure.

61.

I am unable to decipher the rubric: kam-kam² (or: te-te²) lugal sikil-la-kam "the... purifying the king."

62.

The rubric seems to be inscribed on erasure: im-GAR- substituted for im-KÙ. For im-kù, cf. *STT* 198.

63.

Rubric: gi₆ šè-da-kam, which means "to appease the night," although the writing šè for še₄ is unexpected. This incantation is apparently against bad dreams, cf. lines 24f.: máš-gi₆ edin-na-líl-lá edin-na-líl-lá ha-ba-ab-tum₄; cf. Th. Jacobsen, *JNES* 12 (1953): 186; *CAD* s.v. *šēru* (p. 145) and S. Lackenbacher, *RA* 65 (1971): 131ff. - "the dream of the ghost of the desert, may he carry it away to the ghost of the desert." Lines 25-28 are again grammatically difficult, but with a slight correction we read:

gada šà-é-tùr-ra(-ka)
 guruš-tur-ra-gim
 ki-ná-guruš-tur-ra-ka
 du₁₀-ge-eš hé-em-gar

in the (sacred) stable may the blanket be laid upon the bed of the young lad in a friendly manner, as for a young boy.

The text may contain an allusion to the dream of Dumuzi.

64.

Bibliography: van Dijk, *CRRA* 25, pp. 103f. (edition; cited as No. 63). The obverse is a duplicate of No. 28: 7ff.:

bu.ra.me i.du.uš hu.um.na
 hu.ri na.ah.li.a
 hu.mu.un.na.ša na.ah.li.a
 hu.um.ni.il ka.wa.as.ku.um
 5 ši.pi.en.ni i.du.uš tu.ni.ik.ki
 ú.uš.šu.pi.en nam.ši.uš tu.ni.ik.ki
 ú.uš.šu.li nam.e.wu.uš (duplicate:-*hu*) iš.ša.di.da
 a.a.ar.da.ni me.iš.ta.ni pa.at.ta.ri
 x.x.ku ki.wa.al.tu.pi.en.nam.ši.DIŠ.gi
 10 [] nin []

The provenance of this tablet is probably the Egidda, the temple of Ninazu in Enegi, as mentioned in the Introduction. The lower edge and half of the reverse, which registers prebends, are broken away. For the reverse, see the Introduction.

65.

Bibliography: van Dijk, *CRRA* 25, p. 102 (edition; cited as No. 64).

ši.ir.pa.ar.ki
 pu.tu.úr.ni
 ta.ak.ša.ak.tu.ru.um
 ta.ak.ši.bu.ru.úh
 5 pu.tu.un.ni.iš
 gu.ug.zi
 [t]u.pa.ar.ki.ra.b[i?]
 pa.ar.ki.pa.ti.in.du
 ur.ba.gu.ti.ba.an.za.ah.z[i]
 10 inim-inim-ma-ne-ša-ga
 eme-šu-bir^{ki}-a

Rubric: NE-ša-ga; CAD s. *kabtu*: ne-ša = *kabtu* "to be heavy." In this expression ne = *gìr* = *emūqu* "force." Cf. VS 17, No. 23, an incantation with the same rubric which is most probably a love charm.

66.

See E. Reiner, *JNES* 19 (1960): 148ff. and the literature quoted in R. Borger, *HKL* 3, p. 85.

a. Obv. (ll. 1-13). Line 2: hé-da-da min min; see No. 89: 1, which duplicates *TIM* 9, No. 63, obv. 6 and *Iraq* 38 (1976): 62, Face B ll. 1-2: hé-da-da-da. See also F. de Liagre Böhl, *MLV* 2, No. 9 (= LB 1005); ^den-líl en-ki-ke₄ (ll. 3-4) remains without a verb; an-imin-bi ki-imin-bi ^{gi}tukul imin-bi (ll. 8-10) "seven heavens, seven earths, seven mace-heads" is a well-known mythological theme. See Nos. 67 and 89.

b. Obv. (ll. 14ff.). The beginning is quite unintelligible; for line 22: ^dx.ma.at I can only refer to *SLT* No. 122: VII: 6: si.ma.at, followed by the Elamite DN ku.uk, but the sign before -ma.at looks more like suhur (over erasure?). The text does not seem to be a legitimation: "I am of the . . .," but to be rather apotropaic: "you are . . ., you are surpassingly great, you are an aurochs, you do not know prayers, away! be far away! away, out!"

67.

Two short incantations:

a. (ll. 1-10). These lines may be in Sumerian, if line 5 stands for: ^den-líl muh-ur-gi₇-ra-ka. For al-mu-mu ki-mu-mu (ll. 1-2) with the vowel alternation: al-ma/ki-ma, cf. perhaps No. 40:1: an ma-na-àm etc.

b. (ll. 11-15). This is the frequent incipit an-imin-bi ki-imin-bi "heavens are seven, earths are seven," written fully as in *UMBS* No. 13:33; V. Scheil, *Saison de fouilles*, p. 137, Si 585 = *RT* 16 (1894): 184; cf. E. Weidner, *RLA* 3, p. 186a, but note that this formula is not "Geheimschrift," but the frequent mythological theme of the seven heavens and earths; cf. B. Meissner, *BuA* 2, pp. 110ff.

69.

a. Obv. (ll. 1-10):

- | | |
|--|---|
| ka-gal zú-kar-kar | ^d nin-ì-si-na-kam |
| ka nì-kú-kú | ^d nin-gi ₄ -lí-na-kam |
| péš-giš-gi | nì ka-ur |
| péš igi-ru _x (DAR) | péš-tur |
| 5 péš- ^{giš} ùr-ra | péš-nì-gilim-ma-gar |
| máš-anše-lu-a | nì-zi-gál-la-kam |
| an-edin-na | en- ^d nin-gi ₄ -lí-na-kam |
| nì mu-ni-ib-hul-hul | |
| ušumgal-me-huš-a sipa na-gada- ^d nin-gi ₄ -lí-na-ke ₄ -ne | |
| 10 igi-bi ki-kúr-šè im-mi-in-gar-re-eš | |
- the big snatching mouth belongs to Ninisinna,
 the mouth that devours everything belongs to Ningilina.
 The mouse of the reed, a (beast) with a dog-head,
 the mouse with shining eyes, the small mouse,
 5 the mouse of the roof, the mouse which is killing,
 they brought suffering, all kinds of diseases,
 to the numerous cattle which produce nourishment,
 to the high steppe which belongs to the lord Ningilina.
 Then, the Ušumgal (and) Mehuša, the herdsmen (and) the shepherds of
 Ningilina
 10 turned their eyes to a foreign country...

Ninisinna is the vegetation goddess, also named Ninkarrak, and so zú-kar-kar is perhaps a play on words. Her sukkal is the Cerberus and in this way the epithet of line 1 may be understood. Ningilina/Ninkilim is a deified rodent, i.e., the rat, the mouse, and his consort is Ninmuru. The sukkal of Ningilina is Ušumgal, the mythical serpent, while the sukkal of Ninmuru is Mehursag (here: Mehuša). For the names of the mice, cf. *MSL* 8, pp. 22, 186ff.

b. Rev. (ll. 1'-8'). Rubric, rev. 7': uga^{mušen}-dab₅-ba "to catch a raven," with an Akkadian ritual: 3 ^{giš}dala_x(IGI.KAK) [x-x-x] i-na qè-e-im ša ši-pa-a-tim ta-ra-kàs-ma ša-bi-it "connect three pegs [...] with a thread of wool: it (will be) caught."

c. Rev. (ll. 9'-15'). See No. 14 for another incantation against *maškadu*.

d. Rev. (16'-19'). It has the rubric: lú-kúr lú-sa-gaz a-na še'im la te₄-he-e-im "that enemies and nomads should not come to steal the barley (from the field)."

70.

a. (I 1'-14'). Against the evil eye. See E. Ebeling for similar incantations, *ArOr* 17 (1949): 172ff.

b. (I 15'-23'). Against the evil eye; No. 71 is a duplicate.

c. (I 24'-II 6'). Against the evil eye.

d. (II 7'-III 15): udug-hul.

e. (III 16-III 30): udug-hul.

f. (III 30-IV 22): udug-hul (or is this a continuation of e?).

73.

Against sa-ma-na, cf. below No. 74 and the literature quoted in *AHw* s.v. *samānu*. The text is partly broken but can be restored as follows:

6	[hur-s]ag ki-sikil-ta gin	... from the [moun]tain, the pure place, it came,
	[kur-t]a a-da	from the [netherworld], it rose,
	ki'-sikil gaba šú-ba	falling on the breast of the virgin,
	[gu]ruš gú-na šú-ba	falling on the neck of the lad,
10	anše érin-ba šú-ba	falling on the yoke of the donkey,
	[g]u ₄ á-gur ₇ [šú-ba]	[falling] on the thick shoulders of the oxen:
	[kur-t]a gin-na-[gim]	[as] it came from the [mountain,]
	[kur-ta da-a-gim]	[as it rose from the netherworld,]
	[sa-ma-na]	[the <i>samānu</i> -demon]
15	[kur-ta gin-na-gim]	
	kur-ta da-a-gim...	

The description of the sickness with the verb *šub* reminds us of expressions like *gán-šub-ba* "scabies," *kak-šub-ba* etc. Interesting are lines 21-23:

tu_x-du₁₁-ga
^dnin-girim_x-ma
 e (= nin?)-šurupak-uru-ki-du₁₀-ga

(I cannot read the gloss under e.) tu_x seems to be LAK 358 = udug_x (cf. below No. 81: 10) without DINGIR; girim_x = LAK 654, where *nám-šub-dgirim_x* is quoted.

75.

Neo-Babylonian script; reverse uninscribed; máš-gi₆-hul-sig₅-ga-ke₄ "to change a bad dream into a pleasant one," cf. A. L. Oppenheim, *Dreambook*, pp. 295ff.; the text belongs to the ritual-tablet. Lines 1-3 duplicate STT 73 II 77f. (cf. CAD M II 322a). The end of line 6 offers two alternate readings: tamannū-ma/tazakkar^{ar}-ma.

77.

Very carelessly written; three incantations:

a. (ll. 1-9). Nearly completely broken away.

b. (ll. 10-15). Duplicates No. 16: 1-3.

c. (ll. 16-26). A parallel to TIM 9, No. 64.

No. 77

unu^{ki} ba-du-ud guruš
 ša-unu^{ki} ba-du-ud
 ku-la-a-ba^{ki} ú-zu ba-an-tuk
 lú-diš-še gu₄ ki-si-ga in-ša₆
 lú-kin-gi₄-a hé-du-ma
 20 [še]g₉-šinig-ka hé-du-ma
 [a]-gi-sug-ka hé-nag-a
 [x] ša i-ša₆-[]
 [mu-u]n-ti-la-[]
 [da]sa[ri]-lú-hi dumu-eridu-[ga]
 25 [nu]-mu-un-du-bu-[re]

TIM 9, No. 64

unu^{ki}-ga ba-tu-ud
 kul-aba^{ki} Á.KAL ba-an-tuk
 guruš ša-unu^{ki}-ga ba-tu-ud
 kul-aba^{ki} Á.KAL ba-an-tuk
 5 lú-diš-e gu₄ ba-an-sig
 lú-kin-gi₄-a hé-em-du
 sig₄-šegbar hé-du
 a-gi? gu-i₇ hé-nag
 x ša hé-sig
 10 x x ba-an-tuk
 lú gu im-sig-ge hé-zi-zi

A translation of these lines offers too many uncertainties. The etiology is interesting: the lad, born in Uruk, who became strong in Kullab, the unique man, who slew the bull(?). Is he Gilgamesh? lú-kin-gi₄-a recalls the epic of Agga.

79.

u[zu...
 di[ngir...
 a-gi₆-a [...
 den-ki-ke₄ [...
 5 i-zi-gim hé-mu-e-še₄-de

The text here is certainly abridged. The rubric is uzu-gig.

81.

Note that in this text the sign HU resembles RI. The sign ÉN.É, line 10, is probably to be read udug_x. We read the conclusion (ll. 10-14):

10 udug_x-hul(e)-ne á-lá-hul(e)-ne
 pú-a-ku-ba-^dnin-girim_x(a)-šè [sa]g hu_x-mu-da-sig(e)-ne
 [dingir]-lú-ba-ke₄ ^den-ki-^dnammu
 [^dasa]ri (nanše?)-dumu-eridu^{ki}
 [me-téš] hé-i-i

the evil genius and the evil *alû*-demons incline their head before the basin with water of purification of Ningirim, and the god of that man will duly praise Enki, Nammu, and Asari, the son of Eridu.

udug-hul and á-lá-hul are always found in parallel. The sign udug_x is LAK 358 and is found also in UET 2, No. 169, where, however, it seems that it has to be read é-n-é in the PN ama-R-si, amar-R. Is the sign in our text an error? Is line 2 to be read: "kingal_x-e gú-kešda-di₉-di₉ (KA) "the...making neckbinding," which should be the *maškadu*-demon (see Nos. 14, 69), a kind of rheumatism?

82.

gi₆-a é-ná-da-a-kam "concerning the night, the bedroom."

83.

For the first line, see H. de Genouillac, *Trouvaille*, No. 1: i-gi₄-im ^{gi}mitum i-bal nam-úš-àm ug-e a-gal-a še e-ni-fb-gi₄ "it ran(?), it was a bloody weapon; it passed, it was the dead; the griffin cried loud in the flood" (šè ... gi₄ = sig_x ... gi₄); here lines 1-2:

e-gi-im-ma mi-da igi-zi-da im-ma-an-zi
 šà-lú-ùlu im-ma-^diri / kar

"it ran(?), it was a bloody weapon, it raised the right eye(?),
 it pierced the heart of man ...

For the passage that follows, see No. 47 above; VS 10, No. 192; VS 17, No. 18, 21. KA in the last line is clear on the original.

84.

The rubric may be read: du₁₃-du₁₃-lá hun-gá-kam "to appease the small (children)," but the contents are very obscure. For another incantation to appease children, see below No. 96.

81.

Note that in this text the sign HU resembles RI. The sign ÉN.É, line 10, is probably to be read udug_x. We read the conclusion (ll. 10-14):

10 udug_x-hul(e)-ne á-lá-hul(e)-ne
 pú-a-ku-ba-^dnin-girim_x(a)-šè [sa]g hu_x-mu-da-sìg(e)-ne
 [dingir]-lú-ba-ke₄ ^den-ki-^dnammu
 [^dasa]ri (nanše?)-dumu-eridu^{ki}
 [me-téš] hé-i-i

the evil genius and the evil *alû*-demons incline their head before the basin with water of purification of Ningirim, and the god of that man will duly praise Enki, Nammu, and Asari, the son of Eridu.

udug-hul and á-lá-hul are always found in parallel. The sign udug_x is LAK 358 and is found also in UET 2, No. 169, where, however, it seems that it has to be read én-é in the PN ama-R-si, amar-R. Is the sign in our text an error? Is line 2 to be read: "kingal_x-e gú-kešda-di₉-di₉ (KA) "the...making neckbinding," which should be the *maškadu*-demon (see Nos. 14, 69), a kind of rheumatism?

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e-gi-im-ma mi-da i-gi-zí-da im-ma-an-zí
 šà-lú-ùlu im-ma-^diri / kar

"it ran(?), it was a bloody weapon, it raised the right eye(?),
 it pierced the heart of man..."

For the passage that follows, see No. 47 above; VS 10, No. 192; VS 17, No. 18, 21. KA in the last line is clear on the original.

84.

The rubric may be read: du₁₃-du₁₃-lá hun-gá-kam "to appease the small (children)," but the contents are very obscure. For another incantation to appease children, see below No. 96.

85.

Bibliography: van Dijk, *Or* 44 (1975): 65-69 (edition).

A line which should be inserted between lines 6 and 7 is written on the left edge. Cf. W. W. Hallo in *Essays*... Finkelstein (1977): 102 and n. 18.

86.

Bibliography: van Dijk, *Or* 41 (1972): 339, n. 4 (ll. 29-35, erroneously cited as YBC 4602); *Or* 42 (1973): 502-07 (ll. 1-28).

a. (ll. 1-28). For a woman in labor.

b. (ll. 29-38). Against Lamaštu, although á-sàg is mentioned in line 37.

- ki in-dar zú zú-kúšu^{ha}-kam
 30 ka i-ba ka-ni ur-tur-ra-kam
 i-kur₉ i mu-un-da-gaz-e
 ga-kur₉ ga mu-un-da-gaz-e
 umme-da lirim-kal-ga-bi
 gal-gal-bi du₈-a
 35 zú mu-un-ku₅-da du₁₃-du₁₃-bi du₈^{du}-a
^dasar-lú-hi (inserted at end of line 35)
 ní-mu mu-un-du₇-du₇
 á-sàg guruš ba-te gaba-zu zi-ba-ra-ab

She broke through the earth, (her) tooth was the tooth of a shark,
 she opened (her) mouth: her mouth was the mouth of a small dog;
 who carried fat, she slew the fat;
 who carried milk, she slew the milk;
 the nurses who opened widely,
 who spread a little their strong elbows,
 she has bitten;
 (he) saw this
 Asarluhi;
 she attacks me, myself;
 evil Asakku (who) approached the young lad, away with your breast from here!

I am unable to read the sign before du₇-du₇-da in line 38; ubur, DIM.ME, and x-egir are not impossible.

87.

Bibliography: van Dijk, *VS* 17, p. 8 (ll. 1-4; erroneously cited as YBC 1299); J. and Å. Westenholz, *Or* 46 (1977): 206 (ll. 1-4).

For an Akkadian incantation beginning with *ir'emu*, which appears to be a love charm, see I. J. Gelb, *MAD* 5: 7-12. The same meaning should be valid for the present text. The tablet is worn and difficult to read. I transliterate without translating. Some restorations naturally remain uncertain:

- e-re-mu e-re-mu*
qá-ar-na-šu hu-ra-šum
zi-ba-sí uq-nu-um e-lu-um
ša-ki-in i-na li-bi-im ša eštar
- 5 *a-s[i]-ši-im-ma ú-ul i-tu-ra-am*
a-mur-ma²? ši-i-ma ú-ul i-pa-al-sà-a[m]
š[um]-ma qá-áš-da-at li-im-qú-u[t]
[d]a-du- ša-a
[š]um-ma na-di-a-at mu-bi-ir-ša
- 10 *li-im- qú-ut*
ba-tu-ul-tum ma-ra-tu a-wi-li-im
a-na ri-ig-mi-ia
a-na ri-ig-<mi> ša-gi-mi-ia
[i]m-qú-ut li-šu-um
- 15 *[ša/i-na] qá-ti- ša-a*
li-im-qú-ut [N]E.HA-ru-um
ša a-hi- i- ša
x x [ta-ar]-ku-si-im bi-it-ki
a-na [ri]-ik-si-im [ša] bi-ti-ki
- 20 *[t]u-u[š-zi]-iz-zi-i*
ki-ma šu-u[m-m]a-ni-im i-ta²-ap²-la-si-ni
ki-ma bu-ri-im lu i-qí-ni
a-mi-ni ra-mi ki-ma pa-ar-[si]-gi-im
ta-ar-ku-si re-eš-ki
- 25 *ki-ma [i]n-ba- [ri]-im²*
te-m[u -x]-x q[á-a]l-li-ki
zi-[x x x]-ia k[i-m]a ša-am-ni-im
[-n]a-ši [i-² n]- ki
[al-k]i-ma [a-n]a še-ri-ia
- 30 *[š]i-a x x [š]u-mi-i[m]*

89.

Bibliography: van Dijk, *CRRA* 25: 101f. (edition; cited as No. 87); Tonietti, *Or* 48 (1979): 309f.

For the frequent an-imin-bi ki-imin-bi, "heavens are seven, earths are seven," see Nos. 66 and 67.

90.

Bibliography: van Dijk, *Or* 41 (1972): 339 n. 4 (ll. 1-4).

Rubric: nī-silag-gá = *lišum*, "dough," an ingredient employed in magic practices (see No. 87: 14), but this text is not an "object-incantation" or blessing. I cannot determine the illness against which it is directed. The beginning is parallel with the text H. Sauren published in *Genava NS* 16 (1968): 109-17. Note in line 4 the gloss ^dDĪM.ME^{ga}-ba-a[s]-ku (cf. above No. 64, line 4: ka.wa.as.ku.um[?]).

92.

25 ú-ta-am-[m]i-i-ki
a-na-am e[r-se]-tam na-[ra]-am
e-en-ši-e[?]-da ù ha-da-ni-i-iš
[b]i-i-īt e-er-ru-bu
[la] te-er-ru-bi-i-ma

I conj[ur]e you
by heaven, by [ea]rth, by the ri[ve]r
by Enšādu and Hadanīš:
the [ho]use I enter,
you shall [not] enter!

These lines give the reading of ^dLUM.MA and Hataniš, the "genius" (udug) of the Ekur, cf. *TCL* 15, No. 10: 53-54 and *STT* 2, No. 400: 8-9.

^dLUM.MA = ^dPA.KU

^dha-da-niš = ^dsa-dar-nun-na

^dPA+TÚG/LU with the reading *enšādu* must be one of the "udug"-é-kur-ra, cf. A. Falkenstein, *SGL*, 1, No. 67 and W. Farber, *ZA* 66 (1976): 261f., who also quotes Å. Sjöberg. Consequently, ^dLUM.MA is to be read *e-en-ši-e-du*, one of the many forms of that divine name. I refrain from speculating about the etymology, but as they are the "udug" it is tempting to compare *šēdu* and *lamassu*. It is possible that ^dPA+TÚG/LU = ^denšādu is the (masculine) "udug" of the Ekur and ^dkal-kal the i-du_g, the doorkeeper. If they, like the Lamassu, were represented as figures at the gate, one understands the confusion between i-du_g "doorkeeper" and "udug," the "(good) genius." I suspect that ^dlum-ma was originally an apophony of ^dlam-ma, like ^ddu-ri/^dda-ri to indicate the difference between masculine and feminine.

93.

For duplicates, with variants, see R. Borger, *WO* 5 (1969-70): 173f. The most important variant in this text is the substitution of Utu for Asarluhi.

94.

Incantation against the evil man approaching the door, the temple, etc. There are no connections with *STT*, No. 232, a ritual against *lumun dalti* "trouble at the door." Late Babylonian copy with many mistakes:

- Obv. line 5: $\text{gi}^{\text{is}}\text{-ig}$ for $\text{gi}^{\text{is}}\text{ig-é}$;
 Obv. line 6: zà bí-é-in-tag for zà-é bí-in-tag ;
 Rev. line 3': *lu-us'-sip-ka*;
 Rev. line 6': *ú at'-ta ti-i-di*;
 Rev. line 10': *da-lat'*;

I cannot decipher line 1, but the Akkadian must begin with: *lem'-nu . . . šá i-na lib-ba-šú ba-šú-[ú]*.

95.

a-è-a-ta	<i>ana bu-tuq-tum</i>
a a-šè ab-TAG.TAG-en ^{ab-ta-at-ki-en}	<i>a^{meš} ana a^{meš} tu-šar-da</i>
a a-šè ab-DI.DI-dè-en	<i>a^{meš} ana a^{meš} ta-ha-aq</i>
a nì-gig-ga nu-tuk-a	<i>a^{meš} ik-ki-ba ul i-šú-u</i>
5 a-zi-ga EZENXKASKAL ^{ki-ta} ú-da-an	<i>mi-lum u-da-nam-ma</i>
im-ma-ni-in-nigin ^{gi-in}	<i>iš-šú-da</i>
nu-kú-e lú-kú-e nu-un-sum	<i>ul ta-ak-kal ana a-ki-li ul ta-nam-din</i>

The text may be lexical or an excerpt from a literary text. "Water without taboo" in line 4 and the verb *akālu* in line 6 "to eat" perhaps fit a ritual for an ordeal. The reverse has traces of one erased line.

96.

See E. Ebeling, *MDOG* 5 (1931): 11-13. The writing is as difficult as that of No. 94. W. Farber is preparing a study of this text and its duplicates.

INDEX OF DIVINE NAMES

- ^da-[x]: 75:1.
^dadad (—^diškur): 22:11, 27, 36, 44, 51, 55; 23:1, 13, 74, 133, 136, 139, 141.
an: 30:8; 32:1; 40:1f.; 42:24; 51:1; 70 III 12; 76:5; 89:2, 11.
an-lugal: 46:1; 54:3.
an-šár: 90:1, 8.
anum: 5:1 (^da-nu); 8:12; 21:4 (*mārti anim*); 22:60; 23:14 (^da-nim).
^da-nun-na (—^dasari-a-nun-na): 53:14; ^dasari-a-nun-na: 56:8; 59:10.
ardat-lilim: 92:1.
^dasari: 46:6; 80:4; 81:13 (?); 94 rev. 4'.
^dasari-a-nun-na: 53:14.
^dasar-lú-hi: 5:28; 31:2; 40:5, 13; 48:7; 69 obv. 11, 15, 17, rev. 3; 70 I 6', I 18', III 5, III 27, IV 10;
71:4, 13; 73:25; 77:24; 78:9; 84:14; [85:8'], 85:14', 15'; 86:11, 35; 90:6, 10, 12; 94 obv. 7, [rev.
3'].
dašnan—^dezinu.
^dbilgameš: 88:33.
^dbu-né-né: 22:23.
^dda-mu: 5:[6], 8; 16:6.
^dDIM.ME: 88, *passim*; 89, *passim*; 90:4 (^dDIM.ME^{ga}-ba-a[s-k]u).
dingir-didli: 51:6.
dingir-hul: 90:16.
dingir-lú-ùlu (= ^den-ki): 49:2, 10, 17, 22.
^ddu₁₁-nu-gi₄-a: 88:23.
^den-ki (—^dIDIM; dingir-lú-ùlu): 5:28; 30:9; 40:7; 42:3; 43:4; 46:3; 48:6; [49:2]; 53:2; 54:2; 56:4;
57:8, 9; 61:19; 62:7; 63:5, 12; 67:3, 4; 69 obv. 12, 15, rev. 2; 70 I 4', III 6; 71:[5], 10; 72:8; 73:26;
80:3; 81:12; 83:10; 85:[12'], 17'; 86:11; 89:2; 90:7, 10; 94 obv. 8, rev. [1'].
^den-líl: 3:11; 31:2; 36:2; 59:8; 66 I 3; 67:5; 83:11 (kur-gal); 88:20, 21 (lugal-gu-la); 40; 89:2, 12.
^den-líl-kur-kur-ra: 88:31 (Nergal).
^dereš-ki-gala₈: 88:24.
^derra (—*ilum-erra*): 46:2.
^dezinu: 76:6.
[^dg]a-ga(?): 56:10.
^dga-ba-a[s-k]u (—^dDIM.ME).

- géme-^dsu'en (= ^dnin-me-te-te): 38:2; 61:3.
^dgibil (—^dnun-bar-an-na): 53:4; 59:2, 3, 4, 17.
^dgiš-bar-ra: 69:22.
^dgu-la (ša₆-ga) (—^ddu₁₁-nu-gi₄-a; —^dME.ME-ša₆-ga): 5:4, 6, 8, 9, 14; 14 rev. 5; 47:16; 49:13
 (= an-gu-la?); 68:6, 13.
^dh[a-ià]: 26, edge.
^dIDIM (—^den-ki): 96:10, 15, 25, 27.
ⁱlum-erra (—^derra): 92:2.
^dinanna (—^dištar; ^du-iá): 21:23; 37:6; 47:7; 56:12, 13; 58:4'.
^dišhara: 23:14.
^diskur (—^dadad): 67:7 (?).
ⁱštar —^dištar: 21:23; 22:62 (^dištar); 23:14; 87:4.
 ki: 30:8; 40:1, 2; 46:1 (ki nin).
 ki-šár: 90:1, 8.
^dkù-sù: 47:16.
^dlama (ša₆-ga): 51:9; 90:21.
^dma-mi: 46:2.
^dmarduk (—^dasar-lú-hi): 94 rev. 2', 4', 6'.
^dMAŠ: 96:30.
 (^d)me-huš-a: 69 obv. 9.
^dME.ME-sig₅ (—^dgu-la): 88:23.
^dnammu: 61:19; 81:12.
^dna-na-a: 24:27.
^dnanna (UD.^dNANNA): 4:11; 11:5, 15; 13:14; 61:2; 72:5; (UD.^dNANNA).
^dnanše: 76:5; 81:13 (?).
^dna-ru-di: 18:10.
^dnè-iri₉₋₁₀-gal: 22:61; 23:15; 66 I 5; 88:31; 89:2.
^dnin-a-zu: 30:6, 7 (?); 32:4, 7; 34:3; 64:20.
^dnin-gi₄-lí-na: 69:2, 7, 9.
^dnin-girim_x: 7:8 (HA.KUD.A.DU); 32:9; 63:13 (A.HA.KUD.DU); 69 rev. 14; 81:11 (A.BU.HA.
 DI.DU).
^dnin-girim_x (? = LAK 654): 73:22.
^dnin-giz-zi-da: 88:32.
^dnin-iri₉₋₁₀-gal: 47:19.
^dnin-l-si (-in)-na: 69:1, 13.
^dnin-kar-ra-ak: 6:9.
^dnin-kilim: 35:1.
^dnin-líl: 59:9; 88:22.
^dnin-mah: 74 rev. 2' (?).
^dnin-šubur: 64:16.
^dnin-tu: 69 obv. 21; 88:19.
^dnirah: 13:14; 64:17.

- ^dnisaba: 22:51, 54; 68:2, 9 (? ni-in-ta-ak-ku).
^dnun-abzu(—^den-ki): 89:9.
^dnun-bar-an-na(—^dgibil): 53:6.
^dnun-ĠH(kúšū): 89:10.
^dnun-ur₄-ra: 63:6.
^dnusku: 23:17.
^dsu'en: 12:3; 22:60; 23:13.
^dsumukan: 7:11.
^dŠAHAN(—^dni-ra-ah).
^dšamaš(—^dutu): 3:13, 14; 11: *passim*; 12:9; 22: *passim*; 23: *passim*; 64:18 (PN); 86:10 (*šamšu*).
^dudug-hul: 43:14; 51:7; 70 III 15, IV 22; 72: [11].
^dudug-ša₆-ga: 43:15; 51:9; 90:21.
^dUG-[]: 62:6.
^du-iá(—*ištar*): 96:11.
^dušumgal: 69 obv. 9.
^dutu(—^dšamaš): 37:5; 42:22; 59:17 (^dutu-an-ki); 85:29; 90:28; 93:5; 96:19.
^dutu-u_x-lu: 96:29.
^dx-ma-ad: 66:22.

- ^dnisaba: 22:51, 54; 68:2, 9 (? ni-in-ta-ak-ku).
^dnun-abzu(—^den-ki): 89:9.
^dnun-bar-an-na(—^dgibil): 53:6.
^dnun-ŪH(kúšu): 89:10.
^dnun-ur₄-ra: 63:6.
^dnusku: 23:17.
^dsu'en: 12:3; 22:60; 23:13.
^dsumukan: 7:11.
^dSAHAN(—^dni-ra-ah).
^dšamaš(—^dutu): 3:13, 14; 11: *passim*; 12:9; 22: *passim*; 23: *passim*; 64:18 (PN); 86:10 (*šamšu*).
^dudug-hul: 43:14; 51:7; 70 III 15, IV 22; 72: [11].
^dudug-ša₆-ga: 43:15; 51:9; 90:21.
^dUG-[]: 62:6.
^du-iá(—*ištar*): 96:11.
^dušumgal: 69 obv. 9.
^dutu(—*dšamaš*): 37:5; 42:22; 59:17 (^dutu-an-ki); 85:29; 90:28; 93:5; 96:19.
^dutu-u_x-lu: 96:29.
^dx-ma-ad: 66:22.

CONCORDANCE OF MUSEUM NUMBERS

MUSEUM NUMBER	TEXT	MUSEUM NUMBER	TEXT
HSM 7494	23	YBC 4182	61
		YBC 4183	50
MLC 640	67	YBC 4184	42
MLC 1093	37	YBC 4588	15
MLC 1207	85	YBC 4591	64
MLC 1299	87	YBC 4592	28
MLC 1301	74	YBC 4593	4
MLC 1691	94	YBC 4594	69
MLC 1871	57	YBC 4597	29
		YBC 4598	21
NBC 3830	66	YBC 4599	14
NBC 6321	8	YBC 4601	19
NBC 7893	63	YBC 4602	88
NBC 7967	6	YBC 4603	86
NBC 6151	96	YBC 4616	5
NBC 8957	3	YBC 4622	70
NBC 10574	81	YBC 4625	12
NBC 11106	73	YBC 4643	24
NBC 11289	58	YBC 4644	25
		YBC 4648	27
YBC 1828	59	YBC 5023	22
YBC 1836	65	YBC 5090	2
YBC 1846	79	YBC 5149	90
YBC 1849	34	YBC 5328	16
YBC 1854	91	YBC 5330	80
YBC 1970	10	YBC 5332	60
YBC 3537	95	YBC 5619	9

MUSEUM NUMBER	TEXT	MUSEUM NUMBER	TEXT
YBC 5620	1	YBC 6465	83
YBC 5622	46	YBC 6774	48
YBC 5623	33	YBC 6784	82
YBC 5624	18	YBC 7689	49
YBC 5625	76	YBC 8505	68
YBC 5627	89	YBC 8602	84
YBC 5628	56	YBC 8603	39
YBC 5629	31	YBC 8637	30
YBC 5630	17	YBC 8640	32
YBC 5631	78	YBC 8649	53
YBC 5632	71	YBC 8712	93
YBC 5633	52	YBC 8958	26
YBC 5634	47	YBC 9117	13
YBC 5635	51	YBC 9841	92
YBC 5636	40	YBC 9846	20
YBC 5637	72	YBC 9884	75
YBC 5638	41	YBC 9889	62
YBC 5639	44	YBC 9897	11
YBC 5640	7	YBC 9898	77
YBC 5643	38	YBC 9899	35
YBC 6343	54	YBC 10233	36
YBC 6354	55	YBC 11010	45

COMMENTS AND COLLATIONS TO M. I. HUSSEY'S COPIES

These collations were made in April 1983, following an invitation by Professor W. W. Hallo. I wish to thank him and his collaborators in the Babylonian Collection, especially Dr. G. Beckman, Dr. B. Foster, and U. Kasten for the kindness and help they offered me during my all-too-short stay at Yale. Limitations of time allowed me only one complete run-through of the twenty-eight tablets (No. 23 belongs to the Harvard Semitic Museum and was not available to me). I collated the handcopies line by line, trying to establish the reading of as many broken or unclear passages as possible. Where I felt sufficiently sure about the identification of a sign or reading, doubtful in MIH's copy, I have given my collations in transliteration. Signs have been recopied where the traces seemed not quite correctly indicated or if I could not readily identify what I saw on the original. The copies proved to be excellent, and not a single case of a clear copying error could be detected. I do not claim more truthfulness for my new copies than I would grant MIH's efforts. Still, it seemed useful to give them here, along with her original copies: four eyes may see different traces at different times, and a comparison of the results may well prove helpful to future editors of these often extremely difficult texts. I have no doubt that in a good number of cases further collations will be needed to verify finally or reject educated guesses drawn both from the Hussey copies and my efforts.

When there is no comment or new copy it is because I was unable to see more signs or traces, even if the copies do not seem to make sense or the traces indicated by MIH are inconclusive. In a few important cases I have indicated new damage to the tablets which makes signs copied by her fully or partly illegible. I tried, however, to give full attention to the transliterations by Goetze and van Dijk in the Introduction and Comments and included some remarks wherever discrepancies between these and the copies were apparent.


In transliterating broken signs, I am afraid a certain lack of consistency may be observed by scholars more prone to perfection than myself. My indications aim at a reasonably accurate rendition of what remains of a sign, but should generally be seen in conjunction with Hussey's copies, which often will give clearer indications as to exactly how a break affects a given sign. Half brackets are used sparingly. (*) indicates the sign at which the collation is aimed. Dots underneath single vowel signs mean that traces supporting the reading are still present; dots under the vowels of CV, VC, and CVC signs indicate that, although the surface is mostly worn off, the general outline of the transliterated sign is still recognizable (these signs would, in a handcopy, generally be rendered under full shading), while brackets mean complete or partial loss of sign(s) beyond traceability.

Walter Farber

1.



- 1: Space for not more than one sign after **a[h-]*.
 2: *š i- *di-ta-ka* seems certain.
 4: Unclear, **a[m]* seems possible; traces very faint.

2.

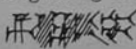
- 1: Copy correct, space between **r[a]* and **hi* not sufficient for *[ah]*, **a* possible, but uncertain.
 7: **ki* very improbable, .

3.


The tablet, especially the obv., has deteriorated. Most of the copied traces are no longer discernible.

- 1: Last sign might as well be **t[a]*, or possibly **š[a]*.
 16: Copy correct, *ka- *ad-ru*.
 17-18: *ad-*  ; *ra- *AS. *KU-[x(-x)]* in 18 clear.
a-na 


4.

- 11: *d*šEŠ. *KI i- *na x[* is reasonably clear.
 13: Beginning unclear, first sign hardly MA. End of line *... -tu- *ri²/uš² *aq- *bi- *kum:*

 23: End *id.ŠIR. *BUR. *LA.KI*.
 24: Read *uš-ši i- *n[a] * <e> -pé-ši-im a- *ma- *ri i- *na *š[u- *b]a- *al-ku-tim*.
 26: Line ends in one vertical wedge.

5.

3: ... *zu-*ba *zu-u[b]-bu... (ZU = ).

4: tu-ul-tum *DUMU. *SA[L] *gu-la.

5: Beginning .

8: End ^dda-*m_u *[i]d-*di-*ma a-*na-*ku *el-qé.

11b: Beginning probably only *m[u-*n]am.

19/22: *tu₆!(KA).én. *é.nu.ri/ru.

6.

obv.: After line 12, there is a dividing line, marking this as the end of the incantation; after that, the tablet is sawed off.


rev. 10': Probably a-*n_a [ru?]-*ub-si-ka.

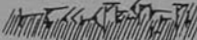
7.

10: Last sign -*š_u.

Rev. uninscribed.

8.

7: ta-ra-ab-*[bi-*i_š]? (-ab- .

8: -ri-*i[m] , *e-*[i] *š[a]-*ma-*n[i?]? (-m[i-iš] very improbable).

12-13: IM in line 13 most probably belongs to the end of line 12, read ma-ar-ti *a-[ni]-/ im; no traces of NI visible, break continues down the edge into line 13.

9.

Very badly preserved, not fully collated.

8: Copy seems correct: ni-ip-šum *SU/*KI NAM x[...]x, not *ŠU (the enticing parallel in Uruanna IV I 4, CAD N/II:248b, can hardly be relevant, since NAM has no value /sim/ in OB).

10.

Tablet has further deteriorated and is crumbling away; collation is virtually impossible.


11.

12: **ra-bi-im*.

17: *[S]A *G[UD...]

12.


Box contained five tiny loose fragments, three of which I was able to rejoin.

1: End *is-s*u/*ú*²-*ha-am*.3, 10: First sign in both lines most probably *RI (line 10: .11: *al-p*i **i-na* **šú-pu-ri*.16: ... **t*a²-*ap-pa*-**li-su-ma*.




31-33: After regluing a loose fragment (used by MIH?) in its correct position, the end of these lines reads now:

-úr  (= 31)
 ka-ak- 
 ši-  -**uš-ti*

(the further traces copied
by MIH could not be verified).

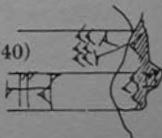
33: First preserved sign probably **n*a. Fifth sign , unclear.34: *ta-la-ap-pa*-**at-ma*.

35-37: New tiny piece adds the following:

35  *ki-a-am*
 -*ab...*
 *ši...*

[*ša*-**l*]a-*ši*-**šu...*[*ka*²-**a*]k-*ka-ab...* (end: -*ša*-**at*).[*mu*]-**ru-uš...*40: First sign **e*, fifth sign probably **ha*.

40-41: Another fragment joined to the end of these lines: (40)

41: Begin [x]x-**ma*-**la-am*, copy correct.43: First sign probably **ù*.

13.

Tablet is in very poor shape; collation, especially of rev., proved ineffective. The copy seems to be correct. The box contained about ten small fragments, of which I was able to rejoin only one, to the L.E.:



It is not unlikely that obv. and rev. should be inverted. In this case, the traces of line 9a could possibly be read *T[U₆...].

14.

The double line two lines before the end of obv. is also visible at the beginning, between AN and *KI.

rev. 2: After *i-na*, unclear traces of two or three signs, then *-*im na-ar...*

3: *na-*ša-ak*, end: ...*-la-*m[i²] *i-šq-hi-it*, no space in the gap.

5: **[š]i-i ma-aš-ka-[d]u-*u[m] *[l]a-a-ma...*

8: The signs seem to be **[p]i-*[k]A-an a-lu-lim*.

10: Beginning **[š]i²-*i[p]-*tum ša AN-*tu[m t]aš²-*ku-nu-ki* (TAS:).

11: *a-mu-ur-ri-*qá-nim*.

12: Beginning **[k]i-*i[k]-ki-ta-ša*, space for one or two signs before this.

15.

1: Last sign **ša* (as copied by MIH).

3: End **qá-*ta-[...]*.

4: *ú-š[a]-*a[n-nu]-*ú[...]*.

6: *ša-*gi-[...]*.

7: Traces after *-lam*, possibly **d[a]*.

L.E.: **ù *ta¹/l¹ša¹* (both possible).

17-18: Copy correct in all details; the end of line 18 remains unclear (**ù A.GEŠ[TIN²] ?*).

19: End *te-te-me-*e[r]*.

20: *i-né-pu-*šu *ú²-[ul²...]* (*ú* =).

21: *ú *du(over erasure)-bu-*ub-tum*.


16.

3a: End *tu-^{*}ú*, followed by an erasure.


18.

7: [...-^{*}a]p almost completely preserved.9: 3rd sign probably ^{*}HI.

19.

1: Fourth sign quite unclear, I seemed to see ; more traces after -at:2: Copy correct, last fully preserved sign is ^{*}TUR, followed by *h[u]*, *ṛ[i]*, or a similar sign.4: End: ^{*}[še].^{*}er-ra-am.5: *im-ta-^{*}na-^{*}an-nu*.6: End badly damaged; space seems insufficient for *pa-^{*}ar-ka-at*, read probably ^{*}ṛj-.

9: Third sign from end could be either [š]u, or [s]u.

14: End -^{*}[N]IM.15: Minimal traces after ^{*}GIŠ could possibly be read as ^{*}[Š]I[N]I[G] ([b]i-n[i- excluded).15a: [*i-^{*}n*]a qá-ba-al ^{*}ta-^{*}a[m-tim].16: ; in 16a, read ...] ^{*}a-^{*}ṛa-^{*}[a]h-tim [...

L.E. = 17: Traces of an indented line under ^{*}d^{*}D[IM².ME²], suggesting a reading ^{*}še-^{*}er-[ri-im]:

18: ^{*}[s]a-hu-um ^{*}ID-...19: ...la ^{*}ID-...

20: Copy correct; last complex could be TAB.BA, or AB; probably nothing missing before that.

20.

Very crude script.

3: First sign * \dot{u} .

4: Traces after **a-ni* belong to line 5, see there.

5: End reads: *na-ar* **b[a]* * \dot{s} \dot{u}^2 * \dot{s} *a*.

6: First sign unclear (copy correct), KI, DI, or NA seem possible.

8: * $[G]U_4$ **a* **li-ka* **i-ka* **a[l-lu]*.

9: **j* **m* **j-ra* *šu-u[r]* **bu* * $\dot{s}u$ (sic!).

11: *ra-ab-bu* **tim* seems possible, though uncertain.


13a: *TU (to be connected with EN.NU.RU in 13b).


21.

Lines 1-9 are too damaged for a fruitful general collation. Copy seems correct.

10: End ... * \dot{u} *2 *G[IS²] (not: SI[LÀ]).

11: Last preserved sign is **ta* [...], not DA.

12a: Beginning IM. *SAHAR. *BABBAR.KUR.RA, traces further on: .

12b: Traces near the end: .

19: *ri* **i[k]* * $\dot{s}u$ **a[m]*, followed by unidentifiable traces.

23: Probably ^dINAN[NA] * $\dot{m}a$ *^dNI[N. *H]A (or: GI[R].GI₄.[LUM]).

25: *ma-am* **ma-an*.

28b: Second sign could be [L]UL, [A]Z, or [U]G; unclear.

30b: **mah-ri* [ka].

35: Copy correct, BAL-*e* excluded.

22.

The copy of this beautiful tablet is correct throughout.

19: Delete the extra *a* in Goetze's transliteration (JCS 22, pp. 25ff.).

34: Goetze's reading *-u[t-tim]* is excluded.


35: Read with the copy *i-na* GI₈. *PÄR *i-li*.

45: Copy correct, read GIS.GU. *ZA / *KÜ. *G[I].

24.

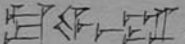
I 1: Probably **it-ba-^ala² *hi-IB-šī*.9: Probably *a-li *ù *ni-^ašj*.

11: Neither ID nor TA seem possible for the partially broken sign; unclear.

13b: Probably *e-gi-^ai[r *d]a-^aan-ni-iš*.16: The sign between *la* and *am* is an insufficiently erased DU.29: Probably **e-^are-^aš-šu*.30: I saw  *ta*.32: Traces of another sign at the end of this line, probably *šu-la-a-^aa[m]*.

It is unclear exactly how much text is missing at the end of col. I; possibly nothing at all, and definitely not more than two lines.

II 1/4: Copy correct, unclear.

7: Beginning .

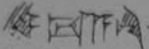
Rev. has some isolated scratches by the stylus, very much like the unscribed portion of obv. col. II.

25.

I am very much indebted to Prof. J. Bottéro, Paris, who put his preliminary transliterations of this and the following text at my disposal. Many of my collations are based on his textual reconstruction and conjectures, and would have hardly been possible without these.

All paragraph dividers are prolonged, by an independent impression of the stylus, on the left margin, thus facilitating referral to single paragraphs, as well as their counting.

8: End *di-^aq[á-ri]* probable.9: *li-pi-a-am *t[a-^an]a-ad-^adi *š[i²-iz-ba-am(?) ...]*.10: *te-[te]-er-ri *me-[eh-rum ...]*.11: Traces of *li-pi-^a-^aa[m]* are still visible.13: End either **šī-^ai[z-]*, or **ù*.15: End **t[a-^ana-^aa[d-di]*.

16: *ha-z[ā-]*, end: 

18: *sā-mi-du *kā[r]-*šū[m]*.

19: ZA.HA.*T[IN(.SAR)] **j-ša-ru-[tum]*.

20: *ta-na-di *š[i-]*i]z-bu*.

31: End *ta-ba-tum *k[i-ma ma-*r]a-qí*.

32: End *ha-zā-*n[u...]*.

34: End SUM.SIKIL.SAR **z[a-...]*.

36: Copy correct, sign after ME seems to be neither A[H], nor H[I].

39: *me-hi-ir *n[a-]* possible.

42: End **sā-*m[i...]*

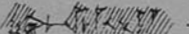
43: End **ta-[m]a-*hā-*a[š]*.

47-49: Ca. 6-8 signs at the beginning of each of these lines, comprising one recipe for a soup, have been crossed out (not erased) with the thin end of the stylus, when the clay was still wet; they remain fully legible, much better than the copy indicates. The recipe is counted in the total, line 74. The reason for this unusual feature can only be guessed at.

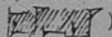
47: *me-e a-mu-ur-sā-NU*.

55: Sign after UZU unclear, copy correct; read HAR¹²?

56: SUM.*SI[K]IL.SAR.


59: End *šj-iz-bu* 

60: End *i-*bā-*āš-*ša-*a[l]*.

62: *li-pi-*a *ta-*nā-*TAM(sic!) tu-ša-am-*mā²-*ad² *tā-*bā-*tūm *šj-*kā-*rā *SUM.*SI-[KIL.SAR] (-mā²-ad² = ).*

63: *tu-*ka-*ma-*as *k[ār-sum.*S]AR *hā-*zā-*nū-*um [...]*.

64: *tu-ša-ba-*a[h] *ZA.HA.TIN [...]*, no space after *a[h]*.

65: Copy correct, after *li-pi-a:* , not *ta-n[a-ad-di]*.

67: *ta-ma-hā-*[a]r*.

69: ŠE.LÚ.SAR **ru²-*uš-*ta *ta-ha-ra-aš *t[a²-...]*, traces near end illegible.

72: End *ri-[š]-*[n]a-[tūm *d]a-mu *i-[m]a²-*a[l²]-*[l]a*.

26.

Numerous tiny fragments in the box; I was able to rejoin six of the more substantial ones (see copies below).

The text very neatly distinguishes between TA (𒀭), and ŠA (𒀬); the copy faithfully follows this distinction, and is almost always reliable.

I 1: ... *ša šu-úr-[...; end ...]-*i še-he-ru-tim.

3-5: New join:



3: *tu*.*b[a²]-ša-ar li-ib.*b[a.*š]u.*nu-ú.

4: *ta*-n[a-a]s-sà-ah-ma ši-*z[U-úr-*r]a-am te-he-ep-*pé-e-ma; before the final AB, another AB has been erased.

5: [ta]-*a-ma-ra-aq.

6: -ra-am *ù *GIŠ-ri-i.

8: Beginning *[t]a-ta-ba-ak.

9: -ra-am *GIŠ-ri-i.

10: *[t]u-*ša-a-ba-ah; end: copy correct.

12: Beginning *iṣ-ṣi-i.

15: ta-sà-*a-ak.

17: Although ZI.*DÍ-im is closer to the sign, *sí-ki-im* is not completely excluded, *i-na* is written over erasure.

21: The line is largely incomprehensible. The signs are: [ba-*m]a-[a]s-sú *NIG *AD *BI/GA *ŠA A *UR *TA *AM/A.AN *i-na*...

22: ...]-*a²-as-sà-*ah-*mā² sà-*as-*[k]a-a-am.

24: ...]-*ZA-ba-tu-ú; end: copy correct.

28: Copy correct, read *ka-al* <u₄>-mi-im.

30: *m]a-*ka-al-ti-i-*ka ra-a-*bi-ti-*im.

31: tu-ra]-*a-*qá-*aq-ma.

32-37: The crack is too wide in the copy.

33: First sign ...]-*AB.

34: *i-na *m[u]-*ûh-hi.*

35: ... *ba-aš-lu-û *tû-ša-...*

36: *tu-û-*nq-a-pa-aš.*

37: *pa-ni-i *a-[k]a-li-im.*

41: Copy correct, last sign looks like 1[D] or D[A].

42: [*a-*d*]i possible.

44: End **ša *DUG.ÚDUL.*

49: *ta-ša-ka-*an.*

66: *a-na *DUG.*ÚDUL.*

67: Probably *e-*KI-e-pi.*

II 2: *sà-mi-da *kâr-šum.SAR.*

4: *a-na *BU-ni-i.*

7: ... *ki-si-*mu-*u[m].*

8: Copy correct, end *te.*e-...*

9: *a-mu-ur-*s[â-*n]a.*

10: *ta-a-ka-*a[r]* possible.

11: **[t]u-da-am-...* possible.

13: Last sign possibly **AN.*

14: *a-*nq* .

15: Probably *û-*ša-*lî-[šû]-û-ma.*

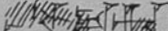
16: ... *me-e *E.*UD.*DU* (= *e-tam-du* ?); end probably **wa-*ar-*qî* (over erasure).

17: **tû-*[š]q-*qk-ka-al.*

22: *qá-*q-*qá-sà.*

23: End *ta-*ka-*as.*

28: No sign missing between *sà* and *an*.

31: *i-na* , and cf. line 44!

34: Nothing missing after *-ka*.

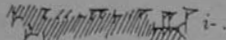
35: Beginning [*i-*n*]a possible.

36-42: The crack is too wide in the copy.

36: Probably ...] *š[u] *ú-^{*}h_a-^{*}ba-^{*}a₂-^{*}m[a²]/s[ú²] *a-^{*}[n]a di-i-qá-ri...



37: *š[u-ZU-úr-[ra-^{*}a]m.

38: *i-^{*}n_u-ú-ma ba-aš-lu *t[u-^{*}š]a-^{*}li-ā-ma.

39: -im ša  i-.

40: *[l]i-ša-am.

43: [i-^{*}n]a *^{*}[m]a-[k]a-al-ti possible; traces near end of line no longer visible.


44:  PI ID RI I ŠA ŠA A ; for PI.ID.RI, cf. 1.31; last sign GA, BI, DUG, or š[A], not T[A]. Before this, *p[e]-^{*}ε-mi-i-im seems possible.

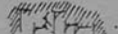
45: Beginning *ú [ta/tu-^{*}k]a-^{*}a p-pa-ar.

49: End la ka-^{*}ša-^{*}t[u²].

50ff.: There are more traces in the shaded area, but reading without duplicate seems utterly impossible.

51: End probably ...]x *d_i-^{*}qá-^{*}ri.


III 16: I see ; no further traces discernible.

17: Middle: .

22: ... t]u-mi-^{*}š_i i-na *ru-uq-^{*}q[í...]


23: ka-^{*}sú-tim.

32: ar-^{*}za-^{*}a-^{*}n_a-^{*}[a]m *tu-ša-la-ap. I can only see a single line between 31 and 32.

33: Above the ZI in 34, there are a few traces of 33 visible: ; end probably [šu-hu-^{*}t]i-in-^{*}n_i *a-^{*}zu²-p_i²-ra-am.

34: Before tu-, more traces: x]x-^{*}t_i.

38: *KI/DI-ip-pi: both possible.

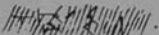
42: ta-ma-^{*}ha-^{*}aš (HA in this text often written .

46: End ta-^{*}na-^{*}d_i.

49: End -ša-^{*}[al].


50: mu-^{*}šu-^{*}n[u kīma] *m[e]-^{*}ε *a-^{*}ga-^{*}ru-^{*}ti-^{*}im.

51: End *[t]a-^{*}[n]a-^{*}ad-di.

52: End .

End of column: There should be about *6 lines missing.

IV 1: Probably ...]x *a-*n[a x-x-*i]m *t[u²...

5: End t[a]-ab-*tam' () ta-a-sâ-ak-*m[a].

11: ...]-ha-pa *GAZ(sic!)-ma, sign is not KUM.

12: tu-ma-*an-za-AH-*[m]a.

13: End ta-ka-*ma[r].

14: Probably tu-ka-*an UZU.*BABBAR *ù [x] *tu-*ha-*ma-*[a]t.

15: ... -za-az-*mq.

16: ta-ma-ha-*qš [šì]-*šì-ti-šu.


17: This unclear passage could not be collated, due to old incrustations of glue.

18: šì-šì-ti-*šu *ta-*la-*q[á]...

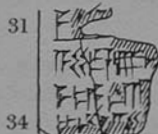
23: Third sign *PA over erased BA.

25: First sign not erased, but accidentally obliterated (*TA).

26: After UZU follows *ù. The copy of Plate XLIII seems to suggest a double line between 26 and 27: there is only a *single line.

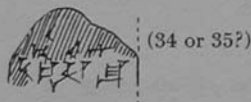
28: End .

31-34: New join, 31



34

The correspondence between the beginnings and ends of lines "34-36" is not fully established; possibly, all numbers after "35" have to be reduced by 1. There are traces above the end of "36" (...-*h]a²-al-šu), which in fact might be the end of line 34:




(34 or 35?)

37-39: New join, 37



38: ... -ma-ra-*AK; traces after that obliterated by glue, copy seems correct.

IV 1: Probably ...]x *a-*n[a x-x-*i)m *t[u²-...

5: End t[a]-ab-*tam' () ta-a-sâ-ak-*m[a].

11: ...]-ha-pa *GAZ(sic!)-ma, sign is not KUM.

12: tu-ma-*an-za-AH-*[m]a.

13: End ta-ka-*ma[r].

14: Probably tu-ka-*an UZU. *BABBAR *ù [x] *tu-*ha-*ma-*[a]t.

15: ... -za-az-*mq.

16: ta-ma-ha-*qš [ši]-*ši-ti-šu.





17: This unclear passage could not be collated, due to old incrustations of glue.

18: ši-ši-ti-*šu *ta-*la-*q[á-...

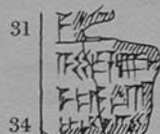
23: Third sign *PA over erased BA.

25: First sign not erased, but accidentally obliterated (*TA).

26: After UZU follows *ù. The copy of Plate XLIII seems to suggest a double line between 26 and 27: there is only a *single line.

28: End    .

31-34: New join, 31



The correspondence between the beginnings and ends of lines "34-36" is not fully established; possibly, all numbers after "35" have to be reduced by 1. There are traces above the end of "36" (...-*h)a²-al-šu), which in fact might be the end of line 34:

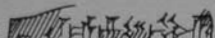


(34 or 35?)

37-39: New join, 37



38: ... -ma-ra-*AK; traces after that obliterated by glue, copy seems correct.

40: Beginning ; end: ...ma-*a]h²-ha-al-tim a-na-*ah-ha-al-šu.

42: Before e-ga-..., traces of *[š]u.

43: ...-ti-ma *s[1²-x(-x) a]-*ša-ka-an.

44: Probably ...-ru-um *ri-*qī-šu.

45-55: The crack is too wide in the copy.

45: a-*hi-*e, no signs missing.

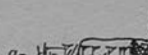


47-49: New join,

47: i-  -tim
ku-*ta-  -tam
i-  -ka-ri-im

52: *li-*iš-*ta-šu.

54: Text has i-na *qā-tim sa-pa-aš-*ša-*šu-ma, unclear.

55-57: Two new joins,

a-  55
a-za- 
i-  58

57ff.: The correspondence between beginnings and ends of lines is problematic: the new joins establish beyond doubt that the copy places all traces at the end one line too low (see copy above), but apparently only six ends correspond to seven beginnings; because of the length of the gap, it was impossible to determine which of the rather crowdedly written beginnings therefore should be viewed as a half-line not reaching the end.

58f.: I copied a-za-  = 59




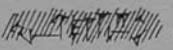


59: Before the PA, there is a vertical wedge visible ([a-d]i or [a-n]a both possible).

61: Unclear, I saw 

L.E.: No traces are left here now.

27.

The tablet, especially the rev., is in rather poor condition. A collation of the rev. seemed altogether unfeasible within the scope of this undertaking; collation at a later date, based on a full edition of all three culinary texts, might yield some results, although probably only a duplicate could finally solve most of the problems. The following collations of the obv. are likewise to be taken *cum grano salis*.

- 4: Probably *i-na* **d[i-qá-ri-im (d[i] =*  *).*
- 5: Traces at the end , unclear.
- 6: The traces after *tu-* look like ; at the end, I saw , possibly to be read *x-ra-qm*.
- 9: Read possibly *ki-ma* **ma-[ra-qí]*.
- 11: *sà-m[i]-da* **GA*. **RAŠ*; traces at the end quite unclear: *-ti* .
- 12: First sign probably **ID*; *i-di*? **SU*. **RI*; *UZU* **ù šì-k[a-...*
- 13: End **[š]a šì na* **[t]a-x[...*
- 15: *ù sà-as-[qá?* **UZ*] *U* **t[a²-ha-r]u-ba te-me-ŠI-***m[a²]*.
- 16: *ša* **ta-***ah-ru-ba*.
- 18: *ta-na-***š[i²]* **ir-tam...*
- 19: *lu-***ú za-am/BI/GA(?)*-*IS*?-*ta lu-ú* **UZU* [... (*IS*? = ).

28.

- 1: Traces at the beginning can be read as **šum-ma* **LU* **pí-šum ha-mi-it*.
- 6: Copy quite correct, read probably 1 2 3 **ta'-ra-ak-ka-***ás'-ma*. (cf. remarks to No. 29:11).
- 12-13: *šì-***HU*, *pi-***HU* (parallel in No. 64:6-7 has *UŠ* in both cases). The beginning can be read **ú-***uš*.

29.

3: Beginning *·*n*i *š*i-...

No line between 3 and 4, although the text clearly suggests the beginning of a new paragraph in 4.

4: [*šum-ma* **L*]*ū* **ur*·**ba*·**tam* **mā*·**r*[*u*]·**u*[*š*]; end *lu-ur-me*·**ē* [*x*·**I*]*M*? [-?], break continues on right margin.

5: *te-me-sē*·**ē*·**m*[*a*?]...

6: *i*·[*n*]*a* **r**u*·**u*š·**tim* *ru-sū*·**un* [*i*·**n*]*a* MUL...



7: ...*ba*·**[lu]**m* *pa*·**ta-an* **š*i·**q*i-...

11: *ki*·**m*[*a* **GA*]*ZI*.SAR KI.1 **K*[I.2...]. What remains today after the break, is one vertical wedge, followed by *-ra-ka*·**a*[*s-m*]*a*, well compatible with the expected reading **tarakkas* (cf. parallel in No. 28,6); AD of MIH's copy does not make sense, but can no longer be checked.

12: End: *z*i·**b*j·**b*q·**n*q seems possible.

13: Beginning **ū*.

14: *ki-ma* **NINDA* *te-ep*·**[p*i]·**i*·**ma*.


15: After *tu*-, I saw ·**ma*; ... *-ap-ma* **UD*. [... probable; end: traces quite faint, I saw , unclear.

16: *ša-al*·**š*i·**i**m*.

17: **ga-a-a*·**ti* **ZI*·[*x*]·**l**u-tim*.

20: *at-ti* **a*·**na* *ra*...

22: *tu-ul*·**t*[*i*]*m*? **[t]**a*·**š**a*·**[akl-ka-a]**n*...?].

22b: Begins like 22, **SIM*.*SĒŠ*; after this, I copied ·**mā*·**r**u*·**u*š·**tim* very uncertain.

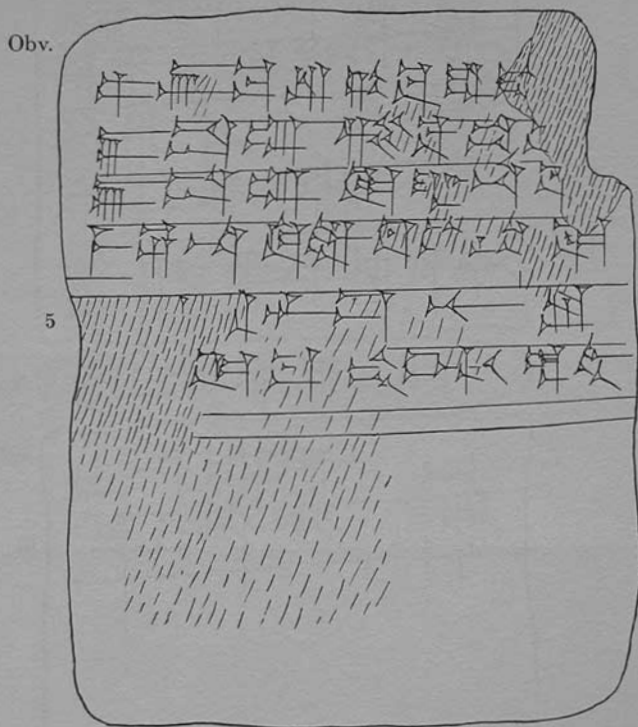
23: Beginning **ē*·**[p*i]·**i*[*š*...; *le-em*·**n*]*ē*·**t*[*u*·**š**u*.

24: *qá*·**ta*·**š**u*.

25: End *ša*·**gi-ma-am*.

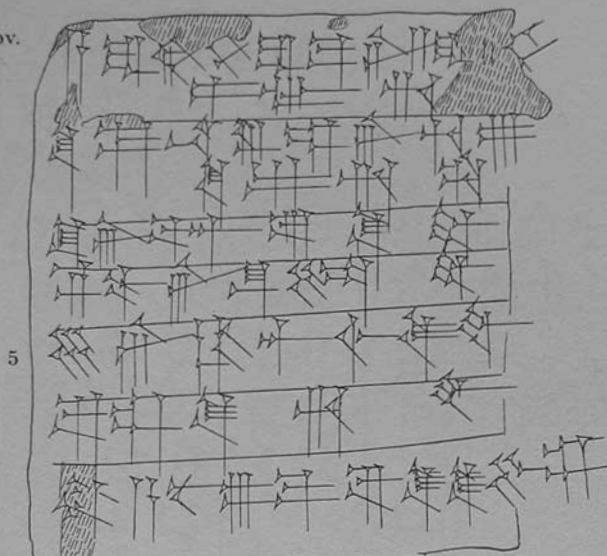
AUTOGRAPHED TEXTS

1

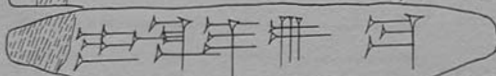


reverse uninscribed

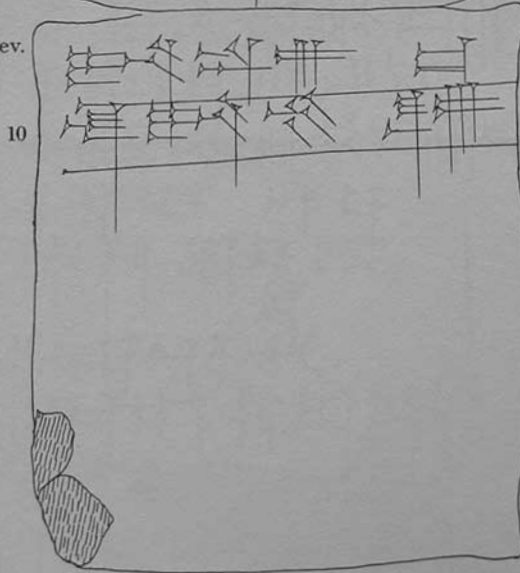
Obv.



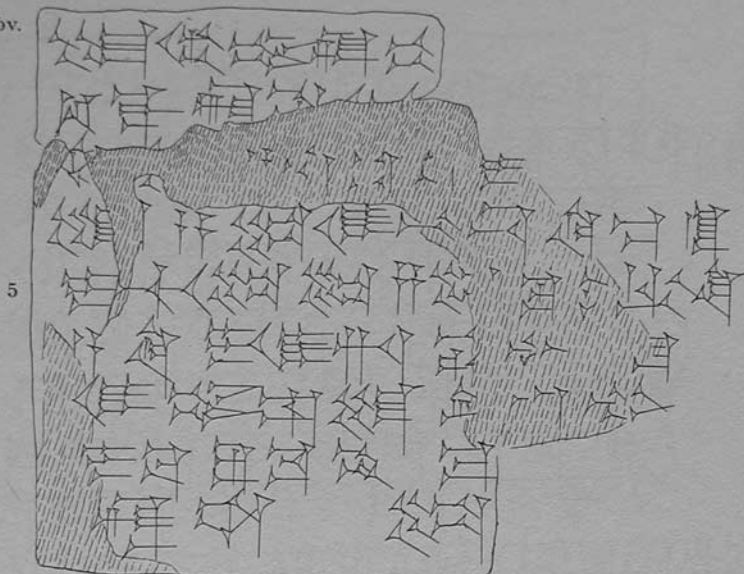
Lo. E.



Rev.

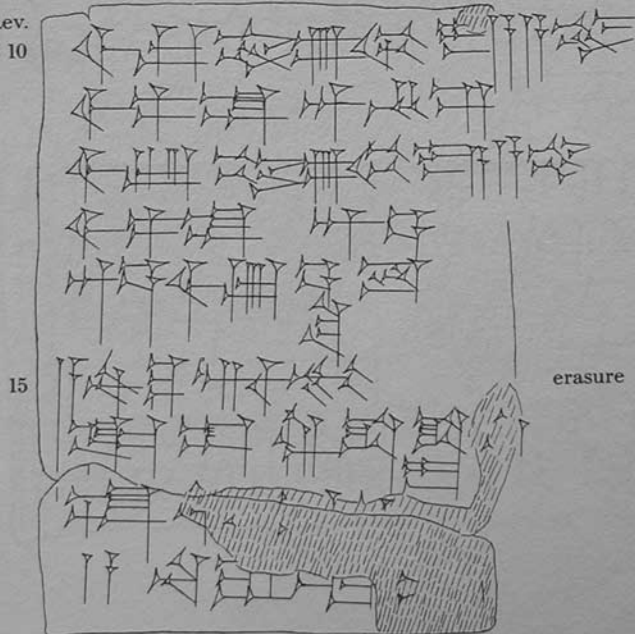


Obv.



Rev.

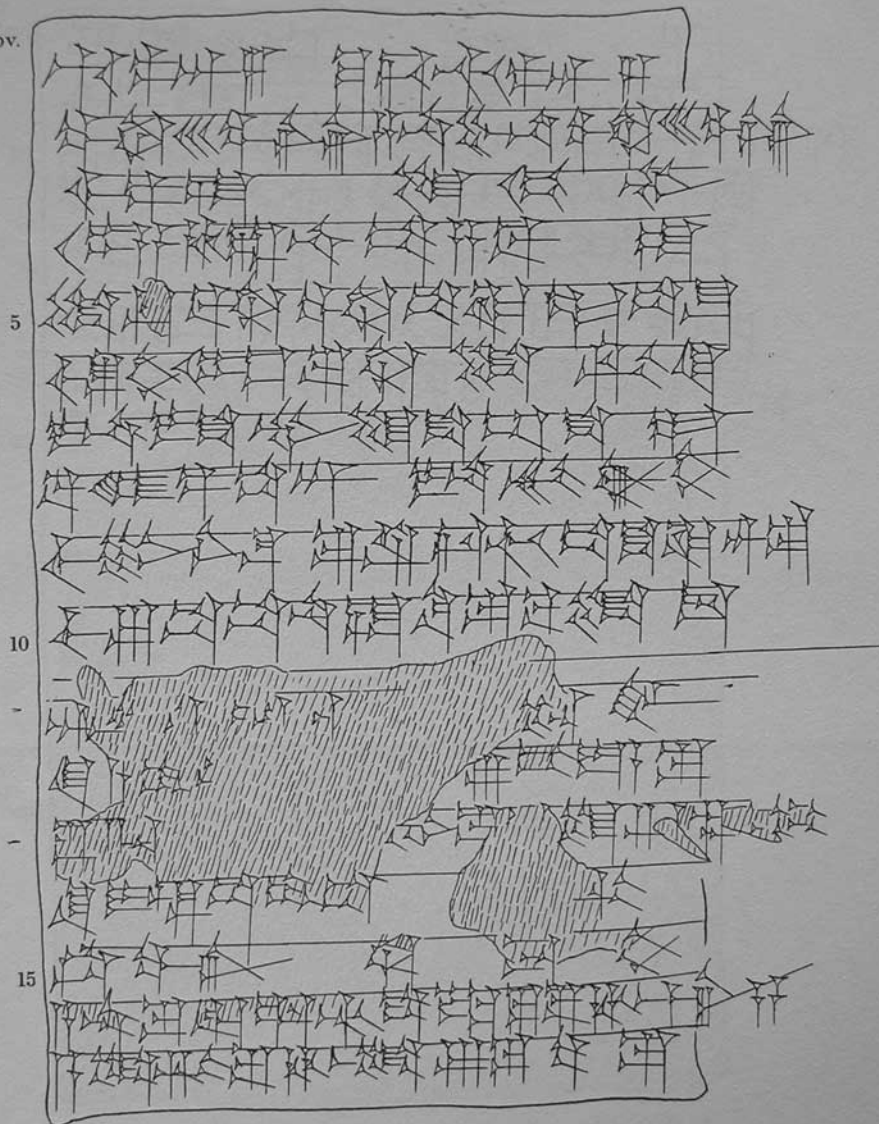
10



15

erasure

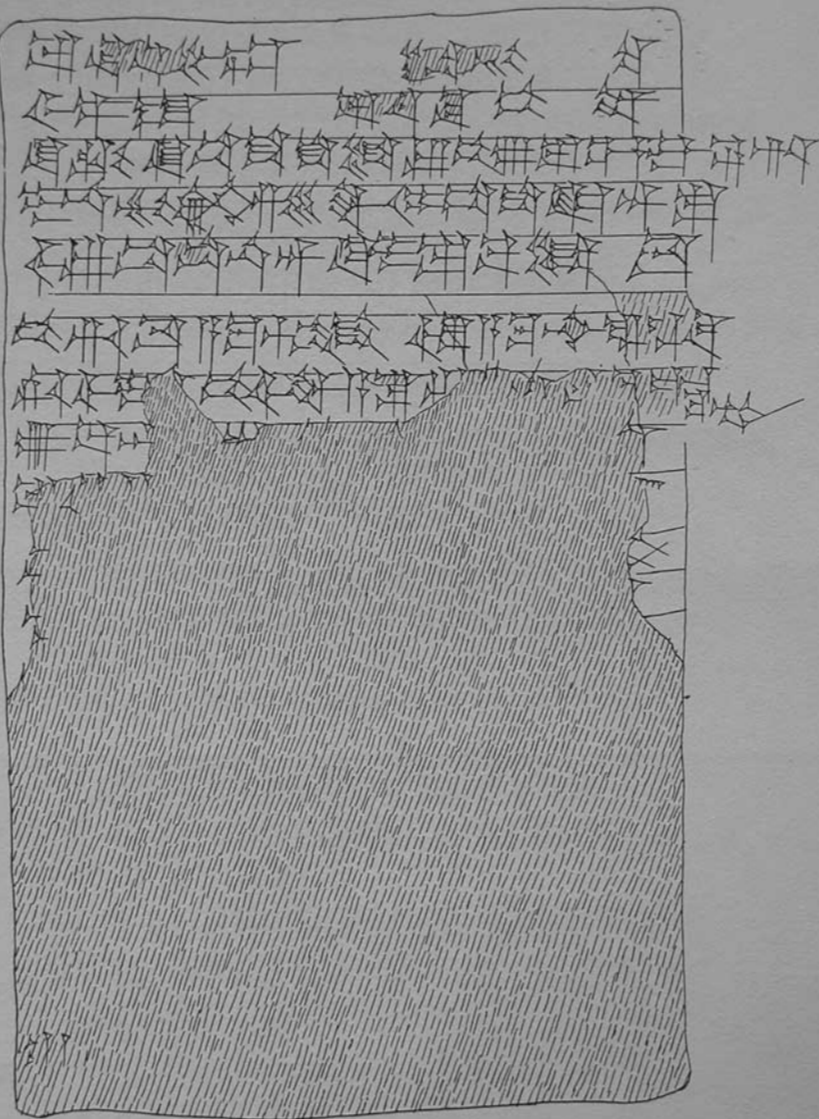
Obv.

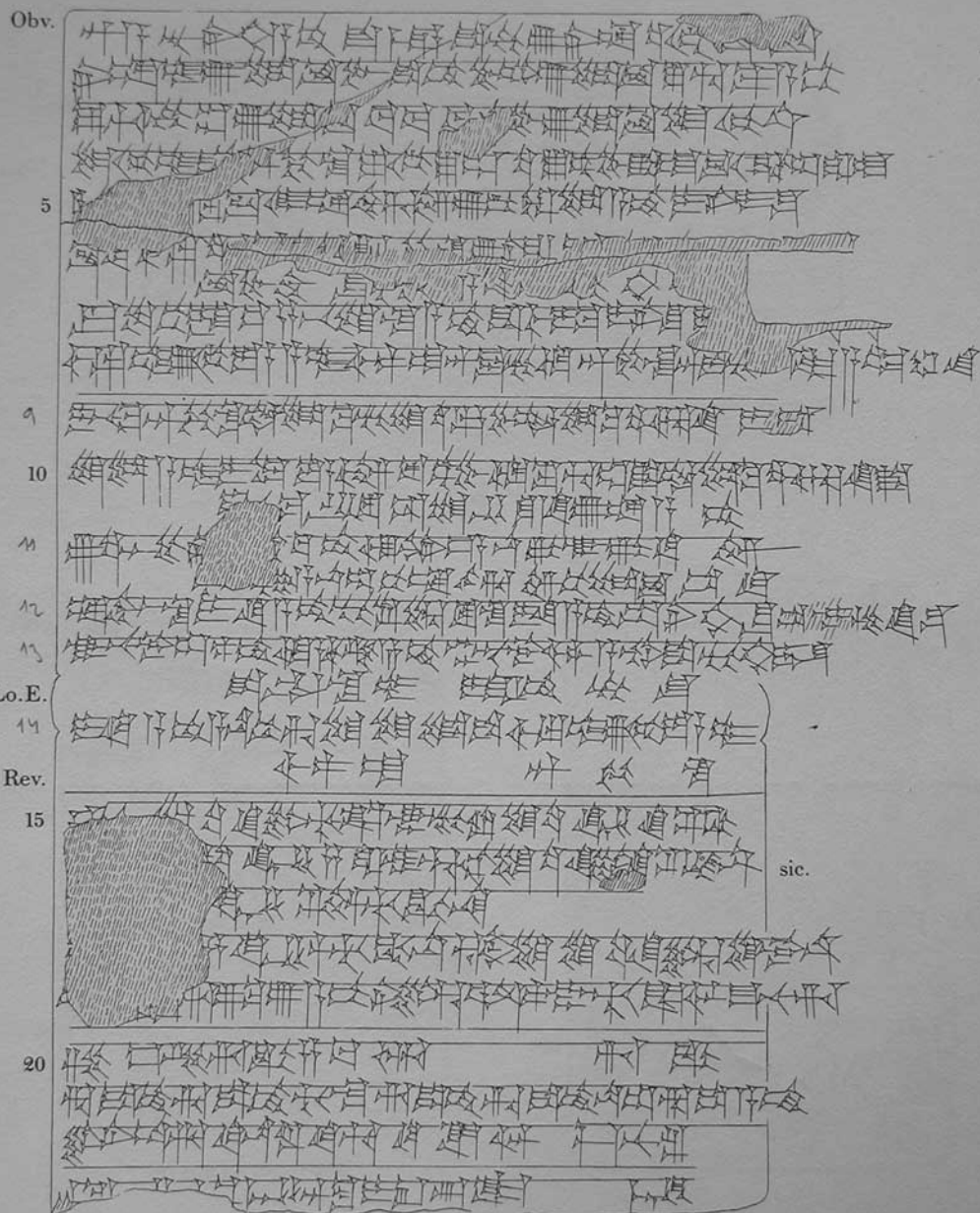


Rev.

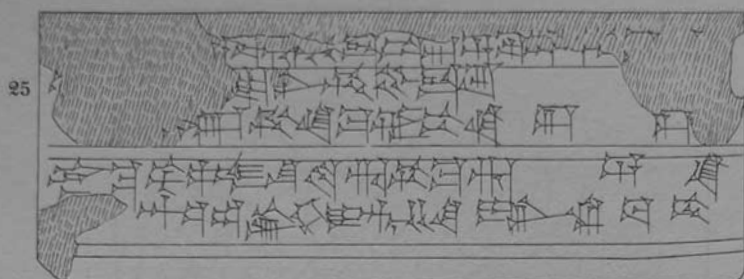
20

25

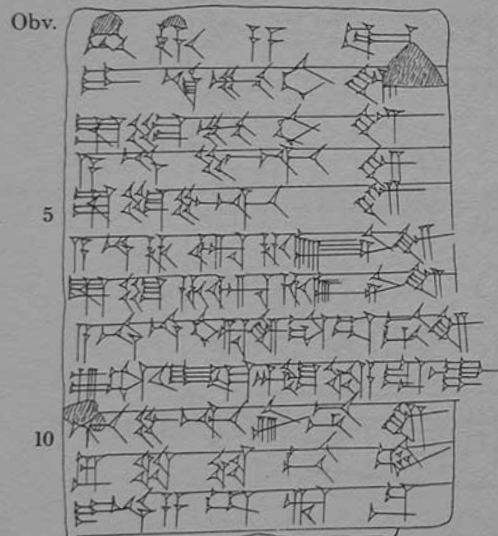




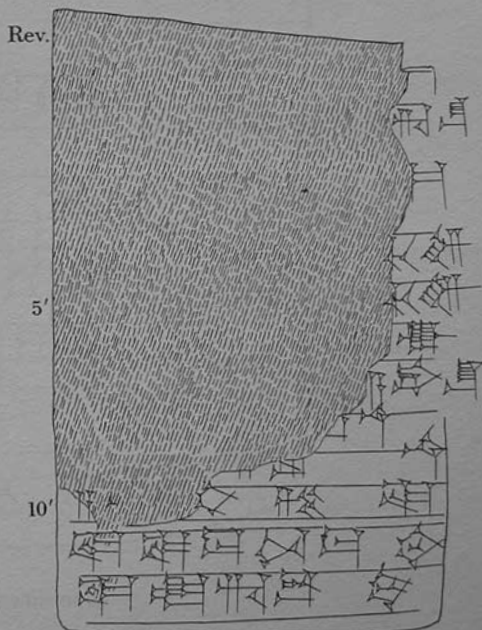
5



6



several lines missing



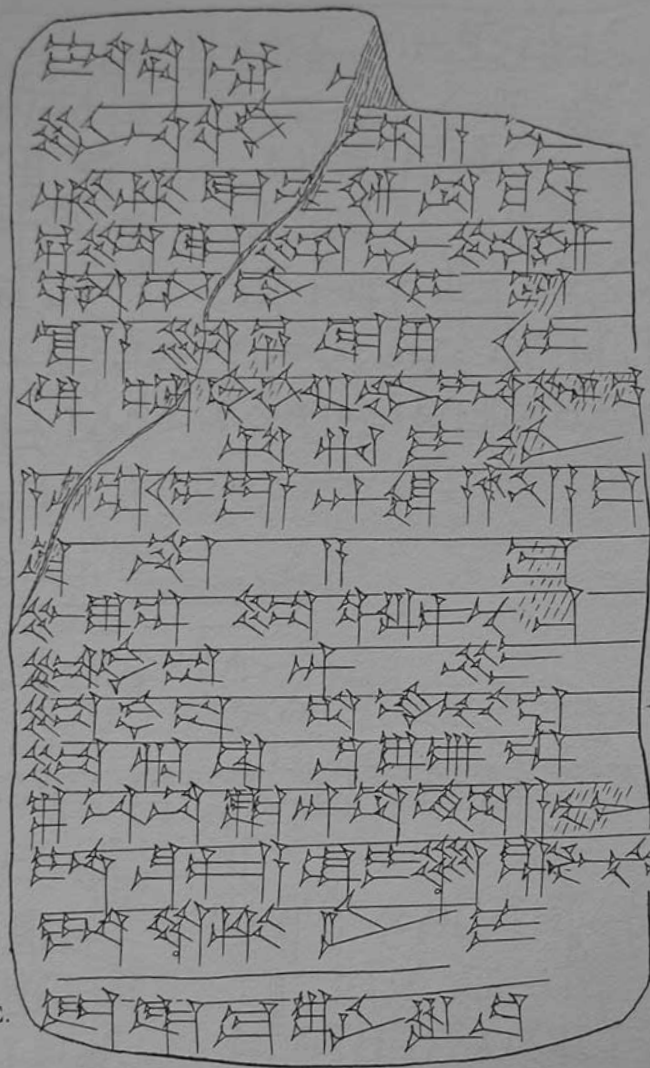
Obv.

5

10

15

Lo.E.



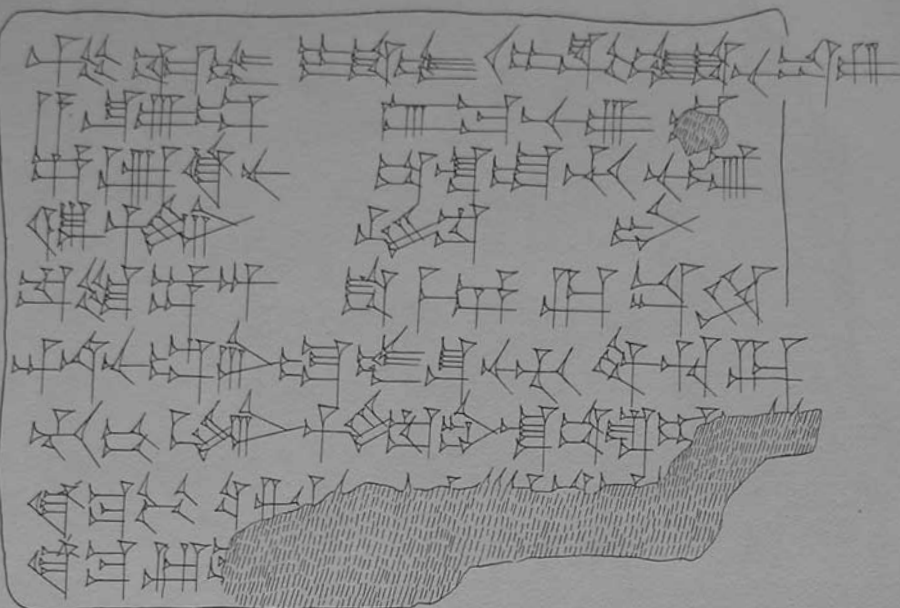
erasure

erasure

reverse uninscribed

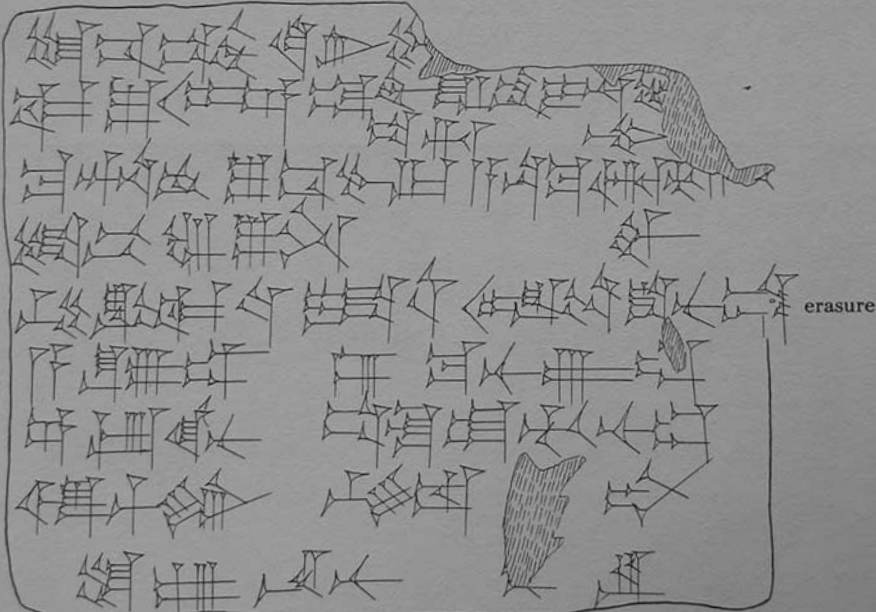
Obv.

5



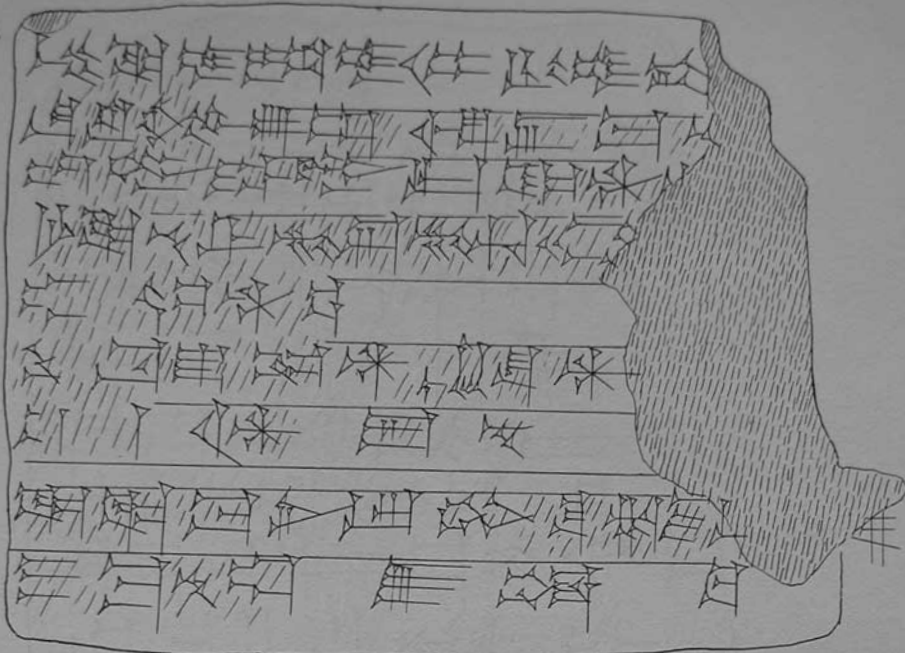
Rev.

10

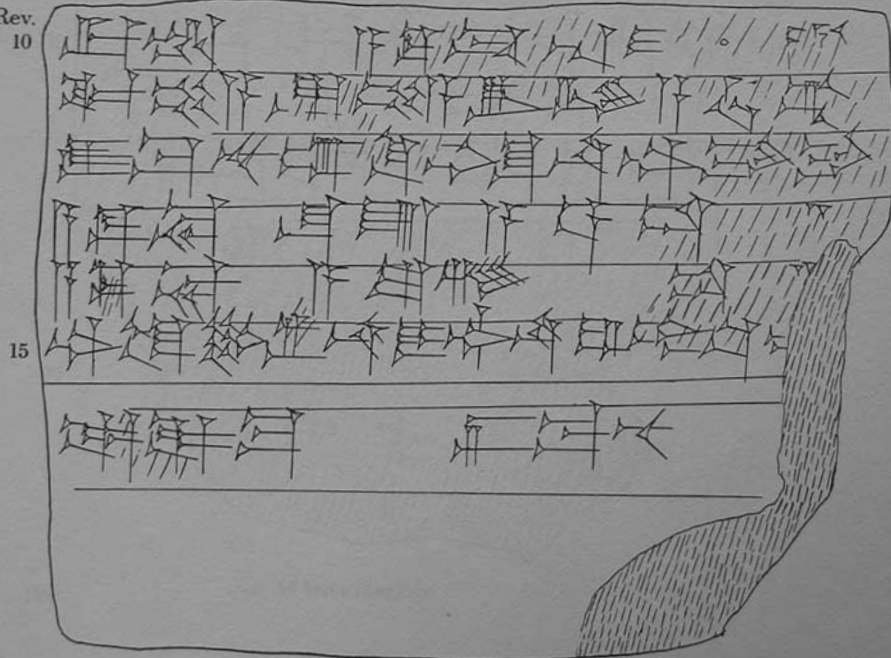


15

Obv.



Rev.
10



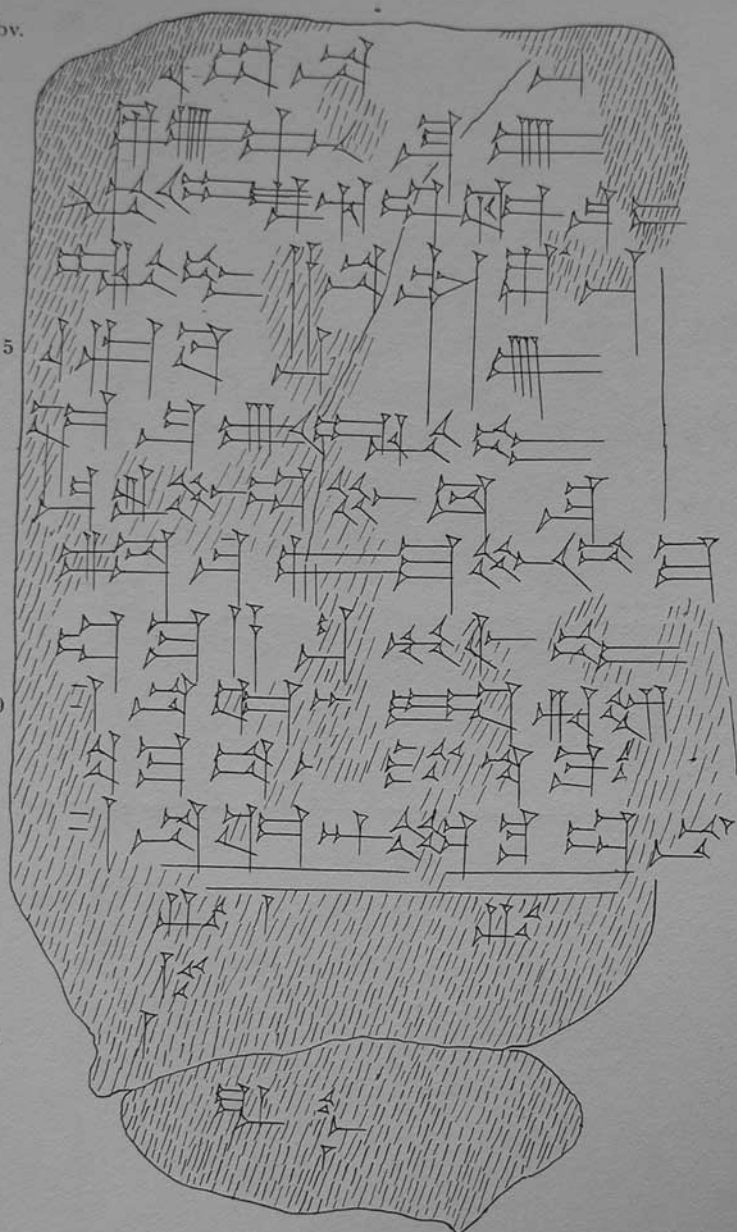
10

Obv.

5

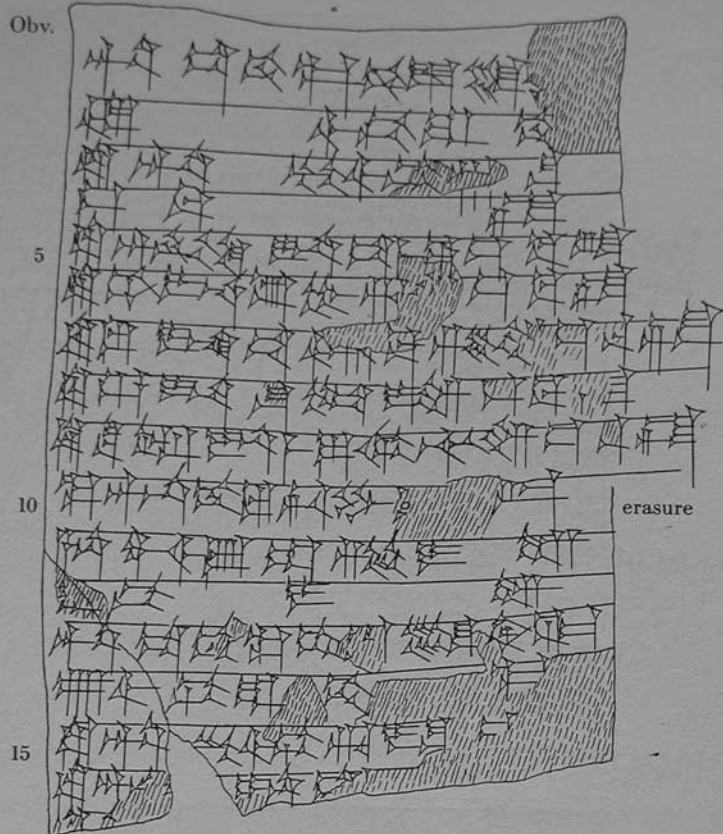
10

15

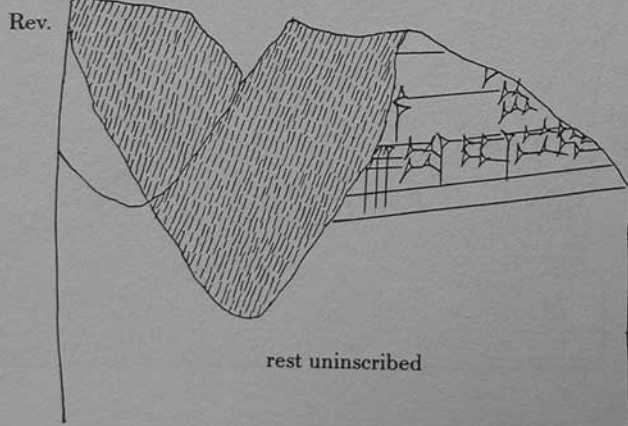


Rev.

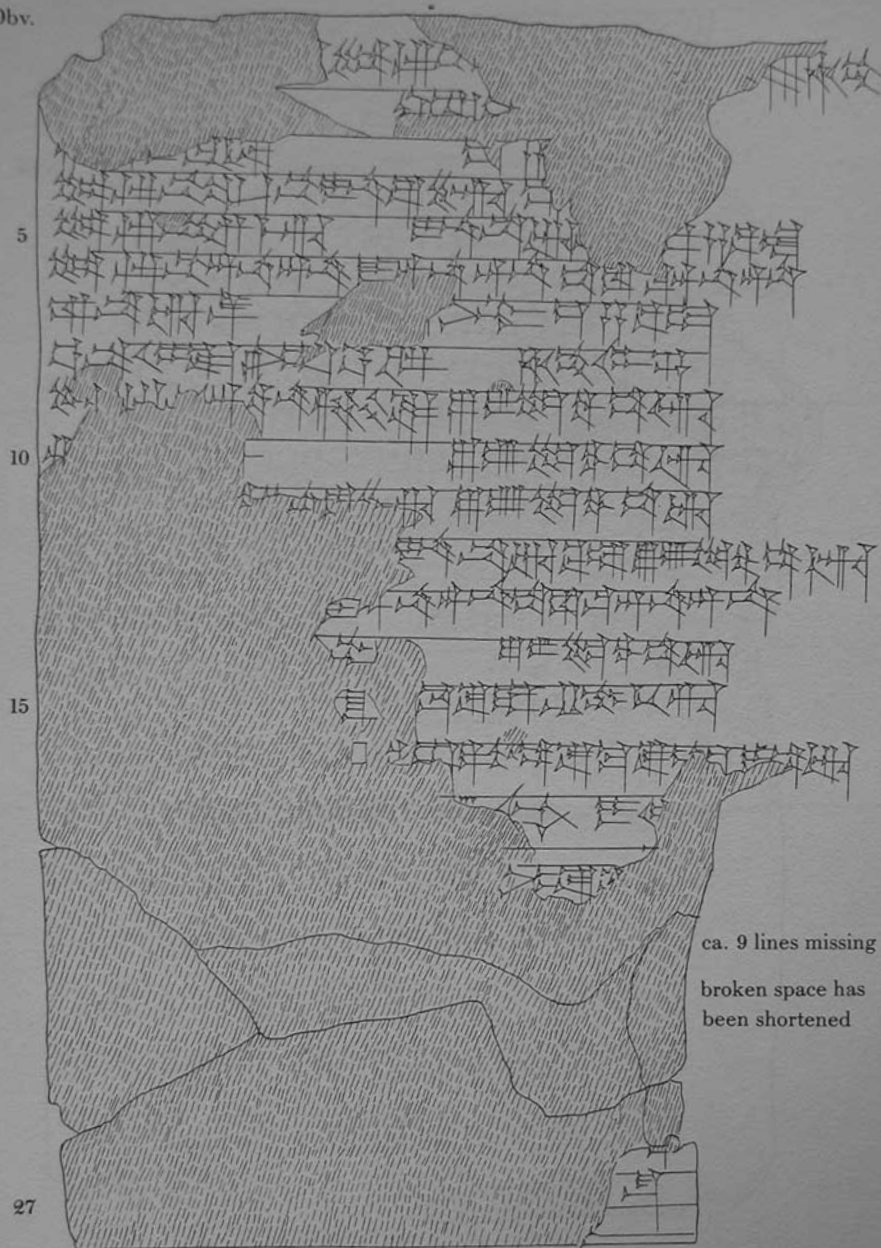
ca. 12 lines illegible



several lines missing



Obv.



ca. 9 lines missing

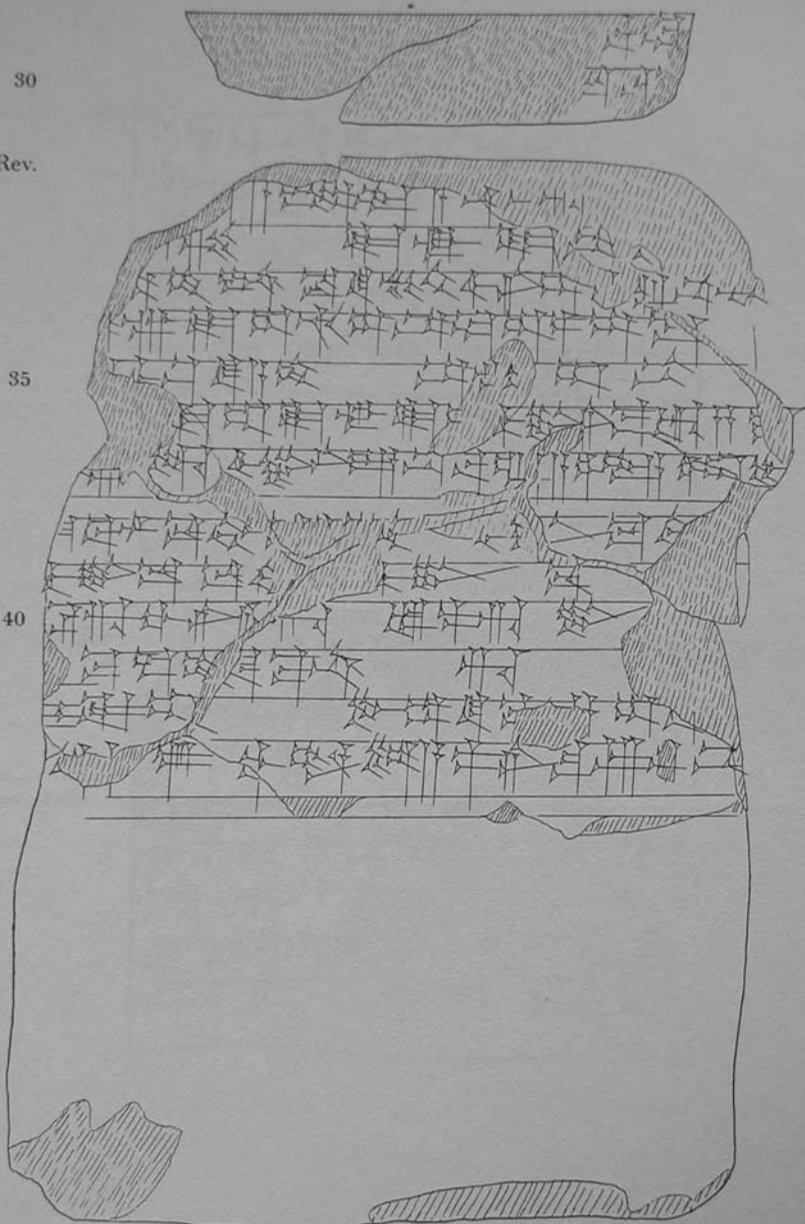
broken space has
been shortened

30

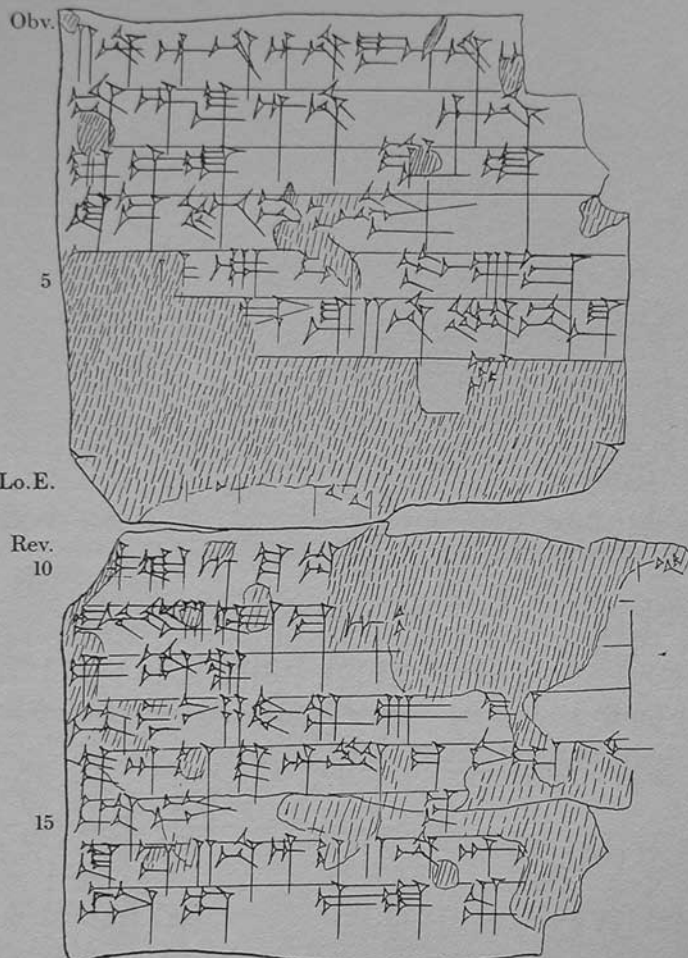
Rev.

35

40



blank space has been shortened



Obv.

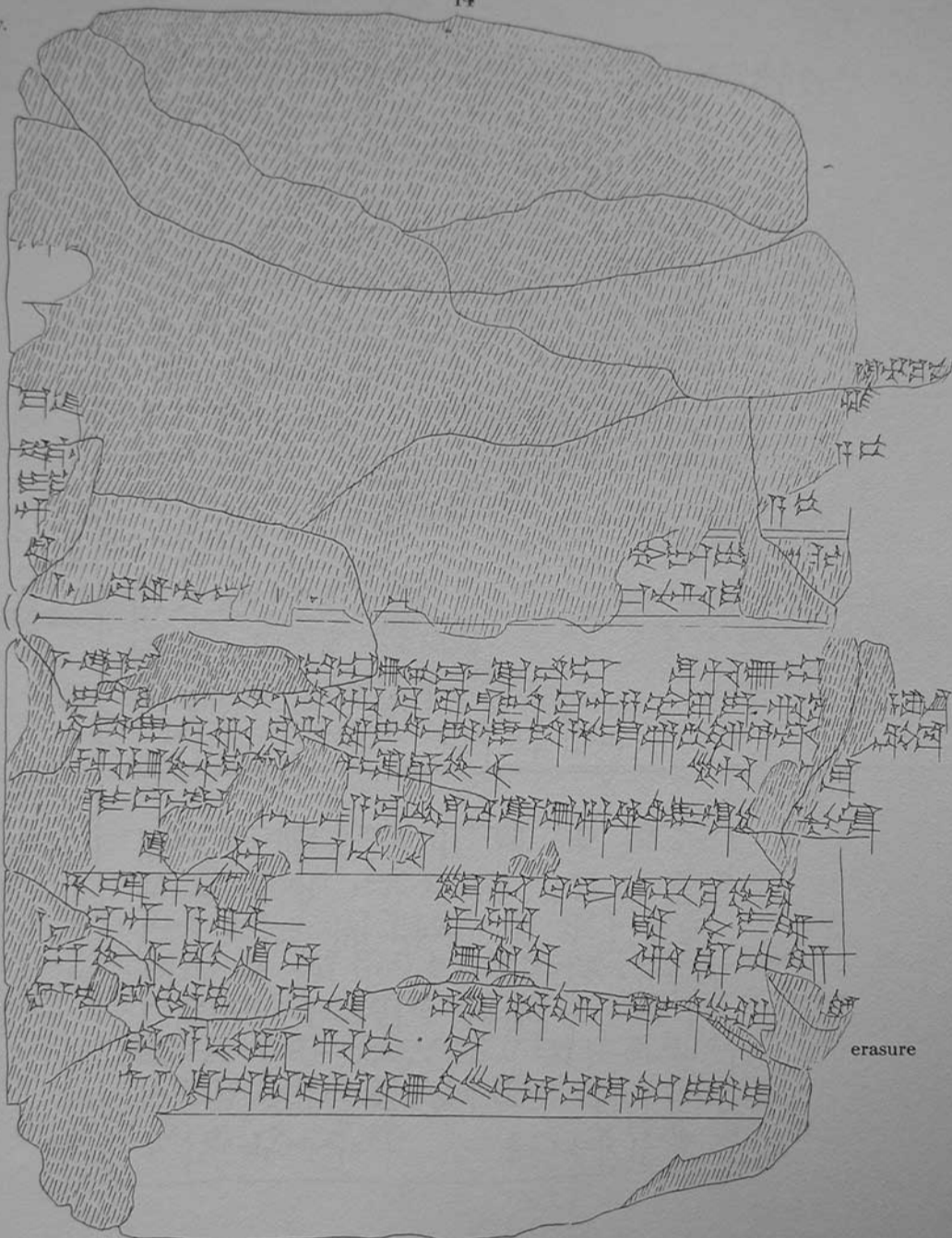
o. E.

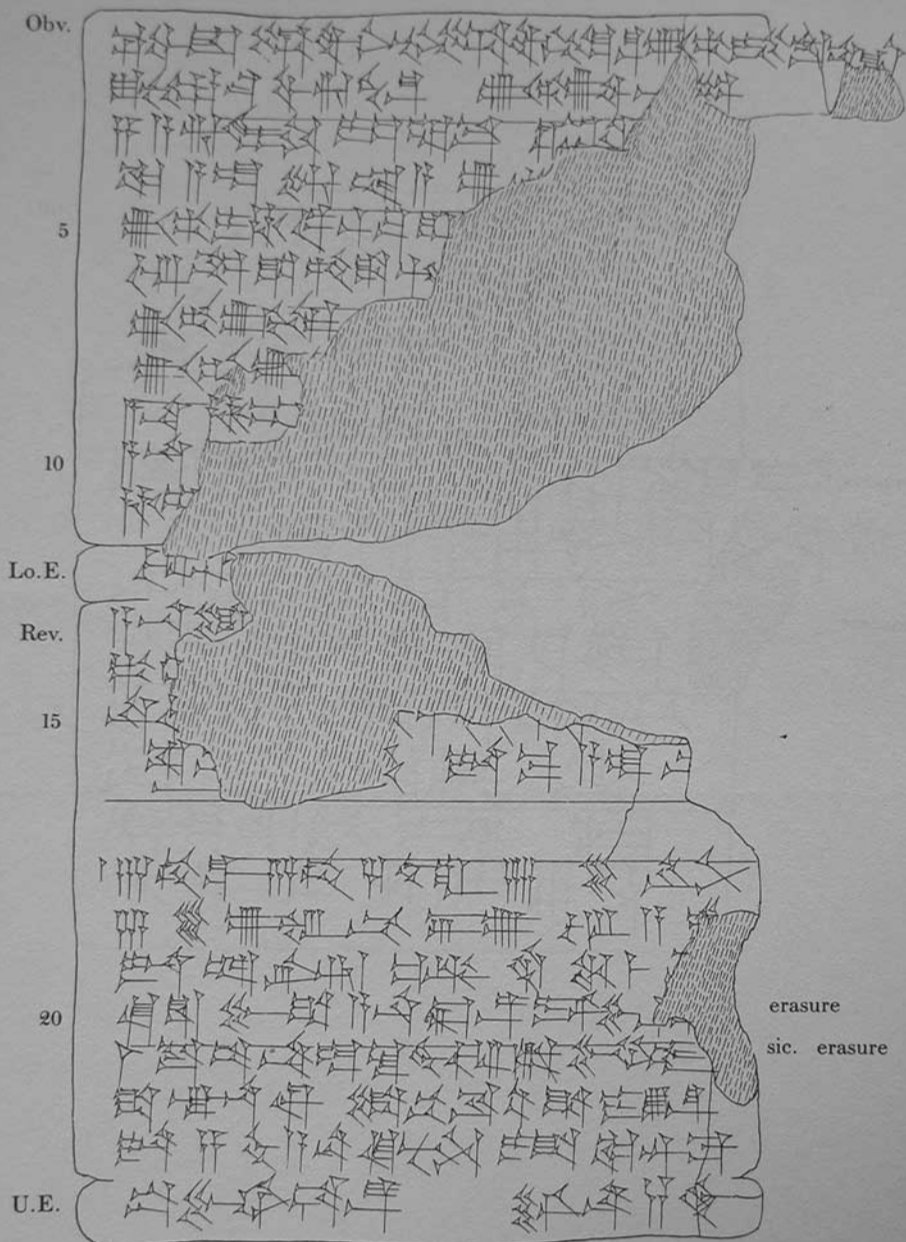
Rev.

5

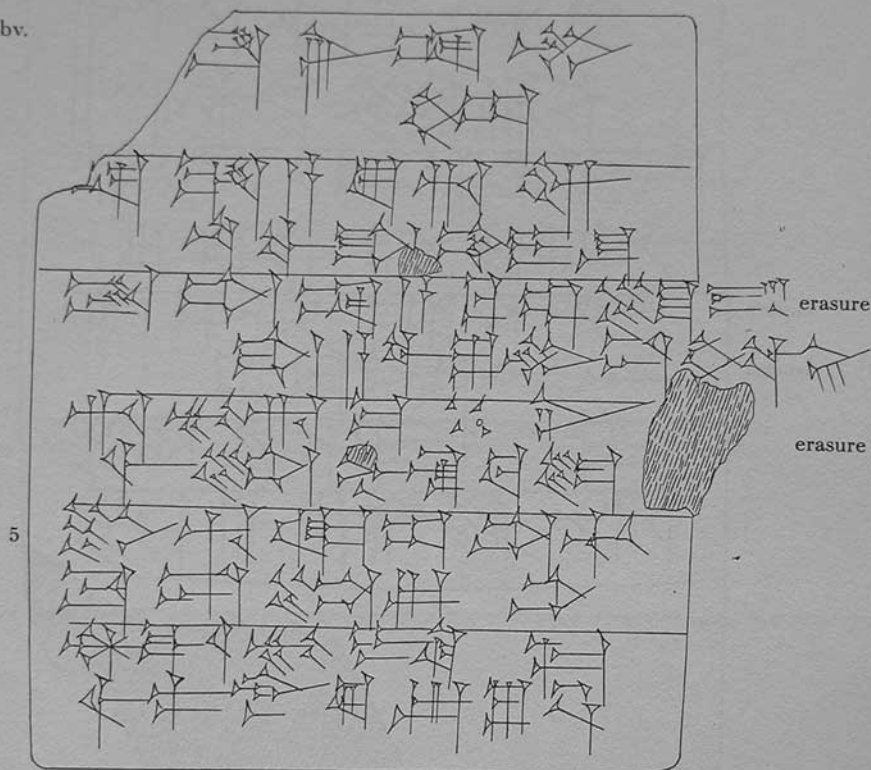
10

erasure





Obv.



Rev.

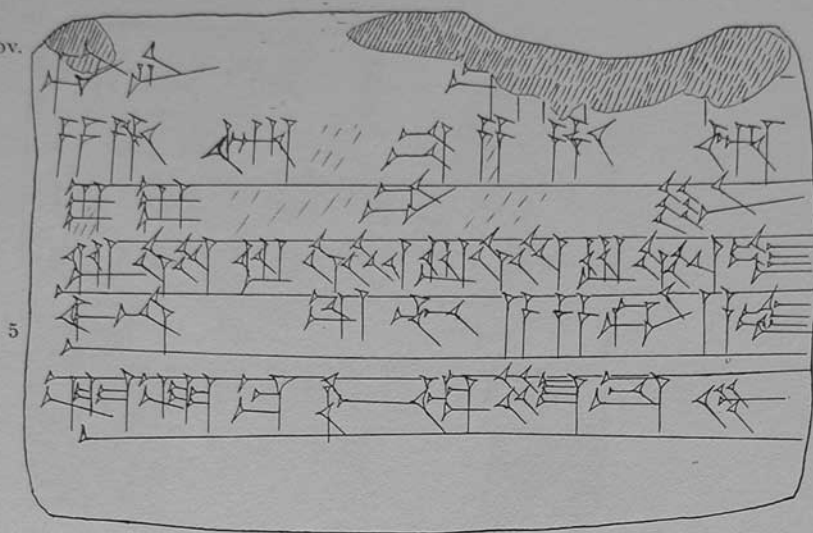
10

erasure

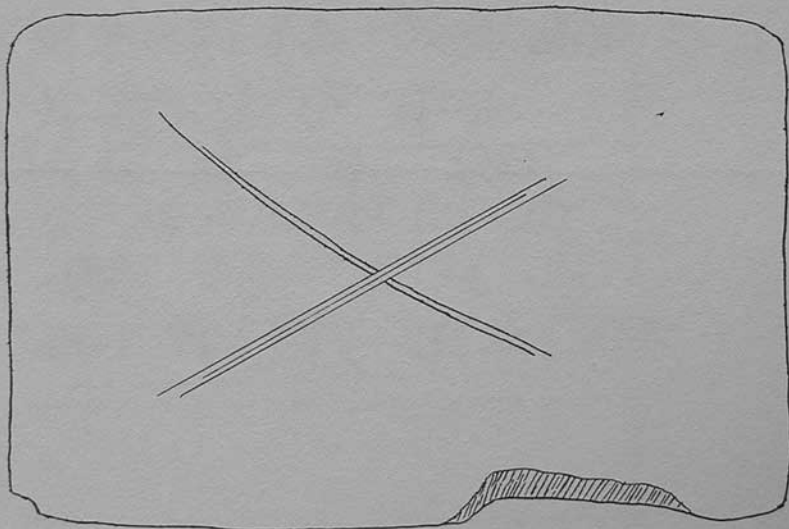
erasure

1944-1945
1946-1947
1948-1949

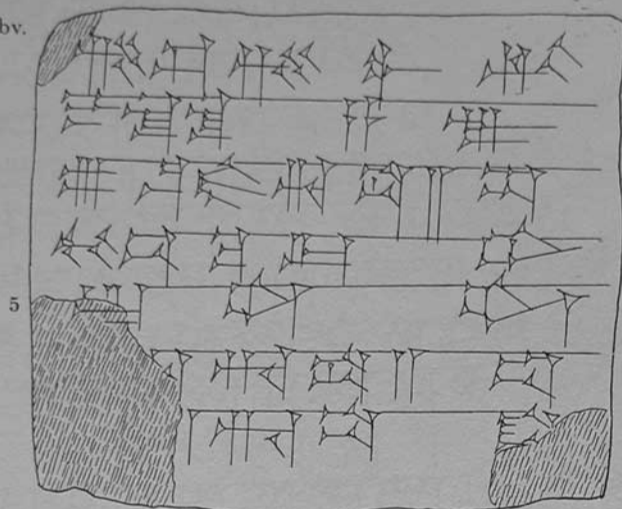
Obv.



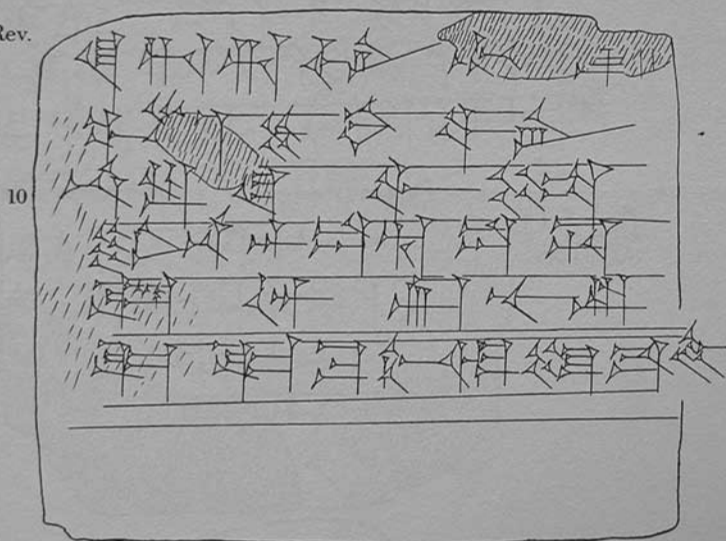
Rev.



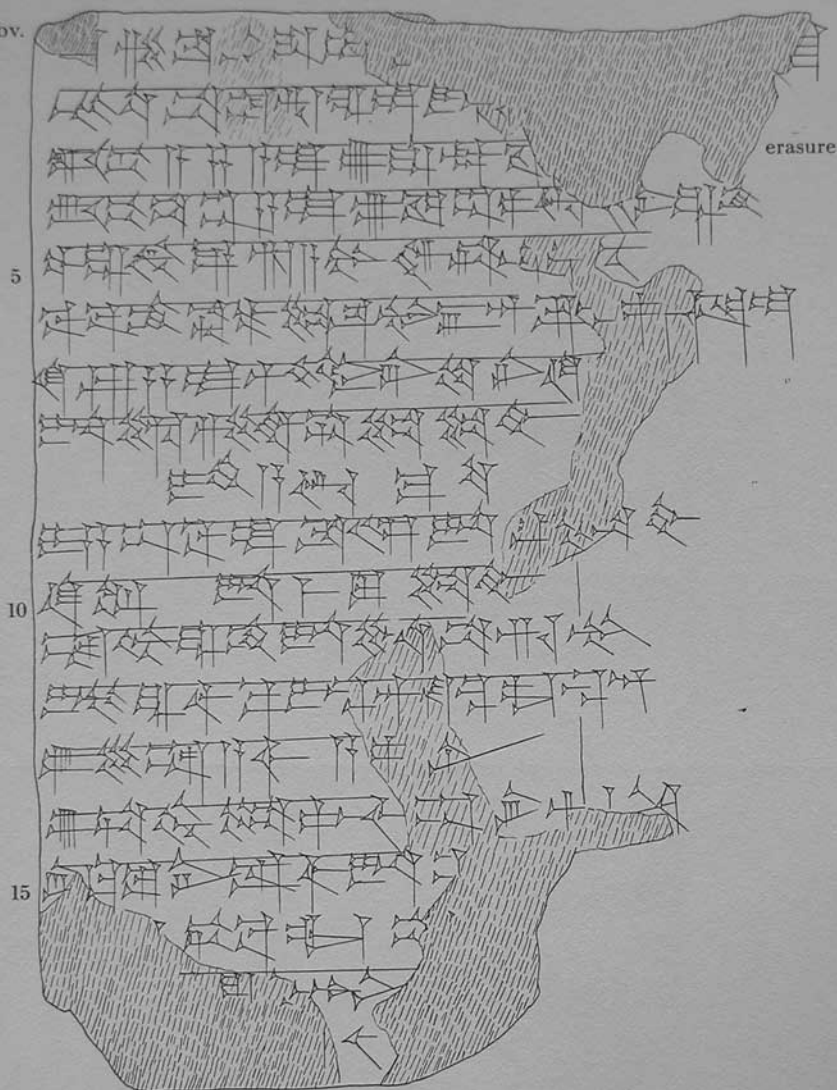
Obv.



Rev.

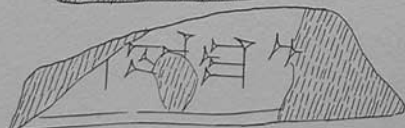


Obv.



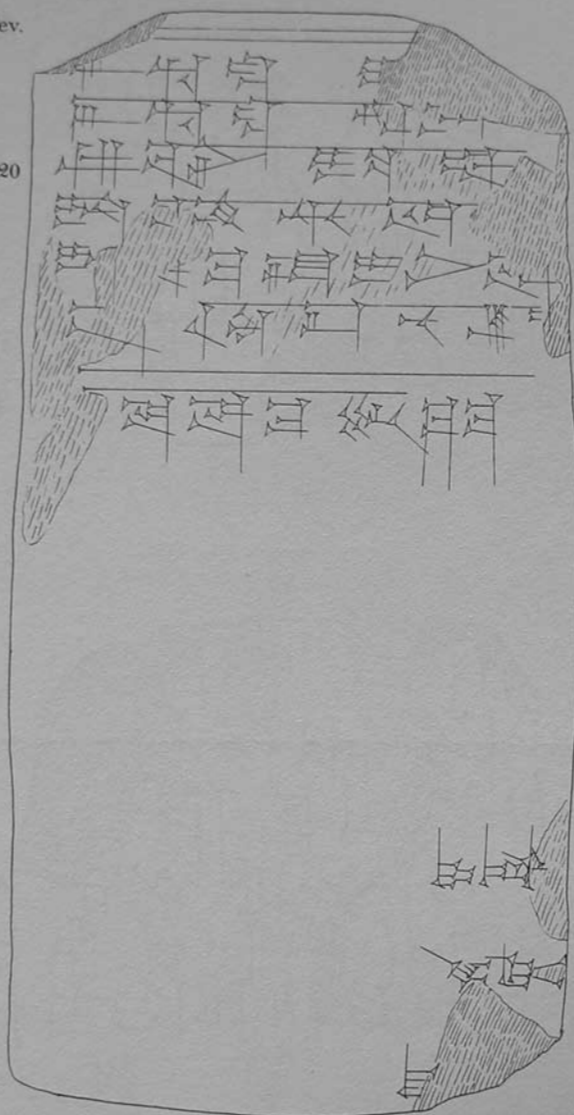
erasure

Lo.E.



Rev.

20

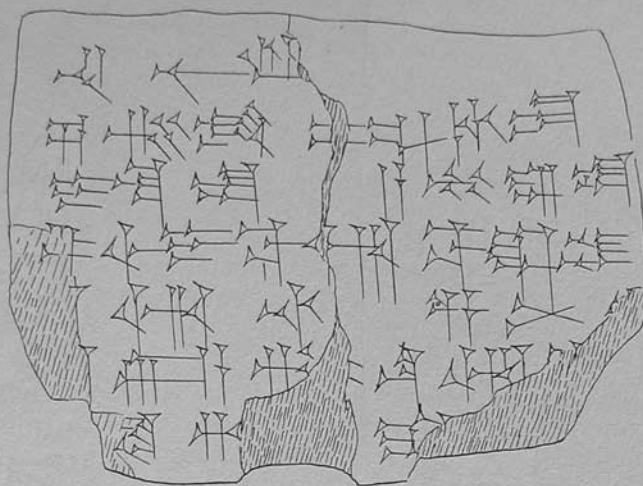


Obv.

13b

5

Lo. E.

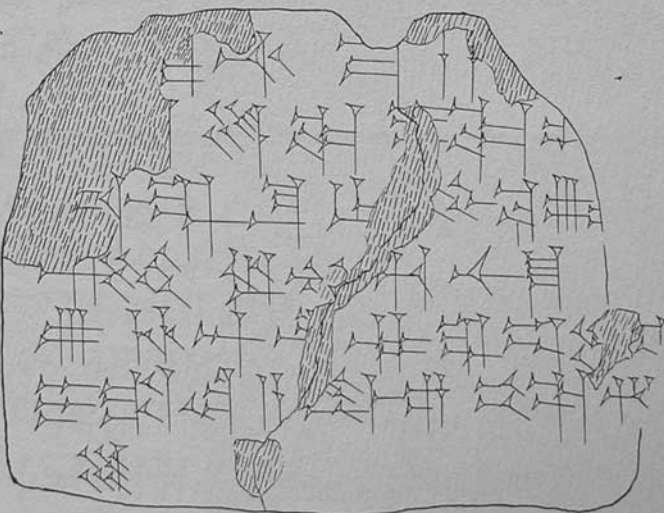


erasure

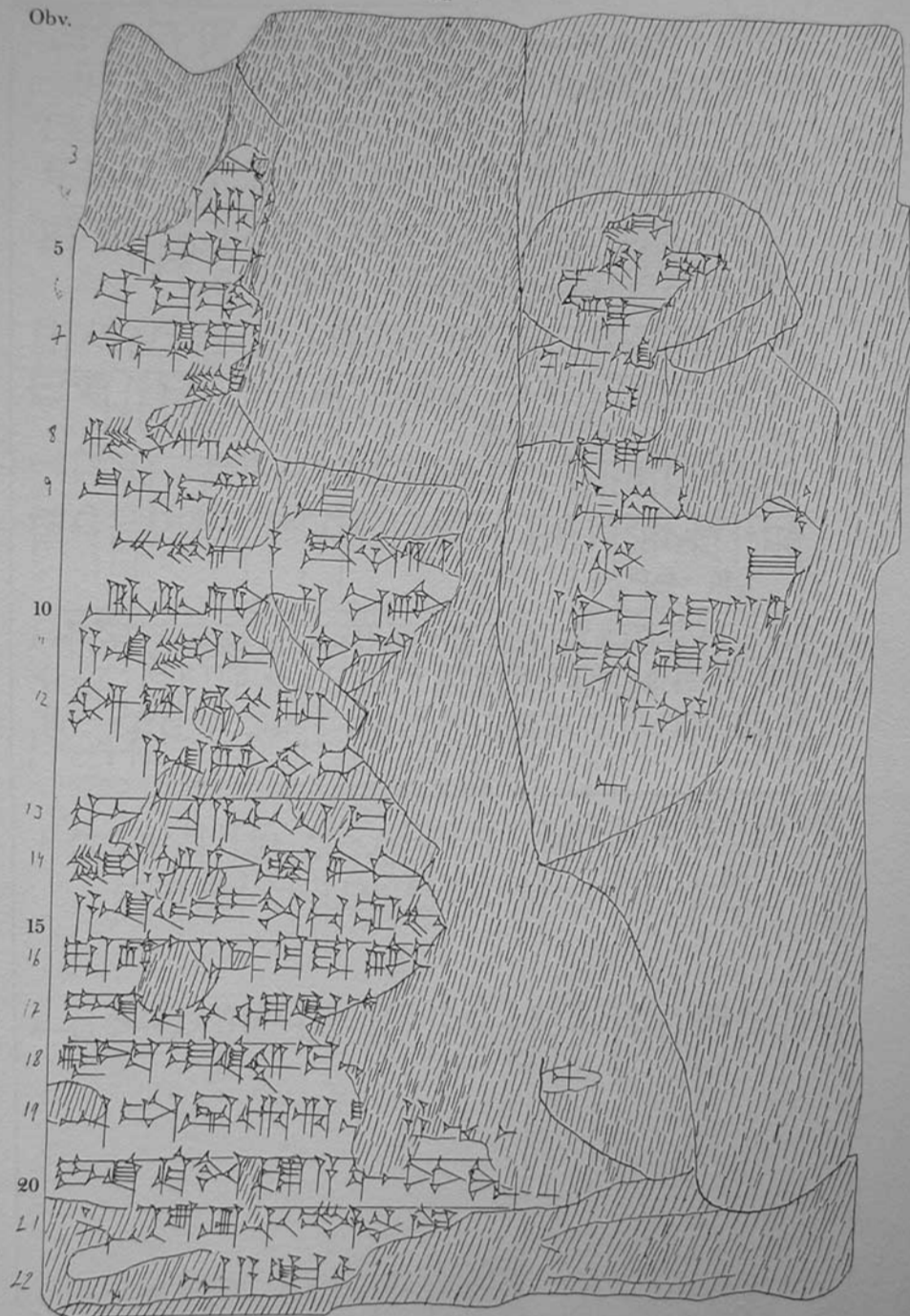
Rev.

10

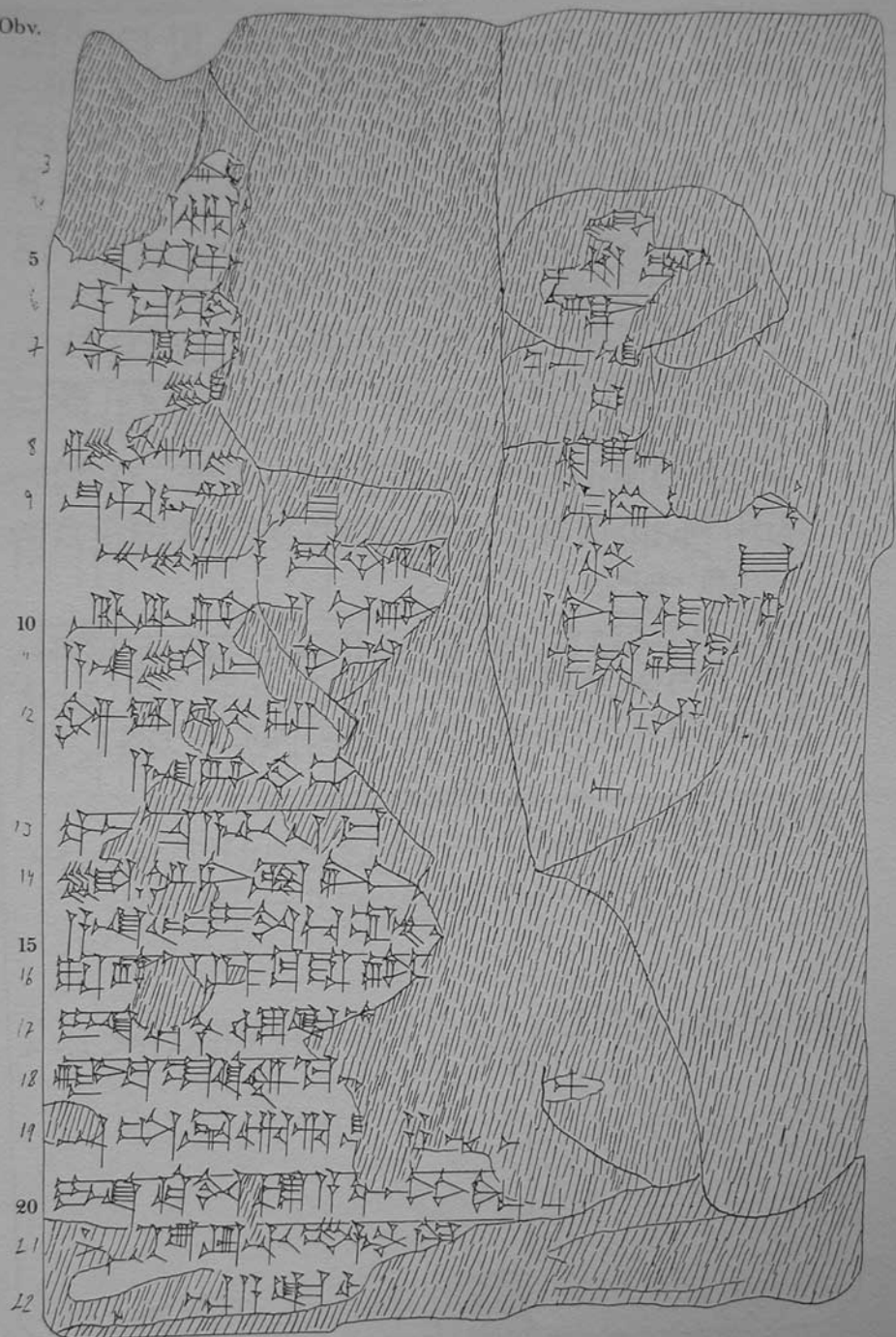
13a



Obv.



Obv.

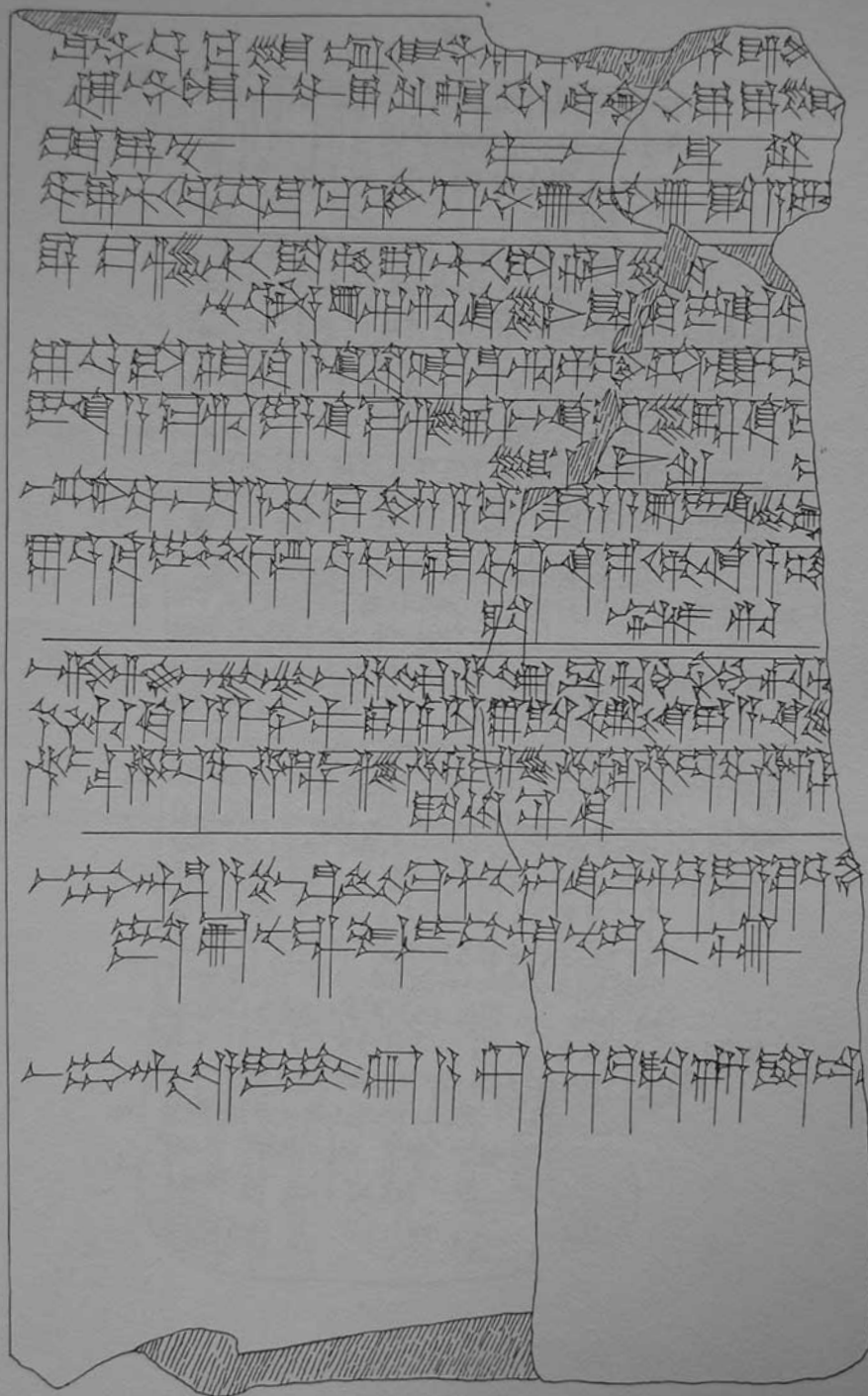


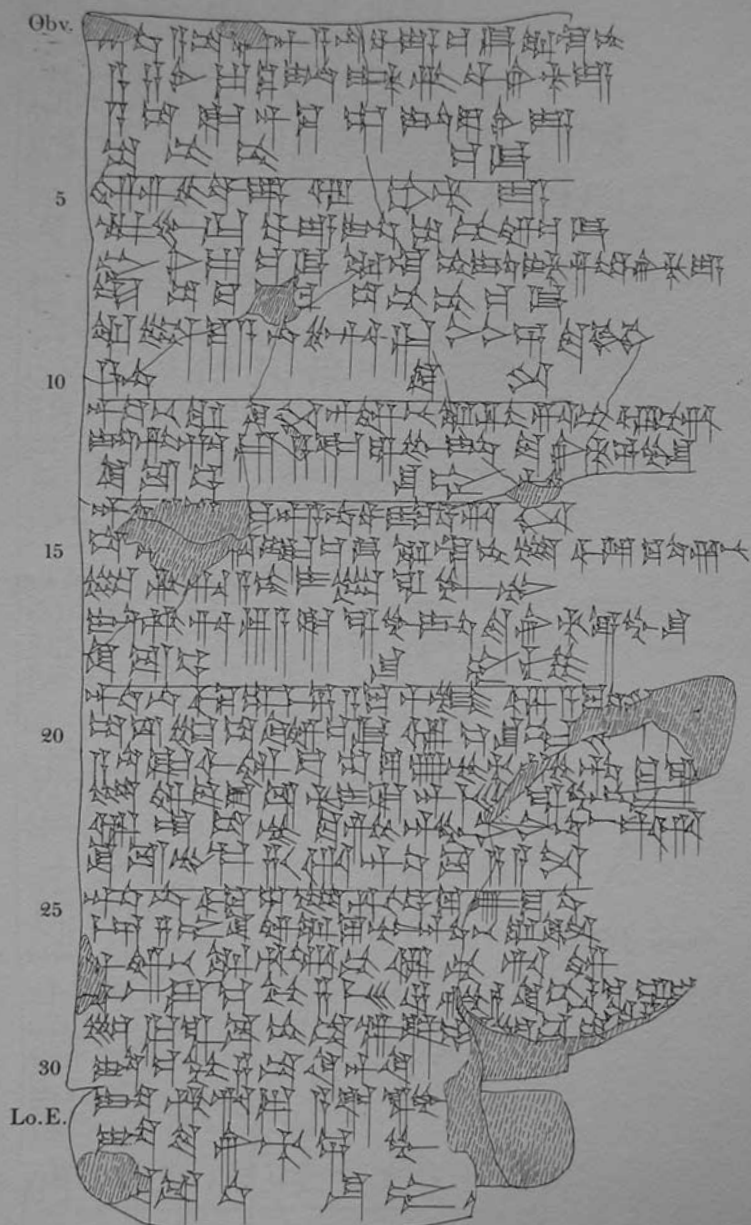
Rev.

25

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Rev. 35 𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽋𐽍𐽎𐽏𐽐𐽈𐽉𐽊𐽌𐽑𐽒𐽓𐽔𐽕𐽖𐽗𐽘𐽙𐽚𐽛𐽜𐽝𐽞𐽟𐽠𐽡𐽢𐽣𐽤𐽥𐽦𐽧𐽨𐽩𐽪𐽫𐽬𐽭𐽮𐽯𐽰𐽱𐽲𐽳𐽴𐽵𐽶𐽷𐽸𐽹𐽺𐽻𐽼𐽽𐽾𐽿𐾀𐾁𐾃𐾅𐾂𐾄𐾆𐾇𐾈𐾉𐾊𐾋𐾌𐾍𐾎𐾏𐾐𐾑𐾒𐾓𐾔𐾕𐾖𐾗𐾘𐾙𐾚

Obv.

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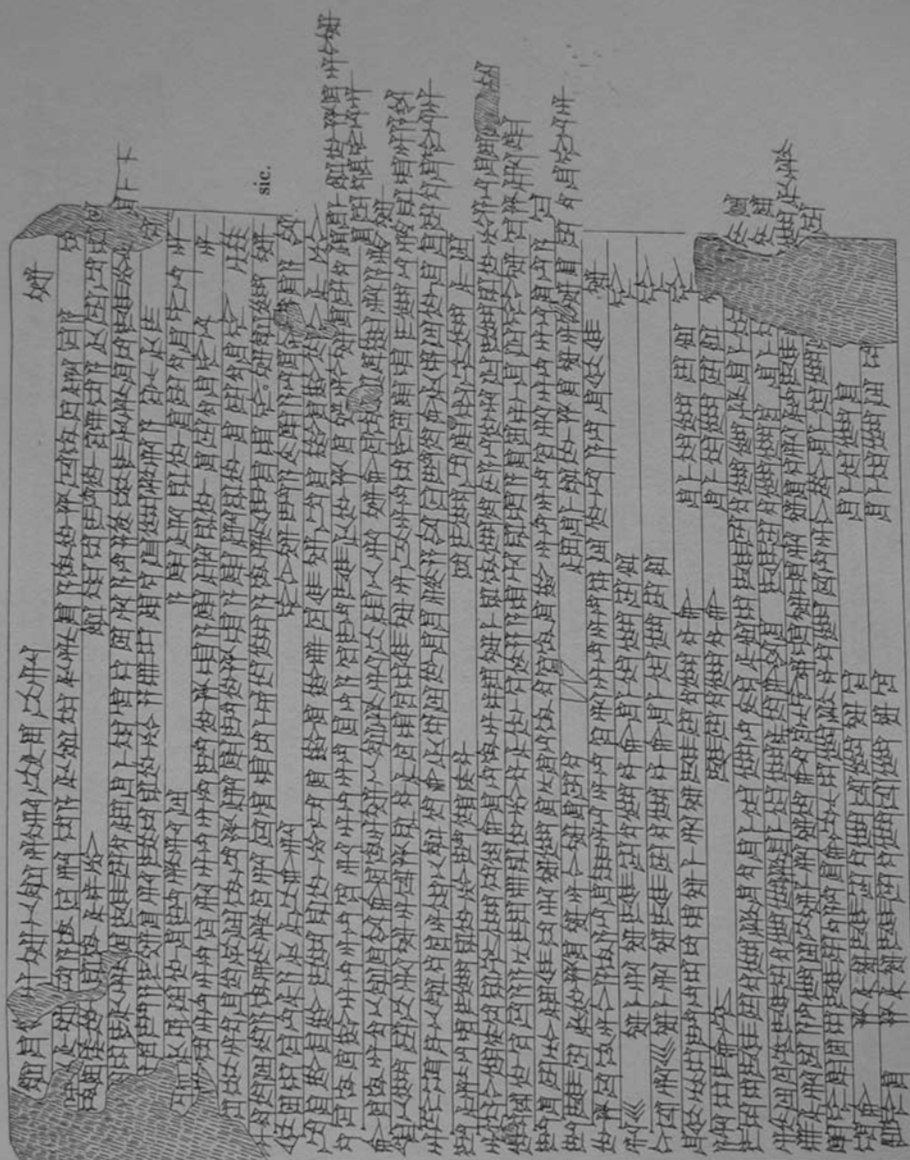
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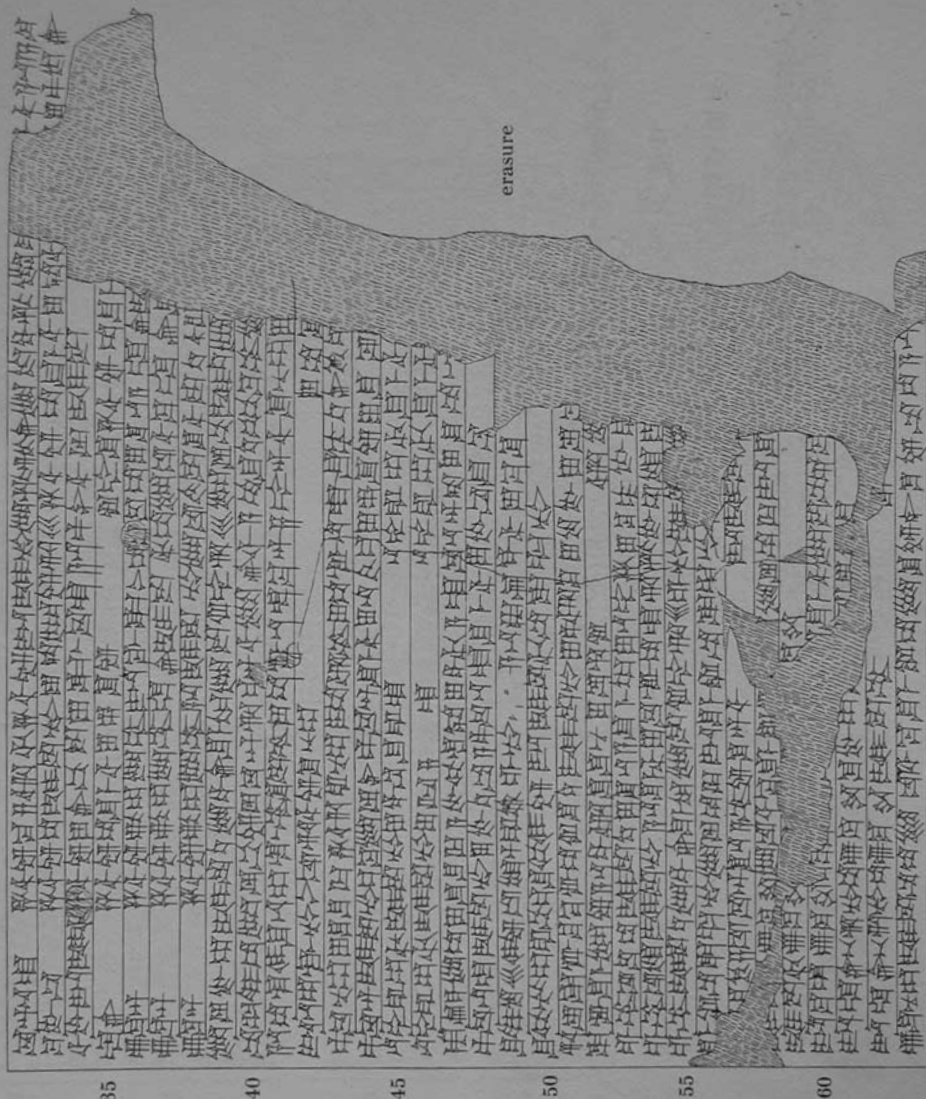
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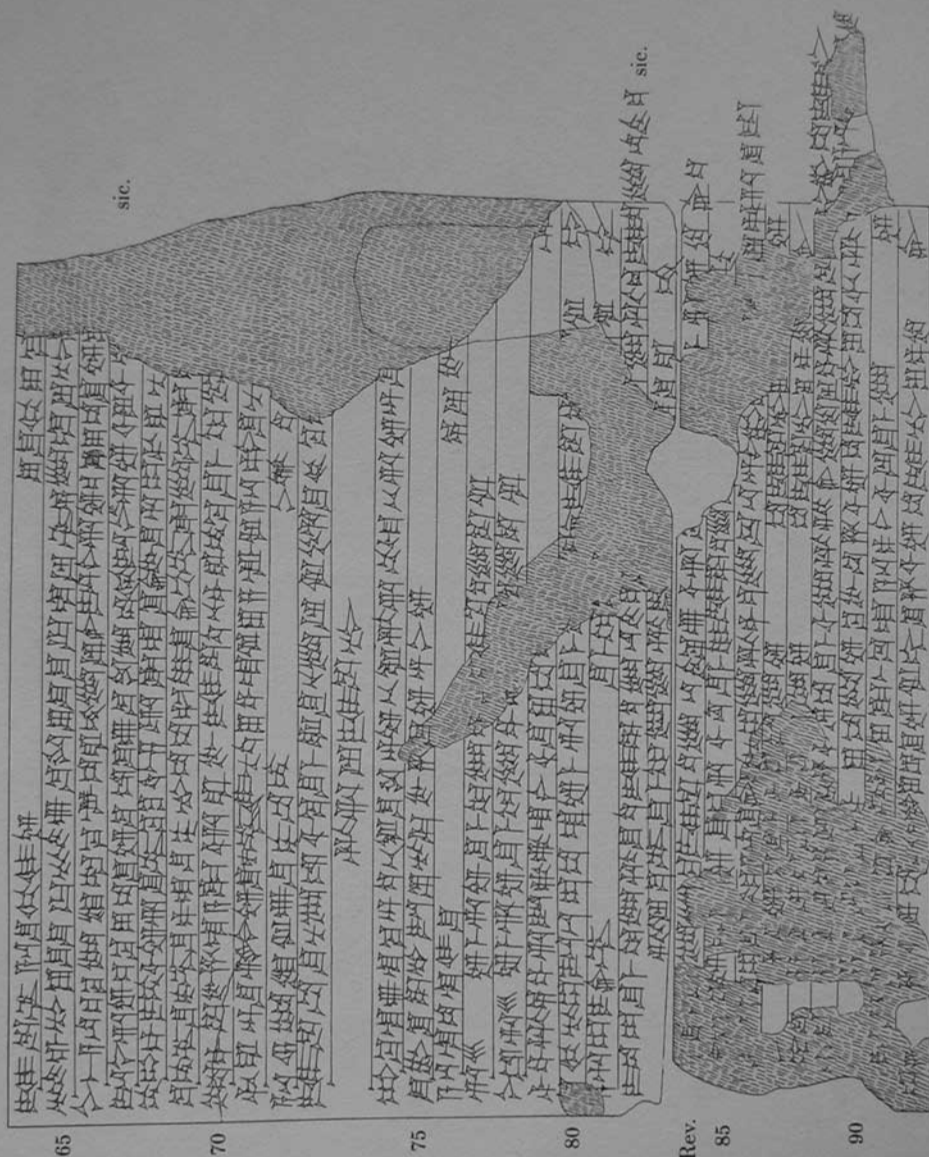
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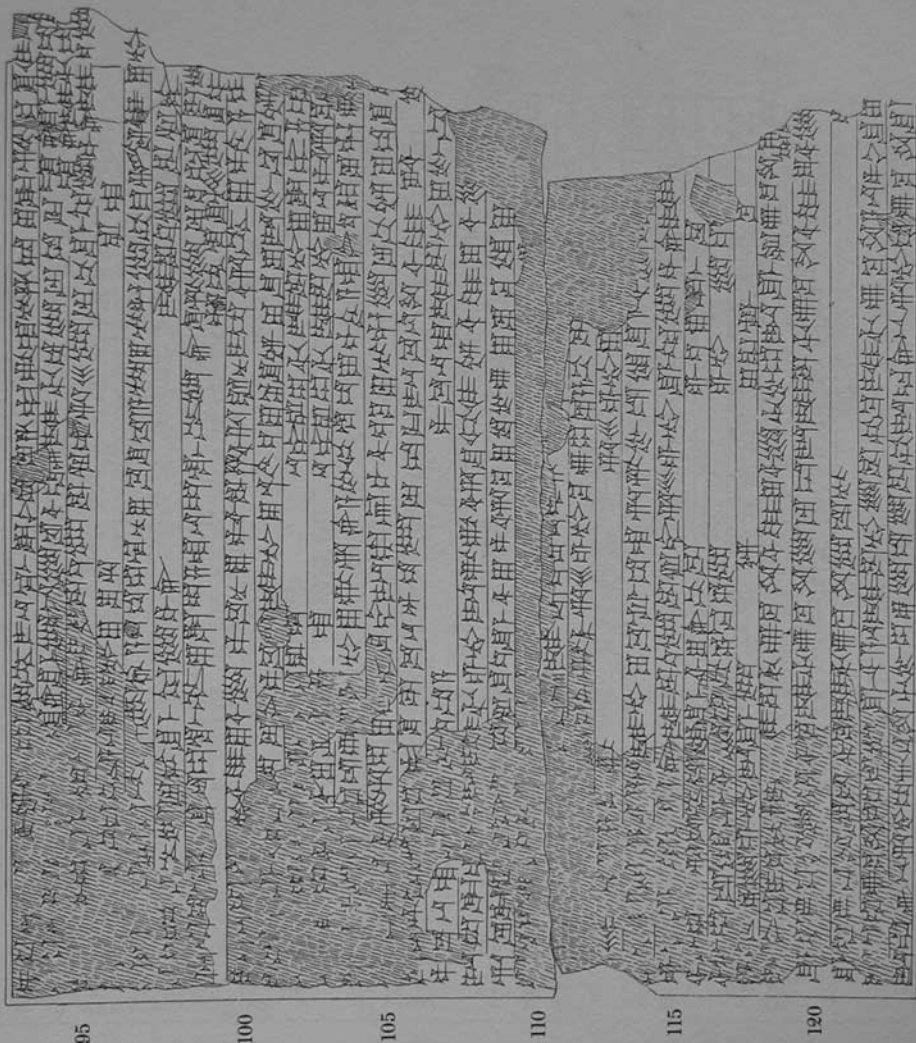
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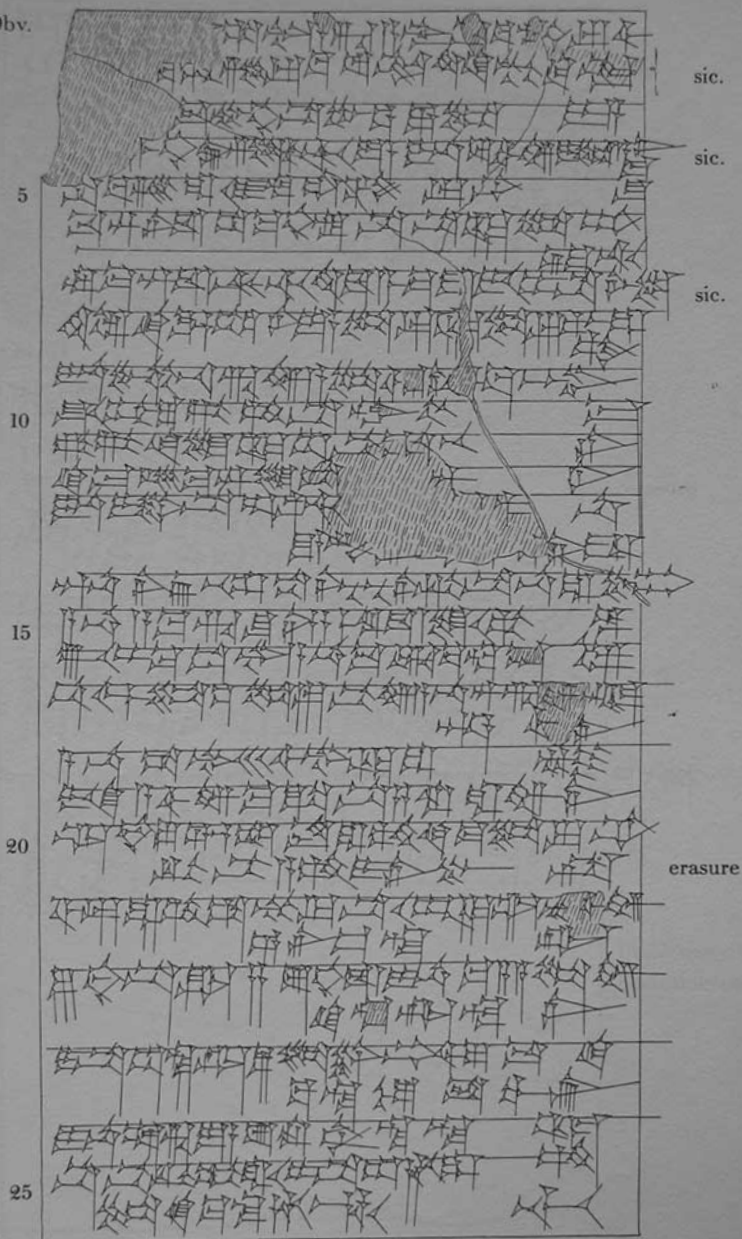
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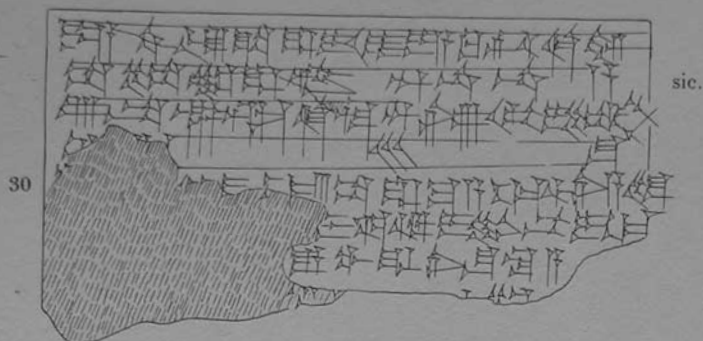
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𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽋𐽍𐽎𐽏𐽐𐽈𐽉𐽊𐽌𐽑𐽒𐽓𐽔𐽕𐽖𐽗𐽘𐽙𐽚𐽛𐽜𐽝𐽞𐽟𐽠𐽡𐽢𐽣𐽤𐽥𐽦𐽧𐽨𐽩𐽪𐽫𐽬𐽭𐽮𐽯𐽰𐽱𐽲

Obv.



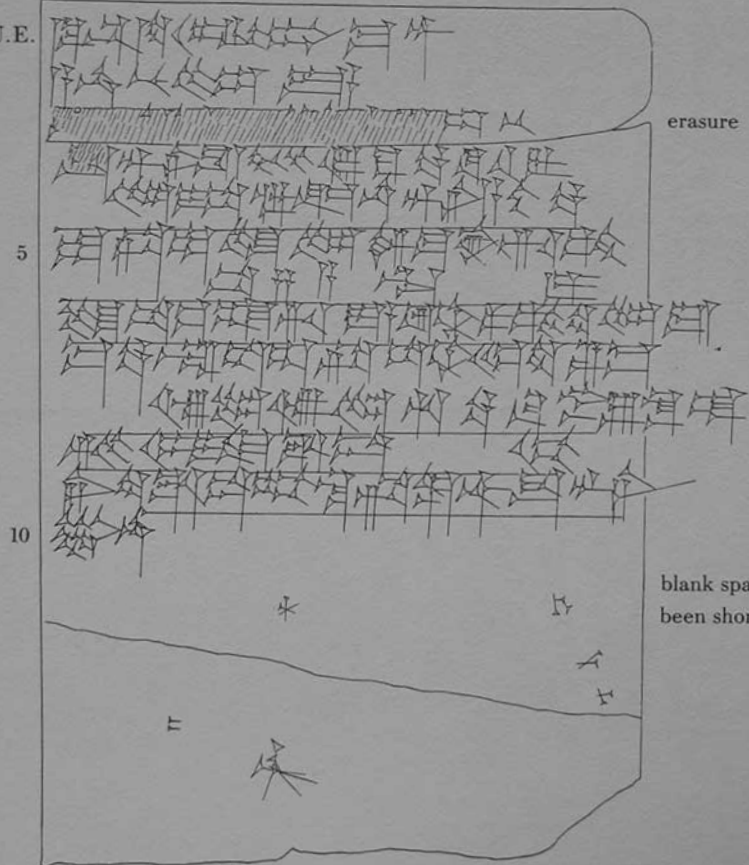


30

sic.

Col. II

U.E.



5

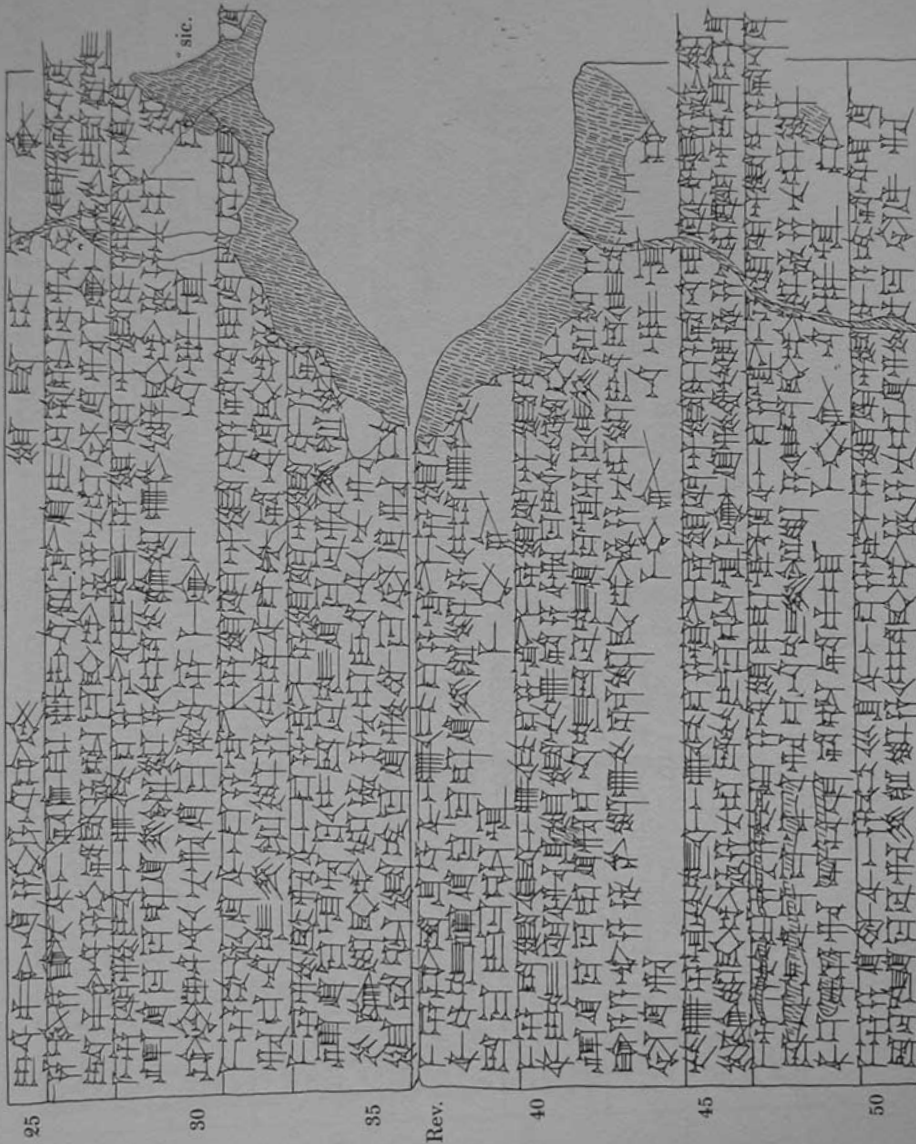
erasure

10

blank space has
been shortened

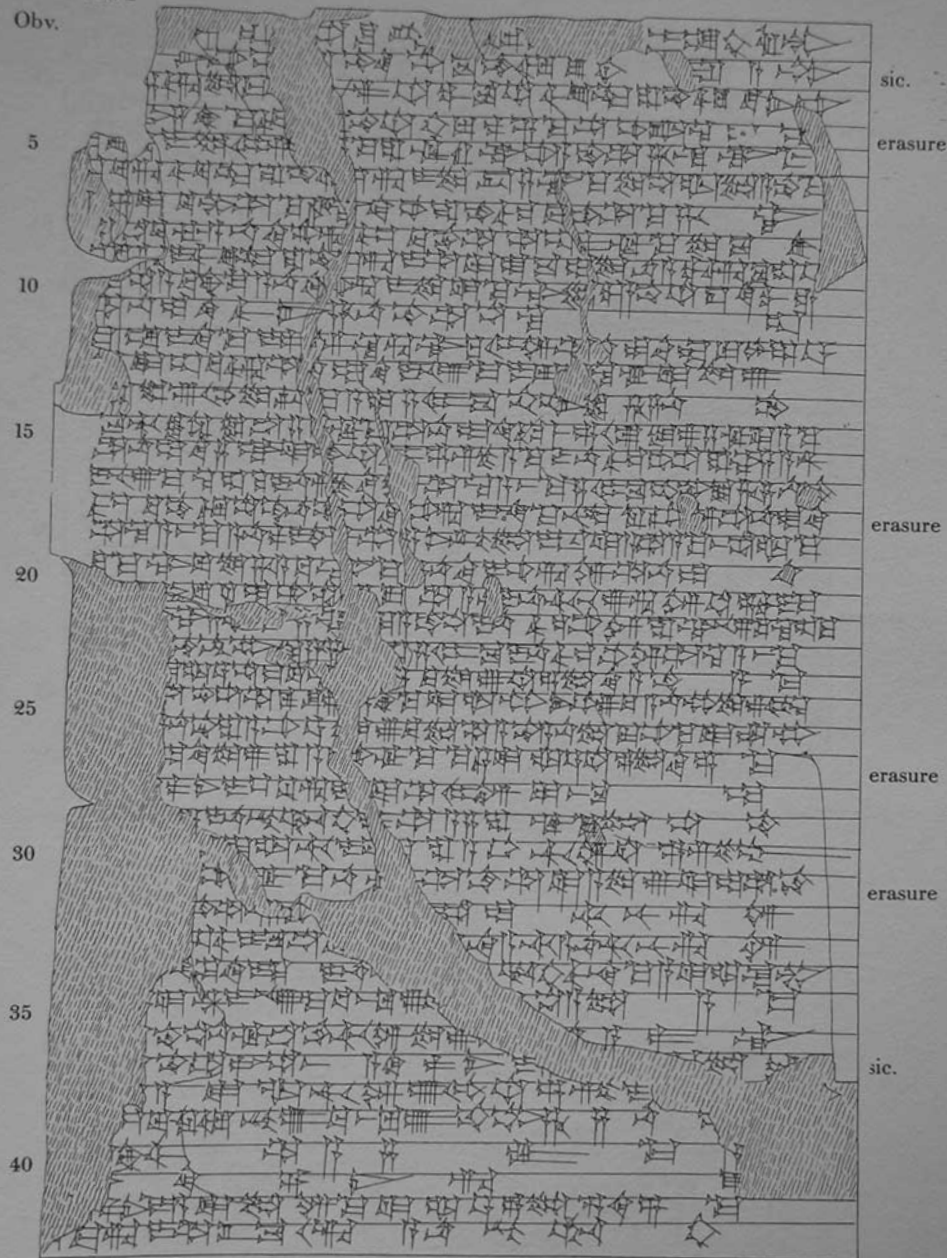
reverse uninscribed







Obv.



Col. I

26

45

50

55

60

65

Col. II

sic.
erasure

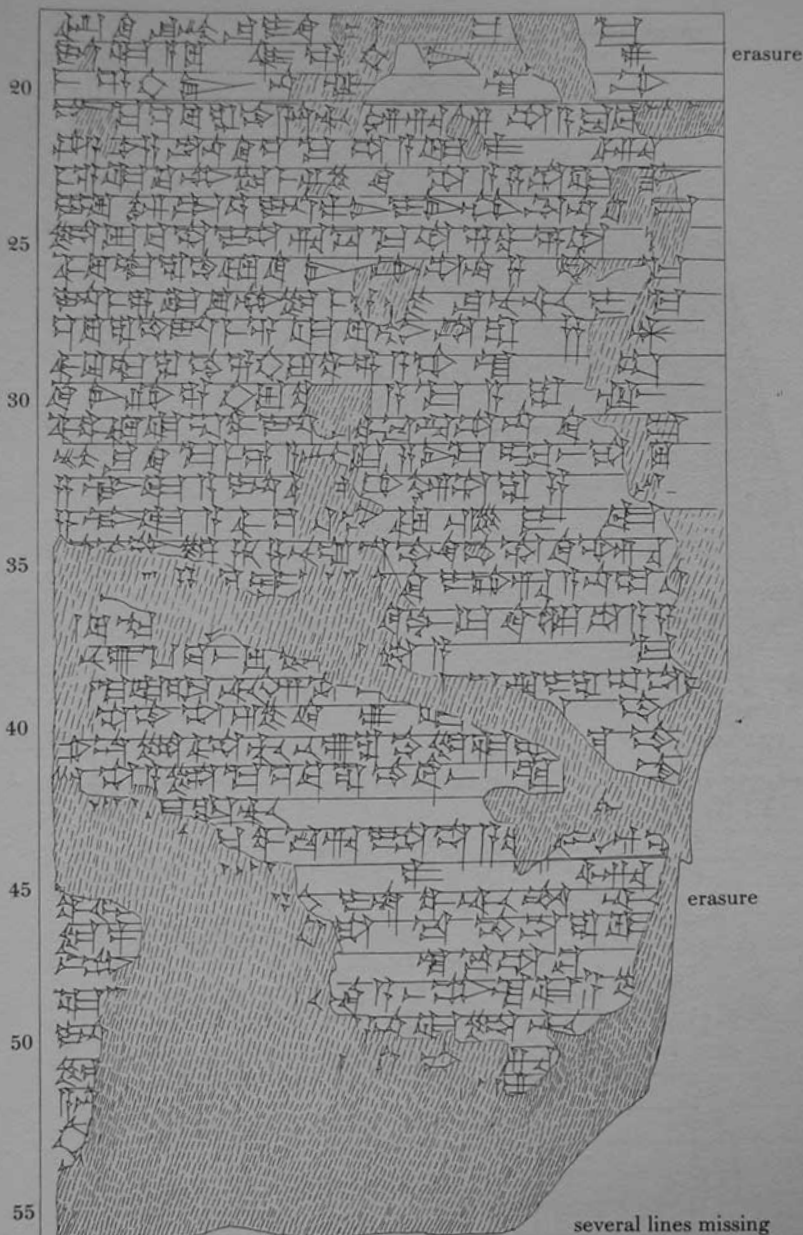
erasure

Col. II

5

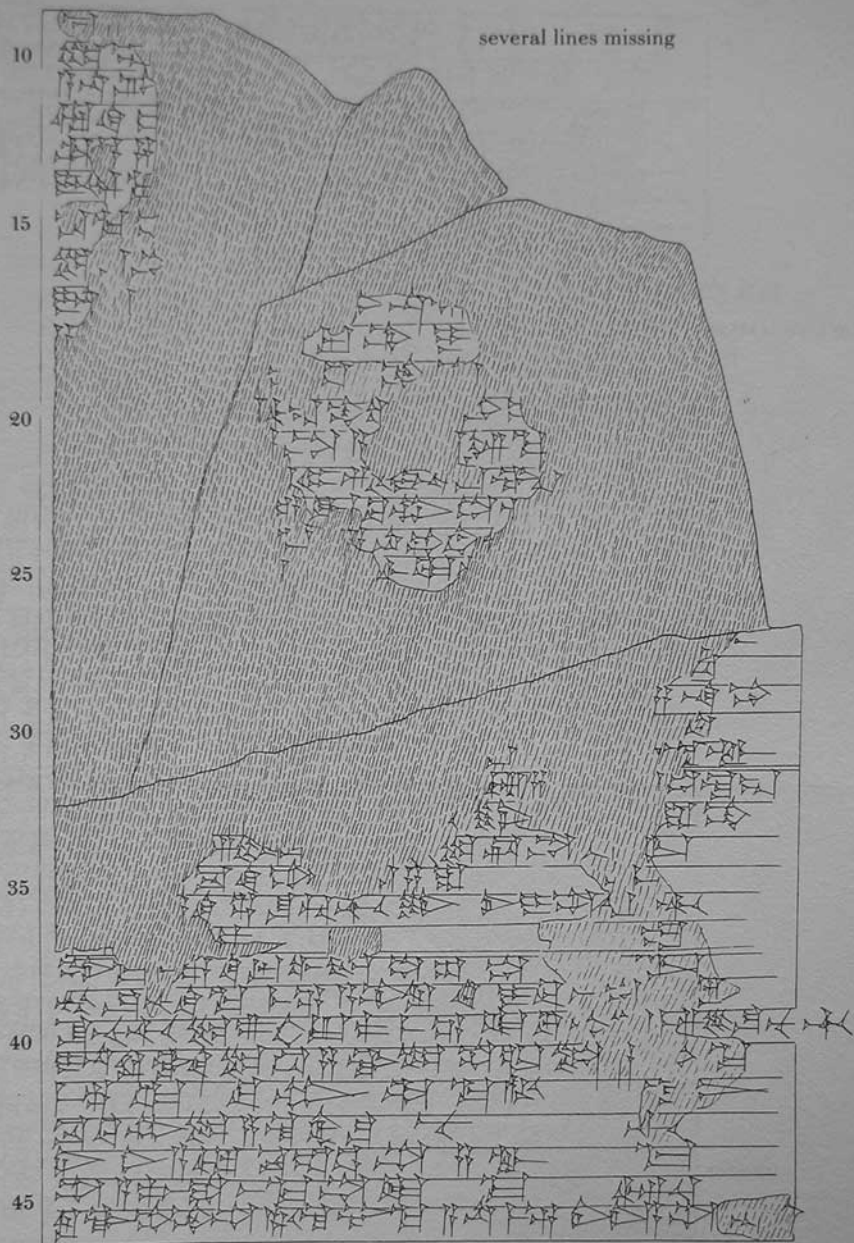
10

15



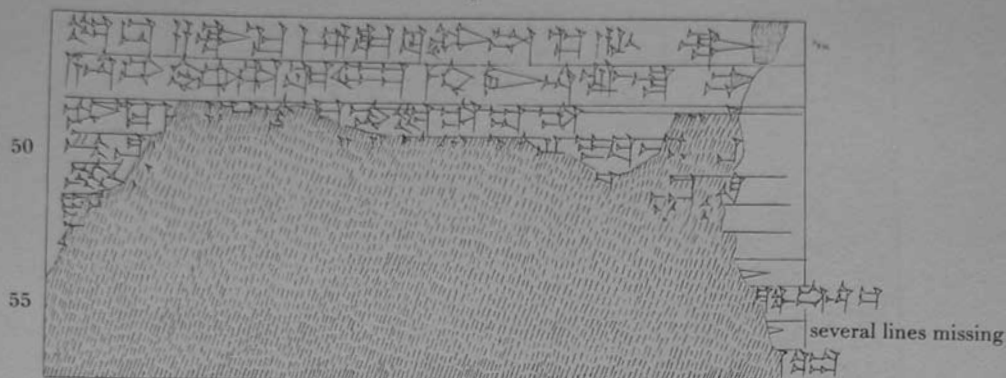
Col. III

several lines missing

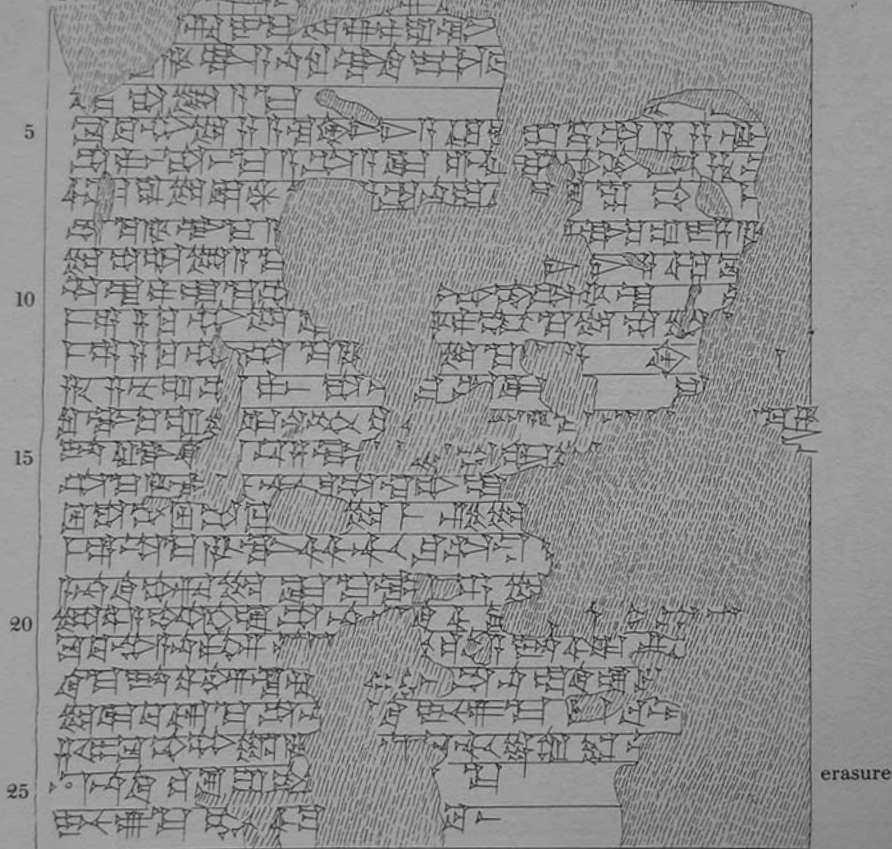


Col. III

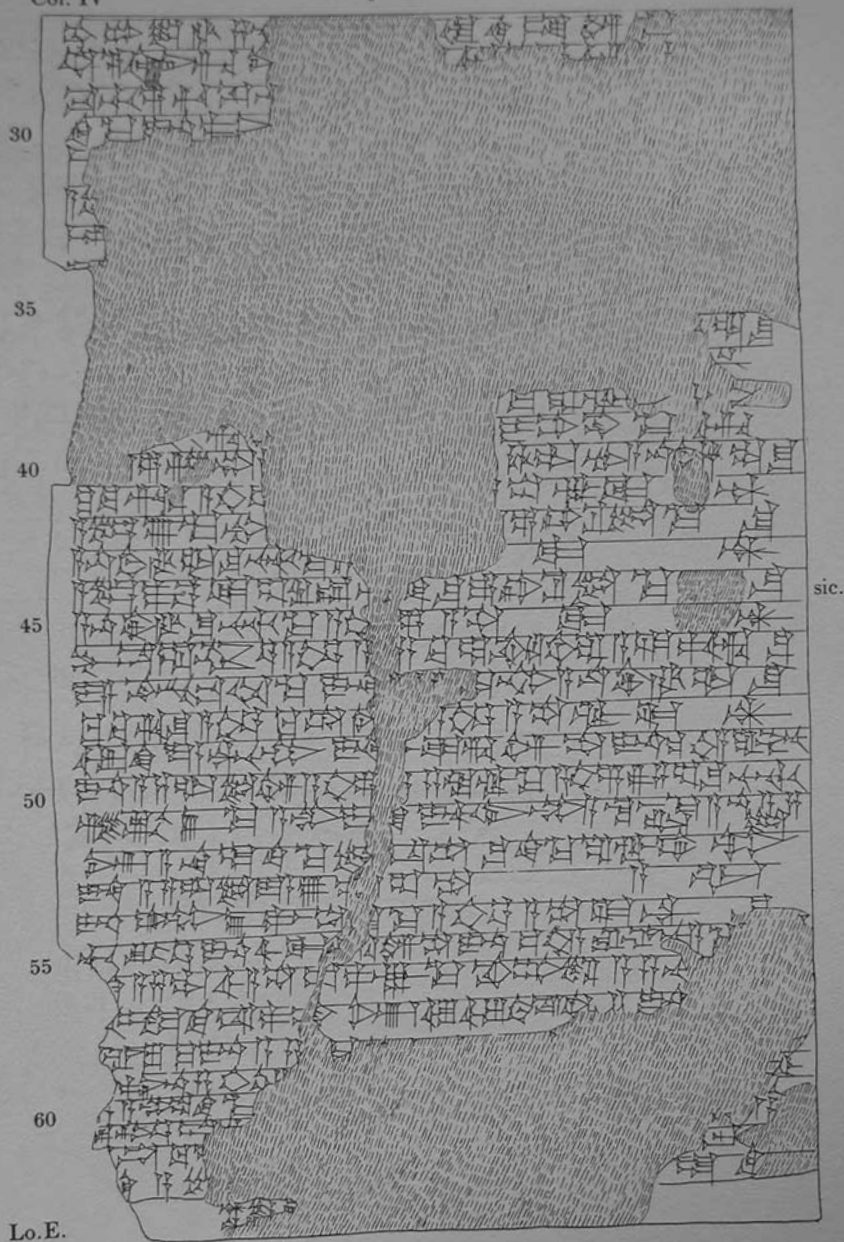
26

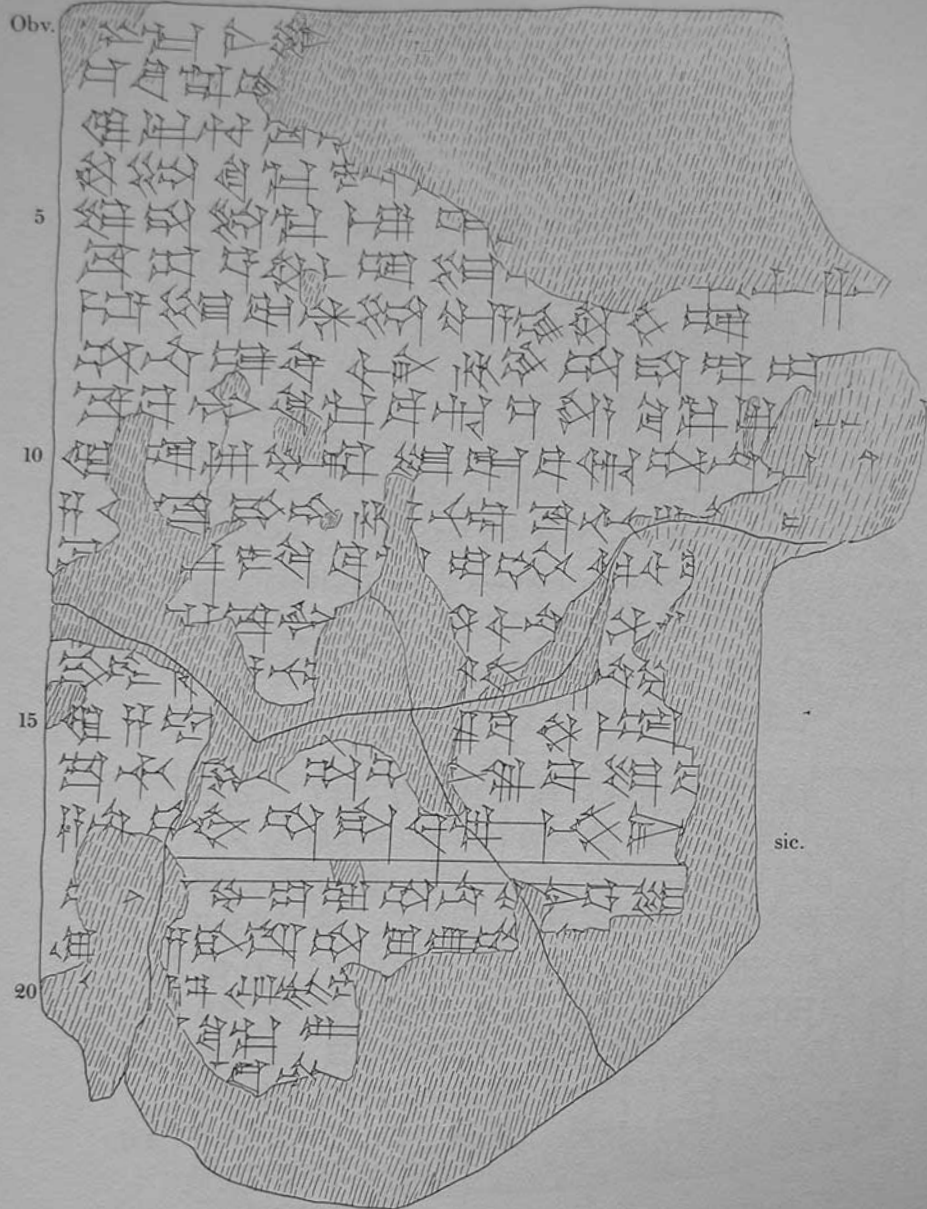


Col. IV



Col. IV





Rev.

30

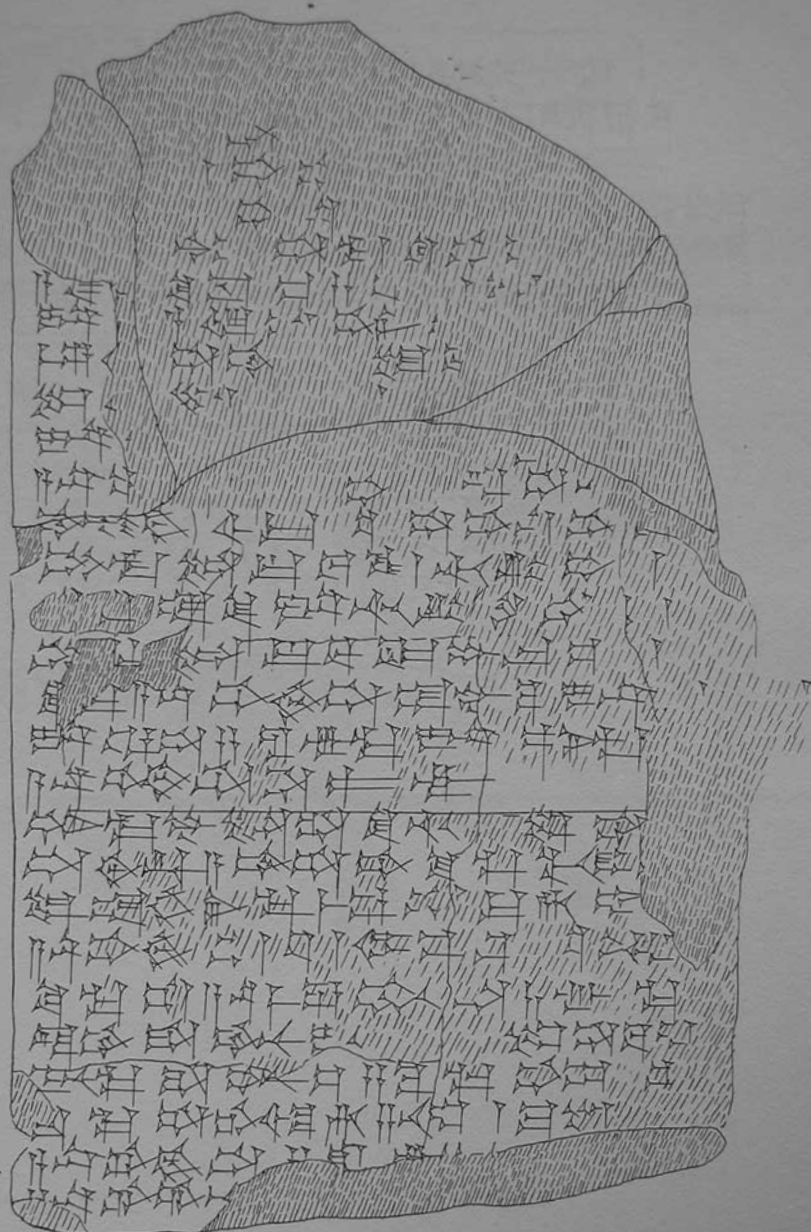
35

40

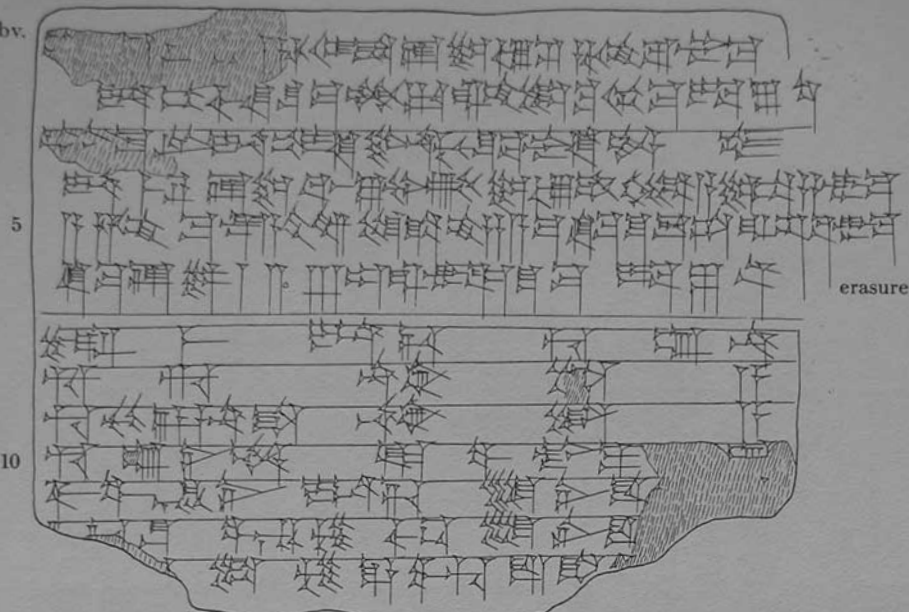
45

50

U.E.



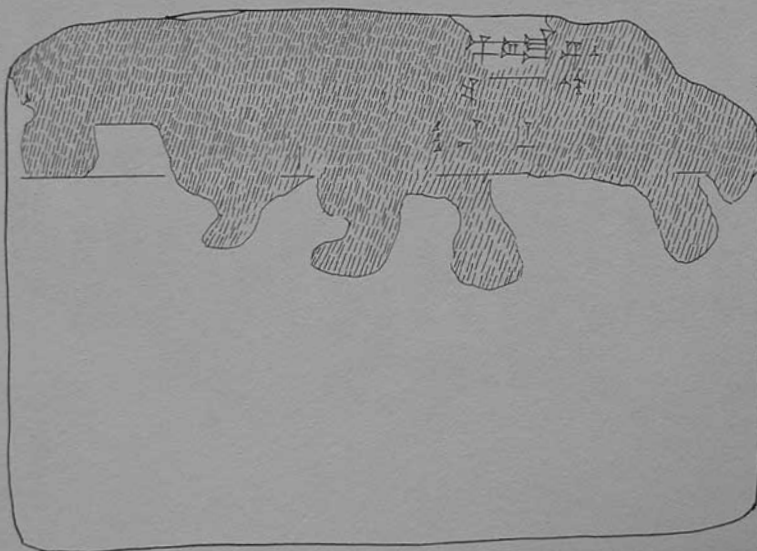
Obv.



erasure

Rev.

15



Obv.



5

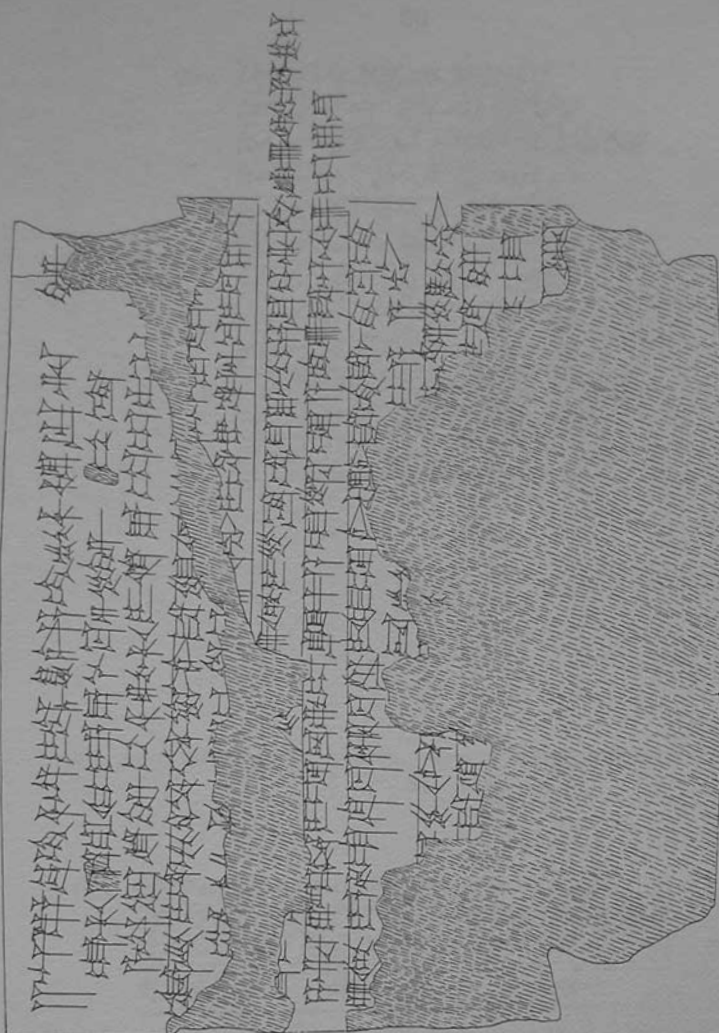
10

15

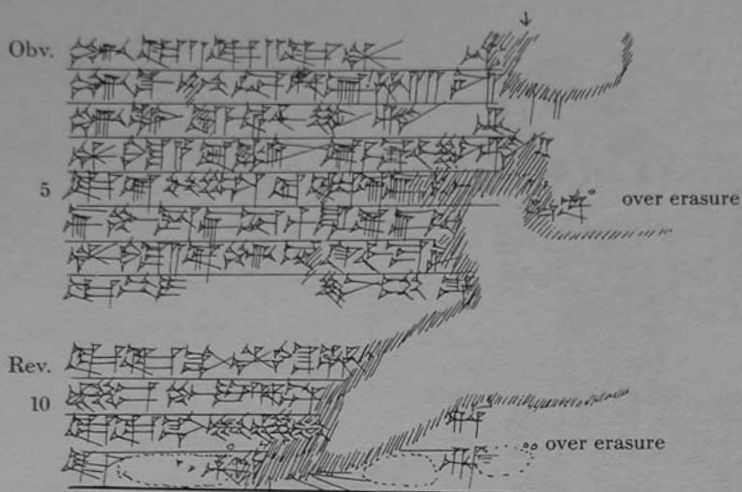
Rev.

20

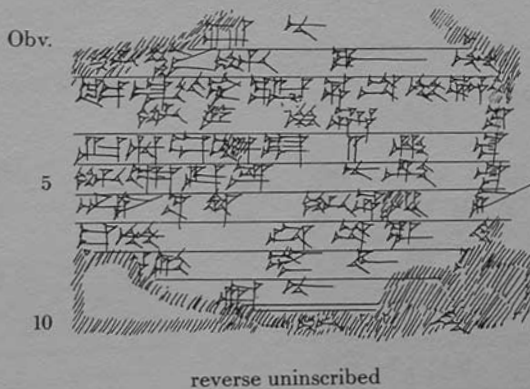
25



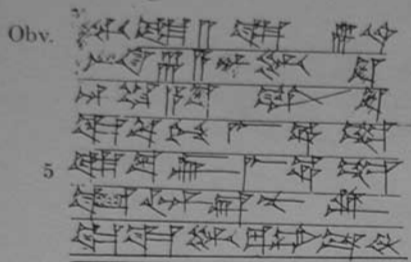
32



33

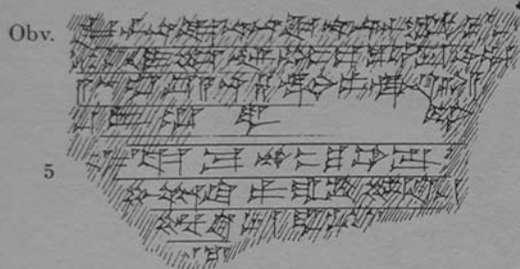


34



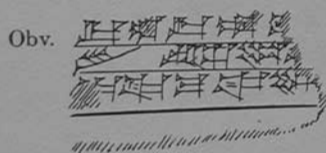
reverse uninscribed

35



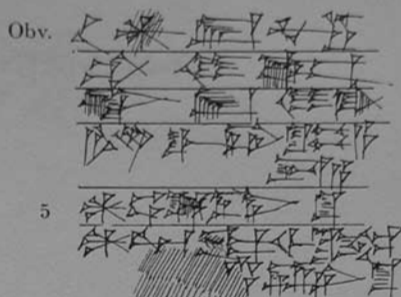
edge and reverse destroyed

36

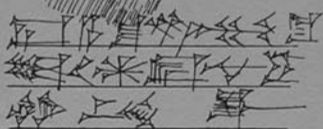


half of small tablet

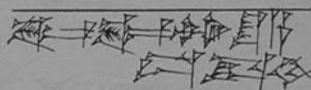
37



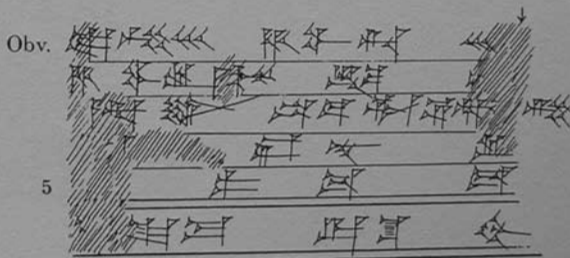
Rev.



10

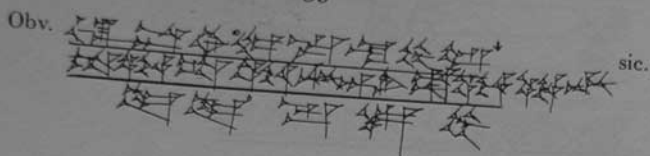


38



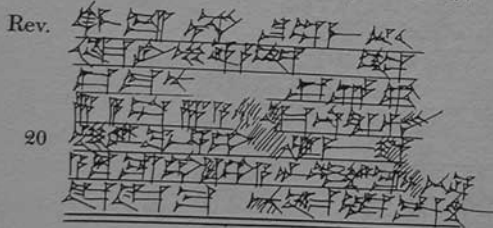
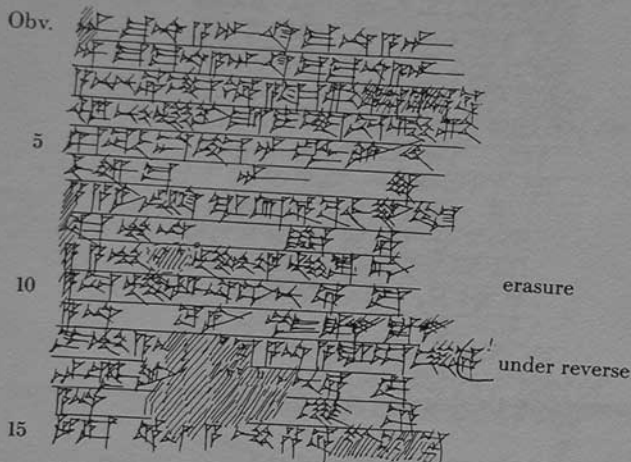
reverse uninscribed

39



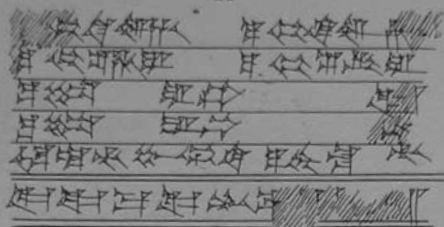
rest uninscribed

40



41

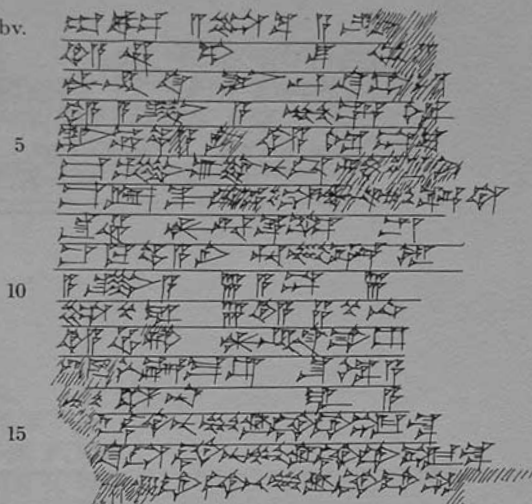
Obv.



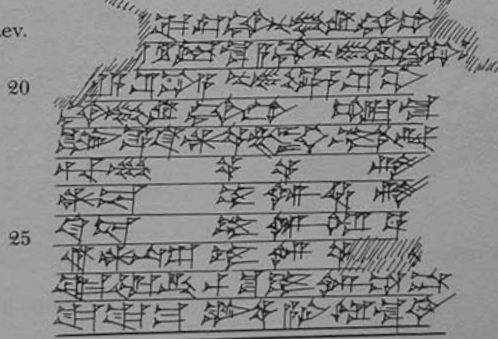
rest uninscribed

42

Obv.

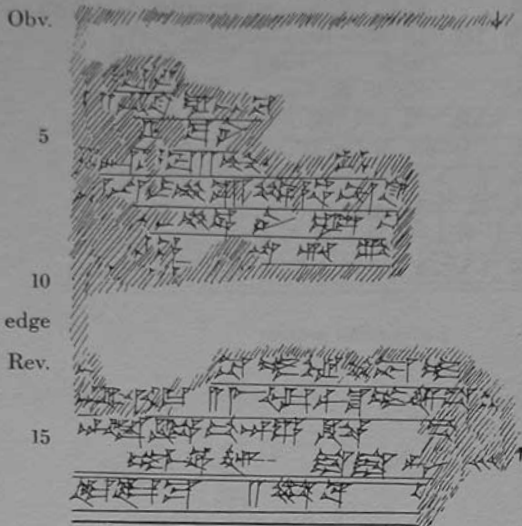


Rev.

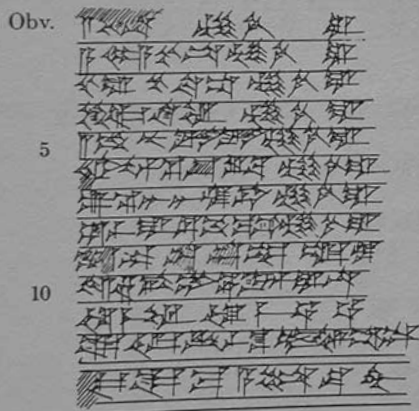


rest uninscribed

43

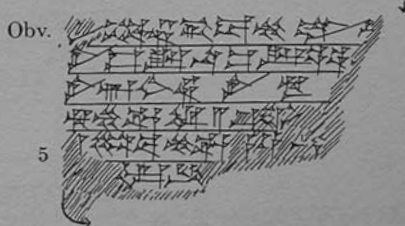


44



edge and reverse uninscribed

45



reverse uninscribed

46

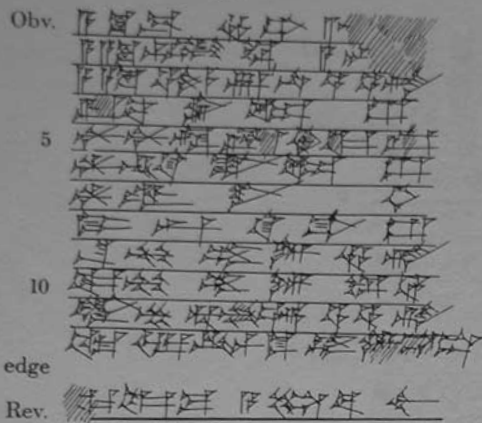
Obv.

5

10

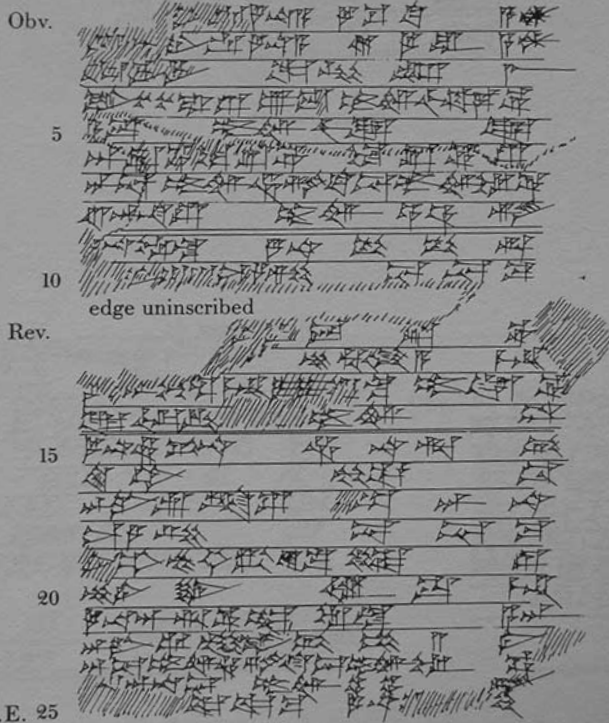
47

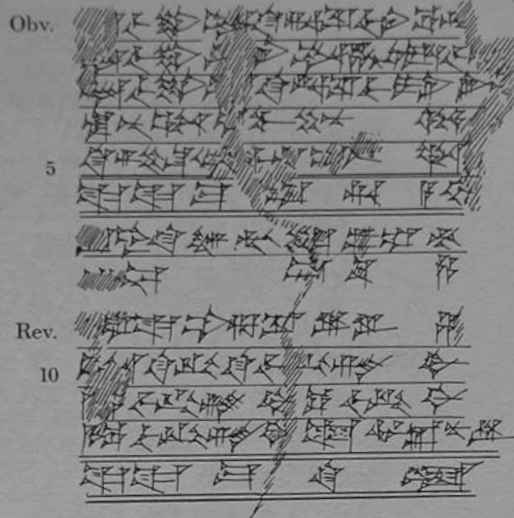
48



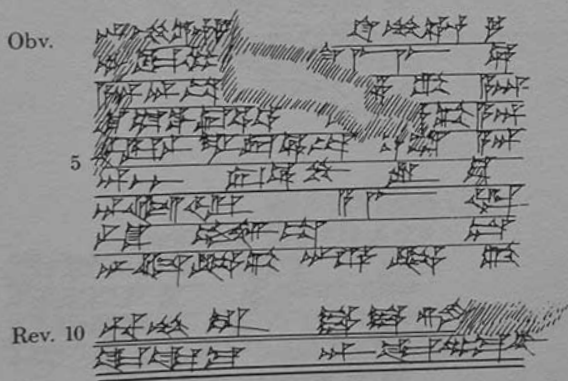
49

rest uninscribed

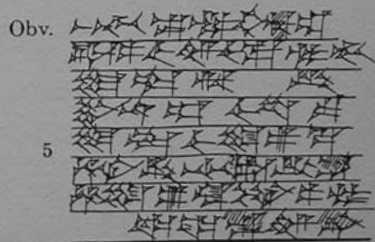




rest uninscribed

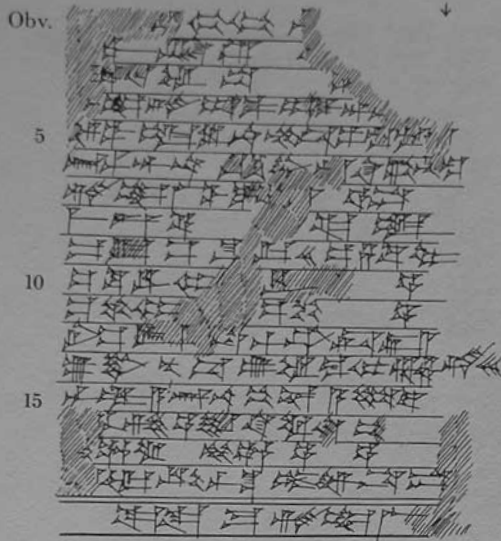


rest uninscribed



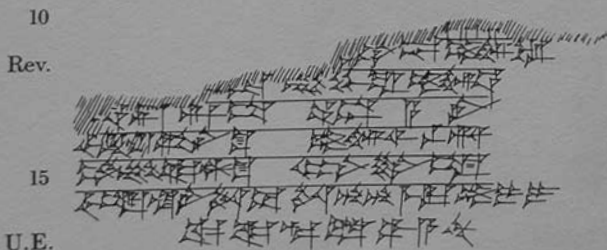
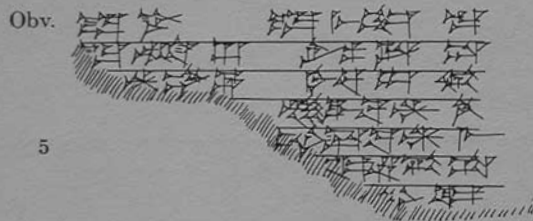
reverse uninscribed

53



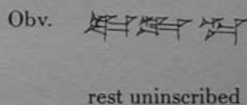
54

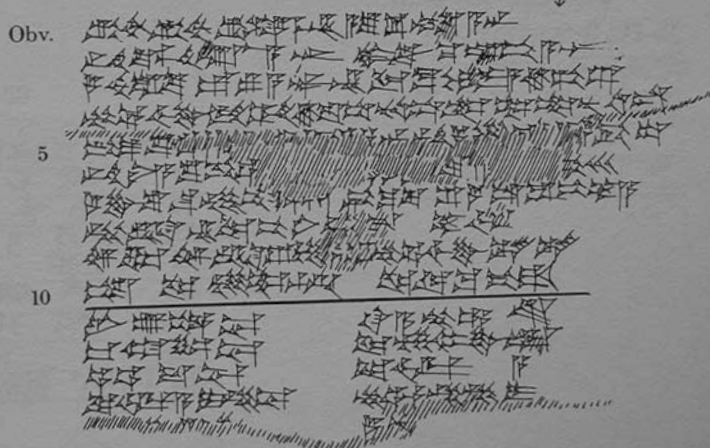
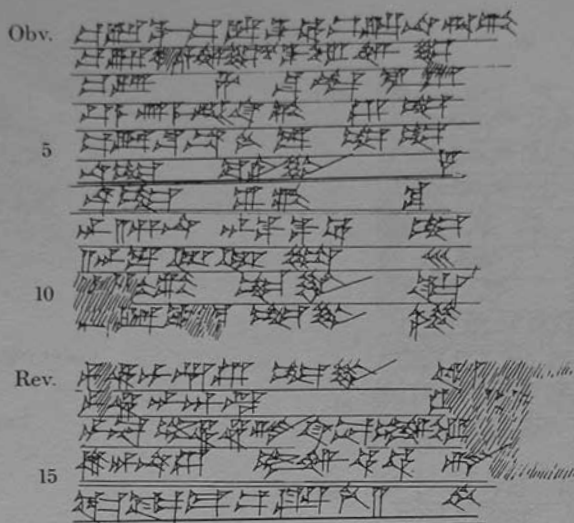
reverse uninscribed



upper quarter of oblong tablet

55





upper third of oblong tablet
reverse uninscribed

58.

Obv.

5



fragment of larger tablet

reverse destroyed

59

Obv.

5

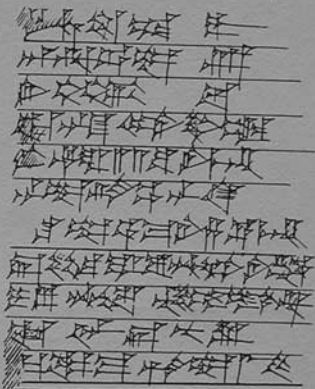
10



Rev.

15

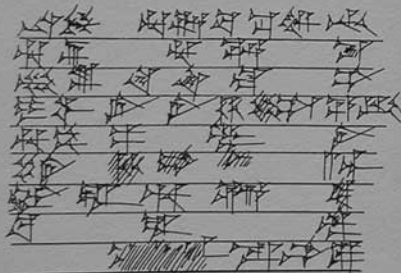
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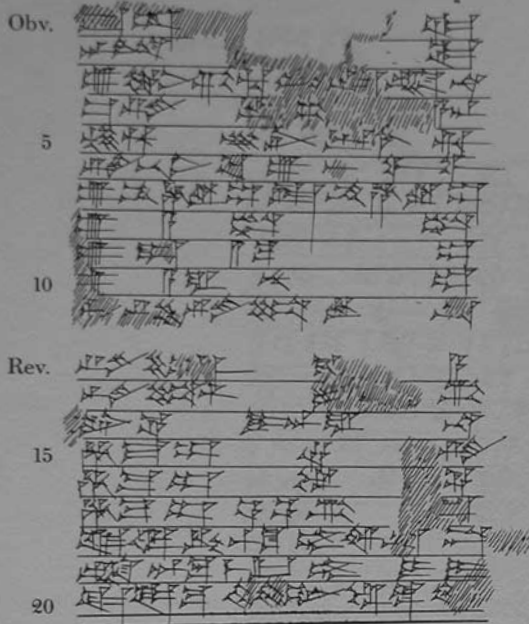
Obv.

5

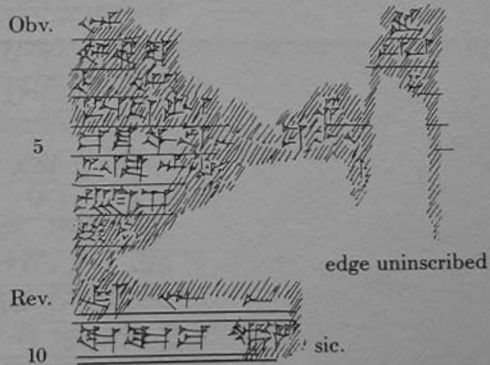


reverse uninscribed

61



62



Obv.

5

10

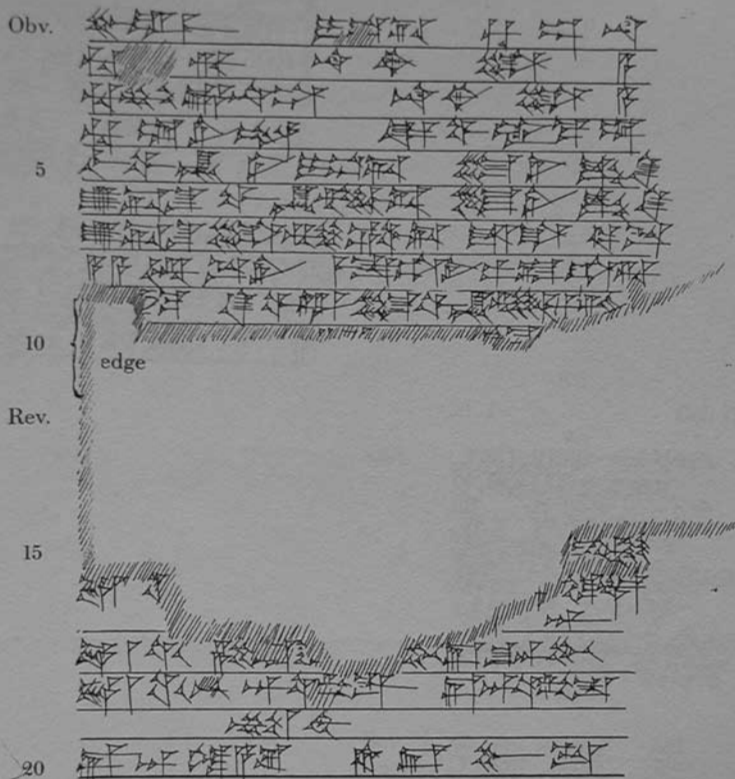
15

Rev.

20

25

30



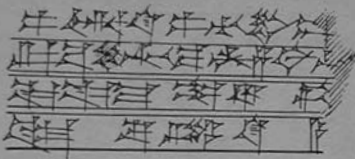
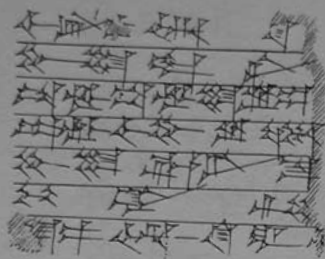
65

Obv.

5

Rev.

10



66

Col. I

Col. II

Obv.

5

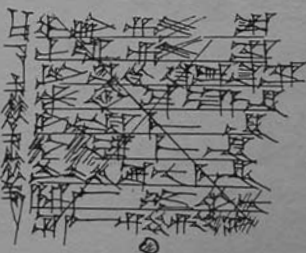
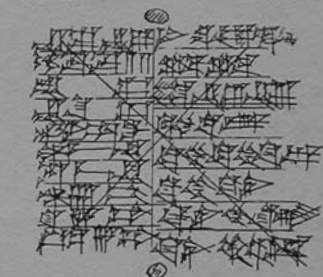
10

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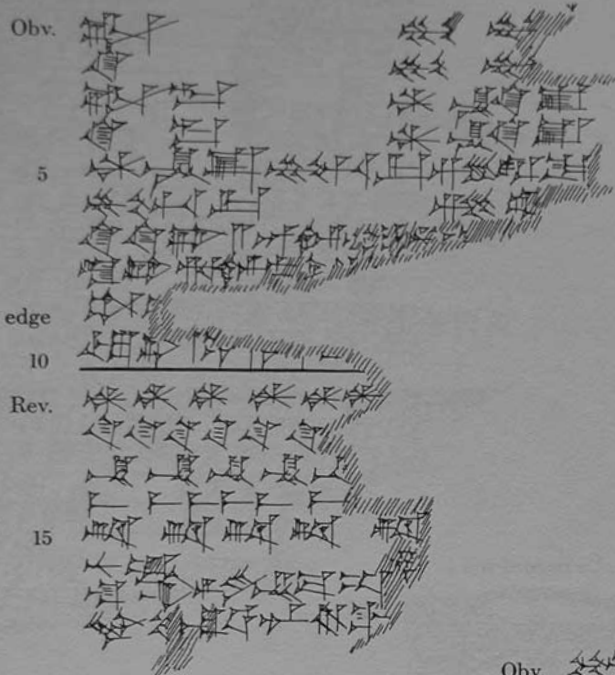
Rev.

20

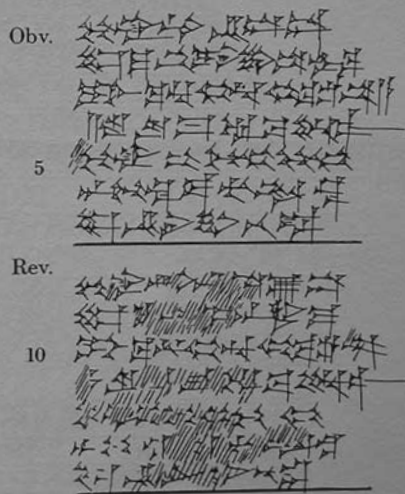
25

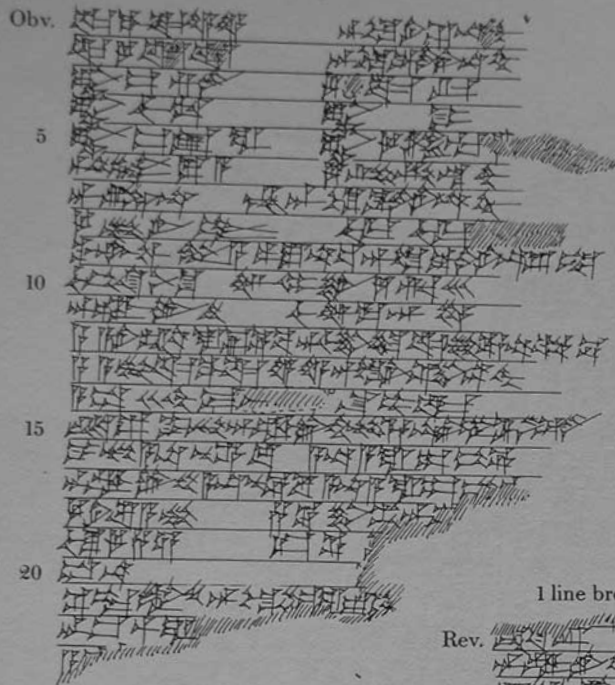


67



68





1-2 lines broken off

1 line broken off

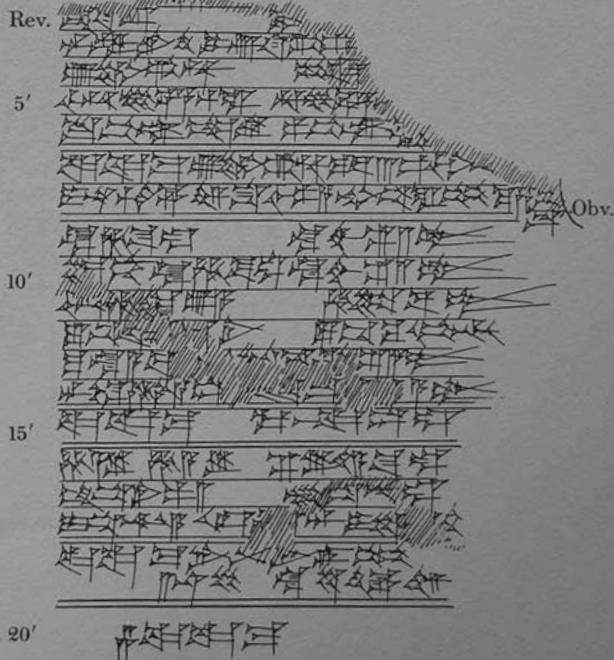
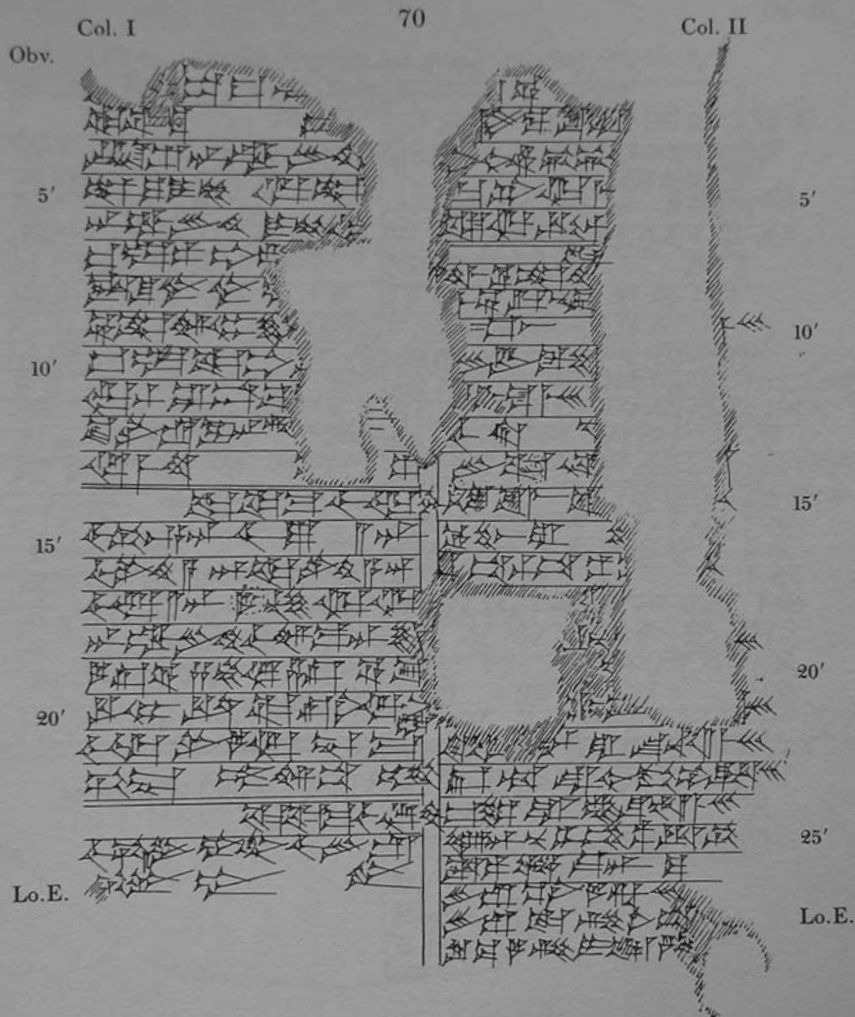


PLATE LXVIII



ca. 8 lines missing at top

Col. IV

70

Col. III

Rev.

5

10

15

20

5

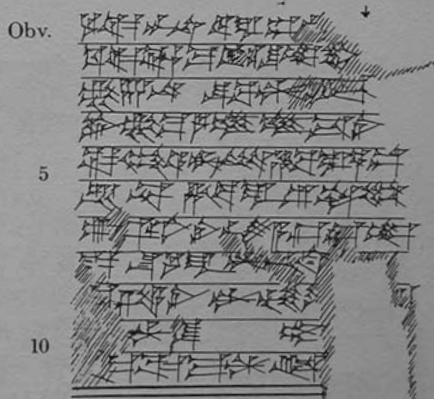
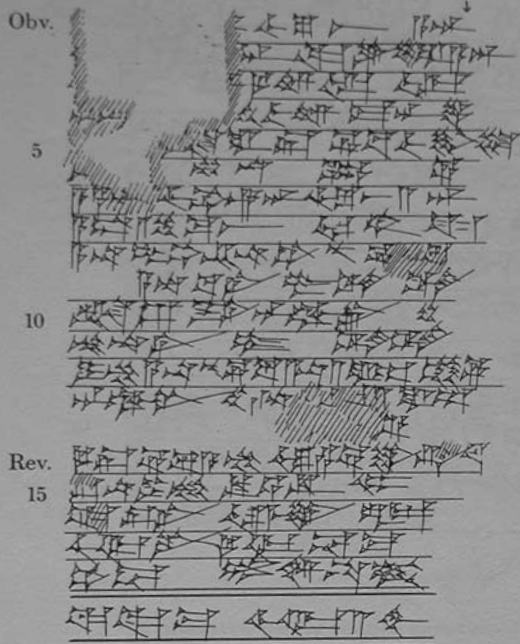
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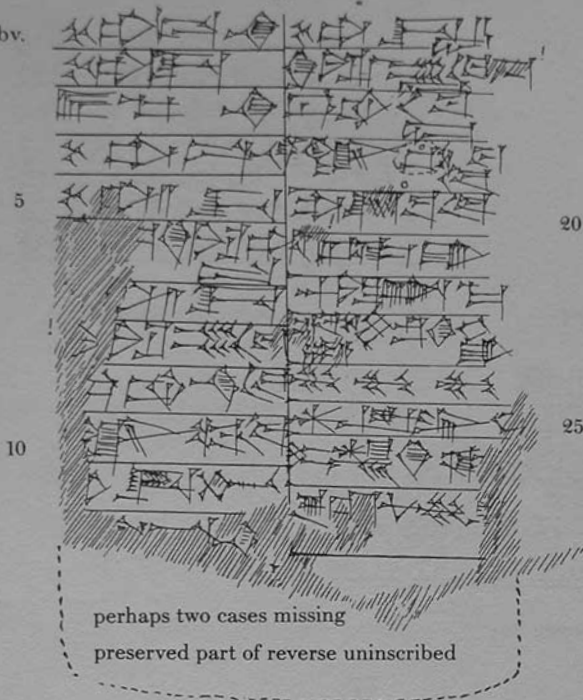
rest broken off



reverse uninscribed

73

Obv.



over erasure

over erasure

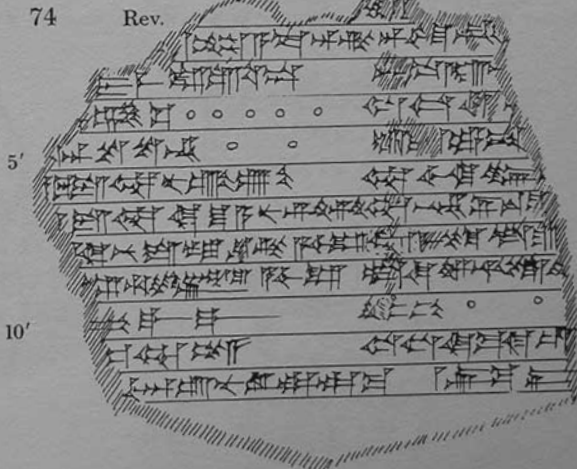
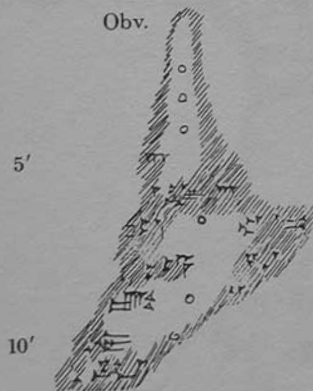
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25

74

Rev.

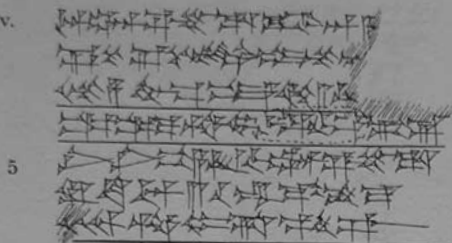
Obv.



piece from the middle of large tablet

75

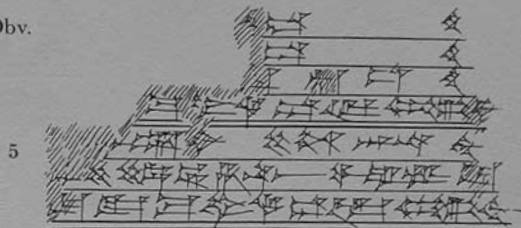
Obv.



reverse uninscribed

76

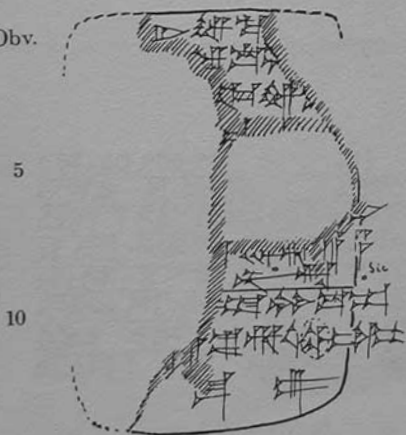
Obv.



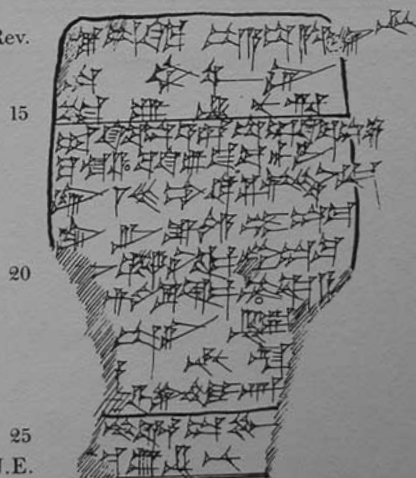
rest uninscribed

77

Obv.

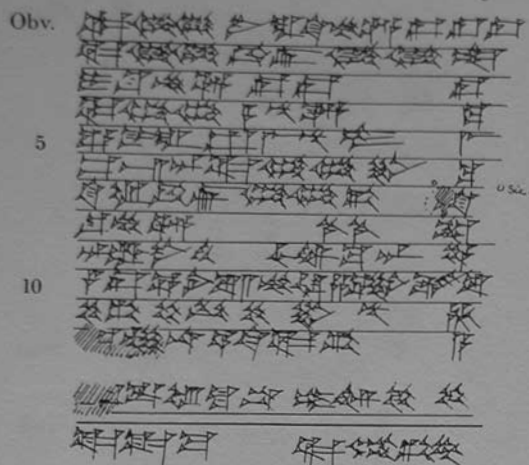


Rev.

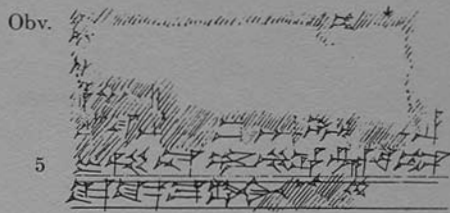


U.E.

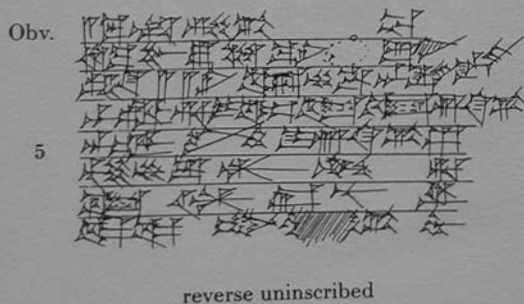
78



79

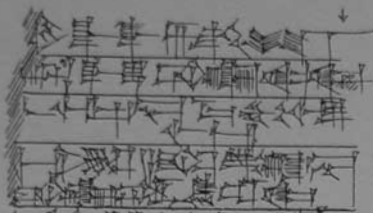


80



81

Obv.



5

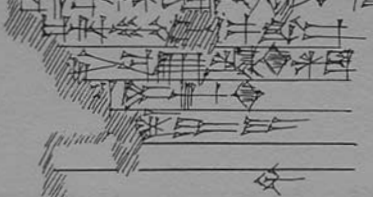


Lo.E.

Rev.



10

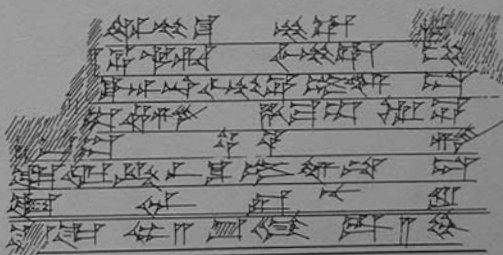


erasure

U.E.

82

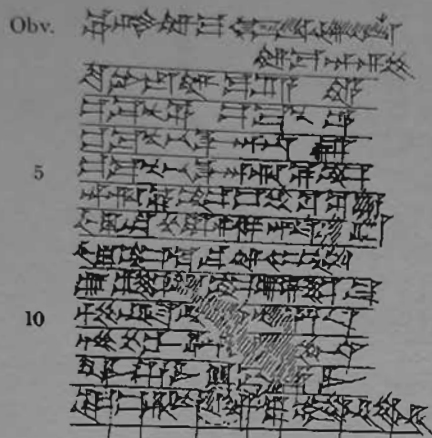
Obv.



5

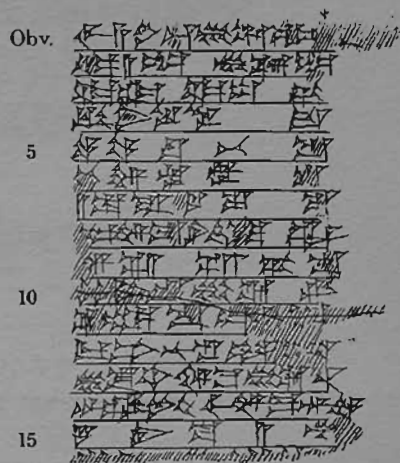
reverse uninscribed

83

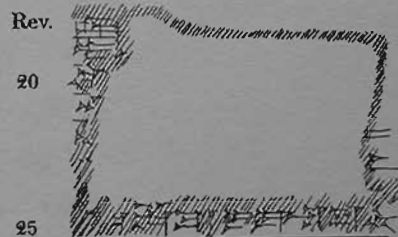


rest uninscribed

84



ca. 1/4 of tablet broken off



rest uninscribed

Obv.

5'

10'

15'

20'

Lo.E.

Rev.

25'

30'

ca. 1/4 of tablet broken off

Obv.

Handwritten cuneiform script on the obverse side of the tablet, arranged in horizontal lines. The script is dense and appears to be a form of Akkadian or Sumerian. The tablet is damaged, with a significant portion missing from the right side, indicated by the note "ca. 1/4 of tablet broken off".

Handwritten cuneiform script on the reverse side of the tablet, arranged in horizontal lines. The script is dense and appears to be a form of Akkadian or Sumerian. The tablet is damaged, with a significant portion missing from the right side, indicated by the note "ca. 1/4 of tablet broken off".

Handwritten cuneiform script on the reverse side of the tablet, arranged in horizontal lines. The script is dense and appears to be a form of Akkadian or Sumerian. The tablet is damaged, with a significant portion missing from the right side, indicated by the note "ca. 1/4 of tablet broken off".

L.E.

Handwritten cuneiform script on the reverse side of the tablet, arranged in horizontal lines. The script is dense and appears to be a form of Akkadian or Sumerian. The tablet is damaged, with a significant portion missing from the right side, indicated by the note "ca. 1/4 of tablet broken off".

Obv.

5 sic.
 10
 15
 20

Rev. 25

30
 35

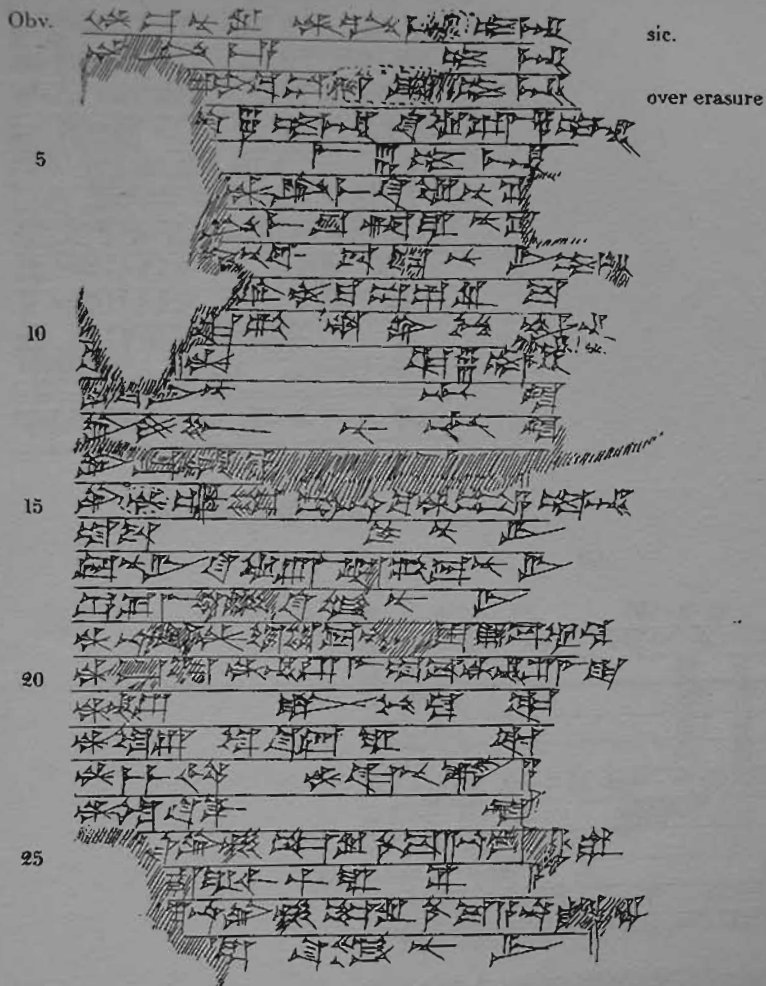
87

Obv.

5
 10

Rev. 15

20
 25
 30



88

Rev.

erasure

30

35

40

rest unscripted

89

Obv.

5

10

rest unscripted

Obv.

5

10

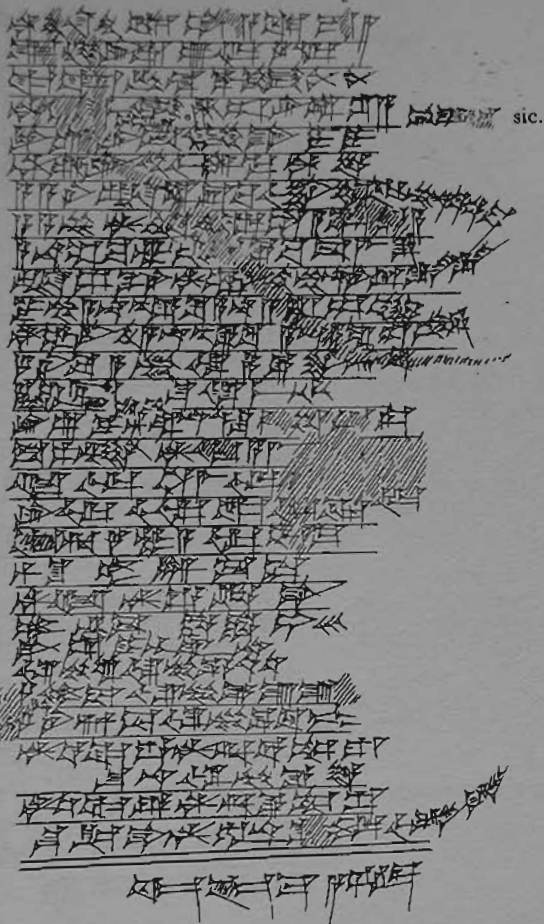
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Lo. E.

Rev. 25

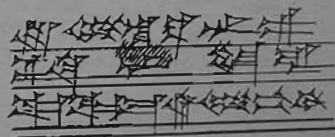
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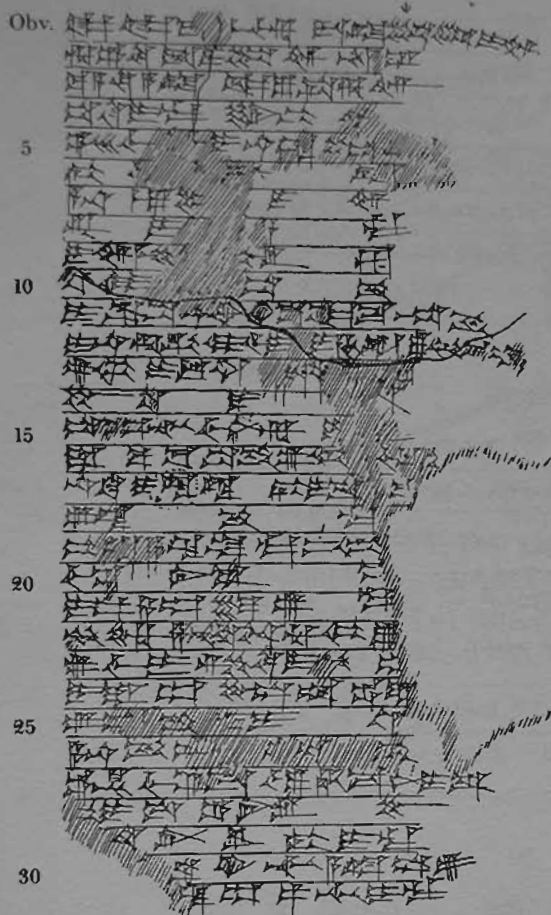


rest uninscribed

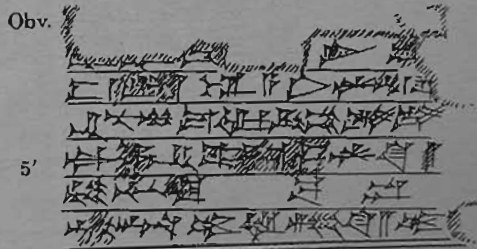
Obv.

reverse uninscribed





reverse uninscribed



reverse uninscribed

Obv. 1-2 lines broken off

5

Rev. 1-2 lines broken off

5'

10'

Obv. 5

5

reverse uninscribed

Obv.

1
 2
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Rev. 15

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