EARLY MESOPOTAMIAN
INCANTATIONS
AND RITUALS

BY
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A. GOETZE
M. L. HUSSEY

NEW HAVEN AND LONDON, YALE UNIVERSITY PRESS, 1985
Published with assistance from the
Yale Babylonian Collection.

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Designed by Ulla Kasten and Gary A. Tuttle.
Set in Scott No. 2 type by The Publishing
Nexus Incorporated of Guilford, Conn.
Printed in the United States of America by

Library of Congress Cataloging in Publication Data

Main entry under title:

Early Mesopotamian incantations and rituals

(Yale oriental series. Babylonian texts; v. II)
Text in Akkadian, Elamite, English, Subarian-
Hurrian, Sumerian, and several unidentified
languages.
1. Incantations. 2. Iraq—Religious life and
customs. 3. Iraq—Languages—Texts. I. Dijk.
J. J. A. van. II. Hussey, Mary I. (Mary Inda).
1876–1952. III. Goetze, Albrecht.
V. Title. VI. Series.
P3771.C8 vol. II 492'.1 s 84–13064
[P3771] [892'.1]
ISBN 0–300–03147–5 (alk. paper)
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PREFACE

This edition of early incantations and rituals in the Yale Babylonian Collection 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 II 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 1963 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, 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. 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, 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. As a result, the texts are very difficult to translate. 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 sigo are variants, gives us an example of what can be expected in these texts.

1. Abbreviations are according to R. Borger, Handbuch der Keilschriftliteratur 1-3 (Berlin, 1957-75).


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.

Goetz recognized in these texts the “southern” writing of the different /s/ phonemes, 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 (Gilgamesh), is written in this Larsa cursive script, while other texts are written in what Goetz called “the younger cursive . . . also employed in Hammurapi’s chancellery.” 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. 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:

\begin{verbatim}
iti-1 u₄₁-10 ēše 4šamaš-ga-ni-ṣu 4šamaš-ga-ni-ṣu
mu₄₁-kām
ē₄₃-nin-a-zi 4ša₄-gī₄-da
\end{verbatim}

one month, ten days six iku (measure of land) (profit for) Šamaš-gamīl;
the house of Šamaš-gamīl.
Of one year.
Temple of Ninazu, in the Egida.
INTRODUCTION

The reverse thus deals with the administration of the Egidda, which was the temple of Ninazu in the city of Enegi, halfway between Ur and Larsa on the river Itrungal. 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, 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 (ISET 1, No. 120, reverse line 8: ... xša₃ ha₃-gim emegi₇ nu₃-me₃-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. Subarian incantations do not seem to have

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 Silbenalphabete, mystical and arbitrary analyses of the sounds and syllables of Sumerian words (called: ki-bûr-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. Translating 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: kî.rî means “goddess,” ri.ša “great”; na.ru.dî is the goddess Narundi known from birth incantations, pi.lî perhaps the verbal root pi.l/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. 41:31-38; 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 Egiida, the temple of Ninazu at Emeq. At Ešnunna, Ninazu has a non-Sumerian name: Tîspak (Elamite?), and the name of his son, Nanšak, seems non-Sumerian. Both Ninazu and his son Ningizzida, “the lord of the true scepter (the eadbaua),” 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 (tu₅-én-é-nu-ru); tu₅ is never added at the beginning, so tu₅/du₅ 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 dâ-nu, ši-pat dû-ša: “incantation of Damu, incantation of Gula.” The reading of é-nu-ru was established by R. Falkenstein14 but the meaning remains difficult. (tu₅)-én-é-nu-ru is written in various ways in the texts in this volume.

INTRODUCTION

\[(\text{tu}_6)\text{-}\ddot{\text{en}}\text{-}\ddot{\text{e}}\text{-nu-ru: } 1:5; 5:22; 9:7; 18:12; 19:23; 33:1,9; 34:6; 38:4; 47:26; 59:1; 62:1,9; 80:7; 82:7, 88:1; 89:1.\]

\[(\text{tu}_6)\text{-}\ddot{\text{en}}\text{-\ddot{e}}\text{-nu-ri: } 5:19, 14 \text{ rev. } 6.\]

\[(\text{tu})\text{-}\text{en-ne-ru-ri: } 12:15.\]

\[(\text{tu}_6)\text{-en-ru-ru: } 20:13 \text{ a + b.}\]

\[(\text{tu})\text{-en-ni-in-ru-ra: } 68:7, 14.\]

\[(\text{tu-\ddot{u}})\text{-en-nu-nu-ru: } 8:18.\]

\[(\text{tu-\ddot{u}})\text{-en-ru-ri: } 77:9, 15, 26.\]

\[(\text{tu-\ddot{u}})\text{-en-in-ru-ri: } 16:11.\]

\[(\text{du}_1)\text{-en-ni-nu-ri: } 32:12.\]

\[(\text{te})\text{-en-ne-ru-ri: } 85:30\text{.}\]

An entirely different version exists in TIM 9, No. 64; tu\text{-en-ùri (S)}}.\text{I still consider my remark in HSAO, p. 238, note 21, to be a possible explanation of \textit{an.Šu-EN = en}_x\text{-uru}_y\text{, and to be in harmony with the phonetic readings of (én)-é-nu-ru. Babylonian scholars must have understood it as šipat \textit{EaTapim} (compare the names of Enki: \textit{den/nin-ùri (S)} and \textit{den-é-ùri-nu-ru}). But Enki may be so named a posteriori, since he is the god of magic. en\text{-uru}_y\text{/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. Wicke.\text{An early ritual (UMBS 13, No. 35) quotes incipits, as does the Mari ritual published by G. Dossin} and also the later canonical series and rituals. The rubric inim (or du\text{\text{-im-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: \textit{inim-inim-ma-šu-ak-am} “it is an incantation formula concerning a serpent”; in Akkadian: \textit{šipat tālim} (No. 4, lines 1-10) “incantation of (i.e., against) the worm”; \textit{šipat zuqiqi} (No. 4, lines 11-22) “against the scorpion”; or simply: \textit{ša zuqiqi} (TIM 9, No. 66:35, No. 69:18); \textit{ša [maškadi} (No. 14, obv. left edge); \textit{ša šikkē “re the mongoose,” ša ša-sî-sâ} (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”; *a-ni-na-ak-am “concerning the censer”; *gi-izi-lá-ak-am “concerning the torch”; *an-su-ak-am “concerning the date clus-

15. R. Jast, TSŠ (1927), No. 268 (pl. 9) 3', fourth line from the bottom, reads: \textit{e-Šu-ŠAN.EŠA} which could be read e-x\text{-en\text{-ùri-nu-ru, but this does not give the key to its interpretation (en-gur?)}


ter; *bára-gal-ak-am “concerning the great dais”; *ñé-erín-kud-ak-am “concerning the cut (?) cedar.” Without the genitive: in-im-inim-ma dug-dûr-bûr “concerning a filter vessel”; ungrammatical: in-im-inim-ma ki-âga “concerning love.” The only example with a “weak” verb is uncertain: *bára-rî-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).

3. 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”; *ûdug-hul-ak-am “against a hostile demon”; *îgi-hul-ak-am “against the evil eye”; *sa-gig-ak-am “against intestinal disease”; *gir-PAD-DU-hul-gîg-ak-am “against aching bones”; *doîm-îm-êk-ak-am “against Lamaštu”; *zê-ak-am “against the gall/bile.” *ne-šâlg-ak-am is difficult to interpret (cf. No. 65).

3. Rubrics consisting of a noun and an unaugmented verb (-o), 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-ak) in apposition: the unaugmented and unrepeated verbal stem is always “strong” (i.e., punctual). The following combinations occur:

a. noun and unaugmented verb: *muš-gi₄(-o) (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: *gir-tab-ti(1)-a-ak (No. 1); *ur-gi₄-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-mi₄-dab₅-ak (No. 69); *muš-dab₅-ak (No. 19b); *muš-gîr é-a šub-ak (VS 17, No. 10); *muš-zû-ku₄(1)-a-ak (VS 17, No. 6); *gîr-tab-gi₄-hùr-a-ak (VS 17, No. 10); *gi₄₄-še(d)-a-ak (No. 63 = pušḫu); *lugal érin-ani sikil-a-ak (No. 42); *munus-û-tu(1)-a-ak (passim).

c. noun and verbal noun in -ed-a plus genitive: *muš-gûr-ed-a-ak (No. 30, VS 17, No. 6); *muš-dab₅-ed-a-ak (passim); *gîr-ti(l) = ti(1)-êd-a-ak (VS 17, No. 6; 11; No. 10; 79); *gîr šû-a du-ed-a-ak (No. 37 = RT 28, p. 216); *nim-ak ka-kisî(di)-ed-a-ak (No. 6); x *bûr-ed-a-ak (VS 17, No. 10; II... pašărîm).

The translation of these rubrics is difficult. Should the verbal noun be analyzed as a passive participle: lal-ak/lal-ed-a or as an active participle: lal-o/lal-ed-o? In one case it may be clear: *lugal érin-ani sikil-ô-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 terminative or the ergative, but it is not. What is the difference between gir-tab-dab₃-bē-da and gir-tab-dab₂-ba?

In this context (ti(1)) is bullatu “make live, heal,” but *sa-ma-na til-∅-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 gir-tab-ti-la may well be “to heal (a person stung by) a scorpion”; ur-gi₃-ti-la “to heal (a person bitten by) a dog”; and muš-bur-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 Ninsur, 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,” but they are destined for the table of the king, as in the etiology of the turtle (ni-bûn-na) which “embellished the table of the king” (ban₃-su₃-landa hu-mu-zi₃) in V 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. 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, which clearly describe a treatment to neutralize its noxious powers? In gir-til(BAD)-ed-a-ak (VS 17, Nos. 6:11 and 10:72) til must stand for ti(1) = bullatu “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 ku₃(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) “gir šu-a (epigraphically better than su₃-a) du-ed-a-ak must mean “to carry a scorpion on 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. In another text, it is tempting to translate gir-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.

These magical practices are not surprising in a civilization which held the occupation of snake charmer (muš-lahi) in high esteem and connected it with the gods Ninazu at Enegi.
and Ningizzida at nearby Gisbanda. Nor should the use of Sumerian and Elamite surprise us, since the cult of serpents and scorpions is well attested in neighboring Elam. Ningizzida’s cult in Gisbanda 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 Ishtar-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” 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.

CATALOGUE

REGISTER AND DESCRIPTION OF THE TEXTS

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<tr>
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<td>49 x 79 x 22</td>
<td>YBC 1970</td>
</tr>
<tr>
<td>11</td>
<td>Akkadian incantation against “seizure of the heart”; more than one-third of tablet lost.</td>
<td>46 x 64 x 25</td>
<td>YBC 9897</td>
</tr>
<tr>
<td>TEXT</td>
<td>DESCRIPTION</td>
<td>MEASUREMENTS IN mm</td>
<td>MUSEUM NUMBER</td>
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<tr>
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<tr>
<td>12</td>
<td>Akkadian incantation against &quot;seizure of the heart&quot; (ll. 1–17); cf. No. 11; Akkadian incantation against toothache (ll. 29–37); incantation in Akkadian and an unidentified language (ll. 38–43).</td>
<td>76 × 172 × 40</td>
<td>YBC 4625</td>
</tr>
<tr>
<td>13</td>
<td>Akkadian incantation of nam-bûr-bi type.</td>
<td>46 × 35 × 15</td>
<td>YBC 9117</td>
</tr>
<tr>
<td>14</td>
<td>Obverse fragmentary; reverse: Akkadian incantation against the maškadu-disease; cf. Nos. 69 and 81.</td>
<td>106 × 75 × 27</td>
<td>YBC 4599</td>
</tr>
<tr>
<td>15</td>
<td>Akkadian incantation and rituals against &quot;trouble&quot; (dubûtûm); incantation duplicates No. 29, ll. 24–27.</td>
<td>77 × 62 × 23</td>
<td>YBC 4588</td>
</tr>
<tr>
<td>16</td>
<td>Akkadian incantation against mental and physical suffering. Compare ll. 1–3 with No. 77, ll. 10–15.</td>
<td>53 × 68 × 25</td>
<td>YBC 5328</td>
</tr>
<tr>
<td>17</td>
<td>Akkadian incantation for a woman in labor. Only part of the text seems to be included.</td>
<td>64 × 41 × 20</td>
<td>YBC 5630</td>
</tr>
<tr>
<td>19</td>
<td>Akkadian incantation against Lamaštu (ll. 1–17); cf. Nos. 20, 88–90; Akkadian incantation for binding a snake (ll. 18–23).</td>
<td>63 × 116 × 28</td>
<td>YBC 4601</td>
</tr>
<tr>
<td>20</td>
<td>Akkadian incantation against Lamaštu.</td>
<td>73 × 52 × 20</td>
<td>YBC 9846</td>
</tr>
<tr>
<td>21</td>
<td>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 (šikka) and &quot;to heal the heart&quot; (ša ša-si-sá) (ll. 31–33).</td>
<td>67 × 104 × 28</td>
<td>YBC 4598</td>
</tr>
<tr>
<td>22</td>
<td>Akkadian liturgy for the ritual of the divination-priest; edited by Goetze. JCS 22 (1938): 25–29.</td>
<td>56 × 114 × 27</td>
<td>YBC 5023</td>
</tr>
<tr>
<td>24</td>
<td>Akkadian love song for sacred marriage ritual.</td>
<td>131 × 173 × 30</td>
<td>YBC 4648</td>
</tr>
<tr>
<td>25</td>
<td>Akkadian recipes.</td>
<td>118 × 164 × 33</td>
<td>YBC 4644</td>
</tr>
<tr>
<td>TEXT</td>
<td>DESCRIPTION</td>
<td>MEASUREMENTS IN mm</td>
<td>MUSEUM NUMBER</td>
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<tr>
<td>26</td>
<td>Akkadian recipes.</td>
<td>165 × 25 × 37</td>
<td>YBC 8958</td>
</tr>
<tr>
<td>27</td>
<td>Akkadian recipes.</td>
<td>89 × 137 × 37</td>
<td>YBC 4648</td>
</tr>
<tr>
<td>28</td>
<td>Akkadian medical treatment of &quot;feverish mouth&quot; (ll. 1–2); ll. 3–6 duplicate No. 29, ll. 8–11; exorcism in an unidentified language (ll. 7–16) duplicates No. 64, obv.</td>
<td>86 × 60 × 25</td>
<td>YBC 4592</td>
</tr>
<tr>
<td>29</td>
<td>Akkadian medical text dealing with five ailments, including miqlum (ll. 1–7) and toothache (ll. 19–23); ll. 24–26 duplicate incantation of No. 15.</td>
<td>93 × 79 × 27</td>
<td>YBC 4597</td>
</tr>
<tr>
<td>30</td>
<td>Sumerian incantation concerning the serpent. Reverse uninscribed.</td>
<td>85 × 50 × 20</td>
<td>YBC 8637</td>
</tr>
<tr>
<td>31</td>
<td>Sumerian incantation concerning the serpent. Reverse uninscribed.</td>
<td>40 × 60 × 20</td>
<td>YBC 5629</td>
</tr>
<tr>
<td>32</td>
<td>Sumerian incantation concerning the serpent; edited by van Dijk, Or 38 (1969): 539–47.</td>
<td>45 × 65 × 20</td>
<td>YBC 8640</td>
</tr>
<tr>
<td>33</td>
<td>Sumerian incantation concerning the serpent. Reverse uninscribed.</td>
<td>50 × 65 × 20</td>
<td>YBC 5633</td>
</tr>
<tr>
<td>34</td>
<td>Sumerian incantation concerning the serpent. Reverse uninscribed.</td>
<td>35 × 45 × 15</td>
<td>YBC 1849</td>
</tr>
<tr>
<td>35</td>
<td>Sumerian incantation against the scorpion with Akkadian ritual instructions; remainder fragmentary. Reverse destroyed.</td>
<td>45 × 65 × 15</td>
<td>YBC 9899</td>
</tr>
<tr>
<td>36</td>
<td>Fragmentary Sumerian incantation. Reverse destroyed.</td>
<td>26 × 48 × 12</td>
<td>YBC 10233</td>
</tr>
<tr>
<td>37</td>
<td>Sumerian incantation from Ur III period. Corrected copy of tablet published by V. Brummer, RT 28, p. 216, and listed by C. Johns, Cuneiform Inscriptions Morgan, p. 44, No. 66.</td>
<td>50 × 45 × 20</td>
<td>MLC 1093</td>
</tr>
<tr>
<td>38</td>
<td>Subarian(?) incantation concerning the dog. Reverse uninscribed.</td>
<td>55 × 70 × 25</td>
<td>YBC 5643</td>
</tr>
<tr>
<td>39</td>
<td>Incantation in unidentified language concerning a pig (as a ritual substitute). Reverse uninscribed.</td>
<td>40 × 60 × 12</td>
<td>YBC 8608</td>
</tr>
<tr>
<td>40</td>
<td>Sumerian prayer, duplicate of STVC 16 and CBS 10489 - 10756 (edited by I. L. Finkel, AFO 27 [1980]: 37ff.); cf. also VS 10, No. 189.</td>
<td>65 × 50 × 20</td>
<td>YBC 5636</td>
</tr>
<tr>
<td>TEXT</td>
<td>DESCRIPTION</td>
<td>MEASUREMENTS IN mm</td>
<td>MUSEUM NUMBER</td>
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</tr>
<tr>
<td>26</td>
<td>Akkadian recipes.</td>
<td>165 × 25 × 37</td>
<td>YBC 8958</td>
</tr>
<tr>
<td>27</td>
<td>Akkadian recipes.</td>
<td>89 × 137 × 37</td>
<td>YBC 4648</td>
</tr>
<tr>
<td>28</td>
<td>Akkadian medical treatment of &quot;feverish mouth&quot; (ll. 1–2); ll. 8–6 duplicate No. 29; ll. 8–11; exorcism in an unidentified language (ll. 7–16) duplicates No. 64, obv.</td>
<td>86 × 60 × 25</td>
<td>YBC 4592</td>
</tr>
<tr>
<td>29</td>
<td>Akkadian medical text dealing with five ailments, including miqtum (ll. 1–7) and toothache (ll. 19–23); ll. 24–26 duplicate incantation of No. 15.</td>
<td>93 × 79 × 27</td>
<td>YBC 4597</td>
</tr>
<tr>
<td>30</td>
<td>Sumerian incantation concerning the serpent. Reverse uninscribed.</td>
<td>85 × 50 × 20</td>
<td>YBC 8637</td>
</tr>
<tr>
<td>31</td>
<td>Sumerian incantation concerning the serpent. Reverse uninscribed.</td>
<td>40 × 60 × 20</td>
<td>YBC 5629</td>
</tr>
<tr>
<td>32</td>
<td>Sumerian incantation concerning the serpent; edited by van Dijk, Or 38 (1969): 539–47.</td>
<td>45 × 65 × 20</td>
<td>YBC 8640</td>
</tr>
<tr>
<td>33</td>
<td>Sumerian incantation concerning the serpent. Reverse uninscribed.</td>
<td>50 × 65 × 20</td>
<td>YBC 5623</td>
</tr>
<tr>
<td>34</td>
<td>Sumerian incantation concerning the serpent. Reverse uninscribed.</td>
<td>35 × 45 × 15</td>
<td>YBC 1849</td>
</tr>
<tr>
<td>35</td>
<td>Sumerian incantation against the scorpion with Akkadian ritual instructions; remainder fragmentary. Reverse destroyed.</td>
<td>45 × 65 × 15</td>
<td>YBC 9899</td>
</tr>
<tr>
<td>36</td>
<td>Fragmentary Sumerian incantation. Reverse destroyed.</td>
<td>26 × 48 × 12</td>
<td>YBC 10233</td>
</tr>
<tr>
<td>37</td>
<td>Sumerian incantation from Ur III period. Corrected copy of tablet published by V. Brummer, RT 28, p. 216, and listed by C. Johns, <em>Cuneiform Inscriptions Morgan</em>, p. 44, No. 66.</td>
<td>50 × 45 × 20</td>
<td>MLC 1093</td>
</tr>
<tr>
<td>38</td>
<td>Subarian(?) incantation concerning the dog. Reverse uninscribed.</td>
<td>55 × 70 × 25</td>
<td>YBC 5643</td>
</tr>
<tr>
<td>39</td>
<td>Incantation in unidentified language concerning a pig (as a ritual substitute). Reverse uninscribed.</td>
<td>40 × 60 × 12</td>
<td>YBC 8603</td>
</tr>
<tr>
<td>TEXT</td>
<td>DESCRIPTION</td>
<td>MEASUREMENTS IN mm</td>
<td>MUSEUM NUMBER</td>
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</tr>
<tr>
<td>41</td>
<td>Incantation in an unidentified language. Reverse uninscribed.</td>
<td>40 × 60 × 15</td>
<td>YBC 5638</td>
</tr>
<tr>
<td>42</td>
<td>Sumerian ritual for the purification of an army; edited by van Dijk, in <em>Symbolae ... Böhl</em>, pp. 107-17.</td>
<td>80 × 60 × 20</td>
<td>YBC 4184</td>
</tr>
<tr>
<td>43</td>
<td>Sumerian incantation concerning holy water.</td>
<td>70 × 60 × 20</td>
<td>YBC 9891</td>
</tr>
<tr>
<td>44</td>
<td>Sumerian blessing of holy water. Reverse uninscribed.</td>
<td>70 × 50 × 20</td>
<td>YBC 5639</td>
</tr>
<tr>
<td>45</td>
<td>Sumerian blessing of oil or perfume. Lower edge and reverse uninscribed.</td>
<td>50 × 35 × 20</td>
<td>YBC 11010</td>
</tr>
<tr>
<td>46</td>
<td>Sumerian blessing of holy water. Reverse uninscribed.</td>
<td>55 × 70 × 20</td>
<td>YBC 5622</td>
</tr>
<tr>
<td>47</td>
<td>Sumerian blessing of holy water and censer.</td>
<td>45 × 60 × 20</td>
<td>YBC 5834</td>
</tr>
<tr>
<td>48</td>
<td>Sumerian blessing of holy water.</td>
<td>65 × 50 × 20</td>
<td>YBC 6774</td>
</tr>
<tr>
<td>49</td>
<td>Three Sumerian incantations concerning the royal censer.</td>
<td>50 × 65 × 20</td>
<td>YBC 7689</td>
</tr>
<tr>
<td>50</td>
<td>Two incantations in an unidentified language.</td>
<td>50 × 70 × 20</td>
<td>YBC 4188</td>
</tr>
<tr>
<td>51</td>
<td>Sumerian blessing of the date cluster(?).</td>
<td>40 × 60 × 20</td>
<td>YBC 5635</td>
</tr>
<tr>
<td>52</td>
<td>Subarian(?) incantation. Reverse uninscribed.</td>
<td>70 × 50 × 20</td>
<td>YBC 5633</td>
</tr>
<tr>
<td>53</td>
<td>Sumerian blessing of the torch; cf. No. 59. Reverse uninscribed.</td>
<td>80 × 50 × 20</td>
<td>YBC 8649</td>
</tr>
<tr>
<td>54</td>
<td>Sumerian blessing of the royal throne. Only about one-fourth of an approximately 50-line tablet preserved.</td>
<td>35 × 50 × 20</td>
<td>YBC 6343</td>
</tr>
<tr>
<td>55</td>
<td>Inscribed with only inim-inim-ma.</td>
<td>30 × 50 × 15</td>
<td>YBC 6854</td>
</tr>
<tr>
<td>56</td>
<td>Sumerian incantation concerning the cedar.</td>
<td>45 × 60 × 20</td>
<td>YBC 5628</td>
</tr>
<tr>
<td>57</td>
<td>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.</td>
<td>65 × 65 × 30</td>
<td>MLC 1871</td>
</tr>
<tr>
<td>58</td>
<td>Splinter from the surface of a multicoloured Sumerian literary tablet. Ur III script, from Nippur.</td>
<td>18 × 16 × 5 ( = 5NT 434)</td>
<td>NBC 11289</td>
</tr>
<tr>
<td>59</td>
<td>Sumerian blessing of the torch.</td>
<td>50 × 35 × 20</td>
<td>YBC 1828</td>
</tr>
<tr>
<td>TEXT</td>
<td>DESCRIPTION</td>
<td>MEASUREMENTS IN mm</td>
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</tr>
<tr>
<td>41</td>
<td>Incantation in an unidentified language. Reverse uninscribed.</td>
<td>40 × 60 × 15</td>
<td>YBC 5638</td>
</tr>
<tr>
<td>42</td>
<td>Sumerian ritual for the purification of an army; edited by van Dijk, in <em>Symbolae...</em> Böhl. pp. 107-17.</td>
<td>80 × 60 × 20</td>
<td>YBC 4184</td>
</tr>
<tr>
<td>43</td>
<td>Sumerian incantation concerning holy water.</td>
<td>70 × 60 × 20</td>
<td>YBC 9891</td>
</tr>
<tr>
<td>44</td>
<td>Sumerian blessing of holy water. Reverse uninscribed.</td>
<td>70 × 50 × 20</td>
<td>YBC 5639</td>
</tr>
<tr>
<td>45</td>
<td>Sumerian blessing of oil or perfume. Lower edge and reverse uninscribed.</td>
<td>50 × 35 × 20</td>
<td>YBC 11010</td>
</tr>
<tr>
<td>46</td>
<td>Sumerian blessing of holy water. Reverse uninscribed.</td>
<td>55 × 70 × 20</td>
<td>YBC 5622</td>
</tr>
<tr>
<td>47</td>
<td>Sumerian blessing of holy water and censer.</td>
<td>45 × 60 × 20</td>
<td>YBC 5834</td>
</tr>
<tr>
<td>48</td>
<td>Sumerian blessing of holy water.</td>
<td>65 × 50 × 20</td>
<td>YBC 6774</td>
</tr>
<tr>
<td>49</td>
<td>Three Sumerian incantations concerning the royal censer.</td>
<td>50 × 65 × 20</td>
<td>YBC 7689</td>
</tr>
<tr>
<td>50</td>
<td>Two incantations in an unidentified language.</td>
<td>50 × 70 × 20</td>
<td>YBC 4183</td>
</tr>
<tr>
<td>51</td>
<td>Sumerian blessing of the date cluster(?)</td>
<td>40 × 60 × 20</td>
<td>YBC 5635</td>
</tr>
<tr>
<td>52</td>
<td>Subarian(?) incantation. Reverse uninscribed.</td>
<td>70 × 50 × 20</td>
<td>YBC 5633</td>
</tr>
<tr>
<td>53</td>
<td>Sumerian blessing of the torch; cf. No. 59. Reverse uninscribed.</td>
<td>80 × 50 × 20</td>
<td>YBC 8649</td>
</tr>
<tr>
<td>54</td>
<td>Sumerian blessing of the royal throne. Only about one-fourth of an approximately 50-line tablet preserved.</td>
<td>35 × 50 × 20</td>
<td>YBC 6343</td>
</tr>
<tr>
<td>55</td>
<td>Inscribed with only inin-inin-ma.</td>
<td>80 × 50 × 15</td>
<td>YBC 6354</td>
</tr>
<tr>
<td>56</td>
<td>Sumerian incantation concerning the cedar.</td>
<td>45 × 60 × 20</td>
<td>YBC 5628</td>
</tr>
<tr>
<td>57</td>
<td>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.</td>
<td>65 × 65 × 50</td>
<td>MLC 1871</td>
</tr>
<tr>
<td>58</td>
<td>Splinter from the surface of a multicoloured Sumerian literary tablet. Ur III script; from Nippur.</td>
<td>18 × 16 × 5</td>
<td>NBC 11289</td>
</tr>
<tr>
<td></td>
<td>(= 5NT 434)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>Sumerian blessing of the torch.</td>
<td>50 × 35 × 20</td>
<td>YBC 1828</td>
</tr>
<tr>
<td>TEXT</td>
<td>DESCRIPTION</td>
<td>MEASUREMENTS IN mm</td>
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</tr>
<tr>
<td>60</td>
<td>Subarian(?) incantation. Reverse uninscribed.</td>
<td>65 x 50 x 20</td>
<td>YBC 5332</td>
</tr>
<tr>
<td>61</td>
<td>Sumerian blessing of plants for the purification of the king.</td>
<td>55 x 70 x 20</td>
<td>YBC 4182</td>
</tr>
<tr>
<td>62</td>
<td>Fragmentary Sumerian incantation. Lower edge uninscribed.</td>
<td>45 x 55 x 20</td>
<td>YBC 9889</td>
</tr>
<tr>
<td>63</td>
<td>Sumerian incantation against bad dreams(?).</td>
<td>95 x 50 x 25</td>
<td>NBC 7893</td>
</tr>
<tr>
<td>64</td>
<td>Incantation in an unidentified language; duplicates No. 29, ll. 7–16; edited by van Dijk, <em>CRR</em> 25 (1982): 103f.</td>
<td>50 x 80 x 20</td>
<td>YBC 4591</td>
</tr>
<tr>
<td>65</td>
<td>Subarian incantation or love charm(?); edited by van Dijk, <em>CRR</em> 25 (1982): 102.</td>
<td>40 x 50 x 50</td>
<td>YBC 1836</td>
</tr>
<tr>
<td>66</td>
<td>Two Sumerian apotropaic incantations. The tablet is pierced on either edge for suspension as an amulet.</td>
<td>40 x 35 x 15</td>
<td>NBC 3830</td>
</tr>
<tr>
<td>67</td>
<td>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.</td>
<td>80 x 55 x 25</td>
<td>MLC 640</td>
</tr>
<tr>
<td>68</td>
<td>Incantation in syllabic Sumerian; reverse repeats obverse as in school exercises.</td>
<td>45 x 50 x 20</td>
<td>YBC 8505</td>
</tr>
<tr>
<td>69</td>
<td>Sumerian incantation concerning a plague of rodents(?); obv. 1–rev. 6'; Akkadian ritual with Sumerian incantation for stinging birds (rev. 7'–9'); Akkadian incantation against musskudu-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.</td>
<td>90 x 50 x 25</td>
<td>YBC 4594</td>
</tr>
<tr>
<td>70</td>
<td>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.</td>
<td>15 x 90 x 30</td>
<td>YBC 4622</td>
</tr>
<tr>
<td>71</td>
<td>Sumerian incantation against the evil eye; duplicates No. 70, ll. 15'–23'.</td>
<td>70 x 55 x 20</td>
<td>YBC 5632</td>
</tr>
<tr>
<td>72</td>
<td>Sumerian incantation against the evil ghost. Reverse uninscribed.</td>
<td>65 x 50 x 30</td>
<td>YBC 5697</td>
</tr>
<tr>
<td>TEXT</td>
<td>DESCRIPTION</td>
<td>MEASUREMENTS IN mm</td>
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</tr>
<tr>
<td>73</td>
<td>Sumerian incantation against the <em>samānu</em>-disease; cf. No. 74; Ur III script; from Nippur. Reverse uninscribed.</td>
<td>110 × 70 × 20</td>
<td>NBC 11106 (= 6NT 145)</td>
</tr>
<tr>
<td>74</td>
<td>Bilingual incantation against the <em>samānu</em>-disease. Middle Assyrian script; piece from the middle of a thick tablet which probably originally contained four columns.</td>
<td>70 × 80 × 40</td>
<td>MLC 1301</td>
</tr>
<tr>
<td>75</td>
<td>Akkadian incantation and ritual for alleviating a bad dream. Neo-Babylonian script. Reverse uninscribed.</td>
<td>35 × 50 × 15</td>
<td>YBC 9884</td>
</tr>
<tr>
<td>76</td>
<td>Two Sumerian (?) incantations against aching bones (<em>gir-pa.d. rá-hul-gig-ga</em>).</td>
<td></td>
<td>YBC 5025</td>
</tr>
<tr>
<td>77</td>
<td>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.</td>
<td>50 × 75 × 20</td>
<td>YBC 9898</td>
</tr>
<tr>
<td>78</td>
<td>Sumerian incantation against headache. Reverse uninscribed.</td>
<td>55 × 70 × 20</td>
<td>YBC 5684</td>
</tr>
<tr>
<td>79</td>
<td>Fragmentary Sumerian incantation against “sick flesh” (?). Reverse uninscribed.</td>
<td>55 × 45 × 15</td>
<td>YBC 1846</td>
</tr>
<tr>
<td>80</td>
<td>Abridged Sumerian incantation against lung pain. Reverse uninscribed.</td>
<td>45 × 60 × 15</td>
<td>YBC 5330</td>
</tr>
<tr>
<td>81</td>
<td>Sumerian incantation against various demons; Ur III script; from Nippur.</td>
<td>45 × 75 × 20</td>
<td>NBC 10574 (= 6NT 46)</td>
</tr>
<tr>
<td>82</td>
<td>Sumerian incantation concerning the bedroom. Reverse uninscribed.</td>
<td>50 × 70 × 20</td>
<td>YBC 6784</td>
</tr>
<tr>
<td>83</td>
<td>Sumerian incantation mentioning a violent weapon. Reverse uninscribed.</td>
<td>75 × 45 × 20</td>
<td>YBC 6465</td>
</tr>
<tr>
<td>84</td>
<td>Sumerian incantation for quieting children; cf. No. 86. About one-fourth of tablet lost.</td>
<td>65 × 50 × 15</td>
<td>YBC 8602</td>
</tr>
<tr>
<td>TEXT</td>
<td>DESCRIPTION</td>
<td>MEASUREMENTS IN mm</td>
<td>MUSEUM NUMBER</td>
</tr>
<tr>
<td>--------</td>
<td>-----------------------------------------------------------------------------</td>
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<tr>
<td>86</td>
<td>Akkadian incantation for a woman in labor (ll. 1–28); edited by van Dijk, Or 42 (1978): 502–07. Sumerian incantation probably against Lamaštu (ll. 29ff.).</td>
<td>155 × 55 × 25</td>
<td>YBC 4603</td>
</tr>
<tr>
<td>87</td>
<td>Akkadian love charm.</td>
<td>95 × 55 × 25</td>
<td>MLC 1299</td>
</tr>
<tr>
<td>88</td>
<td>Sumerian incantation against Lamaštu.</td>
<td>115 × 70 × 25</td>
<td>YBC 4602</td>
</tr>
<tr>
<td>89</td>
<td>Sumerian incantation against Lamaštu; edited by van Dijk, CRRA 25 (1982): 101f. Reverse uninscribed.</td>
<td>55 × 70 × 20</td>
<td>YBC 5627</td>
</tr>
<tr>
<td>90</td>
<td>Sumerian incantation against an undetermined illness.</td>
<td>110 × 60 × 25</td>
<td>YBC 5149</td>
</tr>
<tr>
<td>91</td>
<td>Sumerian incantation against intestinal diseases (šā-gig-ga). Reverse uninscribed.</td>
<td>90 × 40 × 15</td>
<td>YBC 1854</td>
</tr>
<tr>
<td>93</td>
<td>Forerunner of first tablet of Sumerian zi-pa-incantations. Reverse uninscribed.</td>
<td>55 × 65 × 25</td>
<td>YBC 8712</td>
</tr>
<tr>
<td>94</td>
<td>Sumerian-Akkadian bilingual incantation against the approach of an evil man; late Babylonian script; last two lines of obverse and edge lost.</td>
<td>60 × 90 × 25</td>
<td>MLC 1691</td>
</tr>
<tr>
<td>95</td>
<td>Sumerian-Akkadian bilingual of uncertain type; neo-Babylonian script. Reverse uninscribed.</td>
<td>40 × 60 × 20</td>
<td>YBC 3537</td>
</tr>
<tr>
<td>96</td>
<td>Akkadian ritual for quieting children; duplicate of AMT 94, No. 2, and Craig, ABRT 2, No. 8; late Babylonian script.</td>
<td>65 × 70 × 30</td>
<td>NBC 6151</td>
</tr>
</tbody>
</table>
COMMENTS ON TEXTS

1.

The text seems to consist of three nominal sentences:

pa-sa-ku-ru ga-ba-ra-a[li] x-ka
sa-du-um si-di-ha-k[a] (or: zi-ba-ta-k[a]?)
sa-du-um ka-ra-na-k[a]
me-er na-di-im ba-a[m?] la-ka

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

2.

a-ra-ah-ri ra-ma-ni a-ra-[ah]-hi pa-ag-
ki-ma na-ru-um ir-hu-ú ki-ib-ri-ša
ke-er-ba-an sú-qi-im
e-er-er šu-li-im
5 še-er-ša-an ši-qi-im
zu-um ki-ir-im
ki-a-nu-ú-ma zú-qi-qi-pu-um
i-la-ku-ú-ma
i-na-du-ú-ma
10 la i-na-nu-šu-ú

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.


3.

Obv. (ll. 7-9) has this interesting statement: mitum ištu eršetim iballušamma la 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:

\[
\begin{align*}
\text{pa-sa-kur \( ga-ba-ra-a \)} & \text{[h x -ka]} \\
\text{su-du-um si-di\textsuperscript{'}-ta-k[a]} & \text{(or: zi-ba-ta-k[a]?)} \\
\text{sa-du-um ka-ra-na-k[a]} & \\
\text{me-e na-di-im ba-c[?]-la-ka}
\end{align*}
\]

Line 6 provides the designation [\text{inim]-inim-ma g[ir-tab-ti-la-kam} “incantation to heal (somebody stung by?) a scorpion.”

2.

\[
\begin{align*}
\text{a-ra-ah-hi ra-ma-ri a-ra-[ak]} & \text{hi pu-ag-ri} \\
\text{ki-ma na-ru-un ir-hu-\( a \) ki-ib-ri-\( s \)} & \\
\text{ki-ir-ba-an si-qi-im} & \\
\text{e-pe-er su-hi-im} & \\
\text{5 \( si-er-ha-an \) si-qi-im} & \\
\text{zu-um ki-ri-im} & \\
\text{ki-u-nu-um ma si-qi-qi-pu-um} & \\
\text{i-la-ku-um} & \\
\text{i-na-du-um} & \\
\text{10 la i-na-mu-\( s \)-\( s \)-\( s \)} & \text{I engender my soul, I engender my body,}
\end{align*}
\]

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.


3.

Obv. (ll. 7-9) has this interesting statement: [\text{mitum i\( su \) er\textsuperscript{etim} iballu\textsuperscript{am}ma l\text{\( a \)} 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 ī-ul īa-a-tum
ši-pa-at Ỉen-ti
ši-ip-tum ī-ul īa-a-tum
ši-pa-at Ǐšamaš
Ǐšamaš ši-ip-tam id-di

15 a-na-ku ri-mu
ka-ab'-ru ša Ǐša-di-i
ad-di ši-ip-tam š[a Ǐšamaš
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 of Šamaš
upon [my]self.

4.


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

hu pa an ša ku an ši pa an ša
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-ya-ha-ra-na*), opening it, taking out its stomach and its *himašum*, 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:

... Ǐša-ha-rum li-ib-lu-uj-na
zu-qi-qi-pu-um li-mu-ut

... let the child live,
but let the scorpion die!

The ritual (ll. 20-22) reads:

ša li-ib-bi ī-zu-un i-me-e-ri

you put the inner part of a donkey’s
ear

i-na mu-uh-ki si-im-mi ta-Ǐa-ka-an-ma

on the wound and recite

ši-ip-ta ta-na-an-di-i-ma ba-li-i

the incantation; he will recover.

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

c. (ll. 28ff.). This section begins with an interesting etiology: bi-ri-it Ǐli digna ī Ǐlagāša ki
... “between the Tigris and the Lagaš river...” alluding probably to a historical event.
a. (ll. 1-8). The text begins:

\[ \text{4a-nu ir-hi-a-am ša-me-e ša-mu-ú er-še-tam ul-d[u-n]im} \]
\[ \text{er-še-tum ú-li-id bu-ša-am bu-šum ú-li-id lu-hu-ma-a-am} \]
\[ \text{lu-hu-mu-um ú-li-id zu-ba zu-ul(b)-bu ú-li-id tu-ul-tam...} \]

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:

\[ \text{i-nu-ma} \text{4gu-la il-li-ku mu-tu-tam kal-bu il-li-ku waa-ar-ki-i-ša} \]
\[ \text{tu-li-a-tum i-dam ia-šš-im zu-ub-bu ú Ša-hu-um ša il-li-ku} \]
\[ \text{wa-ar-ki-ša i-nu-ma} \text{4su’én iš-tu nibrūki ú-ši-a-am} \]
\[ \text{ú-wa-šš-še-er [zu-u]b-ba-am ú gir-tab a-na qā-aq-qd-di-im...} \]

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].ki.en.si.im.ti.ik.na
[x-x].za.ki.en.mašt.i.ik.na \; hu uh.tu.tu.ut.ki.in.hu.tu.uk.na
[x].ú.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 I. 21. na.ap.ri.ša.a.am).

\[si.iz.ri.ik \; za.ba.ar.ri.ik
ri.ša.am.ri.ša.am.ti.1a.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):

\[\text{dnammu-me-en} \; \text{dnammu-me-en} \; \text{dnammu dumu-agruna-ka-me-en}
[\text{ṣīg-agruna-ta}] \; ZU.DU \; GUG-gi-da-zi-[dē]
[\text{muš-gi}]r-é-ke₄ \; GUG-ki-šē \; 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-gir of the temple.

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

f. lines 27f. read:

\[\text{as-ku-up-pa-tum šu-te-ri-bi ma-re-e-ki}
\[\text{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.
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 rakásu = "bind." The text uses the verb mahásu, 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."

In the [...] sky
a fire was kindled;
a constriction (?) has fallen
on all the cattle.
It made burn with fever
the young goats and sheep
and the babies on the arm of the nurse.
Speak to
My mother Ningirim!
May the faces of the cattle brighten!
May Sumukan rejoice!
May the herbs (of the plain) rejoice!
May the path (?) be glad!
I will keep placing sundisks
on the garments of the great gods
with tender care.
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.


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 uš-tu š[adim] u-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-li-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 va-ši-ib ap-st-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.):

\[ u₄-ta-mì-ka er-se-šam u ha-am-mî-e \]
\[ ... lu-ù tu-wa-ša-ar \]

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-qa-ab-bi
a-vea-tum a-vea-at bu-[ul]-ti-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[nd]a.ah.ši.in.da.ah
ši.in.da.da.ah.ši.in.da.[ah]
š(i)ce).ri.pi.ni.gar.ri.ù.pañ.in.[x],

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

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

13.
(ll. 1-3):

a-na an-na-an-na már an-na-u[n-na]
ša il-šu an-na-an-na
lu pa-at-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-aš ša-ba-at kal-bi-im e-la-m[i...i]-ša-hi-[š]
[e-re-çeb bu-lum i-ru-ad] wa-se-[a bu-lim us-ši

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, maškdu-sickness, before the flint, the scalpel [of] Gula, catches up with you!
See SRT 6:11 for the gīri-kāk, the scalpel of Ninisnina (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-šu
lu-mu-un-šu pi-ri-ih-šu ú-ul ú-va-aš-šar
za-a-ri lum-nim i-is-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 ṣe-er-ri ṣidaltim to-te-me-er[r], l. 19) so that the sorcery may be dislodged (ki-iš-pu ša a-na biši-šu i-né-pu-šu-ū? [ ... ], 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-sa-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-ša-na-sa-ah (l. 23).

16.

[še]-et er-še-tim ṣa-ab
še-et a-ši-ri-im na-pi-ša-am i-šu
ši-ta-še-a-ku-um ši-ša a-wi-lu-tim du-up-pi-ir
(Cf. No. 77: 13; a-ta-dī-ku tä-a ša a-wi-lú-tī)
ri-mu ri-na-ri ši-li-šu la-ba-tu
5 īn-hu ka-ab-ta-ti da-du li-i-bi
-da-mu i-di-na ši-pa-as-sū ib-lu-ul
a-na-ku ši-ip-ti a-na an di-li-ip-tam
ū-du-û-na ra-ma-ni-šu lu-la pu-ga-ar-šu-nu
ka-al-bu si₂₀-im-mi ra-ma-ni-šu-nu
10 li-li-ku
tu-û-e-ni-in-nu-ri
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.
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-[D][IM.MM.-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. Nougarou, Ugaritica 6 (1969): 393-408 and
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

20.

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

```
e-ze-et pa-al-ha-at
i-la-at a-mu-ra-at
ú ši-i ba-ar-ba-ra-tum
[m]a-ar-ti a-ni-i[m]

5 x-so-a-sí na-ar-b[a-su-x]

... ...
[... aš-k[u]-pa-ti ma-za-[zu... ...
[ ...]-x šar-ka i-ka-al

... ...
10 šé-he-ru-tim hu-nu-qi
ú-ho-an-na-aq ra-ab-bi-[f][i]i
i-la-qi-a-am me-e bi-iš-ri
```

she is fierce, she is terrible,
she is a goddess, she is an Amorite
and she is a she-wolf,
the daughter of heaven.
Her... is the nest...
...
[of] the threshold is [her] place.
... she drinks blood,
her...
She strangles
the babes, the weak(?) ones
she gives water of... to drink.
21.

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

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

wa-aš-ta-a-ti ki-ma [...
le-em-né-et ir-ni-n[a a]t...
15 a-na mì-i-nim hu-um-mu-[tam...]
ra-bi-iš ur-gi₇ ra-bi-[iš...]
i-na dí-kú₃ û i-nim [...

Such formulae belong to Lamaštu and dog-incantations, but not the continuation: ap-ta-ta-ar ri-t[í]-sà-am [...] i-na dì-nim û 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 [dín-gí] lír-gí₇-[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-sum wa-aš-ba-a-ti-ma kam-sa-a-ku az-za-a-zu i-na mu-uh-[hi-x]
lú-ul-dí-i-kum ši-ip-tam ši-pa-at igi-nígin-na (šúd páni) 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 šúd páni disease.

d. (ll. 31-35):

(1) (ll. 31-32) ša ší-ik-ke-e a-na a-na (lu₇-

aš.gi.gi aš.mú.mú aš.ha.lam.ha.lam da.rí.ub.bu.uš.h[u]
tar.tar.ha.di.me.a.me.ni pa.ra.al.lu

(2) (l. 33) ša šá.-si-sá:

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

There follows (ll. 34-35) the unique statement that the above incantations are on behalf of
"Išu-abušu, the brother of Mannum-kíma-Šamaš, the son of Puratum[...], 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.

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.”


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).

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-ši li-ib-bi-im a-na dši-im-
šu’en dšamši-ni “carrying joy of heart to Rim-Sin our sun god.” We therefore deduce that the text was composed for the cultic marriage of Rim-Sin 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:

\[
\begin{align*}
\text{a-na šu-tim eš-ši-tim ka-ra-nam} \\
i-qi-a-ši-im-na ša ta-ša-ru-ra im-ni \\
\text{al-kam lu-un-ne-ed-ra-am ki-ni li-ib-bi iq-bi-o-am i ni-pu-uš} \\
i-ip-ra-am ša mu-ur-ta-mi ka-al mu-ši-im e ni-ši-la-al \\
lu-uh-la-al-ša šu-hi-iš i-na ma-a-li-im ki-la-al-la-ni \\
i-ta-la-la-al e-li in-bi ū da-di ba-la-tam it-pi-ir \\
i-na še-ri-ia zu-ru-ub la-la-ka \\
\text{25 ta-bi-ik-kum ra-mi ta-ab/p-ha-ra-am li-qi ma-la ha-aš-ha-ti}
\end{align*}
\]
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-sà-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-na auitum p[il-š]u ha-mi-it “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): 81ff. (II, 10, 24, 60; cited as No. 4); Bottéro, *RLA* 6, pp. 280ff. (as No. 4), and *L'histoire* 49 (1982): 76ff. (with photographs).

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

c. (II. 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 awilum nú-iq-tum it-ta-ši-a-[a]m “if from the body of a person the miqtum comes forth.”


c. (ll. 12-18). Mutilated, but likewise probably contained the verb [it-ta-ši-u-]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: ku₇₅ for ku₅(dr), and No. 63 line 30: gi₄₆-še-da, standing for še₄₆, 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: 12ff.) read: [d₅]u₅₅-du₇₈₅-ga [l₅₅-r₇₅] g₅₇-e in-na-sum-ma / n₇₅-ta n₇₅-[ta-a-še₇₅] i-gub-žé-e[n] “I gave the words to man, you by (your) own, stand (rigidly) on (your) own.” VS 17, No. 1: III: 48 bas: ka₅ ba-žé-en “(snakes) open (your) mouth (to speak),” which might be the words of a snake charmer. Line 5 reads: [m]u₅₅-gir₅₅-gir₅₇₅ (nahallulu); the end of lines 6-7 may read: d₅₅-nin-a-uzu.

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: [d₅₅]ar-a bar-ra.

33.

muš-[dab₅-ba℅]-kam “to catch (or to bind) a snake” (?). VS 17: I: IV: 56ff. seems to have the same incipit. Line 3: zu₅ zé gu-uk-ku-ur-e-ta may be a phonetic writing of zu₅ zé gur₅₅-gur₅ “with the fangs dripping poison.” Quite obscure is line 7: gi₄₆-búr u₄₅-ta-ra-ah.
Cf. H. de Genouillac, *PRAK* B 86 line 9, and C. Frank, *Strassburger Keilschrifttexte* 4:3, but the text is not a duplicate.

The tablet contained several incantations, the first of which is: gîr-tab-dab₃-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: dîn-kilim-ma-k[e₄]. Lines 2-4 seem to be Akkadian; so certainly line 6: [û]-pu-úh di-pa-ra-am le-qê... “light a torch, take...” in the style of a ritual.

The rubric reads: inim-inim-ma-ka-muš-[... -kam], which may be against the pašitu-demon: ka-muš-i-kū-c, or the “worm,” tištu, ka-muš.

gîr-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.

ka.zi.eš.ha.wi.rî.eš
ha.wi.ru 'geme-su’u’-en-x
e.rî.in ta.ba.al e.rî.[in.]zi
t[û-én]-é-nu-ru
[x].pa-da-da

Gemesu’en is well known from birth incantations; see van Dijk, *Or* 41 (1972): 389-48.

The first line is identical with VS 17, No. 7: 1, which is an incantation concerning a lion (ur-mah).
40.


an ma-na-âm ki ma-na-âm
an ma-âma-na-âm ki ma-âma-na-âm
a-idim úš-e-de pa₄-e a-du₁₁-ga dé-dé-e
û numun-nam-lú-âlu i-bí-gim zi-ga
5 gân(e) ba-šî-du-dè 7asar-lú-hi
igi im-ma-an-si

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,
Asarluhi observed this.

One is tempted to translate ma (not: dûrun)-na-âm 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, a numun could also be â-numun (elpeta “reed”) VS 10: 189 has idim-da a ba-
ti-ni-e nu-ku-da-ûš-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,

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

The Marduk-Ea formula follows II. 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/na-nam. It seems that the prefix na- was originally the indefinite pronoun ana, cf. na-ab-bé-a = quidquid dízat.

There are conspicuous variations between STVC 16 and our text. Line 14 of STVC 16 is
tbetter: i₇-bi ku-bi a ké-em-da[-ûš-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 ûd of

The incantations published by I. L. Finkel indicate that the etiology was applied to the
bleeding of a woman giving birth. TR should be read ûš = sekérû; for an ma-ma-na-âm
compare also CAD nágálû, where naggulû = 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-ṭi st'-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 (tišibtu) before battle.

43.

a-gûb-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[en-ki-ra é-e ba-[ni-in-ku, gù...-dé-e]
5 [dx -h]ul ba-ni-[...]
    ni gá-e zu-a-mu ù [za]-e [i-ga-e-zu]
gá-na dumu-mu zi-eša iti-gim ki [ù-me-ni-hur]
    [sig-úz] ù-mu-e-ni-kēš-x
    [a-za]lag-zalag [a]-na-ri-ga...etc.

Note the very rare verbal form in line 15: hé-me-e-em-sûg-sûg-ge-eš, which seems to contain a first plural dative infix (hé-mu-me-e-verb-eš).
a-gúb-ba-kam: blessing of the holy water.

a kur-ta nam-tar-ra
a-gi₄-a kur-ta nam-tar-ra
kur-ra kur-sà-ta nam-tar-ra
hur-sag ki-sikil nam-tar-ra
5 ildak nu-gi₄-gi₄ nam-tar-ra
dàra-maš si-gur-ru-ba nam-tar-ra
û-si-hal-hal-la-bi nam-tar-ra
šika-bar-ra si-am-ma-bi nam-tar-ra
ne₃-ta₉ gir₅-gir₅ ne il-la
10 kar-kù-ga lugal-e dumu-dingir-ra-na
û-me-sikil û-me-zalag-zalag
e-me-hul-gal₃, bar-šé 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 n1. The text was used for purification (tēbītu) 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-sim-kù-ga-gim mu-lugal-[a-kam] “like pure perfume is the king's name.” Since water for bathing, a-tu₃-[a], is mentioned in line 4, the blessings are meant for the anointment of the king at the sacred marriage.
The beginning stresses again the “cosmic” principle of life:

\[ \text{an lugal-̀ām ki-nin}_9-̀ām} \\
\[ \text{ilum-\text{-}}\text{ār(a) lugal-̀ām } \text{\text{	extendash}ma-mi ni}_9-̀ām} \\
\[ \text{\text{	extendash}en-\text{-}ki lugal-abzu-ke}_4} \\
\[ \text{a-güb-ba an kū-ge-dē} \\
5 \[ \text{a-sikil a-güb-ba } \text{im-ma-ni-in-dīm} \\
\[ \text{\text{	extendash}asari dumu-nun-na dug-a-güb-ba} \\
\[ \text{bur-zi } u_4\text{-sakar ki-sikil } \text{sū-sū-a-ba} \\
\[ \text{mu-un-sikil } \text{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, 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 pursitum-vessel in the form of a crescent, the immaculate one.

A blessing accompanying the rite of a-gúb-ba bur-zi sū-sū-ba. Under equbbû 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 scourching 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: \( \text{\textendash}ma-mi-\text{-}šar-rat “Mami is queen” } \) (Sollberger, \textit{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.” kū stands in context with heaven and it is uncertain if “purify” renders its true meaning; zalag may have the connotation “illuminate.”
Rubric on the left edge: a-gûb-ba-nîg-na-a-k[am] “concerning the water of purification (and) the censer.” For the first lines cf. perhaps No. 83 below; VS 10, No. 102; VS 17, Nos. 18, 21. nîg-na = niqnakku is generally translated “censer,” but how is a censer to be employed in combination with the “water of purification”? See also No. 49 below. nîg-zi must be a vessel like bur-zi = pursitu, nîg-zi = namsitu. This nîg-zi vessel will purify the temple of Gula and that of Kusri, two vegetation goddesses:

nîg-zi d nin-iri₉-gal ama-kal-ab-ba₉₉-ke₄
20 mul-ma₉₉₅ im-[... ]
   a-bi ki im-tag an im-[tag]
   ki im-sikil etc.

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

The mention of Nimirigal in a context with the censer is understandable since she is the consort of Gibil, the fire god. Line 23 contains the verb sa₁₀₉, sa₁₀, which is found in a context with a-ûb-ba in VS 17, No. 14 and p. 11. See also AHw sa₁₀₉, sâ₁₀ = sâbu ša mê “draw water.”

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48.

Line 1 has the strange writing: i₇-da, which also occurs in No. 49;21. For line 5: hal-hal-la ama-hur-sag-gâ, cf. VS 17, No. 15:4 (cf. A/O 23 [1970]: 48f. idiginara ama dumu-nun-na mi-du₉₉-gâ).
49. [3] inim-inim-ma-nig-na-lugal(a)-kam “three incantations for the censer of the king.”

Restore in line 1: [en-e dingir]-lú-Ulu with line 17, “Enki is the god of mankind.” In lines 4-5: ú-dan ... kú/a-dan ... 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 nig-na-kù-ga na-kù-na-ri-ga
sá-bé mu-un-úš
dingir-lú-Ulu òen-ki-ke₄ [nu²]-èš-an-na
šita₄ nig-zi dim-dim-ma
ir-bi mu-du₈-ga sá-zu-hur-sag-gá
20 mu-ni-in-pa-da-me-en
nig-na-dingir-re-ene sikil-la-áám
dingir-lú-Ulu nam-tag-ga du₈-a-ni
an-gim hé-em-kú-ge ki-gim hé-em-sikil-e
sà-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 šá-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...

šita₄ 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 šita₄ 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 šita₄ seems to have been at the top of the Sumerian hierarchy before the “king” assumed his place. If the restoration [nu²]-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-úš) belong to a ritual. The text may be an early šurpu-ritual. d.nig-na is an epithet for the firegod, Gibil.
50.

a. (ll. 1-6). bára-ri-a-kam “to set up the dais?” (reading mir-ri-a-kam is also possible):

[i]l ši.in il.ki.ri.išši.im.er.x
il ši.im.ni.ir il.ha.na.daši.x
il ši.in il.ki.ri.iš ši.im.ni.ir.x
la.nu.úh al.pi.še.nu.úh [x]
5 ki.zi.šu.ul.pi.hu.du.nu.úh (?) [ ]

b. (ll. 7-13). ki-ága “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
x.x.sí.gi.kam e.sí.gi.kam
x.e.sí.gi.kam tu₂-én-ē-nu.ru

51.

an-zú-lum-ma-kam “for the date cluster” (an = sisinna). Incipit: an mu-un-gar “heaven has placed, earth has placed” (transitive verb without object has no ergative!); line 3: šèg an-ta [ē.a] kū-ga-ām, “rain descending from heaven was pure”; but line 5: hulbar-ra gán-e-ta ē-ām, “the...sprouted from the field” is rather unexpected in the context.

52.

aš.ti.ma.ak hi.hu.um
ul.pa ši.im ši.ma.ak ti
tu.úr.ri.uk
in.aa.ab ši.ta.ri (?)
5 tu.úr.ši tu.ū.ma
ha.mi.ik ti x.ik ša
ha tu.ú.la gu.mi.pu ak

As ašti means “woman” in Hurrian, the text may be Sabarian. 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-im-im-ma-im-a-[ki]m], “[...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; ding-na, dig-iz-i-la); the flame, its manifestation, is his sukkal “messenger”; din-iri₁₀-gal “lady of the netherworld” is his spouse; equivalent are dun-bar-an-na (l. 6) and du-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: digibil iri₁₀-gal iri₁₀-gal an-š[e...-e] “fire god from the great abode [rising to] heaven.” In line 11 the gis-kin-geš...babbar, the kiskana-tree is mentioned. Compare No. 46: 7 with line 15: [bu]-r-zi (or: šita₃-ni-zi?) u₄-sakar ki-sikil ša-bi. dasarimun-na for: dasarim-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 du₃-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:

du₄ agrunt-a ets-a-ni
igi-šaq-ga-ni-šè hé-em-ši-bar-re
15 lugal-mu sag an-šè mi-ní-in-lí
igi-il-la-ni nim-gim gir-gir 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!

šērīn im-e im-mú kur-gal-sikil im-mú
šērīn-ha-šu-úr-ra-ke₄
abgal-abgal deficiencies
šērīn šu-ta ku₅-da-ne-ne
na-bí ba-ni-in-gar
na-bí si-ga-e
da-nun-na dingir-gal-gal-e-ne
ân-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
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-bûr see M. Civil, *Studies... A. L. Oppenheim*, p. 82. Read line 2: gi-zu gi-alal-lâ-âm dim-zu ku-um-ga-âm, 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 “emersion.”
é-n-é-[nu-ru]
kur-še gin-na-[ni]
kur-še gin-[na-ni]
ki-sikil di-inanna
[kur-še] [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:

\[
\begin{align*}
\text{kin-sig} & \quad \text{unu}_6\text{-gal} \\
\text{dingir-re-e-ne-ke}_4 & \\
\text{ir-du}_{10}\text{-du}_{10}\text{-ga-zu} & \\
15 & \quad \text{kir}_4\text{ an-še mi-ni-in-il} \\
& \quad \text{ir-šur-ra a-a-ba-ni-me-en} \\
& \quad \text{d}^4\text{gibil} utu-an-ki šu-gibil_4\text{-tam-ma-ni za-e-me-en} \\
& \quad \text{é ku}_4\text{-ra-zu bala-bi i-ša}_6 \\
& \quad \text{i-dib bala-zu nam hé-ēb-tar-re} \\
\end{align*}
\]

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 (\textit{tappū}) of the sun god; see AS 16 (1975): 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.ta
hu.sa₂ hu.un.si²/ma³/da³
mu.ru di.di.la.bi
i.wi.in.ni ha.li.e.ik
5 hu.up.pa.ak.mi
še.ur.ša.am.aS¹.a.an
ug.ra.hu.un.di
ba.ra.la

Line 4 has i.wi.in.ni “the lord.” I am unable to decipher the rubric: BI/GARA.UDU. The sign aS 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-kU. For im-kū, cf. STT 198.

63.

Rubric: gi₆ še-da-kam, which means “to appease the night,” although the writing še for še₄ is unexpected. This incantation is apparently against bad dreams, cf. lines 24f.: máš-gi₆ edin-na-lil-lá edin-na-lil-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 šā-ē-tūr-ra(-kā)
guruš-tur-ra-gim
ki-nā-guruš-tur-ra-ka
du₁₀-ge-ē šē-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.


bu.ral me idu.us hu.um.na
hu.ril na.ah.li.a
hu.mu.un.na.sa na.ah.li.a
hu.um.nl il ka.wa.as.ku.um
5 si.pi.en ni idu.us tu.mi.ik.ki
u.us.sum.pi.en nam.si.us tu.mi.ik.ki
u.us.sum.si nam.e.wu.us (duplicate: -hu) iš.sα.di.da
a.ar.dan ni me.iš.ta.ni pa.at.ta.ri
x.x.ku ki.wa.al.tu.pi.en nam.si.dIš.gi
10 [ ] nin [ ]

The provenance of this tablet is probably the Egiddu, 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, *CARRA* 25, p. 102 (edition; cited as No. 64).

ši.ir.pa.ar.ki
pu.tu.ú.uni
ta akuša.ak.tu.ru.um
ta akuši.bu.ru.úh
5 pu.tu.un.ni.iš
gu ug zi
[t]u pa.ar.ki ra.b[i²]
pa.ar.ki pa.ti.in.du
ur ba gui ti ba an za ah z[i]
10 inim-inim-ma-ne-šā-ga
ešu-bir₄₃-a

Rubric: NE-šā-ga; CAD s. kābu: ne-ša = kābu “to be heavy.” In this expression ne = g'ir = emuq “force.” Cf. VS 17, No. 23, an incantation with the same rubric which is most probably a love charm.
66.


den-lil en-ki-ke₄ (ll. 3-4) remains without a verb; an-im-in-bi ki-imin-bi ek₄ukul imin-bi (ll. 8-10) “seven heavens, seven earths, seven maceheads” 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 su₄ur (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-lil 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-ām 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.
COMMENTS ON TEXTS

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

ka-gal zù-kar-kar
ka ni-kú-kú
peš-giš-gi
peš igi-ru₃ (DAR)
5 peš-⟨š⟩ūr-ra
máš-anše-lá-a
an-edín-na
ni mu-ni-ib-hul-hul
ušumgal-me-huš-a sipa na-gada-dnin-gi₄-li-na-ke₁-ne
10 igi-bi ki-kúr-šé 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 zù-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, 180ff.

b. Rev. (ll. 1'–8'). Rubric, rev. 7': uga₃mu₂ka₃-d₃ab₃-ba “to catch a raven,” with an Akkadian
ritual: 3 s₁₃da₂₃aₓ(IGI.KAK) [x-x-x] i-na qè-e-im ša ši-pa₂-a-tim ta-ra-k₃₃-su₃₃ ma 'ṣ₃₃-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 maškādu.

d. Rev. (16'–19'). It has the rubric: lú-kúr lu₃-sa-gaz a-na še'ım la țe₃₂-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]lag ki-sikil-ta gin
[kur-t]a a-da
ki-sikil gaba šú-ba
[gu]ruš gú-na šú-ba
10 anše érin-ba šú-ba
[g]u₄ á-gur₃ [šú-ba]
[kur-t]a gín-na-[gim]
[kur-ta da-a-gim]
[sa-ma-na]
15 [kur-ta gín-na-gim]
[kur-ta da-a-gim... 

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

\[tu_x \cdot du_{11}-ga\]
\[d_{\text{nîn}} \cdot \text{girim}_x \cdot \text{ma}\]
\[e (= \text{nîn}) \cdot šurupak-uru-ki-\text{du}_{10}-ga\]

(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 nâm-šub-\(d\)girim\(_x\) is quoted.
Neo-Babylonian script; reverse uninscribed; māš-gi₉-hul-sig₂-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: *tamanna₃-maltazakkar₃*-ma.

77.  

Very carelessly written; three incantations:

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


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

No. 77

<table>
<thead>
<tr>
<th>Line</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>unu₇ ba-du-ud gurus</td>
</tr>
<tr>
<td></td>
<td>ša-unu₇ ba-du-ud</td>
</tr>
<tr>
<td>2</td>
<td>ku-la-a-baki ú-zu ba-an-tuk</td>
</tr>
<tr>
<td>3</td>
<td>lú-diš-še gu₄ ki-si-ga in-ša₉</td>
</tr>
<tr>
<td>4</td>
<td>lú-kin-gi₄-a hé-du-ma</td>
</tr>
<tr>
<td>5</td>
<td>[še]₉-sinig-ka hé-du-ma</td>
</tr>
<tr>
<td></td>
<td>[a]-gi-sug-ka hé-nag-a</td>
</tr>
<tr>
<td></td>
<td>[x] ša i-ša₉-[j</td>
</tr>
<tr>
<td></td>
<td>[mu]-u₇n-ti-in-[ ]</td>
</tr>
<tr>
<td></td>
<td>[₄as₉]-i-lú-hi dumu-eridu-[ga]</td>
</tr>
<tr>
<td>25</td>
<td>[nu]-mu-un-du-bu-[re]</td>
</tr>
</tbody>
</table>

TIM 9, No. 64

<table>
<thead>
<tr>
<th>Line</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>unu₇-ga ba-tu-ud</td>
</tr>
<tr>
<td></td>
<td>kul-abab₉ A.KAL ba-an-tuk</td>
</tr>
<tr>
<td>2</td>
<td>guruš ša-unu₇-ga ba-tu-ud</td>
</tr>
<tr>
<td>3</td>
<td>kul-abab₉ A.KAL ba-an-tuk</td>
</tr>
<tr>
<td>4</td>
<td>5 lú-diš-e gu₄ ba-an-sig</td>
</tr>
<tr>
<td></td>
<td>lú-kin-gi₄-a hé-em-du</td>
</tr>
<tr>
<td>5</td>
<td>šig₄-šegbar hé-du</td>
</tr>
<tr>
<td></td>
<td>a-gi₇ gu-i₇ hé-nag</td>
</tr>
<tr>
<td></td>
<td>x ša hé-sig</td>
</tr>
<tr>
<td>25</td>
<td>10 x x ba-an-tuk</td>
</tr>
<tr>
<td></td>
<td>lú gu im-sig-ge hé-zi-zi</td>
</tr>
</tbody>
</table>

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 Gilgameš? lú-kin-gi₄-a recalls the epic of Agga.

79.

<table>
<thead>
<tr>
<th>Line</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>u[zu...]</td>
</tr>
<tr>
<td>2</td>
<td>di₇ngir...</td>
</tr>
<tr>
<td>3</td>
<td>a-gi₉-a [...</td>
</tr>
<tr>
<td>4</td>
<td>šen-ki-ke₄ [...</td>
</tr>
<tr>
<td>5</td>
<td>5 i-zi-gim hé-mu-e-še₆-de</td>
</tr>
</tbody>
</table>

The text here is certainly abridged. The rubric is uzu-gig.
Note that in this text the sign HU resembles RI. The sign ÉN É, line 10, is probably to be read UDUG. We read the conclusion (ll. 10-14):

10 UDUG, HUL(IN) Á-LÁ-HUL(IN)
    [DINGIR]-LÚ-BÁ-KE₄ ŠEN-KI-DINAMMU
    [DASA]RI (NANSE?) DUMU-ERIDU₄
    [ME-TÉŠ] HÉ-I-I

the evil genius and the evil ALĀ-demons incline their head before the basin
with water of purification of Ningirrim, 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 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 amā-R-si, amā-R. Is the sign in our text an error? Is line 2 to be read: kinga₄,
E GÁ-KEŠDA-DI₆-DI₉ (KA) “the...making neckbinding,” which should be the maškaddu-
demon (see Nos. 14, 69), a kind of rheumatism?

82.

GIA-a É-NÁ-DA-A-KAM “concerning the night, the bedroom.”

83.

For the first line, see H. de Genouillac, Trouvaill, No. 1: GIA-im ŠÉMITU₄ I-BAL NAM-
UŠ-AM UG-E A-ΓAL-A SÉ E-NÎ-[B-GI₄ “it ran(?), it was a bloody weapon; it passed, it was
the dead; the griffin cried loud in the flood” (SÉ... GI₄ = SIG₄... GI₄); here lines 1-2:

E-GI-IM-MA MI-DA IGI-ZI-DA IM-MA-AN-ZI
ŠÁ-LÚ-ULU IM-MA-DIRI/ KA

“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: DU₃-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 EN.E, line 10, is probably to be read udug₇. We read the conclusion (ll. 10-14):

10 udug₇-hul(e)-ne á-lá-hul(e)-ne
  pú-a-kú-ba₄-din-girim₉(a)-šè [sal]g huₓ-mu-da-sig(e)-ne
  [dingir]-lú-ba-ke₉₄-den-ki₄-dammu
  [d₃a₃a₄]ri (nanše?)-dumu-eridu₉₄
  [me-tés] hé-i.i

the evil genius and the evil alū-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 udug₇ 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: 'kingal₉₄-e gú-kešda-di₉₉-di₉₉ (KA) "the...making neckbinding," which should be the maškadu-demon (see Nos. 14, 69), a kind of rheumatism?

82.

gi₇-a é-ná-da-s-a-kam "concerning the night, the bedroom."

83.

For the first line, see H. de Genouillac, Trouvaille, No. 1: 1-gi₉₉-im šèmitum 1-bal nam-
úš-ām u-g-e a-gal-a šè e-ni-f-b-gi₄ "it ran(?), it was a bloody weapon; it passed, it was the dead; the griffin cried loud in the flood" (šè ... gi₄ = sigₓ ... gi₄); here lines 1-2:

  e-gi₉₉-im-ma mi-da šè-zì-da im-ma-an-zì
  šà-lú-̣-bu im-ma-dirī / 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: du₉₉-du₉₉-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.


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.


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

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

    ki i-n-dar zú zú-kūšu₃₉-kam
    30 ka l-ba ka-ni ur-tur-ra-kam
        i-kur₉₁ mu-un-da-gaz-e
        ga-kur₉₁ ga mu-un-da-gaz-c
        umme-da lirum-kal-ga-bi
        gal-gal-bi du₉₄-a
    35 zú mu-un-k₃₄-da du₁₃₄-du₁₃₄-bi du₉₃₉-du₉₄-a
        d'asar-lū-hi (inserted at end of line 33)
        ni-mu mu-un-du₇-du₇
        á-sāg gurūš 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  
Asarlùhi;  
she attacks me, myself;  
evil Asakkù (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-e gir are not impossible.
Bibliography: van Dijk, VS 17, p. 8 (II. 1-4; erroneously cited as YBC 1299); J. and Å. Westenholz, *Or* 46 (1977): 206 (II. 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 ku-ra-šum
 zi-ba-si uq-nu-um e-šu-um
 ša-ki-in i-na li-bi-im ša eštar
 5 a-s[i]-ši-im-ša ú-ul i-ta-ra-am
 a-mur-ma šši-na ú-ul i-pa-al-sā-a[m]
 š[i]-ma qā-ūš-dā-ša li-im-qā-u[t]
 [d]a-du- ša-a
 [š][u]-ma na-di-a-at mu-bi-ir-ša
 10 li-im- qā-šu
 ba-tu-ši-tum ma-ra-bu a-wi-li-im
 a-na ri-ig-mi-ša
 a-na ri-ig-<mi> ša-ši-ša-ša
 [i]m-qī-u li-šu-um
 15 [ša]-na qā-ti- ša-a
 li-im-qā-šu [N]E-HA-ru-um
 ša a-hi- ša
 x x [ta-ar]-ku-si-im bi-ti-ki
 a-na [ri]-ik-si-im ša bi-ti-ki
 20 [š][u]-ši zii-zi-i
 ki-ma šu-ul-ma-ni-im ša-ta-ša-si-ni
 ki-ma bu-ri-im tu i-ša-ni
 a-mi-ni ra-mi ki-ma pa-ar-ši-gi-im
 ta-ar-ku-si re-tš-ki
 25 ki-ma [š][u]-ba- [ri]-im
 ke-m[u -x]-x q[a]-ša-[ni-ki
 z[ ]x x x ]-ša-[ša]-am-ti-im
 [ ]-
 [ ]-ki
 30 [š][u]-ša x x [š]-u-mi-[š]m
```

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

90.


Rubric: ni-silaq-ga = 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 dDim,me2a-ba-a(s)ku (cf. above No. 64, line 4: ka.wa.as.ku.um3).

92.

25 ū-ta-am-[m]i-i-ki
   a-na-am 1[r-ṣe]-tam na-[ra]-am
   e-en-ṣi-e-da u ha-da-ni-iš
   [b]-i-it e-er-ru-bu
   [la] te-er-ru-bi-1-ma

I conjure you
by heaven, by [earth, by the] r[ight]
by Enšādu and Hadaniš:
the [house] I enter,
you shall [not] enter!

These lines give the reading of dLum,ma and Hatanis, the “genius” (udug) of the Ekur, cf. TCT 15, No. 10: 53-54 and STT 2, No. 400: 8-9.

dLum,ma = dPa,ku

Ha-da-niš = dSu-da-nun-na

dPa+Tuč/Lu with the reading Enšādu must be one of the “udug”-e-kur-ra, cf. A. Falkenstein, SGL, 1, No. 67 and W. Farber, ZA 66 (1976): 261ff., who also quotes A. Sjöberg. Consequently, dLum,ma is to be read e-en-ṣi-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 šādu and lamassu. It is possible that dPa+Tuč/Lu = Enšādu is the (masculine) “udug” of the Ekur and dikal-kal is the i-du, the doorkeeper. If they, like the Lamassu, were represented as figures at the gate, one understands the confusion between i-du, “doorkeeper” and “udug,” the “(good) genius.” I suspect that dLum,ma was originally an apophony of dlam-ma, like ddu-ri/daad-ri to indicate the difference between masculine and feminine.
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: ḫē-je for ḫē-ge;
Obv. line 6: zā bī-ē-in-tag for zā-ē bī-in-tag;
Rev. line 8’: tu-us-lip-ka;
Rev. line 6’: ā al-ta ti-idd;
Rev. line 10’: da-lat;

I cannot decipher line 1, but the Akkadian must begin with: lem-ḥu... śa i-na lih-ba-šú ba-šu-[ū].

95.

a-e-a-ta
a a-šē ab-tag-tag-en ab-ta-at-ki-en
a a-šē ab-di-di-dē-en
a ni-gig-ga nu-tuk-a
5 a-zi-ga EZENKASKAL ki ta la-an
im-ma-ni-in-ni-gin ś-in
nu-kū-e lū-kū-e nu-un-sum

ana bu-tuq-um
an-an-an an-an-tu-šar-da
an-an-an an-an-ta-ha-aq
an-an an-an ik-kī-ba ul i-šū-u
mi-lum u-da-nam-ma
iš-šū-da
ul ta-ak-kal ano a-ki-li ul ta-nam-din

The text may be lexical or an excerpt from a literary text. “Water without taboo” in line 4 and the verb aḫalū 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.
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\[\text{\textsuperscript{a}}\text{-x}: 75:1.\]
\[\text{\textsuperscript{d}}\text{adad} (-\text{\textsuperscript{d}}\text{iškurr}): 22:11, 27, 36, 44, 51, 55; 22:1, 13, 74, 133, 136, 139, 141.\]
\[\text{\textsuperscript{a}}\text{n}: 30:8; 32:1; 40:10; 42:24; 51:1; 70 III 12; 76:5; 89:2, 11.\]
\[\text{\textsuperscript{a}}\text{n}-\text{ugal}: 46:1; 54:3.\]
\[\text{\textsuperscript{a}}\text{n}-\text{šár}: 90:1, 8.\]
\[\text{\textsuperscript{n}}\text{am}: 5:1 (\text{\textsuperscript{d}}\text{a}-\text{nu}): 8:14; 21:4 (\text{\textsuperscript{m}}\text{ár} \text{\textsuperscript{a}}\text{nim}); 22:60; 23:14 (\text{\textsuperscript{d}}\text{a}-\text{nim}).\]
\[\text{\textsuperscript{d}}\text{a}-\text{nu}\text{na} (-\text{\textsuperscript{d}}\text{asari-a}\text{-}\text{nu}\text{na}): 53:14; \text{\textsuperscript{d}}\text{asari-a}\text{-}\text{nu}\text{na}: 56:8; 59:10.\]
\[\text{\textsuperscript{a}}\text{rdat-ili}: 93:1.\]
\[\text{\textsuperscript{d}}\text{asari}: 46:6; 80:4; 81:13 (?); 94 rev. 4’.\]
\[\text{\textsuperscript{d}}\text{asari-a}\text{-}\text{nu}: 53:14.\]
\[\text{\textsuperscript{d}}\text{asari-lú-hi}: 5:28; 31:3; 40:5,13; 48:7; 69 obv. 11, 15, 17, rev. 3; 70 16’, 1 18’, III 5, III 27, IV 10; 71:4, 13; 73:25; 77:24; 78:9; 34:14; [85:3’]; 85:14’, 15’; 86:11, 85; 90:6, 10, 12; 94 obv. 7. [rev. 3’].\]
\[\text{\textsuperscript{d}}\text{ašnan-\textsuperscript{d}}\text{ezinu}.\]
\[\text{\textsuperscript{d}}\text{bilgames}: 88:39.\]
\[\text{\textsuperscript{d}}\text{bu-nes}: 22:29.\]
\[\text{\textsuperscript{d}}\text{dumu}: 5:6; 8:16:6.\]
\[\text{\textsuperscript{d}}\text{DIM}: \text{ME}: 88, \text{passim}; 89, \text{passim}; 90:4 (\text{\textsuperscript{d}}\text{DIM}: \text{ME}: \text{ba-a}[s]ka].\]
\[\text{\textsuperscript{d}}\text{dingir-didili}: 51:6.\]
\[\text{\textsuperscript{d}}\text{dingir-hul}: 90:16.\]
\[\text{\textsuperscript{d}}\text{dingir-lú-\text{\textsuperscript{a}}\text{nu}} (=\text{\textsuperscript{d}}\text{en-\text{\textsuperscript{d}}\text{k}i}): 49:2, 10, 17, 22.\]
\[\text{\textsuperscript{d}}\text{dumu-\text{\textsuperscript{a}}\text{nu}-\text{gi-a}: 38:23.}\]
\[\text{\textsuperscript{d}}\text{en-\text{\textsuperscript{d}}\text{k}i} (-\text{\textsuperscript{d}}\text{DIM}; \text{dingir-lú-\text{\textsuperscript{a}}\text{nu}}): 5:28; 30:9; 40:7; 42:3; 48:4; 46:3; 48:6; [49:2]; 53:2; 54:2; 56:4; 57:8, 9; 61:19; 62:7; 63:5, 12; 67:3, 4; 69 obv. 12, 15, rev. 2; 70 14’, III 6; 71:5, 10; 72:3; 73:26; 80:3; 81:12; 83:10; 85:12’, 17’, 96:11; 89:2; 90:7, 10; 94 obv. 8. [rev. 1’].\]
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\[\text{\textsuperscript{d}}\text{ezinu}: 76:6.\]
\[\text{\textsuperscript{[\text{d}]\text{ga-ga}}(?) : 56:10.}\]
\[\text{\textsuperscript{d}}\text{ga-ba-a[s]-\text{\textsuperscript{d}}\text{u} (\text{\textsuperscript{d}}\text{DIM}: \text{ME}).}\]
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\( ^{d}\text{x-ma-ad:} \ 66:22 \)
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</tbody>
</table>
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. Beekman, 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.
1. Space for not more than one sign after *u[.]h-
2. šl-*di-tu-ka seems certain.
4. Unclear, *a[.]r[.]a seems possible; traces very faint.

2. Copy correct, space between *r[.]a and *hi not sufficient for [e[.]h], *e[.] 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.

4. d*ŠS.*KI *i-*na[.]r[.]a[.]x[.] is reasonably clear.
23: End 1D.*SIR.*BUR.*LA.*KI.
24: Read uš-ši *m[.]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: \( \ldots *zu-*ba *zu-u[b]-bu \ldots \) (\( ZU = \) \( \ldots \)).
4: \( tu-ul-tum *DUMU.*sa[l]-*gy-la. \)
5: Beginning \( \text{[handwritten]} \).
8: End \( ^{d}da-*mu *(i)d-*di-*ma a.*na.*tu *el-qé. \)
11b: Beginning probably only \( *m[u-*n]a.m. \)
19/22: \( *tu[a](Ka)én.*é.nu.rí/ru. \)

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 \( a-*na [ru']-*ub-ni-ka. \)

7.

10: Last sign \( *šu. \)
Rev. uninscribed.

8.

7: \( ta-ra-ab-*ibi-*iš\)i (\( -ab \) \( \text{[handwritten]} \)).
8: \( -ri.*[m] \) \( \text{[handwritten]} \), \( *e-*[l][a] *ša[ ]*mu-*n[i] \) (\( -ml[i-š] \) very improbable).

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

9.

Very badly preserved, not fully collated.

8: Copy seems correct: \( ni-ip-šum *šu/*KI NAM x\ldots \) \( \text{[handwritten]} \), not \( *šu \) (the enticing parallel in \( Uruanna \ IV I 4, CAD N/P:248b \), 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]š *g[ud...]

12.

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

1: End is-*š]u/[š]-ha-um.
3, 10: First sign in both lines most probably *ri (line 10: Ṛḫḫ)
11: al-ša *j-*na *šu-pu-ri.
16: ... *l]-ša-*šu-ša.

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

(= 31) (the further traces copied by MIH could not be verified).

33: First preserved sign probably *nla. Fifth sign [X], unclear.
34: tu-la-ap-pa-*at-na.

35-37: New tiny piece adds the following:

40: First sign *e, fifth sign probably *ha.
40-41: Another fragment joined to the end of these lines: (40)
41: Begin [x]š-*ma-*la-am, copy correct.
43: First sign probably *u.
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 *tau...l.

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[i?]*j-*šq-hi-it, no space in the gap.
5: *[s]-i ma-as-ka-*[d]u-*u[m] *[l]a-u-mu...
8: The signs seem to be *[p]-*[k]a-an a-hu-lim.
10: Beginning *[d]j²-*[p]-*tum ša AN-*tu[m] ša *[k]-nu-ki (TAŠ: )
11: a-ma-ur-ri-*qā-nim.
12: Beginning *[k]-*[k]-ti-a-ša, space for one or two signs before this.

1: Last sign *ša (as copied by MIH).
3: End *qā-*tu-...
4: ú-*š[a]-*[a-nu]-*[q][...].
6: ša-*q[i-...
7: Traces after -lam, possibly *d[a.
L.E.: -*u*[ta][ša] (both possible).
17-18: Copy correct in all details; the end of line 18 remains unclear (*u A.GES[TIN?]).
19: End i-te-me-*e[r].
20: i-mé-pu-*šu *q[i-*[u]-[u]. ...] (q = ).
21: *d[u (over erasure)]-bu-*ub-tum.
16.

Sa: End ğu-*ù, followed by an erasure.

18.

7: [...-*alp almost completely preserved.
9: 3rd sign probably *HI.

19.

1: Fourth sign quite unclear, I seemed to see \[\text{[Image]}\]; more traces after -at:

2: Copy correct, last fully preserved sign is *TUR, followed by h(u), r[i], or a similar sign.
4: End: *.isSuccesser-ra-am.
5: im-ta-*na-*a-nu-nu.
8: End badly damaged; space seems insufficient for pa-*ar-ka-at, read probably -*ri-.
9: Third sign from end could be either [s]u, or [s]u.
14: End -*[n]IM.
15: Minimal traces after *GIS could possibly be read as *[S]l[N][N]G (b)-a-[r- excluded).
15a: [r-*n]a qá-qa-nt *ta-*a[m-tim].
16: \[\text{[Image]}\]; in 16a, read ... *a-*ra-*a[h]-tim [...]

L.E. = 17: Traces of an indented line under * (!$[\text{[Image]}^2, _{\text{ME}}^1]$, suggesting a reading *ющихся *fr.[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 *p.
4: Traces after *a-ni belong to line 5, see there.
6: First sign unclear (copy correct). KI, DI, or NA seem possible.
8: *[G]u₄ *a-*l[i]-ka *i-ka-*a[l-lu].
9: *j-*mi-ra šu-[r]-bu-*s[u] (sic!).
11: ra-ab-bu-*timl 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 ... *u₂ *g/[I₈] (not: SI[LA]).
11: Last preserved sign is -*[l]...[,] not DA.
12a: Beginning IM.*SAHAR.*BABBAR.KUR.RA, traces further on: 
12b: Traces near the end: *
19: ri.*q[k]-*sq-*a[m], followed by unidentifiable traces.
23: Probably 4INAN[NA]-*m₁ *d*N1[N-*₈]A (or: GI[R].GI₄[LUM].
25: ma-am-*ma-an.
28b: Second sign could be [L][UL], [A]Z, or [I][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 GI₆.*PAR i-li.
45: Copy correct, read GI₆.GI₄.*ZA / *KU.*g[I].
24.


9: Probably a-li *ü *m-*ši.

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

13b: Probably e-gi-*i(r *d)a-*an-ni-iš.

16: The sign between la and i'am is an insufficiently erased DU.

29: Probably *e-*te-es-šu.

30: I saw  il  la.

32: Traces of another sign at the end of this line, probably šu-la-a-*a[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  il  il  il.

Rev. has some isolated scratches by the stylus, very much like the uninscribed 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-*q[ā-ri] probable.

9: li-pi-a-am *[(a-*a)n]a-ad-*di *š[i]-iz-ba-am(?) ...].

10: te-[te]-er-ri *me-[eh-rum...].

11: Traces of li-pi-*a-*a[m] are still visible.

13: End either *ši-*š[...], or *šš.[...]

15: End *θa-*na-*a[d-di].
16. ha-*z[a-, end: 
18. sà-mi-du *kâ[r].*šu[m].
19. za:ha.*[t][i.n.(sar)].*i-ša-ru-[tumi].
20. ta-na-di *s[i-]*i]z-bu.
31. End ta-ba-tum *ki-ma ma-*r]a-qî.
32. End ha-*z[a-*n[u...].
34. End sum:skil:sar *z[a-...].
36. Copy correct, sign after ME seems to be neither a[H], nor i[H].
39. me-hi-ir *n[a- possible.
42. End *sâ-*m[i...
48. End *ta-*[m]a-*ha-*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-ru-ur-sù-*nu.
55: Sign after Uzu unclear, copy correct; read HAR?.
56: sum:*si[k]il:sar.
59: End ši-iz-bu  
60: End i-*ba-*aš-*ša-*a[i].
62: li-pi-*a *ta-*na-*tam(sicl) tu-ša-am-*ma?-*ad? *ta-*ha-*tum *ši-*ka-*ra *sum:*si[kil:sar] (-ma?-*ad? =  
63: tu.*ka-*ma-*as *k[ar-šum:*sAR *ha-*za-*nu-*um [...] .
64: tu-ša-ba-*a[h] *za:ha:tin [...] , no space after a[h].
65: Copy correct, after li-pi-a:  
67: ta-ma-*ha-*[a]r.
69: se:lu:sar *ru?-*uš-*lu *ta-ha-ra-as *t[a-,... , traces near end illegible.
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 ((interpunct), and SA (interpunct); the copy faithfully follows this distinction, and is almost always reliable.

1: ... *śa šu-ār-[...] end ...] *i ge-he-ru-tim.

3-5: New join: 2

3: tu-*bi-[a]-ša-ar ki-ib-*bi-[u]-ni-šu-*nu-ū.

4: ta-n[a-a]-a-sū-ah-ma ši-*z[u-ūr-*r]a-am te-he-ep-*pē-e-ma; before the final AB, another AB has been erased.

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

6: -ra-am *i *giš-ri-i.

8: Beginning *[t]u-la-ba-ak.

9: -ra-am *giš-ri-i.

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

12: Beginning *iš-ši-i.

15: to-sū-*a-ak.

17: Although zi.*di-im is closer to the sign, si-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]-šu-*ni-a *ad *bi/*ga *ša a *ur *ta *am/a.an i-na,...


24: ...]. *za-ib-tu-ū; 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-ral-*q-*qa-*na-ma.

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

33: First sign ...] *ab.
34: i-na *m[u]-úh-ki.
35: ... ba-aš-lu-ú *tu-ša-...
36: tu-ú-*nu-a-pa-aš.
37: pa-ni-i *a-*[k]a-li-im.
41: Copy correct, last sign looks like f[D] or D[A].
42: [a-*d]ı possible.
44: End *ša *DUG.ÚDUL.
49: ta-ša-ka-*an.
66: a-na *DUG.*ÚDUL.
67: Probably e-*KL-e-pi.

II 2: să-ni-da *kür-šum.SAR.
4: a-na *Bu-ni-i.
7: ... ki-sí.*mu*u[m].
8: Copy correct, end ie-*e-[... 
10: ta-ša-*a[... possible.
11: *[t]u-da-*om-[... possible.
13: Last sign possibly *AN.
14: a-*n]a ...\n15: Probably a-*ša-*î-[šu]-ú-ma.
16: ... me-e *E.*UD.*DU (= e-tam-du ?); end probably *wa-*ar-*qi (over erasure).
17: *tu-[s]a-ak-ka-al.
22: qá-*a-*qá-sa.
23: End ta-*ka-*as.
28: No sign missing between să and an.
31: i-na [s]...\n34: Nothing missing after -ka.
35: Beginning [i-*n]a possible.
36-42: The crack is too wide in the copy.
36: Probably ...] *s[u] *u-*ha-*ba-ua-*m(a2)/s[u2] *a-*[u]a di-i-qā-ri...
37: *s[u]-zu-ur-[ra-*a]m.
38: *j-*nu-ú-ma ba-aš-lu *t[u-*s]a-*t[ú-ma.
39: -im ša **.*
40: *[t]ú-*ša-am.
43: [...] *m]a-[k]a-al-ti possible; traces near end of line no longer visible.
44: **.*
45: Beginning *u [tu/*k]a-*q-pa-ur.
49: End ka-*ša-*t[u]i.
50ff.: There are more traces in the shaded area, but reading without duplicate seems utterly impossible.
51: End probably ...] *d[j-] *qā-ri.

III 16: I see **.*; no further traces discernible.
17: Middle: **.*
22: ...]u-mi-*š[ī-i-na-*ryo-*q[i...
23: ka-*sū-tim.
32: ar-*za-*qa-*[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-i-] *a-*zy-i-pra*-am.
34: Before tu-, more traces: z[x-*tj.
38: *[k]i/-di-in-pi: both possible.
42: ta-ma-*ha-*aš (Ha in this text often written *u.*).
46: End ta-*na-*d[i.
49: End -ša-*t[al.
50: mu-*šu-*n[u kīma] *m(e)* *a-*ga-*ru-]*ti-*/im.
51: End *[t]a-*[n]a-*ad-či.
52: End **.*

End of column: There should be about *6 lines missing.
IV 1: Probably ...[x] * p. * n[a x-c. * i] a * f[u]...  
5: End f[a]-ab-* tam'[ ( ]) ta-a-sä-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 *[x] *hu-*ha-*ma-*[a]t.  
15: ...-za-az-*ma.  
16: ta-ma-ha-* q[š]- *ši-li-šu.  
17: This unclear passage could not be collated, due to old incrustations of glue.  
18: ši-ši-li-*šu * la-*la-*q[š]...  
23: Third sign *PA over erased BA.  
25: First sign not erased, but accidentally obliterated (*TA).  
26: After UZU follows *šu. 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.  
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)a*-al-šu), which in fact might be the end of line 34:  


38: ...-ma-ra-*AK; traces after that obliterated by glue, copy seems correct.
IV i: Probably ... ]x *μ*-n[a k- x-*]lm *ff[u]-...

5: End f[a]-ab-*tam' (_listen) tu-u-sa-ak-*m[a].

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

12: tu-ma-*q-nza-ah-*m[a].

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

14: Probably tu-ka-*an uzu-*babbar *û [x] *tu-*ha-*ma-*[a]ʃ.

15: ...-za-az-*ma.

16: tu-ma-ha-*aʃ [ši].*ši-ti-šu.

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

18: ši-ti-šu *tu-*la-*qša-...

23: Third sign *pa over erased BA.

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

26: After uzu follows *û. 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 "56" ( ... *}[a2-š]u), which in fact might be the end of line 34:

(S4 or 35?)

37-39: New join, 37

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

42: Before e-ga-..., traces of *[s]u.

43: ...-ti-qa *[t'-x-(-x)] al-*ša-ka-an.

44: Probably ...-ru-en-*ri-*qi-*šu.

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

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

47-49: New join,

52: *li-*iš-*la-šu.

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

55-57: Two new joins,

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 crowdingly written beginnings therefore should be viewed as a half-line not reaching the end.

58f.: I copied a-za-

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

61: Unclear, I saw...
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 $i-na$ *di qa ri-im ($d[i] =$ \( \text{\textbullet} \)).

5: Traces at the end \( \text{\textbullet} \), unclear.

6: The traces after tu look like \( \text{\textbullet} \); at the end, I saw \( \text{\textbullet} \), possibly to be read x-ra-am.  

9: Read possibly $ki-ma$ *ma-[ra-qf].

11: $sa$-$mi$-$d$ *GA* $\text{\textbullet}$; traces at the end quite unclear: \( \text{\textbullet} \).

12: First sign probably *TE; i-i $*$SU $*$RI; UZU  $*$ $\text{\textbullet} $ $k[a]$. . . .

13: End $*$TE $*$ $\text{\textbullet} $ $a$-$x$ . . .

15: $a$ $sa$-$as$-$g$-$a$ $*$UZU $*$ $k[a]$-$ha$-$r$-$u$-$ba$ $te$-$me$ $s$-$i$-$m[a]$.

16: $s$-$a$ $*t[a]$-$a$-$h$-$ru$-$ba$.

18: $la$-$na$ $*$ $\text{\textbullet}$-$s$ $*$ $\text{\textbullet}$-$t[a]$-$a$-$h$-$ru$-$ba$.

19: $lu$ $*u$ $za$-$am$-$HI$/$GA(?)-IS$-$is$-$ta$ $lu$-$u$ $*$UZU $[\ldots]~(IS$-$is$ = \( \text{\textbullet} \)).

28.

1: Traces at the beginning can be read as $*s$-$u$-$m$-$a$ $*$LU $*p[i]$-$*$ $s$-$u$-$h$-$a$-$mi$-$it$.

6: Copy quite correct, read probably 1 2 3 $*lu$-$ra$-$ak$-$ka$-$*$a$-$s$-$ma$. (cf. remarks to No. 29:11).

12-13: $s$-$i$-$H$-$U$, $p[i]$-$H$-$U$ (parallel in No. 64:6-7 has US in both cases). The beginning can be read $*q$-$*$ $u$-$s$. 
3. Beginning *n]i ši- ...

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

4: [šum-ma *]L[U *ur-*ba.*tam *ma-*r[i]-*u[i]; end lu-ur-me-*e [x-*]IM² [-?], break continues on right margin.

5: te-me-sé-*e-*m[a²...]

6: i-[n]a *ru-*uš-tim ru-su-*un [i-*n]a MUL...

7: ... ba-*[lu]m pa-*ta-an *ši-qi...

11: ki-*m[a *GA]ZISAR 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: zi-*bi-*ba-*n[a seems possible.

13: Beginning *q.

14: ki-ma *NINDA te-ep-*pil-*j-ma.

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

16: ša-al-*ša-*šim.

17: *ga-a-a-*ti *zi-[x]-*lu-tim.

20: at-ti *a-*na ra...

22: tu-ud-[l]n² *[l]a-*ša-*ak]-ka-*a[n...?].

22b: Begins like 22, *SIM.SES; after this, I copied very uncertain.

23: Beginning *e-*pil-*š[š.... le-em-*u]-šu.

24: qa-*ta-šu.

25: End ša-*gi-ma-am.
AUTOGRAPHED TEXTS
several lines missing
PLATE XXIV

Obv.
18b

5
Lo.E.

Rev.
10

13a
erasure
PLATE I.

30

Obv. [Text in cuneiform]

reverse uninscribed

31

Obv. [Text in cuneiform]

reverse uninscribed
PLATE LII

Obv. 34

Obv. 35

Obv. 37

Obv. 38

Revs.

reverse uninscribed

edge and reverse destroyed

half of small tablet

reverse uninscribed
Obv.

rest uninscribed

40

Obv.

erasure

under reverse

Rev.

20
Obv.  [handwritten text]

5 [handwritten text]

rest uninscribed

42

Obv.  [handwritten text]

5 [handwritten text]

10 [handwritten text]

15 [handwritten text]

Rev.

20 [handwritten text]

25 [handwritten text]

rest uninscribed
edge and reverse uninscribed
upper third of oblong tablet
reverse uninscribed
Obv. 5

fragment of larger tablet
reverse destroyed

Obv. 10

Rev. 15

Obv. 20

reverse uninscribed
ca. 8 lines missing at top
piece from the middle of large tablet
Obv.  
78

Obv.  
5

10

rest uninscribed

Obv.  
79

Obv.  
5

reverse uninscribed

Obv.  
80

reverse uninscribed
PLATE LXXVIII

Obv.

[Handwritten text]

sic.

over erasure

5

10

15

20

25
rest uninscribed

reverse uninscribed