ANCIENT MAGIC AND DIVINATION III

MAGICO-MEDICAL MEANS OF TREATING GHOST-INDUCED ILLNESSES IN ANCIENT MESOPOTAMIA

by
JoAnn Scurlock

BRILL · STYX

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Preface

This study began as a dissertation in Assyriology in the Department of Near Eastern Languages and Civilizations at the University of Chicago. This dissertation, entitled "Magical Means of Dealing with Ghosts in Ancient Mesopotamia" (MMDG), as indeed the title implies, consisted largely of "magical" prescriptions concerned with expelling ghosts (MMDG nos. 1–71, 77–78). It also included necromantic (nos. 72–76, 79–82) and "ghost assistance/substitute" prescriptions (nos. 83–88), which, since they are not healing rites designed to cure a person afflicted by a ghost, have been excluded from this book. In their place, the current study adds the "medical" means of treating ghost-induced illnesses (quoted from published copies in *BAM*, *AMT* etc.) as well as several "magical" prescriptions recently edited by D. Schwemer in THeth 23 (Part IIB). Although some sections of the original dissertation survive virtually intact, others have been completely rewritten to incorporate the new material. All of the Geers' copies (which were used in the dissertation courtesy of the Assyrian Dictionary Project) have now been collated against the originals in the British Museum. Most of the medical texts in the Kuyunjik collection, as well as the recently catalogued Sippar collection have also been examined. In the process, a few new ghost texts (or parallels to old texts) were discovered. These are here included with the kind permission of the Trustees of the British Museum. *CT* 23 15–22+ (originally edited by G. Castellino) was reedited in the dissertation from a photograph. All prescriptions (whether included in the old dissertation or not) have been given a new number in accordance with a scheme explained below (Part IIA). In the process, important information as to the original context of the prescriptions could have been lost, to avoid which a chart of the arrangement of prescriptions on the original tablets has been provided (Part IIC). For the convenience of the reader possessing a copy of the original dissertation, a concordance of old and new numbers has also been provided (Part IID).

I would first and foremost like to thank my dissertation supervisor W. Farber for his help, encouragement and erudition. I would also like to extend special thanks to R.D. Biggs, with whom I first studied magical and medical texts, who helped in many ways, large and small, in shepherding the original dissertation to completion. Without the help and support of McGuire Gibson none of this might ever have been accomplished. I would also like to thank the other faculty of the Oriental Institute (past and present), who have, over the years, contributed to my understanding of ancient Mesopotamian languages and culture: J.A. Brinkman, M. Civil, I.J. Gelb, G. Gragg, H. Hunger, S. Parpola, E. Reiner, and J. Renger. I would also like to extend special thanks to W.R. Mayer for giving me many helpful suggestions on the original dissertation. I would also like to thank the Assyrian Dictionary Project for access to the Geers' copies and to the Trustees

of the British Museum for permission to use their unpublished texts. For allowing me to collate the ghost texts in their care I would like to thank Christopher Walker of the British Museum, London, Joachim Marzahn of the Vorderasiatisches Museum, Berlin, Béatrice André-Salvini and Alain Duclos of the Louvre, Paris, Jean-Marie Durand of the École Pratique des Hautes Études, Paris, Eric Gubel of the Musée Cinquentenaire, Brussels and Gretchen Worden of the Mutter Museum of the College of Physicians of Philadelphia. A special accolade goes to Sarah Collins of the British Museum, without whose persistence and intimate knowledge of the collections the original of a misnumbered Geers copy would probably never have been located.

Among non-Assyriologists, I would like to thank S. Humphreys, H. İnalcık, and M. Murrin for helping to develop my abilities of critical thinking. Also central in helping to shape my scholarship were classes of C. Grey and R.I. Moore. The assassinated I. Coulianu will also be much missed. Burton Andersen, M.D. has provided invaluable assistance in the translation of medical terminology.

Finally, I would like to thank C. Faraone and R. Jas who have read much of the current manuscript and made many useful suggestions. I hope that this book will not disappoint them.

Without the support, financial, intellectual and otherwise, of my parents Prof. John Scurlock, UMKC School of Law and Prof. Jean Scurlock, KCCC, my studies would not have been possible.

Finally, I would like to thank my husband, Richard H. Beal for much questioning, suggesting, cajoling, arguing, xeroxing, and editing that added immeasurably to this work.

A note to the reader

The author wishes to apologize for a delay, due to no fault of her own, of some six years from the date of submission and approval to the date of publication of this book. In this time-period scholarship has not stood still. While the author has made changes necessitated by collations and newly published texts, in the interests of preventing any further delay, she has chosen not to attempt to incorporate all of the valuable information contained in those secondary works which have appeared in the meantime. Of these, one should particularly note Nils Heeßel, *Babylonisch-assyrische Diagnostik*, AOAT 43 (Münster :Ugarit Verlag, 2000) in which Tablets 15–33 of the Diagnositic and Prognostic Series, previously Labat, *TDP*, have been reedited with extensive commentary. For more on ghosts and medicine (chapter 2) see now J. Scurlock and Burton Andersen, *Diagnoses in Assyrian and Babylonian Medicine* (Champaign: Univ. of Illinois Press, 2005).

Despite this delay, the author believes that the book still has much to offer, and hopes that the reader will agree that it was worth the wait.

Note on the Abbreviations

The abbreviations employed for text citations conform with those listed in W. Von Soden, *Akkadisches Handwörterbuch*, 3 vols. (Wiesbaden: Otto Harrassowitz, 1965–1981),[Hereafter von Soden, *AHw*]. vol. 1: viii–xvi, vol. 2: iii–iv and vol. 3: ix–xvi with the exception of Gray, *Šamaš* (for C.D. Gray, *"The Šamaš Religious texts"* [Ph.D. dissertation, University of Chicago, 1901]), *OrNS* (for *Orientalia, Nova Series*), Durand, *Doc.Cun.* (for J.M. Durand, *Documents cunéiformes de la iv^{e} Section de l'École pratique des Hautes Études*, Hautes Études Orientales 18 [Paris: Librairie Droz, 1982]), *SpTU* 1 for (H. Hunger, *Spätbabylonische Texte aus Uruk* 1 ADFU 9 [Berlin: Gebr. Mann, 1976]), *SpTU* 2 (for E. von Weiher, *Spätbabylonische Texte aus Uruk 2*, ADFU 10 [Berlin: Gebr. Mann, 1983]) and *SpTU* 4 (for E. von Weiher, *Spätbabylonische Texte aus Uruk* 4, AUWE 12 [Mainz: Philipp von Zabern, 1993]). Abbreviations of secondary works should be self explanatory; full references are given in the Bibliography.

PART I

Chapter 1

INTRODUCTION

When we think of ghosts, we think of strange noises and apparitions, not of migraine headaches and rumblings in the stomach. And when we think of the "exorcism" of an afflicting ghost, we are imagining hocus pocus, not the administration of a bandage, salve or potion containing medicinal plants. In the following study, I explore the interaction between "magic" and "medicine" as applied specifically to ghosts, and attempt to answer the following questions. What sorts of ailments did the ancient Mesopotamians attribute to ghosts? In healing rituals, who performed what part? When and where were such rituals performed? What is the relationship of the recitations to the actions which were performed during the course of the ritual?[1] Under what circumstances and to which gods were offerings made in the course of healing rituals? What procedures were used and for which particular symptoms? To what extent were medicaments intended as *fuga daemonorum* and to what extent were they used simply to treat the symptoms produced by the ghost? The question of the identification of plants used for "hand of ghost" and the related question of their medical effectiveness is sufficiently complex to warrant a study in its own right, and hence shall not be dealt with here.

Prospectus

The present study does not deliberately exclude any text in which ghosts are blamed for producing illness[2] regardless of whether anyone might wish to classify it as "magical" or "medical". However, for the convenience of readers who wish to make a distinction between that part of ancient "magic" which concerned itself with healing and ancient "medicine", I discuss procedures which most scholars would prefer to regard as "magical" (i.e. figurines, libations, etc.) separately from those which would normally be considered "medical" (i.e. bandages, enemas and the like).

To facilitate discussion, I have also carved up the original texts and separated out the individual prescriptions contained in them. To some extent, this is justified by the fact that there was apparently no canonical order for ghost prescriptions. Although texts often parallel one another, omissions and substitutions are frequent and it is by no means unheard of to have a situation where the same series of prescriptions appear in two different texts in completely different (even inverse) order.[3] This is a feature which, to judge from a preliminary analysis of medical texts in general, is by no means confined to ghost prescriptions.[4] Treating the texts as collections of separable prescriptions also makes it easier to integrate into the discussion references to ghost induced problems listed in the Diagnostic and Prognostic series (Labat, *TDP*).

Anyone interested in the original arrangement of prescriptions on any individual tablet should consult the relevant chart (Part IIC), which also includes a description of medico-magical prescriptions which do not seem to involve ghosts and which have therefore not been translated here. Prescriptions are ordered and numbered in accordance with the following scheme. The two "ghostly scream" prescriptions come first (nos. 1–2), followed by apparitions (nos. 3–54) and then physical problems (nos. 55–227) with a category of broken or unspecified "hand" of ghost ailments at the end (nos. 228–352). Within each category, prescriptions are numbered in accordance with the procedure employed, beginning with ghost NAM.BÚR.BI's, proceeding via libations, figurines and other surrogates, magical encirclement and amulets to fumigants, bandages, salves, aliments, potions, washes, and suppositories.

The Texts

The majority of our texts were written in Assyrian script in the Neo-Assyrian period, and were found at the Assyrian capital, Nineveh.[5] There are also a few texts from Nineveh in Babylonian script.[6] Of the texts from Nineveh, only ten have colophons preserved. Eight of these[7] are from Aššurbanipal's library. The other two[8] were apparently privately owned,[9] but there is no reason not to date them to the Sargonid period (721–627 B.C.) as well. The next largest group of texts is also in Assyrian script, but was found at the religious center and former capital, Aššur.[10] Those which have colophons preserved show them to stem from the activities of Kiṣir-Aššur son of Nabû-bēssunu[11] and his nephew Kiṣir-Nabû son of Šamaš-ibni,[12] both *āšipu*s attached to the temple of Aššur, chief god of the Assyrian pantheon. One of the texts[13] is dated to 658 B.C. by *limmu*-eponym and both Kiṣir-Aššur and Kiṣir-Nabû are known from other sources to have been active during the reign of Aššurbanipal (668–627).[14] One text reputedly from Aššur which, to judge from the script, is also Neo-Assyrian in date, belonged to a certain Nabû-zēr-kitti-līšir, son of Mardi.[15] There are also two texts found at Sultantepe which contain prescriptions for "hand of ghost".[16] In addition to these Neo-Assyrian texts, there is one Middle Babylonian text found at Aššur and presumably from the library of Tiglath-pileser I (1114–1076 B.C.),[17] and one Middle Assyrian text.[18] Of the texts known to me, there are nineteen which were not found in Assyria. Of these, seven are from the Hittite capital of Hattuša,[19] one from Babylon,[20] one from Nippur,[21] three from Sippar,[22] one from Ur,[23] two are of unknown provenience[24] and the remaining four are from Uruk.[25] The "Hittite" texts are written either in "Assyro-mitanian" script[26] or "mischduktus",[27] and were probably either imported directly from Assyria or copied from imported tablets in Ḫattuša.[28]

Lest we forget that scholarship has always been a cooperative process, it should be noted that the colophons reveal that, although some texts were copied from Babylonian originals,[29] a larger number (including one of those in Babylonian script) were copied from Assyrian originals.[30] There is not now, nor has there ever been, any justification for seeing all of ancient Mesopotamian knowledge as having been formulated in the Old Babylonian period and merely copied mindlessly and without change or alteration for the better part of a millennium.[31] If the putative Old Babylonian "originals" of Aššurbanipal's medical texts are ever found, then and only then will it be time to assess

the contribution of Assyrian scholarship to the whole, and the extent to which change and development are or are not a part of ancient Mesopotamian tradition.

Format of Prescriptions

Ancient Mesopotamian prescriptions consist of a symptoms list and / or label which states under what conditions the prescription will be of use, *dromena* (i.e. a set of instructions as to what the healer and / or patient is supposed to do) and / or *legomena* (i.e. a set text to be recited a specified number of times at appropriate points in the procedure). Some ghost prescriptions (Type A)[32] have a format: symptoms list(//) *dromena* // *legomena*(// *dromena* // *legomena*, etc). Others (Type B)[33] have a format: *legomena* // (label //) *dromena*. A third type (Type C)[34] consists solely of *legomena* (usually these are collections of recitations with periodic labels). The fourth and final type (Type D)[35] consists of a symptoms list or label and / or *dromena*. This last comprises the single largest category and may be subdivided into three subtypes: Type D_1 = symptoms list or "If ditto" followed by *dromena*;[36] Type D_2 = label embedded in the *dromena*[37] and Type D_3 = just *dromena*.[38] Usually Type D texts involve no *legomena*, but there are cases where a set text is to be recited but is not actually quoted in full; i.e. the healer was expected to look up the recitation in question in a Type C text.[39]

This difference in format is certainly striking, but it does not seem to affect the content of the texts.[40] Not only are similar prescriptions sometimes cast in differing formats,[41] but in one case the very same prescription is found in three different formats.[42]

In sum, the three hundred and fifty-two odd prescriptions for ghost-induced problems which have come down to us from ancient Mesopotamia are distributed in no fixed or canonical order among some one hundred and thirty-nine texts, most of them written in the Neo-Assyrian period and in Assyrian script. According to the colophons preserved on a number of these texts, the treatment of "hand" of ghost syndrome fell under the purview of the ancient Mesopotamian healing specialist known as the *āšipu*.[43] The prescriptions of which he kept lists for general reference or which he "excerpted for specific performance" appear in four different formats, or arrangements, of the basic contents, which consist of some indication of the specific problem to be solved, *legomena* and / or *dromena*. In the following chapters, each of these shall be dealt with in turn.

Chapter 2

SYMPTOMS OF GHOSTLY AFFLICTION

Ancient Mesopotamian ghosts made themselves obnoxious in three distinct ways – by emitting ghostly screams,[44] by haunting people in visible form,[45] and by causing a series of physical problems.[46] More specifically, two of our prescriptions instruct what to do "if a ghost cries out in a person's house."[47] A further fifty-two deal with apparitions, and another one hundred seventy-three are concerned with headaches, ringing/buzzing in the ears, rumbling stomachs, and the like. The remaining one hundred twenty-five are either fragmentary or simply note that they are directed against "hand" of ghost.

Types of Ghost Causing Problems

Sometimes the labels or introductions attached to ghost prescriptions give details about the nature of the dead person, distinguishing between ghosts of the patient's relatives on the one hand[48] and "pursuing"[49] or "roving"[50] or "strange"[51] ghosts who have accosted him in the steppe lands on the other.[52] They also occasionally refer to the precise way in which the ghost in question met his end.

> "(The ghost of one) who was killed with a weapon (and) abandoned in the steppe afflicts him."[53]
> " 'hand' of a ghost who died through murder"[54]
> "Among his relatives, the ghost of (one who) died of thirst afflicts him."[55]
> "The ghost (of one) who died in water afflicts him."[56]
> "The ghost of someone burned to death afflicts him."[57]

Particularly vicious ghosts are also distinguished: "hand" of a murderous ghost[58] or "the 'double' of the dead person afflicts him."[59]

A careful examination of such passages shows that the choice of which ghost to blame for what symptoms was not necessarily arbitrary. "(If) he continually see[s] dead persons (in his dreams) ... (the ghost of one) who was killed with a weapon (and) abandoned in the steppe afflicts him"[60] makes a certain amount of sense – given the desperate need of abandoned ghosts for food and water,[61] they could be presumed to be the sort to pester strangers for a hand-out.

In a number of cases, the behavior of the victim was seen to mimic that of the ghost in a manner suggestive of possession.

> "If his breath is continually short like one who has just come up from the water

> . . . the 'hand' of the ghost of one who [died] in the water [afflicts him]."[62]
> "If he rubs his face, the ghost (of one) who died in water afflicts him."[63]
> "If he continually strikes his face and screams, the ghost of someone burned to death afflicts him."[64]
> "(If) his breath has become short (and) constantly enters his throat as if he were thirsting for water, the 'hand' of a ghost roving in the (waterless) steppe afflicts him."[65]

There is also an obvious connection between "roving" (*murtappidu*) or "roaming" ghosts and the mental derangement or neurological disorders for which they are sometimes blamed.

> "[If] his [mind] becomes deranged so that he cannot take (any) action, 'hand' of a ro[vi]ng ghost."[66]
> "If the scepter of Sîn has been placed on him and he bends and stretches out his foot, he drones and saliva flows from his mouth, a ghost roving in the steppe afflicts him."[67]
> "If . . . his mentation is altered so that he wanders about (*urappad*) without knowing (where he is) as in affliction by a ghost."[68]

In other cases, the connection between the symptoms and the ghost was apparently made by looking for homophones or near homophones.

> "If his limbs are as quiet as those of a healthy person (but) his mouth is 'seized' so that he cannot talk, 'hand' of a murderous ghost (var: 'hand' of the ghost of someone burned to death)."[69]
> "If his limbs are as quiet as those of a healthy person (but) he is silent (*i-qá-al*) and does not take any food, 'hand' of a murderous ghost (var: gh[o]st of someone burned to death)."[70]

Since, as we have seen, incinerated ghosts typically made their victims scream, the silence produced in these cases is something of an anomaly until it is remembered that *qalû*: "to burn" is a near homophone to *qâlu*: "to be silent". Many of the fatal symptoms were, quite naturally, laid at the door of "murderous" ghosts.[71] Particularly telling is the following example.

> "If he was wounded on his spine and, as a consequence, he is stopped up so that his excrement cannot come out,[72] 'hand' of a murderous ghost; he will die."[73]

One can almost imagine the ghost literally stabbing his victim in the back. Such spirits could also take away the patient's will to live.

> "If his limbs are as quiet as those of a healthy person (but) he is silent and does not take any food, 'hand' of a murderous ghost (var: gh[o]st of someone burned to death)."[74]

It is probable that the "murderous ghost" was in such bad sorts due to the fact that he himself was a victim of murder.

> "If when (a confusional state) comes over him, his limbs go numb, his face seems to spin, his abdomen wastes away and whatever he puts to his mouth is always excreted all at once from his anus on the very same day, 'hand' of a ghost who died through murder."[75]

It should, therefore, come as no surprise that ghosts who drowned or otherwise died unpleasant deaths sometimes also behaved like "murderous" ghosts.

> "If depression continually afflicts him (and) he makes supplication to whatever he sees, his limbs are hot and he sweats every day, he continually has a big appetite (and) until they bring him what he wants, he vomits (but) when they bring it to him he looks at it and does not eat it, the 'hand' of a ghost who [died] in the water [afflicts h]im."[76]
> "[If] his left [arm]pit hurts him (but) he does not have a fever, the 'double' of a dead person afflicts him; he will die."[77]

This rule applied even to family ghosts, as may be seen from the following example.

> "If his head, his body (and) the tip of his nose continually hurt him, [he bites his] lips, and he is continually depressed, among his relatives, the ghost of (one who) [died] of thir[st afflicts him]."[78]

Of interest to modern psychiatrists is the fact that certain types of compulsive behavior seem to have been laid at the door of a guilty conscience.[79] Particularly noteworthy are the following afflictions by the 'double' of a person whom the victim has wronged.

> "If he chews on his arms, he (the patient) had a person strangled to death and the 'double' of the dead person afflicts him."[80]
> "If, during his illness, he talks continually, a ghost, the 'double' of a dead person afflicts him (but) he will get well."[81]
> "If he continually cries out: 'my heart, my heart' (and) gets up and runs, a ghost, the 'double' of a dead person [afflicts him]."[82]

Sometimes, ghost prescriptions indicate that the ghost was not the actual initiator of the afflictions.

> "If a person is chosen as a mate for a dead person and, as a result, a ghost afflicts him."[83]
> "If a person continually sees dead persons, 'hand' of Ištar."[84]
> "If 'hand' of ghost turns into AN.TA.ŠUB.BA, that person is sick from 'hand' of his city god."[85]
> " 'hand' of ghost, deputy of Ištar";[86] " [hand]' of ghost, deputy of Ea"[87]

The first example was intended to counteract the machinations of sorcery. In the last cases, we are probably safe in assuming that the god whose "deputy" the ghost was sent him to plague a person at whom the god was angry.

Noises

Given the rarity of prescriptions designed specifically to combat the effects of hearing a ghost, one might suppose that aural encounters were infrequent, or at least not very serious. On the contrary, as we know from the omen series *Šumma Ālu*, to see or hear a ghost in one's house was not merely traumatic for the individual concerned, but also portended disaster for him or his household. To avert this, it was necessary to perform an apotropaic ritual (NAM.BÚR.BI).[88]

To judge from the number and frequency of references in *Šumma Ālu*, hearing a ghost was every bit as much to be dreaded, from an ominous point of view, as seeing one. For example, *CT* 38.26 contains twenty-five lines of omens relating to ghosts of which seventeen refer specifically to noises made by the ghost at various times and in various places,[89] another four[90] refer to ghosts entering people's ears, and of the remaining lines, two[91] refer to frightening, which might be caused by shrieks as well as by visions and only one unequivocally refers to seeing a ghost.[92]

Our ghost prescriptions betray a similar concern for the ominous consequences of hearing ghosts. The one text which deals exclusively with the effects of hearing a ghost is a NAM.BÚR.BI,[93] whereas of all the prescriptions designed to combat apparitions, only one, which also mentions hearing the ghost, takes that form.[94] One is led to wonder from this whether there were any NAM.BÚR.BIs specifically concerned with seeing as opposed to hearing ghosts. One indication that there were not is to be found in the necromancy texts. There, the practice was to perform a NAM.BÚR.BI ritual if something went wrong.

> "If (the ghost) is silent and does not remain stationary, [you perform] a NAM.BÚR.B[I]."[95]

Since the problem was that the ghost was being seen and not heard, one might expect the NAM.BÚR.BI in question to refer to the evil portended by seeing a silent ghost. On the contrary, the NAM.BÚR.BIs quoted in full in necromancy texts explicitly refer to the evil portended by a ghost screaming in a person's house![96] This would seem to suggest that no NAM.BÚR.BI for visible but noiseless ghosts was to be found in the corpus.

Apparitions

Apparitions usually took the form of an encounter between the patient and "dead persons": "if a dead person mee[ts] with a living person"[97] or "if a person continually sees dead persons."[98] The *legomena* of apparition prescriptions also make mention of such encounters.

> "Dead persons, why do you meet with me – those whose cities are tells (and) they are (nothing but) bones? I do not go to Kutha, assembling-place of ghosts;

why do you continually come after me?"[99]

"The many dead persons who meet with NN son of NN or a dead person known to him who meets with him – so that he may not return and meet with NN, your servant, I will give him this. Let him receive (it) from me and so not return and not meet with NN, your servant."[100]

Note also that some prescriptions promise that, if the *dromena* are properly performed, "that person, for as long as he lives, will not see a dead person."[101]

Sometimes, the prescriptions give a bit more detail as to the nature of this "meeting". One label states: "recitation (to be used) if a dead person meets with a living person for evil purposes."[102] This qualification is necessitated by the fact that there were circumstances under which the living went to great lengths to meet with the dead, namely during the practice of necromancy. The prescriptions with which we are dealing are not concerned with this solicited form of apparition but with undesired encounters.

Another prescription specifies that it is to be used: "if a person continual[ly] sees [dead person]s, (either) one who is known to him or not kn[ow]n to him."[103] Similarly, in the *legomena*: "The dead persons whom I know (and) many dead persons whom I do not know meet with me."[104]

Ghosts of relatives and strange ghosts belonged to different categories,[105] so it was helpful to know that this particular prescription was generic. Other prescriptions made it clear that they could be used globally by mentioning both known and unknown ghosts in the address to the haunting trouble maker.

"Whether he be (the ghost of my) father (or) mother, or brother (or) sister or the son of somebody or other or a roaming ghost with no one to care for him, a funerary offering has been made for him."[106]

There were also, as one might expect, prescriptions designed to be used exclusively against family ghosts[107] or exclusively against strange ghosts.[108]

Some prescriptions specify that the ghost in question was seen while dreaming.[109]

"[If a person] continually sees dead persons [in] his dreams . . ."[110]

"If a gh[ost afflicts] a person so that he continually sees dead persons (when he is) in his bed . . ."[111]

Similarly, in *legomena*: "you must not return and mee[t] in a dream with NN, son of NN"[112] or "[NN son of NN whom a gh]ost afflicts so that it meet[s] with him while dreaming and awake."[113]

Such encounters might be solicited either by a family or by a strange ghost. "(If) [his dreams are numerous], (and) he continually sees dead persons (in them but) he cannot [exactly remember the dreams (which) he] sees"[114] might have been caused, due to variations which are unfortunately now lost to us, either by the fact that: "[the ghost] (of one) who was killed with a weapon (and) abandoned [in] the steppe afflicts him"[115] or by "the 'hand' of his family ghost."[116]

As many of these examples show, apparitions could result from the "affliction" of the patient by a ghost, a term quite frequently used, as we shall see, to describe the onset

of physical symptoms. Alternatively, the appearing ghosts might have been sent by a god.

> "If a person continually sees dead persons, 'hand' of Ištar."[117]

The fact that a patient was seeing ghosts was not necessarily a bad sign.

> "If (the patient is ill for a long time and then) he sees dead persons, (if you apply the appropriate remedy, he will get well)."[118]

Nonetheless, whatever the nature of the ghost, apparition texts were basically designed to prevent any further encounters between the dead and the living. Typical formulations are: "to keep him away so that he does not see him";[119] "to keep away the dead persons (whom he continually sees)";[120] or simply "to keep (them) away."[121] In the *legomena*, the ghost is supposed to "leave (the patient) alone",[122] to "not return",[123] to "not approach",[124] or to distance himself.[125] Also note that a number of prescriptions promise that, if the *dromena* are properly performed, "dead persons will be kept away."[126]

As might be expected, apparitions were typically dealt with by means which we might prefer to regard as "magical": libations, figurines or other surrogates, magic encirclement, and amulets. Put another way, a good percentage of all of these "magical" types of prescriptions, that is to say, seven of eight libation prescriptions,[127] seven of twenty-one figurine prescriptions,[128] one of three surrogate prescriptions,[129] one of six magic encirclement prescriptions,[130] and twenty-five out of seventy-four amulet prescriptions[131] were designed to deal with apparitions.

What is less expected is that there were also seventeen salves[132] and seven potions[133] for apparitions. Without exception, medicaments found in apparition potions appear also in potions for hurting insides,[134] a fact which suggests that these apparitions, at least, were visual hallucinations accompanying severe abdominal discomfort.

Physical Problems

The other major concern of texts designed to expel ghosts was the physical problems which ghosts were believed to cause. It should be noted that, in the following discussion (and the texts in Part II), translations of medical terminology and interpretations of disease entities are discussed and justified in J. Scurlock and B. Andersen, *Diagnoses in Assyrian and Babylonian Medicine*, to which the reader is referred.

The causing of physical problems by a ghost is usually expressed as "seizure" by the ghost or seizure by the "hand" of a ghost or simply as "hand" of ghost.[135] The use of this expression indicates that the ghost was imagined as physically taking hold of his victim. To avoid confusion with our own term "seizure", however, I have (with a few exceptions) translated DIB (literally "seize") as "afflict" and DIB-*it* (literally "seizure by") as "affliction by". The following are typical formulations.

> "If a ghost afflicts a person (so that) ..."[136]
> "If a ghost afflicts a person and s[tay]s continuously in his body and can not [be

dispelled] ..."[137]
"If a ghost afflicts a person (and) continually pursues him ..."[138]
"If ... affliction by a ghost."[139]
"If ... a ghost afflicts him."[140]
"If, as a result of affliction by a ghost ..."[141]
"If 'hand' of ghost afflicts a person (so that) ..."[142]
"If . . . 'hand' of ghost afflicts him."[143]
"If, as a result of affliction by 'hand' of ghost . . ."[144]
"(Such and such a procedure/so and so many plants, etc.) for 'hand' of ghost ..."[145]
"If ... 'hand' of ghost."[146]
"If ... affliction by 'hand' of ghost."[147]
"(If you want to cure) a persistent attack of 'hand' of ghost[148] which the *āšipu* is not able to remove ..."[149]
"If 'hand' of ghost stays continuously in a person's body and can not be dispelled ..."[150]
"If 'hand' of ghost afflicts a person and continually pursues him ..."[151]

More rarely, the ghost was said to "fall" on his victim[152] or to "strike" him[153] or to make him sick.[154]

Symptoms

Symptoms of affliction by a ghost range from the merely annoying to the gruesome.[155] It might be only a telltale rumbling of the insides that warned of the presence of a ghost,[156] but it was usually much more. Although symptoms are often localized, ghost prescriptions show that it was *not* the case, despite what is written in the general literature, that "each demon attack[ed] by preference [only] one part of the body".[157]

A number of prescriptions simply detail the patient's symptoms and, if it were not for the diagnostic and prognostic series (*TDP* and parallels), we would not know that these had anything to do with ghosts. Thus, for example, several prescriptions have: "If the blood vessels of a person's temple afflict him and his eyes contain blood"[158] and "If a person's temples afflict him and his eyes contain blood"[159] with no mention of any ghost. An entry in the diagnostic and prognostic series, however, reveals that these are indeed the symptoms of ghost affliction: "If the blood vessels of his temple afflict him and his eyes contain blood, 'hand' of ghost."[160] Similarly, in therapeutic texts: "If a person's temples afflict him and his eyes contain tears"[161] and "If the blood vessels of a person's right and his left temples (feel like they are) pulsating and both his eyes contain tears"[162] but in the diagnostic and prognostic series: "If the blood vessels of his temple afflict him and his eyes contain tears, 'hand' of ghost."[163] Note also: "If a person's ears roar"[164] and "If a ghost afflicts a person (so that) his ears roar."[165]

Head- or Neckaches (Plus)

One way a victim could be recognized was by severe and persistent pains in the head and / or neck.[166]

> "If a ghost afflicts a person so that he continually has a headache . . ."[167]
> "If a person's temples afflict him and hurt him from sunrise to sunset, 'hand' of ghost."[168]
> "If, as a result of affliction by 'hand' of ghost, a person continually experiences pulsating of the temples . . ."[169]
> "If a person has a headache and his neck muscles continually hurt him, 'hand' of ghost."[170]
> "If the muscles of a person's neck hurt him, 'hand' of ghost."[171]

In some cases, these pains were accompanied by bloodshot or teary, swollen eyes.

> "If the blood vessels of a person's temple afflict him and his eyes contain blood . . ."[172]
> "If a person's temples afflict him and his eyes contain tears . . ."[173]
> "If his temple afflicts him and his eye muscles continually hurt him, 'hand' of ghost."[174]
> 'If a person's temples afflict him and he gets hot (and then) cold (and) his eyes are swollen, 'hand' of ghost."[175]

Particularly diagnostic were cases in which such symptoms occurred on only one side of the body.

> "(The ghost) divides the right side and the left side of my body."[176]
> "If a person's right temple afflicts him and his right eye contains blood . . ."[177]
> "If a person's left temple afflicts him and his left eye contains blood . . ."[178]
> "If the blood vessels of a person's right temple (feel like they are) pulsating and his right eye contains tears . . ."[179]
> "If the blood vessels of a person's left temple (feel like they are) pulsating and his left eye contains tears ..."[180]
> "If a person's right temple hurts him and his right eye is swollen and sheds tears, 'hand' of ghost, deputy of Ištar."[181]
> "If a person's left temple hurts him and his left eye is swollen and sheds tears . . ."[182]
> "If his right temple (seems) cold and his left one (seems) hot, 'hand' of ghost."[183]

The "hand" of ghost headache might also be accompanied by ringing/roaring in the ears or an aching body.

> "[If a perso]n's right and left temples (feel like they are) pulsating as in affliction by a ghost, his ears ring and [his eyes] are full of tears"[184]
> "If the middle of a person's scalp (and) his temples continually hurt h[im] in-

tensely, (and) his ears roar . . ."[185]

"If a person's head continually stings him, <his head> roars, his ears ring, (and) his finger(s) sting him, that person (is afflicted with) affliction by a ghost."[186]

"If a headache bothers a person to an abnormal extent and something continually hurts him intensely all over, 'hand' of ghost, deputy of Ištar."[187]

"If from the middle of his scalp it hurts him intensely and his eyelids, his forehead, his face, his cheeks, his neck, his breast . . . his shins (and) his ankles all hurt him continually and (the pain) does not let up despite (lit.: in the face of) the *āšipu*('s efforts), a ghost afflicts him and [continually pursues him]."[188]

Particularly alarming was headache accompanied by bleeding or intense internal pain.

"If the blood vessels of his temple afflict him and he also vomits blood, 'hand' of ghost."[189]

"If his temple afflicts him and he continually cries out: 'my heart, my heart', 'hand' of ghost, deputy of Ištar; he will die. Var: 'hand' of ghost; if it is prolonged, he will die."[190]

The victim might also experience numbness or paralysis or dizziness in addition to the head or neckache.

"If a person experiences pulsating of the temples and his hands and his feet go numb . . ."[191]

"If a person experiences pulsating of the temples and *rimūtu*-paralysis . . ."[192]

"If a person continually has headaches, his ears roar, (and) his eyes become dimmed, his neck muscles continually hurt him, his arm(s) are continually numb, his kidney gives him a jabbing pain, his heart is troubled, (and) his feet continually have *rimūtu*-paralysis, a pursuing ghost continually pursues that person."[193]

"[If a m]an's temples [afflict him and] his face seems continually to be spinning (and), [he gets up (from the bed) [but then] falls (back down again), 'hand' of ghost.]"[194]

"If his face seems continually to be spinning, his ears roar (and) his temples give him jabbing pains and get him wet,[195] 'hand' of ghost."[196]

"[If, as a result of affliction] by 'hand' of ghost, a [person]'s neck hurts him, (and) his face seems continually to be spinning . . ."[197]

Many of the symptoms accompanying a ghost headache were also, in and of themselves, evidence of a past encounter with a ghost. This was, for example, the case with flashes or ghost images in the eyes.

"If a person [sees] flashes in his eyes . . . a ro[ving](?) ghost of the wastes [afflicts him]."[198]

"If 'hand' of ghost afflicts a person so that in his eyes (something which looks) like [a light] or like lightning . . . or like . . . or like a goat [is continually established, that person] 'hand' of ghos[t . . .] his eyes [. . .]."[199]

Ghosts in the Ears

Ghosts also produced roaring, ringing, or hurting ears, as in the following examples.

> "If a ghost afflicts a person (so that) his ears roar . . ."[200]
> "If, as a result of affliction by 'hand' of ghost, a person's ears roar, (you use) the recitation (for cases where) his ears roar."[201]
> " 'Hand' of ghost (is when) his ears roar, (his face) continually smoothes out (and) he cannot get his teeth close enough together to be able to eat."[202]
> "If a person's ears continually ring . . ."[203]
> "If it hurts a person and continually jabs him in his ears like <a case of> 'hand' of ghost . . ."[204]
> "If his ears continually stand up, 'hand' of ghost."[205]

Ghostly Pains

Aches and pains, particularly (but not exclusively) those which affected only one side of the body, were also laid at the door of ghosts.[206]

> "[If 'hand' of ghost afflic]ts a person so that [his] left side continually hurts him intensely . . ."[207]
> "[If] his left armpit[208] hurts him (but) he does not have a fever, the 'double' of a dead person afflicts him; he will die."[209]
> "If a person has a needling pain and it need[les him] like needles, 'hand' of ghost."[210]
> "If a ghost afflicts a person . . . you <continually> smear it on wherever it hurts him."[212]
> "[If] a ghost afflicts a person (and) his heel is stiff, in order to relax [the muscles] of his heel and achilles' tendon . . ."[212]
> "If both sides of his throat (look) bruised and continually hurt him, 'hand' of ghost."[213]

Ghosts in the Intestines

Other signs of ghost affliction were nausea and inability to eat, internal pain, flatulence, and colic with numbness and depression.

> "[If a ghost afflicts a person] so that he vomits (and) cannot keep down (either) bread or beer, 'hand' of ghost."[214]
> "If as a result of 'hand' of ghost, a person's insides continually hurt him . . ."[215]
> "[If, as the result of] affliction by 'hand' of ghost, [a person]'s epigastrium is hot; he has heartburn; (and) his epigastrium gnaws at him . . ."[216]
> "If a person's face seems to spin (and) he says: 'Oh, my insides!,' his insides rumble, his epigastrium continually protrudes (and) he loses his appetite for

bread and beer . . ."[217]

"If a person('s) insides are continually bloated (and) his intestines continually make a <loud> noise like an *išqippu*, that person is sick with pent-up wind (and) *ṣētu*. If his attack is prolonged, 'hand' of ghost."[218]

"If he was wounded on his neck and his insides are continually cramped and his feet are raised up, affliction by a ghost."[219]

"[If a person's in]sides are continually colicky, his palate continually gets dr[y], his [arms] are continually numb, he belches, he has plenty of appetite (for food), but when [he sees it], it does not please him; he wants a woman, but when he sees a woman, his heart does not rise in him; [his heart] is (too) depressed (for him) to speak, 'hand' of ghost is pursuing that person."[220]

Numbness; Dizziness; Shortness of Breath

Ghosts also caused numbness or paralysis, vertigo, heart fluttering, and shortness of breath.

"Forty-one stones for 'hand' of ghost (and) numbness of the hands and feet."[221]

"If he has a stroke and either his right side or his left side is affected (and) his shoulder is not released, (but) he can straighten out his fingers (and) he can lift his hand and stretch it out (and) he can bend his foot and stretch it out again (and) he is not off his food or drink, affliction by a ghost of the steppe; recovery in three (days)."[222]

"[If a person']s face seems continually to be spinning (and) he gets up from the bed [but then] falls (back down again), 'hand' of ghost."[223]

"If his face seems continually to be spinning, his ears roar, (and) his limbs get tense, 'hand' of ghost."[224]

"If his heart continually flutters, his epigastrium continually pulses rapidly (and) he continually stretches out his eyes toward the darkness, 'hand' of ghost."[225]

"If his arms and knees continually become tired, all at once his heart flutters, his spittle flows (when he is) in [h]is b[ed], he incessantly becomes sluggish (and) continually has internal fever, sorcery afflicts that person (or) a ghost afflicts him."[226]

"If, as a result of affliction by 'hand' of ghost, a person('s) face seems to spin and he is also continually short of breath (and) his breaths come in spasms as if he were thirsting for water, a roving (!) ghost has seized him in the steppe."[227]

"If his breath is continually short like one who has just come up from the water, 'hand' of Dingirma[ḫ] or the 'hand' of Ningizzida or the 'hand' of the ghost of one who [died] in the water [afflicts him]."[228]

Ghost Fever

Ghosts were also responsible for some types of fever, as in the following examples.

> "(If his affliction always afflicts him in the evening and) fever keeps him awake from the evening watch till the middle watch of the night, affliction by a g[host]."[229]
> "If . . . his hands and feet are hot and a cold sweat continually falls upon him as in affliction by a ghost . . ."[230]
> "[If . . .] his buttocks [are] co[ld], '[hand]' of ghost; his illness [. . .]."[231]
> "If his ears and the soles of his feet are cold at the same time, a ghost, one brought into the steppe, afflicts him."[232]
> "(If) . . . from his head to his feet, . . . chills continually fall upon him . . . 'hand' of Ištar (or) 'hand' of his family ghost."[233]

Many of these passages are fragmentary, but the chills in question seem often to accompany confusional states[234] and/or depression.[235] Certain patterns of fever were also typical of a ghost.

> "If his affliction always afflicts him in the evening, affliction by a ghost."[236]
> "If he is sick one day and well the next; the ghost of his father or mother afflicts him."[237]
> "If it flows over him for one or two days and afflicts him on the third day, affliction by a ghost."[238]

Neurological Disorders

Ghosts were also responsible for various neurological disorders including confusional states (*ḫayyaṭu*) and falling spells (*miqtu*), some of which were fatal in outcome.

> "If 'hand' of ghost turns into AN.TA.ŠUB.BA, that person is sick with 'hand' of his city god."[239]
> "If a ghost afflicts a person and, as a result, he gets hot and then cold, his confusional states are numerous and (one) is (always) nearby, he gets no rest day or night, (and) his cry is like the cry of a donkey/goat,[240] <the 'hand' of> a strange ghost has seized him in the wasteland."[241]
> "[If he continu]ally has falling spells and, on the same day, confusional state(s) come over him seven times one right after the other (and), when (the confusional state) has left him, it makes (him) feel better, 'hand' of a murderous (ghost); he will die."[242]
> "[I]f, it continually falls upon him like a falling spell (and) his eyes are full of blood (var. he opens and closes his eyes), his cheeks/[ja]ws have muscle spasms, his hands and his feet are stretched out, he flees at the approach of the *āšipu* (and) he can see the one who afflicts him, 'hand' of a murderous ghost."[243]
> "If ditto (and) the lower sides of the fingers of his hands are dark and he twists,

'hand' of ghost; he will die."[244]

"[If a person]'s [fac]e seems continually to be spinning, his flesh stings him, [hi]s [tears] flow so (copiously) that he cannot see, . . . his upper thighs shift constantly under him, . . . his feet become contorted, [his] head constantly hurts him, . . . his family ghost continually afflicts [him]."[245]

"[If] the person's [illness] sets upon him like the scepter of Sîn so that he bends his f[oot] and then stretches (it) out, (and if) he drones and spittle flows [from his mouth], a roving ghost has seized him in the steppe."[246]

"If a ghost afflicts a person, stays continu[ously] in (his) body [and can not be dispelled], and he continually has confusional states (caused by) a ghost[247] . . . You make a figurine of the confusional state (causing) ghost . . . On the left shoulder, you write its name: 'Figurine of the confusional state (causing) ghost (or) evil sickness which afflicts NN, son of NN' . . . (You have him say) 'Šamaš, this is the representation of the confusional state (causing) ghost; this is the representation of anything evil which exists in my body, my flesh, and my muscles, (which) presses my temples, continually makes my face seem to spin, dries up my palate, numbs my flesh, divides the right side and the left side of my body, goes continually after me, (and) sets about cutting my throat . . . he sought me out, looked for me; during the evening, midnight, and dawn watch, daily he caused me confusional states, made me twist, immobilized me, and made me sick; night and day he is set on me so that he continually pursues me . . . May he not return to cause me confusional states.' "[248]

Mental Disturbance; Odd Behavior

An annoying combination of desire and disinterest was an almost sure sign of affliction by a ghost.[249]

"If depression continually falls upon him (and) he makes supplication to whatever he sees, his limbs are hot and he sweats every day, he continually has a big appetite (and) until they bring him what he wants, he vomits (but) when they bring it to him he looks at it and doesn't eat it, the 'hand' of a ghost who [died] in the water [afflicts h]im."[250]

Ghost-induced depression sometimes shaded off into signs of mental disturbance including disorientation, chewing on lips or limbs, rubbing and hitting the face and screaming, babbling, and hallucinations.

"If his limbs are as quiet as those of a healthy person (but) he is silent and does not take any food, 'hand' of a murderous ghost (var: gh[o]st of someone burned to death)."[251]

"If he is helpless and silent, ghosts [continually pursue] that patient."[252]

"[If] his [mentation] is altered so that he is not in full possession of his faculties, 'hand' of a ro[vi]ng ghost; he will die."[253]

"(If) his mentation is altered so that he wanders about without knowing (where

he is) as in affliction by a ghost . . ."[254]

"If his head, his body (and) the tip of his nose continually hurt him, [he bites his] lips, and he is continually depressed, among his relatives, the ghost of (one who) [died] of thir[st afflicts him]."[255]

"If he rubs his face, the ghost (of one) who died in water afflicts him."[256]

"If he continually strikes his face and screams, the ghost of someone burned to death afflicts him."[257]

"If, during his illness, he talks continually, a ghost, the 'double' of a dead person afflicts him (but) he will get well."[258]

"If his headband seems to sting him, his ears roar, the hair of his head continually seems to stand on end, his whole body crawls as if there were lice but when he brings his hand up, there is nothing to scratch, 'hand' of ghost with dehydration,[259] (if) the person (bends and stretches out) his feet as in the scepter of Sîn, 'hand' of ghost."[260]

"If in the evening, he sees either a living person or a dead person or . . . or anybody or anything and becomes afraid . . . his mouth is seized so that he is unable to cry out to one who s[le]eps next to him, 'hand' of ghost or 'hand' of . . ."[261]

Short of an actual sighting of the ghost, the patient might also display signs of having been frightened.

"The frightening ghost who has been fastened to my back for many days and cannot be dispelled, (which) continually pursues me all day, frightens me continually by night, continually sets about pursuing me, <continually> stands the hair of my head on end,[262] presses my temple, continually makes my face seem to spin, dries up my palate, <numbs my flesh, (and) dries up my whole body>."[263]

Living Skeletons

Last but by no means least, ghosts "robbed" their victims of their flesh,[264] causing them to dry up or waste away, and transforming them into living skeletons.[265]

"If he continually asks for more and more water (but) his temperature is even, the blood-vessels of his hands 'go' (and) he groans from the beginning of the night till the middle of the watch, 'hand' of ghost."[266]

"If when a confusional state come over him, his limbs waste away (and) his abdomen continually afflicts him (and) the bowels are continually loose, 'hand' of ghost."[267]

"If a person's neck is paralyzed and his neck muscle(s) are stiff (and) distended, he continually has headaches, again and again his nostrils are 'seized' (and) hot (and) he continually has wasting away of the flesh, 'hand' of [gho]st afflicts that person."[268]

Parameters of Ghost Affliction

That there was some common ground between ghost ailments and other illnesses may be seen from the fact that in some cases the *āšipu* seems to have been unsure whether he had a case of "hand" of ghost or one of the following alternative diagnoses: "hand" of god;[269] "hand" of Ningizzida;[270] "hand" of Ištar,[271] "*lubāṭu*-illness (or) 'hand' of Mardu[k]";[272] (or) the 'scepter of Sîn' ";[273] or "hand" of god and goddess.[274]

As is explained more fully in Scurlock and Anderson, *Diagnoses in Assyrian and Babylonian Medicine*, the approach of the *āšipu* to diagnosis was to begin by observing patients' symptoms, to group symptoms into syndromes, and then to assign the syndromes to causal agents. What ghosts do *not* seem to have done was to cause any "women's" troubles – barrenness, excessive vaginal discharges, difficulty giving birth, puerperal fever and the like, or infantile afflictions,[275] or jaundice, gall bladder, urinary tract problems or DÚR.GIG. Intestinally speaking, ghosts made gas and caused internal pain, but do not seem to have caused constipation or the like. As far as the lungs were concerned, only "shortness of breath" is mentioned in connection with ghosts, not any of the various varieties of cough. Eye problems blamed on ghosts, apart from bloodshot or teary, blurred eyes accompanying other symptoms, are confined to sparks or "ghost" images (that is, to cases where the vision was not simply impaired by clouding, opaque spots, blood clots etc. but the patient actually "saw" something which was not there). Victims of ghost affliction did not have to worry about having sore or strained eyes. Nobody with a toothache or excessive salivation seems to have supposed that he was being pestered by a ghost. Neither do they seem to have been held responsible for skin diseases (ringworm, rashes, etc.) or strokes (except where there was only a partial and very temporary paralysis). Neither, despite their propensity for standing the hair on end, is baldness ever blamed on ghosts.

What set ghost diseases apart was the presence of one or all of the following: persistent, intense or one-sided pain, roaring or ringing or sharp pains in the ears, dehydration and mental disturbances, particularly nightmares or hallucinations. So, for example, ghosts were held responsible for Bornholm disease (intense pain), migraine and sciatica (one-sided pain), ear infections and meningoencephalitis (roaring in the ears), battle fatigue (nightmares) and cholera (dehydration). Syndromes once assigned to ghosts in turn suggested other symptoms for possible inclusion. The most striking example of this process is alcoholism which includes all of the characteristic symptoms of ghost affliction, adding also respiratory distress, ketoacidosis (ghosts in the intestines), and withdrawal seizures.

Most of the diseases or conditions caused by ghosts were treatable, but not all.[276] Ruptured cerebral aneurisms are intensely painful, hence ghostly, but also fatal.

> "If his temple afflicts him so that (he continually cries out), the blood vessesl of his temple seem to pulsate greatly (and) the top of his head (feels like it was) cut open, "hand" of ghost."[277]

The same was true of other syndromes caused by ghosts, including alcoholism and shock gangrene.

"If his temple afflicts him and (he continually cries out: 'my insides, my insides'), he vomits a lot and cannot stand the bed, 'hand' of ghost; he will die."[278]

"[If] his left armpit hurts him (but) he does not have a fever, the 'double' of a dead person afflicts him; he will die."[279]

"If he was wounded on his spine and he is stopped up so that his excrement cannot come out,[280] 'hand' of a murderous ghost; [he will die]."[281]

"[If he continu]ally has falling spells and, on the same day, confusional state(s) come over him seven times one right after the other (and), when (the confusional state) has left him, it makes (him) feel better, 'hand' of a murderous (ghost); [he will die]."[282]

"If ditto (and) the lower sides of the fingers of his hands are dark and he twists, 'hand' of ghost; he will die."[283]

Most variants of ghost affliction, however, were expected to respond to treatment. The goal of the healer in such cases was "to save him"[284] or "to cure him".[285] These texts predict that the patient will recover or get well[286] and that the ghost will be removed[287] or kept away[288] and will not return to hurt him intensely.[289]

In sum, ancient Mesopotamian ghosts were a great deal more obnoxious than their modern counterparts. Although they certainly did their share of making spooky noises and scaring people half to death, what made them so dreadful was the wide variety of medical symptoms which they were capable of producing. If, therefore, the *āšipu* wished to deal successfully with "hand" of ghost, he had to be prepared to apply what we might term "medicine" to treatable cases. It should, therefore come as no surprise that, as we shall see in future chapters, the prescriptions for dealing with ghosts are as likely to contain instructions for the preparation and administration of medicaments in the form of bandages, salves, and potions as they are to require the performance of libations or the manufacture of figurines accompanied by offerings and recitations.

Chapter 3

TIME AND PLACE OF PERFORMANCE OF RITUAL CURES

Time

The shortest of ghost prescriptions might take anywhere from a few minutes (assuming the basic ingredients were available) to a few hours. Several of the more overtly "magical" prescriptions, however, require an overnight wait[290] and, in many of the figurine prescriptions, one of the salves, and one of the NAM.BÚR.BI's, at least three days were needed to perform the full ritual.[291] This length of time is unusual for a NAM.BÚR.BI, but by no means out of line when compared with the "medical" prescriptions. The ancient Mesopotamians were not inclined to be overly hasty where medicine was concerned, and were prepared to keep administering medicaments for as long as a month before a cure was finally effected.[292]

Taking exactly three days to manufacture and bury a figurine is easily explicable in "magical" terms (compare directions to recite recitations three times or to tie seven and seven knots for an amulet). The overnight wait, on the other hand, is as likely to have been inspired by the technique of decocting ingredients for potions, salves and the like, a technique not uncommonly employed in ghost prescriptions.[293] Contrary to what one might suppose, leaving ingredients out "under the stars" is not necessarily a purely "magical" exercise, although there is no reason to doubt that the stars were given credit for the success of the decoction.[294] It should be noted that, in ghost prescriptions, a night spent under the stars is invariably required when the decoction is made in water or oil, but not when it is made in wine or beer. There is thus good reason to suppose that the reason for waiting so long was to ensure that the ingredients melded properly before the medicine was used.

Most ghost prescriptions give no indication as to what day might be appropriate for a performance.[295] One, however, specifies mid-month (the fifteenth).[296] The day was apparently chosen because, on that day, "Sîn and Šamaš stand together,"[297] making it possible to enlist the twin gods in magically encircling the patient.[298] The other propitious time for performing an expulsion, especially when the ghosts causing the trouble happened to be ghosts of the victim's family, was the period from the twenty-seventh to the twenty-ninth of Abu, or in the vicinity of the day when the dead returned to receive food offerings.[299] Otherwise, one presumes that remedies were administered whenever the need arose, that is whenever the patient began to display ghostly symptoms.

When performing a burial of a figurine, it was often recommended to begin the central procedure in the late afternoon.[300] Given that the sungod Šamaš was "lord of the ghosts", what more appropriate time to be sending ghosts down to the Netherworld than at the end of the day with the setting sun? By contrast, salves and potions were best administered first thing in the morning,[301] this perhaps at least partly for medical reasons, since even today certain drugs are best taken on an empty stomach.

Place

The place of performance is rarely indicated in the texts. A clearing for the ritual might be made in the steppe, in a secluded place,[302] or at a canal bank[303] or the patient might be instructed to bathe himself at a crossroads.[304] The roof of the patient's house[305] was a good location for longer rituals since it could thus be guaranteed that the ritual paraphernalia would not be disturbed. Once, the clay pit is said to be in the patient's house,[306] perhaps for similar reasons. When a pit needed to be dug for a burial, it would be in the steppe[307] or at a canal bank[308] or in the shade of a thornbush.[309] In three cases, figurines were sent down a river in a sailboat.[310] In one case, a figurine was immured in the drainage hole of a wall,[311] and in another four figurines were put to rest in the family grave.[312] A libation could be poured out in a tavern as part of the dissociative actions at the end of a ritual.[313] Finally, waste land was an obvious place to dispose of remains.[314] Otherwise, the healing rite presumably took place in the patient's house. I say presumably, because the diagnostic series used by *āšipu*s seems to have assumed that the healer would typically go to visit the patient, rather than the other way round.[315]

In sum, with the exception of special circumstances which required specific times and places of performance as detailed above, ghost prescriptions seem not to have stood out particularly from prescriptions designed for medical problems which were not caused by ghosts. That is to say, that the typical ghost prescription was probably administered in the patient's house after the *āšipu* had confirmed that the patient had developed the requisite symptoms.

Chapter 4

LEGOMENA

Division of Labor between Healer and Patient

In all, seventy of the three hundred and fifty-two ghost prescriptions contained instructions as to the exact words which were to be recited either by the *āšipu* or the patient, or, in some cases, by each in turn. Most (58)[316] of these recitations were in Akkadian; a smaller number (23)[317] were written in what is often virtually incomprehensible Sumerian and the remaining (8)[318] are either mangled Hurrian, or nonsense syllables or some obscure, and presumably equally mangled, non-Mesopotamian language,[319] no doubt an attempt to communicate with Netherworld denizens in their own special "language". A small number of the Akkadian recitations[320] also read as if they had been translated from poorly understood Sumerian.

Once through was sufficient for most utterances, but repeating the set text three[321] or seven times[322] served to reinforce its efficacy.[323] In the passages in which it is clearly indicated which person is supposed to recite, it is always the patient who delivers personal appeals to the gods for help,[324] and the *āšipu* who is responsible for reciting appeals which refer to the patient in the third person.[325] This being the expected division of labor, we may safely presume that, even in cases in which the speaker is ambiguously marked,[326] personal appeals were intended to be delivered by the patient, whereas the appearance of a place for the patient's name to be inserted is a sign of intended recitation by the *āšipu*.[327]

The situation with the administration of ritual oaths is rather more complicated. What I am here calling "ritual oath formulae" are conventionally interpreted as "conjurations". The phrases conventionally translated: "you are conjured/I have conjured you by such and such a god" are here translated: "you are made to swear/I have made you swear by such and such a god". To "conjure", according the Oxford English Dictionary, is "to call upon, constrain a devil or spirit to appear to do one's bidding by the invocation of some sacred name or the use of some sacred 'spell' " or, according to Webster, "to summon a demon, spirit, etc., by a magic spell."[328]

Since the object of the exercise in ghost-expelling rituals was not to summon an absent ghost or "constrain him to appear", but quite the contrary to get rid of one which was already physically present, "conjure" is hardly appropriate. What is contemplated, as the use of the D-stem of the verb *tamû*[329] shows, is that the ghost is being compelled to swear an oath, to be enforced by the invoked gods, that he will go away and leave his erstwhile victim in peace.[330]

When the central procedure was a libation performed by the patient, the patient seems to have been the one to administer the ritual oath.[331] In figurine prescriptions, where the central procedure was performed by the healer, it was usually the healer who administered the ritual oath over the burial or other "send off" for the ghost.[332] When,

however, a recitation was made over the figurine as it was presented to Šamaš, the patient was not infrequently the one to deliver it[333] and, in a few cases, such recitations contained ritual oath formulae.[334] Since, in other texts, the healer seems to have typically both performed the central rite and delivered the recitation, it seems most likely that he was the one to administer the rare example of a ritual oath in other prescriptions.[335]

In most cases, there was only one recitation, delivered by the *āšipu*[336] or, less commonly, by the patient.[337] In others, two or more recitations were delivered by the patient,[338] or by the *āšipu*[339] or alternated between them.[340] It was considerably more likely that the patient would be called upon to recite in some types of procedures than in others. Of the recitations delivered by the patient, two occur in NAM.BÚR.BI's,[341] eleven in libations,[342] thirteen in figurines,[343] and five in magic encirclement prescriptions.[344] By contrast, only one accompanies an amulet[345] and one a suppository.[346] Divided up another way, two were used to treat ghostly screams,[347] seven were for headaches (plus),[348] one for inflammation(?) of the ears,[349] ten for neurological disorders or mental disturbance[350] and the remaining seventeen for apparitions.[351]

Relationship Between Legomena and Dromena: General Remarks

Of the fifty-eight Akkadian recitations, two appear in NAM.BÚR.BI's,[352] and another twenty-three in prescriptions for apparitions.[353] Seven were directed against headaches (plus),[354] five were used to treat roaring or inflammation(?) in the ears,[355] three were for ghostly pains,[356] and fourteen were used to treat neurological disorders or mental disturbance.[357] The remaining four were used to treat unspecified ailments.[358]

Of the twenty-three Sumerian or bilingual recitations, six appear in prescriptions for apparitions.[359] Five were directed against headaches (plus),[360] three were used to treat roaring in the ears,[361] two were for ghostly pains,[362] two were used to treat ghosts in the intestines,[363] one was for numbness,[364] and one was used to treat neurological disorders.[365] The remaining three were used for unspecified ailments.[366] Of the eight "Subarean"[367] recitations, seven were used to treat roaring in the ears.[368] The remaining one accompanied a salve for ghostly pains.[369]

It would appear from this that recitations were used for apparitions, headaches (plus), ear problems, ghostly pains, numbness and neurological disorders but not, with one exception, for eye, lung or stomach problems caused by ghosts. It is hard not to suppose from this distribution that the decision when to use a recitation and when not to was at least partly based on the probability that the ghost would be in a position to overhear what was being said. (I say overhear because, in many instances, it is a helpful god and not the troublesome ghost who is actually being addressed.)

As might be expected, recitations were also considerably more likely to occur in some types of prescriptions than in others. Two out of two NAM.BÚR.BI's, eight out of eight libations, at least eighteen[370] out of twenty-one figurines, two out of three surrogates and six out of six magic encirclement prescriptions contained recitations. By contrast, only fourteen out of seventy-three amulets (four of them knotting prescriptions), ten out of sixty-six fumigants, seven out of thirteen suppositories, eight out of seventy-seven salves, one out of thirty-two potions, and none of the forty-one bandages or eighteen

washes was accompanied by legomena.[371]

The recitation, (or the primary recitation if there was more than one) was delivered over the key element in the ritual. For the figurine manipulation texts, this was the figurine, which was raised up[372] or formally presented to the gods[373] or set up in some way[374] or ritually buried[375] while the recitation was delivered. In some cases, a secondary recitation was delivered over the figurine[376] or over a reed torch[377] or over a supplementary libation[378] or over the burial[379] or as part of the final dissociative actions.[380] In the libation prescriptions, the primary recitation was usually[381] delivered by the patient while lifting up the libation vessel.[382] In one case, the *āšipu* lifted up the libation vessel while the patient recited.[383] Supplemental recitations were delivered before commencing the rite[384] or over the libation vessel,[385] or in connection with dissociative rites completing the *dromena*.[386]

When amulet preparation prescriptions contained a recitation, it was delivered over the amulet.[387] Similarly, with fumigants,[388] salves,[389] potions,[390] and suppositories.[391] In the knot-tying prescriptions, the recitation was delivered as each knot was tied.[392] In magic encirclement prescriptions, the recitations framed the arrangement of the magic encirclement[393] or, in a few cases, served to form it.[394] In the NAM.BÚR.BI's, the recitations accompanied the offerings.[395]

Akkadian Recitations

The recitations in Akkadian can be divided into two broad categories: prayers to gods asked to help in the proceedings[396] and addresses to the ghost or ghosts causing the problems.[397] The latter usually consist of ritual oath formulae, with or without a short introduction,[398] and orders to the ghost to make himself scarce.[399]

Elements not Specific to Ghost Rituals: Ritual Oath Formulae

In ritual oath formulae,[400] a whole host of gods and natural forces were asked for assistance in ensuring that the troublesome spirit who was being subjected to the oath kept his word, took whatever was offered to him, and went his way. Several fairly lengthy examples are to be found in ghost prescriptions.

> "I have made you swear (by) heaven and earth, (by) [Anu] and Antu, (by) Ellil and Ninlil, I have made you swear (by) Sîn, Šamaš and Adad, valiant gods. I have made you swear (by) (*tuttubu*-style) c[loa]k, (by) incense and flour. I have made you swear (by) [. . . (by canebrake(?)] and s[w]amp, (by) the lowlands by the river and (by) well – be far away, be far away, [be distant, be distant! May you keep] your distance. Should the south wind blow, you all shall n[ot be blown to me]. (Should) [the nort]h [wind] (blow), you all shall n[ot] be blown to me. (Should) [the nort]h [wind] (blow), [you all shall not be blown to me.] (Should) the west wind (blow), [you all shall not be blown to me.[401] Be far away, be] far away, be distant, be distant!"[402]

> "(By) the lord of gods have I made you swear, (by) Duri (and) Dari, (by) Laḫmu (and) Laḫamu, (by) Alala (and) Belili, (by) shade, (by) daylight, (by) magic heaps of flour, (by) blazing Girra, (by) pure Nusku, (by) Sîn, lord of the crown, (by) Šamaš, judge of truth, I have made you swear by catch water and wadi; by mountains (and) rivers, are you made to swear. (By) . . ., (by) . . . of the torch of the luminary Sîn . . ., (by) Šakkan . . . desirous of plum trees(?), (by) Ebiḫ, bolt of the lands, are you made to swear. (By) the lord of gods have I made you swear. May you be loosed; may you be removed; may you be removed."[403]

The object of these lists was apparently to get as many divine guarantors as possible, but there is a discernible pattern of enlisting the forces of heaven (as represented by the triad Ea, Šamaš and Marduk) on the one hand and the forces of the earth (as represented by various primordial and/or Netherworld gods, mountains, rivers etc.) on the other.

> "(By) the king, you are made to swear. <(By) the king, you are made to swear.> (By) the great exalted lord, king of the gods, Marduk, you are made to swear. Release! Evil, you must not approach!"[404]

> "You are made to swear by Abatu the queen, by Ereškigal, ditto, by Ningeštinanna, the scribe of the gods, whose stylus is (made of) lapis (and) carnelian."[405]

> "(Šamaš), let him be put under your oath; let him be put under the oath of Ea and Asalluḫi.[406] <Let him be put under [the oath of the go]ds [of heaven and earth].>[407] Let him not come near me; let him not come close to me; [let him not approach me]; let him not reach me. May he cross the river. May he go across the mountain. [May he withdraw 3,600 double] hours' distance from my body; may he go up like smoke to heaven."[408]

Similarly, when the patient wished to curse the ghost, he asked the assistance of many different gods in achieving his aim. The last curse in the list is particularly incongruous.

> "Let Šamaš, the king of justice, overthrow [you the gho]st. [Le]t the wisest of the gods, Marduk, lead (you) away. [Let] Ningeštinanna, . . . [May she not let you drink col]d water from a pipe (laid in) the earth. [Let] Ningizzida, chair bearer of the broad Netherworld, . . . [Let Usmū], *sukkallu*-official of Eridu, lead (you) away. . . ., [female] herald, foremost of the . . .[Let . . .] lord of the weapon – [cut] your throat."[409]

Prayers

As a general rule, ancient Mesopotamian prayers to gods consisted of epithets, appeals for help or pity from the god, requests for justice in the form of a solution to the problem at hand, and promises of gratitude.[410] In this regard, the prayers embedded in ghost prescriptions are hardly unconventional. Witness such passages as the following.

> "To my left is Sîn, moon crescent of the great heavens. To my right is the father of the black headed ones, Šamaš, the judge, both gods, fathers of the great gods, makers of decisions for the widespread people . . . I am truly grieved, confused and troubled. <I kneel?> for your judgment; save me so that I may not be wronged."[411]

> "Girra, you are mighty, you are furious. [You make] gods and *malku*-demons [go aright]. You decide the case of the wronged man and woman. Stand forth [at my case] and, like the hero Šamaš, [set]tle my case; make a decision about me. Remove [the evil ghost] from my body so that I may praise your great godship."[412]

> "Ea, king who created mankind, Šamaš, judge who makes the teeming people go aright, Marduk, exorcist of the gods, noble god, those who have been angry with me for some time . . . I have cried out to you, great gods – you, for your part, stand by me and hear what I have to say. (My) god and goddess who have been angry with me for some time; on this day, let them stand before you; let them come to be at peace with me. Ea, (it is) your magic; Šamaš, (it is) your magical practice; let it be kept away by your incantation."[413]

> "Now, in the presence of your great godship I . . . day and night. . . . Šamaš, <on this day> saving is established before you. Ea and Asalluḫi sent me to you. I came for (you) to give (me) life. Give me my life. Pronounce my soul's life."[414]

> "[The . . . of the] widespread [heavens(?)], light of the Netherworld – Šamaš the judge; mighty [lord, Ea, one in whom] Eridu [tr]usts; sagest in the universe, Marduk, the powerful, [lor]d of the Eengurra; Ea, Šamaš, (and) Marduk – help me so that I may prosper with your assent . . . [Ea, Šamaš], and Marduk, help me . . . so that those who see me may praise you . . . I have turned to you – give me life."[415]

Usually these sections are brief; many of the prayers contain nothing other than a few divine epithets.[416] In only two cases, both involving a patient suffering from neurological disorders, are the prayers particularly long winded.

> "Powerful, exalted lord, light of the lands, foremost of the gods, judge of truth, who makes the people go aright, who explores the (four) quarters, judge of the things above, who makes the things below go aright, king of heaven and earth, lord of the fates, unbribable judge, one who makes mankind go aright, your counsel is more pre-eminent than the Igigi; you keep an eye on the wicked and evil as they deserve; (from) the zenith to the horizon, your shining brilliance is let loose; you destroy the evil, the bad, the enemy; you rise and control all the lands from the sky and your net catches the evil ones; you open the gate of the widespread earth; you make the light shine; you make a clear verdict for the Anunnaki; you assign lots to the Igigi; Šamaš, your torch covers the lands; at your emergence, the universe lies ever silent and all people seek you out and

> . . . you. Lord, in the midst of the pure heavens, look firmly upon me and accept my supplications. I, NN, son of NN, whose personal god is NN (and) whose personal goddess is NN, who is sick with illness; and you, O god, know (what it is) but I do not know (it) and nobody (else) knows (it)."[417]

> "Šamaš, noblest of the Anunnaki, lordliest of the Igigi; august leader, ruler of the people, judge of heaven and earth, whose command is unalterable, Šamaš, who keeps the darkness in order (and) who establishes light for the people, Šamaš, at your setting, the light of mankind diminishes; Šamaš, at your rising, the regions brighten; the homeless girl, the widow, the waif and the female companion – all mankind warms itself at your emergence; the wild animals, living creatures, beasts of the steppe, continually bring you their lives and limbs. You decide the case of the wronged man and woman; you make their decisions go aright. I am NN, son of NN; I kneel in exhaustion. . . . Šamaš, you are the judge and I have brought you my life. I kneel for judgment of the case concerning the sickness which afflicts me. Judge my case; make a decision about me. Until you cause my case to be decided, you shall [n]ot give [a decision] for [any other] case. After you have caused my case to be decided, (and after) my obligation has let me go (and) fled [from] my [bo]dy, wherever I put my trust, let (those) gods come to agree with what you say. [May the heavens be pleased with] you; may the earth rejoice in you."[418]

Elements Specific to Ghost Rituals: Addresses to Relevant Gods

However conventional Akkadian ghost prescription prayers may be, it would be unfair to characterize them as "generic" or "scissors-and-paste" efforts. The gods to whom appeal was made in Akkadian ghost prescription recitations seem to have been chosen for their appropriateness to context. Thus, for example, the only Akkadian recitation which mentions the fire god Girra[419] is attached to the only prescription which includes a reed torch,[420] the object being not merely to frighten the ghost,[421] but also to render the victim justice.[422] Similarly, the only Akkadian recitation to address the moon god Sîn[423] is one which was timed to coincide with the fifteenth of the month "when Sîn and Šamaš stand together."[424] Ea[425] and Marduk/Asalluḫi[426] quite apart from being effective divinities,[427] were renowned for their wisdom and their patronage of good magic,[428] attributes which made them suitable for appeal in any magical context. In ghost prescriptions, they usually appear in combination with Šamaš,[429] who is the most frequently solicited divinity.

This is for the simple reason that Šamaš, as god of the sun, was closely associated with both sky and Netherworld;[430] by day he crossed the sky, while at night he traveled through the underworld. He was thus an obvious ally against beings who had left their resting places under the earth to come up and trouble the living. In many cases, this dual role of Šamaš was emphasized in the epithets chosen to describe the god. He was the "king of heaven and earth"[431] simultaneously in charge of the "things above" and the "things below"[432] and "lord of the dead"[433] as well as "leader of the living[434] and "lord

of the fates"[435] who brought light into the darkness.[436] Also mentioned is the sun god's relationship to the steppe, the haunt of roving ghosts.[437]

Šamaš was a great god for whom no ghost, however terrifying, could possibly prove a match. He was a "hero"[438] and "august leader, ruler of the people"[439] as well as "powerful, exalted lord . . . foremost of the gods".[440] He was also the god of justice from whom compassion and fair settlement of any quarrel between the dead and the living could be expected.[441] However tightly the ghost clung to his victim, Šamaš could pry him loose[442] and however free wheeling the ghost, Šamaš could keep him in check.[443]

References to Ghost-Induced Problems

In NAM.BÚR.BI's, libation, figurine or other surrogate and magic encirclement prescriptions, the afflictions brought on by the ghost and the hoped for remedy from the god are often laid out in some detail; indeed, it is not uncommon for the *legomena* to reveal as much or more about the specific use for which the prescription was intended than its label or introductory section.

One might expect this when the recitation consisted of a direct appeal to the ghost or address to a surrogate as in the following examples.

> "Dead persons, why do you meet with me – those whose cities are tells (and) they are (nothing but) bones? I do not go to Kutha, assembling-place of ghosts; why do you continually come after me?"[444]

This is labelled "recitation (to be used when) one continually sees dead persons."[445]

> "You must not return and must not make the rounds (anywhere) i[n] the world. You must not return and must not mee[t] in a dream with NN, son of NN . . . You must be distant from the body of NN son of NN; you must depart; you must go away."[446]

The introductory section to this prescription is not preserved, but is probably to be restored: "If a person [continually sees dead persons]."[447]

> "The evi[l confusional stat]e (causing ghost or) *mukīl rēš lemutti*-demon [which] was set [on] NN son of NN – he is your husband. You are given [t]o him (as wife)."[448]

All that the introductory section tells us is that this was to be used "If a ghost afflicts a person."[449]

> "Ghost (or) whatever is evil – from this day forward, you are extracted from the body of NN son of NN; you are expelled; you are driven away and banished. The god who put you in place, the goddess who put you in place – they have removed you from the body of NN, son of NN, the patient."[450]

The introductory section indicates that this was to be used "If a ghost afflicts a person (and) continually pursues him or an *alû*-de[mon or a *gallû*-demon] or a *mukīl rēš lemutti*-demon afflicts him or anything evil continual[ly] afflicts him or [pursues(?) him]."[451]

Akkadian prayers to gods are just as likely to contain such explicit references. This is especially true of prescriptions involving ghostly screams or apparitions.

> "(Šamaš), the ghost which cried out in my house ... may the evil (portended by) his cry go off after him. May the [e]vil (portended by) his cry of evil not approach me."[452]

The introductory section specifies that this prescription is to be used "in order to avert the evil (portended by) a ghost's cry."[453]

> "Šamaš, the evil ghost whom you know but (whom) I do not know shall not approach me; he shall not come near me, he shall not come close to me; keep him from coming."[454]

The other recitation in this text is labelled: "Recitation (to be used when) one continually sees dead persons."[455]

> "[As for NN whom a gh]ost afflicts so that it meet[s] with him while dreaming and awake [...]"[456]

The introductory section indicates that this prescription is to be used "If a dead person [meets] with a living person."[457]

> "(Šamaš), the many dead persons who meet with NN son of NN or a dead person known to him who meets with him – so that he may not return and meet with NN, your servant, I will give him this. Let him receive (it) from me and so not return and not meet with NN, your servant."[458]

The introductory section specifies that this prescription is indeed to be used "if a person continually sees dead persons."[459]

> "(Šamaš), a ghost (or) *mukīl rēš lemutti* which was set on me and so continually pursues me – I am continually frightened and terrified (about him) – he continually sets about oppressing and murdering me ... entrust him to his family ghost(s)."[460]

This is labelled "recitation (to be used when) one continually sees dead persons."[461]

> "Šamaš, the dead persons who were set on me and so are seen ... let them receive this and leave me alone."[462]

There is no label or introductory section for this text; however the *dromena* end with:

"If he pours out donkey urine from an ox hoof to the [gho]st who meets with the person, dead persons will be kept away."[463]

Even complicated symptoms were not infrequently echoed by explicit references in the recitations to the damage done by the unfriendly ghost.[464]

> "Šamaš, this is the representation of the confusional state (causing) ghost; this is the representation of anything evil which exists in my body, my flesh, and my muscles, (which) presses my temples, continually makes my face seem to spin, dries up my palate, numbs my flesh, divides the right side and the left side of my body, goes continually after me, (and) sets about cutting my throat . . . he sought me out, looked for me; during the evening, midnight, and dawn watch, daily he caused me confusional states, made me twist, immobilized me, and made me sick; night and day he is set on me so that he continually pursues me . . . May he not return to cause me confusional states."[465]

The introductory section specifies that this prescription is to be used "If a ghost afflicts a person, stays continu[ously] in (his) body [and can not be dispelled], and he continually has confusional states (caused by) a ghost [. . .]"[466] and, in two versions, the recitation is labelled: "Recitation to remove confusional states (caused by) a ghost".[467] The figurine's name is also "Figurine of the confusional state (causing) ghost (or) evil sickness which afflicts NN, son of NN."[468]

> "A ghost continually gives [me] confusional states. A ghost brings illness upon me. A ghost afflicts me. A ghost continually pursues me. A ghost can not be dispelled from my body. 'They' consume all my flesh for me. The muscles of my limbs 'they' paralyze. 'Th[ey]' stand continually by my head. 'They' continually . . . my . . . 'They' hold hardship in store for me. [(. . .)] A ghost was set on me so as to consume me. . . . you shall not come near my [bo]dy again. You are expelled (and) dr[iven out]."[469]

The introductory section states that this prescription is to be used "If a ghost afflicts a person and s[ta]ys continuously in his body and can not [be dispelled]."[470]

> "(It is) because of my family ghost which was set on me, or a strange ghost or a robber or murderer (which) day and night is bound after me and continually pursues me and stands (against me) for evil and can not be dispelled, (which) strikes my skull and so paralyzes my head, (which) strikes my cheek, seizes my mouth, makes my tongue bitter, (which) presses me between my arms and so makes my arms tense, (which) paralyzes my knees, makes my body twist with twisting . . ."[471]

The introduction states: "[If either a ghost or a *namtaru* or a *mukīl rēš lemutti*-demon] aff[licts a person and can not be dispelled]."[472]

The fit between *legomena* and introductory sections is not always as perfect as it might be. Did the *āšipu* err in the following example, or are we to understand that the two sets of symptoms are meant to be added to one another?

> "Wind from an evil mouth has been blown into me; an evil *rābiṣu*-demon, which has been set on me so that it continually pursues me, struck the top of my head (so hard that) I bit my tongue; he struck my legs; my arms were (magically) bound; he has fallen on me so that he has knocked me over. That unknown [ghost] ... remove him from my body so that he may not return to cause me confusional states."[473]

The introductory section specifies that this prescription is to be used "If the middle of a person's scalp (and) his temples continually hurt h[im] intensely, his ears roar, his palate continually gets d[ry], he continually has numbness and *rimūtu*-paralysis, his breasts continually hurt him, he is continually short of breath, the hair of his scalp constantly (feels like it is) standing on end, chills continually attack him, his limbs go numb on him, he continually has a crushing sensation in his chest, depression continually falls on him, he <cont[inually]> has an appetite and then cannot eat, <without relief [he v]omits [da]y and [night]>, a roving ghost afflicts that person, or *lubāṭu*, 'hand' of Mardu[k]."[474]

Most curious is a prescription which appears to have two separate laundry lists in the recitation and introductory section.

> "I, who as a result of the anger of god and goddess, have been bound by an obligation. An *utukku*-demon, a *rābiṣu*-demon, a ghost (and) a *lilû*-demon-paralysis, twisting, numbness of the flesh, dizziness, *šaššaṭu* (and) insanity have they weighed out for me and daily they cause me to twist."[475]

The introductory section indicates that this was to be used "If a ghost afflicts a person (and) continually pursues him or an *alû*-de[mon or a *gallû*-demon] or a *mukīl rēš lemutti*-demon afflicts him or anything evil continual[ly] afflicts him or [pursues him?]"[476]

Only exceptionally are Akkadian recitations in ghost prescriptions so vague or multi-purpose.

> "My god, t[urn to me]; my goddess, look at me. Let your angry heart become calm towards me. [Let] your spirits [be relax]ed towards me. Establish well-being for me."[477]

This is to be used "If a person continually sees dead persons."[478]

> "Ea [accept? my] pr[ayer? ...]"[479]

This is to be used "if, as a result of affliction by 'hand' of ghost, a person['s] ear[s are inflamed?]."[480]

> "(By) the king, are you made to swear. (By) the king, are you made to swear. (By) the great exalted lord, king of the gods, Marduk, are you made to swear. Release! Evil, you must not approach!"[481]

> "You are angry, you are fuming, you are terrifying, you are raging, you are mighty,

> you are strong, you are difficult, you are evil, you are hostile. If not Ea, who can quiet you? If not Asalluḫi, who can pacify you? May Ea quiet you. May Asalluḫi pacify you."[482]

These two recitations were to be used "if 'hand' of ghost stays continuously in a person's body and cannot be dispelled."[483]

> "Šamaš, king of heaven and earth; Šamaš, judge of the lands; Šamaš, foremost of the gods; Šamaš, mighty (and) resplendent one; Šamaš, you are the lord who makes (things) go aright. The evil of day, month, and year; Lamaštu, Labaṣu, Aḫḫāzu, . . . anything evil, human [de]pression, . . ."[484]

This is labelled as a "recitation for the sting of a ghost."[485]

References to Types of Ghosts

Akkadian recitations in ghost prescriptions not uncommonly give a laundry list of the various types of ghosts which might have caused the problem. A particularly fulsome example reads as follows.

> "Whether you be a strange ghost, whose name nobody knows, or a roving ghost, or a roaming ghost, or the ghost (of someone) who was abandoned in the steppe, or the ghost (of someone) who died in water, or the ghost (of someone) who died in a river, or the ghost (of someone) who [died] in a well, or the ghost (of someone) who died of hunger, or the ghost (of someone) who [died] of thi[rst], o[r the gh]ost (of someone) who was burned in a fire, or the ghost (of someone) who d[ie]d of a ch[i]ll, [or the ghost (of someone) who died as a result of a cr]ime against a god, or the ghost (of someone) who d[ie]d as a result of a crime against the k[ing], [or the ghost (of someone) who] was thrown [in a dike] or irrigation ditch, or the [gh]ost (of someone) who di[ed] while pursued, [or a . . . ghost] or [a mu]rderous [ghost], [or a ghost who] has no [one to pour wate]r (for him), [or a ghost who] has nobody [to ca]re for him, . . . [whether] you be an evil ghost, or an evil *gallû*-demon [or an evil god], or an evil *rābiṣu*-demon, or anything evil as m[any as are given a name(?)]."[486]

Elements Specific to Specific Ghost Rituals: References to the Accompanying *Dromena* and/or Materia Magico-Medica

Another indication that some, at least, of the Akkadian *legomena* were composed for the type of prescription (or even for the very prescription) in which we now find them is the presence in the spoken parts of the prescriptions of references to the actions to be performed in the *dromena* and/or appeals to materia magico-medica to do their work. Thus, in the NAM.BÚR.BI's and libation prescriptions, the libations which are to be made

to ghosts are not infrequently also described in the accompanying *legomena*.

> "For three days, he makes funerary offerings to his family ghost(s). He pours out a libation of beer (made from) roasted grain. . . . He says as follows . . . '(Šamaš), a funerary offering has been made for him; water has been libated for him (the ghost which cried out in my house).' "[487]

> "You make a funerary offering to his family ghost(s). . . . Y[ou have] him [say] as follows: 'Let it be dispelled from my body and [let me give] it [funerary] offering [bread to e]at; let me give it funerary offering water to drink; [le]t me [ma]ke [i]t a funerary display. The ghost (who) was set on me so as to consume me – let it be loosed from my body; let it be expelled a[nd] let it eat sweet(s); let it drink sweet (things). Let it eat small bread(s); let it drink cold (water).' "[488]

> "You mix groat water, river water, well water, ditch water (and) vinegar into beer. You fill a *pursītu*-vessel (with it). You sti[r] in flour made from *šigūšu*-grain, ashes, and [flour made from] roasted grain. The patient lifts (the vessel) and holds it before Šamaš. He says as follows. . . . 'Let this be [their] food of[fering]; [l]et [this] be their food portion; let this be their drink.' "[489]

> "You have the patient raise water before Šamaš in the skull of a dog and then he sa[ys] as follows: 'The ghost who afflicts me and can not be dispel[led] from my body – I will pour out a libation of water to him from the skull of a dog.' "[490]

Similarly, in figurine prescriptions the *legomena* sometimes make direct reference to the figurine and/or to the purpose for which it was intended.

> "You make a figurine of the roving ghost. . . . The patient raises his hand(s) and you have him say as follows: . . . 'That unknown [ghost] – I have made a figurine of him.' "[491]

> "You purify the clay pit. You put *maṣḫatu*-flour into it. In the morning, you say: 'I will buy clay from the potter's pit for a representation of whatever is evil, the male and [female] witch.' You pinc[h] off clay . . . You make [x] figurines of the male and female witch."[492]

> "You present those figurines to Šamaš. You have him say as follows. . . . 'Whether it be jerking or an evil *rābiṣu*-demon or a confusional state or shuddering which makes [me] jerk in the night, this (male figurine) is given as my substitute; this (female figurine) is given in my stead.' "[493]

In one case, the actual manufacture of the figurine is described in some detail in the legomena.

> "You mix clay from a potter's pit, tallow, (and) wax together and then you make a figurine of the confusional state (causing) ghost. . . . You have him say three

> times . . . 'Šamaš, this is the representation of the confusional state (causing) ghost; this is the representation of anything evil . . . Šamaš, in your presence, have I sought him out (and) looked for him. His self is like my self; his flesh is like the appearance of [my] flesh. I have mixed clay from the pure mountains, <tallow> (and) wax. I have made a representation of him.' "[494]

Reference might also be made to the way in which the figurine was to be manipulated.

> "[You put out] *bīnu*-tamarisk and [*maštakal*]. You make [the figurine] stand [on i]t. (The patient) says as follows: 'May the *bīnu*-tamarisk purify [me]. [May the *maštakal* re]lease me. May the earth receive (the figurine) from me; may it give me its divine radiance and [car]ry off my sickness.' "[495]

In one case, a series of recitations address a surrogate figurine directly.

> "Eat this! You are my substitute" . . . "(A food portion) will be given to you." "[Drink]" . . . "You have been provisioned. A dowry has been given to you. Little dwarf(?), you have been completely fitted out. As the substitute and in the stead of [NN so]n of NN you have been given."[496]

In other cases, the typical practice of performing ghost burials at sunset is reflected in the *legomena*.[497]

> "May he (the ghost) go to where the sun sets. May he be entrusted to Bidu, great doorkeeper of the Netherworld; <may Bidu, great doorkeeper of the Netherworld, strengthen the watch over him>; may he (Bidu) seize the *šigaru* of their (the ghosts') *namzaqu*."[498]

In magic encirclement prescriptions, appeal is sometimes made to the ingredients used to encircle the patient.

> "(He says) 'May *baltu*-thorn hold you back, may *ašāgu*-thorn hold you back, may the magic circle hold you back.' . . . You pour sweet oil over the *baltu*-thorn (and) *ašāgu*-thorn (and) the magic circle."[499]

> "If you repeatedly smear [the gate] of the house where he (the patient) lives, the door, the bolt, the sides of his bed, his [tab]le (and) his reed mat (with it), he will not see (any more ghosts) . . . (He says) 'May the wall hold you back, may the door of my gate turn back your breast at the command of Ea, Šamaš, (and) the *āšipu* among the gods, Asalluḫi.' "[500]

Even in amulet and suppository prescriptions explicit reference is sometimes made to materia medica-magica.

> "You twine together carded wool and red-dyed wool. . . . You have him say as follows. 'Until the red co[mes] to look white (and) the white to look dyed red,

> may the ghost who meets with me not return and no[t meet] with me at the watch of the 29th.' "[501]

This amulet recitation is phrased in clear Akkadian; references to materia medica-magica in suppository prescriptions are more typically tortuous and barely comprehensible.

> "Ea created the PEŠ.DU$_8$ long ago in heaven and earth. May the stone curse it. <May the stone uproot it. May the stone consume it.> May the stone overturn it. May the stone lace [it] up. May the stone efface/bore through it."[502]

The "stone" in question was probably one of the ingredients in the suppository.[503]

> "The horn loosened it. [Ea] cr[eated (it). Long ago, in heav]en and earth, he cre[ated (it). You (horn) knock down its . . .]"[504]

The reference is to a suppository inserted into the ear, one of whose ingredients is *nikiptu*,[505] a plant whose name, if taken literally, would mean "blow (as of an ox's horn)". Another prescription uses a real ox horn.[506]

> "The . . . is bored through. (The time) has approached for him; push it away. The suppository has come up (as easily as) a fox (climbs) a date palm, in order to uproot (the obstruction as easily as one uproots) alpha-grass – (as easily as) the ear (is cleaned by) my dagger."[507]

In some cases, details appear in the legomena which are not described in the dromena of that particular prescription but which do appear in other prescriptions of the same type, a fact which suggests that the actions in question were indeed intended to be performed as described.

> "This is he; this is a representation of him. Šamaš, in your presence have I sought him out and assigned him garments for him to clothe himself with, shoes for his feet, a girdle for his waist, a waterskin (filled with) water for him to drink (and) malt flour. I have given him travel provisions."[508]

Relationship Between *Legomena* and *Dromena*: Sumerian Recitations

In contrast to recitations in Akkadian, those in Sumerian show relatively little adjustment to context, as indeed one might expect given that there is little if any evidence for prescriptions specific to ghosts before the Middle Assyrian period, by which time Sumerian had long ceased to be a living language. Sumerian recitations generally make appeal to gods special to the *āšipu*'s art such as Enki and Asalluḫi[509] or to gods appropriate to demonic expulsion such as Nanna,[510] Utu,[511] Ninurta[512] or Ningirima[513] or to gods associated with the Netherworld such as Nergal[514] or the god of dreams.[515]

The results are, however, not very specific. The problem afflicting the patient is

mentioned if at all, only very briefly and, even then, it is usually the physical symptom produced by the ghost rather than the ghost itself that is typically mentioned.

> "To make well the evil sinew for that person, that person; to make well the bound sinew, its matter, its matter to lay before the lord, to lay before the lady. (How) to make the bound sinew well for that person I (Asalluḫi) looked into (the matter). My father (Enki), I myself looked into it. For the lord, the hearer, having performed a divination, to the lord who did not know what to do, the he<arer> answered. Enki answered his son. Nindinugga, king of the gods, Nindinugg[a], foremost of the gods, Nindinugg[a], son of Ninazu, father Enki (answered) ... Asalluḫi. Asalluḫ[i], you are the good king of the *muškēnu*. Asallu[ḫi], never release what must be seized."[516]

This appears in a prescription for one-sided pains: "You tie it on his side (or) wherever it hurts him. [If] you recite [the recitation ov]er his side, [he will get well]."[517]

> "By heaven may you swear, by earth may you swear. <May it (the oath) never release (you).> When you have sworn, may Anzagar who looses what is bound remove and turn away your breast. <He has bound (it).>"[518]

The Akkadian portion of the recitation indicates that it was intended for use against apparitions.[519] One may perhaps presume, in view of the mention of the dream god,[520] that the ghost against whom this was directed had been seen while dreaming.

Exceptionally specific to a ghostly context is the Sumerian recitation addressed to a chicken/goose heart.

> "Remove the evil ghost; remove the evil ghost so that it does not approach the person's body. May it (the heart) chase away whatever is evil for him (the patient)."[521]

This is recited while the animal heart is laid over the patient's heart.[522] Similarly, one of the Sumerian knotting prescription recitations manages to mention both the amulet and the ghost for whom it was intended.

> "Utu, king of the ghosts : ghost ... who releases the mouth that is bound; you are the one who releases the mouth. Utu, together with Anzagar and Mamu, you are the one who binds ... Together with Anzagar and Mamu, you are the one who alters things for the good. The spell spoken by Enki, stag of the Abzu, stag of the Abzu, great lord Utu – let it change its place. The oath sworn by the gods together with Anzagar and effusive Mamu, Ereškigal, (and) Ninazu – let it not release it. May Nergal bind it with a band."[523]

The recitation is described as a "recitation (to be used) if a dead person meets with a living person for evil purposes, to keep him away so that he does not see him."[524]

Even this degree of fit between *legomena* and *dromena* is unusual. In many cases, Sumerian recitations are such as could have been used for any problem which was

afflicting the patient. Usually, this involved being very vague.

> "Enki, in order to make the evil creature leave; in order for Enki to make the evil creature leave; Enki, in order to make the evil creature leave mankind, at that command, let him come; at that command let him strike; le[t it return] to its place; let evil gossip stay away."[525]

The label describes this as a "recitation (to be used when) one continually sees dead persons."[526]

> "Nanna, light of heaven and earth, rem[ove] the unpleasant sickness from my body."[527]

> "Utu, great judge, father of the black-headed ones, let the evil wind that put it there(?) go up like smoke to heaven and let me praise you."[528]

These two recitations are attached to a prescription for headaches and numbness due to a "pursuing ghost."[529]

> "Father Enki ..., father Enki who reveals the spell of Asalluḫi, son of Eridu. Asalluḫi has seen it. Because of it, the difficulty, because of it, the seizer of heaven and earth, who gives birth to existing things, makes (its) path distant (from) the person."[530]

This was intended to be used "if a ghost afflicts a person (so that) his ears roar."[531]

> "Watchful watcher who tracks down everything, whatever was created in the earth (or) the spawn of heaven, for (it) not to approach his (the patient's) shape or form (any more than one could approach) heaven, for the hero utterly to destroy (them), to completely remove(?) them from his (the patient's) shape or form, [to put] the demon on the path(?), to put the demon on the road – when you go there by your[self(?)], when you go there by yourself, Ninurta, king of the weapon, let it (the weapon) be put before you to smash the evil."[532]

The label describes this also as a "recitation (for cases) where a person[']s ear[s roar]."[533]

> "(Since) you truly know, since you are truly good, [her]o Ninur[ta], since you are truly good, [lord] Ninurta, since you are truly good, [king] Ninurta, may 'they' never approach."[534]

Another way of being as unspecific as possible was to incorporate a laundry list of potential trouble causers into the recitation.

> "*Utukku*-demon, relent; *alû*-demon, relent; ghost, relent; *gallû*-demon, relent; evil god, relent; *rābiṣu*-demon, relent; *Lamaštu*-demon, relent; *labāṣu*-demon, relent; *aḫḫāzu*-demon, relent. By the spell pronounced by Enki (and) the hero, Asalluḫi,

> son of Eridu, (and) at the command of Ningirim, mistress of spells. By heaven are you made to swear; by earth are you made to swear."[535]

A further possibility was to give a brief list of unrelated symptoms all attributable to ghosts.

> "Ghost in the muscles of his neck, when the cup continually sprinkles – he comes to rob him of his flesh (and) to divide (his right side from his left) – mightiest of the mighty, mightiest of the mighty, mightiest of the mighty, may the ghost who created the evil [stand] aside."[536]

Perhaps not surprisingly, the recitation in question was not used for any of the complaints mentioned but rather for apparitions.[537]

The same lack of specificity is typical of the bilingual recitations.

> "From today, you are kept away; from today, you are loosed; from today you are distant. From the body of NN go [after] your [fa]te."[538]

> "The pointing of the evil finger of mankind, the evil rumor of the people, the bitter curse of god and goddess, the transgression of the limits of the gods – in order to continually go around safely in the presence of the(se things), to loosen their curse . . . he is the god . . . the regions, [Enki, son] of the Abzu and his son Asalluḫi, [gods . . . : Ea] and his son Marduk, [gods ...] I . . . have changed . . . 'hand' of ghost . . ."[539]

Typology of Ritual by Presence or Absence of Recitation and Presence or Absence of Adjustment of Recitation to Context

As to why some ghost prescriptions contained unspecific Akkadian and/or Sumerian recitations when there were a good number of very specific recitations to choose from, a partial answer may be obtained by matching the *legomena* with their *dromena*. An analysis of the different procedures in accordance with the type and specificity of recitations reveals that the more or less generic Sumerian and Akkadian recitations which show adjustment to context only in terms of the specific symptom being dealt with or some mention of the procedure being used to allay it, are not at all evenly distributed among the total number of prescriptions containing recitations.

Of the seventy-four amulet prescriptions, most[540] did not contain recitations. Of the fourteen which did,[541] four were knotting spells of which one (for apparitions) contained a rather tortuous Sumerian appeal to Utu[542] and an Akkadian recitation making direct reference to the amulet.[543] Another two knotting spells (for ghostly pains) contained recitations in Sumerian which made reference to the patient's medical problems, one at least being of the Marduk-Ea type.[544] The final example (also for pain) contained a generic Akkadian prayer to Šamaš.[545] Of these four, only in the knotting spell specifically designed for apparitions was there specific mention of a ghost.

Of the non-knotting amulets, three (for apparitions) contained bilingual appeals to the problem causer,[546] three (for headaches [plus]) had Sumerian incantations directed

towards the patient's symptoms,[547] one (for ears) contained a Sumerian prayer to Ninurta[548] plus a series of recitations in "Subarean"[549] and tortuous Akkadian (referring to the action of the accompanying suppository),[550] one (for unspecified ailments) had a generic Sumerian recitation designed to cover all bases;[551] two (one for apparitions and one for headache) are now lost.[552] In only two non-knotting amulets was any reference made to the ghost who was supposed to be causing the problem.[553] In one of these, the ghost was only listed alongside a host of other potential trouble causers[554] and in the other the symptoms for which the ghost was blamed in the recitation did not include those for which the recitation was being used.[555]

Of the sixty-six fumigant prescriptions for ghost related problems, only ten[556] contained recitations. Of these, one (for headache) was a Sumerian recitation addressed to Asalluḫi,[557] three (for roaring ears) were in "Subarean"[558] and the rest (for headache or unspecified ailments) appear to have been more or less generic Sumerian or Akkadian recitations.[559] In no case does the ghost who is supposed to be causing the problem appear to be mentioned in the recitation.

Of the eighty-four salve prescriptions for ghost related problems, only eight[560] contained recitations. Of these, one (for ghostly pains) consisted of Akkadian appeals to a generic trouble causer,[561] and the rest (for headache or unspecified ailments) more or less generic Sumerian or bilingual incantations.[562] In only one case is the ghost who is supposed to be causing the problem mentioned in the recitation, and even then he appears alongside a host of other potential trouble-causers.[563]

Only one potion prescription for unspecified ailments contained a recitation,[564] a generic Sumerian incantation also usable for salves or amulets (and thus already mentioned twice above) and designed to cover all possible bases.

A little more than half of the fourteen suppository prescriptions contained recitations. Of these eight (all for ear problems),[565] the *legomena* of two are in "Subarean",[566] one consists of a short Akkadian appeal to Ea,[567] one of a Sumerian prayer to Ninurta[568] and the remainder contain turgid Akkadian recitations making more or less direct reference to the desired action of the suppository.[569] In no case is the ghost who is supposed to be causing the problem mentioned in the recitation.

By contrast, two of two NAM.BÚR.BI's contained recitations and both mentioned and/or described the noisy ghost which had occasioned the performance of the ritual.[570] Similarly, all eight libation prescriptions contained one or more recitations. In four of these recitations, direct appeal was made to the ghost who insisted on appearing to the patient.[571] In two others, short prayers were addressed to the god and goddess whose anger has resulted in the ghost's haunting but without explicit mention of the ghost,[572] although one of the prescriptions contained a second recitation which did mention him.[573] The remaining recitations were, with only one exception,[574] addressed to Šamaš.[575] The exception is also anomalous in being the only libation prescription in this group to contain a recitation in Sumerian and not to mention the ghost or dead person. This Sumerian recitation was, however, once again accompanied by an Akkadian recitation which did mention him.[576]

In nine of the twenty-four figurine or other surrogate prescriptions, direct appeal was made to the ghost afflicting the patient.[577] All of the recitations which were simultaneously addressed to Ea, Šamaš and Asalluḫi were included among the figurine prescriptions.[578] Since these recitations were also accompanied by the only meat sacri-

fices to be found in ghost prescriptions,[579] it is perhaps not surprising that they appear in what must have been the most expensive rituals to begin with, namely the preparation and manipulation of figurines. The remaining recitations were, with only six exceptions, addressed to Šamaš alone.[580] These six consist of an Akkadian prayer to Girra,[581] necessitated by the prominent use of a reed torch in the accompanying ritual, a generic Sumerian prayer to Enki,[582] three Akkadian instructions for a surrogate figurine which was to be ritually married to the ghost,[583] and a Sumerian address to a chicken/goose heart which was supposed to be drawing the ghost off from the patient.[584] Of these, only two recitations made no direct or indirect mention of the ghost: the Sumerian prayer to Enki, mentioned above,[585] and a short statement of intent to manufacture a figurine of the witch (who had set the ghost on the patient).[586]

In one of the six magic encirclement prescriptions, direct appeal was made to the ghost afflicting the patient.[587] In three, "Subarean" recitations were whispered into the patient's ears.[588] The remaining recitations were mostly addressed to Šamaš.[589] In one prescription, however, due to the fact that the time chosen for the performance was a "day in which the sun and moon stand together",[590] the god Sîn was also addressed.[591] The remaining recitation made appeal to Ninurta whose war-like propensities made him an appropriate "smasher" of the evil ghost.[592]

In sum, the *legomena* of ghost prescriptions allow us to distinguish between two types of procedure. On the one hand, we have NAM.BÚR.BI's, libations, figurines or other surrogates and magic encirclement prescriptions and on the other, we have amulets, fumigations, bandages, suppositories, etc. The first involve a high degree of patient participation, and are not only are more likely to contain *legomena* than those of the second category, but the recitations which do occur are also much more likely to be drawn from that subset of prescriptions which are particularly adapted to a ghostly context.

The reason for these discrepancies does not seem particularly difficult to fathom. The obvious difference between NAM.BÚR.BI's, libations, figurines or other surrogates and magic encirclement prescriptions on the one hand and amulets etc. on the other is that the former procedures were all directed against the ghost qua ghost. NAM.BÚR.BI's differ from one another in accordance with the specific ill-omened being with which the patient has come into contact; libations and figurines were clearly (and in some cases explicitly) intended as propitiatory offerings to the trouble causer, and magic encirclement prescriptions to surround and entrap him. As such, one would expect recitations accompanying them to be more likely to make explicit address to the ghost and/or to identify him as directly as possible while laying out the exact problem which he had caused and appealing to the gods for help in getting him to cooperate. By contrast, amulets, fumigants, salves, etc. consisted primarily of medicaments and, as such, were, to all appearances, directed against the ghost in his capacity as one among many possible causers of specific ills. There was thus no harm in using recitations which were specific only to the type of ache or pain or to the procedure being employed or which made general appeal to gods of healing, and nothing required that each and every (or even most) of the texts actually mention the ghost. It remains to be seen whether these distinctions will hold when the accompanying *dromena* are examined.

Chapter 5

DROMENA

Division of Labor Between Healer(s) and Patient

Most of the instructions given in ancient Mesopotamian prescriptions are of the nature of pharmaceutica: you take such and such ingredients, you prepare them in such and such a way and you administer them as follows. When the texts specify which professional healer is meant to be carrying out these instructions, it is usually the ^{LÚ}MAŠ.MAŠ: *āšipu* who is mentioned,[593] although it is made clear in some cases that the ^{LÚ}A.ZU: *asû* might be involved as well.[594]

In one prescription,[595] which is exceptional also in its use of parts of a freshly slaughtered animal as surrogates for the patient, a post-menopausal woman (MUNUS *šá* Ù.TU KUD-*tu*) appears in an assisting role in addition to the *āšipu*.[596] Why her assistance was needed in this case is unclear, but the choice of a woman of this particular stage of life was probably dictated by the need for ritual purity[597] which is otherwise strongly emphasized by the texts.[598]

Due to the consistent use of logograms, it is not always clear which actions were to be performed by the patient and which by the healer. However, there are a few texts which are careful to distinguish between "you" (the healer) and "he" (the patient) or which explicitly specify the subject of the verb. These texts make it clear that the professional healer was the major agent in ghost prescriptions. He was required to make the initial preparations for the ritual: preparing propitiatory libations,[599] purifying the clay pit,[600] laying out objects,[601] and helping the patient to ready himself,[602] as well as making the offerings to the gods[603] and to the ghosts of the patient's family.[604]

He usually also performed the central procedure. He made figurines,[605] dressed or equipped them,[606] manipulated them,[607] and buried them.[608] He also dealt with other surrogates,[609] arranged magic encirclement,[610] and made and administered amulets,[611] fumigants,[612] bandages,[613] salves,[614] potions,[615] aliments,[616] washes,[617] and suppositories.[618] The healer also helped in the final dissociative actions.[619]

The ancient Mesopotamian patient was largely the object rather than the subject of treatment, but he was nevertheless considerably less passive than his modern counterpart. In addition to eating or drinking what he was told[620] and submitting to bandaging, rubbings, washes and enemas as required,[621] when the procedure was a NAM.BÚR.BI, libation, figurine, or magic encirclement, he might also be asked to participate in the *dromena* and *legomena* to a greater or lesser degree. Apart from purifying himself,[622] and procuring ingredients[623] the patient was, as we have seen, not infrequently called upon to recite one of the recitations.[624] It was also the patient who usually made propitiatory libations[625] and who held up the figurines to the gods.[626] In one text in which the ghost was given a wife in the form of a reed figurine, it was the patient who gave the figurine its "dowry" and wedding feast.[627] In the ghost NAM.BÚR.BI's, the patient took a more

active role,[628] even performing some of the sacrifices normally reserved for the *āšipu*.[629]

The Offerings and Other Peripherals

All ancient Mesopotamian ghost prescriptions contain some indication[620] as to the patient's symptoms, plus instructions as to what was to be done and/or what recitations were to be made. In addition to these basics, two out of two ghost NAM.BÚR.BI's,[631] six out of eight libations,[632] twelve out of twenty-one figurines,[633] one out of three surrogates,[634] and one out of six magic encirclement prescriptions,[635] one out of seventy-two amulets (a knotting spell),[636] and one out of seventy-six salves[637] included instructions relating to offerings[638] to be made to gods who, it was hoped, would assist in ensuring that the procedure achieved success and/or gave directions for purification rites or dissociative actions peripheral to the main thrust of the *dromena*'s performance.

It was typically the sun god Šamaš to whom offerings were made in ghost prescriptions.[639] This preponderance of offerings to the sun god is a reflection of the fact that it was also Šamaš to whom appeal was typically made in ghost prescriptions.[640] In a few cases, Ea and Asalluḫi or the moon god Sîn also receive appeals in prayer alongside Šamaš and are consequently included in the offerings.[641] Special to the moon god is the libation of cow's milk.[642] It is interesting to note in this connection that prescriptions in which appeal is made to Ea, Šamaš *and* Asalluḫi are the only ones to be accompanied by the sacrifice of an animal.[643] This is presumably due to the cost of providing such an offering, only justifiable when a whole battery of gods needed to be enlisted.[644] In one prescription, in which the figurine is to be left out overnight for three nights under the stars,[645] the latter receive a scattering of emmer flour.[646] Finally, Ereškigal's scribe, Ningeštinanna, once receives a gift of a stylus,[647] presumably a reminder to her to make sure that the ghost was properly enrolled in the Netherworld upon his return.

In some cases, *merdītu*-offerings were made on the evening before the ritual was to take place.[648] As to what the difference was between this and normal offerings, more will be said presently.

The typical practice was for the *āšipu* to set up an offering table[649] or a reed altar.[650] On this would be laid out food portions[651] consisting of small breads[652] or bread made from fine white (*isqūqu*) flour.[653] The portions came in bundles[654] of twelve,[655] seven,[656] or two[657] for each deity invoked.

It was also customary to scatter dates and *sasqû* flour.[658] *Mersu*-confection made with ghee and honey might also be offered.[659] Occasionally, a magic heap of flour was laid down for the gods while invoking their names.[660] Flour or flour mixtures might also be scattered.[661] In addition to vegetable food, meat was sometimes provided. An animal would be slaughtered, and the god or gods were offered the shoulder, caul fat, and the roasted flesh.[662]

For the gods' refreshment, *laḫannu*-jars might be provided. There were either two or four of these at a time, and they would be filled, some with water and some with beer,[663] so that the gods could have their beverage at whatever strength they preferred. Often, beer[664] or wine[665] or, exceptionally, cow's milk[666] was poured out, and an *adagurru*-vessel or *pursītu*-vessel was often set out to hold the libation.[667]

Pouring a libation onto the ground or into a waiting vessel was typical of a normal

sacrifice (*nīqu*). In some unusual cases, however, the libation was poured instead onto the offering arrangements or over the sacrificed animals (as is illustrated in one of Aššurbanipal's hunting reliefs).[668] Where ritual instructions refer to such a libation, the term *naqû* is replaced by *redû*.[669] It seems reasonable to suppose, especially in view of the fact that one is usually said to *redû* a *merdītu*-offering, that the latter was distinguished from a *nīqu*-offering precisely by this unusual method of pouring out the libation.[670]

During the proffered meal, aromatic substances were burned on censers, to create an appetizing ambiance, free of unpleasant smells (and noxious insects). Typically, *burāšu*-juniper was used for this purpose.[671] Once, *šurmēnu*-cypress as well as *burāšu*-juniper was used,[672] and once assorted aromatics are called for.[673] Sometimes, it is specified that *ašāgu*-thorn charcoal is to be used.[674]

The god seems usually to have been expected to stand, but once a seat was provided, spread with a *mišḫu*-cloth.[675] Once the preparations for the sacral meal were complete, the *āšipu* politely withdrew and prostrated himself, so that the god could eat in peace.[676] Some texts recommend giving presents of silver and other valuables to Šamaš,[677] and a cedar and [. . .] stylus to Ningeštinanna,[678] an appropriate gift to the scribe of the gods "whose stylus is (made of) lapis (and) carnelian."[679]

Sometimes, funerary offerings were also made to the family ghosts.[680] To make them more effective, these might be repeated on three consecutive days.[681] Water mixed with roasted grain or beer (made from) roasted grain[682] was an appropriate libation for a ghost, in contrast to the ordinary beer and wine offered to gods. Similarly, bread offerings to ghosts and gods follow the rule of roasted grain for the former and fine white flour for the latter.[683] As for meat products, hot broth and the rib section of a sacrifice were considered appropriate.[684]

Offerings intended for the family ghosts seem to have required no special setting. Gods, on the other hand, were not in any sense part of the family and expected to be treated as honored guests. The preparation of a special area for the god's meal is common to magical texts in general.[685] What is interesting to note, however, is that, the more formal the sacrifice, the more necessary it seems to have been to set aside a place for it. Whereas setting up a censer and pouring out a libation might or might not require any special preparations,[686] when a table or reed altar was put up to receive formal offerings of bread and/or meat, some attempt to mark off the area is usually mentioned.[687] Locating in a secluded place in the steppe land[688] ensured a minimum of previous human disturbance of the site, as did the choice of a canal bank.[689] The purity of the site was further ensured by sweeping it clean with a palm frond[690] and by sprinkling pure water on it to settle the dust.[691]

It would do little good to sanctify the site for offerings to the gods if the participants were themselves dirty. One text therefore instructs both healer and patient to cleanse themselves before commencing the ritual.[692] A similar concern for purity inspired instructions to the patient to wash his hands with soap and gypsum before reciting a prayer.[693]

These initial rites of purification and separation are echoed in the dissociative rites which completed many of these same prescriptions.[694] Having expelled the ghost or other evil, the patient could make sure it did not return by washing himself[695] or changing his clothes[696] or anointing himself with oil[697] or being purified with reed torches and

censers.[698] Any burnt material from the ritual would be dumped into an abandoned waste where it could do nobody any harm[699] and, apart from stopping in a tavern to pour a final libation for the gods,[700] and to touch the door and door bolt[701] in order to rid himself of any residual traces of evil,[702] the patient went straight home[703] without looking behind him[704] by a street other than the one he took to get to the ritual.[705] If he was already at home, magic encirclement could be employed to protect his bed from further assault.[706]

The Operative Section

Ghost NAM.BÚR.BI's

The first category of ghost prescriptions are NAM.BÚR.BI's: rites designed to avert the evil portended by ominous events. There are two of these,[707] one complete and one fragmentary. The complete example reads as follows.

> "In order to avert the evil (portended by) a ghost's cry, you (the *āšipu*) crush a potsherd from an abandoned tell in water and he (the patient) sprinkles the house (with it). For three days, he makes funerary offerings to his family ghost(s). He pours out a libation of beer (made from) roasted grain. Before Šamaš, he scatters *burāšu*-juniper (on) a censer. He pours out a libation of beer. He sets out a gift for Šamaš. He says as follows: 'Šamaš . . . the ghost which cried out in my house . . . a funerary offering has been made for him; water has been libated for him. May the evil (portended by) his cry go off after him. May the [e]vil (portended by) his cry of evil not approach me.' He continually does this for three days and then . . . He washes his [hand]s and he purifies himself(?) and rubs on oil. It (the ritual) is finished."[708]

This solution to the problem of portended evil was a simple one, consisting of purification, first of the house in which the ghost uttered his cry, and then of the house's owner with the assistance of the family ghosts and of the sun god Šamaš, both of whom are appealed to with sacrifices.[709]

The use of a potsherd from an abandoned tell in the water to be sprinkled on the person's house[710] is interesting and quite appropriate to the context, in view of the fact that tells were a favored stamping ground of ghosts: "Dead persons – those whose cities are tells (and) they are (nothing but) bones – why do you meet with me?"[711]

The second ghost NAM.BÚR.BI reads as follows.

> "If a ghost cries out in a person's house, (there will be) death in the person's house. If an evil apparition appears in a person's house, in order that this evil not approach the person and his house, in the late afternoon, he makes a *merdītu*-offering to Šamaš. In the morning, in the steppe, in a secluded place, you sweep the ground. You sprinkle pure water. You set up a reed altar before Šamaš. On the reed altar, [you p]ut three portions (of) two (breads) each (made from) *isqūqu*-flour. You scatter dates and *sasqû*-flour. [You put] *mersu*-confection, honey and

> ghee (on it). You set up an [*ad*]*agurru*-vessel. You plant an arrow (in the ground). You set up [a censer (burning) *bu*]*rāšu*-juniper. You pour out a libation of beer. To the right of the offering arrangement, in the shade of the west wing, you scatter ... and [*sa*]*ḫlû*(?). [You pour out] beer (made from) roasted grain [as a libation]. [You have him say as follows]: '[May] the ghost which [cried out] in my house for evil purposes [not] approach (me).' [To the left of the offering arrangement in the shade of the east? wing, you scatter ... You pour out a libation of ...] In the late afternoon, (...) you have him say as [fo]llows: ... (the rest of the text is lost)."[712]

It is unfortunate that the essence of the instructions is lost, leaving us only with the preparatory sacrifices to Šamaš and the making of offerings on either side of the sacrificial altar. Due to lacunae, it is impossible to know for sure who, apart from the sun god, is supposed to be helping the practitioner rid himself of the evil portended by the ghost's cry. However, if the apparent parallel to one of the Ištar-Dumuzi rituals is apt,[713] the sacrifice and prayer to the right of the offering arrangement should have been meant for the family ghosts and that to the left for the Anunnaki gods (i.e. underworld gods).[714]

Apart from specific references to ghosts, the use of a potsherd from an abandoned tell, the prominence of funerary offerings, and the full three days required for the performance of the first example, there is nothing in particular which distinguishes ghost NAM.BÚR.BI's from other NAM.BÚR.BI's. Ghost NAM.BÚR.BI's were used in cases of "ghostly screams" or where necromantic activity resulted in a problem ghost who refused to deliver the hoped for advice. They are not attested for apparitions, headaches, or other manifestations of ghosts.[715]

Libations

Another eight[716] ghost prescriptions involved the offering of libations to the ghost in hopes that he would go away.[717] Typically, they consisted of various types of liquid – "groat water," river water, well water, and ditch water – sometimes mixed with beer and vinegar,[718] into which flour made from roasted *šigūšu*-grain[719] and/or ashes[720] were mixed with a blade of *elpetu*-grass.[721] In one case, the flour was poured out and followed by a libation of water,[722] and once donkey urine was used as the liquid.[723] None of these offerings is terribly palatable, no doubt intentionally so in hopes that the ghost might take his due but not be eager to come back for a second helping. Dare we suggest that the flour-water mixture was designed to literally glue the complaining ghost's mouth shut?

The libation vessel might be a *pursītu*[724] such as was used to make offering to gods, but ghosts were not usually so honored. It was more likely to be an ox hoof[725] or an ox horn[726] (one of the words for ghost is written with the sign for ox) or even the skull of a dog.[727] The mixture was poured out[728] as many as three times[729] either onto the ground or into a pit dug towards the setting sun with a copper spade.[730] This last was clearly intended as an avenue to the Netherworld through which the ghost could be lured back to the place where he belonged. To make it clear to the ghost that acceptance of the offering entailed a certain quid pro quo,[731] ritual oaths were not infrequently

administered.[732] In connection with this, the name of the dead person might be invoked while the libation was being poured.[733] If libations did not work the first time, they were simply repeated.[734]

In two cases, something slightly more complicated was envisaged.

> "If a person continually sees dead persons, 'hand' of Ištar; to keep the dead persons away, river water, well water, "groa[t] water" (and) ditch water you mix in separately. You fill an ox horn and you lift the horn in your right (hand and) a reed torch in your left and he says as follows: 'My god, t[urn to me]; my goddess, look at me. Let your angry heart become calm towards me. [Let] your spirits [be relax]ed towards me. Establish well-being for me.' [He sa]ys [this]. (If) he extinguishes the reed torch with the water from the ox horn, dead persons will be kept away."[735]

The particular problem addressed by this libation prescription was the always present possibility that it was anger on the part of the gods which had resulted in the haunting. The prescription was, therefore, less concerned with buying off the ghost with a libation than it was in appeasing the gods who had "set" him[736] on the patient. This was accomplished by literally quenching their anger (the lighted torch) with the offering water.

The second complicated libation prescription reads as follows.

> "If a person continually sees dead persons, in the la[t]e afternoon you sweep the ground. You sprinkle pure water. You set up a censer (burning) *burāšu*-juniper on *ašāgu*-thorn coals before Šamaš. You pour out a libation of beer and then you prostrate yourself. You mix together well water, river water, ditch water, "groat [water]", vinegar and *ḫīqu*-beer. You pour it into an ox horn. You scatter ash[es] on (its) surface. The patient lifts it (the horn) in his left hand. He [lifts] a reed torch in his right (hand and) the [o]x ho[rn] in his left and says as follows: 'My god, turn to me; my goddess, be relaxed towards me. Let y[ou]r angry heart become calm towards me. Let your spirits be relaxed. Establish well-being for me.' When you have had him say this, you stand before Šamaš and say as follows: 'The many dead persons who meet with NN son of NN or a dead person known to him who meets with him – so that he may not return and meet with NN, your servant, I will give him this. Let him receive (it) from me and so not return and not meet with NN, your servant.' When you have said this, the liquid which is in the ox horn in the pa[tient's] hands he pours out. He invokes the name of the dead person. He says as follows: 'You are made to swear.' You [lift up] the reed torch [and say as follows: 'F]rom this day on, head for (somewhere) else.' "[737]

In this libation prescription, the concerns about gods' anger and the buying off of the ghost are combined. The patient pleaded with the gods for mercy, leaving the *āšipu* to lay down the conditions under which the offering was being given to the ghost. The patient then made the offering and administered the ritual oath, leaving the *āšipu* the reed torch to use for the final purificatory rites.

Unlike the NAM.BÚR.BI's, of which those specifically designed for ghosts form a small minority, libations to troublesome spirits are relatively uncommon outside of

ghost prescriptions.[738] Virtually all libation prescriptions were directed against apparitions. One seems to have been used against neurological disorders;[739] no other purely physical problems were dealt with by means of libations. May we, then, presume that the neurological disorders in question were accompanied by apparitions?

Figurines

The central rite of twenty-one[740] prescriptions involved the manipulation of one or more figurines, usually made of clay.[741] In many prescriptions, the source of this clay is not mentioned, but in several, a potter's pit is specified.[742] Once, this pit is said to be located in the patient's house.[743] Before it could be used for ritual purposes, the clay pit had to be purified.[744] Since this could take up to three days,[745] and seems to have required at least an overnight wait,[746] it was usual to take care of making the figurine(s) first, even before setting up the offering arrangements,[747] in order to avoid wasting too much of the gods' time.

In addition to purifying the clay pit, one could placate it with offerings. These took the form of small amounts of precious metals and semi-precious stones[748] and/or *maṣḫatu*-flour[749] thrown into the pit while saying the patient's name.[750] These offerings were thought of as the "purchase price" for the clay which was taken for the ritual.[751] In one case, the source of the clay was not a potter's pit but dust collected from various places.[752] Sometimes, the clay was mixed with other ingredients: tallow and wax,[753] or ox blood.[754] In a few cases, figurines were made of flour mixed with donkey urine[755] or a section of reed[756] or straw mixed with excrement and donkey urine[757] or wood[758] or wax.[759] When clay or clay mixtures were used, the clay was pinched off[760] and then shaped into a figurine.[761]

Just what this figurine was supposed to represent depended on the ritual. Usually it was the ghost[762] or dead person[763] or *namtaru* (personal fate demon), etc.[764] or the sickness[765] or "whatever evil thing (it is)."[766] In most cases,[767] only one figurine of the ghost was judged necessary; sometimes, however, all bases were covered by manufacturing multiple figurines for each of the various possible trouble causers,[768] or, minimally, one male and one female figurine.[769] Where witches had induced the ghost affliction, these figurines represented the witch.[770]

It was common for the name of the figurine to be written on its left shoulder.[771] Bottéro argues[772] that this name was written "un peu partout: à droite, à gauche, devant et derrière, sur la figurine". This is, however, based on a misunderstanding of a passage which actually states: "You write its name (on it). You have it hold its mouth with its right hand and its rear end with its left."[773] Sometimes the name was invoked as well as written on the figurine.[774] Sometimes, the figurines were simply told their names.[775]

One might think that these instructions would have been difficult if not impossible to carry out in ghost prescriptions since, as many of the recitations indicate, the ghost was not always known to his victim. The contradiction is, however, more apparent than real; as several of the texts make clear, the "name" of the ghost figurine was never "PN, Mr. ghost" but something on the order of "ghost who is persecuting PN (the patient)."[776] This sort of labelling had the advantage of avoiding the necessity for generating a separate specific type of figurine for each of the numerous ills which might conceivably attack

a patient by allowing a label alone to distinguish between an amorphous lump of clay meant to represent a ghost and one meant for a witch, sickness, etc. More importantly, calling a figurine "the ghost that is bothering the patient" and not "the ghost of the patient's uncle Qaqqadanu", even if the patient were 99% certain that it had to be uncle Qaqqadanu, would avoid the danger of inadvertently accusing the wrong ghost, thus leaving the real culprit unpunished, and simultaneously offending the god of justice to whom appeal was being made.[777]

Once the figurine was manufactured, it was not uncommon to dress it in some sort of clothing,[778] usually a makeshift garment,[779] or a red or black garment.[780] In one case, a lion skin was used for this purpose.[781] The figurine might be anointed with oil[782] and further fitted out with necklaces of carnelian[783] or might be given various objects[784]: spindle, carpeting, and pin,[785] a golden reed,[786] a golden staff,[787] a copper axe,[788] a lead water pipe,[789] or an ox horn such as was used to make libations to ghosts.[790]

Ritual Burial

Once the figurine was ready, it could be used as a means of manipulating the ghost.[791] When seen in the light of other ancient Mesopotamian rituals involving figurines, comparatively little animus was expressed against the ghost when the figurine was manipulated.[792] The reason for this restraint on the part of the practitioners of anti-ghost magic is presumably that drastic measures were generally unnecessary. Ghosts were believed to torment their victims because they had not been properly buried or were not receiving their funerary offerings. Reduced to eating garbage and drinking muddy water,[793] they were objects as much of pity as of dread. The logical solution to the problem of troublesome ghosts, therefore, was to give them burial magically, and this is what the majority[794] of the ghost expulsion prescriptions involved with figurines instruct the *āšipu* to do.[770]

Before a figurine was buried, it might be given food offerings or provisions for up to three days.[795] These included such comestibles as barley gruel,[796] groats, beerbread, and malt porridge.[797] These provisions ensured that the ghost would have plenty to eat on his/her journey to the Netherworld. The figurine might also be honored with hot broth[798] or a libation of roasted grain flour mixed with water and beer.[799]

It was understood that the figurine representing the ghost was to serve as a surrogate for the patient.[800] In other words, the figurine was to provide a new home for the ghost which he could do with as he pleased, while the old home (the patient's body) was left in peace. This is made explicit in one prescription in which the ghost is given a "wife" and invited to "prey upon her li[ke] the lion of Šamaš."[801] In order to cement the surrogate-patient relationship, the person might be instructed to sleep with the figurine for several nights[802] or, at the very least, to raise the figurines before Šamaš.[803]

Ghosts may have been comparatively easy to deal with, but it did not follow that they could necessarily be trusted to take the proffered offerings and go away. In order to make sure that the ghost did what he was told, his figurine might be chained,[804] rubbed with goat hair,[805] blinded by having its eyes covered,[806] have an *eʾru*-tree peg[807] or a dog's tooth stuck in its mouth,[808] its hands positioned over orifices[809] or its feet twisted.[810] For good measure, this maltreatment might be accompanied or supplanted

by threats[811] or forced oaths.[812] The figurine might also be isolated by putting it out on the roof between cedar shavings planted in the ground, surrounding it with a magic circle, and covering it with an unbaked fermenting vessel to prevent escape by air.[813] This particular set of precautions may have been necessitated by the fact that the figurine and ritual paraphernalia were allowed to sit out unattended under the sun and stars for several days.[814]

Once these preparations were over, the figurine was ready for burial. But first it might be put into a coffin such as the dead person would have had if he had been properly buried: a jar.[815] For extra protection, it might first be put in a copper cup.[816] In one case, a gazelle horn was used for burial.[817] It was a wise precaution to close up the mouth of the vessel,[818] or at least to scatter some *šigūšu*-flour over it.[819] The figurine was made to face left towards the setting sun.[820] Burials of figurines typically took place in the late afternoon or at sundown[821] so that the ghost might be sent down (like the sun) to the Netherworld. Figurines were buried in a pit[822] dug out in the steppe[823] or in a canal bank[824] or in the shade of a *baltu*- or *ašāgu*-thorn[825] or immured in a drainage opening[826] or a hole on the west side,[827] or were simply laid to rest in the family tomb.[828] Choosing a shady spot for the burial had the added advantage of putting the ghost under the protection/control (literally "shadow") of the nearby tree.[829] A libation of water[830] or dove's blood[831] might then be poured over the buried figurine and, as a final precaution, the site might be surrounded with a magic circle of *šigūšu*-flour[832] or flour and *saḫlû* mixed together.[833] The latter ingredient was appropriate to creatures whose "homes are tells" since it grows well on abandoned sites and was sometimes deliberately sown there as a symbol of total and permanent destruction.[834]

In a few cases, something slightly more complicated was envisaged. One burial ritual involved the use of a representation of the victim as well as that of the afflicting spirit.

> ". . . The figurine of the dead person to [Šamaš . . .] you put before him. The figurine of the living person [you . . .]. (As for) the figurine of the living person, [you p]our out a libation into an *a*[*dagurru*]-vessel. (As for) the figurine of the dead person, in a *laḫ*[*annu*]-vessel [you . . .] (As for) the figurine of the dead person, you dig a grave and b[ur]y it. You make it swear a ritual oath an[d . . .] You w[ash] the figurine of the living person with pure water. You soak (it) before Šamaš. The patient washes his body (and) [his] hea[d. . . . You [sa]y: "You are getting soaked" three times. He shouts: "Let them get shrunk!" He must not take (to get home) the street he took (to get there). He goes straight home."[835]

In this prescription, the desired separation between the living and the dead was signalled by the separate manipulation of two figurines. One of these represented the ghost who was to be buried and the other the living person who was to be purified of his illness in the course of the ritual. In the process, any ghosts who insisted on clinging to the figurine of the living person as it was being soaked, rather than joining the figurine of the dead person in burial as intended, would get exactly what they deserved.

Another burial ritual involving multiple figurines reads as follows.

> " 'Šamaš . . . a ghost (or) *mukīl rēš lemutti* which was set on me and so continually pursues me – I am continually frightened and terrified (about him) – he con-

> tinually sets about oppressing and murdering me. . . . entrust him to his family ghost(s).' Recitation (to be used when) one continually sees dead persons. Its ritual: You make four figurines of clay. You wrap them as you would a pestle. (i.e. you lay them down on the wrappings, tuck over the edge and roll them up). They carry a lead pipe. You make a wax figurine of the illness. You cover their (the clay figurines') eyes with date palm bark. You melt(?) it (the wax figurine) with fire. In his family grave you lay them (the clay figurines)."[836]

The problem envisaged by this ritual was to ensure that, once the afflicting ghost was placated, any illness which might have been caused by the ghostly apparition would also be simultaneously remedied. This was achieved by offering the ghost(s) a place among the patient's relatives and an opportunity to receive a steady diet of funerary offerings (which is why the figurines were buried in the family grave and supplied with a lead water pipe such as was used to make libations to the dead). The quid pro quo was, of course, the abandonment of the patient's illness to its fate, an outcome signalled by the melting(?) of a wax figurine designed to represent it.

Probably the most baroque of ghost surrogate burial rituals involved the immurement of a specially manufactured reed puppet in the drainage hole of a wall.

> "If a ghost afflicts a person, a section of reed should be collected. At the node, where its leaf (is), you give her a face. You fashion a yellow mouth and lips of w[a]x. A finger's length lower down, you bore a hole [from one side to] the other. You stick a twig into (the hole). You make [her arms] and forearms resemble a hoist(??). You draw a navel and a vulva (on her). You bore through the top part of the section of reed. You break off a twig and install it (in the hole) so that it is on the level (at exact right angles to the body of the figurine). You comb out hair and wrap it over the leveled twig. You turban her with bands. You cover (her with) makeshift sashes (and) outer garments. You gird her with a cord on her hips. You wrap her arms and forearms with bindings. You thread carnelian on a multicolored cord which a woman twined. You put it on her neck and you put a silver diadem on her h[ea]d."[837]

The result of all this artistic effort[838] was a miniature woman who was imagined as a gift "wife" for the ghost.[839] Since the ghost was attached to the patient, it was a simple matter to accomplish this "marriage" by enacting a mock wedding between the figurine and the patient, complete with a "dowry".

> "[For three days] she lies [o]n the bed with him [and] his (real) wife (sleeps) apart. [On] the left [side(?)] of the bed for three days [he t]rea[ts h]er like a w[if]e, [while eating bread], he brings [the bread] he is eating near to her and h[e say]s as follows to her: 'Eat this! You are my substitute.' He brings the [food porti]on he is taking into his mouth near to her and [he says to her as follows(?)]: "It will be given to you." While drinking beer, he brings [the beer] he is taking into his mouth near to her and [he s]ays to her: 'Drink!'. On the third day, [h]e raises up water with emmer warmed in the sun (etc.)[840] [. . .]. He gives her a bed frame and a chair."[841]

The furniture in question would not be inappropriate dowry gifts. However, since chairs (and beds) also play prominent parts in burial rituals and in offerings to ghosts,[842] the choice of these particular items as gifts for the figurine was probably not accidental. Meanwhile, the *āšipu* had been setting out travel provisions for the ghost and his new wife for their journey home to the Netherworld.

> "You set out [. . . win]no[wed] groats, beerbread, malt porridge [(and) . . . be]fore her. Before Šamaš you say as follows. (Addressing the figurine): 'You have been provisioned. A dowry has been given to you. Little dwarf(?), you have been completely fitted out. As the substitute and in the stead of [NN so]n of NN you have been given. The evi[l confusional stat]e (causing ghost or) *mukīl rēš lemutti*-demon [which] was set [on] NN son of NN – he is your husband. You are given [t]o him (as wife). You may take him from the body of NN son of NN and go away.' (Addressing the ghost or demon): "Li[ke] the lion of Šamaš, prey upon her!' "[843]

It would now be the hapless dwarf wife and not the patient who would bear the brunt of any ghostly ill will. The marriage does not sound like a very happy one, but that was hardly the patient's problem.

> "At the edge of a wall, you open wide her drainage hole. You as[si]gn her (to it) together with her travel provisions. [You] make her enter the drainage hole [to]gether with [her travel provisions] and [you make] her face the setting sun. [Yo]u present (the contents) of *ruqqu*-bowls (as an offering). You [mak]e a (miniature) bed. You put (it) before her. You close the face (of the hole) with clay."[844]

With the "happy couple" safely immured, all that remained was to administer a ritual oath and to carry out a few final dissociative actions. Noteworthy is the *āšipu*'s fear that the ghost will leave the patient as required, but that the result will be merely a transfer of the problem to himself.

> "You mix [together] clay and *saḫlû* and (with it) you draw fourteen lines toward the tassels(?) of the curtain[s of hi]s [bed]. You say as follows: 'Anything evil [shall] n[ot g]o after me; anything evil [shall] n[ot be boun]d after me.' (Addressing the ghost or demon): 'You have been provided with food rations. You have been provisioned. You have been made to take (a wife). Y[ou] are her [h]usband. You may take your wife and go away. From the body of NN son of NN you are expelled; you are banished; you are removed and driven away. By the o[at]h of heaven and earth [. . .] and . . . [. . .]' You wash(?) [his] things. [. . . You pass] the reed torch [by him] You remove [the offering arrangement]."[845]

Ritual Dispatch

In addition to ghost prescriptions which involve the burial of a figurine, there are a

number of texts in which the figurine was not buried but was otherwise gotten rid of.[846] Like burials, dispatches typically took place in the late afternoon or at sundown[847] so that the ghost might be symbolically sent down (like the sun) to the Netherworld. Before such a figurine was disposed of, it might be given food offerings or provisions for up to three days.[848] These included groats, malt, beerbread, and dried bread.[849] The figurine might also receive hot broth.[850] In order to cement its relationship with the patient, he might be instructed to sleep with the figurine for several nights[851] or, at the very least, to raise it before Šamaš.[852]

The ghost to be dispatched could not expect such hospitality to continue forever. To make sure that he understood that he was really not welcome, the figurine might then be chained[853] or subjected to a forced oath[854] or fastened to a tree.[855]

> "If a ghost afflicts a person (so that) his ears roar, you purify yourself on a favorable day; he (the patient) bathes in well water. You go to the steppe; you sweep the ground with a palm frond. You make a figurine of the sickness out of clay from a potter's pit. You clothe it with a makeshift garment. In groups of seven and seven, you put out a food portion for it. You tie a spindle, carpeting, (and) a pin at its head. You set up a reed altar before Šamaš. You pour out dates (and) *sasqû*-flour. You set up a censer (burning) *burāšu*-juniper. You set up an *adagurru*-vessel. You put that figurine before Šamaš. You say as follows. (Recitation: Father Enki, etc.)"[856]

The gifts of a spindle, carpeting and pin which the figurine receives are specifically female attributes, which might imply that the troublesome spirit was female. It is interesting to note in this connection that the problem to be treated was roaring in the ears such as might be produced by a nagging spouse. After the recitation, the text continues.

> "You recite this recitation three times over (it). You cut off its hem. You provide it (with) provisions (consisting of) groats, malt, beerbread, (and) dried bread. You take that figurine and bind it to a *bīnu*-tamarisk and you make it swear.[857]. . ."

This ritual takes advantage of the fact that attacking demons of the opposite sex were not infrequently described as "choosing" their victims (as a marriage partner).[858] Given this situation, the obvious solution to the problem was to "divorce" the ghost figurine from the patient by cutting off its hem[859] and to "marry" it to an obliging tree by the simple expedient of tying the two of them together. This provides an interesting contrast to the burial ritual, quoted above, in which a (masculine) ghost was given a figurine wife as "substitute" for the patient.

In one dispatch ritual, a ghost figurine was even threatened with a reed torch.

> "If a ghost afflicts a person, stays continu[ously] in (his) body [and can not be dispelled], and he continually has confusional states (caused by) a ghost [. . .] Its ritual: In late afternoon, you sweep the ground. You sprinkle pure water. You set up a censer (burning) *burāšu*-juniper. You pour out a libation of beer. You mix clay from a potter's pit, tallow, (and) wax together and then you make a figurine of the confusional state (causing) ghost. You put an ox horn on it. You

> give it a human face. On the left shoulder, you write its name: 'Figurine of the confusional state(-causing)-ghost (or) evil sickness which afflicts NN, son of NN'. Towards Šamaš, the patient raises that figurine to his left and then to his right he ties a knot. The recitation: "Šamaš, this (is) the representation of the confusional state (causing ghost)"[860] you have him say three times and then you put it (the figurine) in a *burzigallu*-vessel. You raise a reed torch and then you have him recite the recitation: 'Girra you are mighty, you are furious'[861] three times. You untie the knot before him. You prostrate yourself and then you throw the burnt material into waste land and he will get well."[862]

What was supposed to be happening is not entirely clear from the instructions but, to judge from the fact that the second recitation is also attested as part of *Maqlû* (II 129–130), one presumes that the contents of the *burzigallu*-vessel were ignited with the torch.[863] Since the figurine was made of tallow and wax as well as of clay, it would have partially melted in the process, thus separating the "self" or essence of the ghost (the clay) and the trouble he was causing, represented, as the previous example which we have quoted above,[864] by wax and tallow. The desired "loosening" of the patient's illness was signalled by the tying and untying of a magic knot, actions which frame the invocation of the god Girra as if to say: "I was tied (before the figurine was torched); I want to be untied (afterwards)". The disposal of the burnt material in the waste would have served to dismiss any residual harmful influences to the Netherworld.

Such extreme methods were used only with strange ghosts. Family ghosts got much better treatment. Although still subjected to forced oaths,[865] their figurines were honored[866] and given a boat in which to travel downstream back to their homes in the Netherworld.[867]

Unrelated ghosts sometimes rated equal consideration.[868]

> "For an attack of a confusional state (causing ghost) or a *rā*[*biṣu*-demon], you make [two figurines of tamarisk] which are a cubit long each. [You p]ut on one the head [of an ox (and) human hands and feet]. On the other, [you put] a head like the representation of Gilgameš. You say: 'You are [the *rābiṣu*-demon which seized N]N (or) the evil ghost which was set on NN. [Y]ou [have been provided with(?)] a boat.' You tell them their names."[869]

Making a ghost figurine of tamarisk is otherwise unparalleled. Usually wooden figurines, and those made of the "bone of divinity" (tamarisk) in particular,[870] represented friendly spirits whose help was being enlisted to keep the evil away and who were buried at specific places in the house in order to protect it.[871] Unique also to this ritual is the care which was taken to make the statuette a specific representation of an individuated ghost or demon. This, when combined with the absence of any mention of writing the names onto the figurines, may confirm our suspicion that this latter practice was intended as a form of specification necessary to make an amorphous lump of clay actually represent a specific ghost or demon. A further unusual feature was the manufacture of not one but seven substitute figurines perhaps, with Schwemer,[872] representing the seven days which were required to carry out the ritual.

> "You make [seven substitu]te [figur]ines of clay from the potter's pit. You gird a ŠÀ.GADA-sash round (them). [You wra]p th[em] with . . . For seven days, you seat them [at] the head of the patient. On the seventh day, you make them board a sailboat made from *ša*[*lālu*(?)]-reed. You make the two figurines of tamarisk and the seven substitute figurines board (it). You make them swear an oath (by) the great gods of heaven and earth. . . .[873] You say this three times. You make a [sacrifice] . . . flour [. . .] You dispatch the boat. [. . .]"[874]

Other Surrogates

In three other prescriptions[875] animals or pieces of bread[876] were substituted for the figurine.

> "If a person's face seems to spin (and) says: 'Oh, my insides!,' his insides rumble, his epigastrium continually protrudes (and) he loses his appetite for bread and beer, before he lingers and dies, you slaughter a caged chicken/goose over his abdomen. While tearing out the heart of the chicken/goose and putting it over his abdomen, the *āšipu* lays his hands on him (the patient) and says as follows: 'Remove the evil ghost; remove the evil ghost so that it does not approach the person's body. May it (the heart) chase away whatever is evil for him (the patient).' "[877]

The object of laying the bird's heart on the patient's heart was, as the recitation shows, to draw out the evil from one heart, as it were, to the other.[878] The heart was then trapped in a hole with a special dough reinforced by a magical salve.

> "He says (this) seven times and while he removes the bird's heart and lays it on the ground, a woman who is past childbearing age picks (it) up and (does so) without looking behind her. The *āšipu* says: 'It is time for the opener to come' behind her seven times and while he places the heart in a hole on the west(!)[879] (side), she closes its (the hole's) opening with dough made from *šigūšu*-flour and (does so) without looking behind her."[880]

In the process of the ritual, the bird will obviously have died. What happened to the meat is not stated, but the blood, gizzard rind and fat were saved for further use. Putting part of the blood in a salve to be applied to the patient and the remainder in a mixture to be smeared on the hole's opening is reminiscent of the use of part of a batch of a medicinal plant mixture in a potion (etc.) and using the rest for an amulet (for which see below).

> "He cooks the blood of that chicken/goose, the "rind" of the gizzard, and its fat. He mixes (it) with "human semen" and rubs it onto his (the patient's) abdomen. While taking the blood of that chicken/goose, he mixes it with *šigūšu*-flour and then, while mixing earth from the Ištar temple and magnetite together, he smears (the mixture) on its (the hole's) opening (with) a virgin female [la]mb's [wool] and then (as a result) it (the ghost) will not return to hurt him (the patient)

intensely."[881]

The use of *šigūšu*-flour for manufacturing the dough and salve was no doubt dictated by the fact that this particular flour was considered an appropriate offering for ghosts.882 The magnetite and dirt from the temple of a goddess responsible for physical (sexual) attraction would, no doubt, have caused the ghost to be irresistibly, magnetically attracted into the hole. The instruction to not look behind would, then, have been designed to ensure that the evil did not escape in the process.[883] A second prescription seems to have used a shrew as a surrogate. This was bound to the patient, presumably in hopes that it would pick up the pain in his side.[884] Another prescription in which bread was divided in half and laid on the patients' head was probably intended to serve a similar purpose.[885]

Of the twenty-four figurine or other surrogate prescriptions, five[886] were for unspecified uses. Of the rest, eight[887] were directed against apparitions. One was used for roaring in the ears,[888] one for pains on one side,[889] one for ghosts in the intestines.[890] Five were for neurological disorders or mental disturbance.[891] The remaining three[892] were for complexes of symptoms including headaches (plus) or confusional states.

Magic encirclement

Magic circles have already been encountered in the discussion of figurine prescriptions. There, the typical use was to encircle the buried figurine, thus ensuring that the ghost did not escape and return to trouble the patient.[893] The same principle (usually involving only a partial or symbolic encirclement) was occasionally used to provide a cordon of magical protection around the patient,[894] or to trap the afflicting spirit in situ and to force him to agree to the cure. Prescriptions of this sort are rare, but there are six of them.[895]

> "If ditto ([he sees an apparition]), you mix *ruʾtītu*-sulphur, *imbû tāmti, kiškanû, elikulla*, (and) bitumen with *erēnu*-cedar oil. If you repeatedly smear [the gate] of the house where he (the patient) lives, the door, the bolt, the sides of his bed, his [tab]le (and) his reed mat (with it), he will not see (any more ghosts)."[896]

In this prescription, a specially prepared salve was applied to ghostproof the entrance to the patient's house. The bitumen, at least, was probably employed in this salve due to its use in waterproofing boats. For good measure, the patient was surrounded with a magic circle made from *ašāgu*- and *baltu*-thorn.

> " 'You, dead person who meets with me . . . <when [you] approach my [be]d>, may *baltu*-thornbush hold you back, may *ašāgu*-thorn hold you back, may the magic circle hold you back. May you not return like nearby cl[o]uds, may you not ditto . . . behind you di[tto . . .]' You pour sweet oil over the *baltu*-thorn (and) *ašāgu*-thorn (and) the magic circle. He recites the recitation seven times. You surround (him) with a magic circle. You must not look behind you. [When you have done this], you [have him say as fo]llows. 'Ghos]t who meets with me . . . do not approach, do not come close to my bed. May the wall hold you back, may

> the door of my gate turn back your breast at the command of Ea, Šamaš, (and) the *āšipu* among the gods, Asalluḫi.' 'By heaven may you swear, by earth may you swear. May it (the oath) never release (you). When you have sworn, may Anzagar who looses what is bound remove and turn away your breast. He has bound (it).' "[897]

Of the two accompanying recitations, one is primarily addressed to the family ghosts, and the other to strangers. Since the former set of spirits were thought to reside in the house, there would have been little point in putting something at the door to keep them out, which is presumably why their recitation is associated with the small scale circle drawn round the patient. The *baltu*- and *ašāgu*-thorn were, no doubt, designed to painfully prick any demonic feet attempting to cross over to afflict the patient. The injunction to the *āšipu* not to look behind him avoided the possibility that some determined ghost might escape the cordon sanitaire.

Partial or symbolic encirclement of the patient presented the afflicting ghost with a no-win choice; he could make a quick getaway or he could stay and be trapped into doing what he was told. In either case, the patient would be cured.

> "If a person continually has headaches, his ears roar, his eyes become dimmed, his neck muscles continually hurt him, his arm(s) are continually numb, the small of his back gives him a jabbing pain, his heart is troubled, (and) his feet continually have *rimūtu*-paralysis, a pursuing ghost continually pursues that person. To cure him, on the fifteenth, the day when Sîn and Šamaš stand together, you dress that person in sackcloth. You make an incision in his temple with a flint knife and draw his blood."[898]

An interesting feature of this particular text is the instruction to have the patient put on sackcloth and submit to being bled, both modified mourning rites[899] presumably designed to enlist the sympathy of the gods to whom the attached prayers made appeal. The placement of censers of cedar and cypress to the right and left of the patient and the invocation of the setting moon and rising sun created a symbolic horizontal and vertical encirclement of the patient, while simultaneously enlisting the assistance of the twin gods in ensuring it.

> "You have him sit in a reed hut. You have him face north. To Sîn, towards the setting sun, you set up a censer (burning) *burāšu*-juniper. You make a libation of cow's milk. Toward Šamaš, toward the rising sun, you set up a censer (burning) *šurmēnu*-cypress. You pour out a libation of beer. That person says as follows: 'To my left is Sîn, moon crescent of the great heavens. To my right is the father of the black headed ones, Šamaš, the judge, both gods, fathers of the great gods, makers of decisions for the widespread people, an evil wind has blown upon me and a pursuing ghost continually pursues me. I am truly grieved, confused and troubled. <I kneel?> for your judgment; save me so that I may not be wronged.' He says (this) seven times and then he emerges from the reed hut and removes his garment (and) puts on a clean garment. To Sîn, he says as follows: 'Sîn, light of heaven and earth, rem[ove] the unpleasant sickness from my body.' He says

(this) three times and then, to Šamaš, he sa[ys] as follows: "Šamaš, great judge, father of the blackheaded ones, let the evil wind that put it there(?) go up like smoke to heaven and let me praise you.' If he says this three times, it (the ghost) will not . . .[900]

Another variety of encirclement took advantage of the fact that the human body has only so many entrances, and thus provides a ready made trap for an infesting spirit.

" '[*Nap*]*iršeriš, <patar>ri, zugalirri, patḫalli, patarri, sumaš, patri, pakundi, rataš, ikkiriri, šaraš/daraḫ.*' [Recitation (for cases) where a person's ears ro]ar. You say/sing (it) three times [into] his [righ]t [ear] (and) three times into his left ear."[901]

" 'Watchful watcher who tracks down everything, whatever was created in the earth (or) the spawn of heaven, for (the evil) not to approach his (the patient's) shape or form (any more than one could approach) heaven, for the hero utterly to destroy (them), to completely remove(?) them from his (the patient's) shape or form, [to put] the ghost/demon on the path(?), to put the ghost/demon on the road – when you go there by your[self(?)], when you go there by yourself, Ninurta, king of the weapon, let it (the weapon) be put before you to smash the evil. May it sw[ear] by heaven. May it swear [b]y earth.' Recitation (for cases) where a person['s] ear[s roar]. You recite (it) three times into his right ear (and) three times into his left ear."[902]

" '*Ḫuḫunti, ibniati, ibnirra/lunirra, šanan, akkalirri/kalairra, sugarri, šatri/iatri, kukti, ḫumatri/kumatri, sumaš.*' Recitation (for cases) where his ears roar. A whispered prayer into his right ear."[903]

" '*Amiamman, kummamma, summatri/kumatri, kiriri, kukti, <rašana, kukti>, ḫundi, ḫumman.*' [Recitation] (for cases) where his ears roar. A whispered prayer into his left ear."[904]

In these examples, the possessory ghost is trapped and forced into complying by the simple expedient of saying the same recitation (or in the last examples two separate recitations) into the patient's right and left ears.

Magic encirclement was only rarely applied to ghost problems and then, apart from spoken prayers for roaring in the ears,[905] only to apparitions[906] or to headaches (plus).[907] Their use was thus similar to, but even more limited than, the figurine or other surrogate prescriptions.

Amulets[908]

The corpus of ancient Mesopotamian magico-medical texts includes seventy-five instructions for the manufacture of protective necklaces, bracelets, etc.[909] It is conventional to regard such prescriptions as "pure magic". However, there is nothing obviously

"magical" about most of the ingredients used in ghost amulets. On the contrary, they usually contain the same sorts of medicinal herbs, flours, ground-up stones, and oils one finds in bandages for headaches and swollen eyes, salves for sore necks, enemas for stomach upset, and the like. As to how such ostensibly medical recipes came to be used as amulets, the most obvious source is the not uncommon practice of supplementing salves, potions and even fumigants with an amulet composed of the same ingredients[910] – rather like taking an aspirin for headache and then wearing the rest of the bottle as a necklace.

> "You rub (it on him) in oil, and then you put (it) around his neck in a leather bag."[911]

> "If ditto, licorice root (etc.) in beer, in oil, in a leather bag."[912]

> "You fumigate him (with it) over coals. (You put it) in a leather bag."[913]

Doubtless the idea was to hold part of the medicine, as it were, hostage to guarantee that the rest of the medicine would behave and do its job. Another possible reason for wearing medicine as a "charm" would be to ensure that the ghost whom one had chased away did not return the next day to reafflict the patient. Finally, one could always use the medicine prophylactically, that is, one could put on the charm to avoid getting one's headache in the first place. In either of the last two cases, the "charm" might be presumed either to buy off the ghost or to remind him of previous unpleasant experiences with the medicine which he would now be inclined to avoid, as with birds and brightly colored caterpillars.

In any case, the packaging of the amulets for the most part looks "magical" enough. The simplest procedure required only that the ingredients be put in a leather bag which was then worn round the patient's neck.[914] Usually the type of leather was not specified but, when it was, the rule was for one type of animal to be used for the bag itself and another for the lacings.[915] The leather for the bag is also sometimes said specifically to be taken from an animal which died (of natural causes),[916] a not inappropriate choice to ward off a ghost.

Alternatively, the ingredients could be formed into a burl or burls by being wrapped[917] in a tuft of wool[918] or red-dyed wool.[919] Where the wool was dry, the tuft was simply another version of the leather bag. However, some of these wool tufts were wet, either because they were smeared with cedar resin[920] or because the ingredients contained cedar oil[921] or other lubricants,[922] a fact which would have made it possible for some of the medicine to seep out of the "amulet" and onto the patient's skin[923] – another good reason never to be too hasty to assume a purely "magical" effect for "magical" procedures.

Stones[924] were likely to be threaded on a cord and made into a proper necklace, with or without burls strung between the stones.[925] Particularly favored for making necklaces in ghost prescriptions were cords made from two materials of contrasting colors such as red and white wool[926] or red wool and gazelle tendon[927] twined together.[928] Sometimes, three different materials were used.[929] Most elaborate, and most obviously "magical", of amulet prescriptions are the knotting spells, which involved the preparation of a

necklace whose cord was knotted with knots in multiples of seven.[930] Of these, there are four more or less complete examples, three of which are fitted with particularly tortuous Sumerian recitations.[931]

> " 'Utu, king of the ghosts : ghost . . . who releases the mouth that is bound; : you are the one who releases the mouth. Utu, together with Anzagar and Mamu, you are the one who binds . . . Together with Anzagar and Mamu, you are the one who alters things for the good. The spell spoken by Enki, stag of the Abzu, stag of the Abzu, great lord Utu – let it change its place. The oath sworn by the gods together with Anzagar and effusive Mamu, Ereškigal, (and) Ninazu – let it not release it. May Nergal bind it with a band.' Recitation (to be used) if a dead person meets with a living person for evil purposes, to keep him away so that he does not see him. Its ritual: You twine together carded wool and red-dyed wool. You ti[e] seven knots. You mix together *erēnu*-cedar oil, blood from a man's nose, flour made from *šigūšu*-grain, earth from an old grave, the tip of a needle, *šaš*[*šūgu*]-wood, earth from the roots of a *baltu*-thorn, (and) earth from an anthill. You sprinkle (it on) the knots. Whenever you tie (a knot), you recite the recitation. [You bind (the knotted wool)] on [his] templ[e]. You have him say as follows. 'Until the red co[mes] to look white (and) the white to look dyed red, may the ghost who meets with me not return and at the watch of the 29th no[t meet] with me.' If you know it, you write his name. If in the night or during the whole da[y . . .][932]

As the recitation in this prescription makes clear, the purpose of using contrasting colors in the thread was to indicate the desired separation between the patient and his ghostly tormenter. The inclusion in the amulet of the name of the ghost (where the patient had succeeded in recognizing him) made sure that the message was received. The end section is broken, but presumably included the instruction to repeat the tying ritual if the ghost came back again (see below).

> " '[The neck] mus[cles] are [sore]; the ruined neck muscles are sore. ["Hand" of ghos]t continually gores (them). [The king of the god]s, Asalluḫi, son of Eridu (and) [Nindin]ugga, mistress of the spoken spell continually put an end to the sore neck muscles of men.' Recitation (for cases where) as a result of affliction by a ghost his neck hurts (him). Its ritual: you take fourteen *saḫḫû*-stones. You thread (them) on a multi-colored strand. "Lone-plant", *tarmuš*, "cures a thousand", "cures twenty", *kibrītu*-sulphur, *ruʾtītu*-sulphur, (and) *šimrānu*. These seven plants you wind into burls in red-dyed wool between them. You tie seven knots. Whenever you tie (a knot), you recite the recitation. You smear (it with) *erēnu*-cedar resin. You put (it) on his neck."[933]

The use of knotting spells to deal with problems of "knotted" muscles seems particularly apt. Note that in this and the following examples, the amulet was tied directly on to the offending muscles.

> "É.NU.RU recitation: 'To make well the evil sinew for that man, that man; to make

well the bound sinew, its matter, its matter to lay before the lord, to lay before the lady. (How) to make the bound sinew well for that man I (Asalluḫi) looked into (the matter). My father (Enki), I myself looked into it. For the lord, the hearer, having performed a divination, to the lord who did not know what to do, the he<arer> answered. Enki answered his son. Nindinugga, king of the gods, Nindinugg[a], foremost of the gods, Nindinugg[a], son of Ninazu, father Enki (answered) . . . Asalluḫi. Asalluḫ[i], you are the good king of the down trodden. Asallu[ḫi], never release what must be seized. By heaven ma[y you swear; b]y earth may you swear.' Recitation for 'hand of ghost'. Its ritual: You twine red wool (and) white wool together into a cord. You thread seven "male" *šû*-stones (on it). You wind *kibrītu*-sulphur, *ru'tītu*-sulphur, *imbû tâmti* (and) *sikillu* into seven burls. You tie seven and seven knots. Whenever you tie a knot, you recite the recitation. <[Also] whenever you recite (and)> whenever (you wind) a burl, [you sprinkle] pure oil.[934] You tie it on his side (or) wherever it hurts him. [If] you recite [the recitation ov]er his side, [he will get well].[935]

" 'Šamaš, king of heaven and earth; Šamaš, judge of the lands; Šamaš, foremost of the gods; Šamaš, mighty (and) resplendent one; Šamaš, you are the lord who makes (things) go aright. The evil of day, month, and year; Lamaštu, Labaṣu, Aḫḫāzu, . . ., anything evil, human [de]pression, . . .' Recitation for the sting of a ghost. Its ritual: (In) a censer, you scatter *burāšu*-juniper on *ašāgu*-thorn charcoal before Šamaš. You libate *miḫḫu*-beer. You twine together the hair of a virgin she-goat (and) the hair of a virgin <lamb> (into) a cord. You tie three knots seven times. Whenever you tie (them), you recite (this) recitation three times before Šamaš. You bind (it on) him wherever it stings him. He will get well within a month and then, to keep it from hurting him intensely (again), you loosen these knots and tie them again[936] a second time.[937]

Amulets are remarkable for their versatility; there is almost nothing which could be attributed to a ghost's influence which could not be dealt with prophylactically. Included are thirty-six prescriptions for apparitions and various types of headaches,[938] two for eye problems,[939] one for ear problems,[940] nine for ghostly pains,[941] two for numbness,[942] nine for vertigo and/or shortness of breath,[943] one for chills,[944] two for neurological disorders,[945] and thirteen for unspecified ailments.[946] The only major omission from this list are the various prescriptions for internal problems.

Fumigants

For the sixty-six fumigant prescriptions,[947] ingredients were collected and, if necessary, crushed or ground together[948] or mixed with a flammable liquid[949] before being burned over coals.[950] One presumes that ordinarily some sort of incense burner was used, but occasionally it is specified that the fumigants are to be burned in a human skull.[951] Generally, it is simply stated that the patient is to be fumigated,[952] but in some cases the healer is instructed to direct the smoke to specific areas of the patient's body[953] such as the eyes[954] or ears[955] or nostrils.[956] In two cases at least, the fumigation was used as an

accompaniment to other treatment.[957]

Many of the ingredients used for fumigation were normal medicaments but there are some suspicious looking inclusions.[958] Fumigants intended to treat the ears often contain horse hair[959] and/or soiled menstrual rags.[960] Fumigants for shortness of breath might contain dust from tombs,[961] or instruct that the *ašāgu*-thorn which was being applied as a medicament be one which had sprouted on a tomb.[962] Note also the specification in a headache fumigant that the bone is to be a human skull[963] or that the caul fat is to be taken from the left kidney[964] of a black ox.[965] Other fumigants contain green frogs,[966] bits of corpses,[967] animal hides,[968] various types of hair,[969] and stag horn.[970] It should, however, be noted that what looks "suspicious" to us may have a perfectly valid medical reason behind it. One would hardly suspect that snake skin[971] could be anything but a "magical" ingredient, yet scientific tests have shown it to contain zinc and titanium oxide in medically significant quantities.[972] Neither should we allow negative attitudes to natural bodily functions to obscure the potential medical uses of urine and various types of excrement.[973]

The fact that fumigations (apart, of course, from the incense burned in connection with divine meals) seem never to have been used to rid a patient of apparitions, would seem to suggest that the principle behind them was something more than a simple *fuga daemonorum*. Indeed, fumigants were used for headaches (6)[974] or for eye problems (1)[975] or for ringing or roaring in the ears (13)[976] or for intestinal gas (1)[977] or for shortness of breath (2)[978] or for stiff neck with wasting(1)[979] or for unspecified ailments (42).[980]

Bandages

The forty-one bandages[981] were manufactured by crushing[982] and sifting[983] ingredients and decocting them in *kasû* juice,[984] beer,[985] wine,[986] milk,[987] vinegar,[988] or urine(?)[989] or simply by mixing them together.[990] Such mixtures could be applied hot[991] or cold; if they were too wet, flour might be sprinkled on before bandaging.[992] Sometimes, chafing was prevented by lubricating the skin first.[993] For the bandage proper, cloth[994] or leather[995] was used. For headaches (36 examples), the bandage was wrapped round the head[996] or temples.[997] Effectiveness could be increased by shaving the patient's head before bandaging.[998] For ear problems (2 examples), the bandage was presumably bound round the ears.[999] For ghostly pains (2 examples), the bandage was applied directly to the hurting area.[1000]

Salves

The eighty-four salves[1001] were manufactured by mixing the listed ingredients with oil or resin.[1002] Where appropriate, the healer was instructed to char,[1003] crush or grind them first.[1004] Occasionally, the mixture was allowed to sit overnight to ensure that the ingredients melded.[1005] An interesting feature of ancient Mesopotamian salves was the use of crushed stone grit[1006] to help ensure that the salve would penetrate the skin, particularly in eye preparations and in headache remedies which were applied to the

forehead and eyes.[1007] Most of the ingredients used in the salves are not obviously "magical"; however, in the apparition salves, "dust from a human skull" is a not uncommon ingredient,[1008] no doubt inspired by the context.[1009]

Usually it is simply stated that the salve is to rubbed on the patient.[1010] Particular afflictions were, however, characterized by special practices. Headache salves (17) were rubbed on the patient's temples[1011] or daubed on the eyes.[1012] Eye salves (6) were rubbed[1013] or daubed[1014] on the eyes. In one eye prescription, there is mention of a "peg of lead", probably used as an applicator.[1015] Neckache salves (2) were rubbed on the neck and/or body.[1016] Ghostly pain salves (14) were rubbed on the sore spot.[1017] Salves for internal pain (1) were rubbed on the abdomen.[1018] Salves for fever? (1) were rubbed on the head and the soles of the feet.[1019] Salves for stiff neck with wasting (1) were rubbed on the neck.[1020] Salves to guard against apparitions (17) were often rubbed on the soles of the feet first thing in the morning before the patient got out of bed (and trod on the ground)[1021] or on the head and feet.[1022] This practice was doubtless inspired by the common notion that the soles of the feet are an access road into the body for unfriendly spirits.[1023] Apparition salves are also the only ones to be accompanied by offerings[1024] and, even here, the usage is exceptional. There were also salves for ghosts in the intestines (7),[1025] vertigo and/or shortness of breath (4)[1026] and neurological disorders (2)[1027] as well as for unspecified ailments (11).[1028]

Potions

For the thirty-two potions,[1029] the ingredients were usually dissolved in beer.[1030] If necessary, they might be ground or crushed and sifted first.[1031] Exceptionally, they might be decocted overnight in water or vinegar.[1032] Only in rare cases did potions contain suspiciously "magical"-looking ingredients.[1033] When recommendations are made, the potion is supposed to be drunk on an empty stomach.[1034] Potions were used to treat apparitions (7),[1035] throbbing headaches (1)[1036] or headaches accompanied by vertigo (1)[1037] or eye problems (1)[1038] or intestinal gas (1)[1039] or nausea (1)[1040] or hurting insides (3)[1041] or hot and "gnawing" epigastrium (2)[1042] or colic with depression (1)[1043] as well as for unspecified ailments (14).[1044]

Washes

For the eighteen washes,[1045] the ingredients were ground,[1046] and mixed with pure water[1047] or oil[1048] or a mixture of oil and other liquids[1049] before being used to wash the affected part of the body.[1050] Alternatively, the liquid could be poured or blown into a body orifice using a straw.[1051] Washes were used to treat flashes in the eyes[1052] (1) and roaring or inflammation in the ears[1053] (5) or intestinal gas[1054] (3) or unspecified ailments (9).[1055] For lower body baths and some enemas, the ingredients were baked in stale urine in an oven[1056] or boiled in beer[1057] or urine[1058] and filtered[1059] and allowed to cool[1060] before use. If an enema was not immediately effective, it might be repeated up to three times.[1061] It might also help to follow one enema with another composed of different ingredients.[1062]

Suppositories

For the fourteen suppositories,[1063] the ingredients were ground[1064] or crushed and sifted[1065] and wrapped in a tuft of wool[1066] or formed into a finger-shaped pellet by means of sheep fat[1067] before being inserted into the relevant orifice.[1068] Sometimes, the ingredients were given a chance to meld by being left out overnight.[1069] Occasionally, the suppository was boiled in water before insertion.[1070] To facilitate matters, the suppository might be lubricated with *erēnu*-cedar resin.[1071] Suppositories were used to treat roaring[1072] or inflammation[1073] in the ears (13) or intestinal gas (1).[1074] Where the roaring or inflammation was caused by an obstruction in the ear canal, the suppository seems to have served as a sort of q-tip.[1075]

In sum, of the three hundred and forty-eight prescriptions for ghost-related problems, only thirty-five involved the performance of a NAM.BÚR.BI, libations, the manufacture of figurines, or magic encirclement. Although these thirty-five prescriptions represent only a small proportion of the total, they account for all but two of the offerings and other peripherals, show a disproportionate interest in dealing with ghostly screams and apparitions as opposed to physical problems, and seem to involve a much greater degree of patient participation than other types of procedures. As we have seen,[1076] these procedures were also distinctive in terms of the *legomena* which they contained, leading us to the supposition that they might have been more directly concerned with the ghost than with the symptoms which the ghost had produced. The concentration of offerings in procedures of these types and the tendency to employ them to treat problems which involved the ghost in his capacity as a frightening specter rather than an inflicter of headaches or stomach problems would seem to support this conclusion. It remains to make a few preliminary remarks on the subject of the medicaments employed to treat ghost-induced problems.

Chapter 6

MEDICAMENTS

Preliminary remarks

As we have already mentioned,[1077] the related questions of just how many of the plants used for "hand" of ghost can be positively identified, and of the medical effectiveness of ancient Mesopotamian treatments for ghost-induced problems will be treated in a separate study. However, a few preliminary remarks are in order here.

One of the most striking features of the ghost prescriptions is the great variety of substances which were employed in treating them. This is hardly surprising considering the variety of ills that ghosts were believed to cause[1078] and the fact that, included among these ills were headaches, a problem for which modern pharmacies also offer a great variety of treatments.

Although the instructions are not particularly complicated, and although the prescriptions contain at most twenty-four different ingredients with the majority requiring ten or fewer, when all of the medicaments are listed alphabetically, the numbers add up quite quickly. In all, some 251 trees or plants, stones, minerals, metals, salts, and animal substances were deployed by ancient Mesopotamian healers against troublesome ghosts. Breaking the number down by type, we have 132 plants or trees, forty-four stones (of which sixteen appear only in amulets), twenty-nine minerals, metals, or salts, four kinds of dust, thirty-five animals or animal products including honey, milk, fish oil, garum, hair or bristles and seven different types of excrement, plus several types of oil, water, wine, beer, beer-wort, malt, vinegar and dregs. I hasten to add that the "132 plants or trees" does not count as separate medicaments the not infrequent case in which more than one part of the same plant or tree was utilized (viz leaves but also fruit, seeds or galls, roots, sprouts, bark, sap or resin, juice, distillations, or infusions). Since it is not at all unusual for the chemical composition of different parts of the same plant to vary in medically significant ways, these should properly have been counted separately and, when counted in this way, the number of "plants and trees" rises to 187 for a grand total of 306 substances.

There is nothing obviously "magical" about the majority of these medicaments, even without taking into consideration the fact that powdered snake skin has proven medical properties and that ground stones are useful in ensuring the absorption of ointments,[1079] which means that one must be careful not to be too quick to apply the "magic" label to even the most ostensibly "magical" ingredients.[1080] Neither was there anything "magical" in the choice of how many ingredients to use; anyone expecting to find three hundred and sixty five prescriptions all with the same number of ingredients, or even all with an *odd* number of ingredients would be sorely disappointed. There is no obvious way of predicting how many plants will be needed for any particular prescription, and indeed almost every possible number of ingredients between one and twenty-four is attested.

What is more, of the vast arsenal of medicaments arrayed against the spirits of the dead, only a handful had any obvious connections with death, ghosts, or the Netherworld. The well water which is once used to treat sparks in the eyes[1081] might qualify, since ghosts are known to have been invoked at the dedication of new wells;[1082] it should, however, be noted, that well water was also used to treat conditions such as aphasia[1083] and ringworm (PEŠ.GIG)[1084] which we have no other reason to suppose had anything to do with ghosts. Similarly, ghost prescriptions make use of dust from a human skull[1085] or from an abandoned waste[1086] or a crossroads[1087] or tomb[1088] but these sorts of dust may also be found in prescriptions for gnashing of teeth,[1089] strokes affecting the cheek,[1090] and continual nervousness and quivering in a baby.[1091] The same may be said for thornbushes found growing on graves[1092] and human bones,[1093] both of which are common enough in ghost prescriptions but both of which also appear elsewhere.[1094]

Indeed, a preliminary survey of the remaining medical texts points strongly to the conclusion that there were very few, if any, of the ingredients which appear in ghost prescriptions which were never employed to treat conditions not ostensibly caused by ghosts. Take, for example, $^{\acute{U}}$NU.LUḪ.ḪA/*nuḫurtu* which is frequently used in ghost prescriptions but which was also used for such non-ghost problems as excess salivation,[1095] aphasia,[1096] *diʾu*,[1097] *suālu*-cough,[1098] internal conditions requiring laxative action,[1099] jaundice,[1100] constriction of the urethra,[1101] and *kišpū* in one's food.[1102] Similarly, $^{\acute{U}}$*aktam/atkam*, besides its use for ghost headaches, earaches, bodyaches, and stomach gas, also found uses in remedies for white spots in the eye,[1103] painful shins and stiff ankles,[1104] various varieties of skin disease,[1105] fever accompanied by hair loss,[1106] *buʾšānu*,[1107] hematuria,[1108] and retention of lochia.[1109]

In other words, it seems that the plants used for "hand of ghost" were not thought to be exclusive to ghosts but might, if the occasion warranted, also be employed in the treatment of syndromes in which spirits of the dead played no part. This impression can be confirmed in individual cases, where the apparently non-ghostly symptoms being treated with ghost prescription plants are explicitly stated to be due to non-ghostly causes. Thus, for example, *BAM* 579 i 40–44 // *BAM* 52: 39–44 // *BAM* 67: 1′–9′ // *BAM* 156: 21–24 contains fifteen ingredients all of which are known from ghost prescriptions, but the emetic potion which results is described as a *maš-qit* NAM.ÉRIM.BÚR.RU.DA.KE$_4$ ("drink for a curse"). Two of three ingredients in a prescription for a seizure induced by a *gallû* (ḪUL)[1110] also appear in ghost prescriptions. Fourteen of the fifteen ingredients in a prescription for excess salivation, spraying spit, teeth hurting(?), stuttering and hiccups due to "having been fed deceitful things"[1111] are equally ghostly. Similarly, all but one of twenty-four ingredients to combat *kišpū* (sorcery)[1112] and all of eight ingredients in a potion for ZI.KU$_5$.RU.DA ("cutting of the breath") practiced over the door bolt[1113] also appear in ghost prescriptions. Most of the ingredients used to treat *muruṣ kabbarti* brought on by (accidentally) stepping in dirty bath water[1114] or on a cult socle[1115] are also recognizable from ghost prescriptions.

It does not, however, follow that there is no pattern to the use of medicaments. On the contrary, it is not at all uncommon to have the same ingredients appearing again and again in similar contexts. Thus, for example, ZAG.ḪI.LI^{SAR}/*saḫlū* appears in no fewer than twelve ghost prescriptions for headache of which seven were specifically intended for migraine.[1116] Equally ubiquitous in treating ghost-induced headache are GAZI^{SAR}/*kasû* and A GAZI^{SAR}/*mê kasî* which between them figure in thirteen prescriptions.[1117] Other

favored medicaments include ZÍD ŠE.SA.A[1118] and KI.A.^{d}ÍD/*kibrītu* or ÚḪ.^{d}ÍD/*ruʾtītu* with ten,[1119] KA.A.AB.BA/*imbû tâmtim* with nine,[1120] ^{ŠEM}LI/*burāšu* and ^{Ú}ḪAR.ḪAR/*ḫašû*[1121] with eight,[1122] ^{ŠEM}GÚR.GÚR/*kukru*[1123] and ^{GI}ŠUL.ḪI/*qān šalāli* with seven,[1124] and ŠEM-^{d}MAŠ/*nikiptu* with six.[1125]

^{GIŠ}ERIN/*erēnu*-cedar or its oil or resin features in twelve ghost prescriptions for ringing, roaring or hurting ears.[1126] Similarly, ^{ŠEM}ŠEŠ/*murru*,[1127] ^{ŠEM}BAL or ^{ŠEM}MUG/ *ballukku*,[1128] GAZI^{SAR}/*kasû*,[1129] ^{ŠEM}LI/*burāšu*,[1130] ŠEM-^{d}MAŠ/*nikiptu*,[1131] GI.DÙG.GA/*qānu ṭābu*,[1132] and. ^{ŠEM}GÚR.GÚR/*kukru*[1133] are each used for between six and ten prescriptions for ghost problems in the ears. ^{NA_4}*mūṣu* appears in five[1134] separate prescriptions for ghostly eye problems. ^{GIŠ}ERIN/*erēnu*-cedar wins the prize for most often employed to treat ghost-induced persistent bodyaches with thirteen,[1135] followed by KA.A.AB.BA/*imbû tâmtim* with twelve,[1136] ^{GIŠ}DÌḪ/*baltu* or $^{GIŠ.Ú}$GÍR/*ašāgu* with seven,[1137] and ^{Ú}KUR.KUR/*atāʾišu* with six[1138] references. Most heavily utilized for internal problems laid at the door of ghosts are ^{ŠEM}LI/*burāšu*, ^{ŠEM}GÚR.GÚR/*kukru*, ^{Ú}NU.LUḪ.ḪA/*nuḫurtu*, ^{Ú}*urnû*, ^{Ú}KUR.KUR/*atāʾišu*, ^{IM}SAḪAR.NA$_4$.KUR.RA/*aban gabî*, ^{Ú}ḪAR.ḪAR/*ḫašû*, NUMUN.^{GIŠ}ŠINIG/*zēr bīni*, and ^{Ú}*imḫur-lim* (et alia)[1139] which appear in six,[1140] seven,[1141] nine,[1142] ten,[1143] thirteen,[1144] fourteen,[1145] seventeen,[1146] eighteen,[1147] and twenty-three[1148] prescriptions, respectively.

Not only are these patterns apparent from the ghost prescriptions themselves, but they also hold when ghost prescriptions are compared with other medical texts. Without a complete transliteration of all of these texts, hard figures for the numbers of prescriptions containing any one ingredient are impossible to obtain; however, even a preliminary survey yields impressive results. Thus, for example, ^{Ú}ÁB.DUḪ/*kamantu* is once used for ghost headache[1149] but also appears in six prescriptions for ordinary headache.[1150] Similarly, ^{ŠEM}BULUḪ/*baluḫḫu* and ŠEM-^{d}MAŠ/*nikiptu* are found in eleven[1151] and nine[1152] headache prescriptions in addition to one[1153] and six[1154] attestations for ghost headache. GAZI^{SAR}/*kasû* is once used in a ghost prescription for eye problems[1155] but appears also in eight other remedies for sore or "pressed" eyes or troubled vision.[1156] Similarly, NUMUN ^{GIŠ}ŠINIG/*zēr bīni* features in three[1157] ghostly and four[1158] apparently non-ghostly eye prescriptions. ^{GIŠ}ERIN/*erēnu*-cedar or its oil or resin features, in addition to the twelve ghost prescriptions for roaring or hurting ears,[1159] also in seven[1160] others. Similarly, A.MEŠ.^{GIŠ}NU.ÚR.MA/*mê nurmî* (pomegranate juice) is once used to treat ghost-induced roaring in the ears[1161] but also appears in four other prescriptions for inflammation, "heaviness", suppuration, and bleeding from the ears.[1162] *Sīḫu*, *argānu* and *barīrātu* are not only used to treat bodyaches brought on by hand of ghost[1163] but also feature in thirteen apparently non-ghostly prescriptions for sick hips, painful shins, stiff ankles, or hurting feet.[1164] Similarly, ^{ŠEM}GÚR.GÚR/*kukru* and/or ^{ŠEM}LI/*burāšu* in addition to four prescriptions for ghostly sick hips(?) or stiff heels[1165] appear in fifteen for hips, stiff ankles, and stiff Achilles tendons.[1166] ^{GIŠ}DÌḪ/*baltu* and/or $^{GIŠ.Ú}$GÍR/*ašāgu* features in several ghost amulets for numbness,[1167] but is also used in a further ten bandages, salves or potions[1168] for numbness or paralysis due to stroke. Similarly, ^{GIŠ}ERIN/*erēnu*[1169] and ^{GIŠ}ŠINIG/*bīnu*[1170] appear in six[1171] and nine[1172] non-ghostly numbness or paralysis prescriptions, respectively, in addition to their use for "hand of ghost." ^{ŠEM}GÚR.GÚR/*kukru* and/or ^{ŠEM}LI/*burāšu* is used to treat ghost-induced "shortness of breath"[1173] but also appears in twelve[1174] other prescriptions for lung conditions and various types of cough

and four emetic preparations.[1175] Similarly, ^{Ú}EME UR.GI$_7$/*lišān kalbi*, ^{ŠEM}ŠEŠ/*murru*, and ÚḪ.^{d}ÍD/*ruʾtītu*, in addition to their use for ghost-induced "shortness of breath" appear in five,[1176] four,[1177] and two non-ghost lung prescriptions, respectively.[1178]

What is more, even with only a fraction of the medical texts analyzed, similar patterns are apparent in conditions not ostensibly connected with ghosts.[1179] Thus, ^{ŠEM}GÚR.GÚR/*kukru* and/or ^{ŠEM}LI/*burāšu* appear in no less than twenty-nine[1180] prescriptions for fever or *ṣētu*, ZAG.ḪI.LI^{SAR}/*saḫlû* in twelve,[1181], A GAZI^{SAR} in eleven,[1182] ^{Ú}*aprušu* in seven,[1183] and ^{Ú}*elikulla* in six.[1184] The triad of *sīḫu*, *argānu* and/or *barīrātu* appear in eight prescriptions for numbness or paralysis, aphasia, stroke or seizures,[1185] and GI.ŠUL.ḪI/*qān šalāli* in twelve,[1186] while ZAG.ḪI.LI^{SAR}/*saḫlû*[1187] and ^{ŠEM}GÚR.GÚR/*kukru* and/or ^{ŠEM}LI/*burāšu* take the crown at fifteen.[1188] For cough or lung conditions, ^{ŠEM}BAL/
^{ŠEM}MUG/*ballukku* is most ubiquitous at eleven uses,[1189] with GI.DÙG.GA/*qanû ṭābu* at ten,[1190] LÀL/*dišpu* at nine,[1191] ZAG.ḪI.LI^{SAR}/*saḫlû* and ^{Ú}ḪAR.ḪAR/*ḫašû*[1192] appearing in seven,[1193] and ^{GIŠ}ŠE.NÁ.A/*šunû* in five.[1194] LÀL/*dišpu* appears most frequently in laxative preparations, with ten attestations[1195] in all. For urinary tract problems, ^{ŠEM}ŠEŠ/*murru* is most ubiquitous, with no less than thirty-three[1196] uses, followed by ^{Ú}EME UR.GI$_7$/*lišān kalbi* with twenty-seven,[1197] ^{Ú}*imḫur-lim* with sixteen,[1198] ^{Ú}*nuṣābu* with twelve,[1199] ^{GIŠ}LAGAB/*puquttu*,[1200] ^{Ú}GEŠTIN.KA$_5$.A/*karān šēlibi*,[1201] and ^{IM}SAḪAR.NA$_4$.KUR.RA/*aban gabî*[1202] with eleven, ^{Ú}BABBAR with ten,[1203] $^{GIŠ.Ú}$GÍR.LAGAB/*dadānu* with nine,[1204] and ^{ŠEM}LI/*burāšu* with eight.[1205] ^{Ú}*ankinūte* appears in five prescriptions[1206] for AN.TA.ŠUB.BA, and the like. Milk or ghee feature in no less than twenty-two prescriptions[1207] for various sorts of eye problems. This is almost matched by ZAG.ḪI.LI^{SAR}/*saḫlû* with sixteen,[1208] followed by ^{Ú}KUR.RA/*ninû* with five[1209] and ^{GIŠ}ERIN/*erēnu*-cedar with four.[1210] ^{ŠEM}IM.(MAN).DI/^{ŠEM}MAN.DU/*suādu*[1211] appears in twelve prescriptions for stiff hips, sore shins, stiff ankles or feet, *sagallu, maškādu*, or *šaššaṭu*, followed by ^{GIŠ}ŠINIG/*bīnu* with ten,[1212] ^{GIŠ}*šūšu*[1213] and MUNU$_4$/*buqlu* each with nine,[1214] A GAZI^{SAR} with seven,[1215] and ^{Ú}*azallû* with six.[1216] A GAZI^{SAR} features in sixteen[1217] prescriptions for ringworm and other skin conditions, followed by ^{ŠEM}GÚR.GÚR/*kukru* and/or ^{ŠEM}LI/*burāšu* with ten.[1218] Last but by no means least, ^{Ú}*azallû* is to be found in seven prescriptions[1219] for impotence or spermatorrhea.

The striking consistency in the usages suggest that it would theoretically be possible to determine which of the plants employed by ancient Mesopotamian *āšipu*'s were anthelmintics, astringents, antispasmodics, carminatives, emmenagogues, febrifuges, etc. from a study of the medical uses alone, even in ignorance of the actual identification of the plants. When a number of prescriptions for the same problem appear in sequence, one not infrequently has the impression that one is seeing the same ingredients over and over again, with the odd plant being added to or subtracted from the mix. It is, for example, hard not to notice how many of the ancient Mesopotamian treatments for eye problems contain some combination of *emesallim*-salt, U$_5$ ARGAB^{MUŠEN}, ^{ŠEM}ŠEŠ/*murru*, "fat" of *kanaktu*-aromatic, and Ú.BABBAR, either alone or with other ingredients.[1220]

Moreover, as already noticed by Herrero, certain plants (viz *kukru* and *burāšu, sīḫu, argānu* and *barīrātu* and *tarmuš, imḫur-lim*, and *imḫur-ešra*) appear together in prescriptions with sufficient regularity to suggest the possibility of synergy.[1221] Of forty-one ghost prescriptions containing *tarmuš*, only four did not also contain *imḫur-*

lim and/or *imḫur-ešra*;[1222] similarly, all but twenty-one of fifty-three ghost prescriptions in which either *kukru* or *burāšu* was used contained both ingredients;[1223] and all but two of eleven with *sīḫu* also contained *argānu* and *barīrātu*.[1224] Not mentioned by Herrero, and somewhat less frequently attested, is another common pair: ^{GIŠ}DÌḪ/*baltu* and $^{GIŠ.Ú}$GÍR/*ašāgu* which appear together in all but thirteen out of twenty-nine ghost prescriptions in which one or both of them appears.[1225]

Also remarkable about ancient Mesopotamian medical texts is the fact that there was no more "superstition" about drugs being good for only one symptom than there was about drugs being only good for "hand" of ghost, or, to put it another way, it is clear that the *āšipu* had at least an empirical awareness of what we would term the actions of drugs. Thus, for example, ^{Ú}*aktam*/*atkam* features in six prescriptions for cough or lung congestions,[1226] but is also used in seven emetic preparations for internal problems,[1227] uses consistent with an expectorant. Similarly, ^{ŠEM}BULUḪ/*baluḫḫu* is to be found in seven prescriptions for teeth problems or excess salivation,[1228] two for pus flowing from the ears,[1229] six for various skin problems,[1230] and six for rectal bleeding,[1231] uses which suggest some sort of astringent. Most remarkable, however is the fact that ^{ŠEM}LI/*burāšu* appears in six prescriptions for stiff hips,[1232] and eleven for urinary tract problems,[1233] usages consistent with a medicament regulating the amount of uric acid in the system.

What all of this suggests is that the usage of medicaments for "hand of ghost" was in no way dictated by the *āšipu*'s theories on the nature of ghosts and what might have induced them to attack the patient, a conclusion which might have been suggested already from the fact that the therapeutic medical texts published in *AMT* and *BAM* often do not bother to mention the ghost, demon or god who was supposed to be causing the observed symptoms.[1234] As for what the principle was which determined whether an individual ingredient should be used in a particular prescription or not, the only obvious suggestion is several millennia of experimentation, a process which is hinted at in the occasional mention that a particular remedy has been "tested".[1235] Corroborative evidence for such testing may readily be found in the statements on a number of ghost prescriptions that the remedy will take a specified number of days to work.[1236] My personal favorite is however, the note at the end of a prescription for "sick gall bladder": "If (the medicine) affects him badly and he becomes (even more) ill, do not worry, he will get well (in the end)."[1237]

In short, even a preliminary analysis of the medicaments confirms what we have already begun to suspect, namely that the variety of ills which ghosts were capable of producing also generated a variety of treatments for "hand" of ghosts, ranging from elaborate propitiatory rituals accompanied by offerings and prayers to the most mundane of bandages containing ingredients which had been shown by a long process of trial and error to provide effective relief.

Chapter 7

CONCLUSION

"Sin" or "Sanction"

An interesting question raised by the texts which we have been analyzing is the extent to which it is really true, as is often asserted that "The Mesopotamians believed that disease was a punishment inflicted by the gods upon men for their sins . . . illness was therefore essentially an ethical defect, a black mark, a condemnation which rendered man morally unclean as well as physically unhealthy",[1238] in short, that for ancient Mesopotamians, illness was a "sanction" which followed inevitably in the trail of "sin". There are a number of problems with this assertion. In the first place, there is no ancient Mesopotamian equivalent to the Christian concept of "sin" in the full theological sense (as an offense committed against the one monotheistic God), and I am not simply splitting hairs over the fact that ancient Mesopotamians revered a plurality of gods, some of whom were female. It is not that ancient Mesopotamians did not feel guilt when they did something which they knew to be wrong or that ancient Mesopotamian gods did not become enraged at moral offenses and bring down their wrath on the heads of oath breakers and other miscreants. The point is that, quite apart from the fact that polytheistic gods are perfectly capable of becoming angry for no particularly good reason, many of what we would consider moral offenses in ancient Mesopotamia were not (in the first instance at least) offenses against the gods. Not only was it possible to commit a "sin" (*arnu*) against a fellow human being, but there were classes of spirits other than gods, of which ghosts are the most obvious category, with whom mankind had an ongoing relationship, characterized by certain benefits and accompanied by certain duties, failure to perform which constituted a "sin" against the offended spirit.

Offenses against the gods, properly speaking, consisted of things like eating the wrong food on the god's day or coming into the temple without washing after sexual intercourse. Offenses against man or ghost might be handled by appealing to the gods to punish the miscreant, but the offended party was also free to curse or to haunt him, respectively (with the understanding that the cursee or hauntee could appeal to Šamaš for justice if he felt that the punishment was undeserved). When the gods were angry at someone, they frequently displayed their anger by withdrawing their protection or even by sending ghosts and demons as their intermediaries; it does not necessarily follow, however, that the offense which brought on the punishment in question was, properly speaking, an offense against the gods. On the contrary, it was the failure to bury the dead and/or to provide funerary offerings for them which typically brought down on the heads of unfilial descendants the wrath of the outraged family ghost.

Moreover, it is only too clear that many, if not most, of the afflicting ghosts had, in fact, only the slimmest of legitimate reasons for attacking their now quite ill victim, viz that nobody was providing them their needs. A family ghost who was not being taken

care of had every reason to be angry with his relatives, and they could hardly complain if he gave them a migraine, but what about these "ghosts with nobody to care for them" that figure so prominently in enumerations of possible trouble causers? What right had they to accost some total stranger who had simply blundered into their path?

The keen sense of the injustice of this situation shines through the often stiff prose of ancient Mesopotamian ghost prescription recitations.

> "I do not go to Kutha, assembling-place of ghosts; why do you keep coming after me?!"[1239]

> "You decide the case of the wronged man and woman; you make their decisions go aright. I am NN, son of NN; I kneel in exhaustion. ... Šamaš, you are the judge and I have brought you my life. I kneel for judgment of the case concerning the sickness which has seized me".[1240]

> "I am truly grieved, confused and troubled. <I kneel?> for your judgment; save me so that I may not be wronged!"[1241]

The offering of donkey urine[1242] to "the ghost of my father or mother, or the ghost of my brother or sister"[1243] in one of the ghost apparition prescriptions also suggests that, in some cases at least, even family ghosts might be expected to act in a greedy and unfamilial manner, demanding offerings above and beyond those to which they were legitimately entitled. It is no accident that it was the god of justice who was the protector of ghosts and that, although in general, treatment of ghost figurines was restrained in recognition of the ghosts' general right to offerings and the painful straits to which they may have been reduced by their absence, one still finds examples of twisting arms, scratching or other minor maltreatment of ghost surrogates.[1244]

Last, but by no means least, there was the distinct possibility that a ghost might have been sent to torment a particular victim because that person had gotten in the way of an evil sorcerer who was simply using the ghost as a demonic agent. In this last case, no blame of any kind could possibly be attached to the victim for the fact that he was now experiencing illness. We must remember that the notion that sorcerers do their evil with the "permission of God" is purely and definitionally Christian. Much has been made of the presence of *Šurpu* and such literary compositions as "The Righteous Sufferer" (*Ludlul bēl nēmeqi*) in the interests of proving an ancient Mesopotamian obsession with "sin".[1245] Yet if one wished instead to use *Maqlû* and related texts as a model, one might just as easily be able to persuade oneself that, like Evans Pritchard's Azande, ancient Mesopotamians blamed every conceivable illness and misfortune on the machinations of witches and sorcerers.

In short, for the ancient Mesopotamian, illness and misfortune could result from a wide variety of possible causes, many of which were not "sins" (at least not in the Christian sense) and for only some of which the patient could be held personally responsible. It was only later, with the elimination of other possible causes of misfortune by the application of a strict monotheistic principle, that the possibility could arise of automatically blaming the victim for any misfortune which might conceivably befall him.[1246] Only then, did all illness become a "sanction" for "sin."

"Divination" or "Diagnosis"?

Conventionally, the diagnostic and prognostic series (*TDP*) is dismissed as a mere "divinatory treatise",[1247] usually on the grounds that the diagnoses are formatted as "omens": "If the patient has such and such symptoms, it is such and such a disease; the patient will die/get well".[1248] If formatting as omens makes a divinatory treatise, however, *TDP* was not a divinatory treatise, with the exception of the first two tablets, which contain all of the sightings of serpents mating and other chance occurrences which are supposed to prognosticate good or ill for the *āšipu*'s patients and which, it has been argued, originally formed a separate entity.[1249] This may readily be seen by a comparison of the verbs in tablets one and two with those in the rest of the series, which contain all of the diagnoses and prognoses which are based on the actual observation of the patient. Whereas the former, where written out, invariably appear in the preterite, the latter are, where written out, either stative or present tense, except under the conditions laid out by Herrero for the therapeutic *AMT* and *BAM* texts, a fact which led him to postulate a separate "medical" tradition for the latter.[1250]

What is more, a propensity for phrasing diagnoses in quasi-omenological form is by no means peculiar to the ancient Mesopotamians. I point out the following, drawn from a recent book on neurology: "If an infant has a characteristic kittenlike cry, that baby has crie-du-chat syndrome."[1251] Even more interesting from this point of view are the following comments drawn from a modern medical text book. "Coma in elderly patients after 2 weeks of illness presages death."[1252] "A sudden increase in the number of cotton-wool spots represents an ominous prognostic sign and may herald the appearance of rapidly advancing retinopathy."[1253] If this were the *āšipu* speaking, the explicit invocation of omenological language would certainly have engendered grave doubts as to the possibility that the statements in question could be factually true. In short, *TDP* is a diagnostic and prognostic handbook intended for the training and use of the ancient Mesopotamian equivalent of our "physician", the *āšipu*,[1254] and not, the first two tablets excepted, a "divinatory treatise".

"Natural" Causes

An interesting question raised by the presence of diagnoses of the type "hand" of ghost, etc. is the extent to which ancient Mesopotamians attributed medical problems to "natural" as opposed to "supernatural" causes. Those looking for "natural" causes in ancient Mesopotamian texts would have no difficulty in locating examples of prescriptions where no ghost, god, or sorcerer appears. The fact that what *we* would consider a spirit is not mentioned in a particular context is, however, no proof that what *we* would define as "natural" causes were thought to be at work. Jaundice may sound "natural" to us, but it was thought of by the ancient Mesopotamians as a demon.[1255]

Moreover, we would naturally expect categories of illness brought on by what we would define as "natural" causes to be dealt with by means of "rational" treatments such as bandages, salves or potions and, conversely, we would expect categories of illness brought on by what we would define as "supernatural" causes to be dealt with by "magical" treatments such as figurines or libations. In fact, examples of violations

of this principle may be found in both directions. Not only are there any number of fully "rational" treatments for such "supernatural" causes as "hand of ghost", "curses" and sorcery, but there are also purely "magical" treatments for "natural" problems. Take, for example, one of the treatments listed in the medical corpus for "high fever" which involves manipulating a clay figurine.[1256]

What is more, from a preliminary survey of the medical texts, it appears that "hand of ghost" is unusual (as compared with "hand of god", "hand of Marduk", "hand of Ištar", etc.) in being explicitly mentioned with some regularity in the medical prescriptions, as opposed to in the diagnostic series alone,[1257] and yet, if it were not for the diagnostic series, one would hardly have supposed that many of the prescriptions for headache with bloodshot or teary eyes or roaring in the ears[1258] which we have treated here had anything to do with ghosts. Nor was it unheard of for recitations which would seem to impute the patient's suffering to such things as stiff muscles or obstructions in the ear canal[1259] to be attached to prescriptions which explicitly implicate a ghost as the ultimate cause.[1260] In short, behind many of the ostensibly "natural" causes appearing in the therapeutic texts in *AMT* and *BAM*, there lurks a ghostly (or demonic or godly or sorcerous) "hand".[1261]

This is not to say that ancient Mesopotamians did not realize that it was possible for a person's body to malfunction "on its own", as it were; on the contrary, they blamed some women's inability to give birth, correctly, on an overly narrow birth canal,[1262] correctly recognized the connection between fever and teething pains,[1263] and were by no means adverse to attributing the most diverse and occasionally bizarre symptoms to such ostensibly "natural" causes as "sick gall bladder" or constriction of the urethra.[1264] There are also any number of prescriptions for simple headaches, skin problems, fever, burning feet, aching muscles, sick lungs, kidney stones, illness of the spleen, etc. There was even some learned speculation that such provably demonic complaints as "hand of god", "hand of goddess" and "hand of ghost" might actually be caused by the malfunctioning of internal organs such as the heart or stomach.[1265] That this is a reflection of a separate school of medicine based on "natural" causes, however, is readily disproved by the colophon, which indicates the tablet in question to be the work of the *āšipu*,[1266] a healing specialist usually characterized in the literature as an "exorcist", "conjurer", or "magician"[1267] due primarily to his tendency to attribute disease to "supernatural" causes.

Nor is there any contradiction in such speculations. It does not require any great leap of the imagination to realize that organs with a sufficient independence of mind (so to speak) to malfunction readily come to be viewed, not as inanimate matter in the mechanistic sense, but as a lower order of spirit. It is, therefore, hardly surprising that, in the ancient Mesopotamian medical corpus in general, those recitations directed against such ostensibly "natural" conditions as headache or *sagallu* quite often look purely, even definitionally, "magical". Particularly noteworthy in this regard is their tendency to what is usually termed vox magica ("Subarean", barely comprehensible Sumerian and "nonsense" syllables),[1268] their frequent inclusion of historiolae (ranging from the boringly formulaic Marduk-Ea type to the wonderfully original toothache-worm cosmology)[1269] and their lengthy invocation of magical analogies.[1270]

Like their more obviously demonic fellow trouble-causers, malfunctioning body parts might be sparked by other spirits but they could also, theoretically at least, mis-

behave on their own. For example, a person could have his head "seize" him or a ghost could cause his head to "seize" him or an angry god could cause the ghost to cause his head to "seize" him, or a sorcerer could get the god angry so that he caused the ghost, etc.

Ironically, it does not follow that ancient Mesopotamians attributed diseases to "supernatural" causes. Although ancient Mesopotamian gods made the rules of nature (the ME's), once these rules had been made, even the gods became subject to them. They ate, bathed, got dressed, laughed and wept, awoke and slept, fell in and out of love, engaged in sexual intercourse and begot children, fought battles, went on strike, and even got killed. It follows that ancient Mesopotamian gods, like their ancient Greek counterparts before philosophy redefined them, were in no significant way beyond or outside of nature.

If, therefore, ancient Mesopotamian gods, ghosts and spirits are not "natural" causes in any sense a modern scientist would recognize, neither are they "supernatural" in any sense a modern theologian would recognize; indeed it has long been argued that a characteristic feature of polytheistic religious traditions in general is precisely the "failure" to recognize a category of supernatural.[1271] If, then, it can be argued that things like migraine-inducing ghosts are "supernatural" causes of disease simply because they do not fit our category of "natural", it should also be equally valid to argue that they are "natural" simply because they do not fit our category of "supernatural". At the very least, it should follow that it is not immediately obvious where they should go in our classification system.

It should, therefore come as no surprise that the presence of "supernatural" causes by no means prevented the *āšipu* from correctly grouping the various symptoms produced by what we now recognize as typhoid and blaming them on a single cause, namely the demoness Lamaštu.[1272] What is more, there is reason to suppose that, in making this diagnosis, the ancient Mesopotamian *āšipu* tailored his understanding of the demoness to fit what he observed to be happening to his patients, and not the other way round. "As for why Lamaštu was specifically associated with typhoid fever and the jaundice which accompanies it, Wiggermann[1273] makes the interesting, and quite plausible, suggestion that it is due to a series of word associations which made Lamaštu the (frustrated) mother (*ummu*) and (rejected) daughter (*martu*) of Anu responsible for illnesses involving fever (*ummu*) and bile (*martu*)."[1274] It is thus hardly surprising to find fevers which are not associated with biliary infection, or which do not particularly victimize pregnant women and young children being blamed on other causes, such as the "*li'bu* of the mountain."[1275]

Similarly, there were several types of jaundice, one of which was specifically associated with the gall bladder[1276] and another with the liver (*aḫḫāzu*),[1277] while a third involved not only the jaundice itself, but also wasting (*amurriqānu*).[1278] It is also suggestive, in view of the fact that modern medicine recognizes at least three distinct types of epilepsy, that the *āšipu* divided falling spells into several different syndromes (AN.TA.ŠUB.BA, LUGAL.ÙR.RA, LUGAL.AMAŠ.PA.È etc.).[1279]

One of the fruits of our researches into ancient medicine is that it is now clear that many of the apparently disparate symptoms attributed by the *āšipu* to various trouble causers, including ghosts, are, in fact related. For example, the *āšipu* was not entirely mistaken in attributing what appear from the descriptions to be meningitis[1280] and

otitis media[1281] to "hand" of ghost. These can indeed be attributed to the same cause, not, admittedly, ghosts, but other assailants equally invisible to the patient, namely bacteria such as *Haemophilus influenzae*. Similarly, the *āšipu* was not in error when he associated flashes of light in the eyes[1282] with severe headache,[1283] or when he took care to distinguish between treatable headaches which lasted "from sunrise to sunset"[1284] and potentially fatal headaches lasting "from sunset to the morning watch".[1285] The apparent references to delirium tremens[1286] might have been laid at the door of ghosts due to the tendency of alcoholics to hallucination. Similarly, the suspicion that "hand" of ghost was at work in serious cases of *ṣētu*[1287] may well be due to the fact that diseases which, like *ṣētu*, are characterized by high fever and frontal headache,[1288] may also be accompanied, in the acute phase, by ringing in the ears, a symptom more obviously caused by a ghost since, as we have seen, ghosts were in the habit of entering people through their ears.[1289] In short, the idea that "natural" causes (as we define them) are the hallmark of a medical as opposed to a "magical" approach to illness needs seriously to be reexamined.

'Medicine" or "Magic"

When we ask whether the *āšipu* was a "doctor" or a "magician" what we really want to know is how much of this healing tradition was "medicine" and how much mere quackery. If by quackery you mean the *substitution* of remedies which are of limited or no effectiveness for remedies which are effective, then very little of what the ancient Mesopotamian "magician" practiced was quackery. To say that a ghost was ultimately responsible for any of the conditions blamed on "hand of ghost" was not to exclude the possibility of "rational" treatment[1290] but quite simply to identify which set of apotropaic rituals was appropriate in order to help the medicine along or to be applied if the medicine seemed not to be doing its job and/or to determine which "special ingredients" (as, for example, dust from a tomb or acacia specifically collected from that location) should be added to the mix for maximal effectiveness.

The presence of completely separate "magical" and "medical" treatments for the same condition, roaring in the ears,[1291] warns us that we should never assume that simply because we have only a "magical" treatment in front of us, that the actual patient for whom this was designed was not also simultaneously receiving some form of "medicine". This tendency to say "and, and" rather than "either, or" when it comes to "magic" and "medicine" is also typical of European folk magico-medical traditions.[1292]

If the *āšipu* had really been a quack, the largest proportion of "hocus pocus" should logically have been found in those cases which are listed in the diagnostic series, *TDP*, as hopeless. Indeed, Golz assumes that the ancient Mesopotamians, like "primitive" peoples generally (sic), attributed trifling ailments to "natural causes" but that difficult ailments, and particularly those which were lengthy or *incurable*, demanded an "irrational" explanation which would naturally have brought into play the "entire exorcistic apparatus of the temple", at least if the patient were of a high enough social status.[1293]

On the contrary, as a careful examination of the medical texts reveals, the prognosis "he will die" was usually the mark of a set of symptoms for which *no* treatment was to be offered.[1294] That is to say, matches may usually be found in therapeutic prescriptions

for those sets of symptoms which appear in *TDP* as curable conditions,[1295] whereas those labelled in *TDP* as incurable ("he will die") are rarely quoted in the therapeutic texts and, when they are, they typically appear in a separate section with no prescription attached.[1296]

Only in cases where treatment was unsure but remission was possible was what we would deem "magic" or "managed placebo effect" brought into play. Ironically, it is precisely this refusal to treat hopeless cases (the hallmark of the doctor as opposed to the quack) which has caused the *āšipu* to be branded as a "magician".[1297] This is, in part, due to the absence of a canonical order for the therapeutic texts,[1298] which has obscured the intimate relationship between the diagnostic series, incontestably meant for *āšipu*'s to use when treating patients, and the rest of the medical texts in the corpus.[1299]

Empirical medicine employs treatments because they have been observed to work (whether the medicine in question was discovered by accident or by simple trial and error or in the process of testing a theory). It would, then, be possible to define quackery as the employment of particular treatments *because* some theory or philosophy or religious belief says they ought to work (whether they actually produce the desired result or not).[1300] By this measure also, the ancient Mesopotamian "magician" was a doctor, not a quack.

That the "magical" understanding of illness is by no means incompatible with a fully empirical approach to medicaments is quite readily demonstrable in the case of "hand of ghost" prescriptions. If theory had determined treatment, one would expect to find a limited repertoire of plants, bones and stones, all with more or less obvious connections with death, ghosts, or the Netherworld, being applied uniformly to all cases diagnosed as "hand of ghost" and, conversely, we would expect plants used for this syndrome not to be used to treat symptoms which were not caused by ghosts. Neither is the case.

Although the odd ingredient does seem to have been suggested by a ghostly context, what is remarkable in "hand of ghost" texts is how infrequently this occurs. As we have seen,[1301] some 251 stones, plants, mineral and animal substances were used by ancient Mesopotamians to treat "hand of ghost" alone, corresponding indeed to a wide variety of possible symptoms of ghost seizure which, as we have also seen,[1302] range from vascular headaches with or without roaring in the ears to muscular pains and/or neurological disorders to annoyingly persistent flatulence.

What is more, ancient Mesopotamian healers used specific drugs for specific sets of symptoms. Even the sets of symptoms for which drugs were used seems to have been suggested by experiment; how else can one account for the fact that ingredients which were used for, say, ghost sideaches, were also used for non-ghost aches and pains and might also be used for symptoms, such as urinary tract disorders, which seem never to have been blamed on ghosts?[1303]

In some cases, one can prove or guess some "magical" reason for the application of a specific stone, plant, etc. However, in the majority of cases the "magical" reason, if there was one, is anything but obvious. Indeed, the distinct preference of the therapeutic texts for wheat flour over *šigūšu*-flour in treating "hand" of ghost flies in the face of what little we do know about ancient Mesopotamian demonological theory. The latter grain is *ikkibu* ("special") for ghosts, the former for gods,[1304] and hence theoretically wheat flour should have been used exclusively for "hand" of god, and *šigūšu*-flour for "hand" of ghost.[1305] The expected encoding is evident in offerings of bread or flour to

gods and ghosts in ghost prescriptions (where *šigūšu*-flour is indeed used for ghosts and wheat flour for gods),[1306] but not with treatments for physical problems which are attributed to ghosts. There, the deciding factor as to which flour to use seems to have been not theory but trial and error on actual patients.

Nor is there any trace of "higher theory" in the ancient Mesopotamian pharmacological handbooks (*Šammu šikinšu*, etc.) some of which, at least, were included among the text series which the *āšipu* was expected to master.[1307] Had theory determined treatment, one might have expected an ordering of plants by, or at least a notation of their classification into, "hot, cold, wet and dry" or if not the four humors, why not one of the other schemata commonly found in other ancient Mesopotamian texts: "north, south, east or west"; "red, white, green or black", or "right, left, above, below"? On the contrary, what appears is an ordering and classification of drugs by the symptoms which they were believed to allay and by the method used to prepare them.

If his approach was essentially empirical, then the fact that the *āšipu* attributed diseases to "supernatural" causes can hardly be taken as "proof" that the symptoms which he described so carefully refer exclusively to psychosomatic illnesses.[1308] Neither is it the case, that because ancient Mesopotamian healing specialists were not philosophers, there was no merit in ancient Mesopotamian medicines. There is no longer any excuse for dismissing "traditional" medicine as the purest nonsense, definitionally devoid of any actual medical value.[1309] Many of our most useful modern medicines were not created out of whole cloth by some "mad scientist" let loose in a lab but instead were synthesized from medicinal plants already in use.[1310]

Finally, there is no reason to assert that: "Most herbal remedies were probably pharmacologically ineffective and their benefits limited to the 'placebo effect' which relieved a patient's anxiety. Without being able to know the true etiology of specific diseases, a physician would have been powerless to more than treat the overt symptoms."[1311] Plants will work even if the physician does not understand exactly why they work (aspirin being a salient case in point), and the fact that one is dealing with a "folk" medicine by no means excludes it from being a specific remedy (as opposed to a "mere" treatment of the symptoms, as if treating symptoms was not really medicine[!]).[1312]

Unfortunately, attempts to separate the gold from the dross too often run aground on the rock of inadequate medical knowledge on the part of those not trained as physicians. Transdermal medication[1313] is perhaps too recent a development in modern medicine for cuneiformists to be expected to realize that salves designed to treat some internal problem could potentially "really work" and, although any smoker should realize this, it is not generally appreciated by laymen that inhalation (fumigation)[1314] is the most effective delivery system for medicaments short of injection. Our ignorance is not, however, a reasonable excuse for dismissing ancient Mesopotamian medicine as little better than quackery.[1315]

What makes modern medicine a science is not the absence of "magic" or the presence of theories of natural causation, but the subservience of theory to the observed benefits which its application brings to actual patients. In the absence of such subservience, the theorizing of intellectuals, whether it be about child-snatching demons[1316] or wandering uteruses, ceases to be merely ridiculous and becomes an active source of misdiagnosis and of "treatments" which do not help and might even actively harm the hapless patient who submits himself to them.

It is well known to any student of ancient science that Hippocratic physicians were anti-empiricists, that is to say, they considered themselves, and were considered by others, to be philosophers.[1317] It is also known, but too often ignored, that they also allowed their often wild theories to dictate inappropriate and sometimes dangerous remedies as, for example, using an anti-coagulant to "stop" bleeding[1318] or cauterizing the armpits of athletes with dislocated shoulders after using a device similar to the torture rack to get the bones back into place[1319] or deliberately giving a patient acute pneumothorax to "treat" a pleural infection[1320] or using a bow drill to give a patient with a bruised bone a skull fracture(!).[1321] Add to this the fact that it was Hippocratic practice to routinely bleed and purge their patients before confining them to a starvation diet,[1322] and it should come as no surprise that it has been estimated that the Hippocratic *iatros* had no better than a 50/50 chance of not making the patient worse than he was before he was "treated".[1323]

The worst that the *āšipu* can be accused of is that he performed a lot of what we might characterize as "hocus-pocus" alongside what appear to be perfectly reasonable, and in some cases quite sophisticated, potions, ointments, and bandages.[1324] To try to separate this "hocus pocus" from the "real medicine" is, however, a rather difficult and ultimately pointless exercise. The fact that a particular drug, when tested carefully so as to avoid confusing "actual benefits" with mere "placebo effect", can be observed to relieve a particular symptom is, for us, the only acceptable evidence of medical value. To someone less committed to a universe confined to "natural" causes, the fact that a particular drug is observed to work is evidence enough of its value, and the observation that it works better when used on odd numbered Tuesdays or when mixed up into a green and disagreeable liquid is not proof that it does not "really" work but on the contrary that it should only be used on odd numbered Tuesdays or in green slimy liquid form.

It is to be kept in mind that there is no ancient Mesopotamian analogue to what modern intellectuals see as the essential incompatibility between "irrational magic" and "rational science". This is not to say that ancient Mesopotamians were incapable of rationality, but on the contrary that there was nothing irrational about ancient Mesopotamian magic. There is no inherent conflict between the ancient Mesopotamian belief that malevolent spirits are causers of disease and the observed beneficial effects of herbs, tree resins and minerals. One need only suppose that malfunctioning body part, or the god, ghost, or demon who was believed to be causing a particular set of symptoms was fond of the particular set of medicaments which were observed to relieve those symptoms.

Spirits could be assumed to have their preferences in terms of offerings (or to put it in ancient Mesopotamian terms, to have things which were "special" [*ikkibu*] to them), but also to welcome some variety in their diet and/or to give way to the odd whim. An excellent way in which a particular god, ghost, or demon could communicate exactly what it was that he wanted at any particular moment was to induce a particular set of symptoms which he knew to be treated with the desired medicaments. It therefore followed that the way to determine the cure for a particular ailment was to try out various medicaments or combination of medicaments until something worked, and to keep trying until all possible treatments had been discovered, lest the spirit world's communication system prove to be less precise than one might have hoped.

All this may sound very strange to modern ears, but the fact is that attributing

diseases to spirits is considerably closer to the modern theory of infection by organisms invisible to the naked eye attacking the body from without than is, for example, the Hippocratic notion of imbalance of humors. It should also be added that it would be difficult to find anything more encouraging to improvements through direct observation and experimentation than the ancient Mesopotamian attitude that diseases were caused by willful creatures perfectly capable of altering their demands, and that the gods of medical healing were disposed to inspire men with new ideas for treatments.

Up to a point, it is, of course, perfectly possible to distinguish between two categories of ancient Mesopotamian prescriptions. There are those on the one hand which were clearly inspired by some sort of demonological theory (i.e. involving the sort of manipulation of figurines, offerings of libations, prayers, and the like which one finds universally in mankind's attempts to deal with spirits), and which *we* would say worked, if at all, only by manipulating the patient's mind. On the other, there are remedies which can only have been suggested by the trial and error application of the various medicinal plants available in ancient Mesopotamia, and to which *we* might therefore be inclined to give the benefit of the doubt and to say that they "really" worked (i.e. had a physical effect on his body).

Such a division is even partially justifiable on the basis of the texts themselves. As we have seen, NAM.BÚR.BI's, libations, figurine or surrogate and magic circle prescriptions differ from other prescriptions in that they are more likely to be directed against ghostly screams or apparitions than against purely physical problems, in containing a significantly higher percentage of offerings and other peripherals as well as of recitations, and particularly those recitations which give long descriptions of various types of ghosts, and in often requiring the active involvement of the patient in the performance of the *legomena* and *dromena* of the ritual. The distinction is, however, not between "magic" and "medicine" as we define them, but between remedies directed primarily against the putative cause of the illness and those directed primarily against the symptoms which the illness has produced,[1325] those which chased off the ghost (taking the headache with it) and those which chased off the headache, (taking the ghost with it) or to put it in modern terms, remedies designed to combat the invisible causer of the disease versus medicines designed to suppress the symptoms while waiting for the disease to remit.

That something other than the modern "magic"/"medicine" distinction is in play may readily be seen from the fact that amulets, which would generally be classified by us as "magic", statistically fall firmly on what we have now defined as the "medicine" side of the line: they contain very few offerings and comparatively few recitations and such recitations as they do contain rarely mention the ghost or involve active participation by the patient.

The reason that the "magic"/"medicine" line is so hard to draw is that, in ancient Mesopotamia as indeed in "folk" magico-medical traditions generally, many plants came to be endowed with "magical" qualities precisely *because* they were observed to have medical effects.[1326] How else is one to account for the prophylactic use of medical remedies – i.e. taking something which can be supposed, indeed in some cases even proven, to have been of medical benefit when applied as a salve or potion and putting it into a leather bag strung about a patient's neck or even burying it in the threshold of his house?[1327]

As for the so-called "placebo effect", the term patronizing used to describe the

observed beneficial medical effects of "magical" procedures, it should be kept in mind that, despite the most valiant efforts of modern medicine to eliminate them, it has been estimated that psychological factors still account for some 75% of the effectiveness of modern drugs: "Dans ces 75% de cas, l'action des médicaments préscrits tient non à leurs principes actifs mais à la foi que les patients ont en la technique: jadis ils croyaient aux miracles, aujourd'hui ils croient à la science et le rituel médical en prend donc les apparences."[1328]

In the tendency of modern medicine to view illness as a cosmic struggle between doctors and disease with the patient as an inconvenient battleground, it is easy to forget that healing is a cooperative process and that, if the patient refuses to be treated, there is really little that can be done. The ancient Mesopotamian *āšipu* should, therefore, not be faulted for using what we might term "managed placebo effect"[1329] to boost the effectiveness of such medicines as were available to him.

Summary

In conclusion, ancient Mesopotamian ghosts did their share of making spooky noises and scaring people half to death. What made them so dreadful, however, was the wide variety of medical symptoms which they were capable of producing. "Hand" of ghost was not a single disease but a set of syndromes some of which, at least (viz. seeing flashes in the eyes, having noises in the ears or being turned into a skeleton), were fairly obvious signals that a ghost was somehow involved. In some cases, the victim of a ghost-induced illness was being punished for failing in his duty to provide family ghosts with funerary offerings, but ghosts with "nobody to care for them" were notorious for pestering anybody who got in their way. Similarly, a ghost might be sent by a god as a punishment for some moral or cultic offense, but might also have been put onto the victim by an evil sorcerer with no legitimate reason to do him harm.

Whatever the circumstances, and whatever the exact problem (whether ghostly screams, apparitions or medical symptoms) the treatment of "hand" of ghost fell under the purview of the ancient Mesopotamian healing specialist known as the *āšipu*. It does not, however, follow either that "hand" of ghost problems were psychosomatic ailments or that all that was offered to remedy them was "hocus pocus". Ghost prescriptions amply demonstrate that the approach of the *āšipu* to both diagnosis and treatment, "supernatural" causes to the contrary notwithstanding, was fully empirical. To say that a ghost was ultimately responsible for any of the conditions blamed on "hand of ghost" was not to exclude the possibility of "rational" treatment but to determine which recitations and/or rituals should be *added* to the medicine. Far from impeding the development of rational science, this "magical medicine" boosted the effectiveness of available medicaments by exploiting a shared belief system to involve patients in their own cure.

Notes

1 For similar questions asked of a different group of texts, namely the NAM.BÚR.BI's, see Caplice, SMSANE 1/1.9–13.

2 Necromantic, "ghost assistance" and "ghost substitute" texts (i.e. *MMDG* nos. 72–76, and 79–88) will be discussed elsewhere.

3 See for example *AMT* 20/1 whose lines ii 3′–8′ parallel *BAM* 3 iii 28–36, whereas lines ii 13′–17′ parallel *BAM* 3 iii 20–27. Compare *AMT* 97/4 whose lines 6′–8′ parallel *BAM* 482 iv 42′–43′ but whose lines 25′–29′ parallel *BAM* 482 iii 37′–39′; and *BAM* 52 whose lines 5–7 parallel *BAM* 471 i 9′–11′ but whose lines 8–9 parallel *BAM* 471 i 2′–3′.

4 See, for example, *BAM* 20, whose lines 1′–6′ and 7′–8′ parallel *BAM* 510 i 27′–28′ and *BAM* 515 i 11, but whose lines 9′–10′ and 11′–17′ parallel *BAM* 515 i 10 and *BAM* 510 i 18′–20′. Compare *BAM* 95 whose lines 1–4 and 8–9 parallel *BAM* 152 iii 1–7 and *BAM* 168:78–81, but whose lines 16–18 and 36–37 parallel *BAM* 168:70–75 and *BAM* 152 ii 8′–11′; *BAM* 108 whose lines 1–7 parallel *BAM* 168:66–69, but whose lines 8–14 parallel *BAM* 168:62–65; *BAM* 111 whose lines iii 8′–14′ parallel *BAM* 396 ii 5′–12′, but whose lines iii 15′–18′ parallel *BAM* 396 ii 1′–4′; *BAM* 116 whose lines 1–3 parallel *BAM* 161 v 3–6 but whole lines 4–8 parallel *BAM* 161 iv 27′–v 2; *BAM* 124 whose lines iii 1–2 and iii 3–5 parallel *AMT* 32/5:10′–11′ and 14′–15′, but whose lines iii 6–8 parallel *AMT* 32/5:12′–13′; *BAM* 205, whose lines 31′–33′ parallel *BAM* 318 iii 16–18, but whose lines 34′–39′ parallel *BAM* 318 iii 11–15; and *BAM* 398 whose lines r. 24–27 parallel *AMT* 92/6:5–7 but whose lines r. 38–41 parallel *AMT* 92/6:2–4.

5 These are: *AMT* 4/6, 7/1, 14/5, 19/1, 20/1, 27/3, 33/3, 37/8, 47/3, 48/7, 52/4, 54/2, 69/8, 76/1, 81/7, 82/4, 85/2, 93/1, 94/1, 94/5, 94/6, 95/1, 96/1, 96/4, 97/1+, 97/4, 97/5, 97/6, 102/1, 103/1; *BAM* 469, 470, 471, 472, 473, 474, 482, 483, 485, 493, 503, 506, 507, 508, 516; *BBR* 2 no. 52; *BID* pl. 18; *BMS* 53; *CT* 23.15–22+; *CT* 51 no. 199; K 2781, 3576, 9175, 9621, 13239, and Sm 1227. Cf. *BiOr* 39. 598f.; *RA* 14.87f.

6 These are: *AMT* 54/3, 56/1, 78/4; *BAM* 481; *ABL* 461; Gray, *Šamaš*, pls. 12, 20; *AfO* 29/30.4 and K 3010 (+).

7 *AMT* 54/2; *AMT* 94/5; *AMT* 95/1; *BAM* 469, 470, 473, 482, and *OrNS* 39 tab. 5 (Rm 99).

8 K 9621 and Gray, *Šamaš* pl. 20.

9 Neither is marked as belonging to the library of Aššurbanipal. Gray, *Šamaš*, pl. 20 notes only that the original was Assyrian; K 9621 gave the name of an *āšipu* of

which only traces remain.

10 These are: *BAM* 3, 6, 7, 9, 35, 52, 68, 88, 155, 158, 159, 161, 168, 169, 196, 197, 199, 209, 210, 216, 217, 220, 221, 223, 225, 227, 228, 229, 230, 295, 312, 323, 345, 376; *KAR* 21, 22, 32, 56, 234, 267; *LKA* 81, 84, 85, 86–88; *RA* 53.10ff.; *RSO* 32. 109ff.; and Jastrow, *TCPP*.

11 *BAM* 9:71; *KAR* 21:22; *KAR* 267:27.

12 *BAM* 52:103–104; *BAM* 168:82; *BAM* 199:15–16; *KAR* 22:16; *KAR* 56:16; *LKA* 81 r. 2–3. Cf. also *BAM* 68:19.

13 *KAR* 267:28.

14 See G. Meier, *AfO* 12.245–246 and H. Hunger, *Kolophone* nos. 197–207, 208–217.

15 Jastrow, *TCPP*.

16 *STT* 111, 281.

17 *BAM* 11 (Rabiā-ša-Marduk; see E. Weidner, *AfO* 16.200).

18 *BAM* 165.

19 *KBo* 9.50; *KBo* 36.29; *KBo* 36.34; *KUB* 4.77; *KUB* 29.58 + 59 + *KUB* 37.84; *KUB* 37.66; *KUB* 37.93.

20 *BAM* 385 (MB).

21 *BE* 31.60 (NB).

22 *BAM* 400, BM 50346 and BM 55281 (NB). BM 76023 + 83009 is listed in the Sippar catalogue but may not actually be a Sippar text (personal communication, E. Leichty).

23 *UET* IV 150 (NB).

24 *RA* 54.171 (AO 17618); *RA* 54.172 (AO 17615).

25 *BagM* 23.470; *SpTU* 4 nos. 129, 134, 137 (Seleucid).

26 *KBo* 36.29; *KBo* 36.34; *KUB* 29.58 + 59 + *KUB* 37.84; *KUB* 37.66.

27 *KBo* 9.50; *KUB* 4.77; *KUB* 37.93.

28 For a discussion of this text group, see D. Schwemer, *THeth* 23.8–52.

29 *ina pu-ut* ^{GIŠ}ZU URI^{KI} ZI-*ḫa* (*BAM* 3 iv 47); *ki-i pi-i* ^{GIŠ}ZU URI^{KI} GABA.RI UNUG^{KI}(*BAM* 52:102).

30 GABA.RI ^{GIŠ}ZU *Aš+šur*^{KI}*-i* (*KAR* 22 r. 15; *LKA* 87 r. 22; *KAR* 56 r. 15; cf. *LKA* 81 r. 1′); GABA.RI ^{KUR}*Aš+šur*$^{K[I]}$ (Gray, *Šamaš*, pl. 20 r. 6).

31 "It is already apparent that all extant tablets of this type, whatever their date or provenience reflect only the medical practice and the state of medical knowledge in the Old Babylonian period" (A.L. Oppenheim, *Ancient Mesopotamia* 291).

32 Nos. 1–2, 7–9, 12–15, 17–18, 20f, 91, 115, 119 (A), 120 (A), 131, 149a–b, 159, 178a, 199, 217–221, 226, 228, 231, cf. 232.

33 Nos. 3–6, 10, 20b, 21, 114a, 119 (B,C), 132–135, 137b, 139b, 143 (A), 152–155, 164, 169, 179.

34 Nos. 119 (D), 137c, 156, 236, 267, 275, 295; cf. no. 120 (B).

35 Nos. 19, 20a, 20c-e, 22–49, 50a-b, 51a-b, 52–90, 91a, 92–113, 114b, 116–118, 121–130, 136a-b, 137a, 138, 139a, 140–142, 143 (B), 144–148, 150–151, 157–158, 160–162, 163a-b, 165–168, 170–177, 178b, 180–185, 186a-b, 187a-c, 188–190, 191a-b, 192–198, 200–216, 222–225, 227, 229, 233–235, 237–266, 268–274, 276–294, 296–303, 304a-b, 305–307, 308a-b, 309–318, 319a-b, 320–352.

36 Nos. 19, 20a, 22–49, 50a-b, 51a-b, 52–58, 60, 62–64, 65 (A), 68–69, 72–85, 87–90, 91a, 92–100, 102, 105–113, 116–118, 121–122, 124, 126, 128–129, 136a,

137a, 138, 143 (B), 144, 146–148, 150–151, 157–158, 161, 163b, 165, 167–168, 170–175, 177, 180–185, 186a-b, 187a, 187b (B,C), 188–190, 191a, 192–194, 196–198, 200, 203–206, 208–211, 213–216, 222, 224–225, 227, 229, 233–235, 239–241, 244–246, 268, 276–284, 287, 289–294, 299, 300 (A), 301, 303, 304b, 307, 308b, 309–312, 314–316, 318, 319a-b, 320 (A-C), 321–322, 324, 326–329, 332, 336–339, 341, 344–351.

37 Nos. 20c-e, 59, 65 (B-D), 71, 86, 123, 125, 127, 136b, 139a, 163a, 176, 178b, 187b (A), 187c, 191b, 195, 201–202, 237–238, 248–250, 286, 304a, 305–306, 308a, 313, 323, 352.

38 Nos. 61, 67, 70, 101, 103–104, 114b, 130, 140–142, 160, 162, 166, 207, 212, 223, 251–252, 255, 269–274, 300 (B), 320 (D), 333. Nos. 67, 145, 242–243, 247, 253–266, 285, 288, 296–298, 302, 317, 325, 330–331, 334–335, 340, 342–343 are too fragmentary to classify.

39 Note, for example, the inclusion in two Type C texts (*BAM* 508 i 15′–21′ and *LKA* 145:10–15) of the recitation cited only by incipit in no. 117:4 and no. 118:5. Compare nos. 20a:2; 20c:5; 58:10; 60:6–7; 88–89:2; 110:3; 113:4; 114b:6; 137a:1; 201:15; 202:15; 248:3; 303:5.

40 I have suggested elsewhere (J.A. Scurlock, "Two Healing Professionals" in *Mesopotamian Magic* 69–79) that the reason for casting the same prescription in Type D_1 and D_2 formats (as, for example, nos. 136a-b; 163a-b; 187a-c; 191a-b; 304a-b; 308a-b) was to allow them to be used by the *asû* as well as the *āšipu*.

41 The usual combination is Type B and Type D parallels: nos. 20a, 20c, 20d, and 20e are Type D, but no. 20b is Type B; no. 114a is Type B but no. 114b is Type D; no. 137a is Type D, but 137b is Type B and 137c is Type C; no. 139a is Type D, but 139b is Type B. Combinations of Types A and D are also attested: no. 20f is Type A; no. 178a is Type A, but no. 178b is Type D.

42 No. 119 (*KAR* 267:1–30) is a Type A prescription but it has two Type B parallels (*LKA* 85 r. 1–33 // *AMT* 97/1+:16–41) and one Type C parallel (K 9621:1′–7′). Compare no. 120 which has one copy which is Type A (*KAR* 267:31–r. 24) and one which is Type C (*BMS* 53:1–31); and no. 143 which has two copies one of which (*BAM* 3 iv 31–32) is Type D and the other of which (*BAM* 506:2′–3′) is Type B.

43 On the *āšipu* and his colleague the *asû*, see J.A. Scurlock, "Two Healing Professionals" in *Mesopotamian Magic* 69–79 (with previous bibliography).

44 Nos. 1–2.

45 Nos. 3–54.

46 Nos. 55–227, cf. 228–352.

47 No. 2:1; cf. "the ghost which cried out in my house" (no. 1:5).

48 "If ... 'hand' of his family ghost" (no. 216:3; cf. no. 37:3); "If ... his family ghost continually afflicts [him]" (no. 222:5); "a f[amily] ghost [afflicts] that [m]an" (no. 339:1); "If ... among his relatives, the ghost of (one who) [died] of thir[st afflicts him]" (*TDP* 24:64; cf. 26:66); "If ... the ghost of his father or mother afflicts him" (*SpTU* 1 no. 37:16 // *SpTU* 2 no. 44:12 // *TDP* 186:15); "If the ghost of a person's father or mother continually afflicts him" (no. 228:1); "If ... the ghost of (his) brother or sister afflicts him" (*TDP* 114:34′).

49 "If ... a pursuing ghost continually pursues that person" (no. 91:4). Compare:

"pursuing ghost, destroyer of the widespread people" as the name of an afflicting ghost (no. 219:10).

50 "If ... a roving ghost afflicts that person" (no. 115:8); "If ... a ro[ving]? ghost of the waste land [afflicts him]" (no. 129:2); "If ... a roving ghost has seized him in the steppe" (nos. 205:2–3; 224:3); "If ... the 'hand' of a ghost roving in the steppe afflicts him" (*TDP* 76:62; *TDP* 192:36 // *SpTU* 3 no. 89 ob. 25); "If ... 'hand' of a ro[vi]ng ghost (*TDP* 182:47); "If ... a roaming [gho]st afflicts him" (*TDP* 184:4). Compare: "roving ghost who has no one to care for him" as the name of an afflicting ghost (no. 219:11).

51 "If ... a strange ghost has seized him in the waste land" (no. 225:3 [A]; *TDP* 168:4); "If ... the 'hand' of a strange ghost has seized him in the waste land" (no. 225:3 [B]).

52 "If ... a ghost, one brought? into the steppe, afflicts him" (*TDP* 70:15); "If ... affliction by a ghost of the steppe (*TDP* 188:7; cf. *AMT* 77/1 i 4); "If ... a ro[ving]? ghost of the waste land [afflicts him]" (no. 129:2); "If ... a roving ghost has seized him in the steppe" (nos. 205:2–3; 220:3); "If ... the 'hand' of a ghost roving in the steppe afflicts him" (*TDP* 76:62; *TDP* 192:36 // *SpTU* 3 no. 89 ob. 25); "If ... a strange ghost has seized him in the waste land" (no. 225:3 [A]; *TDP* 168:4); "If ... the 'hand' of a strange ghost has seized him in the waste land" (no. 225:3 [B]).

53 No. 37a:3–4.

54 *STT* 91+287:19′ // BM 47753 ob. 18, apud M. Stol, *Epilepsy* 61.

55 *TDP* 24:64; cf. 26:66.

56 *TDP* 78:75; *STT* 91+287:40′ // BM 47753 ob. 38, apud M. Stol, *Epilepsy* 64; cf. *TDP* 84:33; *TDP* 192:31 // *SpTU* 3 no. 89 ob. 20.

57 *TDP* 78:76; *STT* 91+287:71′ // BM 47753 r. 16, apud M. Stol, *Epilepsy* 69; *STT* 91+287:72′.

58 *TDP* 106 iii 35; *TDP* 124:27; *TDP* 236:46; *STT* 91+287:8′; *STT* 91+287:11′; *STT* 91+287:51′ // BM 47753 ob. 48, apud M. Stol, *Epilepsy* 66; *STT* 91+287:71′; *STT* 91+287:72′.

59 *TDP* 124:26; *TDP* 158:17; cf. *TDP* 88:6; *TDP* 92:40; *TDP* 108:20; *TDP* 234:31.

60 No. 37a:3–4.

61 Note the curse: "Above in the glare of the sun may his ghost roam outside in thirst; below in the Netherworld may he not receive beer, wine, and *upuntu*-flour as display offerings with the Anunnaki at the pouring of water" (A. Fadhil, *BaghM* 21.461:12–18).

62 *TDP* 84:32–33. Note also: "[If ...] he was continually sho[rt of brea]th]? ... a ghost has [se]ized him while (he was) bathing. In order that he not be short of breath ..." (no. 206:1–3).

63 *TDP* 78:75; "If [that which] afflicts him continually afflicts him (and) when it aff[licts him], he rubs [his hands and fa]ce, [the ghost (of one) who died in water afflicts] him; if ditto (it is difficult for him at midday), the *rābiṣu* of the r[iver has struck him]" (*STT* 91+287:40′ // BM 47753 ob. 38, apud M. Stol, *Epilepsy* 64).

64 *TDP* 78:76.

65 *TDP* 76:62. Compare: "(If) he is continually short of breath (and) his breaths come in spasms as if he were thirsting for water, a roving (!) ghost has seized him in the steppe" (no. 205:1–3); "If ... he is continually short of breath ... a roving

ghost afflicts that person" (no. 115:1–8).

66 *TDP* 182:47. Compare: "If his mind becomes deranged (and) ... a roaming [gho]st afflicts him" (*TDP* 184:3).

67 *TDP* 192:35–36 // *SpTU* 3 no. 89 ob. 24–25; cf. "[If] the person's [illness] sets upon him like the scepter of Sîn so that he bends his f[oot] and then stretches (it) out, (and if) he drones and saliva flows [from his mouth], a roving ghost has seized him in the steppe" (no. 224:1–3).

68 *TDP* 22:37.

69 *STT* 91+287:71′ // BM 47753 r. 16, apud M. Stol, *Epilepsy* 69.

70 *STT* 91+287:72′ // BM 47753 r. 17, apud M. Stol, *Epilepsy* 70.

71 "If ... 'hand' of a murderous ghost; he will die" (*TDP* 124:27); "[If] ... 'hand' of a murderous (ghost var: god); he will die" (*STT* 91+287:7′–8′ // BM 47753 ob. 8, apud M. Stol, *Epilepsy* 58f.); "[I]f ... 'hand' of a murderous ghost" (*STT* 91+287:9′–11′ // BM 47753 ob. 9–10, apud M. Stol, *Epilepsy* 59); "If ... 'hand' of a murderous ghost; he will die" (*STT* 91+287:50′–51′ // BM 47753 ob. 47–48, apud M. Stol, *Epilepsy* 66).

72 For the interpretation of this passage, see M. Stol, *Epilepsy* 92.

73 *TDP* 106:35; cf. 236:46.

74 *STT* 91+287:72′ // BM 47753 r. 17, apud M. Stol, *Epilepsy* 70; cf. "If his limbs are as quiet as those of a healthy person (but) his mouth is 'seized' so that he cannot talk, 'hand' of a murderous ghost (var: 'hand' of the ghost of someone burned to death)" (*STT* 91+287:71′ // BM 47753 r. 16, apud M. Stol, *Epilepsy* 69).

75 *STT* 91+287:18′–19′ // BM 47753 ob. 17–18, apud M. Stol, *Epilepsy* 61.

76 *TDP* 192:29–31 // *SpTU* 3 no. 89 ob. 17–20.

77 *TDP* 108:20; cf. 239:31.

78 *TDP* 24:63–64; cf. 26:65–66.

79 Compare: "If he continually turns his head, he is polluted with blood" (*CT* 51.147:24′, apud E. Reiner, *Zikir šumim* 285).

80 *TDP* 88:6; "[If he] chews on [his hands, he had a person strangled] to deat[h and the 'double' of the dead person afflicts him]" (*TDP* 92:40).

81 *TDP* 158:17.

82 *TDP* 124:26.

83 No. 232:1.

84 No. 7:1.

85 *TDP* 192:37 // *SpTU* 3 no. 89 r. 1. Compare: "If AN.TA.ŠUB.BA turns into 'hand' of ghost (and) he has a *mukīl rēš lemutti*; 'hand' of Ištar (or) 'hand' of a *rābiṣu*-demon" (*TDP* 192:40 // *SpTU* 3 no. 89 r. 5).

86 Nos. 79:1; 111:2–3; *TDP* 32:10 // *BAM* 482 iv 47′ // *AMT* 19/1 iv 30′; *TDP* 36:31–32 // *SpTU* 3 no. 88 i 10–11.

87 *TDP* 184:9.

88 Two of the symptoms potentially produced by ghosts: dizziness and roaring in the ears (see below) might also require the performance of a NAM.BÚR.BI in addition to other treatment (see Maul, *Zukunftsbewältigung* 496:23).

89 *CT* 38.26:25–26, 28–29, 31, 36–47.

90 *CT* 38.26:32–35.

91 *CT* 38.26:24, 27.

92 *CT* 38.26:23. *CT* 38.26:30 refers to the ghost entering the person's house, but does not say how the person knew that this had happened.

93 "In order to avert the evil (portended by) a ghost's cry ... (he says) 'the ghost which cried out in my house ... may the evil (portended by) his cry go off after him. May the [e]vil (portended by) his cry of evil not approach me'" (no. 1:1, 5, 7–8).

94 "If a ghost cries out in a person's house, (there will be) death in the person's house. If an evil apparition appears in a person's house, in order that this evil not approach the person and his house ... [May] the ghost which [cried out] in my house for evil purposes [not] approach (me)" (no. 2:1, 5).

95 *SpTU* 2 no. 20 r. 6; cf. *SpTU* 2 no. 20 r. 26–27.

96 The NAM.BÚR.BI's edited here (nos. 1–2) were originally attached to a necromantic ritual.

97 Nos. 12:1; 13:1; *AMT* 40/2 + K 9085:10′ (catchline); cf. "if dead persons meet with a person" (no. 9:1).

98 Nos. 7:1; 8:1; 17:1; cf. no. 14:1. Note also: "recitation (to be used when) one continually sees dead persons" (nos. 4:4; 5:4; 10:7; cf. nos. 3:5; 20b:3) and "stones (to be used) if a person continually sees dead persons" (no. 20d:2; cf. nos. 20c:2; 20e:1; 20f:2).

99 No. 4:1–2.

100 No. 8:8–10; cf. "Šamaš, the dead persons who were set on me and so are seen (by me) ... let them receive this and leave me alone" (no. 6:2–3); "You, dead person who meets with me ... may the magic circle hold you back ... [ghos]t who meets with me ... may the wall hold you back" (no. 18:3, 6, 10–11); "may the ghost who meets with me not return and no[t meet] with me at the watch of the 29th" (no. 21:13).

101 No. 14:11; cf. "he will not see (any more ghosts)" (nos. 18:2; 53:2).

102 No. 21:8; cf. "The dead persons whom I know (and) many dead persons whom I do not know meet with me [for e]vil (purposes)" (no. 9:4–5).

103 No. 15:1.

104 No. 9:4–5; cf. "The many dead persons who meet with NN son of NN, or a dead person known to him who meets with him–so that he may not return and meet with NN, your servant, I will give him this" (no. 8:8–9); "If you know it, you write his (the ghost's) name" (no. 21:14); "that unknown [ghost]" (no. 114:38).

105 For more on this distinction, see below.

106 No. 1:5–7; cf. "whether he be a ghost who has no brother or sister, or a ghost who has no one to invoke his name or the roving ghost of (one of) his family, or a ghost (of one) who was abandoned in the steppe and thus his spirit was not blown away (and) his name was not invoked, entrust him to his family ghost(s)" (no. 10:4–6); "You, dead person who meets with me, whether you be (my) father, or (my) mother, or (my) brother, or (my) sister, o[r] my [ki]th or my kin or my relations" ... may the magic circle hold you back ... [ghos]t who meets with me, whether you be a strange ghost, or a forgotten ghost, or a ro[ving] ghost who has no one to care for him ... may the wall hold you back" (no. 18:3–4, 6, 10–11).

107 "Whether they be the ghost of my father or mother, or the ghost of my brother or sister, let them receive this and leave me alone" (no. 6:2–3).

108 "Whether he be a strange ghost, or a forgotten ghost, or a ghost who was not invoked by name or a ghost who has no one to care for him, or a ghost who [... o]r a ghost who was killed with a weapon or a ghost who died as a result of a sin against a god or an offense against the king [...] let him receive this (as) his portion(?) and leave me alone" (no. 3:1–4; cf. no. 215:22–r. 3); "Dead persons, why do you meet with me–those whose cities are tells (and) they are (nothing but) bones?" (no. 4:1); "Šamaš, the evil ghost whom you know but (whom) I do not know shall not approach me" (no. 5:5–6).

109 For more on the appearance of dead people or ghosts in dreams, see S.A.L. Butler, AOAT 258.59–61.

110 No. 30:1; cf. no. 25:1.

111 No. 54:1.

112 No. 14:2–3; cf. "whether it be fright or an evil *rābiṣu*-demon or panic or terror which frightens [me] in the night" (no. 15:6); "Šamaš, for the sake of NN son of NN whose dreams are frightful (and) whose signs are bad, troubled and ..." (no. 17:9–10).

113 No. 13:5–6.

114 No. 37a:2–3; cf. "[If ... his dreams are numerous], (and) he continually sees dead persons (in them but) [he cannot exactly remember] the dreams (which) he se[es]" (no. 37:1–2).

115 No. 37a:3–4.

116 No. 37:3.

117 No. 7:1.

118 *TDP* 196:71.

119 No. 21:8.

120 No. 7:1.

121 Nos. 9:1; 15:1.

122 "Let them receive this and leave me alone" (no. 6:3; cf. no. 3:4).

123 "So that he may not return and meet with NN, your servant, I will give him this. Let him receive (it) from me and so not return and not meet with NN, your servant" (no. 8: 9–10); "You, like ... cl[o]uds, may you not return, may you not ditto ... behind you di[tto ...]" (no. 18:6–7); "may the ghost who meets with me not return and no[t meet] with me at the watch of the 29th" (no. 21:13).

124 "Šamaš, the evil ghost whom you know but (whom) I do not know shall not approach me; he shall not come near me, he shall not come close to me; keep him from coming" (no. 5:5–6).

125 "[F]rom this day on, head for (somewhere) else" (no. 8:12); "You must be distant from the body of NN son of NN; you must depart; you must go away" (no. 14:9–10); "From today you are kept away; from today you are loosed; from today you are distant. From the body of NN go [after] your [fa]te." (no. 20b:1–2; cf. 20a:2; 20f:6–7, 8–10).

126 Nos. 5:7; 6:5; 7:6.

127 Nos. 3–9.

128 Nos. 10–16; cf. *AMT* 40/2 + K 9085:10′ (catchline).

129 No. 17.

130 No. 18.

131 Nos. 19, 20a-f, 21–37, 37a.

132 Nos. 38–49, 50a-b, 51a-b, 52.

133 Nos. 50a-b, 51a-b, 52–54.

134 Nos. 194–196.

135 "Hand" of ghost also appears in multi-purpose prescriptions such as, for example, *AMT* 22/2:9; *AMT* 96/7:1; *BAM* 68:2 // *BAM* 168:19 // *BAM* 69:2′; *BAM* 189 i 8′; *BAM* 222:7; *BAM* 226:10′; *BAM* 228:15 // *BAM* 229:10′; *BAM* 311:77′; *BAM* 335 i 9′; *BAM* 372 iii 20′; *BAM* 531:4′; *BAM* 579 iii 19; *KAR* 26:38; *KAR* 66:1; *KAR* 88 frag. 5 r(!) i 3; *RA* 14.87f. ii 3.

136 Nos. 58:1; 62:1; 63:1; 131:1; 136a:1 (A); 185:1; 189:1; 196:1; 225:1; cf. 193:1 (A). Cf. (without specific symptoms): nos. 65:1; 177:1; 215:1; 220:1; 229:1; 246:1; 287:1; 290:1; 291:1; 293:1; 294:1; 303:1; 329:1; 336:1; 337:1.

137 No. 217 ob. 1; cf. nos. 119:1; no. 120:1. Compare: "[If either a ghost or a *namtaru* or a *mukīl rēš lemutti*-demon] aff[licts a person and can not be dispelled]" (no. 219:1); "If a ghost afflicts a person or a *mukīl rēš lemutti*-demon afflicts him and sta[ys there]" (*KAR* 267 r. 25; *AMT* 96/9:3′ [catchline]); "If the ghost of a person's father or mother continually afflicts him" (no. 228:1).

138 No. 301:1; cf. nos. 218:1; 226:1; 346:1. Compare: "If ... a ghost afflicts him and [continually pursues him]" (*TDP* 18/20:13–14 [restored from no. 346:1]); "If ... a pursuing ghost continually pursues that person" (no. 91:4).

139 Nos. 116:2 (A); 203:2; *STT* 91+287:36′ // BM 47753 ob. 34, apud M. Stol, *Epilepsy* 63–64; *SpTU* 1 no. 37:17 // *SpTU* 2 no. 44:13 // *TDP* 186:16; *TDP* 82:19, 20; *TDP* 110:11′; *TDP* 112:18′, 30′; *TDP* 142:6′; *TDP* 188:7 // *AMT* 77/1 i 4; cf. *KAR* 178 r. ii 43. Compare: "If ... as in affliction by a ghost" (no. 98:1; *TDP* 22:37; *TDP* 24:49; *TDP* 26:71); "It (the plant) is go[od] for removing affliction by a ghost" (*SpTU* 3 no. 106 i 15′).

140 Nos. 37a:4; 115:8; 116:2 (B); 129:2; 205:2–3; 206:3; 224:3; 225:3 (A); 339:1; *STT* 91+287:40′ // BM 47753 ob. 38, apud M. Stol, *Epilepsy* 64; *SpTU* 1 no. 37:16 // *SpTU* 2 no. 44:12 // *TDP* 186:15; *TDP* 24:64; *TDP* 26:66; *TDP* 70:15; *TDP* 78:75; *TDP* 78:76; *TDP* 88:10; *TDP* 114:34′; *TDP* 168:4; *TDP* 184:4; cf. "If ... a ghost, the 'double' of a dead person afflicts him" (*TDP* 124:26; cf. *TDP* 88:6; *TDP* 92:40; *TDP* 108:20; *TDP* 158:17; *TDP* 234:31); "If ... his family ghost continually afflicts [him]" (no. 222:5); "If a person is chosen as a mate for a dead person and, as a result, a ghost afflicts him [...]" (no. 232:1); "[Amulet f]or (cases where) a ghost afflicts a person" (no. 238:1).

141 Nos. 60:1; 87:1 (C); 118:1; cf. "Recitation (for cases where) as a result of affliction by a ghost ..." (no. 164:6).

142 Nos. 108–109:1; 126:1; 136a:1 (B); 149a:1; 175:1; 181:1; cf. nos. 173:1; 174:1; 183:1. Cf. (without specific symptoms): nos. 85:1; 245:1; 292:1; 299:1; 321:1; 332:1; 338:1. Compare: "If 'hand' of ghost (or) 'hand' of cur[se afflicts] a person" (no. 231:1); "If 'hand' of ghost turns into AN.TA.ŠUB.BA ..." (*TDP* 192:37 // *SpTU* 3 no. 89 r. 1); "If AN.TA.ŠUB.BA turns into 'hand' of ghost ..." (*TDP* 192:40 // *SpTU* 3 no. 89 r. 5).

143 Nos. 225:3 (B); 227:4; *TDP* 76:62; *TDP* 84:33; *TDP* 192:31 // *SpTU* 3 no. 89 ob. 20; *TDP* 192:36 // *SpTU* 3 no. 89 ob. 25. Compare: "If ... like <a case of> 'hand' of ghost ..." (nos. 161:1; 163b:1).

144 Nos. 87:1 (A); 92:1; 117:1; 136b:2; 137a:1; 138:1; 159:1; 197:1; 198:1; 205:1; cf. nos. 167:1; no. 194:1; no. 328:1; *SpTU* 1 no. 49:33; *AMT* 95/1:14 (catchline).

145 Nos. 60:6; 65:3; 123:1; 125:3; 126:7; 163a:3; 163b:3; 169:16; 176:10; 178b:2; 187b:10–11; 194:7; 195:4; 201:4–5; 202:10; 237:7; 249:4–5; 250:2; 267:1; 275:1; 304a:3; 304b:3; 305:4; 306:4; 308b:3; 309:1; 310:3; 312:3; 313:5; 323:10–11; cf. nos. 191b:3; 248:2; 286:4; 308a:3; 311:3; 312:3; 321:3; 352:3. Compare: "Remedies for 'hand' of ghost" (*BAM* 473 i 27 [label]); "[If (you want) to] cure (cases of) 'hand' of ghost or the *mukīl rēš lemutti*-demon" (no. 312:1; cf. 341:1).

146 Nos. 68:1; 79:1; 83:1; 84:1; 88–89:1; 111:2; 165:1 (= *BAM* 473 iv 16′); 182:2; 193:2 (C); 216:3; *STT* 91+287:11′, 17′, 19′, 49′, 71′, 72′; *TDP* 32:7, 8, 10 (=*BAM* 482 iv 47′ // *AMT* 19/1 iv 30′), 11; *TDP* 34:13, 14, 15, 16, 17, 18, 19; *TDP* 34:22 // *SpTU* 3 no. 88 i 2; *TDP* 36:32 // *SpTU* 3 no. 88 i 11; *TDP* 36:36 // *SpTU* 3 no. 88 i 15; *SpTU* 3 no. 88 i 18, ii 20, 21, 23, 25, 26, 28; *TDP* 42:38 // *SpTU* 3 no. 88 iv 1; *TDP* 42:39 // *SpTU* 3 no. 88 iv 2; *TDP* 42:40 // *SpTU* 3 no. 88 iv 3; *TDP* 70:16, 17; *TDP* 76:60, 61, 63; *TDP* 86:54; *TDP* 106 iii 35; *TDP* 112:16′; *TDP* 118:16; *TDP* 124:27, 34, 36; *TDP* 126:38; *TDP* 166:85; *TDP* 182:47; *TDP* 190:28 // *SpTU* 3 no. 89:16; *TDP* 192:34 // *SpTU* 3 no. 89:23; *TDP* 234:29; *TDP* 236:46; *SpTU* 3 no. 100:13; *SpTU* 1 no. 49:34; cf. no. 121:2; *STT* 91+287:8′, 19′, 51′; *SpTU* 3 no. 88 ii 24; *TDP* 184:9; *TDP* 246:21. Compare: " 'Hand' of ghost (is when) ..." (*BRM* 4.32:3 [*JRAS* 1924:452]); "Ditto (from the stomach): 'hand' of ghost" (*SpTU* 1 no. 43:14 [see Köcher, *Fs. Goerke* 24]).

147 No. 116:2 (C).

148 Compare: "If his attack is prolonged, 'hand' of ghost" (no. 189a:2; cf. no. 184a:2–3).

149 Nos. 244:1; 277:1; cf. nos. 221:1; 234:1; 240:1; 289:1 (E); 349:1. Compare: "In order to remove and loosen 'hand' of ghost" (no. 110:1); "If a person (wants) to remove 'hand' of ghost" (no. 113:1 [D]); "In order [to remove] a persistent 'hand' of ghost" (no. 276:1); "to remove it" (nos. 126:5; 178a:2 [B-D]; 205:3; 244:1; 349:2); "If 'hand' of ghost afflicts a person (and) the *āšipu* is not able to remove it" (no. 289:1 [A-D]).

150 Nos. 178a:1; 315:1. Compare: "If 'hand' of ghost sta[ys continuously] in a person's body [and can not be dispelled ...] potions, aliments and [salves for 'hand' of ghost] (*AMT* 95/1:12–13 [label]); "[If] 'hand' of ghost afflicts [a ma]n so that, (despite) either the performance of *asûtu* or of *āšipūtu* it stays continuously and can not be dispelled" (nos. 307:1–2; 319a:1–2; cf. no. 347:1–3); "If headache (and) <'hand' of ghost> stay continuously in a person's body and can not be dispelled (and) will not go away despite bandages and recitations/salves" (no. 113:1 [A-C,E]; cf. *BAM* 482 iv 51′ [catchline]).

151 Nos. 304b:1; 310:1. Compare: "If ... 'hand' of ghost is pursuing that person" (no. 200:4).

152 Nos. 268:1; 300:1.

153 "If ... he was struck with the stroke of a *rābiṣu*-demon or a ghost" (*TDP* 118:13–14).

154 "If a person is sick with 'hand' of ghost" (nos. 314:1; 348:1).

155 Compare the symptoms of ghost affliction as described in J.J.M. de Groot, *China*, vol. 5.688.

156 Nos. 186a:1–3; 189:1; 191a:1–2.

157 G. Roux, *Ancient Iraq* 367.

158 No. 72:1.

159 No. 75:1. Compare: "If a person's right temple afflicts him and his right eye contains blood" (no. 73:1); "If a person's left temple afflicts him and his left eye contains blood" (no. 74:1).

160 *SpTU* 3 no. 88 ii 21. Compare: "If the blood vessels of his right/left temple afflict him and his right/left eye contains blood, 'hand' of ghost" (*SpTU* 3 no. 88 ii 19–20).

161 No. 78:1. Compare: "[If a person's right temple] afflicts him and his right eye contains tears" (no. 76:1); "If a person's left temple afflicts him and his left eye contains tears" (no. 77:1); "If a person's left temple hurts him and his left eye is swollen and sheds tears (no. 82:1).

162 No. 97:1–2. Compare: "If the blood vessels of a person's right temple (feel like they are) pulsating and his right eye contains tears" (nos. 93:1; 94:1–2); "If the blood vessels of a person's left temple (feel like they are) pulsating and his left eye contains tears" (nos. 95:1; 96:1–2).

163 *SpTU* 3 no. 88 ii 24. Compare: "If the blood vessels of his right/left temple afflict him and his right/left eye contains tears, 'hand' of ghost" (*SpTU* 3 no. 88 ii 22–23); "If his right/left temple hurts him and his right/left eye is swollen and sheds tears, 'hand' of ghost, deputy of Ištar" (*TDP* 36:31–32 // *SpTU* 3 no. 88 i 10–11).

164 Nos. 143:1 (B); 148:1; 151:1; cf. "Recitation (for cases) where <a person's> ears roar" (nos. 134:3; 135:3; 137b:1; 139b:1; 143:1 [A]; 152:5; 153:2; 154:5; cf. nos. 132:3; 133:9); "Recitation for (cases where) his ears (have) an obstruction (in the canal). ... Reci[tation for (cases where) h]is [ears (have)] an obstruction (and) they roar" (no. 155:1, 3); "You recite these [recitations] over the suppositories and amulets for 'If a person's ears roar' " (no. 156:18).

165 No. 131:1; cf. "If a ghost/'hand' of ghost afflicts a person (so that) his ears roar" (nos. 136a:1; 149a:1; 149b:1); "If, as a result of affliction by 'hand' of ghost, a person's ears roar, (you use) the recitation (for cases where) his ears roar" (no. 137a:1; cf. no. 138:1; *SpTU* 1 no. 49:33); "(To be used) if (as a result of) affliction by 'hand' of gh[ost] a person's [ea]rs roar" (no. 136b:2).

166 "If his temple afflicts him so that ditto (he continually cries out), his temporal blood vessels seem to pulsate greatly (and) the top of his head (feels like it) was (cut) open, 'hand' of ghost; he will die" (*TDP* 32:8; *BAM* 482 iv 49′ // *AMT* 19/1 iv 32′–33′). Some types of cranial trauma were also laid at the door of ghosts: "If he was wounded on his right temple, 'hand' of ghost (or) 'hand' of god; he will get well" (*SpTU* 3 no. 88 i 18b).

167 Nos. 58:1; 62:1; 63:1. Compare: "If, as a result of affliction by a [gh]ost(!), a person's temples ..." (no. 60:1); "If his affliction always afflicts him in the evening and his temples hurt him, affliction by a ghost" (*STT* 91+287:35′ // BM 47753 ob. 33, apud M. Stol, *Epilepsy* 64; "[If] 'hand' of ghost afflicts a [ma]n (so that) his temples throb" (no. 108–109:1–2); "Twenty-seven stones for emplacement of the intense pain of 'hand' of ghost or *mukīl rēš lemutti* not to approach a person" (no. 59:8–9); "From the stomach: illnesses of the head and mouth ... Ditto: 'hand' of ghost" (*SpTU* 1 no. 43:7, 14 [see F. Köcher, *Fs. Goerke 24*]). Note also: "(This

is) a bandage for 'hand' of ghost. You bandage his temples (with it)" (no. 65:3; cf. nos. 57:2; 61:2; 66:2; 67:2; 69:2); "With the salves and bandages for headache, you rub (it) on his temples (or) you bandage (him with it)" (no. 71:6–7); "You rub his temples (with them) in *erēnu*-cedar oil" (no. 70:2); "If you smear (it) on his temples, ('hand' of ghost) will not return and will not hurt him intensely" (no. 110:3).

168 No. 68:1. Compare: "If his temples afflict him and hurt him from sunrise to sunset and (the pain) does not let up, 'hand' of ghost" (*TDP* 34:13); "If his temples afflict him and (his symptoms) last from sunset till the morning watch, he will survive the night (but then) die" (*TDP* 34:12); "If a person has a headache and (his symptoms) last from sunset till the morning watch, he will die" (*BAM* 482 iv 46′ // *AMT* 19/1 iv 29′).

169 No. 92:1.

170 No. 84:1. Compare: "If his temples afflict him and his neck muscles continually hurt him, 'hand' of ghost" (*TDP* 34:15). Note also: "If 'hand' of ghost afflicts a person ... If you bandage either his head or his neck (with it), he will get well" (no. 85:1–2); "Salve for headache ... If you rub his temples (and) his neck muscles (with it), he will get well" (no. 86:2–3).

171 No. 165:1; cf. *BAM* 209 r. 18′, *BAM* 473 iv 16′ (labels); "ghost in the muscles of his neck" (no. 20f:11); " 'the aching muscles of the person's neck ...' Recitation (for cases where) as a result of affliction by a ghost his neck hurts (him)" (no. 164:2–3); "(If) it hurts him intensely in his neck, 'hand' of ghost" (*SpTU* 3 no. 100:13).

172 No. 72:1. Compare: "If a person's temples afflict him and his eyes contain blood" (no. 75:1); "If the blood vessels of his temple afflict him and his eyes contain blood, 'hand' of ghost" (*SpTU* 3 no. 88 ii 21).

173 No. 78:1. Compare: "If the blood vessels of a person's right and his left temples (feel like they are) pulsating and both his eyes contain tears" (no. 97:1); "If the blood vessels of his temple afflict him and his eyes contain tears, 'hand' of [ghost]" (*SpTU* 3 no. 88 ii 24); "If a person continually has headaches, his ears roar, his eyes become dimmed, (and) his neck muscles continually hurt him" (nos. 91:1–2; 91a:1–2); "Ditto (If his affliction always afflicts him in the evening and) his eyes are clouded (and) his ears roar, affliction by a ghost" (*STT* 91+287:32′ // BM 47753 ob. 30, apud M. Stol, *Epilepsy* 63).

174 *TDP* 34:16; cf. "[If], as a result of affliction by 'hand' of ghost, a person's temples, his heart, (and) his eyes are 'soaked' (and) sting him and his neck hurts him" (no. 117:1–2); "If, as a result of affliction by a ghost, a person's [temples hurt him (and) give him jabbing pains], his eye muscles st[ing him (and) his neck muscles continually hurt him]" (no. 118:1–2); "If his temple hurts him and gives him jabbing pains, his eye muscles s[ting] him (and) his neck muscles hurt him, 'hand' of ghost" (*TDP* 36:35–36 // *SpTU* 3 no. 88 i 14–15). Note also: "If, as a result of affliction by a ghost, a person's temples continually hurt him ... If you continually rub (it) on his temples, his eyes, (and) his neck, he will get well" (no. 87:1, 4); "If you continually rub his temples, his neck, (and) his eye sockets, (with it), he will get well; it will be removed" (no. 114b:7); "You bandage his temples (and) his eyes (with it)" (no. 80:2).

175 No. 83:1; "If his temple afflicts him and he gets hot (and then) cold and his eyes are swollen, 'hand' of ghost" (*TDP* 34:17).

176 No. 119:15; cf. 20f:12.

177 No. 73:1; "If the blood vessels of his right temple afflict him and his right eye contains blood, 'hand' of ghost" (*SpTU* 3 no. 88 ii 19).

178 No. 74:1; "If the blood vessels of his left temple afflict him and his left eye contains blood, 'hand' of ghost" (*SpTU* 3 no. 88 ii 20).

179 Nos. 93:1; 94:1–2. Compare: "[If a person's right temple] afflicts him and his right eye contains tears" (no. 76:1); "If the blood vessels of his right temple afflict him and his right eye contains tears, 'hand' of ghost" (*SpTU* 3 no. 88 ii 22).

180 Nos. 95:1; 96:1–2. Compare: "If a person's left temple afflicts him and his left eye contains tears" (no. 77:1); "If the blood vessels of his left temple afflict him and his left eye contains tears, 'hand' of ghost" (*SpTU* 3 no. 88 ii 23).

181 No. 79:1; "If his right temple hurts him and his right eye is swollen and sheds tears, 'hand' of ghost, deputy of Ištar" (*TDP* 36:31 // *SpTU* 3 no. 88 i 10). Cf. "If the muscles of his right temple are thick to an extent equal to the right eye, 'hand' of ghost" (*SpTU* 3 no. 88 ii 27).

182 No. 82:1; "If his left temple hurts him and his left eye is swollen and sheds tears, 'hand' of ghost, deputy of Ištar" (*TDP* 36:32 // *SpTU* 3 no. 88 i 11). Cf. "If the muscles of his left temple are thick to an extent equal to the left eye, 'ha[nd' of ghost]" (*SpTU* 3 no. 88 ii 28).

183 *TDP* 34:22 // *SpTU* 3 no. 88 i 2. Compare: "[If] ... his hearing is difficult, during the course of the illness, his neck 'falls,' [his right temple (seems) hot] (and) his left one (seems) cold, 'hand' of ghost; he will die" (*TDP* 126:37–38).

184 No. 98:1.

185 No. 115:1–2. Compare: "If a person continually has headaches (and) his ears roar" (nos. 91:1; 91a:1); "Ditto (If his affliction always afflicts him in the evening and) his eyes are clouded (and) his ears roar, affliction by a ghost" (*STT* 91+287:32′ // BM 47753 ob. 30, apud M. Stol, *Epilepsy* 63).

186 No. 116:1–2. Compare: "[If], as a result of affliction by 'hand' of ghost, a person's temples, his heart, (and) his eyes are 'soaked' (and) sting him and his neck hurts him" (no. 117:1–2).

187 No. 111:1–3. Compare: "If a person (experiences) pulsating of the temples and his body hurts him" (no. 99:1); "If he (experiences) pulsating of the temples and his body hurts him, 'hand' of ghost" (*TDP* 42:38 // *SpTU* 3 no. 88 iv 1); "If headache (and) 'hand' of ghost stay continuously in a person's body and can not be dispelled (and) will not go away despite bandages and recitations/salves ... If you continually smear his head/temples, his neck, his hands and wherever it hurts him intensely, he will find relief; his headache will be removed" (no. 113:1, 4–5).

188 *TDP* 18/20:13–14; cf. no. 346:1–6. Compare: "If the middle of a person's scalp (and) his temples continually hurt h[im] intensely, his ears roar ... his breasts continually hurt him ... a roving ghost afflicts that person, or *lubāṭu*, 'hand' of Mardu[k]" (no. 115:1–3, 8–9).

189 *SpTU* 3 no. 88 ii 25; "If the blood vessels of his temple afflict him and he also vomits blood (and) cannot take bread or beer, 'hand' of ghost" (*SpTU* 3 no. 88 ii 26); "If his temple afflicts him and blood runs out of his mouth/nose, 'hand' of

ghost" (*TDP* 34:14); "If his temple afflicts him so that he continually cries out (and) blood runs out of his mouth/nose, 'hand' of ghost" (*TDP* 32:7).

190 *TDP* 32:10; *BAM* 482 iv 47′ // *AMT* 19/1 iv 30′. Compare: "If the middle of a person's scalp (and) his temples continually hurt h[im] intensely ... (and) he continually has chest pain" (no. 115:1, 6).

191 No. 102:1. Compare: "If he experiences pulsating of the temples and his hands and his feet go numb, 'hand' of ghost" (*TDP* 42:39 // *SpTU* 3 no. 88 iv 2); "If a person experiences pulsating of the temples and numbness" (no. 100:1); "If his temple afflicts him and numbness grips his body but he does not sweat, 'hand' of ghost" (*TDP* 34:19).

192 Nos. 105:1; 106:1. Compare: "If he continually experiences pulsating of the temples and *rimūtu*-paralysis, 'hand' of ghost" (*TDP* 42:40 // *SpTU* 3 no. 88 iv 3).

193 No. 91:1–4. Compare: "If the middle of a person's scalp (and) his temples continually hurt h[im] intensely, his ears roar, his palate continually gets d[ry], he continually has numbness and *rimūtu*-paralysis, his breasts continually hurt him, he is continually short of breath, the hair of his scalp constantly stands on end, chills continually attack him (and) his limbs go numb ... a roving ghost afflicts that person, or *lubāṭu*-disease, 'hand' of Mardu[k]" (no. 115:1–5, 8–9); "(He) presses my temples ... numbs my flesh" (no. 119:13–14); "(He) presses my temple ... <numbs my flesh>" (no. 120:16).

194 No. 90:1; "If his temple afflicts him and his face seems continually to be spinning (and) he gets up but then falls (back down again), 'hand' of ghost" (*TDP* 34:18). Compare: "Šamaš, this is the representation of the confusional state (causing) ghost; this is the representation of anything evil which exists in my body, my flesh, and my muscles, (which) presses my temples, continually makes my face seem to spin, dries up my palate, numbs my flesh, divides the right side and the left side of my body, goes continually after me, (and) sets about cutting my throat" (no. 119:12–16); "The frightening ghost who has been fastened to my back for many days and cannot be dispelled, (which) continually pursues me all day, frightens me continually by night, continually sets about pursuing me, <continually> stands the hair of my head on end, presses my temple, continually makes my face spin, dries up my palate, <numbs my flesh, (and) dries up my whole body>" (no. 120:12–16).

195 *AHw* lists this under *râdu*. The stem vowel is, however, not *u*, as it should be for this root, but *a* as in *râṭu*. The latter is lexically equated with *raḫāṣu*. Note that *SpTU* 1 no. 30:9 defines *ra-a-du* as *sa-la-ḫu*.

196 *TDP* 76:61.

197 No. 167:1.

198 No. 129:1–2. Compare: "When his eyes continually see flashes, 'hand' [of ghost (or) ...]" (no. 12:2); "Eight stones (for cases) where a person continually sees flashes" (no. 127:3; cf. *BAM* 351:13 [catchline referring to this prescription]; *AMT* 87/3 ii 6).

199 No. 126:1–4; cf. no. 128:1–2, no. 128a:1′–3′. Note also: "Daub for the eyes for 'hand' of ghost" (no. 123:1; cf. no. 126:7); "These eleven plants are a balm for 'hand' of ghost. If you daub it on his eyes, he will get well" (no. 125:3).

200 Nos. 131:1; 136a:1 (A). Compare: "Recitation (for cases) <where a person's> ears roar" (nos. 134:3; 135:3; 137b:1; 139b:1; 143:1 [*BAM* 506:2′]; 152:5; 153:2;

154:5; cf. nos. 132:3; 133:9); "If a person's ears roar" (nos. 143:1 [*BAM* 3 iv 31]; 148:1; 151:1); "Recitation for (cases where) his ears (have) an obstruction (in the canal). ... Reci[tation for (cases where) the ears (have)] an obstruction (and) they roar" (no. 155:1, 3); "You recite these [recitations] over the suppositories and amulets for 'If a person's ears roar' (no. 156:18).

201 No. 137a:1; cf. nos. 136b:2; 138:1. Compare: "If, as a result of affliction by 'hand' of ghost, a person's ears roar" (*SpTU* 1 no. 49:33; cf. BM 76023 + 83009 r. 2′); "If 'hand' of ghost afflicts a person (so that) his ears roar" (nos. 136a:1 [B]; 149a:1; 149b:1); "If his face seems continually to spin, his ears roar, (and) his limbs are continually tense, 'hand' of ghost" (*TDP* 76:60).

202 *BRM* 4.32:3b–4 (Campbell Thompson, *JRAS* 1924.452). Compare: "[If] ... his hearing is difficult, during the course of the illness, his neck 'falls,' [his right temple (seems) hot] (and) his left one (seems) cold, 'hand' of ghost; he will die" (*TDP* 126:37–38).

203 No. 157:1. Compare: "If a person ... (and) his ears continually ring, to cure him" (no. 158:1); "If his ears ring, 'hand' of gho[st]" (*TDP* 70:17b); "(If) his ears continually ring, 'hand' of ghost" (*SpTU* 3 no. 100:13; *SpTU* 1 no. 49:34).

204 No. 161:1. Compare: "If, as a result of affliction by 'hand' of ghost, a person['s] ear[s are inflamed?] ... wherever it is inflamed" (no. 159:1, 5); "If a person's ears hurt him like 'hand' of ghost" (no. 163b:1).

205 *TDP* 70:17a.

206 Ghosts were also responsible for trauma to the neck and spine: "If he was wounded on his neck and, as a consequence, his insides are continually cramped and his feet are raised up, affliction by a ghost" (*TDP* 82:19); "If he was wounded on his neck and, as a consequence, his feet tremble (and) his insides are continually cramped, affliction by a ghost" (*TDP* 82:20); "If he was wounded on his spine and, as a consequence, he is stopped up so that his excrement cannot come out, 'hand' of a murderous ghost; [he will die]" (*TDP* 106:35; cf. *TDP* 236:46).

207 No. 173:1; "[If 'hand' of gho]st afflicts a person (and) his right side [continually hurts hi]m intensely" (no. 174:1–2); "[If] 'hand' of ghost afflicts a person (and) his left side [continually hurts him intensely]" (no. 175:1–2).

208 For the reading, see J.A. Scurlock, *NABU* 1993 no. 47.

209 *TDP* 108:20; cf. 234:31.

210 No. 182:1–2. Compare: "If 'hand' of ghost afflicts a person and it turns into a needling pain" (nos. 181:1; 183:1); "If a person has intense pain of 'hand' of ghost (and) needling pain so that he cannot sleep day or night" (no. 184:1).

211 No. 177:1, 3. Compare: "You tie it on his side (or) wherever it hurts him. [If] you recite [the recitation ov]er his side, [he will get well]" (no. 169:20–21); "Twenty-one stones for 'hand' of ghost. Wherever it hurts him, you bind (it) on him" (no. 176:10–11); "If 'hand' of ghost stays continuously in a person's body and cannot be dispelled ... (if) you rub (the salve) on wherever it <continually> hurts him intensely, he will find relief." (no. 178a:1, 15); "Recitation for the sting of a ghost" (no. 179:11). Note also: "To make well the evil sinew for that person, that person; to make well the bound sinew, its matter, its matter to lay before the lord, to lay before the lady. (How) to make the bound sinew well for that person I (Asalluḫi) looked into (the matter)" (no. 169:1–4).

212 No. 185:1–2. Compare: "[If his] right [foot] gets shrunken, 'hand' of Ištar or affliction by a ghost; he will die" (*TDP* 142:6′). Note that no. 320 is, in two texts, given as the second prescription for "If (you want) to lubricate stiff hips" (*AMT* 56/1 r. 5′ // *AMT* 69/8:11′). This was originally the sixth prescription listed in *BAM* 471 column i for the same problem; it is therefore possible that nos. 317, 318 and 319b. (originally nos. three to five) were also intended to treat this condition.

213 *TDP* 86:54a.

214 No. 193:1–2. Compare: "He does not find relief (but) [v]omits [da]y and [night]" (no. 115:8); "If the blood vessels of his temple afflict him and he also vomits blood (and) cannot take bread or beer, 'hand' of ghost" (*SpTU* 3 no. 88 ii 26); "If his temple afflicts him and ditto (he continually cries out: 'my insides, my insides'), he vomits a lot and cannot stand the bed, 'hand' of ghost; he will die" (*TDP* 32:11; *BAM* 482 iv 48′ // *AMT* 19/1 iv 31′).

215 No. 194:1; "[If a ghost affli]cts a person so that his abdomen continually hurts him" (no. 196:1). Compare: "If his affliction always afflicts him at midday (and) when it afflicts him, his fever is not very great but sweat presses down on his temples (and) his eyes, and his abdomen hurts him, 'hand' of ghost" (*STT* 91+287:49′ // BM 47753 ob. 46, apud M. Stol, *Epilepsy* 66).

216 No. 197:1–2. Compare: "If, as the result of an affliction by 'hand' of ghost, a person's epigastrium gnaws at him" (no. 198:1); "If his epigastrium is hot and his insides are continually bloated, affliction by a ghost" (*TDP* 112:30′); "[If] his [epi]gastrium afflicts him, affliction by a ghost" (*TDP* 110:11′); "If his epigastrium is sore (and) he gets up and (has to) sit down, the ghost of (his) brother or sister afflicts him" (*TDP* 114:34′); "If his epigastrium is cramped (and) his back continually hurts him, 'hand' of ghost" (*TDP* 112:16′); "(If) his kidney gives him a jabbing pain" (no. 91:2).

217 No. 199:1–3. Compare: "If he continually cries out: 'my insides, my insides' (and) gets up and runs, a ghost, the 'double' of a dead person [afflicts him]" (*TDP* 124:26); "If he cries out softly or intermittently?: 'my insides, my insides', 'hand' of a murderous ghost; he will die" (*TDP* 124:27); "If ... (and) he cries out: '[my insides, my in]sides', 'hand' of ghost" (*TDP* 124:34); "If ... (and) he cries out: '[my insides, my in]sides', 'hand' of ghost; he will die" (*TDP* 124:35–36); "If he cries out a lot (and) is continually feverish, 'hand' of ghost, deputy of Ea" (*TDP* 184:9; K 3700++ r. 11).

218 Nos. 186a:1–3; 191a:1–2. Compare: "[If a gh]ost afflicts [a person] so that he belches a lot" (no. 189:1); "If his epigastrium is continually bloated, affliction by a ghost" (*TDP* 112:18′); "If his epigastrium is hot and his insides are continually bloated, affliction by a ghost" (*TDP* 112:30′); "Ditto (his affliction always afflicts him in the evening and) his insides are continually bloated (and) it keeps him awake until the middle watch, affliction by a ghost" (*STT* 91+287:31′ // BM 47753 ob. 29, apud M. Stol, *Epilepsy* 63; cf. *STT* 91+287:36′ // BM 47753 ob. 34, apud M. Stol, *Epilepsy* 64).

219 *TDP* 82:19; "If he was wounded on his neck and his feet tremble (and) his insides are continually cramped, affliction by a ghost" (*TDP* 82:20); "(If his affliction always afflicts him in the evening and) his epigastrium is continually bloated (and) his feet are raised up, affliction by a ghost" (*STT* 91+287:30′ // BM 47753

ob. 28, apud M. Stol, *Epilepsy* 63).

220 No. 200:1–4. Cf. "Depression continually afflicts him" (no. 115:7).

221 No. 202:10. Compare: "[Eleven]/forty-one stones (for) 'hand' of ghost and nu[m]bness [of the right hand]" (no. 201:4–5); "They have weighed out paralysis, twisting, numbness of the flesh, dizziness, *šaššaṭu* (and) insanity for me and daily they cause me to twist" (no. 226:29–30); "Ditto (his affliction always afflicts him in the evening and) his ears go numb, affliction by a ghost" (*STT* 91+287:34′ // BM 47753 ob. 32, apud M. Stol, *Epilepsy*, 64).

222 *TDP* 188:5–7.

223 Nos. 88–89:1. Compare: "If his face seems continually to be spinning (and) he gets up from his bed but then falls (back down again), 'hand' of ghost" (*TDP* 76:63); "[If a person's head?] is puffed up (with) [fluid?] (and) his face [seems continually] to be spinning ... affliction by a gho[st]" (no. 203:1–2).

224 *TDP* 76:60.

225 *TDP* 118:15–16.

226 *TDP* 88:8–10. Compare: "his heart is troubled" (no. 91:3).

227 No. 205:1–3; "If his face seems continually to spin (and) his breaths have become short (and) his breath constantly enters his throat as if he were thirsting for water, the 'hand' of a ghost roving in the steppe afflicts him" (*TDP* 76:62).

228 *TDP* 84:32b-33. Compare: "(If) he is continually short of breath" (no. 115:4); "[If ...] he was continually sho[rt of brea]th]? ... a ghost has [se]ized him while (he was) bathing in water. In order that he not be short of breath ..." (no. 206:1–3).

229 *STT* 91+287:36′ // BM 47753 ob. 34, apud M. Stol, *Epilepsy* 64. Compare: "If his affliction always afflicts him at midday (and) when it afflicts him, his fever is not very great but sweat presses down on his temples (and) his eyes, and his abdomen hurts him, 'hand' of ghost" (*STT* 91+287:49′ // BM 47753 ob. 46, apud M. Stol, *Epilepsy* 66).

230 *TDP* 24:49; "If ... his hands and feet are hot as in affliction by a ghost" (*TDP* 26:71).

231 *TDP* 246:21.

232 *TDP* 70:15; "If his ears are damp like the ears of a young goat, 'hand' of ghost; on the third day, there will be cause for worry" (*TDP* 70:16). Note that no. 215 is, in one text, given as an alternative prescription for "I[f (you want)] to remove [*liʾbu ṣibi*]*t šadî*" (*KUB* 29.58+59+*KUB* 37.84 v 14 [see G. Meier, *ZA* 45.208]). In *TDP* 24:51, *liʾbu* is described as a type of fever; cf. An IX 40f. (see *CAD* L 181a).

233 No. 216:1–3. Compare: "Salve <for lifting [cu]rses> , 'hand' of ghost, <(and) to keep burning fever away>." (no. 187b: 10–12).

234 "If a ghost afflicts a person and, as a result, he gets hot and then cold, his confusional states are numerous and (one) is (always) nearby, he gets no rest day or night, (and) his cry is like the cry of a donkey, <the 'hand' of> a strange ghost has seized him in the waste land" (no. 225:1–3).

235 "(If) chills are continually attacking him ... depression continually afflicts him, he <cont[inually]> has an appetite and then cannot eat, <he does not find relief (but) [v]omits [da]y and [night]>, a roving ghost afflicts that person, or *lubāṭu*-illness (or) 'hand' of Mardu[k]" (no. 115:5, 7–9); "If depression continually falls upon him (and) he makes supplication to whatever he sees, his limbs are hot

and he sweats every day, he continually has a big appetite (and) until they bring him what he wants, he vomits (but) when they bring it to him he looks at it and doesn't eat it, the 'hand' of a ghost who [died] in the water [afflicts h]im" (*TDP* 192:29–31 // *SpTU* 3 no. 89 ob. 17–20).

236 *STT* 91+287:29′ // BM 47753 ob. 27; cf. 30′–35′ // 28–33, apud M. Stol, *Epilepsy* 63f.

237 *SpTU* 1 no. 37:16 // *SpTU* 2 no. 44:12 // *TDP* 186:15.

238 *SpTU* 1 no. 37:17 // *SpTU* 2 no. 44:13 // *TDP* 186:16.

239 *TDP* 192:37 // *SpTU* 3 no. 89 r. 1. Compare: "If AN.TA.ŠUB.BA turns into 'hand' of ghost (and) he has a *mukīl rēš lemutti*, 'hand' of Ištar (or) 'hand' of a *rābiṣu*-demon" (*TDP* 192:40 // *SpTU* 3 no. 89 r. 5); "If LUGAL.ÙR.*RA* turns into 'hand' of Ištar (or) 'spawn' of Šulpaea turns into 'hand' of ghost, he will not do well" (*TDP* 194:56 // *SpTU* 3 no. 89 r. 21); "[If a gh]ost afflicts [a person] and continually pursues [him, or] a *lilû*-demon or an *ardat lilî*-demon, or AN.TA.ŠUB.BA or anything evil afflicts him and [can not be dispelled?] from his body" (no. 218:1–2).

240 For the association between ghosts and goats, note also: "If he (the *āšipu*) sees goat hair, the 'hand' of <a roving> ghost afflicts him (the patient); his illness will be prolonged" (*TDP* 4:38a; A.R. George, *RA* 85.144 i 45); "If his ears are damp like the ears of a young goat, 'hand' of ghost; on the third day, there will be cause for worry" (*TDP* 70:16); "If 'hand' of ghost afflicts a person so that in his eyes (something which looks) like [a light] or like lightning ... or like ... or like a goat [is continually established, that person] 'hand' of ghos[t ...] his eyes [...]" (no. 126:1–4).

241 No. 225:1–3; "[If he gets hot and then cold, his confusional state(s) are numerous (and)] (one) is (always) nearby, he gets no rest day or night (and) his cry is like the cry of a goat, [a strange ghost] has seized him in the wasteland" (*TDP* 168:3–4); "If you have heard his cry and (it is) like the cry of a ghost ..." (*SpTU* 1 no. 32 r. 11 and *SpTU* 1 no. 33:6′ ad *TDP* 68:87′–92′).

242 *STT* 91+287:7′–8′ // BM 47753 ob. 8, apud M. Stol, *Epilepsy* 58f.

243 *STT* 91+287:9′–11′ // BM 47753 ob. 9–10, apud M. Stol, *Epilepsy* 59; "If before it afflicts him, he sees something very far off which looks like a ... (and) when he sees it, his neck muscles continually hurt him, hi[s] chest [... (and) falling spells continually fall upon him, 'hand' of a murderous ghost; he will die" (*STT* 91+287:50′–51′ // BM 47753 ob. 47–48, apud M. Stol, *Epilepsy* 66).

244 *TDP* 234:29.

245 No. 222:1–5.

246 No. 224:1–3; "If the scepter of Sîn has been placed on him so that he bends his foot and stretches it out, he drones and spittle flows from his mouth, the 'hand' of a ghost roving in the steppe afflicts him" (*TDP* 192:35–36 // *SpTU* 3 no. 89 ob. 24–25).

247 Compare: "If (he has) confusional states (caused) by 'hand' of gh[ost]" (*BAM* 469 r. 35 [catchline]); "for an attack of a confusional state (causing ghost) or a *rā*[*biṣu*-demon]" (no. 221:1).

248 No. 119:1–2, 5, 6–7, 12–16, 19–22, 23. Compare: "A ghost continually gives [me] confusional states" (no. 217 ob. 11); "(The ghost which) strikes my skull and so

paralyzes my head, (which) strikes my cheek, seizes my mouth, makes my tongue bitter, (which) presses me between my arms and so makes my arms tense, (which) paralyzes my knees, makes my body twist with twisting" (no. 219:42–44); "the evi[l confusional stat]e (causing ghost or) *mukīl rēš lemutti*-demon [which] was set [on] NN son of NN" (no. 220:27–28); "They have weighed out paralysis, twisting, numbness of the flesh, dizziness, *šaššaṭu* (and) insanity for me and daily they cause me to twist" (no. 226:29–30).

249 Note "(If) his heart wants a woman, [but] when he sees a woman, his heart turns away, that person's semen has been made to l[ie] with a dead person" (Biggs, ŠÀ.ZI.GA 69:10′–12′ // *BAM* 205:8′–10′; cf. Biggs, ŠÀ.ZI.GA 66 i 8–13).

250 *TDP* 192:29–31 // *SpTU* 3 no. 89 ob. 17–20; cf. "He has an appetite and then cannot eat" (no. 115:7–8).

251 *STT* 91+287:72′ // BM 47753 r. 17, apud M. Stol, *Epilepsy* 70.

252 *TDP* 190:26 // *SpTU* 3 no. 89 ob. 14.

253 *TDP* 182:47a; "If his mentation is altered, ... forgetfulness? (and) his words hinder each other in his mouth, a roaming ghost afflicts him ..." (*TDP* 184:3–4; K 3700++ r. 5–6).

254 *TDP* 22:37.

255 *TDP* 24:63–64; cf. 26:65–66; "If he chews on his arms, he had a person strangled to death and the 'double' of the dead person afflicts him" (*TDP* 88:6); "[If he] chews on [his hands, he had a person strangled] to deat[h and the 'double' of the dead person afflicts him]" (*TDP* 92:40).

256 *TDP* 78:75; "If that which afflicts continually afflicts him (and) when it afflicts him, he rubs his hands and face, the ghost (of one) who died in water afflicts him; it will be difficult for him at midday; if ditto, the *rābiṣu* of the river has struck hi[m]" (*STT* 91+287:40′ // BM 47753 ob. 38, apud M. Stol, *Epilepsy* 64).

257 *TDP* 78:76.

258 *TDP* 158:17.

259 M. Stol, *Epilepsy* 80–81 interprets this as "sunstroke." The translation "dehydration" follows Labat, *Manuel* (1952, 1995) no. 381.

260 *TDP* 192:32–34.

261 *TDP* 166:83–85; "If before it afflicts him, he sees something very far off which looks like a [...] (and) when he sees it, his neck muscles continually hurt him, hi[s] chest [...] (and) falling spells continually fall upon him, 'hand' of a murderous ghost; he will die" (*STT* 91+287:50′–51′ // BM 47753 ob. 47–48, apud M. Stol, *Epilepsy* 66); "If his limbs are as quiet as those of a healthy person (but) his mouth is seized so that he cannot talk, 'hand' of a murderous ghost (var: 'hand' of the ghost of someone burned to death)" (*STT* 91+287:71′ // BM 47753 r. 16, apud M. Stol, *Epilepsy* 69).

262 Compare: "The hair of his head/scalp continually stands on end" (*TDP* 192:32; no. 115:4).

263 No. 120:12–16.

264 "He comes to rob him of his flesh" (no. 20f:12); "They consume all my flesh for me" (no. 217 ob. 14). Compare: "a strange ghost or a robber or murderer (that) day and night is bound after me and continually pursues me and stands (against me) for evil and can not be dispelled" (no. 219:40–41).

265 Slower wasting seems to have been attributed to curses: "[If a m]an is sick with a wasting curse, everything he eats does not rest easy in his stomach but it turns about and pours (it) into his anus (and) he cannot eat bread, if it is prolonged, that person will die; for his splitting off and to cure him ..." (*BAM* 156:1–3).

266 *TDP* 190:27–28 // *SpTU* 3 no. 89 ob. 15–16; cf. "If his abdomen is soft, he asks for a lot of water (but) his temperature is even, (and) his illness has kept him awake from the beginning to the middle of the night, he was struck with the stroke of a *rābiṣu*-demon or a ghost; he will die" (*TDP* 118:13–14). See *CAD* M/2.136a s.v. *miṯḫāru* mng. 1a 1′ b′. Compare: "If his head, his body (and) the bulb of his nose continually give him a jabbing pain, [his] lips ..., and (his stomach) is continually upset, among his people, the ghost of (one who) [died] of thir[st has seized him]" (*TDP* 24:63–64; cf. 26:65–66). Note also: "his palate continually gets d[ry]" (no. 115:2; no. 200:1); "(The ghost) continually makes my face seem to spin, dries up my palate, numbs my flesh" (no. 119:14); "(the ghost) continually makes my face spin, dries up my palate, <numbs my flesh, (and) dries up my whole body>" (no. 120:16).

267 *STT* 91+287:17′ // BM 47753 ob. 16, apud M. Stol, *Epilepsy* 61. Compare: "If when (a confusional state) comes over him, his limbs go numb, his face seems to spin, his abdomen wastes away and whatever he puts to his mouth is always excreted all at once from his anus on the very same day, 'hand' of a ghost who died through murder" (*STT* 91+287:18′–19′ // BM 47753 ob. 17–18, apud M. Stol, *Epilepsy* 61).

268 No. 227:1–4 (collated).

269 *SpTU* 3 no. 88 i 18b. Note also *TDP* 166:85 ("hand" of ...).

270 *TDP* 84:33.

271 No. 216:3; *TDP* 142:6′.

272 No. 115:9.

273 *TDP* 192:34.

274 "If 'hand' of ghost afflicts a person so that the 'hand' of god or goddess is upon him" (no. 245:1).

275 Infants were typically attacked not by adult ghosts but by the spirits of stillborn children (*kūbu*).

276 "Before he lingers and dies, (you perform the ritual)" (no. 199:4).

277 *TDP* 32:8; cf. *BAM* 482 iv 49'//*AMT* 19/1 iv 32′–33′. Similarly persistent headaches which were fatal were attributed to ghosts: "If his temple afflicts him and (his symptoms) last from sunset till the morning watch, he will survive the night (but then) die" (*TDP* 34:12); "If a person has a headache and (his symptoms) last from sunset till the morning watch, he will die" (*BAM* 482 iv 46′ // *AMT* 19/1 iv 29′).

278 *TDP* 32:11; *BAM* 482 iv 48′ // *AMT* 19/1 iv 31′; "If his temple afflicts him and he continually cries out: 'my insides, my insides', 'hand' of ghost, deputy of Ištar; he will die. Var: 'hand' of ghost; if it is prolonged, he will die" (*TDP* 32:10; *BAM* 482 iv 47′ // *AMT* 19/1 iv 30′); "If ... (and) he cries out: '[my insides, my in]sides', 'hand' of ghost; he will die" (*TDP* 124:35–36); "If he cries out softly or intermittently?: 'my insides, my insides', 'hand' of a murderous ghost; he will die" (*TDP* 124:27).

279 *TDP* 108:20.

280 See M. Stol, *Epilepsy* 92.

281 *TDP* 106 iii 35.

282 *STT* 91+287:7′–8′ // BM 47753 ob. 8, apud M. Stol, *Epilepsy* 58f; "If before it afflicts him, he sees something very far off which looks like a ... (and) when he sees it, his neck muscles continually hurt him, hi[s] chest ... (and) falling spells continually fall upon him, 'hand' of a murderous ghost; he will die" (*STT* 91+287:50′–51′ // BM 47753 ob. 47–48, apud M. Stol, *Epilepsy* 66).

283 *TDP* 234:29. Compare: "If he gnashes his teeth and his hands and feet are dark, [affliction] by a ghost; he will die" (*TDP* 60:42′). Cf. "[If] ... his hearing is difficult, during the course of the illness, his neck 'falls,' [his right temple (feels) hot] (and) his left one (feels) cold, 'hand' of ghost; he will die" (*TDP* 126:37–38); [If] his [mentation] is altered so that he is not in full possession of his faculties, 'hand' of a ro[vi]ng ghost; he will die" (*TDP* 182:47a).

284 Nos. 92:1 (B,D); 115:9 (A).

285 Nos. 79:2; 91:4; 111:3; 158:1; 178a:2 (A); 182:2; 191a:2 (C,D); 193:2 (A); 198:1; 200:4; 225:3 (B); 227:4; 246:1; 287:1; 292:1; 304b:1; 319a:2; cf. nos. 117:3; 122:3; 307:2 (A). Compare: "The *āšipu* should continually do what he knows (to do)" (no. 68:1–2); "a tested fumigant for the ears" (no. 136a:2; cf. nos. 157:3 [B]; 299:3); "in order to relax [the muscles] of his heel and achilles' tendon" (no. 185:2); "in order that he not be short of breath" (no. 206:3); "[If (you want) to] cure (cases of) 'hand' of ghost and the *mukīl rēš lemutti*-demon" (no. 312:1).

286 Nos. 76:2; 77:2; 78:2; 215:3; 83:2; 85:2; 86:3; 87:4; 90:2; 92:10 (B-D); 93:4; 99:2; 100:2; 102:2; 103:2; 105:2; 108–109:6; 114a:19′; 114b:7; 119:11 (A,B); 123:4; 125:3; 148:1; 150:2; 151:2; 157:3 (A); 160:2 (A); 171:2; 173:4; 177:3; 185:9; 187b:13; 188:2; 189:3; 190:3; 191a:6 (C,D); 193:3; 197:4; 200:7; 278:3; 279:2; 280:2 (A); 281:2; 282:2; 283:2; 284:2; 289:4 (A); 294:4; 298:3; 299:3; 302:2; 303:15; 304b:3; 308b:3; 318:2; 319a:4; 319b:5; 320:3 (B); 324:2; *SpTU* 3 no. 88 i 18; *TDP* 196:71; cf. "Afterwards(?) in a month and twenty days ... he will get well" (no. 123:5); "he will get well within a month" (no. 179:19); "he will find relief" (nos. 113:5; 114a:19′; 178a:15); "recovery in three (days)" (*TDP* 188:5–7).

287 "The 'hand' of ghost will be removed" (no. 291:5; cf. no. 114b:7); "his headache will be removed" (no. 113:5); "It (the plant) is go[od] for removing affliction by a ghost" (*SpTU* 3.106 i 15′); Compare: "Remove [the evil ghost] from my body so that I may praise your great godship" (no. 119:30); "Šamaš, at your command (and) at the command of the sagest of the gods, Marduk, drive him away from my body, separate him [from] my [bo]dy, carry him away from my body. ... [Ea, Šamaš], and Marduk, help me and carry off the [sick]ness of my body so that those who see me may praise you. Remove the sickness of my body; I have turned to you–give me life" (no. 120:22–24, 30–32); "May you be loosed; may you be removed; may you be removed" (no. 131:38); "Remove the evil ghost; remove the evil ghost so that it does not approach the person's body. May it (the heart) chase away whatever is evil for him (the patient)" (no. 199:9–11); "Ghost (or) whatever is evil–from this day forward, you are extracted from the body of NN son of NN; you are expelled; you are driven away and banished. The god who put you in place, the goddess who put you in place–they have removed you from the body of NN, son of NN, the patient" (no. 226:14–16).

288 No. 217 r. 12; cf. "dead persons will not [approach] the person" (no. 233:7). Compare: "Let him not come near me; let him not come close to me; [let him not approach me]; let him not reach me" (no. 120:25–26); "Because of it, the difficulty, because of it, the seizer of heaven and earth, who gives birth to existing things, makes (its) path distant (from) the person" (no. 131:14–16); "For (it) not to approach his (the patient's) shape or form (any more than one could approach) heaven, for the hero utterly to destroy (them), to completely remove(?) them from his (the patient's) shape or form, [to put] the ghost/demon on the path(?), to put the ghost/demon on the road" (no. 133:3–5).

289 Nos. 110:3; 179:19; 199:25; cf. no. 91:19. Compare: "Šamaš, judge, remove him from my body and so may he not return to cause me confusional states. May he swear by y[o]ur oath to cross over (and be gone)" (no. 115:46–48); "May he not return to cause me confusional states" (no. 119:23); "May he cross the river. May he go across the mountain. [May he withdraw 3,600 double] hours' distance from my body; may he go up like smoke to heaven. [Like an] uprooted [tama]risk may he not return to his place" (no. 120:26–28).

290 "In the late afternoon ... In the morning ..." (no. 2:2); "As the sun goes down ... In the morning, at sunrise ..." (no. 115:10, 15–16); "When the sun goes down ... In the morning ..." (no. 217 ob. 2, 3); "You purify the clay pit. ... In the morning ..." (no. 232:2, 3). Compare: "(that) night (and) that day, you twine (it) together into a cord" (no. 55:2).

291 "For three days ... He keeps doing this for three days and then ..." (no. 1:1, 8); "For three days ... On the fourth day, at night ..." (no. 14:4); "On the third day, [in the late aftern]oon ..." (no. 15:2); "For three days, in the middle of the day ... On the third(!) day, in the middle of the day ..." (no. 17:2, 4–5); "For three day[s] ... On the third day, w[hen] the sun is [set]ting" (no. 218:18, 21); [For three days] ... for three days ... On the third day ..." (no. 220:14, 15, 21); "For three days ... For three days, day and night, ... For three days ... On the third day, in the late afternoon ..." (no. 226:6, 11, 13, 17); "For three days ... On the third day ..." (no. 228:4, 6); "for three days, (in the) morning, noon, and evening ..." (no. 303:2–3). One exceptional ritual required a full seven days: "For seven days ... On the seventh day ..." (no. 221:6, 7).

292 "He will get well within a month" (no. 179:19); "If you continually rub him (with it) for [a] month, he will get well" (no. 224:8). Compare: "[(If) you do] this for twenty-one days per month ... he will get well (no. 123:5); "He continually bathes his face/eyes for seven days (with it)" (no. 127:6); "(If) you continually repeat (this procedure) for five days, he will get well" (no. 157:3 [A]).

293 "In [...] water you put it out overnight [under the star]s. In the morning, (if) he drinks that liquid ..." (no. 54:3); "You put (it) out overnight under the stars. In the morning, without (his) having eaten, you daub (it) on" (no. 82:2); "You put (it) out overnight [under the sta]rs. If he drinks (it) in the morning without having eaten, he will get well" (no. 108–109:5–6); "You put (it) out overnight under the stars" (nos. 123:3; 153:3); "You put (it) out overnight under the stars. In the morning, be(fore) anybody talks with him, let him rub his neck and his body (with it)" (no. 165:3–4); "You put (it) out overnight under the stars. [In the morning], you clarify that liquid for him" (no. 174:4–5); "You pu[t it out overnight] under the

stars. [In the mor]ning, you clarify (it) for him" (no. 175:5–6). Compare: "[You sh]ut (it) up [in an oven]. In the morning, you take it out and you rub [him] (with it in) oil" (no. 183:3).

294 For more on this procedure, see E. Reiner, *Astral Magic* 48–60; S. Maul, *Zukunftsbewältigung* 45–46.

295 In one case it is specified that it be a propitious one (no. 131:2); in another it must be inauspicious (no. 324:1).

296 No. 91:5.

297 No. 91:5.

298 Possibly also of relevance is the fact that *kispu*-offerings were sometimes made at this time of the month–see A. Tsukimoto, *kispum* 62–65.

299 "If the ghost of a person's father or mother continually afflicts him, on the twenty-seventh(!) of Abu ... on the third day, the twenty-ninth, when the ghosts are (customarily) provided with food offerings" (no. 228:1, 6). Note also: "(If) you perform this (ceremony) of the *mašḫult*[*uppû*] in Abu and Tebeṭu, he will stay healthy and (if) you continually perform the exorcistic burning, and (make) this salve all year, he will stay healthy" (no. 303:15–18). If, as Tzvi Abusch contends (*JNES* 33.260), "the ultimate purpose of (*Maqlû*) is the transformation of the witch into a ghost and the expulsion of that ghost from the world of the living and its banishment to the world of the dead," then it is perhaps not surprising that *Maqlû* should also have been performed at the end of Abu (ibid. 261).

300 Nos. 119:3; 120:1; 218:21; 226:17; cf. nos. 2:6; 4:5; 9:6–7; 14:4, 9; 15:2. The emplacement for offerings was usually prepared in the morning (nos. 2:2; 6:4; 115:15–18; 217 ob. 3; 219:2; 232:3, 7) but might also be postponed till late afternoon (nos. 8:1–2; 119:3–4; 120:1–2; 226:17). Transfer rites to avoid bad dreams were best performed at midday (no. 17:2, 5).

301 "You repeatedly rub (it) on the bottom of his feet before he sets foot on the ground" (nos. 38:1; 39:1; 40:1; 42:1; 44:2; 45:2); "before [he sets] foot on the gr[ound] ... in the morning, he drinks that liquid" (no. 54:1, 3). Compare: "He drinks these seven plants in beer without having eaten" (no. 53:2); "In the morning, without (his) having eaten, you daub (it) on" (no. 82:2); "In the morning, he drinks it without having eaten" (no. 108–109:5–6); "In the morning, be(fore) anybody talks with him, let him rub his neck and his body (with it)" (no. 165:3–4); "In the morning, [without (his) having eaten], you have him drink (it)" (no. 306:3–4). Note: "before Gula" (no. 126:8 [salve]).

302 No. 2:2; cf. 131:3; 303:2, 6–7.

303 No. 6:4.

304 No. 324:2.

305 No. 226:7.

306 No. 115:9–10 (B).

307 No. 218:21; cf. "You bury it (the pot) in an abandoned waste" (no. 226:38).

308 No. 115:49.

309 "[Either in] the shade of a *baltu*-thorn or in the shade of an *ašāgu*-thorn, you dig a pit and bury it" (no. 12:2–3); "You bury those figurines in the shade of an *ašāgu*-thorn" (no. 15:9).

310 No. 221:7, 17; cf. "You make a sailboat ... You make them face downstream" (no.

228:6, 8); "You put [her on] a sailboat [...]" (no. 229:7). For a ritual using boats to get rid of witchcraft and slander see O.R. Gurney, *Iraq* 22.221–227. Interestingly, the recommended day for this latter ritual is the 27th of Abu, or the same day recommended in no. 228:1.

311 No. 220:30–35.

312 No. 10:9.

313 "He enters the house of a tavern keeper or a ... and pours out beer to Ea, Šamaš, and Asalluḫi" (no. 15:10–11).

314 No. 119:11.

315 The incipit reads "when the *āšipu* goes to the house of the sick person" (*TDP* 2:1).

316 Nos. 1:3–8; 2:5; 3:1–4; 4:1–3; 5:5–6; 6:1–3; 7:4–5; 8:5–6, 8–10, 11–12, 12; 9:4–5, 9; 10:1–6; 11:7 (2); 12:4–5; 13:4–6; 14:2–4, 9–10; 15:5–8; 17:9–10; 18:3–7, 10–12; 21:12–13; 91:11–14; 115:29–48; 119:12–26, 27–30; 120:9–32; 131:22–38; 149a:3–4 (= 149b:3–5; 156:9–10); 153:1 (= 156:5); 156:11–12 (= 155:1); 159:5; 178a:5–7, 8–13; 179:1–10; 217 ob. 6ff., 10–r. 6, 10–11; 218:7–14; 219:18–44; 220:17, 19, 25–30, 37–43; 221:3–4, 9–15; 226:14–16, 19–35, 37; 228:9–10; 231:6–9; 232:3–4; cf. no. 60:6, 7 (= 267:1, 2; 275:1); 232:22.

317 Nos. 5:1–3; 18:13–14; 20f.:11–14; 21:1–7; 91:16, 18–19; 131:11–16; 133:1–8; 154:1–4 (= 156:6–8); 164:1–2; 169:1–15; 199:9–11, 15; 236:1–4; cf. 11:5; 58:10; 117:4 (= 118:5); 201:15 (= 202:15); 218:24; 248:3; 303:5. Nos. 20b:1–2 (= 20a:2; 20f:6–10) and 114a:1–13 (= 110:3; 113:4; 114b:6) are two of the rare ghost prescriptions to have a bilingual recitation.

318 Nos. 132:1–2 (= 143:1; 156:13–14); 134:1–2; 135:1–2; 137b:1 (= 137c:1–2; 156:15); 139b:1 (= 156:16–17); 152:1–2, 3–4 (= 156:1–2, 3–4); 178a:4–5.

319 See V. Haas and H.J. Thiel, *Allaiturahḫi* 10–15; W. Farber, *Schlaf* 144–145; D. Prechel and T. Richter, *Fs Haas* 333–372 (= Hurrian).

320 Nos. 131:22–38; 149a:3–4; 153:1; 156:11–12.

321 Nos. 3:7; 4:6; 11:7; 14:8; 15:9; 17:8; 91:17, 19; 113:4; 115:49; 119:9, 11; 131:17; 132:3; 133:10; 149a:4; 149b:5; 152:7; 153:3–4; 179:17; 217 r. 6; 219:17; 221:16; 231:5; 232:22. Compare: "He says as follows: ... He does this continually for three days" (no. 1:2, 8); "Three times, to the [gho]st who meets with the person, he pours out donkey urine from an ox hoof" (no. 6:5); "For three day[s], ... as soon as ... the recitation which you have re[cited] before the god ..." (no. 218:18–19); "Before Šamaš and the stars, for three days, he repeatedly recites over it" (no. 226:13). One presumes that the instruction to recite the *legomena* three times means three times in immediate succession, but it should be noted that in *Lamaštu*, similar instructions seem to have meant more specifically once at sunrise, once at midday, and once at dusk (D.W. Myhrman, *ZA* 16.164:9; 192:24) and one of the ghost texts (no 303:5) also specifies this pattern.

322 Nos. 9:6; 18:8; 20a:2; 20f:5; 91:15; 114b:6; 118:5; 178a:3, 14; 199:12, 16; cf. "You ti[e] seven knots ... Whenever you tie (a knot), you recite the recitation" (nos. 21:9, 11; 164:8); "You tie seven and seven knots. Whenever you tie a knot, you recite the recitation" (no. 169:18–19); "You tie three knots seven times. Whenever you tie (them), you recite (this) recitation three times before Šamaš" (no. 179:15–17).

323 It is a universal in magic that odd numbers be employed–see, for example, "To begin with, I shall twine around you three strands composed of three threads, each

of a different color, and three times I shall carry your image around the altar; the divinity likes the odd number" (Virgil, *Eclogues* 8.71–73, apud G. Luck, *Arcana Mundi* 77).

324 "(He) washes his hands with soap and gypsum and says as follows" (no. 5:5 [referring to ll. 5–6]); "When you have had him say this" (no. 8:7 [referring to ll. 5–6]); "[When you have done this], you [have him say as fo]llows" (no. 18:9 [referring to ll. 10–12]); "You have him say as follows" (no. 21:12 [referring to ll. 12–13]); "That person says as follows" (no. 91:10 [referring to ll. 11–14]); "You have him say as follows" (no. 115:26, 28 [referring to ll. 29–48]); "You have him say the recitation: 'Šamaš, this (is) the representation of the confusional state (causing ghost)' three times" (no. 119:8–9 [referring to ll. 12–26]); "Y[ou have] him [say] as follows ... He says (this) three times" (no. 217 ob. 9, r. 6 [referring to ll. ob. 10–r. 6]); "The patient raises those figurine(s) and recites before Šamaš three times the recitation: 'Powerful, exalted lord, light of the lands"' (no. 219:16–17 [referring to ll. 18–44]); "The patient raises the figurine and then you have him say as follows before Šamaš" (no. 226:18 [referring to ll. 19–35).

325 "When you have had him say this, you stand before Šamaš and say as follows ... When you have said this" (no. 8:7, 11 [referring to ll. 8–10]); cf. "You [lift up] the reed torch [and say as follows]" (no. 8:12 [referring to l. 12]); "Be[fore Šamaš] (you) say as follows ... You have the [pat]ient say as follows" (no. 13:3, 6 [referring to ll. 4–6 and 7–11]); "(You) recite (it) three times into his right ear (and) three times into his left ear" (no. 133:10 [referring to ll. 1–8]); "While tearing out the heart of the chicken/goose and putting it over his heart, the *āšipu* lays his hands on him (the patient) and says as follows" (no. 199:6–8 [referring to ll. 9–11]); "The recitation which you have re[cited] before the god" (no. 218:19 [referring to ll. 7–14]); "Before Šamaš you say as follows" (no. 220:24–25 [referring to ll. 25–30]); "You say as follows" (no. 220:37 [referring to ll. 39–43]); "Before Šamaš and the stars, for three days, he (the *āšipu*) repeatedly recites over it" (no. 226:13 [referring to ll. 14–16]).

326 That is, where the verb is given as a Sumerogram with no indication as to whether a second or third person form is intended.

327 For similar considerations with NAM.BÚR.BIs, see S. Maul, *Zukunftsbewältigung* 67–71.

328 Webster, *New World Dictionary*, 2nd College Edition 301.

329 For other examples, see W.R. Mayer, *OrNS* 61.397.

330 As the Š-stem of *tamû* is rarely attested, the D-stem is the normal way of referring to the administration of oaths to fellow human beings (see *AHw* 1318a). Occasionally, the Š-stem of *zakāru* (also "to make take an oath"; see *CAD* Z 21b) is used instead (no. 15:7–8). For a parallel to this practice of forced oaths, note the administration of oaths to assistant daimons in the Greek magical papyri from Egypt:"But you adjure him with this [oath] that he meet you and remain inseparable and that he not [keep silent or] disobey in any way. But when he has with certainty accepted this oath of yours ..." (*PGM* I ca. 80, apud Betz, *Papyri* 5).

331 "(He) says as follows: "You are made to swear." You [lift up] the reed torch" (no. 8:12); "Y[ou have] him [say] as follows ... '(Šamaš), let him (the ghost) be put under your [o]ath; let him be put under the oath of Ea and Asalluḫi. Let him be

put under the oath of the great gods of heaven and earth not to approach my body again.' He says (this) three times" (no. 217 ob. 9, r. 4–6). Compare no. 4:1–3 (a personal appeal to the ghosts containing a ritual oath formula); cf. no. 9:8–9. The only obvious exception to this rule is no. 14:1–4 where the healer both administers the ritual oath and performs the libation.

332 "You make it swear a ritual oath" (nos. 11:5; 131:21 [referring to ll. 22–38]; 218:24); "I have made you swear by Šamaš at his setting. You must be distant from the body of NN son of NN; you must depart; you must go away," (you) say and (you) enclose that figurine in a hole to the west" (no. 14:9–10); "You close the face (of the hole) with clay. ... You say as follows: '... By the o[at]h of heaven and earth ...'" (no. 220:35, 37, 42); "You make the two figurines of tamarisk and the seven substitute figurines (of clay) board (the sailboat). You make them swear an oath (by) the great gods of heaven and earth ... You dispatch the boat" (no. 221:7–9, 17 [referring to ll. 9–15]); "(You) put it (the figurine) in a jar and then you make it swear. You say: "[By earth may you swear]; by heav[en] may you swear; by Šamaš may you swear." and then (you) close its (the pot's) mouth. ... You bury it (the pot) in an abandoned waste" (no. 226:36–38); "(You) make them face downstream and (you) say as follows: 'From the body of NN, son of NN, be 3,600 double hours distant, be far away, be distant, be distant. By the great gods are you made to swear"' (no. 228:8–10).

333 "You take the patient's hand and then he lifts the figurine and then you have him say as follows" (no. 115:25–26); "The patient raises that figurine to his left towards Šamaš and then to his right he ties a knot. You have him say the recitation: 'Šamaš, this (is) the representation of the confusional state (causing ghost)' three times" (no. 119:7–9); "The patient raises those figurine(s) and recites before Šamaš three times the recitation: 'Powerful, exalted lord, light of the lands' " (no. 219:16–17); "The patient raises the figurine and then you have him say as follows before Šamaš" (no. 226:18). Cf. nos. 15:4; 120:7–8.

334 "May he swear by y[o]ur oath to cross over (and be gone)" (no. 115:48); "By yo[ur] oath make them swear. By heaven may they swear; by earth may they swear" (no. 15:7–8); "Let him be put under your oath; let him be put under the oath of Ea and Asalluḫi. <Let him be put under [the oath of the go]ds [of heaven and earth]>" (no. 120:24–25).

335 This is certainly the case with no. 133:8, 10 (magic encirclement); cf. also no. 21:5–7 (knotted amulet); no. 169:15 (ditto); no. 178a:5–7 (salve); 236:4 (ditto). For no. 18:13–14 (magic encirclement), see below.

336 Nos. 17:9–10; 20b:2; 58:10; 114a:1–13 (= 110:3; 113:4; 114b:6); 117:4 (= 118:5); 132:1–2 (= 143:1; 156:13–14); 133:1–8; 137a:1; 137b:1 (= 137c:1–2; 156:15); 139b:1 (= 156:16–17); 149a:3–4 (= 149b:3–5; 156:9–10); 153:1 (= 156:5); 154:1–4 (= 156:6–8); 156:11–12 (= 155:1); 164:1–2, 169:1–15; 179:1–10; 201:15 (= 202:15); 228:9–10; 231:6–9; 236:1–4; 248:3; 303:5.

337 Nos. 1:3–8; 3:1–4; 4:1–3; 6:1–3; 7:4–5; 12:4–5; 15:5–8; 115:29–48; 120:9–32; 159:5; 219:18–44.

338 Nos. 9:4–5, 9; 18:3–7, 10–12; 91:11–14, 16, 18–19; 119:12–26, 27–30. No. 2 seems also originally to have had several recitations for the patient to deliver (5 and 8ff.). With two apparent exceptions (no. 91:16, 18–19), the patient does not

seem to have been expected to recite in Sumerian or "Subarean".

339 No. 14:2–4, 9–10 (both Akkadian); no. 20f:6–10, 11–14 (= 20a:2) (one bilingual, one Sumerian); no. 60:6, 7 (= 267:1, 2; 275:1) (both Akkadian); no. 131:11–16 (Sumerian), 22–38 (Akkadian); no. 134:1–2 and no. 135:1–2 (both "Subarean"); no. 152:1–2, 3–4 (= 156:1–2, 3–4) (both "Subarean"); 178a:4–7, 8–13 (both Akkadian); 199:9–11, 15 (one Sumerian; one half Sumerian and half Akkadian); 218:7–14 (Akkadian), 24 (Sumerian); 221:3–4, 9–15 (both Akkadian); 232:3–4, 22 (both Akkadian).

340 Nos. 5:1–3, 5–6; 8:5–6, 8–10, 11–12, 12; 11:5, 7 (2); 13:4–6, 7–11; 21:1–7, 12–13; 217 ob. 6ff., 10–r.6, 10–11; 220:17, 19, 25–30, 37–43; 226:14–16, 19–35, 37. No. 10:1–6 seems to begin with a recitation by the patient in the first person (1–3) and to end with a recitation delivered by the *āšipu* and referring to the patient in the third person (3–6). No. 18:10–14 begins with a personal appeal in Akkadian and ends with a ritual oath in Sumerian; the shift in languages may indicate that the oath (13–14) section was meant to be recited by the *āšipu* . Similarly, in nos. 5:1–3, 5–6 and 21:1–7, 12–13 we have two recitations, one long one in Sumerian and the other, much shorter one, in Akkadian, the second of which was apparently intended to be recited by the patient.

341 Nos. 1:3–8; 2:5; cf. 2:8ff.

342 Nos. 3:1–4; 4:1–3; 5:5–6; 6:1–3; 7:4–5; 8:5–6, 11–12; 9:4–5, 9; 217 ob., 10–r. 6, 10–11.

343 Nos. 11:7; 12:4–5; 13:7–11; 15:5–8; 115:29–48; 119:12–26, 27–30; 120:9–32; 219:18–44; 220:17, 19; 226:19–35; cf. 10:1–3.

344 No. 18:3–7, 10–12; 91:11–14, 16, 18–19.

345 No. 21:12–13.

346 No. 159:5.

347 Nos. 1:3–8; 2:5; cf. 2:8ff.

348 Nos. 91:11–14, 16, 18–19; 115:29–48; 119:12–26, 27–30; 120:9–32.

349 No. 159:5 (TAB.BA).

350 No. 217 ob. 10–r. 6, 10–11; 219:18–44; 220:17, 19, 25–30, 37–43; 221:3–4, 9–15; 226:19–35.

351 Nos. 3:1–4; 4:1–3; 5:5–6; 6:1–3; 7:4–5; 8:5–6, 11–12; 9:4–5, 9; 10:1–3; 11:7; 12:4–5; 13:7–11; 15:5–8; 18:3–7, 10–12; 21:12–13.

352 Nos. 1:3–8; 2:5.

353 Nos. 3:1–4; 4:1–3; 5:5–6; 6:1–3; 7:4–5; 8:5–6, 8–10, 11–12, 12; 9:4–5, 9; 10:1–6; 11:7 (2); 12:4–5; 13:4–6; 14:2–4, 9–10; 15:5–8; 17:9–10; 18:3–7, 10–12; 21:12–13.

354 Nos. 60:6, 7 (= 267:1, 2; 275:1); 91:11–14; 115:29–48; 119:12–26, 27–30; 120:9–32.

355 Nos. 131:22–38; 149a:3–4 (= 149b:3–5; 156:9–10); 153:1 (= 156:5); 156:11–12 (= 155:1); 159:5.

356 Nos. 178a:5–7, 8–13; 179:1–10.

357 No. 217 ob. 6ff., 10–r. 6, 10–11; 218:7–14; 219:18–44; 220:17, 19, 25–30, 37–43; 221:3–4, 9–15; 226:14–16, 19–35, 37.

358 Nos. 228:9–10; 231:6–9; 232:3–4, 22.

359 Nos. 5:1–3; 11:5; 18:13–14; 20b:1–2 (= 20a:2; 20f:6–10); 20f:11–14; 21:1–7.

360 No. 58:10; 91:16, 18–19; 114a:1–13 (= 110:3; 113:4; 114b:6); 117:4 (= 118:5).
361 No. 131:11–16; 133:1–8; 154:1–4 (= 156:6–8).
362 No. 164:1–2; 169:1–15.
363 No. 199:9–11, 15.
364 No. 201:15 (= 202:15).
365 No. 218:24.
366 Nos. 236:1–4; 248:3; 303:1.
367 On this language (and the reputation of Ḫamazi, probably the capital of Subartu, for magical prowess in pre-Sargonic Mesopotamia), see P. Steinkeller, *Urkesh and the Hurrians* 82–84 with previous bibliography.
368 Nos. 132:1–2 (= 143:1; 156:13–14); 134:1–2; 135:1–2; 137b:1 (= 137c:1–2; 156:15); 139b:1 (= 156:16–17); 152:1–2, 3–4 (= 156:1–2, 3–4).
369 No. 178a:4–5. It is perhaps not irrelevant in this context, that "Subarean" recitations, including one of those used for ghost-induced roaring in the ears (no. 139b:1) were also used to treat *sagallu* (*BAM* 129 i 12–16 // *CT* 23.5–14 ii 15′–16′ // *CT* 23.2–4:18′; cf. *BAM* 129 i 1–6 // *CT* 23.5–14 ii 4′–7′; *BAM* 129 i 20–23 // *CT* 23.5–14 ii 20′ ff.).
370 Nos. 16 and 229 do not have recitations. However, the phrase "its ritual" in no. 16:1 probably indicates that a recitation preceded the preserved parts of the text. No. 229 is also fragmentary, and breaks off just after the figurine is placed in the sailboat, so it is conceivable that a recitation or ritual oath has been lost in the lacuna. No. 230 is not a set of instructions for the performance of a ritual, but a list of paraphernalia necessary for the performance of a ritual (for more on this type of text, see S. Maul, *Zukunftsbewältigung* 32). As such, it would not be expected to mention any recitations.
371 See below.
372 "You take the patient's hand and then he lifts the figurine and then you have him say as follows" (no. 115:25–26); "The patient raises that figurine to his left towards Šamaš and then to his right he ties a knot. You have him say the recitation: 'Šamaš, this (is) the representation of the confusional state (causing ghost)' three times" (no. 119:7–9); "The patient raises those figurine(s) and recites before Šamaš three times the recitation: 'Powerful, exalted lord, light of the lands'" (no. 219:16–17); "The patient raises the figurine and then you have him say as follows before Šamaš" (no. 226:18).
373 "You present those figurines to Šamaš. You have him say as follows" (no. 15:4); "You put that figurine before Šamaš. You say as follows" (no. 131:9–10); "You rub it with [go]at [hair] and present it to Šamaš ... the recitation which you have re[cited] before the god" (no. 218:6, 19); "You present them to Šamaš. You make them face downstream and you say as follows" (no. 228:7–8).
374 "You give her provisions. [...] Be[fore Šamaš] you say as follows ... You have the [pat]ient say as follows" (no. 13:3, 6); "[You put out] *bīnu*-tamarisk and [*maštakal*]. You make [the figurine] stand [on i]t. He says as follows" (no. 120:7–8); "He gives her a bed frame and a chair. [... win]no[wed] groats, beerbread, malt porridge [(and) ...] you continually set out [be]fore her. Before Šamaš you say as follows" (no. 220:22–25); "You make the two figurines of *bīnu*-tamarisk and the seven substitute figurines (of clay) board (the sailboat). You make them swear

an oath (by) the great gods of heaven and earth" (no. 221:7–9); [You make] a substitute figurine of the person. ... You also give it a makeshift girdle ... Three times, [you say] as foll[ows]" (no. 231:2–3, 5). Compare: "You place half of that bread on the head of that person and you say three times as follows" (no. 17:7–8); "While tearing out the heart of the chicken/goose and putting it over his heart, the *āšipu* lays his hand(s) on him (the patient) and says as follows" (no. 199:6–8).

375 "You dig a pit and bury it. Be[fore Šamaš] he says [as f]ollows" (no. 12:3); "Three times, you say as follows before Šamaš ... you enclose that figurine in a hole to the west" (no. 14:8, 10); cf. " 'Entrust him to his family ghost(s).' ... In his family grave you lay them (the clay figurines)" (no. 10:6, 9).

376 "You make [two figurines of tamarisk] which are a cubit long each. ... You say: 'You are the *rābiṣu*-demon which seized N]N (or) the evil ghost which was set on NN. [Y]ou [have been provided with(?)] a boat.' You tell them their names" (no. 221:1–2, 3–5); "You plant three cedar shavings around it. You surround it with a magic circle. You put an unbaked fermenting vessel over it as a cover. ... Before Šamaš and the stars, for three days, he (the *āšipu*) repeatedly recites over it" (no. 226:8–10, 13); cf. no. 220:17, 19.

377 "You raise a reed torch and then you have him recite the recitation: 'Girra you are mighty, you are furious,' three times" (no. 119:10–11).

378 "You pour out [flour made from roasted] *šigūšu*-grain, ..., wild grass, (and) wat[er]. You say [as follows] befor[e] [Šamaš]" (no. 14:1).

379 "You dig a pit in the steppe and bury it ... [You mak]e it [sw]ear a ritual oath" (no. 218:21, 24; cf. nos. 11:5; 226:36–38). Compare: "You take that figurine and bind it to a *bīnu*-tamarisk and you make it swear" (no. 131:20–21); "The *āšipu* says behind her: 'It is time for the opener to come.' He says (this) seven times and while he places the heart in a hole on the east (side), she closes its (the hole's) opening with dough made from *šigūšu*-flour" (no. 199:15–17); "You close the face (of the hole) with clay. You mix [together] clay and *saḫlû* and (with it) you draw fourteen lines toward the tassels(?) of the curtain[s of hi]s [bed]. You say as follows" (no. 220:35–37).

380 "The patient washes his body (and) [his] hea[d]. ... You [sa]y: 'You are getting soaked' three times. He shouts: 'Let them get shrunk!' He must not take (to get home) the street he took (to get there). He goes straight home" (no. 11:6–7).

381 One of the primary recitations (no. 5:1–3) does not make a personal appeal and is written in Sumerian; it therefore seems probable that it was meant to be delivered by the *āšipu* while he was filling the libation vessel with fresh water and stirring the flour into it. This would also account for the invocation of Ea (instead of the more usual appeals to Šamaš). Ea was a patron of the *āšipu*'s rites, and particularly of those in which sweet water played a prominent role.

382 "The patient lifts it (the horn) in his left hand. He [lifts] a reed torch in his right (hand and) the [o]x ho[rn] in his left and says as follows" (no. 8:4); "The patient lifts (the vessel) and holds it before Šamaš. He says as follows" (no. 9:3); "[...] which he raised. Y[ou have] him [say] as follows" (no. 217 ob. 9); "You have the patient raise water before Šamaš in the skull of a dog and then he sa[ys] as follows" (no. 217 r. 8–9). Cf. "He recites this recitation three times. [...] He pours (it) out as a libation" (no. 3:7); "He recites the rec[itation three] times. [He pours]

that liquid [down] into the pit" (no. 4:6–7); " 'Let them receive this and leave me alone' ... Three times, he pours out donkey urine from an ox hoof to the [gho]st who meets with the person" (no. 6:3, 5).

383 "You lift the horn in your right (hand and) a reed torch in your left and he says as follows" (no. 7:3).

384 "He washes his hands with soap and gypsum and says as follows ... He says (this) and then you fill an ox hoof with water" (no. 5:5, 6–7).

385 "When you have had him say this, you stand before Šamaš and say as follows ... When you have said this, the liquid which is in the ox horn in the pa[tient's] hands he pours out." (no. 8:7, 11); "You make a funerary offering to his family ghost, You raise [... in yo]ur [ha]nd; and, before Šamaš, you say as follows ... which he raised. Y[ou have] him [say] as follows" (no. 217 ob. 5–6, 9).

386 "(After making the libation), he invokes the name of the dead person. He says as follows: 'You are made to swear.' You [lift up] the reed torch [and say as follows: 'F]rom this day on, head for (somewhere) else' (no. 8:11–12); "He pours out a libation. [He sa]ys as fol[lows] ... you are [made to sw]ear [...]" (no. 9:8–9).

387 "You put it around his neck. The recitation: 'From (to)day, you are kept away; from (to)day, you are loosed,' (and) the recitation: '[Ghost in the muscles of his neck]' —these [recitations you recite] seven times [over (it)]" (no. 20a:2; cf. 20b:1–5; 20c:5; 20f:4–5); "[You bind (the knotted wool)] on [his] templ[e]. You have him say as follows" (no. 21:11–12); "You recite [the recitation: SAG.KI] MU.UN.DIB and then you bind it on his temple(s)" (no. 58:10); "[You recite] the recitation: ['...' You bi]nd (it) on him" (no. 88–89:2); "You recite these [recitations] over the suppositories and amulets for 'If a person's ears roar' (no. 156:18); "You recite the recitation: ME.ŠÈ.BA.DA.ŠI.RI. You bind (it) on his ri[ght] hand" (no. 201:15); "You recite the [reci]tation: ME.ŠÈ.BA.DA.ŠI.RI. You bind (it) on his hands and feet" (no. 202:15); "You recite this recitation over amulets, salves, and potions" (no. 236:5).

388 "You recite the recitation: *dup-pir lem-nu* (and) the recitation: *mu-šal-lim* É.KUR.RA over (it) and you fumigate him (with it)" (no. 60:6–7); "[You recite] the recitation: *dup-pir lem-*[*nu*] (and) the recitation: *mu-šal-lim* É.KUR.RA over the [fumigan]ts for 'hand' of ghost" (no. 267:1–2; cf. no. 275:1); "You fumigate him (with) *atā'išu* (and) *nikiptu* over coals. You recite [the recitation U]R.SAG ^{d}ASAL.LÚ.ĦI" (no. 117:3–4); "If, as a result of affliction by 'hand' of ghost, a person's ears roar, (you use) the recitation (for cases where) his ears roar. ... You fumigate his ears (with them) over coals" (no. 137a:1, 2; cf. nos. 137b:1–2; 139b:1–2; 143:1–2); "You recite the recitation: TÉŠ.BI UR.DAR.A. [You fumigate (him with it)]" (no. 248:3); "Two recitations. [You recite (them)] over the salves and fumigants" (no. 295:4).

389 "You recite the recitation: ŠU.SI ĦUL.GÁL over it. If you smear (it) on his temples, it will not return to hurt him intensely (no. 110:3); "You recite the recitation: ŠU.SI ĦUL.GÁL NAM.LÚ.U_{18}.LU.K[E_4] three times. If you continually smear (it on) his head/temples, his neck, his hands and wherever it hurts him intensely, he will find relief" (no. 113:4–5); "You re[cite] the recitation: ŠU.SI ĦUL.GÁL NAM.LÚ.U_{18}.LU.KE_4: 'The poin[ting] of the evil finger [of mankind]' over it and then, if you continually rub his temples, his neck, (and) his eye sockets (with it), he

will get well" (no. 114b:6–7; cf. 114a:18′–19′); "You recite this/these recitation(s) seven times over the salve and then, (if) you rub it on wherever it <continually> hurts him intensely, he will find relief" (no. 178a:14–15); "You recite this recitation over amulets, salves, and potions" (no. 236:5); "Two recitations. [You recite (them)] over the salves and fumigants" (no. 295:4). In one exceptional case, the recitation accompanied funerary offerings to an adult male goat whose ashes were used to manufacture the salve: "If a ghost afflicts a person, you take an adult male goat. You perform the (ceremony of the) *mašḫultuppû* (with it). In a secluded place for three days, (in the) morning, noon, and evening, you make funerary offerings to it. ... You recite the recitation: "ḪUL.GÁL.ḪÉ.ME.EN" (in the) morning, noon, and evening. [On the fourth day] you take it out [int]o the steppe. You burn it with fire. ... You mix beer with the ashes of the *mašḫultuppû* and you pour it out in two equal part(s) and (if) you rub [his] limbs [and] his flesh (with it), he will get well" (no. 303:1–3, 5, 13–15).

390 "You recite this recitation over amulets, salves, and potions" (no. 236:5).

391 "You recite this recitation three times over the suppository. You put (it) into his ears" (no. 149a:4; cf. nos. 152:7; 153:3–4; 154:7); "You recite these [recitations] over the suppositories and amulets for 'If a person's ears roar' " (no. 156:18). Note also: "He sticks his fingers in his ears and ... wherever it is inflamed, [he says]: 'Ea [accept? my] pr[ayer? ...]' " (no. 159:4–5).

392 "Whenever you tie (a knot), you recite the recitation" (nos. 21:11; 164:8; 169:19; 179:16–17).

393 "You pour sweet oil over the *baltu*-thorn (and) *ašāgu*-thorn (and) the magic circle. He recites the recitation seven times. You [surround] (him) with the magic circle. You must not look behind you. [When you have done this], you [have him say as fo]llows" (no. 18:7–9); "You have him sit in a reed hut. You have him face north. To Sîn, towards the setting sun, you set up a censer (burning) *burāšu*-juniper. You make a libation of cow's milk. Towards the rising sun, you set up a censer (burning) *šurmēnu*-cypress. You pour out a libation of beer. That person says as follows ... He says (this) seven times and then he emerges from the reed hut and removes his garment (and) puts on a clean garment. To Sîn, he says as follows" (no. 91:7–10, 15).

394 "[Recitation (for cases) where a person's ears ro]ar. You say/sing (it) three times [into] his [righ]t [ear] (and) three times into his left ear" (no. 132:3); "Recitation (for cases) where a person['s] ear[s roar]. You recite (it) three times into his right ear (and) three times into his left ear" (no. 133:9–10); "Recitation (for cases) where his ears roar. A whispered prayer into his right ear" (no. 134:3); "[Recitation] (for cases) where his ears roar. A whispered prayer into his left ear" (no. 135:3).

395 "He pours out a libation of beer (made from) roasted grain. Before Šamaš, he scatters juniper (on) a censer. He pours out a libation of beer. He sets out a gift for Šamaš. He says as follows" (no. 1:2); "To the right of the offering arrangement, in the shade of the west wing, you scatter ... and [*sa*]*ḫlû*(?). [You pour out] beer (made from) roasted grain [as a libation]. [You have him say as follows]" (no. 2:4–5).

396 Nos. 1:3–8; 2:5; 3:1–4; 5:5–6; 6:1–3; 8:8–10; 9:4–5; 10:1–6; 12:4–5; 13:4–6;

15:5–8; 17:9–10; 21:12–13; 91:11–14; 115:29–48; 119:12–26, 27–30; 120:9–32; 159:5; 179:1–10; 217 ob. 6ff., 10–r. 6, r. 10–11; 219:18–44; 226:19–35; 231:6–9; 232:3–4. No. 2:5 does not address any particular god but is accompanied by offerings to potentially helpful gods. Note also 3:1–4; 8:8–10; 9:4–5; 21:12–13; 217 r. 10–11; no. 220:37–38; 232:3–4 which ask that the ghost should do this or that without addressing him directly. In several cases (nos. 8:8–10; 9:4–5; 217 r. 10–11), the recitation is delivered "before Šamaš" which suggests that he was the addressee.

397 Nos. 4:1–3; 8:11–12, 12; 9:9; 14:2–4, 9–10; 18:3–7, 10–12; 131:22–38; 178a:5–7, 8–13; 218:7–14; 220:30, 39–43; 221:3–4, 9–15; 226:14–16, 37; 228:9–10; cf. no. 217 ob. 22–r. 3. Compare 7:4–5; 8:5–6 (address to the god and goddess whose anger has resulted in the ghost's haunting). In one prescription, a series of recitations (no. 220:17, 19, 25–29) are addressed to a figurine which is to serve as the ghost's wife (and surrogate for the patient).

398 Nos. 4:1–3; 8:11–12; 9:9; 14:2–4, 9–10; 131:22–38; 178a:5–7; 220:39–43; 221:9–15; 226:37; 228:9–10; cf. 18:10–12; 217 ob. 22–r. 3.

399 Nos. 8:12; 18:3–7; 178a:8–13; 226:14–16. Compare no. 218:7–14 (curses directed against the ghost).

400 In a few cases, the administration of an oath is all that is mentioned (nos. 8:12; 9:9).

401 Compare S. Maul, *Zukunftsbewältigung* 476:4′–7′.

402 No. 221:9–15.

403 No. 131:22–38.

404 No. 178a:5–7.

405 No. 4:2–3.

406 Compare: "I have made you swear by Šamaš at his setting. You must be distant from the body of NN son of NN; you must depart; you must go away" (no. 14:9–10); "(Ea, Šamaš and Marduk) may he swear by your oath to cross over (and be gone)" (no. 115:48); "(Šamaš), let him (the ghost) be put under your [o]ath; let him be put under the oath of Ea and Asalluḫi. Let him be put under the oath of the great gods of heaven and earth not to approach my body again" (no. 217 r. 4–6).

407 Compare: "By the oath of Anu, Antu, Šamaš (and) the Anunnak[i] gods of heaven and earth you are made to swear" (no. 14:3–4); "By yo[ur] oath make them swear. By heaven may they swear; by earth may they swear. [May they be loos]ed [from] my body" (no. 15:7–8); "By heaven may you swear, by earth may you swear. <May it (the oath) never release (you).> When you have sworn, may Anzagar who looses what is bound remove and turn away your breast. <He has bound (it)>" (no. 18:13–14); "[By earth may you swear]; by heav[en] may you swear; by Šamaš may you swear" (no. 226:37). Compare also *zi-pà-dè-e* formulae (nos. 133:8; 169:15; 236:4; cf. nos. 11:5; 218:24).

408 No. 120:24–27. Compare: "From the body of NN, son of NN, be 3,600 double hours distant, be far away, be distant, be distant. By the great gods are you made to swear" (no. 228:9–10).

409 No. 218:7–14.

410 For examples, see W.R. Mayer, *Gebetsbeschwörungen*. For the role of such requests for justice in NAM.BÚR.BI's, see S. Maul, *Zukunftsbewältigung* 60–71.

411 No. 91:11–12, 14.
412 No. 119:27–30. Compare: “Let me praise you” (no. 12:5); “Decide my case” (no. 15:5 = *KAR* 234:20).
413 No. 115:29–32, 39–44. Compare: “Šamaš, towards [... which] obstruct (me), your face is set” (no. 13:4).
414 No. 119:22–23, 24–26. Compare: “Šamaš, I have cried out to you; listen to [me]. In your presence, let me have my fill of life” (no. 217 ob. 10–11).
415 No. 120:9–12, 30–32.
416 Nos. 1:3–8; 5:5–6; 6:1–3; 10:1–6; 17:9–10; 159:5. Nos. 2:5; 3:1–4; 8:8–10; 9:4–5; 21:12–13; 217 r. 10–11; 232:3–4 get directly to business without even mentioning the god to whom the prayer was addressed.
417 No. 219:18–39.
418 No. 226:19–27, 31–35.
419 No. 119:27–30.
420 No. 119:10.
421 “Girra, you are mighty, you are furious” (no. 119:27).
422 “[You make] gods and *malku*-demons [go aright]. You decide the case of the wronged man and woman” (no. 119:28). For comparison, see Tallqvist, *Götterepitheta* 313–315.
423 No. 91:11–14. The god is described as “moon crescent of the great heavens” (no. 91:11). For comparison, see Tallqvist, *Götterepitheta* 442–448.
424 No. 91:5.
425 Nos. 115:29–48; 120:9–32; 159:5; cf. nos. 18:12; 149a:3 (= 149b:3; 156:9); 153:1 (= 156:5); 178a:10, 12.
426 No. 115:29–48; 120:9–32; cf. 18:12; 178a:6, 11, 13.
427 “Ea, king who created mankind” (no. 115:27, 29); “mighty [lord, Ea, one in whom] Eridu [tr]usts” (no. 120:10) or “(Marduk) noble god” (no. 115:31); “Marduk, the powerful, [lo]rd of the Eengurra” (no. 120:10–11); “the great exalted lord, king of the gods, Marduk” (no. 178a:6).
428 “(Ea) sagest in the universe” (no. 120:10) or “Marduk, *āšipu* of the gods” (nos. 18:12; 115:31); “the wisest of the gods, Marduk” (no. 218:8). For comparison, see Tallqvist, *Götterepitheta* 264–5 (Asalluḫi), 287–90 (Ea), 362–372 (Marduk).
429 Nos. 1:3–8; 5:5–6; 6:1–3; 10:1–6; 12:4–5; 13:4–6; 15:5–8; 17:9–10; 91:11–14; 115:29–48; 119:12–26; 120:9–32; 179:1–10; 217 ob. 6ff., 10–r. 6, r. 10–11; 219:18–44; 226:19–35; 231:6–9; cf. 18:12. Probably also to be included in this category are nos. 3:1–4; 8:8–10; 9:4–5; 217 r. 10–11.
430 See, for example, ^{d}UTU ... EN *e-ṭém-me šá* A.MEŠ *dal-ḫu-te* NAG *ù* A.MEŠ *za-ku-te* NU NAG.MEŠ: “lord of the ghosts who drink muddy water and do not drink pure water” (O.R. Gurney, *Anatolian Studies* 5.98:25–27).
431 Nos. 6:1; 10:1; 179:1; 219:22; cf. “judge of heaven and earth” (nos. 1:3, 226:20); “... of heaven and earth” (no. 231:7–8).
432 “Šamaš, judge, (you bring) the things above below; you bring the things below above” (no. 1:4–5); “judge of the things above and the things below” (no. 6:1); “[who] makes the things above and the things below go aright” (no. 10:1 [A]); “prince of the things above and below” (no. 10:1 [B]); “Šamaš, you are the one who makes the dead persons go aright, (both) those above and those below” (no.

15:5); "judge of the things above, who makes the things below go aright" (no. 219:21).

433 No. 6:1; cf. "Šamaš, you are the one who makes the dead persons go aright" (no. 15:5).

434 No. 6:1.

435 No. 219:22.

436 "Light of the Netherworld" (no. 120:9); "Light of the lands ... (from) the zenith to the horizon, your shining brilliance is let loose; you destroy the evil, the bad, the enemy; you rise and control all the lands from the sky and your net catches the evil ones; you open the gate of the widespread earth; you make the light shine ... Šamaš, your torch covers the lands; at your emergence, the universe lies ever silent and all people seek you out and ... you" (no. 219:18, 26–31, 33–35); "Šamaš, who keeps the darkness in order (and) who establishes light for the people, Šamaš, at your setting, the light of mankind diminishes; Šamaš, at your rising, the regions brighten; the homeless girl, the widow, the waif and the female companion–all mankind warms itself at your emergence" (no. 226:21–24).

437 "The wild animals, living creatures, beasts of the steppe, continually bring you their lives and limbs" (no. 226:25–26).

438 No. 119:29.

439 No. 226:19.

440 No. 219:18, 19; cf. "foremost of the Anunnaki ... Šamaš, foremost, resplendent one" (no. 1:3); "Šamaš, foremost of the gods; Šamaš, mighty (and) resplendent one" (no. 179:2–3); "your counsel is more pre-eminent than the Igigi ... you render a final verdict for the Anunnaki; you assign lots to the Igigi" (no. 219:24, 31–32); "Šamaš, noblest of the Anunnaki, lordliest of the Igigi ... whose command is unalterable" (no. 226:19, 20).

441 "Šamaš, judge of (all) lands" (no. 1:3); "Šamaš, you are the one who makes the dead persons go aright" (no. 15:5); "The father of the black headed ones, Šamaš, the judge, (Sîn and Šamaš), both gods, fathers of the great gods, makers of decisions for the widespread people" (no. 91:11–12); "Šamaš, judge who makes the teeming people go aright" (no. 115:30); "Šamaš, saving is established before you" (no. 119:24); "Šamaš the judge" (no. 120:9); "Šamaš, judge of the lands ... Šamaš, you are the lord who makes (things) go aright" (no. 179:1, 4); "Šamaš, the king of justice" (no. 218:7); "judge of truth, who makes the people go aright, who explores the (four) quarters ... unbribable judge, one who makes mankind go aright ... you keep an eye on the wicked and evil as they deserve" (no. 219:19–20, 22–23, 25); "You decide the case of the wronged man and woman; you make their decisions go aright. ... Šamaš, you are the judge" (no. 226:27, 31); "who makes ... go aright" (no. 231:7). Cf. also nos. 1:3–5; 6:1; 10:1; 15:5; 219:21–22, 24, 31–32; 226:20; 231:8 (see above).

442 "You are the one who looses what is bound" (no. 10:1).

443 "You are the one who keeps them (the ghosts) in check" (no. 1:4). For comparison, see Tallqvist, *Götterepitheta* 453–460.

444 No. 4:1–2.

445 No. 4:4.

446 No. 14:2–3, 9–10. Compare: "You, dead person who meets with me ... like nearby

cl[o]uds, may you not return ... [Ghos]t who meets with me, –<do not approach, do not come close to my bed>" (no. 18:3, 6, 10–11).

447 No. 14:1.

448 No. 220:27–28.

449 No. 220:1.

450 No. 226:14–16.

451 No. 226:1–2.

452 No. 1:5, 7–8.

453 No. 1:1. Compare: "[May] the ghost which [cried out] in my house for evil purposes [not] approach (me)" (no. 2:5) whose introductory section states: "If a ghost cries out in a person's house, (there will be) death in the person's house. If an evil apparition appears in a person's house, in order that this evil not approach the person and his house ..." (no. 2:1).

454 No. 5:5–6.

455 No. 5:4.

456 No. 13:5–6.

457 No. 13:1. Compare: "Šamaš, for the sake of NN son of NN whose dreams are frightful (and) whose signs are bad, troubled and ..." (no. 17:9–10) whose introductory section has: "If a person continually sees dead persons" (no. 17:1).

458 No. 8:8–10.

459 No. 8:1. Compare: "The dead persons whom I know (and) many dead persons whom I do not know meet with me [for e]vil (purposes)" (no. 9:4–5) whose introductory section specifies that the prescription is to be performed "if dead persons meet with a person" (no. 9:1). Note also: "May the ghost who meets with me not return and no[t meet] with me at the watch of the 29th" (no. 21:13) which accompanies a "recitation (to be used) if a dead person meets with a living person for evil purposes" (no. 21:8).

460 No. 10:2–3, 6.

461 No. 10:7. Compare: "The ghost who was set on me and so pursues me (and) oppresses(?) day and night ... let him receive this (as) his portion(?) and leave me alone" (no. 3:1, 4) which is labelled "[recitation (to be used when)] one continually sees [dead persons]" (no. 3:5). Note also: "Šamaš, the ghost who was s[et on me and so pursues me ...]" (no. 12:4).

462 No. 6:2–3.

463 No. 6:5.

464 For a similar situation in witchcraft texts, see T. Abusch, *SEL* 15.49–58.

465 No. 119:12–16, 19–22, 23.

466 No. 119:1–2. Compare the rather similar no. 120:12–16, 18 the introductory section of which specifies that this prescription is to be used "[If a ghost] afflicts [a person] and cannot be dispelled from his body" (no. 120:1).

467 No. 119 B (*LKA* 85) r. 21 // C (*AMT* 97/1+):37.

468 No. 119:6–7.

469 No. 217 ob. 11–17, r. 3.

470 No. 217 ob. 1. Compare: "The ghost who afflicts me and can not be dispel[led] from my body" (no. 217 r. 10).

471 No. 219:39–44.

472 No. 219:1.
473 No. 115:33–38, 46–47.
474 No. 115:1–9. Compare: "An evil wind has blown upon me and a pursuing ghost continually pursues me (no. 91:13) whose introductory section gives similar symptoms blamed on a "pursuing ghost" (no. 91:1–4).
475 No. 226:28–30.
476 No. 226:1–2.
477 No. 7:4–5.
478 No. 7:1. Compare: "My god, turn to me; my goddess, be relaxed towards me. Let [you]r angry heart become calm towards me. Let your spirits be relaxed. Establish well-being for me" (no. 8:5–6) also to be used "If a person continually sees dead persons" (no. 8:1).
479 No. 159:5.
480 No. 159:1.
481 No. 178a:5–7.
482 No. 178a:8–13.
483 No. 178a:1.
484 No. 179:1–10.
485 No. 179:11. Probably also generic in this sense were the two recitations mentioned only by incipit in no. 60:6, 7 (= 267:1, 2; 275:1).
486 No. 217 ob. 22–r. 2. For other examples, see above, Chapter 2.
487 No. 1:1–2, 7.
488 No. 217 ob. 5, 9, 17–21.
489 No. 9:1–3, 5. Compare nos. 3:4, 6–7; no. 6:3, 5; no. 8:2–4, 9–10.
490 No. 217 r. 8–11.
491 No. 115:16–17, 28, 38–39.
492 No. 232:2–5.
493 No. 15:4, 6–7.
494 No. 119:4–5, 9, 12, 16–19.
495 No. 120:7–8, 28–29.
496 No. 220:17, 19, 21, 25–27.
497 See above, Chapter 3.
498 No. 120:20–22. Compare: "I have made you swear by Šamaš at his setting" (no. 14:9).
499 No. 18:5–6, 7.
500 No. 18:2, 11–12. Compare: "On the fifteenth, the day when Sîn and Šamaš stand together ... You have him face north. To Sîn, towards the setting sun, you set up a censer (burning) *burāšu*-juniper ... To Šamaš, towards the rising sun, you set up a censer (burning) *šurmēnu*-cypress. ... That person says as follows: 'To my left is Sîn, moon crescent of the great heavens. To my right is the father of the black headed ones, Šamaš' " (no. 91:5, 8–11).
501 No. 21:9, 12–13.
502 No. 149a:3–4 (= 149b:3–5; 156:9–10).
503 Nos. 149a:1–2; 149b:2–3. Compare: "[It loosened] its hand; [it loosened its foot]" (no. 152:3 [= 156:3]), referring to a similar suppository containing *ašgikû*-stone (no. 152:6–7).

504 No. 153:1. “E[a] created the horn’s wrath. [Long ago, in heaven and e]arth, he created (it). You (horn) knock down its ...” (no. 156:5).
505 No. 153:3–4.
506 No. 159:6.
507 No. 156:11–12 (= 155:1).
508 No. 120:18–20. Compare: “You provide it with provisions (consisting of) groats, malt, beer bread, (and) dried bread” (no. 131:18–19).
509 Nos. 5:1–3; no 21:4–5; 114a:1–13; 131:11–16; 169:1–15; 236:1–3; cf. 117:4 (= 118:5). Epithets describe these gods as: “Enki, stag of the Abzu, stag of the Abzu” (no. 21:4); “[Enki], son of the Abzu” (no. 114a:8); “father Enki who reveals the spell of Asalluḫi” (no. 131:11–12); “Nindinugga, king of the gods, Nindinugg[a], foremost of the gods, Nindinugg[a], son of Ninazu, father Enki (no. 169:9–12) and “Asalluḫi, son of Eridu” (no. 131:12); “(Asalluḫi), the seizer of heaven and earth, who gives birth to existing things” (no. 131:15); “Asalluḫ[i], you are the good king of the *muškēnu*” (no. 169:13); “the hero, Asalluḫi, son of Eridu” (no. 236:3). One of the recitations (no. 169:1–15) is of the Marduk-Ea type; cf. 131:11–16.
510 No. 91:16. He is described as “light of heaven and earth."
511 No. 21:1–7; no. 91:18–19. “Utu, king of the ghosts who releases the mouth that is bound; you are the one who releases the mouth ... you are the one who binds ... you are the one who alters things for the good ... great lord Utu” (no. 21:1–5); “Utu, great judge, father of the black-headed ones” (no. 91:18).
512 Nos. 133:1–8; 154:1–4 (= 156:6–8). Ninurta is described as “watchful watcher who tracks down everything” (no. 133:1); “hero” (nos. 133:4; 154:2); and “king of the weapon” (no. 133:7). For comparison, see Tallqvist, *Götterepitheta* 421–427.
513 No. 236:1–3. She is described as “mistress of spells” (no. 236:3).
514 No. 21:7. Cf. also Mamu and Ereškigal (no. 21:3–4, 5–7).
515 No. 18:14; no. 21:3–4, 5–6. He is described as being one “who looses what is bound” (no. 18:14).
516 No. 169:1–14.
517 No. 169:20–21.
518 No. 18:13–14.
519 No. 18:10–12.
520 For more on this divinity, see S.A.L. Butler, AOAT 258.83–85.
521 No. 199:9–11.
522 No. 199:6–8.
523 No. 21:1–7.
524 No. 21:8. Compare: “[The neck] mus[cles] are [sore]; the ruined neck muscles are sore. [’Hand’ of ghos]t continually gores (them). [The king of the god]s, Asalluḫi, son of Eridu (and) [Nindin]ugga, mistress of the spoken spell continually put an end to the sore neck muscles of men” (no. 164:1–5) which is described as “Recitation (for cases where) as a result of affliction by a ghost his neck hurts him” (no. 164:6).
525 No. 5:1–3.
526 No. 5:4.
527 No. 91:16.
528 No. 91:18–19.

529 No. 91:1–4.
530 No. 131:11–16.
531 No. 131:1.
532 No. 133:1–8.
533 No. 133:9.
534 No. 154:1–4 (= 156:6–8). This is labelled: "recitation (for cases) where a person's ears r[o]ar" (no. 154:5).
535 No. 236:1–4.
536 No. 20f:11–14.
537 "If a person [continually] sees dead persons" (no. 20f:2).
538 No. 20b:1–2 (= 20a:2; 20f:6–10).
539 No. 114a:1–13 (= 110:3; 113:4; 114b:6).
540 Nos. 19, 20d-e, 22–37, 50a–b, 51a–b, 52, 55–57, 59, 71, 123, 127, 167, 170, 172, 180, 203–212, 216, 222–223, 233–235, 237–243, 245, 289.
541 Nos. 20a-c, f, 21, 58, 88, 156, 164, 169, 179, 201–202, 236.
542 No. 21:1–7.
543 No. 21:12–13.
544 No. 169:1–15; cf. 164:1–2.
545 No. 179:1–10.
546 Nos 20a:2; 20b:1–2; 20f:6–10.
547 Nos. 58:10; 201:15; 202:15.
548 No. 156:6–8.
549 No. 156:1–2, 3–4, 13–14, 15, 16–17.
550 No. 156:5, 9–10, 11–12.
551 No. 236:1–4.
552 Nos. 20c:5; 88:2.
553 Nos. 20f:11–14; 236:1–4.
554 No. 236:1–4.
555 No. 20f:11–14.
556 Nos. 60, 117, 137a–b, 139b, 143, 248, 267, 275, 295.
557 No. 117:4.
558 Nos. 137b:1; 139b:1; 143:1; cf. 137a:1.
559 Nos. 60:6–7 (= 267:1–2; 275:1); 248:3. One (no. 295:2–3) which was also used for salves seems to have been partly in "Subarean".
560 Nos. 110, 113, 114a–b, 178a, 236, 295, 303.
561 No. 178a:4–7, 8–13.
562 No. 114a:1–13 (= 110:3; 113:4; 114b:6); 236:1–4; 303:5. One (no. 295:2–3) which was also used for fumigants seems to have been partly in "Subarean".
563 No. 236:1–4.
564 No. 236:1–4.
565 Nos. 149a–b, 152–156, 159.
566 Nos. 156:13–14, 15, 16–17; 152:1–2, 3–4 (= 156:1–2, 3–4).
567 No. 159:5.
568 No. 154:1–4 (= 156:6–8).
569 Nos. 149a:3–4 (= 149b:3–5; 156:9–10); 153:1 (= 156:5); 156:11–12 (= 155:1).
570 Nos. 1:3–8; 2:5.

571 Nos. 4:1–3; 8:11–12, 12; 9:9; cf. 14:2–4; 217 ob. 22–r. 3.
572 Nos. 7:4–5; 8:5–6.
573 No. 8:8–10.
574 No. 5:1–3 (Enki).
575 Nos. 5:5–6; 6:1–3; 217 ob. 6ff., 10–r. 6; cf. 3:1–4; 8:8–10; 9:4–5; 217 r. 10–11.
576 No. 5:5–6.
577 Nos. 14:2–4, 9–10; 131:22–38; 218:7–14; no. 220:30, 37–43; 221:3–4, 9–15; 226:14–16, 37; 228:9–10; cf. 11:5; 218:24.
578 No. 115:29–48; 120:9–32; cf. 232:9.
579 Nos. 115:21–22; 232:19–20.
580 Nos. 10:1–6; 12:4–5; 13:4–6, 7–11; 15:5–8; 17:9–10; 119:12–26; 219:18–44; 226:19–35; 231:6–9; cf. 232:3–4.
581 No. 119:27–30.
582 No. 131:11–16.
583 No. 220:16–21, 22–29.
584 No. 199:9–11.
585 No. 131:11–16.
586 No. 232:3–4.
587 No. 18:3–7, 10–14.
588 Nos. 132:1–2, 134:1–2, 135:1–2.
589 No. 91:11–14, 18–19.
590 See above.
591 No. 91:16.
592 No. 133:1–8.
593 "If a person's temples afflict him and hurt him from sunrise to sunset, 'hand' of ghost. The *āšipu* should continually do what he knows (to do)" (no. 68:1–2); "A guarded (secret) of the *āšipu* " (no. 187b:14); "the *āšipu* lays his hands on him (the patient) and says ..." (no. 199:7–8, cf. 15); "For three days, day (and) night, the *āšipu* sets up twenty-two censers (burning) *burāšu*-juniper before Šamaš; by night, he scatters emmer flour before the stars of the night. Before Šamaš and the stars, for three days, he repeatedly recites over it" (no. 226:11–13); "If (you want to cure) a persistent attack of 'hand' of ghost which the *āšipu* is not able to remove" (nos. 244:1; 277:1); "If 'hand' of ghost afflicts a person (and) the *āšipu* is not able to remove it" (no. 289:1); cf. "if you perform his *āšipūtu*, he will get well" (*TDP* 196:69).
594 "[If] 'hand' of ghost afflicts [a ma]n so that, (despite) either the performance of *asûtu* or of *āšipūtu* it stays continuously and can not be dispelled" (nos. 307:1–2; 319a:1–2; 347:1–3). Compare, in non-ghost texts: *BAM* 190:34–35; *BAM* 228:14–18 // *BAM* 229:8′–12′. Note also: "This lotion is from the hands of an *asû*" (*BAM* 228:22 // *BAM* 229:16′); "If a person is sick with *aḫḫazu* and his head, his face, his whole body and the base of his ton[gue are affected], the *asû* is not to lay his hands on that patient; that person will die; he will not [live]" (*BAM* 578 iv 45–46).
595 No. 199:1–25.
596 "A woman who is past childbearing age picks (the heart) up and (does so) without looking behind her" (no. 199:14); "(She) closes its (the hole's) opening with dough made from *šigūšu*-flour and (does so) without looking behind her" (no.

199:17–18).

597 In ancient Mesopotamia, as in many societies, postpartum or menstruating women were considered ritually polluting. For references, see *CAD* M/2.239–40 s.v. *musukku* usage b.

598 If offerings were to be made to the gods, even the site for the ritual had to be made clean; see below.

599 "You char [... with fire]. (You) stir (it) <into> that liquid" (no. 4:6); "You scatter ashes on (its) surface" (no. 8:3).

600 "As the sun goes down, you purify the clay pit" (no. 115:10); "For three days you purify the clay pit" (no. 14:4); "You purify the clay pit" (no. 232:2).

601 "You spread out white wool, black wool, white goat hair, (and) [black goat hair]" (no. 219:6–7).

602 "You make an incision in his temple with a flint knife and draw his blood" (no. 91:6–7).

603 "You sweep the ground with a palm frond" (no. 131:3; cf. no. 217 ob. 2–3); "[(You) put down] a pure seat for [Šamaš]. You stretch out a *mišḫu*-cloth on it" (no. 232:7–8); "You scat[ter] all manner of grain" (no. 232:11; cf. no. 219:6); "On the reed altar you bundle four food portions of fine white flour" (no. 219:3); "You bring the shoulder, caul fat [and] roasted meat near. You come away (from the table) and then prostrate yourself" (no. 115:22–23; cf. nos. 232:20; 8:2); "You make a *merdītu*-offering to Šamaš" (no. 217 ob. 2); "[Yo]u present (the contents) of *ruqqu*-bowls (as an offering)" (no. 220:33–34, cf. 16); "You make a [sacrifice]" (no. 221:16); "For three days, day (and) night, the *āšipu* sets up twenty-two censers (burning) *burāšu*-juniper before Šamaš" (no. 226:11).

604 "You show assiduous reverence to his family ghost(s); you pour out water (mixed) with roasted grain as a libation (no. 17:3–4); You make funerary offerings to his family ghosts. You give them gifts. [You] exalt them; you honor them. Secondly, you lay out hot br[oth] [for] the family [gho]st(s). You give them a gift. [You ex]alt them; you honor them" (no. 232:14–18; cf. no. 217 ob. 5).

605 "You fashion a yellow mouth and lips of w[a]x. You go down a finger and you bore a hole [from one side to] the other. You stick a twig into (the hole). You make [her arms] and forearms resemble a hoist(?) You draw a navel and a vulva (on her). You bore through the top part of the section of reed. You break off a twig and install it (in the hole) so that it is on the level (at exact right angles to the body of the figurine). You comb out hair and wrap it over the leveled twig" (no. 220:2–8); "You pinc[h] off clay" (no. 232:4).

606 "You tie a spindle, carpeting, (and) a pin at its head" (no. 131:5–6); "You turban her with bands. You cover her (with) makeshift sashes (and) outer garments. You gird her with a cord on her hips. (You) wrap her arms and forearms with bindings. You thread carnelian on a multicolored cord which a woman twined" (no. 220:9–12); "You gird a ŠÀ.GADA-sash round (them)" (no. 221:6); "You [clothe] a representation of an evil ghost made of clay with a makeshift garment" (no. 230:3–5); cf. "[You] make (them) hold ..." (no. 232:6).

607 "You cover their (the clay figurines') eyes with date palm bark. You melt(?) it (the wax figurine) with fire" (no. 10:9); "(You) w[ash] the figurine of the living person with pure water. You soak (it) before Šamaš" (no. 11:6); "You twist its

feet. ... You stick a straight tooth from a dog in its mouth" (no. 14:5–6); "You [have] th[em] lie down with the patient ... You present those figurines to Šamaš" (no. 15:2, 4); "You cut off its hem. You provide it (with) provisions (consisting of) groats, malt, beer bread, (and) dried bread. You take that figurine and bind it to a *bīnu*-tamarisk" (no. 131:18–21); "You nail a peg of *eʾru*-tree wood into its mouth. You rub it with [go]at [hair] and you present it to Šamaš" (no. 218:5–6); "Before Šamaš you pronounce their names. You make funerary offerings for them. You pour out hot broth for them" (no. 219:14–15); "At the edge of a wall, you open wide her drainage hole. You as[si]gn her (to it) together with her travel provisions. [You] make her enter the drainage hole [to]gether with [her travel provisions] and [(you) make] her face the setting sun. (The contents) of *ruqqu*-bowls [you] offer. You [mak]e a (miniature) bed. You put (it) before her. You close the face (of the hole) with clay." (no. 220:30–35); "On the seventh day, you make them board a sailboat made from *ša*[*lālu*(?)]-reed. You make the two figurines of *bīnu*-tamarisk and the seven substitute figurines board (it). ... You dispatch the boat" (no. 221:7–8, 17); "You plant three *erēru*-cedar shavings around it. ... You put an unbaked fermenting vessel over it as a cover" (no. 226:8, 9–10); "You abundantly fit them (the figurines) out. You honor them, you treat them with care. Those figurines, for three days, you seat them at the head of the patient. You pour out hot broth for them. ... You assign their travel provisions. You present them to Šamaš" (no. 228:3–5, 7); "You provide [her] with provisions" (no. 229:5).

608 "In his family grave you lay them (the clay figurines)" (no. 10:9); "(As for) the figurine of the dead person, (you) dig a grave and you b[ur]y it" (no. 11:5); "[Either in] the shade of a *baltu*-thorn or in the shade of an *aššāgu*-thorn, (you) dig a pit and you bury it" (no. 12:2–3); "You bury those figurines in the shade of an *aššāgu*-thorn" (no. 15:9); "You bury that figurine. You pour water ... over the (buried) figurine" (no. 115:50); "(You) dig a pit in the steppe and you bury it" (no. 218:22); "You bury it (the pot) in an abandoned waste" (no. 226:38).

609 "You divide that bread into halves. You place half of that bread on the head of that person" (no. 17:6–8); "If (you) bind (the shrew) on him, he will get well" (no. 171:2); "While tearing out the heart of the chicken/goose and putting it over his heart, the *āšipu* lays his hand(s) on him (the patient)" (no. 199:6–8).

610 "(You) have him sit in a reed hut" (no. 91:7); "(You) say/sing (it) three times [into] his [righ]t [ear] (and) three times into his left ear" (no. 132:3); "(You) recite (it) three times into his right ear (and) three times into his left ear" (no. 133:10); "A whispered prayer into his right ear" (no. 134:3); "A whispered prayer into his left ear" (no. 135:3).

611 "[(You) take] used grease from the door of the main gate, [(the one which) stands] on your right when you are going out" (no. 55:1); "You uproot the root of a *baltu*-thorn and (you) twine it together with red-dyed wool" (no. 56:1); "These (plants) you form into burls" (no. 59:10); "These seven plants you wind into burls in red-colored wool between them" (no. 164:7); "You thread seven "male" *šû*-stones (on it). You wind *kibrītu*-sulphur, *ruʾtītu*-sulphur, *imbû tâmti* (and) *sikillu* into seven burls" (no. 169:17–18); "[Yo]u wind (them) into [seven burls" (no. 170:3); "You wind seven burls with red-dyed wool. You blow? oil (on them)" (nos. 201:13–14; 202:13–14); "You char the left horn of an ox (and) stag horn. You squeeze (them)

with a dirty cloth" (no. 208:1); "You bind (it) on his temple" (no. 57:2); "You can also bind (them) on his temples" (no. 71:8); "(You) bind him wherever it stings him" (no. 179:18; cf. no. 201:15).

612 "You skin them" (no. 211:2); "You wipe (it) off [with] a tuft of wool" (no. 278:2); "You grind them like groats" (no. 280:2); "You crush (them)" (no. 281:2); "(You) fumigate him (with it)" (nos. 60:7; 117:3; 139a:2; 143:3; 246:7; 249:5; 258:1; 277:3; 279:2; 280:2 [A]); "You fumigate <the inside of> his ears (with them) over coals" (nos. 137a:2; 139b:2; 140:2; 141:1; 144:1; cf. 138:1); "(You) fumigate his body (with them) all at the same time" (no. 278:3); "You fumigate him (with it)" (nos. 280:2 [B]; 281:2; 282:2; 283:2; 284:2; 287:3; 316:4; cf. no. 285:2).

613 "You soak/decoct (the ingredients)" (nos. 61:2; 68:3; 72:3; 73:3; 74:3; 76:2; 77:2; 78:2; 79:3; 80:2; 84:2; 92:10; 93:3; 94:3, 6; 96:5; 97:3; 100:2; 101:1; 102:2; 103:2; 105:2; 106:1; 111:5; 160:2; 181:3; 288:2); "You heat (them) up" (nos. 62:2; 69:2); "You knead (them) in *kasû* juice" (no. 63:2); "You sprinkle emmer flour on it" (nos. 92:10; 93:3); "You shave his head" (no. 92:10); "(You) continually bandage him (with it)" (nos. 99:2; 100:2; 106:1).

614 "You slaughter a caged goose" (no. 113:2); "You char (it) with fire" (nos. 83:2; 110:2; 113:3; 178a:3; 187b:9; 290:5; 294:4); "You grind (them) together (no. 215:2; cf. nos. 38:1; 224:5); "You pulverize (them)" (no. 178a:3); "You whisk together oil, water, and beer" (no. 165:2–3); "You put (it) out overnight under the stars" (nos. 123:3; 165:3; 174:4; 175:5); "You clarify that liquid for him (no. 174:5; cf. no. 175:6); "You rub his flesh/body with beerwort. You let (his flesh) cool" (no. 225:4); "(You) rub him (with it)" (nos. 34:1; 83:2; 88–89:2; 116:4; 173:4; 186b:2; 187b:13; 188:2; 205:4; 214:2; 215:3; 224:8; 225:4; 289:4; 290:7; 291:5; 293:2; 294:4; 298:3; 299:3; 300:3; 302:2); "You rub (them) on" (nos. 108–109:4; 301:1); "You daub (it) on" (nos. 81:2; 98:2); "You smear (it) on his neck" (no. 165:2).

615 "You grind (them)" (nos. 196:3; 304b:3); "You put (it) out overnight under the stars" (nos. 54:3; 82:2; 108–109:5); "You decoct" (no. 90:2); "(You) have him drink it" (nos. 189:3; 198:2; 306:4).

616 "(You) have him eat the flesh of an *eššebu*-bird" (no. 110:1); "(If) you have him eat ... [he will get well]" (no. 315:2).

617 "You gather (them) together" (no. 319b:4); "You press (them) out separately" (no. 161:2); "You grind (them)" (no. 320:2); "You shut (them) up in an oven. You take (it out)" (no. 320:2; cf. no. 324:1); "You let it cool" (no. 322:5); "You filter (it)" (no. 191a:5); "(If you) bathe him (with it), he will get well" (no. 190:3); "<If> (you) pour (it) into his anus, <he will get well>" (nos. 191a:6; 191b:4; 318:2; 319a:4; 319b:3–4; 320:3).

618 "You put (it) out overnight under the stars" (no. 153:3); "You twist a ... to your left" (no. 155:2); "(You) put (it) into his anus" (no. 192:2).

619 "You move the censer and the torch past him, and you purify him with holy water" (no. 115:51; cf. no. 4:7); "You [lift up] the reed torch" (no. 8:12); "You prostrate yourself and then (you) throw the burnt material into the waste land and he will get well" (no. 119:11); "You mix [together] clay and *saḫlû* and (with it) you draw fourteen lines toward the tassels(?) of the curtain[s of hi]s [bed] ... You wash? [his] things" (no. 220:35–36, 44).

620 "If he drinks (it), he will get well" (nos. 108–109:6; 307:4).

621 "In the morning, be(fore) anybody talks with him, let him rub his neck and his body (with it)" (no. 165:3–4); "He continually bathes his face/eyes for seven days (with it)" (no. 127:6); "He sticks his fingers in his ears" (no. 159:4); "(If) he continually bathes (in it) at a crossroads, he will get well" (no. 324:2).

622 "He washes his [hand]s" (no. 1:9); "(He) washes his hands with soap and gypsum" (no. 5:5); "The patient [washes] his body (and) [his] hea[d]" (no. 11:6); "He removes his garment" (no. 91:15); "He bathes in well water" (no. 131:2).

623 "You have (him) collect(?) horse/donkey [u]rine" (no. 218:2).

624 "See above, Chapter 4.

625 "[I]n the eveni[ng(?)], he pours (it out)" (no. 9:6); "(He) pours out a libation of water and then he prostrates himself. If the ghost who afflicts him cannot be loosed, you have him do it again three times" (no. 217 r. 6–7). Note also that it is the patient who usually holds up the libation vessel: "The patient lifts it (the horn) in his left hand. (He) [lifts] a reed torch in his right (hand and) the [o]x ho[rn] in his left" (no. 8:4); "The patient lifts (the vessel) and holds it before Šamaš" (no. 9:3); " ... which he raised ... You have the patient raise water before Šamaš in the skull of a dog" (no. 217 ob. 9, r. 8–9). In one text, however, the *āšipu* is called upon to hold the vessel and the torch for the patient: "(You) lift the horn in your right (hand and) a reed torch in your left ... (If) he extinguishes the reed torch with the water from the ox horn, ghosts will be kept away" (no. 7:3, 6).

626 "Before Šamaš, the patient raises that figurine to his left" (no. 119:7–8); "The patient raises those figurines" (no. 219:16); "The patient raises the figurine" (no. 226:18); cf. "The patient raises his hand(s)" (no. 115:28).

627 "[While eating bread] he brings [the bread] he is eating near to her and [he say]s(?) to her [as follows]: 'Eat this! You are my substitute.' He brings the [food porti]on he is taking into his mouth near to her and [he says to her as follows(?)]: 'It will be given to you.' While drinking beer, he brings [the beer] he is taking into his mouth near to her and [he s]ays to her: ['Drink!']. ... He gives her a bed frame and a chair" (no. 220:16–22).

628 "You crush a potsherd from an abandoned tell in water and he sprinkles the house (with it)" (no. 1:1).

629 "For three days he makes funerary offerings to his family ghost(s)" (no. 1:1) vs. "you make a funerary offering to his family ghost(s)" (no. 217 ob. 5); "before Šamaš he scatters *burāšu* juniper (on) a censer" (no. 1:2) vs. "the *āšipu* sets up twenty-two censers (burning) *burāšu* juniper before Šamaš" (no. 226:11); "he makes a *merdītu* offering to Šamaš" (no. 2:2) vs. "you make a (*merdītu*)-offering to Šamaš" (no. 217 ob. 2). Note, however: "you plant an arrow (in the ground)" (no. 2:3).

630 If only by virtue of being positioned after another prescription which deals with the same set of symptoms.

631 Nos. 1–2.

632 Nos. 3, 4, 5, 6, 8, 217.

633 Nos. 11, 14, 15, 16, 115, 119, 120, 131, 220–221, 226, 232.

634 No. 17.

635 No. 91.

636 No. 179.
637 No. 46.
638 For a discussion of offerings in NAM.BÚR.BI's, see S. Maul, *Zukunftsbewältigung* 48–57.
639 Nos. 1:2; 2:2–4; 6:4; 8:1–2; 14:6–8; 15:2–4; 46:3; 91:9–10; 115:18–24; 119:3–4; 120:1–4; 131:7–9; 179:12–13; 217 ob. 2–5; 226:11, 17; 232:7–11, 19–21.
640 See above, Chapter 4 for details.
641 Ea and Asalluḫi: nos. 115:18–24; 232:7–11, 19–21; cf. no. 120:1–4. Sîn: no. 91:8–9.
642 No. 91:8–9. For the association of Sîn with cows, see N. Veldhuis, *The Cow of Sîn*; cf. W. Röllig, *OrNS* 54.260–273.
643 No. 115:21–22; no. 232:19–20.
644 One sheep cost one month's wages of a laborer according to the Hittite Laws §§ 179 and 150 with dupl. *KBo* 14.66 (+) *KUB* 48.78 ii 3–4. Ḫammurapi's Laws §§ 273–274 and Laws of Ešnunna § 11 give more or less the same wage rate as the Hittite.
645 No. 226:6–13.
646 No. 226:12.
647 No. 16:4.
648 "In the late afternoon, he makes a *merdītu*-offering to Šamaš. In the morning ..." (no. 2:2); "When the sun goes down, you make a *merdītu*-offering to Šamaš ... In the morning ..." (no. 217 ob. 2–3). In both cases, more offerings are laid out for the sun god the following morning.
649 Nos. 115:18; 226:17.
650 Nos. 2:2; 14:6; 15:3; 120:2; 131:7; 217 ob. 3; 219:2; 232:8. Exceptionally, an arrow was also erected (no. 2:3).
651 No. 2:2–3; 120:2; 219:3; 232:9; cf. no. 217 ob. 3.
652 No. 217 ob. 3.
653 Nos. 2:2–3; 120:2; 219:3. By contrast, breads intended for ghosts were made from roasted grain flour (no. 3:6); see below.
654 For this interpretation, see S. Maul, *Zukunftsbewältigung* 40, 50–51 with illustration on p. 58.
655 No. 217 ob. 3.
656 No. 2:2–3 (B). Note that both parallels have "two".
657 Nos. 2:2–3 (A,C); cf. 120:2.
658 Nos. 2:3; 14:7; 15:3; 115:19; 120:3; 131:7–8; 217 ob. 4; 232:10.
659 Nos. 2:3; 115:20; 219:4; cf. "You put out fine oil, *erēnu*-cedar oil, honey (and) ghee" (no. 219:7–8).
660 No. 115:23–24. There were three heaps, one (each) for Šamaš, Ea, and Asalluḫi (no. 115:18). Compare: "You put down heaps of flour" (no. 219:5).
661 "By night, he (the *āšipu*) scatters emmer flour before the stars of the night sky" (no. 226:12); "You scat[ter] all manner of grain" (no. 232:11); "You scatter ... for him" (no. 219:6).
662 Nos. 115:21–22; 232:19–20.
663 "You fill *laḫannu*-vessels–two with water and two with beer, and you set (them) up" (no. 14:7); "You fill two *laḫannu*-vessels, one with water and one with beer,

and set (them) up" (no. 120:4); cf. "Two jugs ... you put out" (no. 219:3–4).

664 Nos. 1:2; 2:4; 6:4; 8:2; 15:4; 91:10; 115:21; 119:4; 179:13; 231:4; cf. no. 14:7–8; 232:21.

665 No. 231:4. Wine is a relatively uncommon libation in ghost texts. Apart from this reference, it appears only in a necromancy prescription where offerings to Pabilsag are involved (*SpTU* 2 no. 20:25′–27′, r. 1).

666 No. 91:9. The reason for this unusual libation was presumably that Sîn, the moon god, was the god being honored (no. 91:8); see above.

667 Usually this was an *adagurru* (nos. 2:3; 131:9; 219:4; 232:10 [one for each deity]). In only one case was it a *pursītu* (no. 120:4). For a possible illustration of an *adagurru*-vessel in use, see S. Maul, *Zukunftsbewältigung* 53–54.

668 See S. Maul, *Zukunftsbewältigung* 58. Contrast the normal offering (S. Maul, *Zukunftsbewältigung* 54) and note that the incense burner is shown in a different location in the two illustrations.

669 See, for example, "you pour (*redû*) a *merdītu*-offering over the death wound of the sheep" (*BBR* no. 1–20:75) and "you pour out (*redû*) a libation of wine from a *maqqû*-bowl over the head of the (sacrificed) sheep" (*Racc*. 90 ob. 32–33, 91 r. 2–3; S. Lackenbacker, *RA* 71.41:31).

670 S. Maul, *Zukunftsbewältigung* 56 suggests that the term *merdītu* refers to a sevenfold circumambulation of the offering area. The suggestion is not implausible. However, one would think that a term implying circular motion round the offerings would have been derived from one of the verbs "to turn" or "to surround" (viz. *saḫāru* or *lamû*) rather than from *redû*: "to follow".

671 No. 1:2; 2:4; 6:4; 8:1–2; 15:3; 46:3; 115:21; 119:3–4; 120:3–4; 131:8; 179:12–13; 217 ob. 4; 226:11.

672 No. 91:8–9.

673 No. 232:11.

674 Nos. 8:1–2; 120:3–4; 179:12–13.

675 No. 232:7–8. Compare: "I put down pure thrones for you to sit on; I gave you a red ... cloth as a present" (S. Maul, *Zukunftsbewältigung* 302:20–21). The red color may have been designed to signal that the thrones in question were for the gods (note C.B.F. Walker and M.B. Dick, "The Mesopotamian *mīs pî* Ritual" 74:2; 78:37–38; 90:109–110). In a ritual to stop teeth gnashing which features a skull borrowed from a grave as the recipient of the evil, a chair covered with a cloth made from blue-green wool was used as a seat for the skull and as a locus for its funerary offerings (*BAM* 30:14–17); for more on this latter ritual see J.A. Scurlock, "Soul Emplacements".

676 Nos. 8:2; 115:23.

677 "You set out silver (obtained) from [a silversmith] for Šamaš" (no. 217 ob. 4–5); "He sets out a gift for Šamaš" (no. 1:2).

678 No. 16:4.

679 No. 4:3.

680 Nos. 1:1; 17:2–4; 217 ob. 5; 232:12–19, 21; cf. nos. 2:4–5; 3:6. Compare W. Farber, *BID* 129:27–29; 185:15–17.

681 Nos. 1:1; 17:2–4.

682 Nos. 1:2; 17:4; cf. no. 2:4. Compare W. Farber, *BID* 129:29.

683 "[You put out] seven small breads made of flour made from roas[ted grain]" (no. 3:6). For the gods' bread, see above (nos. 2:2–3; 120:2; 219:3).
684 No. 232:16–17, 21.
685 For similar rites of sequestration in the NAM.BÚR.BI's, see S. Maul, *Zukunftsbewältigung* 48.
686 Nos. 6:4; 8:1–2 and no. 119:3–4 vs. nos. 1:2; 46:3; 91:8–10; 179:12–13; 226:11–12 and no. 231:4.
687 Nos. 2:2–4; 15:3–4; 120:1–4; 131:3, 7–9; 217 ob. 2–5; 219:2–6; 232:7–11. There are only two exceptions to this rule: no. 14:6–8 and no. 115:18–24.
688 Nos. 2:2; 131:3.
689 No. 6:4.
690 Nos. 2:2; 6:4; 8:1; 15:2–3; 119:3; 120:1; 131:3; 219:2; 232:7.
691 Nos. 2:2; 6:4; 8:1; 15:3; 119:3; 120:1; 219:2; 232:7; cf. "you purify [the place (for the ritual)]" (no. 217 ob. 2–3).
692 "On a favorable day, you (the *āšipu*) purify yourself. He (the patient) bathes in well water" (no. 131:2).
693 No. 5:5. For a discussion of preliminary purifications in NAM.BÚR.BI's, see S. Maul, *Zukunftsbewältigung* 39–40.
694 For a discussion of such rites in NAM.BÚR.BI's, see S. Maul, *Zukunftsbewältigung* 94–106.
695 "He washes his [hand]s and he purifies himself(?)" (no. 1:9); "You w[ash] the figurine of the living person with pure water. You soak (it) before Šamaš. The patient washes his body (and) [his] hea[d]." (no. 11:6).
696 "He emerges from the reed hut, removes his garment (and) puts on a clean garment" (no. 91:15); "You wash? [his] things" (no. 220:44).
697 No. 1:9.
698 "You move the censer and the torch past him, and you purify him with holy water" (no. 115:51); "You move the censer and to[rc]h past the [pat]ient" (no. 4:7; cf. no. 220:45); "You [lift up] the reed torch [and say as follows: 'F]rom this day on, head for (somewhere) else' " (no. 8:12). For other recitations which could have been appropriate to recite while performing these final dissociative rites, see *Šurpu* IX 96–128.
699 No. 119:11.
700 No. 15:10–11.
701 No. 15:11.
702 The libation given to the gods was presumably in return for their assistance in ensuring the transfer.
703 Nos. 11:7; 115:52.
704 No 115:52.
705 Nos. 11:7; 115:51.
706 "You mix [together] clay and *saḫlû* and (with it) you draw fourteen lines toward the tassels(?) of the curtain[s of hi]s [bed]. You say as follows: 'Anything evil [shall] n[ot g]o after me; anything evil [shall] n[ot be boun]d after me"' (no. 220:35–38).
707 Nos. 1–2.
708 No. 1:1–9.
709 To judge from the accompanying recitation, the sacrifices to the family ghosts were

expected to do double duty as an offering to the ghost causing the problems: "a funerary offering has been made for him (the ghost); water has been libated for him. May the evil (portended by) his cry go off after him" (no. 1:7).

710 No. 1:1.

711 No. 4:1.

712 No. 2:1–7.

713 W. Farber, *BID* 127ff.

714 Compare: "To the right of the bed, you make funerary offerings to the family ghost(s) (and) to the left of the bed to the Anunnaki gods; you pour out cold water and beer (flavored with) roasted grain as a libation" (W. Farber, *BID*, 129:27–29; cf. 185:15–17).

715 See above, Chapter 2.

716 Nos. 3–9, 217; cf. 14.

717 "Let him/them receive this and leave me alone" (nos. 3:4; 6:3); "Šamaš, the evil ghost whom you know but (whom) I do not know shall not approach me; he shall not come near me, he shall not come close to me; keep him from coming" (no. 5:5–6); "dead persons will be kept away" (nos. 5:7; 6:5; 7:6; 217 r. 12); "to keep the dead persons away" (no. 7:1; cf. no. 9:1); "so that he may not return and meet with NN, your servant, I will give him this. Let him receive (it) from me and so not return and not meet with NN, your servant." (no. 8:9–10); "[F]rom this day on, head for (somewhere) else" (no. 8:12); "You must not return and must not make the rounds (anywhere) i[n] the world. You must not return and mee[t] in a dream with NN, son of NN" (no. 14:2–3).

718 Nos. 3:6; 7:1–2; 8:2–3; 9:1–2; cf. no. 4:5; 5:7; 14:1; 217 r. 6, 8–9, 11–12.

719 Nos. 3:7; 4:5; 5:7; 14:1. Compare: "flour made from *šigūšu*-grain, ashes, and [flour made from] roasted grain" (no. 9:2).

720 Nos. 8:3; 9:2; cf. "You char [... with fire]. You stir (it) <into> that liquid" (no. 4:6).

721 No. 5:7.

722 No. 14:1.

723 No. 6:5.

724 No. 9:2; cf. "an unfired cup/*pursītu*-vessel" (no. 9:7).

725 Nos. 3:6; 5:7; 6:5.

726 Nos. 4:5; 7:2–3, 6; 8:3–4, 11.

727 No. 217 r. 8–9, 11.

728 Nos. 3:7; 4:6–7; 5:7; 6:5; 8:11; 9:6, 8; 14:1; 217 r. 6, 11–12.

729 No. 6:5; cf. no. 217 r. 7.

730 No. 4:5–7.

731 "Let him/them receive this and leave me alone" (nos. 3:4; 6:3); "so that he may not return and meet with NN, your servant, I will give him this. Let him receive (it) from me and so not return and not meet with NN, your servant." (no. 8:9–10); "Let (the ghost) be loosed from my body and [let me give] it [funerary] offering [bread to e]at; let me give it funerary offering water to drink; [le]t me [sh]ow [i]t show-offerings. ... let it be loosed from my body; let it be expelled a[nd] let it eat sweet(s); let it drink sweet (things). Let it eat small bread(s); let it drink cold (water)" (no. 217 ob. 17–21).

732 "You are made to swear by Abatu the queen, by Ereškigal, ditto, by Ningeštinanna, the scribe of the gods, whose stylus is (made of) lapis (and) carnelian" (no. 4:2–3); "You are made to swear by the oath of Anu, Antu, Šamaš (and) the Anunnak[i] gods of heaven and earth" (no. 14:3–4); "(Šamaš), let him (the ghost) be put under your [o]ath; let him be put under the oath of Ea and Asalluḫi. Let him be put under the oath of the great gods of heaven and earth not to approach my body again" (no. 217 r. 4–6); "(He) says as follows: 'You are made to swear.' You [lift up] the reed torch [and say as follows: 'F]rom this day on, head for (somewhere) else' " (no. 8:12; cf. no. 9:8–9).

733 No. 8:11.

734 "If the ghost who afflicts him cannot be loosed, you have him do it again three times" (no. 217 r. 7).

735 No. 7:1–6.

736 Nos. 3:1; 6:2; 10:2; 12:4; 217 ob. 17, 20.

737 No. 8:1–12.

738 Only in the series *Lamaštu* do they appear with any frequency (see D.W. Myhrman, *ZA* 16.156:24; 164:7; 192:22) and, even here, the propitiatory libations appear as part of another ritual, not alone as is usually the case in the ghost texts.

739 No. 217 ob. 11, 14–15.

740 Nos. 10–16, 115, 119–120, 131, 218–219, 220–221, 226, 228, 229, 230–232; cf. *AMT* 40/2 + K 9085:10′ (catchline).

741 Nos. 10:8; 12:1; 14:4–5; 115:16–17; 119:4–5; 131:4; 221:5; 226:3–4; 228:2; 230:1; 232:4–5.

742 Nos. 14:4; 115:10–15; 119:4; 131:4; 221:5; 228:2; 232:2–4.

743 "In his house, when the sun goes down, you purify the clay pit" (no. 115:9–10 [B]).

744 Nos. 14:4; 115:10; 232:2. This was standard procedure whenever figurines had to be made for magical purposes–see, for example, D.W. Myhrman, *ZA* 16.160:23; 194:34; S. Maul, *Zukunftsbewältigung* 486:20; F.A.M. Wiggermann, *Figures* 28:145–146 (= *Ritual Texts* 12:145–146). Compare F.A.M. Wiggermann, *Figures* 20:29–32; 22:68–70, 77–78 (= *Ritual Texts* 6:29–32; 8:68–70, 77–78).

745 "For three days, you purify the potter's pit. On the fourth day, at night, you pinch off clay" (no. 14:4).

746 "As the sun goes down, you purify the potter's pit ... <In the morning>, at sunrise, you pinch off some clay" (no. 115:10, 15–16); "You purify the clay pit. ... In the morning, ... you pinc[h] off clay. ..." (no. 232:2, 3–4); "At night, you pinch off clay ... You set up a reed altar before Šamaš" (no. 14:4, 6).

747 Nos. 14:4–6; 15:1–3; 115:10–18; 131:3–7; 226:3–5, 17; 231:2–4; no. 232:2–7 but see nos. 119:3–4; 120:1–5; 219:2–8. Compare *KAR* 178 vii 35–46; S. Maul, *Zukunftsbewältigung* 486:20–27.

748 "You throw fifteen grains of silver, fifteen grains of gold, fifteen grains of copper, fifteen grains of tin, fifteen grains of bronze, lapis lazuli, carnelian, *ḫulālu*-stone, *pappardilû*-stone (and) *papparminu*-stone into the potter's pit" (no. 115:10–14); cf. "three shekels of lead, three shekels of copper, four grains of silver" (no. 230:8–9). Compare F.A.M. Wiggermann, *Figures* 28:147–148 (= *Ritual Texts* 12:147–148) and other examples quoted in F.A.M. Wiggermann, *Figures* 51 (=

Ritual Texts 26).

749 Nos. 115:15; 232:2.

750 No. 115:14.

751 "You say: 'I will buy clay from the potter's pit, for a representation of whatever is evil, the male and [female] witch"' (no. 232:3–4); cf. W. Farber, *BID* 208. For the "purchase" of other items needed for rituals, see W. Farber, *BID* 56:14 and *Maqlû* II 188–189. Compare F.A.M. Wiggermann, *Figures* 28:151–157 (= *Ritual Texts* 12:151–157); S. Maul, *Zukunftsbewältigung* 47; 486:20–21.

752 "Dirt from an abandoned town, dirt from an abandoned house, dirt from an abandoned temple, dirt from a sepulcher, dirt from foundati[ons(?)], dirt from an abandoned canal, dirt from a road–you take (these) together" (no. 226:3–4).

753 No. 119:4.

754 No. 226:4.

755 "You have (him the patient) collect horse/donkey urine. You mix it in fl[our (made from) *i*]*nninu*-cereal" (no. 218:2–3).

756 No. 220:1–8.

757 No. 230:10–11.

758 No. 221:7.

759 Nos. 10:9; 219:8.

760 Nos. 14:4; 115:16; 232:4; cf. no. 120:5.

761 Nos. 10:8; 12:1; 14:5; 115:16–17; 119:5; 120:5; 131:4; 226:4; 228:2; 232:5; cf. nos. 13:1; 15:1; 230:1, 3–4; 231:2; *AMT* 40/2 + K 9085:10′ (catchline). Compare figurines made from other substances: nos. 218:2–3; 219:8; cf. no. 230:10–11.

762 "You make a figurine of that ghost" (nos. 14:5; 218:3); "You make a figurine of the roving ghost" (no. 115:16–17); "You make a figurine of the confusional state (causing) ghost" (no. 119:5 cf. 6); "[You pinch off clay] (and) make a figurine ... He says as follows ... 'The frightening ghost ... this is he; this is a representation of him"' (no. 120:5, 8, 12, 18); "You make four figurine(s) of wax. You write their names on their left shoulders. The first name (is): pursuing ghost, destroyer of the widespread people, the second name (is): roving ghost who has no one to care for it" (no. 219:8–11); "You make [two figurines of tamarisk] which are a cubit long each. [You p]ut on one the head [of an ox (and) human hands and feet]. On the other, [you put] a head like the representation of Gilgameš. You say: 'You are [the *rābiṣu*-demon which seized N]N (or) the evil ghost which was set on NN' ... You tell them their names" (no. 221:1–5); "A figurine of an evil ghost made of clay ... A figurine of a ghost made of excrement, straw, and donkey urine" (no. 230:3–4, 10–11). Compare: "If the ghost of a person's father or mother continually afflicts him ... You make a figurine of a man and a woman" (no. 228:1, 2).

763 No. 11:2, 4, 5; 230:1; cf. nos. 12:1; 13:1; 15:1.

764 "The third name (is) : *namtaru*, anything evil, *asakku*, roaming dead; the fourth name (is) : *mukīl rēši*-demon, evil *rābiṣ šaggašti*-demon" (no. 219:12–13).

765 Nos. 10:9; 131:4; cf. no. 119:6–7; 229:2.

766 Nos. 226:4; 232:3–4; cf. nos. 218:3; 219:12.

767 Nos. 11–14, 16, 115, 119–120, 131, 218, 226, 229, 231.

768 You make four figurine(s) of wax. You write their names on their left shoulders. The first name (is): pursuing ghost, destroyer of the widespread people, the second

name (is): roving ghost who has no one to care for it; the third name (is) : *namtaru*, anything evil, *asakku*, roaming dead; the fourth name (is): *mukīl rēši*-demon, evil *rābiṣ šaggašti*-demon" (no. 219:8–13); ; "You make [two figurines of tamarisk] which are a cubit long each. [You p]ut on one the head [of an ox (and) human hands and feet]. On the other, [you put] a head like the representation of Gilgameš. You say: 'You are [the *rābiṣu*-demon which seized N]N (or) the evil ghost which was set on NN' ... You tell them their names" (no. 221:1–5); cf. " 'Whether he be an evil *utukku*-demon or an evil *alû*-demon or an evil ghost or an evil *gallû*-demon' ... You make four figurines of clay" (no. 10:3–4, 8).

769 "You make a figurine of a man and a woman" (no. 228:2); "You make [x] figurines of the male and female witch" (no. 232:5); "[You ma]ke [figurines of the dead persons] ... You have him say as follows ... 'This (masc.) is given as my substitute; this (fem.) is given in my stead"' (no. 15:1, 4, 7).

770 No. 232:3, 5.

771 Nos. 12:1; 14:5; 115:17; 119:6–7; 219:9; cf. no. 218:4.

772 J. Bottéro, *ZA* 73.190.

773 No. 218:4.

774 "You write their names on their left shoulders. ... Before Šamaš you pronounce their names" (no. 219:9, 14).

775 "You tell them their names" (no. 221:5).

776 "You write its name: 'Figurine of the confusional state (causing) ghost or evil sickness which afflicts NN, son of NN' on the left shoulder" (no. 119:6–7); "You write their names on their left shoulders. The first name: pursuing ghost, destroyer of the widespread people, the second name: roving ghost who has no one to care for it, the third name: *namtaru*, anything evil, *asakku*, roaming dead, the fourth name: *mukīl rēši*-demon, evil *rābiṣ šaggašti*-demon," (no. 219:9–13); "You make [two figurines of tamarisk] which are a cubit long each. [You p]ut on one the head [of an ox (and) human hands and feet]. On the other, [you put] a head like the representation of Gilgameš. You say: 'You are [the *rābiṣu*-demon which seized N]N (or) the evil ghost which was set on NN' ... You tell them their names" (no. 221:1–5). Compare: "You make a figurine. You write: 'Figurine of anything evil' on its left shoulder" (*BAM* 147:26–27).

777 This sort of caution was particularly important in anti-sorcery texts, where practices were engaged in which would have made the accused sorcerer very ill or even have killed him.

778 Note: "garments for him to clothe himself with, shoes for his feet, a girdle for his waist" (no. 120:18–19).

779 Nos. 131:4–5; 220:9–10; 230:4–5; 232:6; cf. "You add to it a makeshift girdle" (no. 231:3). In other words, it was not necessary to go to the trouble of manufacturing miniature clothing to fit the figurine, a makeshift garment being sufficient for the purposes of the ritual.

780 "[If it is a man, you clothe him with a red? garment]; [i]f it is a woman, you clothe her with a black garment" (no. 13:1–2); "You clothe it with a red garment, its *tillu*s" (no. 230:2–3).

781 No. 226:5. The choice of a lion skin may have been dictated by the fact that the figurine in question was a representation of "anything evil" (no. 226:4). According

to the dream vision of an Assyrian prince (A. Livingstone, SAA 3 no. 32:7), this demon had two heads, one of which was that of a lion.

782 No. 232:6.

783 "You thread carnelian on a multicolored cord which a woman twined. You put it on her neck.You put a silver diadem on her h[ea]d." (no. 220:11–13); "You thread carnelian/lapis on red wool. You put it on her (the female figurine's) neck" (no. 228:3; cf. no. 226:5); "You put carnelian on her neck" (no. 229:3); cf. "Broache[s ...]" (no. 13:2); "You put its [...] down on it" (no. 14:6).

784 "You make [them] hold ..." (no. 232:6).

785 No. 131:5–6.

786 "You put a reed (made) of gold on the male figurine." (no. 228:2).

787 "You put a [st]aff (made) of gold on the female figurine" (no. 228:2). The variant has "ears", doubtless to make it easier for the ghosts to hear what the living were trying to tell them.

788 No. 230:7.

789 No. 10:8.

790 No. 119:5.

791 Similarly, with figurines of illnesses, witches, and the patient. Note especially "You make a wax figurine of the illness ... You melt? it (the wax figurine) with fire." (no. 10:9); "(As for) the figurine of the living person, [you p]our out a libation into an *a*[*dagurru*]-vessel. ... "You w[ash] the figurine of the living person with pure water. You soak (it) before Šamaš. The patient washes his body (and) [his] hea[d]" (no. 11:4, 6).

792 See below.

793 For references, see *CAD* E 398 s.v. *eṭemmu* mngs. 1a–b.

794 Nos. 10–12, 15, 115, 218, 226. Nos. 14 and 220 involve closing up the figurine in a hole. Nos. 13, 16, 219 and 231–232 are missing the parts with instructions as to what was supposed to be done with the figurine.

795 "You provide [it] with a waterskin and give it travel provisions. For three days, you put out nine dishes of barley gruel before it as its food ration" (no. 226:5–6); cf. "travel provisions" (no. 230:6); "He gives her a bed frame and a chair. You set out [... win]no[wed] groats, beerbread, malt porridge [(and) ...]. Before Šamaš you say as follows. (Addressing the figurine): 'You have been provisioned. A dowry has been given to you. Little dwarf(?), you have been completely fitted out" (no. 220:22–26); "You give her provisions" (no. 13:3, cf. 12).

796 No. 226:5–6.

797 No. 220:23–24.

798 Hot broth is also offered to Lamaštu; see, for example, D.W. Myhrman, *ZA* 16.176:41.

799 "You make funerary offerings for them. You pour out hot broth for them. You pour out beer (mixed with) roasted grain for them" (no. 219:15–16); "You stir flour made from roasted grain into water and beer and then you pour out a libation for it" (no. 226:7); cf. "You pour out a libation of [...] for her" (no. 13:2).

800 "[You make] a substitute figurine of the patie[nt]" (no. 231:2); "This (masc.) is given as my substitute; this (fem.) is given in my stead" (no. 15:7); cf. "Eat this! You are my substitute ... As the substitute and in the stead of [NN so]n of NN you

have been given" (no. 220:17, 26–27). Compare: "In order [to give] a substitute to Erešk[igal], when the sun goes down, the patient has a vir[gin] she-goat li[e] in bed with him" (*LKA* 79:1–3 // *KAR* 245:1–2; see A. Tsukimoto, *kispum* 125); "Just as Ea did, I purified the clay. I pinched (it) off. I [ma]de a figurine of wood and reed as my substitute" (Šamaš 78; see W.R. Mayer, *OrNS* 61.373–374); "I have given them (the figurines) as a substitute for my flesh and my figure" (*BAM* 234:34; see E.K. Ritter and J.V. Kinnier Wilson, *AnSt* 30.25). For the use of substitutes in NAM.BÚR.BI's, see S. Maul, *Zukunftsbewältigung* 72–93.

801 No. 220:30.

802 "[You ma]ke [figurines of the dead persons]. You [have] th[em] lie down with the patient. On the third day ..." (no. 15:1–2); "[For three days] she (the figurine) lies [o]n the bed with him [and] his (real) wife (sleeps) apart. [On] the left [side(?)] of the bed for three days, [he t]rea[ts h]er like a w[if]e" (no. 220:14–15). Compare leaving the figurine on the patient's roof for three nights (no. 226:7–13).

803 "You take the patient's hand and then he lifts the figurine" (no. 115:25); "The patient raises those figurine(s) and recites before Šamaš" (no. 219:16–17); "The patient raises the figurine and then you have him say as follows before Šamaš" (no. 226:18); cf. no. 232:23.

804 "You put a [c]opper chain on it" (no. 218:5).

805 No. 218:6.

806 "You cover their (the clay figurines') eyes with date palm bark" (no. 10:9).

807 No. 218:5.

808 No. 14:6.

809 "You have it hold its mouth with its right hand and its rear end with its left" (no. 218:4).

810 No. 14:5. Ghost figurines may have been slightly manhandled but they were spared the spiteful treatment which awaited witch figurines; see, for example, *Maqlû* III 17–21, IX 40–41; III 102–103, IX 48; III 116–117, IX 49–51; III 123–126, IX 52–53; III 165–168, IX 58; III 190–191; IV 1–2, 69–70, IX 60–65.

811 No. 218:7–14.

812 "You make it swear a ritual oath" (no. 11:5; no. 218:25); "I have made you swear by Šamaš at his setting. You must be distant from the body of NN son of NN; you must depart; you must go away" (no. 14:9–10); "By the oath of Anu, Antu, Šamaš (and) the Anunnak[i] gods of heaven and earth you are made to swear" (no. 14:3–4); "By yo[ur] oath make them swear. By heaven may they swear; by earth may they swear. [May they be loos]ed [from] my body" (no. 15:7–8); "May he swear by y[o]ur oath to cross over (and be gone)" (no. 115:48); "By the o[at]h of heaven and earth [...] and ... [...]" (no. 220:42–44); "You make it swear. You say: '[By earth may you swear]; by heav[en] may you swear; by Šamaš may you swear"' (no. 226:36–37).

813 No. 226:7–10.

814 "Let Šamaš see the fermenting vessel by day; let the stars see it by night" (no. 226:10).

815 Nos. 11:4; 218:18–19; 226:36. Jar burials or, for the wealthier members of the community, family vaults with or without clay sarcophagi are well known from Neo-Assyrian sites–see, for example, M.E.L. Mallowan, *Nimrud and Its Remains*

1:190; cf. 114; W. Andrae, *Das wiedererstandene Assur* 35–41; A. Haller, WVDOG 65:38–53; E. Strommenger, "Grab", in *RLA* III/8.582–584. In one case (no. 10:8) the figurines are rolled up as one might roll up a body in a reed mat.

816 "You put [that figurine into a] *tamgussu*-vessel of seven shekels' copper (weight) [You turn] its face [to its] left. At the head of the patient you make a [...] You make it (the figurine in the *tamgussu*-vessel) enter it (i.e. what you have made)" (no. 218:18–19); cf. "a *tamgussu*-vessel of seven shekel('s weight), a lid of copper" (no. 230:12–13).

817 No. 12:2.

818 No. 226:37; cf. no. 230:13.

819 No. 218:21.

820 No. 218:18, 23; cf. no. 12:2; 220:33. Compare *Lamaštu* (D.W. Myhrman, *ZA* 16.194:31).

821 "W[hen] the sun is [set]ting, you dig a pit in the steppe and bury it" (no. 218:22); "In the late afternoon, you set up an offering table before Šamaš ..." (no. 226:17; cf. no. 15:2–3); note: "I have made you swear by Šamaš at his setting" (no. 14:9). Such burials are also typical of *Lamaštu* (D.W. Myhrman, *ZA* 16.160:25–26; 192:25; 194:36–37; cf. 166:10).

822 Occasionally this is referred to as a "grave" (no. 11:5).

823 No. 218:22; cf. no. 226:38 (abandoned waste).

824 No. 115:49.

825 Nos. 12:2–3; 15:9.

826 No. 220:30–35.

827 No. 14:10.

828 No. 10:9.

829 For the figurative use of "shadow" to mean "protection, aegis, patronage", see *CAD* Ṣ 190–192 s.v. *ṣillu* mng. 5.

830 No. 115:50.

831 No. 218:24.

832 No. 218:23.

833 No. 15:9–10.

834 See M. Stol, *JEOL* 28.28–31.

835 No. 11:1–7.

836 No. 10:1–9.

837 No. 220:1–13.

838 For a reconstructed drawing of the figurine, see D. Schwemer, THeth 23.65.

839 See D. Schwemer, THeth 23.59–67.

840 See D. Schwemer, THeth 23.121–122.

841 No. 220:14–22.

842 For references and discussion, see J.A. Scurlock, "Soul Emplacements".

843 No. 220:23–30.

844 No. 220:30–35.

845 No. 220:35–46.

846 Nos. 119, 120, 131, 221, 228, 229.

847 "At sunset you sweep the ground ... " (no. 120:1); "In the late afternoon, you sweep the ground ..." (no. 119:3).

848 "You seat those figurines, for three days at the head of the patient. You pour out hot broth for them. On the third day, the twenty-ninth, when the ghosts are (customarily) provided with food offerings, you make a sailboat. You assign their travel provisions" (no. 228:4–7); "In groups of seven and seven, you put out a food portion for it ... You provide it with provisions (consisting of) groats, malt, beerbread, (and) dried bread" (no. 131:5, 18–19); "You provide [her] with provisions [... You give her] a comb and a blackened pot" (no. 229:5–6). Compare: "<Šamaš, in your presence have I sought him out and assigned him> ... a waterskin (filled with) water for him to drink (and) malt flour. <I have given him travel provisions.>" (no. 120:18, 19–20).

849 No. 131:18–19.

850 "You seat those figurines, for three days at the head of the patient. You pour out hot broth for them" (no. 228:4–5).

851 "For seven days, you seat them (the figurines) [at] the head of the patient" (221:6); "For three days, you seat those figurines at the head of the patient" (no. 228:4–5). Note the almost identical phrase in *Lamaštu* (D.W. Myhrman, *ZA* 16.156:25; 192:24; cf. 160:24; 194:35).

852 "The patient raises that figurine to his left towards Šamaš and then to his right he ties a knot" (no. 119:7–8).

853 [You tie] a thread of gold to [its] nose ... You tie its [hands] in back" (no. 120:5, 7). See J. Bottéro, *ZA* 73.193.

854 "Let him be put under your oath; let him be put under the oath of Ea and Asalluḫi. <Let him be put under [the oath of the go]ds [of heaven and earth].> Let him not come near me; let him not come close to me; [let him not approach me]; let him not reach me" (no. 120:24–26); "(By) the lord of gods have I made you swear, etc. ... May you be loosed; may you be removed; may you be removed" (no. 131:22–38); "You make them swear an oath (by) the great gods of heaven and earth" (no. 221:8–9).

855 No. 131:20–21 (= *KAR* 22:20–21). Compare: "[You put out] *bīnu*-tamarisk and [*maštakal*]. You make [the figurine] stand [on i]t" (no. 120:7–8).

856 No. 131:1–10. The text of the recitation is given in ll. 11–16 (see Chapter 4).

857 No. 131:17–21. The contents of the ritual oath are given in the following ll. 22–38 (see Chapter 4).

858 For references, see *CAD* Ḫ 119 s.v. *ḫâru* mng. 1c–d and note particularly: DIŠ NA *ana* BA.ÚŠ *ḫi-ir-ma* GIDIM DIB-*su* (*BBR* 2 no. 52:1 = no. 232:1).

859 On this act as symbolic of divorce and separation, see *CAD* S 322–323 s.v. *sissiktu* mng. a. Compare S. Maul, *Zukunftsbewältigung* 140:140.

860 The recitation is quoted in full in ll. 12–26 (see Chapter 4).

861 The recitation is quoted in full in ll. 27–30 (see Chapter 4).

862 No. 119:1–11.

863 On this point, see also J. Bottéro, *ZA* 73.177–178.

864 No. 10:9.

865 "From the body of NN, son of NN, be 3,600 double hours distant, be far away, be distant, be distant. By the great gods are you made to swear" (no. 228:9–10).

866 No. 228:3–4.

867 No. 228:6, 8.

868 In addition to the text quoted immediately below, see no. 229, which also involves the outfitting of a figurine dispatched by boat. For other examples of the use of boats to get rid of evils, see *Lamaštu* (D.W. Myhrman, *ZA* 16.170:44–172:46) where the demon is sent across the Ulai to the sea in a sailboat; cf. *Maqlû* III 128–139; O.R. Gurney, *Iraq* 22.221–227. Similar practices are attested from Malaysia and Indonesia–see M. Eliade, *Shamanism* 356–357.

869 No. 221:1–5.

870 See F.A.M. Wiggermann, *Figures* 24:81 (= *Ritual Texts* 8:81); cf. F.A.M. Wiggermann, *Figures* 118–119 (= *Ritual Texts* 60).

871 F.A.M. Wiggermann, *Figures* 24:81–83 (= *Ritual Texts* 8:81–83).

872 D. Schwemer, THeth 23.69.

873 The text of the oath follows in ll. 9–15 (see Chapter 4).

874 No. 221:5–17.

875 Nos. 17, 171, 199.

876 On the use of bread for this particular purpose, see S. Maul, *Zukunftsbewältigung* 80–82.

877 No. 199:1–11.

878 An interesting parallel to this practice is to be found in China: "if anybody is hit by a specter's blow, ... that same cock must be cut up, and the two halves folded over his breast below his heart, and when they have become cold, they must be thrown away on the roadside" (J.J.M. de Groot, *China* 6.969).

879 The text has "east" but, to judge from the location of pits dug to receive ghost figurines (see above), this should have been to the west.

880 No. 199:12–18.

881 No. 199:19–25.

882 ND 5577:50–51; cf. K 166+ ii 14′–15′ (E.E. Knudsen, *Iraq* 27.165–166; 169); R. Falkowitz, *Rhetoric Collections* 243 no. 3:168–169).

883 Compare: "He must not look behind him. He goes straight to his house" (no. 115:52); "[You mak]e it [sw]ear a ritual oath; you must not look behind you" (no. 218:24). This prohibition on looking back is found also in Greek magic–see, for example: "[But] when you are dismissed, [go without shoes] and walk backwards and set yourself to the enjoyment of the food ... [coming] face to face as companion [to the god]" (*PGM* I ca. 40, apud Betz, *Papyri* 4 with n. 11); "Bring ashes, Amaryllis, and throw them over your head into the running brook, and don't look back!" (Virgil, *Eclogues* 64–109, apud Luck, *Arcana Mundi* 78). Note also "whatever was on (him/her), [that] she (the Old Woman) puts behind her into the river" (*KUB* 12.58 iii 13–14 [A. Goetze, *Tunnawi* 14.16–17]).

884 No. 171:1–2.

885 No. 17:1–10. Similar processes by which the evil was drawn off into some inanimate object which was then disposed of are known from other magical texts. See, for example, *Šurpu* V/VI 144–171, VII 1–87 and O.R. Gurney, *AAA* 22.86:115–137. For a fuller discussion, see S. Maul, *Zukunftsbewältigung* 72–93.

886 Nos. 228, 229, 230–232 (figurines).

887 Nos. 10–16 (figurines), 17 (surrogate).

888 No. 131 (figurine).

889 No. 171 (surrogate).

890 No. 199 (surrogate).
891 Nos. 218–221, 226 (figurines).
892 Nos. 115, 119–120 (figurines).
893 Nos. 15:9–10; 218:23. Compare: "You plant three cedar shavings around it (the figurine). You surround it with a magic circle" (no. 226:8–9).
894 Compare: "You mix [together] clay and *saḫlû* and (with it) you draw fourteen lines toward the tassels(?) of the curtain[s of hi]s [bed]." (no. 220:35–36). Fourteens usually consist of two groups of seven. Assuming, then, that this passage implies seven lines to the right of the bed and seven to the left, the patient's bed would seem to have been hemmed in with a protective grid.
895 Nos. 18, 91, 132–135.
896 No. 18:1–2.
897 No. 18:3–14.
898 No. 91:1–7.
899 "My hair will whirl around in heaven for you like a whirlwind ... with my fingers I will scratch my cheeks for you as with a boxwood pin" says Geštinanna in Dumuzi's Dream 67, 69 (B. Alster, *ASJ* 5.3–4). "She (Ninšubur) scratched her face; she scratched her nose; she scratched her thighs, a place (women) do not speak of with men. She dressed in a single garment like a poor man" (Inanna's Descent 176–181, cf. 34–39, 316–321 [Sladek, *Inanna's Descent*, pp. 107–108, 125–126, 142–143; cf. Alster, *ASJ* 5.10]).
900 No. 91:7–19.
901 No. 132:1–3.
902 No. 133:1–10.
903 No. 134:1–3.
904 No. 135:1–3.
905 Nos. 132–135.
906 No. 18.
907 No. 91.
908 For the use of amulets in NAM.BÚR.BI's, see S. Maul, *Zukunftsbewältigung* 107–113.
909 Nos. 19, 20a-f, 21–37, 50a–b, 51a–b, 52, 55–59, 71, 88, 123, 127, 156, 164, 167–170, 172, 176, 179–180, 201–202, 204–210, 212, 214, 216, 222–223, 233–243, 245, 289.
910 Note that salves are sometimes also used as fumigants as in no. 227:7 (cf. no. 250:1–2). Compare no. 280:1–2 (fumigant) and the virtually identical no. 293:1–2 (salve). Similarly, washes may also double as salves (no. 317:1).
911 No. 180:2–3. Compare nos. 19:2; 34:1; 205:4; 212:1; 214:2; 289:4. Note also no. 208:1–5 (amulet) and the virtually identical no. 213:1–6 (salve) or no. 209:1 (amulet) and the virtually identical no. 214:1–2 (salve); cf. 204:1 (amulet) and 205:3–4 (salve); 204:3 (amulet) and no. 212:1 (salve).
912 Nos. 50b:1; 51b:1; 52:1; cf. nos. 50a:1; 51a:1. Compare no. 123:4.
913 No. 245:3. Compare no. 71:6–8 (salve, bandage, fumigant and amulet).
914 Nos. 22–37, 50a–b, 51a–b, 52, 167–168, 180, 204–210, 212, 214, 222–223, 234–235, 238, 240–242, 245, 289.
915 No. 22:2 (dead ewe and dormouse tendon); nos. 25:2; 30:2 (dead cow and dor-

mouse tendon); cf. nos. 26:2; no. 37:3–4.

916 No. 22:2 (ewe); nos. 25:2; 30:2 (cow); cf. nos. 26:2; no. 37:3–4. Note, however "You la[ce ... up] in the hide of a virgin she-goat" (no. 222:7); "You lace it in a bag made from gazelle hide" (no. 289:4 [C]).

917 Exceptionally, a burl could be formed without protective wrapping (nos. 59:11; 169:18).

918 Nos. 19:2; 55:2; 172:2; 239:1.

919 Nos. 57:2; 58:9; 127:8; 164:7; 201:13; 202:13–14; 233:5.

920 Nos. 164:8; 201:14; 202:14. Compare sprinkling the burls with oil (nos. 169:19–20; 201:14; 202:14) or sprinkling knots with a mixture containing cedar oil and materia magico-medica (no. 21:10–11).

921 Nos. 19:2; 57:2.

922 "[You take] used grease from the door of the main gate, [(the one which) stands] on your right when you are going out. ... You wrap (it) in a tuft of wool and [you bind it on his temple(s)]" (no. 55:1–2). Since it was the practice in ancient Mesopotamia to put a shoe of copper round the bottom of the wooden doorpost before placing it in the stone pivot, such grease would have been impregnated with copper oxide, a well known disinfectant. Compare "used [grease] from the right and left doorjambs of the Marduk temple" in a salve (no. 299:2–3).

923 It is also interesting to note how many of the "amulets" are tied directly onto the hurting part: "[If a ghost] afflicts [a man] so that he continually has a headache ... you bind it on his temple(s)" (no. 58:1, 10; cf. no. 57:2); "For headache ... you can (also) bind it on his temples (as an amulet)" (no. 71:7–8); "Incantation (for cases where) as a result of affliction by a ghost his neck hurts (him) ... You put (it) on his neck" (no. 164:3, 9); "You tie it on his side (or) wherever it hurts him" (no. 169:20); "You bind (it on) him wherever it stings him" (no. 179:18); "[Ten] stones (for) 'hand of ghost' and nu[m]bness [of the right hand] ... You bind (it) on his ri[ght] hand" (no. 201:4–5, 15); "Forty-one stones for "hand of ghost" (and) numbness of the hands and feet ... You bind (it) on his hands and feet." (no. 202:10, 15).

924 Nos. 20a-f, 58–59, 71, 123, 127, 164, 169, 176, 201–202, 237. In some cases, the stones were ground and treated like other ingredients (no. 127:4–5, 8; cf. nos. 71:6, 8; 123:3–4).

925 "Twenty-seven stones for emplacement of the intense pain of 'hand of ghost' or *mukīl rēš lemutti* not to approach a person. ... These (plants) you form into burls. You put (it) on his neck" (no. 59:8–9, 11); You thread (the stones) on a multicolored strand. ... These seven plants you wind into burls in red-dyed wool between them" (no. 164:4, 7); "You thread (the stones on the cord). ... Between the stones, you wind seven burls with red-dyed wool" (no. 201:6, 12–13; no. 202:11, 13–14). Compare: "You thread these [stones] on hair from a virgin she-goat, gazelle tendon, (and) male *ašlu*-rush [twined (together)]. ... [T]hese [plants], wherever (there is) a knot, you wrap (them) in red-dyed wool" (no. 58:5–6, 9; "You thread seven "male" *šû*-stones (on the cord). You wind *kibrītu*-sulphur, *ruʾtītu*-sulphur, *imbû tâmti* (and) *sikillu* into seven burls" (no. 169:17–18); "[You thread] these [st]ones on red dyed wool (and) gazelle tendon tw[ined (together)" (no. 20b:5; cf. nos. 20a:1–2; 20c:2–3).

926 "You twine white wool (and) red wool" (no. 20a:1); "You twine red wool (and) white wool together into a cord" (no. 169:17). Compare: "You twine together carded wool and red-dyed wool" (no. 21:9).

927 "[You thread] these [st]ones on red dyed wool (and) gazelle tendon tw[ined (together)" (no. 20b:5); "[You threa]d (the stones on) gazelle tendon [(and) red dyed wool]" (no. 20c:2–3). Compare: "You twine together (the root of a *baltu*-thorn) red-dyed wool" (no. 56:1); "You twine (together) whi[te] wool (and) male *ašlu*-rush" (no. 88–89:2); "You twine together the hair of a virgin she-goat (and) the hair of a virgin <lamb> (into) a cord." (no. 179:14–15; cf. no. 243:2).

928 "You thread (the stones) on a multi-colored cord" (no. 164:4). Cf. nos. 55:2; 172:2; 202:11; 216:4.

929 "You thread these [stones] on hair from a virgin she-goat, gazelle tendon, (and) male *ašlu*-rush [twined (together)]" (no. 58:5–6); "You twine [mul]ti-colored [wool], male *ašlu*-rush, (and) palm frond from a male (palm)" (no. 201:4–6).

930 "You tie seven knots" (nos. 21:9; 164:8; 170:3); "You tie seven and seven knots" (no. 169:18–19); "You tie three knots seven times" (no. 179:15–16).

931 Nos. 21, 164, 169, 179; cf. nos. 58, 170.

932 No. 21:1–14.

933 No. 164:1–12.

934 Compare: "[T]hese [plants], wherever (there is) a knot, you wrap (them) in red-dyed wool" (no. 58:9).

935 No. 169:1–21.

936 Compare the tying and untying of a knot in no. 119:8, 11.

937 No. 179:1–20.

938 Nos. 19, 20a-f, 21–37, 50a–b, 51a–b, 52, 55–59, 71, 88.

939 Nos. 123, 127.

940 No. 156.

941 Nos. 164, 167–170, 172, 176, 179–180.

942 Nos. 201–202.

943 Nos. 204–210, 212, 214.

944 No. 216.

945 Nos. 222–223.

946 Nos. 233–243, 245, 289.

947 Nos. 60, 71, 117, 121, 136a–b, 137a–b, 138, 139a–b, 140–144, 158, 192, 211, 227, 244–287, 295, 316.

948 Nos. 60:6; 71:6; 227:6; 252:2; 280:2; 281:2; cf. no. 263:1. Lizards were skinned (nos. 211:1–2; 247:1).

949 Nos. 144:1; 227:7; 244:3; 248:3; 249:5; 251:1; 257:4; 261:3; 280:2; 281:2. In other cases, animal fat, dung, plant resins or other inflammables are included in the ingredients (nos. 60:3; 136a:1; 136b:1; 139a:1; 139b:2; 143:2; 158:2–3; 192:2; 211:2; 245:3; 246:1; 247:2; 252:1; 255:3; 259:1; 266:1; 268:1; 276:3; 278:1; 279:1; 282:1; 283:1; 284:1; 286:2; 287:1–2; 316:3).

950 Nos. 117:3; 137a:2; 137b:2; 138:1; 139a:2; 139b:2; 140:2; 141:1; 142:2; 143:2; 211:3; 227:7; 244:3; 245:3; 249:5; 253:3; 254:1; 256:1; 257:4; 258:1; 259:2; 261:3; 262:2; 277:3; 278:3; 279:2; 280:2; 281:2; 282:2; 283:2; 285:2; 287:3; cf. nos. 255:4; 260:3; 264:1; 265:2; 266:2; 268:1; 272:1; 273:2; 274:1; 276:3.

951 Nos. 282:2; 284:2; 285:2.
952 Nos. 60:7; 117:3; 227:7; 245:3; 246:7; 249:5; 258:1; 277:3; 278:3; 279:2; 280:2; 281:2; 282:2; 283:2; 284:2; 285:2; 287:3; cf. nos. 71:8; 192:2; 244:3; 248:2; 250:2; 251:1; 252:2; 253:3; 254:1; 255:4; 256:1; 257:4; 259:2; 260:3; 261:3; 262:2; 263:1; 264:1; 265:2; 266:2; 267:1–2; 268:1; 269:1; 270:1; 271:1; 272:1; 273:2; 274:1; 275:1; 276:3; 286:4; 295:4; 316:3.
953 Compare: "You fumigate his body (with them) all at the same time over coals" (no. 278:3).
954 "[You fumigate] his eyes and temple[s (with them) over coals]" (no. 121:2).
955 "A tested fumigant for the ears" (no. 136a:2); "You fumigate his ears (with them) over coals" (nos. 137a:2; 137b:2; 139b:2; 143:2; cf. no. 144:1); "You fumigate the inside of his ears (with them) over <*ašāgu*-thorn> coals" (nos. 138:1; 139a:2; 140:2; 141:1; 142:2); "You fumigate his right ear with *kukru* (and) *kasû*; you fumigate his left ear with *burāšu*-juniper (and) myrrh" (no. 158:2–3).
956 "You fumigate his nostrils (with them) <over coals>" (nos. 211:3; 247:2).
957 Nos. 192:1–2 (anal suppository); 316:1–4 (*ḫibṣu*-preparation).
958 Some of the odd ingredients (as "human flesh" in no. 60:5) may be esoteric names for plants. According to *Uruanna* I 266–267 (apud *CAD* I/J 182a), "lion fat" (nos. 252:1; 266:1; 283:1) is actually an esoteric name for *irrû* resin. Similarly, according to *Uruanna* III 43 (apud *CAD* Ḫ 144b), the "(tuft of) black (hair) from the thigh of a donkey" (nos. 255:1; 278:1) was an esoteric synonym for ^{ú}*ḫašû*.
959 Nos. 136a:2; 136b:1; 137a:2; 137b:2; 141:1; cf. no. 276:2.
960 Nos. 137a:2; 137b:2; 138:1; 141:1; cf. nos. 245:2; 255:1; 256:1; 262:1; 270:1; 276:2; 277:2; 278:2; 279:1; 287:3.
961 No. 211:2 (A).
962 No. 211:2 (B); cf. nos. 252:1; 253:2; 264:1; 265:1.
963 No. 60:2; cf. nos. 261:1; 274:1; 280:1; 281:1.
964 No. 60:3; cf. nos. 266:1; 282:1; 283:1.
965 No. 60:3; cf. no. 249:4 (dead ox).
966 No. 245:2.
967 Nos. 277:2–3; 282:1.
968 Nos. 249:2; 271:1.
969 Nos. 245:2; 255:1–2; 258:1; 268:1; 278:2.
970 Nos. 60:5; 140:1; 142:1; 246:2; 253:2; 257:3; 261:2; 274:1; 279:1; 286:1; 287:2. Compare the left horn of a goat (no. 253:2) and the jawbone of a pig (no. 279:2).
971 Nos. 252:2; 253:3; 257:4.
972 J. Bellakhdar, *Médicine traditionelle* no. 69.
973 P. Herrero, *Thérapeutique* 50 classifies these as something one expects to see being used by the "magician" rather than by the "doctor".
974 Nos. 60, 71, 117, cf. 244–246.
975 No. 121.
976 Nos. 136a–b, 137a–b, 138, 139a–b, 140–144, 158.
977 No. 192.
978 No. 211, cf. 247.
979 No. 227.
980 Nos. 248–287, 295, 316.

981 Nos. 61–69, 71–80, 84–85, 92–97, 99–103, 105–107, 111, 157, 160, 181–182, 288.

982 Nos. 61:2; 64:2; 68:3; 71:6; 72:3; 73:3 (B); 74:2; 75:3; 77:1; 80:2; 84:2; 85:1; 92:9; 94:5; 99:1; 100:1; 101:1; 102:2; 103:2; 105:1; 106:1; 107:1; 157:1; 181:2; 182:6; 288:2.

983 Nos. 61:2; 64:2; 68:3; 72:3; 73:3 (B); 74:3; 75:3; 77:1; 80:2; 84:2; 85:1; 92:9; 102:2; 103:2; 105:1; 106:1; 107:1; 157:1; 181:2; 182:6; 288:2; cf. no. 94:5; 99:1.

984 Nos. 61:2; 68:3; 76:2; 78:2; 80:2; 84:2; 93:3; 94:6; 105:2; 107:2. Compare kneading them in *kasû* juice (no. 63:2).

985 Nos. 72:3; 77:2 (A); 79:3; 92:9–10; 97:2–3; 100:2; 101:1; 102:2 (dregs); 103:2 (dregs); 111:5; 160:2; 181:3. Compare kneading (no. 75:3) or boiling them in beer (no. 77:2 [B]; 157:2; cf. no. 64:2) or simply mixing them with beer dregs (no. 99:2).

986 No. 92:9–10; cf. no. 181:2–3. Compare oil and drawn wine (no. 288:2).

987 Nos. 94:3; 97:3. Compare milk and vinegar (no. 74:3) or milk and urine? (no. 181:3).

988 Nos. 73:3; 96:4–5; 106:1. Compare milk and vinegar (no. 74:3).

989 No. 181:3.

990 Nos. 66:2; 73:3 (A); 75:3; 76:2; 79:3; 85:1; 105:2; 160:2 (B); cf. no. 182:6–7.

991 Nos. 62:2; 69:2; 157:2. Note also that several of the bandages contain gypsum (nos. 73:2; 80:1).

992 Nos. 68:3; 92:10; 93:3. Compare mixing flour into the decocting liquid (no. 111:5) or including flour and/or sesame residue in the ingredients to be decocted (nos. 61:1; 64:1; 72:2; 73:2; 75:2–3; 76:1; 78:2; 79:3; 80:1; 92:6; 96:3; 99:1–2; 100:1; 102:2; 103:1; 105:1–2; 106:1; 107:2; 160:1; 181:2).

993 No. 68:2 (with ram fibula marrow); no. 181:3 (with oil). Compare mixing fat and/or wax into the ingredients (nos. 66:2; 85:1; 182:6–7) or pouring fat over the patient's bandaged head (no. 157:2–3) or smearing the bandage with cedar resin (no. 85:2) or mixing in cedar oil (no. 160:2 [B]).

994 Nos. 61:2; 181:3; cf. no. 69:2 (a turban).

995 Nos. 85:2; 92:10; 182:8; 288:2.

996 No. 61:2. Compare bandaging the head or the neck (no. 85:2).

997 Nos. 65:3; 66:2; 67:2; 69:2; 71:7; 76:2; 77:2; 78:2; 92:10. Compare no. 80:2 (temples and eyes). Cf. nos. 62–64, 68, 72–75, 79–80, 84, 93–97, 99–103, 105–107, 111.

998 Nos. 68:3; 92:10; 93:4; 97:3.

999 Nos. 157:2; 160:2.

1000 Nos. 181:3; 182:8.

1001 Nos. 38–49, 50a–b, 51a–b, 52, 70–71, 81–83, 86–87, 89, 98, 104, 108, 110, 112–113, 114a–b, 116, 122–127, 147, 165–166, 173–175, 177, 178a–b, 180, 183–184, 186a–b, 187a-c, 188, 199, 205, 212–215, 224–225, 227, 236, 289–303, 317.

1002 Nos. 38:1; 42:1; 46:2; 48:2; 49:3; 50b:1; 51a:1; 51b:1; 52:1; 70:2; 82:2; 83:2; 86:3; 87:3; 89:3; 104:3; 110:2; 113:3; 114b:5; 116:4; 123:4; 127:7; 147:2; 166:1; 175:6; 178a:3; 180:2; 183:3; 184:3; 186a:6; 186b:2; 187b:13; 188:2; 205:4; 212:1; 213:6; 214:2; 215:2; 225:4; 227:7; 289:3; 290:6; 291:4; 292:2; 293:2; 294:4; 298:3; 299:3; 300:3; 302:2; 317:1; cf. nos. 41:1; 50a:1; 114a:18′; 114b:3. In some cases, oils

are simply listed among the ingredients (nos. 47:1; 125:2; 165:2; 297:1; 301:1). Exceptionally: "You mix (it) with aromatics" (no. 42:2); "You grind (them) in ghee" (nos. 81:2; 112:3; 124:2); "You grind (them) in caul fat from the kidney of an ox which is as black as (the effect) of *kammu*-plant on copper" (no. 122:6); "You gr]ind black obsidian in goo[se] fat" (no. 124:4); "You mix in the blood of a black snake" (no. 177:2); "You mix (it with) 'human sperm"' (no. 199:20); "You mix (it) with sheep fat" (no. 224:7); "You rub his flesh/body with beerwort. You let (his flesh) cool" (no. 225:4); "You boil (them) in ox blood (and) in goat blood" (no. 303:12).

1003 Nos. 83:2; 110:2; 113:3; 178a:3; 178b:2; 187b:9; 213:1; 290:5; 294:4; cf. 303:6, 11, 13.

1004 Nos. 38:1; 44:2; 71:6; 81:2; 82:2; 83:2; 86:2; 87:3; 89:3; 104:3; 110:2; 112:3; 114b:3, 5; 122:6; 124:2–4; 127:5; 147:1; 173:4; 178a:3; 188:2; 212:1; 213:6; 215:2; 224:5, 7; 225:4; 227:6; 289:3; 290:6; 294:4; 299:3; 303:12; cf. no. 114a:18′. Compare softening (no. 116:3) or squeezing with a dirty cloth (no. 213:1–2). In one case, a sort of mud pack was used (no. 165:1–2).

1005 Nos. 82:2; 123:3; 165:3; 174:4; 175:5. Compare: "[You he]at (it) up [in an oven]. In the morning, you take it out and you rub [him] (with it in) oil" (no. 183:3).

1006 Nos. 71:1–7; 87:1–3; 89:3; 114a:16′–18′; 114b:4–5; 122:3–6; 124:2–4; 127:1–5; 147:1; 178a:2–3; 188:1–2; 213:2, 5–6; 215:1–2; 299:1, 3; cf. nos. 98:2; 123:1–2; 124:1; 125:2; 178b:1; 184:3; 214:1; 290:3; 291:1–2; 300:1.

1007 See J. Bellakhdar, *Médicine traditionelle* no. 11.

1008 Nos. 46:2; 48:1; 49:1–2. Other odd-looking ingredients found in apparition salves are: "human semen" (no. 47:1; cf. no. 199:20) and "hair from a lion's hide" (no. 49:2). Note also that, in one headache salve, the patient is required to eat the bird from whose bones the salve is manufactured (no. 110:1; cf. no. 113:2); compare a salve for heartburn which is manufactured from a chicken/goose (no. 199:19–21) whose heart and blood are also used to draw off the evil by rite of transfer (no. 199:5–18, 22–25). Eye salves using caul fat specify that it should be taken from a black ox (no. 122:6). One pain salve uses the blood of a black snake as a lubricant (no. 177:2; cf. no. 224:6) and a salve for neurological disorders includes some obscure part of a corpse (no. 224:5; cf. no. 297:1). Note the "left horn of a male goat" in no. 213:1, the ox horn of no. 290:5, human skull in no. 293:1 and ape hair in no. 300:1. "Human fat" as in no. 300:2–3 may be a learned name for the resin of *irrû*.

1009 Similarly, one headache salve contains "dust from an abandoned waste" (no. 70:1) and another requires the *ašāgu*-thorn to have been collected from a tomb (no. 104:3); one neckache salve specifies that the soothing plaster is to be made with dust from a crossroads (no. 165:1). Used grease was presumably taken specifically from the Marduk temple (no. 299:2) due to this god's role as a patron of healing magic; compare, for example, the water from the well of the Marduk temple used in *AMT* 76/5:5 (stroke). Note also the inclusion of the ashes of a *mašḫultuppû* in no. 303:13.

1010 Nos. 47:1; 48:2; 83:2; 89:3; 104:3; 108:4; 116:4; 166:1; 173:4; 175:6; 180:2; 183:3; 186a:6; 186b:2; 187b:13; 188:2; 205:4; 213:6; 214:2; 224:8; 225:4; 289:4; 290:7; 291:5; 293:2; 294:4; 296:3; 297:2; 298:3; 299:3; 300:3; 301:1; 302:2; 303:14–15;

317:1; cf. no. 178b:2; 236:5; 292:2; 295:4.

1011 Nos. 70:2; 71:7; 89:1–3; 110:3. Compare rubbing it on the temples and neck muscles (no. 86:3) or the temples, eyes, and neck (nos. 87:4; 114a:18′–19′; 114b:7) or the temples, neck, and hands (no. 113:4–5). Note the earwash whose ingredients were also rubbed on the temporal arteries (no. 147:1–2).

1012 Nos. 81:2; 82:2; 98:2; 112:3. Cf. also nos. 83, 104, 108, 116.

1013 Nos. 123:4; 124:1, 3; 127:7.

1014 No. 125:3; 126:7. Cf. no. 122.

1015 No. 126:6.

1016 No. 165:2, 4. Cf. also no. 166.

1017 No. 177:3; 178a:15; 184:4. Cf. also nos. 173–175, 178b, 180, 183, 289–293.

1018 No. 199:21.

1019 No. 215:2–3. The latter text gives this as an alternative prescription for "I[f (you want)] to remove 'mountain' [*li*ʾ*bu* which afflic]ts (him)" (*KUB* 29.58+59+*KUB* 37.84 v 14 [see G. Meier, *ZA* 45.208]). In *TDP* 24:51, "mountain" *li*ʾ*bu* is described as a condition in which one's head is hot, but one's hands and feet are cold.

1020 No. 227:7.

1021 "You repeatedly rub (it) on the bottom of his feet before he sets foot on the ground" (nos. 38:1; 39:1; 40:1; 42:1; 44:2; 45:2).

1022 No. 41:1. Cf. also nos. 43, 46–49, 50a–b, 51a–b, 52.

1023 See, for example, C. Geertz, *Religion of Java* 19.

1024 No. 46:3. Compare *BAM* 49:18′–19′ where offerings to Gula and Bēlit-ili accompany an otherwise perfectly ordinary purgative enema.

1025 Nos. 186a–b, 187a-c, 188. Cf. no. 317.

1026 Nos. 205, 212–214.

1027 Nos. 224–225; cf. no. 218:16–17.

1028 Nos. 236, 294–303.

1029 Nos. 50a–b, 51a–b, 52–54, 90, 109, 123, 189, 193–198, 200, 236, 304a–b, 305–307, 308a–b, 309–314. Cf. 110, 315–316 (aliments).

1030 Nos. 50b:1; 51a:1; 51b:1; 52:1; 53:2; 90:2; 123:4; 189:3; 193:3; 194:7; 195:4; 197:4; 198:2; 200:7; 304a:4; 304b:3; 305:4; 306:4; 308b:3; 309:1; 310:3; cf. no. 50a:1; 311:3. Exceptionally, water (nos. 109:4; 196:4), or wine (nos. 200:7; 307:4), or vinegar (no.54:3), or urine (no. 314:1–2) might be used.

1031 Nos. 54:2; 189:3; 196:3; 200:7; 304b:3; 307:4.

1032 Nos. 54:3; 109:4–5; 123:3. Cf. no. 90:2.

1033 As the "human bone" in no. 311:2. According to *Uruanna* III 44 (apud *CAD* Ḫ 144b), the "claw of a black dog" (no. 200:5) is actually an esoteric synonym for ^{ú}*ḫašû*.

1034 Nos. 53:2; 109:5; 306:3–4.

1035 Nos. 50a–b, 51a–b, 52–54.

1036 No. 109. Cf. 110 (aliment).

1037 No. 90.

1038 No. 123.

1039 No. 189.

1040 No. 193.

1041 Nos. 194–196.

1042 Nos. 197–198.
1043 No. 200.
1044 Nos. 236, 304a–b, 305–307, 308a–b, 309–314. Cf. 315–316 (aliments).
1045 Nos. 127, 145–148, 161, 190, 191a–b, 317–318, 319a–b, 320–324.
1046 Nos. 127:5; 146:1; 147:1; 320:2 (C,D).
1047 Nos. 127:5 (from a well). Note, exceptionally, the dissolving of *erēnu*-cedar resin in *nurmû*-pomegranate juice (no. 148:1).
1048 Nos. 146:1; 147:2; 191a:6; 191b:4; 320:3. Alternatively, the wash might consist of a mixture of oils pressed out separately (no. 161:1–2).
1049 Such as urine, milk, honey, wine, vinegar, beer and oil (no. 318:1–2). Compare no. 190:3 and no. 319b:5 (oil and beer) or no. 319a:4 and no. 319b:2 (pressed-out oil, urine <and honey>).
1050 "He continually bathes his face/eyes for seven days (with it)" (no. 127:6); "(If) you bathe him (with it), he will get well" (nos. 190:3; 322:5); "Lower body bath for 'hand of ghost'" (no. 323:10–11; cf. nos. 321:3; 322:4); "If he continually bathes (in it) on an inauspicious day, at a crossroads, he will get well" (no. 324:1–2).
1051 "[You blow (it into) his] ea[rs] via a straw" (no. 145:1); "You put (it) into his ears" (no. 146:1); "You pour (it) down into his ears" (nos. 147:2; 161:2); "If you pour (it) down into the inside of his ears, he will get well" (no. 148:1); "<(If)> you pour (it) out into his anus, <he will get well>" (nos. 191a:6; 191b:4; 317:1; 318:2; 319a:4; 319b:3, 4, 5; 320:3).
1052 No. 127.
1053 Nos. 145–148, 161.
1054 Nos. 190, 191a–b.
1055 Nos. 317–318, 319a–b, 320–324.
1056 Nos. 190:3; 324:1. Compare no. 320:2 (beer and urine or beer and milk).
1057 Nos. 191a:5; 319a:3–4; 319b:2; cf. no. 191b:3–4.
1058 No. 319b:5.
1059 No. 191a:5.
1060 Nos. 191a:5; 322:5. In one case, the mixture was dried before the oil was added (no. 320:2).
1061 Nos. 319a:4; 319b:3.
1062 No. 319b:3–4, 4–5; no. 320:3.
1063 Nos. 149a–b, 150–156, 159, 162, 163a–b, 192.
1064 Nos. 149a:2; 149b:3; 150:1; 154:6.
1065 No. 192:2.
1066 Nos. 149a:2; 150:2; 151:1; 152:7; 153:4; 154:7; 162:1. Cf. no. 156:18; 163a:3; 163b:3.
1067 No. 192:2.
1068 "You put (it) into his ears" (nos. 149a:4; 149b:3; 150:2; 151:2; 152:7; 153:4; 154:7; 155:3; 162:1; 163a:3; 163b:3); "You put (it) into his anus" (no. 192:2).
1069 No. 153:3.
1070 No. 151:2.
1071 No. 149a:2; 163a:3; 163b:3. Alternatively, one could mix the ingredients with *erēnu*-cedar oil (no. 150:2) or *erēnu*-cedar resin (nos. 152:6; 154:6; cf. no. 151:1) or just oil (no. 153:3).

1072 Nos. 149a–b, 150–156.
1073 Nos. 159, 162, 163a–b.
1074 No. 192.
1075 "You twist a strand to your left. (Passing) finger over [top of] finger(?), you tie a knot (in it). You put (it) into his ears [using] a bronze toggle pin. Reci[tation for (cases where) the ears (have)] an obstruction (and) they roar" (no. 155:2–3). The recitation in question reads: "The ... is bored through. (The time) has approached for him; push it away. The suppository has come up (as easily as) a fox (climbs) a date palm, in order to uproot (the obstruction as easily as one uproots) alpha-grass–(as easily as) the ear (is cleaned by) my dagger" (no. 156:11–12 = *BAM* 506:24′–25′; cf. no. 155:1). Similarly: "If, as a result of affliction by 'hand' of ghost, a man['s] ear[s are inflamed?] ... He sticks his fingers in his ears and ... wherever it is inflamed, [he says]: Ea [accept? my] pr[ayer? ...] Afterwards, the very tip of an ox horn ..." (no. 159:1, 4–6).
1076 See above, Chapter 4.
1077 See above, Chapter 1.
1078 See Chapter 2.
1079 See above, Chapter 5.
1080 On this point, see also R. Labat, *La Médicine Babylonienne* 18.
1081 No. 127:5.
1082 R.I. Caplice, *OrNS* 40.150:33′–35′.
1083 As, for example, *AMT* 78/1 iii 5′ + *AMT* 28/7:2′, *AMT* 78/1 iii 10′ + *AMT* 28/7:7′; *AMT* 78/1 iii 16′ + *AMT* 28/7:13′; and *BAM* 28:5, 10.
1084 See, for example, *BAM* 3 i 45.
1085 Nos. 46:2; 48:1; 49:1–2.
1086 No. 70:1.
1087 No. 165:1.
1088 No. 211:2 (A).
1089 *BAM* 30:9′–10′ (from the gate of an old tomb).
1090 *AMT* 76/5:5′ (from a crossroads).
1091 W. Farber, *Schlaf* Text Aa iv 4′ (dust from a human skull and from a crossroads).
1092 Nos. 65:1–2; 104:3; 211:2 (B); 252:1; 264:1; 265:1; 333:2; cf. 253:2.
1093 Nos. 22:1; 23:1; 24:1; 26:1; 28:1; 29:1; 31:1; 33:1; 83:2; 140:1; 142:2; 187b:9; 234:3; 244:3; 245:1; 254:1; 255:4; 257:2; 277:2; 279:2; 284:1–2; 287:3; 289:3 (A,E); 311:2; cf. nos. 60:2; 261:1; 274:1; 280:1; 281:1; 293:1; 326:2 (skull).
1094 Thornbushes growing on graves appear also in *BAM* 315 iv 30 // *BAM* 316 i 23′ (to get god and goddess to be attentive to one's prayers and to see good dreams); *CT* 23.3:16 (*sagallu* in the hips and shins); *TDP* 194:45–46 (AN.TA.ŠUB.BA turning into "hand of Ištar"). Human bones, and particularly skulls, are also to be found in non-ghost prescriptions. See, for example, *AMT* 103/1 ii 16; *AMT* 103/1 ii 18–19 // *BAM* 485 ii 3′–4′; *BAM* 482 ii 59′; *BAM* 156:43 // *BAM* 480 iv 17 (headache); *BAM* 30:28′, 37′, 42′ (gnashing teeth); *AMT* 75/1 + 18/5 + 15/3 iv 31; *BAM* 35 i 27′ (skin problems); *LKU* 32:9b // *STT* 57:46 // *STT* 58 r. 23 (infantile convulsions); *BAM* 147 r. 3′ // *BAM* 148 r. 5′; *AMT* 19/2 ii 6′ (fever).
1095 *AMT* 31/4:12′.
1096 *AMT* 23/2:16′; *AMT* 78/1 iii 13′ + *AMT* 28/7:10′; *BAM* 190:40.

1097 *BAM* 106:8 // *BAM* 108 r. 16′ // *BAM* 109:14.
1098 *BAM* 1 ii 29, 36.
1099 *BAM* 49:27′ // *BAM* 168:56; *BAM* 168:63 // *BAM* 108:9; *BAM* 579 iv 4.
1100 *BAM* 52:89.
1101 *BAM* 1 i 21; *AMT* 60/1 ii 2, 5; *AMT* 89/4:8.
1102 *BAM* 161 ii 12′; *KUB* 37.43 i 8′.
1103 *BAM* 515 ii 53.
1104 *AMT* 100/3 i 20′ + 15/3 i 3′; *BAM* 152 iv 18; *BAM* 405:15′.
1105 *BAM* 33:5; *BAM* 494 ii 76; *BAM* 494 iii 2; *BAM* 494 iii 5 // *BAM* 155 iii 3′; *BAM* 494 iii 23′; *AMT* 74/1 iii 2, 4.
1106 *BAM* 480 iii 23 // *BAM* 3 ii 14.
1107 *BAM* 543 ii 33; *BAM* 543 iii 41′.
1108 *BAM* 112 i 5′.
1109 *BAM* 240:58′.
1110 J.V. Kinnier Wilson, *Iraq* 18.25 (ND 4368) i 10–14.
1111 *BAM* 161 ii 16′–29′ // *BAM* 436 vi 12′–19′ // *BAM* 282:2′–8′.
1112 *BAM* 190 r. 27–33.
1113 *BAM* 461 iii 14′–20′.
1114 *AMT* 100/3 i 13′–14′ + 32/2 i 23′–24′.
1115 *AMT* 100/3 i 20′–21′ + 15/3 i 3′–4′.
1116 Nos. 92:7; 93:2; 94:2, 4; 97:2; 100:2; 105:2; 106:1; cf. nos. 64:1; 73:2; 76:1; 77:1; 78:1.
1117 Nos. 61:1–2; 63:2; 68:3; 76:2; 78:1–2; 80:1–2; 84:2; 92:5; 93:2–3; 94:6; 96:3; 105:2; 107:2.
1118 Nos. 64:1; 72:2; 73:2; 75:2; 76:1; 78:2; 93:3; 96:3; 105:2; 107:2.
1119 Nos. 57:1; 60:2; 61:1; 66:1; 79:2; 85:1; 86:1; 111:4; 114a:16′; 114b:4.
1120 Nos. 57:1; 61:1; 66:1; 69:1; 86:1; 104:1; 114a:15′; 114b:2; 116:3.
1121 Nos. 73:2; 77:1; 78:1; 93:2; 96:3; 100:2; 102:2; 104:1.
1122 Nos. 61:1; 64:2; 66:1; 72:2; 75:2; 85:1; 92:4; 103:1.
1123 Nos. 61:1; 64:1; 66:1; 69:1; 72:2; 75:2; 92:5.
1124 Nos. 79:3; 84:2; 103:1; 104:2; 111:4; 114a:16′; 114b:4.
1125 Nos. 60:2; 69:1; 104:1; 114b:3; 116:3; 117:3.
1126 Nos. 139a:1; 139b:2; 147:2; 148:1; 149a:2; 150:2; 151:1; 152:6; 154:6; 160:2; 163a:3; 163b:3.
1127 Nos. 139a:1; 139b:2; 147:1; 149a:1; 154:6; 158:3.
1128 Nos. 136a:1; 136b:1; 139a:1; 139b:2; 157:1; 163a:1; 163b:2.
1129 Nos. 136a:2; 136b:1; 139a:1; 139b:2; 158:2; 160:2; 163a:2.
1130 Nos. 139a:1; 139b:2; 157:1–2; 158:3; 161:2; 163a:1; 163b:1.
1131 Nos. 137a:2; 137b:2; 138:1; 153:3; 159:2; 163a:1; cf. 116:3.
1132 Nos. 136a:1; 136b:2; 139a:1; 139b:2; 146:1; 161:1; 163a:1; 163b:2.
1133 Nos. 136a:1; 136b:1; 139a:1; 139b:2; 150:1; 151:1; 157:1; 158:2; 163a:1; 163b:1.
1134 Nos. 122:4; 123:1; 124:1; 125:2; 127:1.
1135 Nos. 164:8; 177:2; 178a:3; 182:4; 184:3; 185:3; 289:3; 290:6; 291:4; cf. 85:2; 86:3; 87:3; 113:3.
1136 Nos. 169:18; 173:2; 175:3; 177:1; 178a:2; 178b:1; 290:2; 292:2; cf. 86:1; 114a:15′; 114b:2; 116:3.

1137 Nos. 172:1; 173:3; 175:4; 183:2; 184:2–3; 185:5; 289:2.
1138 Nos. 168:1; 170:2; 180:1; 182:3; cf. 116:3; 117:3.
1139 See below.
1140 Nos. 187b:6; 190:1; 191a:4; 192:1; 194:4; 322:2.
1141 Nos. 187b:5; 190:1; 191a:4; 191b:2; 194:4; 321:2; 322:2.
1142 Nos. 191a:3; 191b:1; 195:3; 197:4; 200:6; 308a:2; 308b:2; 313:3; 322:1.
1143 Nos 195:4; 197:3; 198:2; 200:6; 304a:2; 304b:2; 308a:3; 308b:2; 312:3; 323:6.
1144 Nos. 187b:2; 187c:5; 192:1; 194:5; 195:4; 200:5; 304a:2; 304b:2; 308a:1; 308b:1; 311:1; 312:2; 323:5.
1145 Nos. 192:2; 194:5; 195:3; 200:6; 305:1; 306:2; 307:3; 308a:2; 308b:3; 309:1; 311:2; 312:2; 313:4; 323:9.
1146 Nos. 189:2; 191a:3; 191b:1; 195:4; 197:2; 198:2; 304a:2; 304b:2; 306:2; 307:3; 308a:1; 308b:1; 310:1; 311:1; 313:2; 322:1; 323:4.
1147 Nos. 187a:2; 187b:2; 188c:8; 189:2; 194:3; 195:2; 196:2; 197:3; 198:2; 305:1, 2; 307:3; 308a:1; 308b:1; 309:1; 310:2; 312:2; 313:3; 323:7.
1148 Nos. 186a:3; 187a:1; 187b:1; 187c:2; 193:2; 194:2; 195:1; 197:2; 198:1; 200:5; 304a:1; 304b:1; 305:1, 3; 306:1; 307:2; 308a:1; 308b:1; 309:1; 310:1; 311:1; 312:1; 313:1; 323:2.
1149 No. 69:1.
1150 *BAM* 482 i 5; *BAM* 11:7; *BAM* 482 i 13 // *BAM* 11:9; *BAM* 482 i 15; *BAM* 482 i 19 // *AMT* 20/1 i 7; *BAM* 482 i 26 // *AMT* 20/1 i 14.
1151 *BAM* 1 i 66; *BAM* 3 i 37 // *BAM* 500 i 2′ // *BAM* 494 ii 29 // *BAM* 497 ii 14′; *BAM* 3 i 43; *BAM* 10:9; *BAM* 158 iv 23 // *BAM* 9:10; *BAM* 482 i 5; *BAM* 482 i 8 // *BAM* 11:5; *BAM* 482 ii 2; *BAM* 482 ii 4 // *BAM* 9:41; *CT* 14.29 [K 4566+] 22; *BAM* 494 ii 28.
1152 *AMT* 20/1 i 3; *AMT* 20/1 i 5 // *BAM* 11:10; *AMT* 20/1 i 7 // *BAM* 11:12; *AMT* 20/1 i 15; *AMT* 103/1 ii 15; *AMT* 103/1 ii 21; *BAM* 482 ii 19; *BAM* 482 ii 60′; *BAM* 482 i 25 // *AMT* 20/1 i 13.
1153 No. 60:3 (C).
1154 Nos. 60:2; 69:1; 104:1; 114b:3; 116:3; 117:3.
1155 No. 125:1.
1156 *BAM* 23:4; *BAM* 159 iv 9′, 13′; *BAM* 510 i 27′ // *BAM* 516 iv 10 // *BAM* 165 ii 10′; *BAM* 515 i 11 // *BAM* 20:7′; *BAM* 515 i 66′; *BAM* 515 i 69′; *BAM* 515 ii 47. Note also *BAM* 156:50; *BAM* 159 iv 15′; *BAM* 516 ii 29′ where the juice is used to make dough for a bandage.
1157 Nos. 121:1; 122:5; 130:4.
1158 *BAM* 14:3; *BAM* 14:6 // *BAM* 18:15; *BAM* 18:16; *BAM* 23:14.
1159 Nos. 139a:1; 139b:2; 147:2; 148:1; 149a:2; 150:2; 151:1; 152:6; 154:6; 160:2; 163a:3; 163b:3.
1160 *AMT* 105/1 iv 13; *BAM* 3 iv 23; *BAM* 155 ii 7′ // *RSO* 32.112 iii 13′; *BAM* 503 ii 72′; *BAM* 503 iii 3; *BAM* 503 iii 39′; *BAM* 503 iii 76′.
1161 No. 148:1.
1162 *AMT* 105/1 iv 8; *BAM* 3 iv 23; *BAM* 3 iv 28; *BAM* 503 iii 39′.
1163 Nos. 180:1–2; 184:4–5; cf. 84:1–2; 111:3.
1164 *BAM* 56:7′; *BAM* 56 r. 6′; *BAM* 124 i 5 // *AMT* 73/1 i 13′ + *AMT* 15/3 i 23′; *BAM* 124 i 19; *BAM* 124 i 29 // *AMT* 73/1 i 31′–32′ + 18/5 i 5′–6′; *BAM* 124 ii 28 // *AMT* 73/1

ii 4; *BAM* 124 ii 38 // *AMT* 74/1 ii 13; *BAM* 130:5; *BAM* 130:15 // *AMT* 68/1:10; *BAM* 152 iv 18; *BAM* 158 iii 13′–14′; *BAM* 405:15′; cf. *AMT* 73/1 i 4′ + 15/3 i 14′.

1165 Nos. 185:3; cf. 319a:2; 319b:1, 4; 320:1.

1166 *AMT* 69/8:17′; *AMT* 43/1:3 // *BAM* 95:17; *AMT* 73/1 i 3′ + 15/3 i 13′; *AMT* 73/1 i 8′ + *AMT* 15/3 i 18′; *AMT* 100/3 i 7′ + 32/2 i 17′; *AMT* 100/3 i 20′ + 15/3 i 3′; *BAM* 56 r. 5′; *BAM* 79:6; *BAM* 81:10′; *BAM* 124 i 13 // *AMT* 73/1 i 18′; *BAM* 122:11; *BAM* 124 i 21 // *AMT* 73/1 i 26′; *BAM* 124 i 47; *BAM* 124 ii 14; *BAM* 130:4.

1167 Nos. 201:12; 202:13; cf. 104:2.

1168 *AMT* 76/2:10′; *AMT* 79/1 iv 28′; *AMT* 82/2 ii 5; *AMT* 91/1:5′; *AMT* 92/4 r. 4′ + 92/9:5′; *AMT* 98/3:10′; *AMT* 98/3:18′ + 39/3:4′; *BAM* 398 r. 24′ // *BAM* 159 vi 51; *BAM* 398 r. 39′; *AMT* 77/1 i 13 // *BAM* 133:3′.

1169 No. 201:14; 202:14.

1170 Nos. 201:10; 202:12.

1171 *AMT* 52/5:6′; *AMT* 52/5:12′; *AMT* 52/5:13′; *AMT* 91/1:16′; *AMT* 92/4 r. 1′ + 92/9:2′; *BAM* 135:8′. Perhaps also *AMT* 88/1:5′.

1172 *AMT* 52/5:7′; *AMT* 76/5:9′; *AMT* 78/1 iii 12′ + 28/7:9′; *AMT* 79/1 iv 12′; *AMT* 79/1 iv 27′; *AMT* 91/1:7′; *BAM* 138 ii 12; *BAM* 398 r. 28′ // *AMT* 98/3:8′; *BAM* 398 r. 39′.

1173 Nos. 208:4; 213:4–5.

1174 *AMT* 45/6:10′; *AMT* 50/3:2; *AMT* 50/3:8; *AMT* 80/1 i 20 // *BAM* 548 i 20; *BAM* 36:1′; *BAM* 40:19; *BAM* 161 vii 7; *BAM* 558 iv 10 // *BAM* 174:14′; *BAM* 431 v 38′; *BAM* 555 ii 6; *BAM* 555 ii 18; *BAM* 575 iii 18.

1175 *BAM* 578 i 51 // *BAM* 159 i 40; *BAM* 579 i 35; *BAM* 579 i 41 // *BAM* 52:40 // *BAM* 67:4′ // *BAM* 156:21; *BAM* 579 i 50.

1176 *AMT* 80/1 i 1 // *BAM* 548 i 1; *AMT* 80/1 i 8 // *BAM* 548 i 8; *BAM* 1 ii 35; *BAM* 1 ii 45; *BAM* 558 iv 5.

1177 *BAM* 36:3′; *BAM* 42:28 // *BAM* 44:36′; *BAM* 44:25′; *BAM* 555 ii 16. Compare $^{\acute{u}}$KUR.KUR / *atāʾišu*: *BAM* 40:19; *BAM* 44:18′; *BAM* 161 vii 8; *BAM* 555 ii 6.

1178 *BAM* 554 i 17′; *BAM* 558 iv 12 // *BAM* 174:17′. Compare also $^{\acute{u}}$ÁB.DUḪ / *kamantu*: *AMT* 80/1 i 20; *BAM* 1 ii 21 and ŠEM.^{d}MAŠ / *nikiptu*: *BAM* 42:27 // *BAM* 44:35′; *BAM* 547 iv 8′.

1179 This was also noted by G. Contenau, *Médicine* 193.

1180 *AMT* 45/6:8′; *AMT* 48/3:10 + *AMT* 23/5:9 + *AMT* 48/1:3; *BAM* 3 i 21 // *BAM* 480 ii 19 // *AMT* 5/3 i 9; *BAM* 3 i 23 // *BAM* 480 ii 23; *BAM* 3 ii 39; *BAM* 3 iii 46; *BAM* 52:50, 61, 72; *BAM* 66:5, 8, 15, 18; *BAM* 66 r. 11′ // *AMT* 45/1:7′; *BAM* 66 r. 15′; *BAM* 88:26′ // *AMT* 56/1 r. 1′; *BAM* 146:8′, 41′; *BAM* 147:16 // *BAM* 148:16; *BAM* 155 iii 6′; *BAM* 171:51′, 63′; *BAM* 174:30′; *BAM* 480 i 6 // *BAM* 4 i 3′; *BAM* 480 iii 10 // *BAM* 10:21–22; *BAM* 480 iii 14; *BAM* 480 iii 15 // *BAM* 9:33; *BAM* 480 iii 16; *BAM* 579 i 41 // *BAM* 52:40 // *BAM* 67:4′ // *BAM* 156:21.

1181 *BAM* 3 i 18 // *BAM* 4 i 9′; *BAM* 3 i 21 // *BAM* 480 ii 20; *BAM* 3 ii 38, 39; *BAM* 52:53; *BAM* 480 i 3 // *BAM* 3 i 3, 5; *BAM* 480 i 5 // *BAM* 3 i 9; *BAM* 480 i 6; *BAM* 480 i 8 // *BAM* 3 i 12 // *BAM* 4 i 5′; *BAM* 480 i 10 // *BAM* 3 i 15, 17 // *BAM* 4 i 7′; *BAM* 480 ii 22; *BAM* 480 iii 11 // *BAM* 10:25; *BAM* 480 iii 14.

1182 *BAM* 3 ii 30, 37, 38, 39, 41, 42; *BAM* 480 i 4 // *BAM* 3 i 5–6; *BAM* 480 i 5 // *BAM* 3 i 9–10 // *BAM* 4 i 2′; *BAM* 480 i 9 // *BAM* 3 i 13 // *BAM* 4 i 6′; *BAM* 480 ii 25; *BAM* 480 iii 13.

1183 *BAM* 1 i 51; *BAM* 66 r. 14′ // *AMT* 45/1:10′; *AMT* 45/1:6′; *BAM* 174:21′ // *BAM* 66 r. 6′; *BAM* 171:51′, 62′; *BAM* 174:29′.

1184 *BAM* 66 r. 14′ // *AMT* 45/1:10′; *BAM* 147:1–3 // *BAM* 148:1–3; *BAM* 147:6; *BAM* 147:9 // *BAM* 148:9; *BAM* 147:22–23 // *BAM* 148:22–23; *BAM* 147:24 // *BAM* 148:24.

1185 *AMT* 52/5:5′ // *BAM* 139:3′; *AMT* 52/5:16′; *AMT* 79/1 iv 20′, 28′; *AMT* 82/2 ii 12; *AMT* 82/2 r. 10′; *AMT* 87/6:6′; *BAM* 398:3–4; *BAM* 398 r. 33′ // *AMT* 98/3:11.

1186 *AMT* 52/5:8′; *AMT* 79/1 iv 12′ // *BAM* 136 ii 6′; *AMT* 79/1 iv 27′; *AMT* 82/2 ii 5; *AMT* 82/2 r. 9′; *AMT* 91/1:6′; *AMT* 98/3:18′ + 39/3:4′; *BAM* 173:30; *BAM* 311:24′; *BAM* 398 r. 24′ // *BAM* 159 vi 51; *BAM* 398 r. 38′ // *AMT* 92/6:2′; *BAM* 523 iii 11′ // *BAM* 174:7′.

1187 *AMT* 23/2:11′ // *AMT* 78/1 iii 10′ + *AMT* 28/7:7′; *AMT* 76/5:4; *AMT* 78/1 iii 3′; *AMT* 78/1 iii 13′, 15′, 17′ + *AMT* 28/7:10′, 12′, 14′; *AMT* 78/1 iii 24′, 29′, 30′; *AMT* 82/1 ii 11, 15; *BAM* 28:19; *BAM* 138 ii 11 // *AMT* 82/2 ii 9; *BAM* 398 r. 31′ // *AMT* 98/3:9′.

1188 *AMT* 52/5:7′ // *BAM* 139:6′; *AMT* 76/5:9′; *AMT* 78/1 iii 12′ + *AMT* 28/7:9′; *AMT* 78/1 iii 28′; *AMT* 79/1 iv 6′ // *AMT* 76/5:7′ // *BAM* 135:11′ // *BAM* 136 i 2′; *AMT* 79/1 iv 9′; *AMT* 79/1 iv 18′; *AMT* 82/2 ii 15; *AMT* 91/1:13′; *AMT* 92/4 r. 5 + 92/9:6′; *AMT* 98/3:16′ + 39/3:2′; *BAM* 398:9 // *AMT* 82/2 ii 8; *BAM* 398 r. 29′ // *AMT* 98/3:8′–9′; *BAM* 523 iii 11′ // *BAM* 174:7′–8′; *BAM* 190:40.

1189 *AMT* 80/1 i 19 // *BAM* 548 i 19; *AMT* 50/3:8; *BAM* 42:27; *BAM* 42:50 // *AMT* 55/3:2′; *BAM* 44:24′; *BAM* 555 ii 6, ii 18; *BAM* 556 ii 61′; *BAM* 558 iv 5; *BAM* 558 iv 10 // *BAM* 174:14′; *BAM* 575 iii 18.

1190 *AMT* 50/3:8; *AMT* 80/1 i 19 // *BAM* 548 i 20; *BAM* 42:2 // *BAM* 556 ii 61′; *BAM* 42:15; *BAM* 42:26 // *BAM* 44:35′; *BAM* 42:51; *BAM* 44:9′ // *BAM* 165 ii 6′; *BAM* 555 ii 16; *BAM* 555 ii 18; *BAM* 575 iii 18.

1191 *AMT* 80/1 i 6 // *BAM* 548 i 6; *AMT* 80/1 i 13 // *BAM* 548 i 13; *AMT* 80/1 i 14–16 // *BAM* 548 i 14–16; *BAM* 44:12′ // *BAM* 161 vii 15; *BAM* 161 vii 5; *BAM* 161 vii 11; *BAM* 555 ii 11; *BAM* 555 ii 17; *BAM* 575 iii 19–20.

1192 *AMT* 50/3:3; *BAM* 44:7′; *BAM* 161 vii 4, 8; *BAM* 431 v 39′; *BAM* 558 iv 8 // *BAM* 174:12′; *BAM* 575 iii 18.

1193 *AMT* 50/3:4, 7; *AMT* 80/1 i 5 // *BAM* 548 i 5; *AMT* 80/1 i 20 // *BAM* 548 i 20; *BAM* 44:7′; *BAM* 547 iv 8′; *BAM* 558 iv 12 // *BAM* 174:17′.

1194 *BAM* 1 ii 31; *BAM* 1 ii 44; *BAM* 547 iv 12′; *BAM* 558 iv 5; *BAM* 558 iv 14 // *BAM* 174:20′.

1195 *AMT* 80/1 i 6 // *BAM* 548 i 6; *BAM* 49:16′ // *BAM* 51:6′; *BAM* 49:30′ // *BAM* 168:60 // *BAM* 50 r. 5; *BAM* 54:12; *BAM* 159 ii 14 // *BAM* 160:6′; *BAM* 168:64 // *BAM* 108:12; *BAM* 176:7′; *BAM* 574 i 28; *BAM* 579 iv 9, 22.

1196 *AMT* 59/1 i 13, 15, 19, 34, 39, 45; *AMT* 60/1 ii 5, 7, 9, 11; *AMT* 89/4:5, 9, 12; *BAM* 1 i 22; *BAM* 94 r. 3′; *BAM* 111 ii 18′ // *BAM* 159 i 18; *BAM* 111 ii 31′, cf. 34′; *BAM* 116:7 // *BAM* 164:16 // *BAM* 431 iv 44; *BAM* 116:10; *BAM* 116 r. 6′ // *BAM* 164:18; *BAM* 116 r. 10′ // *AMT* 60/1 ii 19; *BAM* 118:4′; *BAM* 161 v 4 // *BAM* 116:2; *BAM* 161 v 10; *BAM* 161 v 21 // *BAM* 159 i 12; *BAM* 163:5′; *BAM* 168:45; *BAM* 159 i 2; *BAM* 161 vi 17 // *BAM* 431 v 21′; *BAM* 396 i 16′, 25′; *BAM* 396 ii 5′ // *BAM* 111 iii 8′ // *AMT* 66/11:16′ + 65/6:5′; *BAM* 396 iii 22.

1197 *AMT* 31/1:6; *AMT* 59/1 i 13, 15, 27, 40; *AMT* 60/1 ii 4, 11; *AMT* 63/1:5; *AMT* 89/4:8, 12; *BAM* 111 ii 17′ // *BAM* 159 i 17; *BAM* 111 ii 31′; *BAM* 112 i 5′, 23′; *BAM*

114:14 // *BAM* 161 iv 13′ // *BAM* 431 iv 32; *BAM* 161 v 17; *BAM* 161 vi 11 // *BAM* 165 ii 20′ // *BAM* 431 v 15′; *BAM* 396 i 15′, 19′; *BAM* 396 ii 2′ // *BAM* 111 iii 16′ // *AMT* 66/11:14′ + 65/6:3′; *BAM* 396 ii 6′ // *BAM* 111 iii 9′ // *AMT* 66/11:17′ + 65/6:6′; *BAM* 396 ii 13′, 31′, iii 4, 7, 27; *BAM* 431 v 29′.

1198 *AMT* 31/1:6; *AMT* 40/5 iii 16′; *AMT* 59/1 i 15, 26, 33, 35; *AMT* 60/1 ii 4, 9, 11; *AMT* 89/4:11; *BAM* 1 i 25; *BAM* 112 i 4′; *BAM* 114:11 // *BAM* 161 iv 7′ // *AMT* 58/4:6′ // *BAM* 431 iv 27; *BAM* 116 r. 10′ // *AMT* 60/1 ii 19; *BAM* 161 v 7; *BAM* 161 vi 7 // *BAM* 165 ii 15′ // *BAM* 431 v 11′.

1199 *AMT* 40/5 iii 18′; *AMT* 59/1 i 15, 32, 33, 37; *AMT* 60/1 ii 6, 7, 9; *AMT* 89/4:4, 11; *BAM* 161 iv 23′ // *BAM* 431 iv 40; *BAM* 161 vi 12 // *BAM* 165 ii 21′ // *BAM* 431 v 17′.

1200 *AMT* 59/1 i 33, 39; *AMT* 60/1 ii 4, 7; *AMT* 89/4:11; *BAM* 111 ii 18′, 24′, cf. 31′; *BAM* 112 i 6′, 22′; *BAM* 116:4 // *BAM* 164:13 // *BAM* 431 iv 42; *BAM* 163:6′.

1201 *AMT* 59/1 i 31, 37, 43; *AMT* 60/1 ii 6; *BAM* 112 i 20′ // *AMT* 58/6:4′; *BAM* 112 i 31′; *BAM* 114:17 // *BAM* 161 iv 17′ // *BAM* 431 iv 36; *BAM* 116 r. 5′; *BAM* 159 i 4; *BAM* 161 v 11; *BAM* 396 iii 10.

1202 *AMT* 59/1 i 12, 24; *AMT* 60/1 ii 5, 11; *BAM* 112 i 8′; *BAM* 114:12 // *BAM* 161 iv 9′ // *AMT* 58/4:7′ // *BAM* 431 iv 29; *BAM* 116 r. 7′ // *BAM* 164:19; *BAM* 159 i 4; *BAM* 161 v 4 // *BAM* 116:2; *BAM* 161 v 22 // *BAM* 159 i 12; *BAM* 164:8 // *BAM* 431 v 30′.

1203 *AMT* 59/1 i 12, 21, 23; *AMT* 60/1 ii 7; *BAM* 112 i 5′, 19′, 26′; *BAM* 114:18 // *BAM* 161 iv 18′ // *BAM* 431 iv 36; *BAM* 159 i 2; *BAM* 161 v 12.

1204 *AMT* 59/1 i 13, 30, 43; *AMT* 60/1 ii 2, 9; *AMT* 89/4:9; *BAM* 159 i 18; *BAM* 161 v 1, 17.

1205 *AMT* 40/5 iii 18′; *AMT* 56/1:4 // *BAM* 88:3′; *BAM* 111 ii 30′; *BAM* 112 i 21′ // *AMT* 58/6:5′; *BAM* 112 i 23′, 32′; *BAM* 114:12 // *BAM* 161 iv 9′ // *BAM* 431 iv 28; *BAM* 161 vi 13 // *BAM* 165 ii 22′.

1206 *BAM* 311:82′; *Iraq* 18 ND 4368 i 13; *Iraq* 18 ND 4368 vi 6; *STT* 57:31 // *STT* 58 r. 2 (see Farber, *Schlaf* 116); *STT* 57:49 (see Farber, *Schlaf* 122).

1207 *BAM* 19:9′, 11′, 13′; *BAM* 22:33′; *BAM* 23:8 // *BAM* 515 ii 70; *BAM* 159 iv 6′ // *BAM* 510 i 20′; *BAM* 159 iv 25′, 27′, 29′; *BAM* 480 i 7; *BAM* 510 i 14′; *BAM* 510 i 28′ // *BAM* 19:7′ // *BAM* 20:6′ // *BAM* 516 iv 11 // *BAM* 165 ii 14′; *BAM* 510 i 29′ // *BAM* 19:12′; *BAM* 510 i 30′ // *BAM* 19:14′; *BAM* 515 i 65′, 66′, 69′, ii 27, 67, 69; *BAM* 516 i 67′, iii 3.

1208 *BAM* 19:8′, 14′; *BAM* 22:2′, 5′, 33′; *BAM* 156:48; *BAM* 159 v 4; *BAM* 480 i 3 // *BAM* 3 i 3, 5; *BAM* 480 i 5 // *BAM* 3 i 9; *BAM* 3 i 19; *BAM* 480 i 6; *BAM* 480 i 8 // *BAM* 3 i 12 // *BAM* 4 i 5′; *BAM* 510 i 27′ // *BAM* 19:4′ // *BAM* 20:2′ // *BAM* 165 ii 10′; *BAM* 510 i 30′; *BAM* 515 i 26 // *BAM* 22:11′; *BAM* 515 i 65′.

1209 *BAM* 19:3′ // *BAM* 20:1′ // *BAM* 516 iv 10 // *BAM* 165 ii 9′; *BAM* 22:5′, 9′, 28′; *BAM* 159 iv 18′ // *AMT* 18/4:3′.

1210 *BAM* 22:3′, 14′, 19′; *BAM* 515 i 24 // *BAM* 22:7′.

1211 *AMT* 56/1 r. 5′; *AMT* 56/1 r. 10′ // *AMT* 69/8:15; *AMT* 56/1 r. 13′ // *AMT* 69/8:17; *AMT* 73/1 i 4′ + 15/3 i 14′; *AMT* 100/3 i 20′ + 15/3 i 3′; *BAM* 79:1; *BAM* 80:1; *BAM* 124 i 47; *BAM* 129 iv 7′, 20′; *BAM* 130:17 // *AMT* 68/1:12; *BAM* 131:2 // *AMT* 4/5:1′.

1212 *AMT* 68/1:15; *AMT* 70/3 i 4; *AMT* 73/1 i 12′ + *AMT* 15/3 i 22′; *AMT* 100/3 i 13′

+ 32/2 i 23; *BAM* 81:5′; *BAM* 122:10 // *AMT* 70/7 ii 8; *BAM* 124 i 32 // *AMT* 73/1 i 33′ + 18/5 i 7′; *BAM* 124 ii 17; *BAM* 129 iv 11′; *BAM* 182:8′.

1213 *AMT* 68/1 r. 13; *AMT* 70/3 i 8; *AMT* 73/1 i 3′ + 15/3 i 13′; *AMT* 73/1 i 9′ + *AMT* 15/3 i 19′; *BAM* 122 r. 5′ // *AMT* 68/1 r. 9; *BAM* 124 i 29 // *AMT* 73/1 i 31′ + 18/5 i 5′; *BAM* 124 i 42, 48; *BAM* 152 iv 16 // *AMT* 70/7 i 3.

1214 *AMT* 56/1 r. 5′; *AMT* 68/1 r. 17; *AMT* 70/3 i 8; *AMT* 73/1 i 8′ + 15/3 i 18′; *BAM* 80:4; *BAM* 122:12 // *AMT* 70/7 ii 9; *BAM* 124 i 6 // *AMT* 73/1 i 14′; *BAM* 124 i 32 // *AMT* 73/1 i 34′ + 18/5 i 8′; *BAM* 124 i 49.

1215 *AMT* 68/1 r. 7, 14; *BAM* 124 i 30 // *AMT* 73/1 i 32′ + 18/5 i 6′; *BAM* 124 i 32 // *AMT* 73/1 i 34′ + 18/5 i 8′; *BAM* 124 i 46; *BAM* 129 iv 8′; *BAM* 130:17 // *AMT* 68/1:12.

1216 *AMT* 70/3 i 4; *AMT* 100/3 + 32/2 + 15/3 i 6; *BAM* 124 i 6 // *AMT* 73/1 i 13′ + 15/3 i 23′; *BAM* 124 ii 15, 19; *BAM* 124 ii 32 // *AMT* 73/1 ii 8.

1217 *AMT* 74/1 ii 33, iii 8, 9, 10, 19; *AMT* 75/1 iii 20, 25; *BAM* 32:3′ // *BAM* 417:2; *BAM* 156:33; *BAM* 417:9, r. 6′; *BAM* 494 i 37′, iii 28′, 31′, 34′; *BAM* 515 ii 41.

1218 *AMT* 74/1 iii 2, 5, 7, 18; *BAM* 3 ii 10–11; *BAM* 35 i 26′; *BAM* 417 r. 7′; *BAM* 574 iv 43; cf. *AMT* 52/3:3, 6.

1219 *BAM* 1 iii 35; *BAM* 205:25′ // *STT* 95 i 21; *LKA* 95:17, 18, 19, r. 1; *KUB* 4.48 ii 7.

1220 See, for example, *BAM* 13:8′–11′; *BAM* 18:3–4, 5, 6, 7, 9–10, 11–12, 13, 17; *BAM* 22:16′–19′, 27′–31′; *BAM* 23:4 // *BAM* 515 ii 67; *BAM* 23:5 // *BAM* 515 ii 68; *BAM* 23:6 // *BAM* 515 ii 69; *BAM* 159 iv 16′–22′ // *AMT* 18/4:1′–5′; *BAM* 159 iv 23′–25′, 26′–27′, 28′–29′; *BAM* 480 i 7 // *BAM* 3 i 11 // *BAM* 4 i 4′; *BAM* 510 i 27′–28′ // *BAM* 19:3′–7′ // *BAM* 20:1′–6′ // *BAM* 516 iv 10–11 // *BAM* 165 ii 9′–14′; *BAM* 510 i 29′ // *BAM* 19:11′–12′; *BAM* 515 i 10 // *BAM* 20:9′–10′; *BAM* 515 i 22–24 // *BAM* 22:4′–8′; *BAM* 515 i 25–26 // *BAM* 22:9′–11′.

1221 P. Herrero, *Thérapeutique* 46–47.

1222 Nos. 31:1; 53:1; 58:6; 90:2; 108:2; 114b:1; 150:1; 164:5; 168:1; 174:2–3; 187c:1–3; 193:2; 194:2; 195:1; 197:2; 198:1–2; 200:5; 201:6–7; 202:11; 213:4; 234:2–3; 235:1; 249:1; 253:1; 304a:1; 304b:1–2; 307:2; 308a:1; 308b:1; 310:1; 313:1–2; 323:1–3; 350:5; cf. 167:2; 223:1; 312:1; 339:3. With *tarmuš* alone: nos. 24:1; 116:3; 289:3; 292:1.

1223 Nos. 61:1; 64:1–2; 66:1; 72:2; 75:2; 92:4–5; 128:3; 139a:1; 139b:2; 157:1; 158:2–3; 163a:1; 163b:1; 182:2; 187b:5–6; 190:1; 191a:4; 194:4; 208:4; 251:1; 294:1; 319a:2; 319b:1; 322:2; cf. 69:1; 121:2; 191b:2; 213:4–5; 246:5; 286:2; 326:5; 328:13.

Uses *burāšu* alone: nos. 19:1; 38:1; 41:1; 84:1; 102:1; 160:2; 190:1; 244:4; cf. 39:1; 40:1; 44:1; 45:1; 183:3.

Uses *kukru* alone: nos. 124:1; 135a:1; 135b:1; 149:1; 150:1; 239:3; 314:1; cf 315:2.

1224 Nos. 79:2; 84:1–2; 111:3; 181:1–2; 185:4–5; 187b:5; cf. 60:3–4; 332:2; 339:3. Used *sīḫu* alone: nos. 227:4; 250:1.

1225 Nos. 65:1–2; 104:2; 173:3; 175:4; 184:2–3; 185:5; 201:12; 202:13; 289:2; cf. 183:2; 222:6; 247:2; 264:1; 265:1; 333:2; 337:5. Used *baltu* alone: nos. 56:1; 172:1; 185:5; 208:3; 213:3. Used *ašāgu* alone: nos. 211:2; 252:1; 274:1. In nos. no. 139a:2; 141:1; 142:2; 266:2; 283:2, *ašāgu*-thorn charcoal are used to light ingredients for a fumigant.

1226 *AMT* 50/3:3; *BAM* 1 ii 25, 28; *BAM* 431 v 39′; *BAM* 554 i 17′; *BAM* 558 iv 8 // *BAM*

174:12′.

1227 *BAM* 92 i 5′; *BAM* 578 i 51 // *BAM* 159 i 41; *BAM* 578 ii 21; *BAM* 579 i 36 // *BAM* 578 i 66 // *BAM* 174 r. 3; *BAM* 579 i 43 // *BAM* 52:42 // *BAM* 67:7′ // *BAM* 156:22; *BAM* 579 i 47, 49.

1228 *AMT* 31/4:19; *BAM* 1 i 14; *BAM* 26:3; *BAM* 191:5 // *BAM* 192:5; *BAM* 538 i 4, 6; *CT* 14.23 [K 259] 14.

1229 *BAM* 503 iii 4, 40′.

1230 *AMT* 74/1 iii 17; *AMT* 75/1 iii 27; *AMT* 15/3 r. 8′; *BAM* 3 ii 10; *BAM* 417 r. 8′; *CT* 44.36:15.

1231 *BAM* 95:30, 32–33, 35; *BAM* 99:3; *BAM* 99:26 // *BAM* 95:27; *BAM* 99:47.

1232 *BAM* 79:6; *BAM* 81:10′; *AMT* 43/1:3 // *BAM* 95:18; *AMT* 69/8:17; *BAM* 559+*AMT* 69/3+*AMT* 26/5:8; *AMT* 69/3:8+*AMT* 26/5:4.

1233 *AMT* 40/5 iii 18; *AMT* 56/1:4 // *BAM* 88:3′; *BAM* 94 r. 3′; *BAM* 111 ii 9′; *BAM* 111 ii 10′; *BAM* 111 ii 30′; *BAM* 112 i 21′ // *AMT* 58/6:5; *BAM* 112 i 23′; *BAM* 112 i 32′; *BAM* 114:12 // *BAM* 161 iv 9′ // *BAM* 431 iv 28; *BAM* 161 vi 13 // *BAM* 165 ii 22′.

1234 See above, Chapter 2. On this point, see also R. Labat, *La Médecine Babylonienne*, 15.

1235 For references, see *CAD* L 111–112 s.v. *latāku* and *latku*; cf. also M. Stol, *JEOL* 32.59. With *AHw* 540a, and contra *CAD* L 111a, *AMT* 5/2:5 and UET 6.410:29 are not to be separated from the rest of the references to *latāku*. The problem in both cases is quite obviously that the victim has been smeared with an oil which is still in the experimental stages (lit. “oil to be tested") with disastrous results. One might well suspect witchcraft of causing such experimental failures, but this hardly qualifies *šaman latāki* as “oil used in witchcraft or the like”.

1236 “Afterwards(?) in a month and twenty days ... he will get well” (no. 123:5); “(If) you keep repeating (this procedure) for five days, he will get well” (no. 157:3); “He will get well within a month” (no. 179:19); “If you continually rub him (with it) for [a] month, he will get well” (no. 224:8).

1237 *BAM* 578 i 41 // *BAM* 159 i 36–37.

1238 G. Roux, *Ancient Iraq* 366–367; cf. K. van der Toorn, *Sin and Sanction* 56–93; G. Contenau, *La Médicine en Assyrie et en Babylonie* 77–78, 166; G. Cunningham, *SEL* 15.46–48.

1239 No. 4:2.

1240 No. 226:27, 31.

1241 No. 91:14.

1242 No. 6:5.

1243 No. 6:2–3.

1244 For details, see above, Chapter 5.

1245 As, for example, K. van der Toorn, *Sin and Sanction* 58–61, 83; G. Contenau, *La Médicine en Assyrie et en Babylonie* 77–82, 166.

1246 Note the Jahwist position on disease and its treatment in ancient Israel: A.L. Oppenheim, *Ancient Mesopotamia* 300 and J.V. Kinnier Wilson, “Medicine in the Land and Times of the Old Testament” in *Studies in the Period of David and Solomon* 358 (with previous bibliography). K. van der Toorn, *Sin and Sanction* 113–115 comes to a somewhat parallel conclusion, but using a different approach

and different reasoning.

1247 P. Herrero, *La thérapeutique mesopotamienne* 30–31; R.D. Biggs, *RLA* 7.624. An important exception to this rule was the editor of *TDP*, R. Labat, who regarded it, correctly, as complementing the therapeutic texts (R. Labat, *JCS* 6.131; R. Labat, *Médicine* 19–22; R. Labat, *TDP* pp. xii–xlv).

1248 See, for example, A.L. Oppenheim, *Ancient Mesopotamia* 294.

1249 See M. Stol, *JEOL* 32.42–44.

1250 "Il faut souligner que le verbe de la proposition énoncant les symptômes est au permansif ... ou bien à l'inaccompli (présent), contrairement aux protases des texts divinatoires. L'accompli sert exclusivement à rappeler les causes qui ont provoqué l'état pathologique ou à souligner un fait qui a précedé l'apparition des symptômes ... Dans les textes divinatoires le verbe de la protase est toujours à l'accompli (préterit) indiquant ainsi que les faits ou états d'écrits sont considérés comme terminés et donc irréversibles et qu'il ne reste donc plus au devin qui a en tirer les conséquences omineuses. Dans les tests médicaux par contre, les symptômes ou états morbides sont décrits au présent parce que ce sont des processus non encore achevés dont le cours peut être changé grace à un traitement adéquat. En cela donc la médecine apparait comme une technique éminemment pratique" (P. Herrero, *La thérapeutique mesopotamienne* 36).

1251 M. Coleman, *Neonatal Neurology* 272.

1252 *Harrison's Principles*, 11th ed. 753.

1253 *Harrison's Principles*, 11th ed. 1792.

1254 On the *āšipu* and his colleague the *asû*, see J.A. Scurlock, "Two Healing Professionals" in *Mesopotamian Magic* 69–79 (with previous bibliography).

1255 For references, see *CAD* A/1.185–186.

1256 "If fever continually afflicts a person ... You make a figurine. You write: 'Figurine of anything evil' on its left shoulder ..." (*BAM* 147 // *BAM* 148:25, 26–27).

1257 On the comparative rarity of "hands" of gods, see also M. Stol, *JEOL* 32.55, 63–65.

1258 See above, Chapter 2.

1259 Nos. 149:3–4 (= 156:9–10); 164:1–2; 169:1–15; cf. nos. 201:15; 202:15.

1260 Nos. 149:1; 164:3; 169:16; 201:4; 202:10. It should also be noted that SAG.KI.MU.UN.DIB and UR.SAG ^{d}ASAL.LÚ.ḪI (quoted by incipit in nos. 58:10; 117:4; 118:5) are known to have also been used for what are ostensibly ordinary headaches.

1261 Cf. D. Golz, *Studien* 11. However, the assertion of D. Golz, *Studien* 9 that more trifling ailments tend to be the ones with ostensibly "natural causes" and the difficult ailments the ones which require "irrational" explanations is not supported by the evidence. What could be more trifling than shedding one's beard hair, yet this was provably blamed on supernatural causes: "If the hair of a man's cheeks falls out a lot, his god and goddess are angry with him" (*BAM* 480 iii 48). And what could be more alarming than continually hurting shoulders, continual tiredness, continual forgetfulness, bad dreams, hair standing on end, incessant vomiting, and inability to sleep day or night, yet this was attributed to constriction of the urethra (*AMT* 31/1:3–5).

1262 See J.A. Scurlock, *Incognita* 2.142–143.

1263 "The burning (fever) which burns his head, his arms (and) his feet is due to his

teeth. His teeth are trying to come out, and it is for this reason that he has been burnt (with fever). It has gone down inside him" (*ABL* 586 [*SAA* 10 no. 302] ob. 11–r. 7).

1264 "If a man's breast and back are feverish and his teeth ooze blood and opening his mouth is difficult, that man (has) sick 'gall bladder', to cure him" (*BAM* 578 i 50 // *BAM* 159 i 38–39). [If] a man's shoulders continually hurt him, he is continually tired, he continually forgets things, he continually ... his [dr]eams are troubled, the hair of his scalp continually stands on end, he vomits incessantly ... (and) he cannot sleep [da]y or night, that man is sick with constriction of the urethra" (*AMT* 31/1:3–5).

1265 H. Hunger, *SpTU* 1 no. 43:3–4, 14 (see F. Köcher, *Fs. Goerke 24–25*).

1266 H. Hunger, *SpTU* 1 no. 43:33–35 (see F. Köcher, *Fs. Goerke* 24–25).

1267 See, for example, *CAD* A/2.431–436; R.D. Biggs, *CANE* 1911, 1913, 1919–1921; G. Contenau, *Médicine* 43–45; Delitzsch, *Assyrisches Handwörterbuch* (1896) 247; P. Herrero, *La thérapeutique mesopotamienne* 22–31; R. Labat, *JCS* 6.129–133; R. Labat, *Médicine* 6–23; A.L. Oppenheim, *Ancient Mesopotamia* 294; E.K. Ritter, AS 16.299–321; M. Stol, *JEOL* 32.42–49, 58–65.

1268 Note in particular *BAM* 129 i 1–6 // *CT* 23.5–14 ii 4′–7′; *BAM* 129 i 12–16 // *CT* 23.5–14 ii 15′–16′ // *CT* 23.2–4:18′; *BAM* 129 i 20–23 // *CT*.23.5–14 ii 20′–23′ (all "Subarean" incantations for *sagallu*). For mangled Sumerian incantations directed against headaches, see for example SAG.KI.MU.UN.DIB and UR.SAG.^{d}ASAL.LÚ.ḪI (quoted by incipit in nos. 58:10; 117:4; 118:5).

1269 *CT* 17.50:17:1–24 // *AMT* 23/6:1′–6′ // *BAM* 538 iv 31′–37′ (B. Foster, *Before the Muses*^{2} 863).

1270 A particularly nice example of the latter is *CT* 23.5–14 iii 13–25 (for *sagallu*).

1271 See, for example, E. Durkheim, *La vie religieuse* 39ff.

1272 J.A. Scurlock, *Incognita* 2.155–159.

1273 F.A.M. Wiggermann, "Lamaštu" in M. Stol, *Zwangerschap* 105.

1274 J.A. Scurlock, *Incognita* 2.158.

1275 For references, see *CAD* L 181–182.

1276 For references, see *CAD* M/1 298 s.v. *martu* A mng. 1b.

1277 "The liver is 'hand' of Ninurta; *aḫḫ*[*az*]*u* is 'hand' of [Ninurta]" (*SpTU* 4.152:107). For other references, see *CAD* A/1.185–186.

1278 For references, see *CAD* A/2.91–92.

1279 See M. Stol, *Epilepsy* 7–12, 16–21.

1280 "If before it afflicts him, he gazes at something very far off (and) when he gazes at it, his neck muscles continually hurt him, hi[s] chest ... (and) falling spells continually fall upon him, 'hand' of a murderous ghost; he will die" (*STT* 91+287:50′–51′ [restored from BM 47753 ob. 47–48, apud M. Stol, *Epilepsy* 66]).

1281 Nos. 131–163b.

1282 Nos. 121–130.

1283 Nos. 92–107. Classic Migraine begins with a prodrome of prominent neurologic symptoms such as visual scintillations, dazzling zigzag lines, photophobia and spreading scotomas, or dizziness and tinnitus (*Harrison's Principles*, 11th ed. 29).

1284 *TDP* 34:13; *BAM* 482 iii 7–9.

1285 *TDP* 34:12; *AMT* 19/1 iv 29′ // *BAM* 482 iv 46′. Migraine headaches usually appear upon awakening; brain tumor headaches typically wake the patient up (*Harrison's Principles*, 11th ed. 28, 31).

1286 "If his headband stings him, his ears roar, the hair of his head continually stands on end, his whole body crawls as if there were lice but when he brings his hand up, there is nothing to scratch, 'hand' of ghost" (*TDP* 192:32–34).

1287 Nos. 186a:1–3; 191a:1–2.

1288 "If *ṣētu* has 'gotten' a man (and) he has a pulsating headache" (*BAM* 66 r. 4′ // *AMT* 14/7:1); "If a man ditto (and) cold (and) chills keep falling on him, to cure him" (*BAM* 66 r. 10′ // *AMT* 45/1:6′ // *AMT* 14/7:7); "If a man ditto, he has a fever (and) confusional states keep falling on him, to cure him" (*BAM* 66 r. 12′ // *AMT* 45/1:8′ // *AMT* 14/7:9).

1289 Nos. 91–91a, 98, 115–116, 131–158.

1290 On this point, see also R. Labat, *JCS* 6.129–130. Similarly, the fact that certain ear conditions were considered to be of ominous significance in no way prevented their being dealt with by means of suppositories, etc. (see especially *BAM* 155 ii 5′–11′ // *RSO* 32:109ff. iii 10′–15′).

1291 Nos. 131–135 ("magical"); nos. 136a–156 ("medical").

1292 Compare C. Stewart, *Demons* 92–93 (Greece) and M. Cátedra, *Worlds* 72 (Spain).

1293 D. Golz, *Studien* 9.

1294 For examples, see above, Chapter 2. Compare: "If a man is sick with *aḫḫazu* and his head, his face, his whole body and the base of his ton[gue are affected], the *asû* is not to lay his hands on that patient; that man will die; he will not [live]" (*BAM* 578 iv 45–46); "If ... he will die. You are not to make a prognosis. If ... you may make a prognosis to cure him; to remove it ... (you do the following)" (*BAM* 580 iii 3′–5′). See also Stol, *JEOL* 32.49–54.

1295 For numerous examples of such matches, see above, Chapter 2.

1296 See, for example, *BAM* 482 and parallels the introductory sections of whose prescriptions contain numerous matches to diagnostics found in *TDP* and *SpTU* 3 no. 88 (nos. 68, 73–79, 82–84, 88–90, 100, 102, 105–106, 118) followed, in iv 46′–50′ // *AMT* 19/1 iv 29′–34′, by a direct citation from "SA.GIG.GA" of incurable cases of ghost seizure. Cf. also *AMT* 77/1 i 1–10, and note *BAM* 124 ii 34–35 // *AMT* 73/1–74/1 ii 10–11; *BAM* 578 iii 4–5, 6, iv 43–44, 45–46. On this point, see also, R. Labat, *Médicine* 16.

1297 "Hippocrates, like the Babylonian hemerologies and extispicy texts, occasionally recommends the doctor not to treat the patient (epicheirein, encheirein). Müri suspects a prerational attitude behind this ... The expertise of the conjurer fits this" (M. Stol, *JEOL* 32.62; cf. also E.K. Ritter, AS 16.301–302; P. Herrero, *Thérapeutique* 24–25).

1298 See above, Chapter 1.

1299 The often quoted assertion that the relationship between the "diagnostic omens" and the therapeutic texts is either non-existent or obscure can be traced back, via E.K. Ritter, AS 16.299 to an article by J.V. Kinnier-Wilson in *Iraq* 19. Consultation of this article reveals that what lead the author to assert "were A.M.T. all *āšipūtu* one would expect a much closer connection with the manual sa-gig than research can provide" (p. 46) was quite simply that the *TDP* passages which are quoted

verbatim in *AMT* and *BAM* appear there in a different order than they do in *TDP*. "What is striking and obviously significant about this table, however, is that the line numberings go in opposite directions, that is to say, in order to obtain the correspondences one has to read the first tablet downwards and the second text upwards. The observations suggests that the two texts were never meant to be considered together, and that an original relationship with sa-gig has been *purposefully* [emphasis mine] disclaimed or disguised" (p. 46). Compare: "This (therapeutic) handbook was completely independent of *TDP* ... The fact that identical groups of entries can be found together in both handbooks ... (is negated by the fact that) the sequence of lines often is different" (M. Stol, *JEOL* 32.49). Since a careful study of the medical texts reveals that there was no canonical order for the medical prescriptions and that it is not at all uncommon for two texts of the *BAM* or *AMT* series to quote the same prescriptions in different, even inverse order (see above, Chapter 1), these arguments are essentially invalid.

1300 On this point see also G. Contenau, *Médicine* 166. It was his contention that ancient Mesopotamian medicine never got very far because it was based in philosophy: "Les défauts de leur théorie sont ceux qui entachent tous les symtômes médicaux, et ils sont nombreux, qui ont pris comme point de départ, en dehors de l'observation, une idée philosophique. L'idée de maladie, punition de la divinité n'est ni plus ni moins soutenable que celle des tempéraments." In seeing the ancient Mesopotamians as a variant on Hippocrates, however, Contenau was quite wrong; as we have seen above, the theory that illness is a punishment for divine anger is Yahwist, not ancient Mesopotamian. In any case, although Contenau noticed what he recognized as empirical use of medicaments in texts where what he supposed to be "natural" causes were at work (p. 193) and hailed this as "l'aurore d'une médicine nouvelle" (p. 169), he allowed his personal disgust for "dreckapoteke" (p. 162) to blind him to an equally empirical use of medicaments in texts, such as "hand" of ghost prescriptions, where what would usually be classed as "supernatural" causes were invoked (see below).

1301 See above, Chapter 6.

1302 See above, Chapter 2.

1303 See above, Chapter 6.

1304 This is according to ND 5577:50–53; cf. K 166+ ii 13′–15′ (E.E. Knudsen, *Iraq* 27.165–166, 169; R. Falkowitz, *Rhetoric Collections* 243 no. 3:168–169; A. Cavigneaux, *ZA* 85.23f.:30–31).

1305 For this meaning of *ikkibu*, see *CAD* I 55, 57 (mng. 2).

1306 See above, Chapter 5.

1307 *KAR* 44 r. 3.

1308 J.C. Pangas, *AuOr* 7.232–233.

1309 Note, for example, the attitude of Henry F. Dowling as cited in J.M. Riddle, *Dioscorides* xxii.

1310 "In fact, almost every classical pharmacologic is derived from a classical botanical source originally employed as a native remedy" (apud J.M. Riddle, *Dioscorides* xxii).

1311 (R.D. Biggs, *RLA* 7.625; cf. Ibid. *CANE* 1914). The opinion is quite common but not entirely universal; note P. Herrero, *La thérapeutique mesopotamienne* 46–47,

49–50 and especially R. Labat, *Médicine* 18.

1312 For example, henna (*Lawsonia inermis*) is a folk treatment for bronchitis. It is not, however, either an expectorant or antihistamine but a bactericide specific to *Diplococcus pneumoniae* (*Medical Plants of India*, vol. 2.140). Perhaps even more surprisingly, garlic is not only "good to keep vampires away" but is bacteriostatic to *Bacillus typhi abdominalis, Eberthella typhosa, Virus cholerae, Bacillus dysenteriae*, etc. (G. Garnier et al, *Ressources*, vol. 1.235).

1313 See C. Craig, *Modern Pharmacology* 159.

1314 See C. Craig, *Modern Pharmacology* 495.

1315 "Vom modernen Standpunkt aus gesehen, war dies Therapie *vollendet* psychosomatisch" (D. Golz, *Studien* 13). Compare, from a cuneiformist: "Mesopotamian medicine remained always at a low state of development. Herodotus makes his opinion clear when he speaks of Babylonians bringing their sick to the market in order to inquire of passers-by what remedies they would suggest" (A.L. Oppenheim, *Ancient Mesopotamia* 299).

1316 See J.A. Scurlock, *Incognita* 2.153–160.

1317 See, for example, J.M. Riddle, *Dioscorides* 7–8.

1318 See G. Majno, *Healing Hand* 150–152.

1319 See G. Majno, *Healing Hand* 162–166.

1320 See G. Majno, *Healing Hand* 158–161.

1321 See G. Majno, *Healing Hand* 166–169.

1322 See G. Majno, *Healing Hand* 157, 188–189, 194, 205.

1323 See G. Majno, *Healing Hand* 150–176.

1324 See above, Chapter 5.

1325 On this point, see also D. Golz, *Studien* 10.

1326 See, for example, M. Cátedra, *Worlds* 52.

1327 See above, Chapter 5 and compare *SpTU* 5 no. 246 iv 13–20 where seven medicinal plants are buried to the right and left of the threshold of the outer gate of a house to prevent the entry of sickness, *di'u*, restlessness and epidemics. It also follows that the use of a particular plant or wood in a purely "magical" context by no means, contra M. Stol, *JEOL* 32.58 n. 103, disqualifies it from having medical value. "Tamarisk" (*bīnu*) is certainly used to manufacture figurines; this cannot, however, detract from the fact that the bark and galls have a percentage of tannic acid large enough for their use (as a substitute for oak galls) in British Pharmacopicia (K.M. Nadkarni, *Indian Materia Medica*, vol. 1:1194–1195).

1328 J. Bellakhdar, *Médicine traditionelle* 106. Compare *Journal of the American Medical Association* for May 25, 1994: Judith Turner has been studying placebo effect and concludes that up to 70 per cent of the effect of modern medicine is due to the placebo effect.

1329 See above, Chapters 4–5.

PART II

A: The Order of Presentation

Prescriptions are ordered and numbered in accordance with the following scheme. The two "ghostly scream" prescriptions come first (nos. 1–2), followed by apparitions (nos. 3–54) and then physical problems (nos. 55–227) with a category of broken or unspecified "hand" of ghost ailments at the end (nos. 228–352). Within each category, prescriptions are numbered in accordance with the procedure employed, beginning with ghost NAM.BÚR.BI's, proceeding via libations, figurines and other surrogates, magical encirclement and amulets to fumigants, bandages, salves, aliments, potions, washes, and suppositories. Text numbers quoted with little a, b etc. mark series of passages which represent essentially the same prescription but which are sufficiently different that it seemed more profitable to deal with them separately rather than attempting to include them in a combined score.

NAM.BÚR.BI for ghostly screams:

no. 1 = *AfO* 29/30.4 (fig. 2): 10–18
no. 2 = *AfO* 29/30.4 (fig. 2): 19–l.e. 2′//*OrNS* 39 tab. 5 (Rm 99): 1–12//*SpTU* 4 no. 137: 1–11

Libation for apparitions:

no. 3 = *CT* 23.15–22+ i 26′–32′
no. 4 = *CT* 23.15–22+ i 33′–39′//*LKA* 81: 1–11
no. 5 = *CT* 23.15–22+ i 49′–55′//*KAR* 21: 18-r. 6//K 3576: 1–12
no. 6 = *CT* 23.15–22+ ii 8′–12′
no. 7 = *KAR* 234: 27-r. 2//*SpTU* 4 no. 134: 1–6
no. 8 = *CT* 23.15–22+ iii 17–28//*KAR* 234 r. 3–17
no. 9 = *CT* 23.15–22+ iii 29–37//*KAR* 234 r. 18–26

Figurine for apparitions:

no. 10 = *CT* 23.15–22+ i 40′–48′//*KAR* 21: 1–17
no. 11 = *CT* 23.15–22+ ii 1′–7′
no. 12 = *CT* 23.15–22+ ii 13′–17′
no. 13 = *CT* 23.15–22+ ii 18′–30′
no. 14 = *CT* 23.15–22+ ii 31′–41′//*KAR* 234: 1–13//K 2781: 1–10
no. 15 = *CT* 23.15–22+ iii 1–11//*KAR* 234: 14–26
no. 16 = *CT* 23.15–22+ iv 1–4

Surrogate for apparitions:
no. 17 = *KAR* 21 r. 11–20

Magic encirclement for apparitions:
no. 18 = *CT* 23.15–22+ i 13′–25′//*BAM* 546 i 3′–6′//*BAM* 230: 28–39//K 2415: 1–5//Sm 1227: 1–11

Amulet for apparitions:
no. 19 = *CT* 23.15–22+ i 1′–2′//*BAM* 230: 8–10//*BAM* 295: 2′–6′
no. 20a = *CT* 23.15–22+ i 4′–5′//*BAM* 230: 13–16
no. 20b = *CT* 23.15–22+ iv 8–12
no. 20c = *AMT* 7/1 i 10′–14′
no. 20d = *BAM* 376 iii 8–9//*CTMMA* 2.32 iv 18–19
no. 20e = *BAM* 400 iii 2
no. 20f = K 3010 + 6187 + 13346 + DT 86 iii 13′–26′
no. 21 = *CT* 23.15–22+ i 56′–69′//*KAR* 21 r. 7
no. 22 = *CT* 23.15–22+ i 6′–7′//*BAM* 230: 17–19//*BAM* 295: 7′–11′
no. 23 = *CT* 23.15–22+ i 8′a//*BAM* 230: 20
no. 24 = *CT* 23.15–22+ i 9′//*BAM* 230: 22–23
no. 25 = *CT* 23.15–22+ iv 13–14
no. 26 = *CT* 23.15–22+ iv 15–16
no. 27 = *CT* 23.15–22+ iv 17
no. 28 = *CT* 23.15–22+ iv 18
no. 29 = *CT* 23.15–22+ iv 19
no. 30 = *SpTU* 4 no. 134: 7–8
no. 31 = *SpTU* 4 no. 134: 9//*CT* 23.15–22+ iv 20
no. 32 = *SpTU* 4 no. 134: 10//*CT* 23.15–22+ iv 21
no. 33 = *SpTU* 4 no. 134: 11//*CT* 23.15–22+ iv 23a
no. 34 = *SpTU* 4 no. 134: 12//*CT* 23.15–22+ iv 22
no. 35 = *SpTU* 4 no. 134: 14b–15//*CT* 23.15–22+ iv 26
no. 36 = *SpTU* 4 no. 134: 16–17//*CT* 23.15–22+ iv 27
no. 37 = *BAM* 155 ii 1′–4′
no. 37a = K 2566 + 10475 (= *AMT* 103/1) ii 1–4

Salve for apparitions:
no. 38 = *CT* 23.15–22+ i 3′//*BAM* 230: 11–12
no. 39 = *CT* 23.15–22+ iv 28
no. 40 = *CT* 23.15–22+ iv 29
no. 41 = *CT* 23.15–22+ iv 30
no. 42 = *CT* 23.15–22+ iv 31
no. 43 = *CT* 23.15–22+ iv 32
no. 44 = *CT* 23.15–22+ iv 33–34
no. 45 = *CT* 23.15–22+ iv 35–36
no. 46 = *CT* 23.15–22+ iv 37–39
no. 47 = *CT* 23.15–22+ iv 40
no. 48 = *CT* 23.15–22+ iv 41–42

no. 49 = *CT* 23.15–22+ iv 43–45

Potion for apparitions:
no. 50a = *CT* 23.15–22+ i 8′b//*BAM* 230: 21
no. 50b = *SpTU* 4 no. 134: 13b//*CT* 23.15–22+ iv 24
no. 51a = *CT* 23.15–22+ i 10′//*BAM* 230: 24
no. 51b = *SpTU* 4 no. 134: 13a//*CT* 23.15–22+ iv 23b
no. 52 = *SpTU* 4 no. 134: 14a//*CT* 23.15–22+ iv 25
no. 53 = *CT* 23.15–22+ i 11′–12′//*BAM* 230: 25–27//*BAM* 546 i 1′–2′
no. 54 = *CT* 23.15–22+ iv 5–7

Amulet for headache caused by "hand" of ghost:
no. 55 = *BAM* 11: 25–26
no. 56 = *BAM* 11: 27
no. 57 = *AMT* 4/6: 4′–5′
no. 58 = *AMT* 102/1 i 27′–36′//*BAM* 485 i 1′–6′
no. 59 = K 9762 ii 8′–18′//K 3010 + 6187 + 13336 + DT 86 ii 11′–24′

Fumigation for headache caused by "hand" of ghost:
no. 60 = *BAM* 3 ii 52-iii 6//*BAM* 469: 38′–42′//*BAM* 472: 4′–7′//*AMT* 33/3: 10–12//*AMT* 82/4: 5′–7′//*RSO* 32.109ff vi 1′–8′

Bandage for headache caused by "hand" of ghost:
no. 61 = *BAM* 9: 64–65//*AMT* 93/1: 15′–16′
no. 62 = *BAM* 11: 21–22
no. 63 = *BAM* 11: 23–24
no. 64 = *BAM* 11: 28–29
no. 65 = *BAM* 155 iii 13′–15′//*AMT* 102/1 i 45′–47′//*BAM* 473 iii 3′–5′//*BAM* 227: 1′–3′
no. 66 = *BAM* 155 iii 16′–17′//*AMT* 102/1 i 48′–49′
no. 67 = *BAM* 471 ii 1′–2′
no. 68 = *BAM* 482 iii 7–9
no. 69 = *AMT* 4/6: 2′–3′

Salve for headache caused by "hand" of ghost:
no. 70 = *AMT* 97/4: 23′–24′
no. 71 = *AMT* 102/1 i 37′–44′//*BAM* 485 i 7′–8′

Bandage for headache and bloodshot eyes caused by "hand" of ghost:
no. 72 = *BAM* 3 iii 15–17
no. 73 = *BAM* 3 iii 28–30//*BAM* 482 ii 26–27//*AMT* 20/1 ii 3′–4′// K 19766: 1′
no. 74 = *BAM* 3 iii 31–33//*BAM* 482 ii 28–29//*AMT* 20/1 ii 5′–6′// K 19766: 2′–3′
no. 75 = *BAM* 3 iii 34–36//*AMT* 20/1 ii 7′–8′//K 19766: 4′–5′

Bandage for headache and teary eyes caused by "hand" of ghost:
no. 76 = *BAM* 482 ii 20–21//*BAM* 9: 14–15

no. 77 = *BAM* 482 ii 22–23//*BAM* 9: 16–17
no. 78 = *BAM* 482 ii 24–25//*BAM* 9: 18–20//*AMT* 20/1 ii 1′

Bandage for headache and swollen, teary eyes caused by "hand" of ghost:
no. 79 = *BAM* 482 ii 62′–64′a
no. 80 = *BAM* 482 iii 3–4

Salve for headache and swollen, teary eyes caused by "hand" of ghost:
no. 81 = *BAM* 482 ii 64′b–65′
no. 82 = *BAM* 482 iii 1–2

Salve for headache, swollen eyes and fever caused by "hand" of ghost:
no. 83 = *BAM* 482 iii 5–6

Bandage for headache and neckache caused by "hand" of ghost:
no. 84 = *BAM* 482 iv 44′–45′//*AMT* 19/1 iv 27′–28′

Bandage for headache (and neckache) caused by "hand" of ghost:
no. 85 = *AMT* 93/1: 13′–14′

Salve for headache (and neckache) caused by "hand" of ghost:
no. 86 = *BAM* 159 vi 48–50
no. 87 = *BAM* 216: 8′–11′//*BAM* 482 iii 37′–39′//*AMT* 97/4: 25′–29′

Amulet for headache and dizziness caused by "hand" of ghost:
no. 88 = *BAM* 482 iv 42′//*AMT* 19/1 iv 24′

Salve for headache and dizziness caused by "hand" of ghost:
no. 89 = *BAM* 482 iv 42′–43′//*AMT* 19/1 iv 25′–26′//*AMT* 97/4: 6′–8′

Potion for headache and dizziness caused by "hand" of ghost:
no. 90 = *BAM* 482 iv 40′–41′//*AMT* 19/1 iv 23′//Jastrow, *TCPP* r. 28

Magic encirclement for headache, roaring in the ears, dimmed eyes, bodyache, troubled heart, numbness and paralysis caused by a pursuing ghost:
no. 91 = *BAM* 323: 89–107//*BAM* 228: 23–32//*BAM* 229: 17′–26′

?? for headache, roaring in the ears, (and) dimmed eyes:
no. 91a = *AMT* 97/4: 30′–31′

Bandage for pulsating headache caused by "hand" of ghost:
no. 92 = *BAM* 7: 1–10//*BAM* 482 iii 40′–47′//*BAM* 9: 1–8//*BAM* 158 i 1–15//Jastrow, *TCPP* r. 19–27

Bandage for pulsating headache and teary eyes caused by "hand" of ghost:
no. 93 = *BAM* 3 iii 20–23//*BAM* 35 iv 1′–3′//*AMT* 20/1 ii 13′–14′

no. 94 = *BAM* 6: 1–6
no. 95 = *BAM* 3 iii 24//*BAM* 35 iv 4′//*AMT* 20/1 ii 15′
no. 96 = *BAM* 6: 7–11
no. 97 = *BAM* 3 iii 25–27//*BAM* 35 iv 5′–7′//*AMT* 20/1 ii 16′–17′

Salve for pulsating headache and ringing ears caused by "hand" of ghost:
no. 98 = *AMT* 14/5: 6–7

Bandage for pulsating headache and bodyache caused by "hand" of ghost:
no. 99 = *BAM* 11: 30–31

Bandage for pulsating headache and numbness caused by "hand" of ghost:
no. 100 = *BAM* 11: 34–35//*BAM* 482 i 54′–55′//*AMT* 20/1 i 42′–43′
no. 101 = *BAM* 482 i 59′//*AMT* 20/1 i 47′
no. 102 = *BAM* 482 i 60′–61′
no. 103 = *BAM* 482 i 62′–63′

Salve for pulsating headache and numbness caused by "hand" of ghost:
no. 104 = *BAM* 482 i 56′–58′//*AMT* 20/1 i 44′–46′

Bandage for pulsating headache and paralysis caused by "hand" of ghost:
no. 105 = *BAM* 11: 32–33//*BAM* 482 i 49′–50′//*AMT* 20/1 i 36′–37′
no. 106 = *BAM* 482 i 51′//*AMT* 20/1 i 38′–39′
no. 107 = *BAM* 482 i 52′–53′//*AMT* 20/1 i 40′–41′

Salve for throbbing headache caused by "hand" of ghost:
no. 108 = *BAM* 227: 4′–7′//*AMT* 14/5: 3–4

Potion for throbbing headache caused by "hand" of ghost:
no. 109 = *BAM* 227: 7′–9′//*AMT* 14/5: 4–5

Salve for intense headache caused by "hand" of ghost:
no. 110 = *BAM* 221 iii 11′–13′//*BAM* 471 iii 15′–16′//*BAM* 385 iv 1–3

Bandage for headache and intense bodyache caused by "hand" of ghost:
no. 111 = *BAM* 3 iii 7–11

Salve for headache and intense bodyache caused by "hand" of ghost:
no. 112 = *BAM* 3 iii 12–14
no. 113 = *BAM* 9: 42–46//*AMT* 102/1 i 1–6//*BAM* 483 ii 5′–13′//*BAM* 216: 37′–40′//Jastrow, *TCPP* r. 29–33//K 7642 i 1′–3′
no. 114a = *AMT* 102/1 i 7–12, 21′–26′//*BAM* 483 ii 14′–16′//K 7642 i 4′–15′
no. 114b = *BAM* 216: 41′–47′//Jastrow, *TCPP* r. 34–41

Figurine for intense headache, roaring in the ears, bodyache, angina, dry mouth, numbness and paralysis, shortness of breath, chills and depression caused by a roving ghost:
no. 115 = *LKA* 88: 1-r.20//*LKA* 87: 1′-r.20//*LKA* 86: 1′-r.19

Salve for stinging headache, ringing ears and stinging fingers caused by "hand" of ghost:
no. 116 = *BAM* 9: 51–54//*AMT* 14/5: 1–2//*BAM* 481: 13′–16′//*BAM* 493 i 2′–4′

Fumigation for stinging headache, stinging eyes, stinging abdomen, and neckache caused by "hand" of ghost:
no. 117 = *BAM* 216: 12′–15′

?? for jabbing headache, stinging eye muscles and hurting neck muscles:
no. 118 = *AMT* 19/1 iv 9′–13′//*BAM* 482 iv 30′–32′

Figurine for "pressing" headache, dry mouth, numbness and paralysis, dizziness, confusional states and twisting caused by a pursuing ghost:
no. 119 = *KAR* 267: 1–30//*LKA* 85 r. 1–33//K 6015 (= *AMT* 97/1)+K 7186+3398: 16–41//K 9621: 1′–7′

Figurine for "pressing" headache, dry mouth, numbness, and dizziness caused by a pursuing ghost:
no. 120 = *KAR* 267: 31-r. 24//*BMS* 53: 1–31

Fumigation for eye problems caused by "hand" of ghost:
no. 121 = *BAM* 516 i 7–8

Salve for eye problems caused by "hand" of ghost:
no. 122 = *BAM* 516 i 1–6
no. 123 = *BAM* 516 i 61′–65′
no. 124 = *BAM* 516 i 66′–69′
no. 125 = *BAM* 516 i 70′–72′
no. 126 = *BAM* 209: 19′–26′

Wash for eye problems caused by "hand" of ghost:
no. 127 = *SpTU* 4 no. 129 i 10–17//*STT* 111: 16′–22′

?? for eye problems:
no. 128 = *BAM* 516 i 9–12
no. 128a = K 13239: 1′–7′
no. 129 = *AMT* 85/2: 4′–7′
no. 130 = *AMT* 85/2: 8′–11′

Figurine for roaring in the ears caused by "hand" of ghost:
no. 131 = *KAR* 22: 1-r. 13//*AMT* 54/2: 1-r.1′

Magic encirclement for roaring in the ears caused by "hand" of ghost:
no. 132 = *BAM* 503 ii 16–18//*BAM* 507: 2′–5′
no. 133 = *BAM* 508 iv 18–27//*BAM* 503 ii 27′–30′
no. 134 = *BAM* 503 ii 31′–33′//*BAM* 506: 32′–34′//*BAM* 507: 6′–8′// *BAM* 508 iv 28–31//*CT* 51 no. 199: 14–17
no. 135 = *BAM* 503 ii 34′–36′//*BAM* 506: 35′–37′//*BAM* 507: 9′–14′//*BAM* 508 iv 32–34//*CT* 51 no. 199: 18–20

Fumigation for roaring in the ears caused by "hand" of ghost:
no. 136a = *BAM* 503 i 17′–18′//*RSO* 32.109ff v 13′–16′
no. 136b = *STT* 281 i 20–21
no. 137a = *BAM* 503 i 28′–29′//*BAM* 508 iv 1–2//*CT* 51 no. 199: 1–4
no. 137b = *BAM* 506: 4′–5′//*AMT* 37/8: 2′–4′
no. 137c = *BAM* 216: 5′–7′//*AMT* 97/6 i 9–10//*BAM* 573 ii 4′–6′
no. 138 = *BAM* 503 i 30′
no. 139a = *BAM* 503 i 31′–32′//*BAM* 3 iv 33–34//*RA* 53.1ff r. 29–30//*Iraq* 65.223 i 43–45
no. 139b = *BAM* 506: 6′–7′//*BAM* 508 iv 3–10//*CT* 51 no. 199: 5–13
no. 140 = *BAM* 503 i 33′–34′
no. 141 = *BAM* 503 i 35′
no. 142 = *BAM* 503 i 36′–37′
no. 143 = *BAM* 506: 2′–3′//*BAM* 3 iv 31–32
no. 144 = *RSO* 32.109ff v 17′

Wash for roaring in the ears caused by "hand" of ghost:
no. 145 = *BAM* 503 i 19′
no. 146 = *BAM* 503 i 25′
no. 147 = *BAM* 503 i 26′–27′
no. 148 = *BAM* 503 i 40′

Suppository for roaring in the ears caused by "hand" of ghost:
no. 149a = *BAM* 503 i 20′–23′
no. 149b = BM 76023 + 83009 i 1′–5′
no. 150 = *BAM* 503 i 24′–25′
no. 151 = *BAM* 503 i 38′–39′
no. 152 = *BAM* 503 i 41′-ii 5
no. 153 = *BAM* 503 ii 6–9
no. 154 = *BAM* 503 ii 9–15
no. 155 = *BAM* 506: 11′–13′
no. 156 = *BAM* 506: 14′–31′

Bandage for ringing in the ears caused by "hand" of ghost:
no. 157 = *BAM* 3 iv 25–27//*RA* 53.1ff r. 31–32

Fumigation for ringing in the ears caused by "hand" of ghost:
no. 158 = *STT* 281 i 17–19

Suppository for inflammation of the ears caused by "hand" of ghost:
no. 159 = *BAM* 503 i 11′–16′

Bandage for hurting and jabbing in the ears caused by "hand" of ghost:
no. 160 = *BAM* 503 ii 65′–66′//*RA* 53.1ff r. 20–21//*Iraq* 65.223 i 34–36

Wash for hurting and jabbing in the ears caused by "hand" of ghost:
no. 161 = *BAM* 3 iv 12–13//*BAM* 503 ii 63′–64′//*RA* 53.1ff r. 18–19//*Iraq* 65.223 i 30–33

Suppository for hurting and jabbing in the ears caused by "hand" of ghost:
no. 162 = *BAM* 3 iv 13//*BAM* 503 ii 64′–65′//*RA* 53.1ff r. 19–20//*Iraq* 65.223 i 33–34
no. 163a = *BAM* 3 iv 17–19//*Iraq* 65.223 i 37–42
no. 163b = *RA* 53.1ff r. 22–24

Amulet for neckache caused by "hand" of ghost:
no. 164 = *AMT* 29/4 + K 2991 i 12–21//*AMT* 47/3 iii 13′–26′

Salve for neckache caused by "hand" of ghost:
no. 165 = *AMT* 97/4: 18′–21′
no. 166 = *AMT* 97/4: 22′

Amulet for neckache and dizziness caused by "hand" of ghost:
no. 167 = *BAM* 312: 9–11
no. 168 = *BAM* 312: 12

Amulet for sideache caused by "hand" of ghost:
no. 169 = *BAM* 473 iii 6′–24′//*BAM* 474: 1′–10′
no. 170 = *BAM* 474: 11′–13′

Surrogate for intense sideache caused by "hand" of ghost:
no. 171 = *BAM* 197: 6–7

Amulet for intense sideache caused by "hand" of ghost:
no. 172 = *BAM* 197: 14–16

Salve for intense sideache caused by "hand" of ghost:
no. 173 = *AMT* 97/4: 2′–5′
no. 174 = *BAM* 197: 1–5
no. 175 = *BAM* 197: 8–13

?? for intense sideache caused by "hand" of ghost:
no 175a = *BAM* 197: 17–21

Amulet for pain caused by "hand" of ghost
no. 176 = BM 50346: 1–11

Salve for pain caused by "hand" of ghost
no. 177 = *LKA* 84 r. 13–15//*KAR* 56: 1–4

Salve for intense pain caused by "hand" of ghost:
no. 178a = K 3398+ (= *AMT* 97/1): 1–15//*BAM* 471 iii 21′–28′//*BAM* 385 iv 14–26//*BAM* 221 iii 19′–31′//K 2359: 1–14
no. 178b = *BAM* 197: 30–31

Amulet for stinging pain caused by "hand" of ghost:
no. 179 = *KAR* 56: 12–r. 10

Salve for stinging pain caused by "hand" of ghost:
no. 180 = *KAR* 56 r. 11–13

Bandage for needling pain caused by "hand" of ghost:
no. 181 = *AMT* 96/1: 14–16
no. 182 = *BAM* 216: 29′–36′

Salve for needling pain caused by "hand" of ghost:
no. 183 = *AMT* 97/5: 6–8

Salve for intense needling pain caused by "hand" of ghost
no. 184 = *BAM* 216: 16′–19′//*BAM* 217: 1–4//*AMT* 97/5: 9–10

?? for stiffness in the heels caused by "hand" of ghost:
no. 185 = *RA* 14.87f i 3′–10′

Salve for intestinal gas caused by "hand" of ghost:
no. 186a = *AMT* 52/4: 2′–7′
no. 186b = *BAM* 471 ii 12′–13′//*BAM* 385 i 1′–2′
no. 187a = *AMT* 52/4: 8′–9′
no. 187b = *BAM* 199: 1–14//*BAM* 471 ii 14′–18′//*BAM* 385 i 3′–11′
no. 187c = *RA* 54.172f: 1–22
no. 188 = *BAM* 471 ii 19′–20′//*BAM* 385 i 12′–14′

Potion for intestinal gas caused by "hand" of ghost:
no. 189 = *BAM* 221 ii 5′–7′//*AMT* 81/7: 8–10//*BAM* 155 i 7′–8′

Wash for intestinal gas caused by "hand" of ghost:
no. 190 = *BAM* 471 ii 9′–11′
no. 191a = *BAM* 52: 66–71//*BAM* 471 ii 3′–6′//*BAM* 88: 17′–25′//*BAM* 168: 1–6
no. 191b = *BAM* 169b: 12′–15′

Suppository for intestinal gas caused by "hand" of ghost
no. 192 = *BAM* 471 ii 7′–8′

Potion for nausea caused by "hand" of ghost:
no. 193 = *BAM* 221 ii 2′–4′//*AMT* 81/7: 5–7//*BAM* 155 i 4′–6′

Potion for hurting insides caused by "hand" of ghost:
no. 194 = *BAM* 161 iii 19′–25′//*BAM* 165 i 1′–8′
no. 195 = *BAM* 161 iii 26′–29′//*BAM* 165 i 9′–15′
no. 196 = *BAM* 165 i 16′–19′

Potion for internal fever and gnawing pains in the epigastrium caused by "hand" of ghost:
no. 197 = *AMT* 76/1: 11–14
no. 198 = *AMT* 76/1: 15–16

Surrogate for dizziness, internal pain, rumbling intestines, protruding epigastrium and loss of appetite:
no. 199 = *LKA* 85: 1–25

Potion for colicky insides with intestinal gas, dry mouth, numbness, and depression caused by a pursuing ghost:
no. 200 = *AMT* 76/1: 4–10

Amulet for numbness caused by "hand" of ghost:
no. 201 = *SpTU* 4 no. 129 i 26–40//*BE* 31.60 + *AMT* 29/4 + K 2991 + K 13382 ii 16–30
no. 202 = *UET* 4.150: 1–10//*BAM* 345 r. 1′–9′//K 3274: 2′–13′

?? for dizziness caused by "hand" of ghost:
no. 203 = *BAM* 312: 13–15

Amulet for dizziness caused by "hand" of ghost:
no. 204 = *BAM* 312: 16–20

Salve for dizziness, shortness of breath, and gasping caused by a roving ghost:
no. 205 = *BAM* 216: 55′–58′//*RA* 14.87f ii 6′–10′//*RSO* 32.109ff v 1′–5′

Amulet for shortness of breath caused by a drowned ghost:
no. 206 = *BAM* 216: 59′–62′//*BAM* 470: 12′–14′
no. 207 = *BAM* 470: 14′–15′
no. 208 = *BAM* 216: 64′–68′//*BAM* 470: 16′–19′
no. 209 = *BAM* 470: 20′
no. 210 = *BAM* 470: 21′//*AMT* 93/1: 1′

Fumigation for shortness of breath caused by a drowned ghost:
no. 211 = *BAM* 216: 69′–71′//*BAM* 469 r. 14–16

Salve for shortness of breath caused by a drowned ghost:
no. 212 = *BAM* 216: 63′
no. 213 = *AMT* 96/4: 1′–6′//*AMT* 4/6: 8′–12′
no. 214 = *BAM* 216: 72′–73′//*AMT* 96/4: 7′–8′

Salve for fever caused by "hand" of ghost:
no. 215 = *BAM* 159 vi 45–47//*KUB* 29.58 vi 1–4

Amulet for chills caused by a family ghost:
no. 216 = *AMT* 27/3: 1–4

Libation for a neurological disorder caused by "hand" of ghost:
no. 217 = *LKA* 84: 1-r. 12

Figurine for a neurological disorder caused by a pursuing ghost:
no. 218 = *BAM* 323: 39–64//Gray, *Šamaš* pl. 20: 1–r.5
no. 219 = *KAR* 32: 1–44//K 9175: 1′–14′
no. 220 = THeth 23, p. 84ff: 58–103
no. 221 = THeth 23, p. 84ff: 171–187

Amulet for a neurological disorder caused by a family ghost:
no. 222 = *AMT* 54/3 iii 5′–12′

Amulet for a neurological disorder caused by a roving ghost:
no. 223 = *BAM* 323: 69//*BAM* 471 ii 29′–31′

Salve for a neurological disorder caused by a roving ghost:
no. 224 = *BAM* 385 i 15′–22′//*BAM* 471 ii 21′–25′

Salve for a neurological disorder caused by a roving ghost:
no. 225 = *BAM* 323: 65–68//*BAM* 471 ii 26′–29′//*BAM* 385 i 23′–26′

Figurine for paralysis, twisting, numbness, dizziness, jerking, and mental disturbance caused by a pursuing ghost:
no. 226 = *BAM* 323: 1–38//Gray, *Šamaš* pl. 12: 2′–15′//*KAR* 74: 16–20

Salve for stiff neck, wasting of the flesh, headache, and sinus congestion with fever:
no. 227 = *RSO* 32.109ff v 6′–12′

Figurine for "hand" of (father or mother's) ghost:
no. 228 = *BAM* 323: 79–88//*BID* pl. 18: 1–13

Figurine for "hand" of ghost:
no. 229 = THeth 23, p. 134f: 2′–9′
no. 230 = *ABL* 461: 1–13
no. 231 = *AMT* 94/1: 1–9
no. 232 = *BBR* 2 no. 52: 1–23

Amulet for "hand" of ghost:
no. 233 = *BAM* 210: 4′–10′
no. 234 = *BAM* 312: 1–3
no. 235 = *BAM* 312: 4–8
no. 236 = *BAM* 323: 70–74//*BAM* 471 ii 32′–34′
no. 237 = *BAM* 376 iii 13–19//*UET* 4.150: 11–20//K 3010 + 6187 + 13346 + DT 86 ii 25′–35′
no. 238 = *BAM* 470: 22′//*AMT* 93/1: 5′
no. 239 = *BAM* 470: 23′//*AMT* 93/1: 6′
no. 240 = *BAM* 470: 24′–26′
no. 241 = *AMT* 4/6: 6′–7′
no. 242 = *AMT* 33/3: 1–6
no. 243 = *AMT* 33/3: 8–9

Fumigation for (headache? caused by) "hand" of ghost:
no. 244 = *BAM* 9: 55–57
no. 245 = *BAM* 469: r. 32–34//K 2566 + 10475 (= *AMT* 103/1) + K 14692 ii 5–7//K 4023 ii 2–4
no. 246 = *BAM* 227: 10′–16′

Fumigation for (shortness of breath? caused by) "hand" of ghost:
no. 247 = *BAM* 469: 7′–8′

Fumigation for "hand" of ghost
no. 248 = *BAM* 216: 48′–50′
no. 249 = *BAM* 197: 32–36//*BAM* 469: 43′–46′//*BAM* 216: 51′–54′//*BAM* 220 iii 1′–3′//*AMT* 33/3: 13–15//*AMT* 82/4: 8′–10′
no. 250 = *BAM* 220 iii 4′–5′//*BAM* 469: 47′–48′//*BAM* 472: 8′–9′//*BAM* 471 iii 1′–2′//*AMT* 33/3: 16–17
no. 251 = *BAM* 220 iii 6′//*BAM* 469: 49′//*BAM* 471 iii 3′
no. 252 = *BAM* 221 iii 3′–4′//*BAM* 469 r. 1–2//*BAM* 471 iii 7′
no. 253 = *BAM* 469: 3′–5′
no. 254 = *BAM* 469: 6′
no. 255 = *BAM* 469: 9′–12′
no. 256 = *BAM* 469: 13′
no. 257 = *BAM* 469: 14′–17′
no. 258 = *BAM* 469: 18′

no. 259 = *BAM* 469: 19′–20′
no. 260 = *BAM* 469: 21′–23′
no. 261 = *BAM* 469: 24′–26′
no. 262 = *BAM* 469: 27′–28′
no. 263 = *BAM* 469: 29′
no. 264 = *BAM* 469: 30′
no. 265 = *BAM* 469: 31′–32′
no. 266 = *BAM* 469: 33′–34′
no. 267 = *BAM* 469: 35′–36′
no. 268 = *BAM* 469: 37′
no. 269 = *BAM* 469: 50′//*BAM* 471 iii 4′
no. 270 = *BAM* 469: 51′//*BAM* 471 iii 5′
no. 271 = *BAM* 469: 52′//*BAM* 471 iii 6′
no. 272 = *BAM* 469: r. 3//*BAM* 471 iii 8′
no. 273 = *BAM* 469: r. 4–5//*BAM* 471 iii 9′
no. 274 = *BAM* 469: r. 6//*BAM* 471 iii 10′
no. 275 = *BAM* 469: r. 7//*BAM* 471 iii 11′
no. 276 = *BAM* 469: r. 8–10
no. 277 = *BAM* 469: r. 11–13
no. 278 = *BAM* 469: r. 17–19//*BAM* 471 iv 1′–3′
no. 279 = *BAM* 469: r. 20–21//*BAM* 471 iv 4′–5′
no. 280 = *BAM* 469: r. 22–23//*BAM* 471 iv 6′–7′
no. 281 = *BAM* 469: r. 24–25//*BAM* 471 iv 8′–9′
no. 282 = *BAM* 469: r. 26–27//*BAM* 471 iv 10′–11′
no. 283 = *BAM* 469: r. 28–29//*BAM* 471 iv 12′–13′
no. 284 = *BAM* 469: r. 30–31//*BAM* 471 iv 14′–15′
no. 285 = *BAM* 471 i 12′–13′
no. 286 = *BAM* 472: 10′–13′
no. 287 = *AMT* 93/1: 10′–12′

Bandage for “hand” of ghost:
no. 288 = *BAM* 473 iii 1′–2′

Salve for (pain? caused by) “hand” of ghost:
no. 289 = *BAM* 323: 75–78//*BAM* 471 iii 17′–20′//*BAM* 385 iv 4–13//*BAM* 221 iii 14′–18′//*BiOr* 39.598f: 4–8
no. 290 = *KAR* 56: 5–11//*AMT* 93/1: 2′–4′//*BAM* 9: 47–50
no. 291 = *AMT* 97/4: 9′–13′
no. 292 = *AMT* 97/4: 14′–15′
no. 293 = *AMT* 97/4: 16′–17′

Salve for “hand” of ghost:
no. 294 = *BAM* 159 vi 41–44
no. 295 = *BAM* 216: 1′–4′
no. 296 = *BAM* 471 iii 30′–32′
no. 297 = *BAM* 471 iv 16′–17′

no. 298 = *BAM* 472: 1′–3′
no. 299 = *AMT* 93/1: 7′–9′
no. 300 = *AMT* 96/4: 9′–11′//*AMT* 33/3: 7
no. 301 = *LKA* 84 r. 16
no. 302 = *RA* 14.87f i 1′–2′
no. 303 = BM 55281: 1–18//*AMT* 85/2: 1′–3′

Potion for (internal problems? caused by) "hand" of ghost:
no. 304a = *BAM* 161 iii 11′–14′//*AMT* 97/6 i 5–6//*BAM* 221 ii 12′–13′
no. 304b = *AMT* 76/1: 17–19
no. 305 = *BAM* 161 iii 15′–18′
no. 306 = *BAM* 197: 26–29
no. 307 = *BAM* 221 ii 8′–11′//*AMT* 81/7: 11–13//*AMT* 97/6 i 1–4//*BAM* 155 i 9′–11′
no. 308a = *BAM* 221 ii 14′–16′//*AMT* 97/6 i 7–8
no. 308b = *AMT* 76/1: 20–22
no. 309 = *AMT* 76/1: 23
no. 310 = *AMT* 76/1: 24–26
no. 311 = *AMT* 76/1: 27–29
no. 312 = *AMT* 76/1: 1–3
no. 313 = *BagM* 23.470: 1–5

Potion for "hand" of ghost:
no. 314 = *BAM* 221 iii 5′–6′//*BAM* 471 iii 12′

Nostrum for "hand" of ghost:
no. 315 = *BAM* 221 iii 7′–8′//*BAM* 471 iii 13′
no. 316 = *BAM* 503 i 7′–10′

Wash for (stiff hips? caused by) "hand" of ghost:
no. 317 = *BAM* 471 i 1′
no. 318 = *BAM* 52: 8–9//*BAM* 471 i 2′–3′//*AMT* 78/4: 1–3//BM 69327+77994: 1′–2′
no. 319a = *BAM* 52: 1–4//*BAM* 225 r. 3′–11′
no. 319b = *BAM* 471 i 4′–8′//*AMT* 78/4: 4–5//BM 69327+77994: 3′–8′
no. 320 = *BAM* 52: 5–7//*BAM* 471 i 9′–11′//*AMT* 56/1 r. 7′–9′//*AMT* 69/8: 13′–14′//BM 69327+77994: 9′–11′

Wash for "hand" of ghost:
no. 321 = *BAM* 196: 1–3
no. 322 = *BAM* 196: 7–11
no. 323 = *RA* 54.171 (AO 7618): 1–11
no. 324 = *BAM* 221 iii 9′–10′//*BAM* 471 iii 14′

?? for ?? caused by "hand" of ghost:
no. 325 = *BAM* 155 iii 18′ff
no. 326 = *BAM* 196: 4–5

no. 327 = *BAM* 196: 6
no. 328 = *BAM* 196: 12–15
no. 329 = *BAM* 221 ii 17′–20′//*AMT* 97/6 i 11–14
no. 330 = *BAM* 221 iii 1′–2′
no. 331 = *BAM* 221 iii 32′//*BAM* 471 iii 29′//*BAM* 385 iv 27
no. 332 = *BAM* 223: 5′–10′
no. 333 = *BAM* 323: 108–109
no. 334 = *BAM* 471 iii 33′–34′
no. 335 = *BAM* 471 iv 18′–19′
no. 336 = *BAM* 473 i 28–29
no. 337 = *BAM* 473 i 30–36
no. 338 = *BAM* 493 i 5′–6′
no. 339 = *BAM* 503 i 1′–6′
no. 340 = *AMT* 4/6: 1′
no. 341 = *AMT* 48/7: 9′–12′
no. 342 = *AMT* 81/7: 1–2
no. 343 = *AMT* 81/7: 3–4
no. 344 = *AMT* 82/4: 2′
no. 345 = *AMT* 82/4: 3′–4′
no. 346 = *AMT* 94/5: 1–6
no. 347 = *AMT* 94/6: 1–5
no. 348 = *AMT* 95/1: 3′
no. 349 = *AMT* 95/1: 4′–5′
no. 350 = *AMT* 95/1: 6′–11′
no. 351 = *AMT* 95/1: 12′
no. 352 = *RSO* 32.109ff vi 9′–11′

B: Transliterations, Translations, Textual commentary

In order to avoid unnecessary repetition, bibliography on previous treatments of the texts cited here (with the exception of comments on the treatments of specific lines), is given only once for each sigla. So that this information may not be buried in the midst of the treatments of individual passages and so lost to the reader, I have put it in the chart in the appendix which gives the arrangement of prescriptions on the original tablets (Part IIC). In the following translations, parentheses indicate supplied words, full and half brackets broken or partially effaced sections of text and pointed brackets places where one of a number of parallel texts contains words or phrases not found in the others. Translations of medical terminology and interpretations of disease entities are discussed and justified in Scurlock and Andersen, *Diagnoses in Assyrian and Babylonian Medicine* to which the reader is referred. Plant names are, with a few exceptions, left untranslated and uncommented upon since there is yet too much uncertainty in plant identifications. It is hoped that research in connection with a planned volume on ancient Mesopotamian medical therapies will shed further light on this topic.

No. 1

Text	*Lines*
AfO 29/30.4 (fig. 2)	10–18

10. *ana* ĦUL *ši-si-it* GIDIM TAR-*si* ŠIKA DU_6 ŠUB-*i ina* A *ta*!-*sàk-ma* É *i-sal-laḫ* 3 U_4-*mi ki-is-pa ana* GIDIM *kim-ti-šú i-ka-sip*
11. KAŠ ŠE.SA.A BAL-*qí ana* IGI ^{d}UTU NÍG.NA ^{ŠEM}LI *i-sar-raq* KAŠ SAG BAL-*qí* NÍG.BA <*ana*> ^{d}UTU GAR-*an* UR_5.GIN_7 DUG_4.GA

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12. ^{d}UTU $DI.KU_5$ AN.KI.A SAG.KAL ^{d}A.NUN.NA.KE_4.NE ^{d}UTU $DI.KU_5$ KUR.KUR.RA.KE_4 ^{d}UTU SAG.KAL PA.È.A
13. *at-ta-ma la-iṭ-su-nu* ^{d}UTU $DI.KU_5$ *šá e-la-a-ti ana šap-la-a-ti*
14. *šá šap-la-a-ti ana e-la-a-ti túb-bal* GIDIM *šá ina* É.MU GÙ- *ú lu-u* AD AMA! *lu-u* ŠEŠ NIN
15. *lu-u* DUMU *ma-am-ma-na-ma šu-ú lu-u* GIDIM *mut-tag-gi-šú šá pa-qí-da* NU TUKU-*ú*
16. *ki-is-pu ka-sip-šú* ⌜*mu-ú*⌝ *na-*⌜*qu*⌝*-šú* ⌜*lu*⌝*-mu-*⌜*un*⌝<<*nu*>> *ši-si-šú* EGIR-*šú lil-lik*
17. [*l*]*u-mu-un ši-si-šú šá* ĦUL-*tim a-a* TE-*a* 3 U_4-*mi an-na-a* DÙ.DÙ-*uš-ma* an ḫu na? *ḫi-pí*
18. [$ŠU^{I}$]^{I}-*šú* LUĦ-*si ú-*<*te*>*-el-li-*<*il*>*-ma ina* Ì.: AL.TIL : GIŠ ŠÉŠ

Line Commentary

18: *ú-*<*te*>*-el-li-*<*il*>*-ma* – from *utallulu*: "to purify oneself" with *-ma*. This interpretation seems preferable to I. Finkel's Ú.SIKIL.LE-*ma ina* Ì ... ŠÉŠ: "you anoint him with Ú.SIKIL ... in oil" (Finkel, *AfO* 29/30.11) both on grounds of syntax and in view of the fact that the *sikillu*-plant ought properly to have been written Ú.SIKIL.LA.

Translation

1. In order to avert the evil (portended by) a ghost's cry, you crush a potsherd from an abandoned tell in water and he sprinkles the house (with it). For three days, he makes funerary offerings to his family ghost(s).
2. He pours out a libation of beer (made from) roasted grain. Before Šamaš, he scatters *burāšu*-juniper (on) a censer. He pours out a libation of beer. He sets out a gift for Šamaš. He says as follows:

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3. "Šamaš, judge of heaven and earth, foremost of the Anunnaki; Šamaš, judge of (all) lands; Šamaš, foremost, resplendent one,
4. you are the one who keeps them (the ghosts) in check; Šamaš, judge, (you bring) the things above below;

5. you bring the things below above. The ghost which cried out in my house, whether he be (the ghost of my) father (or) mother, or brother (or) sister
6. or the son of somebody or other or a roaming ghost with no one to care for him,
7. a funerary offering has been made for him; water has been libated for him. May the evil (portended by) his cry go off after him.
8. May the [e]vil (portended by) his cry of evil not approach me." He does this continually for three days and then ...
9. He washes his [hand]s and he purifies himself(?) and rubs on oil. It (the ritual) is finished.

No. 2

Sigla	*Text*	*Lines*
A	*AfO* 29/30.4 (fig. 2)	19–1.e. 2′
B	*OrNS* 39 tab. 5 (Rm 99)	1 1–12
C	*SpTU* 4 no. 137	1 1–11

A: 19. [GID]IM *ina* É NA *is-si* UG_7 *ina* É NA UG_7
B: 1–3. DIŠ GIDIM *ina* É NA *is-si* UG_7 [ ]/
C: 1–2. [N]A < >

BE-*ma* ZI.GA ĦUL-*tim ina* É ⌜NA⌝⌜È⌝? ĦUL BI
BE-*ma* ZI.GA ĦUL-*tim* [ ] /ĦUL BI
BE ZI.GA ĦUL-*tim*/[ ]

ana LÚ *u* É-*šú* NU TE-*e*
a-na LÚ *u* É-*š*[*ú*]
ana NA *u* É-*šú* NU TE-*e*

A: 20. [ ] ⌜*a*⌝-*na* ^{d}UTU *ú-red-di ina še-rim*
B: 4–6. *ina* U_4.GURUM.MA *ana* ^{d}UTU *ú-red-di i*[*na*]
C: 3–5. [ ]-*rim*!

ina EDIN KI ⌜GÌR *pár-sat* KI SAR A⌝ K[Ù]
[ ]/KI GÌR *pár-sat* KI SAR A KÙ SUD
ina EDIN KI $GÌR^{II}$/[ ]

[^{d}]UTU $GI.DU_8$ ⌜GIN⌝-[*a*]*n* < >
< > G[I?]/*ina* UGU $GI.DU_8$
ana IGI ^{d}UTU $GI.DU_8$ GIN-*an*/ [ ]

3 ŠUK.MEŠ 2 TA.ÀM
3 ŠUK.MEŠ 7 TA.À[M]
[ME]Š 2 TA.ÀM

A: 21. [GAR]-*an* ZÚ.LUM.MA ZÌ.EŠA DUB
B: 6–9. [ ]/ZÚ.LUM.MA ZÌ.EŠA [ ]/
C: 5–7. ZÌ.KUM/[DUB]-*aq*

NINDA.⌜Ì⌝.[ ]
NINDA.Ì.DÉ.A LÀL Ì.N[UN.NA GAR-*an*]/
NINDA.Ì.DÉ.A LÀL Ì.NUN.NA/[ ]

[ ]⌜GUR_5⌝[ ]
[DUG.A.D]A.GUR_5 GIN-*an*
[ ]

[KAK].˹U$_4$˺.TAG.GA *ta-za-qap*
URUDU[ ]
[URU]DUKAK.U$_4$.TAG.GA *ta-zaq-qa-ap*

A: 22. [ ] x GAR-*an* KAŠ SAG ˹BAL˺!-*q*[*í*]
B: 10–12. [NÍG.NA ŠE]MLI GAR-*an* K[AŠ?]/
C: 8–10. [B]AL-*qí*

[ ] x [ ]
[ ] x *i-na* x [ ]/
ana ZAG KEŠDA *ina* GISSU É IM.4-*ri*/

[ ]
traces
[...]-aḫ?-lu DUB-*aq* KAŠ ŠE.SA.A/[BAL-*qí*]

A: 23. [ ] x x [ ]
C: 10ff. [UR$_5$.GIN$_7$ DUG$_4$.GA] GIDIM *šá ina* É.MU

[ ]
ana ˹ḪUL˺-[*tim* GÙ *a-a*] TE/traces

A: l.e. 1′. [...] x tu ki *ina* U$_4$.GURUM.MA

A: 2′. [(...) UR$_5$].GIN$_7$ DUG$_4$.GA ... (The rest of the text is lost).

Line Commentary

2: *ana* dUTU *ú-red-di*: "he makes a *merdītu*-offering to Šamaš"; compare *ana* dUTU *tu-red-di* in *LKA* 84: 2 (= no. 217: 2). The reading and interpretation follow R.I. Caplice, *OrNS* 39.141 no. 41: 4 and I.L. Finkel, *AfO* 29/30.12: 20. For more on this type of offering, see Part I, Chapter 5.

19: ZI.GA: "apparition"–for this interpretation, see I.L. Finkel, *AfO* 29/30.12.

20: The copy of K 2779 has what may be read as the expected EDIN. E. von Weiher reads [*lu ina ūri*] *lu ina ṣēri* instead of [*ina še*]-*rim*! as would seem to be required by the parallels. The sign at the end of line 3 of *SpTU* 4 no. 137 is GÌRII, and does not need to be emended to SAR. The number of portions in line 5 of *SpTU* 4 no. 137 is not 12.TA.ÀM but 2.TA.ÀM (the "10" is actually the last wedge of the MEŠ of ŠUK.MEŠ).

22: É IM.4-*ri*–the west wing of the house; for IM.4 as *amurru*: "west", see *CAD* A/2.92b; *AHw* 46a. For scatterings etc. to the right and left of the offering arrangements, compare W. Farber, *BID* 129.27–29; S. Maul, *Zukunftsbewältigung* 56 (A 187: 48′).

Translation

1. If a ghost cries out in a person's house, (there will be) death in the person's house. If an evil apparition appears in a person's house, in order that this evil not approach the person and his house,

---

2. in the late afternoon, he makes a *merdītu*-offering to Šamaš. In the morning, in the steppe, in a secluded place, you sweep the ground. You sprinkle pure water. You set up a reed altar <before Šamaš>. <On the reed altar>, three portions (of) two[1] (breads) each
3. (made from) *isqūqu*-flour [you p]ut. You scatter dates and *šasqû*-flour. [You put] *mersu*-confection (made with) honey and ghee (on it). You set up an [*ad*]*agurru*-vessel. You plant an arrow (in the ground).
4. You set up [a censer (burning) *bu*]*rāšu*-juniper. You pour out a libation of beer.[2] To the right of the offering arrangement, in the shade of the west wing, you scatter ... and [*sa*]*ḫlû*(?). [You pour out] beer (made from) roasted grain [as a libation].
5. [You have him say as follows]: "[May] the ghost which [cried out] in my house for evil purposes [not] approach (me)." [To the left of the offering arrangement in the shade of the east? wing, you scatter ... You pour out a libation of ...]
6. ... in the late afternoon,
7. (...) you have him say as [fo]llows: ... (The rest of the text is lost).

---

[1] Text B has "seven".
[2] At this point Texts A and B become fragmentary

No. 3

	Text	*Lines*
	CT 23.15-22+(K 2175+K 2469+K 2475+K 2480+K 7814) +K 2431+K 14738(+)K 2352(+)K 11321+*AMT* 29/1(K 8777) +*AMT* 89/3(K 10429+K 11677)+KMI 74(K 10710)+K 10454 +*AMT* 38/6(K 13962)	i 26′–32′

i 26′. ÉN GIDIM *šá šak-nam-ma* ÚS.ÚS-*an-ni ur-ra* ⌜*u mu-šá*⌝ ⌜*iḫ-ta*?*-na-bal*?*-an*?*-ni*⌝?! ⌜*lu*⌝⌜GIDIM⌝ *a-ḫu-u*

i 27′. *lu-u* GIDIM *ma-šu-u lu-u* GIDIM *šá šu-ma la na-bu-ú lu-u* GIDIM *šá pa-qí-da la i-šu-ú*

i 28′. *lu-u* GIDIM *šá* [x x x x x x *lu*]-*u* ⌜GIDIM⌝ *šá ina* GIŠ.TUKUL *di-ku lu-u* GIDIM *šá ina a-ra-an* DINGIR *u še-ret* LUGAL ÚŠ

i 29′. [(half a line missing)] ⌜ŠUK?⌝-*su an-na-a lim-ḫur-ma ya-a-ši li-maš-ši-ra-an-ni*

---

i 30′. [KA.INIM.MA ÚŠ.MEŠ] IGI.MEŠ

---

i 31′. DÙ.DÙ.BI 7 NINDA.TUR.TUR *šá* ⌜ZÌ⌝⌜ŠE⌝.[SA.A GAR-*an* A PÚ A ÍD A NÍG.ÀR.RA(?)] ⌜A⌝ *ḫi-ri-te* UMBIN GU_4 DIRI

i 32′. ZÌ ŠE.SA.A *šá* ŠE.$MUŠ_5$ *ana* IGI ŠUB ÉN ⌜*an-ni-ta*$_5$⌝ ⌜3-*šú*⌝ ⌜ŠID-*nu*⌝ [ca. 11 signs missing] BAL-*qí*

Line Commentary

i 26′ff: Transliterations of *CT* 23.15-22++ are based on a photograph obtained with the kind permission of the Trustees of the British Museum. The text has subsequently been collated against the original.

i 26′: ⌜*iḫ-ta*?*-na-bal*?*-an*?*-ni*⌝?!–the reading is conjectural, as only the bottoms of the lines are preserved. G. Castellino, *OrNS* 24.244 restores ⌜KI⌝-[*ia* NU DU_8-*ru*].

i 28′: Castellino suggests restoring: [*za-kir* MU NU TUKU-*u*]. For other possibilities, see no. 217: 22–32.

i 29′: Castellino restores [*ana* GIDIM IM.RI.A-*šú pi-qid*]-*su* after i 45′. However, that prescription is a surrogate burial (to which such a phrase would be appropriate), whereas this is a propitiatory libation.

i 30′: "continually sees"–IGI.MEŠ could indicate either the Gtn or the N stem of *amāru*. Since, however, the N stem in the meaning "to meet" takes either *itti* or a double subject (see *CAD* A/2.26–27 s.v. *amāru* mng. 8), and since this text is usually consistent in using IGI.IGI, construed with *itti*, for the N stem form, it is more likely that the Gtn is meant here and in similar passages (viz. i 36′, 46′, 52′; ii 31′; iii 1, 12, 17; iv 5, 10, 13).

i 31′: ZÌ ŠE.SA.A–both dictionaries interpret this ingredient as flour made from

roasted grain (*CAD* L 97a s.v. *laptu* B mng. b 2′; *CAD* Q 59b s.v. *qalītu* mng. b; *AHw* 526a s.v. *lābtu*). A NÍG.ÀR.RA(?): "groat water" usually appears with these other types of water, but it is not clear whether there is actually enough room for it here. For a discussion of this ingredient, see below under no. 7.

i 32′: "flour made from roasted *šigūšu*-grain"–for this ingredient see also i 37′and ii 31′(there written with *ša* instead of *šá*). G. Castellino, *OrNS* 24.246 suggests reading ⌜*ina pa-an*⌝ [... *mi-tu*]-*ti* at the end of the line.

Translation

1. Recitation: "The ghost who was set on me and so pursues me (and) oppresses me(?) day and night, whether he be a strange ghost,
2. or a forgotten ghost, or a ghost who was not invoked by name or a ghost who has no one to care for him,
3. or a ghost who [... o]r a ghost who was killed with a weapon or a ghost who died as a result of a sin against a god or an offense against the king,
4. [...] let him receive this (as) his portion(?) and leave me alone."

---

5. [Recitation (to be used when)] one continually sees [dead persons].

---

6. Its ritual: [You put out] seven small breads made of flour made from roas[ted grain]. You fill an ox hoof with [well water, river water, ("groat water")] (and) ditch water.
7. You put flour made from roasted *šigūšu*-grain into it. He[3] recites this recitation three times. [...] He pours (it) out as a libation.

---

[3] Since the recitation refers to the patient in the first person, it was presumably meant to be recited by him. See above, Part I, Chapter 4

No. 4

Sigla	*Text*	*Lines*
A	*CT* 23.15–22+	i 33′–39′
B	*LKA* 81	1–11

A:i 33′. ÉN UN.MEŠ *mi-ta-tu*$_4$ *am-me-ni* IGI.IGI KI-*ya* *šá*
B: 1–2. ÉN UN.MEŠ *me-ta-tu*$_4$ *am-me-ni* IGI.[ ]/*šá*

URU.MEŠ-*ši-na* DU$_6$.M[EŠ *š*]*i-na eṣ-me-e-tu*$_4$
URU.MEŠ-*ši-na* DU$_6$.MEŠ *ši-na eṣ-me*-[ ]

A:i 34′. *ana-ku ul al-lak ana* GÚ.DU$_8$.A.KI *pu-ḫur* GIDIM
B: 3–5. *ana-ku ul al-lak ana* GÚ.DU$_8$.A.KI UKKIN GIDI[M]/

at-tu-nu am-me-ni [DU.M]EŠ-*ka* *ár-ki-ya* *tùm-ma-tu-nu*
at-tu-nu am-me-ni DU.DU EG[IR-*ya*] / [*t*]*u-nu*

A:i 35′. ^{d}*A-ba-tú* DAM.LUGAL ^{d}*Ereš-ki-gal* MIN
B: 5–7. ^{d}*A-ba*-[ ] *šar-*<*ra*>*-tú* ^{d}*Er*[*eš*]/

^{d}*Nin-geštin-an-na* SAL.DUB. [ ] *šá* DINGIR.MEŠ
[*gešti*]*n-an-na* ⌜SAL.DUB⌝. SAR *šá* D[INGIR]/

šá qa-an-ṭup-pa-šá NA$_4$.ZA.GÌN NA$_4$.GUG
[*p*]*a-šá* NA$_4$.ZA.GÌN NA$_4$.G[UG]

A:i 36′. KA.INIM.MA ÚŠ.MEŠ IGI.MEŠ
B: 8. [KA.INIM.MA] ÚŠ.MEŠ IGI.[MEŠ]

A:i 37′. ⌜AK?⌝.[AK?.BI *ina* MAR] ⌜UD.KA.BAR⌝ ⌜PÚ⌝ *ana* ^{d}UTU.ŠÚ.A
B: 9–11. [K]A.BAR PÚ *ana* ^{d}⌜UTU.ŠÚ⌝[.A]

BAD-*te* *ana* ŠÀ SI GU$_4$ A *ḫi-*⌜*ri-te*⌝ ZÌ ŠE.SA.A *šá*
[ ] / [ ] A [ ] / [ ]

ŠE.MUŠ$_5$ ŠUB-*di*
[Š]E.⌜MU⌝[Š$_5$]

A:i 38′. [(ca. 5 signs missing) *ina* IZI] ⌜*tu-kab*⌝-*bab* <*ina*> A *šú-nu-ti* SÌG-*aṣ* É[N 3]-*šú* ŠID-*nu* A *šú-nu-ti ana* PÚ
A:i 39′. [ŠUB-*di* LÚ.G]IG NÍG.NA GI.IZ[I.L]Á *tuš-ba-ʾ-šu*

Line Commentary

i 34′: *tùm-ma-tu-nu*: "you (pl.) are made to swear"–for a discussion of this translation and the reasons that it is here preferred to the conventional translation of "conjure", see Part 1, Chapter 4.

i 36′: For KA.INIM.MA (rather than INIM.INIM.MA), see Schramm, *RA* 75.90.

i 37′: G. Castellino, *OrNS* 24.246 reads [*bu*?]-[*u*]*r*?-*tú* at the beginning of the line.

i 38′: SÌG-*aṣ*–for the meaning "to stir (powder) into a liquid," see *CAD* M/1.78–79 s.v. *maḫāṣu* mng. 3e.

Translation

1. Recitation: "Dead persons–those whose cities are tells (and) they are (nothing but) bones–why do you meet with me?
2. I do not go to Kutha[4], assembling-place of ghosts; why do you continually come after me? You are made to swear
3. by Abatu the queen, by Ereškigal, ditto (the queen), by Ningeštinanna, the scribe of the gods, whose stylus is (made of) lapis (and) carnelian."

---

4. Recitation (to be used when) one continually sees dead persons.

---

5. [Its] rit[ual]: You dig[5] a pit towards the setting sun with a copper [spade]. You put ditch water and flour made from roasted *šigušu*-grain into an ox horn.
6. You char [... with fire]. You stir (it) <into> that liquid. He[6] recites the reci[tation three] times. That liquid into the pit
7. [he pours down]. You move the censer and to[rc]h past the [pat]ient.

---

[4] This was the cult of Nergal, god of the underworld.

[5] Literally: "open."

[6] See Part I, Chapter 4.

No. 5

Sigla	*Text*	*Lines*
A	*CT* 23.15–22+	i 49′–55′
B	*KAR* 21	18–r. 6
C	K 3576	1–12

A:i 49′. [D]ÍM.MA.K[E$_4$]
B: 18–19. ÉN ^{d}EN.KI ĦUL.DÍM.MA.KE$_4$ È.DÈ / ^{d}EN.KI.KE$_4$
C: 1–2. [ ].DÍM.MA.KE$_4$ È.DÈ / [ ]

[D]ÍM.MA.KE$_4$ È.DÈ
ĦUL.DÍM.MA.KE$_4$ È.[ ]
[ ].KE$_4$ È.DÈ

A:i 50′. [ ]
B: 20–21. ^{d}EN.KI NAM.LÚ.U$_{19}$.LU ĦUL.DÍM.MA.K[E$_4$] /
C: 3–4. [ ].U$_{19}$.LU ĦUL.DÍM.MA.KE$_4$ È.DÈ /

[ ].EN.ŠI.IN.GIN.NA
DUG$_4$.BI.ŠÈ ĦÉ.EN.ŠI.IN.GIN.[ ]
[ ] ĦÉ.EN.ŠI.IN.GIN.NA

A:i 51′. [ ]
B: 22–23. DUG$_4$.BI.ŠÈ ĦÉ.EN.NA.RA KI.BI Ħ[É.GUR] / EME.ĦUL.GÁL
C: 5–6. [ ] ĦÉ.EN.NA.RA È.DÈ / [GÁ]L

[B]AR.ŠÈ ĦÉ.EM.TA.GUB
BAR.ŠÈ ĦÉ.EM.TA.G[UB]
BAR.ŠÈ ĦÉ.EM.TA.GUB

A:i 52′. [ ] [ ] IGI.MEŠ
B: 24. KA.INIM.MA ÚŠ.MEŠ IGI.MEŠ
C: 7. [ ] ÚŠ.MEŠ IGI.MEŠ

A:i 53′. [NAG]A ⌜*gaṣ-ṣa*⌝⌜ŠU^{II}-*šú*⌝ LUĦ *u* ⌜UR$_5$.GIN$_7$⌝
B: r.1–3. DÙ.DÙ.BI ⌜NAGA⌝ *gaṣ-ṣa* ŠU^{II}-*šú* LUĦ-*s*[*i*]/UR$_5$.GIN$_7$
C: 8–9. [*ga*]*ṣ-ṣa* ŠU^{II}-*šú* LUĦ-*si ù* UR$_5$.GIN$_7$

DUG$_4$.GA ^{d}UTU GIDIM ĦUL *šá at-ta* ZU-*ma*
DUG$_4$.GA ^{d}UTU GIDIM$_4$ *lem-*[*nu*] / *šá at-ta* ZU-*ma*
DUG$_4$.GA/[*a*]*t-*[*t*]*a* ZU-*ma*

A:i 54′. *ana-*⌜*ku*⌝⌜NU⌝ ZU-*u* NU TE-*a* NU *i-qar-ri-ba*
B: r.3–4. *ana-ku* NU ZU-*u* NU TE-*a* NU KU.NU /
C: 9–11. *ana-ku* NU ZU-*ú* /[ ]

la DIM$_4$-*qá*! *a-lak-ta-šú* TAR-*us* DUG$_4$.GA-*ma*
NU DIM$_4$-*qa* *a-lak-ta-šú* TAR-*us* DUG$_4$.[ ]
[ ] DIM$_4$-[*m*]*a a-lak-ta-šu* TAR-*us* / [ ]

A:i 55′. UMBIN GU$_4$ A DIRI ZÌ ŠE.MUŠ$_5$ *ana* ŠÀ ŠUB-*di ina*
B: r.5–6. UMBIN GU$_4$ A DIRI ZÌ ŠE.MUŠ$_5$ *ana* ŠÀ Š[UB] / *ina*
C: 11–12. [ ]⌜ZÌ ŠE.MUŠ$_5$⌝ *ana* ŠÀ Š[UB] / [ ]

Ú.A.NÚMUN *ana* IGI 20 SÌG-*aṣ* BAL-*qí-ma* ÚŠ.MEŠ TAR.MEŠ
NÚMUN IGI ^{d}UTU [ ] BAL-*qí-ma* ÚŠ.MEŠ TAR.MEŠ
[ ]⌜*qí-ma*⌝ ÚŠ.MEŠ TAR.[ ]

Line Commentary

i 54′: *la* DIM$_4$-*qá*!–text A has a LUḪ sign rather than the expected *qá*. *a-lak-ta-šú* TAR-*us*: "keep him from coming"–from the context, one might expect this sentence to end with a precative with the ghost as referent. However, *alaktu* + pronoun suffix with *parāsu* seems always to refer to the action of blocking someone else's path (see *CAD* A/1 299a s.v. *alaktu* mng. 3 b), and I have therefore taken the verb as an imperative with the god Šamaš as the referent. Compare *KAR* 21: 1, 12 (see no. 10) which reads– ^{d}UTU ... *ana* GIDIM$_4$ IM.RI.A-*šú pi-qid-su*: "Šamaš ... entrust him to the ghosts of his relatives."

Translation

1. Recitation: "Enki, in order to make the evil creature leave; in order for Enki
2. to make the evil creature leave mankind, at that command, let him come;
3. at that command let him strike; le[t it return] to its place; let evil gossip stay away."

---

4. Recitation (to be used when) one continually sees dead persons.

---

5. Its ritual: he washes his hands with soap and gypsum and says as follows. "Šamaš, the evil ghost whom you know but (whom)
6. I do not know shall not approach me; he shall not come near me, he shall not come close to me; keep him from coming." He[7] says (this) and then
7. you fill an ox hoof with water. You put flour made from *šigušu*-grain into it. You stir (it into it) with a blade of *elpetu*-grass before Šamaš. If he pours it out as a libation, dead persons will be kept away.

---

[7] See Part I, Chapter 4.

No. 6

Text	*Lines*
CT 23.15–22+	ii 8′–12′

ii 8′. ÉN ^{d}UTU LUGAL AN *u* KI DI.KU$_5$ AN.TA.MEŠ *u* KI.TA.MEŠ EN LÚ.ÚŠ *mur-te-du-u* LÚ.TI

ii 9′. ^{d}UTU ÚŠ.MEŠ *šá iš-šak-nu-nim-ma* IGI.IGI-*ru lu* GIDIM AD.MU *u* AMA.MU *lu* GIDIM ŠEŠ.MU

ii 10′. *u* NIN.MU *an-nam lim-ḫu-ru-ma ya-a-ši li-maš-ši-ru-nin-ni*

---

ii 11′. DÙ.DÙ.BI *ina* ⌜*še-rim*⌝ *ina* G[Ú ÍD] KI SAR A KÙ SUD IGI ^{d}UTU NÍG.NA ^{ŠEM}LI GAR-*an* KAŠ SAG BAL-*qí*

ii 12′. KÀŠ ANŠE *ina* UMBIN GU$_4$ ⌜*ana*⌝ [GID]IM ⌜*šá*⌝ ⌜KI⌝ LÚ IGI.IGI 3-*šú* BAL-*qí-ma* LÚ.ÚŠ.MEŠ TAR.MEŠ

Line Commentary

ii 10: *an-nam lim-ḫu-ru-ma ya-a-ši li-maš-ši-ru-nin-ni*: "let them receive this and leave me alone"–J. Bottéro, *ZA* 73.188 takes this as a request to the sun god "que le mort en question fût 'reçu', apparemment là où on l'avait expédié: en Enfer pour libérer le malade."

Translation

1. Recitation: "Šamaš, king of heaven and earth, judge of the things above and the things below, lord of the dead, leader of the living,
2. Šamaš, the dead persons who were set on me and so are seen (by me), whether they be the ghost of my father or mother, or the ghost of my brother
3. or sister, let them receive this and leave me alone."

---

4. Its ritual: In the morning, you sweep the ground at the [canal] ba[nk]. You sprinkle pure water. You set up a censer (burning) *burāšu*-juniper before Šamaš. You pour out a libation of beer.
5. Three times, to the [gho]st who meets with the person, he pours out donkey urine from an ox hoof and then dead persons will be kept away.

No. 7

Sigla	*Text*	*Lines*
A	*KAR* 234	27–r. 2
B	*SpTU* 4 no. 134	1–6

A: 27. DIŠ NA ÚŠ.MEŠ IGI.MEŠ ŠU ^{d}INNIN *a-na* ÚŠ.MEŠ
B: 1. [ ]ŠU^{II} ^{d}15 ÚŠ.MEŠ *šá* IGI!.MEŠ

TAR-*si* A.MEŠ ÍD A.MEŠ PÚ A NÍG.À[R]
ana TAR-*si*! A ÍD < > A NÍG.ÀR.R[A]

A: 28. A *ḫi-ri-ti a-ḫe-e*[*n*]*-na-a a-n*[*a*] ŠÀ ḪE.ḪE
B: 2. [*ḫ*]*e-en-na-a ana a-ḫa-meš* ḪE.ḪE

SI GU$_4$ DIRI-⌜*ma*⌝
SI GU$_4$ DIRI

A: 29. SI *ina* ZAG-*ka* GI!.IZI.LÁ [ ] ⌜GÙB⌝-*ka*
B: 2–3. SI GU$_4$ *ina* 15-*ka* / [ ] *ina* GÙB-*ka*

ÍL-*ma kam* DUG$_4$.G[A]
ÍL-*ma kam* DUG$_4$.GA

A: r. 1. ⌜*ì-lí*⌝ ⌜*na*!⌝-a[*s*!*-ḫi-ra*] ⌜*iš*⌝*-t*[*a*]*-ri nap-*⌜*li*!*-si ag*⌝*-gu*
B: 4. [ ] ^{SAL}*iš-ta-ri nap-li-si ag-ga*

ŠÀ-*ku-nu li-*⌜*nu*⌝-[*ḫa*]
ŠÀ-*ku-nu li-nu-ḫa*

A: r. 2. [*k*]*a-bat-ta-ku-nu* SILIM.MA *šuk-na-ni*
B: 5. [*lip-pa-áš*]*-ra ka-bat-ta-ku-nu* SILIM.MA *šuk-na-ni*

B: 6. [*kam* DUG$_4$].GA-*ma* A.MEŠ *šá* SI GU$_4$ GI.IZI.LÁ *ú-kab-bat-ma* ÚŠ.MEŠ TAR

Line Commentary

27: A NÍG.ÀR.R[A]: "groat water"–*CAD* M/2 202 claims that A NÍG.ÀR.RA is not "water (extracted from) groats" but "a logogram for an unknown substance measured in silas which is usually not the case with liquids in medical texts". On the surface of it, this statement seems odd, since silas are a normal measurement for liquids in ancient Mesopotamia, and indeed the briefest examination of the medical texts reveals numerous references to

water, beer, wine, oil, vinegar and urine measured in silas (as, for example *AMT* 95/3 ii 10′+*AMT* 50/6: 11′; *BAM* 549 iv 15//*BAM* 550 iv 3; *BAM* 159 v 40; *BAM* 575 iv 15; *BAM* 575 ii 10; *BAM* 391: 11; *BAM* 579 iv 20; *BAM* 52: 4 and *BAM* 471 i 5′[see no. 319a–b]). What is more, "groat water" appears in this and other ghost prescriptions alongside what are clearly types of water, viz. river water, well water, and ditch water (for more examples, see above Part I, Chapter 5). r. 1: The line is restored from *KAR* 234 r. 8//*CT* 23.15–22+ iii 21 (see no. 8).

Translation

1. If a person continually sees dead persons, "hand" of Ištar; to keep the dead persons away,[8] river water, <well water>, "groa[t] water"
2. (and) ditch water you mix in separately. You fill an ox horn and
3. you lift the <ox> horn in your right (hand and) a reed torch in your left and he[9] says as follows.

---

4. "My god, t[urn to me]; my goddess, look at me. Let your angry heart become calm towards me.
5. [Let] your spirits [be relax]ed towards me. Establish well-being for me."

---

6. <[He sa]ys [this]. (If) he extinguishes the reed torch with the water from the ox horn, dead persons will be kept away.>

---

[8] Text B has "to keep away the dead persons whom he continually sees."
[9] See Part I, Chapter 4.

No. 8

Sigla	*Text*	*Lines*
A	*CT* 23.15–22+	iii 17–28
B	*KAR* 234	r. 3–17

A:iii 17. [ ]
B: r. 3. DIŠ NA ÚŠ.MEŠ IGI.MEŠ *ina* ⌜*qid*⌝-[*d*]*a-at* U_4-*me* KI SAR A

[ ]
KÙ SUD NÍG.NA ^{ŠEM}LI

A:iii 18. *ina* ⌜DÈ GIŠ.Ú.GÍR *ana*⌝ IGI ⌜^{d}⌝U[TU]
B:r. 4–5. *ina* DÈ GIŠ.Ú.GÍR *ana* IGI [^{d}U]TU GAR-*an* KAŠ SAG

[ ]
BAL-*qí-ma tuš-ken*/A PÚ A ÍD A *ḫi-ri-*⌜*ti*⌝ [A] NÍG.ÀR.RA

A:iii 19. A.GE[ŠTIN.N]A *ù* KAŠ.BIR_8 1-*niš* ḪE.ḪE *ana* ŠÀ SI GU_4
B:r. 5–6. A.GEŠTIN.NA KAŠ.BIR_8 1-*niš* ḪE.⌜ḪE⌝/*ana* ŠÀ SI GU_4

D[UB]
DUB *di-ik-me-*[*na*] *ana* IGI *ta-šab-ba-aḫ*

A:iii 20. L[Ú.GI]G *ina* GÙB-*šú* ÍL-*šú* GI.IZI.LÁ *ina* ZAG-*šú* S[I]
B:r. 6–7. LÚ.GIG / *ina* GÙB-*šú* ÍL-*ma* GI.IZI.LÁ [G]U_4

[G]A
ina GÙB-*šú* ÍL-*ma* UR_5.GIN_7 DUG_4.GA

A:iii 21. *ì-*[*n*]*a-*⌜*as*⌝*-ḫi-ra iš-ta-ri nap-ši-ri* ⌜*ag*⌝[ ]
B: r. 8. *ì*!*-lí na-as-ḫi-ra iš-ta-ri* [*a*]*g-gu*

[*n*]*u-ḫa*
ŠÀ-*k*[*u-n*]*u li-nu-ḫa*

A:iii 22. [ ]⌜*áš*⌝*-ra ka-bat-ta-ku-nu* [ ]*-ni*
B: r. 9. *lip-pa-áš-ra ka-bat-ta-*[ ] SILIM.MA *šuk-na-ni*

A:iii 23. GIN_7 *an-nam tuš-taq-bu-šú at-ta*$_5$ *ana* IGI ^{d}UT[U]
B: r. 10. GIN_7 *an-na-a tuš-taq-bu-šu a*[*t* I]GI ^{d}UTU GUB-*ma*

[$DUG]_4$.GA
kám DUG_4.GA

A:iii 24. LÚ.ÚŠ.MEŠ ⌜*ma-*ʾ⌝-*du-tum šá* KI MIN A MIN
B: r.llf. LÚ.ÚŠ.MEŠ *ma-*ʾ*-du-ti šá* KI NENNI ⌜A⌝ [NENNI ÌR]-*ka*

IGI.IGI-*ru* [ ] *šá* IGI.IGI
IGI.MEŠ *lu-u* LÚ.ÚŠ/*mu-du-šu šá* IGI.MEŠ

A:iii 25. KI-*šú aš-šum* ⌜*la* GUR-*ma* KI⌝ NENNI ÌR-*ka la*
B: r.12f. KI-*šu šum-ma* [ ] NENNI A NENNI ÌR-*ka*/NU

IGI.IGI [ ]*din-šu*
IGI.IGI-*šu an-na-a a-nam-din-šú*

A:iii 26. *lim-ḫu-ra-an-*⌜*ni*⌝-*m*[*a* K]I ⌜NENNI⌝
B: r.13f. [ ]-*ḫur-an-ni-ma* /NU GUR-*ma* KI NENNI A NENNI

⌜ÌR⌝-*k*[*a*] [N]U IGI
ÌR-*ka* NU IGI-*mar*

A:iii 27. GIN_7 *an-nam at-ta t*[*aq*]
B: r.15f. GIN_7 *an-nam at-ta taq-bu-ú* A.MEŠ *šá ina* SI GU_4 *ina*

[Ú]Š MU-*ár*
$ŠU^{II}$ L[Ú.GIG] BAL-*qí*/MU LÚ.ÚŠ MU-*ár*

A:iii 28. *kam* DUG_4.GA tum_4-*ma-ta*$_5$ *at-ta*$_5$ G[I]
B: r.16f. *kám* DUG_4.GA tum_4-*ma-ta*$_5$ *at*!-*ta*$_5$ GI.IZI.LÁ a?[ ]

[ ]
[*kám* DUG_4.GA]/[T]A U_4-*me an-ni-i* <*ašar*> *šá-nim-ma*

[*ku*]*n* IGI-*ka*
šu-kun pa-ni-ka

Line Commentary

iii 18: *ina* DÈ GIŠ.Ú.GÍR = "on *ašāgu*-thorn coals"; for the interpretation of the NE sign as *pēnti*: "coals" in this context, see W.R. Mayer, *OrNS* 47.453 ad l. 18. [A] NÍG.ÀR.RA: "groat water"–for a discussion of this ingredient, see above under no. 7. The NÍG.ÀR.RA, clear on the copy, is no longer visible on the tablet.

iii 19: *ana* IGI *ta-šab-ba-aḫ*–this is clear in the copy, but the tablet currently has only [*ana* IGI *ta-š*]*ab-ba-aḫ*.

iii 21: *nap-ši-ri*–this is presumably to be taken as a feminine imperative with ventive ending in parallel with the other verbs.

iii 28: *tum*$_4$*-ma-ta*$_5$ *at-ta*$_5$: “you are made to swear"–for a discussion of this translation, see Part 1, Chapter 4. Text B has ^{d}UTU instead of *at-ta*$_5$.

Translation

1. If a person continually sees dead persons, in the la[t]e afternoon you sweep the ground. You sprinkle pure water. A censer (burning) *burāšu*-juniper
2. on *ašāgu*-thorn coals you set up before Šamaš. You pour out a libation of beer and then you prostrate yourself. Well water, river water, ditch water, “groat [water]”
3. vinegar <and> *ḫīqu*-beer you mix together. You pour it into an ox horn. You scatter ash[es] on (its) surface.
4. The patient lifts it (the horn) in his left hand. He [lifts] a reed torch in his right (hand and) the [o]x ho[rn] in his left and says as follows.

---

5. “My god, turn to me; my goddess, be relaxed towards me. Let y[ou]r angry heart become calm towards me.
6. Let your spirits be relaxed. Establish well-being for me.”

---

7. When you have had him say this, you stand before Šamaš and say as follows.

---

8. “The many dead persons who meet with NN son of NN,[10] <your [servant]>, or a dead person known to him who meets
9. with him–so that[11] he may not return and meet with NN <son of NN>, your servant, I will give him this.
10. Let him receive (it) from me and so not return and not meet with NN <son of NN>, your servant.”

---

11. When you have said this, the liquid which is in the ox horn in the pa[tient’s] hands he pours out. He invokes the name of the dead person.
12. He says as follows: “You are made to swear.” You [lift up] the reed torch [and say as follows: “F]rom this day on, head for (somewhere) else.”

---

[10] Text A has: “ditto son of ditto.”
[11] Text B has “if.”

No. 9

Sigla	*Text*	*Lines*
A	*CT* 23.15–22+	iii 29–37
B	*KAR* 234	r. 18–26

A:iii 29. DIŠ NA LÚ.ÚŠ.MEŠ KI-*šú* IGI.MEŠ ⌜*ana*⌝ [ ]
B: r.18f. [N]A ÚŠ.MEŠ KI-*šú* IGI.MEŠ *ana* TAR-*si*

[*r*]*i-ti*
Á NÍG.ÀR.RA A ÍD A PÚ A *ḫi-ri-ti*/<<[A *ḫi-r*]*i-ti*>>

A:iii 30. A.GEŠTIN.NA *ina* KAŠ ḪE.ḪE DUG.BU[R]
B: r.19f. A.GEŠTIN.NA *ina* KAŠ ḪE.ḪE DUG.BUR.ZI DIRI ZÌ ŠE.MUŠ$_5$

[ ].A SÌG-*a*[*ṣ*]
⌜*di*⌝-*ik-me-na*/[ZÌ] ŠE.SA.A ḪE.ḪE

A:iii 31. LÚ.GIG ÍL-*ma* [DU]G$_4$.G[A]
B: r. 20. LÚ.GIG ÍL-*ma ana* IGI ^{d}UTU *ú-kal kám* DUG$_4$.GA

A:iii 32. ⌜ÉN⌝ ÚŠ.MEŠ *šá* ZU-*šú-nu-t*[*i*]
B: r.21f. [ ].MEŠ *šá i-du-šu-nu-ti* ÚŠ.MEŠ *ma-ʾ-du-ti ša la*

[*ana* N]U DÙG.GA.MEŠ
i-d[*u-šu-nu-t*]*i*/[G]A

A:iii 33. [*y*]*a* ⌜IGI.IGI *an*⌝[ ]
B: r.22f. KI.MU IGI.MEŠ *an-nu-ú lu-u ma-*⌜*ka*⌝-[*lu-šú-nu*]/

[*l*]*u-u* NAG-*su-nu*
[*an-nu-ú l*]*u-u* ŠUK-*su-nu an-nu-ú lu-u* ⌜NAG⌝[ ]

A:iii 34. [ ]
B: r. 24. [x x x x x]-*su* 7 *u* 7-*šu ina-su šu-nu-*⌜*ti*⌝ 7-*šú*

[*i-n*]*a ši-me-*⌜*ti*⌝ *i-tab-bak*
DUG$_4$.[GA]

A:iii 35. [(long gap) GIN$_7$] ⌜^{d}UTU⌝.ŠÚ.A DUG.GÚ.ZI *la ṣa-rip-tú*
B: r. 25. [ ].A ⌜DUG.BUR⌝.[ZI]

A:iii 36. [(long gap)]-*ma* BAL U[R$_5$.GIN$_7$ DUG$_4$.G]A
B: r. 26. [ ] UR$_5$.[ ]

A:iii 37. [(long gap) *tum*]-*ma-ta*$_5$ [(long gap)]

Line Commentary

iii 29: Á NÍG.ÀR.RA: "groat water"–for a discussion of this ingredient, see above under no. 7.

iii 34: G. Castellino, *OrNS* 24.264 reads 7 *u* 7-*šu ina* SU-*šu-nu-*⌜*ti*⌝, but this seems to make less sense than assuming the *šu-nu-ti* to be a masc. pl. oblique pronoun. *ši-me-t*[*i*]–for the form, see *AHw* 1253 s.v. *šiwītum* and *CAD* Š/3 5a s.v. *šimētān*. The word is very rare, but seems to fit the traces.

iii 37: [*tum*]-*ma-ta*$_5$: you are [made to sw]ear–for a discussion of this translation and the reasons that it is here preferred to the conventional translation of "conjure", see Part 1, Chapter 4.

Translation

1. If dead persons meet with a person, to keep (them) away, "groat water", river water, well water, ditch water
2. (and) vinegar you mix into beer. You fill a *pursītu*-vessel (with it). You sti[r] in[12] flour made from *šigušu*-grain, ashes, and [flour made from] roasted grain.
3. The patient lifts (the vessel) and holds it before Šamaš. He says as follows.

4. Recitation: "The dead persons whom I know (and) many dead persons whom I do not know
5. meet with me [for e]vil (purposes).[13] Let this be [their] food of[fering]; [l]et [this] be their food portion; let this be their drink.
6. [...] Seven and seven times they will withdraw." He say[s] these things seven times. [I]n the eveni[ng(?)] he pours (it out).

7. [... When] the sun sets, an unfired cup[14]
8. [...] and he pours out a libation. [He[15] sa]ys as fol[lows].

9. ["...] you are [made to sw]ear [..."]

[12] Text B has "you mix together."
[13] In the Akkadian, the last phrase is in line 4.
[14] Text B has "a *pursītu*-vessel."
[15] Note the parallel with *CT* 23.15–22 / *KAR* 234 r. 15–16 (see no. 8)

No. 10

Sigla	*Text*	*Lines*
A	*CT* 23.15–22+	i 40′–48′
B	*KAR* 21	1–17

A: i 40′. [*mu*]*š-te-šer* AN.TA.MEŠ
B: 1–2. [ÉN] ^{d}UTU MAN AN-*e u* KI-*tim ru-bu-u* AN.TA.MEŠ/

u KI.TA.[*p*]*a-ṭir ka-se-e at-ta-ma*
u KI.TA.MEŠ *pa-ṭir ka-si-i at-ta-ma*

A: i 41′. [ ]⌜*nam*⌝*-ma* ÚS.ÚS-*an-ni*
B: 3–4. GIDIM$_4$ *mu-kil* SAG ĦUL-*tim šá* GAR-*nam-ma* ÚS.MEŠ-*ni*/

ḫat-t[*a*] *pu-luḫ-ta*$_5$ *ar-ta-na-aš-šu-ú*
ḫat-ta pu-luḫ-ta TUKU.MEŠ

A: i 42′. [*li*]*m* ⌜*u šá*⌝*-g*[*a-ši*] UDUG
B: 4–6. *u ana ḫa-ba-li* / *u šag-ga-ši* GUB.GUB-*za lu-u* UDUG

lem-nu l[*u*] ⌜A⌝.LÁ *lem-nu lu-u* GIDIM *lem-nu*
lem-nu/*lu-u* A.LÁ *lem-nu lu-u* GIDIM *lem-nu*

A: i 43′. [*l*]*em-nu lu-u* G[IDIM]
B: 6–8. *lu-u* GAL$_5$.LÁ *lem-nu*/ *lu-u* GIDIM$_4$ *qeb-ru lu-u* GIDIM$_4$

la qeb-⌜*ru*⌝ [ ] GIDIM *šá* ŠEŠ *u* NIN NU TUKU
la qeb-ru /*lu-u* GIDIM$_4$ *šá* ŠEŠ *u* NIN NU TUKU-*u*

A: i 44′. [ ]⌜*šá*⌝ *za-kir* MU NU [ ]
B: 9–11. *lu-u* GIDIM$_4$ *šá za-kir* MU NU TUKU-*u*/*lu-u* GIDIM$_4$ *šá*

[ ]⌜RI.A⌝ ⌜*mur*⌝[*d*]*u lu-u* ⌜GIDIM⌝ *šá ina* EDIN
IM.RI.A-*šu mur-tap-pi-du* /*lu-u* GIDIM$_4$ *šá ina* EDIN

na-du-ma
na-du-ma

A: i 45′. [*e*]*d-pu* MU-*šú la* [GI]⌜DIM⌝
B: 11–12. IM-*šú la ed-pu* / MU-*šú la zak-ru ana* GIDIM$_4$

[R]I.A-*šú pi-qid-su*
IM.RI.A-*šú pi-qid-su*

A: i 46′. [ ].MA Ú[Š] IGI.MEŠ
B: 13. KA.INIM.MA ÚŠ.MEŠ IGI.MEŠ

A: i 47′. [ ] 4 NU.MEŠ *šá* IM D[Ù]
B: 14–15. ⌜DÙ⌝.DÙ.BI ⌜4 NU.MEŠ⌝ *šá* IM DÙ-*uš* GIN_7 ⌜GAN.NA⌝

[ ] ⌜*raṭ*⌝ A.BÁR *in-na-aš-šu-ú*
NIGIN.MEŠ-*šú-nu-ti* /*raṭ* A.BÁR *in-na-šu-u*

A: i 48′. [GI]G *šá* DUḪ.LÀL DÙ TÚG [ ]
B: 15–17. NU GIG *šá* DUḪ.LÀL DÙ-*uš*/TÚG GIŠ.GIŠIMMAR IGI.MEŠ-*šú-nu*

[K]I.MAḪ IM.RI.A-*šú*
ta-rim ina IZI *tu-ḫar-šú*/*ina* KI.MAḪ IM.RI.A-*šú*

tuš-ta-na-al-šú-nu-ti
tuš-na-al-šú-nu-ti

Line Commentary

i 43′: NIN NU TUKU–the copy of Text A has NIN *lem-nu* but collation of photo and tablet clearly show NIN NU TUKU.

i 45′: *edpu*: "blown away" (i.e. separated from the body in the course of the funeral ritual)–for the reading and interpretation, see *CAD* E 28-29 s.v. *edēpu* mng. 2.

i 47′: 4 NU.MEŠ–The copy of Text B has DIŠ ÚŠ.MEŠ. G. Castellino, *OrNS* 24.248 attempts to reconcile texts A and B by reading NU ÚŠ.MEŠ. Collation by M. Geller, however, shows that Text B has ⌜4 NU.MEŠ⌝.
GIN_7 ⌜GAN.NA⌝ NIGIN.MEŠ-*šú-nu-ti*–the readings are based on a collation by M. Geller. *in-na-aš-šu-ú*: The N stem of *našû* is not invariably passive; in some cases it acts as an ingressive form. See *CAD* N/2 111–112 s.v. *našû* mng. 9.

i 48′: TÚG GIŠ.GIŠIMMAR–for other references to date palm bark, see *CAD* Ṣ 225b s.v. *ṣubātu* mng. 2. *ta-rim*–from *arāmu*; see B. Landsberger, *Datepalm*, p. 20. *tu-ḫar-šú*–the translation is purely from context; see G. Castellino, *OrNS* 24.251. What seems to be happening here is that the ghosts are being separated from the sickness which they have inflicted by means of the melting(?) of a sickness figurine and the separate burial of figurines representing dead persons.

Translation

1. [Recitation]: "Šamaš, you are the king of heaven and earth [who] makes the

things above and the things below go aright,[16] who looses what is bound.

2. A ghost (or) *mukil rēš lemutti* which was set on me and so continually pursues me–I am continually frightened and terrified (about him)–

3. he continually sets about oppressing and murdering me. Whether he be an evil *utukku*-demon or an evil *alû*-demon or an evil ghost

4. or an evil *gallû*-demon, whether he be a buried (person's) ghost or an unburied (person's) ghost or a ghost who has no brother or sister,

5. or a ghost who has no one to invoke his name or the roving ghost of (one of) his family, or a ghost (of one) who was abandoned in the steppe and thus

6. his spirit was not blown away (and) his name was not invoked, entrust him to his family ghost(s)."

---

7. Recitation (to be used when) one continually sees dead persons.

---

8. Its ritual: You make four figurines of clay. You wrap them as you would a pestle (i.e. you lay them down on the wrappings, tuck over the edge and roll them up). They carry a lead pipe.

9. You make a wax figurine of the illness. You cover their (the clay figurines') eyes with date palm bark. You melt(?) it (the wax figurine) with fire. In his family grave you lay them (the clay figurines).

---

[16] Text B has "prince of the things above and below."

No. 11

Text	*Lines*
CT 23.15–22+	ii 1′–7′

ii 1′. x x [(long gap)]
ii 2′. NU LÚ.ÚŠ *ana* ⌜d⌝[UTU (long gap)]
ii 3′. *ana* IGI-*šú* GAR-*an* NU LÚ.TI [(long gap)]
ii 4′. NU LÚ.TI *ina* DUG.⌜A⌝.[DA.GUR BA]L-*qí* NU LÚ.ÚŠ *ina* ⌜DUG⌝*la-ḫ*[*a-an-ni* (9 signs min.)]
ii 5′. NU LÚ.ÚŠ KI.MAḪ BAD-*ma te*-[*qé-be*]*r-šú* : *zi-pà-dè-e tu-tam-ma-šu-m*[*a* (ca. 6 signs)]
ii 6′. NU LÚ.TI *ina* A KÙ.MEŠ L[UḪ-*si*] IGI dUTU *tara-sà-an* LÚ.GIG SU-*šú* SAG.D[U-*su* LUḪ-*si* x] x x ⌜*ni*⌝
ii 7′. *tu-ra-ḫu-ṣu* 3-*šú* D[UG$_4$.G]A *lik-ru-ú* GÙ-*si* SILA DIB NU DIB *ana* ⌜É⌝-*šú* SI.SÁ

Line Commentary

ii 5′: *zi-pà-dè-e tu-tam-ma-šu*: "you make it swear a ritual oath"–for a discussion of this translation and the reasons that it is here preferred to the conventional translation of "conjure with a *zi-pà-dè-e* formula", see Part 1, Chapter 4.
ii 6′f: For another example of this practice of purifying both the patient and his figurine, see W. Farber, *BID* 240: 43 and 242: 75.
ii 7′: G. Castellino, *OrNS* 24.266–267 translated this line as: "(you) soak. Three times you shall say: 'May he call it back.' You shall cry out: 'May it not go by the street, to its house let it go straightaway.' " This cannot be correct; the end of the line (quite apart from making little sense) is quite clearly the very common expression: "He must not take (to get home) the street he took (to get there). He goes straight home." Neither is "may he call it back" the obvious translation of *lik-ru-ú* which would seem to be plural and from *karû*: "to be short, shrunken". It is hard to imagine why the patient would wish to "call back" the ghost in any case. The current translation assumes that what is contemplated is that the ghosts who are soaking (with the figurine of the living person) are to shrink like so much mis-washed laundry.

Translation

1. ...
2. The figurine of the dead person to [Šamaš ...]
3. you put before him. The figurine of the living person [you ...]
4. (As for) the figurine of the living person, [you p]our out a libation into an *a*[*dagurru*]-vessel. (As for) the figurine of the dead person, in a *laḫ*[*annu*]-

vessel [you ...].

5. (As for) the figurine of the dead person, you dig a grave and b[ur]y it. You make it swear a ritual oath an[d ...]

6. You w[ash] the figurine of the living person with pure water. You soak (it) before Šamaš. The patient [washes] his body (and) [his] hea[d. ...

7. You [sa]y: "You are getting soaked" three times. He shouts: "Let them get shrunk!" He must not take (to get home) the street he took (to get there). He goes straight home.

No. 12

Text	*Lines*
CT 23.15–22+	ii 13′–17′

ii 13′. DIŠ LÚ.ÚŠ KI LÚ.TI IGI.[IGI (x x x) NU LÚ.ÚŠ] *šá* IM DÙ-*uš* MU-*šú ina* MAŠ.SÌLA 150-*šú* SAR
ii 14′. *ana* ŠÀ SI MAŠ.DÀ GAR-*šú-ma* IGI-*šú* [*ana* ^{d}UTU.ŠÚ.A GAR-*an lu ina*] ⌜GIS⌝SU GIŠ.DÌḪ *lu ina* GISSU GIŠ.Ú.GÍR
ii 15′. PÚ BAD-*ma te-qeb-ber-šú i*[*na* IGI ^{d}UTU UR_5.G]IN_7 DUG_4.GA

---

ii 16′. ÉN ^{d}UTU GIDIM *šá* GAR-*n*[*am-ma* ÚS.ÚS-*an-ni* (long gap)]
ii 17′. *dà-lí-lí-ka lud-lul a*[*n-nam* 3-*šú* DUG_4.GA (long gap)]

Line Commentary

ii 14′: IGI-*šú* [*ana* ^{d}UTU.ŠÚ.A GAR-*an*]: "[you make it] fa[ce the setting sun"– for the expression, see *CAD* Š/1 139a s.v. *šakānu* mng. 5a *panu* b. The *ta-rim*(?) added by G. Castellino, *OrNS* 24.266 between the IGI-*šú* and the *ana* ^{d}UTU.ŠÚ.A is extraneous, and destroys the sense of the passage.

Translation

1. If a dead person mee[ts] with a living person [...]. You make [a figurine of the dead person] of clay. You write its name on its left shoulder.
2. You put it into a gazelle horn and [make it] fa[ce the setting sun. Either in] the shade of a *baltu*-thorn or in the shade of an *ašāgu*-thorn,
3. you dig[17] a pit and bury it. Be[fore Šamaš] he[18] says [as f]ollows.

---

4. Recitation: "Šamaš, the ghost who was s[et on me and so pursues me ...]
5. Let me praise you." [He says] t[his three times...]

---

[17] Literally: "open"
[18] See Part I, Chapter 4.

No. 13

	Text *CT* 23.15–22+	*Lines* ii 18′–30′
ii 18′.	DIŠ LÚ.ÚŠ KI LÚ.TI [IGI.IGI NU LÚ.ÚŠ DÙ-*uš šum-ma* NITA TÚG SA_5? MU_4.MU_4-*su šum*]-⌜*ma*⌝ MUNUS TÚG GI_6	
ii 19′.	MU_4.MU_4-*si du-di-né-t*[*ú* (long gap)] BAL-*qí-ši*	
ii 20′.	*ṣu-de-e* SUM-*ši ana* [(ca. 6 signs) *ana* IGI ^{d}UTU] ⌜UR_5⌝.GIN_7 DUG_4.GA	
ii 21′.	ÉN ^{d}UTU *ana* [(long gap)] ⌜GIL⌝-*a pa-nu-ka šak-nu*	
ii 22′.	KASKAL.GÍD MÁŠ/ku[n (long gap) *šá* GID]IM DIB-*šu-ma ina* MÁŠ.GI_6 *u mu-na-at-ti*	
ii 23′.	KI-*šú* IGI.I[GI (long gap) LÚ].GIG *ki-a-am tu-šad-bab-šú*	
ii 24′.	ÉN ^{d}[UTU] (traces) [(long gap)] (traces) [(long gap)] (Four lines completely broken off.)	
ii 29′.	*ṣu*-[*de-e* (long gap)]	
ii 30′.	*ni* ⌜*šu*⌝ [(long gap)]	

Line Commentary

ii 18′: [SA_5]: the restoration is suggested by *ABL* 461: 1-3 (see no. 225) which reads–*ṣa-lam* LÚ.ÚŠ *šá* IM TÚG SA_5 ^{TÚG}*til-le-e-šú* MU_4.MU_4-*su*: "A representation of the dead person made of clay–you clothe it with a red garment, its *tillu*s."

ii 19′: *du-di-né-tú*: "broaches"–see W. Farber, AOS 67.96–98. The word had previously been translated "pectoral" by *CAD* D 168-170. *AHw* 1365, s.v. *t/dutittu*(*m*) had simply "ein Brustschmuck für Frauen". A study of the word by H. Klein, *ZA* 73.255–280, suggests that the term meant "toggle-pin" in the 3rd and 2nd millennia, when this object was in use. See also H. Limet, *ARMT* 25.275 ad 86.

ii 21′: GIL-*a*–a feminine plural referent such as "evil omens" is perhaps to be restored in the gap.

ii 22′: *šá* GID]IM DIB-*šu-ma*–the *šu* is clear in the photo and on the tablet.

Translation

1. If a dead person [meets] with a living person, [you make a figurine of the dead person. If it is a man, you clothe him with a red(?) garment; i]f it is a woman, with a black garment
2. you clothe her. Broache[s ...] You pour out a libation of [...] for her.

3. You give her provisions. [...] Be[fore Šamaš] you say as follows.

4. Recitation: “Šamaš, towards [... which] obstruct (me), your face is set.
5. ... [... NN son of NN whom a gh]ost afflicts so that while dreaming and awake
6. it meet[s] with him [...].” You have the [pat]ient say as follows.

7. Recitation: [“Šamaš ...]
(Four lines completely broken off.)

12. pro[visions(?) ...]
13. ...

No. 14

Sigla	*Text*	*Lines*
A	K 2352+*CT* 23.15–22+	ii 31′–41′
B	*KAR* 234	1–13
C	K 2781	1–10

A: ii 31′. DIŠ NA [ÚŠ.MEŠ IGI.MEŠ]
B: 1–3. [ZÌ ŠE.SA.A] *ša* ŠE.MUŠ$_5$ [(xx)]/

[ ]
[(long gap)] ŠUB.MEŠ-*di-ma*(coll.) A.[MEŠ] BAL-*qí* /

[ ]
[(long gap) UR$_5$.GIN$_7$] DUG$_4$.GA *ina* ⌜IGI ᵈUTU⌝

A: ii 32′. *i*[*na ḫ*]*ur*
B: 3–4. ⌜*ik-kib-ra-tim*(coll.)⌝/[ ]
C: 1–2. / *la* GUR-*ma la ta-saḫ*-[ ]/

ina MÁŠ!.GI$_6$ KI NEN[NI!]
[ ] ⌜KI⌝ NENNI A NENNI ⌜NU⌝ GUR-*ma*
ina MÁŠ.GI$_6$ KI NENNI A NENNI NU GUR-*ma*

A: ii 33′. [ ]⌜*A*⌝-*nim An-tim* ⌜ᵈ⌝UTU DINGIR.MEŠ
B: 4–5. NU ⌜IGI-*mar*⌝/[ ]
C: 2–4. [ ]/*niš* ᵈ*A-nim An-ti* ᵈUTU DINGIR.[ ]

ᵈ*A-nun-n*[*a*]
⌜ᵈ⌝*A-nun-*⌜*na*⌝-*k*[*i*]⌜AN⌝ *u* KI
[ ] /*šá* AN-*e u* KI-*tim*

A: ii 34′. [DUG$_4$].⌜GA⌝⌜*ana*⌝⌜U$_4$.3.KÁM⌝ KI.GAR
B: 5–6. *t*[*um*$_4$]-*nu*/[ ]
C: 4–5. *tum-ma-tú*-[ ]/*ina* U$_4$.3.KÁM KI.GAR

tu-qad-dáš *ina* U$_4$.4.KÁM GI$_6$ IM KÍD-*iṣ*(coll.)
tu-qad-dáš(coll.) *ina* U$_4$.4.⌜KÁM⌝ [ ]*iṣ*
tu-qad-dáš *ina* U$_4$.4.KÁM GI$_6$ I[M]

A: ii 35′. [*t*]*ú* ⌜DÙ-*uš*⌝ MU-*šú ina* MAŠ.SÌLA 150-*šú*
B: 6–7. NU G[IDIM *u*]*š*/[ ]
C: 6–8. NU GIDIM *šu-a-tu*$_4$ [ ]/MU-*šú ina* MAŠ.SÌLA GÙB-*š*[*u*]

SAR GÌR^{II}-*šú tu-za-ar*
⌜SAR⌝-*ár* GÌR^{II}-*šú tu-za-*⌜*ar*⌝
[ ]/GÌR^{II}-*šú tu-za-ar*

A: ii 36′. [-*š*]*u* ŠUB-*šu* ZÚ UR.GI$_7$ NIR-*tú ina* KA-*šú te-ret-ti*
B: 7–8. [SU]B-*šú*/[-*t*]*ú ina* KA-*šú te-ret-ti*
C: 8–10. ^{GIŠ}[ ]/ZÚ UR.GI$_7$ NIR-*t*[*ú*]/

⌜*ana* IGI⌝ ^{d}UTU GI.DU$_8$ GIN-*an*
< > IGI ^{d}[ ]-*an*!
⌜*ana*⌝[ ]^{d}UTU GI.[ ]

A: ii 37′. [Z]Ú.LUM.MA ZÌ.EŠA DUB ^{DUG}*la-ha-an*^{MEŠ}
B: 9–10. [ ] ZÌ.EŠA DUB-*aq* ^{DUG}⌜*la-ha*⌝-*an*^{MEŠ}
C: 11. [ ].LUM.[ ]

2 *šá* A.MEŠ 2 *šá* KAŠ DIRI-*ma* GAR BAL-*tú*
2 [*šá* A.MEŠ GAR]-*an*/[ ]-⌜*tú*⌝

A: ii 38′. [BA]L-*qí* 3-*šú ana* IGI ^{d}UTU UR$_5$.GIN$_7$
B: 10. *ana* IGI ^{d}UTU BAL-*qí* 3-*šú ana* IGI ^{d}[ ].⌜GIN$_7$⌝

DUG$_4$.GA
⌜DUG$_4$.GA⌝

A: ii 39′. [ ] ⌜^{d}⌝UTU *ina ra-bi-e-šú ina* SU MIN
B: 11–12. ⌜*ú*⌝-*tam-me-ka* ^{d}UTU ⌜*ina*⌝ *ra-bi*!-*šú*! *ina* ⌜SU⌝ NENNI

A MIN *lu ta-re-eq lu te-ne-es-si*
[NENN]I *lu-u te-re-eq*/*lu te*-[ ]-*es*(coll.)-*si*

A: ii 40′. [*a*]*t-lak* DUG$_4$.GA-*ma* NU ⌜*šu*⌝-*a-tú ina* ḪABRUD
B: 12–13. *lu* ⌜*ta*⌝-*ta-at-lak* DUG$_4$.GA ⌜*ù*⌝ NU *šu-a-tu*/*ina* Ḫ[ABRUD]

šá ^{d}UTU.ŠÚ.A BAD-*ḫi-šu-ma*
[UT]U.ŠÚ.A BAD-*ḫi*-⌜*šu*⌝

A: ii 41′. [ ] EN TI.LA LÚ.ÚŠ NU IGI
B: 13. LÚ BI EN [*i-lab*]-*bi*-⌜*ra*⌝ LÚ.ÚŠ NU [ ]

Line Commentary

ii 32′: ⌜*kib-ra-ti*⌝ in *KAR* 234: 3 is based on collation by W. von Soden, *ZA* 43.271. *la* GUR-*ma la ta-saḫ-ḫur ina* MÁŠ.GI$_6$ KI NENNI A NENNI, etc.–this passage

at the beginning of *KAR* 234: 4 is restored from the parallel K 2781: 1-2. Not having seen this text, G. Castellino, *OrNS* 24.256 restores an extraneous [GIDIM *mu-kil* SAG ḪUL-*tim*] between the ⌜*kib-ra-ti*⌝ of l. 3 and the KI NENNI A NENNI of l. 4.

ii 34′: KI.GAR/*kullatu*: "potter's pit"–see W. Farber, *BID* 214. *ina* U_4.4.KÁM GI_6: "on the fourth day, at night"–G. Castellino, *OrNS* 24.256 ignores the GI_6. *tum-ma-tú-nu*: "you (pl.) are made to swear"–for a discussion of this translation, see Part 1, Chapter 4.

ii 36′: NIR-*tú*–the translation assumes that this is the feminine of an adjective from *tarāṣu* I: "to stretch out". GIN-*an*–see R. Borger, *Zeichenliste*, 108 ad no. 206. The reading GIN for the DU-sign in the meaning *kânu* is supported by the texts quoted in *CAD* K 159-60 s.v. *kânu* A (lexical section).

ii 39′: *ú-tam-me-ka*: "I have made you swear"–for a discussion of this translation, see Part 1, Chapter 4. ⌜*ina*⌝ *ra-bi*!-*šú*!–the reading follows G. Castellino, *OrNS* 24.258-259 against W. von Soden, *ZA* 43.271 (*q*[*u*?]-*ra-du*[?]).

ii 40′: *ta-ta-at-lak*–apparently a 2nd sg. Gt perfect from *alāku*. [UT]U.ŠÚ.A BAD-*ḫi*–this is clear in the copy of Text B, but now completely missing on the tablet.

Translation

1. If a person [continually sees dead persons], you pour out [flour made from roasted] *šigūšu*-grain (and) [...]. You make a libation of wat[er]. You say [as follows] befor[e] Š[amaš].
2. "You must not return and must not make the rounds (anywhere) i[n] the world. You must not return and in a dream with NN, son of NN
3. you must not mee[t]. By the oath of Anu, Antu, Šamaš (and) the Anunnak[i] gods of heaven and earth
4. you are made to swear," [you s]ay. For three days you purify the potter's pit. On the fourth day, at night, you pinch off clay.
5. You make a figurine of that ghost. You write its name on its left shoulder. You twist its feet.
6. You put its [...] down on it. You stick a straight tooth from a dog in its mouth. You set up a reed altar before Šamaš.
7. You scatter [d]ates and *sasqû*-flour. You fill *laḫannu*-vessels–two with water and two with beer, and you set (them) up. A libation,
8. you pour out before Šamaš. Three times, you say as follows before Šamaš

---

9. "I have made you swear by Šamaš at his setting. You must be distant from the body of NN son of NN[19];you must depart;
10. you must go away," you say and you enclose that figurine in a hole to the west and then
11. that person, for as long as he lives, will not see a dead person.

---

[19] Text A has: "ditto, son of ditto."

No. 15

Sigla	*Text*	*Lines*
A	K 11321(+*CT* 23.15–22+)	iii 1–11
B	*KAR* 234	14–26

A: iii 1. [ ]
B: 14–15. ⌜DIŠ!⌝⌜NA!⌝ [LÚ.ÚŠ.ME]Š *mu-da-šu la mu-*[*d*]*a-*⌜*šu*⌝

[ ]
IGI.ME[Š] *ana* TAR-*si* [NU.MEŠ] / [LÚ.ÚŠ.MEŠ DÙ]-*uš*

A: iii 2. [ ]
B: 15–16. KI LÚ.GIG *t*[*u-uš*]-*ná-al-šu-n*⌜*u-ti*⌝/*ina* U_4.3.KÁM

[ ]
[*ina qid-da-at* U_4]-*me*!

A: iii 3. [ ]⌜IGI ^{d}UTU⌝ KI SAR A KÙ SUD GI.DU_8 GIN-*an* Z[Ú]
B: 16–17. *ana* IGI ^{d}UTU [ ] SAR A KÙ SUD GI.DU_8 GIN-*an*/ZÚ.LUM.MA

[ ]
[DUB-*aq*] NÍG.NA ^{ŠEM}LI GAR-*an*

A: iii 4. ⌜KAŠ⌝ BAL-*qí* NU.MEŠ *šú-nu-ti ana* IGI ^{d}UTU
B: 17–18. KAŠ SAG BAL-*qí*/NU.MEŠ *šu-nu-ti* [ ]UTU

[ ]
ta-dan(coll.) UR_5.GIN_7 DUG_4.GA

A: iii 5. ⌜ÉN ^{d}⌝UTU *muš-te-šir* LÚ.ÚŠ.MEŠ *šú-nu-ti* A[N]
B: 19–20. ÉN ^{d}UTU *muš-te-šir* LÚ.ÚŠ.MEŠ *šu-nu-ti* AN.TA.MEŠ *u*

[ ]
KI.TA.MEŠ *at-ta-ma*/*di-ni* EŠ.BAR *šur-ši*

A: iii 6. *lu gi-lit-tú lu* MÁŠKIM *lem-nu lu-u ḫa-a-a-at-t*[*ú*]
B: 20–21. *lu-u gi-lit-tu*$_4$ *lu-u* MÁŠKIM *lem-nu lu-u ḫa-a-a-at-tu*$_4$/

[ ]
lu-u pi-rit-tu$_4$ *ša ina* GI_6 *ug-da-na-la*!-*t*[*an-ni*]

A: iii 7. ⌜*ana*⌝ *pu-ḫi-ya an-nu-u na-din ana di-na-ni-ya an-*[ ]
B: 21–22. [NU-*š*]*ú-nu-u a-nam-din* /*ana di-na-ni-ya an-ni-tu*

[ ]
SUM-*at ni-iš-k*[*a*]

A: iii 8. *šu-ús-qir-šú-nu-ti* ZI.AN.NA ḪÉ.PÀ ZI.K[I]
B: 22-23. [ ]-*qir-šú-nu-ti*/ZI.AN.NA ḪÉ.PÀ ZI.KI.A ḪÉ.PÀ

ina (coll.)[ ]
[ ]SU.MU *l*[*u* DU_8]-*ru*

A: iii 9. [ ]ᶠGAˀ-*ma* NU.MEŠ *šú-nu-ti ina* GISSU
B: 24–25. 3-*šú* DUG_4.GA-*ma* NU.MEŠ *šú-nu-ti ina* GIS[SU]

GIŠ.Ú.GÍR *t*[*e*]
GIŠ.Ú.GÍR *te-q*[*e*]*b-ber*/ZÌ.DA *ù* ZAG.ḪI.LI 1-*niš* ḪE.ḪE

A: iii 10. [ ] ᶠLÚ.KÚRUN.NA KU_4-*maˀ*(coll.)
B: 25–26. ᶠNIGINˀ-*me-šu-nu-ti ana* É LÚ.KÚRUN.N[A K]U_4-*ma*/

ᶠKAŠ SAGˀ *ana* ^{d}ᶠDIŠ ^{d}ˀ[ ](coll.)
KAŠ! SAG *ana* ^{d}DIŠ ^{d}UTU *u* ^{d}*Asal-lú-ḫi*

A:iii 11. [ ]
B: 26. BAL-*qí* GIŠ.IG *u* GIŠ.SAG.KUL ᶠTAGˀ-*ma* [DIN]

Line Commentary

iii 1: [LÚ.ÚŠ.ME]Š *mu-da-šu la mu*-[*d*]*a*-ᶠ*šu*ˀ–the reading follows G. Castellino, *OrNS* 24.258, supported by such passages as "The dead persons whom I know (and) many dead persons whom I do not know meet with me [for e]vil (purposes)" (*CT* 23.15–22+ iii 32–33//*KAR* 234 r. 21–22 [see no. 9]). For the interesting alternative suggestion that the line should be read *mu-ša-šu la mu-ša-šu* ("night after night" or literally: "in his night, in his non-night"), see W.R. Mayer, *OrNS* 58.152–153.

iii 3: In Text B, the *ana* IGI ^{d}UTU is now just faint traces on the tablet; NÍG.NA and GAR have also now flaked off.

iii 4: My reading of *KAR* 234:18 follows the collation of W. von Soden, *ZA* 43.271, confirmed by the author. Only faint traces of the *-nu-ti* of *šu-nu-ti* are now visible on the tablet.

iii 5: In Text B, the MEŠ of KI.TA.MEŠ is no longer visible.

iii 6: The reading of the end of the line follows W. von Soden, *ZA* 43.271. Much of what was seen or at least portrayed by Text B's copyist is no longer visible. As currently preserved, *gi-lit-tu*$_4$ is *gi-li*[*t-t*]*u*$_4$; *lem-nu* is [*lem*]-*nu*; and *ḫa-a-a-at-tu*$_4$ is [*ḫa-a-a*]-*at-tu*$_4$.

iii 7: The masculine and feminine "this" presumably refer to male and female figurines.

iii 7f: *ni-iš-k*[*a*] *šu-ús-qir-šú-nu-ti* ZI.AN.NA ḪÉ.PÀ ZI.KI.A ḪÉ.PÀ: "By yo[ur] oath make them swear. By heaven may they swear; by earth may they swear"—for a discussion of this translation, see Part 1, Chapter 4. In Text B, the *-qir-šú*, although entirely clear in the copy, is badly effaced on the tablet today. The second PÀ is now P[À].

iii 11: There is a hole sufficient for another sign (viz. a DIN) at the end of B 26 (coll.).

Translation

1. If a person continual[ly] sees [dead person]s, (either) one who is known to him or not kn[ow]n to him–to keep (them) away, [you ma]ke [figurines of the dead persons].
2. You [have] th[em] lie down with the patient. On the third day, [in the late aftern]oon,
3. before Šamaš you sweep the ground. You sprinkle pure water. You set up a reed altar. [You scatter] dates [(and *sasqû*-flour)]. You set up a censer (burning) *burāšu*-juniper.
4. You pour out a libation of beer. You present[20] those figurines to Šamaš. You have him say as follows.

---

5. Recitation: "Šamaš, you are the one who makes the dead persons go aright, (both) those above and those below. Decide my case.[21]
6. Whether it be jerking or an evil *rābiṣu*-demon or a confusional state or shuddering which makes [me] jerk in the night,
7. this (masc.) is given as my substitute; this (fem.) is given in my stead. By yo[ur] oath
8. make them swear. By heaven may they swear; by earth may they swear. [May they be loos]ed [from] my body."

---

9. He says (this) three times and then you bury those figurines in the shade of an *ašāgu*-thorn. You mix together flour and *saḫlû*.
10. You surround them (with it). He enters the house of a tavern keeper and beer to Ea, Šamaš, and Asalluḫi
11. he pours out. (If) he touches the door and bolt, [he will get well].

---

[20] Literally: "give before"

[21] Literally: "cause my case to have a decision."

No. 16

Text	*Lines*
CT 23.15–22+	iv 1–4

iv 1. DÙ.DÙ.[BI (long gap)]
iv 2. IGI-*šú* [(long gap)]
iv 3. SAR *ana* I[GI x x x x (x)] (traces) [x x x] (traces)
iv 4. GI.DUB [*šá* x x *u* ^{GIŠ}]ERIN NÍG.BA *ana* ⌜^{d}⌝*Nin-geštin-an-na* BA-*ma* [x x x (x)]

Translation

1. [Its] ritual: [...]
2. its face(?) [...]
3. you write. Befo[re ...]
4. You give a stylus [of ... and c]edar as a gift to Ningeštinanna and [...].

No. 17

Text	*Lines*
KAR 21	r. 11–20

r. 11. DIŠ NA ÚŠ.MEŠ IGI.MEŠ-⌜*mar ana* TI-*šú* x x zu?⌝
r. 12. 3 U_4-*mi ina qé-reb* U_4-*me ina* IGI ^{d}UTU
r. 13. *a-na* $GIDIM_4$ IM.RI.A-*šú tal-ta-na* (coll.)
r. 14. A.MEŠ *ina* (coll.) ŠE.SA.A BAL-*qí ina* U_4.2.KAM
r. 15. *ina qé-reb* U_4-*me* NINDA ZÍZ.ÀM TI-*qí*
r. 16. NINDA *šú-a-tú ana mut-ta-ti ta-za-az-ma*
r. 17. *mut-ta-at* NINDA *šú-a-tú ina* SAG.DU LÚ BI
r. 18. *tum_4-ma-ad-ma* 3-*šú ki-a-am* DUG_4.GA

---

r. 19. ^{d}UTU *aš-šum* NENNI A NENNI *šá* MAŠ.GI_6.MEŠ-*šú par-da*
r. 20. *i-da-tu-šú lem-na dal-ḫa-ma*

Line Commentary

r. 11: Suggestions for reading the end of the line as well as the collations in r. 13 and 14 are courtesy of M. Geller.
r. 13: *tal-ta-na*–the translation assumes that this is the Gtn present of *še'u*.
r. 19f: These two lines are actually part of the colophon, which continues [EGIR]-*šu šà-ṭir* / ⌜*a-na*⌝ *ṣa-bat* DÙ-*ši* ^{m}*Ki-ṣir-Aš+šur* ZI: "(This recitation) was written [after] it. Excerpted for the execution of a specific performance by Kiṣir-Aššur." Lines r. 19 and 20 are included here because they give the beginning of the accompanying recitation. For more on unpleasant and unfavorable dreams, see S.A.L. Butler, AOAT 258.27–30.

Translation

1. If a person continually sees dead persons, to cure him [...]
2. For three days, in the middle of the day, before Šamaš
3. you show assiduous reverence to his family ghost(s);
4. water (mixed)) with roasted grain you pour out as a libation. On the third(!)[22] day
5. in the middle of the day, you take emmer bread.
6. You divide that bread into halves.
7. Half of that bread on the head of that person
8. you place and you say three times as follows.

---

9. "Šamaš, for the sake of NN son of NN whose dreams are frightful

[22] The Text has "second."

10. (and) whose signs are bad, troubled and ..."

No. 18

Sigla	*Text*	*Lines*
A	*CT* 23.15–22+	i 13′–25′
B	*BAM* 230	28–39
C	*BAM* 546	i 3′–6′
D	K 2415	1–5
E	Sm 1227	1′–11′

A: i 13′. DIŠ MIN ÚḪ.^{d}ÍD KA *tam-tim* ^{GIŠ}GAN U_5 ^{Ú}*eli-kul-l*[*a*]
B: 28–29. KI.MIN ÚḪ.^{d}ÍD ⌜KA⌝ *tam-tim* ^{GIŠ}GAN U_5 ^{Ú}*eli-kul-la*/
C: i 3′. [ ]

[ ]
A.ÉSIR *ina* Ì ^{GIŠ}ERIN ḪE.ḪE
[ ]^{GIŠ}ERIN ḪE.ḪE

A: i 14′. [K]Á *šá* É *áš-bu* GIŠ.IG GIŠ.SAG.KUL *i-da-at*
B: 29–30. [ ] ⌜*šá*⌝⌈É⌉ *áš-bu* GIŠ.IG GIŠ.SAG.KUL/*i-ta-at*
C: i 4′. [ ]

GIŠ.⌜NÁ⌝-*š*[*ú*]
GIŠ.NÁ-*šú* [GIŠ.BANŠ]UR-*šú ki-su* TAG.MEŠ-*ma* NU IGI
[*k*]*i-su* TAG.MEŠ-*ma* NU IGI

A: i 15′. [L]Ú.ÚŠ *šá* KI-*ya* IGI.IGI-*ru* *lu* AD *lu* AMA
B: 31–32. DIŠ *at-ta* LÚ.ÚŠ *ša* KI-[*y*]*a* I[GI].⌜IGI⌝-*ru lu* AD *lu* AMA/
C: i 5′. [ ]

l[*u*]
lu ŠEŠ *lu* NIN *l*[*u k*]*im-ti*
[*t*]*i*

A: i 16′. [GID]⌜IM *qeb*⌝-*ru lu* GIDIM
B: 32–33. *lu ni-šu-ti lu sa-la-ti*/*lu* GIDIM *qeb-ru* *lu* GI[DI]M
C: i 5′f. *lu ni-su-ti*/[ ]

la qeb-r[*u*]
la *qeb-ru lu šá ina še-ret* DINGIR
[ ]

A: i 17′. [ ] < >
B: 34–35. *lu ina še-ret* LUGAL Ú[Š] *lu* GIDIM *šá* BAL A NU TUKU-*u*/
C: i 6′. [ ] ⌜*še-ret*⌝ LUGAL Ú[Š]/

[*a-na* KI.N]Á-*ya ina* TE-[*ka*] (coll.)
< >

[ ]
GIŠ.DÌḪ *lik-la-*⌜*ka*⌝ [GIŠ].⌜Ú⌝.GÍR

A: i 18′. [ ]
B: 35–36. *lik-la-ka* ZÌ.SUR.RA *lik-la-ka*/*at-ta ki-ma*

[DI]RI.DIRI ⌜*qer*⌝-[ ]
IM.[DI]RI *qer-bi-ti e* GUR-*ra* ⌜*e*⌝ KI.MIN *ú*(-)x

A: i 19′. [ ]
B: 37–38. *ana* EGIR-*ka* KI.[MIN x (x)] GIŠ.DÌḪ GIŠ.Ú.GÍR

[ ]
ZÌ.SUR-*ri* ⌜Ì⌝ DÙG.GA /*ana* UGU-*šú-nu* ⌜DUB⌝-*ak*

A: i 20′. [ ]
B: 38–39. ÉN ⌜7⌝-*šú* ŠID-*nu* ZÌ.SUR.RA/[NIGIN]-*mi ana* EGIR-*ka* NU [IGI]

E: 1′. [GIN$_7$ *an-nam* DÙ-*šu ki*]-*a-am tu*-[*šad-bab-šu*]

A: i 21′. [ÉN GID]IM ⌜*šá* KI-*ya* IGI⌝.IGI-⌜*ru lu*⌝[ ]
D: 1–2. [ ]-*ru lu* GIDIM *a-ḫu-u*
E: 2′–3′. [*ḫ*]*u-u*

[ ]
lu GIDIM *ma-šu-u lu-u* GIDIM *mur*-[*tap-pi-du*]/
lu-u GIDIM ⌜*ma-šu-u*⌝/[ ]

[ ]
[*q*]*í-da la i-šu-u*
ša pa-qí-da NU TUKU-*ú*

A: i 22′. *lu* GIDIM *šá ina a-ra-an* DINGIR *ù še-*⌜*ret* LUGAL⌝
D: 2–3. *lu-u* GIDIM *šá ina ár-ni* DINGIR *u še-ret* LUGAL
E: 4′–6′. [ ]⌜*ret*⌝ LUGAL

[ ]
mi-[ ]/[*šá ina*] *šuk-lul-ti* NAM-*šú*
mi-tu$_4$/[*lu* GIDIM]-*šú*

[ ]
mi-tu$_4$ *ana* KI.NÁ-*ya* NU TE-*a* NU DIM$_4$-*qá* BÀD *lik-la*[ ]
mi-tu$_4$/[ ]⌜*qá*⌝ BÀD *lik-la-ka*

A: i 23′. GIŠ.IG KÁ-*ya* *li-tir* GABA-*ka ina* DUG$_4$.G[A]
D: 4. [ ] *li-*⌜*ni*⌝[ ] GABA-*ka ina* *qí-bit* ^{d}DIŠ ^{d}UTU
E. 7′–8′. [ ]⌜›*i*⌝ GABA-*ka*/[ ]

[ ]
MAŠ.MAŠ DINGIR.MEŠ ^{d}*Asal-lú-ḫi*
[ ] ⌜DINGIR⌝.MEŠ ^{d}*Asal-lú-ḫi*

A: i 24′. ZI.AN.NA ḪÉ.PÀ ZI.KI.A Ḫ[É.PÀ]
D: 4–5. < >
E: 9′. [Z]I.KI.A ḪÉ.PÀ

[ ] [ZI P]À.⌜GIN$_7$?⌝ (coll.)
NAM.MU.UN.DA.AN.⌜BÚR.RE⌝/ [ZI.AN.NA ZI.KI.A PÀ].E.DÈ
< >

A: i 25′. AN.ZA.GÀR ŠI.LÁ ŠI.BÍ.IN.DU.RU GABA.ZU Ḫ[É.BAD ḪÉ.GUR]
D: 5. AN.ZA.GÀR ŠI.BÍ.IN.DU$_8$.RU BAD-*ma* GUR-*ma*
E: 10′–11′. [ ] [I]N.DU$_8$.RU/[ ]

ŠI.BÍ.IN.LÁ < >
< > ÉN
< > ÉN

Line Commentary

i 13′: ^{GIŠ}GAN U$_5$–this is presumably to be taken as a pseudo-logographic writing for ^{GIŠ}*kiškanû*.

i 14′: *ki-su*–considering that this appears in a list of furniture, it is probably to be interpreted as *kīt-su*: "his reed mat."

i 21′: G. Castellino, *OrNS* 24.244 begins with this line (the beginning of the text is provided by K 2431 as restored from the parallels *BAM* 230: 28–39 and *BAM* 546 i 3′–6′). Curiously, although he knew of two of the duplicates (K 2415 and S 1227), Castellino did not incorporate the information contained in them in his transliteration of *CT* 23.15–18.

i 22′: [*šá ina*] *šuk-lul-ti* etc.–the restoration of this phrase is based on BM 128118: 3′ which reads [...]-*ka šá ina šuk-lul-t*[*i* NAM-*šú mi-tu*$_4$]. (BM 128118: 1′–4′ roughly parallels *CT* 23.15–22+ i 21′–22′). This text was called to my attention by M. Roth (based on a personal communication of W.G. Lambert).

i 24′: ZI.AN.NA ḪÉ.PÀ ZI.KI.A ḪÉ.PÀ: "by heaven may you swear, by earth may you swear"–for a discussion of this translation, see Part 1, Chapter 4.

i 25′: BAD-*ma*–for *nesû* G-stem with the transitive meaning "to remove", see *CAD* N/2.188 s.v. *nesû* mng. 2.

Translation

1. If ditto, *ruʾtītu*-sulphur, *imbû tâmti*, *kiškanû*, *elikulla*, (and) bitumen you mix with *erēnu*-cedar oil.
2. If you repeatedly smear [the gate] of the house where he (the patient) lives, the door, the bolt, the sides of his bed, his [tab]le (and) his reed mat (with it), he will not see (any more ghosts).

---

3. [Recitation]: "You, dead person who meets with me, whether you be (my) father, or (my) mother, or (my) brother, or (my) sister, o[r] my [ki]th
4. or my kin or my relations; whether you be a buried (person's) ghost or an unburied (person's) ghost or one who (died) as a result of an offense against a god,
5. or one who di[ed] as a result of an offense against the king, <or a ghost who has no one to pour water for him>, <when [you] approach my [be]d>, may *baltu*-thorn hold you back, may *ašāgu*-thorn
6. hold you back, may the magic circle hold you back. You, like nearby cl[o]uds, may you not return, may you not ditto ...
7. behind you di[tto ...]" You pour sweet oil over the *baltu*-thorn (and) *ašāgu*-thorn (and) the magic circle.
8. He[23] recites the recitation seven times. You surround (him) with a magic circle. You must not look behind you.
9. <[When you have done this], you [have him say as fo]llows.>

---

10. [Recitation: "Ghos]t who meets with me, whether you be a strange ghost, or a forgotten ghost, or a ro[ving] ghost who has no one to care for him,
11. whether you be a ghost who died as a result of a sin against a god or an offense against the king [or a ghost] [who] died [when] his fate was completed–<do not approach, do not come close to my bed>;[24] may the wall hold you back,
12. may the door of my gate turn back your breast at the command of Ea, Šamaš, (and) the *āšipu* among the gods, Asalluḫi.
13. By heaven may you swear, by earth may you swear.[25] <May it (the oath) never release (you).> When you have sworn,
14. may Anzagar who looses what is bound remove and turn away your breast. <He has bound (it).>"

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[23] See Part I, Chapter 4.
[24] There does not appear to be enough room in Text A for this phrase
[25] Text C puts this formula after, rather then before, "May it (the oath) never release (you)."

No. 19

	Text	*Lines*
A	*CT* 23.15–2+	i 1′–2′
B	*BAM* 230	8–10
C	*BAM* 295	2′–6′

A: i 1′. ⌜DIŠ MIN ^{NA_4}⌝*mu-ṣa* ^{NA_4}⌜AN.ZAḪ KA A⌝.A[B.BA]
B: 8-9. [KI.MIN ^{N}]^{A_4}*mu-ṣa* AN.ZAḪ KA A.A[B]
C: 2′–4′. [ ] ⌜^{NA_4}AN.ZAḪ⌝[ ]/[x x x]

[ ]
[ ]/[ ].^{d}ÍD NUMUN ^{GIŠ}*bi-ni* ^{ŠEM}[LI]
[NITA] ⌜*u*⌝ SAL ⌜KI.A.^{d}⌝[^{ŠEM}LI]/[NUMUN ^{GIŠ}*bi-n*]*i*

A: i 2′. SUḪUŠ ^{Ú}KU$_6$ *ina* Ì.GIŠ ERIN ḪE.ḪE [ ]
B: 9–10. [ ]/[*ina*] ⌜SÍG⌝.ÀK
C: 4′–6′. ⌜SUḪUŠ⌝ ^{Ú}[ ]/[ ]

[ ]
NIGIN-*mi ina* GÚ-*šú* GAR-*an* [ ]
NIGIN-*me ina* G[Ú]/⌜ḪE⌝.ḪE ⌜ŠÉŠ⌝-[*su-ma ina* KUŠ]

Line Commentary

i 2′: ^{Ú}KU$_6$/*šimru*–for the reading, see *AHw* 1238a.

Translation

1. If ditto, *mūṣu*-stone, *anzaḫḫu*-frit, *imbû tâm*[*ti*, male] and female ..., *kibrītu*-sulphur, *bīnu*-tamarisk seed, *burāšu*-juni[per]
2. (and) *šimru* root, you mix with *erēnu*-cedar oil. You wrap it [in] a tuft of wool. You put it around his neck. (Alternatively) you mix (it and) rub it on [him and then (use it) in a leather (bag)].

No. 20a

Sigla	*Text*	*Lines*
A	*CT* 23.15–22+	i 4′–5′
B	*BAM* 230	13–16

A: i 4′. DIŠ MIN ^{NA_4}MUŠ.GÍR NITA ^{NA_4}*mu-ṣa* NITA ^{NA_4}URUDU [NITA]
B: 13–14. KI.MIN ^{NA_4}MUŠ.GÍR NÍTA *mu-ṣa* NÍTA [ ]/

[ ]
SÍG BABBAR SÍG SA_5 NU.NU N[A_4!.MEŠ *an-nu-ti*]

A: i 5′. UD.DU-*ak ina* GÚ-*šú* GAR-*an* ÉN U_4.DA TAR U_4.D[A]
B: 14–16. [ ]/ÉN U_4.DA TAR! U_4.DU DU_8

[ ]
ÉN G[IDIM GÚ SA.A.NI ÉN.MEŠ]/*an-na-a-te* 7.TA.ÀM

[ ]
[*ana* UGU ŠID-*nu* (long gap)]

Line Commentary

i 4′: NU.NU=*ṭamû*: "to twine"–the translation follows A.L. Oppenheim as quoted (with additional references) in W. Farber, *BID* 159–160. The third stone is preserved in *AMT* 7/1 i 10′(see no. 20c) and *BAM* 376 iii 8 (see no. 20d).

i 5′: The restoration of the incipit of the second recitation is based on the full citation in K 3010 + 6187 + 13346 + DT 86 iii 23′–26′(see no. 20f).

Translation

1. If ditto, male *muššaru*-stone, male *mūṣu*-stone, (and) [male copper]. You twine white wool (and) red wool. [These stones]
2. you thread (on it). You put (it) around his neck. The recitation: "From today, you are kept away; From today, you are loosed," (and) the recitation: "G[host in the muscles of his neck]"–these [recitations you recite] seven times [over (it) ...]

No. 20b

	Text *CT* 23.15–22+	*Lines* iv 8–12
iv 8.	ÉN U_4.[DA TAR U_4.DA D]U_8 U_4.DA BAD : *iš-tu* U_4*-me par-sat* TA U_4*-me paṭ-rat* [TA U_4*-me*]	
iv 9.	⌜*ne*⌝-[*sat-ma*] ⌜*ina*⌝ ⌜SU NENNI⌝ [EGIR *š*]*i-ma-te-ka at-lak* [TU_6 ÉN]	
iv 10.	[KA.IN]IM.MA ÚŠ.[MEŠ IGI.MEŠ]	
iv 11.	[DÙ.DÙ.B]I NA_4.MUŠ.GÍR NÍTA ^{NA_4}*mu-ṣa* NÍTA ^{NA_4}U[RUDU NÍTA] [3 NA_4.MEŠ DIŠ NA ÚŠ.MEŠ IGI.MEŠ]	
iv 12.	[NA_4].MEŠ *an-nu-ti ina* SÍG.ḪÉ.ME.DA SA MAŠ.DÀ N[U.NU] [UD.DU-*ak ina* GÚ-*šú* GAR-*an*]	

Line Commentary

iv 8f: Restorations are based on K 3010 + 6187 + 13346 + DT 86 iii 18′–22′ (see no. 20f).

iv 11: The third stone is preserved in *AMT* 7/1 i 10′ (see no. 20c) and *BAM* 376 iii 8 (see no. 20d).

Translation

1. Recitation: "From today you are kept away; from today you are loosed; from today you are distant.
2. From the body of NN, go out [after] your [fa]te."
3. [Reci]tation (to be used when) [one continually sees] dead [persons].
4. [It]s [ritual]: male *muššaru*-stone; male *mūṣu*-stone, (and) [male] c[opper]: [three stones (to be used) if a person continually sees dead persons].
5. These [st]ones [you thread] on red dyed wool (and) gazelle tendon tw[ined (together). You put (it) around his neck].

No. 20c

	Text *AMT* 7/1	*Lines* i 10′–14′
i 10′.	[^{NA_4}MUŠ.G]ÍR NITA *mu-ṣa* NÍTA ^{NA_4}URUDU NÍTA	
i 11′.	[3 NA_4.MEŠ DIŠ N]A ÚŠ.MEŠ IGI.MEŠ SA MAŠ.DÀ	
i 12′.	[SÍG.ḪÉ.MED UD.DU-*a*]*k ina* GÚ-*šú* GAR-*an*	
i 13′.	[PAP x NA_4.MEŠ ...]GI_6? 10 *ṭur-a-ni*	
i 14′.	[... UG]U-*ḫi* ŠID-*nu*	

Line Commentary

i 12′: The restoration of SÍG.ḪÉ.MED is based on *CT* 23.15–22+ iv 12 (see no. 20b).

Translation

1. Male [*mušš*]*aru*-stone, male *mūṣu*-stone, (and) male copper:
2. [three stones (to be used) if a perso]n continually sees dead persons. (On) gazelle tendon
3. [(and) red dyed wool you threa]d (them). You put (it) around his neck.
4. [Total of x stones ... (made into)] ten bands.
5. You recite [... recitations ov]er them.

No. 20d

Sigla	*Text*	*Lines*
A	*BAM* 376	iii 8–9
B	*CTMMA* 2.32	iv 18–19

A. iii 8. MUŠ.GÍR NÍ⌜TA *mu-ṣ*⌝*u* ⌜NÍTA⌝ URUDU NÍTA
B. iv 18–19. ^{NA_4}⌜MUŠ⌝.GÍR NÍTA ^{NA_4}*mu-ṣa* NÍTA/^{NA_4}URUDU NÍTA

A. iii 9. 3 NA_4.MEŠ DI[Š N]A ÚŠ.MEŠ IGI.MEŠ
B. iv 19. 3 <NA_4.MEŠ> ÚŠ.MEŠ BÚR

Translation

1. Male *muššaru*-stone, male *mūṣu*-stone, (and) male copper:
2. three stones (to be used) if a person continually sees dead persons.[26]

[26] B substitutes: Three <stones> to dispel dead persons.

No. 20e

Text	*Lines*
BAM 400	iii 2

iii 2. 3 LÚ ÚŠ.MEŠ IGI.[MEŠ]

Line Commentary

iii 2: For the correct interpretation of this text as referring to numbers of stones used for various problems, see F. Köcher, *AfO* 20.156–158.

Translation

1. Three <stones (to be used) if> a person [continually] sees dead persons.

No. 20f

	Text	*Lines*
	K 3010 + 6187 + 13346 + DT 86	iii 13′–26′

iii 13′. ^{NA_4}MUŠ.GÍR NÍTA ^{NA_4}*mu-ṣa* ⌜NÍTA⌝ [^{NA_4}URUDU NÍTA]
iii 14′. 3 NA_4.ME DIŠ NA ÚŠ.⌜MEŠ IGI⌝.[MEŠ SÍG BABBAR SÍG SA_5 NU.NU UD.DU]
iii 15′. *ina* [GÚ-*šú* GAR-*an*]
iii 16′. ÉN ⌜U_4⌝.[DA TAR ÉN GIDIM GÚ.SA.A.NI]
iii 17′. 7.TA.ÀM ⌜*ana*⌝ [UGU ŠID-*nu*]

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iii 18′. ÉN U_4.DA TAR U_4.⌜DA⌝ [DU_8 U_4.DA BAD SU.NI.TA]
iii 19′. EGIR NAM.TAR.ZU AL.[GIN (long gap)]
iii 20′. *iš-tu* U_4-*mu par-sa-*⌜*át*⌝ [*iš-tu* U_4-*mu paṭ-rat*]
iii 21′. *iš-tu* U_4-*mu né-*⌜*sa*⌝-[*át-ma ina* SU NENNI]
iii 22′. *ar-ki ši-ma-ti-k*[*a*] ⌜*at*⌝-*lak* [(long gap)]

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iii 23′. ÉN GIDIM GÚ SA.A.NI GÚ.ZI U_4.ŠUB.Š[UB]
iii 24′. *ḫa-ba-tù* UZU.NI *zu-a-zu* Ì.DU
iii 25′. KAL.KAL.LA KAL.KAL.LA ⌜KAL.KAL.LA⌝
iii 26′. GIDIM ḪUL.DÍM.MA BAR.ŠÈ ḪÉ.EM.[TA.GUB]

Line Commentary

iii 13′: The third stone is preserved in *AMT* 7/1 i 10′(see no. 20c) and *BAM* 376 iii 8 (see no. 20d).
iii 14′: The restoration of SÍG BABBAR SÍG SA_5 is based on *CT* 23.15–22+ i 4′//*BAM* 230: 14 (see no. 20a).
iii 16′: The restoration of the incipit of the second recitation is based on the full citation in ll. 11–14.
iii 18′ff: Restorations are based on *CT* 23.15–22+ iv 8–9 (see no. 20b).
iii 24′: *ḫa-ba-tù* UZU.NI *zu-a-zu*–this appears to be Akkadian written to look as if it were Sumerian. Ghosts were certainly known for wasting their victims, as well as for causing them to have symptoms on only one side of the body (see above, Part I, Chapter 2).

Translation

1. Male *muššaru*-stone, male *mūṣu*-stone, (and) [male copper]:
2. Three stones (to be used) if a person [continually] sees dead persons. [You twine white wool (and) red wool. You thread (them on it).]
3. [You put (it)] around [his neck].

4. The recitation: “[From] today, [you are kept away” (and) the recitation: “Ghost in the muscles of his neck”],
5. [you recite] seven times o[ver (it)].

---

6. Recitation: “From today you are kept away; from today [you are loosed; from today you are distant. From his body,]
7. [go out] after your fate! [...]
8. From today you are kept away; [from today you are loosed];
9. from today [you] are distant. [From the body of NN],
10. go after yo[ur] fate! [...]”

---

11. Recitation: “Ghost in the muscles of his neck, when the cup continually sprinkles–
12. he comes to rob him of his flesh (and) to divide (his right side from his left)–
13. mightiest of the mighty, mightiest of the mighty, mightiest of the mighty,
14. may the ghost who created the evil [stand] aside.”

No. 21

Sigla	*Text*	*Lines*
A	*CT* 23.15–22+	i 56′–69′
B	*KAR* 21	r. 7

A: i 56′. ÉN ^{d}UTU MAN GIDIM.GIDIM.E.NE.KE$_4$: GIDIM IM.ŠÚ
B: 7. ÉN ^{d}UTU MAN GIDIM$_4$.GIDIM$_4$.E.NE DU x (rest erased)

U$_4$.UL.DÙ.A
(erased)

A: i 57′. KA ŠI.BÍ.IN.DU$_8$.RU ŠI.LÁ.E : KA ŠI.BÍ.IN.DU$_8$.RU ME!.EN
A: i 58′. ^{d}UTU AN.ZA.GÀR ^{d}MA.MÚ.DA LÁ.E GI A NU U$_6$ ME.EN AN.ZA.GÀR ^{d}MA.MÚ.DA
A: i 59′. NÍG.ZAG ŠU.BAL.BAL.E.NE ME.EN : TU$_6$ DUG$_4$.GA ^{d}EN.KI DÀRA ZU.AB DÀRA ZU.AB.KE$_4$
A: i 60′. EN.GAL ^{d}UTU KI.BI ḪÉ.EN.BAL.E : MU PÀ.DA DINGIR.RE.E.NE
A: i 61′. AN.ZA.GÀR ^{d}MA.MÚ.DA <A>.RI.A : ^{d}EREŠ.KI.GAL ^{d}NIN.A.ZU.KE$_4$
A: i 62′. NAM.MU.UN.DA.AN.BÚR.RE ^{d}NÈ.ERI$_{11}$×GAL DUR KA BI ḪÉ.BÍ.IN.KÉŠ.KÉŠ

A: i 63′. KA.INIM.MA DIŠ LÚ.ÚŠ KI LÚ.TI *ana* SAL.ḪUL IGI.IGI *ana* TAR-*im-ma* NU IGI-*šú*

A: i 64′. DÙ.DÙ.BI SÍG.GA.RÍG.AK.A SÍG.ḪÉ.ME.DA 1-*niš* NU.NU 7 KA.KEŠDA KEŠ[DA]
A: i 65′. Ì.GIŠ ERIN ÚŠ KIRI$_4$ LÚ.U$_{18}$.LU ZÌ ŠE.MUŠ$_5$ SAḪAR KI.MAḪ LIBIR.RA KIRI$_4$ *pu-lu-uk-ki* GIŠ.⌜MES⌝.[GÀM]
A: i 66′. SAḪAR SUḪUŠ GIŠ.DÌḪ SAḪAR *kul-ba-bi* 1-*niš* ḪE.ḪE *ki-iṣ-ri* SUD *e-ma* KEŠDA ÉN ŠID *ina* SAG.K[I- *šú* KEŠDA]
A: i 67′. *ki-a-am tu-šad-bab-šú a-di* SA$_5$ *pa-an pe-ṣe-e pe-ṣú-ú pa-an ṣi-rip* SA$_5$ *iš-š*[*ak-ka-nu*]
A: i 68′. GIDIM *šá* KI-*ya* IGI.IGI *a-a i-tu-ram-ma ina ma-ṣa-rat* ⌜U$_4$.29.KAM KI-*ya a*⌝-[*a* IGI.IGI]
A: i 69′. *šum-ma* ZU-*šú* MU-*šú* SAR-*ár šum-ma ina* GI$_6$ *lu ina kal* U$_4$-*m*[*e* (long gap)]

Line Commentary

i 57′: ME!.EN–the text has LÁ.EN.

i 61′: A.RI.A is more commonly used to refer to sperm (*riḫûtu*), but it is attested in lexical lists as an equivalent of the verb *reḫû* as well (*AfO* 18.83: 176–177, apud *AHw* 969a). As the verb *reḫû* is used to describe sleep (*AHw* 969b s.v. *reḫû* mng. 5 a), the active participle seems an appropriate epithet for Mamu,

the god of dreams. For more on this divinity, see S.A.L. Butler, AOAT 258 73–77.

i 62′: ^{d}NÈ.ERI$_{11}$×GAL–according to W.G. Lambert (personal communication), this is the original (Emesal) writing for the name of the god Nergal.

i 63′: In this text, IGI.IGI is usually construed with *itti* and therefore is presumably to be interpreted as the N-stem or Ntn-stem of *amāru* both here and in i 68′. For passages in which the verb should probably be interpreted as a Gtn form, see above under *CT* 23.15–22+ i 30′[no. 3]).

i 65′: At the beginning of the line, G. Castellino, *OrNS* 24.254 reads Ì GIŠ.ERIN.BAD ZÚ LÚ.GÀL.LU: "oil of *šupuḫru*, a man's tooth". KIRI$_4$ *pu-lu-uk-ki*–Castellino reads ZÚ: "tooth"; for "needle"–see *AHw* 879a s.v. *pulukku* mng. 1.

i 68′. G. Castellino, *OrNS* 24.254 reads U$_4$.25.KAM, remarking that "reading from the traces not sure". For the significance of the 29th in connection with ghosts, see J.A. Scurlock, *MMDG* 31, 104–105, 119.

Translation

1. Recitation: "Utu, king of the ghosts : ghost ...
2. who releases the mouth that is bound; you are the one who releases the mouth.
3. Utu, together with Anzagar and Mamu, you are the one who binds ... Together with Anzagar and Mamu,
4. you are the one who alters things for the good. The spell spoken by Enki, stag of the Abzu, stag of the Abzu,
5. great lord Utu–let it change its place. The oath sworn by the gods
6. together with Anzagar and effusive Mamu, Ereškigal, (and) Ninazu–
7. let it not release it. May Nergal bind it with a band."

---

8. Recitation (to be used) if a dead person meets with a living person for evil purposes, to keep him away so that he does not see him.

---

9. Its ritual: You twine together carded wool and red dyed wool. You ti[e] seven knots.
10. *Erēnu*-cedar oil, blood from a person's nose, flour made from *šigūšu*-grain, earth from an old grave, the tip of a needle, *šaš*[*šūgu*]-wood,
11. earth from the roots of a *baltu*-thorn, (and) earth from an ant(hill) you mix together. You sprinkle (it on) the knots. Whenever you tie (a knot), you recite the recitation. [You bind (the knotted wool)] on [his] templ[e].
12. You have him say as follows. "Until the red co[mes] to look white (and) the white to look dyed red,
13. may the ghost who meets with me not return and no[t meet] with me at the watch of the 29th."
14. If you know it, you write his name. If in the night or during the whole da[y ...]

No. 22

Sigla	*Text*	*Lines*
A	*CT* 23.15–22+	i 6′–7′
B	*BAM* 230	17–19
C	*BAM* 295	7′–11′

A: i 6′. DIŠ MIN ^{Ú}ḪAR.ḪAR ^{Ú}KUR.KUR NUMUN ^{GIŠ}LAGAB KI.A.^{d}ÍD
B: 17–18. KI.MIN ^{Ú}ḪAR.ḪAR ^{Ú}KUR.[ ]/
C: 7′–9′. [ ]MIN ^{Ú}ḪAR.ḪAR ^{Ú}[ ]/˹KI˺.A.^{d}ÍD

[ ]
TÚG.NÍG.DÁRA.ŠU.LÁL GÌR.PAD.D[U]
TÚG.NÍG.DÁRA.[ ]/˹GÌR.PAD.DU˺ NAM.LÚ.U_{19}.LU(coll.)

A: i 7′. *ina* KUŠ U_8 RI.RI.GA *ina* SA PÉŠ.ÙR.RA G[AG.GAG]
B: 18–19. [ ] /*ina* SA PÉŠ.ÙR.R[A]
C:9′–11′. [ ]/[G]A *ina* SA PÉŠ.Ù[R]/[ ]

[ ]
[ ]
[*ina* GÚ-*š*]*ú* GAR-*an* [(x x x)]

Translation

1. If ditto, *ḫašû*, *atā'išu*, seed of *puquttu*-thorn, *kibrītu*-sulphur, a soiled rag, (and) human bone.
2. You l[ace (them) up] in the hide of a dead ewe with dormouse tendon. You put (it) [around hi]s [neck].

No. 23

Sigla	*Text*	*Lines*
A	*CT* 23.15–22+	i 8′a
B	*BAM* 230	20

A: i 8′. DIŠ MIN ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 GÌR.PAD.DU NAM.LÚ.U$_{18}$.LU *ina* KUŠ
B: 20. KI.MIN ^{Ú}*imḫur-lim* [ ]

Translation

1. If ditto, “cures a thousand (ills)”, “cures twenty”, (and) human bone in a leather (bag).

No. 24

Sigla	*Text*	*Lines*
A	*CT* 23.15–22+	i 9′
B	*BAM* 230	22–23

A: i 9′. DIŠ MIN ^{Ú}*tar-muš* KI.A.^{d}ÍD ÚḪ.^{d}ÍD NUMUN ^{GIŠ}*bi-*⌜*ni*⌝
B: 22–23. KI.MIN ^{Ú}*tar-muš*$_{8}$ KI.A.^{d}⌜ÍD⌝ [Í]D NUMUN ^{GIŠ}*b*[*i*]/

GÌR.[ ]
GÌR.PAD.DU NAM.[LÚ.U$_{18}$].LU *ina* [KUŠ]

Translation

1. If ditto, *tarmuš*, *kibrītu*-sulphur, *ru*ʾ*tītu*-sulphur, *bīnu*-tamarisk seed, (and) hu[ma]n bone in a [leather (bag)].

No. 25

Text	*Lines*
CT 23.15–22+	iv 13–14

iv 13. [DIŠ NA *in*]*a* MÁŠ.GI$_6$-*šú* Ú[Š.MEŠ I]GI.MEŠ ^{Ú}ḪAR.ᶠḪARᶠ ^{Ú}[...]
iv 14. [*ina*] KUŠ ÁB RI.RI.GA *ina* SA [PÉŠ.ÙR.RA GAG.GAG *ina* GÚ-*šú* GAR-*an*]

Translation

1. [If a person con]tinually sees dea[d persons i]n his dreams, *ḫašû* ...
2. [You lace (them) up in] the hide of a dead cow with [dormouse] tendon. [You put it around his neck.]

No. 26

Text	*Lines*
CT 23.15–22+	iv 15–16

iv 15. [DIŠ KI.M]IN ⌜GÌR⌝.PAD.DU NAM.LÚ.U[$_{18}$.LU (long gap)]
iv 16. [x x x] KI.A.^{d}ÍD NA$_4$.[x x *ina* KUŠ x RI.R]I.⌜GA SA⌝P[ÉŠ.ÙR.RA GAG.GAG *ina* GÚ-*šú* GAR-*an*]

Translation

1. [If ditt]o (a person continually sees dead persons in his dreams), hum[an] bone, [...]
2. [...], *kibrītu*-sulphur, (and) [...]-stone. [You lace (them) up in the hide of a de]ad [...] (with) do[rmouse] tendon. [You put it around his neck.]

No. 27

Text	*Lines*
CT 23.15–22+	iv 17

iv 17. [DIŠ KI.MIN x x] x NUMUN [x x x x] ku KA A.AB.BA NUMUN ^{GIŠ}ŠE.NÁ.A SUḪUŠ $^{\lceil Ú}$KU$_6\rceil$ *in*[*a* KUŠ]

Translation

1. If ditto (a person continually sees dead persons in his dreams) ...] seed [...] *imbû tâmti*, *šunû*-tree seed, (and) *šimru* root i[n a leather (bag)].

No. 28

Text	*Lines*
CT 23.15–22+	iv 18

iv 18. [DIŠ KI.MIN x x x x x] ⌜KI⌝.A.^{d}ÍD ÚḪ.^{d}ÍD TÚG.NÍG.DÁRA.ŠU.LÁL GÌR.PAD.DU LÚ *ina* KUŠ

Translation

1. [If ditto (a person continually sees dead persons in his dreams) ...] *kibrītu*-sulphur, *ruʾtītu*-sulphur, a soiled rag, (and) human bone in a leather (bag).

No. 29

Text	*Lines*
CT 23.15–22+	iv 19

iv 19. [DIŠ KI.MIN x x x x] ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 GÌR.PAD.DU LÚ.U$_{18}$.LU *ina* KUŠ

Translation

1. [If ditto (a person continually sees dead persons in his dreams) ...] "cures a thousand (ills)", "cures twenty", (and) human bone in a leather (bag).

No. 30

	Text	*Lines*
	SpTU 4 no. 134	7–8

7. [DIŠ NA *ina*] MÁŠ.GI$_6$-*šú* ÚŠ.MEŠ IGI.MEŠ GAZI^{SAR} KUR.KUR EME.UR.GI$_7$ TÚG.NÍG.DÁRA.ŠU.LÁL
8. [*ina* KUŠ] ÁB RI.RI.GA *ina* SA <PÉŠ>.ÙR.RA GAG.GAG-*pí ina* GÚ-*šú* GAR-*an*

Translation

1. [If a person] continually sees dead persons [in] his dreams, *kasû*, *atāʾišu*, "dog's tongue", (and) soiled rag
2. you lace up [in the hide] of a dead cow with dormouse tendon. You put (it) around his neck.

No. 31

Sigla	*Text*	*Lines*
A	*SpTU* 4 no. 134	9
B	*CT* 23.15–22+	iv 20

A: 9. [DIŠ KI.MIN] GÌR.PAD.DU LÚ.U_{18}.LU *tar-muš imḫur-lim*
B: iv 20. [ ]$^{\lceil Ú \rceil}$*tar-muš* ^{Ú}*imḫur-lim*

ŠEM! . ^{d}MAŠ NITA ^{NA_4}ZÁLAG ^{NA_4}*mu-ṣa ina* KUŠ
<ŠEM>.^{d}MAŠ NÍTA ^{NA_4}ZALAG ^{NA_4}*mu-ṣa ina* KUŠ

Translation

1. [If ditto (a person continually sees dead persons in his dreams)], human bone, *tarmuš*, "cures a thousand", male *nikiptu*, *zalāqu*-stone, (and) *mūṣu*-stone in a leather (bag).

No. 32

Sigla	*Text*	*Lines*
A	*SpTU* 4 no. 134	10
B	*CT* 23.15–22+	iv 21

A: 10. [DIŠ KI.MIN] TÚG.NÍG.DÁRA.ŠU.LÁL KAŠ SAG KI.ᶠA¹.ᵈÍD
B: iv 21. [S]AG KI.A.ᵈÍD

^{NA_4}*mu-ṣa ina* KUŠ
^{NA_4}*mu-ṣa ina* KUŠ

Translation

1. [If ditto (a person continually sees dead persons in his dreams)], a soiled rag, beer, *kibrītu*-sulphur, (and) *mūṣu*-stone in a leather (bag).

No. 33

Sigla	*Text*	*Lines*
A	*SpTU* 4 no. 134	11
B	*CT* 23.15–22+	iv 23a

A: 11. [DIŠ KI.MI]N ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 GÌR.PAD.DU LÚ.U$_{18}$.LU *ina* KUŠ
B: iv 23. [DIŠ KI.MIN ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 GÌR.PAD.DU] LÚ.U$_{18}$.LU *ina* KUŠ

Translation

1. [If ditto (a person continually sees dead persons in his dreams)], "cures a thousand", "cures twenty" (and) human bone in a leather (bag).

No. 34

Sigla	*Text*	*Lines*
A	*SpTU* 4 no. 134	12
B	*CT* 23.15–22+	iv 22

A: 12. [DIŠ KI.MIN] NUMUN ^{GIŠ}ŠINIG SUḪUŠ ^{Ú}*šú-um-ra-an-ni*
B: iv 22. [ ]*ra-ni*

ina Ì ÉRIN ḪE.ḪE *ina* KUŠ < > *ina* GÚ-*šú* GAR
ina Ì+GIŠ ERIN ḪE.ḪE *ina* KUŠ GAG.GAG-*pí ina* GÚ-*šú* GAR

ina Ì EŠ < >
ina Ì EŠ-*su-ma ina* KUŠ

Translation

1. [If ditto (a person continually sees dead persons in his dreams)], *bīnu*-tamarisk seed (and) root of *šumrannu*-plant(?) you mix in *erēnu*-cedar oil. You <lace (it) up> in a leather (bag) (and) put (it) on his neck. (Alternatively), you rub him (with it) in oil and then (use it) in a leather (bag).

No. 35

Sigla	*Text*	*Lines*
A	*SpTU* 4 no. 134	14b–15
B	*CT* 23.15–22+	iv 26

A: 14b. [ ] ^{Ú}*el-kul-la* ^{Ú}*eli-kul-la*
B: iv 26. DIŠ KI.MIN [x x x x ^{Ú}]*eli-k*[*ul-la*]

A: 15. [ ] $^{N]A_4}$*mu-ṣa ina* KUŠ
B: iv 26. [(x x) ^{NA_4}]*mu-ṣa ina* KUŠ

Translation

1. If ditto (a person continually sees dead persons in his dreams), *elkulla*, *elikulla*,
2. [...] (and) *muṣu*-stone in a leather bag.

No. 36

Sigla	*Text*	*Lines*
A	*SpTU* 4 no. 134	16–17
B	*CT* 23.15–22+	iv 27

A: 16. [^{Ú}*el*]*i-kul-la*
B: iv 27. DIŠ KI.MIN ⌜KI⌝.[A.^{d}ÍD]

A: 17. [ ]
B: iv 27. [(x x)] ⌜SÍG⌝ UGU.DUL$_6$.BI *ina* KUŠ

Translation

1. If ditto (a person continually sees dead persons in his dreams), *kibrītu*-sul[phur, *el*]*ikulla*,
2. [...] (and) ape hair in a leather bag.

No. 37

Text	*Lines*
BAM 155	ii 1′–4′

ii 1′. *ki-sil* ... (traces) [MÁŠ.GI$_6$.MEŠ-*šú ma-ʾ-da*]
ii 2′. ÚŠ.MEŠ IGI.MEŠ MÁŠ.GI$_6$.MEŠ *i-na-ṭ*[*a-la la ú-kal* ...]
ii 3′. *ù* ŠU GIDIM *kim-te-šú* NÍG.PA?(coll.) ^{GIŠ}TÚG *ina* [KUŠ ...]
ii 4′. GAG.GAG-*pí-šú* [*ina* GÚ-*šú* GAR-*an*]

Line Commentary

ii 1′–2′: For the restorations, see commentary to no. 37a.

Translation

1. [His] ank[les? ... his dreams are numerous],
2. (and) he continually sees dead persons (in them but) [he cannot exactly remember] the dreams (which) he se[es] ...
3. or "hand" of his family ghost. A staff(?) of *taskarinnu*-boxwood in the [hide of a ...]
4. you lace it up. [You put (it) around his neck].

No. 37a

Text	*Lines*
K 2566 + 10475 (= *AMT* 103/1)	ii 1–4

ii 1. GIN_7 ma kam x [...]
ii 2. GIN_7 A.MEŠ *ra-mi-*[*ki* ... MÁŠ.GI_6.MEŠ-*šú ma-ʾ-da*]
ii 3. LÚ.ÚŠ.MEŠ IGI.IGI-*ma*[*r* MÁŠ.GI_6.MEŠ *i-n*]*a-aṭ-ṭa-la la* ⌜*ú*⌝-[*kal* ... GIDIM]
ii 4. *ša ina* ^{GIŠ}TUKUL GAZ [*in*]*a na-me-e* ŠUB.MEŠ DIB-*su* DÙ [...]

Line Commentary

ii 2–3: Restorations are based on similar passages in sorcery texts: "(If) ... his dreams are numerous <(but) he cannot remember the drea[m]s which he sees>; he continually sees dead persons (and) continually talks with dead persons (in them) ... his figurines were <man[ufactured] (and)> laid (in the ground) with a corpse (and) entrusted to a pursuing ghost" (*BAM* 231 i 10–11, 17; *BAM* 232 i 9′–10′, 11′, 21′; *AMT* 21/2 + K 15966: 12–13); cf. *AMT* 14/5: 15.

Translation

1. When ...
2. when bat[h] water ... [his dreams are numerous],
3. (and) he continually sees dead persons (in them but) he cannot [exactly remember the dreams (which) he] sees ... [the ghost]
4. (of one) who was killed with a weapon (and) abandoned [in] the steppe afflicts him. [Its] rit[ual is the same?].

No. 38

Sigla	*Text*	*Lines*
A	*CT* 23.15–22+	i 3′
B	*BAM* 230	11–12

A: i 3′. DIŠ MIN MUN *a-ma-nim* $^{\text{ŠEM}}$LI *ta-sàk ina* ⌜Ì⌝ [$^{\text{GIŠ}}$ERIN]
B: 11–12. KI.MIN MUN *a-ma-nim* $^{\text{ŠEM}}$LI [ ]

[ ]
[ḪE.ḪE]/KI.TA GÌR$^{\text{II}}$-*šú la-am* KI *k*[*a-ba-si* EŠ.MEŠ]

Translation

1. If ditto, you grind red salt (and) *burāšu*-juniper. [You mix (it)] in [*erēnu*-cedar] oil. [You repeatedly rub (it)] on the bottom of his feet before he s[ets foot] on the ground.

No. 39

	Text	*Lines*
	CT 23.15–22+	iv 28

iv 28. DIŠ KI.MIN $^{\text{ŠEM}}$L[I x x x KI.TA GÌR]-*šú la-am* KI *ka-ba-si* EŠ.MEŠ

Translation

1. If ditto (a person continually sees dead persons in his dreams), *burāšu*-junip[er ...] you repeatedly rub on [the bottom of] his [feet] before he sets foot on the ground.

No. 40

	Text	*Lines*
	CT 23.15–22+	iv 29

iv 29. DIŠ KI.MIN $^{\text{ŠEM}}$L[I x x x x] x KI.TA GÌR-*šú la-am* KI *ka-ba-si* EŠ.MEŠ

Translation

1. If ditto (a person continually sees dead persons in his dreams), *burāšu*-junip[er ...] you repeatedly rub on the bottom of his feet before he sets foot on the ground.

No. 41

Text	*Lines*
CT 23.15–22+	iv 30

iv 30. ⌜DIŠ KI.MIN⌝ ^{ŠEM}LI MUN *a-ma-*⌜*nim*⌝ *i*[*na* Ì.GIŠ ERIN(?) ḪE.ḪE] GÌR-*šú u* SAG.DU-*su* EŠ.MEŠ

Translation

1. If ditto (a person continually sees dead persons in his dreams), *burāšu*-juniper (and) red salt [you mix] i[n *erēnu*-cedar(?) oil]. You repeatedly rub it on his foot and his head.

No. 42

Text	*Lines*
CT 23.15–22+	iv 31

iv 31. [DIŠ KI.MIN ^{ŠEM}ŠE].⸢LI⸣ BABBAR MUN *a-ma-nim ina* Ì.[GIŠ ERIN(?) ḪE.ḪE KI.TA GÌR-*šú la-a*]*m* ⸢KI⸣ *ka-ba-si* EŠ.MEŠ

Translation

1. [If ditto (a person continually sees dead persons in his dreams), *kikki*]*rānu* (and) red salt [you mix] in [*erēnu*-cedar(?)] oil. You repeatedly rub (it) on [the bottom of his feet befo]re he sets foot on the ground.

No. 43

Text	*Lines*
CT 23.15–22+	iv 32

iv 32. [DIŠ KI.MIN ^{ŠEM}LI M]UN *a-ma-nim ni-*⌜*kip*⌝*-t*[*ú*]
[(long gap)]

Translation

1. [If ditto (a person continually sees dead persons in his dreams), *burāšu*-juniper, re]d salt, *nikipt*[*u* ...]

No. 44

Text	*Lines*
CT 23.15–22+	iv 33–34

iv 33. DIŠ KI.MIN ^{ŠEM}LI ^{ŠEM}ŠE.LI BABBAR [(long gap)]
iv 34. 1-*niš* SÚD *ina* ŠEM ḪE.ḪE KI.T[A GÌR-*šú la-am* KI *ka-ba-si* EŠ.MEŠ]

Translation

1. If ditto (a person continually sees dead persons in his dreams), *burāšu*-juniper, *kikkirānu* [...]
2. You grind (them) together. You mix (it) with aromatics. [You repeatedly rub it on] the bot[tom of his feet before he sets foot on the ground].

No. 45

Text	*Lines*
CT 23.15–22+	iv 35–36

iv 35. DIŠ KI.MIN *saḫ-lé-e* MUN *a-ma-nim* KI $^{\text{ŠEM}}$L[I (long gap)]
iv 36. *la-am* GÌR-*šú ina* KI GAR-*nu* [(long gap)]

Translation

1. If ditto (a person continually sees dead persons in his dreams), *saḫlû* (and) red salt with *burāšu*-juni[per ...]
2. before he sets foot on the ground [...]

No. 46

Text	*Lines*
CT 23.15–22+	iv 37–39

iv 37. DIŠ KI.MIN ^{NA_4}*mu-ṣa* NÍTA NA_4.URUDU NÍTA M[UN] *a-ma-n*[*im* (long gap)]
iv 38. SAḪAR *gul-gul* LÚ.U_{18}.LU *ina* Ì.G[IŠ (long gap)]
iv 39. NÍG.NA ^{ŠEM}ꞱLIꞱ *ana* IGI ^{d}U[TU] GAR-*an* G[IG (long gap)]

Translation

1. If ditto (a person continually sees dead persons in his dreams), male *mūṣu*-stone, male copper, re[d] s[alt ...]
2. (and) dust from a human skull in oi[l ...]
3. You set up a censer (burning) *burāšu*-juniper before Š[amaš]. The pa[tient ...].

No. 47

Text	*Lines*
CT 23.15–22+	iv 40

iv 40. DIŠ KI.MIN A.RI.A ⌜NAM.LÚ⌝ Ì.KU$_6$ Ì.KUR.RA EŠ.MEŠ
[(long gap)]

Translation

1. If ditto (a person continually sees dead persons in his dreams), "hum[an] semen", fish oil, (and) naphtha you repeatedly rub on [him ...]

No. 48

	Text	*Lines*
	CT 23.15–22+	iv 41–42

iv 41. DIŠ KI.MIN SAḪAR *gul-*⌜*gul-la*⌝*-ti* NUMUN ^{GIŠ}*bi-ni*
[(long gap)]
iv 42. *ina* Ì.GIŠ ŠÉŠ [(long gap)]

Translation

1. If ditto (a person continually sees dead persons in his dreams), dust from skulls, *bīnu*-tamarisk seed [...]
2. you rub (him with it) in oil. [...]

No. 49

	Text *CT* 23.15–22+	*Lines* iv 43–45
iv 43.	DIŠ KI.MIN ^{Ú}ḪAR.˹ḪAR˺ A.ESIR.ḪÁD.DU KI.A.^{d}ÍD [(long gap)]	
iv 44.	*gul-gul* LÚ.U[$_{18}$.L]U NAGA.SI SÍG KUŠ UR.MAḪ [(long gap)]	
iv 45.	[*ina*] ˹Ì.GIŠ˺ ˹ERIN˺ [Ḫ]E.˹ḪE˺ [(traces and long gap)]	

Translation

1.	If ditto (a person continually sees dead persons in his dreams), *ḫašû*, bitumen, *kibrītu*-sulphur [... dust from?]
2.	h[um]an skull, *uḫūlu qarnānu*-alkali, hair from a lion's hide [...]
3.	[you] mix [with] *erēnu*-cedar oil. [...]

No. 50a

Sigla	*Text*	*Lines*
A	*CT* 23.15–22+	i 8′b
B	*BAM* 230	21

A: i 8′b. ⌜DIŠ⌝⌜MIN⌝ [ ]
B: 21. KI.MIN SUḪUŠ ^{GIŠ}*šu-ši ina* [(KAŠ(?) *ina* Ì.GIŠ(?) *ina*) KUŠ]

Translation

1. If ditto, *šūšu* root in [beer(?), in oil(?), in a leather (bag)].

No. 50b

Sigla	*Text*	*Lines*
A	*SpTU* 4 no. 134	13b
B	*CT* 23.15–22+	iv 24

A: 13b. DIŠ KI.MIN SUḪUŠ ^{GIŠ} *šu-ši ina* KAŠ *ina* Ì *ina* KUŠ
B: iv 24. DIŠ [ ] *ina* KAŠ *ina* Ì.GIŠ *ina* KUŠ

Translation

1. If ditto (a person continually sees dead persons in his dreams), *šūšu* root in beer, in oil, in a leather bag.

No. 51a

Sigla	*Text*	*Lines*
A	*CT* 23.15–22+	i 10′
B	*BAM* 230	24

A: i 10′. DIŠ MIN NUMUN ^{GIŠ}ŠINIG *ina* KAŠ *ina* Ì.GIŠ [*ina* KUŠ]
B: 24. KI.MIN NUMUN ^{GIŠ}*bi-ni in*[*a* KA]Š *ina* Ì [ ]

Translation

1. If ditto, *bīnu*-tamarisk seed in beer, in oil, [in a leather (bag)].

No. 51b

Sigla	*Text*	*Lines*
A	*SpTU* 4 no. 134	13a
B	*CT* 23.15–22+	iv 23b

A: 13a. [ ] ^{GIŠ}ŠINIG *ina* KAŠ *ina* Ì *ina* KUŠ :
B: iv 23. DIŠ KI.MIN NUMUN ^{GIŠ}*bi-ni* *ina* KAŠ *ina* Ì.GIŠ *ina* KUŠ

Translation

1. If ditto (a person continually sees dead persons in his dreams), *bīnu*-tamarisk seed in beer, in oil, in a leather bag.

No. 52

Sigla	*Text*	*Lines*
A	*SpTU* 4 no. 134	14a
B	*CT* 23.15–22+	iv 25

A: 14a. [^{Ú}AŠ.TÁ[L].T[ÁL]
B: iv 25. DIŠ ⌜KI.MIN⌝ [ ] *ina* KAŠ ⌜*ina*⌝ Ì.GIŠ *ina* KUŠ

Translation

1. If ditto (a person continually sees dead persons in his dreams), *ardadillu* in beer, in oil, in a leather (bag).

No. 53

Sigla	*Text*	*Lines*
A	*CT* 23.15–22+	i 11′–12′
B	*BAM* 230	25–27
C	*BAM* 546	i 1′–2′

A: i 11′. DIŠ MIN ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 ^{Ú}*tar-muš* ^{Ú}ḪAR.ḪAR
B: 25–26. KI.MIN ^{Ú}*imḫur-lim* ^{Ú}*imḫur*[^{Ú}*t*]*ar-muš*$_8$ ^{Ú}ḪAR.ḪAR
C: i 1′. [ ]

⌜SUḪUŠ⌝? [ ]
⌜Ú⌝ x x (x)/^{Ú}NU.LUḪ.ḪA
[ ].ḪA

A: i 12′. ^{Ú}*úr-né-e* 7 Ú.ḪI.A *an-nu-ti* *ina* KAŠ NU *p*[*a*]
B: 26–27. ^{GIŠ}*úr-*⌜*né-e*⌝ 7 Ú.ḪI.A ⌜ŠEŠ⌝.MEŠ *ina* KAŠ SAG/NU *pa-tan*
C: i 2′. [ ]

[ ]
⌜NAG⌝-*ma* NU IGI
[N]U IGI

Translation

1. If ditto, “cures a thousand (ills)”, “cures twenty”, *tarmuš*, *ḫašû*, [...] root, *nuḫurtu*,
2. (and) *urnû*. (If) he drinks these seven plants in beer without having eaten, he will not see (any more ghosts).

No. 54

Text	*Lines*
CT 23.15–22+	iv 5–7

iv 5. DIŠ NA GID[IM DIB-*s*]*u*-⌜*ma*⌝ *ina* KI.NÁ-*šú* ÚŠ.MEŠ IGI.MEŠ *la-am* ⌜GÌR⌝ *ina* K[I *ka-ba-si*]

iv 6. ^{NA_4}*sa*-⌜*a*⌝ [AN.T]A *u* KI.TA *ša* KÙ.DÍM KÙ.BABBAR *u* KÙ.SIG$_{17}$ *ina* UGU-[*šú* GAR-*an* ∅?]

iv 7. *ina* A G[EŠTIN.NA *ina* U]L *tuš-bat ina šér-ti me-e šú-nu-ti* NAG-*ma i*-[*na-aš*]

Line Commentary

iv 6: ^{NA_4}*sa*-⌜*a*⌝: "grindstone made of *sû*-stone"; for this interpretation of *sû* (which would seem to be confirmed by this passage), see M. Stol, *Trees, Mountains and Millstones* 89–98. The word is to be found on K 10710 which contains lines iv 3–9 (see the concordance of fragments in Part IIC under *CT* 23.15–22+).

Translation

1. If a gh[ost afflicts] a person so that he continually sees dead persons (when he is) in his bed, before [he sets] foot on the gr[ound],
2. [you place?] silver and gold on the [up]per and lower *sû*-grindstone of a goldsmith, [∅?]
3. In vi[negar] you put it out overnight [under the star]s. In the morning, (if) he drinks that liquid, he [will get well].

No. 55

Text	*Lines*
BAM 11	25–26

25. DIŠ KI.MIN Ì SUMUN *ša* ^{GIŠ}IG KÁ.GAL *i-na* È-*ka ana* ZAG-*ka* [GUB-*zu* TI-*qí* ...]
26. GI_6 U_4 BI DUR NU.NU *i-na* ^{SIG}ÀKA NIGIN-*m*[*a i-na* SAG.KI- *šú* KEŠDA]

Line Commentary

25: The restoration of the end of the line is based on the very similar passage: *ru-ša-am ša* SUḪUŠ ^{GIŠ}IG KÁ.GAL *ina a-ṣi-ka šá ana* GÙB-*ka* GUB-*zu* ŠU.TI (*AMT* 20/1 i! 21′–22′[also intended for headache]). On the basis of such similarities, M. Stol, *JAOS* 111.627–628 argues that Ì SUMUN and *rūšum* are actually equivalent. W. von Soden originally translated *rūšum*, from context, as "Türsturz" (*AHw* 997a). Others have seen it as some form of dust or earth (W.L. Moran, *Biblica* 50.50; also *CAD* R 432). Whether or not they are actually equivalent, however, the two terms do appear in sufficiently similar contexts to allow for the restoration.

Translation

1. If ditto (a ghost afflicts a person so that he continually has a headache), [you take] used grease from the door of the main gate, [(the one which) stands] on your right when you are going out. [...]
2. (that) night (and) that day, you twine (it) together into a cord. You wrap (the grease) in a tuft of wool and [you bind it on his temple(s)].

No. 56

Text	*Lines*
BAM 11	27

27. DIŠ KI.MIN SUḪUŠ ^{GIŠ}DÌḪ NIGIN-*ma ta-na-saḫ* SÍG.ḪÉ.ME.DA NU.NU [...]

Line Commentary

27: SUḪUŠ ^{GIŠ}DÌḪ NIGIN-*ma ta-na-saḫ*–CAD N/II 6b reads KÌLIB.BA for NIGIN-*ma* and suggests that it means the entire(?) root. The translation given here assumes that wrapping the plant in a cloth is the way in which the not uncommon instruction to pull up a root in such a way that the "sun does not see it" was actually accomplished.

Translation

1. If ditto (a ghost afflicts a person so that he continually has a headache), you wrap and uproot the root of a *baltu*-thorn. You twine (it) together with red-dyed wool [...]

No. 57

Text	*Lines*
AMT 4/6	4′–5′

4′. [DIŠ KI.MIN Ú]Ḫ-^{d}ÍD KI.A.^{d}ÍD KA.A.AB.BA ^{NA_4}*mu-ṣa* 1-*niš* [SÚD]
5′. [*ina* Ì.G]IŠ ^{GIŠ}ERIN ḪE.ḪE *ina* SÍG.ḪÉ.ME.DA NIGIN-*mi* SAG.KI-*su tara-kas*

Translation

1. [If ditto: *r*]*u*ʾ*tītu*-sulphur, *kibrītu*-sulphur, *imbû tâmti* (and) *mūṣu*-stone [you grind] together.
2. You mix (it) [with] *erēnu*-cedar [oi]l. You wrap (it) in red-dyed wool. You bind (it) on his temple.

No. 58

Sigla	*Text*	*Lines*
A	K 4023=*AMT* 102/1	i 8′–17′(=20–29)
B	*BAM* 485	i 1′–6′

A: i 8′. [DIŠ NA GIDIM] DIB-*su-ma* SAG.KI.DIB.BA TUKU.TUKU-*ši* ^{NA_4}KÙ.BABBAR ^{NA_4}KÙ.SIG$_{17}$ ^{NA_4}GUG
A: i 9′. [...] ^{NA_4}MUŠ.GÍR ^{NA_4}SAG.DU ^{NA_4}NÍR ^{NA_4}BABBAR.DIL ^{NA_4}ZÁLAG ^{NA_4}*mu-ṣa*
A: i 10′. [^{NA_4}AN.Z]AḪ ^{NA_4}ŠUBA ^{NA_4}ZÚ.GI$_6$ ^{NA_4}*šu-u* NÍTA *u* SAL ^{NA_4}SAG.GIL.MUD
A: i 11′. [...] x ^{NA_4}AN.BAR ^{NA_4}PA *šá* 7 GÙN.MEŠ-*šá* ^{NA_4}*iá-ni-bu* ^{NA_4}*ka-pa-ṣu*

A: i 12′. [NA$_4$.MEŠ] *an-nu-ti ina* SÍG SAL.ÁŠ.GÀR GÌŠ.NU.ZU
B:i 1′–2′. [NA$_4$.MEŠ] *an-nu-ti ina* SÍG SAL.ÁŠ.GÀR GÌŠ.N]U.ZU/

SA MAŠ.DÀ ^{Ú}NINNI$_5$ NÍTA
[ ]

A: i 13′. [NU.NU] ⌜UD.DU-*ak* ^{Ú}*tar-muš*⌝ ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20
B:i 2′–3′. [ ]⌜^{Ú}⌝*imḫur-lim*/[ ]

A: i 14′. [...]x nu ^{Ú}AŠ ⌜^{Ú}*áp-ru*⌝-*šá* ^{Ú}*ak-tam* ^{Ú}*el-kul-la* ^{Ú}KUR.KUR
B:i 3′–4′. [*a*]*k-tam* ^{Ú}*el-kul-la*/[ ]

A: i 15′. [...] x lu ^{Ú}⌜*tu-lal*⌝ ^{Ú}ḪAR.ḪUM.BA.ŠIR ^{Ú}IN$_6$.ÚŠ NUMUN ^{GIŠ}ŠINIG
B:i 4′–5′. [ ].BA.ŠIR ^{Ú}IN.NU.UŠ/[ ]

A: i 16′. [Ú.MEŠ *a*]*n-nu-ti e-ma* KEŠDA *ina* SÍG.ḪÉ.ME.DA [NIGI]N-*mi*
B: i 5′. [ ] KEŠDA *ina* SÍG.ḪÉ.ME.DA NIGIN-*mi*

A: i 17′. [ÉN SAG.KI] ⌜MU⌝.UN.DIB ŠID-*nu-ma ina* SAG.KI-*šú* KEŠ[DA]-*su*
B: i 6′. [SA]G.KI-*šú* KEŠDA-*su*

Translation

1. [If a ghost] afflicts [a person] so that he continually has a headache: a silver bead, a gold bead, carnelian,
2. [...] *mušš̆aru*-stone, "head"-stone, *ḫulālu*-stone, *pappardilû*-stone, *zalāqu*-stone, *mūṣu*-stone,
3. [*anz*]*aḫḫu*-frit, *šubû*-stone, black obsidian, male and female *šû*-stone, *saggilmud*-stone,
4. [...] iron, seven-colored *ayyartu*-coral, *ianibu*-stone, (and) *kapāṣu*-shell.
5. These [stones] on hair from a virgin she-goat, gazelle tendon, (and) male *ašlu*-rush

6. [twined (together)], you thread. (Secondly): *tarmuš*, “cures a thousand”, “cures twenty”,
7. [...] “lone plant”, *aprušu*, *aktam*, *elkulla*, *atāʾišu*,
8. [...] “you purify”-plant, *ḫarmunu*, *maštakal*, (and) *bīnu*-tamarisk seed.
9. [T]hese [plants], wherever (there is) a knot, you wrap (them) in red-dyed wool.
10. You recite [the recitation: SAG.KI] MU.UN.DIB and then you bind it on his temple(s).

No. 59

Sigla	*Text*	*Lines*
A	K 9762	ii 8′–18′
B	K 3010 + 6187 + 13336 + DT 86	ii 11′–24′

A: ii 8′. ^{NA_4}ZA.GÌN ^{NA_4}MUŠ.GÍR ^{NA}[^{4}]
B: ii 11′f. [ ] ^{NA_4}MUŠ.GÍR ^{NA_4}ŠUBA SIG$_7$/ [^{NA_4}ŠUB]A.A.ZI.DA

A: ii 9′. ^{NA_4}ŠUBA.Á.GÙB.BU ^{N}[^{A_4}...]
B: ii 12′f. [ŠU]BA.Á.GÙB.BU/[ ] ^{NA_4}*ḫi-li-bi*

A: ii 10′. ^{NA_4}ŠURUN-^{d}*Šeriš* ^{NA_4}K[A.GI.NA.DIB.BA]
B: ii 13′f. ^{NA_4}ŠURUN-^{d}*Šeriš*/ [^{NA_4}K]UR-*nu* DIB ^{NA_4}URUDU.SA$_5$

A: ii 11′. ^{NA_4}GUG.ME.LUḪ.ḪA ^{NA_4}A[N]
B: ii 14′f. ^{NA_4}GUG.ME.LUḪ.ḪA/[ ]AN.BAR ^{NA_4}PA ^{NA_4}NI.BU

A: ii 12′. ^{NA_4}*èš-me-ku* ^{NA_4}ŠE.TIR [ ]
B: ii 15′f. ^{NA_4}*èš-me-ku*/[ ]ŠE.TIR ^{NA_4}AN.ZAḪ ^{NA_4}*saḫ-ḫu-u*

A: ii 13′. ^{NA_4}*aš-pú-u* ^{NA_4}*sa-a-bu* ^{N}[^{A_4}]
B: ii 17′f. [^{N}]^{A_4}*aš-pú-u* ^{NA_4}*sa-a-bu* ^{NA_4}NE/^{NA_4}*šu-u* NÍTA *u* SAL

A: ii 14′. ^{NA_4}*lu-lu-tu* ^{NA_4}*mu-ṣu* ^{NA_4}[ ]
B: ii 18′f. ^{NA_4}*lu-lu-tum* ^{NA_4}*mu-ṣa*/^{NA_4}AMBAR.A.AB.BA ^{NA_4}AB.AŠ.MU

A: ii 15′. [ ] *ne-me-du šá* TAG ŠU.GID[IM.MA]
B: ii 20f′. 27 NA$_4$.ME *ne-me-du šá* TAG ŠU.GIDIM.MA/*u* SAG.ḪUL.ḪA.ZA

A: ii 16′. [ ]-*e* ^{Ú}*tar-muš* ^{Ú}*imḫur*-[ ]
B: ii 21′f. *ana* LÚ NU TE-*e* ^{Ú}*tar-muš*/^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20

A: ii 17′. [ ]-*la* ^{Ú}*eli-kul-la* [ ]
B: ii 22′f. ^{Ú}*el-kul-la*/^{Ú}*eli-kul-la* ^{GIŠ}BÚR Ú.ḪI.A

A: ii 18′. [ ]GÚ-*šú* [ ]
B: ii 24′. *an-nu-ti tala-pap ina* GÚ-*šú* GAR-*an*

Line Commentary

ii 15′: This line is discussed in M. Stol, *Epilepsy* 43 n. 186. He quotes it from K. van der Toorn, *Sin and Sanction* pl. 8. SAG.ḪUL.ḪA.ZA = *mukil rēš lemutti*–see the commentary to no. 226.

Translation

1. Lapis lazuli, *muššaru*-stone, yellow *šubû*-stone, right-handed *šubû*-stone,
2. left-handed *šubû*-stone, [...], *ḫilibû*-stone,
3. "ox-dung"-stone, magnetic hematite, red copper,
4. Meluḫḫan carnelian, iron, *ayyartu*-coral, *ianibu*-stone,
5. *ešmekku*-stone, *pindû*-stone, *anzaḫḫu*-frit, *saḫḫu*-stone,
6. jasper, *sābu*-stone, "fire" stone, male and female *šû*-stone,
7. *lulūtu*-stone, *mūṣu*-stone, "salt marsh" stone, (and) *abašmû*-stone.

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8. Twenty-seven stones for emplacement of the intense pain of "hand" of ghost or *mukil rēš lemutti*
9. not to approach a person. *Tarmuš*, "cures a thousand", "cures twenty",
10. *elkulla*, *elikulla*, "release" wood.
11. These (plants) you form into burls. You put (it) on his neck.

No. 60

Sigla	*Text*	*Lines*
A	*BAM* 3	ii 52–iii 6
B	*BAM* 469	38′–42′
C	*BAM* 472	4′–7′
D	Rm 116=*AMT* 33/3	10–12
E	*AMT* 82/4	5′–7′
F	*RSO* 32.109ff.	vi 1′–8′
G	K 6828	obv. 5′–7′

A: ii 52. DIŠ NA *ina* DIB-*it* [GI]DIM(coll.) SAG.KI^{II}-*š*[*ú* ...]
B: 38′. DIŠ KI.MIN (GIDIM UGU-*šú* AL.ŠUB)
C: 4′. [ ]
D: 10. [ ]
E: 5′. [ ] KI.MIN

A: iii 1. KI.A.^{d}ÍD < > ŠEM.^{d}MAŠ < >
B: 38′. KI.A.^{d}ÍD ^{Ú}KUR.KUR ŠEM.^{d}MAŠ SI DÀRA.MAŠ
C: 4′. [ ]< >
D: 10. [^{d}MA]Š< >
E: 5′. K^{I}I.A.^{d}ÍD ^{Ú}KUR^{I}[ ]
F: vi 1–2. [^{d}]MAŠ/[ ]
G: 5′ [ ]

< > *gul-gul-lat* NAM.L[Ú]
ŠIKA *gul-gu*[*l-lat*]
[ ].U$_{18}$.LU
ŠU *gul-gul* LÚ.U$_{19}$.LU
[ ]
[N]AM.LÚ.U$_{18}$.LU
[Š]U *gul-gul* LÚ.U$_{18}$.LU

A: iii 2. ILLU LI.TAR < > Ì.UDU ELLÁG GU$_4$ GI$_6$
B: 39′. ILLU LI.DUR < > Ì.UDU ELLÁG GU$_4$ GI$_6$
C: 4′–5′. ILLU LI.TAR : ^{ŠEM}BULUḪ/[ ]
D: 10–11. ILLU LI.TAR/ < >
E: 6′. [IL]LU LI.D[UR]
F: vi 3–4. [ ] GU$_4$ [GI]$_6$/
G: [ ]

šá 150 ^{Ú}[ ]
šá GÙB ^{GIŠ}*si-ḫa*
[ ]
< >
[ ]
[ ]
[ ]

A: iii 3. ^{Ú}*ár-gan-na* ^{Ú}*ba-ri-rat* A.GAR.GAR MAŠ.DÀ [UZU]
B: 39′–40′. ^{GI}[^{Š}]/ ^{GIŠ}*ba-ri-ra-tú* A.GAR.GAR MAŠ.DÀ < >
C: 5′. [*n*]*a* ^{Ú}*ba-ri-rat* A.GAR.GAR MAŠ.DÀ < >
D: 11. [*r*]*a-tú* A.GAR.GAR MAŠ.DÀ < >
E: 6′–7′. [ ]/[A].GAR.GAR MAŠ.DÀ < >
F: vi 4–5. [*r*]*at* /[ ] < >
G: 6′–7′. [*g*]*a-na* ^{GIŠ}LUM.ḪA< >/[ ] < >

A: iii 4. NAM.LÚ.U$_{18}$.LU UZU MAŠ.DÀ < >
B: 40′–41′. < > UZ[U]/UZU NAM.LÚ.U$_{18}$.LU
C: 5′–6′. < > UZU MAŠ.DÀ/[ ]
D: 11–12. < > UZU MAŠ.DÀ/[ ]
E: 7′. < > UZ[U]
F: vi 5–6. < > [N]AM.LÚ.U$_{18}$.LU/
G: < > [ ]

< > ^{MUN}KU.PAD SI DÀR[A]
^{MUN}*eme-sal-lim* : ^{M}[^{UN}] < >
[S]I DÀRA.MAŠ
< >
[ ] < >
[ ] < >

A: iii 5. < > 14 Ú.ME ŠEŠ 1-*niš* GAZ *qu*$_5$-*taru šá* < >
B: 42′. PAP 14 Ú.ḪI.A < > *qu-ta-ri šá* Š[U]
C: 6′–7′. < > 14 Ú.MEŠ/< > [M]A
D: 12. [ ] < > [-*r*]*u šá* ŠU.GIDIM.MA
E: 7′. [ ]
F: vi 6–7. [ ] < > [ ] ŠU.GIDIM.MA/
G: 7′. [ ] < > *q*]*ù-ta-ru šá* ŠU.GIDIM.MA

ÉN *dup-pir lem-*⌜*nu*⌝
< >
: ⌜ÉN *dup-pir lem-nu*⌝
< >
< >
[ ]
< >

A: iii 6.	ÉN *mu-šal-lim* É.KUR.RA *ana* UGU < > ŠID-*ma* S⌜A⌝R-*šú*
B: 42′.	< >
C: 7′.	[*m*]*u-šal-lim* É.KUR *ana* UGU < > ŠID-*nu* < >
D: 12.	< >
F: vi 7–8.	[*š*]*al-lim* É.KUR/ [ ] Ú ŠID-*nu* < >
G:	< >

Line Commentary

ii 52ff: AMT 33/3 is a combined edition consisting primarily of Rm 116 (D), but with a few signs from K 6828 (G) included.

iii 5: For the correct reading of KÙ.GI, KÙ.GUR, and *qut*-PA.MEŠ as fumigants (*qutāru*)–see E. Reiner, *AfO* 18.394; eadem, *AfO* 19.150 n. 1. For other examples of these cryptograms, see *AHw* 930b.

iii 5–6: These two recitations are also used in *BAM* 469: 35′–36′(see no. 267) and *BAM* 469: r. 7//*BAM* 471 iii 11′(see no. 275). They are also mentioned in *CT* 53.290 r. 5′.

Translation

1. If, as a result of affliction by a [gh]ost(!), a person's temples [...] :
2. *kibrītu*-sulphur, <*atā'išu*>, *nikiptu*, hu[man] skull,
3. resin of *abukkatu*-reeds,[27] caul fat from the left kidney of a black ox, [*sīḫu*],
4. *argānu*, *barīrātu*, gazelle dung,
5. "human flesh", gazelle meat,[28] KU.PAD-salt, (and) st[ag] horn:
6. fourteen plants. You crush (them) together. (This is) to be used for fumigation in cases of <"hand" of ghost>. The recitation: *dup-pir lem-nu* (and)
7. the recitation: *mu-šal-lim* É.KUR.RA you recite over (it) and you fumigate him.

[27] Text C gives *baluḫḫu* as a variant.

[28] So Text A; the remaining texts reverse the last two ingredients.

No. 61

Sigla	*Text*	*Lines*
A	*BAM* 9	64–65
B	68.5.23,2=*AMT* 93/1	15′–16′
C	K 2492	14′–15′

A: 64. [ ]LI GAZI^{SAR} KI.A.⌜^{d}⌝ÍD ZÌ ^{ŠE}GIG [ ]
B: 15′. ^{ŠEM}GÚR.GÚR ^{ŠEM}LI GAZI^{SAR} KI.A.^{d}ÍD ZÌ GIG KA.A.AB.BA
C: 14′. [ ]ÍD ZÌ GIG KA.A.AB.BA

A: 65. [ ] A.MEŠ GAZI^{SAR} *tara*-⌜*bak*⌝
B: 15′–16′. PAP 6 Ú.ḪI.A/GAZ NAM *ina* A GAZI^{SAR} *tara-muk*
C: 14′–15′. PAP 6 Ú.ḪI.A GAZ NAM/[ ]

ina TÚG SUR-*ra* ⌜SAG⌝[ ]
ina TÚG.ḪI.A SUR-*ri* SAG.DU-*su* LAL-*id*
[ ].ḪI.A SUR-*ri* SAG.DU-*su* LAL-*id*

Line Commentary

65: *ina* TÚG SUR-*ra* – SUR = *ṭerû* “to rub in”, said of leather and cloth used for bandages; see *AHw* 1388–1389.

Translation

1. *Kukru*, *burāšu*-juniper, *kasû*, *kibrītu*-sulphur, wheat flour, (and) *imbû tâmti*: a total of six plants.
2. You crush (them). You sift (them). You decoct/soak (it) in *kasû* juice. You massage (it) into a piece of cloth. You bandage his head (with it).

No. 62

Text	*Lines*
BAM 11	21–22

21. DIŠ LÚ GIDIM$_4$ DIB-*su-ma* SAG.KI.DIB.BA TUKU.TUKU x[...]
22. *tu-ba-aḫ-ḫa-ar ba-aḫ-ru-su* [...]

Translation

1. If a ghost afflicts a person so that he continually has a headache: [...]
2. You heat (them) up. While (they) are still hot [...]

No. 63

	Text	*Lines*
	BAM 11	23–24

23. DIŠ LÚ GIDIM$_4$ DIB-*su-ma* SAG.KI.DIB.BA TUKU.TUKU
    ^{GIŠ}GEŠ[TIN.KA$_5$.A? ...]
24. *i-na* A GAZI^{SAR} *ta-la-aš* [...]

Translation

1. If a ghost afflicts a person so that he continually has a headache: [“fox] gra[pe”? ...]
2. You knead (them) in *kasû* juice [...]

No. 64

	Text	*Lines*
	BAM 11	28–29

28. DIŠ KI.MIN LAG A.ŠA.GA ^{GIŠ}ZA.BA.LAM ZÌ ŠE.SA.A DUḪ ŠE.GIŠ.Ì [...]
29. ^{ŠEM}LI TÉŠ.BI GAZ NAM 1/3 *qa*.TA.ÀM *ina* KAŠ SAG x[...]

Line Commentary

28–29: There is a very similar prescription for bodyache in *BAM* 197: 17–21 (see no. 175a).

Translation

1. If ditto (a ghost afflicts a person so that he continually has a headache): "field clod", *supālu*-wood, flour made from roasted grain, residue of sesame, [...],
2. (and) *burāšu*-juniper. You crush (them) together. You sift (them). 1/3 of a *qû*-measure each in beer [...]

No. 65

Sigla	*Text*	*Lines*
A	*BAM* 155	iii 13′–15′
B	K4023=*AMT* 102/1	i 26′–28′ (=i 38′–40′)
C	*BAM* 473	iii 3′–5′
D	*BAM* 227	1′–3′

A: iii 13′. DIŠ [N]A GIDIM DIB-*su* [ ]
B: i 26′. < > SUḪUŠ ^{GIŠ}DÌḪ *šá* U⌜GU K⌝[I] ⌜SUḪUŠ⌝
C: iii 3′. < > SUḪUŠ ^{GIŠ}DÌḪ *šá* UGU KI.MAḪ SUḪUŠ

A: iii 14′. [ ]^{Ú}GÍR *ša* U[GU]
B: i 26′–27′. $^{GIŠ.Ú}$GÍR *šá* UGU KI.MAḪ SI GU$_4$ *ša* ZAG / ⌜SI⌝ MÁŠ
C: iii 3′–4′. ^{GI}[^{Š}]$^{.Ú}$GÍR < > SI GU$_4$ *šá* ZAG SI MÁŠ.ZU
D: 0′–1′. [ ]

[ ]
ša GÙB NUMUN ^{GIŠ}ŠINIG
šá [ ]/NUMUN ^{GIŠ}ŠINIG
[ ]/[*bi*]-*ni*

A: iii 15′. NUMUN ^{GIŠ}MA.NU ^{Ú}*a*[ ]
B: i 27′–28′. NUMUN ^{GIŠ}MA.NU ^{Ú}*a-zal-la*/ 7 Ú.ḪI.A *ṣi-in-di* < >
C: iii 4′–5′. NUMUN ^{GIŠ}MA.NU ^{Ú}*a-zal-lá* 7 Ú.ḪI.A/*ṣi-in-di šá*
D: 1′–3′. NUMUN ⌜^{GIŠ}⌝MA.NU ^{Ú}*a*[ ]/[ ]ḪI.A *ṣi-in-di* < >

[ ]
[Š]U.GIDIM.MA SAG.KI.MEŠ-*šú* LAL-*id*
ŠU.GID[I]M.MA SAG.KI^{II}-*šú* LÁL
ŠU.GU[$_4$.MA]/ [ ].⌜KI⌝$^{II.MEŠ}$-*šú* LAL-*i*[*d*]

Translation

1. If a ghost afflicts a [perso]n: root of a *baltu*-thorn which (has grown) on a grave, root of
2. an *ašāgu*-thorn which (has grown) on a grave, right horn of an ox, left horn of a he-goat, *bīnu*-tamarisk seed,
3. *e*ʾ*ru*-tree seed (and) *azallû*: seven plants: a bandage for "hand" of ghost. You bandage his temples (with it).

No. 66

Sigla	*Text*	*Lines*
A	*BAM* 155	iii 16′–17′
B	K4023=*AMT* 102/1	i 29′–30′(i 41′–42′)

A: iii 16′. $^{\text{ŠEM}}$ꞱLIꞱ $^{\text{ŠE}}$[$^{\text{M}}$]
B: i 29′. [$^{\text{ŠE}}$]$^{\text{M}}$LI $^{\text{ŠEM}}$GÚR.GÚR KA.A.ꞰAB.BAꞱ KI.A.$^{\text{d}}$ÍD

A: iii 17′. Ì.UDU ELLÁG ꞰUDUꞱ[ ]
B: i 30′. [ ] Ì.UDU [...] DUḪ.LÀL ḪE.ḪE

[ ]
SAG.KI.MEŠ-*šú* LAL

Translation

1. *Burāšu*-juniper, *kukru*, *imbû tâmti*, *kibrītu*-sulphur,
2. caul fat from the kidney of a sheep, [...] fat (and) wax. You mix (them) together. You bandage his temples (with it).

No. 67

Text	*Lines*
BAM 471	ii 1′–2′

ii 1′. I[GI ...] ÚḪ.^{d}[ÍD]
ii 2′. [...] SAG.KI.MEŠ-*šú* LAL

Line Commentary

ii 1′: The line was collated by M. Geller, *ZA* 74.295.

Translation

1. [...] *ruʾtītu*-sul[phur]
2. [...] you bandage his temples (with it).

No. 68

Text	*Lines*
BAM 482	iii 7–9

iii 7. DIŠ NA SAG.KI DIB-*su-ma* TA ^{d}UTU.È EN ^{d}UTU.ŠÚ.A KÚ-*šú* ŠU.GU$_4$.MA
a-ši-pu ki šá i-du-u
iii 8. *li-te-ep-pu-uš* Ì.UDU *ma-ḫir-te* [UDU.NÍTA ...]x EŠ-*su* ^{Ú}IN$_6$.ÚŠ ḪÁD.A
iii 9. ⌜GAZ NAM⌝ *ina* A GAZI^{SAR} *tara-bak* ZÌ [... SAG.DU-*su* SA]R-*ab* LAL-*su*

Line Commentary

iii 7: This line is virtually identical to *TDP* 34: 13.

Translation

1. If a person's temples afflict him and hurt him from sunrise to sunset, "hand" of ghost. The *āšipu* what he knows (to do)
2. let him continually do. You rub him with marrow from the fibula [of a (castrated) ram]. Dried *maštakal*
3. you crush. You sift (it). You decoct (it) in *kasû* juice. [...] flour [you sprinkle on it. You s]have [his head]. You bandage him (with it).

No. 69

	Text *AMT* 4/6	*Lines* 2′–3′
2′.	[DIŠ KI.MIN ... ^{Š}]^{EM}GÚR.GÚR ^{Ú}*ka-man-tu ni-kip-tú* KA.A.AB.BA x[...]	
3′.	[...] *tu-ba-ḫar-ma ina* ^{TÚG}BARA.SI SAG.KI-*su* LAL	

Translation

1. [If ditto: ...] *kukru*, *kamantu*, *nikiptu*, *imbû tâmti*, [...]
2. [...] You heat (them) up and you bandage his temple with (it) in a turban.

No. 70

	Text *AMT* 97/4	*Lines* 23′–24′
23′.	SAḪAR *ḫar-ba-ti* ŠUB-*ti* ^{Ú}*ár-zal-l*[*a*]	
24′.	*ina* Ì.GIŠ ^{GIŠ}ERIN SAG.KI^{II}-*šú* ŠÉŠ	

Translation

1. Dust from an abandoned waste (and) *arzallu*.
2. You rub his temples (with them) in *erēnu*-cedar oil.

No. 71

Sigla	*Text*	*Lines*
A	K 4023=*AMT* 102/1	i 18′–25′(i 30′–37′)
B	*BAM* 485	i 7′–8′

A: i 18′. [^{NA_4}*aš-pu*]-*ú šá* U_4.SAR *kul-lu-mu* ^{NA_4}MUŠ.GÍR ^{NA_4}SA[G.G]IL.[M]UD
B: i 7′. [^{N}]^{A_4}SAG.GIL.MUD

A: i 19′. [^{NA_4}*sin*]-*kád*?-*ru* ⌜NÍTA⌝? ^{NA_4}SAG.DU ^{NA_4}SAG.KI
B: i 8′. [ ]

^{NA_4}ŠIM.BI.ZI.DA ^{NA_4}*lu-lu-da*-[ ]
[*n*]*i-tú*

A: i 20′. [^{NA_4}]ŠUBA SIG_7 ^{NA_4}*sà-sú*(coll.) ^{NA_4}GUG ^{NA_4}BAL SA_5 ⌜^{NA_4}BAL⌝ GI_6 ^{NA_4}BAL SI[G_7]
A: i 21′. [^{N}]^{A_4}*ár-zal-la* ^{NA_4}MUŠ SA_5 ^{NA_4}DÚR.MI.NA ^{NA_4}DÚR.MI.NA.BÀN.D[A]
A: i 22′. ⌜^{NA_4}⌝GI.RIM.ḪI.LI.BA $^{NA_4.GIŠ}$PÍSAN ^{NA_4}ŠURUN ⌜^{d}GUD(coll.)⌝ ^{NA_4}KA.GI.NA.DIB.BA
A: i 23′. ^{NA_4}BABBAR.DIL ^{NA_4}BABBAR.MIN_5 ⌜NA_4 DÙ⌝.A.BI GAZ SÚD *it-ti nap-šal-ti u ṣi-in-di*
A: i 24′. *ša* SAG.⌜KI.DIB⌝.BA!.KAM SAG.KI.MEŠ-*šú* ŠÉŠ.MEŠ LAL-*id*
A: i 25′. NA_4 DÙ.A.BI *an-nu-ti* qu_5-*taru tu-*<*qat-*>*tar ina* SAG.KI-*šú* KEŠDA-*su*

Line Commentary

i 18′: F. Köcher, *BAM* V, p. xxvii gives the line numbers of Text A as 37′–44′. [^{NA_4}*aš-pu*]-*ú šá* U_4.SAR *kul-lu-mu*. The restoration is based on *BAM* 376 i 12′ and *ACh Supp.* 2 Sin 19: 8 which have ^{NA_4}*aš-pu-u ša* U_4.SAR: "jasper with a moon crescent (visible in it)" and on K 3304+9217 ii 6′, apud E. Reiner, *JNES* 26.196 n. 21; cf. *STT* 366: 7; M. Stol, *Epilepsy* 110–113 (with further references).

i 22′: ⌜^{NA_4}⌝GI.RIM.ḪI.LI.BA: *girimḫilibû*-stone or perhaps, with *AHw* 291a: *gir-immu* from the mountains ("Unterwelt").

Translation

1. [Jaspe]r which has been shown to the moon crescent, *mušš̆aru*-stone, *saggil*[*m*]*ud*-stone,
2. masculine? *sinkadru*-mineral?, "head"-stone, "temple"-stone, kohl, *luluda*[*nītu*]-stone,
3. yellow *šubû*-stone, *sasu*-stone, carnelian, red spindle-stone, black spindle-

stone, yello[w] spindle-stone,
4. *arzallu*-stone, red snake-stone, *turminû*-stone, *turminabandû*-stone,
5. *girimḫilibû*-stone, *mēsu*-stone, "ox-dung"-stone, magnetic hematite,
6. *pappardilû*-stone, (and) *papparminu*-stone. You crush all the stone(s). You grind (them). With the salves and bandages
7. for headache, you rub (it) on his temples (or) you bandage (them with it).
8. You can (also) use these stones as fumigants. You can (also) bind it on his temples (as an amulet).

No. 72

Text	*Lines*
BAM 3	iii 15–17

iii 15. DIŠ NA SA SAG.KI-*šú* DIB-*su-ma* IGI^{II}-*šú* ÚŠ *ú-kal-la*
iii 16. ^{ŠEM}GÚR.GÚR ^{ŠEM}LI ZÌ ŠE.SA.A DUḪ.ŠE.GIŠ.Ì
iii 17. ḪÁD.DU GAZ NAM *ina* KAŠ *tara-bak* LAL

Line Commentary

iii 15: *SpTU* 3 no. 88 ii 21 indicates that this problem is due to "hand" of ghost.

Translation

1. If the blood vessels of a person's temple afflict him and his eyes contain blood:
2. *kukru*, *burāšu*-juniper, roasted grain flour, (and) sesame residue.
3. You dry, crush (and) sift (them). You decoct (it) in beer. You bandage (him with it).

No. 73

Sigla	*Text*	*Lines*
A	*BAM* 3	iii 28–30
B	*BAM* 482	ii 26–27
C	*AMT* 20/1	ii! 3′–4′
D	K 19766	1′

A: iii 28. DIŠ NA SAG.KI 15-*šú* DIB-*su-ma* IGI 15-*šú* ÚŠ *ú-kal*
B: ii 26. DIŠ NA SAG.KI ZAG-*šú* DIB-*su-ma* IGI ZAG-*šú* ÚŠ *ú-kal*
C: ii! 3′. DIŠ NA S[AG]

A: iii 29. *saḫ-lé-e* ^{Ú}ḪAR.ḪAR IM.BABBAR $^{GIŠ!Ú}$GÍR.LAGAB
B: ii 26f. *saḫ-lé-e* ^{Ú}ḪAR.ḪAR IM.BABBAR/ $^{GIŠ.Ú}$GÍR.LAGAB
C: ii! 3′f. [ ]/ $^{GIŠ.Ú}$GÍR.[ ]
D: 1′. /[ ]^{Ú}·GÍR.[ ]

ZÌ ŠE.SA.A BA.BA.ZA.MUNU[$_5$]
ZÌ ŠE.SA.A BA.BA.ZA.MUNU$_5$
[ ]
[ ]

A: iii 30. 1-*niš* ḪE.ḪE *ina* A.GEŠTIN.NA *tara-bak* KI.MIN
B: ii 27. 1-*niš* GAZ NAM *ina* A.GEŠTIN.NA *tara-bak* ŠU.BI.DIDLI.ÀM
C: ii! 4′. [ ]
D: 1′. [ ]

Line Commentary

iii 28: *SpTU* 3 no. 88 ii 19 indicates that this problem is due to "hand" of ghost.

Translation

1. If a person's right temple afflicts him and his right eye contains blood:
2. *saḫlû*, *ḫašû*, gypsum, *dadānu*-thorn, roasted grain flour, (and) gruel.
3. You mix (them) together.[29] You decoct (it) in vinegar. Ditto.

[29] Text B has: "You crush (them) together. You sift (it)".

No. 74

Sigla	*Text*	*Lines*
A	*BAM* 3	iii 31–33
B	*BAM* 482	ii 28–29
C	*AMT* 20/1	ii! 5′–6′
D	K 19766	2′–3′

A: iii 31. DIŠ NA SAG.KI 150-*šú* DIB-*su-ma* IGI 150-*šú* ÚŠ *ú-kal*
B: ii 28. [N]A SAG.KI GÙB-*šú* DIB-*su-ma* IGI GÙB-*šú* ÚŠ *ú-ka*[*l*]
C: ii! 5′. DIŠ NA SAG.KI G[ÙB]
D: 2′. [ ] SAG.KI G[ÙB]

A: iii 32. ^{Ú}KI.KAL.ḪI.RÍ ^{Ú}SU.AN.DAR.RA ^{ŠEM}MUG 1-*niš* GAZ
B: ii 28f. [K]I.KAL.ḪI.RÍ.IN / [ ]^{r}SU^{1}.AN.DAR ^{ŠEM}MUG 1-*niš* GAZ
C: ii! 5′f. [ ]/ ^{Ú}SU.AN.DAR.R[A]
D: 2′–3′. [ ]/ ^{Ú}SU.AN.DAR.RA ^{Š}[^{EM}]

A: iii 33. NAM *ina* GA *u* A.GEŠTIN.NA *tara-bak* KI.MIN
B: ii 29. NAM *i*[*na*] *tara-bak* MIN
C: ii! 6′. [ ]
D: 3′. [ ]

Line Commentary

iii 31: *SpTU* 3 no. 88 ii 20 indicates that this problem is due to "hand" of ghost.

Translation

1. If a person's left temple afflicts him and his left eye contains blood:
2. *lardu*, *šumuttu*-vegetable, (and) *balukku*-wood. You crush (them) together.
3. You sift (it). You decoct (it) in milk and vinegar. Ditto.

No. 75

Sigla	*Text*	*Lines*
A	*BAM* 3	iii 34–36
B	*AMT* 20/1	ii! 7′–8′
C	K 19766	4′–5′

A: iii 34. DIŠ NA SAG.KI.ME-*šú* DIB.ME-*šú-ma* IGI^{II}-*šú* ÚŠ *ú-kal-la*
B: ii! 7′. DIŠ NA SAG.KI^{II}-*šú* *ṣa*[*b-ta*]
C: 4′. [N]A SAG.KI^{II}-*šú* *ṣab-ta-šú-ma* I[GI]

A: iii 35. ^{ŠEM}GÚR.GÚR ^{ŠEM}LI ZÌ ŠE.SA.A DUḪ.ŠE.GIŠ.Ì
B: ii! 7′f. [ ]/ DUḪ.ŠE.GIŠ.Ì
C: 4′–5′. [ ]/ [ ].GIŠ.Ì

A: iii 36. *šá-bu-lu-tú* GAZ NAM KI ZÌ.KUM ḪE.ḪE *ina* KAŠ SILA$_{11}$ LAL
B: ii! 8′. *šá-bu-l*[*u-*]
C: 5′. *šá-bu-lu-tú* GA[Z]

Line Commentary

iii 34: *SpTU* 3 no. 88 ii 21 indicates that this problem is due to "hand" of ghost.

Translation

1. If a person's temples afflict him and his eyes contain blood:
2. *kukru*, *burāšu*-juniper, roasted grain flour, (and) sesame residue,
3. dried. You crush (and) sift (them). You mix (it) with *isqūqu*-flour. You knead (it) in beer. You bandage (him with it).

No. 76

Sigla	*Text*	*Lines*
A	*BAM* 482	ii 20–21
B	*BAM* 9	14–15

A: ii 20. DIŠ [NA SAG.KI]-*šú* DIB-*su-ma* IGI ZAG-*šú* ÍR *ú-kal*
B: 14. [ZA]G-*šú* DIB-*su-ma* IGI^{II} ZAG-*šú* ÍR *ú-kal*

saḫ-lé-e ZÌ ŠE.SA.A
s[*aḫ-*]

A: ii 21. [M]UNU$_5$ 1-*niš* ḪE.ḪE *ina* A GAZI^{SAR}
B: 15. [ ] LAGAB MUNU$_5$ 1-*niš* ḪE.ḪE *ina* A.MEŠ GAZI^{SAR}

tara-bak SAG.KI-*šú* LAL-*ma* TI-*uṭ*
[ ]

Line Commentary

ii 20: *SpTU* 3 no. 88 ii 22 indicates that this problem is due to "hand" of ghost.

Translation

1. [If a person's right temple] afflicts him and his right eye contains tears: *saḫlû*, roasted grain flour,
2. (and) [a lump] of malt you mix together. You decoct (them) in *kasû* juice. If you bandage his temple with it, he will get well.

No. 77

Sigla	*Text*	*Lines*
A	*BAM* 482	ii 22–23
B	*BAM* 9	16–17

A: ii 22. DIŠ NA SAG.KI GÙB-*šú* DIB-*su-ma* IGI GÙB-*šú* ÍR *ú-kal*
B: 16–17. [N]A SAG.KI GÙB-*šú* DIB-*su-ma* IGI^{II} GÙB-*šú* ÍR *ú-kal*

saḫ-lé-e ^{Ú}ḪAR.ḪAR GAZ NAM
[ ]/[G]AZ NAM

A: ii 23. *ina* KAŠ AL.ŠEG$_6$.GÁ *tara-bak* SAG.KI-*šú* LAL-*ma* TI
B: 17. *ina* KAŠ ŠEG$_6$-*šal* *tara-bak* SAG.KI-*šú* LAL-*ma* TI

Line Commentary

ii 22: *SpTU* 3 no. 88 ii 23 indicates that this problem is due to "hand" of ghost.

Translation

1. If a person's left temple afflicts him and his left eye contains tears: *saḫlû* (and) *ḫašû* you crush (and) sift.
2. You decoct (it) in boiled beer.[30] If you bandage his temple with it, he will get well.

[30] So Text A. Text B has "You boil (it) in beer. You decoct (it)."

No. 78

Sigla	*Text*	*Lines*
A	*BAM* 482	ii 24–25
B	*BAM* 9	18–20
C	*AMT* 20/1	ii! 1′–2′

A: ii 24. DIŠ NA SAG.KI^{II}-*šú* *ṣab-ta-šú-ma* IGI^{II}-*šú*
B: 18–19. [K]I.MEŠ-*šú* [DIB].MEŠ-*šú-ma*! [ ]
C: ii! 1′. ⌜DIŠ NA⌝ [ ]

ÍR *ú-kal-la saḫ-lé-e* ^{Ú}ḪAR.ḪAR GAZI^{SAR}
ÍR *ú-k*[*al* ZA]G.ḪI.LI / [ ]
[ ]

A: ii 25. ZÌ ŠE.SA.A BA.BA.ZA.MUNU$_5$ 1-*niš ina* ^{DUG}GAN
B: 19–20. [ ].MUNU$_5$ [ ]
C: ii! 2′. ZÌ ŠE.[ ]

ina A GAZI^{SAR} *tara-bak* SAG.KI^{II}-*šú* KEŠDA-*ma* TI-*uṭ*
ina A.MEŠ GAZI^{S}[^{AR}] / [KE]ŠDA-*ma* TI
[ ]

Line Commentary

ii 24: *SpTU* 3 no. 88 ii 24 indicates that this problem is due to "hand" of ghost.

Translation

1. If a person's temples afflict him and his eyes contain tears: *saḫlû*, *ḫašû*, *kasû*,
2. roasted grain flour, (and) gruel. You decoct (them) together in a *kannu*-bowl in *kasû* juice. If you bind his temple with it, he will get well.

No. 79

	Text *BAM* 482	*Lines* ii 62′–64′a

ii 62′. DIŠ NA SAG.KI ZAG-*šú* KÚ-*šú-ma* IGI ZAG-*šú nap-ḫat ù* ÍR BAL-*qí* ŠU.GIDIM.MA *šá-né* ^{d}EŠ$_4$.DAR
ii 63′. *ana* TI-*šú* ^{GIŠ}*si-ḫu* ^{GIŠ}*ár-ga-nu* ^{GIŠ}*ba-ri-ra-tú* 1 GÍN ÚḪ-^{d}ÍD ^{Ú}IN$_6$.ÚŠ
ii 64′. ^{GI}ŠUL.ḪI *ina* ZÌ.KUM ḪE.ḪE *ina* KAŠ *tara-bak* LAL

Line Commentary

ii 62′–64′: *BAM* 3 iii 7–11 (see no. 111) contains exactly the same remedy, but to treat different symptoms.
ii 62′: This line is virtually identical to *TDP* 36: 31//*SpTU* 3 no. 88 i 10. *šá-né* = "deputy"–for the interpretation, see M. Stol, *Epilepsy* 6, 90; cf. *CAD* Š/1.398 s.v. *šanû* mng. c.

Translation

1. If a person's right temple hurts him and his right eye is swollen and sheds tears, "hand" of ghost, deputy of Ištar.
2. To cure him: *sīḫu*, *argānu*, *barīrātu*, a shekel of *ruʾtītu*-sulphur, *maštakal*,
3. (and) *šalālu*-reed. You mix (them) with *isqūqu*-flour. You make a decoction in beer. You bandage (him with it).

No. 80

Text	*Lines*
BAM 482	iii 3–4

iii 3. DIŠ KI.MIN IM.BABBAR *Pu-rat-tú* ZÌ $MUNU_4$ ZÌ GÚ.GAL ZÌ GÚ.TUR ZÌ $GAZI^{SAR}$

iii 4. GAZ NAM *ina* A $GAZI^{SAR}$ *tara-bak* SAG.KI-*šú* IGI-*šú* LAL

Translation

1. If ditto (a person's left temple hurts him and his left eye is swollen and sheds tears): gypsum from the Euphrates, malt flour, *ḫallūru*-pea flour, *kakku*-pea flour, (and) *kasû* flour.
2. You crush (them). You sift (them). You decoct (it) in *kasû* juice. You bandage his temples (and) his eyes (with it).

No. 81

Text	*Lines*
BAM 482	ii 64′b–65′

ii 64′. DIŠ KI.MIN *šur-šum-mi ši-iq-qí šur-šum-me* A.GEŠTIN.NA KALAG.GA
ii 65′. *šur-šum-mi* KAŠ SAG ZÚ.LUM.MA NI.TUK^{KI} 1 GÍN Ì.UDU ^{ŠEM}GIG *ina* Ì.NUN (coll.) SÚD *te-qí*

Line Commentary

ii 64′–65′: *BAM* 3 iii 12–14 (see no. 112) contains exactly the same remedy, but to treat different symptoms.

Translation

1. If ditto (a person's right temple hurts him and his right eye is swollen and sheds tears): garum dregs, dregs of undiluted vinegar,
2. dregs of beer, Dilmun dates, (and) a shekel of "fat" (salve) of *kanaktu*-aromatic. You grind (them) in ghee. You daub (it) on.

No. 82

Text	*Lines*
BAM 482	iii 1–2

iii 1. DIŠ NA SAG.KI GÙB-*šú* KÚ-*šú-ma* IGI 150–*šú nap-ḫat u* ÍR BAL-*qí* ZÚ.LUM.MA NI.TUK^{KI}

iii 2. Ú *a-ši-i* ÚŠ ^{GIŠ}ERIN *ina* Ì ^{ŠEM}GÍR SÚD *ina* UL *tuš-bat ina še-rim* NU *pa-tan* MAR

Line Commentary

iii 1: *TDP* 36: 32//*SpTU* 3 no. 88 i 11 indicates that this problem is due to "hand" of ghost, deputy of Ištar.

Translation

1. If a person's left temple hurts him and his left eye is swollen and sheds tears: Dilmun dates,
2. plant for *ašû* (and) *erēnu*-cedar resin. You grind (them) in *asu*-myrtle oil. You put (it) out overnight under the stars. In the morning, without (his) having eaten, you daub (it) on.

No. 83

Text	*Lines*
BAM 482	iii 5–6

iii 5. DIŠ NA SAG.KI DIB-*su-ma i-mim i-kaṣ-ṣa* IGI^{II}-*šú nu-up-pu-ḫa* ŠU.GIDIM.MA
iii 6. GÌR.PAD.DU NAM.LÚ.U$_{18}$.LU *tur-ár* SÚD *ina* Ì ^{GIŠ}ERIN EŠ.MEŠ-*su-ma* TI

Line Commentary

iii 5: This line is virtually identical to *TDP* 34: 17.

Translation

1. If a person's temples afflict him and he gets hot (and then) cold (and) his eyes are swollen, "hand" of ghost.
2. You char human bone. You grind (it). If you continually rub (it) on him in *erēnu*-cedar oil, he will get well.

No. 84

Sigla	*Text*	*Lines*
A	*BAM* 482	iv 44′–45′
B	*AMT* 19/1	iv! 27′–28′

A: iv 44′. [G]Ú.MEŠ-*šú* KÚ.MEŠ-*šú*
B: iv! 27′. DIŠ NA SAG.KI.DIB.BA-*ma* SA GÚ-*šú* KÚ.MEŠ-*šú*

ŠU.GIDIM.MA ^{GIŠ}*si-ḫu* ^{GIŠ}*ár-ga-nu*
ŠU.GIDIM.MA ⌜^{Ú}⌝[ ]

A: iv 45′. ⌜^{Ú}⌝[ŠU]L.ḪI GAZ NAM *ina* A GAZI^{SAR} *tara-bak* LAL-*su*
B: iv! 28′. ^{Ú}*ba-ri-ra-tú* ^{GI}ŠUL.ḪI GAZ NAM *ina* A GAZI^{SAR} [ ]

Line Commentary

iv 44′: This line is virtually identical to *TDP* 34: 15.

Translation

1. If a person has a headache and his neck muscles continually hurt him, "hand" of ghost: *sīḫu*, *argānu*,
2. *barīrātu*, (and) *šalālu*-reed. You crush (them). You sift (them). You decoct (it) in *kasû* juice. You bandage him (with it).

No. 85

Sigla	*Text*	*Lines*
A	68.5.23,2=*AMT* 93/1	13′–14′
B	K 2492	11′–13′

A: 13′. DIŠ NA ŠU.GIDIM.MA DIB-*su* $^{\text{ŠEM}}$LI KI.A.$^{\text{d}}$ÍD 1-*niš* GAZ NAM
B: 11′. [K]I.A.$^{\text{d}}$ÍD 1-*niš* GAZ NA[M]

ina Ì.UDU ÉLLAG MÁŠ.NÍTA(coll.) ḪE.ḪE
[ ]

A: 14′. *ina* KUŠ SUR ÚŠ $^{\text{GIŠ}}$ERIN IGI ŠÉŠ
B12′ [ ]-*ri* ÚŠ $^{\text{GIŠ}}$ERIN IGI ŠÉŠ-*aš*

A *lu* SAG.DU-*su* *lu* GÚ-*su* LAL-*ma* TI-*uṭ*
B13′ [ ] LAL-*ma* TI

Translation

1. If "hand" of ghost afflicts a person: *burāšu*-juniper (and) *kibrītu*-sulphur. You crush (them) together. You sift (them). You mix (it) with caul fat from the kidney of an adult male goat.
2. You massage (it) into a piece of leather. You rub *erēnu*-cedar resin on it. If you bandage either his head or his neck (with it), he will get well.

No. 86

	Text	*Lines*
	BAM 159	vi 48–50

vi 48. $^{\text{Ú}}$⌈*a-zal-lá*⌉ NUMUN GADA $^{\text{Ú}}$LAL $^{\text{GIŠ}}$*al-la-nu kib-rit* KA.A.AB.BA
vi 49. $^{\text{Ú}}$KU$_6$ 7 Ú.ḪI.A *nap-šal-ti* SAG.KI.DIB.BA GAZ NAM
vi 50. *ana* ŠÀ Ì $^{\text{GIŠ}}$ERIN ŠUB SAG.KI.MEŠ-*šú da-da-ni-šú* EŠ.MEŠ-*ma* TI

Translation

1. *azallû*-plant, flax seed, *ašqulālu*, *allānu*-oak, *kibrītu*-sulphur, *imbû tâmti*,
2. (and) *šimru*: seven plants; salve for headache. You crush (them). You sift (them).
3. You pour down *erēnu*-cedar oil onto it. If you rub his temples (and) his neck muscles (with it), he will get well.

No. 87

Sigla	*Text*	*Lines*
A	*BAM* 216	8′–11′
B	*BAM* 482	iii 37′–39′
C	*AMT* 97/4	25′–29′

A: 8′. [DIŠ N]A *ina* DIB ŠU.GIDIM.MA SAG.KI^{II}-*šú*
B: iii 37′. [ ] SAG.KI^{II}-*šú*
C: 25′–26′. DIŠ NA *ina* DIB-*it* GIDIM SAG.KI^{II}-*šú*

KÚ.MEŠ-*šú* ^{NA_4}*mu-ṣu*
KÚ-*šú* ^{NA_4}*mu-ṣa*
KÚ.MEŠ[ ]/[^{NA}]^{4}*mu-ṣa*

A: 9′. [^{N}]^{A_4}AN.ZAḪ ^{NA_4}AN.ZAḪ.GI$_6$
B: iii 37′f. < > ^{NA_4}AN.ZAḪ [G]I$_6$/
C: 26′–27′. ^{NA_4}ZÁLAG ^{NA_4}AN.ZAḪ ^{NA_4}AN.ZAḪ[ ]/

^{NA_4}KUR-*nu* DIB ^{NA_4}AN.BAR
[^{NA_4}KA.GI.N]A.DIB.BA ^{NA_4}AN.BAR
[^{NA_4}KU]R-*nu* DIB.BA ^{NA_4}AN.BAR

A: 10′. [^{Ú}A]Š 7 Ú.ḪI.A *an-nu-ti* 1-*niš* SÚD *ina* ÚŠ
B: iii 38′f. ^{Ú}AŠ 6 Ú.MEŠ ŠEŠ [ ]*niš* SÚD / [ ]
C: 27′–28′. < > 6 Ú.ḪI.A *an-nu*[ ] / [Ú]Š

^{GIŠ}ERIN ḪE.ḪE
[ER]IN ḪE.ḪE-*ma*
^{GIŠ}ERIN ḪE.ḪE-*ma*

A: 11′. [SA]G.KI^{II}-*šú* IGI.MEŠ-*šú* GÚ-*su* ŠÉŠ.MEŠ-*ma* TI-*uṭ*
B: iii 39′. SAG.KI^{II}-*šú* IGI.MEŠ-⌜*šú u*⌝ GÚ-*su* EŠ.MEŠ-*ma ina-eš*
C: 28′–29′. SAG.KI^{II}-*šú* GÚ-[*su*]/[IGI.MEŠ-*š*]*ú* ŠÉŠ-*ma* DIN

Line Commentary

8′–11′: *BAM* 471 ii 19′–20′//*BAM* 385 i 12′–14′(see no. 188) contains the same ingredients, but to treat different symptoms.

Translation

1. If, as a result of affliction by “hand” of ghost, a person’s temples continually

hurt him: *mūṣu*-stone,

2. *zalāqu*-stone, *anzaḫḫu*-frit, black *anzaḫḫu*-frit, magnetic hematite, iron,

3. (and) "lone plant". You grind these seven plants together. You mix (it) in *erēnu*-cedar resin.

4. If you <continually> rub (it) on his temples, his eyes, (and) his neck, he will get well.[31]

---

[31] Text B has "he will recover".

No. 88–89

Sigla	*Text*	*Lines*
A	*BAM* 482	iv 42′–43′
B	*AMT* 19/1	iv! 24′–26′
C	*AMT* 97/4	6′–8′

A <
B <
C: 6′–7′. [DIŠ N]A *pa-nu-šu iṣ-ṣa-nun-du ina* KI.NÁ *i-teb-bi*/[*u*]

<
<
i-ma-qut ŠU.GIDIM.MA

A: iv 42′. [
B: iv! 24′f. SÍG BAB[BAR] $^{\text{Ú}}$⌜NINNI$_5$⌝ NÍTA NU.NU ÉN [... ŠID-*nu*]
C: 7′. <

[KEŠ]DA-*su* A.RI.A NAM.⌜LÚ.U$_{18}$⌝.L[U]
[ ]/A.RI.A NAM.LÚ.U$_{18}$.LU SAG.KI-*š*[*ú*]
< > A.RI.A < > LÚ.U$_{18}$.LU SAG.KI-*šú*

A: iv 43′. [SÚ]D *ina* Ì $^{\text{GIŠ}}$ERIN
B: iv! 25′f. [ ]/*ni-kip-tú* 1-*niš* SÚD *ina* Ì $^{\text{GIŠ}}$ERIN
C: 8′. [T]AG.MEŠ $^{\text{NA}_4}$*mu-ṣa ni-kip-tú* 1-*niš* SÚD *ina* Ì.GIŠ

Ḫ E.Ḫ E ŠÉŠ.MEŠ-⌜*ma*⌝ [TI-*uṭ*]
Ḫ E.Ḫ E ŠÉŠ.M[EŠ]
Ḫ E.Ḫ E ŠÉŠ-*su* < >

Translation

1. <[If a person']s face seems continually to be spinning (and) he gets up from the bed [but then] falls (back down again), "hand" of ghost.>
2. <You twine (together) whi[te] wool (and) male *ašlu*-rush. [You recite] the recitation: ["..." You bi]nd (it) on him.> "Human sperm", on his temples,
3. you continually [r]ub. You grind *mūṣu*-stone (and) *nikiptu* together. You mix (it) with <*erēnu*-cedar> oil. <If> you continually rub (him with it), [<he will get well>].

No. 90

Sigla	*Text*	*Lines*
A	*BAM* 482	iv 40′–41′
B	*AMT* 19/1	iv! 23′
C	Jastrow (coll.)	r. 28

A: iv 40′. [DIŠ N]A SAG.KI [DIB-*su-ma* IGI.MEŠ-*šú i*]*-ṣ-ṣa-nun-du*
[ZI-*bi u* ŠUB-*ut* ŠU.GIDIM.MA]

A: iv 41′. [$^{\acute{U}}$]⌜*imḫur-lim*⌝[ ]
B: iv! 23′.[ ]⌜*imḫur-lim* $^{\acute{U}}$*tar-muš*⌝
C: r. 28. [ ]⌜*tar-muš*$_8$ $^{\acute{U}}$⌝[*imḫur*]-⌜*lim*⌝

[ ] KAŠ.DÙG.GA < > NAG.MEŠ-[ ]
[ ]
⌜*ina* KAŠ ŠEG$_6$-*šal* NAG.ME-*ma*⌝ TI-[*uṭ*]

Line Commentary

iv 40′: Restorations are based on the virtually identical *TDP* 34: 18.

Translation

1. [If a m]an's temples [afflict him and his face] seems continually to be spinning (and) [he gets up <from the bed> but then falls (back down again), "hand" of ghost].
2. <You boil> "cures a thousand" (and) *tarmuš* in <sweet> beer. If he continually drinks (it), he will get well.

No. 91

Sigla	*Text*	*Lines*
A	*BAM* 323	89–107
B	*BAM* 228	23–32
C	*BAM* 229	17′–26′

A: 89. DIŠ NA SAG.<KI>.DIB.BA TUKU.TUKU-*ši* GEŠTU^{II}-*šú*
B: 23–24. DIŠ NA SAG.KI.DIB.BA TUKU.TUKU-*ši* GEŠTU^{II}-*šú*
C: 17′–18′. DIŠ NA SAG.KI.DIB.[B]A TUKU.TUKU-*ši* GEŠTU^{II}-*šú*

⌜*i-ša-gu-ma* IGI^{II}-*šú*⌝ *i-bar-ru-ra*
i-šag-gu-ma / IGI^{II}-*šú i-bar-ru-ra*
i-šá-gu-ma / IGI^{II}-*šú i-bar-ru-r*[*a*]

A: 90. SA.GÚ-*šú* KÚ.MEŠ-*šu* Á-*šú* *šim-ma-ti*
B: 24–25. SA.GÚ-*šú* KÚ.MEŠ-*šu*/Á^{II}-*šú* *šim-ma-tum*
C: 18′–19′. [S]A.GÚ-*šú* KÚ.MEŠ-*šu* Á^{II}.MEŠ-*šú*/⌜*šim*⌝-*ma-tú*

TUKU.TUKU-*ši* ÉLLAG-*su* *ú-maḫ-ḫa-s*[*u*]
TUKU.TUKU-*ši* ÉLLAG-*su* *ú-maḫ-ḫa-as*-[*su*]
TUKU.TUKU-*ši* [ÉL]LAG-*su ú-maḫ-ḫa-as-su*

A: 91. ŠÀ-*šú* *da-li-iḫ* GÌR^{II}-*šú* *ri-mu-tú* TUKU.TUKU-*ši*
B: 26. ŠÀ-*šú* *da-liḫ* GÌR^{II}-*šú* *ri-mu-tú* TUKU.TUKU-*ši*
C: 20′. [ ]-*šú da-liḫ*] GÌR^{II}-*šú* [ ]-*mu-tú* TUKU.TUKU-*ši*

A: 92. NA BI GIDIM *ri-da-ti* UŠ.MEŠ-*šú ana* TI.LA-*šu*
B: 27. NA BI GIDIM$_4$ *ri-da-a-ti* UŠ.MEŠ-*šú ana* TI.LA-*šú*
C: 20′–21′. NA BI/[*r*]*i-da-a-ti* [ ].MEŠ-*šú ana* TI.LA-*šu*
(A&B)

A: 93. *ina* U$_4$.15.KÁM U$_4$-*um* ^{d}30 *u* ^{d}UTU 1–*niš* GUB-*zu*
B: 28. *ina* U$_4$.15.KÁM U$_4$-*um* ^{d}30 *u* ^{d}UTU 1–*niš* GUB-*zu*
C: 21′–22′. *ina* U$_4$.15.KÁM/[*z*]*u*

A: 94. NA BI TÚG.ŠÀ.ḪA MU$_4$.MU$_4$ *ina* NA$_4$.ZÚ SAG.KI-*šú*
B: 29–30. NA BI TÚG.ŠÀ.ḪA MU$_4$.MU$_4$-*aš* / *ina* NA$_4$.ZÚ SAG.KI-*šú*
C: 22′–23′. NA BI TÚG.ŠÀ.ḪA MU$_4$.MU$_4$/[ ]

te-eṣ-ṣi-ma
te-eṣ-ṣi-ma
[ ]-*ma*

A: 95. ÚŠ-*šu ta-tab-bak ina* ŠÀ GI.ᶠÙRIᶤ.GAL TUŠ-*eb-šu*
B: 30–31. ÚŠ-*šú ta-tab-bak/ina* ŠÀ GI.ÙRI.GAL TUŠ-*eb-šú*
C: 23′–24′. ÚŠ-*šu ta-tab-bak/*[ ]

A: 96. IGI-*šu ana* IM.SI.SÁ GAR-*an ana* ^{d}30 *ana* ^{d}UTU.ŠÚ.A
B: 31–32. IGI-*šú ana* IM.SI.SÁ GAR-*an/ana* ^{d}30 *ana* ^{d}UTU.ŠÚ.A
C: 24′–25′. [ ] *ana* IM.SI.SÁ GAR *ana* ^{d}30/[ ]

A: 97. NÍG.NA ^{ŠEM}LI GAR-*an* GA ÁB BAL-*qí*
B: 32. NÍG.NA ^{ŠEM}LI GAR-*an* GA GU$_4$.ÁB BA[L]
C: 25′. [*a*]*n* GA ÁB BAL-ᶠ*qí*ᶤ

A: *ana* ^{d}UTU (coll.) ^{d}UTU.È NÍG.NA GIŠ.ŠUR.MÌN GAR-*an*
B: 33. [ ]
C: 26′. [GA]R-*an*

A: 98. KAŠ SAG BAL-*qí* NA BE UR$_5$.GIN$_7$ DUG$_4$.GA
C: 26′–27′. KAŠ SAG [ ]/[ ]

A: 99. *ana* GÙB-*ya* ^{d}30 U$_4$.SAKAR AN-*e* GAL.MEŠ *ana* ZAG-*ya a-bi ṣal-mat* SAG.DU ^{d}UTU DI.KU$_5$
A: 100. DINGIR.MEŠ *ki-lal-la-an a-bi* DINGIR.MEŠ GAL.MEŠ TAR-*su* EŠ.BAR *ana* UN.MEŠ DAGAL.MEŠ
A: 101. IM ḪUL-*tim i-di-pan-ni-ma* GIDIM *ri-da-a-ti* UŠ.MEŠ-*an-ni*
A: 102. *lu* <*na*>-*as-sa-ku e-šá-ku u dal-ḫa-ku ana di-ni-ku-nu šu-zi-ba-ni-ma la aḫ-ḫa-bil*
A: 103. 7–*šú* DUG$_4$.GA-*ma iš-tu* GI.ÙRI.GAL È-*ma* TÚG.BI *ú-na-kar* TÚG DADAG MU$_4$.MU$_4$ *ana* ^{d}30 UR$_5$.GIN$_7$ DUG$_4$.GA

A: 104. ÉN ^{d}NANNA GIŠ.NU$_{11}$.GAL.AN.KI.KE$_4$ TU.RA NU.DÙG.GA ZU.MU.TA BA.Z[I]
A: 105. 3–*šú* ᶠDUG$_4$ᶤ.GA-*ma ana* ^{d}UTU UR$_5$.GIN$_7$ DUG$_4$.G[A]

A: 106. ^{d}UTUᶠDI.KU$_5$ GAL A!ᶤ.A SAG.GI$_6$.GA IM.ḪUL.GAR.RA.BA I.BÍ.GIN$_7$ AN.ŠÈ ḪÉ.È
A: 107. KA.TAR.ZU! GA.AN.SI.IL : 3–*šú* DUG$_4$.GA-*ma* NU x [(x x)]

Line Commentary

90: Both *CAD* L 12a and *AHw* 524b translate *labânu* as "tendon of the neck." However, the Sumerogram is SA.GÚ and SA/*šerʾānu* can mean "muscle" as well as "tendon" (see *CAD* Š/2.308–313) and generalized pain in the neck seems more probable in this context than tendonitis.
94: TÚG.ŠÀ.ḪA=*šaḫḫû*: "sackcloth"–for the translation, see W. Farber, *BID* 182.

95, 103: *urigallu* also means "standard". See *AHw* 1429–1430 s.v. *urigallu*.
102: There seems to be something missing here – perhaps we should understand *ana di-ni-ku-nu* (*kám-sa-ku*) as in *BAM* 323: 31 (see no. 226).
103: The ^{d}30 UR_5.GIN_7 is out into the margin and the DUG_4.GA is in the margin one line down.
107: KA.TAR.ZU!–the text has SU.

Translation

1. If a person continually has headaches, his ears roar, his eyes become dimmed,
2. his neck muscles continually hurt him, his arm(s) are continually numb, his kidney gives him a jabbing pain,
3. his heart is troubled, (and) his feet continually have *rimūtu*- paralysis,
4. a pursuing ghost continually pursues that person. To cure him,

---

5. On the fifteenth, the day when Sîn and Šamaš stand together,
6. you dress that person in sackcloth. You make an incision in his temple with a flint knife and
7. draw his blood. You have him sit in a reed hut.
8. You have him face north. To Sîn, towards the setting sun,
9. you set up a censer (burning) *burāšu*-juniper. You make a libation of cow's milk.[32] To Šamaš, (towards) the rising sun, you set up a censer (burning) *šurmēnu*-cypress.
10. You pour out a libation of beer.[33] That person says as follows:

---

11. "To my left is Sîn, moon crescent of the great heavens. To my right is the father of the black headed ones, Šamaš, the judge,
12. both gods, fathers of the great gods, makers of decisions for the widespread people,
13. an evil wind has blown upon me and a pursuing ghost continually pursues me.
14. I am truly grieved, confused and troubled. <I kneel?> for your judgment; save me so that I may not be wronged."
15. He says (this) seven times and then he emerges from the reed hut and removes his garment (and) puts on a clean garment. To Sîn, he says as follows:

---

16. Recitation: "Nanna, light of heaven and earth, rem[ove] the unpleasant sickness from my body."
17. He says (this) three times and then, to Šamaš, he sa[ys] as follows:

---

18. "Utu, great judge, father of the black-headed ones, let the evil wind that put it there(?) go up like smoke to heaven and
19. let me praise you." : If he says this three times, it (the ghost) will not [...]

---

[32] At this point, text B breaks off.
[33] At this point, text C breaks off.

No. 91a

	Text *AMT* 97/4	*Lines* 30′–31′
30.	[DIŠ NA SAG.K]I.DIB.BA TUKU.TUKU-*ši* GEŠTU[^{II}-*šú*]	
31.	[*i-šag-g*]*u-ma* IGI.MEŠ-*šú i-bar-*[*ru-ra* ...]	

Translation

1.	[If a person] continually has [hea]daches, [his] ear[s]
2.	[roa]r, his eyes become d[immed] ...

No. 92

Sigla	*Text*	*Lines*
A	*BAM* 7	1–10
B	*BAM* 482	iii 40′–47′
C	*BAM* 9	1–8
D	*BAM* 158	i 1–15
E	Jastrow (coll.)	r. 19–27

A: 1. [GIDI]M ZI SAG.KI
B: iii 40′. DIŠ ⌜NA⌝ [G]IDIM ZI ⌜SAG.KI⌝
C: 1. [*ina* DIB-*i*]*t* ŠU.GID[IM]
D: i 1–2. [ ] ⌜ZI SAG⌝[ ]/
E: r. 19. [N]A *ina* DIB ŠU.[GID]IM [ ]

TUKU.TUKU-*š*[*i*] < >
⌜TUKU⌝[ ] ⌜*ana* KAR⌝-*šú*
[ ]
[ ] KAR-*šú*
[ ]

A: 2. [ ] ^{GIŠ}ŠUR.MÌN 10 GÍN ^{ŠEM}ŠE[Š]
B: iii 40′f. 10 GÍN ^{GIŠ}ERIN 10 GÍN ^{GIŠ}ŠUR.MÌN/10 GÍN ^{ŠEM}[ ]
C: 2. [ERI]N 10 GÍN ^{GIŠ}ŠUR.MÌN 10 GÍN ^{ŠEM}ŠEŠ
D: i 2–3. 10 GÍN ^{GIŠ}*ere*$_4$-*nu*/[^{GI}]^{Š}ŠUR.MÌN 10 GÍN ^{ŠEM}ŠEŠ
E: r. 19–20. [-*ri*]-⌜*nu*⌝/[ ] ^{GIŠ}ŠUR.MÌN 10[ŠE]Š

A: 3. [ ]
B: iii 41′. [ ] ^{ŠEM}IM.DI 10 GÍN ^{GIŠ}*dup-ra-nu*
C: 2–3. 10 GÍ[N / *r*]*a-nu*
D: i 3–4. 10 GÍN/[^{ŠEM}MAN.DÙ 10 G[Í]N ^{GIŠ}*tap-ra-nu*
E: r. 20–21. [ ]⌜GÍN⌝[ ]*tap-ra-*⌜*a*?⌝*-nu*/

10 GÍN ŠEM.SAL
10 GÍN ŠEM.SAL
10 GÍN ŠEM.SAL
10 GÍN ŠEM.SAL
10 [GÍN] ŠEM.⌜SAL⌝

A: 4. [ ] < >
B: iii 42′. 10 GÍN ^{ŠEM}G[ÍR] ^{ŠEM}GAM.MA < >
C: 3–4. 10 GÍN ^{ŠEM}GÍR 10 GÍN [ ]/[10 GÍN ^{ŠEM}GÚR].GÚR
D: i 5–6. [G]ÍN ^{ŠEM}G[Í]R 10 GÍN ^{ŠEM}GAM.MA/ < >
E: r. 21. ⌜10 GÍN⌝[ ] < >

10 GÍN ^{ŠEM}LI
10 GÍN ^{ŠEM}LI
10 GÍN ^{ŠEM}LI
10 GÍN ^{ŠEM}L[I]
[^{ŠE}]^{M}LI

A: 5. [ ] 10 GÍN GAZI^{SAR}
B: iii 42′f. 10 GÍN ^{ŠEM}GÚR.GÚR/10 GÍN GI.D[ÙG GA]ZI^{SAR}
C: 4. < > 10 GÍN GI.DÙG.GA 10 GÍN [ ]
D: i 6–7. 10 GÍN ^{ŠEM}GÚR.GÚR/[ ] GÍN GI.DÙG 10 GÍN G[AZ]I^{SAR}
E: r. 22. 10 [GÍN] ^{ŠEM}GÚR.GÚR 10 [GÍN] ⌜GI.DÙG.GA 10 GÍN⌝[ ]

A: 6. [LAGA]B MUNU$_5$ 10 GÍN DUḪ
B: iii 43′f. 10 GÍN ^{ŠEM}ḪAB 10 GÍN LAGAB MUNU$_5$/ 10 GÍN DUḪ
C: 5. [ḪA]B 10 ⌜GÍN⌝ LAGAB MUNU$_5$ 10 GÍN DUḪ
D: i 7–8. 10 GÍN ^{ŠEM}ḪAB/[ ] GÍN LAGAB MUNU$_5$ 10 G[ÍN DU]Ḫ
E: r. 22–23. [GÍ]N ⌜^{ŠEM}ḪAB⌝/[GÍ]N ⌜LAGAB MUNU$_5$⌝[ ]⌜DUḪ⌝

ŠE.GIŠ.Ì BÁRA.GA
ŠE.[ ]
ŠE.GIŠ.Ì BÁRA.GA
ŠE.GIŠ.Ì BÁRA.GA
⌜ŠE.GIŠ.Ì BÁRA.⌝G[A]

A: 7. [G]A 10 GÍN *saḫ-lé-e*
B: iii 44′. [G]ÍN KAŠ.⌜Ú⌝.SA SIG$_5$.GA 10 GÍN *saḫ-*⌜*lé-e*⌝
C: 5–6. 10 [ ] / [ZAG.ḪI.L]I
D: i 9. [GÍ]N KAŠ.ÚS.SA SIG$_5$ [GÍ]N *saḫ-lé-e*
E: r. 23–24. [K]AŠ.Ú.SA SIG$_5$.GA/10 G[Í]N ⌜*saḫ*⌝-[ ]

A: 8. [L]UM.MA 10 GÍN GÚ.GAL
B: iii 45′. ⌜10 GÍN *qí*⌝[ ] ⌜GÚ.GAL⌝
C: 6. 10 GÍN *qí-líp* ZÚ.LUM.MA 10 GÍN GÚ.GAL
D: i 10. 10 GÍN *qí-*⌜*líp*⌝ ZÚ.LUM.MA 10 GÍN GÚ.GAL
E: r. 24. ⌜10 GÍN BAR? ZÚ.LUM.MA⌝[ ]⌜GAL⌝

A: 9. [GA]Z NAM *lu ina* KAŠ
B: iii 45′f. 10 GÍN < > GÚ.TUR 1–*niš* ⌜GAZ NAM⌝/*l*[*u*] *ina* K[AŠ]
C: 6–7. 10 [ ]/[*l*]*u-u ina* KAŠ SAG
D: i 11–12. 10 GÍN < > GÚ.TUR TÉŠ.BI GAZ NAM / *lu ina* KAŠ SAG
E: r. 24–25. 10 GÍN 1 ŠE GÚ.TUR/TÉŠ.BI G[A]Z NAM [*l*]*u* ⌜*ina* KAS SAG⌝

lu *ina* GEŠTIN
[ ]
⌜*lu-u*⌝ *ina* ⌜GEŠTIN⌝
lu *ina* GEŠTIN
[*lu*] ⌜*ina* GEŠTIN⌝

A: 10. [< >^{Š}]^{E}ZÍZ.ÀM *ana* IGI
B: iii 46′f. [ ] *ina* ⌜KUŠ⌝ SUR ZÌ ZÍZ.ÀM/*ana* [I]GI
C: 7–8. *tara-bak* < > ZÌ ZÍZ.ÀM [ ]/
D: i 12–15. *tara-bak* / *ina* KUŠ SUR ZÌ ZIŹ.ÀM *a-na* IGI /
E: r. 25–27 ⌜*tara-bak*⌝/ *ina* KUŠ[ ]-*ri* ZÌ ZÍZ.ÀM [ ]⌜IGI⌝

ta-šap-paḫ < >
ta-š[*ap* UG]U SAG.KI^{II}-*šú*
[ ].DU-*su* ⌜SAR⌝-*ab ina* < >SAG.KI^{II}-*šú*
ta-šap-paḫ SAG.DU-*su tu-gal-lab*/ *ina*< >SAG.KI^{II}-*šú*
[*ta-š*]*ap-*⌜*paḫ*⌝/SAG.DU[-*g*]*al-*⌜*lab*⌝ *ina*]SAG.K[I]

< >
LAL-*ma* [ ]*eš*
LAL-*ma* *ina*[ ]
LAL-*ma* *ina-eš*
⌜LAL⌝-*ma ina-eš*

Translation

1. If a person, as a result of affliction by “hand” of ghost, continually experiences pulsating of the temples, <to save him>:
2. 10 shekels of *erēnu*-cedar, 10 shekels of *šurmēnu*-cypress, 10 shekels of myrrh,
3. 10 shekels of *suādu*, 10 shekels of *duprānu*-juniper, 10 shekels of *šimeššalû*-boxwood,
4. 10 shekels of *asu*-myrtle, 10 shekels of *ṣumlalû*, 10 shekels of *burāšu*-juniper,
5. 10 shekels of *kukru*,[34] 10 shekels of “sweet reed”, 10 shekels of *kasû*,
6. 10 shekels of *ṭūru*-resin, 10 shekels of lumps of malt, 10 shekels of residue of pressed-out sesame,
7. 10 [sh]ekels of good-quality beerwort, 10 shekels of *saḫlû*,
8. 10 shekels of date rind, 10 shekels of *ḫallūru*-peas,
9. (and) 10 shekels of *kakku*-peas. You crush (them) together. You sift (them). Either in beer or in wine
10. you decoct (them). <You massage (it) into a piece of leather>. You sprinkle emmer flour on it. <You shave his head. If you bandage (it) onto his temples, he will recover>.

---

[34] Text C has the last two ingredients in reverse order.

No. 93

Sigla	*Text*	*Lines*
A	*BAM* 3	iii 20–23
B	*BAM* 35	iv 1′–3′
C	*AMT* 20/1	ii! 13′–14′

A: iii 20. DIŠ NA SA SAG.KI 15–*šú* ZI-*ma* IGI 15–*šú* ÍR *ú-kal*
B: iv 1′. [ ]⌜ZI-*ma*⌝ IGI ⌜ZAG⌝-*šú* ÍR [ ]
C: ii! 13′. DIŠ NA SA SAG.KI Z[AG]

A: iii 21. *saḫ-lé-e* BIL-*tim* ^{Ú}ḪAR.ḪAR GAZI^{SAR} ^{Ú}EME UR.GI$_7$
B: iv 2′. [ ] ^{Ú}EME UR.GI$_7$
C: ii! 13f. [ ]/^{Ú}EME UR.GI$_7$

A: iii 22. *ina* A GAZI^{SAR} *tara-bak* ZÌ ŠE.SA.A *ana* IGI *ta-šap-aḫ*
B: iv 2′f. *ina* A G[AZI]/*ana* [*š*]*ap-pa*[*ḫ*]
C: ii! 14′. *i*[*na*]

A: iii 23. SAG.DU-*su* SAR-*ab* LAL-*ma* TI-*uṭ*
B: iv 3′. [SA]G.DU-*su* SA[R-*a*]*b* [ ]
C: ii! 14′. [ ]

Line Commentary

iii 20: *SpTU* 3 no. 88 ii 22 indicates that this problem is due to "hand" of ghost.

Translation

1. If the blood vessels of a person's right temple (feel like they are) pulsating and his right eye contains tears:
2. roasted *saḫlû*, *ḫašû*, *kasû*, (and) "dog's tongue".
3. You decoct (them) in *kasû* juice. You scatter roasted grain flour on it.
4. You shave his head. If you bandage (him with it), he will get well.

No. 94

Text	*Lines*
BAM 6	1–6

1. DIŠ NA ⌜SA⌝ SAG.KI ZAG-*šú* ⌜ZI⌝-*m*[*a* IGI ZAG-*šú*]
2. ÍR *ú-kal saḫ*-⌜*lé*⌝-*e bu*-[*tú-tú*?]
3. *ina* GA $ŠEG_6$-*šal tara-bak* LAL *šum*-[*ma*]
4. *la i-par-r*[*a*]*s saḫ-lé-e bu*-[*tú-tú*?]
5. *pa-pa-si*.$MUNU_5$.MEŠ 1-*niš* GAZ [NAM]
6. *ina* A $GAZI^{SAR}$ *tara-bak* ⌜LAL⌝

Line Commentary

1–2: *SpTU* 3 no. 88 ii 22 indicates that this problem is due to "hand" of ghost.

2,4: The restoration is suggested by the fact that *saḫlû* and *buṭuttu* are often found together as, for example, in *BAM* 156: 48–49: [DIŠ NA] IGI^{II}-*šú* GIG *saḫ-lé-e bu-tú-tú ina šur-šum-me* KAŠ [ŠID-*aš*] IGI^{II}-*šú* LAL-*ma* DIN.

Translation

1. If the blood vessels of a person's right temple (feel like they are) pulsating and [his right eye]
2. contains tears: *saḫlû* (and) *bu*[*ṭuttu*?].
3. You boil (them) in milk. You decoct (them). You bandage (him with it). I[f]
4. it will not go away: *saḫlû*, *bu*[*ṭuttu*?],
5. (and) malt gruel. You crush (them). [You sift (them).]
6. You decoct (it) in *kasû* juice. You bandage (him with it).

No. 95

Sigla	*Text*	*Lines*
A	*BAM* 3	iii 24
B	*BAM* 35	iv 4′
C	*AMT* 20/1	ii! 15′

A: iii 24. DIŠ NA SA SAG.KI 150–*šú* ZI-*ma* IGI 150–*šú* ÍR *ú-kal*
B: iv 4′. DIŠ NA SA SAG.KI GÙB-*šú* Z[I-*m*]*a* IGI G[ÙB]
C: ii! 15′. DIŠ NA SA SAG.K[I]

NÍG.LAL MIN
[ ]
[ ]

Line Commentary

iii 24: *SpTU* 3 no. 88 ii 23 indicates that this problem is due to "hand" of ghost.

Translation

1. If the blood vessels of a person's left temple (feel like they are) pulsating and his left eye contains tears: the bandage is the same.

No. 96

	Text	*Lines*
	BAM 6	7–11

7. DIŠ NA ⌜SA SAG.KI GÙB⌝-*šú* ZI-*ma*
8. IGI GÙB-*šú* ⌜Í⌝R *ú-kal-*[*l*]*a*
9. ^{Ú}ḪAR.ḪAR GAZI^{SAR} ZÌ ŠE.SA.A
10. ZÌ $^{GIŠ.Ú}$GÍR.LAGAB *ina* A.GEŠTIN.NA
11. ⌜Š⌝EG$_6$.GÁ *tara-bak* LAL

Line Commentary

8–9: *SpTU* 3 no. 88 ii 23 indicates that this problem is due to "hand" of ghost.

Translation

1. If the blood vessels of a person's left temple (feel like they are) pulsating and
2. his left eye contains tears:
3. *ḫašû*, *kasû*, roasted grain flour,
4. (and) *dadānu*-thorn flour. In vinegar,
5. you boil (and) decoct (them). You bandage (him with it).

No. 97

Sigla	*Text*	*Lines*
A	*BAM* 3	iii 25–27
B	*BAM* 35	iv 5′–7′
C	*AMT* 20/1	ii! 16′–17′

A: iii 25. DIŠ NA SA SAG.KI 15–*šú u* 150–*šú* ZI-*ma*
B: iv 5′. DIŠ NA SA SAG.KI ZAG-*šú u* GÙB-*š*[*ú* Z]I[ ]
C: ii! 16′. DIŠ NA SA ⌜SAG⌝[ ]

IGI^{II}-*šú* ⌜*ki*⌝-*lal-an*
[ ]
[ ]

A: iii 26. ÍR *ú-kal-la saḫ-lé-e* BIL-*tim šum*$_4$-*ma ina* KAŠ
B: iv 5f'. [ ]/ *saḫ-lé-e* ÀR-*tim lu ina* K[AŠ]
C: ii! 16f. [ ]/ *saḫ-lé-*⌜*e*⌝ [ ]

A: iii 27. *šum*$_4$-*ma ina* GA ÙZ *tara-bak* SAG.DU-*su* SAR LAL-*ma* [TI]
B: iv 6′. [ ]/SAG.DU-*su* SAR-*a*[*b*]
C: ii! 17′. [ ]

Line Commentary

iii 25–26: *SpTU* 3 no. 88 ii 24 indicates that this problem is due to "hand" of ghost.

Translation

1. If the blood vessels of a person's right and his left temples (feel like they are) pulsating and both his eyes
2. contain tears: roasted *saḫlû*. Either in beer
3. or in goat's milk you decoct (it). You shave his head. If you bandage (him with it), [he will get well].

No. 98

Text	*Lines*
AMT 14/5	6–7

6. [DIŠ N]A SAG.KI-*šú šá* ZAG *u* GÙB *ki-ma* DIB-*bat* GIDIM ZI-*ma uz-na-šú i-ša-sa-ma*
7. [IGI^{II}-*šú*] ÍR DIRI-*a ni-ip-ṣa* URUDU NUMUN ^{GIŠ}*bi-ni* IGI^{II}-*šú te-e-qí*

Translation

1. [If a per]son's right and left temples (feel like they are) pulsating as in affliction by a ghost, his ears ring
2. and [his eyes] are full of tears, you daub copper filings (and) *bīnu*-tamarisk seed on his eyes.

No. 99

Text	*Lines*
BAM 11	30–31

30. DIŠ LÚ ZI-*ib* SAG.KI TUKU *ù* SU-*šú* KÚ-*šú* ^{GIŠ}PA MES.MÁ.KAN.NA ḪÁD.DU G[AZ NAM ZÌ GÚ.GAL]
31. ZÌ GÚ.TUR ZÌ ^{ŠE}IN.NU.ḪA *i-na šur-šum-mi* KAŠ SAG LAL.LAL-*su-ma* T[I.LA]

Line Commentary

30: *TDP* 42: 38//*SpTU* 3 no. 88 iv 1 indicates that this problem is due to "hand" of ghost.
30–31: Restorations are based on a similar prescription for *ḫimiṭ ṣēti*: *BAM* 480 iii 17–18//*BAM* 481: 6′–8′.

Translation

1. If a person (experiences) pulsating of the temples and his body hurts him, you c[rush and sift] dried *musukkannu*-tree leaves. *Ḫallūru*-pea flour],
2. *kakku*-pea flour, (and) *inninu*-barley flour in beer dregs. If you continually bandage him (with them), he will g[et well].

No. 100

Sigla	*Text*	*Lines*
A	*BAM* 11	34–35
B	*BAM* 482	i 54′–55′
C	*AMT* 20/1	i! 42′–43′

A: 34. DIŠ LÚ ZI-*ib* SAG.KI TUKU *ù šim-ma-tú* TUKU
B: i 54. DIŠ NA ZI SAG.KI TUKU-*ši u šim-ma-tú* TUKU
C: i! 42′. [ ]

^{GIŠ}PA MA.NU ḪÁD.DU *ta-zák* ZÌ G[IG](coll.)
PA ^{GIŠ}M[A]
[Z]Ì GIG

A: 35. *saḫ-lé-e* ^{Ú}ḪAR.ḪAR *i-na* KAŠ ^{LÚ}KÚRUN.NA *ta-rab-bak*
B: i 55. *saḫ-lé-e* ^{Ú}ḪAR.ḪAR *ina* KAŠ ^{LÚ}KÚRUN.NA *tara-b*[*ak*]
C: i! 42f. *saḫ-lé-e*/[ ]

LAL.LAL-*su-ma* TI.LA
[ ]
[ ]TI

Line Commentary

34: *TDP* 42: 40//*SpTU* 3 no. 88 iv 3 indicates that this problem is due to "hand" of ghost.

Translation

1. If a person experiences pulsating of the temples and numbness, you grind dried *eʾru*-tree leaves. W[heat flour],
2. *saḫlû*, (and) *ḫašû*. You decoct (them) in *kurunnu*-beer. If you continually bandage (him with it), he will get well.

No. 101

Sigla	*Text*	*Lines*
A	*BAM* 482	i 59′
B	*AMT* 20/1	i! 47′

A: i 59′. NUMUN ^{Ú}KI.^{d}IM KAŠ.Ú.SA SIG$_5$.GA *ina* ^{NA_4}NA.ZÀ.ḪI.LI
B: i! 47′. [ ]

SÚD *ina* KAŠ ^{LÚ}KÚRUN.NA *tara-bak* LAL
[*-ba*]*k* LAL

Translation

1. Seed of *qudru* (and) winnowed beerwort. You grind (them) in a mortar. You decoct (it) in *kurunnu*-beer. You bandage (him with it).

No. 102

	Text *BAM* 482	*Lines* i 60′–61′
i 60′.	DIŠ LÚ ZI SAG.KI TUKU-*ma* ŠU^{II}-*šú* GÌR^{II}-*šú i-šam-ma-ma-šú* PA ^{GIŠ}ḪA.LU.ÚB $^{\lceil ŠEM \rceil}$IM.MAN.DI	
i 61′.	^{Ú}SU.AN.DAR ZÌ ŠE.MUŠ$_5$ ZÌ MUNU$_5$ ^{Ú}ḪAR.ḪAR ^{GIŠ}GEŠTIN.KA$_5$.A 1-*niš* GAZ NAM *ina šur-šum-mi* KAŠ *tara-bak* LAL-*ma* TI	

Line Commentary

i 60′: *TDP* 42: 39//*SpTU* 3 no. 88 iv 2 indicates that this problem is due to "hand" of ghost.

Translation

1. If a person experiences pulsating of the temples and his hands (and) his feet go numb: the leaves of the *ḫaluppu*-tree, *suādu*,
2. *šumuttu*-vegetable, *šigūšu*-flour, malt flour, *ḫašû*, (and) "fox grape". You crush (them) together. You sift (it). You decoct (it) in beer dregs. If you bandage him (with it), he will get well.

No. 103

	Text *BAM* 482	*Lines* i 62′–63′
i 62′.	PA ^{GI}ŠUL.ḪI ^{ŠEM}LI ^{Ú}SU.AN.DAR ^{Ú}*ak-tam* ^{Ú}IN$_6$.ÚŠ ZÌ GÚ.TUR	
i 63′.	1-*niš* GAZ NAM *ina šur-šum-mi* KAŠ SAG *tara-bak* ⌜LÁL⌝-*ma* TI-*uṭ*	

Translation

1. Leaves of *šalālu*-reeds, *burāšu*-juniper, *šumuttu*-vegetable, *aktam*, *maštakal*, (and) *kakku*-pea flour.
2. You crush (them) together. You sift (it). You decoct (it) in beer dregs. If you bandage (him with it), he will get well.

No. 104

Sigla	*Text*	*Lines*
A	*BAM* 482	i 56′–58′
B	*AMT* 20/1	i! 44′–46′

A: i 56′. PA ^{Ú}ÚR.TÁL.TÁL $^{GIŠ.d}$MAŠ KA.A.AB.BA ^{Ú}ḪAR.ḪAR
B: i! 44′. [ ]

^{Ú}KUR.KUR [*gu-u*]*r* [G]I
[GI]I

A: i 57′. *gu-ur* ^{GI}ŠUL.ḪI ŠE.KAK GI ŠE.KAK ^{GI}ŠUL.ḪI NUNUZ ^{GIŠ}DÌḪ
B: i! 45f. *gu-ur* ^{GI}ŠUL.ḪI/[ ]

NUNUZ $^{GIŠ.Ú}$GÍR [Ì].UDU UR.MAḪ
[ ]

A: i 58′. *ú-paṭ* $^{GIŠ.Ú.}$GÍR *šá ina* UGU KI.MAḪ GUB-*zu* TÉŠ.BI SÚD
B: i! 46f. [ ]MAḪ GUB!-*zu*/[ ]

i[*n*]*a* Ì ŠÉŠ
[ ] ŠÉŠ

Translation

1. "Kid's ear" leaves, *nikiptu*, *imbû tâmti*, *ḫašû*, *atāʾišu*, [re]ed [blad]es,
2. *šalālu*-reed blades, reed shoots, *šalālu*-reed shoots, green shoots of *baltu*-thorn, green shoots of *ašāgu*-thorn, "lion [f]at",
3. (and) the "snot" of an *ašāgu*-thorn which stands on a tomb. You grind (them) together. You rub (them on him) with oil.

No. 105

Sigla	*Text*	*Lines*
A	*BAM* 11	32–33
B	*BAM* 482	i 49′–50′
C	*AMT* 20/1	i! 36′–37′

A: 32. DIŠ LÚ ZI-*ib* SAG.KI TUKU *ù ri-mu-tú* TUKU PA ^{GIŠ}ŠE.DÙ.A
B: i 49. DIŠ LÚ ZI SAG.KI T[UKU]
C: i! 36f. DIŠ LÚ ZI SAG.KI TUKU *ù ri-mu-tú* TUKU PA ^{GIŠ}ŠE.DÙ.A

ḪÁD.DU GAZ NAM Z[Ì]
[ ]
ḪÁD.DU GAZ NAM/ZÌ ŠE.MUŠ$_5$

A: 33. *saḫ-lé-e te-ne-e-ti* ZÌ ŠE.SA.A TÉŠ.BI ḪE.ḪE
B: i 50. *saḫ-lé-e* ÀR-*tim* ZÌ ŠE.S[A]
C: i! 37′. *saḫ-lé-e* ÀR-*tim* ZÌ ŠE.SA.A 1-*niš* SÚD

i-na A GAZI^{SAR} *tara-bak* LAL.L[AL]
[ ]
ina A GAZI^{SAR} *tara-bak* LAL.LAL-*ma* TI

Line Commentary

32: *TDP* 42: 40//*SpTU* 3 no. 88 iv 3 indicates that this problem is due to "hand" of ghost.

Translation

1. If a person experiences pulsating of the temples and *rimūtu*-paralysis, you crush and sift dried *supālu*-tree? leaves *šigūšu*-flour,
2. ground *saḫlû*, (and) roasted grain flour you mix together. You decoct (it) in *kasû* juice. If you continually bandage (him with it), he will get well.

No. 106

Sigla	*Text*	*Lines*
A	*BAM* 482	i 51′
B	*AMT* 20/1	i! 38′–39′

A: i 51′. DIŠ KI.MIN PA ^{GIŠ}*šu-nim*
B: i! 38f. [N]A ZI SAG.KI TUKU *ù ri-mu-tú* TU[K]U PA ^{GIŠ}*šu-nim*

ḪÁD.A GAZ NAM *ina* ⌜ZÌ⌝ [ ]
ḪÁD.A GAZ NAM/[ ] GIG *saḫ-lé-e* x[...]

[ ]
ina A.GEŠTIN.NA *tara-bak* LAL-*su*

Translation

1. If ditto (a person experiences pulsating of the temples and *rimūtu*-paralysis), you crush (and) sift dried *šunû*-tree leaves. With wheat flour, *saḫlû* [(and) ...] you decoct (them) in vinegar. You bandage him (with it).

No. 107

Sigla	*Text*	*Lines*
A	*BAM* 482	i 52′–53′
B	*AMT* 20/1	i! 40′–41′

A: i 52′. DIŠ KI.MIN ^{GIŠ}GEŠTIN.KA$_5$.A ^{Ú}SU.BA.LAM ĦÁD.A
B: i! 40′. [ ]

⌜GAZ⌝ [ ]
[ ] NAM ^{ŠEM}ŠEŠ

A: i 53′. KI ZÌ ŠE.SA.A *ina* A ⌜GAZI⌝[^{SAR}]
B: i! 41′. [*tara*]-*bak* LAL

Translation

1. If ditto (a person experiences pulsating of the temples and *rimūtu*-paralysis),
you dry "fox grape" (and) *supālu*-plant. You crush (and) sift (them). Myrrh
2. (mixed) with roasted grain flour. [You de]coct (them) in *kasû* juice. You
bandage (him with it).

No. 108–109

Sigla	*Text*	*Lines*
A	*BAM* 227	4′–9′
B	*AMT* 14/5	3–5

A: 4′. [DIŠ N]A ⌜ŠU⌝.GU$_4$.MA DIB-*su* SAG.KI^{II}-*šu*
B: 3. [Š]U.GIDIM.MA DIB-*su-ma* SAG.KI-*šú*

A: 5′. [-⌜*rak*⌝-*šú* ^{Ú}*tar-muš*$_8$ ^{Ú}*imḫur-lim*
B: 3. *i-tar-rak-šú* ^{Ú}*tar-muš* ^{Ú}*imḫur-lim*

A: 6′. ⌜^{Ú}⌝*eli-kul-la* ^{Ú}*an-ki-nu-di*
B: 4. [ ]⌜*e*⌝-*li-kúl-la* ^{Ú}*an-ki-nu-di*

A: 7′. ⌜*ta-pa*⌝-*áš-šá-áš* A.MEŠ ^{GIŠ}*bi-i-ni*
B: 4. *ta-pa-áš-aš* A ^{GIŠ}*bi-ni*

A: 8′. [*ina* U]L *tuš-bat ina še-rim ba-lu pa-tan*
B: 5. [M]UL *tuš-bat ina še-rim ba-lum pa-tan*

A: 9′. [*i*]-*šat-ti-ma* TI-*uṭ*
B: 5. NAG-*ma* TI

Translation

1. [If] “hand” of ghost afflicts a [per]son (so that) his temples
2. throb: *tarmuš*, “cures a thousand”,
3. *elikulla*, (and) *ankinūte*.
4. You rub (them) on. Water (and) *bīnu*-tamarisk
5. you put out overnight [under the sta]rs. In the morning, without having eaten,
6. if he drinks it, he will get well.

No. 110

Sigla	*Text*	*Lines*
A	*BAM* 221	iii 11′–13′
B	*BAM* 471	iii 15′–16′
C	*BAM* 385	iv 1–3

A: iii 11′. *ana* ŠU.GIDIM.MA ZI-*ḫi ù* BÚR-*ri* UZU *eš-še-bi*$^{\text{MUŠEN}}$
B: iii 15′. *ana* ŠU.GIDIM.MA ZI-*ḫi ù* BÚR-*ri* UZU *eš-še-bi*$^{\text{MUŠEN}}$

KÚ< >
KÚ-*šú-ma* TI

A: iii 12′. *ina* GIŠIMMAR *ina* IZI *tur-ár* SÚD *ina* ÚŠ $^{\text{GIŠ}}$ERIN ḪE.ḪE
B: iii 15′f. ÍB.TAK$_4$ *ina* IZI *tur-ár* [ ]/*ina* ÚŠ $^{\text{GIŠ}}$ERIN ḪE.ḪE
C: iv 1–2. [ ]*ár* SÚD/[ ]

A: iii 13′. ÉN ŠU.SI ḪUL.GÁL *ana* ŠÀ ŠID-*nu* SAG.KI-*šú* TAG-*ma*
B: iii 16′. ÉN ŠU.SI ḪUL.GÁL *ana* ŠÀ ŠID SAG.KI-*šú* TAG-*ma*
C: iv 2–3. [ḪU]L.GÁL *ana* ŠÀ ŠID-*nu*/[ ]

NU GUR-*ma* NU TAG(coll.)-*s*[*u*]
NU GUR-*ma* NU TAG[ ]
[ ] *ma* NU TAG-*su*

Line Commentary

iii 13′: This recitation is also used in *BAM* 9: 45//*AMT* 102/1 i 5//*BAM* 483 ii 10′–11′(see no. 113); *BAM* 216: 46′//Jastrow r. 38, cf. 40–41 (see no. 114b); and *BAM* 326 ii 5′. It was originally given in full in *AMT* 102/1 i 7– 17ff.//*BAM* 483 ii 14′–16′ff.//K 7642 i 4′–15′ff. (see no. 114a) and *KAR* 88/3 ii 13ff. (see E. Ebeling, *ArOr* 21.413).

Translation

1. In order to remove and loosen "hand" of ghost, you have him eat the flesh of an *eššebu*-bird.
2. The remains(!) you char with fire. You grind (it). You mix (it) with *erēnu*-cedar resin.
3. You recite the recitation: ŠU.SI ḪUL.GÁL over it. If you smear (it) on his temples, it will not return and will not hurt him intensely.

No. 111

Text	*Lines*
BAM 3	iii 7–11

iii 7. DIŠ NA SAG.KI.DIB.BA *ina* NU *a-dan-ni-šú* ÚS-*šú u mim-ma*
iii 8. *ina kal* UZU.MEŠ-*šú* TAG.TAG-*su* ŠU.GU$_4$.MA *šá-né-e*
iii 9. ^{d}*Iš-tar ana* DIN-*šú* ^{Ú}*si-ḫi* ^{Ú}*ár-gan-na* ^{Ú}*ba-ri-rat*
iii 10. 1 GÍN ÚḪ-^{d}ÍD ^{Ú}IN$_6$.ÚŠ ^{GI}ŠUL.ḪI
iii 11. *ina* ZÌ.KUM *u* KAŠ SAG *tara-bak* LAL-*id*

Line Commentary

iii 8: *šá-né-e* = "deputy"–for the interpretation, see above, no. 79.
iii 9–11: *BAM* 482 ii 62′–64′a (see no. 79) contains exactly the same ingredients, but to treat different symptoms.

Translation

1. If a headache bothers a person to an abnormal extent and something
2. continually hurts him intensely all over, "hand" of ghost, deputy of
3. Ištar; to cure him: *sīḫu*, *argānu*-wood, *barīrātu*,
4. a shekel of *ruʾtītu*-sulphur, *maštakal*-soapwort, (and) *šalālu*-reed.
5. You make a decoction (of them) in *isqūqu*-flour and beer. You bandage (him with it).

No. 112

Text	*Lines*
BAM 3	iii 12–14

iii 12. DIŠ KI.MIN *šur-šum-mi* KAŠ *šur-šum-mi* A.GEŠTIN.NA KALAG.GA
iii 13. *šur-šum-mi* <KAŠ SAG> ZÚ.LUM.MA NI.TUK^{KI} 1 GÍ[N] Ì.UDU
iii 14. ^{ŠEM}GIG *ina* Ì.NUN SÚD MAR

Line Commentary

iii 12–14: *BAM* 482 ii 64′b-65′(see no. 81) contains the same ingredients, but to treat different symptoms.

Translation

1. If ditto (a headache bothers a person to an abnormal extent and something continually hurts him intensely all over): beer dregs, dregs of undiluted vinegar,
2. dregs of <beer>, Dilmun dates, (and) a shek[el] of "fat" (salve)
3. of *kanaktu*-aromatic. You grind (them) in ghee. You daub (it) on.

No. 113

Sigla	*Text*	*Lines*
A	*BAM* 9	42–46
B	K2566(+*AMT* 102/1)	i 1–6
C	*BAM* 483	ii 5′–13′
D	*BAM* 216	37′–40′
E	Jastrow (coll.)	r. 29–33
F	K 7642	i 1′–3′

A: 42. DIŠ SAG.KI.DIB.BA < > *ina* SU NA
B: i 1–2. *šum-ma* SAG.KI.DIB.BA ŠU.GIDIM.MA *ina* SU NA
C: ii 5′f. [ ]*ma* SAG.KI.DIB.B[A]
D: 37′. *ana* NA <ŠU>.GIDIM.MA ZI-*ḫi*
E: r. 29f. [DIŠ N]A SAG.KI.DI[B].BA ⌜DIB-*u*?⌝ ŠU.GIDIM.MA *ina* SU-*šu*

< > *NU* [ ]
il-ta-za-az-ma NU DU_8/*ina* IGI *ṣi-in-di*
[ ]/NU DU_8 *ina* IGI *ṣi-i*[*n*]
< >
il-ta-za-az[ ]/*ina* < > *ṣi-in-di*

[ ]
ù ÉN NU TAR-*as*
[ ]
< >
nap-šal-ti NU TAR-*as-sa*

B:

A: 43. KUR.GI^{MUŠEN} *bu-u-ra ta-ṭa-ba*[ ]
B: i 3. KUR.GI^{MUŠEN} *bu-ú-ra ta-ṭa-ba-aḫ* ÚŠ-*šú*
C: ii 7′f. KUR.GI^{MUŠEN} *bu-ʾu*[ ]
D: 37′f. KUR.GI^{MUŠEN} *bu-ʾu*[ ]/ÚŠ KUR.GI^{MUŠEN}
E: r. 31f. [ ].GI[ ]⌜ʾu⌝-[*ra ta-ṭa-ba-aḫ* ÚŠ MUD-*šú*

< >
< >
< >
IGI KUR.GI^{MUŠEN} ZÉ ⌜UGU⌝ [KUR.GI^{MUŠEN}]/
< >

< > [ ]
< > *ur-us-su mu-še-rit-ta-šú*
< > [ ]/*mu-še-rit-ta-šú*
Ì.UDU *sa-a-qí* *ur-ú-da mu-še-rit-tú*
< > *ur-us-su*/[ ]

A: 44. Ì.UDU-*šú* < > *qí-il-pa šá pi-šur-ri-š*[*ú*]
B: i 4–5. Ì.UDU-*šú ù* *qí-il-pa šá pi-šur-ri-šú* TI-*qí*
C: ii 8′f. [ ]/*šá pi-šur-ri-šú* [ ]
D: 39′f. < > *q*[*í*] TI-*qí* 1-*niš*
E: r. 32f. [UD]U-*šu ù qé-*⌜*e-el-pa pi-šur*⌝*-ri-šú* TI-*q*[*i*]/

[ ]
ina IZI *tur-ár*/ *ana* ŠÀ ÚŠ GIŠERIN ĦE.ĦE-*ma*
[ ]/*ana* ŠÀ ÚŠ GIŠER[IN]
ina IZI *tur-ár* *ina* ÚŠ GIŠE[RIN]
[ ]⌜*ana* ŠÀ ÚŠ GIŠERIN⌝ĦE.ĦE-*ma*

A: 45. ÉN ŠU.SI ĦUL.GÁL NAM.LÚ.U_{19}.LU.K[E_4 ŠI]D-*nu*
B: i 5–6. ÉN ŠU.SI ĦUL.GÁL NAM.LÚ.U_{18}.LU.KE_4 3–*šú* ŠID-*nu*/
C: ii 10′f. [ ]/*u* NAM.LÚ.U_1[$_8$]/
D: 40′. [ ]
E: r. 33. É[N]
F: 1′–2′. [ ]

SAG.DU[ ]
[ ]
SAG.KI-*šú* GÚ-*su*
< >
< >
[ ]*su*

A: 46. ŠU$^{II.MEŠ}$-*šú* *u mim-ma ma-la* TAG-*šú* TAG.MEŠ-⌜*ma*⌝
B: i 6. [Š]U$^{[II].M[EŠ]}$-⌜*šú ù*⌝ *mim-ma ma-la* TAG-*šú* TAG.MEŠ-*ma*
C: ii 12′f. [ ]/TAG.TAG-*ma*
F: 2′–3′. ŠU$^{II.MEŠ}$-*šú* *ù mim-ma* [ ]/[ ]

i-n[*a*]
i-na-a-aḫ SAG.KI.DIB.BA MU.ZI
[ ]
i-na-a-aḫ SAG.KI.[ ]

Line Commentary

43–44: Compare *LKA* 85: 5, 19–20 (see no. 199).

43: *AHw* 510b and *CAD* B 365b translate *kurkû* as "chicken"; *CAD* K 563a translates it as "goose", following B. Landsberger, *WO* 3.246–260. Since there were chickens in the Near East by the Neo-Assyrian period (see M. Mallowan, *Nimrud and its Remains* vol. 1: 48–49), either translation is possible.

44: "rind" of the gizzard–see *CAD* Ḫ 132b s.v. *ḫaṣbu* mng. 4 and *CAD* Q 251–52 s.v. *qilpu* mng. 3.

45: This recitation is also used in *BAM* 221 iii 13′//*BAM* 471 iii 16′//*BAM* 385 iv 2 (see no. 110); *BAM* 216: 46′//Jastrow r. 38, cf. 40–41 (see no. 114b); and *BAM* 326 ii 5′. It was originally given in full in *AMT* 102/1 i 7– 17ff//*BAM* 483 ii 14′–16′ff//K 7642 i 4′–15′ff (see no. 114a) and *KAR* 88/3 ii 13ff. (see E. Ebeling, *ArOr* 21.413).

Translation

1. If headache (and) <"hand"' of ghost> stay continuously in a person's body and can not be dispelled (and) will not go away despite bandages and recitations/salves,[35]
2. you slaughter a caged goose/chicken. Its blood, <the goose/chicken's eye, the bile, [the goose/chicken's] head, the thigh>, its windpipe, its gullet,
3. its fat (and) the rind of its gizzard, you take. You char (them) with fire. You mix (it) with *erēnu*-cedar resin.
4. You recite three times the recitation: ŠU.SI Ḫ̆UL.GÁL NAM.LÚ.U_{19}.LU.K[E_4]. His head/temples, his neck,
5. his hands and wherever it hurts him intensely, if you continually smear (them), he will find relief; his headache will be removed.

[35] Text D has: "In order to remove 'hand' of ghost (from) a man".

No. 114a

Sigla	*Text*	*Lines*
A	K2566(+*AMT* 102/1)	i 7–12(13′–19′)
B	*BAM* 483	ii 14′–16′
C	K7642(also=AMT 102/1)	i 4′–15′(13′–19′)
D	K4023(also=AMT 102/1)	i 2′–7′(13′–19′)

A: i 7. [NAM.L]Ú.U_{18}.LU.KE_4 :
B: ii 14′. ÉN ŠU.SI. ĦUL.GÁ[L]
C: i 4–5′. ÉN ⌜ŠU.SI⌝.ĦUL.GÁL NAM.LÚ.[ ]

ti-ri-iṣ ú-ba-ni a-me-lu-ti lem-nu
<
ti-ri-iṣ ú-ba-ni a-me-lu-t[*i*]

A: i 8. [M]A.KE_4 :
B: ii 15′. INIM.GAR ĦUL.DÍ[M]
C: i 6′. INIM.GAR ĦUL.DÍM.MA KALAM.MA.KE_4 :

e-gir-ru-ú lem-nu šá ni-ši
<
e-gir-ru-⌜*ú*⌝[ ]

A: i 9. [N]E :
C: i 7′. ÁŠ.BAL.GIG.GA DINGIR AMA.^{d}INNIN.KE_4.E.NE :

ar-ra-tú ma-ru-uš-tú šá DINGIR *u* ^{d}E$Š_4$.DAR
ar-ra-tú ma-[ ]

A: i 10. [ ]
B: ii 16′. DA < > DINGIR[ ]
C: i 8′. DA È NA DINGIR.RE.E.NE.KE_4 :

e-te-eq i-te-e šá DINGIR.MEŠ
<
e-te-eq ⌜*i*⌝[ ]

A: i 11. [ ]
C: i 9′. IGI.BI.⌜E⌝.NE SILIM.MA SÁ.SÁ.DA :

[*m*]*a-ḫar-šú-nu šal-meš i-tal-lu-ki*
ma-ḫar-šú-nu šal-meš [ ]

A: i 12. [ ]
C: i 10′. NAM.TAG.⌜GA⌝.BÍ.E.NE DU_8.Ù.DA :

[*a-ra-a*]*n-šú-nu* [*pa-ṭ*]*a-ri*
< >
a-ra-an-šú-n[*u*]

C: i 11′. x x x x DA x UB.DA.A : *i-lum-ma* [...]
C: i 12′. [^{d}EN.KI DUMU].ZU.AB.KE_4 DUMU.NI ^{d}ASAL.LÚ.ḪI DIN[GIR.MEŠ ...]
C: i 13′. [: ^{d}*É-a*] DUMU *ap-si-i u* DUMU-*šú* ^{d}AMAR.UTU [...]
C: i 14′. [...] *ú-šá-an-ni* : GÁ.E [...]
C: i 15′. [...] ŠU.GIDIM ŠU-*su im*-[...]
Several lines of the text are lost.
D: i 2′. [DÙ.DÙ.BI ^{Ú}*tar-mušˍ* ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 ^{Ú}AŠ ^{Ú}ŠUR.MÌN] ^{Ú}SIKIL
D: i 3′. [^{GIŠ}ŠINIG ^{MUN}*eme-sal-lim* ^{Ú}LAL KA.A.AB.BA ^{Ú}*el-kul-la* ŠE.KAK] ⌜^{Ú}⌝NU.LUḪ.ḪA BAR *mi*⌝-*ki-i*
D: i 4′. [ŠEM-^{d}MAŠ ^{GIŠ}*ḫar-ši* NUMUN ^{Ú}... ^{GI}ŠUL.ḪI ^{Ú}ÚḪ]-^{d}ÍD ^{NA_4}*mu-ṣa*
D: i 5′. [^{NA_4}AN.ZAḪ ^{NA_4}AN.ZAḪ.BABBAR ^{NA_4}AN.ZAḪ.GI_6] ⌜^{NA_4}⌝ZÁLAG ^{NA_4}AN.BAR ^{NA_4}KA.GI.NA.DIB.BA
D: i 6′. [1-*nišˍ* SÚD *ina* ŠÀ Š]UB-*di* ÉN 7-*šú* ŠID-*nu-ma* SAG.KI.MEŠ-*šú*
D: i 7′. [GÚ-*su ḫú*]*p*-⌜*pat* IGI^{II}-*šú*⌝ ŠÉŠ.MEŠ-*ma* SILIM-*im ina-aḫ*

Translation

1. Recitation: “The pointing of the evil finger of mankind,
2. the evil rumor of the people,
3. the bitter curse of god and goddess,
4. the transgression of the limits of the gods–
5. in order to continually go around safely in the presence of the(se things),
6. to loosen their curse
7. [...] he is the god [...] the regions,
8. [Enki son] of the Abzu and his son of Asalluḫi, go[ds ...: Ea] son of the Apsû and his son Marduk, go[ds ...]
9. I [...] have changed [...]
10. [...] “hand” of ghost [...]
11. [...]
12. [...]
13. [...]

14′. [Its ritual: *tarmuš*, “cures a thousand”, “cures twenty”, “lone plant”, *šurmēnu*-cypress], *sikillu*,
15′. [*bīnu*-tamarisk, *emesallim*-salt, *ašqulālu*, *imbû tâmti*, *elikulla*], *nuḫurtu* [sprouts], *mekû*-plant rind,
16′. [*nikiptu*, *ḫašû*, ... seed *kibr*]*ītu*-sulphur, *mūṣu*-stone,

17′. [*anzaḫḫu*-frit, white *anzaḫḫu*-frit, black *anzaḫḫu*-frit], *zalāqu*-stone, iron, (and) magnetic hematite.

18′. [You grind (them) together. You p]our (it) down [into (oil)]. You recite the recitation seven times and then his temples,

19′. [his neck], (and) his eye [so]ckets,[36] if you continually rub (it) on, he will get well; he will find relief.

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[36] Literally "cavity" or "bowl" of the eye.

No. 114b

Sigla	*Text*	*Lines*
A	*BAM* 216	41′–47′
B	Jastrow, *TCPP* (coll.)	r. 34–41

A: 41′. ^{Ú}*tar-muš*$_8$ ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 ^{Ú}AŠ [^{Ú}ŠUR.MÌN ^{Ú}SIKIL]
B: r. 34. ⌜^{Ú}*tar-muš* ^{Ú}*imḫur*⌝-[*li*]*m* ⌜^{Ú}*imḫur*-20 < > ^{Ú}SIKIL⌝

[ ]
⌜^{GIŠ}ŠINIG ^{MUN}*eme*⌝-[*sal-lim*]

A: 42′. ^{Ú}LAL KA.A.AB.BA ^{Ú}*el-kul-la* x[ ]
B: r. 35. [ ] ŠE.KAK ^{Ú}NU.LUḪ.ḪA

[ ]
BAR *me-ke-e*

A: 43′. *ni-kip-tú* NITA *u* SAL 1-*niš* <SÚD> *a-na* [ŠÀ ŠUB-*di*]
B: r. 35f. [ŠEM-^{d}MAŠ]/< >

A: 44′. < > ^{NA_4}*mu-ṣú*!/
B: r. 36f. $^{[GI]Š}$ḪAR.ḪAR NUMUN ^{Ú}[...] KI.A $^{<d>}$ÍD ^{NA_4}*mu-ṣú*!/

^{NA_4}AN.ZAḪ ^{NA_4}<AN>.ZAḪ.BABBAR ^{NA}[^{4}]
⌜^{NA_4}AN.ZAḪ⌝ ^{NA_4}AN.ZA[Ḫ.BAB]BAR ^{NA_4}AN.ZAḪ.GI$_6$

A: 45′. ^{NA_4}ZÁLAG < > ^{NA_4}KUR-*nu* DIB ^{NA_4}ZA.GÌN
B: r. 37f. ^{NA_4}ZÁLAG ^{NA_4}AN.BAR ^{NA_4}[ ] < >

KU.KU-*šú-nu-ti* K[I.MIN]
< >/[1]-*niš* SÚD *ina* ŠÀ ŠUB-*di*

A: 46′. ÉN ŠU.SI ḪUL.GÁL NAM.LÚ.U$_{18}$.LU.KE$_4$ 7-*šú* [ ]
B: r. 38. [ÉN] < > 7-*šú* ŠID-*nu-ma*

B: r. 40f. ÉN ŠU.SI ḪUL.GÁL :

⌜*ti*⌝-*r*[*i-iṣ*] *ú-ba-ni* [*a-me-lu-ti*] *lem-nu* :

N[A]M.L[Ú].U$_{18}$.LU / *ina* UGU Š[ID]-*n*[*u*]

A: 47′. SAG.KI^{II}-*šú* GÚ-*su* *ḫu-up-pat* IGI^{II}-*šú* ŠÉ[Š]
B: r. 38f. SAG.KI-*šú*^{MEŠ} GÚ-*su* / [*ḫu-u*]*p*-⌜*pat*⌝ IGI^{II}-*šú* EŠ.MEŠ-[*ma*]

[ ]
SILIM-*im* ZI-*aḫ*

Line Commentary

44′: The *ṣú*! is a *su* sign.

45′: For the interpretation of KU.KU: "powder", see R.D. Biggs, apud W. Farber and H. Freydank, *AoF* 5.257.

46′: This recitation is also used in *BAM* 221 iii 13′//*BAM* 471 iii 16′//*BAM* 385 iv 2 (see no. 110); *BAM* 9: 45//*AMT* 102/1 i 5//*BAM* 483 ii 10′–11′(see no. 113); and *BAM* 326 ii 5′; cf. *KAR* 88/3 ii 13ff. (see E. Ebeling, *ArOr* 21.413).

47′.: The reading and interpretation of Text B follow M. Stol, *JAOS* 106.357, but with collations by Scurlock, *JMC* 2.17, added. SAG.KI-*šú*^{MEŠ} (sic).

Translation

1. *Tarmuš*, "cures a thousand", "cures twenty", "lone plant", *šurmēnu*-cypress, *sikillu*, *bīnu*-tamarisk, *eme*[*sallim*]-salt,
2. *ašqulālu*, *imbû tâmti*, *elikulla*, *nuḫurtu* sprouts, *mekû*-plant rind,
3. <(and) male and female> *nikiptu*. <You grind them together. You [pour (it) down into (oil)].>
4. <*ḫašû*, [...] seed, *kibrītu*-sulphur>, *mūṣu*-stone, *anzaḫḫu*-frit, white *anzaḫḫu*-frit, black *anzaḫḫu*-frit,
5. *zalāqu*-stone, <iron>, magnetic hematite, <(and) lapis lazuli, their powders>. You grind (them) [to]gether. You pour (it) down into (oil).
6. You recite the recitation: <ŠU.SI ḪUL.GÁL NAM.LÚ.U$_{18}$.LU.KE$_4$> seven times <You re[cite] the recitation: ŠU.SI ḪUL.GÁL NAM.LÚ.U$_{18}$.LU.KE$_4$: "The poin[ting] of the evil finger [of mankind]" over it> and then
7. his temples, his neck, (and) his eye sockets,[37] if you continually rub (it) on, he will get well; it will be removed.

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[37] Literally "cavity" or "bowl" of the eye.

No. 115

Sigla	*Text*	*Lines*
A	*LKA* 88	1–r.20
B	*LKA* 87	1′–r.20
C	*LKA* 86	1′–r.19

A: 1. DIŠ NA MURUB$_4$ UGU-*šú* ⌜SAG⌝.KI.MEŠ-*šú* TAG.TAG-*s*[*u*]
A: 2. GEŠTU^{II}-*šú i-šag-gu-ma liq pi-šú i-ta-na-b*[*al*]
A: 3. *šim-ma-tú ri-mu-tú* TUKU.TUKU-*ši* GABA.MEŠ-*šú* KÚ.MEŠ-⌜*šú*⌝

A: 4. ZI-*šú ik-ta-nàr-rù* SÍG UGU-*šú* GUB.GUB-*az*
B: 1′–2′. [*i*]*k*!-*t*[*a*]/[ ]-*šú* GUB.[ ]-*az*

A: 5. *ḫur-ba-šú* ŠUB.ŠUB-*su mi-na-*⌜*tu*⌝*-šú i-šam-ma-ma-šú*
B: 3′–4′. [ ] ŠUB.ŠUB-*su*/ *mi-*[ ]-*tu-*[*š*]*u i-šam-ma-ma-šú*

A: 6. *ḫu-uṣ* GAZ ŠÀ-*b*[*i*] TUKU.TUKU-*ši*
B: 5′. *ḫu-uṣ* [G]AZ ŠÀ-*bi* TUKU.TUKU-*ši*

A: 7. *a-šu-uš-tum* ŠUB.⌜ŠUB-*su*⌝ [*b*]*i-bil* ŠÀ-*bi*
B: 6′–7′. *a-š*[*u*] ŠUB.ŠUB-*su* / *bi-*[ ] ⌜ŠÀ⌝-[*b*]*i*

TUKU-⌜*ma*⌝
⌜TUKU⌝.[TUKU-*m*]*a*

A: 8. NU KÚ < > LÚ BI
B: 7′–9′. NU KÚ/⌜*la*⌝ *ina-aḫ* [*ur-r*]*a u* [GI$_6$ *i*]-*ár-ru*/LÚ BI

GID[IM *mu*]*r-tap-pi-du* DIB-*su*
GID[IM *mu*]*r-tap-pi-du* DIB-*su*

A: 9. *ù lu-ba-ṭù* ⌜ŠU^{II}⌝ ^{d}AMAR.UT[U] *ana* KAR-*šú*
B: 10′–11′. *ù lu-*[*ṭ*]*ù* ŠU ^{d}AMAR.[ ]/*ina* É-*šú*

A: 10. *ki-ma* ^{d}UTU.ŠÚ.A KI.GAR *tu-qad-*⌜*dáš*⌝ ⌜*a*⌝*-na* KI.GAR
B: 11′–12′. GIN$_7$ ^{d}UTU.ŠÚ.⌜A⌝/KI.GAR [*t*]*u-qad-*⌜*dáš*⌝ *a- na* K[I]

A: 11. 15 ŠE.BAR KÙ.BABBAR 15 ŠE.BAR KÙ.SIG$_{17}$
B: 13′. 15 [ ] 15 ŠE KÙ.SIG$_{17}$
C: 1′. traces

A: 12. 15 ŠE.BAR URUDU 15 ŠE.⌜BAR⌝ AN.NA 15 ŠE.BAR
B: 13′–14′. 15 ŠE UR[UDU]/⌜15 ŠE⌝ [N]A 15 ŠE
C: 2′. [1]5 ŠE.BAR! [ ]

⌜UD.KA.BAR⌝
A.B[ÁR]
[ ]

A: 13. NA_4.ZA.GÌN NA_4.GUG NA_4.NÍR NA_4.BABBAR.DIL
B: 15′–16′. NA_4.[NÍR] NA_4.ZA.GÌN NA_4.G[UG]/NA_4.BABBAR.DIL
C: 3′. ⌜NA_4⌝.ZA.GÌN ⌜NA_4⌝.G[UG! NA_4.NÍ]R N[A_4]

A: 14–15. NA_4.BABBAR.MIN_5 < > *ana* KI.GAR
B: 16′–18′. NA_4.BABBAR.M[I]N_5 ZÌ.MAD.[GÁ]/⌜*a*⌝-*n*[*a*] ⌜KI⌝.GAR
C: 4′–5′. NA_4.BABBAR.MIN_5 < > [ ] ⌜KI.GAR⌝

ŠUB-*di* MU LÚ MU-*ár* / ZÌ.MAD.GÁ
ŠUB-*d*[*i*]/[ ] LÚ.GIG ⌜MU⌝-*á*[*r*] < >
⌜ŠUB⌝-*di* MU ⌜LÚ⌝ [ ] /ZÌ.[M]AD.GÁ

ana KI.GAR ŠUB-*di*
< >
ana KI.GAR ŠUB-*di*

A: 15–16. *ina* Á.GÚ.ZI.GA/GIN_7 ^{d}UTU.ŠÚ.A IM KÍD-*iṣ*
B: 19′–20′. < > [ ] ^{d}UTU.È IM KÍD-*i*[*ṣ*]/
C: 5′–6′. *ina* Á.GÚ.Z[I]/ GIN_7 ^{d}UTU.ŠÚ.A IM KÍD-*iṣ*

NU ⌜GIDIM⌝ *mur-tap-pi-du*
[GIDI]M *mur-tap-pi-du*
NU GIDIM *mur-tap-p*[*i*]

A: l7. DÙ-*šú* MU-*šú* *ina* MAŠ.SÌLA GÙB-*šú* SAR-*ár*
B: 20′–21′. DÙ-*u*[*š*]/[MU-(*šú*) *i*]*na* MAŠ.SÌLA GÙB-*šú* SAR-*á*[*r*]
C: 7′. DÙ-*šú* MU-*šu* *ina* MAŠ.SÌLA GÙB-*šú* SAR-*á*[*r*]

A: 18. *ana* ^{d}*É-a* ^{d}UTU ^{d}*Asal-lú-ḫi* KEŠDA KEŠDA
B: r. 1–2. [ ] ^{d}*É-a* ^{d}UTU ^{d}*Asal-l*[*ú*]/⌜KEŠDA⌝ KEŠDA
C: 8′. ⌜*ana*⌝⌜^{d}⌝*É-a* ^{d}UTU ^{d}*Asal-lú-ḫi* KEŠDA KEŠDA

A: 19. ZÚ.LUM.MA ZÌ.EŠA DUB-*aq*
B: r. 2–3. ZÚ.LUM.MA ZÌ.EŠ[A] ⌜DUB⌝-*aq*
C: 9′. ⌜ZÚ⌝.LUM.MA ZÌ.EŠA DUB-*aq*

A: 20. NINDA.Ì.[D]É.ÀM LÀL Ì.NUN.NA GAR-*an*
B: r. 3–4. NINDA.Ì. DÉ.ÀM LÀL Ì.[ ]/GAR-⌜*an*⌝
C: 10′. [D]É.ÀM LÀL Ì.NUN.NA GAR-*an*

A: 21. NÍG.NA ŠEMLI GAR-*an* UDU.SIZKUR BAL-*qí*
B: r. 4–5. NÍG.NA ŠEMLI GAR-[ ]/UDU.S[I]ZKUR BAL-*qí*
C: 11′. [L]I GAR-*an* UDU.SIZKUR BAL-*qí*

KAŠ ⌜BAL-*qí*⌝
KAŠ.SAG BAL-*q*[*í*]
KAŠ BAL

A: 22. UZU.ZAG UZU.ME.Ḫ É UZU.KA.NE *tu-*⌜*ṭaḫ-ḫa*⌝
B: r. 6. UZU.[Z]AG UZU.ME.Ḫ É UZU.KA.NE TE-[*ḫa*]
C: 11′. [U]ZU.ME.Ḫ É UZU.KA.NE *tu-ṭaḫ-ḫa*

A: 23. *te-re-qam-ma tuš-ken* 3 ZÌ.DUB.DUB.BU
B: r. 7–8. *te-r*[*e*]*-qam-ma tuš-ke*[*n*]/ 3 Z[Ì.DU]B.[DU]B.BU
C: 13′. [*m*]*a tuš-ken* 3 ZÌ.DUB.DUB.BU

Š[UB].⌜ŠUB-*di*⌝
ŠUB-*di*
ŠUB.ŠUB-*di*

A: 24. MU ⌜DINGIR⌝.MEŠ *an-nu-ti* ⌜MU-*ár*⌝
B: r. 9. ⌜MU⌝[ME]Š *šú-nu-ti* MU-*ár*
C: 14′. [DING]IR.MEŠ *an-nu-ti* MU-*ár*

A: 25. ŠU⌜II⌝ LÚ.GIG DIB-*ma* ⌜ALAM⌝ [Í]L-*ma*
B: r.10–11. ŠU L[Ú.GI]G DIB-*bat-*⌜*ma*⌝/ALAM ÍL-*ma*
C: 15′. [ ].GIG DIB-*ma* ALAM ÍL-*ma*

A: 26. *ki-a-am tu-šad-*[*b*]*ab-šú*
B: r. 12. *ki-a-am tu-šad-bab-*⌜*šú*⌝
C: 16′. [ ]*-am tu-šad-bab-šú*

A: 27. ÉN d*É-a* LUGAL *ba-nu-u* LÚ.MEŠ
B: r. 13. d*É-a* ⌜LUGAL⌝ *ba-nu-u a-me-lu-tu*
C: 17′. [d]*É-a* LUGAL *ba-nu-u* LÚ.MEŠ

A: 28. LÚ.GIG ŠU-*su* ÍL-*ma kam tu-šad-bab-šú*
B: r. 14. LÚ.GIG ŠU-⌜*su*⌝ ÍL-*ma tu-šad-bab-šú*
C: 18′. [GI]G ŠU-*su* ÍL-*ma kam tu-šad-bab-šú*

A: 29. ÉN ^{d}*É-a* MAN *ba-*⌜*nu*⌝*-u a-me-lu-tu*
C: r. 1. [^{d}]⌜*É*⌝*-a* MAN *ba-nu-u a-me-lu-tu*

A: 30. ^{d}UTU DI.KU$_5$ *muš-te-š*[*ir* U]N.MEŠ *a-pa-*⌜*a-te*⌝
C: r. 2. [K]U$_5$ *muš-te-šir* UN.MEŠ *a-pa-a-te*

A: 31. ^{d}AMAR.UTU MAŠ.MAŠ DINGIR.MEŠ [ ] *mu-tál-lu*
C: r. 3. [UT]U MAŠ.MAŠ DINGIR.MEŠ DINGIR *mu-tál-lu*

A: 32. *šá* ⌜*iš*⌝*-tu* U$_4$*-me pa-ni* [*b*]*u-su* UGU-⌜*ya*⌝
C: r. 4. [*i*]*š-*⌜*tu*⌝ U$_4$*-me pa-ni is-bu-su* UGU-*ya*

A: r. 1. ⌜*šá-ar*⌝ KA ḪUL *i-di-p*[*an* MAŠ]KIM ḪUL
C: r. 5. [*a*]*r* KA ḪUL *i-di-pan-ni* MAŠKIM ḪUL

A: r. 2. ⌜*šá* GAR⌝*-nam-ma* ÚS.⌜ÚS⌝*-an-ni*
C: r. 6. [GA]R*-nam-ma* ÚS.ÚS*-an-ni*

A: r. 3. ⌜*im*⌝*-ḫaṣ muḫ-ḫi a-ta-š*[*ak*] *li-šá-ni*
C: r. 7. [*ḫa*]*ṣ muḫ-ḫi a-ta-šak li-šá-ni*

A: r. 4. *pu-r*[*i*!]*-d*[*i*]*-*[*i*]*a i*[*m*]*-ḫ*[*aṣ*] ⌜Á⌝^{II}*-a-a*
C: r. 8. [*d*]*i-ia im-ḫaṣ ku-sa-a* Á^{II}*-a-a*

A: r. 5. ⌜*im*⌝*-qut-an-ni-ma i-*[ ]-⌜›⌝*-pan-ni*
C: r. 9. [ ]*-an-ni-ma i-di-*›*-pan-ni*

A: r. 6. [GIDIM] *šu-a-tú la i-d*[*a*]*-a*
C: r. 10. [ ] *šu-a-tú la i-da-a*

A: r. 7. ⌜*ṣa-lam*⌝*-šu ab-ni* DINGIR.MEŠ GAL.MEŠ
C: r. 11. [ ]*-šu ab-ni* DINGIR.MEŠ GAL.MEŠ

[*s*]*i-ku-nu-*⌜*ši*⌝
al-si-ku-nu-ši

A: r. 8. *at-*⌜*tu*⌝*-nu-ma i-ziz-za-nim-ma še-*[ ]⌜*qa*⌝*-ba-*⌜*a*⌝
C: r. 12. [ ]*-nu-ma i-ziz-za-nim-ma še-ma-a qa-ba-a*

A: r. 9. DINGIR *u* ^{d}15 *šá iš-tú* U$_4$*-me pa-*⌜*ni*⌝ *is-bu-s*[*u*
C: r. 13. [ ] ^{d}15 *šá iš-tú* U$_4$*-me pa-ni is-bu-su*

[ ]*-*⌜*ya*⌝
UGU*-ya*

A: r. 10. *ina* U_4-⌜*me*⌝ *an-né-e* ⌜*li-zi-zu*⌝[ ]
C: r. 14. *ina* U_4-*me* *an-né-e* *li-zi-zu* *ina maḫ-ri-ku-nu*

A: r. 11. SILIM-*mu* KI-[*y*]*a* ^{d}*É-a ep-še-tu-*⌜*ka*⌝
C: r. 15. SILIM-*mu* KI-*ya* ^{d}*É-a* *ep-še-tu-ka*

⌜^{d}UTU *up-šá*⌝-[ ]
^{d}UTU *up-šá-šu-*⌜*ka*⌝

A: r. 12. *ina* *šip-*⌜*ti*⌝*-ka lip-pa-ri-is*
C: r. 16. ⌜*ina*⌝ *šip-ti-ka* *lip-pa-ri-is*

A: r. 13. *qu-ra-du* *ina* DUG_4.GA-*ka* *ṣir-te*
C: r. 17. [ ]⌜*ra*⌝*-du ina* DUG_4.GA-*ka ṣir-*⌜*te*⌝

A: r. 14. ^{d}UTU ⌜DI⌝.KU_5 *ina* SU.MU *us-ḫa-šu-*⌜*ma*⌝
C: r. 18. [D]I.KU_5 *ina* [S]U.MU *us-ḫa-š*[*u*]

A: r. 15. *a-a* GUR-*ma* *a-a* *i-ḫi-*⌜*ṭa*⌝*-an-ni*
C: r. 19. [G]UR-⌜*ma a*⌝*-a*⌜*i-ḫi*⌝*-ṭ*[*a*]

A: r. 16. *ni-iš-k*[*u*]*-nu* ⌜BAL⌝-⌜*su*⌝ *lu ta-me*

A: r. 17. GIN_7 *an-*[*š*]*ú* ŠID-*nu-ma* *ina* GÚ ÍD PÚ
B: r.15–16. *ki-ma* *an-nam* 3–*šú tam-ta-nu-u*/*ina* GÚ ÍD PÚ

BAD-*te*
BAD-*te-ma*

A: r. 18. NU BI *ta-tam-mir* *ina* UGU NU A.MEŠ UŠ *ta-rak*
B: r. 17. NU BI *te-te-mi*[*r* *in*]*a* UGU NU A.MEŠ UŠ *ta-*[ ]

A: r. 19. NÍG.NA GI.IZI.LÁ *tuš-ba-*⌜᾽⌝*-šu-ma*
B: r. 18. NÍG.NA G[I.IZ]I.LÁ *tuš-ba-*᾽*-šu-ma*

B: r. 19. A.GÚB.BA *túl-lal-šú* SILA DIB-*tum* NU DIB-*b*[*at*]

A: r. 20. < > *ina* É-⌜*šu* SI.SÁ⌝
B: r. 20. *a-na* EGIR-*šú* NU ⌜IGI⌝.BAR *ana* É-*šu* SI.SÁ

Line Commentary

1: This is the catchline of *KAR* 22 (r. 14)//*AMT* 54/2 (r. 2) (see no. 131).
9: *lubāṭu*–not much is known about this condition, but it does seem to have

been characterized by attacks of sweating (*šumma ... zuʾtu kīma lubāṭi imtanaqqussu*: *TDP* 116: 4, 7, 9) which would be appropriate to someone who had been attacked by chills (l. 5).

10: For KI.GAR/*kullatu*: "potter's pit," see W. Farber, *BID* 214.

11–12: Text C lines 1′–2′ are now entirely missing from the tablet.

22: The use of TE for the D-stem of *ṭeḫû* is attested in bilinguals–for references, see *AHw* 1385a. For a clinical description of UZU.ME.ḪÉ = *ḫimṣu*, see P.B. Adamson, *JRAS* 1979.4–5.

25: Because the final verb (ÍL) is not written out in Akkadian, there is some question as to whether the exorcist or the patient is supposed to be raising the figurine. *KAR* 267: 6–9//*LKA* 85 r. 25–29 (see no. 119) reads: MU-*šú ina* MAŠ.SÌLA GÙB .../... SAR-*ár ana* IGI ^{d}UTU NU *šu-a-tu*/LÚ.GIG *ina* GÙB-*šú* ÍL-*ma* ... ÉN .../... 3–*šú tu-šad-bab-šu-ma* ...; *BAM* 323: 18 (see no. 226) has: LÚ.GIG NU ÍL-*ma ana* IGI ^{d}UTU *ki-a-am tu-šad-bab-šú*. In view of the parallel between these texts and our ll. 17, 25–26, we are probably safe in presuming that it is the patient who was supposed to raise the figurine.

28: Alternatively, one could translate: "You have the patient raise his hand and then you have him say as follows".

29ff: The text of the recitation as we have it is somewhat puzzling in places. When, however, the text is rearranged so as to sort the ills which are being complained about with the specific remedy which is proposed for them, most of the difficulties disappear (see below under ll. 32, r. 1ff).

30: "teeming"–see *CAD* A/2.168–69 s.v. *apâtu*.

31: For *ilu muttallu* as an epithet of Marduk, see *CAD* M/2.307a s.v. *muttallu* mng. a.

32: *šá* ⌜*iš*⌝-*tu* U_4-*me pa-ni is-bu-su* UGU-*ya*: "who have been angry with me for some time." The "who" seems to refer to the gods Ea, Šamaš and Marduk (ll. 29–31). However, if this were the case, then the recitation should be asking them to relent, which it does not. On the contrary, these gods are called on to provide help (see r. 11–14) which they could not have been expected to do if they were angry with the patient. Thus, it seems reasonable to suppose that the persons to whom the "who" refers are the god and goddess "who have been angry with me for some time" mentioned in r. 9. Rearranging the text so as to put the angry gods back with the appeal to Ea, Šamaš and Marduk yields ÉN ^{d}*É-a* MAN *ba-nu-u a-me-lu-tu*/^{d}UTU DI.KU$_5$ *muš-te-šir* U]N.MEŠ *a-pa-a-te*/^{d}AMAR.UTU MAŠ.MAŠ DINGIR.MEŠ DINGIR *mu-tál-lu*/*šá* ⌜*iš*⌝-*tu* U_4-*me pa-ni is-bu-su* UGU-*ya* (ll. 29–32) ... DINGIR.MEŠ GAL.MEŠ *al-si-ku-nu-ši*/*at-*⌜*tu*⌝-*nu-ma i-ziz-za-nim-ma še-ma-a qa-ba-a*/DINGIR *u* ^{d}15 *šá iš-tú* U_4-*me pa-ni is-bu-su* UGU-*ya*/*ina* U_4-*me an-né-e li-zi-zu ina maḫ-ri-ku-nu*/SILIM-*mu* KI-*ya* (r. 7–11): "Ea, king who created mankind, Šamaš, judge who makes the teeming people go aright, Marduk, *āšipu* of the gods, noble god, (as for) those who have been angry with me for some time, I have cried out to you, great gods–you, for your part, stand by me and hear what I have to say. (My) god and goddess who have been angry with me for some time; on this day, let them stand before you; let them come to be at peace with me." This rearrangement has the further advantage of accounting for the singular

referents in lines r. 14ff. which can hardly go back to the god and goddess of r. 9–11. With lines 29–32 and r. 7–11 removed, the rest of the text reads ⌜*šá-ar*⌝ KA ḪUL *i-di-pan-ni* MAŠKIM ḪUL/⌜*šá*⌝⌜GAR⌝-*nam-ma* ÚS.ÚS-*an-ni*/⌜*im*⌝-*ḫaṣ muḫ-ḫi a-ta-šak li-šá-ni*/*pu-r*[*i*!]-*di-ia im-ḫaṣ* Á^{II}-*a-a*/⌜*im*⌝-*qut-an-ni-ma i-di-*ʾ-*pan-ni*/[GIDIM] *šu-a-tú la i-da-a*/⌜*ṣa-lam*⌝-*šu ab-ni* (r. 1–7) ... ^{d}*É-a ep-še-tu-ka*/^{d}UTU *up-šá-šu-*⌜*ka*⌝/*ina šip-ti-ka lip-pa-ri-is*/(^{d}*É-a*) *qu-ra-du ina* DUG$_4$.GA-*ka ṣir-te*/^{d}UTU DI.KU$_5$ *ina* SU.MU *us-ḫa-šu-*⌜*ma*⌝/*a-a* GUR-*ma a-a i-ḫi-*⌜*ṭa*⌝-*an-ni*/*ni-iš-k*[*u*]-*nu* ⌜BAL⌝-⌜*su*⌝ *lu ta-me* (r. 11–16): "wind from an evil mouth has been blown into me; an evil *rābiṣu*-demon, which has been set on me so that it continually pursues me, struck the top of my head (so hard that) I bit my tongue; he struck my legs; my arms were (magically) bound; he has fallen on me so that he has knocked me over. That unknown [ghost]–I have made a figurine of him. Ea, (it is) your magic; Šamaš, (it is) your magical practice; let it be kept away by your recitation. (Ea), warrior, by your august command, (and) Šamaš, judge, remove him from my body so that he may not return to cause me confusional states. May he swear by y[o]ur oath to cross over (and be gone)."

r. 1: Alternatively, one could translate this as: "an evil nose wind has blown into me." "Wind" from the nose and mouth is attested in other contexts (see *AHw* 1192–1193a). A third possibility is: "your evil wind," taken as referring to the ghost.

r. 5: *iddiʾpanni*–perhaps a perfect of a possible by-form of *daʾāpu*: *deʾēpu* (from which the attested *dēpu* [*AHw* 167a] would have been derived).

r. 6: *lā idâ*–perhaps a negated verbal adjective (and by-form of *edû*).

r. 1ff: As it stands, this sentence seems to have agreement problems– the pronoun suffix of l. 12 is singular even though there are ostensibly two subjects (Ea and Šamaš). This problem is probably to be resolved by understanding these lines as an attempt to condense what were originally two similar sentences: *Ea epšētūka ina šiptīka lipparis*: "Ea, (it is) your magic; let it (the evil wind; see above) be kept away by your recitation" and *Šamaš upšašûka ina šiptīka lipparis*: "Šamaš, (it is) your magical practice; let it be kept away by your recitation."

r. 13: Since the verb in r. 14 and the pronominal suffix in r. 16 are plural, this must be understood to refer to Ea who, alongside Šamaš, is being asked to remove the evil and to act as guarantor of the oath. For *Ea qurādu*, see *AfK* 1.22 ii 14, apud *CAD* Q.313a s.v. *qurādu* mng. a 3′.

r. 16: Literally: "let his crossing over be sworn by your oath". For *nabalkutu* in this sense, see *CAD* N/1.12b s.v. *nabalkutu* mng. 1a. For a discussion of the translation: "swear" instead of the more conventional "conjure" for *tamû*, see Part 1, Chapter 4.

r. 17: The scribe seems to have made a mistake here, since it is clear from lines 26 and 28 that it was the patient, and not the exorcist, who was supposed to recite this recitation.

r. 18: UŠ *ta-rak*–The reading is problematical. Something from *râku*: "to pour out" makes good sense but leaves the UŠ hanging unless this could be an otherwise unattested Št form.

r. 20: After this line, text A continues with the colophon: DIŠ NA *ina* DIB-*it* ⌜GIDIM⌝ x [(x)] x x ⌜IGI⌝^{II}-*šú* TAG.TAG.MEŠ-*šú* / *a-na ṣa-bat* DÙ-*ši za-m*[*ar* ZI-*ḫa*]. Text B continues with the colophon: DIŠ NA GIDIM DIB-*su* ÚS.ÚS-*šú ina* SU-*šú* NU ⌜DU$_8$⌝ / GABA.RI G[IŠ.ZU *Aš*]+*šur*^{KI}-*i* / *a-na ṣa-bat* DÙ-[*ši* PN (4–6 signs)] x [(x)] / *ḫa-an-*[*ṭiš* ZI-*ḫa*]

Translation

1. If the middle of a person's scalp (and) his temples continually hurt h[im] intensely,
2. his ears roar, his palate continually gets d[ry],
3. he continually has numbness and *rimūtu*-paralysis, his breasts continually hurt him,
4. he is continually short of breath, the hair of his scalp constantly (feels like it) is standing on end,
5. chills continually attack him, his limbs go numb,
6. he continually has a crushing sensation in the chest,
7. depression continually falls on him, he <cont[inually]> has an appetite and then
8. cannot eat, <without relief [he v]omits [da]y and [night]>, a roving ghost afflicts that person,
9. or *lubāṭu*, "hand of Mardu[k]". To save him,[38]

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10. As the sun goes down, you purify the potter's pit. Into the potter's pit,
11. fifteen grains of silver, fifteen grains of gold,
12. fifteen grains of copper, fifteen grains of tin, fifteen grains of bronze,[39]
13. lapis lazuli, carnelian, *ḫulālu*-stone, *pappardilû*-stone,[40]
14. (and) *papparminu*-stone you throw into the potter's pit. You say the person's name.
15. You put *maṣḫatu*-flour into the potter's pit.[41] <In the morning>,
16. at sunrise,[42] you pinch off some clay. A figurine of the roving ghost
17. you make. You write its name on its left shoulder.
18. You set up an offering (table) to Ea, Šamaš, (and) Asalluḫi.
19. You scatter dates (and) *sasqû*-flour.
20. You put *mersu* (made with) honey and ghee (on the offering table).
21. You set up a censer (burning) *burāšu*-juniper. You make a sacrifice. You pour out a libation of beer.
22. You bring the shoulder, caul fat (and) roasted meat near.

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[38] Text B has "in his house" in place of "to save him".
[39] Text B has "lea[d]" instead of "bronze".
[40] Text B has "*ḫu*[*ālu*-stone], lapis, car[nelian], *pappardilû*-stone."
[41] Text B has: "You put *maṣḫa*[*tu*]-flour int[o] the potters's pit. You say the patient's [name]."
[42] So Text B; Texts A and C have "In the morning, at sunset(!)".

23. You come away (from the table)[43] and then prostrate yourself. You <continually> put down three heaps of flour.
24. You invoke the name of these gods.
25. You take the patient's hand and then he lifts the figurine and then
26. you have him say as follows:
27. Recitation: "Ea, king who created mankind."
28. The patient raises his hand(s) and then you have him say as follows:[44]

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29. Recitation: "Ea, king who created mankind,
30. Šamaš, judge who makes the teeming people go aright,
31. Marduk, *āšipu* of the gods, noble god,
32. those[45] who have been angry with me for some time,
33. wind from an evil mouth has been blown into me; an evil *rābiṣu*-demon,
34. which has been set on me so that it continually pursues me,
35. struck the top of my head (so hard that) I bit my tongue;
36. he struck my legs; my arms were (magically) bound;
37. he has fallen on me so that he has knocked me over.
38. That unknown [ghost]–
39. I have made a figurine of him. I have cried out to you, great gods–
40. you, for your part, stand by me and hear what I have to say.
41. (My) god and goddess who have been angry with me for some time;
42. on this day, let them stand before you;
43. let them come to be at peace with me. Ea, (it is) your magic; Šamaš, (it is) your magical practice;
44. let it be kept away by your recitation.
45. (Ea),[46] warrior, by your august command, (and)
46. Šamaš, judge, remove him[47] from my body so that
47. he may not return to cause me confusional states.
48. May he swear by y[o]ur oath to cross over (and be gone).

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49. When he(!)[48] has recited this three times, you dig[49] a pit on the canal bank.
50. You bury that figurine. You pour water ... over the (buried) figurine.
51. You move the censer and the torch past him, and <you purify him with holy water.> <He must not take (to get home) the street which he took (to get there).>
52. <He must not look behind him.> He goes straight to[50] his house.

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[43] Literally: "You distance yourself."
[44] Text B has: " 'Ea, king who created mankind' – the patient raises his hand and then you have him say [it]." It also omits the text of the recitation.
[45] See the commentary.
[46] See the commentary.
[47] See the commentary.
[48] See the commentary.
[49] Literally: "open."
[50] Text A has "in."

No. 116

Sigla	*Text*	*Lines*
A	*BAM* 9	51–54
B	*AMT* 14/5	1–2
C	*BAM* 481	13′–16′
D	*BAM* 493	i 2′–4′

A: 51. [ ] NA SAG.DU-*su* GÍR.GÍR-*su* < > *i-šag-gum*
B: 1. [ ]< >
C: 13′. ⌜DIŠ⌝ NA SAG.DU[-*su i-zaq-qa-t*]a_5 SAG.DU-*su i-šag*-[ ]
D: i 2′. DIŠ NA SAG.DU-*su* G[ÍR]

GEŠTU^{II}-*šú* GÙ.GÙ
[ ]GÙ-*a*
[ ]
[ ]

A: 52. [Š]U.SI-*šú ú-zaq-qa-ta-šu* NA BI DIB-*it* ⌜GIDIM⌝
B: 1. ŠU.SI.MEŠ-*šú ú-zaq-qa-ta-šú* NA BI GIDIM DIB-*su*
C: 14′f. [S]I-*šu ú-z*[*aq i*]*t* ŠU.⌜GIDIM⌝.MA/
D: i 2′ ŠU.SI.MEŠ-*šú* ⌜*ú*⌝[ ]

< >
ana TI-*šú*
ana TI-*šú*
< >

A: 53. ⌜^{Ú}⌝KUR.KUR ^{Ú}*tar-muš* ŠEM.^{d}MAŠ KA.A.AB.BA
B: 1–2. ^{Ú}KUR.KUR/ [*-mu*]$š_8$ *ni-kip-tú* KA.A.AB.BA
C: 15′f. ^{Ú}K[UR.]/
D: i 3f. [ ]/ *ni-kip-tú* KA[ ]

^{Ú}*eli-kul*[ ]
^{Ú}*eli-kul-la* DIRI
⌜^{Ú}⌝*eli-kul-l*[*a*]
[ ]

A: 54. [*in*]*a* Ì.MEŠ ŠÉŠ.MEŠ
B: 2. *ina* Ì.GIŠ ŠÉŠ-*su* TI
C: 16′. [ ]
D: i 4′. [ ]

Line Commentary

53: DIRI = *maḫāḫu*: "to soak, soften in a liquid"; for references, see *AHw* 577b; *CAD* M/1.49–50. It seems likely that the "SA_5" in the phrase NA_4 *ga-bi-i ina* ^{GIŠ}GEŠTIN SUR.RA *ta-maḫ- ḫa-aḫ-ma* IGI KUŠ *ina* ^{GIŠ}ḪAB *nu-ka-rip-pa-ti* SA_5*-ma* (W. Farber, *BID* p. 59f: 53) is also to be read DIRI = *maḫāḫu*. ^{GIŠ}ḪAB/*ḫurātu*: "madder" (M. Stol, *RLA* 6.534–535) is a red die which is used to produce a red color in dying (*ṣarāpu*–RAcc 4: 24//*KAR* 60 r. 7). The process by which this is achieved is by soaking the hide in a solution of the dye, a procedure which would be appropriate to the verb *maḫāḫu*.

Translation

1. If a person's <head continually stings him, his head (seems to) roar,> his ears ring,
2. (and) his finger(s) sting him, that person (is afflicted with) affliction by a ghost. <To cure him>,
3. You soften *atāʾišu*, *nuḫurtu*, *tarmuš*, *nikiptu*, *imbû tâmti*, (and) *elikulla*.
4. You rub him (with it) in oil.

No. 117

Text	*Lines*
BAM 216	12′–15′

12′. [DIŠ N]A *ina* DIB-*it* ŠU.GIDIM.MA SAG.KI^{II}-*šú* ŠÀ-*ba-šú* IGI.MEŠ-*šú*
13′. [*im*]-*maḫ-ḫa-ḫu ú-zaq-qa-ta-šú ù* GÚ-*su* KÚ-*šú*
14′. [*ana* T]I-*šú* ^{Ú}KUR.KUR *ni-kip-tú ina* ⌜DÈ⌝ SAR-*šú*
15′. [ÉN U]R.SAG ^{d}ASAL.L[Ú].ḪI ŠID-*nu*

Line Commentary

4′: The same ingredients appear in *BAM* 469 r. 3//*BAM* 471 iii 8′(see no. 272).
15′: This recitation is also used in *AMT* 19/1 iv! 9′–13′//*BAM* 482 iv 30′–32′(see no. 118).

Translation

1. [If], as a result of affliction by "hand" of ghost, a [per]son's temples, his heart, (and) his eyes
2. [are] "soaked" (and) sting him and his neck hurts him,
3. [to cur]e him: you fumigate him (with) *atāʾišu* (and) *nikiptu* over coals.
4. You recite [the recitation U]R.SAG ^{d}ASAL.L[Ú].ḪI.

No. 118

Sigla	*Text*	*Lines*
A	*AMT* 19/1	iv! 9′–13′
B	*BAM* 482	iv 30′–32′

A: iv! 9′. DIŠ NA *ina* DIB GIDIM [SAG.KI-*šú* KÚ-*šú ú-maḫ-ḫa-ṣa-šú*]
A: iv! 10′. ⌜SA⌝ IGI^{II}-*šú ú-za*[*q-qa-tu-šú* SA GÚ-*šú* KÚ.MEŠ-*šú* ŠU GU$_4$]

A: iv! 11′. [^{N}]^{A_4}*mu-ṣa* ^{NA_4}[...]
B: iv 30′. [^{NA_4}*m*]*u-ṣa* [ ]

A: iv! 12′. [...]x AN.BAR x[...]
B: iv 30′f. [ ]/⌜Ú⌝.ḪI.A *an-nu-*[*ti* ...]

A: iv! 13′. [ ] UR.SAG ^{d}AS[AL]
B: iv 32′. ⌜ÉN UR⌝.SAG ^{d}ASAL.LÚ.ḪI ⌜7⌝-[*šú* ŠID-*nu*]

Line Commentary

iv 9–10: Restorations are based on *TDP* 36: 35–36//*SpTU* 88 i 14–15.
iv 13′: This recitation is also used in *BAM* 216: 15′(see no. 117) and in *RA* 53.1ff: 19 (headache bandage). It is quoted in full in *BAM* 508 i 15′–21′and *LKA* 145: 10–15, r. 1 (collections of headache recitations); *BAM* 520 ii 12′–18′(prescriptions for *mukil rēš lemutti*); cf. K 6329 ii 9′–17′; K 8211 ii 9′–18′; BM 123362 r. 16′–19′.

Translation

1. If, as a result of affliction by a ghost, a person's [temples hurt him (and) give him jabbing pains],
2. his eye muscles st[ing him (and) his neck muscles continually hurt him, "hand" of ghost]:
3. *Mūṣu*-stone, [... stone, ...], iron [...].
4. The[se] plants ...
5. [You recite] the recitation: UR.SAG ^{d}ASAL.LÚ.ḪI seven [times].

No. 119

Sigla	*Text*	*Lines*
A	*KAR* 267	1–30
B	*LKA* 85	r. 1–33
C	K6015(=*AMT* 97/1)+K7186+3398	16–41
D	K 9261	1′–7′

A: 1. DIŠ NA GIDIM$_4$ DIB-*su ina* SU-*šu*(coll.) *il-ta-z*[*a-az-ma* NU DU$_8$-*ár*]
A: 2. *ù ḫa-a-a-at-ti* GIDIM$_4$ TUKU.MEŠ [(4–6 signs min.)]

A: 3. DÙ.DÙ.BI *ina* U$_4$.GURUM.MA KI SAR A KÙ SUD NÍG.NA
B: r.22. DÙ.DÙ.B[I] NÍG.NA
C: 38–39. KÌD.KÌD.BI *ina qid-da-at* U$_4$-*mi* KI SAR A KÙ ⌜SUD⌝/NÍG.NA

$^{\text{ŠEM}}$L[I]
$^{\text{Š}}$[$^{\text{EM}}$L]I
$^{\text{ŠEM}}$LI

A: 4. GAR-*an* KAŠ SAG BAL-*qí* IM KI.GAR Ì.UDU DUḪ.LÀL 1-*niš*
B: r.22f. GAR-*an*/KA[Š SA]G [ ]
C: 39–40. GAR-*an* KAŠ SAG BAL-*qí* IM KI.GAR Ì.UDU DUḪ.LÀL/1-*niš*

ḪE.ḪE-*ma*
ḪE.ḪE
ḪE.ḪE-*ma*

A: 5. NU GIDIM$_4$ *ḫa-a-a-at-ti* DÙ-*uš* SI GU$_4$ GAR-*an-šú* IGI LÚ
B: r.24. NU [L]Ú
C: 40–41. NU < > *ḫa-a-a-aṭ-ṭi* DÙ-*uš* SI GU$_4$ GAR-*an-šú*/[ ]

GAR-*an*
GAR-*an-šú*
[ ]

A: 6. MU-*šú ina* ⌜MAŠ.SÌLA⌝ GÙB NU GIDIM$_4$
B: r.25. *š*[*um*]
C: 41–42. ⌜MU-*šú*⌝ *ina* MAŠ.⌜SÌLA⌝ GÙB-*šu* NU GIDIM(coll.)]

ḫa-a-a-aṭ-ṭi GIG *lem-nu*
ḫ[*a*]-*aṭ*-[ ]
[ ]*lem-ni*

A: 7. *ša* NENNI A NENNI *ṣab*(coll.)-*tu*$_4$ SAR-*ár ana* IGI ^{d}UTU NU
B: r.26f. *š*[*a* SA]R-*ár*/*ana* [ ]

šu-a-tu
[ ]

A: 8. LÚ.GIG *ina* GÙB-*šú* ÍL-*ma ina* ZAG-*šú* ⌜KEŠDA KEŠDA⌝-*ár*
B: r.27f. [ÍL]-*ma*/*ina* ZAG-[*šú*]

ÉN ^{d}UTU *an-nu-u*
[ ]

A: 9. NU *ḫa-a-a-at-ti* 3–*šú tu-šad-bab-šu-ma ina*
B: r.28f. [*ḫ*]*a-a-a-aṭ-ṭi*/3–*šú t*[*u*]

DUG.BUR.ZI.GAL GAR-*an-šú*
[GA]L GAR(!)-*šú*

A: 10. GI.IZI.LÁ ÍL-*ma* ÉN ^{d}GIBIL$_6$ *gaš-ra-ta*
B: r.30f. GI.IZI.LÁ [*ga*]*š-ra-ta*/

na-an-du-ra-ta
na-an-⌜*du*⌝-[ ]

A: 11. 3-*šú* ŠID-*nu ma-ḫar-šú* ⌜KEŠDA⌝ DU$_8$-*ár tuš-ken-ma*
B: r.31f. [ ]⌜KEŠDA⌝ <DU$_8$>-*ár tuš-ken-ma*/

qí-lu-tam ana ḫar-ba-ti ŠUB-*ma* TI
qí-lu-tam a-[*na*] ŠUB-*di-ma* TI

A: 12. ÉN ^{d}UTU *an-nu-u* NU *ḫa-a-a-aṭ-ṭi an-nu-u* NU
B: r. 1. [^{d}]UTU *an-nu-u* NU *ḫa-a-a-aṭ-ṭi an-nu-u* NU
C: 16–17. ÉN ^{d}UTU *an-nu-ú* NU *ḫa-a-a*-[ ]/*an-nu-ú* NU
D: 7′. [ ]-⌜*ú*⌝ NU *ḫa-a-a*-[ ]

mim+ma lem-nu
mim+ma lem-nu
mim+ma lem-[ ]

A: 13. *šá ina* SU.MU UZU.MEŠ.MU *u* SA.MEŠ.MU GÁL-*u*
B: r.2–3. [ ]SU.MU UZU.MEŠ.MU *u* SA.MEŠ.MU GÁL-*u* /
C: 18–19. *šá ina* SU.MU UZU.MEŠ.MU *u* SA.MEŠ.MU *ba-šu-* ⌜*ú*⌝/

SAG.KI.MU *iḫ-su-u*
[SA]G.KI.MU *iḫ-su-u*
SAG.KI.MEŠ.MU *i-ḫe-es-su-ú*

A: 14. IGI.MEŠ.MU ⌜NÍGIN?⌝-*ṣa-na-du liq* KA.MU *ub-ba-lu* (coll)
B: r.3–4. IGI.MEŠ.MU *ú-ṣa-na-du* / *e-la-aq pi-ya ub-ba-lu*
C: 19–21. IGI.MEŠ.MU NIGIN-[ ]/*la-aq pi-ya ub-ba-*[ ]/

UZU.MEŠ.MU *i-šam-ma-mu*
UZU.MEŠ.MU *ú-šam-ma-mu*
UZU.MEŠ.MU *i-šam-ma-*[*mu*]

A: 15. ZAG *pag-ri-ya*$_5$ *u* GÙB *pag-ri-ya*$_5$ *i-zu-zu* EGIR.MU
B: r.5–6. 15 LÚ.ÚŠ.MU *u* GÙB *pag-ri-ya*$_5$ *i-zu-zu* / EGIR.MU
C: 22–23. ZAG *pag-ri-ya*$_5$ *u* GÙB *pag-ri-ya*$_5$*i-tab-ba-*[*lu*]/*ana* EGIR.MU

DU.DU-⌜*ku*⌝
DU.DU-*ku*
DU.DU-*ku*

A: 16. *ana na-kás* ZI-⌜*tì*⌝-*ya* GUB-*zu* ^{d}UTU *ina* IGI-*ka*
B: r.6–7. *ana na-kás* ZI-*tì-ya*$_5$ *i-za-zu* /^{d}UTU *ina* IGI-*ka*
C: 23–24. *ana na-kás* ZI-*ya* GUB.GUB-[ ]/^{d}UTU *ina* IGI-*ka*

eš-te-⌜ʾ*i*⌝-[ ]
*eš-te-*ʾ*i-šú*
*eš-te-*ʾ*i-šu* (coll)

A: 17. [ ]-*sa-ḫur-šú* NÍ-*šú* GIN$_7$ NÍ.MU UZU-*šú*
B: r.7–8. *as-sa-ḫur-šú* / NÍ-*šú* GIN$_7$ NÍ.MU UZU-<*šú*>
C: 24–25. *as-sa-*⌜*ḫur*⌝-[ ]/⌜NÍ-*šú*⌝ GIN$_7$ NÍ.<MU> UZU(coll.)⌜*šú*⌝

GIN$_7$ < > UZU.[MU]
GIN$_7$ *nab-nit*(*it*) UZU.[ ]
⌜GIN$_7$⌝ *nab-ni-it* UZU.<MU>

A: 18. [*ṭi*]-*iṭ* <<UZU.MEŠ>> *šá-di-i* ⌜*el*⌝-*lu-ti* Ì.UDU DUḪ.LÀL
B: r. 9. IM KUR KÙ.MEŠ < > *iš-*⌜*ku-ra*⌝
C: 25–26. <IM> KUR[ ] / < > *iš-ku-ra*

⌜TAG.TAG⌝
ú-bal-lil-ma
ú-ba-líl-ma

A: 19. [ ] DÙ-*uš* *áš-šú* *yá-a-ši* ⌜*i*⌝-*še-*ʾ-*an-ni*
B: r.10f. NU-*šú* *ab-ni* ^{d}UTU *áš-*[ ] ⌜*ya*⌝-*a-ši* *iš-an-ni*/
C: 26–28. NU-[ ]/ ^{d}UTU *áš-šú* *ya-ši* *i-še-*ʾ-*an-ni*

is-ḫu-ra-an-ni *ina* *ba-ra-ri-ti*
is-ḫu-ra-an-ni *ina* *ba-ra-*[ ]-*ti*
[ ]/*ina* *ba-ra-ár-ti*

A: 20. [*qab-l*]*i-ti* *u* *šat* *ur-ri* U_4-*me-šam-ma* GI_6 *u* *ur-ra* (coll)
B: r.11f. $MURUB_4$-*ti* *u* *šá-túr-ri*/< >
C: 28. $MURUB_4$-*ti* *u* *šá-*[*at*]< >

i-ḫi-ṭa-an-ni
i-ḫi-ṭa-an-ni
[ ]

A: 21. [ ]-*ma-an-ni* *ḫu-um-ma-an-ni* *u* *šum-ru-ṣa-an-ni* (coll)
B: r.12f. *du-u*[*m-m*]*a-an-ni* *ḫu-um-ma-an-ni*/⌜*ù* *šum-ru*⌝-*ṣa-an-ni*
C: 29–30. ⌜*du*⌝-*um-ma-an-ni* *ḫu-um-ma-an-ni* *u* ⌜*šum*⌝[ ]

mu-šá *u* *ur-ra*
mu-[ ]⌜*u* *ur-ru*⌝
[*š*]*á* *u* *ur-ra*

A: 22. [*n*]*am-ma* ÚS.ÚS-*an-ni* *ina-an-na* *ina* IGI
B: r.13ff. *šak-nam-ma* ÚS.ÚS-*an-ni*/.../*ina-an-na* ⌜*i*⌝-[*na*] IGI
C: 30–31. *šak-nam-ma* ⌜ÚS⌝.[ ]/ [ ] *ma-ḫar*

DINGIR-*ti-ka* GAL-*ti*
DINGIR-*t*[*i*] ⌜*ra*⌝-*bi-ti*
DINGIR-*ti-ka* GAL-[ ]

A: 23. [ ] x U_4-*me* *u* GI_6 ⌜*a*⌝-*a* GUR-⌜*am*⌝-*ma* *a-a* (coll)
B: r.16. [ ] U_4-*me* *u* ⌜GI_6⌝ [*m*]*a* *a-a*
C: 32. [...] x x U_4-*mi* *u* GI_6 *a-a* *i-tu-ra-am-ma* *a-a*

LAL-*an-ni*
LAL(coll.)-*a-ni*
i-ḫi-⌜*ṭa*⌝-*a*[*n-ni*]

A: 24. [^{d}UTU] ⌜*ina* IGI⌝-*ka* (coll)
B: r.17f. [^{d}UTU] [*pa*]-⌜*ni*⌝-*i-ka*!(tablet: *kum*)
C: 33–34. [^{d}]UTU *ina* U_4-*mi an-né-e ina* IGI-*ka*

šá-kín e-ṭe-ru ^{d}DIŠ *u* ^{d}*Asal-lú-ḫi*
[*i*]*n e-ṭe-ru* / ^{d}*É-a* [ ]
GAR-*in e-ṭe-*⌜*rù*⌝/ ^{d}*É-a u* ^{d}*Asal-lú-ḫi*

A: 25. [ ]-⌜ʾ*i*⌝-*ru-nin-ni ana* ZI-*tim* (coll)
B: r.18f. [ ]⌜*ú-ma*⌝-ʾ*i-*⌜*ru-in*⌝-*ni*/*a-na* [*n*]*a-pi*[*š-*]
C: 34–35. *ana ka-šá u-ma-*ʾ*i-ru-nin-ni*/ *ana na-piš-ti-ya*

qa-a-ši al-li-ka
[ ]
qá-a-ši

A: 26. [ZI-*ti q*]*í-i-šá ba-laṭ* ZI-*tì-ya*$_5$ *qí-bi* TU_6 ÉN
B: r.19f. [ZI] ⌜*qí-i-šá*⌝ / *ba-laṭ* [ ]⌜ÉN⌝
C: 35–36. *na-piš-ti qí-šam* /*ba-la-aṭ* ZI-*ya qí-bi*

B: r.21. KA.IN[IM]
C: 37. KA.INIM.MA *ḫa-a-a-at-ti* GIDIM ZI-*ḫi*

A: 27. [^{d}GIB]IL_6 *gaš-ra-a-ta na-an-du-ra-a-ta*
B: r.33. ⌜ÉN ^{d}⌝GIBIL_6 *ga-áš-ra-ta na-an-du-ra-ta*

A: 28. [*tuš-te-šer*] DINGIR.MEŠ *u mal*!*-ki ta-da-an de-e-nu šá*
B: 34 EGIR-*šú iš-šá-tar* [...]
D: 1′–2′. [...] AŠ x x [...] /[ ]-*an di-in*

ḫab-li <*u*> *ḫa-bil-ti*
ḫab-⌜*lì*⌝ *u ḫa-b*[*il*]

A: 29. [*ina di-ni-ya*] GUB-*za-ma* GIN_7 ^{d}UTU *qu-ra-di*
D: 3′–4′. [^{d}]UTU *qu-ra-d*[*i*]/

di-ni di-[*in*] EŠ.BAR-*a-a* TAR-*us*
[ ] EŠ.BAR-*a-a* TAR-*u*[*s*]

A: 30. [GIDIM ḪUL] *ina* SU.MU *ú-suḫ-ma dà-lí-lí* DINGIR-*ti-ka*
D: 5′–6′. [ ]*ú-suḫ-*[ ]/[ ]-⌜*ti-ka*⌝

GAL-*ti lud-lul*
GAL-*ti lud-l*[*ul*]

Line Commentary

2: *AHw* 309a and J.M. Seux, *Hymnes* 419 take *ḫayyattu* to mean "spy". However, with M. Stol, *Epilepsy* 42–46 note the connection between this noun and the verb LAL/*ḫâṭu* which is used to describe the onset of AN.TA.ŠUB.BA.

14: Collation courtesy W.R. Mayer.

15: The restoration and interpretation of C: 22 follows *CAD* I 121 s.v. *imittu* mng. 1b against W. von Soden, *ZA* 43.270 (*i-tab-ba-*[*ku*]).

16: Collation courtesy W.R. Mayer.

17: W. von Soden, *ZA* 43.269 reads IM ("(soul's) wind"); J. Bottéro, *ZA* 73.162 n. 48 reads IM ("clay"). Whichever of the three possible readings is preferred, the meaning remains more or less the same: "He is like me in some essential way."

20: Collation courtesy W.R. Mayer.

21: Collations courtesy W.R. Mayer. The translation of the beginning of this line is based on *CAD* D 80b (s.v. *damû* mng. 2 with discussion) against W. von Soden, *ZA* 43.269 ("reduced me to tears").

22: Between ÚS.ÚS-*an-ni* and *ina-an-na*, text B apparently had an extra line, which is now almost wholly effaced.

23: Collation courtesy W.R. Mayer. The restoration of E. Ebeling, *TuL* 139 for the beginning of the line is not supported by the traces.

24–25: Collation courtesy W.R. Mayer.

25: The reading of the end of B: r. 19 follows J.M. Seux, *Hymnes* 420 against W. von Soden, *ZA* 43.269.

27–29: A very similar appeal is made to Girra in *Maqlû* II 129–30 and W.G. Lambert, *FuB* 12.45: 11–17 (Pazuzu). See there for the restorations.

Translation

1. If a ghost afflicts a person, stays continu[ously] in (his) body [and can not be dispelled],
2. and he continually has confusional states (caused by) a ghost [...]

---

3. Its ritual: In late afternoon, you sweep the ground. You sprinkle pure water. A censer (burning) *burāšu*-juniper
4. you set up. You pour out a libation of beer. You mix clay from a potter's pit, tallow, (and) wax together and then
5. you make a figurine of the confusional state (causing) ghost. You put an ox horn on it. You give it a human face.
6. On the left shoulder, its name: "Figurine of the confusional state (causing) ghost (or) evil sickness
7. which afflicts NN, son of NN," you write. Towards Šamaš, that figurine
8. the patient raises to his left and then to his right he ties a knot. The recitation: "Šamaš, this (is)
9. the representation of the confusional state (causing ghost)" you have him say

three times and then you put it (the figurine) in a *burzigallu*-vessel.
10. You raise a reed torch and then the recitation: "Girra you are mighty, you are furious"
11. you have him recite three times. You untie the knot before him. You prostrate yourself and then you throw the burnt material into waste land and he will get well.

---

12. Recitation: "Šamaš, this is the representation of the confusional state (causing) ghost; this is the representation of anything evil
13. which exists in my body, my flesh, and my muscles, (which) presses my temples,[51]
14. continually makes my face seem to spin, dries up my palate, numbs my flesh,
15. divides[52] the right side and the left side of my body, goes continually after me,
16. (and) <continually> sets about cutting my throat–Šamaš, in your presence, have I sought him out
17. (and) looked for him. His self is like my self; his flesh is like <the appearance of> [my] flesh.
18. I have mixed[53] clay from the pure mountains, <tallow> (and) wax.
19. I have made[54] a representation of him. Šamaš, because he sought me out,[55] looked for me; (because) during the evening,
20. midnight, and dawn watch, <daily, night and day> he caused me confusional states,
21. made me twist, immobilized me, and made me sick; night and day
22. he is set on me so that he continually pursues me. Now, in the presence of your great godship
23. I ... day and night. May he not return to cause me confusional states.
24. Šamaš, <on this day> saving is established before you. Ea and Asalluḫi
25. sent me to you. I came for (you) to give (me) life.[56]
26. Give me my life. Pronounce my soul's life."[57]

<"Recitation to remove confusional states (caused by) a ghost.">

---

27. Recitation: "Girra, you are mighty, you are furious.
28. [You make] gods and *malku*-demons [go aright]. You decide the case of the wronged man and woman.
29. Stand forth [at my case] and, like the hero Šamaš, [set]tle my case; make a decision about me.
30. Remove [the evil ghost] from my body so that I may praise your great godship."

---

[51] Texts A and B have "(which) pressed my temple."
[52] Text C has "carr[ies] off."
[53] So Texts B and C. Text A has: "smear".
[54] Text B has "I have manufactured."
[55] Texts A and C have "seeks me out."
[56] Text C has "sent me to you for (you) to give (me) my life."
[57] I.e. say that I will live.

No. 120

Sigla	*Text*	*Lines*
A	*KAR* 267	31–r. 24
B	*BMS* 53	1–31

A: 31. [DIŠ NA GIDIM] DIB-*su-ma ina* SU-*šú* NU DU_8 GIN_7 ^{d}UTU.ŠÚ.A KI SAR A K[Ù] SUD
A: 32. [*ana* IGI ^{d}UTU] GI.DU_8 GIN-*an ina* UGU 2 ŠUK.TA.ÀM NINDA ZÌ.KUM GAR-*an*
A: 33. [ZÚ.LUM.MA] ZÌ.EŠA DUB-*aq* NÍG.NA ^{ŠEM}LI *ina* DÈ GIŠ.Ú.GÍR
A: 34. [GAR-*an* DUG.BUR.Z]I GIN-*an* 2 ^{DUG}*la-ḫa-ni* 1 A.MEŠ 1 ⌜KAŠ⌝⌜DIRI⌝-*ma* GAR-*an*
A: 35. [IM KÍD-*iṣ*] NU DÙ-*uš qa ša* KÙ.SIG_{17} *ina* KA-[*šú* KEŠDA]
A: 36. [x x x x] x *šá* [x x x (x)] *rik-su* [x x x x]
A: 37. [x x x x ŠU^{II}]-*šú ina* EGIR KEŠDA ^{GIŠ}*bi-nu* Ú.[IN.NU.UŠ]
A: 38. [GAR-*an* NU *ina mu*]*ḫ-ḫi* GUB-*az* UR_5.GIN_7 DUG_4.[GA]

A: r. 1. [...] DAGAL.MEŠ ZÁLAG KI-*tim* ^{d}UTU DI.KU_5
B: 1. [ ] ^{d}[ ]

A: r. 2. [ ]-*ti Eri-du*$_{10}$ ABGAL *kiš-šá-ti*
B: 2–3. [EN] *gaš-ru* [^{d}*É-a* TUKUL-*ti Er*]*i-du*$_{10}$/ ABGAL *kiš-šá-ti*

^{d}MES *šal-ba-bu*
^{d}AMAR.UTU *šal-*⌜*ba*⌝-[ ]

A: r. 3. [ ] ⌜^{d}⌝AMAR.UTU *ana yá-a-ši*
B: 3–4. [E]N É.ENGUR.RA/^{d}*É-a* ^{d}UTU *u* ^{d}AMAR.UTU *ya-a-ši*

ru-ṣa-nim-ma
⌜*ru*⌝-*ṣa-nim-ma*

A: r. 4. [S]I.SÁ-*tú lul-lik* NU $GIDIM_4$
B: 5–6. *ina an-ni-ku-nu i-šá-ru-tú lul-lik*/ ^{d}UTU GIDIM

mu-pal-li-ḫi (coll)
mu-pal-li-ḫi

A: r. 5. [ ] ⌜U_4-*me*⌝ MEŠ-*tì* EGIR.MU *rak-su-ma*
B: 6–7. *ša iš-tu* U_4-*me ma-*ʾ-*du-ti*/EGIR-*ya rak-su-ma*

A: r. 6. [ ].ÚS-*an-ni ina* GI_6
B: 7–8. NU DU_8-*ru/ina kàl* U_4-*mi* ÚS.ÚS-*an-ni ina kàl* GI_6

up-ta-na-làḫ-an-ni
up-ta-na-làḫ-an-ni

A: r. 7. [ ].GUB-*zu* SÍG UGU.MU *ú-za-qap-an-ni*
B: 9. *ri-du-su* GUB.GUB-*zu* SÍG UGU.MU *uz-za-na-qa-pu*

A: r. 8. [*s*]*u-u* IGI.MEŠ.MU *ú-ṣa-an-da-ru liq* KA.MU
B: 10–11. SAG.KI.MU *i-ḫe-su-u* IGI.MEŠ.MU *uṣ-ṣa-na-du / liq* KA.MU

ub-ba-lu
ub-ba-lu

B: 11–12. UZU.MEŠ.MU *i-šam-ma-mu/kal pag-ri-ya ub-ba-lu*

A: r. 9. [ ] *sa-la-ti-ya*$_5$ *lu-u* $GIDIM_4$
B: 13–14. *lu e-ṭém-mu kim-ti-ya u sa-la-ti-ya / lu e-ṭém-mu*

šá ina di-ik-ti di-ku
šá ina di-ik-ti di-ku

A: r.10. [*p*]*i-du an-nu-u šu-u an-nu-u*
B: 15. *lu* GIDIM *mur-tap-pi-du an-nu-ú šu-ú an-nu-u*

NU -*šú*
⌜NU⌝-*šú*

B: 16. ^{d}UTU *ina* IGI-*ka eš-te-ʾi-šu-ma* TÚG.ḪI.A *ana lit-bu-ši-šú* KUŠ.E.SÍR *ana* GÌR^{II}-*šú*!

A: r.11. [ ]-*šú* ^{KUŠ}*na-a-di* A.MEŠ *ana* NAG-*šú*
B: 17. KUŠ.E.ÍB *ana* $MURUB_4$-*šú* KUŠ.ÙMMU A.MEŠ *ana* NAG-*šú*

A: r.12. [ ]-*siḫ-šú* < > *ana ra-bé-e*
B: 18–19. ZÌ $MUNU_5$ *e-siḫ-šú* NINDA.KASKAL SUM-*šú/ana e-reb*

^{d}UTU-*ši lil*!-*lik*
^{d}UTU-*ši lil-lik*

A: r.13. [ ].DU_8 GAL *šá* KI-*tim lu-u pa-qid*
B: 20. *a-na* ^{d}*Bí-du*$_8$ Ì.DU_8 GAL *šá* KI-*tim lu pa-qid*

B: 21. ^{d}*Bí-du*$_8$ Ì.DU_8 GAL *šá* KI-*tim* EN.NUN-*šú li-dan-nin*

A: r.14. [ ] *nam-za-qí-šú-nu* ^{d}UTU *ina*
B: 22–23. *li-iṣ-bat* GIŠ.SI.GAR *nam-za-qí-šú-nu*/^{d}UTU *ina*

qí-bit-ka
qí-bi-ti-ka ṣir-ti šá <NU> KÚR-*ru*

B: 24–26. *ina* ḪUL AN.MI ^{d}30 *šá ina* ITI NENNI U_4 NENNI GAR-*na*/ḪUL Á.MEŠ GIZKIM.MEŠ ḪUL.MEŠ NU DÙG.GA.MEŠ/*šá ina* É.GAL.MU *u* KUR.MU GÁL-*a*

A: r.14f. *ina qí-bit*/[^{d}]AMAR.UTU *ina* SU.MU
B: 27. [ ] *qí-bit* ABGAL DINGIR.MEŠ ^{d}AMAR.UTU *ina* SU.MU

uk-ki-su
u[*k*]-*kis-su*

A: r.16. [*ina*]-*su ina* SU.MU *ta-bal-šú* ZI-*ka lu ta-me*
B: 28–29. [S]U.MU TAR-*su ina* SU.⌜MU⌝ [ ]-*bal-šú* / [*k*]*a lu ta-me*

A: r.17. [^{d}*As*]*al-lú-ḫi lu-u ta-me*
B: 29. ZI ^{d}*É-a* [ ]-⌜*ḫi*⌝ *lu ta-me*

B: 30. [ZI DING]IR.MEŠ [AN *u* KI] *lu ta-me*

A: r.17f. *a-a* TE-*a a-a* KU.NU-*ba*/[*a-a* DIM_4-*qa*] ⌜*a*⌝-*a* KUR-*an-ni li-bir* ÍD *lib-bal-kit* ⌜KUR-*a*⌝

A: r.19. [*li-is-si* ŠÁR KASK]AL.GÍD *ina* SU.MU GIN_7 *qut-ri li-tel-li ana* AN-*e*

A: r.20. [GIN_7 ^{GIŠ}*bi*]-*ni* ZI-*ḫi ana* KI-*šú a-a* GUR-*ur-ma* ^{GIŠ}*bi-nu li-líl-a*[*n-ni*] (coll)

A: r.21. [Ú.IN.NU.UŠ B]ÚR-*an-ni* KI-*tim lim-ḫur-an-ni lid-di-na* ME.LÁM-*šá-ma* GIG.MU *lit-bal* (coll)

A: r.22. [^{d}*É-a* ^{d}UTU] *u* ^{d}AMAR.UTU *ana yá-a-ši ru-ṣa-nim-ma*

A: r.23. [G]IG *šá* SU.MU *tab-la-ma* IGI.LÁ-*u-a* KA.TAR-*ku-nu lid-lu-lu*

A: r.24. *us-ḫa* GIG *šá* SU.MU *as-ḫur-ku-nu-ši* TI.LA *qí-šá-a-ni*

Line Commentary

33: For the interpretation of the NE sign as DÈ/*pēnti*: "coals" in this context, see W.R. Mayer, *OrNS* 47.453 ad l. 18; cf. *CAD* A/2 409–10 s.v. *ašāgu* mng. b 2′.

34: The restoration GAR-*an* is based on *KAR* 234 r. 4 (see no. 8), but DUB-*aq* (as in *KAR* 56 r. 2–3 [see no. 179]) is also possible. To use a censer, one put charcoal in it, lit the charcoal, scattered the aromatics over the burning charcoal, and then put the censer where it was needed. Ghost rituals omit the first two steps, instructing the practitioner to scatter the aromatic over coals of a certain description or to set up an apparatus in which an aromatic is burned over specified coals.

35: *qa*: "thread"–the long final vowel is usually expressed, but not always. See, for example, W.G. Lambert, *BWL* 156 (IM 53975 r. 5) and Livingstone, *Fs Deller* 176: 6.

37–38: The restoration of the end of the line is based on the fact that the *bīnu*-tamarisk and *maštakal* seem to be appealed to in r. 20–21 to help get rid of the ghost. It would therefore be appropriate if these two items were put into contact with the figurine of the ghost in some way. The presence of the *bīnu*-tamarisk, and the fact that something is being made to stand at or on top of something else is, in any case, clear from the preserved parts of the line.

r. 1–2: For these lines, see J.M. Seux, *Hymnes* 416. For the restoration, see E. Ebeling, *TuL* 140.

r. 4: Collation courtesy W.R. Mayer.

r. 7: See von W. von Soden, *ZA* 43.269.

r. 8: Text A uses a form of *ṣudduru* "to twitch" rather than the expected form of *ṣâdu* (as in Text B).

r. 13: For *idugallu* as an epithet of Nedu, see W. Farber, *ZA* 66.261–275.

r. 14: GIŠ.SI.GAR *nam-za-qí-šú-nu*–for the various technical terms for parts of the locking mechanism of a door, see A. Fuchs, SAAS 8.97–107.

r. 17–21: For more on formulae of this type, see S. Maul, *Zukunftsbewältigung* 91–93.

r. 20–21: Collations courtesy W.R. Mayer.

Translation

1. [If a ghost] afflicts [a person] and can not be dispelled from his body, at sunset you sweep the ground. You sprinkle pu[re] water.
2. You set up a reed altar [before Šamaš]. You put portions of two bread(s) each made from *isqūqu*-flour on it.
3. You scatter [dates] (and) *sasqû*-flour. A censer (burning) *burāšu*-juniper on *ašāgu*-thorn charcoal
4. [you set up]. You set up a [*pursī*]*tu*-vessel. You fill two *laḫannu*-vessels, one with water and one with beer, and set (them) up.
5. [You pinch off clay] (and) make a figurine. [You tie] a thread of gold to [its] nose.
6. [...]

7. [...] You tie its [hands] in back. *Bīnu*-tamarisk and [*maštakal*]
8. [you put out]. You make [the figurine] stand [on i]t. He[58] says as follows:

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9. "[The ... of the] widespread [heavens(?)], light of the Netherworld–Šamaš the judge;
10. mighty [lord, Ea, one in whom] Eridu [tr]usts; sagest in the universe, Marduk, the powerful,
11. [lor]d of the Eengurra; Ea, Šamaš, (and) Marduk–help me so that
12. I may prosper with your assent. Šamaš,[59] the frightening ghost
13. who has been fastened to my back for many days and
14. cannot be dispelled, (which) continually pursues me all day, frightens me continually by night,[60]
15. continually sets about pursuing me, <continually> stands the hair of my head on end,
16. presses my temple, continually makes my face seem to spin, dries up my palate, <numbs my flesh, (and) dries up my whole body> –
17. whether it be the ghost of my kith and kin, or the ghost of one who was killed in a military defeat,
18. or a roving ghost–this is he; this is a representation of him. <Šamaš, in your presence have I sought him out and garments for him to clothe himself with, shoes for his feet>,
19. a girdle for his waist, a waterskin (filled with) water for him to drink
20. (and) malt flour have I assigned him. <I have given him travel provisions.> May he go to where the sun sets.
21. May he be entrusted to Bidu, great doorkeeper of the Netherworld; <may Bidu, great doorkeeper of the Netherworld, strengthen the watch over him>;
22. may he (Bidu) seize the bar to which they have the key. Šamaš, at your command[61] (and) at the command
23. of the sagest of the gods, Marduk, drive him away from my body,
24. separate him [from] my [bo]dy, carry him away from my body. Let him be put under your oath;
25. let him be put under the oath of Ea and Asalluḫi. <Let him be put under [the oath of the go]ds [of heaven and earth].>[62] Let him not come near me; let him not come close to me;
26. [let him not approach me]; let him not reach me. May he cross the river. May he go across the mountain.
27. [May he withdraw 3,600 double] hours' distance from my body; may he go up like smoke to heaven.
28. [Like an] uprooted [*bīnu*-tama]risk may he not return to his place. May the *bīnu*-tamarisk purify [me].

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[58] See Part I, Chapter 4.
[59] Text A has "a figurine of" instead of "Šamaš".
[60] Text B has "all night."
[61] Text B has "Šamaš, at your august command which cannot be altered, in the evil of the eclipse of the moon which took place in such-and-such a month (on) such-and-such a day, the evil of signs (and of) evil (and) unfavorable omens which have come about in palace and my land."
[62] At this point, text B breaks off.

29. [May the *maštakal* re]lease me. May the earth receive (him) from me; may it give me its divine radiance and [car]ry off my sickness.
30. [Ea, Šamaš], and Marduk, help me and
31. carry off the [sick]ness of my body so that those who see me may praise you.
32. Remove the sickness of my body; I have turned to you–give me life.

No. 121

	Text	*Lines*
	BAM 516	i 7–8

i 7. [DIŠ KI.MIN] NUMUN ^{GIŠ}ŠINIG NUMUN ^{GIŠ}MA.NU NUMUN *ás-li* [...]
i 8. [^{ŠEM}L]I GIN$_7$ *qu-ta-ri* IGI^{II}-*šú u* SAG.KI [...]

Translation

1. [If ditto (his eyes continually see flashes)]: *bīnu*-tamarisk seed, *eʾru*-tree seed, *ašlu*-rush seed ...
2. (and) *burāšu*-juniper, (to be used) as fumigants. His eyes and temple[s you fumigate (with them) over coals].

No. 122

Text	*Lines*
BAM 516	i 1–6

i 1. DIŠ NA IGI.MEŠ-*šú* LÙ.LÙ LÀL BABBAR *ina* ⌜Ì⌝ [...]
i 2. *e-nu-ma* IGI^{II}-*šú bu-ur-ṣa id-da-nag-ga-la* ⌜ŠU⌝.G[IDIM.MA] [...]
i 3. ⌜*ana*⌝ [T]I-*šú* ^{NA_4}KA.GI.NA.DIB.BA ^{NA_4}AN.NA ^{NA_4}AN.Z[AḪ ...]
i 4. [^{NA}]$_4$*mu-ṣa* ^{NA_4}ZÁLAG ^{NA_4}ZA.GÌN ^{NA_4}ŠUBA ^{NA_4}BAL URUDU NITA x [...]
i 5. [NUMUN ^{GIŠ}]ŠINIG NUMUN ^{GIŠ}MA.NU NUMUN *áš-li* NITA ^{NA_4}*ás-ḫar* [...]
i 6. [x (x)] x lul *ina* Ì.UDU ÉLLAG GU_4 GI_6 GIN_7 *kam-ma ina* UGU URUDU SÚD-*m*[*a* ...]

Line Commentary

i 2f: These lines were possibly originally paralleled by *AMT* 85/2: 12ff.

Translation

1. If a person's eyes are blurred, white honey in oil [...]
2. When his eyes continually see flashes, "hand" of g[host (or) ...]
3. To cure him: magnetic hematite, tin, *anz*[*aḫḫu*]-frit [...]
4. *mūṣu*-[sto]ne, *zalāqu*-stone, lapis lazuli, *šubû*-stone, spindle-stone, male copper [...]
5. *bīnu*-tamarisk [seed], *eʾru*-tree seed, male *ašlu*-rush seed, *asḫar*-kohl [...]
6. (and) [...] you grind (them) in caul fat from the kidney of an ox which is as black as (the effect) of *kammu* on copper a[nd ...]

No. 123

	Text *BAM* 516	*Lines* i 61′–65′
i 61′.	*te-qí-it* IGI^{II} *ša* ŠU.GIDIM.MA ^{NA_4}*mu-ṣa* ^{NA_4}[...]	
i 62′.	^{NA_4}AN.ZAḪ BABBAR ^{NA_4}AN.ZAḪ GI$_6$ KUG.GAN PA ^{GIŠ}NAM.TAR NÍTA P[A ...]	
i 63′.	PAP 11 NA$_4$.MEŠ *u* Ú.ḪI.A ŠEŠ *ana* A ŠUB-*di ina* UL *tuš-bat* [...]	
i 64′.	*ana* Ì.GIŠ ŠUB-*di* IGI^{II}-*šú* ŠÉŠ-*aš ana* KAŠ ŠUB-*di-ma* NAG *ina* G[Ú-*šú* GA]R-*an-ma* SI[LI]M-*im*	
i 65′.	*an-na-nam ina* ITI.1.KÁM U$_4$.21.KÁM [...] ⌜*i*⌝-*šal-lim*	

Translation

1.	Daub for the eyes for "hand" of ghost: *mūṣu*-stone [...]
2.	white *anzaḫḫu*-frit, black *anzaḫḫu*-frit, *lulû*-kohl, male *pillû* leaves [...]
3.	Total of eleven stones and plants. These you pour down into water. You put (it) out overnight under the stars [...]
4.	You pour (it) down into oil. You rub (it) on his eyes. (Alternatively), you pour (it) down into beer and then he drinks it. (If) [you pu]t (it) on [his] n[eck], he will get well.
5.	[(If) you do] this for twenty-one days per month, he will get well.

No. 124

	Text *BAM* 516	*Lines* i 66′–69′

i 66′. DIŠ KI.MIN ^{NA_4}SA$_5$ *šá ki-ma bu-la-li* IGI^{II}-*šú* ŠÉŠ-*aš* :
DIŠ K[I.MIN ^{NA_4}]*mu-ṣa-am* KI.MIN

i 67′. DIŠ KI.MIN ^{NA_4}*kut-pa-a ina* Ì.NUN SÚD KI.MIN :
DIŠ KI.MIN ^{NA_4}ZA.GÌN.KUR.RA [*ina*] Ì.NUN SÚD KI.MIN

i 68′. DIŠ KI.MIN ^{NA_4}MUŠ.GÍR KI.MIN : DIŠ KI.MIN ^{NA_4}ŠIM.BI.ZI.DAM
ina ⌜ú⌝ [(x)] ⌜ú⌝ ka SÚD IGI^{II}-*šú* ŠÉŠ-*aš*

i 69′. DIŠ KI.MIN ^{NA_4}ZÚ GI$_6$ *ina* Ì KUR.G[I SÚ]D KI.MIN

Line Commentary

i 66′: *šá ki-ma bu-la-li*–for this expression see also *SpTU* 3 no. 83: 2, r. 27 (describing stones other than carnelian). *Bulālu* is possibly a dialectal variant of the more commonly attested (*a*)*bulīlu*–see *AHw* 137a, followed in *CAD* S 127a.

i 68′: The traces are as drawn in the copy (collation courtesy F. Al-Rawi).

Translation

1. If ditto, you rub his eyes with a red stone which is like a *bulālu*-plant. If d[itto], *mūṣu*-stone, ditto.
2. If ditto, you grind black *anzaḫḫu*-frit in ghee, ditto. If ditto, you grind "mountain" lapis lazuli [in] ghee, ditto.
3. If ditto, *mušširu*-stone, ditto. If ditto, you grind kohl in ... You rub (it) on his eyes.
4. If ditto, [you gr]ind black obsidian in goo[se] fat, ditto.

No. 125

Text	*Lines*
BAM 516	i 70′–72′

i 70′. ^{ŠEM}GÚR.GÚR *mi-rí*ᵍ Ú *a-ši-i* Ú.K[UR.RA G]AZI^{SAR} Ì.UDU GI.MEŠ
i 71′. ^{NA_4}KA.GI.NA.DIB.BA ^{NA_4}*mu-ṣa* Ì.GIŠ ER[I]N! LIBIR.RA DUḪ.LÀL
i 72′. 11 Ú.ḪI.A ŠEŠ *rib-ku ša* ŠU.GIDIM.MA IGI^{II}-*šú* MAR.MEŠ-*ma* TI

Line Commentary

i 70′: *mi-rí*ᵍ–the reading follows *CAD* M/2.106b.
i 71′: The ERIN is preceded by an extraneous wedge as in the copy (collation courtesy F. Al-Rawi).

Translation

1. *Kukru*, *mirgu*, plant for curing *ašû*-sickness, *nī*[*nû*], [*k*]*asû*, reed pith,
2. magnetic hematite, *mūṣu*-stone, old ce[d]ar oil, (and) wax:
3. these eleven plants are a balm for "hand" of ghost. If you daub it on his eyes, he will get well.

No. 126

Text	*Lines*
BAM 209	rev. 19′–26′

19′. DIŠ NA ŠU.GIDIM$_4$.MA DIB-*su-ma ina* IGI$^{II.MEŠ}$-*šú* GIN$_7$ [*nu-ri*]
20′. *lu-u* GIN$_7$ NIM.GÍR x [...] ⌜*lu*⌝-*u* GIN$_7$ [...]
21′. *lu-u* GIN$_7$ ÙZ [GAR].⌜GAR-*an* NA.BI⌝ ŠU.GIDI[M$_4$.MA ...]
22′. i kal [...] IGI$^{II.MEŠ}$-*šú* [...]

23′. *ana* ZI-*šú* ^{ŠEM}[...]
24′. KAK A.BÁRA šuk/pad la [...]

25′. *te-qí-tu šá* ŠU.GI[DIM.MA ...]
26′. *ana* IGI ^{d}*Gu-la* [...]

Translation

1. If “hand” of ghost afflicts a person so that in his eyes (something which looks) like [a light]
2. or like lightning [...] or like [...]
3. or like a goat [is continually established, that person] “hand” of ghos[t ...]
4. [...] his eyes [...]

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5. To remove it, [...]-aromatic [...]
6. a peg of lead, [...]

---

7. Daub for “hand” of gh[ost ...]
8. before Gula [...]

No. 127

Sigla	*Text*	*Lines*
A	*SpTU* IV 129	i 10–17
B	*STT* 111	16–22

A: i 10. ^{NA_4}*mu-ṣa* ^{NA_4}ZÁLAG ^{NA_4}*sà-rimu* ^{NA_4}KA.GI.NA SIG$_5$!
B: 16. ^{NA_4}*mu-ṣa* ^{NA_4}ZÁLAG ^{NA_4}*sà-rimu* ^{NA_4}KA.GI.NA SIG[$_5$]

A: i 11. ^{NA_4}AN.ZAḪ ^{NA_4}MIN GI$_6$ ^{NA_4}AN.BAR ^{NA_4}KUG.GAN
B: 17. ^{NA_4}AN.ZAḪ ^{NA_4}AN.ZAḪ GI$_6$ ^{NA_4}AN.BAR ^{NA_4}[ ]

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i 12. 8 NA$_4$.MEŠ DIŠ NA *bir-ṣu* IGI.MEŠ
18. ⌜8⌝ NA$_4$.MEŠ [ ] NA *bir-ṣa*(coll. CAD B) IGI.MEŠ

i 13. *ina ni-ri* KEŠDA NA$_4$.ME *šu-nu-ti*
18f. *ina* [ ]/NA$_4$.MEŠ *šú-nu-ti*

i 14. 1-*niš* SÚD *ana* ŠÀ A.MEŠ PÚ ŠUB-*di*
19. 1-*niš* SÚD *ana* ŠÀ A P[Ú]

i 15. [*p*]*a-ni-šú* U$_4$.7.KAM *ir-ta-nam-muk*
20. x x si U$_4$.7.K[Á]M *ir-t*[*a*]

i 16. [Š]À Ì.GIŠ ŠUB-*di pa-ni-šú* ŠÉŠ
21. ⌜*ana*⌝ ŠÀ Ì.[G]IŠ ŠUB-*di i-ni-šú* [ ]

i 17. [*m*]*i ina* GÚ-*šú* GAR-*an*
22. *ina* SÍG S[A]$_5$ NIGIN-*mi ina* GÚ-*š*[*ú*]

Line Commentary

i 12: The catchline of *BAM* 351: 13, which refers to this line, has "DIŠ NA *bir-ṣa* IGI.MEŠ". That this is a problem caused by ghosts is shown by no. 129 (see below).

Translation

1. *Mūṣu*-stone, *zalāqu*-stone, *sārimu*-stone, good quality magnetic hematite,
2. *anzaḫḫu*-frit, black *anzaḫḫu*-frit, iron, (and) *lulû*-kohl.

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3. Eight stones (for cases) where a person continually sees flashes.
4. You tie (them) with a *nīru*. These stones

5. you grind together. You put (it) down into well water.
6. He continually bathes his face/eyes for seven days (with it).
7. (Alternatively) you put (it) down [into] oil (and) rub (it) on his face/eyes.
8. (Alternatively) you wrap it in r[e]d wool (and) put (it) on his neck.

No. 128

	Text *BAM* 516	*Lines* i 9–12
i 9.	[DIŠ NA ŠU.G]IDIM.MA DIB-*su-ma ina* IGI IGI^{II}-*šú* GIN$_7$ *nu-ri* [...]	
i 10.	[...] ⌜*lu*⌝-*u* GIN$_7$ ÙZ GAR.GAR-*an* NA.BI Š[U.GIDIM.MA ...]	
i 11.	[... ^{ŠEM}L]I ^{ŠEM}GÚR.GÚR x[...]	
i 12.	[...] 1-*niš* SÚD [...]	

Translation

1.	[If "hand" of g]host afflicts a person so that before his eyes (something which looks) like a light [...]	
2.	[...] or like a goat is continually established, that person ["hand" of ghost ...]	
3.	[To cure him: *bur*]*āšu*-juniper, *kukru* [...]	
4.	[...] you grind together [...]	

No. 128a

	Text K 13239	*Lines* 1′–7′
1′.	DIŠ NA *ina pa-an* IGI^{II}-*šú* ⌜*lu*⌝ [...]	
2′.	*lu* GIN$_7$ *ḫi-mi-te* ⌜*lu*⌝ [...]	
3′.	GAR.GAR-*an* ⌜*it-ta*⌝-[...]	
4′.	KIN-*šú* x x [...]	
5′.	⌜ŠEM⌝[...]	
6′.	x [...]	
7′.	*ina* ÚŠ ^{G}[^{IŠ}...]	

Translation

1′.	If before his eyes (something which looks) either [like ...]
2′.	or like frost or [like ...]
3′.	is continually established [...]
4′.	his attack [...]
5′.	[...]
6′.	[...]
7′.	in [...] resin [...]

No. 129

	Text *AMT* 85/2	*Lines* 4′–7′
4′.	DIŠ NA *ina* IGI.MEŠ-*šú bir-ṣi* x[...]	
5′.	GIDIM *ḫar-ba-ti mu-u*[*š* ...]	
6′.	GUB-*zu* TI-*qí ina* IZI *t*[*u*-...]	
7′.	^{NA_4}ÁŠ.GI$_4$.GI$_4$ [...]	

Translation

1. If a person [sees] flashes in his eyes [...]
2. a ro[ving]? ghost of the waste land [afflicts him. A [...] which on a grave?]
3. stands, you take. You [char (it)] with fire [...]
4. *Ašgikû*-stone [...]

No. 130

Text	*Lines*
AMT 85/2	8′–11′

8′. DIŠ ^{NA_4}AN.ZAḪ ^{NA_4}AN.[ZAḪ.BABBAR ...]
9′. DIŠ KU.KU AN.BAR K[Ù
10′. DIŠ ^{NA_4}*sa-a* ^{N}[^{A_4}...]
11′. DIŠ NUMUN ^{GIŠ}ŠINIG [...]

Line Commentary

9′: For the interpretation of KU.KU: “powder”, see R.D. Biggs, apud W. Farber and H. Freydank, *AoF* 5.257.

Translation

1. Either *anzaḫḫu*-frit or [white] *an*[*zaḫḫu*-frit ...]
2. or powdered iron, si[lver]/g[old ...]
3. or *sû*-stone [...]
4. or *bīnu*-tamarisk seed [...]

No. 131

Sigla	*Text*	*Lines*
A	*KAR* 22	1–r. 13
B	*AMT* 54/2	1–r. 1′

A: 1. DIŠ NA GIDIM DIB-*su* GEŠTU^{II}-*šú i-šag-gu-ma*
A: 2. *ina* U_4 ŠE.GA *tuq-ta-da-áš* A PÚ *i-ra-muk*
A: 3. *ana* EDIN DU-*ak ina* GIŠ.AN.NA.GIŠIMMAR KI *ta-šá-bit*
A: 4. NU LÚ.GIG *šá* IM KI.GAR DÙ-*uš* TÚG U_4.1.KAM
A: 5. MU_4.MU_4-*su* 7 *u* 7 ŠUK-*su* GAR-*an* GIŠ.BAL *šid-du*
A: 6. *ki-ri-is-su ina* SAG-*šú ta-sa-ni-ip*
A: 7. *ana* IGI ^{d}UTU GI.DU_8 GIN-*an* ZÚ.LUM.MA
A: 8. ZÌ.EŠA DUB-*aq* NÍG.NA ^{ŠEM}LI GAR-*an*
A: 9. DUG.A.DA.GUR_4 GIN-*an* NU BI *ana* IGI ^{d}UTU GAR-*an*
A: 10. UR_5.GIN_7 DUG_4.GA

A: 11. ÉN A.A ^{d}EN.KI ŠA SI SI A.A ^{d}EN.KI PA.È
A: 12. TU_6 ^{d}ASAL.LÚ.ḪI DUMU.ERIDU.KI.GA.KE_4
A: 13. ^{d}ASAL.LÚ.ḪI IGI MA.AN.SÌ
A: 14. E.NE.ŠÈ PAP.ḪAL E.NE.ŠÈ
A: 15. AN.KI.DIB Ù.TU.DA NÍG.NAM.GÁL.LA
A: 16. LÚ A.RÁ IN.SUD.DU TU_6 ÉN

A: 17. ÉN *an-ni-tú* 3–*šú ana muḫ-ḫi* ŠID-*nu*
A: 18. TÚG.SÍG-*šú ta-bat-taq ṣu*$_x$(SU)-*de-e* NÍG.ÀR.RA
A: 19. $MUNU_5$ BAPPIR NINDA *ab-la tú-ṣa-da-šú*
A: 20. NU BI *te-leq-qí-šu-ma*
A: 21. *ina* ^{GIŠ}*bi-ni* KEŠDA-*šú-ma tu-tam-ma-šú* GAR-*an*

A: 22. ÉN EN DINGIR.MEŠ-*ni ú-tam-me-ka*
B: 1. [ ]-*mi-*⌜*ka*⌝

A: 23. ^{d}*Du-rí* ^{d}*Da-rí*
B: 2. [^{d}]*Da-rí*

A: 24. ^{d}*Làḫ-mu* ^{d}*La-ḫa-mu*
B: 3. [^{d}]*La-ḫa-ma*

A: 25. ^{d}*A-la-la* ^{d}*Be-li-li*
B: 4. [ ]-*li-li*

A: r. 1. [GI]SSU UD.DA ZÌ.DUB!.DUB!.BU.E.NE
B: 5. [B]U.E.NE

A: r. 2. ^{d}BIL.GI *a-ri-ra*
B: 6. [ ]

A: r. 3. ^{d}PA.KU *el-la*
B: 6. [ ] *el-la*

A: r. 4. ^{d}30 EN *a-ge-e*
B: 7. [*g*]*e-e*

A: r. 5. ^{d}UTU DI.KU$_5$ *ki-na-te*
B: 8. [*n*]*a-a-ti*

A: r. 6. *ú-tam-me-ka kup-pu na-aḫ-li*
B: 9. [*a*]*ḫ-la*

A: r. 7. KUR.MEŠ ÍD.MEŠ *tùm-ma-at*
B: 10. [*m*]*a-ta*

A: r. 8. ^{d}*Ur-ga-at šil-taḫ ina* UGU *si-ya-a-ri*
B: 11f. [*ši*]*l-*⌜*taḫ*⌝/[UG]U? *si-*[ ]

A: r. 9. *a-ḫat di-pa-ar na-an-na-ár* ^{d}30 *a-da-lál si-ir me-e*?
A: r.10. ^{d}ŠÁKKAN *šá-aḫ-ṭa-ma ḫa-ši-iḫ ḫa-ḫi*
A: r.11. EN.TI SAG.KUL KUR.KUR.RA *tum*$_4$*-ma-ta*
A: r.12. EN DINGIR.MEŠ*-ni ú-tam-me-ka*
A: r.13. *lu* DU$_8$*-ru lu tu-tak-ka-ru lu tu-tak-ka-*<*ru*> ÉN

Line Commentary

2–3: It seems odd that the patient should be supposed to wash himself at this point, especially since he takes no further part in the ritual. Perhaps the *i* is a mistake for *ta*. On this point, see also E. Ebeling, *TuL* 76 n. b.

3: See B. Landsberger, *Datepalm* 18–19.

4: Judging from the fact that the figurine is later ritually divorced, given travel provisions, and made to swear to be "loosed" and "removed," it is unlikely to have represented the patient. Representations of sickness are to be found in other ghost spells–note *CT* 23.15–22 i 48′//*KAR* 21: 15 (see no. 10) and *KAR* 267: 6–7//*LKA* 85 r. 25–26//*AMT* 97/1+: 41 (see no. 119); note also LÚ.GIG written for GIG in *BAM* 323: 31//Gray, *Šamaš*, pl. 12 (K 2132): 12′(see no. 226). For *ṭiṭ kullati*, see W. Farber, *BID* 214.

5–6: For *šiddu* and *kirissu*, see W. Farber, Fs. Reiner 96–100.

11: For the enigmatic ŠA SI SI, Ebeling suggests a translation "shining". See *TuL* 77 n. a.

16: E. Ebeling, *TuL* 77 n. c suggests interpreting LÚ.A.RÁ as the patient ("the

restless man").

18: For another example of the hem of a figurine of sickness being cut off as part of the ritual, see *KAR* 66: 19 (apud *CAD* S 322a s.v. *sissiktu* mng. a 2′).

19: NINDA *ab-la*: dried bread–so W. von Soden, *ZA* 43.276. For other references in ritual texts, see *CAD* A/1.54b s.v. *ablu* mng. b 2′; cf. J. Bottéro, *ZA* 73.191.

21: *tu-tam-ma-šú*: "you make it swear"–for a discussion of this translation, see Part 1, Chapter 4. The end of the line apparently has GAR-*an* which usually refers to the placing of objects for the ritual. Is this simply an instruction to put the figurine down and, if so, where was one supposed to put it?

22: *ú-tam-me-ka*: "I have made you swear"–for a discussion of this translation, see Part 1, Chapter 4; cf. also r. 6, 7, 11, 12.

23–25: On the significance of these divinities, see J. Bottéro, *ZA* 73.199.

24: For a discussion of *laḫmu*, see W. Heimpel, Fs. Römer 129–149, S. Macgregor, Fs. Römer, pp. 150–156; F.A.M. Wiggermann, *JEOL* 27.90–105 and F.A.M. Wiggermann, *Figures* 286–288.

r. 1: This seems preferable to Ebeling's "bei dem ..., der Nacht auf den Tag sich ergiessen lässt" (*TuL* 78).

r. 8: ^{d}*Urgat*. E. Ebeling, *TuL* 78 n. a, thought that this might be the same as ^{d}*Urkittu* (i.e. Ištar of Uruk–see *AHw* 1431b). *šiltāḫu* (arrow) appears as an epithet of the war god Ninurta (*AHw* 1237a), and thus would not be out of place in connection with Ištar. The rest of the phrase, however, continues to defy translation.

r. 9: *aḫātu*: "sister"? Properly speaking, Ištar should be the moon god's daughter, not his sister.

r. 10: *šaḫṭu*: "meek" comes to mind, but is attested only as a royal title. The translation of the end of the line follows *AHw* 308b s.v. *ḫaḫḫu* II.

r. 11: For other references to Mount Ebiḫ, "bolt of the lands", see *CAD* S 258a s.v. *sikkūru* mng. 1e.

r. 13: E. Ebeling, *TuL* 78 read the beginning of the line *qab-ru*: "buried".

Translation

1. If a ghost afflicts a person (so that) his ears roar,
2. you purify yourself on a favorable day; he (the patient) bathes in well water.
3. You go to the steppe; you sweep the ground with a palm frond.
4. You make a figurine of the sickness out of clay from a potter's pit; with a makeshift garment
5. you clothe it. In groups of seven and seven, you put out a food portion for it. A spindle, carpeting,
6. (and) a pin you tie at its head.
7. You set up a reed altar before Šamaš. Dates
8. (and) *sasqû*-flour you pour out. You set up a censer (burning) *burāšu*-juniper.
9. You set up an *adagurru*-vessel. You put that figurine before Šamaš.
10. You say as follows:

11. “Recitation: Father Enki [...], father Enki who reveals
12. the spell of Asalluḫi, son of Eridu.
13. Asalluḫi has seen it.
14. Because of it, the difficulty, because of it,
15. the seizer of heaven and earth, who gives birth to existing things,
16. makes (its) path distant (from) the person.”[63]

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17. You recite this recitation three times over (it);
18. you cut off its hem. Provisions (consisting of) groats,
19. malt, beer bread, (and) dried bread you provide it.
20. You take that figurine and
21. bind it to a *bīnu*-tamarisk and you make it swear. [...]

---

22. Recitation: “(By) the lord of gods have I made you swear,
23. (by) Duri (and) Dari,
24. (by) Laḫmu (and) Laḫamu,
25. (by) Alala (and) Belili,
26. (by) shade, (by) daylight, (by) magic heaps of flour,
27. (by) blazing Girra,
28. (by) pure Nusku,
29. (by) Sîn, lord of the crown,
30. (by) Šamaš, judge of truth,
31. I have made you swear by catch water and wadi;
32. by mountains (and) rivers, are you made to swear.
33. (By) [...],
34. (by) [...] of the torch of the luminary, Sîn [...],
35. (by) Šakkan ... desirous of plum trees(?),
36. (by) Ebiḫ, bolt of the lands, are you made to swear.
37. (By) the lord of gods have I made you swear.
38. May you be loosed; may you be (physically) removed; may you be (physically) removed.”

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[63] I.e. he makes sure that the man does not cross paths with it.

No. 132

Sigla	*Text*	*Lines*
A	*BAM* 503	ii 16–18
B	*BAM* 507	2′–5′

A: ii 16. [*p*]*i-ir-še-ri-iš* [ ]*ri zu-ga*[*-l*]*i-ir-ri*
B: 2′–3′. ÉN *na-pi-ir-še-iš-ri-iš* [*pa-ta-ar-ri*]*/su-ga-li-ir-ri*

pa-at-ḫal-li pa-tar-ri
pa-at-ḫal-li p[*a-*]

A: ii 17. [*p*]*a-at-r*[*i*]*di ra-ta*[ ]
B: 4′–5′. *su-ma-áš pa-at-ri pa-ku-un-da ra-*⌜*ta-aš*⌝*/*

[*i*]*k-ki-ri-ri ša-ra-aš* TU_6 ÉN
ik-ki-ri-ri da-ra-aḫ TU_6 ÉN

A: ii 18. [KA.INIM.MA DIŠ NA GEŠTU^{II}-*šú i-šag-g*]*u-ma* 3-*šú* [*ana* ŠÀ GEŠTU ZA]G-*šú* 3-*šú ana* ŠÀ GEŠTU GÙB-*šú* MÚ

Line Commentary

ii 16–17: This recitation is also used in *BAM* 506: 2′(see no. 143) and *BAM* 506: 26′–27′(see no. 156). This is one of a number of "Subarean" recitations (see above Part I, Chapter 4).

ii 16: K 2422++ and K13329+K13420 (the left two pieces in BAM 5 pl. 109) do not join directly as shown by Köcher. There is instead an indirect join with plenty of space to restore the [*pa-ta-ar*]-*ri* (coll).

Translation

1. [Recitation: "Nap]iršeriš,[64] [patar]ri, zugalirri, patḫalli, patarri,
2. sumaš, patri, pakundi, rataš, ikkiriri, šaraš":[65] spell (and) recitation.

3. [Recitation (for cases) where a person's ears ro]ar. You say/sing (it) three times [into] his [righ]t [ear] (and) three into his left ear.

[64] Napir is the Elamite word for god.
[65] Text B has "daraḫ".

No. 133

Sigla	*Text*	*Lines*
A	*BAM* 508	iv 18–27
B	*BAM* 503	ii 27′–30′

A: iv 18. ÉN NÍG.È NÍG.È NÍG.NAM.MA UŠ.[BU]
A: iv 19. KI.A.DÍM.MA.BI A.RI.A AN.NA.K[E_4]
A: iv 20. SIG_7 ALAM.BI GAR.AN.GIN_7 ŠU NU.TE.G[Á]
A: iv 21. ĦUR.SAG.GIN_7 GUL.GUL SIG_7 ALAM.BI ZI.IR.ZI.IR.E.[DÈ]
A: iv 22. [GAR] UDUG ĦAR.RA.AN GAR UDUG KASKAL.ÀM
A: iv 23. [ ].NÍ.ZU MU.UN.ŠI.IN.GIN.NA NÍG.NÍ.ZU
B: ii 27′. NÍG.NÍ.ZU ⌜MU.UN.ŠI.IN⌝.[ ]

MU.UN.ŠI.IN.GIN.NA
[ ]

A: iv 24. ^{d}NIN.IB LUGAL.^{GIŠ}TUKUL.KE_4 GA[BA]
B: ii 28′. [GA]BA.ZU ĦÉ.EN.⌜GÁ⌝.[GÁ]

A: iv 25. ĦUL.DÚB ZI AN.NA ĦÉ.P[À]
B: ii 29′. [Z]I KI.A. ĦÉ.PÀ

A: iv 26. KA.INIM.MA DIŠ NA GEŠTU^{I}[^{I}-*šú i-šag-gu-ma*]
B: ii 30′. [ ]

A: iv 27. 3-*šú a-na* GEŠTU 15–*šú* [ ]
B: ii 30′. [Z]AG-*šú* 3-*šú ana* ŠÀ GEŠTU GÙB-*šú* ŠID

Line Commentary

iv 18–24: This recitation duplicates M. Geller, *FAOS* 12.40ff: 377–383.
iv 25: ZI AN.NA ĦÉ.P[À Z]I KI.A. ĦÉ.PÀ: "may it sw[ear] by heaven. May it swear [b]y earth"–for a discussion of this translation, see Part 1, Chapter 4.

Translation

1. Watchful watcher who tracks down everything,
2. whatever was created in the earth (or) the spawn of heaven,
3. for (it) not to approach his (the patient's) shape or form (any more than one could approach) heaven,
4. for him to utterly destroy (them) just as (he destroyed) the mountain, to completely remove(?) them from his (the patient's) shape or form,

5. [putting] the ghost/demon on the path(?), putting the ghost/demon on the road
6. – when you go there by your[self], when you go there by yourself,
7. Ninurta, king of the weapon, let it (the weapon) be put before you
8. to smash the evil. May it sw[ear] by heaven. May it swear [b]y earth.

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9. Recitation (for cases) where a person['s] ear[s roar].
10. You recite (it) three times into his right ear (and) three times into his left ear.

No. 134

Sigla	*Text*	*Lines*
A	*BAM* 503	ii 31′–33′
B	*BAM* 506	32′–34′
C	*BAM* 507	6′–8′
D	*BAM* 508	iv 28–31
E	*CT* 51 no. 199	14–17

A: ii 31′. [ ]*ra šá-na-an*
B: 32′. [ ]*a-t*[*i*]*ni-ir-ra ša-na*
C: 6′. ÉN *ḫu-ḫu-un-ti ib-ni-a-ti ib-ni-ir-ra ša-na-a*[*n*]
D: iv 28f. ÉN *ḫu-ḫu-un-ti i*[*b*]/ *šá-na-an*
E: 14–15. ÉN *ḫu-ḫu-un-ti ib-ni-ti lu-ni-ir-ra*/ [*š*]*á-na*

A: ii 32′. [*t*]*i*
B: 32′f. *ka-la-ir-ra* /[*u*]*k-ti*
C: 7′. *ak-ka-li-ir-ri su-gar-ri šá-at-ri ku-uk-t*[*i*]/
D: iv 29f. *ak*[ ]/*iá-at-ri ku-uk*[ ]
E: 15–16. *ka-li-ir-ra su-ga-ár šá-at-ri*/[*k*]*u-uk-ti*

ḫu-ma-at-ri su-ma-aš TU_6 ÉN
ku-ma-at-ri su-ma-aš < >
ḫu-ma-at-ri su-ma-áš TU_6 ÉN
[ ]
ku-ma-at-ri su-ma-aš < >

A: ii 33′. [ ]
B: 34′. [*i*]-⌜*šag-gu*⌝-*ma*
D: iv 31. KA.INIM.MA GEŠTU^{II}[ ]/
E: 17. [K]A.INIM.MA GEŠTU^{II}-*šú i-šag-gu-ma*

[GEŠT]U ZAG-*šú li-iḫ-šú*
ana ŠÀ GEŠTU ZAG-*šú liḫ-šú*
[ ]
ana ŠÀ GEŠTU^{II} ZAG-*šú lìḫ-šú*

Line Commentary

ii 31′–32′: This is one of a number of "Subarean" recitations (see above Part I, Chapter 4).

Translation

1. Recitation: "Ḫuḫunti, ibniati, ibnirra,[66] šanan,
2. akkalirri,[67] sugarri, šatri,[68] kukti, ḫumatri,[69] sumaš": spell (and) recitation.

3. Recitation (for cases) where his ears roar. A whispered prayer into his right ear.

[66] Text E has "lunirra".
[67] Texts B and E have "kal(a)irra".
[68] Text D has "iatri".
[69] Texts B and E have "kumatri".

No. 135

Sigla	*Text*	*Lines*
A	*BAM* 503	ii 34′–36′
B	*BAM* 506	35′–37′
C	*BAM* 507	9′–14′
D	*BAM* 508	iv 32–34
E	*CT* 51 no. 199	18–20

A: ii 34′. [ ]
B: 35′. [ ]
C: 9′–11′. ÉN *a-me*(coll.)*-am-ma-an ku-um-ma-am-ma*/
D: iv 32f. ÉN *a-me*[ ]/ *ku-um-ma*[ ]
E: 18–19. [É]N *a-meš-am-me-am ku-um-am-me*

[*-a*]*t-ri ki-ri-ri ku-uk-ti*
[*-r*]*i ki-ri-ra ku-uk-ti*
su-um-ma-at-ri/[ ]-x-*na ku-uk-ti*
[ ]
ku-um-ma-at-ri/⌈[*k*]*i-ri-ra ku-uk-ti*

A: ii 35′. [ ]*ma-an* TU_6 ÉN
B: 36′. [*ḫ*]*u-ma-an* TU_6 ÉN
C: 11′. < > *ḫu-un-di ḫu-ma* TU_6 ÉN
D: iv 34. ⌈*ra-šá-na*⌉[ ]
E: 19–20. *ra-na ku-uk-ti*/[*ḫ*]*u-un-da ḫu-um-ma-an* ⌈TU_6 ÉN⌉

A: ii 36′. [ ]
B: 37′. [ ]
C: 12′. [KA.INIM.MA] GEŠTU^{II}*-šú i-šag-gu-ma*/

[G]ÙB-*šú li-iḫ-šú*
ana ŠÀ GEŠTU GÙB-*šú liḫ*[ ]
[ ]

Line Commentary

ii 34′–35′: Text C was collated by M. Geller, *ZA* 74.295. This is one of a number of "Subarean" recitations (see above Part I, Chapter 4).

Translation

1. Recitation: “Amiamman, kummamma, summatri,[70] kiriri, kukti,
2. <rašana,[71] kukti>, ḫundi, ḫumman”: spell (and) recitation.

3. [Recitation] (for cases) where his ears roar. A whispered prayer into his left ear.

[70] Text E has “kumatri”.
[71] Text E has “rana”.

No. 136a

Sigla	*Text*	*Lines*
A	*BAM* 503	i 17′–18′
B	*RSO* 32.109ff	v 13′–16′

A: i 17′. DIŠ NA GIDIM DIB-*su-ma* GEŠTU^{II}-*šú i-š*[*ag-*]
B: v 13′f. DIŠ NA Š[U.GID]I[M.M]A DIB-*su* GEŠTU^{II}-*šú i-šag-gu-ma*/

[ ]
[^{ŠE}]^{M}BAL GI.DÙG.GA ⌜^{ŠEM}⌝GÚR.GÚR

A: i 18′. GAZI^{SAR} *zap-pi* ANŠE.KUR.⌜RA⌝[ ]
B: v 14′f. GAZI^{SAR}/*zap-pi* ANŠE.KUR.RA PAP 5 Ú.MEŠ/*qu*$_5$-*taru*$_5$

[ ]
ša GEŠTU^{II} *lat-ku*

Translation

1. If a ghost afflicts a person so that his ears roar: *ballukku*, “sweet reed”, *kukru*,
2. *kasû*, (and) horse hair: total of five plants. A tested fumigant for the ears.

No. 136b

	Text	*Lines*
	STT 281	i 20–21

i 20. ^{GIŠ}GÚR.GÚR GAZI^{SA}[$^{R\ ŠE}$]^{M}MUG *zap-pi* ⌜ANŠE⌝.KUR *pu-ḫal*
i 21. GI DÙG! DIŠ NA DIB ŠU.G[U_4 GE]ŠTU^{II}-*šú i-šá-gu-mu*

Translation

1. *Kukru*, *kasû*, *ballukku*-wood, stallion hair,
2. (and) "sweet reed". (To be used) if (as a result of) affliction by "hand" of gh[ost] a person's [ea]rs roar.

No. 137a

Sigla	*Text*	*Lines*
A	*BAM* 503	i 28′–29′
B	*BAM* 508	iv 1–2
C	*CT* 51 no. 199	1–4

A: i 28′. DIŠ NA *ina* DIB-*it* ŠU.GIDIM.MA GEŠTU^{II}-*šú i-šag-gu-ma*
B: iv 0–1. [KA.INIM.MA GEŠTU^{II}-*šú i-šag-gu-ma*
C: 1–2. [GEŠTU]^{II}-*šú* [ ]/

< > NUMUN *ú-ra-a-nu* NUMUN ^{GIŠ}MA.NU
[A]K.AK.BI NUMUN *ú-su-mat* EN ^{GIŠ}MA.NU
[A]K.BI NUMUN *ú-su-m*[*an*]

A: i 29′. *ni-kip-tú* NÍTA *u* SAL KU-*pi* ANŠE.KUR.RA
B: iv 1f. ŠEM.^{d}MAŠ NÍTA *u* SAL/*zap-pi* ANŠE.KUR.RA
C: 3–4. [ŠE]M.^{d}MAŠ NÍTA *u* SAL KU-*pi* [ ]/

TÚG.NÍG.DÁRA.ŠU.LÁL *ina* DÈ GEŠTU^{II}-*šú tu-qat-tar*
TÚG.NÍG.DÁRA.ŠU.LÁL *ina* DÈ GEŠTU^{II}-*šú tu-qat-tar*
[DÁ]RA.ŠU.LÁL *ina* DÈ GEŠ[TU]

Line Commentary

i 28′: The recitation in question is quoted in full in *BAM* 506: 4′//*AMT* 37/8: 2′–4′(see no. 137b). NUMUN *ú-ra-a-nu* : It should be noted that the original copy in *AMT* 33/1: 28 has a very clear NUMUN ^{Ú}*dáp-ra-a-nu*.

Translation

1. If, as a result of affliction by “hand” of ghost, a person’s ears roar, (you use) the recitation (for cases where) his ears roar. Its ritual: *urânu* seed, *e’ru*-tree seed,
2. male and female *nikiptu*, horse hair, (and) soiled rag. You fumigate his ears (with them) over coals.

No. 137b

Sigla	*Text*	*Lines*
A	*BAM* 506	4′–5′
B	*AMT* 37/8	2′–4′

A: 4′. [ÉN *n*]*a-re-eš mi-in-re-eš na-re-eš* < >
B: 2′–4′. [*n*]*a-re-eš ḫu*[*l-pa-aḫ*]/

< > KA.INIM.MA
[*nu-uḫ-tu-ub nu-ḫa-a*]*p-pa* TU_6 É[N]/[ ]

< > GEŠTU^{II}-*šú i-šag-gu-ma*
DIŠ NA GEŠTU^{II}-*šú i-šag-gu*[ ]

A: 5′. [DÙ.DÙ.B]I NUMUN *ú-su-man* NUMUN ^{GIŠ}MA.NU ŠEM.^{d}MAŠ NÍTA *u* SAL KU-*pi* ANŠE.KUR.RA TÚG.NÍG.DÁRA.ŠU.LÁL *ina* DÈ GEŠTU^{II}-*šú* SAR

Line Commentary

4′: This recitation is also used in *BAM* 506: 28′(see no. 156). This is one of a number of "Subarean" recitations (see above Part I, Chapter 4).

5′: NUMUN *ú-su-man*: This ingredient is also given in *BAM* 503 i 28′//*BAM* 508 iv 1//*CT* 51 no. 199: 2 (see no. 137a) with parallels NUMUN *ú-ra-a-nu* and NUMUN *ú-su-mat*. See the discussion in Köcher, *BAM* V, p. xxxiv (reading ^{Ú}*su-niš*). For the plant name, compare *ú-pi-zer*.

Translation

1. [Recitation: "N]areš, minreš, nareš, <ḫu[lpaḫ, nuḫtub, nuḫa]ppa": spell and reci[tation]>. Recitation (for cases) <where a person's> ears roar.

---

2. [It]s [ritual]: *urânu* seed, *eʾru*-tree seed, male and female *nikiptu*, horse hair, (and) soiled rag. You fumigate his ears (with them) over coals.

No. 137c

Sigla	*Text*	*Lines*
A	*BAM* 216	5′–7′
B	*AMT* 97/6	i 9–10
C	*BAM* 573	ii 4′–6′

A: 5′. ÉN *na-de-eš mi-in-de-eš na-*⌜*de-eš*⌝ [ ]
B: i 9. ÉN *na-re-eš mi-in-de-eš na-re-eš ḫu-ul-pa-a*[*k*]
C: ii 4′f. ÉN *na-re-eš* [ ]/ *ḫul-pa-ak*

A: 6′. *nu-uḫ-tu*$_4$*-ub nu-uḫ-tu-ub* TU$_6$ ⌜ÉN⌝
B: i 9. [ ]
C: ii 5′. *n*[*u*]

B: ---

A: 7′. ÉN *an-ni-tum a-na* KIN ŠU.GIDIM.MA *ka-la-šu*
B: i 10. ÉN *an-ni-tú ana* UGU Ú ŠU.GIDIM.MA
C: ii 6′. KA.INIM.MA *ana* UG[U]

ŠID-*nu*
ŠID-*nu-m*[*a* DIN?]
[ ]

Line Commentary

5′–6′: This recitation is also used in *BAM* 506: 28′(see no. 156). This is one of a number of "Subarean" recitations (see above Part I, Chapter 4).

Translation

1. Recitation: "Nadeš, mindeš, nadeš, ḫulpak,
2. nuḫtub, nuḫtub": spell (and) recitation.
3. You recite this spell for any affliction of "hand" of ghost.[72]

---

[72] So Text A. Text B has "(If) you recite this recitation over the plants for 'hand' of ghost", [he will get well?]. Text C has "Recitation [to be recited] ov[er the plants for 'hand' of ghost]".

No. 138

Text	*Lines*
BAM 503	i 30′

i 30′. DIŠ NA *ina* DIB-*it* ŠU.GIDIM.MA GEŠTU^{II}-*šú i-šag-gu-ma* SUḪUŠ ^{GIŠ}MA.NU *ni-kip-tú* TÚG.NÍG.DÁRA.ŠU.LÁL *ina* DÈ ŠÀ GEŠTU^{II}-*šú* SAR

Translation

1. If, as a result of affliction by "hand" of ghost, a person's ears roar: *eʾru*-tree root, *nikiptu*, (and) soiled rag. You fumigate the inside of his ears (with them) over coals.

No. 139a

Sigla	*Text*	*Lines*
A	*BAM* 503	i 31′–32′
B	*BAM* 3	iv 33–34
C	*RA* 53.1ff	r. 29–30
D	*Iraq* 65.223	i 43–45

A: i 31′. $^{\text{ŠEM}}$GÚR.GÚR $^{\text{ŠEM}}$LI $^{\text{ŠEM}}$ŠEŠ $^{\text{GIŠ}}$ERIN GI DÙG.GA
B: iv 33f. [$^{\text{ŠE}}$]$^{\text{M}}$GÚR.GÚR $^{\text{ŠEM}}$LI $^{\text{ŠEM}}$ŠEŠ $^{\text{ŠEM}}$MUG $^{\text{GIŠ}}$ERIN
C: r. 29f. $^{\text{ŠEM}}$GÚR.GÚR $^{\text{ŠEM}}$LI $^{\text{ŠE}}$[$^{\text{M}}$] ⌜$^{\text{ŠEM}}$MUG $^{\text{GIŠ}}$ERIN⌝
D: i 43ff. [G]ÚR $^{\text{ŠEM}}$LI $^{\text{ŠEM}}$ŠEŠ $^{\text{ŠEM}}$MUG / [ ]

$^{\text{ŠEM}}$MUG < > GAZI$^{\text{SAR}}$ $^{\text{IM}}$KAL.GUG
GI <DÙG>.GA/$^{\text{ŠEM}}$MAN.DU GAZI$^{\text{SAR}}$ $^{\text{IM}}$KAL.GUG
GI [ ]/$^{\text{ŠEM}}$MAN.DU GAZI$^{\text{SAR}}$ $^{\text{IM}}$⌜KAL.GUG⌝
G[I] DÙG.GA $^{\text{ŠEM}}$MAN.DU GAZI$^{\text{SAR}}$ / [G]UG!

A: i 32′. 8 Ú.ḪI.A *qu*$_5$*-taru ša* GEŠTU$^{\text{II}}$ *ina* DÈ < >
B: iv 34. 9 < > *qu*$_5$*-taru*$_5$ *šá* GEŠTU$^{\text{II}}$ *i*[*na* $^{\text{GIŠ.Ú}}$]GÍR
C: r. 30. ⌜9 Ú.ḪI.A⌝ *qu*$_5$*-*⌜*taru*$_5$⌝ *šá* [ ] < >
9 Ú.ḪI.A *qu*$_5$*-taru*$_5$ *ša* GEŠTU$^{\text{II}}$ < >

ŠA GEŠTU$^{\text{II}}$-*šú* SAR
< > SAR-*šú*
< >
< >

Line Commentary

i 31. Text B has GI <DÙG>.GA (collation courtesy M. Geller).

Translation

1. *Kukru*, *burāšu*-juniper, myrrh, *erēnu*-cedar, "sweet reed", *ballukku*,[73] <*suādu*>, *kasû*, (and) *kalgukku*-clay:
2. eight[74] plants: fumigants for the ears. You fumigate <the inside of his ears> (with them) over <*ašāgu*-thorn> coals.

---

[73] Texts B and C have the ingredients in a different order.
[74] Texts B, C and D have: "nine".

No. 139b

Sigla	*Text*	*Lines*
A	*BAM* 506	6′–7′
B	*BAM* 508	iv 3–10
C	*CT* 51 no. 199	5–13

A: 6′. [*k*]*ir-gi-ḫu-ú-a na-an-ku-ut-ri*
B: iv 3. ÉN *ki-ir-gi-ḫu-ú-a na-an-ku-ut-ri*
C: 5. [ ] *ki-ir-gi-ḫu-ú-a n*[*a*]

B: iv 4. *ki-ir-gi-pa-tu-ú-a na-an-ku-ut-ri*
C: 6. [*k*]*i-ir-gi-pa-tu-ú-a n*[*a*]

B: iv 5. *ki-ir-ku-ut ki-ib-ri na-an-ku-ut-ri*
C: 7. [*k*]*i-ir-ku-ut ti-ib-li na-*[ ]

B: iv 6. *na-an-ku-ut-ri* AN.TA *na-an-ku-ut-ri*
C: 8. [*n*]*a-an-ku-ut-ri*! AN.TA *na-*[ ]

B: iv 7. *ša-ra-le-e* TU_6 É[N]
C: 9. [*š*]*ar-le-e* T[U_6 ÉN]

A: 6′. KA.INIM.MA < > GEŠTU^{II}-*šú i-šag-gu-ma*
B: iv 8. KA.INIM.MA DIŠ NA GEŠTU^{II}-*šú i-šag-gu-*[*ma*]
C: 10. KA.INIM.MA < > GEŠTU^{II}-*šú i-šag-*[*gu-ma*]

A: 7′. [DÙ.DÙ.B]I ^{ŠEM}GÚR.GÚR ^{ŠEM}LI ^{ŠEM}ŠEŠ ^{GIŠ}ERIN
B: iv 9f. AK.AK.BI ^{ŠEM}GÚR.GÚR ^{ŠEM}LI ^{ŠEM}ŠEŠ ^{GIŠ}ERIN
C: 11–13. AK.AK.BI ^{ŠEM}GÚR.GÚR ^{ŠEM}LI ^{ŠEM}ŠE[Š]/^{GIŠ}ERIN

GI DÙG.GA ^{ŠEM}BAL GAZI^{SAR} ^{IM}KAL.GUG
GI [ ]/^{ŠEM}MUG GAZI^{SAR} ^{IM}KAL.GUG
GI DÙG.GA ^{ŠEM}MUG GAZI^{SA}[^{R}]/^{IM}KAL.GUG

ina DÈ GEŠTU^{II}-*šú* SAR
ina DÈ GEŠTU^{II}-*šú tu-qa*[*t-tar*]
ina DÈ GEŠTU^{II}-*šú* SAR

Line Commentary

6′: This recitation is also used in *BAM* 506: 29′–30′(see no. 156) and *BAM* 129 i 12–16//*CT* 23.5–14 ii 15′–16′//*CT* 23.2–4: 18′(for *sagallu*). That this is a problem caused by a ghost is shown by nos. 131: 1; 136a: 1; 137a: 1 (see

above); 149a: 1; 149b: 1 (see below) and *SpTU* 1 no. 49: 33. This is one of a number of "Subarean" recitations (see above Part I, Chapter 4).

Translation

1. Recitation: "Kirgiḫua, nankutri, <kirgipatua, nankutri, kirkut, kibri/tibli, nankutri, nankutri, above, nankutri, šarale": spell (and) recitation>. Recitation (for cases) <where a person>'s ears roar.

---

2. Its ritual: *kukru*, *burāšu*-juniper, myrrh, *erēnu*-cedar, "sweet reed", *ballukku*, *kasû*, (and) *kalgukku*-clay. You fumigate his ears (with them) over coals.

No. 140

	Text *BAM* 503	*Lines* i 33′–34′
i 33′.	^{NA_4}*mu-ṣú* SI DÀRA.MAŠ GÌR.PAD.DU NAM.LÚ.U$_{18}$.LU KA *tam-ti*$_4$ GÌR.PAD.DU UGU.DUL.BI	
i 34′.	Ú.KUR.RA *ina* [D]È ŠÀ GEŠTU^{II}-*šú tu-qat-tar*	

Translation

1. *Mūṣu*-stone, stag horn, human bone, *imbû tâmti*, ape bone
2. (and) *nīnû*. You fumigate the inside of his ears (with them) over coals.

No. 141

	Text *BAM* 503	*Lines* i 35′
i 35′.	*kib-ri-tú* $^{Ú}KU_6$ SUḪUŠ ^{GIŠ}⌈MA.NU⌉ *a-za-pi* ANŠE.KUR.RA TÚG.NÍG.DÁRA.ŠU.LÁL *ina* DÈ $^{GIŠ.Ú}$GÍR ŠÀ GEŠTU^{II}-*šú tu-qat-tar*	

Translation

1. *Kibrītu*-sulphur, *šimru*, *eʾru*-tree root, horse hair,
(and) soiled rag. You fumigate the inside of his ears (with them)
over *ašāgu*-thorn coals.

No. 142

	Text *BAM* 503	*Lines* i 36′–37′
i 36′.	SI DÀRA.MAŠ NA_4 *ga-bi-i* ⌜Ú⌝.[KUR.R]A *saḫ-lé-e*	
	KA *tam-ti*$_4$ *kib-ri-tú*	
i 37′.	GÌR.PAD.DU NAM.LÚ.U_1[$_8$.LU] *ina* DÈ $^{GIŠ.Ú}$GÍR	
	ŠÀ GEŠTU^{II}-*šú* SAR	

Translation

1. Stag horn, alum, *n*[*īn*]*û*, *saḫlû*, *imbû tâmti*, *kibrītu*-sulphur,
2. (and) hum[an] bone. You fumigate the inside of his ears (with them) over *ašāgu*-thorn coals.

No. 143

Sigla	*Text*	*Lines*
A	*BAM* 506	2′–3′
B	*BAM* 3	iv 31–32

A: 2′. [ÉN *n*]*a-pi-ir-še-er-ri-iš pa-ta-ar-ri*
B: iv 31. < >

KA.INIM.MA GEŠTU^{II}-*šú i-šag-g*[*u-ma*]
DIŠ NA GEŠTU^{II}-*šú i-š*[*ag-gu-m*]*a-a*
A:

A: 3′. [DÙ.DÙ.B]I Ì.UDU ÉLLAG GU$_4$ < > A.GAR.GAR MAŠ.DÀ
B: iv 31f. < > Ì.UDU ÉLLAG GU$_4$ NÍTA A.GAR.GAR MAŠ.DÀ/

^{Ú}*kur-ka-nam* ^{Ú}*za-bi* KU.KU ^{GIŠ}TAŠKARIN *ina* DÈ
⌜^{Ú}*kur-ka*⌝-*n*[*am* ^{Ú}*imḫur*]-20 KU.KU ^{GIŠ}TAŠKARIN *ina* DÈ

GEŠTU^{II}-*šú* ⌜SAR⌝
SAR-*šú*

Line Commentary

2′: This recitation is also used in *BAM* 503 ii 16–17//*BAM* 507: 2′–5′ (see no. 132) and *BAM* 506: 26′–27′ (see no. 156). This is one of a number of "Subarean" recitations (see above Part I, Chapter 4).
3′: For ^{Ú}*za-bi*, see Uruanna II 426, apud *CAD* Z 8a.

Translation

1. [Recitation: "N]apiršerriš patarri". Recitation (for cases) where a person's ears ro[ar].[75]

2. <[It]s [ritual]:> caul fat from the kidney of a <male> ox, gazelle dung, *kurkanû*, "cures twenty" (and) powdered *taskarinnu*-boxwood. You fumigate <his ears> (with them) over coals.

[75] So Text A; Text B has "If a man's ears r[oa]r."

No. 144

Text	*Lines*
RSO 32.109ff	v 17′

v 17′. [DIŠ K]I.MIN ^{Ú}SUMUN.DAR *ina* Ì KU_6 ḪE.<ḪE>
GEŠTU^{II}-*šú tu-qat-tar*

Translation

1. [If d]itto (“hand” of ghost afflicts a person so that his ears roar), you mix *šumuttu* with fish oil. You fumigate his ears (with it).

No. 145

	Text *BAM* 503	*Lines* i 19′
i 19′.	[...] *ina* MUD GEŠ[TU^{II}-*šú*]	

Translation

1. [... You blow (it into) his] ea[rs] via a straw.

No. 146

Text	*Lines*
BAM 503	i 25′

i 25′. DIŠ KI.MIN GI.DÙG *ina* Ì.GIŠ SÚD *ana* ŠÀ GEŠTU^{II}-*šú* GAR-*an*

Translation

1. If ditto (“hand” of ghost afflicts a person so that his ears roar), you grind “sweet reed” in oil. You put (it) into his ears.

No. 147

	Text *BAM* 503	*Lines* i 26′–27′
i 26′.	DIŠ KI.MIN ^{ŠEM}ŠEŠ ^{NA_4}ÁŠ.GI$_4$.GI$_4$ ^{NA_4}ZA.GÌN ^{NA_4}SIG$_7$.SIG$_7$ 1-*niš* SÚD	
i 27′.	*ina* Ì ^{GIŠ}ERIN ḪE.ḪE *ana* ŠÀ GEŠTU^{II}-*šú* ŠUB UZU^{II}-*šú* ŠÉŠ	

Line Commentary

i 27′: UZU^{II} = *šīru* (“flesh”) + *ān* (dual) = *šerʾānu*: “blood vessel”–a particularly nice example of a scribal pun of the sort not infrequently found in *BAM* and in texts of Neo-Assyrian date in general. Compare SAG.KI = *pūtu* (“forehead”) = *būdu*: “shoulder” in *BAM* 543 iv 28 (that this is the correct interpretation is confirmed by parallels; see W. Farber, *JNES* 49: 317).

Translation

1. If ditto (“hand” of ghost afflicts a person so that his ears roar): myrrh, *ašgikû*-stone, lapis lazuli, (and) “green-green”-stone. You grind (them) together.
2. You mix (it) with *erēnu*-cedar oil. You pour (it) down into his ears. You rub (it) on his (temporal) blood vessels.

No. 148

	Text *BAM* 503	*Lines* i 40′
i 40′.	DIŠ NA GEŠTU^{II}-*šú i-šag-gu-ma* ÚŠ ^{GIŠ}E[R]IN KI A ^{GIŠ}NU.ÚR.MA ḪE.ḪE-*ma ana* ŠÀ GEŠTU^{II}-*šú* ŠUB-*ma* TI	

Translation

1. If a person's ears roar, you mix *erēnu*-ce[d]ar resin with *nurmû*-pomegranate juice and then, if you pour (it) down into the inside of his ears, he will get well.

No. 149a

	Text *BAM* 503	*Lines* i 20′–23′

i 20′. DIŠ NA ŠU.GIDIM.MA DIB-*su-ma* GEŠTU^{II}-*šú i-šag-gu-ma* ^{ŠEM}ŠEŠ ^{N}[^{A_4}AŠ.GÌ.GÌ ^{NA_4}ÈŠ.ME.KÁM]

i 21′. SÚD *ina* ^{SÌG}ÀKA NIGIN-*mi ina* ÚŠ ^{GIŠ}ERIN SUD ÉN PEŠ.DU$_8$ *ib-ni* ŠI[D-*nu*]

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i 22′. ÉN PEŠ.DU$_8$ *ib-ni* ^{d}*É-a* IM.MA.AN.NA.AN.KI.A NA$_4$ *li-iz-zur-šú* NA$_4$ *li-iš-*⌜*kip-šú* NA$_4$ *liš*⌝*-p*[*i-šú*]

i 23′. NA$_4$ *li-pa-sis-su* TU$_6$ ÉN : ÉN *an-ni-tú* 3–*šú ana* UGU *líp-pi* ŠID-*nu ana* ŠÀ GEŠTU^{II}-*šú* GAR-*an*

Line Commentary

i 20′: The restoration of ingredients is based on BM 76023 + 83009 i 2′ (see no. 149b).

i 22′–23′: This recitation is also used in *BAM* 506: 22′–23′ (see no. 156).

Translation

1. If "hand" of ghost afflicts a person so that his ears roar, myrrh, [*ašgikû*-stone (and) *ešmekku*-stone]
2. you grind. You wrap (it) in a tuft of wool. You sprinkle (it) with *erēnu*-cedar resin. You r[ecite] the recitation: PEŠ.DU$_8$ *ib-ni*.

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3. Recitation: "Ea created the PEŠ.DU$_8$ long ago in heaven and earth. May the stone curse it. May the stone overturn it. May the stone lace [it] up.
4. May the stone efface it" : spell (and) recitation. You recite this recitation three times over the suppository. You put (it) into his ears.

No. 149b

	Text	*Lines*
	BM 76023 + 83009	i 1′–5′

1′. DIŠ [NA] ⌜ŠU.GIDIM.MA DIB-*su-ma*⌝ GEŠTU^{II}-*šú i-šag-gu-ma* ^{ŠEM}ŠEŠ]
2′. ^{NA_4}AŠ.GÌ.GÌ ^{NA_4}ÈŠ.ME.KÁM S[ÚD <*ina*> ^{SÍG}]⌜ÀKA NIGIN⌝-*mi ina* ÚŠ ^{GIŠ}ERIN SUD]
3′. *ana* ŠÀ GEŠTU^{II}-*šú* GAR-*an* GAR-*an* ÉN PEŠ.DU$_8$ *ib-ni* ^{d}*É-a* IM.M[A.AN.NA.AN.KI.A]
4′. *ab-nu li-iz-zu-ur-šú ab-nu li-is-suḫ-šú ab-nu li-is-k*[*ip-šú*]
5′. *ab-nu li-pa-ri-ir-šú* 3-*šú* ŠID-[*nu*]

Line Commentary

1′–2′: The restoration of ingredients is based on *BAM* 503 i 20′(see no. 149a).
3′–5′: This recitation is also used in *BAM* 506: 22′–23′(see no. 156).

Translation

1. [If "hand" of ghost afflicts a person so that his ears roar, myrrh],
2. *ašgikû*-stone (and) *ešmekku*-stone you gr[ind. You wrap (it) in a tuft of wool. You sprinkle (it) with *erēnu*-cedar resin.]
3. You put (it) into his ears. The recitation: "Ea created the PEŠ.DU$_8$ long [ago in heaven and earth].
4. May the stone curse it. May the stone uproot it. May the stone overt[urn it].
5. May the stone bore through it" you recite three times.

No. 150

	Text *BAM* 503	*Lines* i 24′–25′
i 24′.	DIŠ KI.MIN ^{ŠEM}GÚR.GÚR ^{Ú}ḪAR.ḪAR ^{Ú}KUR.KUR ^{Ú}*ak-tam* ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 ^{Ú}*tar-muš* ZAG.ḪI.LI SÚD	
i 25′.	*ina* Ì ^{GIŠ}ERIN ḪE.ḪE *ina* ^{ŠÍG}ÀKA NIGIN-*mi ana* ŠÀ GEŠTU^{II}-*šú* GAR-*ma ina-eš*	

Translation

1. If ditto (“hand” of ghost afflicts a person so that his ears roar), *kukru*, *ḫašû*, *atāʾišu*, *aktam*, “cures a thousand”, “cures twenty”, *tarmuš*, (and) *saḫlû*. You grind (them).
2. You mix (it) with *erēnu*-cedar oil. You wrap (it) in a tuft of wool. (If) you put (it) into his ears, he will recover.

No. 151

	Text *BAM* 503	*Lines* i 38′–39′
i 38′.	DIŠ NA GEŠTU^{II}-*šú i-šag-gu-ma* Ú[Š (x) x] *a-ra-an-di*	
	^{ŠEM}GÚR.GÚR *ina* ^{SÍG}ÀKA NIGIN-*mi*	
i 39′.	*ana* ŠÀ A.MEŠ ŠUB-*di ina* IZI ŠE[G_6]-*šal ana* ŠÀ GEŠTU^{II}-*šú*	
	GAR-*ma* TI	

Translation

1. If a person's ears roar: [*erēnu*-cedar] resin, *arantu*-grass, (and) *kukru*. You wrap (it) in a tuft of wool.
2. You put (it) down into water. You boil (it) over a fire. If you put it into his ears, he will get well.

No. 152

	Text *BAM* 503	*Lines* i 41′–ii 5
i 41′.	⌜ÉN⌝ *in-da-ra-aḫ ta-ra-a*[*ḫ-t*]*i šu-maš in-da-ra-aḫ ta-ra-aḫ-ti*	
i 42′.	[*ti*]*r-ki-bi in-da-ra-a*[*ḫ ta-r*]*a-aḫ-ti tir-ki-ba-su-tú* TU_6 ÉN	
ii 1.	ÉN ŠU.BI [IN.DU_8 GÌR.BI IN.DU_8 *bu*]*r-še bur-na bur-na-an-na su-ri-iḫ su-ri-iḫ*.E.NE	
ii 2.	*su-ri-iḫ* D[U_8 (*ni-ik-ri-iḫ*) *s*]*u-ri-iḫ ta-aḫ-ta-aḫ* TU_6 ÉN	
ii 3.	2 KA.INIM.M[A] DIŠ NA GEŠTU^{II}-[*šú*] *i-šag-gu-ma*	
ii 4.	DÙ.DÙ.BI ^{ŠEM}[ŠEŠ ...] ^{NA_4}ÁŠ.GI[$_4$.GI_4 ... *in*]*a* ÚŠ ^{GIŠ}ERIN ḪE.ḪE	
ii 5.	ÉN 3–*šú ana* ŠÀ ŠI[D-*nu ina*] ^{SÍG}ÀKA N[IGIN-*mi ana* Š]À GEŠTU^{II}-*šú* GAR-*an*	

Line Commentary

i 41′–ii 2: These recitations are also used in *BAM* 506: 14′–17′ (see no. 156).

Translation

1.	Recitation: “Indaraḫ, tara[ḫt]i, šumaš, indaraḫ, taraḫti,
2.	[ti]rkibi, indara[ḫ, tar]aḫti, tirkibasutu”: spell (and) recitation.
3.	Recitation: “[It loosened] its hand; [it loosened its foot. Bu]rše, burna, burnanna, suriḫ of suriḫ’s,
4.	it loo[sened] the suriḫ, [(nikriḫ), s]uriḫ, taḫtaḫ”: spell (and) recitation.
5.	Two recitations (for cases) where a person[’s] ears roar.
6.	Its ritual: [myrrh ...] *ašgi*[*kû*]-stone [...] You mix (them) [wit]h *erēnu*-cedar resin.
7.	You rec[ite] the recitation three times over (it). You w[rap (it) in] a tuft of wool. You put (it) [int]o his ears.

No. 153

	Text *BAM* 503	*Lines* ii 6–9

ii 6. ÉN SI IN.DU$_8$ *i*[*b-ni* ^{d}*É-a* IM.MA.A]N.NA.AN.KI.A ⌜*ib*⌝-[*ni*] [*du-up-ni gú-ús*]-*sa* TU$_6$ ÉN

ii 7. ⌜1⌝ KA.INI[M.MA] DIŠ NA GEŠTU^{II}-*šú i-šag-gu-ma*

ii 8. [D]Ù.DÙ.BI ^{ŠEM}[...] ^{NA_4}ÁŠ.GI$_4$.GI$_4$ *ni-kip-tú ina* Ì ḪE.ḪE *ina* UL *tuš-bat* ÉN 3–*šú*

ii 9. [*ana* Š]À ŠID-*nu* ⌜^{SÍG}ÀKA⌝ [NIGIN *ana* ŠÀ GEŠTU^{II}]-*šú* GAR-*an*

Line Commentary

ii 6: This recitation is also used in *BAM* 506: 18′(see no. 156). This is one of a number of recitations which read as if they had been translated from poorly understood Sumerian (see above Part I, Chapter 4).

Translation

1. Recitation: “The horn loosened it. [Ea] cr[eated (it). Long ago, in heav]en and earth, he cre[ated (it). You (horn) knock down its ...]”: spell (and) recitation.

2. A recita[tion] (for cases) where a person’s ears roar.

3. Its [ri]tual: ... *ašgikû*-stone, (and) *nikiptu*. You mix (them) in oil. You put (it) out overnight under the stars. The recitation three times

4. you recite [ove]r (it). [You wrap (it in)] a tuft of wool. You put (it) [into] his [ears].

No. 154

	Text *BAM* 503	*Lines* ii 9–15

ii 9. ÉN ŠA.RA.ZU ŠA.RA.ŠAG$_5$.GA.KÁM.A
ii 10. [UR.SA]G ^{d}NIN.I[B] ŠA.RA.ŠAG$_5$.GA.KÁM.A
ii 11. [EN] ^{d}NIN.IB ŠA.RA.ŠAG$_5$.GA.KÁM.A
ii 12. [LUGAL] ^{d}NIN.IB [ME.EN] NAM.BA.TE.GÁ.E.NE TU$_6$ ÉN

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i 13. [1] KA.INIM.MA DIŠ NA GEŠTU^{II}-*šú i*-[*ša*]*g-gu-ma*

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ii 14. [DÙ.DÙ.B]I ^{NA_4}*èš-me-k*[*án* o]x ^{ŠEM}ŠEŠ ^{Ú}*úr-nu-u* TÉŠ.[B]I SÚD *ina* ÚŠ ^{GIŠ}ERIN ḪE.ḪE
ii 15. [ÉN 3–*šú*] *ana* ŠÀ ŠID-*nu* [*ina*] ^{SÍG}ÀKA NIGIN-*mi ana* ŠÀ GEŠTU^{II}-*šú* GAR-*an*

Line Commentary

ii 9–12: This recitation is also used in *BAM* 506: 19′–21′ (see no. 156).
ii 12,14 The join between K2422++ and K13329+K13420 (the left two pieces drawn in BAM 5 pl. 109) is not the direct join shown by Köcher, but an indirect join with space for three or more signs in the gap (coll.)

Translation

1. The recitation: "(Since) you truly know, since you are truly good,
2. [her]o Ninur[ta], since you are truly good,
3. [lord] Ninurta, since you are truly good,
4. [king] Ninurta, may they (the ghosts) never approach": spell (and) recitation.

---

5. [One] recitation (for cases) where a person's ears r[o]ar.

---

6. [It]s [ritual]: *ešmekku*-stone, myrrh, (and) *urnû*. You grind (them) toget[he]r. You mix (it) with *erēnu*-cedar resin.
7. You recite [the recitation three times] over (it). You wrap (it) in a tuft of wool. You put (it) into his ears.

No. 155

	Text *BAM* 506	*Lines* 11′–13′
11′.	[ÉN] *tu-pa pat-ḫat uk-kip-šú su-uk-kip-šú* KA.INIM.MA GEŠTU^{II}-*šú* ŠUB-*tum*	
12′.	[DÙ.D]Ù.BI *ku-un-niš*!*-ta ina* GÙB-*ka ta-ṣap-par ina ú-ba-an* IGI x x ⌜*ú*⌝-*ba-an* KA.KEŠDA KEŠDA	
13′.	[*ina d*]*u-*⌜*di-it-ti* ZA⌝BAR *ana* ŠÀ GEŠTU^{II}-*šú* GAR É[N DIŠ NA GEŠTU^{II}-*š*]*ú* ŠUB-*tum i-šag-gum*	

Line Commentary

11′: This recitation is also used in *BAM* 506: 24′–25′ (see no. 156). This is one of a number of recitations which read as if they had been translated from poorly understood Sumerian (see above Part I, Chapter 4).

12′: *ku-un-niš-ta*: The reading was suggested in F. Köcher, *BAM* V, p. xxxv. Tablet and copy look more like *ku-lut-ta*.

Translation

1. [Recitation]: "The ... is bored through. (The time) has approached for him; push it away". Recitation for (cases where) his ears (have) an obstruction (in the canal).

2. Its [ritu]al: you twist a strand to your left. (Passing) finger over [top of] finger(?), you tie a knot (in it).

3. You put (it) into his ears [using] a bronze toggle pin. Reci[tation for (cases where) h]is [ears (have)] an obstruction (and) they roar.

No. 156

	Text *BAM* 506	*Lines* 14′–31′
14′.	ÉN *in-da-ra-aḫ ta-ra-*[*aḫ*]*-ti su-*⌜*maš*⌝ [*i*]*n-*⌜*da*⌝*-ra-aḫ*	
	ta-ra-aḫ-ti	
15′.	[*t*]*ir-ki-bi-ra in-da-*⌜*ra*⌝*-aḫ ta-ra-aḫ-ti tir-ki-ba-zu-ta*	
	TU_6 ÉN	
16′.	ÉN ŠU.BI $IN.DU_8$ GÌ[R.B]I $IN.DU_8$ *bur-še bur-na bur-na-na*	
	su-ra-aḫ su-ra-aḫ.E.NE	
17′.	*su-ra-aḫ* ⌜DU_8 *ni*⌝*-ik-*⌜*ri-iḫ*⌝ *su-ri-ik*(coll.) *ta-ra-aḫ* TU_6 ÉN	
18′.	ÉN SI ḪUŠ.BI *ib-ni* ^{d}⌜*É*⌝*-*[*a* IM.MA.AN.NA.A]N.KI.A *ib-ni*	
	du-up-ni gú-ús-sa TU_6 ÉN	
19′.	ÉN ŠA.RA.ZU ŠA.RA.S[IG.GA.KÁM.A U]R.SAG ^{d}NIN.IB	
	ŠA.RA.SIG.GA.KÁM.A	
20′.	EN ^{d}NIN.IB ŠA.RA.S[IG.GA.KÁM.A] ⌜^{d}⌝NIN.IB ŠA.RA.SIG.GA.KÁM.A	
21′.	LUGAL ^{d}NIN.IB ME.EN NAM.[BA.TE.GÁ].⌜E⌝.NE TU_6 ÉN	
22′.	ÉN $PEŠ.DU_8$ *ib-ni* ^{d}*É-a* IM.[MA.AN.NA.AN.K]I.A	
	ŠI.BI.IN.KA×GU.UŠ	
23′.	NA_4 *li-is-suḫ-šú* NA_4 *li-kul-šú* NA_4 *lis-*⌜*kip*⌝*-šú*	
	NA_4 *liš-pi-šú* NA_4 *li-pa-sis-su* TU_6(coll.) ÉN	
24′.	[É]N *tu-pa pat-ḫat uk-kip-šú su-kip-šú líp-pu e-te-li*	
	^{GIŠ}GIŠIMMAR *še-li-bu*	
25′.	⌜*a*⌝*-na na-sa-ḫi el-pi-ti uz-nu nam-ṣi-ri* MIN TU_6 ÉN	
26′.	[ÉN] *iš-pi-ir-še-ri-iš pa-ta-ar-ri su-ga-ab-li-ir-ri*	
27′.	[*pa-a*]*t-ḫal pa-tar-ri su-ma-aš pa-at-ri pa-ku-un-di ra-ta-aš*	
	ik-ki-ri-ri da-ra-aš ÉN	
28′.	[ÉN *n*]*a-re-eš mi-in-re-eš na-re-eš ḫul-pa-aḫ nu-uḫ-tu-ub*	
	nu-uḫ-<*pa-ḫúl*> TU_6 ÉN	
29′.	[ÉN *k*]*i-ir-gi-ḫu-ú-a na-an-ku-ut-ri ki-ir-pa-tu-ú-a*	
	na-an-ku-ut-ri	
30′.	[*ki-ir-k*]*u-ut ti-ib-li na-an-ku-ut-ri na-an-ku-ut-ri* AN.TA *na-an-ku-ut-ri šar-le-e* ÉN	
31′.	[ÉN.MEŠ] *an-na-*⌜*a-ti ana* UGU⌝ *líp-pi u me-eli*	
	ša DIŠ NA $GEŠTU^{II}$*-šú i-šag-gu-ma* ŠID*-nu*	

Line Commentary

14′–17′: These recitations are also used in *BAM* 503 i 41′–ii 2 (see no. 152).
18′: This recitation is also used in *BAM* 503 ii 6 (see no. 153).
19′–21′: This recitation is also used in *BAM* 503 ii 9–12 (see no. 154).
22′–23′: This recitation is also used in *BAM* 503 i 22′–23′ (see no. 149a) and BM 76023 + 83009: 3′–5′ (see no. 149b).
24′–25′: This recitation is also used in *BAM* 506: 11′ (see no. 155).
26′–27′: This recitation is also used in *BAM* 503 ii 16–17//*BAM* 507: 2′–5′ (see no. 132) and *BAM* 506: 2′ (see no. 142).
28′: This recitation is also used in *BAM* 506: 4′//*AMT* 37/8: 2′–4′ (see no. 137b) and *BAM* 216: 5′–6′//*AMT* 97/6 i 9//*BAM* 573 ii 4–5 (see no. 137c). The line was collated by M. Geller, *ZA* 74.295, and confirmed by R. Beal.
29′–30′: This recitation is also used in *BAM* 506: 6′//*BAM* 508 iv 3–7//*CT* 51 no. 199: 5–9 (see no. 139b) and *BAM* 129 i 12–16 (for *sagallu*).

Translation

1. Recitation: "Indaraḫ, tara[ḫ]ti, sumaš, [i]ndaraḫ, taraḫti,
2. [t]irkibira, indaraḫ, taraḫti, tirkibazuta": spell (and) recitation.

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3. Recitation: "It loosened its hand; it loosened [it]s fo[ot]. Burše, burna, burnanna, suraḫ of suraḫ's,
4. it loosened the suraḫ, nikriḫ, surik, taraḫ": spell (and) recitation.

---

5. Recitation: "E[a] created the horn's wrath. [Long ago, in heaven and e]arth, he cre[ated (it). You (horn) knock down its [...]": spell (and) recitation.

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6. Recitation: "(Since) you truly know, [since you are] truly g[ood, h]ero Ninurta, since you are truly good,
7. lord Ninurta, [since you are] truly g[ood], Ninurta, since you are truly good,
8. king Ninurta, you are. May they (the ghosts) never [approach]": spell (and) recitation.

---

9. Recitation: "Ea created the PEŠ.DU$_8$ long [ago in heaven and ear]th. May (the stone) curse it.
10. May the stone uproot it. May the stone consume it. May the stone overturn it. May the stone lace it up. May the stone efface it" : spell (and) recitation.

---

11. Recitation: "The [...] is bored through. (The time) has approached for him; push it away. The suppository has come up (as easily as) a fox (climbs) a date palm,
12. in order to uproot (the obstruction as easily as one uproots) alpha-grass–(as easily as) the ear (is cleaned by) my dagger.

---

13. [Recitation]: "Išpiršeriš, patarri, sugablirri, 14. [pa]tḫal, patarri, sumaš, patri,

pakundi, rataš, ikkiriri, daraš": spell (and) recitation.

15. [Recitation: "N]areš, minreš, nareš, ḫulpaḫ, nuḫtub, nuḫpaḫul": recitation.

16. [Recitation: "k]irgiḫua, nankutri, kirgipatua, nankutri,
17. kirkut, tibli, nankutri, nankutri, above, nankutri, šarale": recitation.

18. You recite these [recitations] over the suppositories and amulets for "If a person's ears roar".

No. 157

Sigla	*Text*	*Lines*
A	*BAM* 3	iv 25–27
B	*RA* 53.1ff	r. 31–32

A: iv 25. DIŠ NA GEŠTU^{II}-*šú iš-ta-na-sa-a* ^{ŠEM}LI ^{ŠEM}GÚR.GÚR
B: r. 31. DIŠ NA GEŠTU^{II}-*šú* GÙ.DÉ.MEŠ ^{ŠEM}LI ^{ŠEM}GÚR.GÚR

^{ŠEM}MUG GAZ NAM KAŠ.Ú.SA
^{ŠEM}MUG < >

A: iv 26. ^{Ú}*ak-tam* < > *ina* KAŠ ŠEG$_6$-*šal*
B: r. 31f. ^{Ú}*ak-*[*tam*]/KAŠ.ÚS.SA SIG$_5$-*tim ina* KAŠ ŠEG$_6$-*šal*

ba-aḫ-ru-us-su LAL-*id* Ì.UDU ^{ŠEM}LI
KÚM-*su* LAL-*id* < >

A: iv 27. *ina* SAG.DU-*šú* ŠUB U$_4$.5.KÁM GUR.GUR-*ma* DIN-*uṭ*
B: r. 32. < >

< >
bul-ṭu [*lat-ku*]

Line Commentary

iv 25: *TDP* 70: 17b; *SpTU* 3 no. 100: 13; and *SpTU* 1 no. 49: 34 indicate that this problem was caused by "hand" of ghost.

Translation

1. If a person's ears continually ring, *burāšu*-juniper, *kukru*, *ballukku*–<you crush them (and) sift them (first)>, <winnowed> beerwort,
2. (and) *aktam*,[76] you boil in beer. You bandage (him with it) while it is still hot. <Sheep fat (and) *burāšu*-juniper
3. you pour down over his head. (If) you continually repeat (this procedure) for five days, he will get well.> <[Tested] remedy.>

---

[76] Text B has the ingredients in a different order.

No. 158

	Text	*Lines*
	STT 281	i 17–19

i 17. ⌜DIŠ NA x⌝-*šú* GEŠTU^{II}-*šú* GÙ.GÙ-*a ana* TI-*šú*
i 18. ^{GIŠ}GÚR.GÚR GAZI^{SAR} GEŠTU^{II} 15-*šú* SAR
i 19. ^{GIŠ}⌜LI ^{GIŠ}⌝ŠEŠ GEŠTU^{II} 150-*šú* SAR

Translation

1. If a person ... (and) his ears continually ring, to cure him,
2. you fumigate his right ear with *kukru* (and) *kasû*;
3. you fumigate his left ear with *burāšu*-juniper (and) myrrh.

No. 159

	Text *BAM* 503	*Lines* i 11′–16′

i 11′. DIŠ NA *ina* DIB-*it* ŠU.GIDIM.MA GEŠTU [...]
i 12′. ŠEM.^{d}MAŠ *zap-pi* ANŠE.KUR.RA K[U-*pi* ...]
i 13′. ÚŠ MUŠ ^{Ú}*ki-sì-ki* A.RI.$^{\lceil}$A$^{\rfloor}$ [...]
i 14′. ŠU.SI.MEŠ-*šú ina* GEŠTU^{II}-*šú i-ret-ti-m*[*a* ...]
i 15′. *a-šar* TAB.BA *ši-i* ^{d}*É-a tas-*[*li-ti* ...]
i 16′. EGIR-*šú* KA *sa-par-ti* SI GU_4 [...]

Line Commentary

i 13′: ^{Ú}*ki-sì-ki*–ostensibly "funerary offering"-plant but perhaps simply a way of writing a foreign plant name.

Translation

1. If, as a result of affliction by "hand" of ghost, a person['s] ear[s are inflamed?],
2. *nikiptu*, horse hair, [...] ha[ir ...]
3. snake blood, *kisikkû*, [human] sperm, [...]
4. He sticks his fingers in his ears and [...]
5. wherever it is inflamed?, [he says]: Ea [accept? my] pr[ayer? ...]
6. Afterwards, the very tip of an ox horn [...]

No. 160

Sigla	*Text*	*Lines*
A	*BAM* 503	ii 65′–66′
B	*RA* 53.1ff	r. 20–21
C	*Iraq* 65.223	i 34–36

A: ii 65′. KAŠ.Ú.SA SIG$_5$ ZÌ GÚ.GAL ZÌ GÚ.TUR ZÌ ZÍZ.ÀM
B: r. 20. KAŠ.ÚS.SA S[IG$_5$-*t*]*im* ZÌ GÚ.GAL ZÌ GÚ.TUR ZÌ ZÍZ.ÀM
C: i 34f. KAŠ.Ú.SA SIG$_5$ ZÌ GÚ.GAL / ZÌ GÚ.TUR ZÌ ZÍZ.AN.NA

A: ii 66′. ZÌ GAZI^{SAR} ZÌ ^{GIŠ}*ere-*⌜*ni*⌝
B: r. 20f. x[ ]/*mál-ma-liš* *ina* Ì ^{GIŠ}E[RI]N ḪE.ḪE
C: i 35f. ZÌ GAZI^{SAR} *mál*!*-ma-liš / ina*! Ì ^{GIŠ}ERIN ḪE.ḪE

ina KAŠ *tara-bak* < > TI-*uṭ*
ina KAŠ *tara-bak*! LAL-*su* ⌜TI⌝-[*uṭ*]
ina KAŠ *tara-bak* LAL < >

Line Commentary

ii 65′–66′: *BAM* 503 ii 63′ and *Iraq* 65.223 i 30–31 give the symptoms being treated: DIŠ NA GEŠTU^{II}-*šú* GIN$_7$ GAR ŠU.GIDIM.MA KÚ.MEŠ ⌜*ù* SÌG⌝.MEŠ-*šú* (see no. 161).
ii 66′: *tara-bak*!–the copy of Text B has *tara-kás*.

Translation

1. Winnowed beerwort, *ḫallūru*-pea flour, *kakku*-pea flour, emmer flour,
2. *kasû* flour, (and) *erēnu*-cedar flour.[77] You decoct (them) in beer. <You bandage him with it>; <he will get well>.

---

[77] Text B has "You mix (them) in equal proportions in c[ed]ar oil" instead of the "cedar flour".

No. 161

Sigla	*Text*	*Lines*
A	*BAM* 3	iv 12–13
B	*BAM* 503	ii 63′–64′
C	*RA* 53.1ff	r. 18–19
D	*Iraq* 65.223	i 30–33

A: iv 12. DIŠ NA *ina* ŠÀ GEŠTU^{II}-*šú* GIN$_7$ < > ŠU.GIDIM.MA
B: ii 63′. DIŠ NA < > GEŠTU^{II}-*šú* GIN$_7$ GAR ŠU.GIDIM.MA
C: r. 18f. DIŠ NA ŠÀ GEŠTU^{II}-*šú* GIN$_7$ GAR ŠU.G[IDIM]
D: i 30f.. DIŠ NA ŠÀ GEŠTU^{II}-*šú* GIN$_7$ < > ŠU.GIDIM.MA

KÚ-*šú* *u* SÌG.SÌG-*su* [GI]Š ^{ŠEM}GIG
KÚ.MEŠ ⌜*ù* SÌG⌝.MEŠ-*šú* Ì.GIŠ ^{ŠEM}GIG
[K]Ú.ME-*šú ù*! SÌG.SÌG-*su* Ì $^{[Š]E}$[^{M}]/
KÚ-*šú* */ u* SÌG.MEŠ-*su* Ì ^{ŠEM}GIG

Ì GI.DÙG.GA
Ì.GIŠ GI.DÙG.G[A]
Ì GI.DÙG.GA
Ì GI.DÙG.GA

A: iv 13. Ì.GIŠ LI *a-ḫe-e tu-raq-qa* 1-*niš* ḪE.ḪE
B: ii 64′. Ì.GIŠ ^{ŠEM}LI *a-ḫe-e tu-raq-qa* 1-*niš* ḪE.ḪE
C: r. 19. Ì ^{ŠEM}LI [ ]*raq-qa* 1-*niš* ḪE.ḪE
D: i 32f. Ì. ^{ŠEM}LI *a-ḫe-e tu-raq-qa* 1-*niš* ḪE.ḪE

ana ŠÀ GEŠTU^{II}-*šú* GAR-*an*
ana ŠÀ GEŠTU^{II}-*šú* ŠUB
ana ŠÀ GEŠTU^{II}-*šú* ⌜ŠUB⌝
ana ŠÀ GEŠTU^{II}-*šú* GAR-*an*

Translation

1. If it hurts a person and continually jabs him in his ears like <a case of> “hand” of ghost: oil of *kanaktu*-aromatic, oil of “sweet reed”,
2. (and) oil of *burāšu*-juniper. You press (them) out separately. You mix (them) together. You pour[78] (it) down into his ears.

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[78] Text A and D have “put”.

No. 162

Sigla	*Text*	*Lines*
A	*BAM* 3	iv 13
B	*BAM* 503	ii 64′–65′
C	*RA* 53.1ff	r. 19–20
D	*Iraq* 65.223	i 33–34

A: iv 13. LAG MUN *ina* SÍG ÀKA NIGIN-*me*
B: ii 64′f. LAG MUN *eme-sal-lim*/< > SÍG ⌜ÀKA NIGIN⌝
C: r. 19f. LAG MUN *ina* SÍ[G]/
D: i 33f. LAG MUN *ina* SÍG ÀKA NIGIN-*mi*

ana ŠÀ GEŠTU^{II}-*šú* GAR
ana ŠÀ GEŠTU^{II}-*šú* GAR
ana ⌜ŠÀ⌝ GEŠTU^{II}-*šú* GAR-*an*
ana ŠÀ GEŠTU^{II}-*šú* GAR-*an*

Line Commentary

iv 13 For the symptoms being treated see no. 161.

Translation

1. You wrap a lump of <*emesalim*>-salt in a tuft of wool. You put (it) into his ears.

No. 163a

Sigla	*Text*	*Lines*
A	*BAM* 3	iv 17–19
B	*Iraq* 65.223	i 37–42

A: :iv 17. ^{ŠEM}GÚR.GÚR ^{ŠEM}LI ^{ŠEM}GAM.MA ŠEM.^{d}MAŠ ^{ŠEM}GÍR ^{ŠEM}MUG
B: i 37f.. [ ].GÚR ^{ŠEM}LI ^{ŠEM}GAM.MA ŠEM.^{d}MAŠ/ [ ] ^{ŠEM}MUG

^{ŠEM}BULUḪ GI.DÙG.GA
^{ŠEM}BULUḪ GI.DÙG.GA

A: iv 18. ^{Ú}KUR.KUR ^{Ú}MAŠ.TAB.BA ^{IM}KAL.GUG GAZI^{SAR} ^{Ú}*kur-ka-nu-u* ŠEM.SAL
B: i 39f.. [ ]MAŠ.TAB.BA ^{IM}KAL.GUG GAZI^{SAR}/ [*k*]*a*!-*nu-ú* ŠEM.SAL

A: iv 19. ^{GIŠ}ERIN 15 Ú.ḪI.A *líp-pi šá* ŠU.⸢GIDIM⸣.MA ÚŠ ^{GIŠ}ERIN SUD *ana* ŠÀ
B: i 40ff. ^{GIŠ}ERIN /[ ] Ú.ḪI.A *líp-pi* ŠU.GIDIM.MA / [ ] SUD *ana* ŠÀ

GEŠTU^{II}-*šú* GAR-*an*
GEŠTU^{II}-*šú* GAR-*an*

Translation

1. *Kukru*, *burāšu*-juniper, *ṣumlalû*-spice, *nikiptu*, *asu*-myrtle, *ballukku*, *baluḫḫu*, "sweet reed",
2. *atā'išu*, herb for *maštu*-illness, *kalgukku*-clay, *kasû*, *kurkanû*, *šimeššalû*-boxwood,
3. (and) *erēnu*-cedar: fifteen plants, suppository for "hand" of ghost. You moisten (it) with *erēnu*-cedar resin. You put (it) in his ears.

No. 163b

Text	*Lines*
RA 53.1ff	r. 22–24

r. 22. DIŠ NA ŠÀ GEŠTU^{II}-*šú* GIN$_7$ ŠU.⌜GIDIM⌝.MA ⌜KÚ⌝-*šú* ⌜^{ŠEM}⌝LI
^{ŠEM}GÚR.GÚR ^{ŠE}[^{M}GA]M.⌜MA⌝ [ŠEM-^{d}]MA[Š ^{ŠEM}GÍR]
r. 23. ŠEM.SAL ^{ŠEM}MUG GI.⌜DÙG.GA⌝ ^{Ú}KUR.KUR ⌜^{Ú}⌝MAŠ.TAB.⌜BA⌝
[^{IM}KAL.GUG GAZ]I⌜$^{SAR\ Ú}$⌝[*kur-ka-nu-u*]
r. 24. ^{ŠEM}BULUḪ ^{GIŠ}ERIN ⌜15 Ú.ME *líp-pi* ŠU⌝.[GIDI]M.⌜MA ÚŠ⌝ ⌜^{GIŠ}ERIN⌝
SUD *ana* ŠÀ ⌜GEŠTU⌝[^{II}-*šú* GAR]

Line Commentary

r. 22–24: The text has been collated. Restorations are based on *BAM* 3 iv 17–19 (no. 163a).

Translation

1. If a person's ears hurt him like (a case of) "hand" of ghost: *burāšu*-juniper, *kukru*, [*ṣum*]*lalû*, [*nikiptu*, *asu*-myrtle],
2. *šimeššalû*-boxwood, *ballukku*, "sweet reed", *atāʾišu*, herb for *maštu*-illness, [*kalgukku*-clay, *kas*]*û*, [*kurkanû*],
3. *baluḫḫu*, (and) *erēnu*-cedar: [fifteen plant]s, suppository for "hand" of [gho]st. You moisten (it) with *erēnu*-cedar resin. [You put (it)] in [his] ear[s].

No. 164

Sigla	*Text*	*Lines*
A	(*AMT* 29/4) + K 2991	i 12–21
B	*AMT* 47/3	iii 18′–26′

A: i 12. [GÚ GI]G.ÀM : SA GÚ ZÁḪ! GIG.GA.ÀM
A: i 13. [ŠU.GIDI]M.MA MU.UN.DU$_7$.DU$_7$
A: i 14. [LUGAL DINGIR.R]A.KE$_4$ ^{d}ASAL.LÚ.ḪI DUMU NUN.KI.GA.KE$_4$

A: i 15. [^{d}NIN.DIN.UG]$_5$?.GA NIN TU$_6$.TUG.GA.KE$_4$
B: iii 18′. [⌜UG$_5$⌝.GA N[IN]

A: i 16. [ ].U$_{18}$.LU GIG.GA MU.UN.TI.LA TU$_6$ ÉN
B: iii 19′. SA GÚ LÚ.U$_{18}$.LU GIG.G[A]

A: i 17. [ ]*ina* DIB-*it* GIDIM GÚ-*su* KÚ-*šú*
B: iii 20′. KA.INIM.MA *ina* DIB GIDIM$_4$ GÚ-*su* KÚ[ ]

A: i 18. [ ]*saḫ-ḫe-e* TI-*qí ina* DUR SÍG GÙN.A UD.DU
B: iii 21′. DÙ.DÙ.BI 14 ^{NA_4}*saḫ-ḫe-e* TI-*qí ina* DUR SÍG GÙN.A ⌜UD.DU⌝

A: i 19. [*m*]*uš* ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 KI.A.^{d}ÍD
B: iii 22′f. ^{Ú}AŠ ^{Ú}*tar-muš*$_8$ ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20/KI.A.^{d}ÍD

A: i 20. [ ].TÁL-*a-nu* 7 Ú.ḪI.A *an-nu-tú ina*
B: iii 23′f. ÚḪ.^{d}ÍD ^{Ú}TÁL.TÁL-*nu* / 7 Ú.ḪI.A *an-nu-ti ina*

SÍG.ḪÉ.ME.DA *ina bi-ri-šú-nu tála-pap*
SÍG.ḪÉ.ME.DA *ina bi-ri-šú-nu tála-pap*

A: i 21. [ ] ⌜*e*⌝-*ma* KEŠDA ÉN ŠID-*nu* ÚŠ ^{GIŠ}ERIN
B: iii 25′f. 7 KA.KEŠDA KEŠDA *e-ma* KEŠDA ÉN ŠID-*nu* ÚŠ ^{GIŠ}ERIN

TAG GÚ.BA GAR
TAG/ ⌜*ina* GÚ-*šú*⌝ GAR-*an*

Line Commentary

i 12′: ZÁḪ!–the tablet appears to have not ḪA+A, but KIR+A.

Translation

1. [The neck] mus[cles] are [sore]; the ruined neck muscles are sore.
2. ["Hand" of ghos]t continually gores (them).
3. [The king of the god]s, Asalluḫi, son of Eridu
4. (and) [Nindin]ugga, mistress of the spoken spell
5. continually put an end to the sore neck muscles of men.

---

6. Recitation (for cases where) as a result of affliction by a ghost his neck hurts him.

---

7. Its ritual: you take fourteen *saḫḫû*-stones. You thread (them) on a multi-colored cord.
8. "Lone-plant", *tarmuš*, "cures a thousand", "cures twenty",
9. *kibrītu*-sulphur, *ruʾtītu*-sulphur, (and) *šimrānu*.
10. These seven plants you wind into burls in red-dyed wool between them.
11. You tie seven knots. Whenever you tie (a knot), you recite the recitation. You smear (it with) *erēnu*-cedar resin.
12. You put (it) on his neck.

No. 165

	Text *AMT* 97/4	*Lines* 18′–21′
18′.	DIŠ NA SA GÚ-*šú* KÚ-*šú* ŠU.GIDIM.MA SAḪAR SILA.LÍM.[MA]	
19′.	[*ina*] A!.MEŠ ŠUB GÚ-*su te-se-e-er* Ì.GIŠ A.MEŠ *u* KAŠ.S[AG]	
20′.	[1]-*niš ta-maḫ-ḫaṣ-ma ina* UL *tuš-bat ina še-rim a-di ma-am-ma*	
21′.	*it-ti-šú la* $DUG_4.DUG_4$ GÚ-*su u* SU-*šú li-maš-šá-*⌜›⌝	

Translation

1. If the muscles of a person's neck hurt him, "hand" of ghost: dust from a crossroa[ds]
2. you put down [into] water. You smear (it) on his neck. Oil, water, and beer,
3. you whisk together and then you put (it) out overnight under the stars. In the morning, be(fore) anybody
4. talks with him, let him rub his neck and his body (with it).

No. 166

Text	*Lines*
AMT 97/4	22′

22′. ^{GIŠ}GEŠTIN.KA$_5$.A ^{Ú}EME.UR.GI$_7$ SÚD *ina* Ì.GIŠ ŠÉ[Š]

Translation

1. You bray “fox grape” (and) “dog’s tongue”. You ru[b] (him with them) in oil.

No. 167

	Text	*Lines*
	BAM 312	9–11

9. [DIŠ NA *ina* DIB] ŠU.GU$_4$ GÚ-*su* KÚ-*šú* IGI.MEŠ-*šú* NIGIN.MEŠ-*du*
10. [...] SI DÀRA.MAŠ *u* MAŠ.DÀ ŠÈ UR.BAR.RA ŠE.KAK ^{GIŠ}⌈*ú*⌉-*ba-ni* ^{Ú}*tar-muš*$_8$
11. [...]x ŠEM.^{d}MAŠ NITA *u* SAL *ina* KUŠ

Translation

1. [If, as a result of affliction] by "hand" of ghost, a [person]'s neck hurts him, (and) his face seems continually to be spinning:
2. [...] stag and gazelle horn, wolf dung, green shoots of *ubānu*-cucumber, *tarmuš*,
3. [...] (and) male and female *nikiptu* in a leather bag.

No. 168

	Text	*Lines*
	BAM 312	12

12. [DIŠ KI.MIN ^{Ú}]ḪAR.ḪAR ^{Ú}KUR.KUR ^{Ú}*imḫur*-20 ^{Ú}[*tar*]-*muš*$_8$ *ina* KUŠ

Translation

1. [If ditto]: *ḫašû*, *atāʾišu*-plant, "cures twenty", (and) [*tar*]*muš* in a leather bag.

No. 169

Sigla	*Text*	*Lines*
A	*BAM* 473	iii 6′–24′
B	*BAM* 474	1′–10′

A: iii 6′. ÉN É.NU.RU SA.ḪUL LÚ.BI LÚ.BI SILIM
A: iii 7′. SA.KEŠDA KA.BI KA.BI SILIM
A: iii 8′. EN.NA KA.LA NIN.NA KA.LA
A: iii 9′. SA.KEŠDA LÚ.BI SILIM [SIL]IM IGI MU(coll.).UN.ŠI.IN.BAR
A: iii 10′. A.A.MU NÍ.N[Í] IGI MU(coll).UN.ŠI.IN.BAR
A: iii 11′. EN.NE ḪAL.MEŠ G[IŠ.T]UKU DÙ.DÙ.EŠ
A: iii 12′. A.NA ÍB.AK.A.EN.NA GI[Š].<TUKU> NU.UN.ZU.A.NA
BA.NI.ÍB.GI$_4$.GI$_4$
A: iii 13′. ^{d}EN.KI DUMU.A.NI BA.NI.ÍB.GI$_4$.GI$_4$
A: iii 14′. ^{d}NIN.DIN.UG$_5$.GA LUGAL.DINGIR.RE.E.NE.KE$_4$
A: iii 15′. ^{d}NIN.DIN.UG$_5$.G[A] SAG.KAL.DINGIR.RE.E.NE.KE$_4$
A: iii 16′. ^{d}NIN.DIN.UG$_5$.G[A] DUMU ^{d}NIN.A.ZU
A: iii 17′. A.A ^{d}EN.KI [∅?] ^{d}ASAL.LÚ.ḪI

A: iii 18′. ^{d}ASAL.LÚ.Ḫ[I] LUGAL ŠAG$_5$.GA KI.ZA.ZA.KÁM ME.EN
B: 1′. [ ] ⌜LUGAL ŠAG$_5$.GA⌝ [ ]

A: iii 19′. ^{d}ASAL.LÚ.[ ] ⌜DIB⌝.BI.DA NAM.MU.UN.DA.BÚR
B: 2′. [ ]⌜LÚ.ḪI⌝ LÚ.BI.DA [ ]

A: iii 20′. ZI.AN.NA Ḫ[É Z]I.KI.A ḪÉ.PÀ TU$_6$ ÉN É.NU.RU
B: 3′. [Z]I.AN.NA ḪÉ.PÀ [ ]

A: iii 21′. KA.INIM.MA ŠU GIDIM.MA
B: 4′. [K]A.INIM.MA [ ]

A: iii 22′. DÙ.DÙ.BI DU[R N]U.NU
B: 5′. [D]Ù.DÙ.BI < > SÍG SA$_5$ SÍG BABBAR 1–*niš* NU.[ ]

7 ^{NA_4}*šu-u* NITA *ta-šá-kak*
[ ]

A: iii 23′. KI.A. ^{d}Í[D AB.B]A Ú.SIKIL.LA 7 *líp-pi*
B: 6′–7′. [K]I.A.^{d}ÍD ÚḪ.^{d}ÍD K[A A.]/[*l*]*íp-pi*

ta-lap-pap 7 *u* 7
tála-pap 7 *u* 7

A: iii 24′. [ ] ⌜*e*⌝-*ma* KEŠDA ÉN ŠID-*nu* < >
B: 7′–8′. KEŠDA KEŠDA ⌜*e*⌝-[ ]/[*u*] ⌜*e*⌝-*ma* ŠID-*ú*

e-ma líp-pi Ì *el-la*
e-ma líp-pi Ì *el-*[ ]

B: 8′–9′. [SUD (...)]/[*ina*] ⌜Á⌝-*šú a-šar* KÚ-*šú* KEŠDA- *šú*
B: 9–10′. [ÉN]/*a-na* U]GU Á-*šú* ŠID-*nu*-[*ma* TI-*uṭ*]

Line Commentary

iii 6′–20′: For this type of recitation, see R.D. Biggs, *ŠÀ.ZI.GA* 24; A. Falkenstein, *Haupttypen* 4ff.

iii 8′: The translation assumes that LA is to be taken as writing for LÁ. For *awātu tarāṣu*, see *AHw* 1326b s.v. *tarāṣu* mng. 8b. Cf. R. Campbell Thompson, *AJSL* 47.21.

iii 12′: The reading of the Sumerian and the translation of this line follow *Šurpu* V/VI 25–26.

iii 19′: Note the use of LÚ for LU/DIB in *BAM* 484: 2′.

iii 20′: ZI.AN.NA ḪÉ.PÀ [Z]I.KI.A ḪÉ.PÀ: "By heaven may you swear; [b]y earth may you swear"–for a discussion of this translation, see Part 1, Chapter 4.

iii 22′–24′ It is interesting to compare this text with *CT* 23.5–14 iii 23–25, which is directed against *sagallu*. The text reads as follows: DÙ.DÙ.BI SÍG SA_5 SÍG BABBAR 1–*niš* NU.NU 7 NA_4.ŠU.U NITA È SAḪAR KI.ÚS NU.IGI.DU_8/ SAḪAR KI.ÚS MUNUS NU.Ù.TU SAḪAR KI.ÚS UR.GI_7 GI_6 NUMUN *lap-ti* ZÌ ŠE.SA.A *ina* SÍG.SA_5/7 *líp-pi tála-pap* 7 KA.KEŠDA KEŠDA ÉN ŠID-*nu-ma* KEŠDA-*su-ma ina-eš*: "It's ritual: You twine red wool (and) white wool together. You thread seven "male" *šû*-stones (on it). You wind dust from the footprints of a blind man, dust from the footprints of a barren woman, dust from the footprints of a black dog, *laptu* seed (and) flour made from roasted grain into seven burls with red wool. You tie seven and seven knots. If you recite the recitation and then tie (it) on him, he will recover."

Translation

1. É.NU.RU recitation: "To make well the evil sinew for that person, that person;
2. to make well the bound sinew, its matter, its matter
3. to lay before the lord, to lay before the lady.
4. (How) to make the bound sinew well for that person I (Asalluḫi) looked into (the matter).
5. My father (Enki), I myself looked into it.
6. For the lord, the hearer, having performed a divination,
7. to the lord who did not know what to do, the he<arer> answered.

8. Enki answered his son.
9. Nindinugga, king of the gods,
10. Nindinugg[a], foremost of the gods,
11. Nindinugg[a], son of Ninazu,
12. father Enki (answered) Asalluḫi,
13. Asalluḫ[i], you are the good king of the *muškēnu*.
14. Asallu[ḫi], never release what must be seized.
15. By heaven ma[y you swear; b]y earth may you swear." Spell and É.NU.RU recitation.

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16. Recitation for "hand" of ghost

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17. Its ritual: You twine red wool (and) white wool together into a cord. You thread seven "male" *šû*-stones (on it).
18. You wind *kibrītu*-sulphur, *ruʾtītu*-sulphur, *imbû tâmti* (and) *sikillu* into seven burls. Seven and seven
19. knots you tie. Whenever you tie a knot, you recite the recitation. <[Also] whenever you recite (and)> whenever (you wind) a burl, pure oil
20. [you sprinkle]. You tie it on his side (or) wherever it hurts him.
21. [If] you recite [the recitation ov]er his side, [he will get well].

No. 170

	Text *BAM* 474	*Lines* 11′–13′
11′.	[DIŠ MIN ^{Ú}*im-ḫur-l*]*im* ^{Ú}*im-ḫur-aš-ra* $^{\lceil Ú \rceil}$[...]	
12′.	[...] ^{Ú}KUR.KUR KI.A.^{d}Í[D ...]	
13′.	[... 7 *lap-pi t*]*ál-pap* 7 KEŠ[DA KEŠDA ...]	

Translation

1.	[If ditto: “cures a thou]sand”, “cures twenty” [...]	
2.	[...] *atāʾišu*, *kibrītu*-sulphur [...]	
3.	[yo]u wind into [seven burls. You tie] seven kno[ts ...]	

No. 171

	Text *BAM* 197	*Lines* 6–7
6.	[DIŠ KI.MIN P]ÉŠ.SÌLA.GAZ KI e ša ut x	
7.	[...] ... KEŠDA-*su-ma ina-eš*	

Translation

1. [If ditto (1“hand” of ghost afflicts a person (and) his right side continually hurts him intensely): a s]hrew ...
2. [...] (If) you bind (it) on him, he will recover.

No. 172

Text	*Lines*
BAM 197	14–16

14. [DIŠ KI.MIN ^{ŠE}]^{M}GAM.MA ^{GIŠ}DÌḪ TÚG SUR-*ra* NIGIN-[*ma*]
15. [...] x ^{SÍG}ḪÉ.MED NU.NU ^{SÍG}À[KA]
16. [...] *ina* GÚ-*šú* GAR-*an*

Translation

1. [If ditto ("hand" of ghost afflicts a person (and) his left side continually hurts him intensely)]: *ṣumlalû*, (and) *baltu*-thorn. You squeeze (them) with a cloth. You surround (them) with it [and]
2. [...] you twine red-dyed wool. A t[uft] of wool
3. [...] You put (it) on his neck.

No. 173

Text	*Lines*
AMT 97/4	2′–5′

2′. [DIŠ NA ŠU.GIDIM.MA DI]B-⌜*su-ma* Á GÙB⌝-[*šú*] ⌜TAG.TAG⌝-*su*
3′. [...] x man-nu ^{Ú}*ak-tam* KA *tam-tim*
4′. [... SUḪUŠ ^{GIŠ}D]ÌḪ SUḪUŠ $^{GIŠ.Ú}$GÍR ^{GIŠ}ḪAŠḪUR ^{GIŠ}GI
5′. [...]x SÚD ŠÉŠ.MEŠ-*su-ma* TI-*uṭ*

Translation

1. [If “hand” of ghost afflict]s a person so that [his] left side continually hurts him intensely:
2. [...] *aktam*, *imbû tâmti*,
3. [... *ba*]*ltu*-thorn [root], *ašāgu*-thorn root, (and) “swamp apple”.
4. You grind (them). If you continually rub him (with it), he will get well.

No. 174

Text	*Lines*
BAM 197	1–5

1. [DIŠ NA ŠU.GIDIM$_4$].MA DIB-*su* Á ZAG-*šú*
2. [TAG.TAG-*s*]*u* $^{\text{Ú}}$*tar-muš*$_8$ $^{\text{Ú}}$*imḫur-lim*
3. [$^{\text{Ú}}$*imḫur*-20] NUMUN GADA $^{\text{Ú}}$*an-ki-nu-ti*
4. [...] *ina* A.MEŠ ŠUB-*di ina* UL *tuš-bat*
5. [*ina še-rim*] A.MEŠ *šú-nu-ti tu-zak-*⌜*ka*⌝*-šú*

Translation

1. [If “hand” of gho]st afflicts a person (and) his right side
2. [continually hurts hi]m [intensely]: *tarmuš*, “cures a thousand”,
3. [“cures twenty”], flax seed, *ankinūte*.
4. [...] You pour (them) down into water. You put (it) out overnight under the stars.
5. [In the morning], you clarify that liquid for him.

No. 175

Text	*Lines*
BAM 197	8–13

8. [DIŠ N]A ŠU.⌜GIDIM$_4$⌝.MA DIB-*su* Á GÙB-*šú*
9. [TAG.TAG-*su*] ŠEM-^{d}MAŠ NÍTA *u* SAL
10. [... NAM].LÚ.U$_{18}$.LU KA-*tam-tim*
11. [... NUMUN] ^{GIŠ}DÌḪ NUMUN $^{GIŠ.Ú}$GÍR ^{GIŠ}ḪAŠḪUR ^{GI}[^{Š}GI]
12. [...SÚ]D? *ina* A.MEŠ ŠUB-*di ina* UL *tu*[*š-bat*]
13. [*ina še*]-*rim tu-zak-ka-šú ina* Ì EŠ.M[EŠ]

Translation

1. [If] "hand" of ghost afflicts a person (and) his left side
2. [continually hurts him intensely]: male and female *nikiptu*,
3. human [...,] *imbû tâmti*,
4. [...] *baltu*-thorn [seed], *ašāgu*-thorn seed, "[swamp] apple",
5. [... You gri]nd? (them). You pour (them) down into water. You pu[t it out overnight] under the stars.
6. [In the mor]ning, you clarify (it) for him. You rub (it on him) with oil.

No. 175a

Text	*Lines*
BAM 197	17–21

17. [DIŠ] KI.MIN ^{Ú}LAG.GÁN ^{GIŠ}⌈LI⌉ NÍT[A]
18. [ZÌ] ŠE.SA.A DUḪ ŠE.GIŠ.Ì *saḫ-lé-*[*e*]
19. [^{ŠE}]^{M}GÚR.GÚR ^{ŠEM}LI 1-*niš* GA[Z]
20. [NAM ... T]A.ÀM TI-*qí ina* KAŠ *tar*[*a-bak*?]
21. traces

Line Commentary

17–21: There is a very similar prescription for headache in *BAM* 11: 28–29 (see no. 64).

Translation

1. [If] ditto (“hand” of ghost afflicts a person (and) his left side continually hurts him intensely): “field clod”, “mal[e] *burāšu*-juniper”,
2. [flour] made from roasted grain, residue of sesame, *saḫlû*,
3. *kukru*, (and) *burāšu*-juniper. You cru[sh] (them) together.
4. [You sift (them). ...] each you take. In beer you de[coct? (them)].
5. [...]

No. 176

	Text	*Lines*
	BM 50346	1–11

1. [^{NA_4}G]UG ^{NA_4}ZA.GÌN ^{NA_4}NÍR
2. ^{N}[^{A_4}]MUŠ.GÍR ^{NA_4}BABBAR.DIL ^{NA_4}BABBAR.MIN$_5$
3. ^{NA_4}DÚR.MI.NA ^{NA_4}KUR-*nu* DIB
4. ^{NA_4}AN.ZAḪ ^{NA_4}AN.ZAḪ.BABBAR
5. ^{NA_4}AN.ZAḪ GI$_6$ ^{NA_4}*mu-ṣa*
6. ^{NA_4}KÙ.BABBAR ^{NA_4}KÙ.SIG$_{17}$ ^{NA_4}⌜URUDU⌝
7. ^{NA_4}*an-na-ku* ^{NA_4}DÚR.MI.NA.BÀN.DA
8. ^{NA_4}MUŠ ^{NA_4}ŠIM.BI.ZI.DA
9. ^{NA_4}ZÁLAG ^{NA_4}*ka-pa-ṣa*

10. 21 NA$_4$ ŠU.GIDIM.MA *a-šar*
11. KÚ-*šú* KEŠDA-*su*

Translation

1. [Car]nelian, lapis, *ḫulālu*-stone,
2. *muššaru*-stone, *pappardilû*-stone, *papparmīnu*-stone,
3. *turminû*-stone, magnetic hematite,
4. *anzaḫḫu*-frit, white *anzaḫḫu*-frit,
5. black *anzaḫḫu*-frit, *mūṣu*-stone,
6. a silver bead, a gold bead, a ⌜copper⌝ bead,
7. a tin bead, *turminabandû*-stone,
8. “snake”-stone, kohl,
9. *zalāqu*-stone, (and) *kapāṣu*-shell:

10. Twenty-one stones for “hand” of ghost. Wherever
11. it hurts him, you bind (it) on him.

No. 177

Sigla	*Text*	*Lines*
A	*LKA* 84	r. 13–15
B	*KAR* 56	1–4

A: r. 13. DIŠ NA GIDIM DIB-*su* KA.A.AB.BA KI.A.^{d}ÍD ⌜ÚḪ⌝.^{d}ÍD
B: 1–2. DIŠ NA GIDIM DIB-*su-ma* K[A]/KI.A.^{d}ÍD ÚḪ.^{d}ÍD

A: r. 14. ÚŠ ^{GIŠ}ERIN Ú.LÚ.U$_{18}$.LU 5 Ú.Ḫ I.A *ina* ÚŠ MUŠ.GI$_6$
B: 2–4. ÚŠ ^{GIŠ}E[RIN!]/Ú.LÚ.U$_{18}$.LU Ú.Ḫ I.A ŠEŠ *ina* ÚŠ MUŠ.GI$_6$/

ḪE.ḪE-*ma*
ḪE.ḪE

A: r. 15. KI KÚ.MEŠ-*šú* TAG-*ma* ⌜TI⌝-*uṭ*
B: 4. *a-šar ma-ka-li-šú* TAG.MEŠ-*ma ina-eš*

Line Commentary

r. 13: Note that Text B has a dangling *-ma*; for other medical prescriptions with apparently dangling *-ma* note, for example, *BAM* 9: 47 (see no. 290) and *BAM* 196: 1 (see no. 321). Compare *AMT* 73/1 i 22′, 26′; *BAM* 124 ii 19.

r. 14: MUŠ.GI$_6$ is taken as a single word (reading *ṣallamtu*) in accordance with *AHw* 1077.

Translation

1. If a ghost afflicts a person, *imbû tâmti*, *kibrītu*-sulphur, *ruʾtītu*-sulphur,
2. *erēnu*-cedar resin (and) *amīlānu*: five plants,[79] you mix in the blood of a black snake and then[80]
3. (if) you <continually> smear it on wherever it hurts him, he will get well.[81]

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[79] Text B has: "these plants."
[80] Text B omits the connective.
[81] Text B has: "he will recover."

No. 178

Sigla	*Text*	*Lines*
A	(K3398+)K6015++(= *AMT* 97/1)	1–15
B	*BAM* 471	iii 21′–28′
C	*BAM* 385	iv 14–26
D	*BAM* 221	iii 19′–31′
E	K 2359	1–14

A: 1. DIŠ ŠU.GIDIM.MA *ina* SU ⌜LÚ *il*⌝-*ta-za-az-ma* NU DU_8
B: iii 21′. [M]A *ina* SU LÚ *il-ta-za-az-ma* NU DU_8
C: iv 14. DIŠ ŠU.GIDIM.MA *ina* SU ⌜LÚ⌝ [*i*]*l-ta-za-a*[*z*]
D: iii 19′. DIŠ ŠU.GIDIM.MA *ina* SU LÚ *il-ta-za-az-ma* NU DU_8-*ár*
E: 1. DIŠ ŠU.GIDIM.MA *ina* SU LÚ *il-ta-za-az-ma* NU DU_8

A: 2. *ana* ZI-*šú* ^{NA_4}⌜TU⌝ K[A B]A ⌜*a-bat-ti*⌝ *ḫa-ru-bi*
B: iii 21′f. *ana* ZI-*šu* ^{NA_4}TU ^{NA_4}KA A.AB.BA/[*t*]*i ḫa-ru-bi*
C: iv 15. *ana* ZI-*šu* ^{NA_4}TU KA A.AB.BA *a-bat-*[ ]
D: iii 19′f. *ana* ZI-*šú*/^{NA_4}TU KA A.AB.BA *a-bat-ti ḫa-ru-bi*
E: 2. *ana* TI-*šú* ^{NA_4}TU KA A.AB.BA *a-bat-ti ḫa-ru-bi*

A: 3 [ ] *tur-ár ta-*⌜*mar-raq*⌝ *ina* ÚŠ ^{GIŠ}ERIN ⌜ḪE⌝[ ]
B: iii 22′. *ina* IZI *tur-ár ta-mar-raq ina* ÚŠ ^{GIŠ}ERIN ḪE.ḪE
C: iv 16–17. *ina* IZI *tur-ár ta-*[*m*]*ar-raq ina* ÚŠ ^{GIŠ}ER[IN]/
D: iii 20′f. *ina* IZI *tur-ár ta-mar-raq /ina* ÚŠ ^{GIŠ}ERIN ḪE.ḪE
E: 3–4. ⌜*ina*⌝ IZI *tur-ár ta-mar-raq ina* ÚŠ ^{GIŠ}ERIN ḪE.ḪE/

[ ]
ÉN 7-*šú* ŠID-*nu*
ÉN 7-*šú* ŠID-*nu*
ÉN 7-*šú* ŠID-*nu*
[ ] ŠID-*nu*

A4. ÉN *ka-kip ka-kip* LUGAL [ ]
B: iii 23′. [ ] *ka-kip* LUGAL *ka-kip*
C: iv 17. ÉN *ka-kip* [ ]
D: iii 22′. ÉN *ka-kip ka-kip* LUGAL *ka-kip*
E: 4. ÉN *ka-kip ka-kip* LUGAL *ka-kip*

A: 5. LUGAL *ka-na-kip* LUGAL *tu-um-ma-ta*$_5$
B: iii 23′. LUGAL *ka-na-ka-kip* LUGAL *tùm-ma-ta*
C: iv 18. LUGAL *ka-na-kip* [LU]GAL *tùm-ma-*[ ]
D: iii 22′. LUGAL *ka-na-kip* LUGAL *tùm-ma-ta*$_5$
E: 5. [*k*]*a-na-kip* LUGAL *tùm-ma-ta*$_5$

A: 5. LUGAL *t*[*u-um-ma-ta*$_5$]

A: 6. EN *šá-qa-a* GAL-*a* LUGAL DINGIR.MEŠ
B: iii 23′f. EN *šá-qa-a*/[ ]
C: iv 18–19. [ ]/
D: iii 23′. EN *šá-qa-a* < >LUGAL DINGIR.MEŠ
E: 5–6. EN *šá-qa-a*/[M]EŠ

[d]AMAR.UTU *tùm-m*[*a*]
[[d]N]IN.IB *tùm-ma-ta*
[d]NIN.IB *tùm-ma-ta*$_5$
[d]NIN.IB *tùm-ma-ta*$_5$
[d]NIN.IB *tùm-ma-ta*$_5$

A: 7. *pu-ṭur lem-nu* NU TE-*a* TU$_6$ [ ]
B: iii 24′. *pu-ṭur lem-nu* NU TE-*a* TU$_6$ ÉN
C: iv 19. *pu-*[ ]
D: iii 24′. *pu-ṭur lem-nu* NU TE-*e* TU$_6$ ÉN
E: 7. [ ] *lem-nu* NU TE-*a* TU$_6$ ÉN

A: 8. ÉN *ez-ze-ta šam-ra-ta*$_5$ *na-ad-ra-ta*$_5$
B: iii 25′. [ ]-*ra-ta*$_5$ *na-ad-ra-a-ta*$_5$
C: iv 20–21. ÉN *ez-ze-ta*$_5$ *šam-ra-ta*$_5$ *na-ad-r*[*a*]
D: iii 25′. [ ]⌜*ze*⌝*-ta*$_5$ *šam-ra-ta*$_5$ *na-ad-ra-ta*$_5$
E: 8–9. [*t*]*a*$_5$ *šam-ra-ta*$_5$ *na-ad-ra-ta*$_5$/

gaṣ-ṣa-ta$_5$ *gap-*[ ] (coll.)
⌜*gaṣ*⌝*-ṣa-ta*$_5$ *gap-šá-ta*$_5$
[ ]/*gap-šá-ta*$_5$
gaṣ-ṣa-ta$_5$ *gap-šá-ta*$_5$
[ ]-*šá-ta*$_5$

A: 9. *dan-na-ta pa-aš-qa-ta lem-né-ta a-a-b*[*a*]
B: iii 25′f. *dan-na-ta*$_5$ *pa-áš-qa-ta*$_5$ *lem-né-ta*$_5$/[ ]
C: iv 21. *dan-na-ta*$_5$ *pa-áš-qa-ta*$_5$ *lem-*⌜*né*⌝[ ]
D: iii 25′f. *dan-na-ta*$_5$/[*le*]*m-né-ta*$_5$ *a-a-ba-ta*$_5$
E: 9–10. *dan-na-ta*$_5$ *pa-áš-qa-t*[*a*$_5$]/[ ]-*ba-ta*$_5$

A: 10. *šá la* [d]*É-a man-nu ú-na-aḫ-*[ ]
B: iii 26′. [ ]
C: iv 22. *šá la* [d]⌜*É*⌝*-a man-nu ú-na-aḫ-k*[*a*]
D: iii 26′. *šá la* [d]*É-a man-nu ú-na-aḫ-ka*
E: 10–11. *šá la* [d]*É*[*a*]/ [*a*]*ḫ-ka*

A: 11. *šá la* ^{d}*Asal-lú-ḫi man-nu ú-šap-šaḫ-k*[*a*]
B: iii 26′. [^{d}*As*]*al-lú-ḫi man-nu ú-pa-šaḫ-ka*
C: iv 22–23. [ ]/*man-nu ú-*⌜*pa-šaḫ*⌝*-ka*
D: iii 27′. [^{d}*As*]*al-lú-ḫi man-nu ú-šap-šaḫ-ka*
E: 11–12. *šá la* ^{d}*Asal-lú-*[ ]/[ ]-⌜*ka*⌝

A: 12. ^{d}*É-a li-ni-iḫ-*[ ]
B: iii 27′. [ ]
C: iv 23. ^{d}*É-a l*[*i*]
D: iii 28′. [ ]*-ni-iḫ-k*[*a*]
E: 12. ^{d}*É-a li-ni-iḫ-k*[*a*]

A: 13. ^{d}*Asal-lú-ḫi li-peš-šiḫ-ka* TU$_6$ É[N]
B: iii 27′. [*k*]*a* TU$_6$ ÉN
C: iv 24. ^{d}⌜*Asal*⌝*-lú-ḫi* [*l*]*i-šap-*⌜*šiḫ*⌝*-k*[*a*]
D: iii 29′. [*š*]*ap-šiḫ-ka* TU$_6$ É[N]
E: 13. [ ]*-šiḫ-k*[*a*]

A: 14. ÉN *an-ni-ta* 7*–šú ana* UGU *nap-šal-ti* ŠID*-nu*
B: iii 28′. [ ]
C: iv 25–26. ÉN *an-na-a-tu* ⌜7⌝*-šú ana* [ ]/[Š]ID*-nu-ma*
D: iii 30′. [U]GU *nap-šal-ti* ŠID*-nu-ma*
E: 14. [ ]ŠID*-nu-m*[*a*]

A: 15. *e-ma* TAG*-šu* ŠÉŠ*-ma ina-a*[*ḫ*]
B: iii 28′. [*-m*]*a ina-aḫ*
C: iv 26. [*m*]*a* TAG.MEŠ-[*šú*]
D: iii 31′. [Š]ÉŠ*-ma ina-aḫ*

Line Commentary

2: TU-stone: Possibly a stone to facilitate childbirth (see *CAD* A/1.289b s.v. *alādu* mng. 1 a 1′). R. Labat, *Manuel* 61 ad no. 58 suggests reading NA$_4$.TU as *iaraḫḫu*: "iron sesquioxide." Another possibility is to read the TU as ḪUDUŠ = *ḫuduššu* (a type of person–see *AHw* 353a and *CAD* Ḫ 224) and to take NA$_4$.ḪUDUŠ as a writing for the homophonous *ḫuduššu*: "frog-(shaped) stone".

3: For *tur-ár* see F. Köcher, AS.16 323–325.

4–7: This recitation is also used in *STT* 214 ii 1–4 (Ḫulbazizi).

5–6: *tùm-ma-ta*: "you are made to swear"–for a discussion of this translation, see Part 1, Chapter 4.

8–13: This recitation is also used in *Maqlû* V: 139–144 (see G. Meier, *AfO* 21.77), AMT 86/1 iii 5–9 (sorcery), and DT 186 (F.A.M. Wiggermann, *Figures* 70–71 = *Spirits* 33): "431"–"433".

Translation

1. If "hand" of ghost stays continuously in a person's body and cannot be dispelled,
2. to cure him:[82] TU-stone, *imbû tâmti*, (and) *ḫarūbu* kernels.
3. You char (them) with fire; you pulverize (them) (and) mix (them) in *erēnu*-cedar resin. You recite (this) recitation seven times.
4. Recitation: "Kakip, kakip, king, kakip,
5. king, kanakip. (By) the king, are you made to swear. (By) the king, are you made to swear.[83]
6. (By) the great exalted lord, king of the gods, Marduk,[84] are you made to swear.
7. Release! Evil, you must not approach!"

---

8. Recitation: "You are angry, you are fuming, you are terrifying, you are raging, you are mighty,
9. you are strong, you are difficult, you are evil, you are hostile.
10. If not Ea, who can quiet you?
11. If not Asalluḫi, who can pacify you?
12. May Ea quiet you.
13. May Asalluḫi pacify you."

---

14. You recite this[85] recitation seven times over the salve and then
15. (if) you rub it on wherever it <continually> hurts him intensely, he will find relief.

---

[82] Texts B-D have "to remove it."
[83] So Text A and *STT* 214 ii 2. Text B-D omit.
[84] So Text A and *STT* 214 ii 3. Yexts B-D have Ninurta.
[85] So Text A; Text C has "these".

No. 178b

Text	*Lines*
BAM 197	30–31

30. [NA_4.TU K]A.A.AB.BA *a-bat-te ḫa-ru-bi*
31. [*ina* IZI *tur-á*]*r nap-šal-ti* ŠU.GIDIM$_4$.MA

Translation

1. [TU-stone, *im*]*bû tâmti*, (and) *ḫarūbu* kernels.
2. [You ch]ar (them) [with fire]. Salve for "hand" of ghost.

No. 179

	Text	*Lines*
	KAR 56	12–r. 10

12. ÉN ^{d}UTU LUGAL.AN.KI.KE$_4$ ^{d}UTU DI.KU$_5$.KUR.KUR.RA.KE$_4$
13. ^{d}UTU SAG.KAL.DINGIR.RE.E.NE.KE$_4$
14. ^{d}UTU KALAG.GA PA.È
15. ^{d}UTU EN SI.SÁ ZA.E.ME.EN
16. ḪUL U$_4$-*mi* ITI *u šat-ti* ^{d}LUGAL.ME.GAN
17. ^{d}LUGAL.ME.A ^{d}LUGAL.ME.LAGAB
18. ^{d}LUGAL.ME.TAB *mim+ma lem-nu*
19. [*t*]*a-di-rat* NAM.LÚ.U$_{18}$.LU
20. [x x x (x x)] x *la* x x x
21. [...]
22. [x x] NE ḪÚL [x x x]

---

r. 1. KA.INIM.MA *ana si-ḫi-il-ti* ⌜GIDIM⌝

---

r. 2. DÙ.DÙ.BI NÍG.NA ^{ŠEM}LI *ina* DÈ GIŠ.Ú.GÍR
r. 3. *ana* IGI ^{d}UTU DUB-*aq mi-iḫ-ḫa* BAL-*qí*
r. 4. SÍG SAL.ÁŠ.GÀR GÌŠ.NU.ZU SÍG SAL.<SILA$_4$> GÌŠ.NU.ZU
r. 5. 1–*niš* DUR NU.NU 3 KA.KEŠDA KEŠDA
r. 6. 7.TA.ÀM KEŠDA.KEŠDA-*ár e-ma* KEŠDA
r. 7. ÉN 3–*šú ina* IGI ^{d}UTU ŠID-*nu*
r. 8. *e-ma si-ḫi-il-ti-šú* KEŠDA-*su* : DU$_8$
r. 9. *ina* ITI *i-bal-laṭ-ma ana* NU TAG-*šu*
r.10. KEŠDA *an-nu-ti* DU$_8$-*ma šá-nu-tim-ma* KEŠDA

Line Commentary

16–17: Note the curious way in which the demons' names are written (^{d}LUGAL.ME.GAN for ^{d}DIM$_9$.ME, and ^{d}LUGAL.ME.A and ^{d}LUGAL.ME.LAGAB for ^{d}DIM$_9$.ME.A and ^{d}DIM$_9$.ME.LAGAB).
19: The restoration follows B. Landsberger, *ZDMG* 74.444.
r. 4: For the hair of a virgin lamb used together with the hair of a virgin she-goat in a "hand" of ghost prescription, note *AMT* 33/3: 9 (see no. 243).
r. 9: Note the Assyrianism (*iballaṭ* for *iballuṭ*).

Translation

1. Recitation: Šamaš, king of heaven and earth; Šamaš, judge of the lands;
2. Šamaš, foremost of the gods;
3. Šamaš, mighty (and) resplendent one;

4. Šamaš, you are the lord who makes (things) go aright.
5. The evil of day, month, and year; Lamaštu,
6. Labaṣu, Aḫḫāzu,
7. [...], anything evil,
8. human [de]pression,
9. [...]
10. [...]

---

11. Recitation for the sting of a ghost.

---

12. Its ritual: (In) a censer, *burāšu*-juniper on *ašāgu*-thorn charcoal
13. before Šamaš you scatter. You libate *miḫḫu*-beer.
14. The hair of a virgin she-goat (and) the hair of a virgin <lamb>
15. you twine together (into) a cord. Three knots,
16. you tie seven times. Whenever you tie (them),
17. you recite (this) recitation three times before Šamaš.
18. You bind (it on) him (variant: loose) wherever it stings him.
19. He will get well within a month and then, to keep it from hurting him intensely,
20. you loosen these knots and tie them again a second time.

No. 180

Text	*Lines*
KAR 56	r. 11–13

r. 11. KI.MIN ^{Ú}ḪAR.ḪAR ^{Ú}KUR.KUR ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20
r. 12. *ina* Ì.MEŠ ŠÉŠ-*ma*
r. 13. *ina* KUŠ *ina* GÚ-*šú* GAR-*an*

Translation

1. Ditto: *ḫašû*, *atā'išu*, "cures a thousand (ills)" (and) "cures twenty".
2. You rub (it on him) in oil, and then
3. you put (it) around his neck in a leather bag.

No. 181

Text	*Lines*
AMT 96/1	14–16

14. DIŠ NA ŠU.GIDIM.MA DIB-*su-ma ana di-ik-ši* GUR-*šú* ^{Ú}*si-ḫu* ^{Ú}[*ar-ga-nu*]
15. ^{Ú}*ba-ri-ra-tú* ḪÁD.A GAZ NAM ZÌ GIG *ana* ŠÀ ŠUB-*di* $šum_4$*-ma in*[*a* GEŠTIN]
16. *ina* KAŠ $šum_4$*-ma ina* KÀŠ SIG(coll.) *ina* GA *tara-bak ina* TÚG SUR-*ri* IGI *di-ik-ši* Ì ŠÉ[Š LAL]

Translation

1. If "hand" of ghost afflicts a person and then it turns into a needling pain: *sīḫu*, [*argānu*],
2. (and) *barīrātu*, you dry. You crush (them). You sift (them). You pour wheat flour down over it. Either in [wine]
3. (and) in beer or in weak urine (and) in milk you decoct (it). You massage (it) into a piece of cloth. You rub oil on the (place affected by) the needling pain [(and) bind it on].

No. 182

	Text *BAM* 216	*Lines* 29′–36′

29′. DIŠ NA *di-ik-šá* TUKU-*ma ki-ma ṣil-le-e ú-dàk-k*[*ás-su*]
30′. ŠU.GIDIM.MA *ana* TI-*šú* ^{ŠEM}GÚR.GÚR ^{ŠEM}LI x[...]
31′. ^{ŠEM}MAN.DU ILLU ^{ŠEM}BULUḪ ^{Ú}KUR.KUR ZÚ.LUM.MA [...]
32′. *ki*-KA-*tum* LAGAB MUNU$_7$ ^{GIŠ}ERIN ^{GIŠ}ŠUR.MÌN ^{Ú}IM.[...]
33′. ^{Ú}*úr-nu-u* ^{Ú}*nu-ḫur-tú* ^{Ú}*ti-ia-tú* ^{Ú}[...]
34′. ^{Ú}SUMUN.DAR 19 Ú.ḪI.A *an-nu-ti* GAZ NAM *ina* Ì [...]
35′. Ì.UDU ELLÁG UDU.NÍTA DUḪ.LÀL KAŠ.ÚS.SA *ina* Ì.UDU [... ḪE.ḪE]
36′. *ina* KUŠ SUR-*ri* IGI *di-ik-ši* LAL-*ma* [TI-*uṭ*]

Translation

1. If a person has a needling pain and it need[les him] like needles,
2. “hand” of ghost, to cure him: *kukru*, *burāšu*-juniper, [...]
3. *suādu*, *baluḫḫu* resin, *atāʾišu*-plant, dates, [...]
4. [...] lumps of malt, *erēnu*-cedar, *šurmēnu*-cypress, IM.[...],
5. *urnû*, *nuḫurtu*, *tīyatu*, [...]
6. (and) *šumuttu*-vegetable. You crush these nineteen plants. You sift (them). In [...] fat/oil,
7. fat from the kidney of a (castrated) ram, wax, beerwort, in [...] fat [you mix (it)].
8. You massage (it) into a piece of leather. If you bind (it) on (the place where he feels) the needling pain, [he will get well].

No. 183

Text	*Lines*
AMT 97/5	6–8

6. [DIŠ NA ŠU.GIDIM.M]A DIB-*su-ma ana di-ik-š*[*i* GUR-*šú* ...]
7. [ŠE.KAK ^{GI}]$^{Š.Ú}$GÍR ŠE.KAK ^{GI}ŠUL.ḪI x[...]
8. [... *te-se*]*k-*⌜*ker ina še-rim*⌝ E_{11}-*ma* Ì.GIŠ ŠÉŠ [...]

Translation

1. [If "hand" of ghos]t afflicts [a person] and [it turns] into a needling pai[n: ...]
2. [green shoots? of] *ašāgu*-thorn, green shoots of *šalālu*-reed [...]
3. [You sh]ut (it) up [in an oven]. In the morning, you take it out and you rub [him] (with it in) oil.

No. 184

Sigla	*Text*	*Lines*
A	*BAM* 216	16′–19′
B	*BAM* 217	1–4
C	*AMT* 97/5	9–10

A: 16′. ⌜DIŠ NA TAG⌝ ŠU.GIDIM.MA *di-ik-šú* TUKU-*ma ur-ra u* GI_6
B: 1. [ ]-*ma ur-ra u* GI_6
C: 9. [ ] GI_6

la [ ]
la i-ṣal-lal
l[*a*]

A: 17′. Ì.UDU PE[Š.TÚ]M.⌜TÚM.ME⌝ Ì.UDU *a-a-ár*-DINGIR ŠE.KAK
B: 2–3. [TÚ]M.TÚM Ì.UDU *a-a-ár*-DINGIR ŠE.KAK
C: 10. [ ]-*ár*-[ ]

^{GI}ŠUL.ḪI [ ]
^{GI}ŠUL.ḪI/[ŠE.KAK ^{GIŠ}DÌ]Ḫ
[ ]

A: 18′. ŠE.KAK ^{Ú}GÍR ^{NA_4}PEŠ$_4$.A.AB.BA 1-*niš*
B: 3–4. ŠE.KAK $^{GIŠ.Ú}$GÍR ^{NA_4}PEŠ$_4$.A.AB.BA/[ ]

ina ÚŠ ^{GIŠ}ERIN [ ]
[ ]pi ḪE.Ḫ E

A: 19′. IGI *di-ik-še* EŠ!
B: 4. IGI *di-ik-ši* EŠ.⌜MEŠ⌝

Translation

1. If a person has intense pain of “hand” of ghost (and) needling pain so that he cannot sleep day or night:
2. rodent fat, chameleon fat, green shoots of *šalālu*-reed, [green shoots of *b*]*altu*-thorn,
3. green shoots of *ašāgu*-thorn, (and) *biṣṣūr tâmti*-shell. You mix (them) together in *erēnu*-cedar resin [...] .
4. You <continually> rub it on (the place where he feels) the needling pain.

No. 185

	Text *RA* 14.87f	*Lines* i 3′–10′
i 3′.	[DIŠ] NA GIDIM DIB-*su* MUD-*su šá-gi-ig*	
i 4′.	[SA] MUD-*šú u* SA.SAL-*šú šu-u*[*p-š*]*u-ḫi*	
i 5′.	^{GIŠ}ERIN ^{GIŠ}ŠUR.MÌN ^{GIŠ}*dáp-ra-nu* [^{ŠEM}L]I	
i 6′.	ŠEM.^{d}MAŠ GI DÙG.GA ^{GIŠ}*si-ḫu* ^{GIŠ}*ár*!-[*gan-na*]	
i 7′.	[^{GIŠ}]*a-ri-ra-tu* ^{ŠEM}MUG ŠE.KAK ^{GIŠ}DÌḪ	
i 8′.	[...] ^{GIŠ}GIŠIMMAR ZÌ [Z]ÍZ.ÀM	
i 9′.	[... *ina*] IZI Š[E]G$_6$-*šal*	
10′.	[...]-*ma* TI	

Translation

1.	[If] a ghost afflicts a person (and) his heel is stiff,
2.	in order to relax [the muscles] of his heel and achilles' tendon:
3.	*erēnu*-cedar, *šurmēnu*-cypress, *duprānu*-juniper, *burāšu*-juniper,
4.	*nikiptu*, "sweet reed", *sīḫu*, *ar*[*gānu*](!),
5.	*barīrātu*(!), *ballukku*, *baltu*-thorn sprouts,
6.	[...] of palm, [em]mer flour,
7.	[...] you boil (them) [over] a fire.
9.	[...] and he will get well.

No. 186a

	Text *AMT* 52/4	*Lines* 2′–7′
2′.	[DIŠ NA Š]À.MEŠ-˹*šú*˺ MÚ.MEŠ-˹*-šú*˺ ˹*ir*˺- [*ru*]ˌ*-šú*˺ GIN$_7$ *šá* MAR.G[AL GÙ.GÙ]	
3′.	[NA B]I *ni-kim-ti* IM *u* UD.DA GIG KIN-[*šú* SUMUN-*ma*]	
4′.	[ŠU.GIDI]M.MA ^{Ú}*imḫur-lim* ^{Ú}*a-zal-la* [Ú BABBAR]	
5′.	[^{Ú}*al-la-an*]-*na* ^{Ú}*ak-tam* ^{Ú}*an-ki-nu-te* [NUMUN GADA]	
6′.	[KA.A].AB.BA ^{ŠEM}ŠEŠ DUḪ.LÀL ^{Ú}[*áp-ru-ša*]	
7′.	[Ì.GIŠ DÙG.G]A TÉŠ.BI ḪE.ḪE *ina* Ì.GIŠ ŠÉŠ.[MEŠ-*su*]	

Line Commentary

2′–4′:	The symptoms described are identical to those of *BAM* 52: 66–67//*BAM* 471 ii 3′–4′//*BAM* 88: 17′–20′//*BAM* 168: 1–3 (see no. 191a).
4′–7′:	Restorations are based on *BAM* 471 ii 12′–13′//*BAM* 385 i 1′–2′(no. 186b).

Translation

1.	[If a person]'s [in]sides are continually bloated (and) his [intestines continually make a noise] like an *išq*[*ippu*],
2.	[th]at [person] is sick with pent-up wind (and) *ṣētu*. [If his] attack [is prolonged],
3.	["hand" of gh]ost: "cures a thousand", *azallû*, ["white plant"],
4.	[*allā*]*nu*-oak, *aktam*, *ankinūte*, [flax seed],
5.	[*imbû*] *tâmti*, myrrh, wax, [*aprušu*]
6.	[(and) swee]t [oil]. You mix (them) together. You [continually] rub (it) [on him] in oil.

No. 186b

Sigla	*Text*	*Lines*
A	*BAM* 471	ii 12′–13′
B	*BAM* 385	i 1′–2′

A: ii 12′. DIŠ 4 ^{Ú}*a-zal-lá* Ú BABBAR ^{Ú}*al-la-an-na* ^{Ú}*ak-tam*
B: i 1′. [ ] ^{Ú}*a*[*k*?]

^{Ú}*an-ki-nu-ti* NUMUN GADA KA.A.AB.BA
[ ]

A: ii 13′. ^{ŠEM}ŠEŠ DUḪ.LÀL ^{Ú}*áp-ru-ša* Ì.GIŠ DÙG.GA 1-*niš* ḪE.ḪE
B: i 2′. [ ] ⌈Ì.GIŠ⌉ DÙG.GA 1-*niš* ḪE.Ḫ[E]

ina Ì.GIŠ ŠÉŠ.MEŠ-*su*
[ ]

Translation

1. If four:[86] *azallû*, "white plant", *allānu*-oak, *aktam*, *ankinūte*, flax seed, *imbû tâmti*,
2. myrrh, wax, *aprušu* (and) sweet oil. You mix (them) together. You rub (it) on him in oil.

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[86] I.e. the fourth prescription in the series.

No. 187a

	Text *AMT* 52/4	*Lines* 8′–9′
8′.	[DIŠ KI.MIN ^{Ú}]⌜*imḫur-lim* ^{Ú}*imḫur*⌝-20 ^{Ú}*ḫa-šá-na* ⌜^{Ú}⌝[KUR.KUR ^{Ú}IN.NU.UŠ]	
9′.	[EN NUMUN-*šú*] ⌜NUMUN ^{GIŠ}⌝ŠINIG NU[MUN ^{GIŠ}MA.NU]	

Translation

1. [If ditto (a person's insides are continually swollen (and) his intestines continually make a noise like an *išqippu*]: "cures a thousand", "cures twenty", *ḫašânu*, [*atāʾišu*, *maštakal*]
2. [together with its seed], *bīnu*-tamarisk seed, se[ed of *eʾru*-tree ...]

No. 187b

Sigla	*Text*	*Lines*
A	BAM 199	1–14
B	*BAM* 471	ii 14′–18′
C	*BAM* 385	i 3′–11′

A: 1. [^{Ú}*tar-muš*]*lim* ^{Ú}*imḫur*-20 ^{Ú}*ḫa-šá-a-nu*
B: ii 14′. DIŠ 5 ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 ^{Ú}*ḫa-šá-na*
C: i 3′. DIŠ 5 ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 ^{Ú}*ḫa-šá-nu*

A: 2. [^{Ú}]KUR.KUR ^{GIŠ}*šu-u*(coll.)-*šú* ^{Ú}IN$_6$.ÚŠ < >
B: ii 14′. ^{Ú}KUR.KUR < > ^{Ú}IN.NU.UŠ EN NUMUN-*šú*
C: i 3′–4′.[ ]/^{Ú}IN.NU.UŠ EN NUMUN-*šú*

NUMUN ^{GIŠ}*bi-ni*
NUMUN ^{GIŠ}ŠINIG
⌜NUMUN⌝ ^{GIŠ}⌜ŠINIG⌝

A: 3. [^{GI}]^{Š}⌜MA⌝.NU NUMUN ^{Ú}AŠ NUMUN GADA ^{NA_4}ZÁLAG
B: ii 15′. NUMUN ^{GIŠ}MA.NU ^{NA_4}ZÁLAG < > ^{Ú}AŠ
C: i 4′–5′.[ ]/^{NA_4}ZÁLAG < > ^{Ú}AŠ

A: 4. ⌜^{Ú}⌝.BABBAR KA.A.AB.BA KI.A.^{d}ÍD
B: ii 15′. < > KA.A.AB.BA KI.A.^{d}ÍD
C: i 5′. < > KA.A.AB.BA [ ]A.^{d}ÍD

A: 5. [*s*]*i-ḫu* ^{GIŠ}*ár-gan-na* ^{GIŠ}LUM.ḪA < >
B: ii 16′. *liq-tim* ^{GIŠ}*si-ḫa* ^{Ú}*ar-ga-na* ^{GIŠ}*ba-ri-ra-tú* ^{ŠEM}LI
C: i 6′–7′.[*t*]*im* ^{Ú}*si-ḫ*[*a*]/ ^{Ú}*ba-ri-ra-tú* ^{Š}[^{EM}]

^{ŠEM}GÚR.GÚR
^{ŠEM}GÚR.GÚR
^{ŠEM}GÚR.GÚR

A: 6. [^{ŠEM}L]I ^{Ú}*áp-ru-šú* ^{ŠEM}GAM.MA $^{Š[E]M}$MAN.DU
B: ii 16′f. < > ^{ŠEM}GAM.MA/^{ŠEM}IM.MAN.DU
C: i 7′–8′.< > ^{ŠE}[^{M}]/^{ŠEM}IM.MAN.DU

A: 7. [x] x ^{GIŠ}ERIN.SUMUN ^{GIŠ}ŠUR.MÌN
B: ii 17′. < > ^{GIŠ}ERIN < > ^{GIŠ}Š[UR]
C: i 8′–9′.< > ^{GIŠ}ERIN < > ^{GIŠ}ŠUR.MÌN

< > ^{ŠEM}ŠEŠ
[ ] ^{ŠEM}ŠEŠ
^{GIŠ}ḪAŠḪUR [ḪAR.ḪUM.BA.ŠIR]/ ^{ŠEM}ŠEŠ

A: 8. [^{Ú}ḪAR.ḪUM.BA.ŠIR *ina* TÚG.NÍG.DÁRA.⌜ŠU⌝.LAL
B: ii 15′. < > TÚG.NÍG.DÁRA.ŠU.LÁL
C: i 5′. < > TÚ[G]

A: 9. [ ]DU NAM.LÚ.U_{18}.LU *tur-ár*
B: ii 15′. GÌR.PAD.DU NAM.LÚ.U_{18}.L[U] < >
C: i 6′. GÌR.PAD.DU NAM.LÚ.⌜U_{18}.LU⌝ < >

A: 10. [2]5 Ú.MEŠ < > *nap-šal-ti*
B: ii 17′f. 25 Ú.ḪI.A ŠEŠ/ *nap-šal-ti*
C: i 9′. 25 Ú.ḪI.A *an-nu-tim nap-ša*[*l*]

A: 11. [NAM.ÉR]IM.BÚR.RU.DA ŠU.GIDIM.MA
B: ii 18′. < > ŠU.GIDIM.MA
C: i 10′. < > ŠU.GIDIM.MA

A: 12. [*ana*] KÚM(coll.) *ṣar*(coll.)-*ḫa* TAR-*si*
B: ii 18′. < >
C: i 10′. < >

A: 13. [ ] Ì.GIŠ EŠ.MEŠ-*su-ma* TI-*uṭ*
B: ii 18′. *ina* [ ]
C: i 10′. *ina* Ì.GIŠ ŠÉŠ-*su*[ ]

B

A: 14. [*ṣ*]*ir-ti* ^{LÚ}MAŠ.MAŠ
B: ii 18′. [*n*]*i-ṣir-ti* MAŠ.MAŠ-*ti*
C: i 11′. *ni-ṣir-ti* ^{LÚ}[ ]

Line Commentary

10: Köcher's copy of Text A shows a clear, though crosshatched, [2]6. Collation, however, found only the tails of two lower verticals. Thus text A may well have had [2]5 as texts B C clearly do.

Translation

1. [<*Tarmuš*>],[87] “cures a thousand”, “cures twenty”, *ḫašânu*,
2. *atāʾišu*, *šūšu*, *maštakal* <together with its seed>, *bīnu*-tamarisk seed,
3. seed of *eʾru*-tree, <seed of> “lone plant”, <flax seed>, *zalāqu*-stone,[88]
4. <“white [plant]”>, *imbû tâmti*, *kibrītu*-sulphur,
5. *sīḫu*, *argānu*, *barīrātu*, *kukru*,
6. *burāšu*-juniper,[89] *aprušu*, *ṣumlalû*, *suādu*,
7. [...] *erēnu*-cedar,[90] *šurmēnu*-cypress, <*ḫašḫūru*-apple wood>, myrrh
8. *ḫarmunu*,[91] soiled rag
9. (and) human bone <–you char (it first)>:
10. <these> [twenty]-five plants (are) a salve
11. <for lifting [cu]rses>, “hand” of ghost,
12. <(and) to keep burning fever away>
13. (If) you <continually> rub him (with it) in oil, he will get well.

B&C:

14. A guarded (secret) of the *āšipu*.[92]

[87] So Text A; Texts B and C have “if five”, i.e. the fifth prescription in the series.
[88] Texts B and C have the ingredients in a different order.
[89] Texts B and C have the ingredients in a different order.
[90] So Texts B and C. Text A has *šupuḫru*-cedar.
[91] Texts B and C have the ingredients in a different order.
[92] So Text A; Text B has “of the *āšipu*’s craft.

No. 187c

Sigla	*Text* *RA* 54.172f. (AO 17615)	*Lines* 1–22
1.	*tar-muš*	
2.	*imḫur-lim*	
3.	*imḫur*-20	
4.	*ḫa-šá-nu*	
5.	KUR.KUR	
6.	^{Ú}IN$_6$.ÚŠ EN NUMUN-*šú*	
7.	^{GIŠ}ŠINIG	
8.	NUMUN ^{GIŠ}ŠINIG	
9.	NUMUN MA.NU	
10.	^{NA_4}ZÁLAG	
11.	^{Ú}AŠ	
12.	KA *tam-tim*	
13.	KI.A.^{d}ÍD	
14.	TÚG.NÍG.DÁRA.ŠU.LÁL	
15.	GAM.MA	
16.	[ḪAŠḪUR]	
17.	I[M.MAN.DU]	
18.	[E]R[IN]	
19.	⌜ŠUR!⌝.M[ÌN]	
20.	ḪAR.ḪUM.BA.Š[IR]	
21.	^{ŠEM}ŠEŠ	
22.	21 Ú.ḪI.A [ŠU.GU$_4$.MA]	

Translation

1.	*Tarmuš*,
2.	“cures a thousand"
3.	“cures twenty"
4.	*ḫašânu*
5.	*atā’išu*,
6.	*maštakal* together with its seed,
7.	*bīnu*-tamarisk,
8.	*bīnu*-tamarisk seed,
9.	*e’ru*-tree seed,
10.	*zalāqu*-stone,
11.	“lone plant”,
12.	*imbû tâmti*,
13.	*kibrītu*-sulphur,
14.	soiled rag,

15. *ṣumlalû*,
16. [*ḫašḫūru*-apple wood],
17. *s*[*uādu*],
18. [*e*]*rē*[*nu*-cedar],
19. *šurm*[*ēnu*-cypress],
20. *ḫarmunu*,
21. (and) myrrh:
22. twenty-one plants [for "hand" of ghost]

No. 188

Sigla	*Text*	*Lines*
A	*BAM* 471	ii 19′–20′
B	*BAM* 385	i 12′–14′

A: ii 19′. [ ] 6 ^{NA_4}*mu-ṣu* ^{NA_4}ZÁLAG ^{NA_4}AN.ZAḪ ^{NA_4}[ ]
B: i 12′f. ⌜DIŠ⌝ 6 ^{NA_4}*mu-ṣa* ^{NA_4}ZÁLAG ^{NA_4}AN.ZAḪ ^{NA_4}MIN.BABBAR

[ ].GI$_6$ ^{NA_4}KA.GI.NA.DIB.BA
^{NA_4}AN.[ZAḪ.]/[^{NA}]^{4}KA.GI.NA.DIB.BA

D: ii 20′. [^{NA}]^{4}DÚR.MI.NA ^{NA_4}AN.BAR ^{Ú}AŠ TÉŠ.BI S[ÚD]
E: i 13′f. ^{NA_4}DÚR.MI.NA ^{NA_4}[ ]/[ ]AŠ 1-*niš* SÚD *ina* ÚŠ

[ERI]N ḪE.ḪE ŠÉŠ.MEŠ-*su-ma* DIN
^{GIŠ}ERIN ḪE.ḪE ŠÉŠ.MEŠ-*s*[*u*]

Line Commentary

ii 19′–20′:*BAM* 216: 8′–11′//*BAM* 482 iii 37′–39′//*AMT* 97/4: 26′–29′(see no. 87) contains exactly the same remedy, but to treat different symptoms.

Translation

1. If six:[93] *mūṣu*-stone, *zalāqu*-stone, *anzaḫḫu*-frit, white *anzaḫḫu*-frit, black *an*[*zaḫḫu*-frit], magnetic hematite,
2. *turminû*-stone, iron, (and) "lone plant". You grind (them) together. You mix (it) in *erēnu*-cedar resin. (If) you continually rub him (with it), he will get well.

---

[93] I.e. the sixth prescription in the series.

No. 189

Sigla	*Text*	*Lines*
A	*BAM* 221	ii 5′–7′
B	*AMT* 81/7	8–10
C	*BAM* 155	i 7′–8′

A: ii 5′. [DIŠ NA GI]DIM DIB-*su-ma ma-gal ú-ga-*⌜*áš-ši*⌝
B: 8. [DIŠ KI.MIN] *ma-gal ú-ga-aš*[ ]
C: i 7′. [ ]-*ši*

A: ii 6′. [ ] GIŠ*bi-ni* NUMUN GIŠMA.NU ÚḪAR.ḪAR ⌜GI.DÙG⌝.G[A]
B: 9. [GI.DÙG.G]A(coll.) GIŠMA.NU GIŠ[ŠINIG ÚḪAR.ḪA]R(coll.)
C: i 7′f. NUMUN GIŠ*bi-ni*/[ ]

A: ii 7′. [SÚ]D *ina* KAŠ NAG-*šu-*⌜*ma*⌝ [ ]
B: 10. SÚD *ina* KAŠ NAG.M[EŠ]
C: i 8′. [ ].MEŠ-*ma ina-eš*

Translation

1. [If a gh]ost afflicts [a person] so that he belches a lot:
2. *bīnu*-tamarisk seed, *eʾru*-tree seed, *ḫašû*, (and) "sweet reed",[94]
3. you grind. (If) you have him drink (it) in beer, he will recover.

---

[94] Text B has "sweet reed, *eʾru*-tree seed, *bīnu*-tamarisk seed, and *ḫašû*".

No. 190

Sigla	*Text* *BAM* 471	*Lines* ii 9′–11′
ii 9′.	DIŠ 3 ^{ŠEM}GÚR.GÚR ^{ŠEM}LI ^{ŠEM}MUG ŠIKA NÍG.BÚN.NA.KU$_6$ NAGA.SI Ú.BABBAR ^{Ú}*ak-tam*	
ii 10′.	^{GIŠ}ERIN.SUMUN ^{ŠEM}ŠEŠ ^{ŠEM}BULUḪ ILLU ^{ŠEM}BULUḪ ILLU LI.DUR GI.DÙG.GA ^{ŠEM}MAN.DU	
ii 11′.	*šu-luṭ* ŠEM.ḪI.A *ina* KÀŠ *ru-uš-še-ti ina* IM.ŠU.RIN.NA ÚŠ-*ir* E$_{11}$-*ma* Ì.GIŠ *u* KAŠ *ana* ŠÀ ḪE.ḪE TU$_5$-*šú-ma* DIN	

Translation

1. If three:[95] *kukru*, *burāšu*-juniper, *ballukku*-wood, a fragment of tortoise shell, *uḫūlu qarnānu*, "white plant", *aktam*,
2. *šupuḫru*-cedar, myrrh, *baluḫḫu*, *baluḫḫu* resin, resin of *abukkatu*-reeds, "sweet reed", *suādu*,
3. (and) cuttings of assorted aromatics. In red-colored urine you shut (them) up in an oven. You take (it out) and you mix oil and beer into it. (If) you bathe him (with it), he will get well.

[95] I.e. the third prescription in the series.

No. 191a

Sigla	*Text*	*Lines*
A	*BAM* 52	66–71
B	*BAM* 471	ii 3′–6′
C	*BAM* 88	17′–25′
D	*BAM* 168	1–6

A: 66. DIŠ NA ŠÀ.MEŠ-*šú* MÚ.MEŠ-*ḫu* *ir-ru-šú*
B: ii 3′. [ ]
C: 17′f. [ ] ⌜ŠÀ-*šú* *i*⌝-[*ta-nap-p*]*a-ḫu* *ir-ru-šú*/
D: 1. [N]A ŠÀ.MEŠ-*šú* MÚ.MÚ *ir-ru-šú*

GIN$_7$ *šá* MAR.GAL < > GÙ x[ ]
[*š*]*á* ḪAR(sic) GAL *ma-gal* GÙ.GÙ[ ]
[ ] *šá* MAR.GAL *ma-gal* GÙ.GÙ-*ú*
GIN$_7$ *šá* MAR.GAL *ma-gal* G[Ù]

A: 67. NA BI *ni-kim-tú* IM < > UD.DA GIG KIN-*šú* *i-la-bir-ma*
B: ii 4′. [KI]N-*šú* SUMUN-*ma*
C: 19′f. [ ] BI *ni-kim-ti* IM *u* UD.DA GIG/[K]IN-*šú* SUMUN-*ma*
D: 2–3. NA BI *ni-kim-ti* IM *u* UD.DA GIG KIN-*šú* SUMUN-*ma*

ŠU.GI[DIM$_4$] < >
ŠU.GIDIM.MA < >
ŠU.GIDIM$_4$.MA *ana* TI-*šú*
ŠU.G[IDIM]/ *ana* TI-*šú*

A: 68. Ú.KUR.RA ^{Ú}ḪUR.SAG ^{Ú}ḪAR.ḪAR ^{Ú}NU.LU[Ḫ.ḪA]
B: ii 4′f. Ú.KUR.RA ^{Ú}ḪUR.SA[G]/[ ]
C: 20′f. Ú.KUR.RA/^{Ú}ḪUR.SAG ^{Ú}ḪAR.ḪAR ^{Ú}NU.LUḪ.Ḫ[A]
D: 3. Ú.KUR.RA ^{Ú}ḪUR.SAG ^{Ú}ḪAR.ḪAR ^{Ú}N[U]

A: 69. ^{ŠEM}LI ^{ŠEM}GÚR.GÚR ^{ŠEM}GAM.MA $^{[Š]EM}$MUG
B: ii 5′. [^{Š}]^{EM}GÚR.GÚR ^{ŠEM}GAM.MA ^{ŠEM}MUG
C: 22′f. ^{Š}[^{EM}L]I ^{ŠEM}GÚR.GÚR ^{ŠEM}GAM.MA ^{ŠE}[^{M}]/
D: 4. ^{ŠEM}LI ^{ŠEM}GÚR.GÚR ^{ŠEM}GAM.MA ^{ŠEM}BAL

šu-lu-uṭ ŠEM[ ]
šu-luṭ ŠEM.ḪI.A
šu-lu[*ṭ*] [ŠE]M.ḪI.A
šu-luṭ Š[EM]

A: 70. MUN ^{Ú}LAG A.ŠÀ PAP 11 Ú.ᶠḪIᵀ.A < > *ina* KAŠ
B: ii 6′. ᶠMUNᵀ[ ]ᶠŠÀ PAP 11 Úᵀ.[ ]ᶠAᵀ< > *ina* KAŠ SAG
C: 23′f. < > ^{Ú}LAG A.ŠÀ < > 11 ᶠÚᵀ[ ] /< > *ina* KAŠ S[AG]
D: 5–6. MUN < > 11 Ú.Ḫ I.A ŠEŠ *ina* KAŠ SAG

ŠEG$_6$-[ ] < >
ŠEG$_6$-*šal* < >
[Š]EG$_6$-*šal ta-šá-ḫal* ŠED$_7$
ŠEG$_6$-*šal ta-šá-ḫ*[*al*]/ŠED$_7$

A: 71. Ì.GIŠ *ana* IGI ŠUB-*di ana* DÚR-*šú* DUB-*a*[*k*] < >
B: ii 6′. Ì.GIŠ *ana* IGI ŠUB *ana* DÚR-*šú* DUB < >
C: 24′f. Ì < > [ ]/ *ana* DÚR-*šú* [ ]*ak-ma* TI-[*uṭ*]
D: 6. Ì.GIŠ *ana* IGI ŠUB-*di ana* DÚR-*šú* DUB-*ak-ma* ᶠTIᵀ

Line Commentary

66: MAR.GAL = *išqippu* (*AHw* 398; *CAD* I/J 261a) or *urbatu*: "worm" (*AHw* 1428b). Collation confirms that the sign after the GÙ is as Köcher drew it and thus not another GÙ.

66–67: The symptoms described are identical to those of *AMT* 52/4: 2′–4′(see no. 186a).

69: The reading of Text B follows M. Geller, *ZA* 74.295. The copy has: GI DÙG.

Translation

1. If a person('s) insides are continually bloated (and) his intestines continually make a <loud> noise like an *išqippu*,
2. that person is sick with pent-up wind <and> *ṣētu*. If his attack is prolonged, "hand" of ghost, <to cure him>:
3. *nīnû*, *azupīru*, *ḫašû*, *nuḫurt*[*u*],
4. *burāšu*-juniper, *kukru*, *ṣumlalû*, *ballukku*, cuttings of assorted aromatics,
5. <salt>, (and) "field clod": <a total of>[96] eleven plants. You boil (them) in beer. <You filter (it). You let (it) cool.>
6. You pour oil down over it. <(If)> you pour (it) out into his anus, <he will get well>.

---

[96] So Text A; Text D has "these".

No. 191b

Sigla	*Text* *BAM* 169b	*Lines* 12′–15′
12′.	[Ú.KUR.RA ^{Ú}ḪUR].SAG ^{Ú}ḪAR.ḪAR ^{Ú}NU.[LUḪ.ḪA]	
13′.	[^{ŠEM}LI ^{ŠE}]^{M}GÚR.GÚR ^{ŠEM}GAM.MA ^{Š}[^{EM}BAL *šu-luṭ*]	
14′.	[ŠEM.ḪI].⌜A⌝ *mal-ma-liš mar-ḫaṣ* Š[U.GIDIM.MA *ina* KAŠ]	
15′.	[ŠEG$_6$]-⌜*šal*⌝ Ì.GIŠ *ana* IGI ŠUB-*di ana* DÚR-*šú* D[UB]	

Translation

1. [*Nīnû*, *azu*]*pīru*, *ḫašû*, *nu*[*ḫurtu*],
2. [*burāšu*-juniper], *kukru*, *ṣumlalû*, [*ballukku*, (and) cuttings
3. of assorted aromatics] (used) in equal proportions. Lower body bath for "ha[nd" of ghost. In beer
4. you bo]il (them). You pour oil down over it. You p[our (it) out] into his anus.

No. 192

Sigla	*Text* *BAM* 471	*Lines* ii 7′–8′
ii 7′.	DIŠ 2 NUMUN GI.ZÚ.LUM.MA ^{Ú}ÚKUŠ.GÍL ^{Ú}KUR.KUR ^{ŠEM}LI ^{ŠEM}ŠE.LI BABBAR Ú.BABBAR	
ii 8′.	NA_4 *ga-bi-i* 1-*niš* GAZ NAM *ina* Ì.UDU ḪE.ḪE U DÙ-*uš ana* DÚR-*šú* GAR-*an* ILLU LI.DUR ^{ŠEM}BULUḪ *taq-ti-ru*	

Translation

1. If two:[97] seed of *kūru*-plant, *irrû*, *atā'išu*, *burāšu*-juniper, white *kikkirānu*, "white plant",
2. (and) alum. You crush (them) together. You sift (them). You mix (them) with sheep fat. You make a suppository. You put (it) into his anus. Resin of *abukkatu*-reeds (and) *baluḫḫu* (are) the fumigants.

[97] I.e. the second prescription in the series.

No. 193

Sigla	*Text*	*Lines*
A	*BAM* 221	ii 2′–4′
B	*AMT* 81/7	5–7
C	*BAM* 155	i 4′–6′

A: ii 2′. [DIŠ NA GIDIM DIB-*s*]*u-ma i-ḫa-rù* [ ]
B: 5. [ ]*rù* NINDA.MEŠ *u* KAŠ.MEŠ
C: i 4′. [NIND]A *u* KAŠ.MEŠ

A: ii 3′. [NU IGI] ⌜*ana*⌝ TI-*šú* ^{Ú}*tar-muš* ⌜^{Ú}⌝[*imḫur-lim*]
B: 6. [ ] ^{Ú}*imḫur-lim* ^{Ŭ}*imḫur*-20
C: i 4′f. *ul i-maḫ-ḫar* ŠU.GIDIM.MA/[ ]

[^{Ú}*imḫur*-20]
[^{Ú}*tar-muš*]
[ ]

A: ii 4′. [ ] ^{Ú}*a*!*-za-la* ^{Ú}*pu-u*[*g-l*]*u ina* KA⌜Š⌝
B: 7. [ ]*ina* KAŠ.MEŠ
C: i 5′f. ^{Ú}*tu-lal* ^{Ú}*a-za-la*/ [ ]

[NAG-*šu-ma*]
NAG.MEŠ[ ]
[N]⌜AG.NAG⌝(coll.)-*šú* TI-*uṭ*

Translation

1. [If a ghost afflicts a person] so that he vomits (and either) bread or beer
2. he cannot keep down, to cure him:[98]*tarmuš*, "cures a thousand", "cures twenty",[99]
3. "you purify"-plant, *azallû*, (and) *pu*[*gl*]*u*. [(If)] you continually have him drink (them) in beer, he will get well.

---

[98] Text C has "(it is) 'hand' of ghost".
[99] Text B has these ingredients in a different order.

No. 194

Sigla	*Text*	*Lines*
A	*BAM* 161	iii 19′–25′
B	*BAM* 165	ii! 1′–8′

A: iii 19′. DIŠ NA *ina* ŠU.GIDIM.MA ŠÀ-*šú* KÚ.MEŠ-*šú*
B: ii! 1′. /[ ]

A: iii 20′. ^{Ú}*tar-muš*$_8$ ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20
B: ii! 1′–2′. [*mu*]*š*/[ ]

A: iii 21′. NUMUN ^{GIŠ}*bi-nu* NUMUN ^{GIŠ}MA.NU ^{Ú}*a-zal-lá*
B: ii! 2′–3′. [ŠI]NIG/[ ]-⌜*zal-lá*⌝

A: iii 22′. ^{Ú}*šu-mut-tú* < > ^{ŠEM}GÚR.GÚR ^{ŠEM}LI
B: ii! 4′–5′. [^{GIŠ}ḪAŠḪ]UR ^{GIŠ}GI/[ ]

A: iii 23′. ^{Ú}KUR.KUR NA$_4$ *ga-bé-e* NUMUN Ú.MAḪ
B: ii! 5′–6′. [K]UR.KUR/[ ] ⌜^{Ú}⌝ŠAKIRA

A: iii 24′. ^{Ú}AŠ.TÁL.TÁL SUḪUŠ ^{Ú}*šu-še*
B: ii! 7′. [ ] *šu-ši*

A: iii 25′. 14 Ú ŠU.GIDIM.MA *ina* KAŠ NAG
B: ii! 8′. [ ] KAŠ NAG

Translation

1. If as a result of “hand” of ghost, a person’s insides continually hurt him:
2. *tarmuš*, “cures a thousand”, “cures twenty”,
3. *bīnu*-tamarisk seed, seed of *eʾru*-tree, *azallû*,
4. *šumuttu*-vegetable, *kukru*, *burāšu*-juniper,
5. *atāʾišu*, alum, *šakirû* seed
6. *ardadillu*, (and) *šūšu* root:

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7. fourteen plants for “hand” of ghost. He drinks (them) in beer.

No. 195

Sigla	*Text*	*Lines*
A	*BAM* 161	iii 26′–29′
B	*BAM* 165	ii! 9′–15′

A: iii 26′. ^{Ú}*tar-muš*$_8$ ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20
B: ii! 9′f. [ ]*imḫur-lim*/[ ]

A: iii 27′. NUMUN ^{GIŠ}*bi-nu* NUMUN ^{GIŠ}MA.NU ^{Ú}*a-zal-lá*
B: ii! 10′f. [ ]ŠINIG/[ ]

A: iii 28′. NA$_4$ *ga-bé-e* ^{Ú}NU.LUḪ
B: ii! 11′f. [N]A$_4$ *ga-bi-i*/[ ]

A: iii 29′. ^{Ú}*úr-nu-u* ^{Ú}ḪAR.ḪAR *ti-iá-tú*
B: ii! 12′f. ⌜^{Ú}⌝*úr-nu-u*/[ ] ⌜^{Ú}⌝*ti-iá-tú*

B: ii! 14′. [(...) ^{Ú}KUR].KUR

B: ii! 15′. [12? Ú ŠU.GI]DIM.MA *ina* KAŠ NAG

Line Commentary

Köcher's copy labels this column of B as col. i, but it is clearly col. ii.

Translation

1. *Tarmuš*, "cures a thousand", "cures twenty",
2. *bīnu*-tamarisk seed, seed of *eʾru*-tree, *azallû*,
3. alum, *nuḫurtu*,
4. *urnû*, *ḫašû*, *tīyatu*, [(and) *atāʾ*]*išu*: [twelve? plants for "hand" of gh]ost. He drinks (them) in beer.

No. 196

	Text *BAM* 165	*Lines* ii! 16′–19′
ii 16′.	[DIŠ NA GIDIM D]IB-*su-ma* ŠÀ-*šú* KÚ.MEŠ-*šú*	
ii 17′.	[... NUMUN ^{GIŠ}]ŠINIG NU[MUN] ^{Ú}IN.NU.UŠ	
ii 18′.	[...] *ta-zák*	
ii 19′.	[... *ina*] ⌜A⌝ NAG	

Line Commentary

ii 16′ff: Köcher's copy labels this column as col. i, but it is clearly col. ii.

Translation

1. [If a ghost aff]licts a person so that his abdomen continually hurts him:
2. [...] *bīnu*-tamarisk [seed], seed of *maštakal*,
3. [...] You grind (them).
4. [...] He drinks (them) [in] water.

No. 197

Text	*Lines*
AMT 76/1	11–14

11. [DIŠ NA *ina*] DIB ŠU.GIDIM.MA SAG ŠÀ-*šú* KÚM-*im* KÚM ŠÀ TUKU-*ši* SAG ŠÀ-*šú*
12. [*i-k*]*a-as-sa-su* ^{Ú}*tar-muš* ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 ^{Ú}ḪAR.ḪAR
13. [NUMU]N ^{GIŠ}ŠINIG NUMUN ^{GIŠ}MA.NU ^{Ú}*úr-nu-u* ^{Ú}(coll.)GEŠTIN.KA$_5$.A ^{Ú}*ṭi-iá-tum*
14. ^{Ú}NU.LUḪ.ḪA *ina* KAŠ SAG *ma-al-da-ra* NAG.NAG-*ma* DIN-*uṭ*

Translation

1. [If, as the result of] affliction by "hand" of ghost, [a person]'s epigastrium is hot; he has internal fever (and) his epigastrium
2. gnaws at him: *tarmuš*, "cures a thousand", "cures twenty", *ḫašû*,
3. *bīnu*-tamarisk [see]d, seed of *e'ru*-tree, *urnû*, "fox grape", *tīyatu*,
4. (and) *nuḫurtu*. (If) he drinks (them) constantly in beer, he will get well.

No. 198

Text	*Lines*
AMT 76/1	15–16

15. [DI]Š NA *ina* DIB ŠU.GIDIM.MA SAG ŠÀ-*šú i-kàs-sa-su ana* TI-*šú* ^{Ú}*tar-muš*$_{8}$ ^{Ú}*imḫur-lim*
16. ^{Ú}*imḫur*-20 ^{Ú}ḪAR.ḪAR ^{GIŠ}ŠINIG A ^{Ú}*úr-né-e* NUMUN ^{GIŠ}ŠINIG NUMUN ^{GIŠ}MA.NU *ina* KAŠ NAG.MEŠ-*šú*

Translation

1. If, as the result of affliction by "hand" of ghost a person's epigastrium gnaws at him, to cure him: *tarmuš*, "cures a thousand",
2. "cures twenty", *ḫašû*, *bīnu*-tamarisk, *urnû* infusion, *bīnu*-tamarisk seed, (and) seed of *eʾru*-tree. You have him drink (them) in beer.

No. 198

Text	*Lines*
LKA 85	1–25

1. DIŠ NA IGI.MEŠ-*šú* NIGIN-*du ùʾ-a* ŠÀ-*bi i-qab-bi*
2. ŠÀ.MEŠ-*šú i-ʾa-ru-ru*
3. SAG ŠÀ-*šú it-ta-na-az-qar* NINDA *u* KAŠ LAL
4. *la-am ú-za-bi-lu-*<<TU>>-*ma* BA.ÚŠ
5. KUR.GI.MUŠEN *bu-ʾu-ra ana* UGU <<*šú*>> ŠÀ-*šú* TAG-*aḫ*
6. ŠÀ-*bi* KUR.GI.MUŠEN *na-sa-ḫu-um-ma*
7. *a-na* UGU ŠÀ-*šú* GAR-*um-ma* MAŠ.MAŠ ŠU^{II}-*su*
8. *a-na* UGU-*šú um-mad-ma* UR$_5$.GIN$_7$ DUG$_4$.GA

---

9. ÉN GIDIM ḪUL ZI.ZI GIDIM ḪUL ZI.ZI
10. SU.LÚ.RA NAM.BA.TE.GÁ.DÈ
11. NÍG.NAM.ḪUL.A.NI ḪU.MU.UN.SAR.SAR.RE

---

12. 7-*šú* DUG$_4$.GA-*ma* ŠÀ MUŠEN KÚR-*um-ma*
13. *ina qaq-*<*qa*>-*ri um-mu-du-um-ma*
14. MUNUS *šá* Ù.TU KUD-*tu* ⌜ÍL⌝-*ma ana* EGIR-*šá* NU IGI.BAR
15. *a-ši*(!)-*pu* EGIR-*šá* E.EN-*ma mu-pa-tu-u* UD.DU.KAM (coll.)

---

16. 7–*šú* DUG$_4$.GA-*ma* ŠÀ *ina* ḪABRUD *šá* ^{d}UTU.È GAR-*um-ma*
17. *ina* NÍG.SILAG.GÁ ZÌ ŠE.MUŠ$_5$ KÁ-*šú* BAD-*ḫi-ma*
18. *a-na* EGIR-*šá* NU IGI.BAR
19. ÚŠ KUR.GI.MUŠEN *šu-a-tú ḫa-ṣab pi-sur-ri*
20. *u* Ì.UDU-*šu* ŠEG$_6$-*šal* E.RI.A (coll.) NAM.LÚ.U$_{19}$.LU ḪE.ḪE-*ma*
21. UGU ŠÀ-*šú* ŠÉŠ-[*aš*]
22. ÚŠ KUR.GI.[MUŠEN] ⌜*šu*⌝-*a-tú* TI-*um-ma*
23. KI ZÌ ŠE.MUŠ$_5$ ḪE.ḪE-*ma* SAḪAR É ^{d}*Iš-tar*
24. ⌜*u*⌝ ⌜NA$_4$⌝.KUR-*ni* DIB.⌜BA⌝ KI *a-ḫa-meš* ḪE.ḪE-*um-ma*
25. [SÍG SI]LA$_4$.TUR SAL GÌŠ.NU.ZU KÁ-*šú* TAG-*ma* NU GUR-*ma* NU TAG-⌜*su*⌝

Line Commentary

4: For the translation, see *CAD* Z 4 s.v. *zabālu* mng. 4a. This was presumably a warning to the *āšipu* not to delay. If the ritual was properly performed, r. 32 predicts that the patient will recover.

5: *AHw* 510b and *CAD* B 365b translate *kurkû* as "chicken"; *CAD* K 563a translates it as "goose", following B. Landsberger, *WO* 3.246–260. Since there were chickens in the Near East by the Neo-Assyrian period (see M. Mallowan, *Nimrud and its Remains* vol. 1: 48–49), either translation is possible. It is

interesting to note that caged chickens/geese were also slaughtered as part of the treatment for ghost-induced headaches as, for example, in *BAM* 9: 43//*AMT* 102/1: i 3//*BAM* 483 ii 7′//*BAM* 216: 37′// Jastrow r. 31 (see no. 113).

6: This text is peculiar in its use of the locative adverbial *um* plus *ma* with the infinitive apparently as a means of designating (as in ll. 6–8 and 22–25) simultaneous action by a single person or (as in ll. 12–14 and 16–18) cooperative action by two persons working as a team.

15: Collations here and in l. 20 are courtesy M. Geller.

19: "rind" of the gizzard–see *CAD* Ḫ 132b s.v. *ḫaṣbu* mng. 4 and *CAD* Q 251–52 s.v. *qilpu* mng. 3.

20: E.RI.A–this is perhaps a mistake for *ina* A.RI.A.

Translation

1. If a person's face seems to spin (and) he says: "Oh, my insides!,"
2. his insides rumble,
3. his epigastrium continually protrudes (and) he loses his appetite for bread and beer.
4. Before he lingers and dies,
5. you slaughter a caged chicken/goose over his heart.
6. While tearing out the heart of the chicken/goose and
7. putting it over his heart, the *āšipu* lays[100] his hands
8. on him (the patient) and says as follows:

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9. Recitation: "Remove the evil ghost; remove the evil ghost
10. so that it does not approach the person's body.
11. May it (the heart) chase away whatever is evil for him (the patient)."

---

12. He says (this) seven times and while he removes the bird's heart
13. and lays it on the ground,
14. a woman who is past childbearing age picks (it) up and (does so) without looking behind her.
15. The *āšipu* says: "It is time for the opener to come" behind her.

---

16. He says (it) seven times and while he places the heart in a hole on the east (side),
17. she closes its (the hole's) opening with dough made from *šigūšu*-flour and (does so)
18. without looking behind her.
19. The blood of that chicken/goose, the "rind" of the gizzard,
20. and its fat, he cooks. He mixes (it) with "human semen" and
21. rubs it onto his heart.
22. While taking the blood of that chicken/goose,

[100] This is actually in line B in the Akkadian.

23. he mixes it with *šigūšu*-flour and then, while mixing[101] earth from the Ištar temple
24. and magnetite together,
25. he smears (the mixture) on its (the hole's) opening (with) a virgin female [la]mb's [wool] and then (as a result) it (the ghost) will not return to hurt him intensely.

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[101] The verb appears in the next line in the Akkadian.

No. 200

Sigla	*Text* *AMT* 76/1	*Lines* 4–10

4. [DIŠ NA Š]À.MEŠ-*šú it-te-*⌜*nem*⌝*-mi-ru liq* KA-*šú i-ta-nab-b*[*al*]
5. [Á$^{II.MEŠ}$]-*šú šim-ma-tú* TUKU.MEŠ-*a i-ge-eš-šú az-zu-za-a bi-bil* ŠÀ TUKU.MEŠ
6. [IGI.DU]$_8$-*ma* UGU-*šú* NU DÙG.GA MUNUS ŠÀ-*šú ḫa-šiḫ-ma* MUNUS IGI.DU$_8$-*ma* ŠÀ-*šú* NU ÍL-*šú*
7. [ŠÀ-*šú a*]-*na da-ba-bi ša-pil* NA.BI ŠU.GIDIM.MA ÚS-*šú ana* TI-*šú*
8. [^{Ú}*tar-mu*]*š*$_8$ ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 ^{Ú}KUR.KUR UMBIN UR.GI$_7$ GI$_6$
9. [^{Ú}*ú*]*r-nu-u* ^{Ú}NU.LUḪ.ḪA ^{Ú}*ti-iá-tum* ^{IM}SAḪAR.NA$_4$.KUR.RA
10. [TÉŠ.BI] GAZ NAM *lu ina* KAŠ *lu ina* GEŠTIN NAG.NAG-*ma ina-eš*

Line Commentary

4: For the reading, see *CAD* E 148a s.v. *emēru* A.
8: According to Uruanna III 44, the "claw of a black dog" is an esoteric synonym for ^{Ú}*ḫa-šu-u* (*CAD* Ḫ 144a).

Translation

1. [If a person's in]sides are continually colicky, his palate continually gets dr[y],
2. his [arms] are continually numb, he belches, he has plenty of appetite (for food),
3. but when [he sees it], it does not please him; he wants a woman, but when he sees a woman, his heart does not rise in him;
4. [his heart] is (too) depressed (for him) to speak– "hand" of ghost is pursuing that person; to cure him:
5. [*tarmu*]*š*, "cures a thousand", "cures twenty", *atā'išu*, "claw of a black dog" (=*ḫašû*),
6. [*u*]*rnû*, *nuḫurtu*, *tīyatu*, (and) alum.
7. You crush (them) [together]. You sift (them). If he continually drinks (them) either in beer or in wine, he will recover.

No. 201

Sigla	*Text*	*Lines*
A	*SpTU* 4 no. 129	i 26–40
B	(*BE* 31.60 + *AMT* 29/4)+K2991+DT85+DT170	ii 16–30

A: i 26. [^{N}]^{A_4}NÍR ^{NA_4}*aš-pú-u*
B: ii 16. ^{NA_4}ZA.GÌN ^{NA_4}GUG ^{NA_4}NÍR ^{NA_4}*aš-pú-u*

A: i 27. [^{NA_4}]⌜ŠUBA⌝ ^{NA_4}MUŠ.GÍR ^{NA_4}BABBAR.DIL
B: ii 16f. ^{NA_4}*saḫ-ḫu-u* ^{NA_4}ŠUBA ^{NA_4}MUŠ.[ ]/^{NA_4}BABBAR.DIL

A: i 28. [ ] ^{NA_4}ZÚ SIG$_7$ ^{NA_4}KUR-*nu* DIB
B: ii 17. ^{NA_4}BABBAR.MIN$_5$ ^{NA_4}ZÚ SIG[$_7$]*nu* DIB

< >
^{NA_4}*kur-gar-ra-*[*nu*]

B: ii 18. ^{NA_4}DÚR.MI.NA ^{NA_4}MIN.BÀN.DA [^{NA_4}ZÚ?].GI$_6$ ^{NA_4}*mu-ṣa* ^{NA_4}⌜AN.ZAḪ⌝ [^{NA_4}MIN.BABBAR]
B: ii 19. ^{NA_4}MIN.GI$_6$ ^{NA_4}MUŠ ^{NA_4}PA ^{NA_4}GIŠ.NU$_{11}$.GAL ^{NA_4}ÁŠ.GÌ.GÌ ^{NA_4}U[GU.ÁŠ.GÌ.GÌ]
B: ii 20. ^{NA_4}*šu-u* NÍTA *u* SAL ^{NA_4}A.LÁL.LUM ^{NA_4}ZÁLAG ^{NA_4}KÙ.BABBAR ^{NA_4}[KÙ.SIG$_{17}$]
B: ii 21. ^{NA_4}[URUDU] ^{NA_4}AN.NA ^{NA_4}ALGAMES ^{NA_4}ŠURUN-^{d}*Šeriš* KA.[A.AB.BA]
B: ii 22. ^{NA_4}[SAL.LA KI.A.^{d}ÍD ÚḪ-^{d}ÍD] ^{NA_4}IM.MA.NA ^{NA_4}.^{Ú}NÍG.[BÙR.BÙR ^{NA_4}*sa-a-bu*]

A: i 29. [11 ME]Š ŠU. GIDIM.MA *u š*[*i*]*m-mat*
B: ii 23. 41 NA$_4$.MEŠ ŠU.⌜GIDIM.MA⌝[ ]

A: i 30. [ŠU 15 SÍG G]ÙN.A ^{Ú}NINNI$_5$ NITA
B: ii 23f. [ ]/^{Ú}*aš-lum* NITA

A: i 31. [N]ITA NU.NU UD.DU ⌜^{Ú}⌝*imḫur-lim*
B: ii 24. PA ^{GIŠ}GIŠIMMAR NITA NU.NU U[D]-⌜*lim*⌝

A: i 32. [^{Ú}*imḫur*-20] ^{Ú}*tar-muš* ⌜^{Ú}*el*⌝*-kul-la*
B: ii 24f. ⌜^{Ú}⌝[ ]/^{Ú}*tar-muš* ^{Ú}*el-kul-la*

A: i 33. [UG]U-[*ku*]*l-la* ^{Ú}AŠ ^{GIŠ}BÚR
B: ii 25. ^{Ú}UGU-[ ] ⌜^{Ú}⌝AŠ ^{GIŠ}BÚR

A: i 34. [ ] MU [*š*]*á-niš šá* KA *ṭup-*[*p*]*i šá-ni-*⌜*i*⌝
B: ii 26. 7 Ú.ḪI.A < > *šá-niš šá pi-i* DUB *šá-ni-*[ ]

A: i 35. NUM[UN] ^{GIŠ}ŠIN[IG] NUMUN ^{Ú}SIKIL KA-*tam-t*[*i*]*m*
B: ii 26f. [Š]INIG NUMUN ^{Ú}SIKIL/ KA.A.AB.BA

A: i 36. [K]I.[A].^{d}[Í]D ^{Ú}AŠ ^{Ú}*pu-qut-ti*
B: ii 27. KI.A.^{d}ÍD ^{Ú}AŠ ^{Ú}[ ]

A: i 37. SUḪ[UŠ] ^{GIŠ}D[ÌḪ] SUḪUŠ $^{GIŠ.Ú}$GÍR *ina bi-rit* NA$_4$.MEŠ
B: ii 27f. SUḪUŠ ^{GIŠ}DÌḪ/ SUḪUŠ $^{GIŠ.Ú}$GÍR *ina bi-rit* NA$_4$.MEŠ

A: i 38. 7 *l*[*íp*]-*pi ina* [^{SÍG}]ḪÉ.ME.DA *tál-pap*
B: ii 28. 7 *líp*![ ]ḪÉ.ME.DA *tál-pap*

A: i 39. Ì.[ ] *tu-šaḫ e-ma líp-pi* ÚŠ ^{GIŠ}E[R]IN T[AG?]
B: ii 29. Ì.GIŠ *tu-šaḫ e-ma líp-pi* ÚŠ ^{GIŠ}ER[IN] TAG

A: i 40. ⌜ÉN⌝ [ ]⌜ŠÈ.BA.DA⌝.RI ŠID-*nu ina* ŠU^{II} 1[5-*š*]*ú* KEŠDA
B: ii 30. ÉN ME.ŠÈ.BA.DA.ŠI.RI ŠID *ina* ŠU^{II} [ ]-*šú* KEŠDA-*šu*

Line Commentary

i 30: The restoration is based on i 40. Generally in these texts, the part on which the prophylactic is bound is the same as that which is numb.

i 39: *tu-šaḫ*–possibly from *šâḫu* B: "to blow?"; for references, see *CAD* Š 107.

i 40: This recitation is also used in K 3274: 12′(see no. 202); *SpTU* 4 no. 129 i 4//*BAM* 354 iv 6//K 3274 r. 5′//*BE* 31 60 ii 16; *BAM* 354 iv 17//*BE* 31.60 iii 5; *BE* 31.60 iv 7; *SpTU* 4 no. 129 vi 43; *BAM* 215: 26 and *STT* 281 i 11. It is quoted in full in *BE* 31.60 ii 18–23; *BAM* 508 iv 11–17; and S. Maul, *Zukunftsbewältigung* 356ff: 7–10.

Translation

1. Lapis, carnelian, *ḫulālu*-stone, jasper,
2. *saḫḫû*-stone, *šubû*-stone, *mušša*ru-stone, *pappardilû*-stone,
3. *papparminu*-stone,[102] green obsidian, (and) magnetic hematite. <*kurgarrānu*-stone, *turminû*-stone, *turminabandû*-stone, black [obsidian?], *mūṣu*-stone, *anzaḫḫu*-frit , [white *anzaḫḫu*-frit], black *anzaḫḫu*-frit , "snake"-stone, *ayyartu*-shell, *gišnugallu*-alabaster, *ašgiku*-stone, *a*[*gusīgu*]-stone, male and female *šû*-stone, *elallu*-limestone, *zalāqu*-stone,a silver bead, [a gold bead, a copper bead], a tin bead, *algameš*u-stone, "ox dung"-stone, *imbû* [*tâmti*, *biṣṣūru*-shell, *kibritu*-sulphur, *ruʾtītu*-sulphur], *immanakku*-stone, *pal*[*lišu*-stone and *sābu*-stone].>

[102] So R. Borger, *Zeichenliste* 153; *AHw* 824 reads *pappardildilû.*

4. [Eleven][103] stones (for) “hand” of ghost and nu[m]bness
5. [of the right hand]. [Mul]ti-colored [wool], male *ašlu*-rush,
6. (and) palm frond from a male (palm) you twine. You thread (them on it). “Cures a thousand”,
7. [“cures twenty”], *tarmuš*, *elkulla*,
8. *eli*[*ku*]*lla*, “lone plant” (and) “release-wood”:
9. seven plants. According to another version written on another tablet:
10. *bīnu*-tamarisk see[d], *sikillu* seed, *imbû tâmti*,
11. *kibrītu*-sulphur, “lone plant”, *puquttu*-thorn,
12. *baltu*-thorn root (and) *ašāgu*-thorn root. Between the stones,
13. you wind seven burls with red-dyed wool.
14. You blow(?) oil (on them). Wherever there is a burl, you smear (it) with *erēnu*-cedar resin.
15. You recite the recitation: ME.ŠÈ.BA.DA.ŠI.RI. You bind (it) on his ri[ght] hand.

[103] Text B has “forty-one”.

No. 202

Sigla	*Text*	*Lines*
A	*UET* 4.150	1–10
B	*BAM* 345	r. 1′–9′
C	K 3274	2′–13′

A: 1. [^{NA_4}GU]G ^{NA_4}NÍR ^{NA_4}*aš-pú-u* ^{NA_4}*saḫ-ḫu-ú*
B: r. 1′. [ ]
C: 2′. ^{NA_4}GUG ^{NA_4}N[ÍR]

A: 2. [^{NA_4}ŠUBA ^{NA_4}]MUŠ.GÍR ^{NA_4}BABBAR.DIL ^{NA_4}BABBAR.MIN$_5$
B: r. 1′f. [^{NA_4}*m*]*u-*⌈*ṣu*⌉ ^{NA_4}MUŠ.GÍR/[ ]
C: 2′–3′. [ ]/^{NA_4}BABBAR.MIN$_5$

^{NA_4}ZÚ SIG$_7$
< >
< >

A: 3. [^{NA_4}KUR.NU.DI]B? ^{NA_4}*kur-gar-ra-nu* ^{NA_4}DÚR.MI.NA
B: r. 2′. [M]I.NA
C: 3′–4′. ^{NA_4}K[A.GI.NA.DIB.BA]/

^{NA_4}MIN BÀN.DA
^{NA_4}KI.MIN BÀN.DA
^{NA_4}MIN BÀN.DA

A: 4. [^{NA_4}Z]Ú? GI$_6$ ^{NA_4}*mu-ṣa* ^{NA_4}AN.ZAḪ ^{NA_4}MIN BABBAR
B: r. 3′. [^{NA_4}AN.Z]AḪ BABBAR
C: 4′. ^{NA_4}[ ]

^{NA_4}MIN GI$_6$
^{NA_4}AN.ZAḪ G[I]$_6$
[ ]

A: 5. < > ^{NA_4}MUŠ ⌈^{NA_4}⌉PA ^{NA_4}GIŠ.NU$_{11}$.GAL
B: r. 4′. [^{NA_4}GIŠ.NU$_{11}$.GAL ^{NA_4}MUŠ] [^{NA_4}]*a-ár-tu* < >
C: 5′. ^{NA_4}MUŠ ^{NA_4}GIŠ.N[U$_{11}$.GAL] < >

^{NA_4}ÁŠ.GÌ.GÌ ^{NA_4}UGU.ÁŠ.GÌ.GÌ
^{NA_4}*aš-gigi* ^{NA_4}UGU.*aš-gigi*
[ ]

A: 6. ^{NA_4}*šu-u* NÍTA SAL ^{NA_4}A.LAL.LUM ^{NA_4}ZÁLAG ^{NA_4}KÙ.BABBAR
B: r. 5′. [L]UM ^{NA_4}ZÁLAG ^{NA_4}KÙ.BABBAR
C: 5′–6′. [ ]/^{NA_4}ZÁLAG ^{NA_4}KÙ.BABBAR

^{NA_4}KÙ.SIG$_{17}$
^{NA_4}KÙ.SIG$_{17}$
^{NA_4}[ ]

A: 7. ^{NA_4}URUDU ^{NA_4}AN.NA ^{NA_4}ALGAMES ^{NA_4}ŠURUN-^{d}*Šeriš*
B: r. 5′f. ^{NA_4}URUDU/[ ]
C: 6′. [ ]

A: 8. KA-*tam-tim* ^{NA_4}SAL.LA KI.A.^{d}ÍD ÚḪ-^{d}ÍD
B: r. 6′f. [K]A.A.AB.[B]A ^{NA_4}SAL.LA/ [ ]
C: 6′–7′. [ ]/ ^{NA_4}SAL.LA KI.A.^{d}Í[D] Ú[Ḫ]

A: 9. ^{NA_4}IM.MA.NA ^{NA_4}NÍG.BÙR.BÙR ^{NA_4}*sa-a-bu*
B: r. 7′. [^{NA}]^{4}NÍG.BÙR.BÙR ^{NA_4}*sa-a-bu*
C: 7′. [ ]

A: 10. 41 NA$_4$.MEŠ ŠU.GIDIM.MA *šim-mat* ŠU^{II} *u* GÌR^{II}
B: r. 8′. [ ] ŠU.MEŠ ⌜*ù*⌝ GÌR.MEŠ
C: 8′. 41 NA$_4$.MEŠ ŠU.GIDIM.MA *šim*!*-mat* ŠU^{II} *u* G[ÌR^{II}]

C: 8′–9′. [SÍG ...]/NU.NU UD.DU ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 ^{Ú}*tar-muš*$_8$ ^{Ú}*el-kul-la* ^{Ú}U[GU-*kul-la* Ú DIDLI]
C: 10′. ^{GIŠ}BÚR 7 Ú.ḪI.A *šá-niš šá* KA *ṭup-pi šá-ni-i* NUMUN ^{GIŠ}ŠINIG NUMUN $^{[Ú]}$[SIKIL KA.A.AB.BA]
C: 11′. KI.A.^{d}ÍD Ú DILI ^{Ú}*pu-qut-tú* SUḪUŠ ^{GIŠ}DÌḪ SUḪUŠ $^{GIŠ.Ú}$GÍR *ina bi-rit* [NA$_4$.MEŠ 7 *líp-pi*]

C: 12′. ^{SÍG}ḪÉ.ME.DA *tál-pap* Ì.GIŠ *tu-šaḫ e-ma líp-pi*
B: r. 8′. < >

ÚŠ ^{G}[^{IŠ}]
ÚŠ ^{GIŠ}ÉRIN TAG-*ma*

C: 13′. [É]N ME.ŠÈ.BA.DA.ŠI.RI ŠID-*nu ina* ŠU^{II}-*šú u* GÌR^{II}-*šú*
B: r. 9′. < >[*š*]*ú*

[ ]
KEŠDA-*as*

Line Commentary

B: 1′ff: *BAM* 345 is parallel to *UET* 4.150 (for numbness of the hands and feet) and not to *BE* 31.60 (for numbness of the right hand–F. Köcher, *BAM* IV, p. xiii), although the two texts are so similar that one can restore one from the other.

A: 2: The restoration of Text A is based on *SpTU* 4 no. 129 i 27 (see no. 201). The *mūṣu*-stone of Text B appears in Text A in l. 4.

A: 5 ^{NA_4}UGU.ÁŠ.GÌ.GÌ = *agusīgu* see A. Schuster, *NABU* 2001/39.

C:8′ff: Restorations are based on *SpTU* 4 no. 129 i 31–39//*BE* 31.60(+) ii 24–29 (see no. 201).

C: 13′: This recitation is also used in *SpTU* 4 no. 129 i 40//*BE* 31.60(+) ii 30 (see no. 201).

Translation

1. Carnelian, *ḫulālu*-stone, jasper, *saḫḫû*-stone,
2. [*šubû*-stone], *muššaru*-stone, *pappardilû*-stone, *papparminu*-stone, <green obsidian,>
3. [magnetic] he[matite], *kurgarrānu*-stone, *turminû*-stone, *turminabandû*-stone,
4. black [obsid]ian(?), *mūṣu*-stone, *anzaḫḫu*-frit, white *anzaḫḫu*-frit, black *anzaḫḫu*-frit,
5. "snake"-stone, *ayyartu*-shell, alabaster,[104] *ašgikû*-stone, *agusīgu*-stone,
6. male and female *šû*-stone, *elallu*-limestone, *zalāqu*-stone, a silver bead, a gold bead,
7. a copper bead, a tin bead, *algamešu*-stone, "ox dung"-stone,
8. *imbû tâmti*, *biṣṣūru*-shell, *kibrītu*-sulphur, *ruʾtītu*-sulphur,
9. *immanakku*-stone, *pallišu*-stone, (and) *sābu*-stone:
10. forty-one stones for "hand" of ghost (and) numbness of the hands and feet.
11. [...] you twine. You thread (them on it). "Cures a thousand", "cures twenty", *tarmuš*, *elkulla*, *e*[*likulla*, "lone plant"],
12. (and) "release-wood": seven plants. According to another version written on another tablet: *bīnu*-tamarisk seed, [*sikillu*] seed, [*imbû tâmti*],
13. *kibrītu*-sulphur, "lone plant", *puquttu*-thorn, *baltu*-thorn root (and) *ašāgu*-thorn root. Between [the stones, seven burls]
14. of red-dyed [w]ool you wind. You blow? oil (on them). Wherever there is a burl,> you smear (it) with *erēnu*-cedar resin and then
15. <you recite the [reci]tation: ME.ŠÈ.BA.DA.ŠI.RI.> You bind (it) on his hands and feet.

---

[104] So Text A: Texts B and C have the stones in a different order.

No. 203

Text	*Lines*
BAM 312	13–15

13. [DIŠ NA SAG.DU-*su* A.MEŠ] DIB-*al* IGI.MEŠ-*šú* NIGIN.[MEŠ-*du* ...]
14. [...] DIB-*it* GID[IM ...]
15. ^{Ú}*ár-zal-lu* NUMUN ^{GIŠ}*bi-ni* NUMUN ^{GI}[^{Š}MA.NU ...]

Line Commentary

13: The restoration is suggested by the first symptom listed in *BAM* 3 ii 7.

Translation

1. [If a person's head?] contains [fluid?] (and) his face [seems continually] to be spinning [...]
2. [...] affliction by a gho[st ...]
3. *arzallu*, *bīnu*-tamarisk seed, [*eʾru*-tree] seed [...]

No. 204

Text	*Lines*
BAM 312	16–20

16. DIŠ KI.MIN ŠEM-^{d}MAŠ ^{Ú}*an-ki-n*[*u-te* ^{Ú}*ár-zal-lum* ^{Ú}AŠ.TÁL.TÁL *ina* KUŠ]
17. DIŠ KI.MIN *mu-ṣa ni-kip-tú* ÚḪ-^{d}Í[D KA.A.AB.BA *ina* KUŠ]
18. DIŠ KI.MIN NUMUN ^{GIŠ}*bi-ni* NUMUN ^{GIŠ}MA.NU [^{Ú}*ka-zal-lum ina* KUŠ]
19. DIŠ KI.MIN AN.BAR ^{NA_4}*mu-ṣa* ⌜SAḪAR⌝ [...]
20. DIŠ KI.MIN ^{Ú}KU$_6$ ^{NA_4}*mu-*[*ṣa* ...]

Line Commentary

16: This line is restored after *BAM* 216: 57′–58′ (see no. 205).
17: This line is restored after *BAM* 216: 62′//*BAM* 470: 13′–14′ (see no. 206).
18: This line is restored after *BAM* 216: 63′ (see no. 212); cf. *BAM* 470: 14′–15′ (no. 207).

Translation

1. If ditto: *nikiptu*, *ankin*[*ūte*, *arzallu*, (and) *ardadillu* in a leather bag].
2. If ditto: *mūṣu*-stone, *nikiptu*, *kibrītu*-sulph[ur, (and) *imbû tâmti* in a leather bag].
3. If ditto: *bīnu*-tamarisk seed, *eʾru*-tree seed (and) [*kazallu* in a leather bag].
4. If ditto: iron, *mūṣu*-stone, [...] dust [...]
5. If ditto: *šimru*, *mū*[*ṣu*]-stone [...]

No. 205

Sigla	*Text*	*Lines*
A	*BAM* 216	55′–58′
B	RA 14.87ff	ii 6′–10′
C	RSO 32.109ff	v 1′–5′

A: 55′. DIŠ NA *ina* DIB-*it* ŠU.GIDIM.MA IGI.MEŠ NIGIN-*du ù*
B: ii 6′f. DIŠ NA *ina* DIB-*it* ŠU.GI[DIM]/
C: v 1′. [ ]/

ZI.MEŠ-⌜*šú ik-ta-nar-ru*⌝
ZI-*šú ik-ta-n*[*ar*]
ZI.MEŠ-*šú* [ ]

A: 56′. ZI.MEŠ-*šú* GIN_7 *šá* A.MEŠ *ṣa-mu-ú i-ta-na-šá-áš*
B: ii 7′f. [ ]/ *saḫ-pa-šú*
C: v 1′f. [ ]/*ṣa-mu-u e-ta-na-šá*[ ]

GIDIM *mur*!*-tap-pi*!*-du*
$GIDIM_4$ [ ]
[ ]

A: 57′. *ina* EDIN DIB-*su ana* ZI-*šú ni-kip-tú* ^{Ú}*an-ki-nu-te*
B: ii 8′ff. [ ]/*ana* ZI-*šú* ŠEM-^{d}[MAŠ]/
C: v 3′f. *ina* EDIN DIB-*su ana* ZI-*šú ni-kip*[ ]/

^{Ú}*ár-zal-lum*
^{Ú}*a-zal-lá*
^{Ú}*a-zal-lá*

A: 58′. ^{Ú}AŠ.TÁL.TÁL *ina* ÚŠ ^{GIŠ}ERIN ḪE.ḪE
B: ii 10′f. ^{Ú}[ ]
C: v 4′f. ^{Ú}AŠ.TÁL.TÁL *ina* ÚŠ [E]RIN [ ]/

ŠÉŠ-*su ina* KUŠ GAG.GAG-*pí ina* GÚ-*šú* GAR-*an*
[ ]/[ ]
EŠ.MEŠ-*su ina* KUŠ GAG.GAG-*pí ina* GÚ-*šú* GAR-*an*

Line Commentary

55′–57′: These lines are virtually identical to *TDP* 76: 62.
57′–58′: A similar prescription appears in *BAM* 135: 7′–9′(*mišittu*). Not also the similarity with *BAM* 312: 16 (see no. 204).

Translation

1. If, as a result of affliction by "hand" of ghost, a person('s) face seems to spin and he is also continually short of breath (and)
2. his breaths come in spasms as if he were thirsting for water, a roving (!) ghost
3. has seized him in the steppe. To remove it: *nikiptu*, *ankinūte*, *arzallu*,
4. (and) *ardadillu*. You mix (them) in *erēnu*-cedar resin. You rub him (with it). (Alternatively), you lace (it) in a leather bag (and) put (it) on his neck.

No. 206

Sigla	*Text*	*Lines*
A	*BAM* 216	59′–62′
B	*BAM* 470	10′–14′

A: 59′. [... Z]I.MEŠ ⌜*ik-ter*⌝-[*ri*]
B: 10′. [ ]

A: 60′. [...] ṣu? ru
B: 11′. [ ]

A: 61′. [ ] ⌜A⌝ *ina* TU_5 [D]IB-*su*
B: 12′f. [...] ru? ur ⌜GIDIM A *ina* TU_5⌝ x (x) [*s*]*u*/

ana ZI.MEŠ-*šú* NU LÚGUD.D[A]
[ ]

A: 62′. [^{NA_4}*mu-ṣ*]*a ni-kip-tú* : ^{ŠEM}ŠEŠ ÚḪ-^{d}ÍD KA *tam-tim*
B: 13′f. [ ] ÚḪ-^{d}ÍD KA *tam-tim*/

ina KUŠ GAG.GAG-*pí ina* GÚ-*šú* GAR-*a*[*n*]
[ ]GAG.GAG *ina* GÚ-*šú* GAR-*an*

Line Commentary

62′: Restorations are based on *BAM* 312: 17 (see no. 204).

Translation

1. [If ...] he was continually sho[rt of brea]th(?)
2. [...]
3. [...] a ghost has [se]ized him while (he was) bathing in water. In order that he not be short of breath:
4. [*mūṣ*]*u*-stone, *nikiptu*, (variant : myrrh), *ruʾtītu*-sulphur, (and) *imbû tâmti*. You lace (them) in a leather bag (and) put (it) on his neck.

No. 207

	Text *BAM* 470	*Lines* 14′–15′
14′.	[NUMUN ^{GIŠ}]ŠINIG NUMUN ^{GIŠ}MA.NU	
15′.	[NUMUN] ^{Ú}EME.UR.GI$_7$ [^{Ú}ḪA]AR.ḪUM.BA.ŠIR *ina* KUŠ	

Line Commentary

14′: Restorations are based on *BAM* 312: 18 (see no. 204).
15′: Restorations are based on *BAM* 216: 63′(see no. 212).

Translation

1. (Alternatively): *bīnu*-tamarisk [seed], *eʾru*-tree seed,
2. [seed] of "dog's tongue" (and) [*ḫ*]*armunu* in a leather bag.

No. 208

Sigla	*Text*	*Lines*
A	*BAM* 216	64′–68′
B	*BAM* 470	16′–19′

A: 64′. [ ] ⌜SI⌝ GU_4 *šá* GÙB SI DÀRA.MAŠ *tur-ár*
B: 16′. [DIŠ KI.M]IN SI GU_4 *šá* GÙB SI DÀRA.MAŠ [*-á*]*r*

TÚG *a-ru-uš-ti ta-man-za-*ʾ
TÚG *a-ru-uš-ti ta-man-za-*ʾ

A: 65′. [*tuš-k*]*e-e šá* LÚSIMUG *ni-ip-ṣa* Ú.KUR.RA NA_4 *ga-bi-i*
B: 17′. [*k*]*e-e* < > LÚSIMUG *ni-ip*[R]A NA_4 *ga-bi-i*

A: 66′. GIŠDÌḪ NUMUN ÚŠINIG NUMUN GIŠMA.NU
B: 17′f. Ú!DÌḪ/ [G]IŠŠINIG NUMUN GIŠMA.NU

Ú⌜*imḫur*⌝-[*lim* Ú*imḫu*]*r*-⌜20⌝
⌜Ú⌝[ ] ⌜Ú⌝*imḫur*-20

A: 67′. ŠEMLI ŠEMGÚR.GÚR ÚÁB.DUḪ SU[ḪUŠ]
B: 18′f. ŠEMLI ŠEMGÚR.GÚR/[Ú]ÁB.DUḪ SUḪUŠ GIŠNAM.TAR NÍTA

A: 68′. Ú*mu-ṣú* ÚLAL ÚḪ-ᵈÍD [ ]
B: 19′. NA[4] ÚḪ-ᵈÍD AN.BAR *ina* KUŠ

Line Commentary

64′–68′: Restorations are based on *AMT* 96/4: 1′–6′//*AMT* 4/6: 8′–12′(see no. 213).

Translation

1. [If dit]to (in order that he not be short of breath): you char the left horn of an ox (and) stag horn. You squeeze (them) with a dirty cloth.
2. [(This and) fil]ings obtained from the ironsmith, metal powder, *nīnû*, alum,
3. *baltu*-thorn, *bīnu*-tamarisk seed, *e*ʾ*ru*-tree seed, “cures [a thousand]”, “cures twenty”,
4. *burāšu*-juniper, *kukru*, *kamantu*, root of male *pillû*,
5. *mūṣu*-stone, *ašqulālu*, *ru*ʾ*tītu*-sulphur, (and) iron in a leather bag.

No. 209

Text	*Lines*
BAM 470	20′

20′. [DIŠ K]I.MIN AN.BAR ^{GIŠ}GAN.U$_5$ ^{NA_4}*mu*-[*ṣa ni-kip-tú* N]ITA *u* [SAL] *ina* KUŠ GAG.GAG *ina* GÚ-*šú* GAR-*an*

Line Commentary

20′: Restorations are based on *BAM* 216: 72′–73′//*AMT* 96/4: 7′–8′(see no 212). ^{GIŠ}GAN.U$_5$–this is presumably to be taken as a pseudo-logographic writing for ^{GIŠ}*kiškanû*.

Translation

1. [If d]itto (in order that he not be short of breath): iron, *kiškanû*, *mū*[*ṣu*-stone], [m]ale and [female *nikiptu*]. You lace (them) in a leather bag (and) put (it) on his neck.

No. 210

Sigla	*Text*	*Lines*
A	*BAM* 470	21′
B	68.5.23,2(=*AMT* 93/1)	1′

A: 21′. [DIŠ KI.MI]N ^{NA_4}*mu-ṣa* AN.BAR ^{ŠEM}[...]
B: 1′. [ ]

⌜ŠEM!⌝^{d}NIN⌜⌝.URTA *ina* KUŠ
[ ]NIN.URTA [ ] KUŠ

Translation

1. [If ditt]o (in order that he not be short of breath): *mūṣu*-stone, iron, [...] aromatic, [...] (and) *nikiptu* in a leather bag.

No. 211

Sigla	*Text*	*Lines*
A	*BAM* 216	69′–71′
B	*BAM* 469	r. 14–16

A: 69′. DIŠ KI.MIN EME.ŠID *šá* 2 KUN.MEŠ-*šú*
B: r.14f. DIŠ NA GIDIM DIB-*su* EME.ŠID *šá* 2 KUN.MEŠ-*šú*

pi[-]
pi-zal-lu-ur-tú G[ÙN]/TI-*ma*

A: 70′. *ta-qal-lap* SAḪAR KI.MAḪ
B: r.15. *ta-qal-lap* IGI ^{GIŠ}Ú.GÍR *šá ina* UGU KI.MAḪ *a-ṣú-u*

TI-*qí* [A.GAR.GAR MAŠ.DA]
TI < >

A: 71′. ^{Ú}KUR.KUR < > Ú.MEŠ ŠEŠ
B: r.15f. ⌜^{Ú}⌝[ ]/A.GAR.GAR MAŠ.DÀ 5 Ú.ḪI.A *an-nu-ti*

1-*niš* [ ]
TÉŠ.BI ḪE.ḪE *ina* DÈ *na-ḫi-ri-*[*šú* SAR]

Translation

1. If ditto (in order that he not be short of breath): you take a lizard with two tails (and) a multi-[colored] gecko and
2. you skin (them). You take dust from a tomb,[105] gazelle dung,
3. (and) *atāʾišu*.[106] You mix these plants together. [You fumigate his] nostrils (with them) over coals.

---

[105] So Text A; Text B has "the crown of an *ašāgu*-thorn which has sprouted on a tomb".
[106] Text B reverses these ingredients.

No. 212

Sigla	*Text*	*Lines*
	BAM 216	63′

63′. [NUMUN ^{GIŠ}Š]INIG NUMUN ^{GIŠ}MA.NU ^{Ú}*ka-zal-lum* : NUMUN ^{Ú}EME.UR.GI$_7$ ^{Ú}ḪAR.ḪUM.BA.ŠIR 1-*niš* SÚD *ina* Ì *ina* KUŠ

Line Commentary

63′: Restorations are based on *BAM* 312: 18 (see no. 204). Compare *BAM* 470: 14′–15′ (see no. 207).

Translation

1. (Alternatively): [*b*]*īnu*-tamarisk [seed], *eʾru*-tree seed, (and) *kazallu* (variant: seed of "dog's tongue" (and) *ḫarmunu*). You grind (them) together. In oil, in a leather bag.

No. 213

Sigla	*Text*	*Lines*
A	*AMT* 96/4	1′–6′
B	*AMT* 4/6	8′–12′

A: 1. [GÙ]B < > ⌜SI⌝ D[ÀRA]
B: 8′. [DIŠ KI.MIN] ⌜SI⌝ MÁŠ.ZU *šá* GÙB *tur-ár* SI DÀRA.MAŠ

[ ]
tur-ár TÚG *a-ru-uš-te*

A: 2. [*t*]*a-*⌜*man-za-*› *tu-uš*⌝*-ke-e* ^{LÚ}SI[MUG]
B: 8′f. *ta-man-z*[*a-*]/[*tu-u*]*š-ku-um* < > *ni-ip-ṣi*

A: 3. Ú.KUR.RA NA_4 *ga-bi-i* $^{Ú!}$DÌ[Ḫ]
B: 9′. Ú.KUR.RA NA_4 *ga-bi-i* ^{GIŠ}DÌḪ NUMUN ^{GIŠ}ŠI[NIG]

< >
B: 10′. [*ni-kip-tú*] NÍTA *u* SAL KA.A.AB.BA

A: 4. NUMUN ^{GIŠ}MA.NU < > ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 ^{Š}[^{EM}LI]
B: 10′f. NUMUN ^{GIŠ}MA.NU ^{Ú}*tar-muš* ^{Ú}*imḫur-lim* ^{Ú}*imḫu*[*r*]/[ ]

A: 5. ^{ŠEM}GÚR.GÚR ^{Ú}ÁB.DUḪ SUḪUŠ ^{GIŠ}NAM.TAR N[ÍTA]
B: 11′. [^{ŠEM}GUR.GUR *k*]*a-man-tú* SUḪUŠ ^{GIŠ}NAM.TAR.RE NÍTA ^{NA_4}*mu-ṣa*

A: 6. ^{Ú}LAL ÚḪ-^{d}ÍD AN.BAR < >
B: 11′f. ^{Ú}[ ]/[x Ú.MEŠ *an-nu*]*-te* 1-*niš* SÚD

ina Ì.GIŠ < > ŠÉ[Š-*su*]
ina Ì.GIŠ ḪE.ḪE ⌜ŠÉŠ.MEŠ-*su*⌝(coll.)

Line Commentary

1′–6′: Restorations are based on *BAM* 216: 64′–68′//*BAM* 470: 16′–19′(see no. 208).

Translation

1. [If ditto]: you char the left horn of a male goat. You char stag horn. With a dirty cloth
2. you sque[ez]e (them). (This and) filings (obtained from) the iron[smith,

metal powder],

3. *nīnû*, alum, *baltu*-thorn, *bīnu*-tam[arisk] seed, <male and female [*nikiptu*], *imbû tâmti*>
4. *eʾru*-tree seed, <*tarmuš*>, "cures a thousand", "cures twenty", [*burāšu*-juniper],
5. *kukru*, *kamantu*, root of male *pillû*, *mūṣu*-stone,
6. *ruʾtītu*-sulphur, (and) iron. <You grind [the]se [x plants] together. You mix (them)> in oil. You ru[b him] (with it).

No. 214

Sigla	*Text*	*Lines*
A	*BAM* 216	72′–73′
B	*AMT* 96/4	7′–8′

A: 72′. DIŠ KI.MIN AN.BAR ^{GIŠ}GAN.U$_5$ ^{N}[^{A_4}]
B: 7′. ⌜DIŠ⌝ KI.MIN AN.BAR ^{GIŠ}GAN.U$_5$ ^{NA_4}*mu-ṣa ni-ki*[*p-tú*]

[NÍTA *u* SAL]
[ ]

A: 73′. [*ina*] ⌜Ì.GIŠ⌝ ŠÉŠ-*su ina* [KUŠ GAG.GAG *ina* GÚ-*šú* GAR-*an*]
B: 8′. *ina* Ì.GIŠ ŠÉŠ[ ] < >

Line Commentary

72′–73′: Restorations are based on *BAM* 470: 20′(see no. 209).

Translation

1. If ditto (in order that he not be short of breath): iron, *kiškanû*, *mūṣu*-stone, [male and female] *niki*[*ptu*].
2. You rub him (with them) in oil. (Alternatively), [you lace (it)] in [a leather bag (and) put (it) on his neck].

No. 215

Sigla	*Text*	*Lines*
A	*BAM* 159	vi 45–47
B	*KUB* 29.58	vi 1–4

A: vi 45. DIŠ NA GIDIM DIB-*su* 1 ^{NA_4}*mu-ṣa* *ni-kip-tú* KA.A.AB.BA
B: vi 1. DIŠ KI.MIN < > ^{NA_4}*mu-ṣu* ŠEM-^{d}NIN.URTA KA.A.AB.BA

A: vi 46. [Ú]Ḫ-^{d}ÍD 1–*niš* SÚD *ina* Ì.GIŠ ^{GIŠ}ERIN ḪE.ḪE SAG.KI.MEŠ-*šú*
B: vi 2f. TU_6-^{d}ÍD 1–*níš ta-zák ina* Ì.GIŠ < > ḪE.ḪE/ SAG.KI-*šu*

A: vi 47. < > KI.TA GÌR$^{II.MEŠ}$-*šú* EŠ.MEŠ-*su-ma* TI
B: vi 3f. TAG.TAG-*ma* / *u* *ša-pal* GÌR.MEŠ-*šu* ŠÉŠ-*su-ma* TI-*uṭ*

Line Commentary

vi 45f: The same ingredients appear in *AMT* 20/1 i! 15′–16′//*BAM* 482 i 28–29 wrapped in red-dyed wool and used as a prophylactic for headache.

Translation

1. If a ghost afflicts a person:[107] *mūṣu*-stone, *nikiptu*, *imbû tâmti*,
2. (and) *ruʾtītu*-sulphur. You grind (them) together. You mix (them) with *erēnu*-cedar oil. His temples
3. (and) the soles of his feet you rub (with it) and he will get well.

[107] Text B has "If ditto (you want to remove the 'mountain' *liʾbu* which afflicts him)".

No. 216

	Text	*Lines*
	AMT 27/3	1–4

1. [...] *iš-tu* SAG.DU-*šú a-di* GÌR^{II}-*šú*
2. [...] *ḫur-ba-šu* ŠUB.MEŠ-*su*
3. [...] ŠU.^{d}ININ ŠU GIDIM.MA IM.RI.A-*šu*
4. [... NU].NU KEŠDA

Translation

1. [...] from his head to his feet,
2. [...] chills continually fall upon him,
3. [...] "hand" of Ištar (or) "hand" of his family ghost
4. [... you twi]ne. You bind (it on him).

No. 217

Text	*Lines*
LKA 84	1–r. 12

1. DIŠ NA GIDIM DIB-*su-ma ina* SU-*šú i*[*l*]-⌜*ta*⌝-*za*-łhh*az*⌝-*ma* NU [DU_8]
2. GIN_7 ^{d}UTU.ŠÚ.A *ana* ^{d}UTU *tu-red-di* GI[DIM] IM.RI.⌜A⌝⌜*u*⌝ *sa-la-ti* [MU(?) KI]
3. *tu-qad-dáš ina še-rim ana* IGI ^{d}UTU GI.DU_8 GIN-*an* 12 NINDA.TUR GAR-*an* NINDA [...]
4. ZÚ.LUM.MA ZÌ.EŠA DUB-*aq* NÍG.NA $^{Š[EM]}$LI GAR-*an* KÙ.BABBAR *šá* [KÙ.DIM]
5. *ana* ^{d}UTU GAR-*an ana* GIDIM *kim-ti-šú* KI.SÌ.GA *ta-kás-sip* x [...] NÍG ZU [ø?]
6. [*ina* Š]U-[*k*]*a* ÍL-*ma ana* IGI ^{d}UTU UR_5.GIN_7 DUG_4.GA ^{d}UTU *šá tu ka* x *a-ta*
7. [...]-[*t*]*i*
8. [...] KIN
9. [x x] *šá iš-šu-u* [x x x (x)] UR_5.⌜GIN_7⌝ *t*[*u-šad-bab*]-*šú*

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10. ÉN ^{d}UTU *al-si-ka ši-man-ni* [*ya-a-ši*]
11. *ina* IGI-*ka* TI.LA *lu-uš-bi* GIDIM *uḫ-ta-na-ta-*[*an-ni*]
12. GIDIM ⌜*šum-ru-ṣa*⌝-*an-ni* GIDIM ⌜*kuš*⌝-*šu-da-an-ni*
13. GIDIM ÚS.ÚS-*an-ni* GIDIM *ina* SU.MU NU DU_8-*ar*
14. *ka*-⌜*al*⌝ UZU.MEŠ.MU *ik-ka-lu-nin-ni* SA.MEŠ *meš-re-ti-ya*
15. ⌜*ú*⌝-*ka*-⌜*su*⌝-*ú ina* SAG.DU.MU GUB.GUB-*z*[*u*]
16. [x.M]U *it-te-né-eḫ-pu-u*! *nam-ra-ṣa kul-lu-u-ni*
17. GIDIM GAR-*ma* KÚ-*an-ni ina* SU.MU DU_8-*ir-ma*
18. [NINDA *ki*]-*is-pi* [*lu-šá-ki*]-⌜*il*⌝-*šú* A.MEŠ *ki-is-pi lu-uš-qí-*⌜*šú*⌝
19. *tak-li-ma-a-ti* [*l*]*u-u-*[*ka*]*l*-łhh *li-ma*⌝-*á*[*š-š*]*ú*
20. GIDIM GAR-*ma* KÚ-*an-ni ina* SU.MU DU_8-*ir li-*⌜*na*⌝-*siḫ-m*[*a*]
21. *ṭa-ba li-kul ṭa-ba liš-ti* NINDA.TUR KÚ *ka-ṣú-ti liš-ti*
22. A.MEŠ *a gal šú lu-u* GIDIM *a-ḫu-u šá* MU-*šú mám+ma* NU ZU-*u*
23. *lu-u* GIDIM *mur-tap-pi-du lu* GIDIM *mut-tag-gi-šu*
24. *lu-u* GIDIM *šá ina* EDIN ŠUB-*u lu* GIDIM *šá ina* A.MEŠ ÚŠ
25. *lu-u* GIDIM *šá ina* ÍD ÚŠ *lu* GIDIM *šá ina* PÚ [Ú]Š
26. *lu-u* GIDIM *šá ina ḫu-šaḫ-ḫi* ÚŠ *lu* GIDIM *šá ina ṣu-ma-m*[*i-ti* ÚŠ]
27. *lu-*[*u* GI]DIM *šá ina* IZI *qa-lu-u lu* GIDIM *šá ina ḫi-mi-i*[*t*]-*ti* Ú[Š]
28. [*lu-u* GIDIM *šá ina š*]*e-ret* DINGIR ÚŠ *lu* GIDIM *šá ina še-ret* LU[GAL] Ú[Š]
29. [*lu-u* GIDIM *šá ana* E] *u* PA_5 ŠUB-*u* ⌜*lu*⌝ [GI]DIM *šá ina* ⌜*ra*⌝-*de-e* Ú[Š]
30. [*lu-u* GIDIM ...]x *l*[*u*]-*u* [GIDIM *šag*]-*ga-šá-a*
31. [*lu-u* GIDIM *šá* BAL A].MEŠ NU.TUKU
32. [*lu-u* GIDIM *šá pa-q*]*í-da* NU.TUKU

ca. 13 lines missing

r. 1. [*lu*] GIDIM *lem-nu lu* GAL_5.LÁ *lem-nu* [*lu* DINGIR *lem-nu*]
r. 2. *lu-u* MÁŠKIM *lem-nu lu mim+ma lem-nu m*[*a-la šu-ma na-bu-u*?]
r. 3. [*ana* S]U.MU NU GUR-*ma* NU DIM_4.MÀ *na-as-ḫa-*⌜*ta*⌝ *ṭ*[*a-ar-da-ta*]
r. 4. [*n*]*i-iš-ka lu ta-me niš* ^{d}*É-a u* ^{d}*Asal-lú-ḫi lu ta-me*
r. 5. *niš* DINGIR.MEŠ GAL.MEŠ *šá* AN-*e u* KI-*tim lu ta-mi*
r. 6. *ana* NU GUR-*ma ana* SU.MU NU TE-*e* 3–*šú i-dab-bu-ub* A BAL-*qí-ma*
r. 7. *uš-ken šum-ma* GIDIM *šá* DIB-*šu* NU DU_8 GUR-*ma* 3-*šú tu-še-pi-su*
r. 8. *ina šal-šá-a-ti ina gul-gul-lat* $UR.GI_7$ LÚ.GIG *ana* IGI ^{d}UTU
r. 9. A.MEŠ *tu-šá-áš-*<*šá*>*-šu-ma ki-a-am* DUG_4.G[A]
r. 10. GIDIM *šá ṣab-ta-an-ni-ma ina* SU.MU NU DU_8-[*ru*]
r. 11. *ina gul-gul-lat* $UR.GI_7$ A.MEŠ *a-na-aq-qí-šú*
r. 12. A.MEŠ *šu-nu-ti* BAL-*ma* GIDIM *šu-u* [TAR]-*as*

Line Commentary

1: The restoration of the end of the line follows W. von Soden, *ZA* 43.267.

2: *tu-red-di* The reading and interpretation follow R.I. Caplice, *OrNS* 39.141 no. 41: 4 and I. Finkel, *AfO* 29/30.12: 20 against A. Tsukimoto's *tu-šed-di* (*kispum* 170–171) and E. Ebeling's *terrub šid-di* (*TuL* 144, followed by J. Bottéro, *ZA* 73.185 who takes this as a reference to a part of the house ["à la lettre: le 'côté long', *šiddu*"] in which rites for the dead were to be performed). The restoration of KI at the end of the line was suggested by R.I. Caplice, *OrNS* 40.150: 27′; for *zakāru* by itself in the meaning of "invoke" in the context of ghosts, see also *KAR* 227 iii 28//*LKA* 89 r. rt. col. 20.

3: For the end of the line, W. von Soden, *ZA* 43.267 suggests GAR.GA[R]?.

4–5: The restoration of the end of line 4 was suggested by F. Thureau-Dangin, *RA* 18.163 r. 26 (apud *CAD* K 609b s.v. *kutimmu* mng. d) where earrings and other jewelry obtained from smiths are offered to Lamaštu. For the presentation of silver to Šamaš, see also *KAR* 66: 14 which reads–KÙ.BABBAR *ana* IGI ^{d}UTU GAR-*an*: "You set out silver before Šamaš."

5: At the end of the line, A. Tsukimoto, *kispum* 170–171 suggests a reading NÍG.BA.

6: For the end of the line, W. von Soden, *ZA* 43.267 suggests: *šá tu*?-*ka*?-[*lu*? *kib*?]-*ra*?-*a-ta*. As A. Tsukimoto, *kispum* 172 has already noted, there does not seem to be enough room on the tablet to accommodate this restoration.

11: The reading of the end of the line follows W. von Soden, *ZA* 43.267, *AHw* 336b, and *CAD* Ḫ 152a against B. Landsberger, *WO* 3.59 (*iḫ-ta-na-aṭ*!-[xx]). See also J.M. Seux, *Hymnes* 421.

12: The reading of the beginning of the line follows *CAD* Ḫ 152a against W. von Soden, *ZA* 43.267 (*i*ʾ?-*il*?-*an-ni*). See also J.M. Seux, *Hymnes* 421. For *kuššudu* in the sense of "to make prisoner, to seize," see *CAD* K 281b s.v. *kašādu* mng. 5d.

13: DU_8-*ar*. This expression is translated "weichen, weggehen" in *AHw* 851, but it is listed under the N-stem of *paṭāru*.

14: J.M. Seux, *Hymnes* 421 takes the flesh as subject.
15: J.M. Seux, *Hymnes* 421 restores an N-stem form.
16: *it-te-né-eḫ-pu-u*. This looks like an Ntn form of *ḫepû* but, in addition to the fact that this form is rarely attested, "they are continually smashed" does not seem to make sense in this context.
18–19: Restorations are based on W. von Soden, *ZA* 43.268. See also J.M. Seux, *Hymnes* 421.
19: For *taklimtu*, see J.A. Scurlock, *NABU* 1991 no. 3.
20: See W. von Soden, *ZA* 43.268.
22: The beginning of the line is difficult. E. Ebeling, *TuL* 145 suggests emending it to A.EDIN!.LAL!: *mê nādi* (water from a waterskin).
27: My reading of the end of the line follows W. von Soden, *ZA* 43.268 and *AHw* 346a rather than B. Landsberger, *WO* 3.54 (*ḫi-mi-i*[*ṭ ṣe*]-*ti*).
28–9: See W. von Soden, *ZA* 43.268.
32: The restoration is that suggested by J.M. Seux, *Hymnes* 242.
r. 3, 12: The restorations follow W. von Soden, *ZA* 43.268.

Translation

1. If a ghost afflicts a person and s[tay]s continuously in his body and can not [be dispelled],
2. when the sun goes down, you make a *merdītu*-offering to Šamaš. [You invoke?] the gh[ost] of kith and kin. [The place (for the ritual)]
3. you purify. In the morning, you set up a reed altar before Šamaš. You put twelve small breads (on it). [...] bread.
4. You pour out dates and *sasqû*-flour. You set up a censer (burning) *b*[*ur*]*āšu*-juniper. Silver (obtained) from [a silver smith]
5. you set out for Šamaš. You make a funerary offering to his family ghost(s). [...]
6. you raise [in yo]ur [ha]nd; and, before Šamaš, you say as follows: "Šamaš, who [...]
7. [...]
8. [...]
9. [...] which he raised. Y[ou have] him [say] as follows:

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10. "Recitation: Šamaš, I have cried out to you; listen to [me].
11. In your presence, let me have my fill of life. A ghost continually gives [me] confusional states.
12. A ghost brings illness upon me. A ghost afflicts me.
13. A ghost continually pursues me. A ghost can not be dispelled from my body.
14. "They" consume all my flesh for me. The muscles of my limbs
15. "they" paralyze. "Th[ey]" stand continually by my head.
16. "They" continually [...] my [...] "They" hold hardship in store for me.
17. A ghost was set on me so as to consume me. Let it be dispelled from my body and

18. [let me give] it [funerary] offering [bread to e]at; let me give it funerary offering water to drink;
19. [le]t me [ma]ke [i]t a funerary display.
20. The ghost (who) was set on me so as to consume me–let it be loosed from my body; let it be expelled a[nd]
21. let it eat sweet(s); let it drink sweet (things). Let it eat small bread(s); let it drink cold (water).
22. [...] Whether you be a strange ghost, whose name nobody knows,
23. or a roving ghost, or a roaming ghost,
24. or the ghost (of someone) who was abandoned in the steppe, or the ghost (of someone) who died in water,
25. or the ghost (of someone) who died in a river, or the ghost (of someone) who [died] in a well,
26. or the ghost (of someone) who died of hunger, or the ghost (of someone) who [died] of thi[rst],
27. o[r the gh]ost (of someone) who was burned in a fire, or the ghost (of someone) who d[ie]d of a ch[i]ll,
28. [or the ghost (of someone) who died as a result of a cr]ime against a god, or the ghost (of someone) who d[ie]d as a result of a crime against the k[ing],
29. [or the ghost (of someone) who] was thrown [in a dike] or irrigation ditch, or the [gh]ost (of someone) who di[ed] while pursued,
30. [or a ... ghost] or [a mu]rderous [ghost],
31. [or a ghost who] has no [one to pour wate]r (for him),
32. [or a ghost who] has nobody [to ca]re for him,

ca 13 lines missing

rev.

1. [whether] you be an evil ghost, or an evil *gallû*-demon [or an evil god],
2. or an evil *rābiṣu*-demon, or anything evil as m[any as are given a name(?)],
3. you shall not come near my [bo]dy again. You are expelled (and) dr[iven out].
4. (Šamaš), let him (the ghost) be put under your [o]ath; let him be put under the oath of Ea and Asalluḫi.
5. Let him be put under the oath of the great gods of heaven and earth
6. not to approach my body again." He says (this) three times. He pours out a libation of water and then
7. prostrates himself. If the ghost who afflicts him cannot be dispelled, you have him do it again three times.
8f. On the third time, you have the patient raise water before Šamaš in the skull of a dog and then he sa[ys] as follows:
10. "The ghost who afflicts me and can not be dispel[led] from my body–
11. I will pour out a libation of water to him from the skull of a dog."
12. If he pours out a libation of that water, that ghost [will be kept aw]ay."

No. 218

Sigla	*Text*	*Lines*
A	*BAM* 323	39–64
B	Gray, *Šamaš* pl. 20	1–r.5

A: 39. [DIŠ NA GI]DIM DIB-⌜*su-ma*⌝ ÚS.M[EŠ-*šú lu*]
B: 1–2. [GI]DIM DIB-*su*-[ ]/[ ]

[LÍ]L.LÁ.EN.NA *lu* KI.SIKIL.LÍL.LÁ.EN.NA
⌜LÍL⌝.LÁ.EN.NA *l*[*u*]

A: 40. [ ].ŠUB.BA *lu mim+ma lem-nu* [ ]-*ma ina*
B: 3–5. *lu* AN.TA.ŠUB.BA [ ]/ DIB-*su-ma ina*

SU-[K]ÀŠ ANŠE.KUR.RA *tu-šam-ḫar*
SU-*šú* [NU DU_8-*ar*]/ KÀŠ ANŠE *tu-šam-ḫar*

A: 41. [I]N.NU.ḪA ḪE.ḪE NU GIDIM *u mim+ma lem-nu*
B: 5–6. *ina* Z[Ì]/[ ] GIDIM *mim+ma lem-nu*

šá DIB-*š*[*ú*] DÙ-*uš*
[ ]

A: 42. MU-*šú* SAR-*ár* ZAG-*šú* KA-*šú* GÙB-*šú* GU.DU-⌜*su*⌝ DIB-*su*
B: 7. MU-*šú* SAR ZAG-*šú* KA-*š*[*ú*]

A: 43. [ ].ŠÈR ŠUB-*šú* GAG GIŠ.MA.NU *ina*
B: 8–9. [U]RUDU.MÚRU.ŠÈR.ŠÈR Š[UB!]/[ ]

KA-*šú te-ret-ti*
KA-*šú te-ret-ti*

A: 44. [SÍG Ù]Z *ta-kar-šu-ma ana* ⌜IGI⌝ ^{d}UTU *ta-*⌜*dan*⌝*-šú*
B: 9–10. [ ]/[ ] IGI ^{d}UTU [ ]

A: 45. ÉN ^{d}UTU LUGAL ⌜*mi-šá-ri*⌝ [*ṭe-en-k*]*a lis-*⌜*kip*⌝
B: 11. [É]N ^{d}UTU LUGAL *mi-šá-r*[*i*]

A: 46. ABGAL DINGIR.MEŠ ⌜^{d}AMAR.UTU⌝ [*l*]*i-*⌜*it*⌝*-rù*
B: 12. [ ] DINGIR.MEŠ ⌜^{d}⌝[ ]

A: 47. ^{d}*Nin-geštin-na*! *ú-suk-ka-tum* [(long gap)] x
A: 48. *i-na a-ru-ti* KI-*tim* A.⌜MEŠ⌝ *k*[*a*!-*ṣu-ti a-a iš-qí-ka*]
A: 49. ⌜^{d}⌝*Nin-*⌜*giš-zi-da* GU.ZA.LÁ⌝(?) KI-*tim* ⌜DAGAL-*tú*⌝ [x x x x x]
A: 50. ⌜^{d}⌝[*Us-mu-u*] ⌜SUKKAL⌝ *Eri-*du_{10} ⌜*lit-ru*⌝ [x x x x]

A: 51. [^{d}x x x (x)] ⌜SAL⌝.NIMGIR *màḫ-rit da*-[x x x]
A: 52. [^{d}x x x x (x)] ⌜EN⌝ GIŠ.⌜TUKUL⌝ GÚ-*ka* [*lik-kis* x x]
A: 53. [x x x x x (x)] x x (x) *da*? *ru* x [x x x x]
A: 54. [(long gap)] KI.A.[^{d}ÍD x x x]
A: 55. [(long gap)] ⌜ŠÀ⌝-*bi* ŠÉŠ.⌜ŠÉŠ-*su*⌝ [x x x x x x]
A: 56. traces
A: 57. [x x (x) NU BI *ana* ŠÀ URUDU].ŠEN.TUR *šá* 7 GÍN URUDU ⌜ŠUB⌝-*šú* IGI-*šú* <*ana*> GÙB!-[*šú* GAR]
A: 58. [x x x x x x] x *ina* SAG LÚ.GIG DÙ-*uš ana* ŠÀ KU$_4$-*šú* U$_4$.3.K[AM]
A: 59. [x x x x x x x (x)] *ki*-⌜*ma*⌝ x (x) x U$_4$ *ù*! (text: ši) GI$_6$-*tam* ŠID-*tú šá ana* IGI DINGIR ⌜*tam-ta*⌝-[*nu-u*]
A: 60. [x] x x x [x x x x x x] x ZÌ ŠE.MUŠ$_5$ *ana* UGU-*šú* BIR-*aḫ*
A: 61. *ina* U$_4$.3.KÁM U$_4$-*mi* G[IN$_7$] ^{d}UTU.[ŠÚ].A [*in*]*a*! EDIN PÚ BAD-*ma qé-te-ber-šú*

A: 62. IGI-*šú a-na*! ^{d}UTU.ŠÚ.A GAR-*a*[*n-ma l*]*a*? GUR-*ár*
B: r.1–2. [ ]/

ZÌ.SUR.RA-*a* *šá* ZÌ ŠE.MUŠ$_5$ ⌜NIGIN⌝-[*šú*]
[ ].SUR.RA-*a* ⌜*šá*⌝ Z[Ì]

A: 63. TU.MUŠEN ⌜KUD⌝-*is* ÚŠ-⌜*šú*⌝ [*a-n*]*a* UGU-*šú* BAL-*qí*
B: r.3. [T]U.MUŠEN KUD-*is* ÚŠ-[ ]

A: 64. *zi-pà-de*-⌜*e*⌝ [*tu-ta*]*m*-[*m*]*a-šú ana* EGIR-*ka* NU IGI.BAR
B: r.4–5. *zi-pà-de-e* [ ]/*ana* EGIR!-*ka* [ ]

Line Commentary

40: See *CAD* M/1.70a s.v. *maḫāru* mng. 10e. The ⌜-*šú*⌝ copied by Köcher at the end of the line is dubious on the original.
42: MU-*šú* SAR- are drawn as entirely preserved by Köcher, but today all that can be seen on the tablet is [...SA]R-.
44: The restoration of the beginning of the line is tentative, but note the association of goat hair with ghosts in *TDP* 4: 38.
45: Restored after *SpTU* 3.82 iv 17 (see W.R. Mayer, *OrNS* 60.111).
48: See *CAD* A/2.324 s.v. *arūtu*.
50: The *sukkallu* of Eridu is presumably the same as the *sukkallu* of Enki. For the name of Enki's *sukkallu*, see *RLA* V 179 s.v. Isimu.
51: "foremost"–see *CAD* M/1.108a s.v. *maḫrû* and M/2.177b s.v. *muḫrû*. Since the adjective is feminine, it presumably refers to a goddess who serves as (female) herald, which is why I have restored a SAL sign.
55: Readings are based on collation of the original tablet.
61: *ina* U$_4$.3.KÁM U$_4$-*mi* is presumably a writing for *ina šalši ūmi*. The verb has

apparently suffered a metathesis of syllables–see already E. Ebeling, *TuL* 83.

Translation

1. [If a gh]ost afflicts [a person] and continually pursues [him, or] a *lilû*-demon or an *ardat lilî*-demon,
2. or AN.TA.ŠUB.BA or anything evil afflicts him and [can not be dispelled?] from his body, you have (him–the patient) collect(?) horse[108] urine.
3. You mix it in fl[our (made from) *i*]*nninnu*-cereal. You make a figurine of the ghost or anything evil which afflicts hi[m].
4. You write its name (on it). You have it hold its mouth with its right hand and its rear end with its left.
5. You put a [c]opper chain on it. You nail a peg of *eʾru*-tree wood into its mouth.
6. You rub it with [go]at [hair] and present it to[109] Šamaš.

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7. Recitation: "Let Šamaš, the king of justice, overthrow [you]r [plans].
8. [Le]t the wisest of the gods, Marduk, lead (you) away.
9. [Let] Ningeštinanna, ... , [...]
10. [May she not let you drink col]d water from a pipe (laid in) the earth.
11. [Let] Ningizzida, chair bearer of the broad Netherworld, [...]
12. [Let Usmu], *sukkallu*-official of Eridu, lead (you) away. [...]
13. [Let ..., female] herald, foremost(?) of the [...]
14. [Let ...], lord of the weapon [cut] your throat. [...]
15. [...]
16. [...] sulph[ur ...]
17. [...] you continually rub him [with] it. [...]
18. [...] You put [that figurine into a] *tamgussu*-vessel of seven shekels' copper (weight). [You turn] its face [to its] left.
19. At the head of the patient you make a [...] You make it (the figurine in the *tamgussu*-vessel) enter it (i.e. what you have made). For three day[s],
20. [...] as soon as [...] the recitation which you have re[cited] day and night before the god,
21. [...] *šigūšu*-flour you scatter over it.
22. On the third day, w[hen] the sun is [set]ting, you dig a pit in the steppe and bury it.
23. You make it fac[e] the setting sun [so that it will n]ot return(?). You surround [it] with a magic circle of *šigūšu*-flour.
24. You cut the throat of a dove. You pour its blood [o]ver it.
25. [You mak]e it [sw]ear a ritual oath; you must not look behind you.

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[108] Text B has "donkey urine"
[109] Literally: "give it before"

No. 219

Sigla	*Text*	*Lines*
A	*KAR* 32	1–44
B	K 9175	1′–14′

A: 1. [DIŠ NA *lu* GIDIM *lu* NAM.TAR *lu* SAG.ḪUL.ḪA.ZA] *iṣ*-[*bat-su-ma* NU DU_8]
A: 2. *ina šá*-[*at ur-ri* KI SAR A KÙ] SUD GI.⌜DU_8⌝ ⌜GIN-*an*⌝
A: 3. *ina* UGU ⌜GI.DU_8⌝ (coll.) 4 ŠUK.MEŠ ZÌ.KUM *tara-kas* 2 DUG.⌜MEŠ⌝
A: 4. NINDA.Ì.DÉ.A LÀL Ì.NUN.NA GAR-*an* DUG.A.DA.GUR_4 GIN-*an*
A: 5. ⌜*šid-di*⌝ GÍD-*ad* ZÌ.DUB.DUB.BU ŠUB.ŠUB-⌜*di*⌝
A: 6. [x x x] *tu-sar-raq-šú* SÍG BABBAR SÍG GI_6 SÍG ÙZ BABBAR
A: 7. [SÍG ÙZ GI_6] *tu-mé-ṣa* Ì+GIŠ DÙG.GA Ì+GIŠ GIŠ.ERIN.NA
A: 8. LÀL Ì.NUN.NA GAR-*an* 4 NU DUḪ.LÀL DÙ-*uš*
A: 9. MU.MEŠ-*šú-nu ina* Á GÙB-*šú-nu* SAR-*ár*
A: 10. MU 1–*en* GIDIM *ri-da-a-ti mu-ḫal-liq* UN.MEŠ DAGAL.MEŠ
A: 11. MU 2 GIDIM *mur-tap-pi-du šá pa-qí-du* NU TUKU-*u*
A: 12. MU 3 NAM.TAR *mim+ma lem-nu* Á.ZÁG ÚŠ *mu-ut-tap-ri-ru*
A: 13. MU 4 *mu-kil* SAG MÁŠKIM *šá-ga-aš-ti lem-nu*
A: 14. IGI ^{d}UTU MU.MEŠ-*šú-nu ta-nam-bi*
A: 15. *kis-pa ta-ka-sip-šú-nu-te bu-uḫ-ra ta-tab-bak-šú-nu-te*
A: 16. KAŠ ŠE.SA.A BAL.MEŠ-*šú-nu-ti* NU *šú-nu-ti* LÚ.GIG ÍL-*ma*
A: 17. IGI ^{d}UTU ÉN *ga-aš-ru šur-bu-u* ZÁLAG KUR.KUR 3–*šú* ŠID-*nu*

A: 18. ÉN *ga-aš-ru šur-bu-u* ZÁLAG KUR.KUR.MEŠ
A: 19. SAG.KAL DINGIR.MEŠ DI.KU_5 *ki-na-a-ti*
A: 20. *muš-te-šer* UN.MEŠ *ḫa-i-ṭu* UB.MEŠ
A: 21. DI.KU_5 AN.TA.MEŠ *muš-te-šer* KI.TA.MEŠ
A: 22. LUGAL AN-*e* KI-*tim* EN NAM.MEŠ DI.KU_5 *la ṭa-ʾ-te*
A: 23. *muš-te-eš-še-ru te-ni-še-e-te*
A: 24. UGU ^{d}*I-gi*$_4$-*gi*$_4$ *a-tar mi-lik-ka*
A: 25. *rag-ga ù ṣe-na ta-bar-ri às-me-iš*
A: 26. <TA> AN.PA AN-*e ana šap-la-an* AN-*e uš-šú-ru šá-ru-ru-ka*
A: 27. *lem-na zap*!(text:*kib*)*-ra a-a-ba tu-ḫal-laq*
A: 28. ^{d}UTU-*šú nap-ḫa-ta-ma ina* AN-*e kul-lat* KUR.KUR *gu-um-mu-ra-ta*
A: 29. *ù šu-uš-kal-la-ka i-bar lem-nu-ti*

A: 30. *te-pe-et-ti* KÁ.GAL KI-*ti* DAGAL-*ti*
B: 1′f. [*t*]*i*

A: 31. *tuš-nam-mar nu-ra ana* ^{d}*A-nun-na-ki tu-*⌜*na-mar*⌝ *di-nam*
B: 2′f. *tuš-nam-mar nu-r*[*a*]/[*n*]*am*

A: 32. *a-na* ^{d}*I-gi*$_4$-*gi*$_4$ *i-siq-šú-nu tu-wa-ad*!*-da* (coll.)
B: 3′f. *a-na* ^{d}*I*-[ ]/[ ]

A: 33. ^{d}UTU *di-par-ka ka-tim* KUR.KUR.MEŠ
B: 4′. ⌜^{d}⌝UTU *di-par-ka ka-t*[*im*]

A: 34. *ina* È-*ka nap-ḫar gi-na-a šu-qam-mu-*[*mu*] *u kul-lat* UN.MEŠ
B: 5′f. [ ]-*ḫar gi-na-a šu-qam-*[ ]/[ME]Š

i-še-ʾ-a-kám-ma (coll.)
i-še-ʾ-a-k[*ám*]

A: 35. x x *su-ka* EN *ina qé-reb* AN-*e* KÙ.MEŠ
B: 7′. [E]N *ina qé-reb* AN-*e*[ ]

A: 36. *ki-niš nap-li-is-ni-ma le-qé un-ni-ni-ya*
B: 8′. [ ]-*ni-ma le-qé un-ni-*[ ]

A: 37. *a-na-ku* NENNI A NENNI *šá* DINGIR-*šú* NENNI ^{d}15-*šú*
B: 9′. [*š*]*ú* NENNI ^{d}*Iš-tar-šú*

NENNI-*tum*
[ ]

A: 38. *šá* GIG *mar-ṣa-ku-ma* DINGIR *at-ta* ZU-*u a-na-ku* NU ZU-*u*
B: 10′. [*a*]*t-ta* ZU-*ma ana-ku* N[U]

A: 39. *ù mam-ma-an* NU ZU-*u áš-šú* GIDIM *kim-ti-ya šá šak-na*
B: 11′. [G]IDIM *kim-ti-ya* [ ]

A: 40. *lu* GIDIM *a-ḫu-u lu ḫab-bi-lu lu šá-gi-šu ur-ra u* GI_6
B: 12′. [ ]*lu šag-g*[*i*]

A: 41. EGIR.MU KEŠDA-*ma* ÚS.ÚS-*ni a-na* ḪUL-*tim i-ziz-za-am-ma*
B: 13′. [KEŠD]A-*ma* ÚS.[ ]

NU DU_8-*ru*
[ ]

A: 42. *gúl-*<*gúl*>*-li im-ḫa-ṣu-ma qaq-qa-di ú-ra-mu-u li-ti*
B: 14′. [*l*]*i im-*[ ]

im-ḫa-ṣu
[ ]

A: 43. *pi-ya iṣ-bat* EME *ú-ma-ri-ru bir-ti a-ḫi-ya pa-su-ma*
A: 44. ⌜*a-ḫi*⌝*-ya* ⌜*iš*⌝*-pu-ku bir-ki-ya ú-ra-mu-u* ZU *ú-da-ma*! *di-mi-tú* (coll.)

Reverse of the text is lost.

A: Edge 1. LÀL Ì.NUN.NA GAR-*an* DUG.A.DA.GUR$_4$ GIN-*an*

Line Commentary

1: The restoration of the assailants is based on the names of the figurines as given in lines 10–13.

2: The restorations are based on similar contexts in other ghost spells. See, for example, *KAR* 267: 3, 31 (see nos. 118–119).

3: 4 ŠUK.MEŠ ZÌ.KUM *tara-kas*–the portions of bread were literally tied together; see S. Maul, *Zukunftsbewältigung* 40.50–51 with illustration on p. 58. Collations in this line and in lines 27, 34 and 44 are courtesy of M. Geller.

5: ⌜*šid-di*⌝ GÍD-*ad*–the original suggestion of F. Thureau-Dangin, which is still accepted in *AHw* 1230b, 1121a, *CAD* Š/1.22 and *CAD* Š/2.407–408 is that this phrase refers to the drawing of a curtain. S. Maul, *Zukunftsbewältigung* 55–56 suggests that the *šiddu* of these occasional offerings (typically performed out in the open) was not a curtain but a line of flour, etc. used to sequester the offerings. Problematical for Maul's interpretation are passages in which the *šiddu* which is being drawn in the course of the ritual is said to be made of linen (as for example in C.B.F. Walker and M.B. Dick, "The Mesopotamian *mīs pî* Ritual" 78: 38; 90: 110) or is described in the same breath with what can only be a curtain: "You draw a *šiddu* before the gate of the passageway ... you draw a red cloth before the gate of the courtyard" (C.B.F. Walker and M.B. Dick, "The Mesopotamian *mīs pî* Ritual" 112: 14–15). In favor of Maul's interpretation is the fact that the verb *šadādu* is used in other contexts to describe drawing lines (*CAD* Š/1.28b). It should be noted, however, that the lines in question are straight, not circular, and that the passage in *SpTU* 2 no. 20: 29′which Maul cites (p. 56) and which reads GÍD.DA DUB-*aq* also implies a straight rather than circular line. With J. Tropper, *Nekromantie* 94 n. 219, the GÍD.DA of this passage is indeed to be read *šiddu*. It is, however, specifically *šiddu* "long side of a piece of immovable property" (*CAD* Š/2 403–407) as the following section which instructs (r. 3): SAG.KI (*pūta*) ... DU[B-*aq*] shows (see J. Tropper, *Nekromantie* 95 n. 222). A reconciliation is perhaps possible if you suppose that the *šiddu* was a curtain (or where this was impractical a line of flour symbolizing a curtain) drawn in a particular way ("along the long side") so as to isolate gods, their statues, or their offerings from unwanted visitors. Thus, assuming Maul's idea to be generally correct, his drawings of the offering arrangements (pp. 59, 70) should not show the *šiddu* of flour (nos. 12, 6) as a sort of lopsided circle round the offerings (this would in any case have been described as a *zisurrû*) but as a more or less straight line running parallel to them along the long side (and separating the offerings and the performers of the ritual from the steppe etc. beyond). Compare the arrangement of curtains in C.B.F. Walker and M.B. Dick, "The Mesopotamian *mīs pî* Ritual" 108: 34–38; 110: 45–46.

6: A. Tsukimoto, *kispum* 151 suggests restoring *sér-qa* at the beginning of the line.

7: *tu-mé-ṣa*–apparently from *muṣṣû*: "to spread out." This verb is occasionally attested with an e-vocalization–note Old Babylonian *ú-we-eṣ-ṣú-ú* (*RA* 53.36 a 14!, apud *AHw* 1498 s.v. (*w*)*uṣṣû*(*m*) mng. 1a).

26: The interpretation of this line follows what has become an accepted emendation–see J.M. Seux, *Hymnes* 424 w/ n. 4. Collation by M. Geller confirms that the TA is not on the tablet.

27: Reading and translation follow *AHw* 1511b.

31: Collation by M. Geller indicates a reading of *tu-na-mar* instead of *tu-gam-mar*.

32: Reading and interpretation follow *AHw* 1455b. The text, according to collation by M. Geller, has *tu-wa-ta-da*.

34: The translation of the beginning of the line follows *CAD* N/1.294a s.v. *napḫaru* mng. 2a.

42: The emendation follows J.M. Seux, *Hymnes* 425 w/ n. 16. Collation by M. Geller confirms that the second *gúl* is not on the tablet.

43: *pa-su-ma*–from *pasû*; the reading and interpretation follow *AHw* 839b.

44: The reading of the end of the line is based on similar passages in other ghost spells. See, for example, *BAM* 323: 29–30 (see no. 226); *KAR* 267: 21//*LKA* 85 r. 12//*AMT* 97/1+: 29 (see no. 119).

Translation

1. [If either a ghost or a *namtaru* or a *mukil rēš lemutti*-demon] aff[licts a person and can not be dispelled],
2. in the ear[ly morning, you sweep off the ground]. You sprinkle [pure water]. You set up a reed altar.
3. On the reed altar you bundle four food portions of fine white flour. Two jugs (and),
4. *mersu*-confection, honey and ghee you put out. You set up an *adagurru*-vessel.
5. You draw a *šiddu*. You put down heaps of flour.
6. You scatter [...] for him. White wool, black wool, white goat hair,
7. (and) [black goat hair] you spread out. Fine oil, *erēnu*-cedar oil,
8. honey (and) ghee you put out. You make four figurine(s) of wax.
9. You write their names on their left shoulders.
10. The first name (is) : pursuing ghost, destroyer of the widespread people;
11. the second name (is) : roving ghost who has no one to care for him;
12. the third name (is) : *namtaru*, anything evil, *asakku*, roaming dead;
13. the fourth name (is): *mukil rēš* (*lemutti*)-demon, evil *rābiṣ šaggašti*-demon.
14. Before Šamaš you pronounce their names.
15. You make funerary offerings for them. You pour out hot broth for them.
16. You pour out beer (mixed with) roasted grain for them. The patient raises those figurine(s) and
17. recites before Šamaš three times the recitation: "Powerful, exalted lord, light

of the lands".

18. Recitation: "Powerful, exalted lord, light of the lands,
19. foremost of the gods, judge of truth,
20. who makes the people go aright, who explores the (four) quarters,
21. judge of the things above, who makes the things below go aright,
22. king of heaven and earth, lord of the fates, unbribable judge,
23. one who makes mankind go aright,
24. your counsel is more pre-eminent than the Igigi;
25. you keep an eye on the wicked and evil as they deserve;
26. (from) the zenith to the horizon, your shining brilliance is let loose;
27. you destroy the evil, the bad, the enemy;
28. you rise[110] and control all the lands from the sky
29. and your net catches the evil ones;
30. you open the gate of the widespread earth;
31. you make the light shine; you a make a clear verdict for the Anunnaki;
32. you assign lots to the Igigi;
33. Šamaš, your torch covers the lands;
34. at your emergence, the universe lies ever silent and all people seek you out and
35. [...] you. Lord, in the midst of the pure heavens,
36. look firmly upon me and accept my supplications.
37. I, NN, son of NN, whose personal god is NN (and) whose personal goddess is NN,
38. who is sick with illness; and you, oh god, know (what it is) but I do not know (it)
39. and nobody (else) knows (it). (It is) because of my family ghost which was set on me,
40. or a strange ghost or a robber or murderer (which) day and night
41. is bound after me and continually pursues me and stands (against me) for evil and can not be dispelled,
42. (which) strikes my skull and so paralyzes my head, (which) strikes my cheek,
43. seizes my mouth, makes my tongue bitter, (which) presses me between my arms and so
44. makes my arms tense, (which) paralyzes my knees, makes my body twist with twisting [...]

Reverse lost.

Edge: 1. You put out honey and ghee. You set up an *adagurru*-vessel.

[110] Literally: "are kindled."

No. 220

Text — *Lines*
THeth 23, p. 84ff — 58–103

58. DIŠ LÚ GIDIM DIB-*s*[*ú*] *ṣe-en-na-ar-bu-ub-ta ša* GI *li-ta*[*š-š*]*i*
59. *ina ki-iṣ-ri a-šar ta-ri-ti-ša pa-ni* GAR-*an-ši pa-a* SIG$_7$ *ù ša-pa-ti*
60. ⌜*šá iš*⌝-[*k*]*u-ri ta-ba-an-ni ú-ba-an tu-šap-pa-lam-ma*
61. [*a-ḫu a-na*] *a-ḫi ta-pal-la-aš ḫu-ṣa-a-ba tu-še-er-ra-ab*
62. [*a-ḫi*] ⌜*ù am-ma*⌝*-ti ki-ma ša-qì-šaq úr-še-e te-ep-pu-uš*
63. *a-*⌜*bu*⌝*-un-na-ta ú-ra te-eṣ-ṣi-ir mu-uḫ-ḫi ṣi-in-na-ar-bu-ub-ti*
64. *ta-pal-la-aš ḫu-ṣa-a-ba ta-ḫa-am-miš-ma te*$_9$*-še-er-ri*
65. *šar-ta ta-ḫal-la-aṣ-*⌜*ma*⌝ *mu-uḫ-ḫ*[*i ḫ*]*u-ṣa-a-bi ša še-ru-ú* NIGIN
66. *tu-ur-re-e tu-a-pá-*<<*ba*>>*-ar-ši ni-bi-*<*ḫi*> *na-aḫ-la-pá-*⌜*tu*$_4$⌝
67. *ú-ma-ak-kal tu-ḫal-la-ap-ši* ⌜*gu-ḫa-aṣ*⌝*-ṣa i-na qà-ab-li-ša te-si-iḫ-ši*
68. *a-ḫi-ša ù am-ma-ti i-na tu-ur-re-e* NIGIN *i-na gu-ḫa-aṣ-ṣi*
69. *bur-ru-*⌜*um*⌝*-ti ša* MUNUS *iṭ-mu-ú sà-am-ta ta-ša-a*[*k*]-⌜*ka*⌝*-ak*
70. ⌜*i-na* GÚ*-ša*⌝ GAR-*an* ⌜*ma*⌝*-am-mi kas*$_4$*-pi i-na* S[A]G.[D]U-⌜*ša*⌝ GAR-*an-ši*
71. [3 U$_4$*-mi i-na e-e*]*r-ši it-ti-šu it-ta-na-ia-*⌜*al*⌝*-*[*ma*] ⌜*a-ša*⌝*-sú re-e-qat*!
72. [...] $^{\text{GIŠ}}$NA *ša šu-me-la* 3 U$_4$*-mi ki-ma á*[*š-šá-t*]*i* [*i-i*]*p-p*[*u-s*]*i*
73. [NINDA *i-na* KÚ NINDA] *ik-ka-lu ú-ṭaḫ-ḫa-aš-ši-im-*⌜*ma*⌝
74. [*ki-am i-qáb*]*-bi*!*-ši an-ni-am a-ak*!*-li pu-ḫu-ia at-t*[*i-ma*]
75. [ŠUK]*-at i-le-em-mu ú-ṭaḫ-*<*ḫa*>*-ši-im-ma*
76. [...]⌜*i-na*⌝*-an-di-ik-ki ši-ka-ra i-na ša-ti*$_4$*-šú*
77. [*ši-kar*] ⌜*i*⌝*-l*[*e*]*-em-mu ú-ṭaḫ-ḫa-ši-im-ma*
78. [*ši-ti i-qá*]*b-bi-ši i-*⌜*na ša*⌝*-aš-ši* U$_4$*-mi me-e ša-am-ši ina* ZÍZ.<AN>.NA
79. [... *i-n*]*a-aš-ši pi-ša-an* ⌜*e*⌝*-er-ši ku-sà-a i-na-ad-di-iš-ši*
80. [...] *mu-un-da* [S]I[G$_5$]? BÁPPIR *pa-ap-pa-as* MUNU$_8$
81. [... *ana p*]*a-ni-šá* GAR-*an ma-ḫa-ar* $^{\text{d}}$UTU
82. ⌜*ki*⌝*-*[*a*]*-*⌜*am ta-qab-bi*⌝ [*ṣ*]*u-u*[*d-d*]*a-ti*$_4$ *nu-du-un-na-a na-ad-na-ki*
83. *z*[*e*?]*-*⌜*e*!?⌝*-er-*[*z*]*é-er šu-u*[*k*]*-lu-la-ti a-na pu-*⌜*ḫi*⌝ *ù* ⌜*di*⌝*-na-ni*
84. [*š*]*a* [NENNI D]UMU NENNI *na-ad-na-ti lem-n*[*u ḫa-a-a-ṭ*]*u*$_4$ *mu-kil re-ši le-mut-*⌜*ti*⌝
85. [*ša a-na* NEN]N[I] DUMU NEN[N]I GAR-*nu* ⌜*mu-ut*⌝*-ki šu* [*a-n*]*a ša-a-šu na-ad-na-ti*
86. *i-n*[*a* Z]U NENNI DUMU NENNI *t*[*e-leq*]*-qé-šu-ma ta-at-tal-la-ki*
87. *ki-*[*ma* U]R.MAḪ $^{\text{d}}$UTU *n*[*a-a*]*d-di-*⌜*raš*⌝*-*[*š*]*i a-na le-et du-ú-*⌜*ri*⌝
88. ⌜*bi*?*-ša*?⌝ *t*[*u*]?*-*⌜*ma-aṣ*⌝*-ṣ*[*i*] ⌜*a-di*⌝ [*ṣ*]*u-de-*⌜*ša*⌝ *t*[*e*?*-si-i*]*ḫ*?*-ši-ma*
89. ⌜*a*⌝*-n*[*a*] *bi-*⌜*i-a*⌝ [*a*]*-di* [*ṣu-de-ša tu-še-r*]*e-eb-ši-m*[*a*]
90. ⌜*a*⌝*-*[*na*] ⌜*e-*⌝*-re-eb* ⌜$^{\text{d}}$⌝UTU*-ši pa-ni-šá* [GAR-*a*]*n ru-u*[*q*]*-qí*
91. [*ta*]*-ap-pal* ⌜*e*⌝*-er-ši t*[*e-ep-pu*]*-uš*! *a-*⌜*na*⌝ *pa-*[*ni-ša*] ⌜GAR-*an*⌝
92. *ṭi-da pa-*⌜*na te*!?⌝*-pé-eḫ-*[*ḫi*] *ṭi-da s*[*à-a*]*ḫ-le-e* [... *tu-b*]*al-lal-ma*
93. 14 *ú-ṣú-ra-a-ti a-na ṣú-up-pa-t*[*ù*]? *ši-id-d*[*i e-er-ši-š*]*u te*$_9$*-ṣir*
94. ⌜*ki*⌝*-a-am ta-qáb-bi mim-ma lem-nu* [*a*]*r-ki-ia l*[*a il-l*]*a-ak*
95. *mim-ma lem-nu ar-ki-ia l*[*a ir-ra-a*]*k-ka-sa*
96. *aš-ra*!*-ta ṣu-ud-da-a-*⌜*ta šu*⌝*-*[*ḫ*]*u-za-ta a*[*t-ta m*]*u-us-sà ši*

97. *aš-ša-at-ka te-leq-qé-ši-ma ta-at-ta-*⌜*lak*⌝
98. *ina* SU! NENNI DUMU NENNI *šu-ṣa-a-ta* [*k*]*u-uš-šu-da-ta*
99. *na-ás-ḫa-ta ù ṭar-da-ta n*[*i-i*]*š ša-me-e ù* ⌜*er*⌝*-ṣe-ti*
100. [...] *ù* [x] um/DUB *me-e*
101. [...] NÍG.GA-[*šú*?] *ta-maš-š*[*i*]?
102. [...] x tu x [G]I.IZI.LÁ
103. [...] DU_8*-ar* [...]

Line Commentary

58–59: For the interpretation of *ṣennarbutu* and *tārītu* and a very helpful reconstructed drawing of this figurine, see D. Schwemer, *THeth* 23.65, 119–120.

58: *li-ta*[*š-š*]*i*–although this form is not otherwise attested, the best sense can be made of this form by assuming it to be the Ntn of *našû* with the specific meaning: "to be collected". W. Farber, *ZA* 91.257 suggests emending these signs to yield a more conventional *te*!-[*le*]*q*-[*q*]*é*: "you [ta]ke".

59: *pa-ni* GAR-*an-ši*–with D. Schwemer, *THeth* 23.120, this is a more likely reading than taking the *ši* with the following *pa-a*. This goes against the division of words on the tablet, but note line Text B ii 15′which is spaced as if the text were to be read *ú-ra-te eṣ-ṣi-ir* and ii 18′which is spaced *tu-ur-re-e-tu a-ba-ba ar-ši*. For the expression, compare IGI LÚ GAR-*an-šú*: "You give (the figurine) a human face" (*KAR* 267: 5 //*LKA* 85 r. 24 = no. 119: 5). The reference would appear from context to be to adding eyes and perhaps a nose to the figurine. *pa-a* SIG_7 *ù ša-pa-ti*– Farber, *ZA* 91:257 suggests reading the preceding *ši* as IGI and interpreting the resulting phrase as : "eye, mouth, eyebrow (*šurʾu*), and lips". But should not the "eye" and the "eyebrow" be plural rather than singular in this context?

60: ⌜*šá iš*⌝*-*[*k*]*u-ri ta-ba-an-ni*–for the reading, see W. Farber, *ZA* 91:257. The use of the verb *banû* as opposed to the *eṣēru* of line 63′may imply that the mouth and lips were three dimensional.

61: [*a-ḫu a-na*] *a-ḫi*–note that a single twig seems to be used for both arms, which would seem to indicate that the hole into which the twig is "made to enter" passed all the way through the figurine.

62: *ša-qí-šaq úr-še-e*–the reading is problematical since Text B diverges. The first word appears to be a reduplicated form (*paspas* [GAG § 57]) with a helping vowel added (compare *zeruzeru*; see below). If related to *šaqû*, *šaq*(*i*)*šaqu* would literally mean something like "way high" and could conceivably be some form of hoisting device (compare *mulmullu*: "arrow" from *mullû*: "to nock a bow"). This would be a not inappropriate comparison to the little figurine with its splayed arms (compare the drawing in D. Schwemer, *THeth* 23.65). Presuming that Text A is correct, the second word is possibly the plural of (*ḫ*)*uršu*: "storeroom". In this case, the device in question would have been a hoist used to get heavy sacks of grain and other valuables into upper level storerooms.

64–65: The interpretation of these lines follows D. Schwemer, *THeth* 23.102–103. Since, however, he does not justify his translation, a few comments seem in order. *ta-ḫa-am-miš-ma*–see *AHw* 315–316 (*ḫamāšu* I: "abknicken"); *te*$_9$*-še-er-ri* and *še-ru-ú*–see *AHw* 1220a (*šerû* II: "etwa flach hinlegen"). Lexical equations with *sapānu* and the use of the term to refer to the replacement of roof beams indicate that installation on the level was what was contemplated. Without this precaution, the hair which was wrapped round the twig would have ended up looking lopsided and would have spoiled the appearance of the figurine.

66–67: Readings and interpretation follow W. Farber, *ZA* 91.258.

70: Readings and interpretation follow W. Farber, *ZA* 91.258–259.

71–78: Emendations, restorations, and readings follow W. Farber, *ZA* 91.259–260.

73: *ik-ka-lu*–the reading has been confirmed by collation by R.D. Biggs (W. Farber, *ZA* 91.259). *ú-ṭaḫ-ḫa-ši-im-ma* (cf. 75′′; 77′′)–since the figurine does not visibly eat or drink at the communal meal, its share of food and beer is simply placed before it; compare (with gods) UZU.ZAG UZU.ME.ḪÉ UZU.KA.NE *tu-ṭaḫ-ḫa*: "You bring the shoulder, caul fat (and) roasted meat near" (*LKA* 88: 22//*LKA* 87 r. 6//*LKA* 86: 11′= no. 115: 22).

78: For the interpretation of this line, see D. Schwemer, *THeth* 23.121–122. Schwemer's reading of the end of the line has been confirmed by collation by R.D. Biggs (W. Farber, *ZA* 91:260).

79: *pi-ša-an* ⌜*e*⌝*-er-ši*–literally "box of the bed"; presumably the frame without the bedding. For illustrations of ancient Mesopotamian beds (which resemble those still in use in Yemen), see A. Salonen, *Möbel* 109.

80: SIG$_5$ = *našpu*–for references, see *CAD* N 78.

82: *nu-du-un-na-a na-ad-na-ki*–D. Schwemer, *THeth* 23.92 emends the line to read *nu-du-un-na-<a> a-na-ad-<di>-na-ki*. The dowry in question has, however, already been given (line 79′). The spacing of the signs on the tablet puts the *a* with the *na-ad-na-ki*, but note the sign separations of *ú-taḫ-ḫa-aš-ši-im-ma* which appears three times (Text A ii 23, 25, 27), never with the same sign spacing but twice with the *ú* attached to the preceding word and completely separated from the rest of the verb.

83: *z*[*e*?]-⌜*e*!?⌝*-er*-[*z*]*é-er*–this appears in status absolutus, which suggests that the figurine is being addressed (GAG § 62j). If so, this may be translated: "Little dwarf", a not inappropriate designation for a miniature person. It must be admitted that the traces of the heads of two verticals seen by Wilhelm do not fit an ⌜*e*⌝, but since these were not seen by Güterbock (KBo 14.53 rt. col. 2), they are at best very indistinct and possibly illusory.

84: *lem-n*[*u ḫa-a-a-ṭ*]*u*$_4$–the restoration follows W. Farber, *ZA* 64.90.

85: ⌜*mu-ut*⌝*-ki šu*–as is common also in later scholarly texts, whether the horizontal lines of the sign are drawn all the way through or stop at the end of the sign (as in the DI and KI of A ii 26 seen clearly in the photograph in D. Schwemer, *THeth* 23 pl. 2) is a better indicator of the distinction between DI and KI than the actual number of horizontal lines in the sign.

86: *i-n*[*a* Z]U NENNI DUMU NENNI–the reading follows Farber, *ZA* 91:261.

87: *n*[*a-a*]*d-di-*⌜*raš*⌝*-*[*š*]*i*–N stem imperative of *nadāru* (see *CAD* N/1.59–61; *AHw*

703). The *n*[*a-a*]*d* reading follows D. Schwemer, *THeth* 23.93. Güterbock's copy, KBo 14.53 rt. col. 6, shows part of the first winkelhacken of the *na*, and so strengthens the reading. Schwemer reads the 4th sign as *nu*, but admits that the resulting form is "anscheinend fehlerhaft" (p. 123) and omits this line from his translation (p. 104). As can be seen from Wilhelm's copy and confirmed by Güterbock's copy, Schwemer's photograph and the dig photograph 58/29 (courtesy H.G. Güterbock), the horizontal is too high for a *nu*. Güterbock's copy also shows a second lower horizontal with a second wedge partway across–all the major parts of a *raš*. On Wilhelm's copy, the second upper wedge looks particularly like the head of one of the diagonals of a *raš*. The reading [*š*]*i* follows Schwemer, backed especially by Wilhelm's copy but also by Güterbock's earlier (unpublished) field copy.

88: *t*[*e*?-*si-i*]*ḫ*?-*ši-ma*–assuming that Schwemer's restoration is correct, this will be from *esēḫu*: "to assign" and not *ezēḫu*: "to gird".

89–92: To this section of the ritual compare: *ana bi-ʾ-e šá* BÀD KU_4-*šú-nu-ti ana e-reb* ^{d}UTU-[*ši*] IGI.MEŠ-*šú-nu* GAR-*an bi-ʾ-a* te_9-[*pe-eḫ-ḫi*(?)] ^{Ú}NAGA.SI *pa-ʾ-ṣa-ti* GIN_7 [ZÌ].DUB.BUB-*bu ana bi-ʾ-e* ŠUB.ŠUB-*d*[*i*] (*KAR* 92 obv. 23–26 [see *CAD* B 297]).

91: [*ta*]-*ap-pal* (cf. 73)–if correctly restored, the presence of this Assyrian technical term would help to support the arguments presented in D. Schwemer, *THeth* 23.8–52 for an "Assyro-Mittanian" origin for this and other texts found at Ḫattuša.

92: [*tu-b*]*al-lal-ma*–see the photograph (D. Schwemer, *THeth* 23 pl. 3); for the writing, compare *KUB* 4.48 iii 9.

93: *ṣú-up-pa-t*[*ù*] *šiddi*: "curtain tassels(?)–the translation assumes that this is *AHw* 1112b *ṣuppatu* II = *CAD* Ṣ *ṣuppu* C: "strip of carded wool" (based on the Talmudic *ṣuppā*/*ṣippā*) plus *CAD* Š/2.407–408 *šiddu* B: "curtain". Neither word is otherwise attested this early. For other suggestions, see W. Farber, *ZA* 91.262.

96–97: Readings and interpretation follow W. Farber, *ZA* 91:263.

Translation

1. If a ghost afflicts a person, a section of reed should be collected.
2. At the node, where its leaf (is), you give her a face. A yellow mouth and lips
3. of w[a]x you fashion. A finger's length lower down,[111]
4. you bore a hole [from one side to] the other. You stick a twig into (the hole).
5. You make [the arms] and forearms resemble a hoist(?)
6. You draw a navel and a vulva (on her). The top part of the section of reed,
7. you bore through. You break off a twig and install it (in the hole) so that it is on the level (at exact right angles to the body of the figurine).
8. You comb out hair and wrap it over the leveled twig.

[111] Literally "you go down a finger"

9. You turban her with bands. (With) makeshift[112] sashes (and) outer garments
10. you cover (her). You gird her with a cord on her hips.
11. You wrap her arms and forearms with bindings. On a multicolored[113] cord
12. which a woman twined you thread carnelian.
13. You put it on her neck. You put a silver diadem on her h[ea]d.
14. [For three days] she lies [o]n the bed with him [and] his (real) wife (sleeps) apart.
15. [On] the left [side?] of the bed for three days, [he t]rea[ts h]er like a w[if]e.
16. [While eating bread], he brings [the bread] he is eating near to her and
17. [as follows he say]s to her: "Eat! You are my substitute."
18. He brings the [food porti]on he is taking into his mouth near to her and
19. [as follows he says to her(?)]: "It will be given to you." While drinking beer,
20. he brings [the beer] he is taking into his mouth near to her and
21. [he s]ays to her: ["Drink!"]. On the third day, water warmed in the sun with emmer [...]
22. [... h]e raises up. He gives her a bed frame[114] and a chair.
23. [... win]no[wed] groats, beerbread, malt porridge
24. [(and) ...] you set out [be]fore her. Before Šamaš
25. you say as follows. (Addressing the figurine): "You have been provisioned. A dowry has been given to you.
26. Little dwarf(?), you have been completely fitted out. As the substitute and in the stead
27. of [NN so]n of NN you have been given. The evi[l confusional stat]e (causing ghost or) *mukil rēš lemutti*-demon
28. [which] was set [on] NN son of NN–he is your husband. You are given [t]o him (as wife).
29. You may take him fr[om the bo]dy of NN son of NN and go away."
30. (Addressing the ghost or demon): "Li[ke] the lion of Šamaš, prey upon her!" At the edge of a wall,
31. you open wide her drainage hole. You as[si]gn her (to it) together with her travel provisions.
32. [You] make her enter the drainage hole [to]gether with [her travel provisions] and
33. [you make] her face the setting sun. (The contents) of *ruqqu*-bowls
34. [yo]u present (as an offering). You [mak]e a (miniature) bed. You put (it) before her.
35. You close the face (of the hole) with clay. You mix [together] clay and *saḫlû* and (with it)
36. you draw fourteen lines toward the tassels(?) of the curtain[s of hi]s [bed].
37. You say as follows: "Anything evil [shall] n[ot g]o after me;
38. anything evil [shall] n[ot be boun]d after me."
39. (Addressing the ghost or demon): "You have been provided with food rations. You have been provisioned. You have been made to take (a wife). Y[ou] are

[112] This is actually in line 10.
[113] This word ia actually in line 10.
[114] Literaly "box".

her [hu]sband.
40. You may take your wife and go away.
41. From the body of NN son of NN you are expelled; you are banished;
42. you are removed and driven away. By the o[at]h of heaven and earth
43. [...] and ...
44. [...] You wash? [his] things.
45. [...] ... the reed torch
46. [you pass by him; the offering arrangement] you remove [...]

No. 221

Text	*Lines*
THeth 23.84ff	171–187

171. *a-na* KIN *ḫa-a-a-ṭi ù ra-*[*bi-ṣi* 2 ALAM.MEŠ *ša* ^{GIŠ}ŠINIG] *ša am-ma-*<*ta*>.TA.ÀM GÍD.DA.MEŠ
172. DÙ-*uš* 1-*en* SAG.DU-*sú* [GUD ŠU^{II} GÌR^{II} LÚ GAR]-*an* 1-*en* SAG.DU-*su*
173. *ki-ma* ALAM ^{d}BÌL.GA.MES [GAR MAŠKIM *ša* NENNI DIB-*u*]*š*? GIDIM$_4$ *lem-nu*
174. *ša a-na* NENNI GAR-*ta at-ta-*[*ma* x x x x x (x)-*t*]*a* ^{GIŠ}MÁ DUG$_4$.GA
175. MU.NE.NE DUG$_4$.GA-*šu-nu-š*[*i* 7 AL]AM *š*[*a* NÍG.SAG.Í]L *ša* IM *kul-la-ti* DÙ-*ma*
176. ^{TÚG}ŠÀ.GADA *te-bi-iḫ-ši* ⌜TÚG x x⌝ [NIGI]N-*mi-šu-*⌜*nu-*⌝[*ti i-na*] ⌜SAG ^{LÚ}⌝GIG 7 U$_4$-*mi* TUŠ-*a-šu-nu-ti*
177. *ina* 7 U$_4$-*mi i-na* ^{GIŠ}MÁ.Š[À.Ḫ]A *ša* GI.Š[UL?.ḪI?] *tu-šar-kab* 2 ALAM ^{GIŠ}ŠINIG
178. *ù* 7 ALAM NÍG.SAG.⌜ÍL⌝ *tu-šar-kab-šú-nu-ti ni-iš* DINGIR.GAL.GAL *šá* AN-*e u* KI-*ti*
179. *tu-tam-ma-šu-nu-ti ú-tam-mi-ku-nu-ši* AN *u* KI [*A-n*]*i*$_7$ *ù An-*⌜*tu*$_4$⌝ ^{d}EN.LÍL ⌜*ù* ^{d}NIN.LÍL⌝
180. *ú-tam-mi-ku-nu-ši* ^{d}30 ^{d}UTU ⌜*ù*⌝ ^{d}IŠKUR DINGIR.MEŠ *qar-du-ti ú-tam-m*[*i-ku-nu-š*]*i n*[*a-aḫ-la-ap-t*]*u*$_4$ *tu-ut-tu-*⌜*bu*⌝
181. *qu-ut-re-na ù* ^{d}NISABA *ú-tam-mi-ku-nu-ši* ⌜^{d}⌝x [...]
182. *ù* ⌜*am*⌝*-ma ša-pal-*[*l*]*a-a-at* ÍD *u* PÚ *i-sà-a i-sà-a* [*ri-i-qá ri-i-qá* GÌR-*ku-nu lu*]
183. *pár-sat* IM.U$_{19}$.L[U] *li-zi-qa at-tu-*⌜*nu*⌝ *l*[*a zi-qa-ni* IM.SI.S]Á KI.MIN
184. *at-tu-nu l*[*a*]! ⌜*zi*⌝*-qa-*⌜*ni*⌝ [IM.KUR.R]A KI.MIN [*at-tu-nu la zi-qa-ni*]
185. IM.MAR.TU KI.MIN [*at-tu-nu la zi-qa-ni i-sà-a i*]*-sà-a ri-i-qá ri-i-qá*
186. 3-*šú an-ni-a-am* DUG$_4$.GA [UDU.SIZKUR] ⌜*ta*⌝*-na-aq-qí* ku x[...]
187. ^{GIŠ}MÁ *ta-ṣa-ar-*⌜*ra-aḫ*⌝[...]

Line Commentary

171: *a-na* KIN *ḫa-a-a-ṭi ù ra-*[*bi-ṣi*]–D. Schwemer, *THeth* 23.106 translates "Um den Späher und den Lau[erer] wegzuschicken" with the suggestion (p. 128) of S.M. Maul that the reference might be to a "Ritual". Given the context, however, the most likely interpretation is KIN = *šipru*: "affliction (by disease)" (*CAD* Š/3.84a). The expression is most frequently used of strokes (*mišittu*), which are caused by *rābiṣu*'s, and of the attack of ghosts. For the construction, see especially *ana* KIN *mi-šit-tú šá* KA-*šú* DIB (*AMT* 78/1 + 28/7 iii 5; *AMT* 23/2: 14//*AMT* 78/1 + 28/7 iii 6; *SpTU* 1.46: 33) and *ana* KIN ŠU.GIDIM.MA *la-az-zi šá* ^{LÚ}MAŠ.MAŠ ZI-*šú la i-*[*le-ʾi*] (*BAM* 9: 55 = no. 244: 1). Compare no. 277: 1; cf. nos. 186a: 2–3; 191a: 2; 234: 1; 240: 1; 289: 1 (E); 349: 1. The

reading is confirmed by *ana* LÚ *ši-pir mi-šit-ti šup-šu-ḫi* (*AMT* 82/2 iii 7). *am-ma-*<*ta*>.TA.ÀM–reading and interpretation follow D. Schwemer, *THeth* 23.106.

172: The restoration is based on the description of the ghost in the Neo-Assyrian dream vision of an Assyrian prince (SAA 3 no. 32: 6). If, however this is indeed an *utukku*-demon (reading UDUG rather than $GIDIM_4$ in line 173), then the text should be restored, after the same line, [UR.MAḪ ŠU^{II} GÌR^{II} IM.DUGUD GAR]-*an*.

173: The restoration is conjectural, but relies on the fact that both figurines were given explicit names (see line 175).

176: ^{TÚG}ŠÀ.GADA *te-bi-iḫ-ši*–^{TÚG}ŠÀ.GADA is equated with *nēbeḫu* at Emar (see D. Schwemer, *THeth* 23.128) and is therefore presumably some type of scarf or sash. The translation assumes that a single scarf or sash is being tied round the middle of all seven substitute figurines to fasten them together. [*i-na*] ⌜SAG ^{LÚ}⌝GIG 7 U_4-*mi* TUŠ-*a-šu-nu-ti*–reading and interpretation follow D. Schwemer, *THeth* 23.106. Compare: 3 U_4-*mi ina* SAG LÚ.GIG *tu-še-eš-šeb-šu-nu-ti* (*BAM* 323: 82–83 = no. 228: 4–5).

177: GI.Š[UL?.ḪI?]–the restoration follows D. Schwemer, *THeth* 23.98.

179: *tu-tam-ma-šu-nu-ti ú-tam-mi-ku-nu-ši*: "you make them swear, (saying): "I have made you swear"–for a discussion of this translation, see Part 1, Chapter 4; cf. ll. 180, 181.

180: *n*[*a-aḫ-la-ap-t*]u_4 *tu-ut-tu-*⌜*bu*⌝–for references to this garment in Nuzi texts, see *AHw* 1374–1375. To judge from the way the signs are spaced on the tablet, Text A probably omitted the *tuttubu*. For swearing an oath by a cloak, compare the *mamītu* by ripping a cloak (*Šurpu* VIII 62).

182: *ù* ⌜*am-ma*⌝–D. Schwemer, *THeth* 23.98 reads *ù* K[A]Š which leaves the *ma* unaccounted for. The remainder of the preserved part of the line is read after a suggestion by D. Schwemer, *THeth* 23.130 n. 319. The restoration of [GÌR-*ku-nu lu*] at the end (to go with the *pár-sat* of line 183) follows D. Schwemer, *THeth* 23.130 ad 183.

Translation

1. For an attack of a confusional state (causing ghost) or a *rā*[*biṣu*-demon, two figurines of tamarisk] which are a cubit long each
2. you make. [You p]ut on one the head [of an ox (and) human hands and feet]. On the other, a head
3. like the representation of Gilgameš [you put. "The *rābiṣu*-demon which seized N]N (or) the evil ghost
4. which was set on NN, you are. [Y]ou [have been provided with(?)] a boat", you say.
5. You tell them their names. You make [seven substitu]te [figur]ines of clay from the potter's pit.
6. You gird a ŠÀ.GADA-sash round (them). [You wra]p th[em] with ... For seven days, you seat them [at] the head of the patient.

7. On the seventh day, you make them board a sailboat made from *ša*[*lālu*(?)]-reed. The two figurines of tamarisk
8. and the seven substitute figurines you make board (it). An oath (by) the great gods of heaven and earth
9. you make them swear, (saying): "I have made you swear (by) heaven and earth, (by) [Anu] and Antu, (by) Ellil and Ninlil,
10. I have made you swear (by) Sîn, Šamaš and Adad, valiant gods. I have made you swear (by) (a *tuttubu*-style) c[loa]k,
11. (by) incense and flour. I have made you swear (by) [... (by canebrake(?)]
12. and s[w]amp, (by) the lowlands by the river and (by) well–be far away, be far away, [be distant, be distant! May you keep]
13. your distance. Should the south wind blow, you all shall n[ot be blown to me]. (Should) [the nort]h [wind] (blow),
14. you all shall n[ot] be blown to me. (Should) [the eas]t [wind] (blow), [you all shall not be blown to me.]
15. (Should) the west wind (blow), [you all shall not be blown to me. Be far away, be] far away, be distant, be distant!"
16. You say this three times. You make a [sacrifice] ... flour [...]
17. You dispatch the boat. [...]

No. 222

Text	*Lines*
AMT 54/3	iii 5′–12′

iii 5′. [DIŠ NA ... IGI.ME]Š-*šú* NIGIN.MEŠ UZU-*šú i*(coll.)-*zaq-qat-uš*
iii 6′. [... ÍR.MEŠ-*š*]*ú* DU.DU-*ka-ma la ina-ṭal*
iii 7′. [...]x *u-ku-u-ku-šú šá-pu-la-šú* BAL.BAL-*šú*
iii 8′. [...] GÌR^{II}-*šú iq-qa-an-na-an* SAG.DU-[*su*] DIB.DIB-*su*
iii 9′. [...] x GIDIM IM.RI.A-*šú* DIB.DIB-[*su ana* TI-*šú*]
iii 10′. [... SUḪUŠ] ^{GIŠ}(coll.)DÌḪ *ina* KUŠ SUḪUŠ ^{GIŠ}.^{Ú}[GÍR *ina* KUŠ]
iii 11′. [...N]A.BI RA *ina* KUŠ SAL.ÁŠ.GÀR GAG.[GAG-*pí*]
iii 12′. [...] *ina* GÚ-*šú* GAR-*an*

Line Commentary

iii 5′: *AHw* 1513b reads *ú*!-*zaq-qat-uš*.
iii 7′–8′: The symptoms are similar to those of *KUB* 37.9 i 10′–11′.

Translation

1. [If ... a person]'s [fac]e continually seems to spin, his flesh stings him,
2. [... hi]s [tears] flow so (copiously) that he cannot see,
3. [...] his upper thighs shift constantly under him,
4. [...] his feet become contorted, [his] head constantly hurts him,
5. [...] his family ghost continually afflicts [him; to cure him:]
6. [...] *baltu*-thorn [root] in a leather bag; [*ašāgu*-thorn] root [in a leather bag].
7. You wash that [per]son with [...]. You la[ce] (it) up in the hide of a virgin she-goat.
8. [...] You put it on his neck.

No. 223

Sigla	*Text*	*Lines*
A	*BAM* 323	69
B	*BAM* 471	ii 29′–31′

A: 69. $^{N}[^{A_4}...]$.KÙ ^{NA_4}*ár-zal-lu ia*$_4$*-artu* < >
B: 29′–30′. $^{N}[^{A_4}\quad]^{NA_4}$*ár-zal-l*[*u*]/*ia*$_4$*-artu šá* 7 GÙN.MEŠ-*šá*

^{NA_4}GUG SA$_5$ ^{NA_4}ZÚ GI$_6$ ^{NA_4}*aš-pu-u*
^{NA_4}GUG SA$_5$ ^{NA_4}ZÚ GI$_6$ ^{NA_4}[*aš*]-⌜*pu*⌝-*u*

B: 30′–31′. ^{NA_4}AN.Z[ÁḪ ...]/^{Ú}*tar-muš ina* KUŠ *ina* GÚ-*šú* GAR-*an* GIDIM *šá* D[IB-*šú* TAR-*as*]

Line Commentary

69: *sāmtu sāmtu* (“red carnelian”)–Note *CAD* S 121 s.v. *sāmtu* A mng. a1′—NA$_4$.GUG.SA$_5$ = *ḫa-as*?-*ḫu*-x-*tum* (*ḫašḫurītu*?). A generic recitation (usable for “hand” of ghost potions as well as amulets and salves) was meant to be recited over this amulet (= no. 236 [see below]). The reading of the end of ii 30′ in Text B is based on a collation courtesy of F. Al-Rawi.

Translation

1. (Alternatively),[115] [X].KÙ-stone, *arzallu*-stone, <seven-colored> *ayyartu*-shell, red carnelian, black obsidian, jasper, <*anz*[*aḫḫu*-frit ...] (and) *tarmuš* you put in a leather (bag) on his neck. The ghost which aff[licts him will be kept away].>

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[115] For the symptoms for which this amulet was designed, see no. 225.

No. 224

Sigla	*Text*	*Lines*
A	*BAM* 385	i 15′–22′
B	*BAM* 471	ii 21′–25′

A: i 15′. [DIŠ GIG] LÚ GIN$_7$ ^{GIŠ}GIDRU *ša* ^{d}EN.ZU GAR-*šum-ma*
B: ii 21′. [L]Ú GIN$_7$ ^{GIŠ}GIDRU *šá* ^{d}EN.ZU GAR-*šum-ma*

G[ÌR]
G[ÌR]-*šú i-kap-pap*

A: i 16′. [*t*]*ar-ra-aṣ i-ra-am-mu-um u ru-ʾu*[ ]
B: ii 21′f. *u i-tar-ra-aṣ*/ [ ]⌜*ru-ʾu-tú*⌝

A: i 17′. [*ina* KA-*šú*] DU-*ak* GIDIM *mur-tap-pi-du ina* EDIN [ ]
B: ii 22′. [ ]⌜DU⌝-*ak* GIDIM *mur-tap-pi-du ina* EDIN DIB-*su*

A: i 18′. [^{GIŠ}*kal*]-*ba-ni* ^{Ú}*ṣa-ṣu-un-tu* U$_5$ ARGA[B^{MUšEN}]
B: ii 23′. GURUN ^{GIŠ}MAŠ.Ḫ[UŠ ARGA]B^{MUŠEN}

A: i 19′. [G]U$_4$ *kim-zu-rat* ^{LÚ}ÚŠ Ḫ.ÁD.DU *t*[*a-zak*]
B: ii 23f. Ì.UDU ELLÁG GU$_4$ *kim-zu-rat* ^{LÚ}ÚŠ/Ḫ.ÁD.DU SÚD

A: i 20′. [UD]U? ÚŠ MUŠ *qin-ni a-la-pa-a š*[*á*]
B: ii 24′. ÚŠ TU^{MUŠEN} ⌜Ì⌝.[ ]⌜*a*⌝ *šá* ÍD

A: i 21′. [ ] Ì.UDU Ḫ.Ḫ.E
B: ii 24′. Ḫ.ÁD.DU TÉŠ.BI SÚD *ina* Ì.UDU Ḫ.Ḫ.E

A: i 22′. [ ] ŠÉŠ.ŠÉŠ-*su-ma* D[IN]
B: ii 25′. [1] ITU Š[ÉŠ *s*]*u-ma* DIN

Line Commentary

i 17′: Restorations are based on the virtually identical *TDP* 192: 35–36.

Translation

1. [If] a person's [illness] sets upon him like the scepter of Sîn so that he bends his f[oot]
2. and stretches (it) out, (and if) he drones and saliva
3. flows [from his mouth], a roving ghost has seized him in the steppe.

4. Fruit of *kalbānu*, *ṣaṣuntu*, *rikibti arkabi*,
5. caul fat from an ox kidney, (and) the *kimzurtu* of a dead person. You dry (them). You grind (them).
6. Dove blood, [she]ep? fat, snake blood, nest, (and) *alapû ša nāri*.
7. You dry (them). You grind (them) together. You mix (it) with sheep fat.
8. If you continually rub him (with it) for [a] month, he will get well.

No. 225

Sigla	*Text*	*Lines*
A	*BAM* 323	65–68
B	*BAM* 471	ii 26′–29′
C	*BAM* 385	i 23′–26′

A: 65. DIŠ NA GIDIM DI[B-*su-ma*]
B: ii 26′. DIŠ NA GIDIM DIB-*su-ma*
C: i 23′. [ ]

⌜x x x ÚŠ.ÚŠ⌝-*šú* *ma-a-ad*(coll.)
i-mi-im i-ka-a[*ṣ-ṣa ma-d*]*a-a-at*
⌜*i*⌝-*mi-im i-ka-aṣ-ṣa* [ ]

A: 66. *ḫa-a-a-at-t*[*a-šú*] *qer-bi-š*[*ú*] U_4 *u* ⌜GI_6⌝ NU ḪUN.ḪUN
B: ii 26′–27′. *ḫa-a-a-ta-šú* *qer-bet* /U_4 *u* GI_6 *la* *i-na-a-aḫ*
C: i 24′–25′. [*a*]*t-ta-šú qer-bet* U_4 *u* GI_6/ [ ]

A: 67. GÙ-*š*[*ú* GIN_7 G]Ù ANŠE GIDIM
B: ii 27′–28′. GÙ-*šú* GIN_7 GÙ *im-*[*me-ri*] *it-ta*-ŠUB-*di*/ ŠU GIDIM
C: i 25′–26′. [G]Ù ÙZ *it-ta*-ŠUB-*d*[*i*]/[ ]

a-ḫu-ú ina ḫar-ba-te iṣ-bat-su < >
a-ḫi-i ina ḫar-ba-te DIB-*su ana* TI-*šú*
[ ]

A: 68. [UZU]-*šú ina* KAŠ.Ú.SA *tu-kar* *tu-kaṣ-ṣa*
B: ii 28′–29′. SU-*šú ina* K[AŠ *t*]*u-ka-ar tu-kaṣ-ṣa*/

⌜Ú⌝GEŠTIN.KA_5.A < >SÚD *ina* Ì
^{Ú}GEŠTIN.KA_5.A ḪÁD.A SÚD *ina* ÚŠ ^{GIŠ}ERIN (: Ì BUR)

< >ŠÉŠ-*su*
ḪE.ḪE ŠÉŠ-*su*

Line Commentary

65–67: These lines are virtually identical to *TDP* 168: 3–4.
65: For the reading of *BAM* 471 ii 26′, see W. von Soden, *ZA* 43.274.
66: For the reading, see W. von Soden, *ZA* 43.274. For the interpretation of *qerbet* as referring to the "fit" (here translated "confusional state") and meaning "close", see M. Stol, *Epilepsy* 42–43 w/ n. 178; cf. pp. 65, 73.
67: For the use of the G and Gtn of *nadû* with *rigmu*, see *CAD* N/1.94 s.v. *nadû*

mng. 6. *BAM* 385 i 25′–26′ rules out an otherwise attractive suggestion of W. von Soden, *ZA* 43.274 n. 2—GÙ-*šú* GIN_7 GÙ IM D[UGUD]-*it-ta* ŠUB-*di*. The writing GIDIM *a-ḫu-ú* shows that this expression is to be understood as "a strange ghost," not "the ghost of a stranger."

68: A generic recitation (usable for "hand" of ghost potions as well as amulets and salves) was meant to be recited over this salve (= no. 236 [see below]).

Translation

1. If a ghost afflicts a person and, as a result, he gets hot and then cold,[116]
2. his confusional states are numerous[117] and (a confusional state) is (always) nearby, he gets no rest day or night,
3. (and) his cry is like[118] the cry of a donkey,[119] <the "hand" of> a strange ghost has seized him in the waste land. <To cure him,>
4. You rub his flesh[120] with beerwort. You let (his flesh) cool. You crush <dried> "fox grape". You rub him (with it) in oil.[121]

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[116] So Texts B and C. Text A has "and continually pursues him [day and night?]."
[117] This actually appears in the previous line.
[118] Texts B and C have "he continually emits his cry like the cry."
[119] Text C has "goat," as does *TDP* 168: 3.
[120] Text B has "body".
[121] Text B has: "you mix (it) in *erēnu*-cedar resin/*pūru*-oil (and) rub him (with it)."

No. 226

Sigla	*Text*	*Lines*
A	*BAM* 323	1–38
B	Gray, *Šamaš* pl. 12	2′–15′
C	*KAR* 74	16–20

A: 1. DIŠ NA GIDIM DIB-*su-ma* UŠ.MEŠ-*šú lu a-l*[*u-u lu gal-lu-u*]
A: 2. *lu* SAG.<ḪUL>.ḪA.ZA DIB-*su lu mim+ma lem-nu* DIB.DI[B]-⌜*su*⌝ *lu* [...]
A: 3. ⌜SAḪAR⌝ URU ⌜ŠUB⌝-*i* SAḪAR É ŠUB-*i* SAḪAR É DINGIR ⌜ŠUB⌝-*i* [SAḪ]AR ⌜KI⌝.MAḪ SAḪAR *uš-š*[*i*]
A: 4. SAḪAR ÍD ŠUB-*ti* SAḪAR ⌜KASKAL 1–*niš* TI-*qí*⌝ KI ÚŠ GU_4 [Ḫ]E.ḪE NU *mim+ma lem-nu* DÙ-*uš*
A: 5. KUŠ UR.MAḪ MU_4.MU_4-*su* ^{NA_4}GUG È *ina* GÚ-*šú* GAR KUŠ.A.GÁ.LÁ DIB-[*su*]
A: 6. ⌜*u*⌝ *ṣú-de-e* SUM-*šú* U_4.3.KÁM 9 ŠUK-*su* UTUL *ṣir-pe-ti ana* IGI-*šú* GAR-*an*
A: 7. *ina* ÙR É LÚ.GIG GUB-*sú-ma* ZÌ.ŠE.SA.A *ina* A *u* KAŠ ⌜SÌG⌝-*aṣ-ma* BAL-*qí-šú*
A: 8. 3 *sil-ti* GIŠ.ERIN.NA *i-ta-ti-šú* ⌜*tu-zaq-qap*⌝
A: 9. ZÌ.SUR.RA NIGIN-*šú* DUG.NÍG.DÚR.BÙR NU AL.ŠEG_6.GÁ
A: 10. UGU-*šú tu-kat-tam ina*! U_4.BI(coll.) DUG.NÍG.DÚR.BÙR! ^{d}UTU *li-mur-šú ina* GI_6 MUL.MEŠ *li-mu-ru-šú*
A: 11. U_4.3.KÁM MAŠ.MAŠ U_4.GI_6 22 NÍG.⌜NA⌝(coll.).NÍG.NA ^{ŠEM}LI *ana* IGI ^{d}UTU GAR-*an*
A: 12. *ina* GI_6 ZÌ.ZÍZ.ÀM *ana* IGI MUL.MEŠ GI_6-*tim* DUB-*aq*
A: 13. *ana* IGI ^{d}UTU *u* MUL.MEŠ U_4.3.KÁM *ana muḫ-ḫi* (eras.) *im-ta-*<*na*>*-an-nu*

A: 14. ⌜ÉN GIDIM⌝ *mim+ma lem-nu iš-tu* U_4*-mi an-ni-i ina* SU! NENNI A NENNI ZI-*ta*$_5$ *šu-ṣa-a-ta*
A: 15. *ṭar-da-*⌜*ta u kuš-šu-da*⌝*-ta* (eras.) DINGIR *šá-kin-ka*
A: 16. ^{d}15 *šá-kin-ta-ka* ⌜*ina* SU⌝ NENNI A NENNI GIG *is-su-ḫu-ka*

A: 17. *ina* U_4.3.KÁM *ina* U_4.GURUM.MA KEŠDA *ana* IGI ^{d}UTU ⌜KEŠDA⌝
B: 2′. *i-na* U_4.3.KÁM *ina* U_4.[ ]

A: 18. LÚ.GIG NU ÍL-*ma ana* IGI ^{d}UTU *ki-a-am tu-šad-bab-*⌜*šú*⌝
B: 2′. [ ]

A: 19. ⌜ÉN⌝ ^{d}UTU *mu-tál* ^{d}*A-nun-na-*⌜*ki*⌝ *e-tel* ^{d}*Í-gì-gì mas-su-ú*
B: 3′. ÉN ^{d}UTU *mu-tál* ^{d}*A-*⌜*nun*⌝*-n*[*a*]
C:16f. [ ]*-tel* ^{d}*Í*[ ]*gì*/[ ]

ṣi-ru mut-tar-ru-⌜*u te-ni-ši-e*⌝*-ti*
[ ]
[*n*]*i-še-*⌜*e*⌝*-ti*

A: 20. *da-a-a-*<*an*> AN-*e u* KI-*tim la e-nu-u qí-bi-tuš-šú*
B: 4′. *da-a-a-nu* AN-*e u* KI-*tim la* ⌜*e*⌝[:]
C: 18. [*qi-bit*]*-su*

A: 21. ⌜^{d}UTU⌝ *muš-te-šir ek-le-ti šá-kin nu-ri a-na ni-ši*
B: 4′. ⌜^{d}⌝[ ]
C: 19. [UN].MEŠ

A: 22. ⌜^{d}UTU⌝ *ina e-re-bi-ka* ZÁLAG *ni-ši ú-ta-aṭ-ṭi* ^{d}UTU *ina*
B: 5′. ^{d}UTU *ina e-re-bi-ka nu-úr ni-ši* ⌜*ú-ta-aṭ*⌝*-ṭi* ^{d}UTU *ina*
C: 20. [ ]

a-ṣi-ka i-nam-mi-ra kib-ra-a-ti
a-⌜*ṣi-ka*⌝ [ ]

A: 23. *e-ku-tum al-mat-tum ki*(coll.)*-gul-la-tum* ⌜*ù ru*⌝*-ut-tum*
B: 6′. *e-ku-tum al-mat-tum ki-gul-la-tum ru-ut-tum* :

A: 24. *ṣi-iṭ*(coll)-[*k*]*a uš-taḫ-ḫa-na ka-la ab-ra-a-tum*
B: 6′. *ṣi-it-ka iš-taḫ-ḫa-n*[*a*]

A: 25. *b*[*u a*]*t* ZI-*tim a-šu*!(text:*ṣu*)*-ú ṣe-e-ri*
B: 7′. *bu-lum šik-na-at* ZI-*tim šu-ú* ⌜*ṣe*⌝*-e-ri*

A: 26. [*l*]*a-ka nap-šat-si-na meš-re-ta*
B: 7′. *it-ta-nab-ba-la-*⌜*ka*⌝[ ]

A: 27. [*bi*]*l-ti ta-da-an* EŠ.BAR-*ši-na*
B: 8′. *di-in ḫab-lim ù ḫa-bil-ti ta-da-ni* EŠ.BAR-*ši-na*

tuš-te-šer ana-ku NENNI A NENNI ⌜*šu-nu-ḫu kám-sa-ku*⌝
tuš-te-eš-šer : *ana-ku* NENNI A NEN[NI]

A: 28. [^{d}]15 *iʾ-il-tum i-ʾ-i-la-an-ni*
B: 9′. *šá i-na šib-sat* DINGIR *u* ^{d}15 *iʾ-i-il-ti i-ʾ-i-la-an-*[ ]

A: 29. [ ].LÁ *ḫi-mi-tum ṭi-mi-tum šim-mat* UZU
B: 10′. UDUG MAŠKIM GIDIM LÍL.LÁ *ḫi-mi-ti ṭi-mi-tum šim-ma-tum*

ṣi-da-nu
ṣi-da-(coll)[*nu*]

A: 30. [*ṭ*]*e*$_4$*-mi iš-qu-lu-nim-ma* U$_4$*-mi-šam-ma*
B: 11′. *šá-áš-šá-ṭu mi-qit ṭe-mi iš-qú-lu-nim-ma* U$_4$*-mi-šam-ma*

ud-dam-ma-mu-nin-ni
ú-dam-ma-mu-[ ]

A: 31. [ ]-⌜*ma*⌝ ZI-*tim ub-lak-ka di-nu* LÚ.GIG *šá*
B: 12′. ^{d}UTU DI.KU$_5$ *at-ta-ma* ZI-*tim ub-lak-ka di-nu* GIG *šá*

DIB-*an-ni ana di-ni kám-sa-ku*
DIB-*an-ni ana di-*[ ]

A: 32. [ ].BAR-*a-a* TAR-[*d*]*i-in*
B: 13′. *di-nu di-in* EŠ.BAR-*a-a* TAR-*us a-di di-ni*

EŠ.BAR-*a-a tu-šar-šu-ú*
EŠ.BAR *tu-šar-šu-ú* :

A: 33. [*a*]-*a* ⌜SUM⌝-*in* [EŠ.BAR-*š*]*u iš-tu*
B: 13′–14′. *ana* ⌜*di-ni šá-*⌝[*nim-ma*]*/ul-tu*

di-ni EŠ.BAR *tuš-ter-šu-ú*
di-ni EŠ.BAR *tuš-ter-šu-ú*

A: 34. [*ta*]*š-ši-ra-an-*⌜*ni*⌝ [*ina*] ⌜SU⌝.MU (coll)
B: 14′–15′. *i*$^{\flat}$*-il-ti ú-taš-ši*[ ]/[S]U.MU (coll)

it-tap-ra-šú e-ma tak-la-ku DINGIR.MEŠ *lim-tag-ru pu-ka*
it-tap-ra-šú e-⌜*ma tak-la-ku*⌝[ ]

A: 35. [AN-*u liḫ*]-⌜*du*⌝(coll)-*ka* KI-*tim li-riš-ka* TU$_6$ ÉN
B: 16′. (traces)

A: 36. [*ki-a-am tu*]*-šad-bab-šu ana* DUG GAR-*an-šu-ma tu-tam-ma-šu*
A: 37. [*niš* KI-*tim lu-u ta-ma-ta*$_5$] *niš* AN-⌜*e*⌝ *lu-u ta-ma-ta*$_5$ *niš* ^{d}UTU *lu-u ta-ma-ta*$_5$ DUG$_4$.GA-*ma* KÁ-*šú* BAD-*ḫi*
A: 38. [x x x x] x x x x *ina ḫar-bi na-du-ti te-qé-*⌜*ber-šú*⌝

Line Commentary

1–38: The surface of BAM 323 (A) appears to have deteriorated since Köcher copied it. The half bracketing reflects the current state of the tablet.
1: Although fully preserved according to Köcher's copy, today the tablet shows [DIŠ NA GIDI]M.

1–2: The opening of the text is similar to *KAR* 227 i 1–4; *LKA* 69: 1– 2 and *LKA* 70: 1–2. SAG.ḪUL.ḪA.ZA may be read either *mukil rēš lemutti* or *sagḫulḫazû*–see *CAD* M/2.185 s.v. *mukil rēši* mng. 3b and *CAD* S 24 s.v. *sagḫulḫazû*. The former reading is here preferred for the simple reason that the *mukil* and the *rēš* are unambiguously written out with some frequency in texts of Middle Assyrian date and later (see *KAR* 21: 3 [= no. 10: 2]; *KAR* 32: 13 [= no. 219: 13]); *THeth* 23.84ff: 84 [= no. 220: 27].

2: Although fully preserved according to Köcher's copy, today the tablet shows [*lu* SAG.<ḪUL>.ḪA.ZA DI]B. *lu* [...]–in view of the presence of the *lu* (unfortunately no longer confirmable by collation), the end of the line presumably referred to other activities of the ghost.

3: The third ŠUB is shown hatched by Köcher, but is entirely effaced on the tablet today.

6: For the translation, see *CAD* Ṣ 208a s.v. *ṣirpētu*.

7: There is a tendency in this text for the ZU sign to be used where a SU is expected. See also 14, 87, and 104. Considering that ll. 5–6 and 8–10 clearly refer to the figurine, it is likely that the beginning of this line should also be taken as referring to the *ṣalmu*.

10: Readings are based on a collation by W. von Soden, *ZA* 43.273, although they do not agree with Köcher's later copy.

13: E. Ebeling, *TuL* 81 read the verb as [*li*]-*im-ta-an-nu* and took it as a Gtn precative. However, since the effaced sign preceding the *im* looks much more like an erased *im* than a *li* in the copy, and since instructions referring to the patient as active agent are usually given in the present tense, I prefer to interpret this form as a defective Gtn present.

19ff: I am indebted to W.R. Mayer for calling my attention to this duplicate and sharing his collations of *BAM* 323: 19–35 and parallels with me.

24: Collation courtesy W.R. Mayer. For the meaning, see *AHw* 1128b s.v. *šaḫānu*.

25: For the emendation, see *CAD* A/2.477 s.v. *aššû*. With W.R. Mayer, *OrNS* 56.202–203 and contra *CAD* N/1.300b s.v. *napištu* mng. 2b2′, this line begins a new phrase.

26: For a different reading and interpretation of this line (*nab-laṭ-si-na meš-ri-ta*), see W. von Soden apud J.M. Seux, *Hymnes* 426.

27: *šūnuḫu*: "to fatigue, tire"–see *AHw* 49a.

29–35: Collations courtesy W.R. Mayer.

34: For "fly" (i.e. flee) used of abstracts and persons, see *CAD* N/1.314 s.v. *naprušu* mng. 1c-2. This is presumably the Nt, for which see *AHw* 740b. *pu-ka*–generally the Nom. and Acc. of *pû* ("mouth") with pronoun suffix is written *pī-šu* but, in literature, *pû-šu* is not uncommon (see *AHw* 872a).

36–37: *tu-tam-ma-šu ... lu-u ta-ma-ta*$_5$: "you make it swear ... (by heaven etc.) may you swear"–for a discussion of this translation, see Part 1, Chapter 4.

38: "waste"–see *CAD* Ḫ 98b s.v. *ḫarbu* B.

Translation

1. If a ghost afflicts a person (and) continually pursues him or an *alû*-de[mon or a *gallû*-demon]
2. or a *mukil rēš lemutti*-demon afflicts him or anything evil continual[ly] afflicts him or [pursues him?],
3. dirt from an abandoned town, dirt from an abandoned house, dirt from an abandoned temple, dirt from a sepulcher, dirt from foundati[ons?],
4. dirt from an abandoned canal, dirt from a road–you take (these) together. You mix (them) with ox blood. You make a figurine of whatever evil thing (it is).
5. You clothe it with the skin of a lion. You thread carnelian (and) put it on its neck. You provide [it] with a waterskin
6. and give it travel provisions. For three days, you put out nine dishes of barley gruel before it as its food ration.
7. You stand it up on the roof of the patient's house and then you stir flour made from roasted grain into water and beer and then you pour out a libation for it.
8. You plant three *erēnu*-cedar shavings around it.
9. You surround it with a magic circle. An unbaked fermenting vessel
10. you put over it as a cover. Let Šamaš see the fermenting vessel by day; let the stars see it by night.
11. For three days, day (and) night, the *āšipu* sets up twenty two censers (burning) *burāšu*-juniper before Šamaš;
12. by night, he scatters emmer flour before the stars of the night.
13. Before Šamaš and the stars, for three days, he repeatedly recites over it.

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14. Recitation: "Ghost (or) whatever is evil–from this day forward, you are extracted from the body of NN son of NN; you are expelled;
15. you are driven away and banished. The god who set you (on),
16. the goddess who set you (on)–they have removed you from the body of NN, son of NN, the patient."

---

17. On the third day, in the late afternoon, you set up an offering table before Šamaš.
18. The patient raises the figurine and then you have him say as follows before Šamaš.

---

19. Recitation: "Šamaš, noblest of the Anunnaki, lordliest of the Igigi; august leader, ruler of the people,
20. judge of heaven and earth, whose command is unalterable,
21. Šamaš, who keeps the darkness in order (and) who establishes light for the people,
22. Šamaš, at your setting, the light of mankind is darkened; Šamaš, at your rising, the regions brighten;
23. the homeless girl, the widow, the waif and the female companion–
24. all mankind warms itself (at) your emergence;

25. the wild animals, living creatures, beasts[122] of the steppe,
26. continually bring you their lives and limbs.
27. You decide the case of the wronged man and woman; you make their decisions go aright. I am NN, son of NN; I kneel in exhaustion;
28. I, who as a result of the anger of god and goddess, an obligation has bound.
29. An *utukku*-demon, a *rābiṣu*-demon, a ghost (and) a *lilû*-demon–paralysis, twisting, numbness of the flesh, dizziness,
30. *šaššaṭu* (and) insanity have they weighed out for me and daily they cause me to twist.
31. Šamaš, you are the judge and I have brought you my life. I kneel for judgment of the case concerning the sickness[123] which afflicts me.
32. Judge my case; make a decision about me. Until you cause my case to be decided,
33. [may] you not give [a decision] for [any other] case. After you have caused my case to be decided,
34. (and after) my obligation has let me go (and) fled [from] my [bo]dy, wherever I put my trust, let (those) gods come to agree with what you say.
35. [May the heavens be pleased with] you; may the earth rejoice in you."

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36. [You] have him speak [thus]. You put it (the figurine) in a jar and then you make it swear.
37. You say: "[By earth may you swear]; by heav[en] may you swear; by Šamaš may you swear." and then you close its (the pot's) mouth.[124]
38. [...] You bury it (the pot) in an abandoned waste.

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[122] Text B has "that of the steppe."
[123] Text A has "the sick person."
[124] Literally: "doorway."

No. 227

	Text *RSO* 32.109ff	*Lines* v 6′–12′
v 6′.	DIŠ NA GÚ *ú-ḫa-ma-šú u* ⌜SA⌝ GÚ-*šú* ⌜*aš-ṭa ṣu-mur*⌝	
v 7′.	SAG.DU-*su* DIB.DIB-*su pi-qam la pi-qam na-ḫi-ra-šú*	
v 8′.	*ṣab-ta em-ma ši-ḫat* UZU.MEŠ TUKU.TUKU-*ši*	
v 9′.	NA BI ŠU.[GID]IM DIB-*su ana* TI-*šú* GIŠ*si-ḫa*	
v 10′.	Ú*iṣ*?-*ṣ*[*u*]?-⌜*tú*⌝? Ú ḪUR.SAG Ú.KUR.RA Ú*imḫur-lim*	
v 11′.	Ú*imḫur*-20 Ú SUMUN.DAR 7 Ú.MEŠ ŠEŠ.MEŠ SÚD	
v 12′.	*ina* Ì GIŠERIN ḪE.ḪE GÚ-*su* EŠ.MEŠ *ina* DÈ ⌜SAR⌝	

Line Commentary

v 6′: Readings are based on collations of the original text.

v 9′–11′: *BAM* 220 iii 4′–5′//*BAM* 469: 47′–48′//*BAM* 472: 8′–9′//*BAM* 471 iii 1′–2′//*AMT* 33/3: 16–17 (see no. 250) would seem to suggest that the mysterious Ú*iṣ*?-*ṣ*[*u*]?-⌜*tú*⌝? is a variant writing of *ṣaṣuʾtu / ṣaṣuntu.*

Translation

1. If a person's neck is paralyzed, his neck muscle(s) are stiff and distended,
2. he continually has headaches, again and again his nostrils
3. are "seized" (and) hot (and) he continually has wasting away of the flesh,
4. "hand" of [gho]st afflicts that person, to cure him: *sīḫu*,
5. ⌜*ṣaṣuntu*⌝, *azupīru*, *nīnû*, "cures a thousand",
6. "cures twenty", (and) *šumuttu*-vegetable. You grind these seven plants.
7. You mix them with *erēnu*-cedar oil. You continually rub it on his neck. (Alternatively), you fumigate (him with it) over coals.

No. 228

Sigla	*Text*	*Lines*
A	*BAM* 323	79–88
B	*BID* pl. 18	1–13

A: 79. DIŠ NA! GIDIM AD-*šú u* AMA-*šú* DIB.DIB-*su ina*
B: 1–2. [GI]D[IM?] *u* AMA[ ]/[ ]

ITI.NE U_4 .29.KAM
ITI.N[E U]$_4$.27.KÁM

A: 80. IM KI.GAR TI-*qí* NU NITA *u* MUNUS DÙ-*uš* ⌜NU⌝ NITA
B: 2–5. IM K[I]/ NU NITA *ù* MUNUS [ ]/ NU NITA

šu-ra šá KÙ.SIG$_{17}$ GAR-*šu* [GIŠ].PA? KÙ.SIG$_{17}$
šu-ú-ra šá KÙ.SIG$_{17}$ [ ]/NU MUNUS GEŠTU^{II} *šá* KÙ.SIG$_{17}$

GAR-*ši*
[ ]

A: 81. ^{NA_4}GUG *ina* SÍG.Ḫ É.ME.DA È *ina* GÚ-*šá*
B: 6–7. ^{NA_4}ZA.GÌN *ina* SÍG.Ḫ É!.ME.DA È-*a*[*k*]/ *ina* GÚ-*šá*

GAR *tu-ṭaḫ-ḫad-su-nu-ti*
GAR-*ši tu-ṭaḫ-ḫad-su-nu-ti*

A: 82. *tu-kab-bat-su-nu-ti tu-kán-na-šu-nu-ti* NU.MEŠ
B: 8–11. *tu-kab-bat-su-nu-ti*/[*t*]*u-kán-na-šú-nu-ti*/[N]U.MEŠ

šú-nu-ti 3 U_4-*mi*
šú-nu-ti/[ ] U_4-*me*

A: 83. *ina* SAG LÚ.GIG *tu-še-eš-šeb-šu-nu-ti* TU_7
B: 11–13. *ina* SAG LÚ.GI[G]/[*š*]*e-eš-šeb-šú-nu-t*[*i*]/[ ]

KÚM.MA *ta-tab-bak-šu-nu-ti*
KÚ[M].M[A]

A: 84. *ina* U_4.3.KÁM U_4.29.KÁM *e-nu-ma* GIDIM *uš-taš-še-ru* ^{GIŠ}MÁ.ŠÀ.Ḫ A DÙ-*uš*
A: 85. *ṣú-de-šú-nu te-es-siḫ ana* IGI ^{d}UTU *ta-dan-šu-nu-ti*
A: 86. *ana qid*!*-da-ti* IGI-*šú-nu* GAR-*an u kam* DUG_4.GA

A: 87. *ina* ZU NENNI A NENNI ŠÁR KASKAL.GÍD *i-si-a re-e-qá re-e-qá i-si-a i-si*(coll.)-*a*!

Line Commentary

80: Collated by W. Farber, *BID* 211ff (W. Farber, *BID* pl. 18 notes a textual addition on the left margin overlooked by previous copyists).

83: TU_7 KÚM.MA: *ummara baḫra*: "hot soup"–see *CAD* B 29a and *AHw* 1414b (with a question mark).

84: For the translation and interpretation of this line, see W. Farber, *BID* 216.

87–88: *LKA* 89 r. left col. 1–3 has a similar passage: [*ina* SU NENNI A NENNI ŠÁR] KASKAL.GÍD *i-sa-a* ⌜*i-sa*⌝-[*a*]/[*re-e-q*]*á re-e-qá i-si-a i-si-a*/[ZI] DINGIR .MEŠ GAL.MEŠ *tùm-ma-tu-nu*: "[From the body of NN, son of NN, be 3,600] double hours distant, be distant, be far away, be far away. [By] the great gods are you made to swear." ⌜*tùm*⌝-*ma-tu-nu*: "you are made to swear"–for a discussion of this translation, see Part 1, Chapter 4.

Translation

1. If the ghost of a person's father or mother continually afflicts him, on the twenty-seventh![125] of Abu,
2. you take clay from a potter's pit. You make a figurine of a man and a woman. You put a reed (made) of gold on the male figurine. You put a [st]aff[126] (made) of gold on the female figurine.
3. You thread carnelian[127] on red wool. You put it on her (the female figurine's) neck. You abundantly fit them (the figurines) out.
4. You honor them, you treat them with care. Those figurines, for three days,
5. you seat them at the head of the patient. You pour out hot broth for them.
6. On the third day, the twenty-ninth, when the ghosts are (customarily) provided with food offerings, you make a sailboat.
7. You assign their travel provisions. You present them to[128] Šamaš.
8. You make them face downstream and you say as follows:

9. "From the body of NN, son of NN, be 3,600 double hours distant, be far away, be distant, be distant.
10. By the great gods are you made to swear."

[125] Text A has "the twenty-ninth."
[126] Text B has "ears."
[127] Text B has "lapis."
[128] Literally: "give them before."

No. 229

Text	*Lines*
THeth 23.134f	2′–9′

2′. [DI]Š!? LÚ GIDIM DIB-*sú lu* x [...]
3′. AK.AK.BI SAL.KALAG *šá i*[*ḫ-ḫa-zu-šú* NU-*šá* DÙ-*uš* ...]
4′. [N]A$_4$GUG *i-na* GÚ-*šá* GAR-*an-š*[*i* ...]
5′. *i-na ap-ti* TI TÚG*a-ši-*[*an-na* ...]
6′. *ṣu-de-e tu-ṣa-ad-d*[*a-ši* ...]
7′. [G]IŠGA.ZUM DUG GI$_6$? [...]
8′. [*i-n*]*a* ⌜GIŠ⌝MÁ⌝.ŠÀ.ḪA GAR-[*an-ši* ...]
9′. [... *-m*]*a*? [...]

Line Commentary

3′: SAL.KALAG *šá i*[*ḫ-ḫa-zu-šú*]–given that "difficulty" is feminine and the victim masculine, perhaps "wants to marry" might be an appropriate translation. For problems "marrying" (and being divorced from) their victims, see Part 1 Chapter 5.

5′: *i-na ap-ti* TI–the instruction is certainly odd but may be paralleled in a Sumerian riddle: "My mother built me a house. They say 'it' (the subject of the riddle) comes out of a window; they say 'it' is going to go in through a window. Its solution: 'it' is the *kispu*-flour which men bring (out of the house by its window and into the tomb by its window)" (M. Civil, *Aula Orientalis* 5.32 no. 19: 1–4). TÚG*a-ši-*[*an-na*]–for the restoration, see D. Schwemer, *THeth* 23.135–136.

Translation

1. If(!) a ghost afflicts a person or [...]
2. Its ritual: [You make a figurine of] the difficulty which bot[hers him ...]
3. You put carnelian on her neck. [...]
4. You take her through a window. [You wrap(?) her in] an *a*-garment [...]
5. You provide [her] with provisions [...]
6. [You give her] a comb and a blackened pot [...]
7. You put [her on] a sailboat [...]
8. [...]

No. 230

Text	*Lines*
ABL 461	1–13

1. *ṣa-lam* LÚ.ÚŠ *šá* IM
2. TÚG.SA$_5$ ^{TÚG}*til-le-e-šú*
3. MU$_4$.MU$_4$-*su* NU GIDIM *lem-nu*
4. *šá* IM TÚG U$_4$.1.KÁM
5. *tu*-[...]
6. *ṣu-de-*⌜*e*⌝
7. *ḫa-ṣi-in* URUDU
8. 3 GÍN A.BÁR 3 GÍN URUDU
9. 4 ŠE KÙ.BABBAR

---

10. NU GIDIM *šá* ŠÈ ŠE.IN.NU
11. *u* KÀŠ ANŠE
12. ^{URUDU}ŠEN.TUR *šá* 7 GÍN
13. *ka-tam-mi* URUDU

Line Commentary

4: For a discussion of the meaning of *tillu*, see F.A.M. Wiggermann, *Figures* 106–114 (= *Spirits* 53–57).

5: Some form of *labāšu* is presumably to be restored, in view of the parallel structure of lines 1–3 and 3–5. Note also: NU <<LÚ>> GIG *šá* IM KI.GAR DÙ-*uš* TÚG U$_4$.1.KAM / MU$_4$.MU$_4$-*su* (*KAR* 22: 4–5 [see no. 131]) and NU.MEŠ *e-pi-ši u* ⌜*mul-te-píl-ti* DÙ-*uš* ... / ... TÚG.ḪI.A U$_4$.1.KAM MU$_4$.MU$_4$-*su-nu-ti* (*BBR* 2 no. 52: 5–6 [see no. 232]).

Translation

1. A figurine of the dead person made of clay,
2. with a red garment, its *tillu*s
3. you clothe it. A figurine of an evil ghost
4. made of clay, with a makeshift garment
5. you [clothe it(?)].
6. Travel provisions,
7. a copper axe,
8. three shekels of lead, three shekels of copper,
9. four grains of silver.

---

10. A figurine of a ghost made of excrement, straw,

11. and donkey urine;
12. a *tamgussu*-vessel of seven shekel(s' weight),
13. a lid of copper.

No. 231

	Text	*Lines*
	AMT 94/1	1–9

1. DIŠ NA ŠU GIDIM.MA ŠU NAM.[ERIM.MA DIB-*su*]

---

2. DÙ.DÙ.BI NU *pu-ḫi* LÚ GI[G (coll.) DÙ-*uš* ...]
3. TÚG.ÍB.LAL U_4.1.KAM DAḪ-*ṣib-*⌜*šú*⌝ [...]
4. KAŠ SAG GEŠTIN BAL x [...]
5. 3–*šú ki-a-*[*am* DUG_4.GA]

---

6. ÉN É.NU.RU ^{d}[UTU ...]
7. *muš-te-šer* [...]
8. [AN]-⌜*e*⌝ KI-*t*[*im* ...]
9. [*ana* NA NU T[E-*e*(coll.) ...]

Rest lost.

Line Commentary

3: DAḪ-*ṣib-šú*: The translation assumes a form of *aṣābu*: "to add"; another possible reading would be *taḫ*(*a*)*-sìp* from *ḫasāpu*: "to pluck out." Although the second alternative is preferable grammatically, it seems to make less sense in this context. *AHw* 1302 suggests *taḫṣibu* from *ḫaṣābu* but notes that the meaning in this context is "unklar".

6: Another É.NU.RU recitation appears in *BAM* 473 iii 6′–20′//*BAM* 474: 1′–3′(see no. 169).

Translation

1. If "hand" of ghost (or) "hand" of cur[se afflicts] a person.

---

2. Its ritual: [You make] a substitute figurine of the patie[nt]. ...
3. You add to it a makeshift girdle. [...]
4. You pour out beer (and) wine as a libation. [...]
5. Three times, [you say] as foll[ows.]

---

6. É.NU.RU recitation: [Šamaš, ...]
7. who makes [...] go aright [...]
8. of heaven (and) earth [...]
9. [in order that] it not app[roach the person ...]

Rest lost.

No. 232

Text	*Lines*
BBR 2 no. 52	1–23

1. DIŠ NA *ana* BA.ÚŠ *ḫi-ir-ma* GIDIM DIB-*su* [...]
2. *kul-la-ta tu-qad-dáš* ZÌ.MAD.GÁ ŠUB.[ŠUB-*di*]
3. *ina še-e-ri ana* NU *mim+ma lem-ni e-pi-ši u* [SAL*mul-te-píl-ti*]
4. IM KI.GAR! ŠÁM DUG_4.GA IM *ta-gar-ri-i*[*ṣ* ...]
5. [x] NU.MEŠ *e-pi-ši u* SAL*mul-te-píl-ti* DÙ-*uš* [...]
6. [*tu*]-*šá-ḫaz* TÚG.ḪI.A U_4.1.KÁM MU_4.MU_4-*su-nu-ti* Ì DÙG.GA ŠÉ[Š-*su-nu-ti*]
7. [*ana* IG]I dUTU KI SAR A KÙ SUD GIŠGU.ZA DADAG *ana* d[UTU ŠUB-*di*]
8. TÚG.ḪI.A *mi-iš-ḫa ina* UGU *ta-tar-ra-aṣ* GI.DU_8 *ana* IGI! d[UTU GIN-*an*]
9. *ana* 3–*šú* ŠUK.MEŠ *ana* IGI dUTU d*É-a u* d*Asal-lú-ḫi* G[AR-*an*]
10. ZÚ.LUM!.MA ZÌ.EŠA DUB-*aq* 3 DUG.A.[DA.GUR_5 GIN-*an*]
11. 3 NÍG.NA ŠEM.ḪI.A GIN-*an* ŠE DÙ.A.BI *ta-sár-*[*raq*]
12. *ana* GIDIM.MEŠ IM.RI.A-*šú ina* GÙB KEŠDA GIŠGU.ZA ŠU[B-*di*]
13. *ana* GIDIM.MEŠ IM.RI.A-*šú ina* GÙB GIDIM.MEŠ *ina* GÙB GIŠ.GU.ZA ŠUB-[*di*]
14. *ana* GIDIM.MEŠ IM.RI.A *ki-is-pa ta-kas-sip* (coll.) NÍG.BA.MEŠ *ta-qa-su-nu-*[*ti*]
15. [*tu*]-*šar-raḫ-šú-nu-ti tu-kab-ba-su-nu-*[*ti*]
16. [*ana* GID]IM IM.RI.A MAN-*ma um-m*[*a-ri*]
17. [*ba-aḫ*]-*ru-te tu-ma-ṣa* NÍG.BA *ta-qa-su-nu-t*[*i*]
18. *tu-šar-*[*r*]*a-aḫ-šu-nu-ti tu-ka-ba-su-nu-t*[*i*]
19. [A.MEŠ] BAL-*qí-šú-nu-ti ana* IGI dUTU UDU.SIZKUR DADAG DÙ-*uš*
20. [UZU.ZAG UZ]U.ME.ḪÉ *u* UZU.KA.NE *tu-ṭaḫ-ḫa*
21. [KAŠ SAG B]AL-*qí* <<1>> UZU.TI *ana* (coll.) GIDIM IM.RI.A-*šú* GAR-[*an*] (coll.)
22. [ÉN (long gap)] ⌜d⌝BAD? *ú mìm-ma lem-nu* 3–*šú* ŠID-*nu*
23. [(long gap)] ÍL-*ma*

Rest lost.

Line Commentary

1: Picking a person as a mate for a dead man was a form of evil magic practiced by sorcerers (see *Maqlû* I 73, 107 and IV 17, 28). For suggestions as to how to restore the end of the line, see A. Tsukimoto, *kispum* 169.

3–4: The "purchase" of clay from the clay pit for ritual purposes is mentioned in other texts. For examples, see F.A.M. Wiggermann, *Figures* 28: 145–48 (= *Spirits* 12:145–148) and p. 51 (notes) who suggests a similar emendation and interpretation of *BBR* 2 n. 52: 4. On the tablet, the first GAR is a clear A (collation courtesy F. Al-Rawi).

5: A. Tsukimoto, *kispum* 168 suggests restoring "3". There is, however, not enough space for this (collation courtesy F. Al-Rawi), and there should in any case have been an even number, perhaps [2] or [4].

7: The restoration of the end of the line is patterned after lines 12 and 13. A. Tsukimoto, *kispum* 168 suggests GUB-*an*.

8,10: The tablet appears to have PI instead of IGI and MI instead of LUM (collations courtesy F. Al-Rawi).

12–13: There seem to be two sets of ghosts involved here. For appeals to two sets of ghosts for help, see also *KAR* 227 iii 6–50//*LKA* 90 r. rt. col. 32; *LKA* 89 r. rt. col. 1–36; *LKA* 90 r. left col. 1–4. Interestingly, the next spell in the latter text (*LKA* 89 r. left col. 4) was DIŠ NA NU.MEŠ-*šu ana* LÚ.ÚŠ *paq-du*: "If figurines of a person are entrusted to a dead person."

14: Collation courtesy F. Al-Rawi.

16: For MAN-*ma*: "secondly", "once again", see W. Farber, *BID* 127ff: 93, 113 and the commentary on p. 170.

17: A. Tsukimoto, *kispum* 168–70 suggests restoring [*a*]-*ru-te* (pipe for making libations to the dead).

21: The translation requires a slight emendation (with *CAD* Ṣ 126a s.v. *ṣēlu* mng. 1b 2′, against A. Tsukimoto, *kispum* 168–169). Collations are courtesy F. Al-Rawi.

22: Collation courtesy F. Al-Rawi.

Translation

1. If a person is chosen as a mate for a dead person and, as a result, a ghost afflicts him [...]
2. You purify the clay pit. You put *maṣḫatu*-flour into it.
3. In the morning, "For a representation of whatever is evil, the male and [female] witch,
4. I will buy clay from the potter's pit," you say. You pinc[h] off clay. [...]
5. You make [x] figurines of the male and female witch.
6. [You] make (them) hold [...] You dress them in makeshift garments. You an[oint them] with fine oil.
7. [Befo]re Šamaš, you sweep the ground. You sprinkle pure water (on it). [You put down] a pure seat for [Šamaš].
8. You stretch out a *mišḫu*-cloth on it. [You set up] a reed altar before [Šamaš].
9. In three groups you p[ut out] food portions before Šamaš, Ea, and Asalluḫi.
10. You scatter dates and *sasqû*-flour. [You set up] three *a*[*dagurru*]-vessels.
11. You set up three censers (burning) assorted aromatics. You scat[ter] all manner of grain.
12. For the ghosts of his (the patient's) relatives, you put down a seat to the left of the offering arrangement.
13. For the ghosts of his relatives, you put down a seat to the left of the (other) ghosts to the left (of the offering arrangement).
14. You make funerary offerings to the ghosts of (his) relatives. You give them

gifts.

15. [You] exalt them; you honor them.
16. Secondly, [for the gho]st(s) of relatives, hot br[oth]
17. you lay out. You give them a gift.
18. [You ex]alt them; you honor them.
19. You pour out a libation of [water] for them. You make a pure sacrifice before Šamaš.
20. You bring the [shoulder], caul fat (and) roasted meat near (to the offering table).
21. You pour out a libation of [beer]. You put aside a rib section for the ghost of his relatives.
22. You recite [the recitation: "...] anything evil" three times.
23. [...] you/he raise(s) [...] and then [...]

Rest lost.

No. 233

Text	*Lines*
BAM 210	4′–10′

4′. [...]
5′. [...]
6′. [...] li ina ka x
7′. [...] x mi *ana* LÚ [BI]
8′. [... ^{S}]^{IG}ḪÉ.MED NIGIN-*ma*
9′. [*ina* GÚ-*šú* GAR-*an* ...]x x ÚŠ.MEŠ *ana* NA *u* É-*šú*
10′. [...] x x x di ÚŠ.MEŠ *ana* NA NU [TE]

Translation

1. [...]
2. [...]
3. [...]
4. [...] to [that] person
5. [...] You wrap (it) in red-dyed wool and
6. [put (it) on his neck ...] dead persons to the person and his household
7. [...] Dead persons will not [approach] the person.

No. 234

Sigla	*Text*	*Lines*
	BAM 312	1–3

1. [DIŠ *a-na* KIN] ŠU.GU$_4$.MA ŠU.[... *la*]-*az-zi* [...]
2. ^{Ú}[...] ^{Ú}x du du ^{Ú}*te-líl-te* [...] ⌜ŠE.KAK⌝ ^{Ú}[...]
3. ^{Ú}*tar-múš* ^{Ú}*imḫur-lim* ^{Ú}*ir-kul-la* NUMUN ^{GIŠ}*bi-ni* ^{Ú}AŠ [GÌR.PAD.DU] NAM.LÚ.U[$_{18}$/$_{19}$.LU *ina* KUŠ]

Translation

1. [If (you want to cure) a per]sistent [attack] of "hand" of ghost (or) "hand" of [...]
2. [...], ..., *teliltu*,, [...] green shoots of [...]
3. *tarmuš*, "cures a thousand", *elikulla*, *bīnu*-tamarisk seed, "lone plant", (and) hu[man bone in a leather bag].

No. 235

Text	*Lines*
BAM 312	4–8

4. DIŠ KI.MIN ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 ^{Ú}*tar-muš*$_8$ ^{NA_4}IGI.ZAG.GÁ *ina* KUŠ GAG.GAG *ina* GÚ-*šú* [GAR-*an*]
5. DIŠ KI.MIN ^{Ú}*eli-kul-la* ^{Ú}*sú-be-la* KA.A.AB.BA *ina* [KUŠ]
6. DIŠ [KI.MIN ^{Ú}]EME.UR.GI$_7$ PA Á^{MUŠEN} ^{Ú}*ḫal-tap-pa-a-nu* ^{Ú}NA-*a-nu ina* [KUŠ]
7. [DIŠ KI.MIN ...]x-x ^{Ú}*a-zal-lu* NUMUN ^{GIŠ}*bi-nu* KA.A.AB.BA *ina* K[UŠ]
8. [DIŠ KI.MIN *ni-k*]*ip-tú* ^{Ú}*an-ki-nu-tú* ^{Ú}*ár-zal-li* ^{Ú}AŠ.TÁL.T[ÁL] NUMUN *bi-ni i*[*na* KUŠ]

Translation

1. If ditto: “cures a thousand”, “cures twenty”, *tarmuš*, (and) *egizaggû*-stone. You lace (them) in a leather bag (and) [you put (it)] on his neck.
2. If ditto: *elikulla*, *supālu*, (and) *imbû tâmti* in [a leather bag].
3. [If ditto]: “dog’s tongue”, eagle feathers, *ḫaltappānu* (and) *amilānu*, (and) in [a leather bag].
4. [If ditto: ...] *azallû*, *bīnu*-tamarisk seed, (and) *imbû tâmti* in a l[eather bag].
5. [If ditto]: [*nik*]*iptu*, *ankinūte*, *arzallu*, *ardadil*[*lu*] (and) *bīnu*-tamarisk seed i[n a leather bag].

No. 236

Sigla	*Text*	*Lines*
A	*BAM* 323	70–74
B	*BAM* 471	ii 32′–34′

A: 70. ÉN UDUG ĦUN.GÁ A.LÁ ĦUN.GÁ GIDIM ĦUN.GÁ
B:32′–33′. ⌜ÉN⌝⌜UDUG⌝.ĦUL ĦUN.GÁ A.LÁ.ĦUL ĦUN.GÁ GID[IM]/

GAL$_5$.LÁ ĦUN.GÁ DINGIR ĦUN.GÁ MAŠKIM ĦUN.GÁ
[Ħ]UL MIN MÁŠKIM.ĦUL MIN

A: 71. ^{d}DIM$_9$.ME ĦUN.GÁ ^{d}DIM$_9$.ME.A MIN ^{d}DIM$_9$.ME.LAGAB MIN
B:33′–34′. ^{d}D[IM$_9$]

TU$_6$.DUG$_4$.GA ^{d}EN.KI.GA.KE$_4$
[TU]$_6$!.DUG$_4$ ^{d}EN.KI.G[A]

A: 72. UR.SAG ^{d}*Asal-lú-ḫi* DUMU ERIDU^{KI}.GA.KE$_4$ DUG$_4$.GA ^{d}NIN.GÌRIM NIN.TU$_6$.TU$_6$.KE$_4$
A: 73. ZI.AN.NA ĦÉ.PÀ ZI.KI.A ĦÉ.PÀ

A: 74. ÉN *an-ni-tú ana me-eli nap-šal-ti u maš-qa-ti* ŠID-*nu*

Line Commentary

70–73: A somewhat similar recitation appears in O.R. Gurney, *OECT* 11 no. 71 r. 6–8.

73: ZI.AN.NA ĦÉ.PÀ ZI.KI.A ĦÉ.PÀ: "By heaven are you made to swear; by earth are you made to swear"–for a discussion of this translation, see Part 1, Chapter 4.

Translation

1. Recitation: "*utukku*-demon,[129] relent; *alû*-demon, relent; ghost, relent; *gallû*-demon, relent; evil god, relent; *rābiṣu*-demon, relent;
2. *lamaštu*-demon, relent; *labāṣu*-demon, relent; *aḫḫāzu*-demon, relent. By the spell pronounced by Enki
3. (and) the hero, Asalluḫi, son of Eridu, (and) at the command of Ningirim, mistress of spells.
4. By heaven are you made to swear; by earth are you made to swear."

[129] Text B adds "evil" to the name of the demons in this line.

5. You recite this recitation over amulets, salves, and potions.

No. 237

Sigla	*Text*	*Lines*
A	*BAM* 376	iii 13–19
B	*UET* 4.150	11–20
C	K 3010 + 6187 + 13346 + DT 86	ii 25′–35′

A: iii 13. GUG ZA.GÌN BABBAR.DIL BABBAR.MIN$_5$
B: 11–12. ^{NA_4}GUG ^{NA_4}ZA.GÌN ^{NA_4}BABBAR.DIL ^{NA_4}BABBAR.MIN$_5$
C: ii 25′f. ^{NA_4}GUG ^{NA_4}ZA.GÌN ^{NA_4}BABBAR.DIL ^{NA_4}BABBAR.MIN$_5$

saḫ-ḫu-u *aš-pu-u*
^{NA_4}*saḫ-ḫu-u*/^{NA_4}*aš-pú-u*
^{NA_4}*saḫ-ḫu-u*/^{NA_4}*aš-pú-u*

A: iii 14. *mu-ṣu* ZÁLAG KUR-*nu* DIB
B: 12–13. ^{NA_4}*mu-ṣa* ^{NA_4}ZÁLAG ^{NA_4}KUR-*nu* DIB/
C: ii 26′f. ^{NA_4}*mu-ṣa* ^{NA_4}ZÁLAG ^{NA_4}KUR-*nu* DIB

EN.GI.SA$_6$ ŠIM.BI.ZI
^{NA_4}EN.GI.SA$_6$ ^{NA_4}ŠIM.BI.ZI.DA
^{NA_4}EN.GI.SA$_6$/ ^{NA_4}ŠIM.BI.ZI.DA

A: iii 15. IGI.ZÀG.GÁ KÙ.BABBAR
B: 13–14. ^{NA_4}[IGI].ZÀG.GÁ/[^{NA}]^{4}KÙ.BABBAR
C: ii 27′f. ^{NA_4}IGI.ZÀG.GÁ ^{NA_4}KÙ.BABBAR/

KÙ.SIG$_{17}$ NÍR ^{d}*A-nim*
^{NA_4}KÙ.SIG$_{17}$ ^{NA_4}NÍR ^{NA_4}*An-nu*
^{NA_4}KÙ.SIG$_{17}$ ^{NA_4}NÍR ^{NA_4}*An-nu*

A: iii 16. NÍR.ZIZ AN.ZAḪ MIN BABBAR
B: 14–15. ^{NA_4}NÍR.ZIZ/ ⌜^{NA_4}⌝AN.ZAḪ ^{NA_4}MIN BABBAR
C: ii 28′f. ^{NA_4}NÍR.ZIZ/ ^{NA_4}AN.ZAḪ ^{NA_4}MIN BABBAR

MIN GI$_6$ ^{NA_4}MUŠ.GÍR
^{NA_4}MIN ⌜GI$_6$⌝ ^{NA_4}MUŠ.GÍR
^{NA_4}[G]I$_6$⌝ ^{NA_4}MUŠ.⌜GÍR⌝

A: iii 17. ^{d}LAMMA ZÚ.LUM ŠUBA
B: 16–17. ^{NA_4}^{d}LAMMA ^{NA_4}ZÚ!.LUM! ^{NA_4}ŠUBA
C: ii 30′f. ^{NA_4}^{d}LAMMA ^{NA_4}ZÚ.L[UM ^{N}]^{A_4}ŠUBA

àb-aš-mu GIŠ.NU$_{11}$.GAL
^{NA_4}*àb-aš-mu*/ ^{NA_4}GIŠ.NU$_{11}$.GAL
^{NA_4}*àb-aš-mu*/⌜^{NA_4}GIŠ⌝.NU$_{11}$.GAL

A: iii 18. PA NI.BU URUDU NÍTA
B: 17–18. ^{NA_4}PA ^{NA_4}NI.BA <<NA_4>> ^{NA_4}URUDU NÍTA/
C: ii 31′f. ^{NA_4}PA ^{NA_4}NI.BU ^{NA_4}URUDU NÍTA/

SAG.DU DÚR.MI.NA
^{NA_4}⌜SAG.DU⌝ ^{NA_4}DÚR.MI.NA
^{NA_4}SAG.DU ^{NA_4}DÚR.MI.NA

A: iii 19. MIN BÀN.DA ÁŠ.GÌ.GÌ ŠUBA SIG$_7$
B: 18–20. ^{NA_4}MIN BÀN.DA ^{NA_4}AŠ.GÌ.GÌ/[ ]
C: ii 32′f. ^{NA_4}MIN BÀN.DA/[ ].GÌ.GÌ ^{NA_4}ŠUBA SIG$_7$

34 *mim-ma lem-nu* < > ŠU.GU$_4$
x NA$_4$.MEŠ ⌜*mim-ma*⌝ *lem-nu u* ŠU.GIDIM.MA/
[M]EŠ *mim-ma lem-nu u* ŠU.GIDIM.MA/

< >
[*ina* GÚ]-*šú* GAR-*an*
[ ] GAR-*an*

Translation

1. Carnelian, lapis lazuli, *pappardilû*-stone, *papparminu*-stone, *saḫḫû*-stone, jasper,
2. *mūṣu*-stone, *zalāqu*-stone, magnetic hematite, *engisû*-stone, kohl,
3. *egizaggû*-stone, silver, gold, *ḫulālu*-stone, Anu's stone,
4. *sāsu*-chalcedony, *anzaḫḫu*-frit, white *anzaḫḫu*-frit, black *anzaḫḫu*-frit, *muššaru*-stone,
5. *lamassu*-stone, date pits, *šubû*-stone, *abašmû*-stone, alabaster,
6. *ayyartu*-shell, *iānibu*-stone, male copper, "head"-stone, *turminû*-stone,
7. *turminabandû*-stone, *ašgikû*-stone, yellow *šubû*-stone : thirty-four stones for anything evil (or) "hand" of ghost. <You put (it) [on] his [neck].>

No. 238

Sigla	*Text*	*Lines*
A	*BAM* 470	22′
B	68.5.23,2=*AMT* 93/1	5′
C	K 2492	2′–3′

A: 22′. [*me-eli š*]*a* LÚ GIDIM DIB-*su* [A]N.BAR
B: 5. [ ] GIDIM DIB-*su* SUḪUŠ ^{Ú}KU$_6$ ^{NA_4}*mu-ṣa* AN.BAR
C: 2′. [ ] ⌜^{Ú}⌝KU$_6$ ^{NA_4}*m*[*u-*]

^{NA_4}ZÁLAG *ni-kip-tú ina* K[UŠ]
^{NA_4}ZÁLAG *ni-kip-tú ina* KUŠ
C: 3′. [*-k*]*ip-tú ina* K[UŠ]

Translation

1. [Amulet f]or (cases where) a ghost afflicts a person: *šimru* root, *mūṣu*-stone, iron, *zalāqu*-stone, (and) *nikiptu* in a leather bag.

No. 239

Sigla	*Text*	*Lines*
A	*BAM* 470	23′
B	68.5.23,2=*AMT* 93/1	6′
C	K 2492	4′

A: 23′. [DIŠ KI.MI]N A.RI.A LÚ [ ]
B: 6. [ ] LÚ *ina* SÍG ÀKA NIGIN
C: 4′. [ ]ÀKA NIGIN

< > *ina* GÚ-*šú* [ ]
u *ina* GÚ-*šú* GAR-*an*
< > *ina* GÚ-*šú* GAR

Translation

1. [If ditt]o: you wrap “human sperm” in a tuft of wool <and> you put (it) on his neck.

No. 240

Text	*Lines*
BAM 470	24′–26′

24′. [*ana* KIN] ŠU.GIDIM.MA *la*-[*az-zi šá* ^{LÚ}MAŠ.MAŠ ZI-*šú*] *la i-le*-[ʾ-*i*]
25′. [...] ki
26′. [... Ḫ]E.Ḫ̲E [*ina* KUŠ]

Translation

1. [If (you want to cure)] a per[sistent attack] of "hand" of ghost [which the *āšipu*] is not ab[le to remove]:
2. [...]
3. [...] You mix (them). [In a leather bag.]

No. 241

Text	*Lines*
AMT 4/6	6′–7′

6′. [DIŠ KI.MI]N GURUN GIŠ.A.AB.BA ^{NA_4}*mu-ṣa* ^{NA_4}ZÁLAG *ni-kip-tú* NÍTA [*u* SAL]

7′. [K]A.A.AB.BA ^{NA_4}GUG.ME.LUḪ.ḪA TÉŠ.BI *ina* KUŠ GAG.GAG *ina* GÚ-*šú* GAR-*ma* [TI]

Line Commentary

6′: *CAD* K 597a takes GIŠ.A.AB.BA as a mistake for *imbû tâmti*, but this would create a dittography. The latter should not, in any case, have a "fruit".

Translation

1. [If ditt]o, fruit of the *kušabku*-tree, *mūṣu*-stone, *zalāqu*-stone, male [and female] *nikiptu*,
2. [*im*]*bû tâmti* (and) Meluḫḫan carnelian. If you lace it up together in a leather bag (and) put (it) on his neck, [he will get well].

No. 242

Sigla	*Text*	*Lines*
A	Rm 116=*AMT* 33/3	1–6
B	K6828	1′

A: 1. [...] u_5-*ra-an-nu* ^{NA_4}ZÁLAG *ni-ki*[*p-tú ina* KUŠ]

A: 2. [... k]a x x *ina* KUŠ *ina* [GÚ-*šú* GAR-*an*]

A: 3. [...] x lal SÍG SAL.ÁŠ.GÀR GÌŠ.NU.ZU [...]
A: 4. [*ina* KU]Š *ina* GÚ-*šú* GAR-[*an*]

A: 5. [...]-*aḫ* UR.GI$_7$ [*ina* KUŠ]

A: 6. [...] ni UR.GI$_7$ ^{NA_4}*mu-ṣa ina* KUŠ
B: 1′. [ ]*ina* KUŠ

Translation

1. [...] *urânu*, *zalāqu*-stone, (and) *niki*[*ptu* in a leather bag].//
2. [...] in a leather bag. [You put (it)] on [his neck].//
3. [...] (and) hair from an unmated she-goat [in a leather bag].//
4. [...] You put (it) on his neck.//
5. [...] dog [... in a leather bag].//
6. [...] dog [...] (and) *mūṣu*-stone in a leather bag.

No. 243

Sigla	*Text*	*Lines*
A	Rm 116=*AMT* 33/3	8–9
B	K6828	3′–4′

A: 8. [...] nu URUDU GIG ^{GIŠ}MA.NU
B: 3. [^{GI}]^{Š}MA.NU

A: 9. [ ] x in SÍG SAL.ÁŠ.GÀR GÌŠ.NU.ZU
B:3–4. SÍG SILA$_4$.GUB GÌŠ.NU.ZU /[ ]GÌŠ.NU.ZU

KEŠDA
KEŠDA

Translation

1. [...] copper, wheat, *e'ru*-tree,
2. wool from an unmated lamb, [...] (and) hair from an unmated she-goat. You bind (it on him).

No. 244

Text	*Lines*
BAM 9	55–57

55. [*a-n*]*a* KIN ŠU.GIDIM.MA ZAL.ZAL *ša* ^{LÚ}MAŠ.MAŠ ZI-*šú* NU ZU-*u ana* ZI-⌜*šú ú*?⌝-[...]
56. ⌜^{Ú}⌝LAL ^{Ú}*an-ki-nu-te* ^{Ú}AŠ.TÁL.TÁL ^{Ú}ḪUR.SAG Ú.KUR.[RA? ...]
57. [GÌR.PAD].⌜DU⌝ NAM.LÚ.U_{19}.LU 1–*niš* ḪE.ḪE *ina* Ì.MEŠ ^{ŠEM}GÚR.GÚR *ina* DÈ [SAR-*šú*]

Translation

1. [If (you want to cure)] a persistent attack of "hand" of ghost which the *āšipu* is not able to remove, to remove it: [...]
2. *ašqulālu*, *ankinūte*, *ardadillu*, *azupīru*, [...]
3. (and) human [bon]e. You mix (them) together. With *kukru* oil over coals [you fumigate him (with it)].

No. 245

Sigla	*Text*	*Lines*
A	*BAM* 469	r. 32–34
B	K2566+K10475(=*AMT* 103/1)+K 14692	ii 5–7
C	K 4023(=AMT 103/1)	ii 2–4

A: r. 32. DIŠ NA ŠU.GIDIM.MA DIB-*su*[ ]
B: ii 5. DIŠ NA ŠU.GIDIM.MA DIB-[*s*]*u-ma* ŠU DINGIR *u* ^{d}EŠ$_4$.DAR
C: ii 2. [ ]

[NA]M.LÚ.U$_{18}$.LU
UGU-*šú* GÁL GÌ[R]
[GÌ]R.PAD.DU NAM.LÚ.U$_{18}$.LU

A: r. 33. BIL.ZA.ZA SIG$_7$ TÚG.NÍG.DÁRA.Š[U]
B: ii 6. BIL.ZA.ZA SIG$_7$.SIG$_7$ [TÚ]G.NÍG.DÁRA.ŠU.LÁL ŠÈ ŠAḪ
C: ii 3. [ ]

[ ] SA.AB
SÍG UR.GI$_7$ ⌜GI$_6$⌝ SÍG SA.AT
[ ]⌜UR.GI$_7$⌝ GI$_6$ SÍG SA.A[T]

A: r. 34. ^{NA_4}ZÁLAG ^{NA_4}*mu-ṣa* Ì.KUR.[ ]
B: ii 7. ^{NA_4}ZÁLAG ^{NA_4}*mu-ṣa* ⌜Ì⌝.KUR.RA ḪE.ḪE *ina* DÈ ⌜SAR⌝-*šú*
C: ii 4. [ ] ⌜ḪE⌝.ḪE *ina* DÈ SAR-*šú*

ina KUŠ
ina KUŠ
ina KUŠ

Translation

1. If "hand" of ghost afflicts a person so that the "hand" of god or goddess is upon him: human bone
2. a green frog, a soiled rag, pig dung, hair of a black dog, hair of a cat(?),
3. *zalāqu*-stone, *mūṣu*-stone, (and) naphtha. You mix (them together). You fumigate him (with it) over coals. (You put it) in a leather bag.

No. 246

Text	*Lines*
BAM 227	10′–16′

10′. [DIŠ NA] GU_4 DIB-*su ana* TI-*šú* Ì.UDU ELLÁG GU_4
11′. [...].A SI DÀRA.MAŠ A.GAR.GAR MAŠ.DÀ
12′. [KI.A].^{d}ÍD A.GAR.GAR.^{d}ÍD ^{ŠEM}ꞱGIGꞱ
13′. [^{Ú}LAG A].ŠÀ ^{MUN}*eme-sal-lim* ^{Ú}ma x
14′. [...]x ^{ŠEM}GÚR.GÚR ^{ŠEM}BAL
15′. [...] Ʇ15Ʇ Ú.MEŠ *an-nu-t*[*i*]
16′. [... S]AR-*š*[*u*]

Translation

1. [If] a ghost afflicts a [person], to cure him: caul fat from the kidney of an ox,
2. [...] stag horn, gazelle dung,
3. [*kibr*]*ītu*-sulphur, *agargarītu*-sulphur, *kanaktu*-aromatic,
4. "[fie]ld [clod]", *emesallim*-salt, [...]-plant
5. [...] *kukru*, *ballukku*,
6. [...] these fifteen plants
7. [... you fu]migate-hi[m].

No. 247

	Text *BAM* 469	*Lines* 7′–8′
7′.	[... *pi-zal-lu-ur*]*-ta šá* EDIN.NA *ta-qal-lap*	
8′.	⌜GIŠ.Ú⌝[GÍR ... *kur-k*]*a-nam* A.GAR.GAR MAŠ.DÀ *na-ḫi-ra-šú* SA[R]	

Translation

1. [...] you skin a wild [geck]o.
2. [You take] *aš*[*āgu*-thorn ... *kur*]*kanû*, (and) gazelle dung. You fumigate his nostrils (with them).

No. 248

Sigla	*Text* *BAM* 216	*Lines* 48′–50′
48′.	KI.A.^{d}ÍD ÚḪ-^{d}ÍD *ni-kip-tú* NITA *u* SAL ⌜Ú?⌝[...]	
49′.	NUMUN ^{GIŠ}ŠINIG KA *tam-tim* 7 Ú.MEŠ *qu-ta-ru* [*šá* ŠU.GIDIM.MA]	
50′.	*ina* ÚŠ ^{GIŠ}ERIN ḪE.ḪE ÉN TÉŠ.BI UR.DAR.A ŠID-*nu* [...]	

Translation

1. *Kibrītu*-sulphur, *ruʾtītu*-sulphur, male and female *nikiptu*, [...],
2. *bīnu*-tamarisk seed (and) *imbû tâmti*: seven plants: fumigant for [“hand”’ of ghost].
3. You mix (them) with *erēnu*-cedar resin. You recite the recitation: TÉŠ.BI UR.DAR.A [... You fumigate (him with it)].

No. 249

Sigla	*Text*	*Lines*
A	*BAM* 197	32–36
B	*BAM* 469	43′–46′
C	*BAM* 216	51′–54′
D	*BAM* 220	iii 1′–3′
E	Rm 116(=*AMT* 33/3)	13–15
F	*AMT* 82/4	8′–10′
G	K 6828	8′–10′

A: 32. [*mu*]*š*$_8$ *imḫur-lim imḫur*-20 ^{Ú}KUR.KUR ^{ŠEM}ḪAB
B: 43′. ^{Ú}*tar-muš* ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 ^{Ú}KUR.KUR ^{ŠEM}ḪAB
C: 51′. ^{Ú}*tar-mušš*$_8$ ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 ^{Ú}KUR.KUR ^{ŠEM}[ ]
D: iii 1′. ⌜^{Ú}*tar-muš* ^{Ú}*imḫur-lim*⌝ [ ]
E: 13. [ ]
F: 8′. ⌜^{Ú}⌝*tar-muš* ⌜^{Ú}⌝[ ]
G: 8′. [ ]

A: 33. $^{[ŠE]M}$ŠEŠ KUŠ MAŠ.DÀ ^{Ú}*la-pát ár-man-ni*
B: 43′f. [ ]/KUŠ MAŠ.DÀ ^{Ú}*la-pat ar-ma-ni*
C: 51′f. [ ]/KUŠ MAŠ.DÀ ^{Ú}*la-pat ár-ma-ni*
D:iii 1′f. [ ]/KUŠ MAŠ.DÀ ^{Ú}*la-pat ár-ma-ni*
E: 13. [K]UŠ MAŠ.DÀ ^{Ú}*la-pat ár-ma-ni*
F: 8′–9′. [ ]/[*l*]*a-pat ár-ma-n*[*i*]
G: 8′–9′. [ŠE]Š KUŠ MAŠ.DÀ/[ ]

A: 34. [KA].A.AB.BA NAGA.SI GAZI^{SAR}
B: 44′f. KA-*tam-tim* ŠE.KAK M[UNU$_4$?]/ SUM^{SAR}
C: 52′f. KA-*tam-tim* ŠE.KAK M[UNU$_4$?]/^{Ú}SUM^{SAR}
D: iii 2′. K[A]
E: 14. [ ]
F: 9′. [ ]
G: 9′. [ ]

A: 35. $^{[ŠE]M}$LI Ì.UDU ELLÁG GU$_4$ SUMUN 13 Ú.MEŠ
B: 45′. ^{ŠEM}LI Ì.UDU < > GU$_4$ SUMUN 14 Ú.ḪI.A
C: 53′. ^{ŠEM}LI Ì.UDU ELLÁG GU$_4$ SUMUN 14 ⌜Ú⌝.[ ]
D: iii 3′. ^{ŠEM}LI Ì.UDU < > ⌜GU$_4$⌝ SUMUN 14 Ú.MEŠ
E: 14f. [ ]Ì.UDU < > GU$_4$ SUMUN/[ ]
F: 9′–10′. [ ]/[1]4 Ú.ḪI.A
G: 9′–10′. [L]I Ì.UDU < > GU$_4$ SUMUN /[ ]

A: 36.	ŠU.GU$_4$.MA *ina* ÚŠ *ere-nu* < > ḪE.ḪE < > SAR-*šú*
B: 45′f.	[ ] /*ina* ÚŠ ^{GIŠ}ERIN 1–*niš* ḪE.ḪE [ ]
C: 53′f.	[ ] /*ina* ÚŠ ^{GIŠ}ERIN 1–*niš* ḪE.ḪE *ina* DÈ [ ]
D: iii 3′.	*an*-[*ni-a-te*]
E: 15.	[ ] ḪE.ḪE *ina* DÈ < >
F: 10′.	[ ]
G: 10′.	[ ] *ina* DÈ < >

Translation

1. *Tarmuš*, “cures a thousand”, “cures twenty”, *atāʾišu*, *ṭūru*,
2. myrrh, gazelle skin, *lapat armanni*,
3. *imbû tâmti*, *uḫūlu qarnānu*, *kasû*,[130]
4. *burāšu*-juniper, <caul> fat from <the kidney of> an old/dead ox: thirteen[131] plants for
5. “hand” of ghost.[132] You mix (them) <together> with *erēnu*-cedar resin. <You fumigate him (with it)> <over coals>.

[130] So Text A. Texts B and C have: “m[alt] sprouts and garlic”.
[131] So Text A. Texts B, C, D, and F have: “fourteen”.
[132] Text D has “these (plants)”.

No. 250

Sigla	*Text*	*Lines*
A	*BAM* 220	iii 4′–5′
B	*BAM* 469	47′–48′
C	*BAM* 472	8′–9′
D	*BAM* 471	iii 1′–2′
E	Rm 116(=*AMT* 33/3)	16–17
F	K6828	11′

A: iii 4′. ^{Ú}*si-ḫa* ⌜^{Ú}⌝[*u*]*n-tú* Ú.KUR.RA ⌜^{Ú}⌝[ ]
B: 47′. ^{Ú}*si-ḫa* ^{Ú}*ṣa-ṣu-um-tú* Ú.KUR.RA ^{Ú}ḪUR.SAG ⌜^{Ú}⌝[ ]
C: 8′. [ ] ⌜^{Ú}⌝*ṣa-ṣu-un-tú* Ú.KUR.RA ^{Ú}ḪUR.SAG ^{Ú}*imḫur-lim*
D: iii 1′. [ ] ^{Ú}*ṣa*!-*ṣ*[*u*]
E: 16. [*imḫ*]*ur-lim*
F: 11′. [ ]

A: 5′. < > ⌜^{Ú}⌝*šu*[*q*]*u-ta-ri š*[*á*]
B: 48′. < > ^{Ú}*šu-mut-tum* PAP 7 *qu-ta-ri šá*
C: 9′. < > [^{Ú}SUM]UN.DAR 7 Ú.MEŠ *qu-ta-ru* [*š*]*á*
D: iii 2′. < > ⌜^{Ú}⌝*šu-mut-t*[*u*]
E: 16f. ^{Ú}*imḫur*-20 /[ ]
F: 11′. [^{Ú}*imḫu*]*r*-2[0]/[ ]

[ ]
ŠU.[ ]
ŠU.GIDIM.MA
[ ]
[Š]U.GIDIM.[MA]
[ ]

Line Commentary

4′–5′. The same ingredients appear in RSO 32.109ff v 9′–11′(see no. 227).

Translation

1. *Sīḫu*, *ṣaṣuntu*, *nīnû*, *azupīru*, “cures a thousand”,
2. <“cures twenty>(and) *šumuttu*-vegetable. Total of seven fumigants for “hand” of ghost.

No. 251

Sigla	*Text*	*Lines*
A	*BAM* 220	iii 6′
B	*BAM* 469	49′
C	*BAM* 471	iii 3′

A: iii 6′. [G]AZI^{SAR} [ ]
B: 49′. ^{ŠEM}GÚR.GÚR ^{ŠEM}LI GAZI^{SAR} ^{ŠEM}BAL *ina* ⌜Ì⌝ [...]
C: iii 3′. [^{Š}]^{EM}GÚR.GÚR ^{ŠEM}LI [ ]

Translation

1. *kukru*, *burāšu*-juniper, *kasû*, (and) *ballukku*. In [...] oil [(you fumigate him with them) over coals].

No. 252

Sigla	*Text*	*Lines*
A	*BAM* 221	iii 3′–4′
B	*BAM* 469	r. 1–2
C	*BAM* 471	iii 7′

A: iii 3′. Ì.UDU GU$_4$ Ì.UDU UR.MAḪ $^{GIŠ.}$ꞱÚꞱ[ ]
B: r. 1. Ì.UDU GU$_4$ Ì.UDU UR.MAḪ $^{GIŠ.Ú}$GÍR *šá* UGU [KI.MAḪ]
C: iii 7′. [U]DU GU$_4$ Ì.UDU UR.MAḪ $^{GIŠ.}$[ ]

A: iii 4′. ^{Ú}*šuk-kuš-ti* BAR MUŠ 1-*niš* ꞱSÚDꞱ [*ina* DÈ]
B: r. 2. ^{Ú}*šuk-kuš-ti* BAR MUŠ 1-*niš* SÚD [ ]
C: iii 7′. [ ]

Translation

1. Ox fat, lion fat, *ašāgu*-thorn (taken) from [a tomb],
2. *šukkuštu*, (and) snake skin. You grind (them) together. [(You fumigate him with it) over coals].

No. 253

	Text	*Lines*
	BAM 469	3′–5′

3′. [...] ⌜Ú⌝*tar-muš* Ú*imḫur-lim* Ú*imḫur*-20
4′. [... K]I.MAḪ SI DÀRA.MAŠ SI MÁŠ.ZU *šá* GÙB
5′. [...GIŠMAŠ].⌜ḪUŠ⌝ BAR MUŠ Ú ḪAB *ni-kip-tú* NÍTA *u* SAL *ina* DÈ

Translation

1. [...] *tarmuš*, “cures a thousand”, “cures twenty”,
2. [... (from a) t]omb, stag horn, left horn of a he-goat,
3. [... *kal*]*bānu*, snake skin, “plant for *bušānu*-illness”, (and) male and female *nikiptu*. (You fumigate him with them) over coals.

No. 254

Text	*Lines*
BAM 469	6′

6′. [...] KI.A.^{d}ÍD GÌR.PAD.DU NAM.LÚ.U_{18}.LU *ina* DÈ

Translation

1. [...] *kibrītu*-sulphur (and) human bone. (You fumigate him with them) over coals.

No. 255

Text	*Lines*
BAM 469	9′–12′

9′. GI_6 PAP.ḪAL A[NŠE... TÚG.NÍG.DÁR]A.ŠU.LÁL SÍG UR.GI_7
10′. SÍG UR.[... *ki-i*]*n-zu-ra šá kin-ṣi* A[NŠE]
11′. Ì.UD[U ...] LÚ.U_{18}.LU *mu-kal-lim-*[*ti*]
12′. [... GÌR.PAD.D]U NAM.LÚ.U_{18}.LU *ina* [DÈ]

Translation

1. A (tuft of) black (hair) from the thigh of a d[onkey ...] soiled [rag], dog hair,
2. lion/wolf hair [...] from a don[key] shin,
3. [...] fat [...]
4. [...] (and) human [bon]e. (You fumigate him with them) over [coals].

No. 256

Sigla	*Text* *BAM* 469	*Lines* 13′
13′.	[... TÚG.NÍG.DÁR]A.ŠU.LÁL *ina* [D]È	

Translation

1. [...] (and) soiled [rag]. (You fumigate him with them) over [co]als.

No. 257

Text	*Lines*
BAM 469	14′–17′

14′. [... ŠÈ UR].BAR.RA ŠÈ ŠAḪ ŠÈ KA_5.A GÌR.P[AD.D]U KA_5.A
15′. [...] GÌR.PAD.DU NAM.LÚ.U_{18}.LU MIN GU_4
16′. [...] Ú.KUR.RA NAGA.SI SI D[ÀR]A.MAŠ
17′. ŠÈ [... BAR] MUŠ *ina* Ì.UDU ELLÁG GU_4 ḪE.Ḫ[E] [*i*]*na* DÈ

Translation

1. [... w]olf dung, pig dung, fox dung, fox bo[n]e,
2. [...] human bone, ox bone,
3. [...] *nīnû*, *uḫūlu qarnānu*, s[ta]g horn,
4. [...] dung [...] (and) snake [skin]. You mix (them) with caul fat from an ox kidney. (You fumigate him with it) [o]ver coals.

No. 258

	Text *BAM* 469	*Lines* 18′
18′.	[... SÍG UGU.DU]L.BI SÍG UR.GI$_7$ GI$_6$ *ina* DÈ [S]AR-*šú*	

Line Commentary

18′: The same ingredients appear in *BAM* 183: 3 in an amulet.

Translation

1. [... a]pe [hair], (and) hair of a black dog. You [fu]migate him (with them) over coals.

No. 259

	Text *BAM* 469	*Lines* 19′–20′
19′.	[... UR].BAR.RA Ì.UDU [... Z]AG.ḪI.LI^{SAR}	
20′.	[...] LÚ [... *ina* D]È	

Translation

1. [... of a w]olf, [...] fat, [...], [*s*]*aḫlû*,
2. [...] (You fumigate him with it) [over c]oals.

No. 260

Text	*Lines*
BAM 469	21′–23′

21′. [... B]I TUR
22′. [... z]i-za
23′. [...] 12 Ú.ḪI.A ˹ŠÉŠ˺ [*ina* DÈ]

Translation

1. [...] of a small [ap]e?
2. [...]
3. [... (You fumigate him with)] these twelve plants [over coals].

No. 261

Text	*Lines*
BAM 469	24′–26′

24′. [...]x *gul-gul* NAM.LÚ.[U_{18}.LU]
25′. [...]x SI DÀRA.MAŠ [...]^{SAR} ^{Ú}ḪUR.S[AG ...]
26′. [...]x^{SAR} 1-*niš ina* Ì.UDU G[U_4 L]IBIR.RA ḪE.ḪE *ina* D[È]

Line Commentary

24′–26′: The ingredients are similar to *AMT* 103/1: 18–21 (for headache).

Translation

1. [...] hu[man] skull,
2. [...] stag horn [...] *azup*[*īru*,
3. [...] You mix (them) together with old o[x] fat. (You fumigate him with it) over c[oals].

No. 262

	Text *BAM* 469	*Lines* 27′–28′
27′.	[... KI.A].^{d}ÍD ÚḪ.^{d}ÍD TÚG.NÍG.DÁRA.[ŠU.LÁL]	
28′.	[... NAM].LÚ.U$_{18}$.LU *ina* D[È SAR-*šú*]	

Translation

1. [... *kibr*]*ītu*-sulphur, *ruʾtītu*-sulphur, [soiled] rag,
2. [... hu]man [... You fumigate him (with them)] over co[als].

No. 263

	Text *BAM* 469	*Lines* 29′
29′.	[... L]Ú.U_{18}.LU x [...] ku ku bi *šá* GIN_7 NÍG.ÀR.RA x [...]	

Translation

1. [... hu]man ... which [has been ground?] like groats. [(You fumigate him with them) over coals].

No. 264

	Text	*Lines*
	BAM 469	30′

30′. [...] ^{GIŠ}DÌḪ *šá* U[GU KI.MAḪ ...] ^{Ú}*an-ki-nu-te* GÌR.PAD.DU *i*[*na* DÈ]

Translation

1. [...] *baltu*-thorn which [grows/stands] o[n a tomb ...] *ankinūte* (and) bone. (You fumigate him with them) o[ver coals].

No. 265

	Text *BAM* 469	*Lines* 31′–32′
31′.	[...] tar [... ^{GIŠ}DÌ]Ḫ *šá* UGU KI.MAḪ GUB-[*zu*]	
32′.	[..] *ina* D[È]	

Translation

1.	[... *bal*]*tu*-thorn which stands on a tomb
2.	[... (You fumigate him with them)] over c[oals].

No. 266

	Text *BAM* 469	*Lines* 33′–34′
33′.	[...Ì.UDU] UR.MAḪ Ì.UDU ÉLLAG GU_4 *šá* [GÙB]	
34′.	[...] *ina* [DÈ] $^{GIŠ.Ú}$G[ÍR]	

Translation

1. [...] lion [fat], caul fat from the [left] kidney of an ox,
2. [...] (You fumigate him with them) over *ašā*[*gu*-thorn coals].

No. 267

Text	*Lines*
BAM 469	35′–36′

35′. [ŠU.N]IGIN 18 *qu*$_5$-*taru*$_5$ *š*[*á* ŠU.GIDI]M.MA ÉN *dup-pir lem*-[*nu*]
36′. ÉN *mu-šal-lim* É.KUR.RA *a-na* ⌜UGU⌝ [*qu*$_5$-*tar*]*u šá* ŠU.GIDIM.MA [ŠID-*nu*]

Line Commentary

35′–36′: This serves as a label for *BAM* 469: 1′–34′ (nos. 253–266). These two recitations are also used in *BAM* 3 iii 5–6//*BAM* 472: 7′//*RSO* 32, p. 109ff vi 7 (see no. 60) and *BAM* 469: r. 7//*BAM* 471 iii 11′(see no. 275). They are also mentioned in *CT* 53.290 r. 5′.

Translation

1. [To]tal of eighteen fumigants f[or "hand" of gh]ost. The recitation: *dup-pir lem*-[*nu*] (and)
2. the recitation: *mu-šal-lim* É.KUR.RA [you recite] over the [fumigan]ts for "hand of ghost".

No. 268

Text	*Lines*
BAM 469	37′

37′. DIŠ NA GIDIM UGU-*šú* AL.ŠUB Ì.UDU *iš-qip-pi* NÍTA *u* ⌜SAL⌝ SÍG UGU.DUL.BI [*ina* DÈ]

Translation

1. If a ghost falls on a person, [(you fumigate him with)] fat from a male and female *išqippu* (and) ape hair [over coals].

No. 269

Sigla	*Text*	*Lines*
A	*BAM* 469	50′
B	*BAM* 471	iii 4′

A: 50′. 10 GÍN ^{Ú}GAMUN.GI$_6^{SAR}$ 10 GÍN NAGA.SI ^{IM}[...]
B: iii 4′. [G]ÍN ^{Ú}GAMUN[ ]

Translation

1. Ten shekels of *zību*, ten shekels of *uḫūlu qarnānu* [... (You fumigate him with them) over coals].

No. 270

Sigla	*Text*	*Lines*
A	*BAM* 469	51′
B	*BAM* 471	iii 5′

A: 51′. KI.A.^{d}ÍD ÚḪ.^{d}ÍD TÚG.NÍG.DÁRA.Š[U.LÁL ...]
B: iii 5′. [K]I.A.^{d}ÍD ÚḪ.[ ]

Translation

1. *Kibrītu*-sulphur, *ruʾtītu*-sulphur, [soiled] rag, [...]

No. 271

Sigla	*Text*	*Lines*
A	*BAM* 469	52′
B	*BAM* 471	iii 6′

A: 52′. Ú.KUR.RA NAGA.SI KUŠ GU_4 : K[UŠ ...]
B: iii 6′. ⌜Ú⌝.KUR.RA NAGA.SI [ ]

Translation

1. *Nīnû*, *uḫūlu qarnānu*, ox skin (var. [...] sk[in]) [... (You fumigate him with them) over coals].

No. 272

Sigla	*Text*	*Lines*
A	*BAM* 469	r. 3
B	*BAM* 471	iii 8′

A: r. 3. ^{Ú}KUR.KUR ŠEM.^{d}MAŠ [*ina* DÈ]
B: iii 8′. ⌜^{Ú}⌝KUR.KUR Š[EM]

Line Commentary

r. 3: The same ingredients appear in *BAM* 216: 14′(see no. 117).

Translation

1. *Atāʾišu* (and) *nikiptu*. [(You fumigate him with them) over coals].

No. 273

Sigla	*Text*	*Lines*
A	*BAM* 469	r. 4–5
B	*BAM* 471	iii 9′

A: r. 4. GURUN ^{GIŠ}MAŠ.ḪUŠ ^{Ú}*a-zal-la* Ú.KUR.RA ^{Ú}ḪUR.SAG [...]
B: iii 9′. [ ]

A: r. 5. ÍB.TAK$_4$ *i*[*na* DÈ]
B: iii 9′. [ ]

Translation

1. Fruit of the *kalbānu*, *azallû*, *nīnû*, *azupīru*, (and) [...]
2. dregs. (You fumigate him with them) o[ver coals].

No. 274

Sigla	*Text*	*Lines*
A	*BAM* 469	r. 6
B	*BAM* 471	iii 10′

A: r. 6. NUMUN ^{GIŠ}*bi-ni* ŠIKA *gul-gul-la-ti* $^{GIŠ.Ú}$GÍR
B: iii 10′. [ ]⌜ŠINIG ŠIKA *gul*⌝[ ]

SI DÀRA.MAŠ [*ina* DÈ]
[ ]

Translation

1. *Bīnu*-tamarisk seed, a fragment of a skull, *ašāgu*-thorn, (and) stag horn. [(You fumigate him with them) over coals].

No. 275

Sigla	*Text*	*Lines*
A	*BAM* 469	r. 7
B	*BAM* 471	iii 11′

A: r. 7. PAP 10 *qu-ta-ri šá* ŠU.GIDIM ÉN *dup-pir lem-nu*
B: iii 11′. PAP 10 *qu-ta-*⌜*ru šá*⌝ ŠU.GI[DIM] ⌜*dup*⌝*-pir lem-nu*

ÉN *mu-šal-lim* É.K[UR.RA *a-na* UGU ŠID-*nu*]
⌜ÉN *mu-šal-lim*⌝ [ ]

Line Commentary

r. 7: This serves as a label for *BAM* 469: 37′–r. 6 (nos. 268–274). These two recitations are also used in *BAM* 3 iii 5–6//*BAM* 472: 7′//*RSO* 32, p. 109ff vi 7 (see no. 60) and *BAM* 469: 35′–36′ (see no. 267). They are also mentioned in *CT* 53.290 r. 5′.

Translation

1. Total of ten fumigants for "hand" of ghost. [You recite] the recitation: *dup-pir lem-nu* (and) the recitation: *mu-šal-lim* É.K[UR.RA over them].

No. 276

	Text *BAM* 469	*Lines* r. 8–10
r. 8.	*a-na* ŠU.GIDIM.MA *la-az-zi* [ZI-*ḫi*]	
r. 9.	*zap-pi* ANŠE.KUR.RA *pu-ḫa-li* BABBAR TÚG.NÍG.DÁRA.ŠU.LÁL NUMUN ^{GIŠ}*bi-ni* [...]	
r. 10.	ŠURUN ANŠE NUMUN $^{Ú}KU_6$ GURUN ^{GIŠ}MAŠ.ḪUŠ KI.A.^{d}ÍD ÚḪ.^{d}ÍD [*ina* DÈ]	

Translation

1.	In order [to remove] a persistent “hand” of ghost.
2.	Hair from the mane of a white stallion, soiled rag, *bīnu*-tamarisk seed, [...]
3.	donkey dung, *šimru* seed, fruit of the *kalbānu*, *kibrītu*-sulphur, (and) *ru’tītu*-sulphur. [(You fumigate him with them) over coals].

No. 277

Text	*Lines*
BAM 469	r. 11–13

r. 11. *ana* KIN ŠU.GIDIM.MA *la-az-zi šá* ^{LÚ}MAŠ.MAŠ ZI-*šú la i-*[*le-ʾi*]
r. 12. *ana* ZI-*šú ku-bu-uš kim-ṣi* NAM.LÚ.U$_{18}$.LU TÚG.NÍG.DÁRA.ŠU.LÁL [...]
r. 13. NUMUN ^{GIŠ}*bi-nu* ARḪUŠ ^{SAL}*pa-kar-ti* TÉŠ.BI ḪE.ḪE *ina* DÈ SAR-*š*[*ú-ma* TI]

Translation

1. For a persistent attack of "hand" of ghost which the *āšipu* is not [able] to remove,
2. to remove it: a human knee-cap, soiled rag, [...]
3. *bīnu*-tamarisk seed (and) the afterbirth from a [...] You mix them together. [If] you fumigate hi[m] (with it) over coals, [he will get well].

No. 278

Sigla	*Text*	*Lines*
A	*BAM* 469	r. 17–19
B	*BAM* 471	iv 1′–3′

A: r. 17. DIŠ 2 GI_6 *ša ḫal-la* ANŠE *ša* ⌜ZAG⌝ *u* GÙB TI-*qí-ma ze-e* [...]

A: r. 18. [*ina*] ^{SÍG}ÀKA *ta-kap-par* TÚG.NÍG.DÁRA.ŠU.LÁL SÍG KUN
B:iv 1′f. [ ]

UR.GI_7 GI_6 [...]
[ ] GI_6/[ ]

A: r. 19. [EME] UR.GI_7 Ú.ḪI.A *an-nu-ti* TÉŠ.BI ḪE.ḪE *ina* DÈ
B:iv 2′f. [*a*]*n-nu-te*/[ ]

SU-*šú* 1-*niš* SAR-[*ma*]
⌜SU-*šú*⌝ [ ] TI

Translation

1. If two:[133] you take a (tuft of) black (hair) from the right and left thigh(s) of a donkey. [...] excrement
2. you wipe off [with] a tuft of wool. Soiled rag, hair from the tail of a black dog, [...]
3. (and) "dog's [tongue]". You mix these plants together. [If] you fumigate his body (with them) all at the same time over coals, he will get well.

---

[133] That is, the second prescription for "If a ghost afflicts a man."

No. 279

Sigla	*Text*	*Lines*
A	*BAM* 469	r. 20–21
B	*BAM* 471	iv 4′–5′

A: r. 20. [DIŠ 3 Ì.U]DU NAGA.SI^{SAR} A KI.A.^{d}ÍD SI DÀRA.MAŠ
B: iv 4′. [ ]UDU NAGA.SI^{SAR} < >KI.A.^{d}ÍD ⌜SI DÀRA.MAŠ⌝

TÚG.NÍG.DÁRA.ŠU.LÁL
⌜TÚG.NÍG⌝.DÁRA.ŠU.LÁL

A: r. 21. [N]AM.LÚ.U$_{18}$.LU *la-aš-ḫi* ŠAḪ ⌜NITA⌝ 1-*niš*
B: iv 5′. [GÌR.PAD].DU NAM.LÚ.U$_{18}$.LU *la-aš-ḫi* ŠAḪ NITA TÉŠ.BI

< >*ina* DÈ SAR-*šú-ma* TI
ḪE.ḪE *ina* DÈ SAR-⌜*šú-ma*⌝ TI

Translation

1. [If three]:[134] sheep [fat], *uḫūlu qarnānu*, *kibrītu*-sulphur infusion, stag horn, soiled rag,
2. human [bon]e, (and) the jaw of a male pig. <You mix> (them) together. If you fumigate him (with it) over coals, he will get well.

---

[134] That is, the third prescription for "If a ghost afflicts a man."

No. 280

Sigla	*Text*	*Lines*
A	*BAM* 469	r. 22–23
B	*BAM* 471	iv 6′–7′

A: r. 22. ⌜DIŠ 4 *gul*⌝-*gul*[*b*]*u-uk-ka-tú*
B: iv 6′. [*gu*]*l-gul-la-at* NAM.LÚ.U$_{18}$.LU ^{Ú}*a-bu-uk-ka-tú*

^{Ú}*kur-ka-nam*
^{Ú}*kur-k*[*a*]*-nam*

A: r. 23. GIN$_7$ NÍG.ÀR.RA *ta*[*m*]*u-ud* 1-*niš* *ina* Ì.UDU GU$_4$ ḪE.ḪE
B: iv 7′. [R]A *ta-sa-mu-ud* TÉŠ.BI *ina* Ì.UDU GU$_4$ ḪE.ḪE

ina DÈ SAR-*šú-ma* TI
ina DÈ *tu-qat-tar*-[*šu*]

Line Commentary

r. 22–23: The same ingredients appear in *AMT* 97/4: 16–17 (see no. 293).

Translation

1. If four:[135] human skulls, *abukkatu*, (and) *kurkanû*.
2. You grind them like groats. You mix them together with ox fat. If you fumigate him (with it) over coals, he will get well.[136]

---

[135] That is, the fourth prescription for "If a ghost afflicts a man."
[136] So text A. Text B has "You fumigate [him] (with it) over coals."

No. 281

Sigla	*Text*	*Lines*
A	*BAM* 469	r. 24–25
B	*BAM* 471	iv 8′–9′

A: r. 24. DIŠ 5 ^{Ú}*ak-tam kal-la š*[*a gu*]*l-gul* NAM.L[Ú.U]$_{18}$.LU
B: iv 8′. [ ]*tam kal-la ša gul-gul* NAM.LÚ.U$_{18}$.LU

A.GAR.GAR MAŠ.DÀ
A.GAR.GA[R]

A: r. 25. *ta-ḫaš-šal* TÉŠ.BI *ina* Ì.UD[U G]U$_4$ ḪE.ḪE *ina* DÈ
B: iv 9′. [*ša*]*l* TÉŠ.BI *ina* Ì.UDU GU$_4$ ḪE.ḪE *ina* DÈ

tu-qat-tar-šú-ma TI-*uṭ*
tu-qat-tar-šu[ ]

Translation

1. If five:[137] *aktam*, the crown of a hu[m]an skull, (and) gazelle dung.
2. You crush (them). You mix (it) together with ox fat. If you fumigate him (with it) over coals, he will get well.

---

[137] That is, the fifth prescription for "If a ghost afflicts a man."

No. 282

Sigla	*Text*	*Lines*
A	*BAM* 469	r. 26–27
B	*BAM* 471	iv 10′–11′

A: r. 26. DIŠ 6 *ki-im-zu-ra* *ša* NA[M.L]Ú.U$_{18}$.LU Ì.UDU
B: iv 10′. [ ]*im-zu-ra-am ša* NAM.LÚ.U$_{18}$.LU Ì.UDU

ÉLLAG GU$_4$ *šá* GÙB
ÉLLAG GU$_4$ [ ]

A: r. 27. ZÌ GÚ.TUR TÉŠ.BI ḪE.ḪE *ina gul-*[*gu*]*l* NAM.LÚ.U$_{18}$.LU
B: iv 11′. < > [ ] ḪE.ḪE *ina gul-gul* NAM.LÚ.U$_{18}$.LU

ina DÈ *tu-qat-tar-šú-ma* TI-*uṭ*
ina DÈ *tu-qat-tar-š*[*u*]

Translation

1. If six:[138] human ..., caul fat from the left kidney of an ox, 2. (and) *kakku*-pea flour. You mix (them) together. If you fumigate him (with it) in a human skull over coals, he will get well.

---

[138] That is, the sixth presciption for "If a ghost afflicts a man."

No. 283

Sigla	*Text*	*Lines*
A	*BAM* 469	r. 28–29
B	*BAM* 471	iv 12′–13′

A: r. 28. DIŠ 7 ŠÈ UR.BAR.RA *ka-as-s*[*i*] Ì.UDU UR.MAḪ Ì.ᶠUDUᶠ
B: iv 12′. [ ]ŠÈ UR.BAR.RA *ka-as-si-bi* Ì.UDU UR.MAḪ Ì.UDU

ÉLLAG GU_4 *šá* GÙB
ÉLLAG G[U_4]

A: r. 29. [...] ᶠTÉŠ.BIᶠ ḪE.ḪE *ina p*[*é t*]*i* $^{GIŠ.Ú}$GÍR
B: iv 13′. < >[B]I ḪE.ḪE *ina pé-en-ti* $^{GIŠ.Ú}$GÍR

tu-qa[*t-t*]*ar-šú-ma* TI-*uṭ*
tu-qa[*t*]

Translation

1. If seven:[139] wolf dung, *kassibu*, lion fat, caul fat from the left kidney of an ox,
2. [...] You mix (them) together. If you fumigate him (with it) over *ašāgu*-thorn coals, he will get well.

---

[139] That is, the seventh prescription for "If a ghost afflicts a man."

No. 284

Sigla	*Text*	*Lines*
A	*BAM* 469	r. 30–31
B	*BAM* 471	iv 14′–15′

A: r. 30. [DIŠ 8] GÌR.PAD.DU NAM.LÚ.[ ] ME.ḪÉ < > GU_4
B:iv 14′f. [ ]⌜8⌝ GÌR.PAD.DU NAM.LÚ.⌜U_{18}.LU⌝ *ù* ME.ḪÉ *ša* GU_4

MÁŠ 10 GÍN.TA.ÀM TÉŠ.BI ḪE.ḪE
M[ÁŠ /[B]I ḪE.ḪE

A: r. 31. *ina gul-gul* NAM.LÚ.[U_{18}.LU *t*]*u-qat-tar-*⌜*šú-ma*⌝ TI-*uṭ*
B: iv 15′. *ina gul-gul* NAM.L[Ú]

Translation

1. [If eight]:[140] human bone and the caul fat of an ox or he-goat, ten shekels each, you mix together.
2. If you fumigate him (with it) in a hu[man] skull, he will get well.

[140] That is, the eighth prescription for "If a ghost afflicts a man."

No. 285

	Text *BAM* 471	*Lines* i 12′–13′
i 12′.	[...] ⌜*ana* TI-*šú*⌝ NUMUN ^{GIŠ}ŠINIG ⌜*ni*⌝-*kip-tú*	
i 13′.	[... *ina gul-gul*]-*li* LÚ *ina* D[È *tu-q*]*at-tar-šú*	

Translation

1.	[...] To cure him, *bīnu*-tamarisk seed, *nikiptu*-plant,
2.	[... You f]umigate him (with them) [in] a human [skul]l over coal[s].

No. 286

Text	*Lines*
BAM 472	10′–13′

10′. [KI.A.^{d}ÍD Ú]Ḫ.^{d}ÍD A.GAR.GAR.^{d}ÍD ^{Ú}*kur-ka-na-a* $^{\lceil Ú \rceil}$NINNI$_5$ SI DÀRA.MAŠ

11′. [... ^{Š}[$^{EM!}$ḪAB Ú.KUR.RA ILLU ^{ŠEM}BULUḪ ^{Ú}KUR.KUR *ni*-[*kip-t*]*ú* ^{Ú}GÚR.GÚR

12′. [... I]M.SA$_5$

13′. [... *qu-ta-ru šá* ŠU.G]IDIM.MA

Translation

1. [*Kibrītu*-sulphur, *r*]*uʾtītu*-sulphur, *agargarītu*-sulphur, *kurkanû*, *ašlu*-rush, stag horn,
2. [...] *ṭūru*, *nīnû*, *baluḫḫu* resin, *atāʾišu*, *ni*[*kipt*]*u*, *kukru*,
3. [...] red clay,
4. [... fumigants for “hand” of g]host.

No. 287

Sigla	*Text*	*Lines*
A	68.5.23,2(=*AMT* 93/1)	10′–12′
B	K 2492	8′–10′

A: 10′. DIŠ NA GIDIM DIB-*su ana* DIN-*šú* ŠÈ ŠAḪ ŠÈ UR.GI$_7$
B: 8′. [ ]ŠÈ UR.GI$_7$

ŠÈ UR.BAR.RA ŠÈ KA$_5$.A A.GAR.GAR MAŠ.DÀ
ŠÈ UR.BAR.RA ŠÈ KA$_5$.A A.GAR.GAR MAŠ.DÀ

A: 11′. Ú.KUR.RA NAGA.SI SI DÀRA.MAŠ KI.A.^{d}ÍD *ku-up-ra*
B: 9′. [ ]KI.A.^{d}ÍD *ku-up-ri*

A: 12′. GÌR.PAD.DU NAM.LÚ.U$_{18}$.LU TÚG.NÍG.DÁRA.ŠU.LÁL
B: 10′. [TÚ]G.NÍG.DÁRA.ŠU.LÁL

ina DÈ *tu-qat-tar-šú*
ina DÈ *tu-qat-tar-šú*

Translation

1. If a ghost afflicts a person, to cure him: pig dung, dog dung, wolf dung, fox dung, gazelle dung,
2. *nīnû*, *uḫūlu qarnānu*, stag horn, *kibrītu*-sulphur, bitumen,
3. human bone, (and) soiled rag. You fumigate him (with them) over coals.

No. 288

Text	*Lines*
BAM 473	iii 1′–2′

iii 1′. [...] ⌜ŠEM⌝ [...]
iii 2′. [x] *an-na* ⌜1-*niš*⌝ GAZ NAM *ina* Ì.G[IŠ G]EŠTIN ŠUR *tara-bak ina* KUŠ LAL *ki* NÍG.LAL [...]

Translation

1. [...] aromatic [...]
2. [...] you crush (them) together. You sift (them). You decoct (them) in oi[l] (and) drawn [w]ine. You bandage (it) on with a piece of leather. When the bandage [...]

No. 289

Sigla	*Text*	*Lines*
A	*BAM* 323	75–78
B	*BAM* 471	iii 17′–20′
C	*BAM* 385	iv 4–13
D	*BAM* 221	iii 14′–18′
E	*BiOr* 39.598f	4–8

A: 75. DIŠ NA ŠU.GIDIM$_4$.MA DIB-*su* ^{LÚ}MAŠ.MAŠ ZI-*šú*
B:iii 17′f. DIŠ NA ŠU.GIDIM.MA DIB-*su-ma* ^{LÚ}MU$_7$.MU$_7$ ZI-*šú*
C: iv 4–5. [*s*]*u-ma* ^{LÚ}MU$_7$.MU$_7$ ZI-*šú*/
D:iii 14′f. DIŠ NA ŠU.GIDIM.MA DIB-*su-ma* ^{LÚ}MAŠ.MAŠ ZI-*šú*
E: 4–5. [*ana* KIN ŠU.GIDIM.MA *la-az-z*]*i ša* ^{LÚ}MAŠ.MAŠ ZI-*šú*

la i-le-ʾi ^{Ú}LÁL ^{Ú}*an-ki-nu-te*
la i-le-ʾi ^{Ú}[ ]/^{Ú}⌉*an-ki-nu-ti*
[ ] ^{Ú}LAL ^{Ú}*an-ki-nu-t*[*e*]
la i-le-i /^{Ú}LAL ^{Ú}*an-ki-nu-te*
la i-le-ʾ-[*ú*]/[ ]

A: 76. < > ^{Ú}AŠ.TÁL.TÁL ^{Ú}ḪUR.SAG SIG$_7$ GURUN ^{GIŠ}MAŠ.ḪUŠ
B:iii 18′f. ^{Ú}AŠ ^{Ú}AŠ.TÁL.TÁL ^{Ú}ḪUR.SAG SIG$_7$ GURUN ^{GIŠ}MAŠ.ḪUŠ
C: iv 6–8. [TÁ]L.TÁL ^{Ú}ḪUR.SAG SI[G$_7$]/[^{GIŠ}M]AŠ.ḪUŠ
D:iii 15′f. ^{Ú}AŠ ^{Ú}AŠ.TÁL.TÁL ^{Ú}ḪUR.SAG SIG$_7$ /GURUN ^{GIŠ}MAŠ.ḪUŠ
E: 5–6. [ ] ^{Ú}AŠ.TÁL.TÁL ^{Ú}ḪUR.SAG SIG$_7$ S[IG$_7$]/< >

GURUN ^{GIŠ}DÌḪ < > ^{Ú}*ár-zal-la*
[ ]/ < > [^{Ú}*a*]*r-zal-la*
NUNUZ ^{GIŠ}DÌḪ (: NUNUZ ^{GIŠ}Ú.GÍR) ^{Ú}*ár-zal-*[*la*]
NUNUZ ^{GIŠ}DÌḪ NUNUZ ^{GIŠ}Ú.GÍR ^{Ú}*ár-zal-la*
[^{GI}]^{Š}*kal-ba-ni* ^{Ú}*ár-zal-la*

A: 77. ^{Ú}*tar-muš* ^{Ú}*eli-kul*!*-la* NUMUN ^{GIŠ}ŠINIG GÌR.PAD.DU
B:iii 19′f. ^{Ú}*tar-muš* ^{Ú}*el-kul-la* NUMUN ^{GIŠ}ŠINIG < >
C: iv 9–11. [ ]-*muš* ^{Ú}*el-kul-la* NUMUN ^{GIŠ}⌈*bi*⌉[ ]/< >
D:iii 16′f. ^{Ú}*tar-muš* /^{Ú}*el-kul-la* NUMUN ^{GIŠ}*bi-ni* < >
E: 6–8. ^{Ú}*tar-m*[*uš*]/[^{GI}]^{Š}*bi-ni* GÌR.PAD.DU

LÚ.U$_{19}$.LU 1-*niš* *ina* Ì
^{Ú}[ ]/ [ ] *ina* Ì(:Ì ^{GIŠ}ERIN)
^{Ú}LÚ.U$_{18}$.LU 1-*niš* SÚD *ina* Ì(:Ì.GIŠ) E[RIN]
^{Ú}LÚ.U$_{18}$.LU 1-*niš* SÚD *ina* Ì
NAM.LÚ.U$_{18}$.LU TÉŠ.[BI]/[ ]

A: 78.	ŠÉŠ-*su-ma*	*ina* KUŠ	DÙ.DÙ	*ina* GÚ-*šú*
B: iii 20′.	ŠÉŠ	*ina* KUŠ	DÙ.DÙ-*pí*	*ina* GÚ-*šú*
C:iv 12–13.	[ ] §	*ina* KUŠ(:KUŠ MAŠ.DÀ)	DÙ.DÙ	*ina* GÚ-*šú*
D:iii 17′f.	ŠÉŠ-*aš* /	*ina* KUŠ	DÙ.DÙ-*pí*	*ina* GÚ-*šú*
E: 8.	[*s*]*u*	*ina* KUŠ	DÙ.DÙ-*pí*	*ina* GÚ-*šú*

GAR-*an*	TI-*uṭ*	
GAR-*an*	<	>
G[AR]	<	>
GAR-*an*	<	>
GAR-*a*[*n*]	<	>

Line Commentary

75: ^{Ú}LÁL – for ^{Ú}LAL: *ašqulālu*.

Translation

1. If "hand" of ghost afflicts a person (and) the *āšipu* is not able to remove it,[141] *ašqulālu*, *ankinūtu*,
2. <"lone plant">, *ardadillu*, fresh *azupīru*, fruit of the *kalbānu*, fruit[142] of the *baltu*-thorn,[143]] <sprouts of *ašāgu*-thorn> *arzallu*,
3. *tarmuš*, *elikulla*, *bīnu*-tamarisk seeds, (and) *amīlānu*.[144] <You crush (them)> together, with <*erēnu*-cedar> oil
4. you rub him and then you lace it in a bag <made from gazelle hide>. You put it on his neck <(and) he will get well>.

[141] Text E has "[for a persisten]t [attack of 'hand' of ghost which the *āšipu* is not able to remove"]
[142] Texts C and D have "sprouts".
[143] Text E reverses the order of this and the previous ingredient.
[144] Texts A and E have "human bone".

No. 290

Sigla	*Text*	*Lines*
A	*KAR* 56	5–11
B	68.5.23,2=*AMT* 93/1	2′–4′
C	*BAM* 9	47–50

A: 5. DIŠ NA GIDIM DIB-*su* *ú-ra-an-na* ^{Ú}LAL
B: 2′. [ ]⌜*a*⌝-*na* ^{Ú}LAL
C: 47. [N]A GIDIM DIB-*su-ma* *ú-ra-an-nu* ^{Ú}LAL

A: 6. KA A.AB.BA ŠEM.^{d}MAŠ NITA *u* SAL
B: 2′. KA A.AB.BA ŠEM.^{d}MAŠ NÍTA *u* SAL
C: 47–48. KA A.AB.BA ŠEM.^{d}[ ]/[SA]L!

A: 7. ^{GI}ŠUL.ḪI ^{Ú}*ak-tam ḫi-pí eš-šú* ÚḪ.^{d}ÍD
B: 3′. [ ]-*tám* ^{NA_4}*mu-ṣa* ÚḪ.^{d}ÍD
C: 48. ^{GI}ŠUL.ḪI ^{Ú}*ak-tam* ^{NA_4}*mu-ṣa* ÚḪ.^{d}ÍD

A: 8. ^{Ú}LÚ.U$_{18}$.LU *ḫi-pí eš-šú* ^{GIŠ}ŠINIG
B: 3′. ^{Ú}LÚ.U$_{18}$.LU NUMUN ^{GIŠ}*bi-ni*
C: 48–49. ^{Ú}NAM.L[Ú]/ [NUM]UN ^{GIŠ}*bi-ni*

A: 9. SI GU$_4$ *tur-ár* ḪE.ḪE KI.A.^{d}ÍD
B: 4′. [ ] ḪE.ḪE KI.A.^{d}ÍD
C: 49. SI GU$_4$ *tur-ár* ḪE.ḪE KI.A.^{d}ÍD

A: 10. SUḪUŠ ^{GIŠ}MA.NU *ḫi-pí eš-šú ina* ÚŠ ^{GIŠ}ERIN ḪE.ḪE
B: 4′. SUḪUŠ ^{GIŠ}MA.NU 1–*niš* SÚD *ina* ÚŠ ^{GIŠ}ERIN ḪE.ḪE
C: 49–50. SUḪUŠ ^{GIŠ}MA.NU 1–*niš* SÚD /[ ] ÚŠ ^{GIŠ}ERIN ḪE.ḪE

A: 11. ŠÉŠ-*su-ma* TI-*uṭ*
B: 4′. ŠEŠ.MEŠ-*su-ma* TI
C: 50. ŠÉŠ-*su-ma* TI-[ ]

Translation

1. If a ghost afflicts a person, *urânu*, *ašqulālu*,
2. *imbû tâmti*, male and female *nikiptu*,
3. *šalālu*-reed, *aktam*, *mūṣu*-stone, *ruʾtītu*-sulphur,
4. *amīlānu*, *bīnu*-tamarisk seed,
5. (and) ox horn you char (and) mix. *Kibrītu*-sulphur,
6. (and) *eʾru*-tree root, you grind together. You mix in *erēnu*-cedar resin.
7. (If) you <continually> rub him (with it), he will get well.

No. 291

Text	*Lines*
AMT 97/4	9′–13′

9′. DIŠ NA GIDIM DIB-*su* ^{NA_4}AN.ZAḪ ^{NA_4}MIN BABBAR ^{NA_4}MIN GI_6
10′. [^{NA}]$_4$ KUR-*nu* DIB.BA ^{NA_4}*mu-ṣa* NITA ^{NA_4}*šu-u* Ú.AŠ
11′. Ú.LÚ.U_{18}.LU NUMUN ^{GIŠ}ŠINIG ^{Ú}*el-kul-la*
12′. ^{Ú}*eli-kul-la* SUḪUŠ $^{Ú}KU_6$ *ina* Ì.BUR *u* ÚŠ ERIN ḪE.ḪE
13′. ŠÉŠ.MEŠ-*su-ma* ŠU.GIDIM ZI-*aḫ*

Translation

1. If a ghost afflicts a person: *anzaḫḫu*-frit, white *anzaḫḫu*-frit, black *anzaḫḫu*-frit,
2. magnetic hematite, male *mūṣu*-stone, *šû*-stone, “lone plant”,
3. *amīlānu*, *bīnu*-tamarisk seed, *elkulla*,
4. *elikulla*, (and) *šimru* root. You mix (them) with “pot oil” and *erēnu*-cedar resin.
5. If you continually rub him (with it), the “hand” of ghost will be removed.

No. 292

	Text *AMT* 97/4	*Lines* 14′–15′
14′.	DIŠ NA ŠU.GIDIM.MA DIB-*su ana* DIN-*šú* ^{Ú}*tar-muš ni-kip-tú*	
15′.	KA.A.AB.BA ^{Ú}*el-kul-la* ^{Ú}LAL *ina* Ì.GIŠ [ŠÉŠ]	

Translation

1. If “hand” of ghost afflicts a person, to cure him: *tarmuš*, *nikiptu*,
2. *imbû tâmti*, *elkulla*, (and) *ašqulālu*. [You rub] (them on him) in oil.

No. 293

Text	*Lines*
AMT 97/4	16′–17′

16′. DIŠ NA GIDIM DIB-*su gul-gul* NAM.LÚ.U$_{18}$.LU ^{Ú}*a-bu-ka-*[*tú*]
17′. ^{Ú}*kur-ka-na-a ina* Ì.GIŠ ŠÉŠ-*s*[*u*]

Line Commentary

16′–17′: The same ingredients appear in *BAM* 469 r. 22–23//*BAM* 471 iv 6′–7′ (see no. 280).

Translation

1. If a ghost afflicts a person: human skull, *abukka*[*tu*],
2. (and) *kurkanû*. You rub h[im] (with them) in oil.

No. 294

	Text	*Lines*
	BAM 159	vi 41–44

vi 41. DIŠ NA GIDIM DIB-*su* ^{ŠEM}GÚR.GÚR ^{ŠEM}LI *ni-kip-tú*
vi 42. ^{ŠEM}MAN.DU ^{GIŠ}ERIN.SUMUN ^{ŠEM}GAM.MA ^{ŠEM}ŠEŠ
vi 43. UZU.DIR.KUR.RA GAZI^{SAR} 9 Ú.ḪI.A ŠEŠ
vi 44. *ina* IZI *tur-ár* SÚD Ì.GIŠ EŠ.MEŠ-*su-ma* TI

Translation

1. If a ghost afflicts a person: *kukru*, *burāšu*-juniper, *nikiptu*,
2. *suādu*, *šupuḫru*-cedar, *ṣumlalû*, myrrh,
3. "mountain" fungus, (and) *kasû*. These nine plants
4. you char with fire. You grind (them). If you rub him (with it in) oil, he will get well.

No. 295

	Text *BAM* 216	*Lines* 1′–4′
1′.	[...]	
2′.	ÉN *na-ḫu* [...]	
3′.	*na-de-eš* ḪUL RA.RA SÍG [...]	
4′.	2 ÉN.MEŠ *ana* UGU *nap-šal-ti qu-ta-ru* [ŠID-*nu*]	

Translation

1.	[Recitation: ...]
2.	Recitation: “Naḫu [...]
3.	nadeš; to strike the evil, wool [...]”
4.	Two recitations. [You recite (them)] over the salves and fumigants.

No. 296

Text	*Lines*
BAM 471	iii 30′–32′

iii 30′. [... ŠE]M.^{d}.MAŠ
iii 31′. [...] ^{GIŠ}ŠINIG
iii 32′. [...]-*šú* ŠÉŠ.MEŠ

Translation

1. [... *ni*]*kiptu*,
2. [...] *bīnu*-tamarisk,
3. [...] you rub (it) on his [...]

No. 297

Sigla	*Text* *BAM* 471	*Lines* iv 16′–17′
iv 16′.	[... L]Ú.ÚŠ Ì KIN.TUR.KU$_6$ Ì UR$_4$.ᶠKU$_6$ Ì GU$_4$ᵎ.[KU$_6$...]	
iv 17′.	[...] ŠÉŠ.ŠÉ[Š-*su-ma* TI]	

Translation

1. [...] of a dead person, KIN.TUR-fish oil, UR$_4$-fish oil, carp oil [...]
2. [... If] you continually rub (it) on him, he will get well.

No. 298

	Text *BAM* 472	*Lines* 1′–3′
1′.	[...]x ri x[...]	
2′.	[... ^{GIŠ}]ᶠŠURˡ.MÌN ^{Ú}ḪAR.ḪUM.BA.[ŠIR]	
3′.	[... *ina*] ᶠÌ.GIŠˡ ŠÉŠ-*su-ma* TI-*u*[*ṭ*]	

Translation

1.	[...]
2.	[...] *šurmēnu*-cypress, *ḫarmunu*,
3.	[...] If you rub (it) on him [in] oil, he will get well.

No. 299

Sigla	*Text*	*Lines*
A	68.5.23,2(=*AMT* 93/1)	7′–9′
B	K 2492	5′–7′

A: 7′. ⌜DIŠ NA ŠU.GIDIM⌝.MA DIB-*su* ^{NA_4}*mu-ṣa* ŠEM.^{d}MAŠ KI.A.^{d}ÍD
B: 5′. [ ]^{d}NIN.IB KI.A.^{d}ÍD

KA.A.AB.BA ^{Ú}LAL
KA.A.AB.B[A] /[ ]

A: 8′. [Ì] SUMUN ZAG.DU$_8$ É ^{d}AMAR.UTU *šá* ZAG *u* GÙB
B: 6′. [ZA]G *u* GÙB

6 Ú.ḪI.A *an-nu-tim* TI-*qí*
6 Ú.ḪI.A *an-nu-ti* /[ ]

A: 9′. 1-*niš* SÚD *ina* Ì.GIŠ ŠÉŠ.MEŠ-*su-ma* DIN-*uṭ lat-kut*
B: 7′. [ ]MEŠ-*su-ma* DIN-*uṭ lat-kut*

Line Commentary

8′: The restoration is based on a similar passage in *BAM* 11: 25 (see no. 55).

Translation

1. If "hand" of ghost afflicts a person: *mūṣu*-stone, *nikiptu*, *kibrītu*-sulphur, *imbû tâmti*, *ašqulālu*,
2. (and) used [grease] from the right and left doorjambs of the Marduk temple. You take these six plants.
3. You grind (them) together. If you continually rub him (with it) in oil, he will get well. (The plants have been) tested.

No. 300

Sigla	*Text*	*Lines*
A	*AMT* 96/4	9′–11′
B	Rm 116(=*AMT* 33/3)	7
C	K 6828	2′

A: 9′. DIŠ NA GIDIM UGU NA AL.ŠUB ^{NA_4}*mu-ṣa* SÍG UGU.DUL$_6$.[BI]
B: 7. < > [ ]
C: [ ]

A: 10′. *ni-kip-tú* ^{Ú}*a-zu-pi-ra-na* KI Ì.U[DU]
B: 7. [ ]-*tú* *a-zu-ki-ra-na* KI Ì.UDU
C: [ ]

A: 11′. [NAM.L]Ú.U$_{18}$.LU *ina* Ì ^{GIŠ}*si-ir-di* ŠÉŠ-*s*[*u*]
B: 7. LÚ *ina* Ì ^{GIŠ}*si-ir-di* EŠ-*aš*
C: 2′. [ ] ⌜LU⌝ *ina* Ì ^{GIŠ}*si-ir-di* EŠ-*aš*

Translation

1. If a ghost falls on a person: *mūṣu*-stone, ap[e] hair,
2. *nikiptu*, (and) *azupīrānu*. With fat
3. of a human being,[145] you rub hi[m] (with them) in olive oil.

[145] Text B has “man”.

No. 301

Text	*Lines*
LKA 84	r. 16

r. 16. DIŠ NA GIDIM DIB-*su-ma* ÚS.ÚS-*šú* Ì.UDU ^{GIŠ}*ma-gar-ri ta-kàd-da-ad*

Line Commentary

r. 16: The reading and interpretation of the end of the line follow W. von Soden, *ZA* 43.268.

Translation

1. If a ghost afflicts a person and continually pursues him, you rub on wheel grease.

No. 302

	Text *RA* 14.87f	*Lines* i 1′–2′
i 1′.	[...]x x ^{Ú}KUR.KUR ^{Ú}[...]	
i 2′.	^{Ú}A.AB.BA ^{Ú}*eli-kul-la* Ì.GIŠ ŠÉŠ-*su* TI	

Translation

1. [...] *atāʾišu* [...]
2. seaweed, (and) *elikulla*. You rub him (with them in) oil. He will get well.

No. 303

Sigla	*Text*	*Lines*
A	BM 55281	1–18
B	*AMT* 85/2	1′–3′

A: 1. DIŠ NA GIDIM DIB-*su* MÁŠ.ZU TI-*qí*
A: 2. MÁŠ.ḪUL.DÚB DÙ-*uš ina* É TAR-*su* 3 U_4-*mi-*⌜*i*⌝
A: 3. *še-rim* AN.BAR_7 *u* AN.USAN *ki-is-pi ta-kas-sip-šú*
A: 4. KAŠ.SAG BAL-*qí*

A: 5. ⌜ÉN⌝ ḪUL.GÁL.ḪÉ.ME.EN *še-rim* AN.BAR_7 *u* AN.⌜USAN⌝ ŠID-*nu*
A: 6. [*ina* U_4.4.KÁM ... *a-n*]*a* EDIN È-*šú-ma ina* IZI GÍBIL
A: 7. [ ]x TI-*qí-ma*
A: 8. [...]x SUḪUŠ $^{GIŠ.Ú}$[GÍR ...]
A: 9. [... MÁŠ].ZU *šá*? [...]
A: 10. [...] x [...]
A: 11. <PAP>.ḪAL MÁŠ?.ZU BIL T[I]-*qí* ⌜*a*⌝-[*ḫi*]-*nu*
A: 12. GAZ NAM *ina* ÚŠ GU_4 *ina* ÚŠ MÁŠ.ZU $ŠEG_6$

A: 13. KAŠ.SAG KI *di-ik-me-en* MÁŠ.ḪUL.DÚB.BA
B: 1′. [ ]/*it-ti*[ ]

A: 14. ḪE.ḪE 2 ŠU-*šú* DUB-*ak u mi-na-at*-[*šú u*]
B: 1′f. [ ]/*ù mi-na-at*

A: 15. UZU.MEŠ-*šú* ŠÉŠ-*ma* DIN-*uṭ* MÁŠ.ḪUL.D[ÚB.BA]
B: 2′. UZU.[ ]

A: 16. *an-na-a ina* ^{ITU}NE *u* ^{ITU}AB DÙ-*ma*
B: 2′f. [ ]/*ina* ^{ITU}NE *u* ^{ITU}AB DÙ-*ma*

A: 17. SILIM-*im u ḫab-bi u nap-šal-ti an-ni-t*[*i*]
B: 3′. [ ]

A: 18. *kal* MU.AN.NA DÙ.DÙ-*ma* SILIM-*im*
B: 3′. [ ]

Line Commentary

5: For the recitation, ḪUL.GÁL.ḪÉ.ME.EN, see M.J. Geller, *Forerunners to UDUG-ḪUL*, FAOS 12 (Stuttgart, 1985), 136/137 ad 857 and 138/139 ad 872. This recitation was considered particularly effective against evil *alû* and

AN.TA.ŠUB.BA (see S. Parpola, SAA 10 no. 238: 7–10).

7–10: The missing ingredients of the salve are possibly to be partly restored from *BAM* 473 i 30–36 (= no. 337).

17: *ḫabbu* is presumably from *ḫâbu*: "to exorcise, purify by fumigation."

Translation

1. If a ghost afflicts a person, you take an adult male goat.
2. You perform the (ceremony of the) *mašḫultuppû* (with it). In a secluded place for three days,
3. (in the) morning, noon, and evening, you make funerary offerings to it.
4. You pour out a libation of beer.

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5. You recite the recitation: "ḪUL.GÁL.ḪÉ.ME.EN" (in the) morning, noon, and evening.
6. [On the fourth day] you take it out [int]o the steppe. You burn it with fire.
7. You take [...] and
8. [...] root of *aš*[*āgu*-thorn ...]
9. [...] adult male go[at] which [...]
10. [...]
11. You take the thigh(?) of the burnt adult male goat(?). Sep[ara]tely,
12. you crush (them). You sift (them). You boil (them) in ox blood (and) in goat blood.
13. Beer with the ashes of the *mašḫultuppû*
14. you mix and you pour it out in two equal part(s) and (if) [his] limbs [and]
15. his flesh you rub (with it), he will get well. (If) this (ceremony) of the *mašḫult*[*uppû*]
16. you perform in Abu and Tebeṭu,
17. he will stay healthy and the exorcistic burning and this salve
18. (if) you continually perform (them) all year, he will stay healthy.

No. 304a

Sigla	*Text*	*Lines*
A	*BAM* 161	iii 11′–14′
B	*AMT* 97/6	i 5–6
C	*BAM* 221	ii 12′–13′

A: iii 11′. ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 ^{Ú}*tar-muš*$_8$
B: i 5. [^{Ú}]*imḫur-lim* ^{Ú}*ši-qí* ^{Ú}*tar-muš*
C: ii 12′. ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 [ ]

A: iii 12′. ^{Ú}ḪAR.ḪAR ^{Ú}KUR.KUR ^{Ú}*úr-nu-u*
B: i 5. ^{Ú}KUR.KUR ^{Ú}ḪAR.Ḫ[AR]
C: ii 12′. ⌜^{Ú}⌝KUR.KUR [ ]

A: iii 13′. ^{Ú}GEŠTIN.KA$_5$.A 7 Ú ŠU.GIDIM.MA
B: i 6. [^{Ú}GE]ŠTIN.KA$_5$.A 7 Ú.ḪI.A ŠU.GID[IM]
C: ii 13′. ^{Ú}GEŠTIN.KA$_5$.A [ ]⌜ḪI.A⌝ Š[U]

A: iii 14′. *ina* KAŠ NAG
B: i 6. [ ]
C: ii 13′. [ ]

Translation

1. "Cures a thousand", "cures twenty", *tarmuš*,
2. *ḫašû*, *atā'išu*, *urnû*,
3. (and) "fox grape": seven plants for "hand" of ghost.
4. He drinks (them) in beer.

No. 304b

	Text *AMT* 76/1	*Lines* 17–19
17.	DIŠ NA ŠU.GIDIM.MA DIB-*su-ma* ÚS.ÚS-*šú ana* TI-*šú* ^{Ú}*tar-muš*$_8$ ^{Ú}*imḫur-lim*	
18.	^{Ú}*imḫur*-20 ^{Ú}ḪAR.ḪAR ^{Ú}KUR.KUR ^{Ú}*úr-nu-u* ^{Ú}(coll.)GEŠTIN.KA$_5$.A	
19.	7 Ú.ḪI.A ŠU.GIDIM.MA *pa-šá-ri ta-sàk ina* KAŠ SAG NAG.MEŠ-*ma ina-eš*	

Translation

1. If "hand" of ghost afflicts a person and continually pursues him, to cure him: *tarmuš*, "cures a thousand",
2. "cures twenty", *ḫašû*, *atāʾišu*, *urnû*, (and) "fox grape":
3. seven plants to clear up "hand" of ghost. You grind (them). (If) he continually drinks (them) in beer, he will get well.

No. 305

	Text *BAM* 161	*Lines* iii 15′–18′
iii 15′.	^{Ú}*imḫur-lim* NUMUN ^{GIŠ}*bi-nu* NA_4 *ga-be-e*	
iii 16′.	^{Ú}LAL NUMUN ^{GIŠ}[*bi*]-*ni* NUMUN ^{GIŠ}MA.NU	
iii 17′.	^{Ú}*imḫur-lim* ^{Ú}*a-zal*^{SAL}-*lá*	
iii 18′.	5 Ú ŠU.GIDIM.MA *ina* KAŠ NAG	

Translation

1.	“Cures a thousand”, *bīnu*-tamarisk seed, (and) alum
2.	*ašqulālu*, [*bīnu*-tamar]isk seed, seed of *eʾru*-tree,
3.	“cures a thousand”, (and) *azallû*,
4.	five plants for “hand” of ghost. He drinks (them) in beer.

No. 306

Text	*Lines*
BAM 197	26–29

26. [... *imḫur-l*]*im imḫur*-20 NAGA.S[I]
27. [... NA_4 *g*]*a-bi-i* ^{U}ḪAR.ḪA[R]
28. [... *n*]*am-ru-qa ina še-rim*
29. [...] NAG-*šú maš-qit* $ŠU.GU_4$

Translation

1. [... "cures a thous]and", "cures twenty", *uḫūlu qar*[*nānu*],
2. [... al]um, *ḫaš*[*û*],
3. [... (and) *n*]*amruqqu*. In the morning,
4. [...] You have him drink (it). Potion for "hand" of ghost.

No. 307

Sigla	*Text*	*Lines*
A	*BAM* 221	ii 8′–11′
B	*AMT* 81/7	11–13
C	*AMT* 97/6	i 1–4
D	*BAM* 155	i 9′–11′

A: ii 8′. [DIŠ N]A ŠU.GIDIM.MA DIB-*su-ma lu ina* DÙ-[*t*]*i a-su-ti*
B: 11. [*l*]*u ina* DÙ-*ti* [ ]
C: i 1. [*l*]*u ina* DÙ-*ti a-su-ti*
D: i 9′. [ ]

[ ]
[ ]
lu ina ⌜MAŠ⌝.[ ]
u MAŠ.MAŠ-*u-ti*(coll.)

A: ii 9′. [*i*]*l-ta-zi-iz-ma* NU DU_8 *ana* [TI]-*šú* [ ]*muš*
B: 12. [*za*]-*az-ma* NU DU_8 < > ⌜^{Ú}⌝[ ]
C: i 2. [N]U DU_8(coll.) < > ^{Ú}*tar-muš*
D: i 10′. [ ]

⌜^{Ú}⌝[ ]*l*[*im*]
[ ]
^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20
[ ]

A: ii 10′. x x še ^{Ú}*ak-tam* ^{Ú}⌜ḪAR⌝.[ḪAR]
B: 13. [^{Ú}ḪA]R.ḪAR NUMUN ^{GIŠ}ŠINI[G]
C: i 3. [ ]⌜ḪAR⌝ NUMUN ^{GIŠ}ŠINIG
D: i 10′f. [^{Ú}]*ak-tam*/[ ]

[*g*]*a-bi*[ ]
[ ]
NA_4 *ga-bi-i* 7 Ú.ḪI.A
[ ]

A: ii 11′. [ ]NAM(coll.) *lu ina* KA[Š *lu ina* GE]ŠTIN
C: i 3–4. ŠEŠ GA[Z]/[ ]*ina* GEŠTIN

i-šat-ti-m[*a* TI]
NAG-*ma* [ ]

Line Commentary

ii 9′–11′: The prescription is very similar to *BAM* 434 iv 61–69 (sorcery).

Translation

1. [If] "hand" of ghost afflicts [a perso]n so that, (despite) either the performance of *asûtu* or of *āšipūtu*
2. it stays continuously and can not be dispelled, to [cure] him: *tarmuš*, "cures a thousand", "cures twenty",
3. [...] *aktam*, *ḫ*[*a*]*šû*, *bīnu*-tamarisk seed, (and) alum. (These) seven plants,
4. you crush (and) sift. If he drinks (it) either in bee[r or] in wine, [he will get well].

No. 308a

Sigla	*Text*	*Lines*
A	*BAM* 221	ii 14′–6′
B	*AMT* 97/6	i 7–8

A: ii 14′. ^{Ú}*tar-muš* ^{Ú}*imḫur*[ ]
B: i 7. ^{Ú}*tar-muš* ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 ^{Ú}ḪAR.ḪAR ^{Ú}KUR.KUR

[ ]
NUMUN ^{GIŠ}![ŠINIG]

A: ii 15′. NUMUN ^{GIŠ}MA.NU NA_4 *ga*-[*bi-i*]
B: i 7–8. [ ]/^{Ú}*a-zal-la* ^{Ú}*nu-ḫur-tú*

[ ]
^{Ú}*ti-ia-tú*

A: ii 16′. ^{Ú}*úr-né-e* 12 ⌜Ú⌝[ ]
B: i 8. ^{Ú}*úr-né-e* 12 ⌜Ú⌝[...]

Translation

1. *Tarmuš*, “cures a thousand”, “cures twenty”, *ḫašû*, *atāʾišu*, [*bīnu*-tamarisk] seed,
2. seed of *eʾru*-tree, al[um], *azallû*, *nuḫurtu*, *tīyatu*,
3. (and) *urnû*: 12 plant[s ...]

No. 308b

	Text	*Lines*
	AMT 76/1	20–22

20. DIŠ KI.MIN ^{Ú}*tar-mušˍ*$_{8}$ ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 ^{Ú}ḪAR.ḪAR ^{Ú}KUR.KUR NUMUN ^{GIŠ}ŠINIG
21. NUMUN ^{GIŠ}MA.NU ^{Ú}*a-zal-lá* ^{Ú}NU.LUḪ.ḪA ^{Ú}ÚR.NU.LUḪ.ḪA ^{Ú}*úr-nu-u*
22. ^{IM}SAḪAR.NA$_{4}$.KUR.RA 12 Ú.ḪI.A ŠU.GIDIM.MA *ina* KAŠ NAG.MEŠ-*ma ina-eš*

Line Commentary

21: ^{Ú}ÚR.NU.LUḪ.ḪA–the usual Sumerogram for *tīyatu* is KU.NU.LUḪ.ḪA. Possibly the scribe was anticipating the following ^{Ú}*úr-nu-u* or perhaps the correct reading for KU.NU.LUḪ.ḪA is actually DÚR.NU.LUḪ.ḪA.

Translation

1. If ditto ("hand" of ghost afflicts a person and continually pursues him): *tarmuš*, "cures a thousand", "cures twenty", *ḫašû*, *atāʾišu*, *bīnu*-tamarisk seed,
2. seed of *eʾru*-tree, *azallû*, *nuḫurtu*, *tīyatu*, *urnû*,
3. (and) alum: twelve plants for "hand" of ghost. (If) he continually drinks (them) in beer, he will recover.

No. 309

Text	*Lines*
AMT 76/1	23

23. DIŠ KI.MIN ^{Ú}*imḫur-lim* NUMUN ^{GIŠ}ŠINIG NA_4 *ga-bi-i* 3 Ú.ḪI.A ŠU.GIDIM.MA *ina* KAŠ NAG.MEŠ-*ma* ⌜*ina-eš*⌝

Translation

1. If ditto ("hand" of ghost afflicts a person and continually pursues him): "cures a thousand", *bīnu*-tamarisk seed, (and) alum: three plants for "hand" of ghost. (If) he continually drinks (them) in beer, he will recover.

No. 310

Text	*Lines*
AMT 76/1	24–26

24. DIŠ NA ŠU.GIDIM DIB-*su-ma* ÚS.ÚS-*šú* ^{Ú}*tar-muš*$_8$ ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 ^{Ú}ḪAR.ḪAR ⌜x⌝
25. NUMUN ^{GIŠ}ŠINIG NUMUN ^{GIŠ}MA.NU NUMUN ^{Ú}IN.NU.UŠ NUMUN ^{Ú}*u*$_5$-*ra-n*[*u*]
26. ^{Ú}*ár-zal-lum* 10 Ú.ḪI.A ŠU.GIDIM.MA *ina* KAŠ NAG.MEŠ-*ma ina*-[*eš*]

Translation

1. If "hand" of ghost afflicts a person and continually pursues him: *tarmuš*, "cures a thousand", "cures twenty", *ḫašû*,
2. *bīnu*-tamarisk seed, seed of *eʾru*-tree, seed of *maštakal*, *urânu* seed,
3. *arzallu*: ten plants for "hand" of ghost. (If) he continually drinks (them) in beer, he will rec[over].

No. 311

	Text *AMT* 76/1	*Lines* 27–29

27. [DIŠ KI.MIN ...] ⌜Ú *imḫur-lim* Ú⌝ *imḫur*-20 ÚḪAR.ḪAR ÚKUR.KUR NUMUN GIŠMA.[NU]
28. [...] x NA_4 *ga-bi-i* GÌR.PAD.DU NAM.LÚ.U_1[$_8$.LU]
29. [... x Ú.ḪI.A ŠU.GIDIM.MA *ina* KAŠ NA]G.MEŠ-⌜*ma*⌝ *ina*-[*eš*]

Translation

1. [If ditto (“hand” of ghost afflicts a person and continually pursues him) ...] “cures a thousand”, “cures twenty”, *ḫašû*, *atāʾišu*, seed of *eʾ*[*ru*]-tree,
2. [...], alum, human bone,
3. [... :]so many plants for “hand” of ghost]. (If) he continually [drin]ks (them) [in beer], he will rec[over].

No. 312

Text	*Lines*
AMT 76/1	1–3

1. [DIŠ *ana*] TI ŠU.GIDIM.MA SAG.ḪUL.ḪA.ZA(coll.) ^{Ú}*tar-muš* ^{Ú}x[ ]
2. [NUMUN ^{GIŠ}ŠI]NIG NUMUN ^{GIŠ}MA.NU NA_4 *ga-bi-i* ^{Ú}KUR.KUR ^{NA_4}*mu-ṣa* ^{Ú}[...]
3. [^{Ú}NU.L]UḪ.ḪA ^{Ú}*úr-nu-u* ^{Ú}*ti-ia-a-tú* 12 Ú.MEŠ ŠU.GIDIM.MA *u* SAG.ḪUL.ḪA.ZA

Line Commentary

1: SAG.ḪUL.ḪA.ZA = *mukil rēš lemutti*–see the commentary to no. 226; cf. l. 3.

Translation

1. [If (you want) to] cure (cases of) "hand" of ghost and the *mukil rēš lemutti*-demon: *tarmuš*, ["cures a thousand" ...]
2. [*bīnu*-tam]arisk [seed], seed of *eʾru*-tree, alum, *atāʾišu*, *mūṣu*-stone, [...]
3. [*nuḫ*]*urtu*, *urnû*, (and) *tīyatu*: twelve plants for "hand" of ghost and the *mukil rēš lemutti*-demon.

No. 313

	Text	*Lines*
	BagM 23.470	1–5
1.	^{Ú}*tar-muš* ^{Ú}*imḫur-lim*	
2.	^{Ú}*imḫur*-20 ^{Ú}ḪAR.ḪAR	
3.	^{Ú}*nam-ruq* NUMUN ^{GIŠ}ŠINIG	
4.	NA_4 *ga-bi-i*	
5.	7 Ú ŠU.GIDIM.MA	

Translation

1.	*Tarmuš*, “cures a thousand”,
2.	“cures twenty”, *ḫašû*,
3.	*namruqu*, *bīnu*-tamarisk seed,
4.	(and) alum.
5.	Seven plants for “hand” of ghost.

No. 314

Sigla	*Text*	*Lines*
A	*BAM* 221	iii 5′–6′
B	*BAM* 471	iii 12′

A: iii 5′. DIŠ NA ŠU.GIDIM.MA GIG 1/2 *qa*.TA.ÀM < > KÀ[Š]
B: iii 12′. DIŠ NA ŠU.GIDIM.MA GIG 1/2 *qa*.TA.ÀM : A ÍD : KÀŠ

[ ]
šá sa-ḫi-ri

A: iii 6′. *u sa-ḫi-ri-ti* TI-*qí* NAG-*ma* [TI]
B: iii 12′. *u sa-ḫ*[*ir*]

Line Commentary

iii 5′–6′: For *saḫirtu*: "heifer", see *CAD* S 59. The translation assumes that *saḫiru* and *saḫirītu* are related terms.

Translation

1. If a person is sick with "hand" of ghost, 1/2 *qû*-measure each of <river water> (and) urine from an untethered calf
2. or an untethered female calf you take. If he drinks it, [he will get well].

No. 315

Sigla	*Text*	*Lines*
A	*BAM* 221	iii 7′–8′
B	*BAM* 471	iii 13′

A: iii 7′. DIŠ NA ŠU.GIDIM.MA *i-na* SU-*šú il-ta-za-az-ma* [ ]
B: iii 13′. DIŠ NA ŠU.GIDIM.MA *ina* SU-*šú il-ta-za-az-ma* NU DU_8

A: iii 8′. *ár-an-na-*⌜*ba*⌝ *tu-šá-kal-šu-ma* [TI]
B: iii 13′. *ár-an-na-*⌜*ba tu-šá*⌝*-kal-šu-*⌜*ma*⌝ [ ]

Line Commentary

iii 8′: *ár-an-na-ba* = *arnabu*; interpretation follows *AHw* 1544b.

Translation

1. If “hand” of ghost stays continuously in a person’s body and can not be dispelled,
2. if you have him eat hare, [he will get well].

No. 316

	Text *BAM* 503	*Lines* i 7′–10′
i 7′.	DIŠ KI.MIN ^{GIŠ}ERIN ^{GIŠ}ŠUR.MÌN G[I.DÙG.GA ...]	
i 8′.	8 Ú.ḪI.A ŠEŠ TÉŠ.BI *ina* KAŠ S[AG ...]	
i 9′.	KI.A.^{d}ÍD *ku-up-ri* ^{d}Í[D ... *taq-ti-ru*]	
i 10′.	*tu-qat-tar-šú ḫi-ip-ṣa ša* x [...]	

Line Commentary

i 9′: The line is restored after *BAM* 471 ii 8′ (see no. 192).

Translation

1. If ditto (a family ghost afflicts a person): *erēnu*-cedar, *šurmēnu*-cypress, ["sweet] re[ed" ...]
2. These eight plants together in beer [...]
3. *Kibrītu*-sulphur, bitumen from the ri[ver (and) [...] are the fumigants].
4. You fumigate him (with them). A *ḫipṣu*-preparation for [...]

No. 317

	Text *BAM* 471	*Lines* i 1′
i 1′.	[...] *ana* DÚR-*šú* DUB-⌜*ak ina* Ì.GIŠ ŠÉŠ-*su*⌝-[*ma* TI]	

Translation

1. [...] You pour it out into his anus. (Alternatively), [if] you rub it on him in oil, [he will get well].

No. 318

Sigla	*Text*	*Lines*
A	*BAM* 52	8–9
B	*BAM* 471	i 2′–3′
C	*AMT* 78/4	1–3
D	BM 69327 + 77994	1′–2′

A: 8. [DIŠ K]I.MIN KÀŠ *ru-uš-še-e-*[*t*]*i* GA U_8 BABBAR.MEŠ
B: i 2′. DIŠ 4 KÀŠ *ru-še-e-ti* GA U_8 BABBAR.MEŠ
C: 1. DIŠ KI.MIN KÀŠ <*ru*>-*še-e-ti* GA U_8 BABBAR
D: 1′. [ ]ꜞKI.MIN KÀŠ *ru*ꜟ-[ ]

ina LÀL.KUR.R[A]
< > LÀL.KUR.RA GEŠTIN < >
u LÀL ^{GIŠ}GEŠTIN BABBAR
[ ]

A: 9. [GE]ŠTIN.NA KALAG.GA KAŠ Ì.[ ] 1-*niš* ḪE.ḪE
B: i 2′f. ꜞA.GEŠTIN.NA KALAGꜟ[ ]/ KAŠ SAG Ì.GIŠ 1-*niš* ḪE.ḪE
C: 2–3. A.^{GIŠ}GEŠTIN KALAG.GA KAŠ SAG Ì.GIŠ *iš-te-niš* ḪE.Ḫ[E]/
D: 1′–2′. [ ] / 1-*niš* ḪE.ḪE

ana ꜞDÚRꜟ-[*šú*] DUB-[ ]
ana DÚR-*šú* DUB-*ak-ma ina-*ꜞ*eš*ꜟ
a-na DÚR-*šú* DUB-*ak-ma ina-*[ ]
[ ]

Translation

1. If ditto (a ghost afflicts a person so that, (despite) either the performance of *asûtu* or the performance of *āšipūtu*, it stays continuously and can not be dispelled):[146] red-colored urine, milk from white ewes, <wild> honey, <white> wine,
2. undiluted vinegar, beer (and) oil. You mix (them) together. (If) you pour it out into his anus, he will recover.

---

[146] Text B has "If four"; i.e. the fourth prescription for this problem.

No. 319a

Sigla	*Text*	*Lines*
A	*BAM* 52	1–4
B	*BAM* 225	r. 3′–11′

A: 1. [DIŠ NA ŠU.GIDIM.MA] DIB-*su*-⌜*ma*⌝[ ]
B: r.3′ [D]IB-*su-ma lu ina ne*!*-pil-ti*

[ ]
B: 4 [*a*]-⌜*su*⌝-*t*[*i l*]*u ina ne-pil-ti* MAŠ.MAŠ-*ti*

A: 2. [ ]*ma* N[U]⌜*ana* TI-*šú*⌝ ŠEMGÚR.GÚR
B: r.5′f. [*i*]*l-ta-za-az-ma* NU DU_8 *ana* TI-*šú*/ ŠEM⌜GÚR?.GÚR?⌝

⌜ŠEM⌝L[I] ILLU ŠEMBULUḪ(coll.)
⌜ŠEM⌝[L]I ILLU LI.DUR

A: 3. [ ]⌜SI⌝ ŠEMBULUḪ ILLU ⌜ŠEMBULUḪ⌝ [SEM]⌜MUG⌝
B: r.7′f. NAGA.SI ŠEMBULUḪ ILLU ŠEMBULUḪ/ ŠEMMUG

⌜Ú⌝[NU].LUḪ.[ḪA] *ina* 1 BÁN KAŠ $ŠEG_6$-*šal*
Ú*nu-ḫur-tú* *ina* 1 BÁN KAŠ S[AG]/$ŠEG_6$-*šal*(coll.)

A: 4. [ ] *ana* 2 *qa* GUR-*ru* 1/2 *qa* KÀŠ 1/2 *qa* Ì.GIŠ BÁRA.GA
B: r.9′f. *a-di a-na* 3 *qa* G[UR]/< > Ì.GIŠ *ḫal-ṣa*

< > *ana* ŠÀ-*bi* ḪE.ḪE 1-*šú* 2-[*šú*] ⌜3⌝-*šú*
LÀL *ana* IGI ŠUB [ ]/

⌜*ana*⌝ [ ]
[ ] DÚR-*šu* DUB-*ma ina*-[*eš*]

Line Commentary

1: DIB-*su*-⌜*ma*⌝ is now entirely flaked off the tablet.
2: ⌜*ana* TI-*šú*⌝ ŠEMGÚR.GÚR ⌜ŠEM⌝L[I] is now entirely flaked off the tablet.

Translation

1. [If "hand" of ghost] afflicts [a person] so that, (despite) either the performance of [*asûtu* o]r the performance of *āšipūtu*,
2. it stays continuously and can not be dispelled, to cure him: *kukru*, *burāšu*-

juniper, resin of *abukkatu*-reeds,

3. *uḫūlu qarnānu*, *baluḫḫu*, *baluḫḫu* resin, *ballukku*, (and) *nuḫurtu*. You boil (them) in a *sūtu* of beer

4. until it has turned into two[147] *qû*-measures (full). You mix <a half *qû* of urine (and) a half *qû* of> pressed-out oil <(and) honey> into it.[148] (If) you pour (it) once, twi[ce] or three times into his anus, he will rec[over].

---

[147] Text B has "three".

[148] Text B has "you our down over it".

No. 319b

Sigla	*Text*	*Lines*
A	*BAM* 471	i 4′–8′
B	*AMT* 78/4	4–5
C	BM 69327 + 77994	3′–8′

A: i 4′. DIŠ 5 ^{ŠEM}GÚR.GÚR ^{ŠEM}LI ILLU LI.DUR NAGA.SI
B: 4–5. DIŠ KI.MIN ^{ŠEM}GÚR.GÚR ^{ŠEM}LI ILLU ⌜LI.TAR⌝ [ ]/
C: 3′f. [ ]KI.MIN ^{ŠEM}GÚR.GÚR ^{ŠEM}LI[ ]

^{ŠEM}BULUḪ ILLU ^{ŠEM}BULUḪ ^{ŠEM}MUG
^{ŠEM}[ ] ⌜ILLU ^{ŠEM}BULUḪ⌝ ^{ŠEG}[^{M}]
[ ] / ^{ŠEM}MUG

A: i 5′. NU.LUḪ.ḪA^{SAR} *ina* 1 BÁN KAŠ SAG ŠEG$_6$-*šal* EN *ana* 2 *qa* GUR 1/2 *qa*
C: 4′f. ^{Ú}NU.LUḪ[ ]

KÀŠ 1/2 *qa* Ì.GIŠ BÁRA.GA *ina* ŠÀ-*bi* ḪE.ḪE
[ ] 1/2 *qa* Ì.GIŠ BÁRA.GA [ ]

A: i 6′. 1–*šú* 2–*šú* 3–*šú ana* DÚR-*šú* DUB-*ak* EGIR-*šú* U$_4$.SAKAR AL.ÚS.SA
C: 5′f. [ ] / ⌜U$_4$⌝.SAKAR AL.ÚS.SA

^{Ú}GEŠTIN.KA$_5$.A *saḫ-lé-e*
[ ]

A: i 7′. *ta-pa-ḫir*(sic) *ana* DÚR-*šú* DUB-*ak* EGIR-*šú* ^{ŠEM}GÚR.GÚR ^{ŠEM}LI
C: 7′. *ina še-rim ana* DÚR-*šú* D[UB]

NAGA.⌜SI⌝ ^{ŠEM}BULUḪ
[ ]

A: i 8′. ZÚ.LUM.MA ZÌ ŠE.SA.A *ina* KÀŠ ŠEG$_6$-*šal* Ì.GIŠ *u* KAŠ SAG *ana*
C: 8′. [ ] *ina* K[ÀŠ]

IGI [ŠUB *ana* DÚR] DUB-*ma ina-eš*
[ ]

Line Commentary

i 6′: U$_4$.SAKAR: "crescent (bowl?)– the interpretation is suggested by ^{DUG}ÚTUL. U$_4$.SAKAR GAR-*an*: "you set out a crescent *dīqaru*-bowl" (*BAM* 558 iv 15).

Translation

1. If five:[149] *kukru*, *burāšu*-juniper, resin of *abukkatu*-reeds, *uḫūlu qarnānu*, *baluḫḫu*, *baluḫḫu* resin, *bal-lukku*,
2. (and) *nuḫurtu*. You boil (them) in a *sūtu* of beer until it has turned into two *qû*-measures (full). You mix a half *qû* of urine (and) a half *qû* of pressed-out oil into it.
3. You pour (it) once, twice or three times into his anus. Afterwards, a crescent (bowl-full?) of garum, "fox grape", (and) *saḫlû*
4. you gather together. You pour it out into his anus. Afterwards, *kukru*, *burāšu*-juniper, *uḫūlu qarnānu*, *baluḫḫu*,
5. dates, (and) flour made from roasted grain. You boil (them) in urine. [You pour] oil and beer down over it. If you pour it out [into (his) anus], he will recover.

---

[149] In other words, the fifth prescription for " If a ghost afflicts a man so that, (despite) either the performance of *asûtu* or the performance of *āšipûtu*, it persists and can not be loosed." Text B has "ditto".

No. 320

Sigla	*Text*	*Lines*
A	*BAM* 52	5–7
B	*BAM* 471	i 9′–11′
C	*AMT* 56/1	r. 7′–9′
D	*AMT* 69/8	13′–14′
E	BM 69327 + 77994	9′–11′

A: 5. [DIŠ K]I.MIN ^{ŠEM}ŠEŠ GAZI^{SAR} ^{Ú}NU.LUḪ.ḪA ^{ŠEM}GÚR.GÚR
B: i 9′. [DIŠ] ⌜6⌝ ^{ŠEM}ŠEŠ GAZI^{SAR} ^{Ú}NU.LUḪ.ḪA ^{ŠEM}GÚR.GÚR
C: r. 7′. [ ]ŠEŠ GAZI^{SAR} ^{Ú}!NU.LUḪ.ḪA ^{ŠEM}GÚR.GÚR
D: 13′. < > ^{ŠEM}ŠEŠ GAZI^{SAR} ^{Ú}NU.LUḪ.[ ]
E: 9′. ⌜DIŠ KI.MIN ^{ŠEM}⌝ŠEŠ GAZI^{SAR} ^{Ú}[ ]

NAGA.S[I]
NAGA.⌜SI⌝ ^{Ú}LAG A.ŠÀ
NAGA.SI LAG A.ŠÀ
[ ]
[ ]

A: 6. ⌜Ú⌝.KUR.RA ^{Ú}ḪUR.SAG *ina* KAŠ *u* KÀŠ < >
B: i 10′f. [R]A ^{Ú}ḪUR.SAG *ina* KAŠ *u* KÀŠ < >
C: r. 8′. [R]A ^{Ú}ḪUR.SAG *ina* KAŠ *u* GA *ta-sàk*
D:13′–14′ [ ]/*ina* KAŠ *u* GA SÚD
E: 9′f. [^{Ú}ḪUR.SAG *ina* KAŠ *u* G[A]

ina NINDU ÚŠ-*ir* E_{11}-*ma*
ina IM.ŠU.RIN.NA *te-sek-ker tu-še-lam-ma*/
bu-uḫ-r[*u*]-*s*[*u*]!
bu-uḫ-ru
[ ]

[ ]
[*ina* GISU/U_4.DA] ḪÁD.DU
< >
< > ḪÁD.DU
[ ]

A: 7. Ì.GIŠ *ana* IGI ŠUB-*di-ma ana* DÚR-*šú* DUB-*ak* EGIR-*šú*
B: i 11′. Ì.GIŠ *ana* IGI ŠUB-*di ana* DÚR-*šú* DUB EGIR-*šú*
C:r. 8′f. Ì *ina*IGI ŠUB / [*a*]*k* EGIR-*šú*
D: 14′. Ì.GIŠ *ana*]
E: 10′f. [ ] / *ana* DÚR-*šú* DUB EGIR[ ]

GA *ma*[*t-*]
GA *mat-qa ana* DÚR-*šú* DUB-*ma ina-eš*
GA *mat-qa ana* DÚR-⌜*šú*⌝ DUB < >
[ ]
[ ]

Translation

1. [If dit]to (a ghost afflicts a person so that, (despite) either the performance of *asûtu* or the performance of *āšipūtu*, it stays continuously and can not be dispelled):[150] myrrh, *kasû*, *nuḫurtu*, *kukru*, *uḫūlu qarnānu*, "field clod",
2. *nīnû*, (and) *azupīru*. In beer and urine,[151] you heat (them) up in an oven. You take (it out) and dry it [in the shade/open air(?)].[152]
3. You pour oil down over it <and then> you pour it out into his anus. Afterwards, <if> you pour sweet milk out into his anus, <he will recover>.

[150] Text B has "if six"; i.e. the sixth prescription for this problem. Text C and D give this as a second prescription for "If (you want) to lubricate stiff hips" (*AMT* 56/1 r. 5′// *AMT* 69/8: 11′).
[151] So Texts A and B; Texts C and D have " You grind (them) in beer and milk."
[152] So Text A an B; Texts C and D have "While it is hot <you dry it>".

No. 321

	Text	*Lines*
	BAM 196	1–3

1. DIŠ NA ŠU.GU$_4$.MA DIB-*su-ma* Ú.KUR.RA [...]
2. ZÚ.LUM.MA LAGAB MUNU$_5$ ^{GIŠ}GÚR.GÚR IL[LU ...]
3. 7 Ú.ḪI.A ŠEŠ *mar-ḫaṣ* Š[U.GU$_4$.MA]

Translation

1. If “hand” of ghost afflicts a person: *nīnû*, [...]
2. dates, lumps of malt, *kukru*, [...] res[in ...]
3. These seven plants (are) a lower body bath for “han[d” of ghost].

No. 322

	Text *BAM* 196	*Lines* 7–11
7.	DIŠ KI.MIN ^{Ú}ḪAR.ḪAR ^{Ú}NU.LUḪ.ḪA $^{\lceil Ú \rceil}$[...]	
8.	Ú.KUR.RA ^{GIŠ}LI ^{GIŠ}GÚR.[GÚR ...]	
9.	*šu-luṭ* ŠEM.MEŠ ^{Ú}[...]	
10.	ŠEŠ.MEŠ *mar-ḫa-ṣu* [ŠU.GU$_4$.MA ...]	
11.	*tu-kaṣ-ṣa* RA.R[A ...]	

Translation

1.	If ditto ("hand" of ghost afflicts a person): *ḫašû*, *nuḫurtu*, [...]
2.	*nīnû*, *burāšu*-juniper, *kuk*[*ru*, ...]
3.	cuttings of aromatics, [...]
4.	These (plants are) a lower body bath for ["hand" of ghost ...]
5.	You let (it) cool. You bathe (him in it) [...]

No. 323

Text	*Lines*
RA 54.71 (AO 17618)	1–11

1. [*tar*]-*muš*
2. *imḫur-lim*
3. *imḫur*-20
4. ḪAR.ḪAR
5. KUR.KUR
6. *úr-né-e*
7. NUMUN ŠINIG
8. NUMUN ^{GIŠ}MA.NU
9. NA_4 *gab*!-*ú*
10. *bar-ḫaṣ*
11. *šá* ŠU.GÍDIM.MA

Line Commentary

9: For the reading see K. Kessler, *BagM* 23.471.

Translation

1. [*Tar*]*muš*,
2. "cures a thousand",
3. "cures twenty",
4. *ḫašû*,
5. *atāʾišu*,
6. *urnû*,
7. *bīnu*-tamarisk seed,
8. *eʾru*-tree seed,
9. (and) alum:
10. lower body bath
11. for "hand" of ghost.

No. 324

Sigla	*Text*	*Lines*
A	*BAM* 221	iii 9′–10′
B	*BAM* 471	iii 14′

A: iii 9′. DIŠ KI.MIN KÀŠ *ru-uš-še-e-ti ina* IM.ŠU.RIN.NA
B: iii 14′. DIŠ KI.MIN KÀŠ *ru-uš-še-e-ti ina* NINDU

te-sek-ker ina U[$_4$ḪUL.GÁL]
ÚŠ-*ir ina* U$_4$.ḪUL.GÁL

A: iii 10′. *ina* I.SÍR.LIMMU.BA *ir-ta-na-muk-ma* TI
B: iii 14′. *ina* E.SÍR.LIMMU.BA *ir-ta-na-muk-ma* [ ]

Line Commentary

iii 10′: The TI preserved at the end of the line confirms that, contra E. Reiner, *JNES* 17.207, *BAM* 471 iii 14′(= *AMT* 95/2: 5) is indeed a distinct prescription and not the diagnosis for *BAM* 471 iii 15′–16′(= *AMT* 95/2: 6–7) which, in any case, is divided from *BAM* 471 iii 14′ by a line and has a separate incipit.

Translation

1. If ditto (“hand” of ghost persists in a person’s body and will not let up), you heat red urine up in an oven. On an inauspicious day,
2. (if) he continually bathes (in it) at a crossroads, he will get well.

No. 325

	Text *BAM* 155	*Lines* iii 18′ff.
iii 18′.	$^{\text{ŠEM}}$ŠE[Š ...] rest lost	

Translation

1.	Myr[rh ...] rest lost

No. 326

	Text *BAM* 196	*Lines* 4–5
4.	DIŠ KI.MIN ^{Ú}*ṣa-ṣu-un-tú* ÚŠ MÁŠ.ZU GAZI[^{SAR} ...]	
5.	*gul-gul* NAM.LÚ.U$_{19}$.LU ^{ŠEM}GÚR.GÚR [...]	

Translation

1.	If ditto (“hand” of ghost afflicts a person): *ṣaṣuntu*, blood from an adult male goat, *kasû*, [...]
2.	human skull (and) *kukru* [...]

No. 327

Text	*Lines*
BAM 196	6

6. DIŠ KI.MIN ÚŠ MÁŠ.ZU KI ^{GIŠ}GEŠTIN.KA$_5$.A ḪE.ḪE *ana* [...]

Translation

1. If ditto (“hand” of ghost afflicts a person): you mix blood from an adult male goat with “fox grape”. [...]

No. 328

Text	*Lines*
BAM 196	12–15

12. DIŠ NA *ina* DIB-*it* [ŠU.GU$_4$.MA ...]
13. ^{GIŠ}LI ^{Ú}KUR.KUR ^{GIŠ}[...]
14. ^{IM}K[AL].⌜GUG⌝ *ina ni-ip-še* [...]
15. *u* ÚŠ ^{GIŠ}⌜ERIN⌝ ḪE.ḪE-*ma ina* ⌜KUŠ⌝ x[...]

Translation

1. If as a result of affliction [by “hand” of ghost ...]
2. *burāšu*-juniper, *atāʾišu*, [...]
3. (and) *k*[*al*]*gukku*-clay. In a tuft of wool [...]
4. and *erēnu*-cedar resin you mix it and in leather [...]

No. 329

Sigla	*Text*	*Lines*
A	*BAM* 221	ii 17′–20′
B	*AMT* 97/6	i 11–14

A: ii 17′. DIŠ NA GIDIM DIB-*su-m*[*a*]
B: i 11. DIŠ NA GIDIM DIB-*su* ÚŠ MÁŠ.Z[U ...]

A: ii 18′. DIŠ KI.MIN $^{\text{Ú}}$*ṣa-ṣu-u*[*n*]
B: i 12. DIŠ KI.MIN $^{\text{Ú}}$*ṣa-ṣu-um-tú* [...]

A: ii 19′. DIŠ KI.MIN ⌜$^{\text{Ú}}$*ṣa*⌝-[ ]
B: i 13. DIŠ KI.MIN $^{\text{Ú}}$*ṣa-ṣu-um-tú* x[...]

A: ii 20′. ⌜DIŠ KI.MIN $^{\text{Ú}}$⌝[ ]
B: i 14. DIŠ KI.MIN $^{\text{Ú}}$*ṣa-ṣu-um-*[*tú* ...]

Line Commentary

ii17′: F. Köcher, *BAM* III, p. xxi associates *AMT* 97/6 i 11 with *BAM* 272: 12′. However, *BAM* 272 is not a ghost text but a potency ritual (edited in R.D. Biggs, *ŠÀ.ZI.GA* 53–54). A more likely suggestion, in F. Köcher, *BAM* II, p. xxii, relates *AMT* 97/6 i 11 to *BAM* 196: 6 (= no. 327).

Translation

1. If a ghost afflicts a person, blood from an adult male go[at ...]
2. If ditto, *ṣaṣuntu* [...]
3. If ditto, *ṣaṣuntu* [...]
4. If ditto, *ṣaṣun*[*tu* ...]

No. 330

	Text *BAM* 221	*Lines* iii 1′–2′
iii 1′.	⌜ŠEG$_6$?-*šal*?⌝ [...]	
iii 2′.	*ina kal-li gul-gul* [...]	

Translation

1. you boil (it) [...]
2. on the crown of the skull [...]

No. 331

Sigla	*Text*	*Lines*
A	*BAM* 221	iii 32′
B	*BAM* 471	iii 29′
C	*BAM* 385	iv 27

A: iii 32′. [...] ḪI
B: iii 29′. [ ] ḪI
C: iv 27. traces

Translation

1. [...]

No. 332

	Text *BAM* 223	*Lines* 5′–10′
5′.	[DIŠ N]A ŠU.⌜GIDIM DIB⌝-*su* ^{GIŠ}x[...]	
6′.	[^{GIŠ}]LUM.ḪA ^{GIŠ}[*si-ḫu*] ^{GIŠ}*ár*-[*gan-nu* ...]	
7′.	[^{Ú}]*ak-tam* ^{Ú}KU$_6$ ^{GIŠ}*šu-u*[*m* ...]	
8′.	[^{GI}]ŠUL.ḪI ^{GIŠ}GIŠIMMAR.TUR ^{GIŠ}[...]	
9′.	[^{ŠE}]^{M}GÍR 15 Ú.ḪI.A ŠE[Š ...]	
10′.	[...] ra [...]	

Translation

1.	[If] “hand” of ghost afflicts a [perso]n: [...]
2.	*barīrātu*, [*sīḫu*], *ar*[*gānu*], [...]
3.	*aktam*, *šimru*, [...]
4.	*šalālu*-reed, *suḫuššu*-palm, [...]
5.	(and) *asu*-myrtle. The[se] fifteen plants [...]
6.	[...]

No. 333

Text	*Lines*
BAM 323	108–109

108. ⌜Ú *a*⌝*l-la-an-ka-niš* Ú *nu-ṣa-bu* ⌜Ú⌝[... Ú]⌜*eli-kul*⌝-[*la* ...]
109. ⌜SUḪUŠ GIŠ⌝[DÌ]Ḫ *šá* UGU KI.MAḪ NUMUN GIŠŠINIG [...]

Line Commentary

108–109: The half brackets at the beginning of the line reflect shading in Köcher's copy. These signs have entirely flaked away since the tablet was copied.

Translation

1. *Allān kaniš*, *nuṣābu* [...] *elikul*[*la*, ...]
2. root of a [*bal*]*tu*-thorn which (was growing) on a grave, *bīnu*-tamarisk seeds [...]

No. 334

	Text *BAM* 471	*Lines* iii 33′–34′
iii 33′.	[...] SI GU_4 NÍTA	
iii 34′.	[...]	

Translation

1.	[...] horn of a steer,
2.	[...]

No. 335

	Text *BAM* 471	*Lines* iv 18′–19′
iv 18′.	[...] ŠIR NAM.LÚ.U_{18}.[LU ...]	
iv 19′.	[...]	

Translation

1.	[...] “human testicle” [...]
2.	[...]

No. 336

	Text *BAM* 473	*Lines* i 28–29
i 28.	DIŠ NA GIDIM DIB-*su* SÍG [...]	
i 29.	SÍG ^{SAL}ÁŠ.GÀR GÌŠ N[U ZU ...]	

Translation

1.	If a ghost afflicts a person, [...] hair
2.	hair of a virg[in] she-goat [...]

No. 337

	Text *BAM* 473	*Lines* i 30–36
i 30.	DIŠ NA GIDIM DIB-*su* [...]	
i 31.	*še-ra-an* ne [...]	
i 32.	*še-ra-an* a[m ...]	
i 33.	*ina* IZI *t*[*ur-ár* ...]	
i 34.	SUḪUŠ ^{GIŠ}DÌḪ [...]	
i 35.	⌜*ù*?⌝ MÁŠ.ZU [...]	
i 36.	[...]	

Translation

1.	If a ghost afflicts a person [...]
2.	sinew of [...]
3.	sinew of [...]
4.	in fire y[ou char ...]
5.	root of a *baltu*-thorn [...]
6.	and an adult male goat [...]
7.	[...]

No. 338

	Text *BAM* 493	*Lines* i 5′–6′
i 5′.	DIŠ NA ŠU.GIDIM.M[A DIB-*su*...]	
i 6′.	^{Ú}*an-ki-n*[*u-te* ...]	

Translation

1. If “hand” of ghost [afflicts] a person [...]
2. *ankin*[*ūtu* ...]

No. 339

	Text *BAM* 503	*Lines* i 1′–6′
i 1′.	[N]A BI GIDIM I[M.RI.A-*šú* DIB-*su* ...]	
i 2′.	^{ŠEM}ŠE.LI BABBAR ^{ŠE}[^{M} ...]	
i 3′.	^{Ú}*tar-muš* ^{GIŠ}*si-ḫa* [...]	
i 4′.	*ina* A ŠEM.ḪI.A *šá-šu-nu* [...]	
i 5′.	*ta-lal* UŠ *šá* GÍD.DA x [...]	
i 6′.	Ì ^{ŠEM}ŠEŠ *ana* SAG.KI-[*šú* ŠUB-*di*...]	

Translation

1. A f[amily] ghost [afflicts] that [per]son [...]
2. white *kikkirānu*, [...]
3. *tarmuš*, *sīḫu*, [...]
4. these aromatics in water [...]
5. You hang. The long side [...]
6. You [pour down] myrrh oil on [his] forehead. [...]

No. 340

	Text *AMT* 4/6	*Lines*
1′.	[...]x x ⌜SÍG UGU.DUL$_6$.BI ⌜GÙN.NA.A?⌝ ^{TÚG}NÍG.DÁRA.ŠU.LÁL [...]	1′

Translation

1. [...] multi-colored(?) ape hair, soiled rag [...]

No. 341

	Text *AMT* 48/7	*Lines* 9′–12′
9′.	[...] GIDIM *u* SAG.ḪUL.ḪA.Z[A]	
10′.	[... ^{NA}]$_4$ *kut-pa-a* ^{NA_4}AN.[ZAḪ]	
11′.	[...].BA KI.A-^{d}[ÍD]	
12′.	[...]-^{d}ÍD [...]	

Translation

1.	[...] ghost and the *muki*[*l*] *rēš lemutti*-demon
2.	[...] black *anzaḫḫu*-frit, *an*[*zaḫḫu*]-frit,
3.	[...] *kibr*[*ītu*]-sulphur,
4.	[...] -sulphur [...]

No. 342

	Text *AMT* 81/7	*Lines* 1–2
1.	[...] ⌜Ú⌝*imḫur-lim* Ú[*imḫur*-20 ...]	
2.	[...] NU *pa-tan* [...]	

Translation

1.	[...] “cures a thousand”, [“cures twenty”, ...]
2.	[...] on an empty stomach [...]

No. 343

Text	*Lines*
AMT 81/7	3–4

3. [...]x NA_4 *g*[*a-bi-i* ...]
4. [...] GEŠTIN NU *pa-tan* [...]

Translation

1. [...] al[um], [...]
2. [...] wine on an empty stomach [...]

No. 344

	Text *AMT* 82/4	*Lines* 2′
2′.	[DIŠ K]I.MIN ^{NA_4}*mu-ṣa* SÍG UGU.DUL.BI x[...]	

Translation

1. [If d]itto, *mūṣu*-stone, ape hair [...]

No. 345

	Text *AMT* 82/4	*Lines* 3′–4′
3′.	[DIŠ K]I.MIN ^{NA_4}*mu-ṣa ni-kip-tú* KU.KU [...]	
4′.	[BABB]AR *u* GI_6 *ina* KUŠ *ina* GA [...]	

Translation

1. [If d]itto, *mūṣu*-stone, *nikiptu*, powdered [...]
2. [whi]te and black, in leather, in milk [...]

No. 346

	Text	*Lines*
	AMT 94/5	1–6

1. DIŠ NA GIDIM DIB-*su-ma* ÚS.Ú[S-*su* ...]
2. *iš-tu* MURUB$_4$ UGU-*šú* SA[G.KI-*šú*]
3. [...]-*šú* NUNDUN-*su* [...]
4. [*ki*]*n-ṣi-šú* [...]
5. [...]-*ma* [...]
6. traces

Translation

1. If a ghost afflicts a person and continually pur[sues him ...]
2. from the middle of his scalp, [his] fo[rehead ...]
3. his [...], his lips [...]
4. his [sh]ins [...]
5. [...]
6. [...]

No. 347

	Text	*Lines*
	AMT 94/6	1–5

1. DIŠ NA ŠU.GIDIM.MA DIB-*su*-[*ma lu-u ina ne-pil-ti*]
2. *a-su-ti lu-u* [*ina ne-pil-ti* MAŠ.MAŠ-*ú-ti*]
3. *il-ta*-[*za-az-ma* NU DU_8 ...]
4. ša [...]
5. x [...]

Translation

1. If “hand” of ghost afflicts a person [so that, (despite) either the performance]
2. of *asûtu* or [of *āšipūtu*],
3. it sta[ys continuously and can not be dispelled ...]
4. [...]
5. [...]

No. 348

	Text *AMT* 95/1	*Lines* 3′
3′.	DIŠ NA ŠU.GIDIM.MA GIG x [...]	

Translation

1.	If a person is sick with “hand” of ghost [...]	

No. 349

Text	*Lines*
AMT 95/1	4′–5′

4′. DIŠ *a-na* KIN ŠU.GIDIM.MA *la-az-z*[*i ša* ^{LÚ}MAŠ.MAŠ ZI-*šú* NU ZU]
5′. *ana* ZI-*šú* ^{Ú}ḪAR.ḪAR [...]

Translation

1. If (you want to cure) a persistent attack of "hand" of ghost [which the *āšipu* is not able to remove],
2. to remove it: *ḫašû* [...]

No. 350

	Text *AMT* 95/1	*Lines* 6′–11′
6′.	DIŠ KI.MIN SUḪUŠ *iṣ-ṣa* MÙŠ.ŠÉŠ ^{GIŠ}bu [...]	
7′.	^{Ú}ḪAR.ḪAR ^{Ú}KUR.KUR TI-*qí* 7 Ú.Ḫ[I.A ŠEŠ ...]	
8′.	*ina* IM.ŠU.RIN.NA *te-sek-ker ina* URUDU su [...]	
9′.	*a-di* UZU.MEŠ-*šú i-bar-ru-u ta*-[...]	
10′.	^{Ú}*tar-muš*$_8$ ^{Ú}*imḫur-lim* ^{Ú}*imḫur*-20 ^{Ú}x [...]	
11′.	ŠÉŠ.MEŠ-*su u* GEŠTIN.SUR.RA [...]	

Line Commentary

6′: *iṣ-ṣa* MÙŠ.ŠÉŠ–possibly a literary equivalent for *šūšu* (MÙŠ.ŠEŠ$_4$).

Translation

1. If ditto (you want to cure a persistent attack of "hand" of ghost which the *āšipu* is not able to remove), *šūšu* root?? [...]
2. *ḫašû*, *atā'išu*, you take. [These] seven plant[s ...]
3. You heat (it) up in an oven. With a copper [...]
4. until his flesh [...] you [...]
5. *tarmuš*, "cures a thousand", "cures twenty", [...]
6. you continually rub him and drawn wine [...]

No. 351

	Text	*Lines*
	AMT 95/1	12′
12′.	DIŠ ŠU.GIDIM.MA *ina* SU NA *il-ta-*[*za-az-ma* NU DU_8 ...]	

Translation

1. If “hand” of ghost pers[ists] in a person’s body [and can not be loosed ...]

No. 352

Text	*Lines*
RSO 32.109ff	vi 9′–11′

vi 9′. [...] ⌜Ú⌝.KUR.RA^{SAR}
vi 10′. [... ^{Ú}*imḫur-l*]*im* ^{Ú}*imḫur*-20
vi 11′. [... Ú.MEŠ Š]U.GIDIM.MA

Translation

1. [...] *nīnû*
2. [... “cures a thou]sand”, “cures twenty”,
3. [... plants for “ha]nd” of ghost

C: Arrangement of Prescriptions on the Original Tablets

General Comments

As a rule, parallels (other than those relevant to edited texts or conveniently available from Köcher's introductions to the *BAM* texts) are not noted. Anyone interested in further parallels to the unedited sections of these texts is referred to R. Borger, *HKL* and reviews of the text volumes in H. Hirsch, *ZA* 59.326–327; E. Reiner, *JNES* 26.177–200 (*STT* vol. 2); W. Farber, *BiOr* 39.592–599, M. Geller, *ZA* 74.292–297 (*BAM* V–VI), etc.

ABL 461

The text is edited in L. Waterman, *RCAE*, part 1: 320–321. It is mentioned in S. Maul, *Zukunftsbewältigung* 32 w/ n. 51.

1–13. = no. 230

AfO 29/30.4 (K 2779)

The text is edited in I.L. Finkel, *AfO* 29/30.10–12. It is translated (with commentary) in J. Tropper, *Nekromantie* 90–92. It is discussed in D. Schwemer, THeth 23.57 n. 155.

1–9. necromancy — see *AfO* 29/30. 2–3 ii 11′–23′
10–18. = no. 1
19–l.e. 2′. = no. 2 — see *OrNS* 39 tab. 5 (Rm 99): 1–12; *SpTU* 4 no. 137: 1–11

AMT 1/4

recopied as *BAM* 473 (q.v.)

AMT 2/2

recopied as *BAM* 481 (q.v.)

AMT 4/6 (*KMI* 72)

Apart from a translation in R. Campbell Thompson, *PRSM* 17.14–15, this text has never been edited.

1′. = no. 340
2′–3′. = no. 69
4′–5′. = no. 57
6′–7′. = no. 241
8′–12′. = no. 213 see *AMT* 96/4: 1′–6′;
cf. also *BAM* 216: 64′–68′(no. 208)

AMT 4/7

recopied as *BAM* 503 (q.v.)

AMT 6/9

recopied as *BAM* 481 (q.v.)

AMT 7/1

A few lines of this text are discussed in F. Köcher, *AfO* 20.157– 158.

i 1′–4′. sorcery
i 5′–9′. "
i 10′–14′. = no. 20c
i 15′–18′. fragmentary

AMT 8/5

recopied as *BAM* 516 (q.v.)

AMT 12/2

recopied as *BAM* 503 (q.v.)

AMT 12/3

recopied as *BAM* 516 (q.v.)

AMT 12/4

recopied as *BAM* 516 (q.v.)

AMT 12/9

recopied as *BAM* 516 (q.v.)

AMT 13/1

recopied as *BAM* 516 (q.v.)

AMT 14/5

Apart from a translation in R. Campbell Thompson, *AJSL* 54.28–29, this text has never been edited.

1–2. = no. 116	see *BAM* 9: 51–54; *BAM* 481: 13′–16′; *BAM* 493 i 2′–4′
3–4. = no. 108	see *BAM* 227: 4′–7′
4–5. = no. 109	see *BAM* 227: 7′–9′
6–7. = no. 98	
8–10. headache and eye problems	
11–15. sorcery?[1]	

AMT 15/2

recopied as *BAM* 482 (q.v.)

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[1] A combination of various physical ills with seeing dead persons (in dreams) is usually a function of sorcery; compare *BAM* 231 i 1–18 and *BAM* 232 i 1′–23′.

AMT 16/3

recopied as *BAM* 516 (q.v.).

AMT 17/4

recopied as *BAM* 516 (q.v.)

AMT 18/2

recopied as *BAM* 516 (q.v.)

AMT 19/1 (*KMI* 64ff)

This Text is edited by A. Attia and G. Buisson, *JMC* 1.1–24. There is a translation in R. Campbell Thompson, *AJSL* 54.12–26. It is discussed in J.V. Kinnier Wilson, *Iraq* 19.45–46.

iv 1′–2′. fragmentary
iv 3′–5′. headache
iv 6′. "
iv 7′–8′. "
iv 9′–13′. = no. 118 — see *BAM* 482 iv 28′–32′; cf. *TDP* 36: 35–36; *SpTU* 3 no. 88 i 14; cf. also *BAM* 216: 12′–15′(no. 117)
iv 14′–15′. headache — see *BAM* 482 iv 33′–34′
iv 23′. = no. 90 — see *BAM* 482 iv 40′–41′; Jastrow r. 28; cf. *TDP* 34: 18
iv 24′. = no. 88 — see *BAM* 482 iv 42′;
iv 25′–26′. = no. 89 — see *BAM* 482 iv 42′–43′; *AMT* 97/4: 6′–8′; cf. *TDP* 34: 18
iv 27′–28′. = no. 84 — see *BAM* 482 iv 44′–45′; cf. *TDP* 34: 15
iv 29′–34′. see Chapter 2 — see *BAM* 482 iv 46′–50′

AMT 19/6

recopied as *BAM* 516 (q.v.)

AMT 20/1

This text is the obverse(!) of *AMT* 19/1 (q.v.)—-see F. Köcher, *BAM*, vol. 5 xxvi n. 62.

i 1′–2′. headache	see *BAM* 482 i 13–14; *BAM* 11: 9
i 3′–4′. "	see *BAM* 482 i 15–16
i 5′–6′. "	see *BAM* 482 i 17–18; *BAM* 11: 10–11
i 7′–8′. "	see *BAM* 482 i 19–20; *BAM* 11: 12–13
i 9′. "	see *BAM* 482 i 21–22; *BAM* 11: 14–15
i 10′–12′. "	see *BAM* 482 i 23–24
i 13′–14′. "	see *BAM* 482 i 25–27; Jastrow r. 8
i 15′–16′. "	see *BAM* 482 i 28–29
i 17′–18′. "	see *BAM* 482 i 30–31
i 19′–33′. "	see *BAM* 482 i 32ff; Jastrow r. 9–12.
i 34′–35′. "	see *BAM* 482 i 47′–48′
i 36′–37′. = no. 105	see *BAM* 11: 32–33; *BAM* 482 i 49′–50′; cf. *TDP* 42: 40
i 38′–39′. = no. 106	see *BAM* 482 i 51′; cf. *TDP* 42: 40
i 40′–41′. = no. 107	see *BAM* 482 i 52′–53′
i 42′–43′. = no. 100	see *BAM* 11: 34–35; *BAM* 482 i 54′–55′; cf. *TDP* 42: 40
i 44′–46′. = no. 104	see *BAM* 482 i 56′–58′; cf. *TDP* 42: 40
i 47′. = no. 101	see *BAM* 482 i 59′
ii 1′. = no. 78	see *BAM* 482 ii 24–25; *BAM* 9: 18–20; cf. *SpTU* 3 no. 88 ii 24
ii 3′–4′. = no. 73	see *BAM* 3 iii 28–30; *BAM* 482 ii 26–27 cf. *SpTU* 3 no. 88 ii 19
ii 5′–6′. = no. 74	see *BAM* 3 iii 31–33; *BAM* 482 ii 28–29; cf. *SpTU* 3 no. 88 ii 20
ii 7′–8′. = no. 75	see *BAM* 3 iii 34–36; cf. *SpTU* 3 no. 88 ii 21
ii 9′–10′. headache	
ii 11′–12′. "	

ii 13′–14′. = no. 93 — see *BAM* 3 iii 20–23; *BAM* 35 iv 1′–3′

ii 15′. = no. 95 — see *BAM* 3 iii 24; *BAM* 35 iv 4′

ii 16′–17′. = no. 97 — see *BAM* 3 iii 25–27; *BAM* 35 iv 5′–7′

ii 18′–19′. fragmentary

ii 20′. "

AMT 27/3

1–4. = no. 216

AMT 28/10

recopied as *BAM* 516 (q.v.)

AMT 33/1

recopied as *BAM* 503 (q.v.)

AMT 33/3 (*KMI* 72)

This text is a composite copy of Rm 116 and K 6828 (qqv.). Apart from a partial translation in R. Campbell Thompson, *JRAS* 1929.807 and 816–817, this text has never been edited.

1–6. = no. 242

7. = no. 300 — see *AMT* 96/4: 9′–11′

8–9. = no. 243

10–12. = no. 60 — see *BAM* 3 ii 52–iii 6; *BAM* 469: 38′–42′; *BAM* 472: 4′–7′; *AMT* 82/4: 5′–7′; *RSO* 32, p. 109ff vi 1′–8′; cf. also *BAM* 469: 35′–36′(no. 267);. *BAM* 469: r. 7 (no. 275)

13–15. = no. 249 — see *BAM* 197: 32–36; *BAM* 469: 43′–46′; *BAM* 216: 51′–54′; *BAM* 220: 1′–3′; *AMT* 82/4: 8′–10′

16–17. = no. 250

see *BAM* 220: 4′–5′;
BAM 469: 47′–48′;
BAM 472: 8′–9′;
BAM 471 iii 1′–2′;
cf. also *RSO* 32, p. 109ff v 9′–12′(no. 227)

AMT 34/1

recopied as *BAM* 503 (q.v.)

AMT 34/4

recopied as *BAM* 503 (q.v.)

AMT 34/5

recopied as *BAM* 503 (q.v.)

AMT 35/1

recopied as *BAM* 506 (q.v.)

AMT 35/2

recopied as *BAM* 503 (q.v.)

AMT 35/4

recopied as *BAM* 503 (q.v.)

AMT 36/1

recopied as *BAM* 503 (q.v.)

AMT 37/2

recopied as *BAM* 503 (q.v.)

AMT 37/8

This text is briefly mentioned in R. Campbell Thompson, *JRAS* 1931.22 and R. Labat, *RSO* 32.109 n. 4.

1′. traces
2′–4′. = no. 137b

see *BAM* 506: 4′–5′;
cf. also *BAM* 506: 14′–31′(no. 156)

AMT 37/10

recopied as *BAM* 503 (q.v.)

AMT 38/1

recopied as *BAM* 503 (q.v.)

AMT 38/2

recopied as *BAM* 508 (q.v.)

AMT 38/4

recopied as *BAM* 503 (q.v.)

AMT 42/4

recopied as *BAM* 508 (q.v.)

AMT 47/3

The text is mentioned in E. Ebeling, *ArOr* 21.421 n. 205.

iii 1′. fragmentary
iii 2′–13′ff. neck problems
iii 18′–26′. = no. 164
iii 19′ff. fragmentary
col. iv neck problems

AMT 48/7

1′–3′. fragmentary
4′–8′. "
9′–12′. = no. 341
13′ff. fragmentary

AMT 52/4

Apart from a translation in R. Campbell Thompson, *RA* 26.81, this text has never been edited.

1′. traces
2′–7′. = no. 186a — cf. also *BAM* 52: 66–67 (no. 191a)
8′–9′. = no. 187a

AMT 54/2

1–r. 1′. = no. 131 — see *KAR* 22: 1–r. 13
r. 2′. colophon[2]

AMT 54/3

Part of col. ii is edited in W. Farber, *JNES* 49.313–316; cf. R. Campbell Thompson, *PRSM* 19.67f. The existence of a join (to K 18547) is mentioned in M. Geller, *ZA* 74.294.

i 1′–6′. *buʾšānu* — see *BAM* 543 iii 45′–50′; *BAM* 533: 40–46; *BAM* 29: 6′–15′
ii 1′–11′. " — see *BAM* 543 iii 65′′–73′′, iv 1–5; *BAM* 533: 76–89; *BAM* 28 r. 3′–13′; *BAM* 29: 18′–36′; *SpTU* 1 no. 44: 69–76
ii 12′–15′. fragmentary
iii 1′–4′. fragmentary
iii 5′–12′. = no. 222
iii 13′ff. fragmentary

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[2] The catch line reads DIŠ NA $MURUB_4$ UGU-*šú* SAG.KI.MEŠ-*šú* TAG.TAG-*šú* "If the middle of a man's scalp (and) his temples continually hurt him." This is the first line of *LKA* 86–88(q.v.).

AMT 56/1

Apart from a translation in R. Campbell Thompson, *JRAS* 1937.276–277, this text has never been edited. It is mentioned in idem, *JRAS* 1929.803. Parts of the text are discussed in *CAD* N 299b s.v. *nitku* A.

1–7. stricture of DÚR.GIG	see *BAM* 88: 1′–9′; cf. *AMT* 40/5 iii 14–16
8–9. DÚR.GIG	see *BAM* 182 r. 11′–12′
10–11. "	see *BAM* 88: 10′–12′
12–16. "	see *AMT* 43/5: 1–10; *AMT* 7/7: 11–12
r. 1′–4′. internal problems	see *BAM* 88: 26′–30′
r. 5′–6′. stiff hip region	see *AMT* 69/8: 11′–12′
r. 7′–9′. = no. 320	see *BAM* 52: 5–7; *BAM* 471 i 9′–11′; *AMT* 69/8: 13′–14′; BM 69327 + 77994: 9′–11′
r. 10′–12′. stiff hip region	see *AMT* 69/8: 15′–16′
r. 13′–14′. "	see *AMT* 69/8: 17′

AMT 63/4

recopied as *BAM* 471 (q.v.)

AMT 69/8

Apart from a translation in R. Campbell Thompson, *JRAS* 1937.275–276, this text has never been edited. It is mentioned in idem, *JRAS* 1929.803.

1′–7′. fragmentary	
8′. "	
9′–10′. "	
11′–12′. sore hip region	see *AMT* 56/1 r. 5′–6′
13′–14′. = no. 320	see *BAM* 52: 5–7 *BAM* 471 i 9′–11′ *AMT* 56/1 r. 7′–9′ BM 69327 + 77994: 9′–11′
15′–16′. sore hip region	see *AMT* 56/1 r. 10′–12′
17′. "	see *AMT* 56/1 r. 13′–14′

AMT 70/2

recopied as *BAM* 470 (q.v.)

AMT 76/1 (*KMI* 73).

Apart from a translation in R. Campbell Thompson, *JRAS* 1929.821–823, this text has never been edited.

1–3. = no. 312
4–10. = no. 200
11–14. = no. 197
15–16. = no. 198
17–19. = no. 304b
20–22. = no. 308b
23. = no. 309
24–26. = no. 310
27–29. = no. 311

AMT 76/7

recopied as *BAM* 469 (q.v.)

AMT 78/4

Apart from a translation in R. Campbell Thompson, *JRAS* 1929.803, this text has never been edited.

1–3. = no. 318	see *BAM* 52: 8–9; *BAM* 471 i 2′–3′ BM 69327 + 77994: 1′–2′
4–5. = no. 319b	see *BAM* 471 i 4′–8′ BM 69327 + 77994: 3′–8′

AMT 78/10

recopied as *BAM* 472 (q.v.)

AMT 80/6

recopied as *BAM* 469 (q.v.)

AMT 81/7

This text is mentioned in R. Campbell Thompson, *RA* 27.131.

1–2. = no. 342
3–4. = no. 343
5–7. = no. 193 — see *BAM* 221 ii 2′–4′; *BAM* 155 i 4′–6′
8–10. = no. 189 — see *BAM* 221 ii 5′–7′; *BAM* 155 i 7′–8′
11–13. = no. 307 — see *BAM* 221 ii 8′–11′; *AMT* 97/6 i 1–4; *BAM* 155 i 9′–11′

AMT 82/4

1′. traces
2′. = no. 344
3′–4′. = no. 345
5′–7′. = no. 60 — see *BAM* 3 ii 52–iii 6; *BAM* 469: 38′–42′; *BAM* 472: 4′–7′; *AMT* 33/3: 10–12; *RSO* 32, p. 109ff vi 1′–8′;. cf. also *BAM* 469: 35′–36′(no. 267); *BAM* 469: r. 7 (no. 275)
8′–10′. = no. 249 — see *BAM* 197: 32–36; *BAM* 469: 43′–46′; *BAM* 216: 51′–54′; *BAM* 220: 1′–3′; *AMT* 33/3: 13–15
11′ff. traces

AMT 83/3

recopied as *BAM* 516 (q.v.)

AMT 85/2

1–3. = no. 303 — see BM 55281: 1–18
4–7. = no. 129
8–11. = no. 130
12ff. fragmentary

AMT 88/4

recopied as *BAM* 471 (q.v.)

AMT 93/1

This text ia a composite copy consisting primarily of 68.5.23, 2 augmented on the right side of line 16 by the duplicate K 2492 (q.v.). Apart from a translation in R. Campbell Thompson, *JRAS* 1929.801– 803, this text has never been edited.

1′. = no. 210	see *BAM* 470: 21′
2′–4′. = no. 290	see *KAR* 56: 5–11; *BAM* 9: 47–50
5′. = no. 238	see *BAM* 470: 22′
6′. = no. 239	see *BAM* 470: 23′
7′–9′. = no. 299	
10′–12′. = no. 287	
13′–14′. = no. 85	
15′–16′. = no. 61	see *BAM* 9: 64–65
17′ff. fragmentary	

AMT 94/1

Apart from a translation in R. Campbell Thompson, *JRAS* 1929.821, this text has never been edited.

1–9. = no. 231

AMT 94/2

recopied as *BAM* 471 (q.v.)

AMT 94/3

recopied as *BAM* 469 (q.v.)

AMT 94/5.

Apart from a translation in R. Campbell Thompson, *JRAS* 1929.823, this text has never been edited.

1–6. = no. 346
r. colophon

AMT 94/6

The text is briefly mentioned in R. Campbell Thompson, *JRAS* 1929.821.

1–5. = no. 347

AMT 94/7

recopied as *BAM* 470 (q.v.)

AMT 95/1

Apart from a translation in R. Campbell Thompson, *JRAS* 1929.814– 815 (cf. 817), this text has never been edited.

1′–2′. fragmentary
3′. = no. 348
4′–5′. = no. 349
6′–11′. = no. 350
12′. = no. 351
13′. label
14′–15′. colophon

AMT 95/2

recopied as *BAM* 471 (q.v.)

AMT 96/1

Apart from a translation in R. Campbell Thompson, *JRAS* 1929.815– 816, this text has never been edited.

1–7. needling pain — see *BAM* 3 iv 35–38; *BAM* 217: 5–9; *BAM* 269 r. 1–4; *BAM* 564 iii 6–11

8–11. "
12–13. "
14–16. = no. 181
17–19. needling pain

20–23. "

AMT 96/4

Apart from a partial translation in R. Campbell Thompson, *JRAS* 1929.812–814, 816, this text has never been edited.

1′–6′. = no. 213	see *AMT* 4/6: 8′–12′; cf. also *BAM* 216: 64′–68′(no. 208)
7′–8′. = no. 214	see *BAM* 216: 72′–73′;. cf. also *BAM* 470: 20′(no. 209)
9′–11′. = no. 300	see *AMT* 33/3: 7

AMT 96/8

recopied as *BAM* 471 (q.v.)

AMT 97/1+

The original fragments (K 6015+K 14166=*AMT* 97/1+ // K 2359) were translated by R. Campbell Thompson, *JRAS* 1929.809–810, then edited by E. Ebeling, *TuL*, 142–144 no. 30 D with corrections by W. von Soden, *ZA* 43.269–270 based on the partial duplicate BE 33794 (Ph. Bab. 1294f.). Since this edition, two fragments from the Geers collection (K 3398 and K 7186) as well as K 16803 have been joined to K6015 + K 14166. The complete text is discussed in J. Bottéro, *ZA* 73.153ff. (his no. 2–note, however, that he confuses this text with K 2539+=*BAM* 471).

1–15. = no. 178a	see *BAM* 471 iii 21′–28′; *BAM* 385 iv 14–26; *BAM* 221 iii 19′–31′
16–41. = no. 119	see *KAR* 267: 1–30; *LKA* 85 r. 1–33; K 9621: 1′–7′

AMT 97/4

Apart from a translation in R. Campbell Thompson, *JRAS* 1929.817– 819 (cf. idem, *AJSL* 54.22–23), this text has never been edited. It is mentioned in F. Köcher, *BAM* , vol. 3 xii n. 10 and W. von Soden, *ZA* 43.275.

1′. fragmentary
2′–5′. = no. 173

6′–8′. = no. 89	see *BAM* 482 iv 42′–43′; *AMT* 19/1 iv 25′–26′; cf. *TDP* 34: 18
9′–13′. = no. 291	
14′–15′. = no. 292	
16′–17′. = no. 293	cf. also *BAM* 469: r. 22–23 (no. 280)
18′–21′= no. 165	
22′. = no. 166	
23′–24′. = no. 70	
25′–29′. = no. 87	see *BAM* 216: 8′–11′; *BAM* 482 iii 37′–39′; cf. also *BAM* 471 ii 19′–20′(no. 188)
30′–31′. = no. 91a	

AMT 97/5

1–5. needling pain	
6–8. = no. 183	
9–10. = no. 184	see *BAM* 216: 16′–19′; *BAM* 217: 1–4

AMT 97/6

Apart from a translation in R. Campbell Thompson, *JRAS* 1931.1–2 (cf. idem, *JRAS* 1929.821), this text has never been edited. It. is mentioned in F. Köcher, *BAM* , vol. 3 xii n. 10.

i 1–4. = no. 307	see *BAM* 221 ii 8′–11′; *AMT* 81/7: 11–13
i 5–6. = no. 304a	see *BAM* 161 iii 11′–14′; *BAM* 221 ii 12′–13′
i 7–8. = no. 308a	see *BAM* 221 ii 14′–16′
i 9–10. = no. 137c	see *BAM* 216: 5′–7′; *BAM* 573 ii 4–6; cf. also *BAM* 506: 14′–31′(no. 156)
i 11–14. = no. 329	see *BAM* 221 ii 17′–20′
i 15ff. fragmentary	

AMT 98/1

recopied as *BAM* 471 (q.v.)

AMT 99/2

recopied as *BAM* 473 (q.v.)

AMT 99/3

recopied as *BAM* 469 (q.v.)

AMT 100/1

recopied as *BAM* 473 (q.v.)

AMT 100/2

recopied as *BAM* 472 (q.v.)

AMT 102/1

This text is a composite copy of K 2566, K 7642 and K 4023 (qqv.). The text is the first column of *AMT* 103/1 (q.v.). Apart from a translation in R. Campbell Thompson, *AJSL* 54.26–28, this text has never been edited.

i 1–6. = no. 113	see *BAM* 9: 42–46; *BAM* 483 ii 5′–13′; *BAM* 216: 37′–40′; Jastrow r. 29–33; cf. also *BAM* 221 iii 11′–13′(no. 110); LKA 85: 1–25 (no. 197)
i 7–19. = no. 114a	see *BAM* 483 ii 14′–16′
20′–29′. = no. 58	see *BAM* 485 i 1′–6′
30′–37′. = no. 71	see *BAM* 485 i 7′–8′
38′–40′. = no. 65	see *BAM* 155 iii 13′–15′; *BAM* 473 iii 3′–5′; *BAM* 227: 1′–3′
41′–42′. = no. 66	see *BAM* 155 iii 16′–17′

AMT 103/1

This text is a composite copy of K 4023 and K 2566+K 10475 (qqv.). The latter has since been augmented by K 14692. Apart from a translation in R.Campbell Thompson, *AJSL* 54.29–31, this text has never been edited. This text is the second column of *AMT*

102/1 (q.v.).

ii 1–4. = no. 37a
ii 5–7. = no. 245 — see *BAM* 469: r. 32–34
ii 8–22. headache — see *BAM* 485 ii 2′–7′; *AMT* 47/2: 1′–6′; cf. *OECT* 11.71: 17′–22′ *BAM* 469: 24′–26′
ii 23–26. " — see *BAM* 485 ii 8′–11′; *AMT* 47/2: 7ff
ii 27–31. " — see *OECT* 11.71: 23′–24′; K 7834: 2′–7′; K8090: 1′–3′
ii 32–35. " — see K 7834: 8′–11′; K 8090: 4′–7′
ii 36ff. " — see *OECT* 11.71: 25′–27′ K 7834: 12′–16′; K 8090: 8′–12′

BagM 23.470

1–5. = no. 313

BAM 3 (= *KAR* 202)

The parts of the text duplicating *BAM* 480 are edited by M. Worthington, *JMC* 5.6–43. The parts duplicating *BAM* 482 are edited by A. Attia and G. Buisson, *JMC* 1.1–24. There are partial translations in R. Campbell Thompson, *AJSL* 53.218–220; idem, *AJSL* 54.19–20; idem, *PRSM* 17.10–11; idem, *JRAS* 1931.18–19 (cf. idem, *JRAS* 1929.815; idem,*RA* 26.70). Parts of the text are discussed in A. Falkenstein, LSS 1.94 n. 12; E. Reiner, *AfO* 18.394; B. Meissner, *MAOG* 11/I–II 42 and S. Maul, *Zukunftsbewältigung* 319 n. 46.

i 1–8. fever, blurred vision, etc. — see *BAM* 480 i 1–5
i 9–11. " — see *BAM* 480 i 7–12
i 12–14. " — "
i 15–19. " — "
i 20–22. " — see *BAM* 480 ii 19–20; *AMT* 5/3 i 8–10
i 23–25. " — see *BAM* 480 ii 23–25
i 26–30. *raʾšānu*
i 31–34. "
i 35–36. *ašû*
i 37–39. " — see *BAM* 494 ii 29;

	BAM 495 ii 7′–9′; *BAM* 497 ii 14′–16′
i 40–43. "	
i 44–47. ringworm	
i 48. "	
i 49–53. "	see *BAM* 152 i 14′–18′
i 54–57. baldness	
ii 1–2. itching and redness	
ii 3–4. "	see *BAM* 494 i 33′
ii 5–6. itching	
ii 7–8. abscess	see *BAM* 480 iv 5
ii 9–11. sores	see *CT* 23.50 i 12–13
ii 12–13. "	see *BAM* 152 i 5′; *BAM* 155 iii 9′
ii 14–17. fever and hair loss	see *BAM* 480 iii 23–27
ii 18–23. "	see *BAM* 480 iii 29–31
ii 24–26. "	see *BAM* 499 ii′ 8′–9′
ii 27–29. "	see *BAM* 480 iii 8–9; *BAM* 9: 23–25; Jastrow 18–26
ii 30–31. fever and hair loss	
ii 32–34. hair loss	see *BAM* 34: 12; *BAM* 494 iv 8–9
ii 35. "	
ii 36–37. fever	cf. *BAM* 480 ii 64. *Iraq* 65.223 i 1–2
ii 38–42. "	cf. *BAM* 480 ii 65–68
ii 43–46. headache	see *BAM* 480 iv 23–24
ii 47–51. roaring of head	
ii 52–iii 6. = no. 60	see *BAM* 469: 38′–42′; *BAM* 472: 4′–7′; *AMT* 33/3: 10–12; *AMT* 82/4: 5′–7′; *RSO* 32, p. 109ff vi 1′–8′; cf. also *BAM* 469: 35′–36′(no. 262); *BAM* 469: r. 7 (no. 270)
iii 7–11. = no. 111	cf. also *BAM* 482 ii 62′–64′(no. 78)
iii 12–14. = no. 112	cf. also *BAM* 482 ii 64′–65′(no. 80)
iii 15–17. = no. 72	cf. *SpTU* 3 no. 88 ii 21
iii 18–19. headache	see *BAM* 482 ii 6
iii 20–23. = no. 93	see *BAM* 35 iv 1′–3′; *AMT* 20/1 ii 13′–14′
iii 24. = no. 95	see *BAM* 35 iv 4′; *AMT* 20/1 ii 15′
iii 25–27. = no. 97	see *BAM* 35 iv 5′–7′; *AMT* 20/1 ii 16′–17′

iii 28–30. = no. 73	see *BAM* 482 ii 26–27 *AMT* 20/1 ii 3′–4′; cf. *SpTU* 3 no. 88 ii 19
iii 31–33. = no. 74	see *BAM* 482 ii 28–29 *AMT* 20/1 ii 5′–6′; cf. *SpTU* 3 no. 88 ii 20
iii 34–36. = no. 75	see *AMT* 20/1 ii 7′–8′; cf. *SpTU* 3 no. 88 ii 21
iii 37–41. headache resulting from other illness	
iii 42–45. "	see *BAM* 480 iv 26–29
iii 46. "	"
iii 47–49. eye problems ditto	
iii 50–52. ear problems ditto	see *BAM* 503 ii 61′–62′
iv 1–2. neck problems ditto	
iv 3–6. heart problems ditto	
iv 7–8. abdominal problems ditto	
iv 9. hip problems ditto	
iv 10. urinary problems ditto	
iv 11. foot problems ditto	
iv 12–13. = no. 161	see *BAM* 503 ii 63′–64′; *RA* 53, p. 1ff r. 18–19
iv 13. = no. 162	see *BAM* 503 ii 64′–65′; *RA* 53, p. 1ff r. 19–20; *Iraq* 65.223 i 30–34a
iv 14–16. ear problems	see *BAM* 503 ii 67′–71′
iv 17–19. = no. 163a	see *Iraq* 65.223 i 37–42
iv 20–22 ear problems	see *BAM* 410: 5′–7′; *RA* 53, p. 1ff r. 25–26
iv 23–24. ear problems	
iv 25–27. = no. 157	see *RA* 53, p. 1ff r. 31–32
iv 28–30. ear problems	see *BAM* 503 iv 29–31
iv 31–32. = no. 143	see *BAM* 506: 3′–4′; cf. also *BAM* 506: 14′–31′(no. 155); *BAM* 503 ii 16–18 (no. 131)
iv 33–34. = no. 139a	see *BAM* 503 i 31′–32′; *RA* 53, p. 1ff r. 29–30
iv 35–45. needling pain	see *AMT* 96/1: 1–7; *BAM* 217: 5–9; *BAM* 269 r. 1–4; *BAM* 564 iii 6–10

BAM 6

1–6. = no. 94	cf. *SpTU* 3 no. 88 ii 22.
7–11. = no. 96	cf. *SpTU* 3 no. 88 ii 23

BAM 7 (= *KAR* 190)

This text is edited by A. Attia and G. Buisson, *JMC* 1.1–24. There is a translation in R. Campbell Thompson, *AJSL* 54.22.

1–10. = no. 92	see *BAM* 482 iii 40′–47′; *BAM* 9: 1–8; *BAM* 158 i 1–15; Jastrow r. 19–27

BAM 9

Sections of the text duplicating *BAM* 480 are edited by M. Worthington, *JMC* 5.6–43. Sections duplicating *BAM* 482 are edited by A. Attia and G. Buisson, *JMC* 1.1–24.

1–8. = no. 92	see *BAM* 7: 1–10; *BAM* 482 iii 40′–47′; *BAM* 158 i 1–15; Jastrow r. 19–27
9–11. headache	see *BAM* 158 iv 18–25
12–13. "	see *BAM* 480 iv 19–20
14–15. = no. 76	see *BAM* 482 ii 20–21 cf. *SpTU* 3 no. 88 ii 22
16–17. = no. 77	see *BAM* 482 ii 22–23 cf. *SpTU* 3 no. 88 ii 23
18–20. = no. 78	see *BAM* 482 ii 24–25; *AMT* 20/1 ii 1; cf. *SpTU* 3 no. 88 ii 24
21–22. headache?	
23–25. fever and hair loss	see *BAM* 3 ii 27–29; *BAM* 480 iii 8–9
26–30. "	see *BAM* 480 iii 10–13
31–32. "	see *BAM* 480 iii 14
33–34. "	see *BAM* 480 iii 15
35–39. headache	see *BAM* 11: 4–6; *BAM* 482 i 7–9; Jastrow r. 4–7
40–41. pulsating blood vessels	see *BAM* 482 ii 4–5
42–46. = no. 113	see *AMT* 102/1 i 1–6; *BAM* 483 ii 5′–13′; *BAM* 216: 37′–40′; Jastrow r. 29–33; cf. also *BAM* 221 iii 11′–13′(no. 110); *LKA* 85: 1–25 (no. 199)
47–50. = no. 290	see *AMT* 93/1: 2′–4′;

	KAR 56: 5–11
51–54. = no. 116	see *AMT* 14/5: 1–2; *BAM* 481: 13′–16′; *BAM* 493 i 2′–4′
55–57. = no. 244	
58–60. head problems	
61–63. pulsating blood vessels	see *BAM* 482 ii 2–3; *BAM* 11: 19–20; Jastrow r. 13–15; *Iraq* 65.223 i 12–15
64–65. = no. 61	see *AMT* 93/1: 15′–16′
66–68. head problems	
69–76. colophon	

BAM 11 (= *KAR* 188)

Sections of the text duplicating *BAM* 482 are edited by A. Attia and G. Buisson, *JMC* 1.1–24. There is a translation in R. Campbell Thompson, *AJSL* 54.12–18. It is mentioned in E. Weidner, *AfO* 16.200; D. Schwemer, THeth 23.52 n. 134..

1–3. headache	see *BAM* 482 i 1–4
4–6. "	see *BAM* 482 i 7–9; Jastrow r. 4–7
7–8. "	see *BAM* 482 i 10–12
9. "	see *BAM* 482 i 13–14; *AMT* 20/1 i 1–2
10–11. "	see *BAM* 482 i 17–18; *AMT* 20/1 i 5–6
12–13. "	see *BAM* 482 i 19–20; *AMT* 20/1 i 7–8
14–15. "	see *BAM* 482 i 21–22; *AMT* 20/1 i 9
16–17. pulsating blood vessels	
18. "	see *BAM* 482 ii 17
19–20. "	see *BAM* 482 ii 2–3; *BAM* 9: 61–63; Jastrow r. 13–15; *Iraq* 65.223 i 12–15
21–22. = no. 62	
23–24. = no. 63	
25–26. = no. 55	
27. = no. 56	
28–29. = no. 64	
30–31. = no. 99	cf. *TDP* 42: 38
32–33. = no. 105	see *BAM* 482 i 49–50;

	AMT 20/1 i 36–37; cf. *TDP* 42: 40
34–35. = no. 100	see *BAM* 482 i 54–55; *AMT* 20/1 i 42–43; cf. *TDP* 42: 40
36–38. colophon	

BAM 35

Column iv of this text is edited by A. Attia and G. Buisson, *JMC* 1.7, 13.

col. i eye problems	
col. ii skin problems	
col. iii is lost	
iv 1′–3′. = no. 93	see *BAM* 3 iii 20–23; *AMT* 20/1 ii 13–14
iv 4′. = no. 95	see *BAM* 3 iii 24; *AMT* 20/1 ii 15
iv 5′–7′. = no. 97	see *BAM* 3 iii 25–27; *AMT* 20/1 ii 16–17

BAM 52

1–4. = no. 319a	see *BAM* 225 r. 3′–11′
5–7. = no. 320	see *BAM* 471 i 9′–11′; *AMT* 56/1 r. 7–9; *AMT* 69/8: 13–14; BM 69327 + 77994: 9′–11′
8–9. = no. 318	see *BAM* 471 i 2′–3′; *AMT* 78/4: 1–3; BM 69327 + 77994: 1′–2′
10–11. internal problems	
12–15. "	
16–17. "	
18–23. "	
24–38. "	see *BAM* 168: 7–17; *UET* IV 153: 1–18; *BAM* 53: 1–6; *BAM* 413 r. 2′–11′
39–44. *ṣētu*	see *BAM* 578 i 46; *BAM* 579 i 40–44
45–46. "	
47–48. "	
49. "	

50–54. "	
55–59. "	
60–62. "	
63–65. "	see *BAM* 575 i 21–22
66–71. = no. 191a	see *BAM* 471 ii 3′–6′; *BAM* 88: 17′–25′; *BAM* 168: 1–6; cf. also *AMT* 52/4: 2′–4′(no. 186a)
72–76. flatulence	see *BAM* 403 r. 7
77. "	
78–79. internal problems	see *BAM* 574 ii 5–6
80–81. "	
82–84. "	
85. "	
86–87. "	
88. "	
89–91. "	
92–94. "	
95–96. "	
97–100. "	see *BAM* 578 i 70– ii 2; *BAM* 62: 1–4 etc.
101–105. colophon	catchline = *BAM* 106: 1

BAM 88

1′–9′. stricture	see *AMT* 56/1: 1–7
10′–12′. DÚR.GIG	see *AMT* 56/1: 10–11
13′–16′. "	see *AMT* 58/2 i 1–2
17′–25′. = no. 191a	see *BAM* 52: 66–71; *BAM* 471 ii 3′–6′; *BAM* 168: 1–6; cf. also *AMT* 52/4: 2′–4′(no. 184a)
26′–30′. internal problems	see *AMT* 56/1 r. 1′–4′
45′. "	

BAM 155

i 1′. fragmentary fumigant	
i 2′–3′. multi–purpose fumigant	
i 4′–6′. = no. 193	see *BAM* 221 ii 2′–4′; *AMT* 81/7: 5–7
i 7′–8′. = no. 189	see *BAM* 221 ii 5′–7′; *AMT* 81/7: 8–10
i 9′–11′. = no. 307	see *BAM* 221 ii 8′–11′;

	AMT 81/7: 11–13; *AMT* 97/6 i 1–4
ii 1′–4′. = no. 37	
ii 5′–11′. ear problems	see *RSO* 32, p. 109ff iii 10′–15′; cf. *BAM* 506: 8′–9′; Labat, *TDP* 68: 10; *BAM* 503 iii 57′–60′, iv 5–6
ii 12′–13′. ear problems	
ii 14′ff. ?	
iii 1′–2′. ?	
iii 3′–4′. excema	see *BAM* 494 iii 5
iii 5′. excema	
iii 6′–8′. fever	
iii 9′. carbuncles	see *BAM* 3 ii 12–13; *BAM* 152 i 5′
iii 10′–12′. carbuncles	see *BAM* 152 i 6′, 10′–11′
iii 13′–15′. = no. 65	see *AMT* 102/1 i 45′–47′;. *BAM* 473 iii 3′–5′; *BAM* 227: 1′–3′
iii 16′–17′. = no. 66	see *AMT* 102/1 i 48′–49′
iii 18′ff. = no. 325	
iv 1′–4′. internal problems	
iv 5′–6′. ?	
iv 7′–9′. ?	
iv 10′–11′. ?	

BAM 158

The part of this text paralleling *BAM* 482 is edited by A. Attia and G. Buisson, *JMC* 1.1–24.

i 1–15. = no. 92	see *BAM* 7: 1–10; *BAM* 482 iii 40′–47′; *BAM* 9: 1–8; Jastrow r. 19–27
i 16–30. multi purpose	
i 31–36. ?	
ii 1–13. ?	
ii 14–31ff. *maškadu*	
iii 1′–8′. ?	
iii 9′–12′. sore hips	
iii 13′–15′. "	
iii 16′–18′. "	
iii 19′–21′. "	
iii 22′–26′. "	

iii 27′–32′. sore feet and shins	see *BAM* 152 iv 16–22; *AMT* 70/7 i 3′–6′
iv 1–8. ?	
iv 9–12. ?	
iv 13. ?	
iv 14–17. intestinal gas	see *BAM* 575 iii 25–26
iv 18–25. headache	see *BAM* 9: 9–11
iv 26–33. *šimertu*	see *AMT* 82/1 r. 10′–13′; *BAM* 171: 44′–48′
iv 34–38. ?	

BAM 159

For parallels to cols. i–v, see F. Köcher, *BAM*, vol. 2: xv, 6: xiii–xiv. Parts of the text are edited and discussed in Ch. Cohen, *JANES* 15.1–12; D. Schwemer, THeth 23.55 n. 147; A. Attia and G. Buisson. *JMC* 1.1–24.

col. i urinary tract, internal problems	
col. ii internal problems	
col. iii internal problems	
col. iv eye problems	
col. v eye problems, teeth problems	
vi 1–4. internal problems	see *BAM* 168: 67–69
vi 5–11. "	
vi 12–15. "	
vi 16–33. "	see *BAM* 86: 1′–8′; *BAM* 85: 1′–8′
vi 34–37. multi–purpose	see *BAM* 166: 1–6; *BAM* 197: 37–41; cf. *BAM* 183: 20–22; *KADP* 36 v 36–38
vi 38–40. NAM.TAG.GA	
vi 41–44. = no. 294	
vi 45–47. = no. 215	see *KUB* 29.58 vi 1–4
vi 48–50. = no. 86	
vi 51–54. numbness	*BAM* 398 r. 24′–27′; *AMT* 92/6: 5–7
vi 55. colophon.	

BAM 161

col. i fragmentary	
ii 2′–10′. sorcery	
ii 11′–15′. "	

ii 16′–29′. "	see *AMT* 29/5 i 12′–21′; *BAM* 282: 3′–8′
iii 1′–7′. "	see *BAM* 190: 4–8; *BAM* 434 iii 53–54; cf. *BAM* 430 vi 8′–18′; *BAM* 431 vi 1′–5′
iii 8′–10′. "	see *BAM* 174 r. 27–28
iii 11′–14′. = no. 304a	see *AMT* 97/6 i 5–6; *BAM* 221 ii 12′–13′
iii 15′–18′. = no. 305	
iii 19′–25′. = no. 194	see *BAM* 165 i 1′–8′
iii 26′–29′. = no. 195	see *BAM* 165 i 9′–15′
iv 1′–26′. urinary tract problems	see *AMT* 58/4: 7′–17′; *BAM* 114: 8–23; *BAM* 430: 32′–48′
iv 27′–v 2. "	see *BAM* 431 iv 42–46
v 3–6. "	see *BAM* 116: 1–3
v 7–9. "	
v 10–11. "	
v 12–14. "	
v 15–20. "	see *BAM* 111 ii 16′–20′
v 21–25. "	see *BAM* 159 i 12–14
columns vi–vii internal problems	see *BAM* 430 v 17–37

BAM 165

The text in mentioned in D. Schwemer, THeth 23.52 n. 134.

i 1′–8′. = no. 194	see *BAM* 161 iii 19′–25′
i 9′–15′. = no. 195	see *BAM* 161 iii 26′–29′
i 16′–19′. = no. 196	
i 20′ff. fragmentary	
columns ii–iii respiratory tract, eyes, kidneys	see *BAM* 430 v 17′–23′

BAM 168 (= *KAR* 157)

Apart from a partial translation in R. Campbell Thompson, *RA* 26.53–56, 60, 81, this text has never been edited. Parts of the text are discussed in B. Meissner, *AfK* 1.15.

1–6. = no. 191a	see *BAM* 52: 66–71; *BAM* 471 ii 3′–6′; *BAM* 88: 17′–25′; cf. also *AMT* 52/4: 2′–4′(no. 184a)
7–17. internal problems	see *BAM* 52: 24–38;

	BAM 53: 1–6;
	UET IV 153: 1–18
18–32. multi–purpose internal problems	see *BAM* 68: 1–17;
	BAM 69: 1′–9′;
	BAM 70 r. 1′–7′;
	BAM 226: 1′–11′;
	BAM 579 ii 54′–64′;
	cf. *BAM* 216: 26′–28′
33–39. internal problems	see *BAM* 53: 7–10;
	cf. *STT* 97 ii 6′–13′.
40–41. "	see *STT* 97 iii 30–37
42–44. "	
45–53. "	see *STT* 97 iii 30–37
54–61. "	see *BAM* 169: 4′–11′;
	BAM 49: 24′–31′
62–65. "	see *BAM* 169: 16′–18′;
	BAM 108: 8–14;
	Gs. Sachs, p. 16 n. 12 ii 1′–4′
66–69. "	see *BAM* 108: 1–7;
	BAM 110: 3′–11′
70–75. "	see *AMT* 43/1 i 1–6
76–77. "	"
78–81. "	see *BAM* 95: 8–9;
	BAM 54: 18–19
82–83. colophon	

BAM 169b

1′–3′. traces	
4′–11′. internal problems	see *BAM* 168: 54–61;
	BAM 49: 24′–31′
12′–15′. = no. 191b	
16′–18′. internal problems	see *BAM* 168: 62–65;
	BAM 108: 8–14

BAM 196

1–3. = no. 321
4–5. = no. 326
6. = no. 327
7–11. = no. 322
12–15. = no. 328

BAM 197

1–5. = no. 174
6–7. = no. 171
8–13. = no. 175
14–16. = no. 172
17–21. = no. 175a
22–25. sorcery — see Rm. 265: 12′
26–29. = no. 306
30–31. = no. 178b
32–36. = no. 249 — see *BAM* 469: 43′–46′; *BAM* 216: 51′–54′; *BAM* 220: 1′–3′; *AMT* 33/3: 13–15; *AMT* 82/4: 8′–10′
37–41. multi–purpose — see *BAM* 159 vi 34–37; *BAM* 166: 1–6; cf. *BAM* 183: 20–22; *KADP* 36 v 36–38

BAM 199

The text was also published in W. Eilers, *AGM* 26.318ff, and L. Speelers, *RIAA* no. 307.

1–14. = no. 187b — see *BAM* 471 ii 14′–18′; *BAM* 385 i 3′–11′
15–16. colophon

BAM 209

1–3. to keep away hate magic — see *BAM* 473 i 1–2
4–6. " — see *BAM* 473 i 3–5
several lines are missing
10–12. to keep away KA.DIB.BI.DA — see *BAM* 473 i 8–9
13–15. " — see *BAM* 473 i 10–11
16–18. " — see *BAM* 473 i 12–13
19–21. to keep away DI.BAL.A — see *BAM* 473 i 14–15
22–24. " — see *BAM* 473 i 16–17
25–27. " — see *BAM* 473 i 18–19
28–30. to keep away ZI.KU.RU.DA — see *BAM* 473 i 20–21; *BAM* 461 iii 25′–28′; *BAM* 463 r. 1–2
31–33. " — see *BAM* 473 i 22–23; *BAM* 461 iii 29′–32′; *BAM* 463 r. 3–4

34–36. "	see *BAM* 473 i 24–25; cf. BM 98613 r. 1–6
37. label	see *BAM* 473 i 26
38–40. ?	
r. 1′–3′. ?	
4′–5′. ?	
6′–7′. ?	see *BAM* 318 i 37–42
8′–9′. to keep away grief	"
10′–11′. "	"
12′–13′. to keep away illness	see *BAM* 473 iv 10′–14′
14′–15′. "	"
16′–17′. label	"
18′. "	see *BAM* 473 iv 16′
19′–26′. = no. 126	
27′–29′. colophon	

BAM 210

1′–3′. fragmentary
4′–10′. = no. 233
11′–13′. to keep away NAM.TARs
14′–19′. to keep away NAM.TARs
20′–22′. to keep away “anything evil”
23′–31′. traces

BAM 216 (= *KAR* 182)

Apart from an edition of lines 8′–11′ by A. Attiya and G. Buisson, *JMC* 1.8, 14, and a partial translation in R. Campbell Thompson, *JRAS* 1929.812–814 and 818, this text has never been edited.

1′–4′. = no. 295	
5′–7′. = no. 137c	see *AMT* 97/6 i 9–10; *BAM* 573 ii 4–6; cf. also *BAM* 506: 14′–31′(no. 156)
8′–11′. = no. 87	see *BAM* 482 iii 37′–39′; *AMT* 97/4: 25′–29′; cf. also *BAM* 471 ii 19′–20′(no. 188)
12′–15′= no. 117	cf. also *AMT* 19/1 iv 9′–13′(no. 118); *BAM* 469 r. 3 (no. 272)
16′–19′. = no. 184	see *BAM* 217: 1–4; *AMT* 97/5: 9–10
20′–28′. multi–purpose internal problems	see *BAM* 68: 1–17
29′–36′. = no. 182	

37′–40′. = no. 113	see *BAM* 9: 42–46; *AMT* 102/1 i 1–6;. *BAM* 483 ii 5′–13′; Jastrow r. 29–33; cf. also *BAM* 221 iii 11′–13′(no. 110); *LKA* 85: 1–25 (no. 199)
41′–47′. = no. 114b	see Jastrow r. 34–41
48′–50′. = no. 248	
51′–54′. = no. 249	see *BAM* 197: 32–36; *BAM* 469: 43′–46′; *BAM* 220: 1′–3′; *AMT* 33/3: 13–15; *AMT* 82/4: 8–10
55′–58′. = no. 205	see *RA* 14, p. 87ff ii 6′–10′; *RSO* 32, p. 109ff v 1′–5′; cf. *TDP* 76: 62; cf. also *BAM* 312: 16 (no. 204)
59′–62′. = no. 206	see *BAM* 470: 12′–14′; cf. also *BAM* 312: 17 (no. 204)
63′. = no. 212	cf. also *BAM* 470: 14′–15′(no. 207); *BAM* 312: 18 (no. 204)
64′–68′. = no. 208	see *BAM* 470: 16′–19′; cf. also *AMT* 96/4: 1′–6′(no. 213)
69′–71′. = no. 211	see *BAM* 469 r. 14–16
72′–73′. = no. 214	see *AMT* 96/4: 7′–8′; cf. also *BAM* 470: 20′(no. 209)
74′. traces	

BAM 217

1–4. = no. 184	see *BAM* 216: 16′–19′; *AMT* 97/5: 9–10
5–10. piercing pain	see *BAM* 3 iv 35–45
11–15. "	
16–20. "	
21–23. "	
24–31. "?	see *BAM* 218: 2′–8′

BAM 220

iii 1′–3′. = no. 249	see *BAM* 197: 32–36; *BAM* 469: 43′–46′; *BAM* 216: 51′–54′; *AMT* 33/3: 13–15;

	AMT 82/4: 8–10
iii 4′–5′. = no. 250	see *BAM* 469: 47′–48′;
	BAM 472: 8′–9′;
	BAM 471 iii 1′–2′;
	AMT 33/3: 16–17;
	cf. also *RSO* 32, p. 109ff v 9′–12′(no. 227)
iii 6′. = no. 251	see *BAM* 469: 49′;
	BAM 471 iii 3′

BAM 221

The text was also published in L. Speelers, *RIAA* no. 313. It is discussed in H. Zimmern, *ZA* 32.60–61. Parts of the text are discussed in D. Schwemer, THeth 23.4 n. 12.

ii 1′. traces	
ii 2′–4′. = no. 193	see *AMT* 81/7: 5–7;
	BAM 155 i 4′–6′
ii 5′–7′. = no. 189	see *AMT* 81/7: 8–10;
	BAM 155 i 7′–8′.
ii 8′–11′. = no. 307	see *AMT* 81/7: 11–13;
	AMT 97/6 i 1–4;
	BAM 155 i 9′–11′
ii 12′–13′. = no. 304a	see *BAM* 161 iii 11′–14′;
	AMT 97/6 i 5–6
ii 14′–16′. = no. 308a	see *AMT* 97/6 i 7–8
ii 17′–20′. = no. 329	see *AMT* 97/6 i 11–14
iii 1′–2′. = no. 330	
iii 3′–4′. = no. 252	see *BAM* 469 r. 1–2;
	BAM 471 iii 7′
iii 5′–6′. = no. 314	see *BAM* 471 iii 12′
iii 7′–8′. = no. 315	see *BAM* 471 iii 13′
iii 9′–10′. = no. 324	see *BAM* 471 iii 14′
iii 11′–13′. = no. 110	see *BAM* 471 iii 15′–16′;
	BAM 385 iv 1–3
	cf. also *BAM* 9: 42–46 (no. 113)
iii 14′–18′. = no. 289	see *BAM* 323: 75–78;
	BAM 471 iii 17′–20′;
	BAM 385 iv 4–13;
	BiOr 39.598f: 4–8
iii 19′–31′. = no. 178a	see *AMT* 97/1+: 1–15;
	BAM 471 iii 21′–28′;
	BAM 385 iv 14–26;
iii 32′. = no. 331	see *BAM* 471 iii 29′;
	BAM 385 iv 27

BAM 223

1′–4′. fragmentary
5′–10′. = no. 332

BAM 225

1–16′. multi–purpose internal problems — see *BAM* 68: 1–17; *BAM* 579 ii 54′–64′; *BAM* 168: 18–32; *BAM* 69: 1′–9′; *BAM* 70 r. 1′–7′; cf. *BAM* 216: 20′–28′; *BAM* 226: 1′–11′

r. 1′–2′. fragmentary
r. 3′–11′. = no. 319a — see *BAM* 52: 1–4
r. 12′–17′. fragmentary

BAM 227

1′–3′. = no. 65 — see *BAM* 155 iii 13′–15′; *AMT* 102/1 i 45′–47′; *BAM* 473 iii 3′–5′;
4′–7′. = no. 108 — see *AMT* 14/5: 3–4
7′–9′. = no. 109 — see *AMT* 14/5: 4–5
10′–16′. = no. 246
17′ff. traces

BAM 228

1–22. multi-purpose internal problems — see *BAM* 229: 1′–16′
23–32. = no. 91 — see *BAM* 323: 89–107; *BAM* 229: 17′–26′

BAM 229

1′–16′. multi–purpose internal problems — see *BAM* 228: 1–22
17′–26′. = no. 91 — see *BAM* 323: 89–107; *BAM* 228: 23–32

rev. very fragmentary

BAM 230

Parts of the text are discussed in D. Schwemer, THeth 23.54 n. 139.

1–7. fragmentary	
8–10. = no. 19	see *CT* 23.15–22+ i 1′–2′; *BAM* 295: 2′–6′
11–12. = no. 38	see *CT* 23.15–22+ i 3′
13–16. = no. 20a	see *CT* 23.15–22+ i 4′–5′
17–19. = no. 22	see *CT* 23.15–22+ i 6′–7′; *BAM* 295: 7′–11′
20. = no. 23	see *CT* 23.15–22+ i 8′a
21. = no. 50a	see *CT* 23.15–22+ i 8′b
22–23. = no. 24	see *CT* 23.15–22+ i 9′
24. = no. 51a	see *CT* 23.15–22+ i 10′
25–27. = no. 53	see *CT* 23.15–22+ i 11′–12′; *BAM* 546 i 1′–2′
28–39. = no. 18	see *CT* 23.15–22+ i 13′–25′; *BAM* 546 i 3′–6′; K 2415: 1–5; Sm 1227: 2–11

BAM 295

1′. fragmentary	
2′–6′. = no. 19	see *CT* 23.15–22+ i 1′–2′; *BAM* 230: 8–10;
7′–11′. = no. 22	see *CT* 23.15–22+ i 6′–7′; *BAM* 230: 17–19

BAM 312

1–3. = no. 234	
4–8. = no. 235	
9–11. = no. 167	
12. = no. 168	
13–15. = no. 203	
16–20. = no. 204	cf. also *BAM* 216: 55′–58′(no. 205); *BAM* 216: 59′–62′(no. 206); *BAM* 470: 14′–15′(no. 207); *BAM* 216: 63′(no. 212)

BAM 323

BAM 323 (originally *KAR* 184) was first edited in E. Ebeling, MVAG 23.43–45 and E. Ebeling, *TuL* 78–86 (no. 21) with corrections by W. von Soden in *ZA* 43.272–275. *BAM* 323 is discussed in J. Bottéro, *ZA* 73.153–203 (his no. 8). Two of the recitations are translated in J.M. Seux, *Hymnes*, 415 (ll. 92–102) and 426–27 (ll. 19–35). The second is also translated in B.R. Foster, *Before the Muses* 637. Parts of the text are discussed in W.R. Mayer, *OrNS* 56.202–203; S. Maul, *Zukunftsbewältigung* 46 w/ n. 111, 104 w/ n. 35; D. Schwemer, THeth 23.54 n. 142, 64 n. 185, 69 n. 203, 70 w/. n. 207, 74 n. 229, 76 n. 238.

1–38. = no. 226	see Gray, *Šamaš*, pl. 12: 2′–15′
39–64. = no. 218	see Gray, *Šamaš*, pl. 20: 1–r.5
65–68. = no. 225	see *BAM* 471 ii 26′–29′;
	BAM 385 i 23′–26′;
	cf. *TDP* 168: 3–4
69. = no. 223	see *BAM* 471 ii 29′–31′
70–74. = no. 236	see *BAM* 471 ii 32′–34′
75–78. = no. 289	see *BAM* 471 iii 17′–20′;
	BAM 385 iv 4–13;
	BAM 221 iii 14′–18′
	BiOr 39: 598f: 4–8
79–88. = no. 228	see *BID*, pl. 18: 1–13
89–107. = no. 91	see *BAM* 228: 23–32
	BAM 229: 17′–26′;
108–109 = no. 333	

BAM 345

obv. fragmentary	
r. 1′–9′. = no. 202	see *UET* IV 150: 1–10;
	K 3274: 1′–12′
r. 10′ff. fragmentary	

BAM 376 (= *KAR* 213)

For parallels to cols. i–ii, iv, see F. Köcher, *BAM*, vol. 4: xxiv–xxv. The text is discussed in K. Yalvaç, *AS* 16.329– 330, cf. 332; Köcher, *AfO* 20.157; S. Maul, *Zukunftsbewältigung* 378 n. 12, 496 n. 34.

iii 1. label	
iii 2–3. madness	see BM 56148 v 8–9
iii 4–5. sorcery	see *BAM* 370 iib 2′–5′
iii 6–7. stroke	see *BAM* 372 iii 11′–12′
iii 8–9. = no. 20d	see *CTMMA* 2.32 iv 18–19
iii 10–11. sorcery	

iii 12. label
iii 13–19. = no. 237 — see *UET* IV 150: 11–20
iii 20–21. *di*ʾ*u* — see *BAM* 370 iva 5′–7′
iii 22–23. " — see K 3937: 4
iii 24. label

BAM 385

Lines i 12′–14′ are edited by A. Attia and G. Buisson, *JMC* 1. 8, 14.

i 1′–2′. = no. 186b — see *BAM* 471 ii 12′–13′
i 3′–11′. = no. 187b — see *BAM* 199: 1–14; *BAM* 471 ii 14′–18′
i 12′–14′. = no. 188 — see *BAM* 471 ii 19′–20′; cf. also *BAM* 216: 8′–11′(no. 87)
i 15′–22′. = no. 224 — see *BAM* 471 ii 21′–25′; cf. *TDP* 192: 35–36
i 23′–26′. = no. 225 — see *BAM* 323: 65–68; *BAM* 471 ii 26′–29′; cf. *TDP* 168: 3–4
iv 1–3. = no. 110 — see *BAM* 221 iii 11′–13′; *BAM* 471 iii 15′–16′ cf. also *BAM* 9: 42–46 (no. 113)
iv 4–13. = no. 289 — see *BAM* 323: 75–78; *BAM* 471 iii 17′–20′; *BAM* 221 iii 14′–18′. *BiOr* 39: 598f: 4–8
iv 14–26. = no. 178a — see *AMT* 97/1+: 1–15; *BAM* 471 iii 21′–28′; *BAM* 221 iii 19′–31′
iv 27. = no. 331 — see *BAM* 221 iii 32′; *BAM* 471 iii 29′

BAM 400

This text was edited by V. Scheil, *RA* 22.141–143. It is discussed in F. Köcher, *AfO* 20.156–158. It is mentioned in W.G. Lambert, *BWL* 314; A.L. Oppenheim, *Dreams* 295–296.

iii 2. = no. 20e

BAM 469 (= *AMT* 80/6+*AMT* 99/3+*AMT* 94/3 [*KMI* 74]+*AMT* 76/7++)

Apart from a translation of *AMT* 80/6+*AMT* 99/3 in R. Campbell Thompson, *JRAS* 1929.807–808, 810, 816–817 and (separately) of part of *AMT* 94/3 in *AJSL* 54.29–30, this text has never been edited. Parts of the text are discussed in E. Reiner *AfO* 18.394; R. Campbell Thompson, *PRSM* 19.48.

1′. fragmentary
2′. fragmentary
3′–5′. = no. 253
6′. = no. 254
7′–8′. = no. 247
9′–12′. = no. 255
13′. = no. 256
14′–17′. = no. 257
18′. = no. 258
19′–20′. = no. 259
21′–23′. = no. 260
24′–26′. = no. 261
27′–28′. = no. 262
29′. = no. 263
30′. = no. 264
31′–32′. = no. 265
33′–34′. = no. 266
35′–36′. = no. 267 — cf. also *BAM* 3 ii 52–iii 6 (no. 60)
37′. = no. 268
38′–42′. = no. 60 — see *BAM* 3 ii 52–iii 6;
BAM 472: 4′–7′;
AMT 33/3: 10–12;
AMT 82/4: 5–7;
RSO 32, p. 109ff vi 1′–8′;
cf. also *BAM* 469: 35′–36′(no. 267);
BAM 469: r. 7 (no. 275)
43′–46′. = no. 249 — see *BAM* 197: 32–36;
BAM 216: 51′–54′;
BAM 220: 1′–3′;
AMT 33/3: 13–15;
AMT 82/4: 8–10
47′–48′. = no. 250 — see *BAM* 220: 4′–5′;
BAM 472: 8′–9′;
BAM 471 iii 1′–2′;
AMT 33/3: 16–17;
cf. also *RSO* 32, p. 109ff v 9′–12′(no. 227)
49′. = no. 251 — see *BAM* 220: 6′;
BAM 471 iii 3′
50′. = no. 269 — see *BAM* 471 iii 4′
51′. = no. 270 — see *BAM* 471 iii 5′.
52′. = no. 271 — see *BAM* 471 iii 6′

r. 1–2. = no. 252	see *BAM* 221 iii 3′–4′; *BAM* 471 iii 7′
r. 3. = no. 272	see *BAM* 471 iii 8′ cf. also *BAM* 216: 12′–15′(no. 117)
r. 4–5. = no. 273	see *BAM* 471 iii 9′
r. 6. = no. 274	see *BAM* 471 iii 10′
r. 7. = no. 275	see *BAM* 471 iii 11′; cf. also *BAM* 3 ii 52–iii 6 (no. 60)
r. 8–10. = no. 276	
r. 11–13. = no. 277	
r. 14–16. = no. 211	see *BAM* 216: 69′–71′
r. 17–19. = no. 278	see *BAM* 471 iv 1′–3′
r. 20–21. = no. 279	see *BAM* 471 iv 4′–5′
r. 22–23. = no. 280	see *BAM* 471 iv 6′–7′; cf. also *AMT* 97/4: 16′–17′(no. 293)
r. 24–25. = no. 281	see *BAM* 471 iv 8′–9′
r. 26–27. = no. 282	see *BAM* 471 iv 10′–11′
r. 28–29. = no. 283	see *BAM* 471 iv 12′–13′
r. 30–31. = no. 284	see *BAM* 471 iv 14′–15′
r. 32–34. = no. 245	see *AMT* 103/1: 5–7
r. 35–46. colophon	

BAM 470 (= *AMT* 70/2+*AMT* 94/7 [*KMI* 68])

Apart from a translation in R. Campbell Thompson, *JRAS* 1929. 812– 815, cf. 801, this text has never been edited.

1′ff. fragmentary	
12′–14′. = no. 206	see *BAM* 216: 59′–62′; cf. also *BAM* 312: 17 (no. 204)
14′–15′. = no. 207	cf. also *BAM* 312: 18 (no. 204); *BAM* 216: 63′(no. 212)
16′–19′. = no. 208	see *BAM* 216: 64′–68′; cf. also *AMT* 96/4: 1′–6′(no. 213)
20′. = no. 209	cf. also *BAM* 216: 72′–73′(no. 214)
21′. = no. 210	see *AMT* 93/1: 1′
22′. = no. 238	see *AMT* 93/1: 5′
23′. = no. 239	see *AMT* 93/1: 6′
24′–26′. = no. 240	
r. 1′–8′. colophon	

BAM 471 (= *AMT* 94/2 and 95/2 [*KMI* 69–71]+*AMT* 88/4 [*KMI* 71] +*AMT* 98/1+*AMT* 63/4+*AMT* 96/8+ [*KMI* 79])

Apart from an edition of ii 19′–20′ by A. Attia and G. Buisson, *JMC* 1.8, 14, and a translation in R. Campbell Thompson, *JRAS* 1929.803– 812, cf. 817, this text has never been edited. Parts of the text are discussed in E. Reiner *AfO* 18.394; eadem, *JNES* 17.207; W. von Soden, *ZA* 43.274–275; G. Meier, *AfO* 21.77; M. Geller, *AfO Beiheft* 19.192ff; M. Geller, *ZA* 74.295; D. Schwemer, THeth 23.4 n. 12. For J. Bottéro, *ZA* 73.153ff. (his no. 2), see above, under *AMT* 97/1.

i 1′. = no. 317
i 2′–3′. = no. 318 — see *BAM* 52: 8–9; *AMT* 78/4: 1–3; BM 69327 + 77994: 1′–2′
i 4′–8′. = no. 319b — see *AMT* 78/4: 4–5; BM 69327 + 77994: 3′–8′
i 9′–11′. = no. 320 — see *BAM* 52: 5–7; *AMT* 56/1 r. 7–9; *AMT* 69/8: 13–14; BM 69327 + 77994: 9′–11′
i 12′–13′. = no. 285
ii 1′–2′. = no. 67
ii 3′–6. = no. 191a — see *BAM* 52: 66–71;. *BAM* 88: 17′–25′; *BAM* 168: 1–6; cf. also *AMT* 52/4: 2′–4′(no. 186a)
ii 7′–8′. = no. 192
ii 9′–11′. = no. 190
ii 12′–13′. = no. 186b — see *BAM* 385 i 1′–2′
ii 14′–18′. = no. 187b — see *BAM* 199: 1–14; *BAM* 385 i 3′–11′
ii 19′–20′. = no. 188 — see *BAM* 385 i 12′–14′; cf. also *BAM* 216: 8′–11′(no. 87)
ii 21′–25′. = no. 224 — see *BAM* 385 i 15′–22′; cf. *TDP* 192: 35–36
ii 26′–29′. = no. 225 — see *BAM* 323: 65–68; *BAM* 385 i 23′–26′; cf. *TDP* 168: 3–4
ii 29′–31′. = no. 223 — see *BAM* 323: 69
ii 32′–34′. = no. 236 — see *BAM* 323: 70–74
iii 1′–2′. = no. 250 — see *BAM* 220: 4′–5′; *BAM* 469: 47′–48′; *BAM* 472: 8′–9′; *AMT* 33/3: 16–17; cf. also *RSO* 32, p. 109ff v 9′–12′(no. 227)
iii 3′. = no. 251 — see *BAM* 220: 6′; *BAM* 469: 49′
iii 4′. = no. 269 — see *BAM* 469: 50′
iii 5′. = no. 270 — see *BAM* 469: 51′

iii 6′. = no. 271	see *BAM* 469: 52′
iii 7′. = no. 252	see *BAM* 221 iii 3′–4′; *BAM* 469 r. 1–2
iii 8′. = no. 272	see *BAM* 469 r. 3
iii 9′. = no. 273	see *BAM* 469 r. 4–5
iii 10′. = no. 274	see *BAM* 469 r. 6
iii 11′. = no. 275	see *BAM* 469 r. 7
iii 12′. = no. 314	see *BAM* 221 iii 5′–6′
iii 13′. = no. 315	see *BAM* 221 iii 7′–8′
iii 14′. = no. 324	see *BAM* 221 iii 9′–10′
iii 15′–16′. = no. 110	see *BAM* 221 iii 11′–13′; *BAM* 385 iv 1–3 cf. also *BAM* 9: 42–46 (no. 113)
iii 17′–20′. = no. 289	see *BAM* 323: 75–78; *BAM* 385 iv 4–13; *BAM* 221 iii 14′–18′ *BiOr* 39: 598f: 4–8
iii 21′–28′. = no. 178a	see *AMT* 97/1+: 1–15; *BAM* 385 iv 14–26; *BAM* 221 iii 19′–31′
iii 29′. = no. 331	see *BAM* 221 iii 32′; *BAM* 385 iv 27
iii 30′–32′. = no. 296	
iii 33′–34′. = no. 334	
iv 1′–3′. = no. 278	see *BAM* 469 r. 17–19
iv 4′–5′. = no. 279	see *BAM* 469 r. 20–21
iv 6′–7′. = no. 280	see *BAM* 469 r. 22–23; cf. also *AMT* 97/4: 16′–17′(no. 293)
iv 8′–9′. = no. 281	see *BAM* 469 r. 24–25
iv 10′–11′. = no. 282	see *BAM* 469 r. 26–27
iv 12′–13′. = no. 283	see *BAM* 469 r. 28–29
iv 14′–15′. = no. 284	see *BAM* 469 r. 30–31
iv 16′–17′. = no. 297	
iv 18′–19′. = no. 335	

BAM 472 (= *AMT* 100/2 [*KMI* 74]+*AMT* 78/10).

Apart from a partial translation in R. Campbell Thompson, *JRAS* 1929.823, this text has never been edited.

1′–3′. = no. 298	
4′–7′. = no. 60	see *BAM* 3 ii 52–iii 6; *BAM* 469: 38′–42′; *AMT* 33/3: 10–12; *AMT* 82/4: 5–7;

RSO 32, p. 109ff vi 1′–8′;
cf. also *BAM* 469: 35′–36′(no. 267);
BAM 469: r. 7 (no. 275)
8′–9′. = no. 250 see *BAM* 220: 4′–5′;
BAM 469: 47′–48′;
BAM 471 iii 1′–2′;
AMT 33/3: 16–17;
cf. also *RSO* 32, p. 109ff v 9′–12′(no. 227)
10′–13′. = no. 286

BAM 473 (*AMT* 99/2 and 100/1 [*KMI* 62f]+*AMT* 1/4)

Apart from a translation made by R. Campbell Thompson, *AJSL* 47.20–21 (cf. idem, *AJSL* 54.28; *PRSM* 17.6), this text has not been edited. It is discussed in F. Köcher, *BAM*, vol. 3: xii n. 10

i 1–2. to keep away hate magic see *BAM* 209: 1–3
i 3–5. " see *BAM* 209: 4–6
i 6–7. "
i 8–9. to keep away KA.DIB.BI.DA see *BAM* 209: 10–12
i 10–11. " see *BAM* 209: 13–15
i 12–13. " see *BAM* 209: 16–18
i 14–15. to keep away DI.BAL.A see *BAM* 209: 19–21
i 16–17. " see *BAM* 209: 22–24
i 18–19. " see *BAM* 209: 25–27
i 20–21. to keep away ZI.KU$_5$.RU.DA see *BAM* 209: 28–30;
BAM 461 iii 25′–28′;
BAM 463 r. 1–2
i 22–23. " see *BAM* 209: 31–33;
BAM 461 iii 29′–32′;
BAM 463 r. 3–4
i 24–25. " see *BAM* 209: 34–36
i 26. label see *BAM* 209: 37
i 27. "
i 28–29. = no. 336
i 30–36. = no. 337
col ii text is completely broken away
iii 1′–2′. = no. 288
iii 3′–5′. = no. 65 see *BAM* 155 iii 13′–15′;
AMT 102/1 i 45′–47′;
BAM 227: 1′–3′
iii 6′–24′. = no. 169 see *BAM* 474: 1′–10′
iv 1′–9′. very fragmentary
iv 10′–14′. to keep away illness see *BAM* 209 r. 12′–17′
iv 15′–22′. colophon see *BAM* 475; *BAM* 209 r. 18′

BAM 474

1′–10′. = no. 169	see *BAM* 473 iii 6′–24′
11′–13′. = no. 170	

BAM 481 (= *AMT* 6/9+*AMT* 2/2)

Apart from the section parallel to *BAM* 480 edited by M. Worthington, *JMC* 5.12, 20, and a partial translation in R. Campbell Thompson, *PRSM* 17.21 (cf. idem, *AJSL* 53.231), this text has never been edited.

1′–3′. ?	
4′–5′. ?	
6′–8′. *ṣētu*	see *BAM* 480 iii 17–19
9′. "	
10′–12′. *ašû*	see *BAM* 494 ii 23, 12–13
13′–16′. = no. 116	see *BAM* 9: 51–54; *AMT* 14/5: 1–2; *BAM* 493 i 2′–4′

r. 1–3. headache?

BAM 482 (= *CT* 23.38–48+*AMT* 15/2+)

This text is edited by A. Attia and G. Buisson, *JMC* 1.1–24. There is a partial translation in R. Campbell Thompson, *AJSL* 24.327–335, 345–353 (cf. idem, *AJSL* 54.12–36; *JRAS* 1929.818). Parts of the text are discussed in B. Landsberger, *WO* 3.55–56; P. Herrero, *RA*69.51 n. 5; H. Hirsch, *ZA* 59.326.

i 1–4. headache	see *BAM* 11: 1–3; *BAM* 480 iv 50′
i 5–6. "	
i 7–9. "	see *BAM* 9: 35–39; *BAM* 11: 4–6; Jastrow r.4–7
i 10–12. "	see *BAM* 11: 7–8
i 13–14. "	see *BAM* 11: 9; *AMT* 20/1 i 1′–2′
i 15–16. "	see *AMT* 20/1 i 3′–4′
i 17–18. "	see *BAM* 11: 10–11; *AMT* 20/1 i 5′–6′
i 19–20. "	see *BAM* 11: 12–13; *AMT* 20/1 i 7′–8′
i 21–22. "	see *BAM* 11: 14–15; *AMT* 20/1 i 9′
i 23–24. "	see *AMT* 20/1 i 10′–12′
i 25–27. "	see *AMT* 20/1 i 13–14; Jastrow r.8
i 28–29. "	see *AMT* 20/1 i 15′–16′; cf. *KUB* 29.58 vi 1–2; *BAM* 159: 45–46

i 30–31. "	see *AMT* 20/1 i 17′–18′
i 32ff. "	see *AMT* 20/1 i 19–33; Jastrow r.9–12
i 47′–48′. "	see *AMT* 20/1 i 34′–35′
i 49′–50′. = no. 105	see *BAM* 11: 32–33 *AMT* 20/1 i 36′–37′; cf. *TDP* 42: 40
i 51′. = no. 106	see *AMT* 20/1 i 38′–39′; cf. *TDP* 42: 40
i 52′–53′. = no. 107	see *AMT* 20/1 i 40′–41′
i 54′–55′. = no. 100	see *BAM* 11: 34–35; *AMT* 20/1 i 42′–43′; cf. *TDP* 42: 40
i 56′–58′. = no. 104	see *AMT* 20/1 i 44′–46′; cf. *TDP* 42: 40
i 59′. = no. 101	see *AMT* 20/1 i 47′
i 60′–61′. = no. 102	cf. *TDP* 42: 39
i 62′–63′. = no. 103	
i 64′–ii 1. headache	
ii 2–3. pulsating headache	see *BAM* 9: 61–63; *BAM* 11: 19–20; Jastrow r.13–15; *Iraq* 65.223 ii 2–3
ii 4–5. "	see *BAM* 9: 40–41
ii 6. head problems	see *BAM* 3 iii 18–19
ii 7. "	
ii 8–9. "	see Jastrow r.16
ii 10. ?	
ii 11–13. ?	
ii 14–15. ?	
ii 16. ?	
ii 17–19. pulsating headache	see *BAM* 11: 18
ii 20–21. = no. 76	see *BAM* 9: 14–15;. cf. *SpTU* 3 no. 88 ii 22
ii 22–23. = no. 77	see *BAM* 9: 16–17; cf. *SpTU* 3 no. 88 ii 23
ii 24–25. = no. 78	see *BAM* 9: 18–20; *AMT* 20/1 ii 1; cf. *SpTU* 3 no. 88 ii 24
ii 26–27. = no. 73	see *BAM* 3 iii 28–30; *AMT* 20/1 ii 3–4; cf. *SpTU* 3 no. 88 ii 19
ii 28–29. = no. 74	see *BAM* 3 iii 31–33; *AMT* 20/1 ii 5–6; cf. *SpTU* 3 no. 88 ii 20
ii 55′–61′. headache?	
ii 62′–64′. = no. 79	cf. *TDP* 36: 31; *SpTU* 3 no. 88 i 10;

	cf. also *BAM* 3 iii 7–11 (no. 111)
ii 64′–65′. = no. 81	cf. also *BAM* 3 iii 12–14 (no. 112)
iii 1–2. = no. 82	cf. *TDP* 36: 32; *SpTU* 3 no. 88 i 11
iii 3–4. = no. 80	
iii 5–6. = no. 83	cf. *TDP* 34: 17
iii 7–9. = no. 68	cf. *TDP* 34: 13
iii 35′–36′. headache?	
iii 37′–39′. = no. 87	see *BAM* 216: 8′–11′; *AMT* 97/4: 25′–29′; cf. also *BAM* 471 ii 19′–20′(no. 188)
iii 40′–47′. = no. 92	see *BAM* 7: 1–10; *BAM* 9: 1–8; *BAM* 158 i 1–15; Jastrow r. 19–27
iii 48′–49′. pulsating headache	
iii 50′. "	
iii 51′–57′. headache	
iii 58′–59′ "	
iii 60′–65′ "	
iv 1. "	
iv 2–4. "	
iv 5–6. "	
iv 7–8. "	see *BAM* 159 ii 47–48
iv 9. "	
iv 10–11. "	
iv 12–14. "	
iv 15–16. "	
iv 17–18. "	
iv 30′–32′. = no. 118	see *AMT* 19/1 iv 9′–13′; cf. *TDP* 36: 35–36; *SpTU* 3 no. 88 i 14 cf. also *BAM* 216: 12′–15′(no. 117)
iv 33′–34′. headache	see *AMT* 19/1 iv 14′–15′
iv 35′–36′. "	
iv 37′–39′. "	
iv 40′–41′. = no. 90	see *AMT* 19/1 iv 22′–23′; Jastrow r. 28; cf. *TDP* 34: 18
iv 42′. = no. 88	see *AMT* 19/1 iv 24′
iv 42′–43′. = no. 89	see *AMT* 19/1 iv 25′–26′; *AMT* 97/4: 6′–8′ cf. *TDP* 34: 18
iv 44′–45′. = no. 84	see *AMT* 19/1 iv 27′–28′ cf. *TDP* 34: 15
iv 46′–50′. prognostics	see *AMT* 19/1 iv 29′–34′

iv 51′–58′. colophon — cf. *AMT* 102/1 i 1

BAM 483

i 1′–5′. ?
i 6′–8′. ?
ii 1′–4′. ?
ii 5′–13′. = no. 113 — see *BAM* 9: 42–46; *AMT* 102/1 i 1–6; *BAM* 216: 37′–40′; Jastrow r. 29–33; cf. also *BAM* 221 iii 11′–13′(no. 110); *LKA* 85: 1–25 (no. 199)
ii 14′–16′. = no. 114a — see *AMT* 102/1 i 7–17

BAM 485

i 1′–6′. = no. 58 — see *AMT* 102/1 i 27′–36′
i 7′–8′. = no. 71 — see *AMT* 102/1 i 37′–44′
ii 1′. traces
ii 2′–7′. headache — see *AMT* 103/1 ii 8–22; *AMT* 47/2: 1′–6′; cf. *BAM* 469: 24′–26′
ii 8′–11′. headache — see *AMT* 103/1 ii 23–26; *AMT* 47/2: 7ff

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BAM 493

i 1′. fragmentary
i 2′–4′. = no. 116 — see *BAM* 9: 51–54; *AMT* 14/5: 1–2; *BAM* 481: 13′–16′
i 5′–6′. = no. 338 — see *AMT* 102/1+ i 55′–57′
i 7′–8′. neck muscles — see *AMT* 102/1+ i 58′–61′
i 9′–10′. ?
i 11′–12′. ?
iv 1–20. ?

BAM 503 (= *AMT* 33/1, 34/1 and 35/2 [*KMI* 20]+*AMT* 36/1 [*KMI* 18–20]+*AMT* 12/2+*AMT* 34/5 [*KMI* 19] +*AMT* 34/4+*AMT* 37/2+*AMT* 35/4+*AMT* 4/7+*AMT* 38/4 [*KMI* 18]

+*AMT* 37/10 [*KMI* 18]+*AMT* 38/1 [*KMI* 19]++)

Apart from a partial translation in R. Campbell Thompson, *JRAS* 1931.1–18; cf. idem, *PRSM* 17.15, this text has never been edited. The text is discussed in R. Labat, *RSO* 32.109.

i 1′–6′. = no. 339
i 7′–10′. = no. 316
i 11′–16′. = no. 159
i 17′–18′. = no. 136a — see *RSO* 32, p. 109ff v 13′–16′
i 19′. = no. 145
i 20′–23′. = no. 149a — cf. also *BAM* 506: 14′–31′(no. 156)
i 24′–25′. = no. 150
i 25′. = no. 146
i 26′–27′. = no. 147
i 28′–29′. = no. 137a — see *BAM* 508 iv 1–2; *CT* 51 no. 199: 1–4
i 30′. = no. 138
i 31′–32′. = no. 139a — see *BAM* 3 iv 33–34; *RA* 53, p. 1ff r. 29–30
i 33′–34′. = no. 140
i 35′. = no. 141
i 36′–37′. = no. 142
i 38′–39′. = no. 151.
i 40′. = no. 148
i 41′–ii 5. = no. 152 — cf. also *BAM* 506: 14′–31′(no. 156)
ii 6–9. = no. 153 — cf. also *BAM* 506: 14′–31′(no. 156)
ii 9–15. = no. 154 — cf. also *BAM* 506: 14′–31′(no. 156)
ii 16–18. = no. 132 — see *BAM* 507: 2′–5′; cf. also *BAM* 506: 14′–31′(no. 156); *BAM* 506: 2′–3′(no. 142)
ii 27′–30′= no. 133 — see *BAM* 508 iv 18–27
ii 31′–33′. = no. 134 — see *BAM* 506: 32′–34′; *BAM* 507: 6′–8′; *BAM* 508 iv 28–31; *CT* 51 no. 199: 14–17
ii 34′–36′. = no. 135 — see *BAM* 506: 35′–37′; *BAM* 507: 9′–14′; *BAM* 508 iv 32–34; *CT* 51 no. 199: 18–20
ii 37′ff. very fragmentary
ii 53′–57′. ear problems — see *RSO* 32, p. 109ff ii 11′–20′
ii 58′–60′. "
ii 61′–62′. " — see *BAM* 3 iii 30–52
ii 63′–64′. = no. 161 — see *BAM* 3 iv 12–13; *RA* 53, p. 1ff r. 18–19

ii 64′–65′. = no. 162		see *BAM* 3 iv 13; *RA* 53, p. 1ff r. 19–20
ii 65′–66′. = no. 160		see *RA* 53, p. 1ff r. 20–21
ii 67′–71′. ear problems		see *BAM* 3 iv 14–16
ii 72′.	"	
iii 1–11.	"	
iii 12–21.	"	
iii 22–25.	"	
riii 31′–56′.	"	
57′–60′.	"	cf. *BAM* 155 ii 5′–11′
iii 61′–63′.	"	see *RSO* 32, p. 109ff iv 8′–9′
iii 64′–67′.	"	
iii 68′–71′.	"	
iii 72′–74′.	"	
iii 75′–78′.	"	
iii 79′.	"	
iv 1–4.	"	
iv 5–6.	"	cf. *BAM* 155 ii 5′–11′
iv 7–8.	"	see *BAM* 512: 4′–5′
iv 9–10.	"	
iv 11.	"	
iv 12.	"	
iv 13–14.	"	
iv 15.	"	
iv 16–17.	"	
iv 18–19.	"	
iv 20–21.	"	
iv 22.	"	
iv 23.	"	
iv 24.	"	
iv 25–26.	"	
iv 27–28.	"	
iv 29–31.	"	see *BAM* 3 iv 28–30
iv 32–33.	"	
iv 34–35.	"	
iv 36–37.	"	
iv 38–39.	"	
iv 40–41.	"	
iv 42–43.	"	
iv 44.	"	
iv 45–46.	"	
iv 47ff.	"	

BAM 506 (= *AMT* 35/1++)

Apart from a partial translation in R. Campbell Thompson, *JRAS* 1931.19–20, this text has never been edited. Parts of the text are discussed by M. Geller, *ZA* 74.295.

1′. traces	
2′–3′. = no. 143	see *BAM* 3 iv 31–32;
	cf. also *BAM* 506: 26′–31′(no. 156);
	BAM 503 ii 16–18 (no. 132)
4′–5′. = no. 137b	see *AMT* 37/8: 2′–4′
	cf. also *BAM* 506: 26′–31′(no. 156);
6′–7′. = no. 139b	see *BAM* 508 iv 3–10;
	CT 51 no. 199: 5–13;
	cf. also *BAM* 506: 26′–31′(no. 156)
8′–9′. ear problems	cf. *BAM* 155 ii 5′–11′
10′. ear problems	see Labat, *TDP* 68: 10;
	cf. *RSO* 32, p. 109ff iii 16′
11′–13′. = no. 155	
14′–31′. = no. 156	cf. also *BAM* 503 i 41′–ii 5 (no. 152);
	BAM 503 ii 6–9 (no. 153);
	BAM 503 ii 9–15 (no. 154);
	BAM 503 i 20′–23′(no. 149a);
	BAM 506: 11′–13′(no. 155);
	BAM 503 ii 16–18 (no. 132);
	BAM 506: 2′–3′(no. 143);
	BAM 506: 4′–5′(no. 137b);
	BAM 216: 5′–7′(no. 137c);
	BAM 506: 6′–7′(no. 139b)
32′–34′. = no. 134	see *BAM* 503: ii 31′–33′;
	BAM 507: 6′–8′;
	BAM 508 iv 28–31;
	CT 51 no. 199: 14–17
35′–37′. = no. 135	see *BAM* 503: ii 34′–36′;
	BAM 507: 9′–14′;
	BAM 508 iv 32–34;
	CT 51 no. 199: 18–20
38′ff. fragmentary	

BAM 507

Parts of the text are discussed in M. Geller, *ZA* 74.295.

1′. traces	
2′–5′. = no. 132	see *BAM* 503 ii 16–18;
	cf. also *BAM* 506: 14′–31′(no. 156);
	BAM 506: 2′–3′(no. 143)
6′–8′. = no. 134	see *BAM* 503: ii 31′–33′;

	BAM 506: 32′–34′;
	BAM 508 iv 28–31;
	CT 51 no. 199: 14–17
9′–14′. = no. 135	see *BAM* 503: ii 34′–36′;
	BAM 506: 35′–37′;
	BAM 508 iv 32–34;
	CT 51 no. 199: 18–20

BAM 508 (= *AMT* 38/2+*AMT* 42/4)

Apart from a partial translation in R. Campbell Thompson, *JRAS* 1931.20–23, this text has never been edited. The text is discussed in R. Labat, *RSO* 32.109. Parts of the text are discussed in W.G. Lambert, *Atra-ḫasīs* 167, E. Reiner, *JNES* 26.189 and S. Maul, *Zukunftsbewältigung* 356 n. 20.

i 1′–14′. headache	see *AMT* 104/1: 25′–31′;
	BAM 386 iii 7′–20′;
	LKA 145: 1–9;
	K 6329 ii 2′–8′;
	K 8211 ii 3′–8′
i 15′–21′. headache	see *BAM* 520 ii 12′–18′;
	K 6329 ii 9′–17′;
	K 8211 ii 9′–18′;
	LKA 145: 10–15; r. 1;
	BM 123362 r. 16′–19′
i 22′–25′. headache	see *AMT* 104/1: 47′–48′;
	K 8211 ii 20′–22′;
	K 6329 ii 18′–20′;
	LKA 145 r. 2–4
i 26′–32′. internal problems	
ii 1′–11′. internal problems	see *JNES* 49.319f
iii 1–22′. ?	see *BAM* 333: 1–7;
	BM 98589 ii 21′–24′, iii 1–2;
	STT 240: 5′–11′
iv 1–2. = no. 137a	see *BAM* 503 i 28′–29′;
	CT 51 no. 199: 1–4;
iv 3–10. = no. 139b	see *BAM* 506: 6′–7′;
	CT 51 no. 199: 5–13;
	cf. also *BAM* 506: 14′–31′(no. 156)
iv 11–17. ?	cf. *AfO* 21, p. 17;
	STT 281 i 11′;
	Caplice, *OrNS* 40, p. 140ff: 2′–5′;
	K 3274 r. 13′
iv 18–27. = no. 133	see *BAM* 503 ii 27′–30′
iv 28–31. = no. 134	see *BAM* 503 ii 31′–33′;

	BAM 506: 32′–34′; *BAM* 507: 6′–8′; *CT* 51 no. 199: 14–17
iv 32–34. = no. 135	see *BAM* 503: ii 34′–36′; *BAM* 506: 35′–37′; *BAM* 507: 9′–14′; *CT* 51 no. 199: 18–20

BAM 516 (= *AMT* 19/6+*AMT* 18/2+*AMT* 12/3+*AMT* 16/3+*AMT* 12/4 + *AMT* 17/4 [*KMI* 16]+*AMT* 13/1+*AMT* 12/9 +*AMT* 8/5 [*KMI* 11]+ *AMT* 83/3+ *AMT* 28/10 [*KMI* 20]+)

Apart from a partial translation in R. Campbell Thompson, *PRSM* 19.38–42, this text has never been edited. Parts of the text are discussed in R. Labat, *JA* 242.212; S. Maul, *Zukunftsbewältigung* 45 w/ n. 96.

i 1–6. = no. 122
i 7–8. = no. 121
i 9–12. = no. 128
i 13. fragmentary
i 14ff. "
i 35′–39′. "
i 50′–51′. "
i 52′. eye problems
i 53′–60′. eye problems
i 61′–65′. = no. 123
i 66′–69′. = no. 124
i 70′–72′. = no. 125
cols. ii–iv. eye problems

BAM 546

The parallel with *CT* 23.15–22+ was noted by F. Köcher in *BAM* VI: xxi.

i 1′–2′. = no. 53	see *CT* 23.15–22+ i 11′–12′ *BAM* 230: 25–27
i 3′–6′. = no. 18	see *CT* 23.15–22+ i 13′–25′ *BAM* 230: 28–39 K 2415: 1–5 Sm 1227: 2–11

BBR 2 no. 52

The text is edited in H. Zimmern, *BBR*, pp. 164–67 and A. Tsukimoto, *kispum*, 167–68 and discussed by J. Bottéro, *ZA* 73.153– 203 (his no. 1). Parts of the text are discussed in S. Maul, *Zukunftsbewältigung* 47 w/ n. 122; D. Schwemer, THeth 23.60 n. 170.

1–23. no. 232

BE 31.60 (+*AMT* 29/4+ K 2991 + K 13382)

Parts of the text are discussed in F. Köcher, *AfO* 21.18–19; S. Maul, *Zukunftsbewältigung* 356 n. 20, 375 n. 22.

col i. neck problems
ii 4–11. = no. 201 — see *SpTU* 4 no. 129 i 26–40
ii 12–17. numbness — see *SpTU* 4 no. 129 i 1–5; *BAM* 354 iv 1–6; K 3274 r. 3′–5′
ii 18–28. numbness — see *SpTU* 4 no. 129 ii 25–29; *BAM* 354 iv 7–11; K 3274 r. 6′–8′
cols. iii–iv. numbness and paralysis — see *BAM* 354 iv 12–25; K 3274 r. 9′–16′; *BAM* 349 r. 2′–7′; *SpTU* 4 no. 129 ii 30–39; *BAM* 194 iv 15–21

BID, pl. l8

The text is edited in W. Farber, *BID* 210–217.

1–13. = no. 228 — see *BAM* 323: 79–88

BiOr 39.598f

1–3. ear problems
4–8. = no. 289 — see *BAM* 323: 75–78; *BAM* 471 iii 17′–20′; *BAM* 385 iv 4–13; *BAM* 221 iii 14′–18′

BMS 53

The text is edited in J.A. Scurlock, *JAOS* 108.206–209. Parts of the text are discussed

in D. Schwemer, THeth 23.73 n. 225.

1–31. = no. 120 see *KAR* 267: 31–r. 25.

CT 23.15–22+

CT 23.15-22(K 2175+K 2469+K 2475+K 2480+K 7814)+
K 2431(unpub.)+K 14738(unpub.)(+)K 2352(unpub.)(+)
K 11321(unpub.)+*AMT* 29/1(K 8777)+*AMT* 89/3(K 10429+
K 11677)+*KMI* 74(K 10710)+K 10454(unpub.)+*AMT* 38/6 (K 13962)

Concordance of Fragments

Line no.	**Text**
i 1′–18′	K 2431
i 21′–41′	K 2175(+K 2469+K 2475+K 2480+K 7814)
i 42′–49′	K 14738+K 2175(+K 2469+K 2475+K 2480+K 7814)
i 50′–ii 31′	K 2175(+K 2469+K 2475+K 2480+K 7814)
ii 32′–41′	K 2352
iii 3–10	K 11321
iii 18–19	K 8777+K 10429
iii 20–22	K 8777+K 10429+K 2175(+K 2469+K 2475+K 2480+K 7814)
iii 23–26	K 11677+K 10429+K 2175(+K 2469+K 2475+K 2480+K 7814)
iii 27–33	K 11677+K 2175(+K 2469+K 2475+K 2480+K 7814)
iii 34–iv 2	K 2175(+K 2469+K 2475+K 2480+K 7814)
iv 3–8	K 10710+K 2175(+K 2469+K 2475+K 2480+K 7814)
iv 9	K 10454+K 10710+K 2175(+K 2469+K 2475+K 2480+K 7814)
iv 10–11	K 10454+K 2175(+K 2469+K 2475+K 2480+K 7814)
iv 12–15	K 10454
iv 16–17	K 8777+K 10454
iv 18–22	K 8777
iv 23	K 11677+K 8777
iv 24–26	K 11677+K 8777+K 2175(+K 2469+K 2475+K 2480+K 7814)
iv 27–32	K 11677+K 2175(+K 2469+K 2475+K 2480+K 7814)
iv 33–36	K 2175(+K 2469+K 2475+K 2480+K 7814)
iv 37–45	K 13962+K 2175(+K 2469+K 2475+K 2480+K 7814)

Bibliography

CT 23.15–22+ was edited by E. Ebeling in his *TuL* 146–154 (no. 30F) and corrected by W. von Soden, *ZA* 43.270–272. It was reedited by G. Castellino in *OrNS* 24.240–274, who argued, on stylistic grounds, that *CT* 23.15–22+ was not a single text but should be divided into two separate texts (*CT* 23.15–18 and *CT* 23.19–22). In this division of *CT*

23.15–22+ into two separate texts, Castellino is followed by J. Bottéro, *ZA* 73.153–203 (his nos. 10 and 11). However, from the photograph (obtained with the kind permission of the Trustees of the British Museum), it is now quite clear that *CT* 23.15–18 and *CT* 23.19–22 are, in fact, as R. Campbell Thompson thought, part of the same tablet. One of the recitations from this text (i 40′–45′) is translated in J.M. Seux, *Hymnes* 423–424 and two others (i 26′–29′and i 33′–35′) in B.R. Foster, *Before the Muses* 858–859. Parts of the text are discussed in S. Maul, *Zukunftsbewältigung* 46 w/ n. 109.

i 1′–2′. = no. 19	see *BAM* 230: 8–10;
	BAM 295: 2′–6′
i 3′. = no. 38	see *BAM* 230: 11–12
i 4′–5′. = no. 20a	see *BAM* 230: 13–16
i 6′–7′. = no. 22	see *BAM* 230: 17–19;
	BAM 295: 7′–11′
i 8′a. = no. 23	see *BAM* 230: 20
i 8′b. = no. 50a	see *BAM* 230: 21
i 9′. = no. 24	see *BAM* 230: 22–23
i 10′. = no. 51a	see *BAM* 230: 24
i 11′–12′. = no. 53	see *BAM* 230: 25–27
	BAM 546 i 1′–2′.
i 13′–25′. = no. 18	see *BAM* 230: 28–39
	BAM 546 i 3′–6′
	K 2415: 1–5
	Sm 1227: 2–11
i 26′–32′. = no. 3	
i 33′–39′. = no. 4	see LKA 81: 1–11
i 40′–48′. = no. 10	see *KAR* 21: 1–17
i 49′–55′. = no. 5	see *KAR* 21: 18–r. 6
	K 3576: 1–12
i 56′–69′. = no. 21	see *KAR* 21 r. 7
ii 1′–7′. = no. 11	
ii 8′–12′. = no. 6	
ii 13′–17′. = no. 12	
ii 18′–30′. = no. 13	
ii 31′–41′. = no. 14	see *KAR* 234: 1–13
	K 2781: 1–10
iii 1–11. = no. 15	see *KAR* 234: 14–26
[iii 12–16]. = no. 7	see *KAR* 234: 27–r. 2
iii 17–28. = no. 8	see *KAR* 234 r. 3–17
iii 29–37. = no. 9	see *KAR* 234 r. 18–26
iv 1–4. = no. 16	
iv 5–7. = no. 54	
iv 8–12. = no. 20b	
iv 13–14. = no. 25	
iv 15–16. = no. 26	
iv 17. = no. 27	

iv 18. = no. 28	
iv 19. = no. 29	
iv 20. = no. 31	see *SpTU* 4 no. 134: 9
iv 21. = no. 32	see *SpTU* 4 no. 134: 10
iv 22. = no. 34	see *SpTU* 4 no. 134: 12
iv 23a. = no. 33	see *SpTU 4* no. 134: 11
iv 23b. = no. 51b	see *SpTU* 4 no. 134: 13a
iv 24. = no. 50b	see *SpTU* 4 no. 134: 13b
iv 25. = no. 52	see *SpTU* 4 no. 134: 14a
iv 26. = no. 35	see *SpTU* 4 no. 134: 14b–15
iv 27. = no. 36	see *SpTU* 4 no. 134: 16–17
iv 28. = no. 39	
iv 29. = no. 40	
iv 30. = no. 41	
iv 31. = no. 42	
iv 32. = no. 43	
iv 33–34. = no. 44	
iv 35–36. = no. 45	
iv 37–39. = no. 46	
iv 40. = no. 47	
iv 41–42. = no. 48	
iv 43–45. = no. 49	

CT 23.38–48+

recopied as *BAM* 482 (q.v.)

CT 51 no. 199

1–4. = no. 137a	see *BAM* 503 i 28′–29′; *BAM* 508 iv 1–2;
5–13. = no. 139b	see *BAM* 506: 6′–7′; *BAM* 508 iv 3–10; cf. also *BAM* 506: 14′–31′(no. 156)
14–17. = no. 134	see *BAM* 503 ii 31′–33′; *BAM* 506: 32′–34′; *BAM* 507: 6′–8′;. *BAM* 508 iv 28–31
18–20. = no. 135	see *BAM* 503 ii 34′–36′; *BAM* 506: 35′–37′; *BAM* 507: 9′–14′; *BAM* 508 iv 32–34

CTMMA 2.32

This text listing strings of prophylactic stones is published in copy by I. Spar and transliteration and translation by I. Finkel (pp. 162–170) in: I. Spar and W.G. Lambert, *Cuneiform Texts in the Metropolitan Museum of Art* 2.

iv 18–19.= no. 20d — see *BAM* 376 iii 8–9

Gray, *Šamaš*, pl. 12

1′. ?
2′–15′. = no. 226 — see *BAM* 323: 1–38
Edge 1–2. ?[3]

Gray, *Šamaš*, pl. 20

1–r.5. = no. 218 — see *BAM* 323: 39–64

Iraq 65.223, 229

This text has been published in copy, transliteration, translation and commentary by N. Heeßel and F. al–Rawi, *Iraq* 65.221–239. Most sections have parallels, which are noted in *Iraq* 65.236–239; only the ghost text parallels are noted below.

i 1–2. shaved head bandage for fever in head
i 3–4. shaved head bandage for ditto
i 5–11. one day refrigerent plaster, wash and bandage for *kurāru* on the head
i 12–15. bandage to calm pulsating headache
i 16–19. bandage for ditto
i 20–23. "answering" bandage (for the head)
i 24–29. bandage for the head
i 30–33. = no. 161 — see *BAM* 3 iv 12–13; *BAM* 503 ii 63′–64′; RA 53.1ff. r. 18–19
i 33–34. = no.162 — see *BAM* 3 iv 13; *BAM* 503 ii 64′–65′; RA 53.1ff. r. 19–20

[3] [... ^{d}*Nus*]*ku* KI.MIN ÉN EN *da-pi-nu* ŠID-*nu* / [...] ^{d}*Taš-me-tum* KI.MIN ÉN ^{d}*Taš-me-tum* Š[ID-*nu*] "[... Nus]ku, ditto. You recite the recitation 'Heroic Lord'. [...] Tašmetum, ditto. You re[cite] the incantation 'Tašmetu'." Presumably the "ditto" refers to some act, such as the making of offerings, which was repeated with a series of gods and goddesses.

i 34–36. = no.160 — see *BAM* 503 ii 65′–66′; RA 53.1ff. r. 20–21
i 37–42. = no. 163a — see *BAM* 3 iv 17–19
i 43–45. = no. 139a — see *BAM* 503 i 31′–32′; *BAM* 3 iv 33–34; RA 53.1ff. r. 29–30

i 46–47. tampon for the ears
i 48–50f. tampon for ears containing pus
ii 1–3. daub for the eyes
ii 4–5. bandage for teary eyes
ii 6–14. decoction for eyes with tears, dimness and confusion of vision
ii 15–19. daub for sore eyes
ii 20–21. eye plaster
ii 22–27. daubs for *kiṣṣatu* on the eyes to make eyelashes sprout
ii 28–30. daub and plaster for ditto on rims of the eyes
ii 31–34. nostril wash for ??
ii 35–37. nostril insert, rub, wash, fumigant and wash for *buʾšānu* affecting the nostrils
ii 48–50. salve for persistant sore in the nose
ii 51–52. wash for ditto
ii 53ff. ?? for loosening *buʾšānu*
iii 1–4. bandage for ??
iii 5–11. overnight plaster for moving teeth oozing blood
iii 12–13. plaster for ditto
iii 14–22. plaster for loose teeth oozing blood or moving or gums oozing blood
iii 23–25. wash and salve for *erimu*-lesions on the face
iii 26–27. ?? for dark spots
iii 28–36. ?? for ??
iii 37–44. bandage and pills for *šaššaṭu*
iii 45–52. ?? for ??
iv 1–6. potion for hurting chest and "sick lungs"
iv 7–10. sucked remedy for the lungs
iv 11–13. potion and amulet for the lungs
iv 14–19. potion for "sick lungs" and mouth affected by *buʾšānu*
iv 20–23. potion for "sick lungs," sore windpipe with *guḫḫu*-cough and production of blood with phlegm
iv 24–44. *tariḫu* for "sick lungs," thick sputum in the lungs, *suʾālu*-cough or any lung problem; for the winter; secret of kingship
colophon

KAR 21

1–17. = no. 10 — see *CT* 23.15–22+ i 40′–48′
18–r. 6. = no. 5 — see *CT* 23.15–22+ i 49′–55′; K 3576: 1–12

r. 7–10.[4] = no. 21	see *CT* 23.15–22+ i 56′–69′
r. 11–20. = no. 17	

KAR 22

KAR 22 was first edited by E. Ebeling in *TuL* 17 (no. 20). Corrections to his readings were made by W. von Soden, *ZA* 43.275–76; cf. B.M. Nasrabadi, BF 23.49–51 (II.4.7). The text is also discussed in J. Bottéro, *ZA* 73.153–203 (his no. 4); S. Maul, *Zukunftsbewältigung* 75 w/n. 35; D. Schwemer, THeth 23.127.

1–r. 13. = no. 131	see *AMT* 54/2: 1–r. 1′
r. 14–17. colophon[5]	

KAR 32

This text was edited (without the parallel K 9175) in E. Ebeling, MVAG 23/1.34–37. The ritual section was reedited in A. Tsukimoto, *kispum* 151–152; cf. B.M. Nasrabadi, BF 23.51 (II.4.8). The recitation is translated in J.M. Seux, *Hymnes* 424– 425. Parts of the text are discussed in S. Maul, *Zukunftsbewältigung* 51 w/n. 64.

1–44. = no. 219	see K 9175: 1′–14′

KAR 56

This text was edited by E. Ebeling in *ZDMG* 74.189–91.

1–4. = no. 177	
5–11. = no. 290	see *AMT* 93/1: 2′–4′; *BAM* 9: 47–50
12–r. 10. = no. 179	
r. 11–13. = no. 180	
r. 14–17. colophon[6]	

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[4] The scribe apparently started to copy one prescription (r. 7–10), then changed his mind and erased it, substituting another prescription (r. 11–20).

[5] The catch line reads: DIŠ NA MURUB$_4$ UGU-*šú* SAG.KI.MEŠ-*šú* TAG.TAG.MEŠ-*šú*: "If the middle of a man's scalp (and) his temples continually hurt him." This is the first line of *LKA* 86–88 (q.v.).

[6] The catch line reads: DIŠ NA *lu* AN.TA.ŠUB.BA *lu-u* ^{d}LUGAL.ÙR.RA: "If a man, either AN.TA.ŠUB.BA or Lugalurra ..."

KAR 157

recopied as *BAM* 168 (q.v.)

KAR 182

recopied as *BAM* 216 (q.v.)

KAR 184

recopied as *BAM* 323 (q.v.)

KAR 188

recopied as *BAM* 11 (q.v.)

KAR 190

recopied as *BAM* 7 (q.v.)

KAR 202

recopied as *BAM* 3 (q.v.)

KAR 213

recopied as *BAM* 376 (q.v.)

KAR 234

This text is discussed in J. Bottéro, *ZA* 73.153–203. (his no. 9). Parts of the text are discussed in W.R. Mayer, *OrNS* 58.152–153 w/nn. 9–10; S. Maul, *Zukunftsbewältigung* 106 w/n. 43.

1–13. = no. 14	see *CT* 23.15–22+ ii 31′–41′
	K 2781: 1–10
14–26. = no. 15	see *CT* 23.15–22+ iii 1–11
27–r. 2. = no. 7	see *SpTU* 4 no. 134: 1–6
r. 3–17. = no. 8	see *CT* 23.15–22+ iii 17–28

r. 18–26. = no. 9	see *CT* 23.15–22+ iii 29–37

KAR 267

KAR 267 was edited by E. Ebeling in *TuL* 138–42 (no. 30 C). He also edited *AMT* 97/1+ (q.v.), but as a separate text. W. von Soden, *ZA* 43.268–69 made corrections to Ebeling's readings. *KAR* 267 is discussed by J. Bottéro in *ZA* 73.153–203 (his no. 7 *AMT* 97/1+ is separately listed as his no. 2); the recitations addressed to Šamaš (ll. 12–26, r. 1–24) are translated in J. M. Seux, *Hymnes* 416–20. The second is also translated in B.R. Foster, *Before the Muses* 554–555. For ll. 1–30, see W. Farber, *TUAT* 2/2.260–61. Parts of the text are discussed in J.A. Scurlock, *JAOS* 108.206–208; S. Maul, *Zukunftsbewältigung* 81 n. 105, 95 w/ n. 14; D. Schwemer, THeth 23.69 n. 201.

1–30. = no. 119	see *LKA* 85 r. 1–33; *AMT* 97/1+: 16–41; K 9621: 1′–7′
31–r. 24. = no. 120	see *BMS* 53: 1–31
r. 25–28. colophon[7]	

KBo IX 50

The text is partially edited in D. Schwemer, THeth 23 (= "Handschrift D").

7′–17′. = no. 221	see *KBo* XXXVI 29 iv 5′–21′ *KUB* XXXVII 93: 2′–9′
17′ff. *bennu*	

KBo XXXVI 29

The text is edited in D. Schwemer, THeth 23 (= "Handschrift A")

i 1′–44′. ghost assistance (*Kūbu*)	
i 45′–ii 7. worry	see *KBo* XXXVI 34 ii 1′–9′
ii 8–53. = no. 220	see *KBo* XXXVI 34 ii 10′–22′ *KUB* IV 77: 1′–10′
ii 54–iii 6′. fragmentary	
iii 7′–10′. "	
iii 11′. label	
iii 12′–19′. fragmentary	
iii 20′–23′. "	

[7] The catch line reads: DIŠ NA $GIDIM_4$ DIB-*su lu-u* SAG.ĦUL.ĦA.ZA DIB-*su-ma* GUB.[GUB]: "If a ghost seizes a man or a *mukil rēš lemutti*-demon seizes him and sta[ys there]."

iii 24′–35′. "
iii 36′–54′ "
iii 55′–iv 4′. "
iv 5′–21′. = no. 221 see *KBo* IX 50: 7′–17′
KUB XXXVII 93: 2′–9′

iv 22′–24′. indigestion
iv 25′–32′. "
iv 33′–l.e.1. fragmentary

KBo XXXVI 34

The text is edited in D. Schwemer, THeth 23 (= "Handschrift B")

ii 1′–9′. worry see *KBo* XXXVI 29 i 45′–ii 7
ii 10′–22′. = no. 220 see *KBo* XXXVI 29 ii 8–53
KUB IV 77: 1′–10′

KUB IV 77

The text is edited in D. Schwemer, THeth 23 (= "Handschrift C").

1′–10′. = no. 220 see *KBo* XXXVI 29 ii 8–53
KBo XXXVI 34 ii 10′–22′

KUB XXIX 58 (+ 59+*KUB* XXXVII 84)

The text is edited in G. Meier, *ZA* 45.195–208. Parts of the text are discussed in J. Friedrich, *AfO* 17.55; D. Schwemer, THeth 23.9 w/n. 33, 25, 44 n. 94, 117, 118 n. 292, 123, 125 n. 311, 138–139.

cols. i–v = *liʾbu ša šadî*
vi 1–4. = no. 215 see *BAM* 159 vi 45–47
vi 5–7. = *liʾbu ša šadî*

KUB XXXVII 93

The text is edited in D. Schwemer, THeth 23 (= "Handschrift E").

2′–9′. = no. 221 see *KBo* XXXVI 29 iv 5′–21′
see *KBo* IX 50: 7′–17′

LKA 81

1–11. = no. 4 — see *CT* 23.15–22+ i 33′–39′
r. 1′–4′. colophon[8]

LKA 84

This text was edited by E. Ebeling in *TuL*, 122–23, 144–46 (no. 30 E), with corrections by W. von Soden, *ZA* 43.267–68, and A. Tsukimoto, *kispum* 170–172 (ll. 1–10 only). It is discussed in J. Bottéro, *ZA* 73.153–203. (his no. 3). The recitation is translated in J.M. Seux, *Hymnes* 421–23. Parts of the text are discussed in D. Schwemer, THeth 23.53 n. 137.

1–r. 12. = no. 217
r. 13–15. = no. 177
r. 16. = no. 301

LKA 85

Parts of this text are discussed in S. Maul, *Zukunftsbewältigung* 81 n. 105.

1–25. = no. 199 — cf. also *BAM* 9: 42–46 (no. 113)
r. 1–33. = no. 119 — see *KAR* 267: 1–30; *AMT* 97/1+: 16–41; K 9621: 1′–7′

LKA 86

1′–r.19. = no. 115 — see *LKA* 88: 1–r.20; *LKA* 87: 1′–r.20

LKA 87

Parts of the text are discussed in D. Schwemer, THeth 23.53 n. 137.
1′–r.20. = no. 115 — see *LKA* 88: 1–r.20; *LKA* 86: 1′–r.19

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[8] [GABA.RI GIŠ].ʳZUˡ [Aš+šur^{KI}-i] / [*ana* DI]B DÙ-*ši* ^{m}*Ki-ṣir*-[^{d}PA] / [DUMU] $^{m.d}$UTU-DÙ ^{LÚ}MAŠ. [MAŠ] / ʳ*ḫa-an-ṭiš*ˡ ZI-*ḫ*[*a*] "[Copy of an Assyrian wri]ting board. [For the execut]ion of a performance, quickly excerpt[ed] by Kiṣir-[Nabû son] of Šamaš-ibni the *āšipu*."

LKA 88

1–r.20. = no. 115 — see *LKA* 87: 1′–r.20; *LKA* 86: 1′–r.19

OrNS 39 tab. 5 (Rm 99)

This text (and its duplicates) are discussed in Maul, *Zukunftsbewältigung* 56 w/n. 159, 166 w/ n. 88, 220.

1–12. = no. 2 — see *AfO* 29/30.4: 19–l.e. 2′; *SpTU* 4 no. 137: 1–11

r. colophon.

RA 14.87f

i 1′–2′. = no. 302
i 3′–10′. = no. 185
i 11′ff. fragmentary
ii 1′–5′. multi–purpose
ii 6′–10′. = no. 205 — see *BAM* 216: 55′–58′; *RSO* 32, p. 109ff v 1′–5′; cf. *TDP* 76: 62; cf. also *BAM* 312: 16 (no. 204)

RA 53.10ff

The text is discussed in R. Labat, *RA* 55.95. Around one quarter of this text duplicates N. Heeßel and F. Al-Rawi, *Iraq*, 65.223 i.

1–6. fragmentary
7–11. headache
12–13. headache
14–15. headache
16–17. headache
18–19. headache — cf. *BAM* 8: 1–4; *BAM* 216: 12′–15′

20–21. headache
22–24. sores
25–26. *kiṣṣatu*
27. *kiṣṣatu*
28. *kiṣṣatu*
29. *kiṣṣatu*

30–32. various skin problems on the head — see *BAM* 33: 1–7; *AMT* 6/1: 9′–11′
33. "
34. *kiṣṣatu*
35–38. skin problems
39–40. "
41. "
42. "
43. "
44. "
45. ?
46. ?
r. 1–4. ?
r. 5–7. ?
r. 8–9. swelling, rashes, etc.
r. 10–11. "
r. 12–13. "
r. 14. "
r. 15. "
r. 16–17. "
r. 18–19. = no. 161 — see *BAM* 3 iv 12–13; *BAM* 503 ii 63′–64′
r. 19–20. = no. 162 — see *BAM* 3 iv 13; *BAM* 503 ii 64′–65′
r. 20–21. = no. 160 — see *BAM* 503 ii 65′–66′
r. 22–24. = no. 163b
r. 25–26. ear problems — see *BAM* 3 iv 20–22; *BAM* 410: 5′–7′
r. 27. ear problems
r. 28. ear problems
r. 29–30. = no. 139a — see *BAM* 503 i 31′–32′; *BAM* 3 iv 33–34
r. 31–32. = no. 157 — see *BAM* 3 iv 25–27
r. 33–34. colophon — cf. *BAM* 18: 20.

RA 54.171 (A0 17618)

1–11. = no. 323

RA 54.172f (AO 17615)

1–22. = no. 187c

RSO 32.109ff

Parts of the text are discussed in B. Landsberger, *Date Palm* 13.

cols. i–iv. ear problems	see *BAM* 503, 506
v 1′–5′. = no. 205	see *BAM* 216: 55′–58′; *RA* 14.87ff ii 6′–10′; cf. *TDP* 76: 62; cf. also *BAM* 312: 16 (no. 204)
v 6′–12′. = no. 227	cf. also *BAM* 220 iii 4′–5′(no. 250)
v 13′–16′. = no. 136a	see *BAM* 503 i 17′–18′
v 17′. = no. 144	
v 18′ff. ear problems	
vi 1′–8′. = no. 60	see *BAM* 3 ii 52–iii 6; *BAM* 469: 38′–42′; *BAM* 472: 4′–7′; *AMT* 33/3: 10–12; *AMT* 82/4: 5–7; cf. also *BAM* 469: 35′–36′(no. 267); *BAM* 469: r. 7 (no. 275)
vi 9′–11′. = no. 352	
vi 12′ff. fragmentary	

SpTU 4 no. 129

Parts of this text are discussed in S. Maul, *Zukunftsbewältigung* 375 n. 22, 461.

i 1–5. numbness of the right hand	see *BAM* 354 iv 2–6; K 3274 r. 3′–5′; *BE* 31.60 ii 14–17
i 6–9. AN.TA.ŠUB.BA	
i 10–17. = no. 127	see *STT* 111: 16′–22′
i 18–25. ?	
i 26–40. = no. 201	see *BE* 31.60 ii 5–11
i 41ff. ?	see *BE* 31.60 ii 13
cols. ii–vi deal with miscellaneous problems	

SpTU 4 no. 134

1–6. = no. 7	see *KAR* 234: 27–r. 2
7–8. = no. 30	
9. = no. 31	see *CT* 23.15–22+ iv 20
10. = no. 32	see *CT* 23.15–22+ iv 21
11. = no. 33	see *CT* 23.15–22+ iv 23

12. = no. 34	see *CT* 23.15–22+ iv 22
13a. = no. 51b	see *CT* 23.15–22+ iv 23b
13b. = no. 50b	see *CT* 23.15–22+ iv 24
14a. = no. 52	see *CT* 23.15–22+ iv 25
14b–15. = no. 35	see *CT* 23.15–22+ iv 26
16–17. = no. 36	see *CT* 23.15–22+ iv 27.

SpTU 4 no. 137

This text is discussed in S. Maul, *Zukunftsbewältigung* 166 w/ n. 88. Parts of the text are discussed in D. Schwemer, THeth 23.54 n. 138.

1–11. = no. 2	see *AfO* 29/30.4: 19–l.e. 2′; *OrNS* 39 tab. 5 (Rm 99): 1–12
r. 1–2. colophon	

STT 111

Parts of this text are discussed in S. Maul, *Zukunftsbewältigung* 461.

1′–3′. eye problems	see *BAM* 352 i 1–18
4′–15′. eye problems	see *AMT* 46/1 ii 1′–10′; *BAM* 351: 1–12; *BAM* 352 ii 1–16
16′–22′. = no. 127	see *SpTU* 4 no. 129 i 10–17
23′–32′. fragmentary	

STT 281

Parts of the text are discussed in E. Reiner, *JNES* 26.193.

i 1–6.	
i 7–8.	
i 9–11. childbirth	cf. *BAM* 508 iv 7–11
i 12–14. constipation	
i 15–16. headache	
i 17–19. = no. 158	cf. *TDP* 70: 17; *SpTU* 3 no. 100: 13; *SpTU* 1 no. 49: 34
i 20–21. = no. 136b	
i 22–24. inflammation?	
i 25–26. multi–purpose	
i 27–28. ?	

i 29–35. ?
cols. ii–iv deal with other matters

Jastrow, *TCPP*

There is a translation in R. Campbell Thompson, AJSL 53.218–219, 224, 230–232, 237–238; idem, AJSL 54.12–15, 18–19, 22, 26–27. Parts of the text are discussed in F. Köcher, *BAM* vol. 3: xxii. A new transliteration based on collation can be found in J. Scurlock, *JMC* 2.16–17. Those parts duplicating *BAM* 480 are edited by M. Worthington, *JMC* 5.6–43. Those parts duplicating *BAM* 482 are edited by A. Attia and G. Buisson, *JMC* 1.1–24.

obv. fever etc.	see *BAM* 480
r. 1–3. headache	
r. 4–7. "	see *BAM* 482 i 7–9; *BAM* 9: 35–39
r. 8. "	see *BAM* 482 i 25
r. 9–12. "	see *BAM* 482 i 43–44
r. 13–15. pulsating headache	see *BAM* 482 ii 2–3; *BAM* 11: 19–20; *BAM* 9: 61–63 *Iraq* 65.223 i 12–15
r. 16–18. headache	see *BAM* 482 ii 8–9
r. 19–27. = no. 92	see *BAM* 7: 1–10; *BAM* 482 iii 40′–47′;. *BAM* 9: 1–8; *BAM* 158 i 1–15;
r. 28. = no. 90	see *BAM* 482 iv 40′–41′; *AMT* 19/1 iv 22′–23′; cf. *TDP* 34: 18
r. 29–33. = no. 113	see *BAM* 9: 42–46; *AMT* 102/1 i 1–6; *BAM* 483 ii 5′–13′; *BAM* 216: 37′–40′; cf. also *BAM* 221 iii 11′–13′(no. 110); *LKA* 85: 1–25 (no. 199)
r. 34–41. = no. 114b	*BAM* 216: 41′–47′

UET 4.150

The text is discussed in R. Labat, *RA* 54.169.

1–10. = no. 202	see *BAM* 345 r. 1′–9′; K 3274: 1′–12′

11–20. = no. 237	see *BAM* 376 iii 13–19

BM 50346

1–11. = no. 176

BM 69327 + 77994

1′–2′. = no. 318	see *BAM* 52:8–9 *BAM* 471 i 2′–3′ *AMT* 78/4:1–3
3′–8′. = no. 319b	see *BAM* 471 i 4′–8′ *AMT* 78/4:4–5
9′–11′ = no.320	see *BAM* 52:5–7 *BAM* 471 i 9′–11′ *AMT* 56/1 r. 7′–9′

BM 76023 + 83009

i 1′–5′. = no. 149b

K 2359

Variants published as part of *AMT* 97/1, q.v.

1–14. = no. 178a	see *AMT* 97/1: 1–15; *BAM* 471 iii 21′–28′; *BAM* 385 iv 14–26; *BAM* 221 iii 19′–31′

K 2415

1–5. = no. 18	see *CT* 23.15–22+ i 13′–25′; *BAM* 546 i 3′–6′; *BAM* 230: 28–39; Sm 1227: 1–11

K 2492

Parts of this tablet were copied as part of the composite copy *AMT* 93/1, q.v.

2′–3′. = no. 238
4′. = no. 239
5′–7′. = no. 299
8′–10′. = no. 287
11′–13′. = no. 85
14′–15′ = no. 61

K 2566 + K 10475 + K 14692

A copy of the first two fragments was published as part of the combined copy *AMT* 102/1–103/1, qq.v.

i 1–6. = no. 113
i 7–12. = no. 114a
ii 1–4. = no. 37a
ii 5–7. = no. 245
ii 8–13. headache

K 2779

see *AfO* 29/30.4

K 2781

1–10. = no. 14 — see *CT* 23.15–22+ ii 31–41′; *KAR* 234: 1–13

K 3010 + 6187 + 13346 + DT 86

ii 11′–24′. = no. 59 — see K 9762 ii 8′–18′
ii 25′–35′. = no. 237 — see *BAM* 376 iii 13–19; UET 4.150:11–20

iii 1′–3′. ?
iii 4′–12′′. knotted amulet for every evil
iii 13′–26′. = no. 20f
iii 27′–33′. stones for bad dreams

K 3274

2′–13′. = no. 202 — see UET 4.150: 1–10; *BAM* 345 r. 1′–9′

K 3398+ 7186

join to *AMT* 97/1 (K 6015+), q.v.

K 3576

1–12 = no. 5

see *CT* 23.15–22+ i 49′–55′; *KAR* 21: 18–r. 6

K 4023

This tablet was copied as part of the composite copy *AMT* 102/1–103/1, qq.v.

i 2′–7′. = no. 114a
i 8′–17′. = no. 58
i 26′–28′ no. 65
i 29′–30′. = no. 66
ii 2′–4′. = no. 245
ii 5′–19′. headache
ii 20′–23′. "
ii 24′–28′. "
ii 29′–32′. "
ii 33ff. "

K 6828

This tablet was copied as part of the composite copy *AMT* 33/3, q.v.

1′. = no. 242
2′. = no. 300
3′–4′. = no. 243
5′–7′. = no. 60
8′–10′. = no. 249
11′. = no. 250

K 7642

This tablet was copied as part of the composite copy *AMT* 102/1, q.v.

i 1′–3′. = no. 113

i 4′–15′. = no. 114a

K 9175

1′–14′. = no. 219 — see *KAR* 32: 1–44

K 9621

1–7. = no. 119 — see *AMT* 97/1+ K 3398 + 7186

K 9762

ii 1–7. knotted amulet
ii 8–18. = no. 59 — see K 3010 + 6187 + 13336 + DT 86 ii 11′–24′

K13239

1′–7′. = no. 128a

K 19766

1. = no. 73 — see *BAM* 3 iii 28–30; *BAM* 482 ii 26–27; *AMT* 20/1 ii 3′–4′
2–3. = no. 74 — see *BAM* 3 iii 31–33; *BAM* 482 ii 28–29; *AMT* 20/1 ii 5′–6′
4–5. = no. 75 — see *BAM* 3 iii 34–36; *AMT* 20/1 ii 7′–8′

Rm 116

This tablet was copied as the main text of a composite copy *AMT* 33/3, q.v.

1–6. = no. 242
7. = no. 300
8–9. = no. 243
10–12. = no. 60
13–15. = no. 249
16–17. = no. 250

Sm 1227

1–11. = no. 18

see *CT* 23.15–22+ i 13′–25′;
BAM 546 i 3′–6′;
BAM 230: 28–39;
K 2415: 1–5

68.5.23,2

see *AMT* 93/1

D: Concordance

MMDG ⟶ MMTGI

no.1 ⟶ no.19
no.2 ⟶ no. 38
no.3 ⟶ no.20a
no.4 ⟶ no.22
no.5 ⟶ no.23
no.6 ⟶ no.50a
no.7 ⟶ no.24
no.8 ⟶ no.51a
no.9 ⟶ no.53
no.10–12 ⟶ no.18
no.13 ⟶ no.3
no.14 ⟶ no.4
no.15 ⟶ no.10
no.16 ⟶ no.5
no.17 ⟶ no.21
no.18 ⟶ no.11
no.19 ⟶ no.6
no.20 ⟶ no.12
no.21 ⟶ no.13
no.22 ⟶ no.14
no.23 ⟶ no.15
no.24 ⟶ no.7
no.25 ⟶ no.8
no.26 ⟶ no.9
no.27 ⟶ no.16
no.28 ⟶ no.54
no.29 ⟶ no.20b
no.30 ⟶ no.25
no.31 ⟶ no.26
no.32 ⟶ no.27
no.33 ⟶ no.28
no.34 ⟶ no.29
no.35 ⟶ no.31
no.36 ⟶ no.32
no.37 ⟶ no.34
no.38 ⟶ no.33
no.39 ⟶ no.51b
no.40 ⟶ no.50b
no.41 ⟶ no.52
no.42 ⟶ no.35
no.43 ⟶ no.36
no.44 ⟶ no.39
no.45 ⟶ no.40
no.46 ⟶ no.41
no.47 ⟶ no.42
no.48 ⟶ no.43
no.49 ⟶ no.44
no.50 ⟶ no.45
no.51 ⟶ no.46
no.52 ⟶ no.47
no.53 ⟶ no.48
no.54 ⟶ no.49
no.55 ⟶ no.17
no.56 ⟶ no.226
no.57 ⟶ no.218
no.57a ⟶ no.223, 225, 236
no.57b ⟶ no.289
no.58 ⟶ no.228
no.59 ⟶ no.91
no.59a ⟶ no.333
no.60 ⟶ no.199
no.60a–b ⟶ no.178a
no.61 ⟶ no.119
no.62 ⟶ no.120
no.63 ⟶ no.217
no.63a ⟶ no.177
no.63b ⟶ no.301
no.63c ⟶ no.290

no.64 ⟶ no.179
no.65 ⟶ no.131
no.66 ⟶ no.115
no.67 ⟶ no.219
no.68 ⟶ no.232
no.69 ⟶ no.169
no.70 ⟶ no.231
no.71 ⟶ no.230
no.77 ⟶ no.1
no.78 ⟶ no.2

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Indices

Numbers by themselves refer to page numbers in part 1 (discussion chapters); numbers following n. or nn. refer to end note numbers in part 1; numbers following T or TT refer to text numbers in part 2 and specifically to the English translation of that text; a text number followed by C refers to the line commentary on that text; text numbers separated by hyphens refer to those two numbers and all intervening numbers. Bold face type indicates a primary discussion of the term.

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