A Literary Topos of Abundance: Two Emesal Prayers to Enki

Abstract: This study analyses a literary topos concerning the abundance of natural phenomena, including fresh water, reed beds and fish. The standardised sequence listing such abundant natural features occurs in two previously unpublished tablets containing Emesal prayers concerning the god Enki, published in this article. The Old Babylonian tablet, of unknown provenance, attests to a unique composition. The tablet from Late Babylonian Ur, which is partially paralleled by a previously known manuscript, includes performative indications.

I Introduction

The two Sumerian compositions published in this article deal with Enki, perhaps in the context of processions. Both compositions are written in Emesal and belong to the corpus of Emesal prayers, although an identification of the genres and specific compositions to which they belong remains uncertain. They both contain a passage with a well-attested literary topos that describes abundance by referring to natural phenomena such as fresh water, reed-beds, foliage, fish, and longevity. This topos consists of a stock sequence, which occurs in both standard Sumerian and Emesal compositions, a phenomenon which is relatively unusual, since both groups of texts normally contain their own characteristic stock phrases and passages, which are usually not shared among them. The topos is known mainly from the Old Babylonian period, although it is also attested in one Neo-/Late Babylonian (less likely: Middle Babylonian) Emesal tablet from Nippur (UM 29-16-660+666; see below) and in one small fragment from Nineveh (K.21126; see below). The second composition edited below provides a fuller example of the survival of this topos in the first millennium BCE.

In this article we will first shortly deal with the topos and then philological editions of the texts will be presented.

II The Literary Topos of Abundance

As discussed by Ferrara (1995, 95–117), the full topos consists of a list of localities and the abundant elements that are associated with them; each of these pairs is followed by a verbal phrase, either the same with each of the lines, or alternating, or varying phrases. The full topos is found in the following texts:

- Ninurta F: 24–31
- Nanna K: 3–11
- CT 15, 26–27 (Römer 2001, 195f.:13–21, Text B) (Damu Emesal lament)
- Dumuzi-Inana D1: 51–59

1 This list updates Ferrara (1995, 95f.). Some of the texts listed by Ferrara are actually only partially similar texts, for which see below.
Besides variation between the individual terms, some variation occurs also regarding the structure of the passage. Thus, in Dumuzi-Inana D1: 55f. the order of the lines that contain an-edin – giš-maš-gurum and tir-tir – šeg9 šeg9-bar is reversed. A few texts omit the line containing the pair sar-sar – ḫi-izzar ṣā-ḥi-li zar.12

As noted, the pairs listed above may occur within different types of recurring phrases that create a litany. The most simple is the pairing of the phrases at the beginning of the line, with nothing between the locality and element of abundance, and followed by the same phrase in each line. For example:13

8 VS 2, 3 17 and VS 2, 1 ii 2 omit gi BAD, and use mu, rather than gi, before ḫe-bur; VS 24, 27: 12 probably omits gi BAD as well, although the duplicate BM 113932: 6 does contain it (see §IV below); VS 29-16-660+666: 5 seems to omit gi BAD as well and to have only ḫe-bur. Emory Tablet: 10 omits gi ḫe-bur (see §III below). As noted to us by Attinger, in the sequence gi BAD ḫe-bur, the reading of BAD is ӯš, but when standing alone it may be su mūn (as evidenced by Emory Tablet: 10; see §III below).

9 Variants: VS 2, 3 18 (Falkenstein 1952/53, 60) and VS 2, 1 ii 3 dāra ši-bar. Emory Tablet: 11 ši-bar (not preceded by šeg9 or dāra, or anything else; see §III below). BM 113932: 8 šeg9, šeg9-bar (see §IV below); UM 29-16-660+666: 5 sāg še-’bar11.

10 Note: N.3381: 9 (Peterson 2008) e dīn.

11 Variant: VS 2, 46 r. 5′ ṣē- ’gal lū- ’gal-e.

12 As reconstructed by Ferrara (1995, 96f.), the full list consists of the following pairs of localities and abundant elements in each line (variants, but not orthographical variants, are listed in footnotes; for structural variants, see below):

8 Note that the duplicate BM 78983 (unpublished; see S. N. Kramer apud Michalowski 1980, 267) preserves only damaged parts of the first three corresponding lines, before breaking off.

3 We thank J. Peterson for referring us to UM 29-16-660+666 and to K.21126, and for sending us his preliminary transliterations of these tablets.

4 Variant: i- maḫ in CT 15, 26: 13 (collated). This is also restored by Falkenstein (1952/53, 60f.) in VS 2, 3 11, but the restoration is uncertain (although the duplicate BM 78983: 9 has 1m-ma, which may indeed reflect i- maḫ).

5 The variant gān is found in CT 15, 26: 14; VS 2, 3 12 (syllabic gā-ne); and VS 24, 27: 7 f. (see §IV below).

6 The writing ku6-du in some of the texts probably indicates that this was the reading of H.SUḪUR, and probably also that gu- u dušu (VS 24, 27: 10 // BM 113932: 4; see §IV below) should be read phonetically (and not as a variant of GUD = ešu); see Ferrara (1973, 152f. with references; 1995, 102). Besides these variants, probably all orthographic, two texts have: ku6 mušēn (Dumuzi-Inana D1: 53; Emory Tablet: 9, see §III below). The variant in UM 29-16-660+666: 4 is unclear.

7 Variant: mu-SAR in UM 29-16-660+666: 5.
In the river, the spring waters indeed speak kindly to him, his spouse (speaks with kindly words for him),
In the field, the mottled barley indeed speaks kindly to him, his spouse (speaks with kindly words for him),
In the marsh, the fish and birds indeed speak kindly to him, his spouse (speaks with kindly words for him), etc.

In one instance belonging to this group, the pair of localities and elements of abundance is preceded by a nominal phrase, and the copular form na-na is inserted between the locality and the element of abundance (CT 15, 26–27: 13–21; Römer 2001, 195 f.):

That wail is for the mighty river – it (used to) create spring waters,
That wail is for the field – it (used to) create mottled barley,
That wail is for the marsh – it (used to) create kuda and suḫur carps, etc.

A more complex structure is the pairing of the locality and abundance element with two phrases that follow them and alternate every other line. For example Ninurta F: 24–31 (similarly perhaps in N.3381 = Peterson 2008 and Nanna K A: 4–7):

In the river, spring waters are made plentiful through him ( = Dumuzi),
In the field, mottled barley is made to grow through him,
In the marsh, fish and birds produce sounds through him,
In the reed-beds, reed-shoots and stalks grow through him,
In the high plain, may mašgurum trees grow through him,
In the forests, may wild sheep and wild goats multiply through him,
In the watered gardens may syrup and wine rise through him,
In the orchard, may ḫiz and zaḫili plants grow through him,
In the palace, may there be long life through him!

In addition to the texts enumerated and discussed above, there are also a few texts that only partially follow the standard pattern of the topos (Ferrara 1995, 100–110). The text that most closely resembles this pattern is Lamentation over Sumer and Ur lines 498–507 (see Michalowski 1989, 106 f.) that contains in its second part almost all the elements from the pattern discussed above, but begins differently, with a similar but not identical theme. Another text (Ludwig 2006, 30: 16’–24’), dealing with Enki in Nippur, also resembles the pattern discussed above in its second part. Another parallel is in the composition Gilgamesh and Ḫuwawa, where the enumeration of Ḫuwawa’s auras given to different localities is similar to the localities (but without mention of the abundance elements) in the abundance topos (Gilgamesh and Huwawa 193–198; see Civil 2003). Lastly, some texts contain a few lines that are known from this pattern.14

In two instances the alternation is even more complex: each pair of locality and abundance elements is divided into two lines forming one temporal sentence, the first line mentioning only the locality (and preceded by a nominal phrase), and the second containing both the locality and abundance element, followed by verbal phrases alternating every other line (see VS 2, 3 and § IV below).

Lastly, Dumuzi-Inana D: 51–59 contains a more diverse use of the phrases following the pairs of localities and abundance elements. All phrases begin with the prefix ḫē (once: ḫu-), and all contain the infix - da-,

but the verbal base varies: The first, second, and last lines contain the same verb; the third, fourth, and penultimate line contain the same verb (but different from the previous one); and the second, fifth and sixth lines each contain a different verb:

In the river, may there be spring waters through him ( = Dumuzi),
In the field, may there be mottled barley through him,
In the marsh, may fish and birds produce sounds through him,
In the reed-beds, may reed-shoots and stalks grow through him,
In the high plain, may mašgurum trees grow through him,
In the forests, may wild sheep and wild goats multiply through him,
In the watered gardens may syrup and wine rise through him,
In the orchard, may ḫiz and zaḫili plants grow through him,
In the palace, may there be long life through him!

III An Old Babylonian Emesal Composition to Enki

The Old Babylonian tablet 2012.44.5 = x.3.220 (measurements: 11.3 cm x 8.9 cm), housed in the Michael Carlos Museum, Emory University, contains two compositions or one composition with two sections, separated by a dividing line. The first section is dedicated to Enki and the second seems to be dedicated to the mother-goddess Nintu or Dama(gal)nuna. The provenance of the tablet is unknown. The colophon identifies a certain Lipit-Enlil as the scribe who copied the tablet.

The tablet is written mostly in Emesal, but includes also non-Emesal forms, and uses both standard orthography and syllabic spellings. The first section of the text describes the greetings to Enki by his spouse, perhaps during a procession heading out from Eridu and the E'engur temple. The text contains a passage with the literary topos of abundance discussed above (§II). The second section of the text (or the second composition on the tablet) seems to be directed to Damgalnuna, called here Damnuna, but since the reverse of the tablet is mostly damaged, almost nothing of this section is preserved.
Transliteration

Obv.
1 1ū1-mu-un-e mjús-a-ni1 mí zi-dè-eš mu-un-né
2 1ū1-mu-un-e d'am?-ma3-an-ki mí zid-eš mu-un-né
3 1ū1-mu-un-qa[m]-i-úru1-ze-ba mí zid-eš mu-un-né
4 ěš i{kù}1 abzu2-a 1-dú1-ara mjúš-a-ni mí zid-eš mu-né
5 še-eb úru-zé-[b]a1-ta i-dú-ara mjúš-a-ni
6 é-engur-ra-'ta1 i-du-ara mjúš-a-ni
7 fi-da a-eštub2u e-nir2 mí na-mu-un-né3 mjúš-a-ni
8 a-[sá1-ga še-gu-nu t]-e-nir mí na-mu-un-né [mjúš-a-ni
9 ambar-re ku4 mušen e-nir mí t-na1-mu-un-né t-mjúš1-[a-ni
10 mu-gi sumun-né e-nir mí na-1-mu1-un-né t-mjúš[a-ni
11 ãšt-tir-tiš-bar e-nir mí na-mu-un-né t-mjúš[a-ni
12 an-edin-na mu-maš-gurum e-nir mí na-mu-1-un1-né mjúš-[a-ni
13 ãšpú-kiri, a laš-šeštin e-nir [mí na]-l-mu1-un1-né mjúš
14 é-gal zi-sú-ğál e-nir mí na-m[u]n-né mjúš-a-ni
15 ga-sá-an-e ša abzu4 mu-un-da-[ḥu]l1 mjúš-a-ni
16 4d'am-nun-na ěš a-abzu7 mu-un1-[da-h]ul1 mjúš-a-ni
17 diğir lugal an ki-a-1-ke2[?]-a ěé2-ğál [x (x)]-mu mjúš-a-ni
18 kú-sig, kú-babbar x [(x)] zabar urudu nağ[ga]l 4[Ni]
19 (vacat) 1ū1-ud-ą3 ěm[u]-ši2("lIš3") me x x x
20 (vacat) x(mjúš-a-ni mí zid-eš mu-[u]n-né

Rev.
20 ddam-nun-na ěš a-dumu gal diğir gal (4)nin-tu-[r]e
20a (vacat) (ras.) x x x x x (x) šub ki-1-ąg1 ki áb ga [(x)]
21 d'am1-[nun-na] [?] x x x x ki-ąg x (x) ga/bi
22 ša kú-ga [xxx (x)] xxx [xx] x
22a (vacat) x [xxx] [xx] x
23 saq2 x la [xxxx (x)] ta' ri1-DU
24 ša da-da-ga x [xxxx (x)] NI-DU
25 AB e da a a[3] [xxx (x)] x-e síkil-lá
26 e-gu-up1-pe x [xxx] x ki-ąg
27 e-ąg1 dam2xxx [xxx x] x ki-ąg
28 xx [x] [xxx (x)] x x UD
29 [ ] 1-ki-ąg2
30 [xxxxxxx (x)] a3 x [ ]
31 [x] x x [ ]
32 [ ]
33 [ ]-e
34 [ ] NI-ba
35 [ ]-a

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36 š[ir]-nam2-šub2[(?)]
37 im-gíd-da li-pí-it-[a]3 en-líl
Translation

1. “Lord!” his spouse speaks with kindly words for him, his spouse speaks with kindly words for him,
2. “Lord Amanki (= Enki)!” she speaks with kindly words for him,
3. “Lord, wild-bull of Uruzeb (= Eridu)!” she speaks with kindly words for him,
4. To the one going(?) into the holy shrine, the abzu(?) there, his spouse (speaks) with kindly words for him,
5. To the one going(?) from the brickwork of Uruzeb, his spouse (speaks with kindly words for him),
6. To the one going(?) from the E’engur, his spouse (speaks with kindly words for him),
7. In the river, the spring waters indeed speak kindly to him, his spouse (speaks with kindly words for him),
8. In the field, the mottled barley indeed speaks kindly to him, his spouse (speaks with kindly words for him),
9. In the marsh, the fish and birds indeed speak kindly to him, his spouse (speaks with kindly words for him),
10. In the thicket, the reed-shoots indeed speak kindly to him, his spouse (speaks with kindly words for him),
11. In the forest, the wild goats indeed speak kindly to him, his spouse (speaks with kindly words for him),
12. In the high steppe, the mašgurum trees indeed [speak] kindly to him, his spouse (speaks with kindly words for him),
13. In the watered gardens, syrup and wine [indeed] speak kindly to him, his spouse (speaks with kindly words for him),
14. (In) the palace, the long life indeed speaks kindly to him, his spouse (speaks with kindly words for him),
15. The lady, (in) the shrine, the abzu(?), rejoices(?) at him, his spouse (speaks with kindly words for him),
16. Damnuna, (in) the shrine, the abzu(?), rejoices(?) at him, his spouse (speaks with kindly words for him),
17. The god, king of heaven and earth, […] abundance, his spouse (speaks with kindly words for him).
18. Gold, silver, …, bronze, copper, tin(?), …, amber(?), duḫšia(?)-stone, … his spouse speaks with kindly words for him.

Notes

1. We understand Mí.ÛS here as probably standing for ġišlam, “spouse,” although this orthography is known only from the first millennium BCE (Diri IV 162; for third-millennium BCE attestations of Mí.ÛS, not necessarily meaning “spouse,” but related to male-female relationships, see Bauer 1985). As noted to us by Attinger, the infix /n/ before the verb /e/ may reflect a directive (compare Attinger 1993, 236), although it cannot refer to a speech to Enki (for which a dative would have been expected).
2. For the writing $d^2am^{13}an^{13}-an^{13}-ki$ (rather than the regular Emesal writing $am-an-ki$), compare An-Anum II 131 (Litke 1998, 83).

4. The sequence of signs appears also in lines 15 and 16. The sign $ab$, if the reading $abzu$' is correct, is peculiarly written with a broken vertical at its end (also in line 15, not preserved in line 16), perhaps influenced by the variant writing of this noun with $DE$ ($abzu$).

6. The space of the break in this line looks to be too much for just a $ta$ sign when compared to the $ta$ sign almost immediately above in line 5. Justification for reading $ta$, as we have done here, can be found in line 13, where the scribe writes a large $LAL$. Since the $LAL$ sign has a similar structure as the $ta$, the scribe likely wrote a large $ta$ in line 6, much like the large $LAL$ in line 13. This also makes most sense grammatically.

7–14. These lines contain the literary topos of abundance, see §II above. The form $e-ni-r$ stands for $e-ne-er$ in the passage preserved in VS 24, 27 // BM 13932: 5–22 (see §IV below). We tentatively understand the first verb as referring to the abundant phenomena speaking actively to Enki, but it is possible that the verb refers to his spouse, and that the first part of the line refers to the place in which she does this.

In line 14, between $tir-tir$, there is an extra *Winkelhaken* or at the very least an orthographic sign variation between the two examples of $tir$.

16. While one would expect Damgalnuna, we do not emend the text here, since the same form (without $gal$) appears also in line 20.

18. For parallels to these lines (from Enki Emesal compositions), see Gabbay 2015, no. 65: a+3f., and parallel no. IX, text III (Cohen 1988, 81f.: e+128f.).

IV A First Millennium BCE Emesal Composition to Enki

The text preserved in the two first millennium BCE tablets, VAT 22398 (VS 24, 27) and BM 113932, belonging to an Enki Emesal prayer, describes the abundance related to the god Enki, perhaps during a procession coming from the steppe into the city, including a passage that contains the literary topos of abundance discussed above (§II), which is very rare after the Old Babylonian period.

Manuscripts

A = VAT 22398 (copy: VS 24, 27; photograph of one preserved fragment: Figure 3)

VAT 22398 is one of relatively few Emesal tablets for which a precise archaeological context is known. It was found in the Ishin-Aswad area, northeast of the Ninurta temple in Babylon (Pedersén 2005, 262, no. 193). It may be dated to the Achaemenid period, for two reasons. Firstly, its archaeological context is Neo-Babylonian or early Achaemenid (Pedersén 2005, 248); secondly, it includes performative indications, which are known only from the Achaemenid and later periods (Mirelman 2018, Chapters 4–7). Only one side of the tablet is preserved, and it is uncertain whether this is the obverse or reverse. In its present state in the Vorderasiatisches Museum in Berlin, only a small fragment of the entire tablet is preserved (see Figure 3). Besides Falkenstein’s copy published in VS 24, 27, the tablet’s most important witness is an excavation photograph, which we have not been able to access. The tablet has never been fully edited; only selected lines are cited by Falkenstein (1952–1953).

B = BM 113932 (copy: Figures 4, 5)

BM 113932 (measurements: 8.8 cm × 4.5 cm) was excavated, along with several other Emesal texts, by H. R. Hall at Ur (Geller 2005, 98). What is known about its archaeological context suggests a Neo-Babylonian or Achaemenid date (Gabbay/Mirelman 2011, 274, n.1; Tarasewicz 2018, 55–87), while its inclusion of performative indications points towards an Achaemenid date (Mirelman 2018, chapters 4–7). The beginning of the obverse(?) duplicates VS 24, 27. The reverse(?) contains an Enki-Marduk litany. The tablet features the common performative indication $a$ directly preceding the half line, and $u$ in the left margin before $umunn$ (see, in general, Mirelman 2018, chapter 5).


16 In fact, what is here called the “reverse” is flatter. Thus, it is possible that our identification of obverse and reverse is incorrect.
Transliteration

Segment A

1. A 1a [(x)] umun (E2) ḫé-m[a-a-l(-l)]
A 1b [šlab be-lu₄ a-lak-šu] [(ina’)] ḫé-gál-[l]

2. A 2a [umun]³ [a]m-an-k[i] tuš-a-ni [(x)] ḫé-[n]-unu₄ [a’]
A 2b [(x)³] ḫé-a šu-bat-su [(x)] [nu]₄-[uh]₃-[šu] (E2)

3. A 3a [(x)] ka×x-ka-na as[l[a’]
A 3b [x³ (x)] eš-še-tu₄

4. A 4a [(x)] x₁ k[a-raš]-tu₄
A 4b [eš-šef (or: kuru?)-tu₄ [u]₄-[þu]₄ [x]

5. A 5a umun-e [E²] jia₁-[a]-r [u]₄ [E²]
A 5b b[e₁]-lu₄ a-na [a’-a’-r] [E²]

A 6b [na’-a-ri mi-lu₄ [u]₄-[þu]₄ [x₂]

7. A 7a umun-e [E²] gán-a-šè E [E²]
A 7b be-lu₄ ana mé-res-tu₄ (vacat)

B 1’ U umun-e [E²] gán-a-[šè] [um-]

8. A 8a gán-a-[šè] še gu-nu e- (vacat)
A 8b me-reš-li še-am [a’-a’-k] [E²] (vacat)
B 2’ gán-a-[šè] še gu-[nu] [e-]

A 9b be-lu₄ ana ap-pa-rī [E²] (vacat)
B 3’ U umun ambar-ra [um-]

10. A 10a [ambar]-ra gu₄-[d]₄-sun₄, suḫur₄ [e-] (vacat)
A 10b [a]-p-pa-r₄ a-r-su-up-pi [u]-p₄-[a-d] (vacat)
B 4’ ambar-ra gu₄-[d]₄-sun₄, suḫur₄ (E²)

11. A 11a umun-[e] [E³] mu-gi₄-a [E²]
A 11b [be-lu₄] ša a-p[l] (x) (vacat)
B 5’ U umun mu-gi₄-a [E²]
A 12a mu-[gi₄]-₄ A [g][i ḫe]-n[bur] [e-] (vacat)
A 12b [a]-pu₄ [hu₄]-a₄ [b]₄-[bu₄]-[ru] (vacat)
B 6’ mu-[gi₄]-₄ A gi BAD gi ḫén-bur [E²]

13. A 13a [umun-e] [E³] šeg₄-[tir]-₄ [a] (E²)
A 13b [E²]
B 7’ U umun šeg₄-[tir]-₄ (E²)

14. A 14a [E²]
B 8’ šeg₄-[tir]-₄ [e-]

A rest broken

15. B 9’ U umun an-edin-na [E²]
A 16. B 10’ an-edin-na maš-guru₅-uṣ [E']
B 11’ [lu] umun-pu₄-[š][k]₄ [E²]
A 17. B 12’ p[u₄]-š][k]₄ lāl mu-tin [E’]
B 18. B 13’ U umun sar-sar-ra [E²]
A 20. B 15’ U umun-ē-gal-la [E²]
B 21. B 16’ ē-gal-la zi sù-[u]-d₄-[š][g]₄ [E²]
B 22. B 17’ me-en-dè umun-bi-ra [E²]
B 23. B 18’ ʾam-an-ki umun-bi-†ra’ [E²]
B 25. B 20’ ʾas-xl₄ (gilgál)₄-lū-[hi] umun-bi-†ra’ [E²]
Segment A

1. The lord – his proceeding is (in) abundance!
2. [(The Lord)] Amanki – his dwelling is (in) plenty!
3. [ ] in his ..., in joy(?)
4. [ ], in his ... – rejoicing(?)
5. The lord, when approaching the river,
6. The river creates for him spring waters.
7. The lord, when (approaching) the field,
8. The field (creates for him) mottled (Akkadian: late?) barley.
9. The lord, when (approaching) the marsh,
10. The marsh (creates for him) eštub and suḫur carps.
11. The lord, when (approaching) the reed-bed,

Translation

Segment B

1′ B r.?1′ [am úru-zé]-eb-ba[a] [ ]
2′ B r.?2′ [ama èš]-i-ṣab [ ]
3′ B r.?3′ [gašan]-dam-gal-[nun-na] [ ]
4′ B r.?4′ [umun]-asar-lú-ḫi [ ]
5′ B r.?5′ [umun]-en-bi-lu-lu [ ]
6′ B r.?6′ [nammu]-ke [ ]
7′ B r.?7′ [gašan]-pa₄-nun-an-ki-ke [ ]
8′ B r.?8′ [arā-e [ ]
9′ B r.?9′ [mu-zé]-eb-ba-[a] [ ]
10′ B r.?10′ [dšid]-dù-ki-šár-[ra] [ ]
11′ B r.?11′ [dšAG] dumu'₄-nun-na [ ]
12′ B r.?12′ [ibi]-a₄-sag-il-la [ ]
13′ B r.?13′ [dumu]-sa₄-ag-uraš-a [ ]
14′ B r.?14′ [dum]-sa₄-é-i-bi-d₃-[num] [ ]
15′ B r.?15′ [gašan]-gù-tēš-[a₄-si-ag-ke] [ ]
16′ B r.?16′ [gašan]-gu₁₀-na₄-a [ ]
17′ B r.?17′ [dum]-ku₃-maḥ-a [ ]
18′ B r.?18′ x [x₄₃] bal' en'-e x [ ]
19′ B r.?19′ [gašan]-[x₃₄] [x₃₃]-e [ ]
20′ B r.?20′ [x₄₃] [x₄₃] x x [ ]
21′ B r.?21′ [x₃₃] gal' [ ]
22′ B r.?22′ x [ ]
B rest broken
12. The reed-bed (creates for him) (reed-shoots and) stalks.
13. The lord, when (approaching) the forests,
14. The forests (create for him) wild sheep.
15. The lord, when (approaching) the high steppe,
16. The high steppe (creates) for him the mašguruš trees.
17. The lord, when (approaching) the irrigated orchard,
18. The irrigated orchard (creates) for him syrup and wine.
19. The lord, when (approaching) the garden,
20. The garden (creates) for him hiz and zaḫili plants.
21. The lord, [when (approaching)] the palace,
22. The palace (creates for him) long-lasting life!
23. We [ ] to its lord,
24. [ ] to Amanki, its lord,
25. [ ] to Asarluḫi, its lord,
26. [ ] to [Enbj]ilulu, its lord,
27. [ ] to Muze[basa’a, [its lord],
28. [ ] to Šidu[kišara, [its lord,
29. [ ] to [Di]kumaḫa, [its lord],
30. [ ... [ ]

Segment B

1’ [Bull of Uruz]eb [ ]
2’ [Mother of Eš]maḫ [ ]
3’ Lady Damgalnuna [ ]
4’ Lord Asarluḫi [ ]
5’ Lord Enbilulu [ ]
6’ Nammu [ ]
7’ Lady Panunanki [ ]
8’ Ara [ ]
9’ Muze[basa’a [ ]
10’ Šidu[kišara [ ]
11’ Nabû, the princely son [ ]
12’ Heir of Esaḫil [ ]
13’ Firstborn of Uraš [ ]
14’ Firstborn of E-ibbi-Anum [ ]
15’ Gašan-guteša-siga [ ]
16’ My-Lady Nanaya [ ]
17’ Lord Dikumaḫa [ ]
18’ [ ... [ ]
19’ Lady(?) of(?) [ ]
20’ ... [ ]
21’ ... great [ ]
22’ ... [ ]

Notes

A 3. The horizontal at the beginning of the second half of the Akkadian line may be understood as ina, and this would affect the restoration of lines 1f. But it may be the beginning of a different sign (perhaps ri, for rišātu), or the syntax of lines 3f. differs from that of lines 1f. (as indicated by the suffix -na, perhaps a genitive or locative).
Fig. 3: VAT 22398 (preserved fragment). © Staatliche Museen zu Berlin – Vorderasiatisches Museum. Photograph: Olaf M. Teßmer

Fig. 4: BM 113932 obverse(?). Copy: S. Mirelman

Fig. 5: BM 113932, reverse(?). Copy: S. Mirelman
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Addendum: A new passage with the abundance topos, also in a composition to Enki (Šimāmšub), was published after this article was accepted for publication: C. Metcalf, Sumerian literary texts in the Schøyen Collection vol. 1: Literary sources on Old Babylonian religion. CUSAS 38 (University Park, Pa. 2019) no. 4: 74–80.