

## Abhandlung

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# A Literary Topos of Abundance: Two Emesal Prayers to Enki

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**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 The standardised sequence listing such abundant natural features occurs in two previously unpublished tablets containing Emesal prayers concerning the god Enki, published in this article.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

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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:<sup>1</sup>

- Ninurta F: 24–31
- Nanna K: 3–11
- CT 15, 26–27 (Römer 2001, 195 f.:13–21, Text B) (Damu Emesal lament)
- Dumuzi-Inana D<sub>1</sub>: 51–59

<sup>1</sup> This list updates Ferrara (1995, 95 f.). Some of the texts listed by Ferrara are actually only partially similar texts, for which see below.

- VS 2, 3: 1–17 (Falkenstein 1952/1953) (Emesal prayer; perhaps to Inana)<sup>2</sup>
- VS 2, 1 ii 1–7 (Emesal prayer; perhaps to Nanna)
- N.3381 (Peterson 2008) (Nanna composition)
- Nanna’s Journey to Nippur: 332–338 and 341–348 (Ferrara 1973; 1995; Wilcke 1977/78)
- VS 24, 27: 5–22 // BM 113932: 1’–16’ (see §IV below) (Emesal prayer to Enki)
- Emory Museum 2012.44.5 = x.3.220, lines 7–14 (see §III below) (Emesal prayer to Enki)
- VS 2, 46 r. 3’–5’ (cited by Falkenstein 1952/53, 61) (Emesal prayer; the obverse may deal with Enlil and Inana) (shortened version, see below)
- UM 29-16-660+666 (unpublished; CDLI: P257088, P257094) (Emesal prayer to Enlil)
- K.21126 (unpublished; CDLI: P419440) (Emesal prayer to Nanna)<sup>3</sup>
- For other partial parallels which make use of some but not all elements, see below.

As reconstructed by Ferrara (1995, 96 f.), 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):

*i*<sub>7</sub>, “river, canal”<sup>4</sup>

*a-šà* (var. *gán*), “field”<sup>5</sup>

*ambar*, “marsh”

*ġiš-gi* (Emesal: *mu-gi*), “reed-bed”<sup>7</sup>

*ġiš-tir-tir*, “forest”

*an-edin*, “high steppe”<sup>10</sup>

*pú-kiri*<sub>6</sub>, “watered garden”

*SAR-sar*, “orchard”

*é-gal*, “palace”<sup>11</sup>

*a-eštub*, “spring waters”

*še gu-nu*, “mottled barley”

*ĤI.SUĤUR*<sup>ku</sup> *su ĥur*<sup>ku</sup>, “carps”<sup>6</sup>

*gi BAD gi ĥenbur*, “reed-shoots, stalks”<sup>8</sup>

*šeg*<sub>9</sub>, *šeg*<sub>9</sub>-*bar*, “wild sheep, wild goats”<sup>9</sup>

*ġiš* (Emesal: *mu*)-*maš-gurum*, “(tree)”

*lâl ġešt*<sub>in</sub> (Emesal: *mu-tin*), “syrup, wine”

*ĥi-iz*<sup>sar</sup> *zâ-ĥi-li*<sup>sar</sup>, “(plants)”

*zi-sù(-ud)-ġál*, “long life”

Besides variation between the individual terms, some variation occurs also regarding the structure of the passage. Thus, in Dumuzi-Inana D<sub>1</sub>: 55f. the order of the lines that contain *an-edin – ġiš-maš-gurum* and *tir-tir – šeg*<sub>9</sub>, *šeg*<sub>9</sub>-*bar* is reversed. A few texts omit the line containing the pair *SAR-sar – ĥi-iz*<sup>sar</sup> *zâ-ĥi-li*<sup>sar</sup>.<sup>12</sup>

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:<sup>13</sup>

**8** VS 2, 3 i 7’ and VS 2, 1 ii 2 omit *gi BAD*, and use *mu*, rather than *gi*, before */ĥenbur/*; VS 24, 27: 12 probably omits *gi BAD* as well, although the duplicate BM 113932: 6’ does contain it (see §IV below); UM 29-16-660+666: 5 seems to omit *gi BAD* as well and to have only *ĥé-b[u-ur]*. Emory Tablet: 10 omits *gi ĥenbur* (see §III below). As noted to us by Attinger, in the sequence *gi BAD gi ĥenbur*, the reading of *BAD* is *úš*, but when standing alone it may be *sumun* (as evidenced by Emory Tablet: 10; see §III below).

**9** Variants: VS 2, 3 i 8’ (Falkenstein 1952/53, 60) and VS 2, 1 ii 3 *dára ši-bar*. Emory tablet: 11 *ši-bar* (not preceded by *šeg*<sub>9</sub> or *dára*, or anything else; see §III below). BM 113932: 8’ *šeg*<sub>9</sub>-*šeg*<sub>9</sub> (see §IV below); UM 29-16-660+666: 5 *sa ġ še’-‘bar*?<sup>1</sup>.

**10** Variant: N.3381: 9’ (Peterson 2008) *edin*.

**11** Variant: VS 2, 46 r. 5’ *é-gal lú-gal-e*.

**12** Ninurta F; N.3381 (Peterson 2008); Nanna’s Journey (2×); Emory tablet (see §III below). N.3381 (Peterson 2008) may omit the final line. VS 2, 46 r. 3’–5’ contains only the first two lines and the final line and it is unclear whether this reflects a short version or whether this is an abbreviated way of writing the text which was known by heart. For the subject of abbreviation in Emesal texts, see Gabbay/Mirelman (2017, 23–25) and Delnero (2017).

**13** Emory Tablet: 7–14 (see §III below). This structure occurs also in VS 2, 1; Nanna’s Journey (x2); UM 29-16-660+666; K.21126; perhaps VS 2, 46 (shortened version).

<sup>2</sup> 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.

<sup>3</sup> 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.

<sup>4</sup> Variant: *i*<sub>7</sub> *ma ĥ* in CT 15, 26: 13 (collated). This is also restored by Falkenstein (1952/53, 60 f.) in VS 2, 3 i 1, but the restoration is uncertain (although the duplicate BM 78983: 9 has *im-ma*, which may indeed reflect \**i*<sub>7</sub> *ma ĥ*).

<sup>5</sup> The variant *gán* is found in CT 15, 26: 14; VS 2, 3 i 2 (syllabic *ga-ne*); and VS 24, 27: 7 f. (see §IV below).

<sup>6</sup> The writing *ku*<sub>6</sub>-*da* in some of the texts probably indicates that this was the reading of *ĤI.SUĤUR*, and probably also that *gu*<sub>4</sub>-*u*<sup>ku</sup>. (VS 24, 27: 10 // BM 113932: 4’; see §IV below) should be read phonetically (and not as a variant of *GUD = eštub*); see Ferrara (1973, 152 f. with references; 1995, 102). Besides these variants, probably all orthographic, two texts have: *ku*<sub>6</sub> *mušen* (Dumuzi-Inana D<sub>1</sub>: 53; Emory Tablet: 9, see §III below). The variant in UM 29-16-660+666: 4 is unclear.

<sup>7</sup> Variant: *mu-SAR* in UM 29-16-660+666: 5.

<sup>1</sup>i<sub>7</sub>-da a-eštub<sup>ku</sup> e-nir<sup>?</sup> mí na-mu-un-né<sup>1</sup> Mí.[ús-a-ni]  
 a-šà-ga še-gu-nu <sup>1</sup>e<sup>1</sup>-nir mí na-mu-un-né [Mí].ús-  
 a-ni  
 ambar-re ku<sub>6</sub> mušen e-nir mí <sup>1</sup>na<sup>1</sup>-mu-un-né <sup>1</sup>Mí.ús<sup>1</sup>-  
 [a-ni] ...

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-nam* is inserted between the locality and the element of abundance (CT 15, 26–27: 13–21; Römer 2001, 195 f.):

i-lu-bi i<sub>7</sub>-maḥ-e na-nam a-eštub na-ù-tu  
 i-lu-bi gán-e-šè na-nam še-gu-nu na-ù-tu  
 i-lu-bi ambar-e na-nam ku<sub>6</sub>-da suḥur<sup>ku</sup> na-ù-tu ...  
 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 *suḥur*  
 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):

i<sub>7</sub>-da a-eštub mu-da-ab-si  
 a-šà-ga še-gu-nu mu-da-ab-mú  
 ambar-ra ḫi.SUḪUR<sup>ku</sup> suḥur<sup>ku</sup> mu-da-ab-si  
 ḡiš-gi gi BAD gi ḫenbur mu-da-ab-mú ...  
 In the river, spring waters are made plentiful through him (= Ninurta),  
 In the fields, mottled barley is made to grow through him,  
 In the marsh, *kuda* and *suḥur* carps are made plentiful through him,  
 In the reed-bed, reed-shoots and stalks are made to grow through him, etc.

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<sub>1</sub>: 51–59 contains a more diverse use of the phrases following the pairs of localities and abundance elements. All phrases begin with the prefix ḫé- (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:

i<sub>7</sub>-da a-eštub ḫé-en-da-ḡál  
 a-šà-ga še-gu-nu ḫé-en-da-ḡál  
 ambar-ra ku<sub>6</sub> mušen ḡù ḫu-mu-da-ra-ra  
 mu-gi-e gi BAD gi ḫenbur ḫé-en-da-an-mú  
 an-edin-na mu-maš-gurum ḫé-en-da-an-mú  
 tir-tir-ra šeg<sub>9</sub> šeg<sub>9</sub>-bar ḫé-en-da-lu  
 pú-ḡi<sup>ḡ</sup>kiri<sub>6</sub> làl ḡeštín ḫé-en-da-íl  
 SAR-sar-ra ḫi-iz<sup>sar</sup> zà-ḫi-li<sup>sar</sup> ḫé-en-da-mú  
 é-gal-la zi sù-ud-ḡal<sub>2</sub> ḫé-en-da-an-ḡál  
 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 *zahili* 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 Gilgameš 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 (Gilgameš and Huwawa 193–198; see Civil 2003). Lastly, some texts contain a few lines that are known from this pattern.<sup>14</sup>

<sup>14</sup> Ningišzida C: 17 f.; Rim-Sîn 15: 19–23 (Frayne 1990, 292, no. 2.14.15); Išme-Dagan D: 45–47; Ur-Namma A: 22 f.; Lugale: 359–363; Summer and Winter: 27–32, 52–55; Kramer 1985, 120: 33 f.; cf. also Nanna L: 23–25; Enmerkar and the Lord of Aratta: 9 f.; Enlil A: 115–123; Iddin-Dagan A: 95–98.

### 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 Dam(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.

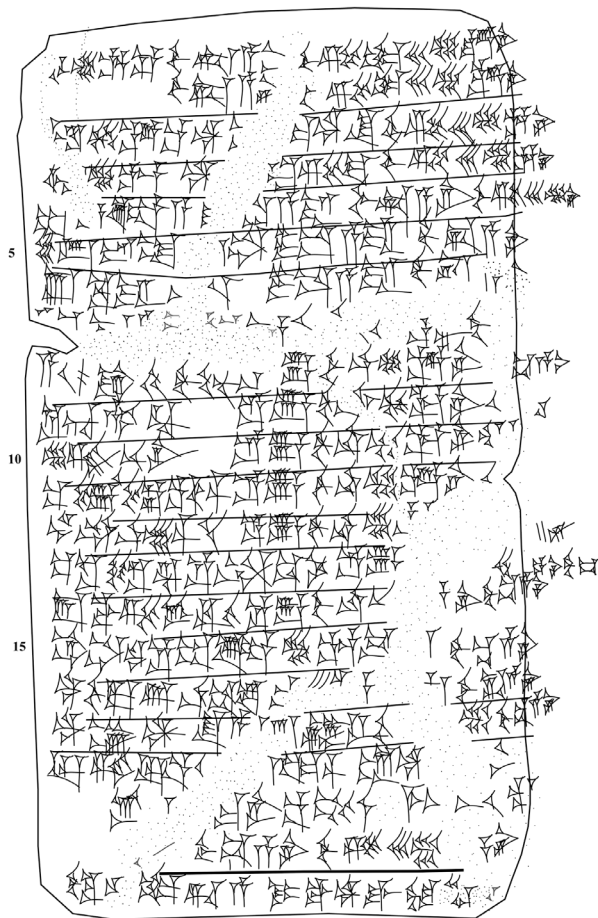


Fig. 1: Emory Museum 2012.44.5 = x.3.220 obverse. Copy: N. Reid

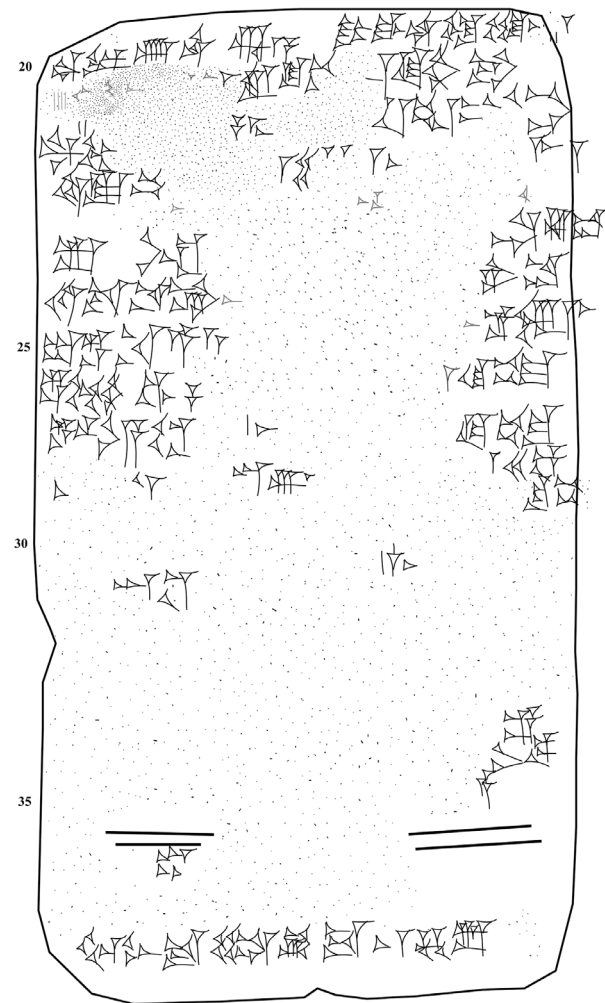


Fig. 2: Emory Museum 2012.44.5 = x.3.220 reverse. Copy: N. Reid

## Transliteration

Obv.

- 1 'ù<sup>1</sup>-mu-un-e mí.ús-a-<sup>1</sup>ni<sup>1</sup> mí zi-dè-eš mu-un-né  
 1a (vacat) mí.ús-a-<sup>1</sup>ni<sup>1</sup> mí<sup>1</sup> zi-dè-eš mu-un-né  
 2 'ù<sup>1</sup>-mu-un-e <sup>d</sup>[am<sup>2</sup>-ma<sup>21</sup>-an-ki] mí zid-eš mu-un-né  
 3 'ù<sup>1</sup>-mu-un <sup>d</sup>[am]<sup>2</sup>-<sup>1</sup>úru<sup>1</sup>-ze-ba mí zid-eš mu-un-né  
 4 èš 'kù<sup>21</sup> abzu<sup>12</sup>-a 'i-DU<sup>1</sup>-a-ra mí.ús-a-ni mí zid-eš mu-né  
 5 še-eb úru-zé-[b]a<sup>2</sup>-ta i-DU-a-ra mí.ús-a-ni  
 6 é-engur-ra-<sup>1</sup>ta<sup>1</sup> i-DU-a-ra mí.<sup>1</sup>ús-a-ni<sup>1</sup>  
 7 'i<sub>7</sub>-da a-eštub<sup>ku</sup> e-nir<sup>2</sup> mí na-mu-un-né<sup>1</sup> mí.[ús-a-ni]  
 8 a-<sup>1</sup>šà<sup>1</sup>-ga še-gu-nu 'e<sup>1</sup>-nir mí na-mu-un-né [Mí].ús-a-ni  
 9 ambar-re ku<sub>6</sub><sup>1</sup> mušen e-nir mí 'na<sup>1</sup>-mu-un-né 'Mí.ús<sup>1</sup>-[a-ni]  
 10 mu-gi sumun-né e-nir mí na-<sup>1</sup>mu<sup>1</sup>-un-né 'Mí.<sup>1</sup>ús[s-a-ni]  
 11 <sup>ēš</sup>tir-tir-e ši-bar e-nir mí na-mu-un-né 'Mí.<sup>1</sup>[ús-a-ni]  
 12 an-edin-na mu-maš-gurum e-nir mí na-mu-<sup>1</sup>un<sup>1</sup>-[né mí.ús]-<sup>1</sup>a-ni<sup>1</sup>  
 13 <sup>ēš</sup>pú-kiri<sub>6</sub><sup>ri</sup>-e lâl ġeštin e-nir [mí na]-<sup>1</sup>mu-un<sup>1</sup>-né mí.ús  
 14 é-gal zi-sù-ġál e-nir mí na-m[u-u]n-né mí.ús-a-ni  
 15 ga-ša-an-e èš abzu<sup>12</sup> mu-un-da-[hul]<sup>12</sup> mí.ús-a-ni  
 16 <sup>d</sup>dam-nun-na èš 'abzu<sup>12</sup> mu-un<sup>1</sup>-[da-h]ul<sup>12</sup> mí.ús-a-ni  
 17 diġir lugal an ki-a-<sup>1</sup>ke<sub>4</sub><sup>121</sup> ħé<sup>12</sup>-ġál [x (x)]-mu mí.ús-a-ni  
 18 kù-sig<sub>17</sub> kù-babbar x [(x) z]abar urudu naġ[ġa] 'ni<sup>21</sup>  
 18a (vacat) 'sù<sup>2</sup>-ud-áġ<sup>21</sup> na<sub>8</sub>du<sub>8</sub>-š<sup>12</sup>i<sup>12</sup>(“Liš<sup>2</sup>”) me<sup>2</sup> x x x  
 18b (vacat) x<sup>2</sup> mí.ús-a-ni mí zid-eš mu-[u]n-né

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19 égi z[i]<sup>2</sup>-dè ri-a dumu gal diġir gal <<sup>d</sup>>nin-tu-[r]e<sup>2</sup>

Rev.

- 20 <sup>d</sup>dam-nun-na ri-a dumu gal <sup>d</sup>nin-tu-<sup>1</sup>re<sup>21</sup>  
 20a (vacat) (ras.) x x x x (x) šub ki-<sup>1</sup>áġ<sup>1</sup> ki áb ga [(x)]  
 21 <sup>d</sup>[dam<sup>1</sup>-[nun-na](?) x x x ki-áġ x (x) ga/bi  
 22 šà kù-ga [x x x (x)] x x x [x x] x  
 22a (vacat) x [x x x] x [x x] x  
 23 saġ<sup>2</sup> x la [x x x x x (x)] ta<sup>2</sup> ri<sup>2</sup> DU  
 24 šà da-da-ga x [x x x x (x)] NI DU  
 25 AB e da a 'a<sup>21</sup> [x x x x (x)] x-e sikil-lá  
 26 e-gu-up<sup>2</sup>-pe x [x x x] x ki-áġ  
 27 e-<sup>1</sup>gi-a<sup>21</sup> dam<sup>2</sup> x x [x x x] x ki-áġ  
 28 x x [x] x x [x x x (x)] x x UD  
 29 [ ] 'ki-áġ<sup>21</sup>  
 30 [x x x x x x (x)] 'a<sup>21</sup> x [ ]  
 31 [x] x x [ ]  
 32 [ ]  
 33 [ ]-e  
 34 [ ] NI-ba  
 35 [ ]-a

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36 š[i]<sup>2</sup>-nam<sup>2</sup>-šub<sup>2</sup>...[?]

37 im-ġid-da li-pí-it-<sup>d1</sup>en-lil

## 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(?), (in) the holy shrine, the abzu(?), 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(?), *duḥšia*(?)-stone, ... his spouse speaks with kindly words *for him*.

19 Born to the good princess, great daughter, great goddess, Nintu,  
 20 Born to Damnuna, great daughter, Nintu.  
 21 Dam[nuna](?)... .. beloved(?)  
 22 In the pure heart ...  
 23 ...  
 24 In the bright heart ...  
 25 ... cleaned.  
 26 ... beloved(?)  
 27 Daughter-in-law(?), spouse(?) ... beloved(?)  
 28 ...  
 29 ... beloved(?)  
 30–35 (too broken for translation)

36 Š[irnamšub...](?)  
 37 Long-tablet of *li-pí-it<sup>d</sup>en-líl*

## Notes

1. We understand *mí.ús* here as probably standing for *ĝitlam<sub>4</sub>*, “spouse,” although this orthography is known only from the first millennium BCE (Diri IV 162; for third-millennium BCE attestations of *mí.ús*, not necessar-

ily 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  ${}^d\text{a}m{}^?m\text{a}{}^?1\text{-a-n-ki}$  (rather than the regular Emesal writing  ${}^d\text{a}m\text{-a-n-ki}$ ), 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  $\text{a}b\text{z}u'$  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 DÉ ( $\acute{\text{a}}b\text{z}u$ ).

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 LĀL. Since the LĀL sign has a similar structure as the TA, the scribe likely wrote a large TA in line 6, much like the large LĀL in line 13. This also makes most sense grammatically.

7–14. These lines contain the literary topos of abundance, see §II above. The form  $e\text{-n}i\text{r}$  stands for  $e\text{-n}e\text{-e}r$  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  $tir\text{-}tir$ , 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  $ga$ ) 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, 81 f.:  $e+128f.$ ).

## 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.<sup>15</sup> 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.<sup>16</sup> 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  $u\text{m}u\text{n}$  (see, in general, Mirelman 2018, chapter 5).

<sup>15</sup> See the description of the tablet by Pedersén (2005, 248). The location of the excavation photograph is in Baghdad (p.c. Juliane Eule, Vorderasiatisches Museum, Berlin, February 2017).

<sup>16</sup> 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 <sup>E?1</sup> -e <sub>A</sub> di-da-ni	[(x)] ħé-m [a-a1(-la)]	
	A 1b	[š]á <sup>2</sup> be-lu <sub>4</sub> a-lak-šú	[(ina <sup>2</sup> )] ħé-gál-l[i	]
2	A 2a	[umun <sup>2</sup> ] <sup>d</sup> am-an-ki ki-tuš-a-ni	[(x)] <sup>1</sup> ħé <sup>2</sup> -nun <sup>1?1</sup> -n [a <sup>2</sup>	]
	A 2b	[x (x)] <sup>2</sup> <sup>d</sup> é-a šu-bat-su	[(x)] <sup>1</sup> nu <sup>1?2</sup> -úĥ <sup>1?2</sup> -šú <sup>1?1</sup> [	]
3	A 3a	[ ] KA×X-ka-na as[ila <sup>2</sup>	] [	]
	A 3b	[ ] <sup>1</sup> x <sup>1</sup> (x) eš-še-tu <sub>4</sub>	ina <sup>2</sup> [	]
4	A 4a	[ ] <sup>1</sup> (x) x <sup>1</sup> -ka-na	UL [	]
	A 4b	[ eš <sup>2</sup> ]- <sup>1</sup> še <sup>1</sup> (or: KUR <sup>2</sup> )-tu <sub>4</sub>	[u] <sup>1?2</sup> -[šú <sup>2</sup>	] x [
5	A 5a	umun- <sup>1</sup> e i <sub>1</sub> <sup>1?1</sup> -[da <sup>2</sup> ]- <sup>1</sup> a <sup>2</sup>	<sup>E?1</sup> um <sup>1</sup> - [	]
	A 5b	b[e]-lu <sub>4</sub> a-na n[a <sup>2</sup> -a <sup>2</sup> -r]i <sup>2</sup>	ina te <sub>4</sub> -[ĥe-e(?)	]
6	A 6a	i <sub>7</sub> - <sup>1</sup> da <sup>1?1</sup> a-eštub <sup>ku<sub>6</sub></sup>	e-ne- <sup>1</sup> er <sup>1</sup> mu-un-[na]- <sup>1</sup> ù <sup>1</sup> -[tu	]
	A 6b	<sup>1</sup> na <sup>1</sup> -a-ri mi-lu <sub>4</sub> ĥar-pa	šá-a-šú <sup>1?</sup> ul- <sup>1</sup> lad <sup>1</sup> -s[u	]
7	A 7a	umun-e <sup>E!1?</sup> gán-a-šè	<sup>E!1?</sup> um-(vacat) [	]
	A 7b	be-lu <sub>4</sub> ana mé-reš-tu <sub>4</sub>	(vacat)	
	B 1'	<sup>U</sup> umun- <sup>1</sup> e gán-a <sup>1</sup> -[šè]	[um-	]
8	A 8a	gán-a-šè še gu-nu	e-(vacat)	
	A 8b	me-reš-ti še-am <sup>1</sup> ár-ki <sup>1</sup> -am	[ ] (vacat)	
	B 2'	gán-a- <sup>1</sup> šè <sup>1</sup> še gu-[nu]	[e-	]
9	A 9a	umun- <sup>1</sup> e <sup>1</sup> E ambar-ra	[um- ] (vacat)	
	A 9b	be-lu <sub>4</sub> ana ap-pa-ri	[ ] (vacat)	
	B 3'	<sup>U</sup> umun ambar-ra	[um-	]
10	A 10a	<sup>1</sup> ambar <sup>1</sup> -ra gu <sub>4</sub> -ud <sup>ku<sub>6</sub></sup> su ĥur <sup>ku<sub>6</sub></sup>	[e- ] (vacat)	
	A 10b	[a]p-pa-ra ár-su-up-pi u pu-r[a-dī] (vacat)		
	B 4'	ambar-ra gu <sub>4</sub> -ud <sup>ku<sub>6</sub></sup> su ĥur <sup>[ku<sub>6</sub>]</sup>	[e-	]
11	A 11a	umun-[e <sup>2</sup> ] <sup>E1</sup> mu-gi <sub>4</sub> -a	<sup>E1</sup> um-(vacat)	
	A 11b	[be-lu <sub>4</sub> ] šá a-p[i (x)]	(vacat)	
	B 5'	<sup>U</sup> umun mu-gi <sub>4</sub> -a	<sup>A1</sup> [um-	]
12	A 12a	mu-[gi <sub>4</sub> ]- <sup>1</sup> a <sup>1</sup> A g[i ĥén]bur	e-(vacat)	
	A 12b	a-[pu ĥa <sup>2</sup> -a]b <sup>2</sup> -bu <sup>1?</sup> -[rù]	(vacat) [	]
	B 6'	mu-gi <sub>4</sub> -a gi BAD gi ĥénbur	<sup>1</sup> e <sup>1</sup> - [	]
13	A 13a	<sup>1</sup> umun-e <sup>1</sup> ġ[is̥tir-tir-r]a	<sup>E1</sup> u[m-	]
	A 13b	[	]	
	B 7'	<sup>U</sup> umun ġis̥tir-tir-ra	<sup>A</sup> u[m-	]
14	A 14a	[ ]	<sup>E1?</sup> [e-	]
	B 8'	ġis̥tir-tir-ra šeg <sub>9</sub> -šeg <sub>9</sub>	<sup>1</sup> e <sup>1</sup> - [	]
	A rest broken			
15	B 9'	<sup>U</sup> umun an-edin-na	<sup>A</sup> u[m-	]
16	B 10'	an-edin-na maš-guru <sub>5</sub> -uš	<sup>1</sup> e <sup>1</sup> - [	]
17	B 11'	<sup>[U]</sup> umun pú-ġis̥kiri <sub>6</sub>	<sup>A</sup> u[m-	]
18	B 12'	pú-ġis̥kiri <sub>6</sub> lâl mu-tin	<sup>1</sup> e <sup>1</sup> - [	]
19	B 13'	<sup>U</sup> umun SAR-sar-ra	<sup>A1</sup> um-[	]
20	B 14'	SAR-sar- <sup>1</sup> ra ĥi <sup>1</sup> -iz <sup>sar</sup> zà-ĥi-l[i <sup>sar</sup>	e-	]
21	B 15'	<sup>U</sup> umun é-gal-la	<sup>A1</sup> [um-	]
22	B 16'	é-gal-la zi sù- <sup>1</sup> ud-ġál <sup>1</sup>	[	]
23	B 17'	me-en-dè umun-bi-ra	[	]
24	B 18'	<sup>d</sup> am-an-ki umun-bi- <sup>1</sup> ra <sup>1</sup>	[	]
25	B 19'	<sup>1</sup> dasal <sub>x</sub> <sup>1</sup> ( <sup>1</sup> GIŠGAL <sup>1</sup> )-lú-ĥi umun-bi- <sup>1</sup> ra <sup>1</sup> [	]	



26	B 20'	[ <sup>d</sup> en-b]i-lu-lu umun-bi- <sup>r</sup> ra <sup>1</sup>	[	]
27	B 21'	[ <sup>d</sup> mu-zé]-eb-ba-s[a <sub>4</sub> -a umun-bi-ra	[	]
28	B 22'	[ <sup>d</sup> šid-dù]-ki-šár-r[a	[	]
29	B 23'	[ <sup>d</sup> di]- <sup>r</sup> ku <sub>5</sub> <sup>1</sup> -maḥ-[a	[	]
30	B 24'	[            ] x [	[	]

B rest broken

### Segment B

1'	Br.? <sup>1</sup>	[am úru-zé]- <sup>r</sup> eb-ba <sup>1</sup> [ki]	[	]
2'	Br.? <sup>2</sup>	[ama èš/é] <sup>2</sup> - <sup>r</sup> maḥ <sup>1</sup>	[	]
3'	Br.? <sup>3</sup>	<sup>r</sup> gašan <sup>1</sup> <sup>d</sup> dam-gal- <sup>r</sup> nun-na <sup>1</sup>	[	]
4'	Br.? <sup>4</sup>	<sup>u</sup> umun <sup>d</sup> asar- <sup>r</sup> lú-ḥi <sup>1</sup>	[	]
5'	Br.? <sup>5</sup>	<sup>u</sup> umun <sup>d</sup> en-bi-lu-lu	[	]
6'	Br.? <sup>6</sup>	<sup>d</sup> nammu-ke <sub>4</sub>	[	]
7'	Br.? <sup>7</sup>	gašan <sup>d</sup> pa <sub>4</sub> -nun-an-ki- <sup>r</sup> ke <sub>4</sub> <sup>1</sup>	[	]
8'	Br.? <sup>8</sup>	<sup>d</sup> ara-e	[	]
9'	Br.? <sup>9</sup>	<sup>d</sup> mu-zé-eb-ba-s[a <sub>4</sub> -a]	[	]
10'	Br.? <sup>10</sup>	<sup>d</sup> šid <sup>1</sup> -dù-ki-šár-r[a]	[	]
11'	Br.? <sup>11</sup>	<sup>d</sup> + <sup>r</sup> AG dumu <sup>1</sup> nun-na	[	]
12'	Br.? <sup>12</sup>	<sup>r</sup> ibila <sup>1</sup> é-saḡ-íl-la	[	]
13'	Br.? <sup>13</sup>	<sup>r</sup> dumu <sup>1</sup> -saḡ <sup>d</sup> uraš-a	<sup>r</sup> A <sup>1</sup> [	]
14'	Br.? <sup>14</sup>	<sup>r</sup> dumu <sup>1</sup> -saḡ é-i-bí- <sup>d</sup> a <sup>1</sup> -[num]	[	]
15'	Br.? <sup>15</sup>	<sup>r</sup> gašan <sup>1</sup> -gù-téš-<a>-sì-ga-ke <sub>4</sub>	[	]
16'	Br.? <sup>16</sup>	<sup>r</sup> gašan <sup>1</sup> -ḡu <sub>10</sub> <sup>d</sup> na-na-a	<sup>r</sup> A <sup>1</sup> [	]
17'	Br.? <sup>17</sup>	<sup>u</sup> <sup>r</sup> umun <sup>d</sup> di-ku <sub>5</sub> <sup>1</sup> -maḥ-a	<sup>A</sup> U [	]
18'	Br.? <sup>18</sup>	x [x x (x) x] <sup>r</sup> ba <sup>1</sup> en <sup>1</sup> -e x	[	]
19'	Br.? <sup>19</sup>	<sup>r</sup> gašan <sup>21</sup> [x x x] <sup>r</sup> ki <sup>21</sup>	<sup>A</sup> [	]
20'	Br.? <sup>20</sup>	x [x x x] x x	[	]
21'	Br.? <sup>21</sup>	x [x x x] gal <sup>?</sup>	[	]
22'	Br.? <sup>22</sup>	x [	[	]

B rest broken

### Translation

#### Segment A

- The lord – his proceeding is (in) abundance!
- [(The Lord)] Amanki – his dwelling is (in) plenty!
- [    ] in his ..., in j[oy(?)    ]
- [    ], in his ... – rejoicing(?) [    ]
- The lord, when app[roaching] the r[iver],
- The river creates for him spring waters.
- The lord, when (approaching) the field,
- The field (creates for him) mottled (Akkadian: late?) barley.
- The lord, when (approaching) the marsh,
- The marsh (creates for him) *eštub* and *suḥur* carps.
- The lord, when (approaching) the reed-bed,

- 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 *zahili* 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 Asarluhi, its lord,  
 26 [ ] to [Enb]ilulu, its lord,  
 27 [ ] to Muze]basa'a, [its lord],  
 28 [ ] to Šidu]kišara, [its lord],  
 29 [ ] to [Di]kumaḥa, [its lord],  
 30 [ ] ... [ ]  
 break

**Segment B**

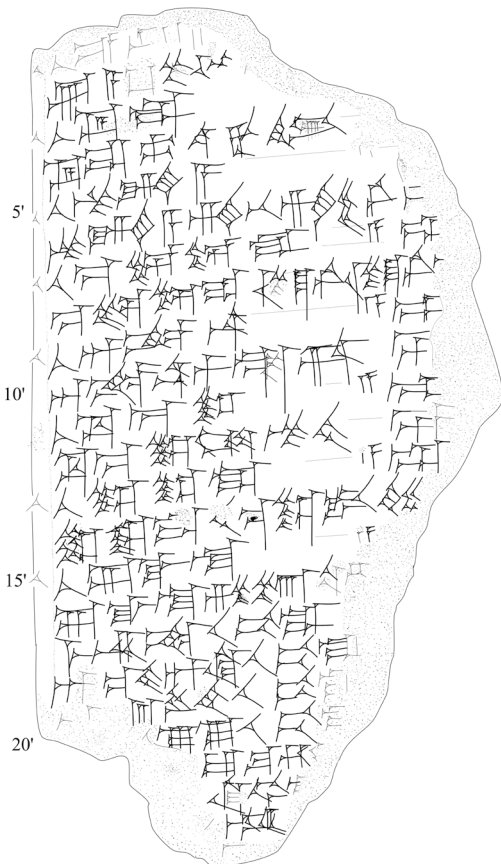
- 1' [Bull of Uruz]eb [ ]  
 2' [Mother of Eš]maḥ [ ]  
 3' Lady Damgalnuna [ ]  
 4' Lord Asarluhi [ ]  
 5' Lord Enbilulu [ ]  
 6' Nammu [ ]  
 7' Lady Panunanki [ ]  
 8' Ara [ ]  
 9' Muzebasa'a [ ]  
 10' Šidukišara [ ]  
 11' Nabû, the princely son [ ]  
 12' Heir of Esaḡil [ ]  
 13' Firstborn of Uraš [ ]  
 14' Firstborn of E-*ibbi-Anum* [ ]  
 15' Gašan-guteša-siga [ ]  
 16' My-Lady Nanaya [ ]  
 17' Lord Dikumaḥa [ ]  
 18' [ ] ... [ ]  
 19' Lady(?) of(?) [ ]  
 20' ... [ ]  
 21' ... great [ ]  
 22' ... [ ]

**Notes**

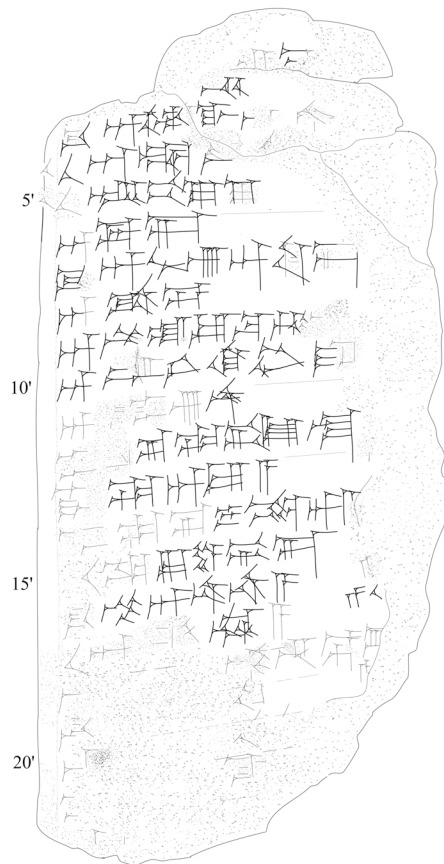
A 3. The horizontal at the beginning of the second half of the Akkadian line may be understood as *ina*, and this would affect the restoration of lines 1f. But it may be the beginning of a different sign (perhaps RI, for *rīšātu*), or the syntax of lines 3f. differs from that of lines 1f. (as indicated 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 (Širnamšub), 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.