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Another Sumerian Literary Catalogue?

The number of texts now identified as catalogues or inventories of Sumerian literary works cited by their incipits continues to grow. Ten years ago, I listed seventeen of them in JAOS 83 (1963) 169. In the same year, Cat. 3 (cited here according to my list) was published by Gadd and Kramer as UET 6/1:123. Since then, the same authors have published at least one and possibly three more examples of the genre from Ur (UET 6/2:196-198). In the first of these, note that the second preserved entry resembles Entry 6 in Cat. 1 (JAOS 83:170), the fourth is probably the incipit of the "Monkey Letter" (Ali, Sumerian Letters, B 14), the sixth equals Entry 13 of Cat. 1, and the eighth resembles Entry 9 of the latter.

New discoveries also suggest a revision of my view that, in contrast to both the earlier and later catalogues, "the Old Babylonian lists ... seem to exhibit no single consistent sequence or system of classification" (JAOS 83:168). Wilcke has published an Old Babylonian catalogue of incantations from the John Rylands Library (AfO 24, 1973, 14f.) and Kramer has announced the discovery of two large catalogues of congregational laments (*ir-šem-ma*) from the British Museum which appear to be equally old.¹ The tradition of generic classification was firmly established by Middle

Babylonian and Middle Assyrian times; the significance of the respective catalogues, Cat. 9 (TMH n.F. 3: 53) and Cat. 10 (KARI 158), for the history of Sumerian literature is taken up elsewhere.² The list of neo-Assyrian catalogues (Cats. 11-16) should be augmented by Rm. 2, 220, devoted to individual laments (*ír-šà-hun-gá*) and published by Langdon, RA 22 (1925) 119-125 together with new editions of Cat. 15 (Langdon, BL 138) and Cat. 16 (*ib.* 139). For the neo-Babylonian catalogue Cat. 17 (Luckenbill, AJSL 26:28), see now S. Levy and P. Artzi, Sumerian and Akkadian Documents in Israel (= Atiqot 4, 1965) No. 99.

I now propose to see another Old Babylonian catalogue in CBS 14077, published in 1934 by Chiera as STVC 41. I am indebted to Peter Michalowski for the collations marked with an asterisk and to David Owen for a photograph. The original may have had as many as six columns, as there are clear traces of signs (not copied) to the left of the "obverse?" and to the left and right of the "reverse?", though it is not excluded that these formed the conclusion of the lines on the other side in the first two cases. Also, the copy fails to show double dividing-lines after "obverse?" 2 and 12, in the latter case followed by the 10-mark to indicate, evidently, that ten compositions were included between the two double dividing-lines. Note also that the bottom of the "obverse?" is in fact the edge of the tablet. On the "reverse?" there is a double dividing-line after line 10.³ Since these dividing lines do not seem to reflect any generic grouping (see presently), the guess may be ventured that they were drawn mechanically after every tenth entry. The following identifications may be suggested.

"OBVERSE?"

Line 10: ga-ša-an-mu dè-gu[r] = entry 9' in Rm. 2, 220 (RA 22: 123).

Line 13: ^dUtu è-ma = eršemma for Utu listed in Cat. 11 (IV R² 53) ii 26 (cf. *ibid.* i 5 and iii 16) and edited by Schollmeyer, Šamaš (1912) as No. 34.

Line 14: *^ré^l-gi₄-a *^ré^l-[ta nam-ta-é] = balag of Inanna listed in Cat. 11 i 44.

"REVERSE?"

Line 2: an nam-[...]: cf. an-ne(var.: -né) nam-nir-ra (var.: gál) = "Summer and Winter," catalogued in Cats. 3, 6, and 7 (RA 55:169 ff.; BASOR 88:12; and TCL 15: 28 respectively) as Entries 22, 29 and 31 respectively.

Line 3: a-ba-a mu-un-ba-a[l-e] = "The Coronation of Ur-Nammu" as reconstructed in my edition, JCS 20 (1966) 139.

Line 4: me-a lu^l = balbale-song of Suen; edited by Sjöberg, Nanna-Suen, No. 1, with the corrections of M. Lambert, Or. 30 (1961) 89f. and van Dijk, OLZ 60 (1965) 27; listed in Cat. 5 (TMH n.F. 3: 54) as Entry 2.

Line 5: me am-*ra: cf. the next entry in the same catalogue (me-a am).

Line 7: [ši]m-zi-da ^rdar^l-ra: cf. entry 1 in the Yale catalogue. I take this opportunity to correct the reading and translation in JAOS 83 (1963) 170 to dingir šim-zi-da DAR-a, "goddess colored with eye-paint (kohl)." Admittedly, the reading gūn(-na) would be expected.

Line 10: [^dHend]ur[?]-sag *šul gi₆-a du-du: cf. ISET 1: 71 Ni. 9501:1, a hymn to Nergal beginning (if the column marked "ii" is in fact the first) [...šū]l gi₆-a du-du kur-kur tuku₄-tuku₄(tutki).

Line 11: [...] -x gu₄-gim: cf. perhaps the opening line of Šulgi F (Heimpel, Tierbilder, No. 5.68).

Granted the above identifications, the order of entries in STVC 41 would be: ("obverse?") individual lament, congregational laments; ("reverse?") disputation, royal hymn, divine hymns. It would seem, moreover, that a number of entries are shared in common by Old Babylonian and neo-Assyrian catalogues, though these are separated from each other by more than a millennium.

Footnotes

¹29th International Congress of Orientalists, Paris, 1973. Professor Kramer kindly informs me that his publication of these texts will also appear in the present volume, but our contributions have been submitted independently of each other.

²Hallo, "Toward a History of Sumerian Literature," (forthcoming).

³Another, now erased, may have once been mistakenly inserted after line 9.