

PREFACE AND ACKNOWLEDGMENTS

This book completes the publication of the previously unpublished pencil drawings of cuneiform tablets and other inscriptions made by the late W. G. Lambert and found among his academic papers after his death. To the three hundred and twenty-nine texts presented in *Part One* in 2019, this second volume adds another three hundred and twenty-three. Together with the one hundred and sixty-eight drawings from Lambert's hand published in *Babylonian Creation Myths* (2013), they bring the total figure of his posthumous contribution to Assyriology to eight hundred and twenty handcopies of cuneiform texts.

The twin volumes of *Cuneiform Texts from the Folios of W. G. Lambert* stand as a colossal tribute to the achievements of an extraordinary scholar, but they are more than just a personal monument. Very many of these texts are published for the first time and so form a substantial resource for continuing their author's lifelong work, the reconstruction of the literature, religion, and intellectual achievement of the ancient Babylonians and Assyrians.

As in the previous volume, the contents are organized by genre, reflecting Lambert's decades of study in all areas of Babylonian scholarship. First, omen literature, especially *Šumma ālu*, which Lambert proposed to edit early in his career, before yielding the field to the late Erle Leichty (Nos. 330–37); then genres associated with divinatory rituals, both *tāmītus*, adding to those Lambert treated in *Babylonian Oracle Questions* (2007), and *ikribs*, which he intended to edit in a companion volume, never realized but now expected from Ulla Koch (Nos. 338–400); a traditional text on the taboos of the gods, together with its commentary, which Lambert

handed over to the late lamented Alasdair Livingstone (Nos. 401–7); the *aluzinnu* compendium, a scribal parody of many genres of Babylonian scholarship, which is now being prepared for publication by Enrique Jiménez (Nos. 408–34); theological and religious texts, copied in preparation for Lambert's *magnum opus* on god-lists (Nos. 435–51); lexical lists, especially those that collected the names of deities (Nos. 452–78); and finally the god lists themselves, which are here sorted into three groups: lists of the Old Babylonian period (Nos. 479–84), the Great God List *An = Anum* and related lists (Nos. 485–543), the elementary pedagogical text *Anum*, often known as the Weidner list (Nos. 544–620), and miscellaneous god lists of the first millennium that appear not to be part of *An = Anum* or the Weidner list (Nos. 621–35); these now form a pillar of the God Lists of Ancient Mesopotamia project at the University of Jena. To these are added a small miscellany of cuneiform texts of several genres, some in public collections (Nos. 636–44), and others not (Nos. 645–52). These last are handcopies of tablets that do not bear a number or any other identification and whose current whereabouts are thus unknown.

As in *Part One*, the texts in this volume are overwhelmingly from the collections of the British Museum, but museums in Baghdad, Berlin, Chicago, Geneva, Istanbul, Jerusalem, New Haven, Oxford, Paris, Philadelphia, Tokyo, Toronto, and Washington are also represented. To the authorities and curatorial staff of all these museums, who gave Lambert permission to make and publish handcopies of objects in their care, we express our gratitude and appreciation.

For the moment no credit can be given for Lambert's drawings of cuneiform inscriptions that are now

of unknown location. Such drawings are very rare in the *Nachlass*. Lambert made them during his years of identifying many thousands of cuneiform tablets and other objects for various dealers of antiquities in London. It is likely that the objects he copied then are now in private collections. We hope that at some time in the future they will surface and be available for further study. In the meantime we trust that any curious collectors who discover in this volume drawings of antiquities in their custody will appreciate that Lambert's handcopies are too valuable as additions to scientific knowledge to remain out of circulation.

As in the previous volume, a small number of the drawings published here had already been inked by Lambert himself: Nos. 405, 453, 473 (K 9244), 520, 543 obv., 569, 621, 644, 648, 651–52. One drawing is a final legacy of Henry Buglass's digital work for *Babylonian Creation Myths*: No. 442. The remaining handcopies were scanned and inked digitally by the editors. George was responsible for Nos. 331–32, 334–35, 337, 339, 395–96, 400, 402–4, 406–7, 438–40, 443–44, 446–47, 450–51, 454–60, 465–72, 474–519, 521–41, 542 rev., 543 rev., 545–47, 549, 551–52, 556, 559, 561, 574–77, 579–81, 583, 588–90, 593, 598–600,

605, 610, 616–17, 619–20, 622–35, 642, 645, 650. Taniguchi inked Nos. 330, 333, 336, 338, 340–94, 397–99, 401, 408–37, 441, 445, 448–49, 452, 461–64, 473 (K 7722), 542 obv., 544, 548, 550, 553–55, 557–58, 560, 562–68, 570–73, 578, 582, 584–87, 591–92, 594–97, 601–4, 606–9, 611–15, 618, 636–41, 643, 646–49.

The catalogue that precedes the cuneiform plates draws on pencil annotations made by Lambert on the original folios, which are quoted as appropriate, but, as with *Part One*, it is essentially the work of the first-named editor. Various scholars were gracious enough to answer questions that arose during the compiling of it, and their generosity is acknowledged here in a brief roll-call: Yoram Cohen, Nicola De Zorzi, Jeanette Fincke, Grant Frame, Ann Guinan, Wayne Horowitz, Ami Huang, Hermann Hunger, Enrique Jiménez, Michael Jursa, Ulla Koch, Jon Taylor, Konrad Volk, and Cornelia Wunsch. None of these kind individuals is responsible for any of the catalogue's shortcomings.

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JT

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