We should add another meaning for *pani*-(+suffix) and the opposite *warki*-(+suffix), as e.g. in Kt. m/k 27 *wa-ar-ki-kà-ma* "after your departure" and in BIN IV 2, 15. 22 *pá-ni-a-ma ab-kam* "carry off before my own departure", and in ICK I 189: 1′′ *ih-da-ma* / *i-pá-ni-ku-nu-ma ša-áš-qí-lá-ma* "take care to let them pay before your own departure" (p. 807). For those who consent to Akkadian forerunners to Old Hittite literature the famous phrase from the Anitta Text "after my father" could in line with this meaning be understood as "after my father left" instead of "after my father died".

We should not understand the phrase *lá ša ḫa-bu-lá-ku*$_6$*-ni* as "there is no question that I owe you (something)" (p. 809) but on the contrary as "It is *not so* that I owe you something".

To the author I can only add: thank you very much indeed for this fantastic piece of work – now please proceed to the OA dictionary, we need it more than ever.

Guido Kryszat
University of Mainz

A.R. GEORGE and JUNKO TANIGUCHI (eds):
Cuneiform Texts from the Folios of W.G. Lambert, Part One.
(Mesopotamian Civilizations 24.) xii, 217 pp. University Park, PA: Eisenbrauns/The Pennsylvania State University Press, 2019. ISBN 978 1 57506 733 9.
doi:10.1017/S0041977X20002803

The career of Wilfred George Lambert, among the giants of twentieth-century Assyriology, spanned almost 60 years. Although Lambert wrote numerous articles and chapters on ancient Mesopotamian religion and mythology, he was most famous for his publications of cuneiform texts. In addition to his four widely used books – *Babylonian Wisdom Literature* (1960); *Atra-ḫasīs*: *The Babylonian Flood Story* (1969, with A.R. Millard); *Babylonian Oracle Questions* (2007); and *Babylonian Creation Myths* (2013) – Lambert published numerous editions of Sumero-Akkadian literary texts, typically accompanied by his meticulous copies of cuneiform tablets. Lambert was revered for his knowledge – perhaps matched only by Rylke Borger's – of the British Museum's cuneiform tablet collections, and in particular, the Kouyunjik collection. Lambert's corrections of other scholars' interpretations, frequently proffered via reference to new but unpublished duplicates or joins, was a familiar occurrence at meetings of the *Rencontre Assyriologique Internationale*.

On Thursdays Lambert habitually visited the Student Room of the British Museum to examine cuneiform texts housed there; among those who knew him, it was dubbed, "Lambert-day". Many scholars and students of Assyriology made the most of "Lambert-day" to meet him in person, ask questions, and obtain his help in reading almost illegible signs or interpreting difficult phrases. He was generous, taking time to answer queries or give advice – as long as one was not treading on his toes. On occasion, he gave young scholars the museum registration numbers of unpublished texts he had identified. When one sought information about unpublished duplicates and joins of texts whose editions he was preparing (such as *Enūma*

eliš or the god-list *An-Anum*), however, he replied to the enquiries with a short statement, "I am working on it", a clear signal that these texts were off limits.

When Lambert passed away on 9 November 2011, he left his notes, mostly consisting of transliterations, joins, duplicates, and identifications of texts, on over 1,400 pages of notebooks and 6,000 loose paper slips (Lambert Notebooks) alongside approximately 1,400 copies of cuneiform texts, mostly not inked (Lambert Folios). Unlike "Geers Copies" – the thousands of freehand copies of cuneiform texts, mostly literary, drawn by Friedrich Wilhelm Geers in 1924–1939 – the cuneiform copies in Lambert's *Nachlass* were carefully drawn in the distinctive style he established early in his academic career. Obviously, he was planning to publish them with text editions.

When the severity of Lambert's illness was first whispered, scholars feared that his remaining work might be retained by a small circle of scholars, or languish in a cabinet at the British Museum, as thousands of Theophilus G. Pinches' copies, prepared in the late nineteenth century but unpublished until their posthumous appearance between 1955 and 1982, had done. Upon his death, however, Lambert bequeathed his scholarly legacy to A.R. George, who swiftly catalogued the contents of Lambert's notebooks and made the scans widely accessible on AWOL: The Notebooks of W.G. Lambert Online. At the same time, together with Junko Taniguchi, George began processing Lambert's copies for publication – collating, digitally inking, and cataloguing them with indexes. The present volume represents the first of a planned two volumes of Lambert's unpublished hand copies of cuneiform texts.

On p. vii, George and Taniguchi explain that, while they and Henry Buglass digitally inked the majority of the copies, some had already been inked by hand by Lambert himself. It is stunning how George, Taniguchi, and Buglass faithfully reproduced Lambert's touch in copying the cuneiform signs; indeed it is nearly impossible to recognize distinctions among the copies of master and "students".

Lambert had extremely good eyes, and his copies are typically highly accurate. On top of that, to ensure their reliability, each was collated by George and Taniguchi. For example, among new manuscripts of the *Counsels of Wisdom* (nos. 258–64) and the *Great Šamaš Hymn* (128–42), only one rather insignificant error in BM 68401 was detectable: (no. 261) line 8′: IGI is actually IGI^{min}. (For Lambert's earlier editions, see *BWL*, pp. 96–107 and 126–38 respectively. Their new edition will appear in Oshima's forthcoming book in LAOS, Wiesbaden: Harrassowitz, which also includes texts not copied by Lambert).

Lambert took time to read almost all the signs visible on tablets, even on surfaces quite badly damaged. BM 61635+ (no. 99), a new exemplar of *Prayer to Marduk no. 2* (see Lambert, *AfO* 19, pp. 61–6) amply attests to his mastery. Its obverse is almost illegible, with the exception of a handful of signs. As seen from his copy on p. 86, however, Lambert painstakingly copied almost all the stray signs on the obverse, including the nearly illegible ones. On the other hand, when he was not sure whether a mark on a tablet was part of a sign or just a scratch, he occasionally chose not to copy it, so as to avoid unnecessary errors.

In this volume, we encounter many new manuscripts of texts Lambert had previously published in the 1960s and 70s, including, for example, *Bullussa-rabi's Hymn to Gula*, *Prayer to Marduk no. 1*, *Ludlul bēl nēmeqi*, the *Babylonian Theodicy*, the *Marduk's Address to Demons*, *Proverbs*. In other words, unsatisfied with his initial publications because of the remaining lacunae in these texts, Lambert was always perfecting his knowledge of cuneiform literature.

Wayne Horowitz, Lambert's former student, relates the story of Lambert's camel: donated to a person suffering financial hardship in the Middle East in honour of Lambert's seventy-fifth birthday, the camel and Lambert never met, so with only

a photograph to go on, Lambert never experienced the camel's strength, its beauty, or the benefits it conferred on the family who had received it. Lambert's *Nachlass* likewise, is a gift from a now distant benefactor to generations he will never meet, carefully tended by George and Taniguchi, whose selfless labours bring Lambert's generous, careful brilliance more fully to light.

T.M. Oshima
Universität Leipzig

Alison Acker Gruseke
Yale Divinity School, Yale University

FRANCES REYNOLDS:
A Babylonian Calendar Treatise: Scholars and Invaders in the Late First Millennium BC. Edited with Introduction, Commentary, and Cuneiform Texts.
xxxi, 464 pp. Oxford: Oxford University Press, 2019. £100. ISBN 978 0 19 953994 9.
doi:10.1017/S0041977X2000289X

This book, a revised version of the author's 1994 PhD thesis written at the University of Birmingham under the supervision of Wilfred G. Lambert, provides a comprehensive treatment of a learned Late Babylonian calendar treatise from the Hellenistic period. The treatise's goal is to reinterpret rituals performed throughout the cultic year in Babylon (and a few nearby cities) as attempts to protect the city against Elamite and Subarian invasions predicted by astrological omens. Fusing past, present, and future, the treatise draws on the rich literary-historical tradition related to the conquest of Babylon by the Elamite king Kutir-Naḫḫunte in *c.*1155 BC and the subsequent defeat of the Elamites by Nebuchadnezzar I, and correlates political events with divine battles narrated in religious texts such as the Babylonian Epic of Creation.

The treatise, of which 169 lines are fully or partially preserved, is known from three fragmentary manuscripts, all housed in the "Babylon Collection" of the British Museum. Two of them, A and C, have colophons indicating that they were copied, probably around 170 BC, by members of the Mušēzib family, which played an important role in the stewardship of Babylon's Esagil temple. MS B, whose colophon is lost, may have been copied even later. Portions of MS B have been known since L.W. King published them in his *Seven Tablets of Creation* from 1902, and partial translations and editions of the treatise were provided by B. Landsberger in 1923 and J. Koch in 2004 and 2006. But Reynolds's book, the first study to take into account all the manuscripts as well as several recently made joins, is infinitely more meticulous than all previous assessments of the text.

The book comprises three parts. An introduction presents the treatise's content, structure, and goals, studies the various themes it covers – ritual, astronomy-astrology, mythology, and sacred topography – investigates the exegetical techniques employed, and provides a painstaking analysis of the three extant manuscripts, their language and orthography, and their scribes. The introduction is followed by an edition of the treatise, given first in composite form and then by means of a