

**THE UNIVERSITY OF CHICAGO  
ORIENTAL INSTITUTE PUBLICATIONS**

---

**JAMES HENRY BREASTED**

*Editor*

**THOMAS GEORGE ALLEN**

*Associate Editor*



**ANCIENT ORIENTAL SEALS  
IN THE COLLECTION OF  
MR. EDWARD T. NEWELL**

**THE UNIVERSITY OF CHICAGO PRESS  
CHICAGO, ILLINOIS**

—  
**THE BAKER & TAYLOR COMPANY  
NEW YORK**

**THE CAMBRIDGE UNIVERSITY PRESS  
LONDON**

**THE MARUZEN-KABUSHIKI-KAISHA  
TOKYO, OSAKA, KYOTO, FUKUOKA, SENDAI**

**THE COMMERCIAL PRESS, LIMITED  
SHANGHAI**



THE UNIVERSITY OF CHICAGO  
ORIENTAL INSTITUTE PUBLICATIONS  
VOLUME XXII

---

ANCIENT ORIENTAL SEALS  
IN THE COLLECTION OF  
MR. EDWARD T. NEWELL

*By*

HANS HENNING VON DER OSTEN



THE UNIVERSITY OF CHICAGO PRESS  
CHICAGO, ILLINOIS

**COPYRIGHT 1934 BY THE UNIVERSITY OF CHICAGO  
ALL RIGHTS RESERVED. PUBLISHED APRIL 1934**

---

**COMPOSED AND PRINTED BY THE UNIVERSITY OF CHICAGO PRESS  
CHICAGO, ILLINOIS, U.S.A.**

## FOREWORD

The collection of cylinders and other seals here presented was assembled by Mr. Edward T. Newell during a period of about thirty years. Many of the pieces were purchased singly or in small groups from dealers. A large number of pieces, including most of the "Hittite" and archaic seals, were obtained from the late Mr. W. H. Ward. More than one hundred pieces were purchased from the late Professor O. N. Rood of Columbia University.

This publication should be considered primarily as a collection of source materials. In cataloguing these seals I have endeavored to describe them as accurately as possible without discussing their designs, following the method of L. Delaporte. In the descriptions certain terms (caduceus, Engidu, Gilgamesh, *kaunakēs*, scaraboid, etc.) are used unquoted. Such conventional use implies nothing as to their real significance, however, but merely the type of a certain representation or design. Drawings in the text correlate the various representations of costumes, headdresses, ornaments, plants, altars, symbols, weapons, etc. The descriptions and drawings were made from the originals, as small details, especially on worn surfaces, may not appear in the impressions, yet often remain visible on the stones themselves. The designs in the plates were all reproduced from impressions. The choice of beginnings and ends of designs, as here published, may in some instances be challenged.

The seals through No. 626 are presented on the plates as nearly as possible in chronological sequence, and, when feasible, pieces similar in design or technique are placed together. In most cases, however, even tentative chronological attribution is still difficult. Nos. 627-46 are in part Egyptian, in part Syrian under Egyptian influence. Nos. 647-65 are acquisitions received after the original grouping had been made. Nos. 666-95 (except Nos. 668, 677, and 680) are recut or doubtful pieces or clear imitations, most of them from the Rood collection. This last group illustrates the main characteristics of imitations in a very interesting way.

The notes and drawings do not attempt a complete analysis, but must be considered solely as a collection of what seemed especially interesting facts concerning these seals. The purpose in giving this material in addition to the catalogue is to facilitate further general or special studies of seals and their designs. No comprehensive effort has been made to compare the Newell seals with other published or known pieces. Neither have the details been compared with sculptures or other archeological material except in a few cases. For this reason I have not given references to other studies or catalogues except where absolutely necessary. However, books and articles consulted in the course of this study may be found in the Bibliography. To make such a study complete—which is very desirable—was far beyond the scope of this catalogue.

I wish here to express my sincere thanks to Mr. Newell for the privilege of publishing this collection and for the valuable suggestions which he has given me. I am very grateful to Professor James H. Breasted for his consent to include this volume among the publications of the Oriental Institute. Mr. Howland Wood, curator of the museum of the American Numismatic Society, kindly assisted me in preparing the seal impressions, besides granting me every facility for this purpose in the museum. For data on the materials of the seals I am indebted to Mr. King Hubbert of the Department of Geology of Columbia University.

Sumerian and Akkadian cuneiform inscriptions were read by Dr. Frederick W. Geers. Contributions were made by Professor Arno Poebel, Dr. Ignace J. Gelb, Dr. Arnold Walther, and Dr. S. N. Kramer. An Old Persian inscription was read by Dr. George G. Cameron. Professor

FOREWORD

Martin Sprengling plans to publish the Aramaic, Greek, and Pahlavi inscriptions in the *American Journal of Semitic Languages and Literatures*. Dr. T. George Allen carefully edited and saw through the press this publication, as he has my previous ones, for which I again wish to thank him sincerely. He was also kind enough to read and comment on the Egyptian seals. Mr. E. V. Prostov assisted on the Bibliography. I am also very much indebted to Miss Ruth C. Wilkins and Miss Ruth L. Schurman for their help in preparing the manuscript.

HANS HENNING VON DER OSTEN

## TABLE OF CONTENTS

	Page
LIST OF ILLUSTRATIONS . . . . .	xi
LIST OF ABBREVIATIONS . . . . .	xiii
<b>I. INTRODUCTION . . . . .</b>	<b>1</b>
Archaic and Sumerian Seals . . . . .	3
Akkadian Seals . . . . .	5
Sumero-Akkadian Seals . . . . .	5
Babylonian Seals . . . . .	6
Kassite Seals . . . . .	7
"Hittite" Seals . . . . .	7
"Kirkuk" Cylinders . . . . .	8
Egyptian or Egyptianized Seals . . . . .	8
Assyrian Seals . . . . .	8
Neo-Babylonian Seals . . . . .	9
North Syrian Seals . . . . .	9
Achaemenian Seals . . . . .	10
Seleucid or Parthian Seals . . . . .	10
Sassanian Seals . . . . .	10
Doubtful Pieces . . . . .	10
Recut Pieces . . . . .	11
Forgeries . . . . .	11
Typological Table . . . . .	12
<b>II. THE CATALOGUE . . . . .</b>	<b>14</b>
<b>III. NOTES ON DETAILS . . . . .</b>	<b>86</b>
Deities . . . . .	86
Heroes and Demons . . . . .	94
Priests and Worshipers . . . . .	98
Human Figures, Heads, and Hands . . . . .	100
Animals and Monsters . . . . .	100
Trees and Sacred Trees . . . . .	106
Flowers . . . . .	108
Sun Disks and Winged Disks . . . . .	110
Crescents . . . . .	110
Stars . . . . .	112
Mountains . . . . .	113
Water . . . . .	114
Buildings and Parts of Buildings . . . . .	114
Boats . . . . .	115
Chariots . . . . .	115
Altars . . . . .	116
Seats, Footstools, and Daises . . . . .	119
Vessels . . . . .	121
Baskets . . . . .	123
Loom . . . . .	123
Plows . . . . .	123
Weapons . . . . .	123
"Saws" . . . . .	127
Musical Instruments . . . . .	127
Personal Adornment . . . . .	127

## TABLE OF CONTENTS

Divine Emblems or Standards . . . . .	139
Symbols . . . . .	141
Ornamental Motives . . . . .	146
Borders . . . . .	148
Division of Registers . . . . .	149
IV. NOTES ON THE SCENES . . . . .	150
Mythological Scenes . . . . .	150
Ritual Scenes . . . . .	154
War Scenes . . . . .	157
Hunting Scenes . . . . .	157
Landscapes . . . . .	157
Animal Scenes . . . . .	158
Antithetic Groups . . . . .	158
Friezes . . . . .	160
V. THE INSCRIPTIONS . . . . .	161
Sumerian and Akkadian . . . . .	161
Egyptian . . . . .	165
Old Persian . . . . .	166
Index of Names . . . . .	167
SELECTED BIBLIOGRAPHY . . . . .	168
INDEX OF SEAL NUMBERS . . . . .	191
GENERAL INDEX . . . . .	198

## LIST OF ILLUSTRATIONS

## PLATES

I-XLI. SEALS NOS. 1-695 . . . . . *at end*

## TEXT FIGURES

	PAGE
1. CHART SHOWING APPROXIMATELY THE EXTENT, MIXTURE, AND OVERLAPPING OF THE VARIOUS STYLES OF SEALS . . . . .	2
2. FORMS OF SEALS, SHOWING PERFORATIONS . . . . .	4
3. TREES . . . . .	107
4. SACRED TREES . . . . .	109
5. FLOWERS . . . . .	111
6. SUN DISKS AND WINGED DISKS . . . . .	111
7. STARS . . . . .	112
8. MOUNTAINS . . . . .	113
9. BUILDINGS AND DOORWAYS . . . . .	115
10. CHARIOTS . . . . .	116
11. ALTARS . . . . .	117
12. DETAIL OF A CYLINDER SEAL IN THE COLLECTION OF MRS. AGNES BALDWIN BRETT . . . . .	118
13. SEATS . . . . .	120
14. VESSELS . . . . .	122
15. A LOOM AND TWO PLOWS . . . . .	123
16. WEAPONS . . . . .	125
17. "SAWS" . . . . .	127
18. MUSICAL INSTRUMENTS . . . . .	127
19. GARMENTS ON ARCHAIC TO BABYLONIAN SEALS . . . . .	129
20. GARMENTS ON ARCHAIC TO BABYLONIAN SEALS . . . . .	131
21. GARMENTS ON "HITTITE" SEALS . . . . .	132
22. HEADDRESSES ON ARCHAIC TO BABYLONIAN AND ASSYRIAN TO SASSANIAN SEALS . . . . .	135
23. HEADDRESSES ON "HITTITE" SEALS . . . . .	136
24. FANS, MANIPLES, AND A SHOE . . . . .	138
25. EMBLEMS AND STANDARDS . . . . .	139
26. SYMBOLS . . . . .	142
27. SYMBOLS . . . . .	145
28. ROSETTES, GUILLOCHES, AND SPIRALS . . . . .	147





### LIST OF ABBREVIATIONS

- AJA* American journal of archaeology. . . . The journal of the Archaeological Institute of America (Baltimore etc., 1885—)
- AJSL* American journal of Semitic languages and literatures (Chicago etc., 1884—)
- AOF* Archiv für Orientforschung (Berlin, 1923—)
- JSOR* Society of Oriental Research. Journal (Chicago etc., 1917—)
- OIC* Chicago. University. Oriental Institute. Oriental Institute communications (Chicago, 1922—)
- RA* Revue d'assyriologie et d'archéologie orientale (Paris, 1884—)
- SAOC* Chicago. University. Oriental Institute. Studies in ancient oriental civilization (Chicago, 1931—)



## I

## INTRODUCTION

It is difficult to classify ancient oriental seals in most of the large collections, since the seals have usually been obtained by purchase and even the general regions from which they came are unknown. Of course dealers give information as to the exact site from which each piece has come, but for obvious reasons such information must be very largely discounted. Classification of such seals must depend on comparison with a limited group of objects of known provenience and approximately definite date. There are two classes of such objects: (1) seal impressions on datable tablets and (2) seals found in definite cultural layers at definite sites in the course of conscientiously conducted excavations.<sup>1</sup> There is not yet available enough such material to furnish completely accurate classifications of the seals in the collections. Nevertheless, the available material permits recognition of certain large groups, temporal, regional, and cultural, with considerable precision; in some cases even smaller groups can be definitely placed. I am convinced that a comprehensive study of all the material known at present would permit much progress toward a more accurate classification. So large a task, of course, is beyond the scope of the present publication.

The chart in Figure 1 shows schematically the approximate dating of the large groups and their overlapping. It will be seen that usually two or more cultural elements operated at the same time. This fact adds to the difficulty we meet in trying to classify our specimens. The chronology of the chart follows the generally accepted scheme without critical discrimination or special studies on my part.

In utilizing for comparison even approximately datable seals or impressions, one must be cautious. Though a tablet is dated, an impression on it may have been made with a much older seal. A seal found in a definite culture layer may well have originated in some other layer. Such small objects as seals easily migrate into either lower or higher levels, naturally or by human agency. The famous Nebuchadnezzar gem<sup>2</sup> shows a head, undoubtedly of the age of Alexander, with an inscription of Nebuchadnezzar around it. This is a Neo-Babylonian stone of the so-called "divine eye" type, which was re-used in later times, when the Alexander head was added. Excavators at Nippur found in a wooden box collections of semiprecious cut stones of the Kassite period, apparently assembled for recutting about a thousand years later.<sup>3</sup> Another example of upward migration is a late Sumero-Akkadian cylinder seal found by the Anatolian Expedition of the Oriental Institute in the Roman layer at the Alişar mound. Probably the piece had come to light during the digging of a foundation trench or a refuse pit and had been kept by the ancient finder as a curio. On the other hand, a typical Sassanian seal had migrated downward into the Phrygian layer at Alişar, either as the result of leveling activities or simply by falling through a woodchuck hole. Therefore, one should be very careful in attributing impressions and seals to definite cultural periods even if found in datable levels of excavations. The certainty of such attributions gains only in proportion to the frequency of im-

<sup>1</sup> Datable impressions or seals of known provenience have been published especially by Delaporte (Louvre), Weber, Legrain, Allotte de la Fuÿe, and the Museum of the University of Pennsylvania. The titles may be found in the Bibliography.

<sup>2</sup> Joachim Ménant, *Les pierres gravées de la Haute-Asie* II (Paris, 1886) 142-48.

<sup>3</sup> H. V. Hilprecht, *The excavations in Assyria and Babylonia* (Pennsylvania. University. Babylonian expedition. Series D: *Researches and treatises* I [Philadelphia, 1904]) pp. 335-36.

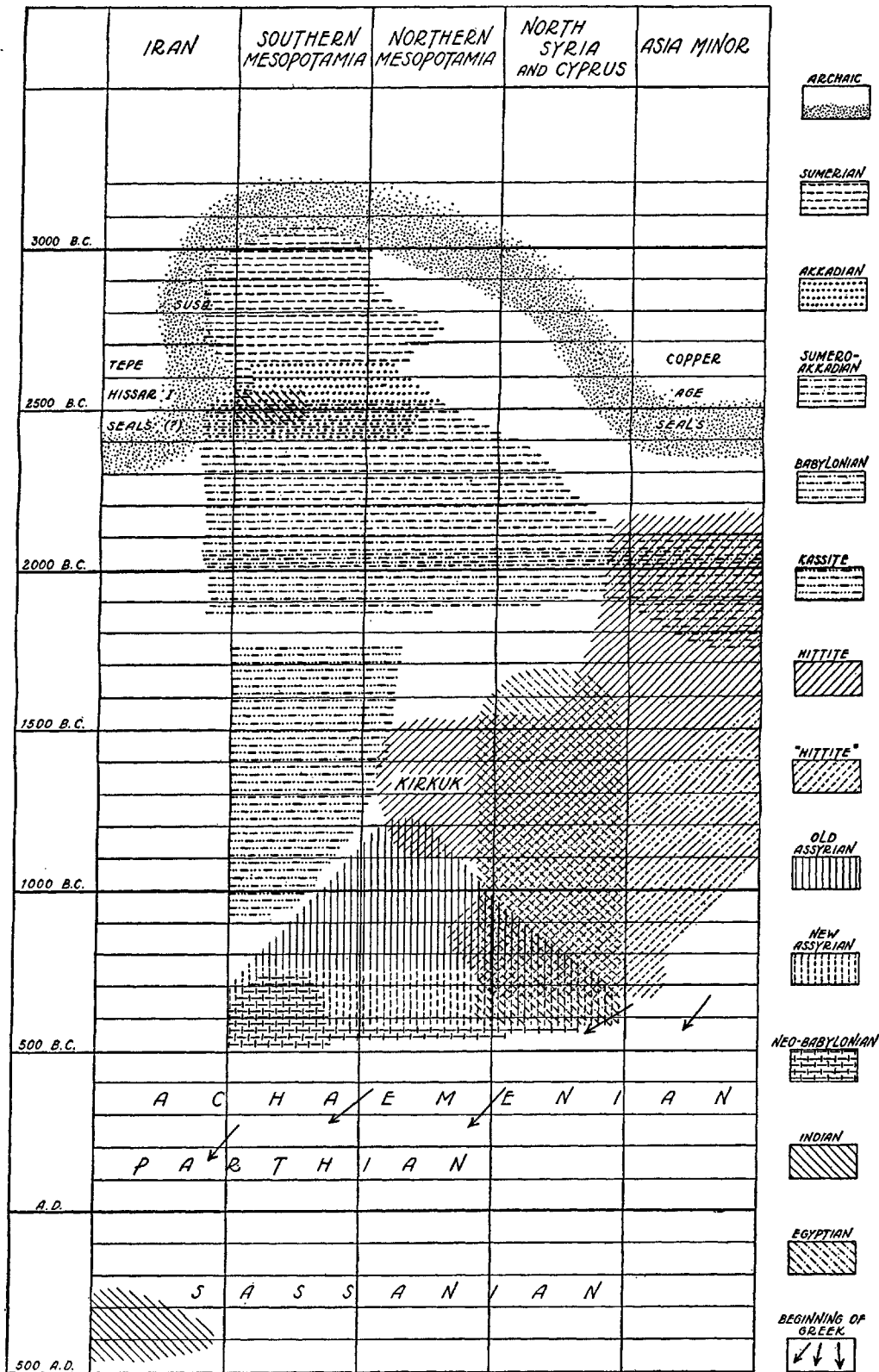


FIG. 1.—CHART SHOWING APPROXIMATELY THE EXTENT, MIXTURE, AND OVERLAPPING OF THE VARIOUS STYLES OF SEALS

pressions of a given type on tablets of a definite period or the frequency of a given type of seal within a definite cultural layer.

Both stamp and cylinder seals are usually perforated (Fig. 2). In the stamps the bores are parallel with the base and may be in either the long or the short diameter. The cylinders are usually bored lengthwise, drilled from both ends. Hard stones—rock crystal, amethyst, etc.—seem to have been perforated first (e.g., No. 186). When a softer material was used, the design seems to have been cut before the perforation was bored (e.g., No. 172). The boring process was likely to crack the hard stones, whereas with the softer material there was not so much danger.

Designs were cut with a graver alone or with a graver and a drill. From Assyrian times on, the use of a wheel as an engraving tool became general, in addition to the other two tools. Differences in the technique of the engraving among pieces belonging to the same cultural period may have resulted from regional peculiarities of various parts of the ancient Near East which were more or less subject to the same cultural influence at the same time; from the style, taste, or ability of the artist; or from the preference of the patron for whom the seal was engraved. Examples of such variations are seen on Nos. 130, 142, 148, and 158.

This collection has been numbered in chronological order as nearly as possible (cf. pp. vii and 12-13). We must repeat that it is usually impossible to draw a sharp line between seals of related groups. Nevertheless, we may discern certain group characteristics.

#### ARCHAIC AND SUMERIAN SEALS

Although we are able through the very important and conscientious excavations at Fara, Ur, Tell Asmar, Khafaje, and Tell Billah<sup>4</sup> to ascribe certain types of cylinders either to the Jemdet Nasr period (predynastic) or to the 1st dynasty of Ur (dynastic, or properly Sumerian), for the purposes of this study we prefer to retain the general term "archaic or Sumerian" and not to divide them up. An exact chronology and attribution of the various types of cylinder seals still requires more study by students of this special period.<sup>5</sup> The great mass of material from the earlier layers of Susa unfortunately cannot be used for any chronological comparisons. Seals Nos. 1-91, 647-48, 650(?), and 668 may with some certainty be ascribed to this group. Common to all these seals is a certain primitive vitality of composition which disappears in later periods.

#### STAMP SEALS

Especially noteworthy is No. 4, where the pattern of conventionalized animals is arranged with great taste and skill to fill the available space completely. Nos. 4-6 and 9 show the use of the graver only. On No. 8 a drill also was used. In this technique probably the drill was used first to block out the larger and deeper parts of the proposed design. On Nos. 16-17 the work seems never to have progressed beyond this stage. No. 23 is of the same type as the glyptic objects from Mohenjo Daro. It was most probably found in Mesopotamia, as it was bought there by Ward long before the discovery of such stones in India. Existence of relations between these two countries at this cultural period, for some years accepted as probable,<sup>6</sup> is now to be considered established. The finds of Frankfort at Tell Asmar<sup>7</sup> seem to have confirmed the theory definitely.

<sup>4</sup> See Bibliography.

<sup>5</sup> Cf. Henri Frankfort, *Archeology and the Sumerian Problem* (SAOC No. 4 [1932]).

<sup>6</sup> Friedrich W. von Bissing, "Ein vor etwa 15 Jahren erworbenes 'Harappa-Siegel,'" in *AOF IV* (1927) 21-22.

<sup>7</sup> *Tell Asmar, Khafaje, and Khorsabad. Second Preliminary Report of the Iraq Expedition* (OIC No. 16 [1933]) pp. 47-53.

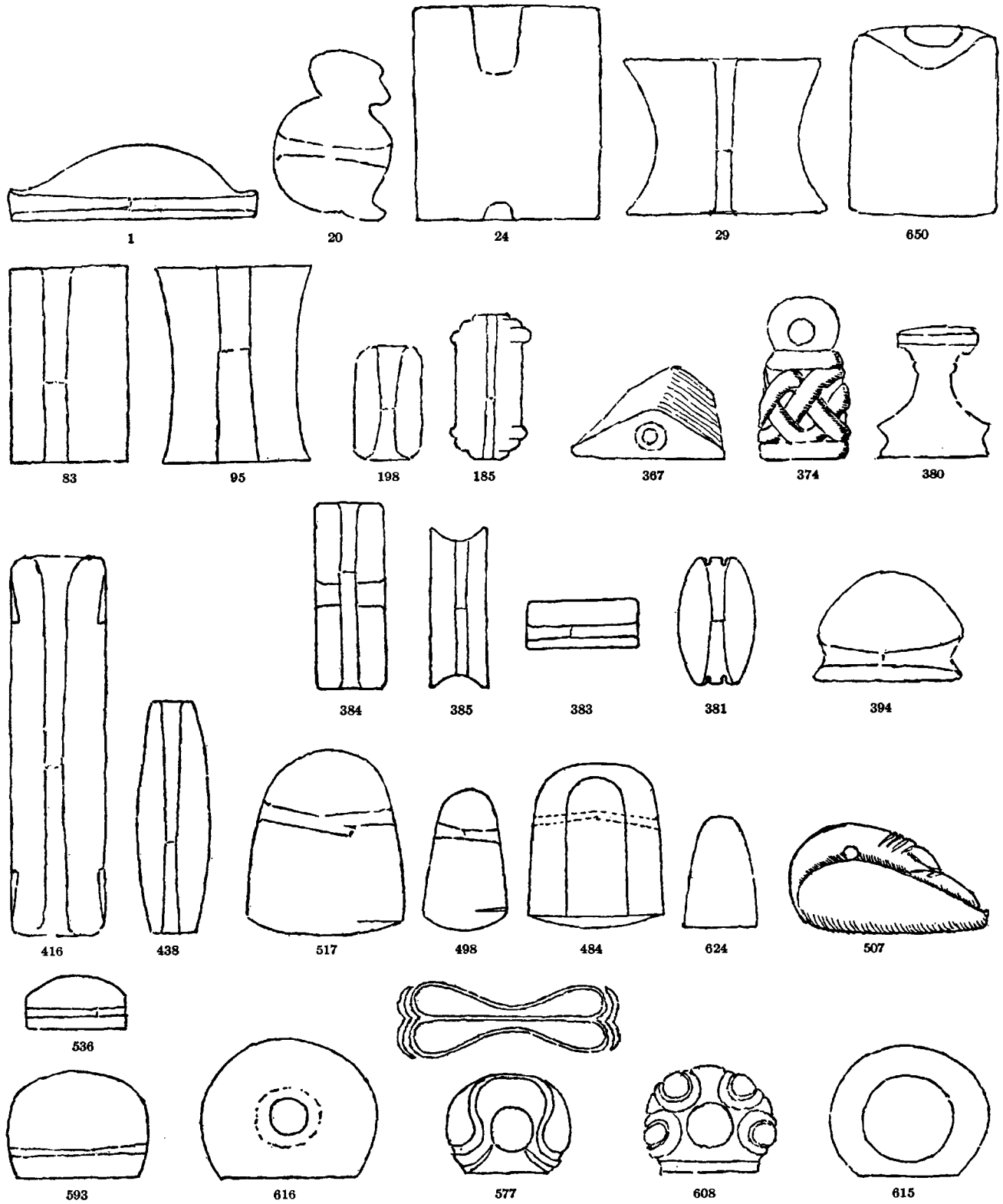


FIG. 2.—FORMS OF SEALS, SHOWING PERFORATIONS

## INTRODUCTION

5

## CYLINDER SEALS

The older cylinders are usually regular and the perforations large, but there are some cylinders with concave sides in which the bores are very small. No. 24 (Fig. 2) shows an unfinished perforation. No. 650, bored at one end only, has been ascribed to this group; but it may be a weight of a much later period. A division into registers (usually two) begins. The scenes in the different registers are not always centered at the same point; hence some seals require more than one complete revolution to show all their scenes in the proper arrangement (e.g., Nos. 39–40).<sup>8</sup>

Many of these seals may be called Sumerian, although this designation must often be considered tentative, as there is much overlapping at each end of this group. Although they probably are Sumerian seals, Nos. 84–91 may have been made during the time of the Akkadian Empire or even during the Sumero-Akkadian period. The archaic and Sumerian seals show a great variety of technique and quality, owing to the long period and widespread territory from which they have come. A typical technique of this group is engraving with deep and clearly incised lines, as on No. 39. The heads of the human figures resemble those of birds. Well modeled forms in higher relief appear on some seals (e.g., Nos. 49–50 and 647). Nos. 58–60 and 75–78 show deep, angular cutting, whereas the work on Nos. 63 and 64 is shallow and summary. Animal figures appear frequently (e.g., on Nos. 50–52, 60, 63, and 647), often rampant and crossed. Such animal groups, sometimes combined with human figures, are often so interlocked as to form an endless frieze. Toward the end of the period struggles between heroes and animals form the dominant note, and the compositions become more and more stereotyped.

## AKKADIAN SEALS

Cylinders Nos. 92–103 are typical Akkadian seals. Most of the cylinders of the period are somewhat concave (e.g., No. 95 in Fig. 2). Nos. 96–97 still show parts of their original mountings (similar to that on No. 429). A piece of copper or bronze inserted into the perforation had a knob at the bottom to hold the cylinder and probably had a loop at the top for suspension. No. 93, unfinished, was probably discarded before the perforation was drilled.

The most common designs show combats between Gilgamesh or Engidu and animals. There are many variations, but the designs have lost the vitality (sometimes a little crude) of the archaic and early Sumerian compositions. The technique of the cutting of the stone itself during this period was rarely surpassed in later times.

Seals such as Nos. 90, 104, and 111 may have been produced by or for the Sumerian element during the period of Akkadian domination. Certain seals showing introduction before a deity (e.g., No. 114)—a motive especially frequent in post-Akkadian times—and mythological scenes such as No. 153 could also belong to the Akkadian period, although they are probably later. In composition they show relation to the freer Sumerian style.

## SUMERO-AKKADIAN SEALS

Under this head I would group post-Akkadian seals down to the 1st dynasty of Babylon (cf. p. 6). As stated in the preceding paragraph, it is difficult in many cases to decide whether a seal is late Akkadian or early Sumero-Akkadian. The attribution of Nos. 164–65 and 168 to this group is questionable. Some of the figures on No. 164 appear in the upper register of No. 312, a "Hittite" seal. Several elements on No. 165 resemble equally "Hittite" representations. On No. 168, cut in a peculiar style, the cross would suggest attribution to the Kassite

<sup>8</sup> The impressions of Nos. 38 and 94, published on Plates V and X, have been cut at the wrong place.

## 6 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

period, whereas the standard (cf. p. 139) appears on archaic seals. These three stones, with many others, again show the difficulty of making definite attributions.

## STAMP SEAL

No. 171, with almost circular base and rounded back, is the only stamp seal of this collection which belongs in this group. Its design is closely related to that of cylinder No. 131.

## CYLINDER SEALS

The cylinders are often concave, but almost as many are regular in shape. The mountings seem to have included a small cap at each end. Most pieces show wear at their upper edges, perhaps from such caps. Nos. 185 (Fig. 2) and 186 show "caps" cut in the stone itself. Nos. 138 and 186, both of rock crystal, have been perforated although the designs are unfinished (cf. p. 3).

The engraving technique varies, of course, but it is usually careful. Unfinished pieces such as No. 138 suggest that the drill was used to block out the pattern before the outlines and details were cut with the graver. But on No. 172, also unfinished, the graver seems to have been used first. On some seals (e.g., No. 134) certain figures are carefully engraved, whereas behind or between them, in spaces which appear to have been left free originally, other figures or symbols have been added, sometimes in very crude fashion. This seems to indicate that seals already engraved were offered for sale with blank spaces in which a few items chosen by the buyer could be added (cf. Babylonian seals Nos. 213, 228, and 254).

The earlier seals of the group show deities wearing simple horned crowns, especially in the introduction scenes where one deity leads a worshiper by the hand toward another deity. Then elaborate horned crowns appear, together with round caps worn by worshipers or deities. Such pieces as Nos. 173-74 and 178 may be assigned with some certainty to the period of the 3d dynasty of Ur.

## BABYLONIAN SEALS

It is even more difficult to distinguish between Sumerian-Akkadian and Babylonian seals than between those of earlier periods. Generally all cylinders where the god wearing a round cap and carrying a mace appears have been attributed to the Babylonian period, as it is probable that this god, like the nude goddess, appeared in the southern Mesopotamian pantheon with the Amorite invasion.

Both concave and regular cylinders occur. The engraving technique is sometimes excellent. In other cases there is a marked tendency to conventionalization, evidenced by pronounced drill holes and summary engraving (e.g., Nos. 195, 199, and 652). This may be due largely to the material used, though hematite, the commonest, is handled both ways. Nos. 213 and 254 are examples of seals probably offered for sale with some of the figures carefully engraved, leaving spaces in which symbols or the figure of a favorite deity, chosen by the buyer, were added in a cruder technique (cf. Sumerian-Akkadian seal No. 134). No. 228 may be such a piece which was unsold.

Most of the designs represent deities. The process of stereotyping the figures of the gods, begun in late Sumerian times, reaches completion in the Babylonian period. The figures are taller than those on Sumerian-Akkadian seals, and northern deities such as the nude goddess and the god wearing a round cap and carrying a mace appear frequently. The appearance of ornaments and symbols filling spaces between the main figures, as on Nos. 217 and 224, shows "Hittite" influence.



## INTRODUCTION

7

## KASSITE SEALS

On the Kassite cylinders the inscription is usually the most important element in the design (e.g., No. 274). Often only a single figure, worshiper or deity, appears in addition. The tendency to elongate the figures continues. The cross as a symbol frequently appears on such stones. For this reason a cylinder such as No. 168 may belong in this group (cf. pp. 5-6).

## "HITTITE" SEALS

I follow older writers in grouping as "Hittite" those seals which apparently originated in the "Hittite" territory (Asia Minor and Syria) and regions adjacent to it. Such seals are on the whole the most difficult of all to classify. This is understandable when we consider the long period of time represented and the many ethnical and cultural elements involved.

COPPER AGE STAMPS<sup>9</sup>

Stamp seals such as those found in early strata in Syria, northern Mesopotamia, and central Anatolia are the oldest seals from regions outside of southern Mesopotamia and may be contemporaneous with the archaic stamp seals of that region. The typical "Copper Age stamps" are gable-shaped (e.g., No. 367 in Fig. 2). They seem to have been carved with a graver only. Another kind of stamp seal appears with either round or rectangular base and a simple stem as handle, perforated at the top. The design is usually a cross with inscribed angles, not unlike the Egyptian "city" sign. A large number of such stamps, together with a few gable-shaped stone stamps, have been found at Alişar in layers representing the Copper Age, which may be roughly dated between 3000 and 2400 B.C.

## "CAPPADOCIAN" CYLINDERS

Cylinders which probably originated in Cappadocia and which were used there either by Mesopotamian merchants or during the period of their residence are called "Cappadocian" cylinders. They show at least two styles of engraving—one rather delicate and shallow (e.g., No. 282) and the other deep and angular (e.g., Nos. 285 and 287). Their designs are strongly influenced by southern Mesopotamia, but with modifications of motives or peculiar additions in the way of figures and symbols. The difference is seen by a comparison of Nos. 131 and 179 with Nos. 183, 279-80, 282-84, and 286. Finds at Alişar indicate that such pieces as Nos. 297-301 and probably Nos. 302-3 belong to this group. Besides such cylinder seals, impressions of typical 3d dynasty of Ur cylinder seals and stamp seals appeared there. Unfortunately nothing can be said about the stamps, since their designs are unrecognizable. In addition, two 3d dynasty of Ur seals were found at Alişar in the same level as Cappadocian tablets.

## HITTITE STAMPS

Certain stamp seals (e.g., Nos. 372-75 and 377-79) with various types of handles are more or less contemporaneous with the "Cappadocian" cylinders. There are no inscriptions on them. Nevertheless, these are the only seals which we know to be actually *Hittite*, contemporaneous with the duration of the empires in Asia Minor (about 2000-1200 B.C.). At Alişar such stamps are regularly associated with remains of the Hittite period. This culture had been established there before the coming of the foreign merchants and survived their passing. Therefore such stamp seals were partly contemporaneous with the Cappadocian tablets.

<sup>9</sup> Naturally these cannot actually be "Hittite," but they are so designated by many writers for the sake of convenience.

## 8 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

## POST-HITTITE STAMPS

The last "Hittite" group to which an approximate date can be assigned (Nos. 376 and 380-94) includes stamp seals or amulets, many of them disk-shaped. All such objects discovered at Alişar appeared in the stratum following the destruction of the Hittite Empire (i.e., after 1200 B.C.). Hieroglyphs occur on some of them. As such hieroglyphs appear sporadically before 1200 B.C., some of the seals may be assigned to the ruling class of the New Hittite Empire, organized about 1500 B.C. Several seals with hieroglyphic and cuneiform bilingual inscriptions of kings of the New Hittite Empire have been found at Boğazköy. Most of the seals with hieroglyphs, however, probably date from after 1200 B.C.

## "CYPRIOTE" CYLINDERS

Examples of this group have been found on Cyprus, but others have been found on the mainland; hence the group is tentatively included among "Hittite" seals (cf. p. 9). Nos. 355, 358, and 359 are typical pieces showing the two most common "Cypriote" styles. Sometimes a certain Cretan or Mycenaean influence is noticeable.

## OTHER "HITTITE" SEALS

Cylinders Nos. 634-35 and 637-46 might be classed as "Hittite" because they probably originated in Syria or Palestine at the end of the second or the beginning of the first millennium B.C. These cylinders, however, show a strong Egyptian influence and are therefore described with the Egyptian seals. The remaining "Hittite" seals, mostly cylinders, cannot yet be classified definitely. The motives in the designs often show foreign influence, whereas the composition may be typically "Hittite." Their approximate chronology is probably derivable from Contenau's parallels.<sup>10</sup>

## "KIRKUK" CYLINDERS

Nos. 288-90 resemble closely glyptic objects or impressions found at Kirkuk in northern Mesopotamia. Stylistically they belong between the "Hittite" groups and the Assyrian seals.

## EGYPTIAN OR EGYPTIANIZED SEALS

The predynastic cylinder No. 636 and the scarabs Nos. 627-33 were doubtless made in Egypt. Cylinders Nos. 634-35 and 637-46, which probably originated in Syria or Palestine, show strong Egyptian influence. They bear fair, poor, or hopeless imitations of Egyptian hieroglyphic inscriptions. Nos. 637 and 639 are definitely of Syrian origin. No. 639 has borrowed all its elements from Egypt. Aside from No. 636, all the pieces of this group belong to the 12th-18th dynasties. The Hyksos conquest of Egypt fell within this time (2000-1350 B.C.), and some motives characteristic of the period are often called "Hyksos."

## ASSYRIAN SEALS

## CYLINDER SEALS

Most of the early cylinders are regular in shape, though a tendency to taper at the ends is developing. Materials were mostly diorite and softer materials such as serpentine. The mounting of No. 429 is still preserved though it is badly corroded. The triangular borders on Nos. 416 and 417 probably developed in order to make the fastening of the caps more secure (cf.

<sup>10</sup> G. Contenau, *La glyptique syro-hittite* (Paris, 1922).

## INTRODUCTION

p. 149). The engraving is usually shallow. The most common designs are stereotyped representations of a worshiper before a deity, but war and hunting (Nos. 411 and 412) also appear.

Most of the later cylinders are of chalcedony cut barrel-shaped. The engraving varies in quality from the fine execution on No. 443 to the summary and crude engraving on No. 428. No. 445 is interesting because its lower end also is engraved. The use of the wheel as an engraving tool began in this period.

## STAMP SEALS

Stamp seals reappear about 700 B.C. It has often been said that stamp seals became common in the Assyrian and later periods because clay was no longer the general writing material. But that stamp seals were widely used when clay was still a common writing material is shown by many impressions on "Cappadocian," Assyrian, Persian, and Seleucid tablets. One is tempted to assume that the introduction of stamp seals went hand-in-hand with a final attempt by the Assyrians to free themselves culturally, as well as politically, from the hated dependence on Babylon. The "cone seals" are often very carefully shaped (e.g., Nos. 484, 498, and 517 in Fig. 2). By comparison the engraving of the designs is usually incredibly crude and summary. This type of seal remained in use in Mesopotamia through the Neo-Babylonian period and down to the Seleucid and perhaps to some extent into the Parthian period. Many impressions from such seals are preserved on datable tablets of this time.

## NEO-BABYLONIAN SEALS

## CYLINDER SEALS

Cylinder seals of this period can rarely be distinguished from the later Assyrian cylinders. Cylinders showing divine seats with symbols on them (e.g., No. 448) are commonly ascribed to this period.

## STAMP SEALS

"Cone seals" of the same shape as the Assyrian ones continued to be used. It is impossible to distinguish the Assyrian from the Neo-Babylonian or later seals. A new type of stamp is duck-shaped (e.g., No. 507 in Fig. 2). Since such pieces may have been used for weights rather than seals, their weights have been added in the Catalogue.

## NORTH SYRIAN SEALS

This is the most unsatisfactory grouping of seal stones. It comprises the glyptic objects from approximately 1000 B.C. to some time shortly before or after the beginning of our era. Seals of this kind were used not only in North Syria proper, but also in Palestine, Cyprus, and, as proved by the excavation of the Alişar mound, even in Asia Minor. These seals have been called North Syrian, as they appear there most frequently. They comprise of course various styles. The so-called "Cypriote" cylinder seals belong stylistically, as well as according to their technique, partly within this group (cf. p. 8). The shapes and designs have been influenced by the many cultures which at various times occupied and penetrated Syria. We find scaraboids,<sup>11</sup> perhaps derived from the Egyptian scarab form, flat seals with designs on both faces, resembling the post-Hittite disk-shaped seals or amulets, cylinder seals, and seals with four or five sides. The designs include ancient southern Mesopotamian, Assyrian, Hittite, and Egyptian motives mingled with Aramaic inscriptions of the Achaemenian period. The technique too shows any number of variations, from very carefully engraved and detailed designs

<sup>11</sup> A. Procopé-Walter, "Ein Bindeglied zwischen Rollsiegel und Hemiovoid (Skarabäoid)," in *AOF* VI (1930-31) 65-75.

## 10 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

to crudely scratched lines which often do not permit one to recognize their true meaning at all. Thus the designation "North Syrian" has to be taken in every respect *cum grano salis* and as neither regionally nor temporally definite.

## ACHAEMENIAN SEALS

The Achaemenian seals continue generally the forms and scenes of the Assyrian period. The hero killing or triumphing over monsters becomes now the king, identified by the cidaris, personifying the light and the good triumphing over the darkness and evil. In design and execution the best pieces belong to the so-called Greco-Persian group, most of which originated probably in Asia Minor. Various Greek gem forms occur. Some of them are engraved on several sides, perhaps in reminiscence of certain "Hittite" seals. In the designs, only the costumes of the figures change from the previous motive. Egyptian influence is evident on the seals, as also in other art of the Achaemenian era.

## SELEUCID OR PARTHIAN SEALS

I venture to assign to the Seleucid or Parthian period only one piece in this collection, namely No. 626. Its Greek motive is rather barbarically engraved on a convexly pyramidal seal, a form derived from Assyrian and Neo-Babylonian forms. In addition to this piece, of course, many of the so-called Assyrian or Neo-Babylonian stamp seals, as well as a number of seals classified usually as Sassanian, may belong to this period. In this period a small seal stone set in a ring, like the Greek and Roman gems, is in great favor, as we know from impressions on tablets; but there are no examples in this collection.

## SASSANIAN SEALS

Our Sassanian group consists chiefly of stamps (e.g., Nos. 577, 608, 615, and 616 in Fig. 2). No. 616 shows the most typical form, more or less globular except for a flat base which may be circular or oval. Increased flattening at the sides and enlargement of the bore lead to the ring form of No. 615.

Sometimes the back is ornamented with a geometrical design in relief. This form is a derivation of the hemispheroid seal. Its origin, in turn, may have been the "Assyrian" cone seal. Toward the end of the Sassanid Empire all kinds of shapes were used. Hellenistic influence had spread from Bactria to India, where it affected the Gandharan art, and with the expansion and consolidation of the Sassanid Empire this Indo-Hellenistic culture exerted a new influence upon the artisans (cf. No. 620). The materials include jasper, rock crystal, chalcedony, agate, carnelian, and hematite. For the smaller seals with flatter shapes lapis lazuli, banded agate, and other semiprecious stones are often employed. The technique of the engraving shows much variety. Besides skilfully and neatly engraved stones, there are others with rough and careless work. Typically Sassanid is a certain roundness of form of all subjects represented.

## DOUBTFUL PIECES

No. 664, with its beautiful cutting and correct details, would not be doubted if it were not for the questionable inscription. Dr. Geers of the Oriental Institute believes that this seal is a modern forgery. In spite of the inscription, I personally am inclined to consider this a genuine piece of the Neo-Babylonian period.

## INTRODUCTION

11

No. 671 seems to be artificially worn so as to appear antique. Several details, as for instance the eyes of the figures, give the piece the appearance of a modern forgery. No. 681 would not evoke any doubt as to its genuineness if it were not for the extraordinary technique used in representing the eagle. As it is, this seal should be considered doubtful until parallels showing the same technique on undoubtedly genuine pieces are found or made known. No. 683 seems artificially worn so as to appear antique.

Mr. Newell is inclined to believe that No. 686 is ancient. I, on the other hand, am inclined to see in it a forgery, probably made by the same forger who made No. 685, which is undoubtedly a modern imitation.

No. 690 looks to me at least highly suspicious, although there is no particular reason to doubt its genuineness except for the peculiar form of the flowers. I strongly doubt the genuineness of No. 695, although stones with similar representations and cut with a similar technique are known to have come from Susa.

## RECUT PIECES

These are genuine pieces which have been recut, mostly in very recent times and for commercial purposes. On No. 673 the genuineness of the original design can hardly be doubted. Several details, for instance the flying eagle and the face of Engidu, seem to have been recut. On No. 676 it is evident that the human heads of the animals are recut. They may very well have been originally a lion and a bull.

No. 684 shows the effort of the modern "artist" to make the undoubtedly genuine seal picture clearer and so more valuable for commercial purposes. No. 688 seems to have been a badly worn ancient seal which a modern artisan has supplied with a crudely engraved design. No. 689 shows clearly the recutting of an Assyrian seal.

No. 692 was probably an ancient seal on which the design had become obscure from long use. The modern "artist" reconstructed the design in another manner, not very much clearer.

## FORGERIES

No. 666 is obviously a modern forgery. The inscription is meaningless, and the details (as for instance the horned crown, the seat of the deity, and the garments) are misunderstood and entirely wrong.

No. 667 imitates an Assyrian seal. The sacred tree and the unicorn are each good in form, but they belong to entirely different periods. The inscription can be translated, but is abnormal.

No. 669 is similar in design to a seal in the Louvre collection.<sup>12</sup> The style, technique, and detail of the piece in the Louvre show it to be absolutely genuine; our seal is undoubtedly a forgery and seems to me to be a copy of the Louvre seal (cf. especially the garland and the flowers).

That No. 670 is a modern forgery is especially evident in the representation of the eagle. No. 672 is so obviously a modern forgery that nothing need be said of it.

The "artist" of No. 674 was rather careful in cutting the representation, and if it were not for the meaningless inscription the piece could pass for a genuine one. On the other hand, No. 675 is entirely unclear, and No. 678 is condemned by its technique.

No. 679 lacks, first of all, the vitality which seals of its supposed type should have. Furthermore, the edges of the design and of the cylinder itself show no signs of wear and are as sharp

<sup>12</sup> Delaporte, *Catalogue des cylindres, cachets et pierres gravées de style oriental* II (Paris, 1923) Pl. 69, No. A. 116.

## 12 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

as if they were cut yesterday. On No. 682 the details are wrong, and the general impression shows its lack of genuineness.

No. 685 is shown to be a forgery by its details and composition. I would ascribe it to the same "artist" who made No. 686, which I consider another forgery (cf. p. 11).

No. 687 I classify as a forgery because of its composition, although the details are such as appear on genuine seals.

No. 691, a remarkable piece, is obviously a forgery. I have seen several pieces of similar technique in the collections of dealers. Recently Dr. Dietrich Opitz discussed a steatite relief with a similar representation in exactly the same style, and proved beyond doubt that it was a forgery.<sup>13</sup>

No. 693 shows that it is a forgery by every detail of the three figures. As an example the bearded deity standing on a dais, supposed to be the god wearing a round cap and carrying a mace, should be compared with the representation of that god on No. 218. The carefully engraved inscription is meaningless.

No. 694 is crudely engraved, with wrong details and a meaningless inscription.

## TYPOLOGICAL TABLE

Nos.		Nos.	
1-22	Archaic or Sumerian	366-67	"Hittite" (Copper Age)
23	"Indian" (Harappa and Mohenjo Daro)	368-71	"Hittite" (North Syrian)
24-91	Archaic or Sumerian	372-75	Hittite
92-103	Akkadian	376	Post-Hittite
104-29	Sumero-Akkadian	377-79	Hittite
130	Probably Sumero-Akkadian, possibly "Cappadocian"	380-94	Post-Hittite
131-43	Sumero-Akkadian	395	"Hittite" (North Syrian)
144	Babylonian	396	North Syrian
145-63	Sumero-Akkadian	397-447	Assyrian
164-65	May be Sumero-Akkadian, but strongly resemble "Hittite"	448	Neo-Babylonian
166-67	Sumero-Akkadian	449	Achaemenian?
168	May be Sumero-Akkadian; some features of the design are Kassite, others archaic	450	North Syrian?
169-79	Sumero-Akkadian	451	Neo-Babylonian?
180	Babylonian	452	"Hittite" ("Cypriote")
181	Sumero-Akkadian	453-58	Achaemenian
182	Babylonian	459-61	Achaemenian (Greco-Persian)
183	"Hittite" ("Cappadocian")	462-69	Achaemenian
184	Babylonian	470-505	Assyrian or Neo-Babylonian
185-86	Sumero-Akkadian	506	North Syrian
187-259	Babylonian	507	Assyrian or Neo-Babylonian
260	Kassite	508	North Syrian
261	Babylonian	509-20	Assyrian or Neo-Babylonian
262-65	Kassite	521	North Syrian
266	Babylonian	522-24	Assyrian or Neo-Babylonian
267-78	Kassite	525-26	North Syrian
279-87	"Hittite" ("Cappadocian")	527-28	Assyrian
288-90	"Kirkuk"	529-30	North Syrian
291-96	"Hittite"	531	North Syrian (Cretan?)
297-303	"Hittite" ("Cappadocian"?)	532-47	North Syrian
304-49	"Hittite"	548-49	"Hittite" ("Cypriote")
350-65	"Hittite" ("Cypriote")	550	North Syrian
		551-54	"Hittite" ("Cypriote")
		555-625	Sassanian
		626	Seleucid or Parthian

<sup>13</sup> "Ein altpersisches Speckstein-Relief?" in *AOF* V(1928-29) 168-70.

## INTRODUCTION

Nos.		Nos.	
627-33	Egyptian	669-70	Forgeries
634-35	Egyptianized; probably from Palestine or Syria	671	Doubtful
636	Egyptian	672	Forgery
637-46	Egyptianized; probably from Palestine or Syria	673	Recut
647-48	Archaic or Sumerian	674-75	Forgeries
649	Assyrian	676	Recut
650	Perhaps archaic or Sumerian (cf. p. 5)	677	Sumero-Akkadian
651-52	Babylonian	678-79	Forgeries
653	Assyrian	680	Sumero-Akkadian
654	"Hittite"	681	Doubtful
655	North Syrian(?); about 6th century B.C.?	682	Forgery
656	"Hittite"	683	Doubtful
657	"Hittite" ("Cypriote")	684	Recut
658	Kassite	685	Forgery
659	"Hittite"	686	Doubtful (cf. p. 11)
660	Probably Kassite	687	Forgery
661-63	Kassite	688-89	Recut
664	Doubtful (cf. p. 10)	690	Doubtful
665	Kassite	691	Forgery
666-67	Forgeries	692	Recut
668	Sumerian	693-94	Forgeries
		695	Doubtful

## II

### THE CATALOGUE

Some objects which are difficult to identify or to describe are merely designated by some convenient arbitrary term (e.g., "caduceus" and "*kaunakēs*"), even though its correctness may not have been proved. At the first occurrence of such an object a cross-reference is given to chapter iii, where such designations are discussed. A few arbitrary usages and distinctions may be mentioned here, however. With one or two exceptions, every human figure wearing a horned crown is called a deity, although this is not the only means of identifying deities. The names "Gilgamesh" and "Engidu" are used of certain typical heroes (e.g., on No. 95), though we cannot be sure in every case that these heroes were intended. "Quadruped" is used for obscure representations of animals, whereas the clearer ones are called "animals." "Globes" include most circular elements (globes, disks, or balls) appearing singly or in composition, regardless of what their original meaning may have been. However, representations of the sun are referred to as "disks." "Crescent" is used only of those designs which were surely meant for crescents; others are "crescent-shaped." A garment is called a "tunic" only if traces of its upper part can be seen; otherwise it is called a "short skirt."

In the measurements of stamp seals the first number always indicates the largest diameter of the seal impression; the second number, the thickness or height of the stone. When three numbers are given, the second one represents a second dimension of the impression, and the last gives the thickness or height of the stone. In measurements of cylinder seals, the first number gives the height and the second the diameter. When it is thought that an object may have been used as a weight, the weight in grams is given also.

Unless otherwise stated, all cylinder seals, scarabs, and scaraboids are perforated lengthwise.

1. Limestone. Seal with domed back, perforated lengthwise, and flat, nearly circular base. 39×33×15 mm.

From six drilled holes radiate, especially toward the periphery, various irregularly curved grooves. Perhaps animals are intended.

2. Amygdaloid. Seal with domed back, perforated, and flat circular base. 37×15 mm.

A wavy line divides the base into two fields. On one side a horned animal is flanked by crescent-shaped designs; on the other side two horned animals face each other. The design is obscured by the amygdules in the stone.

3. Marble. Seal with domed back, perforated, and flat circular base. 42×20 mm.

Two quadrupeds(?) are shown back to back.

4. Gray and brown banded limestone. Seal with domed back, perforated lengthwise, and flat, nearly circular base. 51×49×27 mm.

Four horned animals, one eagle, and two other birds(?), all highly conventionalized, compose the design.

5. Gray and brown banded limestone. Seal with domed back, perforated lengthwise, and flat, nearly circular base. 46×24 mm.

Four horned animals and an unrecognizable element form the design.

6. Marble. Seal with domed back, perforated lengthwise, and flat, nearly circular base. 47×43×22 mm.

A band with chevrons alternately facing in opposite directions divides two groups of similar designs at right angles to it.



## THE CATALOGUE

7. Limestone or dolomite. Seal with domed back, perforated, and flat, circular base. 41×18mm.  
Two lions appear feet to feet, facing in opposite directions, each devouring an animal.
8. Black limestone, veined with calcite. Seal with domed back, perforated lengthwise, and slightly convex, oval base. 44×31×15 mm.  
Four animals, three of which are horned, and seven large globes occupy the field.
9. Brown dolomite. Seal with domed back, perforated lengthwise, and flat, nearly circular base. 35×32×16 mm.  
A cross-shaped design, each arm of the "cross" ending in three prongs, shows within its four angles linear designs which are almost identical.
10. Red marble. Rectangular stamp seal, perforated lengthwise. 35×33×11 mm.  
Two animals stand one above the other, facing in opposite directions.
11. Red marble. Hemicylindrical stamp seal, perforated lengthwise. The flat rectangular side forms the base. Crisscross lines are incised on the back, with a double line at each end. 32×26×14 mm.  
Two animals are arranged feet to feet, facing in opposite directions.
12. Limestone. Seal in form of a recumbent bull, perforated up and down. The eyes were probably inlaid. 35×25×15 mm.  
The design shows three crouching animals, two placed alike, the third reversed and inverted.
13. Calcite. Seal in form of a recumbent bull, perforated up and down. The eyes were probably inlaid. 33×20×18 mm.  
The design shows three crouching animals, the second one reversed, the third inverted.
14. Calcite. Seal in form of a recumbent bull, perforated up and down. The eyes were probably inlaid. 38×23×20 mm.  
The design shows a single crouching animal.
15. Brownish limestone. Seal in form of a recumbent bull, perforated up and down. The eyes were probably inlaid. 37×28×20 mm.  
Two crouching animals are placed back to back.
16. Serpentine. Seal in form of a recumbent bull, perforated up and down. The eyes were probably inlaid. Unfinished? 34×26×14 mm.  
Small holes, seemingly irregularly distributed, are drilled in the base.
17. Limestone. Seal in form of a recumbent bull, perforated up and down. The eyes were probably inlaid. Unfinished? 31×24×17 mm.  
Small holes, seemingly irregularly distributed, are drilled in the base.
18. Limestone. Seal in form of a recumbent jackal, perforated up and down. The eyes were probably inlaid. 38×25×20 mm.  
Three animals face in alternate directions.
19. Limestone. Seal in form of a recumbent jackal, perforated up and down. The eyes were probably inlaid. 39×26×18 mm.  
Three animals face in alternate directions.
20. Marble. Seal in form of a squatting man resting his head in his hand, perforated front to back. The eye was probably inlaid. 28×19×9 mm.  
On the base are three seated human figures with extended arms. Below two of them a single line parallels the edge.
21. Brownish limestone. Seal in form of one side of a lion's head, perforated up and down. 64×50×21 mm.  
A tailed monster with a human body and the head of a long-horned animal is seated in human fashion, holding a mace-shaped object before him.

## 16 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

22. Marble. Fragment of a cylinder seal. In the perforation are traces of a bronze fastening or pin. 63×44×21 mm.

A bull carries on its back an altar (cf. p. 116) decorated with two standards (cf. p. 139). Behind it are one large standard and the upper part of a second one.

23. Serpentine. Stamp seal with a small perforated knob and a nearly circular base. 24×14 mm.

Above a bull appear five pictographic signs.

Published by W. H. Ward, *The Seal Cylinders of Western Asia*, Fig. 803.

24. Marble. Cylinder seal showing at top and bottom the beginnings of a perforation. 44×39 mm.

Three long-horned animals, one behind another, approach a doorway (cf. p. 114).

25. Petrified shell. Cylinder seal. 24×17 mm.

Two horned animals, one above the other, approach a doorway. Behind them are two large objects, then four fish, one above another, alternating in direction.

26. Grayish marble. Cylinder seal. 20×14 mm.

Two quadrupeds, one above the other, appear before two rows of vase-shaped objects (cf. p. 121).

27. Marble. Cylinder seal. 37×34 mm.

Two long-horned animals, one behind the other, approach a doorway before which stands a tree.

28. Marble. Cylinder seal. 42×35 mm.

Two long-horned animals, one behind the other, approach a doorway. The second animal is bearded. Over the back of each appears a vase(?).

29. Red marble. Cylinder seal with concave sides. 25×33 mm.

Five pig-tailed human figures with both arms raised are seated one behind another on cushions or low daises. Before each except the last appear three vases. There are also two globes with rays, one in front of the first and one in front of the second figure.

30. Brownish limestone. Cylinder seal. 22×22 mm.

Three pig-tailed human figures with both arms raised are seated on mats or cushions, one behind another. Before each appear two objects.

31. Serpentine. Cylinder seal. 18×20 mm.

Two pig-tailed human figures sit facing each other. Between them is an elongated object with three crossbars at and near its center. This object seems to be supported by two posts with rectangular bases. Two unrecognizable objects appear above this design; below it is another unidentified object. A third human figure appears behind one of the others. Each figure has one arm extended, and two of them hold an unidentified object in the other hand.

32. Serpentine. Cylinder seal. 19×19 mm.

Two horned animals (stags?) are shown upside down with reference to each other.

33. Bronze or copper. Cylinder seal; much worn. 19×18 mm.

A quadruped and a human figure are separated by two unrecognizable tall objects.

34. Petrified shell. Cylinder seal. 23×14 mm.

Two "bird-headed"<sup>1</sup> human figures in long garments are seated on chairs facing each other. Between them stands a third. Traces of engraved lines show that the garments worn by all three were made of goat- or sheepskin (cf. pp. 127-28). Behind one of the seated figures appear two animals rampant and crossed and a large vessel.

<sup>1</sup> This term describes the *form* of the head, but not the *intention* of the lapidary. The figures are no doubt meant to be wholly human. Many of the seals described below show this feature.

35. Petrified shell. Cylinder seal. 19×8 mm.

Two human figures in long garments made of goat- or sheepskin are seated in a boat facing each other. They drink through long tubes (cf. p. 121) from a jar standing between them. The jar contains an unused third tube also. One seat is cross-legged, whereas the other is indicated by three short horizontal lines. Behind the group stands a tree.

36. Basalt. Cylinder seal. 20×9 mm.

A boat is floating on a river (cf. p. 114). A tree grows on the bank, and above the boat a crescent appears.

37. Petrified shell. Cylinder seal. 71×25 mm.

Two registers are separated by a band of lozenges and large globes. The upper register shows an eagle holding two lions by their tails; their heads are turned backward to face the eagle. Behind one lion appears an antelope in a similar position. The lower register shows six human figures approaching a doorway. Each has one arm raised and holds a dagger(?) in the other hand. Beside one of them appears a single large globe.

38. Petrified shell. Cylinder seal; much worn. 49×19 mm.

Two registers are separated by a herringbone pattern between parallel lines. The upper register shows a human figure holding an animal on each side, behind each of which appears another animal. One of these animals is attacked by a second human figure, the other by an animal. The lower register shows a similar group, with a third human figure in place of the fifth animal. A tree(?) appears at the end of the scene.

39. Lapis lazuli. Cylinder seal. 34×10 mm.

Two registers are separated by two parallel lines. The upper register shows three human figures wearing long garments made of goat- or sheepskin. Two are seated on square stools facing each other. A stand before one figure holds a large jar from which protrude five lines, probably drinking-tubes. The other seated figure is offered a cup by the standing figure. In the lower register an eagle with outspread wings holds two long-horned antelopes by their tails. The animals turn their heads backward to face the eagle.

40. Petrified shell. Cylinder seal. 28×9 mm.

Two registers are separated by two parallel lines. The upper register shows four human figures, each with one arm raised, wearing long garments made of goat- or sheepskin. Two, seated on chairs, hold cups evidently just presented to them by the attendants who stand before them. The lower register shows two lions rampant and crossed, each attacking an antelope which has its head bent back. Behind this group appears a nude man kneeling on one knee.

41. Petrified shell. Cylinder seal; worn and partly broken off. 33×19 mm.

A human figure wearing a garment made of goat- or sheepskin is seated in a chariot drawn by a horse(?). The harness is decorated with long fringe. A man lies on the ground under the horse.

42. Basalt. Cylinder seal; worn and partly broken off. 33×20 mm.

There seem to have been two registers. In the upper one four human figures stand, three at one side of a large circular object and one at the other. Behind the single figure is a doorway. The rest of the design is chipped or obscure. In the lower register appear two human figures, an animal, another human figure, and another animal.

43. Petrified shell. Cylinder seal; upper part broken off. 20×11 mm.

Two registers are separated by two parallel lines. The upper register shows parts of two human figures wearing garments made of goat- or sheepskin, seated on chairs and facing each other. Similarly dressed attendants evidently stood before them (cf. No. 40). The second register shows an eagle with outspread wings holding two antelopes by their rumps.

## 18 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

44. Yellowish limestone. Cylinder seal; much worn. 21×12 mm.

An eagle with outspread wings holds a quadruped in each claw. A tall object beside this group is unidentifiable.

45. Petrified shell. Cylinder seal. 11×6 mm.

The design consists of two eagles with outspread wings.

46. Petrified shell. Cylinder seal; worn. 39×20 mm.

Two registers are separated by a single line. The upper register shows an eagle with outspread wings holding two antelopes by their rumps. At the end of this group appears a zigzag line, perhaps the representation of a branch or snake. In the lower register three human figures face three others. Each of the foremost two seems to touch a triangular object which is between them. One of the other figures holds a long staff.

47. Marble. Cylinder seal. 29×17 mm.

A bearded god or hero who wears a long garment made of goat- or sheepskin and has two horns protruding from his forehead with a branch or plant between them is seated on a boat, the prow of which consists of the upper portion of a similar figure. Both seem to be rowing. Above them appears an eagle with outspread wings between two crouching antelopes which it is supposedly holding. Before the boat appears a scorpion-man with a crescent-shaped design above its tail and two globes between tail and body. Behind the boat walks a lion with perhaps a bearded human head; between its hind legs is a globe. Above it appear a pitcher on its side, a plow, and the fore part of a lion devouring an antelope.

48. Petrified shell. Cylinder seal. 29×13 mm.

A god or hero wearing a goat- or sheepskin garment is seated in a boat which has a human figurehead holding a plant or branch. Before the god appears a plant or tree. Behind the boat crouches a lion. Below the boat an eagle with outspread wings grasps two mountain goats by their rumps; their heads are turned backward to face the eagle. Between one animal and the eagle appears an X-shaped design with loops at its four ends.

49. Petrified shell. Cylinder seal; worn. 34×17 mm.

Two lions, rampant and crossed, are devouring two horned animals. Behind this group appears an eagle with outspread wings holding a horned animal in each claw. A third small animal stands on the ground.

50. Yellowish limestone. Cylinder seal. 35×19 mm.

An eagle with outspread wings holds two antelopes with heads turned backward. Below the eagle is a scorpion. A second group shows two lions rampant and crossed.

Published by W. H. Ward, *op. cit.* Fig. 68.

51. Brownish limestone. Cylinder seal; worn. 26×13 mm.

An eagle with outspread wings grasps by their rumps a lion and a horned animal. Below is a frieze of four horned animals.

52. Serpentine. Cylinder seal. 24×13 mm.

An eagle with outspread wings holds two horned animals by their rumps; their heads are turned backward to face the eagle. Above one wing of the eagle is a crescent.

53. Serpentine. Cylinder seal. 21×9 mm.

Two eagles with outspread wings are shown, one upside down. Between the wings of one are a globe and a crescent; between those of the other, a globe and an eight-pointed star.

54. Diorite. Cylinder seal. 19×10 mm.

A wavy double line separates two eagles with outspread wings, one upside down.

55. Serpentine. Cylinder seal. 26×12 mm.  
A wavy crosshatched line has a triangular figure in one bend and an eagle with outspread wings in the other. Above one wing of the eagle appear a star and a crescent.
56. Serpentine. Cylinder seal. 16×9 mm.  
A human figure leads a horned animal toward a doorway. A second figure follows, holding what seems to be a dagger. At top and bottom single lines form borders.
57. Blackish limestone. Cylinder seal; chipped. 38×22 mm.  
Two recumbent animals, one with long, the other with short, horns, have two vase-shaped objects between them. Over the head of each is another vase; over their backs are a fish and a rosette.
58. Serpentine. Cylinder seal. 37×14 mm.  
A monster with tail and horns (scorpion-man?) is attacked by a human(?) figure and a lion.
59. Serpentine. Cylinder seal. 32×17 mm.  
A human figure in front view stands between a bird with a long neck and long legs (ostrich?) and two horned animals; on the back of the second animal stands a smaller bird.
60. Serpentine. Cylinder seal. 26×12 mm.  
The design shows two animals and a bird. One animal has long horns; above its back are three small birds(?). The other animal has upturned horns; above it is a scorpion. Between these animals stands a tree(?). The bird (ostrich?) has a long neck and long legs.
61. Serpentine. Fragment of a cylinder seal. 37×25 mm.  
Two nude, bald men are shown. The first bears a pole on his shoulder; the second holds a goblet. Between them is a spouted vessel with pointed bottom. The rest of the scene is lost.
62. Brown and pink speckled marble. Cylinder seal. 36×13 mm.  
A long-horned animal, a six-pointed star above its back and two crossed lines before it, approaches a doorway.
63. Blackish limestone. Cylinder seal. 42×15 mm.  
Two horned animals are shown jumping, one behind the other. The field is filled with a number of straight and curved lines.
64. Nephrite. Cylinder seal; much worn. 24×9 mm.  
Two animals are shown, one behind the other. The lines in the field are of uncertain meaning, but compare with those in Nos. 62 and 63.
65. Brownish limestone. Cylinder seal. 24×13 mm.  
The obscure design may possibly show two crossed animals.
66. Limestone. Cylinder seal. 22×8 mm.  
The design consists of a wavy hatched band between straight ones.
67. Lapis lazuli. Cylinder seal. 30×7 mm.  
A lozenge pattern carved twice makes an impression of a continuous band of lozenges.
68. Blackish limestone. Cylinder seal. 30×11 mm.  
The ornamental design is crudely engraved.
69. Marble. Cylinder seal. 19×20 mm.  
An ornamental design is cut twice with slight variations.
70. Ivory. Cylinder seal. 29×8 mm.  
The design shows four varied panels between border bands.

## 20 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

71. Serpentine. Cylinder seal; worn and chipped. 46×23 mm.

Two human figures with arms uplifted face each other across a disk with an inscribed circle and a center globe. The disk rests on a cross-legged support between the angles of which appear globes. Above the disk is a semicircular figure with a globe at each side. Behind each of the large human figures appears a smaller one. At the end of the group is a tree. At top and bottom single lines form borders.

72. Limestone. Cylinder seal. 28×14 mm.

Two lions are rampant and crossed. One lion attacks an antelope above which appears a scorpion. The other lion attacks an animal which is apparently upside down.

73. Limestone. Cylinder seal. 37×23 mm.

The design shows two pairs of figures, rampant and crossed. The first group consists of a lion and a stag. The stag is attacked with a dagger by a man who wears four plumes on his head. The lion is devouring an antelope. The second group shows a lion and a bull-man. The latter aims his dagger at the group first described. The rest of the design is divided into three registers of small pictures which suggest a pictographic inscription. The top register is badly worn and obscure; the middle one contains two lions' heads in front view; the lowest one shows a crescent and two animals.

74. Limestone. Cylinder seal. 30×17 mm.

A nude human figure holds by their throats two long-horned animals, each of which is attacked from behind by a lion. Between the lions appears a second nude human figure which may have been added later. On each side of this figure appears a globe.

75. Limestone. Cylinder seal. 15×9 mm.

Two lions, rampant and crossed, are devouring two horned animals. At one end of the group appears a human figure wearing a garment made of goat- or sheepskin.

76. Serpentine. Cylinder seal. 26×16 mm.

A kneeling, tightly girded but otherwise nude, human figure holds a lion by its tail and a long-horned animal by one hind leg.

77. Calcite. Cylinder seal. 26×20 mm.

A human figure, tightly girded but otherwise nude, wears two feathers on his head. He holds two short-horned animals by their beards. At each side of him appears a vertical design. An adjoining group consists of two animal bodies united in the trunk of a man who wears two feathers on his head. In his hands he holds the animals' tails, which seem to end in animal heads. A rampant lion with head turned backward is added at one side of this group, a scorpion at the other. Between the legs of the joined animal bodies appears the head of a short-horned animal.

78. Limestone. Cylinder seal. 29×14 mm.

Two lions are rampant and crossed, and two antelopes are rampant and crossed. Alternating with these pairs are two nude human figures with feathers on their heads. Each human figure holds a lion by its foreleg and an antelope by its beard.

79. Limestone. Cylinder seal. 23×18 mm.

A nude human figure holds each of two long-horned animals by one front leg. Between him and the animals appear on one side a scorpion and on the other a small lion below which is the head of a bull. One of the horned animals is attacked from behind by a lion below which appears an animal head.

80. Marble. Cylinder seal; worn and chipped. 20×18 mm.

A human figure, wearing a sash with one end hanging down and what seems to be a flat round cap with a feather, holds a lion and a long-horned animal each by its hind leg. Behind each of the animals is another man, clad like the first, who attacks the animal

with a dagger and at the same time grasps it by the tail. At the end of the scene appears a tall, narrow object.

81. Limestone. Cylinder seal; worn. 30×17 mm.

Two lions, rampant and crossed, and a bull and a lion, rampant and crossed, alternate with Gilgamesh and Engidu. Each hero holds one animal of each pair by its throat. A tall design, probably a symbol, appears beside Gilgamesh.

82. Marble. Cylinder seal; worn. 31×18 mm.

A nude human figure, holding a quadruped by its hind legs, faces two rampant and crossed lions, each devouring an animal. A second group shows a human-headed bull and a quadruped, rampant and crossed.

83. Lapis lazuli. Cylinder seal. 32×19 mm.

A nude human figure holds by their throats two antelopes each of which is attacked by a lion from behind. In a second group a bull-man with a pigtail holds a stag by its throat and menaces it with a dagger. The stag is attacked from behind by a leopard(?).

84. Marble. Cylinder seal; partly broken off at the top. 22×19 mm.

Two Engidus are shown in combat with two human-headed bulls. In the field are a caduceus (cf. p. 141), a comb-shaped object (cf. p. 142), and a libation vessel (cf. p. 122).

85. Basalt. Cylinder seal. 24×14 mm.

Gilgamesh holds two human-headed bulls each of which is being attacked from behind by a lion.

86. Grayish limestone. Cylinder seal. 16×11 mm.

Two rampant lions, heads turned backward, symmetrically grouped above an antelope lying on its back(?), are attacked from behind by two bull-men who hold them by their tails and menace them with daggers. At the end of the scene appears a small eagle.

87. Lapis lazuli. Cylinder seal. 17×11 mm.

A nude human figure holds by their throats two antelopes, each of which is attacked from behind by a lion. Beside this group stands a bull-man with a pigtail, holding a long staff with both hands. Behind him appear two horizontal lines; above them is a disk set in a crescent, and below them, an unidentified design.

88. Brownish limestone. Cylinder seal. 24×16 mm.

A nude man holds by their throats two horned animals each of which is attacked from behind by a lion. A bull-man grasps the tail of one lion. Behind the other lion, above two short horizontal lines, appear a star and a crescent.

89. Diorite. Cylinder seal. 20×10 mm.

A man wearing a short skirt holds at each side a horned animal, one of which is attacked from behind by a lion. Behind the other appears a tree with a crescent above it.

90. Serpentine. Cylinder seal. 26×14 mm.

A tightly girded, otherwise nude, bearded man with a seemingly round cap holds at each side an antelope which is attacked from behind by a lion.

91. Marble. Cylinder seal. 19×11 mm.

A nude bearded man holds by their throats two antelopes, each of which is attacked from behind by a lion.

92. Brownish limestone. Cylinder seal; worn. 26×15 mm.

Engidu is wrestling with a lion, Gilgamesh with a bull.

93. Brownish limestone. Cylinder seal, unperforated; probably unfinished and discarded. 43×26 mm.

Only two panels, each with two lines of inscription, and two Gilgamesh figures are distinguishable.

## 22 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

94. Serpentine. Fragment of a cylinder seal. 26×17 mm.  
Two bearded men, back to back, are wrestling with bulls. One of the bulls is attacked from behind by a lion which Gilgamesh is seizing by its mane and tail.
95. Rock crystal. Cylinder seal. 32×23 mm.  
Gilgamesh holds a bull by one front leg and one horn; Engidu is fighting with a lion. Above a mountain goat is a panel with three lines of inscription.
96. Limestone. Cylinder seal. Part of the original bronze mounting is still within the perforation. 28×19 mm.  
A bearded man wearing a short skirt and shoes with upturned toes wrestles with a bull; Engidu wrestles with a lion. Between the two groups stands, in one instance, a tree growing on a mountain (cf. p. 113), in the other, a panel with two lines of inscription.
97. Basalt. Cylinder seal. Traces of the bronze mounting remain at the upper rim. 25×16 mm.  
Two Gilgamesh figures appear, one subduing a lion and the other a bull. Between Gilgamesh and the lion are two crossed lines. Below a panel of inscription are two twisted snakes.
98. Felsite. Cylinder seal. 22×13 mm.  
Gilgamesh wrestles with a bull, and, back to back with him, Engidu wrestles with a lion. The heroes turn their heads toward each other. Between Gilgamesh and the bull stands a plant or tree.
99. Felsite. Cylinder seal. 24×15 mm.  
Two bearded men wearing short skirts are wrestling with a bull and a lion respectively. Between the man and the bull appears an eagle with outspread wings. Between the bull and the lion and between the lion and the second man are parts of an inscription.
100. Serpentine. Cylinder seal. 25×15 mm.  
Two bearded men in short skirts are wrestling with a lion and a bull respectively. An animal stands under a panel containing two lines of inscription.
101. Lapis lazuli. Cylinder seal. 20×10 mm.  
Gilgamesh, behind whom appears an antelope standing on its hind legs, holds a lion by its tail and mane. The lion claws a bull with which Engidu is wrestling. A tree stands behind the antelope, another between the lion and the bull.
102. Felsite. Fragment of a cylinder seal. 22×12 mm.  
A bearded man wearing a short skirt and a feather headdress is wrestling with an antelope. There are traces of a similar figure back to back with him.
103. Felsite. Cylinder seal. 24×14 mm.  
A bearded man wearing a short skirt and a headdress is wrestling with a horned animal, while a bull-man, wearing a pigtail, wrestles with a lion. Between the lion and the bull-man stands a tree. A panel apparently meant for an inscription was left empty.
104. Basalt. Cylinder seal. 24×12 mm.  
Two bearded and girded human figures contend with a lion. At the end of the scene appears a panel with three lines of inscription.
105. Serpentine. Cylinder seal. 28×15 mm.  
Engidu and a tightly girded bearded man wearing a horned headdress contend with a winged monster. At the end of the scene appears a panel with two lines of inscription.
106. Basalt. Cylinder seal. 25×14 mm.  
A bearded(?) figure wearing a long garment holds two horned animals, each attacked from behind by a lion.



107. Petrified shell. Cylinder seal. 21×10 mm.  
Two tightly girded, but otherwise nude, men, one of them bearded, contend with a lion. Above the lion is a crescent, before it a scorpion, and behind it a mace(?). At the end of the scene appears a panel with one line of inscription.
108. Limestone. Fragment of a cylinder seal. 12×11 mm.  
The preserved portion shows the upper parts of two men who are contending with a lion. At the end of this scene appears the upper part of a panel with two lines of inscription.
109. Red felsite. Cylinder seal. 20×10 mm.  
Two human figures, one seemingly wearing a long garment, contend with a monster. In front of the figure in the long garment appear two crossed lines. Behind him an unrecognizable tall object stands on a small rectangular base.
110. Diorite. Cylinder seal. 25×14 mm.  
Two lions, rampant and crossed, are devouring two antelopes. One of the antelopes is attacked from behind by a third lion.
111. Petrified shell. Cylinder seal; chipped. 29×16 mm.  
Two bulls, rampant and crossed, are each attacked by a lion. Above the lions' tails is a crescent.
112. Petrified shell. Cylinder seal. 30×21 mm.  
Two lions, rampant and crossed, are devouring antelopes. A man is stabbing one of the antelopes in the neck from behind. Behind the other antelope are a six-pointed star and a long staff with a star at its top, a triangle across its center, and a pointed end.
113. Lapis lazuli. Cylinder seal. 16×9 mm.  
A nude human figure with a feather headdress leads a bull by a long rope and seems to hold by the throat a long-horned animal standing on its hind legs. The bull is driven by a bull-man who wears a pigtail. Above the bull appears a small animal over which is a short horizontal line.
114. Serpentine. Cylinder seal. 29×17 mm.  
A seated deity is approached by a goddess leading a human figure by the hand. The three figures wear long garments. The two deities wear simple horned crowns; the human figure wears what seems to be a flat round cap with a feather stuck into it. Between the two deities appears a crescent, and behind the seated deity stands a tree.
115. Petrified shell. Cylinder seal. 36×21 mm.  
A seated bearded deity, wearing a simple horned crown and a long garment decorated with fringe, holds a cup. He is approached by three human figures in similar long garments also decorated with fringe. The middle one of these three figures seems to be carrying a basket. In front of the seated deity is a crescent.
116. Marble. Cylinder seal. 31×21 mm.  
A seated deity is approached by a goddess leading a third deity. Each deity wears a simple horned crown and a long garment. Behind the third deity comes a human figure in a long garment. His hair is done in a *chignon* and one hand is raised. Before the seated deity is a crescent, and in front of the worshiper is a small cross. At the end of the scene is a date palm.
117. Serpentine. Cylinder seal. 24×13 mm.  
A seated deity wearing a simple horned crown, a *kaunakēs* (cf. p. 130), and bracelets is approached by a goddess, in a simple horned crown and a long pleated garment, who leads a bald-headed human figure wearing a large mantle decorated with fringe. Between

## 24 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

the deities appears a crouching "monkey" (cf. p. 105) and an eagle with outspread wings. At the end of the scene appear traces of a panel with two lines of badly worn inscription.

## 118. Lapis lazuli. Cylinder seal. 38×13 mm.

Two registers are divided by three horizontal lines. The upper register shows a goddess enthroned on a low dais. She is approached by a goddess leading a human figure by the hand. All three figures are wearing long garments and have their hair done in *chignons*. At the end of the scene appears a panel with two lines of inscription. The lower register shows four water birds swimming. The water is represented by three parallel wavy lines.

## 119. Black marble. Cylinder seal; worn. 22×13 mm.

A seated deity wearing a simple horned crown and a *kaunakēs* is approached by a goddess, in a simple horned crown and a long pleated garment, who leads a human figure in a large mantle decorated with fringe. Between the deities appear a crescent and a bird. Behind the seated deity a winged monster stands on its hind legs.

## 120. Black limestone. Cylinder seal; worn. 24×12 mm.

A seated deity wearing a *kaunakēs* and holding a cup is approached by a goddess wearing a long garment, who leads a human figure dressed in a large mantle. Between the deities stands a bird. Behind the seated deity stands a bull with two scorpions above it and two horizontal lines below.

## 121. Serpentine. Cylinder seal; much worn. 30×18 mm.

A seated deity wearing a *kaunakēs* is approached by a goddess in a long pleated garment, who leads a human figure in a long garment. Between the deities appear an eagle with outspread wings and a libation vessel. Between the second deity and the human figure is a vase. Behind the human figure are two lions, rampant and crossed.

## 122. Marble. Cylinder seal. 22×10 mm.

A seated deity wearing a *kaunakēs* is approached by a goddess in a long pleated garment, who leads a human figure in a large mantle. Each deity wears a simple horned crown. Before the seated deity appears an offering-table or altar bearing three flat objects. Above the altar is a crescent.

## 123. Hematite. Cylinder seal. 24×13 mm.

A seated deity using a footstool is approached by a goddess leading a human figure in a long garment. Each deity wears a simple horned crown and a *kaunakēs*. Behind the seated deity appears a bearded man wearing a short skirt and holding a battle-ax over his shoulder. Before the seated deity appear a crescent and a comb-shaped design; and between the second deity and the human figure, a libation vessel.

## 124. Serpentine. Cylinder seal; much worn. 33×17 mm.

A seated deity wearing a *kaunakēs* is approached by a goddess in a long pleated garment, who leads a human figure dressed in a large mantle. Each deity wears a simple horned crown. Between the two deities appear an eagle with outspread wings, a bird with a long bill, and a scorpion. Between the second deity and the human figure a snake stands on its tail. At the end of the scene is a panel with two lines of inscription.

## 125. Hematite. Cylinder seal; worn. 22×12 mm.

A seated deity is approached by a goddess leading a human figure dressed in a large mantle. Each deity wears a simple horned crown and a *kaunakēs*. Behind the human figure stands another one, bearded, with arms akimbo. Between the deities appear a crouching "monkey" and a crescent within which is a dot (disk). Before the first human figure appear a libation vessel and a comb-shaped object. Above the shoulder of the second human figure is a star.

126. Serpentine. Cylinder seal; worn. 24×14 mm.

A seated deity wearing a *kaunakēs* and holding a scepter surmounted by a crescent is approached by a goddess in a long pleated garment, who leads a human figure dressed in a large mantle. Each deity wears a simple horned crown. Behind the seated deity appear a scorpion and a bird facing a panel with two lines of inscription.

127. Serpentine. Cylinder seal; much worn. 24×13 mm.

A striding god, bearded, wearing a short skirt and a simple horned crown and holding a sickle-sword over his shoulder, is approached by a goddess wearing a long pleated garment and leading a human figure dressed in a large mantle. Between the two deities appear a crescent and an eagle with outspread wings. At the end of the scene is a panel with two lines of inscription.

128. Basalt. Cylinder seal; partly erased. 27×15 mm.

A seated deity wearing a *kaunakēs* is approached by a goddess in a long pleated garment, who once led a human figure. This figure, except for hand and arm, was later erased to make room for an inscription now largely obliterated. Each deity wears a simple horned crown. An eagle with outspread wings and a bird with a long bill appear between the deities.

129. Diorite. Cylinder seal. 28×15 mm.

A seated bearded god wearing a *kaunakēs* is approached by a goddess wearing a long pleated garment and a horned crown, who leads a human figure dressed in a large mantle. Between the deities appear a scorpion and a crescent with the remains of a disk. Between the second deity and the human figure stands a staff topped by a globe, with two crossbars also ending in globes. At the end of the scene there seems to have been a panel with an inscription, later crudely erased and recut to show an elongated eagle with outspread wings.

130. Diorite. Cylinder seal. 25×15 mm.

A seated god, bearded, wearing a simple horned crown and a long richly decorated garment, is approached by a goddess wearing a long pleated garment, who leads a human figure in a long decorated garment. Behind the seated deity appears a second human figure, bearded, wearing a short skirt and holding a misrepresented ax(?). Between the deities are a "monkey" and a crescent. In front of each of the human figures is a panel with inscription.

131. Serpentine. Cylinder seal. 27×14 mm.

A deity enthroned on a low dais and wearing a *kaunakēs* is approached by a goddess wearing a long pleated garment, leading a human figure dressed in a large mantle. Both deities wear simple horned crowns. Between the deities appears a disk with an inscribed star, set in a crescent. At the end of the scene is a panel with two lines of inscription.

132. Serpentine. Cylinder seal; much worn. 28×15 mm.

A seated, bearded god is approached by a goddess leading a human figure. Each deity is wearing a *kaunakēs* and a simple horned crown; the human figure is dressed in a large mantle. The seated god is holding an unrecognizable object in his hand. Before him appears an eagle with outspread wings. At the end of the scene are traces of a now illegible inscription.

133. Greenish basalt. Cylinder seal; worn. 28×16 mm.

A bearded god, enthroned on a low dais, is approached by a goddess who leads a bearded human figure dressed in a large mantle. Each deity wears a simple horned crown and a *kaunakēs*. Between the deities appears a crescent; between the goddess and the human figure, an eagle(?). At the end of the scene is an inscription upside down.

## 26 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

134. Serpentine. Cylinder seal; worn. 25×14 mm.

A bearded god, enthroned on a low dais, wearing a round cap and holding a cup, is approached by a goddess wearing a simple horned crown, who leads a human figure dressed in a large mantle decorated with fringe. Each deity wears a *kaunakēs*. Behind the human figure Gilgamesh holds before him a vessel from which water, represented by wavy lines, flows into small vessels at his feet.

135. Rock crystal. Cylinder seal; worn. 37×20 mm.

A bearded god, enthroned on a low dais and wearing a *kaunakēs*, is approached by a goddess wearing a long garment, who leads a human figure dressed in a large mantle. Each deity wears a simple horned crown. Between the deities is a disk with an inscribed star, set in a crescent. At the end of the scene is a panel with a partially effaced inscription of five lines.

136. Serpentine. Cylinder seal. 31×18 mm.

A deity enthroned on a low dais is approached by a goddess wearing a simple horned crown and a *kaunakēs*, who leads a human figure in a large mantle. The seated deity wears a *kaunakēs*, a round cap, and bracelets and holds a cup. Between the deities appears a small animal walking on its hind legs with the aid of a staff. Above it is a disk set in a crescent. Between the second deity and the human figure is a snake standing on its tail. At the end of the scene is a panel with three lines of inscription above two scorpions.

137. Limestone. Cylinder seal; much worn. 18×10 mm.

A seated deity, holding a cup, is approached by a second deity leading a human figure. All wear long garments. Behind the seated deity is a staff supporting a star. Between the two deities is a libation vessel, and between the second deity and the human figure is a star.

138. Rock crystal. Cylinder seal; probably unfinished. 21×11 mm.

A seated deity is approached by three figures hand-in-hand.

139. Hematite. Cylinder seal. 20×11 mm.

A bearded god, seated and holding a scepter(?), is approached by a goddess leading a human figure. Each deity wears a simple horned crown, a *kaunakēs*, and bracelets; the human figure wears a round cap and a large mantle. Behind the seated god sits a dog or jackal with a crook (cf. p. 143) on its head. Behind the animal is a libation vessel. Between the two deities are a crescent and a comb-shaped object; between the second deity and the human figure appears an eight-pointed star.

140. Serpentine. Cylinder seal. 27×16 mm.

A deity enthroned on a low dais is approached by a goddess leading a bald-headed human figure dressed in a large mantle. Each deity wears an elaborate horned crown, a *kaunakēs*, and bracelets. Between the deities appears an eagle with outspread wings. At the end of the scene is a panel with three lines of inscription.

141. Diorite. Cylinder seal. 18×9 mm.

A standing deity is approached by a second deity leading a human figure dressed in a large mantle. Each deity wears a simple horned crown and a long pleated garment. Behind the human figure appears an eagle with outspread wings above another bird.

142. Serpentine. Cylinder seal; much worn. 23×14 mm.

A bearded god, wearing what seems to be a long garment open in front and held by a belt, stands with one foot on an elevation. He is approached by a goddess wearing a long garment and leading a human figure in a long garment. The god holds a "saw" (cf. p. 127) before him. At the end of the scene appears a panel with two lines of inscription.

143. Steatite. Cylinder seal. 18×8 mm.  
A standing deity is approached by a second deity leading a human figure dressed in a long mantle. Each deity wears a simple horned crown and a long garment. At the end of the scene is a panel with two lines of inscription.
144. Serpentine. Cylinder seal. 23×13 mm.  
A god in a short skirt and mantle, wearing a pointed headdress, one hand pressing a mace to his chest, is faced by a second deity wearing a long garment. Between them is a crescent above a spear symbol(?). A second group, inverted, shows Engidu holding a staff with vase-shaped top. Facing him is Gilgamesh, his hands pressed to his chest. Between them is a small crouching "monkey" under a disk and crescent.
145. Limestone. Cylinder seal; much worn. 17×9 mm.  
A seated deity is approached by a second deity leading a human figure. Between these latter is a libation vessel; and behind the human figure is a serpent(?), erect. A second human figure stands behind the seated deity.
146. Limestone. Cylinder seal. 21×12 mm.  
Gilgamesh with hands held to his breast, a short-skirted figure holding a weapon in one hand, and a rampant lion appear in normal position. Between the first two is a second rampant lion, inverted; between the second and third, a second Gilgamesh, inverted. Before the short-skirted figure is an unrecognizable oblong object.
147. Soapstone. Cylinder seal. 21×12 mm.  
Two men wearing round caps and short skirts are spearing a lion which is evidently swallowing a man, since a torso with outstretched arms protrudes from the lion's mouth. Between the lion and the man behind it appears a small crouching "monkey." Above the lion appear a scorpion, a crescent, a walking animal, and an eagle with outspread wings. At the end of the scene is an emblem (cf. p. 141).
148. Serpentine. Cylinder seal. 18×10 mm.  
Above a single line two nude men, apparently running, face each other. They hold a staff supporting a crescent. Between them there seems to be a walking bird without a head (or a scorpion?). Behind one of the men stands a winged monster.
149. Hematite. Cylinder seal. 24×15 mm.  
A lion standing on its hind legs attacks from the rear a horned animal apparently seated on an elevation decorated with fine crosshatching. Before the horned animal appear a globe and Engidu holding a staff surmounted by a disk, with an indication of rays in it, set in a crescent. Above one shoulder of Engidu appears a globe. Behind the lion kneels Gilgamesh, tightly girded, with his hands held to his chest. Before him are a disk, set in a crescent, and a globe.
150. Limestone. Cylinder seal; worn and partly broken off. 24×13 mm.  
In one group two human figures face each other, and each grasps with both hands a staff which is between them. Both figures are standing, and one has one leg raised. A second group consists of a human figure attacking another one who seems to be sinking to his knees. All figures wear apparently flat round caps.
151. Diorite. Cylinder seal; worn. 24×14 mm.  
In one group a naked human figure is shown subduing a second, who has already sunk to his knees. A second group repeats the first with slight modifications; that is, the subduing figure wears a short skirt and does not step on the kneeling one. All four figures are bearded and seem to wear simple horned crowns and tight belts.

## 28 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

152. Hematite. Cylinder seal; worn. 18×9 mm.

Two human figures carrying shields(?) fight each other. Between them lies a third figure raised on one elbow; above him is a crescent. Behind one of the fighting figures is a small walking quadruped, and below the quadruped is a small human figure in an attitude of terror.

153. Serpentine. Cylinder seal. 30×18 mm.

A bearded nude god wears a simple horned crown with a decorated triangular protuberance between the horns. He is seated on a cubical object which has one steplike edge and is decorated with two horizontal lines. The god is held and menaced by two other gods, also bearded. They wear simple horned crowns with undecorated triangular protuberances, also narrow belts with tails apparently attached to them. One of the attacking gods holds the seated god by the shoulder. The second aggressor, showing four raylike designs rising from his back, jerks the beard of the seated god, steps on his thigh, and grasps one of his wrists. A fourth god, clad like the two aggressors, holds a long weapon to his chest. A tree stands at the end of the scene.

154. Serpentine. Cylinder seal. 32×21 mm.

A bearded god with a simple horned crown wears a short skirt or tunic under a long garment open in front and held by a broad belt. One group of four, and another of three, raylike designs rise from his shoulders. He holds by one shoulder a bearded, naked god wearing a simple horned crown with a decorated triangular protuberance between the two horns, menaces him with a dagger, and kicks him in the knee. The naked god grasps the leg of his assailant, and a mace seems to have fallen from his other hand. In a second group a god similar to the one first described attacks Engidu and holds him by the tail. A fourth god, clad in the same fashion as the last one but with no rays, stands with one foot on a steplike object and holds a mace in each hand. Another mace appears in front of Engidu.

155. Hematite. Cylinder seal. 22×13 mm.

A bearded figure wearing a round cap and a short skirt is shown menacing with a sickle-sword a smaller, kneeling figure who turns his head and raises his hands. Above the latter crouches a mountain goat with head turned backward. A second group shows a standing god, with one leg raised, dressed in a long garment open in front. On a dais before him stands an apparently bald-headed human figure in a short skirt, holding a small basket-shaped object and offering a goblet to the standing god. Behind him is a goddess who wears a *kaunakēs* and has both hands lifted. The god wearing a skirt open in front and the goddess wearing a *kaunakēs* have elaborate horned crowns. They seem to be later additions.

156. Hematite. Cylinder seal. 14×8 mm.

A kneeling human figure, naked except for a belt, is menaced by two other human figures wearing short skirts. One holds a battle-ax over his shoulder; the other swings a weapon, now chipped off, over his head.

157. Hematite. Cylinder seal. 21×11 mm.

A lion-headed demon, wearing a short skirt and holding a naked human figure upside down by one leg, stands before a bearded god who wears a round cap and a short skirt or tunic under a long mantle and holds a sickle-sword. A second group shows one bearded human figure killing another; each wears a long garment. A capricorn appearing above may be a later addition.

158. Serpentine. Cylinder seal. 22×11 mm.

A standing human figure in a long garment is attacked by two lions. Between the figure and one lion is a scorpion. At the end of the scene is a staff supporting a bird.

159. Steatite. Cylinder seal; much worn. 27×10 mm.  
Two standing human figures, each with one arm raised, face one another across a vase-shaped altar bearing a palm leaf and two clusters of dates. Each wears a long pleated garment. Above the scene are remains of unrecognizable designs.
160. Steatite. Cylinder seal. 18×9 mm.  
Two standing human figures in long garments, each with one arm raised, face one another across a vase-shaped altar bearing a palm leaf and two clusters of dates. On one side of the altar is a crescent; on the other, a staff with a vase-shaped top. At the end of the scene is a panel with two lines of inscription.
161. Steatite. Cylinder seal. 17×10 mm.  
A kneeling human figure, naked except for a tight belt, is attacked by a lion and a lion-griffin. Behind the lion-griffin appears a small crouching "monkey" below a crescent.
162. Petrified shell. Cylinder seal; worn. 15×6 mm.  
A human figure, apparently in a short skirt, fights a lion with a weapon. Behind him is a small star-shaped design. Behind the lion a small "dancing" figure, both arms raised, seems to support a tray(?) with a small object on it.
163. Hematite. Cylinder seal. 13×8 mm.  
A nude, tightly girded figure with one hand raised approaches a figure in a long, richly decorated garment. Behind the latter appears a goddess, wearing a horned crown and a long pleated garment, who has both hands raised. Behind the first figure appears a lion-griffin holding a staff. Between the first and second figures are a small crouching "monkey" and a crescent; before the goddess, a libation vessel and a comb-shaped object.
164. Hematite. Cylinder seal. 13×6 mm.  
A bearded human figure wearing a decorated short skirt and holding before him an oblong object walks toward an emblem with two human heads, standing on a small dais. Between him and the emblem is a small bird. Behind the emblem is a human figure in a long garment and an elaborate coiffure or wig. Behind the bearded figure are a crouching "monkey" before a libation vessel, a mountain goat with head turned backward, and a small mace- or dagger-shaped object.
165. Hematite. Cylinder seal. 21×12 mm.  
Two kneeling figures, each with one arm raised and each wearing a turbanlike head-dress, a necklace, and a long garment open in front and held by a belt, face each other. On a support between them appears a disk with an inscribed star, set in a crescent. A little below the crescent, on each side, is a small vase-shaped object which may belong to the support. In a second group a human figure in a long garment, seated on a chair placed on a dais and holding a small pitcher, is faced by a smaller human figure in a long garment, who has one arm raised.
166. Hematite. Cylinder seal. 21×14 mm.  
Two lions, rampant and crossed, are held by the tail and throat by two tightly girded men wearing round caps. Behind the two men appear human-headed bulls. At the end of the scene is a caduceus. Single globes appear on each side of the caduceus, in front of the legs of each bull, and between the lions. There are two globes behind the head of one of the human figures.
167. Serpentine. Cylinder seal. 22×12 mm.  
A bearded god wearing a long garment, his head turned backward, holds one wing of a door. A tightly girded but otherwise nude god seems to be emerging from the doorway. One foot rests on a conical elevation. He holds an oblong object in one hand and a "saw" in the other. Facing him is a bearded deity in a long garment. The three deities wear simple horned crowns.

## 30 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

168. Steatite. Cylinder seal. 23×10 mm.

A human figure seated on a rectangular stool holds a vessel from which springs a stream represented by two wavy lines. This figure is approached by a second figure holding a goblet. Between them are two crosses and what seem to be intertwined snakes. Behind the second figure is a standard (cf. p. 139). Behind the seated figure stands a third figure, and between them is a cross. All three figures wear long garments.

Published by H. H. von der Osten in *AJA* XXX (1926) 411, Fig. 16.

169. Hematite. Fragment of a cylinder seal. 17×10 mm.

A kneeling human figure, nude except for a tight belt, is attacked by a lion and a winged monster. Behind the lion is a bee-shaped design (cf. p. 141), and above the wing of the monster is a small fish. The remains of a second group show a lion devouring an antelope.

170. Serpentine. Cylinder seal. 18×11 mm.

A deity wearing a *kaunakēs* is seated on a cubical seat. Over the deity's outstretched hand appears an unrecognizable design, and behind this figure is a snake standing on its tail. Before the seated deity stands a goddess in a long pleated garment, who has one arm raised. Behind her are a bird and a scorpion. Both deities wear simple horned crowns.

171. Hematite. Seal with domed back, perforated lengthwise, and nearly circular base; borders chipped. 22×12 mm.

A seated deity wearing a *kaunakēs* is approached by a goddess wearing a long pleated garment, followed by a smaller human figure. Between the two deities is a small crouching "monkey." Below a single horizontal line are traces of an unrecognizable design.

172. Green jasper. Cylinder seal, unperforated; design unfinished. 42×27 mm.

A seated deity wearing an elaborate horned crown and a long garment is approached by a human figure.

173. Hematite. Cylinder seal. 21×12 mm.

A bearded god wearing a round cap, a large mantle decorated with fringe, and bracelets and holding a small cup is seated on a richly decorated stool which stands on a low dais. He is approached by a bald-headed worshiper in a large decorated mantle. Behind the worshiper appears a goddess who wears an elaborate horned crown, a *kaunakēs*, and bracelets and who has both hands raised. Behind the seated god appears a small animal, and above it is a panel with two lines of inscription. Between the seated god and the worshiper are a crouching "monkey" and a disk with an inscribed star, set in a crescent. Between the worshiper and the standing goddess are a comb-shaped object and a libation vessel. "Monkey," libation vessel, and comb-shaped object seem to have been added later.

174. Hematite. Cylinder seal. 24×15 mm.

A bearded god wearing a round cap, a large mantle with fringe, and bracelets and holding a small cup is seated on a richly decorated stool which stands on a low dais. His feet are resting on a footstool. Before him stands a worshiper wearing a large mantle and a round cap, behind whom appears a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. Before the seated god is a disk with an inscribed star, set in a crescent. At the end of the scene is a panel with two lines of inscription.

175. Brownish limestone. Cylinder seal; worn. 22×12 mm.

A seated deity in a long garment is faced by a worshiper in a large mantle, behind whom stands a goddess who wears a long garment and has both hands raised. Between the standing figures is a snake standing on its tail. At the end of the scene is a caduceus.



176. Alabaster. Cylinder seal; much worn. 29×14 mm.

A seated deity wearing a long garment and holding a staff or lance is approached by a human figure in a long garment. Between the two figures are traces of a now unrecognizable design. At the end of the scene is a panel with two lines of inscription.

177. Hematite. Cylinder seal. 28×18 mm.

A seated deity, feet resting on a footstool, is approached by a bearded worshiper wearing a round cap and a long richly decorated mantle. Behind the latter stands a goddess with both hands raised. Each deity wears an elaborate horned crown and a *kaunakēs*. Between the seated deity and the worshiper are a small phallic figure and a crescent. Between the worshiper and the standing goddess is a small crouching "monkey."

178. Carnelian. Cylinder seal. 23×12 mm.

A bearded god who wears a round cap, a large mantle decorated with fringe, and bracelets and who holds a small cup is seated on a richly decorated stool which stands on a low dais. He is approached by a bald-headed worshiper in a large decorated mantle, behind whom appears a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. Between the seated god and the worshiper is a disk with an inscribed star and rays, set in a crescent. At the end of the scene is a panel with two lines of inscription.

179. Hematite. Cylinder seal. 18×10 mm.

A bearded god who wears a round cap, a mantle decorated with fringe, and bracelets and who holds a small cup is seated on a richly decorated stool which stands on a low dais. Behind him appears a human figure in a short skirt, who has one hand raised and holds a battle-ax over his shoulder with the other hand. A worshiper in a long, richly decorated mantle approaches the seated god. Behind the worshiper stands a goddess who wears a simple horned crown, a *kaunakēs*, and bracelets, and has both hands raised. Between them are a comb-shaped object and a libation vessel. Above the outstretched hand of the seated god is a crescent.

180. Hematite. Cylinder seal. 26×14 mm.

A bearded god wearing an elaborate horned crown and a *kaunakēs* is seated on a high throne, his feet resting on a crouching bull. Below the throne and the bull appear what seem to be representations of mountains. The god holds a ring and a scepter to his chest. Behind the god stands a goddess with one hand raised, wearing a *kaunakēs* and a headdress reminiscent of the city crown. The seated god is approached by a bearded worshiper wearing a round cap and a large richly decorated mantle, who pours a libation from a small vessel on to a vase-shaped altar bearing a palm leaf and two clusters of dates. Above the altar is a cow suckling its young. Behind the worshiper is a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. In front of her are a comb-shaped object, a libation vessel, and the remains of a small crouching animal. Behind the goddess stands a bearded god wearing a round cap, a short skirt, and a mantle, who holds a mace to his chest. Between them are two cuneiform signs. Above the shoulder of the god carrying the mace a small antelope stands on its hind legs.

181. Lapis lazuli. Cylinder seal; worn. 17×8 mm.

A seated, bearded deity who wears a round cap and a large mantle and holds a small cup is approached by a worshiper in a large mantle. Between them are a crescent and a libation vessel. Behind the worshiper stands a deity with both hands raised, wearing a long pleated garment. Between the standing figures are a seven-pointed star and a comb-shaped object. Behind the seated deity are a long staff with a crescent at the top and two small globes.

## 32 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

## 182. Hematite. Cylinder seal. 24×12 mm.

A bearded god wearing a long skirt open in front and held by a broad belt stands with one foot on a small elevation and holds before him a "saw." He is approached by a bearded worshiper wearing a round cap and a large mantle, behind whom stands a goddess who wears a *kaunakēs* and has both hands raised. Each deity wears an elaborate horned crown and bracelets. Between the god and the worshiper is a disk with an inscribed star and rays, set in a crescent. A comb-shaped object and a libation vessel, which appear between the worshiper and the goddess, and the figure of a seated deity wearing an elaborate horned crown and a *kaunakēs*, seem to have been later additions.

## 183. Hematite. Cylinder seal; worn. 21×11 mm.

A seated deity wearing a *kaunakēs* and a round pleated cap and holding a goblet in one hand is approached by a worshiper wearing what seems to be a large decorated mantle. Between them are a crouching antelope and a fish. Behind the worshiper is a goddess who wears a *kaunakēs* and a horned crown and has both hands raised. Between the worshiper and the goddess are a comb-shaped object and a libation vessel. Behind the goddess is a bearded god wearing a round pleated cap, a short skirt, and a mantle and holding a weapon to his chest. Above his shoulder is a mace.

## 184. Diorite. Cylinder seal. 19×8 mm.

A standing deity wearing a long pleated garment is approached by a worshiper wearing a round cap and a long garment. Between them are a crescent and a small crouching "monkey." Behind the worshiper is a walking bull supporting a two-pronged thunderbolt. At the end of the scene is a staff with a large triangular head.

## 185. Serpentine. Cylinder seal with a boss at each end marked with concentric circles. 25×12 mm.

On each side of an eagle with outspread wings appears a disk with an inscribed star and rays. Beside it is a panel with three lines of inscription.

## 186. Rock crystal. Cylinder seal with a boss at each end marked with concentric circles; design unfinished. 29×12 mm.

A seated figure is approached by two standing ones; all wear long garments. At the end of the scene is a panel.

## 187. Steatite. Cylinder seal; worn and chipped. 18×9 mm.

Two human figures in long pleated garments face each other. Between them is a crescent on a staff. At the end of the scene is an emblem.

## 188. Black limestone. Cylinder seal; apparently unfinished. 23×11 mm.

A deity wearing an elaborate horned crown and a long skirt open in front and held by a belt stands with one leg forward and is approached by two human figures wearing long garments.

## 189. Hematite. Cylinder seal. 22×10 mm.

A deity standing with one foot on an elevation is approached by two human figures in long garments. The deity wears an elaborate horned crown and a long skirt open in front and held by a belt and holds a "saw." Between the two human figures are a crook and a crescent.

## 190. Hematite. Cylinder seal. 20×11 mm.

A standing bearded god holding a ring is approached by a bearded human figure wearing a round cap and a large mantle. Between them appear a disk with an inscribed star and rays, set in a crescent, and a libation vessel. Behind the god is a small phallic figure with a capricorn above it. Behind the human figure is a goddess; between them is a staff

with a triangular head. Each deity wears an elaborate horned crown and a *kaunakēs*. At the end of the scene is a panel with two lines of inscription.

191. Lapis lazuli. Cylinder seal; worn and chipped. 19×9 mm.

A bearded god wearing a round cap and a short skirt and holding a weapon to his chest is approached by a worshiper in a large mantle. Behind the worshiper is a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. At the end of the scene is a panel with two lines of inscription.

192. Hematite. Cylinder seal; much worn. 21×11 mm.

A bearded god wearing a long skirt open in front and held by a belt holds a "saw." He is approached by a bearded worshiper wearing a round cap and a large mantle, behind whom appears a goddess who wears a *kaunakēs* and has both hands raised. Each deity wears an elaborate horned crown. Between the god and the worshiper is a crescent; behind the goddess are traces of a comb-shaped object, a fish, and a libation vessel. Behind the god is a single horizontal line, separating two registers. In the upper register is a small, short-skirted human figure facing one in a long garment; in the lower register are two phallic figures upside down. Between these two registers and the god is a small crouching "monkey."

193. Hematite. Cylinder seal; worn. 19×10 mm.

A bearded god wearing a short skirt and an elaborate horned crown and holding a crook rests one foot on a crosshatched elevation. He is approached by a human figure, apparently wearing a *kaunakēs*. Between them are a seven-pointed star and a fish. Behind the human figure appears a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. Between them are a comb-shaped object and a libation vessel. Behind the goddess is a god wearing a round cap, a short skirt, and a mantle and holding a weapon to his chest. Above one shoulder is what seems to be a vase.

194. Hematite. Cylinder seal; broken. 22×11 mm.

A standing bearded god wearing an elaborate horned crown and a *kaunakēs* is approached by a worshiper in a long decorated mantle, who carries a small animal. Between them are a seated animal and a disk with an inscribed star, set in a crescent. Behind the worshiper is part of a figure, probably a goddess, wearing a *kaunakēs*; between them is a small crouching "monkey." At the end of the scene are a porcupine(?), a staff with a triangular head, a two-pronged thunderbolt, a bee-shaped object, and part of what seems to have been a horned animal.

195. Hematite. Cylinder seal. 25×11 mm.

A bearded god seated on the back of an animal holds a staff with a globe at each end and three crossbars, each of which also has a globe at each end. He is approached by a worshiper in a long garment, who carries a small animal. Behind the worshiper is a globe with a flowerlike protuberance at the top; below it is a staff with globes at both ends and in the middle. Next appears a god wearing a long skirt open in front, who holds a staff made of many small globes with a larger globe surrounded by small ones at the top. He places his foot upon the back of a human-headed, reclining quadruped with a long tail, above whose head appears a small Engidu figure facing the god. Above the shoulder of Engidu is a cluster of four globes.

196. Hematite. Cylinder seal; worn. 20×10 mm.

A god wearing a long skirt open in front and an elaborate horned crown stands with one foot on an elevation and holds a "saw." He is faced by a worshiper wearing a round cap and a large decorated mantle and carrying a small animal. Between them is a crescent.

## 34 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

Behind the god is a second human figure in a long garment. Between them are a bee-shaped object and a two-pronged thunderbolt.

197. Steatite. Cylinder seal; worn. 15×6 mm.

Two human figures apparently face a deity.

198. Rock crystal. Cylinder seal. 19×12 mm.

A god wearing a long skirt open in front stands with one foot on a small elevation and holds a "saw." He is approached by a worshiper wearing a large mantle and carrying a small animal. Between them is a crescent. At the end of the scene is a panel with two lines of inscription.

199. Hematite. Cylinder seal. 20×7 mm.

A deity seated on a stool and holding a scepter ending in a seven-pointed star is faced by a worshiper carrying a small animal. Behind the deity is a second human figure. All three figures wear long garments. At the end of the scene is a vertical line.

200. Hematite. Cylinder seal; much worn. 21×11 mm.

A bearded god wearing a round cap, a short skirt, and a mantle holds a weapon to his chest. He is faced by a goddess who wears a *kaunakēs* and has both hands raised. Between them are a comb-shaped object and a libation vessel. Behind the goddess are a caduceus and seven globes. Behind the god is a worshiper apparently wearing a round cap and a *kaunakēs* and carrying a small animal. Between the worshiper and the god is a bee-shaped object. Behind the worshiper appears a second human figure in a long garment; between them is a staff with a large triangular head.

201. Blackish limestone. Cylinder seal. 18×9 mm.

A god wearing a short skirt and a mantle, his head chipped off, is faced by a human figure in a long pleated garment. Between them are a crook and a crescent. Behind the god is a second human figure in a pleated garment, and between them are a libation vessel and a comb-shaped object. At the end of the scene is a caduceus.

202. Hematite. Cylinder seal. 16×8 mm.

A bearded god wearing a short skirt and a roughly cylindrical headdress is faced by a deity wearing a horned crown and a long pleated garment. Between them is a crescent. Behind the bearded god is an apparently bald-headed human figure, also wearing a short skirt.

203. Hematite. Cylinder seal; worn. 19×8 mm.

A bearded god wearing a round cap, a short skirt, and a mantle holds a weapon to his chest. He is faced by a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. Between them is a crescent. Behind the god is a worshiper in a long garment. At the end of the scene a horizontal line separates two pairs of small human figures, each pair standing back to back. Those in the upper register are upside down; those in the lower, right side up.

204. Hematite. Cylinder seal. 21×8 mm.

A bearded god wearing an elaborate horned crown and a long skirt open in front and holding a "saw" stands with one foot on a small elevation. He is faced by a bearded human figure wearing a long garment and a round cap. Between them is a crescent; behind the human figure, an eight-pointed star. Behind the god stands Gilgamesh, holding to his chest a small vase from which a stream represented by a row of small globes issues on each side. Next to him is a deity wearing a *kaunakēs* and an elaborate horned crown and holding a staff.

205. Hematite. Cylinder seal. 26×15 mm.

A deity *en face*, wearing a long skirt open in front and held by a broad belt, a jacket(?), trousers(?), and two quivers, places one foot on the head of a lion and holds a sickle-sword in one hand and a caduceus in the other. This deity is faced by a bearded worshiper who wears a round cap, a large mantle, and possibly a necklace and who carries a small animal. Between them appears a disk with an inscribed star and rays, set in a crescent. Behind the worshiper is a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. On a low dais behind her is a bearded god, smaller than the others; he wears a round cap, a short skirt or tunic, and a mantle and holds a mace to his chest. Behind the deity carrying the caduceus is a bearded god placing one foot on an elevation. He wears an elaborate horned crown and a long skirt open in front and held by a belt and holds a "saw." This figure seems to be a later addition.

206. Hematite. Cylinder seal. 25×11 mm.

A bearded god wearing a long skirt open in front and held by a belt, an elaborate horned crown, and possibly a necklace places one foot on an elevation and holds a "saw." He faces a bearded worshiper who wears a round cap, a large, richly decorated mantle, and possibly a necklace and carries a small animal. Between the god and the worshiper appears a disk with an inscribed star and rays, set in a crescent. Behind the worshiper are a small phallic figure and a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. At the end of the scene is a panel with two lines of inscription.

207. Black limestone. Cylinder seal. 25×13 mm.

A bearded(?) god wearing an elaborate horned crown and a long garment open in front places one foot on an elevation and holds before him a crook. He faces a bearded god wearing a round cap, a short skirt, and a mantle and holding a mace to his chest. Behind the god carrying a mace is a human figure in a long garment. Between these two are a small crouching "monkey" and a design resembling a porcupine. At the end of the scene is a panel with two lines of inscription.

208. Steatite. Cylinder seal. 15×9 mm.

Two human figures wearing long garments face each other. Between them is a decorated staff supporting what seems to be either an eagle with outspread wings or a decorated crescent. Behind one of the human figures is a horned quadruped standing on its hind legs and holding a staff.

209. Hematite. Cylinder seal; much worn. 18×8 mm.

A standing deity in a long garment, holding a branchlike object, is faced by a worshiper in a long garment. Between them is a small walking quadruped. At the end of the scene is a panel with three lines of inscription.

210. Hematite. Cylinder seal; worn. 21×8 mm.

A bearded god in a long garment faces a goddess wearing a *kaunakēs*. Between them are an eight-pointed star and a staff with a triangular head. Behind the goddess is another deity in a long garment. Between them appear a crescent and a crouching "monkey." At the end of the scene is a staff-shaped object in a tripod.

211. Steatite. Cylinder seal; worn. 14×6 mm.

A seated deity wearing a round cap and a large mantle is approached by a worshiper. A crescent appears between them. Behind the worshiper is a monster standing on its hind legs. At the end of the scene are a comb-shaped object and a libation vessel.

212. Serpentine. Cylinder seal; much worn. 28×15 mm.

A bearded god wearing a round cap and a short skirt and holding a weapon to his chest is faced by a goddess who wears a *kaunakēs* and has both hands raised. Between them is

## 36 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

a crescent. Two antelopes stand on their hind legs, back to back, their heads turned back and downward.

## 213. Hematite. Cylinder seal. 19×10 mm.

A bearded worshiper in a large mantle approaches a winged, bearded, human-headed monster, *en face*, wearing an elaborate horned crown. Between them are a small crouching "monkey" and a bee-shaped symbol upside down. On the other side of the monster, facing it, is a god wearing a long skirt open in front and held by a belt. He places one foot on an elevation and holds before him a "saw." Behind him—a later addition—is a second deity, *en face*, one foot on the fore part of an animal, who holds a sickle-sword in one hand and a caduceus(?) in the other. This deity seems to wear a jacket(?) and two quivers in addition to a skirt like that worn by the god with a "saw." Both deities wear elaborate horned crowns.

## 214. Limonite. Cylinder seal. 25×13 mm.

A deity *en face*, wearing an elaborate horned crown, a long skirt open in front and belted, and two quivers, places one foot on what seems to have been the fore part of an animal—the surface is chipped here—and holds a sickle-sword. This deity is approached by a bearded god wearing a round cap, a short skirt, and a mantle and holding a mace to his chest. Between them is a small unrecognizable object. Behind the first deity are two small nude human figures, apparently wearing round caps, opposed foot to foot and reversed. Behind the god carrying the mace is a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. At the end of the scene is a panel with two lines of inscription.

## 215. Hematite. Cylinder seal. 28×13 mm.

A deity *en face*, wearing a jacket(?), trousers(?), a long skirt open in front and held by a broad belt, and two quivers, places one foot on the fore part of a lion and holds a sickle-sword in one hand and a caduceus in the other. This deity is approached by a bearded god wearing a round cap, a short skirt or tunic, and a mantle and holding a mace to his chest. Between them are a crescent and a small crouching "monkey." Behind the deity carrying the caduceus a single line separates two registers which seem to have been added later. In the upper register Gilgamesh and Engidu are wrestling; in the lower one, a lion attacks a horned animal from behind. Behind the god carrying a mace is a goddess who wears a *kaunakēs* and has both hands raised. With the exception of Gilgamesh and the god carrying a mace, the figures wear elaborate horned crowns. The three deities wear bracelets.

## 216. Hematite. Cylinder seal; worn and chipped. 29×17 mm.

A deity *en face*, wearing an elaborate horned crown, a jacket(?), a long skirt open in front and belted, and two quivers, places one foot on the fore part of an animal and holds a sickle-sword in one hand and a caduceus in the other. Below the caduceus appears a human head. Approaching the deity is a bearded god wearing a round cap, a short skirt, and a mantle and holding a mace to his chest. Both deities wear bracelets. Behind the bearded god, Gilgamesh and Engidu are wrestling. Apparently both figures have their faces in profile. One fish appears between Gilgamesh and Engidu, and another between Engidu and the god.

## 217. Hematite. Cylinder seal. 30×15 mm.

A bearded god wearing an elaborate horned crown and a long, belted skirt open in front places one foot on an elevation and holds a "saw" before him. He is approached by a worshiper in a round cap and a large mantle. Between them are two fishes and, on a short support, a disk with inscribed, cross-shaped rays, set in a crescent. Behind the worshiper are a scorpion, a capricorn, an antelope standing on its hind legs, an animal with a large

tail, and a small phallic figure. A second pair of deities is separated from the first by a bee-shaped design, a caduceus, and a libation vessel. In the second group a bearded god wearing a round cap, a short skirt, and a mantle and holding a mace to his chest, faces a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. Between these deities appear a comb-shaped design, a cluster of four globes, a small figure of Gilgamesh with his hands held to his chest, and a small crouching animal which seems to have been added later.

218. Hematite. Cylinder seal. 31×18 mm.

A deity *en face*, placing one foot on the fore part of a lion and carrying a caduceus in one hand and a sickle-sword in the other, is faced by a bearded god wearing a round cap, a short skirt or tunic, and a mantle and holding a mace to his chest. Back to back with him a bearded god placing one foot on a crosshatched elevation and holding a "saw" faces a goddess who wears a *kaunakēs* and has both hands raised. With the exception of the god carrying a mace, the deities wear elaborate horned crowns. The deity with the caduceus wears a jacket(?), trousers(?), a long skirt open in front and held by a broad belt, and two quivers. The god carrying a "saw" wears a long skirt open in front and held by a narrower belt. He may wear a tunic also. All four deities wear bracelets. At the end of the scene is a panel with three lines of inscription.

219. Hematite. Cylinder seal; worn. 21×10 mm.

Two figures in knee-length garments, one of whom may be the god carrying a mace, approach a figure in a long garment, probably a deity. Between the first two figures are a comb-shaped design and a libation vessel; between the second and third, a small crouching "monkey."

220. Hematite. Cylinder seal. 21×12 mm.

A bearded god stands on the back of a lion-griffin. In his left hand he holds a two-pronged thunderbolt. There is another in his right hand as well as a ring and a halter which seems to be attached to the monster's neck. A small saw-shaped object is stuck into his belt. He faces a deity wearing a pair of quivers, who places one foot on a lion and holds in one hand a caduceus and in the other a sickle-sword. Behind this second deity appears a bearded god with one foot placed on an elevation, who holds a ring in one hand and in the other, close to his chest, a "saw." Between them is a disk with rays, set in a crescent. Behind the thunder-god is a goddess wearing a *kaunakēs* and a headdress resembling the city crown. The other deities wear elaborate horned crowns, long skirts open in front and held by broad belts, and, apparently, tunics.

221. Hematite. Cylinder seal. 19×9 mm.

A bearded god wearing an elaborate horned crown and a long skirt open in front and held by a belt places one foot on an elevation and holds a "saw." He is approached from the front by a bearded god wearing a round cap, a short skirt, and a mantle and holding a mace to his chest. Between them are a small phallic figure and a disk with rays, set in a crescent. Behind the god carrying a mace is a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. Behind her appears a later addition, a human figure in a knee-length skirt, holding an oblong weapon over one shoulder and a battle-ax(?) in the other hand.

222. Quartzite, discolored by heat. Cylinder seal; broken at the bottom and badly worn. 23×14 mm.

Four large figures and a smaller one, all probably female, wear long pleated garments. In the spaces between them appear two crescents and traces of now unrecognizable designs. At the end of the scene is a panel with two lines of inscription.

## 38 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

223. Chalcedony. Cylinder seal; a small piece chipped off at the bottom. 20×9 mm.

A human figure in a knee-length garment approaches a standing deity in a long garment. Between them is a crescent. At the end of the scene is a panel with two lines of inscription.

224. Diorite. Cylinder seal; cracked and worn. 32×17 mm.

A bearded god wearing a long garment open in front and held by a belt places one foot on an elevation and holds a "saw" before him. He is approached by a bearded god wearing a round cap, a short skirt, and a mantle and holding a mace to his chest. Behind the god carrying a mace stands a goddess who wears a *kaunakēs* and has both hands raised. This goddess and the god carrying a "saw" seem to wear elaborate horned crowns. Between the two gods are a small seated animal and a globe with a small wedge at its top; below these is a rhomb. Behind the god carrying a "saw" appear a globe with a wedge at the top, a stafflike object with a globe at the center but detached from it (perhaps a libation vessel), and another globe with a wedge, connected by a line with the design above. Between the goddess and the god carrying a mace are a rosette-shaped design, a globe with a wedge at the top, and a small horned animal. At the end of the scene is a panel with three lines of inscription.

225. Hematite. Cylinder seal. 23×13 mm.

A deity *en face*, wearing two quivers, places one foot on the fore part of an animal and holds a caduceus in one hand and a sickle-sword in the other. She is approached by Engidu, who seems to assist her in carrying the caduceus. Above the caduceus appears a bee-shaped symbol. Back to back with Engidu is a bearded god placing one foot on an elevation and holding a ring. He is approached by a second Engidu figure who carries a small animal, above the head of which appears an unrecognizable design. Back to back with this second Engidu is a third deity, bearded, who places one foot on the fore part of a bull, which he holds by a long halter. In the same hand he holds a two-pronged thunderbolt. With the other hand he swings a sickle-sword over his head. Before him stands Gilgamesh, his hands held to his chest. The three deities wear elaborate horned crowns and long skirts open in front and belted.

226. Hematite. Cylinder seal. 24×13 mm.

Three gods and a worshiper stand on the backs of four walking short-horned animals. Before the first deity, who wears a long garment and an elaborate horned crown, are a crescent and a small linear design which seems to consist of three wedges set point to point. Behind the deity is a worshiper wearing a round cap and a long garment, one hand at his waist, the other one raised. Between these two figures are an eight-pointed star and a small crouching "monkey." Behind the worshiper stands a nude goddess *en face*, her hands on her breasts. Between the worshiper and the goddess is a smaller, phallic figure. Behind the nude goddess is a god wearing a short skirt and an elaborate horned crown, holding before him a crook.

227. Hematite. Cylinder seal. 22×10 mm.

A bearded god wearing a round cap, a short skirt, and a mantle and holding a mace to his chest is approached by a deity wearing a *kaunakēs* and a horned crown and holding a long staff. Below the staff is a small walking bull. Behind the deity with the staff are two small human figures, one above the other; they wear round caps and short skirts held by belts. At the end of the scene is a panel with two lines of inscription.

228. Serpentine. Cylinder seal. 21×10 mm.

A short-skirted god wearing an apparently pointed headdress and holding a weapon to his chest is approached by a figure wearing a long garment, a belt, and a pointed headdress, who has one arm raised and the other resting at the waist.



229. Hematite. Cylinder seal; worn and chipped. 18×10 mm.  
A short-skirted god holding one hand to his chest is approached by a figure dressed in a long garment, who has one hand raised, the other one resting at the waist. Between them are an eagle with outspread wings and a fish. At the end of the scene is a panel with one line of inscription upside down.
230. Green jasper. Cylinder seal. 22×12 mm.  
A goddess wearing an elaborate horned crown and a *kaunakēs* stands with both hands raised before a panel with three lines of inscription and one line left blank. Behind her is what seems to be a divine emblem.
231. Hematite. Cylinder seal. 25×11 mm.  
A bearded god wearing a round cap and a short skirt and holding a weapon to his chest is approached by a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. Between them is a crook. Behind the god are five globes and a panel with three lines of inscription.
232. Jasper with veins of quartz. Cylinder seal. 29×17 mm.  
A bearded god wearing a round cap, a short skirt or tunic, and a mantle holds a mace to his chest. He is approached by a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. At the end of the scene appear faint traces of a panel with two lines of inscription.
233. Brownish jasper in agate. Cylinder seal; badly chipped. 26×12 mm.  
A goddess wearing an elaborate horned crown and a *kaunakēs*, stands with both hands raised before a panel with three lines of inscription.
234. Hematite. Cylinder seal. 23×11 mm.  
A bearded god wearing a cylindrical headdress, a short skirt, and a mantle holds a mace to his chest. He is approached by a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. Between them is a small, bald-headed, short-skirted human figure facing the goddess. At the end of the scene is a panel with three lines of inscription.
235. Hematite. Cylinder seal. 26×14 mm.  
A goddess wearing an elaborate horned crown, a *kaunakēs*, and bracelets has both hands raised. Behind her is a panel with three lines of inscription.
236. Hematite. Cylinder seal; badly chipped. 24×11 mm.  
A short-skirted god wearing a pointed headdress decorated by horizontal lines holds one hand to his chest. Before him appear the remains of a seated animal, above which is the top of a crook. There are traces also of what was probably the goddess who wears a *kaunakēs* and has both hands raised. Behind her is the upper part of a small human figure wearing an elaborate horned crown. At the end of the scene is a panel with two lines of inscription, now partly chipped away.
237. Serpentine. Cylinder seal; chipped. 30×17 mm.  
A goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised stands before the figure, apparently intentionally destroyed, of a bearded god wearing a round cap, a short skirt, and a mantle and holding a mace to his chest. At the end of the scene is a panel with three lines of inscription.
238. Marble. Cylinder seal; much worn and the upper part broken. 19×14 mm.  
A god, probably bearded and wearing a round cap—the head is broken off—and dressed in a short skirt and a mantle, holds a mace to his chest. He is approached by a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. Behind the god is a panel with three lines of inscription; behind the goddess are traces of a much worn and now unrecognizable design, probably a plow.

## 40 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

239. Black limestone. Cylinder seal. 27×15 mm.

A bearded god wearing a round cap, a short skirt, and a mantle holds a mace to his chest. He is approached by a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. At the end of the scene is a panel with three lines of inscription.

240. Hematite. Cylinder seal. 26×14 mm.

A bearded god wearing a round cap, a short skirt, and a mantle holds a mace to his chest. He is approached by a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. Behind the goddess is a plow; behind the god, a panel with three lines of inscription.

241. Carnelian. Cylinder seal; much worn and chipped. 21×11 mm.

A bearded god wearing a round cap, a short skirt, and a mantle holds a mace to his chest. He is approached from either side by a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. At the end of the scene are traces of a rubbed-out or worn-off inscription.

242. Blackish limestone. Cylinder seal. 28×14 mm.

A bearded god wearing a round cap, a short skirt, and a mantle holds a weapon to his chest. He is approached by a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. Between them is a capricorn. At the end of the scene is a panel with three lines of inscription.

243. Amethyst. Cylinder seal; chipped. 22×12 mm.

A bearded god wearing a round cap, a short skirt, and a mantle holds a mace to his chest. He is approached by a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. On a small pedestal behind the god stands a nude goddess in front view, her hands resting on her breasts.

244. Rock crystal. Cylinder seal; chipped. 19×10 mm.

A bearded god wearing a round cap, a short skirt, and a mantle holds a mace to his chest. He is approached by a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. Behind the god is a nude goddess in front view, her hands resting on her breasts.

245. Limonite. Cylinder seal. 16×7 mm.

A bearded god wearing a round cap, a short skirt, and a mantle holds a weapon to his chest. He is approached by a deity wearing a long garment and an elaborate horned crown, who has one arm raised, the other resting at the waist. Behind the god is a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised.

246. Hematite. Cylinder seal. 24×10 mm.

A bearded god wearing a round cap, a short skirt or tunic, and a mantle holds a mace to his chest. He is faced by a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. Between them is a small nude goddess in front view, her hands resting on her breasts; above her head is a crook.

247. Hematite. Cylinder seal; worn and chipped. 28×14 mm.

A bearded god wearing a round cap, a short skirt, and a mantle holds a mace to his chest. He is faced by a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. Between them is a small nude goddess in front view, her hands resting on her breasts; above her is a disk set in a crescent. At the end of the scene is a panel with three lines of inscription.

248. Hematite. Cylinder seal; much worn. 19×9 mm.

A figure wearing a short skirt and apparently a round cap and holding one hand to his chest is approached by a figure in a long pleated garment, who has one hand raised, the

other resting at the waist. Behind the short-skirted figure is a nude goddess in front view, her hands resting on her breasts. Between these two are a comb-shaped design and a libation vessel. At the end of the scene is what seems to be a divine emblem.

249. Diorite. Cylinder seal; chipped and worn. 27×14 mm.

Standing on the back of a bull which he holds by a long halter is a god wearing a long pleated garment and an elaborate horned crown. In the same hand with the halter he holds a two-pronged thunderbolt; the other hand rests at his waist. With his back toward this god stands a bearded god wearing a round cap, a short skirt, and a mantle and holding a weapon to his chest. He faces a figure, now almost completely obliterated, who was probably the goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. Between them are traces of a small nude goddess in front view and a disk set in a crescent. At the end of the scene is a panel with two lines of inscription and a third line left empty.

250. Rock crystal. Cylinder seal; upper part broken off. 22×17 mm.

A deity wearing a long garment open in front, placing one foot on an elevation, and holding a "saw" before him, is approached by a worshiper in a long mantle, who carries a small animal. Between them is a small crouching "monkey." Behind the deity a small nude goddess in front view, her hands resting on her breasts, is approached by an equally small worshiper in a long garment. Above them are the remains of an unrecognizable design. Behind the large worshiper appears the lower part of a human figure, apparently short-skirted. Between the two figures is a libation vessel; behind the short-skirted figure, a caduceus.

251. Blackish limestone. Cylinder seal; much worn. 25×12 mm.

A bearded god wearing a round cap and short skirt holds a mace to his chest. He is approached by a deity wearing an elaborate horned crown and a long pleated garment, who has one arm raised, the other resting at the waist. Between them are a small crouching "monkey" and a crescent. Behind the god carrying a mace stands a nude goddess in front view, her hands resting on her breasts. Between these two figures are a libation vessel and a comb-shaped object.

252. Limonite. Cylinder seal. 23×13 mm.

A bearded god wearing a long skirt open in front and held by a belt places one foot on an elevation and holds a "saw." He is approached by a god who wears a *kaunakēs* and holds before him a scepter topped by a decorated crescent. The two gods wear elaborate horned crowns, that of the god carrying the scepter being decorated with a crescent at the top. Back to back with the god carrying a "saw" stands a bearded man wearing a round cap and a large mantle, who has one arm lifted. Before him is a small nude goddess, her face turned away from him and her hands resting on her breasts. Above her head appears a rosette-shaped design set in a crescent. She faces a group showing a man holding a bull by its tail and stepping on its neck. This group seems to be a later addition.

253. Steatite. Cylinder seal; worn. 18×10 mm.

Two human figures, apparently wearing short skirts, face a large caduceus. At the end of the scene is a tree-shaped design.

254. Hematite. Cylinder seal. 24×12 mm.

A bearded god wearing a round cap, a short skirt, and a mantle holds a mace to his chest. He is approached on each side by a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. In front of the god appears a disk with inscribed star and rays, set in a crescent. At the end of the scene is the representation, probably unfinished, of a nude goddess in front view with her hands resting on her breasts.

## 42 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

255. Blackish limestone. Cylinder seal; much worn. 21×12 mm.  
A god wearing a knee-length skirt and holding a two-pronged thunderbolt before him faces a deity wearing a *kaunakēs*, who apparently has both hands resting at the waist. Between the two deities is a crook. Behind the second deity are a comb-shaped object, a libation vessel, and a nude goddess in front view, her hands resting on her breasts.
256. Hematite. Cylinder seal. 18×7 mm.  
A figure in a long pleated garment, holding a staff topped by a crescent and mounted on a tripod, faces a short-skirted figure. Behind the latter stands a nude goddess in front view, her hands resting on her breasts. Between these two figures are a small crouching "monkey" and an eight-pointed star. At the end of the scene is a small phallic figure; below it is a crook, apparently protruding from the back of a small crouching horned animal.
257. Hematite. Cylinder seal. 18×7 mm.  
A bearded god wearing a long pleated garment and an elaborate horned crown is faced by a figure, apparently a worshiper, who also wears a long garment but of a different type. Behind the worshiper stands a nude goddess in front view, her hands resting on her breasts.
258. Jasper. Cylinder seal; chipped and probably unfinished. 21×10 mm.  
A figure wearing a long garment, probably a *kaunakēs*, and what seems to be a horned crown holds a long staff topped by a short horizontal line and an eight-pointed star. On the other side of the staff is a nude goddess in front view, her head chipped off, her hands resting on her breasts. At the end of the scene are the remains of an unrecognizable design and a panel with two lines of inscription.
259. Hematite. Cylinder seal; worn. 19×10 mm.  
A short-skirted figure, probably a god, faces a god wearing an elaborate horned crown and a long garment. Between them is a crescent. Behind the short-skirted figure stands a nude goddess in front view, her hands resting on her breasts. Behind the god in the long garment is a human figure in a long garment, upside down. This seems to be a later addition, recut over an original inscription, the panel of which can still be distinguished.
260. Hornblende. Cylinder seal. 27×15 mm.  
Two goddesses, each of whom wears an elaborate horned crown and a *kaunakēs* and has both hands raised, face a panel with three lines of inscription.
261. Black limestone. Cylinder seal. 12×9 mm.  
A nude goddess in front view, her hands resting on her breasts, turns her head toward three symbols—a staff with a triangular head, a two-pronged thunderbolt, and a crescent mounted on a staff which rests on a support. Next to the crescent symbol is a small phallic figure, his head turned away from it.
262. Obsidian. Cylinder seal; edges chipped. 31×18 mm.  
Two goddesses, each of whom wears an elaborate horned crown and a *kaunakēs* and has both hands raised, face a panel with three lines of inscription.
263. Steatite. Cylinder seal. 28×14 mm.  
Two goddesses, each of whom wears an elaborate horned crown and a *kaunakēs* and has both hands raised, face a panel with four lines of inscription.
264. Green jasper. Cylinder seal. 20×10 mm.  
A bearded god wearing an elaborate horned crown and a *kaunakēs* is seated on a decorated throne and holds before him a scepter topped by a crescent. He faces a panel with four lines of inscription.

265. Steatite. Cylinder seal; worn. 30×15 mm.  
A goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised faces a panel with three lines of inscription. On the other side of the panel stands a deity wearing a long garment and an elaborate horned crown, who has one hand raised, the other one resting at the waist.
266. Hematite. Cylinder seal. 30×16 mm.  
A bearded god wearing a round cap, a short skirt, and a mantle holds a mace to his chest. He is approached by a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. Between them, facing the goddess, stands a smaller human figure, apparently nude except for a belt; he carries a fish. Kneeling on a dais before him is a still smaller nude figure, also facing the goddess. Above these small figures appear a porcupine-shaped design, a disk with an inscribed star, set in a crescent, and a capricorn. A second *kaunakēs*-clad goddess faces a panel with three lines of inscription.
267. Hematite. Cylinder seal. 25×11 mm.  
Two crudely engraved figures, apparently wearing horned crowns, one wearing a *kaunakēs* and the other a long garment, stand in different attitudes facing a panel with two lines of inscription. Between the panel and the figure wearing the long garment is a staff with a triangular head; behind and facing the same figure is a nude phallic figure with bowed legs.
268. Hematite. Cylinder seal. 29×13 mm.  
A deity who wears an elaborate horned crown and a *kaunakēs* and has one hand raised faces a panel with four lines of inscription. Between the deity and the panel are a disk with inscribed starlike rays, set in a crescent, and a treelike design.
269. Jasper. Cylinder seal; worn and probably unfinished. 36×20 mm.  
A bearded god wearing a horned crown and a long garment holds an oblong object. He is approached by a worshiper who also wears a long garment. At the end of the scene is a panel with four lines of inscription.
270. Brownish jasper. Cylinder seal. 31×13 mm.  
A bearded figure in a long garment is seated on a cross-legged seat. Above him is a rosette-shaped design; before him is a vertical row of five rhombs; and behind him are traces of a vertical row of four rhombs. He faces a panel with four lines of inscription.
271. Steatite. Cylinder seal; worn. 26×12 mm.  
Two human figures in long garments, perhaps deities since they seem to wear horned crowns, face a panel with two lines of inscription. Before one of them is a snake standing on its tail. At the end of the scene is a linear design of uncertain meaning.
272. Steatite. Cylinder seal. 36×12 mm.  
A human figure in a long garment stands before what seems to be an altar with three stars supported by staffs, on the middle one of which a bird has alighted. Behind the figure is a panel with three lines of inscription upside down.
273. Hematite. Cylinder seal. 20×10 mm.  
A goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised faces a panel with three lines of inscription. On the other side of the panel two small, apparently nude, human figures with hands extended stand one above the other.
274. Banded agate. Cylinder seal; much chipped. 31×14 mm.  
A bearded human figure wearing a round cap and a long garment stands beside a panel with seven lines of inscription.
275. Milky chalcedony. Cylinder seal. 19×10 mm.  
A bearded human figure in a long garment holds a staff with a small globe at each end. He stands beside a panel with six lines of inscription.

## 44 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

276. Agate, discolored by heat. Cylinder seal; chipped. 31×15 mm.

A bearded human figure in a long garment stands beside a panel with six lines of inscription.

277. Limestone. Cylinder seal with irregular sides, unperforated. 33×13 mm.

A panel with two lines of inscription.

278. Limestone. Cylinder seal with irregular sides; worn. 26×10 mm.

A panel with two lines of inscription.

279. Steatite. Cylinder seal. 32×15 mm.

A human figure in a *kaunakēs* is seated on a square stool and holds a tube coming out of a vessel which stands before him. Between his arm and the tube appear a libation vessel and a small vase. He faces what seems to be an altar on which is a crouching bull under a canopy. Between this and the vessel are a branch or tree and a crescent. At top and bottom single lines form borders.

280. Hematite. Cylinder seal. 16×11 mm.

A bearded god, seated and wearing a round cap and a *kaunakēs*, holds a small cup. He is approached by a deity wearing a simple horned crown and a *kaunakēs*, who leads a human figure in a long garment. Behind the human figure appears a similarly dressed figure with one arm raised. An antelope, its head turned backward and walking on its hind legs, follows the second human figure. Between the two deities appears a disk with inscribed star, set in a crescent. Behind the seated deity there seems to be an altar resting on three large globes (wheels?), on which stands a bull with a triangular protuberance on its back.

281. Steatite. Cylinder seal; worn. 25×11 mm.

Two human figures face each other; between them appear traces of three now unrecognizable objects, the lower one of which may possibly have been an altar. Behind one figure appears a third one, holding a lance. At the end of the scene are two unrecognizable objects, perhaps ankhs.

282. Hematite. Cylinder seal; worn. 24×12 mm.

A figure is shown seated on a chariot drawn by four animals. The chariot is approached by what seem to be two deities wearing long garments and horned crowns. Between them appears a libation vessel. Below them a lion is devouring a quadruped. At the end of the scene appear two lions rampant and crossed.

283. Hematite. Cylinder seal. 16×9 mm.

A human figure in a long garment, one hand raised, faces a bull on a low platform. On the back of the bull appears a pointed oblong object. A second group shows a human figure holding a bull by one hind leg and its tail while stepping on its neck. Both human figures wear flat round caps.

284. Hematite. Cylinder seal. 24×12 mm.

A figure, apparently wearing a flat round cap, is shown standing on a chariot drawn by four animals. Behind him a short horizontal line separates two registers. In the upper register appear a dagger-shaped object and a bull with an unrecognizable object on its back; in the lower register, a small libation vessel and two kneeling Gilgamesh figures holding a staff between them. Each Gilgamesh shows a pair of horns protruding from his forehead.

285. Hematite. Cylinder seal. 15×8 mm.

A horned animal on its hind legs and three men in short skirts, two wearing round caps and one a pointed cap, walk one behind another.

286. Hematite. Cylinder seal. 15×8 mm.

Two identical groups show a human figure wearing a flat round cap and a long garment and wrestling with a lion.

287. Serpentine. Cylinder seal. 17×10 mm.

Two human figures, the first with one hand raised, approach a third one who holds a staff or lance. Two of the figures are dressed in long garments, while one seems to wear a short skirt. At the end of the scene there are three large globes, a fish(?), and a bird which resembles an ostrich.

288. Jasper. Cylinder seal. 21×11 mm.

Two winged demons with bird's heads, facing each other, are holding between them an object which resembles a staff with a globe at the top. Behind this group appears a human figure wearing a round cap and holding an animal by a hind leg. Above the animal is a rosette. At the end of the scene appear designs in two registers separated by a guilloche. Above is a griffin behind a crouching antelope, and below is a lion behind another crouching antelope; a star appears above the lion's back. At top and bottom single lines form borders.

289. Paste or fayence. Cylinder seal. 24×12 mm.

Two human figures wearing round caps face each other and hold between them what seems to be a conventionalized tree. Above a guilloche with large globes within its loops appears an antelope with two bodies. At top and bottom single lines form borders.

290. Paste or fayence. Cylinder seal. 19×10 mm.

Two bearded human figures wearing round caps and long garments face each other. Between them appears a conventionalized tree. Above a guilloche are two lions in an antithetic group. Between the lions are two globes. At top and bottom single lines form borders.

Published by H. H. von der Osten in *AJA* XXX (1926) 412, Fig. 20.

291. Paste with remains of light greenish glaze. Cylinder seal. 29×13 mm.

Two mountain goats turn their heads backward. Between them is a vertical line crossed by four pairs of short horizontal lines. At the end of the scene two vertical lines form a panel, which is divided by zigzag lines. At top and bottom single lines form borders.

292. Paste with remains of bluish-green glaze. Cylinder seal. 30×13 mm.

Two winged sphinxes wearing round caps appear one behind the other. Between them are vertical staffs, each ending in globes at top and bottom and crossed by two short horizontal lines a little above the middle. At top and bottom single lines form borders.

293. Paste with remains of greenish glaze. Cylinder seal. 27×12 mm.

Four birds are walking one behind another. Above them is a guilloche. At top and bottom single lines form borders.

294. Hematite. Cylinder seal. 16×8 mm.

Four human figures, apparently wearing tunics and short skirts, walk one behind another. One of them carries a small object (an ankh?). In the spaces between them appear small wedges and crescents. At top and bottom single lines form borders.

295. Red jasper. Cylinder seal. 17×8 mm.

Before a seated human figure are two lions, rampant and crossed. A third lion stands on its hind legs and rests one of its forepaws on one of the animals of this group. Behind it is a standing human figure. The human figures wear long pleated garments. At the end of the scene appears what seems to be a small branch or tree. At top and bottom lines of small wedges form borders.

296. Paste. Cylinder seal. 21×9 mm.

Two panels showing a mountain goat with head turned backward alternate with two panels of short parallel slanting lines. At top and bottom single lines form borders.

## 46 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

297. Hematite. Cylinder seal. 25×14 mm.

A goddess who wears a simple horned crown and a *kaunakēs* and has both hands raised is facing a horizontal guilloche. Above the guilloche two human figures are seated facing each other; between them is a small table or support shaped very much like the Egyptian *dd* sign ("duration"). Each figure wears a *kaunakēs* and holds a cup. Below the guilloche a bull is charging what seems to be a lion, the greater part of which is chipped off. Above the animals are two vultures. Above the tail of the lion appears a small, apparently nude, figure facing the guilloche. Before him is a bird; behind him are two short crossed lines, a falcon with an Egyptian crown, and a small oblong object. Above this group is a winged disk. Behind the group, facing the guilloche, a large human figure wearing a round cap and a short skirt below a large mantle holds a sickle-sword. At top and bottom single lines form borders.

298. Hematite. Cylinder seal. 23×11 mm.

A bearded god wearing a round cap, a short skirt, and a mantle, who holds a weapon to his chest, is approached by a goddess who wears a simple horned crown and a *kaunakēs* and has both hands raised. Between them appear a similar but smaller goddess, an eight-pointed star, a disk set in a crescent, an animal head, and a lion seated behind a long-horned antelope. At the end of the scene is a short horizontal guilloche between two horizontal lines. Above it two seated winged sphinxes with snakes above their heads face each other, and below it two seated griffins face each other.

299. Hematite. Cylinder seal. 24×14 mm.

A bearded god wearing a round cap and a short skirt below a large mantle holds a weapon to his chest. He is approached by a goddess who wears a horned crown and a *kaunakēs* and has both hands raised. Between them are an ankh and a crescent. The space behind the god is divided into three registers by single lines. In the upper register two seated lions face each other across a small support-shaped object; in the middle register a long-horned antelope faces a seated griffin; in the lower register a walking humped bull faces a seated lion. Behind the goddess stands Gilgamesh with a stream flowing from one shoulder.

300. Hematite. Cylinder seal; worn. 15×9 mm.

A goddess who wears a horned crown and a *kaunakēs* and has both hands raised faces a vertical guilloche between two vertical lines. A god wearing a round cap and what seems to be a long mantle faces the guilloche from the other side. Behind the god two seated griffins face each other, and below them two seated lions face each other.

301. Hematite. Cylinder seal; damaged. 21×12 mm.

A bearded god wearing a horned crown and what seems to be a *kaunakēs* is enthroned on a low dais. He is approached by a human figure in a long garment, who pours a libation before a vase-shaped altar bearing a palm leaf. Two small bearded gods behind the seated god and one such god behind the human figure wear long robes showing scale designs (mountains) and carry small objects, shaped like flowerpots, which are probably mountains. Above this whole group appears a vulture or eagle with outspread wings holding on each side by the head a prostrate man, above each of whom appears a lion. At the end of this scene, set between horizontal guilloches, a bearded god, wearing a round cap and a large richly decorated mantle and holding one hand to his chest, faces a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised.

302. Hematite. Cylinder seal. 16×9 mm.

A short-skirted, tightly girded god, wearing a pointed headdress with an attached horn, his hair dressed in a thick pigtail curled up at the end, is approached by two walking



human figures. The god holds a lance in one hand and swings a mace with the other. Each of the human figures has one hand raised and seems to wear a short skirt, a mantle, and a high conical headdress. Before the headdress of each is a small oblong design. Behind the god stands a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. Between the deities are two crescents and a libation vessel. At the end of the scene stands a small nude goddess, her hands pressed to her breasts, her head turned to one side. Above her is a bull's head. At top and bottom single lines form borders.

303. Hematite. Cylinder seal. 19×8 mm.

A short-skirted, tightly girded god, wearing a pointed headdress with attached horns and a short-sleeved tunic, his hair dressed in a thick pigtail curled up at the end, stands on the tops of two mountains. He holds in one hand a lance, point downward, and a battle-ax and swings a mace with the other. He is approached by a human figure wearing a round cap and a short skirt below a large mantle. Between them appear a disk set in a crescent and an animal head. Behind the human figure appears a goddess who wears what seems to be a derivation of an elaborate horned crown and a *kaunakēs* and who has both hands raised. Between them appear an eight-pointed rosette-shaped star and a fish. At top and bottom single lines form borders.

Published by W. H. Ward, *The Seal Cylinders of Western Asia*, Fig. 887.

304. Hematite. Cylinder seal; chipped. 19×9 mm.

A seated deity wearing a long garment, apparently a large wrapped mantle, and holding a vessel in one hand is approached by a human figure wearing a long garment and holding a small vessel in one hand. Between them appears a table-shaped altar with what seem to be flat loaves of bread on it; above these are two short crossed lines. Behind the deity stands a second human figure in a long garment, with very elaborately dressed hair (perhaps a wig). Between them is a small dagger-shaped object. At the end of the scene is a short horizontal guilloche between two horizontal lines; above it appears a bird, and below it a rabbit.

305. Hematite. Cylinder seal; worn. 24×14 mm.

A seated deity wearing a long garment and holding a vase is approached by a human figure wearing a round cap and a short skirt below a large mantle and carrying a small animal. Between them appears a table-shaped altar with flat loaves of bread. Above the hand of the deity appears a disk with an inscribed star and rays, set in a crescent. Behind the deity stands a second human figure, who wears a long garment and has one hand raised. Between them are traces of a small design, now unrecognizable. At the end of the scene two human figures in long garments, tightly girded, face each other; above them is a guilloche. Between these two figures and the first human figure is a small dagger-shaped object.

306. Hematite. Cylinder seal; chipped. 17×10 mm.

A seated deity in a long garment, holding what seems to be a sickle-sword in one hand, is approached by a human figure in a long garment carrying an object shaped like a palm leaf. Between them are a column-shaped altar and a small wedge. Behind the seated deity appears a second human figure in a long garment, the head chipped off; between them is a libation vessel. At the end of the scene is a short horizontal guilloche between two lines; above it is a bird, and below it a rabbit.

307. Hematite. Cylinder seal. 19×9 mm.

A human figure whose hair is elaborately dressed (a wig?) and who wears a long fringed garment faces a figure wearing a finely crosshatched long skirt. Between them is a small

## 48 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

vase. Behind the second figure appears a lion-headed demon, in a long skirt open in front, holding a lance. Behind him is a short guilloche between two lines. Above it is a seated griffin; below it, a horned animal (bull?), head turned backward.

## 308. Hematite. Cylinder seal. 24×13 mm.

A god wearing a high conical headdress and a short skirt below a large mantle and holding a sickle-sword is approached by a human figure wrapped in a large mantle. Between them is an altar with flat loaves of bread and what could be the representation of fire. Above the altar are a bird and a winged disk. Behind the human figure appears a goddess who wears a horned crown and a long garment with fine crosshatching and who has both hands raised. Between these figures appear a fish and the remains of a small design, now partly chipped off. At the end of the scene is a small horizontal guilloche between two lines. Above it is a griffin attacking a rabbit from behind; below it, a seated lion before a flower-shaped design.

## 309. Hematite. Cylinder seal; broken. 24×10 mm.

A seated deity in what seems to be a *kaunakēs* is approached by a human figure wrapped in a long mantle, who carries a small animal and holds a crook. Behind the human figure are remains of a figure holding a lance point downward; before and behind the human figure, small unrecognizable designs. Behind the seated deity is a seated lion. At top and bottom single lines form borders.

## 310. Hematite. Cylinder seal; upper part broken off. 21×12 mm.

A small nude goddess has her head turned sideways toward a large walking figure, who wears a garment decorated with fringe and a tassel and carries a sickle-sword. An ankh appears between the large figure and another one who wears a short skirt and a pigtail and holds a battle-ax. A figure in a short skirt decorated with long fringe, who apparently carries a lance, point downward, faces the figure with the battle-ax; between them appears a small walking sphinx with a snake above its head. A single line forms a border at the bottom.

Published by W. H. Ward, *The Seal Cylinders of Western Asia*, Fig. 941.

## 311. Hematite. Cylinder seal; worn. 13×17 mm.

A winged deity or demon in a long garment, with elaborately dressed hair (a wig?), faces a horizontal guilloche. Above the head appears a seated lion. On the same level, above the guilloche, two winged, bird-headed demons kneel facing each other. One holds a staff with a slightly curved upper part and a crook; the other holds a lance, point downward. Between them is a small vase. Behind one of the demons stands a small, short-skirted human figure. Below the guilloche appear three small, short-skirted human figures walking toward a seated lion. At the other end of the guilloche two bearded men face each other, each wearing a round cap and a short skirt below a large mantle. One of them holds a long-stemmed, three-pronged object; the other, a sickle-sword. Between them is an ankh, and above them a vulture.

## 312. Hematite. Cylinder seal. 21×10 mm.

A standing figure in a long skirt open in front faces a representation in three registers. The first register shows a figure who wears a long garment and elaborately dressed hair (wig?) facing an emblem standing on a low support. A seated deity in a *kaunakēs* is faced by a figure wearing what seems to be a long skirt open in front—probably intended to represent a deity stepping on an elevation. Between the deities is a disk set in a crescent. A rope design between two horizontal lines separates the first register from the second. The second register shows a row of four rabbits, one behind another. A single line sepa-

rates this register from the third, which shows a frieze of six human heads. At top and bottom single lines form borders.

313. Hematite. Cylinder seal; much worn. 22×11 mm.

A god in a knee-length mantle, carrying what seems to be a sickle-sword, is approached by a short-skirted human figure, behind whom appear three smaller figures wearing long pleated skirts. Above the three small figures are a winged griffin and an ankh. Between the deity and the large human figure appears a design which is now unrecognizable. Above it is a winged disk; above the disk, a guilloche. Behind the deity is a libation vessel.

314. Greenish jasper. Cylinder seal. 23×13 mm.

A bearded god in a long garment stands on the back of a bull and faces a representation divided by a guilloche into two registers. The upper register shows two seated antelopes facing each other, with a third one above their heads; another antelope standing on its hind legs; two lions facing each other, between them an antelope upside down; and a small animal with its head turned backward. The lower register shows two seated winged sphinxes facing each other; a standing human figure holding two animals; and two kneeling human figures, one behind the other, one holding two animals, the other a small bird.

315. Hematite. Cylinder seal. 18×9 mm.

A human figure wearing a short skirt beneath a long mantle and carrying a rabbit by its hind legs approaches a winged demon or monster with a bird's head. Between them is an oblong object. Behind the human figure stands a second one wearing a long garment and carrying a sickle-sword. Between them is a crook. At the end of the scene are an ankh and an oblong design. At top and bottom single lines form borders.

316. Hematite. Cylinder seal; worn. 21×12 mm.

A god wearing a round cap and a short skirt below a long mantle and carrying a sickle-sword faces a short horizontal guilloche between two lines. Above the guilloche are a seated griffin and a small unrecognizable design; below is a crouching rabbit. Behind the god stand two human figures in long, tightly girded garments. Between the god and the first human figure appear an animal head, a libation vessel, and an unrecognizable design; between the two human figures, an unrecognizable design, an animal head, and a libation vessel; and behind the second human figure is a libation vessel.

317. Hematite. Cylinder seal. 16×9 mm.

Two tightly girded but otherwise nude human figures face each other, each with one hand raised. Between them appears a column-shaped altar, and above it an eight-pointed star. Behind one of the figures appears a demon with a bird's head, one hand raised. Between them are a pitcher and an ankh. At the end of the scene is a short guilloche between two lines; above it is a vulture, and below it a rabbit.

318. Green jasper. Cylinder seal; surface partly destroyed. 23×13 mm.

A woman wearing an Egyptian dress and wig and holding a vessel stands with her back to a vertical guilloche. Before her stands a man in a typical masculine Egyptian garb; between them are two falcons. Behind the man appears a combination of a sacred tree and two lotus flowers below a falcon wearing the crown of Lower Egypt. On the other side of the tree appear two walking figures, most probably gods. The surface of the cylinder at this point is very much damaged, so that the details of these two figures and the designs between them can no longer be discerned.

319. Hematite. Cylinder seal. 15×8 mm.

A human figure in a long garment is seated on a chair with a low back, his feet resting on a footstool. Behind him stands a female figure wearing the Hathor headdress and a

## 50 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

long garment; above her raised hand appears a small bird. Between the two figures is an Egyptian *dd* sign ("duration"). A figure with a uraeus on his head and wearing a long garment stands before the seated figure. Between them are a disk with inscribed rays, set in a crescent; an ankh; and a cartouche-shaped design which seems to rest on the lap of the seated figure. At top and bottom single lines form borders.

## 320. Hematite. Cylinder seal. 16×9 mm.

A human figure wearing a long garment and holding a staff with a large knob stands behind a man in Egyptian dress who wears the crown of Upper and Lower Egypt. The latter faces a winged deity wearing a short, tightly girded skirt with long fringe and a combination horn-and-feather crown. Between them is a small bird. Behind the winged deity stands a girded but otherwise nude human figure. Between them is a small table-shaped design resembling an Egyptian *dd* sign. At the end of the scene is a vertical guilloche. At top and bottom single lines form borders.

## 321. Hematite. Cylinder seal. 14×6 mm.

A deity wearing a long garment, a short mantle, and a combination horn-and-feather crown is approached by a man wearing a high conical headdress and a large mantle, who holds a staff or weapon to his chest. Between them is an ankh. Behind the deity appears a woman wearing a long garment and a cylindrical headdress with attached veil; she has one hand raised. At the end of the scene is a small horizontal guilloche between two lines. Above the guilloche is a crouching griffin; below it are two small, bald-headed human figures in what seem to be long skirts. At top and bottom single lines form borders.

## 322. Hematite. Cylinder seal. 16×8 mm.

A winged deity wearing a short, tightly girded skirt with long fringe and a combination horn-and-feather crown holds a lance, point downward. This figure is approached by a lion-headed demon apparently wearing boots and a short, tightly girded skirt and carrying a short weapon. Between them is a small support or altar with a short slanting line above it. Behind the deity stands a human figure in a long garment. At the end of the scene a bird appears above a crouching antelope. At top and bottom single lines form borders.

## 323. Steatite. Cylinder seal; much worn. 27×11 mm.

A sacred tree is approached by an apparently nude human figure. Behind this figure a god wearing a pointed headdress with a long ribbon attached strides forward, swinging a weapon above his head. He carries another weapon, or perhaps a shield, in the other hand. Between and around these figures are remains of indistinguishable designs.

## 324. Hematite. Cylinder seal. 22×10 mm.

A winged deity, who wears a short, tightly girded skirt with long fringe and a headdress with horns attached and holds a lance, is approached by a short-skirted, tightly girded god wearing a pointed headdress with horns attached, his hair dressed in a pigtail curled up at the end. This god holds in one hand a battle-ax, a sickle-sword, and the halter of a small bull which appears between him and the winged deity. With the other hand he swings a mace. Behind him stands a deity wearing a long garment, a short mantle, and a combination horn-and-feather crown. Between these two deities appears an ankh. At the end of the scene is a libation vessel.

## 325. Hematite. Cylinder seal. 23×11 mm.

A winged deity wearing a short, tightly girded skirt with long fringe and a combination horn-and-feather crown and holding a lance, point downward, is approached by a bearded man wearing a short skirt beneath a long mantle and carrying a small animal. Behind the winged deity a bearded figure wearing a round cap and a mantle decorated with fringe

holds a crook to his chest. At the end of the scene two antelopes stand on their hind legs back to back, with heads turned backward; above them are a seated griffin and a small crouching animal. At top and bottom single lines form borders.

326. Hematite. Cylinder seal. 20×11 mm.

A god wearing a short, tightly girded skirt and a high pointed headdress with horns attached, his hair dressed in a pigtail curled up at the end, swings a mace. He faces a winged deity who wears a short, tightly girded skirt with long fringe. Behind the god swinging a mace is a sacred tree; between the two deities, an ankh; and behind the winged deity, a winged sphinx apparently wearing a round cap. At the end of this scene appear a seated human figure and a small crouching animal which seem to have been added later. The human figure wears a long garment. At top and bottom single lines form borders.

327. Hematite. Cylinder seal. 21×9 mm.

A winged deity wearing a short, tightly girded skirt with long fringe and what seems to be a combination horn-and-feather crown holds a battle-ax. This figure is approached by a short-skirted, tightly girded god, his hair dressed in a pigtail curled up at the end, whose headdress cannot be recognized because it is chipped off. He holds in one hand a battle-ax, a sickle-sword, and the halter of a bull which appears between the two deities; with the other hand he swings a mace. At the end of the scene is a small horizontal guilloche between two lines; above it is a flying bird, and below it is a seated griffin. At top and bottom appear faint traces of single lines which form borders.

328. Serpentine. Cylinder seal. 22×9 mm.

A winged deity wearing a short, tightly girded skirt with long fringe and a combination horn-and-feather crown holds both hands to his chest. Before this deity appear a fish and an animal with curved horns which stands on its hind legs, head turned backward. Behind the figure stands an animal with long curved horns; above it is a bird. Between these designs appear several globes.

329. Hematite. Cylinder seal. 25×11 mm.

A bull-headed demon wearing a tightly girded tunic and perhaps a necklace and carrying a sickle-sword faces a lion-headed winged demon wearing a tunic, a richly decorated short skirt, and a tight belt decorated with a tassel. Between them is a figure of Bes. Behind Bes are two lotus flowers which he bends to form a seat. Above him is a bird. Behind the winged demon stands a goddess in front view, her head turned toward the demon; between them is a flowering plant. The goddess wears a "Phrygian" headdress and a long skirt which is either very diaphanous or raised; her hair is done in a pigtail. At one side of her head is an eight-pointed star.

330. Hematite. Cylinder seal. 20×10 mm.

Two human figures in long garments stand facing each other across a column-shaped altar, above which is an eight-pointed star. Behind one of the figures stands a third human figure in a long garment. Between them are a small pointed object and a libation vessel. At the end of the scene is a short horizontal guilloche between two lines; above it is a vulture, and below it is a rabbit. At top and bottom single lines form borders.

331. Hematite. Cylinder seal; chipped. 21×11 mm.

A bearded figure wearing a round cap and a long mantle decorated with tassels, with one hand to his chest, approaches a bald-headed figure in an uneven skirt, who carries a sickle-sword over his shoulder. Between them is a disk set in a crescent. A horizontal guilloche is bordered by two straight lines. Above it are a lion (head chipped off), with its forepaws on a prostrate bull, and a small animal with head turned backward. Below the guilloche two seated winged sphinxes face each other with a sacred tree between them.

## 52 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

## 332. Hematite. Cylinder seal. 18×9 mm.

A human figure wearing a long garment and a wig(?) faces another who wears a short skirt and a long mantle and who carries a lance, point downward. Between them is a fish. A third human figure stands behind the first and is dressed like him. Between these two there is a libation vessel. At the end of the scene there are a bird and an antelope with head turned backward. At top and bottom single lines form borders.

## 333. Hematite. Cylinder seal. 20×10 mm.

Two human figures wearing high conical headdresses and wrapped in long mantles face each other. Each has one hand raised. Between them are a scorpion, a mace, a crescent, and a disk with cross-shaped inscribed rays, set in a crescent. Behind one figure appear a dagger, a fish, and a bald-headed man wearing a mantle. Behind the other appear an eight-pointed star, a fish, and a figure wearing a pointed headdress and a long mantle. At the end of the scene are a small crescent, a bird, a dagger, a seated rabbit, and a mace. At top and bottom single lines form borders.

## 334. Hematite. Cylinder seal. 19×9 mm.

A guilloche between two lines runs around the middle of the cylinder. In one section the guilloche divides a scene vertically. It is faced on one side by a figure wearing a high conical headdress and a long mantle; on the other, by a bearded figure wearing a short skirt and a large mantle. The rest of the guilloche separates two animal groups, in each of which the animals have their feet toward the guilloche. One group shows two seated lions facing each other, with a small deity, probably a mountain god, between them. The other group consists of two seated wingless griffins. At top and bottom single lines form borders.

## 335. Hematite. Cylinder seal; worn. 24×12 mm.

A human figure in a short, tightly girded skirt stirs the contents of a large vessel. Behind him a figure in a longer skirt holds an antelope by its horns. On the other side of the vessel a phallic figure is dancing. Behind him stands a figure dressed like the one stirring the pot. At top and bottom single lines form borders.

## 336. Hematite. Cylinder seal. 16×8 mm.

This design is cut with its vertical axis running around the cylinder. Gilgamesh holds to his chest a vase from which streams fall at the sides. On one side of his head is an eight-pointed star; on the other, a two-pronged thunderbolt. At the bottom is a row of small dots.

Published by W. H. Ward, *The Seal Cylinders of Western Asia*, Fig. 204.

## 337. Hematite. Cylinder seal. 22×12 mm.

A figure, probably female, wears a peculiar headdress and a long garment and holds an object shaped like a palm leaf in one hand. She is approached by a god who wears a high conical headdress, a short skirt, and a mantle and holds a crook to his chest. Behind him is a small dagger. Between two guilloches appear three small human figures, all of them wearing short, tightly girded skirts. The first one carries a crook; the second, a lance, point downward. The third, kneeling, also holds a crook. At top and bottom single lines form borders.

Published by W. H. Ward, *op. cit.* Fig. 944.

## 338. Hematite. Cylinder seal. 16×9 mm.

Two human figures in long garments and elaborate coiffures or wigs face one another, each with one hand raised. Between them are a small antelope head and two short horizontal lines. A human figure dressed like the other two but with short hair holds an object like a palm leaf. Before him is an antelope head. At the end of the scene a single line

separates two registers. A seated griffin is in the upper register; a crouching long-horned animal, in the lower one. At top and bottom single lines form borders.

339. Hematite. Cylinder seal. 16×8 mm.

A deity wearing a long garment, a short mantle, and a combination horn-and-feather crown is approached by a god who wears a short, tightly girded skirt and a pointed headdress with attached horns and has his hair dressed in a pigtail curled up at the end. In one hand he holds a battle-ax and a sickle-sword; with the other he swings a mace above his head. A single line adjoining separates two registers. In the upper register are two small crouching rabbits, one behind the other; in the lower register there is a walking bull. At top and bottom single lines form borders.

340. Hematite. Cylinder seal; much worn. 20×10 mm.

A god wearing a short, tightly girded skirt and a conical headdress carries a sickle-sword in one hand and a lance, point downward, in the other. He is approached by a human figure apparently wearing a mantle. Between them are a small crouching "monkey" and a comb-shaped design. A second group shows a deity, wearing what seems to be a horned crown and a long garment open in front, who holds a fork-shaped object (a caduceus or a thunderbolt) and steps forward. Before this deity a figure with an elaborate coiffure or wig wears what seems to be a *kauanakēs*. Between them is a libation vessel.

341. Hematite. Cylinder seal. 19×8 mm.

A human figure is kneeling in a chariot drawn by two horses. Above his head appears a capricorn. Behind the chariot are two short-skirted walking figures. Above these figures and continuing over the horses is a single twisted line with rosettes in its four loops. At top and bottom single lines form borders.

342. Brownish limestone. Cylinder seal; lower part broken. 18×11 mm.

The representation seems to have consisted of two registers separated by a large ropelike design between two lines. The upper register shows a kneeling human figure holding a staff or lance before him; a long-horned fabulous animal facing a human figure similar to the first; an antelope, its head turned backward toward two seated lions which face each other with a small human head between them; a small standing human figure; and a second antelope, with head turned backward toward the last human figure. The greater part of the lower register is broken off. On the portion which remains there is a rabbit chased by four dogs, above the backs of which birds appear. A single line forms a border at the top.

343. Hematite. Cylinder seal. 20×10 mm.

Two men are standing on a chariot drawn by two horses which gallop over a fallen man. Above the horses are another prostrate man and a vulture holding a human hand. Behind the chariot walk two short-skirted, tightly girded men. At top and bottom single lines form borders.

344. Hematite. Cylinder seal. 21×12 mm.

Two registers are separated by a horizontal guilloche between two lines. The first register shows a winged sphinx and a griffin (head chipped off) seated facing each other. A second group shows two winged demons, apparently fighting each other. Behind them is what seems to have been a small crouching "monkey." The second register shows a lion with its forepaws on the prostrate fore part of a quadruped, apparently menaced by a kneeling man with a bow and arrow(?). Behind the kneeling man are a seated rabbit and what seem to be two birds facing each other.

345. Hematite. Cylinder seal. 21×10 mm.

A broad guilloche separates to form a circle, within which appear four kneeling Gilgamesh figures arranged like spokes in a wheel; each one holds a vase in one hand and the

## 54 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

wrist of the preceding figure in the other. Above the horizontal part of the guilloche appears a seated lion turning its head toward a winged sphinx seated behind it; below it are two fighting bulls, each with a vulture seated on its back.

## 346. Hematite. Cylinder seal. 19×9 mm.

A tightly girded, otherwise nude man, from whose shoulder the fore part of a small animal seems to protrude, kneels facing a winged sphinx. Behind this group is a lion standing on the head and neck of an antelope. At top and bottom guilloches between horizontal lines form borders.

## 347. Hematite. Cylinder seal. 20×10 mm.

A horizontal guilloche between two lines separates two registers. In the upper register walk three humped bulls; below the guilloche walk three lions. At top and bottom single lines form borders.

Published by W. H. Ward, *op. cit.* Fig. 1036, and by E. T. Newell in *American Journal of Numismatics* LIII, Part II (1919) 21, Fig. 26.

## 348. Hematite. Cylinder seal. 24×14 mm.

Two registers are separated by a single horizontal line. In the upper register is a walking sphinx. Two bulls' heads are seen, one above and one below the sphinx. In front of the sphinx are a seated mountain goat with head turned backward, a small wedge, and a design consisting of three short horizontal lines. Behind the sphinx are a second mountain goat, like the first, and an animal head. At the end of the scene are a small branchlike design and a bird. The lower register shows a bull charging a nude phallic figure; between them are a small wedge and a small animal head. Above the shoulders of the bull is a design consisting of three horizontal lines; behind the bull are a falcon wearing an Egyptian headdress and a mountain goat above the back of which a bird appears. At the end of the scene is a small treelike design. At top and bottom single lines form borders.

## 349. Hematite. Cylinder seal. 17×9 mm.

Above a horizontal guilloche appear two scorpions; below it, a bird and two animals with long curved horns. At the end of the scene is a vertical guilloche. At top and bottom single lines form borders.

## 350. Hematite. Cylinder seal; much worn. 25×10 mm.

Two men kneel back to back, one facing a seated winged griffin and the other facing a seated lion. Behind the lion there seem to be the remains of a third human figure. The spaces between the figures are filled with single dots and small rosettes composed of dots. At top and bottom there are borders, each consisting of a single line and a band of spirals.

## 351. Hematite. Cylinder seal; worn. 23×12 mm.

Two long-horned quadrupeds face each other; a star-shaped design appears between them. In the rest of the space are two short crossed lines, a bird, a fish, and a scorpion. Bands of spirals form borders at top and bottom.

## 352. Hematite. Cylinder seal; worn. 16×7 mm.

A seated long-horned quadruped and a crouching winged griffin are facing each other. Above them appear a winged disk, a fish, a human hand, and two indistinct designs. Beside the winged disk is a quadruped with head turned backward.

## 353. Serpentine. Cylinder seal. 25×10 mm.

A crouching lion, a bird, a hump-backed bull, and a second bird appear one above another. Before the lion appear three short parallel wavy lines. An ornamental pattern covers the rest of the cylinder. At top and bottom single lines form borders.



354. Hematite. Cylinder seal. 24×11 mm.

A human figure wearing a long, tightly girded robe and apparently a wig stands with both hands raised before a vertical winged disk. Behind him is a bird-headed demon with wings instead of arms. He wears a short, tightly girded skirt. On the other side of the winged disk appears a second human figure, wearing a long, tightly girded garment open in front and a round cap, who holds a lion by one of its hind legs. Above his arm is a disk with rays. Behind this figure appears an animal-headed demon wearing a long, tightly girded garment, who holds in one hand a sickle-sword and in the other a long-horned animal by its hind legs. At top and bottom single lines form borders.

Published by W. H. Ward, *op. cit.* Fig. 859.

355. Hematite. Cylinder seal. 19×8 mm.

A human figure in a long garment holds on one side an antelope by its forelegs. On the other side of him appear a lion with its head turned backward to face him, a globe, a bull's head, and a sacred tree. The spaces between the figures are partly filled with small dots. At top and bottom single lines form borders.

356. Hematite. Cylinder seal. 20×6 mm.

A bearded human figure wearing a long garment and a round cap holds a staff with a globe on each end in one hand. The other hand raises a small weapon. He is faced by a long-horned quadruped, above which appear a globe and a large rectangular object. Behind the animal is a kneeling human figure. Below this scene and separated from it by a single line is a row of bulls' heads. At top and bottom single lines form borders.

357. Milky chalcedony. Cylinder seal. 19×10 mm.

Two tightly girded, bearded men, facing each other, are holding between them a bull by its tail and hind legs. One of the men places one foot on the neck of the animal, while the other man steps on a row of dots probably representing a serpent. Above this man's arm is a disk with six rays. Another group shows a crouching short-horned animal with head turned backward to face a winged griffin which is attacking it from behind. Above this group appear a small globe, a walking bull, a crescent, and a disk with inscribed globe divided in the middle by a horizontal line. At top and bottom single lines form borders.

358. Hematite. Cylinder seal. 28×13 mm.

The representation consists of several groups of animals, the spaces between them being filled with small rosettes, starlike designs, and spirals. Two unicorns, rampant and crossed, have between their legs an octopus; a standing lioness suckles a seated lion cub; and a standing antelope suckles its young. Above the antelope appears a short Aramaic inscription. Two lions attack a stag. Below one lion appears a human hand; and above the whole group is a bird with outspread wings. Above one of its wings there is an unrecognizable design. At top and bottom single lines form borders.

359. Steatite. Cylinder seal. 33×15 mm.

There are three double-headed demons in long flounced garments. The first figure (with one hand raised) has birds' heads; the second has goats' heads with a rosette formed of small dots; and the third has birds' heads differing from those of the first. Between the first two demons are a small bull's head and an antelope standing on its hind legs, its head turned backward and its forelegs apparently held by the second demon. Between the second and third figures is a lion. The second demon seems to hold it by the tail, while the third grasps one of its forelegs. Above the lion are an eight-pointed star and a bull's head with a rosette of small dots between its horns. Above one shoulder of the third de-

## 56 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

mon is a small animal head. At the end of the scene is a sacred tree. At top and bottom single lines form borders.

Published by W. H. Ward, *op. cit.* Figs. 956a and 1000.

360. Paste. Cylinder seal. 28×13 mm.

Two conventionalized antelopes, tail to tail, turn their heads backward to face a sacred tree between them. This group is approached from one side by three human figures wearing long garments and round caps and each having one hand raised. Above the whole representation are three crouching humped bulls, one behind another. At top and bottom single lines form borders.

361. Hematite. Cylinder seal; worn. 27×12 mm.

A winged human figure in front view holds on each side a small horned quadruped by its hind legs. Below the head of each quadruped is a rosette of small dots. At one side of the human figure appears a globe. A second group shows two bird-headed, winged demons facing each other and holding between them a sacred tree on each side of which, below the arms of the demons, appear three pairs of concentric rings. At top and bottom single lines form borders.

362. Hematite. Cylinder seal. 15×10 mm.

An eagle with outspread wings has on one side a fish, a rhomb, a human hand, and a globe with four raylike protuberances. On the other side is a crouching long-horned animal, its head turned backward to face the eagle. At top and bottom single lines form borders.

363. Hematite. Cylinder seal; worn. 18×8 mm.

In addition to an eagle with outspread wings there appear a fish, a human hand, a scorpion, a globe with six protruding rays, and an animal. At top and bottom single lines form borders.

364. Hematite. Cylinder seal. 12×7 mm.

A winged human figure in front view holds on each side a small quadruped by one of its hind legs. In a second group two antelopes are seated facing each other, and between them is a sacred tree. Above it is an animal facing a scorpion. At top and bottom single lines form borders.

365. Hematite. Cylinder seal. 17×9 mm.

Two horned animals stand tail to tail, and between them appears a sacred tree. Before one animal is a doorway, and above its back are a bird and a fish. Above the second animal is a bird. At top and bottom single lines form borders.

366. Serpentine. Stamp seal with a low gable-shaped back, perforated the short way, and a nearly oval base. 58×48×11 mm.

A walking quadruped has an animal head above its back and an unrecognizable design between its legs. Before the quadruped are a snake standing on its tail(?), an unrecognizable design, and an animal head.

367. Serpentine. Stamp seal with a gable-shaped back, perforated lengthwise, and a rectangular base. 25×21×10 mm.

Before a walking long-horned animal appears a crescent-shaped design.

368. Serpentine. Stamp seal with a perforated knob as handle, decorated with radiating lines, and a triangular base with rounded corners. 22×21×14 mm.

Before a crouching long-horned animal appears a design resembling three long narrow leaves. Above its back is an unrecognizable design, and above its head a crescent.

369. Yellowish limestone. Stamp seal with a gable-shaped back, a small perforated handle, and a rectangular base. 17×15×10 mm.

A walking winged sphinx.

370. Serpentine. Stamp seal in the shape of a claw. The base seems once to have been round and later broken and reshaped.  $26 \times 19 \times 11$  mm.  
Several broad lines at right angles to each other.
371. Grayish brown limestone. Stamp seal or bead, flat and rectangular, perforated lengthwise.  $15 \times 14 \times 7$  mm.  
A standing quadruped.
372. Serpentine. Stamp seal with a domed back, a small perforated knob on top as handle, and a circular base.  $23 \times 18$  mm.  
Two fine lines are crossed, with fill designs in all four angles.
373. Mottled green and white jasper. Stamp seal with a perforated handle (same form as No. 377) and a slightly convex circular base.  $16 \times 26$  mm.  
Behind a standing bearded man in a long garment appears a small three-pronged design; before him appear an animal head and another three-pronged design.
374. Red jasper. Stamp seal with a nearly oval base and a perforated loop at the top as a handle. The sides of the stone are decorated by three interlaced bands.  $16 \times 15 \times 27$  mm.  
A walking winged and horned quadruped.
375. Yellowish limestone. Stamp seal with a hammer-shaped handle, perforated lengthwise, and a rectangular base.  $18 \times 18 \times 22$  mm.  
A crouching mountain goat and a crouching antelope face each other. Between them appears a small flower-shaped design. In each of the four corners of the base is a vulture; two are upside down in relation to the animals. A single fine line around the edge forms a border.
376. Hematite. Stamp seal with a circular base and a hammer-shaped knob, perforated lengthwise, at the top of the faceted handle. Part of the handle and part of the base are broken off.  $22 \times 26$  mm.  
A circle is formed by a guilloche inside a single line; in the center appear three hieroglyphic signs.  
Published by W. H. Ward, *op. cit.* Fig. 802.
377. Serpentine. Stamp seal with a slightly convex circular base and a perforated loop at the top as a handle.  $17 \times 26$  mm.  
Above the back of a crouching winged griffin appears a crescent.
378. Steatite. Stamp seal with a circular base and a perforation at the top of the handle.  $20 \times 25$  mm.  
A lion jumps on the back of a prostrate bull. Above the lion appear a linear design and what seems to be a small crouching quadruped. Behind the lion is a tree- or branch-shaped design.
379. Blackish limestone. Stamp seal with a circular base; worn, and upper part of the handle broken off.  $24 \times 26$  mm.  
Around a walking winged griffin is a rope border.
380. Bronze. Stamp seal with a circular base and a hammer-shaped knob, perforated lengthwise, at the top of the handle.  $20 \times 27$  mm.  
A figure in a long garment is seated before a large vessel with handles, above which appears a bird. A spiral border encircles the design.
381. Serpentine. Disk-shaped seal or amulet with convex sides, perforated, engraved on both sides.  $22 \times 13$  mm.  
A. A walking man wearing a short skirt and a conical headdress has a bow over his shoulder. Before and behind him appear hieroglyphic signs. Around the representation is a circular border consisting of two lines with short connecting lines.

## 58 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

- B.* Around a standing lion appear hieroglyphic signs. The circular border is similar to that on the other side.
382. Reddish jasper. Disk-shaped seal or amulet, perforated, engraved on both sides. 20×9 mm.  
*A.* A walking, short-skirted man with a bow over his shoulder holds an unrecognizable oblong object in one hand. A heavy line forms a circular border.  
*B.* A number of hieroglyphic signs appear within a linear border.
383. Serpentine. Disk-shaped seal or amulet, perforated, engraved on one side. 18×8 mm.  
 Four hieroglyphic signs.
384. Serpentine. Disk-shaped seal or amulet, perforated in the center and through the side, engraved on both sides; very much worn. 32×13 mm.  
*A* and *B.* Decorative motives, details unrecognizable.
385. Silver. Disk-shaped seal or amulet with concave rim, perforated, engraved on both sides. 25×10 mm.  
*A.* A decorative border includes four similar hieroglyphic signs. In the center, within a circle, appears a flower-shaped design on each side of which is a small triangle.  
*B.* Two interlaced bands form a border. A design in the center, within a circle, is probably a symbol.
386. Serpentine. Disk-shaped seal or amulet with convex sides, perforated, engraved on both sides. 45×24 mm.  
*A.* A bearded god wearing a conical headdress and a long garment decorated with scale-shaped designs holds a double ax before him. In the other hand, raised upward above his shoulder, is a short weapon. He stands on the back of a stag. On each side of this scene is a vertical, pointed object, apparently held by a human hand. Around the whole design is a border which consists of two lines connected by short lines at regular intervals.  
*B.* Much worn. The design must have been similar to that on the other side. The two vertical objects held by human hands are still clear, as well as parts of the quadruped supporting the deity, who seems to have carried a mace above his shoulder, and the head of the deity. Various smaller designs appear. Among them may still be recognized two small disks with inscribed rays, a shoe with upturned toe, four globes, a rosette formed by seven dots, and what seems to be a small seated winged griffin. Around the whole representation is a border similar to the one on the other side.  
 Published by E. T. Newell, in *American Journal of Numismatics* LIII, Part II (1919) 6, Fig. 5.
387. Serpentine. Disk-shaped seal or amulet with convex sides, perforated, engraved on both sides. 17×10 mm.  
*A* and *B.* A number of hieroglyphic signs.
388. Serpentine. Disk-shaped seal or amulet with convex sides, perforated, engraved on both sides; one edge broken. 17×9 mm.  
*A* and *B.* A number of hieroglyphic signs. The first side shows the remains of a border consisting of a single line.
389. Serpentine. Disk-shaped seal or amulet with convex sides, perforated, engraved on both sides; very much worn. 32×15 mm.  
*A.* Around a group of hieroglyphic signs is a border consisting of two lines, the space between them being filled with wedges (pointing outward) alternating with small star-shaped designs.  
*B.* A group of hieroglyphic signs.

390. Red jasper. Stamp seal with a hemispheroidal back, perforated, and a nearly circular base. The back is decorated with an ornamental band. 12×9 mm.  
Conventionalized design of a double eagle(?), around which appear two small dots, two small stars, and a rosette formed by seven dots.
391. Red jasper. Stamp seal with a hemispheroidal back, perforated, and a nearly circular base. The back is decorated with an ornamental band. 14×9 mm.  
Conventionalized design of a double eagle(?) and remains of small fill designs.
392. Hematite. Disk-shaped seal or amulet with concave rim, perforated, engraved on both sides. 19×9 mm.  
A. A border is formed of hieroglyphic or symbolic signs alternating with stars. In the center, within a circle, is a group of hieroglyphic signs.  
B. A border consists of figures which seem to be engaged in sacrificing. A human figure stands before an altar, one hand raised. Behind him a kneeling human figure holds a large cup-shaped object, and behind the kneeling figure are the remains of a walking human figure. Because of the worn condition of the stone, only one more kneeling human figure, on the other side of the altar, is recognizable. In the center, within a circle, appears the same group of hieroglyphic signs as are in the center of the other side.
393. Red jasper. Stamp seal with a hemispheroidal back, perforated, and a nearly circular base; very much worn. The back is decorated by an ornamental band. 20×11 mm.  
Only a circular ornamental border is recognizable.
394. Red jasper. Stamp seal with a hemispheroidal back, perforated, with a groove near the base, and a nearly circular base. The back is decorated by an ornamental band. 19×18 mm.  
An ornamental border encircles three hieroglyphic signs.
395. Grayish limestone, partly discolored by heat. Scarab. 22×17×12 mm.  
A crouching long-horned animal before a branch- or tree-shaped design is attacked from behind by a lion. Above the lion are a crouching short-horned animal, upside down, and a vulture.
396. Serpentine. Stamp seal with a flat oval handle, perforated lengthwise, and a nearly circular base. On the handle are two small quadrupeds crudely engraved. 21×19×9 mm.  
A human figure seated on a high-backed chair and holding an object shaped like a lyre is approached by a bird. The border consists of a line following the periphery of the base, from which short, thin lines project toward the center.
397. Serpentine. Cylinder seal; worn, and the lower part broken off. 30×12 mm.  
Two standing bearded figures dressed in long, richly decorated garments and wearing straight swords on their belts face each other. One, a deity, holds a cup in one hand and a bow in the other. The human figure holds a fan-shaped object in one hand and a maniple in the other. Between them on a high support is a vase. At the end of the scene is an eight-pointed star above a tree. A single line at the top forms a border.
398. Serpentine. Cylinder seal; worn. 26×12 mm.  
Two standing figures in long, richly decorated garments face each other. One, a deity, is bearded and holds a cup in one hand and a bow in the other. The unbearded human figure holds a fan-shaped object in one hand and a maniple in the other. Between them on a high support is a vase, and between this support and the deity is an eight-pointed star. At the end of the scene are two wedges, one standing on the other. At top and bottom single lines form borders.

## 60 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

399. Marble. Cylinder seal; much worn. 29×11 mm.

Two standing figures in long, richly decorated garments face each other. One, a deity, holds a cup in one hand and a bow in the other. The human figure holds a fan-shaped object in one hand and a maniple in the other. Between them on a high support is a vase; at the end of the scene, an eight-pointed star above a tree. At top and bottom single lines form borders.

400. Brownish limestone. Cylinder seal. 40×14 mm.

Two standing bearded figures dressed in long, richly decorated garments and wearing straight swords on their belts face each other. Between them appears a sacred tree, and above it is a winged disk. At the end of the scene is an eight-pointed star above a spear symbol, the head of which is decorated by a ribbon. At top and bottom single lines form borders.

401. Steatite. Cylinder seal; much worn. 42×15 mm.

A deity in a long garment is seated on a square seat before a table. On the other side of the table stands a human figure in a long garment, who has one hand raised. Above the table is a flying bird(?) or a fish(?). At top and bottom single lines form borders.

402. Steatite. Cylinder seal. 30×11 mm.

Two standing figures in long, richly decorated garments face each other. One, a deity, is bearded; he wears a straight sword and holds a cup in one hand and a bow in the other. The human figure holds a fan-shaped object in one hand and a maniple in the other. Between them on a high support is a vase; at the end of the scene is an eight-pointed star above a tree. At top and bottom single lines form borders.

403. Serpentine. Cylinder seal. 39×14 mm.

A bearded god in a long, richly decorated garment is seated on a high-backed chair and holds a cup in one hand. Facing him stands a bearded human figure wearing a long, richly decorated garment and holding a fan-shaped object in one hand and a maniple in the other. Between them on a high support is a vase, and behind the seated deity is a crescent. At top and bottom single lines form borders.

404. Serpentine. Cylinder seal. 26×13 mm.

A bearded god in a long, richly decorated garment is seated on a high-backed chair and holds a cup in one hand. Facing him stands a bearded human figure wearing a long, richly decorated garment and holding a fan-shaped object in one hand and a maniple in the other. Between them on a high support is a vase, and at the end of the scene is an eight-pointed star above a tree. At top and bottom single lines form borders.

405. Serpentine. Cylinder seal; upper edge partly broken off. 25×11 mm.

Two standing figures in long, richly decorated garments face each other. One, a deity, is bearded; he wears a straight sword and holds a cup in one hand and a bow in the other. The human figure holds a fan-shaped object in one hand and a maniple in the other. Between them on a high support is a vase, and at the end of the scene is an eight-pointed star above a tree. At top and bottom single lines form borders.

406. Diorite. Cylinder seal; worn. 16×9 mm.

Two standing figures in long, richly decorated garments face each other. One, a deity, is bearded and holds a cup in one hand and a bow in the other. The human figure holds a fan-shaped object in one hand and a maniple in the other. Between them on a high support is a vase, and at the end of the scene is an eight-pointed star of peculiar design above two small trees. At top and bottom single lines form borders.

407. Diorite. Cylinder seal; much worn and somewhat chipped. 40×17 mm.  
 Before the gateway of a city or fortress is a seated human figure in a long, richly decorated garment. Objects which seem to be standards appear immediately before and behind this figure. Behind him stands an attendant. Before him stand three figures, two of whom seem to face each other. Below the gateway appears a stockade containing remains of unrecognizable designs, probably animals. Outside, a human figure bends toward the stockade; and two other men, one of whom seems to have a bow and arrow, are killing an animal.
408. Serpentine. Cylinder seal. 22×10 mm.  
 A unicorn stands before a small sacred tree, above which appears an eight-pointed star. Above the back of the monster is a crescent. A similar monster has its forelegs placed on the back of the first monster. At top and bottom single lines form borders.
409. Red marble. Cylinder seal; much worn. 23×11 mm.  
 A unicorn is apparently held by a man standing in front of it. A second unicorn places its foreleg on the back of the first one. Above the head of the first monster is a crescent; above the back of the second are seven dots. At the end of the scene are two wedges, one standing on the other.
410. Marble. Cylinder seal. 18×10 mm.  
 A horned animal, head turned backward, is chased by a lion. Above appear a crescent and an eight-pointed star. Below the attacking animal is a rhomb.
411. Brownish limestone. Cylinder seal; worn. 24×11 mm.  
 A short-skirted, bearded man aims with bow and arrow at a horseman. The horse seems to gallop over a number of wedge-shaped designs. Three more wedges appear before the archer, and one behind him. Behind the horseman is a crescent.
412. Greenish paste. Cylinder seal; much worn. 38×15 mm.  
 A man in a long garment is shown hunting an animal with bow and arrow. Between them is what supposedly represents a branch or small tree, and above the animal is a six-pointed star. At top and bottom single lines form borders.
413. Steatite. Cylinder seal; worn. 19×12 mm.  
 An animal kneels on one foreleg before a tree. On the other side of the tree appears a circle decorated with wedges which point toward the center, in which appear remains of a now unrecognizable design. Above the back of the animal are seven dots and a crescent.
414. Yellowish limestone. Cylinder seal. 22×11 mm.  
 A horned animal standing on an elevation representing a mountain faces a tree. On the other side of the tree is a larger horned animal, above the back of which appears a crescent. At top and bottom single lines form borders.
415. Serpentine. Cylinder seal; worn. 18×9 mm.  
 Above the back of a walking horned animal with a very long, thick tail are a star, seven dots, and a crescent. Behind the animal stands a human figure in a long garment, one hand stretched forward. At top and bottom single lines form borders.
416. Limestone. Cylinder seal; worn. 68×18 mm.  
 A bearded man wearing a pointed cap and a long, belted garment has one hand raised and stands before a sacred tree which rises from a vessel on top of a mountain. On each side of the tree is a small vase in which end wavy lines (streams), which emerge either from the top of the tree or from possible vessels in the claws of the winged disk above the tree. On the other side of the tree is a human figure wearing a long garment under a large fishskin, the head of which forms his headdress. He is carrying a small basket-shaped ob-

## 62 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

ject in one hand; he seems to sprinkle the tree with the other hand. At top and bottom appear broad borders each consisting of a single line, a guilloche, and a band of deeply crosshatched triangles.

417. Serpentine. Cylinder seal; worn. 47×15 mm.

On one side of a sacred tree appears a short-horned animal standing on its hind legs and facing the tree. On the other side is a winged, bearded sphinx in the same position. Between the sphinx and the tree appears an eight-pointed star, and at the end of the scene is a cross. At top and bottom appear broad borders, each consisting of a single line and a band of deeply crosshatched triangles.

418. Diorite. Cylinder seal; much worn. 43×14 mm.

Two winged figures kneel facing each other. They seem to hold a rosette between them. Above it are an eight-pointed star and a crescent. At top and bottom single lines form borders.

419. Calcite. Cylinder seal; much worn. 47×19 mm.

A bearded human figure wearing a long garment open in front holds on one side a bearded winged sphinx wearing a pointed headdress and on the other side a lion, each by one forepaw. Above the back of the lion is a crescent, and between the human figure and the monster are three nail-shaped designs. At top and bottom single lines form borders.

420. Carnelian. Cylinder seal. 22×12 mm.

A winged, bearded human figure wearing what seems to be a short skirt beneath a long garment or mantle open in front holds on each side a winged sphinx by one forepaw. On one side of him is a rhomb, and on the other a design consisting of a slightly curved groove with a globe at each end and a third globe below its center.

421. Brownish limestone. Cylinder seal. 17×9 mm.

The scene is complete only when the cylinder is rolled out one and one-half times. A kneeling, winged human figure holds with one hand a foreleg of a winged unicorn and with the other hand the same animal's tail. Above the tail is a crescent.

422. Red chalcedony. Cylinder seal. 27×13 mm.

A bearded, winged human figure wearing what seems to be a short skirt beneath a long garment or mantle open in front holds on each side of him by one foreleg a bull with head turned backward. At the end of the scene is a date palm.

423. Banded agate. Cylinder seal. 21×11 mm.

A bearded human figure wearing what seems to be a short skirt beneath a long garment or mantle open in front holds on each side of him by one foreleg a short-horned animal with head turned backward. At the end of the scene is a winged disk above a spear symbol, the head of which is decorated with a ribbon. At top and bottom single lines form borders.

424. Bluish chalcedony. Cylinder seal; lower edge chipped. 29×13 mm.

A bearded human figure wearing what seems to be a short skirt beneath a long garment or mantle open in front holds on each side of him an ostrich by its neck. Between him and one bird is a rhomb. At the end of the scene are two wedges, one standing on the other, and a crescent above a spear symbol.

425. Banded agate. Cylinder seal. 25×13 mm.

A winged, bearded human figure wearing what seems to be a short skirt beneath a long garment or mantle open in front holds on either side a winged sphinx by one forepaw.

426. Milky chalcedony. Cylinder seal. 29×14 mm.

A bearded, winged human figure wearing what seems to be a long garment or mantle open in front flourishes a weapon at a winged monster standing on its hind legs, head



turned backward. Between them are a small six-pointed star and an unidentified design. At the end of the scene appear a crescent, a small line from which protrude four others at right angles to it, and two wedges at right angles to each other.

427. Smoky chalcedony. Cylinder seal. 19×11 mm.

A winged human figure wearing a long garment or mantle open in front holds an animal by one foreleg and menaces it with a weapon. Between them is a rhomb, and at the end of the scene is an eight-pointed star.

428. Bluish chalcedony. Cylinder seal. 24×12 mm.

A bearded human figure wearing what seems to be a short skirt beneath a long garment or mantle open in front holds a winged and bearded sphinx by one forepaw and menaces it with a long weapon. Between them is a rhomb, and at the end of the scene is a staff supporting a crescent decorated with a ribbon.

429. Lapis lazuli. Cylinder seal with the original bronze fittings. 24(37 including fittings)×12 mm.

Two kneeling, bearded figures are facing a sacred tree, above which is a winged disk. At the end of the scene appears a spear symbol on a small stepped support, the head decorated with a ribbon; above it is an eight-pointed star.

430. Pinkish limestone. Cylinder seal. 28×13 mm.

A sacred tree is flanked on both sides by quadrupeds with heads turned backward, standing on their hind legs and resting their forelegs on the middle of the tree. At the end of the scene are a fish and a crescent.

431. Milky chalcedony. Cylinder seal. 31×15 mm.

The cutting of this design shows two different techniques. In one technique appears a bearded man who wears a long garment decorated with fringe and a pointed cap and has both hands raised; he faces a bearded human figure who wears a large fishskin, the head of which forms his headdress, and carries a small basket-shaped object. Behind the latter are a fish and a rhomb which is now partly effaced. In the other technique is a spear symbol set on a stepped support; the middle of the shaft is decorated with a ribbon. Behind the man in the fishskin is a winged human figure, whose head was cut over the original rhomb.

432. Smoky chalcedony. Cylinder seal. 20×11 mm.

A nude, winged female figure in front view, her head turned sidewise, holds on one side a winged sphinx by its beard and on the other side a winged griffin by one forepaw. At the end of the scene is a rhomb.

433. Light blue paste. Cylinder seal. 25×13 mm.

Before a walking, bearded, winged sphinx wearing a pointed headdress appear a fish and a crescent.

434. Limestone, discolored by heat. Cylinder seal. 16×9 mm.

A winged monster rests its forelegs on the back of a similar monster. Above the first monster appears a crescent.

435. Carnelian. Cylinder seal; chipped and cracked. 30×14 mm.

A bearded deity wearing a long garment, a cylindrical headdress with a globe at the top, and a straight sword holds before him a battle-ax and a mace. He is seated on a square seat. Before him is a cross-legged altar table covered with a large object which reaches to the floor on one side. On this stand three smaller objects. Above the whole is a winged disk. On the other side of the altar table stands a bearded man in a long garment; above his upraised hand are a small rhomb and an eight-pointed star. At the end of the scene are a crescent, seven dots, and a spear symbol on a small support; the head of the spear is decorated by a ribbon. At top and bottom single lines form borders.

## 64 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

436. Mottled calcite. Cylinder seal; lower edge chipped. 24×11 mm.

Two winged monsters, both on their hind legs, approach each other. At the end of the scene are a crescent and a six-pointed star.

437. Smoky chalcedony. Cylinder seal. 26×13 mm.

A bearded deity wearing a long garment and a cylindrical headdress with a globe at the top is seated on a high-backed chair. Before him stands a cross-legged altar table covered with a large object which reaches to the floor on one side; on it stand two loaves of bread and a fish. Above it is a crescent. At the other side of the altar table stands a bearded human figure in a long garment, who has both hands raised and faces the deity. Behind the former is a sacred tree; above the tree, a winged disk; and facing it, a standing bearded human figure in a long garment.

438. Mottled jasper. Cylinder seal. 41×14 mm.

Two winged, bearded scorpion-men wearing horned crowns face each other. Between them appear a small support or altar and a crescent.

439. Chalcedony, discolored by heat. Cylinder seal. 19×10 mm.

A bearded man in a long garment stands before a crescent on a staff resting on a small stepped support. The crescent is decorated with a ribbon. Between the man and the crescent symbol are an eight-pointed star and a zigzag line. In the rest of the space are a winged disk, a rhomb, and a fish.

440. Banded agate. Cylinder seal. 19×10 mm.

A standing deity who wears a long skirt open in front and has rays which end in globes projecting from the trunk stands before a cross-legged altar table on which lie a flat loaf of bread and a fish. On the other side of the altar, facing the deity, stands a bearded man in a long garment open in front, who has both hands raised. Between the deity and the altar table are two crossed lines. At the end of the scene are a crescent and a six-pointed star.

441. Milky chalcedony. Cylinder seal; much worn. 23×12 mm.

A deity in a long garment, seated on a high-backed chair, is approached by a bearded man in a long garment. The rest of the space is filled with a crescent, a six-pointed star, a fish, a winged disk, and a rhomb. At top and bottom single lines form borders.

442. Quartzite. Cylinder seal. 26×11 mm.

A standing deity wears a short skirt beneath a long skirt or mantle open in front, a cylindrical headdress surmounted by a globe, and a straight sword. Rays ending in globes project from a circle around the trunk. This deity is approached by two bearded human figures in long garments, each with one hand raised and the other extended. Behind the deity is a crescent, and between the deity and the first bearded man appear an eight-pointed star and two wedges, one standing on the other. At top and bottom single lines form borders.

443. Bluish chalcedony. Cylinder seal. 30×15 mm.

Above a sacred tree appears a winged disk. On one side of the tree is a winged, bearded human figure wearing a short skirt beneath a long garment or mantle open in front, who carries a small basket-shaped object in one hand and a male flower of the palm tree in the other. On the other side of the tree are a seated dog or jackal and a bearded man in a long garment, who has one hand raised.

444. Red jasper. Cylinder seal; chipped at base. 23×12 mm.

A standing deity wears a short skirt, beneath a long skirt or mantle open in front, and a cylindrical headdress. Rays ending in globes project from a circle around the trunk. The

deity is approached by a bearded human figure in a long garment who has both hands raised. Between them is a rhomb. Behind the man are a crescent and a spear symbol on a small support; the head of the spear is decorated with a ribbon. Behind the spear symbol stands a bearded deity wearing a short skirt, beneath a long garment or mantle open in front, and a straight sword. The deity carries an unstrung bow on one shoulder. Above the other shoulder appear traces of a design which may be another unstrung bow. One hand is raised, and in the other is a maniple. At top and bottom single lines form borders.

445. Smoky chalcedony. Cylinder seal; chipped at top and bottom. One end also is engraved. 32×17 mm.

A winged deity wearing a long garment and a cylindrical headdress holds a bifurcated object with a globe between the prongs. Four rays extending diagonally from near the shoulders have forked ends, each containing a small globe. The deity is approached by a human figure with hands extended, who wears a long garment. Between them are a six-pointed star and a small tree. Back to back with the winged deity is another human figure, like the first, who approaches a second deity in a long garment. This deity stands on a scorpion and holds a rectangular object. Between them a small tree rises from a globe. At top and bottom single lines form borders. On the bottom end of the cylinder appear a winged monster and a fish.

446. Smoky chalcedony. Cylinder seal. 28×12 mm.

A deity wearing a cylindrical headdress decorated with a globe at the top and with horns, a long garment, and a sword holds a ring in one hand, while the other hand is raised. The deity is approached by a bearded man in a long garment, who has one hand raised and the other extended. Between them are a crescent and a bull's head. Behind the deity are seven dots, a six-pointed star, the head of a short-horned animal, an object consisting of three short lines, a fish, a rhomb, a winged disk, another fish, another object consisting of three short lines, and a rosette consisting of six dots. Below these designs are two small crouching short-horned animals facing each other across a small sacred tree. At top and bottom single lines form borders.

447. Diorite. Cylinder seal; lower half broken off. 22×13 mm.

A bearded god in a richly decorated garment is seated on a high-backed chair and holds a cup in one hand. Facing him is a bearded human figure in a richly decorated garment, who holds a fan-shaped object in one hand and a maniple in the other. Between them is a cross-legged altar table upon which are two flat loaves of bread. Above it are a design which may be a bird or fish and a crescent. Between the head of the bearded man and the fan-shaped object is a design consisting of three wedges, the points meeting in the center. At the end of the scene are an eight-pointed star and seven dots. A single line at the top forms a border.

448. Chalcedony, discolored by heat. Cylinder seal. 24×12 mm.

A bearded worshiper in a long garment stands with both hands raised before a divine seat or altar which supports the spear symbol of Marduk and the stylus symbol of Nebo (cf. p. 146). On a similar divine seat or altar is seated a dog or jackal with a crescent above its head. At the end of the scene are two lines of inscription.

449. Milky chalcedony. Cylinder seal; chipped. 24×12 mm.

A bearded man wearing a decorated headdress, of which only the lower part is preserved, and a short skirt beneath a long garment or mantle open in front stands on the back and head of a crouching sphinx. With one hand he holds a winged unicorn by its horn, and with the other he holds a sickle-sword. Before the unicorn are a small standing bull with head turned backward and a palm tree.

## 66 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

450. Red chalcedony. Cylinder seal; cracked and chipped. 18×8 mm.  
On each side of a date palm appears a monkey (cf. p. 105); one of them is crouching, the other standing; both hold clusters of dates. At the end of the scene is a flying bird.
451. Mottled jasper. Cylinder seal. 19×12 mm.  
A winged lion is approached by a human figure in a long belted garment, who has both hands raised. Between them is a crescent, and behind the monster appears an unrecognizable object, probably a later addition.
452. Hematite. Cylinder seal. 18×9 mm.  
Two horned animals are standing on their hind legs, back to back, with heads turned backward. Between them is a conventionalized palm tree. In the rest of the space appear a walking bull and, above its back, a seated winged griffin, a rabbit, and a bird. At top and bottom single lines form borders.
453. Banded agate. Upper part of a cylinder seal. 28×18 mm.  
A warrior wearing a *bashlik* is stabbing with a lance a man wearing a Scythian cap. Another warrior with a *bashlik* holds a man with a Scythian cap by his beard and strikes him with a sword; the menaced man holds a bow in one hand. Above this scene appears a winged disk. At the end of this representation is a cartouche with three lines of inscription. Above the cartouche are two falcons' heads, each wearing the double crown of Upper and Lower Egypt.
454. Pinkish jasper. Cylinder seal. 26×10 mm.  
A bearded man wearing wide trousers, a jacket, and the *cidaris* holds by their throats a lion and a winged griffin. At the end of this scene appear a small branchlike design and a crescent.
455. Bluish chalcedony. Cylinder seal. 25×12 mm.  
A bearded man wearing wide trousers and the *cidaris* holds on each side a horned lion-griffin by its horn. Above this group appears a winged disk.
456. Banded agate. Cylinder seal with convex sides. 36×11 mm.  
A walking humped bull is attacked by a lion.
457. Banded agate. Cylinder seal. 24×11 mm.  
Two winged sphinxes wearing flat caps are seated facing each other, each with one paw raised. One of them is bearded. Between them is a disk with an inscribed crescent and the upper part of a bearded man wearing the *cidaris*. Above this group appears a winged disk. At top and bottom single lines with palmettes attached form borders.
458. Lapis lazuli. Cylinder seal. 28×17 mm.  
Two horned animals with heads turned backward stand on their hind legs. Between them appears a sacred tree.
459. Milky chalcedony. Cylinder seal. 35×18 mm.  
A man wearing trousers and the *bashlik* rides a galloping horse. He menaces a lion which springs toward him. Above the group appears a winged disk.  
Published in New York. Metropolitan Museum of Art, *Catalogue of Engraved Gems of the Classical Style* by Gisela M. A. Richter (New York, 1920) p. 51.
460. Sard. Scaraboid stamp seal. 27×24×12 mm.  
A woman with her hair carefully braided holds a flat cup in one hand and in the other a ring or wreath.  
Published by Gisela M. A. Richter, *loc. cit.*
461. Milky chalcedony. Stamp seal with a straight rim, a slightly domed back perforated lengthwise, and an oval base. 34×28×13 mm.  
A man—upper part chipped off—menaces with bow and arrow a springing animal.

462. Feldspar. Pyramidal stamp seal with rounded top, perforated lengthwise, and a rectangular base with rounded corners.  $18 \times 12 \times 17$  mm.  
A warrior, wearing wide trousers and carrying over his shoulder a bow and a quiver decorated with a tassel, grasps a lance with both hands.
463. Bluish chalcedony. Pyramidal stamp seal with rounded top, perforated lengthwise, and with a slightly convex oblong base with rounded corners.  $15 \times 7 \times 22$  mm.  
A bearded warrior, wearing a long garment and carrying over his shoulder a bow and a quiver, holds a lance with both hands.
464. Green paste. Conical stamp seal with rounded, perforated top and a circular base; worn and obscure.  $14 \times 15$  mm.  
A man wearing wide trousers and a quiver draws a bow.
465. Dark bluish paste. Scaraboid; obscure.  $20 \times 14 \times 8$  mm.  
A human figure fights with a monster.
466. Light greenish paste. Conical stamp seal with a circular base; perforated upper part broken off.  $17 \times 13$  mm.  
A bearded man wearing wide trousers holds on each side a winged sphinx.
467. Brownish limestone. Flat seal with a slightly convex oval base.  $17 \times 16 \times 6$  mm.  
A bearded man wearing what seems to be a long garment open in front menaces a lion with a dagger or sword. The space beneath them is finely crosshatched. A single line around the edge forms a border.
468. Mottled chalcedony. Conical stamp seal with a rounded top, perforated lengthwise, and a slightly convex oval base.  $18 \times 15 \times 24$  mm.  
A bearded man wearing wide trousers and the cidaris holds on each side a lion.
469. Milky chalcedony. Conical stamp seal with a rounded, perforated top and a slightly convex circular base.  $14 \times 23$  mm.  
A bearded man wearing wide trousers and the cidaris holds on each side a winged unicorn. Above the group appear a crescent and a small disk. A single line around the edge forms a border.
470. Bluish chalcedony. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a slightly convex eight-sided base.  $21 \times 14 \times 29$  mm.  
A human figure wearing a mantle decorated with fringe stands before the spear symbol of Marduk, above which is an eight-pointed star.
471. Milky chalcedony, with dendrite marks. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a slightly convex eight-sided base.  $21 \times 12 \times 26$  mm.  
A bearded figure in a long garment stands before a dais on which is a staff with a seven-pointed star at its top.
472. Milky chalcedony. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a slightly convex eight-sided base.  $20 \times 15 \times 24$  mm.  
Two bearded figures wearing long garments face each other; one is winged. Between them on a low dais stands the spear symbol of Marduk; above it is a crescent.
473. Milky chalcedony. Conical stamp seal with a rounded top, perforated lengthwise, and a slightly convex oval base.  $22 \times 16 \times 28$  mm.  
Two bearded men in long garments face each other. Between them on an altar or divine seat stands the spear symbol of Marduk; above it is a crescent.
474. Smoky chalcedony. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a slightly convex eight-sided base.  $19 \times 13 \times 24$  mm.  
A bearded man in a long garment stands before an altar or divine seat with the spear symbol of Marduk and the stylus symbol of Nebo. Above it is a crescent.

## 68 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

475. Feldspar. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a rectangular base with rounded corners. 17×11×17 mm.  
A bull-man stands before the spear symbol of Marduk on a stepped support. Above him is a crescent, and on the other side of the Marduk symbol is a rhomb.
476. Smoky chalcedony. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a slightly convex eight-sided base. 15×11×21 mm.  
A winged, bearded human figure in a long garment stands before what seems to be a winged disk. Above it is a very crudely engraved six-pointed star.
477. Milky chalcedony. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a slightly convex eight-sided base. 17×12×23 mm.  
A bearded man in a long garment stands before what seems to be a support with a vase, above which appear a winged disk and a crescent.
478. Smoky chalcedony. Duck-shaped stamp seal or weight. 27×13×18 mm. 8.1 grams.  
A bearded man in a long garment stands before an altar or divine seat with the spear symbol of Marduk and the stylus symbol of Nebo.
479. Milky chalcedony. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a slightly convex eight-sided base. 14×9×20 mm.  
A bearded man in a long garment stands before an altar or divine seat with the spear symbol of Marduk and the stylus symbol of Nebo. Above them is a crescent.
480. Milky chalcedony. Conical stamp seal with a perforated rounded top and a slightly convex oval base. 15×12×21 mm.  
A bearded man in a long garment stands before a low dais with the spear symbol of Marduk and the wedge symbol of Nebo.
481. Chalcedony, discolored by heat. Conical stamp seal with a rounded, perforated top and a slightly convex circular base. 17×23 mm.  
A bearded man in a long garment stands before a dais with the stylus symbol of Nebo and the spear symbol of Marduk. Above the lifted arms of the man is an eight-pointed star.
482. Milky chalcedony. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a slightly convex eight-sided base. 19×13×14 mm.  
A bearded man in a long garment stands before an altar or divine seat with the spear symbol of Marduk and the stylus symbol of Nebo.
483. Bluish chalcedony. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a slightly convex eight-sided base. 15×12×21 mm.  
A bearded man in a long garment stands before a dais with the spear symbol of Marduk and the stylus symbol of Nebo, above which appears a seven-pointed star.
484. Bluish chalcedony. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a slightly convex eight-sided base. 24×17×32 mm.  
A bearded man in a long belted garment stands before an altar or divine seat on which reclines a *širrush*. On its back appear the spear symbol of Marduk and the stylus symbol of Nebo. Above it is a small winged disk, and behind the man is a rhomb.
485. Milky chalcedony. Conical stamp seal with a rounded top, perforated lengthwise, and a slightly convex oval base; top partly broken off. 19×13×21 mm.  
A bearded man in a long garment stands before a dais with the spear symbol of Marduk and the stylus symbol of Nebo. Above them is an eight-pointed star.
486. Bluish chalcedony. Conical stamp seal with a rounded top, perforated lengthwise, and a slightly convex oval base. 24×20×32 mm.  
A bearded man in a long garment stands before a dais on which reclines a *širrush*. On its back appear the spear symbol of Marduk and the stylus symbol of Nebo.

487. Reddish chalcedony. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a slightly convex eight-sided base.  $14 \times 9 \times 19$  mm.  
A bearded man in a long garment stands before an altar or divine seat with the spear symbol of Marduk and the stylus symbol of Nebo. Above them is an eight-pointed star.
488. Smoky chalcedony. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a slightly convex eight-sided base.  $16 \times 11 \times 22$  mm.  
A bearded man in a long garment stands before a dais with the stylus symbol of Nebo, the spear symbol of Marduk, and a censer, probably the symbol of Nusku. Above them is a six-pointed star.
489. Dark, smoky chalcedony. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a slightly convex eight-sided base with rounded corners.  $23 \times 15 \times 30$  mm.  
A bearded man in a long garment stands before an altar or divine seat on which reclines a *širrush*. On its back appear the spear symbol of Marduk and the stylus symbol of Nebo. Above them is a crescent.
490. Feldspar. Pyramidal stamp seal with a rounded, perforated top and a nearly square base with rounded corners; top broken off.  $18 \times 17 \times 22$  mm.  
A bearded man in a long garment decorated with fringe stands before a dais with the spear symbol of Marduk and the stylus symbol of Nebo. Between the symbols and the man and also behind him appear oblong vertical objects. Above his lifted arms is a crescent.
491. Smoky chalcedony. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a slightly convex eight-sided base; some of upper portion chipped off.  $22 \times 15 \times 30$  mm.  
A bearded man in a long garment stands before an altar or divine seat on which reclines a *širrush*. On its back appear the spear symbol of Marduk and the stylus symbol of Nebo. Above the lifted arms of the man is a crescent.
492. Bluish chalcedony. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a slightly convex eight-sided base.  $14 \times 10 \times 20$  mm.  
A bearded man in a long garment stands before a dais with the stylus symbol of Nebo and the spear symbol of Marduk. Above it is a crescent.
493. Bluish chalcedony. Conical stamp seal with a rounded top, perforated lengthwise, and a slightly convex oval base. In the perforation are the remains of the original setting.  $17 \times 15 \times 22$  mm.  
A bearded man in a long garment decorated with fringe stands before a dais with the spear symbol of Marduk and the wedge symbol of Nebo. Above the lifted arms of the man is a crescent, and behind him is a palmette-shaped design below an eight-pointed star.
494. Reddish chalcedony. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a slightly convex eight-sided base.  $24 \times 15 \times 31$  mm.  
A bearded man wearing a long garment stands before a dais with the stylus symbol of Nebo and the spear symbol of Marduk. Above the symbols is a crescent, and behind the man is a mace.
495. Smoky chalcedony. Conical stamp seal with a rounded, perforated top and a slightly convex circular base.  $20 \times 25$  mm.  
A bearded man in a long garment stands before an altar or divine seat with the spear symbol of Marduk and the stylus symbol of Nebo. Behind the latter are three converging raylike lines with a small globe. Above the symbols is a crescent.
496. Smoky chalcedony with dendrite marks. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a slightly convex eight-sided base.  $19 \times 14 \times 28$  mm.  
A bearded man in a long garment stands before a reclining *širrush* which supports a divine seat on which stand the spear symbol of Marduk and the stylus symbol of Nebo. Above the raised hands of the man is a crescent, and behind him is a mace.

## 70 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

497. Grayish quartzite. Conical stamp seal with a rounded top, perforated lengthwise, and a slightly convex oval base. 13×12×16 mm.  
A bearded man in a long garment stands before an altar or divine seat with a small censer, the spear symbol of Marduk, and the stylus symbol of Nebo. Behind the man is a rhomb.
498. Bluish chalcedony. Conical stamp seal with a rounded, perforated top and a slightly convex circular base. 15×19 mm.  
A bearded man in a long, richly decorated garment stands before an elaborately costumed deity wearing a high cylindrical headdress, whose trunk is surrounded by a circle from which protrude four pairs of rays, each pair ending in a globe. Between the deity and the man is a mace.
499. Bluish chalcedony. Conical stamp seal with a rounded top, perforated lengthwise, and a slightly convex oval base. One side also is engraved. 17×15×20 mm.  
Base. A bearded man in a long garment open in front holds on each side a bull by a foreleg.  
Side. A bearded man in a long garment decorated with fringe stands before a sacred tree above which appears a winged disk.
500. Smoky chalcedony. Duck-shaped seal or weight; base chipped. 22×11×15 mm. 4.7 grams.  
From the trunk of a human figure project four rays ending in globes.
501. Banded agate. Duck-shaped seal or weight. 21×10×13 mm. 3.36 grams.  
A conventionalized winged human figure.
502. Milky chalcedony. Conical stamp seal with a rounded, perforated top and a slightly convex circular base. 17×24 mm.  
Above a sacred tree is an eight-pointed star.
503. Hematite. Duck-shaped seal or weight. 15×8×11 mm. 3.22 grams.  
A conventionalized human figure.
504. Hematite. Duck-shaped seal or weight. 22×11×16 mm. 7.27 grams.  
Above a sacred tree are a crescent and seven globes.
505. Smoky chalcedony. Duck-shaped seal or weight. 22×12×14 mm. 5.02 grams.  
A bearded, winged human figure wears a long garment open in front.
506. Carnelian. Oblong bead with one side flattened. 21×11×10 mm.  
Unrecognizable design.
507. Bluish chalcedony. Duck-shaped seal or weight. 24×11×16 mm. 5.35 grams.  
A conventionalized winged human figure.
508. Dark smoky chalcedony. Duck-shaped seal or weight. 22×10×14 mm. 4.10 grams.  
A quadruped.
509. Milky chalcedony. Duck-shaped seal or weight. 23×18×13 mm. 7.23 grams.  
A deity wearing a long garment and a cylindrical headdress has a circle surrounding the body, from which protrude eight rays ending in globes.
510. Marble. Duck-shaped seal or weight. 16×9×14 mm. 2.65 grams.  
A staff supporting a seven-pointed star stands on a low dais.
511. Grayish quartzite. Conical stamp seal with a rounded, perforated top and a slightly convex circular base. 13×14 mm.  
A walking winged quadruped.
512. Hematite. Duck-shaped seal or weight. 15×7×9 mm. 2.13 grams.  
A conventionalized human figure with wings(?).



513. Milky chalcedony. Pyramidal stamp seal with a rounded top with two lengthwise perforations and a slightly convex eight-sided base. 18×15×24 mm.  
Before a fish-man is a two-pronged thunderbolt.
514. Yellowish chalcedony. Pendant with an engraving on one side. 22×11 mm.  
The design probably represents a seated winged quadruped.
515. Bluish chalcedony. Conical stamp seal with a rounded, perforated top and a slightly convex circular base. 16×20 mm.  
A scorpion-man faces a seated dog or jackal. Between them is a small pedestal with a triangular top; above it is a crescent.
516. Milky chalcedony. Conical stamp seal with a rounded, perforated top and a circular base. 13×18 mm.  
Above the back of a recumbent winged and bearded sphinx is a crescent.
517. Rock crystal. Conical stamp seal with a rounded top, perforated lengthwise, and a slightly convex oval base. 26×22×32 mm.  
A bearded man in a long, decorated garment gives his hand to a kneeling man, also bearded, who wears a belted tunic. The kneeling man has his free hand lifted as if to support something.
518. Banded agate. Conical stamp seal with a rounded top, perforated lengthwise, and a slightly convex oval base. 19×18×26 mm.  
A winged, bearded human figure apparently wearing a long garment open in front faces a winged, bearded sphinx.
519. Reddish chalcedony. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a slightly convex eight-sided base. 13×10×20 mm.  
A human figure in a long garment menaces an animal with a sword or dagger.
520. Milky chalcedony. Conical stamp seal with a rounded top, perforated lengthwise, and a slightly convex oval base. 19×14×23 mm.  
A long staff supporting a crescent stands on a low dais. On each side of the staff are three globes.
521. Steatite. Rectangular stamp seal with a small knob-shaped handle, perforated lengthwise. 19×16×11 mm.  
A staff surmounted by a rectangular object, on which stands a vase-shaped object, seems to be set in a support. A human figure in a long garment libates before it. Before the man is a crescent.
522. Bluish chalcedony. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a slightly convex eight-sided base. 17×10×20 mm.  
A bearded man in a long garment stands before an object shaped like a beehive, above which appears a seven-pointed star.
523. Smoky chalcedony. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a slightly convex eight-sided base. 13×8×18 mm.  
Before a bearded man in a long garment are a crescent and three globes.
524. Bluish chalcedony. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a slightly convex eight-sided base. 9×7×14 mm.  
A bearded man in a long garment stands before an object, now chipped off, above which appears an eight-pointed star.
525. Yellowish chalcedony. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a slightly convex eight-sided base. 14×8×18 mm.  
Behind a walking quadruped and on its back are designs which may represent human figures.

## 72 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

526. Reddish limestone. Scaraboid. 16×14×8 mm.  
Above a winged disk is a crescent. Two single lines with a row of dots between them form a border around the edge of the base.
527. Banded agate. Scaraboid. 20×15×9 mm.  
A walking bearded human figure wearing a knee-length skirt has one arm lifted backward. He is followed by an animal-headed demon with a human body wearing a similar garment and in the same attitude. The demon holds in both hands what seem to be swords or daggers. Above the two figures is a horizontal line, and above that are an eight-pointed star and a crescent. A single line following the edge of the base forms a border.
528. Steatite. Scarab; partly broken off. 20×16×10 mm.  
Two bearded human figures in long garments face each other. Between them is an altar on which a fire is burning. Above it are the remains of a winged disk. A single line following the edge of the base forms a border.
529. Feldspar. Conical stamp seal with a rounded, perforated top and a circular base; chipped. 18×26 mm.  
A winged disk appears above two signs or symbols. On one side of the winged disk is a crescent-shaped design.
530. Carnelian. Disk-shaped seal or amulet with convex sides, perforated, engraved on both sides. 17×9 mm.  
A. The neck and head of a horned animal are encircled by a decorative border.  
B. A decorative border surrounds a circle with an inscribed "swastika."
531. Serpentine. Stamp seal with a thin perforated handle and a slightly convex, nearly circular base. 13×9 mm.  
Four pairs of concentric rings alternate with groups of three or four short lines.
532. Calcite. Disk-shaped seal or amulet with concave rim; perforated. Engraved on both sides; much worn. 16×7 mm.  
A. Two crossed lines have linear designs in the angles.  
B. A crudely engraved linear design may be a sacred tree.
533. Steatite. Conical stamp seal with a rounded, perforated top and a circular base. The top has a vertical perforation also, abutting the usual horizontal perforation. 19×17 mm.  
An unrecognizable design is surrounded by a border of many small designs, possibly writing of some kind.
534. Greenish jasper. Scarab. 21×14×9 mm.  
A kneeling, winged human figure in Egyptian style holds a flower in one hand. She wears the Hathor headdress. Above her is a winged disk. On one side of her headdress is a small crescent with a dot; on the other side, a six-pointed star. A single line forms a border around the edge of the base.
535. Banded agate. Scaraboid; base chipped. 18×13×8 mm.  
A cow suckles its young in a papyrus thicket. A single line forms a border around the edge of the base.
536. Feldspar. Scaraboid. 18×14×10 mm.  
A bearded human figure in a long garment, seated on a high-backed chair, plays a harplike instrument. Behind him is a branch-shaped design; before him, a small crouching figure; and above him, a crescent and dot.
537. Lapis lazuli. Scarab. 16×12×9 mm.  
A griffin is seated before a lotus flower. Above its head is a large globe. A single line forms a border around the edge of the base.

538. Hematite. Scarab.  $18 \times 14 \times 12$  mm.  
A lion and a bull are rampant and crossed. Beside them is a snake. A single line forms a border around the edge of the base.
539. Smoky chalcedony. Pyramidal stamp seal with a rounded top, perforated lengthwise, and a slightly convex eight-sided base.  $17 \times 13 \times 25$  mm.  
In the center is a band with a decorative design. Above and below it are signs of an Aramaic inscription.  
Published by Charles C. Torrey, "A Few Ancient Seals," *Annual of the American School of Oriental Research in Jerusalem* II-III (1923) 105-6, No. 3.
540. Serpentine. Seal or bead with engraving on its four oblong faces; perforated lengthwise.  $23 \times 15 \times 12$  mm.  
A-D. Conventionalized human figures hold on each side a staff or lance. At top and bottom single lines form borders.
541. Serpentine. Seal or bead with engraving on its four oblong faces; perforated lengthwise.  $19 \times 10 \times 9$  mm.  
A and C. Two diagonal lines cross each other and are crossed in the center by two horizontal lines.  
B and D. A conventionalized human figure holds a staff or lance.  
On all four sides single lines form borders at top and bottom.
542. Serpentine. Seal or bead with engraving on its four oblong faces; perforated lengthwise; much worn.  $17 \times 10 \times 9$  mm.  
A and C. Conventionalized human figures.  
B. Tree- or plant-shaped design.  
D. Unrecognizable design.
543. Steatite. Seal or bead with engraving on its four oblong faces; perforated lengthwise.  $14 \times 14 \times 10$  mm.  
A. Conventionalized design, perhaps an eagle.  
B. A snake.  
C. Conventionalized walking human figure with an animal head.  
D. Three unrecognizable designs, one above another.
544. Serpentine. Seal with a domed back, perforated lengthwise, and a nearly square base.  $20 \times 10$  mm.  
A centaur is holding a branch. A second branch appears above his back. Before him is a small crescent.
545. Steatite. Gable-shaped seal or bead, perforated lengthwise; engraved on three sides.  $16 \times 14 \times 11$  mm.  
A. Unrecognizable design.  
B. Crouching quadruped.  
C. Two small human figures.
546. Serpentine. Rectangular seal or bead, perforated lengthwise; engraved on two sides.  $23 \times 15 \times 11$  mm.  
A. Above the back of a grazing stag is a branch-shaped design.  
B. A walking, short-skirted, human figure holds a long-stemmed flower or branch.  
Both representations have single line borders.
547. Steatite. Five-sided seal or bead, perforated lengthwise.  $16 \times 8$  mm.  
A. Design resembling the spear symbol of Marduk.  
B. A human figure with an animal head.

## 74 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

C. Unrecognizable design.

D. A snake.

E. A walking human figure in a knee-length garment.

548. Steatite. Cylinder seal. 16×8 mm.

A bearded human figure faces a quadruped, behind which appears a tree. Several unrecognizable designs fill the remaining spaces. At top and bottom single lines form borders.

549. Serpentine. Cylinder seal; much worn. 19×9 mm.

A bearded human figure wearing a long garment and holding a small cup stands before a lion which is standing on its head. At the end of the scene appears a tree.

550. Serpentine. Seal with a domed back, now broken, and a circular base; much worn. 11×6 mm.

A long-horned animal crouches above an irregular line. Above its back are three short lines diverging from one point.

551. White chalcedony. Cylinder seal. 14×8 mm.

Two seated griffins face each other. Between them stands a small bird. Above the two griffins are three fishes, and behind one of them is a six-pointed star. At top and bottom single lines form borders.

552. Steatite. Cylinder seal; much worn. 20×12 mm.

A human figure seems to drive two birds toward a pole ending in a large globe, at both sides of which appear remains of linear designs. A second human figure stands before a pole topped by a crescent which stands on a small support. At top and bottom single lines form borders.

553. Steatite. Cylinder seal. 17×10 mm.

Two short-skirted human figures are separated by a staff topped by a triangle. One of them carries a small unrecognizable object, above which appears a vase-shaped design. The other holds a long staff with a short curved top. This second figure faces two wedges arranged vertically, point to point. At top and bottom single lines form borders.

554. Hematite. Cylinder seal. 20×9 mm.

A human hand, a fish, a rhomb, a small circle crossed by a horizontal line, a small curved line, and a scorpion are bordered above and below by single lines.

555. Milky chalcedony. Globular seal with two sides flattened, a large transverse perforation, and an oval base. 14×10×15 mm.

A crouching humped bull.

556. Reddish chalcedony. Globular seal with two sides flattened, a large transverse perforation, and an oval base, partly chipped off. 17×13×17 mm.

Above the back of a walking bear appears a crescent.

557. Bronze. Seal with a domed back, a large transverse perforation, and a nearly circular base. 14×12 mm.

A standing animal with head turned backward.

558. Hematite. Globular seal with two sides flattened, a large transverse perforation, and a circular base. The back is decorated with a deeply cut geometrical design; much worn. 15×13 mm.

Remains of a design, probably a quadruped.

559. Brownish chalcedony. Globular seal with two sides flattened, a large transverse perforation, and an oval base. 15×9×15 mm.

A conventionalized fire altar.

560. Reddish chalcedony. Globular seal with two sides flattened, a large transverse perforation, and a nearly circular base. 15×16 mm.  
A conventionalized fire altar.
561. Reddish chalcedony. Globular seal with two sides flattened, a large transverse perforation, and a nearly circular base. 8×12 mm.  
A star-shaped design.
562. Milky chalcedony. Globular seal with two sides flattened, a large transverse perforation, and an oval base. 13×10×16 mm.  
A flower-shaped design.
563. Smoky chalcedony. Globular seal with two sides flattened, a large transverse perforation, and a nearly circular base. 9×13 mm.  
On each side of a flower-shaped design appear meaningless Greek and Aramaic letters.
564. Carnelian. Globular seal with two sides flattened, a large transverse perforation, and an oval base. 14×11×14 mm.  
A standing humped bull is surrounded by a decorative border.
565. Brownish chalcedony. Hemispheroid seal with a small transverse perforation and a circular base. 14×11 mm.  
Above the back of a standing humped bull is a crescent, and below his head is a small globe.
566. Hematite. Hemispheroid seal with a small transverse perforation and an oval base; much worn. 13×10×11 mm.  
Above the back of a standing humped bull appear a number of dots in a row.
567. Banded agate. Globular seal with two sides flattened, a large transverse perforation, and an oval base. 15×13×15 mm.  
A crouching humped bull is partly surrounded by a border of dots.
568. Carnelian. Convexly discoid seal with a large transverse perforation. An arc of the disk is cut off to form an oval base. 14×6×16 mm.  
A crouching humped bull.
569. Brownish chalcedony. Globular seal with two sides flattened, a large transverse perforation, and an oval base. 15×10×17 mm.  
A crouching humped bull.
570. Reddish chalcedony. Globular seal with two sides flattened, a large transverse perforation, and an oval base. The back is decorated with a deeply cut decorative design (cf. No. 608). 14×8×16 mm.  
A crouching humped bull.
571. Carnelian. Hemispheroid seal with a small transverse perforation and a circular base. 14×10 mm.  
A winged horse.
572. Mottled jasper. Globular seal with two sides flattened, a large transverse perforation, and an oval base. 13×10×11 mm.  
A crouching stag has his head turned backward. His neck is decorated with a broad floating ribbon. On one side of his head is a crescent; on the other, a six-pointed star.
573. Milky chalcedony. Globular seal with two sides flattened, a large transverse perforation, and an oval base. The back is decorated with a deeply cut geometrical design. 16×13×17 mm.  
A crouching stag has his head turned backward; his neck is decorated with a broad floating ribbon.

## 76 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

574. Smoky chalcedony. Hemispheroid seal with a small transverse perforation and a circular base.  $15 \times 12$  mm.  
A crouching stag.
575. Banded agate. Globular seal with two sides flattened, a large transverse perforation, and an oval base.  $18 \times 14 \times 22$  mm.  
A crouching ibex has a crescent above his back.
576. Banded agate. Globular seal with two sides flattened, a large transverse perforation, and an oval base.  $15 \times 11 \times 14$  mm.  
A crouching ibex has his neck decorated with a large floating ribbon. Before the ibex is a six-pointed star, behind it a crescent.
577. Banded agate. Globular seal with two sides flattened, a large transverse perforation, and an oval base. In the perforation are the remains of the original gold setting. The back is decorated with a deeply cut geometrical design.  $15 \times 11 \times 17$  mm.  
An ibex crouches before a plant or small tree.
578. Carnelian. Convexly discoid seal with a large transverse perforation. An arc of the disk is cut off to form an oval base.  $14 \times 7 \times 13$  mm.  
A crudely engraved walking bird.
579. Hematite. Globular seal with two sides flattened, a large transverse perforation, and a circular base. The back is decorated with a deeply cut geometrical design (cf. No. 608); much worn.  $13 \times 15$  mm.  
Above the back of a walking bird appear the remains of a star.
580. Carnelian. Flat seal in the original silver setting (ring). Base,  $8 \times 7$  mm.  
A walking bird.
581. Banded agate. Hemispheroid seal with a small transverse perforation and a circular base; part of base chipped.  $13 \times 10$  mm.  
Before a walking bird appears a crescent. Above its back is a Pahlavi inscription.
582. Brownish chalcedony. Globular seal with two sides flattened, a large transverse perforation, and an oval base.  $21 \times 19 \times 18$  mm.  
A bird, probably an eagle, in front view.
583. Dark green glass. Conical stamp seal with a rounded, perforated top.  $12 \times 14$  mm.  
A bird, probably an eagle, in front view.
584. Reddish chalcedony. Globular seal with two sides flattened, a large transverse perforation, and an oval base.  $17 \times 11 \times 17$  mm.  
Head and neck of a peacock with a pair of wings at the base.
585. Sard. Flat seal.  $7 \times 6 \times 4$  mm.  
An ant.
586. Yellowish chalcedony. Globular seal with two sides flattened, a large transverse perforation, and a nearly circular base.  $18 \times 19$  mm.  
A scorpion.
587. Reddish chalcedony. Globular seal with two sides flattened, a large transverse perforation, and an oval base. The back is decorated with a deeply cut geometrical design (cf. No. 577).  $12 \times 9 \times 15$  mm.  
A scorpion.
588. Brownish chalcedony. Hemispheroid seal with a small transverse perforation and a circular base.  $13 \times 9$  mm.  
A lion's head in front view.
589. Smoky chalcedony. Globular seal with two sides flattened, a large transverse perforation, and an oval base.  $14 \times 11 \times 15$  mm.  
A winged, bearded sphinx is partly surrounded by a border of dots.

590. Green jasper. Hemispheroid seal with a small transverse perforation and a circular base. 15×13 mm.  
A crouching winged and bearded sphinx wearing a headdress.
591. Hematite. Hemispheroid seal with a small transverse perforation and a nearly circular base. 15×12 mm.  
A humped bull and a long-horned animal, facing in opposite directions and one inverted.
592. Banded agate. Hemispheroid seal with a small transverse perforation and a circular base. 18×15 mm.  
Above the back of a humped bull is a jumping lion. The group is partly surrounded by a Pahlavi inscription.
593. Banded agate. Hemispheroid seal with a small transverse perforation and a circular base. 21×20 mm.  
A walking camel is surrounded by a Pahlavi inscription.
594. Banded agate. Convexly discoid seal with a large transverse perforation. An arc of the disk is cut off to form an oval base. 13×8×12 mm.  
Above a horizontal line appears an animal; beneath the line are two circles. Before this group are two small animals, one above the other, and a crescent.
595. Chalcedony, discolored by heat. Globular seal with two sides flattened, a large transverse perforation, and an oval base. 22×18×22 mm.  
A humped bull is attacked by a lion. Above them are two signs of a Pahlavi inscription.
596. Banded agate. Globular seal with two sides flattened, a large transverse perforation, and an oval base. 21×16×20 mm.  
A crouching griffin.
597. Bronze. Broad, ring-shaped seal with a nearly circular base; much worn. 12×12 mm.  
A standing griffin.
598. Carnelian. Globular seal with two sides flattened, a large transverse perforation, and an oval base. The back is decorated with a deeply cut geometrical design (cf. No. 577). 13×8×14 mm.  
The head of a griffin, terminated by a pair of wings, and a heraldic sign or monogram appear within a border of small dots.
599. Bronze. Stamp seal with a circular base and a knob-shaped, perforated handle. 15×12 mm.  
A heraldic sign or monogram.
600. Hematite. Hemispheroid seal with a small transverse perforation and a circular base. 17×14 mm.  
A heraldic sign or monogram is decorated with a large floating ribbon.
601. Banded agate. Globular seal with two sides flattened, a large transverse perforation, and an oval base. 18×12×19 mm.  
A heraldic sign or monogram is surrounded by a border of Pahlavi inscription and ten dots.
602. Green jasper. Hemispheroid seal with a small transverse perforation and an oval base. 16×14×13 mm.  
A heraldic sign or monogram is surrounded by a border of Pahlavi inscription, part of which has been erased, and seven dots.
603. Green jasper. Hemispheroid seal with a small transverse perforation and an oval base. 15×12×13 mm.  
A heraldic sign or monogram is partly surrounded by a border consisting of two floating ribbons.

## 78 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

604. Milky chalcedony. Hemispheroid seal with a small transverse perforation and a nearly circular base. 15×11 mm.  
At each side of a heraldic sign or monogram appear a crescent and a six-pointed star.
605. Reddish chalcedony. Globular seal with two sides flattened, a large transverse perforation, and an oval base. 14×9×15 mm.  
A heraldic sign or monogram.
606. Lapis lazuli. Flat circular seal in its original setting (silver finger ring). 10 mm.  
A heraldic sign or monogram.
607. Banded agate. Convexly discoid seal with a large transverse perforation. An arc of the disk is cut off to form an oval base. 13×7×14 mm.  
Two six-pointed stars with a crescent between them appear within a border. The lower part of this consists of a floating ribbon; the upper part, of a row of short slanting lines.
608. Rock crystal. Globular seal with two sides flattened, a large transverse perforation, and a nearly circular base. The back is decorated with a deeply cut geometrical design. 18×17 mm.  
Three flowers are bound together by a broad floating ribbon.
609. Carnelian. Globular seal with two sides flattened, a large transverse perforation, and an oval base. 14×12×15 mm.  
A flowering branch is tied with a broad ribbon.
610. Banded agate. Hemispheroid seal with a large transverse perforation and a circular base. 16×15 mm.  
Above a human hand with a floating ribbon at the wrist appears a Pahlavi inscription.
611. Smoky chalcedony. Globular seal with two sides flattened, a large transverse perforation, and an oval base. 18×13×15 mm.  
A nude winged figure holds a ring decorated with a floating ribbon.
612. Carnelian. Globular seal with two sides flattened, a large transverse perforation, and an oval base. 18×11×18 mm.  
A nude winged figure holds a ring decorated with a floating ribbon. Before him appears a six-pointed star.
613. Spinel ruby. Flat oval seal with a slightly convex back. 10×8×3 mm.  
A nude winged figure holds a ring decorated with a floating ribbon.
614. Rock crystal. Globular seal with two sides flattened, a large transverse perforation, and an oval base. 11×9×14 mm.  
The roughly cut bust of a bearded man.
615. Banded agate, discolored by heat. Ring-shaped seal with an oval base. 17×8 mm.; diameter of the ring, 26 mm.  
A roughly cut human bust.
616. Brownish chalcedony. Globular seal with two sides flattened, a large transverse perforation, and an oval base. 25×21×25 mm.  
The bust of a bearded man with a pair of wings below it.
617. Milky chalcedony. Globular seal with two sides flattened, a large transverse perforation, and an oval base. 20×15×22 mm.  
Before the bust of a bearded man wearing earrings and a necklace is a six-pointed star. Around his head is a Pahlavi inscription.



618. Rock crystal. Globular seal with two sides flattened, a large transverse perforation, and a nearly circular base. The back is decorated with a deeply cut geometrical design. 14×15 mm.  
Before the bust of a bearded man wearing earrings appears what seems to be a heraldic sign or monogram. Behind him is a small crescent, and above his head is a Pahlavi inscription.
619. Brownish chalcedony. Hemispheroid seal with transverse perforation and a circular base. 18×16 mm.  
Before the bust of a bearded man wearing a high headdress, earrings, and a necklace with a pendant appears a six-pointed star. Behind him is a small crescent, and around the upper part of the bust is a Pahlavi inscription.
620. Mottled jasper. Hemispheroid seal, flattened on two sides, with a transverse perforation and an oval base. 13×11×12 mm.  
The bust of a bearded man wearing earrings and a necklace is bordered at its base by five palmettes. Around the upper part of the bust is a wreath-shaped border.
621. Carnelian. Globular seal with two sides flattened, a large transverse perforation, and an oval base, partly chipped off. 14×10×14 mm.  
Remains of a Pahlavi inscription appear above the bust of a bearded man. He wears earrings, and his hair is bound by a ribbon.
622. Banded agate. Nearly globular seal or bead, perforated. 25 mm.  
A bearded man wearing a high headdress, a short-sleeved tunic, long pleated trousers, and a broad straight sword menaces a monster which is seated before him. Below this scene appear three lines of a Pahlavi inscription; and below that, a female monster suckling a small quadruped and, seemingly, a human figure.
623. Milky chalcedony. Globular seal with two sides flattened, a large transverse perforation, and an oval base. 17×12×17 mm.  
Behind the bust of a bearded man is a small crescent, and around his head is a border consisting of degenerate Greek letters.
624. Hematite. Cylinder seal or amulet, unperforated. 27×9 mm.  
A human figure wearing a straight sword, a short-sleeved tunic, and long pleated trousers appears before a fire altar. The altar is approached from the other side by two similarly clad, but smaller, figures, who do not wear swords. Below this group appears a line of Pahlavi inscription.
625. Lapis lazuli. Flat seal with a convex base. 21×18×7 mm.  
The bust of a beardless man with a mustache is very carefully cut. Behind him appears a heraldic sign or monogram; before him, a Pahlavi inscription.
626. Chalcedony, discolored by heat. Pyramidal seal with a slightly convex base, rectangular with rounded corners. 13×8×21 mm.  
A nude figure leans against a column which supports an indeterminate object. The figure holds an unrecognizable object before him.
627. Steatite. Scarab. 20×15×8 mm.  
A chain of coils borders an elongated oval containing Egyptian hieroglyphs. A single line forms a border around the edge of the base. 12th dynasty.
628. Steatite. Scarab. 26×18×12 mm.  
An endless hook border frames Egyptian hieroglyphs. A single line around the edge forms a border. 12th dynasty.

## 80 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

629. Steatite. Scarab. 17×11×6 mm.  
The design consists of a twist with looped ends. At each side stands an Egyptian hieroglyph. 13th–16th dynasty.
630. Steatite. Scarab. 16×12×7 mm.  
Continuous coils symmetrically arranged form the design. Two Egyptian hieroglyphs are inserted near the middle. 12th dynasty.
631. Steatite. Scarab; back partly broken off. 16×13×8 mm.  
An endless hook border encircles an oval containing Egyptian hieroglyphs. 12th–16th dynasty.
632. Steatite. Scarab. 22×17×11 mm.  
Interlaced twists form the design. 13th–16th dynasty.
633. Steatite. Scarab. 15×10×7 mm.  
The symmetrical design consists of two coil patterns, each ending in a lotus blossom. 13th–18th dynasty.
634. Steatite. Cylinder seal. 22×7 mm.  
The design is a cartouche containing an Egyptian royal name in hieroglyphs. 12th dynasty.
635. Dark blue paste. Cylinder seal. 23×8 mm.  
The surface is covered with an Egyptian hieroglyphic inscription. 12th dynasty.
636. Steatite. Cylinder seal. 20×18 mm.  
A primitive Egyptian hieroglyphic inscription occupies the whole surface of the seal. Predynastic period.
637. Steatite. Cylinder seal. 23×10 mm.  
Each of two striding human figures holds a serpent and is preceded by another serpent. A scorpion forms the center of the design. The borders at top and bottom each consist of three parallel lines. 18th dynasty (cf. style of No. 639).
638. Steatite. Cylinder seal. 20×12 mm.  
The design imitates a royal inscription in Egyptian hieroglyphic. 12th dynasty.
639. Light blue paste. Cylinder seal. 24×10 mm.  
An Egyptian king kneels before a standing deity. Over the king hovers the sun disk encircled by a uraeus serpent. Behind the king stands the god Horus as a falcon wearing the double crown of Upper and Lower Egypt. Behind him in turn stands Thoth as an ibis wearing on his head a horned disk in place of the appropriate moon disk and crescent. Before and behind the king is cut an Egyptian hieroglyphic inscription. There is a linear border at top and bottom. 18th dynasty.
640. Serpentine. Cylinder seal. 24×9 mm.  
The surface is completely occupied by an unintelligible inscription in misunderstood Egyptian hieroglyphic. 12th dynasty.
641. Steatite. Cylinder seal; part chipped off. 17×7 mm.  
The surface is covered with a royal inscription in misunderstood Egyptian hieroglyphic. 17th dynasty.
642. Serpentine. Cylinder seal. 15×8 mm.  
The surface is covered with an unintelligible Egyptian hieroglyphic inscription. 13th–16th dynasty.
643. Steatite. Cylinder seal. 25×8 mm.  
The surface is covered by a royal inscription in Egyptian hieroglyphic. 12th dynasty.
644. Steatite. Cylinder seal. 15×7 mm.  
A cartouche contains a royal name in Egyptian hieroglyphic. 12th dynasty.

645. Steatite. Cylinder seal; top broken off. 13×6 mm.

Two cartouches contain royal names in Egyptian hieroglyphic. 12th dynasty.

646. Steatite. Cylinder seal. 14×8 mm.

An unintelligible inscription imitating Egyptian hieroglyphic covers the surface. 13th-16th dynasty.

647. Grayish limestone. Cylinder seal. 44×26 mm.

Two lions are rampant and crossed. One is devouring a long-horned animal; the other, a short-horned animal. A second group shows a lion and a human-headed bull, rampant and crossed.

648. Limestone. Cylinder seal. 29×18 mm.

A seated deity, wearing what seems to be a dress made of goat- or sheepskin, holds a rope attached to a winged door standing on a recumbent bull which faces the deity. A standing bearded figure in a long pleated robe holds a rope extending from the other side of the winged door. Before the deity appear a crescent and an eight-pointed star. At the end of the scene is a tree.

649. Serpentine. Cylinder seal. 28×14 mm.

Two registers are separated by a single line. The upper register shows a small pedestal with a cross-shaped object above it; a winged disk; two bearded human figures in long garments, facing each other, each holding a small cup in one hand; the spear symbol of Marduk; and the wedge symbol of Nebo. The lower register shows a small walking horned animal before two small wedges, one standing on the other, and a group consisting of two such animals facing a tree which stands between them. On one side of the tree appears a rhomb and on the other side a fish. At top and bottom single lines form borders.

650. Serpentine. Cylinder seal or weight with a bore at the top only. 34×25 mm. 36.4 grams.

Crudely but very deeply engraved ornamental design.

651. Hematite. Cylinder seal; much worn. 24×12 mm.

A bearded god wearing a round cap, a short skirt, and a mantle has one hand pressed to his chest holding a weapon. He faces a second god, who wears a horned crown and a long garment. Between them are a phallic figure, a small "monkey," a fish, and a scorpion. Behind the long-robed god is a divine emblem above which is a crescent.

652. Hematite. Cylinder seal. 21×12 mm.

A bearded god in a long skirt open in front places one foot on a cluster of dots and holds in one hand a scepter consisting of a staff with five crossbars ending in small globes. He faces a second god, also bearded, who wears a long garment. Between them is a bee-shaped design. A small kneeling figure, an unrecognizable design, and a star-shaped object separate the second god from a bearded man with his back toward this god. The man wears a long garment and carries a small animal; below the animal is an unrecognizable design. In front of the man carrying the animal is another bearded figure in a long garment. These two approach a seemingly bearded god wearing a short dress, who swings a weapon above his head with one hand and holds with the other a two-pronged thunderbolt and a halter which is attached to a reclining bull on which he steps with one foot. Behind this god is a libation vessel.

653. Serpentine. Fragment of a cylinder seal. 33×16 mm.

At one fracture are seen the remains of a kneeling figure holding a bull (preserved completely) by its hind legs. Probably this figure holds on the other side a winged monster, of which part of one wing, the tail, and one hind leg are preserved. At top and bottom single lines form borders.

## 82 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

654. Reddish chalcedony. Cylinder seal; much worn. 31×14 mm.

A man wearing a conical headdress and a short skirt holds a bull by a horn and menaces it with an ax. Between the bull and the man appears a tree. Above the back of the bull are a crescent and two star-shaped designs.

655. Steatite. Cylinder seal; worn and cracked by heat. 22×13 mm.

Unrecognizable designs. At top and bottom single lines form borders.

656. Hematite. Cylinder seal. 18×11 mm.

Two seated human figures in long garments face each other. Each holds a crook in one hand. Between them appears an altar or pedestal, above which is an eight-pointed star. Three standing human figures in long garments appear in front view. At top and bottom single lines form borders.

657. Hematite. Cylinder seal. 26×13 mm.

A demon with wings and a bird's head faces two kneeling antelopes reclining tail to tail, their heads turned backward to face each other. Between them is a fish, and above them appear a disk with six small raylike protuberances and an outstretched human hand. At top and bottom single lines form borders.

658. Brownish limestone. Cylindrical object. 26×12 mm.

A panel with two lines of inscription.

659. Serpentine. Cylinder seal; much worn. 19×11 mm.

A man wearing a short skirt of Egyptian style attacks a rampant lion with a lance. A second man, similarly dressed, attacks the lion from behind. The lion is attacked from behind by a dog also. Between the back of the lion and the second man are a small bird and a branch-shaped design. At the end of the scene is a third man, upside down, who wears a short skirt with long fringe.

660. Banded agate. Fragment of a small tablet with rounded corners and edges. 21×11×8 mm.

Four lines of inscription.

661. Green jasper. Cylinder seal. Part of the original bronze setting remains in the perforation. 32×19 mm.

Two goddesses, each of whom wears an elaborate horned crown and a *kaunakēs* and has both hands raised, are facing a panel with three lines of inscription.

662. Mottled jasper. Cylinder seal. 32×13 mm.

A beardless figure in a long garment stands with one hand raised before a panel with six lines of inscription.

663. Pinkish marble. Cylinder seal; much worn. 63×21 mm.

The surface is completely covered by eight lines of inscription and by a panel bordered at the top by a band showing a rhomb between two disks with small raylike protuberances and at the bottom by a line of inscription. In the panel appears a bearded man wearing a long garment and holding an oblong object, above which appears an unrecognizable object. Below his arm is a long-horned animal standing on its hind legs.

664. Chalcedony, discolored by heat. Cylinder seal. 47×20 mm.

A bearded man in a long, richly decorated garment, his beard and hair carefully dressed, holds a winged lion by its throat. The lion has its head turned backward, and its hind legs stand on a crosshatched, stepped object. Behind the man appear seven lines of inscription, of which the lowest one is very much worn.

Doubtful (cf. p. 10).

665. Lapis lazuli. Cylinder seal with convex sides and a very large lengthwise perforation. 53×15 mm.  
A panel with six lines of inscription.
666. Mottled marble. Cylinder seal. 26×14 mm.  
A bearded god wearing a kind of *kaunakēs* and a horned crown is seated on a decorated square stool. He is faced by a bearded man in a long garment. Between the two figures appears a small crescent, and behind the standing man are a small star and a large wedge on which are superimposed two smaller ones. At the end of the scene appears a panel with four lines of inscription.  
Forgery.
667. Mottled marble. Cylinder seal. 48×17 mm.  
A winged unicorn stands before a sacred tree. Behind the animal are a rhomb and a star, and beneath its wing is a cross. Beside the sacred tree are two lines of inscription. At top and bottom rows of deeply incised, crosshatched triangles combined with single lines form borders.  
Forgery.
668. Serpentine. Cylinder seal. 34×20 mm.  
A seated, bearded god wears a simple horned crown and what seems to be a goat- or sheepskin garment. From one arm, which he holds to his chest, two wavy lines protrude toward each side. His other arm is raised, and above it appears a fish. He is approached by a double-faced, bearded god wearing a simple horned crown and a long pleated robe and leading a bearded human figure in a long garment, who carries a small animal. Behind this figure appears a second human figure, similarly dressed but beardless and with the hair done in a different fashion, who carries a small basket-shaped object. Behind the seated god is an inscription.
669. Marble. Cylinder seal with a very large lengthwise perforation; partly broken off at the top. 36×30 mm.  
Two walking human figures are approaching a doorway. The first one wears an apparently diaphanous skirt and carries a long-horned animal. The second one wears a short skirt and holds a kind of garland with both hands. In the lower part of the space behind the second figure is a walking quadruped between two flowers; an exactly similar group fills the space above this.  
Forgery.
670. Steatite. Cylinder seal. 15×9 mm.  
An eagle holds an oblong object in each talon. On the lower part of the seal are two walking animals facing the tail of the eagle. In the space above their backs are a long-horned running animal and a triangle.  
Forgery.
671. Petrified shell. Cylinder seal. 34×20 mm.  
Four standing figures and one seated one all wear long garments.  
Doubtful.
672. Marble. Cylinder seal. 39×26 mm.  
Three large standing figures and one smaller one are accompanied by an inscription.  
Forgery.
673. Serpentine. Cylinder seal; much worn. 37×23 mm.  
Engidu wrestles with a lion, and Gilgamesh wrestles with a bull. In the remaining space is a flying eagle.  
Recut.

## 84 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

674. Serpentine. Cylinder seal. 30×15 mm.

A seated deity is approached by a second deity leading a man. Between the two deities are a crescent and a libation vessel. At the end of the scene is a panel with two lines of inscription.

Forgery.

675. Steatite. Cylinder seal; broken. 24×16 mm.

Two human figures face each other. Between them are two oblong objects, and behind each of them is a tree(?). In the remaining space appears a huge monster with a crescent above its back.

Forgery.

676. Petrified shell. Cylinder seal. 35×23 mm.

Engidu and Gilgamesh are each wrestling with a human-headed bull. At the end of the scene appears an empty panel above a small animal.

Recut.

677. Rock crystal. Cylinder seal. 22×12 mm.

Engidu is wrestling with a lion, and Gilgamesh with a bull which is attacked from behind by a lion. At the end of the scene are two signs, separated from a small short-horned animal by two short horizontal lines.

678. Calcite. Cylinder seal; much worn. 21×17 mm.

Two groups appear. Each consists of a human figure fighting a long-horned antelope which is attacked from behind by a lion, behind which appears a second human figure. A tree marks the end of the scene.

Forgery.

679. Petrified shell. Cylinder seal. 34×22 mm.

A man wearing a cap and a short skirt wrestles with a bull. A second short-skirted man, without a headdress, wrestles with an ibex; and Engidu wrestles with a lion.

Forgery.

680. Serpentine. Cylinder seal. 33×20 mm.

A hunter, bearded and wearing a short skirt, is attacking a lion which stands above a dead antelope. Behind the hunter is an attendant, also bearded and wearing a short skirt. Before the hunter appear signs of an inscription, and above the lion an ibex. The remaining space is filled with a grazing stag and a jumping ibex; a hornless animal below the stag and a fox or jackal below the ibex; and below those, an ibex and an ostrich with heads turned backward.

681. Calcite. Cylinder seal. 38×22 mm.

At the bottom of the scene appear a bull, an ibex, and a second bull, all reclining. Above one bull appears an eagle with outspread wings. Above the ibex appear a dagger or sword and a reclining horned animal with head turned backward; above the second bull are a jumping lion and a crouching ibex.

Doubtful.

682. Milky chalcedony. Cylinder seal with convex sides. 21×10 mm.

A lion is attacking a man carrying a lance; and a winged, bearded human figure wrestles with a lion, which is attacked from behind by a third human figure.

Forgery.

683. Serpentine. Cylinder seal. 28×19 mm.

Two human figures, seated on cross-legged stools, face each other. They drink through tubes from a large vessel which is standing between them. Above the vessel is a crescent. At the end of the scene appears a bee-shaped design.

Doubtful.

684. Petrified shell. Cylinder seal. 32×16 mm.  
Two human figures, seated on square stools, face each other. They drink through tubes from a large vessel which is standing between them. Above the vessel appears a crescent. At the end of the scene is a symbol.  
Recut.
685. Bluish chalcedony. Cylinder seal. 39×15 mm.  
A bearded man *en face*, with curled hair and a short skirt, holds a horse by its ears and swings a sword with the other hand. Above the back of the horse is a two-pronged thunderbolt.  
Forgery.
686. Light greenish chalcedony. Upper part of a cylinder seal. 25×13 mm.  
A bearded man *en face*, with curled hair and a short skirt, holds on each side a winged monster. A single line at the top forms a border.  
Doubtful.
687. Green jasper. Cylinder seal. 18×10 mm.  
A man rides in a chariot drawn by two horses which gallop over a fallen man. Above the heads of the horses is a vulture, and before them is a conventionalized tree.  
Forgery.
688. Steatite. Cylinder seal. 21×11 mm.  
Two human figures face each other, and two monsters face each other.  
Recut.
689. Steatite. Cylinder seal. 41×14 mm.  
Two standing winged human figures face each other. Between them is a sacred tree, and above it is a winged disk. At the end of the scene appear a crescent, seven dots, an eight-pointed star, and a small tree.  
Recut.
690. Marble. Cylinder seal with a very large lengthwise perforation and a conical upper part with floral ornamentation in relief. 52×40 mm.  
Eight quadrupeds are grouped in pairs about interlaced flowers.  
Doubtful.
691. Alabaster. Cylinder seal. 34×25 mm.  
An adoration scene before a king.  
Forgery.
692. Petrified shell. Cylinder seal. 46×16 mm.  
A representation in two registers with meaningless, unclear designs.  
Recut.
693. Serpentine. Cylinder seal. 28×17 mm.  
A seated deity, with feet resting on a bull, is faced by a bearded god on a dais. Behind the latter is a human figure in a long garment. Between the two deities appears a crescent with an inscribed globe, and between the second deity and the human figure are a comb-shaped design and an oblong object. At the end of the scene is a panel with six lines of inscription.  
Forgery.
694. Serpentine. Cylinder seal. 31×14 mm.  
A seated deity is approached by a human figure. At the end of the scene is a panel with three lines of inscription.  
Forgery.
695. Slate. Cylinder seal. 38×21 mm.  
A reclining bull is attacked by a lion. On the back of the bull appears a kneeling human figure holding a lance, and behind this figure is a bull's head.  
Doubtful.

### III NOTES ON DETAILS

#### DEITIES

##### ON ARCHAIC AND SUMERIAN SEALS

On No. 47 a bearded god or hero who has on his forehead a pair of horns with a plant rising from between them and who wears a goat- or sheepskin garment seems to be rowing a boat. The prow of the boat consists of the bust of a similar figure which is likewise rowing. Unbearded figures, less well executed, occur in the same combination on No. 48. The prow figure holds a branch. A small tree stands before the seated god or hero.

On No. 648 appears a seated deity wearing a goat- or sheepskin dress. The unrecognizable headdress—the surface here is chipped—is probably a simple horned one. In the field are a star and crescent. Before the deity is a recumbent bull supporting a winged door. The deity seems to hold this door with a rope, while a standing deity, dressed in a long pleated garment, holds it by a rope on the other side.

A bearded god, seated, wearing a simple horned crown and what seems to be a goat- or sheepskin dress, appears on No. 668. One arm is held to his chest, from which two wavy lines emerge toward each side. His other arm is raised, and above it appears a fish.

A double-faced god approaches the seated god on No. 668. He wears a simple horned crown and a long pleated garment and introduces a worshiper carrying a small animal.

##### ON SUMERO-AKKADIAN TO KASSITE SEALS

Deities distinguished by dress, attitude, attributes, or associated symbols (crescent, disk, etc.) are described first. Then minor deities, divine attendants, and deities without distinguishing features are listed.

**GOD WITH RAYS ON HIS SHOULDERS.**—One of the attacking gods on No. 153—bearded, wearing a simple horned crown with an undecorated triangular protuberance between the horns and a belt with a tail(?) attached—has four rays rising from one of his shoulders. On No. 154 the god attacking the nude god wears a simple horned crown and a tunic under a long skirt open in front and held by a broad belt. He carries a dagger. From his left shoulder rise four rays; from his right, three. A similar deity on the same stone, with three rays on each shoulder, is slaying a hero of the Engidu type (cf. p. 153).

**GOD CARRYING A "SAW."**—The saw-shaped implement has been identified by Prinz as the heavenly key and by Dombart as a saw (cf. p. 127). Its bearer nearly always steps upon a mountain. On No. 167 the unbearded god is emerging from the heavenly gate, the door of which is held open by a minor deity (cf. pp. 153–54). In his left hand the great god holds a "saw"; in his right, an oblong weapon. He wears a simple horned crown and a belt. No. 218 is typical for late Sumero-Akkadian and Babylonian times. The now bearded god, wearing an elaborate horned crown, holds a "saw" in his right hand. His left forearm is horizontal. On both wrists he wears bracelets. He is dressed in a short-sleeved tunic and a long skirt open in front and held by a broad belt. Nos. 188–89 are crude. No. 188 is unfinished, but it seems probable that the god stepping on the mountain was intended to carry a "saw" here as he does elsewhere. On Nos. 189 and 205 a "saw" is held almost vertically. On Nos. 182 and 217 a disk and cres-



cent appear before the god. On No. 252 the god carrying a "saw" is associated with a god who wears an elaborate horned crown surmounted by a crescent; on Nos. 217, 221, and 224, with the god wearing a round cap and carrying a mace; on No. 213, with the deity carrying the caduceus; and on Nos. 205 and 218, with both these deities. Other representations are found on Nos. 142, 192, 196, 198, 204, 206, and 250. On No. 220 a "saw" is carried by the god carrying a ring, and another is worn, stuck into his belt, by the thunder-god.

**GOD CARRYING A RING.**—This god, always bearded, appears in three different attitudes. On No. 180 he is seated on a throne which rests on a mountain symbol. Under his feet lies a bull. The god wears an elaborate horned crown; his *kannakēs* leaves one shoulder and arm bare. In his left hand he holds a scepter and a ring; his right arm is extended toward a worshiper who is pouring a libation before a vase-shaped altar. In the field before the god a cow is suckling her young. On the same cylinder appears the god wearing a round cap and carrying a mace. On No. 190 the god, dressed as on No. 180, stands holding a ring in his right hand; his left elbow is bent. Before him in the field appears a disk set in a crescent. On Nos. 220 and 225 the god wears an elaborate horned crown, a short-sleeved tunic, and a long skirt open in front and held by a broad belt. He steps upon a mountain. His right hand holds a ring; his left elbow is bent. Associated with him are the thunder-god and the deity who carries the caduceus. On No. 220 the god carrying a ring holds a "saw" in his left hand, pressed to his chest; the thunder-god, wearing a "saw" stuck in the back of his belt, holds a ring in one hand.

**GOD CARRYING A CROOK.**—On the worn and obscure cylinder No. 193 the seemingly bearded god wearing an elaborate horned crown and an "apron" steps upon a mountain. On No. 207 he is bearded(?) and probably wears a tunic under a long skirt open at the front. In both cases he holds in his right hand a crook and is accompanied by the god wearing a round cap and carrying a mace. On No. 226 a short-skirted god wearing an elaborate horned crown holds a crook in his right hand. With him appear the nude goddess, the god with a crescent, and a worshiper; each is carried by a short-horned animal.

**THE THUNDER-GOD.**—On No. 220 a bearded god wearing an elaborate horned crown, a short-sleeved tunic, and a long skirt open in front stands on a lion-griffin. In his right hand he holds a thunderbolt resting on his shoulder; in his left, a similar thunderbolt, a ring, and the monster's halter. An object appears to have been stuck into his belt behind, perhaps a "saw." With him are the deity carrying the caduceus and the god carrying a ring. On No. 652 (poorly engraved) the thunder-god seems to wear a tunic only. He steps upon a bull which he holds by a halter with the same hand with which he carries his thunderbolt; with the other hand he swings a weapon over his head. On the same seal is a deity carrying an elaborate scepter with cross-bars and globes. On No. 225 the thunder-god is dressed as on No. 220 (without the "saw") and is associated with the same gods; his position is like that on No. 652. On No. 249 the apparently beardless god stands on a bull. In his left hand he holds the halter and a thunderbolt; his right hand rests at his waist. He wears an elaborate horned crown and a long skirt, probably open in front. Before him appears the god wearing a round cap and carrying a mace. No. 255, though badly worn, shows the thunder-god dressed in a knee-length garment, holding a thunderbolt in his right hand.

**DEITY CARRYING THE CADUCEUS.**—On No. 218 this deity, face in front view as usual, steps, or perhaps stands, on a lion. The deity wears an elaborate horned crown from each side of which a ribbon falls to the shoulder, a short-sleeved tunic or jacket under a long skirt open in front and held by a very broad belt, a broad necklace, and bracelets. What seems to be the lower part of a tunic could also be short trousers. Over each shoulder, crossing in front, appear three bands. They probably are the straps of the two quivers, each of which holds three arrows. In the right hand is the caduceus; in the left, a sickle-sword. On No. 220 the face is in

profile. On No. 214 the deity does not hold the caduceus, probably owing to lack of space. On No. 213, where the figure is a crude later addition, this deity is associated with the god carrying a "saw"; on Nos. 214-16, with the god wearing a round cap and carrying a mace; on Nos. 205 and 218, with both of those deities; and on Nos. 220 and 225, with the thunder-god and the god carrying a ring.

**GOD WEARING A ROUND CAP AND CARRYING A MACE.**—This god appears with the Amorite invasion of southern Mesopotamia toward the end of the 3d millennium B.C. His dress shows many minor divergencies, but he almost always carries a mace. His appearance on No. 218 is typical. There he is bearded and wears a round cap and a sleeveless tunic held by a belt. A short mantle is tucked into the belt in front, carried around to the back, and then thrown over one arm and shoulder from behind. He holds the loose end of this mantle under the hand with which he grasps his mace just below its head. His bare arm, wearing a bracelet, hangs straight. Similar representations appear on Nos. 180, 193, 203, 205, 207, 214-17, 221, 224, 227, 232, 237-44, 246-47, 249, 254, and 266. On No. 205 he stands on a dais. On Nos. 144 and 228 the cap is pointed; on No. 236, a seal of similar style, the pointed cap is horizontally banded, and the god lacks mantle and mace. On No. 183 (a "Cappadocian" cylinder?) the cap is perhaps pleated. Nos. 202 and 234 show cylindrical varieties of the head-dress, in the latter case perhaps due to the slipping of the engraver's tool. A misrepresentation appears on No. 693 (a forgery),<sup>1</sup> where the god stands on a dais. Less clear representations of this deity are found on Nos. 191, 200-201, 212, 219(?), 229, 231, 245, 248, 251, 256, 259, and 651.

This god is frequently associated with the *kaunakēs*-clad goddess, who has both hands raised. Other associates are the god carrying a "saw," the god carrying a ring, the thunder-god, the god carrying a crook, the deity with a crescent, and some others. On Nos. 214, 227, 234, and 266 one or two smaller figures are associated with the god.

**THE NUDE GODDESS.**—This deity first appears on southern Mesopotamian seals at the time of the Amorite invasion. She is usually represented in front view, her hair falling in two large curls, one at each side of her face. Her legs are close together. It is not clear on the seals whether she holds her breasts or has her hands folded below them. Her figure is sometimes as large as those of her associates, sometimes smaller. She appears full size with the god wearing a round cap and carrying a mace on Nos. 243-44, 248, 251, 254 (where she was added later or left unfinished), 256, and 259; with the thunder-god on No. 255; with the deity with a star on No. 258; with two other deities and a worshiper on No. 226; with the small nude god on No. 261; and with an unidentified standing deity on No. 257. She appears in smaller size with the *kaunakēs*-clad goddess and the god carrying a mace on Nos. 246-47 and 249; with the god carrying the "saw" on No. 250; and before a worshiper on No. 252.

**DEITY WITH A STAR.**—On No. 199 a seated deity in a long garment holds a scepter surmounted by a star. On No. 258 a standing deity wearing a horned crown and a *kaunakēs* grasps a standard surmounted by a crossbar, above which is an eight-pointed star. On the other side of the standard appears the nude goddess. On No. 210 a star in the field is associated with a standing deity who seems to wear a *kaunakēs*.

**DEITY WITH A CRESCENT.**—Except where stated otherwise, the crescent appears in the field before the seated deity, who has one forearm horizontal and the other raised palm upward. Sometimes a bracelet is worn. The deity wears a simple horned crown on Nos. 114-16, 119, 122-23, 126, 130, 133, and 139 and is beardless except on Nos. 115, 130, 133, and 139. On No. 115 the deity holds a cup; on No. 139 an unrecognizable object, perhaps a goblet. The costume is usually a *kaunakēs*. On Nos. 114-16, however, the long garment is different; on No. 130 a mantle is worn. On No. 126 the deity holds a scepter supporting a crescent. An elaborate

horned crown and a *kaunakēs* are worn on No. 177, where the deity is beardless, and on No. 264, where the figure is bearded and holds a scepter supporting a crescent. On Nos. 179 and 181 the headdress is a round cap, the garment is a long mantle, and the bearded deity holds a cup. On No. 181 one crescent appears in the field before the deity and another on a standard behind the deity. No. 211 is too much worn to show details. Nos. 114 and 116 show a tree (on No. 116 a date palm) behind the deity.

Most of the standing figures of this crescent group are obscure, on account of careless cutting or wear, so that very few details can be recognized. All seem, however, to wear a long, pleated garment with a belt. On Nos. 144, 184, 223, 226, 251, and 259 one forearm is horizontal, and the other is raised. On No. 226 this deity, two others, and a worshiper appear, each supported by a short-horned animal. On No. 256 the deity holds a standard with tripod base and crescent top. On Nos. 202, 208, and 210 one forearm is horizontal, and the other is extended downward. The figure on No. 208 stands before a standard supporting either a bird with spread wings or a crudely engraved crescent decorated with ribbons. On No. 252 the deity is bearded and wears a *kaunakēs* and an elaborate horned crown topped by a crescent. One arm rests on his chest; with the other hand he holds a scepter surmounted by a decorated crescent. On Nos. 144, 256, and 259 this deity appears with the god wearing a round cap and carrying a mace.

**DEITY WITH DISK AND CRESCENT.**—The sun disk in a crescent regularly appears in the field before this deity. On Nos. 125, 129, 131, and 135 this deity is seated and wears a simple horned crown and a *kaunakēs*. On Nos. 129 and 135 he is bearded. The seated deity on No. 136 wears a round cap, a *kaunakēs*, and bracelets and holds a cup. On Nos. 173-74 and 178 also the seated deity holds a cup; he is bearded and wears a round cap, a long richly decorated mantle, and bracelets. On Nos. 194 and 268 the standing deity wears an elaborate horned crown and a *kaunakēs*; on No. 194 he is bearded. On No. 268 a tree stands below the disk and crescent.

**DEITY WITH A SPREAD EAGLE.**—This combination occurs on Nos. 117, 121, 124, 128, 132, and 140. The eagle is probably a *Sonnenvogel* (cf. p. 110). The deity, beardless except on No. 132, wears a *kaunakēs* and a simple horned crown, except for an elaborate horned crown on No. 140. On Nos. 117 and 140 bracelets are worn. On No. 132 the deity holds an unidentified object.

**OTHER DEITIES.**—A number of personages, appearing rarely in this collection, are almost certainly deities, although they cannot be positively identified as such.

On No. 151 four bearded personages are fighting one another. Three are nude except for a belt; the fourth seems to wear a short skirt. The seal is much worn, and few details can be recognized, but the figures are identified as gods by their simple horned crowns. No. 150 may have represented the same scene, but the surface of the cylinder is so badly worn that we cannot be sure of the details.

On No. 153 a bearded god wearing a simple horned crown with an undecorated triangular protuberance in the center and a belt with a tail(?) attached assists the god with rays on his shoulders (cf. p. 86) in sacrificing or killing another god on an altar or mountain. A similar figure, approaching the god with rays on his shoulders from behind, holds a staff or weapon to his chest.

The bearded god upon the altar or mountain on No. 153 seems entirely nude. He wears a horned crown with a decorated triangular protuberance. On No. 154 a standing god wearing only a girdle and a simple horned crown with a decorated triangular protuberance is being stabbed. A mace seems to have slipped from his hand (cf. "Mythological Scenes," p. 153).

On No. 154 a bearded god wearing a simple horned crown and a tunic under a long skirt open in front and held by a broad belt steps upon a mountain. He holds one mace before him with his left hand and a second one by its head with his right hand.

On No. 127 a bearded god wearing a short garment and a simple horned crown strides forward, one hand raised, the other carrying a sickle-sword which rests on his shoulder. Before him are a crescent and an eagle with outspread wings.

On No. 155 a bearded god wearing a short skirt and a round cap swings a sickle-sword above his head, threatening a man kneeling before him.

On No. 157 a bearded god wearing a round cap and a tunic under a long mantle holds one forearm horizontal; in the other hand he grasps a sickle-sword. A similarly dressed god seems to be killing a human figure.

On No. 163 is a god, nude except for a girdle and a round cap. Before him is a crescent; behind him, a lion-griffin carrying a staff with a short crossbar at the top.

On No. 176, worn and obscure, there seems to be a seated deity holding a staff.

On the roughly cut cylinder No. 195 a deity in a long garment open in front steps on a recumbent animal with human head. This deity, assisted by a smaller figure of the Engidu type, carries a sun(?) symbol on a standard.

On No. 227 a standing deity wearing an elaborate horned crown and a *kaunakēs* has one forearm horizontal and holds with the other a staff which seems to rest on the back of a small bull. At the top of the staff is a short crossbar.

On No. 204 a standing deity wearing a *kaunakēs* has one forearm horizontal and holds a staff with the other hand.

A deity carrying a scepter with crossbars and globes appears on Nos. 195 and 652, both of which are rather crudely engraved in similar style. No. 195 shows the deity seated on an animal. On No. 652 the deity with the scepter wears a long skirt open in front and steps upon a mountain; the thunder-god appears on this seal.

On No. 168 (cf. pp. 5-6), a cylinder of very peculiar style, a seated deity in a long garment holds a vase from which spring streams of water.

On No. 165 (cf. p. 5) a seated deity dressed in a *kaunakēs* holds a pitcher in one hand; the other forearm is horizontal.

On No. 183, perhaps a "Cappadocian" cylinder, a seated deity wearing a *kaunakēs* and a pleated round cap holds a goblet in one hand; the other forearm is horizontal.

The personages who follow are probably minor deities. They appear rather frequently on these seals. After them, some divine attendants are described, and then the deities without distinguishing features.

THE INTRODUCING GODDESS.—This minor deity appears in the "introduction scene," very common especially on Sumero-Akkadian cylinders. The goddess usually leads a worshiper by the hand to a seated or standing deity. Her free hand is lifted with palm up. On Nos. 114 and 116 she wears a simple horned crown and a long garment. No. 116 is unusual in that the personage led by the hand seems to be a third deity, for he wears a simple horned crown; the worshiper follows without being held by the hand. On Nos. 117, 119-21, 124, 126-29, 135, 137, 141, 143, and 171 the introducing goddess wears a simple horned crown and a long vertically pleated mantle fastened over one shoulder and leaving both arms free. On No. 118 no head-dress appears. On Nos. 122 and 130-31 bands seem to be crossed on the chest. On Nos. 123, 125, 132-34, 136, and 139 the goddess wears a simple horned crown and a *kaunakēs* which leaves one arm uncovered. The figure on No. 140 is similar, except that the horned crown is elaborate. The scene on No. 138 is unfinished. Nos. 142 and 145 are so badly worn that no details of costume can be seen.

THE *Kaunakēs*-CLAD GODDESS.—This goddess, with both hands raised, appears frequently in various combinations. She nearly always wears an elaborate horned crown to which is

attached a ribbon falling to the ground, a broad necklace, and bracelets (e.g., No. 218). Her *kaunakēs* covers both shoulders and arms. She stands behind a worshiper on Nos. 173-74, 175 (worn), 177-80, 182-83, 191-93, 194 (broken), and 205-6. She stands before or behind a deity on Nos. 200, 203, 212, 214-15, 217-18, 221, 224, 231-32, 234, 237-47, 249, 254, 265-66, and 271. Her principal association is with the god carrying a mace (cf. p. 88). She is alone on Nos. 230, 233, and 235. On Nos. 254, 260, 262-63, and 661 she appears twice. On No. 273 her only associates are two small nude figures (heroes or demons). On No. 155 the figure of this goddess may be a later addition. The same goddess may appear on No. 190, though her hands are folded at the waist.

A goddess with both hands raised, but wearing a long vertically pleated mantle fastened over one shoulder and leaving both arms free, is found on No. 181. On No. 163 only a long belted skirt is visible on a similar figure.

**GODDESS WITH ONE HAND RAISED.**—A figure with one hand raised, the other forearm horizontal, may in some cases represent the *kaunakēs*-clad goddess, for the two are found in similar associations. She wears a long belted garment, often vertically pleated. She is found on Nos. 186, 189, 201, 207, 219, 228 (wearing a pointed headdress), 229, 245, 248, and 265. On No. 188 she wears a long decorated and girded skirt and is introducing a worshiper.

**OTHER MINOR DEITIES.**—On No. 180, behind the seated god who carries a ring, stands a goddess wearing a peculiar headdress and a *kaunakēs*. Her left forearm is horizontal; her right hand is raised. On No. 220, behind the thunder-god, appears what seems to be the same deity.

**SMALL NUDE GOD OR DEMON.**—The body of this being is usually (as on Nos. 190, 206, and 221) in front view, often phallic, with bent knees, hands folded, face in profile. He wears a flat round cap. On No. 148 two such figures, holding between them a staff supporting a crescent, seem to be running. On No. 162 the nude figure holds above his head a tray(?) on which appears a vase(?). On Nos. 177, 217, 226, and 651 the figure has one hand raised. On No. 261 such a figure is grouped with three emblems and the nude goddess. On No. 192 two nude figures stand one beside the other, upside down with reference to the rest of the design. One raises one hand toward the other, whose corresponding arm hangs down. The other forearm of each is horizontal. On No. 267 the nude figure is the same in size as the other deities. On No. 256 he is extremely small and appears above a crook which seems to rest on a crouching animal.

**ATTENDANT CARRYING A BATTLE-AX.**—Behind the seated deity, who is accompanied by a crescent, there appears on Nos. 123 and 179 an attendant wearing a short skirt and a round cap and carrying a battle-ax on his shoulder, while he lifts his other hand. On No. 130 his attitude is slightly different, and the ax is misrepresented. On No. 221 he appears as a later addition carrying an oblong weapon besides the ax. On No. 156 he stands behind a kneeling figure, who is threatened by another short-skirted personage. A very much worn human figure behind the seated deity on No. 145 may have represented the same personage.

**ATTENDANT CARRYING A BASKET AND PRESENTING A GOBLET.**—On No. 155 a beardless and apparently bald figure wearing a short skirt stands on a dais. In one hand he carries a basket; with the other he presents a goblet to a standing deity.

**ATTENDANT HOLDING A WING OF THE HEAVENLY GATE.**—On No. 167, where the god who carries a "saw" is seen emerging from the heavenly gate, a divine attendant holds the gate open. He wears a simple horned crown and a long vertically pleated skirt. Before the emerging god appears a similarly dressed divine attendant, his left hand at his waist, his right hand raised. On No. 648 a similarly dressed attendant (his headdress abraded) holds a rope attached to a winged door which rests on the back of a recumbent bull.

**DEITIES WITHOUT DISTINGUISHING FEATURES.**—Such deities occur as follows: seated, on Nos. 118, 120 (holding a cup), 134, 137 (holding a cup), 138, 170-72, 175, 182, 186, and 270;

## 92 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

standing, on Nos. 141, 143, 145, 209, 219, 257, 266-67, 269, and 651. On Nos. 145, 168, and 199 attendants stand behind seated deities. On No. 155 the standing god wearing a long skirt open in front holds no object identifying him; he may be either the god carrying a "saw" or the god with a ring. He is probably a later addition.

## ON "HITTITE" SEALS

The deities on seals of this group are not as stereotyped as those of earlier periods. Identifications are difficult chiefly because of the diversity of sources from which elements are drawn. Newly appearing deities are enumerated first, then those previously known or their derivatives.

**SHORT-SKIRTED GOD SWINGING A MACE.**—This god wears a pointed headdress with horns attached to the rim. His hair is dressed in a thick braid curled up at the end. He strides forward, swinging a mace over his head and carrying other weapons in his other hand. On No. 302 the other weapon is a lance. On No. 303 the god wears besides the short skirt a short-sleeved tunic. He strides across two mountains carrying in one hand a battle-ax and a downward-pointed lance. The scene on No. 310 is broken off above, but the end of the braid and the handle of an ax are preserved. On Nos. 324 and 326-27 he faces a winged deity. On No. 326 his left hand seems to be empty. On Nos. 324 and 327 one hand holds an ax, a sickle-sword, and the halter of a bull. On No. 339 a bull appears behind the god, who stands before a deity wearing a horn-and-feather headdress.

The god on No. 340 has no horns on his conical cap, wears no braid, and instead of swinging a mace holds a sickle-sword behind him and a downward-pointed lance before him.

**GOD CARRYING A BOW ON HIS SHOULDER.**—On two round seals with convex sides appears a short-skirted god carrying a bow on one shoulder. His other hand is clenched on No. 381; on No. 382 it holds a long object. Both seals bear some "Hittite" hieroglyphs.

**SHORT-SKIRTED WINGED DEITY.**—This deity wears a short skirt with long fringe. The headdress is often a feather crown with horns attached to the rim. On No. 324 a horned crown is worn. On Nos. 320 and 326 the right arm is raised, the left hangs down. On Nos. 322 and 325 the right hand holds a downward-pointed lance; the left arm hangs down. No. 310 (top lost) may have been similar. On No. 324 one hand rests on the chest, the other holds a downward-pointed lance. On No. 327 the right forearm is horizontal, the left holds an ax. On No. 328 the arms seem to be folded on the chest. The headdress (except the horns) is chipped off.

**MOUNTAIN DEITIES.**—Three such deities, each wearing a skirt resembling a mountain symbol, are included on No. 301. They are bearded and wear round caps with upturned brims. They carry objects representing most probably mountains. On No. 386 a god wearing a high conical headdress and a skirt in the form of a mountain symbol stands upon a stag. In his left hand he holds a double ax(?); in the other, lifted above his head, is another weapon(?). There may be a small mountain-god between two lions on No. 334.

**GODDESS WEARING A FEATHER CROWN WITH HORNS.**—This goddess, seen on Nos. 321, 324, and 339, seems to wear a long garment and over it a short mantle covering both shoulders. Her right forearm is horizontal, her left hand raised. On No. 321 she may be introducing a worshiper.

**BEARDLESS SEATED DEITY WITHOUT HEADDRESS.**—This deity usually wears a long mantle wrapped around the body and covering one arm. On No. 309 a *kaunakēs* is worn instead. On Nos. 304-5 the left hand holds a vase. On No. 306 the right hand holds a sickle-sword(?). On Nos. 309 and 319 one hand is raised.

**STANDING GOD WEARING A MANTLE.**—It is especially difficult to decide whether such figures are divine or human. In some cases a short skirt or the lower part of a tunic can be recognized

beneath the mantle. A round cap is worn on Nos. 297, 299–300, 311, 316, and 331; on Nos. 308, 321, 333–34, and 337 the headdress is high and conical. The deity is bearded on Nos. 299 and 331. The free hand is raised on Nos. 297, 299, 321, and 333–34. It hangs down on Nos. 331 and 337. On Nos. 308, 311, 316, and 321 the hand of the covered arm holds a sword; on No. 337, a crook with the curved end down.

**DEITY IN A CHARIOT.**—On “Cappadocian” seals Nos. 282 and 284 the figure in the chariot pulled by four animals is probably a god.

**DEITIES SHOWING EGYPTIAN INFLUENCE.**—On No. 320 a god wears the starched Egyptian kilt and the double crown of Upper and Lower Egypt. His right arm hangs down, his left hand is lifted.

On No. 323 the god Reshep wears a short skirt and a pointed headdress shaped like the crown of Upper Egypt, with a streamer seemingly attached to its peak and falling to his heels. As he strides, his right hand holds before him an oblong object, probably an abbreviation of a shield; his left hand swings a weapon above his head.

On No. 329 a small nude phallic figure, bow-legged, in front view, grasps the stems of two lotus blossoms to form a seat. Though the Egyptian god Bes is surely intended, at the same time the figure is comparable to the small nude god on the cylinders of the previous group.

The following deities from earlier periods are found on “Hittite” seals.

**GOD WEARING A ROUND CAP AND CARRYING A MACE.**—On No. 298 this god looks much as he did on the Babylonian cylinders (cf. p. 88), but on No. 301 he wears a long, richly decorated mantle. In both cases the *kaunakēs*-clad goddess appears before him.

**THE NUDE GODDESS.**—This deity (cf. p. 88) happens to be relatively infrequent in this collection. She appears with head and feet in profile, body in front view. Nos. 302 and 310 show her small, with hands folded below her breasts. On No. 329 she is of normal size; here she wears a “Phrygian” cap, her hair is braided, and she holds with both hands what may be a veil or a very diaphanous skirt.

**THE *Kaunakēs*-CLAD GODDESS.**—This goddess appears as before (cf. pp. 90–91), except that her elaborate headdress varies, probably because the artists were unfamiliar with the stereotyped representations of the southern Mesopotamian pantheon. She occurs on Nos. 297–303 and 308. On No. 308 her long dress is crosshatched.

**OTHER MESOPOTAMIAN DEITIES.**—On No. 280 appear the introducing goddess and a bearded deity, each wearing a simple horned crown and a *kaunakēs*. Between them is the sun disk in a crescent. Behind the seated god stands a bull altar.

Two deities in the upper register of No. 312 were apparently taken over from the southern Mesopotamian pantheon. One of them wears a horned crown and a long pleated skirt open in front. The second, wearing a horned crown and a *kaunakēs*, is seated. Between them in the field appear the disk and crescent.

A deity on No. 340 carries either a thunderbolt or a caduceus.

**DIVINE ATTENDANTS.**—Behind each of the seated deities on Nos. 305–6 stands an attendant deity wearing a long skirt. The attendant on No. 304 may be either a deity or a priestess. Similar attendants stand behind the two principal deities on Nos. 319–20. The one on No. 319 wears the horn-and-disk headdress of the Egyptian goddess Hathor. On No. 325 a bearded god wearing a round cap and a long garment stands behind a winged deity. His left forearm is horizontal; in his right hand he carries a crook with the curved end down. In scenes such as those on Nos. 315, 322, and 333 it is uncertain whether the attendants are divine or human. The attendant with a palm-leaf fan on No. 337 is probably a goddess.

## 94 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

**DEITIES WITHOUT DISTINGUISHING FEATURES.**—A bearded seated deity appears on No. 312, and a standing deity on No. 307. An unidentified "Hittite" god, probably carrying a mace, appears on the more worn side of No. 386.

Deities on Nos. 165 and 183, which may be "Hittite" ("Cappadocian"), are described on page 90.

## ON ASSYRIAN SEALS

On Nos. 397-99, 402, and 405-6 a bearded god wearing a long garment, but apparently no headdress, stands before an altar supporting a large vessel. In one hand he holds a cup, and with the other, a bow which rests on the ground. On Nos. 397, 402, and 405 he wears a straight sword. Perhaps the same bearded deity, holding a cup but no bow, is seated before such an altar on Nos. 403-4, and before a table-shaped altar on Nos. 441 and 447.

A bearded deity on No. 435 sits holding a battle-ax in the right hand and a mace in the left. The deity wears a long garment and a cylindrical headdress surmounted by a globe. On No. 437 the seat has a high back, and the deity is empty-handed.

On Nos. 440, 442, and 444 a standing deity wears a long skirt or mantle open in front with a tunic below it. Rays ending in globes project from a circle around the trunk. The deity on No. 442 wears a cylindrical headdress surmounted by a globe. On the conical seal No. 498 a standing deity dressed like the one on No. 442 is bearded; from a circle around his trunk extend four rays. On the conical Assyrian or Neo-Babylonian seal No. 509 the deity has eight rays.

On No. 444 stands a bearded deity wearing a long garment open in front with a short skirt below it. He carries an unstrung bow on one shoulder. Above the other shoulder appear traces of a design which may be another unstrung bow. One hand is raised; in the other he holds a maniple (cf. p. 139).

No. 445 shows a winged deity wearing a long dress and a cylindrical headdress and carrying in one hand a bifurcated object with a globe between the prongs. Four rays extending diagonally from near the shoulders have forked ends, each containing a small globe.

On the same cylinder, No. 445, a similarly dressed deity holding a small rectangular object stands on a scorpion.

On No. 446 a standing deity, similarly dressed and once more with a globe surmounting a cylindrical headdress, has a straight sword attached to the belt and carries a ring in the left hand.

## ON AN ACHAEMENIAN SEAL

The cylinder No. 457 shows below a winged disk a circle containing a human bust wearing a cidaris. The bottom of the circle widens to form a crescent, possibly indicating that the bust represents a moon deity. At each side appears a winged sphinx wearing a flat cap.

## HEROES AND DEMONS

## ON ARCHAIC TO "HITTITE" SEALS

**NUDE HERO OR DEMON.**—This figure should be compared with the "small nude god" described on page 91. The nude hero or demon appears regularly with his face in profile. He is sometimes bearded (e.g., Nos. 90-91), sometimes beardless (e.g., Nos. 77-79 and 83). He sometimes wears a girdle (e.g., Nos. 77, 90, 155, and 161). In early times he wears feathers on his head (e.g., Nos. 73 and 77-78), later a round cap (e.g., Nos. 161 and 214), and occasionally



other types of headdress (e.g., Nos. 90, 105, and 156). On "Hittite" seals he is regularly without a headdress.

On the older seals the nude hero or demon is often shown in contest with animals (cf. pp. 150-52). He fights with one animal on Nos. 73 and 82. He holds two animals, one on each side, on Nos. 76-78; on No. 76 he is kneeling. On Nos. 38, 74, 79, 83, 87-88, and 90-91 he holds two animals, one or both of which are attacked by other animals, which sometimes are attacked in their turn by animals or heroes. A second hero menaces one of the attacking animals on Nos. 74 and 87-88; it is a second nude hero, apparently a later addition, on No. 74 and Engidu on Nos. 87-88. No. 166 shows two lions crossed, with a nude figure at each side holding one lion by its throat and the other by its tail. On Nos. 40 and 112 a nude hero or demon attacks one of a group of fighting animals; on No. 40 he is kneeling. No. 107 shows two nude heroes or demons killing a bull. On No. 105 a nude girded figure wearing a simple horned crown assists Engidu in attacking a winged monster. On No. 109 a nude (or possibly short-skirted?) hero and a long-robed figure attack a monster. But the nude hero or demon is not always victorious. On Nos. 161 and 169 he is kneeling between a lion and a monster which threaten him. Sometimes, too, he is attacked by gods or demons (Nos. 155-56). On No. 157 a lion-headed demon is holding him upside down. A small figure, nude except for a girdle, stands before the *kauna-kēs*-clad goddess on No. 266, while a still smaller nude figure kneels on a dais before her. Two small nude figures appear upside down with reference to each other (feet together) on No. 214. Two similar figures stand one above another on No. 273.

"Hittite" seals showing nude heroes or demons are Nos. 289, 297, 317, 320, 323, 346, 348, 350, and 356. On only one of our "Hittite" seals (No. 289) do such figures wear headdresses. The three nude figures surrounding an altar on No. 317 may be priests or worshipers. On No. 297 the nude figure stands below a winged disk, on No. 320 behind a winged deity, and on No. 323 before a sacred tree. On No. 289 two nude figures hold between them a sacred tree. On No. 346 the figure kneeling before a winged sphinx has the fore part of an animal protruding from or from behind his right shoulder. On No. 356 he kneels behind a horned animal. No. 350 shows two kneeling figures back to back, each with an animal seated before and apparently threatening him. A nude phallic figure on No. 348 is being charged by a bull.

GILGAMESH.—A bearded hero with face in front view and curls on both sides of his head typifies Gilgamesh and will be so designated, though it is uncertain whether in all instances Gilgamesh himself is intended. His beard is carefully dressed and comes to a point in the middle. He is nude except for a belt or girdle with one fringed end hanging down. He appears in combat with two animals on Nos. 81 and 85. On No. 85 the bulls which he holds are human-headed. Gilgamesh in combat with a single animal is found on Nos. 92, 94-95, 97-98, 101, and 677. On the unfinished seal No. 93 two such heroes are shown back to back, but the animals were not engraved. On No. 97 one figure holds a bull and the other a lion. On Nos. 215-16 Gilgamesh (face in side view on No. 216) wrestles with Engidu instead of an animal.

Another typical scene shows Gilgamesh holding close with both hands a vase out of which two small streams are flowing, one at each side, into vases standing on the ground. On No. 134 his figure is a later addition, carelessly engraved. No. 204 does not show the vase, and the streams are simply rows of dots. On the inverted part of No. 144 Gilgamesh stands in the same attitude, but without a vase, associated with Engidu. On No. 146 Gilgamesh appears twice, once upside down. No. 149 shows him kneeling, hands pressed to chest, again in company with Engidu. On No. 225 deities as well as Engidu appear with him. On No. 217 his figure is small in comparison with those of the accompanying deities.

"Hittite" seals Nos. 284, 299, 336, and 345 also show Gilgamesh. No. 284 has two kneeling heroes of this type holding between them a staff (cf. No. 148). From their foreheads pro-

trude horns instead of the usual curls, which the "Cappadocian" artist may have misrepresented. On No. 299 streams spring from one shoulder of Gilgamesh. No. 336 shows Gilgamesh holding to his breast a vase, indicated by three small globes, from which streams fall to the ground. (Compare the technique of this seal with that of Babylonian seal No. 204.) The design on No. 345 groups four kneeling Gilgamesh figures within a circular border of interlaced bands. Each holds a vase in one hand and with the other grasps the wrist of the hero before him.<sup>1</sup>

**ENGIDU.**—The hero Engidu, half bull and half man, with horns protruding from his human head, is often associated with Gilgamesh down into Babylonian times. It is uncertain whether figures of this type are always intended to represent Engidu. On the earliest cylinders he is beardless and sometimes wears feathers on his head. Later he is bearded, his face usually in front view, and has bull's ears (e.g., No. 225). When his face is in profile his hair falls down his back in a pigtail (e.g., No. 103). He always wears a belt. Engidu wrestles with Gilgamesh on Nos. 215–16. He appears in combat with animals or monsters on Nos. 73, 81, 83–84, 86, 88, 92, 95–96, 98, 101, 103, 105, and 677. The groups on Nos. 84 and 86 are repeated antithetically. On No. 113 Engidu drives two animals before him. Nos. 87, 144, and 149 show him carrying a staff or standard, different in each instance. On No. 195 he assists a deity in carrying a staff with a sun disk on top; on No. 225 he assists the deity carrying the caduceus. Another Engidu figure on No. 225 holds a small animal in his arms. On No. 154 a mace seems to have slipped from Engidu's grasp as he succumbs to the attack of a god with rays rising from his shoulders.

**SHORT-SKIRTED HERO OR DEMON.**—Short-skirted heroes or demons are shown with face in profile, sometimes bearded (e.g., Nos. 96 and 103), sometimes beardless (e.g., Nos. 288, 337, and 342). A plumed headdress is worn on No. 102 and possibly on No. 103; a flat cap trimmed with a feather, on No. 80; and round caps, on Nos. 227, 285, 288, and 342. One figure on No. 285 wears a high conical headdress. On No. 96 the short-skirted hero wears shoes with up-turned toes. The three figures on No. 80 seem to wear sashes with ends hanging down.

The short-skirted hero wrestles with one animal on Nos. 96, 99–100, and 102–3; probably the same hero appears on the broken seal No. 94. On Nos. 252 and 283 a hero who may wear a short skirt holds a bull upside down and steps upon its neck. On No. 288 he holds an animal by its hind legs. On Nos. 80 and 89 the short-skirted figure holds two animals. Two similar heroes with daggers attack the animals on No. 80 from behind. Two girded heroes on No. 104, who may be nude or may wear short skirts, attack a lion. Two heroes in a similar scene on the damaged cylinder No. 108 may have been short-skirted. The long-robed hero on No. 109 is assisted by another hero who may be either nude or short-skirted. Two short-skirted heroes kill a bull on No. 357. On No. 342 two such figures, each holding a staff, kneel one at each side of a monster.

On No. 156 two short-skirted demons or deities threaten a kneeling nude figure.

A small short-skirted figure faces the *kaunakēs*-clad goddess on No. 234; two small figures on No. 227 stand one above another, like the nude figures on No. 273.

On "Hittite" seal No. 337 three small, short-skirted figures, demons or attendants, appear behind a standing deity or priest; the third is kneeling. Three short-skirted figures approaching a lion on No. 311 may be heroes. On No. 285 three short-skirted men seem to walk in procession. No. 294 shows four men in tunics(?) and short skirts, walking one behind another (cf. p. 155).

<sup>1</sup> The same motive appears on an Assyrian cylinder in the Metropolitan Museum of Art, New York; see its *Bulletin* XX (1925) 83 and Fig. 11 and Ward, *The Seal Cylinders of Western Asia*, Fig. 706. Cf. N. C. Debevoise in *RA* XXVII (1930) 138 for the history of this motive in later times.

**LONG-ROBED HERO OR DEMON.**—Long-robed figures attacking animals occur on Nos. 109 and 286. On No. 106 such a figure holds two horned animals, each attacked from behind by a lion. On No. 158 he is attacked by two lions. A pair of long-robed figures, facing each other below a guilloche, appears on No. 305. On No. 313 three small figures wearing long skirts follow a larger, short-skirted figure; on No. 360 appears a trio of full-sized figures whose skirts reach to their feet; and three similarly clad figures with abnormally large heads are grouped on No. 656. These groups of three are discussed under "Ritual Scenes" (p. 155).

**ANIMAL-HEADED DEMONS.**—The demons with animal heads (including those of lions, bulls, goats, and birds) are found mostly on "Hittite" seals. The only exceptions in this collection are Nos. 21 (archaic), 157 (Sumero-Akkadian), and 527 (Assyrian). No. 21 shows a demon with human body, a horned animal's head, and a tail, seated in human fashion and holding a mace-shaped object. Lion-headed human figures, wingless, appear on Nos. 157, 307, and 312; one with wings, on No. 329. A bull-headed human figure also is seen on No. 329. A human figure with a goat's head appears on No. 354; one with two goats' heads, on No. 359. Bird-headed demons occur on Nos. 288, 311, 354, 359, 361, and 657. Those on No. 288 are winged and hold between them an object which may be either a conventionalized sacred tree or a standard surmounted by a sun disk. Those on No. 361, also winged, hold a sacred tree. A similar figure on No. 657 is highly conventionalized. On No. 311 a bird-headed winged demon kneels at each side of a vase(?). On No. 354 appears a human figure with a bird's head and wings. On No. 359 appear two wingless demons with twin birds' heads. Fabulous creatures on Nos. 315 and 344, winged animal bodies with birds' heads, resemble demons represented on sculptures of Zencirli, Cerablus, and Tell Halaf.

**OTHER WINGED DEMONS.**—The winged long-robed figure on No. 311 is a female demon, possibly derived from the Egyptian goddess Isis. On Nos. 361 and 364, in connection with a sacred tree, there appears a conventionalized nude winged figure holding two animals by their hind legs.

#### ON ASSYRIAN AND LATER SEALS

The hero Engidu has survived into Assyrian or Neo-Babylonian times on cone seal No. 475 only, as far as this collection is concerned. He stands before a spear symbol which rests on a miniature ziggurat (cf. p. 114).

A bearded hero or demon frequently appears on Assyrian or Neo-Babylonian seals with animals or monsters. He regularly wears the typical Assyrian dress, consisting of a short-sleeved tunic, a short skirt, and a longer outer garment open in front. On Nos. 419, 423-24, 428, 499, 519, 653, and 664 he is without wings. On No. 428 he threatens a bearded, winged sphinx with his weapon; on No. 664, a winged lion; and on No. 519, a horned animal. On Nos. 419, 423-24, and 499 he holds a creature at each side of him. Probably the fragmentary seal No. 653 showed a similar scene, except that the hero was kneeling. A similar hero or demon, but winged, appears on Nos. 420-22, 425-27, and 518. He threatens a griffin on No. 426, a quadruped of some sort on No. 427, and a bearded sphinx on No. 518. On Nos. 420, 422, and 425 the winged demon holds two creatures. On the unusual seal No. 421 the winged demon is beardless. He kneels, holding with one hand the tail of a winged unicorn and with the other one of its forelegs. Rotation of the cylinder gives the impression that he is holding two creatures.

On No. 432 a nude female winged figure holds a bearded sphinx and a griffin.

On Achaemenian seals the king himself, as the hero par excellence, replaces the hero or demon in contests with animals. He is regularly dressed in Persian style and wears a cidaris. Examples are cylinders Nos. 454-55 and stamp seals Nos. 468-69 (cf. Nos. 465-67). No. 622 shows a man in typical Sassanian dress threatening a monster.

Outside of animal scenes winged demons appear on the Assyrian cylinder seals Nos. 418, 431, and 443 and on the Assyrian or Neo-Babylonian stamp seals Nos. 472, 500-501, 505, 507, and 512(?). On No. 418 two such demons kneel, apparently holding a sun disk represented by a rosette between them. The winged demon on No. 431 is a late addition. On No. 443 the demon seems to be fertilizing a sacred tree. A nude winged figure appears frequently on Sasanian seals. On Nos. 611-13 he carries a ring or wreath decorated with ribbons.

Human and animal combinations of still other sorts occur. On No. 513, an Assyrian or Neo-Babylonian stamp seal, is incised a demon who is fish below and man above. Scaraboid No. 527, of similar origin, shows an animal-headed demon (see above) behind a man. Each figure wears a short tunic and is armed. On North Syrian seals Nos. 543 and 547 an animal-headed demon appears; on No. 544, a centaur with branches. On No. 534, a late scarab probably from the same region, kneels the winged figure of the Egyptian goddess Isis wearing the headdress of Hathor.

## PRIESTS AND WORSHIPERS

### PRIESTS

Priests and worshipers cannot usually be differentiated. The only priests of whom I am sure are on two Assyrian seals. One, on No. 416, is ceremonially fertilizing a sacred tree; the other appears before a spear symbol (a later addition) on No. 431. In both cases they wear large fishskins; on No. 416 the skin only partially covers a long, vertically pleated garment.

The beardless man wrapped in a fringed mantle, carrying a crook, and presenting an animal to a seated deity on "Hittite" seal No. 309 may likewise be a priest (cf. p. 155).

Priestesses may appear on some "Hittite" cylinders. Each one wears a wig and a long skirt with a belt. The bottom of the skirt is fringed on Nos. 304, 307, and 338. What, if anything, covers the upper part of the body is not clear. On No. 304 the figure (in this case, perhaps an attendant deity) stands behind a seated deity; on No. 307, before a standing one. Such figures face each other on No. 338; one is wrapped in a mantle. On Nos. 164 and 312 a similar figure appears behind an emblem displaying two human heads, one above the other. On No. 340 a figure wearing the same type of wig and a *kaunakēs* stands before a deity carrying a caduceus or a thunderbolt.

### WORSHIPERS

A discussion of attitudes and acts of worship appears under "Ritual Scenes" (pp. 154-57).

#### ON ARCHAIC AND SUMERIAN SEALS

On Nos. 29-30 a series of seated figures may be worshipers. No. 56 may represent worshipers bringing a sacrificial animal to a shrine. On No. 668 a worshiper led before a deity carries a small animal in his arms, probably as an offering. I am inclined to see on Nos. 42 and 71 the ceremonial beating of a drum by either priests or worshipers.

#### ON SUMERO-AKKADIAN AND BABYLONIAN SEALS

In Sumero-Akkadian times worshipers appear frequently in symbolical "introduction scenes," where they are usually led by the hand toward a deity. The worshiper is usually beardless, bareheaded, and dressed in a long mantle wrapped around the body and covering one arm and shoulder (e.g., Nos. 117 and 131). The worshiper is bearded on Nos. 130 and 133, however. On No. 114 he wears what may be a flat cap with a feather and on No. 139 a flat round cap. On No. 116 the introducing goddess leads by the hand a human figure wearing a simple horned

crown, usually an attribute of a deity; a human figure wearing a flat round cap stands behind him, with one hand raised. On No. 138 two worshipers follow the introducing goddess.

Nos. 174, 177, and 205 are good examples of the worshiper's appearance later in this period. More often than on the earlier seals he wears a beard (e.g., Nos. 174-75, 194-96, and 205-6). His garment is regularly the mantle described above. Except on Nos. 173 and 178-79 he wears a round cap. On No. 200 he wears a *kaunakēs* and a round cap. On these later seals the worshiper stands directly before the deity: alone on Nos. 184, 198, and 211; followed by the *kaunakēs*-clad goddess on Nos. 173-74, 177-80, 182, 190-94, and 205-6. On No. 186 there may be two worshipers standing before the deity, although it is more probable that the second figure is a goddess (cf. p. 91). The worshiper carries a small animal as an offering on Nos. 194-96, 198-200, 205-6, 225, and 652. On No. 225 the worshiper is in the form of Engidu.

On Nos. 159-60 and 187 two worshipers wearing other types of garments flank an altar or symbol. Details of their heads are unrecognizable. On No. 253 a short-skirted(?) worshiper appears at each side of a large caduceus. On No. 226 a beardless worshiper in a long garment stands on a horned animal in a procession of deities on similar animals. On No. 222 several female worshipers wear long pleated garments, perhaps with sleeves.

#### ON KASSITE SEALS

For the most part the Kassite seals showing worshipers are badly worn. On No. 269 there seems to be a worshiper in a long garment, with one hand raised to his mouth and the other forearm horizontal. On No. 271 it is not clear whether the figure before the snake is a worshiper or a deity. On No. 272 there seems to be a worshiper in unusual dress before an altar. Other worshipers may appear on Nos. 274-76 and 662.

#### ON "HITTITE" SEALS

On "Cappadocian" cylinder No. 183 a worshiper, wearing a round cap and a mantle like those common on Babylonian worshipers, approaches a seated deity. The worshiper is followed by the *kaunakēs*-clad goddess. "Cappadocian" cylinder No. 280 shows one or two worshipers dressed in long garments being introduced to a deity. On No. 303, also "Cappadocian," the god swinging a mace is approached by a worshiper wearing a round cap and a long mantle over a short skirt, behind whom stands the *kaunakēs*-clad goddess. On No. 321 a female worshiper wearing a long garment and a cylindrical headdress with a long veil is introduced to a deity; she is followed by two small figures, possibly her children.

On No. 302 ("Cappadocian") two men, each wearing a short mantle and a high, conical headdress, approach the god who swings a mace. A worshiper wearing a round cap and a long mantle over a short skirt stands before a seated deity on No. 305. A similarly clad worshiper without a headdress appears before a winged deity on No. 325; before a winged demon on No. 315; before a god wearing a high conical headdress, a short skirt, and a mantle on No. 334; and before a short-skirted god with a conical headdress on No. 340. On Nos. 305, 315, and 325 the worshiper carries a small animal.

On "Cappadocian" seal No. 283 a worshiper wearing a short tunic and a flat round cap stands before a bull altar. No. 301, also "Cappadocian," shows a worshiper in a long garment pouring a libation before a vase-shaped altar which stands before a deity. Other "Hittite" worshipers stand before altars on Nos. 317(?), 330, and 392.

No. 285 ("Cappadocian") shows three, and No. 294 shows four, short-skirted human figures, who may be worshipers. Two of those on No. 285 wear round caps, and one wears a pointed headdress. The figures on No. 294 wear no headdresses. Groups of three figures, possibly pro-

## 100 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

cessions of worshipers, appear on Nos. 311, 313, and 360; they are described under "Ritual Scenes" (p. 155; cf. also pp. 96-97).

## ON ASSYRIAN AND LATER SEALS

The worshiper usually wears a long garment like that of the deity before whom he stands. On Nos. 397-99, 402, 405-6, 440, and 498 the deity is standing; on Nos. 401, 403-4, 407, 435, 437, and 447 the deity is seated. An offering-table appears frequently between the two figures. In many of these scenes the worshiper holds in the raised hand a fan-shaped object. In the other he may hold a maniple. On No. 407 an altar stands between two of the worshipers before the seated deity. On No. 437 a second worshiper appears beside a sacred tree.

The worshiper, wearing a long garment, stands before a divine seat which supports a symbol or divine emblem on Nos. 448, 470-74, and 476-97. He stands before a sacred tree on No. 499. On No. 429 two worshipers kneel before a sacred tree. No. 521 (North Syrian) shows a worshiper pouring a libation before an altar on which stands a vase. On No. 528 two worshipers stand before an altar.

The one Sassanian seal (No. 624) belonging to this group shows two worshipers before a fire altar.

## HUMAN FIGURES, HEADS, AND HANDS

Human figures as such are not enumerated here, as most of them are listed as deities, heroes, demons, priests, or worshipers. Archaic seal No. 20 is in the form of a squatting human figure resting his head in his hands.

A human head, perhaps with symbolical meaning, appears on No. 216 below the caduceus carried by a deity and on No. 342 between two lions. Human heads on emblems appear on "Hittite" seals Nos. 164 and 312. A frieze of human heads appears in the lowest register on No. 312.

On Sassanian seals busts of men or women appear frequently (e.g., on Nos. 614-21, 623, and 625). On No. 616 the bust rises from a pair of wings. On Nos. 617-19 and 621 the upper part is in each case bordered by a Pahlavi inscription; on No. 623, by degenerate Greek letters. On No. 620 the upper part is surrounded by a kind of wreath. No. 625 shows in front of the head a Pahlavi inscription and behind it a symbol or monogram.

Human hands appear on Nos. 352, 358, 362-63, 554, 610, and 657, probably as symbols, or, perhaps more correctly, as magical designs against the evil eye. Human hands hold long vertical objects on No. 386. On No. 343 a vulture is shown carrying a human hand in what seems to be a war scene.

## ANIMALS AND MONSTERS

## ANIMALS

The animal representations on these seals are in the great majority of cases to be considered as symbolical or magical, not as representations of actual animals. Many of the animals appear in human attitudes (cf. p. 158).

## MAMMALS

The various kinds of antelopes, gazelles, and mountain goats which appear very frequently on seals of all periods are not enumerated here. Heads of such animals appear on Nos. 77, 79 (bull?), 303, 338, 373, 446, and 530. Two seemingly horned animals with peculiar tails appear on Nos. 217 and 415.

**BEAR.**—On Sassanian seal No. 556 a walking bear appears.

**BULLS.**—Archaic seals Nos. 12–17 are in the form of a reclining bull.

Bulls in contest with lions appear on Nos. 111 and 378. On No. 297 a bull charges a lion. A bull and a lion are rampant and crossed on No. 538. A fine design of two bulls fighting each other, while vultures sit on their backs, is seen on No. 345. Gilgamesh is seen wrestling with a bull on Nos. 81, 92, 95, 97–98, and 677. On No. 101 Engidu wrestles with a bull. On Nos. 94, 96, and 99–100 a short-skirted hero is wrestling with a bull. The same hero is killing a bull on Nos. 252 and 283. On No. 357 two such heroes kill a bull. No. 23, a small stamp seal of Mohenjo Daro–Harappa type, shows a walking bull. Other representations of bulls, usually standing or walking, appear on Nos. 60(?), 113, 120, 324, 327, 339, 348, 353, 357, 449, 452, 538, 654, and the doubtful seals Nos. 681 and 695. The bull on No. 120 seemingly stands on a low dais.

Bulls supporting a deity or a symbol appear on Nos. 184, 225, 227, 249, 314, and 652. On No. 180 and on the forgery No. 693 a recumbent bull serves as a footstool for a seated deity. A bull supports a step altar on No. 22, a winged door on No. 648. The bull appears as part of an altar on Nos. 279–80 and 283–84 (cf. pp. 118–19).

Heads of bulls appear as a frieze on No. 356 and as fill motives with symbolical meaning on Nos. 79(?), 302, 348, 355, 359, 446, and 695.

The “humped bull” is identified as a zebu (see p. 102).

**CAMEL.**—A camel appears on Sassanian seal No. 593.

**COWS.**—A very fine design of a cow suckling its young is found on Babylonian cylinder No. 180. On No. 535, a North Syrian scaraboid showing strong Egyptian influence, a cow is suckling her calf in a papyrus thicket.

**DOGS OR JACKALS.**—Archaic seals Nos. 18 and 19 are in the form of a jackal.

On No. 342 four dogs seem to chase a rabbit, and on No. 659 a dog attacks a lion. On the other seals of this collection the dog (or jackal) is seated. It appears behind a seated deity on No. 139; in the field between two deities on Nos. 194, 217, 224, and 236; before a sacred tree on No. 443; on a divine seat on No. 448; and opposite a scorpion-man on No. 515.

**FOX OR JACKAL.**—A fox or jackal appears on No. 680.

**HORSES.**—On Sumerian cylinder No. 41 a chariot is drawn by an animal which could be considered a horse. On Nos. 282 and 284 chariots appear, each drawn by four animals which are probably horses. On Nos. 341 and 343 are war chariots, each drawn by two horses. On No. 411 a man is riding a galloping horse, and No. 459 shows a hunter on a horse.

**LEOPARD.**—On No. 83 an animal which may be a leopard is attacking a stag.

**LIONS.**—Archaic seal No. 21 has the form of a lion's head.

The lion appears most frequently in scenes of animal contest or contests between heroes and animals. A lion in contest with other animals is found on Nos. 7, 40, 49–50, 72, 110–11, 149, 169, 288, 295, 297–99, 314, 345–46, 358, 378, 395, 410, 456, 592, 595, 647, 677, and 680; and as a later crude addition on No. 215. Two lions are rampant and crossed on Nos. 121, 282, 290, and 295; those on No. 290 have their heads turned backward. A lion and a bull are crossed on No. 538. Lions are held by eagles on Nos. 37 and 51. On Nos. 47 and 282 a lion is devouring an antelope or other horned animal.

A lion appears in contest scenes of heroes with animals on Nos. 38, 58, 73–83, and 85–91. On Nos. 92, 95–96, 98, 103, and 677 Engidu is shown fighting with a lion, whereas on Nos. 94, 97, and 101 Gilgamesh is fighting with it. A lion is shown in contest with other heroes on Nos. 99–100, 106, 112, 146, 162, 166, 354, 419, 454, and 467. No. 286 shows twice a group which consists of a hero wrestling with a lion. On Nos. 158 and 468 the hero fights with two lions. A lion is attacked by two heroes on Nos. 104 and 107–8. On Nos. 161 and 169 a lion and a winged monster threaten a kneeling hero. No. 350 shows a lion menacing a kneeling man,

## 102 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

whereas No. 344 shows a man with bow and arrow(?) menacing a lion. No. 459 shows a horseman menacing a lion. Nos. 147 and 659 show a hunting scene in which a lion is stabbed by two men. On No. 147 the lion is devouring a man.

On No. 48 a lion appears behind a boat in which a deity is seated. The apparently human head of the lion behind the boat on No. 47 is probably due to the cutting technique.

A lioness suckling her cub appears on No. 358.

A single lion appears on Nos. 308-9, 311, 363, 381, and 695 (a doubtful seal). On No. 311 it is approached by three walking men. A lion in an unusual position, its head turned backward, appears on Nos. 355 and 359. A lion is jumping on No. 681, a doubtful seal. A lion appears on either side of a large vulture or eagle on No. 301. Two lions facing each other appear on Nos. 300, 334, and 342. A procession of lions appears on No. 347.

The deity carrying the caduceus on Nos. 205, 213-16, 218, 220, and 225 is shown stepping on, or perhaps being carried by, a lion.

No. 73 shows two lions' heads in the middle register. A lion's head appears on No. 588 also. "MONKEYS."—These are discussed under "Monsters" (p. 105).

PORCUPINES.—An animal resembling a porcupine appears near the top of the cylinder on Babylonian seals Nos. 194, 207, and 266.

RABBITS.—This animal appears frequently on seals of the "Hittite" group, as on Nos. 304, 306, 308, 312 (second register), 315-17, 330, 333, 339, 344, and 452. On No. 342 a rabbit is being chased by several dogs.

STAGS.—Stags appear on Nos. 32(?), 59(?), 73, 83, and 386. Nos. 546 and 680 show a grazing stag; there is a branch above its back on No. 546. A recumbent stag appears on Nos. 572-74. On Nos. 572-73 it wears a ribbon.

ZEBUS.—The representation of a zebu is found on Nos. 299, 347, 353, 360, 456, 555, 564-70, 591-92, and 595.

## BIRDS

Most of the representations of birds are too small or too summarily engraved or too conventionalized to make it possible to recognize the different species. Species which can be recognized are listed under their respective names.

From the large general group of bird representations one type, which appears with a seated deity on Sumero-Akkadian seals, seems important enough to enumerate separately. It is found on Nos. 119-20, 124, 126, 128, and 170. On No. 141 a similar long-legged bird appears with a standing deity.

A bird is the only design on Nos. 578-81 of the Sassanian group. The other general representations, where birds appear in combination with various designs, are found on Nos. 4, 59-60, 148(?), 164, 272, 293, 297, 304, 306, 308, 314, 319-20, 322, 327-29, 332-33, 342, 344, 348-49, 351, 353, 365, 380, 396, 450, 452, 551, and 659. An object above the altar on Nos. 401 and 447 may be a bird or a fish.

Wings appear below the head of a peacock on No. 584; below the head of a griffin on No. 598; and below a human bust on No. 616.

DUCKS.—In late Assyrian and Neo-Babylonian times the seals themselves frequently had the shape of a duck. The head rests on the back, with a small perforation between the slightly looped neck and the body (e.g., No. 500). As this shape is familiar in larger stone weights of the same period, as well as of the Kassite period, it is quite possible that the seals were primarily used as weights and only secondarily as seals. Therefore the weight of each of these stones (Nos. 478, 500-501, 503-5, 507-10, and 512) is given in the Catalogue.

EAGLES.—This is the most easily recognized species of bird on the seals, although it is sometimes difficult to decide whether an eagle or a vulture is represented.



A design which appears usually on archaic and Sumerian seals shows an eagle holding an animal in each of its talons. This is a well known type, the so-called "coat-of-arms" of Lagash. Examples are found on Nos. 37, 39, 43-44, and 46-52. On No. 301 an eagle or vulture holds two human figures on whose backs appear lions. Variations appear on the doubtful piece No. 681 and on the forgery No. 670.

Another type of eagle shows the bird with outspread wings in the field before a seated deity. Here the eagle seems to be a *Sonnenvogel* (cf. p. 110). It is seen on Nos. 117, 121, 124, 128, 132, 140, and 185. Its character as a *Sonnenvogel* is clearly shown on No. 185, where it appears with two sun disks. On Nos. 127 and 141 the bird appears with a standing deity.

Other representations of eagles appear on Nos. 4, 45, 53-55, 86, 99, 129, 133(?), 147, 208(?), 229, 358, 362-63, 543, and 582-83. The crudely engraved eagle with outspread wings on No. 129 was apparently added later, in the space from which an inscription had been rubbed out.

FALCONS.—Birds which can be identified as falcons appear on seals which show an Egyptian influence. On Nos. 297, 318, and 348 of the "Hittite" group the bird seems to wear an Egyptian headdress; on No. 318 there are also two falcons with no headdresses. An Egyptianized seal, No. 639, shows the falcon as Horus, wearing the double crown. On Achaemenian seal No. 453 two falcon heads wearing the Egyptian double crown appear on top of a cartouche containing an inscription in Persian cuneiform.

IBIS (THOTH).—On Egyptianized seal No. 639 appears an ibis wearing on its head a horned disk in place of the proper moon disk.

GEESE OR SWANS.—Geese or swans appear swimming on Sumerian seal No. 118.

PEACOCK.—The head and neck of a peacock, with wings at the base, appears on Sassanian seal No. 584.

OSTRICHES.—Ostriches are certainly represented on Nos. 424 and 680. It is probable that ostriches are the birds shown on Nos. 59-60 and 287, but on some of these the great bustard may be represented.

VULTURES.—Though it is difficult to distinguish between eagles and vultures, the birds enumerated as vultures seem to show the decidedly long neck peculiar to this class. They are found on Nos. 297, 311, 317, 330, 345, 375, and 395. On No. 343 a vulture is shown carrying a human hand. A vulture or an eagle appears on No. 301.

#### SNAKES

Snakes standing on their tails, perhaps symbols, are shown on Nos. 124, 136, 145(?), 170, 175, 271, 366(?), 538, 543, 547, and 637. Some of these may be emblematic standards (cf. p. 141). Whether the zigzag line between the two antelopes in the upper register of No. 46 is a snake or a tree cannot be determined. The row of dots on No. 357 upon which one of the human figures is stepping may be a snake. Two intertwined snakes appear on Nos. 97 and 168. Uraeus serpents appear on Nos. 298, 310, 319, and 639.

#### FISH

On Nos. 437 and 440 fish appear as offerings on a table-shaped altar with crossed legs. On No. 266 a fish is carried by a small nude man, and another fish appears in the field. Other representations of fish are found on Nos. 25, 57, 169, 183, 192-93, 216-17, 229, 287(?), 303, 308, 328, 332-33, 351-52, 362-63, 365, 430-31, 433, 439, 441, 446, 551, 554, 651, 657, and 668. On the lower end of cylinder No. 445 appear a winged monster and a fish. A design on Nos. 401 and 447 may be either a bird or a fish.

#### INSECTS

ANT.—An ant appears on Sassanian seal No. 585.

SCARABS.—Seals Nos. 395, 528, 534, 537-38, and 627-33 are in the form of a scarab.

## 104 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

## SCORPIONS

Scorpions appear singly on Nos. 50, 60, 72, 77, 79, 107, 124, 126, 129, 147, 158, 170, 217, 333, 351, 363-64, 445, 554, 586-87, 637, and 651; in pairs on Nos. 120, 136, and 349. On No. 58 either a scorpion or a scorpion-man may be represented.

## OCTOPUS

An octopus appears on No. 358 ("Cypriote").

## MONSTERS

Representations which show an animal body with a human head or composite animals are treated as monsters. If the representation is half human, it has been listed under "Heroes and Demons" (pp. 96-98).

## MONSTERS WITH PARTIALLY HUMAN FORMS

**HUMAN-HEADED QUADRUPEDS.**—Behind the boat on No. 47 appears an animal which may have a bearded human head; but it is more probably a lion, the resemblance of its head to a human head being due to the technique in which the piece was cut. A bearded human-headed bull appears on Nos. 82, 84-85, 166, and 647, nearly always in contest scenes. On No. 195 a deity steps on a reclining quadruped with a bearded human head and a round cap.

**WINGED, HUMAN-HEADED MONSTER.**—A winged animal with bearded human head, wearing an elaborate horned crown, appears in front view on Babylonian seal No. 213. It may be a representation of a bird-man.

**SCORPION-MEN.**—On archaic seal No. 47 a scorpion-man is shown before a boat. On No. 58 it is not clear whether a scorpion-man or a scorpion is represented. On Assyrian seals Nos. 438 and 515 the scorpion-man is bearded and winged and wears a headdress; on No. 515 its legs and feet are clearly those of a bird.

**SPHINXES.**—The sphinx on these seals has a lion's body, winged or wingless, and a human head. On No. 348 there is a walking wingless sphinx. On No. 449 a hero steps on the back and head of a recumbent wingless sphinx. The other sphinxes in the collection are winged. On Nos. 314, 326, 331, 344-46, 348, 369, and 449 the sphinx seems to have no headdress. It wears a headdress on Nos. 292, 298, 310, 417, 419-20, 425, 428, 432-33, 457, 466, 516, 518, and 589-90. The headdress is a snake on Nos. 298 and 310. The sphinx seems to be bearded on Nos. 417, 419, 428, 432-33, 457 (one), 516, 518, and 589-90. The sphinx is held by a hero or demon on Nos. 419-20, 425, 428, 432 (by a female demon), 466, and 518. On some of the Assyrian seals the monster may be a *lamassu*.

## COMPOSITE ANIMALS

**WINGED LIONS.**—On No. 169 a lion and a winged lion or lion-griffin threaten a hero. On No. 451 a winged lion is shown before a worshiper. On No. 664 a winged lion is grasped by a hero as it steps down from a ziggurat.

**LION-GRIFFINS.**—A lion-griffin is a winged lion with bird's legs and feet. It stands behind a deity on Nos. 119 and 163. On No. 163 it carries a standard with a small crossbar on top. It is held by two heroes on No. 105. On No. 161 a lion-griffin and a lion threaten a hero. The monster threatening a hero on No. 169 may be a lion-griffin or a winged lion. On No. 220 a lion-griffin carries the thunder-god on its back. On Nos. 434 and 436 two of these monsters fight each other. A seated lion-griffin is carved on the lower end of cylinder No. 445, the perforation of the cylinder going through the middle of the monster.

**HORNED LION-GRIFFIN.**—On Achaemenian seal No. 455 the king-hero holds on each side a lion-griffin by a horn.

**GRIFFINS.**—A griffin is a winged lion with a bird's head. Pairs of griffins face each other on Nos. 298, 300, and 551; single griffins attack an animal on Nos. 288, 308, 325, and 357; single griffins appear seated, reclining, or walking on Nos. 299, 307, 313, 316, 321, 327, 338, 344, 350, 352, 377, 379, 452, 537, and 596–97. No. 426 shows such a monster being threatened by a hero. One of the monsters held by a nude winged female demon on No. 432 is a griffin. One of the animals held by the king-hero on No. 454 seems to be a griffin. No. 598 shows the head of a griffin with small wings at the base.

Animals which look like wingless griffins face each other on No. 334.

*Širrush* (NEW READING *Mushrush*).—On Nos. 484, 486, 489, and 491 this monster reclines on a divine seat and supports symbols or divine emblems. On No. 496 it supports a divine seat.

**UNICORNS.**—On Nos. 421, 449, and 469 winged unicorns are being held by heroes. Unicorns appear on No. 358 and perhaps on Nos. 408–9 also.

**WINGED HORSE.**—A winged horse is seen on Sassanian seal No. 571.

**CAPRICORN.**—A capricorn appears in the field near the top of the seal on Nos. 157, 190, 217, 242, 266, and 341.

**UNIDENTIFIED MONSTERS.**—Monsters which seem to belong to none of the foregoing categories are seen on Nos. 109, 148, and 342. The monster on No. 109 is being killed by two heroes. That on No. 148 appears behind two small nude men carrying between them a short staff supporting a crescent. A running monster appears on No. 342 between two kneeling men, each of whom holds before him a staff. No. 374 shows a winged monster with horns. Two winged quadrupeds on Nos. 511 and 514 cannot be further described. The fabulous creatures on Nos. 315 and 344 are described as demons (cf. p. 97).

#### DOUBLE-HEADED OR DOUBLE-BODIED MONSTERS

Double-headed composite figures consisting of human bodies with animals' or birds' heads are described under "Heroes and Demons" (p. 97).

A monster on No. 77 consists of two animal bodies united in the trunk of a man who wears two feathers on his head. In his hands he holds the animals' tails, which seem to end in animal heads. A long-horned antelope with two bodies but only one head appears above a guilloche on No. 289. On Nos. 390–91 a highly conventionalized design is shown; it may represent a double eagle.

#### "MONKEYS"

On seals of the Sumero-Akkadian period especially, small crouching figures appear between the worshipers and the deities or elsewhere in the field. They are probably some kind of demon or minor deity, and it is very improbable that they are even in the form of a real monkey. For want of a better description, however, I have called them "monkeys," but with quotation marks. They are found on Nos. 117, 125, 130, 147, 161, 163–64, 171, 173, 177, 184, 192, 194, 207, 210, 213, 215, 219, 226, 250–51, 256, 340, and 651. On the inverted part of No. 144 such a crouching figure holds before him a short staff and carries another on his head. No. 136 shows a figure in a similar position but resembling more a small monster supporting itself on its hind legs with the help of a staff.

Perhaps actual monkeys are shown on No. 450, where two such figures are shown eating from clusters of dates below a date palm.

## TREES AND SACRED TREES

If the representation of a tree is naturalistic, it is very difficult to make a distinction between an ordinary tree and a "sacred" tree. Probably all representations of trees on seals are in one sense or another "sacred" if they are not obviously in landscape scenes; and even the landscapes were probably mythological or symbolical, rather than actual profane scenes. Thus the representation on No. 414 may be considered as a profane landscape scene including a rather naturalistic tree (cf. p. 158). But the tree could very well be a sacred tree, or, as it is often called, the "tree of life," with the two animals drawn in an unconventional grouping (cf. p. 108).

Trees often appear at one end of the whole seal picture, so that, if the cylinder is rolled out a little more than once, the representation is framed by two trees; in some cases it may be, however, that the tree was intended to be *between* two scenes on the impression.

## TREES (FIG. 3)

The description and illustrations are arranged, as far as possible, typologically, regardless of the periods to which the seals belong. Even such a general classification is difficult to make, however, as there are many forms which could well be grouped under different sections.

**TREES WITH LEAVES.**—On No. 48 a small tree with leaves appears before a deity seated in a boat. Such a tree appears in scenes showing contests between heroes and animals on Nos. 89, 98, 101, and 103, and in a mythological scene on No. 153 which shows gods killing or sacrificing another god.

**"PINE" TREES.**—On No. 27 a pine-shaped tree appears before the doorway of a shrine. On Nos. 35–36 a similar tree appears before a boat. A tree rising from a globe appears on No. 38 in a scene which shows a contest between heroes and animals. The tree on No. 71 is behind two figures which stand before a drum. On Nos. 114, 397, and 399 the "pine" tree is behind a deity, and on No. 268 it is before a deity. On No. 253 the tree appears with two figures facing a caduceus. On No. 279 it stands before a bull altar. An animal kneels before such a tree on No. 413. A "pine" tree appears on two crudely engraved cylinders, Nos. 548–49. The object behind the small nude figure in the lower register of No. 348 may be a tree of this type. The small object behind the deity on No. 295 may be a "pine" tree or a palm-leaf fan (cf. p. 138).

**TREES WITH ROUNDED CROWNS.**—On a very well executed seal, No. 96, such a tree on a mountain separates two scenes of combat between a hero and an animal. On Nos. 402, 404–5, 406 (double tree), and 648 the tree appears at the end of a scene in which a deity appears. It is between a deity and a worshiper on No. 445 and between two animals on Nos. 414 and 649.

**PLANTLIKE TREES.**—Plants, probably trees, appear with a contest between a hero and animals on No. 454 and before animals on Nos. 368 and 577. Also plant-shaped but of a peculiar character are the design in the upper register of No. 348, where the tree appears with composite animals, and that on No. 412, in a hunting scene.

A design between the man and the bull on No. 654 seems to be a very simple tree. Designs which may be meant for small branches are seen in the field on Nos. 60, 378, 395, 536, 544, 546, and 659. The centaur on No. 544 seems to wave a branch similar to that in the field on the same seal. A small plant appears between the horns of the deity on No. 47. Representations of trees typical for Assyrian and Neo-Babylonian stamp seals are seen on Nos. 495, 499, 502, and 504. Whether such designs as those on Nos. 373 and 493 are really conventionalized abbreviations of trees or of flowers, it is impossible to say; that on No. 493 may represent a thunderbolt. Whether the zigzag line between the two antelopes in the upper register of No. 46 is a tree or a snake cannot be determined.

**PALM TREES.**—Actual date palms appear on No. 116 behind a seated deity; on Nos. 422 and 449 with a hero triumphing over animals; on No. 450 between two monkeys(?); and on No.

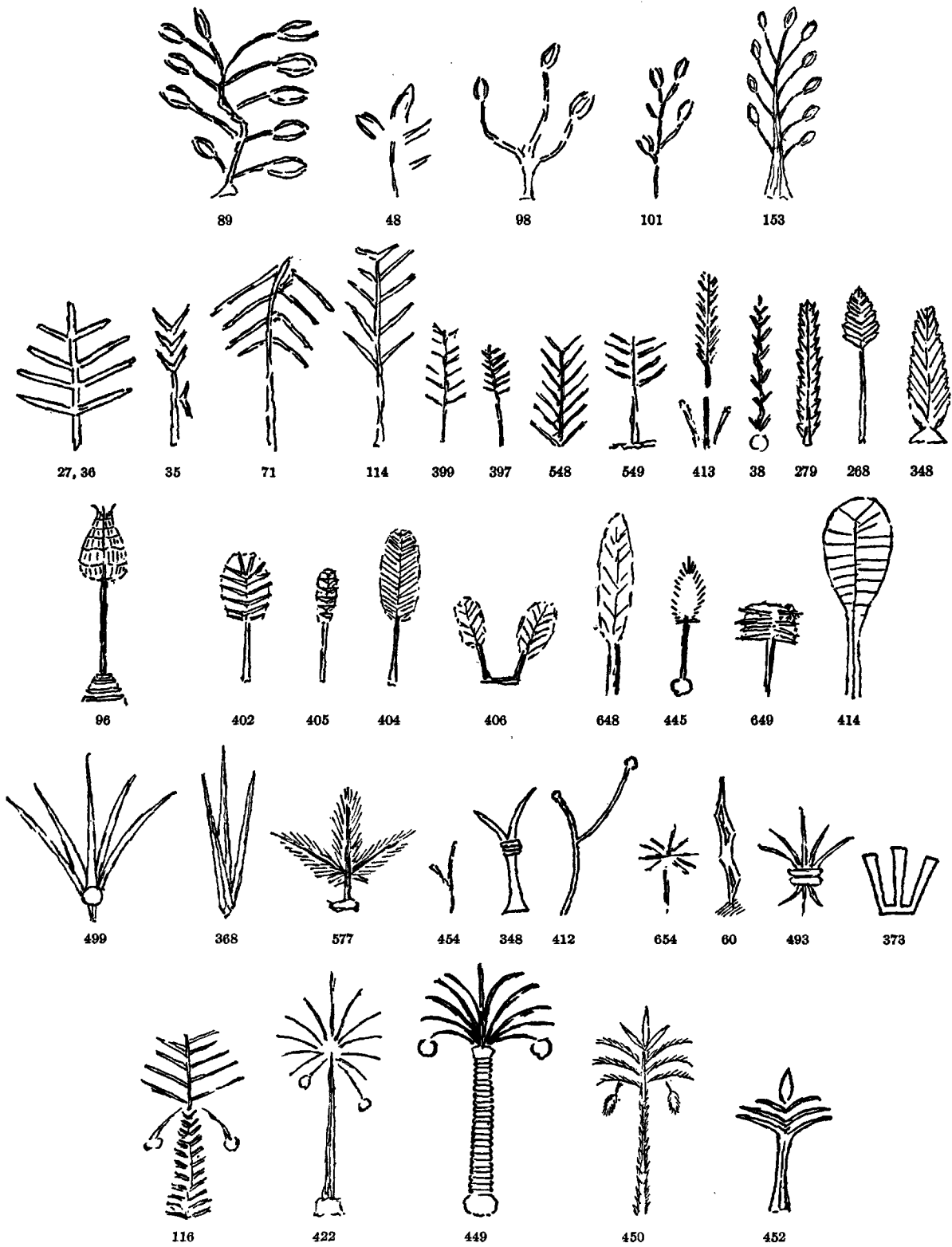


FIG. 3.—TREES

## 108 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

452 between two horned animals. It is from this type of representation that most of the conventionalized sacred trees are derived.

A palm leaf with what seems to be a cluster of dates on each side seems to be an integral part of the vase-shaped altar on Nos. 159–60 and 180 (cf. Fig. 11). No. 301 shows the palm leaf alone on the altar.

## SACRED TREES (FIG. 4)

Strongly conventionalized sacred trees appear mostly on seals of the "Hittite" and Assyrian groups. They are often flanked by two human figures or by animals. In several instances the sacred trees are represented in so conventionalized or abbreviated a form that it is hard to call them trees at all. Here, again, I have tried to arrange the descriptions and illustrations typologically, dividing them into five groups according to the material available on the seals of this collection.

A. On No. 416 a sacred tree rises from a vase which stands on top of a mountain. Above it a winged disk holds in its talons small vases (nearly worn away) from which fall streams of water. The tree is flanked by two personages. On No. 417 the tree appears between a horned animal and a sphinx, and on No. 458, between long-horned animals. Probably the object held by two demons on No. 288 is a very much conventionalized tree, although it may represent the sun disk on a standard.

B. On No. 311 an object which I consider a sacred tree, held by one man and faced by another, shows a form resembling the original palm tree. The same resemblance is seen in the trees on Nos. 318 and 323, seals which show Egyptian influence. This type of tree appears between two animals on Nos. 365 and 430, and between two kneeling figures on No. 429.

C. The sacred tree appears between two animals on Nos. 360 and 364, and between two winged sphinxes on No. 331. On No. 400 it is between two worshipers; on No. 443, between a demon and a worshiper; and on Nos. 437 and 522, before a worshiper. On No. 408 it appears before an animal.

D. Very much abbreviated and conventionalized is the form on Nos. 289–90, where the sacred tree appears between two human figures, and on Nos. 291–92 and 446, where it appears with animals. No. 129 probably shows a scepter with crossbars standing in the field, rather than a tree (cf. Fig. 26).

E. The sacred tree appears with animal-headed demons on Nos. 355 and 359; with deities on No. 326; and between winged figures on No. 361.

Designs at the bases of some of the palm trees and many of the sacred trees (e.g., Nos. 331, 355, 359, 365, 422, 429–30, and 443) may be meant for mountain symbols (cf. No. 416). An interesting combination is shown on No. 165 (cf. p. 140 and Fig. 25) where the sun disk, set in a crescent, appears on a support which is perhaps a conventionalized form of a sacred tree. That such a combination is possible is shown by the fact that very often the winged disk—another sun symbol—appears floating above the sacred tree, as on Nos. 400, 416, 429, 437, 443, and 499.

## FLOWERS (FIG. 5)

On No. 329 a flowering plant appears between a nude goddess and a winged demon. On the other side of the demon two stalks of a lotus plant are bent to serve as a seat for a figure resembling the Egyptian god Bes (cf. Fig. 13). On No. 535 a papyrus thicket shelters a cow and a calf. On No. 537 a lotus appears before a seated griffin. On No. 375 a small flower appears between a reclining mountain goat and an antelope. A flower-shaped design appears before a

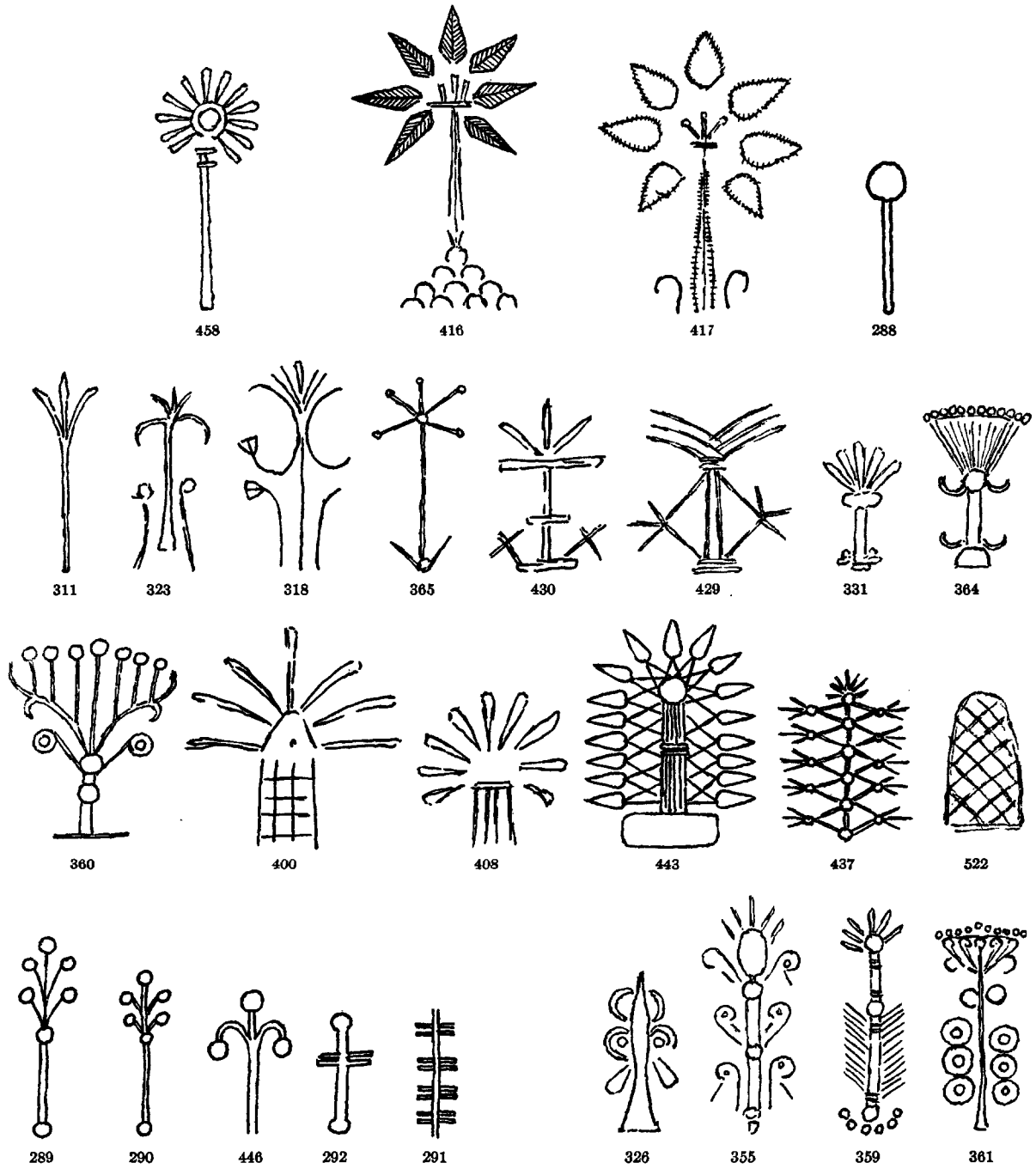


FIG. 4.—SACRED TREES

## 110 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

seated lion on No. 308. On No. 608 three conventional flowers are bound together by a large floating ribbon. A flowering branch on No. 609 is tied with a ribbon. A winged figure on No. 534 holds a flower in one hand. An object carried by a woman on No. 460 may be a wreath of flowers (cf. p. 144). On No. 301 mountain deities carry small objects shaped like flowerpots, but which are more probably mountains (cf. pp. 114 and 156).

Palmettes appear on the upper and lower borders of No. 457 and below the bust on No. 620. The rosettes within the single twisted line on No. 341 may represent real flowers (cf. Fig. 28). Designs on Nos. 373 and 493 may be conventionalized flowers (cf. p. 106). On No. 690, a doubtful seal, flower-shaped designs appear.

## SUN DISKS AND WINGED DISKS (FIG. 6)

The usual representation of the sun on glyptic objects of Mesopotamia consists of a disk inside which is a four-pointed star in which is inscribed a smaller disk. From the angles of the star four wavy rays extend toward the periphery of the large disk. Because of the small scale of the design, the sun disk assumed various forms when the seal-cutter could not, or would not, master his material. Thus the various representations of the sun disk are due largely to technical reasons. Several rosettes may represent sun disks, but we are sure of Nos. 195 (cf. Fig. 25), 224, and 252 only.

The sun disk very rarely appears alone, as on Nos. 185, 224, 354, and 357; it is usually combined with a crescent, as on Nos. 87, 125(?), 129, 131, 135-36, 144, 149, 173-74, 178, 182, 190, 194, 205-6, 220-21, 247, 252, 254, 266, 268, 280, 298, 303, 305, 312, 319, 331, 333, 536(?), 648, and the forgery No. 693. Nos. 312 and 648, however, may show stars rather than sun disks.

Nos. 149, 165, and 195, where the sun disk is part of a divine emblem, are described under "Divine Emblems or Standards" (p. 140). The object on No. 288 which we consider as a sacred tree may be a sun disk mounted on a staff (cf. Fig. 4). A sun disk set within a crescent on a low stand, seen on No. 217, is probably an emblem (cf. p. 146).

Representations of the sun in the form of a winged disk appear, as far as I know, only on seals of a relatively late period. Nevertheless I wish to recall here the representation of an eagle or vulture with outspread wings which appears frequently on Sumero-Akkadian cylinder seals. This seems to be decidedly a *Sonnenvogel* (cf. p. 103) and may have some connection with the development and origin of the winged disk. The arrangement of the winged disks in Figure 6 is typical. Cylinder seals Nos. 297, 308, 313, 352, and 354 belong to the "Hittite" group; Nos. 400, 416, 423, 429, 435, 437, 439, 441, 443, 446, and 649, to the Assyrian group; and Nos. 453, 455, 457, and 459, to the Achaemenian group. The winged disk appears on Assyrian or Neo-Babylonian stamp seals Nos. 476-77, 484, 499, and 528 and on North Syrian stamps Nos. 526, 529, and 534. The winged disk commonly appears above a sacred tree, as on Nos. 400, 416, 429, 437, 443, and 499.

## CRESCENTS

The crescent alone appears in the field on Nos. 36, 52-53, 73, 89, 107, 111, 114-16, 119, 122-23, 127, 130, 133, 144, 147, 152, 160-61, 163, 177, 179, 184, 189, 196, 198, 201-3, 211-12, 215, 222-23, 251, 259, 279, 294, 299, 302, 368, 377, 403, 411, 414, 419, 421, 424, 430, 433-34, 438, 444, 448, 451, 454, 469, 472-75, 479, 489-92, 494-96, 515-16, 521, 523, 534, 544, 556, 565, 575, 581, 594, 618, 623, 651, and on the doubtful seal No. 683.

The crescent frequently appears in combination with the sun disk (see above). Nos. 437, 477, and 526 show a crescent and a winged disk; No. 441 shows a crescent, a star, and a winged disk.



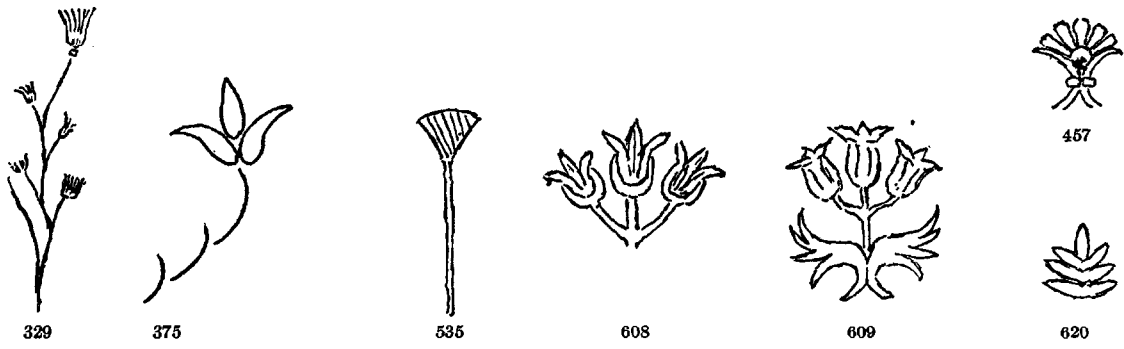


FIG. 5.—FLOWERS

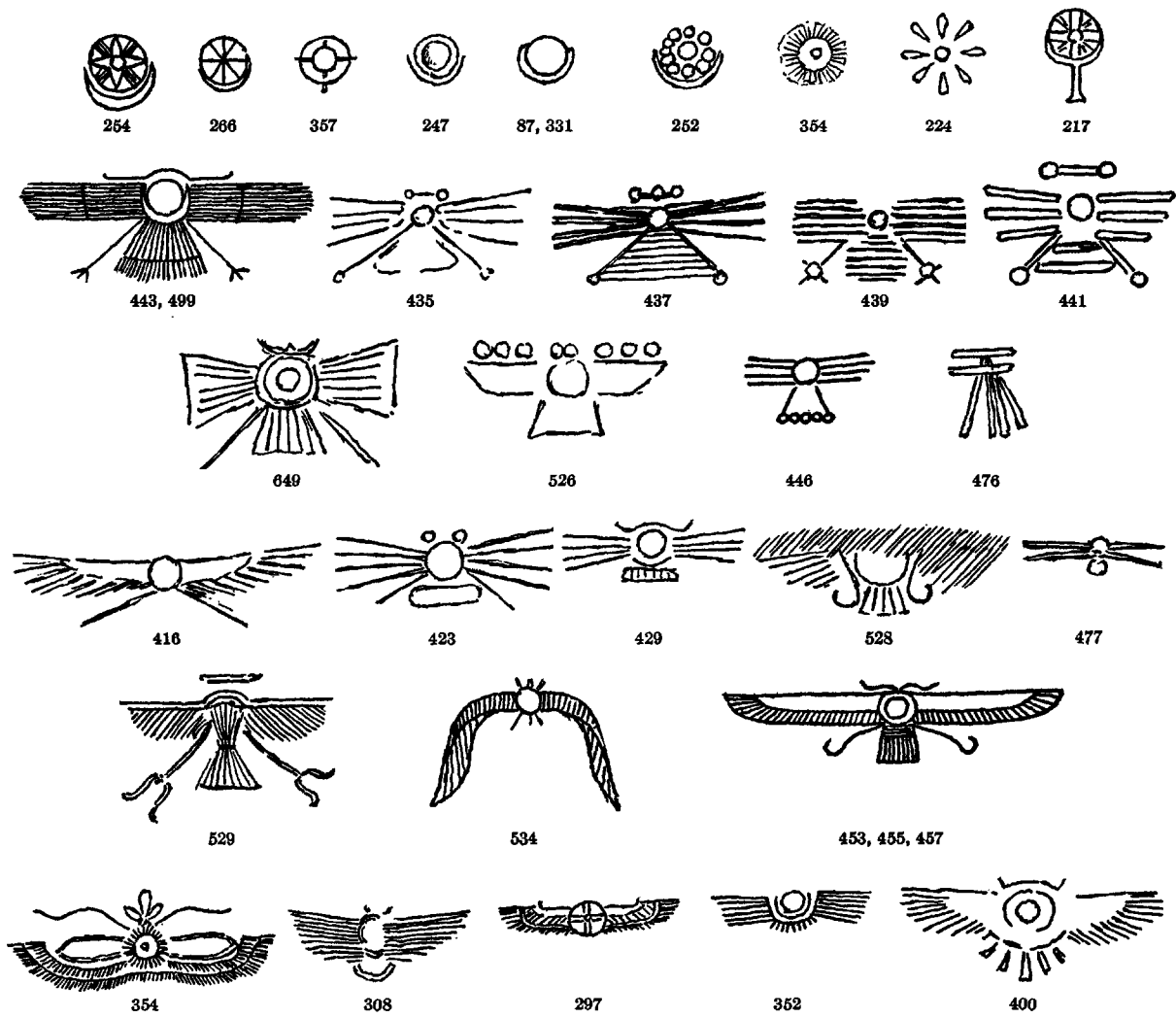


FIG. 6.—SUN DISKS AND WINGED DISKS

## 112 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

A crescent and a star appear in the field on Nos. 55, 88, 139, 181, 204, 210, 226, 405, 408, 410, 418, 426, 436, 440, 442, 493, 527, 572, 576, 604, 607, 619, 652, 654, and 666. No. 357 shows a crescent, a star, and a sun disk; No. 333 shows three crescents, a star, and the sun disk in a crescent. A crescent and the seven small disks representing the Pleiades appear on Nos. 409, 413, 435, and 504. On Nos. 415 and 447 are seen a crescent, a star, and the Pleiades; No. 446 shows these three designs and a winged disk.

A crescent mounted on a staff or shorter support is probably a symbol or divine emblem (cf. pp. 140 and 143). Examples are seen on Nos. 126, 148, 181, 187, 208(?), 252, 256, 261, 264, 428, 439, and 520. On No. 252 the crescent appears on top of a horned crown. On Nos. 598-600, and 603-6 the crescent appears with the Sassanian symbol.

On No. 457 appears a circle in the lower part of which rests a crescent. Above the crescent is the upper part of the body of a man who wears a cidaris. Above the circle is a winged disk.

## STARS (FIG. 7)

There are two common representations of stars. The first was produced by setting short lines across each other to give the desired number of points. This type appears on Nos. 53, 62, 87, 112, 139, 181, 193, 199, 210, 258, 272, 298, 329, 397, 399, 402, 405, 415, 426-27, 429, 441-42, 446, 476, 487, 493, 502, 510, 527, 572, 604, 607, 612, 617, 619, and 654.



FIG. 7.—STARS

The second common representation, a disk from which points protrude, appears on Nos. 29(?), 55, 204, 226, 317, 330, 333, 336, 357, 359, 362-63, 398, 404, 435-36, 439-40, 471, 481, 483, 485, 488, 522, 534, 551, 576, 652, 656-57, and on the forgery No. 666.

A type of star seen on Assyrian cylinder seals appears on Nos. 400, 408, 410, 412, 418, and 447. No. 445 shows a star which consists of a small dot in a circle from which points protrude. On Nos. 312 (upper register) and 648 there may be either a misrepresented sun disk within a crescent or a star within a crescent. No. 406 may show either a star or a cross-shaped design with rays in the angles (cf. p. 143). The rosette on No. 303 almost certainly represents a star.

A four-pointed star appears on No. 362. Six-pointed stars appear on Nos. 55, 62, 112, 357, 363, 398-99, 412, 415, 426, 436, 440-41, 445-46, 476, 488, 534, 551, 572, 576, 604, 607, 612, 617, 619, 652, 654, and 657. Seven-pointed stars appear on Nos. 29(?), 112, 181, 193, 199, 471, 483, 510, and 522. Eight-pointed stars appear on Nos. 53, 139, 204, 210, 226, 256, 258, 298, 303, 317, 329-30, 333, 336, 397, 399, 402, 404-5, 408, 410, 417-18, 427, 429, 435, 439, 442, 447, 470, 481, 485, 487, 493, 502, 524, 527, 656, and 666 (a forgery). A nine-pointed star appears on No. 359.

Stars are often associated with crescents (see above).

Stars as emblems or symbols appear on Nos. 81, 87, 112, 137, 199, 258, 272, and 510.

Seven small dots, the symbol of the Pleiades, appear on Nos. 200, 409, 413, 415, 435, 446-47, and 504. On No. 231 five large dots arranged vertically may have some connection with this symbol.

## MOUNTAINS (FIG. 8)

The usual representation of mountains in ancient Near Eastern art consists of several rows of scales, superimposed to form pyramids. In this collection such a representation occurs on No. 416. The representation of scales was technically possible only in large designs such as those on Nos. 416 and 386. On the latter a god wearing a scale dress is shown standing on the back of a stag. In this case the scale "dress" is to be considered as an actual mountain or a mountain symbol, rather than a dress. On small seals the scales were replaced by more easily executed designs. Thus on No. 303 there are two pyramids of small globes, on which stands the short-skirted god swinging a mace. On No. 301 globes represent scales on the dresses of three small mountain deities. No. 652 shows a god carrying a scepter with crossbars and stepping on a mountain which is represented by a cluster of dots. The mountain on cylinder seal No. 180, on top of which appears a seated deity, consists of two rows of small chevrons.

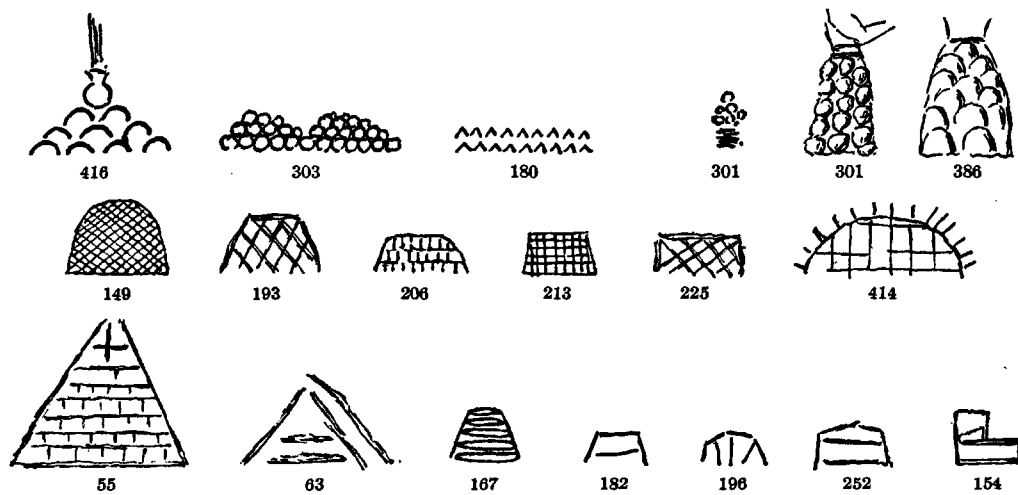


FIG. 8.—MOUNTAINS

Other abbreviated scale designs are crosshatchings (e.g., on Nos. 149, 193, 213, 225, and 414) and the design on Nos. 205-6, which shows two horizontal lines dividing the representation of the mountain into three bands, each subdivided by short vertical lines.

The shape of the mountain is triangular on Nos. 55 and 63, on which the scenes may be considered as landscapes. On No. 55 the mountain is represented by a large triangle subdivided by six horizontal lines, above the top one of which appear two crossed lines. On Nos. 96 and 167, likewise, the triangular mountain symbol is subdivided by horizontal lines. A tree grows on the mountain on Nos. 96 and 416. Designs of various shapes, appearing at the bases of palm trees and sacred trees on Nos. 331, 355, 359, 365, 422, 429-30, and 443, may represent mountain symbols from which trees are growing (cf. Figs 3 and 4). Mountain symbols of other shapes are shown on Nos. 149 and 414. On the former an animal appears to be seated on the mountain, and on the latter an animal stands on it.

On No. 167 the god carrying a "saw" steps upon a mountain. It is in this latter combination that the mountain symbol appears most frequently (Nos. 142, 182, 189, 192, 196, 198, 204-6, 213, 217-18, 220-21, 224, 250, and 252). On Nos. 193 and 207 the god carrying a crook steps on a mountain, and on No. 225, the god carrying a ring. The representation often becomes so conventionalized and abbreviated that the mountain symbol looks like a small footstool.

Small mountain deities on No. 301 hold objects which resemble flowerpots, but these are more probably small mountains (cf. pp. 110 and 156).

The step altars on Nos. 22 and 153 must probably be considered as mountain symbols (cf. p. 116). This interpretation is supported by No. 154, where a god carrying two maces is shown stepping on a two-stepped object which cannot be anything else than the representation of a mountain (Fig. 8). Since the scene is mythological, it is quite possible that the step altar on No. 153 should be considered an actual mountain rather than an altar.

Another form of mountain symbol is the *ziggurat*, which is an architectural symbol of a mountain (cf. p. 115). On No. 664 a winged lion is shown stepping down from a small *ziggurat* (cf. Fig. 9). On Nos. 429, 431, and 475 a spear symbol stands on a miniature *ziggurat* (cf. Fig. 27). The support of the emblematic standard on No. 439 may be intended to suggest a *ziggurat* (cf. Fig. 25).

#### WATER

No. 36 shows presumably a boat on a river. On No. 55 there may possibly be the representation of a river flowing past a mountain. The "river" is represented by an S-shaped line with short lines crossing it. A similar representation of a river appears on a vase from Maikop.<sup>2</sup> Here also, short lines are incised at right angles to the direction in which the river is supposed to run. Wavy lines on Nos. 54 and 66 may be ornamental derivatives of the river motive. On No. 118 four swans or geese are shown swimming in water represented by three horizontal, parallel wavy lines.

Small streams flowing from the vase held by a hero of the Gilgamesh type on No. 134 are indicated by two parallel wavy lines; on No. 204, by a row of small globes (because of the technique in which the engraving is executed); and on No. 336, by three parallel wavy lines. A stream is indicated by one wavy line springing from one shoulder of the hero of the Gilgamesh type on No. 299. Two wavy lines indicate streams flowing from a vase held by a seated deity on No. 168. On No. 668 streams are indicated by two parallel wavy lines. In the same manner two streams are shown emerging from a small vase held in each talon of a winged disk on No. 416. The streams fall into two vases at the base of the mountain supporting the sacred tree.

The fluid of the libation on No. 521 is indicated by one wavy line.

#### BUILDINGS AND PARTS OF BUILDINGS (FIG. 9)

Representations of buildings or parts of buildings on seals are rare, with the exception of a certain type of doorway on archaic seals. On these seals are representations of single or double doors with their frames, sometimes showing clearly the roof construction, as on No. 27. I think that there can be no further doubt that these are doorways of shrines and not of stockades or private houses. Cylinder seal A. 27 in the Louvre<sup>3</sup> shows such a doorway, with a divine standard like those on No. 22 of this collection (cf. p. 139). The representations of these doorways appear usually with animals before them, as on Nos. 24-25, 27-28, 56, 62, and "Cypriote" seal No. 365 (cf. pp. 155-56), but sometimes also with human beings, as on Nos. 37 and 42. It is possible that on No. 56 an animal is being driven or killed before a stockade.

One leaf of the heavenly gate is seen behind the god carrying a "saw" (cf. pp. 153-54) on No. 167. It is held by an attendant wearing a long skirt. This is the only representation of the door of heaven in our collection. The double doors of heaven, as shown on Sumerian seals of other collections, are well known. A winged door appears on the back of a recumbent bull before a

<sup>2</sup> *RA* XVII (1920) 115-16.

<sup>3</sup> Louis Delaporte, *Catalogue des cylindres, cachets et pierres gravées de style oriental* II Pl. 63.

seated deity on No. 648. A rope which seems to be attached to the winged door is held on one side by a seated deity and on the other by a minor deity.

On No. 407 is shown the gate of a city or fortress, before which a sacrifice is taking place. Beneath it there seems to be a stockade or an encampment. On Nos. 44 and 271 appear two very much worn designs which may represent parts of buildings.

A ziggurat seems to be represented on No. 664, where a winged lion is stepping down from a small, three-stepped pyramid, each step of which is individually crosshatched. This design may, of course, be the representation of a mountain, since the ziggurat is the architectural symbol of a mountain. The support under the spear symbol on Nos. 429, 431, and 475 seems to be a miniature ziggurat (cf. Fig. 27).

A design which appears on No. 46 may be a representation of a granary.

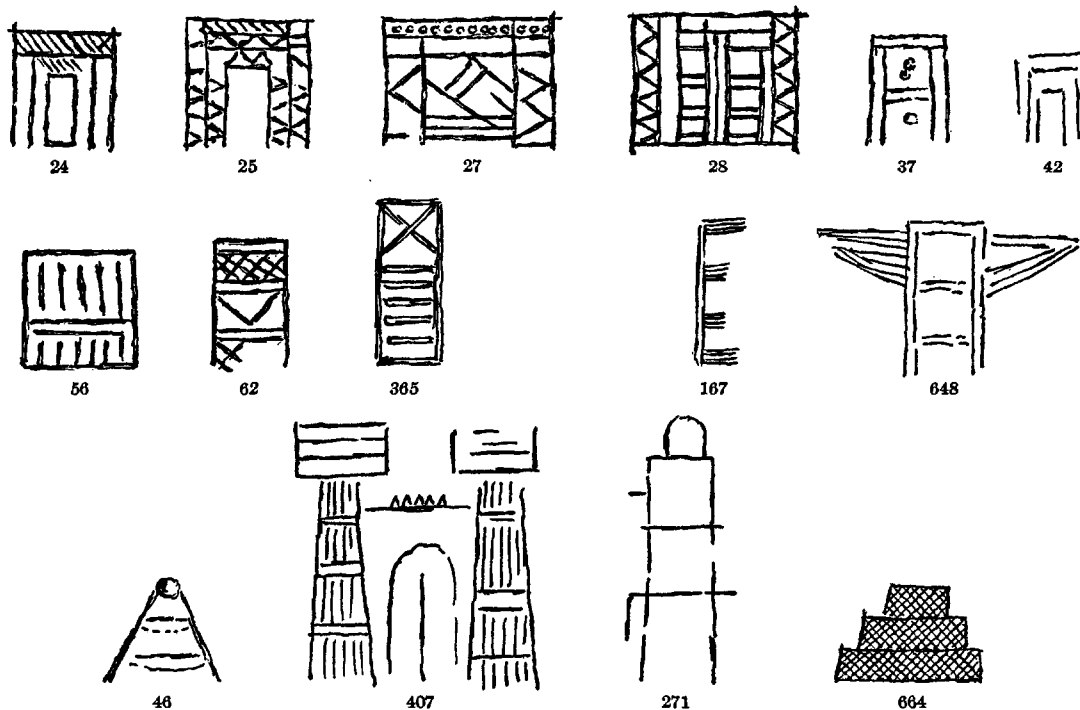


FIG. 9.—BUILDINGS AND DOORWAYS

### BOATS

In this collection representations of boats appear on archaic seals only. On No. 35 two persons are seated in a boat with high bow and stern. A boat with ends curved inward and decorated at the top, apparently with horns, appears on No. 36. This boat seems to have a covered cabin. On No. 47 is a boat which ends in front in the bust of a bearded man wearing horns; between the horns there seems to be a plant. With both hands he holds an oar with which he rows, assisting the deity seated in the boat. No. 48 shows the same sort of boat, except that the face of the prow figure is beardless and the hands hold a branch instead of an oar.

### CHARIOTS (FIG. 10)

On an early Sumerian cylinder seal, No. 41, appears the representation of a chariot drawn by a horse(?) with richly decorated harness, driven by a man wearing a goat- or sheepskin gar-

ment. The horse(?) steps over a fallen enemy. An object which seems to be hanging on the front of the chariot may be a quiver or a holder for spears.

Other wheeled vehicles appear on "Hittite" seals. "Cappadocian" seals Nos. 282 and 284 show chariots drawn by four animals. On No. 282 the driver is seated, whereas on No. 284 he is standing. On two later pieces appear chariots drawn by two horses. On No. 341 the driver is shown kneeling, and the chariot is followed by two men on foot. On No. 343 there are two men in the chariot. Two men follow on foot.

The chariots on Nos. 341 and 343 are surely two-wheeled. Representations such as those on Nos. 41, 282, and 284 have been considered by many scholars as two-wheeled chariots. However, it is possible that these are actually intended for four-wheeled vehicles, as a number of small terra cotta vehicles of similar shape, with four wheels, are now known.<sup>4</sup> The wheels of the chariots on Nos. 41, 282, and 284 seem to be solid. Those on Nos. 341 and 343 each have four spokes.

On No. 280 a bull altar stands upon a rectangular support on solid(?) wheels.

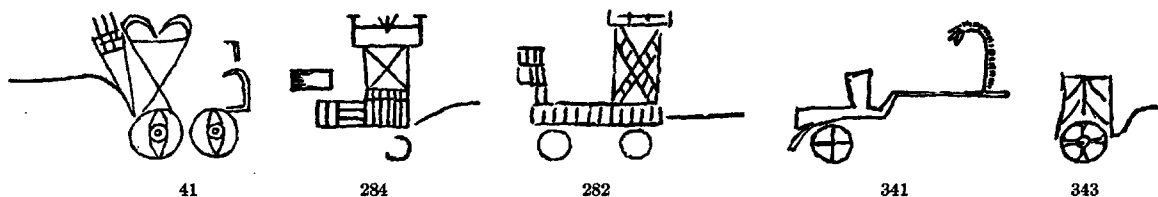


FIG. 10.—CHARIOTS

## ALTARS (FIG. 11)

### STEP ALTARS

On archaic or Sumerian seal No. 22 a step altar decorated with two divine emblems or standards (cf. p. 139) appears on the back of a bull. On Sumero-Akkadian seal No. 153, a cylinder with a mythological scene, appears another type of step altar on which a deity is being killed or sacrificed by two other deities (cf. p. 153). The form of this latter type seems to show that the step altar had its origin as the representation of a mountain (cf. p. 114). Such altars may be affiliated with the hollow step altars (*Tonhäuschen*) of the earlier strata of Assur.

### VASE-SHAPED ALTARS

From the upper edge of the vase-shaped altar extends a palm leaf on both sides of which appear what seem to be clusters of dates. On Nos. 159 and 180 the "vase" is decorated with tori in the middle. On Nos. 159-60 the altar is faced by two figures, probably worshipers, whereas on Nos. 180 and 301 the altar stands before the deity while the worshiper pours a libation before it. Nos. 159-60 are Sumero-Akkadian; No. 180 is Babylonian; and No. 301 belongs to the "Hittite" group.

### TABLE-SHAPED ALTARS

On Nos. 304-5, which belong to the "Hittite" group, a table-shaped altar appears before a seated deity. On the altar lie flat objects, perhaps bread (cf. p. 156). Similar altars appear on No. 122, which belongs to the Sumero-Akkadian group, and on No. 401, a much worn Assyrian cylinder; both altars appear before seated deities.

<sup>4</sup> Two such from Khafaje (Nos. Kh. III 152-53) are in the Oriental Institute Museum.

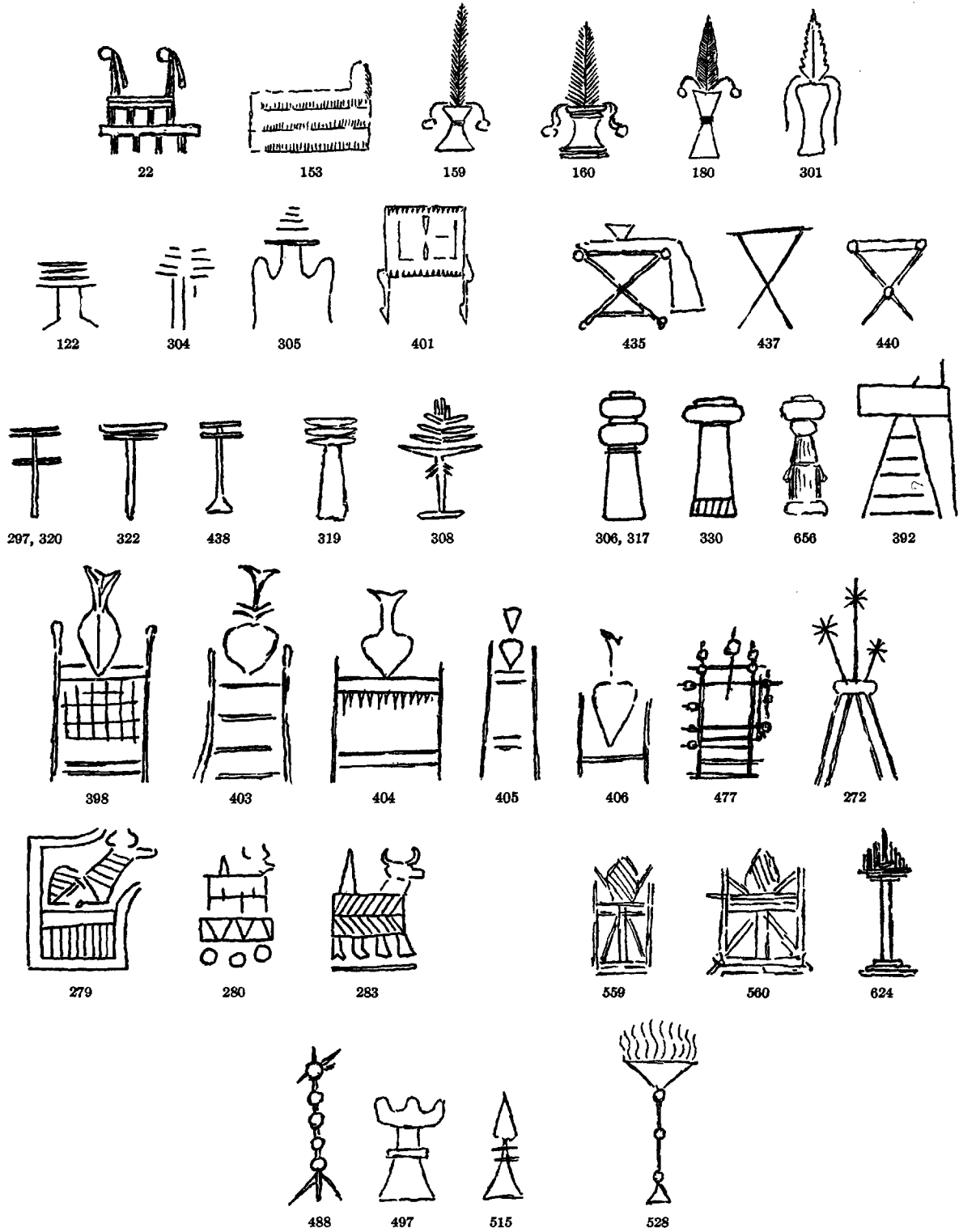


FIG. 11.—ALTARS

## 118 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

## TABLE-SHAPED ALTARS WITH CROSSED LEGS

The three cylinder seals on which such altars appear, Nos. 435, 437, and 440, belong to the Assyrian group and show the altar with offerings on it standing before a seated deity.

## TABLE-SHAPED ALTARS WITH ONE LEG

A table-shaped altar with one leg appears before a deity on "Hittite" seal No. 308. It seems either to support offerings or to have a fire burning on it. Other similar representations appear on Nos. 297, 319-20, and 322 of the "Hittite" group. It must be noted that the shape of this "altar" resembles the Egyptian sign for "duration"; and in all except No. 297 it is in such a position that it may actually be this symbol.<sup>5</sup> Even on No. 297, where the table-altar appears between two figures in a drinking scene (cf. p. 156), it may be that the "Hittite" seal-cutter thought a table-altar in the shape of the "duration" sign would bring good luck. The representation on the Assyrian cylinder No. 438, in spite of having the same shape, is probably a careless rendering of an incense burner (cf. No. 515).

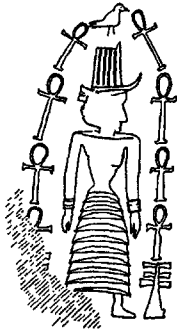


FIG. 12.—DETAIL OF A CYLINDER SEAL IN THE COLLECTION OF MRS. AGNES BALDWIN BRETT

## COLUMN-SHAPED ALTARS

All representations of column-shaped altars appear on cylinder seals or stamp seals of the "Hittite" group. On No. 306 the altar appears before a seated deity. On No. 392 several human figures are grouped around the altar, which shows the same form as that on the rock relief of Fraktin. On Nos. 317 and 330 the altar appears between two standing figures, probably worshippers, and on No. 656, between two seated figures which are holding crooks.

## ALTARS SUPPORTING LARGE VESSELS

This kind of altar—sometimes more or less table-shaped, but always supporting a large vase or vessel—appears on seals of the Assyrian group only. It is probable that the vessels are component parts of the altars. Nos. 403-4 show such altars before seated deities, while Nos. 397-99, 402, and 405-6 show the altars before standing deities. The representation on the Assyrian or Neo-Babylonian cone seal No. 477 is apparently a form of this type of altar resulting from the crude technique of the seal-cutter of this particular piece.

## ALTAR ON KASSITE SEAL

The representation on No. 272 shows an altar before which appears a human figure. From the altar rise three sticks, each one topped by a star, on the middle one of which a bird seems to have alighted.

## BULL ALTARS

These are all on "Cappadocian" cylinder seals. No. 279 shows a bull reclining on an altar, with a kind of canopy above it; before it appears a seated human figure drinking through a tube from a large vessel. Nos. 280 and 283 show a standing bull which supports a conical object on its back; the object supported by the bull on No. 284 cannot be definitely described. The bull on No. 280 stands upon a rectangular support on wheels, behind a seated deity. On

<sup>5</sup> In the collection of Mrs. Agnes Baldwin Brett I have seen a "Hittite" seal showing a goddess with a "duration" sign on the ground at either side and a series of ankhs arched over her. With Mrs. Brett's kind permission, I give a drawing of this in Figure 12.



No. 283 a worshiper stands before the bull; and on No. 284 the bull appears behind a chariot drawn by four animals. On Sumero-Akkadian cylinder seal No. 120 appears a bull standing on a dais.

#### PERSIAN FIRE ALTARS

On Sassanian stamp seals Nos. 559–60 appear fire altars, crudely engraved and strongly conventionalized. No. 624, also Sassanian, shows a fire altar flanked by worshipers.

#### MISCELLANEOUS ALTARS

Divine seats used as altars and supports for symbols in connection with one or two worshipers are listed under "Seats" (p. 121). They all appear on Assyrian or Neo-Babylonian seals. Where animals or monsters appear on divine seats they should probably be considered as actual parts of the altar, as in the case of the "Cappadocian" bull altars. Such representations appear on Assyrian or Neo-Babylonian seals. No. 448 shows a dog or jackal on a divine seat. Nos. 484, 486, 489, and 491 show a *širrush* reclining on a divine seat; symbols appear on the back of the *širrush*. No. 496 shows a reclining *širrush* supporting on its back a divine seat with symbols, in much the same manner as a bull supports an altar on archaic seal No. 22.

The small supports on which various symbols appear may also be considered as altars. In many cases they may even be divine seats which have lost their usual form on account of technical reasons such as poor cutting or lack of space. These representations appear mostly on seals of the Assyrian or Neo-Babylonian group (cf. Fig. 27): on Nos. 444, 471–72, and 547, supporting spear symbols; on Nos. 439 and 520, supporting crescents; and No. 510, supporting a star. On Nos. 480–81, 483, 485, 488, and 492 appear two different symbols. On No. 521 a peculiar object, apparently a vase, is shown on a narrow support before which a worshiper is pouring a libation (cf. p. 140). Small supports bearing divine emblems or standards are seen on Nos. 164 and 312 also.

How definitely one may identify the representations of incense burners on Nos. 488, 497, and 515 as altars is difficult to say. The incense burner on No. 488 may actually be a symbol of the god Nusku. A censer, actually used as an altar, seems to be represented on scarab No. 528, which shows a slender foot supporting a cup-shaped upper part from which flames are arising. On each side stands a worshiper. All of these representations appear on Assyrian or Neo-Babylonian seals.

#### SEATS, FOOTSTOOLS, AND DAISES (FIG. 13)

No. 29 shows human figures sitting on low seats or cushions, one of which has fringe extending from the lower edge. Rugs or mats seem to be represented on No. 30.

Stools with crossed legs appear on Nos. 35, 39, 47, 270, 326, and 683 (a doubtful seal).

Cubical seats appear on seals over a long period: Nos. 35, 114–18, 120, 122, 124–26, 128, 131, 133, 135, 140, 165, 170, 175, 186, 279, 297, 301, 401(?), 435, 648, and 668. The cube is sometimes modified into a sort of chair with seat slightly concave and backpiece bent downward, as on Nos. 119, 123, 139, 177, 180, 182, 264, 304, 306, 309, 312, and 656. On Nos. 305, 319, and 380 of the "Hittite" group the backpiece is higher and straighter.

Chairs with low straight backs appear on Nos. 34, 40, 43, and 132; and a chair with a somewhat higher back, on No. 34. On seals of the Assyrian group the deities are usually seated on chairs with very high straight backs, as on Nos. 403–4, 437, and 441. On No. 435 no backpiece is shown. Crude degenerations of chairs are seen on Nos. 396 and 536.

Another type of seat seems to have been covered with a woolen material, which was often

## 120 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

plaited; it appears on Nos. 134, 136, 173-74, and 178-79, which may be definitely assigned to the period of the 3d dynasty of Ur. The same type of seat appears on No. 280, of the "Capadocian" style. Variations of this type are shown on Nos. 130, 168, 183, and 199.

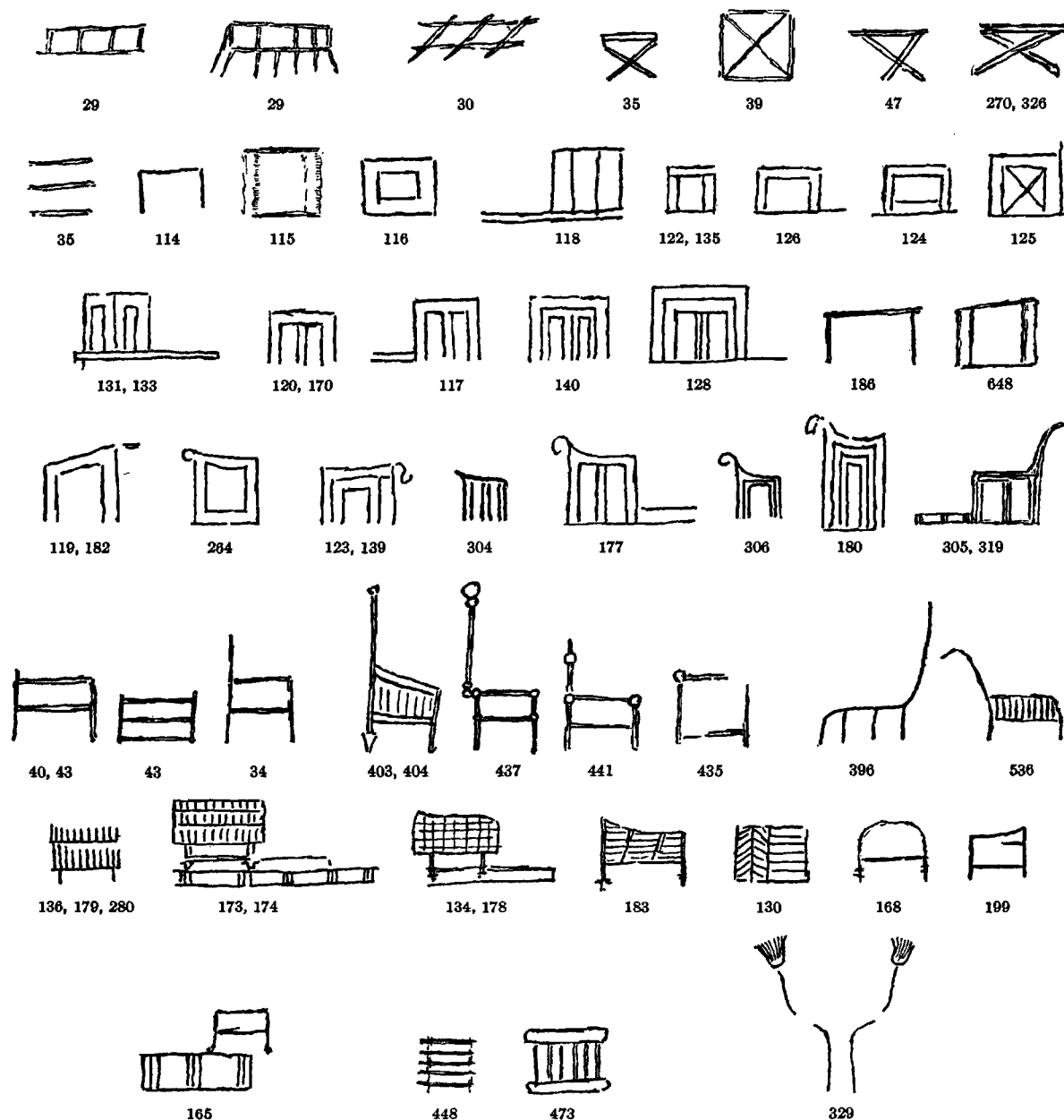


FIG. 13.—SEATS

On No. 195 a deity is seated on an animal, and on No. 329 the figure of Bes is seated on two flowers (cf. p. 108).

Elaborately decorated seats appear on the forgeries Nos. 666 and 693.

The seat on which the deity sits is usually raised on a low dais or platform which extends in front, and sometimes behind, the seat, as on Nos. 117-18, 122, 124, 128, 131, 133-36, 140,

173-74, 178-79, and 301. The relatively high support on No. 165 is exceptional. On No. 180 the dais is replaced by a mountain symbol.

Footstools frequently appear before the seats, standing either on the ground, as on Nos. 117, 123, 139, 177, 301, and 319, or on the platform, as on Nos. 173-74, and 179. On No. 180 a recumbent bull serves as a footstool.

A low platform appears as a support for the god wearing a round cap and carrying a mace on No. 205 and on the forgery No. 693; for an attendant, on No. 155; and for a bull, on No. 120. On Assyrian or Neo-Babylonian seals sometimes a divine seat and sometimes a dais is represented supporting symbols, as on Nos. 448, 471-74, 478-97, 510, and 520. On No. 496 such a seat rests on the back of a *širrush*.

#### VESSELS (FIG. 14)

##### ON ARCHAIC AND SUMERIAN SEALS

Shallow cups may be distinguished in the hands of the seated figures on No. 40, and as being carried by an attendant toward a seated figure on No. 39. A goblet seems to be carried by a figure on No. 61. On Nos. 35 and 39 appear large vessels from which two figures are seen to be drinking through tubes.<sup>6</sup> On No. 39 the vessel stands on a support.

On No. 47 a pitcher with a handle is lying on its side in the field. Objects which consist of a small globe superimposed on a larger one, giving the impression of a vase, appear on Nos. 26 and 28. On Nos. 26, 29, and 57 a short diagonal line is added at one side to represent a spout. Such a spouted vessel is very definitely represented on No. 61, where it has a pointed bottom. Recent finds, especially at Ur, have resulted in the discovery of several such vessels.

It is more difficult to identify as vessels three other types of objects. On No. 30 appear several objects, each consisting of one line on the middle of which rests a globe. With two exceptions, on each side of the large globe two smaller ones appear. Irregularly shaped objects in the field on Nos. 25 and 34 also resemble vessels. The last mentioned designs appear free in the field, showing no possible connection with the figures, whereas the objects on No. 30 appear before the seated figures, although half of them are upside down.

##### ON SUMERO-AKKADIAN AND BABYLONIAN SEALS

On Nos. 120, 134, 136-37, 173-74, 178-79, and 181 appear seated deities holding small shallow cups. On No. 155 an attendant offers a goblet to a standing deity. The seated deity on No. 139 holds an unidentified object, perhaps a goblet. On cylinder seal No. 165 (cf. p. 5), cut in an unusual style, a seated figure holds a pitcher with a handle and a pointed bottom. A special kind of vessel is the one carried by the hero of the Gilgamesh type, from which streams usually emerge, as on No. 134. On No. 168 such a vessel is held by a seated deity. On No. 134 the streams fall into similar vessels standing on the ground at each side of Gilgamesh. The shape of the libation vessel used by the worshiper on No. 180 is not clear. An object which may be a vase appears over the shoulder of the mace-carrying god on No. 193. A globe with a wedge at the top on No. 224 may represent a vase. On No. 121 a large vessel with an elongated neck appears standing on the ground.

Between the seated deity and the introducing deity on No. 121 appears a design which we now know to be a ritual vessel. Finds at Ur have brought to light actual specimens of such vessels and several reliefs showing their use.<sup>7</sup> It is tempting to me to see in the objects com-

<sup>6</sup> Such a tube, found at Khafaje by the Iraq Expedition of the Oriental Institute, has been published by Henry Frankfort, "The Oriental Origin of Hercules," in the *Illustrated London News*, July 22, 1933, pp. 124-25.

<sup>7</sup> C. Leonard Woolley, "New Discoveries at Abraham's City: Ur Sculpture of Many Ages," *ibid.*, March 20, 1926, p. 513, Fig. 9.

## 122 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

monly called "libra-shaped" the conventionalizations of such vessels. These objects usually appear standing on the ground, and only very seldom are they mere fill designs. However, this explanation of the "libra" must be considered as a very tentative one. The forms vary according to the technique in which the different seals have been cut, as well as to the amount of space allotted to the design. Such designs appear on Nos. 84, 123, 125, 137, 139, 145, 163-64, 173, 179-83, 190, 192-93, 200-201, 217, 219, 224, 248, 250-51, 255, 284, and 652. An interesting example appears on the forgery No. 693. There is also a possibility that the comb-shaped symbol (cf. p. 142) is an abbreviated form of a vessel.

Standards with vase-shaped tops on Nos. 144 and 160 should be mentioned here, although it is not probable that they are actual vessels (cf. Fig. 25). Mention must be made of the vase-shaped altars on Nos. 159-60 and 180 also (cf. Fig. 11).

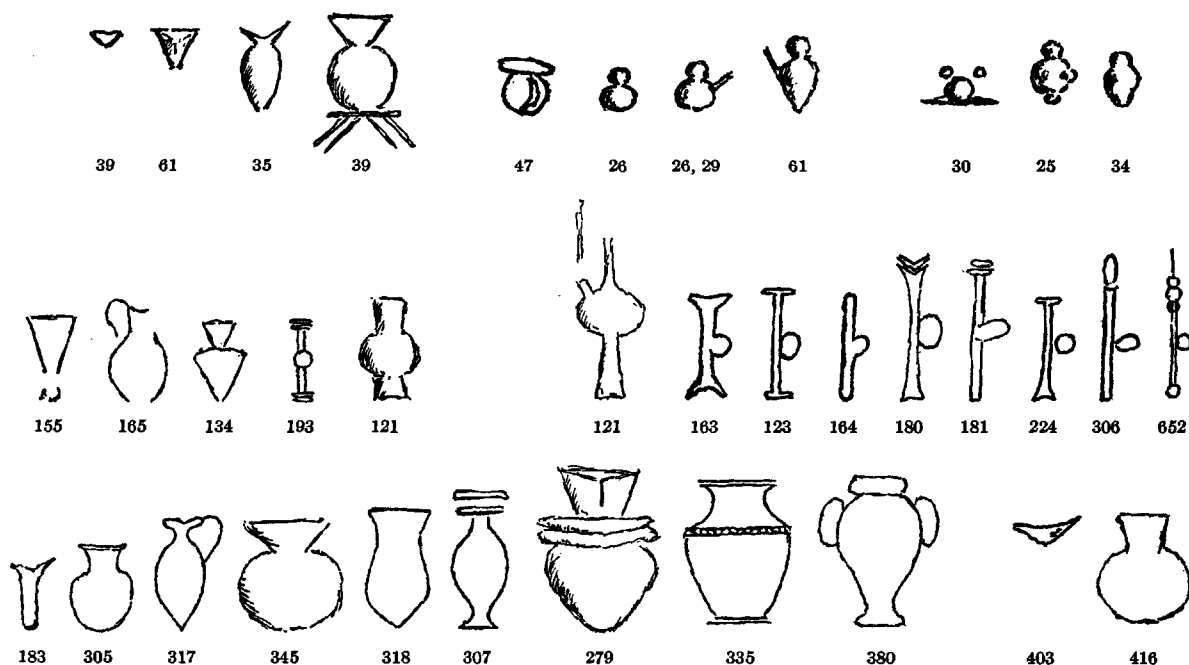


FIG. 14.—VESSELS

## ON "HITTITE" SEALS

A cup is held by a kneeling human figure on No. 392 and by a standing figure on No. 549. On No. 183, a "Cappadocian" cylinder cut in a peculiar style (cf. p. 7), a seated deity holds a goblet. Certain vase forms seem to have been used as small drinking vessels, as on Nos. 297 and 304-5. In the field on No. 317 appears a small pitcher with a handle and a pointed bottom. The vessels held by the heroes of the Gilgamesh type on No. 345 have rounded bottoms. On No. 336 the vessel held by Gilgamesh, from which streams are flowing, is very summarily represented by three globes. On cylinder No. 318, which shows a strong Egyptian influence, is seen a figure holding a vessel with a large orifice and pointed bottom. No. 307 shows in the field a vase with foot and lid. A similar vase appears in the field on No. 311 between two kneeling winged demons. A small vase appears in the field before a seated figure on No. 279. A large vessel from which this figure is drinking through a tube is shown on the same seal. A large mixing vessel with a decorated band at the shoulder appears on No. 335. On stamp seal No. 380 a large vessel with two handles is shown before a seated figure. The libra-shaped libation

vessel described above appears in its abbreviated form on Nos. 279, 282, 302, 306, 313, 316, 330, 332, and 340. A vase-shaped altar appears on No. 301.

#### ON ASSYRIAN AND LATER SEALS

Deities are shown drinking from flat cups on Nos. 397-99 and 401-6; two human figures, on No. 649. The Greco-Persian gem No. 460 shows a woman carrying a flat cup. On No. 416 two vases at the base of a mountain and one at its summit, from which a sacred tree rises, show the same form as the vases held by heroes of the Gilgamesh type on No. 345. Above the tree a winged disk holds two small vases, one in each talon, but their form cannot be discerned. On North Syrian seal No. 521 a vase-shaped object appears on a high support, before which a libation is poured (cf. pp. 119 and 140). The vessel from which the worshiper is pouring the libation cannot be recognized because of its small size. The triangular object on the altar on No. 435 may be an abbreviation of a vase.

On some altars appear vessels with long necks and pointed bottoms; these vessels are probably parts of the altars (cf. p. 118). A variant of this type may be seen on No. 477.

#### BASKETS

A man in a long garment carries a basket on No. 668. On No. 115 a worshiper carries a basket. A small attendant standing on a low dais before a deity on No. 155 holds a basket in one hand and a goblet in the other. On Nos. 416 and 431 appear figures wearing large fishskins and carrying baskets. They are probably priests. A basket is held by a winged demon who stands before a sacred tree on cylinder seal No. 443.

#### LOOM (FIG. 15)

On archaic cylinder seal No. 31, between seated figures, appears a design which may represent a loom.

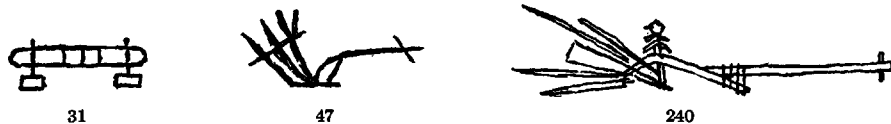


FIG. 15.—A LOOM AND TWO PLOWS

#### PLOWS (FIG. 15)

The two certain representations of plows are very carefully executed, and nearly every detail may be recognized. No. 47 is an archaic cylinder seal, whereas No. 240, on which the plow stands on its shaft, belongs to the Babylonian period. A plow may have been represented on the badly worn seal No. 238. A design which might be interpreted at first glance as another plow standing on its shaft appears on No. 230; but no doubt this is an emblem of a particular type (cf. p. 141).

#### WEAPONS (FIG. 16)

##### AXES

The small scale of the objects and the frequently crude style of the engraving do not permit a very detailed description. A long-handled, simple battle-ax appears on Sumero-Akkadian seals Nos. 123 and 179, carried by a short-skirted deity or demon who stands behind a seated

## 124 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

deity. No. 130 shows a similar attendant, behind a seated deity, carrying a curved object. As the style of the seal is unusual, it is probable that this curved object is a misrepresentation of the battle-ax usually carried by such an attendant. On No. 156 the figure carrying a battle-ax and another, similar figure threaten a kneeling hero or demon. A short-skirted attendant with a battle-ax stands behind the *kaunakēs*-clad goddess on the Babylonian seal No. 221.

On "Hittite" seals a battle-ax is often carried by the short-skirted god swinging a mace; see Nos. 303, 324, and 327. On No. 310, the top of which is broken, the handle of a weapon carried by a short-skirted god may very well belong to a battle-ax. In the very obscure representation of the short-skirted god on No. 339 one of the objects which he holds before him may be a battle-ax. A winged deity on No. 327 seems to hold a battle-ax. On the badly worn cylinder seal No. 654 a short-skirted man menaces a bull, swinging a battle-ax over his head while holding the bull by its horn. A deity holds a battle-ax on the Assyrian seal No. 435.

A double ax seems to be carried by a mountain deity standing on the back of a stag on No. 386 of the "Hittite" group.

## BOWS AND QUIVERS

The object which seems to be hanging on the chariot on No. 41 may be a quiver or a holder for spears (cf. Fig. 10).

The deity carrying the caduceus appears frequently on Babylonian cylinder seals. Three lines rising from each shoulder are crossed near their upper ends by two short lines. Three lines running diagonally from each shoulder cross in the middle of the chest. It is probable that two quivers with arrows, held by crossed bands, are represented. Such representations appear on Nos. 205, 213 (where this deity is a later addition in a very crude style), 214-16, 218, 220, and 225.

On Nos. 381-82 of the "Hittite" group a god wearing a short skirt shoulders a one-piece bow. On the "Hittite" seal No. 344 (lower register) a kneeling man is perhaps menacing a lion with bow and arrow.

As far as can be recognized, a one-piece bow is the weapon held by a deity on the Assyrian cylinder seals Nos. 397-99, 402, and 405-6. On No. 444 a deity wears an unstrung bow on one shoulder; another may be worn on the other shoulder. A bent bow appears on No. 411, held by a man menacing a horseman, and on No. 412, where the man menaces an animal. One of the men attacking an animal on No. 407 may have a bow and arrow.

On the Achaemenian seal No. 453 a man holds a seemingly composite bow in his hand. On Nos. 462-63 archers carry composite bows in the quivers which are hung on their shoulders. A horseman draws such a composite bow on No. 459. An archer on No. 464 wears a quiver and draws a composite bow. On No. 461 the bent bow is of one piece.

## MACES

Various types of maces may be recognized, but because of their small size most of them are indicated very summarily. Round and pear-shaped maceheads appear. The head is fastened by means of a wedge driven into the upper end of the shaft. Several pieces show rings at the other end of the shaft to secure the grip.

On the archaic seal No. 21 an animal-headed demon grasps a mace(?). Deities carry maces on Sumeru-Akkadian seals Nos. 154 and 167(?).

The mace appears especially often on pieces of the Babylonian period, where it is carried by a god wearing a round cap (cf. p. 88). The mace carried by this god can be recognized on Nos. 144, 180, 193, 203, 205, 207, 212, 214-18, 221, 224, 227-28, 231-32, 234, 237-40, 242-47, 249, 251, 254, 266, and the forgery No. 693. The mace was probably present wherever the rep-

resentation of this god appeared, with the exception, of course, of the cylinders of the "Hittite" period, where incorrect representations of Mesopotamian figures and motives appear frequently. He is, however, shown correctly carrying a mace on "Cappadocian" cylinder No. 183. A short-skirted god on "Hittite" seals is always shown swinging a mace over his head, as on Nos. 302-3, 324, 326-27, and 339. On the worn side of No. 386 a deity seems to have carried a mace above his shoulder. On the Assyrian cylinder seal No. 435, engraved in a very crude style, a seated deity holds a mace.

The mace appears as a symbol on Nos. 107, 183, 333, 494, 496, and 498 (cf. p. 144).

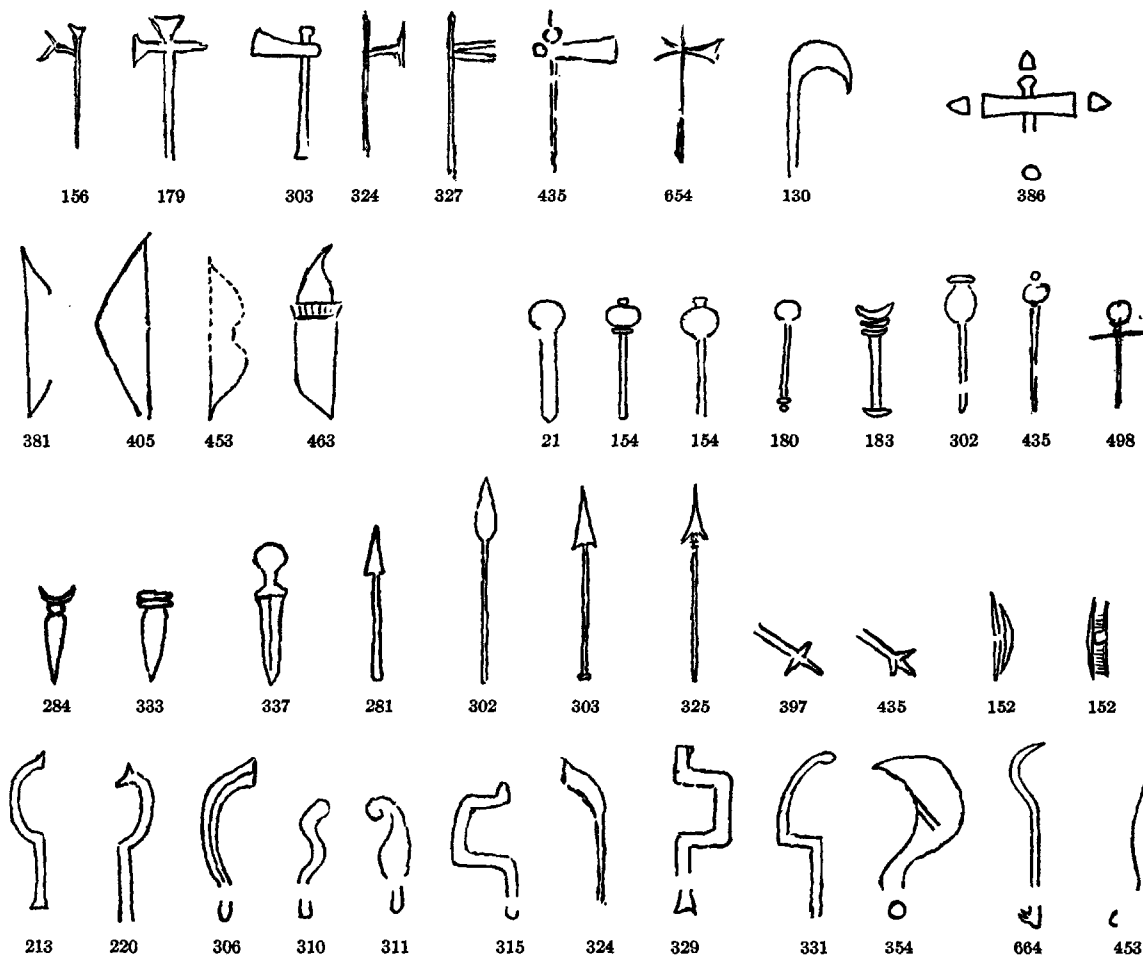


FIG. 16.—WEAPONS

DAGGERS

Relatively small weapons such as daggers are difficult to recognize. Only those on Nos. 284, 333, and 337 may with considerable certainty be identified as daggers, and even they may be short swords. Their meaning may be symbolical (cf. p. 143). Any kind of small weapon apparently used for stabbing, perhaps even a small stick, is included here under daggers, even if no details can be recognized. Such representations appear on Nos. 37, 56, 73, 80, 83, 86, 112-13, 154, 356, 519, and 527. Objects which may be daggers appear in the field on Nos. 304-5 and 681 (a doubtful seal).

## SPEARS AND LANCES

All long weapons used to stab, or showing the possibility of having this purpose, are listed as spears or lances. Only spears and lances carried by personages are listed here, however. When such weapons appear alone, standing on the ground or on supports or divine seats, they are listed as symbols (cf. p. 145).

Sumero-Akkadian seal No. 147 shows two men stabbing a lion with lances, and No. 680 shows one man attacking a lion with a lance. Lances are most common on "Hittite" seals. On No. 659 a man attacks a lion with a lance. No. 281 shows a man carrying a lance. A human figure holds a lance or staff on No. 287. On No. 302 a god, on No. 307 a demon, carries a lance point upward. On Nos. 303, 322, 324-25, 331, and 340 the lance is carried point downward by deities, and in the same manner by demons on Nos. 309 and 337. Achaemenian cylinder seal No. 453 shows a man stabbing another with a lance. On stamp seals Nos. 462-63 of the same period are shown archers holding lances before them. A lance appears on the doubtful seal No. 695 also.

## SWORDS

**SICKLE-SWORDS.**—The designation of these weapons as sickle-swords seems to me satisfactory, especially as we actually have a sword of this type which belonged to Adadnirari I of Assyria.<sup>8</sup> The form as represented on seals varies greatly, of course, according to the execution and style of the pieces.

Only deities are shown carrying such weapons on Sumero-Akkadian and Babylonian seals. No. 127 shows a god carrying a sickle-sword over his shoulder. On No. 155 a god swings a sickle-sword over his head. On No. 157 a bearded god facing a lion-headed demon grasps a sickle-sword. The deity carrying the caduceus on Nos. 205, 213-16, 218, 220, and 225 is shown holding a sickle-sword in the other hand. The thunder-god carries one on Nos. 225 and 652. On No. 652 it is nearly straight; but, considering the style in which the seal is cut, this must by analogy be considered as a sickle-sword.

Standing deities or demons are shown carrying a sickle-sword on Nos. 308, 310-11, 315-16, 324, 327, 329, 331, 339-40, and 354 of the "Hittite" group. One seated deity of this group, on No. 306, holds a sickle-sword(?). On Achaemenian(?) cylinder seal No. 449 a hero holds a sickle-sword. On Neo-Babylonian(?) cylinder No. 664 an especially carefully executed sword, the handle of which ends in a bird's head, is held by a hero.

**STRAIGHT SWORDS.**—On a Sumero-Akkadian seal, No. 153, appears a deity holding what seems to be a sword.

On Assyrian seals Nos. 397, 400, 402, 405, 435, 442, 444, and 446 deities, and sometimes worshippers also, wear swords. Only the lower part of the sword can be seen, as the upper part is always covered by the body. Sometimes the scabbard is decorated. Carelessly engraved representations of drawn swords which may be straight appear on seals Nos. 426 and 428 and on Achaemenian seal No. 467. On Achaemenian seal No. 453 a man is shown cutting off the head of another man with a sword. Sassanian seals Nos. 622 and 624 show a richly dressed man wearing a broad straight sword fastened to his belt.

## SHIELDS

On a very much worn cylinder seal of the Sumero-Akkadian style, No. 152, appears a fighting scene in which two men apparently carry shields. On "Hittite" seal No. 323 the god Reshep may be carrying a shield before him.

<sup>8</sup> *Bulletin of the Metropolitan Museum of Art* VII (1912) 3-4. I have seen several such swords made of iron, in north-eastern Anatolia.



## "SAWS" (FIG. 17)

On cylinders of the Sumero-Akkadian and Babylonian groups there frequently appears a god stepping on a mountain and carrying a saw-shaped implement which Prinz<sup>9</sup> identifies as the heavenly key and Dombart<sup>10</sup> as a saw (cf. p. 86). The representation of this object varies, of course, according to the technique in which the individual cylinders have been cut. On well executed pieces such as Nos. 182 and 218 the barbs on one side of the object show clearly, whereas on more summarily executed pieces like Nos. 213 and 217 both sides are smooth. On No. 220 the thunder-god appears to have this implement thrust in his belt behind; careful examination of the seal shows clearly that a saw-shaped implement was intended, not merely the end of the girdle. On the same cylinder (No. 220) the god carrying a ring holds a "saw" to his chest. With the exception of No. 220, the "saw" is always carried by the same god (Nos. 142, 167, 182, 189, 192, 196, 198, 204-6, 221, 224, 250, and 252). No. 188 is unfinished, but the deity was no doubt intended to carry the "saw" here also.



FIG. 17.—"SAWS"

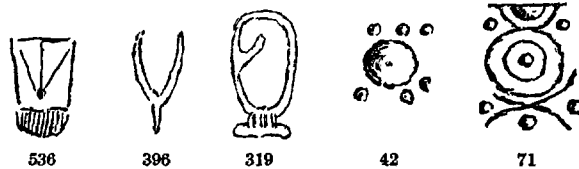


FIG. 18.—MUSICAL INSTRUMENTS

## MUSICAL INSTRUMENTS (FIG. 18)

The only design which certainly represents a musical instrument appears on North Syrian scaraboid No. 536, on which a bearded man who is seated on a high-backed chair is playing a harp with a large sound box. No. 396, a North Syrian stamp seal, shows a seated human figure holding an object shaped like a lyre.

On "Hittite" cylinder No. 319, which shows a strong Egyptian influence, an object rests on the knees of the seated figure. This object may be a sistrum. It may likewise be a misrepresented Egyptian cartouche, as such misrepresentations on seals of mixed styles appear very frequently.

On archaic cylinder seal No. 42 there is a large circular object with three small globes at top and bottom, on each side of which appears a human figure; this object may be a drum.<sup>11</sup> Similar to this representation is the one on cylinder seal No. 71, but here the object rests on a kind of cross-legged support, while on each side of it appear a large and a small human figure. Although typologically the two objects behind the horned animals on No. 25 may seem to belong here, I see in them vessels rather than drums (cf. pp. 121 and 155).

## PERSONAL ADORNMENT

## GARMENTS (FIGS. 19-21)

The oldest type of garment represented here seems to have been made of goat- or sheepskin from which the hair had not been removed.<sup>12</sup> As far as can be discerned, it must have been a

<sup>9</sup> *Altorientalische Symbolik* (Berlin, 1915) p. 82.

<sup>10</sup> "Das babylonische Sonnentor und die 'Säge' des Šamaš," in *JSOR* XII (1928) 1-24.

<sup>11</sup> Cf. the fragmentary bas-relief in *RA* IX (1912) Pl. III.

<sup>12</sup> Dietrich Opitz, "Womit kleideten sich die alten Sumerer?" in *AOF* VI (1930-31) 19-21. Cf. H. Frankfort, *Archeology and the Sumerian Problem* (SAOC No. 4 [Chicago, 1932]) pp. 12-13.

good-sized rectangular piece, wrapped around the body, sometimes covering it up to the armpits and reaching down to the calves of the legs. It appears on Nos. 34–35, 39–41, 43, 47–48, and 75. Probably goat- or sheepskin garments are represented on Nos. 648 and 668.

A belt or girdle was the only garment worn by some heroes, especially those of the Gilgamesh and Engidu types. On well executed and well preserved pieces such as Nos. 94–95 and 97 we can see that the girdle must have been in the form of a sash wound around the body; one fringed end was allowed to hang loose, and the other end was tucked in. Other seals which contain a representation of this garment are Nos. 76–77, 81, 84, 87, 90, 92, 96, 98, 101, 105, 107, 149, 151, 154, 156, 166, 195, 216, and 225. On No. 157 the girdle is worn by a human being who is held upside down by a demon; on No. 161 it is worn by a hero who is attacked by a lion and a lion-griffin; on No. 163, by a god approached by a worshiper; and on No. 167, by the god carrying a "saw." On No. 317 three worshipers, two of whom wear girdles only, appear before a column-shaped altar. An apron-shaped attachment to a girdle is worn, on No. 193, by a deity who carries a crook. On No. 153 the attacking deities appear to have "tails" attached to their girdles. Girdles or belts worn with other garments are not enumerated here.

A very short skirt which seems to have a long sash end is shown on No. 80. Probably this garment was fashioned by wrapping a long shawl-like piece around the loins, with one end left hanging.

On seals showing contests with animals, a hero frequently appears who wears a skirt reaching almost to his knees. Such seals are Nos. 89, 96, 99–100, and 103. The skirt consists of a rectangular piece of material wrapped tightly around the waist and fastened with a girdle. Other personages also wear this garment. A skirt wrapped in the same way seems to have had fringe on two edges of the rectangular piece from which it was fashioned. It appears on Nos. 179 and 202. For one short skirt on No. 155 and the short skirt on No. 252 a square fringed piece seems to have been folded diagonally before wrapping. One corner was pulled through the girdle and allowed to hang down over the skirt. In another costume on No. 155 and one on No. 157 the skirt was folded in the same manner, but the corner was tucked in and does not show. A larger square must have been used for the somewhat longer skirt on No. 164. After it was wrapped around the waist, a corner was left to throw over the shoulder. Other types of short skirts held by girdles are shown on Nos. 156, 236, and 680. The knee-length skirts on Nos. 123, 127, 147, and 151–52 cannot be more definitely described. They seem to belong in a group with Nos. 130 and 168, which were apparently held by a shoulder band.

Various kinds of long skirts appear on Nos. 130, 167–68, 188, and 228.

In the Sumerian and Babylonian periods worshipers wore a large mantle. A large rectangle of cloth was folded lengthwise. Starting with one end under one arm, the piece was carried across the chest, wrapped once around the body, and then passed over the opposite shoulder, around the back, and under the first arm; finally, the end was tucked into the front of the drapery. This garment is worn by worshipers on Nos. 115, 117, 119–27, 131–36, 139–41, 143, 157, 173–74, 177–83, 188, 190–92, 194, 196, 198, 203–6, 213, and 217. A similar garment, richly decorated, is worn by the seated deities of the later Sumerian period. The representations vary slightly, according to the execution, but the garment is the same in the main details. It is found on Nos. 130, 173–74, 178–79, and 181.

Deities on Sumerian and Babylonian seals Nos. 154–55, 157, 165, 182, 188–89, 192, 195–96, 198, 204–7, 213, 217–18, 220–21, 224–25, 250, and 252 wear a long pleated skirt open in front and held by a girdle. The undergarment may be a tunic. On Nos. 205–6 and 218 the top of the tunic seems to be marked by a line from shoulder to shoulder; it is possible, however, that this line represents a necklace. The deity carrying the caduceus, on Nos. 205, 213–16, 218, 220, and 225, wears a short-sleeved tunic or jacket with such a skirt, but the crossed bands of

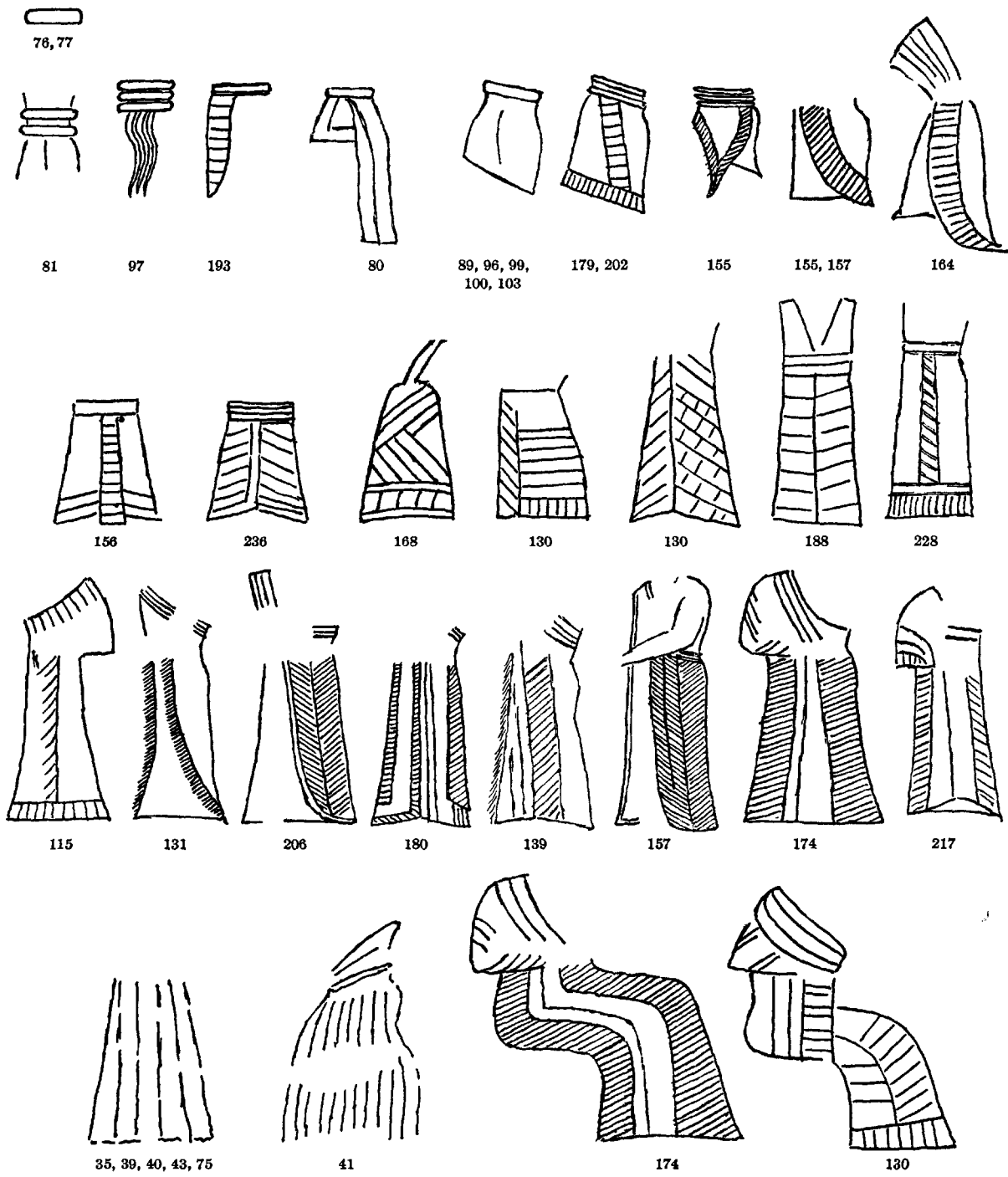


FIG. 19.—GARMENTS ON ARCHAIC TO BABYLONIAN SEALS

## 130 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

the quivers obscure the details. On Nos. 215 and 218 short trousers may be represented instead of the bottom of a tunic.

A long garment with straight vertical pleats is frequently worn by deities of the same periods. It appears on Nos. 117, 119–22, 124, 126–31, 137, 141, 143, 159–60, 163, 170–71, 181, 201–2, 222, 249, and 257. This garment seems to consist of a large rectangular mantle which is fastened over one shoulder, leaving both arms free. In some instances it is fastened by shoulder straps, and on No. 222 sleeves are attached to it. It is often worn by the introducing deity and sometimes by other standing deities.

Toward the end of the third millennium B.C. the Amorites invaded southern Mesopotamia from the north. With them, probably, came a god who is nearly always represented wearing a round cap and holding a mace in one hand. His costume, which is typical of him, consists of a short skirt or sleeveless tunic and a short mantle. The skirt or tunic seems to be fastened with a broad belt. The short mantle is caught by one corner into the belt in front, carried around under one arm to the back, and then thrown over the other shoulder, falling down in front. The arm which is half covered holds that part which falls down in front, and the same hand carries the mace. There are many variations in this type of costume also, depending on the style and technique of the engraving. The god appears on Nos. 144, 180, 193, 200, 203, 205, 207, 212, 214–18, 221, 224, 227–29, 231–32, 234, 237–47, 249, 254, and 266. On Nos. 219 and 236 the mantle seems to be lacking. An interesting example of the short mantle is seen on the forgery No. 693.

Soon after the end of the Akkadian period a type of dress called here the *kaunakēs*<sup>13</sup> is favored by deities. It appears on Nos. 117, 119–26, 128, 131–36, 139–40, 155, 165, 170–71, 173–74, 177–80, 182–83, 190–94, 200, 203–6, 210, 212, 214–15, 217–18, 220–21, 224, 227, 230–35, 237–47, 252, 254–55, 258, 260, 262–68, 271, 273, 661, and the forgery No. 666. A certain goddess, who nearly always appears with the god wearing a round cap and carrying a mace, invariably wears this particular dress. On Nos. 193 and 200 the *kaunakēs* is worn by a worshiper. As the representations appear on all kinds of cylinders, they show many forms, abbreviations, and apparent derivatives, nearly all due probably to the engraving technique. The seated deity on No. 195 seems to wear a *kaunakēs* represented, because of the peculiar technique of the seal, by rows of dots.

The *kaunakēs* has been analyzed in various ways. I should like to suggest that it is not tailored and that it may consist of a long strip of cloth fringed on the long edges, folded lengthwise to show two tiers of fringe, and wrapped spirally around the body. I tentatively differentiate three methods of adjusting it. (1) The rectangular piece is wrapped spirally around the body up to the armpits, and the free end is then thrown over one shoulder from front to back to cover one arm, as on Nos. 128, 132, 140, and 268. (2) After the material has been wrapped around the body up to the armpits, the free end is thrown over one shoulder from front to back to cover one arm and is carried on across the back and over the other shoulder to cover the second arm, as on No. 218. (3) After the material has been wrapped around the body up to the armpits, the free end is thrown from front to back over one shoulder, carried across the back and over the other shoulder, and finally thrown back again over the shoulder first covered, as on Nos. 180 and 220.

Dresses of the Kassite period cannot be recognized clearly because of the condition of the cylinders (e.g., No. 275).

Dresses which appear on seals of the "Hittite" group are difficult to describe and classify. Of the garments previously described, the following are seen on seals of this group. The large

<sup>13</sup> This term, used by the Greeks for some Mesopotamian costume with which they were familiar, is used arbitrarily.

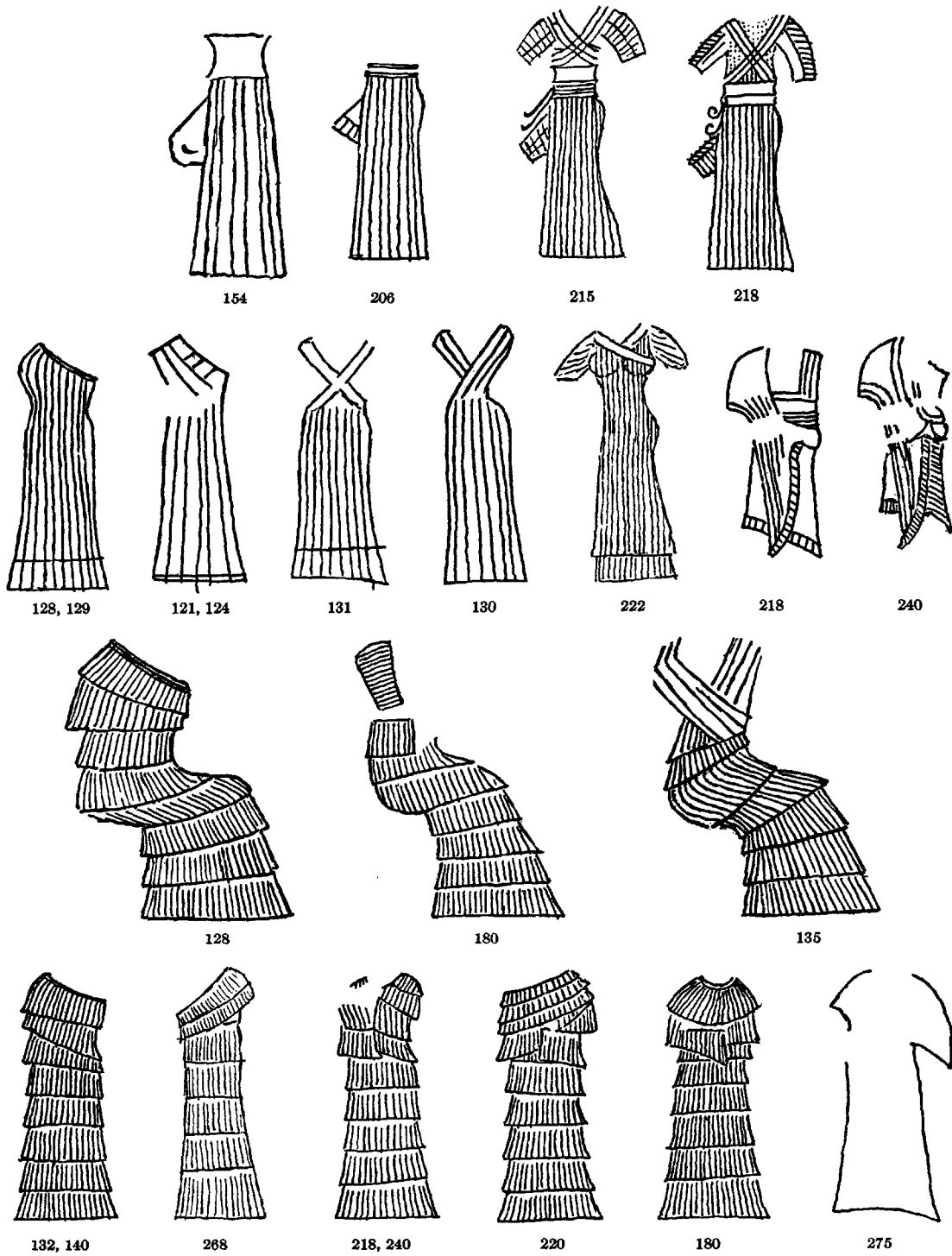


FIG. 20.—GARMENTS ON ARCHAIC TO BABYLONIAN SEALS

## 132 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

mantle covering one arm and shoulder appears on Nos. 183, 280, 306, 309, and 330. On Nos. 312, 340, and 354 appears the long skirt open in front, worn by deities. A derivative is the skirt worn by the animal-headed demon on No. 307. On No. 360 the long garment with vertical pleats is seen. The god wearing a short skirt or tunic and mantle appears on No. 298. On No.

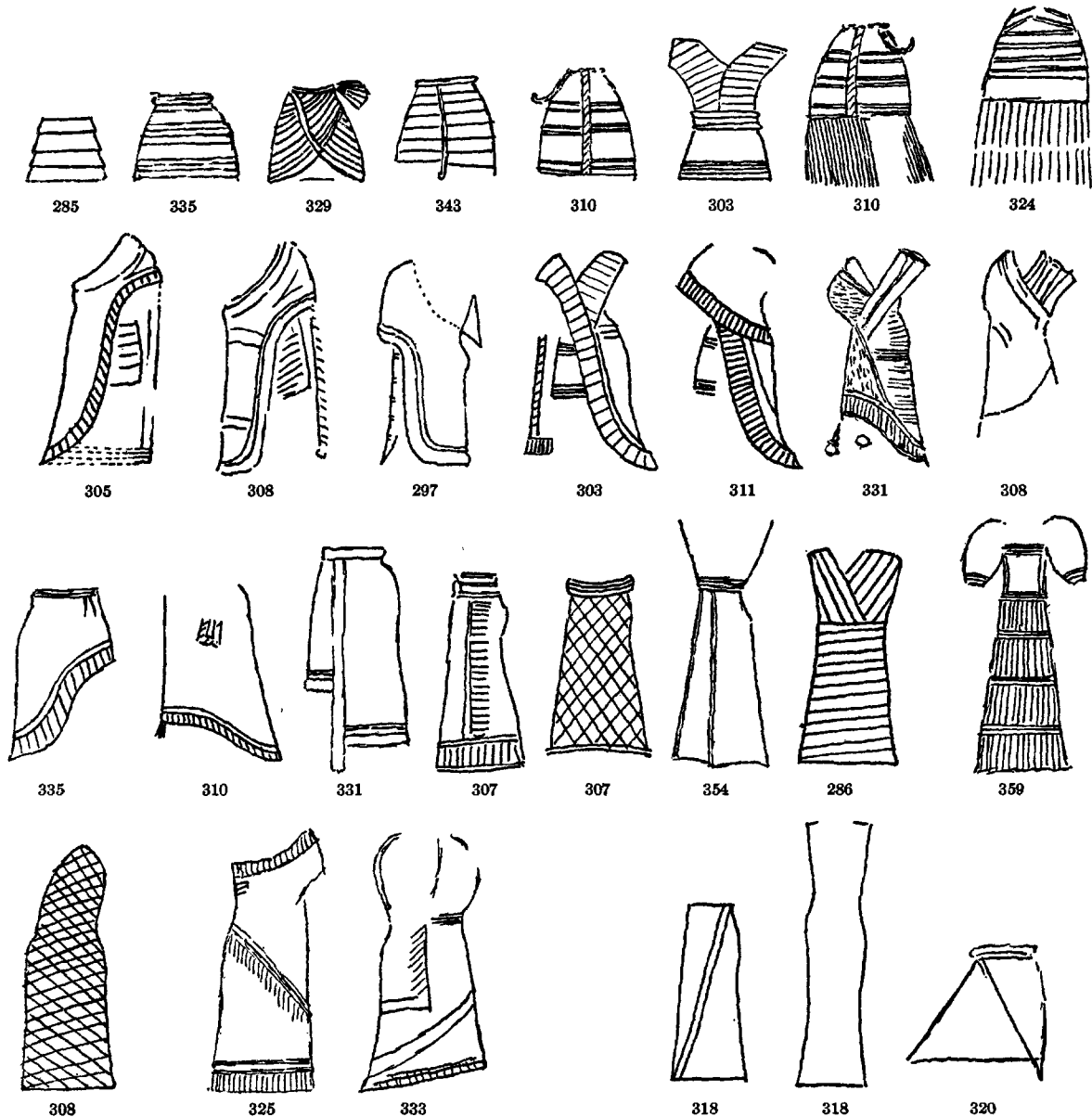


FIG. 21.—GARMENTS ON "HITTITE" SEALS

301 he wears a long mantle over a short skirt. The *kaunakēs*, worn for the most part by the goddess with both hands raised, is seen on Nos. 279–80, 282, 297–303, 309, 312, and 340. No. 308 shows the goddess with both hands raised wearing an apparently misrepresented garment of this type. A spirally wound garment with short fringe is found on Nos. 325 and 333.

A typical garment on "Hittite" seals is a certain kind of short skirt found on Nos. 281, 284–85, 294, 302, 310–11, 313–14, 324, 326–27, 329, 335, 337, 339–43, 354, and 381–82. On No. 303

the short skirt is worn over a tunic. A long and often richly decorated mantle, wrapped in several different fashions, is worn above such a skirt on Nos. 297, 299–303, 305, 308, 311, 313, 315–16, 325, 331–32, 334, 337, and 340. A mantle is worn over a long skirt on No. 290.

A short skirt with long fringe, usually worn by a winged deity, is seen on Nos. 310, 320, 322, and 324–28. Various kinds of skirts, mostly girded, appear on Nos. 304–7, 310–11, 315, 319, 330–32, 335, 338, and 354–55. A knee-length mantle wrapped tightly around the body appears on Nos. 302 and 308. A goddess with a feather crown wears a long skirt and a very short mantle covering both shoulders on Nos. 321, 324, and 339. Dresses like those on Nos. 283 and 286–87 are typical for “Hittite” seals of the “Cappadocian” type. A long, apparently tailored dress appears on No. 359, a “Cypriote” cylinder.

Standing on the back of a stag on No. 386 is a mountain deity. He is distinguished as such by his skirt, which is formed of scales—the usual representation of mountains. In this case, however, the “skirt” should probably be considered an actual mountain or mountain symbol. The skirts of the small mountain deities on No. 301 are made of small globes, abbreviations of the scales (cf. Fig. 8).

On seals showing Egyptian influence Egyptianized garments appear (e.g., on Nos. 318, 320, and 659).

For the Assyrian, Achaemenian, and Sassanian periods much better material is available than that which is found on the seals. Therefore the garments of these periods are not discussed here. Fishskins as ceremonial dresses of priests appear on Nos. 416 and 431.

#### HEADRESSES

Headdresses on archaic or Sumerian, Sumero-Akkadian, Babylonian, and Assyrian seals are for the greater part easily recognized and identified.

#### ON ARCHAIC TO BABYLONIAN SEALS (FIG. 22)

On early Sumerian seals feathers and a kind of feather crown seem to have been worn by heroes and worshipers. A little later deities wore simple horned crowns; after the Akkadian period, elaborate horned crowns and round caps. Many apparent deviations on the seals are due simply to the technique in which the pieces are executed. Only pieces which show really different types are individually illustrated.

**FEATHERS AND FEATHER CROWNS.**—On No. 77 two feathers appear as a headdress. Nos. 73, 102, and 113 show feather crowns. On Nos. 80, 114, and 116 a flat round cap seems to be trimmed with a feather. The caps on Nos. 90 and 103 are unusual and may well be abbreviations of a feather crown. One or both, however, may be a headdress similar to a tam-o'-shanter.

**HORNED CROWNS.**—This kind of headdress seems to be worn by deities only. A hero on No. 105, associated with Engidu, is a possible exception. The oldest form may be seen on No. 47, where the horns seem to protrude from the forehead itself, with a plant between them. The next form, the simple horned crown, consists of a flat skull cap (sometimes with a rim and a ribbon attached to it) on which a pair of horns is fastened. Simple horned crowns appear on Nos. 105, 114–17, 120, 122–36, 139, 141, 143, 151, 153–54, 163, 167, 170, 174, 179, 668, and the forgeries Nos. 666 and 693. Derivatives are largely due to the engraving technique. Nevertheless, the horned crowns on Nos. 153–54 have an unusual feature, a triangular elevation on the middle of the cap between the two horns. In the case of that on No. 154 and one of those on No. 153 the elevation is decorated. Both these scenes are of mythological character, and the personages who wear the crowns may be only demons or minor deities.

The elaborate horned crown consists of four pairs of horns arranged in the form of a pyramid

and fastened to a skull cap, to which a ribbon also is nearly always attached. The *kaunakēs*-clad goddess often has a very long ribbon attached to the crown (e.g., No. 218). Elaborate horned crowns appear on Nos. 140, 155, 172-73, 177-78, 180, 182, 188, 190-94, 196-98, 200-201, 203-7, 210, 212-18, 220-21, 223-27, 230-35, 237, 239-49, 251-52, 254-55, 257-58, 260, 262-66, 268-69, 271, 273, and 661. Nos. 195 and 199 are intended for this type of horned crown, but the representations are nearly unrecognizable because of the technique in which the pieces are cut. On Nos. 202 and 234 a cylindrical headdress worn by the short-skirted god may be meant for a horned crown, or it may be a slip of the cutter. On No. 236 a minor deity wears an elaborate horned crown. On Nos. 144, 228, and 236 the short-skirted god seems to wear a pointed cap which may possibly be intended for a horned crown, although this deity usually wears a round cap. On the other hand, this particular pointed cap resembles one on a "Hittite" seal (No. 285). Perhaps a variation of the elaborate horned crown is worn by a *kaunakēs*-clad goddess on Nos. 180 and 220. On No. 252 is a horned crown with a crescent on top. A turban-like headdress on No. 165 may be a variation of the horned crown.

**ROUND CAPS.**—This type of headdress appears only after the Akkadian period and is worn by both deities and human personages. Although the variations in form are many, only two real styles appear, the others being due to the cutting. A very flat round cap with an apparently straight edge is worn by both deities and human beings, as, for example, on Nos. 139, 150, and 166.

A more common type of round cap is worn by various deities, especially by the short-skirted god who presses a mace to his chest (cf. p. 88). It has a narrow, upturned brim. This cap is found on Nos. 136, 155, 173-74, 178-83, 188, 191, 193, 200, 203, 205, 207, 212, 214-19, 221, 224, 227, 229, 231-32, 237, 239-49, 251, 254, 259, 266, and 275-76. Such caps are worn by worshippers on Nos. 174, 177, 180-84, 189-90, 192-93, 195-96, 198, 200-201, 204-6, 217, 223, 226, and 252.

#### ON "HITTITE" SEALS (FIG. 23)

Headdresses on "Hittite" seals are not easily classified. This is due to two reasons—the mixture of styles on the seals, which results in many variations and misrepresentations, and the large territory and length of time from which the pieces listed in this group come. In the following classification new forms which are more or less typical for the "Hittite" seals are given first; then derivatives from Mesopotamian and Egyptian forms.

**HIGH CONICAL HEADDRESSES.**—High headdresses ranging from pointed to rounded in shape are found on the following seals (arranged typologically in Fig. 23): Nos. 285, 302, 308, 321, 333-34, 337, 340, and 386. The headdress on No. 285 resembles in shape the cap on No. 228 (see above).

**POINTED HEADDRESSES WITH HORNS.**—A pointed headdress with horns attached to the rim, worn by the short-skirted god swinging a mace, appears on Nos. 302-3, 326-27, and 339.

**FEATHER HEADDRESSES WITH HORNS.**—A sort of feather crown with horns attached to the rim is found on Nos. 320-22, 324-25, 327, and 339. On No. 328 the stone is chipped, so that the feathers cannot be recognized. On No. 326 the style of cutting probably prohibited the showing of feathers.

**"PHRYGIAN" CAP.**—A headdress resembling a Phrygian cap is found on No. 329 (on a figure wearing a thin garment or veil) and on No. 333.

**CYLINDRICAL HEADDRESS.**—On No. 321 a woman wears a cylindrical headdress with a veil attached. This representation is well known from stelae.

**HORNED CROWNS.**—Derivatives of the Mesopotamian horned crowns are found on "Hittite" seals Nos. 280, 282, 297-303, 308, 324, and 340.



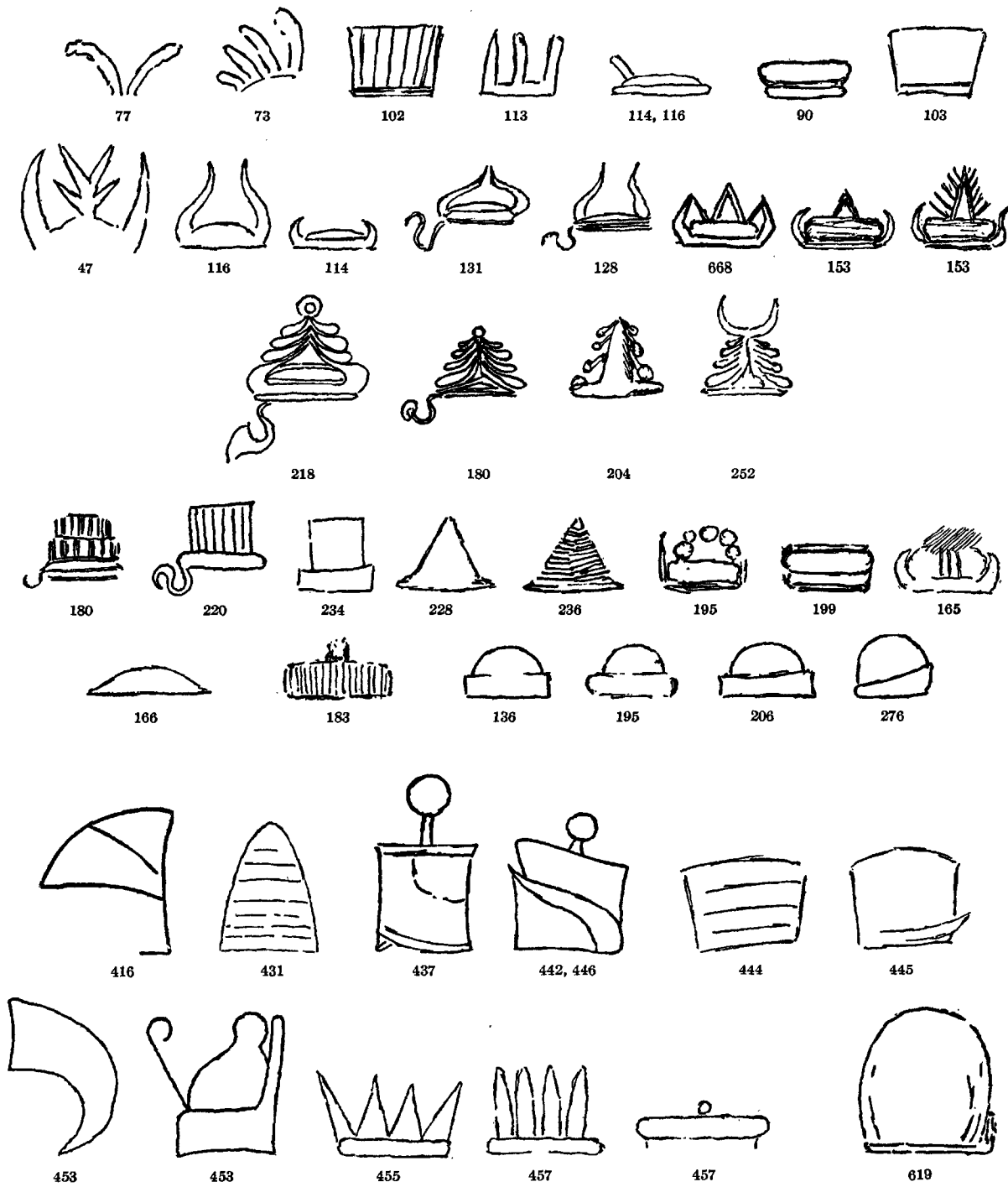


FIG. 22.—HEADRESSES ON ARCHAIC TO BABYLONIAN AND ASSYRIAN TO SASSANIAN SEALS

## 136 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

**ROUND CAPS.**—It is probable that other forms of headdress came from districts north of Mesopotamia or perhaps from some independent source. Flat round caps are found on Nos. 280, 282–86, and 289. Round caps with upturned brims are found on Nos. 289–90, 292, 297–301, 303, 311–12, 316, 325, 331, 354, 356, and 360.

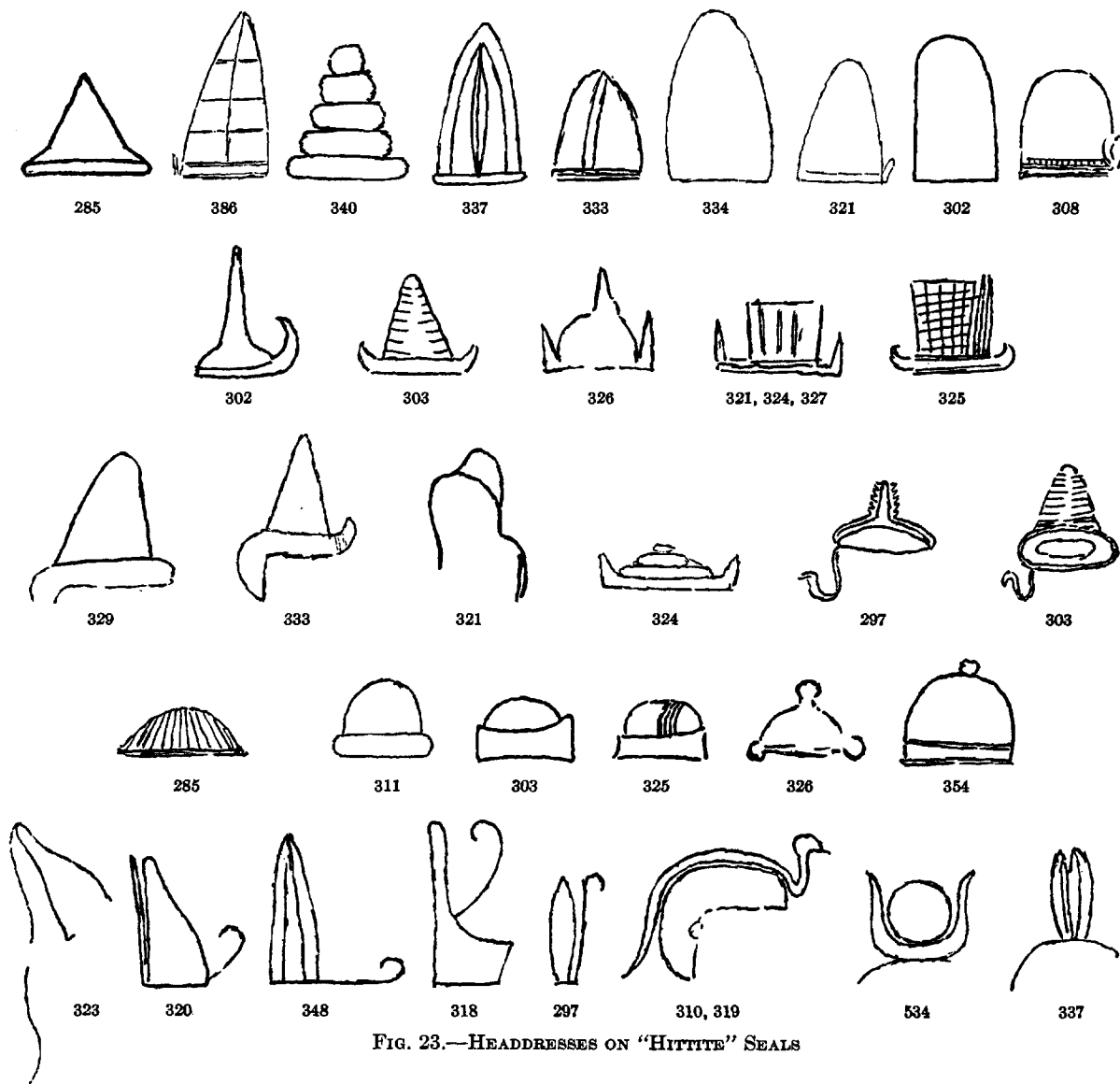


FIG. 23.—HEADRESSES ON "HITTITE" SEALS

**HEADRESSES IN EGYPTIAN STYLE.**—Some headdresses are in Egyptian style. On No. 323 appears a pointed headdress in the form of the crown of Upper Egypt, worn by Reshep, a god often encountered in North Syria. A headdress resembling the Upper Egyptian crown is worn by a falcon on No. 348. The crown of Lower Egypt is worn by a falcon on No. 318. A human figure wears the crown of Upper and Lower Egypt on No. 320. On No. 639 (cf. p. 8) a falcon wears the double crown, and an ibis wears a horned disk in place of the moon disk of Thoth. A falcon on No. 297 also wears an Egyptian headdress. On Nos. 298, 310, and 319 a uraeus serpent appears as a headdress. The horn-and-disk headdress of Hathor is worn by a female deity

or demon on No. 534 and by a female attendant on No. 319. A female figure on No. 337, similar to that on No. 319, wears a different headdress.

#### ON ASSYRIAN AND LATER SEALS (FIG. 22)

A cap with a tassel is worn by a worshiper on Assyrian seal No. 416 and by a demon on No. 418. A rather high conical headdress is worn by a worshiper on No. 431. A deity wears a cylindrical headdress surmounted by a globe on Nos. 435, 437, 441-42, and 446. In some instances (e.g., Nos. 442 and 446) horns seem to have been attached to it. No globe is seen on the cylindrical headdresses on Nos. 444-45 and 498; those on Nos. 444-45 have attached horns. On Nos. 416 and 431 are priests who wear large fishskins, the heads of which form their headdresses. On Achaemenian seals Nos. 454-55, 457, and 468-69 a *cidaris* is worn. No. 457 shows flat caps worn by two sphinxes. On No. 459 is a *bashlik*; on No. 453 are the crown of Upper and Lower Egypt (worn by falcons), the *bashlik*, and a Scythian cap. On No. 449, which may be Achaemenian, is a diadem the larger part of which is chipped off. Sassanian headdresses appear on Nos. 619 and 622.

#### DRESSING OF HAIR AND BEARD

Only a few seals are engraved finely enough to show details of hairdress and beard beyond the fact that the personages are bearded or unbearded, have hair or are bald. A few pieces are listed here which best show the style of each period.

On archaic seals the human personages have the hair dressed in pigtails. Whether the representations on Nos. 29-31 are those of men or women cannot be decided.

With the exception of some divine beings (e.g., on No. 47) the general style in Sumerian times seems to have been a clean-shaven head and no beard (cf. Nos. 39-40). When a hero of the Engidu type appears in side view, he is shown wearing his hair in a pigtail, as on Nos. 83, 87-88, and 103.

On cylinders of the Akkadian period Gilgamesh shows a carefully dressed beard, with a point in the middle, and curled hair (e.g., on Nos. 94-95, 97-98, and 101). Engidu likewise has a well-cared-for beard (e.g., Nos. 95, 98, and 101). Horns protruding from the foreheads of two Gilgamesh figures on "Cappadocian" seal No. 284 may well be misunderstood curls.

After the Akkadian period, beards become more frequent. A full beard with a point in the middle is worn in most cases, as on Nos. 173-74, 178, 182, 205-6, and 217-18. A full beard with a straight edge appears on No. 130. This kind of beard is typical of the human-headed bull in this and earlier periods (Nos. 84-85, 166, and 647). On No. 225 Gilgamesh appears much as he did on the earlier seals. Both men and women seem to have worn the hair gathered into a knot at the back of the head. No. 118 shows three female figures (one deity and two worshipers) who wear no headdress but wear their hair much in the form of a *chignon*. A worshiper on No. 116 wears his hair in a *chignon*.

The nude goddess on Babylonian cylinder seals wears her hair in large curls on both sides of the face. Most of the representations of this deity on the seals of our collection are not particularly clear, but on Nos. 243, 246, 248, 257, and 259 one can recognize the style of hairdress.

On pieces of the "Hittite" group the short-skirted god swinging a mace appears wearing his hair dressed in a large pigtail with a curled end, as on Nos. 302-3, 324, and 326-27. On No. 336 the curls of Gilgamesh are represented by small globes. No. 329 shows a woman with a long pigtail. On No. 302 the nude goddess wears her hair in a *chignon*. Large wigs seem to be worn by certain figures on Nos. 164, 304, 307, 311-12, 332(?), 338, 340, and 354.

No. 443 is a good example of the mode of hairdress and beard in Assyrian times, as is No. 664

## 138 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

for the style in Neo-Babylonian times. On the Greco-Persian gem No. 460 a woman is shown with her hair done in a braid. Nos. 617-21 show the Sassanian style of hairdress and beard. A man on No. 625 wears a mustache.

## VEILS

Veils are found on only two seals in this collection, although they formed a very important part of the costume of many periods. On No. 321 a woman wearing a long skirt has a veil attached to her cylindrical headdress. A representation on No. 329 may be that of a very diaphanous garment or a veil. Both of these seals are of the "Hittite" group.

## SHOES (FIG. 24)

On only three pieces in this collection may a shoe be recognized with certainty. On Akkadian cylinder seal No. 96 the short-skirted hero wears a shoe with upturned toe.

On "Hittite" cylinder seal No. 322 the animal-headed demon seems to wear boots with upturned toes.

On No. 386 a shoe with upturned toe may be recognized.

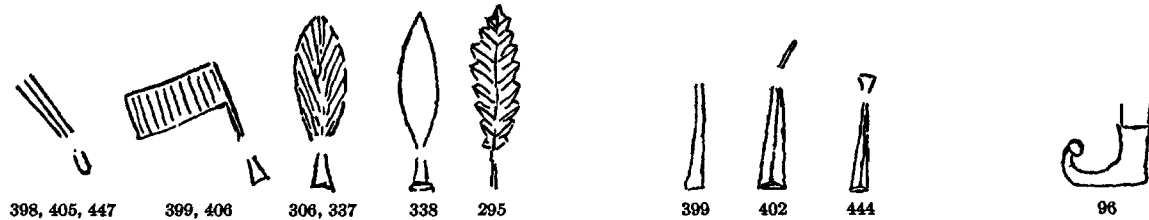


FIG. 24.—FANS, MANIPLES, AND A SHOE

## JEWELRY

Because of the smallness of the figures on the seals nothing more definite can be said than that certain figures apparently wear bracelets, earrings, or necklaces. On Nos. 117, 136, 139-40, 173-74, 178-79, 182, 205, 215, 218, 220, and 235 deities wear bracelets. A very broad necklace is worn by deities on Nos. 179, 182, 205-6, 215-16, 218, 220, 225, 235, and 240. On Nos. 165, 205-6, and 218 appears a deity wearing a tunic and a long skirt open in front; a line from shoulder to shoulder probably marks the top of the tunic, but it may represent a necklace. A bull-headed demon on No. 239 may wear a necklace.

On some Sassanian seals, Nos. 617, 619, and 620, the personages wear necklaces and earrings; on Nos. 618 and 621, earrings only. On No. 619 a pendant is worn on the necklace.

## FANS (FIG. 24)

On a certain type of Assyrian cylinder seal a worshiper is shown standing before a deity who is seated or standing, but who in every case is drinking, while the worshiper fans him. There are two principal types of fans—one represented on Nos. 398, 402, 405, and 447 and the other on Nos. 399, 403-4, and 406. A fan may be held on No. 397.

A long-skirted human figure holds a palm leaf before a deity on No. 306, before a deity or priest-king on No. 337. On No. 338 an attendant(?) holds a palm leaf. It seems probable that these were used as fans. It is sometimes difficult to distinguish between a palm leaf and a small tree; the object behind the deity on No. 295 may be either a palm-leaf fan or a "pine" tree (cf. p. 106).

## MANIPLES (FIG. 24)

An Assyrian worshiper holds what seems to be a maniple on Nos. 397-99, 402-6, and 447. On No. 444 a figure which may be a god holds a maniple.

## DIVINE EMBLEMS OR STANDARDS (FIG. 25)

We use "emblem" as meaning a symbol which has been put into material form; when such an emblem is mounted on a long shaft (like a flag) so that it may be set up or moved from place to place, it may be called a "standard." It is often difficult to distinguish between representations

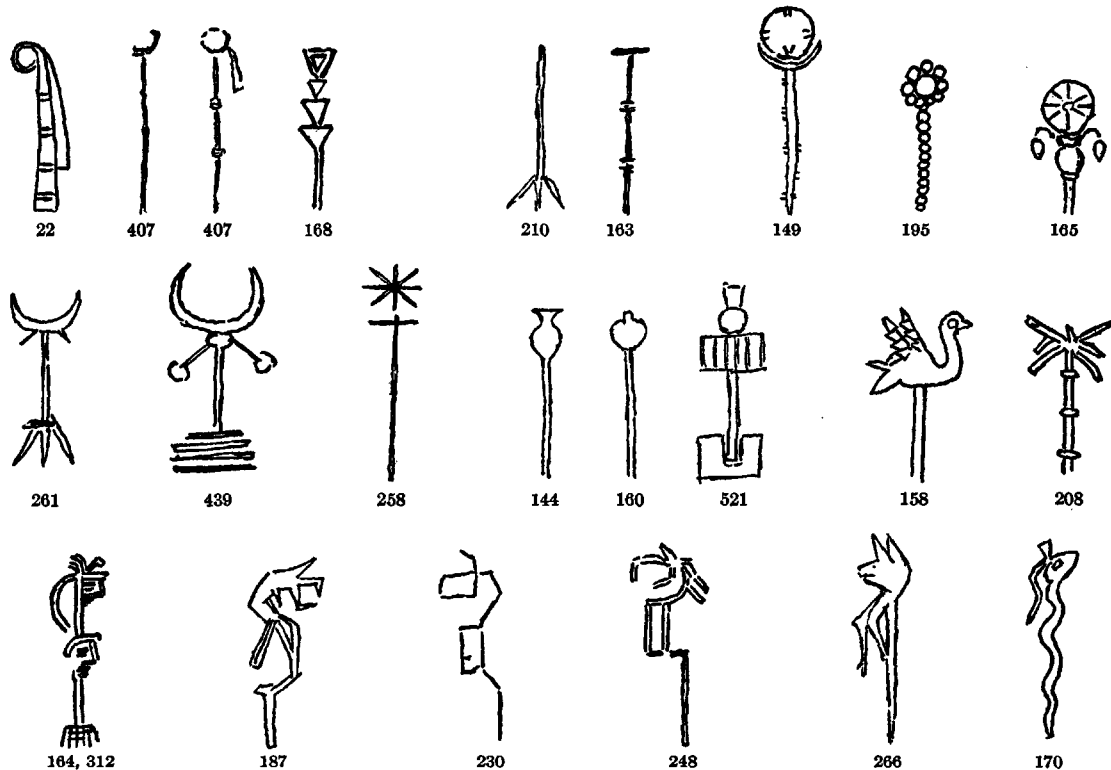


FIG. 25.—EMBLEMS AND STANDARDS

of actual standards and purely symbolic designs. Smaller emblems carried by deities or standing on the ground or free in the field are classified as "symbols."

In only three cases are we sure that actual standards are represented. The first is on archaic seal No. 22. Two standards appear on a step altar which is on the back of a bull, and two similar standards (one of which is fragmentary) stand on the ground. Standards of this type, probably consisting of bundles of reeds tied together, were set up at the entrances of temples or shrines (cf. p. 114). Secondly, on the Assyrian cylinder seal No. 407 standards appear before and behind the seated personage who is witnessing a ritual scene before the city or fortress gate. This form is familiar to us from the reliefs of Khorsabad and Nimrud. A third type is seen on No. 168, where a staff is surmounted by a series of wedges of which the uppermost is hollow. As a similar object appears in a boat on a seal in the University of Pennsylvania Museum,<sup>14</sup> we may call it a standard.

<sup>14</sup> Pennsylvania. University. *University Museum Bulletin* IV (1933) Pl. IV.

## 140 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

The following objects have not been identified as actual standards; but since in some ways they resemble the three just described, I feel justified in including them in this section.

## STAFFS

On No. 210 a staff stands in a tripod behind a deity. A staff is carried by a hero of the Engidu type on No. 87 and by an animal on No. 208. On No. 163 a lion-griffin carries a staff with a small crossbar at its top; on No. 227 such an emblem is carried by a standing deity. On No. 284 two Gilgamesh figures hold between them a staff.

## SUN DISK ON A LONG STAFF

On No. 149 a hero of the Engidu type carries this emblem. On No. 195 a deity, aided by a small hero of the Engidu type, carries a long staff ending in a rosette. The rosette in this case is surely the representation of a sun disk, its form being due to the technique in which the piece is executed. The object on No. 165 which we have described as a sacred tree (cf. p. 108) may be a long staff with a vase-shaped top from which hang clusters of dates. The sun disk within a crescent seems to rest on the upper edge of the "vase." The object held by demons on No. 288 may be a sun disk on a standard or a conventionalized sacred tree (cf. Fig. 4). A sun disk on a low support is described on page 146.

## CRESCENT ON A LONG STAFF

On No. 256 this emblem, standing on a tripod, is grasped by a standing deity. On No. 261 it stands on a tripod and is associated with two other symbols and two small deities. On Nos. 181 and 187 similar emblems are seen standing on the ground. On Nos. 428, 439, and 520 the crescent is decorated with ribbons. On Nos. 439 and 520 the emblem stands on what seems to be a support or small altar. Whether No. 208 shows a crudely engraved crescent decorated with ribbons or a bird with outspread wings cannot be definitely stated.

## STAR ON A LONG STAFF

No. 137 shows a star on a long staff standing behind a seated deity. On No. 258 a star rests on a small crossbar at the top of a long staff which stands on the ground. No. 471 shows a star on the end of a long staff which stands on a support or divine seat.

## LONG STAFF WITH VASE-SHAPED TOP

On the inverted part of No. 144 a hero of the Engidu type carries this emblem. On No. 160 it stands on the ground beside an altar. It is difficult to determine the exact nature of the object on No. 521, before which a worshiper is pouring a libation. We have described it as a vase upon a narrow support (cf. p. 119), but it may be a low support bearing a staff with a vase-shaped top. Another possible example of a staff with a vase-shaped top, on No. 165, supports a sun disk (see above).

## BIRD ON A LONG STAFF

On No. 158 a bird on a long staff appears in a scene where two lions are menacing a hero. Whether the representation on No. 208 is that of a bird with outspread wings or of a crescent decorated with ribbons cannot be definitely determined.

## TWO HUMAN HEADS ON A STAFF

This emblem seems to consist of a staff on which rests a human head from which rises a second staff supporting a head wearing a feather headdress. A curved line connecting the two

heads suggests a large handle. Nos. 164 and 312, on which this emblem is found, both appear to belong to the "Hittite" group.

#### SNAKE EMBLEM

Some of the "snakes standing on their tails" (e.g., No. 170) may be emblems (cf. p. 103).

#### UNIDENTIFIED STANDARDS

An object which resembles half a caduceus is always represented standing on the ground and may be a standard. It appears on Nos. 147, 187, 230, 248, 266, and 651. A tall object on a small rectangular base on No. 109 may be a standard.

#### SYMBOLS (FIGS. 26 and 27)

Nearly all designs on glyptic objects may be considered either as symbols or as magical representations (cf. p. 106); it is, therefore, a necessarily dangerous enterprise to group a portion of such designs under a special heading. Nevertheless, I think that such a classification may be justified. When a symbol is produced in material form it may be called an "emblem"; when the emblem is mounted on a shaft it may be called a "standard." Representations of a few such standards have been identified on our seals (cf. p. 139). It is thought that a small group of similar representations may also portray standards. Hence these two groups have been discussed in a separate section. Deities, demons, or human beings sometimes carry objects which are not obviously weapons or implements; these may be actual objects—emblems of their rank or scepters—or merely symbols. Similar objects stand upon the ground, upon animals, upon altars and other supports, or in the field as fill motives. All these designs, as well as representations of actual objects which have no material connection with the scene, I describe as symbols. The shortcomings of such a classification I hope to overcome by ample cross-references. With the exception of the symbols of Marduk, Nebo, and Nusku, which are very well known from *kudurrus*, I have not tried to identify symbols with deities.

#### THE ANKH

The ankh appears on Egyptianized cylinders Nos. 638 and 642. Representations of this symbol on seals of the "Hittite" group present some interesting variations, showing the ankh in forms and combinations which no Egyptian artist would ever have engraved. They appear on Nos. 281, 294, 299, 310–11, 313, 315, 317, 319, 321, 324, and 326.

#### THE BEE-SHAPED SYMBOL

This symbol appears frequently on seals of the Sumero-Akkadian and Babylonian groups, sometimes upside down or on its side. Its meaning is problematical. It always appears as a fill motive, as on Nos. 169, 194, 196, 200, 213, 217, 225, 652, and 683, a doubtful seal.

#### THE CADUCEUS

The meaning of this symbol is obscure. We follow Ward in calling it a "caduceus." It frequently appears standing on the ground, as on Nos. 84, 166, 175, 200–201, 250, and 253. It serves as a fill motive on No. 217. The caduceus is very commonly carried by a certain deity on Babylonian cylinder seals, as on Nos. 205, 213, 215–16, 218, 220, and 225; on No. 213 it is very crudely engraved. On "Hittite" cylinder seal No. 340 it is not clear whether the caduceus or the thunderbolt is represented (cf. p. 146).

## THE COMB-SHAPED SYMBOL

The shape of this symbol varies according to the technique in which the pieces are executed. Its meaning is still problematical. It appears on Nos. 84, 123, 125, 139, 163, 173, 179-81, 182

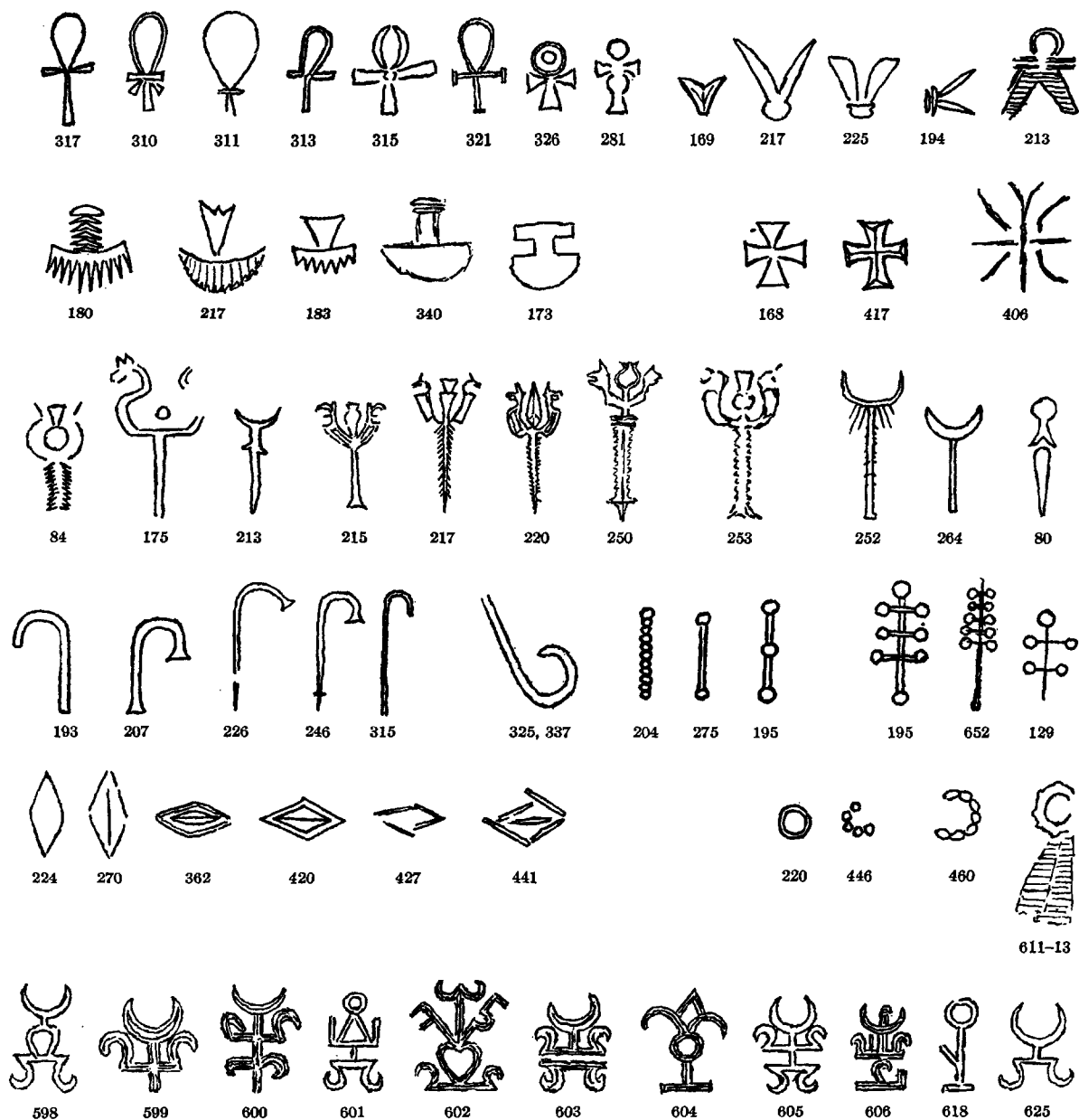


FIG. 26.—SYMBOLS

(on which it is possibly a later addition), 183, 192-93, 200-201, 217, 219, 248, 251, 255, the "Hit-tite" cylinder seal No. 340 (which shows Mesopotamian influence), and the forgery No. 693. Since an Akkadian seal found at Tell Asmar (field No. As. 32-600) shows before a seated deity a large two-handled vessel in a position analogous to that of the comb-shaped symbol, it is not impossible that the latter symbol, like the "libra," was originally a vessel.



## THE CRESCENT

The crescent appearing on glyptic objects is often the symbol of the moon-god; but as a differentiation between the crescent as a symbol and the crescent as a phase of the moon is impossible, representations of the crescent alone have been described in a separate section. On Nos. 126, 252, and 264 the crescent appears on the scepter held by a deity. On No. 148 a similar object is held by two small nude gods or demons. Crescents as parts of standards have been described on page 140.

## THE CROSS-SHAPED SYMBOL

Cross-shaped symbols appear on No. 168, which is cut in a peculiar style (cf. pp. 5-6), and on No. 417. Two short lines crossed at about right angles appear on Nos. 62, 97, 109, 116, 351(?), and 649. The design on No. 406 may be a cross with rays extending from its four angles, or it may be a star.

## THE CROOK

This symbol is carried like a scepter by deities on Nos. 193, 207, 226, and 656(?). Human personages carry it on Nos. 309 and 337. It appears above the head of the nude goddess on No. 246. It rises from the head of a seated dog or jackal on Nos. 139 and 236 and from the back of a reclining animal on No. 256. It stands on the ground on Nos. 189, 201, 231, 255, and 315. On these seals the crook may be a type of weapon or a purely symbolical object carried as a scepter.

On "Hittite" seals Nos. 311, 325, and 337 a crook is carried upside down by a deity, demon, or priest. It is doubtful whether the objects on these seals are of the same nature as those on the previous representations. The "Hittite" crook may be a lituus.

## THE DAGGER

The daggers in the field on "Hittite" seals Nos. 284, 333, and 337 (cf. Fig. 16) may have a symbolic meaning. A dagger- or mace-shaped symbol appears on No. 164.

## THE "DURATION" SIGN

On "Hittite" seals Nos. 297, 319-20, and 322 a design appears which may be the Egyptian sign for "duration." On the other hand it may be the representation of an altar (cf. p. 118 and Fig. 11).

## THE GUILLOCHE

Although this design was originally a symbol, it is usually used as a purely ornamental motive and is therefore discussed under "Ornaments." I consider that when we find this design in shortened form standing in the field something of its symbolic meaning has been preserved. Such designs divide sections of the field into two registers on Nos. 288, 297-98, 304, 306-8, 311-12, 314, 316-17, 321, 327, and 330-31. The guilloche appears as a border above a short scene on Nos. 305, 313, and 341; below a short scene on Nos. 289-90; and both above and below on Nos. 301 and 337. Placed vertically, the guilloche on Nos. 300 and 318 is probably a symbol. The strangely placed band on No. 334 also may be symbolic.

## THE HUMAN HEAD AND HAND

Human heads on Nos. 216, 312, and 342 and hands on Nos. 352, 362-63, 554, 610, and 657 may have a symbolic meaning. Two human heads on a staff are described as a standard (cf. pp. 140-41).

## 144 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

## THE INCENSE BURNER

The representation of an incense burner or lamp on a support, which appears on No. 488, is probably a symbol of the Assyrian god Nusku.

## THE "LIBRA"

The design commonly called a "libra" may be a ritual vessel and is described as such (pp. 121-22).

## THE MACE

The mace appears as a symbol on Nos. 107, 183, 333, 494, 496, and 498 (cf. Fig. 16). A mace-shaped design appears on No. 80. A dagger- or mace-shaped symbol appears on No. 164. For other representations see "Weapons" (pp. 124-25).

## THE MOUNTAIN SYMBOL

Only the ziggurat on No. 664 and its probable derivatives on Nos. 429, 431, 439, and 475 should be considered mountain symbols. It is more likely that other designs are abbreviated representations of actual mountains (cf. pp. 113-14).

## THE RHOMB

The exact meaning of this design is still under dispute, some scholars seeing in it the representation of a human eye, others, the representation of the female sex organ. Its earliest appearance in this collection is on cylinder seals of the Kassite period, Nos. 224 and 270. On No. 270 are two columns of several rhombs each. The rhomb appears on "Hittite" seals Nos. 362 and 554 and on Assyrian seals Nos. 410, 420, 424, 427-28, 431, 432, 439, 441, 444, 446, 475, 484, 497, 554, 649, and 663.

## THE RING

Rings are carried by deities and are probably symbols of power. In the Babylonian group, on No. 180, a seated god holds a scepter and a ring. On No. 190 the same god, standing, holds a large ring in his right hand. On Nos. 220 and 225 a god with a ring in one hand is shown stepping on a mountain. On No. 220 the thunder-god also carries a ring. On Assyrian cylinder seal No. 446 a standing deity carries a ring represented by a group of small globes. A richly dressed woman on the Greco-Persian gem No. 460 carries a ring or perhaps a flower wreath. On Sassanian seals Nos. 611-13 a winged nude figure carries a ring decorated with wide floating ribbons.

## THE ROD

On the crudely executed cylinder No. 204 a deity carries as a scepter a rod composed of tiny globes with a slightly larger globe at the top. A human figure on No. 275 holds a rod with a globe at each end. On No. 195 a rod with a globe at each end and one in the middle appears in the field.

## THE ROD WITH CROSSBARS

On Nos. 195 and 652 a deity carries a rod with crossbars ending in globes. A symbol of this type stands on the ground on No. 129.

## THE SASSANIAN SYMBOL

The meaning of this design, which appears in various combinations on Sassanian seals Nos. 598-606, 618, and 625, is not certain. It may be a monogram or a sign of rank.

THE SPEAR

The spear symbol appears standing on the ground on Babylonian seals Nos. 144, 184, 190, 200, 210, 261, and 267 (Kassite) and as a fill design on No. 194. In Assyrian and Neo-Babylonian times the spear was undoubtedly the symbol of Marduk. It is decorated with ribbons below the spearhead on Nos. 400, 423, 429, 431, 435, 444, 493, and 649. It stands on the ground on No. 470; it appears alone on a small support on Nos. 431, 472-73, 475, and 547. Most fre-

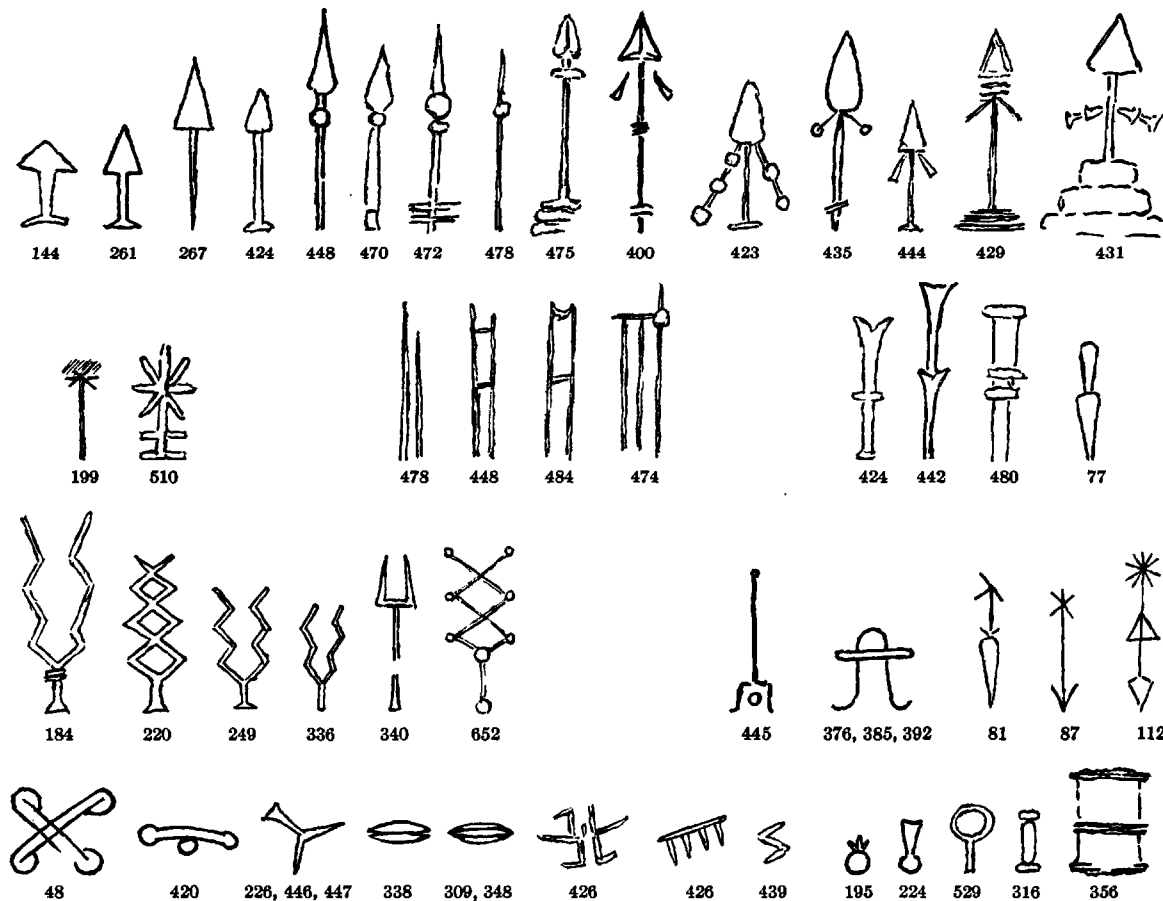


FIG. 27.—SYMBOLS

quently the spear is found in combination with a symbol of the god Nebo, either the superimposed wedges, as on Nos. 424, 480, 493, and 649, or the two styli, as on Nos. 448, 474, 478-79, 481-92, and 494-97. On Nos. 484, 486, 489, and 491 a reclining *širrush* supports the symbols.

THE SPIRAL

It is probable that this design, like the guilloche, was once a symbol. It usually appears as an ornamental border and is listed under "Ornaments" (pp. 147-48). It seems to have preserved some of its symbolical character on one seal only, the "Cypriote" cylinder No. 358, where it appears in the field.

STARS

All stars are listed on page 112. No. 199 shows a star on a short shaft carried as a scepter by a deity. No. 272 shows three shafts ending in stars set upon an altar (cf. Fig. 11). A

## 146 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

bird seems to have alighted on the middle star. On No. 510 a star on a short shaft rises from a low support. The representations of the Pleiades on Assyrian seals Nos. 409, 413, 415, 435, 446-47, and 504 (cf. Fig. 7) are symbols of the *Sibitti* ("the Seven"). A star as part of a standard has been described on page 140.

## STYLI AND WEDGES

On the Assyrian and Neo-Babylonian stamp seals the styli and wedges are undoubtedly symbols of Nebo. They often appear with the spear symbol of Marduk (see above). Styli appear in this collection on Nos. 448, 474, 478-79, 481-92, and 494-97. Two wedges, one standing on the other, appear on Nos. 398, 409, 424, 442, 480, 493, and 649. The superimposed wedges on No. 77 of the archaic group may represent clubs.

## SUN DISK AND WINGED DISK

No. 217 (cf. Fig. 6) shows a sun disk combined with a crescent set upon a low support, probably to be set on an altar or on the ground. A sun disk as part of a standard has been described on page 140. Other representations of sun disks and winged disks have been described in a separate section (p. 110).

## THE THUNDERBOLT

A two-pronged thunderbolt carried by a god is shown on Nos. 225, 249, 255, 652, and perhaps 340, though the object there may be a caduceus. On No. 220 a god standing on a lion-griffin carries two thunderbolts. The thunderbolt is shown upon the back of a bull on No. 184 and as a fill motive on Nos. 194, 196, 261, and 336. It is obvious that this design is a symbol of the thunder-god. No. 513 shows a two-pronged thunderbolt before a fish-man.

## MISCELLANEOUS SYMBOLS

The seated god on Nos. 132 and 139 holds an unidentified object; that on No. 139 may be a goblet (cf. p. 121). Unidentified designs difficult to describe are illustrated in Figure 27, with the numbers of the seals on which they appear. Most of them appear in our collection only once. With the exception of the symbol on No. 445, which is carried by a deity, they all appear in the field. It may be interesting to note that the design on No. 376 later appears frequently on Cilician coins. It may be a "Hittite" hieroglyphic sign.

## ORNAMENTAL MOTIVES (FIG. 28)

## ROSETTES

The rosette is a common motive, often purely decorative. Examples of different types of this design may be found on the following seals: Type I on Nos. 57 and 270; Type II on Nos. 195, 217, and 358; Type III on No. 288; Type IV on Nos. 350, 353, 359, 361, 390, 393, and 446; Type V on No. 358; and Type VI on No. 650.

On No. 418 the large rosette, apparently supported by two demons, may be a representation of the sun disk. As the piece is very much worn, nothing definite can be discerned. The rosette almost certainly represents a sun disk on Nos. 195, 224, and 252 (cf. Figs. 6 and 25). On No. 303 it represents a star (cf. p. 112). The design on No. 650 may be a star within a circle, or the whole design may be a rosette. The rosettes on No. 341, within the loops of the single twisted line, may represent real flowers.

## NOTES ON DETAILS

147

## GUILLOCHES

In this collection, as elsewhere, nearly all the examples of guilloches appear on "Hittite" seals (but cf. Assyrian cylinder No. 416). A single twisted line or band appears on Nos. 289, 304, 320, 327, 341, and 416; on No. 341 the space within the loops is filled with rosettes. A band with two strands appears on Nos. 288, 290, 301, 305-6, 313-14, 316-18, 321, 330, and 334; a

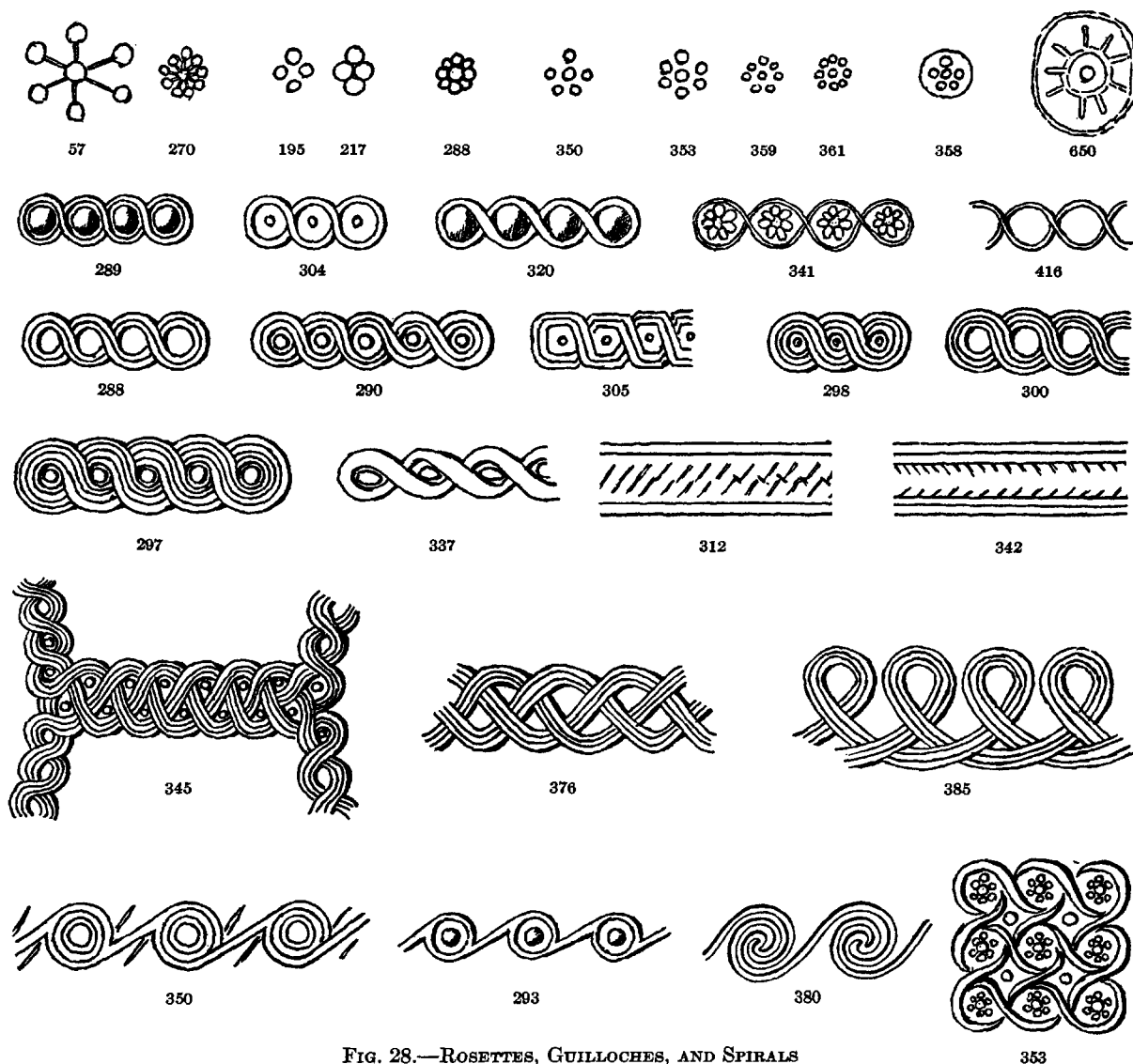


FIG. 28.—ROSETTES, GUILLOCHES, AND SPIRALS

band with three strands, on Nos. 298, 300, 307-8, 311, 319, 331, 344, 346, and 349; and a band with four strands, on Nos. 297 and 347. No. 337 shows a crude derivative. Nos. 312 and 342 show ropelike patterns.

Three bands of three strands each are interlaced to form a horizontal guilloche on No. 345; this divides to form a circular frame made up of two interlaced bands of three strands each. Stamp seal No. 376 shows three bands of three strands each, braided to form a border. On stamp seal No. 385 two bands, each with three strands, are interlaced to form a border of loops.

The guilloche is used in several ways. Guilloches serve as borders on cylinders Nos. 289-90,

## 148 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

301, 305, 313, 337, 341, 346, and 416. On No. 295 two interlaced bands of two strands each, set between straight lines, form a border at top and bottom. All of these borders except those on Nos. 295 and 346 seem to me to have a symbolic meaning (cf. p. 143). Placed horizontally, the guilloche divides the representation into registers on Nos. 288, 297-98, 304, 306-8, 311-12, 314, 316-17, 321, 327, 330-31, 334, 344-45, 347, and 349. The band on No. 334 may be symbolic, and most of the others are probably symbols. Those on Nos. 344-45, 347, and 349 seem to be purely decorative. Of the bands which are placed vertically on the seals, those on Nos. 318-20 and 349 serve to terminate the scene, and that on No. 300 is obviously a symbol.

The sides of stamp seal No. 374 are decorated with a pattern of interlaced bands (cf. Fig. 2).

## SPIRALS

In this collection the spiral is found on "Hittite" cylinders and stamp seals and on Egyptian scarabs. Originally symbolic, most of our examples are probably purely decorative.

On No. 353 nine interlaced spirals with rosettes in the loops are arranged in a rectangle. Spiral bands form borders at top and bottom on No. 351. A spiral band is combined with a straight line to form a border at both top and bottom on No. 350, and at the top only on No. 293. A spiral band serves as a border on stamp seal No. 380. On cylinder No. 358 ("Cypriote") the spiral in the field is probably a symbol.

Related motives (coils, hooks, and twists) appear on the Egyptian scarabs Nos. 627-33.

## MISCELLANEOUS MOTIVES

Globes appearing without any apparent connections, but seemingly only as fill motives, as on No. 8, are not enumerated here.

Simple geometric motives are common on archaic and Sumerian seals. They make up the designs on the bases of stamp seals Nos. 6 and 9 and on the back of No. 11. On cylinder No. 37 two registers are separated by a wide band filled with lozenges and globes. On cylinder No. 38 the registers are separated by a narrow band with a herringbone design. Cylinders Nos. 66-70 show all-over patterns of straight and curved lines. The wavy lines on Nos. 54 and 66 may be ornamental derivatives of the river motive (cf. No. 55 on p. 114). The rather obscure representation on Nos. 63-64 may be a landscape or may be purely ornamental. On Assyrian cylinders Nos. 416-17 rows of triangles appear in the borders at top and bottom. Palmettes attached to a straight line form a border at both top and bottom on the Achaemenian cylinder No. 457.

Nos. 291 and 296 show vertical panels filled with patterns of straight lines. Short lines, some straight and some curved, form the decoration on Nos. 370 and 372. A swastika and chevrons(?) appear on No. 530; concentric circles and short lines, on No. 531. The design in the central band on No. 539 may represent apotropaic eyes. Deeply incised motives appear on No. 650. Ornamental bands decorate the domed backs of Nos. 390-91 and 393-94. The backs of some globular Sassanian seals (Nos. 558, 570, 573, 577, 579, 587, 598, 608, and 618) are decorated with deeply cut ornamental designs (cf. Fig. 2).

## BORDERS

Single straight lines form borders on archaic cylinders Nos. 56 and 71 and on numerous "Hittite" and Assyrian cylinders. A single line forms a border around the base of stamp seals Nos. 375-76, 382, 388, 527, 534-35, 537-38, 540-41, 546, 548, 551, and 554, most of which belong to the "Hittite" and North Syrian groups. A single line from which short lines project toward the center is seen on stamp seal No. 396. A border made up of two lines with short connecting lines appears on Nos. 381 and 386. On No. 526 there is a row of dots between two

lines. A single straight line is combined with spirals on Nos. 293 and 350, with triangles on No. 417, with triangles and a guilloche on No. 416,<sup>15</sup> and with palmettes on No. 457. Two straight lines are combined with a guilloche on No. 346.

Archaic seal No. 70 is bordered at the top by a band with a zigzag line and at the bottom by three parallel lines. Raised rims at the ends of Sumero-Akkadian cylinders Nos. 185–86 form wide deep border lines on the impressions.

A row of small wedges forms a border at top and bottom of No. 295. On stamp seal No. 386 the border consists of wedges, point outward, alternating with star-shaped designs. There is a border of chevrons on No. 530. A border of varied patterns appears on stamp seals Nos. 384, 392–94, and 533. Ornamental borders appear on Nos. 564 and 607 also.

Pahlavi inscriptions, sometimes combined with a row of dots, form borders on Sassanian stamp seals Nos. 592–93, 601–2, 610, 617–19, and 625. Degenerate Greek letters form a border on No. 623. No. 620 has a conventionalized wreath where similar seals have an inscription.

#### DIVISION OF REGISTERS

On some cylinders two registers are separated by straight lines: a single line on Nos. 46, 192, 203, 339, 348, 356, and 649; two lines on Nos. 39–40, 43, and 73; and three lines on No. 118. Bands with ornamental motives on archaic cylinders Nos. 37–38 and guilloches on “Hittite” cylinders, used to separate registers, are described on page 148. On “Hittite” cylinders Nos. 312 and 342 the dividing band consists of a ropelike pattern between two lines. On other “Hittite” cylinders (e.g., Nos. 298 and 308) a guilloche is combined with straight lines to form a dividing band.

<sup>15</sup> This border probably originated for the purpose of fastening the mounting of the cylinder. Cf. Otto Weber, *Alt-orientalische Siegelbilder* (“Der Alte Orient” XVII–XVIII) I (1920) 8.

IV  
NOTES ON THE SCENES  
MYTHOLOGICAL SCENES

The largest two groups of mythological scenes represent (1) heroes contending with animals and (2) animals fighting animals. Whether all such scenes are really mythological is not certain, but it seems quite possible. No. 73, for example, may show merely a hunting exploit of the two friends Gilgamesh and Engidu, and not necessarily a specific fight with a specific lion. Scenes where the group is built up around a hero are listed as contests between heroes and animals. In instances where the scene is built around the animals, and a hero is in a secondary position, the scene is classed with animal contests (e.g., Nos. 40, 75, and 112). A much more interesting group of mythological scenes (3) shows actual gods and demons in diverse activities.

HEROES IN CONTEST WITH ANIMALS

On the earlier seals such scenes appear as free, unconventional compositions; but even before the Akkadian period the design became stereotyped, as seen on Nos. 78, 81, 88, and 90. The typical Akkadian style of such representations is seen on No. 95. The heroes are regularly victorious, apparently without any special effort. The representations on Sumero-Akkadian and Babylonian seals Nos. 166 and 215-16 are later derivatives. The same motive persists into later times. On Assyrian seals the hero either holds two animals, usually composite (e.g., Nos. 419-25), or attacks an animal with a weapon (e.g., Nos. 426-28). Both types appear almost unchanged in the Neo-Babylonian period. The first type develops into scenes in which the hero triumphs over animals by holding them by their hind legs. In Achaemenian times the king, representing the good and the light, takes the place of the hero (e.g., on No. 454), who may already have been replaced by Bel-Marduk, especially in Neo-Babylonian times. Being the representative of good and light fighting the monster representing evil and darkness, the king-hero is always, without any special effort, victorious. The same motive can be followed into Sassanian times (e.g., No. 622). Numerous variants, especially "Hittite" and Assyrian, are irrelevant.

Two other compositions with heroes and animals, apparently distinct from the line of development traced above, appear on Sumero-Akkadian seals. The first shows two heroes killing an animal (e.g., Nos. 104-5 and 107-9). No. 357 shows the same motive on a "Hittite" cylinder. This variation, showing two heroes or demons holding an animal upside down and killing it, is frequent on the sculptures of North Syria at this time. The second shows a hero being killed by two animals (e.g., Nos. 158, 161, and 169). Both of these designs may well represent special mythological events.

A description of contest scenes between heroes and animals, as represented in this collection, follows.

ON ARCHAIC TO BABYLONIAN SEALS

Scenes showing a hero contending with one animal are especially common on seals of the Akkadian period. Usually Gilgamesh wrestles with a bull (Nos. 92, 95, 97-98, and the recut seal No. 673), and Engidu wrestles with a lion (Nos. 92, 95-96, 98, 103, 677, and the recut piece No. 673). On Nos. 97 and 101 Gilgamesh holds a lion, and on No. 101 Engidu holds a bull.



On the recut piece No. 676 Gilgamesh and Engidu are each holding a human-headed bull (cf. p. 11), and on No. 84 Engidu holds a human-headed bull.

Heroes of various types, bearded or beardless, nude or wearing garments, and sometimes wearing headdresses, are shown—on No. 73, menacing a stag; on No. 82, holding an indistinguishable quadruped; on Nos. 94, 96, and 99–100, holding a bull; on Nos. 99–100, holding a lion; on No. 102, holding a long-horned animal; and on No. 103, holding a short-horned animal. The last two animals are probably gazelles. Most of these heroes are probably meant for Gilgamesh.

The groups described above usually appear in pairs to balance the representation. Nos. 92, 95, 98, 673, and 676 show such groups with Gilgamesh and Engidu. No. 97 shows two groups with Gilgamesh, and No. 84 shows two with Engidu. Nos. 96 and 103 each show a group with a short-skirted hero and a group with Engidu, and Nos. 99–100 each show two groups with a short-skirted hero.

There are some variations and derivatives from the stereotyped contest scene. Nos. 252 and 283 show a man standing on the neck of a bull and holding its hind legs. The rest of the representation makes it possible that a sacrificial scene was intended. No. 286, a seal in "Cappadocian" style, shows two men in long garments, each holding a lion. On No. 288 a man holds an animal by its hind legs. This last representation already belongs to the later type of the triumphing hero, a type of which Nos. 354–55, 359, 361, and 364 (cf. p. 152) of the "Cypriote" style also are derivatives. Two Babylonian seals, Nos. 215–16, show Gilgamesh wrestling with Engidu.

In one group on No. 83 Engidu menaces a stag with a short weapon, and the stag is attacked from behind by a lion or leopard. No. 677 shows Gilgamesh wrestling with a bull, which is attacked from behind by a lion.

No. 94 shows a group (cut at the wrong place on Pl. X) consisting of a hero wrestling with a bull, which is attacked from behind by a lion, which in turn is held by its mane and tail by Gilgamesh.

Nos. 76–78 and 81 show a hero holding an animal on each side. On No. 77 the hero holds two short-horned animals by their beards. On No. 76 a kneeling hero holds a long-horned animal and a lion. On No. 78 Engidu and another hero each hold a horned animal and a lion; and on No. 81 Engidu holds a lion and an unrecognizable animal, and Gilgamesh holds a bull and an unrecognizable animal. These two seals show the two groups arranged to form an endless frieze, by setting each animal of one group across an animal of the other group.

No. 80 shows a hero holding a lion and a long-horned animal by their hind legs, one on each side; each animal is attacked from behind by another hero.

On No. 89 a short-skirted hero holds two horned animals, one on each side; one of them is attacked by a lion. No. 79 shows a similar group with the exception that a smaller lion appears between the hero and one horned animal.

Nos. 83, 90–91, and 106 show groups consisting of a hero holding two horned animals, one on each side, each of which is attacked from behind by a lion. No. 106, of a peculiar style, is not clear; the hero wears a long garment. On No. 85 Gilgamesh holds two human-headed bulls, attacked from behind by two lions.

Nos. 74 and 87–88 show a hero holding two horned animals, one on each side, each of which is attacked from behind by a lion; behind one lion appears a second hero. The second hero on No. 74 is perhaps a later addition. On Nos. 87–88 the second hero is an Engidu. On No. 87 he carries a long staff, while on No. 88 he actually menaces the lion.

No. 38 shows in the lower register a group consisting of a hero holding two animals, one on each side, each of which is attacked from behind by another animal; the attacking animals are

## 152 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

attacked in turn by heroes. The worn condition of the seal does not permit identification of the animals.

The upper register of No. 38 shows a human figure holding two animals, one on each side, each of which is attacked by another animal; one of the attacking animals is attacked in turn by a fifth animal, the other by a second human figure.

On No. 86 two bull-men menace two lions from behind, forming an antithetic group. A similar scene appears on No. 166 also, with the difference that here the lions are crossed, while behind the heroes appear human-headed bulls.

On No. 104 two heroes are shown killing a lion; on No. 105, a lion-griffin; on Nos. 107-9, unrecognizable animals or monsters. No. 357 of the "Cypriote" group shows two heroes killing a bull.

No. 158 shows a hero being killed by two lions. On Nos. 161 and 169 a hero is being killed by a lion and a monster.

## ON ASSYRIAN AND LATER SEALS

The triumphing hero or king-hero regularly holds two animals or monsters. On No. 419 a hero holds a lion and a bearded, winged sphinx; on No. 423, two horned animals; and on No. 424, two ostriches. On Assyrian or Neo-Babylonian stamp seal No. 499 a hero holds two bulls. On Nos. 420, 422, and 425 the hero is winged. On Nos. 420 and 425 he holds two winged sphinxes and on No. 422, two bulls. No. 432 shows a winged female demon holding a bearded winged sphinx and a griffin. A similar group appears on Nos. 361 and 364, seals in "Cypriote" style, also, but there the female demon holds the animals by their hind legs. No. 657 could be a derivative of this scene. On No. 421 a kneeling winged hero holds the same animal, a winged unicorn, by one foreleg and its tail. When the seal is rolled out one and one-half times there appear to be two animals, one before and one behind the hero. On Achaemenian seals the king-hero appears. He holds on No. 454 a lion and a winged griffin; on No. 455, two horned lion-griffins; on No. 466, two sphinxes; on No. 468, two lions; and on No. 469, two winged unicorns. No. 653 is a fragmentary Assyrian seal with a representation belonging probably in this group.

The hero or king-hero frequently attacks a single animal with a weapon. No. 428 shows a hero menacing a winged sphinx. On Nos. 426-27 the hero is winged. He menaces a winged monster on No. 426; on No. 427, an undefinable animal. On No. 549 a hero menaces an undefined animal, and on No. 518 a winged hero menaces a winged sphinx. Both are stamp seals of the Assyrian or Neo-Babylonian group. The very well executed Neo-Babylonian cylinder seal No. 664 (cf. p. 10) shows a hero or god menacing with a sickle-sword a winged lion. No. 449 shows a hero standing on a recumbent sphinx and menacing a winged unicorn. On Nos. 465 and 467 a king-hero is menacing a lion. No. 622, a Sassanian bead or amulet, is probably a derivative of this motive.

## ANIMAL CONTESTS

The mythological character of the animal contests is of course by no means assured in every instance, but usually it is quite probable. "Symbolical" or "magical" would perhaps be a better term in several cases. In Assyrian and later times, especially Sassanian, two fighting animals may be a constellation.

On archaic to Babylonian seals the groups of fighting animals, sometimes with the addition of a human figure (cf. p. 150), are often arranged so as to form a continuous frieze (cf. p. 160). On No. 647, for example, are two groups, each of a lion and a horned animal, the lions being set across each other; the connecting link is formed by a lion and a human-headed bull, rampant and crossed. No. 50 shows an interesting combination of two different groups of contesting

## NOTES ON THE SCENES

153

animals forming an endless pattern. Two lions attacking two horned animals are set across each other. In their turn the horned animals are held by an eagle with outspread wings. No. 40, described below, is another example. No. 82 is not clear, but may be such an endless frieze. Nos. 34, 65, 121, 212, 282, and 295 are probably misunderstood derivatives of such groups, in which only one element is used.

Nos. 40, 49, 75, 110, and 112 show two groups, each consisting of a lion attacking a horned animal; the lions are set across each other. On Nos. 40, 75, and 112 a hero appears holding or menacing one of the attacked animals from behind. On No. 110 one of the horned animals is attacked from behind by a third lion. No. 72 shows one lion menacing a horned animal and another lion menacing an unrecognizable animal. On No. 111 are two groups, each of a lion and a bull, the bulls being set across each other. On No. 73 a lion devouring a horned animal is set across a stag which is attacked by a hero (cf. p. 150); the horned animal is attacked by Engidu also.

Combats of two animals alone are especially frequent in later times, but appear on archaic, Sumerian-Akkadian, and Babylonian seals also. On No. 7 there are two groups, each of a lion devouring a horned animal, reversed and inverted; and on No. 149 a lion attacks a horned animal from behind. On seals of the "Hittite" group there appear frequently two seated animals, one of which (usually a sphinx, griffin, or lion) seems to pat the other (usually a horned animal or a rabbit) on its back. These probably are contest scenes even though the gestures seem to be rather friendly, as on Nos. 298, 308, 345, and 357. Nos. 331, 345, and 358 show combats of animals in a freer style. Nos. 378 and 395 show animal contests on stamp seals of the "Hittite" group.

No. 410, an Assyrian seal, shows a lion hunting a horned animal, and Nos. 434 and 436 show two winged monsters fighting. Two Sassanian seals, Nos. 592 and 595, show a lion jumping on a zebu.

In the group of animal contests may belong, too, the eagle with outspread wings holding an animal in each talon, especially frequent on archaic and Sumerian seals. On No. 37 the eagle holds two lions; on Nos. 39, 43, 46-47, and 50, two antelopes; on No. 48, one horned and one hornless mountain goat; on No. 44, two unrecognizable animals; and on Nos. 49 and 52, two short-horned animals. Those on No. 52 are probably gazelles. On No. 51 one of the animals held by the eagle seems to be a lion; the other, a horned animal. On No. 301 of the "Hittite" group the eagle or vulture grasps two human figures, above each of whom appears a lion.

## DEITIES AND DEMONS

On such scenes again a differentiation between mythological and symbolical is rather difficult. Only a very few can be classified as actual mythological scenes.

It is uncertain whether an actual mythological scene appears on Nos. 47-48, which show a god riding in a boat, the prow of which is the bust of a similar figure.

Nos. 150-51 each show two gods killing two others. On No. 152 the combat is between two figures in human form (gods or men?), who are watched by two smaller figures. Another mythological event may be represented on Nos. 153-54. On No. 153 a god is being sacrificed on an altar (in mountain form?) by three other gods, one of whom has rays rising from one shoulder. On No. 154, more conventionalized, one god is slaying another, a third god is killing a hero of the Engidu type, and a fourth is merely a bystander who steps upon a mountain symbol. Both of the victims seem to have been armed, but their maces have slipped from their dying hands. Nos. 155-57 probably represent a god killing an enemy. The group at the left on No. 157 shows a god watching a demon slaying another enemy.

The god carrying a "saw" on No. 167 is undoubtedly the sun-god emerging from the heaven-

ly gate, which is held open by a minor deity, and stepping upon a mountain. He seems to be greeted by another minor deity.

Probably No. 648 also is mythological. Before a seated deity is a recumbent bull on the back of which is a winged door with a rope attached to each side. One rope end is held by the seated deity, while the other is held by an attendant standing behind the bull.

### RITUAL SCENES

Unquestionable ritual scenes are rare. Scenes showing worshipers before altars or before divine emblems or symbols standing on low supports or altars may be ritual scenes. Another type of scene, which is especially frequent in Sumero-Akkadian and Babylonian times, shows a worshiper, sometimes attended by a priest or minor deity, approaching or sacrificing before a deity. Such a scene as a whole is symbolical and cannot be considered a ritual scene. Nevertheless, there appear in such symbolical scenes several elements which show ritual acts.

### ADORATION

A human personage in the act of adoration, appearing in various combinations, is a very frequent motive upon seals of all periods of the ancient Near East. An attitude which often appears on archaic cylinder seals is seen on our seals Nos. 29-30; there human beings sit or kneel on low daises or mats, and each has both arms raised upward and forward, with palms out (cf. "Processions"). This is very probably a gesture of adoration or prayer.

In the introduction scene, common in Sumero-Akkadian and Babylonian times, the worshiper, when led by the hand, appears either with the free hand pressed to the chest (e.g., No. 118) or with the free hand raised upward, close to the body and with the palm upward (e.g., No. 131). When the worshiper is not led by the hand, he appears with one arm resting on his chest and the other lifted, close to the body and with palm upward (e.g., No. 182); or, especially on cylinders of the 3d dynasty of Ur, he has his hands folded below the chest (e.g., No. 173). Where an introducing deity leads the worshiper, they probably approach the subject of adoration side by side. Nearly always the worshiper raises the right hand and the deity the left. Where the introducing personage does not lead the worshiper (and thus has both hands free), she nevertheless has the left hand lifted, palm outward (e.g., No. 188); this would suggest that here is some special gesture of adoration, apart from convenience in leading the worshiper. Surely the gesture of the *kaunakēs*-clad goddess who stands with both hands lifted, close to the body and with palms upward, is one of adoration or, perhaps better, prayer (e.g., No. 173). Several female worshipers on Babylonian cylinder No. 222 have hands folded below the breasts.

On "Hittite" cylinder seal No. 325 a worshiper appears who has one hand lifted, palm outward, and holds in the other hand a small animal (cf. p. 155). "Hittite" seal No. 317 shows two personages facing each other across an altar; each has one arm hanging down and the other raised forward to shoulder height, with palm upward.

An Assyrian type of worshiper holds a maniple in one hand, which is extended forward from the elbow, and a fan-shaped object in the other hand, which is raised upward from the elbow. On No. 445 a worshiper appears with hands extended, palms upward. On No. 429 the worshipers kneel; little can be said as to the positions of their hands because of the worn condition of the cylinder, but it seems that each has one hand raised.

Worshipers in the attitudes described above appear before vase-shaped altars on Nos. 159-60 and before divine emblems or symbols standing on low supports or altars on Nos. 253, 431, 439, and 448. These may be actual ritual scenes. Nos. 29-30 may show processions. The rest

of the worshipers in these attitudes of adoration appear in symbolical scenes, standing before a deity or a sacred tree.

On many Assyrian or Neo-Babylonian stamp seals the worshiper stands with both hands raised, palms upward, before a support or altar on which stand symbols.

Sassanian seal No. 624 shows the adoration of a sacred fire burning on an altar. Here the exact positions of the arms of the worshipers cannot be defined because of the poorly preserved surface of the stone.

#### PROCESSIONS

Archaic seal No. 37 may represent a procession approaching a shrine. A divine procession on animals appears on No. 226, a Babylonian cylinder seal.

On "Hittite" seals groups of three figures walking one behind another are frequent. Yet these scenes are not necessarily representations of formal ritual processions. The human figures may be a triad of heroes or demons (cf. pp. 96-97). No. 285, a "Cappadocian" cylinder, shows three human figures walking one behind another, each with one hand lifted close to the body; behind them walks an antelope in a similar position. No. 311 shows three small figures approaching a lion. On No. 360 such a procession, each figure having one hand raised, approaches a sacred tree, on either side of which stands a long-horned animal. On No. 337 three small figures appear behind a deity or priest. The first holds a crook; the second, a lance, point downward; and the third, who is kneeling, holds another crook. On No. 313 the three small figures may be a family of worshipers, led toward the deity by a slightly larger figure. The leader has one hand lifted, the other pressed to the chest; the smaller figures have their hands folded. A similar representation may be that on No. 321, where a woman, followed by two small figures, perhaps her children, is introduced to a deity. On No. 656 three figures with abnormally large heads appear in front view. No. 294 seems to show a procession of four people, each with one arm raised. One carries an ankh, and various small designs appear in the field.

Archaic seal No. 29 shows five, and No. 30 shows three, human beings in a row, seated or kneeling on low daises or mats. Four female worshipers in front view, with hands folded below their breasts, are grouped on Babylonian seal No. 222.

#### OFFERINGS

There is no actual evidence of human sacrifice on seals of this collection. Sumero-Akkadian seal No. 153, however, shows a god being killed or sacrificed on an altar. This scene has a mythological meaning, but we may consider it as evidence that in earlier times in the Near East human beings were sacrificed. We have corroboration on this point from the excavations of Ur, where many sacrificed attendants were found in a royal tomb.

Small animals, presumably offerings, are carried on the arms of worshipers who stand before deities on Nos. 194, 196, 198-200, 205-6, 305, 325, 652, and 668. On No. 225 the person bringing the offering is of the Engidu type, and on No. 309 he is perhaps a priest.

On Nos. 252 and 283 a man is shown killing a bull. Whereas it may well be the representation of a hero fighting an animal, it is possible in both cases, on account of the associations, that the actual offering of a bull is represented.

A certain group of archaic cylinders shows shrines with long-horned animals, which may be offerings, approaching them. The door of the shrine is composed of one or two wings; in some cases a tree stands before it. Sometimes objects of various kinds are associated with the animals. They too may be offerings. On No. 24 three animals approach the doorway. On No. 25 appear two animals, four fish, and two vessels(?). Two animals approach the shrine on Nos. 27 and 28. On No. 27 a tree stands by the doorway, and on No. 28 a vessel appears above each

## 156 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

of the animals. No. 62 shows a single animal before the shrine and a cross and a six-pointed star in the field. The scene on No. 56, although I feel certain that it is an offering scene, might be instead the representation of a horned animal being driven or killed before a stockade. Perhaps the animals on the lower register of No. 42 are offerings. On "Hittite" seal No. 365 a horned animal approaches a shrine; behind it appear a tree and another animal.

Table-shaped altars bearing offerings sometimes appear. These altars stand before deities, who are usually seated. On No. 122 an introducing goddess and a worshiper approach the altar. In the other scenes a single worshiper stands beside the altar. On No. 305 he carries a small animal. On two much worn seals, Nos. 401 and 447, the remains of a design which may possibly represent a bird (or fish?) appear above a table-shaped altar. Whether the bird (or fish?) should be considered as an offering or as a symbol cannot be definitely stated. Flat objects appearing on the altars on Nos. 122, 304-5, 308, 437, 440, and 447 are most probably unleavened bread, still the most common form of bread in the Near East. On Nos. 437 and 440 there is a fish above the bread; two short lines above the bread on No. 304 may represent some other offering; and it is possible that a flame appears above the bread on No. 308. A table-altar on No. 435 holds a group of unidentified objects; one may be a vase.

On Nos. 180 and 301 a worshiper is pouring a libation on a vase-shaped altar; on No. 521 a worshiper pours a libation before a divine emblem. The nature of the liquid used as an offering cannot of course be defined.

Apparently incense is burned as an offering on the Assyrian stamp seal No. 528.

On No. 301 of the "Hittite" group appear three small mountain deities, each carrying an object shaped like a flowerpot. One of the deities stands behind a libating worshiper, and the other two stand behind the seated deity. The objects which they carry, probably mountain symbols, may be offerings.

## DRINKING SCENES

The drinking scene also probably represents a ritual act. Archaic or Sumerian seals Nos. 35 and 39 show two seated figures facing each other. On No. 35 they are in a boat and are drinking through tubes from a jar which stands between them. On No. 39 a similar jar and tubes are present; one of the figures is using a tube, and the other is being served by an attendant who is offering him a cup. The doubtful seal No. 683 and the recut seal No. 684 show two seated figures facing each other, who are holding tubes which protrude from a large vessel standing between them. On "Cappadocian" seal No. 279 a bearded figure, seated before a bull altar, holds a curved tube which protrudes from a large vessel. On archaic or Sumerian seals Nos. 40 and 43 each seated figure is served by an attendant. On No. 40 the attendants have already presented the cups; the upper part of No. 43 is lost. "Hittite" seal No. 297 shows two figures, seated opposite each other, holding small vases. Between them is an altar resembling the Egyptian hieroglyph for "duration." The scene appears above a guilloche.

Not an actual drinking scene, but related to it, is the representation of a deity holding a cup, which is frequent on Sumero-Akkadian seals (e.g., Nos. 134, 136, 173-74, 178-79, and 181). On "Cappadocian" seal No. 183 the deity holds a goblet. On Assyrian seals a seated deity (e.g., Nos. 401 and 403-4) or a standing deity (e.g., Nos. 397-99, 402, and 649) holds a cup. On No. 649 the worshiper also holds a cup.

On Sumero-Akkadian seal No. 155 an attendant who stands upon a dais is presenting a goblet to a deity who steps upon a mountain symbol. The attendant carries a basket in the other hand. Preparation of a drink may be shown on "Hittite" seal No. 335.

## NOTES ON THE SCENES

157

## MISCELLANEOUS SCENES

A ritual beating of a large drum may be seen on Nos. 42 (upper register) and 71. On No. 42 the scene seems to take place before a shrine. Nos. 416 and 431 each show a priest wearing a large fishskin and carrying a basket in one hand. On No. 416 the priest seems to sprinkle the tree before which he stands, and on No. 431 his free hand seems to be raised. A winged demon appears in the same attitude on No. 443. The much worn cylinder seal No. 407 shows a ritual scene taking place before the gate of a city or fortress. The border of No. 392 (*B*) shows a number of persons beside an altar.

## WAR SCENES

Sumero-Akkadian cylinder seal No. 152 shows, apparently, a combat between two warriors, each of whom seems to carry a shield. On Assyrian seal No. 411 a horseman attacks an archer, who aims an arrow at him. Achaemenian seal No. 453 shows two Persian soldiers, each killing an enemy. A battle chariot drawn by a horse(?) appears on Sumerian seal No. 41. The horse is galloping over a fallen enemy. The same motive appears on "Hittite" cylinder seal No. 343 also. Here two men ride in the chariot, which is drawn by two horses. The horses gallop over a fallen man, and above the horses appear a second fallen man and a vulture carrying a human hand. Behind the chariot walk two men, one of whom seems to have his hands bound behind his back. No. 341 shows a chariot, also drawn by two horses, in which one man is kneeling. Behind the chariot walk two men whose hands are tied behind their backs. A similar representation appears on the forgery No. 687.

Nos. 462-63 show single figures of Persian soldiers resembling in costume and attitude the guards of Susa. A Persian soldier is shown drawing his bow on No. 464.

## HUNTING SCENES

On Sumero-Akkadian seal No. 147 two short-skirted men are spearing a lion which stands between them. The lion seems to be devouring a man. Above the lion is a scorpion, and above the scorpion is a grazing animal. Whereas an eagle and a crescent may belong to this representation, a "monkey" and a divine emblem may be mere fill designs. On No. 680 a hunter is attacking a lion which stands above a dead antelope. An attendant stands behind the hunter. Several other animals appear in the remaining space. The lower part of Assyrian cylinder seal No. 407 shows a hunting scene, which may include an inclosure in which animals appear. No details are clear because of the worn condition of the cylinder. No. 412 (Assyrian) and No. 461 (Achaemenian) show a long-robed man aiming an arrow at a fleeing animal. On Greco-Persian seal No. 459 a lion jumps at a horseman who aims an arrow toward it.

This type of scene should be compared with the representations of heroes in contest with animals.

## LANDSCAPES

Only a few seals of this collection show landscapes or elements of a landscape. No. 27 shows a tree standing before a shrine. No. 36 seems to be a representation of a boat on a river on the banks of which are trees. No. 55 may possibly represent a river flowing past a mountain, while in the sky appear an eagle, a crescent, and a star. No. 63 may show animals in a mountainous landscape. The scene on No. 153 (cf. p. 153) seems to take place on the top of a wooded mountain, represented by an altar in mountain form and a tree. The representation as a whole on Assyrian seal No. 407 may represent two actions taking place before the gate of a city or for-

## 158 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

tree, and so should be listed here also. Whether No. 414 belongs in this group is difficult to decide. It could be simply a scene showing a tree and two animals, one on a mountain. On the other hand, it could be a representation of two animals facing a sacred tree in an unusually free composition. No. 450 shows a date palm on each side of which is a monkey seemingly eating from a cluster of dates which it holds. No. 358 shows several animals in various attitudes and activities, which, in spite of some conventionalized groups, could be a representation of animal life.

## ANIMAL SCENES

Scenes in which animals appear have already been described in the sections on "Mythological Scenes," "Hunting Scenes," and "Landscapes." A few other compositions remain to be mentioned.

## ANIMALS AND SACRED TREES

Rather frequently, especially on seals of the "Hittite," Assyrian, and Achaemenian groups, animals appear in connection with a sacred tree, often forming antithetic groups (see below). On No. 365 two horned animals seem to be walking away from a tree which stands between them. On No. 414 an animal which seems to be standing on a mountain faces a tree from one side, while a larger, horned animal with one foreleg raised faces the tree from the other side. This may be a landscape. On No. 417 a sacred tree appears between a winged sphinx and a horned animal, both of which are standing on their hind legs.

Two almost identical scenes on No. 292 each show a winged sphinx standing before a design which could easily be a highly conventionalized sacred tree. On No. 413 an animal seems to kneel before a tree.

## ANIMALS IN HUMAN ATTITUDES

In nearly all contest scenes in which animals appear, they are shown in a rampant position, that is, standing on their hind legs, very much in human fashion. On No. 83, for instance, the stag seems to wrestle in actual human fashion with the hero. On "Cappadocian" seals Nos. 285-86 animals are shown walking or standing on their hind legs, much like the human figures on the same cylinders. Animals or monsters are shown holding or carrying a staff or divine emblem before them on Nos. 136, 163, 208, and 211(?). No. 21 shows an animal with long curved horns seated in human fashion and holding a mace between its forelegs. A long-horned animal is seated in a similar position on a mountain symbol on No. 149, and on Sassanian seal No. 622 a monster is seated. Two monkeys on No. 450 (cf. "Landscapes") are in human attitudes, one standing and one seated.

One of the animals on No. 414 has one foreleg lifted, possibly as a gesture of "adoration" before a sacred tree (but cf. "Landscapes"). Lions, sphinxes, and griffins appear frequently with one foreleg lifted, especially on "Hittite" seals. Nos. 298-99, 307-9, 314, 316, 327, 334, 338, 342, 350, and 457 show this gesture.

## ANIMALS COVERING

Such scenes appear on Assyrian seals Nos. 408-9. In each case the animals represented seem to be unicorns and may have either a symbolical or an astral significance.

## ANTITHETIC GROUPS

In a sense, antithetic groups appear in early times, even on archaic seals, although the type commonly so called does not develop until later, especially on seals of the "Hittite," Assyrian, and Achaemenian periods.



Two identical animals set diagonally across each other appear on Nos. 34, 121, and 282. No. 212 shows two identical horned animals standing on their hind legs, back to back, with their heads turned backward. Balanced groups consisting of four figures are shown on Nos. 84, 86, 111, and the recut seal No. 676. No. 112 would show a similar group if it had not been thrown out of balance by the addition of a hero menacing one of the attacked animals. No. 166 shows two groups, each of a lion held by a human figure; the lions are crossed; behind each human figure stands a human-headed bull. A special type is represented on No. 40. If this seal is rolled out twice, it shows in the lower register two identical antithetic groups of animals, which form a larger antithetic group with a kneeling human figure in the center. The same type is shown on No. 50 also, where there are two identical groups, each consisting of a lion and a horned animal; the lions are crossed. When the cylinder is rolled out more than once, an eagle with outspread wings, which holds the two horned animals, connects the two groups, thus forming a larger antithetic group.

Scenes showing a hero holding an animal on each side may also be considered as antithetic groups, or at least as their forerunners; each animal may be attacked from behind by either one or two animals or heroes, as long as the corresponding figures are actually identical. Such groups appear on Nos. 38 (lower register), 77, 85, 87, 90-91, and 106. Representations on Nos. 39, 47, and 52 of an eagle with outspread wings holding an animal with each talon may belong to this group, as may the eagle or vulture on No. 301, which holds two human figures. Two identical human figures, one on each side of an object, are seen on Nos. 148, 165, and 284.

Antithetic groups on the later seals, where this motive was more fully developed, may be divided into two main types: (1) two identical human figures or animals with an object between them and (2) two identical human figures or animals without an object between them.

The first type often has a sacred tree in the center. The tree is held by two human figures on No. 289 and by two winged, bird-headed demons on No. 361. Two kneeling bearded figures face a tree on No. 429, and a winged disk appears above the tree. Identical horned animals (antelopes, gazelles, or mountain goats) appear on each side of a tree (which is usually highly conventionalized) on Nos. 291, 360, 364, 430, 446, 452, and 458. The animals stand on all fours on Nos. 291 and 360 and on their hind legs on Nos. 430, 452, and 458; they are seated on No. 364 and recline on No. 446. On Nos. 291, 360, and 452 the animals have their backs toward the tree and turn their heads backward to face it. The animals on Nos. 430 and 458, on the other hand, have their fore parts toward the tree and their heads turned away from it. On No. 331 two seated winged sphinxes face a sacred tree.

On No. 288 two winged, bird-headed demons hold a sacred tree or an emblem between them. On No. 473 two bearded men in long garments face a spear symbol standing on a divine seat. No. 290 shows two animals standing on their hind legs, with heads turned backward; two globes appear between them. A small human head appears between two seated lions in the upper register of No. 342, and on No. 351 two crossed lines appear between two reclining horned animals. On No. 358 there is an octopus between the legs of two unicorns which are rampant and crossed. Two winged scorpion-men face each other across a small table-altar on No. 438. On No. 551 a small bird stands between two seated griffins.

Two antithetic groups with no object in the center appear on No. 298: a pair of seated winged sphinxes and a pair of seated winged griffins. On No. 300 two lions face each other. One horizontal group on No. 334 consists of two seated wingless griffins. On No. 345 are two bulls with horns interlocked; vultures sit on their backs. Two winged monsters on No. 436 seem to be about to attack each other.

## FRIEZES

Many cylinders showing contests of heroes with animals, animal contests, or other motives would form continuous friezes if the seal were rolled out more than once. Of this type are Nos. 60 and 63-64. The representations on Nos. 292 and 296 would give continuous patterns of a more formal sort: on No. 292 two sphinxes face two sacred trees(?), and on No. 296 two horned animals with heads turned backward alternate with two panels of parallel slanting lines. Nos. 53-54 each show two eagles, one of which is upside down; those on No. 54 are separated by two wavy lines. These also form friezes when the seals are rolled out more than once. No. 433, if rolled out several times, would show a frieze of walking winged and bearded sphinxes.

The lower part of No. 51 shows a number of horned animals walking in a row. The lower register of No. 118 shows a frieze of water birds swimming. No. 293 shows several birds walking beneath a guilloche. On No. 347 two registers, separated by a guilloche, show a frieze of zebus and a frieze of lions. A frieze of crouching zebus appears on the upper part of No. 360. In the lower register of No. 342, the greater part of which is broken off, the frieze consists of a rabbit being chased by several dogs; a bird is flying above the back of each dog. A frieze of bulls' heads appears in the lower register on No. 356.

## V

THE INSCRIPTIONS<sup>1</sup>

## SUMERIAN AND AKKADIAN

Transliteration	Translation
93. <i>ur-d<sup>1</sup>ama</i> <i>dumu ur-gar</i>	Urlama, son of Urgan
95. <i>šu-i-li</i> <i>iš<sub>4</sub>-dar-al-su</i> <i>arad-zu</i>	(O) Shuili, Ishtaralsu (is) your servant
96. <i>lú-dingir-ra-'na' (?)</i> <i>lú-dingir-ra</i> <i>i (?) - si (?) - in - ki</i> <i>dup-sar nita (?)</i>	The man of his(?) god, the man of god, . . . . inki(?), the . . . . scribe <sup>2</sup>
97. <i>tukul-URDAĜĜU</i>	A rivaling weapon
99. <i>lú . . . . arad</i>	Lu . . . ., servant
100. <i>i . . . .</i> <i>ur-ur</i>	. . . . Urur
104. <i>ad-da</i> <i>dumu lugal-nun-ki-ku</i> <i>qa-šu-du<sub>3</sub> 'ba-ú</i>	Adda, son of Lugalnunkiku, libation-pourer of Bau
105. <i>na-ti-um</i> <i>arad 'nin-an-šeš</i>	Natium, servant of Ninanshesh
107. <i>'ninni-sag</i>	Ninnisag
108. <i>ša . . . .</i> <i>sib</i>	Sha . . . . the shepherd
118. <i>sag-ša<sub>6</sub></i> <i>dumu lugal-bi</i>	Sagsha, son of his king
124. <i>nin-kal-la</i> <i>dam ni-in (?) - ti - il</i>	Ninkalla, wife of Nintil
126. <i>'nanna-mu-rib</i> <i>arad</i> <i>'utu i-sag</i>	Nannamurib, servant of the sun-god, the priest-king
127. <i>an-ni-zu</i> <i>mār lugal-ezen</i>	Annizu, son of Lugalezen
131. <i>ig-mu-lum</i> <i>mār i-ti-ti</i>	Igmulum, son of Ititi

<sup>1</sup> Symbols used are:

- ⌈ ⌋ Sign partly lost, but certain
- ( ) Supplied by editor
- < > Emended by editor to correct ancient omission or probable error
- [ ] Restoration
- / Placed between alternative readings
- . . . . Lost or illegible

Transliterations are in italics, except that Sumerian is indicated by letter-spaced roman type.

<sup>2</sup> Or read *dup-sar arad (-zu)*, "the scribe, (your) servant"?

## 162 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

Transliteration	Translation
133. <sup>3</sup> <i>dšamaš da-a</i>	Shamash, Aia
136. <i>a-da-làl</i> <i>lú tukul</i> <i>arad dnanna</i>	Adalal the armor-bearer, servant of Nanna
140. <i>dnin-mar-ki-sag</i> <i>dumu la-la</i> <i>NU-GIŠ-ŠAR</i>	Ninmarkisag, son of Lala, the gardener
142. <i>lugal-gú-gal</i> <i>dumu lugal-ki-ag</i>	Lugalgal, son of Lugalkiag
143. <i>ur-dgibil-ga-meš</i> <i>dumu du-ru-a-bi</i>	Urgilgamesh, son of Duruabi
160. <i>šu-ir-ra</i> <i>arad sag-sa</i>	Shuirra, servant of Sagsa
173. <i>dšamaš da-a</i>	Shamash, Aia
174. <i>dšamaš da-a</i>	Shamash, Aia
178. <i>dnin-kar-ra-ak</i> <i>dpabilsag</i>	Ninkarrak, Pabilsag
185. <i>ur-gu</i> <i>dumu lugal-sag-su</i> <i>ugula-dup-bal(?)</i>	Urgu, son of Lugalsagsu, bookkeeper(?)
190. <i>den-ki</i> <i>damgal-nun-na</i>	Enki, Damgalnunna
191. <sup>4</sup> <i>martu dumu an-na</i>	Martu, son of Anu
198. <i>dšamaš da-a</i>	Shamash, Aia
206. <i>dim u dna-ši-ši</i>	Adad and Nashishi
207. <i>martu dumu an-na</i>	Martu, son of Anu
209. <i>nin-me-šum</i> <i>dumu ú-za-ku</i> <i>arad utu- . . . .</i>	Ninmeshum, son of Uzaku, servant of Utu . . . .
214. <i>kar-ab(=ad?)-sin</i> <i>warad dnin-si(?)an-na</i>	Karabsin, servant of Ninsianna
218. <i>sin-TAB-BA-E</i> <i>mâr da-ak-kum</i> <i>warad il-MAR-TU</i>	Sintabbae, son of Dakku, servant of Ilamurrim
222. <i>nin-ka-zi-da</i> <i>dumu nir-gál-abzu</i>	Ninkazida, son of Nirgalabzu
223. <i>sa-ru-um</i> <i>mâr be-la-nu-um</i>	Sarum, son of Belanum
224. <i>sin-mu-di</i> <i>mâr sin-i-ki-šum</i> <i>warad il-MAR-TU</i>	Sinmudi, son of Sinikishum, servant of Ilamurrim
227. <i>dnin-šubur</i> <i>sukalzi-an-na</i>	Ninshubur, true messenger of Anu
231. <i>i-te-ib-šu-nu</i> <i>mâr mu-ta-nu-um</i> <i>warad martu</i>	Itebshunu, son of Mutanum, servant of Martu

<sup>3</sup> Writing on seal positive. Votive offering? Nos. 173, 174, and 198 have the same inscription.<sup>4</sup> No. 207 bears the same inscription; cf. No. 271.

## THE INSCRIPTIONS

Transliteration	Translation
233. <sup>a</sup> sak-kud-ta-a-a-ar mār <sup>a</sup> EN.ZU-mu-ba-li-iṭ warad <sup>a</sup> sak-kud	Sakkudtaiar, son of Sinmuballit, servant of Sakkud
234. ḥa-ba-an-na mārat <sup>a</sup> šamaš-an-dūl amat <sup>a</sup> nin-é-gal	Habanna, daughter of Shamashandul, servant of Ninegal
235. LÚ- <sup>a</sup> ASAR-LÚ-DU(G) mār i-din- <sup>a</sup> EN-KI warad <sup>a</sup> EN-KI	Awilmarduk, son of Idinea, servant of Ea
236. <sup>a</sup> i-[šum(?)] ù <sup>a</sup> mar <sup>1</sup> -tu	I[šum(?)] and Martu
237. ir-ra-ellat-su mār lugal-ibila warad <sup>a</sup> nè-ri-gal	Irraellatsu, son of Lugalibila, servant of Nergal
238. <sup>a</sup> n a - b i - u m d u p - s a r s a g - f l k i ( ? ) - a b ( ? ) <sup>a</sup> m a r d u k	Nabu, the scribe of (E)sagil the dwelling(?) of Marduk
239. <sup>a</sup> IM e n n a m - ḥ e k a l a m - e z i s u m - m u	Adad, lord of abundance, giving the breath of life upon the land
240. mār-ištar mār sa-mu-um warad ša <sup>a</sup> IM	Marishtar, son of Samum, servant of Adad
242. <sup>a</sup> m a r - t u d u m u a n - n a g i š p a k u g š u - d ù	Martu, son of Anu, holder of the bright scepter
247. ku-ri-iš-ti- <sup>a</sup> a-a mārat a-bi-ma-ra-aš amat <sup>a</sup> šamaš <sup>a</sup> a-a	Kurishtiaia, daughter of Abimaras, servant of Shamash (and) <sup>a</sup> Aia
249. <sup>a</sup> IM d u m u a n - n a	Adad, son of Anu
258. a-ḥa-ba-nu-um amat <sup>a</sup> il-MAR-TU	Ahabanum, servant of Ilamurrim
260. u-bar- <sup>a</sup> šamaš mār nu-úr- <sup>a</sup> ri-bi warad <sup>a</sup> EN-KI	Ubarshamash, son of Nurribi, servant of Ea
262. <sup>a</sup> nè-ri-gal-e-mu-ga mār i-a-ab-el warad <sup>a</sup> il-MAR-TU	Nergalemuga, son of Iabel, servant of Ilamurrim
263. a-be-ia-tum mār na-bi- <sup>a</sup> sin pāšišu <sup>a</sup> ištar warad e-a	Abeiatum, son of Nabisin, anointing-priest of <sup>a</sup> ištar, servant of Ea
264. ḥu-za-lum mār sal-li-lu-mur warad ša <sup>a</sup> EN.ZU u <sup>a</sup> IB	Huzalum, son of Sallilumur, servant of Sin and Urash
265. a-pil-ṭ-lī-šu mār a-pil- <sup>a</sup> sin warad lugal-ezen	Apililishu, son of Apilsin, servant of Lugalezen

## 164 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

Transliteration	Translation
266. <i>a-ḥa-tum</i> <i>mārat nu-ur-ša-gal-li</i> <i>amat 4nè-ri-gal</i>	Ahatum, daughter of Nurshagalli, servant of Nergal
267. <i>4n è - r i - g a l</i> <i>d u m u a n - n a</i>	Nergal, son of Anu
268. <i>4šamaš-ki-ma-ì-lì-ia</i> <i>mār 4NIN-IB-mu-pad-da-ni-ki-ag</i> <i>warad 4nin-šubur</i>	Shamashkimailia, son of Ninibmupaddani, servant of Ninshubur
269. <i>a-ḥu-um-ma</i> <i>mār mu(?) -ra(?) -gi-mu</i> <i>warad 4mar-tu</i> <i>u 4nè-ri-</i> <i>-gal</i>	Ahumma, son of Muragimu(?), servant of Martu and Ner- gal
271. <i>4il - M A R - T U</i> <i>d u m u a n - n a</i>	Ilamurrim, son of Anu
272. <i>4k u - b i</i> <i>g i š g a / b i - š u -</i> <i>t a - n i</i>	Kubi, ..... .....
273. <i>4nanna dingir-šà-lá-sú</i> <i>i-bi-ik-ir-ši-tim</i> <i>arad-zu til(?) -la-a-ni</i>	(O) Nanna, merciful god, (as for) Ibikirsitim your servant, give him life
274. <i>4nin-e-a-n-na</i> <i>nam-nun-ga-fl</i> <i>geme-e-la-šur-šur</i> <i>me-zu te-za-ka</i> <i>nam-ú-bi ḥe</i> <i>uru-zu . . . .</i> <i>4nin-ka-r-ra-[ak]</i>	(O) lady of Eanna, who raises princesship aloft, maid who sends flooding rains, who knows the divine decrees, at thy approach its (the city's) food is abundant; thy city . . . . Ninkarra[k]
275. <i>4banḥunuk</i> <i>ka-da-āš-</i> <i>ma-an-saḥ</i> <i>šar-pa-ni-e</i> <i>ni-ši-it</i> <i>4en-lil</i>	The seal of Kadash- mansah of Sharpana, the favorite of Enlil
276. <i>4nūr<sup>4</sup>en-lil</i> <i>nu-šš 4en-lil</i> <i>mār ku-ri-gal-zu</i> <i>šar kiššati</i> <i>nam-ti du-du</i> <i>ti-la SI+A</i>	Nurenlil, high priest of Enlil, son of Kurigalzu the king of the world ..... .....
277. <i>4EN . ZU - u - b a - i t - l i <sup>5</sup></i> <i>mār 4EN . ZU - g a - m i - i l</i>	Sinuballit, son of Singamil
658. <i>an-na-ḥi-ì-lì</i> <i>mār puzur-ì-lì</i>	Annahili, son of Puzurili
660. <sup>6</sup> [ . . . . <i>mār bur-na-bu-ri]-ia-aš</i> <i>a-na ba-la-ti-šu</i> <i>ù na-piš(?) -ti-šu</i> <i>i-ki-iš</i>	[To . . . . (some deity) Kurigalzu the son of Burnaburijash for his life and his soul presented (this)

<sup>5</sup> Mistake of scribe for *u-ba-li-iḫ*.<sup>6</sup> Lower half of a votive offering (cf. No. 665). Writing positive.

## THE INSCRIPTIONS

165

Transliteration	Translation
661. <i>a-ḥu-wa-qar</i> <i>mār nu-úr-ì-lì-šu</i> <i>warad<sup>d</sup> ri-im-<sup>d</sup>sin</i>	Ahuwaqar, son of Nurilishu, servant of Rimsin
662. <sup>d</sup> n i n - é - a n - n a k u r - m e - š u - d u <sub>7</sub> <sup>d</sup> . . . . n í g - b i . . . . <sup>m</sup> a š a m a š - r i - m a - a n - [n i] <sup>a</sup> m e l . . . . <sup>m</sup> k u - r i - g a l - [z u]	(For) the lady of Eanna, the mountain that completes orders, . . . . . . . . Shamashriman[ni], . . . . (some official) of Kurigal[zu]
663. Unintelligible	
664. <sup>d</sup> a s a r - l ú - d ú g <sup>d</sup> a s a r - l ú - d ú g d i n g i r n a m - t i - l a <sup>d</sup> t u - t u d i n g i r z i - k u ( g ) <sup>d</sup> t u - t u d i n g i r m i r ( ? ) - k u ( g ) u d - m i l a ḫ ( ? ) b a - g a r - k a . . . .	Asarludug, Asarludug, the god of life; Tutu, the god of the bright life, Tutu, the god of the bright crown, . . . . . . . .
665. <sup>7</sup> <i>a-na<sup>d</sup>IM</i> <i>šar é-nam-ḫé-a</i> <i>be-li-šu ku-ri-gal-zu</i> <i>mār bur-na-bu-ri-ia-aš</i> <i>ik-ri-bi-šu il(?)-me-ma</i> <i>a-na ba-la-ti-šu i-ki-iš</i>	To Adad, the lord of (the temple) Enamhe, his lord, Kurigalzu the son of Burnaburiash offered(?) his prayers and for his life presented (this)
666. <sup>8</sup> Unintelligible	
667. <sup>9</sup> <i>ina KA<sup>d</sup>MES</i> <i>u rab bān<sup>m</sup>meš</i>	At the command of Marduk and the chief of the builders <sup>10</sup>
668. <i>š e š - b i - m u - s i ( ? ) - g a ( ? )</i> <i>i š</i>	Sheshbimušiga, the . . . . <sup>11</sup>
672. <sup>12</sup> Unintelligible	
674. <sup>12</sup> Unintelligible	
677. <i>b ù - b ù</i>	Bubu
680. <i>d u - d u</i> <i>í m - g a l</i>	Dudu, the great runner
693. <sup>12</sup> Unintelligible	
694. <sup>12</sup> Unreadable	

## EGYPTIAN

Transliteration	Translation
627. <i>kì(-y) nfr nfr.wy w<sup>3</sup>ḫt(y)<sup>13</sup></i>	(O my) good spirit, how beautiful (thou art) as thou abidest!
628. <i>ḫ<sup>c</sup> nb nfr.wy</i>	How beautifully gold <sup>14</sup> dawns!
629. <i>nfr.wy</i>	How beautiful!

<sup>7</sup> A votive offering. Writing positive.<sup>8</sup> Forgery.<sup>9</sup> Positive and negative script; apparently a forgery.<sup>10</sup> This type of phrasing does not normally occur on seals.<sup>11</sup> A specific but uncertain title, sometimes at least applying to a temple official.<sup>12</sup> Forgery.<sup>13</sup> This reading and the translation given are possible, but uncertain.<sup>14</sup> This term often designates the goddess Hathor.

## 166 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

Transliteration	Translation
630. <i>nfr(t) nb(t)</i>	All good (things) <sup>15</sup>
631. <i>rdy·n·r<sup>c</sup>(?)</i>	He whom Re has given(?) <sup>16</sup>
634. <i>z-n-wšrt</i>	Sesostris <sup>17</sup>
635. <i>z-n-wšrt</i> <i>mryy šbk nb r<sup>3</sup>-zḥwy</i>	Sesostris, beloved of Sebek the lord of Illahun <sup>18</sup>
636. ?	? <sup>19</sup>
638. <i>nṯr nfr nb twy</i>  <i>(ny-)šw(t) byt(y) . . . .</i>  <i>ḥḥ dt</i>	The good god, the lord of the Two Lands, the king of Upper and Lower Egypt, . . . ., <sup>20</sup> living forever
639. <i>ym(?) nb t<sup>3</sup>(wy)<sup>21</sup> mn-ḥpr-r<sup>c</sup></i>	(Worship) by(?) the lord of the (Two) Land(s), Menkheperre <sup>22</sup>
640. Unintelligible	
641. <i>š·ḥn·n(?)·r<sup>c</sup></i> <i>mryy<sup>23</sup> šbk</i>	Sekenenre, beloved of Sebek
642. Unintelligible	
643. <i>nb-k<sup>3</sup>w-r<sup>c</sup></i> <i>mryy šbk nb ššnw(?)</i>	Nubkaure, <sup>24</sup> beloved of Sebek the lord of Seshnu(?) <sup>25</sup>
644. <i>n-m<sup>3</sup>t-r<sup>c</sup></i>	Nematre <sup>26</sup>
645. <i>ḥ-k<sup>3</sup>w-r<sup>c</sup> z-n-wšrt</i>	Khakaure Sesostris <sup>27</sup>
646. Unintelligible	

## OLD PERSIAN

Transliteration	Translation
453. <i>u-pa-a</i> <i>a-ra-ta</i> <i>χ[a-š]a-[θra-a]</i>	To Arta- xerxes

<sup>15</sup> Probably meant as a wish.<sup>16</sup> Cf. various parallels(?) in W. M. F. Petrie, *Buttons and Design Scarabs* (London, 1925), especially Nos. 342–44, Pl. IX and p. 17. The phrase is probably a personal name.<sup>17</sup> There were three 12th dynasty Egyptian kings of this name.<sup>18</sup> *R<sup>3</sup>-zḥwy* was the name of Sebek's shrine at Illahun. See H. Kees in *Zeitschrift für ägyptische Sprache* LIX (1924) 154–56.<sup>19</sup> Apparently the inscription is a prayer to the goddess Neit, perhaps accompanied by the name of the deceased. This cylinder may have served a mortuary use only, as a forerunner of the tomb stelae used in dynastic times. On such seals see W. M. F. Petrie in *Ancient Egypt* I (1914) 61–77 and II (1915) 78–83.<sup>20</sup> The king's name is unintelligible.<sup>21</sup> The *ym(?)* is written below the king's right arm, the *nb t<sup>3</sup>(wy)* above the arm.<sup>22</sup> Thutmose III.<sup>23</sup> The *mr* sign seems to have been written twice.<sup>24</sup> Amenemhet II.<sup>25</sup> Cf. H. Gauthier, *Dictionnaire des noms géographiques* V (1928) 63–64.<sup>26</sup> Amenemhet III.<sup>27</sup> Sesostris III.



## THE INSCRIPTIONS

167

## INDEX OF NAMES

Seal No.		Seal No.		Seal No.		
	Abeiatum.....	263	Ishtaralsu.....	95	Nurenlil.....	276
	Abimaras.....	247	Ishum(?).....	236	Nurilishu.....	661
	Adad.....	206, 239-40, 249, 665	Itebshunu.....	231	Nurribi.....	260
	Adalal.....	136	Ititi.....	131	Nurshagalli.....	266
	Adda.....	104	Kadashmansah.....	275	Pabilsag.....	178
	Ahabanum.....	258	Karabsin.....	214	Puzurili.....	658
	Ahatum.....	266	Khakaure Sesostris.....	645	Re.....	631
	Ahumma.....	269	Kubi.....	272	Rimsin.....	661
	Ahuwaqar.....	661	Kurigalzu.....	276, 660, 662, 665	Sagsa.....	160
	Aia.....	133, 173-74, 198, 247	Kurishtiaia.....	247	Sagsha.....	118
	Amenemhet II.....	643	Lala.....	140	Sakkud.....	233
	Amenemhet III.....	644	Lu.....	99	Sakkudtaiar.....	233
	Annabili.....	658	Lugalezen.....	127, 265	Sallilumur.....	264
	Annizu.....	127	Lugalugal.....	142	Samum.....	240
	Anu, 191, 207, 227, 242, 249, 267, 271		Lugalibila.....	237	Sarum.....	223
	Apililishu.....	265	Lugalkiag.....	142	Sebek.....	635, 641, 643
	Apilsin.....	265	Lugalnunkiku.....	104	Sekenenre.....	641
	Artaxerxes.....	453	Lugalsagsu.....	185	Sehnu(?).....	643
	Asarludug.....	664	Marduk.....	238, 667	Sesostris.....	634, 635, 645
	Awilmarduk.....	235	Marishtar.....	240	Sha.....	108
	Bau.....	104	Martu.. 191, 207, 231, 236, 242, 269		Shamash.....	133, 173-74, 198, 247
	Belanum.....	223	Menkheperre.....	639	Shamashandul.....	234
	Bubu.....	677	Muragimu(?).....	269	Shamashkimailia.....	268
	Burnaburiash.....	660, 665	Mutanum.....	231	Shamashrimanni.....	662
	Dakku.....	218	Nabisin.....	263	Sharpana.....	275
	Damgalnunna.....	190	Nabu.....	238	Sheshbimuisa.....	668
	Dudu.....	680	Nanna.....	136, 273	Shuili.....	95
	Duruabi.....	143	Nannamurib.....	126	Shuirra.....	160
	Ea.....	235, 260, 263	Nashishi.....	206	Sin.....	264
	Eanna.....	274, 662	Natium.....	105	Singamil.....	277
	Egypt.....	638	Nematre.....	644	Sinikishum.....	224
	Enamhe.....	665	Nergal.....	237, 266-67, 269	Sinmuballit.....	233
	Enki.....	190	Nergalemuga.....	262	Sinmudi.....	224
	Enlil.....	275-76	Ninanshesh.....	105	Sintabbae.....	218
	(E)sagil.....	238	Ninegal.....	234	Sinuballit.....	277
	Habanna.....	234	Ninibmupaddani.....	268	Thutmose III.....	639
	Hathor.....	628	Ninkalla.....	124	Tutu.....	664
	Huzalum.....	264	Ninkarrak.....	178, 274	Ubarshamash.....	260
	Iabel.....	262	Ninkazida.....	222	Urash.....	264
	Ibikirsitim.....	273	Ninmarkisag.....	140	Urgar.....	93
	Idinea.....	235	Ninmeshum.....	209	Urgilgamesh.....	143
	Igmulum.....	131	Ninnisag.....	107	Urgu.....	185
	Ilamurrim.. 218, 224, 258, 262, 271		Ninshubur.....	227, 268	Urlama.....	93
	Illahun.....	635	Ninsianna.....	214	Urur.....	100
	Irraellatsu.....	237	Nintil.....	124	Utu.....	209
	Ishtar.....	263	Nirgalabzu.....	222	Uzaku.....	209
			Nubkaure.....	643		

## SELECTED BIBLIOGRAPHY

With few exceptions the titles given below are of works in my own possession or available in the University of Chicago libraries. Footnotes give the sources of any other titles listed. I am well aware that this bibliography is not complete. However, I believe this list of the titles which have come to my attention will be of some value. A complete and systematic bibliography of material dealing with seals of the Near East is badly needed, and I would be very happy if this list should prompt someone else to make such a compilation.

Numerous drawings of seal impressions have been published in practically all important cuneiform series, such as those of the Berlin Museums, the British Museum, the Louvre, Harvard University, and the University of Pennsylvania. The origins of these seal impressions are in part assured. For obvious reasons only a representative few have been included here under sites and collections.

### ABBREVIATIONS

- AAA      *Annals of archaeology and anthropology* (Liverpool, 1908—)
- AASOR    *American Schools of Oriental Research. Annual* (New Haven, Conn., 1920—)
- AE        *Ancient Egypt* (London, 1914—)
- Aegyptus    *Aegyptus; rivista italiana di egittologia e di papirologia* (Milano, 1920—)
- AJA        *American journal of archaeology* (Baltimore etc., 1885—)
- AJSL      *American journal of Semitic languages and literatures* (Chicago etc., 1884—)
- AO        *Der Alte Orient* (Leipzig, 1903—)
- AOF        *Archiv für Orientforschung* (Berlin, 1923—)
- Bab.        *Babyloniaca; études de philologie assyro-babylonienne* (Paris, 1907—)
- BASOR    *American Schools of Oriental Research. Bulletin* (South Hadley, Mass., 1919—)
- BMQ        *British Museum quarterly* (London, 1926—)
- HAV        *Hilprecht anniversary volume. Studies in Assyriology and archaeology dedicated to Hermann V. Hilprecht . . . by his colleagues, friends, and admirers* (Leipzig, 1909)
- JAOS      *American Oriental Society. Journal* (Boston etc., 1849—)
- JEA        *Journal of Egyptian archaeology* (London, 1914—)
- JMEOS    *Manchester Egyptian and Oriental Society. Journal* (Manchester, 1913—)
- JRAS      *Royal Asiatic Society of Great Britain and Ireland. Journal* (London, 1834—)
- JSOR      *Society of Oriental Research. Journal* (Chicago etc., 1917—)
- MDP        *France. Délégation en Perse. Mémoires* (Paris, 1900—)
- MUSJ      *Beirut. Université Saint-Joseph. Faculté orientale. Mélanges* (Beyrouth, 1906—)
- MVAG      *Vorderasiatisch-ägyptische Gesellschaft. Mitteilungen* (Berlin, 1896-1908; Leipzig, 1909—)
- OIC        *Chicago. University. Oriental Institute. Oriental Institute communications* (Chicago, 1922—)
- OIP        *Chicago. University. Oriental Institute. Oriental Institute publications* (Chicago, 1924—)
- OLZ        *Orientalistische Literaturzeitung* (Berlin, 1898-1908; Leipzig, 1909—)
- PSBA      *Society of Biblical Archaeology. Proceedings* (London, 1879-1918)
- PUBC      *Pennsylvania. University. Babylonian expedition. The Babylonian expedition of the University of Pennsylvania. Series A: Cuneiform texts, ed. H. V. Hilprecht* (Philadelphia, 1893-1914)
- PUMBP    *Pennsylvania. University. University Museum. Babylonian section. Publications* (Philadelphia, 1911—)
- PUMJ      *Pennsylvania. University. University Museum. The Museum journal* (Philadelphia, 1910—)
- RA        *Revue d'assyriologie et d'archéologie orientale* (Paris, 1884—)
- R.Ar.      *Revue archéologique* (Paris, 1844—)
- RT        *Recueil de travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes* (Paris, 1870-1923)
- Syria      *Syria; revue d'art oriental et d'archéologie* (Paris, 1920—)
- TSBA      *Society of Biblical Archaeology. Transactions* (London, 1872-93)
- WVDOG    *Deutsche Orient-Gesellschaft. Wissenschaftliche Veröffentlichungen* (Leipzig, 1900—)
- YOSB      *Yale oriental series. Babylonian texts* (New Haven, 1915—)
- ZA        *Zeitschrift für Assyriologie und verwandte Gebiete* (Leipzig, 1886—)
- ZDMG      *Deutsche morgenländische Gesellschaft. Zeitschrift* (Leipzig, 1847—)

## SELECTED BIBLIOGRAPHY

169

I. PUBLIC COLLECTIONS<sup>1</sup>ASHMOLEAN MUSEUM, *see* OXFORD

## BALTIMORE. GOUCHER COLLEGE

PRICE, IRA M. Some seals in the Goucher collection, *in* *AJSL* XXVI (1909/10) 169-76.

## BERLIN. STAATLICHE MUSEEN

HORN, PAUL, and STEINDORFF, GEORG. Sassanidische Siegelsteine (Kgl. Museen zu Berlin. Mittheilungen aus den orientalischen Sammlungen IV [Berlin, 1891]).

MESSERSCHMIDT, LEOPOLD. Vorderasiatische Abteilung, *in* Amtliche Berichte aus den Kgl. Kunstsammlungen XXIX (Berlin, 1907/8) 231-35.

MEYER, EDUARD. Reich und Kultur der Chetiter (Berlin, 1914) Figs. 34-35, 37-39, 41-42, and 51-55.

MOORTGAT, ANTON. Die bildende Kunst des alten Orients und die Bergvölker (Berlin, 1932) Pl. XXXVIII 3-5.

BRITISH MUSEUM, *see* LONDON

## BRUSSELS. MUSÉE ROYAL D'ARMES ET D'ARMURES

MÉNANT, JOACHIM. Collection du Musée des Armures, *in* Archives des missions scientifiques et littéraires, 3. sér., V (1879) 418-20.

## BRUSSELS. MUSÉES ROYAUX DES ARTS DÉCORATIFS ET INDUSTRIELS

SPELEERS, LOUIS. Catalogue des intailles et empreintes orientales des Musées royaux du Cinquantenaire (Bruxelles, 1917).

SPELEERS, LOUIS. La collection des intailles et des empreintes de l'Asie antérieure . . . (2<sup>e</sup> éd.; Wetteren, 1923).

## CAMBRIDGE, MASS. HARVARD UNIVERSITY. SEMITIC MUSEUM

HUSSEY, MARY I. Sumerian tablets in the Harvard Semitic Museum (Harvard Semitic series III-IV [Cambridge, Mass., 1912-15]).

## CANNES. MUSÉE LYCKLAMA

BILLIET, JOSEPH. Cachets et cylindres-sceaux de style sumérien archaïque et de styles dérivés du Musée de Cannes (collection Lycklama) (Paris, 1931).

CONTENAU, GEORGES. Cylindres anépigraphes de la collection Lycklama, Musée de Cannes, *in* *RA* XIII (1916) 63-68.

## CHICAGO. UNIVERSITY. ORIENTAL INSTITUTE MUSEUM

WILLIAMS, MARION F. The collection of Western Asiatic seals in the Haskell Oriental Museum, *in* *AJSL* XLIV (1927/28) 232-53.

## COMO. MUSEO CIVICO

BALLERINI, F. Antichità assiro-babilonesi nel Museo civico di Como, *in* *Rivista degli studi orientali* II (Roma 1908/9) 535-71.

## COPENHAGEN. NATIONALMUSEET

RAVN, OTTO E. Seal 8361 of the collection of cylinder seals, Nationalmuseet, København, *in* *Acta orientalia ediderunt Societates orientales Batava, Danica, Norvegica* X (*Lugduni Batavorum*, 1931/32) 1-8.

SCHMIDT, VALDEMAR. Østerlandske indskrifter fra den kongelige antiksamling (Kjøbenhavn, 1879).

## DRESDEN. STAATLICHE SKULPTURENSAMMLUNG

BOSSERT, HELMUTH TH. Geschichte des Kunstgewerbes aller Zeiten und Völker III (Berlin, Wien, Zürich, 1930) p. 421, Nos. 5-9 and 12, and Pl. XXVII 2.

## FLORENCE. MUSEO ARCHEOLOGICO

DELAPORTE, LOUIS J. Les cylindres-sceaux du Musée archéologique de Florence, *in* *Aréthuse* IV (1927) 53-66.

FURLANI, GIUSEPPE. Nuove pietre incise mesopotamiche del R. Museo archeologico di Firenze, *in* *Aegyptus* XII (1932) 25-34.

GOUCHER COLLEGE, *see* BALTIMORE

## GRATZ. JOANNEUM

FISCHER, HEINRICH, and WIEDEMANN, ALFRED. Ueber babylonische "Talismane" (Cylinder und andere Formen) aus dem historischen Museum im steierisch-landschaftlichen Joanneum zu Graz (Stuttgart, 1881).

<sup>1</sup> Arranged alphabetically by the cities in which they are located.

## 170 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

## THE HAGUE. CABINET ROYAL DES MÉDAILLES

- MÉNANT, JOACHIM. Catalogue des cylindres orientaux du Cabinet royal des médailles de la Haye (La Haye, 1878).<sup>2</sup>  
 MÉNANT, JOACHIM. Rapport sur une mission scientifique en Hollande pour étudier les cylindres orientaux du Cabinet royal des médailles, à la Haye, in *Archives des missions scientifiques et littéraires*, 3. sér., V (1879) 349-414.

HARVARD UNIVERSITY, *see* CAMBRIDGE, MASS.

## HAVERFORD, PA. HAVERFORD COLLEGE. LIBRARY

- BARTON, GEORGE A. Haverford Library collection of cuneiform tablets or documents from the temple archives of Telloh (3 vols.; Philadelphia, 1905-14).

## JENA. UNIVERSITÄT. HILPRECHT COLLECTION OF ORIENTAL ANTIQUITIES

- LEWY, JULIUS. Die Keilschrifttexte aus Kleinasien (Texte und Materialien der Frau Professor Hilprecht Collection of Babylonian Antiquities im Eigentum der Universität Jena I [Leipzig, 1932]).

## KIEV. KIBALCHICH MUSEUM

- KIBALCHICH, T. V. *Ūzhorusskie gemmy . . .* [South Russian cameos; unpublished materials for the history of engraving among the ancient peoples of southern Russia (in Russian)] (Berlin, 1910).

## LENINGRAD. ERMITAZH

- WARD, WILLIAM HAYES. The cylinder and cone seals in the museum of the Hermitage, St. Petersburg, in *Old Testament and Semitic studies in memory of William Rainey Harper I* (Chicago, 1908) 359-80.

## LEYDEN. RIJKSMUSEUM VAN OUDHEDEN

- MÉNANT, JOACHIM. Cylindres orientaux du Musée de Leyde, in *Archives des missions scientifiques et littéraires*, 3. sér., V (1879) 415-17.

## LIVERPOOL. UNIVERSITY. INSTITUTE OF ARCHAEOLOGY

- EMERY, WALTER B. A new cylinder seal, in *AAA IX* (1922) 65-66.  
 PINCHES, THEOPHILUS G. The Cappadocian tablets belonging to the Liverpool Institute of Archaeology, in *AAA I* (1908) 49-95.

## LONDON. BRITISH MUSEUM

- DALTON, ORMONDE M. The treasure of the Oxus, with other objects from ancient Persia and India . . . (London, 1905).  
 GADD, CYRIL J. Babylonian cylinder-seals, in *BMQ V* (1930/31) 97-98.  
 GADD, CYRIL J. Mesopotamian cylinder-seals, in *BMQ III* (1928/29) 39-40.  
 GADD, CYRIL J. A seal of Mohenjo-Daro type, in *BMQ VII* (1932/33) 5-6.  
 HALL, H. R. Babylonian and Egyptian accessions, in *BMQ III* (1928/29) 12-13.  
 HALL, H. R. A collection of Sumerian seals, &c., in *BMQ IV* (1929/30) 38.  
 HALL, H. R. Early Persian antiquities, in *BMQ III* (1928/29) 69-70.  
 HALL, H. R. A Hittite cylinder-seal, in *BMQ IV* (1929/30) 3.  
 HALL, H. R. Kassite and Sumerian seals, in *BMQ IV* (1929/30) 4.  
 HORN, PAUL. Sasanidische Gemmen aus dem British Museum, in *ZDMG XLIV* (1890) 650-78.  
 MÉNANT, JOACHIM. Rapport sur les cylindres assyro-chaldéens du Musée britannique, in *Archives des missions scientifiques et littéraires*, 3. sér., VI (1880) 79-132.  
 MÉNANT, JOACHIM. Rapport sur les empreintes des pierres gravées assyro-chaldéens du Musée britannique, in *Archives des missions scientifiques et littéraires*, 3. sér., IX (1882) 369-415.  
 PINCHES, THEOPHILUS G. The Babylonian and Assyrian cylinder-seals of the British Museum, in *British Archaeological Association. Journal XLI* (1885) 396-404.  
*See also* KUYUNJIK (p. 178).

LOUVRE, *see* PARIS

## MANCHESTER. VICTORIA UNIVERSITY OF MANCHESTER. MANCHESTER MUSEUM

- FISH, T. The "Behrens collection" of Sumerian tablets in the Manchester Museum, in *JMEOS XII* (1926) 29-46.

METROPOLITAN MUSEUM OF ART, *see* NEW YORK

<sup>2</sup> Title after New York Public Library, *Assyria and Babylonia*, compiled by Ida A. Pratt (New York, 1918).

## SELECTED BIBLIOGRAPHY

171

## MOSCOW. STATE HISTORICAL MUSEUM

- ZAKHAROV, A. A. [Gems of the State Historical Museum (in Russian)] (Moscow, 1928).  
 ZAKHAROV, A. A. Some Caucasian seals, *in* AAA XIV (1927) 55-56.

## NEW HAVEN, CONN. YALE UNIVERSITY

- KEISER, CLARENCE E. Selected temple documents of the Ur dynasty (YOSB IV [1919]) Pls. XVII and XX-XXIII.  
 NIES, JAMES B., and KEISER, CLARENCE E. Historical, religious and economic texts and antiquities (Babylonian inscriptions in the collection of James B. Nies II [New Haven etc., 1920]) pp. 57-61.  
 TORREY, CHARLES C. Pehlevi seal inscriptions from Yale collections, *in* JAOS LII (1932) 201-7.

## NEW YORK. METROPOLITAN MUSEUM OF ART

- HALL, ISAAC H. A descriptive atlas of the Cesnola collection of Cypriote antiquities in the Metropolitan Museum of Art III (New York, 1903).  
 HOGARTH, DAVID G. Engraved Hittite objects, *in* JEA VIII (1922) 211-18.  
 MYRES, JOHN L. Handbook of the Cesnola collection of antiquities from Cyprus (Metropolitan Museum of Art) (New York, 1914) pp. 410-53.  
 OSTEN, H. H. VON DER. The ancient seals from the Near East in the Metropolitan Museum. Old and Middle Persian seals, *in* Art Bulletin XIII 2 (1931) 1-21.  
 PINCHES, THEOPHILUS G. Cylinder-seals belonging to Mr. H. A. Rigg, *in* PSBA XXV (1903) 71-74.

## ORLÉANS. MUSÉE HISTORIQUE DE L'ORLÉANAIS

- DELAPORTE, LOUIS J. Les cylindres orientaux du Musée historique de l'Orléanais, *in* HAV, pp. 83-100.

## OXFORD. UNIVERSITY. ASHMOLEAN MUSEUM

- HOGARTH, DAVID G. Engraved Hittite objects, *in* JEA VIII (1922) 211-18.  
 HOGARTH, DAVID G. Hittite seals, with particular reference to the Ashmolean collection (Oxford, 1920).

## PARIS. BIBLIOTHÈQUE NATIONALE

- DELAPORTE, LOUIS J. Catalogue des cylindres orientaux et des cachets assyro-babyloniens, perses et syro-cappadociens ... (Paris, 1910).  
 ZALITZKY, J. Deux cachets hétéens inédits de la Bibliothèque nationale, *in* RA XIV (1917) 25-28.

## PARIS. MUSÉE GUIMET

- DELAPORTE, LOUIS J. Cylindres orientaux (Annales du Musée Guimet XXXIII [Paris, 1909]).  
 DELAPORTE, LOUIS J. Notes de glyptique orientale. I. Musée archéologique de Rennes. II. Musée Guimet, *in* RT XXX (1908) 224-26.

## PARIS. MUSÉE NATIONAL DU LOUVRE

- DELAPORTE, LOUIS J. Catalogue des cylindres, cachets et pierres gravées de style oriental (2 vols.; Paris, 1920-23).  
 LEDRAIN, EUGÈNE. Notice sommaire des monuments araméens et himyarites du Musée du Louvre (Paris, 1886).  
 TEUREAU-DANGIN, FRANÇOIS. . . . Tablettes chaldéennes inédites, *in* RA IV (1897) 69-84 and Pls. I-XXXII.

## PERUGIA. MUSEO

- TELONI, BRUTO. Pietre incise orientali del Museo di Perugia, *in* Società asiatica italiana. Giornale XVIII (1905) 195-216.

## PHILADELPHIA. UNIVERSITY OF PENNSYLVANIA. UNIVERSITY MUSEUM

- LEGRAIN, LÉON. The culture of the Babylonians from their seals in the collections of the Museum (PUMBP XIV-XV [1925]).  
 RANKE, HERMANN. Babylonian legal and business documents from the time of the first dynasty of Babylon, chiefly from Sippar (PUBC VI 1 [1906]).

## RENNES. MUSÉE ARCHÉOLOGIQUE

- DELAPORTE, LOUIS J. Notes de glyptique orientale. I. Musée archéologique de Rennes. II. Musée Guimet, *in* RT XXX (1908) 224-26.

## 172 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

ST. PETERSBURG, *see* LENINGRAD

TIFLIS. SSAKHARTHELOS MUSEUMI

ZAKHAROV, A. A. Gemmen und Siegel des Museums Georgiens, *in* Bulletin du Musée de Géorgie V (1930) 242-68.

TURIN. R. MUSEO DI ANTICHITÀ

BOSON, GIOVANNI G. Sigilli-cilindri della collezione orientale del Museo di Torino, *in* Aegyptus VIII (1927) 272-74.

WASHINGTON, D.C. UNITED STATES NATIONAL MUSEUM

CASANOWICZ, IMMANUEL M. The collection of ancient oriental seals in the United States National Museum, *in* Proceedings of the United States National Museum LXIX 4 (1926) 1-23.YALE UNIVERSITY, *see* NEW HAVENII. PRIVATE COLLECTIONS<sup>3</sup>

AMHERST

PINCHES, THEOPHILUS G. The Amherst tablets, being an account of the Babylonian inscriptions in the collection of the Right Hon. Lord Amherst of Hackney (London, 1908).

BEHRENS, *see* MANCHESTER, VICTORIA UNIVERSITY . . . .

BERENS

PINCHES, THEOPHILUS G. The Babylonian tablets of the Berens collection (Asiatic Society monographs XVI [London, 1915]).

BLANCKERTZ

LEWY, JULIUS. Die Kültepetexte der Sammlung Rudolf Blanckertz, Berlin (Berlin, 1929).

CESNOLA, *see* NEW YORK. METROPOLITAN MUSEUM OF ART

CLERCQ, DE

CLERCQ, L. C. H. F. X. DE. Collection de Clercq. Catalogue méthodique et raisonné. Pub. ... avec la collaboration de M. J. Ménant. I. Cylindres orientaux (Paris, 1888). II. Cachets, briques, bronzes, bas-reliefs (Paris, 1903).

CLERMONT-GANNEAU, *see* PARIS. MUSÉE NATIONAL DU LOUVRE<sup>4</sup>

CUGNIN

LEGRAIN, LÉON. Catalogue des cylindres orientaux de la collection Louis Cugnin (Paris, 1911).

LEGRAIN, LÉON. Collection Louis Cugnin. Textes cunéiformes: catalogue, transcription et traduction, *in* RA X (1913) 41-68.DEMARGNE, *see* PARIS. MUSÉE NATIONAL DU LOUVRE<sup>4</sup>DIEULAFOY, *see* PARIS. MUSÉE NATIONAL DU LOUVRE<sup>4</sup>GAUDIN, *see* PARIS. MUSÉE NATIONAL DU LOUVRE<sup>4</sup>

GOBINEAU

GOBINEAU, ARTHUR DE. Catalogue d'une collection d'intailles asiatiques, *in* R.Ar., n.s., XXVII (1874) 111-25, 179-90, 238-48, 310-21, 379-88.

HAHN

Some seals from this collection have been published by Herzfeld (Aufsätze zur altorientalischen Archæologie. II. Stempelsiegel, *in* Archæologische Mitteilungen aus Iran V 2 [Berlin, 1933] 49-103), Weber (Altorientalische Siegelbilder [AO XVII-XVIII (1920)]), and Sarre (Die Kunst des alten Persien [Berlin, 1922]).HILPRECHT, *see* JENA. UNIVERSITÄT

HORNBLOWER

SMITH, SIDNEY. Babylonian cylinder seals from Egypt, *in* JEA VIII (1922) 207-10.<sup>3</sup> Arranged alphabetically by owners.<sup>4</sup> Dealt with in Delaporte's *Catalogue* . . . .

## SELECTED BIBLIOGRAPHY

173

## JEAN

JEAN, CHARLES-F. Šumer et Akkad; contribution à l'histoire de la civilisation dans la Basse-Mésopotamie (Paris, 1923).

## JOUSSET DE BELLESME

SPELEERS, LOUIS. Les intailles du docteur Jousset de Bellesme, *in* Syria IV (1923) 193-202.

## LEGGE

SAYCE, ARCHIBALD H. Three seal-cylinders from Memphis, *in* PSBA XXXIII (1911) 259-60.

## LEWES HOUSE

BEAZLEY, J. D. The Lewes House collection of ancient gems (E. P. Warren collection) (Oxford, 1920).

## LIKHACHEV

ZAKHAROV, A. A. [The seals of Asia Minor in N. P. Likhachev's collection (in Russian)] *in* Moscow. Institute of archeology and fine arts. Archeological section. Trudy [Transactions] IV (1928).<sup>5</sup>

## LUYNES

DELAPORTE, LOUIS J. Cachets orientaux de la collection de Luynes, *in* Aréthuse V (1928) 41-65.

## MORGAN

CLAY, ALBERT T. Babylonian records in the library of J. Pierpont Morgan (4 vols.; New York, 1912-23).  
WARD, WILLIAM HAYES. Cylinders and other ancient oriental seals in the library of J. Pierpont Morgan (New York, 1909).

## OFFORD

PINCHES, THEOPHILUS G. Cylinder-seals in the possession of J. Offord, *in* PSBA XXIV (1902) 87-94.

## PEEK

PINCHES, THEOPHILUS G. Babylonian and Assyrian cylinder-seals and signets in the possession of Sir Henry Peek, Bart. (London, 1890).  
WARD, WILLIAM HAYES. Sir Henry Peek's oriental cylinders, *in* Babylonian and oriental record IV (1889/90) 241-45.

## RAVENSTEIN

MÉNANT, JOACHIM. Collection de M. de Ravenstein (Bruxelles), *in* Archives des missions scientifiques et littéraires, 3. sér., V (1879) 420-21.

RIGG, *see* NEW YORK. METROPOLITAN MUSEUM OF ART

## SCHLUMBERGER

MECQUENEM, ROLAND DE. Cylindres-cachets de la collection G. Schlumberger, *in* Mélanges offerts à M. Gustave Schlumberger ... II (Paris, 1924) 347-50.  
MECQUENEM, ROLAND DE. Inventaires de cylindres et cachets, *in* RA XIX (1922) 165-74.  
PERROT, GEORGES. Sceaux hittites en terre cuite appartenant à M. G. Schlumberger, *in* R.Ar., 2. sér., XLIV (1882) 333-41.  
RYLANDS, W. HARRY. Terra-cotta seals in the collection of M. Schlumberger, of Paris, *in* PSBA VI (1884) 111.  
RYLANDS, W. HARRY. Terra-cotta seals in the possession of M. G. Schlumberger, *in* TSBA VIII (1885) 422-24.  
SCHLUMBERGER, GUSTAVE L. Collections sigillographiques de MM. G. Schlumberger et Adrien Blanchet (1914).<sup>6</sup>

## SOUTHESK

SOUTHESK, JAMES CARNEGIE, EARL OF. Catalogue of the collection of antique gems formed by James, ninth earl of Southesk, K.T., ed. by his daughter, Lady Helena Carnegie (London, 1908).

## TYSKIEWICZ

FROEHNER, M. W. Collection d'antiquités du comte Michel Tyskiewicz (Paris, 1898) No. 241.<sup>7</sup>  
REINACH, SALOMON. Cylindre hittite de la collection du comte Tyskiewicz, *in* R.Ar., 3. sér., XXXII (1898) 421-23.

<sup>5</sup> Title after A. A. Zakharov, "Materials for the Corpus sigillorum . . .," *in* Archiv orientální III (1931) 508.

<sup>6</sup> Title after British Museum. Dept. of printed books, *Subject index of the modern books acquired by the British Museum in the years 1916-1920* (London, 1922).

<sup>7</sup> Title after S. Reinach, "Cylindre hittite de la collection du comte Tyskiewicz," *R.Ar.*, 3. sér., XXXII (1898) 421.

## 174 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

## VAUX

BARTON, GEORGE A. The Babylonian tablets in the collection of George Vaux Jr., in *AJSL* XXIX (1912/13) 126-37.

## WARD

WARD, WILLIAM HAYES. The seal cylinders of Western Asia (Carnegie Institution of Washington. Publication No. 100 [Washington, 1910]).

WARREN, *see* LEWES HOUSE

## WILLIAMS

MÉNANT, JOACHIM. Oriental cylinders of the Williams collection, in *AJA* II (1886) 247-60.

III. SITES<sup>8</sup>

## ABU HABBA (SIPPAR), IRAQ

RANKE, HERMANN. Babylonian legal and business documents from the time of the first dynasty of Babylon, chiefly from Sippar (*PUBC* VI 1 [1906]) Pls. 60, IV-V, VII-VIII, and X-XI.

## ABU HATAB, IRAQ

HEINRICH, ERNST. *Fara. Ergebnisse der Ausgrabungen der Deutschen Orient-Gesellschaft in Fara und Abu Hatab 1902/03*, hrsg. v. Walter Andrae (Staatliche Museen zu Berlin. Vorderasiatische Abteilung [Berlin, 1931]) pp. 150-53 and Pl. 78.

## ABU SHAHRAIN (ERIDU), IRAQ

HALL, H. R. A season's work at Ur, al-Ubaid, Abu Shahrain (Eridu), and elsewhere, . . . 1919 (London, 1930) Fig. 184.

## ALISHAR HÜYÜK, TURKEY

OSTEN, H. H. VON DER, and SCHMIDT, ERICH F. The Alishar Hüyük, season of 1927. Part II (*OIP* VII [1932]) pp. 43-50, illus.

SCHMIDT, ERICH F. The Alishar Hüyük, seasons of 1928 and 1929. Part I (*OIP* XIX [1932]) pp. 55-57, 142-51, 207, 261-63, illus.; Part II (*OIP* XX [1933]) pp. 64-65 and 99, illus.

## ANAU, TURKESTAN

PUMPELLY, RAPHAEL (ed.). *Explorations in Turkestan, expedition of 1904. Prehistoric civilizations of Anau I* (Carnegie Institution of Washington. Publication No. 73 [Washington, D.C., 1908]) Pls. 41, 45, and 51.

## ARBAN, SYRIA

LAYARD, SIR AUSTEN H. Discoveries in the ruins of Nineveh and Babylon . . . , being the result of a second expedition undertaken for the Trustees of the British Museum (London, 1853) pp. 280-82, illus.

ASSUR, *see* KALAT SHERGATBABYLON, *see* HILLEH

## BEISAN (SCYTHOPOLIS), PALESTINE

ROWE, ALAN. The 1927 excavations at Beisan: final report, in *PUMJ* XIX (1928) 145-69. See pp. 163-64 and figs. on pp. 160-61.

ROWE, ALAN. The Palestine expedition: report of the 1928 season, in *PUMJ* XX (1929) 37-88. See p. 41 and figs. on pp. 42 and 55.

ROWE, ALAN. The topography and history of Beth-Shan (Publications of the Palestine section of the Museum of the University of Pennsylvania I [Philadelphia, 1930]) Pls. 34 and 36.

BETH SHAN *or* BETH SHEAN, *see* BEISAN

## BISMAYAH, IRAQ

BANKS, EDGAR J. Bismaya, or The lost city of Adab (New York and London, 1912) pp. 301-3, illus.

<sup>8</sup> Publications containing records of seals or their impressions actually found in excavations have been entered under the modern name of the site, with a cross-reference from the ancient name whenever known; e.g., "Kalat Shergat" has a cross-reference from "Assur." All sites in Cyprus have been entered directly under "Cyprus." Purchased seals said to have come from a certain site are entered not here but under "Special Studies."



## SELECTED BIBLIOGRAPHY

175

## BOĞAZKÖY (ḪATTUSHASH), TURKEY

- BITTEL, KURT, and GÜTERBOCK, H. G. Vorläufiger Bericht über die dritte Grabung in Boğazköy (Mitteilungen der Deutschen Orient-Gesellschaft, No. 72 [1933]) Figs. 9-11 and 20-21.
- CHANTRE, ERNEST. Mission en Cappadoce, 1893-1894 (France. Ministère de l'instruction publique et des beaux-arts. Recherches archéologiques dans l'Asie occidentale [Paris, 1898]) Figs. 20-21, 126-28, and 135.
- CHARLES, BENSON B. Hittite inscriptions (Ithaca, N.Y., 1911) p. 10, illus.
- FORREER, EMIL. Die hethitische Bilderschrift (Studies in ancient oriental civilization, No. 3 [1932]) Figs. 10 and 33.
- GARSTANG, JOHN. Notes on a journey through Asia Minor, in AAA I (1908) 1-12. See pp. 11-12 and Pl. XIV.
- GÖTZE, ALBRECHT. Kleinasien (Handbuch der Altertumswissenschaft, begr. von Iwan von Müller, hrsg. von W. Otto, 3. Abt., 1. Teil, 3. Bd.: Kulturgeschichte des alten Orients, 3. Abschnitt, 1. Lfg. [München, 1933]) Pl. 12.
- GÜTERBOCK, H. G. Keilschrifturkunden aus Boghazköi (Staatliche Museen zu Berlin. Vorderasiatische Abteilung) XXV (Berlin, 1930) 35.
- MEYER, EDUARD. Reich und Kultur der Chetiter (Berlin, 1914) Fig. 34.

BYBLOS, *see* JEBEILCARCHEMISH, *see* CERABLUS

## CERABLUS (CARCHEMISH), TURKEY

- WOOLLEY, C. LEONARD. Carchemish; report on the excavations at Jerablus on behalf of the British Museum. Part II. The town defences (London, 1921) Figs. 17 and 54 and Pls. 25*b* and 26*b*.

## CYPRUS

- BEZOLD, CARL. Fund auf Cypern, in Zeitschrift für Keilschriftforschung und verwandte Gebiete II (Leipzig, 1885) 191-93, illus.
- CESNOLA, ALEX. P. DI. Salamina. The history, treasures, and antiquities of Salamis, in the Isle of Cyprus (London, 1882).<sup>9</sup>
- CONTENAU, GEORGES. La question des origines comparées: les cylindres chypriotes, in RA XV (1918) 95-106, illus.
- CONZE, ALEXANDER C. L. Siegelring aus Cypern, in Archäologische Zeitung XLII (Berlin, 1884) 166-67, illus.
- KING, CHARLES W. The rings and gems in the treasure of Curium, in CESNOLA, L. P. DI. Cyprus: its ancient cities, tombs, and temples (London, 1877) pp. 353-92, illus.
- MURRAY, A. S., SMITH, A. H., and WALTERS, H. B. Excavations in Cyprus (bequest of Miss E. T. Turner to the British Museum) (London, 1900) Pls. IV, IX 299, X 425, and XIV 33.
- MYRES, JOHN L. Handbook of the Cesnola collection of antiquities from Cyprus (Metropolitan Museum of Art) (New York, 1914) pp. 410-53, illus.
- SAYCE, ARCHIBALD H. The Babylonian cylinders found by General di Cesnola in the treasury of the temple at Kurium, in TSBA V (1877) 441-44, illus.

## DEVE HÜYÜK, TURKEY

- WOOLLEY, C. LEONARD. Hittite burial customs, in AAA VI (1914) 87-98. See Pl. XXVII *G-L*.
- WOOLLEY, C. LEONARD. A North Syrian cemetery of the Persian period, in AAA VII (1914-16) 115-29. See Pl. XXIX.

## DREHEM, IRAQ

- DELAPORTE, LOUIS J. Tablettes de Dréhem, in RA VIII (1911) 183-98. See pp. 186-88 and 196-97, illus.
- GENOUILAC, HENRI DE. Tablettes de Dréhem (Paris. Musée du Louvre. Département des antiquités orientales [Paris, 1911]) Pls. V 4691, VIII 5485, XXIII 5512, XXXIII 5537-38, XXXIV 5539-40 and 5542, XXXVII 5552, XXXVIII 5557, XXXIX 5566, XL 5568-69, XLI 5573, XLII 5580-81, XLIV 5591, and XLVII 5612.
- GENOUILAC, HENRI DE. La trouvaille de Dréhem. Étude avec un choix de textes de Constantinople et Bruxelles (Paris, 1911) frontispiece and Pls. IV 17, X 45-46, XIV 66, XV 68-70, XVI 73-74, and XX 89 and 91.

DUR SHARRUKIN, *see* KHORSABADECBATANA, *see* HAMADANERECH, *see* WARKAERIDU, *see* ABU SHAHRAINESHNUNNA, *see* TELL ASMAR

<sup>9</sup> Title after John L. Myres, *Handbook of the Cesnola collection of antiquities from Cyprus*.

## 176 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

## FARA, IRAQ

HEINRICH, ERNST. Fara. Ergebnisse der Ausgrabungen der Deutschen Orient-Gesellschaft in Fara und Abu Hatab 1902/03, hrsg. v. Walter Andrae (Staatliche Museen zu Berlin. Vorderasiatische Abteilung [Berlin, 1931]) pp. 92-136 and Pls. 41-72.

SCHMIDT, ERICH F. Excavations at Fara, 1931, in PUMJ XXII (1931) 193-245. See pp. 205, 208, and 212 and Pls. VIII, XII-XIII, and XXIII.

## GAZA, PALESTINE (see also TELL EL-AJUL)

DELAPORTE, LOUIS J. Catalogue des cylindres, cachets et pierres gravées de style oriental (Musée du Louvre) I (Paris, 1920) 90 and Pl. 58, No. 3.

## GEBEL BARKAL (NAPATA), SUDAN

HOGARTH, DAVID G. Engraved Hittite objects, in JEA VIII (1922) 211-18. See pp. 215-18 and Pl. XXV.

## GEZER, PALESTINE

MACALISTER, R. A. STEWART. The excavation of Gezer, 1902-1905 and 1907-1909 (3 vols.; London, 1912) II 223-24, 293-98, 314-30, 344-49, and 351-64; III, Pls. XVIII, XXVI, XXVIII, XXXI, XXXV, XLIV, LXIII, LXXX, XC, CII, CXVIII, CXXIa, CXXXVIIa, CC, CCII-CCVa, CCVI-CCIX, and CCXIV.

## HAMADAN (ECBATANA), PERSIA

MORGAN, JACQUES J. M. DE. Mission scientifique en Perse. IV. Recherches archéologiques (Paris, 1896) Figs. 158 and 161-63.

## HAMMÂM, SYRIA

WOOLLEY, C. LEONARD. Hittite burial customs, in AAA VI (1914) 87-98. See Pl. XXVII A-D.

## HARAPPA, INDIA

FLEET, J. F. Seals from Harappa, in JRAS, 1912, pp. 699-701, illus.

HARGREAVES, H. (ed.). Annual report of the Archaeological Survey of India, 1927-28 (Calcutta, 1931) Pl. XXXIV(b).

MARSHALL, SIR JOHN (ed.). Annual report of the Archaeological Survey of India, 1923-24 (Calcutta, 1926) Pl. XIX 8-21.

## HATTUSHASH, see BOĞAZKÖY

## HILLEH (BABYLON), IRAQ

KOLDEWEY, ROBERT. Die Tempel von Babylon und Borsippa (WVDOG XV [1911]) Fig. 80.

KOLDEWEY, ROBERT. Das wieder erstehende Babylon; die bisherigen Ergebnisse der deutschen Ausgrabungen (4te, erweiterte Auflage; Leipzig, 1925) Fig. 191.

REUTHER, OSKAR. Die Innenstadt von Babylon (Merkes) (WVDOG XLVII [1926]) Pls. 47, No. 15; 58, No. 49; 59, Nos. 50-51; 74, No. 139; and 76, No. 138.

## HÜYÜK, TURKEY

CHANTRE, ERNEST. Mission en Cappadoce, 1893-1894 (France. Ministère de l'instruction publique et des beaux-arts. Recherches archéologiques dans l'Asie occidentale [Paris, 1898]) pp. 159-60 and Figs. 130 and 136.

## ISHÂN HÂFUDH, IRAQ

DOUGHERTY, RAYMOND P. Searching for ancient remains in Lower Irâq, in AASOR VII (1925/26) 1-93. See pp. 40-41 and Fig. 27.

## JEBEIL (BYBLOS), SYRIA

DELAPORTE, LOUIS J. Catalogue des cylindres, cachets et pierres gravées de style oriental (Musée du Louvre) I (Paris, 1920) 88 and Pl. 57, Nos. 21 and 23-24.

## JEMDET NASR, IRAQ

LANGDON, STEPHEN H. Ausgrabungen in Babylonien seit 1918 (AO XXVI [1928]) Pl. 8.

## JERABLUS, see CERABLUS

## SELECTED BIBLIOGRAPHY

177

JERICHO, *see* TELL ES-SULTÂN

## JHUKAR, INDIA

HARGREAVES, H. (ed.). Annual report of the Archaeological Survey of India, 1927-28 (Calcutta, 1931) Pl. XXVIII 11.

KADESH, *see* TELL NEBI MEND

## KALAT SHERGAT (ASSUR), IRAQ

ANDRAE, WALTER. Die archaischen Ishtar-Tempel in Assur (WVDOG XXXIX [1922]) pp. 83-84, 96-97, and 102-4, illus.

MEYER, EDUARD. Reich und Kultur der Chetiter (Berlin, 1914) Figs. 51-55.

## KARA KUZAK, SYRIA

WOOLLEY, C. LEONARD. Hittite burial customs, in AAA VI (1914) 87-98. See Pl. XXVII E-F.

## KHAFAJE, IRAQ

FRANKFORT, HENRI. Iraq excavations of the Oriental Institute, 1932/33. Third preliminary report (OIC No. 17 [1934]) chap. vi.

FRANKFORT, HENRI. Tell Asmar, Khafaje, and Khorsabad. Second preliminary report of the Iraq expedition (OIC No. 16 [1933]) pp. 40-46, illus.

## KHORSABAD (DUR SHARRUKIN), IRAQ

BOTTA, PAUL E. Monument de Ninive II (Paris, 1849) Pls. 154 and 164.

DELAPORTE, LOUIS J. Catalogue des cylindres, cachets et pierres gravées de style oriental (Musée du Louvre) I (Paris, 1920) 86-87 and Pl. 57, Nos. 1-18.

PLACE, VICTOR. Ninive et l'Assyrie III (Paris, 1867) Pl. 76.

KIRKUK (NUZI), IRAQ (*see also* VIRAN SHEHR and YORGHAN TEPE)

CONTENAU, GEORGES. Les tablettes der Kerkouk et les origines de la civilisation assyrienne (1<sup>er</sup> article), in Bab. IX (1926) 69-151. See Figs. 88-113 and 115-31.

GADD, CYRIL J. Tablets from Kirkuk, in RA XXIII (1926) 49-161.

SCHÉIL, J. VINCENT. Tablettes de Kerkouk, in RA XV (1918) 65-73, illus.

KISH, *see* TELL EL-AKHIMER

## KRAVELADI, AZERBAIJAN

MORGAN, JACQUES J. M. DE. Mission scientifique en Perse. IV. Recherches archéologiques (Paris, 1896) Fig. 99.

## KÜLTEPE, TURKEY

CHANTRE, ERNEST. Mission en Cappadoce, 1893-1894 (France. Ministère de l'instruction publique et des beaux-arts. Recherches archéologiques dans l'Asie occidentale [Paris, 1898]) p. 99, No. 7, and Figs. 62-63.

CLAY, ALBERT T. Letters and transactions from Cappadocia (Babylonian inscriptions in the collection of James B. Nies IV [New Haven etc., 1927]) Pls. LXXXI-LXXXV.

GÖTZE, ALBRECHT. Kleinasien (Handbuch der Altertumswissenschaft, begründet von Iwan von Müller, hrsg. von W. Otto, 3. Abt., 1. Teil, 3. Bd.: Kulturgeschichte des alten Orients, 3. Abschnitt, 1. Lfg. [München, 1933]) Pls. 6-8.

GROTHE, HUGO. Meine Vorderasienexpedition 1906 und 1907 I (Leipzig, 1911) Pl. XX 5.

LEWY, JULIUS. Die Keilschriftquellen zur Geschichte Anatoliens, in Nachrichten der Giessener Hochschulgesellschaft VI 1 (Giessen, 1927) Pl. V.

LEWY, JULIUS. Die Keilschrifttexte aus Kleinasien (Texte und Materialien der Frau Professor Hilprecht Collection of Babylonian Antiquities im Eigentum der Universität Jena I [Leipzig, 1932]) Pls. 30-35.

LEWY, JULIUS. Die Kültepetexte der Sammlung Rudolf Blanckertz, Berlin (Berlin, 1929) Pls. XVII-XX.

OSTEN, H. H. VON DER, BITTEL, K., and McEWAN, C. W. Ankara Müzesine Kayseri civarında kâin Kültepeden getirilen yeni eserler, in Türk Tarih, Arkeologya ve Etnografya Dergisi I (İstanbul, 1933) 64-94. See pp. 76-79, illus.

PINCHES, THEOPHILUS G. The Cappadocian tablets belonging to the Liverpool Institute of Archaeology, in AAA I (1908) 49-95. See Pls. XVII-XVIII.

## 178 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

## KUYUNJIK (NINEVEH), IRAQ

- BEZOLD, CARL. Catalogue of the cuneiform tablets in the Kouyunjik collection of the British Museum V (London, 1899) Pl. VII 3.
- KING, LEONARD W. Catalogue of the cuneiform tablets in the Kouyunjik collection of the British Museum. Supplement (London, 1914) Pls. II-III.
- LAYARD, SIR AUSTEN H. Discoveries in the ruins of Nineveh and Babylon . . . , being the result of a second expedition undertaken for the Trustees of the British Museum (London, 1853) pp. 154-61, illus.
- LAYARD, SIR AUSTEN H. A second series of the monuments of Nineveh II (London, 1853) Pl. 69.
- RYLANDS, W. HARRY. Engraved gem from Nineveh, in PSBA VI (1884) 228-29, illus.
- THOMPSON, R. CAMPBELL, and HAMILTON, R. W. The British Museum excavations on the temple of Ishtar at Nineveh, 1930-31, in AAA XIX (1932) 55-116. See p. 92 and Pl. LXIII.
- THOMPSON, R. CAMPBELL, and HUTCHINSON, RICHARD W. The excavations on the temple of Nabû at Nineveh, in Archaeologia LXXIX (1929) 103-48. See Nos. 340, 342, 360 e, and 362 e.
- THOMPSON, R. CAMPBELL, and HUTCHINSON, RICHARD W. The site of the palace of Ashurnasirpal at Nineveh, excavated in 1929-30 on behalf of the British Museum, in AAA XVIII (1931) 79-112. See Pl. XXII.

## LACHISH, see TELL EL-HASI

## LAGASH, see TELLOH

## LARSA, see SENKEREH

## MEGIDDO, see TELL EL-MUTESELLIM

## MEMPHIS, see MIT RAHINEH

## MIT RAHINEH, EGYPT

- SAYCE, ARCHIBALD H. Three seal-cylinders from Memphis, in PSBA XXXIII (1911) 259-60, illus.
- SMITH, SIDNEY. Babylonian cylinder seals from Egypt, in JEA VIII (1922) 207-10, illus.

## MOHENJO DARO, INDIA

- HARGREAVES, H. (ed.). Annual report of the Archaeological Survey of India, 1927-28 (Calcutta, 1931) Pl. XXV 2, 3, 9.
- MARSHALL, SIR JOHN (ed.). Annual report of the Archaeological Survey of India, 1923-24 (Calcutta, 1926) Pl. XIX 1-7.
- MARSHALL, SIR JOHN (ed.). Mohenjo-Daro and the Indus civilization (India. Archaeological Survey [3 vols.; London, 1931]) I, Pls. XII-XIII; II 370-455; III, Pls. CII-CXVIII.

## MUGHEIR, see MUKAYYAR

## MUKAYYAR (UR), IRAQ

- BURROWS, ERIC. Appendix: tablets and seal impressions, in WOOLLEY, C. LEONARD. Excavations at Ur, 1929-30, in Antiquaries Journal X (1930) 341-43 and Pls. XLVI, XLIX, and L and in PUMJ XXI (1930) 106-7 and Figs. 28 and 33-41.
- GADD, CYRIL J., and LEGRAIN, LÉON. Ur excavations. II. Texts. I. Royal inscriptions (Joint expedition of the British Museum and of the Museum of the University of Pennsylvania to Mesopotamia [London, 1928]) Pls. XII 56, XIV 60-63, XV 75-79, XVII 88-97, XVIII 107-9, XXXVI 147-51.
- GRICE, ETTALENE M. Records from Ur and Larsa dated in the Larsa dynasty (YOSB V [1919]) Pls. XXVII 46-47, XXVIII 50-53, XLII 106, and XLIII 110.
- HALL, H. R. A season's work at Ur, al-Ubaid, Abu Shahrain (Eridu), and elsewhere, . . . 1919 (London, 1930) Fig. 270.
- WOOLLEY, C. LEONARD. Excavations at Ur, 1926-7. Part II, in Antiquaries Journal VIII (1928) 1-29. See pp. 25-26 and Pls. X-XI.
- WOOLLEY, C. LEONARD. Excavations at Ur, 1928-9, in Antiquaries Journal IX (1929) 305-43. See Pl. XXVIII.
- WOOLLEY, C. LEONARD. Excavations at Ur, 1931-32, in PUMJ XXIII (1932/33) 193-248. See Pls. XXX and XLV.
- WOOLLEY, C. LEONARD. The royal tombs of Ur of the Chaldees, in PUMJ XIX (1928) 5-34. See pp. 7-9 and fig. on p. 7.
- WOOLLEY, C. LEONARD. Surprises at Ur: treasure found in "astounding" circumstances, in Illustrated London news, May 7, 1932, p. 756, illus.

## SELECTED BIBLIOGRAPHY

NAPATA, *see* GEBEL BARKAL

NIFFER (NIPPUR), IRAQ

- CHIERA, EDWARD. Legal and administrative documents from Nippur, chiefly from the dynasties of Isin and Larsa (PUMBP VIII 1 (1914)) pp. 18-19 and Pls. 1-22, Nos. 1, 4, 6-9, 11-12, 15-16, 18-19, 21-22, and 37
- CLAY, ALBERT T. Business documents of Murashû sons of Nippur dated in the reign of Darius II (PUBC X [1904]) Pls. I-III, VI-VII, and X-XIII.
- CLAY, ALBERT T. Documents from the temple archives of Nippur dated in the reigns of Cassite rulers (PUBC XIV [1906]) Pls. XIV-XV.
- CLAY, ALBERT T. Legal and commercial transactions dated in the Assyrian, Neo-Babylonian and Persian periods, chiefly from Nippur (PUBC VIII 1 [1908]) Pls. VI-VII.
- HILPRECHT, HERMANN V., and CLAY, ALBERT T. Business documents of Murashû sons of Nippur dated in the reign of Artaxerxes I (PUBC IX [1898]) Pls. V-VII and IX-XI.
- LEGRAIN, LÉON. Historical fragments (PUMBP XIII [1922]) pp. 34-41, illus.
- POEBEL, ARNO. Babylonian legal and business documents from the time of the first dynasty of Babylon, chiefly from Nippur (PUBC VI 2 [1909]) pp. 51-55 and Pls. 1-5, 8-9, 11-12, 14-19, 21-26, 28-36, 39-46, 58, I-III, and V-IX.

NINEVEH, *see* KUYUNJIKNIPPUR, *see* NIFFERNUZI, *see* KIRKUK, VIRAN SHEHR, and YORGHAN TEPEOPIS, *see* TELL 'UMAR

PALESTINE

- COOK, STANLEY A. The religion of ancient Palestine in the light of archaeology. The Schweich lectures of the British Academy, 1925 (London, 1930). [Seals from various sites are published in this work.]

PLATANOS, CRETE

- EVANS, SIR ARTHUR. The palace of Minos I (London, 1921) 197-98 and Fig 146.

RAS SHAMRA, SYRIA

- DUSSAUD, RENÉ. La Lydie et ses voisins aux hautes époques, in Bab. XI (1929/30) 69-174. See pp. 166-72 and Pls. III-IV.
- SCHAEFFER, F.-A. C. Les fouilles de Minet-el-Beida et de Ras Shamra, deuxième campagne (printemps 1930), rapport sommaire, in Syria XII (1931) Pls. III 1, IV 3, XIII 1.
- SCHAEFFER, F.-A. C. Les fouilles de Minet-el-Beida et de Ras Shamra, troisième campagne (printemps 1931), rapport sommaire, in Syria XIII (1932) Pl. XI.

ŞAIDÂ (SIDON), SYRIA

- DELAPORTE, LOUIS J. Catalogue des cylindres, cachets et pierres gravées de style oriental (Musée du Louvre) I (Paris, 1920) 88 and Pl. 57, Nos. 19-20, 22, and 25-28.

SAKÇE GÖZÜ, TURKEY

- GARSTANG, JOHN. Excavations at Sakje-Geuzi, in North Syria. Preliminary report for 1908, in AAA I (1908) 97-117. See p. 107 and Pl. XLIX.

SAMARIA, *see* SEBASTIYEHSCYTHOPOLIS, *see* BEISAN

SEBASTIYEH (SAMARIA), PALESTINE

- REISNER, GEORGE A., FISHER, CLARENCE S., and LYON, DAVID G. Harvard excavations at Samaria, 1908-1910 (2 vols.; Cambridge, Mass., 1924) I 376-79; II, Pls. 56-57.

SELEUCIA, *see* TELL 'UMAR

SENKEREH (LARSA), IRAQ

- GRICE, ETTALENE M. Records from Ur and Larsa dated in the Larsa dynasty (YOSB V [1919]) Pls. XLV 115-16, XLVII-L 122-26, LI 129, LX 151, LXI 155, LXII 162, LXIII 165, LXXXVI 240, and LXXXVIII 250-51.

## 180 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

SHIRPURLA, *see* TELLOHSIPPAR, *see* ABU HABBA

## SIRKAP, INDIA

MARSHALL, SIR JOHN (ed.). Annual report of the Archaeological Survey of India, 1923-24 (Calcutta, 1926) Pl. XXVII 6.

## SUSA, PERSIA

- CASANOVA, PAUL. Sceaux sassanides, in RA XXII (1925) 135-40, illus.
- CONTENAU, GEORGES. Textes et monuments. II. Quelques cylindres de Suse, in RA XXVIII (1931) 40-45, illus.
- DELAPORTE, LOUIS J. Catalogue des cylindres, cachets et pierres gravées de style oriental (Musée du Louvre) I (Paris, 1920) 27-66 and Pls. 13-36, 37 Nos. 1-9, and 38-48. See also pp. 67-85 and Pls. 49-56.<sup>10</sup>
- DIEULAFOY, MARCEL A. L'acropole de Suse, d'après les fouilles exécutées en 1884, 1885, 1886 sous les auspices du Musée du Louvre. 4. ptie. (Paris, 1892) pp. 438-42, illus.
- DIEULAFOY, MARCEL A. Fouilles de Suse, campagne 1884-1885, in R.Ar., 3. sér., VI (1885) 48-69. See fig. on p. 61.
- LEGRAIN, LÉON. Empreintes de cachets élamites (MDP XVI [Paris, 1921]).
- MECQUENEM, ROLAND DE. Choix d'intailles susiennes, in RA XXV (1928) 169-77, illus.
- MECQUENEM, ROLAND DE. Inventaire de cachets et de cylindres (Suse, 1923-1924), in RA XXII (1925) 1-15, illus.
- MECQUENEM, ROLAND DE. Inventaire de cachets et cylindres, Suse 1925-1926, in RA XXIV (1927) 7-21, illus.
- MECQUENEM, ROLAND DE. Inventaires de cylindres et cachets, in RA XIX (1922) 165-74, illus.
- MECQUENEM, ROLAND DE. Offrandes de fondation du temple de Chouchinak, in MDP VII (1905) 61-130. See pp. 90-99, illus.
- MORGAN, JACQUES J. M. DE. Trouvaille de la colonne de briques, in MDP VII (1905) 49-59. See pp. 52-55, illus.
- PÉZARD, MAURICE. Etude sur les intailles susiennes, in MDP XII (1911) 79-141, illus.
- SCHEIL, J. VINCENT. Nouvelles notes d'épigraphie et d'archéologie assyriennes, in RT XXXVIII (1916/17) 165-74. See pp. 165-70, illus.

TAANACH, *see* TELL TA'ANNEK

## TELL ASMAR (ESHNUNNA), IRAQ

- FRANKFORT, HENRI. Iraq excavations of the Oriental Institute, 1932/33. Third preliminary report (OIC No. 17 [1934]) chap. iv.
- FRANKFORT, HENRI. The oldest dwellings found in Mesopotamia (*circa* 2500 B.C.), in Illustrated London news, July 15, 1933, p. 99, illus.
- FRANKFORT, HENRI. The oriental origin of Hercules: the temple of the lord of vegetation at Eshnunna, in Illustrated London news, July 22, 1933, pp. 124-25, illus.
- FRANKFORT, HENRI. Tell Asmar, Khafaje, and Khorsabad. Second preliminary report of the Iraq expedition (OIC No. 16 [Chicago, 1933]) pp. 14, 22, and 40-53, illus.

## TELL BEIT MIRSIM, PALESTINE

ALBRIGHT, WILLIAM F. The fourth joint campaign of excavation at Tell Beit Mirsim, in BASOR No. 47 (1932) pp. 3-17. See Figs. 3-5.

## TELL BILLA, IRAQ

A seal from Tell Billa, in Pennsylvania. University. University Museum bulletin IV (1933) 37-40, illus.

TELL EL-AJUL, PALESTINE (*see also* GAZA)

- DELAPORTE, LOUIS J. Catalogue des cylindres, cachets et pierres gravées de style oriental (Musée du Louvre) I (Paris, 1920) 90 and Pl. 58, No. 2.
- PETRIE, SIR W. M. FLINDERS. Ancient Gaza, 1933, in AE, 1932, pp. 97-103. See p. 103 and fig. on p. 102.
- PETRIE, SIR W. M. FLINDERS. The palaces of ancient Gaza. Tell el Ajjūl, in AE, 1932, pp. 1-9. See p. 6 and fig. on p. 5.
- PETRIE, SIR W. M. FLINDERS. Tell el Ajjūl, in AE, 1931, pp. 33-41. See p. 41 and fig. on p. 40.

<sup>10</sup> "Cette collection de 302 intailles est formée en partie d'objets découverts dans les ruines de Suse au cours des fouilles exécutées par M. et Mme Dieulafoy, de 1886 à 1888, et en partie de cylindres et de cachets achetés par eux à leurs ouvriers ou à un marchand de Bagdad" (Delaporte, *op. cit.* p. 67).

## SELECTED BIBLIOGRAPHY

181

## TELL EL-AKHIMER (KISH), IRAQ

- GENOUILLAC, HENRI DE. Fouilles françaises d'el-Akhymer. Premières recherches archéologiques à Kish, . . . 1911-1912 II (Paris, 1925) Pls. 35, 54, I, and XII-XIII.
- LANGDON, STEPHEN H. Excavations at Kish. The Herbert Weld (for the University of Oxford) and Field Museum of Natural History (Chicago) expedition to Mesopotamia I, 1923-24 (Paris, 1924) Pls. XXI-XXII.
- LANGDON, STEPHEN H. The legend of Etana and the eagle, or The epical poem "The city they hated," in Bab. XII (1931) 1-56. See fig. on p. 53.
- MACKAY, ERNEST. Report on the excavation of the "A" cemetery at Kish, Mesopotamia. Part I (Field Museum of Natural History. Anthropology, Memoirs I 1 [Chicago, 1925]) Pl. VI.

## TELL EL-HASI (LACHISH), PALESTINE

- BLISS, FREDERICK J. A mound of many cities; or, Tell el Hesi excavated (London, 1894) pp. 79-80, illus.

## TELL EL-MUTESSELLIM (MEGIDDO), PALESTINE

- DEUTSCHER VEREIN ZUR ERFORSCHUNG PALÄSTINAS. Tell el-Mutesellim: Bericht über die 1903 bis 1905 . . . veranstalteten Ausgrabungen II (Leipzig, 1929) Figs. 12 and 61-63.
- ENGBERG, ROBERT M., and SHIPTON, GEOFFREY M. Notes on the Chalcolithic and Early Bronze Age pottery of Megiddo (Studies in ancient oriental civilization, No. 10 [Chicago, 1934]) pp. 31-39, illus.
- FISHER, CLARENCE S. The excavation of Armageddon (OIC No. 4 [1929]) Fig. 26.
- STAPLES, WILLIAM E. An inscribed scaraboid from Megiddo, in OIC No. 9 (1931) pp. 49-68, illus.

## TELL ES-SULTÂN (JERICHO), PALESTINE

- SELLIN, ERNST, and WATZINGER, CARL. Jericho: die Ergebnisse der Ausgrabungen (WVDOG XXII [1913]) Pl. 42.

## TELL HALAF, SYRIA

- OPPENHEIM, MAX A. S. VON. Der Tell Halaf; eine neue Kultur im ältesten Mesopotamien (Leipzig, 1931) pp. 197-98.

## TELL NEBI MEND (KADESH), SYRIA

- PÉZARD, MAURICE. Qadesh; mission archéologique à Tell Nebi Mend, 1921-1922 (Haut-commissariat de la République Française en Syrie et au Liban. Service des antiquités et des beaux-arts. Bibliothèque archéologique et historique XV [Paris, 1931]) Pl. XXXI.

## TELL TA'ANNEK (TAANACH), PALESTINE

- SELLIN, ERNST. Eine Nachlese auf dem Tell Ta'annek in Palästina (Akademie der Wissenschaften, Wien. Denkschriften LII 3 [Wien, 1905]) pp. 5 and 26-27, illus.
- SELLIN, ERNST. Tell Ta'annek. Bericht über eine . . . Ausgrabung in Palästina (Akademie der Wissenschaften, Wien. Denkschriften L 4 [Wien, 1904]) pp. 27-29, 50, 58, 74, 80, 88, and 111-12, illus.

## TELL 'UMAR (OPIS and SELEUCIA), IRAQ

- WATERMAN, LEROY. Preliminary report upon the excavations at Tel Umar, Iraq, conducted by the University of Michigan and the Toledo Museum of Art (Ann Arbor, Mich., 1931) pp. 26-42, illus.
- WATERMAN, LEROY. Second preliminary report upon the excavations at Tel Umar, Iraq, conducted by the University of Michigan, the Toledo Museum of Art, and the Cleveland Museum of Art (Ann Arbor, Mich., 1933) Pl. XXI.

## TELLOH (LAGASH, SHIRPURLA), IRAQ

- BARTON, GEORGE A. Haverford Library collection of cuneiform tablets or documents from the temple archives of Telloh (3 vols.; Philadelphia, 1905-14) I, Pls. 4, 6-7, 11, 13-15, 17, 19, 21, 44, 47; II, Pls. 63, 70, 79-80, 86; III, Pls. 106, 109, 128, 130-31.
- DELAPORTE, LOUIS J. Catalogue des cylindres, cachets et pierres gravées de style oriental (Musée du Louvre) I (Paris, 1920) 1-26 and Pls. 1-12.
- LIKHACHEV, N. P. [Ancient bullae and seals of Shirpurla (in Russian)] in Mémoires de la Société archéologique russe, section classique IV (1907) 225-63.
- PARROT, ANDRÉ. Fouilles de Tello: campagne 1931-1932 (rapport préliminaire), in RA XXIX (1932) 45-57. See Pl. II and Figs. 2-3.
- SARZEC, ERNEST DE. Découvertes en Chaldée I (Paris, 1884-1912) 275-324, illus.

## 182 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

## TEPE GAWRA, IRAQ

SPEISER, EPHRAIM A. Preliminary excavations at Tepe Gawra, in *AASOR IX* (1927/28) 17-94. See Figs. 71-72, 91, and 126-28.

## TEPE HISSAR, PERSIA

Schmidt, Erich F. Tepe Hissar: excavations 1931, in *PUMJ XXIII* (1932/33) 323-483. See Pls. XCI, CVII, and CXXIX-CXXX.

TEPE KUYUNJIK, *see* KUYUNJIK

## TEPE MUSYAN, PERSIA

DELAPORTE, LOUIS J. Catalogue des cylindres, cachets et pierres gravées de style oriental (Musée du Louvre) I (Paris, 1920) 66 and Pl. 37, Nos. 10-14.

GAUTIER, JOSEPH ÉTIENNE, and LAMPRE, GEORGES. Fouilles de Moussian, in *MDP VIII* (1905) 59-148. See pp. 91-92, illus.

## TOPRAK KALE, TURKEY

LEHMANN-HAUPT, F. F. C. Armenien einst und jetzt II (Berlin and Leipzig, 1931) 581-83, illus.

UR, *see* MUKAYYARURUK, *see* WARKA

## VICENZA, ITALY

ANTONIBON, G. L'interessante cilindro heteo scoperto a Vicenza, in *L'illustrazione italiana XXXIV* 30 (1907) 95.<sup>11</sup>

VIRAN SHEHR, IRAQ (*see also* KIRKUK and YORGHAN TEPE)

CHIERA, EDWARD, and SPEISER, EPHRAIM A. A new factor in the history of the ancient east, in *AASOR VI* (1924/25) 75-92. See fig. on p. 92.

## WARKA (ERECH, URUK), IRAQ

CLAY, ALBERT T. Legal documents from Erech dated in the Seleucid era (312-65 B.C.) (New York, 1913) Pls. II-VII.

JOHANSEN, K. FRIIS. Tonbuller der Seleukidenzeit aus Warka, in *Acta archaeologica I* (Copenhagen, 1930) 41-54.

JORDAN, JULIUS. Uruk-Warka nach den Ausgrabungen durch die Deutsche Orient-Gesellschaft (WVDOG LI [1928]) Pls. 86-89, 95, 97.

LOFTUS, WILLIAM K. Travels and researches in Chaldaea and Susiana (London, 1857) pp. 230-32.

SCHROEDER, OTTO. Kontrakte der Seleukidenzeit aus Warka (Berlin. Staatliche Museen. Vorderasiatische Schrift-denkmäler der Kgl. Museen zu Berlin XV [Leipzig, 1916]) Pls. I-II.

TREMAINE, ARCH. Records from Erech, time of Cyrus and Cambyses (538-521 B.C.) (*YOSB VII* [1925]) Pls. II, XVI, XXXIV, XLVII-XLVIII, LVIII, LXXXIV.

YORGHAN TEPE, IRAQ (*see also* KIRKUK and VIRAN SHEHR)

PFEIFFER, ROBERT H. The excavations at Nuzi: preliminary report of the fourth campaign, in *BASOR* No. 42 (1931) pp. 1-6. See Fig. 5.

IV. GENERAL STUDIES<sup>12</sup>

BABELON, ERNEST C. F. La gravure sur pierres fines, camées et intailles (Paris, 1894).

BOISSIER, ALFRED. Notes assyriologiques. II. A travers la glyptique, in *RA XXIII* (1926) 17-21.

CHANTRE, ERNEST. Mission en Cappadoce, 1893-1894 (France. Ministère de l'instruction publique et des beaux-arts. Recherches archéologiques dans l'Asie occidentale [Paris, 1898]) pp. 157-64.

CHRISTIAN, VIKTOR, and WEIDNER, ERNST F. Das Alter der Gräberfunde aus Ur, in *AOF V* (1928) 139-50.

CONTENAU, GEORGES. La glyptique syro-hittite (Haut commissariat de la République Française en Syrie et au Liban. Service des antiquités et des beaux-arts. Bibliothèque archéologique et historique II [Paris, 1922]).

CONTENAU, GEORGES. Manuel d'archéologie orientale II (Paris, 1931).

<sup>11</sup> Title after G. Furlani, "Il sigillo hittita del R. Museo archeologico di Firenze," *Aegyptus XII* (1932) 217.

<sup>12</sup> Arranged alphabetically by authors.



## SELECTED BIBLIOGRAPHY

183

- C[ONTENAU], G[EOORGES]. (Review of) L. Legrain, *The Culture of the Babylonians from their seals . . .* (Philadelphia, 1925), in *RA* XXIV (1927) 149-50.
- CONTENAU, GEORGES. La question des origines comparées. Les cylindres chypriotes, in *RA* XV (1918) 95-106.
- FURTWÄNGLER, ADOLF. Die antiken Gemmen (Leipzig and Berlin, 1900).
- HERZFELD, ERNST. Aufsätze zur altorientalischen Archäologie. II. Stempelsiegel, in *Archaeologische Mitteilungen aus Iran* V 2 (Berlin, 1933) 49-103.
- KING, CHARLES W. *Antique gems* (London, 1860).<sup>13</sup>
- KING, CHARLES W. *The handbook of engraved gems* (London, 1866).
- LEGRAIN, LÉON. Reconstructing ancient history, in *PUMJ* XI (1920) 169-80.
- MATZ, FRIEDRICH. Die frühkretischen Siegel; eine Untersuchung über das Werden des minoischen Stiles (Berlin and Leipzig, 1928).
- MEISSNER, BRUNO. Grundzüge der babylonisch-assyrischen Plastik (*AO* XV [1915]).
- MÉNANT, JOACHIM. Les pierres gravées de la Haute-Asie; recherches sur la glyptique orientale (2 vols.; Paris, 1883-86).
- OSBORNE, DUFFIELD. *Engraved gems, signets, talismans and ornamental intaglios, ancient and modern* (New York, 1912).
- PERROT, GEORGES, and CHUPIEZ, CHARLES. *A history of art in Chaldaea & Assyria*, trans. by WALTER ARMSTRONG II (London, 1884) 251-91.
- PERROT, GEORGES, and CHUPIEZ, CHARLES. *History of art in Persia* (London and New York, 1892) pp. 449-57.
- PETRIE, SIR W. M. FLINDERS. Scarabs and cylinders with names, illustrated by the Egyptian collection in University College, London (British School of Archaeology in Egypt and Egyptian Research Account. Publications XXIX [London, 1917]).
- PROCOPE-WALTER, A. Ein Bindeglied zwischen Rollsiegel und Hemiovoid (Skarabäoid), in *AOF* VI (1930/31) 65-75.
- RICHTER, GISELA M. A. *The Metropolitan Museum of Art catalogue of engraved gems of the classical style* (New York, 1920).
- SIX, JAN. De la glyptique syro-hittite jusqu'à Praxitèle, in *Syria* VI (1925) 205-14.
- SOLDI, ÉMILE. Les arts méconnus (Paris, 1881) pp. 1-64.
- SOLDI, ÉMILE. Les cylindres babyloniens, leur usage et leur classification, in *R.Ar.*, n.s., XXVIII (1874) 115-25 and 145-54.
- THOMSEN, PETER. Siegel(-zylinder), in *Reallexikon der Vorgeschichte*, hrsg. von Max Ebert XII (Berlin, 1928) 118-22.
- UNGER, ECKHARD. Glyptik. C. Vorderasien, in *Reallexikon der Vorgeschichte*, hrsg. von Max Ebert IV (Berlin, 1926) 365-72.
- UNGNAD, ARTHUR. Eine neue Form der Beglaubigung in altbabylonischen Urkunden, in *OLZ* IX (1906) 163-64.
- WARD, WILLIAM HAYES. *The seal cylinders of Western Asia* (Carnegie Institution of Washington. Publication No. 100 [Washington, 1910]).
- WEBER, OTTO. Altorientalische Siegelbilder (*AO* XVII-XVIII [1920]).
- ZAKHAROV, A. A. Materials for the Corpus sigillorum Asiae Anterioris Antiquae, in *Archiv orientální* III (1931) 508-12.

V. SPECIAL STUDIES<sup>14</sup>

- ALLOTTE DE LA FUÏE, M. F. Documents présargoniques (Paris, 1908-13).
- ALLOTTE DE LA FUÏE, M. F. Le sceau d'Ur-é-Innanna sur un tronc de cône étiquette. Etude comparative des sceaux de cette époque, in *RA* XVII (1920) 1-26.
- ALLOTTE DE LA FUÏE, M. F. Les sceaux de Lougalanda patési de Lagash (Sirpourla) et de sa femme Barnamtarra, in *RA* VI (1904-7) 105-25.
- ANDRAE, WALTER. Die archaischen Ischtar-Tempel in Assur (WVDOG XXXIX [1922]) 108-10 and 113-14 [costume].
- ARTHAUD, GABRIEL. Étude sur les sceaux hétéens (Paris, 1920).

<sup>13</sup> Title after Library of Congress printed card.

<sup>14</sup> Under this title are listed publications dealing with designs on seals or with related matters, as well as publications of single pieces or small groups which would not fit into the classifications of collections or sites. Several important special studies of cylinder-seal materials are found in Max Ebert, *Reallexikon der Vorgeschichte* (Berlin, 1924-32), e.g., "Götterbild," "Tontafel." The special studies are arranged alphabetically by authors.

## 184 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

- BAILLET, AUGUSTE T. Études sur les inscriptions hétéennes, in RT XIV (1893) 161-64.
- BARTON, GEORGE A. A comparative list of the signs in the so-called Indo-Sumerian seals, in AASOR X (1928/29) 75-94.
- BARTON, GEORGE A. On the so-called Sumero-Indian seals, in AASOR VIII (1926/27) 79-95.
- BASMADJIAN, K. J. A propos des deux sceaux hétéens, in PSBA XX (1898) 230-34.
- BERGER, PHILIPPE. Bague en or à caractères puniques, in RA VI (1904-7) 85-87.
- BERGER, PHILIPPE. Intaille à légende hébraïque provenant de Carthage, in RA VI (1904-7) 83-84.
- BERGER, PHILIPPE. Sur une nouvelle intaille à légende sémitique de la Bibliothèque nationale, in RA IV (1897) 57-58.
- BIRDWOOD, SIR GEORGE C. M. The empire of the Hittites in the history of art, in Asiatic quarterly review V (London, 1888) 190-212.
- BISSING, FRIEDRICH WILHELM VON. Ein vor etwa 15 Jahren erworbenes "Harappa-Siegel," in AOF IV (1927) 21-22.
- BÖHL, FRANZ M. T. Das Menschenopfer bei den alten Sumerern, in ZA XXXIX (1930) 83-98.
- BOISSIER, ALFRED. Cylindre archaïque, in RA XXIX (1932) 105-7.
- BOISSIER, ALFRED. Cylindre syro-égyptien, in Syria XI (1930) 11-15.
- BOISSIER, ALFRED. Mélanges d'archéologie orientale (Issy-les-Moulineaux, Seine, 1931?).
- BOISSIER, ALFRED. Notes d'archéologie. II. . . . Post-scriptum, in RA XXVII (1930) 114.
- BOISSIER, ALFRED. Notes sur deux cylindres orientaux (Genève, 1924).
- BOISSIER, ALFRED. Scarabée portant un signe hittite, in Journal asiatique, ou Recueil de mémoires, 9. sér., VI (Paris, 1895) 570-71.
- BONAVIA, E. Did the Assyrians know the sexes of the date-palms? No, in Babylonian and oriental record IV (1889/90) 64-69, 89-95, 116-17.
- BONAVIA, E. The sacred trees of Assyria, in Transactions of the Ninth International Congress of Orientalists II (London, 1893) 245-57.
- BOSCAWEN, W. ST. CHAD. Two Babylonian seals, in Athenaeum I (1900) 312 and 535-36.
- BOSSERT, HELMUTH TH. Das hethitische Pantheon. I. Der Gott auf dem Panther, in AOF VIII (1932/33) 297-307.
- BREUIL, H. Le bison et le taureau céleste chaldéen, in R.Ar., 4. sér., XIII (1909) 250-54.
- BUDGE, E. A. WALLIS. Account of an haematite seal found in Asia Minor, in PSBA IX (1886/87) 27.
- CASANOVA, PAUL. Sceaux sassanides, in RA XXII (1925) 135-40.
- CHANTRE, ERNEST. Mission en Cappadoce, 1893-1894 (France. Ministère de l'instruction publique et des beaux-arts. Recherches archéologiques dans l'Asie occidentale [Paris, 1898]) pp. 157-64.
- CLAY, ALBERT T. Ancient oriental seals, in Records of the past VIII (1909) 253-57.
- CLAY, ALBERT T. An ancient plow, in PUMJ I (1910) 4-6.
- CLERMONT-GANNEAU, CHARLES S. Le sceau d'Adoniphelet serviteur de 'Amminadab, in his Etudes d'archéologie orientale I (Bibliothèque de l'Ecole pratique des hautes études XLIV [Paris, 1895]) 85-90.
- CLERMONT-GANNEAU, CHARLES S. Le sceau de Obadyahou, fonctionnaire royal israélite, in R.Ar., 3. sér., V (1885) 1-6.
- CLERMONT-GANNEAU, CHARLES S. Sceaux et cachets israélites, phéniciens et syriens, suivis d'épigraphes phéniciennes inédites, sur divers objets, et de deux intailles cypriotes, in Journal asiatique, 8. sér., I (Paris, 1883) 123-59.
- CONTENAU, GEORGES. Les cylindres syro-hittites, in RA XIV (1917) 61-74.
- CONTENAU, GEORGES. La déesse nue babylonienne (Paris, 1914).
- CONTENAU, GEORGES. La question des origines comparées: les cylindres chyriotes, in RA XV (1918) 95-106.
- CONTENAU, GEORGES. Les tablettes de Kerkouk et les origines de la civilisation assyrienne, in Bab. IX (1926) 69-151, 157-212.
- CONTENAU, GEORGES. Textes et monuments. III. Un cylindre kassite de Luristan(?), in RA XXVIII (1931) 46.
- COOK, STANLEY A. The religion of ancient Palestine in the light of archaeology. The Schweich lectures of the British Academy, 1925 (London, 1930).
- CROMPTON, WINIFRED M. A stamp seal from Egypt, in JMEOS VII (1917/18) 59-64.
- CULLIMORE, A. Oriental cylinders [impressions of ancient oriental cylinders or rolling seals of the Babylonians, Assyrians, and Medo-Persians]. Nos. i-iv (London, 1842-43).<sup>15</sup>
- CURTJUS, LUDWIG. Studien zur Geschichte der altorientalischen Kunst. I. "Gilgamisch" und "Heabani" (Akademie der Wissenschaften, München. Philos.-philol. und hist. Klasse. Abhandlungen VII [München, 1912]).

<sup>15</sup> Title after Harvard College Library printed card.

## SELECTED BIBLIOGRAPHY

- DALTON, ORMONDE M. The treasure of the Oxus, with other objects from ancient Persia and India . . . . (London, 1905).
- DEBEVOISE, NEILSON C. The essential characteristics of Parthian and Sasanian glyptic art, in *Berytus I* (Beirut, 1934) 12-18.
- DEBEVOISE, NEILSON C. Parthian seals, in POPE, A. U. (ed.). A survey of Persian art (in press).
- DELAPORTE, LOUIS J. Le cylindre-cachet du roi Išar-Lim, in *RA VII* (1909-10) 147-50.
- DELAPORTE, LOUIS J. Le cylindre royal du Musée de Péronne, in *RA X* (1913) 89-92.
- DELAPORTE, LOUIS J. Empreintes de cachets de la collection Amherst, in *HAV*, pp. 101-4.
- DELAPORTE, LOUIS J. Notes de glyptique orientale. I. Ibiq-Adad, prince divinisé, in *Revue sémitique XIX* (1911) 338-39.
- DELAPORTE, LOUIS J. Un nouveau sceau du scribe Ur-Enlil, in *R.Ar.*, 4. sér., *XIV* (1909) 250-53.
- DELAPORTE, LOUIS J. Les sept sceaux d'une enveloppe datée de Samsu-Iluna, roi de Babylone, in *RT XXXII* (1910) 160-63.
- DOMBART, THEODOR. Das babylonische Sonnentor und die "Säge" des Šamaš, in *JSOR XII* (1928) 1-24.
- DOMBART, THEODOR. Zur Frage der Böschung am Babel-Turm, in *AOF VII* (1932) 251-62.
- DOMBART, THEODOR. Ein "neues" Bild vom Turm zu Babel, in *JSOR XIV* (1930) 1-10.
- DOUGHERTY, RAYMOND P. Cuneiform parallels to Solomon's provisioning system, in *AASOR V* (1923/24) 23-65.
- DRIVER, GODFREY R. A new seal in the Ashmolean Museum, in *Journal of Hellenic studies XLIII* (London, 1923) 55-56.
- DUSSAUD, RENÉ. La Lydie et ses voisins aux hautes époques, in *Bab. XI* (1929/30) 69-174.
- EMERY, WALTER B. A new cylinder seal, in *AAA IX* (1922) 65-66.
- FURLANI, GIUSEPPE. Il sigillo hittita del R. Museo archeologico di Firenze, in *Aegyptus XII* (1932) 217-29.
- FURLANI, GIUSEPPE. Scene sacrificali hittite. Le scene sacrificali nei sigilli, in *Aegyptus XI* (1930-31) 353-62.
- GADD, CYRIL J. Inscription on a Kassite cylinder-seal, in *British Museum. Cuneiform texts from Babylonian tablets, etc.*, in the *British Museum XXXVI* (London, 1921) 6-7.
- GALLING, KURT. *Der Altar in den Kulturen des alten Orients* (Berlin, 1925).
- GARSTANG, JOHN. Notes on a journey through Asia Minor, in *AAA* (1908) 1-12 and *Pl. XV* 1.
- GRENFELL, ALICE. The iconography of Bes, and of Phoenician Bes-hand scarabs, in *PSBA XXIV* (1902) 21-40.
- GRENFELL, ALICE. A Syrian seal-cylinder in the Ashmolean Museum, in *PSBA XXXII* (1910) 268-71.
- GRESSMANN, HUGO. *Altorientalische Texte und Bilder zum Alten Testamente. II. Bilder* (Tübingen, 1909).
- HALL, ISAAC H. On a Himyaritic seal found in the Hauran, in *TSBA V* (1876/77) 445-46.
- HEIDENREICH, ROBERT. Adoration von Symbolen auf einem hocharchaischen Siegel, in *ZA XLI* (1932) 200-208.
- HEIDENREICH, ROBERT. Beiträge zur Geschichte der vorderasiatischen Steinschneidekunst (Heidelberg, 1925).
- HEIDENREICH, ROBERT. Zur Deutung einiger archaischer Siegelbilder, in *OLZ XXIX* (1926) 625-27.
- HERZFELD, ERNST. *Paikuli: monument and inscription of the early history of the Sasanian empire* (2 vols., Berlin, 1924).
- HEUZEY, LÉON. Les deux dragons sacrés de Babylone et leur prototype chaldéen, in *RA VI* (1904-7) 95-104.
- HEUZEY, LÉON. Une étoffe chaldéenne (le kaunakès) in *R.Ar.*, 3. sér., *IX* (1887) 257-72.
- HEUZEY, LÉON. La masse d'armes et le chapiteau assyrien, in *R.Ar.*, 3. sér., *X* (1887) 259-76.
- HEUZEY, LÉON. Musique chaldéenne, in *RA IX* (1912) 85-90.
- HEUZEY, LÉON. Mythes chaldéens, in *R.Ar.*, 3. sér., *XXVI* (1895) 295-308.
- HEUZEY, LÉON. Petits chars chaldéo-babyloniens en terre cuite, in *RA VII* (1909-10) 115-20.
- HEUZEY, LÉON. Le sceau de Goudéa; nouvelles recherches sur quelques symboles chaldéens, in *RA V* (1898-1902) 129-39.
- HEUZEY, LÉON. Sceaux inédits des rois d'Agadé, in *RA IV* (1897) 1-12.
- HILZHEIMER, MAX. *Die Wildrinder im alten Mesopotamien* (Mitteilungen der altorientalischen Gesellschaft II 2 [Leipzig, 1926]).
- HOFFNER, SAMUEL. La chasse de l'Hercule assyrien, in *Gazette archéologique V* (1879) 178-84.
- HOGARTH, DAVID G. Engraved Hittite objects, in *JEA VIII* (1922) 211-18.
- HOGARTH, DAVID G. Hittite seals, with particular reference to the Ashmolean collection (Oxford, 1920).
- HOMMEL, FRITZ. Notes on "Hittite" inscriptions, in *PSBA XXI* (1899) 224-26.
- HORNBLOWER, G. D. Some Hyksos plaques and scarabs, in *JEA VIII* (1922) 201-6.
- IMHOOF-BLUMER, FRIEDRICH, and KELLER, OTTO. *Tier- und Pflanzenbilder auf Münzen und Gemmen des klassischen Altertums* (Leipzig, 1889).
- JASTROW, MORRIS. A Phoenician seal, in *Hebraica VII* (1890) 257-67.
- JOLLES, A. Etana oder Gilgameš?, in *OLZ XIV* (1911) 389-90.
- KIRSTE, J. Gemmen mit Pehlvillegenden, in *Wiener Zeitschrift für die Kunde des Morgenlandes II* (Wien, 1888) 114-23.

## 186 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

- KRAUSZ, JOSEPH. Die Götternamen in den babylonischen Siegelcylinderlegenden (Leipzig, 1911).
- LAJARD, FÉLIX. Recherches sur le culte public et les mystères de Mithra en Orient et en Occident. Atlas (Paris, 1847).
- LANDSBERGER, BENNO. Die Säge des Sonnengottes, in *OLZ* XV (1912) 149-51.
- LANGDON, STEPHEN H. Adonis in Assyrian?, in *RA* XXVII (1930) 23-25.
- LANGDON, STEPHEN H. A cylinder-seal of the Hammurabi period, in *PSBA* XXXIV (1912) 158-59.
- LANGDON, STEPHEN H. The early chronology of Sumer and Egypt and the similarities in their culture, in *JEA* VII (1921) 133-53.
- LANGDON, STEPHEN H. The epic of Gilgamesh, in *PUMJ* VIII (1917) 29-38.
- LANGDON, STEPHEN H. Inscriptions on Cassite seals, in *RA* XVI (1919) 69-95.
- LANGDON, STEPHEN H. A new factor in the problem of Sumerian origins, in *JRAS*, 1931, pp. 593-96.
- LANGDON, STEPHEN H. Note. Ur-<sup>4</sup>Lugal-edin-na the physician, in *RA* XVII (1920) 51.
- LANGDON, STEPHEN H. The religious interpretation of Babylonian seals and a new prayer of Shamash-shum-ukin (BM 78219), in *RA* XVI (1919) 49-68.
- LANGDON, STEPHEN H. A seal of Nidaba, the goddess of vegetation, in *PSBA* XXXVI (1914) 280-81.
- LANGDON, STEPHEN H. Tammuz and Ishtar (Oxford, 1914).
- LANGDON, STEPHEN H. Two Babylonian seals, in *Bab.* III (1910) 236-38.
- LAYARD, SIR AUSTEN H. Discoveries in the ruins of Nineveh and Babylon . . . , being the result of a second expedition undertaken for the Trustees of the British Museum (London, 1853) chaps xvi and xxv.
- LEDRAIN, EUGÈNE. Etude sur quelques intailles sémitiques du Musée du Louvre, in *RA* I (1884-85) 35-38.
- LEDRAIN, EUGÈNE. Etude sur quelques objets sémitiques, in *RA* I (1884-85) 66-69.
- LEGRAIN, LÉON. The art of the oldest civilization of the Euphrates valley, in *PUMJ* XV (1924) 151-70.
- LEGRAIN, LÉON. L'art sumérien au temps de la reine Shoubad; les cachets, in *Gazette des beaux-arts*, 6. sér., VI (1931) 22-26.
- LEGRAIN, LÉON. The boudoir of Queen Shubad, in *PUMJ* XX (1929) 211-45.
- LEGRAIN, LÉON. The culture of the Babylonians from their seals in the collections of the Museum (*PUMBP* XIV-XV [1925]).
- LEGRAIN, LÉON. Five royal seal cylinders, in *PUMJ* XIII (1922) 60-78.
- LEGRAIN, LÉON. Gem-cutters in ancient Ur, in *PUMJ* XX (1929) 258-306.
- LEGRAIN, LÉON. Some seals of the Babylonian collection, in *PUMJ* XIV (1923) 135-61.
- LEHMANN-HAUPT, F. F. C. Ein Siegelcylinder König Bur-Sin's von Isin, in *Beiträge zur Assyriologie und vergleichenden semitischen Sprachwissenschaft* II (Leipzig, 1894) 589-621.
- LENORMANT, FRANÇOIS. Lettre à M. de Sauley . . . sur quelques sceaux à légendes en écriture hamathéenne, in *R.Ar.*, 2. sér., XXVI (1873) 226-35.
- LENORMANT, FRANÇOIS. Sur la signification des sujets de quelques cylindres babyloniens et assyriens, in *Gazette archéologique* V (1879) 249-56.
- LEVY, MORITZ A. Siegel und Gemmen mit aramäischen, phönizischen, althebräischen, himjarischen, nabathäischen und altsyrischen Inschriften (Breslau, 1869).<sup>16</sup>
- LICHTENBERG, REINHOLD VON. Einflüsse der ägäischen Kultur auf Ägypten und Palästina (*MVAG*, 16. Jahrg., No. 2 [1911]) pp. 104-68.
- LIDZBARSKI, MARK. Über einige Siegel mit semitischen Inschriften, in *his* *Ephemeris für semitische Epigraphik* I (Giessen, 1902) 136-42.
- LYON, DAVID G. The seal impressions on an early Babylonian contract, in *JAOS* XXVII (1906) 135-41.
- MACKAY, ERNEST. Sumerian connexions with ancient India, in *JRAS*, 1925, pp. 697-701.
- MATZ, FRIEDRICH. Die frühkretischen Siegel; eine Untersuchung über das Werden des minoischen Stiles (Berlin and Leipzig, 1928).
- MECQUENEM, ROLAND DE. Choix d'intailles susiennes, in *RA* XXV (1928) 169-77.
- MEISSNER, BRUNO. Lexicographisches. IV. *sibir kunukki*, in *OLZ* XXI (1918) 272-73.
- MÉNANT, JOACHIM. Un camée du Musée de Florence, in *R.Ar.*, 3. sér., VI (1885) 79-86.
- MÉNANT, JOACHIM. Empreintes de cylindres assyriens relevés sur des contrats d'intérêt privé (605-426 av. J.C.) (Paris, 189-?).<sup>17</sup>
- MÉNANT, JOACHIM. Études hétéens. II. L'inscription de Tarkondémos, in *RT* XIII (1890/91) 35-42.
- MÉNANT, JOACHIM. Intailles de l'Asie Mineure, in *R.Ar.*, 3. sér., VI (1885) 293-318.
- MÉNANT, JOACHIM. Notice sur quelques empreintes de cylindres du dernier empire de Chaldée (Paris, 1879).

<sup>16</sup> Title after Library of Congress printed card.<sup>17</sup> Title after New York Public Library, *Assyria and Babylonia*, compiled by Ida A. Pratt (New York, 1918)

- MÉNANT, JOACHIM. Observations sur trois cylindres orientaux, in *Gazette des beaux-arts*, 2. sér., XX (1879) 477-86.
- MERCER, SAMUEL A. B. Liturgical elements in Babylonian and Assyrian seal cylinders, in *JSOR* VI (1922) 106-16.
- MERCER, SAMUEL A. B. Some Babylonian contracts, in *JSOR* XII (1928) 35-42; XIII (1929) 175-80.
- MESSERSCHMIDT, LEOPOLD. Corpus inscriptionum Hettiticarum (MVAG, 5. Jahrg., Nos. 4-5 [1900]).
- MESSERSCHMIDT, LEOPOLD. Corpus inscriptionum Hettiticarum. Erster Nachtrag (MVAG, 7. Jahrg., No. 3 [1902]).
- MESSERSCHMIDT, LEOPOLD. Corpus inscriptionum Hettiticarum. Zweiter Nachtrag (MVAG, 11. Jahrg., No. 5 [1906]).
- MESSERSCHMIDT, LEOPOLD. Hettitische Fälschungen, in *OLZ* III (1900) 241-44.
- MESSERSCHMIDT, LEOPOLD. Ueber einige hettitische Siegel, in *OLZ* III (1900) 441-47.
- MESSERSCHMIDT, LEOPOLD. Ein vergessenes "Hades-Relief," in *OLZ* IV (1901) 173-80.
- MICHAELIAN, G. Deux cachets "Hittites" inédits, in *Revue archéologique syrienne* II (Alep, Syrie, 1932) 21-22.
- MILANI, LUIGI A. Sardorum sacra et sacrorum signa de l'époque des nouragues et leurs rapports avec la religion astrale et astronomique de l'Asie et de la Méditerranée, in *HAV*, pp. 310-41.
- MOORTGAT, ANTON. Hellas und die Kunst der Achaemeniden (Altorientalische Gesellschaft, Berlin. Mitteilungen II 1 [1926]).
- MOORTGAT, ANTON. Der Kampf zu Wagen in der Kunst des alten Orients, in *OLZ* XXXIII (1930) 841-54.
- MOORTGAT, ANTON. Der Ohrschmuck der Assyrer, in *AOF* IV (1927) 185-206.
- MORDTMANN, A. D. Sassanidische Gemmen, in *ZDMG* XXIX (1876) 199-211.
- MORDTMANN, A. D. Studien über geschnittene Steine mit Pehlevi-Inschriften, in *ZDMG* XVIII (1864) 1-52; XXXI (1877) 582-97.
- MÜLLER, VALENTIN. Wanderungen eines altorientalischen Motivs, in *OLZ* XXVIII (1925) 785-94.
- MÜLLER, W. MAX. Ein aramäischer Siegelstein, in *OLZ* X (1907) 151-52.
- MÜLLER, W. MAX. Nachtrag zu Louvre C 1, in *OLZ* III (1900) 433-35.
- NIES, JAMES B. Ur dynasty tablets, texts chiefly from Tello and Drehem written during the reigns of Dungi, Bur-Sin, Gimil-Sin, and Ibi-Sin (Leipzig, 1920) pp. 37-43, 63, and 78.
- NIES, JAMES B., and KEISER, CLARENCE E. Historical, religious and economic texts and antiquities. Seal cylinders (Babylonian inscriptions in the collection of James B. Nies II [New Haven etc., 1920]) pp. 57-61.
- OFFORD, JOSEPH. The antiquity of the four-wheeled chariot, in *PSBA* XXIV (1902) 130-31.
- OPITZ, DIETRICH. Echt oder gefälscht? I. Ein "hethitischer" Siegelzylinder, in *AOF* VII (1931) 113-15.
- OPITZ, DIETRICH. Studien zur altorientalischen Kunst. I. Die Händehaltung der menschlichen Figuren in der babylonischen Kunst des III. Jahrtausends, in *AOF* VI (1930/31) 59-60.
- OPITZ, DIETRICH. Womit kleideten sich die alten Sumerer?, in *AOF* VI (1930/31) 19-21.
- OSTEN, H. H. VON DER. The snake symbol and the Hittite twist, in *AJA*, 2. ser., XXX (1926) 405-17.
- PANCHITUS, MARIE. Babylonische Tierdarstellungen, in *OLZ* XVII (1914) 160-63.
- PEISER, FELIX E. Ein neuer assyrischer Kontrakt, in *OLZ* VIII (1905) 130-34.
- PERING, BIRGER. Die geflügelte Scheibe in Assyrien, in *AOF* VIII (1932/33) 281-96.
- PERROT, GEORGES, and GUILLAUME, EDMOND. Exploration archéologique de la Galatie et de la Bithynie . . . (Paris, 1862-72).<sup>13</sup>
- PETRIE, SIR W. M. FLINDERS. Unplaced kings: Khondy, in *his* Scarabs and cylinders with names, illustrated by the Egyptian collection in University College, London (British School of Archaeology in Egypt and Egyptian Research Account. Publications XXIX [London, 1917]) Pl. XIX.
- PÉZARD, MAURICE. Etude sur les intailles susiennes, in *MDP* XII (1911) 79-141.
- PÉZARD, MAURICE. Les intailles de l'Elam, in *RT* XXXII (1910) 203-14.
- PILCHER, E. J. Neo-Babylonian signet with Phoenician inscription, in *Palestine Exploration Fund. Quarterly statement*, 1921, pp. 16-19.
- PINCHES, THEOPHILUS G. An interesting cylinder-seal, in *PSBA* XXI (1899) 168-69.
- PINCHES, THEOPHILUS G. An interesting cylinder-seal, in *PSBA* XXXIII (1911) 213-20.
- PINCHES, THEOPHILUS G. Sir Henry Peek's oriental cylinders, in *Babylonian and oriental record* V (1891) 30-31.
- PINCHES, THEOPHILUS G. Three cylinder-seals, in *PSBA* XXXIII (1911) 130-34.
- PINCHES, THEOPHILUS G., and NEWBERRY, PERCY E. A cylinder-seal inscribed in hieroglyphic and cuneiform in the collection of the Earl of Carnarvon, in *JEA* VII (1921) 196-99.
- POEBEL, ARNO. Babylonian legal and business documents from the time of the first dynasty of Babylon, chiefly from Nippur (*PUBC* VI 2 [1909]) pp. 51-55.

<sup>13</sup> Title after Library of Congress printed card.

## 188 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

- POEBEL, ARNO. Der bur-gul als Notar in Nippur, in *OLZ* X (1907) 175–81.
- PRICE, IRA M. Four Babylonian seal cylinders, in *AJSL* XX (1903/4) 109–15.
- PRICE, IRA M. Oriental cylinders again [a review of L. Legrain, *Catalogue ... de la collection Louis Cugnin*], in *AJSL* XXIX (1912/13) 143–44.
- PRICE, IRA M. Some Cassite and other cylinder seals, in *Old Testament and Semitic studies in memory of William Rainey Harper I* (Chicago, 1908) 383–400.
- PRICE, IRA M. Some seals in the Goucher collection, in *AJSL* XXVI (1909/10) 169–76.
- PRIDEAUX, W. F. On an Aramaean seal, in *TSBA* V (1876/77) 456–58.
- PRINZ, HUGO. *Altorientalische Symbolik* (Berlin, 1915).
- PRINZ, HUGO. Zwei chetitische Petschafte, in MEYER, EDUARD. *Reich und Kultur der Chetiter* (Berlin, 1914) pp. 144–52.
- PROCOPE-WALTER, A. Zum Fortleben hethitischer Tradition in der späteren Glyptik, in *AOF* V (1928–29) 164–70.
- PRZEWORSKI, STEFAN. Un cylindre hittite de Cracovie, in *AOF* III (1926) 172–74.
- PRZYLUKSKI, JEAN. Une étoffe orientale, le *kaunakès*, in *JRAS*, 1931, pp. 339–47.
- RAMSAY, SIR WILLIAM M., and HOGARTH, DAVID G. Pre-Hellenic monuments of Cappadocia, in *RT* XIV (1893) 74–94. See p. 88, illus.
- REIMPELL, WALTER. *Geschichte der babylonischen und assyrischen Kleidung . . . .*, hrsg. von Prof. Dr. Eduard Meyer (Berlin, 1921).
- REINACH, SALOMON. Cylindre hittite de la collection du comte Tyszkiewicz, in *R.Ar.*, 3. sér., XXXII (1898) 421–23.
- RINGELMANN, MAX. Les constructions rurales de la Chaldée et de l'Assyrie, in *RT* XXX (1908) 45–64.
- RONZEVALLÉ, SÉBASTIEN. Le cylindre Tyszkiewicz, in *MUSJ* XII (1927) 177–209; XV (1930/31) 261–80.
- RONZEVALLÉ, SÉBASTIEN. Helioseiros, in *MUSJ* XVI (1932) 3–50.
- RONZEVALLÉ, SÉBASTIEN. Le prétendu "char d'Astarté" et son "Betyle" dans la numismatique de Sidon, in *MUSJ* XVI (1932) 51–63.
- ROSTOVTSSEV, MIKHAIL I. Seleucid Babylonia: bullae and seals of clay with Greek inscriptions, in *Yale classical studies* III (New Haven, 1932) 1–114.
- RYLANDS, W. HARRY. The inscribed stones from Jerabis, Hamath, Aleppo, &c., in *TSBA* VII (1882) 429–42.
- SALISBURY, E. E. Remarks on two Assyrian cylinders received from Mosûl, in *JAOS* V (1855–56) 191–94.
- SAYCE, ARCHIBALD H. Assyriological notes. No. 2 I, III, V, VI; No. 3 I, in *PSBA* XIX (1897) 68–74, 280.
- SAYCE, ARCHIBALD H. The bilingual Hittite and cuneiform inscription of Tarkondêmos, in *TSBA* VII (1880–82) 294–308 and plate at the end of the volume.
- SAYCE, ARCHIBALD H. The hieroglyphic inscription on the seal of Subbiluliuma, in *AOF* VII (1931/32) 184–85.
- SAYCE, ARCHIBALD H. Hittite inscriptions from Gurun and Emir Gazi. III. Seal from Smyrna, in *PSBA* XXX (1908) 220.
- SAYCE, ARCHIBALD H. The Hittite inscriptions translated and annotated, in *PSBA* XXVII (1905) 253–54.
- SAYCE, ARCHIBALD H. On an Accadian seal, in *Journal of philology* III (1871) 1–50.
- SAYCE, ARCHIBALD H. On a Hittite cylinder and seal belonging to the Rev. Greville J. Chester, in *Archaeological journal* XLIV (London, 1887) 347–50.
- SAYCE, ARCHIBALD H. A seal-cylinder belonging to Mr. H. S. Cowper, F.S.A., in *PSBA* XXV (1903) 62–63.
- SAYCE, ARCHIBALD H. A seal-cylinder from Kara Eyuk, in *PSBA* XXXII (1910) 177–80.
- SCHEIL, J. VINCENT. Carptim. 5. Un prince susien nouveau, in *RA* XXIV (1927) 41.
- SCHEIL, J. VINCENT. Cylindres et légendes inédits, in *RA* XIII (1916) 5–25; XIV (1917) 133–38; XVI (1919) 107–10.
- SCHEIL, J. VINCENT. Documents et arguments. 15. Adad bouvillon, in *RA* XXVII (1930) 189.
- SCHEIL, J. VINCENT. La libération judiciaire d'un fils donné en gage sous Neriglissor en 558 av. J. C., in *RA* XII (1915) 1–13.
- SCHEIL, J. VINCENT. Notes d'épigraphie et d'archéologie assyriennes. XIX. Cylindre cachet, in *RT* XVII (1895) 80; XXI. Un cylindre perso-araméen, in *RT* XVII (1895) 81; XXV. Cylindres-cachets, in *RT* XIX (1897) 47–54; XXXVIII. Quelques pierres gravées, in *RT* XX (1898) 200; XLII. Gudêa sur les cylindres-cachets, in *RT* XXI (1899) 26–28; LIII. Cylindres divers, in *RT* XXII (1900) 157–59.
- SCHEIL, J. VINCENT. Notules. IV. Réflexions sur quelques pierres gravées à légende (*ša*), in *RA* XII (1915) 55–59.
- SCHEIL, J. VINCENT. Notules. V. Le cylindre votif de Libur béli-Ennamuné, in *RA* XII (1915) 59–60.
- SCHEIL, J. VINCENT. Notules. XLVIII. Gilgameš et la chaussure à pointe recourbée, in *RA* XV (1918) 84–85.
- SCHEIL, J. VINCENT. Notules. LVII. Sur un contrat de l'époque de Darius II, avec épigraphe araméen, in *RA* XVI (1919) 111–15.
- SCHEIL, J. VINCENT. Un nouveau sceau hindou pseudo-sumérien, in *RA* XXII (1925) 55–56.

## SELECTED BIBLIOGRAPHY

- SCHEIL, J. VINCENT. Nouvelles notes d'épigraphie et d'archéologie assyriennes. XXXI. Cylindres susiens; XXXII. Cylindres babyloniens, in *RT XXXVIII* (1917) 165-74.
- SCHEIL, J. VINCENT. Passim. IV. Cylindres *In-na-ba*; V. Cylindre-talisman. Invocation à Šarpanit; VI. La déesse Manzat; VII. Une vision de l'âge d'or, in *RA XXII* (1925) 147-52.
- SCHEIL, J. VINCENT. Raptim, in *RA XXIII* (1926) 35-48.
- SCHOLLMAYER, ANASTASIUS. Ein Verpflichtungsvertrag aus der Zeit Ibi-Sins, in *AOF IV* (1927) 23-24.
- SMITH, SIDNEY. Assyriological notes. The seal before the god, in *JRAS*, 1926, pp. 442-46.
- SMITH, SIDNEY. Babylonian cylinder seals from Egypt, in *JEA VIII* (1922) 207-10.
- SPELEERS, LOUIS. Le costume oriental ancien (Bruxelles, 1923).
- SPELEERS, LOUIS. Divinités du temps sur une gravure syro-hittite, in *Brussels. Musées royaux. Bulletin*, 3. sér., I (Bruxelles, 1929) 119-22.
- SPELEERS, LOUIS. Le mobilier de l'Asie antérieure ancienne, in *Annales de la Société royale d'archéologie de Bruxelles XXX* (Wetteren, 1921) 149-79.<sup>19</sup>
- SPELEERS, LOUIS. Une scène d'adoration assyrienne, in *Brussels. Musées royaux. Bulletin*, 3. sér., I (Bruxelles, 1929) 62-65.
- SPRENGLING, MARTIN. Aramaic seal impression from Khorsabad, in *AJSL XLIX* (1932/33) 53-55.
- STAPLES, WILLIAM E. An inscribed scaraboid from Megiddo, in *OIC No. 9* (1931) pp. 49-68.
- STERRETT, J. R. S. Appeal for a lost Hittite seal, in *Nation LXXXVII* (1908) 231-32.
- TALLGREN, AARNE M. The copper idols from Galich and their relatives, in *Societas orientalis fennica. Studia orientalia I* (1925) 312-41.
- THUREAU-DANGIN, FRANÇOIS. Les inscriptions de Sumer et d'Akkad (Paris, 1905).
- THUREAU-DANGIN, FRANÇOIS. Notes assyriologiques. XIV. La date des tablettes cappadociennes, in *RA VIII* (1911) 142-51.
- THUREAU-DANGIN, FRANÇOIS. Sceaux de Tello et sceaux de Harappa, in *RA XXII* (1925) 99-101.
- TORREY, CHARLES C. A few ancient seals, in *AASOR II-III* (1921-22) 103-8.
- TOSCANNE, PAUL. Études sur le serpent figure et symbole dans l'antiquité élamite, in *MDP XII* (1911) 153-228.
- TOSCANNE, PAUL. Les fonctionnaires Bata, Lupa et Naru, in *RA VII* (1909/10) 56-64.
- TOSCANNE, PAUL. Sur la figuration et le symbole de scorpion, in *RA XIV* (1917) 187-203.
- TOSCANNE, PAUL. Textes divers babyloniens. Collection de cylindres, in *RT XXX* (1908) 128-35.
- TOSCANNE, PAUL. Textes divers babyloniens. Sceaux, in *RT XXXI* (1909) 121-32.
- TYLER, THOMAS. The Babylonian idea of a disembodied soul, in *Babylonian and oriental record I* (1886/87) 55-57.
- TYLER, THOMAS. The nature of the Hittite writing, in *Transactions of the Ninth International Congress of Orientalists II* (London, 1893) 258-72.
- TYLER, THOMAS. New Hittite seal, found near Tarsus, in *Babylonian and oriental record I* (1886/87) 150-51.
- UNGER, ECKHARD. Die Heuschrecke auf dem goldenen Dolch des sumerischen Königs von Ur, in *AOF IV* (1927) 211-13.
- VAN BUREN, MRS. E. DOUGLAS. Clay figurines of Babylonia and Assyria (Yale oriental series. Researches XVI [New Haven and London, 1930]).
- VAN BUREN, MRS. E. DOUGLAS. Two statuettes of an enthroned goddess, in *AAA XVIII* (1931) 63-78.
- VOGÜÉ, E. M. M. DE. Intailles à légendes sémitiques, in *his Mélanges d'archéologie orientale* (Paris, 1868) 105-40; also in *R.Ar.*, n.s., XVII (1868) 432-50.
- WADDELL, LAURENCE A. The Indo-Sumerian seals deciphered, discovering Sumerians of Indus valley as Phoenicians, Barats, Goths & famous Vedic Aryans, 3100-2300 B.C. (London, 1925).
- WADDELL, LAURENCE A. "Indo-Sumerian seals," in *JRAS*, 1926, pp. 115-16.
- WARD, WILLIAM HAYES. Altars and sacrifices in the primitive art of Babylonia, in *CURTISS, S. I. Primitive Semitic religion to-day* (Chicago etc., 1902) pp. 266-77.
- WARD, WILLIAM HAYES. The Babylonian representation of the solar disk, in *American journal of theology II* (Chicago, 1898) 115-18.
- WARD, WILLIAM HAYES. Bel and the dragon, in *AJSL XIV* (1897/98) 94-105.
- WARD, WILLIAM HAYES. The Hittite gods in Hittite art, in *AJA*, 2. sér., III (1899) 1-39.
- WARD, WILLIAM HAYES. Notes on oriental antiquities. I. Two Babylonian seal-cylinders, in *AJA II* (1886) 46-48; IV. The rising sun on Babylonian cylinders, in *AJA III* (1887) 50-56; VIII. "Human sacrifices" on Babylonian cylinders, in *AJA V* (1889) 34-43; IX. A Babylonian cylindrical bas-relief from Urumia in Persia and X. Tiamat and other evil spirits, as figured on oriental seals, in *AJA VI* (1890) 286-98.
- WARD, WILLIAM HAYES. Notes on oriental antiquities. 3. A Hittite cylinder-seal, in *AJA*, 2. sér., II (1898) 165-68.

<sup>19</sup> Title after *Syria IV* (1923) 76.

## 190 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

- WARD, WILLIAM HAYES. On Babylonian-Assyrian cylinder-seals, *in* JAOS XIV (1890) cxlii-cxliv.
- WARD, WILLIAM HAYES. A royal cylinder of Burnaburfash, *in* JAOS XVI (1896) cxxxi-cxxxii.
- WARD, WILLIAM HAYES. Sir Henry Peek's oriental cylinders, *in* Babylonian and oriental record IV (1890) 241-45.
- WARD, WILLIAM HAYES. Some Hittite seals, *in* AJA IX (1894) 361-65.
- WARD, WILLIAM HAYES. Two Babylonian seals, *in* Athenaeum I (1900) 248, 440, and 696.
- WATERMAN, LEROY. Business documents of the Hammurabi period, *in* AJSL XXIX (1912/13) 145-204.
- WEBER, OTTO. Altorientalische Kultgeräte, *in* Orientalische Studien Fritz Hommel zum sechzigsten Geburtstag . . . . gewidmet . . . . II (MVAG XXII [Leipzig, 1918]) 370-92.
- WEBER, OTTO. Ein silberner Zeptergriff aus Syrien, *in* Jahrbuch der Königlich Preussischen Kunstsammlungen . . . XXXVII (1916) 52-67.
- WEIDNER, ERNST F. Das Siegel des Hethiter-Königs Šuppiluliuma, *in* AOF IV (1927) 135-37.
- WITZEL, MAURUS. Der Drachenkämpfer Ninib (Keilinschriftliche Studien II [Fulda, 1920]).
- WOOLLEY, C. LEONARD. Ur of the Chaldees: more royal tombs, *in* PUMJ XX (1929) 7-35.
- ZAKHAROV, A. A. Some Caucasian seals, *in* AAA XIV (1927) 55-56.



## INDEX OF SEAL NUMBERS

NO.	PAGES	NO.	PAGES
1	vii, 3-4, 12, 14	63	vii, 3, 5, 12, 19, 113, 148, 157, 160
2-3	vii, 3, 12, 14	64	vii, 3, 5, 12, 19, 148, 160
4	vii, 3, 12, 14, 102-3	65	vii, 3, 12, 19, 153
5	vii, 3, 12, 14	66	vii, 3, 12, 19, 114, 148
6	vii, 3, 12, 14, 148	67-69	vii, 3, 12, 19, 148
7	vii, 3, 12, 15, 101, 153	70	vii, 3, 12, 19, 148-49
8-9	vii, 3, 12, 15, 148	71	vii, 3, 12, 20, 98, 106-7, 127, 148, 157
10	vii, 3, 12, 15	72	vii, 3, 12, 20, 101, 104, 153
11	vii, 3, 12, 15, 148	73	vii, 3, 12, 20, 94-96, 101-2, 110, 125, 133, 135, 149-51, 153
12-19	vii, 3, 12, 15, 101	74	vii, 3, 12, 20, 95, 101, 151
20	vii, 3-4, 12, 15, 100	75	vii, 3, 5, 12, 20, 101, 128-29, 150, 153
21	vii, 3, 12, 15, 97, 101, 124-25, 158	76	vii, 3, 5, 12, 20, 95, 101, 128-29, 151
22	vii, 3, 12, 16, 101, 114, 116-17, 119, 139	77	vii, 3, 5, 12, 20, 94-95, 100-101, 104-5, 128-29, 133, 135, 145-46, 151, 159
23	vii, 3, 12, 16, 101	78	vii, 3, 5, 12, 20, 94-95, 101, 150-51
24	vii, 3-5, 12, 16, 114-15, 155	79	vii, 3, 12, 20, 94-95, 100-101, 104, 151
25	vii, 3, 12, 16, 103, 114-15, 121-22, 127, 155	80	vii, 3, 12, 20-21, 96, 101, 125, 128-29, 133, 142, 144, 151
26	vii, 3, 12, 16, 121-22	81	vii, 3, 12, 21, 95-96, 101, 112, 128-29, 145, 150-51
27	vii, 3, 12, 16, 106-7, 114-15, 155, 157	82	vii, 3, 12, 21, 95, 101, 104, 151, 153
28	vii, 3, 12, 16, 114-15, 121, 155	83	vii, 3-4, 12, 21, 94-96, 101-2, 125, 137, 151, 158
29	vii, 3-4, 12, 16, 98, 112, 119-22, 137, 154-55	84	vii, 3, 5, 12, 21, 96, 104, 122, 128, 137, 141-42, 151, 159
30	vii, 3, 12, 16, 98, 119-22, 137, 154-55	85	vii, 3, 5, 12, 21, 95, 101, 104, 137, 151, 159
31	vii, 3, 12, 16, 123, 137	86	vii, 3, 5, 12, 21, 96, 101, 103, 125, 152, 159
32	vii, 3, 12, 16, 102	87	vii, 3, 5, 12, 21, 95-96, 101, 110-12, 128, 137, 140, 145, 151, 159
33	vii, 3, 12, 16	88	vii, 3, 5, 12, 21, 95-96, 101, 112, 137, 150-51
34	vii, 3, 12, 16, 119-22, 128, 153, 159	89	vii, 3, 5, 12, 21, 96, 101, 106-7, 110, 128-29, 151
35	vii, 3, 12, 17, 106-7, 115, 119-22, 128-29, 156	90	vii, 3, 5, 12, 21, 94-95, 101, 128, 133, 135, 150-51, 159
36	vii, 3, 12, 17, 106-7, 110, 114-15, 157	91	vii, 3, 5, 12, 21, 94-95, 101, 151, 159
37	vii, 3, 12, 17, 101, 103, 114-15, 125, 148-49, 153, 155	92	vii, 5, 12, 21, 95-96, 101, 128, 150-51
38	vii, 3, 5, 12, 17, 95, 101, 106-7, 148-49, 151-52, 159	93	vii, 5, 12, 21, 95, 161
39	vii, 3, 5, 12, 17, 103, 119-22, 128-29, 137, 149, 153, 156, 159	94	vii, 5, 12, 22, 95-96, 101, 128, 137, 151
40	vii, 3, 5, 12, 17, 95, 101, 119-21, 128-29, 137, 149-50, 153, 156, 159	95	vii, 4-5, 12, 14, 22, 95-96, 101, 128, 137, 150-51, 161
41	vii, 3, 12, 17, 101, 115-16, 124, 128, 157	96	vii, 5, 12, 22, 96, 101, 106-7, 113, 128-29, 138, 150-51, 161
42	vii, 3, 12, 17, 98, 114-15, 127, 156-57	97	vii, 5, 12, 22, 95, 101, 103, 128-29, 137, 143, 150-51, 161
43	vii, 3, 12, 17, 103, 119-20, 128-29, 149, 153, 156	98	vii, 5, 12, 22, 95-96, 101, 106-7, 128, 137, 150-51
44	vii, 3, 12, 18, 103, 115, 153	99	vii, 5, 12, 22, 96, 101, 103, 128-29, 151, 161
45	vii, 3, 12, 18, 103	100	vii, 5, 12, 22, 96, 101, 128-29, 151, 161
46	vii, 3, 12, 18, 103, 106, 115, 149, 153	101	vii, 5, 12, 22, 95-96, 101, 106-7, 128, 137, 150
47	vii, 3, 12, 18, 86, 101-4, 106, 115, 119-23, 128, 133, 135, 137, 153, 159	102	vii, 5, 12, 22, 96, 133, 135, 151
48	vii, 3, 12, 18, 86, 102-3, 106-7, 115, 128, 145, 153	103	vii, 5, 12, 22, 96, 101, 106, 128-29, 133, 135, 137, 150-51
49	vii, 3, 5, 12, 18, 101, 103, 153	104	vii, 5, 12, 22, 96, 101, 150, 152, 161
50	vii, 3, 5, 12, 18, 101, 103-4, 152-53, 159	105	vii, 12, 22, 95-96, 104, 128, 133, 150, 152, 161
51	vii, 3, 5, 12, 18, 101, 103, 153, 160	106	vii, 12, 22, 97, 101, 151, 159
52	vii, 3, 5, 12, 18, 103, 110, 153, 159	107	vii, 12, 23, 95, 101, 104, 110, 125, 128, 144, 150, 152, 161
53	vii, 3, 12, 18, 103, 110, 112, 160	108	vii, 12, 23, 96, 101, 150, 152, 161
54	vii, 3, 12, 18, 103, 114, 148, 160	109	vii, 12, 23, 95-97, 105, 141, 143, 150, 152
55	vii, 3, 12, 19, 103, 112-14, 148, 157	110	vii, 12, 23, 101, 153
56	vii, 3, 12, 19, 98, 114-15, 125, 148, 156	111	vii, 5, 12, 23, 101, 110, 153, 159
57	vii, 3, 12, 19, 103, 121, 146-47		
58	vii, 3, 5, 12, 19, 101, 104		
59	vii, 3, 5, 12, 19, 102-3		
60	vii, 3, 5, 12, 19, 101-4, 106-7, 160		
61	vii, 3, 12, 19, 121-22		
62	vii, 3, 12, 19, 112, 114-15, 143, 156		

## 192 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

NO.	PAGES	NO.	PAGES
112	vii, 12, 23, 95, 101, 112, 125, 145, 150, 153, 159	156	vii, 12, 28, 91, 95-96, 124-25, 128-29, 153
113	vii, 12, 23, 96, 101, 125, 133, 135	157	vii, 12, 28, 90, 95, 97, 105, 126, 128-29, 153
114	vii, 5, 12, 23, 88-90, 98, 106-7, 110, 119-20, 133, 135	158	vii, 3, 12, 28, 97, 101, 104, 139-40, 150, 152
115	vii, 12, 23, 88, 110, 119-20, 123, 128-29, 133	159	vii, 12, 29, 99, 108, 116-17, 122, 130, 154
116	vii, 12, 23, 88-90, 98, 106-7, 110, 119-20, 133, 135, 137, 143	160	vii, 12, 29, 99, 108, 110, 116-17, 122, 130, 139-40, 154, 162
117	vii, 12, 23-24, 89-90, 98, 103, 105, 119-21, 128, 130, 133, 138	161	vii, 12, 29, 94-95, 101, 104-5, 110, 128, 150, 152
118	vii, 12, 24, 90-91, 103, 114, 119-20, 137, 149, 154, 160-61	162	vii, 12, 29, 91, 101
119	vii, 12, 24, 88, 90, 102, 104, 110, 119-20, 128, 130	163	vii, 12, 29, 90-91, 104-5, 110, 122, 128, 130, 133, 139-40, 142, 158
120	vii, 12, 24, 90-91, 101-2, 104, 119-21, 128, 130, 133	164	vii, 5, 12, 29, 98, 100, 102, 105, 119, 122, 128-29, 137, 139, 141, 143-44
121	vii, 12, 24, 89-90, 101, 103, 121-22, 128, 130-31, 153, 159	165	vii, 5, 12, 29, 90, 94, 108, 110, 119-22, 128, 130, 134-35, 138-40, 159
122	vii, 12, 24, 88, 90, 110, 116-17, 119-20, 128, 130, 133, 156	166	vii, 12, 29, 95, 101, 104, 128, 134-35, 137, 141, 150, 152, 159
123	vii, 12, 24, 88, 90-91, 110, 119-23, 128, 130, 133, 142	167	vii, 12, 29, 86, 91, 113-15, 124, 127-28, 133, 153
124	vii, 12, 24, 89-90, 102-4, 119-20, 128, 130-31, 133, 161	168	vii, 5, 7, 12, 30, 90, 92, 103, 114, 120-21, 128-29, 139, 142-43
125	vii, 12, 24, 89-90, 105, 110, 119-20, 122, 128, 130, 133, 142	169	vii, 12, 30, 95, 101, 103-4, 141-42, 150, 152
126	vii, 12, 25, 88, 90, 102, 104, 112, 119-20, 128, 130, 133, 143, 161	170	vii, 12, 30, 91, 102-4, 119-20, 130, 133, 139, 141
127	vii, 12, 25, 90, 103, 110, 126, 128, 130, 133, 161	171	vii, 6, 12, 30, 90-91, 105, 130
128	vii, 12, 25, 89-90, 102-3, 119-20, 130-31, 133, 135	172	vii, 3, 6, 12, 30, 91, 134
129	vii, 12, 25, 89-90, 103-4, 108, 110, 130-31, 133, 142, 144	173	vii, 6, 12, 30, 89, 91, 99, 105, 110, 120-22, 128, 130, 134, 137-38, 142, 154, 156, 162
130	vii, 3, 12, 25, 88, 90-91, 98, 105, 110, 120, 124-25, 128-31, 133, 137	174	vii, 6, 12, 30, 89, 91, 99, 110, 120-21, 128-30, 133-34, 137-38, 156, 162
131	vii, 6-7, 12, 25, 89-90, 98, 110, 119-20, 128-31, 133, 135, 154, 161	175	vii, 12, 30, 91, 99, 103, 119, 141-42
132	vii, 12, 25, 89-90, 103, 119, 128, 130-31, 133, 146	176	vii, 12, 31, 90
133	vii, 12, 25, 88, 90, 98, 103, 110, 119-20, 128, 130, 133, 162	177	vii, 12, 31, 89, 91, 99, 105, 110, 119-21, 128, 130, 133-34
134	vii, 6, 12, 26, 90-91, 95, 114, 120-22, 128, 130, 133, 156	178	vii, 6, 12, 31, 89, 91, 99, 110, 120-21, 128, 130, 134, 137-38, 156, 162
135	vii, 12, 26, 89-90, 110, 119-20, 128, 130-31, 133	179	vii, 7, 12, 31, 89, 91, 99, 110, 120-23, 125, 128-30, 134, 138, 142, 156
136	vii, 12, 26, 89-90, 103-5, 110, 120-21, 128, 130, 133-35, 138, 156, 158, 162	180	vii, 12, 31, 87-88, 91, 99, 101, 108, 113, 116-17, 119-22, 124-25, 128-31, 134-35, 142, 144, 156
137	vii, 12, 26, 90-91, 112, 121-22, 130, 140	181	vii, 12, 31, 89, 91, 112, 121-22, 128, 130, 134, 140, 142, 156
138	vii, 6, 12, 26, 90-91, 99	182	vii, 12, 32, 86, 91, 99, 110, 113, 119-20, 122, 127-28, 130, 134, 137-38, 142, 154
139	vii, 12, 26, 88, 90, 98, 101, 112, 119-22, 128-30, 133-34, 138, 142-43, 146	183	vii, 7, 12, 32, 88, 90-91, 94, 99, 103, 120, 122, 125, 128, 130, 132, 134-35, 142, 144, 156
140	vii, 12, 26, 89-90, 103, 119-20, 128, 130-31, 134, 138, 162	184	vii, 12, 32, 89, 99, 101, 105, 110, 134, 145-46
141	vii, 12, 26, 90, 92, 102-3, 128, 130, 133	185	vii, 4, 6, 12, 32, 103, 110, 149, 162
142	vii, 3, 12, 26, 87, 90, 113, 127, 162	186	vii, 3, 6, 12, 32, 91, 99, 119-20, 149
143	vii, 12, 27, 90, 92, 128, 130, 133, 162	187	vii, 12, 32, 99, 112, 139-41
144	vii, 12, 27, 88-89, 95-96, 105, 110, 122, 124, 130, 134, 139-40, 145	188	vii, 12, 32, 86, 91, 127-29, 134, 154
145	vii, 12, 27, 90-92, 103, 122	189	vii, 12, 32, 86, 91, 110, 113, 127-28, 134, 143
146	vii, 12, 27, 95, 101	190	vii, 12, 32-33, 87, 91, 99, 105, 110, 122, 128, 130, 134, 144-45, 162
147	vii, 12, 27, 102-5, 110, 126, 128, 141, 157	191	vii, 12, 33, 88, 91, 99, 128, 130, 134, 162
148	vii, 3, 12, 27, 91, 95, 102, 105, 112, 143, 159	192	vii, 12, 33, 87, 91, 99, 103, 105, 113, 122, 127-28, 130, 134, 142, 149
149	vii, 12, 27, 95-96, 101, 110, 113, 128, 139-40, 153, 158	193	vii, 12, 33, 87-88, 91, 99, 103, 112-13, 121-22, 124, 128-30, 134, 142-43
150	vii, 12, 27, 89, 134, 153	194	vii, 12, 33, 89, 91, 99, 101-2, 105, 110, 128, 130, 134, 141-42, 145-46, 155
151	vii, 12, 27, 89, 128, 133, 153	195	vii, 6, 12, 33, 90, 96, 99, 104, 110, 120, 128, 130, 134-35, 139-40, 142, 144-47
152	vii, 12, 28, 110, 125-26, 128, 153, 157	196	vii, 12, 33-34, 87, 99, 110, 113, 127-28, 134, 141, 146, 155
153	vii, 5, 12, 28, 86, 89, 106-7, 114, 116-17, 126, 128, 133, 135, 153, 155, 157	197	vii, 12, 34, 134
154	vii, 12, 28, 86, 89, 96, 113-14, 124-25, 128, 131, 133, 153	198	vii, 4, 12, 34, 87, 99, 110, 113, 127-28, 134, 155, 162
155	vii, 12, 28, 90-92, 94-95, 121-23, 126, 128-30, 134, 153, 156	199	vii, 6, 12, 34, 88, 92, 99, 112, 120, 134-35, 145, 155

## INDEX OF SEAL NUMBERS

193

NO.	PAGES	NO.	PAGES
200	vii, 12, 34, 88, 91, 99, 112, 122, 130, 134, 141-42, 145, 155	248	vii, 12, 40-41, 88, 91, 122, 134, 137, 139, 141-42
201	vii, 12, 34, 88, 91, 110, 122, 130, 134, 141-43	249	vii, 12, 41, 87-88, 91, 101, 124, 130, 134, 145-46, 163
202	vii, 12, 34, 88-89, 110, 128-30, 134	250	vii, 12, 41, 87-88, 105, 113, 122, 127-28, 141-42
203	vii, 12, 34, 88, 91, 110, 124, 128, 130, 134, 149	251	vii, 12, 41, 88-89, 105, 110, 122, 124, 134, 142
204	vii, 12, 34, 87, 90, 95-96, 112-14, 127-28, 130, 134-35, 142, 144	252	vii, 12, 41, 87-89, 96, 101, 110-13, 127-28, 130, 134-35, 142-43, 146, 151, 155
205	vii, 12, 35, 86-88, 91, 99, 102, 110, 113, 121, 124, 126-28, 130, 134, 137-38, 141, 155	253	vii, 12, 41, 99, 106, 141-42, 154
206	vii, 12, 35, 87, 91, 99, 110, 113, 127-31, 134-35, 137-38, 155, 162	254	vii, 6, 12, 41, 88, 91, 110-11, 124, 130, 134
207	vii, 12, 35, 87-88, 91, 102, 105, 113, 124, 128, 130, 134, 142-43, 162	255	vii, 12, 42, 87-88, 122, 130, 134, 142-43, 146
208	vii, 12, 35, 89, 103, 112, 139-40, 158	256	vii, 12, 42, 88-89, 91, 105, 112, 140, 143
209	vii, 12, 35, 92, 162	257	vii, 12, 42, 88, 92, 130, 134, 137
210	vii, 12, 35, 88-89, 105, 112, 130, 134, 139-40, 145	258	vii, 12, 42, 88, 112, 130, 134, 139-40, 163
211	vii, 12, 35, 89, 99, 110, 158	259	vii, 12, 42, 88-89, 110, 134, 137
212	vii, 12, 35-36, 88, 91, 110, 124, 130, 134, 153, 159	260	vii, 12, 42, 91, 130, 134, 163
213	vii, 6, 12, 36, 87-88, 102, 104-5, 113, 124-28, 134, 141-42	261	vii, 12, 42, 88, 112, 139-40, 145-46
214	vii, 12, 36, 88, 91, 94-95, 102, 124, 126, 128, 130, 134, 162	262	vii, 12, 42, 91, 130, 134, 163
215	vii, 12, 36, 88, 91, 95-96, 101-2, 105, 110, 124, 126, 128, 130-31, 134, 138, 141-42, 150-51	263	vii, 12, 42, 91, 130, 134, 163
216	vii, 12, 36, 88, 95-96, 100, 102-3, 124, 126, 128, 130, 134, 138, 141, 143, 150-51	264	vii, 12, 42, 89, 112, 119-20, 130, 134, 142-43, 163
217	vii, 6, 12, 36-37, 86-88, 91, 95, 100-101, 103-5, 110-11, 113, 122, 124, 127-30, 134, 137, 141-42, 146-47	265	vii, 12, 43, 91, 130, 134, 163
218	vii, 12, 37, 86-88, 91, 102, 113, 124, 126-28, 130-31, 134-35, 137-38, 141, 162	266	vii, 12, 43, 88, 91-92, 95, 102-3, 105, 110-11, 124, 130, 134, 139, 141, 164
219	vii, 12, 37, 88, 91-92, 105, 122, 130, 134, 142	267	vii, 12, 43, 91-92, 130, 145, 164
220	vii, 12, 37, 87-88, 91, 102, 104, 110, 113, 124-28, 130-31, 134-35, 138, 141-42, 144-46	268	vii, 12, 43, 89, 106-7, 110, 130-31, 134, 164
221	vii, 12, 37, 87-88, 91, 110, 113, 124, 127-28, 130, 134	269	vii, 12, 43, 92, 99, 134, 164
222	vii, 12, 37, 99, 110, 130-31, 154-55, 162	270	vii, 12, 43, 91, 119-20, 142, 144, 146-47
223	vii, 12, 38, 89, 110, 134, 162	271	vii, 12, 43, 91, 99, 103, 115, 130, 134, 162, 164
224	vii, 6, 12, 38, 87-88, 91, 101, 110-11, 113, 121-22, 124, 127-28, 130, 134, 142, 144-46, 162	272	vii, 12, 43, 99, 102, 112, 117-18, 145, 164
225	vii, 12, 38, 87-88, 95-96, 99, 101-2, 113, 124, 126, 128, 134, 137-38, 141-42, 144, 146, 155	273	vii, 12, 43, 91, 95-96, 130, 134, 164
226	vii, 12, 38, 87-89, 91, 99, 105, 112, 134, 142-43, 145, 155	274	vii, 7, 12, 43, 99, 164
227	vii, 12, 38, 88, 90, 96, 101, 124, 130, 134, 140, 162	275	vii, 12, 43, 99, 130-31, 134, 142, 144, 164
228	vii, 6, 12, 38, 88, 91, 124, 128-30, 134-35	276	vii, 12, 44, 99, 134-35, 164
229	vii, 12, 39, 88, 91, 103, 130, 134	277	vii, 12, 44, 164
230	vii, 12, 39, 91, 123, 130, 134, 139, 141	278	vii, 12, 44
231	vii, 12, 39, 88, 91, 112, 124, 130, 134, 143, 162	279	vii, 7, 12, 44, 101, 106-7, 110, 117-19, 122-23, 132, 156
232	vii, 12, 39, 88, 91, 124, 130, 134	280	vii, 7, 12, 44, 93, 99, 101, 110, 116-18, 120, 132, 134, 136
233	vii, 12, 39, 91, 130, 134, 163	281	vii, 12, 44, 125-26, 132, 141-42
234	vii, 12, 39, 88, 91, 96, 124, 130, 134-35, 163	282	vii, 7, 12, 44, 93, 101, 116, 123, 132, 134, 136, 153, 159
235	vii, 12, 39, 91, 130, 134, 138, 163	283	vii, 7, 12, 44, 96, 99, 101, 117-19, 133, 136, 151, 155
236	vii, 12, 39, 88, 101, 128-30, 134-35, 143, 163	284	vii, 7, 12, 44, 93, 95, 101, 116, 118-19, 122, 125, 132, 136-37, 140, 143, 159
237	vii, 12, 39, 88, 91, 124, 130, 134, 163	285	vii, 7, 12, 44, 96, 99, 132, 134, 136, 155, 158
238	vii, 12, 39, 88, 91, 123-24, 130, 163	286	vii, 7, 12, 44, 97, 101, 132-33, 136, 151, 158
239	vii, 12, 40, 88, 91, 124, 130, 134, 138, 163	287	vii, 7, 12, 45, 103, 126, 133
240	vii, 12, 40, 88, 91, 123-24, 130-31, 134, 138, 163	288	vii, 8, 12, 45, 96-97, 101, 105, 108-10, 140, 143, 146-48, 151, 159
241	vii, 12, 40, 88, 91, 130, 134	289	vii, 8, 12, 45, 95, 105, 108-9, 136, 143, 147, 159
242	vii, 12, 40, 88, 91, 105, 124, 130, 134, 163	290	vii, 8, 12, 45, 101, 108-9, 133, 136, 143, 147, 159
243	vii, 12, 40, 88, 91, 124, 130, 134, 137	291	vii, 12, 45, 108-9, 148, 159
244	vii, 12, 40, 88, 91, 124, 130, 134	292	vii, 12, 45, 104, 108-9, 136, 158, 160
245	vii, 12, 40, 88, 91, 124, 130, 134	293	vii, 12, 45, 102, 147-49, 160
246	vii, 12, 40, 88, 91, 124, 130, 134, 137, 142-43	294	vii, 12, 45, 96, 99, 110, 132, 141, 155
247	vii, 12, 40, 88, 91, 110-11, 124, 130, 134, 163	295	vii, 12, 45, 101, 106, 138, 148-49, 153
		296	vii, 12, 45, 148, 160
		297	vii, 7, 12, 46, 93, 95, 101-3, 110-11, 117-19, 122, 132-34, 136, 143, 147-48, 156
		298	vii, 7, 12, 46, 93, 101, 103-5, 110, 112, 132, 134, 136, 143, 147-49, 153, 158-59
		299	vii, 7, 12, 46, 93, 95-96, 101-2, 105, 110, 114, 132-34, 136, 141, 158

## 194 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

NO.	PAGES	NO.	PAGES
300	vii, 7, 12, 46, 93, 102, 105, 132-34, 136, 143, 147-48, 159	338	vii, 12, 52-53, 98, 100, 105, 133, 137-38, 145, 158
301	vii, 7, 12, 46, 92-93, 99, 102-3, 108, 110, 113-14, 116-17, 119, 121, 123, 132-34, 136, 143, 147-48, 153, 156, 159	339	vii, 12, 53, 92, 101-2, 124-26, 132-34, 149
302	vii, 7, 12, 46-47, 92-93, 99, 101, 110, 123, 125-26, 132-34, 136-37	340	vii, 12, 53, 92-93, 98-99, 105, 123, 126, 132-34, 136-37, 141-42, 145-46
303	vii, 7, 12, 47, 92-93, 99-100, 103, 110, 112-13, 124-126, 132-34, 136-37, 146	341	vii, 12, 53, 101, 105, 110, 116, 132, 143, 146-48, 157
304	vii, 12, 47, 92-93, 98, 102, 116-17, 119-20, 122, 125, 133, 137, 143, 147-48, 156	342	vii, 12, 53, 96, 100-102, 105, 132, 143, 147, 149, 158-60
305	vii, 12, 47, 92-93, 97, 99, 110, 116-17, 119-20, 122, 125, 132-33, 143, 147-48, 155-56	343	vii, 12, 53, 100-101, 103, 116, 132, 157
306	vii, 12, 47, 92-93, 102, 117-20, 122-23, 125-26, 132-33, 138, 143, 147-48	344	vii, 12, 53, 97, 102, 104-5, 124, 147-48
307	vii, 12, 47-48, 94, 97-98, 105, 122, 126, 132-33, 137, 143, 147-48, 158	345	vii, 12, 53-54, 95-96, 101, 103-4, 122-23, 147-48, 153, 159
308	vii, 12, 48, 93, 102-3, 105, 110-11, 117-18, 126, 132-34, 136, 143, 147-49, 153, 156, 158	346	vii, 12, 54, 95, 101, 104, 147-49
309	vii, 12, 48, 92, 98, 102, 119, 126, 132, 143, 145, 155, 158	347	vii, 12, 54, 102, 147-48, 160
310	vii, 12, 48, 92-93, 103-4, 124-26, 132-33, 136, 141-42	348	vii, 12, 54, 95, 101-4, 106-7, 136, 145, 149
311	vii, 12, 48, 93, 96-97, 100, 102-3, 108-9, 122, 125-126, 132-33, 136-37, 141-43, 147-48, 155	349	vii, 12, 54, 102, 104, 147-48
312	vii, 5, 12, 48-49, 93-94, 97-98, 100, 102, 110, 112, 119, 132, 136-37, 139, 141, 143, 147-49	350	vii, 12, 54, 95, 101, 105, 146-49, 158
313	vii, 12, 49, 97, 100, 105, 110, 123, 132-33, 141-43, 147-48, 155	351	vii, 12, 54, 102-4, 143, 148, 159
314	vii, 12, 49, 101-2, 104, 132, 143, 147-48, 158	352	vii, 12, 54, 100, 103, 105, 110-11, 143
315	vii, 12, 49, 93, 97, 99, 102, 105, 125-26, 133, 141-43	353	vii, 12, 54, 101-2, 146-48
316	vii, 12, 49, 93, 102, 105, 123, 126, 133, 136, 143, 145, 147-48, 158	354	vii, 12, 55, 97, 101, 110-11, 125-26, 132-33, 136-37, 151
317	vii, 12, 49, 95, 99, 102-3, 112, 117-18, 122, 128, 141-43, 147-48, 154	355	vii, 8, 12, 55, 101-2, 108-9, 113, 133, 151
318	vii, 12, 49, 103, 108-9, 122, 132-33, 136, 143, 147-48	356	vii, 12, 55, 95, 101, 125, 136, 145, 149, 160
319	vii, 12, 49-50, 92-93, 102-3, 110, 117-21, 127, 133, 136-37, 141, 143, 147-48	357	vii, 12, 55, 96, 101, 103, 105, 110-12, 150, 152-53
320	vii, 12, 50, 92-93, 95, 102, 117-18, 132-34, 136, 143, 147-48	358	vii, 8, 12, 55, 100-105, 145-48, 153, 158-59
321	vii, 12, 50, 92-93, 99, 105, 133-34, 136, 138, 141-43, 147-48, 155	359	vii, 8, 12, 55-56, 97, 101-2, 108-9, 112-13, 132-33, 146-47, 151
322	vii, 12, 50, 93, 102, 117-18, 126, 133-34, 138, 143	360	vii, 12, 56, 97, 100, 102, 108-9, 132, 136, 155, 159-60
323	vii, 12, 50, 93, 95, 108-9, 126, 136	361	vii, 12, 56, 97, 108-9, 146-47, 151-52, 159
324	vii, 12, 50, 92, 101, 124-26, 132-34, 136-37, 141	362	vii, 12, 56, 100, 103, 112, 142-44
325	vii, 12, 50-51, 92-93, 99, 105, 125-26, 132-34, 136, 142-43, 154-55	363	vii, 12, 56, 100, 102-4, 112, 143
326	vii, 12, 51, 92, 104, 108-9, 119-20, 125, 132-34, 136-37, 141-42	364	vii, 12, 56, 97, 104, 108-9, 151-52, 159
327	vii, 12, 51, 92, 101-2, 105, 124-26, 132-34, 136-37, 143, 147-48, 158	365	vii, 12, 56, 102-3, 108-9, 113-15, 156, 158
328	vii, 12, 51, 92, 102-3, 133-34	366	vii, 12, 56, 103
329	vii, 12, 51, 93, 97, 102, 108, 111-12, 120, 125-26, 132, 134, 136-38	367	vii, 4, 7, 12, 56
330	vii, 12, 51, 99, 102-3, 112, 117-18, 123, 132-33, 143, 147-48	368	vii, 12, 56, 106-7, 110
331	vii, 12, 51, 93, 104, 108-11, 113, 125-26, 132-33, 136, 143, 147-48, 153, 159	369	vii, 12, 56, 104
332	vii, 12, 52, 102-3, 123, 133, 137	370	vii, 12, 57, 148
333	vii, 12, 52, 93, 102-4, 110, 112, 125, 132, 134, 136, 143-44	371	vii, 12, 57
334	vii, 12, 52, 92-93, 99, 102, 105, 133-34, 136, 143, 147-48, 158-59	372	vii, 7, 12, 57, 148
335	vii, 12, 52, 122, 132-33, 156	373	vii, 7, 12, 57, 100, 106-7, 110
336	vii, 12, 52, 95-96, 112, 114, 122, 137, 145-46	374	vii, 4, 7, 12, 57, 105, 148
337	vii, 12, 52, 93, 96, 125-26, 132-34, 136-38, 142-43, 147-48, 155	375	vii, 7, 12, 57, 103, 108, 111, 148
		376	vii, 8, 12, 57, 145-48
		377	vii, 7, 12, 57, 105, 110
		378	vii, 7, 12, 57, 101, 106, 153
		379	vii, 7, 12, 57, 105
		380	vii, 4, 8, 12, 57, 102, 119, 122, 147-48
		381	vii, 4, 8, 12, 57-58, 92, 102, 124-25, 132, 148
		382	vii, 8, 12, 58, 92, 124, 132, 148
		383	vii, 4, 8, 12, 58
		384	vii, 4, 8, 12, 58, 149
		385	vii, 4, 8, 12, 58, 145, 147
		386	vii, 8, 12, 58, 92, 94, 100, 102, 113, 124-25, 133-34, 136, 138, 143-49
		387	vii, 8, 12, 58
		388	vii, 8, 12, 58, 148
		389	vii, 8, 12, 58
		390	vii, 8, 12, 59, 105, 146, 148
		391	vii, 8, 12, 59, 105, 148
		392	vii, 8, 12, 59, 99, 117-18, 122, 145, 149, 157
		393	vii, 8, 12, 59, 146, 148-49

## INDEX OF SEAL NUMBERS

195

NO.	PAGES	NO.	PAGES
394	vii, 4, 8, 12, 59, 148-49	445	vii, 9, 12, 65, 94, 103-4, 106-7, 112, 135, 137, 145-46, 154
395	vii, 12, 59, 101, 103, 106, 153	446	vii, 12, 65, 94, 100-101, 103, 108-12, 126, 135, 137, 142, 144-46, 159
396	vii, 12, 59, 102, 119-20, 127, 148	447	vii, 12, 65, 94, 100, 102-3, 112, 138-39, 145-46, 156
397	vii, 12, 59, 94, 100, 106-7, 112, 118, 123-26, 138-39, 156	448	vii, 9, 12, 65, 100-101, 110, 119-21, 145-46, 154
398	vii, 12, 59, 94, 100, 112, 117-18, 123-24, 138-39, 146, 156	449	vii, 12, 65, 101, 104-7, 126, 137, 152
399	vii, 12, 60, 94, 100, 106-7, 112, 118, 123-24, 138-39, 156	450	vii, 12, 66, 102, 105-7, 158
400	vii, 12, 60, 108-12, 126, 145	451	vii, 12, 66, 104, 110
401	vii, 12, 60, 100, 102-3, 116-17, 119, 123, 156	452	vii, 12, 66, 101-2, 105, 107-8, 159
402	vii, 12, 60, 94, 100, 106-7, 112, 118, 123-24, 126, 138-39, 156	453	vii, 12, 66, 103, 110-11, 124-26, 135, 137, 157, 166
403	vii, 12, 60, 94, 100, 110, 117-20, 122-23, 138-39, 156	454	vii, 12, 66, 97, 101, 105-7, 110, 137, 150, 152
404	vii, 12, 60, 94, 100, 106-7, 112, 117-20, 123, 138-39, 156	455	vii, 12, 66, 97, 105, 110-11, 135, 137, 152
405	vii, 12, 60, 94, 100, 106-7, 112, 117-18, 123-26, 138-39	456	vii, 12, 66, 101-2
406	vii, 12, 60, 94, 100, 106-7, 112, 117-18, 123-24, 138-39, 142-43	457	vii, 12, 66, 94, 104, 110-12, 135, 137, 148-49, 158
407	vii, 12, 61, 100, 115, 124, 139, 157	458	vii, 12, 66, 108-9, 159
408	vii, 12, 61, 105, 108-9, 112, 158	459	vii, 12, 66, 101-2, 110, 124, 137, 157
409	vii, 12, 61, 105, 112, 146, 158	460	vii, 12, 66, 110, 123, 138, 142, 144
410	vii, 12, 61, 101, 112, 144, 153	461	vii, 12, 66, 124, 157
411	vii, 9, 12, 61, 101, 110, 124, 157	462	vii, 12, 67, 124, 126, 157
412	vii, 9, 12, 61, 106-7, 112, 124, 157	463	vii, 12, 67, 124-26, 157
413	vii, 12, 61, 106-7, 112, 146, 158	464	vii, 12, 67, 124, 157
414	vii, 12, 61, 106-7, 110, 113, 158	465	vii, 12, 67, 97, 152
415	vii, 12, 61, 100, 112, 146	466	vii, 12, 67, 97, 104, 152
416	vii, 4, 8, 12, 61-62, 98, 108-11, 113-14, 122-23, 133, 135, 137, 147-49, 157	467	vii, 12, 67, 97, 101, 126, 152
417	vii, 8, 12, 62, 104, 108-9, 112, 142-43, 148-49, 158	468	vii, 12, 67, 97, 101, 137, 152
418	vii, 12, 62, 98, 112, 137, 146	469	vii, 12, 67, 97, 105, 110, 137, 152
419	vii, 12, 62, 97, 101, 104, 110, 150, 152	470	vii, 12, 67, 100, 112, 145
420	vii, 12, 62, 97, 104, 142, 144-45, 150, 152	471	vii, 12, 67, 100, 112, 119, 121, 140
421	vii, 12, 62, 97, 105, 110, 150, 152	472	vii, 12, 67, 98, 100, 110, 119, 121, 145
422	vii, 12, 62, 97, 106-8, 113, 150, 152	473	vii, 12, 67, 100, 110, 120-21, 145, 159
423	vii, 12, 62, 97, 110-11, 145, 150, 152	474	vii, 12, 67, 100, 110, 121, 145-46
424	vii, 12, 62, 97, 103, 110, 144-46, 150, 152	475	vii, 12, 68, 97, 110, 114-15, 144-45
425	vii, 12, 62, 97, 104, 150, 152	476	vii, 12, 68, 100, 110-12
426	vii, 12, 62-63, 97, 105, 112, 126, 145, 150, 152	477	vii, 12, 68, 100, 110-11, 117-18, 123
427	vii, 12, 63, 97, 112, 142, 144, 150, 152	478	vii, 12, 68, 100, 102, 121, 145-46
428	vii, 9, 12, 63, 97, 104, 112, 126, 140, 144, 150, 152	479	vii, 12, 68, 100, 110, 121, 145-46
429	vii, 5, 8, 12, 63, 100, 108-15, 144-45, 154, 159	480	vii, 12, 68, 100, 119, 121, 145-46
430	vii, 12, 63, 103, 108-10, 113, 159	481	vii, 12, 68, 100, 112, 119, 121, 145-46
431	vii, 12, 63, 98, 103, 114-15, 123, 133, 135, 137, 144-45, 154, 157	482	vii, 12, 68, 100, 121, 145-46
432	vii, 12, 63, 97, 104-5, 144, 152	483	vii, 12, 68, 100, 112, 119, 121, 145-46
433	vii, 12, 63, 103-4, 110, 160	484	vii, 4, 9, 12, 68, 100, 105, 110, 119, 121, 144-46
434	vii, 12, 63, 104, 110, 153	485	vii, 12, 68, 100, 112, 119, 121, 145-46
435	vii, 12, 63, 94, 100, 110-12, 117-20, 123-26, 137, 145-46, 156	486	vii, 12, 68, 100, 105, 119, 121, 145-46
436	vii, 12, 64, 104, 112, 153, 159	487	vii, 12, 69, 100, 112, 121, 145-46
437	vii, 12, 64, 94, 100, 103, 108-11, 117-20, 135, 137, 156	488	vii, 12, 69, 100, 112, 117, 119, 121, 144-46
438	vii, 4, 12, 64, 104, 110, 117-18, 159	489	vii, 12, 69, 100, 105, 110, 119, 121, 145-46
439	vii, 12, 64, 103, 110-12, 114, 119, 139-40, 144-45, 154	490	vii, 12, 69, 100, 110, 121, 145-46
440	vii, 12, 64, 94, 100, 103, 112, 117-18, 156	491	vii, 12, 69, 100, 105, 110, 119, 121, 145-46
441	vii, 12, 64, 94, 103, 110-12, 119-20, 137, 142, 144	492	vii, 12, 69, 100, 110, 119, 121, 145-46
442	vii, 12, 64, 94, 112, 126, 135, 137, 145-46	493	vii, 12, 69, 100, 106-7, 110, 112, 121, 145-46
443	vii, 9, 12, 64, 98, 101, 108-11, 113, 123, 137, 157	494	vii, 12, 69, 100, 110, 121, 125, 144-46
444	vii, 12, 64-65, 94, 110, 119, 124, 126, 135, 137-39, 144-45	495	vii, 12, 69, 100, 106, 110, 121, 145-46
		496	vii, 12, 69, 100, 105, 110, 119, 121, 125, 144-46
		497	vii, 12, 70, 100, 117, 119, 121, 144-46
		498	vii, 4, 9, 12, 70, 94, 100, 125, 137, 144
		499	vii, 12, 70, 97, 100, 106-8, 110-11, 152
		500-501	vii, 12, 70, 98, 102
		502	vii, 12, 70, 106, 112
		503	vii, 12, 70, 102
		504	vii, 12, 70, 102, 106, 112, 146

## 196 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

NO.	PAGES	NO.	PAGES
505	vii, 12, 70, 98, 102	574	vii, 12, 76, 102
506	vii, 12, 70	575	vii, 12, 76, 110
507	vii, 4, 9, 12, 70, 98, 102	576	vii, 12, 76, 112
508	vii, 12, 70, 102	577	vii, 4, 10, 12, 76-77, 106-7, 148
509	vii, 12, 70, 94, 102	578	vii, 12, 76, 102
510	vii, 12, 70, 102, 112, 119, 121, 145-46	579	vii, 12, 76, 102, 148
511	vii, 12, 70, 105	580	vii, 12, 76, 102
512	vii, 12, 70, 98, 102	581	vii, 12, 76, 102, 110
513	vii, 12, 71, 98, 146	582-83	vii, 12, 76, 103
514	vii, 12, 71, 105	584	vii, 12, 76, 102-3
515	vii, 12, 71, 101, 104, 110, 117-19	585	vii, 12, 76, 103
516	vii, 12, 71, 104, 110	586	vii, 12, 76, 104
517	vii, 4, 9, 12, 71	587	vii, 12, 76, 104, 148
518	vii, 12, 71, 97, 104, 152	588	vii, 12, 76, 102
519	vii, 12, 71, 97, 125	589	vii, 12, 76, 104
520	vii, 12, 71, 112, 119, 121, 140	590	vii, 12, 77, 104
521	vii, 12, 71, 100, 110, 114, 119, 123, 139-40, 156	591	vii, 12, 77, 102
522	vii, 12, 71, 108-9, 112	592	vii, 12, 77, 101-2, 149, 153
523	vii, 12, 71, 110	593	vii, 4, 12, 77, 101, 149
524	vii, 12, 71, 112	594	vii, 12, 77, 110
525	vii, 12, 71	595	vii, 12, 77, 101-2, 153
526	vii, 12, 72, 110-11, 148	596-97	vii, 12, 77, 105
527	vii, 12, 72, 97-98, 112, 125, 148	598	vii, 12, 77, 102, 105, 112, 142, 144, 148
528	vii, 12, 72, 100, 103, 110-11, 117, 119, 156	599-600	vii, 12, 77, 112, 142, 144
529	vii, 12, 72, 110-11, 145	601-2	vii, 12, 77, 142, 144, 149
530	vii, 12, 72, 100, 148-49	603	vii, 12, 77, 112, 142, 144
531	vii, 12, 72, 148	604-6	vii, 12, 78, 112, 142, 144
532	vii, 12, 72	607	vii, 12, 78, 112, 149
533	vii, 12, 72, 149	608	vii, 4, 10, 12, 75-76, 78, 110-11, 148
534	vii, 12, 72, 98, 103, 110-12, 136-37, 148	609	vii, 12, 78, 110-11
535	vii, 12, 72, 101, 108, 111, 148	610	vii, 12, 78, 100, 143, 149
536	vii, 4, 12, 72, 106, 110, 119-20, 127	611	vii, 12, 78, 98, 142, 144
537	vii, 12, 72, 103, 105, 108, 148	612	vii, 12, 78, 98, 112, 142, 144
538	vii, 12, 73, 101, 103, 148	613	vii, 12, 78, 98, 142, 144
539-41	vii, 12, 73, 148	614	vii, 12, 78, 100
542	vii, 12, 73	615	vii, 4, 10, 12, 78, 100
543	vii, 12, 73, 98, 103	616	vii, 4, 10, 12, 78, 100, 102
544	vii, 12, 73, 98, 106, 110	617	vii, 12, 78, 100, 112, 138, 149
545	vii, 12, 73	618	vii, 12, 79, 100, 110, 138, 142, 144, 148-49
546	vii, 12, 73, 102, 106, 148	619	vii, 12, 79, 100, 112, 135, 137-38, 149
547	vii, 12, 73-74, 98, 103, 119, 145	620	vii, 10, 12, 79, 100, 110-11, 138, 149
548	vii, 12, 74, 106-7, 148	621	vii, 12, 79, 100, 138
549	vii, 12, 74, 106-7, 122, 152	622	vii, 12, 79, 97, 126, 137, 150, 152, 158
550	vii, 12, 74	623	vii, 12, 79, 100, 110, 149
551	vii, 12, 74, 102-3, 105, 112, 148, 159	624	vii, 4, 12, 79, 100, 117, 119, 126, 155
552-53	vii, 12, 74	625	vii, 12, 79, 100, 138, 142, 144, 149
554	vii, 12, 74, 100, 103-4, 143-44, 148	626	vii, 10, 12, 79
555	vii, 12, 74, 102	627-28	vii, 8, 13, 79, 103, 148, 165
556	vii, 12, 74, 101, 110	629	vii, 8, 13, 80, 103, 148, 165
557	vii, 12, 74	630-31	vii, 8, 13, 80, 103, 148, 166
558	vii, 12, 74, 148	632-33	vii, 8, 13, 80, 103, 148
559	vii, 12, 74, 117, 119	634-36	vii, 8, 13, 80, 166
560	vii, 12, 75, 117, 119	637	vii, 8, 13, 80, 103-4
561-63	vii, 12, 75	638	vii, 8, 13, 80, 141, 166
564	vii, 12, 75, 102, 149	639	vii, 8, 13, 80, 103, 136, 166
565	vii, 12, 75, 102, 110	640-41	vii, 8, 13, 80, 166
566-69	vii, 12, 75, 102	642	vii, 8, 13, 80, 141, 166
570	vii, 12, 75, 102, 148	643-44	vii, 8, 13, 80, 166
571	vii, 12, 75, 105	645-46	vii, 8, 13, 81, 166
572	vii, 12, 75, 102, 112	647	vii, 3, 5, 13, 81, 101, 104, 137, 152
573	vii, 12, 75, 102, 148		

## INDEX OF SEAL NUMBERS

197

NO.	PAGES	NO.	PAGES
648	vii, 3, 13, 81, 86, 91, 101, 106-7, 110, 112, 115, 119-20, 128, 154	669	vii, 11, 13, 83
649	vii, 13, 81, 106-7, 110-11, 123, 143-46, 149, 156	670	vii, 11, 13, 83, 103
650	vii, 3-5, 13, 81, 146-48	671	vii, 11, 13, 83
651	vii, 13, 81, 88, 91-92, 103-5, 110, 141	672	vii, 11, 13, 83, 165
652	vii, 6, 13, 81, 87, 90, 99, 101, 112-13, 122, 126, 141-42, 144-46, 155	673	vii, 11, 13, 83, 150-51
653	vii, 13, 81, 97, 152	674	vii, 11, 13, 84, 165
654	vii, 13, 82, 101, 106-7, 112, 124-25	675	vii, 11, 13, 84
655	vii, 13, 82	676	vii, 11, 13, 84, 151, 159
656	vii, 13, 82, 97, 112, 117-19, 143, 155	677	vii, 13, 84, 95-96, 101, 150-51, 165
657	vii, 13, 82, 97, 100, 103, 112, 143, 152	678-79	vii, 11, 13, 84
658	vii, 13, 82, 164	680	vii, 13, 84, 101-3, 126, 128, 157, 165
659	vii, 13, 82, 101-2, 106, 126, 133	681	vii, 11, 13, 84, 101-3, 125
660	vii, 13, 82, 164	682	vii, 12-13, 84
661	vii, 13, 82, 91, 130, 134, 165	683	vii, 11, 13, 84, 110, 119, 141, 156
662	vii, 13, 82, 99, 165	684	vii, 11, 13, 85, 156
663	vii, 13, 82, 144, 165	685-86	vii, 11-13, 85
664	vii, 10, 13, 82, 97, 104, 114-15, 125-26, 137, 144, 152, 165	687	vii, 12-13, 85, 157
665	vii, 13, 83, 164-65	688-89	vii, 11, 13, 85
666	vii, 11, 13, 83, 112, 120, 130, 133, 165	690	vii, 11, 13, 85, 110
667	vii, 11, 13, 83, 165	691	vii, 12-13, 85
668	vii, 3, 13, 83, 86, 98, 103, 114, 119, 123, 128, 133, 135, 155, 165	692	vii, 11, 13, 85
		693	vii, 12-13, 85, 88, 101, 110, 120-22, 124, 130, 133, 142, 165
		694	vii, 12-13, 85, 165
		695	vii, 11, 13, 85, 101-2, 126

## GENERAL INDEX

One purpose of this index is to supplement the classifications of details given in the text; it contains, for example, such classifications as "animals supporting deities," which do not appear elsewhere. Sites where seals or other objects have been found are indexed only if they appear in the text proper; those listed in the Selected Bibliography are not given here. Names of authors cited in the Selected Bibliography appear in capital letters in the index. References to seal numbers have the abbreviation "No." and follow the page references.

- Achaemenian influence, 2, 9; — seals, 10, 12, 94, 97, 103, 105, 110, 124, 126, 133, 137, 148, 150, 152, 157-58  
 Adadnirari I of Assyria, 126  
 additions to seals, *see* secondary cutting  
 agate, 10 and Nos. 233, 274, 276, 423, 425, 440, 453, 456-57, 501, 518, 527, 535, 567, 575-77, 581, 592-94, 596, 601, 607, 610, 615, 622, 660  
 Akkadian influence, 2; — language, vii, 161-65; — period, 5, 130, 134, 150; — seals, 5, 12, 86-92, 94-97, 130  
 alabaster, Nos. 176, 691  
 ALBRIGHT, WILLIAM F., 180  
 Alexander, 1  
 Alişar mound, 1, 7, 9, 174  
 Allen, T. George, viii  
 ALLOTTE DE LA FUYE, M. F., 1, 183  
 altars, 116-19; — supporting large vessels, 118; bull —, 118-19; column-shaped —, 118; fire —, 119, 155; step —, 116; table-shaped —, 116-18; vase-shaped —, 116  
 American Numismatic Society, vii  
 amethyst, 3 and No. 243  
 Amorite invasion, 6, 88, 130; — mantle, 130  
 amulets(?), 8-9 and Nos. 381-89, 392, 530, 532, 622  
 amygdaloid, No. 2  
 Anatolia, 126  
 Anatolian Expedition of the Oriental Institute, 1  
 ANDRAE, WALTER, 177, 183  
 animal-shaped seals, Nos. 12-19, 21, 370  
 animals, horned, 100 and Nos. 24-25, 27-28, 32, 37, 39-40, 43, 46-52, 56-57, 59-60, 62-63, 72, 77, 79-80, 83, 86-91, 95, 100-103, 106, 110, 112-13, 149, 155, 164, 169, 180, 183, 194, 203-12, 215, 217, 224, 226, 256, 280, 285, 288, 291, 296, 298-99, 307, 314, 322, 325, 328, 332, 335, 338, 342, 346, 348-49, 354-65, 367-68, 375, 395, 410, 414-15, 417, 423, 446, 452, 458, 530, 550, 575-77, 591, 647, 649, 657, 663, 670, 677-81; *see also* bulls, stags, zebus  
 animals as offerings, 155-56  
 animals as parts of altars, Nos. 120, 279-80, 283-84, 448, 484, 486, 489, 491, 496  
 animals supporting altars, No. 22; — deities, Nos. 180, 195, 205, 213-16, 218, 220, 225-26, 249, 314, 386, 652; — doors, No. 648; — symbols, Nos. 139, 184, 227, 236, 256  
 ankh, 118, 141  
 antelopes, 100  
 ANTONIBON, G., 182  
 Aramaic language, viii, 9, and Nos. 358, 539, 563  
 archaic influence, 2; — seals, vii, 3-6, 12-13, 86, 94-98, 100-101, 103-4, 115-16, 121, 123, 127, 133, 137, 139, 148-49, 152-56, 158  
 ARTHAUD, GABRIEL, 183  
 Asia Minor, 7, 9-10  
 Assur, 116, 177  
 Assyrian influence, 2, 9; — seals, 8-13, 94, 97-98, 100, 102, 104, 106-8, 110, 116, 118-19, 121, 123, 126, 133, 137, 139, 144-50, 152-58; — times, 3, 10  
 attendants, divine, 91, 93-94  
 axes, 123-24  
 BABELON, ERNEST C. F., 182  
 Babylonian influence, 2; — seals, 5-6, 12-13, 86-92, 94-97, 101-2, 104, 121-24, 126-28, 133, 137, 141, 144-45, 150-55  
 Bactria, 10  
 BAILLET, AUGUSTE T., 184  
 BALLERINI, F., 169  
 BANKS, EDGAR J., 174  
 BARTON, GEORGE A., 170, 174, 181, 184  
 basalt, Nos. 36, 42, 85, 97, 104, 106, 128, 133  
*bashlik*, 137  
 baskets, 123  
 BASMADJIAN, K. J., 184  
 beads(?), Nos. 540-43, 545-47, 622  
 bear, 101  
 beard, dressing of, 137-38  
 BEAZLEY, J. D., 173  
 Bel, 150  
 belt, 128  
 BERGER, PHILIPPE, 184  
 Bes, 93  
 BEZOLD, CARL, 175, 178  
 BILLIET, JOSEPH, 169  
 birds, 102-3, 140  
 BIRDWOOD, SIR GEORGE C. M., 184  
 BISSING, FRIEDRICH WILHELM VON, 3, 184  
 BITTEL, KURT, 175, 177  
 BLISS, FREDERICK J., 181  
 boats, 115  
 BÖHL, FRANZ M. T., 184  
 Boğazköy, 8, 175  
 BOISSIER, ALFRED, 182, 184  
 BONAVIA, E., 184  
 borders, 148-49; raised-rim —, 149  
 BOSCAWEN, W. ST. CHAD, 184  
 BOSON, GIOVANNI G., 172  
 BOSSERT, HELMUTH TH., 169, 184  
 BOTTA, PAUL E., 177  
 bows, 124  
 bracelets, 138  
 branches, Nos. 46-47, 60, 209, 279, 295, 348, 378, 395, 412-14, 454, 536, 544, 546, 609, 659  
 bread, 156  
 Breasted, James H., vii  
 Brett, Mrs. Agnes Baldwin, 118  
 BREUIL, H., 184  
 bronze (or copper), 5 and Nos. 22, 33, 96-97, 380, 429, 557, 597, 599



## GENERAL INDEX

199

- BUDGE, E. A. WALLIS, 184  
 buildings, 114-15  
 bull-man, *see* Engidu  
 bulls, 11, 101; human-headed —, 11, 104; humped —, *see* zebu  
 BURROWS, ERIC, 178  
 bustard, 103
- caduceus, vii, 87-88, 141  
 calcite, Nos. 8, 13-14, 77, 419, 436, 532, 678, 681  
 camel, 101  
 Cameron, George G., vii  
 "Cappadocian" seals, 7, 12, 88, 90, 94, 96, 99-100, 116, 118-20, 122, 125, 133, 151, 155-56, 158; — tablets, 7, 9, 177  
 capricorn, 105  
 caps, "Phrygian," 134; round —, 134, 136; *see also* crowns, headdresses  
 carnelian, 10 and Nos. 178, 241, 420, 435, 506, 530, 564, 568, 571, 578, 580, 598, 609, 612, 621  
 cartouches, 127 and Nos. 453, 634, 644-45  
 CASANOVA, PAUL, 180, 184  
 CASANOWICZ, IMMANUEL M., 172  
 censor, 119  
 centaur, No. 544  
 Cerablus (Jerablus) 97, 175  
 CESNOLA, ALEX. P. DI, 175  
 CESNOLA, L. P. DI, 175  
 chairs, *see* seats  
 chalcedony, 9-10 and Nos. 223, 275, 357, 422, 424, 426-28, 431-32, 437, 439, 441, 443, 445-46, 448-50, 455, 459, 461, 463, 468-74, 476-89, 491-96, 498-500, 502, 505, 507-9, 513-16, 519-20, 522-25, 539, 551, 555-56, 559-63, 565, 569-70, 573-74, 582, 584, 586-89, 595, 604-5, 611, 616-17, 619, 623, 626, 654, 664, 682, 685-86  
 CHANTRE, ERNEST, 175-77, 182, 184  
 chariots, two-wheeled and four-wheeled, 115-16  
 CHARLES, BENSON B., 175  
 CHIERA, EDWARD, 179, 182  
 CHIPIEZ, CHARLES, 183  
 CHRISTIAN, VIKTOR, 182  
 chronology, vii, 1, 3  
 cidaris, 10, 97, 137  
 city gate, 115  
 "city" sign, Egyptian, 7  
 classification of seals, 1, 3, 12-13  
 CLAY, ALBERT T., 173, 177, 179, 182, 184  
 CLERCQ, L. C. H. F. X. DE, 172  
 CLERMONT-GANNEAU, CHARLES S., 184  
 clubs, *see* maces  
 collections of seals: Brett, 118; Louvre, 1, 11, 114, 171; Newell, vii; Oriental Institute, 169; Rood, vii; University of Pennsylvania Museum, 1, 139, 171; Ward, vii, 174; *see also* 169-74  
 Columbia University, vii  
 composition, vii, 3, 5-10, 158-60  
 cone seals, 9-10  
 constellations, 152, 158; *see also* Pleiades  
 CONTENAU, GEORGES, 8, 169, 175, 177, 180, 182, 184  
 CONZE, ALEXANDER C. L., 175  
 COOK, STANLEY A., 179, 184  
 copper, *see* bronze  
 Copper Age seals, 2, 7, 12  
 costume, Egyptianized, 133, 136  
 cows, 101  
 crescents, 88-89, 110-12, 140, 143  
 Cretan influence, 8, 12  
 CROMPTON, WINIFRED M., 184  
 crooks, 87, 143  
 crowns, feather, 133; horned —, 133-34; *see also* caps, headdresses  
 CULLIMORE, A., 184  
 cuneiform, vii  
 CURTIUS, LUDWIG, 184  
 cushions, 119  
 cylinder seals, 3, 5-9, and Nos. 22, 24-459, 548-54, 634-59, 661-95  
 "Cypriote" seals, 8-9, 12-13, 104, 114, 133, 145, 148, 151-52
- daggers, 125, 143  
 daises, 120-21  
 DALTON, ORMONDE M., 170, 185  
 dates, Nos. 159-60, 180, 450  
 DEBEVOISE, NEILSON C., 96, 185  
 deities: deity carrying a caduceus, 87-88; deity in a boat, 86; deity in a chariot, 93; deities on mountains, Nos. 142, 153(?), 154, 165, 167, 180, 182, 189, 192-93, 196, 198, 204-7, 213, 217-18, 220-21, 224-25, 250, 252, 303, 652; deity with crescent, 88-89; deity with disk and crescent, 89; deity with spread eagle, 89; deity with star, 88; double-faced deity, 86; Egyptian deities, 97-98, 103, 126, 136; mountain deities, 92; short-skirted, winged deity, 92; god carrying a bow, 92; god carrying a crook, 87; god carrying a ring, 87; god carrying a "saw," 86-87; god wearing a mantle, 92-93; god wearing a round cap and carrying a mace, 88, 93; god with rays on his shoulders, 86; short-skirted god swinging a mace, 92; small nude god or demon, 91; goddess wearing a feather crown with horns, 92; introducing goddess, 90, 93; *kawnakēs*-clad goddess, 90-91, 93; nude goddess, 88, 93; *see also* 153-56 and Bel, Marduk, Nebo, Nusku  
 DELAPORTE, LOUIS J., vii, 1, 11, 114, 169, 171, 173, 175-77, 179-82, 185  
 demons, 94-98; animal-headed —, 97; winged —, 97  
 design, *see* composition  
 DIEULAFOY, MARCEL A., 180  
 diorite, 8 and Nos. 54, 89, 110, 129-30, 141, 151, 184, 224, 249, 406-7, 418, 447  
 disk, winged, *see* sun disk  
 disk-shaped seals, 8-9  
 dogs, 101  
 dolomite, Nos. 7, 9  
 DOMBART, THEODOR, 127, 185  
 doorway, 114-15  
 doubtful seals, vii, 10-11, 13, 141  
 DOUGHERTY, RAYMOND P., 176, 185  
 drinking-tubes, Nos. 35, 39, 279, 683-84  
 DRIVER, GODFREY R., 185  
 drum, 127  
 duck-shaped seals or weights, 9, 102  
 "duration" sign, Egyptian, 118, 143  
 DUSSAUD, RENÉ, 179, 185
- eagles, 11, 102-3; double —, Nos. 390-91  
 earrings, 138  
 Egyptian deities, 97-98, 103, 126, 136; — hieroglyphs, 7, 118, 141; — influence, 2, 8, 10, 13, 93, 101, 103, 108, 122, 127, 133, 136; — language, 165-66 and Nos. 627-31, 634-36, 638-46; — seals, vii-viii, 8, 13, 148  
 Egyptianized seals, 93, 98, 101, 103, 108, 136, 141  
 emblems, 139-41  
 EMERY, WALTER B., 170, 185

## 200 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

- ENGBERG, ROBERT M., 181  
 Engidu, 96-97  
 EVANS, SIR ARTHUR, 179  
 eye, human, 144  
  
 falcons, 103  
 fans, 138  
 Fara, 3, 176  
 fayence, *see* paste  
 feathers, 133  
 feldspar, Nos. 462, 475, 490, 529, 536  
 felsite, Nos. 93-99, 102-3, 109  
 fire, 119, 155-56  
 FISCHER, HEINRICH, 169  
 fish, 103; — as offerings, 155-56  
 FISH, T., 170  
 FISHER, CLARENCE S., 181  
 fish-man, 98  
 fishskin garment, 133  
 FLEET, J. F., 176  
 flowers, 11, 108-10  
 footstools, 121  
 forgeries, vii, 11-13  
 FORRER, EMIL, 175  
 fox, 101  
 Fraktin, 118  
 FRANKFORT, HENRI, 3, 121, 127, 177, 180  
 friezes, 5, 160  
 FROEHNER, M. W., 173  
 FURLANI, GIUSEPPE, 169, 185  
 FURTWÄNGLER, ADOLF, 183  
  
 GADD, CYRIL J., 170, 177-78, 185  
 GALLING, KURT, 185  
 Gandharan art, 10  
 GARSTANG, JOHN, 175, 179, 185  
 gate of city, 115; — of heaven, 115  
 GAUTIER, JOSEPH ÉTIENNE, 182  
 gazelles, 100  
 Geers, Frederick W., vii, 10  
 geese, 103  
 Gelb, Ignace J., vii  
 GENOUILLAC, HENRI DE, 175, 181  
 Gilgamesh, vii, 5, 95-96  
 glass, No. 583  
 glaze, *see* paste  
 goats, 100  
 goatskin garments, 127-28  
 GOBINEAU, ARTHUR DE, 172  
 GÖTZE, ALBRECHT, 175, 177  
 gold, No. 577  
 granary, 115  
 Greco-Persian seals, 10, 12, 123, 138, 144, 157  
 Greek gems, 10; — influence, 2, 10; — language, viii and Nos. 563, 623  
 GRENFELL, ALICE, 185  
 GRESSMANN, HUGO, 185  
 GRICE, ETTALENE M., 178-79  
 griffins and lion-griffins, 104-5  
 GROTHE, HUGO, 177  
 GÜTERBOCK, H. G., 175  
 GUILLAUME, EDMOND, 187  
 guilloches, 143, 147  
  
 hair, dressing of, 137-38  
 HALL, H. R., 170, 174, 178  
 HALL, ISAAC H., 171, 185  
 halters, Nos. 220, 225, 249, 324, 327, 652  
 HAMILTON, R. W., 178  
 hands, 100, 143  
 Harappa, 176; *see also* Indian influence  
 HARGREAVES, H., 176-78  
 harp, 127  
 headdresses, conical, 134, 137; cylindrical —, 134, 137; pointed — with horns, 134; *see also* caps, crowns  
 heads, animal, 101 and Nos. 73, 79, 298, 302-3, 338, 348, 355-56, 359, 366, 373, 446, 530, 588, 598, 695; human —, 100, 140-41, 143  
 HEIDENREICH, ROBERT, 185  
 HEINRICH, ERNST, 174, 176  
 hematite, 6, 10, and Nos. 123, 125, 139, 149, 152, 155-57, 163-66, 169, 171, 173-74, 177, 179-80, 182-83, 189-90, 192-96, 199-200, 202-6, 209-10, 213, 215-21, 225-27, 229, 231, 234-36, 240, 246-48, 254, 256-57, 259, 266-68, 273, 280, 282-86, 294, 297-313, 315-17, 319-22, 324-27, 329-41, 343-52, 354-56, 358, 361-65, 376, 392, 452, 503-4, 512, 538, 554, 558, 566, 579, 591, 600, 624, 651-52, 656-57  
 hero or demon, long-robed, 97; nude —, 94-95; short-skirted —, 96  
 heroes, 94-98, 150-52  
 HERZFELD, ERNST, 172, 183, 185  
 HEUZEY, LÉON, 185  
 hieroglyphs, *see* Egyptian and "Hittite"  
 HILPRECHT, HERMANN V., 1, 179  
 HILZHEIMER, MAX, 185  
 Hittite Empires, 7-8; — influence, 2, 9; — seals, 7, 12  
 "Hittite" hieroglyphs, 8 and Nos. 376, 381-83, 385, 387-89, 392, 394; — influence, 2, 10; — mantle, 131-32; — seals, vii, 5-8, 12-13, 92-100, 102-3, 108, 110, 116, 118, 122-27, 130, 132-34, 137-38, 141-44, 146-50, 153-58  
 HOFFNER, SAMUEL, 185  
 HOGARTH, DAVID G., 171, 176, 185  
 HOMMEL, FRITZ, 185  
 HORN, PAUL, 169-70  
 hornblende, No. 260  
 HORNBLOWER, G. D., 185  
 horned crowns, 133-34  
 horses, 101 and Nos. 685, 687; winged —, 105  
 Horus, 103  
 Hubbert, King, vii  
 human figures with "bird heads," 5, 16, and Nos. 34-35, 39-40, 47, 74, 76-78  
 human figures, phallic, Nos. 177, 190, 192, 206, 217, 221, 226, 256, 261, 267, 329, 335, 348  
 human-shaped seal, No. 20  
 HUSSEY, MARY I., 169  
 HUTCHINSON, RICHARD W., 178  
 Hyksos, 8  
  
 ibis (Thoth), 103  
 IMHOOF-BLUMER, FRIEDRICH, 185  
 impressions of seals, vii, 1, 10  
 inscriptions, vii-viii, 7-8, 11, and Nos. 73(?), 93, 95-97, 99-100, 103-5, 107-8, 117-18, 124, 126-33, 135-36, 140, 142-43, 160, 173-74, 176, 178, 180, 185, 190-91, 198, 206-7, 209, 214, 218, 222-24, 227, 229-42, 247, 249, 258-60, 262-78, 376, 381-83, 385, 387-89, 392, 394, 448, 453, 533, 539, 563, 581, 592-93, 595, 601-2, 610, 617-19,

- 621-25, 627-31, 634-36, 638-46, 658, 660-68, 672, 674, 677, 680, 693-94
- insects, 103
- incense burners, Nos. 438, 488, 497, 515
- India, 3, 10, 12
- Indian influence, 2-3, 101
- Isis, 97-98
- ivory, No. 70
- jackal, 101 and Nos. 18-19, 139, 443, 448, 515, 680
- jars, *see* vessels
- jasper, 10 and Nos. 172, 230, 232-33, 258, 264, 269-70, 288, 295, 314, 318, 373-74, 382, 390-91, 393-94, 438, 444, 451, 454, 534, 572, 590, 602-3, 620, 661-62, 687
- JASTROW, MORRIS, 185
- JEAN, CHARLES-F., 173
- Jemdet Nasr, 3, 176
- Jerablus, *see* Cerablus
- JOHANSEN, K. FRIIS, 182
- JOLLES, A., 185
- JORDAN, JULIUS, 182
- Kassite influence, 2, 5-6; — seals, 1, 7, 12-13, 86-92, 99, 102, 118, 130, 144-45
- kaunakēs*, vii, 130, 132
- KEISER, CLARENCE E., 171, 187
- KELLER, OTTO, 185
- keys, *see* "saws"
- Khafaje, 3, 116, 177
- Khorsabad, 139, 177
- KIBALCHICH, T. V., 170
- KING, CHARLES W., 175, 183
- KING, LEONARD W., 178
- king-hero, 97, 150, 152
- Kirkuk, 2, 8, 12, 177
- KIRSTE, J., 185
- KOLDEWEY, ROBERT, 176
- Kramer, S. N., vii
- KRAUSZ, JOSEPH, 186
- kudurrus*, 141
- Lagash, 103, 181
- LAJARD, FÉLIX, 186
- lamassu*, 104
- LAMPRE, GEORGES, 182
- lamps, *see* incense burners
- lances, 126
- LANDSBERGER, BENNO, 186
- LANGDON, STEPHEN H., 176, 181, 186
- lapis lazuli, 10 and Nos. 39, 67, 83, 87, 101, 113, 118, 181, 191, 429, 453, 537, 606, 625, 665
- LAYARD, SIR AUSTEN H., 174, 178, 186
- LEDRAIN, EUGÈNE, 171, 186
- LEGRAIN, LÉON, 1, 171-72, 178-80, 183, 186
- LEHMANN-HAUPT, F. F. C., 182, 186
- LENORMANT, FRANÇOIS, 186
- leopard, 101
- LEVY, MORITZ A., 186
- LEWY, JULIUS, 170, 172, 177
- libations, 156
- "libra," 121-22, 144
- LICHTENBERG, REINHOLD VON, 186
- LIDZBARSKI, MARK, 186
- LIKHACHEV, N. P., 181
- limestone, Nos. 1, 4-5, 7-8, 12, 15, 17-19, 21, 30, 44, 50-51, 57, 63, 65-66, 68, 72-75, 78-79, 81, 86, 88, 92-93, 96, 108, 120, 137, 145-46, 150, 175, 188, 201, 207, 239, 242, 251, 255, 261, 277-78, 342, 369, 371, 375, 379, 395, 400, 411, 414, 416, 421, 430, 434, 467, 526, 647-48, 658
- limonite, Nos. 214, 245, 252
- lions, 11, 101; winged —, 104
- liquids, *see* water
- lituus, 143
- LOFTUS, WILLIAM K., 182
- loom, 123
- lotus, 108
- LYON, DAVID G., 186
- lyre, 127
- MACALISTER, R. A. STEWART, 176
- maces, 124-25, 144
- MCEWAN, CALVIN W., 177
- MACKAY, ERNEST, 181, 186
- mammals, 100-102
- maniples, 139
- mantle, large "Hittite," 131-32; large Mesopotamian —, 128; short Amorite —, 130
- marble, Nos. 3, 6, 10-11, 20, 22, 24, 26-29, 47, 62, 69, 80, 82, 84, 91, 116, 119, 122, 238, 399, 409-10, 510, 663, 666-67, 669, 672, 690
- Marduk, 141, 145, 150
- MARSHALL, SIR JOHN, 176, 178, 180
- mats, 119
- MATZ, FRIEDRICH, 183, 186
- MECQUENEM, ROLAND DE, 173, 180, 186
- MEISSNER, BRUNO, 183, 186
- MÉNANT, JOACHIM, 1, 169-70, 173-74, 183, 186-87
- MERCER, SAMUEL A. B., 187
- Mesopotamia, 3, 6-7, 9, 88, 93, 110, 125, 130, 134, 136, 142
- MESSERSCHMIDT, LEOPOLD, 169, 187
- Metropolitan Museum of Art, New York, 96, 126
- MEYER, EDUARD, 169, 175, 177
- MICHAELIAN, G., 187
- MILANI, LUIGI A., 187
- Mohenjo Daro, 178; *see also* Indian influence
- monkeys, 105
- monsters, 104-5
- moon, *see* crescents
- MOORTGAT, ANTON, 169, 187
- MORDTMANN, A. D., 187
- MORGAN, JACQUES J. M. DE, 176-77, 180
- mountains, 113-14, 144
- mountings, 5-6, 8, 149, and Nos. 22, 96-97, 416-17, 429, 493, 577, 580
- MÜLLER, VALENTIN, 187
- MÜLLER, W. MAX, 187
- MURRAY, A. S., 175
- mushrush*, 105
- Mycenean influence, 8
- MYRES, JOHN L., 171, 175
- Nabu, *see* Nebo
- Nebo, 141, 145-46
- Nebuchadnezzar, 1
- necklaces, 138
- Neo-Babylonian influence, 2; — seals, 1, 9-10, 12, 94, 97-98, 102, 106, 110, 118-19, 121, 126, 145-46, 150, 152, 155
- nephrite, No. 64
- Newell, Edward T., vii, 11, 54, 58

## 202 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

- NIES, JAMES B., 171, 187  
 Nimrud, 139  
 Nippur, 1, 179  
 North Syrian seals, *see* Syrian seals  
 Nusku, 141, 144  
  
 obsidian, No. 262  
 octopus, 104  
 OFFORD, JOSEPH, 187  
 OPITZ, DIETRICH, 11, 127, 187  
 OPPENHEIM, MAX A. S. VON, 181  
 Oriental Institute, vii, 1, 116  
 OSBORNE, DUFFIELD, 183  
 OSTEN, H. H. VON DER, vii-viii, 30, 45, 171, 174, 177, 187  
 ostriches, 103  
  
 Pahlavi language, viii and Nos. 581, 592, 601-2, 610, 617-19, 621-22, 624-25  
 Palestine, 8-9, 13, 179  
 palm leaves, 108, 116, 138; — trees, 106-8  
 PANCRITIUS, MARIE, 187  
 papyrus, 108  
 PARROT, ANDRÉ, 181  
 Parthian influence, 2; — seals, 9-10, 12  
 paste (fayence, glaze), Nos. 290-93, 296, 360, 412, 433, 464-66, 635, 639  
 peacock, 103  
 PEISER, FELIX E., 187  
 pendant(?), seal in form of, No. 514  
 pendants, 138  
 Pennsylvania, University of, Museum, 1, 127, 139  
 perforations, 3, 5, 7, 10; unfinished —, Nos. 24, 93  
 PERING, BERGER, 187  
 PERROT, GEORGES, 173, 183, 187  
 Persian language, vii, 166; — seals, 9; *see also* Achaemenian and Sassanian  
 PETRIE, SIR W. M. FLINDERS, 180, 183, 187  
 PÉZARD, MAURICE, 180-81, 187  
 PFEIFFER, ROBERT H., 182  
 Phrygian cap, 134; — layer at Alişar, 1  
 PILCHER, E. J., 187  
 PINCHES, THEOPHILUS G., 170-73, 177, 187  
 pitchers, 121-22  
 PLACE, VICTOR, 177  
 plants, *see* branches, flowers, trees  
 platform, No. 280; *see also* daises  
 Pleiades, 112, 146  
 plows, 123  
 POEBEL, ARNO, vii, 179, 187-88  
 porcupines, 102  
 post-Hittite seals, 8, 10, 12  
 predynastic period in Mesopotamia, 3  
 PRICE, IRA M., 169, 188  
 PRIDEAUX, W. F., 188  
 priests and priestesses, 98  
 PRINZ, HUGO, 127, 188  
 PROCOFÉ-WALTER, A., 9, 183, 188  
 Prostov, E. V., viii  
 provenience, 1  
 PRZEWORSKI, STEFAN, 188  
 PRZYLUKI, JEAN, 188  
  
 PUMPELLY, RAPHAEL, 174  
 quadrupeds, *see* animals  
 quartz, No. 232  
 quartzite, Nos. 222, 442, 497, 511  
 quivers, 116, 124  
  
 rabbits, 102  
 RAMSAY, SIR WILLIAM M., 188  
 RANKE, HERMANN, 171, 174  
 RAVN, OTTO E., 169  
 rays, Nos. 153-54, 178, 185, 190, 206, 217, 220-21, 236, 254, 268, 305, 319, 333, 354, 357, 362-63, 386, 406, 440, 442, 445, 498, 500, 509  
 recut seals, vii, 1, 11, 13, and Nos. 673, 676, 684, 688-89, 692  
 registers, 5, 149  
 REIMPELL, WALTER, 188  
 REINACH, SALOMON, 173, 188  
 REISNER, GEORGE A., 179  
 Reshep, 126, 136  
 REUTHER, OSKAR, 176  
 rhombs, 144  
 RICHTER, GISELA M. A., 66, 183  
 rings, 87, 144  
 ring-shaped seals, Nos. 597, 615  
 RINGELMANN, MAX, 188  
 rivers, 114  
 rock crystal, 3, 6, 10, and Nos. 95, 135, 138, 186, 198, 244, 250, 517, 608, 614, 618, 677  
 rods, 144  
 Roman gems, 10; — layer at Alişar, 1  
 RONZEVILLE, SÉBASTIEN, 188  
 Rood, O. N., vii  
 rosettes, 146  
 ROSTOVTSSEV, MIKHAIL I., 188  
 ROWE, ALAN, 174  
 rugs, 119  
 RYLANDS, W. HARRY, 173, 178, 188  
  
 SALISBURY, E. E., 188  
 sard, Nos. 460, 585  
 SARRE, F. P. T., 172  
 SARZEC, ERNEST DE, 181  
 Sassanian influence, 2; — seals, 1, 10, 12, 97-98, 100-103, 105, 112, 119, 126, 133, 137-38, 144, 148-50, 152-53, 155, 158  
 "saws," 86-87, 127  
 SAYCE, ARCHIBALD H., 173, 175, 178, 188  
 scaraboids, vii, 9, and Nos. 460, 465, 526-27, 535-36  
 scarabs, 103  
 scepters, *see* caduceus, crescents, crooks, rings, rods, stars, symbols, thunderbolts  
 SCHAEFFER, F.-A. C., 179  
 SCHEIL, J. VINCENT, 177, 180, 188-89  
 SCHLUMBERGER, GUSTAVE L., 173  
 SCHMIDT, ERICH F., 174, 176, 182  
 SCHMIDT, VALDEMAR, 169  
 SCHOLLMAYER, ANASTASIUS, 189  
 SCHROEDER, OTTO, 182  
 Schurman, Ruth L., viii  
 scorpion-men, 104  
 scorpions, 104  
 seats, 119-21

- secondary cutting (additions), Nos. 129, 155, 173, 182, 205, 213, 215, 217, 221, 252, 259, 326, 431, 451
- Seleucid seals, 9-10, 12
- SELLIN, ERNST, 181
- Senjirli, *see* Zencirli
- serpentine, 8 and Nos. 16, 23, 31-32, 52-53, 55-56, 58-61, 71, 76, 90, 94, 100, 105, 114, 117, 121, 124, 126-27, 131-32, 134, 136, 140, 142, 144, 148, 153-54, 158, 167, 170, 185, 212, 223, 237, 287, 323, 353, 366-68, 370, 372, 377, 381, 383-84, 386-89, 396-98, 403-5, 408, 415, 417, 531, 540-42, 544, 546, 549-50, 640, 642, 649-50, 653, 659, 668, 673-74, 680, 683, 693-94; *see also* soapstone
- serpents, *see* snakes
- shapes of seals: animal, Nos. 12-19, 21, 370; cone, 9-10; cylinder, *see* cylinder seals; disk, 8-9; duck, 9, 102; man, No. 20; pendant(?), No. 514; ring, Nos. 597, 615; scarab, 103; scaraboid, *see* scaraboids; stamp, *see* stamp seals
- sheepskin garments, 127-28
- shell, petrified, Nos. 25, 34-35, 37-38, 40-41, 43, 45-46, 48-49, 107, 111-12, 115, 162, 671, 676, 679, 684, 692
- shields, 126
- SHIPTON, GEOFFREY M., 181
- shoes, 138
- shrines, *see* doorways
- Sibitti*, 146
- sickle-swords, 126
- silver, Nos. 385, 580
- sirrush*, 105
- sistrum, 127
- SIX, JAN, 183
- slate, No. 695
- SMITH, A. H., 175
- SMITH, SIDNEY, 172, 178, 189
- snakes, 103, 141
- soapstone, No. 147; *see also* serpentine
- SOLDI, ÉMILE, 183
- Sonnenvogel*, 89, 103
- SOUTHERS, JAMES CARNEGIE, EARL OF, 173
- spears, 126, 145-46
- SPEISER, EPHRAIM A., 182
- SPELEERS, LOUIS, 169, 173, 189
- sphinxes, 104
- spinel ruby, No. 613
- spirals, 145, 148
- SPRENGLING, MARTIN, viii, 189
- staffs, 140-41
- stags, 102
- stamp seals, 3, 6-10, and Nos. 1-21, 23, 460-547, 555-633, 660
- standards, 139, 141
- STAPLES, WILLIAM E., 181, 189
- stars, 112, 140, 145-46
- steatite, Nos. 143, 159-61, 168, 187, 197, 208, 211, 253, 263, 265, 271-72, 279, 281, 323, 359, 378, 401-2, 413, 521, 528, 533, 543, 545, 547-48, 552-53, 627-34, 636-38, 641, 643-46, 655, 670, 675, 688-89
- STEINDORFF, GEORG, 169
- STERRETT, J. R. S., 189
- stools, *see* seats
- styli, 146
- Sumerian influence, 2, 5; — language, vii, 161-65; — period, 3; — seals, 3-5, 12-13, 86, 94-98, 101, 103, 114-16, 121, 133, 137, 148, 153, 156-57
- Sumero-Akkadian influence, 2; — seals, 1, 5-6, 12-13, 86-92, 94-99, 102, 105, 110, 116, 119, 121-24, 126-28, 133, 141, 149-50, 153-57
- sun disks, 110, 140, 146
- Susa, 2-3, 11, 157, 180
- swans, 103
- swords, 126
- symbols, 141-46; apotropaic —, 100, 148; bee-shaped —, 141; comb-shaped —, 142; cross-shaped —, 143; Sasanian —, 144; — of Marduk, 141, 145-46; — of Nebo, 141, 146; — of Nusku, 141, 144
- Syria, 7-8, 136
- Syrian seals, vii, 8-10, 12-13, 98, 100-101, 110, 123, 127, 149-50
- tables, offering-, *see* altars
- tablets, datable, 1, 3, 7, 9
- TALLGREN, AARNE M., 189
- technique, vii, 3, 5-10
- Tell Asmar, 3, 142, 180
- Tell Billah, 3, 180
- Tell Halaf, 97, 181
- TELONI, BRUTO, 171
- Tepe Hissar, 2, 182
- THOMPSON, R. CAMPBELL, 178
- THOMSEN, PETER, 183
- Thoth, No. 639
- thunderbolts, 87, 146
- thunder-god, 87
- THUREAU-DANGIN, FRANÇOIS, 171, 189
- Tonhäuserchen*, 116
- tools, engraving, *see* technique
- TORREY, CHARLES C., 73, 171, 189
- TOSCANNE, PAUL, 189
- trees (or sacred trees), 11, 106-8; *see also* branches
- TREMAXNE, ARCH., 182
- tripods, Nos. 210, 256, 261
- TYLER, THOMAS, 189
- unfinished seals, 5-6 and Nos. 24, 93, 138, 188, 254, 258, 269, 277, 577
- UNGER, ECKHARD, 183, 189
- UNGNAD, ARTHUR, 183
- unicorns, 11, 105, 158
- Ur, 121, 178; 1st dynasty of —, 3; 3d dynasty of —, 6-7, 120, 154
- uraeus serpents, Nos. 298, 310, 319, 639
- VAN BUREN, MRS. E. DOUGLAS, 189
- veils, 138
- vessels, 121-23, 142; ritual — (“*libra*”), 121-22
- Vogüé, E. M. M. DE, 189
- vultures, 103
- WADDELL, LAURENCE A., 189
- WALTERS, H. B., 175
- Walther, Arnold, vii
- WARD, WILLIAM HAYES, vii, 3, 16, 18, 47-48, 52, 54-57, 96, 141, 170, 173-74, 183, 189-90
- water, 114
- WATERMAN, LEROY, 181, 190
- WATZINGER, CARL, 181
- WEBER, OTTO, 1, 149, 172, 183, 190

204 ANCIENT ORIENTAL SEALS IN THE NEWELL COLLECTION

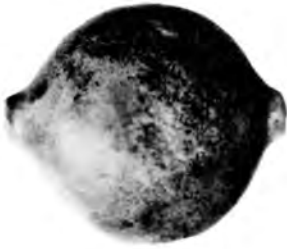
- wedges, 139, 146, 149  
WEIDNER, ERNST F., 182, 190  
weights(?), 5, 9, 102  
WIEDEMANN, ALFRED, 169  
wigs, Nos. 164, 304, 307, 311-12, 318, 332, 338, 340, 354  
Wilkins, Ruth C., viii  
WILLIAMS, MARION F., 169  
WITZEL, MAURUS, 190  
Wood, Howland, vii
- WOOLLEY, C. LEONARD, 121, 175-78, 190  
worshippers, 98-100
- ZAKHAROV, A. A., 171-73, 183, 190  
ZALITZKY, J., 171  
zebus, 102  
Zencirli (Senjirli), 97  
ziggurats, 114-15, 144

**PLATES I-XLI**





PLATE I



1a



2



1b



3



4



5



6



8



7



10



9



11

PLATE II



12



13



14



15



16



17



18

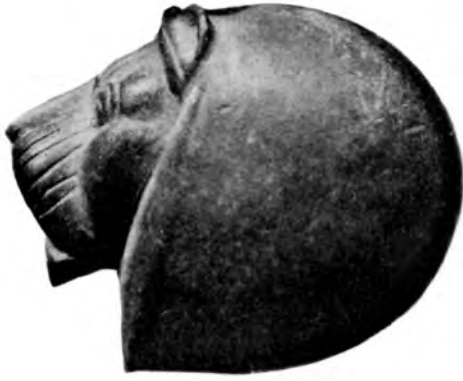


20



19

PLATE III



21



22



24



25



23



26

PLATE IV



27



28



29



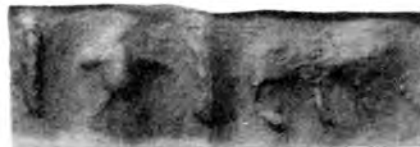
30



31



32



33

PLATE V



34



35



36



37



38



39



40



41

PLATE VI



42



43



44



45



46



47



48



49



50



53



51



52



PLATE VII



54



55



56



57



58



59



61



60



62



63



64



66



65



67

PLATE VIII



68



69



70



71



72



73



74



75



76



77



PLATE IX



78



79



80



81



82



83



84



85



86



87



88



89



90



91



92

PLATE X



93



94



95



96



97



98



99



100



101



102



103

PLATE XI



104



105



106



110



113



111



107



108



109



114



112



115



116

PLATE XII



117



118



119



120



121



122



123



124



125



126



127



128



129



130



131



PLATE XIV



150



151



152



153



154



155



156



157



158



159



160



161



162



163



164



165



166



167



168



169



170



PLATE XV



171



172



173



174



175



176



177



178



179



180



181



182



183



184



185



186



PLATE XVI



187



188



189



190



191



192



193



194



195



196



197



198



199



200



201



202



203



204



205



206



207



208



209



210



211



PLATE XVII



212



213



214



215



216



217



218



219



220



221



222



223



224



225



226

PLATE XVIII



227



228



229



230



231



232



233



234



235



236



237



238



239



240



241



242



243



244



245



246



PLATE XX



266



267



268



269



270



271



272



273



274



275



276



277



278

PLATE XXI



279



280



281



282



283



284



285



286



287



288



289



290



291



292



293



294



295



296



PLATE XXII



297



298



299



300



301



302



303



304



305



306



307



308



309



310



311



312



313



315



314



318



317



316

PLATE XXIII



319



320



321



322



323



324



325



326



327



328



329



330



331



332



333



334



335



336



337



338



339



340



341



342



343

PLATE XXIV



344



345



346



347



348



349



350



351



352



353



354



355



356



357



358



359



360



362



361



364



363



365



PLATE XXV



367



369



366



368



370



372



373



374



371



375



376



377



378



379



380



381



383



382



PLATE XXVI



384



385



387



386



388



390



391



389



392



393



396



394



395

PLATE XXVII



397



398



399



401



400



402



403



404



405



407



406



408



409



410

PLATE XXVIII



411



412



413



414



415



416



417



418



419

PLATE XXIX



420



421



422



423



424



425



426



427



428



429



430



431



432



433



434



435



436

PLATE XXX



437



438



439



440



441



442



443



444



445



446



448



447



449



450



451



452



PLATE XXXI



453



454



456



455



457



458



459



462



463



464



465



460



466



467



468



470



471



469



461



475



476



477



472



473



474



478



479



480

PLATE XXXII

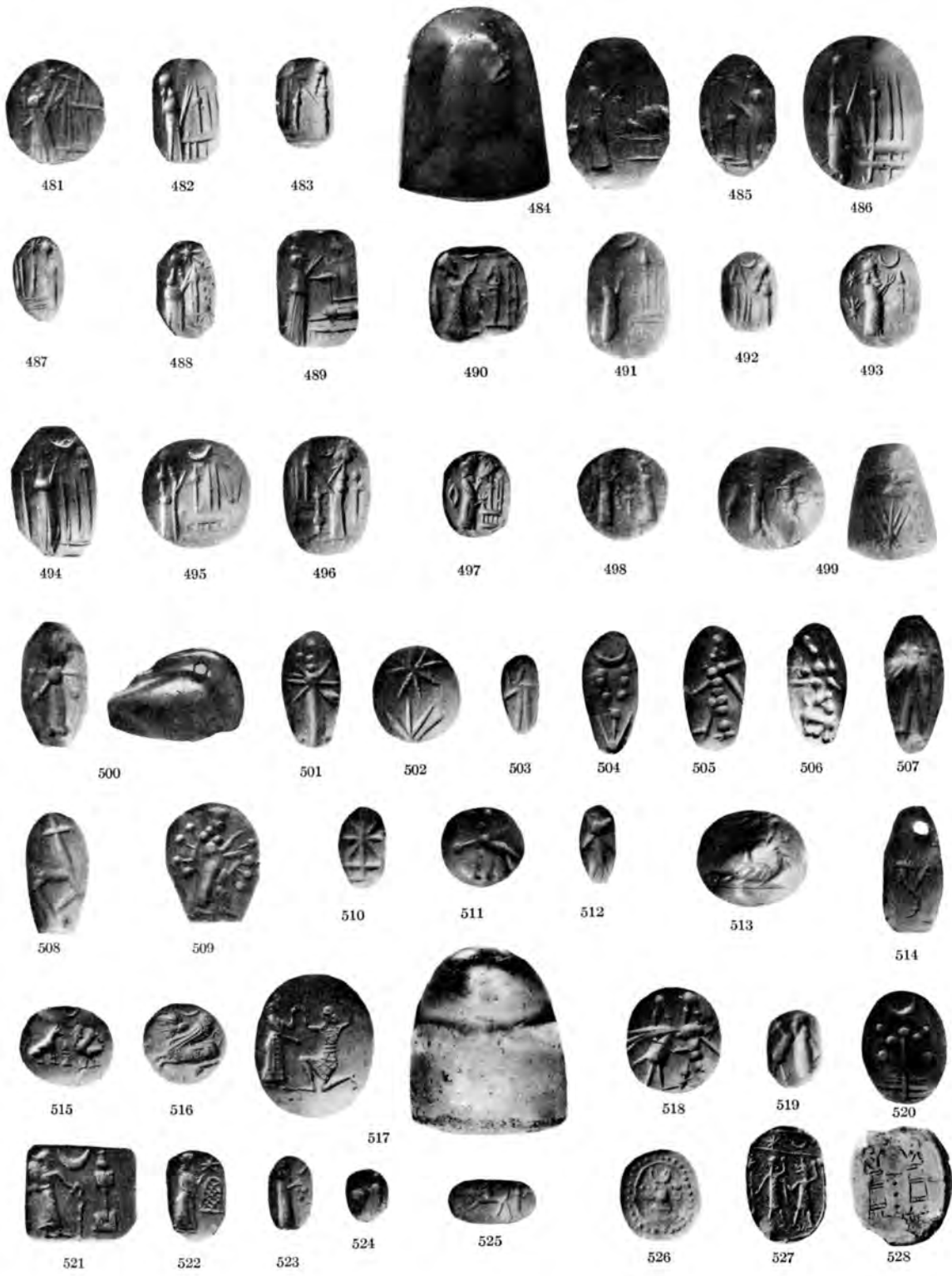




PLATE XXXIII



529



530



531



532



533



534



535



536



537



538



539



540



541



542



544



543



545



546



547



548



549



550



551



552



553



554

PLATE XXXIV



PLATE XXXV



609



610



611



612



613



614



615



616



617



618



619



620



621



622b



622a



624



623



625



626



627



628



629



630



634



631



632



633



635

ERRATUM.—The bases of Nos. 627-30 should each be inverted

PLATE XXXVI



636



637



638



639



640



641



642



643



644



646



645



647

PLATE XXXVII



648



649



650



651



652



653



654



655



656



657



658



659



660

PLATE XXXVIII



661



663



662



665



664



666



667



668



PLATE XXXIX



669



670



671



672



673



674



675



676



677



678

PLATE XL



679



680



681



682



683



684



685



686



687



688



689



PLATE XLI



690a



691



690b



692



693



694



695