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JOHN ALBERT WILSON
and
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Editors

**ANCIENT ORIENTAL SEALS
IN THE COLLECTION OF
MRS. AGNES BALDWIN BRETT**

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By

HANS HENNING VON DER OSTEN



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FOREWORD

In the present publication the seal collection of Mrs. Agnes Baldwin Brett is presented in much the same manner as was that of Mr. Edward T. Newell.¹ For introductory information on forms, technique, etc., as well as for the discussion of certain details, that publication should be consulted.

Mrs. Brett assembled her collection during a period of six years, purchasing the seals singly or in small lots from dealers. Nos. 11, 88, 93, and 129 have been previously published, some of them in part only. The 162 seals and four weights are presented in the plates as nearly as possible in chronological sequence,² according to the principle of arrangement followed in the Newell volume.

While this catalogue was being prepared for the press I received several reviews of the Newell catalogue. In most of them my failure to identify deities or non-obvious symbols was criticized. I still prefer to abstain from doing so, as much preliminary work is still necessary before reasonably assured and comprehensive conclusions can be reached. I am therefore content to present this collection also as material for further studies, with as much detail as possible, but without additional comments. That the classification of seals according to period and place of origin is by no means satisfactory, I am well aware, but I still prefer not to subdivide the larger "archaic or Sumerian" group. Schott, Speiser, Moortgat, and Frankfort have presented valuable work on the glyptic of this period, but I have not had opportunity for sufficient study of their reports to feel justified in attributing seals in this collection to the four subdivisions of this large group. In future publications I hope to profit by the researches of these scientists and by valuable suggestions incorporated in some of the reviews.

I wish to express my sincerest thanks to Mrs. Brett for the privilege of publishing this collection and for her assistance in preparing the publication. I am very grateful to Professor James H. Breasted for his consent to include this volume among the publications of the Oriental Institute. I am again indebted to Mr. E. T. Newell for valuable suggestions and to Mr. Howland Wood, curator of the museum of the American Numismatic Society, for the facilities and assistance which he accorded me. Inscriptions found on the seals were read by Dr. Ignace J. Gelb, whose co-operation is once more to be acknowledged. Professor Arno Poebel kindly contributed the translations of Sumerian seals Nos. 81-83. To Dr. T. George Allen, Miss Ruth C. Wilkins, and Miss Ruth L. Schurman of the Editorial Department of the Oriental Institute, I wish to express my thanks for their assistance in preparing the manuscript and seeing the publication through the press. I am again especially grateful to Miss Wilkins and Miss Schurman for their painstaking work in compiling the indexes and the bibliography.

HANS HENNING VON DER OSTEN

October, 1935

¹ *OIP XXII* (Chicago, 1934).

² Nos. 164-66 are late acquisitions.

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I

INTRODUCTION

Having worked through the entire glyptic material from the Alişar mound in Asia Minor for a final publication,¹ I can be more definite in my attributions of Nos. 84–85 and 108–17 of the Brett collection than I was with similar seals of the Newell collection.² The Oriental Institute's excavations in North Syria have shed new light on other groups. A deeply engraved type of cylinder seal represented by Newell No. 58 can, I believe, now be called definitely archaic North Syrian; and whereas gable-shaped stamp seals (e.g., Brett Nos. 108–9 and Newell Nos. 366–67) appear in both North Syria and Asia Minor, triangular stamp seals (often with a knob handle, e.g., Newell No. 368), seem to me typically North Syrian in form.³

It should be borne in mind that stamp seals such as Nos. 140–46, called Assyrian or Neo-Babylonian, and No. 166, called Neo-Babylonian, may well have been used in Mesopotamia down to Seleucid or even early Parthian times.⁴

Dr. Gelb has come to the conclusion that the inscription on No. 80 is a forgery. This is quite possible, but I do not question that the main design was cut during the period to which this seal is assigned.

A chart showing the interrelations of seal styles is given in Figure 1.⁵ The groups to which the Brett seals are assigned are as follows:

1– 38	Archaic or Sumerian	108– 11	Copper Age (North Syria or Asia Minor)
39– 42	Akkadian	112	Hittite (about 2000–1200 B.C.)
43– 52	Sumero-Akkadian	113– 14	Post-Hittite (after 1200 B.C.)
53– 79	Babylonian	115– 17	Hittite (about 2000–1200 B.C.)
80– 83	Kassite	118– 30	Assyrian
84– 85	"Cappadocian" (about 2000–1800 B.C.)	131	Assyrian or Neo-Babylonian
86	"Hittite" ("Cappadocian")	132	Neo-Babylonian
87– 94	"Hittite"	133– 38	Achaemenian
95	"Hittite" ("Cypriote")	139	Assyrian or Achaemenian
96	"Hittite"	140– 46	Assyrian or Neo-Babylonian
97– 98	"Hittite" ("Cypriote")	147– 59	Sassanian
99	"Hittite"	160– 63	Neo-Babylonian?
100	"Hittite" ("Cypriote")	164	Sumero-Akkadian or Babylonian
101	"Hittite" (North Syrian)	165	Achaemenian
102– 07	"Hittite" ("Cypriote")	166	Neo-Babylonian

¹ H. H. von der Osten, *The Alişar Hüyük, Seasons of 1930–32, Parts I–III (OIP XXVIII–XXX)*.

² *OIP XXII*, Nos. 279–87 and 366–94.

³ These conclusions are based on as yet unpublished glyptic material from Chatal Hüyük, Tell Jedeideh, and Tainat. I am indebted to Dr. Calvin W. McEwan, field director of the Oriental Institute's Syrian Expedition, for permitting me to study this material.

⁴ Cf. *OIP XXII* 9.

⁵ Repeated from *OIP XXII*, Fig. 1.

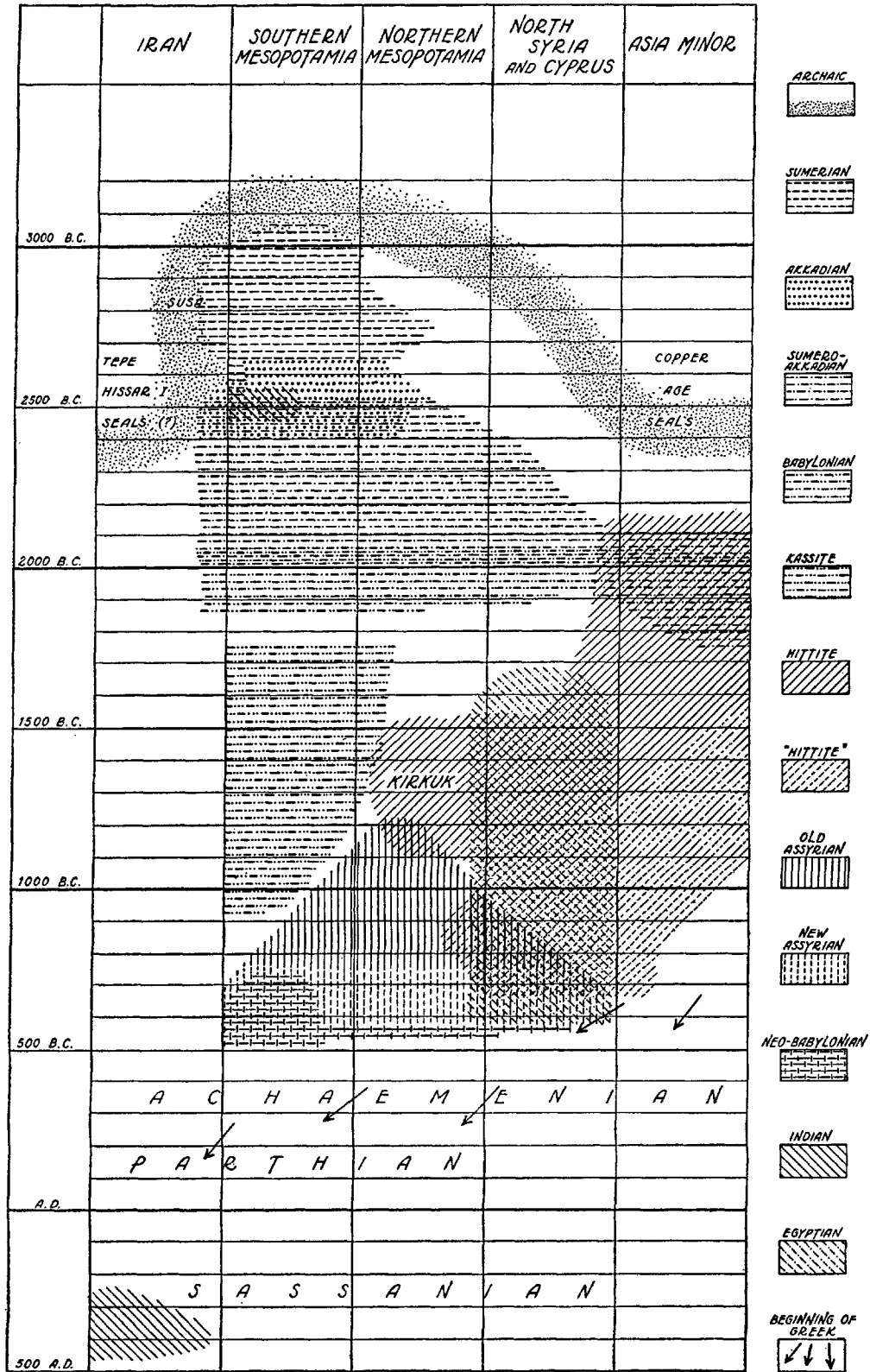


FIG. 1.—CHART SHOWING APPROXIMATELY THE EXTENT, MIXTURE, AND OVERLAPPING OF THE VARIOUS STYLES OF SEALS

II

THE CATALOGUE

Some objects which are difficult to identify or to describe are merely designated by some convenient arbitrary term (e.g., "caduceus," "*kaunakēs*," and "ladder"), even though its correctness may not have been proved. A few arbitrary usages and distinctions may be mentioned. With the exception of one doubtful example, 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 types of heroes (e.g., on Nos. 41 and 44), though we cannot be sure in every case that these particular heroes were intended. "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, 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 are perforated lengthwise.

1. Marble. Seal in form of an eagle, perforated up and down. The eye was probably inlaid. $61 \times 42 \times 15$ mm.

Two horned animals face each other. Between them appears a curved design.

2. Aragonite. Seal in form of an eagle devouring a smaller bird, seemingly a duck or goose, whose neck is held in the eagle's beak; perforated up and down. The eye of the eagle was probably inlaid. $49 \times 31 \times 15$ mm.

A squatting human figure with hair dressed in a pigtail has one arm raised.

3. Pinkish marble. Seal in form of a recumbent bull, perforated up and down. The eyes were probably inlaid. $35 \times 27 \times 16$ mm.

Design unintelligible.

4. Aragonite. Seal in form of a recumbent bull, perforated up and down. The eyes were probably inlaid. Chipped. $39 \times 27 \times 19$ mm.

Two animals stand one above the other.

5. Marble. Seal in form of a recumbent bull, perforated up and down. The eyes were probably inlaid. $50 \times 38 \times 25$ mm.

The design, probably unfinished, seems to show three or four animals.

6. White marble. Seal with domed back, perforated, and flat circular base. 40×13 mm.

Several animals, all highly conventionalized, compose the design.

7. Aragonite. Seal with domed back, perforated, and flat circular base. 31×13 mm.

Two animals, back to back, face in opposite directions.

8. Grayish limestone with dendrites. Seal with domed back, perforated lengthwise, and flat, nearly circular base. $32 \times 29 \times 12$ mm.
Two animals, back to back, face in opposite directions.
9. Lapis lazuli. Seal with flat back, rounded edges, and oval base. $26 \times 22 \times 8$ mm.
The design shows a recumbent mountain goat.
10. Two impressions of a stamp seal on a clay stopper. Dimensions of each impression, 21×17 mm.
Ornamental design, or perhaps a kneeling human figure.
11. Red marble. Cylinder seal.¹ 24×25 mm.
Three pig-tailed human figures with arms raised sit or squat one behind another on cushions or low daises. Before each figure appear two spouted vases.
Published by Gisela M. A. Richter, "Gems in Art," *Encyclopaedia Britannica* (14th ed., 1929) X, Plate II 1.
12. Marble. Cylinder seal with the beginning of a perforation at the bottom. 36×28 mm.
Two long-horned animals, one behind the other, approach a doorway. Between the legs of the leading animal is an object resembling a vessel; between this animal and the doorway are two similar objects.
13. Petrified shell, burned. Cylinder seal, chipped. 43×23 mm.
Two registers are separated by a single line. In the upper register a human figure seems to touch with both hands a large rectangular object crossed by two diagonal lines ending in globes, with a fifth globe at their intersection, and containing a series of three inscribed rectangles. Behind the human figure is an undecorated rectangle. On the other side of the first rectangle appear two kneeling figures behind one wearing a goat- or sheepskin garment and seated on a cross-legged seat. In the lower register a large triangular design stands between two ladders, each approached by a stag. A human figure stands between the backs of the stags.
14. Petrified shell. Cylinder seal, much worn. Greenish coloring in several places is probably from the original copper or bronze mounting. 32×17 mm.
Two registers are separated by a single line. The upper register shows what seems to be a boat with a human figure lying on it between two horizontal lines. A second human figure stands at one end of the boat. In the lower register a large triangular design stands between two ladders, approached by human figures wearing apparently goat- or sheepskin robes.
15. Speckled white and reddish marble. Cylinder seal. 21×13 mm.
Two lions, rampant and crossed, are devouring two antelopes whose heads are reverted. One of the antelopes is attacked from behind by a carnivore. Between this animal and the attacked antelope appear two short, crossed lines.
16. Blackish limestone. Cylinder seal. 28×29 mm.
A walking bull is faced by two reclining animals, one (horned) behind the other. A trunklike extension from the muzzle of the bull is probably due to a fault in the stone or a slip by the cutter. Above the second reclining animal is another, bearded and horned, facing in the opposite direction. Before it a bull with head reverted reclines before a tree on a mountain.
17. Petrified shell. Cylinder seal. 34×14 mm.
Two registers are separated by two parallel lines. In the upper register two lions, rampant and crossed, devour two animals, one apparently an antelope. A man in a

¹ The cross-section of this cylinder
manner illustrated by Newell No. 429.



shows definitely that it had been worn like a bead, not fastened in the usual

THE CATALOGUE

goat- or sheepskin robe holds the antelope by its neck; with the other hand he holds a long-horned animal by one hind leg. In the lower register a man in a goat- or sheepskin robe holds on one side an animal whose body crosses that of a lion. With the other hand the man holds an animal attacked by a lion, across which appears a third lion. A small tree or branch stands at the end of the scene.

18. White marble. Cylinder seal. 32×14 mm.

Two registers are separated by two parallel lines. In the upper register a nude man, kneeling, holds a lion by the head and another animal by the throat. An eagle with outspread wings holds the two animals by their rumps. In the lower register a nude man, kneeling, holds two long-horned animals, one by a foreleg, the other by a hind leg. A tree stands at the end of the scene.

19. White marble. Cylinder seal, unfinished and unperforated.² 29×14 mm.

Two registers are separated by a single line. The unfinished upper register shows a kneeling human figure and the beginning of another element in the design. In the lower register a nude, tightly girded human figure holds on one side a lion which is set across a short-horned animal, on the other another short-horned animal across which is set a bull. A second group is formed by a kneeling, tightly girded, nude human figure holding with each hand a bull.

20. Aragonite. Cylinder seal. 40×18 mm.

Two registers are separated by two parallel lines. In the upper register two human figures in long garments made of goat- or sheepskin are seated on cubical seats facing each other. They drink through long tubes from a jar standing between them. Behind them are a scorpion and a large bird pecking at the ground. In the lower register a human figure wearing a garment of goat- or sheepskin holds two reclining long-horned animals by their throats; an eagle with outspread wings holds them by their rumps.

21. Lapis lazuli. Cylinder seal. 45×11 mm.

Three registers are separated by bands of three lines each. The uppermost register shows two groups. In one a nude human figure holds on each side a long-horned animal with head turned backward, one of which is attacked from behind by a carnivore. A second group shows Engidu wrestling with and menacing with a short weapon a short-horned animal attacked from behind by a carnivore, which in its turn is attacked from behind and menaced with a short weapon by a nude human figure wearing a feather crown. At the end of the scene appears a symbol. The middle register shows two distorted nude human figures set across each other, holding by their tails a bull and an antelope, respectively. These animals are attacked by lions set across Engidu figures, who hold the lions by their tails and manes. Between the bull and the human figure attacking it appears a crescent. The lowest register shows a nude man holding on each side a short-horned animal, each attacked from behind by a carnivore. In a second, similar group the man holds animals with longer horns, only one of which is attacked by a carnivore.

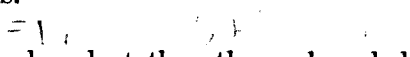
22. Lapis lazuli. Slightly conical "cylinder" seal. 25 mm. high×6 mm. at top and 9 mm. at bottom.

A human figure holds at either side a short-horned animal attacked from behind by a lion. At top and bottom single lines form borders.

² This seal corroborates the suggestion made in *OIP* XXII 3 that cylinder seals of relatively soft material were perforated after the design was finished.

23. Speckled pinkish marble. Cylinder seal. 31×18 mm.
Two carnivores, rampant and crossed, are attacking an antelope and a bull, respectively. The tail and one horn of the bull are held from behind by a nude human figure wearing a feather headdress.
24. White marble. Cylinder seal, much worn. 24×12 mm.
Two human figures, each with one arm raised, sit facing each other. Between them stands a third, his arms held to his chest. The three figures are wearing garments made of goat- or sheepskin. Between the heads of these figures appear some now unrecognizable objects, one of which seems to have represented a sun disk. Behind the figures appears a door.
25. Lapis lazuli. Cylinder seal. 17×12 mm.
Two lions, rampant and crossed, are devouring two long-horned animals. One of the antelopes is attacked from behind by a third carnivore. At the end of the scene appears a scorpion above a bird pecking at the ground.
26. Lapis lazuli. Cylinder seal. 30×15 mm.
Two lions, rampant and crossed, are devouring a stag and an antelope, respectively. The antelope in turn is attacked from behind by a leopard(?). At the end of the scene appears a symbol, above which is a small animal (lion?) with one foreleg raised, walking downward.
27. Aragonite. Cylinder seal. 20×11.5 mm.
An eagle with outspread wings holds two long-horned animals by their rumps. One is standing while the other one is kneeling with head reverted. At the end of the scene appears a tree.
28. Serpentine. Cylinder seal. 30×14 mm.
Above a chariot drawn by an animal appear a double-headed eagle with outspread wings and two flying birds. Below the back of the chariot is an unidentified object topped by a globe.
29. Red marble. Cylinder seal. 19×18 mm.
Ornamental design.
30. Lapis lazuli. Cylinder seal. 34×7 mm.
Two registers, each showing a zigzag with fill designs, are separated by two parallel lines. At top and bottom double lines form borders.³
31. Lapis lazuli. Cylinder seal. 42×12 mm.
Two registers, each showing two arches with fill designs, are separated by three or four roughly parallel lines. At top and bottom double lines form borders.
32. Lapis lazuli. "Cylinder" seal, barrel-shaped. 31×10 mm.
Two registers, each showing two arches with fill designs, are separated by a single line. At top and bottom single lines form borders.
33. Lapis lazuli. Cylinder seal. 41×10 mm.
The design consists of three registers. Those at top and bottom each show three arches with fill designs; the middle register shows a row of three lozenges with fill designs. The registers are separated by pairs of lines.
34. Lapis lazuli. Cylinder seal. 56×9 mm.
The design consists of three registers. Those at top and bottom each show two arches with fill designs; the middle register shows two interlaced bands. The registers are separated by single lines.

³ Pl. IV shows a triple impression.

35. Lapis lazuli. Cylinder seal. 48×9 mm.
The design consists of three registers. Those at top and bottom each show two arches with fill designs; the middle register shows two interlaced bands with fill designs. The registers are separated by pairs of lines.
36. Red marble. "Cylinder" seal with concave sides. 15×17 mm.
A frieze of three horned animals, one of them a stag.
37. Aragonite. Cylinder seal. 69×14 mm.
The design consists of four horned animals, one of them a stag, with horizontal and diagonal lines in the field.
38. Calcite, discolored by heat. Cylinder seal. 54×15 mm.
The ornamental design consists of two bands forming alternately inverted V's between crosshatched border bands. In the V's appear fill designs.
39. Blackish green serpentine. Cylinder seal. 34×23 mm. 
Gilgamesh holds at one side a stag with reverted head and at the other a bearded human-headed bull; a second group shows Engidu holding a bearded human-headed bull; and a third group shows a second Gilgamesh holding a bull with reverted head, which is attacked from behind by a lion.
40. Brownish limestone. Cylinder seal. 30×19 mm.
A bearded man, nude except for a tightly girded belt, holds a bull by one hind leg and its tail and steps upon its neck. A second group shows Engidu wrestling with a lion.
41. Greenish slate. "Cylinder" seal with concave sides. 37×26 mm.
Gilgamesh holds a bull by the throat and one foreleg; Engidu is fighting a lion. At the end of the scene, above a small reclining bull, is a panel with two lines of inscription.
42. Diorite. Cylinder seal. 30×19 mm.
Two nude bearded men wearing flat caps stand back to back with heads reverted so as to face each other. Each holds a human-headed bull by one foreleg and one horn. Between the two men appear two scorpions, between one man and one bull a crescent, and between the other man and the other bull an eight-pointed star. At the end of the scene is a snake standing on its tail.
43. Diorite. Cylinder seal. 28×18 mm.
A bearded man, tightly girded and wearing a flat cap, but otherwise nude, holds two antelopes, each of which is attacked from behind by a lion. One of the lions has its head reverted.
44. Hematite. Cylinder seal. 24×15 mm.
Gilgamesh holds a bull by the tail and one hind leg and steps upon its neck; Engidu wrestles with a lion; and a second Gilgamesh holds a lion by its tail and one hind leg and steps upon its neck. Between the first two groups is a small crouching "monkey"; between Engidu and the lion, a libation vessel; and between the second and third groups, a scorpion.
45. Serpentine. Cylinder seal. 29×16 mm.
A seated deity is approached by a goddess leading a human figure. Each deity wears a *kaunakēs* and a simple horned crown; the human figure is dressed in a long, fringed mantle. Between the two deities appears a crescent. At the end of the scene is a panel with two lines of inscription.
46. Hematite. Cylinder seal. 23×13 mm.
A bearded god wearing a round cap, a long, fringed mantle, and bracelets and holding a small cup is seated on a richly decorated stool which stands on a low dais. He is ap-

proached by a bald worshiper in a long, decorated mantle. Behind the worshiper appears a goddess who wears an elaborate horned crown, a *kaunakēs*, and a necklace and has both hands raised. Between the seated god and the worshiper are a disk with an inscribed star, set in a crescent, and a small recumbent bull. Behind the god is a panel with two lines of inscription.

47. Lapis lazuli. Cylinder seal. 25×15 mm.

A bearded god wearing a round cap, a long, fringed mantle, and bracelets and holding a cup is seated on a richly decorated stool which stands on a low dais. He is approached by a bald worshiper in a long, decorated mantle. Behind the worshiper appears a goddess who wears a simple horned crown and a *kaunakēs* and has both hands raised. Behind the goddess stands a large caduceus; and, cut over a partly erased panel of inscription, is a smaller human figure wearing a round cap and a long, richly decorated mantle and standing on the back of a horned animal. Before the seated god appears a crescent; between the worshiper and the goddess are a comb-shaped symbol and a libation vessel.

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

A bearded god wearing a round cap, a long, decorated mantle, 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 goddess wearing an elaborate horned crown, a *kaunakēs*, and necklaces and leading a bald worshiper in a long, fringed mantle. At the end of the scene appears a panel with six lines of inscription.

49. Hematite. Cylinder seal. 19×11 mm.

A bearded god wearing a round cap, a long, decorated mantle, and bracelets and holding a small cup is seated on a richly decorated stool, his feet resting on a low footstool. He is approached by a bald worshiper in a long, decorated mantle. Behind the worshiper appears a goddess who wears an elaborate horned crown, a *kaunakēs*, and bracelets and has both hands raised. Between the seated god and the worshiper appear a crescent, a comb-shaped symbol, and a libation vessel; between the worshiper and the standing goddess are three large globes. Behind the seated god appears a seated dog or jackal supporting a crook on its head. At the end of the scene are two large globes, above which is a panel with two lines of inscription.

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

A bearded god wearing a round cap, a long mantle, 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 goddess wearing a simple horned crown, a *kaunakēs*, necklaces, and bracelets and leading a worshiper in a long, fringed mantle. Between the two deities appears a snake standing on its tail; above it is a bird. At the end of the scene is a panel with three lines of inscription.

51. Hematite. Cylinder seal. 22×11 mm.

A seated bearded god, his feet resting on a footstool, is approached by a bearded worshiper wearing a long, richly decorated mantle. Behind the worshiper stands a goddess with both hands raised. Each deity wears an elaborate horned crown and a *kaunakēs*. Before the seated god is a disk with inscribed star, set in a crescent. At the end of the scene is a panel with three lines of inscription.

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

Engidu wrestles with a bearded human-headed bull. There seems to have been originally a second identical group, from which the figure of Engidu was erased to make room for a panel with four lines of inscription. Between Engidu and one human-headed bull appears a libation vessel; between the two bulls stands an emblem.

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

A bearded god, wearing an elaborate horned crown and a tunic or a short skirt beneath a long skirt open in front and held by a belt, places one foot on an elevation and holds a "saw." He faces a bearded worshiper who wears a round cap, a long, richly decorated mantle, and possibly a necklace and carries a small horned animal. Behind the worshiper is a goddess who wears an elaborate horned crown, a *kaunakēs*, a necklace, and bracelets and has both hands raised. Between the bearded god and the worshiper a lion-griffin stands on its hind legs above a bull; between the worshiper and the goddess are a crescent and an emblem.

54. Hematite. Cylinder seal. 27×15 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 faces a bearded worshiper who wears a round cap and a long, richly decorated mantle and carries a small, horned animal. Behind the worshiper is a goddess who wears an elaborate horned crown, a *kaunakēs*, and bracelets and has both hands raised. Behind the bearded god stands a bald, beardless attendant on a double dais. He wears a short, belted mantle(?) and holds in one hand a curved object, perhaps a weapon or a fan. Between the bearded god and the worshiper are a small phallic figure and a crouching "monkey"; between the worshiper and the goddess, an emblem above a human head; and behind the goddess, a horned animal standing on its hind legs below a small human figure wearing a round cap and holding an object pressed to his chest.

55. Hematite. Cylinder seal. 10×7 mm.

A bearded god wearing an elaborate horned crown and a long skirt open in front places one foot on an elevation and holds a "saw." He is faced by two human figures, one wearing a short dress and round cap, the other wearing a *kaunakēs*(?). Before the bearded god are a crescent and what seems to be a table-shaped altar; between the other figures are a comb-shaped symbol and a libation vessel. At the end of the scene stands a large caduceus.

56. Hematite. Cylinder seal. 16×9 mm.

A bearded god wearing a brimless round cap, a long, decorated mantle, 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 worshiper in a long mantle. Behind the worshiper appears a goddess who wears a simple horned crown and a *kaunakēs* and has both hands raised. Between the seated god and the worshiper is a crescent, and between the worshiper and the standing goddess a small crouching "monkey." Behind the goddess appears an attendant wearing a short dress and carrying a battle-ax on his shoulder; his figure is engraved over a partly erased panel of inscription.

57. Hematite. Cylinder seal. 12×9 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. Behind the goddess is a nude goddess in front view, her hands resting on her breasts. Behind the god is a caduceus; before him are a disk with an inscribed star, set in a crescent, and a small crouching "monkey." At each side of the nude goddess is cut a line of inscription.

58. Hematite. Cylinder seal. 25×15 mm.

A deity *en face*, wearing an elaborate horned crown, a necklace, and a long skirt open in front and held by a broad belt over a tunic (or a jacket and trousers), carries two quivers and places one foot on a lion, holding it with a long halter. The hand which holds

the halter holds a caduceus also; in the other hand is a sickle-sword. 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. The signs behind him read: "the Sun-god." Then comes a goddess who wears an elaborate horned crown, a *kaunakēs*, and bracelets and has both hands raised. At the end of the scene is a panel with three lines of inscription.

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

A bearded god wearing a round cap, a short skirt or tunic, a mantle, and bracelets holds a mace to his chest. He is faced by a goddess who wears an elaborate horned crown, a *kaunakēs*, and bracelets and has both hands raised. Behind the goddess is a bearded god wearing a tightly girded short skirt, an elaborate horned crown, and bracelets and carrying a sickle-sword. Behind the god carrying a mace appears a bald worshiper in a long, decorated mantle. Before the worshiper is an eight-pointed star; between the god carrying the mace and the goddess is a porcupine(?); between the goddess and the god carrying a sickle-sword are a comb-shaped symbol and a crook.

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

A bearded god wearing a round cap, short skirt, and bracelets holds a mace to his chest. He is approached by a goddess who wears an elaborate horned crown, a *kaunakēs*, and a necklace and has both hands raised. Behind the god stands a nude goddess in front view; she wears necklaces, and her hands are folded below her breasts.

61. Hematite. Cylinder seal, unfinished. 28×14 mm.

A nude goddess in front view, with hands folded beneath her breasts, stands on a small pedestal. She is approached by a goddess who wears an elaborate horned crown and a *kaunakēs* and has both hands raised. On the other side of the nude goddess stands Gilgamesh holding his hands to his chest. At the end of the scene, crudely indicated, are an animal-headed demon upside down (a later addition?) and a libation vessel.

62. Hematite. Cylinder seal. 25×12 mm.

A bearded god wearing a round cap, a short skirt or tunic, a mantle, and bracelets holds a mace to his chest. He is approached by a goddess who wears an elaborate horned crown, a *kaunakēs*, a necklace, and bracelets and has both hands raised. Between these two deities is a disk with an inscribed star, set in a crescent, above a porcupine(?) and a capricorn. Behind the god carrying the mace appears a nude goddess in front view, her hands folded below her breasts; above her are a caduceus and a crook.

63. Amethyst. Cylinder seal. Part of the original bronze mounting remains in the perforation. 22×12 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.

64. Hematite. Cylinder seal. 26×11 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, a *kaunakēs*, and bracelets and has both hands raised. Behind the god are a human head, a lion seated on his haunches, and a fish. Between the two deities is a disk with an inscribed star, set in a crescent, above a comb-shaped design and a head of Gilgamesh. Behind the goddess appears Engidu, his hands folded on his chest.

65. Aragonite, discolored by heat. Cylinder seal. 23×14 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, a necklace, and a *kaunakēs* and has both hands raised. Between the two deities are a

human-headed fish and a small bald human figure in a short dress. Behind the goddess are two registers, separated by a single line. Above appear Engidu and Gilgamesh(?), holding between them a caduceus; below, two goddesses, each wearing an elaborate horned crown and a *kaunakēs* and with both hands raised, face each other. Behind the god is a panel with two lines of inscription.

66. Hematite. Fragment of a cylinder seal. 18×8 mm.

Two figures, each wearing a brimless, round cap and a pleated dress, face each other. One dress is long, the other short. Between the figures are a crescent and a crook.

67. Hematite. Cylinder seal. 28×16 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 the two deities are a disk with an inscribed star, set in a crescent, and a smaller deity wearing a *kaunakēs* and an elaborate horned crown surmounted by a crescent. This deity holds in one hand a scepter topped by a crescent. Behind the bearded god is a panel with three lines of inscription.

68. Rock crystal. Cylinder seal. 23×11 mm.

A god wearing an elaborate horned crown and a short pleated skirt holds with his right hand a long staff topped by a crescent and supported by a tripod base. Before him is an unfinished(?) representation of a human figure wearing a tall conical headdress and what seems to be a *kaunakēs*. At the end of the scene is a panel with three lines of inscription.

69. Rock crystal. Cylinder seal, much worn. 30×17 mm.

A bearded god wearing a round cap and a short garment with two straps crossed over his chest holds a curved weapon before him and swings a short weapon over his head. He steps with one foot on a small, apparently nude, fallen figure wearing a round cap. The god 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. There are traces of two erased panels also.

70. Hematite. Cylinder seal. 22×11 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 deity wearing an elaborate horned crown (partly chipped off) and a *kaunakēs*. Between the two deities appears a disk with an inscribed star, set in a crescent, above a fish and a small crouching "monkey." Behind the deity wearing the *kaunakēs* is a bull with a three-pronged thunderbolt on its back. At the end of the scene is a panel with two lines of inscription.

71. Diorite. Cylinder seal. 30×15 mm.

A human figure in a tightly girded long dress is approached by another wearing a tightly girded short dress. Behind the second figure appears a god in a long pleated and girded dress standing on the back of a bull which he holds by a long halter; with the same hand he holds a two-pronged thunderbolt also. Each of the three figures wears a pointed head-dress. Between the two large figures appear a disk with an inscribed cross-shaped star, set in a crescent, and a small, apparently nude, kneeling figure. Between the figure in a short dress and the deity on the bull is a comb-shaped symbol. Behind the deity on the bull are a libation vessel, a caduceus, a dog or jackal supporting on its head a crook, and an eight-pointed star.

72. Feldspar. Cylinder seal, worn. 27×13 mm.

A deity in a long, pleated and girded dress is approached by a second deity in a short girded dress. Both wear elaborate horned crowns. Between them is a disk with an inscribed cross-shaped star, set in a crescent, above a bee-shaped design and a seated dog

or jackal with a short crook on its head. Behind the deity in a short dress are a staff with triangular head (a spear?), a wavy line (a snake?), and two small phallic figures, one above the other, the upper one upside down. At the end of the scene is a panel with three lines of inscription.

73. Red, green, and white mottled jasper. Cylinder seal. 23×12 mm.

A long-robed human figure wearing a round cap stands with both hands raised before a panel with three lines of inscription.

74. Red and white mottled agate with black spots. Cylinder seal. 35×17 mm.

A goddess wearing an elaborate horned crown and a *kaunakēs* stands with both hands raised before a panel with three lines of inscription.

75. Hematite. Cylinder seal. 31×12 mm.

A goddess wearing an elaborate horned crown and a *kaunakēs* stands with both hands raised before a panel with four lines of inscription.

76. Brown jasper. Cylinder seal. 25×12 mm.

A goddess wearing an elaborate horned crown and a *kaunakēs* stands with both hands raised before a panel with three lines of inscription.

77. Rock crystal. Cylinder seal. 29×15 mm.

Two goddesses, each wearing an elaborate horned crown and a *kaunakēs*, face each other with both hands raised. Between them appear traces of an erased inscription. Before one appears a spear and behind the other a two-pronged thunderbolt. At the end of the scene is a panel with three lines of inscription.

78. Mottled red and brown jasper with quartzite veins. Cylinder seal. 31×15 mm.

Two goddesses, each wearing an elaborate horned crown and a *kaunakēs*, face each other with both hands raised. Between them appears a panel with three lines of inscription.

79. Nephrite. Cylinder seal, unfinished. 30×15 mm.

Two goddesses, each wearing an elaborate horned crown and a *kaunakēs*, face each other with both hands raised. Between them appear traces of an erased inscription.

80. Green jasper. Cylinder seal, much worn. 23×12 mm.

An ornamental pattern accompanies an inscription two lines of which remain. A third line has been erased and replaced by a faint meander.

81. Mottled red and white jasper. Cylinder seal, broken at top and bottom and chipped. 40×17 mm.

A bearded man wearing a pointed headdress and a long garment faces a panel with seven lines of inscription. Between him and the panel appear a cross, a rhomb, and a bee-shaped(?) symbol. At top and bottom single lines form borders.

82. Bluish chalcedony. Cylinder seal, chipped at top and bottom. 41×16 mm.

A ten-line inscription.

83. Yellowish chalcedony. Cylinder seal. 40×16 mm.

A bearded figure wearing a round cap and a long garment is seated on a stool. Before him appear a design composed of two lenticular objects, one above the other, with a crossbar between them, and a symbol which is a combination of a cross and a disk. At the end of the scene is a panel with seven lines of inscription. A frieze of reclining horned animals forms a border at the top; a single line, a border at the bottom.

84. Hematite. Cylinder seal. 19×12 mm.

A seated bearded god wearing a brimless round cap and a *kaunakēs* holds a goblet. He is approached by a bearded human figure wearing a similar cap and a *kaunakēs*-like dress. Behind the latter appears a second human figure, bald and wearing a long garment. Be-

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tween the seated deity and the first figure stands an altar with offerings; above it are a bull's head, a bird(?), and a disk with inscribed star set in a crescent. Between the two standing figures appear a comb-shaped symbol and a libation vessel. At the end of the scene a lion and a lion-griffin, standing on their hind legs, face each other. Between them appears a crouching "monkey." A small eight-pointed star appears above the wings of the lion-griffin.

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

A seated bearded god wearing a skullcap(?) with attached horns and a long decorated mantle holds a goblet. He is approached by a small human figure wearing a garment open in front. Above this figure appears a disk with an inscribed cross-shaped star, set in a crescent. Behind the small figure stands a goddess who wears a kind of horned crown and a *kaunakēs* and has both hands raised. Behind the goddess kneels a small figure wearing a long garment open in front and a conical headdress and holding two lances. He faces a bull on whose back stands a nude goddess in front view, head in profile; she wears a headdress similar to that of the seated god. Above the kneeling figure appear a small lion and an unrecognizable animal. A bird-headed winged demon in a long girded dress open in front kneels facing the nude goddess. Behind the nude goddess are four human heads in a vertical row. At top and bottom are traces of single lines which formed borders.

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

A goddess wearing an elaborate horned crown and a *kaunakēs* and with both hands raised is approached by two bearded figures wearing round caps and decorated mantles. Between the goddess and the first figure appears a small nude goddess in front view, her head in profile, holding in one hand a wavy staff; behind her is a fish, above her a bird and a disk set in a crescent. Between the two bearded figures are a bull's head and an ankh. Behind the goddess wearing the *kaunakēs* are three registers, separated by single lines. In the uppermost register appears a seated griffin; in the middle register, a guilloche; and in the lowest, a crouching long-horned animal. At top and bottom single lines form borders.

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

A goddess wearing an elaborate horned crown and a *kaunakēs* and with both hands raised is approached by a bearded god wearing a round cap, a short skirt, and a mantle and holding a mace to his chest. Between these deities are a disk with inscribed star, set in a crescent, and an ankh. Behind the goddess is a human figure wearing a skirt, mantle, and necklace and holding a staff(?) across his shoulders; before him is an eight-pointed star. Behind the god carrying the mace is a figure wearing an Egyptian crown, an Egyptian skirt, and a necklace; in one hand he holds a bird. Behind this figure are three registers separated by single lines. In the uppermost is a winged sphinx stepping with three paws on small uraeus serpents; the object before the sphinx is probably meant for a cartouche. In the middle register there is a guilloche; in the lowest, a lion with a bird on his back and a flying bird before him. At top and bottom single lines form borders.

88. Hematite. Cylinder seal. 26×12 mm.

A goddess wearing a horned feather crown, a long, flounced skirt, and a necklace stands within an arch formed by eight ankh and two Egyptian "duration" signs; above her head is a bird. She is approached by a bald, beardless man who wears a long mantle over a short skirt and holds an Egyptian scepter(?). Behind the deity under the arch appears a smaller figure—the lower part chipped off—with hair dressed in Egyptian fashion and wearing the headdress of Hathor. Above this figure are a crescent and a winged disk.

Behind the bald man stand a winged sphinx, which steps with one paw upon a uraeus serpent, and a lion. Between them comes a guilloche, and at top and bottom are spiral ornaments. Single lines are used to separate each two of the five items. At top and bottom of the seal single lines form borders.

Partly published in *OIP XXII*, Fig. 12.

89. Hematite. Cylinder seal. 23×9 mm.

A short-skirted, tightly girded god wearing a high, rather conical headdress decorated with a horn or perhaps a uraeus serpent holds a mace in one hand and a lance or spear in the other; he stands on a sphinx wearing a headdress similar to his own. This god is approached by an apparently nude god who wears a high headdress with rounded top, likewise adorned with a horn or a uraeus, holds a small, horned animal with his right hand, and carries a crook over his left shoulder; he stands on the back of a lion. Between these two deities appear a row of five small globes, a crouching rabbit, and a conventionalized sacred tree. Behind the god on the lion a nude goddess in front view, her head in profile, stands on a horned animal and holds a slightly curved object; she also wears a high headdress with rounded top. Behind her appear two rows of three globes each and two birds. Above the crook carried by the god on the lion are five small globes, the middle one larger than the others; below them is a libation vessel. At top and bottom single lines form borders.

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

A "nude" goddess in front view, her head in profile, holds up with both hands what may be a very diaphanous garment. She stands within an arch or shrine decorated with four pairs of wings; its outer line has small raylike projections. Above the wings at left (and possibly above those at right also, but there partly broken away) is a six-pointed star. The goddess is approached by a short-skirted, tightly girded god, his hair done in a pigtail. He wears a horned conical headdress, holds a curved object before him, and swings a mace; on his belt he seems to wear a straight sword. Before the god appear a small crescent and an unrecognizable design; inside the arch is a design consisting of three short horizontal lines. Behind the god there are three registers separated by single lines. In the uppermost is a long-horned animal, seated and rearing; in the middle register, a guilloche; in the lowest, a rabbit. At top and bottom single lines form borders.

91. Hematite. Upper part of a cylinder seal. 21×13 mm.

Two registers appear, divided by a horizontal guilloche between two single lines. The upper register shows a girded figure squatting within an arch which has small raylike projections on the outside. At each side of the arch kneels a bird-headed winged demon, one of whom has a tail. Behind the other kneel two human figures each carrying a bull on his shoulders. Of the lower register only the upper part is preserved. The design seems to have consisted of two winged sphinxes facing each other and two lions facing each other. At the top of the seal a single line forms a border.

92. Hematite. Cylinder seal, worn. 18×11 mm.

Two registers are separated by a rope design between two horizontal lines. In the upper register a rectangular design has its upper quarters filled with vertical lines; in each lower quarter is a vase-shaped object. The remainder of this register shows a fallen nude man attacked from each side by a lion. Above the tail of one lion appears a flying bird. The lower register shows two friezes separated by a single line; one consists of crouching animals (two lions and three rabbits), the other of a series of human heads. At top and bottom single lines form borders.

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

A deity wearing a round cap, a long pleated skirt open in front and held by a belt, and a necklace holds in one hand a trident and in the other a curved weapon; he steps upon a scorpion(?). Between the deity and the trident appear a libation vessel and a scorpion. The deity is approached by a human figure who wears a long, fringed mantle(?) open in front over a short skirt and holds in one hand a sickle-sword and in the other an object ending in two scrolls. Before him are a scorpion, an animal head, and a small, horned animal. Behind the deity stands a short-skirted figure with a headdress to which a disk with an inscribed slanting cross seems to be attached. This figure holds in his right hand an object represented by curved lines ending in stars and over his left shoulder a palm leaf(?). Between his legs are a human head and a small unrecognizable design; before him are a rabbit followed by a vulture over an animal head, a symbol or "Hittite" hieroglyph, and a human hand. Behind this figure a small bird faces a crouching winged sphinx; above the bird is a crescent, and above the tail of the sphinx is a "Hittite" hieroglyph. Below this group are a small rearing lion, a human head, a "Hittite" hieroglyph, and a horned animal. At top and bottom single lines form borders.

Published by W. H. Ward, *The Seal Cylinders of Western Asia*, Figs. 1007 and 1027b.

94. Hematite. Cylinder seal. 20×9 mm.

A winged deity, wearing a high headdress decorated with a pair of horns and a point at the top and a short skirt with long fringes, is approached by a short-skirted god who wears a round headdress decorated with a point at the top and two horns and has his hair done in a pigtail. This god holds a bull or zebu by a long halter and with the same hand holds a curved weapon and a battle-ax also; with the other hand he swings a mace. A straight sword seems to be attached to his belt. At the end of the scene is a sacred tree, upside down; on one side of it is an ankh, upright, and on the other is a monkey(?) upside down. At top and bottom single lines form borders.

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

A human figure wearing a large wig and a *kaunakēs* approaches a tree on top of which is a bird. Behind this figure, back to back, is an animal-headed winged demon; before him is a libation vessel. Between the tree and the figure with a wig is a dagger. From the other side the tree is approached by a nude figure. At the end of the scene is a panel with a vertical row of four human heads. At top and bottom single lines form borders.

96. Hematite. Cylinder seal. 13×7 mm.

Two long-horned animals stand on mountains, face to face; on one mountain a flower seems to grow. Behind one animal appears a short-skirted figure, wearing a high conical headdress, who holds the animal by its hind legs and menaces it with a short weapon. Behind the other animal appears a similarly clad figure—the upper part is chipped off—who holds a battle-ax in one hand; the weapon in the other hand is lost. At the end of the scene is an ankh. At top and bottom single lines form borders.

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

A seated winged sphinx faces another winged monster. Between them crouches a small long-horned animal. Behind the sphinx walk three short-skirted human figures; before the foremost figure is a slanting object. Below this scene, separated by a single line, runs a frieze of crouching animals—a lion, a long-horned animal, a rabbit, and a second long-horned animal. At top and bottom single lines form borders.

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

On each side of a highly conventionalized sacred tree are a fish and a long-horned animal standing on its hind legs. Above the head of one animal is an eight-pointed star;

behind him is a small figure wearing a long girded garment and an elaborate cap. Behind this figure is a deity wearing a horned conical headdress, a long pleated skirt open in front over a short one and held by a belt, and a necklace; he holds a "tree" in one hand. Above the head of the second animal is a disk set in a crescent. Behind him is a small figure dressed like the deity except for the headdress; he holds an object resembling an Egyptian *wš*-scepter. Above the heads of the two small figures are flying birds. At top and bottom single lines form borders.

99. Yellowish chalcedony. Cylinder seal. 21×10 mm.

Above and below a guilloche are balanced friezes of sacred trees connected by curved lines; the base of each frieze is set toward the guilloche. At top and bottom single lines form borders.

100. Serpentine. Cylinder seal. 29×14 mm.

A "bird"-headed human figure, seated on a cross-legged chair before a table with flat objects lying on it, is apparently playing a harp. He is approached by another human figure and a lion; above them are unrecognizable designs.

101. Serpentine. Cylinder seal. 25×11 mm.

A stag, with a large bird under its belly, stands above a lion facing in the opposite direction; they are approached by two apparently nude human figures. At top and bottom single lines form borders.

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

A standing lion faces a bull seated in human fashion. Between them are three short horizontal lines. Behind the lion a human figure in a long garment stands holding a trident; behind him is a lion standing on its hind legs. At top and bottom single lines form borders.

103. Hematite. Cylinder seal; part broken off. 15×7 mm.

Two crouching antelopes, back to back, turn their heads to face a sacred tree standing between them. Above each antelope is a bird facing the tree. Between the heads of the antelopes are a small tree-shaped design and three short horizontal lines. At top and bottom single lines form borders.

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

A lion crouches before a sacred tree; in between is an object represented by one large and two smaller globes. Above the group two griffins face each other; between them is a fish. At top and bottom single lines form borders.

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

A crouching stag and a crouching lion face each other; between their backs is a human hand. Above are two animals, set across each other, and a large globe below a scorpion. At top and bottom single lines form borders.

106. Hematite. Cylinder seal. 11×7 mm.

A seated griffin and a bird face a central panel containing a spiral pattern. Before each creature is a branch or highly conventionalized tree. At the end of the scene are four short horizontal lines. At top and bottom single lines form borders.

107. Steatite. Cylinder seal. 27×12 mm.

A figure seated on a decorated chair holds a bird. He is approached by a figure carrying in one hand a bird, in the other an unidentified weapon. Between them stands a table-shaped altar with three vase-shaped objects on it; above is a rosette. Behind the standing figure are a griffin with a rosette before him, a lion, and a long-horned animal with reverted head. At top and bottom single lines form borders.

108. Red jasper. Stamp seal with gable-shaped back, perforated the short way, and rectangular base. 40×27×18 mm.
A walking long-horned animal.
109. Serpentine. Stamp seal with gable-shaped back, perforated, and rectangular base; much worn. 30×28×5 mm.
Before the forelegs of a walking horned animal and above its back appear unidentified designs.
110. Copper or bronze. Stamp seal with rectangular base; handle broken off. 22×20×7 mm.
Linear design.
111. Red jasper. Stamp seal with perforated handle and slightly convex oval base. 9×7×16 mm.
Three vertical lines cross four approximately horizontal ones.
112. Pottery. Stamp seal with circular base; handle broken off. 35×14 mm.
Possibly a bird on the back of a zebu.
113. Serpentine. Stamp seal with bell-shaped back, a small perforated knob as handle, and nearly circular base. 23×22×24 mm.
Before and behind a crouching long-horned animal and above its back appear unidentified designs.
114. Bronze. Stamp seal with four-lobed base; handle topped by a hammer-shaped knob perforated lengthwise. 24×28 mm.
On the base are traces of an ornamental design of spirals (cf. Fig. 20).
115. Limestone. Stamp seal with circular base; handle (top lost) encircled by parallel incisions. 18×15 mm.
A horizontal guilloche divides the base. Above are two crouching horned animals, back to back, their heads reverted to face each other. Between them is an eight-pointed star. One of the animals is attacked by a lion. Below the guilloche a double-headed eagle holds at each side a lion by its rump.
116. Serpentine. Stamp seal with circular base; handle broken off. 23×15 mm.
A bird, a lion, and a bull, one above another.
117. Reddish jasper. Stamp seal with perforated knob handle (top lost) and nearly rectangular base (one corner lost). 17×14×15 mm.
Above the back of a kneeling quadruped appear remains of an unidentified design.
118. Yellowish chalcedony. Cylinder seal. 41×17 mm.
A bearded god in a long garment is seated on a high-backed chair. Both arms are extended, and in one hand he holds a cup. He is faced by a bearded worshiper in a long garment. Between them stands a table-shaped altar with a fish on it and a winged sun disk above it. Above the head of the worshiper appear seven small globes. Behind the deity are a spear symbol, decorated with a ribbon, standing on a low base; a small stand holding a vase; a six-pointed star; and a crescent on a staff, decorated with a ribbon, standing on a low base. At top and bottom single lines form borders.
119. Yellowish chalcedony. Cylinder seal. 23×11 mm.
On a reclining bull stands a bearded god wearing a long, fringed garment and a cylindrical headdress surmounted by a small globe. One hand holds a short object, probably a weapon; the other is raised. Behind the god and the bull appear a crescent, an eight-pointed star, and a rhomb; before them stands a table-shaped altar with crossed legs. At one side of the altar is a small fish; at the other, a short-horned animal above whose back is a symbol. Above the altar is a winged disk with the bust of a bearded god

facing in the same direction as the larger god and likewise having one hand raised. Facing the two deities stands a bearded worshiper wearing a long, richly decorated garment and a cylindrical headdress. One arm is raised, while the other rests at his waist. At top and bottom single lines form borders.

120. Gray marble. Cylinder seal. 23×13 mm.

Two human figures, one bearded, face each other; both wear long, fringed garments. Between them is a sacred tree with a winged disk above it. Emerging from the disk are streamers, each grasped with one hand by a worshiper. Behind the bearded worshiper is a short-horned animal, head reverted, with a crescent and an eight-pointed star above it. At top and bottom single lines form borders.

121. Rose quartz. Cylinder seal. 23×11 mm.

Before a bearded human figure in a long garment appear a mace(?) and a fish. A crescent on a long staff decorated with a ribbon stands in a support with rectangular sides. Behind the human figure a design composed of two short, diagonally crossed lines with a globe in the center and a second globe below it (abbreviation of a winged disk?) appears above a rhomb. At top and bottom single lines form borders.

122. Reddish chalcedony. Cylinder seal. 12×10 mm.

Before a standing human figure appear a winged disk (or possibly a bird), six globes, and apparently a human hand. Before a second, similar figure is an animal below a crescent and a very crude five-pointed star.

123. Carnelian. Cylinder seal. 27×11 mm.

A human figure in a long garment stands before two short-horned animals, rampant and crossed. Before the face of the human figure is a crescent.

124. Rock crystal. Cylinder seal. 20×10 mm.

Two winged monsters, one with a lion's head, the other horned, appear to be running one behind the other.

125. Red chalcedony. Cylinder seal with remains of the bronze mounting in the perforation; cracked. 34×17 mm.

A bearded hero or demon with four wings, wearing a long, richly decorated mantle over a short skirt, holds at each side a winged sphinx with head reverted. At the end of the scene is a crescent.

126. Milky rose quartz. Cylinder seal. 19×8 mm.

A bearded man wearing a long, richly decorated, fringed mantle over a short skirt holds at each side a winged sphinx. Before one sphinx is a rhomb; before the other is a broad, slightly curved line having a globe at each end and a globe in the middle beneath it.

127. White chalcedony. Cylinder seal. 29×15 mm.

A bearded man wearing a long mantle over a short skirt, with a straight sword or dagger attached to his belt, holds at each side a bearded, winged sphinx. Before one sphinx is a reclining goat; before the other is an unrecognizable animal. Above this group appear a crescent and an eight-pointed star. At the end of the scene is a sacred tree, and above it is a winged disk from which emerges the bust of a bearded man wearing a round cap.

128. Bluish chalcedony. Cylinder seal. 24×13 mm.

A bearded man wearing a long garment open in front over a short skirt holds at each side a winged sphinx. Before each sphinx stands a small tree. Between the backs of the sphinxes are seven globes, an eight-pointed star, a crescent, a rhomb, and a winged disk.

129. Smoky chalcedony. Cylinder seal. 29×16 mm.
 A bearded, winged hero or demon wearing a long, richly decorated garment holds a sickle-sword lowered in one hand and with the other seizes one wing of a winged, scaly monster with bird's head, forelegs ending in lion's claws, and hind legs ending in talons. As the hero (or demon) advances he presses one foot against one hind leg of the monster. Before the monster is a sacred tree on a stepped base; on each side of it is one line of inscription.
 Published by W. H. Ward, *The Seal Cylinders of Western Asia*, Fig. 585.
130. Lapis lazuli. Cylinder seal. 19×9 mm.
 A man on a galloping horse shoots an arrow at a fleeing bull with reverted head. At the end of the scene is an eight-pointed star above a crescent.
131. Bluish chalcedony. Cylinder seal. 34×13 mm.
 A winged demon having a bird's head adorned with five plumes and wearing a short garment decorated with two long tassels approaches a divine seat or altar on which reclines a ram. In one hand the demon holds a basket or pail, in the other an ovoid object. Above the animal is an eight-pointed star.
132. Smoky chalcedony. Cylinder seal. 36×13 mm.
 A bearded man in a long, girded garment has one hand raised and in the other holds a long staff. He faces two divine seats or altars. On the first rests a rectangular object with rounded corners, ornamented with a ladder pattern and supporting a crescent; on the second stands a mace(?) with the head of a horned lion. There is a four-line inscription.
133. Mottled red and white jasper. Cylinder seal. 31×16 mm.
 Two bearded winged sphinxes, each wearing a cidaris, face each other. Above them appears a winged disk.
134. Bluish chalcedony. Stamp seal with slightly domed back, perforated lengthwise, and oval base. 22×17×9 mm.
 A galloping antelope.
135. Brownish chalcedony. Stamp seal with slightly domed back, perforated lengthwise, and convex oval base. 18×17×8 mm.
 Two short-horned animals are rampant and crossed. Above them is a crescent.
136. Bluish chalcedony. Pyramidal stamp seal with rounded top, perforated lengthwise, and slightly convex eight-sided base. 17×14×23 mm.
 A bearded man wearing a long garment and a cidaris holds a lion-griffin by its throat and menaces it with a dagger or short sword.
137. Bluish chalcedony. Pyramidal stamp seal with rounded top, in which there are beginnings of a perforation on opposite sides, and slightly convex eight-sided base. 22×16×29 mm.
 A winged hero or demon (possibly female) wearing a long garment and a round cap holds at each side a lion-griffin by one hind leg.
138. Rock crystal. Pyramidal stamp seal with rounded top, in which there are beginnings of a perforation on opposite sides, and slightly convex eight-sided base. 18×13×25 mm.
 A bearded man in a long garment holds a horned and winged lion by the horn and menaces it with a short sword or dagger.
139. Bluish chalcedony. Pyramidal stamp seal with rounded top, perforated lengthwise, and slightly convex eight-sided base. Two sides (*A* and *B*) and the base (*C*) show engravings. 22×15×31 mm.

- A. A walking animal-headed demon wearing a short skirt holds a mace before him and another weapon above his head; attached to his belt is a sword or dagger.
 B. A walking bearded human figure wears a half-length garment and a pointed helmet.
 C. A bearded man wearing a long garment open in front holds a winged and horned monster (unicorn?) by its throat, menacing it with a short sword or dagger.

140. Bluish chalcedony. Conical stamp seal with rounded top, perforated lengthwise, and slightly convex oval base. $19 \times 17 \times 25$ mm.

A bearded fish-man holds to his chest with both hands a vase from which streams emerge. Before him stands a vessel into which one stream falls; above him appears a crescent.

141. Smoky chalcedony with dendrites. Stamp seal with sloping rim, slightly domed back perforated lengthwise, and oval base. $27 \times 20 \times 12$ mm.

A seated deity wearing a cylindrical headdress is approached by a human figure in a long, girded garment. Between them appears an altar; above it is an eight-pointed star.

142. Smoky chalcedony. Stamp seal with sloping rim, slightly domed back perforated lengthwise, and oval base. $28 \times 23 \times 13$ mm.

Behind the back of a deity wearing a long garment open in front and a horned headdress surmounted by a globe appear arcs of two concentric circles; from the trunk of the figure (together with the arcs) radiate pointed designs ending in globes. Before the deity is a crescent on a staff decorated with a ribbon and standing on a low base; above the head is a second crescent.

143. Lapis lazuli. Conical stamp seal with rounded top, perforated, and nearly circular, slightly convex base. $25 \times 23 \times 30$ mm.

Two bearded and winged scorpion-men face each other. Above them is a crescent.

144. Bluish chalcedony. Conical stamp seal with rounded top, perforated, and slightly convex circular base. In the perforation are remains of the original bronze mounting. 22×32 mm.

A bearded man in a long garment faces a capricorn on the back of which is a mace-shaped object with a ram's(?) head.

145. Smoky chalcedony. Pyramidal stamp seal with rounded top, perforated lengthwise, and slightly convex eight-sided base. $23 \times 14 \times 27$ mm.

A bearded man in a long garment faces a divine seat or altar on which stand the spear symbol of Marduk and the styli of Nebo. Above those symbols appears a crescent, and behind the worshiper a mace-shaped symbol.

146. Bluish chalcedony. Pyramidal stamp seal with rounded top, perforated lengthwise, and slightly convex eight-sided base. $15 \times 12 \times 23$ mm.

A bearded man in a long garment faces a reclining *širrush* on whose back stands the spear symbol of Marduk; behind it is a rhomb.

147. White chalcedony. Globular seal with a large transverse perforation and a circular base. 15×19 mm.

A reclining long-horned animal.

148. Banded agate. Globular seal with two sides flattened, a large transverse perforation, and an oval base. $17 \times 14 \times 17$ mm.

Before the forelegs of a zebu appears a small plant; above its back is a six-pointed star.

149. Banded agate. Globular seal with two sides flattened, a large transverse perforation, and an oval base. $17 \times 11 \times 17$ mm.

A horned animal, head reverted, reclines below a bird of prey, probably an eagle.

150. Brownish chalcedony. Globular seal with a transverse perforation and a circular base. 23×23 mm.
A bird is alighting between the horns of a bull's head.
151. Milky chalcedony. Globular seal with two sides flattened, a large transverse perforation, and an oval base. The back is decorated with a deeply incised ornamental design. 20×15×20 mm.
Above a reclining winged stag with reverted head is an eight-pointed star. A wreath or leafy design in two parts forms a border.
152. Reddish chalcedony. Roughly globular seal with a transverse perforation and a nearly rectangular base with rounded corners. 10×9×13 mm.
A highly conventionalized fire altar is crudely engraved.
153. Brownish chalcedony. Globular seal with two sides flattened, a large transverse perforation, and an oval base. The back is decorated with a deeply incised ornamental design. 15×11×14 mm.
Three flowers are tied together by a wide floating ribbon.
154. Red chalcedony. Hemispheroid seal with two sides flattened, a large transverse perforation, and an oval base. 21×15×15 mm.
A flower decorated by a wide floating ribbon rises from a pair of wings.
155. Smoky chalcedony. Hemispheroid seal with a transverse perforation and a circular base. 22×20 mm.
A horseman with bow and arrow chases a stag(?) and a boar. At the upper edge is a short Pahlavi inscription.
156. Carnelian. Globular seal with two sides flattened, a large transverse perforation, and an oval base; chipped. 17×9×14 mm.
An apparently nude figure, the hair in a pigtail, is partly obliterated (or unfinished).
157. Smoky chalcedony. Globular seal with two sides flattened, a large transverse perforation, and an oval base. The back is decorated with a deeply incised ornamental design. 27×22×25 mm.
The bust of a bearded man is set between a pair of wings. Above the tips of the wings appear a crescent and an eight-pointed star, respectively. At the top two branches form a border.
158. Sard. Gem with convex oval base and flat back, from a ring. 14×12×4 mm.
The bust of a bearded man wearing a necklace and earrings is surrounded by a Pahlavi inscription.
159. Banded agate. Globular seal with two sides flattened, a large transverse perforation, and an oval base. 20×16×20 mm.
The bust of a bearded man wearing a round headdress, earrings, and a necklace is surrounded by a Pahlavi inscription.
160. Hematite. Duck-shaped weight. 23×14 mm. 8.6 grams.
161. Hematite. Weight in form of a boar's head. 17×11 mm. 5.72 grams.
162. Hematite. Weight in form of a frog. 15×11 mm. 4.395 grams.
163. Hematite. Weight in form of a turtle. 21×16 mm. 8.78 grams.
164. Hematite. Cylinder seal. 29×17 mm.
A bearded god wearing an elaborate horned crown, a *kaunakēs*, and bracelets and holding a scepter and a ring is seated on a throne; his feet rest on a footstool, which stands on a low dais. He is approached by a worshiper who wears a conical headdress and a *kaunakēs* and carries a small, horned animal. Behind the worshiper appears a goddess

wearing an elaborate horned crown and a *kaunakēs*. Between the seated god and the worshiper appears a disk with an inscribed star, set in a crescent. At the end of the scene is a panel with three lines of inscription.

165. White chalcedony. Conical stamp seal with rounded top, perforated, and slightly convex oval base. Below the actual perforation another was begun but not finished. Part of the bronze mounting remains in the completed perforation. 18×16×23 mm.

A kneeling winged man, nude except for a flat headdress, holds a rampant lion by the throat with one hand and stabs him with a short sword or dagger.

166. Bluish chalcedony. Pyramidal stamp seal with rounded top, perforated, and slightly convex eight-sided base. 18×13×22 mm.

A bald, beardless man in a long, fringed garment stands facing a lamp which rests on a high support; the lamp is surmounted by a bird. Behind the man is a crudely engraved rhomb.

III NOTES ON DETAILS¹

DEITIES

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.

ON SUMERO-AKKADIAN TO KASSITE SEALS

GOD CARRYING A "SAW."—Nos. 53–55 show a bearded god holding a "saw" in his right hand and stepping upon a mountain. He wears an elaborate horned crown and a long belted garment open in front over a short skirt or perhaps a tunic. Whether the lines across his shoulders belong to a tunic or represent large necklaces is uncertain (cf. p. 48). On Nos. 53–54 he is approached by a worshiper carrying a small animal; behind the worshiper appears the *kaunakēs*-clad goddess. On No. 54 an attendant stands on a double dais behind the god carrying a "saw." On the small cylinder No. 55 he is approached by a short-skirted figure in the attitude of the god wearing a round cap and carrying a mace.

GOD HOLDING SCEPTER AND RING.—A bearded god wearing an elaborate horned crown, a *kaunakēs*, and bracelets appears on No. 164. He is enthroned on a dais, his feet resting on a footstool; he holds in his right hand a scepter and a ring. A worshiper carrying a small animal stands before him. Before the god is a disk with an inscribed star, set in a crescent.

THE THUNDER-GOD.—On No. 71 the thunder-god stands on the back of a bull. He wears a long pleated and girded garment; his headdress, apparently pointed, is most probably an abbreviation of a horned crown (cf. p. 46). His right forearm is horizontal; in his left hand he holds the halter of the bull and a two-pronged thunderbolt.

DEITY CARRYING THE CADUCEUS.²—On No. 58 this deity appears, face in front view, stepping or standing 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 and trousers?) under a long skirt open in front and held by a broad belt, and a broad necklace. Over the shoulders, crossing in front, are bands which are probably the straps of two quivers. One quiver holds four arrows, the other one three. In the right hand the deity holds the caduceus³ and the halter of the lion, in the left, a sickle-sword. This deity is associated with the god wearing a round cap and carrying a mace and with the *kaunakēs*-clad goddess.

GOD WEARING A ROUND CAP AND CARRYING A MACE.—This god, often bearded, usually wears a round cap, a sleeveless tunic or short skirt held by a belt, and a short mantle tucked into the belt in front, carried around to the back, and then thrown over one arm and shoulder

¹ Many of the details of representations on seals are discussed at greater length in my volume on the Newell Collection, *OIP XXII*. Comparisons with other collections would be of real value only if *all* other collections could be considered, an undertaking obviously outside the scope of a catalogue.

² André Parrot in his review of my *Ancient Oriental Seals in the Collection of Mr. Edward T. Newell in Syria XV* (1934) 381–83 suggests that this deity is Nergal. He also suggests that Newell seal No. 213 represents Nergal with bull's ears, in a sarcophagus. This interpretation is tempting; but careful examination of the original shows definitely a representation of feet and a break between the two wings just above the horned crown.

³ Called thus arbitrarily in the Newell catalogue. In the present volume it is again described among symbols (see Fig. 18), although I am inclined to accept Parrot's interpretation (*loc. cit.*) that it is "la masse d'où jaillissent deux gueules de panthères."

from behind; he usually grasps a mace just below its head with the hand with which he holds the loose end of his mantle. He appears on Nos. 57–60, 62–65, 67, 70–72, and perhaps in the short-skirted figure on No. 55 and in the small figure behind the *kaunakēs*-clad goddess on No. 54. On Nos. 60 and 62 he wears bracelets. On No. 64 the mace resembles a staff, and on Nos. 71 and 72 he does not carry any weapon. On Nos. 60 and 72 he wears a short skirt (cf. p. 43) with no mantle; the details of his garments cannot be defined on Nos. 54–55 and 71. On No. 72 he wears an elaborate horned crown; his pointed headdress on No. 71 is possibly an abbreviation of a horned crown (cf. p. 46). Cylinders 71–72 are similar in style and belong probably to some particular region of Mesopotamia; thus their variant representation of this god may be explained. It is probably he who stands before the god carrying a “saw” on No. 55. He is associated with the *kaunakēs*-clad goddess on Nos. 54–55(?), 57–60, 62–65, and 67; in addition the deity carrying a caduceus appears on No. 58, a god carrying a sickle-sword on No. 59, a god with a scepter topped by a crescent on No. 67, and the nude goddess on Nos. 57, 60, and 62. A deity wearing a *kaunakēs* or a long, girded garment stands before this god on Nos. 70–72; No. 71 shows the thunder-god also, and No. 72 includes two phallic figures.

THE NUDE GODDESS.—The nude goddess in front view, her hands folded beneath her breasts and her hair falling in two large curls, one at each side of her face, occurs on Nos. 57 and 60–62. On No. 60 necklaces are indicated. On No. 61 she stands on a support like the “mountain” on No. 54; on No. 62 there is a caduceus above her head. She appears in association with the *kaunakēs*-clad goddess and the god carrying a mace on Nos. 57, 60, and 62; with the *kaunakēs*-clad goddess and Gilgamesh on No. 61.

DEITY WITH A CRESCENT.—A seated *kaunakēs*-clad deity with a crescent before him appears on No. 45. He is beardless and wears a simple horned crown. A seated bearded god wearing a round cap and a long mantle, with a crescent before him, is shown on Nos. 47, 49, and 56. He holds a small cup in one hand and wears bracelets. A small bearded god on No. 67, wearing a *kaunakēs* and an elaborate horned crown with a crescent at its top, holds a scepter surmounted by a crescent. A bearded god on No. 68, wearing a knee-length pleated skirt and an elaborate horned crown, holds before him a long staff supported by a tripod base and surmounted by a crescent. No. 66 shows a crescent before a figure, perhaps a deity, in a long pleated and girded garment. Seated deities with crescents are associated with the introducing goddess on No. 45, with the *kaunakēs*-clad goddess on Nos. 47, 49, and 56. On No. 67 the small god holding the scepter with a crescent appears between the god wearing a round cap and carrying a mace and the *kaunakēs*-clad goddess; above him appears a disk with an inscribed star, set in a crescent.

DEITY WITH DISK AND CRESCENT.—On No. 46 a bearded god wearing a round cap, a long mantle, and bracelets is enthroned on a low dais and holds a small cup. Before him is a disk with an inscribed star, set within a crescent. On No. 51 the disk and crescent appear before a bearded god, similarly seated, wearing an elaborate horned crown and a *kaunakēs*. In both cases the god is associated with the *kaunakēs*-clad goddess. On Nos. 70–72 the disk set in a crescent appears in the field before standing deities. On No. 70 the deity wears a *kaunakēs*, on Nos. 71 and 72 a long, pleated, tightly girded garment. The headdress on Nos. 70 and 72 is an elaborate horned crown; the pointed headdress on No. 71 is probably an abbreviation of the horned crown. On these three seals the deity confronts the god who usually carries a mace.

On Kassite seal No. 83 there is a seated figure in a long mantle who is probably a deity. Before him in the field appears a disk superimposed on a cross.

GOD CARRYING A SICKLE-SWORD.—A bearded god on No. 59, wearing an elaborate horned

crown, a short skirt, and bracelets, carries in one hand a sickle-sword; the other hand rests on his chest. He is associated with the *kaunakēs*-clad goddess and the god wearing a round cap and carrying a mace.

OTHER DEITIES.—On No. 69 a figure resembling the god wearing a round cap and carrying a mace holds before him a curved object and with the other hand swings a no longer recognizable weapon above his head. He steps on a fallen human figure. Before him stands the *kaunakēs*-clad goddess.

Of probably minor deities and attendants the following occur:

THE INTRODUCING GODDESS.—On Nos. 45, 48, and 50 a goddess wearing a *kaunakēs* leads a worshiper toward a seated deity. On Nos. 45 and 50 the goddess wears a simple horned crown; on No. 48 an elaborate one.

THE *Kaunakēs*-CLAD GODDESS.—A goddess standing with both hands raised wears a *kaunakēs* and an elaborate horned crown (except on No. 47, where the headdress is a simple horned crown). Frequently a long ribbon falls from the back of her neck to the ground (e.g., No. 53), and she usually wears bracelets and a broad necklace. It is possible that one of the figures on No. 55 is meant for this goddess, and the figure facing the god on No. 68 may be an unfinished representation of the same deity; but since in neither case is the position of the hands typical, these figures may be worshipers. This goddess appears behind a worshiper on Nos. 46–47, 49, 51, 53–54, 56, and 164. The two approach a god with a crescent on Nos. 47, 49, and 56; a god with disk and crescent on Nos. 46 and 51; the god with a “saw” on Nos. 53–54; and a god with disk and crescent, holding a scepter and a ring, on No. 164. The *kaunakēs*-clad goddess is associated with the god wearing a round cap and carrying a mace on Nos. 57–60, 62–65, 67, and possibly 54–55. In addition, the nude goddess occurs on Nos. 57, 60, and 62; the god with the “saw” on No. 55(?); a god carrying a sickle-sword on No. 59; a god carrying a staff topped with a crescent on No. 67; and an Engidu figure and a Gilgamesh head on No. 64. On No. 61 the *kaunakēs*-clad goddess is associated with the nude goddess and Gilgamesh, and on No. 69 she stands before a god holding a curved weapon. On No. 65 two small figures of this goddess face each other behind a larger one. She appears alone on Nos. 74–76 and probably on No. 73; twice, facing in opposite directions, on Nos. 77–79.

SMALL NUDE GOD OR DEMON.—On No. 54 a small nude phallic figure in front view, face in profile, wears a brimless round cap. He stands with bent knees and clasped hands before the god carrying a “saw.” Two similar figures appear on No. 72 behind a figure who is probably a form of the god wearing a round cap and carrying a mace. On No. 71 a small nude figure is kneeling.

ATTENDANT CARRYING A BATTLE-AX.—Behind the *kaunakēs*-clad deity on No. 56 is a bearded, short-skirted attendant carrying a battle-ax. The staff which he seems to hold before him is in reality part of the panel of an erased inscription over which this figure was cut.

ATTENDANT CARRYING A FAN(?).—On No. 54 a bald and beardless attendant wearing a short skirt or a short, belted mantle stands on a double dais behind the god carrying a “saw” and holds what seems to be a fan but may be a weapon.

DEITIES WITHOUT DISTINGUISHING FEATURES.—On No. 48 a seated, bearded god wearing a round cap and a long mantle holds a small cup. A similar deity is represented on No. 50; before the god are a long-legged bird and a snake standing vertically.

Here again should be mentioned the standing figures in long garments on Nos. 70–72, since it is not certain that the disk and crescent are actually associated with these deities, and the standing figure on No. 66, which may be a deity with a crescent.

Whether the figure on the back of a horned animal on No. 47 is a deity, a divine attendant, or a human personage cannot be determined.

ON "HITTITE" SEALS

SHORT-SKIRTED GOD SWINGING A MACE.—On No. 90 a god wearing a short skirt and a horned conical headdress stands before a goddess who occupies a sort of shrine. His hair is done in a pigtail, and he wears a broad belt attached to which he carries a straight sword or dagger. In his outstretched hand he holds a curved object, perhaps a sickle-sword; with the other he swings a mace. Similar is the god before a winged deity on No. 94. He wears a round headdress with a point at the top and decorated with horns; in his outstretched hand, besides the curved weapon, he holds a battle-ax and the halter of a bull. A god with a high headdress on No. 89 may represent the same deity. He stands on the back of a sphinx, holding a mace in one hand and a lance or spear in the other. Two figures on No. 96 may represent this same deity.

SHORT-SKIRTED WINGED DEITY.—On No. 94 a winged deity (perhaps a goddess) wearing a short skirt with long fringe and a high, horned headdress decorated with a point at the top, is approached by a short-skirted god swinging a mace.

GOD WITH A TRIDENT.—On No. 93 a god wearing a long skirt open in front and a round cap and stepping on a scorpion(?) holds in one hand a trident and in the other a curved object, possibly a sickle-sword. The figure on No. 102 holding a trident and dressed in a long garment may represent the same deity.

DEITY HOLDING A "TREE."—A deity on No. 98 holds a tree-like object. He wears a horned conical headdress and a long skirt open in front over a short one.

DEITIES SHOWING EGYPTIAN INFLUENCE.—Behind the god carrying a mace on No. 87 stands an Egyptian king or deity wearing an *3tf*-crown, a necklace, and a typically Egyptian skirt. He carries a bird. A small Isis-Hathor figure appears beside the arch on No. 88.

Of deities known from older periods the following occur:

GOD WEARING A ROUND CAP AND CARRYING A MACE.—This god, well known from Mesopotamian seals, appears on No. 87. His skirt is knee-length, and his short mantle is clearly indicated.

THE NUDE GODDESS.—On No. 90 the "nude" goddess, holding something in both hands, perhaps a diaphanous skirt or a veil, stands within an arch or shrine decorated with four pairs of wings. On No. 85 she wears a horned headdress and stands on the back of a bull. On No. 89 she stands on a horned animal and holds a curved object over one shoulder. On No. 86 a small nude goddess holding a wavy staff stands before the *kaunakēs*-clad goddess. In all these instances her face is in profile. A squatting nude figure within an arch in the upper register of No. 91 may represent the same deity.

THE *Kaunakēs*-CLAD GODDESS.—This goddess, well known from Mesopotamian seals, appears on Nos. 85–87. Her elaborate horned crown is misrepresented (cf. p. 46), but the streamer down her back is very distinctly indicated.

OTHER DEITIES.—On No. 88 a goddess wearing a horned feather crown, a necklace, and a long flounced skirt stands within an arch formed by eight ankhs and two Egyptian "duration" signs with a bird at the top. Near her is a smaller figure wearing the headdress of Hathor.

On No. 89 an apparently nude god, wearing a high, rounded headdress decorated with a horn or a uraeus serpent, stands on the back of a lion; he grasps a small animal and carries a crook over one shoulder.

On Nos. 84–85 seated, bearded deities wearing round caps hold small cups or goblets. Before each is a disk set within a crescent. Both representations show strong Mesopotamian influence; the figure before the seated deity on No. 84 may well be derived from the introducing deity of the Mesopotamian seals. The seated deity on No. 84 and another on No. 107 face altars with offerings.

Two hunters on No. 96 may be deities.

DIVINE ATTENDANTS.—The bearded figure wearing a round cap and a long mantle and standing behind the worshiper who faces the *kaunakēs*-clad goddess on No. 86 is probably a divine attendant, but may be an introducing deity or a second worshiper.

On No. 93, behind the god with a trident, stands a short-skirted figure wearing a headdress surmounted by a disk with an inscribed slanting cross; he carries in his right hand a curved forked object ending in three stars and over his left shoulder he carries a palm leaf(?). He must be considered a minor deity or a divine attendant. The same is probably true of the figure on this same seal who stands before the god with a trident, wearing a long mantle(?) over a short skirt and carrying in one hand a sickle-sword, in the other an object ending in two scrolls which may represent another sickle-sword.

A beardless figure on No. 87, wearing a skirt, a mantle, and a necklace and holding a staff(?) across his shoulders, stands behind the *kaunakēs*-clad goddess. He is probably an attendant.

ON ASSYRIAN AND LATER SEALS

A bearded god in a long garment is seated before a table on No. 118. In one hand he holds a cup. On No. 119 a bearded god wearing a long, fringed garment and a cylindrical headdress topped by a small globe stands on the back of a reclining bull. In one hand he holds a short object, probably a weapon. On the same seal appears the bust of a deity combined with a winged disk. A similar bust is seen on No. 127.

On Neo-Babylonian or Assyrian seal No. 141 a deity with cylindrical headdress is apparently sitting cross-legged, for no legs are visible.

A deity on No. 142 wears a long garment open in front and a horned headdress surmounted by a globe. At his back appear arcs of two concentric circles; from the trunk of the figure (together with the arcs) radiate pointed designs ending in globes (cf. Newell Nos. 440, 442, and 444).

HEROES AND DEMONS

ON ARCHAIC TO "HITTITE" SEALS

NUDE HERO OR DEMON.—This figure is usually beardless and seen in profile. In both registers of No. 18 he kneels between two animals which he holds with his hands. In the unfinished upper register of No. 19 and in one group in the lower register he is kneeling; in the second group in the lower register he stands between two pairs of rampant and crossed animals, holding one of each pair. In one scene in the upper register of No. 21 he holds on each side a long-horned animal, one of which is attacked from behind by a carnivore. Two similar groups appear in the lowest register of No. 21, except that in one group the two animals have short horns and both are attacked. The group on No. 22 is of the latter type. On No. 23 and in one group in the upper register of No. 21 the hero (wearing a feather crown) holds an animal by its tail, holding it by its horn also on No. 23, and menacing it with a short weapon on No. 21. In the middle register of No. 21 two figures of the nude hero are set diagonally across each other, each holding a horned animal. The animals belong to adjoining groups each of which includes also an Engidu and a lion.

Akkadian seal No. 40 shows a bearded nude hero wrestling with a bull. On No. 42 two such heroes, each wearing a kind of flat cap, stand back to back, holding human-headed bulls. A hero wearing a similar flat cap and a belt, on No. 43, holds two antelopes, each of which is attacked from behind by a lion.

For the appearance on Sumero-Akkadian to Kassite seals of small nude figures wearing round caps, see page 25.

Two cylinders in "Cypriote" style show figures which cannot be definitely classified. On No. 107 an apparently nude figure, standing before a seated deity, carries an unidentified weapon and a bird. On No. 95 a nude figure approaches a tree.

GILGAMESH.—The typical Gilgamesh figure—a nude, tightly girded man with head in front view and carefully arranged hair and beard—is seen on Nos. 39, 41, 44, and 61. On No. 39 one Gilgamesh holds a bull attacked from behind by a lion, and another holds a stag and a human-headed bull, while Engidu holds another human-headed bull. On No. 41 Gilgamesh wrestles with a bull; on No. 44 two Gilgamesh figures are shown, one wrestling with a bull, the other with a lion. These two seals also show Engidu wrestling with a lion. No. 61 has a Gilgamesh figure with both hands pressed to his chest; the cylinder is unfinished, and it seems probable that it was the intention to represent the hero holding a vase from which streams emerge (cf. Newell No. 134). A Gilgamesh head appears on No. 64. A figure which may be meant for Gilgamesh is associated with Engidu on No. 65; the two hold a caduceus between them. It is possible that the hero on No. 40 may likewise be meant for Gilgamesh.

ENGIDU.—Engidu, the bull-man, appears in the upper register of No. 21 wrestling with a short-horned animal which is attacked by a carnivore, which is in turn menaced by a nude hero; he appears twice in the middle register, associated in each case with a group including a lion, a short-horned animal, and a nude hero. Engidu is shown wrestling with a lion on Nos. 40, 41, and 44; on Nos. 39 and 52, holding a human-headed bull. Engidu is associated with a nude hero on No. 40, with Gilgamesh on Nos. 39, 41, and 44. Behind the *kaunakēs*-clad goddess on No. 64 stands an Engidu, his hands pressed to his chest; and on No. 65 Engidu and Gilgamesh(?) hold a caduceus between them.

It should be noticed that on seals from the Akkadian period on Engidu is usually represented with face in front view (as on Nos. 39, 41, 44, 52, 64, and 65). On archaic seals his face is usually in side view (as on No. 21). Nevertheless, on Akkadian seal No. 40 his face is shown in side view.

SHORT-SKIRTED HERO OR DEMON.—In the upper register of No. 17 a hero wearing a dress made of goat- or sheepskin holds two horned animals, one attacked by a lion; in the lower register a similar figure holds an animal on each side. These two might be classed instead as long-robed heroes or demons, as may a figure in the lower register of No. 20.

Three short-skirted figures on "Hittite" seal No. 97 may be heroes or demons.

LONG-ROBED HERO OR DEMON.—The only possible examples of this type on archaic to Kassite seals in this collection are on Nos. 17 and 20. On No. 85 ("Cappadocian") an apparently bearded kneeling figure wearing a long garment open in front and a conical headdress and holding two lances is probably a demon or hero.

ANIMAL-HEADED DEMONS.—Babylonian cylinder No. 61 shows an animal-headed demon, upside down, wearing a long garment. He seems to be a crude later addition. Other representations of this figure are on cylinders of the "Hittite" group. No. 85 has a kneeling demon, winged and with a bird's head, wearing a long garment open in front. On No. 91 two winged and bird-headed demons, one with a tail, kneel one at each side of an arch within which squats a nude figure. A winged demon with an antelope's or goat's head and wearing a short garment appears on No. 95.

NOTES ON DETAILS

29

ON ASSYRIAN AND LATER SEALS

On Assyrian seals a bearded hero wearing a long and usually richly decorated mantle over a shorter skirt frequently appears holding at each side a monster or an animal. On No. 125 the hero is four-winged. On Nos. 125, 126, and 128 he holds beardless winged sphinxes; on No. 127 the winged sphinxes are bearded and wear round caps. On No. 129 a bearded, winged hero holds a sickle-sword in one hand and with the other seizes a winged monster with a bird's head and a scaly body.

A bearded hero wearing a long garment is found menacing winged monsters on Achaemenian stamp seals: a lion-griffin on No. 136, a horned and winged lion on No. 138, and a winged unicorn(?) on No. 139C. On No. 136 the hero is shown by his *cidaris* to represent the Persian king, the hero par excellence. On No. 165, probably Achaemenian, a winged nude hero wearing a flat headdress kneels and stabs a rampant lion. No. 137 shows a winged, possibly female, figure in a long garment; at each side she holds a lion-griffin, head downward.

A bird-headed winged demon in a decorated short skirt stands before an altar on Assyrian or Neo-Babylonian seal No. 131; he holds a basket or pail in one hand and apparently sprinkles the animal reclining on the altar. A short-skirted animal-headed demon appears on one side (A) of Assyrian or Achaemenian stamp seal No. 139. The representation on No. 156, much chipped (or unfinished), suggests the typical Sassanian nude winged demon who carries a ring.

PRIESTS AND WORSHIPERS

PRIESTS

No representation on the seals of this collection may be identified with certainty as a priest, though the standing figure in the upper register of No. 13 may be such. Figures carrying small animals, obviously as sacrifices, on Nos. 53, 54, and 164 are called worshipers but may be priests. The figure on Neo-Babylonian seal No. 132 may be a priest. The *kaunakēs*-clad figure wearing a wig and standing before a tree on No. 95 of the "Hittite" group may be a priestess.

WORSHIPERS

ON ARCHAIC TO KASSITE SEALS

The three figures sitting or squatting on cushions or low daises on No. 11 and the three figures, one sitting and two kneeling, on No. 13 may be worshipers. The three figures on No. 24 seem to be taking part in a ceremony before the doorway of a shrine. The worshipers on No. 11 have their hair done in pigtails; the details of the probably long garments are not clearly defined. On No. 13 the seated figure wears a garment made of goat- or sheepskin, while the two kneeling figures apparently are nude. The figures on No. 24 wear garments of goat- or sheepskin.

Worshipers on Sumero-Akkadian and Babylonian seals stand before a major deity, usually with the *kaunakēs*-clad goddess behind them, or are led toward a major deity by the introducing goddess. Most of these worshipers wear long mantles, often decorated with fringe, which cover one shoulder and one arm. On Nos. 45-49, 56, and 59 the worshipers are beardless and bald. On Nos. 50-51 they seem to wear headdresses; the one on No. 51 is bearded. Bearded worshipers on Nos. 53-54 wear long, decorated mantles and round caps; one on No. 164 wears a *kaunakēs* and a conical headdress. These three, carrying small animals, may be priests. Figures on Nos. 55, 68, and 73, in garments resembling the *kaunakēs*, may be worshipers instead of deities. The figure on the back of an animal on No. 47, the small figure between the deities on No. 65, and the figure in a knee-length garment on No. 66 may possibly be worshipers.

Kassite seal No. 81 shows a figure, probably a worshiper, wearing a long garment and a pointed headdress.

ON "HITTITE" SEALS

Among seals of the "Cappadocian" type, No. 84 shows a worshiper in a long garment, hands folded on chest, behind an introducing deity (or another worshiper?). On No. 85, between the seated deity and the *kaunakēs*-clad goddess, is a small figure in a long mantle who most probably is a worshiper. A bearded man wearing a richly decorated mantle and a round cap who stands before the *kaunakēs*-clad goddess on No. 86 is apparently a worshiper; perhaps the figure behind him, dressed in similar fashion, is a second worshiper.

A bald figure on No. 88 and a figure on No. 98, each wearing a mantle and carrying an object apparently derived from an Egyptian scepter, are probably worshipers, as is also a second small figure on No. 98, standing before the deity carrying a "tree." The two kneeling figures carrying animals on their shoulders in the upper register of No. 91 seem to be attendants rather than worshipers.

ON ASSYRIAN AND LATER SEALS

On Assyrian seals appear standing worshipers, bearded and wearing long garments—on No. 118 before a seated deity and an altar; on No. 119 before a deity (on the back of a bull) and an altar; on No. 121 and twice on No. 122 before symbols. Two figures on No. 120, standing one at either side of a sacred tree and holding streamers emerging from a winged disk, may be worshipers; one is bearded, the other beardless; both wear long, fringed mantles.

Neo-Babylonian cylinder No. 132 shows a bearded worshiper, wearing a long, girded garment and carrying a staff, before two altars bearing symbols; he may be a priest. Before the seated deity on Assyrian or Neo-Babylonian stamp seal No. 141 stands a beardless worshiper in a long garment. Nos. 144–46 of the same group show typical bearded worshipers in long garments before divine symbols standing on a capricorn, a divine seat or altar, and a reclining *širrush*, respectively. No. 166, Neo-Babylonian, shows a bald, beardless worshiper in a long garment standing before a symbol which rests on a high support.

HUMAN FIGURES, HEADS, AND HANDS

Some human figures on archaic seals cannot be identified as either deities, heroes, demons, priests, or worshipers. Such is the squatting figure on No. 2. In the lower register of No. 14 such figures seem to approach a granary; in the upper register one man stands near a boat on which another seems to lie. On No. 13 there are two standing human figures, one in each register; that in the upper register is perhaps a priest. The representation on No. 10, an impression, may be a kneeling or squatting human figure. The fallen figure on Babylonian seal No. 69 cannot be classified.

Among the "Hittite" group, two figures on No. 96 are probably human hunters but may be deities. On No. 100 a human personage playing a harp sits at a table, attended by a servant. The nature of the two figures on No. 101 is problematical. No. 92 shows a fallen human figure attacked from each side by a lion.

A hunter on horseback appears on Assyrian seal No. 130. A long-robed human figure on No. 123 stands before two short-horned animals, rampant and crossed. The figure in a short dress and a pointed helmet on No. 139B is probably human.

Another hunter on horseback is shown on Sassanian seal No. 155. Of the other Sassanian seals, Nos. 157–59 show busts of bearded men. The bust on No. 157 rises from a pair of wings; above it is a half-wreath. A Pahlavi inscription completely surrounds the representation on No. 158; another partially borders No. 159.

A human head below a divine emblem is found on Babylonian seal No. 54; a Gilgamesh head and a human head appear on No. 64 of the same group. In the "Hittite" group No. 85 shows a vertical row of four heads; on No. 95 a similar row is set in a panel. On No. 92 there is a frieze of ten human heads. Two human heads on No. 93 may be hieroglyphic signs. At the base of the inverted sacred tree on No. 94 there is a design which resembles a human head with the hair carefully dressed in two large curls.⁴ Human hands appear on "Hittite" seals Nos. 93 and 105, and perhaps on Assyrian seal No. 122.

ANIMALS AND MONSTERS

ANIMALS

MAMMALS

Various kinds of antelopes, gazelles, and mountain goats which appear frequently on seals of all periods are not enumerated here. Two animal heads of this type on "Hittite" seal No. 93 may be hieroglyphic signs.

ASS.—The animal pulling the chariot on No. 28 may be a wild ass.⁵

BOARS.—On Sassanian seal No. 155 a boar is one of the hunted animals. The hematite weight No. 161 is in the form of a boar's head.

BULLS.—Nos. 3-5 are in the form of a reclining bull. Bulls in contest with lions or being devoured by lions or other carnivores appear on Nos. 21 (middle register), 23, and 39; on No. 116 a bull is associated with a bird and a lion. On No. 19 a bull, rampant, is set across a short-horned animal, and two bulls are held by a kneeling nude hero. Nude heroes wrestle with bulls on Nos. 40-41 and 44; on Nos. 41 and 44 the hero is Gilgamesh. On No. 41 a second, smaller bull reclines below an inscription. The bulls on No. 21 (middle register) and No. 39 are menaced by both heroes and lions. On No. 16 are represented a standing and a reclining bull. The trunklike protuberance from the head of the standing bull is probably a fault in the stone or a slip of the engraver's tool. On No. 130 a bull is hunted by a horseman; on No. 102 a bull is seated in human fashion; and two men on No. 91 carry bulls on their shoulders.

On No. 46 a bull reclines before a deity; on No. 53 a bull stands before the god carrying a "saw." Bulls support deities or symbols on Nos. 70-71, 85, and 119. The animal on a halter, held by a deity on No. 94, may be a bull or a zebu.

Heads of bulls appear on Nos. 84, 86, and 150.

DOGS OR JACKALS.—A seated dog or jackal supporting a crook on his head appears on Nos. 49, 71, and 72.

HORSES.—Nos. 130 and 155 show hunters on horses.

JACKALS.—See "Dogs."

LEOPARDS.—A leopard(?) is found on No. 26. The maneless carnivores on Nos. 15, 21 (top and bottom registers), 23, and 25 may be leopards or lionesses.

LIONS.—Lions in contest with other animals are found on Nos. 15, 17, 21-22, 25-26, 39, 43, 84, and 115-16. On No. 18 a lion is held by a hero and by an eagle; on No. 115 two lions, one at each side, are held by a double-headed eagle. On No. 19 a hero is holding a lion, and on Nos. 40, 41, and 44 Engidu wrestles with a lion. Another group on No. 44 shows Gilgamesh subduing a lion. In the upper register of No. 92 two lions attack a fallen human figure. Other lions appear on Nos. 26 (? small animal walking downward), 64, 85, 87-88, 91-93, 97, 100-102, 104-5, 107, and 165.

⁴ Mrs. Brett suggests the possibility that this design may be a disk flanked by two uraeus serpents.

⁵ Cf. Max Hilzheimer, "Eine altsumerische Fauna," *Forschungen und Fortschritte* X (1934) 336 f.

The deity carrying the caduceus seems to step upon or to be borne by a lion on No. 58. On No. 89 a god carrying a crook stands upon the back of a lion.

Either lionesses or leopards may be represented on Nos. 15, 21, 23, and 25.

MONKEY.—On No. 94 an animal which may be an actual monkey is climbing the sacred tree (which is inverted).⁶

PORCUPINES.—An animal resembling a porcupine or a hedgehog appears on Nos. 59 and 62.

RABBITS.—These occur only on seals of the "Hittite" group: Nos. 89–90, 92–93, and 97.

RAMS.—On No. 131 a ram reclines on a divine seat. On No. 144 a mace-shaped object on the back of a capricorn seems to terminate in a ram's head.

STAGS.—Stags are depicted on Nos. 13, 36–37, 39, 101, 105, and 155(?). On No. 151 is a winged stag.

ZEBUS.—Representations of a zebu are found on Nos. 112(?) and 148; perhaps the animal led by a deity on No. 94 is a zebu.

BIRDS

Pecking birds are shown on Nos. 20, 25, and 89; flying birds, on Nos. 28, 84(?), 87, 89, 92, 98, 116, and possibly 122. On No. 50 a bird stands in the field before a seated deity and on No. 86 above the head of the nude goddess. On No. 93 a bird faces a winged sphinx. A bird is carried in the hand of an Egyptian figure on No. 87, and on the same cylinder a bird stands on the back of a lion. On No. 101 a bird appears under the belly of a stag; perhaps No. 112 shows a bird on the back of a zebu. On No. 88 a bird is shown at the top of an arch, above a goddess; on No. 95, on top of a tree. Two birds face each other with a sacred tree between them on No. 103. On No. 107 two birds face each other across a rosette; these birds appear to be held by two human figures. On No. 106 a bird stands before an ornamental panel. Sassanian seal No. 150 shows a bird alighting on a bull's head; on Neo-Babylonian seal No. 166 a bird sits on or above a lamp.

Four pairs of wings decorate an arch or shrine on No. 90; and a pair of wings occurs below the bust of a bearded man on Sassanian seal No. 157. On No. 154 a flower grows out of a pair of wings.

DUCKS.—No. 160 is a weight in the form of a duck. No. 2 is shaped to represent an eagle holding a smaller bird which may be either a duck or a goose.

EAGLES.—Seals Nos. 1–2 are each in the form of an eagle. In No. 2 the eagle holds a duck or goose in its talons. On No. 149 an eagle(?) appears above a horned animal. An eagle with outspread wings, holding an animal at either side, appears on Nos. 18, 20, and 27. Double-headed eagles are seen on Nos. 28 and 115.

GOOSE.—The bird held by an eagle in No. 2 may be a goose.

VULTURE.—On No. 93 is a vulture.

REPTILES

SNAKES.—Snakes standing on their tails are shown on Nos. 42 and 50. Uraeus serpents occur on No. 87, where a sphinx steps on three, and on No. 88, where a sphinx steps on one. It is possible that the uraeus serpent is attached to three of the four headdresses on No. 89. The wavy line on No. 72, behind the god carrying a mace, may be a snake.

TURTLE.—No. 163 is a weight in the form of a turtle.

AMPHIBIAN

FROG.—No. 162 is a weight in the form of a frog.

⁶ Cf. "Monkeys" under "Monsters" on p. 34.

NOTES ON DETAILS

33

FISH

On No. 118 a fish is depicted as an offering on a table-shaped altar. Other representations of fish occur on Nos. 64, 70, 86, 98 (two), 104, 119, and 121.

ARACHNIDS

SCORPIONS.—Single scorpions are found on Nos. 20, 25, 44, and 105. On No. 42 there are two. On No. 93 there are two scorpions in the field, and the object on which the deity steps may be a third.

MONSTERS

Composite animals or animal bodies with human heads are treated as monsters. If the representation is half human, it is listed under "Heroes and Demons" (cf. pp. 28 f.).

MONSTERS WITH PARTIALLY HUMAN FORMS

HUMAN-HEADED QUADRUPEDS.—Bearded human-headed bulls appear in contest scenes on Nos. 39, 42, and 52.

FISH-MAN.—A fish-man, both hands holding to his chest a vase from which streams fall, is found on No. 46. The human-headed fish on Babylonian seal No. 65 seems to be a variation of the fish-man. 140

SCORPION-MEN.—On Assyrian or Neo-Babylonian stamp seal No. 143 two scorpion-men face each other. They are bearded and winged.

SPHINXES.—The term "sphinx" as here used is limited to mean a creature with a lion's body, winged or wingless, and a human head. A wingless sphinx with a high, rather conical headdress, to which a horn (or possibly a uraeus serpent) is attached, supports a deity on No. 89. On Nos. 87 and 88 a winged sphinx, apparently female, is shown stepping on uraeus serpents. A similar sphinx is reclining on No. 93. On No. 91 two winged sphinxes sit facing each other; and on No. 97 such a sphinx faces a griffin or another sphinx.

On Nos. 125-26 and 128 a hero holds at one side a winged sphinx, apparently female. On No. 127 bearded, winged sphinxes wearing round caps are held by a hero. On No. 133 two bearded, winged sphinxes are seated facing each other, each wearing a cidaris.

COMPOSITE ANIMALS

GRIFFINS.—Our "griffins" are bird-headed creatures with lion bodies. On Nos. 86 and 106 there are seated griffins; perhaps on No. 97 a seated griffin faces a sphinx. There is a reclining griffin on No. 107, and two reclining griffins face each other on No. 104.

LION-GRIFFINS.—A "lion-griffin" is a winged lion with bird's legs and feet. On No. 53 one stands before a deity and above a bull. No. 84 shows a lion-griffin confronting a lion. On No. 124 a lion-griffin or a winged lion pursues another winged monster. No. 136 shows a hero wearing a cidaris menacing a lion-griffin; and on No. 137 a winged figure holds at each side a lion-griffin by one hind leg.

HORNED LIONS.—On No. 138 a hero holds a horned and winged lion by its horn and menaces it with a sword or dagger. The head of a horned lion on No. 132 forms the upper part of a mace-shaped object.

Şirrush (NEW READING *Mushrush*).—A reclining *şirrush* on No. 146 supports the spear symbol of Marduk. The animal on No. 47 supporting a human figure is probably a *şirrush*.

UNICORN(?).—On No. 139C a hero menaces a winged and horned monster which stands in the attitude of a unicorn but has a lion's head and probably a lion's body.

WINGED STAG.—Sassanian seal No. 151 shows a reclining winged stag.

CAPRICORNS.—A capricorn appears in the field between two deities on No. 62. On No. 144 a capricorn supports a mace-shaped object ending in a ram's(?) head.

UNIDENTIFIED MONSTERS.—On No. 124 appears a winged monster fleeing before a lion-griffin or a winged lion. On No. 129 a bird-headed winged monster with scaly body, forelegs ending in lion's claws, and hind legs ending in talons is menaced by a winged hero.

DOUBLE-HEADED MONSTERS

DOUBLE-HEADED EAGLES.—There seems to be a double-headed eagle above the chariot on No. 28. On No. 115 a double-headed eagle holds a lion at either side.

"MONKEYS"

Figures of a small crouching animal resembling a monkey appear in the field on Nos. 44, 54, 56–57, 70, and 84.

TREES AND SACRED TREES (FIG. 2)

Trees or sacred trees occur at the end of the scene on Nos. 17–18, 27, 94, and 127. No. 16 shows a tree growing on a mountain before which a bull reclines. Nos. 98 and 103 each show a sacred tree between two animals, while on No. 104 two griffins confront each other above a sacred tree. On Nos. 95 and 120 a human figure stands at each side of a sacred tree. A design on No. 89 between the sphinx and the lion each supporting a deity may be a summary representation of a sacred tree. A sacred tree standing on a mountain symbol(?) on No. 129 is associated with a monster menaced by a hero or deity. Between each sphinx and the hero holding it, on No. 128, there is a tree. A small tree, or palm leaf, is found on No. 103 in the field; on No. 98 a deity holds a treelike object before him. On No. 93 the figure behind the deity with a trident seems to carry a palm leaf over his shoulder. On No. 99 there seem to be two rows of sacred trees connected by curved lines, the friezes separated by a guilloche; but the whole may be an ornamental design with symbolic meaning. Interesting is the tree at the end of the scene on No. 94, where it seems to stand on top of a human head with hair done carefully in two thick curls or on a disk with two uraeus serpents. The tree and head are represented upside down, and apparently a monkey is climbing the tree. A winged disk appears above the sacred tree on Nos. 120 and 127.

Such plant-shaped designs as those on Nos. 106 and 148 (Fig. 3) may be either plants or abbreviated forms of trees. The border on No. 151 is formed by two branches or a leafy wreath; on No. 157 there is a half-wreath of similar design.

FLOWERS (FIG. 3)

On No. 96 a flower seems to grow on the top of a mountain. Sassanian seals Nos. 153 and 154 show flower designs; on No. 153 three flowers are tied together by a floating ribbon, and on No. 154 a flower seems to grow out of a pair of wings.

SUN DISKS AND WINGED DISKS (FIG. 4)

The usual representation of the sun disk—a disk in which is inscribed a four-pointed star with wavelike rays in the angles, set in a crescent—appears on Nos. 46, 57, 64, and 164. On Nos. 51, 67, and 87 a four-pointed star without rays is inscribed in the disk. A cross-shaped star is inscribed in the disk on Nos. 71, 72, and 85. On No. 93 a similar disk, but tilted, seems to be attached to a headdress; the crescent which might be expected occurs close by at the right. Nos. 62, 70, and 84 show rays within the disk arranged like spokes in a wheel. No. 98 has a plain disk, and No. 86 a disk with a small dot in the middle, each set within a crescent.⁷ The rosette above the altar on No. 107 and one of the designs on No. 24 are probably repre-

⁷ On Newell No. 185 appears a sun disk with an eight-pointed star



which was overlooked in the earlier publication.

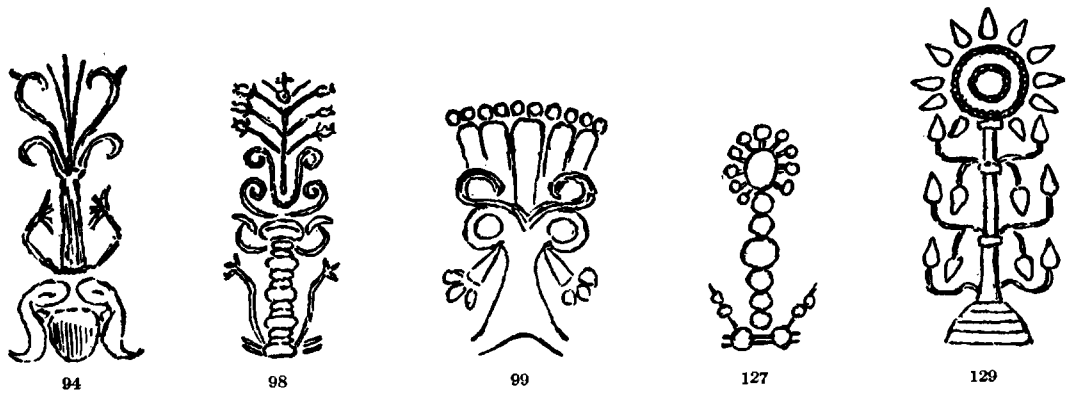
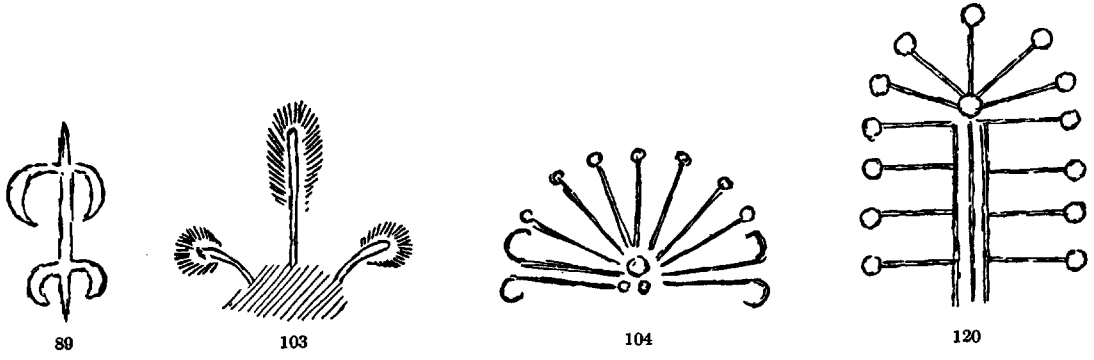
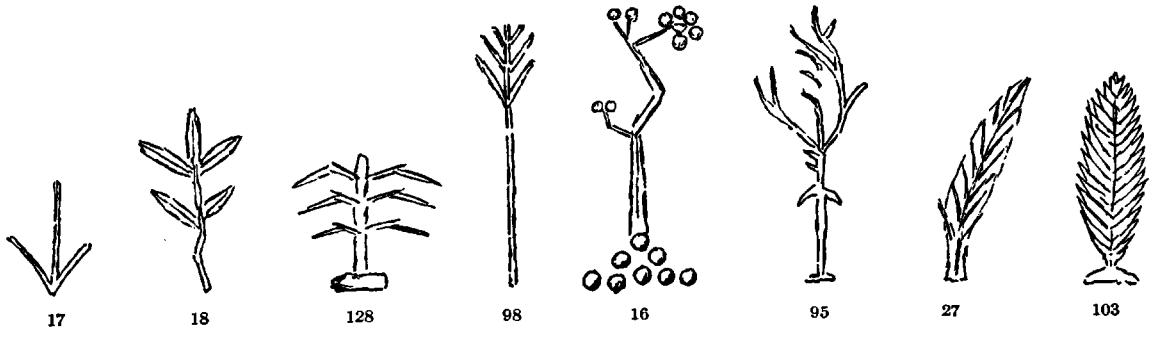


FIG. 2.—TREES AND SACRED TREES

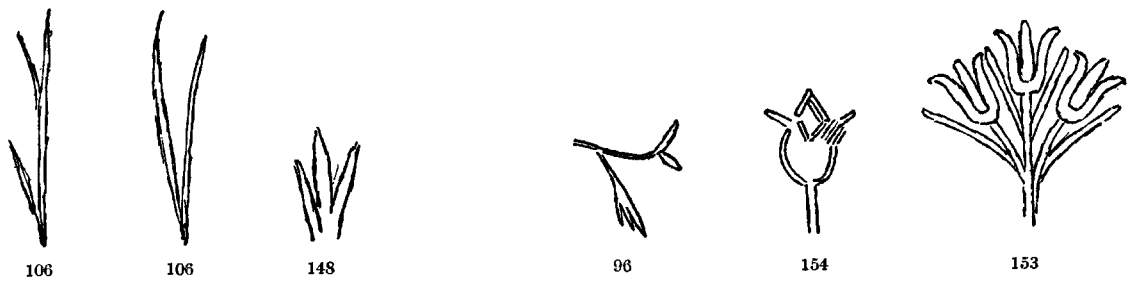


FIG. 3.—"TREES" AND FLOWERS

representations of the sun disk. The rosette-shaped star on No. 115 may be a representation of the sun disk.⁸

The representations of winged disks in this collection are all on Assyrian seals with the exception of those on Nos. 88 and 133. No. 133 is Achaemenian. No. 88, a "Hittite" seal showing strong Egyptian influence, has a winged disk above a small female figure whose headdress consists of a disk set within horns. Assyrian seals Nos. 119 and 127 each show the bust of a bearded man combined with the winged disk. From the winged disk on No. 120, two streamers extend downward and are held by two human figures. Designs on Nos. 121-22 are probably

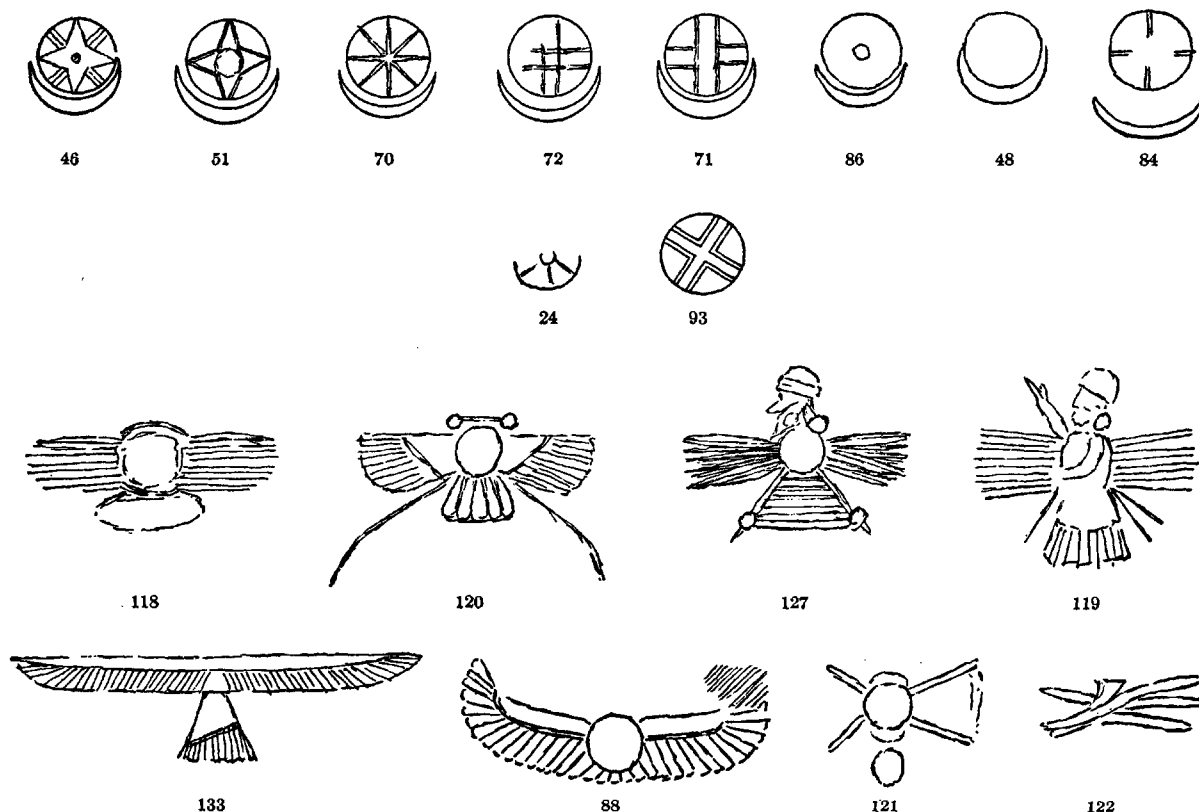


FIG. 4.—SUN DISKS AND WINGED DISKS

highly conventionalized and roughly engraved representations of the winged disk; that on No. 122 may be a flying bird. Nos. 118 and 128 show a form of the winged disk very common on Assyrian seals. On Nos. 120 and 127 the winged disk is placed above a sacred tree.

CRESCENTS

Crescents alone in the field are found on Nos. 21 (middle register), 42, 45, 47, 49, 53, 55-56, 66, 88, 93, 119-20, 122-23, 125, 127-28, 130, 135, 140, 142-43, 145, and 157. Frequently the crescent is combined with the sun disk (see above). On Nos. 88, 120, and 127 the crescent, alone, appears on the same cylinder as the winged disk. Crescents are sometimes parts of symbols or emblems (q.v.). There is a possibility that a crescent is represented upon the head of the bird on No. 166 (Fig. 18).

⁸ Mrs. Brett suggests the possibility that the object supporting a sacred tree on No. 94 may be a disk flanked by two uraeus serpents.

STARS (FIG. 5)

Stars formed by short lines set across each other appear on Nos. 59, 71, 120, 128, 131, 148, and 157. Whether the two crossed lines on No. 15 are supposed to represent a star is doubtful. Stars represented by a small disk or globe from which rays extend are shown on Nos. 42, 84,

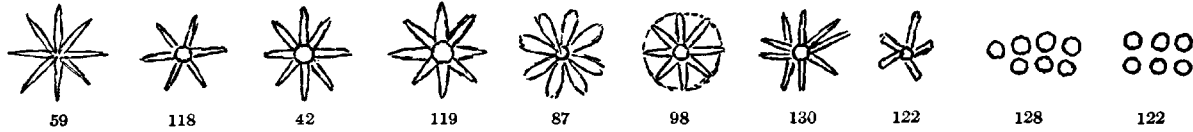


FIG. 5.—STARS

90, 98, 118, 119, 122, 127, and 141. Rosette-shaped stars appear on Nos. 87, 115, and 151; that on No. 115 may be a representation of a sun disk. No. 122 shows a very crudely engraved five-pointed star, and on Nos. 90, 118, and 148 are six-pointed stars. All the other stars are eight-pointed; that on No. 130 is rather crude.

Stars are sometimes parts of symbols or emblems (q.v.).

Seven small disks or globes, a representation of the Pleiades, appear on Assyrian seals Nos. 118 and 128. On No. 122 only six disks or globes are indicated.

MOUNTAINS (FIG. 6)

On No. 16 a mountain on which a tree is growing is represented by a number of globes. On No. 96 two long-horned animals stand on mountains represented by three rows of chevrons; a flower grows on one of these mountains. A design resembling a footstool on Nos. 53–54 indi-

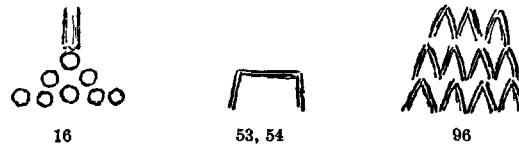


FIG. 6.—MOUNTAINS

cates the mountain on which the god with the "saw" is stepping. Whether the support on which the nude goddess stands on No. 61 represents a mountain cannot be decided. The stepped base on which stands a sacred tree on No. 129 (Fig. 2) may be a diminutive representation of a ziggurat, a mountain symbol. This may be true of the base of the spear symbol on No. 118 also.

WATER

From a vase held by the fish-man on No. 140 extend three broken lines representing water. One stream flows into a vase standing before him, and from this vase another stream of water extends below the fish-man.

BUILDINGS AND PARTS OF BUILDINGS (FIG. 7)

Most of the seals on which these representations appear are archaic or Sumerian. On No. 12 appears the doorway of a shrine with two long-horned animals standing before it. Nos. 13–14 show large triangular designs, probably representations of granaries, against which ladders lean. A door appears on No. 24 with three figures before it. The two rectangular objects shown in the upper register of No. 13 are difficult to understand, but they are probably representations of parts of a building.

On "Hittite" seal No. 92 is a design which may represent part of a building. Within the

lower half of the design are two vase-shaped objects. Before the "building" two lions are seen devouring a human figure. On Assyrian seals the stepped base of a sacred tree on No. 129 and the base of a spear symbol on No. 118 may be representations of a ziggurat.

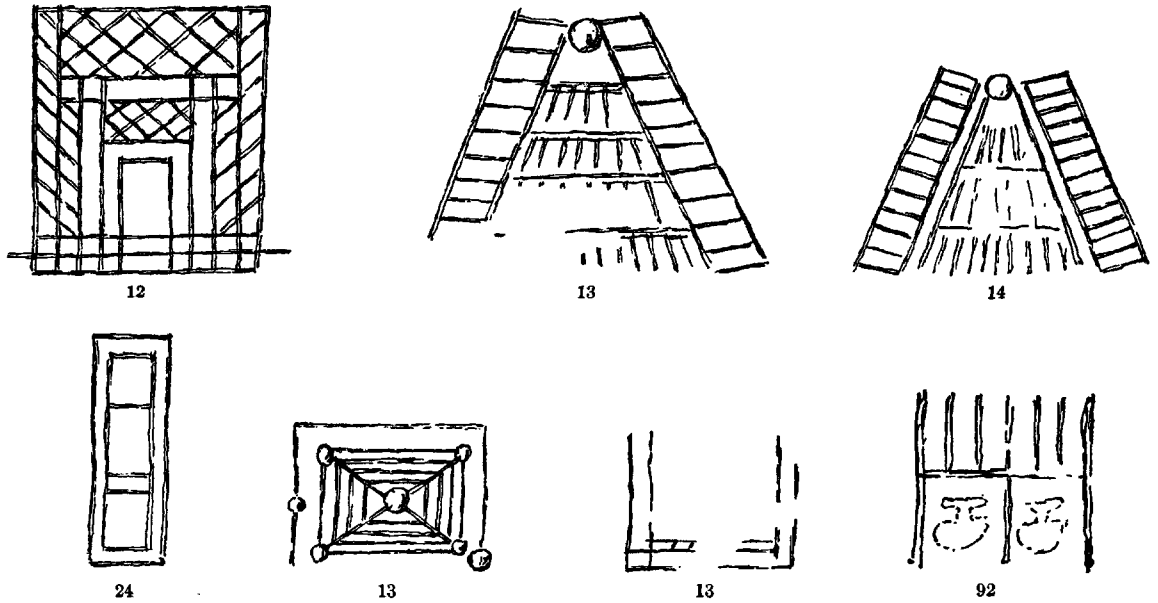


FIG. 7.—BUILDINGS AND PARTS OF BUILDINGS

BOAT (FIG. 8)

The upper register of No. 14, a much-worn seal of the archaic or Sumerian group, shows a boat. A human figure seems to lie on the boat and another stands at one end of it.

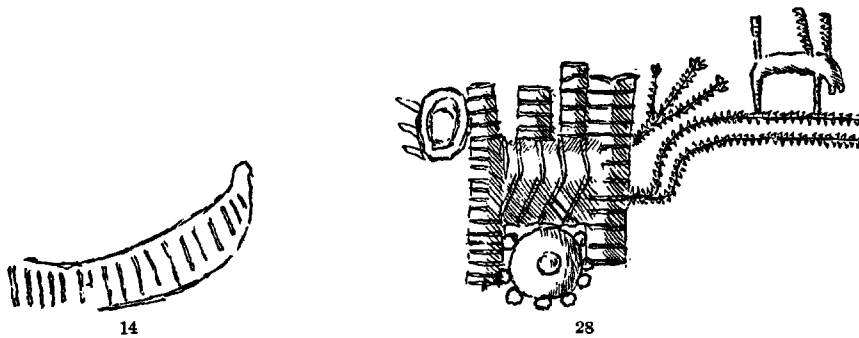


FIG. 8.—A BOAT

FIG. 9.—A CHARIOT

CHARIOT (FIG. 9)

On No. 28, an archaic cylinder of a peculiar style, appears a two-wheeled chariot which shows a studded, solid wheel. It is drawn by an animal which may be a wild ass.⁹

ALTARS (FIG. 10)

Before the seated deity on No. 84 there is undoubtedly a table-shaped altar; but the object before the harp-playing figure on No. 100 (Fig. 11) is more probably an actual table, and I am inclined to consider this a profane scene. An altar with three vase-shaped objects on it is

⁹ See note 5, p. 31.

found before a seated deity on No. 107. The design before the god carrying the "saw" on No. 55 may be an altar, but the cylinder is too small and too worn to permit a definite description.

On Assyrian seals Nos. 118-19 there are table-shaped altars before deities. Below the crescent emblem on No. 118 is another altar, supporting a vase. Divine seats as altars appear on Assyrian or Neo-Babylonian seals Nos. 131 and 145, where they support a reclining animal and the symbols of Marduk and Nebo, respectively. Two carefully executed divine seats supporting emblems or symbols appear on Neo-Babylonian seal No. 132.¹⁰ The low supports for symbols or emblems on Nos. 118, 121, and 142 may possibly be considered as altars. Another

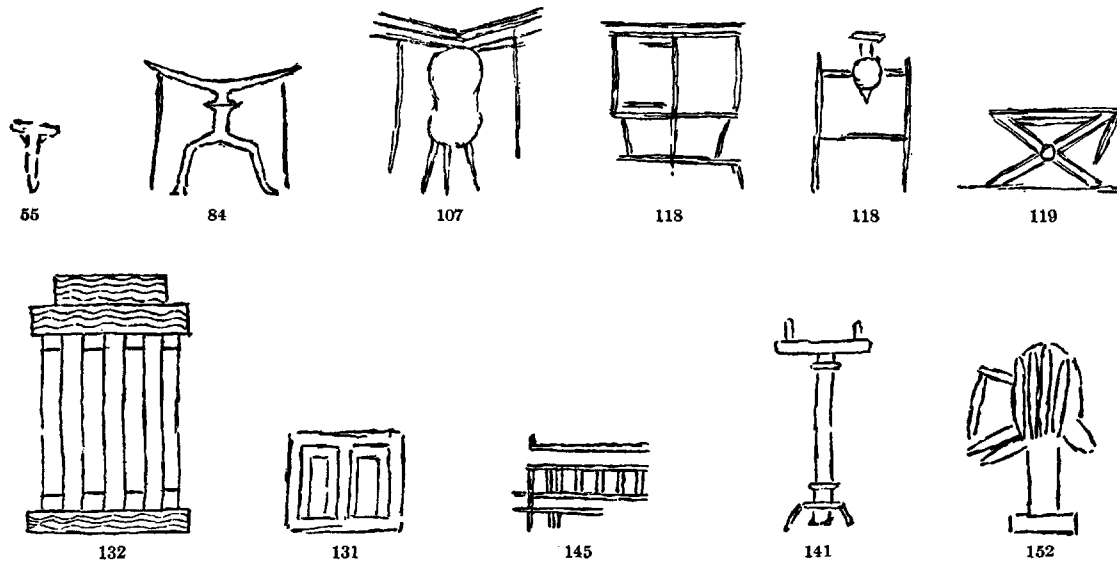


FIG. 10.—ALTARS

kind of altar is shown on No. 141. The object supporting the symbol of Nusku on No. 166 is not actually an altar, although in this case it may have the function of an altar (see Fig. 18).

Sassanian seal No. 152 seems to show a crudely engraved, highly conventionalized, fire altar

A STAND (FIG. 18), SEATS, FOOTSTOOLS, DAISES, AND A TABLE (FIG. 11)

No. 11 shows three human figures sitting or squatting on low daises or cushions. A seat with crossed legs appears on archaic seal No. 13 and on "Cypriote" seal No. 100. Cubical seats are shown on Nos. 20, 24, and 45. On No. 107 (of "Cypriote" style) appears a similar seat, decorated. This type of cubical seat, modified into a sort of chair with a slightly concave seat and a curved back, appears on Nos. 51, 85, and 164. No. 83 shows a four-legged stool, and No. 118 a chair with a high back. The seat on No. 141 seems to have a baldachin.

A type of seat typical of the period of the Third Dynasty of Ur, covered with a pleated or fringed material, appears on Nos. 46-50, 56, and 84.

Divine seats appear as altars on Nos. 131, 132, and 145.

Footstools are found on Nos. 48-49, 51, 56, and 164. On Nos. 49 and 51 the footstool stands on the ground; on the other seals the footstool as well as the seat appears on a low dais or plat-

¹⁰ On the use of the term "divine seats" for such supports see Ward, *The Seal Cylinders of Western Asia*, pp. 398 ff. and 193 ff.

form. On Nos. 46 and 50 the extended dais or platform forms a footstool. An attendant on No. 54 stands on a double dais behind the god carrying a "saw."

A table is represented before the human figure playing a harp on No. 100; a high stand supports a lamp and a bird before a worshiper on No. 166 (Fig. 18).

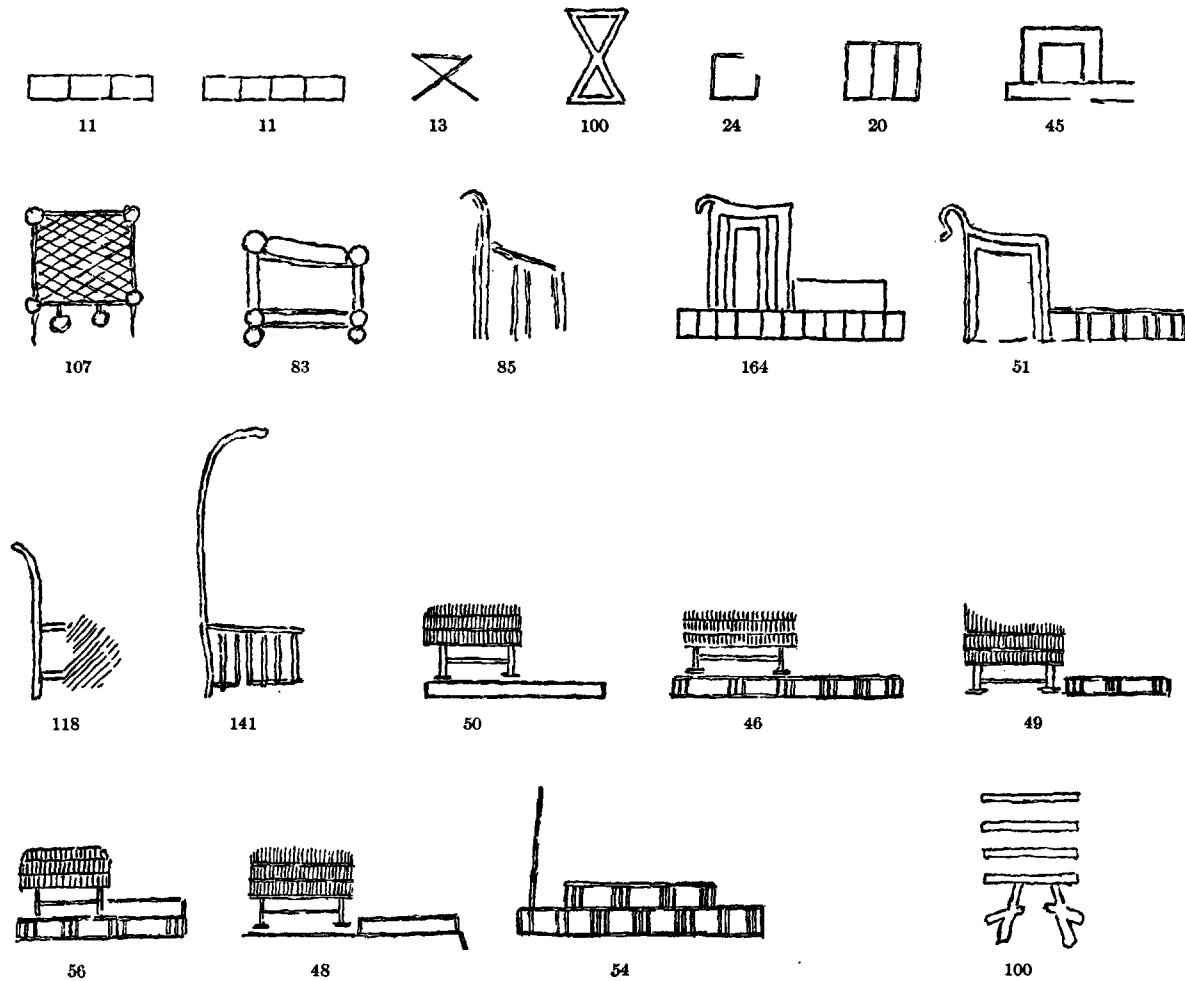


FIG. 11.—SEATS, FOOTSTOOLS, DAISES, AND A TABLE

VESSELS (FIG. 12)

On archaic seal No. 11 are seen vessels with lateral spouts. Objects on No. 12, before the doorway and between the legs of the leading animal, may also be vessels. A large vessel with pointed bottom appears in the upper register of No. 20; two seated figures are drinking from it through tubes. On Sumero-Akkadian seals Nos. 46–50 and Babylonian seal No. 56 seated deities hold small cups. Seated deities on "Cappadocian" cylinders Nos. 84–85 hold small goblets; and on Assyrian seal No. 118 the seated deity holds a small cup. On Assyrian or Neo-Babylonian seal No. 140 a vase held pressed to his chest by a fish-man is crudely indicated; a vase standing on the ground before him has a round body, a neck with flaring orifice, and a base indicated by a small globe. On No. 92 two vase-shaped designs appear within the "building."

A vessel is shown on an altar on Assyrian cylinder No. 118. On an altar before a seated deity on No. 107, of the "Cypriote" style, stand three objects which may be vessels.

Libra-shaped objects appearing especially on seals of the Sumero-Akkadian and Babylonian periods (Nos. 44, 47, 49, 52, 55, and 71) are probably a special kind of libation vessel.¹¹ They appear on seals of the "Hittite" group also, on Nos. 84, 89, 93, and 95.

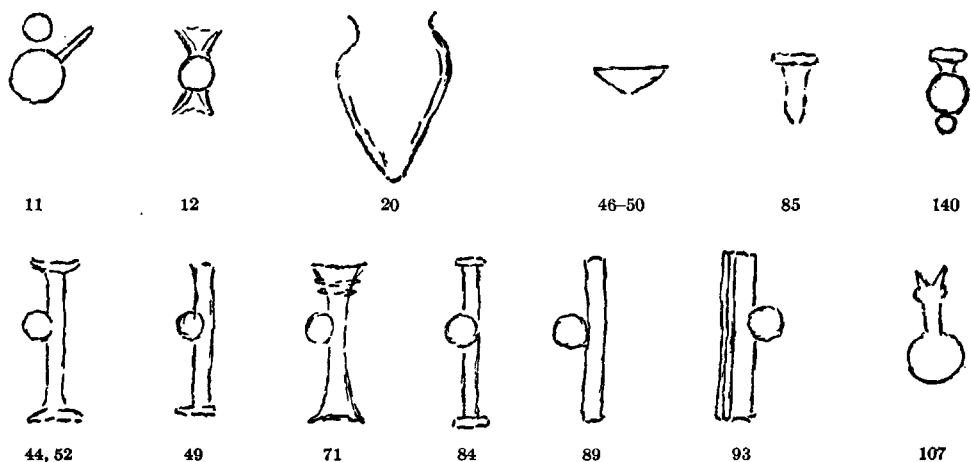


FIG. 12.—VESSELS

BASKET OR PAIL

A bird-headed demon on Assyrian or Neo-Babylonian seal No. 131 carries in one hand a basket or pail and with the other hand seems to sprinkle an animal reclining on a divine seat.

WEAPONS (FIG. 13)

AXES

A divine attendant, a later addition, carries a battle-ax over his shoulder on No. 56. In the "Hittite" group a battle-ax is carried by a god on No. 94, perhaps by a human personage on No. 96.

BOWS, ARROWS, AND QUIVERS

The deity carrying the caduceus on Babylonian seal No. 58 appears as usual with two quivers holding arrows. On Assyrian seal No. 130 a horseman seems to have shot an arrow from a one-piece bow. On Sassanian seal No. 155 the hunter has a composite bow.

MACES

Most of the weapons carried by the god wearing a round cap on Babylonian seals are difficult to recognize, but they are almost certainly maces. They appear on Nos. 57-60, 62-65, 67, and 70. Maces are carried by deities on "Hittite" seals Nos. 87, 89, 90, and 94. An animal-headed demon on No. 139A (Assyrian or Achaemenian) carries a mace. Maces as symbols or emblems appear on Nos. 121 and 145 (Fig. 13) and on Nos. 132 and 144 (Fig. 19). The caduceus, too, is probably a mace (cf. pp. 23 and 49).

DAGGERS

A dagger can be identified with certainty only on No. 95, and there it is probably a symbol. In many cases it is difficult to differentiate between the dagger and the sword, as on Nos. 21 (upper register), 96, 127(?), 136, 138, 139C, and 165.

¹¹ OIP XXII 121-22.

SPEARS AND LANCES

A kneeling figure holds two lances on No. 85, and a god standing on a sphinx carries a lance or spear on No. 89; both are seals of the "Hittite" group. Other representations of lances or spears on seals of this collection are symbols.

SWORDS

Sickle-swords are carried by deities or heroes on Nos. 58-59 and 129. On "Hittite" seal No. 90 the god carrying a mace may carry a sickle-sword also; on No. 93 one of the attendants

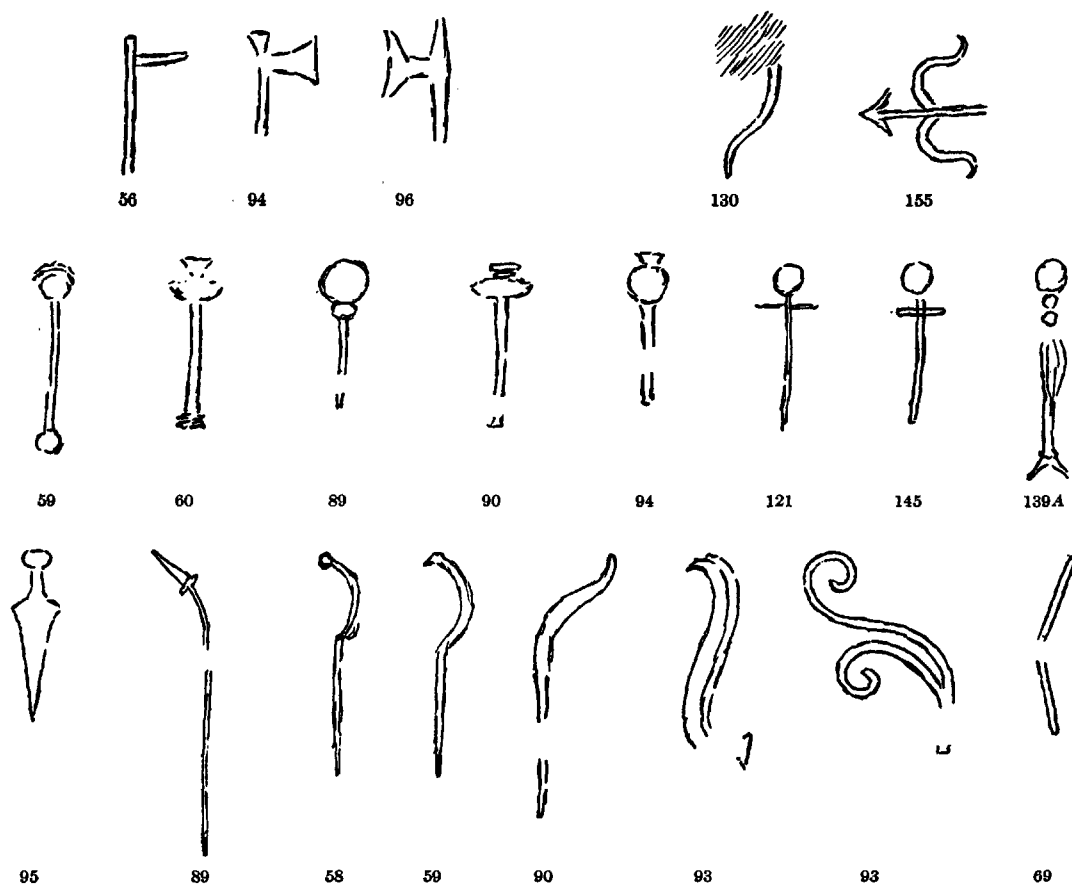


FIG. 13.—WEAPONS

carries one sickle-sword, perhaps two; and perhaps the god with the trident on the same seal carries a sickle-sword also.

Straight swords are attached to the belt on Nos. 90 and 94, perhaps on No. 127. Whether the weapons on Nos. 21 (upper register), 96, 127, 136, 138, 139C, and 165 are daggers or swords is not clear. Possibly the deity carrying a "tree" on No. 98 carries also a sword or dagger with a curved end.

MISCELLANEOUS WEAPONS

Weapons held by deities or human personages on Nos. 69, 94, 107, and 119 and one held by a demon on No. 139A cannot be determined definitely. A curved weapon is held before him by the god on No. 69. The object called a fan (Fig. 14), held by an attendant on No. 54, may be a weapon.

"SAWS" (FIG. 14)

On Babylonian seals Nos. 53-55 appears a god carrying a "saw," perhaps the heavenly key.¹²

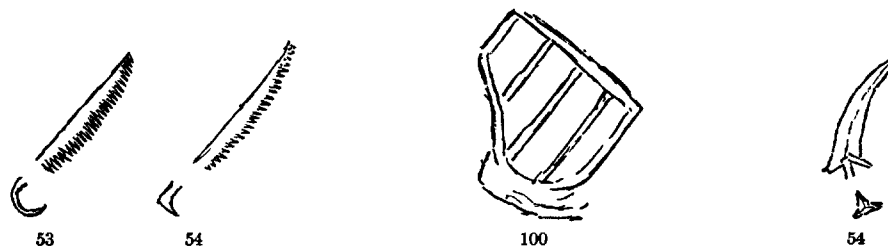


FIG. 14.—"SAWS," A HARP, AND A FAN

MUSICAL INSTRUMENTS (FIG. 14)

On No. 100 there is a seated figure apparently playing a three-stringed harp with a large sound box. It has been suggested that a sistrum may be represented on No. 87, but the object is probably a cartouche.

PERSONAL ADORNMENT

GARMENTS

ON ARCHAIC TO KASSITE SEALS (FIG. 15)

Garments made of goat- or sheepskin are seen on Nos. 13, 14, 17, 20, and 24. They are very summarily indicated and no details can be recognized.

A belt or girdle as the only garment worn, especially by heroes, is shown on Nos. 19, 40-41, 43-44, and 91. Girdles or belts worn with other garments are not enumerated here.

Short skirts are seen on Nos. 56, 59-60, 66, 68, and 72. The skirts on Nos. 60 and 72 seem to consist of rectangular pieces of fabric with fringed borders, folded diagonally and wrapped around the lower body. The garment worn by the attendant standing on the dais on No. 54 may be a skirt of this type, or perhaps it is a short mantle.

A short skirt or sleeveless tunic and a short mantle thrown over one shoulder (see p. 23) are worn by the god carrying a mace on Nos. 57-59, 62-65, 67, and 70. The same god probably appears on Nos. 60 and 72, where he wears only the short skirt described above, and on Nos. 54-55 and 71, where the details of his garments cannot be determined. A god carrying a curved weapon before him on No. 69 is similarly dressed; the upper portion of his mantle seems to consist of crossed straps.

A long pleated skirt open in front is worn by the god carrying a "saw" on Nos. 53-55 and by the deity carrying a caduceus on No. 58. It is not clear whether the garment under the long skirt is a sleeveless tunic or only a short skirt; the lines across the shoulders, on these and on many other figures, may perhaps represent large necklaces. The deity carrying the caduceus seems to wear a kind of jacket, and the long skirt is tightly girded with a broad band fastened with straps. A long garment with straight pleats, tightly girded, is worn by figures on Nos. 66 and 71-72. A second figure on No. 66 and a figure on No. 68 wear dresses of similar design but knee-length.

On seals of this collection, with few exceptions, the *kaunakēs*¹³ is worn by deities only. On

¹² Cf. *OIP* XXII 127.

¹³ The interpretation of the material of the *kaunakēs* and the method of wrapping it, given in *OIP* XXII 130, was the result of experiment. The representations on well executed and well preserved cylinders show definitely, I believe, that the material is cloth with fringes, and it seems to me that two rows of fringe form a unit. Nevertheless, this garment may consist of a single thickness of a fabric with zones of coarse, knotted pile, unclipped so as to give the impression of long-haired fur, a technique still found in southeastern Asia Minor and northern Mesopotamia.

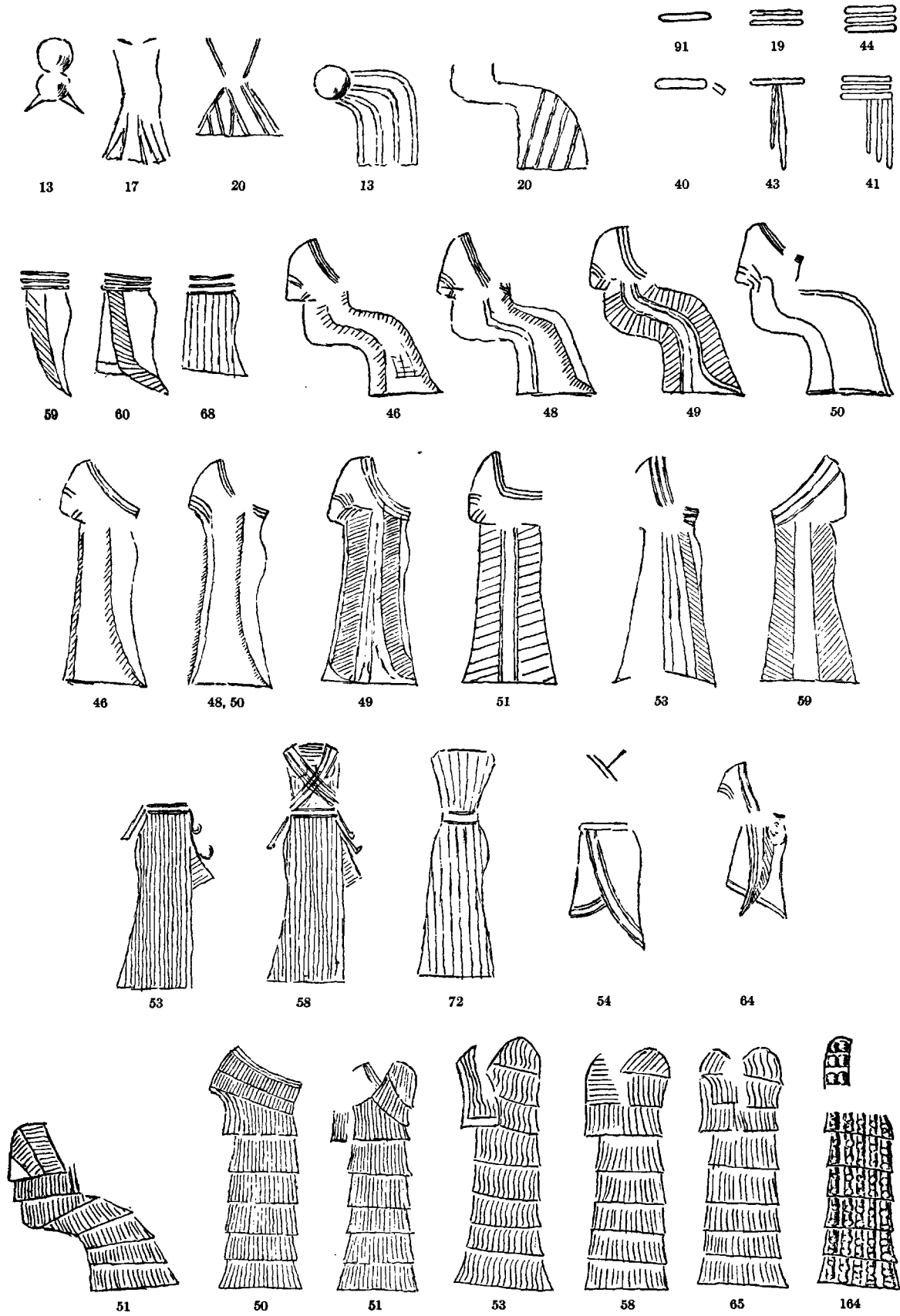


FIG. 15.—GARMENTS ON ARCHAIC TO BABYLONIAN SEALS

No. 164 a worshiper wears a *kaunakēs* leaving one shoulder and arm uncovered. The introducing deity on Nos. 45, 48, and 50 wears such a dress wrapped so as to leave one shoulder free. The seated gods on Nos. 45, 51, and 164 are dressed in similar fashion. The goddess with both hands raised, on Nos. 46-47, 49, 51, 53-54, 56-65, 67, 69, 74-79, and 164, wears a *kaunakēs* covering both shoulders. Figures wearing similar garments in the same fashion appear on Nos. 55, 67-68, and 70; those on Nos. 55 and 68 may be worshipers. The garment on No. 73 may be a *kaunakēs*.

The worshipers often found on seals of the Sumero-Akkadian and Babylonian periods are usually represented as wearing long mantles, often decorated with fringe, wrapped around the body leaving one arm free. Nos. 45-51, 53-54, 56, and 59 show such representations. On Nos. 46-50 and 56 seated deities wear similar garments.

Long garments on Kassite seals Nos. 81 and 83 cannot be defined precisely. They are probably long mantles wrapped around the body so as to leave one arm free.

ON "HITTITE" AND LATER SEALS (FIG. 16)

Dresses on seals of the "Hittite" group are difficult to classify. A long mantle, similar to that worn by worshipers on Sumero-Akkadian seals, occurs on No. 84. A *kaunakēs* is worn by

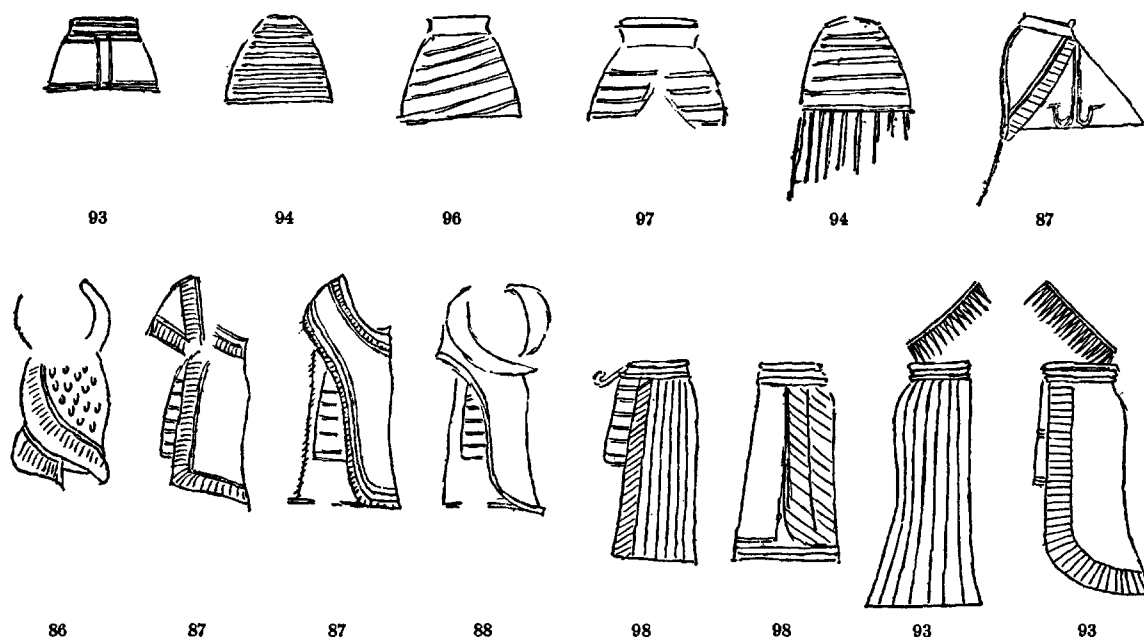


FIG. 16.—GARMENTS ON "HITTITE" SEALS

the goddess with both hands raised on Nos. 85-87, by a seated god on No. 84 and apparently by the figure standing before him, and by a figure who is perhaps a priestess on No. 95. A short skirt, typical for the "Hittite" group, is worn on Nos. 89-90, 93-94, and 96-97. A similar skirt with long fringes is worn by a winged deity on No. 94. Most of the other figures on seals of this group wear mantles (e.g., Nos. 86-88) or long skirts open in front (e.g., No. 98). Another type of long skirt is seen on a second figure on No. 98. Two figures on No. 93 wear long garments open in front; the diagonal fringe over the chest may be a misrepresented mantle. A long flounced skirt appears on No. 88; an Egyptian skirt is worn by an Egyptian figure on No. 87. The "nude" deity on No. 90 seems to wear either a veil or a very diaphanous garment.

For Assyrian, Neo-Babylonian, Achaemenian, and Sassanian garments much better infor-

mation can be gained from the sculptures; hence enumeration here would be of no value. Nos. 125, 129, and 132 show very carefully engraved representations of costumes of the Assyrian and Neo-Babylonian periods. Perhaps wide trousers are represented on Achaemenian seals Nos. 136-37.

HEADRESSES (FIG. 17)

ON ARCHAIC TO KASSITE SEALS

FEATHERS AND FEATHER CROWNS.—The unfinished kneeling figure in the upper register of No. 19 was probably supposed to wear a feather crown similar to those worn by heroes on Nos. 21 and 23.

HORNED CROWNS.—Simple horned crowns are worn by deities on Nos. 45, 47, 50, and 56; elaborate horned crowns on Nos. 46, 48-49, 51, 53-55, 57-65, 67-70, 72, 74-79, and 164. The *kaunakēs*-clad goddess with both hands raised often has a long ribbon falling from neck to ankles, perhaps attached to the horned crown (e.g., Nos. 59 and 62). No. 67 shows a horned crown surmounted by a crescent. Other variations seem to be due to engraving technique. The pointed headdresses worn by three deities on No. 71 are probably misrepresented horned crowns. The crown on No. 61 is unfinished, and the conical headdress on No. 68 may be another unfinished specimen.

ROUND CAPS.—From the Sumero-Akkadian period on a round cap with upturned rim is worn by deities (Nos. 46-50, 54[?]-55[?], 57-60, 62-65, 67, 69-70, and probably No. 73) and by worshipers (Nos. 53-54 and perhaps 73). A round cap, brimless, is worn by a seated god on No. 56 and by a small phallic figure on No. 54. A similar cap, but pleated, is worn by two personages on No. 66.

OTHER HEADRESSES.—Flat caps are seen on Nos. 42-43. Conical headdresses are worn by worshipers on Nos. 81 and 164 and perhaps on No. 68. The character of the headdresses on Kassite seals Nos. 81 and 83 is not clear.

ON "HITTITE" SEALS

CONICAL HEADRESSES.—A kneeling male figure on No. 85 and a figure on No. 96 wear high conical headdresses. On No. 89 the sphinx and the god standing on its back each wear a high, rather conical headdress to which a horn or a uraeus serpent is attached. The god before the arch or shrine on No. 90 wears a conical headdress decorated with horns and a knob at the top. Horns are attached to the conical headdress worn by the large figure on No. 98.

HIGH HEADRESSES WITH ROUNDED TOPS.—Such headdresses are worn by the deities on a lion and on a long-horned animal on No. 89. A horn or uraeus serpent seems to be attached to one of them. A headdress of similar shape, but decorated with two horns and a point (perhaps a third horn) at the top, is worn by a winged deity on No. 94; the other headdress on this seal is similar but not so high.

FEATHER HEADDRESS.—The goddess within an arch on No. 88 wears a headdress which seems to be a feather crown with attached horns.

HORNED CROWNS.—Nos. 85-87 show the *kaunakēs*-clad goddess with a misrepresented horned crown.

ROUND CAPS.—Round caps resembling those known from Mesopotamian seals are shown on Nos. 86-87 and 93. On No. 85 the seated deity and the nude goddess on the bull both wear headdresses which at first sight resemble such a round cap but are probably supposed to represent a round skullcap with a pair of horns. Two figures on No. 84 wear brimless round caps. One of the small figures on No. 98 wears a headdress resembling the modern fez with turban. A cap, apparently with attached disk, is worn by one personage on No. 93.

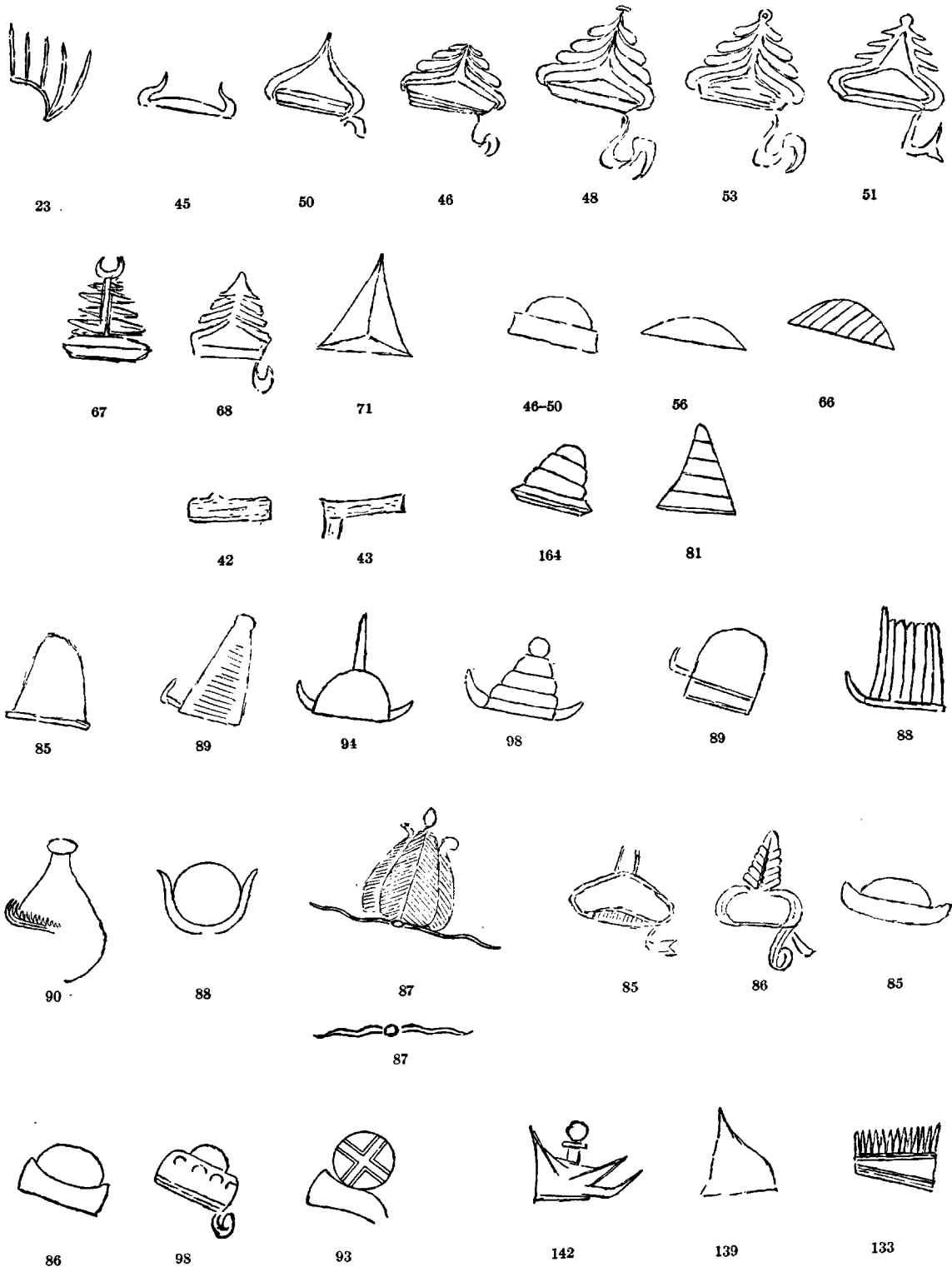


FIG. 17.—HEADRESSES

EGYPTIAN HEADDRESSES.—An *3tf*-crown is worn by a male figure on No. 87, and a Hathor headdress by a goddess on No. 88. A seated griffin on No. 86 and a walking sphinx on No. 87 wear Egyptianized headdresses of another type.

ON ASSYRIAN AND LATER SEALS

Cylindrical headdresses appear on Nos. 119 and 141–42. On Nos. 119 and 142 the headdress is surmounted by a small globe; that on No. 142 is decorated with horns also. A pointed helmet is worn on No. 139*B*. The cidaris appears on Nos. 133 and 136, and a flat headdress on No. 165 may be an abbreviated cidaris. A diadem or ribbon is shown on Nos. 125, 129, 132, and 157–58. A round headdress is worn by the man on No. 159.

DRESSING OF HAIR AND BEARD

On archaic seals Nos. 2 and 11 the hair is dressed in a pigtail. Very carefully dressed hair and beard appear on Akkadian seals Nos. 39 and 41.

On Nos. 46–51 of the Sumero-Akkadian period a long beard with a straight edge is worn by seated deities. On No. 164 the god's beard is very carefully represented, and the worshiper wears the same kind of beard. Similar beards are worn by the god with a "saw" and by the worshipers on Babylonian seals Nos. 53–54. A flowing beard is indicated on Nos. 58–60, 62–65, and 67. The representations of Gilgamesh on Nos. 61 and 64 show a pointed beard and hair carefully curled. On Nos. 57 and 60–62 of the same period the hair of the nude goddess, arranged in a large curl on each side of the face, is well represented.

Gods on "Hittite" seals Nos. 90 and 94 wear the hair in a pigtail. The man behind the goddess wearing a *kaunakēs* on No. 87 seems to have short-cropped curly hair. A small Isis-Hathor figure on No. 88 has hair arranged in Egyptian fashion. On No. 95 the *kaunakēs*-clad figure wears a large wig.

Carefully dressed hair and beards are represented on Assyrian seals Nos. 125 and 129 and on Neo-Babylonian seal No. 132. Nos. 157–59 show forms of hair and beard worn in the Sassanian period.

VEIL

The "nude" goddess on No. 90 of the "Hittite" period seems to wear a very diaphanous garment, perhaps a veil.

JEWELRY

On Sumero-Akkadian and Babylonian seals a double or triple necklace is worn by the *kaunakēs*-clad goddess in many instances (Nos. 46, 48, 50, 53, 60, 62, and 65); by the nude goddess on No. 60; by the god carrying a caduceus on No. 58; and perhaps by the god with the "saw" on Nos. 53–54 and by the worshiper on No. 53. In some cases the line across the shoulders may be the top of a tunic rather than a necklace. On Nos. 46–50, 53–54, 56, 58–60, 62, 64, and 164 of the same periods deities are shown wearing bracelets. Different kinds of necklaces appear on Nos. 87–88, 93, and 98 of the "Hittite" group. On Sassanian seals Nos. 158–59 necklaces and earrings are indicated.

FAN (FIG. 14)

What may be a fan is held by the attendant standing on a dais behind the god with a "saw" on No. 54.

SYMBOLS AND EMBLEMS

THE ANKH (FIG. 18)

On seals of this collection the ankh occurs only in the "Hittite" group. On Nos. 86–87, 94, and 96 it is found in the field. On No. 88 eight ankhs and two "duration" signs form an arch, topped by a bird, under which stands a goddess.

NOTES ON DETAILS

THE BEE-SHAPED SYMBOL (FIG. 18)

This symbol occurs on Babylonian seal No. 72. One of the three symbols on No. 81 (Kassite) may be a representation of the same device.

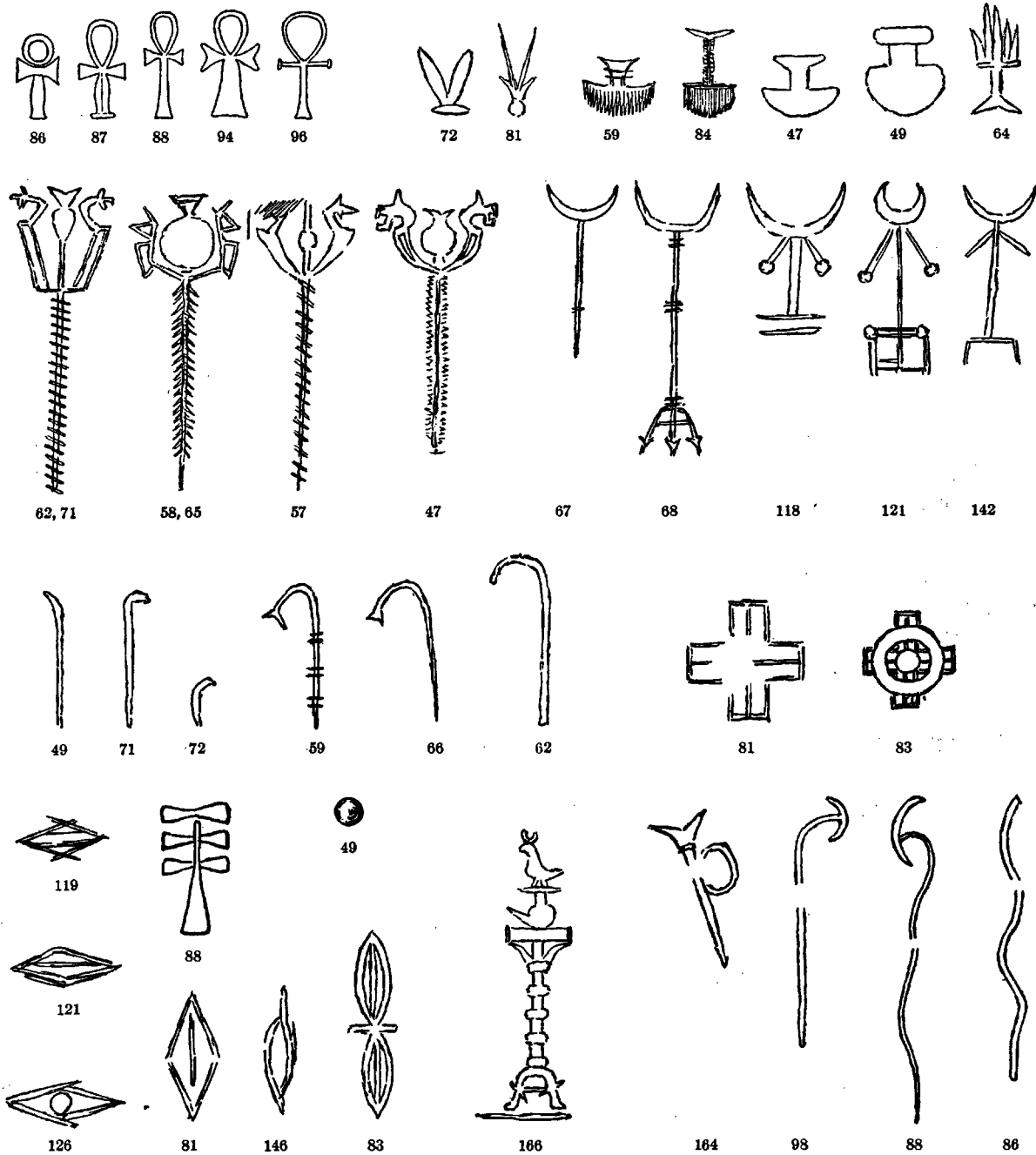


FIG. 18.—SYMBOLS AND EMBLEMS

THE CADUCEUS (FIG. 18)

The so-called "caduceus" is probably a mace with symbolic significance, perhaps a symbol of Nergal (cf. pp. 23 and 53). On No. 58 it is carried by a deity. A large standing caduceus

is found on Nos. 47, 55, 57, and 71. On No. 65 Gilgamesh and Engidu hold a caduceus between them, and on No. 62 it is placed above the nude goddess. All these seals belong to the late Sumero-Akkadian and Babylonian groups.

THE COMB-SHAPED SYMBOL (FIG. 18)

It is possible that this design originally represented a vessel. It is shown in the field on Nos. 47, 49, 55, 59, 71, and 84, and a design on No. 64 may be a representation of the same symbol. With the exception of No. 84, of the "Cappadocian" type, these seals belong to the Babylonian group.

THE CRESCENT (FIGS. 18-19)

The crescent forms part of a symbol or of a scepter on the uppermost register of archaic seal No. 21. On No. 67 it is part of a scepter carried by a god who wears an elaborate horned crown topped by a crescent; on No. 68 the crescent is at the top of a long staff supported by a tripod base and held by a deity. These two seals belong to the Babylonian group. On Assyrian seals Nos. 118, 121, and 142 the crescent is at the top of a staff decorated with streamers and standing on a low base. On Neo-Babylonian seal No. 132 the crescent rests on an elliptical design. There may be a crescent upon the head of the bird on No. 166.

THE CROSS-SHAPED SYMBOL (FIG. 18)

On Kassite seals Nos. 81 and 83 there are equal-armed crosses in the field. On No. 83 a raised disk is superimposed on the center of the cross and a larger circle on its arms. The cross inscribed in a disk on Nos. 71-72 and 85 is probably meant for a four-pointed star.

THE CROOK (FIG. 18)

Nos. 59 and 66 show a crook standing on the ground. A deity carries a crook over his shoulder on No. 62; a seated dog or jackal supports a crook on its head on Nos. 49 and 71-72. All of these cylinders are of the Babylonian group except No. 49 (Sumero-Akkadian). On "Hittite" seal No. 89 a deity standing on the back of a lion carries a crook.

THE DAGGER (FIG. 13)

A dagger with symbolic meaning occurs on No. 95 of the "Hittite" group.

THE "DURATION" SIGN (FIG. 18)

Two Egyptian *dd*-signs are found on No. 88 of the "Hittite" group. They are bases for an arch formed by eight ankhs and topped by a bird; within the arch stands a deity.

THE GLOBE (FIG. 18)

Many globes or disks appearing as fill designs may be purely ornamental; the five large globes on the late Sumero-Akkadian seal No. 49 and the clusters of small disks or globes on No. 89 of the "Hittite" group probably have symbolic meaning.

THE GUILLOCHE (FIG. 20)

The guilloche, originally a symbolic design, came to be used purely as ornament; therefore it is treated in detail under ornamental motives. It appears on Nos. 86-88, 90-91, 99, and 115, all of the "Hittite" group; all except that on No. 99 are used as symbols.

THE HUMAN HEAD AND HAND

Representations of human heads and a hand, most probably with symbolic meaning, appear on Babylonian and "Hittite" seals: heads on Nos. 54, 64, 85, 92, and 95; a hand on No. 105. Two human heads and a human hand on No. 93 may be hieroglyphic signs. A human head may be represented below a sacred tree on No. 94. A hand perhaps appears on Assyrian seal No. 122.

NOTES ON DETAILS

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THE LAMP (FIG. 18)

A lamp, probably the symbol of Nusku, appears on a high support on Neo-Babylonian seal No. 166. Above the lamp stands a bird.

THE "LIBRA" (FIG. 12)

The design commonly called a "libra" may be a ritual vessel and is described under "Vessels."

THE MACE (FIGS. 13 AND 19)

Mace-shaped objects probably with symbolic meaning appear on Nos. 121, 132, 144, and 145 of the Assyrian and Neo-Babylonian groups; on Nos. 132 and 144 the macehead is modeled in the semblance of a horned animal. Probably the caduceus also is a mace (cf. pp. 23, 41, 49, and 53).

THE MOUNTAIN SYMBOL

It is probable that most representations of mountains are to be considered not as symbols but as actual mountains (q.v.). The design from which rises a sacred tree on No. 129 (Fig. 2) and the stepped base of the spear symbol on No. 118 (Fig. 19) may be representations of a ziggurat, itself a symbol of a mountain.

THE RHOMB (FIG. 18)

On Kassite seal No. 81 a vertical rhomb appears. One of the symbols on No. 83 is composed of two lenticular objects suggestive of rhombs, one above the other, with a crossbar between. Nos. 119, 121, 126, and 128 of the Assyrian group show single horizontal rhombs. A crudely engraved vertical rhomb appears behind the worshiper on No. 166; perhaps a vertical rhomb is shown on Assyrian or Neo-Babylonian seal No. 146.

THE RING (FIG. 18)

The seated god on No. 164 holds a ring and a scepter in one hand.

THE SCEPTER (FIG. 18)

The seated god on No. 164 holds a scepter and a ring. Figures on Nos. 88 and 98 carry objects possibly derived from the Egyptian *d̄m*-scepter and the Egyptian *w̄s̄*-scepter, respectively. The wavy staff held by the nude goddess on No. 86 may be a misrepresentation of the former emblem.

THE SPEAR (FIG. 19)

Simple spears or lances occur on No. 77 and perhaps on No. 72 of the Babylonian group in such a position that the symbolic intent is obvious. On Assyrian seal No. 118 a spear decorated with streamers stands on a low base. The spear symbol of Marduk is found on Assyrian or Neo-Babylonian seals Nos. 145-46; on No. 145 standing on a divine seat or altar, and on No. 146 on the back of a reclining *širrush*.

THE SPIRAL (FIG. 20)

Like the guilloche the spiral, originally a symbolic design, probably became more and more purely ornamental. It appears on Nos. 80, 88, 106, and 114 (cf. p. 54).

STARS (FIG. 5)

All representations of stars (see p. 37) are more or less symbolic. On Nos. 21 (upper register) and 26 a star forms part of a symbol (Fig. 19). Representations of the Pleiades appear on Assyrian seals Nos. 118, 122 (six only), and 128.

STYLI (FIG. 19)

Two styli, the symbol of Nebo, appear on Assyrian or Neo-Babylonian seal No. 145 standing with the spear symbol of Marduk on a divine seat or altar.

SUN DISKS AND WINGED DISKS (FIG. 4)

All of these representations are symbolic (see pp. 34-36).

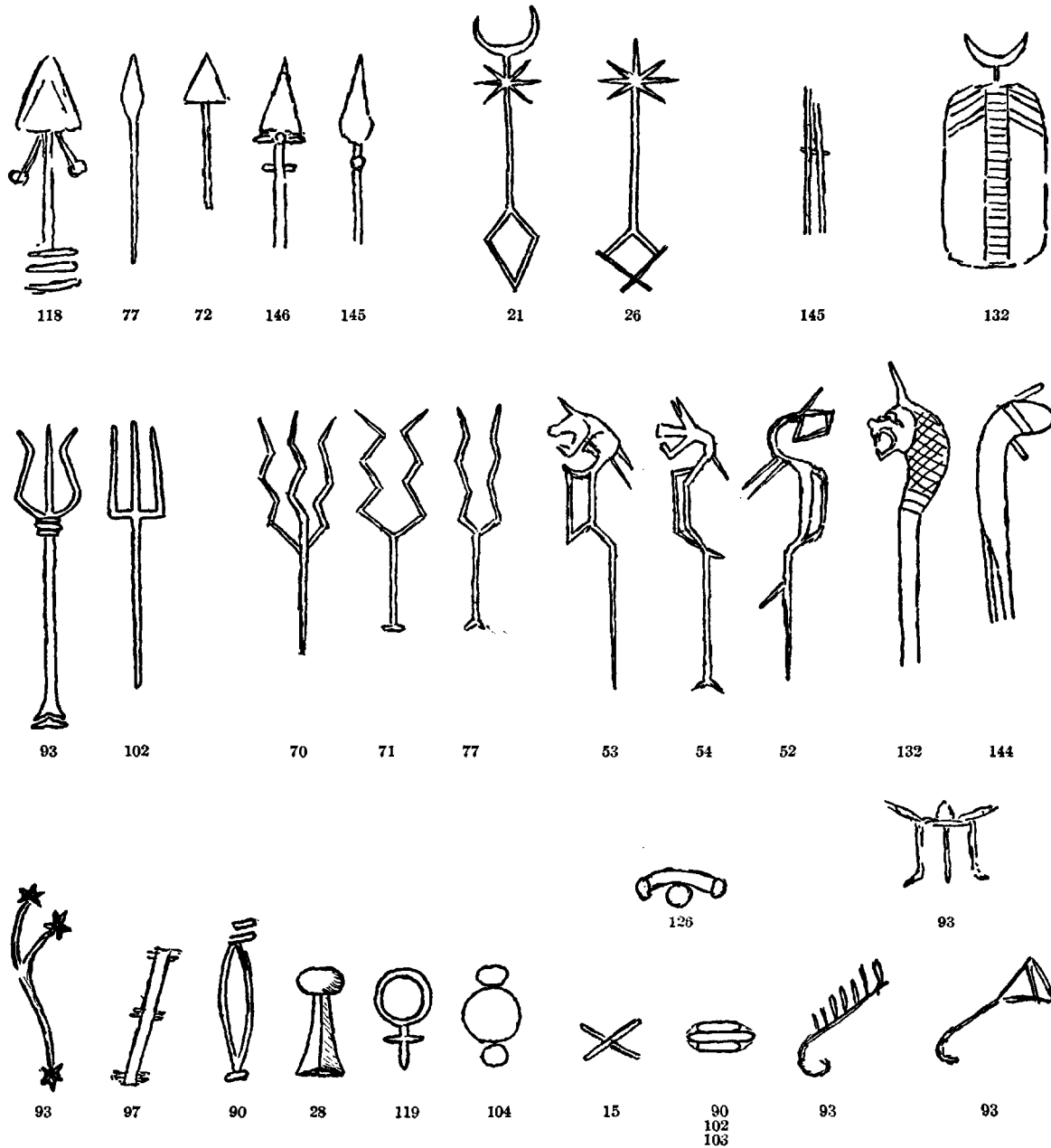


FIG. 19.—SYMBOLS AND EMBLEMS

THE THREE-PRONGED FORK (FIG. 19)

Nos. 93 and 102 of the "Hittite" group show deities carrying a three-pronged fork which may be a trident or a thunderbolt symbol.

THE THUNDERBOLT (FIG. 19)

The thunderbolt appears on three Babylonian seals. No. 70 shows a three-pronged thunderbolt standing on the back of a bull; on No. 71 a deity carrying a two-pronged thunderbolt

stands on the back of a bull; and on No. 77 a two-pronged thunderbolt appears behind the *kaunakēs*-clad goddess (cf. "Three-pronged Fork").

MISCELLANEOUS SYMBOLS AND EMBLEMS (FIG. 19)

A design resembling half of a caduceus with the addition of slanting "spurs" is found standing on the ground on Nos. 52–53. On No. 54 it appears above a human head. On No. 53 the animal's head at the top of the emblem is plainly that of a lion (horned?). The identification of this composition as a symbol of Nergal may perhaps be confirmed by the interpretation of a device on No. 132, where a mace-shaped object with the head of a horned lion stands on an

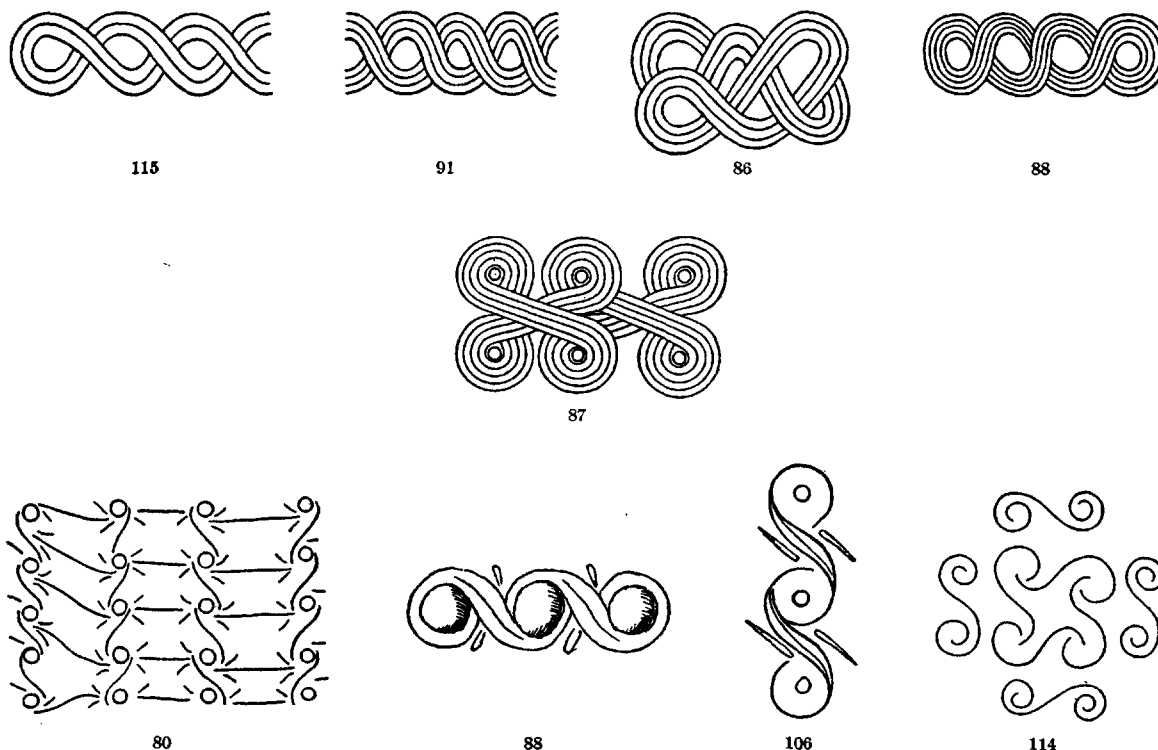


FIG. 20.—GUILLOCHES AND SPIRALS

altar or divine seat.¹⁴ A similar object, but with a ram's head, stands on the back of a capricorn on Assyrian or Neo-Babylonian seal No. 144. The ellipse with a ladder-like band, topped by a crescent, on No. 132¹⁴ has often been described as a turban or "Göttermütze"; it may well be a sacred stone (meteorite?).

Other designs which probably are symbols are found on Nos. 15, 28, 90, 93, 97, 102–4, 119, and 126. Three designs on No. 93, shown in the lower right-hand corner of Figure 19, and the human hand, human heads, and animal head on the same seal may be "Hittite" hieroglyphs.

¹⁴ The name of the owner of No. 132 seems to contain the divine name "Nergal," and his father's name contains that of Sin. The mace-shaped object with a horned lion's head, standing on one of the divine seats, is doubtless a symbol or emblem of Nergal, since the ellipse topped by a crescent on the other divine seat is obviously a symbol or emblem of the moon-god Sin. Furthermore, the owner of the seal, Nergal-zêr-ibni, is described in the inscription as "of Kutha" where the great temple of Nergal was situated at this time. For the identification of the crescent on the ellipse as the emblem of the moon-god, Sin of Harran, cf. Sidney Smith, *Babylonian Historical Texts Relating to the Capture and Downfall of Babylon*; cf. also British Museum, *Catalogue of Greek Coins: Arabia, Mesopotamia, and Persia* (London, 1922), p. xcii, for a possibly similar representation on a coin of Septimus Severus, struck at Carrhae (Harran) in Mesopotamia.

ORNAMENTAL MOTIVES

ROSETTES

In this collection actual rosettes appear only on No. 107 of the "Hittite" group. The rosette above the altar, faced on each side by a bird apparently held aloft by a human figure, may be a sun symbol. Another rosette occurs before a reclining griffin.

GUILLOCHES (FIG. 20)

All the seals on which guilloches appear in this collection belong to the "Hittite" group. On Nos. 90 and 115 the twisted bands show two strands; on Nos. 86, 91, and 99, three strands; and on Nos. 87 and 88, four strands.

On Nos. 88, 90, and 115 the guilloche consists of a single twisted band; that on No. 86 of two twisted bands. On Nos. 91 and 99 the guilloche is endless; that on No. 91 consists of two twisted bands, that on No. 99 of three. No. 87 shows one band twisted into six loops; each loop incloses a small globe. On all these seals the guilloche is horizontal. On No. 91 it divides the representation into two registers. The design separating two registers on No. 92 may be an abbreviated form of guilloche.

The guilloche on No. 99 seems to me an integral part of the design. The other guilloches are in positions where they are certainly used as symbols.

SPIRALS (FIG. 20)

A spiral motive filling the greater part of the seal design appears on Kassite seal No. 80. The motive appears on three "Hittite" seals, Nos. 88, 106, and 114. On No. 88 short horizontal spirals appear above the winged sphinx and below the lion. A vertical spiral on No. 106 is placed between a seated griffin and a bird. No. 114 shows faint traces of spiral decoration.

MISCELLANEOUS DESIGNS

Ornamental endless friezes are shown on the archaic and Sumerian cylinders Nos. 29-35 and 38. Over an erased line of the forged inscription on Kassite seal No. 80 there are faint traces of a carelessly engraved meander which must represent a third period of cutting. No. 110, a seal of the Copper Age, shows a linear design. It is possible that the representation on "Hittite" seal No. 99 should be considered as purely ornamental, but I am inclined to see in it a symbolical representation (see p. 57). The backs of Sassanian seals Nos. 151, 153, and 157 are decorated with deeply cut ornamental designs.

BORDERS

Single straight lines at top and bottom form borders on Nos. 22, 32, 81, 85-96, 98-99, 101-7, and 118-21. On Nos. 30-31 the borders consist of two lines each, on No. 38 of cross-hatched bands. On No. 83 there is a single-line border at the bottom; the upper border is an animal frieze edged by single lines. On No. 97 an animal frieze with single-line borders is at the bottom and a single-line border at the top of the seal.

On No. 114 there was probably a spiral border. On Sassanian seals complete or partial borders are formed by branches on Nos. 151 and 157, by Pahlavi inscriptions on Nos. 158-59.

DIVISION OF REGISTERS

Single straight lines divide registers on Nos. 13-14, 19, 32, 34, 86-88, and 90; two lines on Nos. 17-18, 20, 30, 33, and 35; three lines on No. 21; and three or four lines on No. 31. On seals of the "Hittite" group two registers are separated by a guilloche on Nos. 91, 99(?), and 115; by a ropelike pattern, probably an abbreviation of the guilloche, on No. 92. On Nos. 91 and 92 the separating design is bordered by two parallel lines.

IV

NOTES ON THE SCENES

MYTHOLOGICAL SCENES

HEROES IN CONTEST WITH ANIMALS

ON ARCHAIC TO BABYLONIAN SEALS

On Akkadian seals Nos. 41 and 44 Gilgamesh wrestles with a bull and Engidu wrestles with a lion; on No. 44 a second Gilgamesh is subduing a lion. No. 40 shows a tightly girded, bearded hero wrestling with a bull, and Engidu wrestling with a lion. On Nos. 39 and 52 Engidu is wrestling with a human-headed bull. On No. 52 the figure of a hero wrestling with the second human-headed bull has been erased to make room for a four-line cuneiform inscription. On No. 42 two bearded nude heroes, wearing a kind of flat cap, each hold a human-headed bull by one foreleg and one horn. On No. 23 a nude man who seems to wear a feather crown holds a bull by its tail and one horn; the bull is attacked by a lion. One group on No. 39 shows Gilgamesh holding a bull which is attacked from behind by a lion.

In the lower register of No. 18 a kneeling nude hero holds on each side a long-horned animal. In the lower register of No. 19 a tightly girded man holds a lion on one side and a short-horned animal on the other; a similar figure, kneeling, holds a bull on each side. In one group on No. 39 Gilgamesh holds a stag on one side and a human-headed bull on the other. In the upper register of No. 17 appears a man wearing a goat- or sheepskin skirt; with one hand he holds a long-horned animal by its hind legs, with the other he holds a horned animal which is attacked by a lion. A similar scene is depicted in the lower register, but here the man seems to hold both animals by their throats. Several other seals show a nude hero holding on each side a horned animal; in one group in the uppermost register of No. 21 and one group in the lowest register one of the horned animals is attacked by a maneless carnivore; in a second group in the lowest register both horned animals are attacked by maneless carnivores; on Nos. 22 and 43 both horned animals are attacked by lions. In the upper register of No. 18 and the lower register of No. 20 a man holds an animal at each side while an eagle with outspread wings holds them by their rumps, thus forming an endless frieze.

On No. 21 one group in the top register shows a carnivore and a horned animal in contest, the carnivore being attacked by a nude hero wearing a feather crown, and the horned animal by Engidu. In the middle register of No. 21 two lions attack two horned animals; each lion is set across an Engidu who holds the lion by mane and tail; the horned animals are held by nude heroes who are set across each other, thus connecting the two groups.

ON "HITTITE," ASSYRIAN, AND LATER SEALS

"Hittite" seal No. 92 shows in the upper register a fallen man attacked by two lions, one on each side. On No. 96 two mountain goats standing on mountains are menaced from behind by two short-skirted men; this may well be a profane hunting scene. On Assyrian or Neo-Babylonian seal No. 129 a bearded winged hero in a long, richly decorated garment holds a monster by one wing and menaces it with a sickle-sword. A similar hero on No. 125 holds a winged sphinx on each side. Nos. 126-28 show a bearded hero in a long garment holding on each side a winged sphinx—beardless on Nos. 126 and 128, bearded on No. 127. On Achae-

menian seals Nos. 136, 138, and 139C the king-hero menaces a winged monster with a short weapon. On No. 136 the monster is a lion-griffin; on No. 138, a horned and winged lion; and on No. 139C, probably a unicorn. On No. 137 a winged hero or demon (possibly female) holds at each side a lion-griffin by one hind leg. On No. 165 a nude winged hero menaces a lion.

ANIMAL CONTESTS

Two carnivorous animals are set across each other, each attacking a horned animal, on Nos. 15, 17 (upper register), 23, and 25–26; these animals are maneless on No. 23, the others are lions. On Nos. 15 and 25–26 one of the horned animals is attacked from behind by a maneless carnivore, perhaps a leopard on No. 26. On Nos. 17 and 23 one of the horned animals is attacked by a hero. In the lower register of No. 17 and in all registers on No. 21 appear groups in which carnivores attack horned animals.

An eagle with outspread wings holds an animal at either side in the upper register of No. 18, the lower register of No. 20, and on No. 27. On Nos. 18 and 20 the two animals are held by a man also, thus forming an endless frieze. In the lower register of Hittite seal No. 115 a double eagle holds an animal on each side.

A lion-griffin and a lion in contest appear on "Cappadocian" seal No. 84. Assyrian cylinder No. 124 shows one winged monster chasing another.

RITUAL SCENES

ADORATION

On archaic seal No. 11 three human figures sit or squat on low daises or cushions; their arms are raised, probably in a gesture of adoration or prayer. Another adoration scene seems to be represented in the upper register of No. 13, where a human figure stands at one side of a rectangular object and three figures, one seated and two kneeling, appear at the other side.

In the Sumero-Akkadian and Babylonian groups a standing deity introduces a worshiper to a seated deity on Nos. 45–51, 56, and 164; to a standing deity on Nos. 53–54. On Nos. 45, 48, and 50 the worshiper is led by the hand, and both the worshiper and the introducing deity have their free hands raised. On the other seals the introducing deity, with both hands raised, stands behind the worshiper, whose arms are folded across the chest except on Nos. 53–54 and 164, where he carries a small, horned animal. A similar scene appears on "Cappadocian" seal No. 85, but here the worshiper is much smaller than the two deities.

Perhaps "Hittite" seal No. 88 represents the adoration of a deity within an arch. On No. 84, of the "Cappadocian" type, there may be two worshipers before a seated deity and an altar with offerings. One worshiper has the arms folded across the chest; the other, perhaps an introducing deity, has both hands raised. A similar scene, but with only one worshiper, is shown on "Cypriote" seal No. 107; the worshiper holds an unrecognizable object in one hand and seems to hold a bird in the other. On Assyrian or Neo-Babylonian seal No. 141, also, a worshiper stands before an altar and a seated deity. In a similar scene on Assyrian seal No. 118 a fish lies on the altar. No. 119 shows a deity standing on a reclining bull at one side of a table-shaped altar, and at the other a worshiper with one hand raised; above the altar is a winged disk combined with a bearded bust. The small animal before the worshiper may be an offering. The crudely engraved cylinder No. 121 shows a worshiper in adoration before a crescent symbol. On No. 132, a well executed Neo-Babylonian cylinder, a worshiper or priest stands before two altars with symbols; No. 145 shows a worshiper before an altar with symbols of Marduk and Nebo. On Nos. 144 and 146 worshipers stand before monsters which support symbols on their backs; on No. 166 a worshiper stands before a lamp (the symbol of Nusku) on a high stand.

NOTES ON THE SCENES

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On No. 131 a winged, bird-headed demon carrying a small basket or pail stands in an attitude of sprinkling before an altar or divine seat on which an animal reclines.

PROCESSIONS

The only possible representations of processions in this collection are on archaic seals Nos. 11 and 13 and on "Cypriote" seal No. 97. On the other hand, the three short-skirted men on No. 97 may be a triad of demons.

OFFERINGS

Small animals, presumably offerings,¹ are carried by worshipers on Nos. 53-54 and 164. The small animal before the worshiper on Nos. 46, 53, and 119 may be an offering; so also may be two long-horned animals before a shrine on archaic seal No. 12. Offerings on altars appear on Nos. 84, 107, and 118.

DRINKING SCENES

A drinking scene is found in the upper register of No. 20; two seated human figures face each other and drink through tubes from a large vessel standing between them. A drinking scene may be represented on No. 24, a much worn archaic cylinder. On Nos. 46-50, 56, 84-85, and 118 a deity holds a cup or a goblet.

HUNTING SCENES

On Assyrian seal No. 130 a bull is pursued by a horseman with bow and arrow. A horseman on Sassanian seal No. 155 hunts a stag(?) and a boar with bow and arrow. "Hittite" seal No. 96 may show a hunting scene; two mountain goats standing on mountains are menaced by two short-skirted men. The representation on "Hittite" seal No. 101 also may be a hunting scene.

LANDSCAPES

Perhaps a landscape is represented on archaic seal No. 16, which shows several animals near a tree growing on a mountain. On No. 96 a flower seems to be growing on one of the two mountains, and on each mountain stands a long-horned animal. No. 99 may be a conventionalized landscape (a river with trees on its banks?).

ANIMAL SCENES

ANIMALS AND SACRED TREES

No. 98 shows a sacred tree; on each side of it appear a fish and a horned animal standing on its hind legs. A horned animal with reverted head crouches on each side of a sacred tree on No. 103; above each animal is a bird. A lion crouches before a sacred tree on No. 104; above are two winged monsters.

ANIMALS IN HUMAN ATTITUDES

In many of the contest scenes the animals appear in semihuman attitudes. No. 102 shows a bull seated in human fashion before a standing lion.

MISCELLANEOUS SCENES

The lower registers of Nos. 13-14 probably show granaries with ladders standing against them. On No. 13 two stags approach the granary; between their backs stands a man. On No. 14, unfortunately much worn, several human figures seem to approach the granary.

In the upper register of No. 14 is a boat in which a man is lying; a standing human figure

¹ It is not intended to imply that all animals presented as offerings were destined to be sacrificed; in this I agree with Furlani (*Rivista degli studi orientali* XVI [1935] 139).

is recognizable at one side of the boat. Because of the poor preservation of the seal this scene cannot be defined more clearly.

No. 100 shows a human figure, seated at a table, playing a harp. A second human figure seems to approach in a serving attitude. In spite of the fact that a lion appears behind the standing figure, I am inclined to consider this scene profane rather than ritual or mythological.

FRIEZES

This collection has some very fine specimens of cylinder seals which, when rolled out, present endless friezes. Nos. 29-35 and 38 show ornamental motives. No. 36 shows three animals, one behind another. The finest example is No. 37, which shows two rows each including two highly conventionalized horned animals. The lower register of No. 92 includes two friezes; the upper shows two lions and three rabbits, all crouching, and the lower shows a series of human heads. Animal friezes as borders occur on Nos. 83 and 97. No. 99 perhaps shows two series of sacred trees separated by a guilloche. A frieze would be produced by rolling out No. 11, which shows three worshipers. The lower registers of Nos. 13 and 19-20 and the upper register of No. 18 also would produce friezes.

V

THE INSCRIPTIONS

SUMERIAN AND AKKADIAN

Transliteration	Translation
41. <i>Ku-ru-ub-l-la-ag</i>	Kurub-Ilag.
45. <i>Glr-ni</i> <i>ir Lú-dingi(r)-ra</i>	Girni, servant of Lu-dingira.
46. <i>Nu-úr-Adad</i> <i>mār A-bu-ú-du-úh</i>	Nûr-Adad, son of Abu-uduḥ.
48. <i>Šu-EN-zu</i> <i>lugal kala(g)-ga</i> <i>lugal Uri(m) KI-ma</i> <i>A-ḫu-ni</i> <i>QA-ŠU-DU₃</i> <i>ir-zu</i>	(O) Šu-Sin, mighty king, king of Ur, Aḫuni, cupbearer, (is) thy servant.
49. <i>Šamaš</i> <i>A-a</i>	Šamaš, Aja.
50. <i>Zi-la-šu</i> <i>šabra Ši-ri-ba-at</i> <i>A-li-a-aḫ egir</i>	Zi-la-šu, seer of Širibat; Āli-aḫ, the officer.
51. <i>Nu-úr-Ba-ú(?)</i> <i>mār Ḫa(?)-aš(?)-du(?)</i> <i>warad KU·KU-....</i>	Nûr-Bau(?), son of Ḫašdu(?), servant of KU·KU-....
52. <i>Šeš-ma-pa</i> <i>dumu Lugal-ezen</i> <i>šabra</i> <i>Nin-gir-gi-lu-na</i>	Šešmapa, son of Lugal-ezen, seer of Ningirgiluna.
57. <i>Šamaš</i> <i>A-a</i>	Šamaš, Aja.
58. <i>Na-bi-um</i> <i>šanga-sag-dù-dù</i> <i>Ib-gá-ri-a-zu</i>	(To) Nabium, chief priest of destiny, Ibgari the physician (dedicates this).
65. <i>Lugal-bà-n-d₃a</i> <i>Nin-sun</i>	Lugal-banda, Ninsun.
67. <i>Ta-ša-ap-ru</i> <i>mār Lu(?)-gi-sa</i> <i>warad Na-az-ba-ti</i>	Tašapru, son of Lu(?)gisa, servant of Nazbati.
68. <i>Šara-ma-an-s₃è</i> <i>warad EN-zu</i> <i>ù Šara</i>	Šara-manse, servant of Sin and Šara.
69. <i>E[N(?)·zu(?)]-ga(?)-mi(?)-i[l(?)]</i> <i>mār Ib-ku-Adad</i> <i>warad Adad</i>	S[in(?)]-gâmil(?), son of Ibku-Adad, servant of Adad.
70. <i>Mu-ḫa-di-tum</i> <i>amat Il-Amurrim</i>	Muḫaddîtum, maidservant of Il-Amurrim.

¹ Or sa?

Transliteration	Translation
72. <i>A-mur-da-nu-sà</i> <i>mâr Gi-mil-lum</i> <i>warad</i> ^d L u g a l - Ī - s i - i n	Amur-dannússa, son of Gimillum, servant of Lugal-Isin.
73. ^d EN·ZU·iš-me-e-šu <i>mâr Il-šu-ib-ni</i> <i>warad</i> ^d EN·ZU	Sin-išmēšu, son of Išū-ibni, servant of Sin.
74. ^d En-lil-a-bi <i>mâr A-bi-i-dī(n)-nam</i> <i>warad</i> ^d Īl-Amurrim	Enlil-abi, son of Abi-iddinam, servant of Il-Amurrim.
75. <i>Ī-lī-i-qi-ša-am</i> <i>mâr</i> ^d EN·ZU·im-gur-an-ni <i>warad</i> ^d N i n - s i - a (n) - n a <i>ù</i> ^d Īl-Amurrim	Ili-iqīšam, son of Sin-imaguranni, servant of Ninsiana and Il-Amurrim.
76. <i>Ĥa-zi-ru-um</i> <i>warad</i> ^d Šamaš <i>ù</i> ^d A-a	Ĥazirum, servant of Šamaš and Aja.
77. ^d N a n n a (r) - l ú - t i <i>mâr Ī-lī-i-qi-ša-am</i> <i>warad</i> ^d Adad	Nanna(r)luti, son of Ili-iqīšam, servant of Adad.
78. <i>Awil</i> ^d Amurrim <i>mâr</i> ^d EN·ZU·ub-lam <i>warad</i> ^d Ri-im- ^d EN·ZU	Awil-Amurrim, son of Sin-ublam, servant of Rim-Sin.
80. ² ^d Adad Adad.
81. ^d N i n - u r t a u - g a l ° d i n g i r š à - l á - s u d g i š - K I N (?) - K A - b i [n l (g)] - b a - t i - l a [. . .] ^d KAL·SIG ₆ [i r] n í - t u k - z u [. . .] ³	Ninurta, great lord, merciful god, whose is a gif[t](?) of life, [. . .] KAL·SIG ₆ , thy fearing [servant], [son(?) of(?)] (To the god) Ilurugu, by whom (or the lord by whom) the earth(-goddess) is conjured, by whom (or the lord by whom) souls are (ritually) cleansed, his lord, did Mudammīq-Adad, son of Mudammīq-Adad, dean of the seers, administrator of the house of the gods, dedicate (this cylinder)) for his life.
82. ^d Ī, - l ù - r u - g ú m u - l u k i m a š - a g - a m u - l u z i m a š - u d - a g - a l u g a l - a - n i - i r ^m Mu-dam-mi-iq- ^d Adad d u m u ^m Mu-dam-mi-iq- ^d Adad u g u l a - m á š - š u - B U · B U m e n a r i (?) - é - d i n g i r - e - n e - g é n a m - t i - l a - a - n i - š è a - m u - u n - n a - r u	by whom (or the lord by whom) the earth(-goddess) is conjured, by whom (or the lord by whom) souls are (ritually) cleansed, his lord, did Mudammīq-Adad, son of Mudammīq-Adad, dean of the seers, administrator of the house of the gods, dedicate (this cylinder)) for his life.
83. ⁵ k a r (?) - l ú ^d Utu k a r (?) - l ú ^d Mes D I (?) - g a - K A - s a g (?) a - b a (?) - d i m - s á (?) - s á ^d ⁶ - é - a (n) - n a n a , - k i š i b ^m Iš-. ?-ri d u m u ^m Ki-ri-ia of(?) Šamaš, of(?) Marduk, chief(?) , who(?) is equal(?) to thee(?), (O) -Eanna? Seal of Iš. .ri, son of Kiria.

² Forgery. Writing on seal positive.³ Beginning lost, followed by two uncertain signs.⁴ Writing on seal positive.⁵ Genuine.⁶ One or two uncertain signs.⁷ One uncertain sign.

THE INSCRIPTIONS

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Transliteration	Translation
129. ^{8d} <i>Marduk ušur napišti</i> <i>balāta qiša^{8d}</i>	(O)Marduk, protect (my) soul, give me life.
132. ⁸
^d <i>Nabû urû-zi-din</i>	Nabû, protector of soul and life,
. . . . ⁹ <i>na₁-kišib</i> The seal
^d <i>Nergal(?) -zêr-ibni am^{el}šákin-têmi</i>	of Nergal(?) -zêr-ibni, commander
<i>g ú - d u₈ - a^{KI} apil^{md} Sin-šadû-nu</i>	of Kutha, son of Sin-šadûnu.
164. ^d <i>N è - ir í¹⁰ - g a l</i>	Nergal,
<i>u r - s a g k a l a (g) - g a</i>	mighty hero,
<i>d u m u^d E n - l í (l) - l á</i>	son of Enlil.

⁸ Writing on seal positive.⁹ Two uncertain signs.¹⁰ Written AB.

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LIST OF ABBREVIATIONS

AAA	Annals of archaeology and anthropology (Liverpool, 1908—)
AOF	Archiv für Orientforschung (Berlin, 1923—)
BASOR	American Schools of Oriental Research. Bulletin (South Hadley, Mass., 1919—)
BSAE	British School of Archaeology in Egypt and Egyptian Research Account. Publications (London, 1896—)
ILN	The illustrated London news (London, 1842—; New York ed.)
JHS	The journal of Hellenic studies (London, 1880—)
JRAS	Royal Asiatic Society of Great Britain and Ireland. The journal (London, 1834—)
OIC	Chicago. University. Oriental Institute. Oriental Institute communications (Chicago, 1922—)
OIP	Chicago. University. Oriental Institute. Oriental Institute publications (Chicago, 1924—)
PEFQS	Palestine Exploration Fund. Quarterly statement (London, 1869—)
RA	Revue d'assyriologie et d'archéologie orientale (Paris, 1884—)

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¹ OIP XXII 168–90.

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³ OIP XXII 171 should be corrected.

⁴ 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 Crete, Cyprus, and Eastern Turkestan have been entered directly under those localities. Purchased seals said to have come from a certain site are entered not here but under "Studies."

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GENERAL INDEX

One purpose of this index is to supplement the classification of details given in the text; it contains, for example, such items as "animals supporting deities or symbols," 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.

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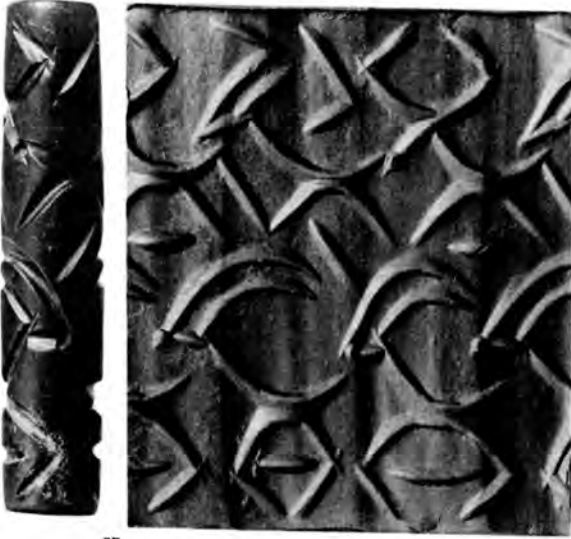


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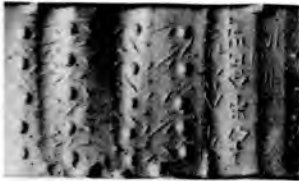
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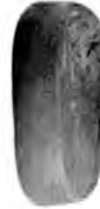
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