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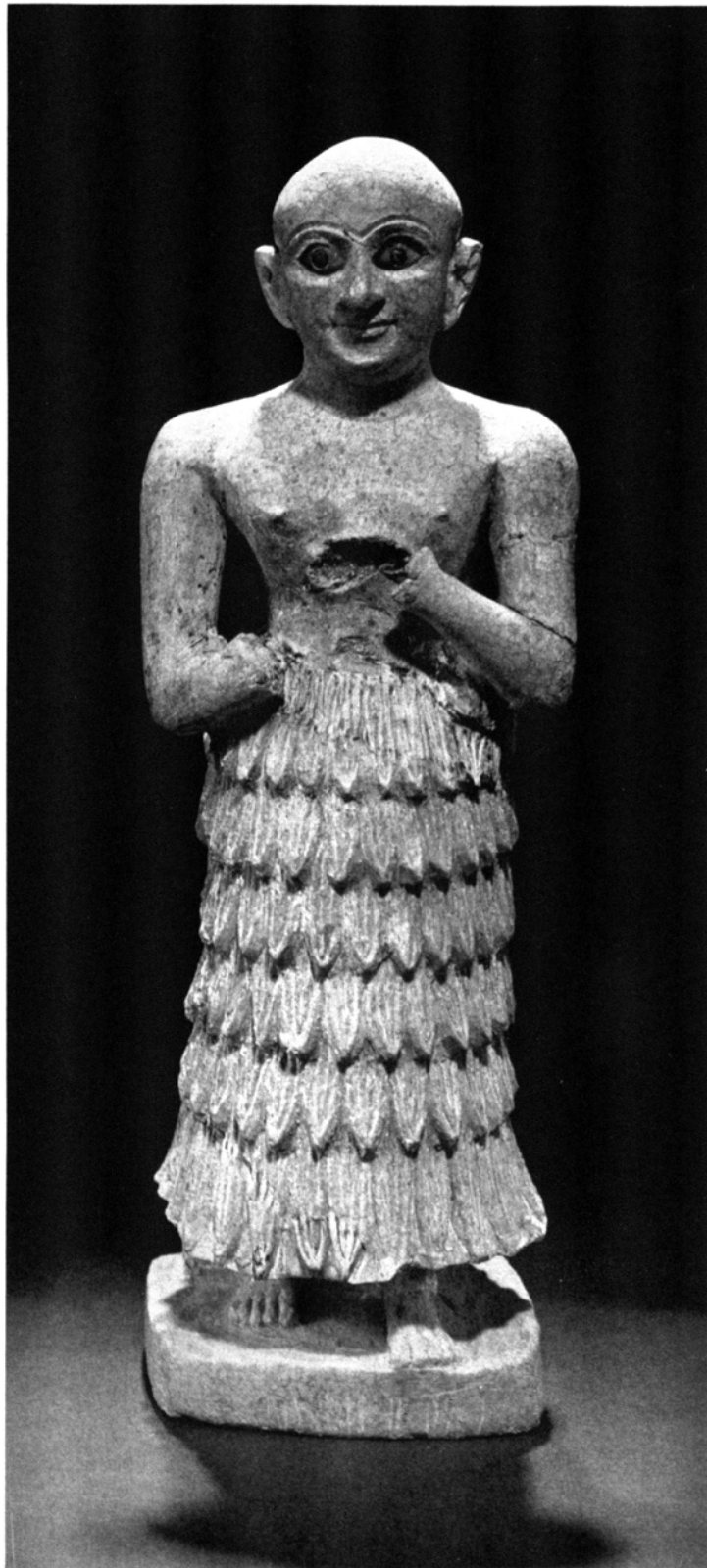
MORE SCULPTURE FROM
THE DIYALA REGION

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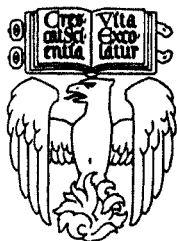


MALE STATUE (No. 232) FROM NINTU TEMPLE VI AT KHAFAJAH
By courtesy of the University Museum, Philadelphia

THE UNIVERSITY OF CHICAGO
ORIENTAL INSTITUTE PUBLICATIONS
VOLUME LX

MORE SCULPTURE FROM
THE DIYALA REGION

BY HENRI FRANKFORT



THE UNIVERSITY OF CHICAGO PRESS · CHICAGO · ILLINOIS

THIS VOLUME IS ONE OF A GROUP PLANNED TO PRESENT AS A WHOLE THE WORK OF THE ORIENTAL INSTITUTE'S IRAQ EXPEDITION IN THE DIYALA REGION • THE PROPOSED TITLES ARE:

FOUR ANCIENT TOWNS IN THE DIYALA REGION
PRIVATE HOUSES AND GRAVES IN THE DIYALA REGION
THE TEMPLE OVAL AT KHAFĀJAH (OIP LIII)
PRE-SARGONID TEMPLES IN THE DIYALA REGION (OIP LVIII)
THE GIMILSIN TEMPLE AND THE PALACE OF THE RULERS AT TELL ASMAR (OIP XLIII)
OLD BABYLONIAN PUBLIC BUILDINGS IN THE DIYALA REGION
SCULPTURE OF THE THIRD MILLENNIUM B.C. FROM TELL ASMAR AND KHAFĀJAH (OIP XLIV)
MORE SCULPTURE FROM THE DIYALA REGION (OIP LX)
CYLINDER SEALS FROM THE DIYALA REGION
POTTERY FROM THE DIYALA REGION
WEIGHTS FROM THE DIYALA REGION
MISCELLANEOUS OBJECTS FROM THE DIYALA REGION

PREFACE

As the title indicates, this volume is a sequel to *Sculpture of the Third Millennium B.C. from Tell Asmar and Khafājah (OIP XLIV)*. The typescript of the earlier volume was completed in 1935, when our field work was still in full swing. It probably gained in clarity as a result of that circumstance, for subsequent discoveries have, as always, added complexity to the picture. Thus, while nothing needs to be added to the description of the formal principles of Mesopotamian sculpture, our first sketch of its early development appears somewhat simplistic, and the publication of this, our additional material, offers a welcome opportunity for elaboration.

We include here, of Early Dynastic works, all those found between 1935 and 1937 at Tell Agrab by Mr. Seton Lloyd and at Khafājah by Mr. Pinhas Delougaz. To them are added those discovered by Mr. Delougaz when he continued, after the disbanding of our expedition, to work at Khafājah as field director of the Joint Babylonian Expedition of the University Museum, Philadelphia, and the American Schools of Oriental Research (frontispiece and Pls. 2-24, 25 A-C, 46-50, 51 A-C, 53 A, 54, 62, 64 A, 66 B, and 67 E).

We are, moreover, able to correct to some extent the faulty reproductions of our earlier volume by illustrating once again (Pls. 82-95) the works which are aesthetically most significant. These appear with the same distinctive numbers as before; the works published now for the first time continue the series, starting with No. 208. Throughout, each individual piece is merely referred to by its number.

Previously we were above all concerned with establishing the fact that two distinct styles occurred in succession in Early Dynastic times, and our plates were arranged accordingly. Now, on the other hand, it is important to achieve a more accurate correlation between sculptural styles and cultural periods. We have, therefore, in the present volume, shown the human figures in stone site by site, and within each site according to their levels, starting with the oldest.

Finally we have added the small number of Akkadian and later works which were found by Mr. Lloyd at Tell Asmar and by Dr. T. Jacobsen at Ishchali, together with a fine probably Akkadian head from Bismaya, hitherto inadequately published, and two most remarkable bronze statuettes of a four-faced god and goddess, which robbers found at Ishchali just before our arrival in Baghdad in 1929. The three last-mentioned works are now in the Oriental Institute Museum at Chicago. These various later works give some inkling of the course taken by Mesopotamian sculpture after the Early Dynastic period, to which the bulk of the material belongs.

The catalogue was prepared by Mrs. Ruth S. Brookens, assistant editor at the Oriental Institute. To her, to the editor, Dr. T. G. Allen, and to Miss Nancy Purtill the author is again greatly indebted for the care they expended on this volume.

H. FRANKFORT

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MAP

MAP SHOWING LOCATION OF MAJOR SITES IN MESOPOTAMIA. SITES EXCAVATED BY THE IRAQ EXPEDITION ARE SHOWN IN LARGER CHARACTERS *following Plate 95*

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LIST OF ABBREVIATIONS

- AS* Chicago. University. Oriental Institute. Assyriological studies (Chicago, 1931—).
- JEA* Journal of Egyptian archaeology (London, 1914—).
- OIC* Chicago. University. Oriental Institute. Oriental Institute communications (Chicago, 1922—).
- OIC* No. 17 FRANKFORT, HENRI. Iraq excavations of the Oriental Institute, 1932/33. Third preliminary report of the Iraq Expedition (1934).
- OIC* No. 19 FRANKFORT, HENRI. Oriental Institute discoveries in Iraq, 1933/34. Fourth preliminary report of the Iraq Expedition (1935).
- OIC* No. 20 FRANKFORT, HENRI. Progress of the work of the Oriental Institute in Iraq, 1934/35. Fifth preliminary report of the Iraq Expedition (1936).
- OIP* Chicago. University. Oriental Institute. Oriental Institute publications (Chicago, 1924—).
- OIP* XLIII FRANKFORT, HENRI, LLOYD, SETON, and JACOBSEN, THORKILD. The Gimilsin Temple and the Palace of the Rulers at Tell Asmar (1940).
- OIP* LIII DELOUGAZ, PINHAS. The Temple Oval at Khafājah (1940).
- OIP* LVIII DELOUGAZ, PINHAS, and LLOYD, SETON. Pre-Sargonid temples in the Diyala region (1942).
- Sculpture* FRANKFORT, HENRI. Sculpture of the third millennium B.C. from Tell Asmar and Khafājah (*OIP* XLIV [1939]).
- UE* Joint Expedition of the British Museum and of the Museum of the University of Pennsylvania to Mesopotamia. Ur excavations (London, 1927—).

I

THE DEVELOPMENT OF MONUMENTAL SCULPTURE IN MESOPOTAMIA

THE EARLIEST STYLE

The earliest Mesopotamian works of monumental sculpture known in 1935 were the severely stylized figures of the hoard in the Square Temple at Tell Asmar, together with some related works from Khafajah. We thought them to be close to the beginning of monumental statuary, not only because of the stratigraphic evidence—always liable to be superseded by new discoveries—but because of a certain pristine quality, a vigorous and inventive stylization with obvious traces of experiment (*Sculpture*, pp. 19–25; see below, Pls. 82–91). However, a monumental female head has been discovered at Warka, and its date is unequivocally established by the circumstances in which it was found.¹ It belongs to the Proto-literate period.² We must therefore consider how it can be understood in relation to our hoard. We may at the same time reconsider the small contemporary female figure from Sin Temple IV at Khafajah (No. 208).³

Our little figure shows the rounded base and the joined hands typical of later works, yet there are striking differences. Note the peculiarly simple way in which the hair is dressed, hanging loose, merely held by a fillet round the head, and the apparent bareness of the torso, usual with men but not with women in Early Dynastic times. The manner in which the body is rendered is unprecedented. The natural forward pose of the head; the large projecting breasts; the modeling of the posterior, which shows a marked deviation from the later cone shape; the curve from skirt to base, which suggests the firm stand of bare feet on soil—all these traits are unparalleled in later usage. They agree, however, with the curiously unrestrained rendering of the face, with its fleshy cheeks, heavy eyebrows (not joined, as always in later times), and large nose, which, because of damage at the tip, appears more extravagantly hooked than the artist intended.

The contemporary life-sized head from Warka (Fig. 1) shows nothing like the vulgar vitality of the small figurine; yet its most distinctive features are not of an altogether different order. The exquisite modeling of the face, the fine sensitive mouth, and the curve from chin to throat are but a nobler manifestation of the same avidity to grasp the physical peculiarities of the model which we noticed in the little figurine. On the other hand the treatment of the hair,⁴ the joined eyebrows prepared for inlays, and the inlaid eyes recall our statues from the Square

¹ Deutsche Forschungsgemeinschaft, Berlin, *Kurzbericht Warka XI. 1938/39*, pp. 12–13 and Figs. 4–6.

² We introduced this term in *Pre-Sargonid Temples in the Diyala Region (OIP LVIII)* p. 8, n. 10, to designate those cultural phases in early Mesopotamian history in the course of which writing first appeared and developed until it reached the stage in which the phonetic principle (as rebus writing) began to be employed. Stratigraphically these cultural phases roughly correspond to Archaic Strata VII–III at Warka. At Khafajah Sin Temples I–V belong to the later part of the Proto-literate period (see Table at end). In other words, we include in this term the later part of what has been called the “Uruk period” and the whole of the “Jamdat Nasr period.” We retain the term “Uruk period,” however, to designate the time between the Ubaid and Proto-literate periods, so that the periods designated by place names are now those which are purely prehistoric in character.

³ See p. 5, n. 16.

⁴ The rivet holes near the ears suggest that the flat, sharply separated strips were covered with engraved gold or copper foil.

Temple. But in their case the features are in keeping with the angular abstract character of the composition as a whole, while in the Warka head, where the rendering of living flesh seems the main interest, the sharp-edged inlays and the hair ridges appear incongruous. One cannot be sure of this with the inlays missing. In any case one feels a great creative ability exploring a variety of means of expression. We gained a similar impression of the Early Dynastic works of the first style; and the fact that two earlier works have come to light does not affect that view, though we must modify our conclusion.⁵ It is now clear that the formative phase of Mesopotamian sculpture fell not exclusively in the Early Dynastic but included the latter part of the Proto-literate period. The statues from the Square Temple do not combine contrasting

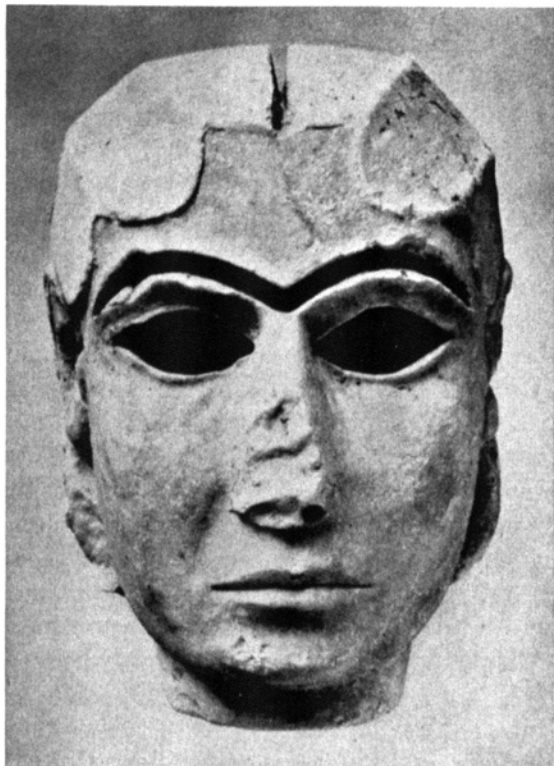


FIG. 1.—FEMALE HEAD FROM WARKA

and of the comparative paucity of remains in Mesopotamia, it will be worth while to be a little more specific about the parallel Egyptian series. By the end of the Third Dynasty—as at the end of the Early Dynastic period in Mesopotamia—the guiding principles of the arts had been established, and they remained valid for all subsequent work. But the first signs of the new development—the artistic correlate of the political innovation, the creation of the united kingdom—appeared during the final phase of the predynastic period. The origin of so typically Egyptian a *genre* as narrative (as distinct from decorative) relief is to be found in such late predynastic works as the Gebel el-*Arak* knife handle⁶

features in the manner of the Warka head. If they appear to us to encompass uncertainties or experiments—as in the squareness of the base or of the upper part of the torso—then it is only in comparison with the established style of later periods that we realize it. They are obviously closer to the accepted national usage than the Warka head, but form with it part of the vital and creative initial phase of monumental art. We felt when they were first discovered that these works exemplified a vigorous new start; we know now that this start did not take place in a sculptural vacuum. We have compared them with Egyptian works of the First to Third Dynasty, which represent the formative and experimental phase of Egyptian culture. We may now be a little more definite and assign to the Square Temple figures and their homologues a place corresponding to the latter half of that period in Egypt, and to the Khafajah statuette and the Warka head, of the late Proto-literate age, a place in the Mesopotamian development corresponding to the era around the First Dynasty in Egypt.

⁵ *Sculpture*, p. 18: “. . . that the hoard from Tell Asmar represents the first, or at least a very early, school of monumental sculpture in Mesopotamia.” We must delete “first,” since it has proved “rash to postulate the introduction of free stone sculpture for monumental purposes at the beginning of this [i.e., the Early Dynastic II] period” (*ibid.*).

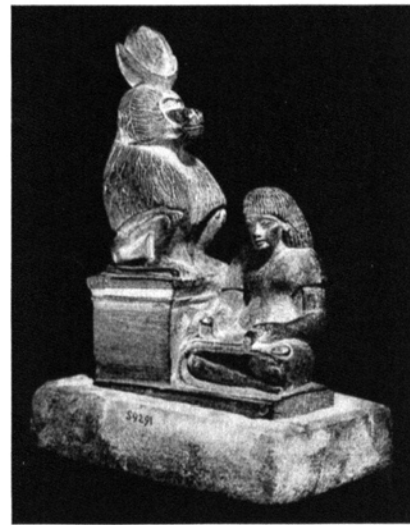
⁶ H. Schäfer and W. Andrae, *Die Kunst des alten Orients* (“Propyläen-Kunstgeschichte” II [Berlin, 1934]) p. 185; *Encyclopédie photographique de l'art* I (1935-36) 2.

DEVELOPMENT OF MONUMENTAL SCULPTURE IN MESOPOTAMIA 3

and the hunters' palette.⁷ A schist figure formerly in the MacGregor Collection⁸ occupies a corresponding place in sculpture in the round. But two somewhat later works, belonging to the First Dynasty, are of especial interest in view of the Mesopotamian problem with which we are concerned here. There exists a large figure of a baboon dedicated by King Narmer (Fig. 2).⁹ It differs from later effigies of Thoth's sacred animal (Fig. 3)¹⁰ in two respects. In the first place the front view is unsatisfactory, the huge head overbalancing the narrow lower part. The classical Egyptian rendering corrects this peculiarity of the animal by showing it with both forepaws on its knees, so that the spread elbows and the mantle of hair, which is rendered very massively, create an area of greatest width not far above the base of the composition. On the other hand, Narmer's baboon shows qualities not equaled by its successors. The ape is rendered with all the ferocious power of a dangerous animal; yet the



FIG. 2



By courtesy of the Egypt Exploration Society

FIG. 3

FIG. 2.—BABOON OF ALABASTER DEDICATED BY KING NARMER

FIG. 3.—STEATITE STATUETTE OF BABOON AND SCRIBE FROM TELL EL-AMARNA

modeling is most subtle, especially in the profile, where the difference in substance between the threatening bony jaws, the swellings on the cheeks, and the soft mantle of hair is strikingly realized.

To approximately the same period belongs a small ivory figure of a pharaoh (Fig. 4).¹¹ His head is bent forward under the large white crown a little more than his forward stride and the headdress seem to justify, as if a man bent by age is depicted; but this gesture and also the manner in which his cloak clings around his body are of a striking naturalness, sharply contrasting with the later majestic treatment of the subject.¹² A remarkably unhampered life-

⁷ Jean Capart, *Primitive Art in Egypt* (London, 1905) Fig. 170.

⁸ *Ibid.* Fig. 20; Schäfer and Andrae, *op. cit.* p. 180.

⁹ Alexander Scharff, *Die Altertümer der Vor- und Frühzeit Ägyptens* II (Berlin. Staatliche Museen, "Mitteilungen aus der ägyptischen Sammlung" V [Berlin, 1929]) Pl. 19; Schäfer and Andrae, *op. cit.* p. 182.

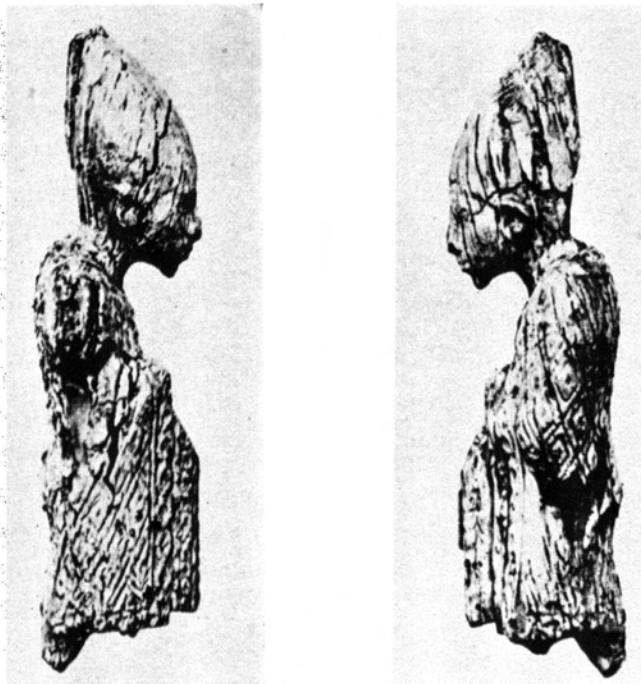
¹⁰ E.g. *JEA* XIX (1933) Pls. XVII and XVIII 1-2; statuette now in Cairo Museum.

¹¹ *JEA* XVII (1931) Pl. IX.

¹² Even when on a similarly minute scale, e.g. a statuette of Khufu in Petrie, *Abydos* II (Egypt Exploration Society, "Memoirs" XXIV [London, 1903]) Pl. XIII, or the somewhat larger figure of Sesostri I (H. G. Evers, *Staat aus dem Stein* [München, 1929] Pl. 46).

likeness in these two Egyptian works relates them one to the other and likewise to the statuette from Khafajah and the head from Warka. It may have struck the reader that our description of the latter two seems to have found an echo in our comment on the Egyptian works. Narmer's ape and the Warka head both display a certain disharmony. The head shows, nevertheless, a sensitive appreciation of living matter which never recurs in just this manner in Mesopotamian art. The statuette from Khafajah shares with the ivory from Abydos the naturalness of pose.

In both countries we find, therefore, in this creative and formative phase of culture the same unprejudiced exploration of possibilities of expression, some of which are rejected later as incompatible with the main purposes of the national styles. The individual works of the forma-



By courtesy of the Egypt Exploration Society

FIG. 4. — IVORY FIGURE OF A KING FROM ABYDOS

tive period are often unbalanced in themselves, and there is a great unevenness in quality among contemporary works.¹³ But occasionally, in the absence of an established artistic idiom, a vivid creativeness, unsupported but also unhampered by tradition and without self-consciousness, achieves works of a freshness beyond the reach of the more considered discipline of later times. In the light of the richer Egyptian evidence we may understand the Warka head and the Khafajah statuette as works of the earliest formative phase of Mesopotamian art, from which the abstract works of the Early Dynastic period emerge as the first established archaic style.

THE CHRONOLOGY OF EARLY DYNASTIC SCULPTURE¹⁴

We have shown in our previous volume, *Sculpture*, how the abstract style is changed into a more realistic one which softens the contour and replaces the taut planes of the earlier surfaces

¹³ It should not be forgotten that in Egypt there is a considerable series of works of all classes from late predynastic times to the 3d dynasty.

¹⁴ For works in metal see below, p. 11.

DEVELOPMENT OF MONUMENTAL SCULPTURE IN MESOPOTAMIA 5

with finely modeled renderings of human anatomy. We now recognize in this change a reassertion of values already recognized in the Proto-literate period, but ousted when it came to be felt that "the translation of the ever changing world of appearances into the stable forms of sculpture could be achieved only by a bold grasp of essential shapes shorn of accidentals to such an extent that they approach geometrical forms."¹⁵ There is no need to dwell here any longer on the process of change and on the transitional works which testify to its course. But we now know that it took place earlier than we suspected, and it may be that the abstract style too is somewhat older. The new evidence consists partly of discoveries made since we wrote, partly of a more detailed study of all the relevant field notes as part of the preparation of our series of final reports. One of these, the volume *Pre-Sargonic Temples in the Diyala Region* (OIP LVIII), describes the architectural framework within which our statues were found and which determines the age of each of them.

The early abstract style still may be considered typical for Early Dynastic II, though in view of the presence of monumental sculpture in the Proto-literate period (Warka head) the abstract style might be thought to have developed during Early Dynastic I. What evidence we possess of that period does not militate against the assumption. Small nonmonumental sculpture of some merit is known from Early Dynastic I, namely a porter (No. 92)¹⁶ and possibly a figure sitting with bent legs on a faggot (No. 97).¹⁷ Neither is well enough preserved to allow a decision as to its style, though the seated figure would seem to go well with the abstract figures. The hoard of the Square Temple must, in any case, be assigned to the earliest occupation level proper of the temple¹⁸ and therefore to Early Dynastic II.

We had thought, hitherto, that the later, realistic style was characteristic for the next period, Early Dynastic III. While this remains true in a general way, it seems to make its first appearance somewhat earlier, still within the range of Early Dynastic II. It is, of course, a mnemonic inconvenience that the changes in sculptural style do not coincide with our articulation of the cultural development of the age. But any division of a continuous historical process is to some extent arbitrary, as the voluminous discussions of the range of the Middle Ages and of the Renaissance show. Mr. Delougaz has indicated how much our designations depend on our point of view.¹⁹ Suffice it here to say that we have elaborated our threefold division of the Early Dynastic period with the set purpose of accounting for as many changes as possible at each break. However, it now appears that the sculptural changes do not coincide precisely with the divisions.

The new evidence derives from the Nintu Temple and places in a different light some of the monuments known before. Plates 2-10 show a hoard buried under a floor belonging to the last phase of Nintu V.²⁰ Its dating to Early Dynastic II cannot be called in question. The hoard contains works which in all but one case are typical, if somewhat rustic, representatives of the earlier, abstract style. The one exception, No. 217, is clearly transitional. There is none of the detailed modeling which we see in the ripe phases of this style as represented by Nos. 38 (Pl.

¹⁵ *Sculpture*, p. 20.

¹⁶ The sculptures published in this volume are numbered in one continuous series with those in *Sculpture*, so that a reference to the sculpture number alone suffices to indicate the volume in which any given piece is illustrated and catalogued. Nos. 1-207 are found in *Sculpture*, Nos. 208-339 in this book. Plate references too are normally omitted, since nearly all pieces are arranged in numerical order in the plates.

¹⁷ This piece was found at a level which could be dated either to Archaic Shrine IV or to the Square Temple. See Table.

¹⁸ See OIP LVIII 177, 191, as against *Sculpture*, p. 17.

¹⁹ OIP LVIII 4 f.

²⁰ *Ibid.* pp. 92-95.

6 MORE SCULPTURE FROM THE DIYALA REGION

92) and 232. Yet it shows a general softness and a smoothness of shape which are characteristic of the later works; the treatment of the chest and of the profile of the chin and the non-cylindrical shape of the upper arms move unmistakably in the direction of a more realistic rendering. Now some transitional works from our previous excavations (Nos. 42 and 49) are hard to separate from this piece from the Nintu Temple; one of these (No. 49) was found in Temple Oval I and is therefore also a work of Early Dynastic II on stratigraphic grounds.

The subsequent phase of the Nintu Temple, Nintu VI, which also dates to Early Dynastic II, produced a group of heads in one of the altars (Pl. 12). The heads of women, as we have argued before, do not exhibit much change in style, though they vary widely in quality. But the male head No. 220 seems transitional too; it is less realistic than No. 39 (Pl. 93), which shows the same way of shaving head and upper lip while leaving a beard.

The stratification of yet another head may point in the same direction. In Sin IX, which was built in Early Dynastic II but which lasted into Early Dynastic III, two main deposits of sculpture were found. Those in the court (Q 42:3) may well derive in part from the last period of occupation; they include examples of a very advanced realistic style (Nos. 251-53). But another group was found on the first floor level of room Q 42:7, and very cogent reasons would be needed to date it as late as Early Dynastic III. The group contained two definitely transitional works, Nos. 35-36, and one head (No. 51) which seems to show a more advanced stage. The state of preservation of this head makes judgment difficult, but the question can at least be raised how far the development from an extreme of geometric stylization to a detailed rendering of physical reality fell within the period of Early Dynastic II. Here the date ascribed to two other works becomes important, and we must therefore consider with great care the circumstances in which they were found.

In our earlier volume we published a small head (No. 63) which, despite its damaged condition, could be identified unequivocally as belonging to the developed realistic style. Because it postdated the main occupation of the Square Temple and its hoard of stylized statues, it was treated together with similar works from the various stages of the Single-Shrine Temple.²¹ It now appears, however, that its exact provenience is a layer which must be considered the last phase of the Square Temple. But, since this so-called Level III is "a rebuilding of which insufficient traces were left to make a plan,"²² it would be fatuous to argue whether we are here still in Early Dynastic II or already in Early Dynastic III. We are evidently on the borderline, and the head cannot be used to determine what stage the realistic style had reached at the conclusion of Early Dynastic II.

The case is different with No. 232 (frontispiece and Pls. 19-20), one of the finest examples of the mature realistic style which has come down to us. It was found in Nintu VI, which must be assigned to Early Dynastic II.²³ However, before accepting this date as binding on the statue, we may well consider its actual find-spot. It was discovered not in the cella but in the small room Q 44:15. It was broken in many pieces,²⁴ and a head found with it (No. 233) was of the earlier, abstract style. Now if we consider the situation of the Nintu Temple (*OIP* LVIII, Pls. 15-16) we notice that the cella (Q 45:4) is in fairly undisturbed soil outside the later wall inclosing the "walled quarter." However, upon the small room Q 44:15 there were superimposed not only Nintu VII, but also two successive layers of private houses with deeply dug drains. All these remains belong to Early Dynastic III. May not our statue have derived originally from those ruins? It is perfectly possible, of course, that it belonged to Nintu VI and

²¹ *Sculpture*, pp. 7, 16.

²² *OIP* LVIII 177.

²³ *Ibid.* p. 125.

²⁴ *Ibid.* p. 86 and Fig. 76.

DEVELOPMENT OF MONUMENTAL SCULPTURE IN MESOPOTAMIA 7

therefore to Early Dynastic II. But I am unwilling to accept this view as proven until further evidence comes forward in its support, for the acceptance of so early a date would imply that the whole development of Early Dynastic sculpture was completed within the scope of Early Dynastic II. At the moment it seems wiser to consider the mature realistic style as characteristic of Early Dynastic III, in keeping with the inscribed figures (such as those of Lugalkisalsi and his grandson Saud)²⁵ whose period we can surmise by means of the King List.²⁶ It must be admitted, however, that the movement away from the strictly abstract forms toward the more realistic style had started in Early Dynastic II and that transitional works are best ascribed to that period.

²⁵ G. Contenau, *Monuments mésopotamiens nouvellement acquis ou peu connus (Musée du Louvre)* (Paris, 1934) Pl. I and Fig. 1 (Lugalkisalsi) and Pl. II (Saud).

²⁶ Thorkild Jacobsen, *The Sumerian King List* (AS No. 11 [1939]) Table II.

II

REMARKS ON INDIVIDUAL EARLY DYNASTIC WORKS

FIGURES IN STONE

If the detailed discussions of style in the earlier volume are taken into account, very little need be said here about individual works. The new discoveries confirm the indications from the Square Temple, namely that excellent and incompetent works occur side by side (cf. Nos. 5-6 with the rest of the hoard from the Square Temple) and that almost unbelievably bad products (e.g. No. 212) were still thought worth exhibiting. Figures of high quality of the first (abstract) style are rare among those published here. We may point, however, to Nos. 233, 243, and 279 as pieces which notwithstanding their damaged state suggest the possibilities of the style.

New is the bald-looking type No. 268, which we presume to have depended upon modeled bitumen to show the hair on the skull and the details of hair and beard. Or perhaps the skull was shaven and only two side locks worn; we would then have a hairdress like that of the largest copper support from Khafajah (No. 181). Locks and beards are treated the same way in Nos. 234 and 267, but the parting and hairline are engraved in the stone (cf. No. 27), though here again bitumen probably was used to render the waves and separate locks or strands. These two figures wear their hair behind the ears, a usage heretofore encountered only once (No. 121) but now also represented by Nos. 213 and 268. No. 210 shows that the beard has been chiseled away, and the result, as in Nos. 32-33, is a beardless figure with side locks—a type which we have suggested may represent adolescents. The badly damaged head No. 285 may be of the same type but shows no parting of the hair. It is not impossible to claim it for a female head, though in that case its coiffure would be without parallel. Whether the fragment No. 254 belongs to a male or female statue, we cannot say. It is very unusual in that it shows apparently short locks parted in the middle. In some cases the curled tips of the strands of the beard are shown (Nos. 214 and 264), a detail rarely observed (No. 18, *Sculpture*, Pl. 31 A). I may here, perhaps, refer back to the beard of the god's statue (No. 1, Pls. 82-83), which is much less finished than any other part of the statue and was probably covered with finely modeled bitumen.¹ The seated figure No. 270 shows three locks.

The kilt of No. 270 resembles that of the large seated figure No. 20. A curiosity of dress is shown by No. 223, where a little square piece on each of the four sides shows the small tassels of Nos. 20 and 270 (cf. No. 21); I fail to understand its meaning. The side slit, probably with its fastening (cf. *Sculpture*, Pls. 5 A, 11 B, and 13 G), though this is rarely shown, appears in No. 261. Other kilts (Nos. 227-28, also No. 21) show two ends at the back where normally only one tasseled end of the girdle is shown. Finally, it is interesting to note that our contention that the fully tasseled skirt (e.g. Pl. 19) appears only in the later style holds good, but that a transitional form is now shown to exist, where two rows of tufts or tassels cover the whole of the garment (No. 225). Another transitional rendering of the dress consists of a covering of triangular tufts, very different from the oblong ones used in Early Dynastic III. We had found this type already in No. 20 and in the upper part of the elaborate garment of No. 21. Now we find it in

¹ The suggestion has been made that it was covered with a metal foil casing. The absence of rivet holes could be explained: they would be unnecessary because of the retention offered by the ridges.

REMARKS ON INDIVIDUAL EARLY DYNASTIC WORKS

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No. 250, as well as in No. 270 and in the small square "panels" of No. 223. The incipient stage of the realistic style (No. 217) already shows the fully developed form.

The absence of dress of any kind in No. 229 may refute the view that nude bearded figures always represent mythological creatures and were not statues but merely temple furniture (*Sculpture*, pp. 11 f.). Some of the arguments there brought forward hold good (see below, p. 11), but No. 229 shows that statues of nude men were placed in the temple.² It is possible that men, not demons, are sometimes represented nude while serving the god by supporting vessels on their heads (No. 269, also No. 16).

The cross-legged sitting posture of the Copenhagen statue³ and our small figure No. 97 recurs in one of the less fortunate achievements from Nintu V (No. 216). No. 270⁴ illustrates well the point made in *Sculpture* (pp. 34–36) that in Mesopotamia, in contrast with Egypt, the seated pose is not appreciated nor its plastic possibilities exploited. No. 271 forms an exception to this rule.

Fragment No. 245 shows a new pose. Normally male figures stand with clasped hands; occasionally (e.g. No. 270) they are shown participating in a religious feast, holding a cup in one hand and a plant or palm branch in the other. No. 245 holds the cup in his left hand, but the right hand is pierced. It is of course conceivable that a branch of copper was inserted, but the hand does not rest on the lap as one would expect on the analogy of the other figures in that attitude. More likely it held a mace or emblem upright in front of the shoulder.

None of the works of the second (realistic) style requires comment, though it may be desirable to point out the excellence of Nos. 232⁵ and 253.

Among the figures of women we have now for the first time a rendering with unmistakable characteristics of the first (abstract) style. No. 250 shows on the right side, which is bare, the typical square section of the upper part of the body known from male statues but not noticeable in the one figure of a woman in the Asmar hoard (No. 8). No. 250 wears the garment with small triangular tufts found also in transitional works and has a bracelet on her left wrist. In No. 241 we have one of the few female figures modeled with some interest in physical detail. This is clearly shown by the breasts and the shoulders. The tendency responsible for the later style becomes manifest here. But it is curious how the majority of female figures of Early Dynastic III have almost featureless plaquelike bodies (e.g. Nos. 103–8). The head No. 222 is an excellent example of the usual type, while No. 286 stands out by its liveliness and No. 287 by the great beauty of the plaited headcloth. Bitumen, now damaged and largely lost, rendered a fringe of hair around the face, and the pierced ear lobes perhaps contained ornaments when the statue was still intact. The female bust No. 288 was mounted upon some other object by means of rivets. The little figurine No. 289 shows a kneeling woman, a type known from Susa.⁶

As to animal sculpture in stone, No. 293 is a remarkable figure of a cow found in Nintu VI inside an altar. Mr. Delougaz has suggested that it was placed as a cult image upon the altar,⁷

² Note that No. 229 does not wear the girle of the Khafajah supports (Nos. 181–83), the Umma bull-man (No. 206), the little figure No. 269, the Agrab support No. 306, and the male Agrab figurines (Nos. 307–8).

For equally exceptional figures of naked women found in the temples see Nos. 154 and 309. There are, of course, the clay and marble "mother goddess figurines" (e.g. *OIP* No. 17, Fig. 64; No. 19, Figs. 24 and 28; and No. 20, Fig. 57), the interpretation of which is by no means certain.

³ Sidney Smith, *Early History of Assyria to 1000 B.C.* (London, 1928) Pl. IV; also Georges Contenau, *Manuel d'archéologie orientale* II (Paris, 1931) Fig. 376.

⁴ The round lump of stone protruding behind the cup is the thumb of the right hand, given an exaggerated length (cf. No. 250).

⁵ This statue was in a bad state when found (*OIP* LVIII, Fig. 76), and the surface seen in Pl. 20 A shows traces of the cleaning and not the original finish or texture.

⁶ *Encyclopédie photographique de l'art* I (1935/36) 185 C–E.

⁷ *OIP* LVIII 89.

where it would fit nicely upon a pedestal actually found there. The udder is clearly indicated, but the characteristics of body and head are in no way suggestive of sex as are certain heads of harps at Ur, for instance.⁸ It is remarkable how the beard is rendered as a tied-on appendage, fixed with a strap over the muzzle.⁹ Similarly the locks at the back of the head (Pl. 46 B) appear as they would on the statue of an anthropomorphic god, projecting from underneath his horned crown. It almost looks as if the beard formed one piece with the hair and horns. These concrete details suggest a real prototype. In other words, it seems difficult to believe that mere imagining of a sacred or divine bearded animal would have led a sculptor to depict the practical means by which the beard could be attached, over the nose and at the back of the head. One may at least wonder whether at some of the little known rituals of early times a cow was actually decked out with such a beard.¹⁰

We move, however, entirely in the sphere of the fantastic when we consider the human-faced bull No. 294 which probably ended the armrest of a throne. The powerful bison-like profile combines in a fascinating way with the mild and enigmatic face, and in its convincing fairylike character the whole equals the seal designs of the period. Lamps found at Ur¹¹ show how the rendering of this creature lost its force as well as its plausibility when the matter-of-fact Akkadians depicted it. No. 297, the head of a bull-man with the horns lost but with recognizable ears, belongs to the same type of work but is apparently not part of a piece of furniture. The lion protoma No. 298 and the ram protoma No. 300 are, again, best thought of as terminals on armrests. We had found another such object in the Square Temple, a bull with a white triangle inlaid in the forehead (No. 155). The same mark is found on the fronts of two bulls' heads of dark stone, Nos. 301-2. Each shows a perforation which could hold the crossbar of a rail or some other connecting link, but it seems impossible to say anything specific about their possible use. They are massive pieces, modeled and engraved in a somewhat cursory manner, though No. 302 shows the wrinkles above the muzzle and above the eyes. The triangle on the forehead of the latter is somewhat marred by an accidental chipping running the length of the face.

It is most unfortunate that Nos. 303-4 are so badly damaged. They are the bodies of two animals, probably bulls, in fine semitranslucent green stone. Each was obviously to be fitted with legs and head made of separate pieces, the head probably turning round at right angles so as to bring the face into plane with the profile of the body. That, at least, is the attitude of such bulls as found at Warka,¹² where the legs are made of silver. Our pieces being much larger, it is impossible to say whether their legs were likewise of metal or were perhaps of stone fixed with a tenon and rivet. The Warka animals date to the late Proto-literate period, but we have discussed already a figure from Umma showing the same feature¹³ and belonging to Early Dynastic II.

⁸ C. L. Woolley, *The Royal Cemetery* (UE II [1934]) Pl. 120. There the head at the top clearly belongs to a cow and the lower head as unmistakably to a bull.

⁹ So also *ibid.* Pls. 115, 117 (gold head from harp), and 141-43 (pendants).

¹⁰ The curious scene on the gold-foil diadem from Ur (*ibid.* Pl. 139) shows one bearded bull in a procession of animals (if that is intended) containing another bull (leading figure) without beard.

¹¹ *Ibid.* Pl. 182.

¹² Berlin. Deutsche Forschungsgemeinschaft, *Siebenter Vorläufiger Bericht über die von der Notgemeinschaft der deutschen Wissenschaft in Uruk-Warka unternommenen Ausgrabungen* (Abhandlungen der Preussischen Akademie der Wissenschaften. Philos.-hist. Klasse, 1935, No. 4 [Berlin, 1936]) Pl. 24 b. This is, of course, also the attitude of the two types of copper bulls from the Early Dynastic temple at al-'Ubad (H. R. Hall and C. L. Woolley, *Al-'Ubad* [UE I (1927)] Pls. XXVII, XXVIII, XXIX 1-3).

¹³ *Sculpture*, p. 12.

REMARKS ON INDIVIDUAL EARLY DYNASTIC WORKS

11

FIGURES IN COPPER

We have already stated¹⁴ that metal work, being ultimately *modeled*, must be separated from *carving*, since the problems and the potentialities of the two modes of plastic expression differ. We have also suggested that modeling may have been more congenial than carving to the Mesopotamians and that, at any rate, the quality of their metal work was exceedingly high. The excavations at Tell Agrab have given renewed proof of that contention; moreover, some valuable indications as to the chronology of work in metal were obtained. The sections through the Shara Temple¹⁵ show that above the main level, at the highest point of the ruins, some traces of a "later structure" and a "later occupation" are preserved. These later remains, like the deeper-lying ruins, were constructed of plano-convex bricks and belong therefore to the Early Dynastic period—presumably to Early Dynastic III since the main level and the two preceding it are to be assigned to Early Dynastic II.¹⁶

Among these latest remnants of the Shara Temple we found the objects shown in Plate 61—important because they indicate the magnitude of our loss. They include fragments of a statue support like those used for the copper figures at Khafajah but of much greater size (No. 312). Near them was found the front part of a foot belonging to a statue which must have been three-fourths life-size (No. 311). We must desist from speculating how the anthropomorphic equivalent of the lions of al-ʿUbaid may have looked.

The deeper layers, of Early Dynastic II, produced a number of human figures. Most important of these is No. 306, though it is badly corroded and has little artistic merit. But the figure's elongated shape, its nakedness, bent knees, clasped hands, and girdle, and the dish-shaped support which it carries on its head proclaim it as contemporary with (though inferior to) the three statues found at Khafajah (Nos. 181–83). It will be remembered that the spot where these figures were discovered suggested Early Dynastic II as their date;¹⁷ we found stylistic corroboration for this date,¹⁸ and our figure from Tell Agrab gives further welcome confirmation.

The hairdress of No. 306 recalls that of the smaller Khafajah figures (Nos. 182–83). Our No. 307 shows that of the larger Khafajah man (No. 181), a shaven poll with two side locks, only in this case one is thrown back over the shoulder. No. 308 raises a problem: how far is this peculiar way of wearing long locks on a shaven head a variant of the normal usage as seen in statues of the geometric stone sculptures (e.g. *Sculpture*, Pl. 12)? The parting is always wide and, possibly for artistic reasons, the two masses of parted hair are clearly separated. The little figure No. 308 may represent either an exaggeration of that manner of rendering the hair or an exaggerated rendering of the two masses of hair plaited into side locks in the manner of Nos. 181 and 307.

Although we may be left in uncertainty as to the intended coiffure of No. 308, it cannot be doubted that the large Khafajah figure (No. 181) and No. 307 show a special manner of dressing the hair which may have some ritual significance. In the past we felt more certain in this respect because we regarded these nude figures as mythological, not human. But, as we have seen (p. 9), this view is, if not disproved, at least put in doubt by our No. 229. Yet it remains likely, in view of these figures, that a partially shaven head and nudity except for a girdle were

¹⁴ *Ibid.* pp. 37–42.

¹⁵ *OIP* LVIII, Pl. 28.

¹⁶ *Ibid.* p. 260.

¹⁷ *OIP* LIII 33, 165. We did not rely on this in *Sculpture* because works of first-class importance were involved and the shallowness of the Oval ruins introduced some slight uncertainty.

¹⁸ *Sculpture*, p. 41.

ritual requirements for certain functions in the temple. In comparison with the stone sculptures from the Square Temple our No. 308 shows that the combination of side locks and partially shaven head can be regarded as a modification of the normal coiffure of the time. It appears to be midway between the fully-locked and bearded appearance of the ordinary worshipers and the completely shaven aspect of the priests. Perhaps there can be discovered in the texts a class of semisecular officials for whom such a usage could be surmised. That some of their functions would have been traditionally ascribed to mythological beings may still be maintained as a tentative hypothesis in view of the bull-man from Umma. On the other hand, it should be remembered that the bull-man is not known to have served as a support; that the small Khafajah figures (Nos. 182-83), No. 306 from Tell Agrab, and also the kneeling support from the Square Temple (No. 16) wear no locks but have the hair cut round and hanging down on the neck; and that the locked figures Nos. 307 and 308 do not seem to have served as supports (for No. 308 that is obvious). So we are actually in the dark as to the significance of the varieties of hairdress which we observe. It may be added that in the photograph the damaged state of No. 307 may suggest circumcision, but this is belied by No. 308 and the Khafajah figures, especially No. 182.

The nude female figure No. 309, with the right hand broken off, is as undistinguished as those of the two men. There is no attempt at modeling; the breasts are mere additions to the plaquelike body, as was the case with the goddess from the Square Temple (No. 2).

It is new to us that votive statues of worshipers placed in the temples were made of copper as well as of stone. As we have seen, those found previously at Khafajah could be regarded as temple furniture. The same applies to the very remarkable group No. 305. It is of a well known type: double vases with an ornamental support. Even the shape of the vessels tallies with that of a fine inlaid example of stone, with a support of four bulls, found at Fara.¹⁹ In our case the support is formed by two wrestlers, nude except for narrow loin cloths of which the rules of the game apparently allowed the adversary to take hold. The group is strictly antithetical; if the two men were cast separately from the same mold and then locked together they would form precisely this combination. The flat piece of copper which serves as a base is damaged and bent at one end.

Once again we face an insoluble problem. What do these wrestlers signify, whom do they represent, or to what action or occasion do they allude? The motive is known on contemporary cylinder seals, and at Khafajah we meet it for the first time on one of the square pierced plaques (No. 189; here No. 313, Pl. 62). Whereas the motives on seals are often mythological, those on the plaques seem to be ritualistic. We have therefore thought of the first meeting between Gilgamesh and Enkidu as a possible explanation of the scene on the cylinders;²⁰ we are now reminded of an alternative explanation, namely the mock battle which took place at Babylon at the New Year's feast when Marduk was liberated. For we have seen that this feast supplies as likely an explanation of the scenes on the plaques as any that has been proposed.²¹ Here we may mention merely that the shaven and somewhat puny wrestlers of the double vase No. 305 are very unlikely representatives of the rugged heroes of the epic and that the notion of some ritual mock fight seems a more appropriate interpretation in this case.

There remains for discussion a little work which is as remarkable a technical achievement as it is striking an archeological document. We see, rendered in great detail, a very simple type

¹⁹ E. Heinrich, *Fara. Ergebnisse der Ausgrabungen der Deutschen Orient-Gesellschaft in Fara und Abu Hatab 1902/03*, hrsg. von W. Andrae (Berlin, 1931) Pl. 23.

²⁰ H. Frankfort, *Cylinder Seals. A Documentary Essay on the Art and Religion of the Ancient Near East* (London, 1939) p. 66.

²¹ *Sculpture*, pp. 43-48, esp. p. 46.

of one-man chariot drawn by four asses (No. 310). The yoke is fastened to the collars of the inner pair of animals. The outer pair pulled on the collars of their neighbors, for even the short traces of the animals on the outside seem fastened to the collars of the inner pair. This would give the driver a somewhat limited control over his team. In any case the manner of driving was crude; the reins were fixed to rings which pierced the upper lips of the asses, and the ends of the reins were coiled around the front part of the chariot, so that the driver need not lose the reins even if he temporarily lost (as he was surely bound to lose) his balance. The whip will have been the main regulator of speed and direction. The yoke was fixed almost rigidly to the pole by a pin, the pole continuing through a kind of centerboard which by itself forms almost the whole body of the chariot. Astride this board (which was presumably covered with a blanket or sheepskin) stood the driver, his feet on a small ledge suspended in front of the axle, and, gripping with his knees, rode the springless vehicle over the roads and fields like a mount. The axle seems to have turned with the wheels within bronze loops, the ends of which were hammered around the centerboard to increase its firmness. In front of the driver a crossbar with knobs at its ends seems to have provided a handhold. It was fixed to the centerboard by a band curved at the top to form two struts; the shape suggests that the band was of copper. The two wheels are remarkable; each is made of three pieces of wood clamped across at four places and apparently incased within a metal tire nailed down with large-headed nails.

In describing the construction of the chariot we are possibly pressing our interpretation further than the evidence warrants. After all, the little figure was not made as an illustration of technical details, and the corrosion has added to our difficulties. It is conceivable that the parts hidden from view by the wheels are not rendered completely in the original copper model.

The driver (or rider rather) has tucked his kilt into his belt, as if "girded for battle." We know from the so-called "standard" from Ur²² that chariots were used in war. These were more solidly made, with sides, an elevated front, and probably four wheels; besides the driver each carried a soldier armed with a spear or an ax. A quiver full of spears was fastened at the front, as in the case of Eannatum's chariot on the "stela of the vultures"²³ and the empty chariots on our square reliefs (e.g. No. 318). But none of the paraphernalia of war appears on our copper chariot, for we take it that the rider's right hand held the whip, indispensable for driving this type of team. One may surmise that our chariot served as a means of conveyance in peace time, possibly from the city to the fields or for other short or hurried journeys. It is the most primitive type of vehicle imaginable, no more than a one-man standing-place mounted on two wheels. It may be that this primordial type had survived alongside the more advanced ones in use for other purposes at the same time.²⁴

RELIEFS

With the possible exception of No. 329, all the reliefs published here belong to the class of square perforated plaques which were set up in the temples. Some of these were found in Early Dynastic II layers and are rather clumsy works (Nos. 194-95), but we cannot consider them as examples of early stages out of which a more accomplished workmanship developed. In fact, No. 314, itself dating to Early Dynastic II, is perhaps the most lively relief of all. It is impossi-

²² Woolley, *The Royal Cemetery*, Pl. 92. Chariots occur also on archaic sealings from Ur (L. Legrain, *Archaic Seal Impressions* [UE III (1936)] No. 298) and on a painted vase of "scarlet ware" from Khafajah in the British Museum (*OIC* No. 20, Figs. 50-51).

²³ *Encyc. phot.* I (1935/36) 190-92.

²⁴ In clay models or toys two- and four-wheeled chariots occur, and a four-wheeled cart is known from Layer VIII in Tepe Gawra (E. A. Speiser, *Excavations at Tepe Gawra I* [Philadelphia, 1935] 75 and Pl. XXXIV c 3), antedating our copper object somewhat. In addition, there are those on the "standard" and the reliefs mentioned in the text.

ble to trace any stylistic development within this group since the artists' mannerisms never cohere into a style. We are dealing with a group of works in which several themes are recorded in a businesslike way, with varying degrees of competence, but with almost negligible artistic merit; at most we notice a not unattractive vivacity of narrative.

A comparison with works of the last phase of Early Dynastic III is, however, illuminating. There we find true modeling, though on a modest scale. Already in the two pierced plaques of Urnanshe²⁵ we notice that the edges of the figures are rounded and that the cheeks, the chests, and the tasseled robes are rendered in true relief. The same applies to more advanced works such as Eannatum's "stela of the vultures" and its equivalents found at Khafajah²⁶ or Dudu's pierced plaque²⁷ and the plaque from the surface layers at Khafajah.²⁸ In contrast our other reliefs appear as a distinct group; whatever may be the differences in quality and design between the individual works, they all lack modeling. They are really engravings on which the background is cut away around the figures to enhance the clarity of representation. If the plaques of Urnanshe may be taken as an early phase of the movement toward modeling, this would be characteristic for Early Dynastic III *b*.²⁹ We may ascribe the bulk of the reliefs from the Diyala region to Early Dynastic II–III *a*, no distinct changes being observable within this range of time. It is interesting to remember that the cylinder seals too show a development from a linear style to a relief style, which becomes especially pronounced toward the end of the Early Dynastic and prevails in the Proto-imperial period.³⁰

The main interest of our plaques lies in their subject matter. In our earlier volume we discussed at some length the meaning of the prevalent theme,³¹ as a commemoration of a religious feast, a recurring ritual event, perhaps the annually celebrated New Year's feast. It is possible (though less certain than the more general conclusion) that the plaques commemorate an individual's outstanding contribution to the celebration of that feast.

Most of the fragments published here fit into the themes illustrated in our earlier volume. We recognize in No. 327 the large wine jar carried by two men in Nos. 185 and 187 and the chariot of the lowest registers of Nos. 187–88 and 192. In Nos. 323 and 325 we find the animals of the middle registers. Just visible in No. 325 are the seat and footstool of one of the feasters of the upper row, and the gazelle seems to be surrounded by plants, just as a plant crosses behind the goat in No. 187. As in No. 197, we find that these animals may occupy two or even three registers (Nos. 326 and 328). On the other hand, the feasters overflow from the upper into the middle register on No. 314 and possibly on No. 320. No. 318 seems to be an inferior copy of No. 187. There are, however, illuminating differences even between these two works. They show that the artists did not actually copy, but drew on a series of conventional formulas which lay ready in their minds. The servant with the fan and jar, standing in the upper left corner of No. 187, is absent from No. 318; instead, the male partner, at the opposite corner,

²⁵ H. Schäfer and W. Andrae, *Die Kunst des alten Orients* ("Propyläen-Kunstgeschichte" II [Berlin, 1934]) p. 469.

²⁶ *Sculpture*, p. 45, Nos. 196 and 207, Pls. 110 C and 113.

²⁷ *Encyc. phot.* I (1935/36) 208.

²⁸ *Sculpture*, Pl. 114.

²⁹ It is interesting that at Maeri, where the sculpture in the round tallies closely with that from Khafajah and was ascribed by us to Early Dynastic III *a* (*OIC* No. 20, p. 39 and Chronological Table; H. Frankfort and André Parrot, "Mari et Opis," *Revue d'assyriologie* XXXI [1934] 173–89), fragments of plaques resembling ours, not the later ones from Lagash, did occur (*Syria* XVI [1935] 130, Fig. 12).

³⁰ Frankfort, *Cylinder Seals*, pp. 44–57. The term "Proto-imperial" had not yet been introduced at the time of writing. For its first use see Jacobsen, *The Sumerian King List* (*AS* No. 11 [1939]) Table II. The definition of the Proto-imperial period in cultural terms will be taken up in *Private Houses and Graves in the Diyala Region and Pottery from the Diyala Region*.

³¹ *Sculpture*, pp. 44–47.

has a jar on a high stand placed within his reach. On the right in the middle register of No. 318 not one but two men bring the goat to be slaughtered; neither of them carries loaves on his head as in No. 187.

Some of the fragments shown as No. 189 (*Sculpture*, Pl. 108 *B*) join additional pieces found subsequently in Nintu V. We now have at least a complete lower register (No. 313), but it remains uncertain whether the other fragments of No. 189 belong to the same relief. The completed register of No. 313 shows three groups of two fighters each. They may represent successive phases of a single combat; or the two groups of wrestlers on the left may be connected, while on the right we see a boxing bout, just as the musician and dancer of No. 185 seem unconnected with what follows to the right. In any case, we notice in the group on the left one firmly standing champion who has grasped his antagonist's ankle and arm and thus lifted one of his feet from the ground. Unfortunately damage prevents us from tracing the loser's head, which is possibly wedged under the other's arm. Since the next group shows one of the men entirely lifted from the ground, we presume that the other's victory is established, whether or not a final throwing of his opponent was required.

We have noticed before³² that mock battles are appropriate on monuments connected with the New Year's festival; it is difficult, however, to place the tantalizing fragment No. 316 in this context. A man is shown climbing a date palm. It seems, at least, that a bunch of dates is shown at the upper left edge of the stone. To the right of the figure we notice food and drink represented on a large scale. A heap of loaves (presumably) and two cups stand on a table with two unusual legs. Next to them is part of what seems to be the large jar of the second row of Nos. 187 and 318. Since this piece was recovered from the spoil which robbers obtained in the Diyala region previous to our arrival, fragments fitting it may yet be found in museums or in dealers' hands.

The motive in the lowest register of No. 314 seems to leave the scope of ritual scenes to which these pierced plaques are normally confined. We see a lion attacking a cow or a bull, while a head, a foot, and possibly a hand at the left edge show that a human or mythological figure is driving off the lion. This theme—the defense of the herds—is one of the oldest and most common subjects on cylinder seals, and the question may well arise whether it has not often a purely decorative significance. We remember how many groups of animals and plants or of struggling animals appear on engraved inlays of gaming boards or harps at Ur,³³ obviously as favorite ornamental designs from the cabinetmaker's repertoire. Would the same apply to the stone-cutter? Stone vases do display these motives, especially in the late Proto-literate period.³⁴ Designs familiar from the seals are shown in the lower register of some reliefs from Fara.³⁵ Our No. 314 may present a similar case. We do not imply, of course, that these scenes of struggle are purely decorative in the sense that geometric patterns are. But they may not have retained much more of their original meaning than a generalized reminder of the victory of good over evil which made them appropriate for use in religious art.

No. 315 shows, for the first time in the Diyala region, the divine participant of the feast. Like his worshipers, he holds a branch; but in his other hand there appear symbols of might, the mace and the scimitar or throwing stick. The outer pieces of his crown resemble knobbed goat horns, but it is difficult to be sure whether this appearance was intended or was caused by damage. The association of Sumerian gods with goats, gazelles, and ibexes is a constant fea-

³² *Ibid.* p. 46.

³³ Woolley, *The Royal Cemetery*, Pls. 96–97, 104–5, and 110.

³⁴ *Illustrated London News*, Sept. 12, 1936, p. 134, Figs. 14–16.

³⁵ Heinrich, *Fara*, Pl. 22 *a* (a man with a dagger attacking two crossed lions) and *c* (possibly Imdugud over two anti-thetic bulls).

ture on the seals, and horns of such animals were found in the altar of the Abu Temple at Tell Asmar.³⁶ From Akkadian times onward the divine crown consists of bull's horns, but in this fragment we seem to have an earlier type. The inner pieces of the crown, which sometimes suggest plants,³⁷ are in our case quite nondescript. The composition of the plaque must have been unusual. Generally the feast is depicted in the upper register; our fragment shows a lower left corner. As in other cases where gods are depicted on Early Dynastic reliefs, such as the pierced engraved plaques from Nippur,³⁸ priests appear in close association. Normally they approach, but in our case we can just recognize on the damaged right side a naked figure striding away. The right leg passes behind the god's knees and the foot appears between the god's feet.

The fine inlay No. 329 may belong to a plaque of the type of No. 197 or to a monument like the "standard" from Ur or the corresponding monuments found at Maeri³⁹ and Kish.⁴⁰ It is remarkable in that its beard shows drill holes such as are found in figures of Lugalkisalsi of Uruk and of Ebihil of Maeri.⁴¹

³⁶ *OIP* LVIII 201-2.

³⁷ Palm branches(?) and a bull's head(?) on a crown on the "stela of the vultures" (*Encyc. phot.* I [1935/36] 191 C).

³⁸ Schäfer and Andrae, *Die Kunst des alten Orients*, p. 470.

³⁹ *Syria* XVI (1935) Pl. XXVIII and p. 134, Fig. 15. The "religious standard" of a bull in the restoration is nothing but the rein ring put on a "pole" consisting of a piece of the reins; another piece of the reins, identically hatched, actually appears within the rein ring.

⁴⁰ E. Mackay, *A Sumerian Palace and the "A" Cemetery at Kish, Mesopotamia* (Field Museum of Natural History, "Anthropology, Memoirs" I 2 [Chicago, 1929]) Pl. XXXV 2-3.

⁴¹ *Sculpture*, p. 30. Our fragment No. 329 was found in a level which we assign to Temple Oval I, but at a spot between the inner and outer inclosures where the denudation had gone farthest. We cannot, therefore, assign an Early Dynastic II date to this piece against the stylistic evidence.

III

LATER WORKS IN STONE AND BRONZE

THE AKKADIAN PERIOD

Under the dynasty of Akkad the arts showed exceptional power and vitality, but there is only one field where we are really well informed. The development of seal designs can be traced in detail, from one extreme in Early Dynastic times to its opposite under Sargon of Akkad.¹ It is astonishing that, the transformation of style notwithstanding, the very first reign of the new era has left us works equaled by few and outshone by none in the long history of Mesopotamian glyptic.

For the art of relief a similar creativeness is attested by the contrast between Eannatum's "stela of the vultures" and Naramsin's stela of victory.² Yet no monuments survive to explain how so long a road could be traveled so fast; and of sculpture in the round no major works that can be credited with certainty to Akkadian times survive at all.

This situation increases the importance of two small pieces, Nos. 331-32, which we found in Akkadian private houses of Tell Asmar. With them we publish anew a fine head found at Bismaya (No. 330, Pls. 68-69),³ generally (and with reason) attributed to the dynasty of Akkad. It closely resembles a magnificent bronze head from Nineveh, tentatively claimed by Malloyan to be a portrait of Sargon.⁴ Neither of these heads can be dated by the circumstances of its discovery; hence, before we treat them together with our small head No. 332, it will be best to recall in a few words the spirit of Akkadian art as we can recognize it in the one branch where we are well informed. We have described at length how the Akkadian sealcutters delighted above all in rendering the actual, the concrete, and, we may add, the dramatic. In contrast to their predecessors, the Akkadian sealcutters depict men and animals with all the splendor of physical power, combats with all the grimness of merciless struggle, stories with all the richness of incidental or symbolic detail. The Early Dynastic designs, which often treat the same subjects (Fig. 5), appear vague in comparison: charming but unreal, an ingenious weaving of patterns which delights the eye but commits neither artist nor admirer, products of an order lacking both the bitterness and the grandeur of the world which the Akkadians experienced. We find the same Akkadian spirit in the stela of Naramsin, with its mountain scenery, the crescendo of its marching soldiers culminating in the solitary figure of the king, standing above followers and crushed foes alike, surrounded by emptiness as by a halo.

Obviously sculpture in the round cannot be so explicit, for its role is more restricted. It is intended not to record or to narrate, but to serve the purpose of representation in the narrowest sense. The statue represents the person in that it establishes, vicariously, the presence of a man, a king, a god in a certain place. We may, however, in looking at Akkadian statues recognize certain features which differentiate them from earlier works and at the same time link them to the seals and reliefs of their own period. This is true even of the small head No. 332. As regards the type of man depicted here, the contrast with earlier monuments is striking.

¹ Frankfort, *Cylinder Seals*, pp. 80-85.

² *Encyclopédie photographique de l'art I* (1935/36) 214-15.

³ E. J. Banks, *Bismaya; or the Lost City of Adab* (New York and London, 1912) p. 256.

⁴ M. E. L. Malloyan, "The Bronze Head of the Akkadian Period from Nineveh," *Iraq III* (1936) 104-10.

These supply no parallel for the short hair curling at the tips which radiates in all directions from the crown, nor for the round beard covering jaw and chin. Yet all these features recur when ordinary people, such as worshipers or herdsmen, are depicted on Akkadian cylinder seals. ⁵ As to the manner in which this type is rendered in our No. 332, the corrosion of the surface makes it difficult to judge. The broad unsmiling mouth would be hard to match among Early Dynastic works. But most significant is the treatment of the eyes. In Early Dynastic



Kh. IV 338



As. 33:113



Kh. III 922



As. 32:600



Kh. V 141



U. 8385 (UE II, Pl. 207)

A

B

FIG. 5.—EARLY DYNASTIC (A) AND AKKADIAN (B) CYLINDER SEAL IMPRESSIONS

times the eye is a symmetrical figure—olive-shaped, elliptic, pointed oval, or sometimes even diamond-shaped. Whatever its outline it is placed in a vertical plane. In No. 332, on the contrary, the upper and lower lids are differentiated, the heavier upper lid overhanging the eyeball and giving the eye its natural appearance. Here we have clearly a manifestation of that interest in the concrete, in physical actuality, which is an outstanding characteristic of Akkadian art.

The head from Bismaya, No. 330, is a more refined example of Akkadian sculpture. One of the stylizations of Early Dynastic work is retained: the joined eyebrows cut for inlays. But notice the extraordinary anatomical precision in the modeling from the eyes down to the edge

⁵ Frankfort, *Cylinder Seals*, Pls. XX b, XXI c, XXIV c.

of the beard; how the temples are deeply sunk into the mass of the head and how well they hang together with the cheekbones; how truly the ears are rendered. All these features are without precedent in Early Dynastic sculpture; and in post-Akkadian times they are smoothed out and rounded off, as if the flesh rather than the bony structure held the artist's attention. It is important to notice this distinction between the Bismaya head and those of the Gudea dynasty at Lagash, which determine the style of subsequent centuries too. The turban of the Bismaya head has not, to my knowledge, been certified for Akkadian times, but since it is common from Gudea onward, I see no objection to assuming it for the preceding epoch. The importance of dating this head goes beyond the single work concerned; it affects the date of the magnificent bronze head found at Nineveh (Fig. 6) outside its context and so closely related to the Bismaya head in style and type that the two cannot be separated. The borderline of the beard on the cheek and the profile of the nose especially are very much alike. Mr. Malloyan has discussed such evidence as we possess as to the date of the bronze head, the best of which is its elaborate coiffure, worn regularly by Early Dynastic rulers but surviving in one instance to Gudea.⁶ He sees in the head, tentatively, a portrait of Sargon. We may at least agree that the stylistic evidence discussed in this section establishes its Akkadian character. It contributes further to our understanding of the Bismaya head, which shows a curious contrast between the highly finished bare parts of the face and the somewhat rough surface of the beard. The assumption that this contrast indicated the difference between skin and beard seems out of keeping with the rest of a work where all features are defined with precision. It is possible that the rough surface served as a base for bitumen in which were modeled the separate locks and curls rendered individually in the bronze head from Nineveh.⁷

Our second Akkadian piece (No. 331) is of a different order altogether—a simple though ingenious alabaster group probably set up in a small domestic shrine.⁸ The central figure is a deity whose exact shape is glossed over by the disposition of his worshipers. His anthropomorphic bearded head, covered by a small round cap, joins a scaled body. On either side stands a woman with a large mass of hair tied up at the back of the head, a style which cylinder seals show to have been fashionable in that period. On the outside stand two smaller male figures



FIG. 6.—BRONZE HEAD FOUND AT NINEVEH

⁶ *Iraq* III 107–10.

⁷ The fragment of a stone head in E. de Sarzec, *Découvertes en Chaldée* (Paris, 1884–1912) II, Pl. 21:1, shows exactly the same treatment of the beard as does the Nineveh head and may be of Sargonid date. It is a little broader and heavier than those discussed in the text, but this is no valid objection.

⁸ *OIC* No. 17, pp. 18 f. and 49 f. It was wrongly stated there to have been found in Layer III; it was actually in IV a.

with round caps. The hands of each of the four are folded in the manner normal in the presence of a god, as shown both on seals and on statues placed in temples in Early Dynastic times. It is possible that only one man and one woman are represented by the four figures; in other words, that the duplication is caused by the desire to make a symmetrical group with the god in the center.

On the back the god's scaled body broadens out to fill the space between the neck and the tail of a crownless dragon, between whose feet we notice a snake. The relation between the snake and the dragon, exemplified also on a well known vase dedicated by Gudea to Ningishzida, has been discussed elsewhere.⁹ It is this god, depicted on seals as a human body joined at the waist to a long winding serpent, who (though he may have been worshiped under another name) is also the center of our small alabaster group from Tell Asmar. Besides the dragon, we notice on the right a small figure of a woman in the normal attitude, on the left a person propitiating the dragon with the common oriental gesture of touching it under the chin. The artist had some difficulty in rendering the squatting attitude dictated by the available space.¹⁰ As to sex, although the bun of hair and the absence of a clearly marked beard seem to indicate a woman, the overlarge chin may be meant to represent a round beard, such as our No. 332 shows, and the top of the head may be covered with the small round cap of the male figures. A piece of such crudity cannot well be assigned a place on stylistic grounds until we know much more of the art of the period in all its phases. The stratification, however, establishes its age as Akkadian.

THE FIRST DYNASTY OF BABYLON

Little can be said about the sculpture belonging to the Isin-Larsa period and the First Dynasty of Babylon. To understand the stylistic development we need many more pieces that are properly dated. Tendencies which had prevailed at successive periods in the 3d millennium seem to have asserted themselves at various places or times within the scope of this dynasty. We have a magnificent work in the Akkadian spirit¹¹ side by side with flaccid¹² or over-ornate¹³ survivals of the Gudea manner or their stiffened and hardened provincial equivalents¹⁴ or even with forms which seem to us archaizing.¹⁵ The fragmentary head No. 334, with its crescent-shaped mouth, would fall under the last named category. It belonged perhaps to one of those figures which, as the work at Ur has shown, were set up in shrines among the private houses.¹⁶ The small head No. 333 seems to have been a fine example of the elaborate style. It supplies a very curious piece of evidence as to the finish given to Babylonian sculpture. On those parts of face, ears, and neck which are not covered by turban, eyebrows, or beard red ochrous paint is adhering. The beard seems to show traces of black paint. If we remember that the eyes were inlaid we realize that the effect of the figure was strikingly polychrome, and we wonder how many of the hard stone figures (to which paint adheres but lightly) were originally colored.

Very interesting is the monkey No. 335. One eye was inlaid with shell and bitumen, and presumably there were inlays of lapis lazuli or other material in the spaces cut out on the cheeks.

⁹ Frankfort, *Cylinder Seals*, pp. 119-22.

¹⁰ This pose is regularly a crux for the Mesopotamians; see the Blau monuments of the late Proto-literate period on the one hand (L. W. King, *A History of Sumer and Akkad* [London, 1910] pl. opp. p. 62) and on the other a stela of the 1st dynasty of Babylon (*Encyc. phot.* I [1935/36] 257 C).

¹¹ *Encyc. phot.* I (1935/36) 257 A-B.

¹² *Ibid.* p. 262.

¹³ *Syria* XIX (1938) Pl. VII 1.

¹⁴ *Syria* XVII (1936) Pl. VII; *Syria* XVIII (1937) Pl. XIII.

¹⁵ *Syria* XIX, Pl. VIII; *Syria* XX (1939) Pl. VII.

¹⁶ *Antiquaries Journal* XI (1931) Pls. L 3 and LI 1 and 3.

I cannot explain the drill holes under the left arm. The characteristic features of the animal are very well brought out, though details are but cursorily indicated. The confusing influence of the human form, so easily read into a figure of this type, enters only a little into the profile, especially in the contour of the back and the attitude of the legs. A hollow in the bottom allows the figure to be mounted on a shaft. Monkeys are common on seals of the period, generally appearing in the field without any clear function; but occasionally they were mounted on poles, and then they assumed exactly the attitude of our figure.¹⁷ Since the object was found in the Kititum Temple at Ishchali, there is no difficulty in assuming that it served as an emblem in processions or on other occasions which one would be able to specify only if either the texts or detailed representations of the scene were to supply the relevant information.

We have printed a cylinder seal impression (Pl. 75 *B*) below a fine fragment of a stela (No. 336, Pl. 75 *A*) for two reasons. In the first place, the scene on the relief can be completed: the figure which places one foot on a square elevation is Shamash. Ishtar, when depicted in this attitude, has a lion as her footstool; it would also seem unlikely that the Babylonians would depict the bare leg of a goddess—even if it were the active Ishtar—with quite so much stress on sinew and muscle as our relief shows, though we have not enough monuments to be certain of this point. The short stave appearing on the god's hip is probably the shaft of a mace or scimitar held in his left hand. His right hand would have held the staff and the ring, and indeed the lower part of the staff duly appears in our relief. Confronting the god would be the ruler who erected the monument, in the attitude which Hammurabi assumes in front of the same god on his famous stela. The second reason for our drawing attention to the scene on the seal is the fact that the sculptors of the larger monuments at this time seem to share their repertoire with the sealcutters. Even in the mural paintings at Maeri¹⁸ certain groups seem simply taken over from the cylinders, and our relief is another instance of this relationship.

The three works in bronze published here need detain us but briefly. The nude seated woman (No. 337), probably the handle of a bronze vessel, has been discussed before.¹⁹ Because it is a remarkable specimen of the modeler's art, we illustrate it once more.

The statues of a four-faced god and goddess (Nos. 338–39) will be discussed by Dr. Thorkild Jacobsen in connection with the temples and their adjoining buildings at Ishchali. We know the exact spot where they were found near the surface by antiquity robbers in 1929, together with a hoard of bronze or copper tools and weapons, beads, and cylinders. The quality of the works cannot well be judged today, now that the surface is so badly corroded; but one detail suggests the sensitivity of their maker. Consider the foot which the god places upon his attribute, the ram. Observe in the back view (Pl. 78 *B*) the fine heels and ankles and the outward turn of the left foot. See also in the view in Pl. 77 how the foot and toes, with the agility and gentleness proper to men who go barefoot, join the contours of whatever supports them and establish a hold. The right arm of the god has entirely lost its original form and surface. It holds a scimitar, the point of which is lost.²⁰

The joining of the four faces was done quite mechanically in both figures; but in the case of the god the long flowing beard supplied a welcome means of hiding awkward joints, and this opportunity was fully exploited. This feature, and perhaps the more active pose, explain why the god seems by far the better work of the two. It is true that the goddess is damaged, but the surviving face (back view) is not on a par with that of the god. We remember that of the two

¹⁷ Frankfort, *Cylinder Seals*, p. 177 and Pl. XXVI *e*.

¹⁸ *Syria* XVIII (1937) 336, Fig. 8, and Pls. XXXIX and XL.

¹⁹ *OIP* XLIII 205.

²⁰ I am unable to explain the circles impressed on the god's robe.

cult statues found in the Square Temple at Tell Asmar there is a noticeable difference in quality, that of the goddess being inferior.

The gown of the four-faced goddess leaves the arms bare. There are bracelets on both wrists, while the hands hold the flowing vase from which life-giving water streams down on either side.²¹ Her crown shows an architectural motive such as ornaments the fronts of altars in houses of the period.²² On seals too it is occasionally found as a divine headgear.²³ The god wears a flat cap, known already on Akkadian seals, but different from the turban worn by gods on seals if they do not wear the horned crown.

The figures of the god and goddess possess, notwithstanding their fantastic anatomy, a certain neat matter-of-factness which seems distinctive. We find here neither the Akkadian's delight in force nor the Sumerian's charming inconsequentiality. Old Babylonian works recently acquired by the Louvre²⁴ suggest too that this cool and restrained realism may prove to be the characteristic style of the art of Hammurabi's age.

²¹ See E. Douglas Van Buren, *The Flowing Vase and the God with Streams* (Berlin, 1933); also a goddess from Maeri in *Syria XVIII* (1937) Pl. XIII.

²² *Antiquaries Journal* XI (1931) Pl. XLIV 1. We do not consider Woolley's designation of these as "pillar-bases" to be correct.

²³ Frankfort, *Cylinder Seals*, Pl. XXVI *k* and, of somewhat later date and of Syrian style, Pl. XLIV *g, h, j*.

²⁴ *Encyc. phot.* I (1935/36) 261.

IV

CATALOGUE OF SCULPTURES

ADDITIONS AND CORRECTIONS TO CATALOGUE PUBLISHED IN *Sculpture* (OIP XLIV)

New information concerning the sculptures previously published (Nos. 1-207) is assembled here. It includes references to the plates in this volume on which some of the most significant statues are again represented; more detailed references to levels (e.g. "Square Temple, Level I," instead of "Square Temple" alone), made possible by careful reconsideration of the field records in preparation for *Pre-Sargonid Temples in the Diyala Region* (OIP LVIII); and corrections, some of which were mentioned in the list of errata accompanying *Sculpture*.

No.		No.	
1	See Pls. 82-83. Found in Square Temple, Level I	98	Found at 34.00 m., not 33.00 m., above datum, in Single-Shrine Temple I
2	Found in Square Temple, Level I	99	Found outside Single-Shrine Temple I
3	See Pl. 84. Found in Square Temple, Level I	102	Found in Temple Oval II-III, not II-I
4	See Pls. 85-86. Found in Square Temple, Level I	102a	Same head as No. 46 (field number Kh. IV 53, not 58)
5-8	Found in Square Temple, Level I	103	See Pl. 94. Found in Nintu Temple VII
9	See Pls. 87-88. Found in Square Temple, Level I	106	Found in Q 42:7, not R 42:2
10	See Pls. 89-90. Found in Square Temple, Level I	108	Found in Q 42:7, not R 42:2
11-13	Found in Square Temple, Level I	121	Found in Nintu Temple VII
14	Body found in Single-Shrine Temple I; feet found in D 17:6 (Priests' Room), not in D 17:9 (Shrine II), of Square Temple, Level I	131, 142	Found in Temple Oval I, not III
15	Found in Square Temple, Level I	144	Found in Temple Oval I
16	See Pl. 91. Found in Square Temple, Level I	154, 156	Found in Temple Oval I, not III
19	Found in Temple Oval II-III	160	Found at Floor V a, not 4a (Proto-imperial, not Akkadian)
29	Found in Single-Shrine Temple I	161-67	Found in Nintu Temple VII
32	Found in Temple Oval I-II	168	Found in Temple Oval I-II, not III-II
33	Found in Square Temple, Level I	169	Found in Single-Shrine Temple I
37	Found in Q 42:3 and R 42:2	171-72	Found in Single-Shrine Temple I
38	See Pl. 92	175	Found in Single-Shrine Temple I
39	See Pl. 93	177-80	Found in Single-Shrine Temple I
42	Found in Temple Oval III, not I	181-83	Found in Temple Oval I, not III
43	Found in square M 45 and in Temple Oval I, not III	182	See Pl. 95
45	Found in Temple Oval I-II, not III-II	186	Found in Single-Shrine Temple I
46	In Chicago, not Baghdad. Oriental Institute Museum No. A 12425	187	Found in Temple Oval I, not III
47, 49	Found in Temple Oval I, not III	188	Probably in House Level 3; not at entrance to Sin Temple VIII
50	Found in Temple Oval II-III, not II-I	189	Fragments Kh. III 906, 1009, and 1015 found in Nintu Temple VII. Kh. III 906 and 1015 now fitted with two other pieces to form No. 313
53	Found in Temple Oval III, not I	193	Found in Temple Oval I, not III
54-56	Found in Temple Oval I, not III	194	This is the piece marked "B 195" in <i>Sculpture</i> , Pl. 110
59	Found in Temple Oval I, not III	195	This is the piece marked "A 194" in <i>Sculpture</i> , Pl. 110. Found in Temple Oval I, not III
62	Found in Single-Shrine Temple I	196	Found in Temple Oval II-III, not II-I
63	Found in Square Temple, Level III (see our p. 6), not in Single-Shrine Temple	197	Found in Temple Oval I-II, not III-II
66	Found in Square Temple, Level I, not in Single-Shrine Temple	199	Found in Single-Shrine Temple I
67-68	Found in Single-Shrine Temple I	200	Found at 36.30 m., not 36.60 m., above datum, in Single-Shrine Temple III
69-75	Found in Nintu Temple VII	201	Found beneath P 45:6 and 12, in Nintu Temple VII
77	Found in Q 45:4, not Q 42:7, in Nintu Temple VII	207	Dimensions refer only to largest fragment, <i>Sculpture</i> , Pl. 113 B, of which the field number is Kh. II 51. Additional data are: Pl. 113 A Kh. III 1364, locus J 44:1, Temple Oval II Pl. 113 C Kh. II 129, locus J 44:1, Temple Oval III Pl. 113 E Kh. II 136, locus K 45, level uncertain Pl. 113 H Kh. II 105, locus K 44:1, Temple Oval III
78	Found in Nintu Temple VII		
84-85	Found in Temple Oval I, not III		
89	Found in Nintu Temple VII		
90	Found in House Level 2		
92	Found in Sin Temple VI-VII		
93-95	Found in Square Temple, Level III		
96	Found in Square Temple, Level I		
97	Found outside Square Temple, Level I, or possibly below (see p. 5, n. 17)		

MORE SCULPTURE FROM THE DIYALA REGION

SCULPTURES ILLUSTRATED IN THIS VOLUME

Sculp- ture No.	Plate	Page	Description	Material*	Inlays
208	1	1, 5	Standing female figure with upper part of body bare	White stone	————
209	2-3	5	Standing male figure	Alabaster	One eyeball of shell set in bitumen
210	4 A-B	5, 8	Standing male figure; beard chiseled off	Gray limestone	Lost
211	4 C	—	Standing male figure; feet and legs missing; dowel holes for attachment of legs	Gypsum; traces of bitumen on beard	One eyeball of shell
212	5	5, 8	Standing male figure	Alabaster	Eyeballs of shell
213	6	5, 8	Standing male figure; holes for attachment of legs, which are missing	Alabaster; bitumen on hair and beard	Eyeballs of shell; pupils of lapis lazuli
214	7 A-B	5, 8	Headless standing male figure; legs and feet missing; dowel holes for legs	Limestone; traces of bitumen on beard	————
215	7 C-D	—	Standing male figure; head, shoulders, and most of left arm missing	Limestone	————
216	8	5, 9	Seated male figure with crossed legs	Marble; traces of bitumen on hair and beard	Eyeballs of shell set in bitumen; bitumen in eyebrows
217	9-10	5, 9	Standing male figure	Alabaster	Eyeballs of shell; pupils of lapis lazuli
218	11 A	—	Male figure, top half	Limestone	Lost
219	11 B-C	—	Standing male figure; feet, legs, and one arm missing	"	One shell eyeball set in bitumen
220	12 A-B	6	Male head; bitumen on break	Alabaster	————
221	12 C-D	6	Female head; face obliterated	Limestone	————
222	12 E-G	6, 9	Female head; bitumen at neck indicates ancient repair	Alabaster	One eyeball of shell set in bitumen
223	13	8, 9	Standing male figure, top half	"	Lost
224	14 A-B	—	Standing male figure; feet, legs, and arms missing	Alabaster; traces of bitumen on hair and beard	Eyeballs of shell; traces of bitumen in eyebrows
225	14 C-D	8	Headless standing male figure; dowel hole and bitumen at neck indicate ancient repair	Alabaster	————
226	15	—	Male figure, upper part; dowel hole in bottom and bitumen indicate ancient repair	"	Eyeballs of shell; pupils of bitumen

* The materials have not been analyzed.

† B = Baghdad, Iraq Museum. C = Chicago, Oriental Institute Museum; museum numbers are added. P = Philadelphia, University Museum. Most of the pieces for which no museum is indicated were ultimately sent to Baghdad.

CATALOGUE OF SCULPTURES

25

Sculpture No.	Height (Centimeters)	Locus	Building or Area	Field No.	Museum†	Remarks
208	11	Q 42:24	Sin Temple IV	Kh. VI 325	B	Tip of nose deformed by pressure and slight chipping
209	37	Q 45:4	Nintu Temple V	Kh. VIII 263	Worcester Art Museum, Worcester, Mass.	In hoard beneath floor (see <i>OIP</i> LVIII 92-95)
210	23.2	"	" " "	Kh. VIII 261	P	Same
211	26	"	" " "	Kh. VIII 265	P	"
212	30	"	" " "	Kh. VIII 264	B	"
213	18.1	"	" " "	Kh. VIII 262	B	"
214	24.6	"	" " "	Kh. VIII 259	P	"
215	31	"	" " "	Kh. VIII 258	B	"
216	15.4	"	" " "	Kh. VIII 260	B	"
217	30	"	" " "	Kh. VIII 272	P	"
218	6.9	"	" " "	Kh. VIII 275	P	
219	29.5	{ Q 45:12 (body)	Nintu Temple VI	Kh. VIII 115	B	
		{ Q 45:4 (head)	Nintu Temple V	Kh. VIII 269		
220	2.9	P 45:52	Nintu Temple VI	Kh. IX 176	B	In altar
221	6.5	"	" " "	Kh. IX 195	P	" "
222	8.7	"	" " "	Kh. IX 177	P	" "
223	18.2	Q 45:12	" " "	Kh. VIII 116	B	
224	19.8	"	" " "	Kh. VIII 160	B	
225	26.2	P 45:51	" " "	Kh. IX 68	P	
226	10.2	"	" " "	Kh. IX 174	B	

MORE SCULPTURE FROM THE DIYALA REGION

Sculpture No.	Plate	Page	Description	Material*	Inlays
227	16 A-B	8	Headless standing male figure; legs and feet missing; break at waist repaired in antiquity with dowels and bitumen	Alabaster	-----
228	16 C	8	Standing male figure, lower part; legs bored for dowels; disk base (not shown) found later; bitumen on break at waist	"	-----
229	17	9, 11	Standing nude male figure; lower legs, feet, and left arm missing	"	-----
230	18 A	---	Male statue fragment; inscription on breast; crescent on right arm	"	-----
231	18 B-C	---	Headless standing male figure, bearded; legs and feet missing	"	-----
232	Frontis-piece, 19-20	6, 8, 9	Standing male figure; hands missing	"	Eyeballs of shell; pupils of lapis lazuli
233	21 A	6, 8	Male head; dowel hole for attaching nose indicates ancient repair	"	One eyeball of shell; traces of bitumen
234	21 B	8	Male head; inscription on right shoulder; traces of bitumen on break	"	Eyeballs of shell set in bitumen (one restored)
235	22 A-B	---	Male head	"	-----
236	22 C	---	" "	"	-----
237	22 D-E	---	" "	"	-----
238	22 F-G	---	Male(?) head	"	-----
239	23 A-B	---	Male head	"	Eyeballs of mother-of-pearl set in bitumen; one lapis lazuli pupil; bitumen in eyebrows
240	23 C-D	---	Headless standing female figure	"	-----
241	24	9	Headless standing female figure; hands, forearms, and base missing; damaged by fire	"	-----
242	25 A	---	Head and shoulders of male figure	"	One unpierced eyeball of shell
243	25 C	8	Male head, top half	"	One eyeball of mother-of-pearl
244	25 B	---	Male head; shoulders (not shown) found later	"	Lost
245	25 E	9	Headless fragment of male figure holding cup in left hand; hole through right hand	"	-----
246	25 G	---	Headless fragment of standing female figure	Limestone	-----

CATALOGUE OF SCULPTURES

27

Sculpture No.	Height (Centimeters)	Locus	Building or Area	Field No.	Museum†	Remarks
227	20.3	Q 45:4 and 12	Nintu Temple VI	Kh. VIII 5	P	
228	ca. 8.5 without base	Q 45:4 (base found in Q 45:12)	" " "	Kh. VIII 6	B	
229	24.5	Q 45:12	" " "	Kh. VIII 114	B	
230	8.1	"	" " "	Kh. VIII 7	B	Inscription published in <i>OIP</i> LVIII 290, No. 2
231	11.5	"	" " "	Kh. VIII 8	P	
232	23	Q 44:15	" " "	Kh. VIII 45	P	
233	6.6	"	" " "	Kh. VIII 97	B	
234	8.8	Q 45:4	" " "	Kh. VIII 13	P	Remnants of inscription on shoulder: en :[n a]:[. . . ?]
235	4.2	P 45:52	" " "	Kh. IX 175	B	
236	2.8	Q 45:4	" " "	Kh. VIII 14	B	
237	3.8	P 45:51	" " "	Kh. IX 63	B	
238	4.1	"	" " "	Kh. IX 62	B	
239	5.2	Q 45:4	" " "	Kh. VIII 25	P	
240	17	P 45:51	" " "	Kh. IX 117	B	In altar
241	30.8	P 45:52	" " "	Kh. IX 178	P	This and a headless male statue (Kh. IX 179) were on the floor near the altar and had perhaps been deliberately burned; see <i>OIP</i> LVIII 89-91
242	8.8	Q 45:7	Nintu Temple VII	Kh. VIII 202	P	
243	5	Q 45:12	" " "	Kh. VIII 19	P	
244	8	Q 45:7	" " "	Kh. VIII 221	B	
245	9	Q 45:4	" " "	Kh. III 914	————	
246	5.4	L 13:4	Temple Oval I	Kh. I 600	B	

MORE SCULPTURE FROM THE DIYALA REGION

Sculpture No.	Plate	Page	Description	Material*	Inlays
247	25 <i>D</i>	—	Headless fragment of male figure	Limestone	—
248	25 <i>F</i>	—	Headless fragment of male figure; rivet hole and dowel hole for attaching head	Gypsum	—
249	25 <i>H</i>	—	Kilt of male statue	Alabaster	—
250	26	9	Headless female statue	Limestone	—
251	27 <i>A-B</i>	6	Male head	"	Lost
252	27 <i>C</i>	6	Headless standing male figure	"	—
253	27 <i>D</i>	6, 9	Headless standing male figure; dowel holes for attachment of head and hands	"	—
254	28 <i>A</i>	8	Head; face damaged	White stone	—
255	28 <i>B</i>	—	Upper part of female figure holding plant	Limestone	—
256	28 <i>D</i>	—	Headless fragment of standing female(?) figure	Alabaster	—
257	28 <i>E</i>	—	Headless standing female figure	"	—
258	28 <i>C</i>	—	Statue fragment, inscribed	"	—
259	28 <i>F</i>	—	Headless standing female figure	"	—
260	28 <i>G</i>	—	Mask	Limestone	—
261	29	8	Standing male figure; feet, legs, and one arm missing	Gypsum	Eyeballs of shell set in bitumen
262	30 <i>A</i>	—	Headless fragment of male figure	Serpentine; rust-colored bands running vertically through left side	—
263	30 <i>B-C</i>	—	Male torso; face and top of head broken off; inscription on back	Limestone; traces of bitumen on hair and beard	—
264	31 <i>A</i>	8	Headless standing male figure; legs and feet missing	Limestone	—
265	31 <i>B</i>	—	Fragment of standing male figure holding cup	"	—
266	31 <i>C</i>	—	Kilt of male figure	Gypsum	—
267	32 <i>A-B</i>	8	Male head	"	Eyeballs of shell set in bitumen; pupils of black limestone; traces of bitumen in eyebrows
268	32 <i>C</i>	8	Head and torso of male statue; shoulders and upper arms missing	"	Same

CATALOGUE OF SCULPTURES

29

Sculp- ture No.	Height (Centimeters)	Locus	Height above Datum Level (Meters)	Building or Area	Field No.	Museum†	Remarks
247	6.5	K 46:6	—	Temple Oval I-II	Kh. IV 31	—	
248	8.3	K 43:3	—	Temple Oval II	Kh. I 444	B	
249	17	M 44:5	—	Temple Oval III	Kh. I 110	C A 9058	
250	17	R 42:2	—	Sin Temple VIII	Kh. IV 358	C A 12334	
251	5.5	Q 42:3	—	Sin Temple IX	Kh. IV 264	B	
252	21	"	—	" " "	Kh. IV 111	C A 12339	
253	23	"	—	" " "	Kh. IV 112	B	
254	11	"	—	" " "	Kh. IV 98	—	
255	6.5	O 44:6	—	House Level 1	Kh. I 320	B	
256	5.5	E 17:11	—	Single-Shrine Temple I (foun- dations)	As. 33:84	C A 17137	
257	9	D 17:1	—	Single-Shrine Temple I	As. 33:30	B	
258	4.6	"	—	Single-Shrine Temple II	As. 32:700	B	Inscription published in <i>OIP</i> LVIII 298, No. 13
259	5.2	H 19:2	—	House Level V a	As. 31:225	B	
260	3.5	E 15	—	Northern Palace area; level un- known	As. 31:312	B	
261	14	M 14:4	32.30	Shara Temple	Ag. 35:850	C A 18130	
262	9.6	M 14:2	32.60	" "	Ag. 35:999	C A 18177	
263	ca. 24	M 14:4	32.30	" "	Ag. 35:857	C A 21488	Inscription published in <i>OIP</i> LVIII 296, No. 8
264	12	"	32.50	" "	Ag. 35:692	B	
265	12	"	31.50	" "	Ag. 35:899	B	
266	16	L 13:6	32.50	" "	Ag. 35:823	C A 21486	
267	9	M 14:4	"	" "	Ag. 35:751	C A 18099	
268	28	"	32.00	" "	Ag. 35:763	B	

MORE SCULPTURE FROM THE DIYALA REGION

Sculpture No.	Plate	Page	Description	Material*	Inlays
269	33-34	9	Kneeling nude male figure holding vase on his head; forearms and lower legs missing and restored in plaster	Limestone	Lost
270	35-36	8, 9	Seated male figure holding cup and plant; hair in three locks	"	"
271	37 A-B	9	Seated female figure holding cup and plant	"	-----
272	37 C	---	Headless seated female figure	Translucent stone	-----
273	38 A	---	Headless standing female figure holding cup and plant; feet missing	Limestone	-----
274	38 B	---	Headless fragment of female figure holding cup and plant; dowel hole at neck	"	-----
275	38 C	---	Headless standing female figure	Alabaster	-----
276	38 D	---	Headless standing female figure	"	-----
277	39 B-C	---	Standing female figure, top half	Limestone	-----
278	39 A	---	Female head	White limestone	-----
279	40 A-B	8	Male head	Marble	Fragments of lapis lazuli in eyebrows; eyeballs lost
280	40 C-E	---	" "	Limestone	Lost
281	41 A	---	" "	"	"
282	41 B	---	" "	"	Eyeballs of shell set in bitumen; pupils of lapis lazuli; traces of bitumen in eyebrows
283	41 C	---	" "	Gypsum	Lost
284	41 D	---	" "	Limestone	"
285	41 E-F	8	Male(?) head	"	"
286	42	9	Female head	Limestone; traces of bitumen on hair	Eyeballs of shell; bitumen in eyebrows
287	43-44	9	Female head; ears pierced	White limestone; bitumen rendering of hair projecting under headcloth	Lost
288	45 A-B	9	Female bust ending in square block with eight holes for attachment	Alabaster	-----
289	45 E	9	Kneeling female figure	Limestone	-----
290	45 C	---	Arm of statue, inscribed	"	-----

CATALOGUE OF SCULPTURES

31

Sculp- ture No.	Height (Centimeters)	Locus	Height above Datum Level (Meters)	Building or Area	Field No.	Museum†	Remarks
269	10	M 14:4	32.50	Shara Temple	Ag. 35:657	C A 18067	
270	13	"	32.00	" "	Ag. 35:781	C A 18108	
271	16.5	L 14:1	32.50	" "	Ag. 35:689	C A 18080	
272	12.7	M 14:4	32.30	" "	Ag. 35:742	—	
273	13	L 13:6	32.50	" "	Ag. 35:773	C A 21481	
274	7.2	M 13:2	32.00	" "	Ag. 36:27	B	
275	13	"	"	" "	Ag. 36:15	C A 21513	
276	30	L 14:1	33.00	" "	Ag. 35:549	B	
277	20	M 14:4	32.50	" "	Ag. 35:666	B	
278	3.7	M 14:5	32.75	" "	Ag. 35:494	B	
279	14.2	M 14:4	32.30	" "	Ag. 35:712	B	
280	8.8	M 14:5	32.50	" "	Ag. 35:520	C A 18018	
281	6.3	N 15:1	"	" "	Ag. 35:740	C A 18095	
282	6	L 14:1	33.00	" "	Ag. 35:731	C A 18092	
283	7.4	"	32.60	" "	Ag. 35:989	B	
284	8	M 14:5	—	Surface above Shara Temple	Ag. 35:454	B	
285	8	M 14:4	33.20	Shara Temple	Ag. 35:204	C A 17949	
286	8	"	32.50	" "	Ag. 35:690	B	
287	12	M 14:2	—	" "	Ag. 35:550	B	On altar; belongs to later rebuilding
288	11.4	L 13:6	32.50	" "	Ag. 35:774	C A 21482	
289	7.9	M 14:8	31.00	" "	Ag. 36:472	C A 21742	
290	11	Temple area	—	Surface above Shara Temple	Ag. 35:79	B	Probably from a stat- ue of a woman; in- scription published in <i>OIP</i> LVIII 297, No. 11

MORE SCULPTURE FROM THE DIYALA REGION

Sculpture No.	Plate	Page	Description	Material*	Inlays
291	45 D	—	Nose with ridge at back for insertion in statue	Limestone	—
292	45 F	—	Feet of statue	"	—
293	46-48	9, 10	Bearded cow	Aragonite	—
294	49-50	10	Forepart of bearded, human-faced bull, cut for attaching to a chair arm; horns missing	Alabaster	—
295	51 A-B	—	Bull's head bored for attachment of ears and horns, which are missing; another hole at base of neck	"	—
296	51 C	—	Bull's head like No. 295	"	—
297	51 D-E	10	Head of bull-man or human-headed bull; holes for attachment of horns	"	—
298	51 F	10	Lion protoma(?)	"	—
299	51 G	—	Dog's head	Limestone	—
300	52 A	10	Ram protoma	Alabaster	—
301	52 B	10	Bull's head; perforation through neck	Gray stone	—
302	52 C-D	10	Bull's head; remains of perforation through neck	Gray-green stone	—
303	53 A	10	Body of bull(?); holes for pins to hold head and legs	Serpentine	—
304	53 B	10	Fragments of body of bull(?) similar to No. 303	"	—
305	54	12	Double vase supported by pair of wrestlers; base damaged and bent; one foot missing	Copper	—
306	55	9, 11 f.	Support in the shape of a nude male figure	"	—
307	56 B, D, 57 B, E	9, 11 f.	Standing nude male figure	"	Eyeballs of mother-of-pearl set in bitumen
308	56 C, E, 57 C, F	9, 11 f.	Standing nude male figure	"	Same
309	56 A, F, 57 A, D	9, 12	Standing nude female figure	"	"
310	58-60	13	Quadriga	"	Eyeballs of shell in animals; eyes of driver lost
311	61 A	11	Fragment of foot	"	—
312	61 B	11	Fragments of statue base	"	—
313	62	12, 15	Four fragments forming bottom row of square(?) plaque with three(?) rows of reliefs	Limestone	—

CATALOGUE OF SCULPTURES

33

Sculpture No.	Dimensions (Centimeters)	Locus	Height above Datum Level (Meters)	Building or Area	Field No.	Museum†	Remarks
291	4.6 high	M 14:2	32.50	Shara Temple	Ag. 36:22	B	
292	14×7	M 14:4	32.75	" "	Ag. 35:613	B	
293	11 high	P 45:51	—	Nintu Temple VI	Kh. IX 123	B	In altar
294	6.9 high	"	—	" " "	Kh. IX 124	P	" "
295	4.8 high	"	—	" " "	Kh. IX 56	P	
296	4.8 high	Q 45:7	—	Nintu Temple VII	Kh. VIII 204	B	
297	3.5 high	N 15:4	32.70	Shara Temple	Ag. 35:714	C	
						A 18087	
298	6.3 high	N 13:4	31.00	" "	Ag. 35:1041	B	
299	6 high	M 13:10	"	" "	Ag. 35:1031	B	
300	9.5 high	L 13:4	32.50	" "	Ag. 35:739	B	
301	10.8 high	L 13:6	"	" "	Ag. 35:721	B	
302	9 high	M 14:4	32.75	" "	Ag. 35:609	C	
						A 18056	The eyes and a marking on the forehead are roughly chiseled in
303	10.1 high	Q 45:4	—	Nintu Temple VI	Kh. VIII 240	B	
304	18.8 high	{ M 14:4	32.30	Shara Temple	Ag. 35:728	B	
		{ M 14:2	32.50	" "	Ag. 36:21		
305	10.2 high	Q 45:7	—	Nintu Temple VI	Kh. VIII 117	B	
306	16.6 high	N 13:4	31.00	Shara Temple	Ag. 35:1035	B	
307	11.8 high	M 14:12	"	" "	Ag. 36:141	C	
						A 21572	
308	9.6 high	"	"	" "	Ag. 36:70	B	
309	9.6 high	"	"	" "	Ag. 36:140	B	
310	7.2 high	"	"	" "	Ag. 36:150	B	
311	8.4 wide	L 14:1	32.60	" "	Ag. 35:988	B	
312	Largest piece ca. 35 high	M 14:4	—	Surface above Shara Temple	Ag. 35:78	B	
313	24 wide	{ Q 45:4	—	Nintu Temple V	Kh. VIII 267a-b	B	Fragments Kh. III 906 and 1015 were published in <i>Sculpture</i> , Pl. 108 B, together with three other pieces which probably do not belong to the same plaque
		{ "	—	Nintu Temple VII	Kh. III 906		
		{ "	—	" " "	Kh. III 1015		

MORE SCULPTURE FROM THE DIYALA REGION

Sculp- ture No.	Plate	Page	Description	Material*	Inlays
314	63	13-15	Square plaque with three rows of reliefs; square hole in center	Limestone	————
315	64 A	15	Lower left corner of plaque	Alabaster	————
316	64 B	15	Fragment of middle register of plaque	"	————
317	64 C	—	Same	"	————
318	65	13-15	Square plaque with three rows of reliefs; round hole in center; bottom corners missing	Limestone	————
319	66 A	—	Fragment of relief plaque	Alabaster	————
320	66 B	14	Same	"	————
321	66 C	—	"	Limestone	————
322	66 D	—	"	"	————
323	66 E	14	Fragments of relief plaque	"	————
324	67 A	—	Fragment of relief plaque with round hole in center	White stone	————
325	67 B	14	Fragment of relief plaque	Limestone	————
326	67 C	14	Same	White stone	————
327	67 D	14	Fragment of square plaque with three rows of reliefs (cf. No. 318)	Limestone	————
328	67 E	14	Fragment of relief plaque	Alabaster	————
329	67 F	13, 16	Inlay figure	Sandstone	————
330	68-69	17, 18	Male head from Bismaya	Alabaster	Eyeballs of ivory; pupils restored
331	70-71	17, 19	Sculptured group	"	————
332	72	17 f., 20	Male head	Limestone	————
333	73 A-C	20	Male head, top missing	Gray limestone, painted	Lost
334	73 D-E	20	Head	Limestone	————
335	74	20	Monkey; face cut for inlays and bottom pierced for mounting	Alabaster	One shell eyeball set in bitumen
336	75 A	21	Fragment of stela	Limestone	————
337	76	21	Nude seated female figure	Bronze	————
338	77-78, 79 A	21	Four-faced god	"	————
339	79 B, 80-81	21	Four-faced goddess	"	————

CATALOGUE OF SCULPTURES

35

Sculpture No.	Dimensions (Centimeters)	Locus	Height above Datum Level (Meters)	Building or Area	Field No.	Museum†	Remarks
314	ca. 17.5 wide	{ L 13:4 L 13:6 }	32.50	Shara Temple	Ag. 35:8	B	
			32.30	" "	Ag. 36:284		
315	10.0×10.3	P 45:3 (below)	—	Nintu Temple VII	Kh. IX 75	B	
316	9.4×7.0 ×4.2	—	—	—	—	C A 7558	Purchased; said to have come from Khafajah
317	7.5×7.0 ×4.2	—	—	—	—	C A 7553	Same
318	22×25	{ L 13:4 M 14:4 }	32.50	Shara Temple	Ag. 35:668	C A 18073	
319	9.5×9.0 ×2.5	—	—	—	—	C A 9377	Purchased; probably from Khafajah
320	12.5×11.3	N 51	—	House Level 3	Kh. IX 107	P	
321	14.2×11.0	M 15:6	33.00	Shara Temple	Ag. 35:800	B	
322	11×8	M 15:2	32.50	" "	Ag. 35:656	C A 21477	
323	11.3×4.8	D 17:9	—	Square Temple	As. 33:419	C A 12305	
324	11 high	C 27:1	—	House Level 2(?)	Kh. VI 41	—	
325	9 high	Q 45:4	—	Nintu Temple VII	Kh. III 959	B	
326	7.3×5.5	N 43:15	—	House Level 3	Kh. V 46	—	
327	13.3×8.1	M 14:2	32.50	Shara Temple	Ag. 36:192	C A 21597	In altar
328	12×10.2	Q 45:4	—	Nintu Temple VI	Kh. VIII 26	P	
329	6×8	K 45:3	—	Temple Oval I	Kh. III 869	B	
330	9.5 high	—	—	—	—	C A 173	
331	14.6×10.0	J 20:10	—	House Level IV a	As. 32:350	B	
332	4.0×3.3	H 19:30	—	" " "	As. 32:157	C A 11402	
333	4.5 high	R 31	—	Kititum Temple, Level III	Ish. 34:139	C A 17009	
334	11 high	N 37:1	—	Azuzum Building (near surface)	As. 33:661	C A 12274	
335	8 high	S 29:2	—	Kititum Temple, Level II a	Ish. 35:48	B	
336	42 high	V 30:2	—	Shamash Temple, top level	Ish. 35:36	B	
337	6.7 high	—	—	—	As. 33:322	B	Stolen and recovered; see OIP XLIII 205-6
338	17.3 high	—	—	—	—	C A 7119	Purchased; traced to Ishchali, R 35:7, surface
339	16.2 high	—	—	—	—	C A 7120	Same

MORE SCULPTURE FROM THE DIYALA REGION

SCULPTURES NOT ILLUSTRATED

Since it was originally planned to describe these pieces in the Catalogue of *Miscellaneous Objects from the Diyala Region*, all those from the Temple Oval were marked "m" in *OIP* LIII 155-64. In the catalogues in *OIP* LVIII such pieces are marked "ms."

Field No.	Description	Material*	Dimensions (Centimeters)	Locus	Building or Level	Museum†
Kh. I 92	Headless standing male figure; "fringe" extends to top of kilt; rounded back pillar	Alabaster	13.3 high	M 44:2	Surface	B
104	Part of statue base with feet and rectangular back pillar	"	8.5×6.5	M 44:4	Temple Oval II	C A 9016
128	Fragment of tasseled garment	"	5.5×5.0	M 45:2	Surface	C A 9030
129	Lower half of standing male figure; tasseled kilt; rounded back pillar; dowel hole in top	"	34 high	M 45:2	Temple Oval II-III	C A 9047
179	Two fragments of a tasseled garment	"	ca. 1.5 and 1.0 high	N 44:1	Temple Oval II	C A 9034
188	Fragment of male head, including right ear	"	9.4 high	N 44:1	" " "	C A 9055
196	Headless fragment of standing female figure; plain garment; dowel hole at neck	"	13.5 high	M 44:5	Temple Oval III	C A 9024
231	Front of right foot	"	2.0 high	M 45:2	Temple Oval II	C A 9036
232	Part of left foot and base	"	ca. 6.0×4.0	M 45:2	Temple Oval II-III	C A 9029
238	Half of lower part of fringed or tasseled kilt; dowel hole for attachment of leg	"	4.5×4.9	N 44:1	Temple Oval II	C A 9014
255d	Feet and part of round base	"	10.0×4.8	N 44:1	" " "	B
256	Lower edge of fringed or tasseled kilt; part of rounded back pillar	"	7.5 high	N 45	Temple Oval III	C A 9013
258	Fragment of left forearm and chest	"	2.5×2.0	N 45:3	Temple Oval II	C A 9041
290	Fragment of tasseled kilt of large statue	"	8.5×4.5	N 44:1	" " "	C A 9038
367	Fragment of back pillar and base, with one leg preserved; foot missing	"	13.5×12.0	K 46:7	" " "	C A 9026
399	Top of male head, badly damaged	"	4.5×4.4	K 43:3	Temple Oval I	—
416	Shoulder and upper arm	"	5.5×2.5	K 43	Temple Oval III	—

* The materials have not been analyzed.

† B = Baghdad, Iraq Museum. C = Chicago, Oriental Institute Museum; museum numbers are added. P = Philadelphia, University Museum. Most of the fragments for which no museum is indicated were ultimately sent to Baghdad.

CATALOGUE OF SCULPTURES

37

Field No.	Description	Material*	Dimensions (Centimeters)	Locus	Building or Level	Museum†
Kh. I 424	Headless standing female figure; plain robe; large dowel hole in bottom for attachment of legs	Alabaster	12.3×7.4	K 46:6	Temple Oval I	C A 9022
452	Shoulder	"	2.7×2.7	K 43:3	Temple Oval II	C A 9035
453	Left foot and part of base	"	4.5×2.7	K 43:4	" " "	C A 9027
537	Fragment of square plaque with three registers, originally inlaid; design obscure	Black stone	38 high	K 46	Temple Oval I	—
548	Back half of rather flat kilt; fringed end of girdle at left	Alabaster	18 high	K 46:6	" " "	C A 9045
550	Relief fragment	Gypsum	7.5×3.5	L 43:2	Temple Oval II-III	C A 9015
552	Left foot and part of base	Alabaster	3.0×1.6	L 43:4	Temple Oval II	C A 9032
554	Small fragment of female figure, including left hand; robe has short pointed tassels like those on No. 250	"	5.5×4.3	L 43:4	Temple Oval I	C A 9028
584	Small fragment of female head, showing hair	"	4.7×5.2	L 43:4	" " "	C A 9021
591	Shoulder and upper arm	Limestone	3.2 high	L 43:4	" " "	C A 9037
596	Head, badly damaged	Alabaster	4.4 high	L 43:4	" " "	—
629	Plaque fragment with rimmed hole	"	4.1 high	L 43:1	" " "	—
Kh. II 1	Front half of fringed kilt; traces of holes where feet had been doweled into body	White stone	25.0×23.0	N 44:1	Temple Oval III	C A 11636
5	Shoulder and upper arm	Shell	4.5×2.0	L 43:1	Temple Oval, dump	B
6	Worn male head, bald and beardless	Limestone	5.5×5.0	K 46:1	Temple Oval II	—
42	Base, feet, and part of legs and back pillar	Gypsum	8.4×5.4	L 46:1	Temple Oval I-II	—
88	Torso of standing male figure	"	16.0×13.0	K 44:3	Same	—
112	Fragment of kilt; widely spaced incised lines indicate "fringe"	White stone	10.0×8.6	L 44:3	"	—
158	Male head, bald and beardless	Gypsum	11.5×11.7	K 45:2	"	B
163	Hands	Granite	9.0×8.5	K 45:2	Temple Oval I	—
170	Fragment of tasseled garment	Fine gray stone	7.0×1.5	K 45:2	Temple Oval I-II	—
171	Clasped hands, unusually naturalistic	Fine white stone	8.8×6.0	K 44:1	Temple Oval III	—
172	Lower half of standing male figure	Gypsum	10.5×7.0	K 45:2	Temple Oval I-II	—

MORE SCULPTURE FROM THE DIYALA REGION

Field No.	Description	Material*	Dimensions (Centimeters)	Locus	Building or Level	Museum†
Kh. II 247	Lower part of statue; tasseled garment; lower legs missing	White stone	30.0×20.0	L 46:3	Temple Oval II	B
269	Lower part of face	Fine white stone	5.0×4.5	M 47:1	Temple Oval I	B
274	Fragment of small figure broken off above hands; legs missing	White stone	3.6×2.1	L 43:1	Temple Oval II-III	B
289	Fragment of tasseled garment	" "	—	M 45:2	Temple Oval I-II	—
Kh. III 70	Face; eyeballs carved, not inlaid; surface badly damaged	Limestone	4.2×6.9	Q 45:1	Surface	C A 11459
268	Kilt of standing male statue; narrow band of fringe at bottom; end of girdle showing; socket for top to fit in	Alabaster	18.0×13.0	L 45:2	Temple Oval II	—
636	Fragment of fringed part of kilt	"	10.5×5.0	L 45:1	" " "	B
911	Part of head and torso of bearded male figure; left shoulder and arm missing; burned	Limestone	10.0×8.3	Q 45:4	Nintu VII " "	—
912	Torso of bearded male figure; arms missing; hands clasped on chest	"	10.0×10.0	Q 45:4	" "	—
913	Fragment of torso of bearded male figure	"	10.3×8.0	Q 45:4	" "	C A 11504
916	Headless standing female figure; in two pieces	"	9.6×5.2	Q 45:4	" "	—
917	Kilt of standing male figure; "fringe" extends to girdle; burned	"	16.0×9.6	Q 45:4	" "	—
919	Headless standing beardless male figure; tasseled kilt; end of girdle at center back; legs and left shoulder missing; burned	"	20.0×9.5	Q 45:4	" "	—
1003	Headless standing bearded male figure; fringed kilt; right leg and back pillar preserved	"	36.0×17.0	Q 45:4	" "	B
1005	Fragment of right edge of plaque showing parts of two registers; lower shows animal and part of man driving it; snake above animal	Limestone?	16.0×16.0; 5.3 thick	Q 45:4	" "	B
1020	Lower part of face	Limestone	6.6×6.9	Q 45:4	" "	B
1022	Torso fragment of beardless male figure	"	7.0×8.2	Q 45:4	" "	—
1169	Torso fragment of beardless male figure	White stone	13.0×14.5	K 45:4	Temple Oval I-II	—

CATALOGUE OF SCULPTURES

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Field No.	Description	Material*	Dimensions (Centimeters)	Locus	Building or Level	Museum†
Kh. IV 30	Headless standing female figure; plain robe; legs and right arm missing	Limestone	14.0×6.5	K 46:6	Temple Oval I-II	_____
44	Male head similar to No. 43; top missing	Alabaster	7.0×4.5	J 46:1	Temple Oval II	_____
67	Torso of beardless male figure	Limestone	5.5×6.0	Q 42:2	Sin IX	_____
80	Left arm	White stone	10.0 long	Q 42:4	" "	_____
97	Lower part of kilt, legs, back pillar, and base of standing male statue; narrow band of fringe on skirt	" "	32.0×25.0	Q 42:3	" "	_____
99	Top of bald male head	" "	9.5 long	Q 42:3	" "	_____
100	Back of female head	" "	5.5 long	Q 42:3	" "	_____
101	Lower half of standing male figure; tasseled kilt; back pillar; round base; socket at top for attachment of upper part	Alabaster	24.0×13.0	Q 42:3	" "	_____
102	Headless standing male figure; fringed kilt; rectangular back pillar; arms and front of base missing	White stone	27.0×13.0	Q 42:3	" "	_____
103	Two pieces of standing beardless male figure; upper part of body with right arm missing; fringed kilt, legs, and round base	Gray and white mottled stone	34.0×18.0	Q 42:3	" "	_____
104	Lower part of standing female figure; plain robe; rectangular back pillar; most of base missing	White stone	23.0×17.0	Q 42:3	" "	_____
105	Fragment of standing male figure; shoulders and legs broken off; end of girdle at left of back	" "	34.0×13.0	Q 42:3	" "	_____
108	Headless standing female figure; plain robe; right arm and legs missing; dowel holes in neck, right shoulder, and bottom	" "	24.0×11.5	Q 42:3	" "	_____
109	Fragment of standing female figure in plain robe; broken off above elbow; legs missing	" "	19.0×12.5	Q 42:3	" "	_____
113	Lower part of plain robe of standing female figure	" "	15.0×15.0	Q 42:3	" "	_____
114	Torso of beardless male figure	" "	16.0×14.5	Q 42:3	" "	_____

MORE SCULPTURE FROM THE DIYALA REGION

Field No.	Description	Material*	Dimensions (Centimeters)	Locus	Building or Level	Muse- um†
Kh. IV 117	Right half of torso of beardless male figure	White stone	8.0×11.0	Q 42:3	Sin IX	-----
118	Upper part of bald and beardless male figure; arms missing	" "	ca. 12.0×10.0	Q 42:3	" "	B
119	Torso fragment of bearded male figure	" "	11.0×7.0	Q 42:3	" "	-----
120	Half of slightly rounded base; left foot standing free of back pillar	" "	8.0 long	Q 42:3	" "	-----
121	Front of rectangular base with front part of both feet	" "	14.0×2.0	Q 42:3	" "	-----
122	Oval base with feet and back pillar; left foot slightly advanced	" "	10.5×6.5	Q 42:3	" "	-----
134	Small standing male figure, bald and beardless; fringed kilt; lower legs and feet missing	" "	4.3×2.2	Q 42:3	" "	B
143	Headless standing male figure; tasseled kilt; legs missing	" "	7.0×3.0	Q 43:11	" "	-----
157	Damaged female head; inlays lost; nose and mouth effaced	" "	3.9×3.7	Q 42:3	" "	B
170	Back of female head	Soft stone	8.5×7.5	R 42:3	Sin X	-----
192	Lower half of standing male figure; fringed kilt; back pillar	" "	5.8×3.5	R 42:2	Sin IX	-----
200	Fragment of inscribed arm	White stone	21.4×7.5	R 42:2	" "	-----
207	Headless standing female figure; plain robe; legs missing; hole in front of skirt near bottom	Stone	8.0×4.5	Q 42:3	" "	-----
215	Back of female head	Limestone	5.5×5.5	Q 42:3	" "	-----
220	Head and shoulders of male figure, long-haired and beardless	White stone	3.7×3.5	Q 42:7	" "	B
233	Fragment of torso of beardless male statue	" "	9.5×16.6	Q 42:3	" "	-----
234	Feet and part of round base	" "	12.5×5.2	Q 42:3	" "	-----
241	Headless standing female figure; plain robe; back pillar; right arm and part of rounded base missing	Limestone	23.3×10.3	Q 42:7	" "	-----
244	Headless standing female figure; plain robe; legs missing	Yellowish stone	17.0×7.0	Q 42:7	" "	-----
246	Headless standing female figure; tasseled robe; legs missing	Limestone	13.5×7.4	Q 42:7	" "	-----

CATALOGUE OF SCULPTURES

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Field No.	Description	Material*	Dimensions (Centimeters)	Locus	Building or Level	Museum†
Kh. IV 272	Headless, bearded, standing male figure; fringed kilt; end of girdle at left of back; arms and legs missing	Limestone	16.5×9.5	R 42:2	Sin IX	————
274	Lower register of pierced square limestone plaque showing seated bearded figure in front of large vessel, with another (spouted) vessel above it; traces of two other figures, one on each side	"	18.0×14.0; 4.0 thick	R 42:2	" "	B
290	Back of female head	White stone	6.4×5.0	Q 42:7	" "	————
291	Female head	" "	4.2×3.4	Q 42:7	" "	————
297	Male head, bald and beardless; worn	Limestone	3.3×2.7	Q 42:7	" "	————
301	Torso of female statue; plain robe	"	16.2×11.4	Q 42:7	" "	————
304	Headless standing female figure; plain robe; back pillar	White stone	7.6×4.0	Q 42:7	" "	————
305	Legs and feet on rectangular back pillar and base	Limestone	6.7×4.8	Q 42:2	Sin VIII	————
306	Lower half of standing male figure; fringed kilt; rectangular back pillar and base	"	7.6×4.0	Q 42:2	" "	————
309	Left foot and part of base	"	4.1×2.6	Q 42:2	" "	————
310	Left foot and part of base	"	2.5×2.3	Q 42:2	" "	————
311	Headless standing male figure; fringed kilt; arms and legs missing	"	14.9×6.4	Q 42:2	" "	————
348	Female head	"	5.3×4.6	R 42:2	" "	————
355	Headless standing female figure; plain robe; left shoulder, part of right arm, and legs missing	Soft white stone	16.4×6.4	R 42:2	" "	————
357	Lower half of standing female figure; tasseled robe; back pillar; base broken	Limestone	16.7×8.7	R 42:2	" "	————
360	Headless standing female figure holding plant; plain robe; left shoulder, right arm, and legs missing	"	10.0×6.4	Q 42:7	Sin IX	————
361	Headless standing female figure; plain robe; right arm and legs missing	"	12.6×6.3	Q 42:7	" "	————
362	Headless standing female figure; plain robe; narrow back pillar; right elbow and part of base missing	"	10.0×6.1	Q 42:7	" "	————

MORE SCULPTURE FROM THE DIYALA REGION

Field No.	Description	Material*	Dimensions (Centimeters)	Locus	Building or Level	Museum†
Kh. IV 363	Headless standing female figure; tasseled robe; right elbow and legs missing	Limestone	14.6×8.0	R 42:2	Sin VIII	————
444	Male head, bald and beardless	White stone	4.9×4.1	Q 42:7	" "	B
449	Male head, bald and beardless; badly damaged	Rough stone	5.4×3.3	Q 42:7	" "	————
454	Headless standing female figure; plain robe; feet missing	Limestone	7.2×5.0	Q 42:7	" "	————
Kh. VIII 15	Fragment of male head, bald and beardless; top of face and of head missing	Alabaster	5.7×6.9	Q 45:4	Nintu VI	P
102	Fragment of fringe of kilt	Granite	10.1×5.9	Mound B, n 74-75	Trench	————
183	Half of plaque with hole in center; surface badly damaged; seems to show animal standing on hind legs surrounded by plants	Alabaster	19.5 high	Q 45:12	Nintu VI	P
205	Relief fragment showing lower part of several men	"	9.0×7.0	Q 45:7	Nintu VII	————
206	Statue fragment; feet and body above waist missing	"	12.5×7.0	Q 45:7	" "	P
Kh. IX 135	Male head, bald and beardless; hole from base of neck to top of head; back of head missing; worn	"	5.1 high	G 37	Surface	P
179	Headless standing male figure, badly damaged by fire; found with No. 241 on floor near altar; perhaps deliberately burned (see <i>OIP</i> LVIII 89-91)	"	33.0 high	P 45:52	Nintu VI	B
As. 31:214	Small headless standing female figure; left arm bent across waist; right arm hanging straight; dress similar to that of No. 259; broken off below right hand	"	3.5 high	G 19:4	Houses IV	C A 8506
407	Lower part of small standing female figure similar to No. 259	Limestone	3.2 high	F 17:1	Houses above Northern Palace	C A 8505
As. 32:411	Fragmentary male head; long hair; face damaged	Alabaster	4.5×4.1	West of H 20:26	Houses V a	C A 11415

CATALOGUE OF SCULPTURES

43

Field No.	Description	Material*	Dimensions (Centimeters)	Locus	Building or Level	Museum†
As. 33:361	Stela fragment with part of sun disk and inscription; see <i>OIP</i> XLIII 107 and Fig. 96	White limestone	20.7×13.6	South of P 27:3	Surface	C A 17145
631	Seated statue, broken off at waist	Alabaster	5.0×2.9	D 17:15	Outside Square Temple‡	-----
Ag. 35:52	Elbow	Marble	6.5×7.0	M 14:1	Shara Temple, 32.30 m.	-----
53	Elbow	"	4.5×3.0	M 14:1	Same	-----
57	Legs, rectangular back pillar, and part of feet and base; holes behind legs for attachment to body	Limestone	5.5×4.5	M 14:2	Shara Temple, 32.75 m.	-----
97	Shoulder	"	10.0×8.4	M 14:4	Shara Temple, surface	-----
98	Fragment of tasseled garment	"	7.0×3.5	M 14:4	Same	-----
383	Female head; face badly damaged	"	6.0×6.0	South of M 14:2	"	-----
453	Arm	"	9.2×7.3	M 14:2	Shara Temple, 32.00 m.	-----
517	Feet, part of rounded base, and part of back pillar	"	12.6×10.0	M 14:8	Shara Temple, 32.50 m.	-----
548	Feet, rounded base, and part of rectangular back pillar	Alabaster	14.9×13.4	M 14:2	Shara Temple, on altar	-----
551	Feet, rounded base, and part of rectangular back pillar	"	base 4.8 high	M 14:4	Shara Temple, 32.00-34.00 m.	-----
610	Fragment of tasseled kilt, with end of girdle	Limestone	20.0×14.0	M 14:4	Shara Temple, 32.75 m.	-----
611	Upper half of plain kilt; end of girdle showing	"	20.0×18.0	M 14:4	Same	-----
612	Fragment of foot and base	"	10.0×4.0	M 14:4	"	-----
676	Lower part of kilt with narrow band of fringe	Black stone	13.0×10.0	M 14:4	Shara Temple, 32.50 m.	-----
768	Arm	Gray stone	21.3×12.0	M 14:4	Same	-----
771	Lower part of kilt with wide band of fringe; dowel hole in top and hole for horizontal pin	White limestone	13.5×13.0	L 13:4	"	B
836	Fragment of kilt showing fringe and end of girdle	Gypsum	14.0×7.2	M 14:4	Shara Temple, 32.20 m.	-----
866	Fragment of standing male figure; fringed kilt; left arm, shoulders, and head missing	"	18.4×8.3	M 14:4	Shara Temple, 32.00 m.	-----
895	Lower part of statue; tasseled garment; legs missing	Limestone	16.8×13.0	M 14:4	Shara Temple, 31.50 m.	-----
985	Feet, rounded base, and part of legs and back pillar	Gypsum	13.4×11.1	M 14:2	Shara Temple, 32.60 m.	-----

‡ Like No. 97, this was at such a level that it could be attributed either to Archaic Shrine IV or to the Square Temple; cf. p. 5, n. 17.

MORE SCULPTURE FROM THE DIYALA REGION

Field No.	Description	Material*	Dimensions (Centimeters)	Locus	Building or Level	Muse- um†
Ag. 36:20	Fragment of kilt; "fringe," indicated by closely spaced incisions, extends to girdle; large hole in top for attaching upper part	Limestone	10.0×11.0	M 13:2	Shara Temple, 32.00 m.	C A 21516
23	Fragment of kilt, showing fringed end of girdle	Alabaster	5.4×3.6	M 14:2	Shara Temple, 32.50 m.	—
234	Fragment of tasseled garment	Gypsum	12.1×10.8	M 14:2	Shara Temple, in altar	B
263	Feet and legs, rounded base and back pillar	White limestone	7.9×9.0	L 13:4	Shara Temple, 32.30 m.	C A 21635
491	Elbow	Serpentine	4.3×3.0	M 14:5	Shara Temple, 32.50 m.	C A 21751
505	Fragment of stand similar to those of Nos. 181-83	Copper	8.8 high	L 13	Shara Temple, dump, probably from 32.50 m.	—

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¹ The following field numbers were omitted from the Index of Field Numbers in *Sculpture (OIP XLIV)*:

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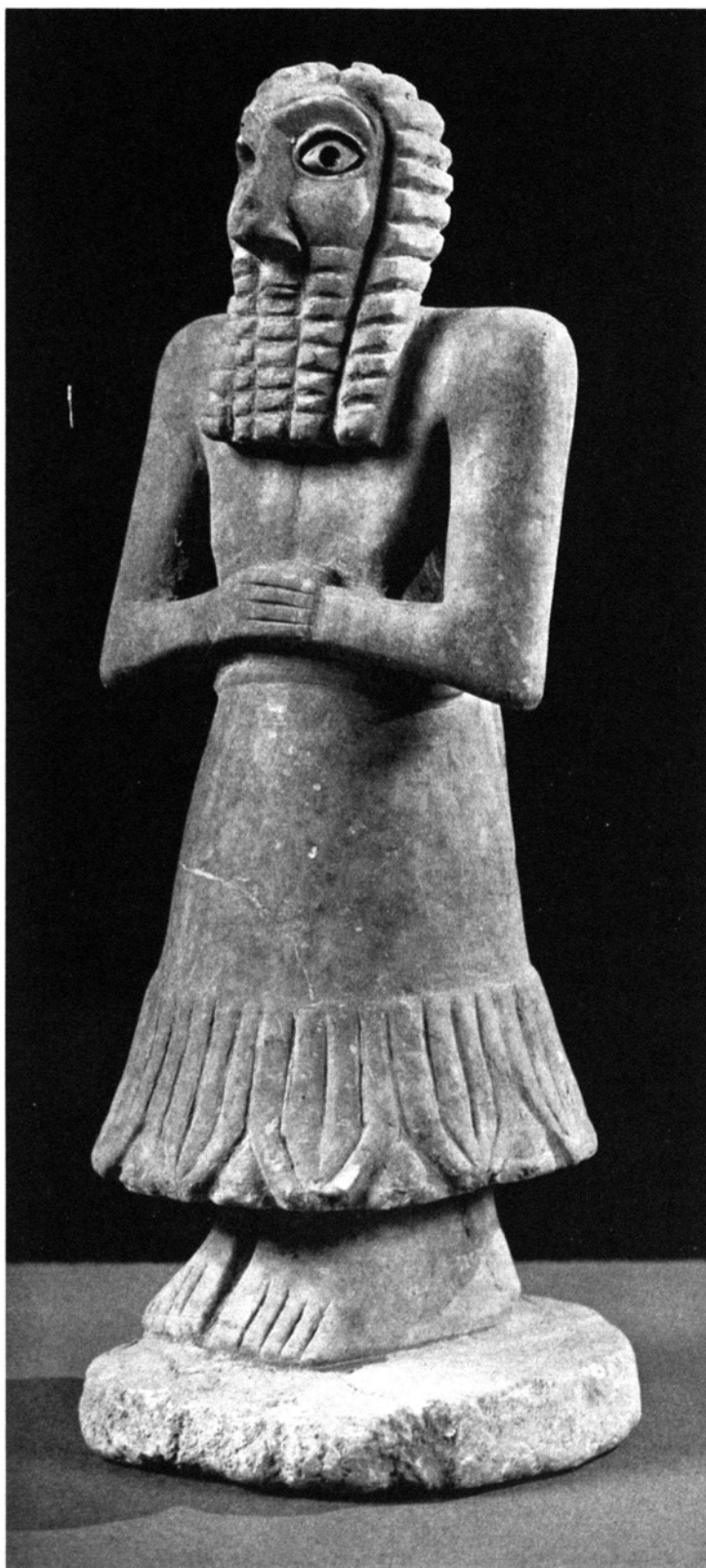
B



C

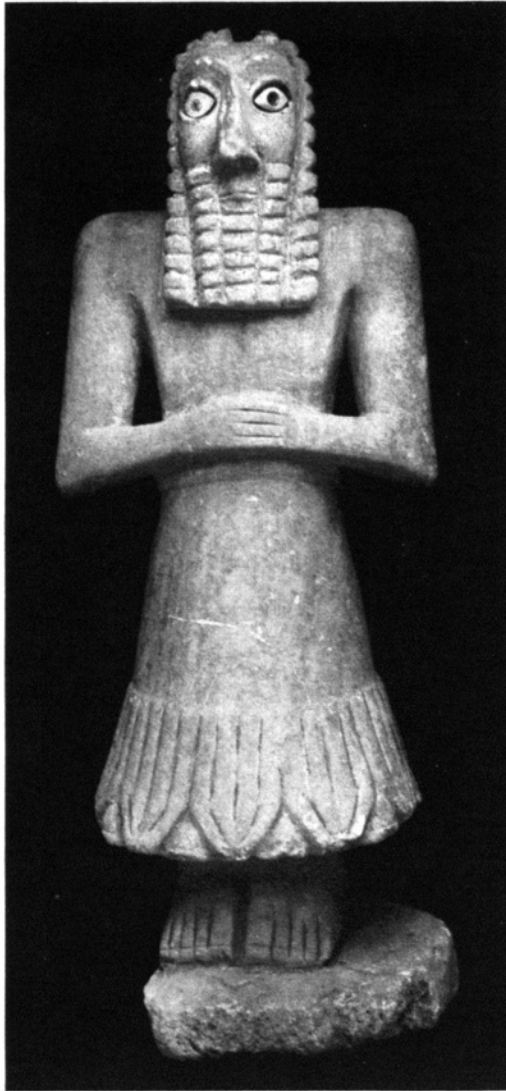


D



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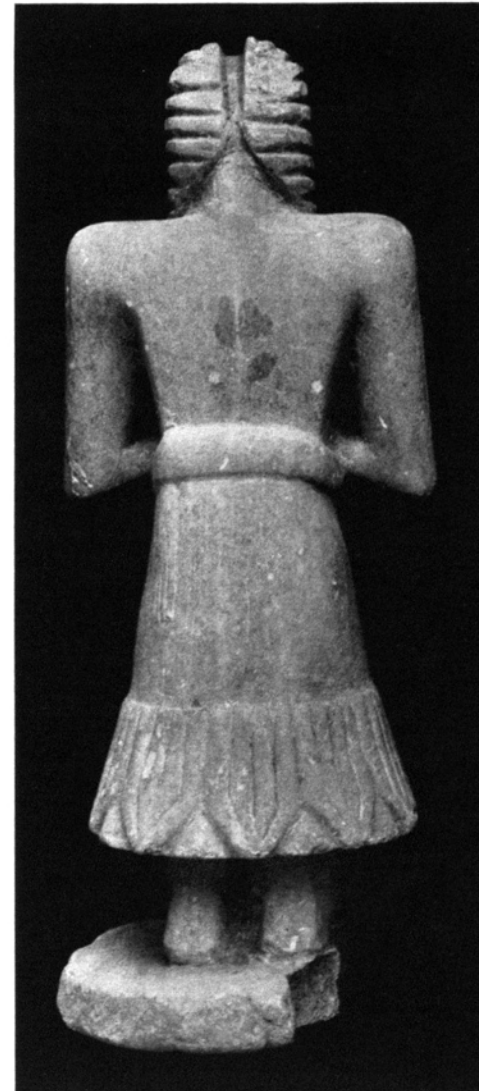
MALE STATUE FROM HOARD IN NINTU TEMPLE V AT KHAFAJAH
By courtesy of the University Museum, Philadelphia



A



B



C

209

MALE STATUE FROM HOARD IN NINTU TEMPLE V AT KHAFAJAH



A



B

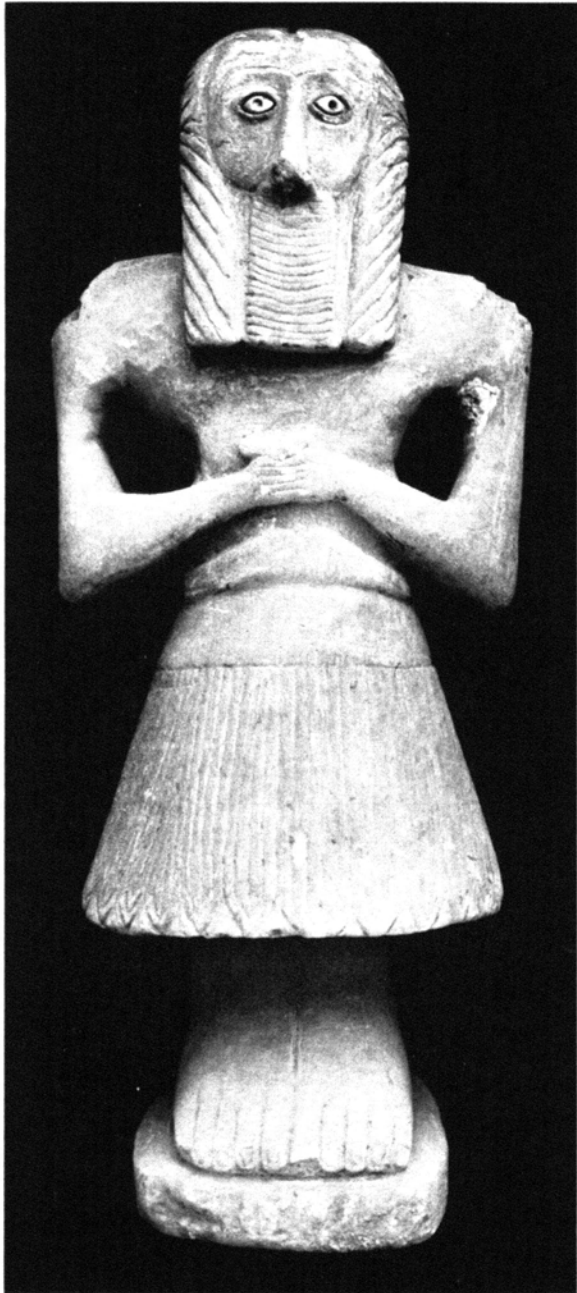


C

211

210

MALE STATUES FROM HOARD IN NINTU TEMPLE V AT KHAFAJAH
C by courtesy of the University Museum, Philadelphia



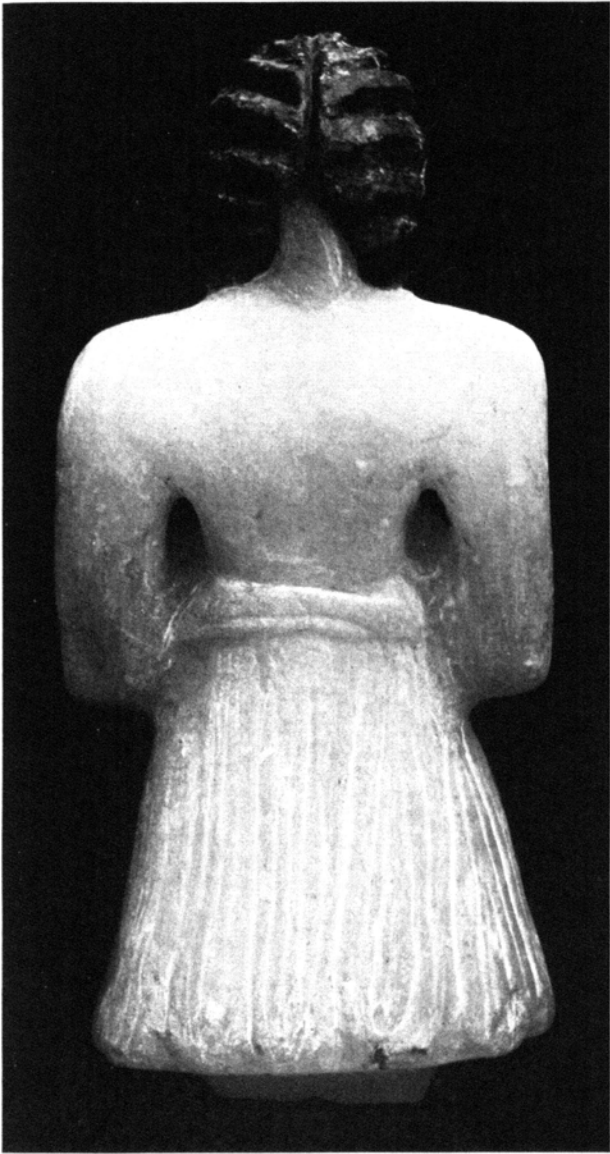
A

212

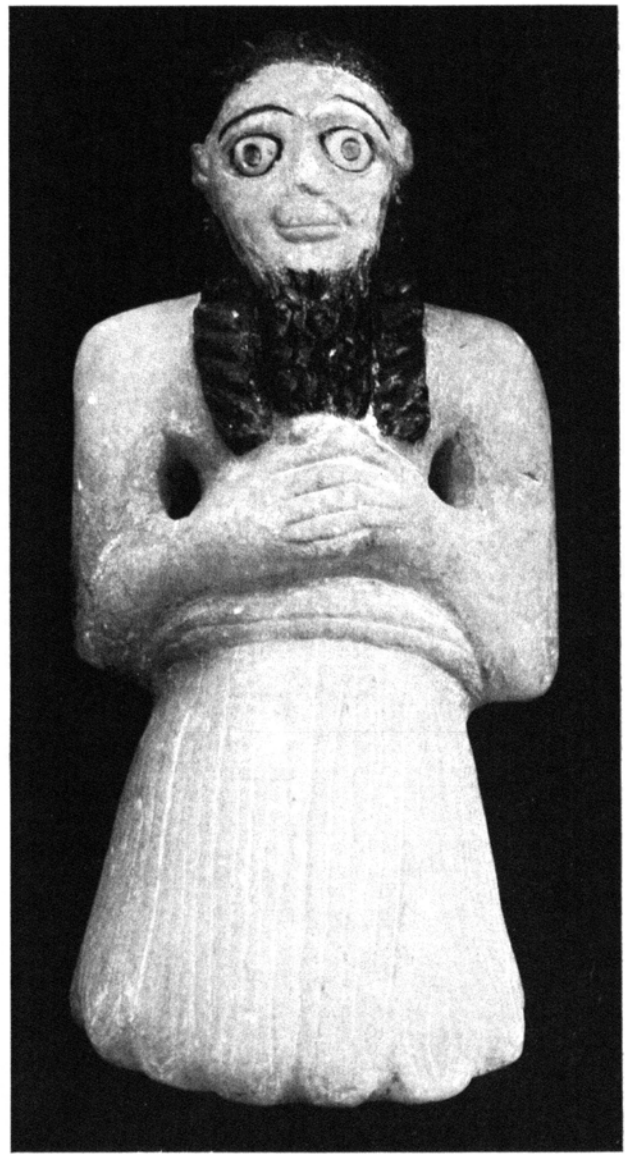


B

MALE STATUE FROM HOARD IN NINTU TEMPLE V AT KHAFAJAH



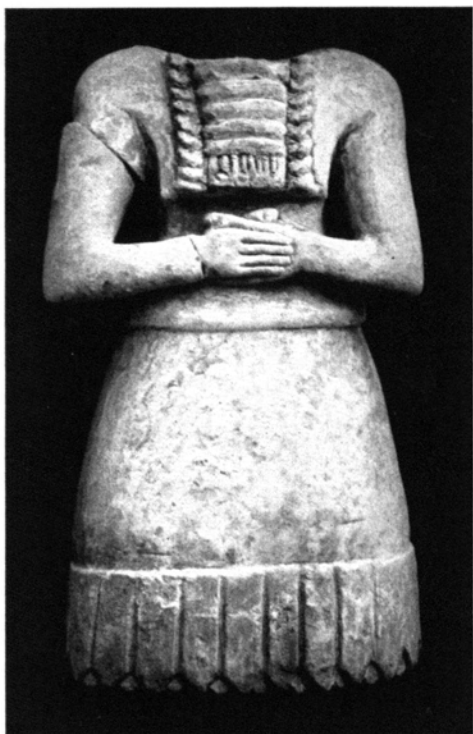
A



B

213

MALE STATUE FROM HOARD IN NINTU TEMPLE V AT KHAFAJAH



A



B

214



C



D

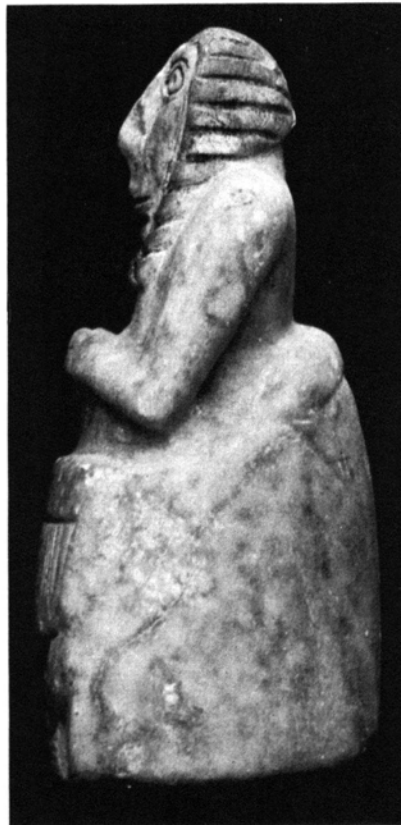
215



A



B



C

216

SEATED MALE FIGURE FROM HOARD IN NINTU TEMPLE V AT KHAFAJAH



217

MALE STATUE FROM HOARD IN NINTU TEMPLE V AT KHAFAJAH
By courtesy of the University Museum, Philadelphia



A



B
217



C

MALE STATUE FROM HOARD IN NINTU TEMPLE V AT KHAFAJAH



A

218



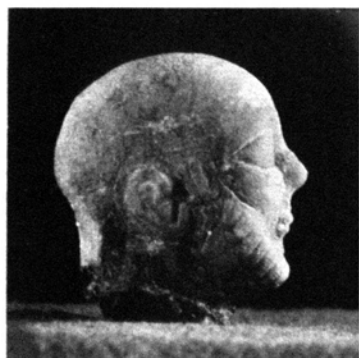
B

219



C

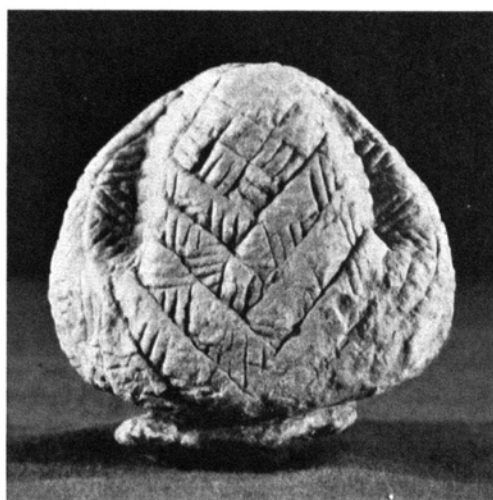
MALE STATUES FROM NINTU TEMPLES V AND VI AT KHAFAJAH



A

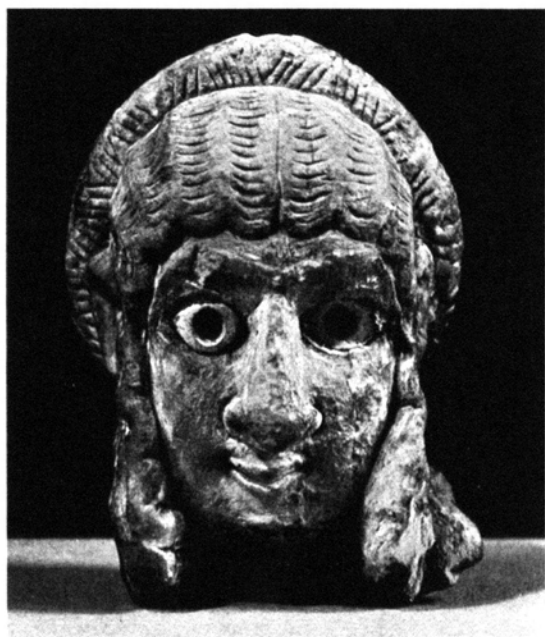
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B



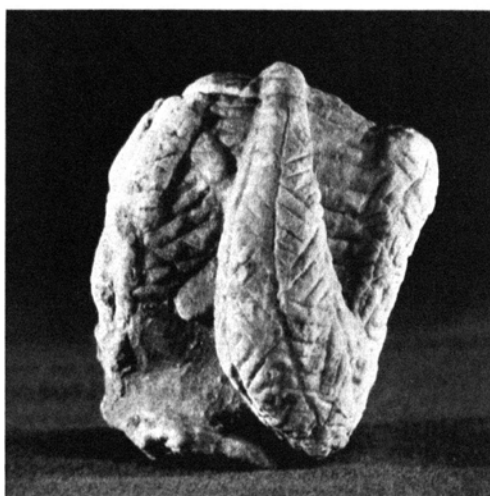
C

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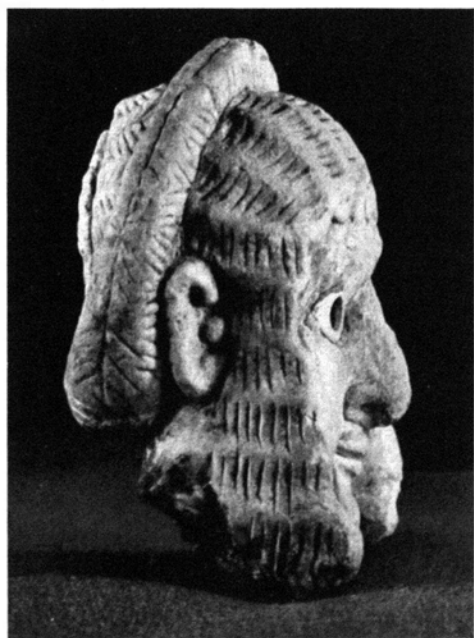
E

222



D

221



F

222

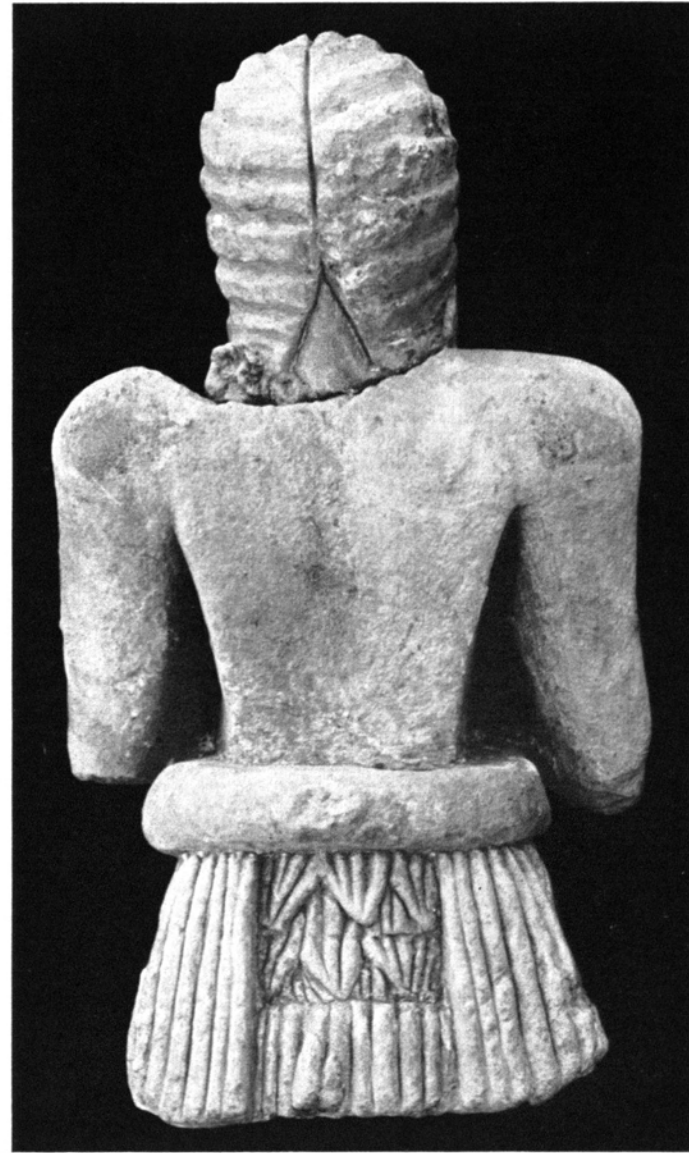


G

MALE AND FEMALE HEADS FOUND IN AN ALTAR IN NINTU TEMPLE VI AT KHAFAJAH
E by courtesy of the University Museum, Philadelphia



A



B

223

MALE STATUE FROM NINTU TEMPLE VI AT KHAFAJAH

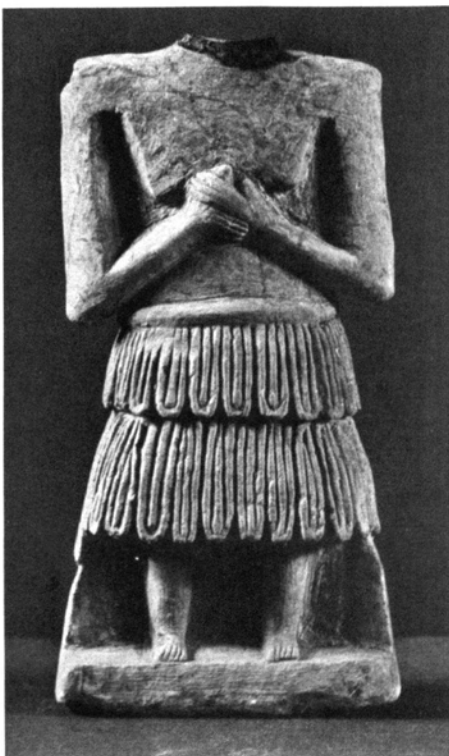


A

224



B



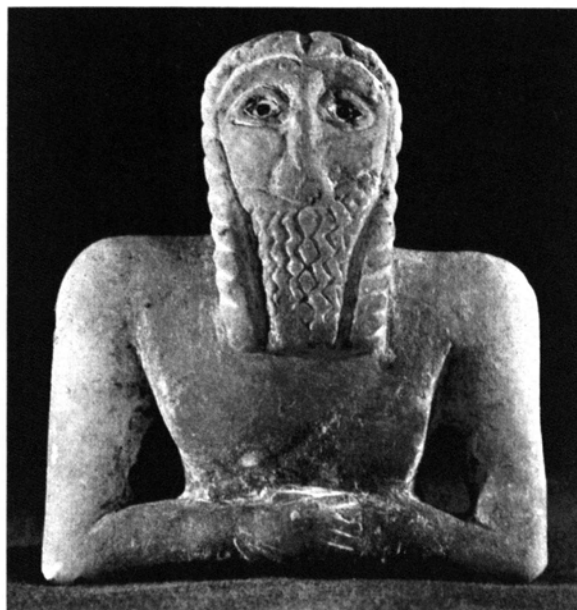
C

225



D

MALE STATUES FROM NINTU TEMPLE VI AT KHAFAJAH
C by courtesy of the University Museum, Philadelphia

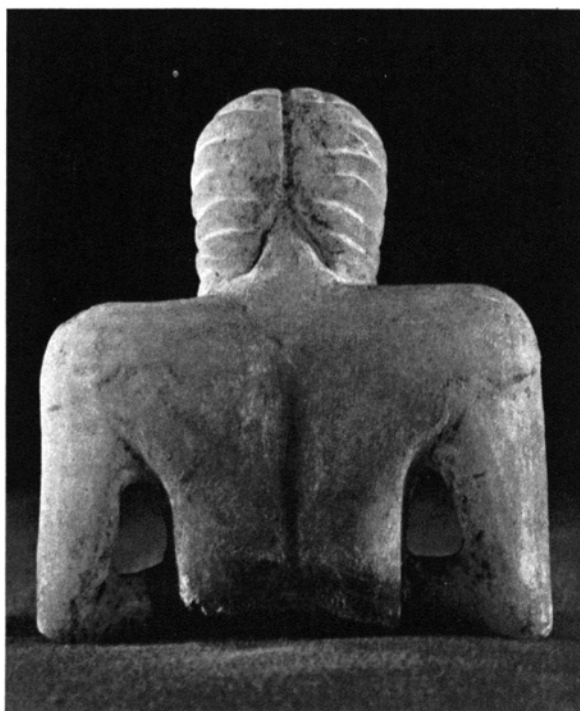


A



B

226



C

FRAGMENTARY MALE STATUE FROM NINTU TEMPLE VI AT KHAFAJAH

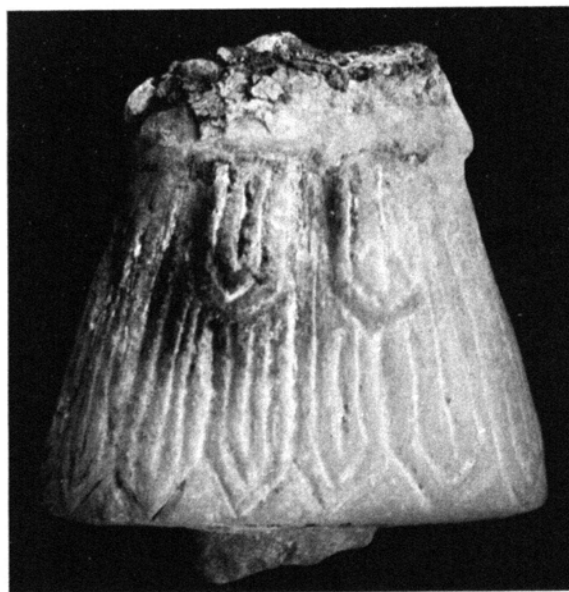


A

227



B



C

228

FRAGMENTARY MALE STATUES FROM NINTU TEMPLE VI AT KHAFAJAH



A



B

229



C

NUDE MALE FIGURE FROM NINTU TEMPLE VI AT KHAFAJAH



A

230



B

231



C

FRAGMENTARY MALE STATUES FROM NINTU TEMPLE VI AT KHAFAJAH



A

232

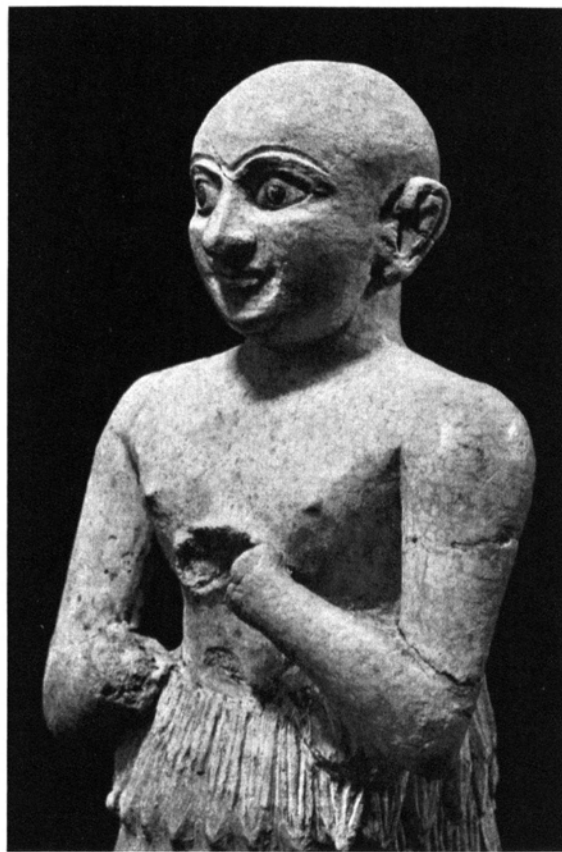


B

MALE STATUE FROM NINTU TEMPLE VI AT KHAFAJAH



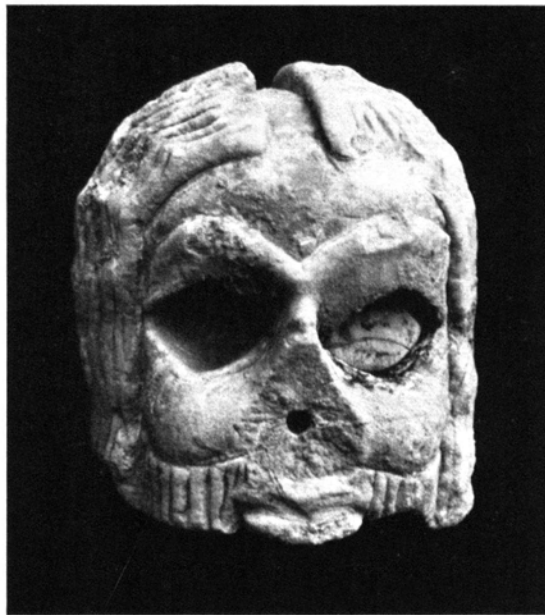
A



B

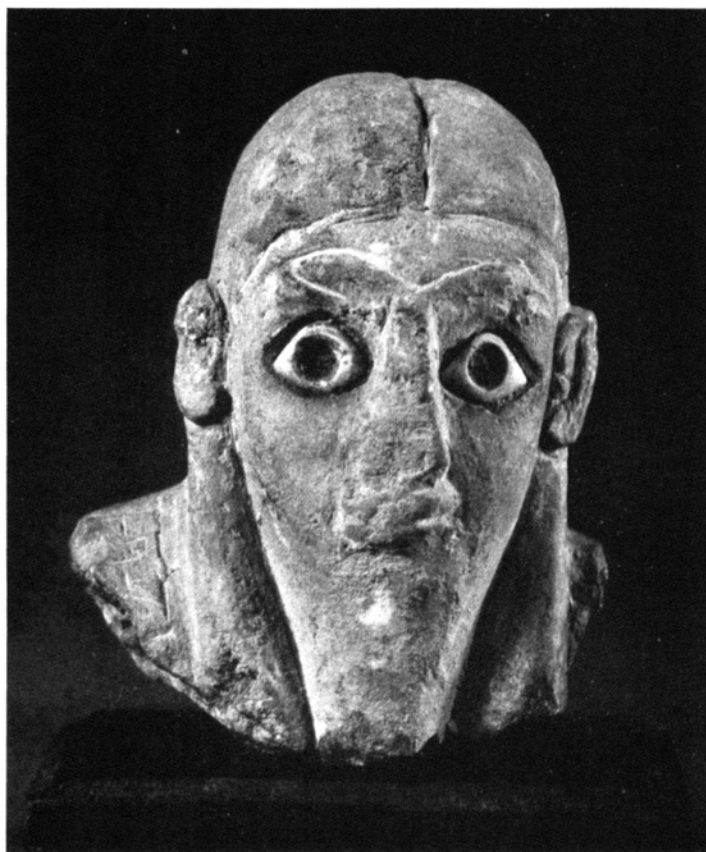
232

MALE STATUE FROM NINTU TEMPLE VI AT KHAFAJAH
B by courtesy of the University Museum, Philadelphia



A

233



B

234

MALE HEADS FROM NINTU TEMPLE VI AT KHAFAJAH
B by courtesy of the University Museum, Philadelphia



A

235



B



C

236



D

237



E



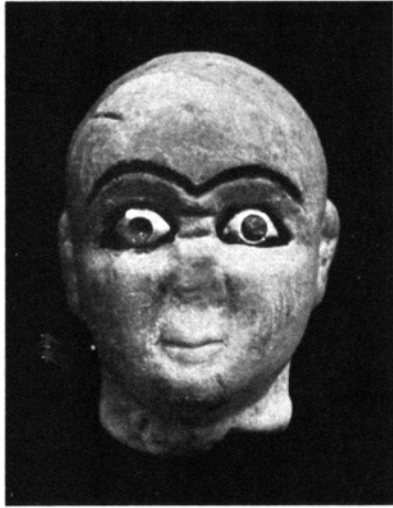
F

238



G

MALE HEADS FROM NINTU TEMPLE VI AT KHAFAJAH



A



B

239



C



D

240

MALE HEAD AND HEADLESS FEMALE STATUE FROM NINTU TEMPLE VI AT KHAFAJAH



241

HEADLESS FEMALE STATUE FROM NINTU TEMPLE VI AT KHAFAJAH
By courtesy of the University Museum, Philadelphia



A

242



B

244



C

243



D

247



E

245



F

248



G

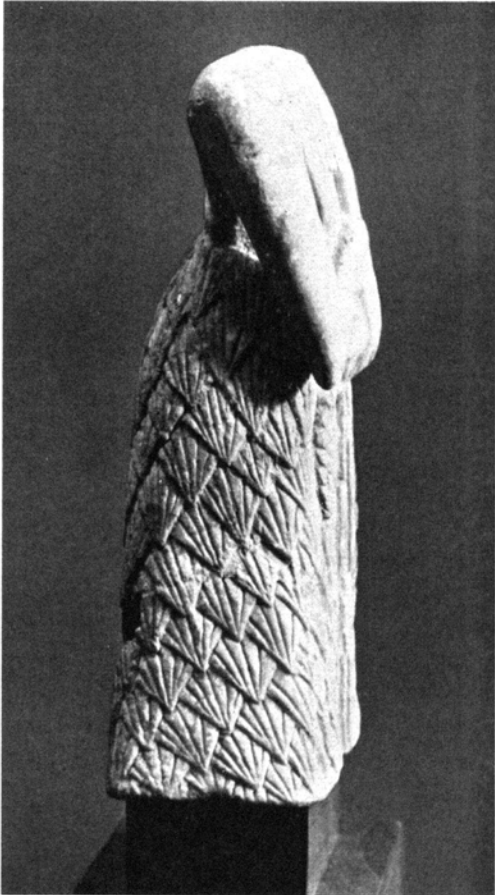
246



H

249

MALE HEADS AND FRAGMENTS OF MALE AND FEMALE STATUES FROM KHAFAJAH: NOS. 242-45 FROM NINTU TEMPLE VII; NOS. 246-49 FROM TEMPLE OVAL



A

250



B

HEADLESS FEMALE STATUE FROM SIN TEMPLE VIII AT KHAFAJAH



A



B

251



C

252



D

253



A 254



B 255



C 258



D 256



E 257



F 259



G 260



A

261



B

MALE STATUE FROM SHARA TEMPLE AT TELL AGRAB



A

262



B

263



C

FRAGMENTARY MALE STATUES FROM SHARA TEMPLE AT TELL AGRAB



A

264



B

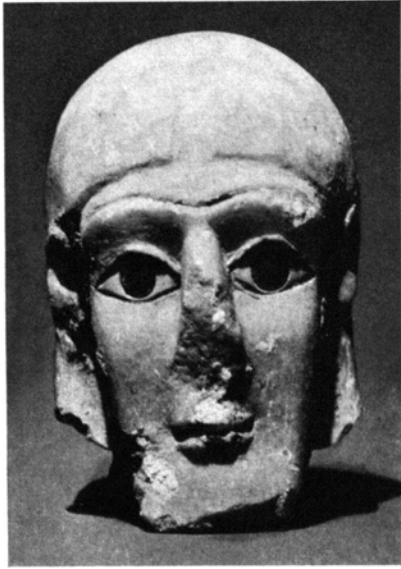
265



C

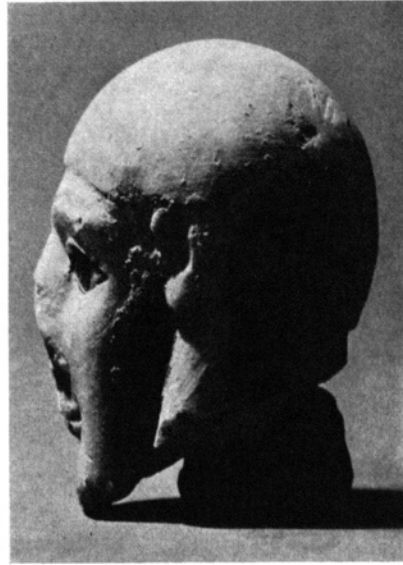
266

MALE STATUE FRAGMENTS FROM SHARA TEMPLE AT TELL AGRAB



A

267



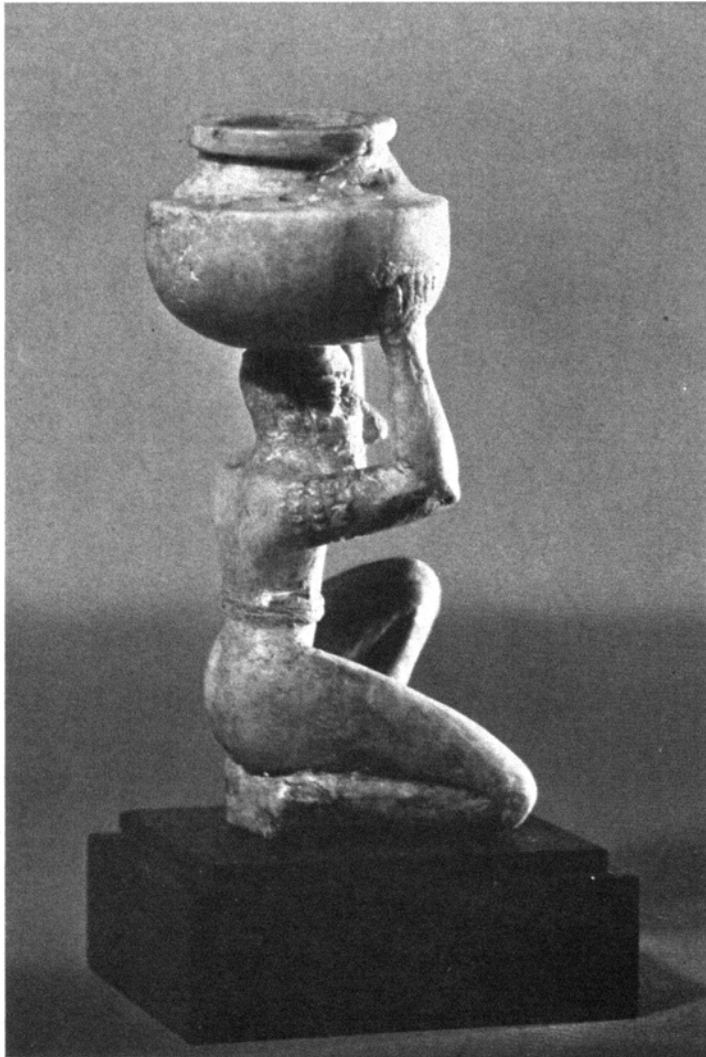
B



C

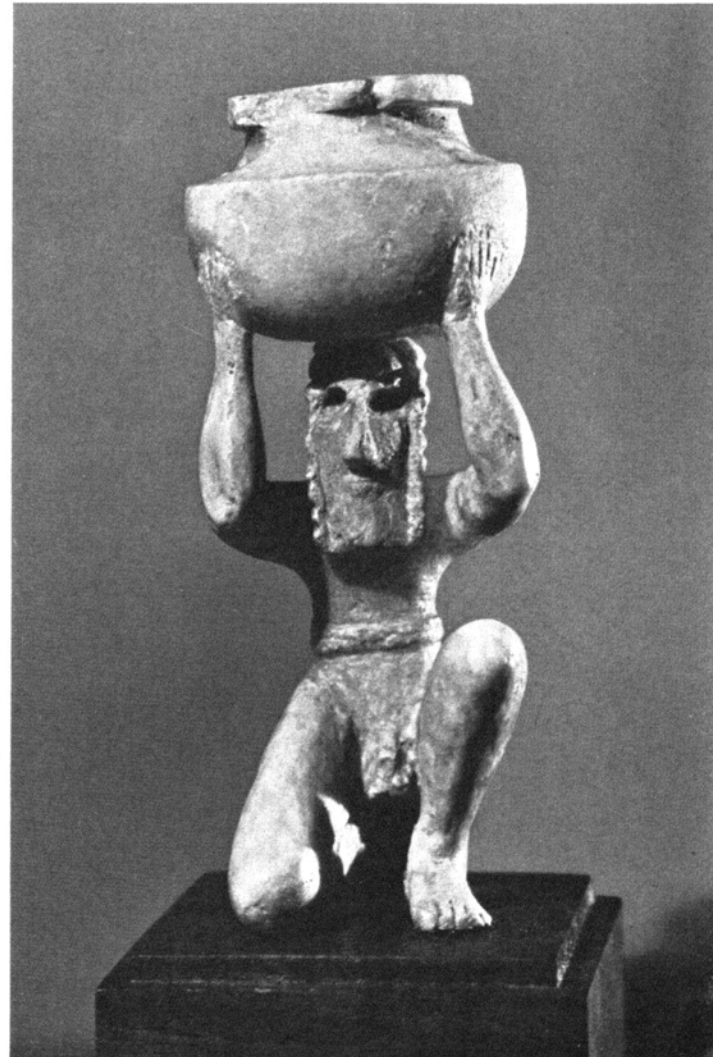
268

MALE HEAD AND MALE STATUE FRAGMENT FROM SHARA TEMPLE AT TELL AGRAB



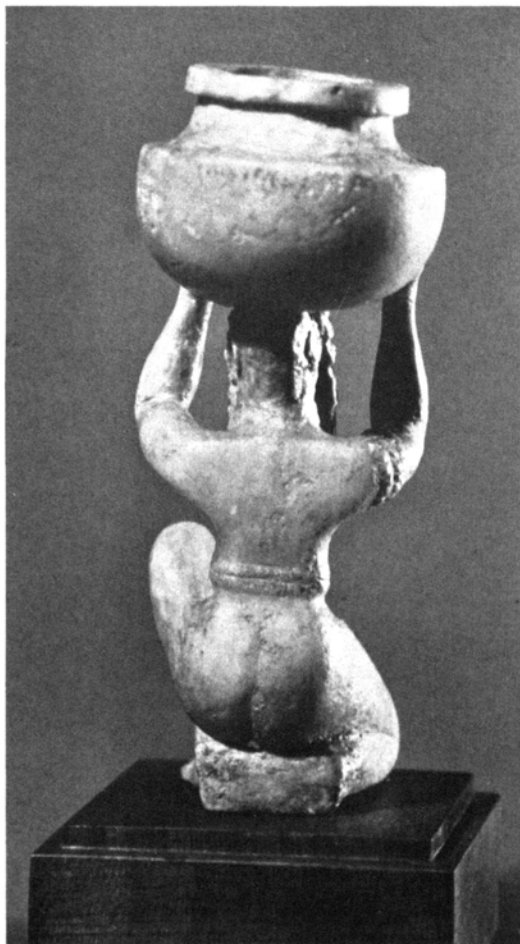
A

269



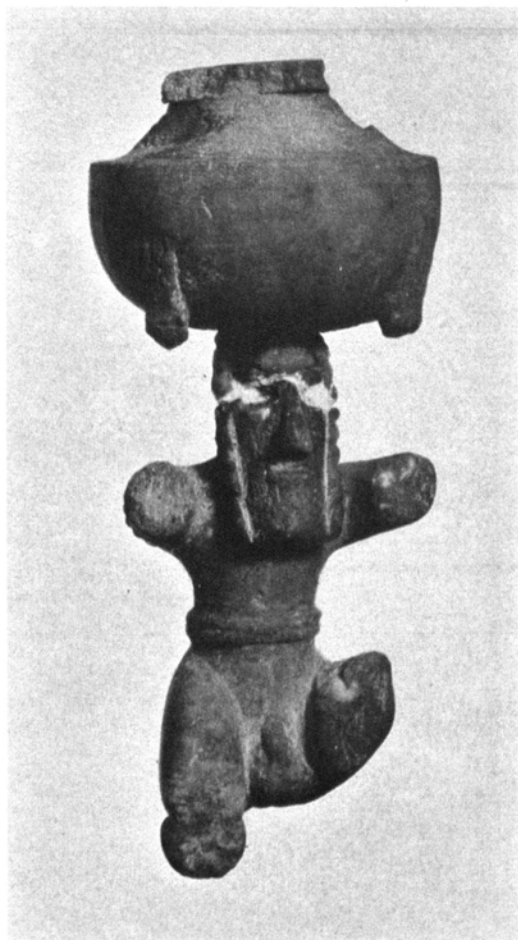
B

KNEELING NUDE MALE FIGURE (RESTORED) FROM SHARA TEMPLE AT TELL AGRAB



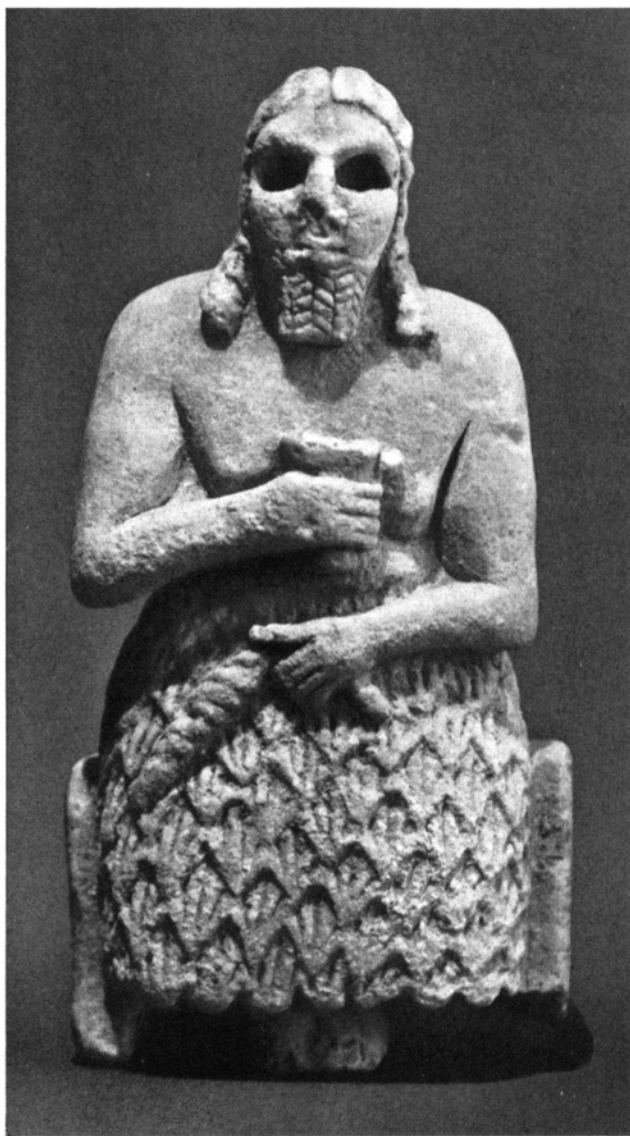
A

269



B

KNEELING NUDE MALE FIGURE FROM SHARA TEMPLE AT TELL AGRAB (*A*, RESTORED; *B*, AS FOUND)

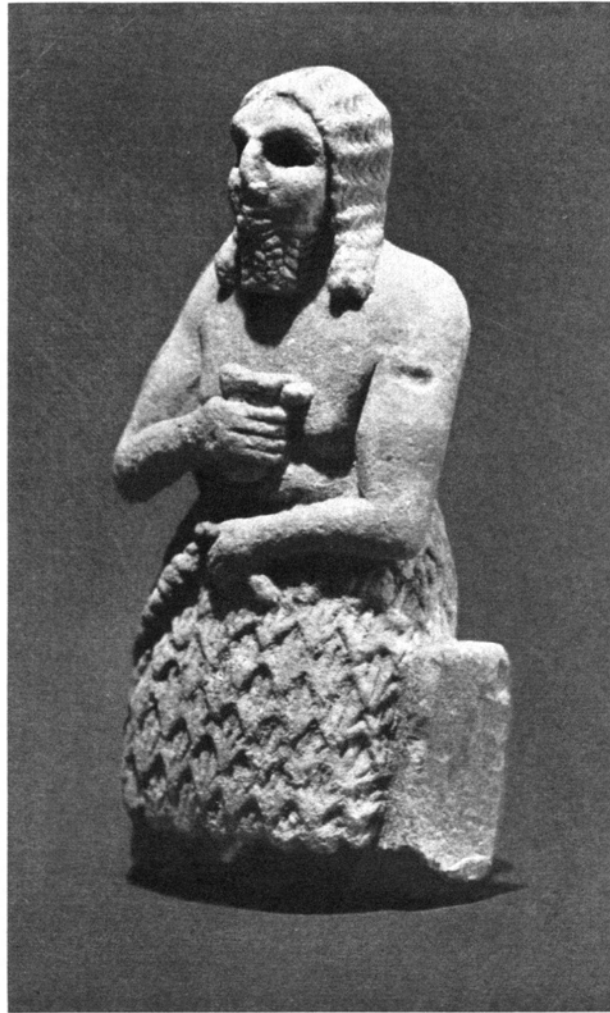


270

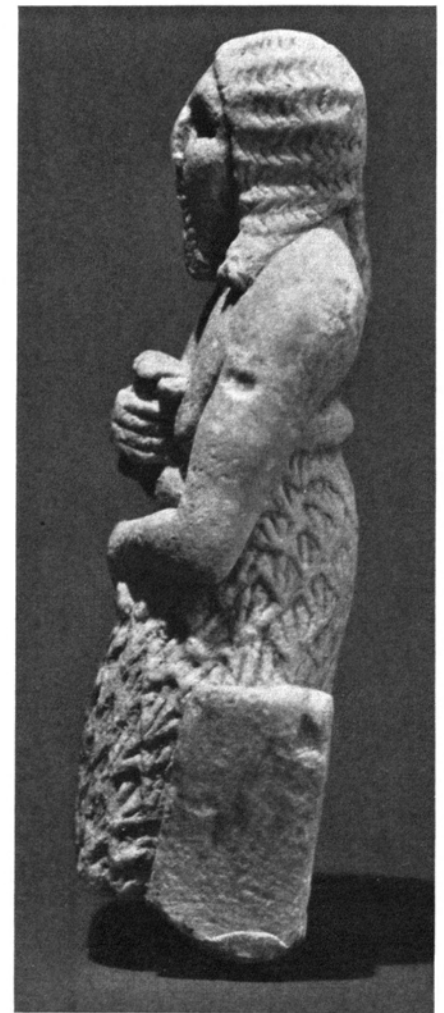
SEATED MALE FIGURE FROM SHARA TEMPLE AT TELL AGRAB



A



B



C

270

SEATED MALE FIGURE FROM SHARA TEMPLE AT TELL AGRAB



A



B

271



C

272

SEATED FEMALE FIGURES FROM SHARA TEMPLE AT TELL AGRAB



A

273



B

274



C

275



D

276

HEADLESS FEMALE STATUES FROM SHARA TEMPLE AT TELL AGRAB



A

278



B

277



C

FEMALE HEAD AND STATUE FROM SHARA TEMPLE AT TELL AGRAB



A

279



B



C



D

280



E

MALE HEADS FROM SHARA TEMPLE AT TELL AGRAB



A 281



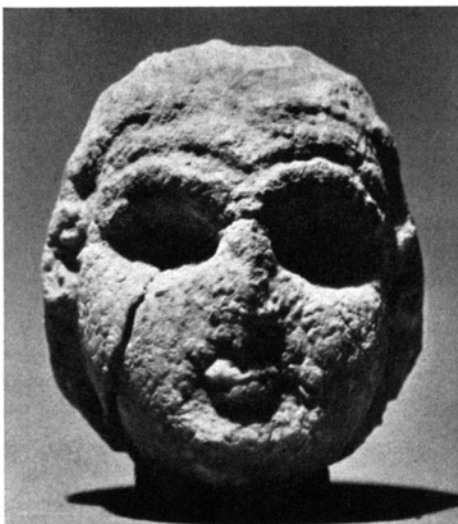
B 282



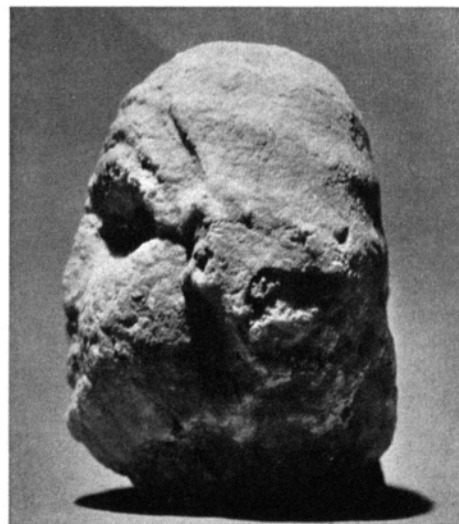
C 283



D 284



E 285



F



A



B

286

FEMALE HEAD FROM SHARA TEMPLE AT TELL AGRAB

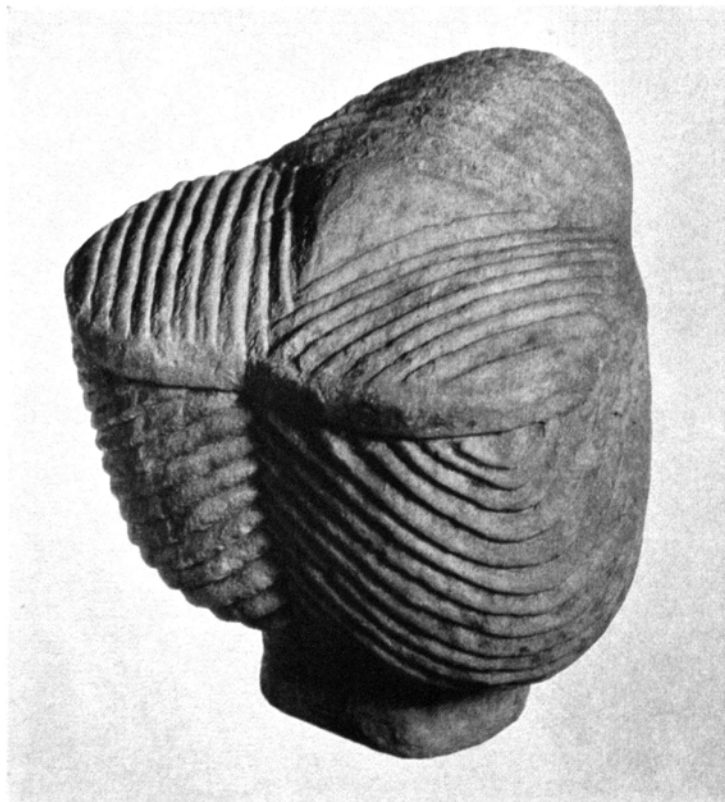


287

FEMALE HEAD FROM SHARA TEMPLE AT TELL AGRAB



A



B

287

FEMALE HEAD FROM SHARA TEMPLE AT TELL AGRAB



A



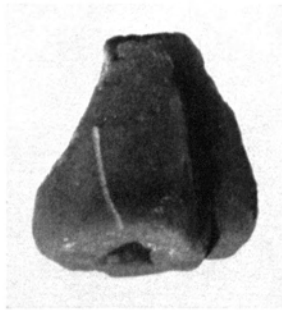
B

288



C

290



D

291



E

289



F

292



A



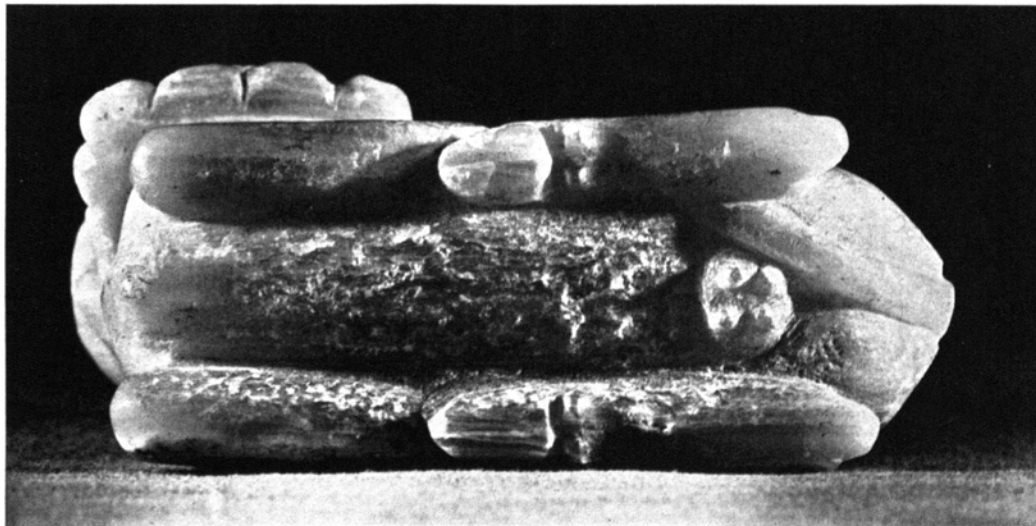
B

293

BEARDED COW FOUND IN AN ALTAR IN NINTU TEMPLE VI AT KHAFAJAH



A



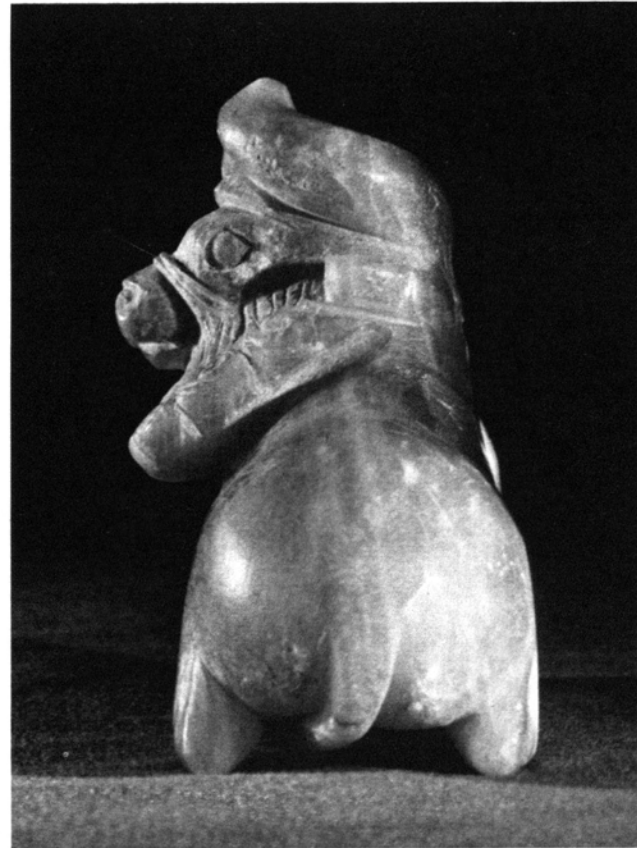
B

293

BEARDED COW FOUND IN AN ALTAR IN NINTU TEMPLE VI AT KHAFAJAH



A



B

293

BEARDED COW FOUND IN AN ALTAR IN NINTU TEMPLE VI AT KHAFAJAH



A



B



C

BEARDED, HUMAN-FACED BULL FOUND IN AN ALTAR IN NINTU TEMPLE VI AT KHAFAJAH
A and *C* by courtesy of the University Museum, Philadelphia



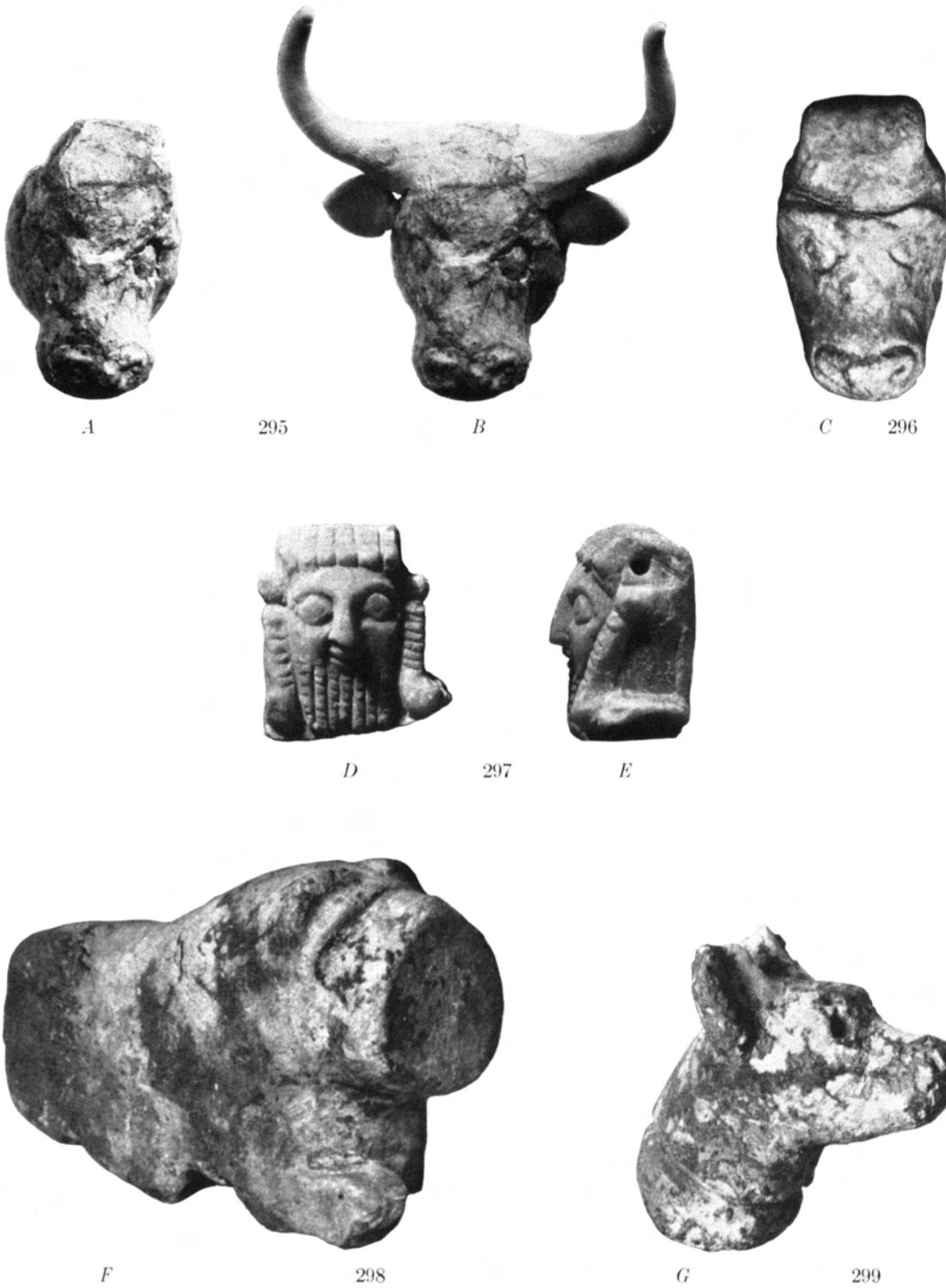
A



B

294

BEARDED, HUMAN-FACED BULL FOUND IN AN ALTAR IN NINTU TEMPLE VI AT KHAFAJAH
B by courtesy of the University Museum, Philadelphia

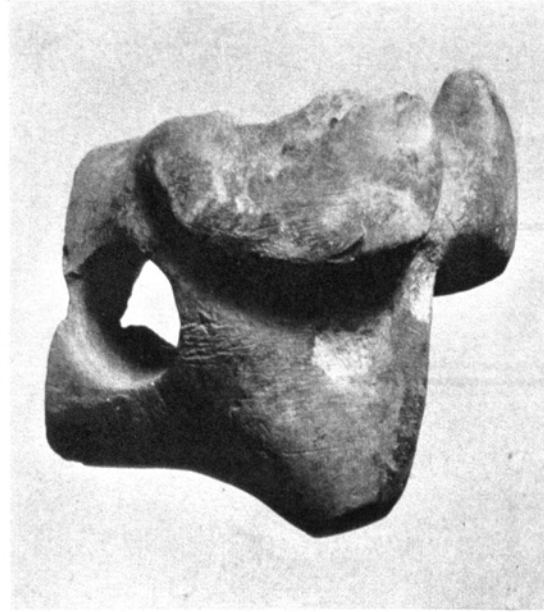


ANIMAL SCULPTURES AND HEAD OF HUMAN-HEADED BULL FROM NINTU TEMPLE AT KHAFAJAH
AND SHARA TEMPLE AT TELL AGRAB



A

300



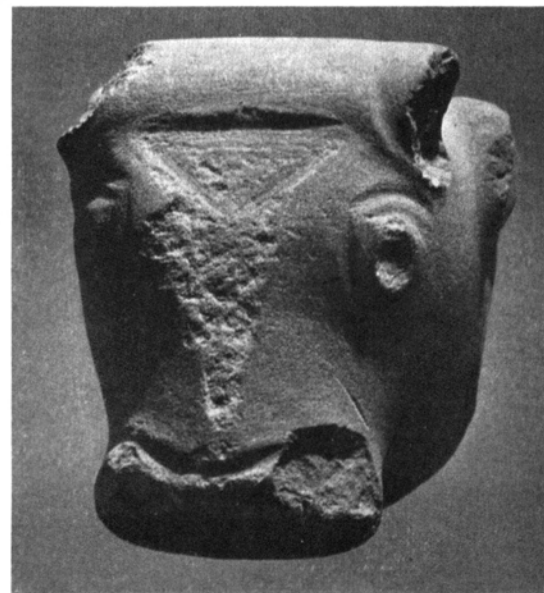
B

301



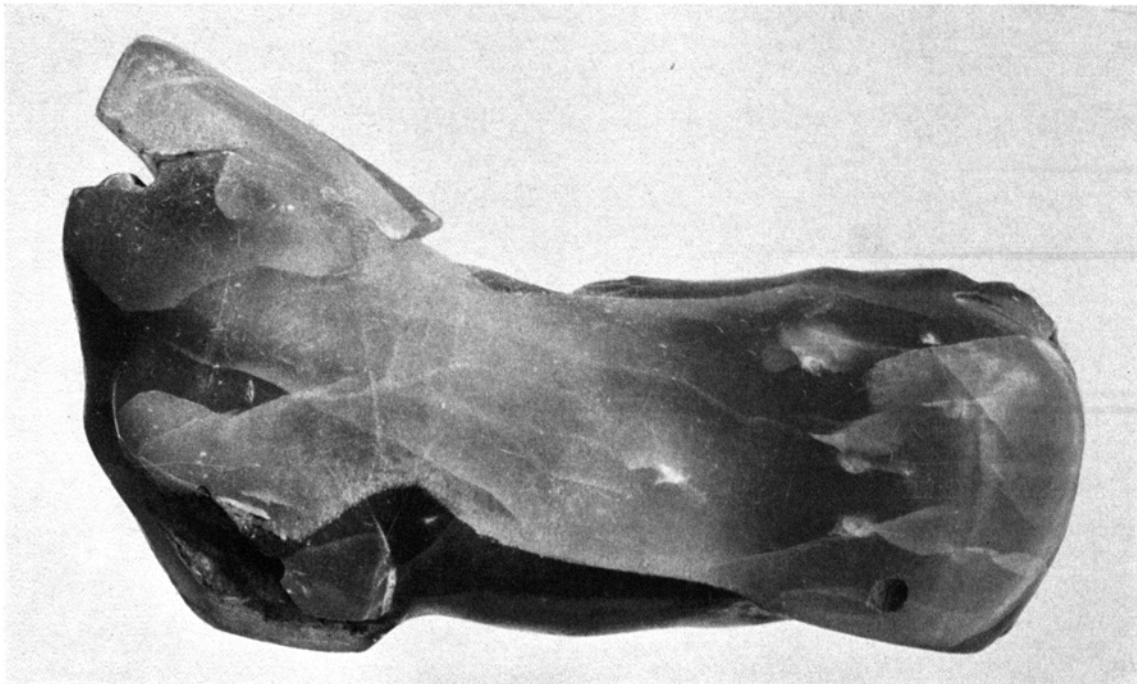
C

302



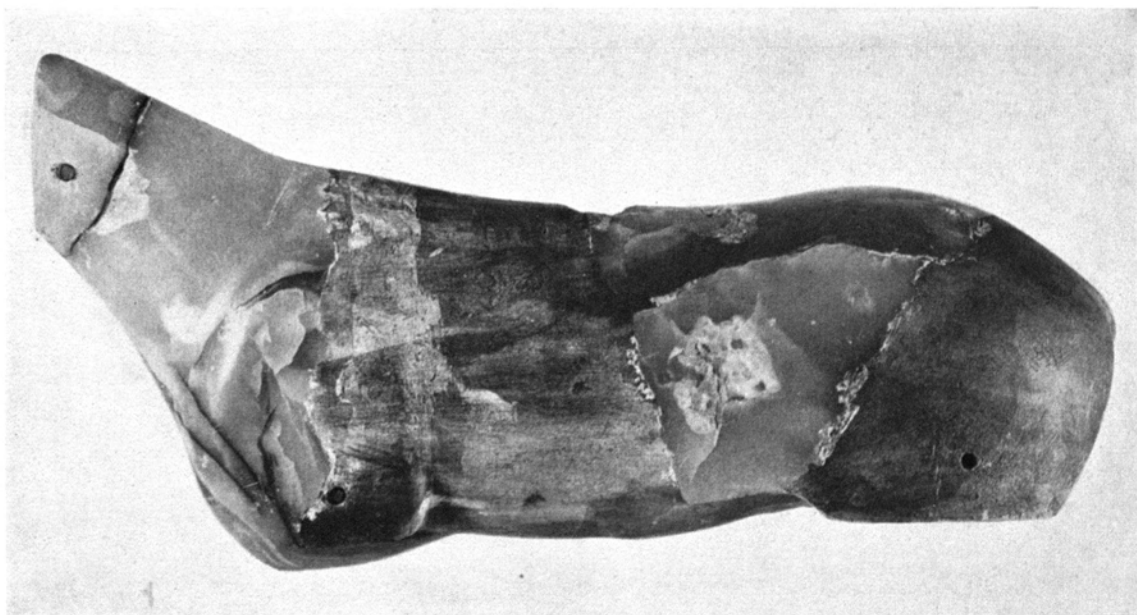
D

ANIMAL SCULPTURES FROM SHARA TEMPLE AT TELL AGRAB



A

303



B

304

ANIMAL SCULPTURES FROM NINTU TEMPLE VI AT KHAFAJAH AND SHARA TEMPLE AT TELL AGRAB



A



B

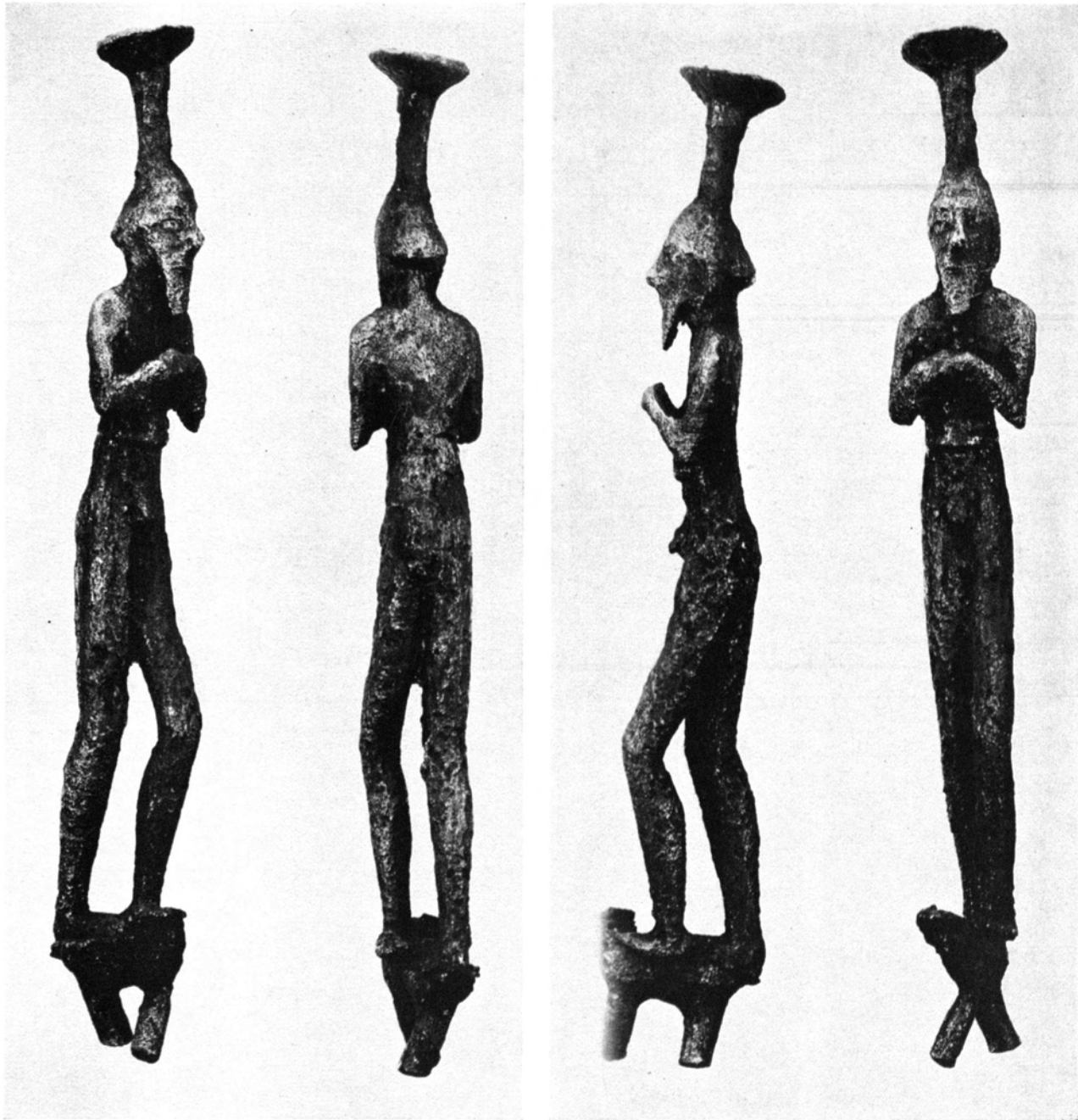


C

305



D



A

B

306

C

D

COPPER SUPPORT IN SHAPE OF NUDE MALE FIGURE FROM SHARA TEMPLE AT TELL AGRAB



A 309

B 307

C 308



D 307

E 308

F 309

COPPER NUDE MALE AND FEMALE FIGURES FROM SHARA TEMPLE AT TELL AGRAB



A 309

B 307

C 308



D 309

E 307

F 308

COPPER NUDE MALE AND FEMALE FIGURES FROM SHARA TEMPLE AT TELL AGRAB



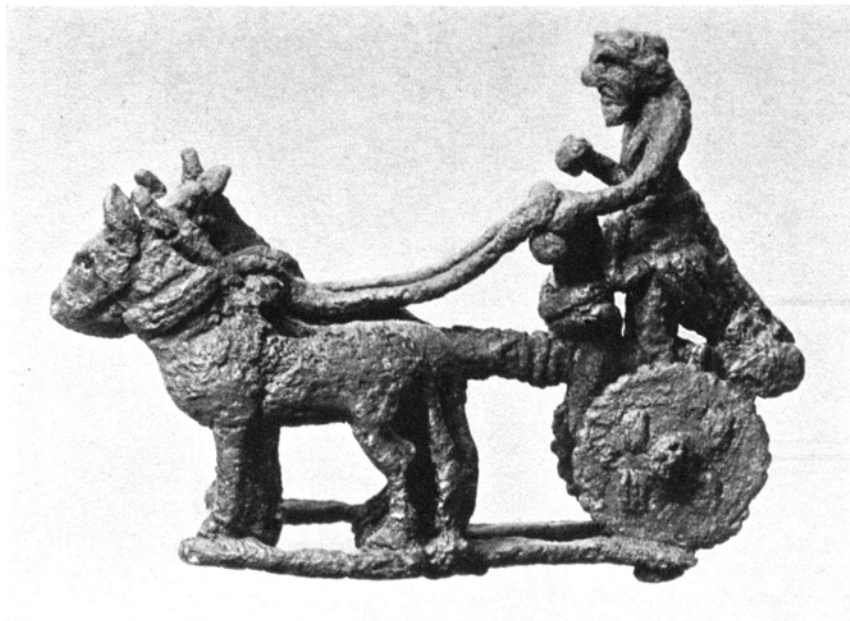
A



B

310

COPPER QUADRIGA FROM SHARA TEMPLE AT TELL AGRAB



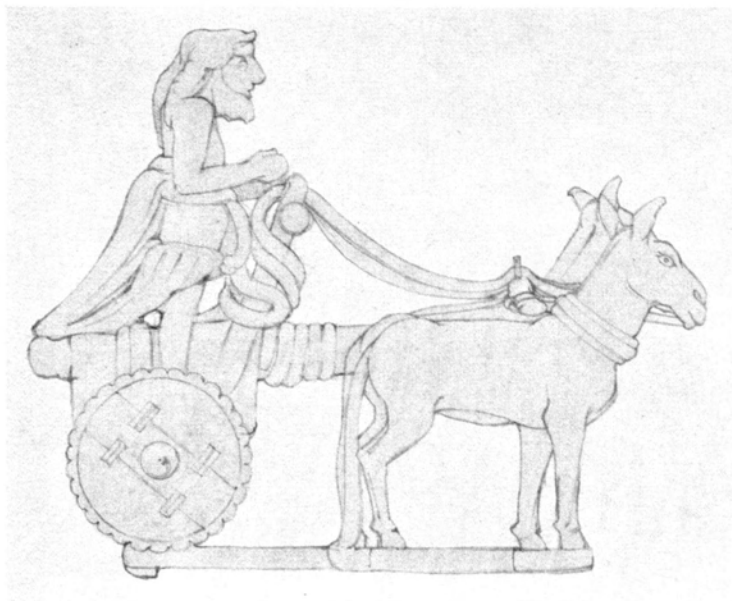
A



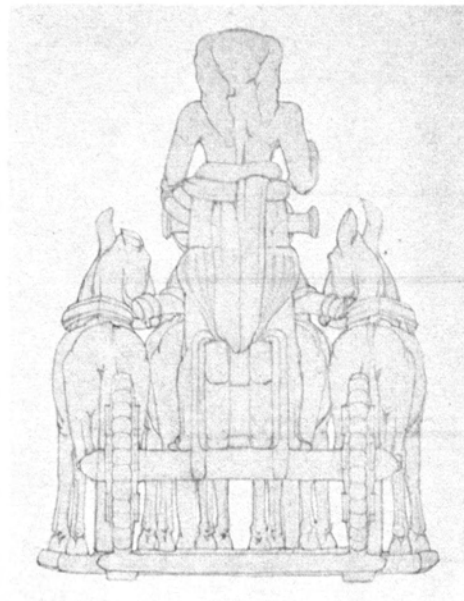
B



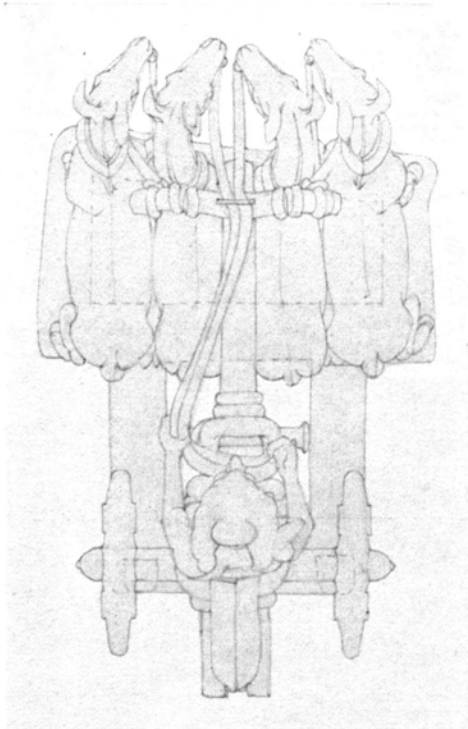
C



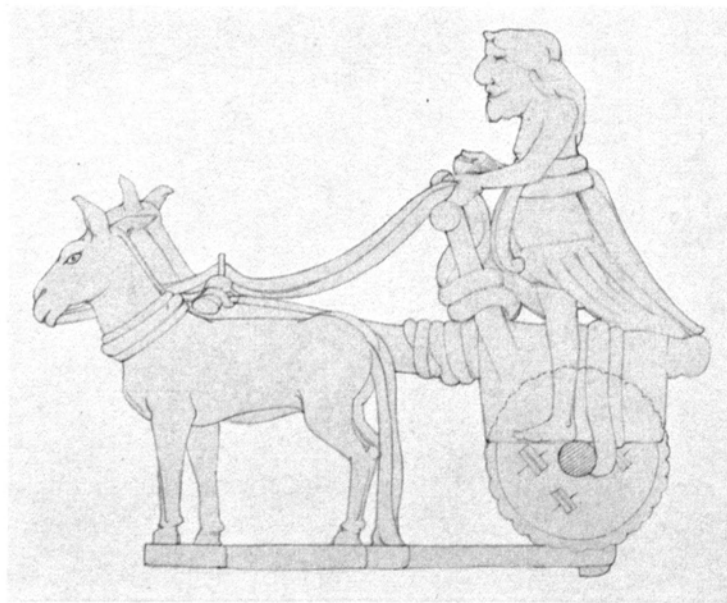
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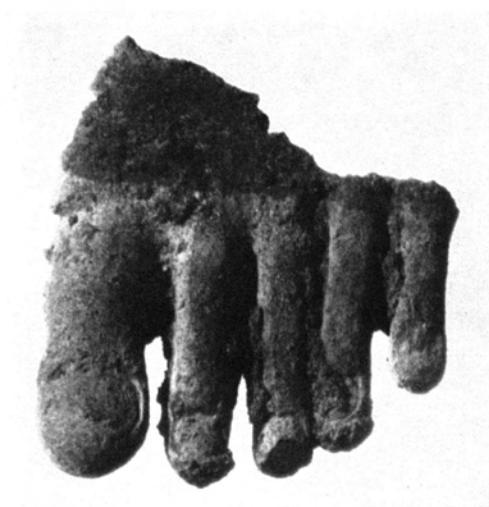
B



C



D



A

311



B

312

FRAGMENTS OF COPPER FOOT AND COPPER STATUE SUPPORT FROM SHARA TEMPLE AT TELL AGRAB



A



B

313

FRAGMENTS OF PLAQUE FROM NINTU TEMPLE AT KHAFAJAH (A, AS FOUND; B, CAST)
B by courtesy of the University Museum, Philadelphia



314

PLAQUE FROM SHARA TEMPLE AT TELL AGRAB



A

315



B

316



C

317

FRAGMENTS OF PLAQUES: NO. 315 FROM NINTU TEMPLE VII AT KHAFAJAH; NOS. 316-17 PURCHASED



318

PLAQUE FROM SHARA TEMPLE AT TELL AGRAB



A

319



B

320



C

321



D

322



E

323

FRAGMENTS OF PLAQUES: NO. 319 PURCHASED; NO. 320 FROM KHAFAJAH; NOS. 321-22
FROM TELL AGRAB; NO. 323 FROM TELL ASMAR
B by courtesy of the University Museum, Philadelphia



A 324



B 325



C 326



D 327

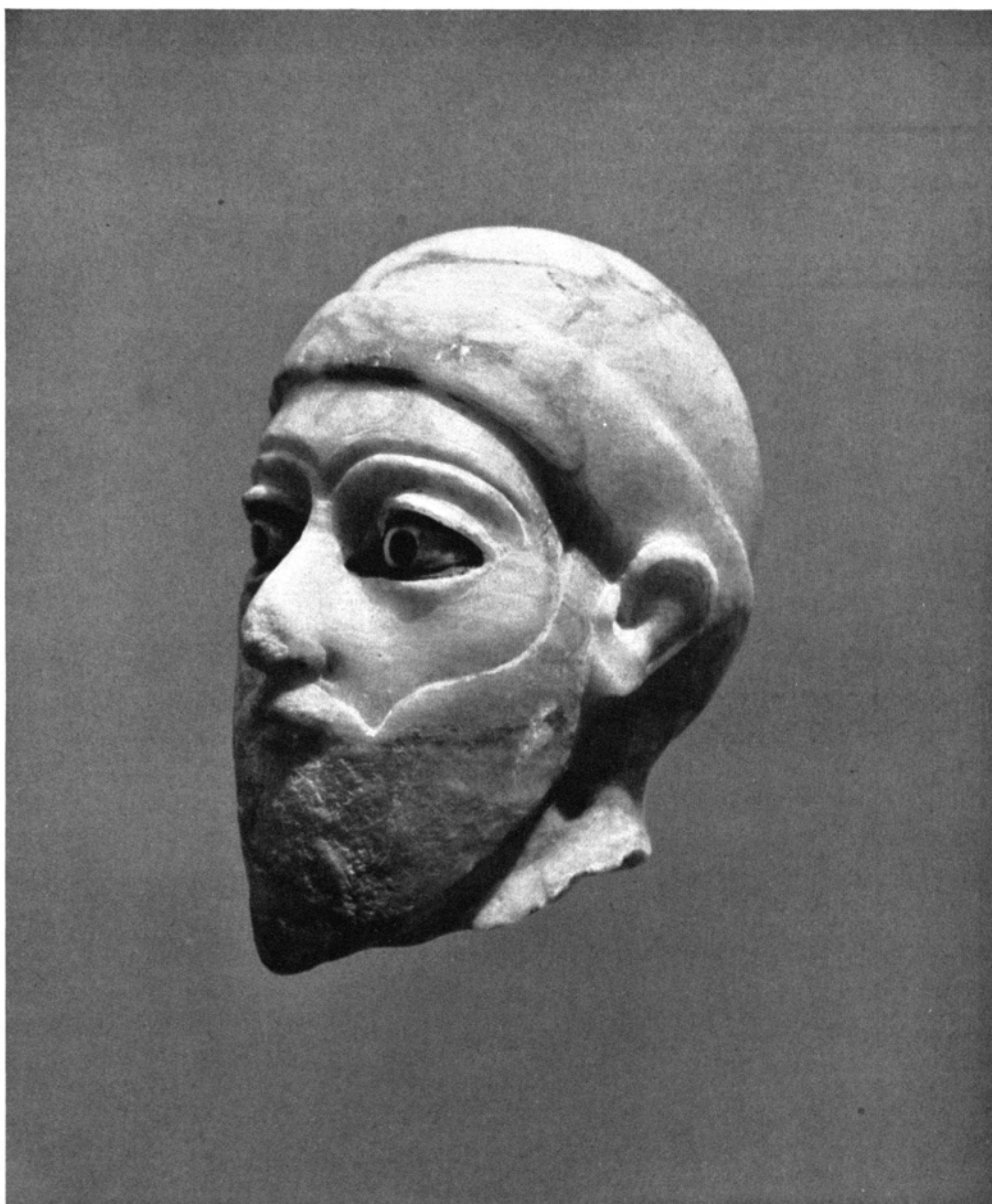


E 328



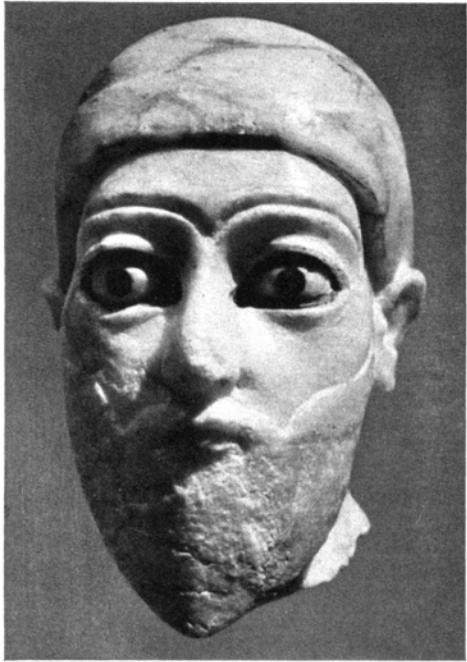
F 329

AN INLAY AND FRAGMENTS OF PLAQUES FROM TELL AGRAB (NO. 327) AND KHAFAJAH

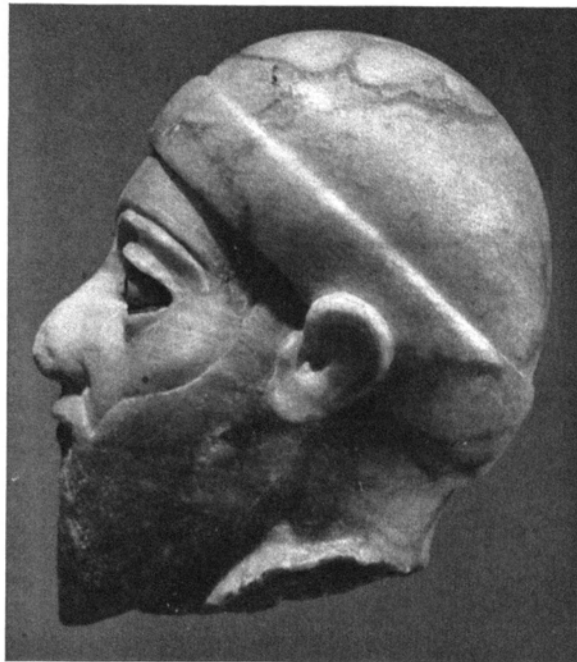


330

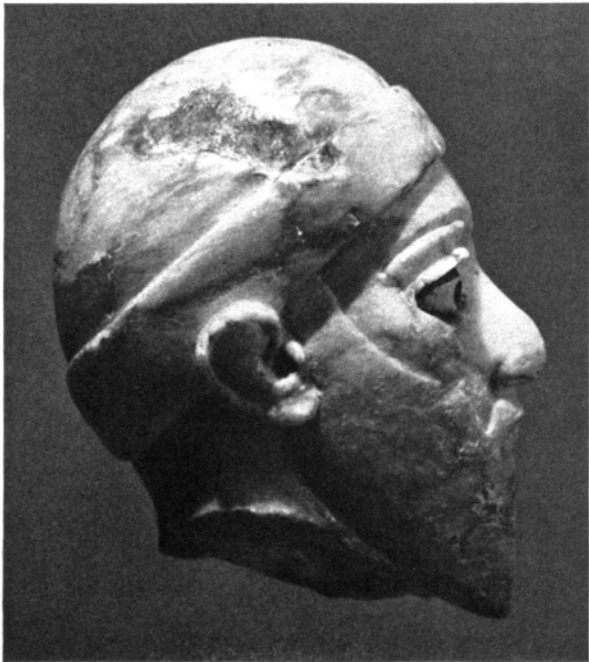
MALE HEAD FROM BISMAYA



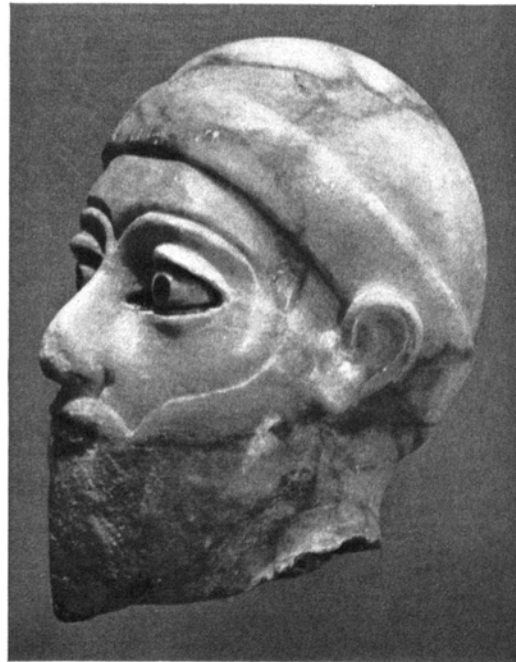
A



B



C



D

330

MALE HEAD FROM BISMAYA



A



B



A



B

331

SCULPTURED GROUP FROM HOUSES IV *a* AT TELL ASMAR



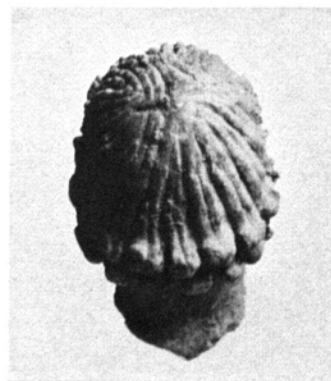
A



B



C



D

332

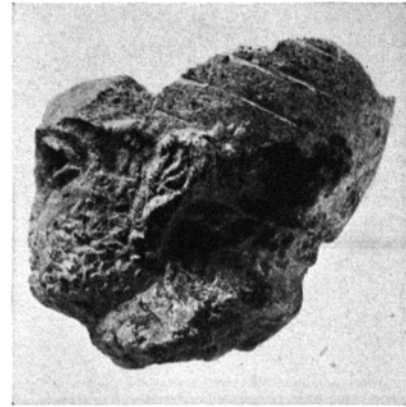
MALE HEAD FROM HOUSES IV *a* AT TELL ASMAR



A



B



C

333



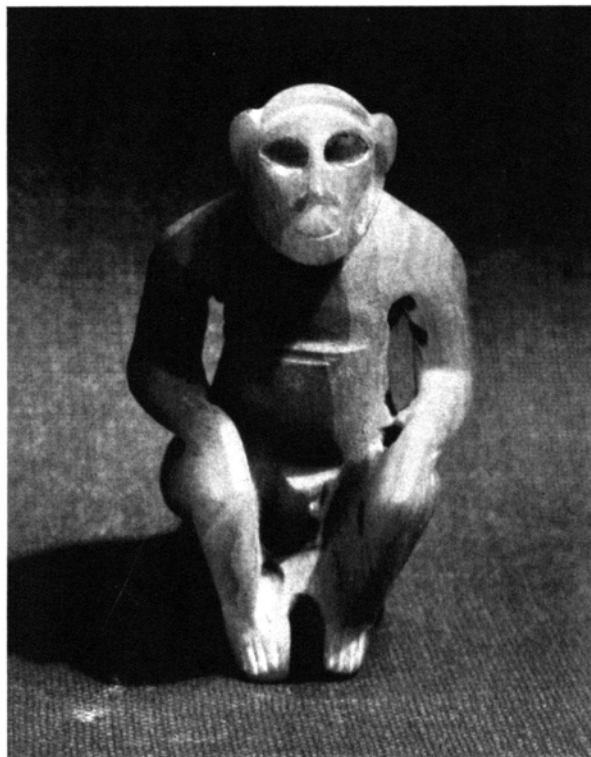
D



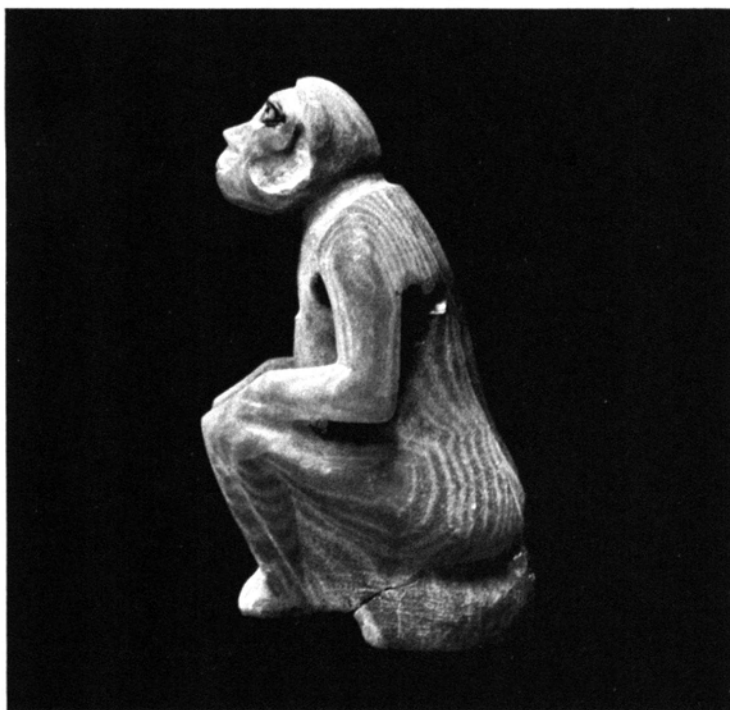
E

334

PAINTED MALE HEAD FROM ISHCALI AND HEAD FROM AZUZUM BUILDING AT TELL ASMAR



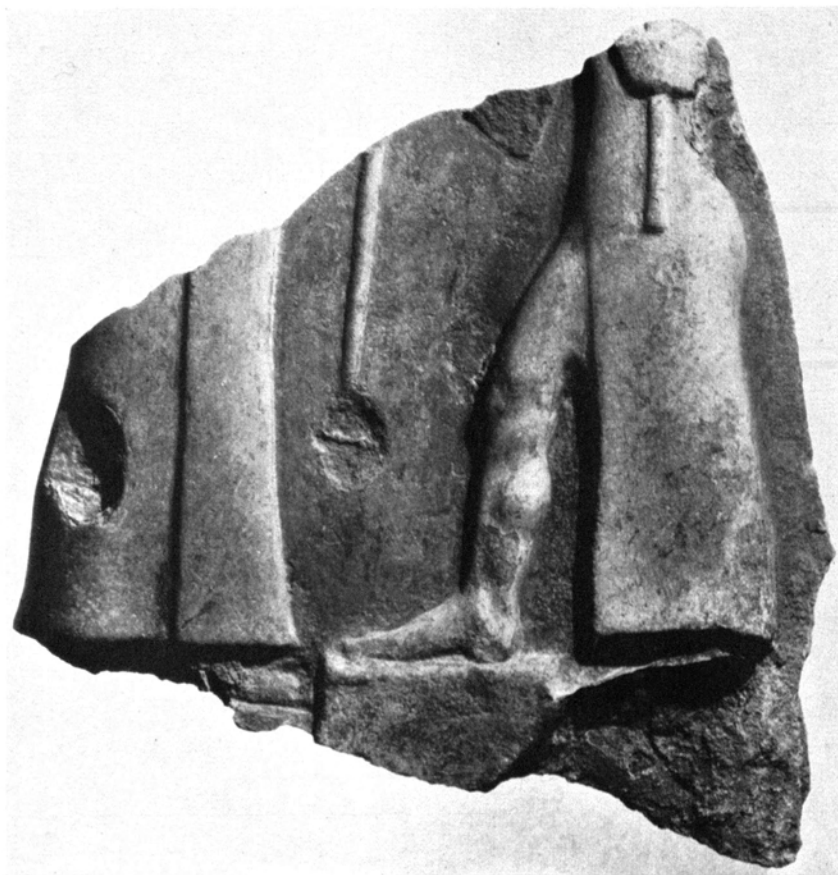
A



B

335

MONKEY FROM KITITUM TEMPLE AT ISHCALI



A

336



B

FRAGMENT OF RELIEF FROM SHAMASH TEMPLE AT ISHCHALI AND CYLINDER SEAL
IMPRESSION (AS. 35:74) FROM TELL ASMAR



A



B



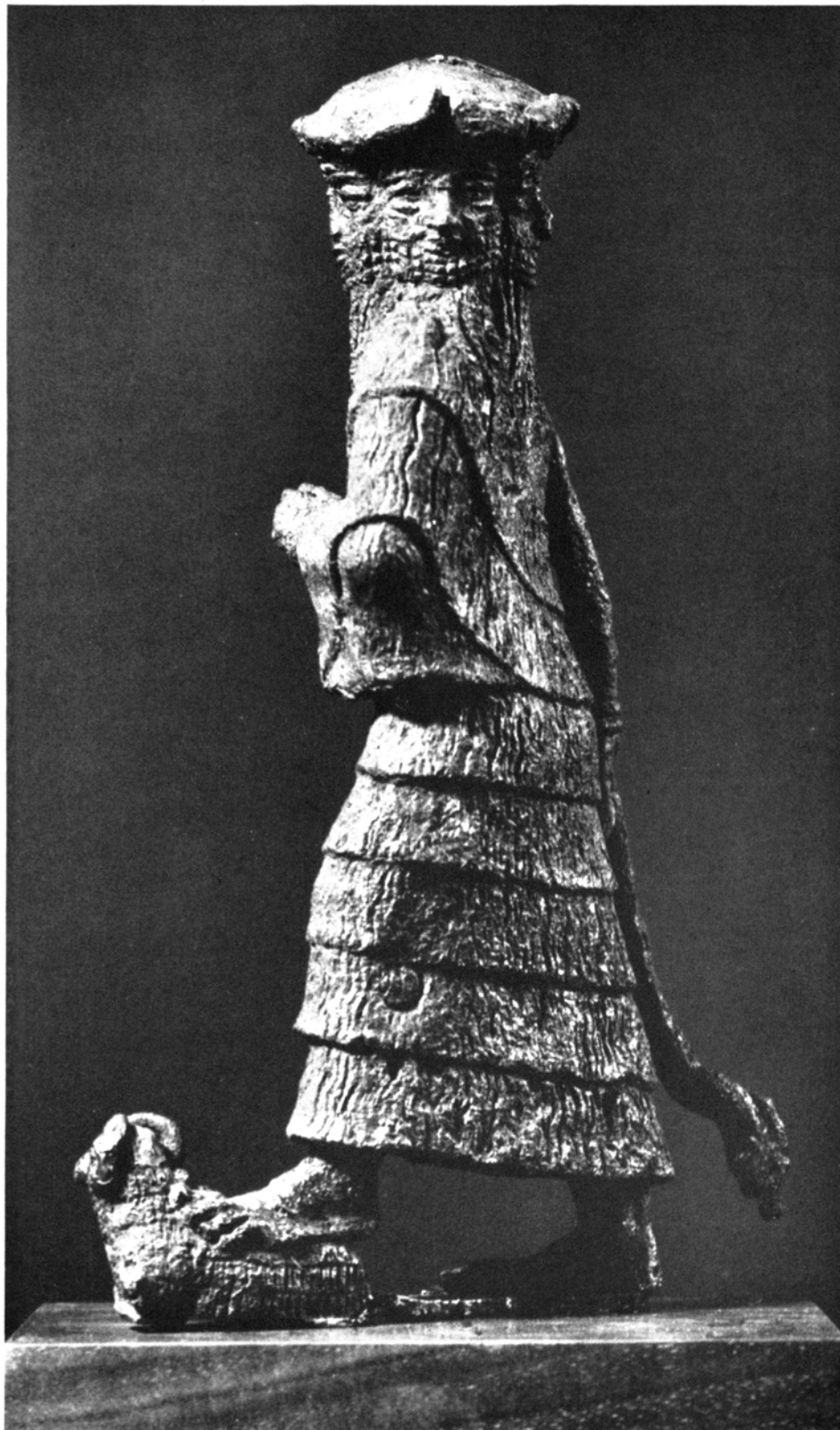
C



D

337

NUDE SEATED FEMALE BRONZE FIGURE FROM TELL ASMAR



338

BRONZE FOUR-FACED GOD. PURCHASED



A



B

338

BRONZE FOUR-FACED GOD. PURCHASED



A

338



B

339

BRONZE FOUR-FACED GOD AND GODDESS. PURCHASED



339

BRONZE FOUR-FACED GODDESS, PURCHASED



A

339



B

BRONZE FOUR-FACED GODDESS. PURCHASED



1

CULT STATUE OF GOD ABU FROM SQUARE TEMPLE OF ABU AT TELL ASMAR



1

CULT STATUE OF GOD ABU FROM SQUARE TEMPLE OF ABU AT TELL ASMAR



3

MALE STATUE FROM SQUARE TEMPLE OF ABU AT TELL ASMAR



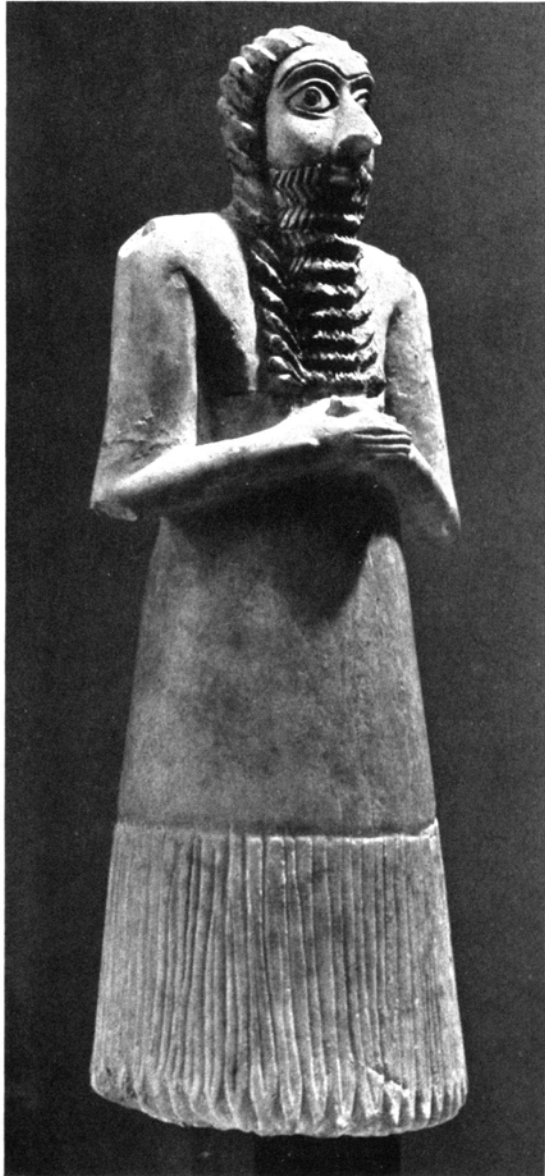
4

MALE STATUE FROM SQUARE TEMPLE OF ABU AT TELL ASMAR



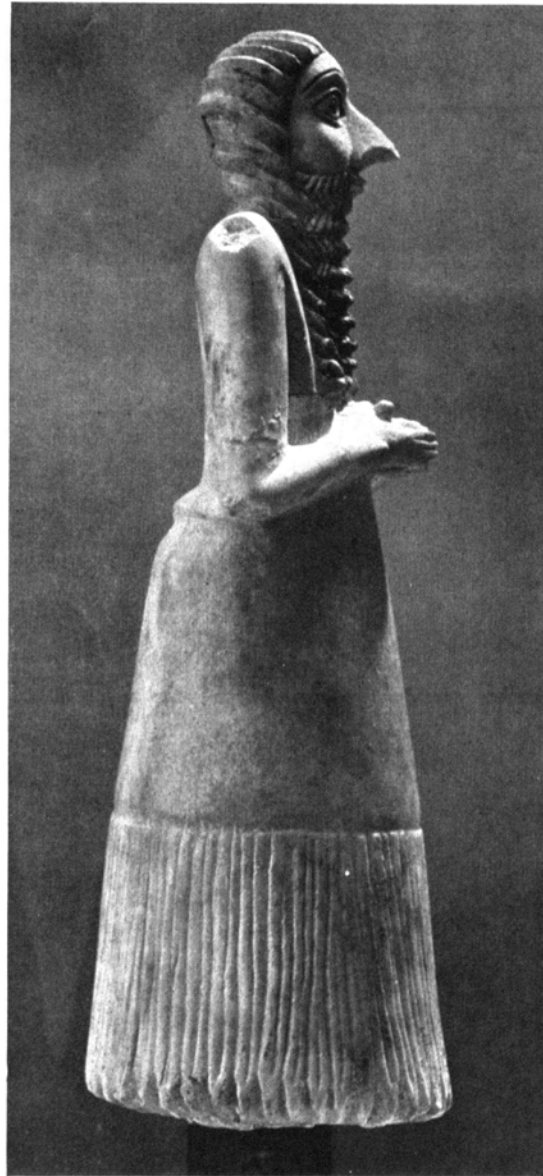
4

MALE STATUE FROM SQUARE TEMPLE OF ABU AT TELL ASMAR



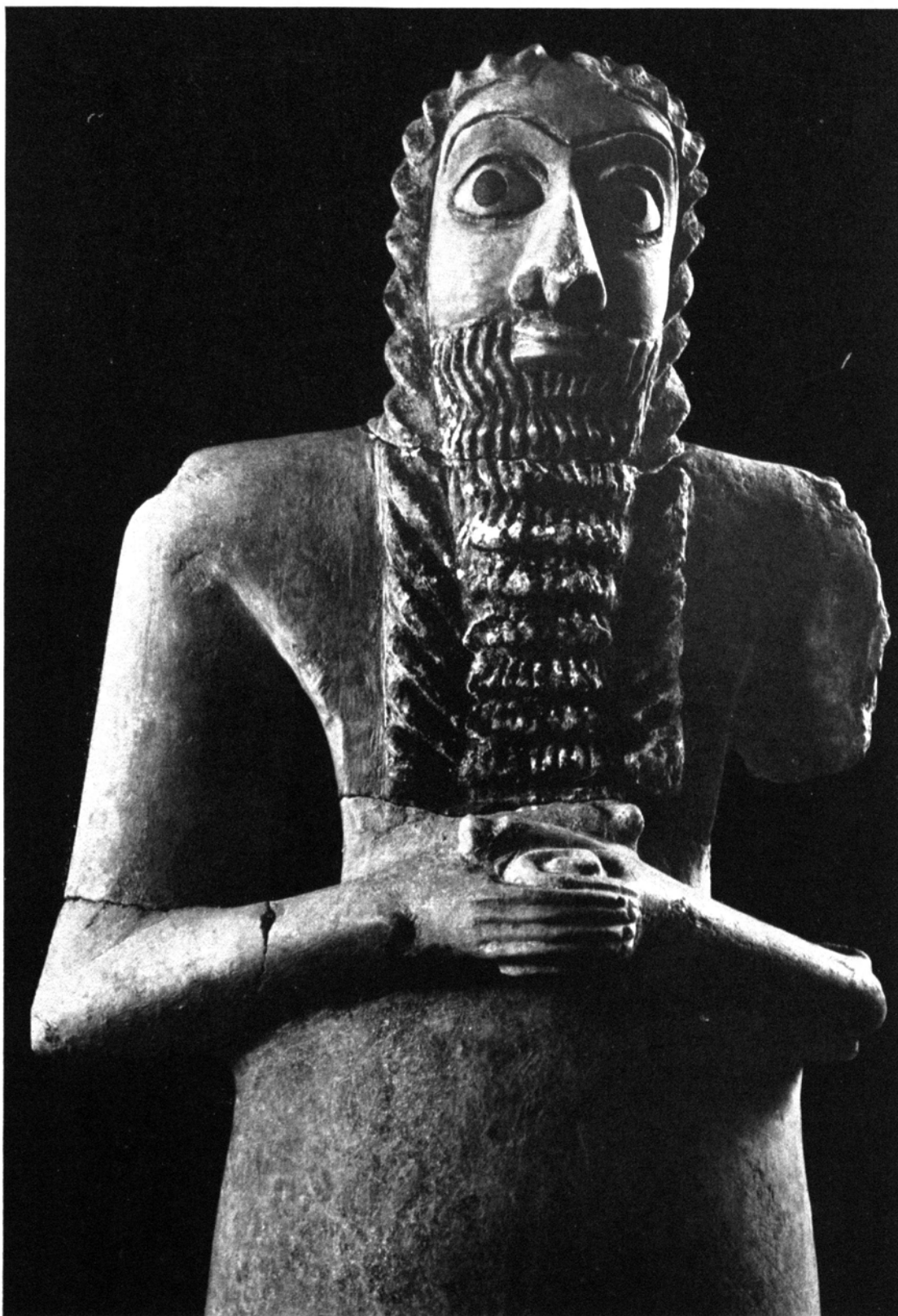
A

9



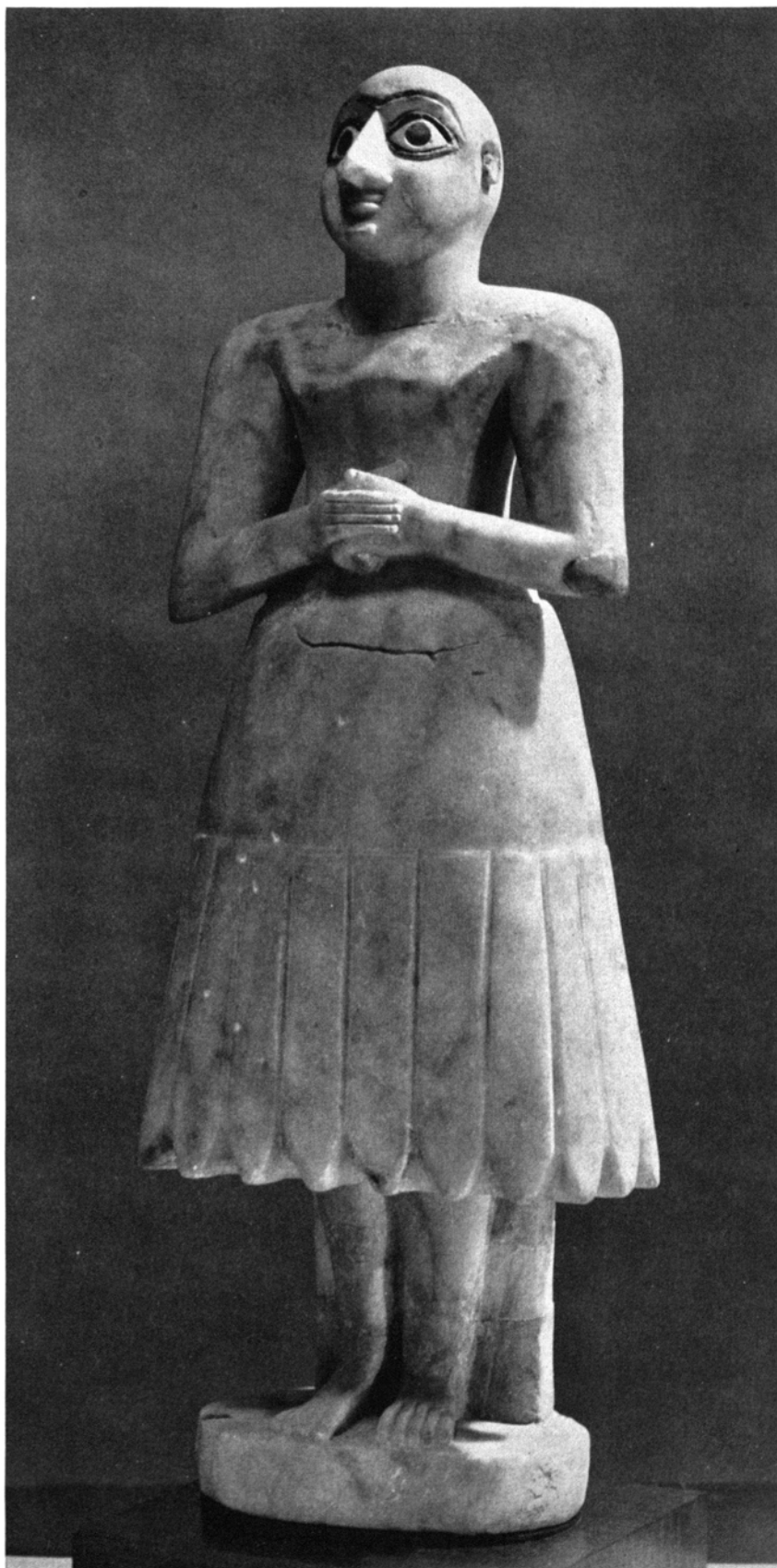
B

MALE STATUE FROM SQUARE TEMPLE OF ABU AT TELL ASMAR



9

MALE STATUE FROM SQUARE TEMPLE OF ABU AT TELL ASMAR

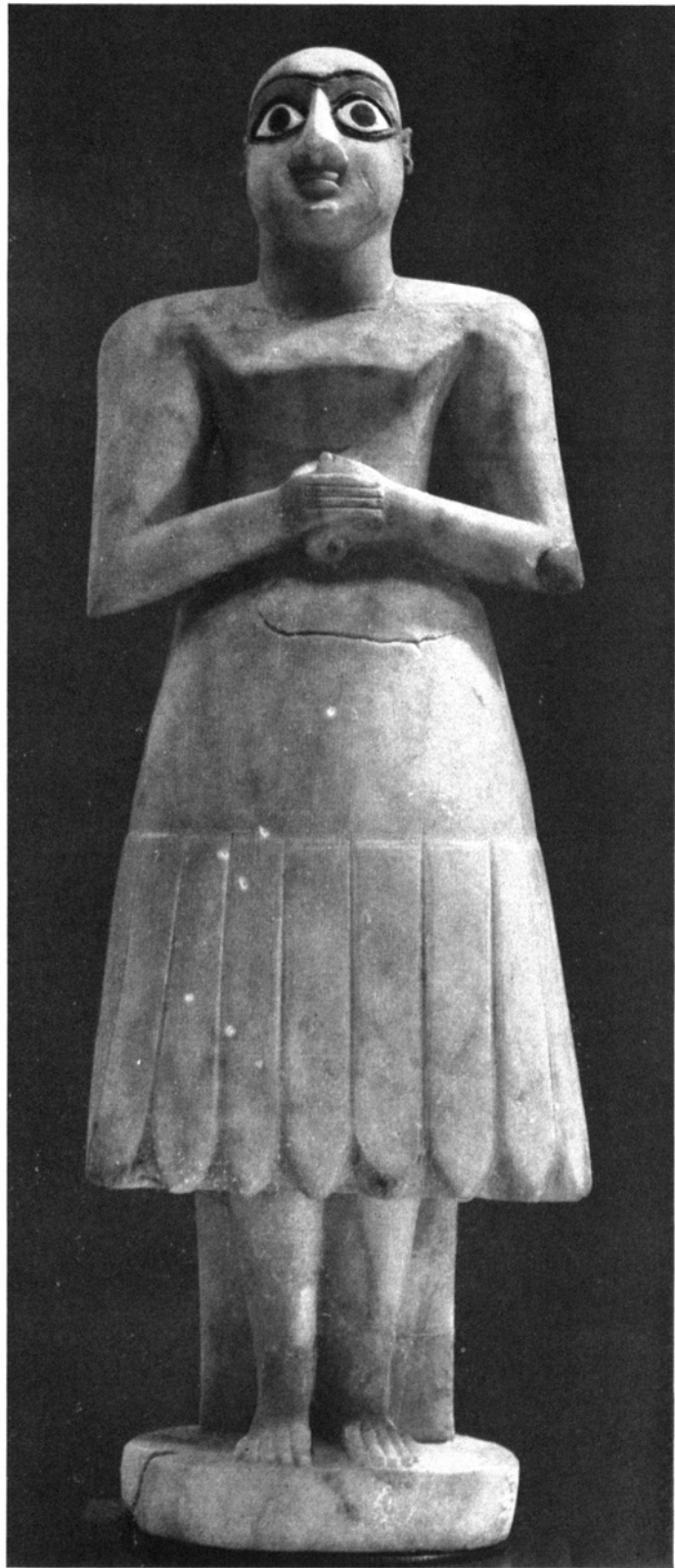


10

STATUE OF PRIEST(?) FROM SQUARE TEMPLE OF ABU AT TELL ASMAR



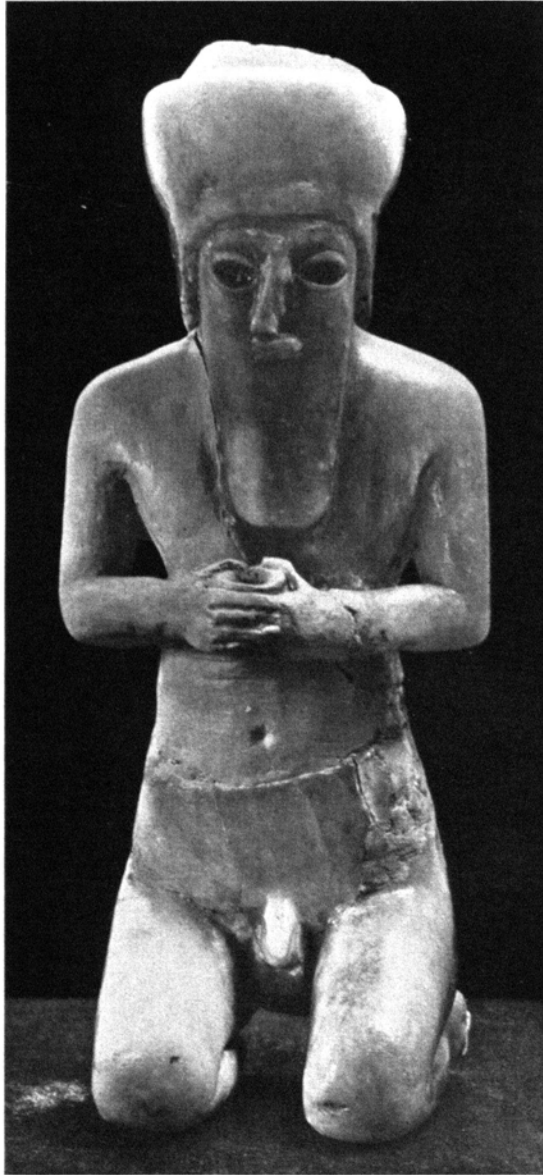
A



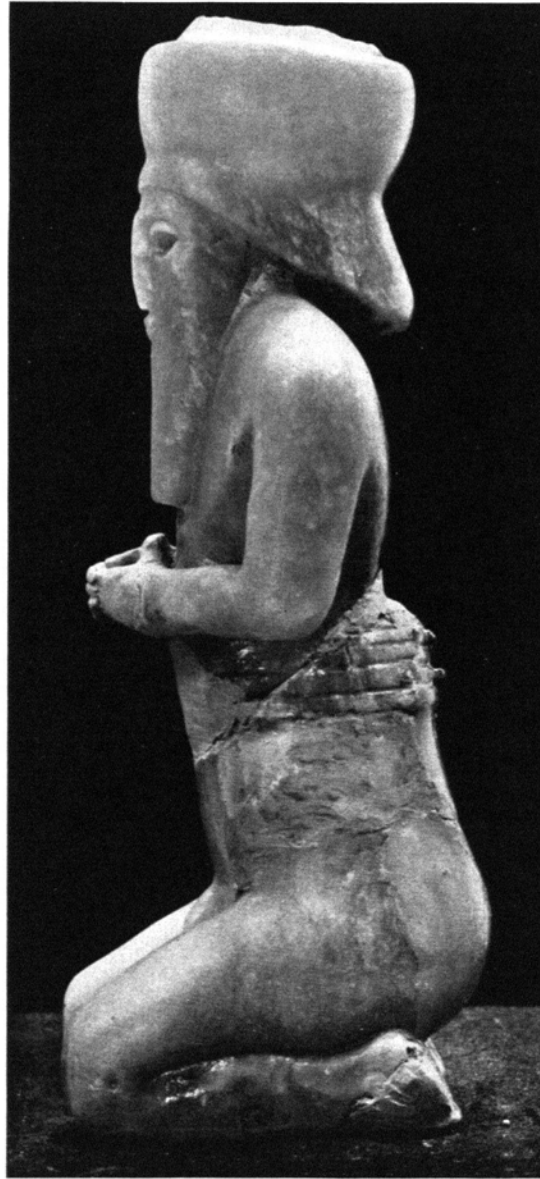
B

10

STATUE OF PRIEST(?) FROM SQUARE TEMPLE OF ABU AT TELL ASMAR

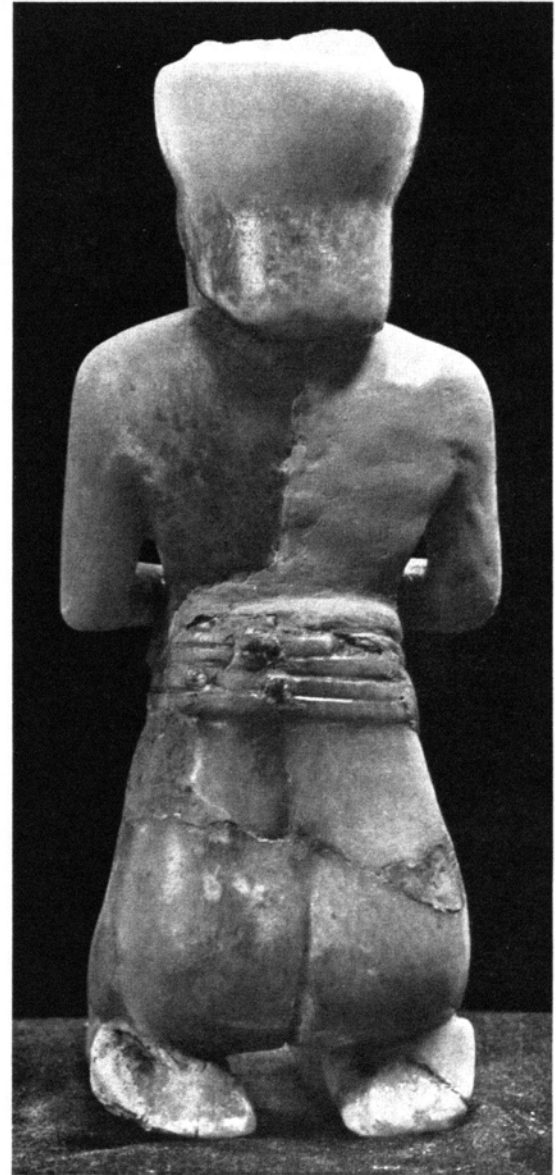


A



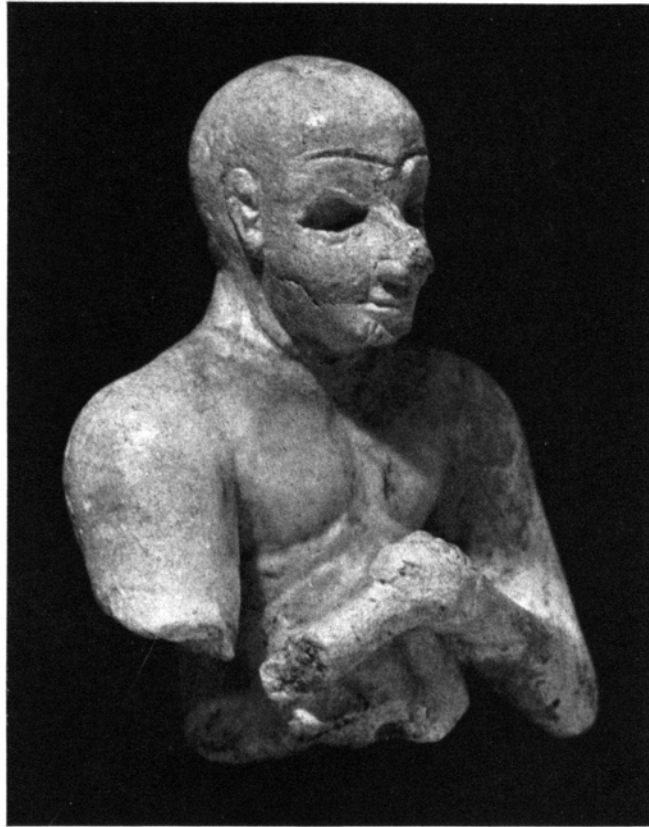
B

16



C

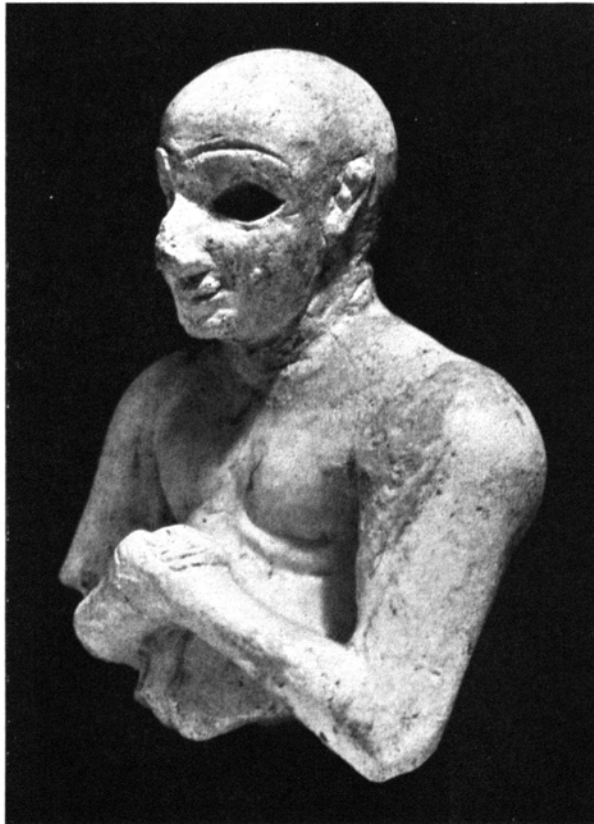
KNEELING FIGURE (RESTORED) FROM SQUARE TEMPLE OF ABU AT TELL ASMAR



A



B



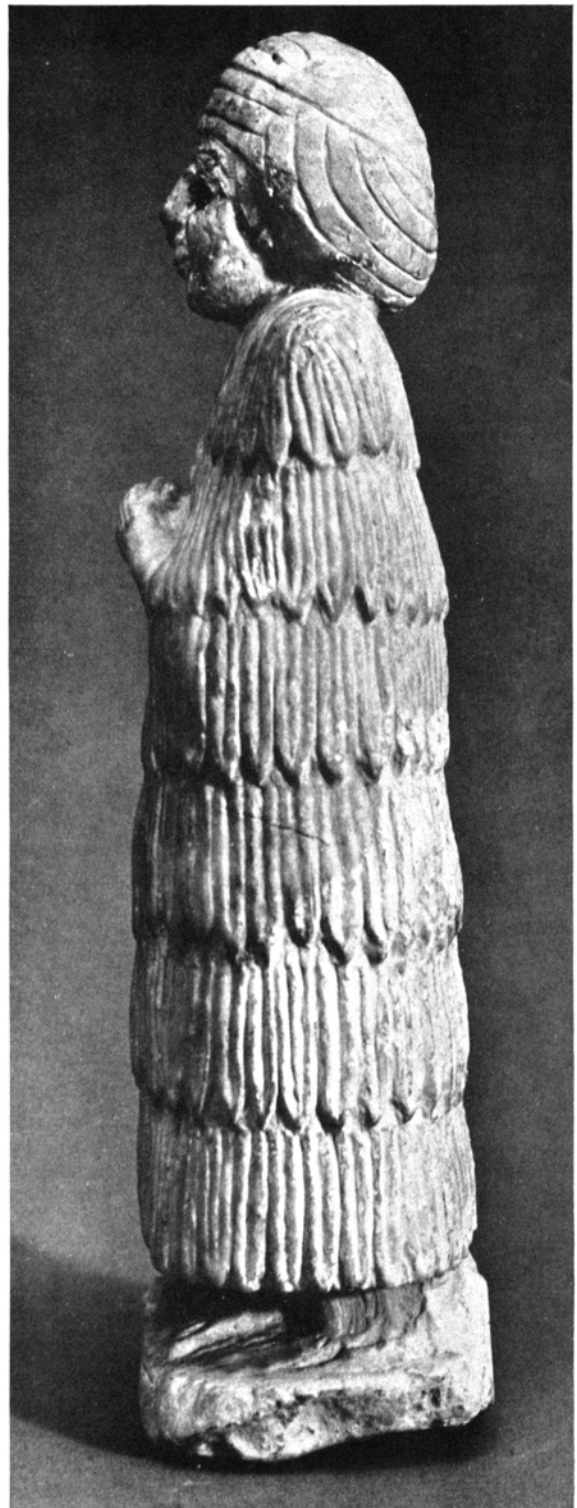
C



A



B

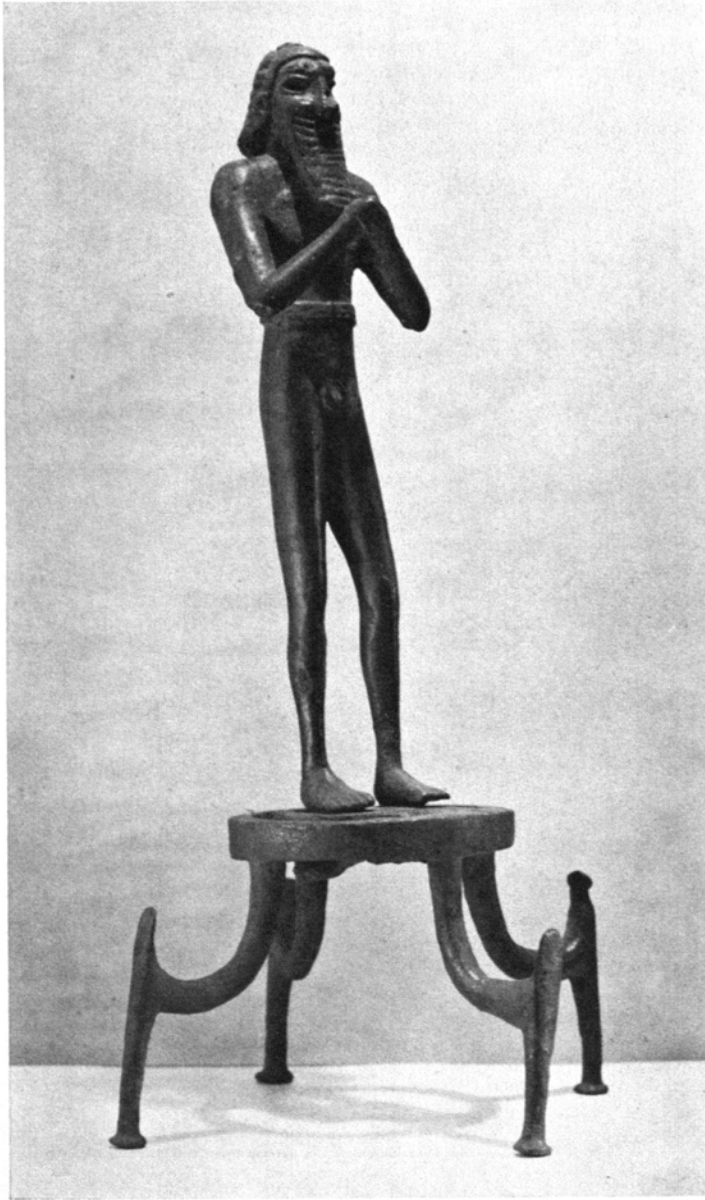


A

103

B

FEMALE STATUE FROM NINTU TEMPLE VII AT KHAFAJAH



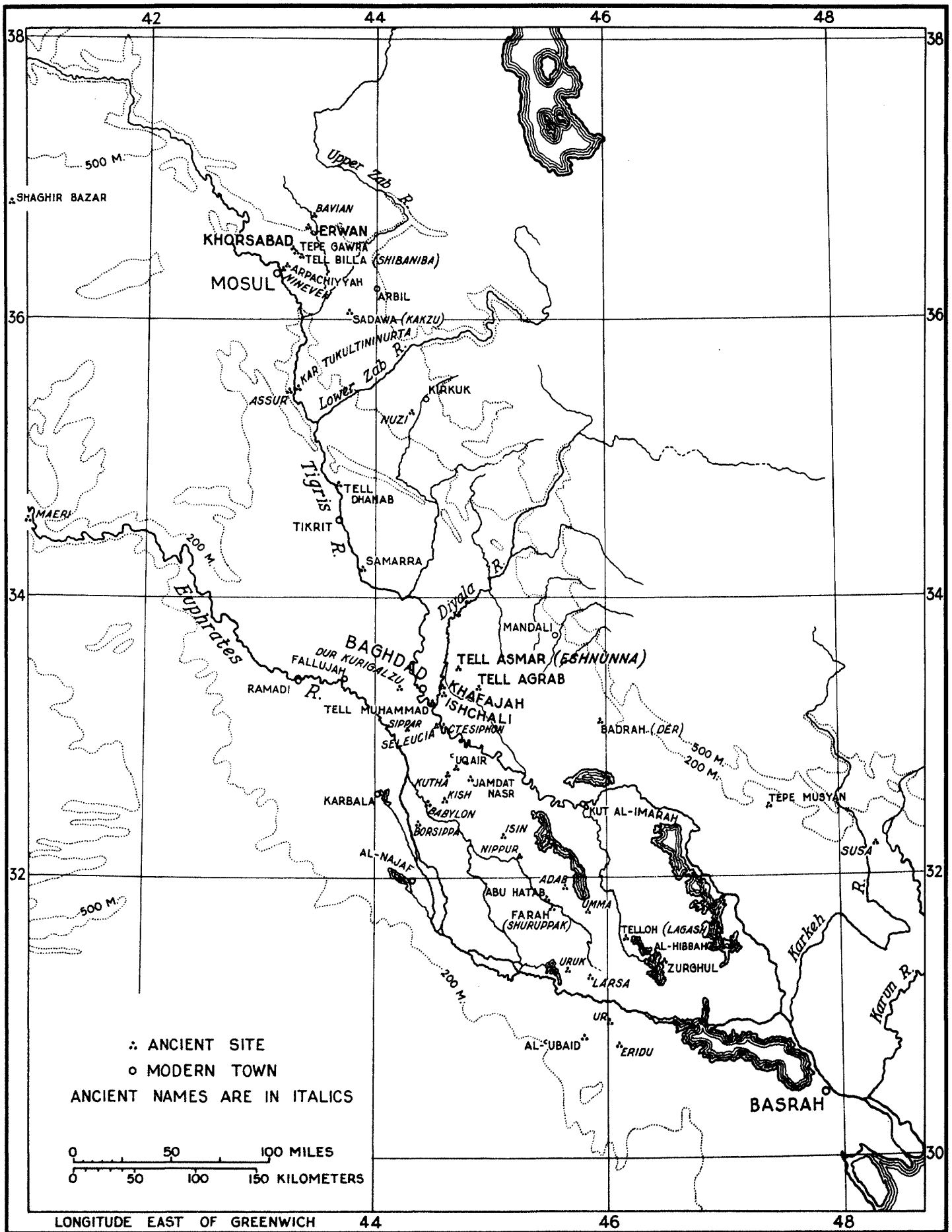
A

182



B

COPPER SUPPORT IN SHAPE OF NUDE MALE FIGURE FROM TEMPLE OVAL AT KHAFAJAH



MAP SHOWING LOCATION OF MAJOR SITES IN MESOPOTAMIA. SITES EXCAVATED BY THE IRAQ EXPEDITION ARE SHOWN IN LARGER CHARACTERS

CORRELATION OF PRE-SARGONID TEMPLES AT KHAFAJAH,
TELL ASMAR, AND TELL AGRAB

In this chart the various remains are dated to the periods in which they were built. As shown by arrows, some of these buildings survived in use from one period into another. There is no vertical time scale, and the main subdivisions of cultural periods are all given the same space. Any one building period is related only to those above and below it. Subdivisions of different buildings which happen to fall on the same horizontal line within a cultural period are not necessarily strictly contemporaneous.

		KHAFAJAH						TELL ASMAR	TELL AGRAB
		SIN TEMPLE	HOUSES LEVELS	SMALL TEMPLE IN O 43	NINTU TEMPLE	SMALL SINGLE SHRINE IN S 44	TEMPLE OVAL	ABU TEMPLE	SHARA TEMPLE
PROTO-IMPERIAL PERIOD							Single-Shrine III II		
	III b		1		Abandoned	Cella only	↑ III		
EARLY DYNASTIC PERIOD	III a	X	2 3	X IX	VII	Unexcavated	II	Single-Shrine I Latest building	
	↑						↑		
	II	IX VIII	4 5 6	VIII VII VI	VI V		I	Square Temple Main level Intermediate foundations Earlier building	
	I	VII VI	7 8 9 10	V IV III II	IV III II			Archaic Shrine IV III II I Earliest remains	
PROTO-LITERATE PERIOD	↑		↑	I	I				
	d	V IV	11 12				Earliest Shrine Unexcavated		
	c	III II I	Isolated brickwork				3 meters of occupational debris Virgin soil		
			Unconnected remains						
			Water level						

