

UNIVERSITY OF PENNSYLVANIA

THE UNIVERSITY MUSEUM

BABYLONIAN SECTION

VOLUME XVI

TERRA-COTTAS

FROM

NIPPUR

*By* LEON LEGRAIN

PHILADELPHIA

PUBLISHED FOR THE UNIVERSITY MUSEUM  
BY THE UNIVERSITY OF PENNSYLVANIA PRESS

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# INTRODUCTION

The terra-cotta figurines are popular creations, infinite in number, too often of poor artistic value and of uncertain character. They are found in every Babylonian ruin, in temples, in houses, in graves, the feminine types being predominant and the same ever-recurring forms apparently going back to a very ancient tradition.

In spite of their humble appearance, no other images are more human, none better reflect the attitude of primitive man towards life and death, and his effort to master the forces of nature, to protect himself, to grow and multiply. A likeness was for him the means of controlling the hidden spirits that animate the living. Through the images he reached the invisible forces, located them, and felt as a creator. Finally when he made his gods to his likeness, male and female he made them, he offered to them the premises of life, and its essential support, food and drink. His religion was a religion of life which accompanied him in his grave. His art, subservient to his needs, multiplied the images, which partook of the spirit of the originals and were an extension of their personality. A mask gives to the bearer a new personality. It can be said that the general character of the terra-cotta figurines is in close relation and is derived from the most primitive religious and funerary beliefs of the whole country. Instead of being copies of the local idols of the great temples and cities, they precede and outnumber them. They were probably their models. They survive them in their humble human aspect after the realistic image of the primitive ages has been transformed through symbolism and mythology into a ritual idol.

The interpretation of the terra-cotta figurines and their arrangement in chronological order is not a simple problem. The record of the levels at which they were excavated is often missing. Only one figure of the present Nippur collection is known to have been found fifteen feet below the level of Naram-Sin. The catalogue includes only the examples preserved actually in the University Museum as originals or casts or through photographs. A large number of Nippur terra-cottas in the Museum at Constantinople are still unknown. Other collections from Lagash, Adab, Warka, Kish, Babylon and Ur have not been entirely published and comparisons are limited. But an effort must be made to place the material excavated, or acquired and kept unused, at the disposition of scholars, in convenient if not strictly chronological order. The arrangement is as follows:

## A—PURELY BABYLONIAN FIGURES.

- Nude woman, modelled by hand, Nos. 1 to 35.
- Nude woman, moulded, Nos. 36 to 43; 46 to 74.
- Nude nurse with a baby, moulded, Nos. 38 to 43; 46, 47.
- Nude woman holding a vase, moulded, Nos. 100, 101.
- Nude women in a group, moulded, Nos. 102, 103.

- Nude woman tympanist, partly moulded, Nos. 75 to 85.
- Nude woman playing the flutes, moulded, Nos. 88, 89.
- Nude woman playing the flutes, and a drum or basket carrier, Nos. 90 to 92.
- Dressed nurse with a baby, moulded, Nos. 44, 45.
- Dressed woman with clasped hands, moulded, Nos. 95 to 97.
- Dressed figure on a funeral bed, moulded, Nos. 98, 99.
- Dressed man, modelled by hand, Nos. 152 to 157; 165 to 185.
- Dressed man, armed, modelled by hand, Nos. 159 to 161.
- Dressed man in a shrine, modelled by hand, No. 158.
- Head, doll's, modelled by hand, Nos. 186 to 188; 162, 195, 196.
- Mask, moulded, and modelled by hand, Nos. 189 to 194.
- Harp, lute players, moulded relief, Nos. 93, 94.
- Mythological moulded reliefs:
  - Ishtar, No. 197; Ninlil, Nos. 214, 216, 217.
  - War gods, Nos. 202 to 204; War god on a chariot, No. 198; War goddess, No. 215.
  - Enkidu, Nos. 199, 200, 205, 206.
  - Entulim, No. 201.
  - Seated gods, Nos. 210 to 213.
  - Gods and worshippers, Nos. 207 to 209.
  - Priest, No. 209; Worshippers, Nos. 230, 232, 233.
  - Worshipper offering a kid, Nos. 231, 234; carrying a libation, Nos. 235 to 238.
- Animal, moulded in relief, Nos. 223 to 225.

## B—NEO-BABYLONIAN, PERSIAN, GREEK AND PARTHIAN PERIODS.

- Dressed feminine figures, moulded in one or two pieces, muffled in shawl and wearing a two-horn head-dress, Nos. 106 to 115, 117, 118, 134, 138 to 143;
  - unveiling herself, No. 116;
  - reclining on a funeral couch, Nos. 144 to 146;
  - weaving, No. 104.
- Tympanist, moulded relief, Nos. 86, 87.
- Nude flute player and drum bearer, Nos. 90 to 92; on a coffin, No. 73.
- Rattle in form of hollow bust, Nos. 135 to 137.
- Woman in a litter, No. 151.
- Dressed male figures, in the round or in relief, moulded:
  - Warrior, Nos. 131 to 133, 147.
  - Rider, Nos. 148, 245, 254, 266, 269; Parthian riders, Nos. 272 to 275; Greek riders, Nos. 263, 264, 276.
- Mythological reliefs, moulded in one or two pieces:
  - Assyrian god, No. 218; Isis and Bes, Nos. 221, 222;
  - Grotesque, Nos. 219, 220.
  - Venus, No. 123; Grotesque, No. 125; Boy and bird, Nos. 149, 150.
  - Eros, Nos. 119 to 122, 124, 126; Lovers, No. 127.
  - Herakles, Nos. 129, 130.
  - Winged dragon, No. 226; Sphinx, No. 127; Demon, No. 228.
  - Mask, Nos. 192 to 194.
  - Carrier of Ampulla, Nos. 235 to 238; Torso, No. 128.

## C—NOT CLASSED AND BELONGING TO BOTH PERIODS.

- Horse, Nos. 255, 256, 260 to 262, 267, 268, 270; Saddle, No. 265; Strappings, No. 271.
- Chariot, Nos. 239 to 242; Chariot front board, Nos. 243, 244.
- Bull, Nos. 293, 297, 381; Bullock, No. 292; Wild bull, Nos. 294 to 296; Humped bull, Nos. 290, 298.
- Dog, Nos. 257 to 259, 282, 283, 285 to 289; Bitch, No. 284; Hound, No. 281.
- Lion, Nos. 278, 279, 305, 312 to 318.
- Panther, Nos. 319, 321.
- Boar, Nos. 308, 309; Pig, Nos. 305, 310, 311.
- Ram, Nos. 301, 307; Ibex, Nos. 301, 302, 304; Gazelle, Nos. 291, 299.
- Monkey, Nos. 327 to 332.
- Camel, Nos. 322 to 325; Elephant, No. 316.
- Birds, Nos. 333, 336, 338, 445.
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 Fragments of vases with stamped decoration, Nos. 385 to 431.  
 Architectural reliefs, Nos. 432 to 443.  
 Original moulds, Nos. 42, 45, 69, 150, 247, 275, 381.

The whole archaeological material has been arranged in alphabetical order in a special index.

ORIGIN OF THE COLLECTION:

From Nippur:

1. Originals in the University Museum.
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3. Photographs of originals missing, Nos. 8, 10, 48, 49, 67, 80, 87, 88, 93, 94, 98, 101, 103, 104, 112, 120, 192, 198, 200, 206, 224, 225, 227, 229, 231, 244, 273, 277, 294, 312, 317, 442, 443.

From Warka, No. 46.

From Babylon, Nos. 95, 144 to 146.

From Syria (Cyprus?), Nos. 194, 196, 444.

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How hard it is for modern minds to understand the soul of primitive man and to believe that a spirit of life could animate the poor clay figurines, or a poorer symbol: a wooden post, a raised stone. The words of the Hebrew psalmist pointing out the foolishness of believing in idols still haunt our memories.

They have mouths, but they speak not;  
 Eyes have they, but they see not.  
 They have ears, but they hear not;  
 Noses have they, but they smell not.  
 They have hands, but they handle not;  
 Feet they have but they walk not;  
 Neither speak they through their throat.

They are the work of men's hands, of the smith, of the carpenter; they cannot move, they have to be carried; they cannot answer, there is no breath in them; they are vain, they cannot do evil nor good, and yet the common man would bow down to a graven image, an animal or the likeness of a man, worship it, pray unto it: "deliver me, thou art my god," he would say to a stone: "thou art my father and my mother."

The Hebrew prophets were fighting for a higher, spiritual belief in one unique, living, invisible God, creator of heaven and earth. "To whom will ye liken God, or what likeness will ye compare unto him?" But they met with only moderate success even among the chosen people. And the list of the abominations worshipped in Israel is an eloquent witness of the common belief of all the nations around them. It included Baal; the hosts of heaven,

the sun, the moon and the planets; Moloch and the burning fire through which they passed their sons and daughters in the valley of the sons of Hinnom; Astoreth and the house of the Sodomites, where women wove hangings for the idols; Chemosh of Moab and Milcom of Ammon; the horses of the Sun and the chariots of the Sun; the brazen serpent, Nehustan; the golden calves of Bethel, a copy of the old image destroyed by Moses, and which the king introduced to his people saying: "Behold thy gods, O Israel, which brought thee up out of the land of Egypt."

The Hebrew law gives us an interesting catalogue of the natural forces to which primitive man would turn in his quest for life and of which he would be tempted to make images. "Ye shall make no graven image, nor likeness of anything that is in heaven above, in earth beneath, in water under the earth." Which is further explained as the likeness of a male and a female, of any beast on earth, of any fowl that is in the air, of anything that creepeth on the ground, of any fish beneath the earth, of the sun, the moon, the stars and the host of heaven. Finally, do not pass your children through the fire, do not use divination, and observe times, do not call on enchanter, witch, charmer, consulter with familiar spirits, wizard, and necromancer.

Modern answers are a little vague concerning the value and meaning of terra-cottas. They cannot conceive that they were primitively an extension of a person, animated with a spirit of life. They call them votive offerings, having a magic, talismanic, mythic, when not apotropaic and psychopompic virtue. They are idols or teraphim of a well-established cult. Every nude woman is a mother goddess. The origin of the humble realistic clay figurines is lost behind the rich pantheon of the Greeks and the Romans. Yet the Hebrew tradition knows that "God formed man out of the dust of the ground and breathed into his nostrils the breath of life and man became a living soul. And out of the ground he formed every beast of the field, every fowl of the air." In the Babylonian creation story, Manni fashions seven figures of clay of men and women and brings them to life by the incantations of Ea. Out of the mass of clay, Aruru plucks off the living and fashions them as she fashioned Enkidu from clay. A Babylonian chronicle adds that when mankind was created they did not know of bread for eating, or garment for wearing, they walked with their limbs on the ground, they ate herbs with their mouth like sheep, they drank ditch water. Adam and Eve ate herbs in the days when both were nude and unshamed, or fruits in the garden of Eden, or tilled the ground until chased out of it. Only after the flood men began to eat flesh even as herbs, and have a theory about "the life thereof, which is the blood thereof." The perspective of the Bible writers does not include cavemen and stone age. Men were gardeners and



shepherds from the beginning. They were tent dwellers and worked brass and iron in the third generation. But their religion was essentially a religion of life, an effort to survive, to grow and multiply. There is a tree of life in Paradise. The Babylonian epic of Gilgamesh is a quest of life, which the gods kept in their hands while they devised death for humankind. The hero of the flood and his wife, who have been granted by the gods immortal life in the fortunate island, give to Gilgamesh the plant of eternal youth, which, alas, he loses on his return journey.

Palaeolithic men, the cave dwellers of Western Europe, hunters and fishers, who had no tame animals and did not know agriculture, made wonderful figures of game animals, engraved and painted them on the walls of their caves, carved and modelled them in stone, bone, ivory, horn and clay. These are often masterly productions of great artists. But their art is realistic, subservient to their needs, chiefly concerned with the animals they hunted as game or fought as adversaries: the bison, the horse, the reindeer, the stag, the red deer, the ass, the wild goat, the mammoth, the hyena, the bear, the lion and a few figures of birds, fishes and plants. The marks of dart thrusts on the bodies of many animals suggest a primitive ritual of incantation. But no symbolism nor mythology has yet deformed or transformed these perfect pictures of life into would-be gods of a nature cult. The few and much less successful pictures of man—ranking in importance after game—are also realistic, and the famous image of the sorcerer, disguised under a deer skin, is a masked man, not a mythological being.

The nude woman is the most primitive and the very image of fecundity; mother of the living is the name given by Adam to Eve, when both were nude and unshamed. After food, the essential need of primitive man is for an increase of the species, the multiplication of his own race, the survival in his descendants issued from his seed. All the mysteries of sexual life and birth are summed up in the picture of the nude woman. The palaeolithic Venus of Brassempouy, Lespugne, Grimaldi, Willendorf, Mainz and Laussel are the ancestors of a long line of nude feminine figures, purely human, found everywhere in houses and graves all over the area of the ancient civilized world from the most remote times to the Christian era, and called indiscriminately mother goddess of a chthonian cult, forgetting that when Praxiteles, in the fourth century B. C., introduced an entirely nude Aphrodite to the assembled Greeks it was a great novelty.

The palaeolithic nude woman is a symbolic rather than a racial type. Head and extremities are treated summarily. The chief attention is given to sex characters, the pubes, the large pendant breasts, the enormous hips and thighs, with slender arms,

legs diminishing from the knees down, and few suggestions of hair or coiffure by means of cross-hatching or a certain kinkiness. She is an emphatic picture of humanity and a most realistic emblem of sexual love and fecundity. If this is the mother goddess of primitive man, he certainly made her to his own likeness. She has no marks of divinity according to the standards of later ages. She has no personality distinct from his own wife. Centuries of symbolism and mythology passed before the abstract forces of nature, life and death, light and darkness, water and vegetation were personified under human aspect. The oldest images are no abstractions but realistic imitations of life, most interesting to primitive man.

The same is true of the old Elamite artist of about 4000 B. C. It has long been noticed that he made wonderful realistic pictures of animals, poor sketches of men, and no figures of anthropomorphic gods. His first mythological effort was to represent animals playing the part of men. The Babylonian clay figurines of nude women have been a puzzle to archaeologists. The most sincere have confessed that their origin and signification are not clear. There is no sign of divinity about them. They never wear the divine horned crown. They are pure humanity. Their attitude is that of a servant, all homage and submission, with clasped hands, pressing her breasts or nursing a baby. So many examples are found outside temples that it is hard to connect them with one particular temple. We may suspect but not prove that they are copies of cult images. Indeed no real cult image has come down to us, and it is more than doubtful that a goddess was originally intended.

The first realistic images have supplied the material of the later symbolic, mythologic and ritual figures. The composite monsters, half animal, half man, are a well-known example of such a development in Babylonia. They have also supplied the signs or characters connoting ideas and words, the hieroglyphs of a sacred writing, not out of place here, since words and breath are to the ancient mind the same as spirit, soul and life. The figure of the nude woman, whatever may be her later transformation or assimilation to a love goddess, like Ishtar, never lost her original meaning and attitude—*stat nuda*—the living emblem of love and fecundity. In graves the clay figurine was doing the same essential service.

It is remarkable that the oldest cylinder seals represent realistic figures of animals, contests of heroes, hunters with wild beasts, then formal banquets and symposiums, ritual feasts, a few emblems, mythological gods embodying the forces of nature, and slowly raising from their animal and vegetal world into pure human shape. But the figure of the nude woman is not found on seals before 2000 B. C. Her attitude is the traditional attitude of submission. She is not even the main figure, but an acces-

sory to the larger scene. She is often drawn on a reduced scale. A small base placed under her feet is a timid suggestion of cult. Her presence has been attributed to the growing influence of the Western Amorites, who in their native Syria had early developed the cult of the unveiling goddess standing on a lion or on a bull. The old Babylonian Ishtar, a queen of war as much as of love, wore the glorious dress and weapons of a war goddess. Even going down to Hades she dropped one by one her ornaments or garments at each of the seven doors before being entirely nude. The Babylonian clay figure of the nude woman preceded and survived her legend. Her role is much greater. She is the natural symbol of sex relations, the mysteries of love, conception and birth, out of which grew the personality of the love goddess. The prostitutions practiced in the Babylonian temples in the days of Herodotus were ritual sacrifices. The right of God to the first born of man or beast, which shall be redeemed or sacrificed is one of the most important laws of the Mosaic code. But laws and ritual are the expression of organized cities and civilizations scarcely existing in primitive times.

In graves the clay figurines of Babylonia are probably the servants of the dead, not unlike the Egyptian ushabti, helping him in the pursuit of his new life. The little images of musicians, cooks, dancing girls, were as useful as the rest of the offerings of food, drink and raiment. The nude figurines served the sexual appetite of the dead. Hogarth has suggested that the abnormal fat type was probably reserved to pugisma practice, "to provide the dead man with enhanced gratification in the beyond." They may be a substitute for real human sacrifice. The old rulers of Ur, like the kings of the Scythians later, and many other Eastern potentates did not hesitate to take with them their body guards, ministers, wives, dancing girls, ladies of the court, grooms and chariots, harps and checker-boards, their seals, a silver model of a boat, their best vessels, ornaments, arms and garments, to keep in death their royal state. Poorer graves had only a clay pot decorated with a figure of a nude woman to satisfy their thirst.

Clay and wood figurines were commonly used by the Assyrians and the Babylonians for ritual purposes, as described in the ritual tablets. To purify a house, to cure a patient, and ward off evil powers, it was recommended to fashion the images of the infernal twins Lugalgirra and Meslamtae and of their sister Narudu in grey clay, with belt, cap and ring, and to place them right and left of the door, and in the middle, or at the head of the sick man. The figures of Ea and Marduk might prove irresistible. Ishum, the god of fire, a winged figure, ought to be attached at the head of the building, and a few reliefs on the walls. But the most popular were the seven messengers of Hades, the seven devils of Nergal and Nusku, demons of pestilence, fever,

death and fire, with their mitres and dresses, drawn daggers and seven-headed clubs. They were painted black or white, gypsum colour, clay or green. They might be made of tamarisk wood and raised on a daïs. Other figures of the diviners, enchanters, witches, fishermen, goat-fishes, snakes, dragons, mad dogs and rams, made of mud and covered with gypsum, had the same protective virtue after the sortileges of the great gods had been attached to them. They were called: watcher, powerful, keeper, victor, protector of life, sword against destiny. No evil could prevail against their guardianship. They were buried in small boxes under the pavement at the door, or in the four corners of a room. The five dogs guarding the doorways of the palace of Ashurbanipal wore symbolic names: Chase the Villain, Catch the Enemy, Bark them out, Crunch them. They were black, white, blue, red, white spotted with red. During a war, a figure of the enemy with his head covered and his face turned backwards would have a magic effect. A clay figurine would deceive the wandering ghost and prevent possession, when properly addressed with the words: "May this be thy man; may this be thy wife." The house, rooms, threshold, court, roof, beam, windows were purified and protected by such rites. Or a small house was built in the field. The statue of the god was placed on a base covered with linen, in the middle of the standards, below a baldachin. Offerings were deposited on a table. The censers were lit up. An opening was made; libations and incantations proceeded in ritual order: "Wash his mouth, show him a sheep, hold his hand." The virtue of incantations and ritual words in connection with clay figurines cannot be overestimated or forgotten. It was like breathing in them the spirit of life.

The name given to every votive object, statue, stela, emblem, relief, vase, weapon, garment or piece of furniture introduced into the temple and presented to the gods made them participant of that spirit of life common to real things. It was engraved on them in cuneiform characters. The statue not only represented the ruler, but it was an extension of his personality. Placed in the temple close to the ear of the god, it would pray for him, and obtain peace, victory, fortune, a solid throne and a long life. Life is the burden of all prayers, of all votive inscriptions. Life is the essence of all ritual sacrifices. The altar is a table, offerings are food and drink.

Life is represented by the picture sign of the whorl which keeps spinning the thread, till destiny—the shears—cuts it. As early as B. C. 3000 the statues of the old rulers Urnina and his successors show the same strong belief. The statues of Gudea became after his death objects of cult and himself was transformed into a protective deity.

Decorative motives even when their origin is forgotten keep the traditional value of good luck,

token of life, protection against evil. Their transformation and deformation is slow. And ritual gestures are long retained, which can no longer be explained. Too often clay figurines on a diminutive scale have been called toys, forgetting that toys and dolls of children are alive for them, and true confidants of their joys and sorrows.

Spirits and souls permeate Oriental civilization, philosophy and religion, which is a religion of life. They explain its cult of the dead, they inspire its art. The humblest terra-cotta figurine has a human value far beyond its poor aspect. Only man could make a likeness of a living being and call it by name.

#### CHRONOLOGY OF TERRA-COTTA FIGURINES

The small clay figurines have a special funerary and religious destination that set them apart from many other images, painted, carved, engraved, cast or modelled, in the form of statues, stelae, high and low reliefs, mosaic inlay, decorated shell plaques and pottery, flat or cylindrical seals, which answer many needs of an organized community and a growing taste for ornaments. Burial customs are traditional, as universal as death, and the human longing for life and survival. The figure of the nude woman never changed attitude or meaning across the ages. But there are hundreds of other figures of which we would like to know when and where they first appeared, their genealogical interest, religion, art and history. A first effort must be made to present in chronological order the "finds" of clay figurines from the various Babylonian cities so far excavated. Here is a rough division of periods, probably overlapping each other, but true to the historic development of the country.

1. Painted pottery age, B. C. 4000.
2. Flood or floods, B. C. 3700.
3. First dynasties and royal graves, B. C. 3500
4. Sargon of Akkad, B. C. 2700.
5. Sumerian revival, Gudea, third Ur Dynasty, B. C. 2300.
6. The Amorites, first Babylonian dynasties, B. C. 2000.
7. Assyrian domination, B. C. 1000.
8. Neo-Babylonian Chaldaea, B. C. 600.
9. Persian influence, B. C. 500.
10. Greek influence, B. C. 300.
11. Parthian period, B. C. 100.

#### THE AGE OF PAINTED POTTERY

The first inhabitants of lower Mesopotamia had long forgotten the grim beginnings of their palaeolithic ancestors. When they settled in the slowly drying muddy plains, they knew copper, while still using profusely flint and obsidian. Their most notable achievement was a fine pottery made by hand or with the slow wheel, hard baked and painted. The colours may be black on a greenish

ground, red or chocolate on a light ground, or plain red or black with designs reserved on the pale ground. Fine examples use three colours. The motives are naturalistic: animals, plants, rarely men, and purely decorative, geometric figures, probably derived from the former. The field of the painted pottery is a large one, extending all over the ancient world, from the countries round the Mediterranean, to the far East of Asia.

In Mesopotamia the age of painted pottery came to an end with the great inundations which have left such a trace in the Babylonian and the Hebrew flood stories. The old chroniclers use the flood as a point of departure for the new dynasties and kingdoms of Kish, Erech and Ur. The new kings are Sumerians. Their names and records inscribed on tablets and on seals in pictographs and in linear—precursors of the cuneiform—characters are in the Sumerian language. Sumerian is the civilization revealed by the royal graves at Ur and the A cemetery at Kish.

The Sumerians were in the land before the flood. The Sumerian Noah lived at Shuruppak, and half mythical rulers at Eridu, Bad-tibira, Larak, Sippar. At Eridu civilization began, brought from the sea by mysterious beings and a kingdom from on high. Were the new comers the Sumerians, and the natives Semite Akkadians? Is painted pottery an exclusive achievement of the latter, which disappears before the superior ware of stone and metal and the wheel-made pottery of the Sumerians? It is too early to say. A few terra-cotta figurines in painted pottery cannot decide the contest between proto- and pre-Sumerians. The fact that some rare examples and fragments have been found has a sufficient interest. They will take rank in a survey of the pictures and figurines of that age.

The finest and oldest come from Susa. There is a first Susa style of painted pottery, so far unparalleled, and a second style which has much in common with the painted pots of Al'Ubaid, four miles from Ur; of Jemdet Nasr, eighteen miles northeast of Kish, and of other Babylonian sites: Eridu, Warka, Nippur. A catalogue of the Susa motives is instructive. Among the painted subjects are the ibex, doe, hound, leopard, bull, wild boar, bird, spread eagle, duck, flamingo, fish, ant, bug, lizard, scorpion, snake, butterfly, tree, palm, leaves; human worshippers with uplifted hands; a nude archer with long hair, another holding two lances; a boat. Worked in bitumen, statuettes and reliefs of men and women wearing a kilt, perhaps a wig; nude men, bearded or not, shaven or with long hair down their back; a squatting woman holding a vase; a lamb; crouching ibexes; a pair of snakes entwined; formal plants. On stone bas-reliefs are represented heroes armed with club and shield in fight with animals, or sitting, tumbler in hand, at a symposium. A dipper or a drinking pipe is planted in a jar nearby. In another group a lion attacks an

ibex. Calcite vases are carved in the likeness of a bird, a mouse, a squatting monkey. There are statuettes in the round of men wearing a kilt, a shawl of kaunakes over the left shoulder and long plaited hair down their back.

The few painted fragments from Al'Ubad are a model of a belum or native boat; a rudely modelled bird; a broken human statuette; a woman's head. The head (T. O. 405) has that bird-like aspect common to archaic figures on seals. The eye is large and aslant, the mouth ends in a kind of snout. The hair forms a bun at the back of the head. A black band represents a necklace, and more bands over the shoulder a drapery.

The little man found at Ur in the filling of the courtyard before the ziggurat has the same shape of head, but also a very long and thin beard descending over his chest. Is he the typical Akkadian, completely different from the shaven Sumerians, next of kin to the bearded men of Kish of the famous slate and shell inlay panels? From the filling of the terrace below the tower come the figure of a pig in painted pottery, and from the site of the old city of Ur a wild boar in steatite, eleven centimetres long.

The pottery figure of a man with cap or turban (B. M. 115357), found by Dr. Hall at Eridu, has the same profile but is not painted.

At Jemdet Nasr and at Kish in the deepest level above virgin soil no figurines have been found or reported, but only painted pots, pictograph tablets, flat and cylindrical seals with geometrical and animal figures of the second Susa style, and curious narrow tumblers with foot, flat rim and spout.

The hand-modelled incised and painted female figure from Warka, is very much like the figurines discovered in the old Ishtar temple at Assur, to which a later date has been given. It may belong here like the painted figure of a woman from Nippur, Cat. No. 33, and the two leopards, Cat. Nos. 320 and 321.

#### THE FLOOD OR FLOODS

At Ur, a clay deposit over 2.70 metres thick, left by the flood against the wall of the old city, separates the age of painted pottery from the higher rubbish heaps in which are dug the royal graves. In the city itself, from which rubbish was thrown over the wall, there is no clay deposit, and painted pottery vanishes more slowly in mixed strata rich in clay sealings, archaic tablets, goblet tumblers, stone and wheel-made pottery of a definite new type, incised or plain.

At Kish three inundations and flood deposits ruined and covered the city at intervals. In the upper red stratum at the actual level of the plain are cut the graves of A cemetery. Jemdet Nasr, a tell ten feet above the plain, is not covered by any flood deposit. It is remarkable that Al'Ubad, the

oldest station of painted pottery, shows no signs of it.

The mixed levels at the time of the great inundations give us the first rough clay figurines of men and animals, along with the last vestiges of painted pottery. At Kish are found, not only flints of a local manufacture mounted in bitumen, copper needle, copper dagger hilt, bitumen seal covered with copper, plano-convex bricks, fragments of poorly baked painted pottery covered with black and red paint, incised pottery with lines, dots and lozenges, short and long seals with lines of antelopes and geometrical designs, but numerous animals in mud, statuettes in mud and bitumen representing bearded men with receding profiles, braids of hair on either side, square shoulders, the arms not touching the body, the legs ending in a cylindrical support, and a model of a clay chariot, with a team of seven bulls or asses, and the driver.

The same painted and incised pottery, tumblers, mud figures of sheep, goats, cattle, dogs and men, zoömorphic vase, clay chariot, plano-convex bricks, and even a pair of life-size copper bull's hooves have been found in the old city of Ur, or in the rubbish heaps outside.

The same small figures of animals roughly modelled by hand, and the first archaic human figurines have come from the deepest levels at Warka and Tello. They generally begin with an oblong flat plaque of blackish clay modelled by hand in a childish way. The nose is pinched with the fingers, pellet eyes are added on either side, the mouth is seldom indicated. The upper angles of the nude torso are drawn out in projecting wings. The arms are pieces added separately, so are the breasts, a pellet fills the depressed navel. The pubes is a prominent triangle with markings. Fingers, necklace and bracelets are incised. The legs are not always divided by a line; they often run into a point, or spread into a small base. A man may have a sceptre in his hand or a turban on his head. Nude women figurines stand with clasped hands or holding their breasts. The Nippur fragment, Cat. No. 1, found fifteen feet below the level of Naram Sin, probably belongs here, and many other figures of men, animals and chariots.

#### FIRST DYNASTIES AND ROYAL GRAVES

The time after the flood is the golden age of Sumerian civilization at Ur and Kish. The royal graves have rich treasuries of gold, silver, copper, semi-precious stones, stone vases. Their art includes engraving, carving, modelling, casting in high and low relief and in the round, also beautiful polychrome inlay panels. Their seals in shell, calcite and lapis lazuli show powerful contests of hero hunters with wild animals, and semi-ritual banquet and symposium, where legends were recited to the sound of the harp. Pictographs and linear writing were common on seals and on stone and clay tablets.

Complete four-wheel chariots are buried in the graves, beside small models in clay.

Clay animals are not toys, but models, substitutes for the originals. The "granny" water jars and the clay offering tables of the A cemetery at Kish supply the dead with the requisites of life in the beyond. The water jars have flat spouts decorated with a figure of a nude woman from head to waist, roughly modelled, with a pinched nose, pellet eyes and breasts, incised necklace and pubes and cross markings. The arms are missing. The nude figure decorating a water jar has a close relation to the many nude female figurines of later graves. The offering tables, which have the traditional Oriental form of a hollow dish on a short stem, are found also at Fara, Nippur, Assur; one example from the Ur cemetery has three small crouching bulls in relief around the base.

At Kish and Ur, painted clay heads in the round, and half life-size, are a better effort of a poorer art which could never rival metal and stone sculpture. The hair, beard, eyebrows and lashes are painted in black on the dark brown clay.

The finds at Ur, Fara, Bismaja, Warka, Tello, Al'Ubaid, would show the same superiority of stone and metal-work over the clay figures reserved for the grave ritual and furniture. Limestone statues in the round begin to appear. They represent men and women, seated, squatted, or standing, probably the local rulers, the mighty men, worshipped after their death as heroes and divinities, the models of the first anthropomorphic gods. A horned crown becomes their exclusive emblem, in a wait and ritual every day more formal.

The stone statues of men and women in limestone, the stone vases, the offering tables, the animal figures found at Assur in the ruins of the old Ishtar temple, while attributed to a later time, have much in common with the finds of the Sumerian royal graves. The large wigs, thick neck, hair combed back, or plaited in a queue, the large breasts and shoulders, slender waist, angular elbows, the kilt with a heavy roll on the hips, a tassel of the belt on the left side, the style of men all shorn, or wearing wig, beard and moustache, the women with a shawl over the left shoulder, hair bands, curls, braids, chignon and fillet, a comb or arrow ornament, standing, sitting, holding a tumbler, are provincial copies of the Sumerian court style.

Many clay figures of nude women were found in and out of the temple. They are standing—a few are seated—holding their breasts. Most of them are flat, broad plaquettes, with large hips and shoulders, angular elbows, legs close together, ending in a point with scarcely any feet. The breasts are in relief, the pubes strongly marked, below a flesh fold or a belt across the hips. The back of the body is not modelled. Bracelets and fingers are incised, so are the tight dog-collar and other necklaces in

tiers with pendants. The nose is pinched, the eyes are pellets, the flat mouth is often missing. Large earrings frame the face. Tresses of hair divided by lines of dots hang on the shoulders. The square piece on the back of the hair is a comb. On the shoulders, sometimes on the rest of the body, are painted ornaments: crescent, star, net and triangle. The Sumerian creations may have survived in the North, while the Akkadian empire of Sargon was overruling the South.

Many clay figurines from Nippur have preserved the early Sumerian style.

#### SARGON OF AKKAD

Kish and Akkad—before Babylon, Ctesiphon and Baghdad—half way between the North and the South, are the normal capitals of the united Semitic-Sumerian empire. The Akkadian supremacy brings a new spirit in the land. There is a proper style and school of Sargonid art, new figures, a new sculptural ideal avoiding the old Sumerian mass effect of rampant, crossed, reversed, mixed and crowded figures. The cuneiform writing is fully developed. The great sanctuaries have adopted court etiquette and evolved a formal ritual. The age of imaginative mythology is passing. The gods are kings and queens, organized in solid theogonies. Their divine crown has henceforth four pairs of horns, emblem of the supreme power over the four corners of the world. Statues of living kings receive after their death divine honours, and sometimes even before; Naram Sin is the god of Agade.

Next to the terra-cotta figurines, the clay plaques show more developed scenes, and mythological gods: Shamash with flaming wings; the war goddess Ishtar armed with clubs and scimitar; Ea surrounded by streams and fishes; Nidaba covered with ears of corn, or sitting below the date palm-tree; the god of the New Moon and his tame cattle. The classical scenes are the introduction of a worshipper to the enthroned god, and the presenting of offerings, of which many variants are found. The front board of little clay chariots is enlarged to take a figure in relief, a protective image, war god or goddess, a divine bull, or a sacred throne. A hollow mould is used to multiply the examples, the back of the clay plaque being simply pressed in the mould and flattened by hand.

#### SUMERIAN REVIVAL, GUDEA AND THE THIRD UR DYNASTY

The glorious reign of Sargon remained the ideal of later Babylonian kings. The Sumerian revival in the South, after the shaking off of the foreign rule of the Guti, finds its best expression in the great sculptures and constructions of Gudea of Lagash and of the kings of the third dynasty at Ur. The style is no longer that of the old Sumerian school, with its fresh, rich and naive imagination. It follows the Akkadian school with less freedom and an attenu-

ated grace. Sumerian figures are always a little plump. Statues, stelae, emblems, reliefs, in stone or metal, adorn the temple. Scenes of worship, offering, presentation, adoration, multiply with formal ritual monotony.

The many terra-cotta figurines found chiefly in graves partake of the same monotony. Standard types are reproduced by means of a one-piece mould. There is the nude woman, plump or lean, pressing her breasts. She is of the short Asiatic type and is of mature proportions. She has large eyes, a strong body, broad hips and shoulders, dimpled knees. She wears a fillet, earrings, necklace, bracelets, anklets, a belt(?). She stands up, with clasped hands like a servant. The nude nurse, carrying the baby is the masterpiece of the series. Her lines are simple, strong and elegant. Sometimes she is squatting. The dressed woman standing or kneeling wears long robes, curls on her shoulders, and holds an alabastron, symbol of libation. Even when standing on a pedestal, she is a worshipper, not a goddess. But there are many major or minor deities, wearing mitres or crenellated tiaras, and accompanied by symbols and sacred animals. There are men worshippers offering a kid, and heroic figures like Enkidu with horns or turban, carrying emblems, weapons or overflowing vase. There are musicians, flute players, tympanon players, half nude servant girls. The catalogue of clay figurines of that period is far from being complete. The cemetery of Diggigeh near Ur has produced a wealth of types still awaiting study and publication; animal figures and mythologic plaque reliefs are not missing.

#### THE AMORITES THE FIRST BABYLONIAN DYNASTIES

The Amorite domination, with Babylon as a capital, bespeaks a political genius, but means little change in art, and no original inspiration. The old traditions are revised, compiled, codified. In the world of images, two figures betray the Amorite influence: the god Martu, the national god of the Western Semites, and their great mother goddess, the glorified emblem of love and fecundity. The traditional nude servant of love, standing and pressing her breasts, becomes her image. She is timidly transformed into an idol, and a little base is placed below her feet. But the new Amorite creation never dispossessed the old war goddess Ishtar, queenly dressed and carrying her weapons, the great Ishtar of Arbela and Nineveh. The rest of the clay images keep the traditional forms and funerary use across ages, till the last days of Babylon, being mainly: the nude woman standing, or squatted, or lying on a bed, with clasped hands, pressing her breasts, carrying a baby, the girl musicians and tympanon-players, dressed men and women, worshippers carrying various objects, animal figures, clay chariots, and plaque reliefs representing deities. The Cassite kings, about B. C. 1400, ruled over an impoverished

land, their most noticeable achievement being carved reliefs on boundary stones, a choice of new brilliant semi-precious stones, and the extensive use of faience, frit and glass, probably as a sequence to their intimate relations with Egypt.

#### THE ASSYRIAN DOMINATION

Winged figures, grinning demons, and horseback riders mark the new influence of Nineveh and the high ground of Persia. New races are in the ascendancy. A few archaeological novelties belong to the same age like the bath-tub-shaped coffin, the engraved shell of the *tridacna squamosa*, and the clay incense burners. The latter are black clay troughs of square form, resting on four feet, eight to ten centimetres square, carelessly adorned with geometrical designs, bands, triangles and dots.

There are idols in form of a bell-shaped column, with incised collar, pellet eyes and added arms; demons with an animal head, eagle's claws, a short tunic, dagger and mace in hands; four-winged guardians; gods with a bushy mass of hair, a square beard in three formal rows, a crown of two or four horns, and a long tunic; Gilgamesh holding a post or a lion; and all sorts of animals: snakes, dogs, rams, lions, bulls, ibexes, wild goats.

#### THE NEO-BABYLONIAN CHALDAEA

In Neo-Babylonian times, the same animals, the same figure of the nude nurse, the nude servant of love are found again. The clay riders are more frequent, but have not yet been produced "en masse," as they will be under Persian influence. The Babylonian bearded worshipper dressed in a long tunic holds the libation ampulla. The slipper-shaped clay lamp of the graves is an index of the time. The ritual tablets supply a good catalogue of the wood and clay figures used in incantation and purification services.

#### THE PERSIAN INFLUENCE

The horse was a favourite mount of the Persians. Clay horseback riders multiply in the graves. The Persian rider wears a pointed beard and a peaked cap. A mould was used for his face, the horse and the rest of his body are roughly modelled by hand. The mane of the horse is cut in a brush; saddle, reins, and strapping adorned with rosettes are worked in relief. There are a few examples of ladies travelling in a litter. The Persian warrior stands, armed with lance and shield.

Under early Greek influence—the Tanagra figurines of about B. C. 450—the Babylonian terra-cottas are slowly transformed. Without losing the local taste in dresses and symbols, and the Oriental note of sensuality, they become more artistic. Hollow figures, often covered with a slip and painted, replace the old plaque relief or the solid figurines in the round. They are made in two pieces, front and

back cast apart and afterwards joined. A lighter clay is used, no longer red and brown, and not so hard baked.

A new inspiration modifies the conception of life after death. The dead is represented reclining on a couch at a banquet. Women wear a peaked cap, a light tunic, a shawl wrapped about their legs. One arm is resting on a pillow. The other hand holds a flower, a cup. Rich copies were made in alabaster, gilt and inlaid with precious stones. Articulated dolls in clay, also in bone, are given the traditional thick hair tied in a turban. The plaster slip is accentuated by touches of pink paint and incisions. Besides the nude woman with clasped hands, in the old style, examples are found inspired by Greek models, young goddesses tying their hair, Aphrodite covering her breasts and sex. Groups of girl musicians playing drum and double flute accompany the funeral banquet. Masks, bell-shaped cones, animal figures, rams, dogs, monkeys, roosters and doves are part of the funeral offerings.

#### THE GREEK DOMINATION

The Greek influence preceded and survived the expedition of Alexander. It mixed and blended with the Oriental tradition, as far as the Indus. The Roman civilization and power stopped at the Euphrates. Seleucia on the Tigris was a Macedonian city. So partly were Charax, Doura Europos, Samosate and Palmyra. Many terra-cottas are provincial copies of Greek models, the Greek costume is the fashion of the day, Greek amphorae and black-painted ware are imported luxuries. Among the pure Greek figures are found Eros, Nike, Apollo kytharidos, Heracles, Aphrodite on the goose, athletes and girls, children withholding grapes, a pine, a vase from the attack of a snake, or of a rooster. By the nude woman pressing her breasts, the nude nurse and the baby, are found figures dressed in Greek style: the tunic, the woolen peplos, with or without a belt, attached with fibulae on the shoulders, raised as a calyptra or veil over the head. Flat or high spreading head-dresses, the Greek canoun or calathos, rival the old fillet or turban. Men wear a short tunic with belt, sometimes leaving one shoulder bare. Gods, priests, drivers, musicians, wear the long tunic *poderes talaris*. The gods prefer

the purple chlamys, or the white tunic with one band of white between two of purple. The thick woolen chlamys is the true garment of warriors, riders, young athletes, and of Hermes, their patron. It is worn with one clasp—or strings, buttons, rings—in front or over the shoulder. The sword is worn on a cross belt, the lance in hand, the shield on a strap over the shoulder. The flat Macedonian hat, causia, or petason distinguishes the Greek rider from the Persian rider with his peaked cap. The Greek infantry man has a round shield, helmet, sword, cuirass with laps. Pilgrim's bottle, rhyton, amphora, and glazed lamp, belong to the same age.

#### THE PARTHIAN PERIOD

Under the name of Parthian, many objects and reliefs have been included which belong to the pre-Greek Persian period. The glazed slipper-shaped coffins of Warka and Nippur are Parthian, but many fragments of yellow pottery stamped with zones of figures on neck and shoulder belong to the Achemenide Persian age. The figures represent palmettes, rosettes, trifolium, circles, squares, zigzags, etc. The stamped pottery and glazed pottery of the Arabs have to be traced back through the Sasanian and Parthian to the early Persian period. It is a local industry to which the name of Persian or Parthian is wrongly attached. Glaze and stamps have been known and used for centuries in Babylonia. Greek influence is more conspicuous in some plaster architectural ornaments: Echinus mouldings, Ionic half columns, capitals and cornices, friezes with bunches of grapes and leaves, fluting and painting.

But the Iranian garments and dresses are indubitable in some terra-cotta figures from Warka, representing the dead himself seated at a banquet holding a cup, warriors with close fitting short tunic, and the loose embroidered pantaloons found again on many stone reliefs of Palmyra. The peaked head-dress of the ladies forming two horns over a bejewelled diadem, which recalls the style of the ladies at the court of Henry the Fourth, belongs also to the Parthian time. Drum and flute players still humour the ladies in their grave. Are not the shrill flutes and the drums of the eternal Orient still heard in our days?

## DESCRIPTION OF THE FIGURES

1. Nude woman. It is only a fragment but very archaic, flat, and modelled by hand. The legs probably ran into a point with no lines to mark their division. The pubes is a large triangular patch with lines of dots inside. Such figures are usually called idols and supposed to represent the goddess of love, Ishtar, with no good reasons. The nude figurine with its rude Oriental symbolism cannot be tied to a local cult. It is anterior to any image of Ishtar and found everywhere from Turkestan to the Persian gulf. The magic virtue of a figure, as an extension of the personality, and mysteriously connected with the original, can only explain the numerous examples of the nude woman as indispensable as life and fecundity. The figure of Ishtar as love goddess is probably a glorified copy of the older nude figurine, which was a votive offering long before it became an object of cult and an idol.

Nippur, fragment found fifteen feet below the level of Naram-Sin, on October 12, 1895. CBS. 15426. 60 x 54 mm.

2. Nude woman. Pink coloured fragment. The pubes is a large triangular patch with markings. CBS. 15427. 61 x 40 mm.

3. Nude woman supporting or pressing her breasts with both hands, the traditional attitude of the Oriental servant of love. The figure is hand-modelled, flat and broad. The arms are pieces attached apart. Fingers and necklace are incised. The pubes is a triangular patch with seven rows of dots. Breasts and navel are pellets of clay as usual in the most simple or primitive stage of hand-modelling. The two legs run into a point.

CBS. 6310. 82 x 62 mm.

4. Nude woman presenting herself. Breasts and navel are pellets of clay. The pubes is a triangle with markings. *Stat nuda*, but not without her jewels. The necklace is an incised band of clay. The line above the hips is probably a belt rather than a fold of flesh. The modelling of the head is rudimentary. The nose is pinched with the fingers out of the lump of clay, with two pellets for eyes attached on either side. A few lines figure the hair brushed back. Mouth and nostrils are mere incisions.

CBS. 12283. 75 x 43 mm.

5. Nude woman, hand-modelled. The head with pinched nose and pellet eyes has that bird-like aspect common to old Sumerian figures. The breasts, navel and pendant of the necklace are pellets of

different size. The necklace is a band with markings in imitation of pearls or beads. A missing band of clay about the head was a fillet or a tress tied around the wavy masses of hair. Mouth and nostrils are incisions.

CBS. 2898. 48 x 45 mm.

6. Nude woman, hand-modelled, flat and broad, with bird-like head, pinched nose and pellet eyes, all very primitive. The breasts are two pellets. The arms are attached separately, the right hanging, the left supporting the breast. This with the curious projection, knot of hair or comb at the back of the neck, resembles Assyrian figures from Assur. No incised lines nor necklace. The unusual, hieratic attitude is very archaic.

CBS. 12292. 108 x 59 mm.

7. Nude woman presenting herself with hands on her breasts. The figure is hand-modelled. The legs run into a thin point. Pellets mark the navel and the angles of the pubes. Fingers, bracelets, belt and necklace are incised.

CBS. 1970. Cast of an original in Constantinople. 82 x 45 mm.

8. Nude woman with hands under her breasts. The arms are attached separately. The legs run into a point, but a line marks their division. The pubes is a triangle with markings. Fingers and necklace are incised. The bird-like head has pellet eyes on either side of a pinched nose. The band tied around the head and descending on to the shoulders, may be a fillet tied about locks of hair.

Nippur, third expedition, photograph No. 360.

9. Nude woman with hands below her breasts. Arms attached separately, pellet eyes, pinched nose, locks of hair falling on the shoulders, turban—missing—and incised necklace.

CBS. 12289. 130 x 62 mm.

10. Nude woman with hands below her breasts, hand-modelled, flat and primitive. Arms attached separately, pellet eyes, pinched nose, locks of hair on the shoulders. Incised legs, pubes, fingers, belt, bracelets and necklace.

Nippur, third (?) expedition. Unregistered photograph.

11. Nude woman with hands below the breasts. Hand-modelled and primitive as before.

CBS. 15429. 92 x 50 mm.



12. Nude woman with hands below her breasts. Same primitive type. Mouth not indicated.

CBS. 3501. 80 x 40. Published by *H. V. Hilprecht*, Excavations in Assyria and Bab., p. 342; *A. T. Clay*, Babel, p. 194; Art and Archaeology, February, 1917, p. 77, fig. 6.

13. Nude woman. The breasts are not added but modelled by hand out of the clay. The necklace is a double line, V-shaped on the back. Locks of hair fall on the shoulders.

CBS. 1987. 36 x 30 mm. Cast of an original in Constantinople.

14. Nude woman. Fragment hand-modelled and primitive. Pellet eyes are missing on either side of a pinched nose, so are locks of hair and fillet. The necklace is a double line incised and V-shaped at the back.

CBS. 15430. 46 x 33 mm.

15. Nude woman. Same type, hand-modelled and primitive. Hips and shoulders are prominent, neck and waist are lost in the mass. The hands are placed under the breasts. A pellet is missing on the depressed navel. Necklace and fingers are incised.

CBS. 6303. 52 x 49 mm.

16. Head of a nude woman. Same primitive type. No indication of the mouth.

CBS. 12294. 31 x 28 mm.

17. Nude woman with hands under her breasts. Same type.

CBS. 2891. 70 x 55 mm.

18. Nude woman with hands under her breasts. Hand-modelled and primitive. Same type with eyes, arms, turban, and locks of hair attached separately, pinched nose, no mouth, incised fingers, bracelets and necklace.

CBS. 12297. 41 x 40 mm.

19. Nude woman. Same primitive type.

CBS. 2776. 66 x 60 mm.

20. Nude woman. Same type, hand-modelled.

CBS. 2773. 55 x 45 mm. Cf. *A. T. Clay*, Babel, p. 194.

21. Nude woman, with hands placed on the breasts. Shoulders and hips are unusually large. The legs run into a point with no line to mark their division. The arms, eyes, hair, turban and bracelets are attached separately. Pellets added on the turban are ornaments, embroidery rather than curls of hair escaping from a tress. Hair, fingers, pubes and necklace are incised. Pinched nose and no trace of the mouth.

CBS. 1975. 114 x 42 mm. Cast of an original in Constantinople, published by *H. V. Hilprecht*, Excavations in Assyria and Bab., p. 342; *A. T. Clay*, Babel, p. 194, Art and Archaeology, February, 1917, p. 77, fig. 6.

22. Nude woman with hands placed on her breasts. The necklace, bracelets, turban, locks of hair on the shoulders, and belt as usual. The pubes is bordered by incised lines. The legs are close together, but their division is marked by a line, and they spread into a base as if the statuette were standing. The nose is pinched, the mouth missing, the eyes, arms, turban, hair and necklace are attached separately, as in all primitive hand-modelled figures.

CBS. 1969. 102 x 40 mm. Cast of an original in Constantinople. Published with No. 21.

23. Nude woman of the same type. The hands are crossed below the breasts. The pubes is bordered by a double line with incised markings. The necklace has three strings of beads.

CBS. 12287. 100 x 40 mm.

24. Bust of a nude woman. Good example of primitive hand-modelling. Hips and shoulders are given prominence by a side depression of the flat piece of clay. Primitive Greek idols have the same violin-shaped form. The breasts are pellets attached or are modelled as in this example out of the mass. A pellet is added to the navel. The pubes is a triangle with markings. The joined legs usually end in a point. The statuette could not stand, but was laid flat or was planted in soft soil. The beads of the two-strand necklace are incised.

CBS. 2989. 68 x 50 mm.

25. Nude woman. Same type with hands placed on the breasts.

CBS. 15428. 54 x 47 mm.

26. Nude woman. Good example of the violin type, hand-modelled on a flat board with prominent hips and shoulders. Arms, eyes, hair and turban are attached separately. The hands were placed below the breasts. Pubes—and necklace—are incised lines with markings. Masses of hair fall on the shoulders. The turban that tied them is missing. This added piece of clay is supposed on Assyrian figurines to represent a long tress of hair. The nose is pinched and the mouth missing.

CBS. 2997. 58 x 40 mm.

27. Nude woman with hands supporting her breasts. Flat type with prominent hips and shoulders, joined legs, heavy breasts, incised pubes, double necklace.

CBS. 6308. 67 x 41 mm.

28. Nude woman with clasped hands. She wears a remarkable headdress and a veil covering neck and shoulders to the elbow. The gauze material is embroidered with beads or metal paillettes in eight rows. The turban has two lines of ornaments indicated by hatchings. Curls of hair line the forehead. Wavy masses fall on the shoulders. The bird-like head has pellet eyes, a pinched nose, no mouth and a thick neck.

CBS. 5600. 80 x 70 mm. Cf. *A. T. Clay*, *Art and Archaeology*, February, 1917, p. 27, fig. 6.

29. Nude woman with hands below her breasts. Hips, pubes, and navel are prominent. A subtler modelling atones for the rude Oriental symbolism. The pubes is a large stippled triangle. The arms, too small and awkwardly bent, are attached separately.

CBS. 15431. 68 x 47 mm.

30. Nude woman as before, with hands below the breasts, the arms bent and attached separately. Incised bracelets, belt and necklace.

CBS. 12229. 47 x 34 mm.

31. Nude woman with hands crossed below her breasts. The figure seems hand-modelled, but the background may be the overflow of a mould. The pubes is incised, the nose pinched, the eyes mere depressions, the mouth a scratched line. Locks of hair fall on the shoulders and are tied by a fillet. The slender neck is surrounded by a double line of beads. The head inclines to the right.

CBS. 1965. 81 x 46 mm. Cast of an original in Constantinople.

32. Nude woman of a very unusual type, flat and oblong with wing-like projections for arms and shoulders. The breasts were pellets added and now missing. The eyes are pellets on either side of a pinched nose. The neck is not disengaged and there is no trace of a mouth. The flat band about the face may be a turban. Locks of hair fall on the shoulders. The figure hand-modelled, and very close to the three following, is estranged from the Babylonian tradition, where hips, pubes and breasts are always conspicuous and resembles the board-like primitive Greek terra-cottas.

CBS. 2758. 62 x 60 mm.

33. Bust of a nude woman. Same unusual type, with square shoulders, arms far apart from the body, prominent hanging breasts and narrow disengaged neck. It is, moreover, painted with black spots over a white slip, as are some archaic Assyrian and Cretan terra-cottas.

CBS. 2537. 50 x 33 mm.

34. Nude woman. Bust of a doll. A hole through the shoulders served to attach the arms now miss-

ing. The legs, too, were probably mobile, like the legs of Greek dolls of the fourth century B. C. The breasts are modelled out of the mass of clay and very small. The necklace has two strands of beads.

CBS. 15433. 65 x 36 mm.

35. Nude woman. Hand-modelled relief. The background seems the overflow of a mould. Same type as before with flat, long body, large square shoulders, arms apart, small round breasts, no hip lines. The head has pellet eyes on either side of an enormous nose, no mouth, locks of hair radiating rather than falling, and a tight necklace.

CBS. 15435. 54 x 50 mm.

36. Woman's head, with small nose, large eyes and eyebrows below a fringe of curls. Locks fall on the shoulders. The type is more refined and made with the use of a mould.

CBS. 2863. 40 x 37 mm.

37. Nude woman probably sitting with knees wide apart. The figure is unusual and resembles the nurse type studied below. The head is well placed on a short neck. The eyes are large, the eyebrows curved and meeting. The nose is rounded, the chin small, the mouth well formed. The wavy hair is tied with a turban and falls on the shoulders. The quiet dignity of the figure belongs to a classical period about B. C. 2400. But the use of the mould bespeaks an advanced technique. It allows a mechanical reproduction of good models, where pose and lines of the body have character and beauty.

CBS. 1974. 82 x 54 mm. Cast of an original in Constantinople.

38. Nude woman suckling a child. The young figure in half relief has a charming natural grace almost Greek. It is a little masterpiece of the classical period of Gudea, B. C. 2400. The type is exquisitely delicate but purely oriental, full and round. It reproduces on a diminutive scale the perfection of the larger diorite statues. The soft and refined treatment of the body is a decided departure from the crude primitive hieratic style. It spells new inspiration and new ideals. The legs are no longer rigid, but one is thrust a little forward. The head leans on one side, and adds life and motion to the figure. The modelling of the body below the waist is especially true to nature, and superior to anything produced so far, even in Egypt. The wavy hair falls behind the ears over the shoulders in curls and ringlets. A scarf ties it coronet-like. The large almond-shaped eyes, the arched eyebrows meeting above the nose and bordered by an incised line, the slightly curved nose, pouting lips and protruding chin, in a soft rounded face, are in the best tradition of the Sumerian art.

The young mother supports the child on her left hand, while suckling him with her left breast, which she slightly presses with her right hand. His tiny hand is clasped for support round her wrist. The child's body and part of her arms did not come well out of the mould and are somewhat blurred, but the composition is original, perfectly charming and natural.

The figure was popular in Babylonia and many copies have been found everywhere. Four examples and part of a mould come from Nippur. Towards the middle of the last century Layard<sup>1</sup> discovered at Tel Mohammed, near Gherara, four miles away from Baghdad, what he calls: "a few rude images of the Assyrian Venus, in baked clay, such as are found in most ruins of the same period." One of them is precisely the same mother with her child. And along with them he found hollow bronze balls or sceptre's heads bearing the following inscription: "palace of Hammurabi." About the same time, B. C. 2000, the nude woman pressing her breasts is a favourite device on cylinder seals. Nothing outside of her pure humanity indicates that she is a goddess, but her apparition at the time of the growing Amorite influence under the great king of Babylon is significant.

At Susa, about the same time, Loftus<sup>2</sup> discovered in a trench twenty-two feet deep at a corner of the great platform, a collection of about two hundred terra-cotta figurines of "the nude goddess" with hands holding her breasts, an emblem of fruitfulness. He suggests that: "the statuettes representing a mother goddess—or her human worshiper—were in great demand, and the maker kept them in store for the many visitors of the temple."

CBS. 15450. 91 x 37 mm.

39. Same type. CBS. 2352, 92 x 40 mm.

40. Same type. Nippur, third expedition, photograph No. 360.

41. Same type. CBS. 1790, 85 x 45 mm.

42. Same type. Ancient mould out of which the present cast was obtained.

CBS. 2902. Mould, 64 x 62 mm. Cast, 54 x 45 mm.

43. Nude woman carrying a child. The nude baby rests in the hollow of her left hand, which she supports with her right. The composition is more hieratic and lacks the natural grace of the preceding. The charm is gone from the moon-like, flat, round face. Only the symbolism of fecundity is left. The overflow of the mould forms a background.

CBS. 9452. 120 x 42 mm. Nippur, hill X, found four feet below the surface, on January 2,

1895. Published by A. T. Clay, *Art and Archæology*, February, 1917, p. 74, fig. 3.

44. Woman carrying a child. This time she is no longer nude but entirely dressed in a sleeved tunic of kaunakes. The child rests as before in her crossed arms, the right supporting the left, a natural attitude of all mothers. The nude baby, an all sufficient emblem of fruitfulness, plays in a childish way with his arms and legs. The woman has regular features, large eyes, curved nose, well modelled lips and a strong chin in a graceful oval. The waved hair is tied with a turban and falls on the shoulders. She wears a flouncy garment, bracelets and a belt. A white slip covers the brown clay.

CBS. 15451. 72 x 37 mm.

45. Woman carrying a child. Same as before. She is completely dressed in a flounced robe with six rows below the belt. The figure is a modern cast out of an original antique mould.

CBS. 8647. Mould, 121 x 50 mm. Cast, 116 x 39 mm.

46. Nude woman suckling a baby. This new type of nurse is not standing but squatting. She supports the baby's head with her left hand and presses it to her breast. She holds his body with her right hand, while his tiny legs are playing baby-like in the air. Below her is a cushion or low bench. Moulded relief.

CBS. 8956. Found in Warka. 100 x 60 mm.

47. Nude woman with a child whom she carries on the hip. The composition is new, natural and graceful. She holds the baby in her left arm and lets him play with her breast. Her right hand covers the other breast. This is a charming note in the study of motherhood. Moulded relief.

CBS. 9456. 100 x 55 mm.

48. Nude woman with clasped hands, not nursing or suckling a baby, not covering or pressing her breasts, but standing in her juvenile grace, in the respectful attitude of the servant. *Stat nuda*. Nothing in her suggests the goddess, or the so-called idol. This figure of pure humanity is more likely a votive offering made by the young girl when coming of age for good luck and fecundity, a substitute for herself at the altar of the mother goddess. The good modelling of the body belongs to the best Gudea period. The nude realism of the primitive figures modelled by hand, has been attenuated with a reserve not far from the Greek ideal. The elbows are still a little too sharp and the navel is prominent. Moulded relief with background.

Nippur, fourth expedition, photograph No.

43.

<sup>1</sup> A. H. Layard, *Discoveries in the ruins of Nineveh and Babylon*, 1853, p. 477.

<sup>2</sup> W. K. Loftus, *Chaldea and Susiana*, 1857, p. 379.

49. Nude woman with clasped hands, as before. The arms have a softer modelling, the elbows are not so angular. The jewels, except a bracelet, are conspicuously absent. The waved hair, tied with a turban, falls in curls on the shoulders. The oval face, large eyes and eyebrows, round nose, fleshy lips and firm chin belong to the same classical type. Moulded relief with background.

Nippur, fourth expedition, photograph No. 44.

50. Same type. Incised necklace and bracelet. Moulded with background.

CBS. 15445. Nippur, 34 x 30 mm.

51. Same type but much coarser. The pubes is marked by incised lines. The breasts are pellets attached. The arms are ungainly and betray poor workmanship. Moulded relief.

CBS. 15443. 58 x 31 mm.

52. Same coarser type, with incised pubes and navel. The long emaciated legs and closely attached arms lack life and beauty. Moulded with background.

CBS. 15442. 92 x 22 mm.

53. Same type with better proportions. The arms are still closely attached to the body. The round face on a slender neck has a decided Oriental charm, with the classical features, large eyes, round nose, fleshy lips and firm chin. The wavy hair, tied by a fillet, falls in curls on the shoulders. Moulded with background.

CBS. 1978. 63 x 34 mm. Cast of an original in Constantinople.

54. Same type but exquisitely modelled in all its details of eyes, nose, lips, chin and hair. A nine-strand necklace sets off the slender neck above the graceful curve of the breasts and the rounded arms. Moulded relief.

CBS. 2756. 52 x 42 mm.

55. Bust of a nude figure probably of the same type. Moulded with background.

CBS. 8659. 41 x 30 mm.

56. Same type but much heavier, with short neck, large round breasts and exaggerated proportions. The angular elbows give to the body a rigid, hieratic attitude. Moulded with background.

CBS. 2998. 88 x 42 mm.

57. Same heavy type. The Oriental features are classical: high cheek bones, large eyes, meeting eyebrows, fleshy lips, and firm chin. They have even a certain force and dignity, in spite of an exuberance of flesh. Hair as usual falls in curls on the shoulders. Necklace and bracelets are lines in relief. Moulded with background.

CBS. 2754. 96 x 60 mm.

58. Nude woman with hands supporting her breasts. Pubes and navel incised. Moulded with background.

CBS. 15447. 80 x 40 mm.

59. Same mature type as before, with conspicuous pubes and navel. No jewels, only a line about the waist. Moulded.

CBS. 2767. 102 x 53 mm.

60. Same mature type with large hips, conspicuous pubes and navel. A necklace hangs low over the breasts. Moulded.

CBS. 1971. 93 x 50 mm. Cast of an original in Constantinople.

61. Nude feminine figure with hands on her breasts. The head, body and tiny limbs are those of a very young girl. Moulded with background.

CBS. 9439. 40 x 13 mm. Cast of an original in Constantinople.

62. Nude woman pressing her breasts. Thin lanky type with large eyes in an oval face, fringe of curls over the forehead and locks on the shoulders. A three-strand necklace. Moulded.

CBS. 2536. 53 x 32 mm.

63. Same elongated type with long hands and arms. The navel is a large depression. The head is better modelled after the usual type. Moulded.

CBS. 2526. 53 x 29 mm.

64. Nude woman with clasped hands. Her body is well proportioned, her face full and round; her hair is tied by a fillet and falls on the shoulders, on each side of her necklace. Moulded.

CBS. 13219. 97 x 35 mm.

65. Nude woman pressing her breasts. New type with elbows raised in a strained position. A background fills the hollow between arms and body. The waist is slender, but neck and shoulders are thick set. The lower limbs are closer to nature. Moulded.

CBS. 15449. 99 x 82 mm.

66. Nude woman pressing her breasts. Conventional type with no character. Moulded.

CBS. 8657. 83 x 45 mm.

67. Nude woman pressing her breasts and lying on a low bed. The bed is a rectangular couch with four short legs and a raised border. In some other examples it is covered with a rug. No pillow is visible below the head. The body is well proportioned, but with shoulders a little too large. The legs are close together. Pubes and navel are not over conspicuous. The passive attitude common to other

nude figures is still more emphasized by the bed. An example in the British Museum shows not only the nude woman but a couple on a bed, which leaves no doubt as to the human aspect of the representation. Here a small base below the feet of the nude figure may suggest a statue laid on a bed, but with no signs of divinity outside of her complete nudity. It is hard to see in her an idol. Moulded relief, with the back of the bed dressed by hand.

Nippur, fourth expedition, photographs Nos. 45, 48. Cf. A. T. Clay, *Art and Archaeology*, February, 1917, p. 74, fig. 3.

68. Nude woman. Simply standing with both arms hanging by her sides. The plasticity of the body is remarkably good and almost Greek, but the type is decidedly oriental and has the same generous lines as the nude nurse with the child, No. 38, and is modelled with the same restraint and sense of harmony. Moulded.

CBS. 2889. 87 x 42 mm.

69. Same type with arms hanging. The short, plump figure may be intended as an idol. Her legs are close together, her feet rest on a small base made of two bricks. The same disposition is found on several cylinder seals, where the nude woman stands on a small base. Such seals are generally posterior to B. C. 2000, when the Amorite, western influence was predominant in Babylonia. The nude woman with her ritual symbolism was perhaps then transformed into an idol.

The present figure is cast out of an ancient original mould. A pubes bordered by deep incised lines, a short waist, prominent hips, large breasts and shoulders, short legs with their kneecaps carefully marked, a broad face, full cheeks, large eyes, fleshy lips and a round chin, give us a perfect picture of the Oriental Venus. Wavy hair falling in masses of curls on the shoulders, and large armlets add to the irresistible grace of the lady.

CBS. 2759. Mould, 67 x 35 mm. Cast, 57 x 26 mm.

70. Same type. Nude woman with arms hanging. Moulded with background.

CBS. 2770. 92 x 33 mm.

71. Same type. Broken fragment interesting for the position of the left hand above the navel. Moulded.

CBS. 2449. 69 x 37 mm.

72. Figures in relief on a slipper coffin. Nude woman covering her breast with her right hand and protecting her sex with her left. This new attitude is probably imitated from the Greek Venus. The legs are close together, the dishevelled hair falls

over the shoulders. This type is a common decoration on many slipper-shaped coffins of the Parthian time. The connection of the nude figure with funerary rites is remarkable. Other clay coffins from Warka have instead of the nude woman, a warrior reclining on a couch and holding a cup as usual in funeral banquets. The present coffin has four nude figures in four compartments divided by rope patterns. Are the panels so many beds? Is there any symbolical relation between the nude figure and the deceased?

The slipper-shaped, glazed coffins have been well described by Loftus'. "The oval aperture by which the body was admitted is flattened and furnished with a depressed ledge for the reception of the lid, which was cemented with lime mortar. At the lower extremity is a semi-circular hole to prevent the bursting of the coffin by the condensed gases"—more likely to pull the body inside by means of a rope tied round the feet.

"The upper surface of each coffin generally and the lid sometimes is covered with elevated ridges plain or ornamental, forming square panels, each of which contains a similar small embossed figure representing a warrior in short close fitting tunic and long loose nether garments. He stands with his arms akimbo and his legs astride. In his belt is a short sword and on his head an enormous coiffure of a very curious appearance. The whole costume bears a striking resemblance to that with which we are well acquainted on coins and sculptures of the Parthian and Sasanian periods.

"The whole visible surface of the coffin is covered with a thick glazing of rich green enamel on the exterior and of blue within the aperture, the former colour probably arising from chemical decomposition and long exposure. The material of which the coffins are composed is a yellow clay mixed with straw and half baked. The unglazed surfaces of the interior, as well as the bottom are marked with impressions of the reed matting upon which it rested during the process of manufacturing.

"Sometimes the coffins are glazed but without figures, at others they are perfectly plain. Upon one are three figures which differ considerably from the rest. They are represented in short dresses with large bushy wigs confined in netting and carrying some article in their hands which resembles a square box."

CBS. 9220. Coffin, 200 x 65 x 36 cm. Each relief, 31 x 7 cm. Cf. H. V. Hilprecht, *Excavations in Assyria and Bab.*, p. 423.

73. Figures in relief on a slipper coffin, and disposed in six panels framed by rope pattern bands. Each panel is decorated with one head or two made with the use of a mould. The two upper panels show moreover a nude female figure. The heads are of two types. One has radiating hair like sunbeams, the other has a fringe of curls or a crown of leaves. The

<sup>1</sup> Chaldeæ and Susiana, pp. 203, ff.

female figures have been given the radiating hair. One plays the double flute, the other carries a heart-shaped indistinct object, a mystical ciste or a drum. The association of mourners and musicians with funeral rites is usual and interesting, and found again in separate groups Nos. 90, 91, 92.

CBS. 9214. Coffin length, 209 to 219 cm.; width, 66 to 37 cm.; height, 44 to 32 cm. Panels, 39/35/29 x 17 cm. Radiating head, 13 x 12 cm.; other head, 11 x 9 cm.; nude figure, 31 x 12 cm.

74. Nude woman in curious attitude perhaps sitting with hands on her thighs and knees wide apart. The nude relief is moulded. The clay is badly kneaded and cracked.

CBS. 15432. 75 x 45 mm.

75. Tympanon player. Nude woman holding the tambourine in her left arm. The lower edge of the disc is placed in the hollow of the hand, the thumb behind, the fingers flat in front. The instrument is raised at the level of the breast, its orb projecting outside over the left arm. The right hand extends across the body, while the fingers drum on the flat surface. The broad face of the player, where the force of age has replaced the grace of youth, has a faint almost provoking smile and must be true to type. The large and prominent eyes, eyebrows and cheekbones, the round nose, protruding and sensuous lips are scarcely exaggerated. The waved hair falling in curls on the shoulders, the necklace and bracelets are the only adornments of the nude player. Nude musicians added a perverted excitement to Greek and Roman banquets. Musicians accompanied funeral rites. Their nudity is not easily explained. It is true that in remote Sumerian times, the libator priest would perform entirely nude before the divinity to prove himself ritually pure.

The faces were stamped with the use of a mould, the bodies seem hand-modelled or retouched. Pubes, navel, fingers are incised. The legs are close together and rest on a base.

CBS. 7054. 72 x 60 mm.

76. Tympanon player. The head seems moulded, the body is hand-made and rudimentary. Arms and breasts are awkwardly placed.

CBS. 15439. 70 x 68 mm.

77. Tympanon player, same type, hand-modelled except the head with large eyes and locks tied with a band.

CBS. 3509. 68 x 59 mm.

78. Tympanon player. Head of same type.

CBS. 6305. 25 x 20 mm.

79. Tympanon player. Head of a slightly different style. Waved hair tied with a fillet, straight eye-

brows, long nose and short chin. Egyptian style. A slip of green varnish covers the clay.

CBS. 15456. 31 x 25 mm.

80. Tympanon player. The head only is moulded. The rest of the body is rudimentary. There is no division of the legs, which spread into a base. The players were perhaps half dressed, like the drummers of Gudea stripped to the waist.

Nippur, third expedition, photograph No. 361.

81. Tympanon player. The nudity is marked by the incised pubes. The head only is moulded. Fingers, bracelets, necklace and belt are incised.

CBS. 6313. 84 x 58 mm.

82. Tympanon player. The lower limbs may be dressed and spread into a base.

CBS. 2856. 93 x 58 mm.

83. Tympanon player. Same as before.

CBS. 12291. 85 x 57 mm.

84. Tympanon player as before, half nude, with a small breast awkwardly placed above the right shoulder and a necklace thrown over the left. The whole is hand-modelled. Fingers and bracelets are incised.

CBS. 15438. 92 x 55 mm.

85. Tympanon player. Same coarse modelling. The two-strand necklace hangs normally.

CBS. 3510. 56 x 50 mm.

86. Tympanon player dressed after the Greek fashion with chiton and himation. The last, made of crinkly material, has large folds indicated by wavy lines. One angle is thrown over the left shoulder. The nude right hand is busy drumming.

CBS. 1953. 99 x 56 mm. Cast of an original in Constantinople.

87. Tympanon player in plaited tunic with sleeves. The instrument might be cymbals as well as tambourine. It is held in the right hand and the left is extended across the body. The necklace has a heavy pendant. The head in profile has a good classical style superior to any met before. Long locks fall on the shoulders. The half bent arms have a natural grace. Moulded relief on a background.

Nippur, fourth expedition, photograph No. 44.

88. Nude woman playing the double flute, the male and female flute of Herodotus with sharp and grave sounds. Nude musicians accompanied funeral rites. Cf. Nos. 73, 75; same type of face and head-dress as the tympanon player.

Nippur, third expedition, photograph No. 379.

89. Flute player as before. Only the thin end of the flute is left below the lips. The rest is broken. Turban and locks of hair are missing.

CBS. 9458. 75 x 55 mm.

90. Two girl musicians. One plays the double flute, the other holds a drum or a mystical ciste, a sacred basket to carry ritual objects commonly used in Greek mysteries and funerals. The girls are dressed about the lower limbs and wear necklaces and bracelets and a turban about their curls. Moulded.

CBS. 1968. 75 x 67 mm. Cast of an original in Constantinople.

91. Girl musicians as before, with double flute and mystical ciste. They are draped about the lower limbs.

CBS. 9472. 58 x 57 mm. Cf. Bab. Exp. of the Univ. of Penn., Ser. A, Vol. IX. Plate XIV, No. 29.

92. Girl musicians as before with double flute and drum or mystical ciste. Their waved hair is tied by a turban and looks like a turret with dental projections. They stand on a low brick platform, a podium within the limits of the temple. This suggests a ritual action. The same pedestal is found below the feet of other ritual figures: the nude woman pressing her breasts; the libator priest carrying pail and cone; the worshiper offering a kid—Cf. No. 230. Modern cast made out of an original ancient mould.

CBS. 2766. Mould, 140 x 69 mm. Cast, 125 x 50 mm.

93. Harp player. His harp has nine strings and he plays while marching. The rectangular sounding box has tapering sides. The large end is placed below the left arm. An upright to which strings are pegged is fixed on the thin end. The other extremity of the strings is fastened on the sounding board at an angle, the longer string giving naturally the deeper sound. A plectron or short stick is carried in the right hand to strike the cords, and the left is used to deaden the sounds. Proportions and balance of the body are excellent and give the real impression of the player marching in tune. The left shoulder is too far forward as in some Cretan figures. The player wears only a short loin cloth. The locks of his hair are drawn back and tied about with a fillet. The beardless young face is blurred and did not come right out of the mould.

Nippur, fourth expedition, photograph No. 227.

94. Shepherd playing the lute. "He is accompanied by the long drawn howl of his dog standing in front of him with open mouth." The man seems nude. He sits on a stool. His arms and legs are in a natural position. His profile is well outlined. His

hair is drawn back and tied with a fillet. The lute has a small sounding box like a tortoise shell, and a long handle. The dog wears a double collar with a ring. Curled tail and barking mouth are full of life if not humour. A sheep, or goat, grazes undisturbed by the harmony. Moulded with a background.

Nippur, fourth expedition, photograph No. 47. Cf. H. V. Hilprecht, *The Temple of Bêl at Nippur*, fig. 43.

95. Babylonian woman with clasped hands in an attitude of respect or worship. Her sleeved tunic falls down to her feet. Her belt is embroidered or adorned with pieces in relief, and supported by two crossed straps. She wears the usual bracelets and necklace, curled hair tied with a scarf and falling on the shoulders. Her face, eyes, nose, lips, chin, are of the classical Gudea type. The figure has much dignity, and there is a smile about the lips. She may be a worshiper of quality, a priestess attending to the rites. Moulded.

CBS. 8957. 120 x 42 mm. Bought by J. H. Haynes, 1891 as coming from Babylon.

96. Babylonian woman, same type. The fragment shows the wavy lines of a plaited shawl and an embroidered belt supported by two crossed straps, with a star as a pendant between. Moulded.

CBS. 15436. 75 x 40 mm.

97. Babylonian woman as before. The fragment shows the same face, waved hair, locks tied by a fillet and falling on the shoulders, bracelets and necklace, bands across the breast, belt and plaited garment; also the same clasped hands expressing respect or worship.

CBS. 12430. 72 x 41 mm.

98. Figure lying on a bed, and covered to the neck with a blanket. The head is that of a woman, judging from the locks and the seven-strand necklace with a rosette in front. A raised border or heavy wreath forms an arch over the head and hangs below in wavy lines from two large rosettes on either side of the body. The blanket made of woollen material is adorned with bands of rosettes between rope patterns and wavy lines. The bed is perhaps a bier or a coffin. Moulded.

Nippur, fourth expedition, photograph No. 44. Cf. A. T. Clay, *Art and Archæology*, February, 1917, p. 75, fig. 4.

99. Funeral bed as before? The fragment shows the lower part of the blanket with a fringe, a rope pattern and round spots suggesting tufts of wool. Moulded.

CBS. 12211. 80 x 80 mm. Cf. A. T. Clay, *loc. cit.*

100. Nude woman carrying probably a libation vase, of conical form with markings about the head. Her face has the classical Gudea type, waved hair tied with a fillet, fringe of curls over the forehead, locks on the shoulders, tight fitting necklace. Shoulders and arms are small compared to the head. There is a quaint smile on the young face. Moulded.

CBS. 15437. 52 x 37 mm.

101. Same as before. The figure is more complete and shows the two hands clasped round the foot of the vase, and the two small breasts. The face is identical and probably stamped out of the same mould. Is this an offering, a ritual action performed by a young votary?

Nippur, fourth expedition, photograph No. 46.

102. Nude women pressing their breasts. This group of two standing on a brick platform is parallel to the group of nude girl musicians. In each case the complete nudity suggests a festival or ritual action. The clay is much corroded, but the waved hair, necklace, belt, pubes and navel are still visible. Moulded.

CBS. 15422. 88 x 34 mm.

103. Same group of servants or votaries standing on a brick platform. Each wears a large belt, bracelets and anklets. Moulded.

Nippur, third expedition, photograph No. 363.

104. Female worshiper praying with raised hands, the traditional oriental attitude—*shu illa*, of the ritual texts. Her plaited tunic falls to the feet, below a himation draped over the left shoulder. Her left arm is partly wrapped in the folds of the himation. Vertical bands on the tunic are embroidered with rosettes and recut by horizontal bands. Her long hair is tied by a fillet and she wears a three-strand necklace. While dressed and probably praying, her attitude is not unlike that of the nude woman pressing her breasts. Moulded.

Nippur, fourth expedition, photograph No. 41. Cf. *A. T. Clay*, *Art and Archaeology*, February, 1917, p. 74, fig. 3.

105. Babylonian woman dressed with a tunic falling to the feet, a belt with tassels, necklace with pendants and bracelets. She may be a servant or worshiper. Her left hand supporting her breasts and her right covering her sex are not unlike the attitude of the Greek Venus. Moulded.

CBS. 15455. 101 x 40 mm.

106. Babylonian lady muffled in her draperies after the fashion of Tanagra figurines. In one hand she carries a flower—or is it a mirror? Her plaited

tunic falls to the feet below a shawl draped over the left shoulder. The swelling of the breasts is visible through the light material. Bracelets and necklace complete the adornment.

CBS. 12285. 90 x 35 mm.

107. Babylonian lady as before. The left hand is muffled in the folds of the fringed shawl and carries flower or mirror. The right is draped in the festoon in front. The tunic is so thin that it shows the body by transparency. Curls tied by a fillet fall on the shoulders. Moulded.

CBS. 12425. 90 x 38 mm.

108. Babylonian lady draped as before. She steps forward, gathering in the left hand the folds of her shawl. Her right hand is gracefully raised holding the veil. The poise of the body subtly enveloped and visible through the folds of the light material, is purely Greek. There is a small base below her feet. Moulded.

CBS. 12423. 68 x 25 mm. Cf. *A. T. Clay*, *Art and Archaeology*, February, 1917, p. 75, fig. 4.

109. Babylonian lady. Same type.

CBS. 1960. 96 x 43 mm. Cast of an original in Constantinople.

110. Babylonian lady as before. She wears a plaited tunic below a shawl draped over the left shoulder. Her left hand is muffled in the shawl, gathering the folds at the waist. Her right arm hangs in the festoon in front. Her elaborate head-dress is a turban or a Greek calathos spreading at the top. It is adorned with a large stone in a ring of pearls. A veil above the turban swells into horn-like projections before falling on the shoulders after the fashion of Jewish and Parthian ladies. Front and back of this and other hollow figurines are moulded apart and joined. The red clay is covered with a white slip and perhaps painted.

CBS. 1952. 193 x 60 mm. Cast of an original in Constantinople.

111. Babylonian lady. Same type. Massive clay cast in a two piece mould.

CBS. 15452. 60 x 37 mm.

112. Head of a Babylonian lady. Same type. The turban has a central ornament. Hollow figurine made in a two piece mould.

Nippur, fourth expedition, photograph No. 43.

113. Head of a Babylonian lady. Same type. The forehead is discovered, the nose straight, the eyebrows no longer meeting. Hollow figurine.

CBS. 1981. 54 x 28 mm. Cast of an original in Constantinople.



114. Bust of a Babylonian lady. Same type. The face is nearly Greek, of a refined, graceful oval shape. The turban has a central jewel, and is surmounted by the two horn veil. Hollow figurine in two pieces moulded apart, and covered with a white slip.

CBS. 12284. 82 x 35 mm.

115. Babylonian lady. Same type. The hands are muffled in the shawl, the right on the hip, the left gathering the folds at the waist. The sleeved and plaited tunic falling to the feet, has embroidered edges, and is attached by a clasp at the neck. The breasts are visible below the light material. Waved hair, turban, and horned veil as before. The figure stands on a low base or plinth. Back and front are hollow, moulded apart and joined.

CBS. 1671. 117 x 40 mm.

116. Young woman unveiling herself. Her shawl slips from her shoulders, halfway over her left arm and is caught by both hands in front, exposing the upper body while still wrapped about the lower limbs. The languid, resting position is well expressed by body and head slightly bent over towards the right, the left elbow leaning on a columnar support. Her only ornament is a turban over a mass of wavy hair parted, drawn back and tied in a knot behind. The Greek inspiration is evident. A slip of white plaster was added and probably painted in imitation of alabaster. Solid clay, hard baked and cast in a two piece mould.

CBS. 2858. 113 x 52 mm.

117. Head of a Babylonian lady. Same style. Moulded and hard baked.

CBS. 6307. 22 x 20 mm.

118. Same type.

CBS. 6312. 52 x 40 mm.

119. Winged Eros playing on a kithara. He holds the instrument in the left and a plectron in the right hand. His himation is thrown back over his shoulders, exposing his young round limbs. A stippled crown of leaves and berries is tied about his long locks falling on the shoulders. A smile illuminates his face. The kithara has the classical form, two uprights and a cross piece over a sounding box. Strings are tied across the rough oval of the frame. Solid clay moulded.

CBS. 9451. 118 x 75 mm.

120. Eros playing on the kithara. Head and wings are missing. The feet rest on a small base.

Nippur, third expedition, photograph No. 361.

121. Head of Eros with a crown of leaves and berries. Moulded figurine, hollow and hard baked.

CBS. 1972. 67 x 67 mm. Cast of an original in Constantinople.

122. Head of Eros—or Dyonisos?

CBS. 6306. 30 x 20 mm.

123. Venus on the goose. She is half nude, reclining on the back of the bird and embracing its neck with her two arms. The himation is wrapped about her lower limbs. The goose is walking with legs well apart and spreading into a base. The bird is too large for the woman on its back. This is perhaps a Greek adaptation of the Babylonian story of Etana and the eagle. Hollow figurine with back and front moulded apart, covered with a white slip and probably painted. Cf. Bab. Exp., Series A, Vol. IX, Plate XV, No. 32.

CBS. 9453. 90 x 80 mm.

124. Eros on the goose, with arms tied about the neck of the bird. A smile illuminates his chubby face framed in long locks of hair. The struggling goose with bill half open and flapping wings is a pure Greek inspiration. Moulded plaque relief with raised border and suspension holes. White baked clay.

CBS. 15457. 95 x 65 mm. Uncertain origin.

125. A squatting woman holds a bird in her left arm, and is a grotesque interpretation of Venus and the goose. Her right knee is drawn up and her left leg is bent under her. She is dressed at least about the lower limbs, but breast and navel are conspicuous. She wears turban, bracelet and necklace and rests on a small base.

CBS. 15458. 100 x 72 mm.

126. Eros and Nike—not Psyche—in loving embrace. Eros has a large crown about his curly hair, but no wings. Nike is nude. Her navel and pubes are conspicuous. The harmonious grouping, the style of head and face are purely Greek. Moulded and covered with a white slip.

CBS. 9450. 93 x 60 mm. Cf. *H. V. Hilprecht*, Bab. Exp., Series A, Vol. IX, Plate XIV, No. 30.

127. Man and woman in loving embrace. The man's arm is about the woman's shoulders and their heads incline towards each other. Dresses and composition are Greek. The man steps forward and his bare knee is visible below his short tunic. His himation is wrapped over the left shoulder and arm and passes in festoon over the right. He has short hair, no beard and a flat turban. The woman is draped in a long plaited tunic. Her hands are muffled in her himation, the left gathering the folds at the waist, the right hanging in the festoon in front. She wears a stephane and a veil. Moulded.

CBS. 9449. 130 x 72 mm. Cf. Bab. Exp., Series A, Vol. IX, Plate XIV, No. 31.

128. Male (?) torso modelled by hand. The arms are boldly detached from the body. The right hand on the chest suggests the orator. The shoulders are too large compared to the narrow chest. The tight necklace is rather unusual for a man. The slip of white plaster points towards Neo-Babylonian time.

CBS. 2890. 92 x 60 mm.

129. Heracles with the lion's skin over his left arm. The strap of his sword thrown across his powerful body sets off its beautiful modelling. He probably carries a weapon in his right hand. The mighty lion killer is a new Gilgamesh. Moulded.

CBS. 4927. 97 x 55 mm. Cast of an original in Constantinople.

130. Heracles with the lion's skin over his left arm. He has no weapon but he holds by the neck a lion's cub, as an amusing variant of his lion killing. The body is well modelled. The muscles have the exuberant relief found in the Hercules Farnese. Moulded.

CBS. 2768. 37 x 54 mm.

131. Warrior with a dart in his right hand, and a shield or buckler strapped over his left shoulder. His short tunic falls to the knees. Moulded.

CBS. 1955. 102 x 55 mm. Cast of an original in Constantinople.

132. Warrior with shield. His chlamys fastened with a brooch on the right shoulder is thrown back leaving his nude body exposed. Moulded.

CBS. 15459. 120 x 55 mm.

133. Uncertain figure probably of a warrior with shield and himation. The oval head is crowned by a mass of hair. The elongated body, flat chest and thin arms are those of a young man. Moulded.

CBS. 12421. 92 x 48 mm.

134. Head of a woman with hair tied by a fillet and locks on the shoulders. The eyes have an exaggerated obliquity. Moulded.

CBS. 1958. 70 x 44 mm. Cast of an original in Constantinople.

135. Hollow bust, a rattle with a loose clay ball inside. It figures a woman, tambourine player, pressing the round disc to her breast. She has a long tunic and a peaked cap with side projections. Her hair is waved, parted and drawn back. Her face is broad with a pointed chin. The eyes are drawn in the corners, the eyebrows are heavy. The three-pointed headdress, in the Græco-Parthian period, is the attribute of childish gods Horus, Bacchus or Tamuz. Moulded in two pieces.

CBS. 1954. 93 x 62 mm. Cast of an original in Constantinople.

136. Hollow bust as before, with clay ball inside. Same peaked cap with side projections, necklace and folded arms. Moulded in two pieces.

CBS. 12422. 100 x 50 mm. Cf. *A. T. Clay*, *Babel*, p. 195; *Art and Archæology*, February, 1917, p. 79, fig. 9.

137. Hollow bust as before.

CBS. 3495. 95 x 46 mm.

138. Bust of a woman wearing a peaked cap and flaps or masses of hair on each side. Moulded.

CBS. 1982. 40 x 33 mm. Cast of an original in Constantinople.

139. Head of a woman wearing the calathos or peaked cap of Græco-Parthian time. Moulded.

CBS. 6314. 32 x 20 mm.

140. Head of a woman wearing a turban spreading above and a veil. Same period. Cf. No. 112. Moulded.

CBS. 2769. 53 x 35 mm.

141. Head of a woman wearing a turban spreading above and decorated with a central jewel. The veil forms two projecting horns on either side. Loftus speaks of "female figures exhibiting strange headdresses which doubtless give us some notion of the costume of the period. One of these is very remarkable; it rises into two tall conical peaks from which depends a veil reminding one strongly of the English ladies' costume of the time of Henry the fourth."

CBS. 15453. 63 x 40 mm.

142. Head of a woman wearing a round polos or calathos. Her hair is parted, waved and drawn back. She wears earrings. Same period. Moulded.

CBS. 15454. 77 x 48 mm.

143. Woman wearing the peaked calathos. Her arms are crossed. The body is elongated. The tight fitting tunic shows legs and breasts. Moulded.

CBS. 1984. 172 x 39 mm. Cast of an original in Constantinople.

144. Woman on a couch in the attitude of a guest at a banquet. The light tunic scarcely veils breasts and navel. A shawl, or himation, wraps the lower limbs. The body leans on the left elbow resting on a cushion. The left hand holds a fruit or a cup. The right rests along the side. A string of beads hangs between the two breasts above the embroidered tunic. The hair is parted, waved and falls on the shoulders. It is tied with a veil or diadem. The diadem of the two following figures is a round calathos or a peaked cap. The little clay monument has a funerary destination, and was often reproduced

in Graeco-Parthian times. Better examples were cut in alabaster. Hollow figure moulded in two pieces.

CBS. 9122. 130 x 90 mm. Probably from Babylon. Bought at Hillah by the first Nippur expedition.

145. Woman reclining on a couch. Same type of funerary monument.

The right knee is half raised. The left elbow is resting on a cushion. The right arm follows the curve of the body, the hand holding an angle of the shawl wrapped about the lower limbs. The left hand, missing, probably held a fruit or a flower. The tunic is embroidered at the neck. A veil hangs from the peaked headdress recurved like a Phrygian cap, or the helmet of the Parthian soldiers—Cf. No. 245, ff. Eyes and hair are painted black. The double necklace, the embroideries on tunic and cushion, and beauty spots above the eyes are painted red. Hollow figure moulded in two pieces.

CBS. 9121. 170 x 130 mm. As. 144.

146. Woman reclining on a couch as before. Same attitude, dress, cap and veil. Hollow figure moulded in two pieces.

CBS. 9000. 85 x 56 mm. From Babylon. Bought by the second Nippur expedition.

147. Parthian soldier armed with the lance. He stands with crossed arms, at rest but on guard. A conical helmet with flaps, a short tunic with belt, a mantle thrown back over the shoulders, complete his outfit. His large beard is in true Persian style.

Loftus found in Warka a clay figure of a "reclining warrior with a cup in his left hand, wearing a coat of mail or padded tunic reaching to the knees and a helmet ornamented in front. The whole costume is well represented on Parthian coins where the king as a warrior, wears the same suit of mail armour partly covered by a short cloak, the same helmet with flaps tied in this case with a royal diadem and—except Tiridates I and Phraates I—always a large beard." The short Persian lance is represented on many seals.

CBS. 1967. 85 x 30 mm. Cast of an original in Constantinople. Cf. P. B. S., Vol. XIV, No. 985, ff.

148. Parthian rider. The animal—horse or ass—roughly modelled with short legs and long tail is out of proportion. The rider sits and holds the reins in normal position. His sleeved tunic is embroidered at the neck. The peaked cap is perhaps a helmet with flaps. But he wears no weapon, and the beard is anything but distinct. The figure may as well represent a woman rider.

CBS. 1957. 112 x 163 mm. Cast of an original in Constantinople.

149. Boy with grapes and pecking cock. The bird is greedy for the fruit, and the boy sitting on a bench tries to keep it out of its reach. His body is thrown on one side in a lively motion of defence. The right hand keeps away from the threatening bill. The right foot is pressed firmly on the ground, while the left leg is raised and bent under. The tunic short to the knees, the three-pointed headdress are common to young children of that period. The headdress is perhaps derived from the ivy crown, and the group may have a mythological meaning. Hollow figure moulded in two pieces.

CBS. 1930. 145 x 100 mm. Cast of an original in Constantinople.

150. Nude child with the bird. He is squatting, holds the bird in the right and a bunch of grapes in the left hand. Infant gods, the Horus, Adonis, Bacchus, were popular in Graeco-Parthian times. They were represented sitting on the ground, too weak to stand on their tiny legs. Is this a Babylonian version of the same myth? The modelling is awkward, hands and legs are rudimentary, the head is too large, with sunken eyes which give to it a queer look in spite of a childish smile. Modern cast out of an ancient original mould.

CBS. 12418. Mould, 165 x 130 mm. Cast 165 x 115 mm.

151. Woman riding on horseback in a covered litter like an Indian or Arab houdaj. The horse is missing, but complete examples have been found in Babylon and Assur. Persian period.

CBS. 9455. 75 x 57.

152. Nude male (?) figure. Archaic board-like type of solid clay modelled by hand, and very rudimentary. The nose is pinched out of the mass of clay. The head has that bird-like aspect of the Sumerian soldiers of Ur-Nina. The eyes are pellets. Ears and mouth are not indicated. The arms are two long pieces of clay attached separately, the right on the chest, the left hanging by the side. A remarkable projection at the back of the head is perhaps the core of a turban, or a comb as on some figurines from Assur.

CBS. 7058. 92 x 42 mm.

153. Nude male (?) figure of archaic type, modelled by hand out of a solid mass. The nose is pinched, the eyes are pellets. Ears and mouth are scarcely visible. The arms are attached separately, the left raised up, the right close to the side. Two small pellets mark the place of the breasts above a depressed navel. No clear indication of the sex.

CBS. 2900. 106 x 58 mm.

154. Male figure of a primitive type, modelled by hand. Same pinched nose, pellet eyes, absence of ears and mouth, and no neck. The arms are attached separately, bent and crossed, in the position of the servant or worshiper. Fingers and bracelets are incised. Even men wore bracelets. The turban is a separate band of clay tied about the head.

CBS. 6309. 76 x 45 mm.

155. Man's bust with wing-like shoulders. Unshapely fragment.

CBS. 15434. 42 x 40 mm.

156. Male figure of a primitive type modelled by hand. Same pinched nose and pellet eyes. Pellets on a band across the chest represent the edge of an embroidered tunic, or the fringes of a shawl thrown over the left shoulder. Pellets on the peaked turban imitate the tufts of a woollen material. Turban and arms were attached separately.

CBS. 12296. 64 x 37 mm.

157. Male figure of the same primitive type, modelled by hand. Beard, turban, band across the shoulders representing a strap or rather the fringes of the shawl, are pieces attached separately and now wanting.

CBS. 12228. 71 x 54 mm.

158. God in his shrine. Hand-modelled, primitive type. The pinched nose, pellet eyes, the turban decorated with pellets, the beard a piece with markings, are as usual. Incisions across the breast represent the fringed shawl passing over the left shoulder. An added band with markings below the left hand is another fringe and angle of the shawl, covering the left arm. The bare right arm has a bracelet. The right hand has an unusual curious position, close to the mouth, to amplify the voice or deliver the oracle. The feet are lost in a spreading base. It is hard to identify the god.

The mud shrine is a small covered recess large enough for the standing statue. The open gate is arched. It is decorated outside with two colossal lances planted point up, twelve or thirteen pellets framing the aperture, and a coat of arms above. The pellets are perhaps clay cones. Inscribed clay cones have been found in position between layers of mud bricks in the walls of a terrace, at the entrance of a stairway at Ur. Clay cones generally are buried in foundations, hidden behind mud plaster, but clay cones with a glazed head may have formed part of a decoration in relief, like some clay flowers of Al 'Ubaid. Posts or lances with a side buckle are frequently planted at the entrance of gates and shrines—Cf. Nos. 243, 244. The sacred area in ancient times must have been like a park surrounded by a net or a reed enclosure. The gate framed in by posts or lances always had a mystical importance and solemnity. The broken clay relief above the door was

probably the emblem of the god, animals in heraldic attitude, crossed lions or crossed bulls, or a spread eagle, or perhaps a crescent moon. Cf. the crouched bull over the shrine of the empty seat, No. 244.

CBS. 15396. 115 x 50 x 50 mm. Cf. *Museum Journal*, September, 1924, p. 165, fig. 22; *A. T. Clay*, Babel, p. 103; *Art and Archaeology*, February, 1917, p. 79, fig. 8.

159. Standing male figure armed with club and scimitar—the *shar gaz* and the *shar ur* of old Sumer. Primitive type modelled by hand. Turban, beard, arms and weapons are attached separately. The nose is pinched. The eyes are pellets. More pellets, now missing, decorated the turban. The long beard has incised markings to imitate the hair; in the same way is shown the hair growing on the hands of a new Esau. The club is in the left hand, with the stone head close to the hand. The curved weapon, the later scimitar, has a long story. In the hand of the Sumerian hunter it was first an S-shaped club made of several blades of wood tied together by rings of leather or metal. A hard piece of wood, stone or metal was inserted later in the curved shaft, the cutting edge being on the outside of the curve and surmounted by a carved piece, an animal head, generally a lion.

It is hard to decide whether the armed hero is really a god, and in this case one of the Nippur gods, Bêl-Enlil or Nin-urta. He does not wear the mitre with the divine horns, a traditional attribute of the gods. Perhaps such detail, never omitted by seal engravers or sculptors of statues and stone reliefs, was left out on poorer clay models, a cheap memorial for the common worshiper. In any case the omission is surprising. The rough figurines were perhaps "votive offerings deposited in the great temples and also small idols in private houses, like the Teraphim of the Hebrews" (M. Jastrow, Jr.) according to the supporters of the idol theory.

CBS. 12301. 116 x 52 mm. Cast of an original in Constantinople. Cf. *H. V. Hilprecht*, Exc. in Assy. and Bab., p. 342; *Bab. Exp.*, Series A, Vol. IX, Plate XII, No. 24; *A. T. Clay*, *Art and Archaeology*, February, 1917, p. 77, fig. 6.

160. Standing male figure armed with the scimitar. There was probably a club in the empty left hand. Primitive and hand-modelled. The pellet eyes, beard, arms, band across the chest and weapons are separate pieces attached. Fingers and bracelets are incised. So are the fringes of the shawl and the hair tied in a knot—unless this is intended as a woollen cap. The figure perhaps represents Bêl-Enlil, but obviously wears no horned mitre.

CBS. 12302. 82 x 55 mm. Cast of an original in Constantinople. Cf. *H. V. Hilprecht*, Exc. in Assy. and Bab., p. 342; *Bab. Exp.*, Series A, Vol. IX, Plate XII, No. 23; *A. T. Clay*, *Art and Archaeology*, February, 1917, p. 77, fig. 6; Babel, p. 194.

161. Male figure, primitive and modelled by hand. Same type as before. A band with pellets across the chest is the edge of a fringed shawl. Waved lines represent the hair—or a woollen cap. The raised right hand wielded a weapon and is now wanting.

CBS. 15466. 105 x 67 mm.

162. Male figure. Same primitive type modelled by hand. Depressed chin or beard. The band with markings is not a necklace but the edge of a tunic. An added piece of clay with incised lines, represents the turban, or the waved hair. A hole pierced from shoulder to shoulder served to attach mobile arms, and to add life to the clay doll. A line below the arms may be a belt.

CBS. 2310. 78 x 49 mm. *A. T. Clay*, Babel, p. 194; *Art and Archæology*, February, 1917, p. 77, fig. 6.

163. Male figure, same type, hand-modelled and primitive. Shawl is marked by line passing over the left shoulder. Usual pellet eyes, pinched nose, round turban and incised beard.

CBS. 6302. 43 x 35 mm.

164. Male figure as before.

CBS. 1962. 52 x 52 mm. Cast of an original in Constantinople.

165. Male figure as before. Turban and band across the left shoulder are decorated with pellets in imitation of fringes or tufts of hair. The beard is an attached piece with markings. Fingers and bracelets are incised. The left hand is placed on the chest.

CBS. 3506. 67 x 61 mm. Cf. *H. V. Hilprecht*, Exc. in Assy. and Bab. p. 342; *A. T. Clay*, Babel, p. 194; *Art and Archæology*, February, 1917, p. 77, fig. 6.

166. Male figure. Same type. Band with pellets and incised lines represent the fringes of the shawl. The left hand is placed on the chest. Incised fingers and bracelets.

CBS. 12288. 106 x 53 mm.

167. Male head. Same primitive type. The wanting eyes were pellets. The beard is an added piece with markings.

CBS. 6300. 39 x 26 mm.

168. Male head. Same type, with attached eyes, beard and turban.

CBS. 1990. 31 x 25 mm. Cast of an original in Constantinople.

169. Male figure. Same type.

CBS. 2772. 80 x 60 mm. Found at Nippur, April 6, 1889.

170. Male figure. Same type.

CBS. 3499. 72 x 69 mm.

171. Male figure. Same type.

CBS. 6304. 50 x 50 mm.

172. Male figure. Same type. One eye and the beard are still attached.

CBS. 12298. 53 x 45 mm.

173. Male figure. Same type. Turban and eyes are wanting. The edges of the shawl are incised.

CBS. 2774. 42 x 39 mm.

174. Male figure. Same type. Double incised line over the right shoulder is the edge of the shawl.

CBS. 12295. 61 x 50 mm.

175. Male figure. Same type. Incised fingers, bracelets, edge of the shawl. Part of the beard, a band over the shoulder, and the upper fringe of the shawl are still attached.

CBS. 15465. 82 x 51 mm.

176. Male figure. Same type. Beard, turban and eyes were attached. Fingers, bracelet and shawl are incised.

CBS. 15467. 75 x 35 mm.

177. Male figure. Same type. Trace of the turban.

CBS. 5626. 66 x 51 mm. Cast of an original in Constantinople.

178. Male figure. Same type.

CBS. 3505. 75 x 65 mm.

179. Male figure. Same type. The double band with pellets not unlike a necklace is probably the upper edge of the shawl. The other edge is incised.

CBS. 15463. 48 x 43 mm.

180. Male figure. Same type.

CBS. 3504. 65 x 60 mm.

181. Male figure. Same type. The upper edge of the shawl is marked by three incised lines.

CBS. 1979. 66 x 42 mm. Cast of an original in Constantinople.

182. Male figure. Smaller type. Turban, eyes, and edge of the shawl are missing.

CBS. 15464. 58 x 32 mm.

183. Male figure. Same type. Band with pellets around the neck.

CBS. 2901. 60 x 59 mm. Cf. *A. T. Clay*, Babel, p. 194.

184. Male figure. Same type. The band with pellets passing over both shoulders is probably the upper border of the tunic.

CBS. 1983. 55 x 43 mm. Cast of an original in Constantinople.

185. Male figure. Same type. The turban is wanting. The right hand is placed on the chest, instead of the left as in the preceding figures. Are the dressed male figures the counterpart of the nude woman with clasped hands? They have no marks of divinity, except the figure in a shrine and a few others with weapons. They may be worshipers in respectful attitude, or minor protectors.

CBS. 3502. 55 x 27 mm.

186. Head of a Sumerian, shaven and shorn. Primitive type, modelled by hand in the round. The ears are pinched out of the solid clay, the eyes are pellets attached, the mouth is little more than a cut, and yet this rough sketch has character. The round skull, large eyes, small chin, high cheek bones, short neck, and shoulders attached high below the ears, are the true Sumerian type.

CBS. 12428. 47 x 32 mm.

187. Sumerian head modelled by hand. Same type but more refined. Eyes and eyebrows are carefully modelled out of the clay. Ears and mouth are closer to nature.

CBS. 6311. 44 x 33 mm.

188. Sumerian head modelled by hand. It is perhaps the head of a demon with bulging eyes. The hair is represented by incised lines, confined by a fillet.

CBS. 15460. 30 x 20 mm.

189. Hollow mask modelled by hand. Coarse type with a cut for the mouth and holes pierced through for eyes and nostrils. Two more holes in the place of the ears may have served to attach earrings, or to hang the mask. Masks found in graves have evidently a funerary destination, as to frighten adverse spirits. Small golden masks have been found in Babylonian and Assyrian graves. Are they supposed to preserve the likeness of the dead, as do the masks of Egyptian mummies? The use of the mask goes back to an older and larger tradition, and it is probably very seldom a portrait of the dead.

CBS. 9457. 50 x 44 mm.

190. Hollow mask of moulded and glazed pottery, showing much progress over the preceding rough sketch. The face is that of a man. The forehead is high and straight. The eyes and eyebrows are hollow and were originally filled with some inlay. Black bitumen still fills a part of the eyebrows. The nose is straight, the chin round and firm. The ears are pierced to fix the mask or to attach

earrings. Similar masks were found at Ur at a level dating from about B. C. 2100, at which time the mould was commonly used. So was the glazing process. More evidences are daily coming of its being known long before the Parthian time, in the Cassite and Hammurabi periods. Was the straight cut forehead surmounted by a separate wig or ornament?

CBS. 15461. 64 x 51 mm.

191. Cast of a stone mask of Enkidu the bullman, with bull's ears and crescent horns. It has much in common with the glazed mask above: inlaid eyes and eyebrows, pierced ears, straight cut forehead, probably surmounted by a separate piece, the crescent horns perhaps in a different material. Enkidu and Gilgamesh are traditional protectors of the gates of temples and palaces and perhaps also of the graves.

CBS. 5916. 23 x 19 mm. Original missing.

192. Grotesque mask of a demon. Heavy ridges surround the mouth and its double row of teeth. They meet over a short stumpy nose with dilated nostrils. Folds in the flesh underline the wide open eyes. The prominent eyebrows and two deep wrinkles across the forehead accumulate more ridges and add to the grinning effect. There is a line of curls over the forehead. The face expanding in an enormous mouth reminds one of Greek theatrical masks. Moulded.

Nippur, fourth expedition, photograph No. 43.

193. Massive mask modelled by hand. Eyes, eyebrows, nose and mouth are in strong relief. Straight cut forehead and no beard as in the masks before.

CBS. 1961. 70 x 46 mm. Cast of an original in Constantinople.

194. Massive mask moulded. Eyes, eyebrows, lips and ears are carefully designed. The nose is short. A placid smile moves the fat cheeks. A veil or cap confines the temple. Syrian type closely allied to the anthropoid coffin of Beisan.

CBS. 9050. 53 x 46 mm. Bought in Syria by the second Nippur expedition as coming from Cyprus.

195. Massive clay foot, part of a doll or statuette. The toes are incised. Modelled by hand.

CBS. 12225. 31 x 30 x 11 mm.

196. Massive clay leg of a doll. Modelled by hand with a hole to attach it to the body.

CBS. 9076. 120 x 28 mm. Bought by J. P. Peters in Syria, in 1890.

197. War goddess holding a lance in each hand. She may be Ishtar fully dressed in a royal tunic of kaunakes. She wears a horned crown of a very archaic type, with only one pair of horns and in the

centre a bull's head between eagle feathers, as on the Stele of the Vultures. Prominent meeting eyebrows, lock of hair falling over the ears, and tight necklace belong to good archaic style. Moulded relief on a flat background.

CBS. 3508. 49 x 45 mm.

198. War god surrounded by weapons in his state chariot drawn and guarded by lions. This is a mythological composition, perhaps an ancient image worshiped at Nippur. Half of the figure is visible above the front rail of the chariot. This front is apparently a band of metal nailed to a wooden frame. Curved scimitars of ancient type surround the god, four on each side. Another scimitar is laid across the front rail and along with it are a double-thonged whip and a hatchet with a vertical blade. Sumerian scimitars of the same type have been found in graves at Tello, or are represented in the hands of Enkidu, or in the hands of an old king of the time of Ur-Nina.<sup>1</sup>

The god, perhaps Nin-urta, the lord of battles, wears a heavy mantle of kaunakes over the left shoulder. His right is bare. Beard and moustache cover part of his face. The round turban is worn even by the gods since Gudea, B. C. 2400. Locks of hair cover his ears. He wears a necklace, probably with large beads hidden below his beard. His hands are those of the driver holding the reins.

In front of the chariot a team of four lions is led by a servant in short loin cloth who walks before them. They are out of proportion with the god and the chariot. Lions and servant are apparently standing on a board mounted on wheels like a toy and seen in front view. This is possibly a reproduction of a state chariot kept in the temple. Toy clay chariots on four wheels are known. One in the Museum collections comes from Ur. Two lions' heads above the wheels support or decorate the lower angles of the box. The state chariot of Queen Shubad was decorated with lions' heads of gold in relief,<sup>2</sup> and an old Sumerian limestone relief,<sup>3</sup> shows a team of four animals—perhaps lions—harnessed to a state chariot on low wheels and covered with a leopard skin. A quiver full of arms is attached to the "horns" and the front of the box. Servants in the short petticoat of ancient Sumer walk on each side and before the team.

Nippur, fourth expedition, photograph No. 206.

199. Enkidu holding a huge weapon, emblem of a war god. The bullman may be the servant of Ishtar or of Nin-urta. The emblem is a remarkable battle axe with a central club, a round stone head, between two curved blades ending in a lion's head. Mace

and scimitar are carried primitively in the left hand and in the right are combined in one weapon like a double-edged axe, often placed in the hands of war deities, and called by analogy a caduceus. The present weapon has not only two, but four curved blades, two small and two larger ones, round the central club. All end in lions' heads. The lion, the king hunter, is the emblem of many war gods. It is hard to know to whom of the great gods belongs the weapon in the hands of Enkidu. The animal ears, long locks and beard of Enkidu, and his missing horns, are in the good classical style of B. C. 2400. Moulded plaque relief.

CBS. 13218. 122 x 67 mm.

200. Enkidu carrying on each shoulder a curved weapon ending in a lion's head. Moulded relief.

Nippur, fourth expedition, photograph No. 42. Cf. *A. T. Clay, Art and Archæology*, February, 1917, p. 76, fig. 5.

201. Enlulim, a pastoral god, carries over his shoulder the whip of the shepherd. It has a long thong and a short handle, and is commonly used to drive sheep and goats. His seat is at times a ram, as on a clay relief from Tello. Round turban, long beard, hair tied in a knot behind belong to the classical age after Gudea. Many archaic seals<sup>4</sup> represent shepherds driving their cattle, whip in hand. Moulded relief.

CBS. 2757. 45 x 39 mm.

202. God holding a curved club in the right hand. A shawl is thrown over his left shoulder. Long hair and beard and round turban may belong to any human or divine figure. Moulded relief.

CBS. 3497. 57 x 55 mm.

203. War god holding the caduceus in the left, and a curved scimitar (?) in the right hand. A short shawl is thrown over his left shoulder and girded about with a belt. His arms are bare. His long beard flows back. With his round turban and short hair he could claim to be a figure of the Amorite god, Martu. Moulded relief.

CBS. 1966. 88 x 78 mm. Cast of an original in Constantinople. *Bab. Exp.*, Series A, Vol. IX, Plate XII, No. 25.

204. Caduceus on a fragment of moulded relief.

CBS. 2775. 42 x 40 mm.

205. Enkidu holds a standard. The disc with central knob on a huge post may be a solar emblem, a colossal club, or even a door post. The bull's ears, the mitre with four pairs of horns, the plaited beard,

<sup>1</sup> Cf. Stele of the Vultures, Bas-relief circulaire et Nouvelles Tello, pp. 129, 137, 243.

<sup>2</sup> *Museum Journal*, March, 1928, p. 16.

<sup>3</sup> *Museum Journal*, June, 1927, p. 151.

<sup>4</sup> *Museum Journal*, September, 1924, pp. 167-170, figs. 26, 27, 34, 36, 37.

the long braids of hair, and the threefold belt are in the classical Gudea style. Moulded relief.

CBS. 4925. 67 x 60 mm. Cf. Bab. Exp., Series A, Vol. IX, Plate XII, No. 26.

206. Enkidu as before. Fragment showing the lower part of the body, the bull's legs and tail. Moulded relief.

Nippur, fourth expedition, photograph No. 47.

207. Worshiper or priest before an enthroned god. Between them is placed a vase shaped like an hour-glass, with palm branch and bunches of dates, on which will be poured the liquid fillets of the libation. The god welcomes with the right hand. His mitre with four pair of horns, the long beard and hair tied in a knot behind, and the long dress of kaunakes are classical. His stool with rungs and a covering of three rows of kaunakes dates precisely of the third dynasty of Ur. The brick platform below the seat, also found below many shrines, belongs to the same time. There are three emblems on the background, a six-pointed star within a circle or a crescent. They represent the Moon, the Sun, and the Evening Star, or the three deities Nannar, Babbar, and Ishtar. Moulded relief.

CBS. 15399. 93 x 66 mm.

208. Worshiper before a seated god. Same scene. The fragment has only the god with a base and a palm. Long beard, hair tied in a loop, fringed shawl covering the left side as usual. The left hand is placed on the chest, the right holds an indistinct object. The seat covered with kaunakes, and the three star emblems are as before. Moulded relief.

CBS. 15400. 76 x 56 mm.

209. Ishtar and the worshiper. She leads him by the left hand, introducing him to a higher god. His right hand is raised in sign of adoration. Ishtar, goddess of war, holds the caduceus, her emblem. Her horned mitre, tunic of kaunakes, long locks on the shoulders, bracelets and necklace become her royal figure. The worshiper is dressed after the Gudea fashion: round turban, short hair, long beard and a fringed shawl opening in front. Moulded relief.

CBS. 3507. 135 x 108 mm. Cf. *H. V. Hilprecht*, Exc. in Assyri. and Bab. p. 528.

210. Seated god wearing a tunic of kaunakes. The throne has a back and side arms. Fragment of a moulded relief.

CBS. 3498. 75 x 62 mm.

211. Nidaba, goddess of vegetation, holding in her right hand a vase (?); in her left, ears of barley or bunches of dates or perhaps a whisk. Another goddess, Bau, sitting<sup>1</sup> on a bird, raises a cup in her left hand while holding in her right similar bunches of dates. Before her is placed the vase with branches shaped like an hour-glass and a huge tripod candlestick. It spreads into three branches above, and rests on three bull's feet. A stola with looped ends is thrown across the branches. The same is seen on several archaic reliefs<sup>2</sup> representing scenes of the ancient Sumerian cult, and is still unexplained. It is a ritual piece, belt, fillet or diadem. The goddess is draped in a shawl of kaunakes which leaves her right arm bare. Moulded relief with a support at the back and probably made for household worship.

CBS. 5627. 66 x 40 mm. Cast of an original in Constantinople.

212. Goddess of vegetation — Bau? — holding palms or branches in both extended hands. She sits on a bench between two geese. She is dressed in kaunakes and locks of hair fall on her shoulders. Moulded relief with a support at the back.

CBS. 7056. 65 x 60 mm.

213. Seated goddess, dressed in kaunakes. Moulded relief with a support at the back.

CBS. 12169. 65 x 43 mm.

214. Ninlil riding on the back of a winged dragon. The dragon has the body and forelegs of a lion, the hind legs, wings and feathered tail of an eagle. Its head is hanging and its mouth vomiting venom. It is the proper mount of the goddess of atmosphere, riding the heavy rain clouds. She wears a plaited shawl showing her bare leg through the front opening. Moulded relief.

CBS. 4079. 60 x 32 mm. Cf. PBS., Vol. XIV, No. 1053.

215. A war goddess grasping in her left hand the handle of a club or a scimitar. The shaft is decorated with rings. A plaited shawl falls to her ankles and is marked with incisions. Her feet are bare, her wrist is adorned with a four spiral bracelet. Moulded relief.

CBS. 15421. 68 x 60 mm.

216. Ninlil, goddess of atmosphere, riding on two winged dragons and followed by six more. The mythological animals, symbols of the stormy rain clouds, are spitting water through their open mouths. The hand-modelled relief is applied as a decoration on the outside of a terra-cotta fountain, a large jar from which eight fillets of water were spouting at

<sup>1</sup> Incised plaque relief from Nippur. Cf. *H. V. Hilprecht*, Exc. in Assyri. and Bab., p. 475. Same goddess on a stone plaque in the Louvre, *De Sarzec*, Déc. en Chaldée, I, 209, on a relief in Berlin, *Bruno Meissner*, Bab. u. Assyri., Band 2, Abb. 5; *S. Langdon*, Kish, I, Plate XXXV, No. 1.

<sup>2</sup> Museum Journal, September, 1926, p. 258; June, 1927, p. 150.



the same time. The fragments were found in the bed of the Shatt-en-Nil, the old Chebar canal, dividing Nippur in two. A central group of two dragons supports Ninlil. They are seen in front. Only their necks and forelegs are visible. Other dragons are marching right and left toward them. They have the body and head of a lion—or of a leopard—the claws and wings of an eagle. Ninlil's tunic is decorated with incised patterns and pellets marked here and there with a cross, in imitation of flocks of wool or of embroidery. Necklaces and pendants, one of which is an inverted crescent, are arranged in tiers about her neck.

CBS. 9447, 9448. 405 x 230 mm. Cf. *H. V. Hilprecht*, Exc. in Assyr. and Bab., p. 421.

217. The winged dragons of Ninlil on a fragment of the same fountain. The dragons wear a collar, like so many tame dogs. Their eyes are pellets of clay. Their spots may imitate the leopard skin, or probably the snake scales. The dragons of Enlil and of Marduk have their bodies covered with the scales of a snake, and so have the dragons on the libation vase of Gudea.

CBS. 1815. 230 x 240 mm. Cast of the original in Constantinople.

218. Head of a bearded god wearing the divine horns. Hair, beard, whiskers are trimmed, waved and curled in the best Assyrian style of B. C. 700. The moustache hangs in two carefully waxed curls. The underlip is clean shaven. Prominent eyebrows meet over the nose. The large almond eyes have the quiet wistfulness of the god Nabu and his placid smile plays about the lips. "Above all gods, trust Nabu;" so says the text engraved on the statue of the same god. Massive clay moulded.

CBS. 9476. 115 x 70 mm. Cast of an original in Constantinople. Cf. Bab. Exp., Series A, Vol. IX, Plate XII, No. 22.

219. Grotesque child with bent legs and arms in imitation of the Egyptian Ptah, the embryo god. The little idol was popular and supposed to have protective virtues. Moulded.

CBS. 1976. 72 x 30 mm. Cast of an original in Constantinople.

220. Grotesque child wearing large locks and a necklace. Face and reverse are identical. The two figures cast out of the same mould have been joined back to back.

CBS. 12432. 37 x 30 mm.

221. Bes, the bearded Egyptian dwarf, with hands on the hips and knees wide apart. He has a short loin cloth and a belt, a flat nose, distorted eyebrows, large ears and a protruding tongue, which contribute to his grotesque appearance. On his head is a ribbed calathos spreading on the top. Moulded.

CBS. 9454. 105 x 55 mm.

222. Isis, the good Egyptian goddess, holds on her knees the young Horus and presses her breast with her hand. She wears her characteristic mitre. Similar amulets are found in many graves. Moulded.

CBS. 1992. 42 x 20 mm. Cast of an original in Constantinople.

223. Ibexes rampant on each side of a mythical tree of life which grows on a mountain. The heraldic group is found early on Elamite painted pottery and also in Assyria, Asia Minor, the Greek islands and at Mycenæ. Moulded plaque relief.

CBS. 9475. 90 x 75 mm. Cast of an original in Constantinople. Cf. *A. T. Clay*, Art and Archaeology, February, 1917, p. 76, fig. 5.

224. "Sir-rushshu," the terrible dragon of Enlil, wearing the divine horned crown. He is a wingless dragon, later also the symbolical animal of Marduk of Babylon. He is a combination of the most powerful and fearful animals. He has the front legs of a wild bull, the hind legs of a lion, the claws of an eagle, the head and the body of a snake, ending in a scorpion's sting. The horned crown with two eagle's feathers in the middle and the long curled braids falling on his neck are reserved to kings and gods on the oldest Sumerian reliefs. Moulded plaque.

Nippur, third expedition, photograph No. 113. Cf. *H. V. Hilprecht*, In the Temple of Bél at Nippur (Trans. of the Dept. of Archaeology, Univ. of Penn., Vol. I, p. 5, fig. 1; also in the German edition, *Bél Tempel zu Nippur*, Abb. 56); *A. T. Clay*, Babel, p. 380; Art and Archaeology, February, 1917, p. 84, fig. 15; *M. Jastrow, Jr.*, Bilder Mappe, No. 52. Original in Constantinople (?).

225. The winged bull of heaven. Moulded relief. Nippur, fourth expedition, photograph No. 46.

226. The winged dragon. The figure was chiselled in the hollow on a baked brick. The fragment preserves the hind part of the dragon, with eagle's claws and scorpion's tail. The dimensions of the brick (30) x 30 x 5 cm. point toward a Cassite king, B. C. 1400, or rather Nabonidus, B. C. 540.

CBS. 16666.

227. Sphinx with human head, lion's body and eagle's wing curled up in Persian style. A horned mitre seems to crown the head above a mass of hair falling on the neck, which is Assyrian fashion.

Nippur, fourth expedition, photographs Nos. 434, 436.

228. Winged demon with claws of an eagle. Fragment of a moulded plaque.

CBS. 12293. 62 x 61 mm.

229. Shorn Sumerian in short loin cloth. His left hand is on his chest, his right, hanging, probably held some utensil. The round skull, the muscular chest and arms are well modelled. Is this a votive offering of a worshiper, a servant priest?

Nippur, fourth (?) expedition, photograph No. 48.

230. Babylonian worshiper dressed in the classical Gudea style: round turban, short hair and beard and fringed shawl covering the left shoulder. His hand to his mouth expresses his adoration. Moulded relief.

CBS. 9488. 58 x 47 mm.

231. Babylonian worshiper offering a kid. His right hand is raised to his mouth in sign of adoration. He has a short tunic, and embroidered shawl covering the left side and opening in front, a round turban, long beard and short hair. The very remarkable platform below his feet is a reduction of a Babylonian temple or of a sacred terrace. The long rectangular wall is broken by five gates or four stepped recesses in the traditional architectural style of Mesopotamia from the earliest Sumerian time to the present day, and still in vogue in the Arab mud castle of modern sheikhs. It reminds one of the terrace supporting the Dub-lal court of justice at Ur. Moulded relief.

Nippur, fourth expedition, photograph No. 205.

232. Babylonian worshiper stepping forth. Fragment of a moulded relief.

CBS. 15420. 87 x 51 mm.

233. Man in short loin cloth stepping forward. He carries a long pole (?) Moulded relief.

CBS. 16677. 62 x 58 mm.

234. Babylonian worshiper offering a kid. He is facing and carries the animal in both arms. His round turban, long beard, tunic and belt are as usual in Neo-Babylonian time. Moulded relief.

CBS. 12290. 57 x 35 mm.

235. Babylonian worshiper holding in both hands the libation ampulla. His right hand is about the neck and his left supports the round bottom of the vase. Round turban, long beard, tunic and belt as before. Moulded relief.

CBS. 1959. 84 x 40 mm. Cast of an original in Constantinople.

236. Same type. CBS. 15468. 107 x 37 mm.

237. Same type. The short tunic reaches to the knees.

CBS. 15469. 66 x 32 mm.

238. Man in short tunic. Fragment of a statuette modelled by hand nearly in the round.

CBS. 12286. 76 x 40 mm.

239. Chariot. The side rail is incised in imitation of inlay or metal work. There are two holes bored through, one for the axle, one for the pole. Two wheels have been added. The front is reconstructed.

Chariot, CBS. 15495. 35 x 43 mm. Notched wheel, CBS. 15488. 35 x 8 mm. Plain wheel with large hub, CBS. 12264. 33 x 13 mm.

240. Chariot. Wheels and horses, a conventional pole and yoke are added. The Sumerian pole was a curved piece of wood, reinforced by rings, rising from below the box, over the back of the animals, and connected by a pin to the yoke resting on their necks. A rein ring with a mascot figure was fixed on the high curve, and a bull's or lion's head in metal decorated the end of the pole. The seat inside of the box sometimes resembles a saddle and is covered with a leopard skin on a relief from Ur.

Chariot, CBS. 2451. 43 x 32 x 30 mm. Wheel, CBS. 2546. 42 x 20 mm. Wheel, CBS. 15489. 40 x 14 mm. Horse, CBS. 15482. 80 x 75 mm. Horse, CBS. 15536. 75 x 65 mm.

241. Chariot. Seat and front shield are reconstructed.

Chariot, CBS. 12212. 95 x 70 x 70 mm. Wheel with large hub and knobs in the rim, CBS. 2442. 75 x 35 mm. Wheel, CBS. 2741. 75 x 36 mm. Horse, CBS. 2854. 90 x 90 mm. Horse, CBS. 16669. 97 x 90 mm.

242. Chariot—Strappings about the head of the horse.

Chariot, CBS. 15493. 95 x 93 x 75 mm. Wheel, CBS. 2515. 100 x 22 mm. Wheel, 2441, 101 x 30 mm. Horse, CBS. 15478. 106 x 85 mm. Horse, CBS. 16670. 116 x 92 mm.

243. Front shield of a chariot decorated with a stamped relief inside toward the driver. The hole below served to adjust the pole below the box. The two holes above were not bored to look through under cover, but to reinforce the upper part of the shield by a strap or thwart attached to the high curve of the pole. The upper edge has a hollow in the middle to receive the reins, passing from the hands of the driver, through the rein ring fixed on the pole, to a ring attached in the nose of each animal. On the horns right and left were strapped quivers full of darts and arrows. The relief stamped on the shield for good luck and protection, shows a caduceus between two buckled lances surmounted by crescents and stars. The caduceus is the emblem of war gods, Ishtar or Nin-urta. The buckled lances are the usual decoration at the entrance of a shrine. The votive

\* R. P. Dougherty, *Survivals of Sumerian Types of Architecture*, A. J. O. A., 2nd Series, Vol. XXXI, No. 2 (1927).

weapon in the middle is the symbol of the god, a substitute for his statue, like the hammer of Thor of Nordic tribes. Crescent and evening star add their note of astral mythology. The panoply and shrine seem very appropriate on a war chariot.

CBS. 15397. 98 x 60 mm. Cf. *A. T. Clay, Art and Archæology*, February, 1917, p. 73, fig. 1, 2; *Museum Journal*, September, 1924, p. 164, No. 21.

244. Front shield of a chariot with a stamped relief as before. The motif is a triple recessed gate of a shrine, with two huge lances planted right and left of the entrance and a figure of a crouching bull, with two stars and crescents above. The top of the gate is crenellated. Cf. the gates and shrine Nos. 158, 231. The place of the statue in the shrine is occupied by an empty seat with arms in crescent shape, probably the holy seat of the Moon god.

Nippur, third expedition, photograph No. 370. *A. T. Clay, Art and Archæology*, February, 1917, p. 73, fig. 1.

245. Persian rider modelled by hand with the exception of the face which is stamped in a mould. The Aryan features are characteristic: thick eyebrows, large eyes, broad pointed nose, wide mouth between a pointed beard and a moustache. The rider wears a peaked cap with top turned over, flaps covering the ears and a tag down the back of the neck. The Parthian helmet represented on Parthian coins was apparently made of leather and dyed in purple colour, if we can trust painted terra-cottas from Cyprus. The man's body and the horse's neck are erect and elongated. The rider sits forward on the horse's withers and seems to cling to the horse's neck. His legs and hands and the horse's feet are rudimentary. More care has been given to the horse's head with a long nose, a thick mane, a forelock and a top knot in many examples. Bands with rosettes and markings about the neck, head and nose, represent bridle and leather strappings with checker work and metal studs.

The Persians were great horseback riders. On their seals they multiply the figures of horses. The Persian Sun-god Ahura-Mazda adored by the horses is seen on a remarkable seal impression.<sup>1</sup> The Parthians nearly spent their life on horseback. "*Equis omni tempore vectantur; illis bella, illis publica et privata negotia obeunt.*"<sup>2</sup> No wonder that they kept the habit beyond the grave. The story of Darius made king by "the virtue of his horse" is familiar and may add interest to our rough terra-cotta figurines.

CBS. 15473. 130 x 86 mm.

246. Persian rider on horseback modelled by hand. The head is rudimentary, reduced to a nose, a beard and a peaked cap. The horse has a thick

mane, a forelock, two pellet eyes, and a long nose. Hand and feet of man and horse are scarcely modelled. The rider has the same erect position as before. The figurine is blackened by fire and melting bitumen.

CBS. 2625. 107 x 90 mm. Cf. *A. T. Clay, Art and Archæology*, February, 1917, p. 78, fig. 7.

247. Persian rider. Modern cast out of an original ancient mould.

CBS. 1986. 118 x 34 mm. Original mould in Constantinople, 125 x 60 mm.

248. Persian rider. Moulded.

CBS. 1973. 70 x 40 mm. Cast of an original in Constantinople.

249. Persian rider, modelled by hand.

CBS. 12239. 80 x 50 mm.

250. Persian rider. Modelled by hand.

CBS. 2765. 115 x 85 mm.

251. Persian rider. The man's face is moulded.

CBS. 15474. 142 x 95 mm.

252. Persian rider.

CBS. 2855. 111 x 71 mm.

253. Persian rider.

CBS. 5601. 75 x 65 mm.

254. Persian rider. A moulded separate head has been joined to the body.

Head, CBS. 15472. 50 x 17 mm. Body, CBS. 2500. 80 x 55 mm.

255. Horse. Fragment of the same time.

CBS. 2905. 50 x 50 mm.

256. Horse's head.

CBS. 2910. 55 x 42 mm. Cf. *A. T. Clay, Art and Archæology*, February, 1917, p. 78, fig. 7.

257. Dog (?) with pointed ears. The neck is too long.

CBS. 15514. 75 x 58 mm.

258. Dog. Body made of glass paste.

CBS. 15550. 52 x 24 mm.

259. Dog (?).

CBS. 15515. 70 x 50 mm.

260. Horse (?).

CBS. 2907. 55 x 53 mm.

<sup>1</sup> P. B. S. Vol. XIV, No. 955.

<sup>2</sup> *Justin*, XII, 3.

261. Horse.  
CBS. 2320. 84 x 55 mm.
262. Horse's head.  
CBS. 2872. 54 x 45 mm.
263. Greek rider. His flat headdress not unlike the hat of the Athenian cavalry men, and close to the "causia" of the Macedonian riders, is very different from the Persian peaked cap. The horse has a thick mane cut in a brush and well modelled. The eyes are pellets. Bridle and strappings are marked by lines of small circles on the head, neck and nose. There is a hole for a bridle (?) in the mouth.  
CBS. 15486. 108 x 108 mm.
264. Greek rider wearing the "causia." His saddle has a high pommel and back. Head and legs of the horse have been restored, as shown on the second photograph.  
CBS. 15480. 127 x 110 mm. Cf. *Nouvelles Touilles de Tello*, p. 301, fig. 15.
265. Horse with a saddle. Fragment partly restored.  
CBS. 12242. 105 x 102 mm.
266. Rider. A fragment. The horse has eyes made of pellets.  
CBS. 12249. 125 x 110 mm.
267. Horse. Only the head, with powerful arched neck and strappings decorated with rosettes and metal studs, is original.  
CBS. 15487. 180 x 129 mm.
268. Horse's head. Eyes and nostrils are depressed holes.  
CBS. 15485. 85 x 72 mm.
269. Rider. Fragment.  
CBS. 7061. 80 x 63 mm.
270. Horse (?) Fragment. Lines of round markings.  
CBS. 15496. 85 x 55 mm.
271. Horse (?) Fragment. Strappings round neck and hind quarters.  
CBS. 6176. 75 x 42 mm.
272. Parthian rider armed with a sword. The horse gallops with forelegs on high in full action. The rider sits naturally with hands low and the legs well balanced following the action. The horse's body is massive and well modelled. A line of ground suggests a pedestal below a statue. Moulded bas relief.  
CBS. 8999. 167 x 105 mm.
273. Parthian rider armed with the lance. He grasps it with the right hand in the middle of the shaft. A quiver full of arrows hangs on his back. Pointed beard, peaked cap, sleeved tunic with flaps reaching the knees, trousers and high boots complete the picture. A blanket, probably an animal skin, covers the back of the horse. The reins with tassels, the strappings about neck and head are carefully designed. The modelling of the horse's head, arched neck, body in full action with stretched legs, is excellent and betrays Greek art. Moulded relief.  
Nippur, fourth expedition, photograph No. 208.
274. Rider resting. His body is turned half way. His right hand is placed on the horse's hind quarters. The rider has only a chlamys thrown over his shoulders. The horse's back is covered with a blanket attached to straps about the neck. Moulded relief.  
CBS. 2348. 81 x 80 mm.
275. Rider. Fragment of an antique mould.  
CBS. 12257. Mould, 110 x 92 mm. Cast, 78 x 70 mm.
276. Greek rider arresting his horse in front of a statue of Nike (?) His chlamys floats on his back. He sits naturally. His bare limbs are beautifully modelled. The horse's neck and body are full of action. The subject is framed between two columns decorated with leaves and supporting a triangular front. Moulded relief. The red clay is baked hard.  
CBS. 15475. 103 x 80 (?) mm.
277. Boy on horse, or donkey. He sits sidewise with crossed legs and leads the animal by a string attached to a ring in the nose. Long muzzle, sharp ears, hanging mane, and fuzzy tail are not very characteristic, but may belong to an ass. A strong halter made of two twists of rope is tied about its neck. Moulded relief.  
Nippur, fourth expedition, photograph No. 42.
278. Dog—or lion?—modelled by hand. The eyes are pellets.  
CBS. 15513. 92 x 89 mm.
279. Dog or lion.  
CBS. 2353. 95 x 74 mm.
280. Small dog with head turned to one side. Modelled by hand, with eyes made of pellets.  
CBS. 12246. 50 x 35 mm. Cf. *A. T. Clay*, *Art and Archaeology*, February, 1917, p. 78, fig. 7.
281. Head of a greyhound.  
CBS. 15517. 38 x 35 mm.

282. Small dog with erect ears. Modelled by hand. The eyes are two pellets.  
CBS. 2008. 65 x 50 mm. Cast of an original in Constantinople. Cf. *A. T. Clay, loc. cit.*
283. Small dog sitting in a well observed position. Modelled by hand.  
CBS. 1991. 40 x 36 mm. Cast of an original in Constantinople.
284. Bitch with seven cubs. Two are missing. Group modelled by hand.  
CBS. 2857. 73 x 43 mm. Cf. *Bab. Exp., Series A, Vol. IX, Plate XV, No. 34; A. T. Clay, Babel, p. 391.*
285. Dog with head raised and turned. Modelled by hand.  
CBS. 12251. 55 x 45 mm. Cf. *A. T. Clay, Art and Archæology, February, 1917, p. 78, fig. 7.*
286. Dog modelled by hand.  
CBS. 12252. 54 x 42 mm. Cf. *A. T. Clay, loc. cit.*
287. Dog modelled by hand.  
CBS. 12250. 50 x 35 mm.
288. Dog with turned head. Modelled by hand with pinched nose, pellet eyes and incised hair.  
CBS. 1980. 66 x 55 mm. Cast of an original in Constantinople.
289. Dog with turned head and incised hair. Modelled by hand.  
CBS. 15516. 48 x 38 mm.
290. Humped ox with double bump. Modelled by hand, flat and with salient eyes.  
CBS. 12253. 48 x 40 mm.
291. Herd of gazelles. Moulded relief or seal impression.  
CBS. 2913. 45 x 36 mm.
292. Head of a bull (?) modelled by hand, with two pellets for eyes.  
CBS. 16668. 85 x 50 mm. Cf. *A. T. Clay, Art and Archæology, February, 1917, p. 78, fig. 7.*
293. Bull with crescent horns, hanging ears and eyes in relief. Modelled by hand.<sup>1</sup>  
CBS. 12426. 70 x 30 mm. Cf. *A. T. Clay, loc. cit.*
294. Wild bull walking. The sharp pointed horns, erect ears, large eyes, short muzzle, stylized tresses of hair, and heavy tail, are a classical model of the bull relief on the Ishtar gate at Babylon. But the modelling is still heavy, the body too thin, the neck too large, the legs too short. Moulded relief.  
Nippur, fourth expedition, photograph No. 228.
295. Wild bull walking. The tail hangs between the legs. Moulded relief.  
Nippur, fourth expedition, photographs Nos. 207, 211.
296. Bull, or lion (?) Fragment of moulded relief.  
CBS. 2994. 55 x 53 mm.
297. Bull's head modelled in the round, with incised eyes and hair. The body is missing.  
CBS. 15507. 130 x 115 x 70 mm.
298. Humped bull walking. Fine study with minute details of head, legs, muscles and joints, ribs, dewlap and tail. Moulded relief.  
CBS. 8913. 120 x 82 mm. Cf. *Bab. Exp., Series A, Vol. IX, Plate XIII, No. 27.*
299. Spout of a red clay vase in the form of a gazelle's head.  
CBS. 2561. 90 x 50 mm.
300. Three-pointed stilt, partly enamelled. Fragment.  
CBS. 12206. 60 x 25 mm.
301. Ram—or ibex?—with curved horns and stumpy tail. Modelled by hand, with pellets for eyes.  
CBS. 15506. 114 x 103 mm. Cf. *A. T. Clay, Art and Archæology, February, 1917, p. 78, fig. 7.*
302. Head of a ram—or an ibex?—with incised hair. The muzzle is broken off. Modelled by hand in the round and not unlike a gaming piece on a checkerboard.  
CBS. 12435. 37 x 25 mm.
303. Head of a ram with incised hair. Same as before.  
CBS. 2860. 50 x 37 mm.
304. Head of a ram—or an ibex. It runs into a point and may be a bottle stopper. The eyes are round markings, and the hair on the neck is similarly represented. Modelled by hand in the round.  
CBS. 15503. 65 x 34 mm.

<sup>1</sup> Same bull from Tello. Cf. *Nouvelles Fouilles, p. 117.*

305. Pig, ram or lion? Modelled by hand in the round.

CBS. 2001. 120 x 72 mm. Cast of an original in Constantinople.

306. Spout in the form of a ram's head. Red clay hard baked.

CBS. 15504. 54 x 30 mm.

307. Spout as before.

CBS. 15505. 75 x 30 mm.

308. Wild boar. A good piece of realistic art. The long snout and tusks, the small keen eyes, the long crouching ears, the bristling hair along the spine are true to type. Moulded relief.

CBS. 2859. 80 x 54 mm. Cf. Bab. Exp., Series A, Vol. IX, Plate XIII, No. 28.

309. Boar and sow and four suckling pigs. The male covers the female, while the little pigs standing on their hind legs, try to reach the mother's teats. Moulded relief.

CBS. 16679. 105 x 70 mm.

310. Pig, with fat round body, small head and incised hair. Hollow figurine modelled by hand.

CBS. 15511. 56 x 37 mm.

311. Pig. Same type.

CBS. 12240. 75 x 42 mm. Cf. *A. T. Clay*, Art and Archæology, February, 1917, p. 78, fig. 7.

312. Two lions *rampant* and facing each other below a star. Their paws are crossed, their tails are up. A small vase fills the ground between, in true heraldic composition. Moulded plaque pierced with a hole of suspension.

Nippur, fourth expedition, photograph No. 209.

313. Lion relief modelled by hand on the lid of a slipper-shaped coffin. The figure has force and character in spite of its shortcomings. Neck and legs are too long, the body is too short. But the strong claws, the gaping mouth showing powerful teeth, the raised tail, the wavy mane made of a mass of pellets, give life and motion to the beast. Eyes and ears are round circles.

CBS. 20014. 720 x 655 mm.

314. Roaring lion. Moulded relief.

CBS. 15498. 65 x 57 mm.

315. Roaring lion—or lioness? The quick, swiftest and silent march of the powerful brute is well expressed. The small relief can compare with the best Assyrian work. Moulded plaque.

CBS. 1964. 85 x 32 mm. Cast of an original in Constantinople. Cf. *A. T. Clay*, Art and Archæology, February, 1917, p. 80, fig. 11.

316. Walking lion. The body is more massive, the march less spirited.

CBS. 1977. 95 x 50 mm. Cast of an original in Constantinople.

317. Colossal lion devouring a little nude man. It bounces on him and holds him in its claws. The head of the helpless victim disappears in its jaws, and his hands are up in despair. The lion's mane is a series of markings. Such a mythological subject may belong to the cycle of Nergal, the mighty lion who devours his enemy. Moulded relief.

Nippur, third expedition, photographs Nos. 434, 436.

318. Persian hero piercing a lion with his dagger. He is fighting at close quarters, and is perhaps a new version of Gilgamesh and the wild animals, Marduk and Ashur with the dragon, or the kings of Assyria as hero hunters. The massive lion and the kneeling hero nearly oppressed by the weight of the brute, form an effective group with great sculptural power. The style is Assyrian. The Aramaic inscription on the pedestal is not earlier than B. C. 700, contemporary with the beginning of the Persian influence in Babylonia. The hero has Aryan features, straight nose and forehead, pointed beard, hair in three rows of curls on the shoulders. His pointed cap probably made of lambskin, is decorated with tongue or leaf pattern like the lion's mane. His short tunic reaches to the knees, and leaves the arms bare. A heavy fringe plays above the knees and round the arms. Two dagger sheaths are passed through the double coil of a belt with scalloped edges. One blade is still in its sheath. He has drawn the other to kill the lion. Head, mane and muscles of the lion have the conventional style of the Assyrian sculptures. Moulded relief.

The Aramean inscription reads as follows:



CBS. 9477. 167 x 137 mm. Cast of an original in Constantinople. Cf. *J. P. Peters*, Nippur, Vol. II, p. 378; Bab. Exp., Series A, Vol. I, 2, Plate XXVI, No. 17; *A. T. Clay*, Art and Archæology, February, 1917, p. 81, fig. 12; *M. Jastrow, Jr.* Bilder Mappe, No. 123.

319. Lion's or panther's head. Glazed Parthian pottery.

CBS. 15502. 50 x 45 mm.

320. Panther walking. The supple body, with spots and stripes marked by touches of black colour, the powerful shoulders and the feline head, are happily and forcibly expressed by the artist. Modelled in the round.

CBS. 3500. 118 x 44 mm. Cf. *A. T. Clay, loc. cit.*, p. 78, fig. 7.

321. Panther walking. Same type.

CBS. 12168. 78 x 46 mm.

322. Camel's head, with the long nose, deep eyes, hanging lips and fuzzy hair of true Arab Delouls. Modelled in the round.

CBS. 8660. 60 x 55 mm. Cf. *A. T. Clay, loc. cit.*, p. 78, fig. 7; *A. H. Layard, Discoveries in Nineveh and Babylon*, p. 543.

323. Camel's head modelled in the round. The sunken eye has a pathetic look.

CBS. 12241. 75 x 53 mm. Cf. *A. T. Clay, loc. cit.*, p. 78, fig. 7.

324. Camel modelled in the round. It has only one hump.

CBS. 2764. 117 x 82 mm.

325. Camel rider sitting sideway with crossed legs on the padded saddle. Moulded in two pieces.

CBS. 1956. 104 x 58 mm. Cast of an original in Constantinople.

326. Elephant and rider, modelled in the round.

CBS. 2003. 105 x 92 mm. Cast of an original in Constantinople. Cf. *A. T. Clay, loc. cit.*, p. 78, fig. 7.

327. Monkey's head in the round. The eyes are depressed holes. The hair on head and muzzle is made of stippled markings.

CBS. 2762. 34 x 33 mm. Cf. *A. T. Clay, loc. cit.*, p. 78, fig. 7.

328. Seated monkey in the traditional attitude of the cynocephalus of Egypt and Babylonia, worshipping the sun, with raised hands. Moulded in the round.

CBS. 1963. 80 x 30 mm. Cast of an original in Constantinople.

329. Seated monkey. His hands below his jaw are not a piece of humour, but an emblem of worship. Moulded in the round.

CBS. 15509. 76 x 26 mm.

330. Seated monkey with both hands above his head. Modelled by hand. The fingers are incised, the eyes are made of pellets.

CBS. 15508. 80 x 52 mm.

331. Seated monkey, with hands placed on his knees. He sits on a low pedestal. Moulded in the round.

CBS. 9459. 70 x 45 mm.

332. Seated monkey with hands to his mouth. Modelled in the round with arms attached separately. The eyes are depressed circles.

CBS. 2870. 70 x 32 mm.

333. Bird's head modelled by hand. The eyes are two pellets.

CBS. 13220. 30 x 25 mm.

334. Bird with outspread wings. The legs run into a small base. Modelled by hand.

CBS. 2990. 48 x 40 x 40 mm.

335. Duckling flapping its wings. The feet are lost in a small base. Modelled by hand.

CBS. 7057. 55 x 47 mm.

336. Dove or pigeon?

CBS. 12255. 46 x 16 mm.

337. Duck.

CBS. 15519. 35 x 29 mm.

338. Partridge?

CBS. 2392. 70 x 50 mm.

339. Duck (?) with incised lines on the back.

CBS. 2908. 72 x 40 mm.

340. Goose or dove, mounted on a small base.

CBS. 12245. 90 x 82 mm.

341. Goose or hen, mounted on a small base.

CBS. 12431. 63 x 60 mm.

342. Dove or chicken. Hollow rattle with a loose piece inside. The eyes are two pellets. Modelled by hand.

CBS. 2853. 83 x 75 mm. Cf. *Bab. Exp., Series A, Vol. IX, Plate XV, No. 33; A. T. Clay, Babel*, p. 195; *Art and Archaeology*, February, 1917, p. 79, fig. 9.

343. Curious piece of clay with pellets attached and three holes. Is it a bird's tail?

CBS. 8658. 46 x 35 mm.

344. Seat or couch spread with a rug or a reed matting. The surface is stamped, the back with the four short legs is finished and modelled by hand.

CBS. 15532. 42 x 32 mm.

345. Seat or couch.

CBS. 12268. 58 x 36 mm.

346. Seat or couch.  
CBS. 15728. 54 x 38 x 31 mm.
347. Seat or couch. Rectangular rug, with flat cushion.  
CBS. 15727. 57 x 45 x 33 mm.
348. Rectangular low couch on four feet. The rug or matting has a woven pattern of chevrons in four columns. There are two flat cushions both having buttons or rosettes at each end.  
CBS. 15730. 60 x 100 x 45 mm.
349. Plain couch with a small head board, and four feet. No traces of a rug.  
CBS. 12224. 64 x 46 mm.
350. Couch or seat spread with matting or rug. Four feet.  
CBS. 2457. 45 x 42 x 38 mm.
351. Couch. In the middle of the rug is woven a nude figure sitting on a stool and holding a branch. The stool is plain and marked with dots and cross lines. The rest of the pattern is made of simple woven lines.  
CBS. 14202. 68 x 55 mm.
352. Couch or seat.  
CBS. 13162. 57 x 32 x 25 mm.
353. Square stool or table on four feet, spread with some woven cloth.  
CBS. 15729. 52 x 45 x 37 mm.
354. Square table spread with a cloth decorated with geometrical designs: rows of dots between edges of zigzag pattern.  
CBS. 2527. 83 x 77 x 22 mm.
355. Square table. The cloth has a simple design: rows of straight markings round a central square of dots.  
CBS. 13184. 90 x 88 x 28 mm.
356. Round table on a columnar support ending in three short legs.  
CBS. 2748. 100 x 97 mm.
357. Round table on three short legs. The cloth has a circular pattern. A central star, of eight rays within a circle, is surrounded by a second circle of palmettes. Rows of dots and simple lines alternate to the edge.  
CBS. 287. 90 x 88 x 30 mm.
358. Plain round table on three legs.  
CBS. 12217. 90 x 86 x 41 mm.
359. *Niknakku*, brazier or incense burner. Massive clay cube on four feet with a hollow in the upper half. The faces are decorated with geometrical patterns, straight, crossed lines and dots, probably in imitation of metal work. Triangular holes are cut in, but not entirely pierced through, for the practical purpose of cooling the brazier or averting a crack. A crenellated edge is probably useful to support spoons, pincers or pliers put on the red charcoal. Modelled by hand, with small round feet.  
CBS. 2531, 2532, 2533. 133 x 129 x 127 mm.
360. *Niknakku*, decorated with straight lines and dots.  
CBS. 15525. 50 x 50 x 50 mm.
361. *Niknakku*, decorated with straight bands with markings.  
CBS. 2903. 100 x 95 mm.
362. *Niknakku*.  
CBS. 2421. 95 x 75 x 70 mm.
363. *Niknakku*, decorated with straight bands and triangles partly stippled with dots.  
CBS. 12219. 90 x 85 x 65 mm.
364. *Niknakku* of glazed pottery, decorated with triangles pressed in the clay.  
CBS. 15520. 105 x 80 x 75 mm.
365. *Niknakku*, decorated with straight and crossed lines, partly stippled with dots.  
CBS. 15524. 73 x 60 mm.
366. *Niknakku*, decorated with incised triangles.  
CBS. 15522. 92 x 87 mm.
367. *Niknakku*, decorated with straight lines and dots.  
CBS. 15521. 90 x 75 x 75 mm.
368. Lamp moulded in two pieces, with one stamped relief on the upper,—and sometimes one on the lower part. This type of lamp belongs to the Græco-Parthian period, and most of the subjects are Greek. Here the winged Eros half reclining on a couch, plays on a small kithara. An orb on two inverted horns forms an appropriate frame.  
CBS. 9068. 93 x 63 x 22 mm.
369. Lamp of the same type. The upper circle is decorated with inverted horns.  
CBS. 9062. 73 x 60 x 20 mm.
370. Lamp. The winged Eros rides on delphin back. The framing circle rests on two inverted horns and is surrounded by triangular palmettes.  
CBS. 9065. 83 x 69 x 20 mm.



371. Lamp elongated like a boat. A raised piece forms at the back a catch for the thumb. Decorated with beads and palmettes. The bottom and the handle have round and straight lines in relief.

CBS. 20021. 90 x 51 x 23 mm.

372. Round lamp with handle. A flying Nike holds in the right hand a laurel crown and in the left a horn of abundance turned down. A circle on two inverted horns forms a frame.

CBS. 4081. 108 x 75 x 26 mm.

373. Round lamp with handle. A wreath of fruits and flowers decorates the top, and a palm the bottom.

CBS. 20027. 87 x 62 x 28 mm.

374. Triangular lamp. The decoration is perhaps a Christian symbol: a cross framed by lines of dots, markings and semi-circles.

CBS. 9069. 95 x 70 x 25 mm.

375. Boat-shaped lamp with a handle piece. There is a cross within a circle of dots on the handle, a wreath of grapes and ears of corn on the body.

CBS. 20020. 100 x 50 x 29 mm.

376. Rattle in form of a tambourine with three small clay balls inside. The dental projections on the edge are probably an imitation of metal pieces, also found round the big drums. The cross lines of the flat surface suggest the spokes of a wheel, with metal knobs around.

CBS. 16675. 83 x 80 x 40 mm.

377. Gaming board like a couch on four feet. The surface is divided into squares with a depressed hole in each. The clay balls found in loose soil have no positive connection with the board.

CBS. 15542. 104 x 73 mm.

378. Flattened end of a hollow cone decorated on one side with wavy lines. Is it the spout or handle of some libation vase?

CBS. 12266. 77 x 68 mm.

379. Flattened piece as before, but decorated with crossed lines.

CBS. 12267. 80 x 66 mm.

380. Boat with flat bottom and turned up prow and bow like the Arab *belam*. A hole in the bow served to attach a line.

CBS. 12205, h. 52 mm.; l. 80 to 109 mm.

381. Back of a mould in two pieces for a metal weight in the form of a crouching bull with a ring for suspension on its back. The cast out of the original mould shows the details of the bent front leg.

CBS. 2518. Mould, 143 x 106 mm. Cast, 122 x 100 mm.

382. Potter's stamp. The design is simple: a central palmette is surrounded by eight palmettes framed within two circles, and separated from each other by a double line.

CBS. 12260. Diam. 48 mm.

383. Potter's stamp. The die in the form of a truncated cone, has designs in the hollow cut in both upper and lower faces. One represents a cross of four palmettes in a circle of dots with triangles between; the other is an imitation of wicker work. A hole pierced through the die served to attach it.

CBS. 12126. 36 x 36 x 30 mm.

384. Potter's stamp. The design is a radiated pattern like a star.

CBS. 12412. 42 x 38 x 32 mm.

Nos. 385 to 431 are fragments of pottery, stamped in relief, and found on the surface at Nippur by H. V. Hilprecht in 1900. They are probably late, Sasanian or Arab period. But some were found in the excavations and prove that the potter's stamp was used early in Babylonia.

385. Concentric circles and dots.

CBS. 12020, 12027. Diam. 27 mm.

386. Same.

CBS. 12023. Diam. 26 mm.

387. Star, square, circle and dots.

CBS. 12001, 12003. Diam. 32 mm.

388. Circle and rays.

CBS. 13215. Diam. 21 mm.

389. Dot, circle and rays.

CBS. 12039. Diam. 26 mm.

390. Flower, core and petals.

CBS. 12029. Diam. 25 mm.

391. Stripes alternately smooth or with markings.

CBS. 12021. Diam. 26 mm.

392. Circles.

CBS. 12026. Diam. 17 mm.

393. Round pattern with stripes.

CBS. 12110. Diam. 12 mm.

394. Dots stippled over a round surface.

CBS. 13214. Diam. 29 mm.

395. Cross in a circle. Four small circles quarter the double lines of the cross.  
CBS. 11213, 12028. Diam. 25 mm.
396. Flower. Core and petals in relief.  
CBS. 12041. Diam. 20 mm.
397. Dental projections round a circle. A flower?  
CBS. 12022. Diam. 25 mm.
398. Leaf or palmette.  
CBS. 12012. 22 x 14 mm.
399. Concentric circles and dot.  
CBS. 12031. Diam. 26 mm.
400. Wheel. The square hub is fixed by four cross-wise projecting arms within the double-edged rim marked with dots.  
CBS. 12011. Diam. 34 mm.
401. Cross, quartered by four triangles within a double circle. The arms of the cross are unequal. The upright is made of two smooth pieces, surmounted by a V-shaped line and a small triangle. The transversal bar is marked with hatchings.  
CBS. 12025. Diam. 25 mm.
402. Concentric circles and dental projections.  
CBS. 12032. Diam. 31 mm.
403. Radiating pattern and central dot.  
CBS. 12017. Diam. 19 mm.
404. Circles and dots.  
CBS. 15543. Diam. 20 mm.
405. Seven double circles cantoned by smaller ones within a large circle.  
CBS. 12037. Diam. 26 mm.
406. Lines of dots.  
CBS. 12008. Diam. 25 mm.
407. Six petal flower cantoned by small triangles within a circle.  
CBS. 12040. Diam. 28 mm.
408. Concentric circles.  
CBS. 12002. Diam. 18 mm.
409. Concentric circles.  
CBS. 12016. Diam. 25 mm.
410. Cross of four leaves with dots.  
CBS. 12007. Diam. 20 mm.
411. Dots and circle.  
CBS. 12035. Diam. 34 mm.
412. Circle and radiated pattern.  
CBS. 12004. Diam. 12 mm.
413. Concentric circles, dots and rays.  
CBS. 12036. Diam. 37 mm.
414. Dots in a circle.  
CBS. 12005. Diam. 16 mm.
415. Circle and dots.  
CBS. 12044. Diam. 25 mm.
416. Lines and circles with dots.  
CBS. 12033. 40 x 33 mm.
417. Meander line, dot and circles.  
CBS. 12014. Diam. 29 mm.
418. Flower, petals round central core.  
CBS. 12019. Diam. 21 mm.
419. Cross in a circle, with one, two or three dots in each quarter.  
CBS. 12010. Diam. 22 mm.  
Same with one dot in each quarter.  
CBS. 12018. Diam. 20 mm.
420. Cross lines and dots.  
CBS. 12042. Diam. 25 mm.
421. Central dot and two concentric rows of markings.  
CBS. 16678. Diam. 20 mm.
422. Concentric circles and dots.  
CBS. 12024. Diam. 20 mm.
423. Circles and dots.  
CBS. 12013. Diam. 20 mm.
424. Cross, square and circles.  
CBS. 12009. Diam. 26 mm.
425. Circles and dots.  
CBS. 12015. Diam. 24 mm.
426. Dot, circles, lines of beads and meander.  
CBS. 12043. Diam. 28 mm.
427. Antelope or ibex.  
CBS. 12006. Diam. 28 mm.

428. Dots, circles, meander lines, repeated in the two halves of a large circle cut by a straight line.  
CBS. 13216. Diam. 32 mm.

429. Leaves or palmettes with a border of dots between curved lines.  
CBS. 12038. 21 x 15 mm.

430. Dots, circle, radiated pattern.  
CBS. 12034. Diam. 33 mm.

431. Chevrons and radiated pattern.  
CBS. 12030. 21 x 11 mm.

432. Circular palmette with twenty petals. A hole in the thickness of the back served to attach it as a decorative motive on a background.  
CBS. 15552. 70 x 65 mm.

433. Spiral ornament moulded in the round.  
CBS. 15551. 50 x 20 mm.

434. Architectural details, semi-columns in plaster as a decoration for a house of the Parthian period.  
CBS. 16672, 16673. 240 x 84 and 265 x 80 mm.

435. Star within a circle—lime moulding used as a decoration for a house of the Parthian period.  
CBS. 2450. 115 x 114 mm.

436. Spiral in a rectangular frame. Lime moulding as before.  
CBS. 2839. 70 x 57 mm.

437. Palms, rough clay relief, moulded by hand, as decoration of a large vessel.  
CBS. 14728. 140 x 85.

438. Vine and grapes. Lime moulding for decorating house of the Parthian time.  
CBS. 1993. 125 x 117 mm. Cast of an original in Constantinople.

439. Architectural details. Lime moulding as before.  
CBS. 9795. 180 x 130 mm. Cast of an original in Constantinople.

440. Flower. Lime moulding as before.  
CBS. 16506. 85 x 71 mm.

441. Fragment of architectural ornament from a Parthian room in the south wall of the temple area at Nippur.

CBS. 16667. 240 x 200 mm.

442. Vine branches and grapes. Architectural ornament in lime as before.

Photograph No. 354 of the Nippur third expedition.

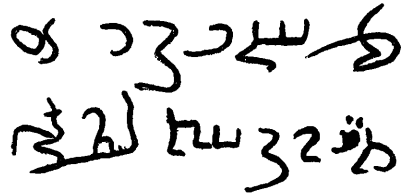
443. Architectural ornament. Frieze of branches, flower, leaves and tendrils, above a line of diagonal stripes, and a second line of leaves and buds pattern.

Photograph No. 235 of the Nippur third expedition.

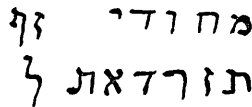
444. Potter's stamp, with a star and a winged (?) bull in relief. There is a small handle pierced with a hole at the back.

CBS. 9001. 85 x 55. From Northern Syria—Cf. PBS. Vol. XIV, No. 1054.

445. Potter's stamp with figures in relief and apparently a Pehlevi inscription on the back. The emblematic figures seem to represent a fish—or a bird—, a scorpion (?), a leaf—or a serpent—, a cup, and one uncertain T-shaped object. The Sasanian inscription



may perhaps be read



CBS. 16680. 70 x 68 mm. Bought at Niffer for 2½ piastras on December 20, 1895.

## CHECK LIST OF FIGURE NUMBERS AND ACCESSION NUMBERS

The numbers under the columns marked CBS represent the accession numbers of the objects in the catalogue of the Babylonian Section; the corresponding numbers under the columns marked FIG. refer to the figures in the Plates of the present publication.

CBS.	FIG.	CBS.	FIG.	CBS.	FIG.	CBS.	FIG.
187	357	2537	33	4079	214	9488	230
1790	41	2546	240	4081	372	9795	439
1815	217	2561	299	4925	205	11213	395
1930	149	2625	246	4927	129	12001	387
1932	110	2741	241	5600	28	12002	408
1933	86	2748	356	5601	253	12003	387
1934	135	2754	57	5626	177	12004	412
1935	131	2756	34	5627	211	12005	414
1936	325	2757	201	5916	191	12006	447
1937	148	2758	32	6176	271	12007	410
1938	134	2759	69	6300	167	12008	406
1939	235	2762	327	6302	163	12009	424
1960	109	2764	324	6303	15	12010	419
1961	193	2765	250	6304	171	12011	400
1962	164	2766	92	6305	78	12012	398
1963	328	2767	59	6306	122	12013	423
1964	315	2768	130	6307	117	12014	417
1965	31	2769	140	6308	27	12015	425
1966	203	2770	70	6309	154	12016	409
1967	147	2772	169	6310	3	12017	403
1968	90	2773	20	6311	187	12018	419
1969	22	2774	173	6312	118	12019	418
1970	7	2775	204	6313	81	12020	385
1971	60	2776	19	6314	139	12021	391
1972	121	2839	436	7054	75	12022	397
1973	248	2853	342	7056	212	12023	386
1974	37	2854	241	7057	335	12024	422
1975	21	2855	252	7058	152	12025	401
1976	219	2856	82	7061	269	12026	392
1977	316	2857	284	8647	45	12027	385
1978	53	2858	116	8657	66	12028	395
1979	181	2859	308	8658	343	12029	390
1980	288	2860	303	8659	55	12030	431
1981	113	2863	36	8660	322	12031	399
1982	138	2870	332	8913	298	12032	402
1983	184	2872	262	8956	46	12033	416
1984	143	2889	68	8957	95	12034	430
1986	247	2890	128	8999	272	12035	411
1987	13	2891	17	9000	146	12036	413
1990	168	2898	5	9001	444	12037	405
1991	283	2900	153	9050	194	12038	429
1992	222	2901	183	9062	369	12039	376
1943	438	2902	42	9065	370	12040	407
2001	305	2903	361	9068	368	12041	396
2003	326	2905	255	9069	374	12042	420
2008	282	2907	260	9076	196	12043	426
2310	162	2908	339	9121	145	12044	415
2320	261	2910	156	9122	144	12110	393
2348	274	2913	291	9214	73	12126	383
2352	39	2989	24	9220	72	12168	311
2353	279	2990	334	9439	61	12169	213
2392	338	2994	296	9447	216	12205	380
2421	362	2997	26	9448	216	12206	300
2441	242	2998	56	9449	127	12211	99
2442	241	3495	137	9450	126	12212	241
2449	71	3497	202	9451	119	12217	358
2450	435	3498	210	9452	43	12219	363
2451	240	3499	170	9453	123	12224	349
2457	350	3500	320	9454	221	12225	195
2500	254	3501	12	9455	151	12228	157
2515	242	3502	185	9456	47	12229	30
2518	381	3504	180	9457	189	12239	249
2526	63	3505	178	9458	89	12240	311
2527	354	3506	165	9459	331	12241	323
2531	359	3507	209	9472	91	12242	265
2532	359	3508	197	9475	223	12245	340
2533	359	3509	77	9476	218	12246	280
2536	62	3510	85	9477	318	12249	266

CBS.	FIG.	CBS.	FIG.	CBS.	FIG.	CBS.	FIG.
12250	287	15397	243	15486	263	16680	445
12251	285	15399	207	15487	267	20014	313
12252	286	15400	208	15488	239	20020	375
12253	290	15420	232	15489	240	20021	371
12255	336	15421	215	15493	242	20027	373
12257	275	15422	102	15495	239		
12260	382	15426	1	15496	270		
12264	239	15427	2	15498	314		
12266	378	15428	25	15502	319		
12267	379	15429	11	15503	304		
12268	345	15430	14	15504	306		
12283	4	15431	29	15505	307		
12284	114	15432	74	15506	301		
12285	106	15433	34	15507	297		
12286	238	15434	155	15508	330		
12287	23	15435	35	15509	329		
12288	166	15436	96	15511	310		
12289	9	15437	100	15513	278		
12290	234	15438	84	15514	257		
12291	83	15439	76	15515	259		
12292	6	15442	52	15516	289		
12293	228	15443	51	15517	281		
12294	16	15445	50	15519	337		
12295	174	15447	58	15520	364		
12296	156	15449	65	15521	367		
12297	18	15450	38	15522	366		
12298	172	15451	44	15524	365		
12301	159	15452	111	15525	360		
12302	160	15453	141	15532	344		
12412	384	15454	142	15536	240		
12418	150	15455	105	15542	377		
12421	133	15456	79	15543	404		
12422	136	15457	124	15550	258		
12423	108	15458	125	15551	433		
12425	107	15459	132	15552	432		
12426	293	15460	188	15727	347		
12428	186	15461	190	15728	346		
12430	97	15463	179	15729	353		
12431	341	15464	182	15730	348		
12432	220	15465	175	16506	440		
12435	502	15466	161	16666	226		
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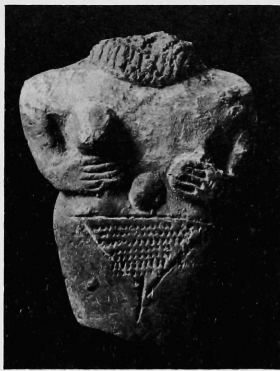




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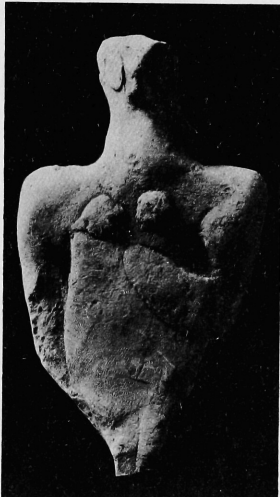
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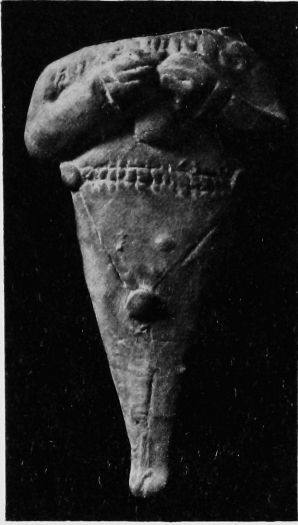


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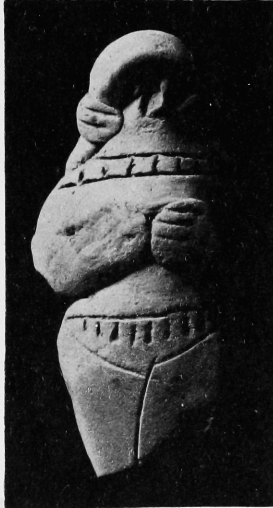
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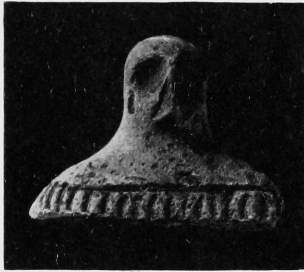
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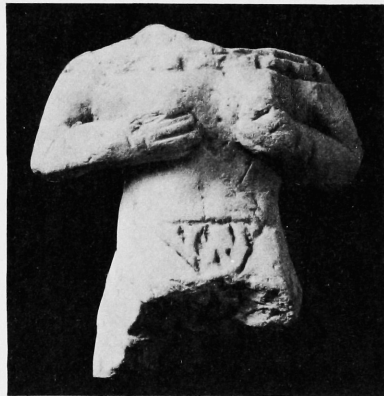
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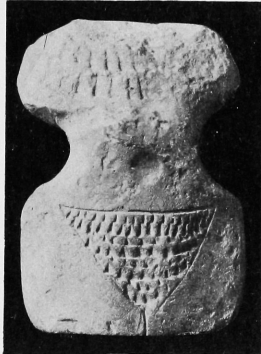
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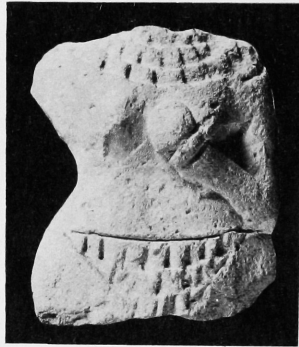
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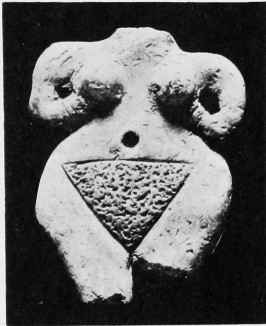
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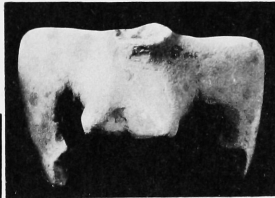
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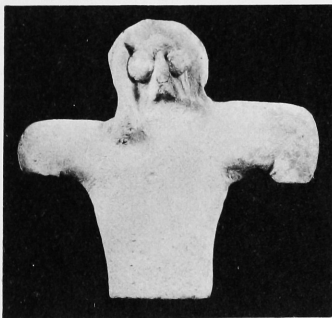
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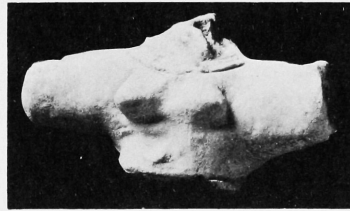
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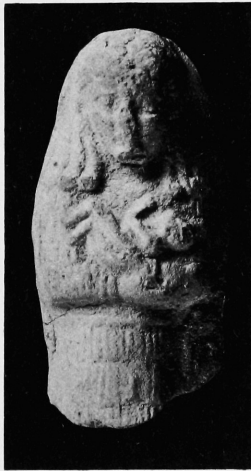
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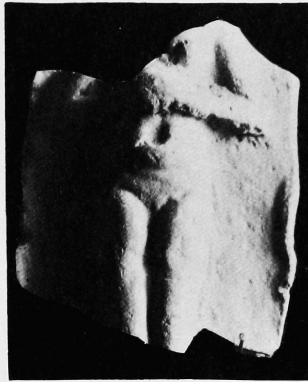


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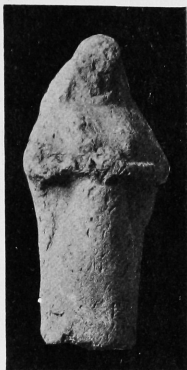


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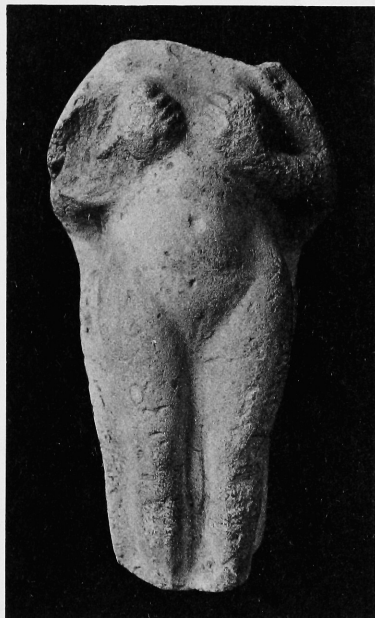
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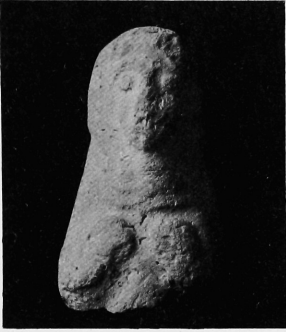


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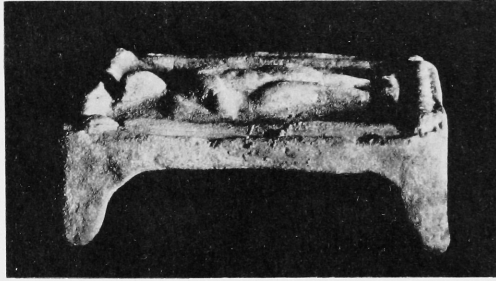
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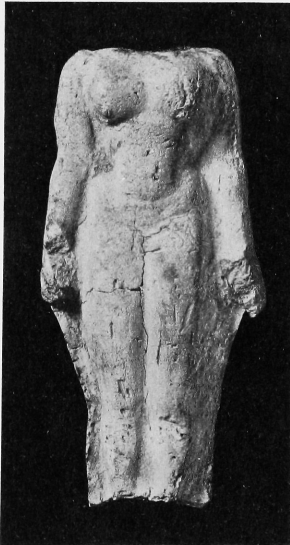
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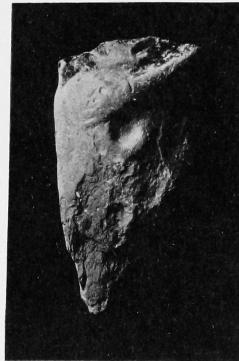
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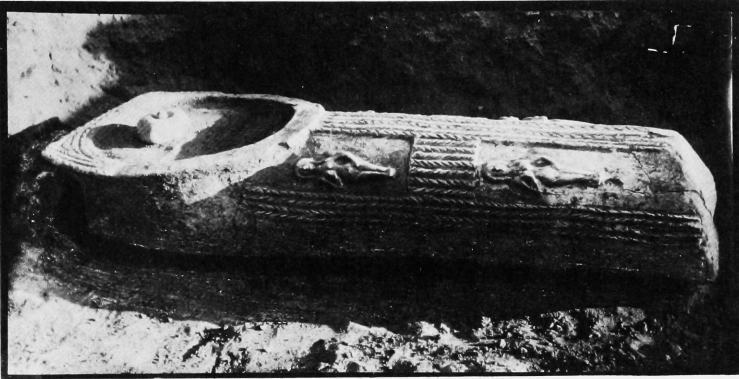


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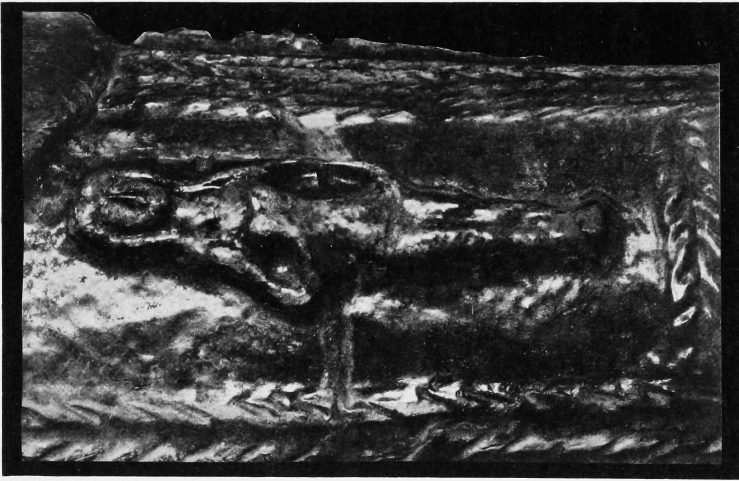


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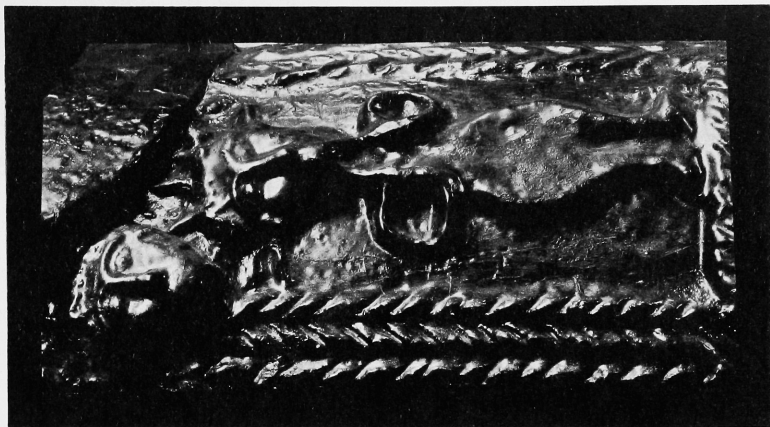


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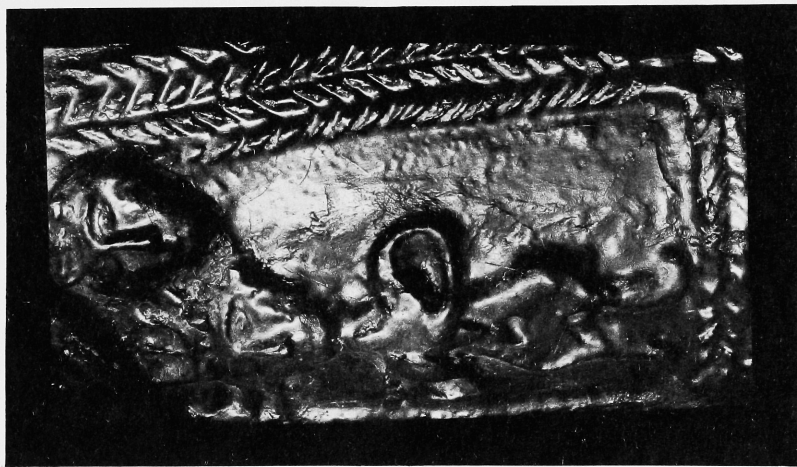


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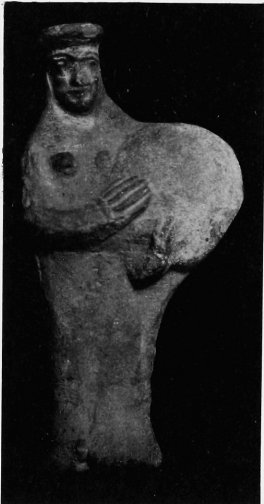
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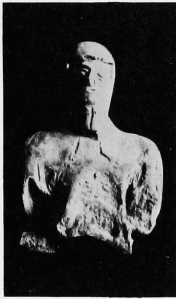


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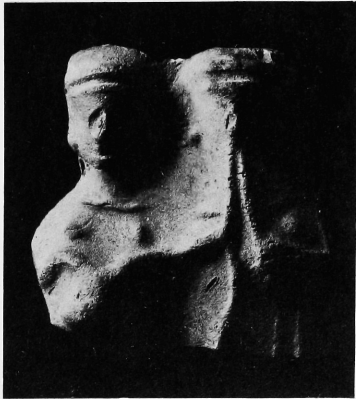
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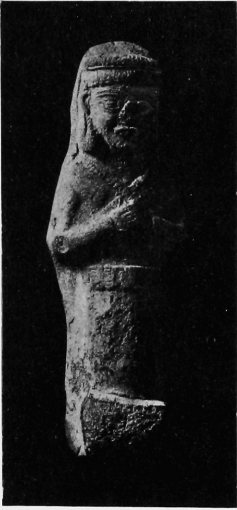


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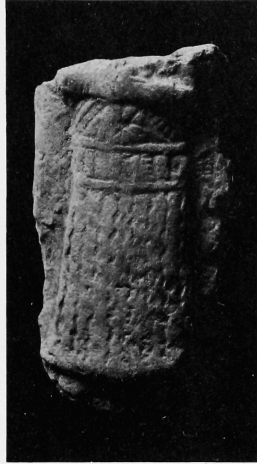


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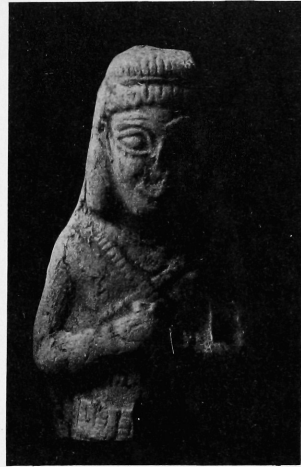




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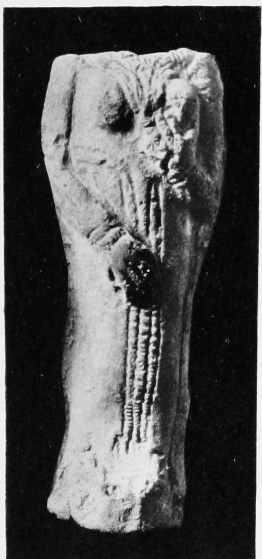
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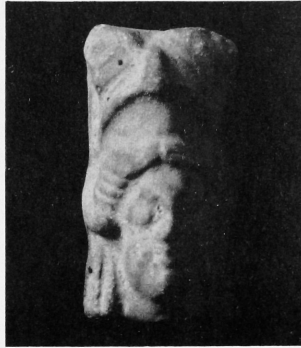


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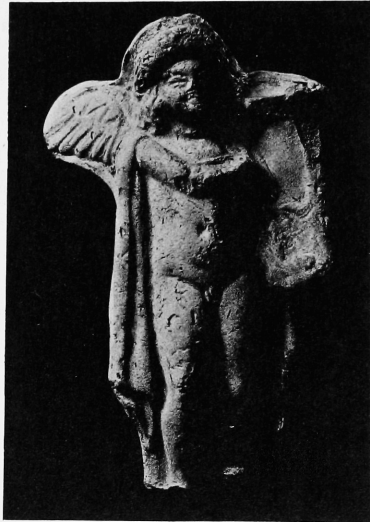
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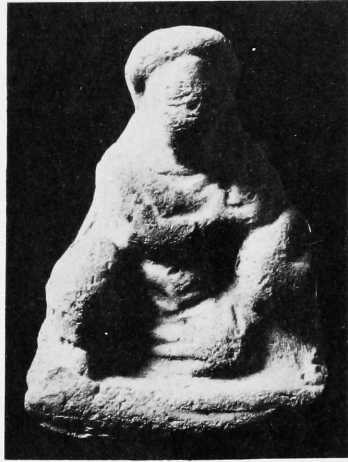
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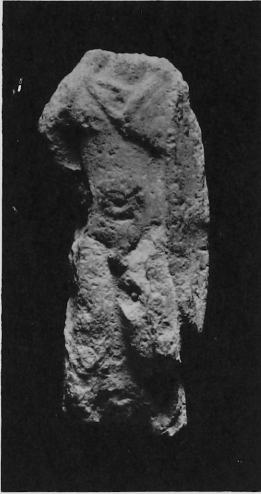




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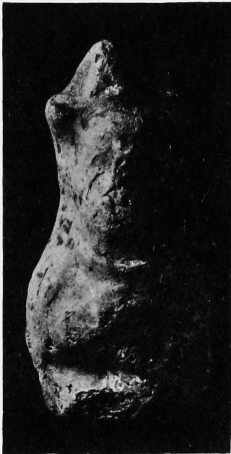




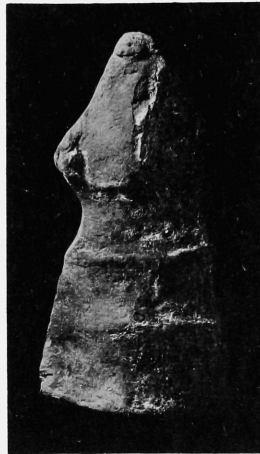
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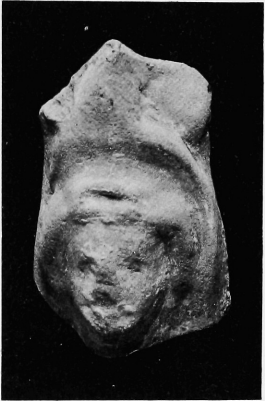
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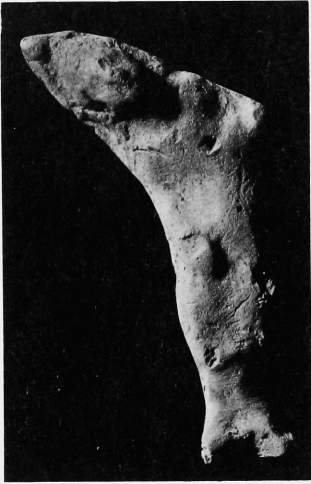


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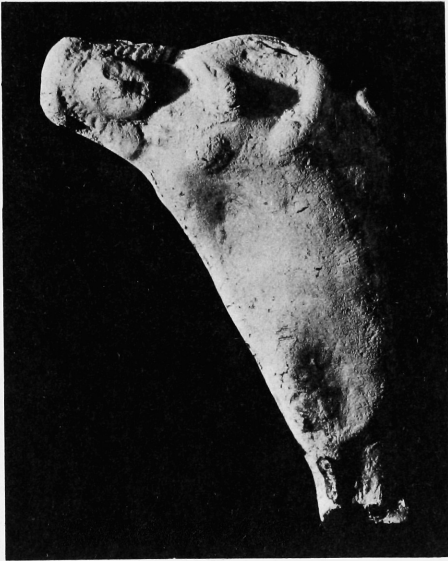




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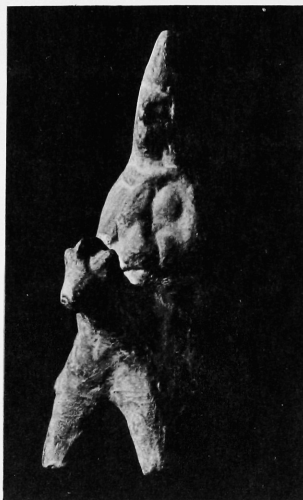
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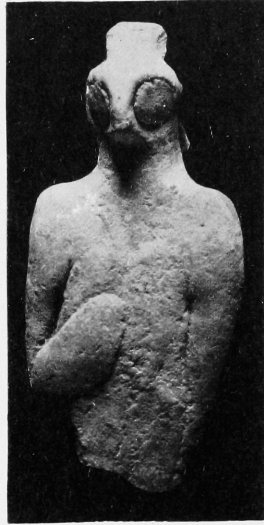




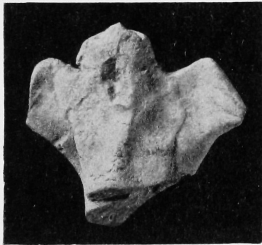
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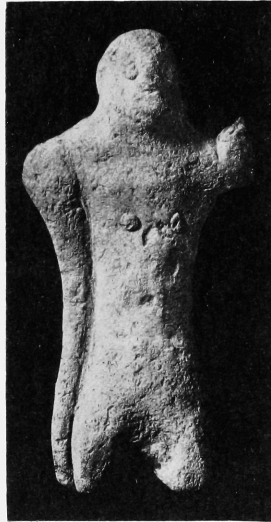
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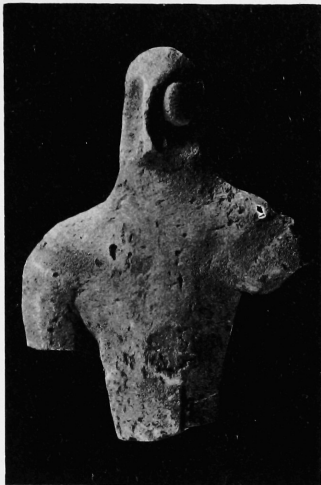
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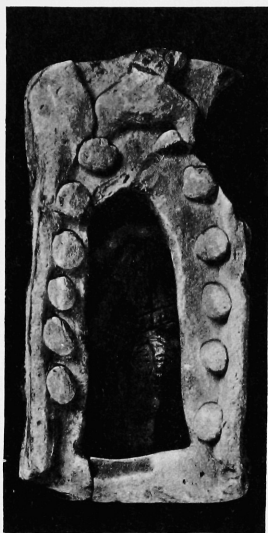
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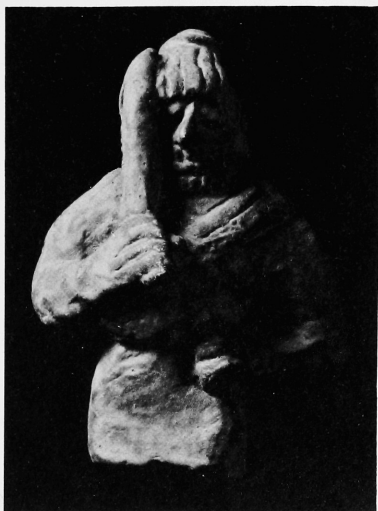
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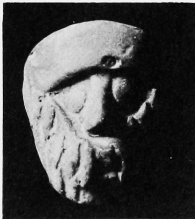
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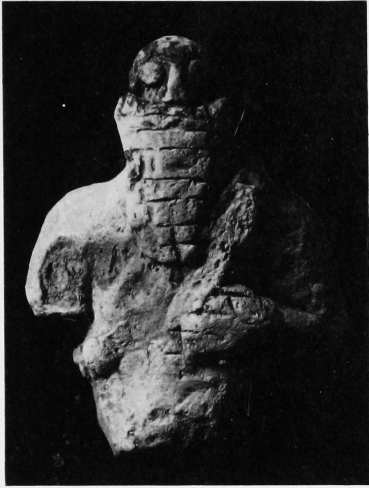


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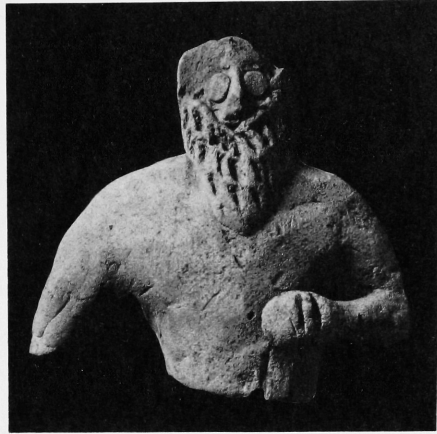


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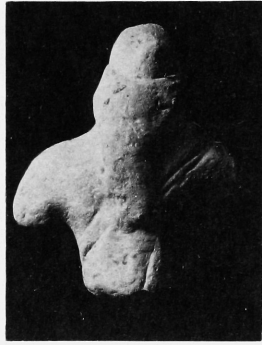
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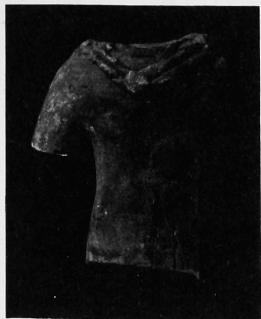
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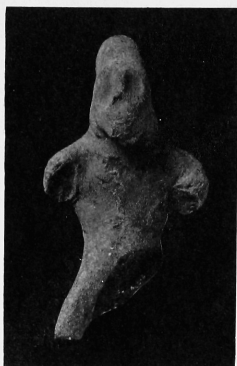
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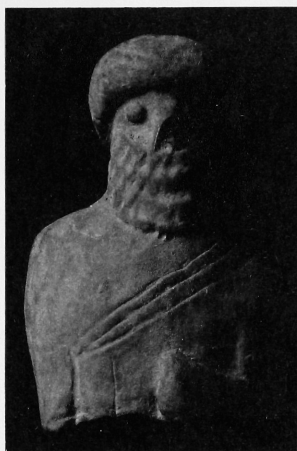




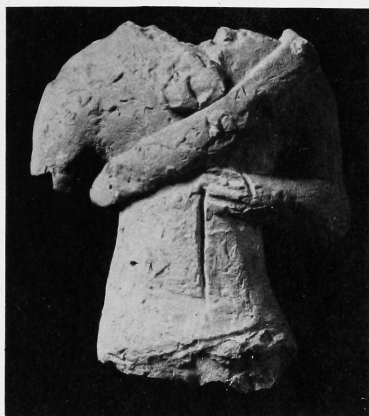
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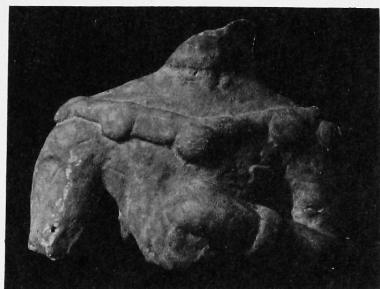
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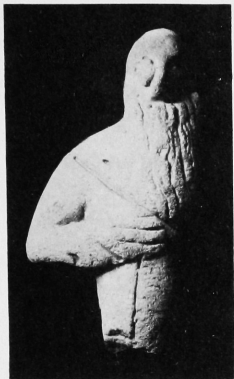


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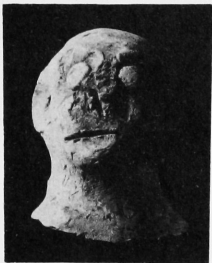


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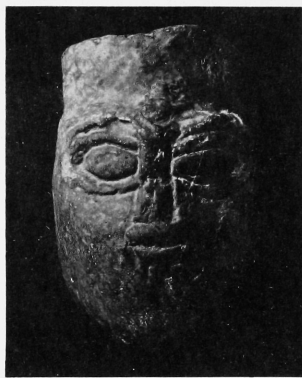
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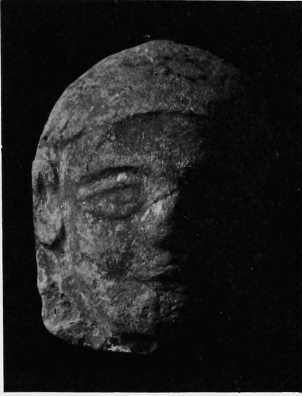


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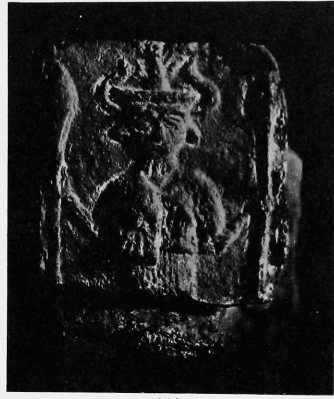




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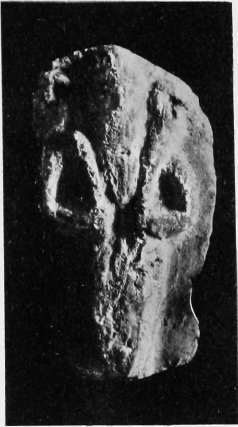


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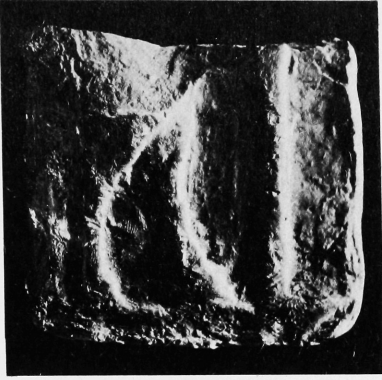
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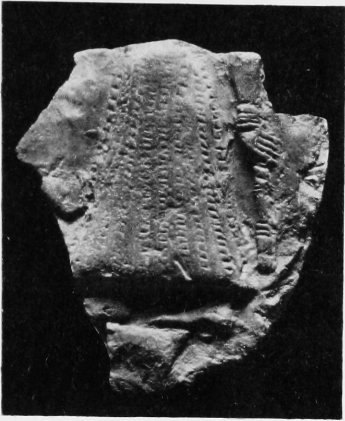


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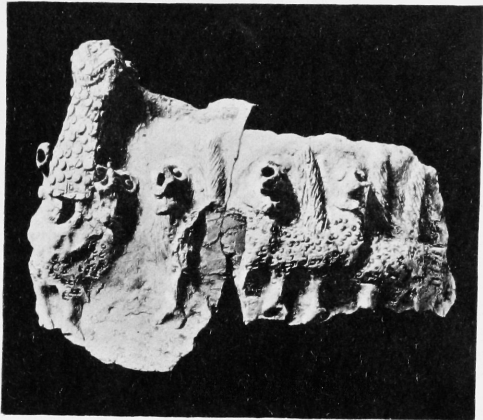


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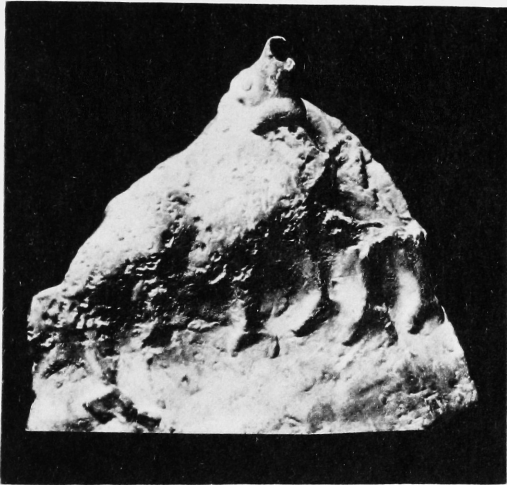




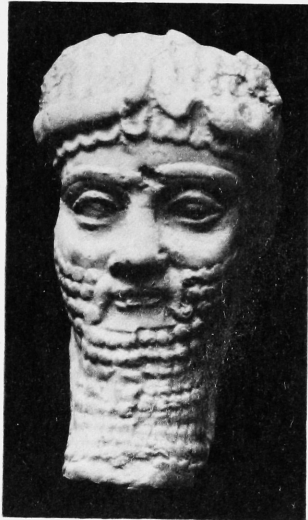
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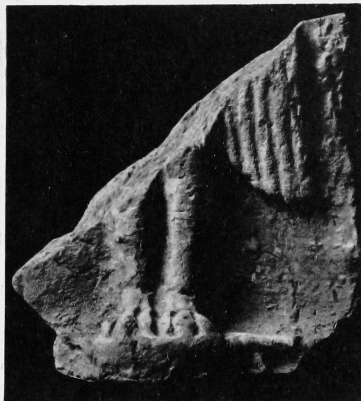
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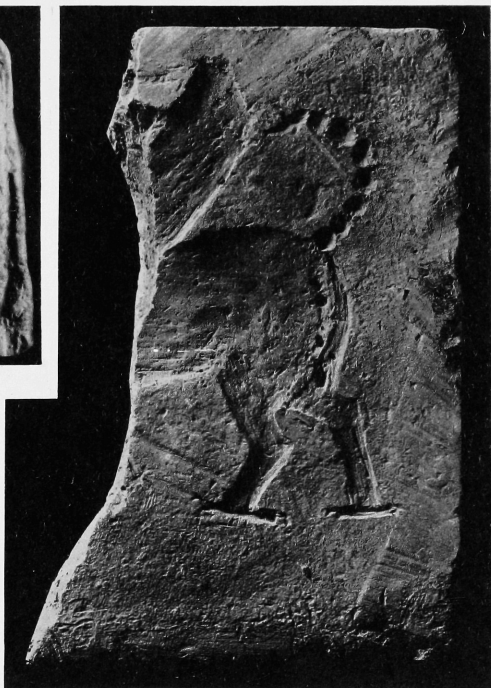
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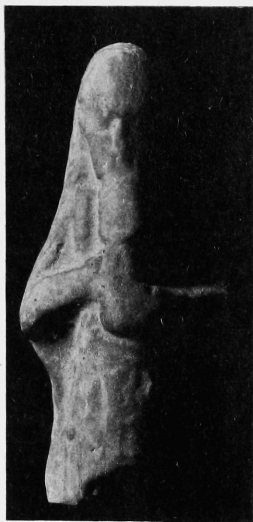


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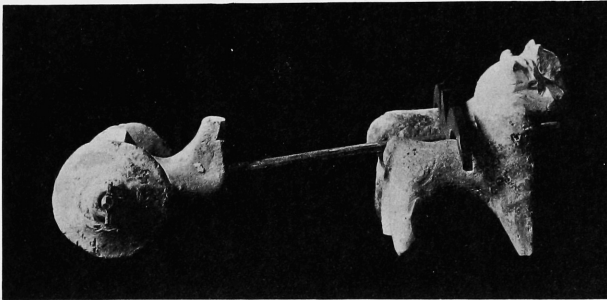
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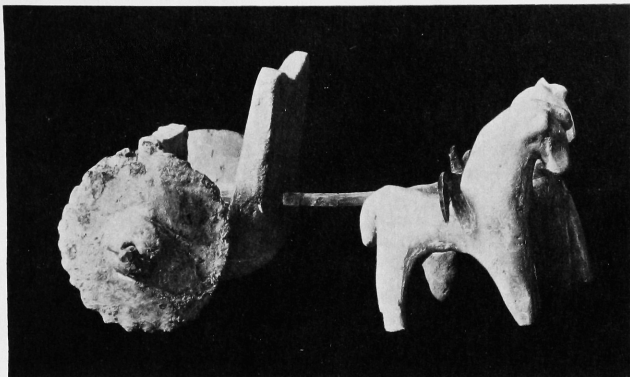


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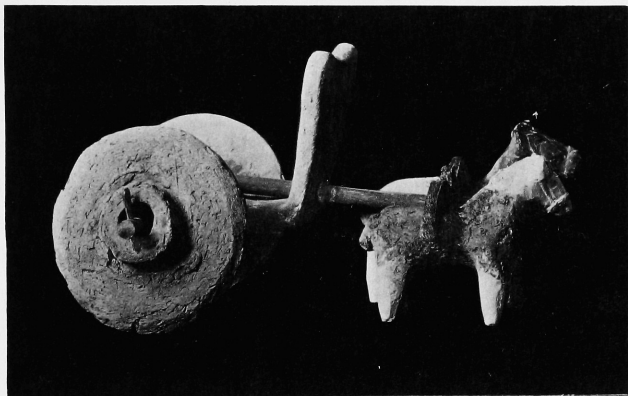


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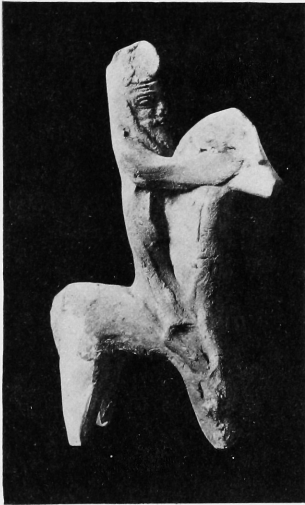




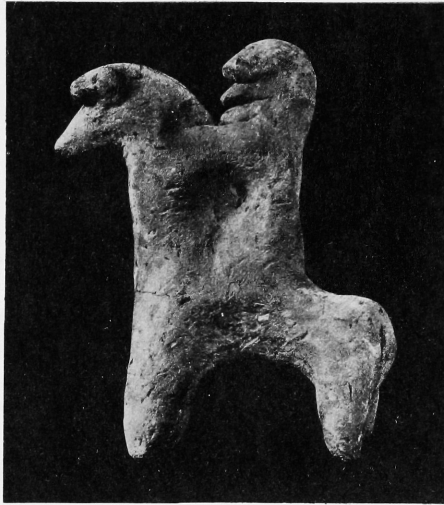
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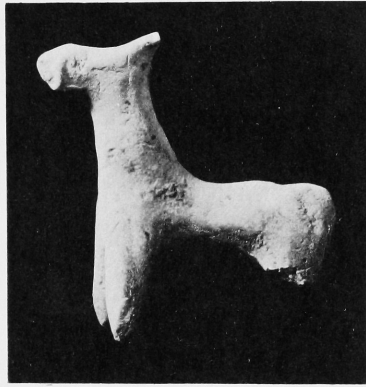


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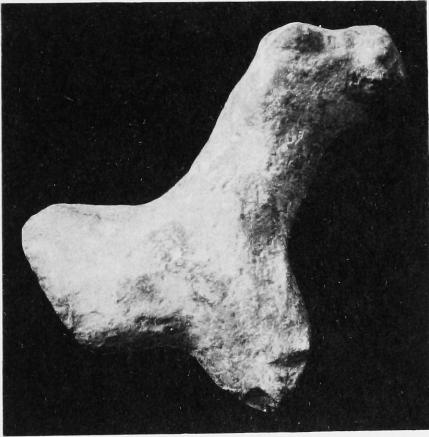
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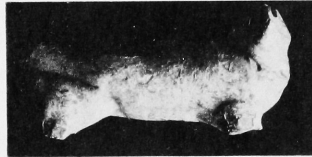
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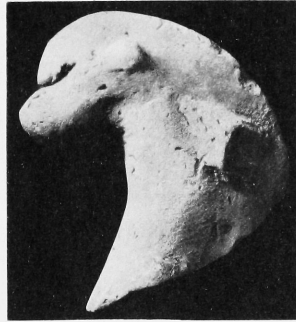
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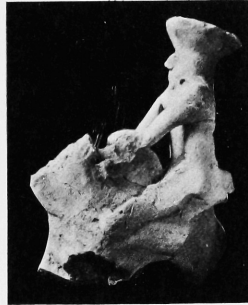


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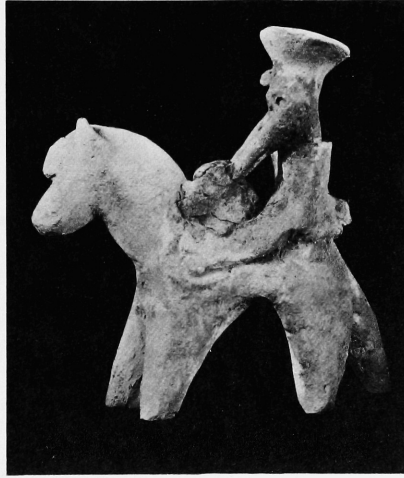
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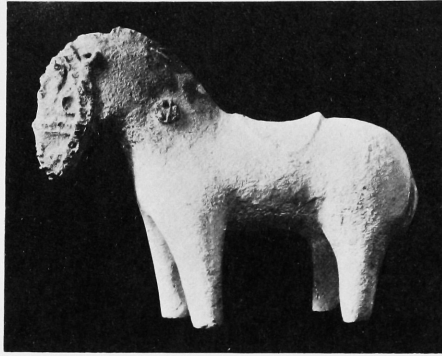
264b







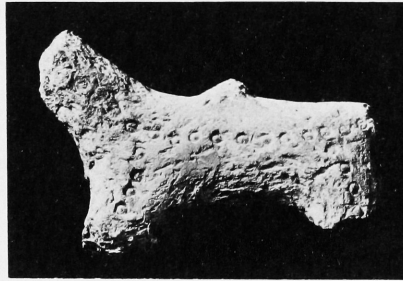
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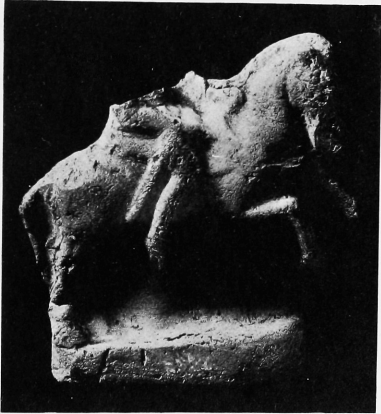
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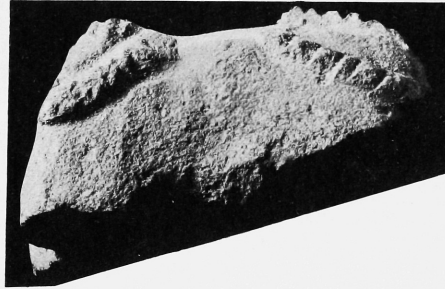
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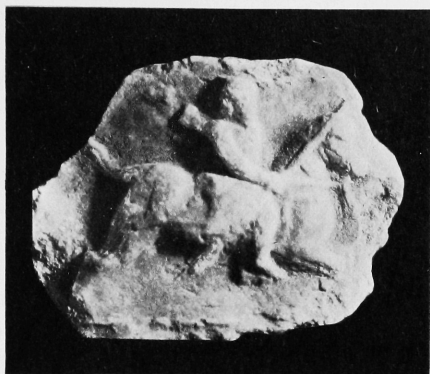


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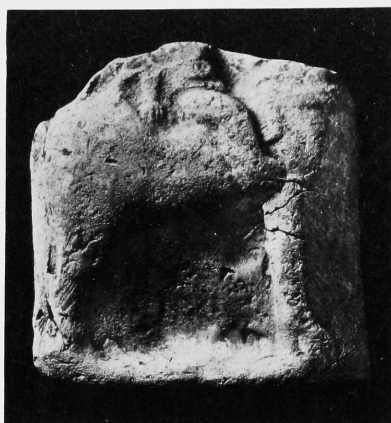


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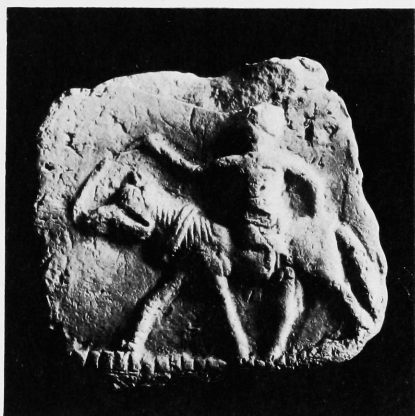




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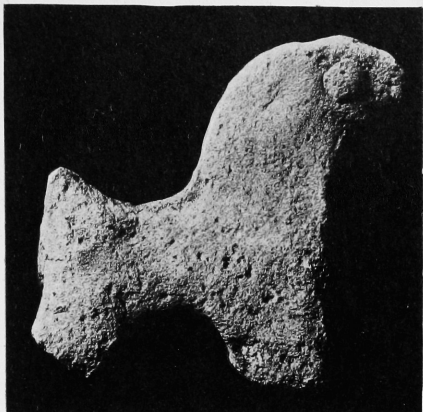


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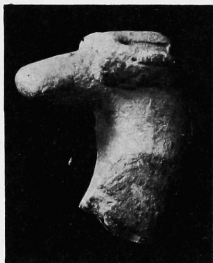
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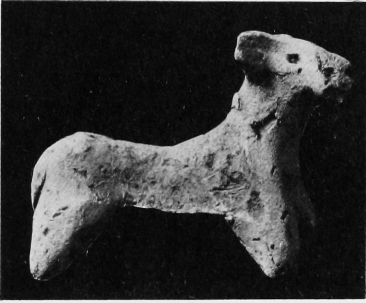


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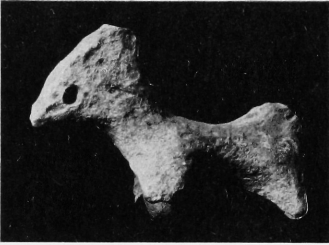




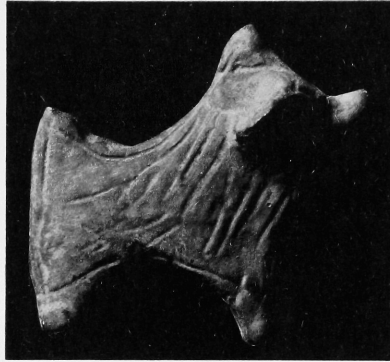
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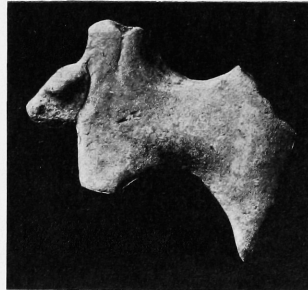
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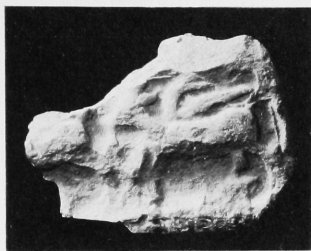
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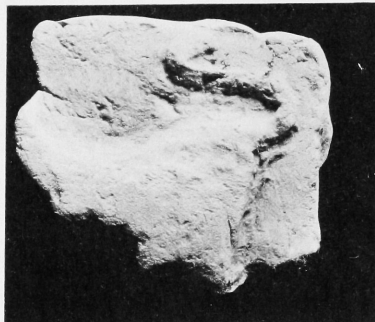
293a



293b



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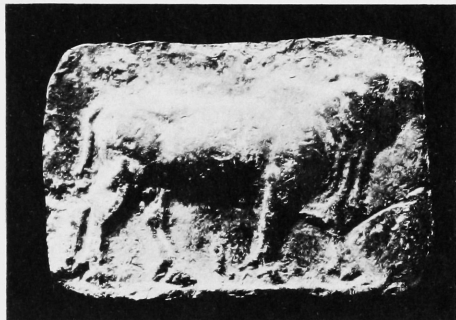




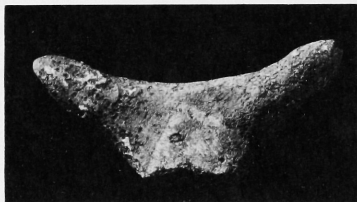
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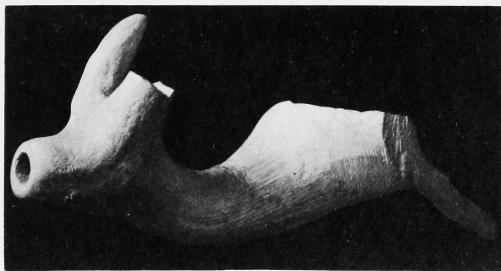
297b



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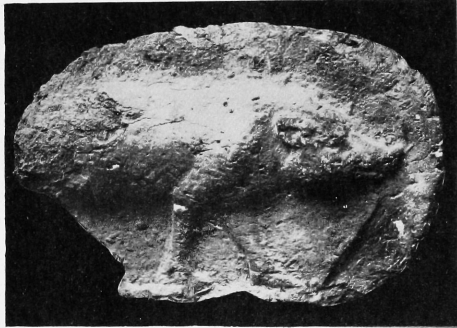
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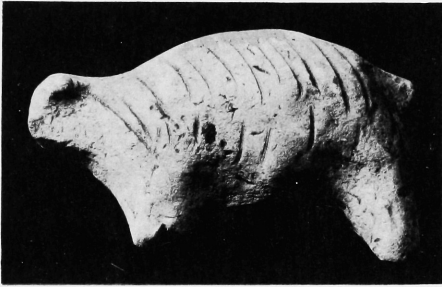




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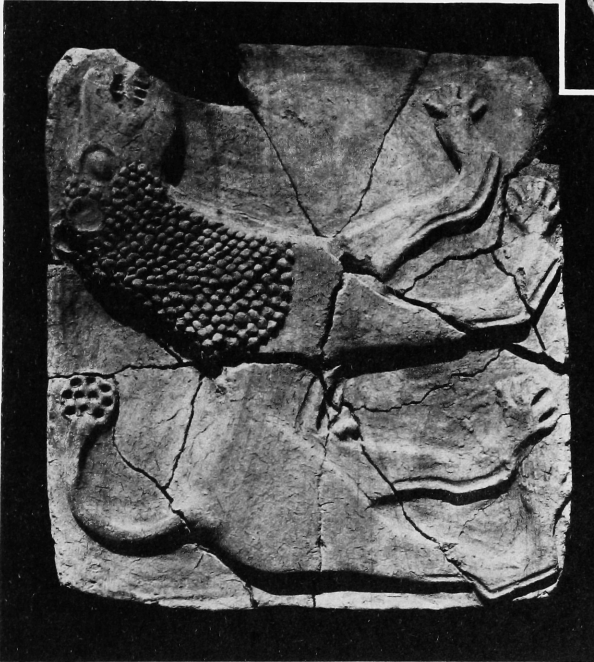




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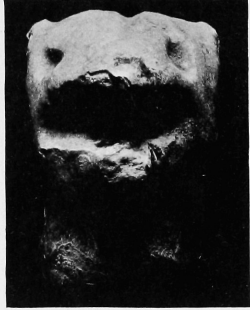


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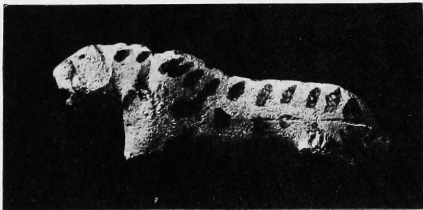
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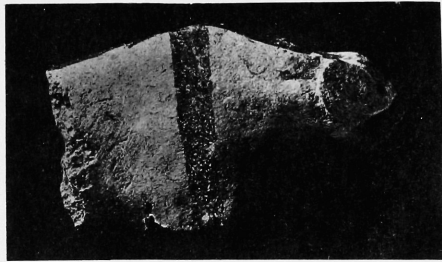
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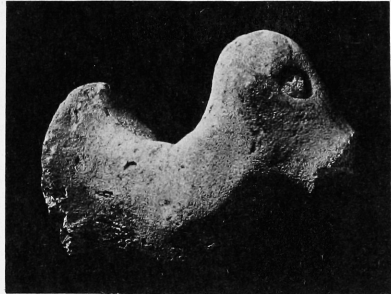
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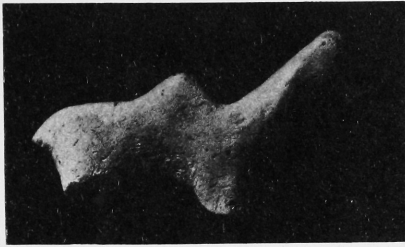


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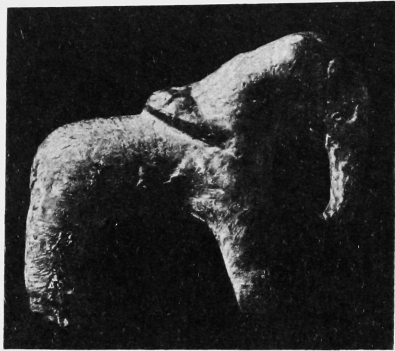


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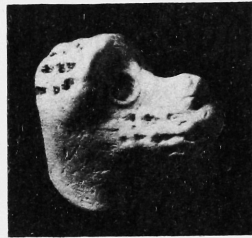
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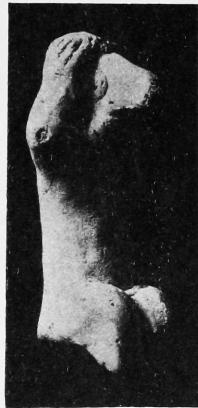
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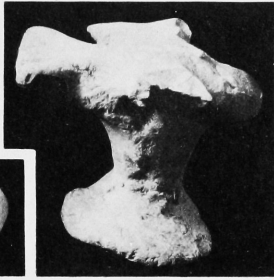




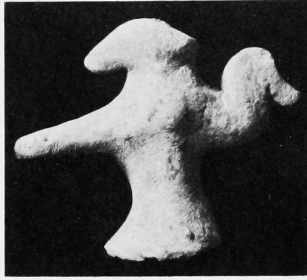
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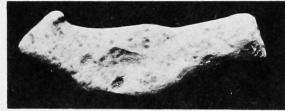
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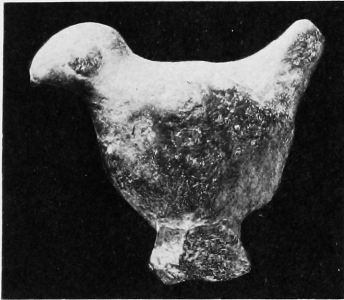
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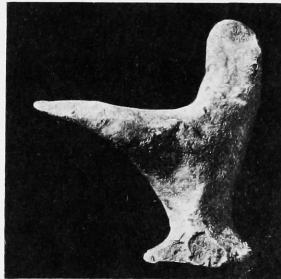
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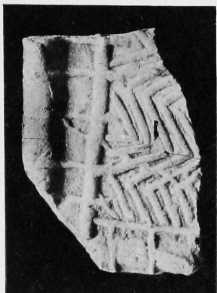
343a



343b



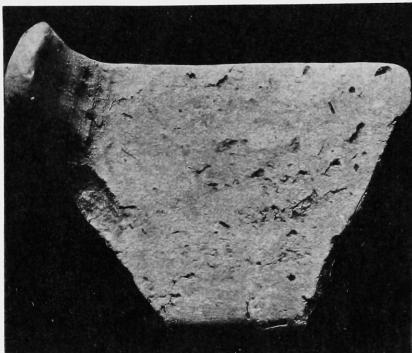




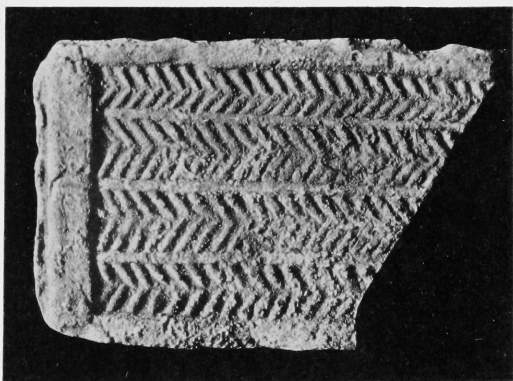
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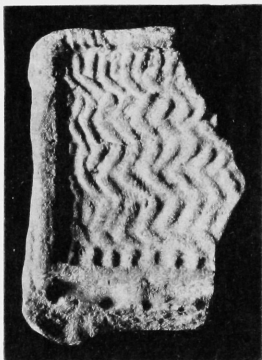
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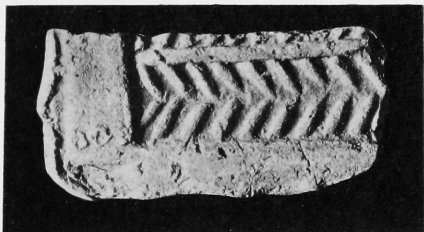
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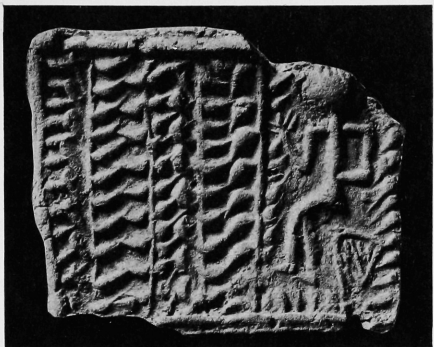


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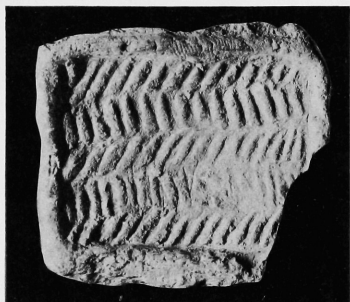




351



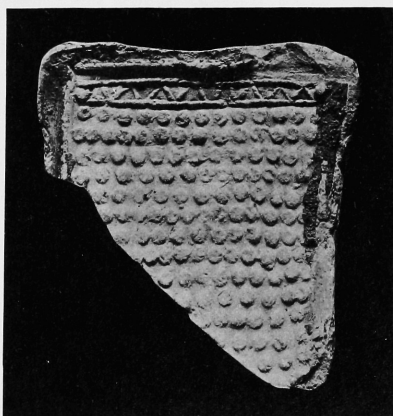
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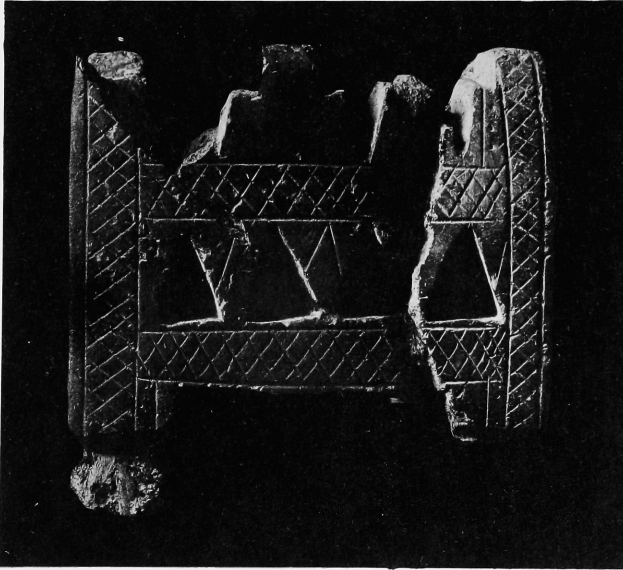




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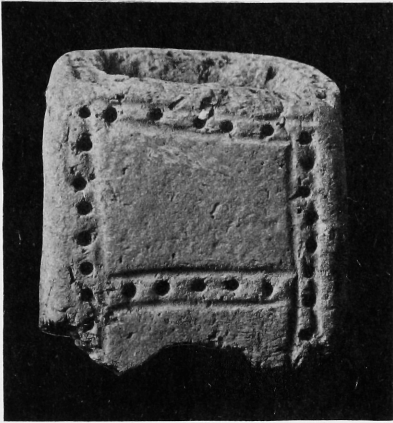


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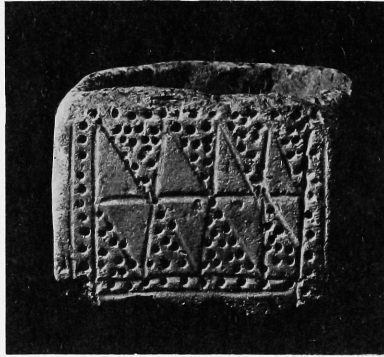
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361



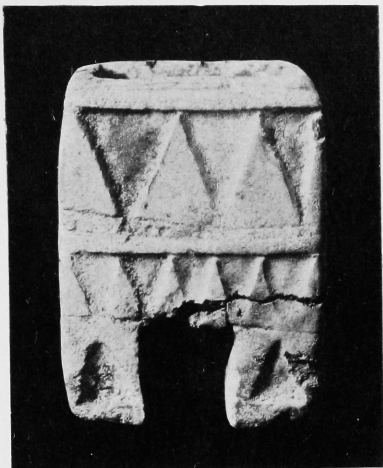
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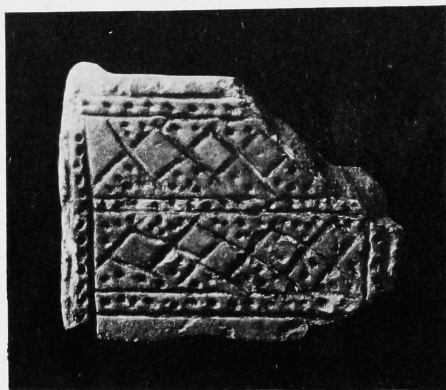
363







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366

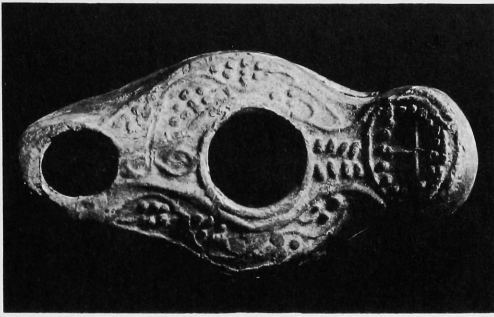


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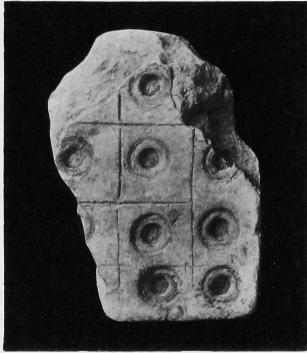




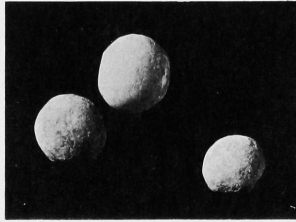
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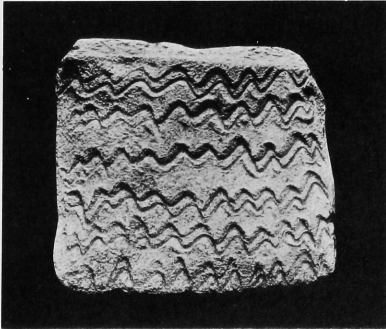
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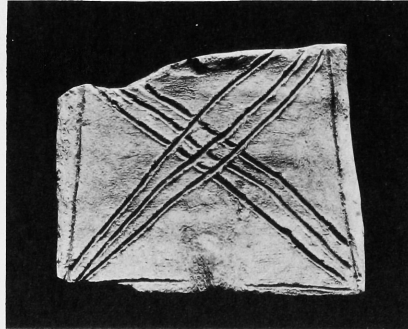
377a



377b

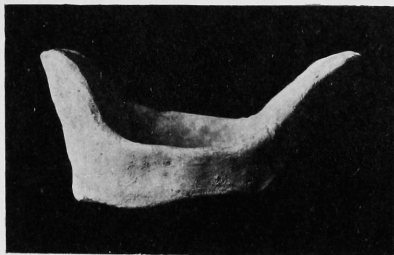


378

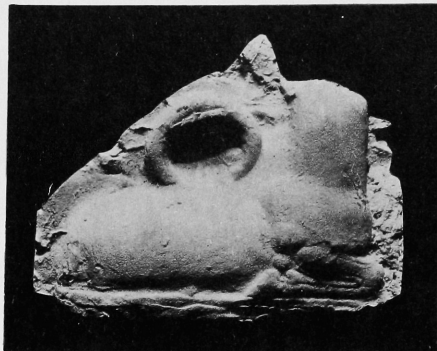


379

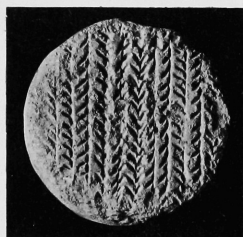




380



381



383a



383b



382



384a

384b



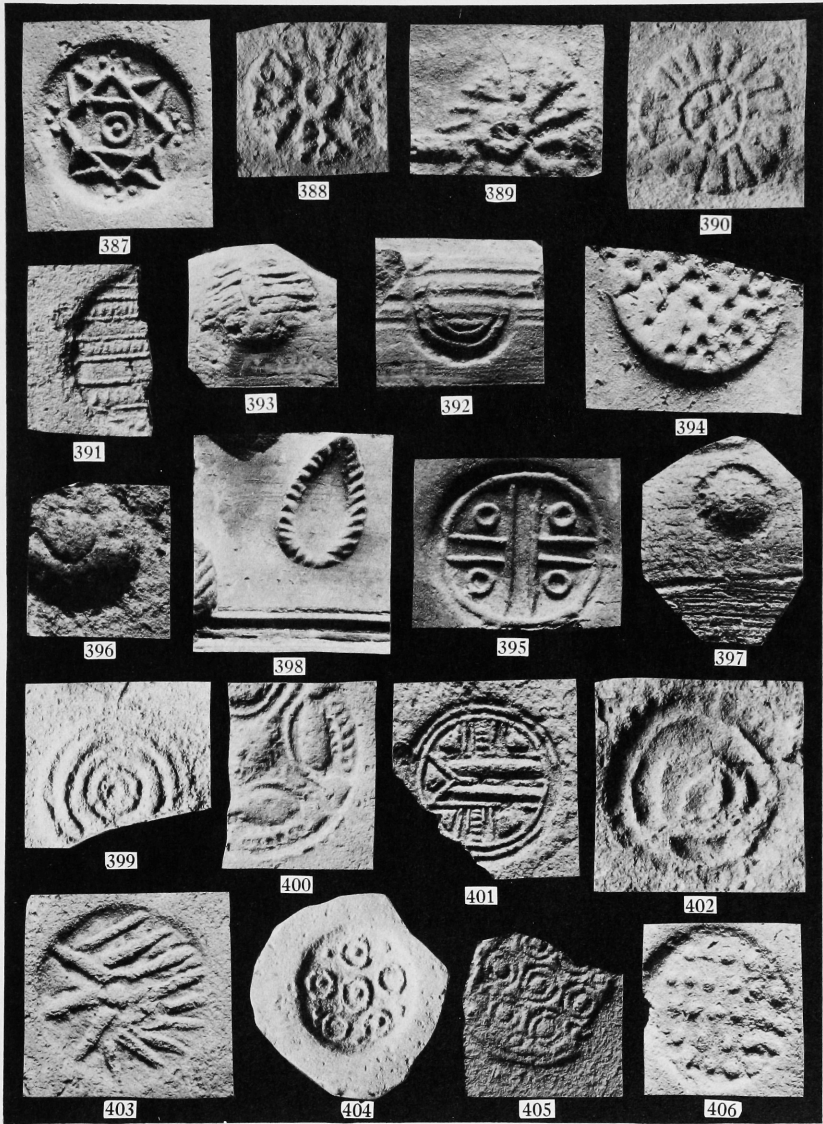
385



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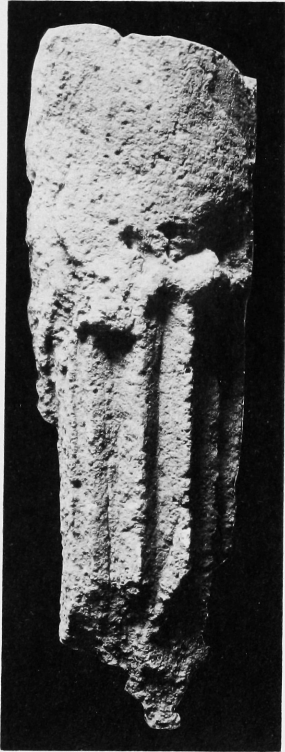




432



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434a

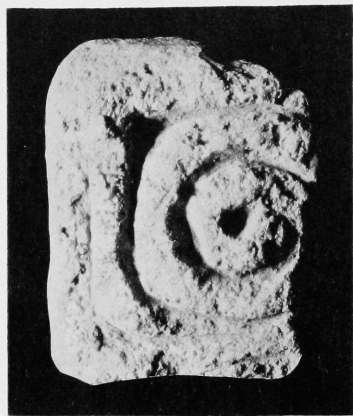


434b





435



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438



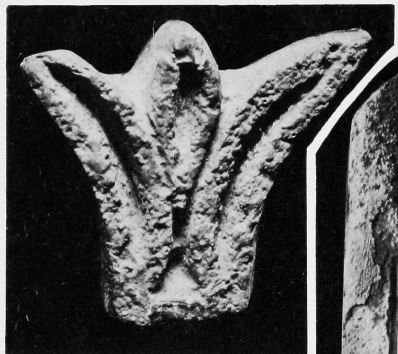
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440

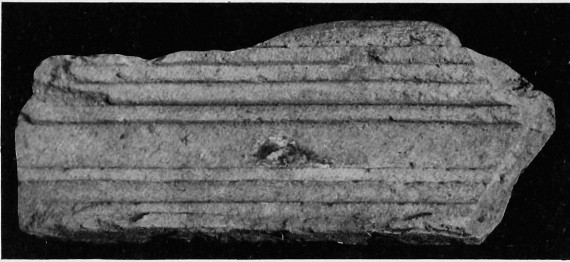


441





442a

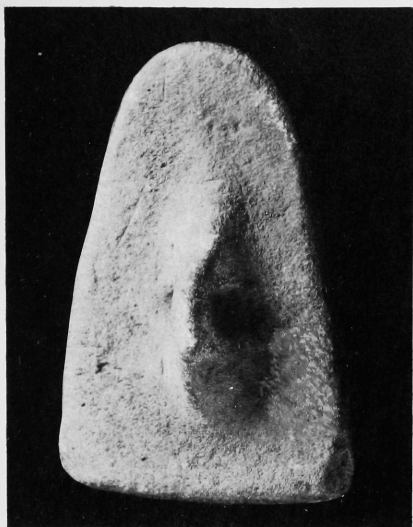


442b



443





444a



444b



445a



445b





