

PUBLICATIONS OF THE JOINT EXPEDITION OF THE BRITISH
MUSEUM AND OF THE UNIVERSITY MUSEUM, UNIVERSITY OF
PENNSYLVANIA, PHILADELPHIA, TO MESOPOTAMIA

UR EXCAVATIONS

VOLUME III

ARCHAIC SEAL-IMPRESSIONS

BY

L. LEGRAIN

PUBLISHED FOR THE TRUSTEES OF THE TWO MUSEUMS
BY THE AID OF A GRANT FROM THE CARNEGIE CORPORATION OF NEW YORK

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By
DR. L. LEGRAIN

With AN INTRODUCTORY NOTE by
SIR LEONARD WOOLLEY, D.LITT.

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INTRODUCTORY NOTE

THE bulk of the seal-impressions published in this volume come from the south corner of the excavated area of the Royal Cemetery; their disposition is shown on the section of the soil in the south-west face of our cut given on Pl. 270 of Volume II. Here there runs over the top of the old Royal Cemetery and below the graves of the Sargonid age a very clear belt of rubbish, the local variant of that 'barren stratum' which was observed over a great part of the cemetery. It is here itself stratified into distinct layers one of which in the section is labelled SIS 1 and another SIS 2. These strata, both consisting largely of lime rubbish and separated from each other by a layer of darker stuff, much of it burnt, were full of potsherds, tablets, and seal-impressions; it was probable that they represented the destruction, or the clearing-out, of a temple storehouse. The general similarity of the strata made it clear that they were of the same or practically the same date and their division only due to the accidents of the disposal of rubbish. Since the strata sloped violently downhill and we were digging so far as possible at a consistent level, parts of the two were always being worked by us at the same time and, since the stratification could only be satisfactorily observed after excavation had exposed the section in the face of the cut, a certain amount of confusion was bound to result: many of the objects, therefore, are catalogued as from SIS 1-2 instead of being assigned definitely to one stratum or the other. As it can be demonstrated that the two strata are indeed contemporary and respectively contain impressions from the same seal, the confusion is of no importance.

The stratum SIS 3 shown in the section is merely the end of the talus of SIS 2 and has no individual interest; only one or two impressions were found there.

Below the Royal Cemetery stretches an unbroken stratum (unbroken except by the shafts of the deepest tombs such as PG/1236 and, to a less extent, by PG/1618 and PG/1631 and PG/1648) which in this part of the field is of a deep red colour, consisting of burnt brick earth and fragments of pottery, and in this occurred a fresh deposit of inscribed tablets and seal-impressions. Two apparently distinct strata labelled by us SIS 4 and SIS 5 presently coalesced and had to be treated as one; it is this composite layer that yielded the mass of earlier material. Considerably lower down more seal-impressions were found and the very definite layer in which they occurred was labelled SIS 6, and the presence of a stray specimen or two in the following stratum induced us to continue the series with SIS 7 and 8; but SIS 6 did not continue for any distance and as 'Seal-impression Strata' SIS 7 and 8 had no proper existence. But the uniformity of the stratification is amply proved by the seal-impressions catalogued as from Pit D. In the season 1928-9, while we were digging for the first time the

SIS strata on the south-west limit of the cemetery, we were also at work on the graves themselves, and in clearing the grave PG/1332 remarked that its shaft was cut into a bed of black sooty ash; in the ash were found tablets and seal-impressions. Here then a pit was dug, Pit D, and a fair harvest of documents was secured. Now Pit D was some twenty metres away from Pits Y and Z in which the SIS strata were being worked, and there was relatively high ground between them; moreover, the productive layer in Pit D lay considerably lower than SIS 4-5 and was black whereas they were red in colour; yet the general contours of the rubbish-mounds had been so well established that we felt safe in identifying the two: we knew that the mound here sloped down to the north-east as well as to the south-east, and the change of colour presented no difficulty because a burnt building would supply all varieties of rubbish for removal. In our field notes, therefore, seal-impressions are described as coming from Pit D, SIS 4: the assumption, which might seem rash, is fully justified when we find that eight of the impressions found in Pit D are from the same seals as examples from SIS 4 or SIS 4-5.

In 1928-9 two shafts, called Pits Y and Z, were sunk through the seal-impression strata; these are the pits illustrated in the section quoted hitherto. The material was handed over for study to Dr. Legrain, who was so impressed by its importance that he asked me to secure a further supply. Consequently in 1932-3 excavations were restarted in the neighbourhood of the royal tombs PG/1631 and PG/1648 and a shaft was sunk which we call Pit W. A considerable number of seal-impressions were collected here. The pit lies half-way between Pits Y and Z and a short distance to the north-east of them, but between it and them the stratum SIS 4-5 was searched also. In 1933-4 another pit, X, was sunk farther to the south-east and half-way between the axes of Pits Y-Z and W; the few new types of seal-impressions found here have been added as a supplement to the volume.

It is really a matter of indifference in which pit any particular seal-impression was discovered; what does matter is the stratum in which it lay. In the catalogue here published Pits Y and Z are treated as one and are not specifically mentioned; those from Pits W and X have the pit figure as well as the stratum recorded; those from Pit D are so described and SIS 4 is added as in the original notes.

Eight seal-impressions are described as coming from Pit G. This was a shaft dug into the archaic house-remains (i.e. in the town site and not in the rubbish-mounds) farther to the north-west; measurements here were taken from a pavement of plano-convex bricks which was of about the time of the First Dynasty of Ur (*v.* Vol. IV, Appendix II). Three impressions come from Pit F, the so-called 'Flood Pit' described also in Volume IV. Eleven come from excavations on the Ziggurat Terrace and were found under the floors of chambers dated to the First Dynasty of Ur (ZT in the catalogue). A few examples published are strays, found for the most part in the area of the Royal Cemetery but loose in the soil and with no archaeological context.

LEONARD WOOLLEY.

CHAPTER I

THE ARCHAIC SEAL-IMPRESSIONS FROM UR

MORE than eleven hundred pieces of clay bearing seal-impressions in relief and in some cases scratchings and designs made with a stylus have been selected for publication in this volume. Most of them were discovered in the trenches and pits of the Royal Cemetery, where they were mixed with discarded debris in the various layers of the rubbish-mound; to these are added a few pieces coming from the archaic house-remains in the town site and from excavations on the Ziggurat Terrace.

They are mainly fragments of jar-stoppers, or rather of the clay covering the mouth of the jar and sealed after it had been filled and closed in one of various ways. Accordingly the fragments vary with the size of the jar and presumably the nature of its content. A plain lump of clay hemispherical in shape, or more or less like a mushroom if part of the clay was forced down the mouth, was sufficient to close a small jar; it would probably overlap and cover the lips. Larger jars were closed with a larger mass of clay put over a piece of cloth or matting which was spread over the mouth and tied round the neck of the vase. Or a lid was used, probably made of clay, convex or lentoid shaped and often provided with a knob; string of various thicknesses and of a fine workmanship, judging from the traces left in the clay, was passed several times round the knob and attached below the lips, fixing the lid firmly on to the mouth. Clay lids seem in certain cases to have been replaced by stoppers made of wood or cane. Finally, the clay plastered over lid, stopper, cloth, and string was stamped, sealed, or marked with scratchings to prevent illicit use and unauthorized opening. This curious story of the simple and ingenious method early devised to prevent fraud is written, as it were, in the hollow on the reverse of nearly all our fragments. Some of the traces seem to indicate that containers other than jars, such as baskets, sacks, or leather bottles were tied and sealed in the same way.

But our interest is mainly aroused by the rich collection of seal-impressions made with a flat stamp or a cylinder and still preserved on the surface of the fragments after they had been discarded and thrown on the rubbish-dump following the opening of the jars. The finely kneaded clay has kept clear and intact minute details of many a seal which would otherwise be unknown—the more so because we never, as a rule, find the original seals with which the impressions were made, and seldom any which can even compare with them. If, moreover, we consider the large number of the fragments, their early date (as most of them come from archaic levels), their curious designs and scenes, and especially the new pictographic material provided by some of them, we may realize their importance and their relation to larger problems such as the origin of the Sumerian race, and of the Sumerian writing, and their connexion with other races and writings of the neighbouring countries.

For Elam, and probably India, had already about the same time devised their own methods of writing. Besides the clay fragments marked by seal-impressions, in the same levels many inscribed clay tablets have been found at Ur, and in other old Sumerian sites, and at Susa on the eastern border.

Now sealing is generally admitted to have preceded writing, and to be indeed the very cause and origin of the more complex system of markings and pictographs from which signs are derived. The epigraphy on stone, as in the case of inscribed cylinder-seals, is reputed more conservative of forms than is the necessarily more cursive style of writing on clay tablets. And consequently the impressions preserved on clay fragments may reveal an older form of the Sumerian writing than was hitherto known; or give some indications of foreign trade, if they happen to contain foreign pictographs. Both in time and space the products of the glyptic art form a natural link half-way between history and prehistory.

Chronologically our fragments have been classed and registered in the field, SIS 1 to SIS 8, according to the level they occupied in or below the Royal Cemetery. Their distribution among the various layers is far from being regular. SIS 1 and 2 are dated to Sargon and the First Dynasty of Ur because of fragments found in them bearing impressions of several royal seals; but they represent only a small portion of the collection. The larger by far comes from deeper levels, SIS 4 to SIS 8, anterior to the Royal Graves and clearly separated from them by a continuous band of unbroken red soil, in and below which fragments were found in such quantity that they gave their name to the 'seal-impression strata'. Associated with them were also found not only many inscribed clay tablets but also characteristic red, black, and three-coloured pottery and a new type of burial, all dated to the Jamdat Nasr period. Beneath these graves, in the lower and, at Ur, the last levels, characterized in turn by the al 'Ubaid pottery together with a third type of burial, seals and seal-impressions are extremely rare and inscribed clay tablets disappear entirely.

Even leaving apart the al 'Ubaid archaic level, barren of all writing and, at Ur at least, of seal-impressions, the contrasting aspect of the Jamdat Nasr and of the Royal Graves levels is striking enough. Not only are they divided by a band of soil which precludes immediate succession, not only are their burial modes, their pots, tools, and weapons different, but the same distinction will be shown to exist in the style of their seal engraving and to mark the development of their system of writing. All of which implies such a deep change in social and racial circumstances, even if a break is excluded, that it has sometimes been explained by the assumption of a foreign invasion at the end of the Jamdat Nasr period, just as another such invasion at the beginning of it, or of a still older Uruk period, seems to be postulated to account for the departure from the al 'Ubaid tradition and the sudden apparition of writing. The question whether such an invasion took place and whether, if so, the invaders were in both cases Sumerians in a non-Sumerian or a pre-Sumerian land inhabited by Semitic, Japhetite, or Subaraean

populations is irrelevant to our present inquiries.¹ Within the limits of our field it is enough to assume that the oldest type of writing on clay tablets of the Jamdat-Nasr period, and the bulk of the contemporary seal-impressions, inscribed or not, are Sumerian. The transformation of both types of writing and seal engraving from the archaic prehistorical Jamdat Nasr to the historical period of the Royal Graves leaves intact the Sumerian predominance, even if the further progress points towards different racial influences.

The style of the seal engraving represented by the fragments SIS 4 to SIS 8 has obviously a great deal in common with the style of other fragments and seal-impressions found at Susa together with clay tablets inscribed with special pre-Elamite characters, both of which may be fairly dated to the same Jamdat Nasr period. Indeed, the eastern influence of the Elamite hills is still strongly felt at that time in the Sumerian plain. Both use on their seals the same abstract or geometrical designs. In both is found the same type of jar protected by basket-work. Both take a keen delight in hunting and pastoral scenes. The reed huts with projecting horns and side buckles and the recessed panelled brick towers may be especially attributed to Sumerians settled in the plain. But their culture has in common with the Elamite that they both ignore or fail to represent anthropomorphic deities such as will later be distinguished by their horned mitre. Their first attempt at a ritual scene is found in worshippers standing and raising their hands in front of posts, emblems, and gates. There is only one clear instance (No. 387) in our seal-impressions of a nude priest offering a goat and pouring a libation before a human person, dressed and standing with clasped hands under a canopy outside a shrine surmounted by a spread eagle. The fragment belongs to the upper part of the Jamdat Nasr level. But even then, the main question whether the dressed figure represents the chief and priest or the local god is still unsolved. Too easily have archaic statues been identified with fertility gods and a mother-goddess, without obvious reasons, when they may just as well be memorial figures of the local ruler and his wife placed as votive offering in a sanctuary. It is anyhow quite conceivable that the anthropomorphic idol could develop out of such practice.

A festival and religious signification has also been attached to banquet scenes and symposia, where man and wife are enthroned on either side of a big jar and drink the beverage through long pipes, but could scarcely pass for a divine couple, even when attended by servants and musicians. And war and chariot scenes are obviously no more than votive memorials even when they are translated in larger works of art, like the typically Sumerian mosaic standards, the small perforated stone plaques, or the great stone stelae carved in low relief. But the real link between Sumer and Elam at that time is found in some charming productions embodying animal mythology and executed with a freedom and spirit never recaptured afterwards. Such is the lion enthroned like a king, drinking from a cup, approached by goat and asses(?) rampant which carry presents or play on musical instruments, lyre, cymbals, and flute, while a butcher lion cuts the throat of a kid (No. 384).

¹ On this *v. Ur Excavations*, vol. iv, ch. vi.

We are at once reminded of other famous animal scenes on the inlay panels of a lyre from Ur.¹ The style of this period is direct and naturalistic, in contrast with the rigid school style of the following periods.

There is anyhow no sudden break. Banquet and hunting scenes are still a favourite subject on the seals found in the Royal Graves. But the former soon disappear after Shubad and are seldom seen on seal-impressions of the First Dynasty time. The latter give place by degrees to a new style of heraldic animals rampant, crossed or reversed in fight with heroic hunters. These are first young beardless athletes with wild locks of hair apparently unbound. Under the fresh impulse of what is generally called the Sargonid art—probably anterior to Sargon—they adopt the long curls and the flowing beard of Gilgamesh, and the fashion of the Kish hero, his flat cap and fringed kilt, and especially his long beard hanging below clean-shaven lips. The new compositions are distinguished by their clear relief, strong rhythm, and often by a great fineness of details, but they lack the free inspiration and the natural humour of the older ones. The Sumerian tradition had, in the midst of a mixed population, already outgrown its eastern origins, and became daily more subject to a northern influence betrayed by such apparently minute details as a fringed beard framing clean-shaven lips, long locks of hair hanging on neck and shoulders, tied with a band or covered with a flat cap, and a special pleated skirt opening in front, in sharp contrast with the Sumerian wholly shaven heads and flounced kilts of kaunakes closing behind. The seal-impressions from SIS 1, SIS 2 make evident and mark the time of transition from the Predynastic to the new Kish or Sargonid style.

Writing on clay tablets, even if it is not the direct object of our inquiries, cannot be ignored in a study of the seal-impressions, chiefly because several seals bear engraved, instead of a scene, a regular inscription where pictographs are divided by lines and distributed into cases and registers, as they are on tablets, and also owing to the now generally admitted connexion between sealing and writing, according to which the latter derives from the former, all pictographs being the product of an ever-increasing system of markings. Indeed, cylinder and stamp seals existed long before we meet any instance of writing on clay tablets. But as soon as seal-impressions are encountered in the Jamdat Nasr or the earlier Uruk level, there is already in use a well-developed script, a system of pictographs the origin of which is lost or at least not to be traced beyond the present documents. Yet, epigraphy on stone being consistently more conservative, some of the older forms may survive on the inscribed seals. And what is still more to the point, we may through a close scrutiny of the seal-impressions detect some part of the analytic process by which pictures were insensibly transformed into pictographs and finally signs. There are, for instance, engraved on the background of many seals or on the field between the main actors many separate parts like heads, eyes, horns, legs and feet, arms and hands, single or in pairs, combined in various positions, and implying a multiplicity of meanings and of more or less collective ideas. Inanimate objects like arrows,

¹ *Ur Excavations*, vol. ii, Pl. 105.

daggers, quivers, clubs, torches, jars, stars, checker-boards, reed huts, brick towers, hills, and plants, may play the same part, and interpret the general picture by adding an accessory detail, if not yet spelling the name of the owner. Such pictographs may even be composed into an artificial design, no longer representing a single natural object, but such abstract concepts as the fertile plain, *edinnu*, the four points of the compass, UB. They may further take completely the place of the scene, and be combined in a chain of pictographs so as to form a primitive riddle, an undecipherable inscription. For pictographs are not by themselves a key to the sounds of the language. The scribes have not yet, at that early stage, devised such syntactic and phonetic elements as prefixes, suffixes, determinatives, and phonetic complements, without the help of which we can scarcely hope to understand the true words of a text, and to translate them accurately. And consequently the older the inscription is, the more impossible it becomes to interpret it beyond the limits of such general meaning as we may gain through the eyes.

Clay tablets, inscribed with archaic pictographs, have been found not only at Ur, but also in other ancient sites, at Uruk—the oldest of all—at Jamdat Nasr, Kish, and Fara. None of them can be considered as the work of beginners. They show from the start the hand of trained scribes using a large number of pictographs and signs. But none of them have yet reached the cuneiform stage, which will prevail all over the plain in the days of Sargon. There were various schools of scribes in various cities, and their lists of signs may be compared with interest. A complete report on the Uruk finds is not yet published; a volume on the archaic tablets of E-anna has been prepared by Dr. Falkenstein. From a list compiled by E. Burrows for his recent volume on the archaic tablets from Ur, we learn that the signs were already running into the hundreds; on the list as published the numbers run to 420. Langdon and Deimel exceed that number and count 462 at Jamdat Nasr, 870 at Fara. A comparison between the older Uruk and the more recent Fara style of writing shows a marked evolution and simplification of the signs. The first uses pictographs and semi-pictographs still close to the original objects. The Uruk culture (named after the city where it was first discovered) precedes the Jamdat Nasr, and is one stage nearer to the al 'Ubaid culture and level. The Jamdat Nasr script replaces pictographs by curvilinear designs, which in turn become rectilinear on the Ur and Fara tablets. The use of clay as the common writing material must have been one of the causes of this technical change of style. On the smooth surface of the still moist tablet imprinted strokes leave a clear impression, impossible to achieve by the drawing with a point, especially in a cursive writing using many intricate signs. But on cylinder-seals the rectilinear writing survived even after the strokes on clay tablets began to take the cuneiform shape, and it is still used on seals found in the Royal Graves, and on others dated to the First Dynasty of Ur.

Besides the clay tablets, some rare, important documents of the same age and style were engraved on stone tablets cut in soft limestone, or in hard diorite. They are all *iku* texts, dealing with land property. But their signs,

as required by the circumstances, were more carefully engraved. The legal words, anyhow, were probably first draughted on clay, before being transcribed on stone as a permanent record, a title of property of a better type. Two of them are especially interesting for comparison with inscribed cylinder-seals, because they join to the inscribed text curious scenes and figures which probably illustrate and explain it. They are the 'Figure aux plumes' from Tello, and the Blau Monuments probably from Uruk (in the British Museum). The scenes engraved on both have a marked ritual solemnity. On the Tello tablet a worshipper stands with extended hands before huge clubs limiting a sacred area in front of a raised emblem. He wears an apparently northern type of loin-cloth, a fringed beard below shaven lips, and feathers in his hair bound with a fillet. The worshippers on the Blau Monuments have the same type of hair, beard, and loin-cloth. One adoring person stands up with clasped hands before a spear-like emblem carried point up by a second person dressed again like the first. On the reverse the same worshipper stands in the middle of nude priests or servants sitting or kneeling, and driving the spear down, marking the limits of the threshold or perhaps burying some foundation document; the ritual is completed by the offering of a goat, which puts the final religious touch to the solemn completion of the act. Other monuments of the same time and style, like the musicians and dancers on an inlaid vase from Adab, the 'Circular Monument' from Lagash, the Khafaje archaic vase, a fragment of which is in the British Museum, and the Kish inlay plaques, may be grouped with the two *iku* stone tablets. But the latter have in common with many inscribed seals that text and scene explain and illustrate one another in both cases, even if the field of a tablet is considerably larger than that of a seal. The scene predominates and is often the only subject exclusively engraved on the seal. But it may sometimes be accompanied by a few pictographs, which may even take entirely the place of the scene and develop into an inscription of many pictographs divided by lines into cases and registers. The surface of even the largest seal being rather limited in comparison with that of a tablet, it is to be expected that the inscription intended mainly for sealing shall be primarily an official list of names and titles as usual on later historical documents. But the names and titles possibly contained in the pictographs of our archaic seals derive from their antiquity a special interest. It is not indifferent that the local ruler should be called the Great Reed Hut, rather than the Man with the Feathered Crest. The catalogue of cities in his dependency will give an estimate of his power and mark the extension of the Sumerian domination in the south. Moreover, the pictographs which are still real pictures of objects of great cultural importance like reed huts, panelled gates, recessed brick towers, byres, shrines, with their buckled posts planted on either side, and an animal emblem surmounting them, add greatly to our knowledge of construction, and of some of the aspects of religion, in the same archaic period.

They even extend our vision beyond the limits of the Sumerian plain, if some of the pictographs may prove to have a close connexion with, or to be

directly borrowed from the scripts then flourishing at Susa in Elam and at Harappa and Mohenjo-daro in the Indus Valley. The trading roads round Ur had been open and busy centuries before, prior to the establishment of an aeneolithic culture of the al 'Ubaid type in the marshland of southern Mesopotamia. By water and by land merchandise reached here from the four points of the compass. From Egypt to India, through Sumer and Elam, the same storing and jar-sealing prevailed, and was probably known in the upper valleys of the Tigris and of the Euphrates and in northern Persia. Wine-carriers are represented on a few curious seals, seal-impressions—and perforated plaques—balancing on a pole big jars, perhaps of the best wine from the Elamite hills. The jars might be stored on board the crescent-shaped boats made of bundles of reed. They might be packed on the back of asses, or 'mountain horses'. Sleighs and wheeled chariots were apparently reserved for nobler uses. The universal jar remains the common emblem of storage and offering. It may contain dairy products as suggested with graphic details on the al 'Ubaid milking scene. But it served to store other goods than milk and wine, like beer, oil, essences, perfumes, gums, and seeds which always played a prominent part in the Oriental trade. Skins, wool, linen, ivory, precious wood, stone, and metal, manufactured or not, were a permanent object of exchange in the Jamdat Nasr and the earlier periods. But we feel especially indebted to the seals and to the impressions preserved on clay for minute, detailed, and vivid restoration of the prehistorical past.

Yet seldom is a scene preserved in its entirety on any clay fragment as it was engraved on the original seal. A reconstruction may be attempted out of several fragments, if by chance they may be connected so as to form a complete image. As the same seal was rolled several times over the surface of a large stopper, and was used often on more than one stopper, there is a possibility among many fragments impressed by the same seal—amounting in one case to thirty-four—of finding the missing detail which will link disconnected fragments and give a sense to the complete scene. Our hand-drawings are an attempt at such a reconstruction when possible, and in the case of single damaged or poorly preserved fragments they may serve as a guide to see them and better understand them. But without the authority of the direct photographs of the impressions on the clay fragments, their value would be considerably reduced. As they are, and while the greatest care has been taken to make them as exact as possible, the margin of error is still large and the rendering of many details dubious. And the reason of it will be readily understood by any one who has tried to decipher seal-impressions on clay. Not only are some of them hopelessly broken, small, in low relief, but even the best among them may be defaced, encrusted with salt, deformed by the sliding of the clay under the pressure of the seal, or made partially illegible by the overlapping and cutting of one impression across another. We must not forget that the clay jar-stopper to be sealed did not offer a flat surface but was mostly conical, more or less hemispherical, and could receive on its different sections only a portion of the scene covering

the total cylinder, or, sometimes, the stamp seal. In the case of seals bearing only pictographic inscriptions it is especially difficult to ascertain which is the right position of some signs, which sign marks the beginning of a line, which line, where there are two registers, is the uppermost of the two, and finally whether the signs must be read towards the right or towards the left.

A technical detail of our seals seems to be an index of their age. Sumerian stamp and cylinder-seals are generally bored through the long axle and hung on a string or on a copper wire. Their origin has been traced back to buttons and beads worn in a necklace, the surface of which was ornamented with incised lines and bored designs as a decoration, long before they were used and intentionally cut as seals. A study of our archaic seal-impressions shows beside the long relief produced by the rolling of the cylinder, a circular impression apparently made with a stamp seal, and representing in most cases a star or other figures. The diameter of the circular impression seems to vary and to have some relation to the cylinder itself. And as the end of a bored cylinder-seal is sometimes found impressed on the clay showing both perforation and traces of the string, we are inclined to suspect that our circular impressions were made with the butt-end of a cylinder not bored through but hanging from a lug probably carved in the stone at the other end. That type of seal is actually known and represented by such archaic seals as Louvre, No. 141; Louvre, A. 25; De Clercq, *Cat.*, No. 6; Berlin, VA. 612 (from Fara); and seals from Jamdat Nasr in the British Museum. And accordingly between button and bead, a third type of seal should be derived from the pendant decorated both on the cylindrical surface and on the butt-end, as in the case of De Clercq, *Cat.*, No. 6. The butt-end of our lug seals is usually adorned with a star or rosette flower, which may have from four to thirteen points. Other designs suggest real pictographs: an arrow, a scorpion, a crouching calf, a wild boar, a human face, or the abstract sign of the *edinmu*, the fertile plain, all of them fitting in the small circular field. An elegant geometrical design—No. 275—seems even directly borrowed from the Mohenjo-daro script. And the checker-boards—Nos. 239, 291—divided into nine cases filled with crescents is still more remarkable.

To the hand-drawings have been appended lists of signs, pictographs, and designs, loosely connected in graphic order. The archaeological material has been arranged in the same way in loosely connected groups in the following analyses, which anyhow separate the archaic Jamdat Nasr from the historical period beginning with the Royal Graves.

The cross-references in the analyses of decorative motives and in the descriptive catalogue have been checked and corrected by Miss Joan Joshua; for her efficient and painstaking survey of so many minute details my best thanks are due to her.

CHAPTER II

ANALYSIS OF DECORATIVE MOTIVES

A. THE JAMDAT NASR PERIOD

HUMAN FIGURES.

MAN.

Archaic figure, with long nose, receding forehead, squatting, one hand up, 11; two hands raised, 15; with jar and branches, 16; in the middle of jars, and scorpions, 258; jar and bull, 325; between two buckled posts, 326; nude man among the reeds (a dancer?), 264; nude man and goats, one hand up, one down, lozenge eye, receding forehead, beak-like nose, 40; nude man, and lizards, 281; fallen and devoured by a lion, 255.

Nude enemies, back to back, one head down, 274, 286; head down in the chariot scene, 298; swastika of four men crossed, all nude and shaven, 393.

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- Jar, 497.
- Net, matting, 548, 549.
- Spear, 529.
- Torsade, 501.

FLORA.

Tree, 508, 532.

GEOMETRICAL DESIGNS.

a. HUMAN MOTIVES.

Swastika group of four runners of Mes-anni-padda, 518 (-group of four lions on seal of *a-gig-[hu?]-^dim*, *Ur Excavations*, vol. ii, p. 340, no. 54).

b. ABSTRACT DESIGNS.

Crescent, 505, 508, 534; — with star, 513, 518, 539.

Star, 536.

EPIGRAPHY.

INSCRIPTIONS ON SEAL-IMPRESSIONS.

mes-anni-padda, *lugal kiš^(ki)*, *dam nu-gig*, 518 (*Ur Exc.* vol. ii, no. 214).

mes-an-ni-pad-da, 514 (*Ur Exc.* vol. ii, no. 213).

mu-ni-pad-de, 515 (*Ur Exc.* vol. ii, no. 212).

nin-tur-nin, 516 (*Ur Exc.* vol. ii, no. 215).

šara bar-bar lu-igi, 517 (*Ur Exc.* vol. ii, no. 121).

an-mes-su lugal, 512 (*Ur Exc.* vol. ii, no. 123).

ki-ku-dug, *dubsar*, *arad en-ḫe-du-an-na*, 537 (*Ur Exc.* vol. ii, no. 309).

lugal . . ., 510.

šeš-mu, 511.

d-nannar, *igi-mu*, *^den-lil*, *ner-gal*, 538.

amat ^dnin-gal, *dam lu-^dšara*, 552.

CHAPTER III

DESCRIPTIVE CATALOGUE OF DRAWINGS

The bulk of the seal-impressions have not yet been allocated to Museums. If allocated, the Museum catalogue or registration number is quoted. (*L. BM.*) = London: British Museum, (*P. CBS.*) = Philadelphia.

Plate numbers refer to photographic reproductions Pls. 43-58.

Provenance of the Archaic Seal-impressions

<i>Catalogue Numbers</i>		<i>Catalogue Numbers</i>	
SIS 8	1 to 20	SIS 2	485 to 518
SIS 6-7	21 to 47	SIS 1	519 to 539
SIS 4-5	48 to 476	ZT Archaic I	540 to 552
SIS 3	477 to 484	Supplement SIS 4-5	553 to 560

1. Fragment of pictographic inscription. Each sign or group of signs is enclosed in a separate case. Signs *é ib dim* or *din temen nun* (?).
U. 18490. Pit W. Jamdat Nasr grave level. Black clay. Reed matting impression on the reverse.
2. Lines of conoid markings, perhaps an imitation of coarse matting, or of the trunk of a palm-tree (cf. the al 'Ubaid inlay columns); later they become more lozenge-shaped, like leaves or beads. (Cf. Nos. 134, 135.)
U. 14757. Pit Z, 12.1 m. SIS 8.
3. Lines of jars with ring foot, spout rising from a flat shoulder, and the mouth covered by a conical overturned cup (cf. the lead cup over jars JN. 121 to JN. 125, *Ur Excavations*, vol. iv).
U. 14796. SIS 8 (?).
4. Lines of pointed jars with spout, narrow neck, and angular shoulders.
U. 14759. Pit Z, 12.1 m. SIS 8. Pl. 43.
5. Round bottles (leather bottles?) with loop handle.
U. 14764. Pit Z, 12.1 m. SIS 8.
6. Two lines of pointed jars, one with a spout, the other (a leather bottle?) with a loop handle.
U. 13072. PG/1332 and vicinity. (*P. CBS.* 30.16.626.)
7. Geometrical decoration: wavy lines.
U. 14756. Pit Z, 12.1 m. SIS 8.
8. Alternate triangles and ladder frames, suggesting conical reed-huts and jars.
U. 14758. Pit Z. SIS 8. (*P. CBS.* 31.16.650.)
9. Construction, panelled door, conical top, leaf or jar, framed in vertical lines. This is perhaps a fragment of a pictographic inscription.
U. 14752. Pit Z. SIS 8. (*P. CBS.* 31.16.643.)
10. Panelled construction, conical hut (rather than man walking?) and jars. Small human (or animal?) figure.
U. 14755. Pit Z. SIS 8. (*P. CBS.* 31.16.656.)
11. Archaic human figure, with long nose and receding forehead, perhaps squatting, one arm raised. Shrubs, animals, constructions (?).
U. 14753. Pit Z. SIS 8. Pl. 43.
12. Six-petalled rosette. Impression made with a stamp seal or butt-end of an unpierced cylinder.
U. 14739. Pit Z. SIS 8.
13. Lines of alternate triangles (cf. No. 2).
U. 14741. Pit Z. SIS 8.
14. Jar and construction (?) (cf. fishes in a net, No. 44), fragment of a pictographic inscription (?).
U. 14732. Pit Z. SIS 4-8. (*P. CBS.* 31.16.649.)
15. Archaic human figures with two hands raised (cf. No. 377, an archaic banquet scene).
U. 14744. Pit Z. SIS 8.
U. 14614. Pit Z. SIS 7.
16. Archaic human figure, jar with handles and lid, branches.
U. 14743. Pit Z. SIS 8.

17. Archaic boat of reed and pitch. Strongly curved stern and prow, with horn-like ornaments, and a pennon (?), mast, a squatting figure or a cabin, and fishes (cf. the boats on the Elamite seal-impressions, *D.E.P.* xvi, Nos. 53, 333, 334). A man with raised arms may be a worshipper, or is simply towing the boat, like the naked Arabs who, to the present day, wade along the marshy shores of Lower Mesopotamia. Same scene No. 300, and on a seal from Fara: VA. 6700. Same boats in Predynastic Egypt: knife-handle of Gebel-el-Arak, ivory tablet of Aha, of Semempses, &c.
U. 14738. Pit Z. SIS 8.
18. A pair of snake-like ornaments (horns or cymbals?).
U. 14745. Pit Z. SIS 8.
19. Bow-like pattern made by a vertical tang between two spiral horns. Handled jar in a wicker basket, placed on a base or shelf like a ladder with hands. Same jars in Elam and in Warka, Level V, No. 7569 (Jordan, in *Abhandlungen d. Preuss. Akad.*, Phil.-hist. Klasse 1930, No. 4, p. 51).
U. 8804. Royal Cemetery area. (P. CBS. 17217.)
20. Spread eagle between two scorpions, an archaic figure with palm-like wings, three-lobed tail, and no legs. Star, palm, antelope's, and ram's heads are pictographic elements.
U. 14746. SIS 8 (?). Pl. 43.
21. The clay covering and closing the mouth of the jar has been, in this case, incised with a network of lines or scratchings made with a stylus, sometimes along with a seal-impression. In most cases no meaning can be attached to the figures produced by such a simple method. But a few more careful drawings are apparently intentional or become real pictographs, as used on the inscribed tablets of Jamdat Nasr and Fara.
U. 14646. SIS 7.
22. Cross-line scratching.
U. 14607. SIS 7.
23. Scratching. Sharp point and curved blade.
U. 14200. Pit Z. SIS 7.
24. Fragment of a pictographic inscription: a conical hut (?), a scorpion, and a quiver (or a hand?).
U. 18550. Pit W. SIS 6-7.
25. Fragment of a pictographic inscription. Each sign or group of signs is enclosed by straight lines. The abstract symbols form already a well-established system of ideograms. Their connexion with the original figures like metal band, field, boring-tool, lathe, curved club, flying bird, buckled post, reed hut, star, panelled door, is mostly guesswork. Phonetic and syntactical elements are absent. Only an approximate transliteration based on the sign value of later texts can be suggested:

kug-gan pisan + nagar dim or tuk (?)
. . . sal imgig (?) uru (?) unu (?)
ub nigin (?)

The general meaning is still more dubious. It is perhaps a list of cities or territories owned by the local ruler, whatever his name. So much is clear from a comparison with fragments of inscriptions from the level SIS 4-5. They are the forerunners of later classical inscriptions: 'Mighty King, King of Ur, King of the four corners of the world.'

- U. 18550. Pit W. SIS 6-7. Pl. 43.
26. Squares, cross-lines, chevrons.
U. 18550. Pit W. SIS 6-7.
27. Lozenges, chevrons, border of dots. The 'eye' design.
U. 18550. Pit W. SIS 6-7.
28. Lozenges, chevrons, chain of 'eyes'.
U. 18550. Pit W. SIS 6-7.
29. Lozenges, squares, dots.
U. 18550. Pit W. SIS 6-7.
30. Cross-lines, chevrons, the 'eye' design.
U. 18550. Pit W. SIS 6-7.
31. Squares, triangles, cross-lines, and border-lines.
U. 14638. SIS 6.
32. Lozenges, line of dots.
U. 18550. Pit W. SIS 6-7.

33. Eight-petalled rosette in a circle, chevrons.
U. 18550. Pit W. SIS 6-7.
34. Fragment of pictographic inscription. Conical hut (*ab, unu*), volute, scroll pattern, as seen on the top of reed huts (cf. No. 389), also on the Warka stone trough (*Mittl.* ii, Pl. XVII), and on the Louvre fragment AO. 8842 (see *Ur Excavations*, vol. i, Pl. XXXIX. 1).
U. 18550. Pit W. SIS 6-7.
35. Arched construction, a pictographic sign (?).
U. 18550. Pit W. SIS 6-7.
36. Frieze of antelopes passant. Archaic drawing of the four legs on the same plane. Lozenge-shaped leaves fill the ground.
U. 14641. SIS 7. (P. CBS. 31.16.662.)
U. 14573. Pit Z. SIS 7. (L. BM. 128591.)
37. Heraldic group: the spread eagle over a tree between two antelopes or ibexes. The palm-like wings and the absence of legs are an archaic trait.
U. 14635. SIS 6 (?).
38. Archaic spread eagle, one wing doubtful, and antelope passant.
U. 18550. Pit W. SIS 6-7.
39. Antelope or goat and tree.
U. 14194. Pit Z. SIS 7. Pl. 43. (P. CBS. 31.16.661.)
40. Archaic man and goats or ibexes. The nude figure, one hand up and the other down, is also found on Elamite seal-impressions driving a bull (*D.E.P.* xvi, Nos. 209, 328). The bird-like head, with lozenge eye, receding forehead, beak-like nose and mouth, is in the same style as the feminine figures in painted pottery of the al 'Ubaid level. The conventional aspect, or the racial characteristics of this human head raise many problems (*Gazette des Beaux-Arts*, Oct. 1932, pp. 150-1).
U. 14753. Pit Z. SIS 7. Pl. 43. (P. CBS. 31.16.660.)
41. Man, bull, spread eagle of archaic style. Border-lines.
U. 14614. Pit Z. SIS 7.
42. Squatting monkey, with head in profile, and widespread legs and arms. With the left he catches a scorpion by the tail and with the right a flying bird. Cf. the woman squatting between two scorpions (Nos. 268-70).
U. 14639. SIS 6 (?). U. 20083. Four fragments.
43. Lizard or scorpion or perhaps man dancing.
U. 14643. SIS 7. (P. CBS. 31.16.673.)
44. Fishes caught in a net. One float or sinker (cf. Khafaje, House D, Room 6) (Oriental Institute of Chicago, *Communications*, No. 13, p. 91).
U. 18550. Pit W. SIS 6-7. Pl. 43.
45. Cattle coming out of the byre and facing a seated man. A jar between them suggests the dairy. The byre, found on many other seal-impressions, is a typical reed-hut of Southern Mesopotamia, with an arched roof out of which project side-buckles or horns, which are the terminals of the bundles of reeds used in the construction, curved and tied scrollwise (cf. Nos. 34 and 389). The panelled door which follows the lines of the hut is also made of woven reeds (cf. the reed matting construction of modern Iraq, al 'Ubaid, Pl. XXXIX, and R. P. Dougherty, 'Searching for Ancient Remains in Lower 'Iraq', *A.S.O.R.*, 1925-6, Fig. 62).
U. 18550. Pit W. SIS 6-7.
46. Dairy scene in two registers. A large jar is placed between a man seated on an elegant stool with rungs and a kneeling (?) servant. Bulls and calf.
U. 14191. Pit Z. SIS 7.
47. Impression left by the cloth obstructing the mouth of the jar, on the lower part of the clay stopper.
U. 14636. SIS 6.
48. Clay stamp seal. Indistinct scratching.
U. 13985. Royal Cemetery area. Brought in.
49. Stamp seal. Radiating lines round a central group of notchings (cf. E. Herzfeld, in *Mittl.* v. 5, Fig. 28).
U. 14791. SIS 4.
50. Incised scratchings made with the stylus (cf. No. 21).
U. 14891. SIS 4.

51. Scratchings.
U. 14880. SIS 4.
52. Scratchings.
U. 14609. SIS 4.
53. Scratchings.
U. 14835. SIS 4.
54. Scratchings.
U. 14106. SIS 4.
55. Scratchings.
U. 14608. SIS (?).
56. Scratchings.
U. 14612. Pit D. SIS 4.
57. Scratchings.
U. 14562. SIS 4.
58. Scratchings. Wavy lines.
U. 14107. SIS 4.
59. Scratchings. Wavy lines and notchings.
U. 14873. SIS 4.
60. Scratchings. Wavy lines.
U. 14547. SIS 4.
61. Scratchings.
U. 14104. SIS 4.
62. Scratchings. Palm (?).
U. 14869. SIS 4.
63. Scratchings. Tree (?).
U. 14627. SIS 4.
64. Scratchings. Cross-lines.
U. 14582. Pit Z. SIS 4-6.
65. Scratchings. Cross-lines.
U. 14530. SIS 4-6.
66. Scratchings. Terraces.
U. 14874. SIS 4.
67. Scratchings. Cross-lines and seal-impression No. 274.
U. 14885. SIS 4.
68. Scratchings.
U. 14809. SIS (?).
69. Scratchings. Central square and cross-lines.
U. 14879. SIS 4.
70. Scratchings. Cross-lines.
U. 14888. SIS 4 (?).
71. Scratchings.
U. 14611. SIS 4.
72. Scratchings. Palm (?).
U. 14709. SIS 4.
73. Scratchings. Square and cross.
U. 14710. SIS 4.
74. Scratchings. Square and cross.
U. 14610. SIS 4.
75. Scratchings. Star.
U. 13914. SIS 4.
76. Scratchings. Square and cross.
U. 13941. SIS 4.
77. Scratchings. Four-armed cross.
U. 18394. Pit W. SIS 4-5. Pl. 43.
78. Scratchings. Four-armed cross recut by a second cross.
U. 18394. Pit W. SIS 4-5.
79. Scratchings. Feet or horns between the four arms of a double cross.
U. 18394. Pit W. SIS 4-5.

80. Scratchings. Four groups of notchings round a circle.
U. 14878. SIS 4. (P. CBS. 31.16.680.)
81. Scratchings. Foot and cross-lines.
U. 18394. Pit W. SIS 4-5.
82. Scratchings. Stars, curves, and cross-lines.
U. 14711. SIS 4.
83. Scratchings. Star in a circle (?) surrounded by notchings in opposite quarters.
U. 18394. Pit W. SIS 4-5.
84. Scratchings. Star, cross-lines, and seal-impression No. 238.
U. 18394. Pit W. SIS 4-5.
85. Scratchings. Star, curved lines, horn.
U. 18394. Pit W. SIS 4-5.
86. Scratchings. Cross-lines, horn.
U. 13760. Depth not recorded.
87. Scratchings. Curves, cross-lines.
U. 13959. SIS 4.
88. Scratchings. Double cross.
U. 14876. SIS 4.
89. Scratchings.
U. 18394. Pit W. SIS 4-5.
90. Scratchings. Horns.
U. 18394. Pit W. SIS 4-5.
91. Scratchings.
U. 18394. Pit W. SIS 4-5.
92. Scratchings. Arrow, fish-like figure.
U. 14105. SIS 4.
93. Scratchings. Fish and harpoon.
U. 12772. Pit G, 7.30-7.60 m. below the plano-convex brick pavement.
94. Scratchings. Fish (?).
U. 14628. SIS 4.
95. Scratchings. Fish (?).
U. 14867. SIS 4.
96. Scratchings. Fish (?).
U. 14881. SIS 4.
97. Scratchings (cf. the Indian script Nos. 256, 257).¹
U. 14870. SIS 4.
98. Scratchings.
U. 14631. Pit D. SIS 4.
99. Scratchings.
U. 14875. SIS 4.
100. Scratchings.
U. 14868. SIS 4.
101. Scratchings.
U. 14877. SIS 4.
102. Scratchings.
U. 14841. SIS 4 or perhaps 8.
103. Scratchings.
U. 14108. SIS 4.
104. Scratchings. Sign *temen*: the temenos.
U. 14629. Pit D. SIS 4.
105. Scratchings. Sign *ub*: the four corners of the world (the Swastika).
U. 18394. Pit W. SIS 4-5.
106. Scratchings. A pair of arms (cf. the Mohenjo-daro Indian script, No. 83).
U. 14531. SIS 4-5.
107. Scratchings. Arrows (cf. Indian script, No. 25).
U. 18394. Pit W. SIS 4-5.

¹ This and similar references to *Mohenjo-daro*, by Sir John Marshall.

108. Scratchings. Arrow point, net, signs *hal sa* (cf. Indian script, No. 39).
U. 13958. SIS 4.
109. Scratchings. Curved lines, square markings, feminine sign *sal*.
U. 14872. SIS 4.
110. Scratchings. Curved lines, blades, harpoon, numerals (?), sign *giš*: wood (?).
U. 14511. Royal Cemetery area.
111. Scratchings. Spear and net (?).
U. 14116. SIS 4-5.
112. Scratchings. Spear.
U. 14606. Pit D. SIS 4.
113. Scratchings. Dagger.
U. 14871. SIS 4.
114. Scratchings. Dagger and axe (?).
U. 14813. SIS 4 (?). (P. CBS. 31.16.652.)
115. Scratchings. Spear point, axe (?).
U. 13838. SIS 3.
116. Scratchings. Signs *ni tuk* (rather than spear and axe).
U. 14563. Depth not recorded.
117. Scratchings. Metal bar, *gin* or tool.
U. 18394. Pit W. SIS 4-5.
118. Scratchings. Curvilinear signs: *ia ab lugal bar*, perhaps meaning: butter, royal quality, from the byre.
U. 14132. SIS 4-5. Pl. 43.
119. Scratchings. Arrow point and animal head. Perhaps to be read: *ia DUN* (cf. Jamdat Nasr script, No. 127).¹
U. 14841. SIS 4, perhaps 8. (P. CBS. 31.16.642.)
120. Impression of cloth on the reverse of the clay stopper.
U. 14733. SIS 4-6. Pl. 43. (P. CBS. 31.16.678.)
U. 18403. Pit W. SIS 4-5. Pl. 43.
121. Dotted lines and string marks.
U. 14166. SIS 4.
122. Dotted lines which are perhaps string marks.
U. 14657. SIS 4.
123. Impression of basket-work.
U. 14676. SIS 4.
124. Impression of a cockle-shell.
U. 13967. SIS 4.
125. Impression of the butt-end of a cylinder-seal cut in the spiral core of a conch shell.
U. 14683. SIS 4.
126. Butt-end of a cylinder-seal of shell bored through and hung on a string.
U. 14780. SIS 4. Pl. 43.
127. Butt-end of a cylinder-seal of stone bored through and hung on a string, d. 14 mm.
U. 14175. SIS 4 (?).
128. Butt-end of a cylinder-seal of stone bored through.
U. 14616. Pit Z. SIS 4-5. Pl. 43.
129. Eight-pointed star on the butt-end of a cylinder-seal, d. 8 mm.
U. 18402. Pit W. SIS 4-5. Pl. 44.
130. Eight-pointed star on the butt-end of a cylinder-seal. D. 30 mm. The seal in this case was not bored through but was hanging from a lug cut at the other end of the cylinder—a very interesting survival and transformation of the older stamp seals. The animal and human reliefs forming the back of the stamp seals develop now in intaglio on the surface of the cylinder, and the butt-end still preserves, before the cylinder is bored through, stars, rosettes, and animal figures (cf. the cylinder-seals with lug, Louvre, Susa No. 141; B.M., Jamdat Nasr; Berlin, VA. 612; De Clercq, *Cat.*, No. 6, which has a butt-end decorated with a scorpion and two animal heads?).
U. 14694. SIS 4.

¹ This and similar references to S. Langdon, *Pictographic Inscriptions from Jamdat Nasr: Oxford Editions of Cuneiform Texts*, vii, 1928.

131. Eight-pointed rosette on the butt-end of a cylinder-seal, d. 29 mm.
U. 18404. Pit W. SIS 4-5.
132. Eight-pointed rosette, with triangles between the petals.
U. 14149. SIS 4.
133. Elaborate rosette. Ten petals alternately lozenges and triangles, within a circle of dots, a pattern reminiscent of filigree work.
U. . . . (unnumbered). (L. *BM.* 128590.)
134. Lines of lozenge leaves, in imitation of basket-work (?).
U. 13946. SIS 4.
U. 14193. Pit Z. SIS 4-6.
U. 14589. SIS 4. Pl. 44. (P. *CBS.* 31.16.646, 664.)
U. 14593. Pit D. SIS 4.
U. 14649. Pit D. SIS 4.
U. 14823. SIS 4.
135. Lines of lozenge leaves. (a) Seven fragments, each leaf $16\frac{1}{2}$ mm.; one fragment, leaves 15 to $16\frac{1}{2}$ mm.; one fragment, leaves 15 mm.; one fragment, leaves 25 mm.
U. 18395. Pit W. SIS 4-5.
(b) Bears the impression of the seal No. 169.
U. 18400. Pit W. SIS 4-5.
136. Rows of leaves between straight lines.
U. 13882. SIS 4. Burnt stratum.
U. 14192. Pit Z. SIS 7. (P. *CBS.* 31.16.666.)
U. 14678. SIS 4.
U. 14772. SIS 4.
U. 14783. SIS 4.
U. 18395. SIS 4-5.
137. Zigzag of lozenges. An imitation of basket-work.
U. 14551. SIS 4.
138. Hatchings between double lines.
U. 12778. Pit G, 7-60 to 8-00 m. below plano-convex brick pavement.
139. Hatchings between border-lines.
U. 14540. SIS 4 (?).
140. Panelled door pattern between border-lines.
U. 14804. SIS 4-5 (?). Pl. 44.
141. Net-like hatchings.
U. 14800. SIS 4 (?).
142. Net or trellis.
U. 18413. SIS 4. (P. *CBS.* 31.16.659.)
U. 14685. SIS 4.
143. Trellis.
U. 14798. SIS 4-5 (?).
144. Trellis. Double-line squares crossed by hatchings.
U. 14523. SIS 4-6.
145. Squares and hatchings between lines of diamonds, an embroidery pattern.
U. 14145. SIS 4.
146. Squares and hatchings. Basket-work.
U. 14779. SIS 4.
147. Squares and hatchings. Basket-work.
U. 13971. SIS 4. Pl. 44.
148. Border-lines and hatchings.
U. 14829. SIS 4.
149. Slanting border-lines and hatchings.
U. 14691. SIS 4.
150. Crossed slanting lines and hatchings.
U. 14687. SIS 4. (P. *CBS.* 31.16.612.)
151. Linear pattern. Reed matting and incised signs.
U. 13892. SIS 4.

152. Linear pattern on a tablet.
U. 15655. Royal Cemetery area.
153. Squares and dots.
U. 13990. SIS 4.
154. Cross, rosettes, and hatchings.
U. 12778. SIS 4-5 (?). Pit G, 7·60 to 8·00 m. below plano-convex brick pavement.
155. Elegant cross pattern. Each quarter repeats the same design of a square with projecting arms, and divided in two by a bar. Dentils adorn each branch of the cross.
U. 18399. Pit W. SIS 4-5.
156. Lines and triangles.
U. 14574. Pit Z. SIS 4-6.
157. Rectangles divided by zigzag lines into four triangles. Border of oval beads and dots.
U. 14524. SIS 4-5.
158. Overlapping arched lines and small triangles.
U. 13895. SIS 4.
159. Zigzag pattern of triangles.
U. 14664. SIS 4.
160. Cross of four double triangles.
U. 13916. SIS 4. Pl. 44. (See also No. 254.)
161. Hexagons divided by triangles. Heavy border-lines with hatchings. The triangles are recut by a straight line and the hexagon by a cross pattern made of four small triangles cantoned between the long branch and transverse hatchings.
U. 14143, U. 14819. SIS 4.
U. 14787. SIS 4.
U. 18401. Pit W. SIS 4-5.
162. Palmette bordered by double lines with hatchings.
U. 14862. SIS 4 (?).
163. Chain of double axes alternately horizontal and vertical, bordered by triangles and recut with hatchings.
U. 14543. SIS 4.
164. Chain of double axes.
U. 14655. SIS 4.
165. Rich pattern of double axes linked to each other and bordered by chains of diamonds, squares, and triangles.
U. 13915. SIS 4.
U. 18407. Pit W. SIS 4-5, and impression of the seal, No. 254.
166. Chain of double axes.
U. 15015. SIS 4.
167. Chain of double axes between lines of notchings. In the upper register a pastoral scene: nude men, cattle, spouted jar, and tree (or reeds).
U. 14595. Pit D. SIS 4.
U. 14679, U. 14792, U. 14860. SIS 4.
U. 18399. Pit W. SIS 4-5.
168. Chain of double axes worked into a rich pattern. In the frieze above antelopes passant are attacked by a lion rampant.
U. 18400. Pit W. SIS 4-5. Pl. 44.
169. Double axe motive worked into the same rich pattern. It is perhaps derived from the net (cf. No. 44). A scene of offering occupies the lower register. A lady, remarkable for her long hair and fringed shawl, sits on an elegant stool which has curved legs in the shape of bull's feet. She drinks out of a tumbler. A nude servant brings some presents. A large fish may be a symbol of the catch, if not an emblem of the lady herself (Nina). A woman squatting (or seated?) plays on a three-stringed lyre. Lozenge-shaped leaves fill the background. The graceful scene is a forerunner of Shub-ad's symposium.
U. 18397. Pit W. SIS 4-5. U. 18413. Pit W. SIS 4-5. Pl. 44.
U. 18400. Pit W. SIS 4-5. Five fragments, one of which has a second seal-impression, No. 135. Pl. 44.
170. Spirals.
U. 14620. SIS 4. U. 14184. Royal Cemetery area, 8 m. down.

171. Cross chevrons, scorpion (?). Double axe or leaves, ladder-like border, bull's leg (?), pictographic elements (?).
U. 18399. Pit W. SIS 4-5.
172. Scrolls or spirals on either side of a panelled door (?). Borders of dots and triangles.
U. 14785. SIS 4.
173. Skeins or coils are probably the origin of the scroll or spiral motive. Spun wool is to the present day twisted, dyed, and sold in that form. Coils, double axe and chain of diamonds combine happily.
U. 14670. SIS 4.
174. Concentric circles, like eyes, divided from the next figure by triangles.
U. 15658. SIS 4 (?).
175. Chains of spirals with triangles between.
U. 18409. Pit W. SIS 4-5.
176. Spirals and triangles.
U. 14793. SIS 4 (?).
177. Circles, spirals, and hatchings.
U. 14555. SIS 4 (?).
178. Double axe pattern. Butt-end of a cylinder-seal hung on a string.
U. 14679. SIS 4.
179. Circles (eyes) or double axe.
U. 18409. Pit W. SIS 4-5.
180. Lozenges and chevrons disposed in wavy lines.
U. 14128. SIS 4. (P. *CBS*. 31.16.624.)
181. Wavy lines and small lozenges (the 'eye' motive?).
U. 18394. Pit W. SIS 4-5.
182. Necklace pattern. Diamonds linked by curved lines.
U. 14526. SIS 4-6.
183. Branch and star flower.
U. 14559, U. 14578. Pit Z. SIS 4-6.
184. Branches, leaves, horns (?).
U. 14833. SIS 4 perhaps 8.
185. Bird and animals (?).
U. 14183. Royal Cemetery area, 8 m. down.
186. Antelopes' heads and duck over a net.
U. 14602. Pit D. SIS 4. Pl. 44.
187. Antelopes rampant. A second smaller seal-impression shows a doorway between buckled posts and a man driving his cattle.
U. 13871. SIS 4 (?).
188. Antelopes and spread eagle.
U. 14850. SIS 4.
189. Crouching bulls, branch, pointed jar with spout.
U. 14560. Pit Z. SIS 4-6. U. 14613. Pit F, Sq. E6, Stratum B.
190. Crouching antelopes. Jar with double handles (or reed?).
U. 13989. SIS 4.
191. Crouching ibexes. Branches, star flowers.
U. 18406. Pit W. SIS 4-5.
192. Antelopes passant. Jar (?), head. Line of dots with crosswise projections (a net?).
U. 18406. Pit W. SIS 4-5.
193. Antelopes passant. Leaves or flowers.
U. 14863. SIS 4.
194. Antelopes crouching and passant. Shrub, leaves.
U. 14894. SIS 4. (P. *CBS*. 31.16.617.)
195. Antelopes crouching and passant. A separate head. Curved horns of three different types. Eight-petalled rosette on the butt-end of the cylinder.
U. 14765. SIS 4.
196. Eight-petalled rosette. Each petal is framed and divided from the next petal by lines and triangles.
U. 13939. SIS 4.

197. Antelopes on either side of a tree (or reeds). Smaller animals crouching in the field. Six-petalled rosette on the butt-end of the cylinder.
U. 14126. SIS 4.
198. Antelopes (?) on either side of a tree. The long necks, indistinct horns, and manes (?) suggest a type of horse or ass. A jar (?). Impression of the butt-end of the cylinder.
U. 14140. SIS 4. (P. CBS. 31.16.619.)
199. Antelopes crouching and passant. Leaves, bird (?), separate leg or club (?).
U. 13964 A. SIS 4. Pl. 44.
200. Herd of antelopes crouching, running, and passant. A bird of prey bites the tail of a crouching animal. The spread wings belong to an archaic type. A branch.
U. 14136. SIS 4. Pl. 44. (P. CBS. 31.16.632.)
201. Herd of antelopes. Flying bird. Separate head.
U. 18406. Pit W. SIS 4-5.
202. Jumping ibex. Tree and hills.
U. 18413. Pit W. SIS 4-5.
203. Ibex in a thicket.
U. 18409. Pit W. SIS 4-5.
204. Jumping ibex in a thicket.
U. 18409. Pit W. SIS 4-5.
205. Two registers. Reed hut with side buckles. Cattle, jar, branches.
U. 14521. SIS 4-6.
206. Bulls, head to head, one up, one down, and spread eagle (?).
U. 18413. Pit W. SIS 4-5. Pl. 44.
207. Spread eagle over antelopes. Leaves, star flowers.
U. 14768. SIS 4.
208. Spread eagle. Ten-petalled rosette on the butt-end of the cylinder.
U. 14110. SIS 4.
209. Two (or three) registers. Spread eagle between crouching calves. Leaf, jar, or sign of the rising sun. Net pattern of stars in squares. Wavy lines and stakes within a circular enclosure, perhaps a picture of the fertile plain (*edinnu*) irrigated by canals.
U. 13881. SIS 4. Burnt stratum. Pl. 45.
210. Two registers. Antelopes, spread eagle, and tree. A curious motive: jar, rampant vine (or viscera?).
U. 13911, U. 13954. SIS 4. (P. CBS. 31.16.679.) U. 13987. SIS 4.
U. 18399. Pit W. SIS 4-5.
211. Spread eagle, bull, calf, goats or antelopes, jar, leaves.
U. 11688. SIS 4 (?). Pl. 45. (P. CBS. 31.16.606.)
212. Spread eagle, antelope, gazelle, perched bird. Scorpion (or lizard) on the butt-end of the cylinder.
U. 14519. SIS 4-6.
213. Antelopes, spread eagle, tree, leaves.
U. 13984. SIS 4. (P. CBS. 31.16.628.)
214. Spread eagle, crouching antelopes, perched bird, tree, leaves. Scorpion on the butt-end of the cylinder, d. 25 mm. Probably a duplicate of No. 212.
U. 18413. Pit W. SIS 4-5.
215. Spread eagle over lions rampant attacking two bulls. Leaves. Crouching calf on the butt-end of the cylinder, d. 28 mm.
U. 18413. Pit W. SIS 4-5. Pl. 45.
216. Spread eagle over a lion rampant attacking an antelope. Leaves.
U. 14604. Pit D. SIS 4.
217. Spread eagle over lions rampant attacking two bulls. In the field running antelopes, leaves, and a scorpion (?). Probably a duplicate of No. 215.
U. 14769. SIS 4. Pl. 45. (P. CBS. 31.16.611.)
U. 18407. Pit W. SIS 4-5. Pl. 45.
218. Lion rampant attacking a bull. Spread eagle, antelope, leaves.
U. 18407. Pit W. SIS 4-5.
219. Spread eagle, bull, byre (?), or lion (?). Butt-end of a cylinder bored through, d. 15 mm.
U. 18413. Pit W. SIS 4-5.

220. Spread eagle (?), antelope, hut (?).
U. 18401. Pit W. SIS 4-5.
221. Spread eagle (?), bull.
U. 18413. Pit W. SIS 4-5.
222. Spread eagle.
U. 14681. SIS 4.
223. Spread eagle, bull, spouted jar, byre (?). Four-petalled rosette on the butt-end of the cylinder, d. 10 mm.
U. 18402. Pit W. SIS 4-5.
224. Two registers. Lion attacking an antelope. Frieze of leaves or lozenges.
U. 18406. Pit W. SIS 4-5.
225. Bull crossed with an onrushing lion. Leaves. Diamond-shaped border-lines.
U. 18413. Pit W. SIS 4-5. Pl. 45.
226. Two registers divided by a line of markings. Bulls and goats attacked by two lions. Shrubs or reeds, leaves.
U. 18406. Pit W. SIS 4-5.
227. Antelopes attacked by a lion. Bush, leaves, sign UB.
U. 12551. Pit D. SIS 4.
228. Bull attacked by a lion. Leaves. Wavy line borders.
U. 8833. Royal Cemetery area. Pl. 45.
229. Antelope (goat?) attacked by a lion.
U. 14847. SIS 4.
230. Ibexes attacked by a lion. Shrub.
U. 13981. SIS 4.
231. Bull attacked by two lions. A bird of prey on the back of the bull. Eight-petalled rosette on the butt-end of the cylinder, d. 15 mm.
U. 14133. SIS 4. Pl. 45.
232. Antelopes attacked by a lion; they are on the run, jumping and rearing. Leaves and reeds.
U. 14776. SIS 4.
233. Antelope attacked by a lion. Crouching bulls, scorpion, leaves.
U. 14788. SIS 4. Pl. 45.
234. Bulls attacked by a lion. Leaves. Sign UB.
U. 18407. Pit W. SIS 4-5. Impression of a second seal, No. 239.
235. Two lions attacking a bull. A hunter spears one of the lions which he has caught by the tail. Leaf (?).
U. 13907. SIS 4.
236. Antelopes attacked by a lion. Spread eagle (?), leaf (?).
U. 18407. Pit W. SIS 4-5.
237. Bull attacked by a lion. Running gazelles cleverly drawn with heads turned back. Fish, leaves, star flower (?). Seven-petalled rosette on the butt-end of the cylinder, d. 20 mm.
U. 18407. Pit W. SIS 4-5. Pl. 46.
238. Three lions attacking a bull. Running antelope. Fishes, bird, spouted jars, two separate legs.
U. 18394. Pit W. SIS 4-5. Two fragments.
U. 18407. Pit W. SIS 4-5. Two fragments. Pl. 46.
239. Bull passant, lion rampant, jumping goats, stylized hills, branches, and star flower. The curved club, the UB sign, and the checker-board, form perhaps a pictographic inscription. Crescents pointing alternately right and left, up and down, fill the nine cases of the board.
U. 18394. Pit W. SIS 4-5. Has an incised cross besides the seal-impression.
U. 18404. Pit W. SIS 4-5.
U. 18406. Pit W. SIS 4-5. Has besides a scratched design, No. 234.
U. 18407. Pit W. SIS 4-5. Two fragments. Pl. 46.
240. Lions crossed and rampant.
U. 14981. Pit F, sq. D4, level 6.10-6.60 m.
241. Lion attacking a bull and speared by a nude hunter who has caught him by the tail. Spread eagle (?) and star flowers.
U. 14853. SIS 4.

242. Lion attacking a bull. A nude hunter spears him from behind with both hands. Spread eagle, jumping antelope, leaf.
U. 12505. Pit D. SIS 4.
U. 14797, U. 18407. SIS 4. U. . . . Pl. 46. (P. CBS. 31.16.637.)
243. Lion attacking a bull and speared from behind by a hunter who has caught him by the tail. The hunter wears a pleated skirt and steps on the hind leg of the lion. Spread eagle, crescent (?), and leaves (?). Butt-end of a cylinder bored through, d. 10 mm.
U. 14139. SIS 4.
244. A lion attacks a bull (?) or a goat (?) and is speared from behind by a nude hunter. Spread eagle, tree, leaves, star flowers.
U. 13979. SIS 4. Pl. 46. (P. CBS. 31.16.641.)
245. Lion attacking a bull. A nude hunter spears a second lion falling head foremost before him over the body of an antelope (?). Leaves, star flower.
U. 18406. Pit W. SIS 4-5. Pl. 46.
246. A nude hunter spears a hunter attacking a bull. Spread eagle, jumping gazelle, and bird.
U. 14516. SIS 4. Pl. 46.
247. Bull attacked by two lions. A nude hunter spears one of the lions in the neck. Leaves, star flower, jumping gazelle (?).
U. 18407. Pit W. SIS 4-5. Two fragments. Pl. 46.
248. A nude hunter spears a lion attacking a bull.
U. 18407. Pit W. SIS 4-5.
249. A lion attacks a bull and is speared by a nude hunter who has caught him by the tail. Leaves.
U. 18407. Pit W. SIS 4-5.
250. A nude hunter spears a lion which he has caught by the tail. The lion, running towards a calf rampant, stops and turns his head back. Leaves, crescent (?).
U. 18413. Pit W. SIS 4-5. Pl. 46.
251. Nude man carrying a spear (?) on his shoulder and driving an animal (a lion?). Leaves, spouted jar.
U. 18413. Pit W. SIS 4-5.
252. A nude hunter spears from behind a lion attacking an antelope (ibex?). Crescent, leaves, branches, spouted jar, and birds (or detached legs?).
U. 18413. Pit W. SIS 4-5. Pl. 47.
253. Lion attacking a goat. A nude hunter is ready to spear him from behind. Leaves, star flowers, birds (or separate legs?). Seven-petalled rosette on the butt-end of the cylinder, d. 14 mm.
U. 12549, U. 12550. Pit D. SIS 4. Pl. 47.
U. 14512. SIS 4. (P. CBS. 31.16.609.)
254. A lion attacks an antelope (?) and is speared from behind by a nude hunter who has caught him by the tail. Shrub, star flowers, jar, bird, separate ass's head. Six-petalled rosette on the butt-end of the cylinder, d. 15 mm.
U. 14770, U. 14808. SIS 4.
U. 18407. Pit W. SIS 4-5. Two fragments. Pl. 44 (see also No. 160).
U. 18413. Pit W. SIS 4-5. Two fragments.
255. Ibex, bull, and smaller crouching animals. A lion rushes up to devour a nude man who has fallen on his back, legs in air. Shrub and star flower.
U. 15018. Pit D. SIS 4.
256. A lion attacks an ibex (?) falling head foremost to the ground. A nude hunter has caught him by the tail and spears him from behind. Leaf (?), star flower.
U. 14603. Pit D. SIS 4.
U. 18414. Pit W. SIS 4-5. Thirty-two large and small fragments. Pl. 47.
257. Nude hunter spearing with both hands a huge lion rampant which is attacking an antelope. The lion turns his head back towards the hunter. The antelope falls head first to the ground. Spread eagle (?), leaf, star flower, two detached legs.
U. 18407. Pit W. SIS 4-5. Pl. 47.
258. Scorpions, spouted jar, nude human figure.
U. 13913. SIS 4.
259. Scorpion, arrow point, buckled post (or club), leg and leaves form perhaps a pictographic inscription.
U. 14187. SIS 4.

260. Scorpions and star flowers. Seven-petalled rosette on the butt-end of the cylinder, d. 9 mm.
U. 14668. SIS 4.
261. Two registers. Lion attacking a bull. Two scorpions fighting (?).
U. 13872. SIS 4 (?). (P. CBS. 31.16.622.)
262. Scorpion and nude men dancing (?), one standing, one head downwards.
U. 14834. SIS 4 or 8.
263. Scorpion, tree, jumping ibex, nude hunter with hand extended.
U. 14866. SIS 4. Pl. 47.
264. Nude man and reeds.
U. 13904. SIS 4.
265. Reeds.
U. 14773. SIS 4.
266. Nude man, scorpion, branches, leaves.
U. 13983. SIS 4.
267. Nude man, scorpion, branches, leaves.
U. 14182. Royal Cemetery area at 7.50 m. depth. (P. CBS. 31.16.625.)
268. The woman and the scorpion. Curious squatting figure with widespread legs and arms and apparently dishevelled hair.
U. 13884. SIS 4. Burnt stratum. Pl. 47.
269. Same design. The stings of the scorpions are turned against the woman's body. A star flower.
U. 14152, U. 14185, U. 14654, U. 18414. SIS 4. Pl. 47.
270. The woman is squatting between a scorpion and a lizard.
U. 18413. Pit W. SIS 4-5.
271. Antelope, scorpion, branch, detached leg.
U. 14669. SIS 4.
272. Scorpion, spread eagle, detached leg, leaves, star flowers. Butt-end of a cylinder bored through, d. 14 mm.
U. 13982. SIS 4. (P. CBS. 31.16.858.)
273. Scorpion, spread eagle, antelope's head, leaves, star flowers.
U. 14684. SIS 4. (P. CBS. 31.16.608.)
274. A flying eagle (or vulture) carries in its beak a torn piece of flesh. The field is crowded with heads of animals: ass, bull, goat, antelope, ibex, and wild boar. Two nude men back to back, one upside down, form a curious group. Their legs are spread wide apart, each man catching with one hand one leg of the other man. Their four feet are pointing at the four corners of the horizon. The same pictographic symbolism will become more evident in other seals.
U. 14789. SIS 4. Pl. 47. (P. CBS. 31.16.682.)
275. A fragmentary impression on which are visible animal heads: an ass and a goat, a pictographic sign (*ag*): the loom (?), and perhaps the spread eagle. The elegant geometrical design on the butt-end of the cylinder seems borrowed from the Indian script (cf. Mohenjo-daro sign list, No. 131). D. 20 mm.
U. 18402. Pit W. SIS 4-5.
276. Human (?) and animal heads, ass, goat, lion. The crescent. Perhaps a spread eagle.
U. 18401. Pit W. SIS 4-5.
277. Animal heads, ass, bull, goat, ibex, wild boar. Also crescent, leaf, star flower.
U. 18413. Pit W. SIS 4-5.
278. Bird, tree, leaves, star flower.
U. 14165. SIS 4.
279. Two asses (?) nose to nose, on either side of a scorpion. One has a bristling mane and the blood is running from a wound in its shoulder. A bird of prey on its back is freely using beak and claws. It is an early example of the lion-headed eagle. A crescent.
U. 14767. SIS 4.
280. Spread eagle, scorpions (one of which is perhaps a lizard), bull, spouted jar, and animal leg.
U. 12547. Pit D. SIS 4. Two fragments. (P. CBS. 31.16.633, 637.)
281. A nude man, his hands held up, fighting huge lizards. Net, scorpion, leaves, star flowers, and perhaps a panelled construction. Eight-petalled rosette on the butt-end of the cylinder, d. 15 mm.
U. 14775, U. 14825. SIS 4. Pl. 47. (P. CBS. 31.16.671.)
U. 18402, U. 18413. Pit W. SIS 4-5.

282. Frogs on a long stamp seal.
U. 14144 A. SIS 5. (P. CBS. 31.16.620.)
283. Frog, snakes, viper, and star flower.
U. 18413. Pit W. SIS 4-5. Pl. 47.
284. Snakes. The rectangular frame may represent a box or basket.
U. 14803, U. 14828. SIS 4-8.
285. Coiled snake catching a young animal, kid, or lamb.
U. 13908. SIS 4. Pl. 48.
286. A victorious hero, spear in hand, attacks his enemies. These are represented naked, back to back, one upside down, with legs spread wide apart and catching one another's foot, in the curious composition noticed on the seal, No. 274. A pack of twisted snakes adds to the meaning of the scene, one of them actually biting one enemy in the wrist. A third nude kneeling man raises his hand, crying for mercy. The hero wears a skirt open in front after the Kish style, but is entirely shaven, like his enemies. Eight-petalled rosette on the butt-end of the cylinder, d. 19 mm.
U. 12545. Pit D. SIS 4. (P. CBS. 31.16.648.)
U. 18402, U. 18405, U. 18413. Pit W. SIS 4-5. Pl. 48.
287. The hunter and the ibexes. His arms are the dagger and what is generally called a curved club but is more probably a reed shield. He wears a skirt of fleecy material. One ibex seems to have caught a foot in a snare, and its head is violently thrown back. Leaves and stones (?).
U. 18413. Pit W. SIS 4-5. Pl. 48.
288. Nude hunter with short Asiatic bow and quiver. Antelope and spread eagle.
U. 13987, U. 14177. SIS 4.
289. The hunters and the bear (?). Tree, branches.
U. 14508. SIS 4.
290. The bears and the bee (?).
U. 13917. Royal Cemetery area, presumably SIS 4. Exact date not known.
291. Hunter, goat, and spread eagle (?). On the butt-end of the cylinder is engraved a checker-board of nine cases with crescents, like the one on seal No. 239, but here inscribed in a circle and deprived of a crescent at each angle.
U. 12546. Pit D. SIS 4. Pl. 48.
292. Bull-man carrying a spear (?) and holding a post. Calf or lamb rampant.
U. 14696. SIS 4.
293. Nude hero holding two animals, bird (?) and lion.
U. 14703. Pit D. SIS 4.
294. Nude hunter lifting two goats by the hind leg.
U. 18413. Pit W. SIS 4-5.
295. Hunter lifting a goat by the hind leg.
U. 13883. SIS 4. Burnt stratum.
296. Nude hunter lifting goats by the hind leg. Spread eagle over a cartouche. The pictographic signs are perhaps the bull-man and an animal leg (?).
U. 18413. Pit W. SIS 4-5. Traces of a second seal show a bull and a lion.
297. The victorious hero triumphing over his enemy. He catches him by the hair, and holds down his hand armed with a dagger. Both wear a short fringed loin-cloth, over which the hero has a shawl open in front and falling to his ankles. The long locks of hair are remarkable. Animals form the counterpart of the human scene: spread eagle, lion, and wild goat. Also net, jar, fishes (?), star flowers. A wild boar on the butt-end of the cylinder, d. 25 mm.
U. 18410, U. 18413. Pit W. SIS 4-5. Pl. 48.
298. Two registers. Below, the charioteer pursuing his enemy, a war scene like that on the mosaic Standard: the same two-wheeled chariot and team of asses (?), the same pattern of wheel and lozenge-shaped hub, the same curved pole, rein-ring, yoke, splash-board, and quiver with spears and whip, the same curved box of the driver and his long shawl thrown on the back, the same driver standing reins in hand and goading the animals. Two long lances are drawn against the skyline as used in action. One armed groom marches in front and a spearman in the rear. All of them wear the flounced skirt in contrast to the naked enemy who falls head first, pierced by an arrow (?) and attacked by a vulture (?). There is, perhaps, a second nude figure. Two dogs accompany and follow the chariot.

Animal mythology fills the upper register. The two crouching bearded bulls are the guardians of a mythical entrance. Two monkeys holding buckled posts sit on their hind quarters. An eagle attacks one of the bulls with beak and claws, and a scorpion the other. A curious lion-headed scorpion (?) bites in the neck a crouching deer. There are also a crescent and a goat passant.

- U. 13938. SIS 4. Pl. 48.
U. 13963. SIS 6. Pl. 48.
299. A boat in the marsh. There are curious bunches of reed or other plants, and fishes below. The boat is crescent-shaped with high stern and prow. The bearded boatmen wear a skirt, and a flat cap in the Kish style. They raise one hand and perhaps carry in the other a club or shield.
U. 18401. Pit W. SIS 4-5.
300. A boat in the marsh, perhaps towed by two men, the first with raised hands, the second holding the line. There are fishes below. The boat has high horn-like stern, and prow decorated with leaf ornaments. The two posts inside are probably supports of the awning above the head of the main person seated in state on a cushion and holding a club or sceptre. The boatman is armed with a long pole. Both are shaven and wear the flounced skirt.
U. 14141. SIS 4.
U. 14518, U. 14557. Pit Z. SIS 4-6.
301. Man in a boat. Fishes, awning (?), and jar.
U. 12979. Royal Cemetery area.
302. Nude fisherman bringing five fishes. A second man brings a jar (?) and a very indistinct object (perhaps a bird?).
U. 14599. Pit D. SIS 4. Pl. 48. (P. CBS. 31.16.647.)
303. Nude man bringing fishes. Goats crouching and rampant.
U. 18413. Pit W. SIS 4-5.
304. Nude man driving (or spearing?) an animal living in the reed thicket. Star flower and jar.
U. 14163. SIS 4. Pl. 48. (P. CBS. 31.16.672.)
305. Same scene. Jars and spread eagle.
U. 13948, U. 13996, U. 14162. SIS 4.
306. Same scene. Spread eagle. Six-petalled rosette on the butt-end of the cylinder.
U. 18404. Pit W. SIS 4-5.
307. Man driving (?) a bull among the reeds.
U. 14650. Pit D. SIS 4.
308. Man driving a bull and a calf. Star flowers.
U. 14514. SIS 4. Pl. 48. (P. CBS. 31.16.681.)
309. Man holding a bull by the tail. Jar, spread eagle (?).
U. 14771. SIS 4.
310. Man driving a bull (?) (the DUN species?) among the reeds. Jars.
U. 14520. SIS 4-6.
311. Man and cattle. Jar. Border of chevrons.
U. 14817. SIS 4.
312. Men and cattle among the reeds. A spread eagle.
U. 15659. SIS (?).
313. Man driving or spearing an animal. Jars, leaves.
U. 14153. SIS 4.
314. Same scene.
U. 13996, U. 13998. SIS 4.
315. Same scene. Branches and star flowers.
U. 14673. SIS 4.
316. Man spearing an antelope. Reeds (or scorpion), spread eagle, leaves.
U. 18414. Pit W. SIS 4-5.
317. Man spearing an antelope. Reeds, leaves, star flower, and spouted jar.
U. 13980. SIS 4. Pl. 49. (P. CBS. 31.16.607.)
318. Man spearing an antelope among the reeds, leaves, and star flower.
U. 18413. Pit W. SIS 4-5.
319. Same scene.
U. 18413. Pit W. SIS 4-5.

320. Same scene. The antelope is crouching on the ground.
U. 14701. SIS 4. Pl. 49.
321. Same scene.
U. 14534. SIS 4. Pl. 49.
322. The hunter and the antelope. The hunter is hiding in the thicket and is apparently astride on a branch, in front of which the antelope stops with bent knees and head thrown back as if caught in a trap. There is a small crouching antelope in the field above, and two more below a spread eagle in the upper register.
U. 14587. SIS 4.
323. Scene of offering. A large spread eagle between a scorpion and an ass is the centre of the picture. A man approaches carrying a jar in both hands. The jar resembles the stone vases (with lids) of later times. There are more offerings and a two-handled jar in the field, and above the ass a curious figure (a lion?).
U. 14138, U. 14161. SIS 4. Pl. 49.
324. Spread eagle over a large bull. A man approaches, one hand up, and apparently leads the bull by a rope. A scorpion.
U. 18413. Pit W. SIS 4-5.
325. Archaic figure of a man standing. A small bull and a jar in the field.
U. 14864. SIS 4.
326. Nude man standing one hand up between two buckled posts. This is a very archaic scene of worship.
U. 13005. Pit G, 6.55 m. from surface.
327. Two registers. Spread eagle between crouching animals, and a procession of seven figures. They all wear short skirts and stand with bodies full-face, hands clasped, and heads in profile.
TO. 375 (al 'Ubaid). (P. CBS. 15752.)
328. Chain of nude dancers (?) with hands linked. Jars (or leaves?) in the field. Pl. 49.
U. 12544. Pit D. SIS 4.
U. 14605. Pit D. SIS 4.
U. 14786. SIS 4.
329. Chain of nude dancers (?) with arms linked. Jars and leaves between.
U. 14571. Pit Z. SIS 4-5. Pl. 49. (P. CBS. 31.16.668.)
U. 18409. Pit W. SIS 4-5.
330. Nude man in the centre of pointed jars of different types, with or without a basket covering and a lid like an inverted cup. The man is walking with long strides like the dancers (?) above and seems to hold a large platter in both hands.
U. 14662. SIS 4.
331. Spread eagle, animal passant, and jars with long handles which seem part of the basket protecting them.
U. 15022. Pit F, Sq. C5, level 8.00-7.50 m.
332. Man holding a spouted jar by the handle in position on the ground. A goat is browsing on the leaves of a shrub.
U. 13937. SIS 4.
333. Reed hut with arched roof and panelled door.
U. 14541. SIS 4 (?).
334. Twin reed huts of the same type.
U. 14129. SIS 4.
335. Same type of reed huts and doors.
U. 14124. SIS 4.
336. Reed hut with the characteristic side buckles, which are probably the thin ends of the reed bundles forming the ribs of the hut, bent over and attached to the sides. Panelled door made of the same material. A nude man is seated outside probably holding a jar.
U. 15016. SIS 4.
337. Reed hut with side buckles and panelled door. A bull is half-way out of the byre. The farmer seated on a low stool holds a jar. The line running round the shoulder of the vase may be a rope.
U. 14622. Pit D. SIS 4.
U. 14774. SIS 4.
338. Same scene, reed hut, side buckles, seated man, jar, also leaf and star flowers.
U. 14666. SIS 4. Pl. 49.

339. Same scene. The man seated on the ground holds the pointed jar before the calf half-way out of the byre.
U. 14832. SIS 4-8.
340. Same scene. A branch over the calf.
U. 14588. SIS 4.
341. Same scene. A leaf in the field.
U. 13962. SIS 4.
342. Same scene. In this case the farmer is not seated but steps forward holding a vase to the mouth of the bull. A plant in the field.
U. 14821. SIS 4. Pl. 49.
343. Same scene. The calf leaves the byre and the seated farmer holds a jar. Plant and star flower.
U. 13997. SIS 4.
344. Same scene. The farmer, seated on a low stool, holds a jar decorated with incised lines or tied with a rope. The bull leaves the byre. Long reeds projecting horn-like on either side of the hut replace the usual buckles. The snake on the top is a magical emblem.
U. 14570. Pit Z. SIS 4-6.
345. Same scene. Here again the reed horns replace the buckles.
U. 18401. Pit W. SIS 4-5.
346. Same scene. Reed horns on either side of the byre. Plant, star flowers, crescent (?).
U. 18404. Pit W. SIS 4-5. Pl. 49.
347. Same scene. Large hut. High panelled door with side buckles. The farmer is standing.
U. 14700. SIS 4.
348. Same scene, same door with side buckles. The seated farmer holds the jar half reclined. There are new details: a dog, a scorpion, a leaf, a border of dots.
U. 14554. SIS 4. Pl. 49.
349. The scene becomes more elaborate. The farmer sits on an elegant stool with rungs between two bulls leaving the byre on either side. His two hands rest on the jar, which he apparently holds by a loop of rope tied about the neck. The spread eagle above the hut, which seizes in its claws the two buckled posts planted sideways, is a remarkable feature, and almost certainly a religious emblem. Jars, animal legs, a quiver (or torch?) sign, form probably a pictographic inscription.
U. 18404. Pit W. SIS 4-5. Seven fragments. Pl. 49.
350. Elaborate reed hut showing, besides the panelled door, more details of the arched roof made of bundles of reed—covered with reed matting. A spread eagle suggests a shrine, in front of which is deposited the hind quarter of a bull. A nude man, one hand up, is half kneeling before a second door. Behind him is seen a second animal quarter.
U. 18404. Pit W. SIS 4-5.
351. Hut and panelled door, perhaps of a shrine, as suggested by the nude, half-kneeling human figure, this time with clasped hands. Eight-petalled rosette on the butt-end of the cylinder, d. 20 mm.
U. 18404. Pit W. SIS 4-5.
352. Panelled door and seated man. The door is no longer arched over. The man's head has the bird-like archaic profile.
U. 18404. Pit W. SIS 4-5.
353. Panelled door between straight jambs, man, and jar. The door is not arched over, and the absence of animals shows that the reed byre is no longer intended. This may be another type of shrine near a grove. The man steps forward, one hand extended, and seems to deposit a full jar as an offering.
U. 13974, U. 14672. SIS 4. Pl. 49.
354. Same scene. Two pointed jars, one of which is as tall as the man.
U. 14795. SIS (?). Pl. 49.
355. Same scene. Panelled door, standing man, jar, and grove. There are side buckles at the top of the rectangular doorway.
U. 14692. SIS 4.
356. Same scene. Man, jar, grove, panelled door.
U. 14130. SIS 4.
357. Same scene.
U. 14734. Pit Z. SIS 4-6.

358. Same scene.
U. 13956. SIS 4.
359. Same scene.
U. 14672. SIS 4.
360. The rectangular panelled door with side buckles at the top and a spread eagle above is a shrine. A big jar with handles is placed on a stand before it. It is a votive offering of the man who rests one of his hands on its neck. Behind him is a dubious figure, perhaps a jar.
U. 14189. SIS 4.
361. Shrine, panelled door with side buckles. Two nude men, one holding a jar, the other a bull rampant. A spread eagle in the field between.
U. 14802. SIS (?). Exact depth not recorded.
362. Door with side buckles, man, bull, grove, flower.
U. 18401. Pit W. SIS 4-5.
363. Dubious figure, perhaps a woman, standing with clasped hands and wearing a short skirt. Jar and reed hut (?).
U. 14558. Pit Z. SIS 4-6.
364. Two nude human figures in a garden. The first, with widespread arms and long hair, is perhaps a woman. The man places one hand on her shoulder.
U. 13896. SIS 4. Pl. 49.
365. Marital scene.
U. 13900. SIS 4. Pl. 49.
366. Marital scene and scorpion.
U. 14009. SIS 4 (?). Pl. 49.
367. Marital scene.
U. 13927. SIS 3. Pl. 49.
368. Marital scene. A woman is bending over two pots which she apparently tries to lift from the ground. A second woman holds her head down by her tresses while an ithyphallic male seizes the first woman from behind by the shoulders. Both women wear long hair and a woollen skirt. The male is nude. His elongated head has a striking animal profile. Beard and hair are uncertain. A child seated on a low stool behind him holds up a round object, cup or bread. There is a second marital couple above and many smaller figures in the field: a scorpion, a spouted jar, round pieces of bread, a crescent, and again the curious checker-board of nine squares inscribed in a circle, No. 291. Eight-petalled rosette on the butt-end of the cylinder, d. 20 mm.
U. 14597. Pit D. SIS 4. Pl. 49. (P. CBS. 31.16.603.)
369. Same marital scene. An ithyphallic male seizes from behind a woman whom a second woman holds head down by the hair. The long hair of the women is conspicuous. All three seem nude. Curiously enough, female musicians above them play the harp and the cymbals. Jars and fish (?). Impression of the butt-end of a cylinder-seal bored through, d. 12 mm.
U. 18413. Pit W. SIS 4-5. Pl. 50.
370. An ithyphallic male seizes a nude woman by the shoulders. She leans forward, her two arms extended. A second woman squats on the ground with spread arms and legs (cf. Nos. 268-70). In the field a nude man holds two hares by the hind legs. Branches and rosettes.
U. 15060. NE. corner of the Royal Cemetery area. Pl. 50.
371. Banquet with music. A seated man holds a tumbler apparently filled from an inclined pitcher above. Before him a nude servant holds a second pitcher. A musician plays on the harp. In the upper register are traces of a nude figure, a vase on a stand, and a rosette.
U. 14766. SIS 4. Pl. 50.
372. A standing female musician plays on a lyre, the sounding-box of which has apparently the shape of a bull.
U. 13906. SIS 4.
373. Banquet (?) with music. A woman is seated on a square stool with rungs. Opposite her a female musician, also seated, plays the harp. There are also a spread eagle above a high-pointed jar, and a border of dots.
U. 18413. Pit W. SIS 4-5.
374. Large reed hut and ritual dance. The hut is arched over, covered with reed matting, and has side buckles. The dancers raise hands and feet in cadence.
U. 14515. SIS 4. Pl. 50.
U. 18401. Pit W. SIS 4-5. Pl. 50.

375. A fragment of the same seal-impression. Hut, man, and women dancers.
U. 18404. Pit W. SIS 4-5.
376. Probably a fragment of the same scene. A scorpion on the butt-end of the cylinder, d. 27 mm.
U. 18402. Pit W. SIS 4-5.
377. Banquet scene. Two seated figures, hands up, with a pointed jar between them. The only preserved seat is crescent-shaped. There are more spouted jars, right way up and inverted, and a curious base or divan below them. The figures are roughly cut and the arms and legs out of proportion.
U. 18413. Pit W. SIS 4-5. Pl. 50.
378. A procession of four figures, men and women bringing offerings, which are apparently a handful of ears of corn, fishes, and one antelope's head. Star flowers. Eight-petalled rosette on the butt-end of the cylinder, d. 18 mm.
U. 18413. Pit W. SIS 4-5. Two fragments. Pl. 50.
379. A procession of nude men bringing offerings, which look like a bundle of ears of corn and ripe fruit hanging from a long pole. There are some less distinct figures, jar, leaves, a leg, a small servant.
U. 18412, U. 18413. Pit W. SIS 4-5. Pl. 50.
380. Two nude shepherds or hunters among trees and shrubs. One carries a long pole or lance over his shoulder. There is a small lion in front of him, a spread eagle, goat, and star above.
U. 14196. Pit Z. SIS 4-6. (P. CBS. 31.16.665.)
U. 18550. Pit W. SIS 6-7. Pl. 50.
381. Banquet scene. Two figures, a nude man and a woman (?), are seated on low square stools, perhaps below a canopy, and attended by nude servants. Each seems to hold a tumbler. In the field between are piled the offerings: fishes, loaves, round bread, a spouted jar with lid, and a second jar like a table of offerings set on the ground.
U. 14000. SIS 4. Pl. 50. (P. CBS. 31.16.616.)
382. Banquet scene. A woman, tumbler in hand, is seated on an elegant stool and is attended by a nude servant. She has long hair and is fully dressed. The square stool has open lattice-work sides and bull's feet connected by a rung. There are also a second nude servant, bull, calf, scorpions, and a spouted jar, emblems of wealth and power.
U. 18402, two fragments. U. 18413. Pit W. SIS 4-5. Pl. 50.
383. Banquet scene. Nude servants, male and female, attending two seated persons, before whom are piled the offerings: jars and loaves. A border of beads.
U. 18411. Pit W. SIS 4-5. Pl. 50.
384. Banquet in fableland, where animals play the parts of men. The lion is the king, and he sits, tumbler in hand, on a stool with openwork sides and bull's feet as elegant as that of a queen (cf. No. 382). Animals, too, are his servants: three asses (?) led by a goat, all standing on their hind legs. The two first bring a spouted vase and a sealed jar, the two last play the harp and the cymbals. Smaller animals, monkey, cat or jackal, complete the court, sitting, dancing, or catching a small beast in their claws. The butcher is a lion, who cuts with a dagger the throat of a young gazelle, over a young ass holding a stick or a tuba (?). There is perhaps an eagle on the upper shelf, and a jumping kid. The offerings are piled before the king and on the shelf: spouted and two-handled jars, loaves or cheeses of round, oval, and triangular form, two legs of mutton. On the butt-end of the cylinder are cut three figures, a wild boar, a scorpion, and an arrow-point, d. 30 mm.
U. 14595. Pit D. SIS 4. U. 14585. SIS (?).
U. 18397, U. 18406, U. 18408 (three fragments), U. 18413. Pit W. SIS 4-5. Pl. 51.
385. Scene of worship. A woman stands with extended hands between the two buckled posts at the gate of a shrine. The recessed door is richly decorated with straight lines, zigzags, and a frieze of dentils. The crescent, star, leg, and goat about the woman are a kind of pictographic inscription. A line of dots divides the lower from an upper register, where a marital scene, a star, perhaps an animal passant and a spread eagle are still visible. Stone cylinder-seal bored through and hung on a string.
U. 14625. SIS 4. Pl. 51. (P. CBS. 31.16.657.)
386. Recessed door with frieze and side buckles, and perhaps twined snakes on the top. A human figure stands near.
U. 18401. Pit W. SIS 4-5.
387. Ritual offering at the shrine of the spread eagle. The panelled door with side buckles is

surmounted by the emblematic bird, the Sumerian *im-gig*. Outside the gate under a canopy stands the main person, king or god, to whom are brought the offerings. His hands are clasped, with his elbows at a sharp angle. He wears a flounced skirt, and a diadem is tied about his head. The grassy plant and the goat at his feet may be a symbol of his activity as protector of flocks and herds. More kids or lambs are represented crouching or jumping in the field above the worshippers. Over these simple offerings of the shepherd a priest entirely nude performs the libation, holding by neck and foot the ritual jar with a long spout. He is followed by two women who bring liquid offerings in jars of different types and sizes, containing probably milk, oil, and beer. They wear long hair and a tunic reaching to the feet.

U. 14790. SIS 4.

U. 15019. Pit D. SIS 4. Pl. 51.

U. 18404. Pit W. SIS 4-5. Two fragments. Pl. 51.

388. Standing hero and small figures over a double door (?). The hero seems to be the very image of the victorious hero in No. 286. He wears the same loin-cloth and long shawl tied about the waist, and he is probably armed with a spear. The little figures above and around the shrine are unusual. The central one is apparently a woman with hands up, pulling her hair. She stands between two men seated or jumping on either side. They are perhaps dancing.

U. 18413. Pit W. SIS 4-5.

389. The oldest picture of the Sumerian reed shrine, brick tower with receding stages, and minor huts and shrines. The whole is engraved with characteristic details which deserve attention. The bundles of reed which are the frame of the hut are bent over, tied together, and form a naturally arched roof. Some of the terminals are left protruding over the entrance and are built on either side into the shape of monumental horns with huge scrolls and volutes between. Our hut is very like the byre represented on the well-known Warka trough (cf. No. 34). The same reed horns, but curving inwards, are found on the Louvre fragment AO. 8842, where the volutes are replaced by three masts adorned with six balls each. The researches of R. P. Dougherty (*Annual of A.S.O.R.*, 1925-6, Fig. 62) have shown how the same reed and matting construction is preserved to the present day in modern Iraq. And the fragments of mud plaster found at Ur near the virgin soil in Pit F prove that the origin of the custom can be traced back to the first settlers. In our case the horn and volute decoration on the top of the hut bears a curious resemblance to the oldest Sumerian crown made of one pair of horns with feathers between. The Great House, which is a title of the kings of Egypt, may have been claimed by the old Sumerian rulers, and even may be interpreted as the first element of a pictographic inscription.

The door of the shrine brings us one step nearer in our interpretation. It is almost an oval divided by four horns into four quarters. This division into four parts is essential in a series of curious pictographs on the following seals. In the sign index this pattern may be identified with the sign UB, the very sign used in the royal inscriptions to designate, in a somewhat obscure title, a power extending to the 'four corners of the world'. These four corners may be simply the four points of the compass. The sense of orientation is as old as man. It is well known that nearly all Sumerian and Babylonian buildings follow the rules of orientation, with one angle pointing east. This may prove a key to a truer interpretation of the Swastika, a design as old and universal as the sense of orientation, the whole world being limited to the circle of the horizon, with four pillars or horns supporting the sky at the four points of the compass.

Next to the shrines, the brick towers on an artificial platform are a permanent feature of all Sumerian temples. Our drawing shows the details of the platform, recessed walls and stages, ramps of access, and crowning emblem—a spread eagle (?). The origin and meaning of the towers is still a moot question, but as the seat of a divine power they must belong to the same primitive cosmology as the orientated shrine.

Round the two main buildings are grouped smaller huts of two types; one is arched over, the second ends in a sharp point with side buckles or horns. They may be identified in the sign index with the signs DUL, AB, and UNU, which are used to write the ideographic names of many cities and dwellings, in this case of minor importance and dependent on the main shrine. There is also a minor shrine with curved horns, and three small poles between.

U. 13894, U. 14122, U. 14836, U. 14123. SIS 4. Pl. 51. (P. CBS. 31.16.670.)

390. Badly defaced impression which shows traces of shrines, huts, towers, panelled doors, and emblems.

U. 15689. SIS 4. Pl. 51.

391. A composition probably similar to the two above: huts with arched roof, square with cross, buckled shafts, emblems, and jars.
U. 13965 (?). SIS 4.
392. Defaced impression of a similar design. Butt-end impression of a cylinder bored through, d. 20 mm.
U. 14564. SIS 4.
393. The human Swastika. Two men back to back, one right way up, one head downwards, crossed by a second group of men in the same position, all nude and shaven. They are apparently running, each man catching one foot of his neighbour. The clever, well-balanced design forms a graphic wind-rose, which has a close duplicate in the four crossed lions on the seal of *a-gig-hu-im*, or in the chain of four runners armed with daggers on the seal of Mes-anni-padda, No. 518. The pictographic inscription is an exact parallel of the historical inscription: king of the four corners of the world, *lugal an-ub-da tab-tab-ba*. More pictographs surround the rose, lion, ass, and goat's heads, bull's legs, oval and triangular objects. An eight-petalled rosette on the butt-end of the cylinder, d. 25 mm.
U. 18413. SIS 4-5. Two fragments. Pl. 52.
394. Same clever composition or wind-rose made of two human heads and of two crouching bulls, apparently meaning 'master of all the human beings'—the *šalmat qaqqadi*—'and all the cattle of the plain'. The pictographs around are bull, lion, and goat's head and a curious lion-headed bird devouring a spare limb.
U. 18394. Pit W. SIS 4-5. Pl. 53.
395. Alternate horns dividing the field into cases in which are single pictographs: crescents, legs, flowers (?), leaves. The horns connected with a rectangular blade resemble the pictographic signs *ur*, the razor, and *kin*, a planting tool. There is a four-petalled rosette on the butt-end of the cylinder, d. 20 mm.
U. 18397. Pit W. SIS 4-5. Three fragments. Pl. 52.
396. Fragment of impression. Legs, horns, and UB sign, which is made of four points projecting on the four sides of a lozenge divided into four quarters.
U. 18399. Pit W. SIS 4-5.
397. A fragment still showing the sign UB and the pictograph of the city of Larsa, the rising sun over a panelled construction.
U. 18397. Pit W. SIS 4-5. Pl. 53.
398. A remarkable ideographic inscription made of pictographs with an abstract meaning in three main groups, and individual pictographs of various cities.
- The first group of composite pictures is again a wind-rose made of two human heads and two bull's heads. These archaic Sumerian heads are an anthropological document. They are remarkable for their receding forehead, long nose, small chin, large ears, and heavy eyebrows, and especially for the lock of hair, almost a queue, at the top of the skull. The group is surrounded by pictographs. First a club with curved blade of a very archaic type which, like the sign *pa*, means 'master of'. Next the sign UB with its understood meaning: the four points of the compass. Then the loom sign, which suggests the to and fro activity of the shuttle. Finally two uncertain ovals, jars or leaves (?).
- The second group is a new version of the Swastika. Four legs point again at the four corners of the compass. The meaning is emphasized by two hands or arms, one right, one left, one up, one down, which leave no doubt as to the general sense of orientation.
- The third group, which is used frequently in the inscriptions following, is not so easily explained. Its general outline is, in the main, a cross with unequal branches round a central circle. A vertical pole cuts cross and circle in two, and horizontal bars with dentils further divide the cross into four unequal parts. The two larger opposite quarters enclose a leg, one pointing up, one pointing down. At the four corners of the cross are sometimes stars or hands, and here leaves (?).
- All three groups are variants of the wind-rose, made of four elements or pictographs, equal or in pairs, alternately up and down, which find their best interpretation in the historical title: *lugal an-ub-da tab-tab-ba* or *šar kiššati*, 'king of the whole world'. One must quote here the mitre of the gods with four pairs of horns, sign of their supreme power; and the famous river which 'went out of Eden to water the garden and from thence was parted and became four heads', may by analogy derive some light from the Sumerian pictography. Orientation seems to be a key to many archaic concepts besides the Swastika.

The names of most of the Sumerian cities are written with the pictograph of the abode—sign AB, like a major A—often surmounted by the emblem of the locally worshipped power, also with the great pole with cross-bars—sign *nun*—which we see on the Louvre fragment, No. 8842. Larsa is the city of the rising sun, Dêr the city of the snake, Uruk the city of the evening star. There is a city of the spread eagle. The great pole is the sign of Eridu, and also, when surmounted by the sign of the rising sun, of Adab.

We may have here the seal of a ruler of Southern Mesopotamia considerably older than Queen Shub-ad.

U. 14586. SIS 4. Pl. 52. (P. CBS. 31.16.602.)

U. 14777. SIS 4. Pl. 52.

U. 17883. SIS 4-5. Pl. 52.

399. Same group of two human heads and two bull's heads as described above, and a new version of the UB sign: the four horns are replaced by four loops on the four sides of a square divided into four quarters.

U. 14592. SIS 4.

400. Pictographic inscription again including abstract and individual pictographs. First the cross sign divided into four quarters round the central circle. Then the UB sign surrounded by five leaves (?). The 'abode' pictograph with a double buckle on one side, perhaps *uri*, the city of Ur (?). A jar with a lid and a star between, the city of Kesh (?). A twin post with cross-bars surmounted by the sign of the rising sun, the city of Adab. A bird and egg (?) below a scorpion (or a star?), a city like Ninni-esh.

U. 14169. SIS 4. Pl. 53.

401. A pictographic inscription which is almost a duplicate of the one above. The same cross sign divided into four quarters round a central circle, with the addition of two legs, two hands, and two stars. An elaborate UB sign with four horns on the four sides of a square divided into four main fields and four smaller ones. Pictographic signs of Ur (?), Kesh, and Adab.

U. 13943. SIS 4. Pl. 53.

402. Pictographic inscription. UB sign. Pictographs of Kesh and Adab. Eagle (?), stars, and scorpion.

U. . . . (unnumbered). (P. CBS. 31.16.614.)

403. Fragment of pictographic inscription. Kesh, Ur (?), &c.

U. 13973. SIS 4.

404. Pictographic inscription. Sign of the cross divided into four quarters round a central circle. UB sign surrounded by fishes (?) or leaves, rising sun. The abode with the double side buckle. A second abode sign—AB—between squatting monkeys (?). A large panelled gate with side buckles between two stars, a pictograph which cannot mean Babylon—*ka-dingir*—at such an early date. Instead of a gate we have perhaps a loom (cf. Nos. 398, 405). An eight-petalled rosette on the butt-end of the cylinder, d. 20 mm.

U. 13972. SIS 4 (?). Pl. 53. (P. CBS. 31.16.674.)

405. A fragment of pictographic inscription. A gate or loom. Various constructions with pointed or arched roof.

U. 18413. Pit W. SIS 4-5. Pl. 53.

406. Fragment. Constructions with pointed roof. Unknown pictographs perhaps on a Pre-Elamite seal. Oval enclosures, jar in a basket (?), crescent, and star (?).

U. 14836. SIS 4. Pl. 53.

407. Pictographic inscription. Each sign in a case. The constructions are curiously varied. Two are gates or towers surmounted by an animal passant and a star (or eagle?). The large abode of Larsa bears the sign of the rising sun but has lost its sharp point and has a side buckle. The dentils on the lower part suggest a massive platform. The abode is no longer AB of the sign lists but a more solid construction, *unu*. The pole with cross-bars and the rising sun of Adab is coupled with another city sign.

U. 14842. SIS 4 or perhaps 8. Pl. 53.

408. Fragment of pictographic inscription. Hut with arched roof, pole with twin buckles, construction on a platform divided into four quarters suggesting the usual orientation, &c.

U. 14583. SIS 4 (?).

409. Similar fragment. Archaic constructions or towers, recessed, panelled, surmounted by various emblems, crescent, snake (?), spread eagle, with quiver signs between.

U. 13966. SIS 4. Pl. 53.

410. Pictographic inscription. The signs are not separated by lines into cases. The cross sign with

four legs in the four quarters round the central circle. The jar and lid of Kesh (?). The abode of Ur (?) with triple side buckle—the URI sign (?)—on the top. Two quivers or torches (?). Larsa the abode of the rising sun. A star over a large panelled construction, perhaps Nippur (?).

U. 14706. SIS 4. Pl. 53.

411. A pictographic fragment. The cross sign divided into four quarters. The abode of Ur (?) with twin side buckle. By the side of it a crouching bull, and a spread eagle above.

U. . . . (unnumbered). (P. CBS. 31.16.613.)

412. A pictographic fragment. We find here the first traces of a new composite sign, clearer on other impressions (cf. Nos. 459, 461), often associated with the Swastika and which, for convenience sake, we will call the *edinnu*, the fertile plain. It is essentially a field enclosed right and left by semicircular lines and divided by vertical and zigzag lines into compartments which form two horns at the top and two at the bottom, or even more. All the free space within is filled with dentils—the *gunu* system of the scribes—which means solid ground. The whole is not unlike the intricate plan of an Oriental city, or still more of an irrigated plain. The enclosed garden, Eden or Paradise, is here very proper.

Two registers. In the lower the Swastika filled with dentils, and traces of the *edinnu*. The pictographs of Adab, Larsa, &c., in the upper.

U. 14103. SIS 4. Pl. 53.

413. Another fragment of the same. The *edinnu*, the Swastika, the pictographs of Dêr, Adab, and Larsa.

U. 14102. SIS 4.

414. Third fragment of the same.

U. 13970. SIS 4.

415. Fourth fragment of the same. Besides Dêr, Adab, and Larsa there is a pictograph of a city which has the spread eagle for an emblem.

U. 14101. SIS 4. Pl. 53. (P. CBS. 31.16.655.)

416. Pictographic inscription. The *edinnu*. The signs of Ur (?), Uruk (?), the spread eagle, the rising sun of Adab, jars, animal head (?).

U. 11680. Royal Cemetery area: filling over PG/1236. Pl. 53. (P. CBS. 31.16.680.)

417. Pictographic inscription. The *edinnu*, the cross divided into four quarters and surrounded by a star, a lozenge, a curved club, an arrow (?). The pictographs of Larsa and of the city of the spread eagle.

U. 14594. Pit D. SIS 4. Pl. 54. (P. CBS. 31.16.640.)

418. Fragment of the same seal-impression.

U. 13933. SIS 4. (P. CBS. 31.16.645.)

419. Fragment of pictographic inscription. A new form of the cross sign (cf. No. 404). The *edinnu* (?). Nude man (?).

U. 13955. SIS 4. Pl. 54.

420. Similar fragment. The cross sign divided into four quarters, with four legs pointing at the four corners. The abode of the spread eagle.

U. 13999. SIS 4. Pl. 54.

421. Pictographic fragment. The cross sign divided into four quarters, with two legs and two hands. The abode of the spread eagle. The pictographs of Larsa, Ur, or Uruk.

U. 14861, U. 14887. SIS 4. Pl. 54.

422. The cross sign divided into four quarters. There are two legs instead of one in two of the opposite quarters.

U. 14517. Pit Z. SIS 4-6.

423. Pictographic inscription in two registers. The abode of the spread eagle (Lagash?). A jar and a star, perhaps Kesh. A large *unu* sign may represent Uruk; and the same sign but adorned with side buckles and a shaft on the top is perhaps the city of Ur.

U. 14157. SIS 4. Pl. 54.

424. Pictographic inscription. Four abodes are represented by the *unu* sign with a spouted jar between each of them. The emblems on the top, star, eagle, &c., are too indistinct to allow a proper attribution to Ur, Uruk, or Larsa. The two posts with cross-bars between four stars are somewhat different from the usual pictograph of Adab, and may have a general meaning. Eight-pointed star on the butt-end of the cylinder.

U. 13912. SIS 4. Pl. 54. (P. CBS. 31.16.675.)

U. 14892. SIS 4.

425. Pictographs of Dêr and Larsa.
U. 13968. SIS 4.
426. Indistinct pictographs, perhaps the *edinnu* sign, and one of the *unu* signs. A large human face on the butt-end of the cylinder, d. 20 mm.
U. 14600. Pit D. SIS 4.
427. A composite UB sign, where the horns and the central square are divided into many compartments. Eight petals round a central point on the butt-end of the cylinder, d. 20 mm.
U. 15045. SIS 4. (P. CBS. 31.16.676.)
428. Pictographic fragment. The cross motive, a building, a jar.
U. 14626 H. SIS 4.
429. Pictographic inscription in two registers. The upper may tentatively be read: *mes-ud-en-lil utul* (?): the shepherd; and the second beginning with the star and club: ruler of Ur, Adab, Larsa, and Kesh.
U. 18397. Pit W. SIS 4-5. Pl. 54.
430. Pictographic inscription. The signs and groups of signs are divided from each other by straight lines. In the upper register they are the pictograph of Eridu, a reed hut, and the UB sign. In the lower, from left to right, the abode of the spread eagle; the house of the rising sun, Larsa; a star in a square above a quiver or a jar, perhaps Kesh. A star and a crescent like a boat over a panelled house or tower, &c.
U. 14188. SIS 4. Pl. 54.
431. Pictographic inscription of thirteen cases in two registers. The signs have a clear connexion with the systems adopted by the scribes of the Fara and of the Jamdat Nasr tablets, but their forms have preserved more exactly some original details, and are probably more remote in time, owing to the conservative nature of the epigraphy on stone.
Another connexion may be established with the Pre-Elamite system of writing and the more distant Indian script of Mohenjo-daro. Close analogies between several signs of their sign lists suggest a possible cultural if not racial link at an early date.
An exact translation is still out of the question. Even the order of the signs and whether they begin on the right or the left is still uncertain. We will start our short description with the larger sign in the lower right-hand corner, which is apparently a large reed hut with a frontal decoration of horns and volutes, like the one described in No. 389, and to which we give the same meaning, 'the great house'. The next sign, the curved club (cf. No. 398), could be translated 'the ruler'. The third group is perhaps to be read *dur-dur du*: 'of all the abodes', which would introduce a list of the cities and lands subject to the ruler in the rest of the inscription.
Lower fourth. Three signs. The reed hut with door and two poles, *tur*: the byre. The square or double \times on a mast, *imer*: the wind. The great post with cross-bars, *nun*: Eridu.
Lower fifth. A variant of AB or UNU, the great house on a platform.
Lower sixth. The orientated terrace, *ub* or *temen* (?), in composition with a bird sign, *mušen*.
Lower seventh. The house, a panelled construction, with a roof terrace, *e mir šita*.
Upper first. The great jar, *hubur*. The orchard, *sar*. The *tell* or hut, *ki* or *dul*. The post with cross-bars, *nun*.
Upper second. The hand (?), *šu*. A jar, *duk*. The perfect square, *dug*. The *tell* or hut, *ki*, *dul*.
Upper third. The orchard, *sar*.
Upper fourth. A double plumet or feather crown, *gal gal*. A lozenge, the rising sun (?), *utu*. The reed hut, *dul*.
Upper fifth. The beads, *nunuz*. The boring tool, *nagar*.
Upper sixth. The built enclosure, the grave, *bad ug*. There is a six-petalled rosette with central point on the butt-end of the lugged cylinder, d. 22 mm.
U. 14896. SIS 4. Two fragments. Pl. 54.
U. 18398. Pit W. SIS 4-5.
432. Fragment of pictographic inscription. Signs in cases in three registers. First impression . . . *sal-e hu-ne-bal ù mu-un-tum ù . . .* Second impression . . . *utul til-dur til-la ši-ri . . .*
U. 14115. SIS 4. Pl. 54. (P. CBS. 31.16.651.)
433. Fragment of inscription. Signs in cases in three registers. *ki* or *na gal-u*, *nu du-nu .uru dim . . .*
U. 14883. SIS 4. Pl. 55. (P. CBS. 31.16.653.)
434. Fragment of inscription. Two registers of signs in cases. *mes dub ši sal . . .* There is an *edinnu*

- sign (cf. No. 412) in the circle formed by the butt-end of the cylinder. Four lozenges, two above, two below, between the horns of the zigzag lines portion out the circumference, d. 24 mm.
U. 14884. SIS 4.
435. Swastika sign (or *edinnu*) on the butt-end of a cylinder, d. 30 mm.
U. 14125. SIS 4. Pl. 55.
436. Fragment of inscription: *ur ub kin en (?)*, spouted jar.
U. 18397. Pit W. SIS 4-5.
437. Fragment of inscription: *an-kuš an-du . . .*
U. 13944. Royal Cemetery area: close to NE. side of PG/1551, 5.20 m. down in rubbish.
438. Fragment of inscription: *dul . . . nin . . . da . . .*
U. 14708. SIS 4, under PG/1332, 10.0-10.50 m.
439. Fragment of inscription. Eight-petalled rosette on the butt-end of the cylinder, d. 20 mm.
U. 13903. SIS 4.
440. Fragment of the same inscription: *lu ne he . . .* Same rosette, d. 20 mm.
U. 14705. SIS 4.
441. Fragment of inscription. The signs are in cases and in two registers: *gud é-ti (l) nun-zag-ga ud giš-na-tum sar sal-gi sal . . .*
U. 14170. SIS 4. Pl. 55.
442. Fragment of inscription. Two registers of signs in cases: *uru-gal ušu-búr tur-dim . . . é-ki šu-lu . . . ni . . . dim . . .*
U. 13969. SIS 4. Pl. 55. (P. CBS. 31.16.644.)
443. Fragment of inscription: *ga ne giš-še nir nin-dumu sal . . .*
U. 13891. Royal Cemetery area: near PG/1576. SIS 2 (?). Pl. 55.
444. Fragment of inscription: *duk šim ú-gibil dag . . .*
U. 14837. SIS 4. Pl. 55.
445. Illegible inscription. Eight-petalled rosette on the butt-end of the cylinder, d. 30 mm.
U. 13905. SIS 4.
446. Pictographic inscription. The *edinnu* motive, a plain or orchard. A panelled construction and stars. The sign AB, the abode with side buckle. The cross sign, reduced to the pole cutting the central circle. Eight-petalled rosette on the butt-end of the cylinder, d. 26 mm.
U. 13901. SIS 4. Pl. 55.
447. Panelled construction between the *edinnu* and the cross motive. The latter has four legs in the four branches round the central circle. On the butt-end of the cylinder there is a fourteen-petalled rosette with fifteen chevrons in the core of the flower, d. 26 mm.
U. 14826. SIS 4-8. Pl. 55.
U. 15014. SIS 4.
U. 14617. Pit G. Pl. 55. (P. CBS. 31.16.636.)
U. 18409. Pit W. SIS 4-5. Pl. 55.
448. Fragment of similar composition. The *edinnu* motive.
U. 14852. SIS 4. Pl. 55. (P. CBS. 31.16.383.)
449. Same composition. The *edinnu* motive, the orchard divided into quarters. Eight-petalled rosette on the butt-end of the cylinder, d. 17 mm.
U. 14591. SIS 4.
450. Similar composition. Spirals, *edinnu* motive, jars.
U. 14144 B. SIS 4. Pl. 55.
451. Similar composition. Square, cross, four feet pointing at different angles.
U. 14660. SIS 4.
452. Similar composition. *Edinnu* motive. Cross pattern of four legs at different angles.
U. 14661. SIS 4. Pl. 56.
453. Probably a fragment of the same. *Edinnu* motive. Swastika. AB construction and jars.
U. 14539. SIS 4.
454. The *edinnu* motive and the swastika formed of four bull legs. Fishes swim between wavy lines in the *edinnu*. The swastika is surrounded by pictographs distributed in the four quarters: the abode of the quiver, a second abode between jars of two types, the UB sign between jars, the rising sun and an uncertain sign.
U. 14618. SIS 4. U. 20083 (27 fragments). H. 36 mm. Pl. 56.
455. A fragment of the same. AB signs and orchard.
U. 14889. SIS 4.

456. Fragment of the same. An eight-petalled rosette on the butt-end of the cylinder, d. 16 mm.
U. 18413. Pit W. SIS 4-5.
457. Same composition. The *edinnu* motive.
U. 14695. SIS 4.
458. The *edinnu* motive.
U. 14849. SIS 4. Pl. 56. (P. CBS. 31.16.623.)
459. Two registers. The *edinnu* motive and the Swastika. Pictographs of various cities. An eight-petalled rosette on the butt-end of the cylinder, d. 25 mm.
U. 13634. SIS 4. Pl. 56.
460. A pictograph. The sign *lum*.
U. 18401. Pit W. SIS 4-5.
461. An elaborate *edinnu* motive, with six pairs of horns between huge clubs or legs and a border of lozenges. A Swastika in a circular enclosure.
U. 13880. SIS 4. Pl. 56. (P. CBS. 31.16.615.)
U. 18399. Pit W. SIS 4-5.
462. The Swastika in a circular enclosure. Stippled markings on the field.
U. 14688. SIS 4. Pl. 56. (P. CBS. 31.16.605.)
463. The *edinnu* motive.
U. 18409. Pit W. SIS 4-5.
464. The *edinnu* motive and the Swastika. Rosette on the butt-end of the cylinder.
U. 13976. SIS 4.
465. Fragment of the same.
U. 18401. Pit W. SIS 4-5.
466. Group of human and animal heads (cf. No. 394).
U. 18401. Pit W. SIS 4-5.
467. Pictograph.
U. 18401. Pit W. SIS 4-5.
468. Similar composition. Reed hut, construction, enclosure, feet pointing at various angles.
U. 14527. SIS 4. Pl. 57. (P. CBS. 31.16.669.)
469. Cross pattern and legs. Panelled door. Eight-petalled rosette on the butt-end of the cylinder, d. 22 mm.
U. 18402. Pit W. SIS 4-5.
470. *Edinnu* motive. Enclosures. Palms (?).
U. 14893. SIS 4.
471. Details of the *edinnu* motive with dentils in the field.
U. 14536. SIS 4.
472. Similar fragment. A spouted jar.
U. 13936. SIS 4. (P. CBS. 31.16.634.)
473. Similar fragment. Star. Animal head.
U. 14529. SIS 4-6.
474. An incised drawing, animal head (?) (snake?) or byre, *ubur*, with an inscription in cuneiform characters: *par maš par ir-da-bi udu* and eight numerical markings.
U. 18394. Pit W. SIS 4-5.
475. An incised spread eagle and eight dots. (A drawing, not a seal-impression.)
U. 18394. Pit W. SIS 4-5. Pl. 56.
476. Gilgamesh and Enkidu fighting with animals rampant: a lion, a young doe, and two bearded bison.
U. 18413. Pit W. SIS 4-5. Belongs apparently to a more recent level.
477. Geometrical pattern, the checker-board.
U. 13928. SIS 3.
478. Wavy lines or leaves.
U. 13920. SIS 3.
479. Trees.
U. 13006. Pit D. SIS 4.
480. Palmette within double border-line.
U. 12778. Pit G. 7.60 to 8.00 m. below plano-convex brick pavement. (L. BM. 128592-3.)
(P. CBS. 31.17.352.)

481. Three palmettes within double border-line which ends in a triangle. Concentric circles, dots, leaves, and branches.
U. 12776, U. 12778. Pit G. 7·10–8·00 m. below plano-convex brick pavement. Pl. 56.
482. Animal passant between palmettes.
U. 12778. Pit G. 7·60–8·00 m. below plano-convex brick pavement.
483. Antelopes jumping in a landscape of trees and hills.
U. 12776. Pit G. 7·10–8·00 m. below plano-convex brick pavement.
484. Dairy scene. The farmer seated on a low stool holds a round jar to the muzzle of the bull coming out of the byre. A bird is perched on the bull's back.
U. 14158. SIS 3, above the white stratum. Pl. 56.
485. Diamond pattern.
U. 13868. SIS 2.
486. Two registers of double zigzag lines with markings which form a chain of alternate triangles (cf. the gold and lapis triangles of Shub-ad's necklaces).
U. 13817. SIS 2.
U. 13818. 4 m. down in loose dirt.
U. 13846. SIS 2. (P. CBS. 31.16.631.)
487. Crouching goats and spread eagle.
U. 13851. SIS 2.
488. The same. Two registers.
U. 13684. Royal Cemetery area.
U. 13861. SIS 2. Pl. 57.
U. 13921. SIS 3.
489. Symposium. Two registers. Shub-ad's style.
U. 78 . . . (?).
490. Symposium. Two registers.
U. 16561 B. In rubbish over the E. corner of Dungi's mausoleum. (P. CBS. 31.43.80.)
491. Banquet (?). Servants bringing vase offerings and a goat. Two registers.
U. 15046. Royal Cemetery area.
492. Boat in the reeds and animals passant. Two registers. The leading person sits in the middle of the crescent-shaped boat between two boatmen equipped with round paddles. He lifts one commanding hand and wears the horned mitre. All have flounced skirts. Bull and goat walk over a wavy ground line suggesting the marshland.
U. 13802. Royal Cemetery area, by PG/1527. Pl. 57.
U. 13813. SIS 2.
U. 13847. SIS 2.
493. Bull, goat, lion crossed and rampant. Pl. 57.
U. 13814. Edge of the Larsa brick-rubbish stratum, Royal Cemetery area. (P. CBS. 31.16.618.)
494. Bulls and lions rampant. Jumping goat.
U. 1193. In debris SW. face of Ziggurat. (L. BM. 116858.)
495. Nude hunters. Bull and lion rampant.
U. 181 . . . (?).
496. A nude hunter pulls a lion by the tail and stabs it in the neck. Bull and scorpion.
U. 13687. SIS 1–2. (P. CBS. 31.16.610.)
497. Gilgamish, bull and lion. The nude hunter and the bull. Jar (?) and scorpion.
U. 181 . . . (?).
498. The hunter-hero dagger in hand. Enkidu. Animal rampant.
U. 13829. SIS 1–2.
499. The hunter-hero dagger in hand. Bull and lion.
U. 13873–5. SIS 1–2.
500. Fragment of similar scene.
U. 13824. SIS 1–2.
501. Lion biting in the throat a goat rampant. Jumping kid, hunter-hero and torsade.
U. 13681. SIS 1. (P. CBS. 31.16.621.)
502. Hunter-hero, dagger and shield in hands. Lions and bull rampant. In the cartouche goat or calf falling headlong.
U. 13670. SIS 1.
U. 13688. SIS 1–2. (P. CBS. 31.16.667.)

503. Hunters and animals rampant. Below the cartouche two monkeys (or jackals) are seated on the hills. They hold apparently a three-prong systrum and a harp.
U. 13845, U. 13855. SIS 2. Pl. 57.
504. Gilgamish, the hunter-hero, dagger in hand and the lions. The leopard and the antlered deer. Two monkeys in the hills play the flute and the harp. Below the cartouche a goat rampant. In the field a goat's head, a lion, a scorpion, a curved club, a lizard.
U. 13676. SIS 1. Pl. 57.
505. Bulls and lions rampant. A crescent.
U. 13870. SIS 2.
506. The hunter-hero. Bulls and lions rampant.
U. 13822. SIS 1-2.
507. Animals rampant. A small lion.
U. 13842. SIS 2.
508. Lion and bearded bison. Tree and crescent.
U. 13827. SIS 2.
509. Goat head downwards and lion rampant. The subject is repeated on a minor scale on the upper cartouche. In the lower part a small kneeling (?) hunter drives a spear (or an arrow) across the lion's body.
U. 13828. SIS 2.
510. Lions rampant, antlered deer and goat. In the field a goat's head, a lizard, a scorpion, and the cuneiform sign of king, *lugal*.
U. 13821, U. 13825, U. 13856, U. 13889. SIS 2.
511. The hunter-hero and animals rampant, and a short inscription: *šeš-mu*, over a dagger.
U. 13814. Edge of the Larsa brick-rubbish stratum, Royal Cemetery area.
512. Lions and goats, one rampant, one fallen to the ground. The seal of *an-mes-šu*, the King (cf. *Ur Excavations*, vol. ii, p. 345, No. 123).
U. 13679. Pit F. Pl. 57.
513. Goat head downwards and lion rampant attacked by Enkidu and the hunter-hero dagger in hand. In the field crescent, snake, lizard, and scorpion.
U. 13830. SIS 1-2.
U. 13867. SIS 2. Pl. 57.
514. The hunter-hero, antelope, and lion rampant, Gilgamish dagger in hand. In the field a snake and a scorpion. The seal of Mes-anni-padda (cf. *Ur Excavations*, vol. ii, p. 352, No. 213).
U. 11690. SIS 1.
515. The hunter-hero dagger in hand and the lion. Enkidu and a gazelle (?). In the field a small lion, a scorpion. The seal of *mu-ni-pad-de* (?) (cf. *Ur Excavations*, vol. ii, p. 352, No. 212).
U. 13502. Royal Cemetery area (SIS 1-2?).
516. Gilgamish and the hunter-hero (?). Small lion and gazelle (or heifer). The seal of Nin-Tur-Nin (cf. *Ur Excavations*, vol. ii, p. 352, No. 215).
U. 13678, U. 13686 A, B. SIS 1-2. Pl. 57.
517. The lion head downwards between Enkidu and the hunter-hero, both armed with a dagger. The latter holds, moreover, a reed shield (rather than a club). In the field a bearded bison rampant, a small lion, a lion-headed eagle over a crouching bull, a scorpion, a spread eagle over two crouching bulls. A snake bites the tail of Enkidu. The seal of *šara-bar-bar lu-igi*, the supervisor (cf. *Ur Excavations*, vol. ii, p. 345, No. 121).
U. 13815, U. 13854, U. 13863, U. 13865. SIS 2. Pl. 58.
518. Gilgamish and the bull between two lions rampant, one of which bites him in the shoulder. On either side of the group Enkidu and the hunter-hero armed with a dagger. The latter wears a long beard and a head-dress in the Kish style. Below the cartouche a human Swastika is made of four runners with long hair and beard, armed with dagger and catching each other's foot. A Swastika of four crossed lions is found on the royal seal of *a-gig-ḫu-4im* (cf. *Ur Excavations*, vol. ii, p. 340, No. 54). This is the seal of *mes-an-ni-pad-da lugal kiški dam-nu-gig* (cf. *Ur Excavations*, vol. ii, p. 352, No. 214).
U. 13607. SIS 1. Pl. 57.
519. Cloth impression.
U. 13809. Larsa or Sargonid rubbish.
520. Flying bird.
U. 16287. Clay roundel. Diqdiqqeh. Pl. 57.

521. Archaic figures of nude men seated and drinking in a boat of crescent shape. Pl. 57.
U. 13653. Not SIS strata. Royal Cemetery area, 2.00 m. down. (P. CBS. 31.16.629.)
522. Boat in reeds. . . . Two men seated with a jar between them.
U. 13651. Pit F.
523. Boat in reeds. Two men seated and drinking through a pipe from a jar between them.
U. 14810. SIS. Depth not recorded.
524. Same scene.
U. 13677. Royal Cemetery area, loose in soil, 1.80–3.00 m. down. Pl. 58.
525. Hunter and animals rampant.
U. 15032. SIS 1.
526. Crossed lions and antelopes rampant. Spread eagle.
U. 13665. SIS 1.
527. Hunter, lion, deer falling backwards and goat (?).
U. 13611. SIS 1.
528. Crossed lions and bulls rampant. Small bull crouching and calf stepping forward.
U. 13635. SIS 1. Pl. 58.
529. Nude hunter (?) carrying a kid head downwards over his shoulder. A small divine (?) figure standing on a winged dragon. In the field a spear with side buckle.
U. 13637. SIS 1.
530. Hunters and animals rampant or head down.
U. 13610. SIS 1. Pl. 58.
531. A little goddess (?), one hand up, enthroned on the back of a goose (?), is approached by a god (?) holding a large club.
U. 14174. Royal Cemetery area. Later than the First Dynasty.
532. Ritual scene or banquet. A man seated tumbler in hand is approached by two female servants or worshippers. Offerings are piled on a small table between them. In the field a tree.
U. 13859. SIS 2.
533. Ritual scene in two registers. An enthroned person is approached by two male servants, the first pouring a libation over a stand or jar. Behind the throne stand four female assistants, the first bearing a standard, the others keeping their hands clasped. The same libation scene is repeated in the lower register in front of the enthroned king or god (?) who holds a cup. The female assistants are replaced by male servants and an elaborate sideboard.
U. 18169 B. Depth not recorded. Pl. 58.
534. Libation scene. A woman worshipper pours out a tumbler of water over a small stand before the enthroned goddess (?). Both have long hair and garments and raise one hand in token of adoration and welcome. Sign of the rising sun (or the crescent?).
U. 15061. NE. corner of the Royal Cemetery area.
535. Ritual scene. A servant brings a tumbler to an enthroned person. Between them a small stand.
U. 14822. SIS. Depth not recorded.
536. Ritual scene. Two divine assistants approach an enthroned god. Between them a small stand. Both wear the divine horns and a flounced skirt. The first extends one hand over the small table, apparently performing the libation. The second holds the overflowing vase, from which streams of water escape. Fishes are swimming along the streams. A star and goat in the field.
U. 15056. Royal Cemetery area. Larsa period.
537. Fragment of seal-impression on a ^{bulla}tablet. Two water buffaloes below the cartouche and two more crossed and rampant in the field. The seal of . . . -*ki-ku-dug*, the scribe, servant of *enhedu-anna*, daughter of Sargon, King of Kish (cf. *Ur Excavations*, vol. ii, p. 358, No. 309).
U. 11684. Royal Cemetery area.
538. Torsades and scorpions below the cartouche inscribed as follows: *ˆnannar* (?) *igi-mu ˆenlil* (?) *ne(r)-gal*, 'Nannar is before me, Enlil is (my) great strength'.
U. 15052. Royal Cemetery area NE. part. Pl. 58.
539. Goat and crescent on a square stamp seal.
U. . . . (unnumbered). (P. CBS. 31.16.639.)
540. An incised drawing. A ram's head, and crossed lines—*udu*—on a bulla bored through.
U. 18280. ZT. Packing below Archaic I. Floor of the courtyard BB. Pl. 58.
541. Hunter-hero armed with a dagger, bull and lions.
U. 18553. ZT. Archaic I. Room SW. 2.

542. Hunter-heroes, bulls, lion. In the field an ibex recumbent with head turned back.
U. 18553. ZT. Archaic I. Room SW. 2.
543. Hunter, animal rampant and lion head downwards.
U. 18553. ZT. Archaic I. Room SW. 2.
544. Same scene.
U. 18553. ZT. Archaic I. Room SW. 2.
545. Hunter-hero, Gilgamish, Enkidu, and lions.
U. 18553. ZT. Archaic I. Room SW. 2.
546. Hunter-hero armed with dagger, lion, deer, Gilgamish, ibex, &c. In the field three small goats.
U. 18553. ZT. Archaic I. Room SW. 2. Six fragments. Pl. 58.
547. Ritual scene. Throne, shrine door, altar on which are placed offerings. A nude priest is apparently pouring a libation. A second nude servant—a woman—prays with both hands up.
U. 18553. ZT. Archaic I. Room SW. 2.
548. Jumping deer and net or matting.
U. 8840. North corner of the Neo-Babylonian Temenos. Pl. 58.
549. A tall nude man stands alone with one arm raised and one hand extended. Before him a net is spread above two groups of men and animals crossed and rampant. The two little men standing and kneeling, both with their hands up, seem to pray for mercy.
U. 18311. ZT. Archaic I. Low down in the filling of Room GG.
550. Coiled snake or torsade.
U. 18310. Pit L. Archaic I. Low down in the filling of Room GG. Pl. 58.
551. Standing figure in the Gudea style draped in a fringed shawl. A bulla.
U. 18289. ZT. Packing below Archaic I. Floor of the courtyard BB. Pl. 58.
552. Seated woman and female servants or worshippers with extended or clasped hands. The seal of *amat-^aningal*, wife of *lu-^ašara*.
U. 18413. Royal Cemetery area.

 SUPPLEMENT

Impressions found in season 1933-4 after the classification of the main collection of seal-impressions was complete.

553. Archaic frieze of pointed jars and dotted lines.
U. 20083 (c).
554. The *edinnu* motive. Zigzag and wavy lines. Cf. No. 446.
U. 20083 (e).
555. The spread eagle between conical hills.
U. 20083 (d).
556. Spread eagle and scorpion, and geometrical design, in two registers between dotted lines.
Cf. No. 222.
U. 20083 (h). Two fragments.
557. Nude hunter and crossed animals.
U. 20083 (a).
558. Antelope attacked by two lions. Spread eagle, crescent, plant, star flower, leaves.
U. 20083 (b). Three fragments.
559. Pictographic inscription. The impressions overlap.
U. 20083 (f).
560. Gilgamish, deer and lion rampant. Two nude athletes catching one another by the foot. A winged dragon (?).
U. 20083 (g). H. 44 mm.

APPENDIX

Correspondence of Field Catalogue Numbers with the Serial Numbers in the Catalogue

<i>U.</i>	<i>Cat.</i>	<i>U.</i>	<i>Cat.</i>	<i>U.</i>	<i>Cat.</i>	<i>U.</i>	<i>Cat.</i>	<i>U.</i>	<i>Cat.</i>
1193 ..	494	13760 ..	86	13896 ..	364	13976 ..	464	14145 ..	145
8804 ..	19	13802 ..	492	13900 ..	365	79 ..	244	49 ..	132
33 ..	228	09 ..	519	01 ..	446	80 ..	317	52 ..	269
40 ..	548	13 ..	492	03 ..	439	81 ..	230	53 ..	313
11680 ..	416	14 ..	493	04 ..	264	82 ..	272	57 ..	423
84 ..	537	„ ..	511	05 ..	445	83 ..	266	58 ..	484
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„ ..	483	42 ..	507	27 ..	367	09 ..	366	84 ..	170
78 ..	138	45 ..	503	28 ..	477	14101 ..	415	85 ..	269
„ ..	154	46 ..	486	33 ..	418	02 ..	413	87 ..	259
„ ..	480	47 ..	492	36 ..	472	03 ..	412	88 ..	430
„ ..	481	51 ..	487	37 ..	332	04 ..	61	89 ..	360
„ ..	482	54 ..	517	38 ..	298	05 ..	92	91 ..	46
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76 ..	504	81 ..	209	66 ..	409	33 ..	231	21 ..	205
77 ..	524	82 ..	136	67 ..	124	36 ..	200	23 ..	144
78 ..	516	83 ..	295	68 ..	425	38 ..	323	24 ..	157
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81 ..	501	89 ..	510	70 ..	414	40 ..	198	27 ..	468
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86 ..	516	92 ..	151	72 ..	404	43 ..	161	30 ..	65
87 ..	496	94 ..	389	73 ..	403	44 ..	450	31 ..	106
88 ..	502	95 ..	158	74 ..	353	44A ..	282	34 ..	321

APPENDIX

<i>U.</i>	<i>Cat.</i>	<i>U.</i>	<i>Cat.</i>	<i>U.</i>	<i>Cat.</i>	<i>U.</i>	<i>Cat.</i>	<i>U.</i>	<i>Cat.</i>
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55	.. 177	39	.. 42	55	.. 10	,,	.. 406	58	.. 174
57	.. 300	41	.. 36	56	.. 7	37	.. 444	59	.. 312
58	.. 363	43	.. 43	57	.. 2	41	.. 102	89	.. 390
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71	.. 329	60	.. 451	68	.. 207	53	.. 241	18310	.. 550
73	.. 36	61	.. 452	69	.. 217	60	.. 167	11	.. 549
74	.. 156	62	.. 330	70	.. 254	61	.. 421	94	.. 77
78	.. 183	64	.. 159	71	.. 309	62	.. 162	,,	.. 78
82	.. 64	66	.. 338	72	.. 136	63	.. 193	,,	.. 79
83	.. 408	68	.. 260	73	.. 265	64	.. 325	,,	.. 81
85	.. 384	69	.. 271	74	.. 337	66	.. 263	,,	.. 83
86	.. 398	70	.. 173	75	.. 281	67	.. 95	,,	.. 84
87	.. 322	72	.. 353	76	.. 232	68	.. 100	,,	.. 85
88	.. 340	,,	.. 359	77	.. 398	69	.. 62	,,	.. 89
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95	.. 167	81	.. 222	87	.. 161	75	.. 99	,,	.. 181
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97	.. 368	84	.. 273	89	.. 274	77	.. 101	,,	.. 239
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14600	.. 426	87	.. 150	91	.. 49	79	.. 69	,,	.. 474
02	.. 186	88	.. 462	92	.. 167	80	.. 51	,,	.. 475
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04	.. 216	92	.. 355	95	.. 354	83	.. 433	97	.. 169
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22	.. 337	38	.. 17	23	.. 134	19	.. 387	01	.. 161
25	.. 385	39	.. 12	25	.. 281	22	.. 331	,,	.. 220

APPENDIX

<i>U.</i>	<i>Cat.</i>	<i>U.</i>	<i>Cat.</i>	<i>U.</i>	<i>Cat.</i>	<i>U.</i>	<i>Cat.</i>	<i>U.</i>	<i>Cat.</i>
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"	.. 223	"	.. 217	"	.. 214	"	.. 384	"	.. 543
"	.. 275	"	.. 218	"	.. 215	"	.. 388	"	.. 544
"	.. 281	"	.. 234	"	.. 219	"	.. 393	"	.. 545
"	.. 286	"	.. 236	"	.. 221	"	.. 405	"	.. 546
"	.. 376	"	.. 237	"	.. 225	"	.. 456	"	.. 547
"	.. 382	"	.. 238	"	.. 250	"	.. 476	20083	.. 42
"	.. 469	"	.. 239	"	.. 251	"	.. 552	"	.. 454
03	.. 120	"	.. 242	"	.. 252	14	.. 256	"	.. 553
04	.. 131	"	.. 247	"	.. 254	"	.. 269	"	.. 554
"	.. 239	"	.. 248	"	.. 270	"	.. 316	"	.. 555
"	.. 306	"	.. 249	"	.. 277	90	.. 1	"	.. 556
"	.. 346	"	.. 254	"	.. 281	18550	.. 24	"	.. 557
"	.. 349	"	.. 257	"	.. 283	"	.. 25	"	.. 558
"	.. 350	08	.. 384	"	.. 286	"	.. 26	"	.. 559
"	.. 351	09	.. 175	"	.. 287	"	.. 27	"	.. 560
"	.. 352	"	.. 179	"	.. 294	"	.. 28	TO.	
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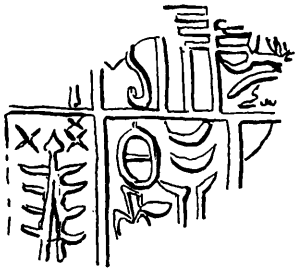
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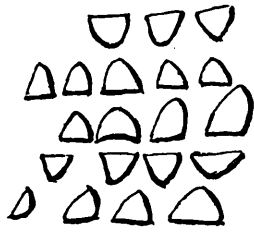
PLATES

THE whole series of seal-impressions is shown by the hand-drawings, which are in many cases reconstructions of the design based on numerous impressions all more or less fragmentary.

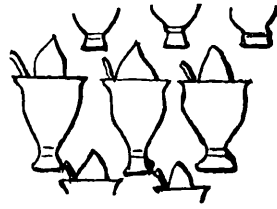
On the half-tone plates are direct photographs of the more important of the impressions: where the same serial number is given to two or more photographs these illustrate different fragments utilized in the reconstruction of the complete design.



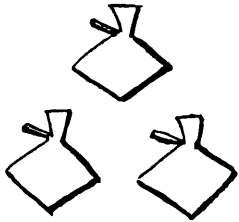
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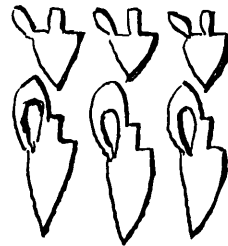
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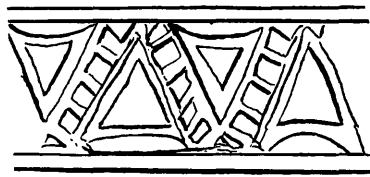
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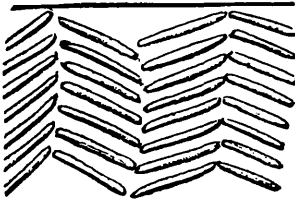
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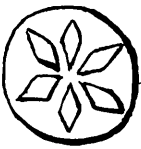
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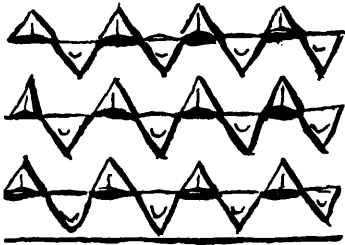
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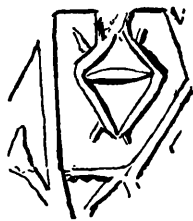
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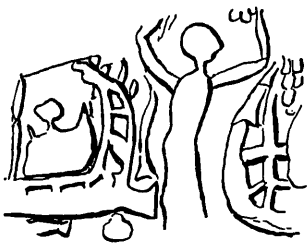
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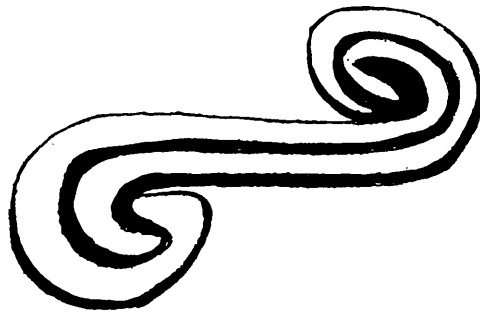
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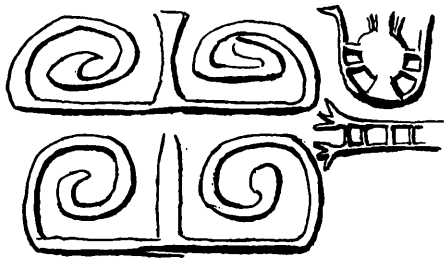
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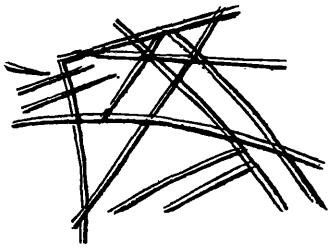
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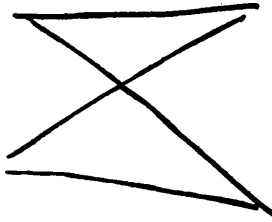
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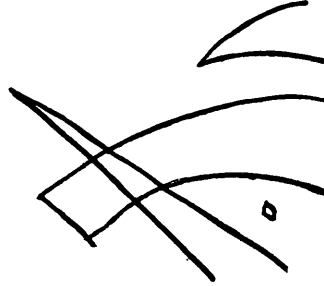
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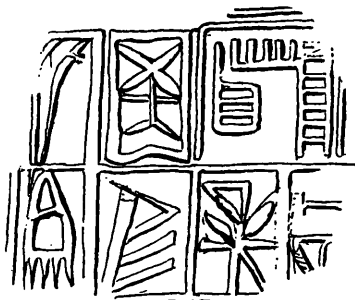
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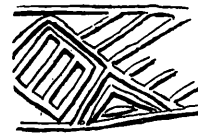
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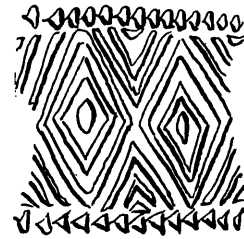
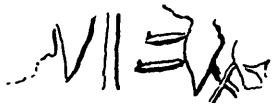
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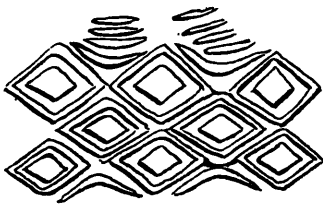
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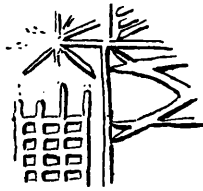
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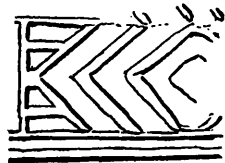
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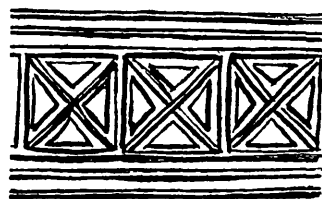
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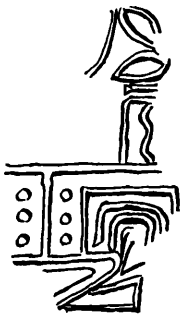
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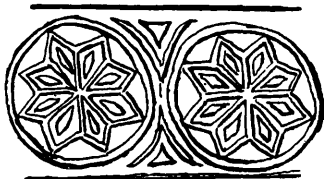
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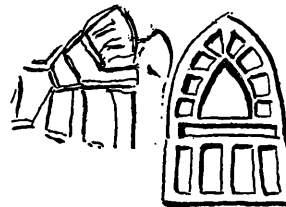
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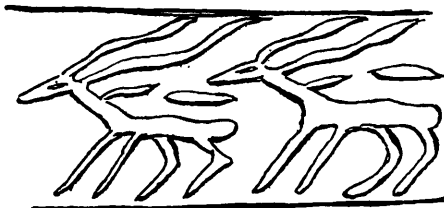
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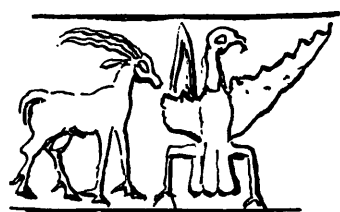
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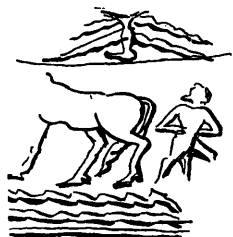
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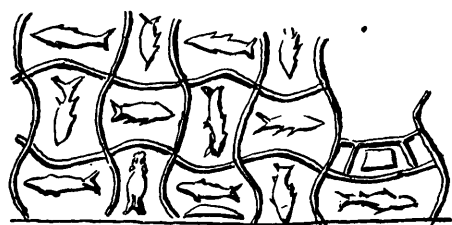
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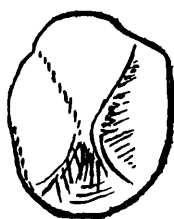


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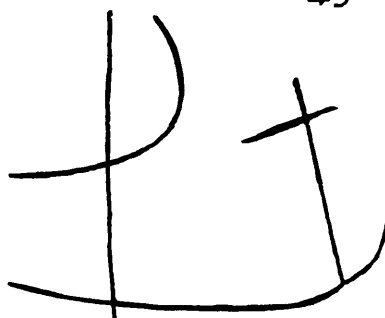
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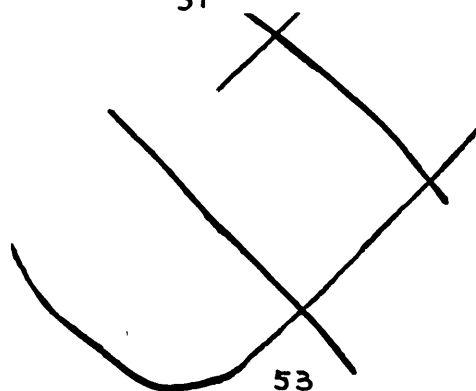
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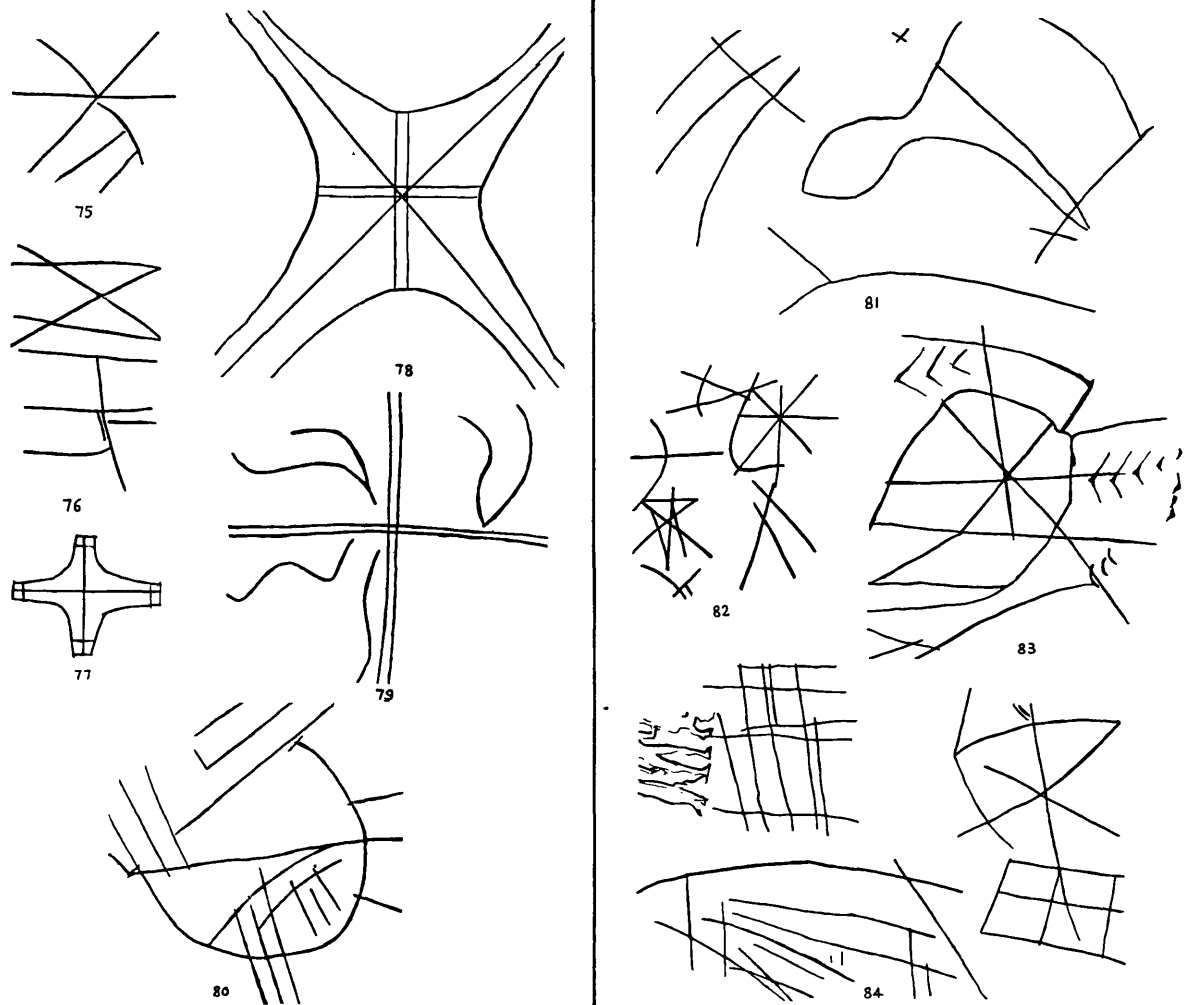
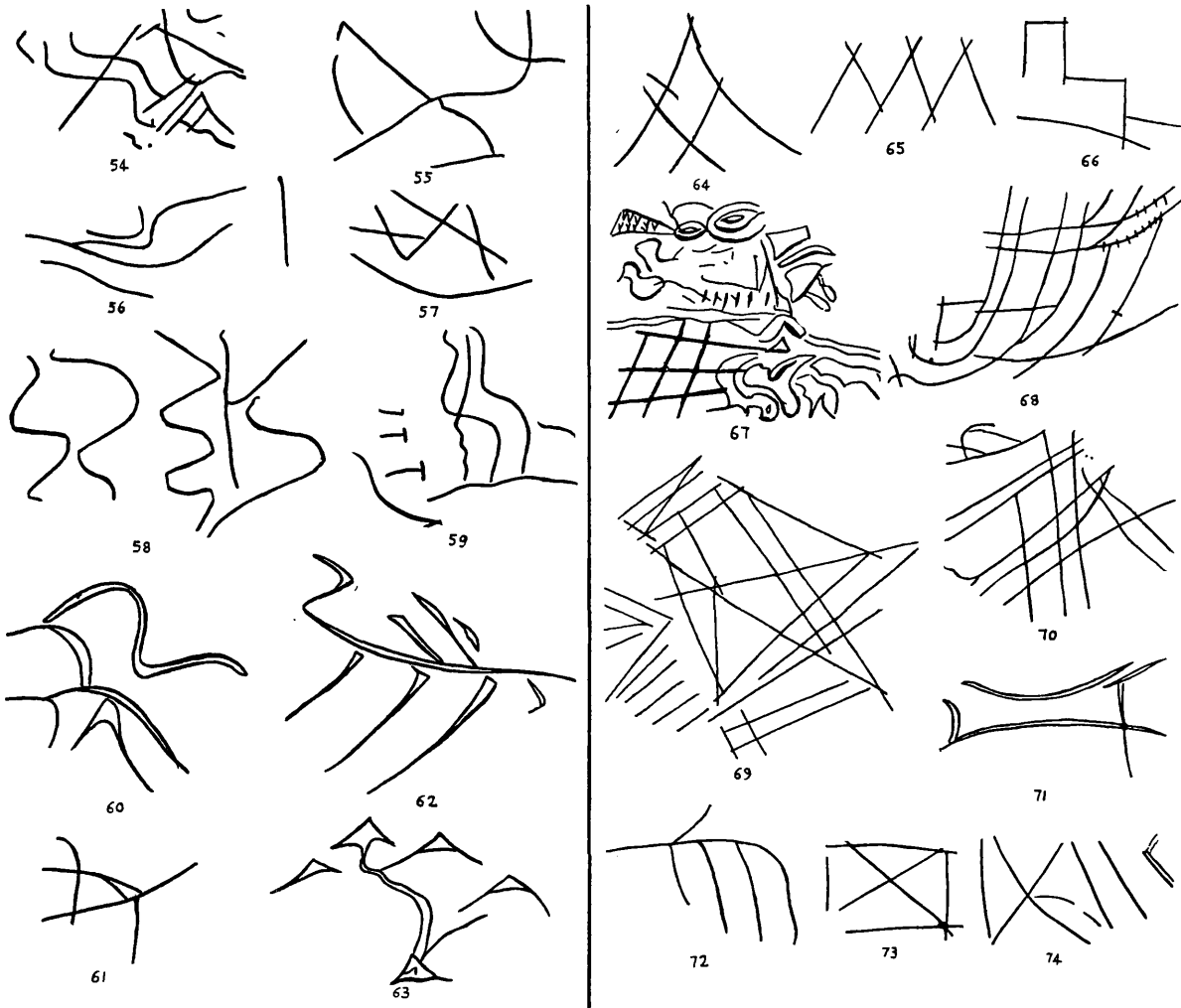
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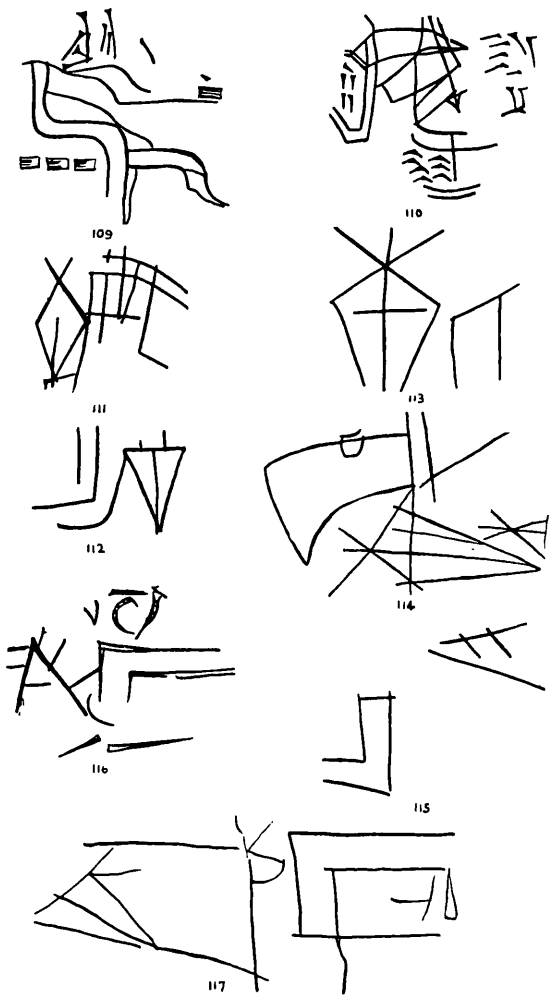
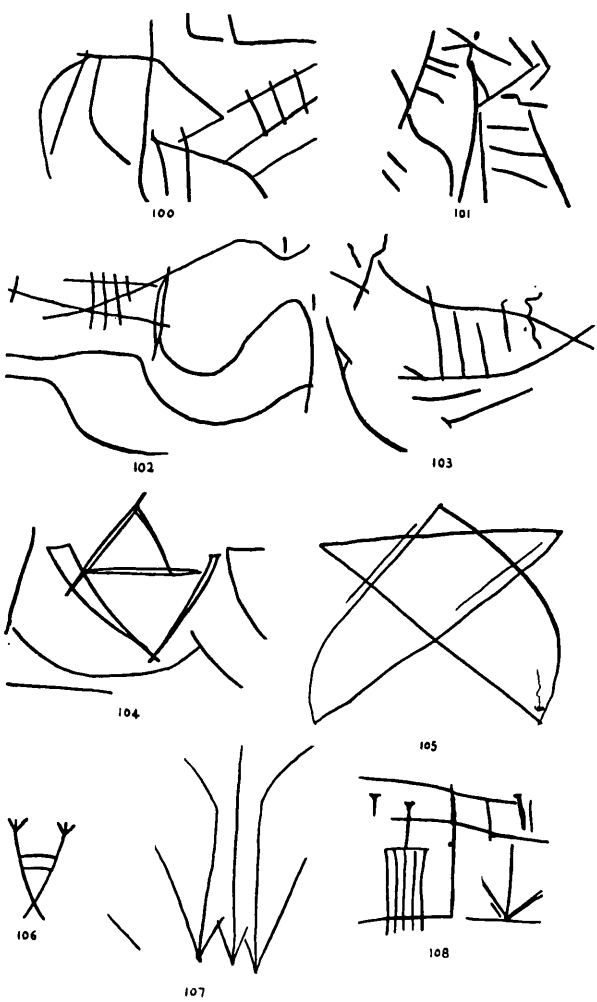
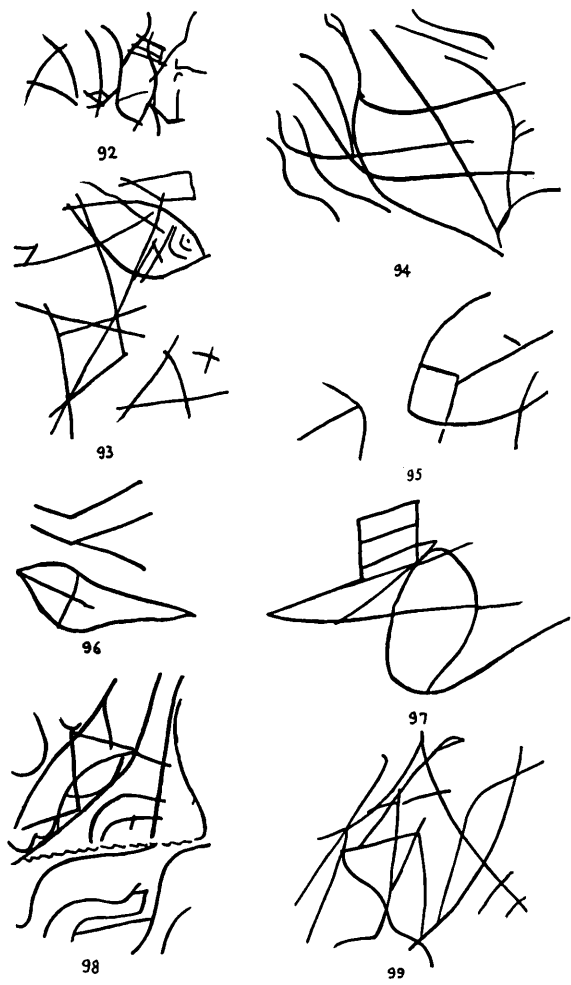
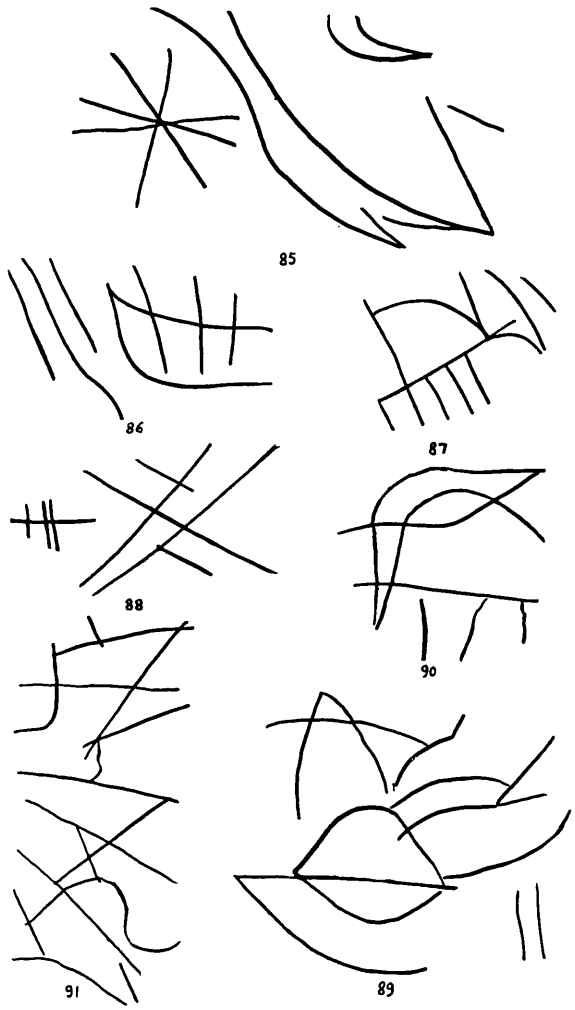


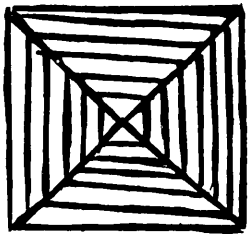
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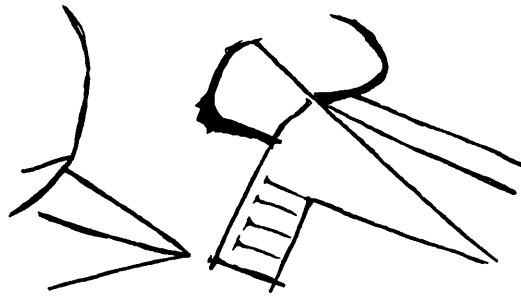
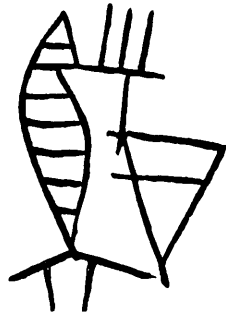
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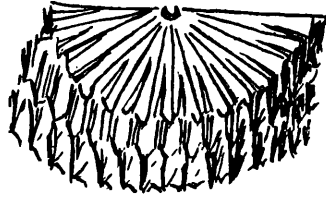
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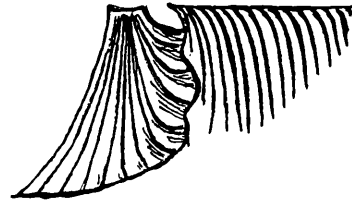
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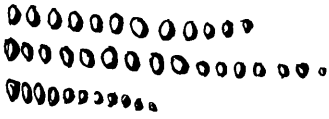
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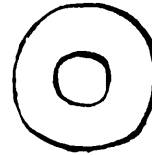
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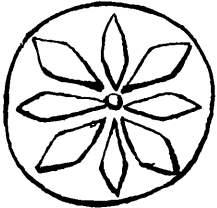
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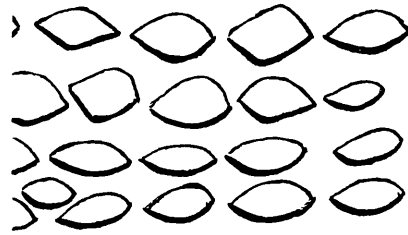
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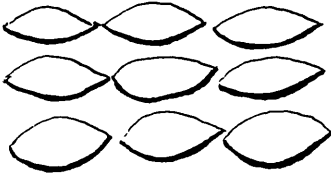
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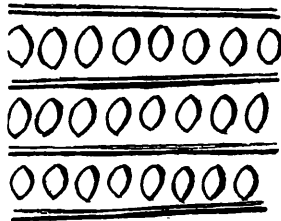
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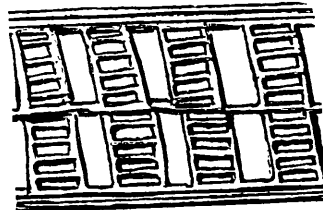
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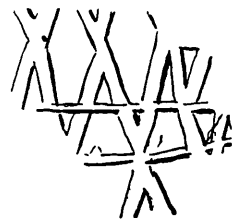
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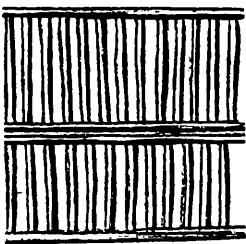
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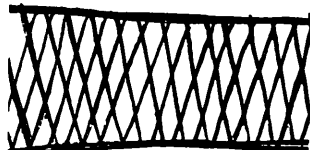
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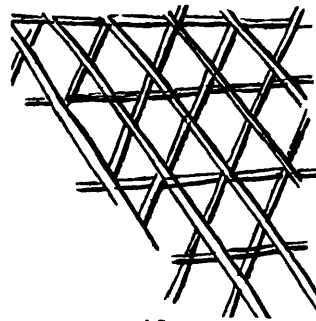
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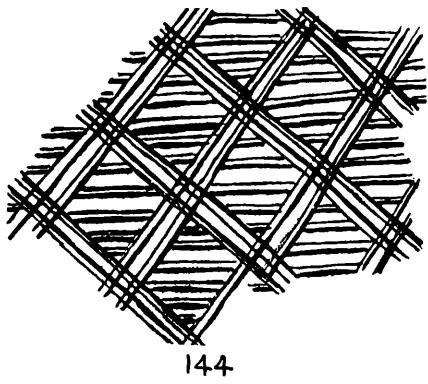
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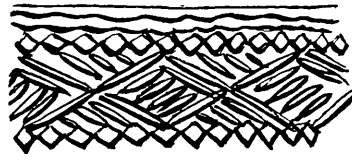
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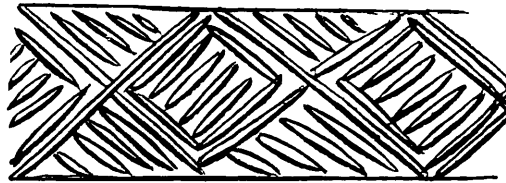
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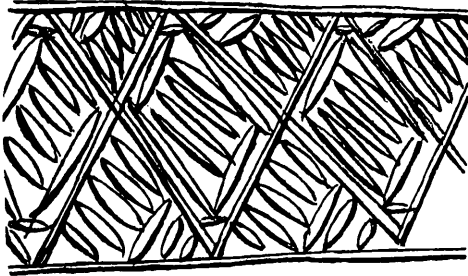
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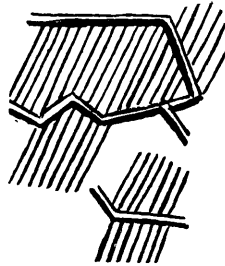
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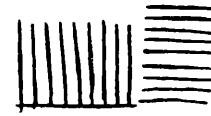
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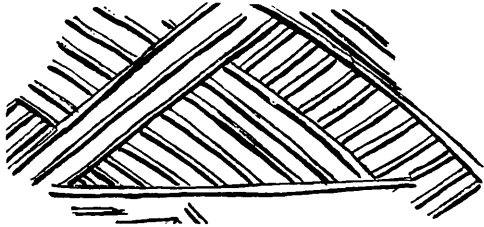
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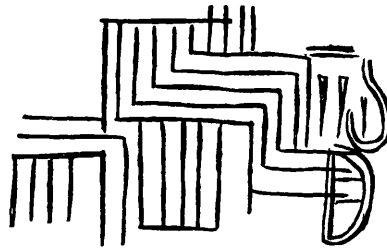
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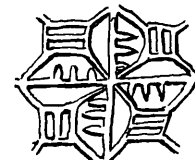
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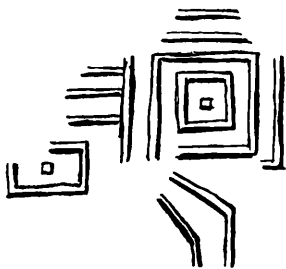
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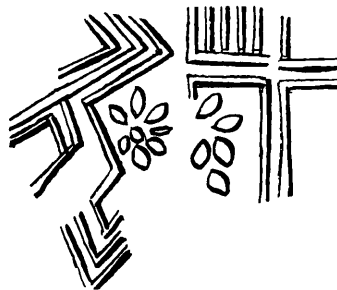
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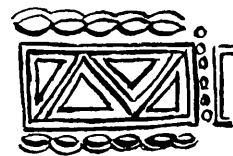
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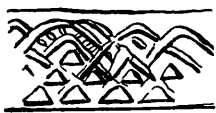
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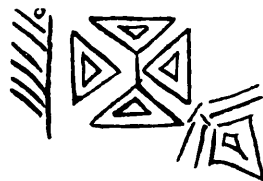
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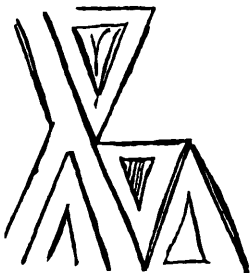
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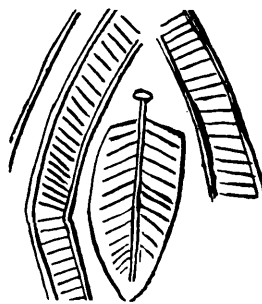
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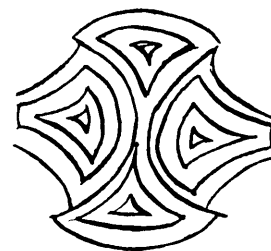
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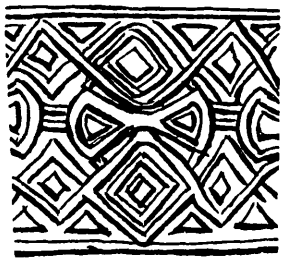
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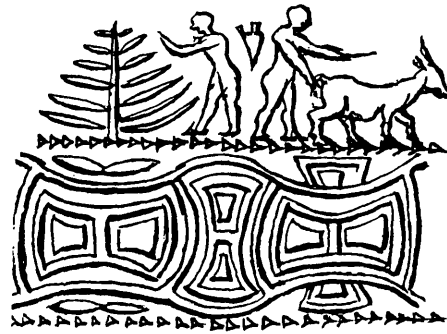
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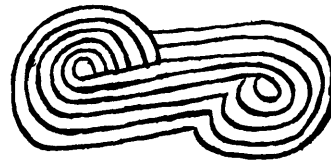
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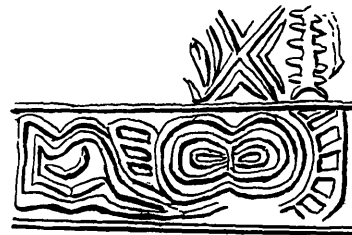
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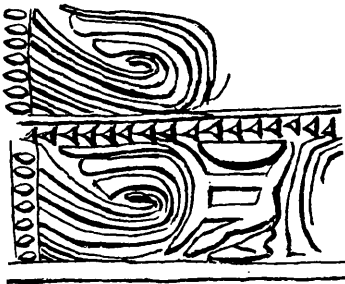
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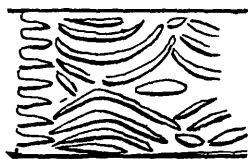
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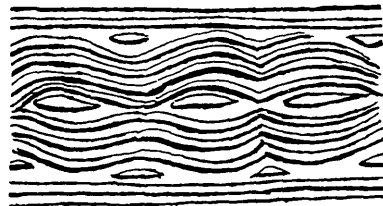
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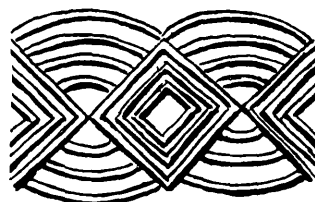
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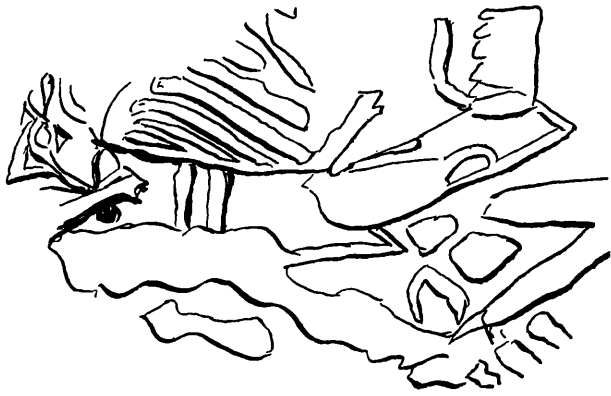
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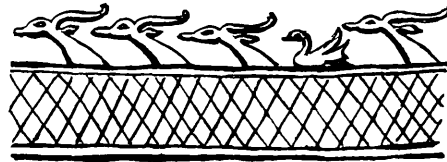
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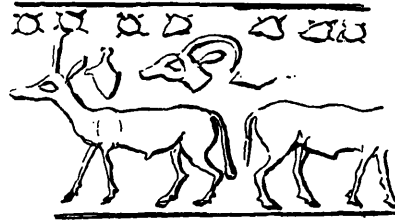
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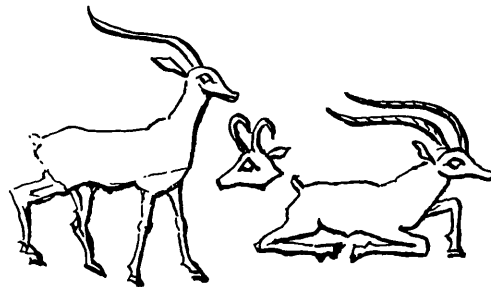
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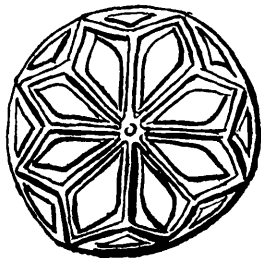
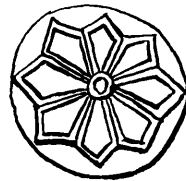
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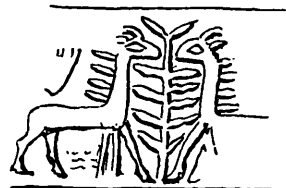
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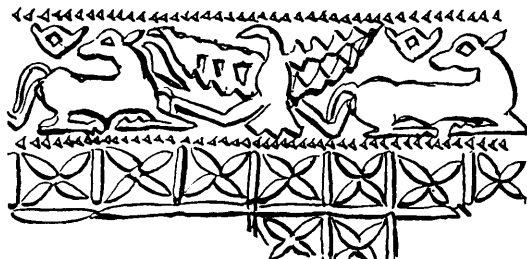
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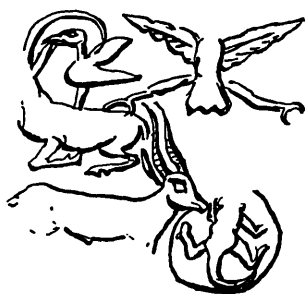
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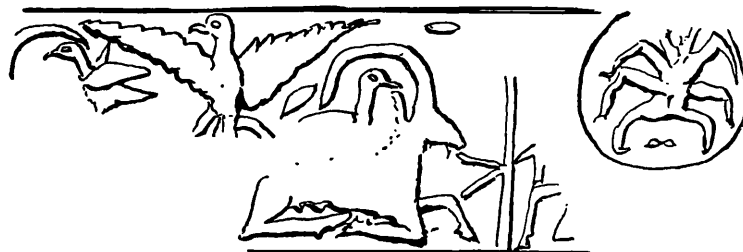
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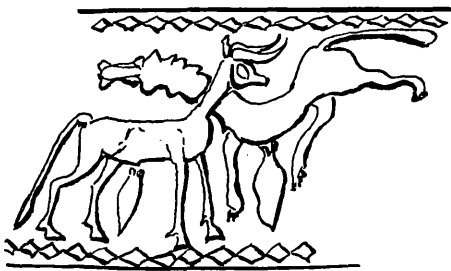
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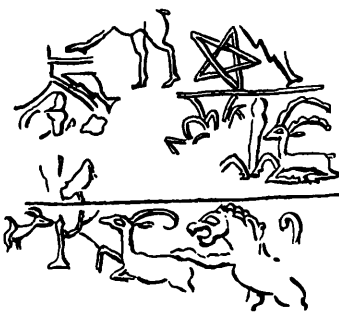
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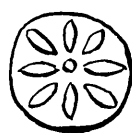
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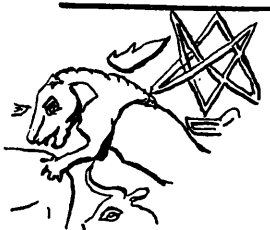
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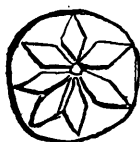
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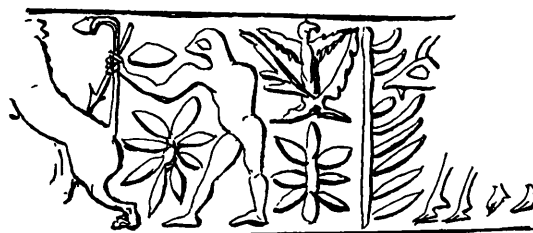
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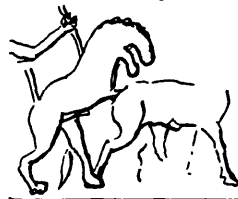
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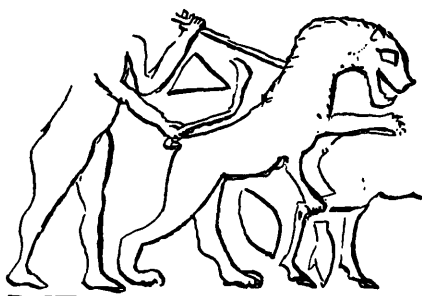
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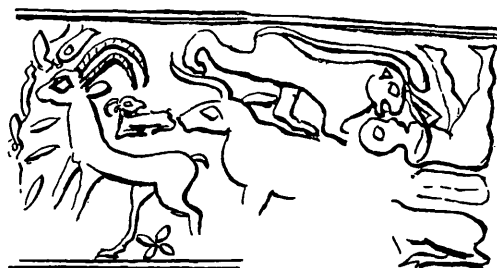
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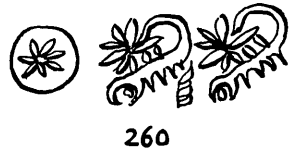
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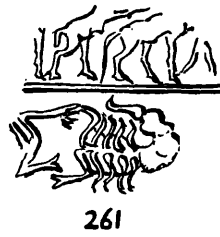
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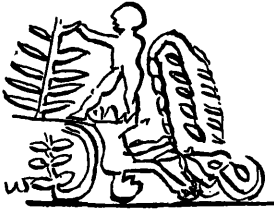
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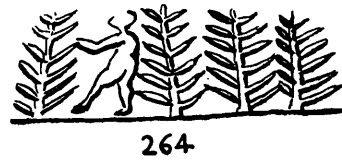
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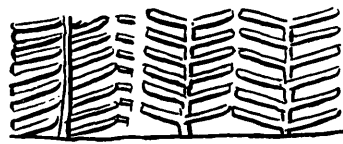
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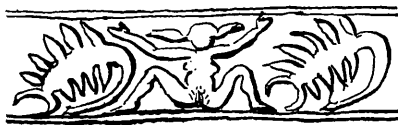
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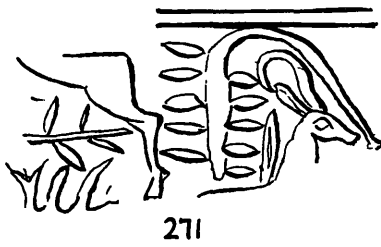
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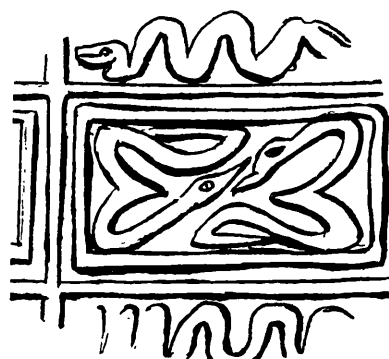
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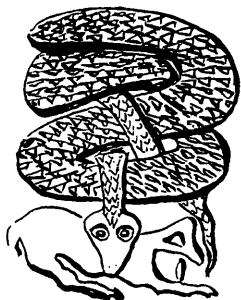
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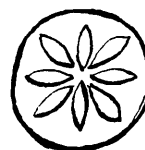
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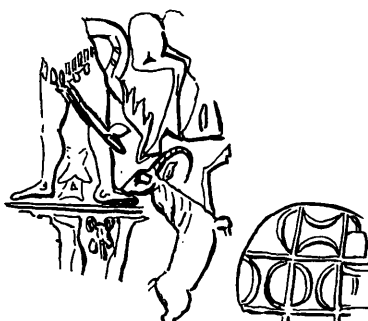
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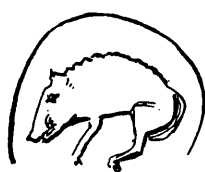
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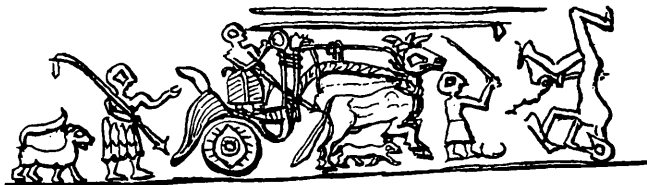
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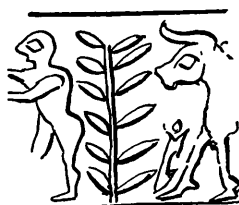


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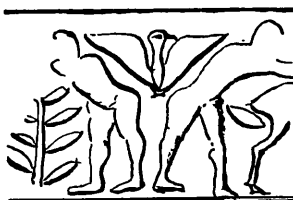
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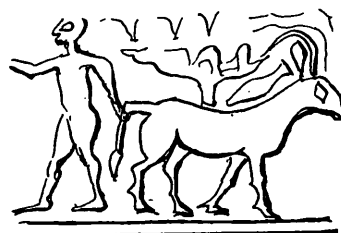
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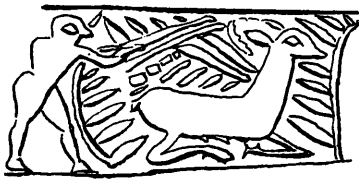
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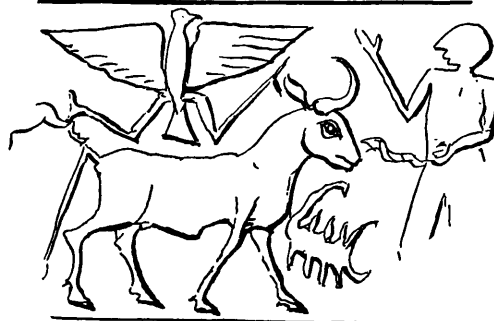
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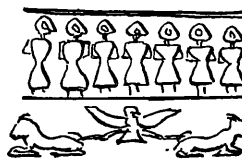
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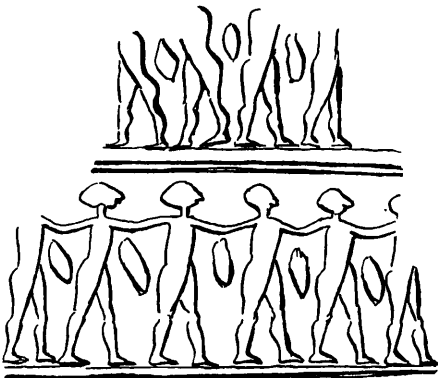
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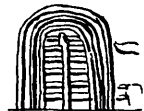
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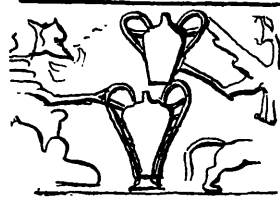
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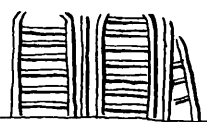
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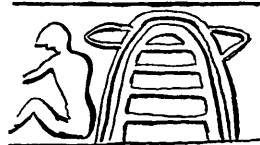
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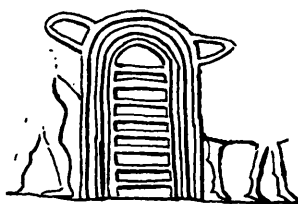
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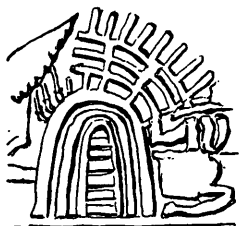
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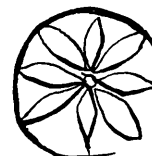
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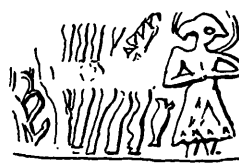
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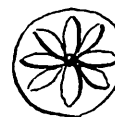
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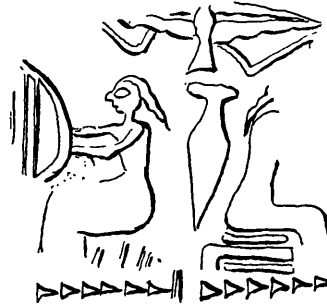
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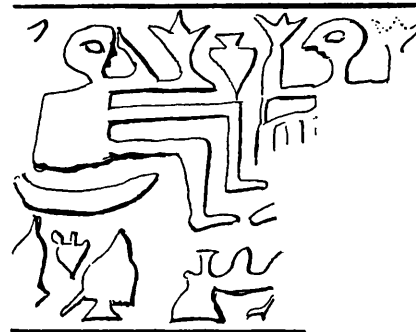
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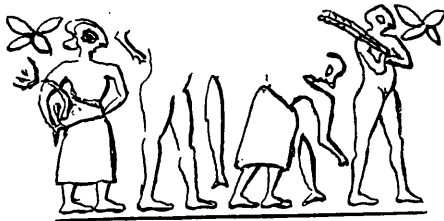
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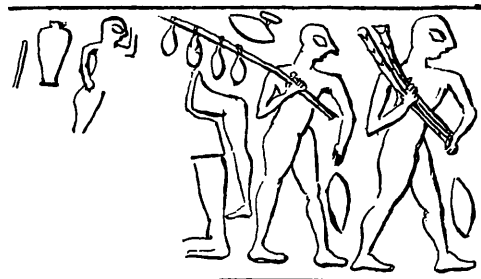
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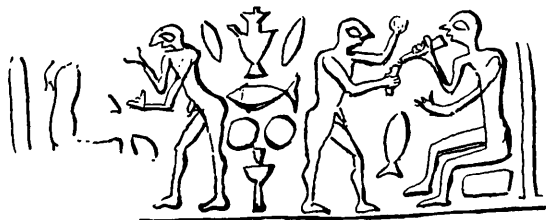
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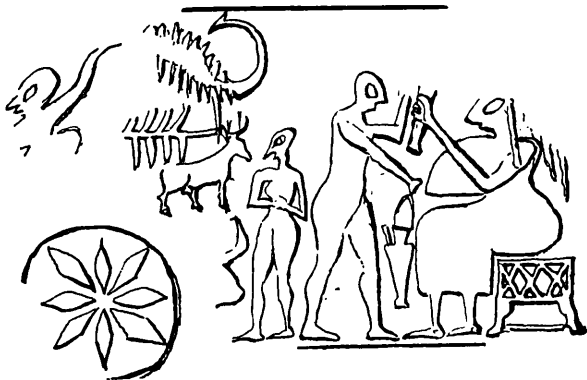
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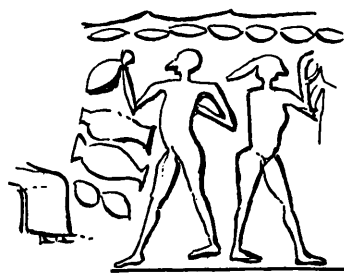
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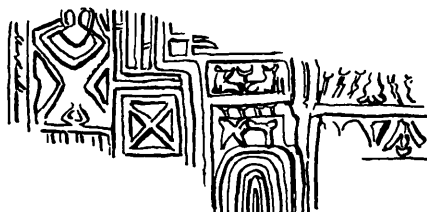
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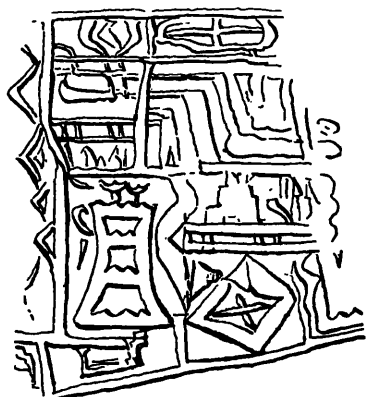
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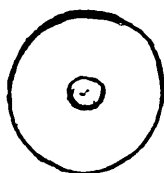
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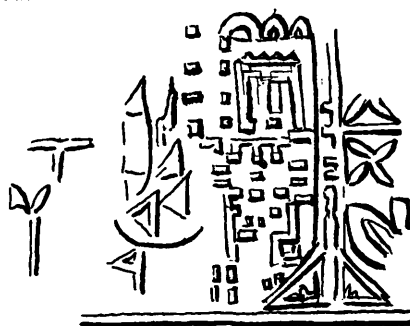
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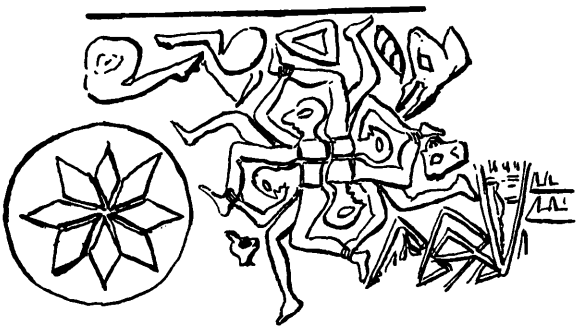
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Scale 1/2



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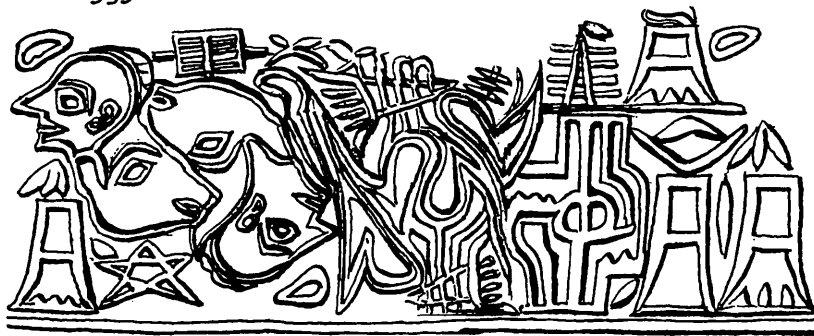
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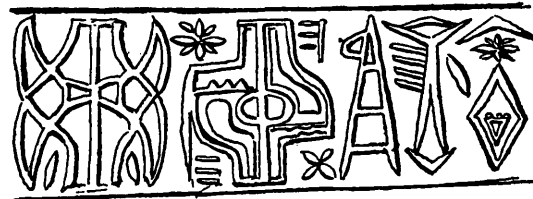
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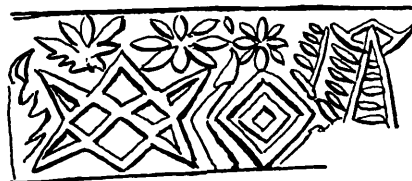
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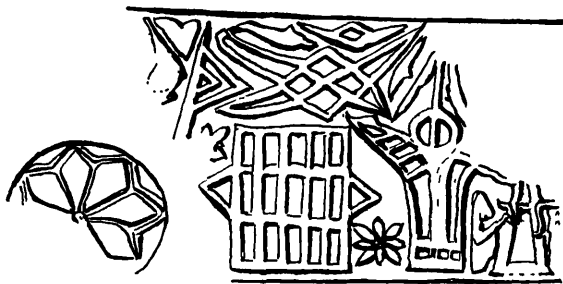
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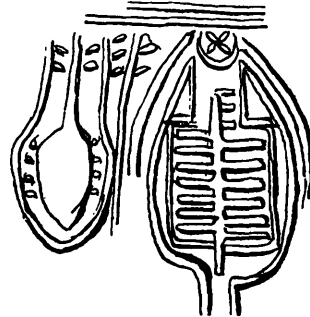
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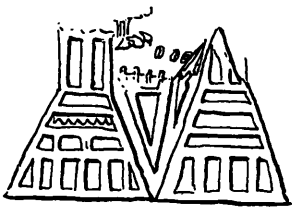
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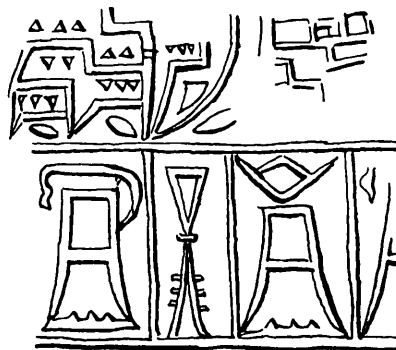
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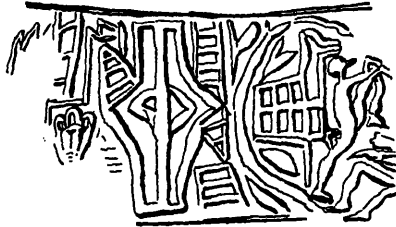
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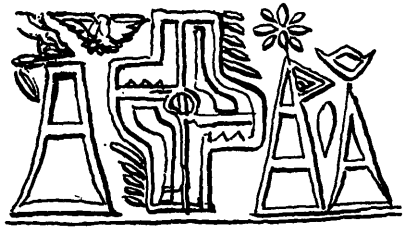
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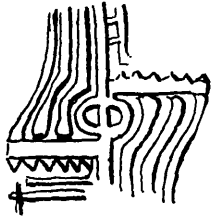
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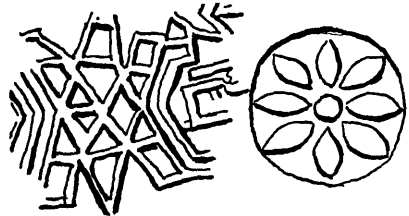
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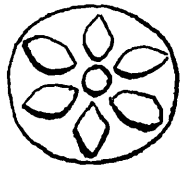
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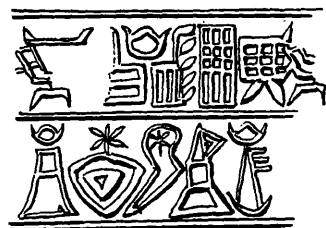
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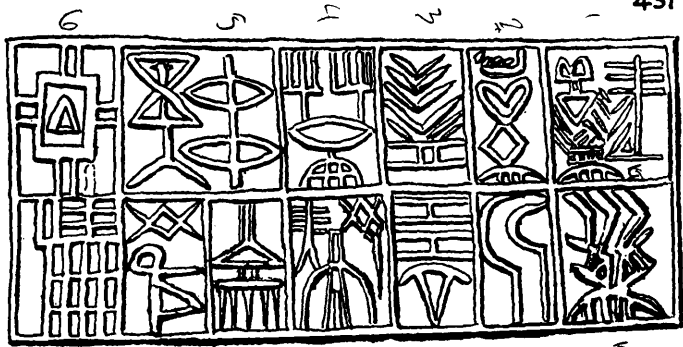
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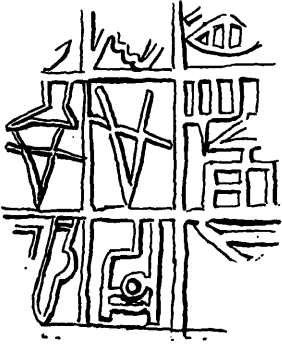
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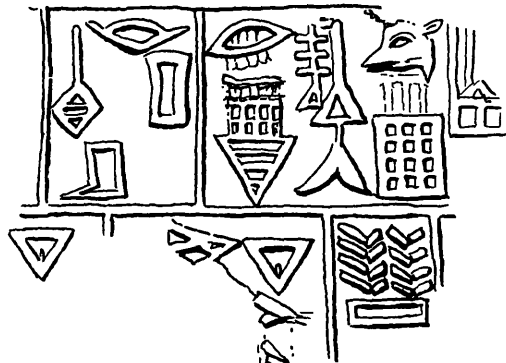
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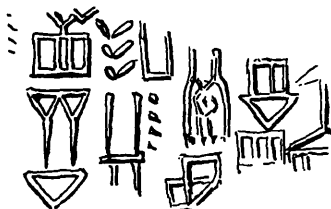
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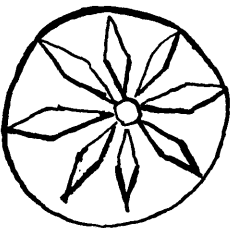
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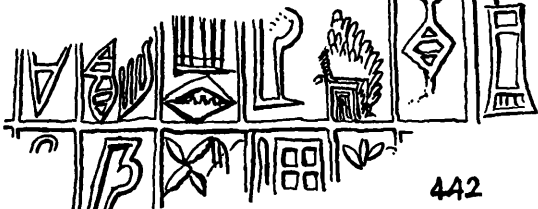
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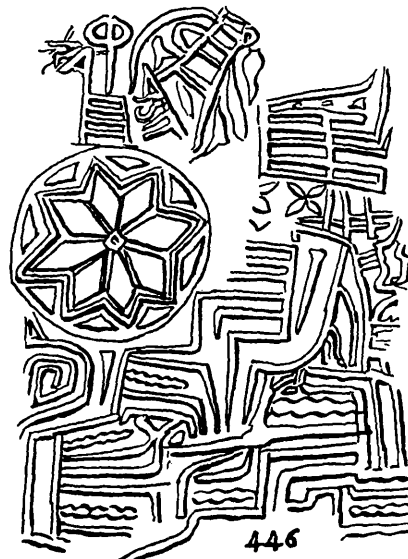
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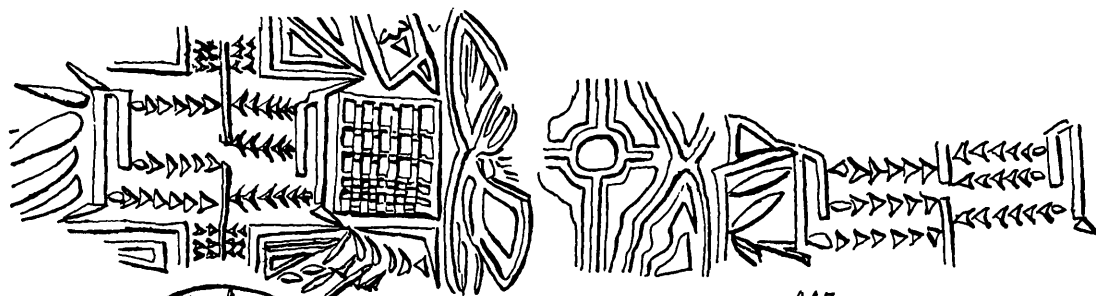
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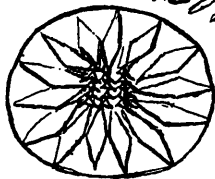
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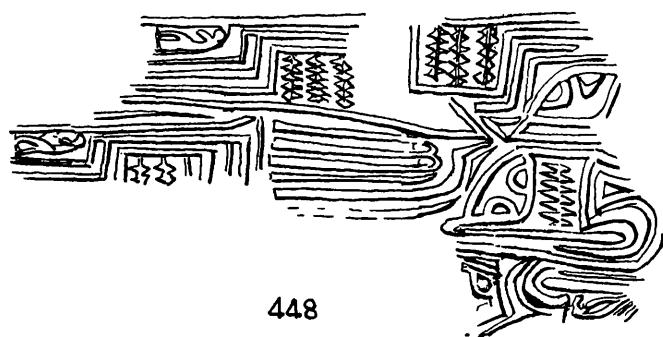
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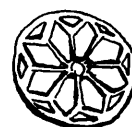
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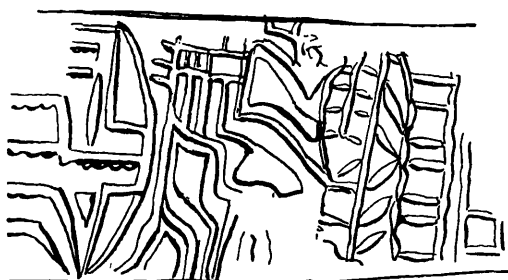
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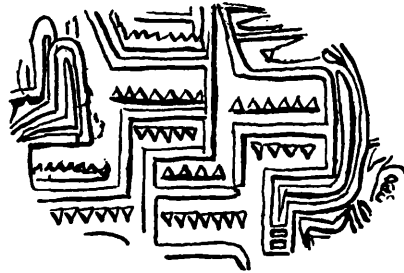
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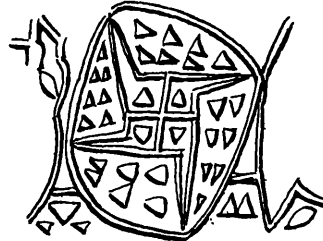
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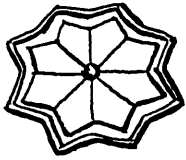
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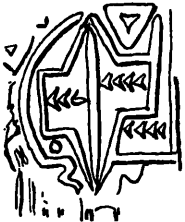
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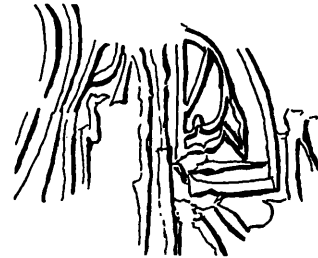
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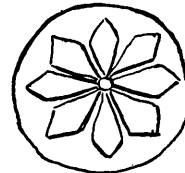
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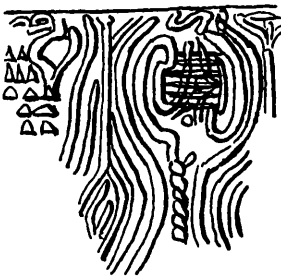
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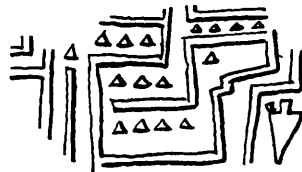
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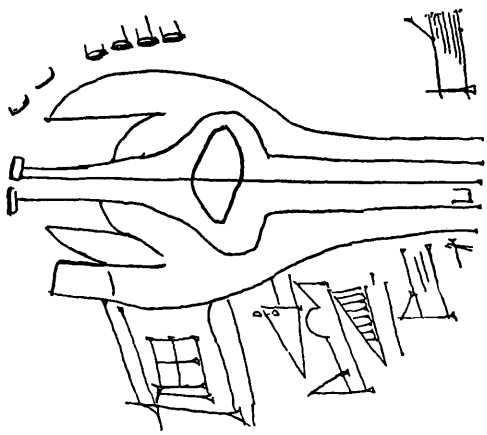
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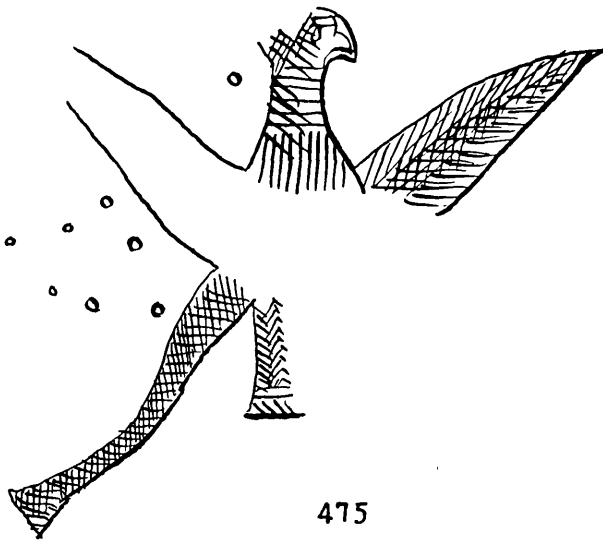
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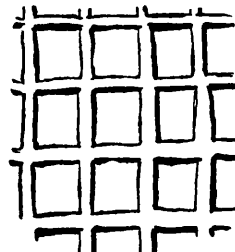
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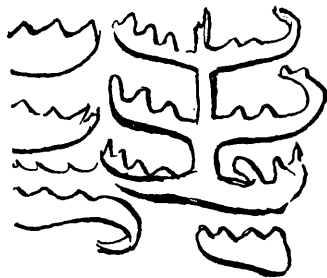
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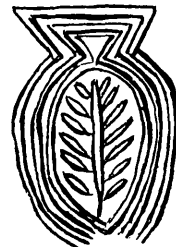
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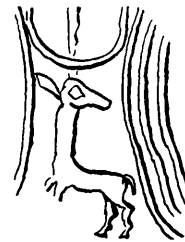
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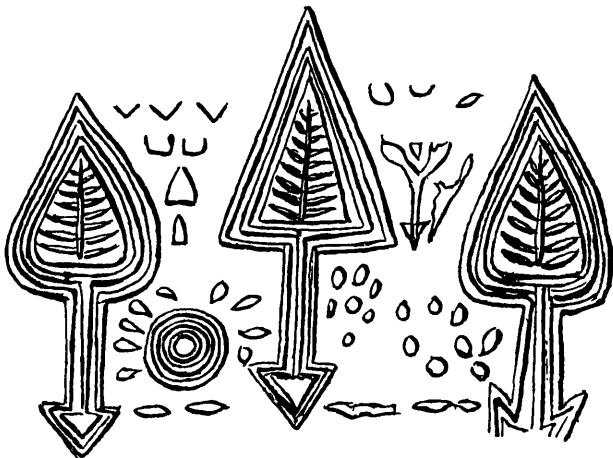
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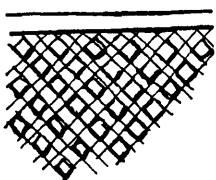
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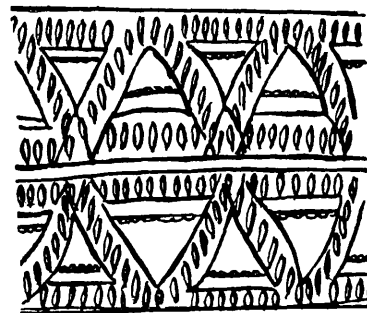
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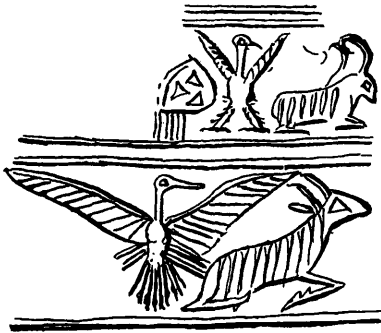
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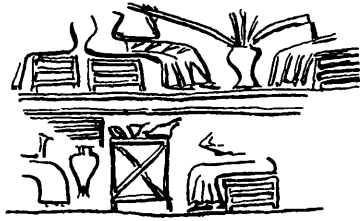
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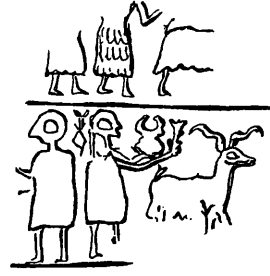
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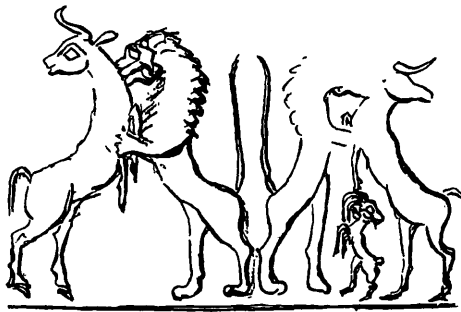
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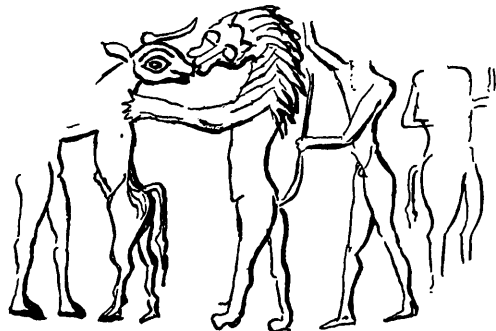
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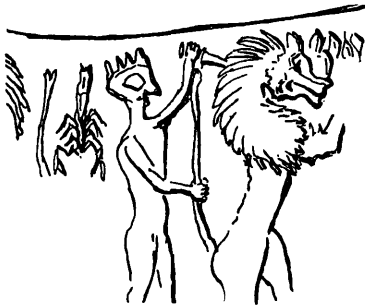
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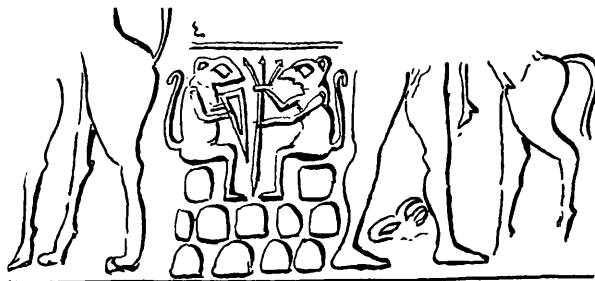
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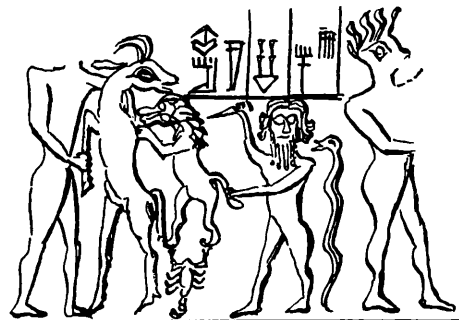
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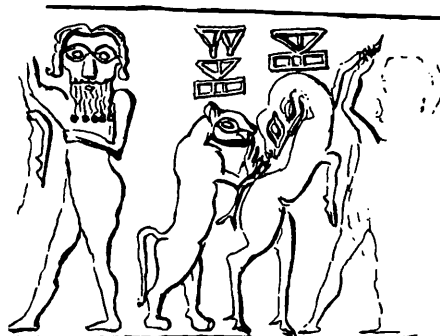
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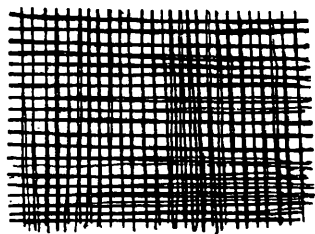
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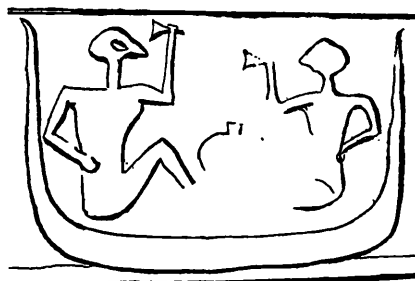
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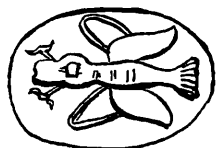
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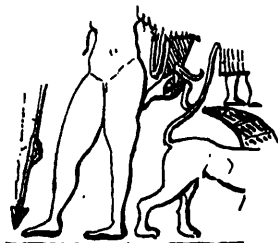
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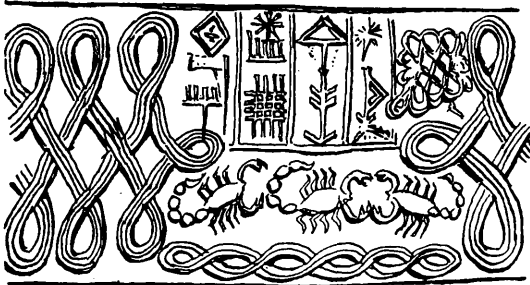
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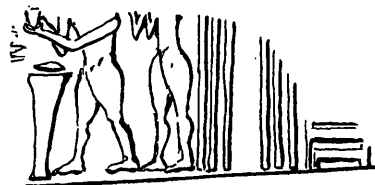
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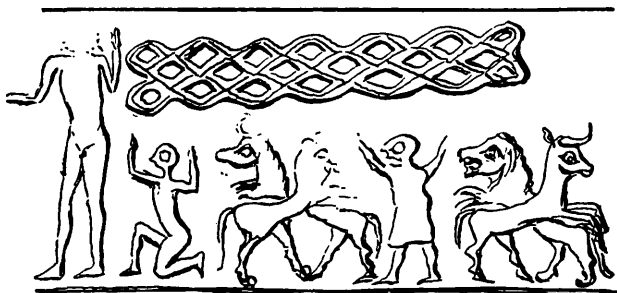
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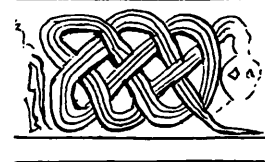
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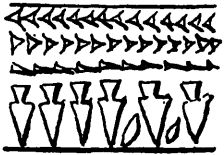
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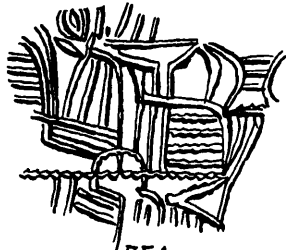
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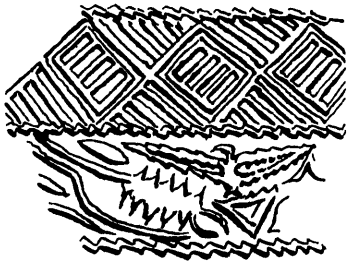
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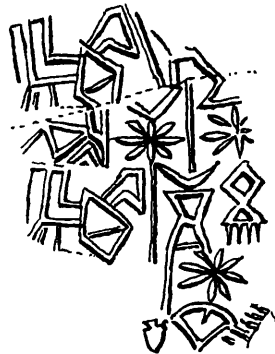
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Scale $\frac{1}{2}$



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393. 398.



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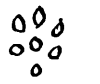
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413



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383. 384.



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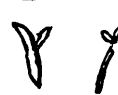
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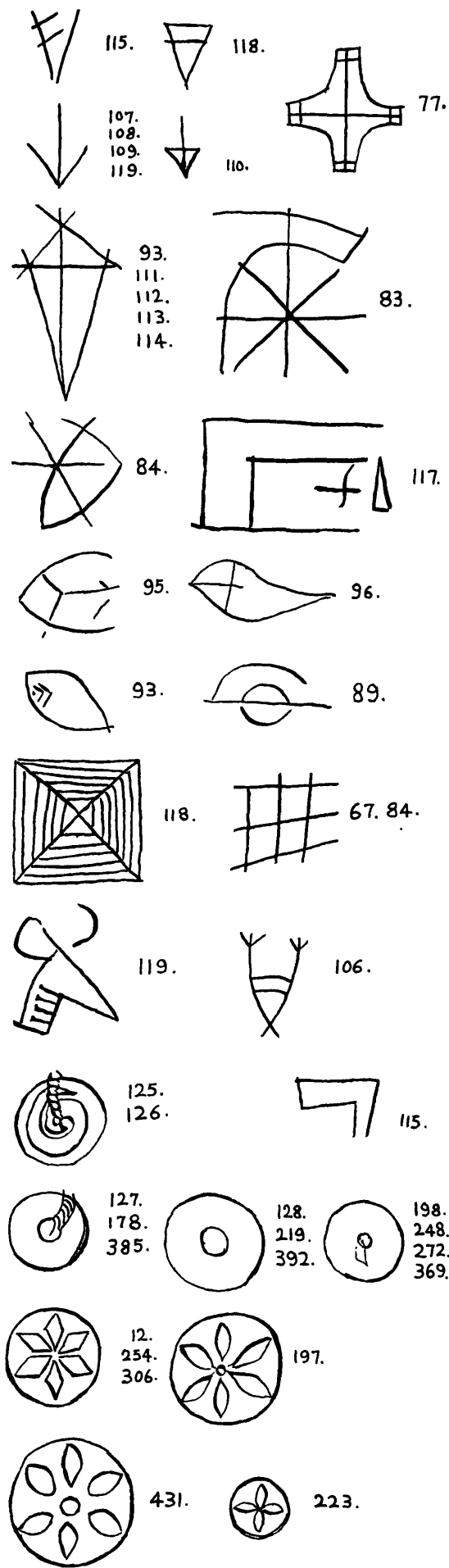
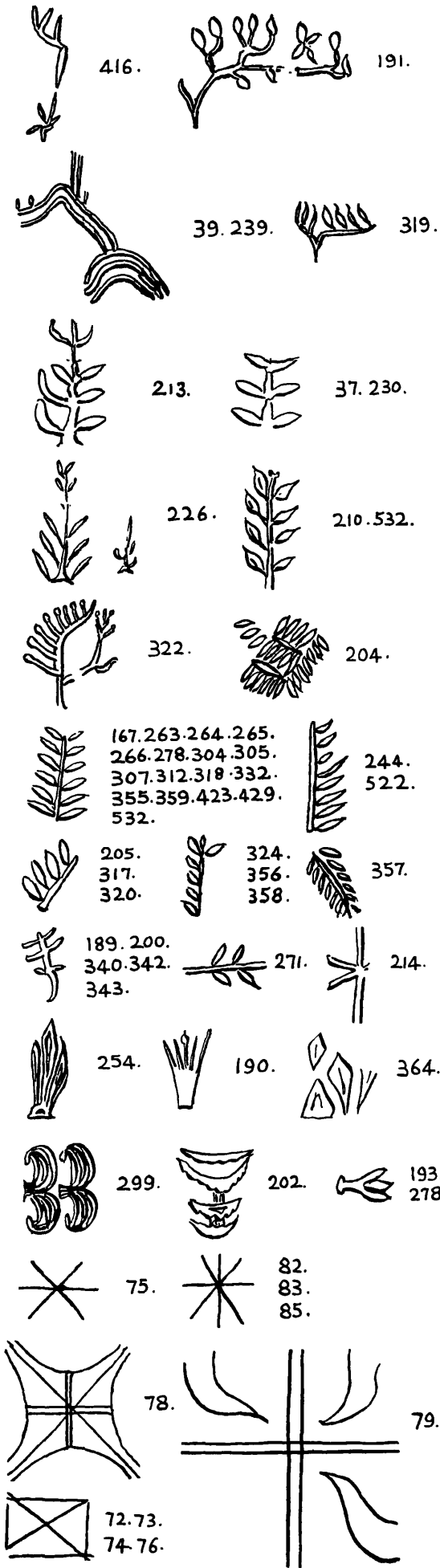
253. 332. 387.

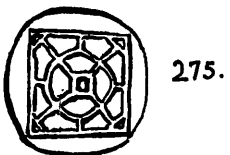
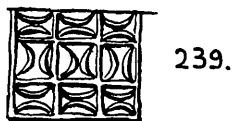
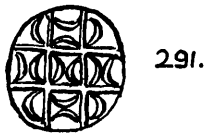
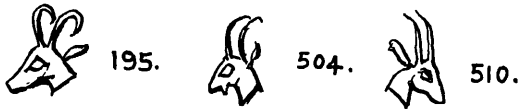
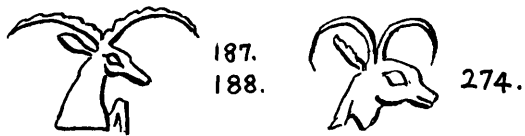
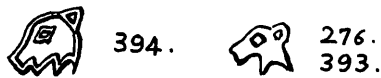
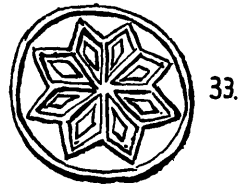
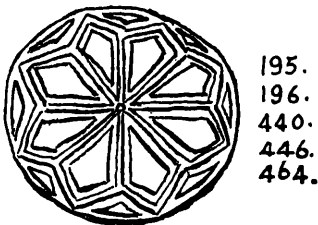
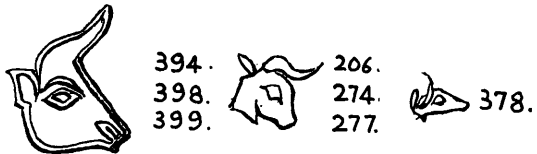
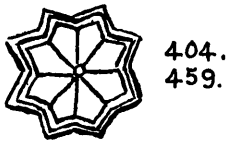
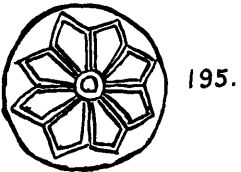
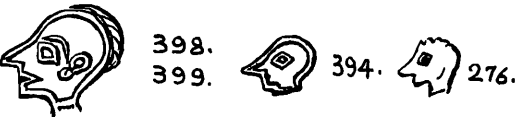
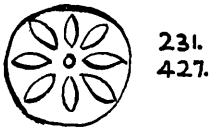
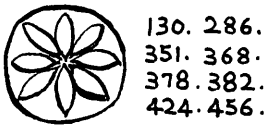
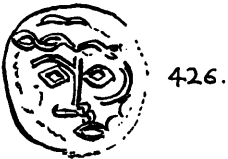
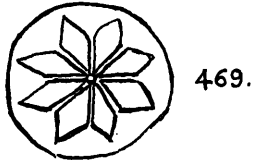
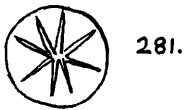
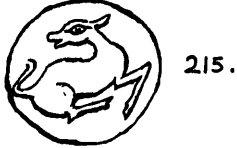
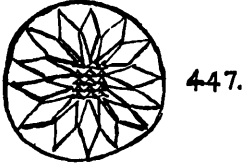
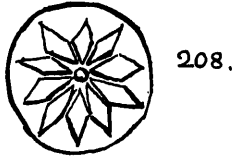
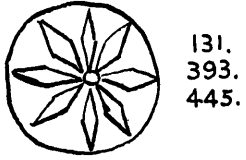
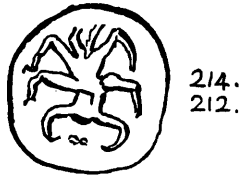
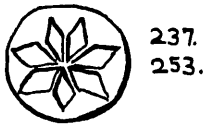


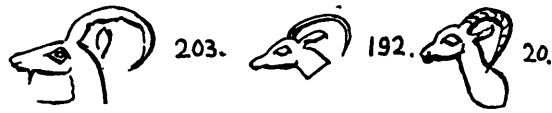
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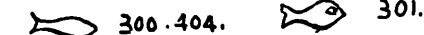
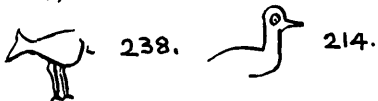
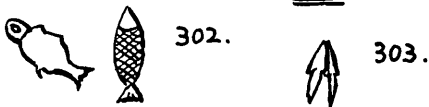
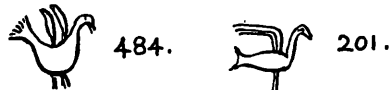
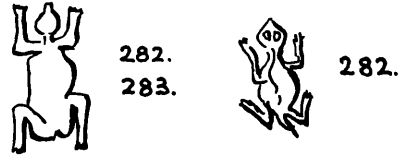
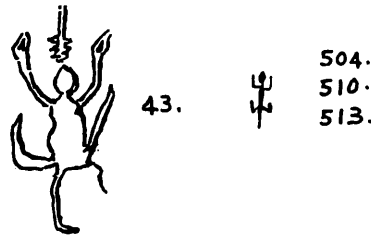
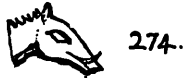
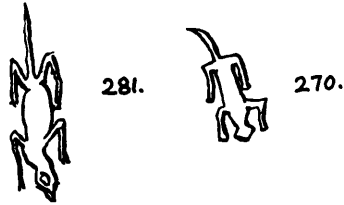
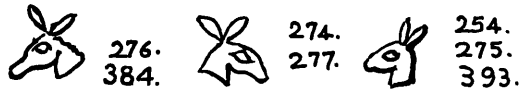
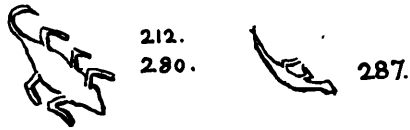
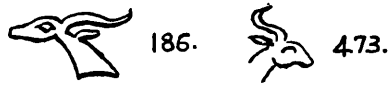
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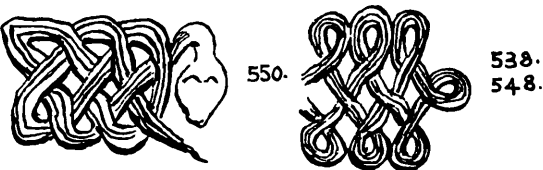
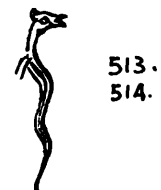
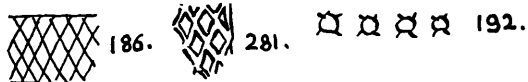
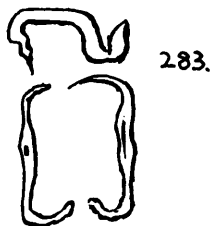
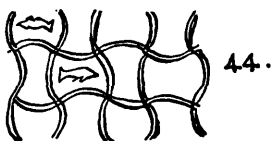
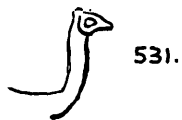




Scorpion, 258 to 273.



169, 227, 237, 238, 289,
297, 299, 310, 318, 454,
369, 381, 378, 404, 536.





549.



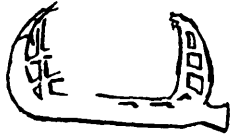
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538.



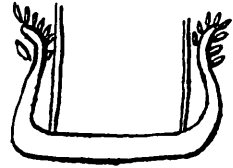
395.
434.
435.
463.



297.



17.



300.
301.



401.



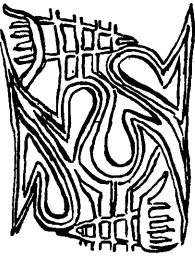
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522.
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532.

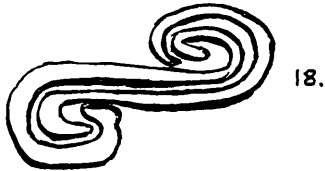


398.
451.



257.
349.
372.
384.
393.
449.
451.
452.

Chariot, 298.



18.



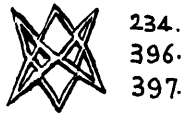
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19.



427.



234.
396.
397.



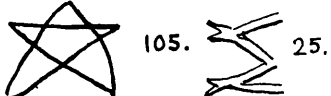
402.
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430.



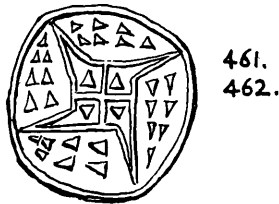
227.
239.
398.
400.



105. 25.



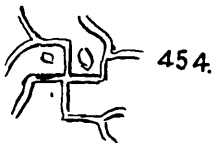
412.



461.
462.



399.



454.



393.



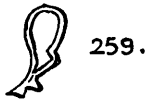
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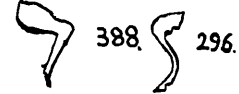
238.



259.



395.



388. 296.



257.



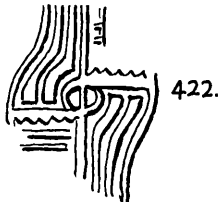
272.



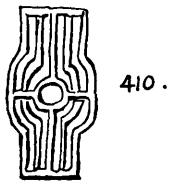
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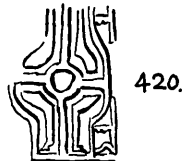
280.



422.



410.



420.



447.



417.
418.



400.
401.



421.



398.



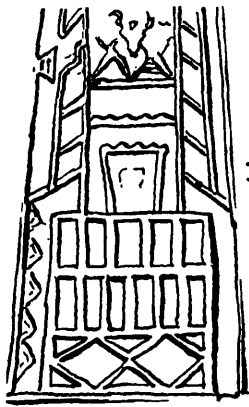
419.



404.



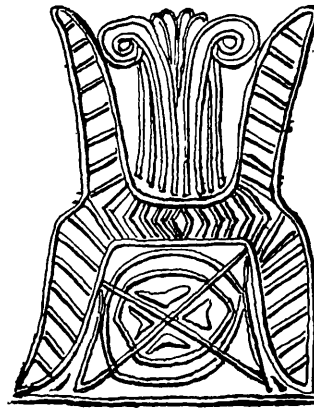
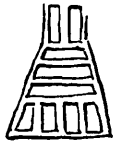
428.



389.



409.



389.
468.



389.



431.



205.



409.



409.



430.



407.



407.



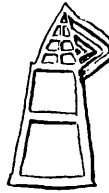
281.



429.



429.



410.



416.



421.



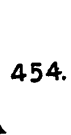
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400.



401.



454.



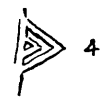
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390.
391.



429.



404.



423.



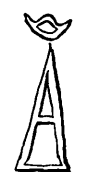
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25.



397.



421.



407.



398.
410.



431.



410.



441.



412.
413.
414.



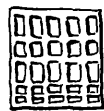
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415.
417.
418.
429.



429.



447.



432.



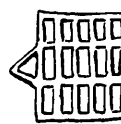
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414.



398.



404.



405.



398.



275.



416.



417.



415.



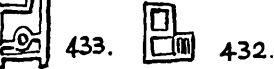
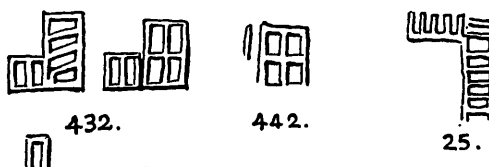
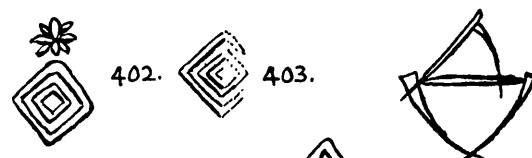
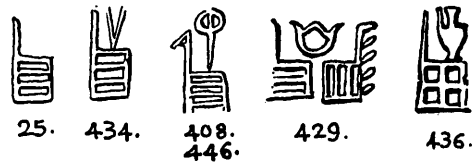
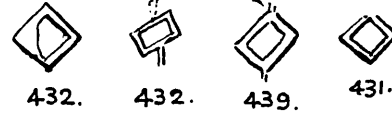
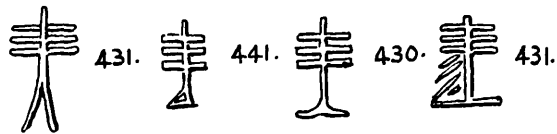
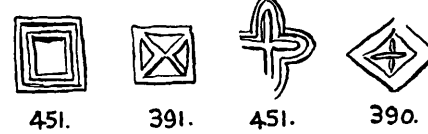
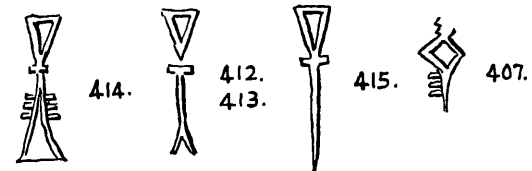
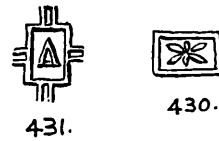
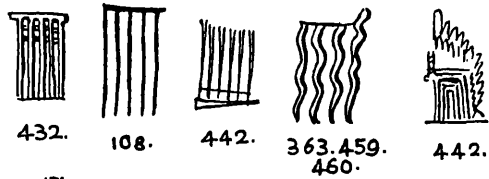
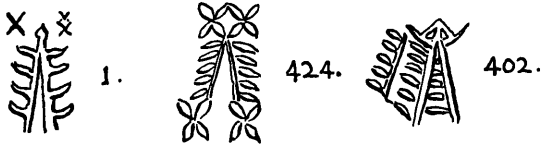
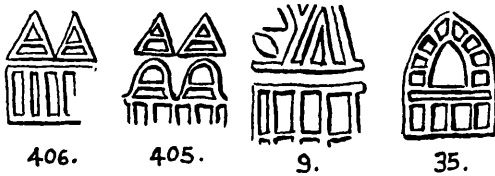
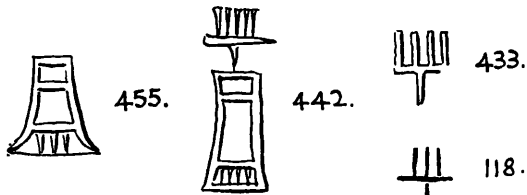
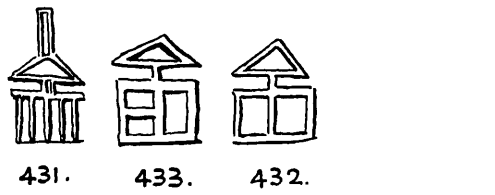
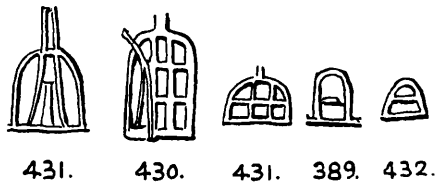
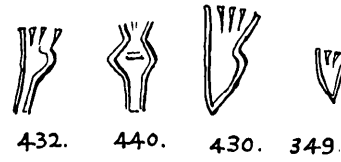
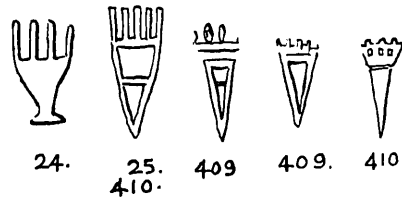
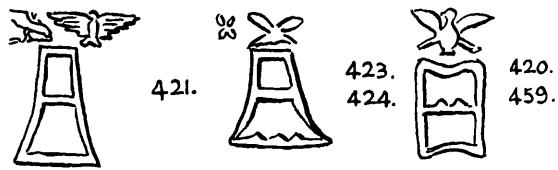
24.



389.



419.





350. 408.



345. 346.



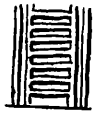
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359.



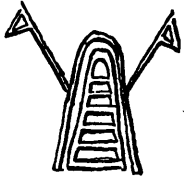
353. 358.



357.



354.



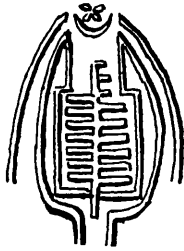
349.



338.



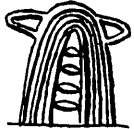
336. 340.



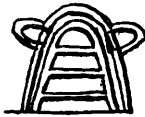
406.
469.
470.



387.



45. 341.



337.



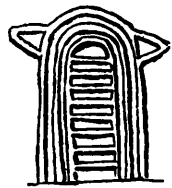
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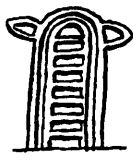
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298.
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347.



348.



339. 342.



490.



489.



533.



532.

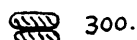
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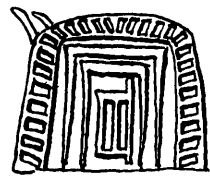
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374. 375.



382.



384.



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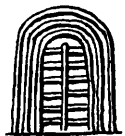
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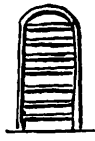
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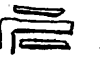
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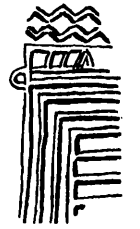
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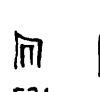
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386.



388.



531.



533.



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533.



534.



535.



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547.

▽ Tumbler, 169. 371. 381. 382. 384. 521. 532.
534. 535.



369.

371.

373.



169.



384.



372.



Cymbals.

384.



384.



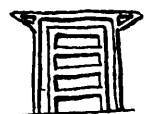
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491.



402.



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187.



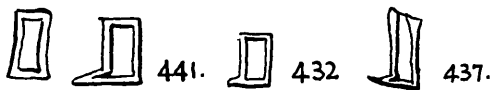
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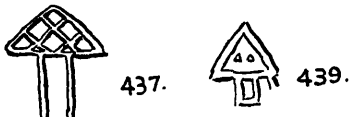
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468.

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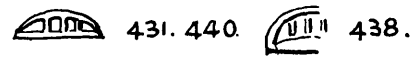
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442.



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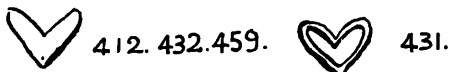
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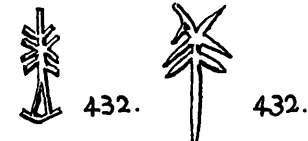
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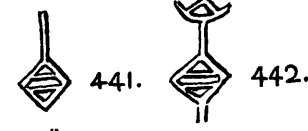
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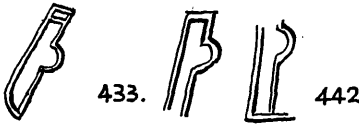


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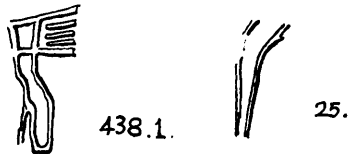
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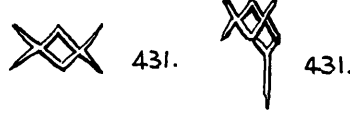
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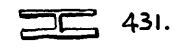
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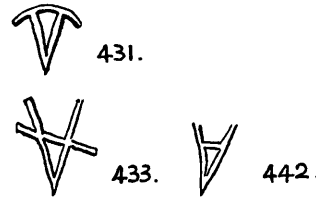


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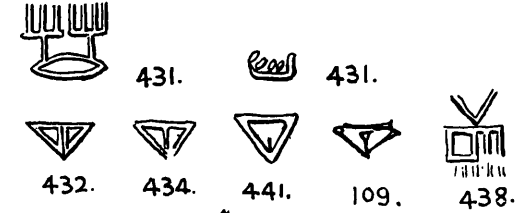
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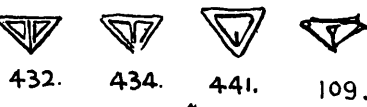
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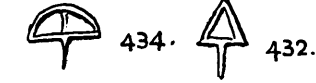
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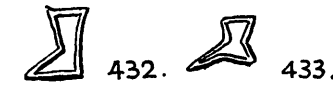
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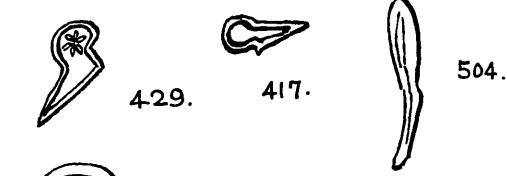
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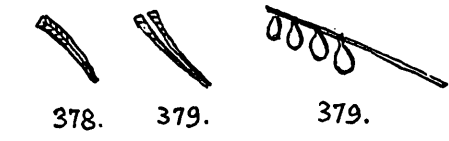
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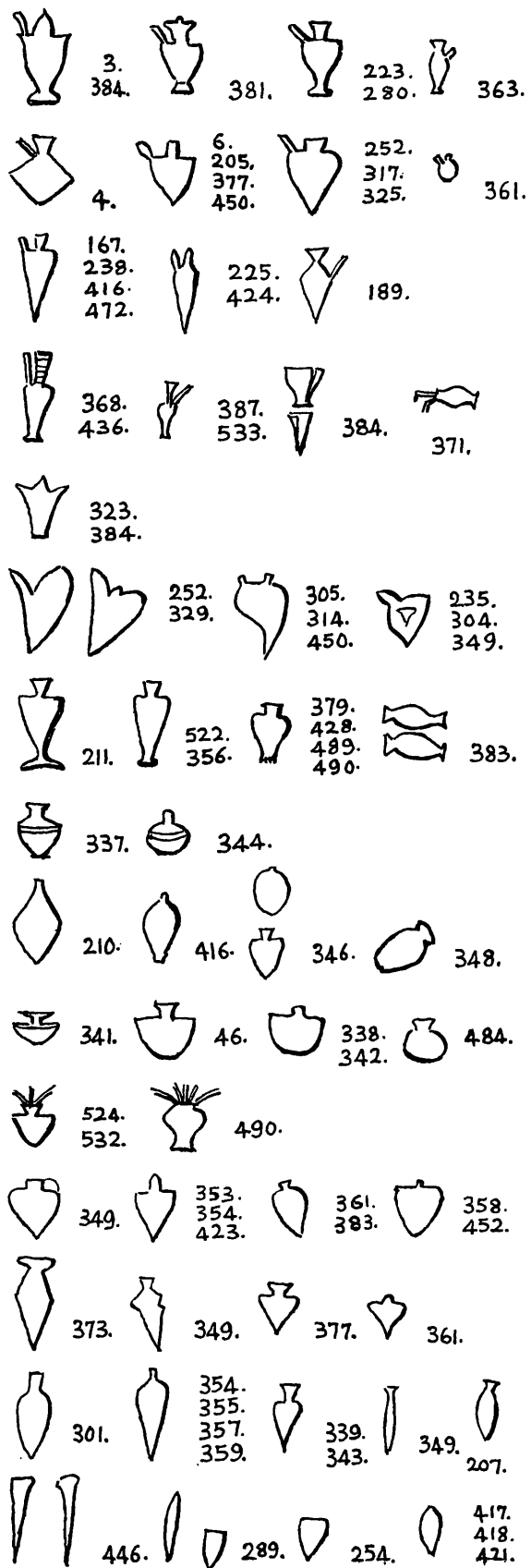
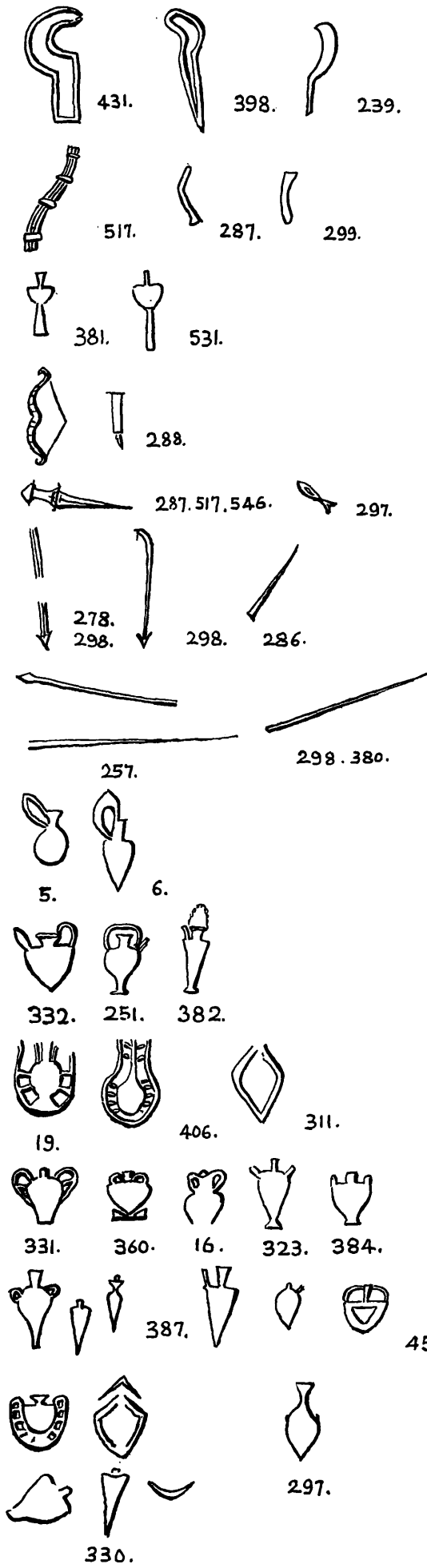
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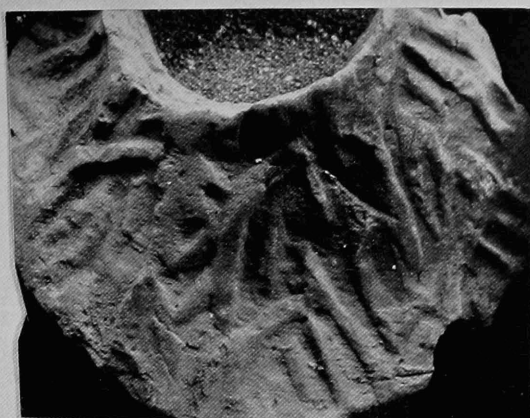
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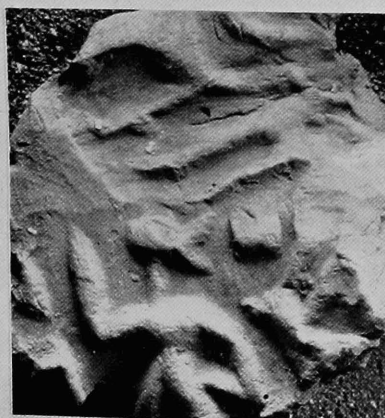
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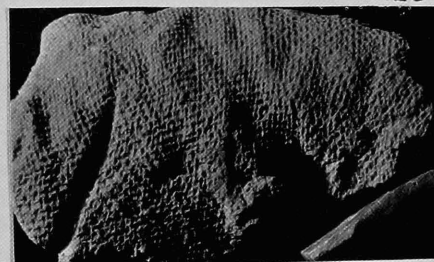
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128



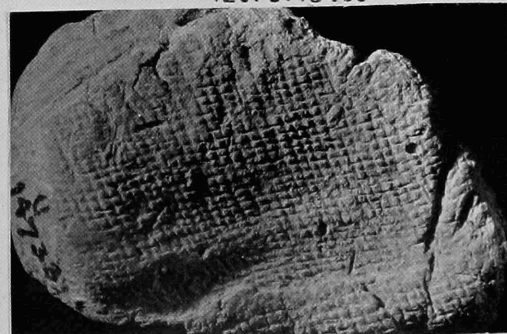
118



120. U. 18403



126



120. U. 14733



129



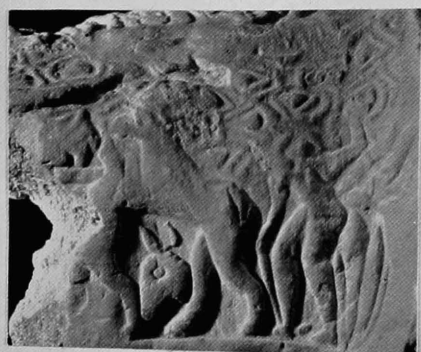
134. U. 14589



140



147



160+254. U. 18407



168



186



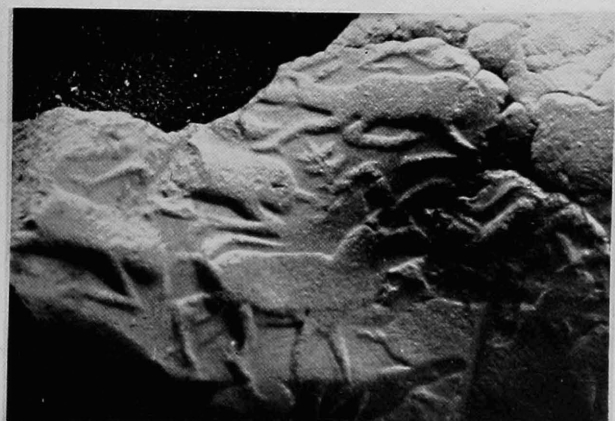
169. U. 18400



169. U. 18413



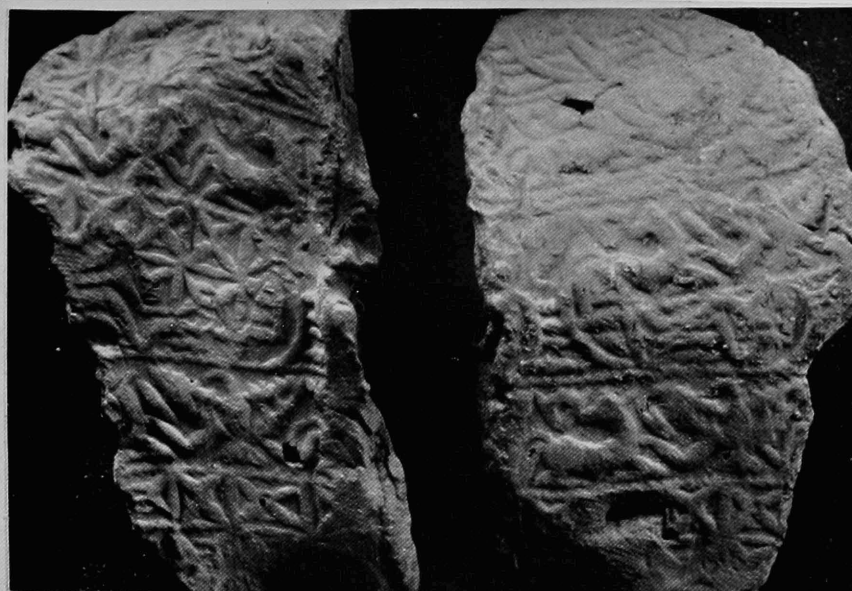
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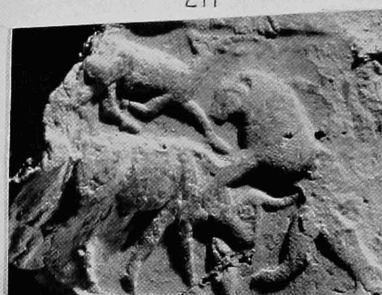
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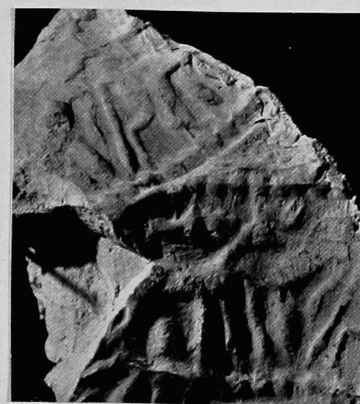
215



211



217. U. 18407



225



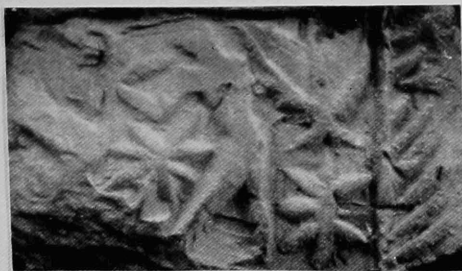
217. U. 14769



233



247



244



239. U. 18407



246



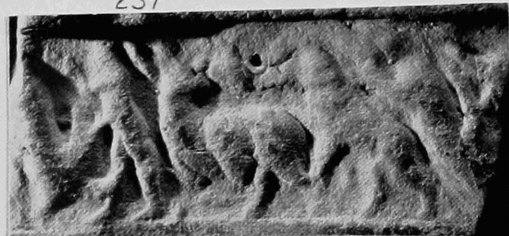
239. U. 18407



237



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245



238. U. 18407



238. U. 18407



242. U. 18407



242. P. 31. 16. 637



252



253. U. 12550



256. U. 18414



283



263



257



268



269



274



281. U. 14775



285



286. U. 18405



287



286. U. 18405



291



297. U. 18410



304



298. U. 13963



302

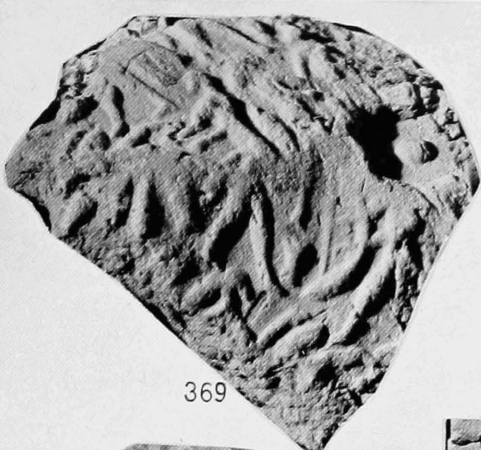


298. U. 13938



308

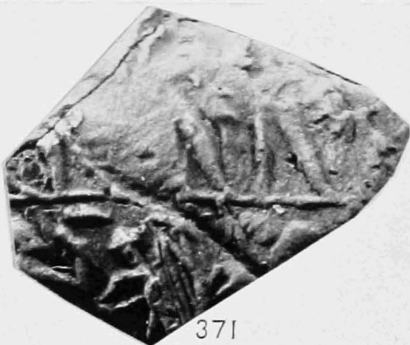




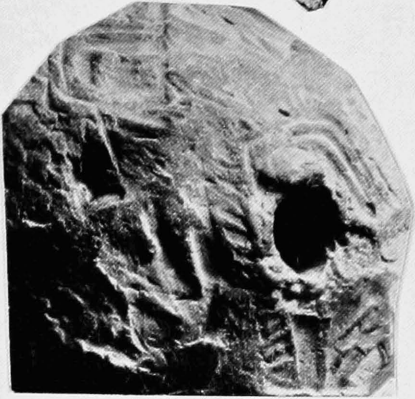
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374. U. 14515



374. U. 18401



377



379. U. 18413



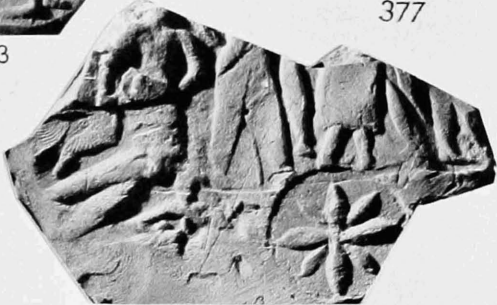
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377



380. U. 18550



378. U. 18413



382. U. 18402



382. U. 18413



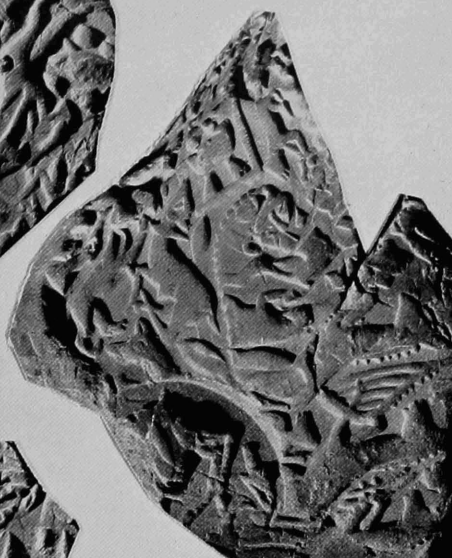
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384. U. 18408



384. U. 18408



384. U. 18406



384. U. 18406



384. U. 18408



387. U. 15019



385



387. U. 15019



387. U. 18404



387. U. 18404



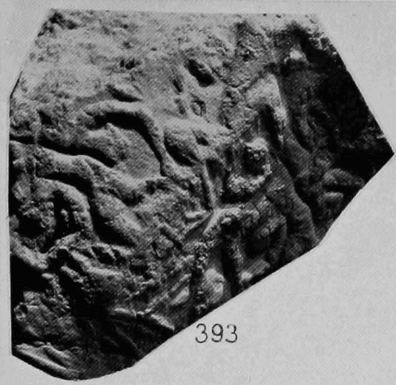
389. U. 14123



389. U. 14122



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398. U. 14777



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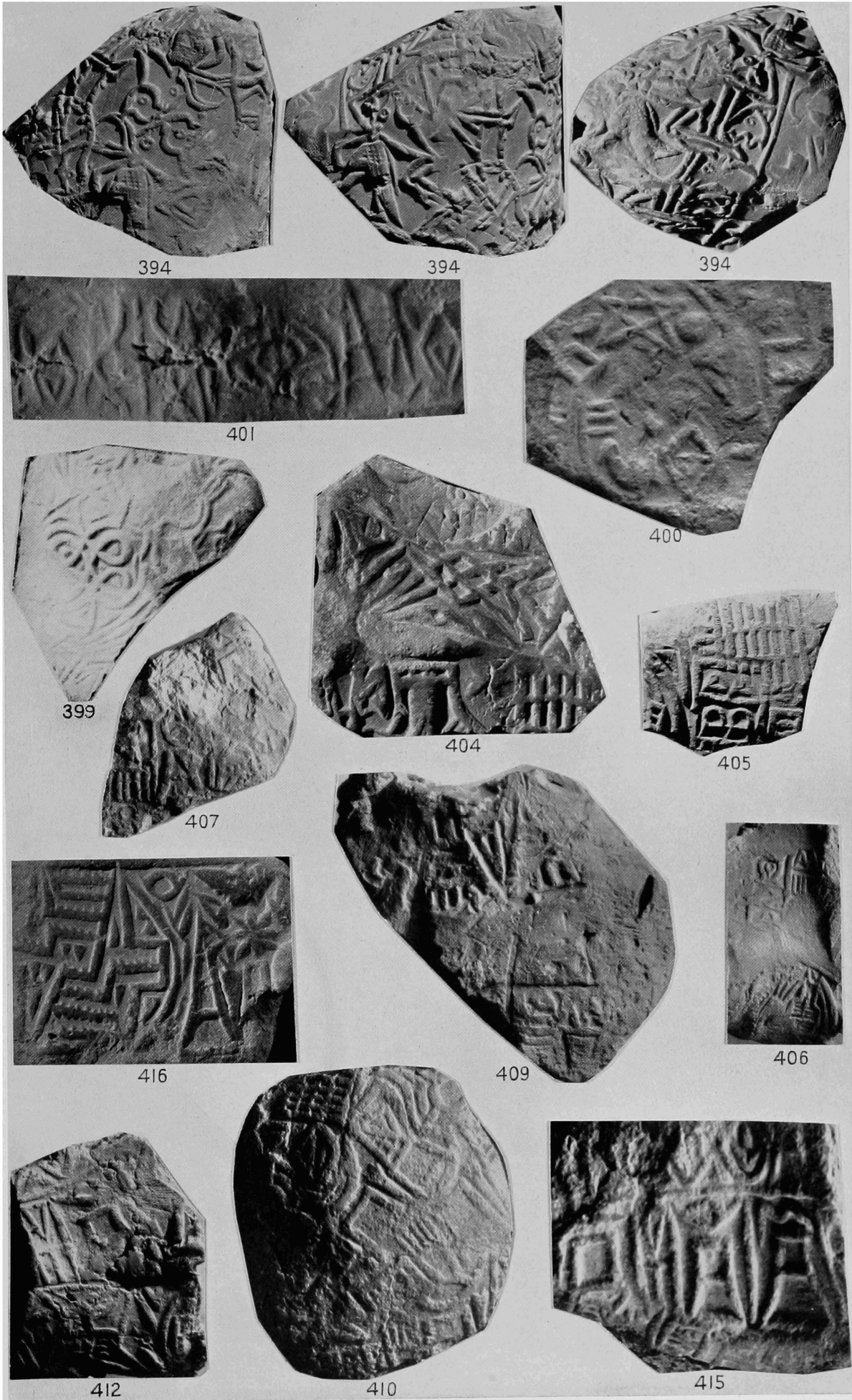
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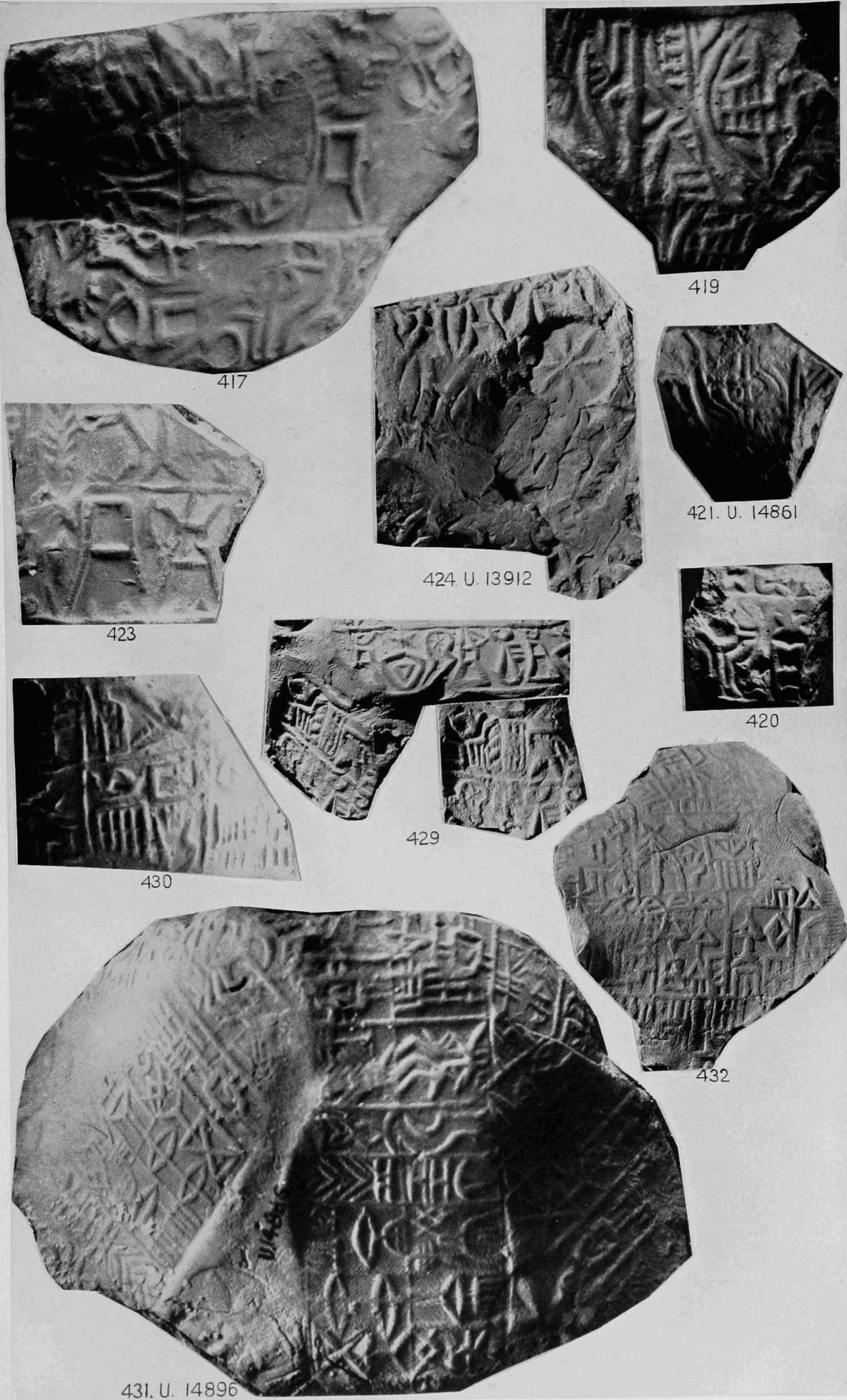


398. U. 14586



398. U. 17883





417

419

421. U. 14861

424. U. 13912

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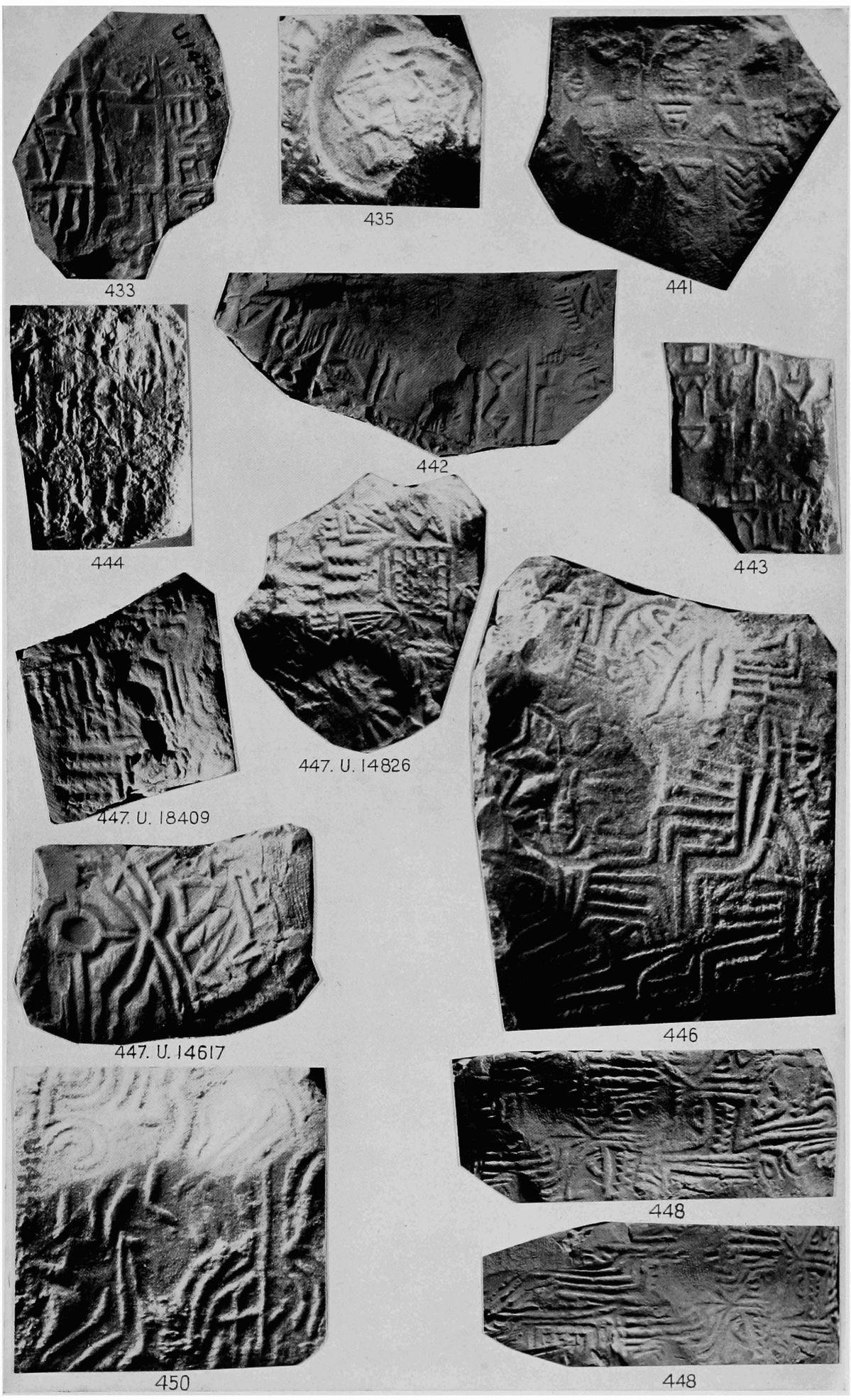
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431. U. 14896



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447. U. 18409

447. U. 14826

447. U. 14617

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493



504



520



488. U. 13861



504



516. U. 13686



468



492. U. 13802



503. U. 13855



503. U. 13845



521



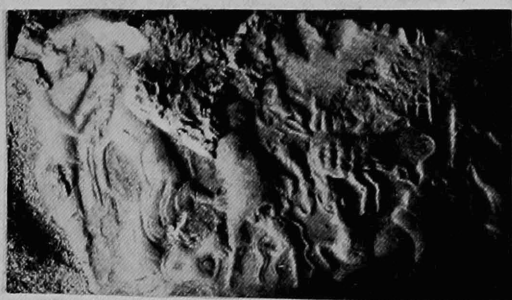
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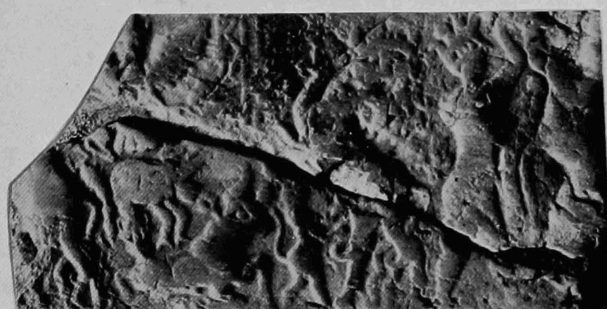
513. U. 13867



518



517. U. 13815



517. U. 13854



524



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538



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548



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528



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546



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