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STUDIES IN THE ICONOGRAPHY OF OLD BABYLONIAN
CYLINDER SEALS

A Thesis

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Preface

This thesis is part of a larger research project carried out over a number of years under the direction of Dr. Marilyn Kelly-Buccellati. Others participating in this study are Margaret F. Polinger, Eunice H. Saver, Stephanie J. Serlin and myself. The focus of this research has been the encoding of Old Babylonian cylinder seal designs and cylinder seal impressions on dated cuneiform tablets from Mesopotamia. The attribute system addressed here was developed by the project as well as the encoding of the 1431 seals in the data base. The topic of this thesis was generated by an absence of a comprehensive and systematic description of design elements on Old Babylonian cylinder seals. The first volume of publications on this research will appear in the fall of 1987.

Introduction

One of the most characteristic forms of art in Mesopotamia is found in cylinder seals and seal impressions. Variations in the seals are influenced by religious, social, economic and historical changes in the cultures which produce them.

Seals are the most precise aids in reproducing and developing a historical chronology. Designs on the seals are generally the same during one period in a given area of Mesopotamia; however, many designs and motifs in a single period are often modified or revised from earlier periods. A chronological sequence is established by recording the changes in the scenes carved on the seals which change through time.

Rollings on administrative and economic documents, as well as letters, have provided us with names from various levels of the working society as well as those in higher government levels. The tablets on which the seals are rolled are often dated precisely with the day, month, year, and even the city from which it is written. Seal impressions have been found also on tags, labels, and bottle closures of private persons who used sealing practices as a

means of safeguarding possessions, to identify packages being transported, and to prevent tampering.¹

Most studies of cylinder seals of Mesopotamia have concentrated on the chronological or stylistic development in individual periods from the Uruk period on (ca. 3500 B.C.). This thesis presents a project which has concentrated on the iconographic and non-iconographic features of seals of the Old Babylonian period (ca. 1800 B.C.). This work introduces an encoding system developed for the computer which is an important tool, not only for the study of cylinder seals, but in other disciplines as well. There are several publications which provide large quantities of seals from both private and museum collections. This has created an ever-mounting need for a more efficient and objective means of categorization as well as a standardization of descriptive terms to be used in this type of analysis. A comprehensive study to standardize the descriptions of seal stones, using both textual and artifactual data, is ideally

¹ The changeover from stamp to cylinder seal makes it possible to roll the seal over rounded forms and large areas as a method of safeguarding against theft, as well as for identification purposes. The origin of the cylinder seal is discussed by Hans J. Nissen, "Aspects of the Development of Early Cylinder Seals," Seals and Sealing ed. McGuire Gibson, Robert D. Briggs. vol. 6 (Malibu: Udena, 1977) 15-23

suited to this particular program.

In this thesis, the introduction describes our operational encoding manual, or roster of field codes, used in the description of attributes and the method by which the encoding system is used in the analysis of the cylinder seals in our corpus.

The dictionary describes and defines, in abbreviated form, each coded element in our manual reinforced by the accompanying illustrations and references to published examples of the elements described.²

Encoding Manual

Descriptions of compositional elements are divided into two categories, major and minor. Major compositional elements are composed of animate and inanimate elements carved to the full height of the seal. These elements may be singular, not interacting with other elements of the design, or a combination of elements interacting with each other. Minor compositional elements are animate and inanimate objects or designs, half the height of the seal which do not interact with any compositional element and

2

The reference to the text, placed in parentheses throughout the dictionary, is the code ascribed to that text as stated in section 1:1pu of the encoding manual.

are seen only in the background of the composition. Minor compositional elements which come in bodily contact with a major compositional element are designated as attributes.

A detailed typology, based on an attribute system, was created for the analysis of seals in our corpus. The categories are divided into external and internal characteristics and each of the major categories is divided into segments, then further subdivided into sub-categories.

The external features of the seals are in the first two sections of our roster and contain the library and museum number, excavation data, publications, dates, condition of the seal and provenience.

Characteristics describing the internal features of the seals are divided into several categories. Section 3 lists the materials and size of the seals and section 4 includes all of the data on the inscription.

The theme and overall composition of the design is found in section 5 in which each major compositional element is analyzed for its relationship to the complete composition. It is then described in precise detail.

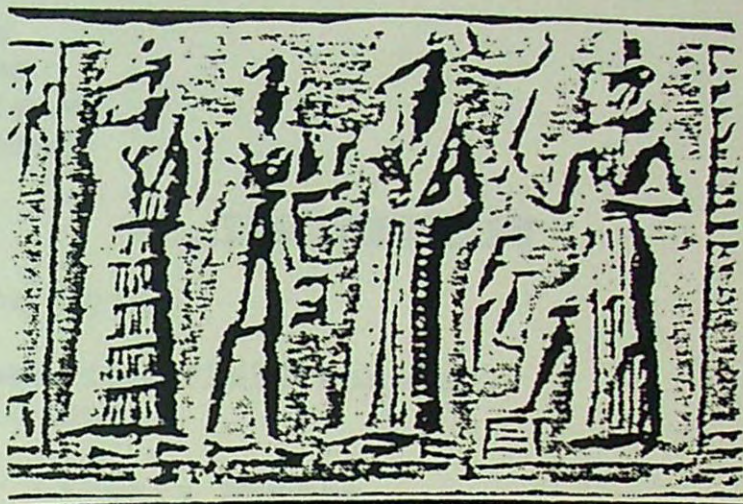
Major compositional elements, section 6, are divided into precise divisions of attributes for the identification of major figures and their components. Minor compositional elements and attributes, are in sections 7 and 8.

Secondary motifs are composed of compositional elements (usually figures) less than half the height of the seal, placed singularly or in groups of 2 or more, in two horizontal registers. The division of the registers is often emphasized with a line or guilloche. The secondary motifs are listed in section 9.

Major compositional elements are read from left to right. Minor compositional elements, placed in the field, are divided into vertical and horizontal planes and are read from left to right and from top to bottom of the composition.

To more clearly illustrate the operational procedure used, the reproduction of a seal impression together with the corresponding computer printout is on page 6, followed by the Roster of Encoding Elements starting on page 7.

ENCODING OF SEAL



co366

1,mu:mu-89153,pl:bm,pu:co-366,
2,dg:ob,pc:ch-slightly,
3,ma:he,si:di-15mm,si:he-27mm,
4,ap:ab,
5,ba:ob,ge:li,gr:st,th:wo,
611,a2:fe,ad:su,di:hs,dr:t2,he:h0,
612,a2:ma,ah:pr,dr:bl,he:OR-possible headband or skullcap,
pa:st,pb:pr,ph:pr,pl:ad,pr:af,ro:pa,
613,a2:ma,ah:wo,di:be,dr:fm,he:ro,pa:st,pb:pr,
ph:pr,pl:ac,pr:hc,ro:wd
614,a2:ma,ad:sh,di:be,di:hs,dr:ve,he:h0,pa:as,pb:sh,
ph:pl,pl:ac,pr:ar,ro:bw,
712,av:pa,la:fh,
712,av:sp,la:fh,
714,av:lo,la:f1,
714,at:sa,la:fh,
8,av:cr,lc:01,lf:34,lv:up,
8,aa:mo,lc:01,lf:34,lv:mi,

ROSTER OF ENCODING ELEMENTS

0 UNIVERSAL CODES

NO None
OR Other
UC Unclear
UK Unknown

1 DOCUMENTATION

1ex Excavation date

f# Excavation Field Museum
fs Field Spot

1mu Museum or Library Number

li Library or Publication
Number
mu Museum Number

1pl Present Location

al Aleppo Museum
as Ashmolean, Oxford
bm British Museum
ba Baghdad Museum
be Berlin Museum
bi Biblioteque Nationale
Dz Deir-ez-or Museum
da Damascus Museum
lo Louvre
oi Oriental Institute Museum
pb Pontifical Biblical Institute, Rome

2 EXTERNAL CHARACTERISTICS

2dg Date: General

eo Early Old Babylonian
il Isin-Larsa
ka Khana
lo Late Old Babylonian

ob Old Babylonian
 zl Zimri-lim

2dr Date: Reign

ad Ammi-ditana (1683)
 ae Abi-eshuh (1700)
 as Ammi-saduqa (1647)
 ha Hammurapi (1792)
 ka Kashtiliashu (1700)
 sd Samsu-ditana (1625)
 si Samsu-iluna (1749)
 ya Yadikh-abu
 zi Zimri-lim

2pc Present Condition

ac Ancient rolling, complete
 ap Ancient rolling, partial
 ch Chipped
 cr Cracked
 da Damaged
 fr Fragment of seal
 re Recut
 ud Undamaged
 un Unfinished

2pr Provenience

ab Abu Hatab (Kissura)
 ag Tell Agrab
 as Assur
 ba Babylon
 ih Ishali
 is Isin
 kh Khafajah
 ki Kish
 la Larsa
 ma Mari
 ni Nippur
 si Sippar
 ta Tell Asmar
 tq Terqa
 uk Uruk
 ur Ur

3 PHYSICAL CHARACTERISTICS

3ma **Material**

ag	Agate
al	Alabaster
am	Amethyst
ba	Basalt
br	Breccia
ca	Carnelian
ce	Ceramic
ch	Chalcedony
di	Diorite
do	Dolerite
fe	Felsite
fl	Flint
fr	Frit
ge	Geothite
gr	Granite
gy	Gypsum
he	Hematite
ja	Jadeite
js	Jasper
la	Lapis lazuli
li	Limonite
ls	Limestone
ma	Marble
ob	Obsidian
on	Onyx
pa	Porphyry
qu	Quartz
ro	Rock Crystal
sa	Sandstone
se	Serpentine
sh	Shell
st	Steatite

3se **Secondary Features**

tr	Traces of Cap
un	Unperforated

3si **Size**

di	Diameter
he	Height
le	Length

4 INSCRIPTION

4ap Absent-Present

ab Absent
pr Present

4cc City Connected With

go God
se Seal Owner

4cm City Mentioned in Inscription

ba Babylon
er Eridu
ki Kish
la Larsa
ma Mari
ni Nippur
si Sippar
tq Terqa

4co Condition of Inscription

er Erased
fr Fragmentary inscription
pa Partial rolling
re Readable
rw Rewritten
un Unreadable

4ho How Inscription is Written

01 One columns
02 Two columns
03 Three columns
04 Four columns
le Less than full size casement
re Reversed
sc Scattered
se Single sign in field

4la Language

ak Akkadian
su Sumerian

4na Names

fa Father
 gf Goddess(es)
 gm God(s)
 hu Husband
 of Seal owner, female
 om Seal owner, male

4po Position of Inscription

ab Above or below secondary element
 ce Center
 ch Center of heraldic composition
 sc Scattered
 sm Small, in midst of figures
 te Terminal

4ti Titles

me Messenger
 pr Priest
 ro Royal Official (governor, etc)
 ry Royal
 sc Scribe
 se Servant

5 THEME AND OVERALL COMPOSITION**5ba Background**

bl Blank
 ob Objects only in relation to individual parts
 sc Scattered objects throughout

5ge General Composition of Entire Seal

do Double register
 fr Frieze
 he Heraldic
 in Inscription dominant
 li Linear
 sc Scattered
 si Single figure composition
 sy Symmetrical group
 te Terminal element(s)
 tr Triangular

5gr Groundline

sc Shown only in center
 si Shown only in left side
 sr Shown only in right side
 st Shown throughout
 tr Trace
 un Under individual figure(s)

5th Theme of Entire Seal

be Beseeching
 da Dancing
 fi Fighting
 pe Performing ritual
 po Pouring
 wa Walking
 wo Worshiping

6 MAJOR COMPOSITIONAL ELEMENTS**6a2 Identification of Figure: Human and Divine**

fe Female
 ma Male

6aa Identification of Figure: Animal

bu Bull
 cr Crossed lions
 de Deer/stag
 ga Gazelle
 go Goat/ibex
 li Lion

6ad Identification of Figure: Divine

ad Adad
 bu Bull-eared god
 de Deity with flowing vase
 gc God with crook
 gm God with mace
 gs God with scimitar
 Is Ishtar
 ma Marduk
 nu Nude female
 sh Shamash

su Suppliant goddess
 wi Winged divinity

6ah Identification of Figure: Human

bo Bowlegged Dwarf
 da Dancer
 fe Female
 ki King
 ma Male
 ms Male special
 nu Nude hero
 pr Priest with pail and sprinkler
 se Servant
 va Vanquished body(ies)
 wo Worshiper: female

6am Identification of Figures: Mythological

an Animated boat
 bu Bull-man
 fi Fish-tailed male
 he Hero
 hu Human-headed bull
 hv Hero holding vase with flowing stream
 ld Lion-demon
 lg Lion-griffin
 wi Winged dragon

6av Identification of Figures: Various

cr Crook
 cs Crescent standard
 ct Crescent standard, tripod base
 do Dog balancing crook
 dp Double-headed lion/panther club standard
 g1 Globe standard, one globe
 g7 Globe standard, seven globes
 gu Guilloche
 L1 Lightning fork
 L2 Lightning fork on bull, double tine
 L3 Lightning fork on bull, trident
 L5 Lightning fork standard
 Li Lion scimitar
 ma Mace topped standard
 mo Mountain grave
 pl Plow
 po Pointed gatepost

ru Ruminant balancing crook(s)
 s* Star standard
 sp Spade standard
 st Standard, undecorated
 tr Tree
 va Vase with palm branch

6di Dinstinctive Physical Characteristics

an Antlers
 be Bearded
 ba Bald
 cu Curl(s)
 do Downturned tail
 hb Hair styled in bun
 ho Horns
 hs Hair styled in S-shaped loop at nape of neck
 it Ithyphallic
 ta Talons
 up Upturned

6dr Dress

fm Fringed mantel (long)
 fr Fringed skirt (long)
 fs Fringed shawl
 bl Belt or girdle
 gh Garment with bordered hem (long)
 lo Long garment
 sh Short garment
 sl Slit skirt (long)
 t2 Tiered garment, both shoulders covered
 td Tiered garment, draped over one shoulder
 tp Tiered double pleated garment (long)
 tr Tiered garment, running triangle design
 ts Tiered skirt (long)
 ve Vertically pleated garment (long)

6he Head Covering

ch Cap, rounded, one pair of horns
 cv Cap, rounded, vertically ridged
 fe Feathered crown
 ho Hat, tall with rounded top, one pair of horns
 h1 Horned miter, one pair with tips meeting
 above ear
 h3 Horned miter, several pairs with tips meeting
 above ear

h4 Horned miter, several horns, view unclear
 h5 Horned miter, several pairs in profile
 h6 Horned miter, one pair in profile
 ro Rounded hat, rolled brim
 ta Tall hat, flat topped, straight sides
 co Conical, brimmed hat

6je Jewelry

ar Arm band
 ab Bracelet
 co Counterweight of necklace
 ea Earrings
 le Leg band
 ne Necklace

6pa Posture of Figure: General

as Ascending, one foot on mountain, stool,
 or elevation
 fo Foot on object other than mountain, stool
 ho Horizontally placed
 k1 Kneeling on one knee
 k2 Kneeling on two knees
 re Reversed
 se Seated
 sf Standing on front legs
 sh Standing on hind legs, rampant
 st Standing

6pl Posture of Figure: Left Arm

ab Arm behind body, elbow pointed upward
 ac Arm down, elbow bent, forearm crossing body
 ad Arm extended down, away from body
 af Arm down, elbow bent, forearm extended
 ao Arm extended out
 ar Arm raised, elbow bent, away frm body
 at Arm down, next to body

6pr Posture of Figure: Right Arm

Same as above (6pl)

6ph Posture of Figure: View Shown: Head

fr Front view
 pl Profile, left side

pr Profile, right side
se Seen from above

6ro Role of Figure in Composition

at Attending
be Beseeching
bh Being held
bp Being presented
bw Being worshiped
da Dancing
fi Fighting with a weapon
fo Fighting without a weapon
ho Holding
pa Participating in a ritual
si Single figure, not interacting
wa Walking
wd Worshiping a deity
wi Worshiping inscription
wl Worshiping and leading
wo Worshiping
wp Worshiping and presenting
wr Wrestling

7 ATTRIBUTES

7ad Staffs and Clubs

ba Ball staff
bi Bird on pole
cp Crescent staff, pendant flags, trident base
cr Crook
cs Crescent staff
do Double-headed panther/lion club
g5 Globe staff, five globes
g7 Globe staff, seven globes
g9 Globe staff, nine globes
li Lion scimitar
pl Plain staff
s* Star disc in crescent staff
s7 Staff with seven pointed star
sp Spade-topped staff

7aa Animal

bi Bird

bu	Bull
db	Dog balancing crook, stick, or pole
do	Dog
du	Duck
ea	Eagle
fi	Fish
fl	Fly/bee/insect
fo	Fox
fr	Frog
fs	Frog on staff
ga	Gazelle/antelope
gi	Goat/ibex
go	Goat's head on a staff
gs	Goose
ha	Hare
ki	Kid/lamb
li	Lion
mo	Mongoose
ms	Monkey on a stool
os	Ostrich
po	Porcupine/hedgehog
ru	Ruminant balancing one or two crooks
sc	Scorpion
sn	Snake
to	Tortoise

7ac Composite and Mythical Beings

an	Angels and cherubs
bl	Bull with lightning fork
bu	Bull-man
de	Demonic head
dr	Dragon (winged)
fi	Human-headed fish
go	Goat-fish
hu	Human-headed bull
ld	Lion demon
lf	Lion-headed fish
lg	Lion griffin
lr	Lion head, reptile body
sn	Snake dragon
tw	Two divinities, lower bodies connected waves
we	Weather god standing on bull

7af Furniture

fo	Footrest
----	----------

fp Footrest, patterned, vertical and horizontal lines
 pe Pedestal
 pl Platform (under seat and footrest)
 se Seat on legs, patterned
 sp Seat on legs, plain
 sr Seat with rectangular pattern
 su Seat with upturned back

7ah Human

ar Arm
 bo Bowlegged dwarf
 ha Hand
 he Head
 hn Head of nude bearded hero
 ma Man kneeling on one knee
 nf Nude female
 nm Nude male
 pr Priest with pail and sprinkler
 ro Robed figure
 wo Worshiper

7an Natural Elements

pl Plant with branch(es) and/or flowers
 ro Rosette
 tr Tree
 ve Vessel with three leaves
 wa Water streams

7as Standards

cr Cross disc in crescent standard
 ct Crescent standard on tripod base
 li Lightning fork standard
 pl Plain standard
 s* Star disc in crescent standard
 s8 Standard with eight pointed star, horizontal
 sp Spade-topped standard
 st Standard with thickened top, spikes at bottom
 su Sun standard

7at Tools and Weapons

ar Arrows in quiver
 ax Axe
 bo Bow

da Dagger/knife
 fl Fly whisk
 ma Mace
 mu Multiple mace head
 pl Plow
 sa Saw
 sc Scimitar
 sd Spade
 sr Spear
 sw Sword

7av Objects and Other Elements

al Altar
 cd Cross disc in crescent
 cr Crescent
 cu Cup or vase
 di Disc in crescent
 dr Drilling(s)
 fl Flowing sprinkler
 fv Flowing vase
 gu Guilloche
 lf Low natural elevation (one foot on)
 li Lightning fork
 lo Low natural elevation/knoll (i.e. goat)
 na Natural elevation/mountain
 om Omega
 ot Other
 pa Pail
 re Rein
 ri Ring
 ro Rod
 s* Star
 sd Star disc n crescent
 sp Sprinkler
 st Stepped platform
 su Sun disc in crescent
 ta Tambourine
 tr Trident
 ve Vessel
 vf Vessel with flowing liquid

71a Location of Attributes

f1 Figure with one foot on
 f2 Figure with two feet on

fh Figure holding
 fk Figure kneeling on
 fs Figure seated on
 ft Figure touching
 fw Figure wearing

7po Posture of Animal Attributes

be Being held(presentation)
 cr Crouching
 da Dangling(hanging)
 kn Kneeling
 ra Rampant
 re Reclining
 rv Reversed
 se Seated on hind legs
 st Standing on all legs

8 FILLERS

81a Same as 71a
 81c Same as 71a
 81f Same as 71f

81v Location: Vertical

Lo Lower
 Mi Middle
 Un Under Inscription
 Up Upper

DICTIONARY OF ENCODING ELEMENTS

O UNIVERSAL CODES

- NO None
Not present.
- OR Other
Element not classified in dictionary. Defined in
footnote.
- UC Unclear
Unable to identify due to poor condition of seal.
- UI Unidentified
Main heading of classification known.¹
Sub-heading of classification known.²
Third level classification not known.³
- UK Unknown
Main heading of classification known. Sub-heading
of classification not known. Third level of classi-
fication not known.

¹ See section 3.

Example: main heading = PHYSICAL CHARACTERISTICS.

² See section 3.

Example: sub-heading = 3ma Materials.

³ See section 3.

Example: ag Agate.

1 DOCUMENTATION

lex Excavation Data

f# Excavation Field Number
Number given by excavator.

fs Find Spot
Excavated location.

lmu Museum or Library Number

li Library or Publication Number
Registration number in library or publication.

mu Museum Number
Registration number in museum.

lpl Present Location

al Aleppo Museum

as Ashmolean, Oxford

bm British Museum, London

ba Baghdad Museum

be Berlin Museum

bi Biblioteque Nationale, Paris

co Danish National Museum, Copenhagen

dz Deir-ez-zor Museum

da Damascus Museum

lo Louvre, Paris

oi Oriental Institute Museum, Chicago

- pb Pontifical Biblical Institute, Rome
 pm Pierpont Morgan Library, New York
 ya Babylonian Collection, New Haven

lpu Publication

- am Amiet, Pierre.
 "Notes sur le Repertoire Iconographique de Mari."
 Syria, XXXVIII (1961), 215-232.
- bu Buchanan, Briggs.
 Catalogue of Ancient Near Eastern Seals in the
 Ashmolean Museum. Volume 1. (London: Oxford at the
 Clarendon Press, 1966).
- by Buchanan, Briggs.
 Early Near Eastern Seals in the Yale Babylonian
 Collection. (New Haven: Yale University Library,
 1981).
- co Collon, Dominique.
 Catalogue of the Western Asiatic Seals in the
 British Museum: Cylinder Seals III. (London:
 British Museum Publications, 1986).
- de Delaport, Louis.
 Catalogue des Cylindres Orientaux, ed. Ernest
 Leroux (Paris, 1910).
- fc Frankfort, H.
 Cylinder Seals (London, 1939)

- fs Frankfort, H.
Stratified Cylinder Seals from the Diyala Region
 (Chicago: University of Chicago Press, 1955).
- ke Kelly-Buccellati, Marilyn.
 "Seals and Seal Impressions from Terqa" in
 preparation.
- mo Moortgat, Anton.
Vorderasiatische Rollsiegel (Berlin, 1940).
- pc Porada, Edith.
Corpus of Ancient Near Eastern Seals: The
 Collection of the Pierpont Morgan Library
 (Washington: Pantheon Books, 1948).
- pm Parrot, Andre.
Mission Archeologique de Mari: Le Palais, vol. II,
 Tome LXX, (Paris, 1959).
- ra Ravn, O.E.
A Catalogue of Oriental Cylinder Seals and
 Impressions in the Danish National Museum
 (Copenhagen: Nationalmuseet, 1960).
- vb Van Buren, E. Douglas.
The Cylinder Seals of the Pontifical Biblical
 Institute (Rome: Pontificium Institutum
 Biblicum, 1940).

vo Von der Osten.

Ancient Oriental Seals in the collection of M.W.
and T. Newell (Chicago: Oriental Institute
Publication, XXII, 1934).

2 EXTERNAL CHARACTERISTICS

2dg Date: General

- eo Early Old Babylonian
- il Isin-Larsa
- ka Kassite
- kh Khana
- lo Late Old Babylonian
- ob Old Babylonian

2dr Date: Reign

- ad Ammi-Ditana (1683)
- ae Abi-Eshuh (1700)
- as Ammi Saduga (1647)
- ha Hammurapi (1792)
- ka Kash+iliashu (1700)
- sd Samsu-ditana (1625)
- si Samsu-iluna (1749)
- ya Yadikh-abu (1721)
- zi Zimri-lim (1792)

2pc Present Condition

- ac Ancient Rolling Complete
Rolling made in ancient times; complete. (Fs. 942)
- ap Ancient Rolling, Partial Rolling made in ancient
times; only a portion of original design. (Bu. 494)

- ch Chipped
Small portion of seal or rolling chipped out;
legible. (Pc. 437)
- cr Cracked
Complete seal; crack through seal or rolling; all
or partially legible. (Co. 261)
- da Damaged
Complete seal; corroded (Pc. 514); badly chipped
(Pc. 522E); worn (Pc. 363). All or part illegible.
- fr Fragment
Large section of seal or ancient rolling missing;
remaining section legible. (Co. 265)
- re Recut
Seal recut over erasure, or damaged area; added
at later date.
- ud Undamaged
Rolling complete; good condition.
- un Unfinished
Seal partially carved only. Use when there is
large uncarved space. (Co. 184)

2pr Provenience

- ab Abu Hatab (Kissura)
- ag Tell Agrab
- as Assur

ba	Babylon
ih	Ishali
is	Isin
kh	Khafajah
la	Larsa
ma	Mari
mz	Mozan
ni	Nippur
si	Sippar
ta	Tell Asmar
te	Tell ed Der
tq	Terqa
uk	Uruk
ur	Ur

3 PHYSICAL CHARACTERISTICS

3ma Materials

- ag Agate
Type of chalcedony; clouded coloring.
- al Alabaster
Translucent type of gypsum; whitish color;
marble-like.
- am Amethyst
Variety of quartz; purple or violet color.
- ba Basalt
Igneous rock; green-gray to black with flakes
of white.
- br Breccia
Sedimentary rock; may be glacial or volcanic;
grey to black, tan to red.
- ca Carnelian
Variety of chalcedony; red in color.
- ce Ceramic
Pottery, earthenware.
- ch Chalcedony
Type of quartz; variety of colors; shiny.
- di Diorite
Igneous rock; gray or greenish.

- do Dolerite
Basalt-like igneous rock.
- fe Felsite
Igneous rock; felspar and quartz.
- fl Flint
Sedimentary rock; type of quartz; buff to black.
- fr Frit
Partly fused mixture of sand and fluxes used to make glass and certain glazes.
- ge Geothite
Brownish-black mineral, with yellow masses.
- gr Granite
Igneous rock; gray or pink.
- gy Gypsum
Common mineral occurring in crystals and in masses.
White to gray; soft and easily scratched.
- he Hematite
Iron ore; gray to black crystals and red earthy masses. Lustrous.
- ja Jadeite
Silicate; translucent; green or white.
- js Jasper
Variety of quartz; reddish, yellow, or brown.

- la Lapis Lazuli
Mixture of various minerals; from light to dark blue.
- li Limonite
Iron ore; yellowish brown.
- ls Limestone
Sedimentary rock, when crystallized becomes marble; white to black and red.
- ma Marble
Metamorphic limestone; various colors.
- ob Obsidian
Igneous rock; black; translucent, shiny.
- on Onyx
Variety of agate; alternate layers of various colors.
- ox Oxidized Iron Ore
Oxidation turns ore to rusty orange.
- po Porphyry
Igneous rock, red and white feldspar crystals embedded; dark-red or purplish ground.
- qu Quartz
Crystalline mineral, silicon dioxide; colorless or various colors.

- ro Rock Crystal
Quartz; transparent; colorless.
- sa Sandstone
Sedimentary rock of sand grains; yellow to red,
white to gray.
- se Serpentine
Magnesium silicate; green, brownish red, mottled.
- sh Shell
Hard outer covering of mollusk.
- st Steatite
Talc in form of stone; soapstone.

3se Secondary Features

- tr Traces of Cap
Ridges with occasional traces, of decoration as seen
from rolling. Seen on upper or lower edge of
rolling. (Co. 283, 608)
- un Unperforated
Seal not drilled in antiquity.⁴

⁴ There are seals partially drilled on the top, or bottom, perhaps for a small loop from which to hang the seal. This is considered unperforated; footnote.

<u>3si</u>	<u>Size</u>
di	Diameter Measurements in millimeters.
he	Height ⁵ Measurements in millimeters.
le	Length Measurements in millimeters.

⁵The height of a seal stone is generally twice the size of the diameter. If erased, and probably recut, the diameter becomes smaller than the 1:2 ratio. Dominique Collon. Catalogue of the Western Asiatic Seals in the British Museum: Cylinder Seals III, (London, British Museum Publications, 1986), p. 12.

4 INSCRIPTION

4ap Absent/Present

ab Absent

No inscription carved on seal.

pr Present

Inscription carved on seal.

4cm City Mentioned in Inscription

ba Babylon

er Eridu

ki Kish

la Larsa

ma Mari

ni Nippur

si Sippar

tq Terqa

4co Condition of Inscription

er Erased

Inscription removed intentionally. (Pc. 328)

fr Fragmentary Inscription

Partial inscription due to damaged or broken seal.

ms Missing in Break

Signs lost due to breakage on seal.

- pa Partial Rolling
Incomplete rolling of inscription. (Pc. 428)
- re Readable
Clean and clear rolling; all signs legible.
(Pc. 417)
- rw Rewritten
Recarved over erasure of motif or inscription.
(Co. 193)
- un Unreadable
Illegible due to damage, wear, or poor rolling.
(Pc. 318)

4ho How Inscription is Written

- 01 One Column
Written in one vertical column. (Fs. 916)
- 02 Two Columns
Written in two vertical columns. (Pc. 434)
- 03 Three Columns
Written in three vertical columns. (Pc. 315E)
- 04 Four Columns
Written in four vertical columns. (Ra. 48)
- 1e Less than Full Size Casement
Not full height of major elements. May have
minor element below. (Pc. 347E)

- re Reversed/inverted
Signs upside down.
- sc Scattered
2 or more signs interspersed among compositional
elements. (Pc. 426)
- si Single Sign in Field
Single sign⁶ among compositional elements. (Pc. 405)
- 4la Language
- ak Akkadian
- su Sumerian
- 4na Names
- fa Father
Written as PN...son of PN. (Bu. 461)
- gf Goddess(es)
Name of Goddess(es) in any context. (Pc. 559)
- gm God(s)
Name of God in any context. (Vo. 237)
- hu Husband
Written as PN...wife of PN. (Bu. 513)

⁶ Usually dingir Aia, Shamash.

of Seal Owner, Female
 PN of seal owner. (Pc. 436)

om Seal Owner, Male
 PN of seal owner. (Bu. 442)

4po Position of Inscription

ab Above or Below Secondary Element
 Less than full height, above or below minor
 element. (Pc. 329)

ce Center
 Placed in center of composition. May have figure
 worshipping (Pc. 567), or placed between two scenes.

ch Center of Heraldic Composition
 Being worshiped by two figures facing inscription
 in mirror positions. (Vo. 260)

sc Scattered
 Two or more signs interspersed among compositional
 elements. (Co. 507x)

sm Small, in Midst of Figures
 Less than 2 signs placed among compositional
 elements. Use for Dingir. Shamash and Aia.
 (Pc. 426)

te Terminal
 At beginning or end of composition. (Vo. 263)

4ti Titles

me Messenger

Written PN...messenger of PN. (Pc. 429)

pr Priest

PN of priest mentioned in any context. (Vo. 263)

ro Royal Official

PN of official (governor, etc.) in any context.

(Bu. 439)

ry Royal

PN of king mentioned in any context. (Bu. 439)

sc Scribe

PN of scribe mentioned in any context. (Vo. 238)

se Servant, Human or Divine

Written PN, servant of PN (name of God or Goddess).

(Vo. 234)

5 THEME AND OVERALL COMPOSITION

5ba Background

b1 Blank

No minor compositional elements in background of design. (Vo. 188)

ob Objects Only in Relation to Individual Parts

One to three minor compositional elements in one or more areas of design. (Pc. 320E)

sc Scattered Objects Throughout

Three or more minor compositional elements in two or more areas of the design. (Vo. 217)

wi Wide Blank Space

Blank or erased area equal to the width of a single major compositional element, or inscription column. (Vo. 235)

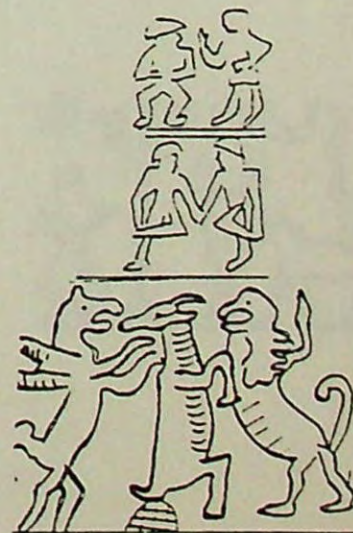
5ge General Composition of Entire Seal

do Double Register

Designs placed one above the other. (Pc. 465; Co. 157)

fr (Contest) Frieze

Pairs or groups of human, animal, composite and mythological figures entwined and/or in

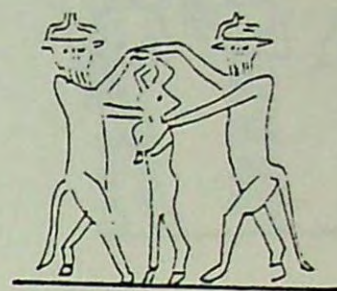


combat. (Pc. 362) Use also for repetitive design.

he Heraldic

Two or more major compositional elements on each side of central motif in mirror image.

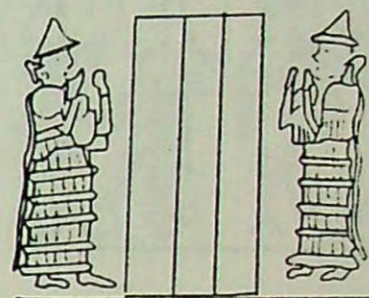
(Pc. 558)



in Inscription Predominant

Inscription shown without other motifs; or being worshiped.

(Pc. 558)



li Linear

Complete scene. One or more major compositional elements, aligned and interacting. May include filler motifs and inscription.⁷ (Mo. 297)



sc Scattered

Posed major compositional elements, not interacting with



⁷ Most commonly applied to worship scenes with goddess, worshiper, king and gods.

other major elements. (Bu. 497)

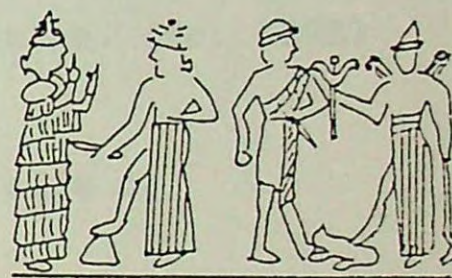
si Single Figure Composition

Unrelated single major compositional element, not interacting with other major compositional elements in scene.⁸ (Pc. 503)



sy Symmetrical Group(s)

One or more combinations of major compositional elements with different themes. (Mo. 439)



te Terminal Element

Major compositional elements placed at beginning or end of scene. (Pc. 474)



tr Triangular

Diagonally placed elements meeting at apex.

⁸ Use for nude goddess when posed alone, not part of scene.

5gr Groundline

sc Center

Shown only in center section of composition.

(Pc. 477E)

sl Left Side

Shown only in left side of composition. (Fs. 934)

sr Right Side

Shown only in right side of composition. (Pc. 320E)

st Throughout

Continuous line from left to right side of composition. (Pc. 426)

tr Trace

Faint line only remains; or segmented. (Pc. 451E)

un Under Individual Figures

Under individual major compositional elements only. (Pc. 391E)

5th Theme

be Beseeching

Human figure on one or two knees, arm raised in protective or in beseeching gesture. Fallen human

(Pc 369); composite figure.

(Bu. 534)



da Dancing

Aligned human figure(s) with one leg bent at knee to form triangle; usually holding foot with hand. May be holding hand of adjacent dancer. (Bu. 472)



fi Fighting or Wrestling

Two or more figures in combative postures, or entwined. Human (Pc. 369); animal (Pc. 351), mythological and composite (Pc. 355). With or without weapon.



pe Performing Rituals

Figure performing defined or undefined act. Priest with pail and sprinkler (Co. 332); hero with pail and sprinkler (Co. 379).



po Pouring

Figure with flowing vase, flowing sprinkler, or pouring libation. (Ra. 44)



wa Walking

Figure with legs in profile in open stance. Elbows bent, one hand raised, one hand at waist.

(Mo. 411)



wo Worshipping

Figure(s), human and divine.

Elbows bent, one hand raised

(Pc. 341) or both hands (Pc. 434E)

raised to face in supplication.



6 MAJOR COMPOSITIONAL ELEMENT

Figure carved to full height of the seal: human or divine, animals, mythological beings, inanimate entities. May be singular, not interacting, or combination of elements interacting with each other.

6a2 Identification of Figure: Human and Divine

fe Female

Long dress: tiered, vertically pleated. With or without slit. One or both shoulders covered; sleeves. May have jewelry, counter weight, S-shaped bun. Horned head covering worn by divine female.

ma Male

Long or short garment: tiered, plain, or vertically pleated with slit. May have flounced or fringed edge. Usually bearded. Bare top or one shoulder bare. May have bun, plain or S-shape. Variety of head covering or bald. Horned head coverings on divinities.

6aa Identification of Figure: Animal

bu Bull

Rampant or inverted; head and body in profile. Head may be reversed. Bovine body; horn(s) visible. May have hair patterns on head and neck. (Pc. 356) Seen mainly in contest frieze with animals, mythological beings and hero.⁹



cr Crossed Lions

Two rampant lions, bodies in profile, one crossed in front of the other, antithetically. Mouth may be open. (Mo. 463) Head seen from above, both eyes visible. (Bu. 531)



de Deer/Stag

Rampant; body and head in profile. Branched antlers; tail pointing downward. Head usually reversed, looking at attacker. Seen mainly



⁹ Hero commonly seen with one foot on inverted bull. May be holding tail.

in contest frieze being attacked by
lion griffin

li Lion

Body, head and legs in profile.

Neck and head show hair patterns.

Mouth open; tail curved upward.

Usually rampant. Inverted by hero
(Pc. 361). Seen fighting or
attacking hero, animals, and/or
composite figures. (Pc. 360)



6ad Identification of Figures:

Divinities

ad Adad, Weather God

Small figure standing on back of
horned bull;¹⁰ holding rein¹¹ and
lightning fork.¹² May be standing
on ground holding lightning fork.



¹⁰ See Conclusion: Adad and his attributes.

¹¹ The rein is attached to a nose ring on
the bull in some seals. (Vb. 49)
H. Frankfort. Cylinder Seals, (1939), 163.

¹² May appear without lightning fork.

Head in profile; body in frontal pose. Wearing fringed mantel or short skirt; pointed hat. (Fc. XXVIIj)

bu Bull-eared God

Bearded figure wearing fringed skirt, horned mitre. Standing in frontal view; ears protruding from sides of head; claw-like feet.

(Pc. 386) Both hands at chest holding lion scimitar.¹³ (Bu. 532)¹⁴



de Deity, with Flowing Vase

Goddess in long skirt. Head and shoulders frontal; legs profile.

¹³ Porada proposed figure in this seal appears to be wrapped in rope coil. May represent placement in a sarcophagus, thereby represented as god of death, Nergal. Porada, Edith. Corpus of Ancient Near Eastern Seals: The Collection of the Pierpont Morgan Library. (Washington, 1948), p. 48.

Similar sarcophagi are seen on clay plaques from Larsa and Tello. A. Parrot. Syria, XV (1934), p. 382.

¹⁴ This figure is called deified bullman by Buchanan. The feet are clawed much like the bull-eared god. The beard is similarly shaped. Since lower torso is covered in Pc. 386E, it is difficult to confirm that it is indeed the same god. Briggs, Buchanan. Catalogue of Ancient Near Eastern Seals in the Ashmolean Museum, (London, 1966), p.95.

Usually holding vase or cup from which water flows. Streams undulating from each side into vase on floor. (Co. 147)



ge God with Crook

Figure standing in profile.¹⁵

Wearing slit, vertically pleated skirt (Pc. 521), or short one shoulder mantle (Pc. 522); top hat (Pc. 521), pointed hat or horned mitre. (Pc. 525)¹⁶



¹⁵ Probably Amurru. See footnote 17.

¹⁶ In a study using 181 seals, each inscribed with a single name of a god, Kelly-Buccellatai found the name and the figure of Amurru on the same seal 23 (13%) times. The figure was shown holding a crook, the iconographic motif associated with Amurru, or a crook in the field, on only two seals. Interestingly, the god was shown holding a mace 8 times; when the god is shown holding a crook, it is represented in the field (8 times). A seal in the Hermitage shows the figure with the mace, a crook in the field, and an inscription which reads in part:

The god of the Amorites (Amurru)
the statue holding the mace in the hands

M. Kelly-Buccellati, "Towards the Use of Quantitative Analysis in Mesopotamian Sphragistics." Mesopotamia XII. Firenze: 1977, p. 9.

gm God with Mace

Bearded figure standing; head, lower torso and legs in profile; shoulders in frontal view. Right arm at side; left arm bent, crossing body, holding mace.¹⁷ Wearing short fringed shawl; rolled brim hat. (Vo. 218)



gs God with Scimitar

Standing in ascending posture or both feet on ground. Body in frontal view, head and legs in profile. Left arm at side holding scimitar (Pc. 382); right arm crossing body or raised. Wearing split vertically pleated skirt (Pc. 380); fringed mantel (Pc. 386); horned mitre.



¹⁷ When figure does not hold a mace, he is in the same posture as God with the Mace and, therefore, is classified as such.

is Ishtar, Goddess of War
 Shoulders and head in frontal view;
 foot on crouching lion (Pc. 376);
 legs in profile. Wearing long,
 vertically pleated slit skirt;
 horned mitre. May be holding
 lion's rein. Right hand holding
 lion club; left hand holding
 scimitar. Arrows and/or mace
 in quivers on both shoulders;
 straps of quiver crossing over
 front of torso. (Vo. 215)



ma Marduk
 Bearded figure wearing long
 tiered garment, horned mitre.
 sitting or standing, one or both
 feet on dragon.¹⁸ Seated in
 profile holding rod and ring.
 (Pc. 389) Standing on dragon
 holding a scimitar. Head and legs



¹⁸ The dragon is the emblem of Marduk.

in profile, body in frontal view.

(Pc. 387) May have S-shaped bun at nape of neck.

nu Nude Female

Standing, body and legs always in frontal view; head may be frontal or in profile. Both legs together, feet turned outward; both hands clasped at bosom¹⁹ (Mo. 457), or one hand raised (Pc. 494). Long hair, ends turned up. Incised lines on lower part of body.²⁰

May be standing on platform or on ground. (Pc. 477)

sh Shamash, Sun God

Bearded figure in ascending position, one foot on mountain or animal. Right hand raised holding



¹⁹ May be holding breast.

²⁰ Also horizontal lines across abdomen. These lines denote pubic area or textured apron.

saw. Head and legs in profile,
shoulders in frontal view. Wearing
long vertically pleated garment or
long fringed mantel. Crescent, star,
star or sun in crescent above.

(Mo. 363)



su Suppliant Goddess

Standing in profile; both hands
raised in supplication. (Bu. 509)

Wearing long, tiered garment;

horned mitre. May have "S" bun at
nape of neck and counterweight
down back. (Pc. 320)



wi Winged Divinity

Goddess in frontal view, head and
legs profile.²¹ Wearing a slit,
vertically pleated skirt, bare top;
rounded hat with pair of horns in
profile, meeting at top. Wings
prominently shown on each side,



²¹ In the Mari seal (Amiet, Fig. 12) the goddess has her
foot on a slain human figure.

coming from her back, with 2 rows
of feathers. Holding scimitar.²²

(Am. Fig. 12)

6ah Identification of Figure: Human

bo Bowlegged Dwarf²³
Standing, body in frontal view;²⁴
head frontal or profile. Both
knees bent and turned outward; arms
raised, elbows bent. Nude; wearing
rounded hat.²⁵ May be ithyphallic.
(Pc. 504)



da Dancer
Body in frontal view; head in
profile. Elbow bent pointing up-
ward. Inside leg bent, crossing
over other leg, forming triangle;



²² This is from the seal of Mukannishum, Mari. Drawing in Amiet's publication is clearer than those on the seal in Parrot. (P. Amiet. Syria. p. 230). Also Andre Parrot. Mission Archéologique de Mari: Le Palais, vol. II, tome LXX. (Paris: 1959).

²³ See conclusion for analysis of Bowlegged Dwarf.

²⁴ In "boxing" posture.

²⁵ May be vertically ridged.

holding raised foot with hand.
 Wearing rounded hat, vertically
 ridged. Single dancer
 (Fc. XXVIIIL); or holding hand of
 partner, in reversed posture.
 (Pc. 555)²⁶

ki KING/GOD

Seated figure in left profile;²⁷
 shoulders facing front. Wearing
 one shoulder fringed mantel;
 horned miter, rolled brim hat or
 headband. Right hand raised
 holding cup, or ring and rod.
 Varied seats, see 7af: se-su. With
 or without footrest; may be on
 platform. Always overhead:
 crescent or star; or sun or star in
 crescent. (Pc. 315)



²⁶ Dancers appear to be nude in all of our examples. The figure on the right in Co. 641 certainly is nude, but in Bu. 472 the figure may be wearing abbreviated kilt-type garment.

²⁷ King/god always faces left in our corpus. The exception is on seals from Terqa where king/god faces right. (Ke. I 28, I 1).

nu Nude Hero

Male with muscular arms and legs.

Three curls at side of face and head;²⁸ beard, curled or straight.

Head and shoulders in frontal view; body semi-profile; both legs shown in profile. (Pc. 525) Arms raised

in combat, usually with bullman, lion or other animals. (Ra. 61)

May wear belt,²⁹ headband or horned rounded hat. (Pc. 434)



pr Priest with Pail and Sprinkler

Bald with curl hanging over forehead.

Short skirt or kilt with fringe.

One arm extended up holding sprinkler, other arm down holding pail. (Pc. 386E) May stand on pedestal, (Ra. 40)³⁰ or on the

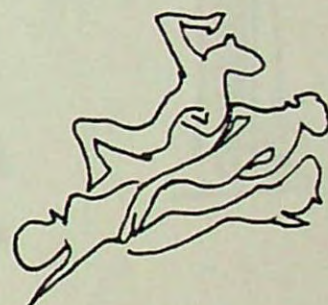


²⁸ Hair parted down middle with 3 curls on each side.

²⁹ Hanging ends of belt may show.

³⁰ Usually behind seated king/god.

- ground. Standing in profile view.
- se Servant
Attendant in walking stance;³¹ in profile view. Wearing short skirt or belt. (Ra. 39)
- va Vanquished Body(ies)
Male, usually nude. Head usually in profile, reversed. On one knee, overcome by animal or king who may have foot on his body. One hand raised protectively; upper back of torso facing front. King (or warrior) may be holding weapon. (Pc. 382) More than one body, in a pile. (Pm, Mari)³²
- wa Warrior
Bearded male, foot on vanquished body; holding weapon(s) in one or both hands. (Mo. 292) Wearing short vertically pleated skirt; belt.



³¹ Usually behind seated king/god.

³² Seal of Mukannishum. See also P. Amiet, p. 230; A. Parrot, Pl. XLI.

Usually in profile. Upper torso may face front.³³

wo Worshiper

Male being presented³⁴ (Bu. 466) or led by suppliant goddess³⁵ (Pc. 543) before king/god seated in chair before him. Both hands clasped at waist (Co. 85) or one hand raised in supplication. (Co. 325) Presenting offering³⁶ (Mo. 370) to king/god seated before him. Standing with shoulders in frontal view or in profile; head profile. Wearing long mantel, usually fringed; rolled brim or vertically ridged hat, or bald.



³³ When warrior has weapon in his hand and arm is raised, the shoulders will open and face front.

³⁴ In presentation scenes the figures are in the following order going from left to right; goddess, worshiper.

³⁵ In scenes where goddess is leading worshiper, the figures are in the following order going from left to right: worshiper, goddess.

³⁶ May have one hand raised, animal offering usually in left hand.

6am Identification of Figures:

Mythological

an Animated Boat

Two female figures facing each other, one at each end. Lower torsos joined to form boat.³⁷ Seated in profile, upper torsos bare, arms raised holding flowing vase. Wearing pointed hats or mitres.³⁸ (Co. 378)



bu Bull-man

Composite figure. Head and body in frontal view, legs in profile. Human upper portion of body. Bull hindquarters, legs and hooves. Bearded; bull ears. Wearing horned miter. Usually ithyphallic. Seen mainly in combat scenes with human



³⁷ Incised lines may be in the form of waves.

³⁸ Seal of d'Iluna-kirish. A. Parrot, p. 194. Seal is a fragment. More clearly illustrated by P. Amiet, p. 215, Fig. 1.

animals and composite figures.

(Pc. 355) Holding standard. (Fs. 940)

he Hero

Nude male, bearded; curls along side of face and head. Wearing rounded hat, with or without horns. With or without belt. (Pc. 434)



hu Human-headed Bull

Body of bull; neck arched, mask-like human head in frontal view; body and legs in profile. Rampant with upper limbs extended outward. Bearded; curved tail. Wearing horned mitre. (Bu. 532; Co. 141)



hv Hero Holding Vase with

Flowing Stream

Nude male figure, bearded; curls; with or without horns. Wearing rounded hat. Holding vase at chest with two undulating streams falling to ground. (Pc. 517) Head and upper torso in frontal view; legs in profile.



ld Lion-demon

Winged figure. Human-like lower torso and legs; tufted tail. Upper torso patterned; ears may show. Standing erect, in profile. Upper arms extended in combat. Mouth open, may show teeth. May have weapon. (Bu. 532)



lg Lion Griffin

Winged lion with mane; upturned tufted tail; clawed feet. Mouth open. Haunches, wings and mane textured. Rampant, in profile, upper limbs extended in combat. Seen mainly in combat with hero, composite figures or animals. (Pc. 364)



wi Winged Dragon

Rampant, in profile; mouth open in menacing attitude; upturned tail. Ears and one or two wings visible. Upper limbs outstretched; legs

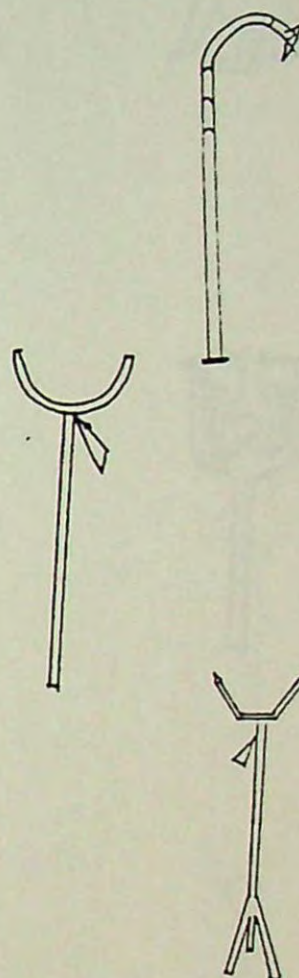


apart.³⁹ May have patterned neck
and head. (Bu. 532, Fs. 889)

6av Identification of Figures:

Various

- cr Crook
Shaft terminating in curve, facing
left or right. Shaft may be
ridged. (Pc. 529)
- cs Crescent Standard⁴⁰
Shaft terminating in crescent,
ends pointing upward. (Bu. 474)
- ct Crescent Standard on Tripod Base
Shaft terminating in crescent,
ends pointing upward, on base
with 3 splayed legs. (Pc. 536)



³⁹ Two front legs, each with three digits.

⁴⁰ Standards are elements occupying the full height of the seal. Standards may be terminal elements (beginning or end of design), or held by major compositional elements, i.e., bullman; or they may stand as an independent composition. Staffs and clubs are half size elements placed in the field, held, or touched by a major compositional element, i.e., lion scimitar, mace.

- do Dog Balancing Crook
 Seated dog in profile. Short staff
 terminating in curve. Staff is
 balanced on top of dog's head.
 (Pc. 469)



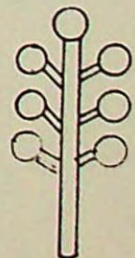
- dp Double Headed Lion/panther
 Club Standard
 Shaft, top branches into three parts.
 Center section continues upward
 terminating in notched or bulbous
 top. Two outer projections termin-
 ate in animal's heads, in profile,
 placed antithetically. Shaft may be
 decorated with diagonal lines.
 (Pc. 469)



- g1 Globe Standard, One Globe
 Shaft terminating in one global
 element. May have two footed
 splayed base. (Pc. 451E)



- g7 Globe Standard, Seven Globe
 Long shaft terminating in one global
 element. Three short stems project-
 ing from each side terminating in
 single round global element each.
 (Ke. 136-7)



gu Guilloche

Decorative band of two or more lines interwoven, as if braided or rings, looped together forming chains. Placed vertically or horizontally in scene. (Pm. Fig. 115)⁴¹



L1 Lightning Fork

Two long tines branching into 2 separately undulating elements, or entwined; on short shaft. (Bu. 545)



L2 Lightning Fork on Bull,

Double Tine

Bull standing or reclining with lightning fork on back; two tines branching into two separately undulating elements, or entwined.

Bull's head and body in profile, horns facing front. (Mo. 422)



⁴¹ May be seen more clearly in P. Amiet, p. 22.

L3 Lightning Fork on Bull,

Single Tine

Bull standing or reclining with lightning fork on back; one tine undulating on back. Head in profile, horns facing front.

L4 Lightning Fork on Bull,

Trident

Bull standing or reclining with lightning fork on back; three tines branching into three separately undulating elements. (Mo. 431)



L5 Lightning Fork Standard

Shaft terminating in three separately undulating elements. Tines are two-thirds length of standard. (Mo. 449)



li Lion Scimitar

Shaft with projection near top branching into short, curved stem which terminates in single lion's head; in right or left profile. (Pc. 388)



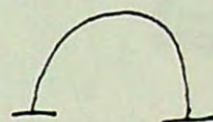
ma Mace-topped Standard

Long shaft with bulbous element or knob on top, (Pc. 488) or T-shape finial. (Pc. 487)



mo Mountain Grave

Rounded element, full height of seal, symbol of a mountain. Mother goddess shown sitting under or inside mountain. (Fs. 903)⁴²



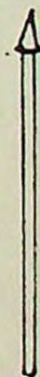
pl Plow

Long handles connected to a long shaft onto which is fitted a yoke. A smaller pointed element,⁴³ on the bottom, possibly for sowing and cultivating. (Vo. 240)



po Pointed Gatepost

Long shaft terminating in small rounded or triangular element, graduating to a point. Bar extending out



⁴² Sitting in son's mountain grave holding a flower.

⁴³ May be triangular shape.

just below base of top element.

(Pc. 345) May have several rings
around shaft. (Bu. 472)

- ru Ruminant Balancing Crook(s)
Ruminant⁴⁴ standing in profile
(Pc. 454); reclining (Vo. 29) with
one or two crooks⁴⁵ balanced on
its back.



- s* Star Standard
Plain or ridged shaft with 7
pointed star on top. May have
horizontal bar just below star.
(Vo. 258)



- sp Spade Standard
Plain or ridged shaft with tri-
angular shaped element or outline
of a triangle on top. (Pc. 500)



- st Standard, Undecorated
Long shaft with small pointed or
rounded element on top. (Mo. 297)



⁴⁴ Probably a lamb.

⁴⁵ Two crooks are back to back.

tr Tree

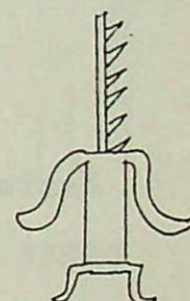
Tree trunk with flame-shape tree,
(Co. 86) rounded bottom tapering to
point on top. Diagonal or verti-
cal lines defining branches.

(Pc. 480) May have a stand with
rounded base.



va Vase with Palm Branch

Palm frond, rising vertically from
center of large vase. Two palm
branches with date clusters on
either side of vase, curving over
edge of vase to ground. (Vb. 44)

6di Distinct PhysicalCharacteristics

These characteristics further describe the major
compositional elements previously identified
through categories 6aa-6av.

an Antlers

Horn of animal, branching out into two sections at
end of horn. Usually seen in profile. Possibly a
deer or stag. (Bu. 531)

ba Bald

Rounded head without lines defining hair. (Pc. 331E)

- cu Curl(s)
Hair in ringlets around both sides of face, as on nude hero. (Pc. 401)
- do Downturned Tail
Short or long tail of animal pointing downward. (Pc. 366)
- hb Hair Styled in Bun
Plain roll or knot at nape of neck of human figure. (Pc. 399)
- ho Horns
Unbranched horns projecting from head of animal (Pc. 367E); animal-composite figures. (Pc. 370E)
Usually two horns seen. May be long and curved backward or short and pointing upward.
- hs Hair Styled in S-Shape Loop
S-shaped knot at nape of neck of human figure; vertical. (Pc. 371)
- it Ithyphallic
Erect phallus. Seen mainly on bullman. (Pc. 366)
- ta Talons
Usually three finger-like claws as seen on lion-demon. (Bu. 532)
- up Upturned Tail
Tail pointed upward. (Pc. 320E; Pc. 369)

6dr Dress

b1 Belt or Girdle

One or more bands around waist, as on Nude Hero. (Pc. 427) May have tie at side or back, apparent from ends hanging down.

fm Fringed Mantel

Long, wrapped around and over one shoulder; fringe trim on side front from waist to floor as well as edges. (Co. 337)



fr Fringed Skirt

Long fringe trim on side front, waist to floor as well as edges. (Pc. 376)



fs Fringed Shawl

Knee length; wrapped around and over one shoulder; ends hang down in points; fringe trim along edges. (Ra. 61)



gh Garment with Bordered Hem

Long, draped over one shoulder; skirt vertically pleated (Pc. 522); plain (Pc. 469E); lower edge plain.

(Pc. 469E); lower edge flounced or fringed. (Pc. 468) Band or rolled edge just above.

lo Long Garment

Plain garment with long skirt; draped over one or both shoulders.

(Pc. 494)



sh Short Garment

Plain garment with short skirt; draped over one or both shoulders.

(Pc. 522)



sl Slit Skirt

Long skirt, open in front; leg showing. (Pc. 331E) Vertically pleated (Pc. 371); or plain. May have fringed border.



ss Short Skirt

Skirt or kilt wrapped around ending above knees. May be plain or with trim. (Pc. 489)⁴⁶



⁴⁶ Shorter than 6dr:sh.

t2 Tiered Garment, Both

Shoulders Covered

Several rows of flounce;⁴⁷ both shoulders covered; sleeves are slightly puffed, flounce on sleeve extending to waist. Worn by suppliant goddess (Bu 466), front of upper torso and shoulders covered.

(Fc. XXVIIIj)



td Tiered Garment, One

Shoulder Covered

Several rows of flounce. Garment crossing over front of torso, draped over one shoulder and upper arm. (Fc. XXXIIIj)



tp Tiered Double Pleated

Garment

Long; tiered rows of flounce, in wavy lines. Large sleeves with flounce extending to waist; shoulders



⁴⁷ The design on the tiered garments is a rippling effect which may be flounce, or fringe.

and arms covered. Also, may cross front of upper torso, drape over one shoulder (Pc. 399E); torso and both shoulders. (Pc. 391)

tr Tiered Garment Running

Triangle Design

Long; several rows of flounce in zigzag design. (Pc. 391)



ts Tiered Skirt

Long; several rows of flounce, bare top. (Co. 377)



ve Vertically Pleated

Garment/skirt

Long garment or skirt; pleats running vertically from waist to floor (Ra. 44); with belt (Ra. 371). Usually slit in front. (Pc. 371)



6he Head Covering

ch Cap, Rounded, One pair of Horns

Cap, rounded crown conforming to head. Horns meeting over ears. Worn by king/god and goddess. (Pc. 337)



- co Conical Brimmed Hat
Tall hat tapering to rounded point at top. Small brim around bottom. On Adad (Pc. 510E)
- cv Cap, Rounded Vertically
Ridged
Helmet-shaped hat with vertical lines. Worn mainly by worshiper. (Pc. 324)
- fe Feathered Crown
Hat or band with feathers projecting upward and slanted toward the back of head. (Mo. 315)
- ho Hat, Rounded Top, One
Pair of Horns
Tall hat with rounded top, one pair of horns meeting over ears in center of crown. (Co. 530)
- hl Horned Miter,⁴⁸ One Pair of
Horns, Tips Meeting Above Ear
Cone shape hat, tapering to point or



⁴⁸ Horned mitres are worn by deities.

ending in loop on top. Two horns, curved, with tips meeting above ear. (Fc. XXVIj)

h2 Horned Miter, One Pair

of Horns

Cone shape hat, tapering to point or ending in loop on top. One pair of horns in profile. (Pc 346E)



h3 Horned Miter, Several Pairs

of Horns, Tips Meeting Above Ear

Cone shape hat, tapering to point or ending in loop on top. Two or more pairs of horns meeting above ear.

(Co. 337)



h4 Horned Miter, Several Pairs of

Horns, View Unclear

Cone shape hat, tapering to point or ending in loop on top. Two or more pairs of horns. Where horns meet is unclear. (Co. 122)



h5 Horned Miter, Several Pairs of

Horns in Profile

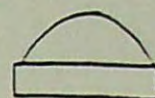
Cone shape hat, tapering to point or ending in loop. More than two pairs



of horns.⁴⁹ (Co. 530)

ro Rounded Hat, Rolled Brim

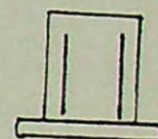
Rounded top, brim rolled, encircling bottom edge, on forehead. Worn by king/god. (Pc. 451)



ta Tall Hat, Flat Topped

Tall hat with straight sides, flat top; brim. Resembles top-hat.

(Pc. 521E) With horns. (Co. 104)



6je Jewelry

ar Arm Band

Band wrapped around upper arm.

br Bracelet

One or more small bands around wrist.

co Counterweight of Necklace

Line following back contour of body from neck to lower edge of garment. Usually worn by goddess.

(Pc. 563E) Weights may be seen on the ribbon.

ea Earrings

Drilling or dot on ear lobe.

⁴⁹ Seen in profile, meeting over the forehead.

le Leg Band

Drilling or circular band on lower leg.

ne Necklace

One or more rows of decoration or drillings on front of garment or chest of human figure. Usually female.

6pa Posture of Figure: General

as Ascending

Deity with one foot on mountain or stool. Use for Shamash. (Bu. 502a)

fo Foot on Object

Any major figure with foot on object other than mountain or stool. Foot on lion. (Pc. 376)

ho Horizontally Placed

Major compositional element placed horizontally across seal design. (Pc. 370)

k1 Kneeling on One Knee

Major figure kneeling on ground, a major or minor compositional element. Vanquished by a human, animal or composite figure (Bu. 534); hero in combat (Pc. 362)

k2 Kneeling on Two Knees

Major figure kneeling down on two knees. On the ground, or on major or minor compositional element.

(Bu. 536)

re Reversed/inverted

Major compositional element upside down in scene. (Vo. 252)

se Seated

Major figure seated on stool

(Pc. 340); chair or throne

(Pc. 391E); mountain (Pc. 391E).

sf Standing on Front Legs

Use for animal, upside down, front feet only touching ground. (Co. 122)

sh Rampant

Four legged animal or composite figures, standing up straight on

hind legs. (Co. 117)

st Standing

Major figure standing on two or four legs. (Pc. 510)

k2 Kneeling on Two Knees

Major figure kneeling down on two knees. On the ground, or on major or minor compositional element. (Bu. 536)

re Reversed/inverted

Major compositional element upside down in scene. (Vo. 252)

se Seated

Major figure seated on stool (Pc. 340); chair or throne (Pc. 391E); mountain (Pc. 391E).

sf Standing on Front Legs

Use for animal, upside down, front feet only touching ground. (Co. 122)

sh Rampant

Four legged animal or composite figures, standing up straight on hind legs. (Co. 117)

st Standing

Major figure standing on two or four legs. (Pc. 510)

6pb Posture of Figure: View

Shown: Body

fr Frontal view

Figure with shoulders and hips facing front.

(Pc. 517E)

pl Profile, Left Side

Figure's left shoulder, hip and legs in profile.

Goddess. (Co. 180)

pr Profile, Right Side

Figure's right shoulder, hip and legs in profile.

Goddess. (Ra. 39)

se Seen from Above

All or part of figure shown as if viewing from overhead. (Bu. 531)

sh Shoulders Front View, Legs

Profile⁵⁰

Figure with shoulders facing front, hips and legs in profile. Standing. God with the mace. (Ra. 39)

⁵⁰ This is the most common pose for the human figure in Old Babylonian seals.

6ph Posture of Figure: View

Shown: Head

fr Frontal View

Head facing front. Hero, bullman. (Pc. 362)

pl Profile, Left Side

Left side seen in profile. Seated deity. (Bu. 466)

pr Profile, Right Side

Figure's right side seen in profile. Worshiper.

(Bu. 466)

se Seen from Above

Head of figure seen as if viewed from above; both eyes visible. (Crossed lions: (Co. 112)

6pl Posture of Figure: Left Arm

ab Arm Behind Body, Elbow Bent Upward

Elbow pointed upward, hand down, arm bent behind body leading worshiper.⁵¹ Standing in profile

(Bu. 445)

ac Arm Down, Elbow Bent

Arm down, elbow bent, forearm crossing body. Hand at waist. Standing. God



⁵¹ Only right arm of goddess is in this posture leading a worshiper in this corpus. It is possible other figures may assume this posture. In Bu. 472, the dancer's arm appears to be bent rather than straight.

with the Mace (Bu 509); seated deity
(Pc. 341).

ad Arm Extended Down, Away
from Body

Arm straight or slightly bent;
outstretched in front of body.

Shamash (Vb. 36)



af Arm Down, Elbow Bent,
Forearm Extended

Forearm extended outward at waist
height. Presenting animal.

(Fc. XXVIIa)



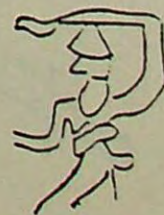
ao Arm Extended Out
Arm down, outstretched.
(Co. 121)



ar Arm Raised, Elbow Bent
Arm raised above waist. Hero
(Pc. 427); priest (Pc. 422).



at Arm Down, Next to Body
Elbow straight or slightly bent.
Ishtar (Co. 122)



au Arm Extended Up
Arm outstretched away from body.
Above waist. Arm straight or bent.

Bullman (Pc. 347E); Hero (Ke. I 30);
over head (Fc. XXVIIIa).

hc Hand Clasped

Hands clasped together in front of
body at waist; elbows bent. Nude
goddess. (Pc. 367)



hr Hand Raised

Hand in front of face in supplication.
Suppliant goddess. (Pc. 427E)



6pr Posture of Figure: Right Arm

ab Arm Behind Body, Elbow

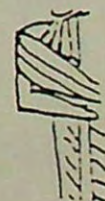
Bent Upward

Elbow pointed upward, hand down, arm
bent behind body. Goddess leading
worshiper (Pc. 334); Bullman (Pc. 359).



ac Arm Down, Elbow Bent

Arm down, elbow bent, forearm cross-
ing body. Hand at waist. Worshiper.
(Pc. 341)










ad Arm Extended Down, Away

from Body

Arm straight or slightly bent, out-
stretched in front of body. Shamash.
(Co. 337)



- af Arm Down, Elbow Bent,
Forearm Extended
Hand below waist. Presenting animal,
priest. (Pc. 395E) 
- ao Arm Extended Out
Arm down, outstretched, elbow
slightly bent. Shamash. (Co. 298) 
- ar Arm Raised, Elbow Bent
Arm raised above waist. Seated
king/god (Pc. 315E); Adad (Vd. 188). 
- at Arm Down, Next to Body
Elbow straight or slightly bent.
God with the mace. (Mo. 427) 
- au Arm Extended Up
Arm outstretched, away from body.
Elbow straight. (Ke. 19) 
- hc Hand Clasped
Hands clasped together in front of
body at waist; elbow bent. Nude
goddess (Ra. 44; Pc. 367). 
- hr Hand Raised
Hand raised in front of face in
supplication. Suppliant goddess,
worshiper. (Ke. I 9) 

6ro Role of Figure in

Composition

at Attending

Figure behind throne of king/god; also, priest serving god. (Ra. 39)

be Beseeching

Vanquished figure on ground, one hand raised as if protecting or shielding self from attacker. (Mo. 292; Ke I 9)

bh Being Held

Use when noncombative. Bull. (Pc. 364)

bl Being Led

Worshiper behind suppliant goddess, facing deity, with hands raised in supplication.⁵² Worshiper may be holding rein or rod held by goddess. (Ra. 50)

bp Being Presented

Worshiper in front of suppliant goddess standing before king/god, hands raised in supplication. (Ra. 37)

bw Being Worshiped

Major compositional element(s)⁵³ with one or more

⁵² See 6ah:wo. Also, footnotes 26 and 27.

⁵³ Figure may be worshiping standard, inscription, deity, king/god.

human figures facing, in attitude of supplication.

(Ra. 32)

da Dancing

One or more human figure(s) standing aligned in posture of dancers. (Bu. 472)

fi Fighting with Weapon

Any major figure in combative posture holding a weapon. (Bu. 467; Ke I 9)

fo Fighting without a Weapon

Any major figure in combat without a weapon. Pertains mainly to contest frieze with animals, humans and mythological figures. (Bu. 531)

ho Holding

Any major figure holding another figure, or object, with no apparent objective. (Pc. 541)

pa Participating in a Ritual

Major figure appearing in, or with a figure in this pose (figure with flowing vase: Ra. 44); or in association with the elements in the design is participating in a ceremony.⁵⁴ (Ra. 49)

⁵⁴ Or designs which are similar.

- pr Presenting Offering
Worshiper carrying animal standing before deity.
(Ra. 39)
- si Single Figure, Not Interacting
Major compositional element shown singly, not facing another major compositional element or not interacting with any other element.⁵⁵ (Pc. 503)
- wa Walking
Major figure in wide stance presumably walking.⁵⁶
(Pc. 553)
- wd Worshipping a Deity
Human figure with hand(s) raised in supplication, facing deity. (Ra. 61)
- wi Worshipping Inscription
Human figure(s) with hands raised in supplication, facing inscription. (Pc. 558)
- wl Worshipping and Leading
Worshiper behind suppliant goddess, facing deity or king/god, hand(s) raised in supplication. (Pc. 526)

⁵⁵ Usual elements in this category: dog with crook, nude goddess, ruminant with lightning fork, etc.

⁵⁶ There are few examples of this posture in the Old Babylonian repertoire.

wo Worshipping

Major figure with hand(s) raised in supplication, facing deity, king/god or may include other major compositional elements. Standard. (Pc. 558)

wp Worshipping and Presenting

Goddess presenting worshiper to king/god, hand raised in supplication. (Pc. 315E)

wr Wrestling

Two major figures holding each other in a non-threatening attitude. (Bu. 53)

7 ATTRIBUTES

Animate and inanimate objects, which come into direct physical contact or associated with a major compositional figure, are designated as attributes. May be holding, touching, standing or seated upon.

7A& Staffs and Clubs⁵⁷

ba Ball Staff

Shaft with flat top and base;
protrusion extending from one side
of shaft about half way up. (Ra. 67)

bi Bird on a Pole

Short shaft; flat top; bird in
profile perched on top. (Bu. 479)

cp Crescent Staff with Pendant

Flags on Trident Base

Straight shaft terminating in
crescent, ends pointed upward.

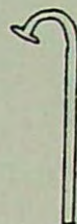


⁵⁷ Staff or club is half or less of the full height of the casement. It is held by a major compositional figure. Many are associated with, or the symbol of, a god, i.e., mace, crook, for Adad and Amurru. As opposed to the staff, a standard is the full height of the casement and may be held, or stand independently as a major element.

Small flag extending downward below crescent.⁵⁸ Three pronged base. Shaft may be ridged. (Pc. 495)

cr Crook

Straight shaft terminating in rounded, curved top as in a cane.⁵⁹ Bent portion may curve right or left.⁶⁰ (Ra. 67)



cs Crescent Staff

Straight staff terminating in crescent, ends pointed upward. May have knob or stand on bottom. (Pc. 502)



do Double Headed Panther/
Lion Club

Shaft with two elongated curved necks (Bu. 509H) extending out from both sides, terminating in panther/lion



⁵⁸ May be one or two flags, such as Ra. 60, but examples are difficult to see. Tripod is more defined on Ra. 60.

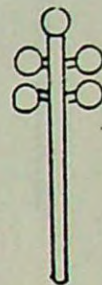
⁵⁹ At tip of curve, there is an element somewhat bell shape, perhaps flower shape.

⁶⁰ Held by figure, Amurru, who is usually wearing a tall hat with small brim. Usually held straight up or at an angle, curve facing upward. A scimitar has a curved element, more open at the curve. Scimitar is held vertically with curved section on the ground.

head; seen in profile. It may have knob at bottom end of shaft.⁶¹ Held by Ishtar. (Bu. 509)

g5 Globe Staff, Five Globes

Straight shaft terminating in ball; 2 small branch-like projections on each side also terminating in a ball (Co. 431); or 5 drill holes on shaft. (Co. 434)



g7 Globe Staff, Seven Globes

Straight shaft terminating in ball, 3 small branch-like projections on each side terminating in a ball. (Ke. I 36)



g9 Globe Staff, Nine Globes

Straight shaft terminating in ball with 4 branch-like projections on each side terminating in a ball. (Ke. I 1)



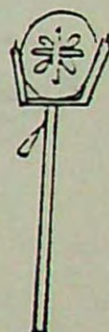
li Lion Scimitar

Shaft branching out into elongated neck-like projection ,



⁶¹ The shaft sometimes appears to be twisted strands (Pc. 376).

- terminating in lion's head
 Ishtar⁶² holds in right hand. (Pc. 371)
- pl Plain Staff
 Short shaft or pole. (Ra. 54; Co. 103)
- s* Star Disc in Crescent Staff
 Shaft terminating in disc with 4
 pointed wedgeshapes, incised in
 center, with or without lines
 radiating outward; crescent below
 with pointed ends facing upward.
 (Co. 279) May have pronged base.
- s7 Staff with Seven Pointed Star
 Straight shaft terminating in round
 element with 7 points radiating out-
 ward. (Mo. 413)
- sp Spade Topped Staff
 Straight shaft terminating in triangle
 at the top end. Placed vertically.



⁶² May be held also by the war god.

Triangle⁶³ is often outlined rather than solid. (Pc. 500)

7aa Animal

bi Bird

Shown from above. Wings spread in flight. Tail pointed downward. (Pc. 520)



bu Bull

Crouching or kneeling (Pc. 391) or standing in profile. Weather god standing on its back. (Pc. 399)



db Dog Balancing Crook,
Stick or Pole

Seated balancing stick, crook, or pole on top of head. Crook curve facing backward. May have tail. Seen in profile. (Fs. 958)⁶⁴



⁶³ The spade and spear are very similar. The difference is in the shape of the triangular element. The spade has sharp corners but the spear seems to be rounded, ending in a point.

⁶⁴ May have neck pattern simulating collar or ruff.

do Dog

Standing, usually in profile; four legs visible. Tail curved and pointed upward; mouth open. (Pc. 411)

Sitting on haunches, in profile.

(Pc. 343)



du Duck

Duck shaped head; elongated neck.

Long legs with flat turned out knees; tail splayed into 2 or 3 points. Seen in profile. (Vb. 44)



ea Eagle

Outspread wings; splayed tail

Vertically or horizontally placed.

Seen from above. (Bu. 517)



fi Fish

Small fish, vertically or horizontally placed. Back plain or patterned. Tail splayed; with or without fins. Seen in profile. (Pc. 359)



fl Fly, Bee, Insect

Triangular body; pointed, V-shaped wings directed away from body.

Vertically or horizontally placed.



Seen from above. (Pc. 489)

fo Fox

Four legs visible; long ears; long tail. Seen in profile. (Pc. 360)



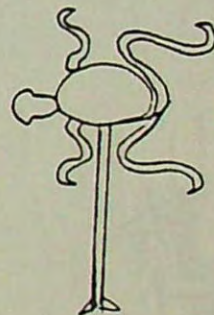
fr Frog

Figure seen from above. Prominent head. Legs and arms splayed in figure "S."⁶⁵ (Pc. 451)



fs Frog on a Staff

Frog on top of long, straight shaft. Two prongs on bottom of pole. Frog seen from above. (Pc. 441)



ga Gazelle/Antelope

Animal kneeling; legs tucked under body. Head erect; horns unbranched, 2 long or short, curving up and backward. Seen in profile. (Pc. 424)
Smaller gazelle with deity's foot resting on its back.⁶⁶ (Pc. 518)



⁶⁵ This element is very rare in corpus of Old Babylonian seals.

⁶⁶ God holding crook stepping on gazelle often identified as Amurru.

gi Goat/Ibex

Seen mainly in four positions:

rampant, sitting, standing, being held. Rampant goat:⁶⁷ head turned in reverse, looking at attacker. Thick haunches, often ridged; legs separated, seen in profile. One leg extended, upward, one pointing downward. Back straight or slightly arched; tail curved upward. Neck elongated. One horn straight or curved. Seated goat: seated on haunches on knoll, seat patterned with vertical and horizontal lines.⁶⁸ Usually shown in left profile, head reversed. Knee bent in sharp "V;" hooves facing downward (Pc. 441); seated (Pc. 427E); rampant: attacked



⁶⁷ Most often in contest scene being attacked by a lion, lion griffin or both; may be restrained by the nude hero or bullman.

⁶⁸ Seat is the same type as those on which king/god is seated.

by lion-griffin (Pc. 440); standing:
(Ra. 76) in profile.

go Goat's Head on a Stand

Pole terminating in goat's neck and head, in profile. Bottom of pole stands on a hoof base. (Pc. 374)



gs Goose

Duck shape head with long neck.
Tail splayed, ending in three points.
Long legs. Seen in profile. (Vb 44)



ha Hare

Long ears, short front and hind legs.
Seen in profile. (Bu. 504)



ki Kid/Lamb

Being held by worshiper as offering
to king/god. Legs straight and
pointed down. Body may be patterned.
Seen in profile. (Bu. 502A)



li Lion

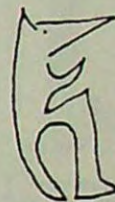
Body seen in profile; mouth open; tail
curved upward. Neck and head tex-

tured.⁶⁹ Standing (Pc. 409); god standing on (Pc. 430); held over hero's head (Pc. 362E); crouching (Pc. 362)



mo Mongoose/Monkey

Slender, small body; long or short tail pointing downward. Legs flexed under body.⁷⁰ In profile, vertically placed sitting or squatting at knees of seated king/god (Fs. 957); in the field. (Pc. 351)



ms Monkey on a Stool/Pole

Monkey seated or squatting on platform atop long, thin pole. Arms folded; legs flexed. Seen in profile. Base of pole may have pronged feet. (Mo. 295)



os Ostrich

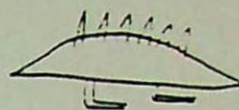
Long, feathered neck; long legs, knees showing; out-turned feet. Seen in



⁶⁹ Simulating a name.

⁷⁰ Combination hedgehog and mongoose. We have no evidence of the mongoose in this attitude with other deities. However, it is seen in the field in which other deities appear.

- profile. (Fs.pl.40:429)
- po Porcupine/Hedgehog
Slightly rounded back sometimes showing quills. Two legs and feet; rodent type head. (Pc. 386)
- ru Ruminant Balancing Crook(s)
Crouching quadruped. Seen in profile, one (Mo. 341) or two crooks (Pc. 452) balanced on its back.
- sc Scorpion
Legs in front, smaller side legs not shown. Pincers; curved tail. No segmentation of body. (Pc. 356)
- sn Snake
Long, undulating design. Usually placed vertically in the design. (Pc. 465)
- to Tortoise
Shown either in profile, or from the top. Has patterned shell; sometimes head and extended legs shown. (Vo. 220)



7ac: Composite and Mythological Beings

an Angels or Cherubs

Small figures diagonally placed; seemingly in flight overhead.⁷¹ In place of legs, there are three fork-like partitions. Heads are raised, wearing small, flat rounded hats.



(Am. Fig. 1)

b1 Bull with Lightning Fork

Seen in profile, standing or kneeling, legs visible. One or two horns visible; long tail to ground. May have striations on body. Lightning fork on its back. (Pc. 403)⁷²



bu Bull-man

Human torso with bull hindquarters. Bull legs and hooves. Head in frontal view; bearded; bull ear.



⁷¹ Four figures placed in 2 pairs. They are obviously part of the water flowing from the vase of the hero and seated deity. The two figures on the right side have a stream of water emanating from each of their arms (or hands) which are flowing into the vases of the figures forming the boat.

⁷² Symbol of Adad: see conclusion for discussion on Adad.

Wearing horned miter. Usually ithyphallic. Seen mainly in contest frieze with animals, mythological and human figures.⁷³ (Co. 121)

de Demonic Head

Large round moon-shaped face with grimace or broad smile; may show teeth. One curl on each side below chin. (Pc. 383) Bowl-like cap. (Pc. 440)



dr Dragon

Shown in profile; mouth open; tail upturned; ears. No apparent design on body. Slightly elongated body, crouching. Shamash with one foot on. (Pc. 387) Seated god has one foot on (Fs. 957); god with scimitar standing on. (Pc. 388)



fi Human-headed Fish

Elongated fish body; erect human head; elongated nose, Splayed tail; fins; long front limb. Rounded hat. Placed



⁷³ In particular, with the nude hero.

vertically. (Pc. 433)

go Goat Fish

Goat head; horn. Front legs protruding from beneath body. Fish body with fins, scales,⁷⁴ and splayed tail. (Pc. 402) Seen in profile.



hu Human-headed Bull

Mask-like human head in frontal view. Bearded. Bull's body in profile. Wearing horned mitre. Kneeling, with foot of Shamash on back. (Pc. 395)



ld Lion Demon

Lower body and legs human; lion tail. Upper torso like lion-griffin. Mouth open; ears; wings.⁷⁵ Sitting (Pc. 387); threatening (Co. 550).



lf Lion-headed Fish

Lion head and legs. Fish body with scales; splayed tail. Mouth open.



⁷⁴ May have fishbone design carved on body.

⁷⁵ May be associated with Nergal.

Placed vertically, in profile.

(Pc. 422, 433)

lg Lion-griffin

Rampant. Lion head; mane. Mouth open, teeth showing. Lion body and hind legs textured. Clawed feet; tail; wings. (Co. 136)



lr Lion Head-Reptile Body

Standing, facing front with arms down at sides. In Va. 216, the lion's head is 1/3 the size of the body. Large mouth with teeth showing.⁷⁶ Body is elongated, tapering to a point at the thighs. Arms and legs appear reptilian. (Vo. 205)



sn Snake Dragon

Snake-like head; horns. Long thin body.⁷⁷

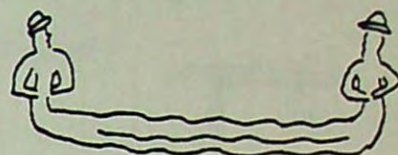
⁷⁶ There is some feature extending from the mouth on the right side of the face, which might be fangs, but it is unclear on the reproduction.

⁷⁷ Usually the emblem of Marduk.

tw Two Divinities, Lower Bodies

Connecting Waves

Two seated figures seated in profile (one right profile and one left profile) facing each other, lower bodies connecting, forming waves.



Each holding vase into which water, with fish, flows from deity standing between them. Seated deities are wearing rounded hats with one pair of horns in profile, meeting at top. S-shaped buns. (Am. Fig. 2:a)⁷⁸

we Weather God Standing on a Bull

Bull shown in profile. Two horns. God standing on middle of back wearing kilt or long flounced robe. Pointed hat. Brandishing one or two weapons.⁷⁹ May be holding lightning



⁷⁸ Two similar figures (Co. 378); lower bodies connecting into waves. Waves and figures are below animated boat. See 6am:an. These figures do not have horned headwear.

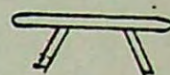
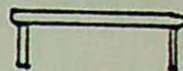
⁷⁹ May be scimitar or sword.

rod, and rein of bull. (Pc. 510)

7af Furniture

fo Footrest, Plain

Small, low stool; flat top; two splayed, or straight legs. Deity has one or two feet on it. King/god. (Pc. 315E)



fp Footrest, Patterned

Small, low square cornered stool with intersecting horizontal and vertical lines forming pattern. God has one foot on it. (Mo. 290)



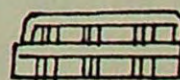
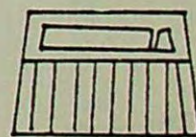
pe Single Pedestal

Low, flat top, thin leg stool. Nude goddess stands on it. (Mo. 345; Pc. 480)



pd Double Pedestal

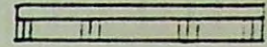
Two sections. Upper section: low, flat top with legs. Lower section: ridges or braces vertically placed down sides.⁸⁰ May be solid. Priest stands on it. (Co. 331; Ra. 40)



⁸⁰ Collon suggests sides may be paneled. (Co. 420)
D. Collon, p. 167.

pl Platform

Raised horizontal flat surface on which rests chair and footrest of deity or king/god. May show two or three pairs of legs beneath.



(Mo. 292; Pc. 325)

se Seat on Legs, Patterned

Seen in profile. Horizontal and vertical intersecting lines forming 2 or 3 rows of small squares. Feet may be decorated with short horizontal lines, or animal footed. (Pc. 315E)



sp Seat on Legs, Plain

Seen in profile. Undecorated. Two legs, may have low crossbars. (Ke. I 1)



sr Seat, Rectangular Pattern

Nested box-like design formed by two vertical lines joined by horizontal line. Seen in profile. (Pc. 342; Vo. 180)



su Seat with Upturned Back.

Low upturned back. Similar to 7af;sr, but upturned at back edge. Seen in profile. Nested box-like design.

(Pc. 309; 338)



7ah Human

ar Arm

Bent at elbow with hand or fist turned upward.

bo Bowlegged Dwarf⁸¹

Standing, frontal pose; head frontal or profile. Both knees bent, turned outward; arms raised, elbows bent.⁸²

Nude; wearing bowl shaped hat.⁸³ May be ithyphallic. (Ra. 76)



fa Fallen body(ies)

One (Am. Fig. 13) or more figures on ground; may be twisted in a pile.

(Am. Fig. 12) Hand raised in protective gesture against weapon of attacker, whose foot is on top of fallen body.



⁸¹ See conclusion for an analysis of this figure.

⁸² In boxing posture.

⁸³ May be vertically ridged.

ha Hand

Exaggerated five fingers, large thumb slightly bent. Left hand (Pc. 412); or right hand (Mo. 412). Part of wrist and forearm shown.



he Head

Small, not clear enough to make description. May be bearded. May be wearing close fitting cap or hair. Head always faces right. (Pc. 399)



hn Head of Nude Bearded Hero

Frontal view. Mouth exaggerated;⁸⁴ curls on each side; bearded.

(Pc. 402)



ma Man Kneeling on One Knee

Reversed head shown in profile.⁸⁵

(Pc. 550)



⁸⁴ Rare in the Old Babylonian design corpus.

⁸⁵ Too small to determine details, such as clothing or beard.

nf Nude Female

Body always in frontal view. Legs together, both feet pointed outward. Head may be in profile or frontal view. Long hair often turned up at the edges. Hands clasped under breasts. Same posture as 6ad:nu. (Pc. 434)



nm Nude Male

Short hair or cap; elbows bent; legs apart. May wear belt. (Mo. 383)



pr Priest with Pail and Sprinkler

Short kilt. Bare upper body. May have band around head with curl in front or shaven. Pail in left hand;⁸⁶ sprinkler⁸⁷ in right hand. (Pc. 421).



ro Robed Figure

Wearing long robe; cap. One arm down at side; one folded at waist. (Pc. 480)



⁸⁶ See 7av:pa

⁸⁷ See 7av:sp

wo Worshiper

Wearing long robe with fringed edges;⁸⁸ rolled brim hat or patterned hair. (Pc. 427) Wearing kilt, or nude. (Pc. 385) Both hands raised in supplication. (Mo. 285)



7an Natural Elements

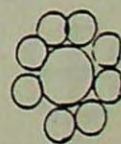
pl Plant with Branch(es) and/or
Flowers

Stem with four branches pointed upward, diagonally; two on right side and two on left side. (Pc. 497)



ro Rosette

Circle with inscribed circles (Pc. 383), or drillings (Pc. 462) surrounding center circle. (Pc. 462)



tr Tree

Tree trunk topped with flame-shape tree with rounded bottom tapering to point at the top. Articulated branches or



⁸⁸ Probably not a fringe, but perhaps some type of horizontal ribbing.

leaves. (Pc. 480); (Pm., pl. XL:960)
 ve Vessel with Three Leaves
 Vase with rounded bottom; three stems
 pointing upward. (Pc. 433) Held
 (Pc. 391)



wa Water Streams
 Falling streams formed by drillings
 emanating from unidentified source
 held by nude hero (Vo. 204); from
 underarms of nude hero (Mo. 290); from
 vase held by nude hero with two undu-
 lating lines falling on the right and
 left sides (Pc. 517).⁹⁰



7as Standards⁹¹

cr Cross Disc in Crescent
 Standard
 Shaft terminating in crescent, ends
 pointing upward. Round disc in
 crescent; cross carved into center of



⁹⁰ Amiet, Fig. 1, Fig. 2a, Fig. 4a are deities holding vase with flowing water. One with fish.

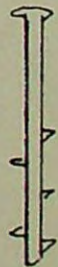
⁹¹ Standards are full height of the seal and may be held, or stand independently as a major element.

- disc. Ring around pole half way up.
Held by two bullmen. (Pc. 366)
- cs Crescent Standard
Shaft terminating in crescent horizontally placed, ends pointing upward.
(Bu. 474)
- ct Crescent on Standard on
Tripod Base
Full height shaft terminating in crescent horizontally placed, with points facing upward. Base with 3 legs splayed diagonally. (Pc. 536)
- li Lightning Fork-standard
Two pronged elements emanating from a short main stem. (Bu. 545) The 2 branches intertwined or undulating separately. (Mo. 353) May have triple fork at top.⁹²
- pl Plain Standard
Long pole with small cross bar on top,
(Pc. 541) Pole tapering to pointed.



⁹² Fork usually $\frac{1}{3}$ - $\frac{1}{2}$ of standard; with short shaft prongs are $\frac{2}{3}$ of standard. (Mo. 449)

- tip. (Pc. 354) Globe on top (Pc. 451)⁹³
- s* Star Disc on Crescent Standard
 Shaft terminating in crescent, ends pointing upward. Disc in crescent with four wedge shaped elements forming star incised in center of disc. (Co. 315)
- s8 Star Standard
 Shaft terminating in 7 or 8 points radiating out from center. May have horizontal bar below. (Vo. 258)
- sp Spade-topped Standard
 Shaft terminating in triangular shaped top; may have cross-bars. (Bu. 472)
- st Standard with Thickened Top
 Spikes at Bottom
 Shaft with round or oblong element on top; projecting spikes on bottom. (Vb. 43)



⁹³ Has flat base.

su Sun Standard

Long shaft terminating in flat plain disc (Co. 377)



7at Tools and Weapons

ar Arrows in a Quiver

Three arrows projecting above each shoulder of Ishtar; two horizontal lines across the top.⁹⁴ Straps across chest may be part of quivers.⁹⁵

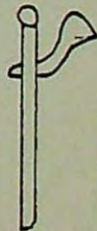
(Bu. 218)



ax Axe

Short handle terminating in flat element on top. Triangular blade protruding in upper 2/3 of handle.

(Co. 491; Mo. 292)



⁹⁴ Quiver cannot be seen.

⁹⁵ On Mari painting she has scimitar shaped weapons; therefore, it is possible that in Old Babylonian period there is a carryover from the Akkadian period when she had scimitars and maces sprouting from her shoulder. Tops of weapons in quiver seem to differ, and perhaps one side is maces and the other side arrows.

bo Bow

Long strip, slightly curved or arched; string portion taut.

(Pc. 382; 427)



da Dagger

Short handle. Blade straight or slightly curved.

(Fs. 896; Pc. 381)



fl Fly Whisk

Small, slightly curved. Examples are not clear. (Mo. 434; Ra. 39)

ma Mace

Long or short handle terminating in ball-shaped⁹⁶ element. End of mace extends out from his body at an angle. The lower end of mace has a curved or bar-shaped element.

Held in hand, crossing body.

(Pc. 372; Mo. 392)



⁹⁶ The top is usually hidden by his hand or clothes, or is not represented. Difficult to see.

mu Multiple Mace Head

Shaft branching into 8 elements with ball at the end. Balls form a circle, or semi-circle. (Mo. 395)



pl Plow

Long curved shaft, bar across top 3 or 4 projections, probably the yoke and handles. (Pc. 327)



sa Saw

Short curved (Pc. 404) or straight (Pc. 406) handle terminating in curved, toothed blade; upper side flat. Wider at base, tapering at tip. (Mo. 362)



sc Scimitar

Long handle terminating in crescent shaped blade. Held at the left side of figure.⁹⁷ Point of blade resting on ground. (Pc. 376)



⁹⁷ Usually by Ishtar.

sd Spade
 Long narrow handle terminating in
 triangular shape element. (Pc. 540)



sr Spear
 Shaft terminating in small element
 which widens then tapers to point
 at top. (Pc. 354)

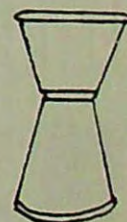


sw Sword
 Short handle; long curved blade.
 Much like saw, but longer blade.
 (Pc. 382)



7av Objects and Other Elements

al Altar
 Small table-like structure. Patterned
 front; square or hour-glass shape.
 Flat top and bottom. Knee height
 (Pc. 341); smaller version (Vo. 180)



cd Cross Disc in Crescent
 Four lines crossing in center inside
 disc; crescent below, points directed
 upward. (Pc. 366)



cr Crescent

Semi-circular shape with tapered points directed upward. (Pc. 315E)



cu Cup or Vase

Conical shaped or rounded. Held in right hand of seated king/god. Top of cup has T-shaped rim. (Co. 86)
Vase has circular top; bulbous base. (Co. 88) May have elongated neck.



dr Drillings

Circular shaped. Scattered in field (Pc. 352); clustered (Pc. 316); aligned (Pc. 320). Made into water streams (Vo. 204)



fl Flowing Sprinkler

Small T-shaped or flared top object. Long and narrow; or short, tapering to pointed base. Flowing water in vertical, parallel undulating lines or drillings. (Ra. 44) Held by nude hero (Pc. 517); priest (Pc. 383).



fv Flowing Vase

Flared rim; thin neck; globular bottom.
 Flowing water in two or four streams;
 vertical, parallel undulating lines
 or drillings. (Ra. 44) May be same as
 7av:cu. Held by hero (Pc. 517); or
 water streams. (Vo. 204)



gu Guilloche

Two or more bands braided or twisted;
 interlaced curved lines. Horizontal
 (Co. 149); vertical (Co. 458).⁹⁸

lf Low Natural Elevation, with
Foot Resting on It.

Very low mound. Shape varies. Not
 always clear.



lf Low Natural Elevation/Knoll

Rounded, shape unclear. Goat seated
 on (Pc. 367); man kneeling on (Pc. 362E)



⁹⁸ Rings looped together.

na Natural Elevation

Large, rounded element.



om Omega

Horseshoe shaped element,⁹⁹ open
portion downward (Pc. 539); facing
upward (Ra. 42; Mo. 477).¹⁰⁰



pa Pail

Rectangular with vertical grooves.
Handle arched in semi-circle. (Mo. 383)
Held by priest. (Pc. 383)



re Rein

Curved or straight strap or rod coming
from nose of animal to hand of figure.
Held by Adad (Weather god) standing
on bull (Pc. 510); deity, foot on
lion, holding reins (Pc. 379).



⁹⁹ Symbol of Ninmah.

¹⁰⁰ Later seal.

ri Ring

Small loop held in right hand of god standing in ascending posture, (Pc. 392); deity seated with rod and ring together. (Pc. 391E)



ro Rod

Straight shaft, top has V-shaped element (Pc. 346) or mallet-like finial. (Pc. 340) Element at top. Without ring. Pc. 346E) With ring (Pc. 391E)



s* Star

Round element with lines radiating outward from center. (Pc. 399) Drill hole surrounded by 6 or more¹⁰¹ drill holes. (Pc. 409) Several lines crossing in center. (Pc. 413)



sd Star Disc in Crescent

Four triangular wedges pointed directed outward making a star in



¹⁰¹ Majority have 9 points; others 6, 7, and 8 points. Usually used as filler motifs in the upper portion of seal.

center of disc, with or without lines radiating outward between points.
Crescent around lower half. (Pc. 391E)

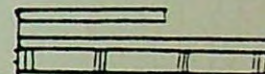
sp Sprinkler

T-shaped tapering to pointed base (Pc. 392); flared top (Pc. 386E); held by priest, (Pc. 386E).



st Stepped Platform

Long platform, with legs or risers beneath on which seat for deity is placed. (Pc. 320E)



su Sun Disc in Crescent

Plain ball-shaped element, around lower portion. In upper portion of scene. (Pc. 513)



ta Tambourine

Disc shape object. Held in hand. (Pm. 71-73, 81)



tr Trident

Long handle terminating in three straight or undulating lines. (Pc. 516)

vf Vessel with Flowing Liquid
 Vessel¹⁰² held at chest height or lower. (Bu. 532) Vessel held by unidentified human figure pouring liquid out of one side, undulating parallel lines. (Mo. 427; Pc. 528)

71a Location of Attributes

- fl Figure with one Foot on
 Major figure, seated or standing, with one foot on any attribute.¹⁰³ (Co. 404)
 Figure with Two Feet on
 Major figure standing, or while seated has two feet on an attribute. Priest with pail and sprinkler. (Co. 403)
- fh Figure Holding
 Major figure, seated or standing, holding an attribute.¹⁰⁴ (Vo. 206)

¹⁰² It is difficult to see the shape of the vessel due to the position in which it is being held. It appears that the upper part has similar shape vase with flared rim, straight neck and globular body as in 7av:cu.

¹⁰³ i.e., animal, furniture, human, etc.

¹⁰⁴ i.e., presenting an animal, holding a weapon, King/god holding cup, priest holding pail and sprinkler, etc.

- fk Figure Kneeling on
On one or two knees, on an attribute.¹⁰⁵
- fs Figure Seated on
Major figure seated on furniture or natural element.
(Vo. 264)
- ft Figure Touching
Major compositional element not holding as in fh,
but touching, such as dancer.
- fw Figure Wearing
Figure wearing an attribute. Use for arrows of
Ishtar.
- 7po Posture of Animal Attributes
- be Being Held
An animal attribute being held by a major compositional
element. Use for worshiper holding animal in
presentation.
- cr Crouching
Lying down, legs tucked under body. Animal under-
neath foot of king/god or deity.
- da Dangling
Being held off the ground by major compositional
figure.

¹⁰⁵ An animal, composite or human figure.

- kn Kneeling
 Down on one or more bent legs.
- ra Rampant
 Standing on hind legs; front legs raised off the
 ground.
- re Reclining
 Lying down with legs straight out. Use for other
 than cr.
- rv Reversed
 Placed upside down as a minor compositional element.
 Not held by major compositional element.
- se Seated on Hind Legs
 Front legs off the ground, sitting on hind quarters.
 Seated on mountain or stand.
- st Standing on all Legs
 Standing on four legs.

8 MINOR COMPOSITIONAL ELEMENTS

Animate and inanimate objects or designs placed in the field of the composition which is not in physical contact with a major compositional figure. Half the height, or less, of the casement.

8a& to 8av use codes for 7a& to 7av

81c Location: Horizontal - Compositions

Location of minor compositional element within designated composition.

- 01 In Composition 1
- 02 In Composition 2
- 03 In Composition 3
- 12 Between Composition 1 and 2
- 23 Between Composition 2 and 3
- 34 Between Composition 3 and 4
- bo Bordering

.At the beginning or end of scene.

8lf Location: Horizontal - Figures

Location of minor compositional element in relation to major compositional element.

- 01 Before figure 1
- 12 Between figures 1 and 2
- 23 Between figures 2 and 3
- 34 Between figures 3 and 4
- te Terminal

At end of composition.

8lv Location: Vertical

Location of minor compositional element within division of composition

- lo Lower
- Lower 1/2 of composition
- mi Middle
- Middle part of composition
- un Under inscription
- Below the inscription
- up Upper
- Upper 1/2 of composition

9 SECONDARY MOTIFS

One half size discrete composition(s) usually in 2 horizontal registers. May be divided horizontally by a guilloche or groundline which are carved in areas between the two designs.

- 2A Two animals, one above the other
- 2b Two bullmen facing central staff
- 2d Two dancers
- 2f Two facing figures
- 2i Two identical human figures back to back
- 2k Two figures kneeling
- 2s Two facing seated sphinx
- bo Bowlegged dwarf
- bu Bull, reclining
- c2 Crossed lions between two rampant goats/ibex
- co Cow suckling calf
- cr Crossed lions
- do Dog
- ec Enthroned figure with crook
- en Enthroned figure
- gd Goat seated
- gf Goatfish

- gl Goat between lions
 gr Griffin attacking horned animal
 gt goat standing up
 gu Guilloche
 la Lion attending seated goat
 lc Lion crouching
 ld Lion demon holding goat
 le Lion-headed eagle
 lg Lion griffin
 mf Male figure before nude female
 mg Man on one knee attacked by lion-griffin
 ml Man on one knee attacked by lion
 nf Nude female
 nh Nude hero
 nm Nude male worshiper
 pf Priest facing ascending goe
 pr Priest
 ri Rider on horse
 sc Scorpion
 sh Sheep facing mongoose

9lc Location: Horizontal - Composition

Use categories 8lcd

9lv Location: Horizontal - Figures

Use category 8lv

APPLICATION OF THE ENCODING SYSTEM

The increase in trade seen in the Isin Larsa period carried over into the Old Babylonian period, creating a greater demand for cylinder seals. With this greater demand, the seal cutters' workshops coped with the problem by increasing their production of cylinder seals, thereby making seal designs repetitive and uninteresting. When the bow drill and cutting wheel became a popular tool in the latter part of the Old Babylonian period, the workshops were able to produce seals at a more rapid rate. The economic changes together with the technological improvements resulted in the mass production of more simplified and standardized designs. Consequently more complex scenes and motifs, especially those which were more difficult to make with this new method, were either dropped from the seal cutter's repertoire or considerably abbreviated. For instance, Adad no longer carries a whip nor stands on a dragon, and rounded horned headwear has replaced some of the horned mitres.¹⁰⁶ The presentation scene appears to be the most popular theme and it appears evident that these

¹⁰⁶ Possibly easier to make with seal cutter's drill.

were indeed mass produced.¹⁰⁷

Since the cylinder seals became so simplistic in design, in order to gain more individuality the seal cutters added a plethora of minor decorative elements.

With these changes in mind and considering the methodological problems concerned with this type of study, it may be interesting to see what correlations exist between given elements and in what manner they will fit into an analytic project.

The first example is suggested by the Kelly-Buccellati article¹⁰⁸ which is a survey of contact and non-contact iconographic motifs. On this account, Frankfort stated that in the periods before Hammurapi, the appearance of the names of gods in the short inscriptions do not intend to coincide with the figure on the same seal.¹⁰⁹ Collon concludes that the god shown together with his name in the

¹⁰⁷ In a review of 1021 seals from our corpus the suppliant goddess is present in 628 seals or 61% of the corpus. She is joined by the god with the mace in 283 or 28%.

¹⁰⁸ Kelly-Buccellati, "Towards the Use of Quantitative Analysis in Mesopotamian Sphragistics," Mesopotamia. Firenze (1977), p. 47-50.

¹⁰⁹ H. Frankfort. Cylinder Seals, p. 8-14.

inscriptions was found in only 15% of her corpus, and most of the seals with Adad represented are uninscribed.¹¹⁰

We may conclude, therefore, that both of these scholars do not agree with Kelly-Buccellati's theory that a god's name, in this instance Amurru, is represented pictorially on the seals with his name inscribed. In order to test this hypothesis further, the correlation of the name of Adad in the seal inscriptions¹¹¹ and the depiction of Adad or the lightning fork (only) on the seals will be investigated here.¹¹²

Adad

Adad, the Weather God, is represented both as a human figure standing on a bull or on the ground, and iconographically with his symbol the lightning fork on a bull or a lightning fork alone. The use of the lightning fork as a symbol for Adad is part of an overall Mesopotamian pattern whereby deities associated with a particular attribute were

¹¹⁰ Collon, p. 22.

¹¹¹ Kelly-Buccellati's results show seals with the name Adad inscribed show the lightning fork on the bull 28% of the cases.

¹¹² The data base used for this study is that of the Mesopotamian seals project as mentioned in the preface of this thesis.

often symbolically represented by their particular element.

Adad can be represented on a bull, with or without his lightning fork and the bull's rein; alternatively, he may be standing with one foot on an animal or both feet on the ground holding a lightning fork.

The total corpus in this study consists of 1159 Old Babylonian seals taken from 7 publications.¹¹³ Of the 1159 seals in the survey, 518 are inscribed with a name of a deity. Our main objective is to find a correlation between the name Adad inscribed on the seal and the figure, or his symbol, represented on the same seal.

The results of the tabulation indicate there are 84 seals inscribed with the name Adad¹¹⁴ in the corpora as shown on Table I. The representation of Adad and the lightning fork alone are present on 126 seals out of the

113 The corpus was taken from the following publications listed under lpu in the encoding manual. The authors are follows: B. Buchanan, D. Collon, H. Frankfort (1955), A. Moortgat, E. Porada, O. Ravn, and E. Van Buren (Rome, 1940).

114 The above count was taken from two types of seal inscriptions: either the name of the god alone or as a part of a person's name. Since the buyer has Adad as a portion of his name, then the representation of Adad on the seal design is a similar use to those which only give the divine name of Adad. Collon also considers both the divine name of a personal name in her count of the seal inscriptions. D. Collon, p. 23.

entire corpus of 1159, or the 518 inscribed seals. These results are also shown on Tables IIA and B. The results are recorded on Table III, which shows Adad's representation or the lightning fork 26 times or on 31% of the seals on which the name Adad also appears.

Bowlegged Dwarf

Another frequently shown motif on Old Babylonian seals is the bowlegged dwarf, both as major and minor compositional elements. Because of his distinctive appearance and the number of times he is shown on Old Babylonian seals, this motif is also appropriate to investigate with the assembled data base. While we have no inscriptions mentioning the bowlegged dwarf per se, Frankfort, Porada and Collon discuss his place in connection with the seals.

Frankfort thinks the bowlegged dwarf may be the guardian of the gates of the netherworld,¹¹⁵ but states that evidence is inconclusive. On the other hand, Frankfort describes him as being "impudent." Collon suggests the bowlegged dwarf may be a dancer in various positions of the dance, but I found no evidence of the dwarf assuming the attitude of the dancers.¹¹⁶

¹¹⁵ H. Frankfort. Cylinder Seals, p. 173. See XXXIXm.

¹¹⁶ Collon, p. 32

TABLE I

A. Correlation of Adad and Lightning Fork
With Inscriptions Mentioning Adad

Publication	Total Seals in Corpus	Total Seals with Inscription	Name of Adad Inscribed	Representation ¹ of Adad	Lightning ² Fork alone	B. Name of Adad on Seal Inscription	
						with Representation of Adad	with Lightning Fork Only
Bachanan	93	27	4	10	0	3	0
Collon	505	261	51	42	17	11	4
Frankfort	22	5	2	2	0	0	0
Moortgat	210	92	10	17	4	0	0
Porada	239	96	7	16	7	3	2
Ravn	47	23	6	6	1	2	1
Van Buren	35	14	4	4	0	0	0
	1059	518	84	97	29	19	7

* 36 Shamash or Shamash/Utu or Aia
 **17 Shamash or Shamash/Aia
 ***26 Shamash or Shamash/Aia

¹Representation of Adad; small sajn on bull generally holding lightning fork and rein; standing deity holding lightning fork; bull with lightning fork on his back.

²Lightning fork, both major and minor compositional element

TABLE II

A. Tabulation of Representation of Adad

Corpus	Number of Occurrences
COLLON	42
MOORTGAT	17
PORADA	16
BUCHANAN	10
RAVN	6
VAN BUREN	4
FRANKFORT	2

B. Tabulation of Lightning Fork Alone

COLLON	17
PORADA	7
MOORTGAT	4
RAVN	1
FRANKFORT	0
VAN BUREN	0
BUCHANAN	0

TABLE III

Percentage of Representation of Adad and Lightning Fork
with Name of Adad in Inscription

	Out of 84 Inscriptions with name Adad	% of Representation of Adad and Lightning Fork with Inscription
COLLON	15	18 %
PORADA	5	6%
BUCHANAN	3	3.6%
RAVN	3	3.6%
MOORTGAT	0	0%
FRANKFORT	0	0%
VAN BUREN	0	0%
	26	31%

Total inscription with name of Adad: 84

Total inscription and Adad/lightning fork on same seal: 26

% of inscription and Adad/lightning fork on same seal : 31%

In our corpus, there are 96 bowlegged dwarfs depicted. That count represents 12% of the 1159 seals in our corpus. On one seal,¹¹⁷ he appears to be either teasing the dancers or participating in the dance. When evidence from our corpus is taken into account with the evidence from the plaques and other objects depicting the dwarf in the Old Babylonian period, it appears more likely that he is connected with entertainment, either in acrobatic poses,¹¹⁸ performing music (Figure 1a,b) or seen in rituals or dramas wearing a demonic mask (Figure 2 a-d). There is only one seal in our corpus,¹²¹ on which the dwarf and demonic mask are shown in the background, separately.

Lastly, in all 96 seals the dwarf is represented in either right or left profile with his head turned and/or his raised hand directed at the deity or following the direction

117 E. Porada, Seal #555.

118 D. Collon, Seal #581.

119 Opificius, Ruth. Das Altbabylonische Terrakottarelief (Berlin: Walter de Gruyter and Co., 1961), p. 260:450; p. 266:584.

120 Barrelet, Marie-Therese, Figurines et reliefs en Terre Cuite de la Mesopotamie Antiquie (Paris: Librairie Orientaliste Paul Guenther, 1968) Pl. LXXIII: 758. Relief from Tello pre-Old Babylonian.

121 H. Frankfort. Cylinder Seals, Seal #933.

in which the group is facing. He is shown in the middle of the combatants (especially the bullman), between scenes or with worshipers and deities. He is seen with the nude goddess clasping both his hands at his chest with his head turned in profile seemingly mimicking her pose,¹²² and also the pose of a worshiper,¹²³ or placed between animals in combat scenes.¹²⁴ His back is never turned away from the scene unless facing the inscription.¹²⁵

The bowlegged dwarf is not merely an entity placed in the field, but rather an audacious and imaginative personality who is a participatory figure.¹²⁶ He is not seen in repetitive associations with other major or minor compositional element in any measurable amounts. The popularity of the bowlegged dwarf points to the usefulness in having this type of data base which gives the range of postures and other pertinent data of the figure, as well as their range of associations on the seals and, if applicable, inscriptions.

¹²² E. Porada. Seal #480.

¹²³ D. Collon. Seal #228.

¹²⁴ D. Collon. Seal #123.

¹²⁵ Unless he is in a secondary motif, or with another motif above him.

¹²⁶ As opposed to the nude goddess, for example, who is statue-like and not interacting or participating in the action on the seal.



a.



b



c.



d.

FIGURE 2a-d: Bowlegged Dwarf and Demonic Mask.

M. Barrelet, Pl. LXXIII: 758

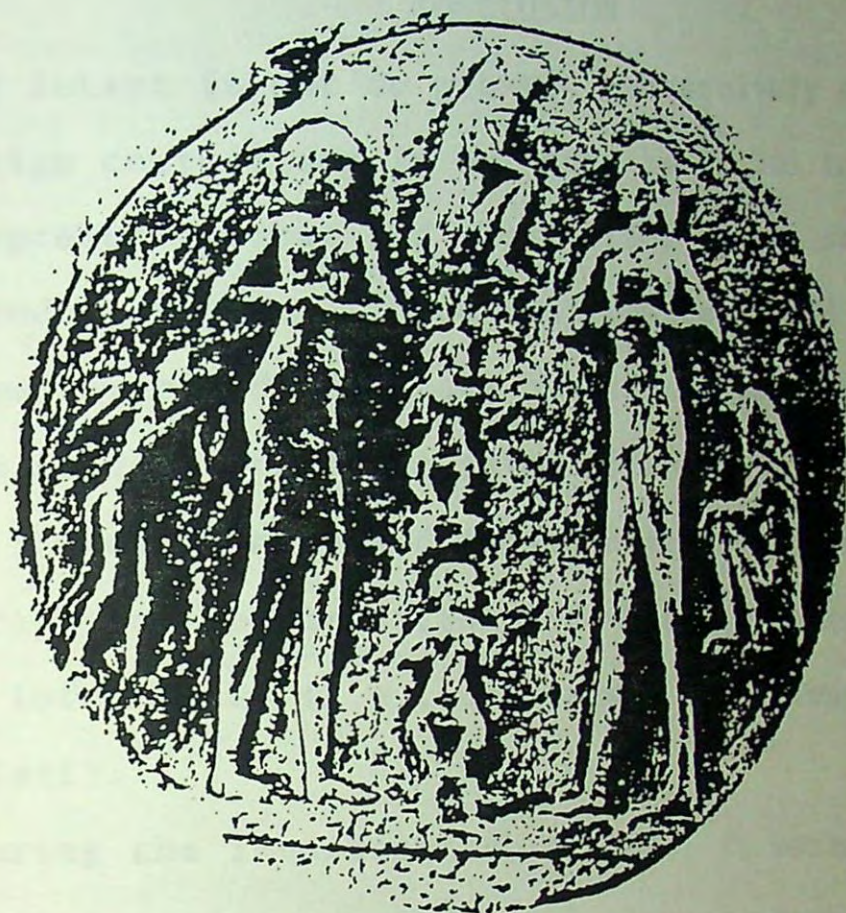


FIGURE 1ab: Bowlegged Dwarf,
the musician

R. Opificius. pl. 450, 584

CONCLUSION

My intent is not to present exhaustively all meaningful design correlation in our data base, but to demonstrate the comprehensiveness and flexibility in the data base of our encoding system. These two examples, Adad and the bowlegged dwarf, demonstrate how the corpus can be used to confirm or deny questions asked of the data base and demonstrate its usefulness and indeed necessity in the study of iconography of any tradition for which we do not have native informants, (i.e., the broken traditions of G. Buccellati).¹²⁷

During the investigation of Adad, it became evident that certain major compositional elements were appearing in the same seal in a seemingly repetitive pattern. On two seals, Buchanan 498 and Collon 236, Amurru is shown in the same attitude as Adad holding a lightning fork. Further, on Collon 454, Amurru is shown standing on a bull. With this in mind, I initiated a search for a possible association between Adad and Amurru and certain minor compositional elements which appear on the same seal with Adad. The

¹²⁷ Giorgio Buccellati, "Archaeology and Biblical Archaeology," The Proceedings of the First Congress on Palestinian Archaeology, in press.

results of this search are 9 crooks, 9 spades and 13 ball-staffs are seen in the field on seals in which Adad or the lightning fork are depicted. A more intense study would be necessary to determine if there is a meaningful association or merely an accidental combination.

While it is often stated that the motifs on the seals do not correlate with the seal inscriptions, the study of Amurru and Adad point up that in a significant number of cases they do. This does not necessarily mean that the seals could not have been carved in advance anticipating the desire of some clients to be associated with specific deities and, therefore, had in his stock seals cut with this association in mind, i.e., with depictions of these deities or their symbols. It is only with a large data base such as ours that such questions can be answered with any amount of certainty.

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